



*Hawaii*  
CAPITAL  
NATIONAL  
HERITAGE  
AREA

NATIONAL HERITAGE AREA SUITABILITY/FEASIBILITY STUDY  
HAWAII CAPITAL CULTURAL COALITION  
HONOLULU, HAWAII • DECEMBER 2008

# *Hawai'i Capital National Heritage Area*



SUITABILITY/FEASIBILITY STUDY

HAWAI'I CAPITAL CULTURAL COALITION  
HONOLULU, HAWAI'I • DECEMBER 2008  
[WWW.HAWAIICAPITALCULTURE.ORG](http://WWW.HAWAIICAPITALCULTURE.ORG)





*Aerial view of Honolulu from Punchbowl  
(foreground), to Diamond Head, 1933*



## WITH GRATITUDE

We offer our respect and appreciation for Hawai'i's past storytellers and their *mana*; for it is on their shoulders we stand today to create a platform to tell their diverse stories.

*Mahalo* to the Hawai'i Capital Cultural Coalition partners for their encouragement, assistance, and in-kind support for this project and the mission of the HCCC.

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## TABLE OF CONTENTS

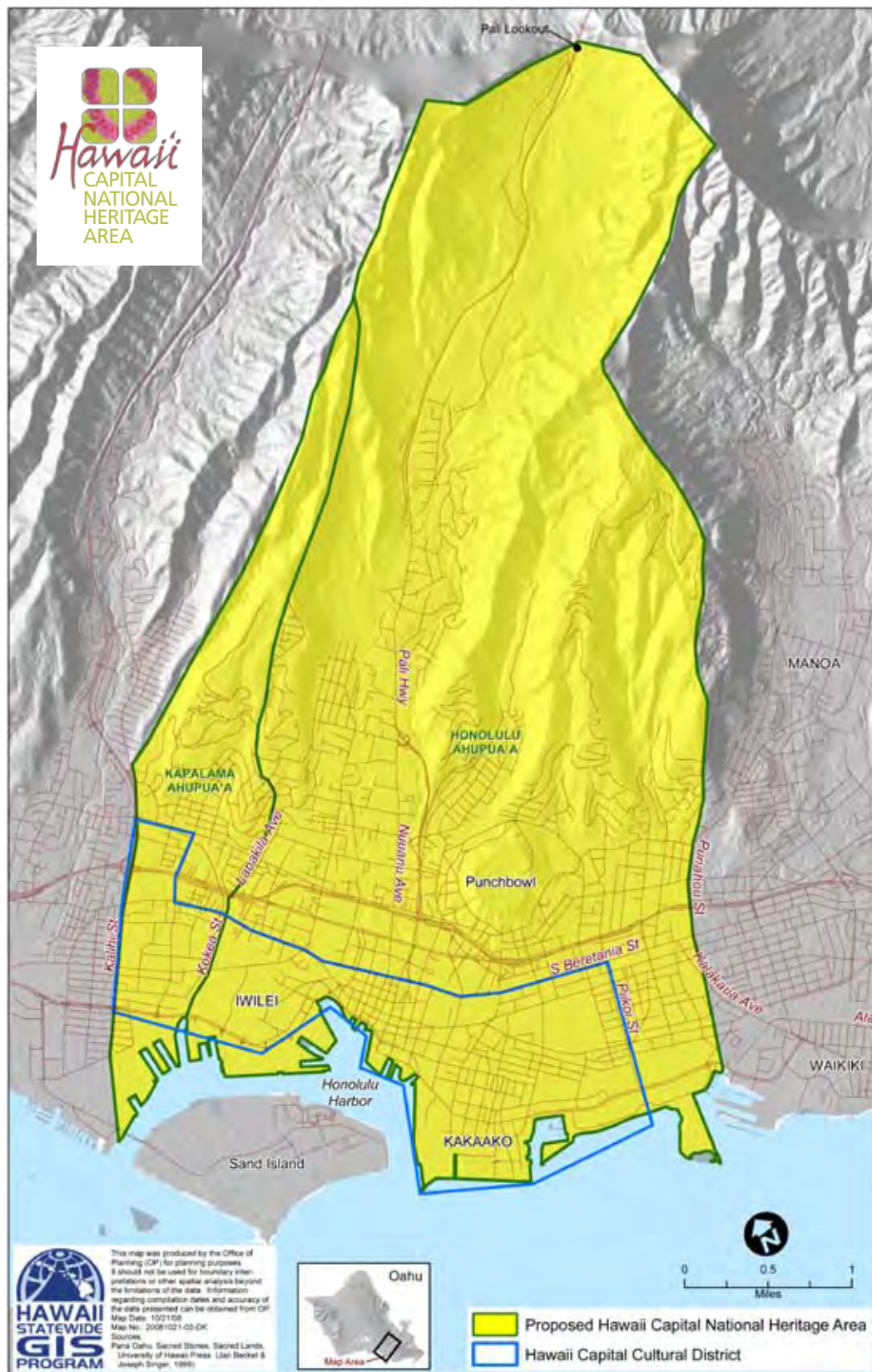
<b>Executive Summary</b> .....	5	<b>Chapter 6: Public Involvement Strategies</b> .....	103
<b>Chapter 1: Introduction</b> .....	13	History of Public Involvement in HCCD Coalition	
Study Purpose		Governmental and Organizational Support	
Focus		Community Forums	
Description of Study Area		<b>Chapter 7: Management Alternatives</b> .....	107
Study Process		History of Management Plans for Area	
Study Team		Special Planning Districts	
Steps to be Taken at Conclusion of Study		Other Recognized Special Areas and Initiatives	
<b>Chapter 2: Application of Interim National Heritage Area Criteria</b> .....	19	Management as a National Heritage Area	
Ten Interim Criteria		<b>Chapter 8: Boundary Delineation Alternatives</b> .....	119
Application of the Criteria		History of Study Area Boundaries	
Conclusions		Alternative Boundaries for the Proposed National Heritage Area	
<b>Chapter 3: Study Area History and Contributions</b> .....	29	<b>Chapter 9: Proposed Management Entity</b> .....	125
Honolulu's Historical Significance		Hawai'i Capital Cultural Coalition as the Management Entity	
Significant Historic Buildings and Cultural Institutions		Organization History and Vision	
Significance of the Landscape and Climate		Organizational Structure	
Origins of the Name		Hawai'i Capital Cultural Coalition Action Plan	
Timeline of Significant Events in Honolulu and Hawai'i's History		History of National Heritage Area Initiative	
The Recent Past		<b>Chapter 10: Conceptual Financial Plan</b> .....	132
<b>Chapter 4: Themes</b> .....	57	Resource Development Strategy	
Identification of Themes		Five-Year Revenue Projection	
Proposed National Heritage Area Themes		<b>Chapter 11: Impact Assessment</b> .....	137
Relationship of Themes to National Park Service		Geographical Setting	
Thematic Framework		Biotic Resources	
Relationship of Themes to Hawai'i State Historic Preservation Plan		Honolulu Overview	
<b>Chapter 5: Resource Inventories</b> .....	65	History of Development of Honolulu	
Identification of Resources		Existing Urban Character	
Historic and Cultural Resources		Requirements of Impact Assessment	
Relationship of Historic and Cultural Resources to Identified Themes		Impact of Designation as a National Heritage Area	
Outstanding Opportunities for Conservation and Interpretation		Other Alternatives	
Natural and Outdoor Resources		Affected Environment	
Recreational Resources		Social and Economic Conditions	
Culture, Traditions and Folklore		Impacts	
Heritage Education Resources		Other Alternatives: Outcomes and Impacts	
Outstanding Opportunities for Conservation of Natural, Recreational and Educational Resources		<b>Works Cited</b> .....	165
		<b>Appendices</b> .....	167



## EXECUTIVE SUMMARY







Source: Becket, Jan & Joseph Singer. 1999. *Pana Oahu: Sacred Stones Sacred Lands. "Pre-Mahele Moku and Ahupua'a,"* map prepared by Hawaiian Studies Institute, Kamehameha Schools, 1987.



## EXECUTIVE SUMMARY

The story of the proposed Hawai'i Capital National Heritage Area is a story unique in the American experience. It is a story best told through an extraordinary collection of ancient, cultural and historic sites, vibrant neighborhoods and living traditions found throughout the study area.

These sites collectively provide an outstanding opportunity to tell the story of Honolulu, and indeed all of Hawai'i, from settlement by early Native Hawaiians, to the uniting of the islands by King Kamehameha I, and the evolution of the Hawaiian monarchy, followed by European contact, then interaction with the United States, and the expansion of U.S. power into the Pacific and Asia in the 19th and 20th centuries. It is further the story of the unique intermingling of numerous ethnic groups and cultures that have come to make up the population of the Hawaiian Islands today.

The cultural legacy of this place has been a source of inspiration for civic, business and governance activities for hundreds of years, evidenced today in an abundance of civic groups, art institutions, business groups, and government agencies that continue to operate within and support the legacy of the area. Over the years, these organizations have strived to preserve and promote this heritage—a story that is bigger than any one of them.

In 2003, a broad partnership of these civic groups, arts and cultural organizations, businesses, public agencies, and community members came together to establish the Hawai'i Capital Cultural Coalition to collectively preserve, nurture and celebrate this precious legacy. The organization's mission is to strengthen the rich heritage and cultural assets in central Honolulu in order to enhance the quality of life in the area and generate economic development by fostering connections that will: support and promote the area's arts and cultural institutions; educate about and preserve Hawai'i's heritage; enhance the visitor and resident experience of the area; and encourage appropriate cultural and heritage tourism. In keeping with this mission, the Hawai'i Capital Cultural Coalition and partners are seeking to establish a federally designated National Heritage Area.

National Heritage Areas, as conceived by the U.S. Department of the Interior National Park Service, allow residents, government agencies, non-profit groups and private partners to collaboratively plan and implement programs and projects that recognize, preserve and celebrate America's defining landscapes. Once National

Heritage Area designation is achieved, the National Park Service and other federal agencies provide marketing, technical assistance, and federal funding to support preservation, educational, promotional, management and other cultural and heritage activities.

The principal objective of this study has been to research the feasibility and suitability of National Heritage Area designation for central Honolulu and to document the area's cultural and heritage resources. This has been a highly collaborative process, involving public hearings, and the support of state and city agencies, nonprofit and community organizations, educational institutions, and business. This feasibility study demonstrates that the proposed National Heritage Area meets all ten of the National Park Service criteria for evaluation of candidate areas, and that there is public support for such a designation.

The boundaries proposed for the National Heritage Area are the ancient boundaries of the *ahupua'a* of Honolulu and Kapālama, covering the beautiful valley of Nu'uānu, and adjacent areas and coastal plain, located in the ancient and historic village of Kou, now the City of Honolulu, on the island of O'āhu, Hawai'i. According to the *mo'olelo*, the storytelling oral tradition of Hawai'i's native people, *Kānaka Maoli*, this area has been an important region for thousands of years. Its rich cultural and natural history is written in the lands that reach from the heights and mountain ridges of the majestic Ko'olau Mountains, to the welcoming seas of the Pacific below.

An *ahupua'a* is a division of land that customarily runs from the mountains to the sea and are typically described as wedge-shaped land divisions that are usually delineated by mountain ridges, rivers, streams and other natural features. More importantly, the *ahupua'a* was a production system that relied on a unique relationship between its residents and its natural resources. Sometimes referred to as "system of systems" the *ahupua'a* was as much a behavior management system as it was one of resource management and relied on the alignment of specific cultural values, behaviors and protocols (or *kapu*). An *ahupua'a* like the one comprising Nu'uānu Valley and adjacent areas, for instance, would have provided its inhabitants with all the basic resources necessary to live on an island including building and construction materials, fresh food and water. The residents of an *ahupua'a* were usually related and part of an extended *'ohana*, family working units. Each member had a unique *kuleana*, responsibility or expertise, that was critical to the overall



success of the *ahupua'a*. Some would gather fish, salt and aquatic plants from the sea while others would farm the fertile wetlands and uplands where staples like taro and the sweet-potato were cultivated and harvested. The *ahupua'a*'s high forests not only provided precious water resources for irrigation and drinking, but also provided wood for building structures and canoes, wild plants, fibers and herbs for everything from work utensils and tools, clothing and life saving medicines and remedies.

Many residents of Hawai'i today continue to value *ahupua'a* not only for its important natural and cultural significance, but as a metaphor for sustainable living and as a model for modern land-use development and policy. Because of the abundance of historic and cultural history within Nu'uau Valley, its surrounding area, and adjacent coastal plains, the concept of *ahupua'a* proved to be an appropriate organizing principle for the proposed National Heritage Area. (The boundaries used here were derived from a map prepared by the Hawaiian Studies Institute, Kamehameha Schools, 1987 and reproduced in *Pana Oahu: Sacred Stones Sacred Lands*. "Pre-Mahele Moku and Ahupua'a." by Jan Becket & Joseph Singer. 1999.)

Using the thematic structure recommended by the National Park Service, three overarching themes were developed for the National Heritage Area. Themes

provide a narrative framework to link the significant aspects of an area's heritage resources and stories, and help to place the stories told by the National Heritage Area within the larger context of the national story.

**THEME 1 — NATIVE HAWAIIANS' STRUGGLE FOR CULTURAL PRESERVATION AND SELF DETERMINATION.**

This first theme tells the story of a Native Hawaiian culture that has persisted in the face of tremendous upheavals: the original peopling of these remote islands; decimation by disease; the overthrow of the monarchy, annexation, and statehood; and also the emergence of a Hawaiian cultural "renaissance" in the late 20th Century.



*Hawaiians in western dress in front of traditional grass hut*

**THEME 2 — HAWAI'I'S EXCEPTIONAL EXPERIENCE IN MULTICULTURALISM**

The second theme explores race relations in Hawai'i, the impacts of immigration and assimilation, and their effect on our past and present cultural institutions.

**THEME 3 — HONOLULU'S ROLE AS A LINK BETWEEN THE UNITED STATES, ASIA AND THE PACIFIC.**



*Japanese women with children at immigration depot, ca. 1885*

*Queen Liliu'okalani, Sept 2, 1838 – Nov. 11, 1917*





The third theme explores the consequences of American predominance in the Hawaiian Islands; it is the story of the rise of commerce and modernization, and of the growing strategic importance of Hawai'i as the hub of expanding American influence in the Pacific.

First settled by Native Hawaiians hundreds of years before the Spanish, English and other European settlers arrived in North America, the fishing village of Kou would eventually become the bustling port city of Honolulu and the capital of the Kingdom of Hawai'i and the future State of Hawai'i. The site of the only official state residence of royalty in the United States, Honolulu has and continues to be a place in which Native Hawaiian chiefs, a Constitutional Monarchy, a Territorial Government and now a State legislature convene to govern the affairs Hawai'i and her people. As the hub of America's cultural, economic and military expansion into the Pacific, Honolulu has become the greatest demonstration of multiculturalism in the country.

At the turn of the 19th Century, the great warrior chief from Hawai'i island, Kamehameha, landed thousands of war canoes on O'ahu's south shore as he continued his quest to unite the islands under one rule. Armed with cannons and guns, Kamehameha's modernized army successfully drove O'ahu's retreating forces to the *pali* (mountain cliffs), at the back of Nu'uuanu valley where

they either jumped or were pushed over its edge. The defeat of O'ahu's army would signal the successful consolidation of power within the Hawaiian Islands, and mark the beginning of monumental changes in the governance and future of the Hawaiian Kingdom and its relationship with Western powers. In succeeding decades, Honolulu would become the epicenter of an unprecedented commingling of cultures. Sailing vessels flying the flags of England, France, Spain, Russia and the United States were all drawn to Honolulu's deep-water port and business opportunities. They brought with them missionaries and adventurers, sandalwood traders and whalers, technology and disease. Eventually they would also exert tremendous pressure for change on the island culture. The port's growing international popularity would lead to King Kamehameha relocating his court and home to Honolulu to better monitor these foreign influences. After his passing in 1819, Kamehameha's successors would also struggle to deal with the rapidly changing cultural environment and foreign influence. Eventually many of them would succumb to western ways, first by employing foreigners as advisors and later by adopting their values, customs and practices. Perhaps the first and most significant change was a shift away from ancient spiritual (*kapu*) system to that of Christianity. Hawaiian monarchs would also go on to build homes and palaces informed by European and North American architectural design,











and convert to western parliamentary governance and land management practices, including the selling and owning of land, a practice completely absent in the Native Hawaiian world view. Hawaiian royalty traveled the world, visiting fellow monarchs. They participated in international trade and commerce and entered into numerous treaties of agreement with other governments and members of the international community. The rapid change, however, would eventually overwhelm the Hawaiian Kingdom. In 1893 Hawai‘i’s last reigning monarch, Queen Liliu‘okalani, was deposed by western land owners and business interests in a coup supported by the presence of United States Marines.

The overthrow of the Queen effectively cleared the path for what would become one, if not the most, influential impact on the culture and destiny of Hawai‘i’s social-economic future as well as its environment: the advent of commercial agriculture. While western landowners would experiment with cattle, cacao, vanilla and indigo, it was their success in creating enormous sugar and pineapple plantations that would transform and shape the island culture of Hawai‘i the most. To provide the manpower necessary to run a successful agricultural industry, plantation owners sponsored the importation of immigrant labor from Japan, China, the Philippines and the far-flung islands of the Pacific. Hawai‘i’s multicultural society is the product of the gradual integration of these diverse peoples—a process of

*Opposite above: Sugar cane plantation workers  
Opposite below: Kalihi Valley with hale pili in foreground,  
ca.1883-85*

conflict and accommodation, of ostracism and assimilation, and eventually acceptance. The history of the Honolulu and Kapālama *abupua‘a* is preserved in their architecture, social institutions and cultural and ethnic diversity.

Today, visitors from around the world enjoy the beauty of “the chilly heights” of Nu‘uanu. The valley is flanked by steep mountain ridges and rugged walls furrowed and carved by ancient waterfalls and thousands of years of rain and wind. At the head of the valley, the famous Pali Lookout offers panoramic views of windward O‘ahu. The verdant valley floor was once home to expansive fields of taro, sugarcane, and sweet potato which reached far back into the valley. The upper reaches of the valley have been reclaimed by the forest and designated “conservation.” Most of the terraces and temples, laboriously constructed by ancient Hawaiians, have been enveloped by guava, banyan, and bamboo.

Once reserved for Hawai‘i’s highest ranking chiefs, Nu‘uanu Valley’s beauty and cool climate served as the perfect surroundings for Hawaiian royalty to erect their residences. The ruins of Kaniakapupu, a retreat built by King Kamehameha III in the 1840s, stand in a lonely forest glade. Farther down the valley, Queen Emma’s Summer Palace, another grand house from the 1840s, has been preserved and is still open to the public.

The *ma kai* (or the coastal plains) region of the proposed National Heritage Area, includes Honolulu’s harbor and ports, central business district, and the





historic neighborhoods around them. Prominently placed in the study area are the buildings that once housed the Hawaiian Monarchy and the Hawaiian Kingdom government including 'Iolani Palace, Washington Place, and Ali'iolani Hale. The structures and architecture represented by the Mission Houses Museum, Kawaiaha'o Church and St. Andrews Cathedral are a reminder of the missionary influence on Hawai'i's island culture. Other historic buildings in the district represent the great commercial enterprises of Honolulu's pre- and post Territorial Period including the Alexander and Baldwin, Dillingham Transportation and Judd buildings.

The traditions, customs, beliefs of the Native Hawaiian host culture as well as those that make up Hawai'i's unique multi-cultural society are strongly evident throughout the daily life of the study area. Languages spoken in the area include Hawaiian, the state's second official language, Chinese, Japanese, Vietnamese, Tagalog, Thai, Laotian, Cambodian, Samoan, Marshallese and many other dialects. Ethnic foods, vendors and restaurants also convey a strong sense of the feeling and flavor of Hawai'i as do many on-going commercial activities such as lei selling, fish markets, *hula halau*, art galleries, and even tattooing.

Celebrations and events also help keep alive Hawai'i's many cultural traditions. These include the annual King Kamehameha Day ceremony at the famous statue of King Kamehameha I, a solemn commemoration of Queen Lili'uokalani's overthrow and imprisonment held on the steps of 'Iolani Palace, as well as numerous ethnic parades and street events such as the Chinese New Year celebrations along River Street, the Bon Festival of Japanese residents, Korean Boys and Girls Days and many more.

These assets are all threads of Hawai'i's past that, when woven together, beautifully tell the story of our unique

heritage. This feasibility study has demonstrated that National Heritage Area designation offers the best approach to presenting an integrated and comprehensive story of the outstanding heritage assets found within the Honolulu and Kapālama *ahupua'a*. Designation will improve opportunities for the conservation and interpretation of these resources. Economic and environmental assessments concluded that a National Heritage Area would have no detrimental side effects aside from increased visitation, and would enhance economic activity.

The proposed management entity for the National Heritage Area is the Hawai'i Capital Cultural Coalition, a non-profit association of public and private partners that can facilitate the kind of strategic collaborations and broad-based community involvement necessary for an effective National Heritage Area.

Designation of the Hawai'i Capital National Heritage Area will recognize and provide greater cohesiveness to the outstanding historic, cultural, recreational, educational and natural resources of the Honolulu and Kapālama *ahupua'a* and provide a conceptual framework for the preservation and interpretation of a distinctive and important Hawaiian and American landscape.



**CHAPTER 1:**  
Introduction



*Study Purpose,  
Study Process, and Steps  
to Be Undertaken at the  
Conclusion of the Study*



This project is an initiative of the Hawai'i Capital Cultural Coalition (HCCC), a dynamic partnership of arts and cultural organizations, businesses, public agencies and community members who share a vision of a vibrant central Honolulu characterized by Hawai'i's unique and diverse heritage, cultures and arts.

### THE HAWAI'I CAPITAL CULTURAL COALITION'S MISSION IS TO:

*Preserve and promote the rich heritage of Hawai'i's past and present by moving forward with deep respect for the past, honoring and perpetuating Native Hawaiian culture, recognizing the contributions of other peoples and cultures, preserving the area's historical assets for future generations, creating interpretive resources, conducting educational programs and cultivating understanding of and appreciation for our heritage by residents and visitors alike.*

*Develop a vibrant live, work, play, and learn community by addressing physical characteristics such as transportation, parking, safety, open space, walking pathways, lighting, signage and information centers, and promoting new recreational activities and a lively after-hours scene.*

*Generate economic growth by nurturing and promoting the heritage area's many cultural assets, festivals and events; increasing interaction with the visitor industry; promoting appropriate cultural tourism; and conducting joint marketing.*

### STUDY PURPOSE

In keeping with this mission, the Hawai'i Capital Cultural Coalition is seeking to establish a federally designated National Heritage Area (NHA) in the heart of Honolulu. National Heritage Areas, as conceived by the National Park Service, allow residents, government agencies, non-profit groups and private partners to collaboratively plan and implement programs and projects that recognize, preserve and celebrate America's defining landscapes. Once National Heritage Area designation is achieved, the National Park Service and other federal agencies provide technical assistance, marketing and promotions and federal funding to support preservation, educational, promotional and other activities. (Further description of the National Heritage Areas program is provided in Appendix 1.)

*A National Heritage Area is a place designated by Congress where natural, cultural, historic and scenic resources combine to form a cohesive, nationally distinctive landscape arising from patterns of human activity shaped by geography. These patterns make National Heritage Areas representative of the national experience through the physical features that remain and the traditions that have evolved in them. Continued use of National Heritage Areas by the people whose traditions helped to shape the landscapes enhances their significance.*

*The term nationally distinctive landscape...should be understood to include places that are characterized by unique cultures, nationally important events, and historic demographic and economic trends and social movements, among others. They are places that by their resources and cultural values and the contributions of people and events have had substantial impact on the formation of the national story. (National Park Service, National Heritage Area Feasibility Study Guidelines, 2003.)*

This report summarizes the results of a thorough study of the suitability and feasibility of the creation of a National Heritage Area in central Honolulu, O'ahu, Hawai'i. The purpose of the study is to demonstrate that the study area meets the National Park Service interim criteria for National Heritage Area designation.



## STUDY GUIDELINES

A suitability/feasibility study is a key step in the application process to become designated a National Heritage Area. This study was conducted according to guidelines created by the National Park Service (provided in Appendix 20).

These guidelines establish the following steps for a feasibility study:

- Step 1 Defining the Study Area
- Step 2 Public Involvement Strategy
- Step 3 Determination of the Region’s Contribution to the National Heritage and Development of Potential Themes
- Step 4 Natural and Cultural Resources Inventories, Integrity Determinations, and Affected Environment Data
- Step 5 Management Alternatives and Preliminary Assessment of Impacts
- Step 6 Boundary Delineations
- Step 7 Heritage Area Administration and Financial Feasibility
- Step 8 Evaluation of Public Support and Commitments

## STUDY AREA

Initially, the boundaries of the Hawai’i Capital Cultural District, as designated by the state of Hawai’i in 2003, were utilized for the study area. These boundaries were the result of early meetings of the Hawai’i Capital Cultural Coalition and were drawn to cover the striking array of arts, cultural, and natural assets within the core metropolitan area of historic Honolulu. The study area boundaries and the decisions leading to these boundaries are discussed at length later in this report.

The Hawai’i Capital Cultural District covers 1,518.55 acres in central Honolulu, O’ahu, Hawai’i. This area includes the historic government or civic area at the center of the district, the older commercial zone adjacent to the government center, and Chinatown, an area associated especially with Asian immigration to Hawai’i, located north and west of the downtown area. The study area also includes historic mixed-use and residential neighborhoods located to the north and west,

the lower sections of the predominantly residential area of Nu’uanu and Kapālama Valleys, and the industrial and residential areas of Kaka’ako to the southeast of the district core. The area represents a unique concentration of Hawai’i’s history, a story that is important to the wider story of the United States and its relation to Hawai’i, Asia and the Pacific. This National Heritage Area Feasibility Study attempts to take into account these many overlapping stories of Honolulu’s development as a central urban area for the kingdom, territory, and state of Hawai’i.

During the course of this study it became evident that the cultural, historic and natural resources that give evidence of these stories extended beyond the geographic boundaries of the original Hawai’i Capital Cultural District.

As the study progressed, a general consensus among the study team, coalition members, and others in the community formed regarding the use of *abupua’a* as an organizing principle for the proposed National Heritage Area. An *abupua’a* is a traditional land division of ancient Hawaiians, the *abupua’a*. Generally, an *abupua’a*, extended from higher elevations down



Chinese New Years celebration, Chinatown





through lower areas to the ocean. An *ahupua'a* contained a full range of ecological zones, allowing its inhabitants to use and enjoy the resources of what was considered to be a complete, self-contained eco-system. The concept of the *ahupua'a* provides continuity for the story of central Honolulu and the identified themes. The study team, therefore, recommends using the boundaries of the *ahupua'a* of Honolulu and Kapālama that encompass central Honolulu including Nu'uānu Valley, Kapālama, and adjacent coastal plain. Boundaries identified in the "Pre-Mahele Moku and Ahupua'a," map prepared by the Hawaiian Studies Institute, Kamehameha Schools, 1987, as published in *Pana Oahu: Sacred Stones Sacred Lands*, by Jan Becket & Joseph Singer, 1999, were used for these purposes.

## STUDY PROCESS

The study team utilized the theme structure identified by the National Park Service to develop three overarching themes for the heritage of the proposed National Heritage Area: Theme 1) Native Hawaiians' struggle for cultural preservation and self-determination; Theme 2) Hawai'i's exceptional experience in multiculturalism; and Theme 3) Honolulu's role as a link between the United States, Asia and the Pacific.

This study documents the cultural, natural, recreational, and heritage education resources in the study area that help tell these stories and assesses opportunities for conservation, preservation and interpretation. The study team also conducted a preliminary Environmental Assessment and evaluated potential impacts on the study area of establishing a National Heritage Area.





Study team, left to right: Mona Abadir, Lulani Arquette, Bill Chapman, Lorraine Lunow-Luke, Karl Kim, and Peter Apo

The conclusions about the existing Hawai‘i Capital Cultural District and proposed National Heritage Area are the result of numerous public meetings, input from experts in Hawaiian culture and the history of Hawai‘i and considerable archival and library research. Many special interest groups were consulted as part of the study process and their advice and concerns have been incorporated into this proposal. Countless in-kind resources and volunteer hours were contributed by members of the Hawai‘i Capital Cultural Coalition and partners. Principal funding for this study was provided by a grant from the Hawai‘i Tourism Authority. Additional funding was donated by Honu Group Inc.; Atherton Family Foundation; the Hawai‘i Department of Business, Economic Development, and Tourism; the Muriel Flanders Fund; Eight Inc.; Kamehameha Schools; the Hawai‘i State Foundation on Culture and the Arts; the Alexander & Baldwin Foundation; Unlimited Construction Services; Hard Rock Cafe Honolulu; Ko Olina Station and Ko Olina Center; Ko Olina Resort Association; and Princeville Center.

## STUDY TEAM

Work on this feasibility study began in February 2006; however substantial groundwork beginning in 2003 had been laid by the HCCC prior to the start of formal work on the study. A study team of recognized experts in particular aspects of the study was formed to assist with research and drafting of the study. The team met regularly from February to October 2006 to coordinate their efforts. Study team members are:

**Project Director:** Mona Abadir, Board President, Hawai‘i Capital Cultural Coalition/Honu Group Inc., Honu Group Communications LLC

**Project Manager/Public Involvement Process:** Lorraine Lunow-Luke, Coordinator, Hawai‘i Capital Cultural Coalition

**Study Author/Lead Researcher:** Professor William R. Chapman, D.Phil, Director, Historic Preservation Program, University of Hawai‘i at Mānoa

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**Hawaiian History and Cultural Assets:** Lulani Arquette, Executive Director Native Hawaiian Hospitality Association; Peter Apo, Peter Apo Company; David Parker, historian and cultural consultant

**Management Analysis and Conceptual Financial Plan:** Karen Masaki and David Plettner, Consultants, Cultural + Planning Group

**Graduate Assistant/Historic Research:** Geoffrey Mowrer, graduate student in Preservation Studies, University of Hawai‘i at Mānoa

Helen Felsing, of the National Park Service Rivers and Trails Conservation Assistance Program and Ramsay Taum, School of Travel Industry Management, University of Hawai‘i at Mānoa provided valuable guidance and resource expertise. Ongoing years of administrative assistance provided by Teresa Abenoja, and tireless design work by Elizabeth Chalkley.

Additional information on the study team members’ qualifications and experience is provided in Appendix 3.

## METHODOLOGY

As a first step toward conceptualizing the area’s story, Geoffrey Mowrer completed an overview of published and unpublished materials. Mowrer collected map images, copies of historic photographs and journal articles on the history of Honolulu and Hawai‘i, contributing to the broader story. Mowrer looked at city directories of the 19th and early 20th centuries to determine residences and employment. He also looked



*Aala Park,  
1898*



at histories of Hawaiian music and performances and other areas where Hawaiian names were apt to recur. Additional information on the native Hawaiian story was provided by Peter Apo, a cultural planning consultant, and former University of Hawai'i student Kevika McKenzie, who produced a report on native Hawaiian sites and resources significant to the study area. Ramsay Taum, with the University of Hawai'i School of Travel Industry Management, Corrine Chun Fujimoto, Executive Director for historic Washington Place, and Bill Ha'ole, a member of the HCCC Board of Directors, also provided insights into the Hawaiian story, and contributed to study team discussions regarding study themes and boundaries.

Environmental information was provided by the State Department of Land and Natural Resources (DLNR). Helen Felsing of the National Park Service's Rivers, Trails and Conservation Assistance Program also provided information on open spaces, parks and other environmental features. The Department of Urban and Regional Planning at the University of Hawai'i, chaired by Professor Karl Kim, completed research on census and other socio-economic data for the area. Cheryl Soon, former Director of the Honolulu City and County Department of Planning and Permitting, and planning officer Patrick Seigurant provided valuable information on zoning regulations and special districts within the study area.

Much of the information for the report derived from traditional library sources. These included the Hawai'i State Library and its Hawai'i and Pacific collection as well as general sources at the Hamilton Library at the University of Hawai'i. Special archival materials, including city directories, maps and photographs, came from the Hawai'i State Archives and Bishop Museum. University of Hawai'i graduate student Sean McNamara provided additional assistance on historic maps for the study.

Research took place between February and June 2006; writing began in July 2006. Professor William Chapman is the principal author, with writing contributions from other study team members.

## **STEPS TO BE TAKEN AT THE CONCLUSION OF THE STUDY**

Upon completion of the draft report, a thorough review process was conducted. A panel of Hawaiian history and cultural experts was convened by the Native Hawaiian Hospitality Association. Reviewers were Peter Apo, a cultural planning consultant and Native Hawaiian Hospitality Association board member; Marilyn Reppun, former librarian for the Mission Houses Museum archives; and Davianna McGregor, Ph.D., Professor of Ethnic Studies, University of Hawai'i at Mānoa. Carol Silva, a Hawaiian language educator, archivist, and cultural expert, edited for proper Hawaiian punctuation and spelling. After the findings of the panel were addressed, a second round of reviews was conducted. These Native Hawaiian reviewers were Lulani Arquette, Executive Director, Native Hawaiian Hospitality Association; Bill Ha'ole, Vice President, HCCC Board of Directors; Ramsay Taum, University of Hawai'i School of Travel Industry Management; and Maile Meyer, Owner, Native Books/Na Mea Hawai'i.

The document was also reviewed by members of the HCCC and key stakeholders, including Ed Korybski, Executive Director, Honolulu Culture and Arts District; Kiersten Faulkner, Executive Director, Historic Hawai'i Foundation, and by members of the Hawai'i Capital Cultural Coalition board of directors. Upon its completion, the HCCC will widely distribute the report to the general public, members of the Hawai'i State Legislature, Office of the Governor, Office of the Mayor of Honolulu and City Council, and other government, business, and community representatives.

The completed study will be submitted to the Washington, DC office of the National Park Service and Hawai'i's Congressional delegates, Senator Daniel Akaka, Senator Daniel Inouye, Congressman Neil Abercrombie, and Congresswoman Mazie Hirono along with our request for legislation to be submitted to Congress designating the Honolulu and Kapālama *ahupua'a* as a National Heritage Area.



**CHAPTER 2:**  
Application of Interim  
Criteria



*Evaluate how the proposed  
National Heritage Area  
meets the National Park  
Service's ten interim  
criteria for evaluation of  
candidate areas. (NHA  
Guidelines, p. 5)*



## TEN INTERIM CRITERIA

This study demonstrates that the proposed National Heritage Area meets all ten of the National Park Service interim criteria for evaluation of candidate areas.

The National Park Service interim criteria for the evaluation of prospective National Heritage Areas are:

1. The area should have an assemblage of natural, historic and/or cultural resources that represent distinctive aspects of American heritage and are worthy of recognition, conservation, interpretation and continuing use. These resources are such that they are best managed through partnerships among public and private entities and may comprise noncontiguous resources and living communities.
2. The area should reflect traditions, customs, beliefs and folklore that are a valuable part of the national story.
3. The area should provide outstanding opportunities to preserve natural, cultural, historic and/or scenic features.
4. It should provide educational and recreational opportunities.
5. The resources relating to specific themes should retain a degree of integrity sufficient to allow for interpretation of the themes.
6. Residents, businesses, nonprofit organizations, and governmental entities should be involved in the planning and should have had a part in the conceptual financial plan and management framework developed as part of the NHA initiative.
7. The proposed management entity and corresponding governmental agencies should be willing to work in partnership.
8. The proposal is consistent with economic activity in the area.
9. The conceptual boundary map is supported by the public.
10. The proposed management entity is described as part of the application process.

## APPLICATION OF THE INTERIM CRITERIA

1. **The area has an assemblage of natural, historic and cultural resources that together represent distinctive aspects of American heritage worthy of recognition, conservation, interpretation, and continuing use, and are best managed as such an assemblage through partnerships among public and private entities, and by combining diverse and sometimes noncontiguous resources and active communities.**

The story of the proposed National Heritage Area is unique in the American experience. It is a story best told through an extraordinary collection of ancient, cultural and historic sites, buildings and vibrant neighborhoods found throughout the *ahupua'a* of Honolulu and Kapālama. These sites collectively provide an outstanding opportunity to tell the story of Honolulu, and indeed all of Hawai'i, from settlement by early Native Hawaiians, to the uniting of the islands by King Kamehameha I, and the evolution of the Hawaiian monarchy, followed by European contact, then interaction with the United States, and the expansion of U.S. power into the Pacific and Asia in the 19<sup>th</sup> and 20<sup>th</sup> centuries. The story continues with the unique intermingling of numerous ethnic groups and cultures that have come to make up the population of the Hawaiian Islands today. Together these resources tell a nationally distinctive and important story reflected nowhere else in the United States.

The only independent kingdom to be annexed by the United States, Hawai'i, an island state located about 2,500 miles from the continental U.S. maintains Hawaiian traditions, place-names, language and other practices that stem back to the period of pre-Western contact. The story of Native Hawaiians is in part similar to that of other native peoples. Hawaiians were slowly divested of their heritage and then brought within the economic and political orbit of the U.S. In 1893 the last reigning monarch was overthrown and the old Kingdom of Hawai'i became first a republic and then the Territory of Hawai'i. This status remained until 1959 when Hawai'i became the 50th state in the union. Many of the places associated with this history still remain within central Honolulu. Earlier sites are reflected in place-names and known associations by Hawaiian people. The story of usurpation and loss is very much a part of the



Hawaiian story and one conveyed strongly by the proposed district.

Historic and cultural resources dating from Pre-Contact period to the mid-to-late 20<sup>th</sup> century range from the Mission Houses Museum on King Street, dating to the early 1820s, through significant buildings of the Monarchy Period, such as Ali‘iolani Hale (1874), Kamehameha V Post Office (1871) and ‘Iolani Palace (1882) to outstanding examples of commercial and institutional architecture of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The Merchant Street area vividly tells the story of Honolulu’s emergence as an important commercial center in the early to mid-19<sup>th</sup> century; Chinatown illustrates the impact of Asian and other immigrants on urban Honolulu and Hawai‘i. Native Hawaiian stories are conveyed through important place-names and known and excavated archaeological sites and through associations with residential and commercial areas in the city during later periods. The district also includes historic churches and schools, many also listed on the national register. At least 100 separate buildings



within the proposed area are listed individually on the National Register of Historic Places. Another approximately 500 buildings are listed as part of historic districts or as parts of thematic listings.

These resources are subject to a variety of management approaches, including city, state and federal ownership, ownership and/or management by nonprofit organizations and religious or other organizations and properties in private ownership. The resources are currently subject to variety of planning restrictions and planning overlays, some based on historic or scenic values, others devised for other planning purposes. A public/private partnership, as proposed for this National Heritage Area, is the best means of coordinating these assets, supporting their conservation, and facilitating interpretation of these irreplaceable and important national treasures.

**2. The area reflects traditions, customs, beliefs, and folklore that are a valuable part of the national story.**

The traditions, customs, and beliefs of the Native Hawaiian host culture as well as those that make up Hawai‘i’s unique multi-cultural society are strongly evident throughout the daily life of the study area.





Old and modern architecture



Languages spoken in the downtown Honolulu area include Hawaiian, the state's second official language, Chinese, Japanese, Vietnamese, Thai, Laotian, Cambodian, Samoan, and Marshallese and many others. Ethnic foods, vendors and restaurants also convey a strong sense of the feeling and flavor of Hawai'i as do many on-going commercial activities such as lei selling, fish markets, *hula halau*, art galleries, and even tattoo parlors (the downtown features a museum of Pacific tattooing).

Celebrations and events also help keep alive Honolulu's many cultural traditions. These include the annual King Kamehameha Day ceremony at the



famous statue of King Kamehameha I, a solemn commemoration of Queen Lili'uokalani's overthrow and imprisonment held on the steps of 'Iolani Palace, as well as numerous ethnic parades and street events such as the Chinese New Year celebrations along River Street, the Bon Festival of Japanese residents, Korean Boys and Girls Days and many more.

New traditions are developing in downtown Honolulu that also celebrate Honolulu's cultural heritage. These include "First Fridays," a celebration of local artists, galleries and restaurants, concerts on the lawn in front of the Hawai'i State Art Museum, and gallery viewings.

The Honolulu and Kapālama *ahupua'a* is a uniquely multi-cultural environment with a wealth of ethnic expressions and retains a strong sense of original native Hawaiian cultural expressions. These traditions are actively being preserved and passed to the next generation.

### 3. The area provides outstanding opportunities to conserve natural, cultural, historic and/or scenic features.

The proposed National Heritage Area hosts an outstanding collection of natural, cultural and historic resources. These sites are overseen by a variety of public and private entities, primarily either state or non-profit organizations. They are protected to some degree by state planning regulations. However, most sites struggle to obtain support to meet minimum conservation needs and many are in need of significant support to ensure they are adequately preserved into the future. Establishment of a National Heritage Area can help provide conceptual unity to the many historic,



YWCA





cultural, scenic, recreational sites, and view planes within the Honolulu and Kapālama *abupua'a*, bring attention to their importance, and therefore offer an opportunity to do comprehensive planning for their conservation, and develop the kinds of public private partnerships that will leverage resources to obtain adequate support for and attention to their preservation.

**4. The area provides outstanding recreational and educational opportunities.**

The study area offers outstanding opportunities to learn about Hawaiian history and culture, the relationship of US to Asia/Pacific, and Hawai'i's unique form of multi-culturalism.

Many of the cultural institutions in the area already provide quality educational programming on Hawai'i's history and cultures. These institutions include: the Hawai'i State Art Museum, located in the historic United Armed Services YMCA, the Honolulu Academy of Arts, built in 1929 and listed



in the national register, the spectacular 'Iolani Palace, built in 1882 and one of three palaces still in the former Hawaiian kingdom, the State Archives dating back to Hawai'i's Monarchy period, Washington Place, the former home of Queen Liliu'okalani, Queen Emma's Summer Palace, Bishop Museum, the Judiciary History Center, Mission Houses Museum, and the Hawai'i Children's Museum.

Recreation is focused along the sparkling Pacific Ocean with opportunities for boating, surfing, swimming, paddling, whale watching, and other water activities. The upper reaches of Nu'unau Valley are preservation lands, with opportunity for hiking and sometimes hunting and fishing. The area contains numerous parks and open spaces, and gardens associated with individual buildings or public spaces. These are presently enjoyed by residents and especially by office workers downtown during lunch and other breaks in the work day. There is much potential to improve walking and



*Plant sale at Thomas Square*



*Kawaiaha'o Church*

Chinatown  
fruitstand



biking pathways and enhance shade and rest areas to increase the enjoyment of the district's natural assets.

**5. The resources important to the identified themes retain a degree of integrity capable of supporting interpretation.**

The assets inventory identified an impressive concentration of heritage resources almost all of which are capable of supporting interpretation. These sites collectively provide an outstanding opportunity to tell the story of Honolulu, and indeed all of Hawai'i, from settlement by early Native Hawaiians, to the uniting of the islands by King Kamehameha I, and the evolution of the Hawaiian monarchy, followed by European contact, then interaction with the United States, and the expansion of U.S. power into the Pacific and Asia in the 19th and 20th centuries. It is further the

story of the unique intermingling of numerous ethnic groups and cultures that have come to make up the population of the Hawaiian Islands today.

Functionally, however, the stories and assets of the Honolulu and Kapālama *ahupua'a* are not experienced as a unified whole by either residents or visitors. What is needed is further interpretation to make the connections among the sites to tell the overarching story of the area. National Heritage Area designation would provide the overall context to make the connections among these stories, and assist individual sites to tell their own stories to a larger audience, and link them to the national story.

Little remains of pre-contact shrines (*heiau*) or residences, which have long since been replaced by more modern buildings and streets. However, some remains have been identified through archaeological studies and other sites located near the study area, especially in Nu'uau Valley and many sections and sites in downtown Honolulu, could be identified to better tell this story. The later Monarchy Period is well represented in the present inventory of historic sites. The Kamehameha V Post office (1871), Ali'iōlani Hale (1874) and 'Iolani Palace (1882) as well as the magnificent 1850s Washington Place, the final home of Hawai'i's deposed Queen Lili'uokalani, all speak powerfully of the Hawaiian story, as do the Kawaiaha'o Church, Kanakapali'o Church and many other buildings dating prior to 1893. In addition, places where Hawaiians lived and worked, including sections of Chinatown and

Japanese  
festival







especially residential areas such as Kalihi and Kaka'ako, are strongly represented within the proposed district. Sites associated with significant events or with traditional stories and associations are also prevalent within the proposed district.

The second theme, the shared story of Hawai'i and Honolulu as sites of a unique demonstration of multiculturalism, is well represented throughout the district by the historic Chinatown, as well as commercial buildings lining Dillingham Avenue outside the Chinatown District. Distinctive buildings, such as Wo Fat's Restaurant, tell the story of Chinese efforts to "present" themselves to the wider community. Chinatown in particular was home to Chinese, Japanese, Filipino, and more recently Vietnamese and Laotian immigrants. It continued as well to be a home to Native Hawaiians, who maintained businesses, most recognizably lei shops, along Maunakea and other streets and especially contributed to the markets of the area. Honolulu's ethnic diversity is also found in present-day cultural activities, including

celebrations of Chinese New Year, the annual Japanese Bon Festival as well as in cultural institutions such as Chinese society buildings. Several exhibits and museums reinforce this story.

The American presence and the role of Honolulu as an outward expression of America's commercial, political and military interests is also well represented by the existing repertoire of buildings and sites in the proposed district. This aspect of Hawai'i's past and the islands' relationship to the mainland U.S. is demonstrated through resources such as the Mission Houses Museum, historic banks and other commercial buildings of the Merchant Street Historic District and especially through early 20th-century commercial buildings, such as Alexander and Baldwin, Dillingham Transportation and C. Brewer. "Americanization" is also evident in the street layouts, civic and institutions, such as the Hawai'i State Library (a product of the Andrew Carnegie Foundation) and in prominent cultural and recreational venues such as the historic Hawai'i Theatre. Both the early



*WWII Military-related businesses on Hotel St near Richards St, February-March 1942*





Army-Navy YMCA and the Richards Street YWCA convey a sense of the military presence in Honolulu—both were popular places for servicemen and women to stay—as do restaurants and bars along Hotel Street. Consulates from around the world, ethnic businesses, expressions of traditional arts and folklife celebrations continue to keep alive and educate visitors about Hawai‘i’s diverse cultural heritage.

These assets are all threads of Hawai‘i’s past that, when woven together, beautifully tell the story of our unique heritage. Many of the sites already have well-established interpretive programs to tell their piece of the story.

- 6. **Residents, business interests, nonprofit organizations, and governments within the proposed area are involved in the planning, have developed a conceptual financial plan that outlines the roles for all participants including federal government, and have demonstrated support for the designated area.**

A wide range of businesses, cultural institutions, governmental agencies and individuals have been involved in the planning process from its inception. Participants at different levels of the planning and



*View of downtown from the Capital grounds*

organization of the Hawai‘i Capital National Heritage Area have represented nearly 100 different organizations and government agencies; more than 250 people have at some time volunteered to take part in proceedings. The process has been well covered in newspaper announcements, informational packets and public forums. This study has noted broad general support for designation as a National Heritage Area, and for the conceptual financial plan.

- 7. **The proposed management entity and units of government supporting the designation are willing to commit to working in partnership to develop the heritage area.**

Since inception, important public-private partnerships have been established that did not previously exist. The governmental sector has been a key player in the National Heritage Area proposal process. Official governmental recognition of the Hawai‘i Capital Cultural District came in October 2, 2003 when the Governor Linda Lingle and then-Mayor Jeremy Harris signed a joint resolution to create and designate the Hawai‘i Capital Cultural District. In May 2004 a resolution was passed by

*Left: City Hall, Honolulu Hale*

*Right: Looking towards Ala Moana Shopping Center*







the House of Representatives of the Hawai‘i Legislature, further affirming the Hawai‘i Capital Cultural District. Community forums and discussions with members of the Hawai‘i Capital Cultural Coalition have identified broad support for transitioning the Hawai‘i Capital Cultural District into the Hawai‘i Capital National Heritage Area.

All members of Hawai‘i’s congressional delegation Senator Inouye, Senator Akaka, Representative Abercrombie, and Representative Hirono have been kept apprised of developments, and have lent valuable advice and support throughout the process.

At the state level the Office of the Governor, Department of Business and Economic Development, Hawai‘i State Foundation on Culture and the Arts commissioners and organizational staff, Hawai‘i Tourism Authority, Department of Human Services, Hawai‘i Community Development Authority, State Historic Office of Preservation, Department of Accounting and General Services, Hawai‘i State Tourism Liaison,

State Office of Planning, O‘ahu Visitors Bureau, and members of the state legislature, have all participated in Hawai‘i Capital Cultural District coalition meetings at some point, and have been consulted on matters relevant to their areas of responsibility as appropriate. The Department of Business, Economic Development and Tourism, Hawai‘i State Foundation on Culture and the Arts, and Hawai‘i Tourism Authority have also provided financial support to the HCCC organization.

At the City & County level, governmental support has come from the Office of the Mayor of Honolulu, the Department of Planning and Permitting, Department of Economic Development, and the Arts and Culture Division. Current Honolulu Mayor, Mufi Hannemann, supports the HCCC with an appointed representative to the HCCC board of directors.

**8) The proposal is consistent with continued economic activity in the area.**

The environmental assessment concludes that



*Outrigger canoes along Ala Wai canal*



Mililani  
Street, between  
Post Office  
and Judiciary  
Center



designation of a National Heritage Area will not have a negative economic impact on the area, and is consistent with existing and planned economic activities. The proposed NHA will reinforce and augment existing uses within the historic urban area of Honolulu.

**9. A conceptual boundary map is supported by the public.**

The study area boundaries and use of the *ahupua'a* concept as an alternative were presented in state-wide meetings, public forums and in the publications and informational packets. These community discussions also recommended that other areas nearby to the study area should be tied into its activities and programs. These especially include recreational and cultural sites in the Nu'uaniu Valley, which have been included in this report, as well sites in as the adjacent valley of Kapālama. Out of this discussion, a strong consensus developed around use of the traditional *ahupua'a* concept for the National Heritage Area boundaries. An advisory team of Hawaiian cultural experts recommended that the *ahupua'a* of Honolulu and Kapālama would be appropriate because they cover the original study area and the additional assets that provide continuity to the themes of the National Heritage Area.

**10. The management entity proposed to plan and implement the project is described.**

The proposed management entity for the National Heritage Area is the Hawai'i Capital Cultural Coalition organization as described in Chapter 9. The Hawai'i Capital Cultural Coalition is a broad public-private partnership that can develop the kind of strategic partnerships and community involvement necessary for an effective National Heritage Area.

The proposed National Heritage Area provides an exciting opportunity to recognize and promote the unique historic, cultural, recreational, educational and natural resources of central Honolulu, and indeed all Hawai'i, and provide a conceptual framework for the preservation and interpretation of a distinctive and important Hawaiian and American landscape.



### CHAPTER 3: Study Area History and Contributions



*Assemble historical information and understand the contributions of the study area and its people and events to the national story. (NHA Guidelines, p. 9)*



## PROPOSED HERITAGE AREA'S HISTORICAL SIGNIFICANCE

The story of the proposed National Heritage Area is representative of the story of Hawai'i and Native Hawaiians throughout the Hawaiian Islands – a story that is unique in the American experience. It is the story of early Hawaiian settlements, the uniting of the islands by King Kamehameha I, and the evolution of the Hawaiian monarchy, followed by European contact, then interaction with the United States, and the expansion of U.S. power into the Pacific and Asia in the 19<sup>th</sup> and 20<sup>th</sup> centuries. It is further the story of the unique intermingling of numerous ethnic groups and cultures that have come to make up the population of the Hawaiian Islands today. It is a story best told through an extraordinary collection of ancient, cultural and historic sites, buildings and vibrant neighborhoods found throughout the *ahupua'a* of Honolulu and Kapālama.

The focus area of this study lies within the beautiful *ahupua'a* of Honolulu and adjacent *ahupua'a* of Kapālama located in the ancient and historic district of Kona, now the city of Honolulu, on the island of O'ahu. According to the *mo'olelo*, the storytelling oral tradition of Hawai'i's native people, *Kānaka Maoli*, central Honolulu has been an important region for thousands of years. Its rich cultural and natural history is written in the lands that reach from the heights and mountain ridges of the majestic Ko'olau Mountains, to the welcoming seas of the Pacific below. Each year, millions of people are attracted to the famous scenic and cultural sites of the *ahupua'a* of Honolulu and Kapālama to experience and learn about this cultural and natural history. The history of these *ahupua'a* is preserved in

Robert Louis  
Stevenson and  
King David  
Kalākaua



*Lili'uokalani at Washington Place. Photo by Severin, 1885-1890*

their architecture, social institutions and cultural and ethnic diversity.

### *Native Hawaiian History*

First settled by Native Hawaiians hundreds of years before the Pilgrims arrived in North America, the fishing village of *Kou* would eventually become the bustling port city of Honolulu and the future State of Hawai'i. The site of the only official state residence of royalty in the United States, Honolulu has and continues to be a place in which Native Hawaiian chiefs, a Constitutional Monarchy, a Territorial Government and now a State legislature convene to govern the affairs of Hawai'i and her people. As the hub of America's cultural, economic and military expansion into the Pacific, Hawai'i has become the greatest demonstration of multiculturalism in the country.

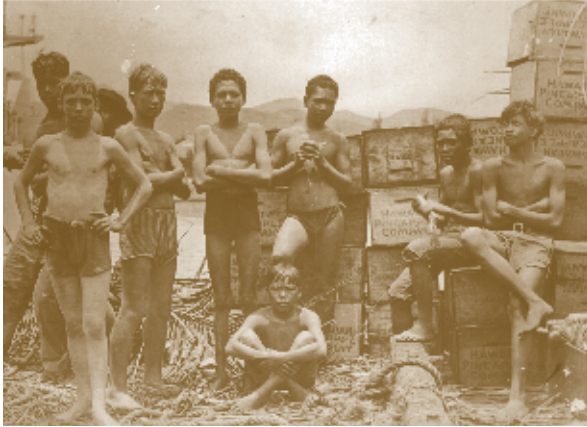
At the turn of the 19<sup>th</sup> Century, the great warrior chief from Hawai'i island, Kamehameha, landed thousands of war canoes on O'ahu's south shore as he continued his quest to unite the islands under one rule. Armed with cannons and guns, Kamehameha's modernized army successfully drove O'ahu's retreating forces to the *pali* (mountain cliffs), at the back of Nu'uuanu valley where they either jumped or were pushed over its edge. The defeat of O'ahu's army would signal the successful consolidation of power within the Hawaiian Islands, and mark the beginning of monumental changes in the governance and future of the Hawaiian Kingdom and its relationship with Western powers.

In succeeding decades, Honolulu would become the epicenter of an unprecedented commingling of cultures. Sailing vessels flying the flags of England, France, Spain, Russia and the United States were all drawn to Honolulu's deep-water port and business opportunities. They brought with them missionaries and adventurers,



sandalwood traders and whalers, technology and disease. Eventually they would also exert tremendous pressure for change on the island culture. The port's growing international popularity would lead to King Kamehameha relocating his court and home to Honolulu to better monitor these foreign influences.

After his passing in 1918, Kamehameha's successors would also struggle to deal with the rapidly changing cultural environment and foreign influence. Eventually



*Diving boys on barge, Hawaiian Pineapple boxes in background, 1920-1930*

many of them would succumb to western ways, first by employing foreigners as advisors and later by adopting their values, customs and practices. Perhaps the first and most significant change was a shift away from the ancient spiritual practices *kapu* system to that of Christianity. They would also go on to build homes and palaces informed by European and western architectural design, and convert to western parliamentary governance and land management practices including the selling and owning of land, a practice completely absent in the Native Hawaiian world view. They traveled the world,



*Chinatown shopkeeper*

visiting fellow monarchs. They participated in international trade and commerce and entered into numerous treaties of agreement with other governments and members of the international community. This rapid change however would eventually overwhelm the Hawaiian Kingdom. In 1893 Hawai'i's last reigning monarch, Queen Liliu'okalani, was deposed by western land owners and business interests in a coup supported by the presence of United States Marines.

The Honolulu *abupua'a* is the final resting place for countless native Hawaiians in both pre-contact and historic times. The gravesites of native Hawaiian royalty, are located both at Kawaiaha'o Church and Mauna Ala, the Royal Mausoleum in Nu'uuanu Valley.

Within Kapalama *abupua'a* are Bishop Museum and Kamehameha Schools, legacies of Princess Bernice Pauahi Bishop.

Other sites associated with beloved Hawaiian monarchs, especially Queen Lili'uokalani, Queen Kapi'olani and Queen Emma, are also distributed throughout the study area and at nearby sites. These include The Queen's Hospital, Queen Emma's Summer Palace, Washington Place (the home of Queen Liliu'okalani after being deposed from power), as well as commemorative sites such as the Muolaulani Site at the Lili'uokalani Children's Center and the Queen Lili'uokalani Gardens near Waikahalulu Falls.

A spirit of aloha is also a heritage of the host Hawaiian culture. Native Hawaiian pride and grace permeate many aspects of human interaction in both Honolulu and elsewhere in the Hawaiian Islands. Native Hawaiians have maintained and perpetuated their cultural values and traditions, providing the foundation for Hawai'i's unique sense of place.

### *Impact of Commercial Agriculture*

The overthrow of the Queen effectively cleared the path for what would become one, if not the most, influential impact on the culture and destiny of Hawai'i's social-economic future as well as its environment: the advent of commercial agriculture. While western landowners would experiment with cattle, cacao, vanilla, and indigo, it was their success in creating enormous sugar and pineapple plantations that would transform and shape the island culture of Hawai'i the most. To provide the manpower necessary to run a successful agricultural industry, plantation owners sponsored the importation of immigrant labor from Japan, China, the Philippines, and the far-flung islands of the Pacific. Hawai'i's multi-





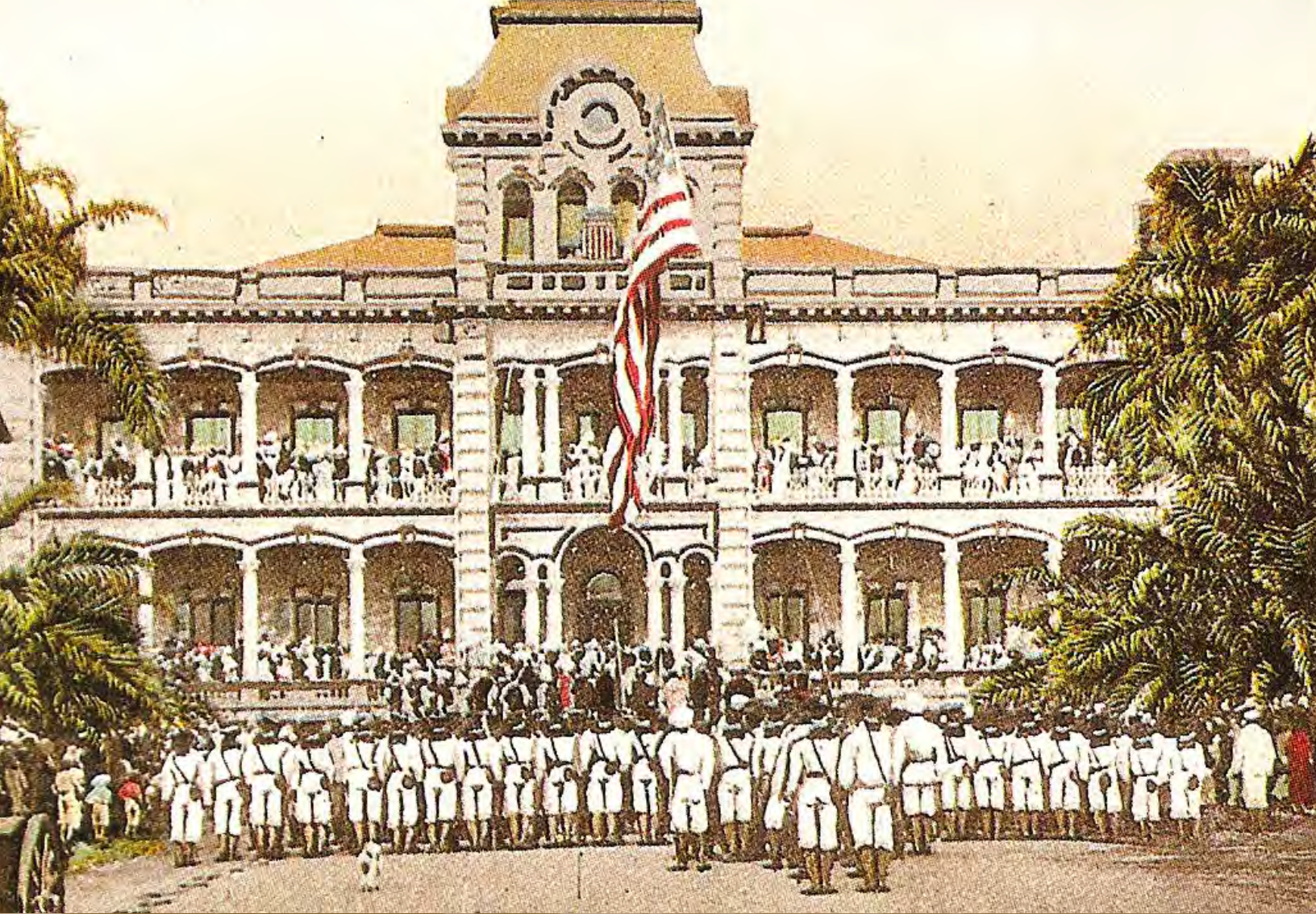
*Queen Liliu'okalani*



*King Kamehameha IV*

*Opposite above: Annexation Day at 'Iolani Palace, August 12, 1898  
Opposite below: Robert Louis Stevenson, Princess Liliu'okalani, King  
Kalākaua with others at party at Henry Poor's residence, 1889*







*The Royal  
Hawaiian  
Hotel,  
ca.1890*



cultural society is the product of the gradual integration of these diverse peoples—a process of conflict and accommodation, ostracism and assimilation.

Central Honolulu became a hub of business-life and entertainment for many of the new immigrants. Honolulu's Chinatown was home to significant Japanese and Filipino minorities. It was where many present-day upper and middleclass citizens of Hawai'i can trace their roots and the beginnings of family businesses.

In the early 20<sup>th</sup> century downtown Honolulu was the place where Hawai'i's residents met and interacted. Hawaiian craftsmen, musicians, and dockworkers, Caucasian businessmen and their families, Japanese field laborers, Chinese merchants, and Portuguese overseers and shopkeepers came to downtown to buy clothes and food, visit the barber or dentist, eat at Wo Fat's Chinese restaurant or the Alexander Young Hotel's roof-top garden (or a small *saimin* noodle shop in Chinatown) or to see movies at the Hawaiian or Toyo Theaters. On Sundays, they attended one of Honolulu's many churches. At other times they collected packages at the Federal Post Office, conducted business at the Territorial Courthouse and Police Station and listened and danced to music at Honolulu's famous hotels and clubs.

Honolulu Harbor became significant for U.S. military and the bridge to Asia and the Pacific. The United States military, an increasingly significant element in Hawai'i after 1898 and the Spanish American War, also

focused attention on Honolulu. Parts of the city, including camp Catlin originally in the present port area, were given over to a military camp and other related uses. Later the city became a focus of outlying larger installations, such as Pearl Harbor and Fort Shafter. Arriving by train and bus from bases around O'ahu, American soldiers and sailors frequented restaurants, movie theaters, bars, tattoo parlors and brothels of Honolulu. Members of the military were an important factor in the city's social and commercial life by the 1920s and 1930s and an overwhelming presence during the war years of 1941-45.

Honolulu was the staging ground and administrative center for much that occurred during the Pacific war, from grand strategic choices by Admiral Chester W. Nimitz and President Franklin D. Roosevelt (who visited during the war) to more local decisions on whether to intern the islands' many Japanese residents or the maintenance of martial law and the issuance of ration cards. Many soldiers and sailors who lost their lives in the Pacific War also found their final resting place at the national military cemetery on Punchbowl, an extinct volcanic crater known to Native Hawaiians as a sacred site called Pūowaina.

Honolulu Harbor was the initial focus of tourism in the Hawaiian islands. From the 1860s on, when adventurous journalists and travelers such as Mark Twain and Isabella Bird, visited Hawai'i, Honolulu was typically the first





*Mah Jong games*

port of call. Aloha Tower, completed in 1926, became the official symbol of Hawai‘i’s welcoming spirit and the first site many tourists and returning residents saw when approaching the harbor front. The 1874 Hawaiian Hotel, later named the Royal Hawaiian Hotel, demonstrated the kingdom’s own commitment to welcoming visitors to the islands.

### THE RECENT PAST

There are many events in recent history that deserve to be noted. The emphasis of this report has been on historic cultural resources, outdoor spaces, educational resources, cultural traditions and potential recreational resources, but Hawai‘i is unique in many ways. For one, the heritage of Native Hawaiians is not simply a thing of the past but very much alive. Native Hawaiian values, the growing interest in Hawaiian language, traditional practices and worldview all have an impact on the character of the proposed heritage area and Hawai‘i in general. Many of the events associated with the resurgence of interest in Native Hawaiian culture have occurred in the historic core area of Honolulu; and these have an important, though recent, historical dimension.

The same can be said about Hawai‘i’s many other ethnic minorities: Chinese, Koreans, Filipinos, Japanese, and now Thai, Laotian and Vietnamese, and the many representatives of other Pacific islands among the population (including Guam, Marshall Islands, Samoa and Tonga). All have striking living cultures that still resonate in the life of downtown Honolulu and throughout the islands.

Central Honolulu, including the downtown business district, the well manicured Civic Area, the increasingly popular Chinatown Special District, the emerging Kaka‘ako Waterfront, is a “work in progress” from



*Chinatown, past and present*

physical and economic development standpoints. There are many – increasingly historic – buildings from the Post-statehood Era. Some of these are described below. But here it is important to note that the city possesses an important array of Modernistic, International Style, “Brutalist” and what many now consider as more sympathetic “Hawai‘i-style” buildings from the period





*Hawai'i State  
Library*



of the late 1960s, the 1970s, the 1980s and even into the 1990s and the present.

### SIGNIFICANT HISTORIC SITES

Central Honolulu hosts many of the Islands' most significant cultural institutions. The Honolulu Academy of Arts, The Contemporary Museum, Hawai'i Theatre Centre, Hawai'i State Archives, Hawai'i State Art Museum, and Hawai'i State Library are all located in the proposed Heritage Area. The same is true of many other civic organizations and museums. The area includes institutions as diverse as the Mission Houses Museum, the Judiciary History Center, the Honolulu Police Department's Law Enforcement Museum, Foster Botanical Garden and the Hawai'i Children's Discovery Center. It includes significant museums which focus on Hawai'i's as an independent kingdom, including 'Iolani Palace Museum and Washington Place, the former home of Queen Lili'uokalani and past governors of Hawaii. Many institutions significant to the area's history as a center of agro-industry in the late 19<sup>th</sup> and

*Coronation  
Pavilion*



*Hawai'i State Art Museum*

early 20<sup>th</sup> centuries are still represented by buildings and sites within the proposed National Heritage Area, including companies such as Alexander and Baldwin and the Dillingham Transportation Corporation.

Although the original Hawaiian settlement of Kou and associated religious sites, such as Pākākā Heiau, have long been covered over, many Hawaiian places and place-names still convey a sense of their earlier importance. Adjacent to the study area are the remains of several ancient *heiau* (temples), including the associated temple site of Punchbowl (Pūowaina) that forms a backdrop to the study area. The Nu'uānu Valley includes several *heiau* remains and cave sites as well as the site of King Kamehameha I's victory over the Kingdom of O'ahu at Nu'uānu Pali in 1795. Sites of the early to late 19<sup>th</sup> century include: the Mission Houses Museum, Kawaiaha'o Church, Our Lady of Peace Cathedral and Thomas Square, the site of the restoration of Hawaiian sovereignty after a brief period of British occupation in 1843. Buildings



*Alexander and Baldwin Building*





*View towards Diamond Head*





representative of early trade include the Melcher's Building and the Bank of Bishop & Company. Remaining buildings and sites associated with the Monarchy Period include 'Iolani Palace, the Coronation Pavilion, 'Iolani Barracks, the Pohukaina Tomb, Ali'iōlani Hale, Lunalilo Tomb, Washington Place, the The Queen's Medical Center, St. Andrews Cathedral, and the Kamehameha V Post Office. Also associated with the Monarchy Period is the Bishop Museum, located at the northwest edge of the study area. Located outside the study area in Nu'uanu Valley are the Queen Emma Summer Palace and the Royal Mausoleum.

Buildings of the Territorial Period (1898 – 1959) include the Bishop Estate Building, the Judd Building, the Stangenwald Building, the Yokohama Specie Bank, the Dillingham Transportation Building, the Alexander and Baldwin Building and the C. Brewer Building. Other buildings suggestive of American influence in Hawai'i include the Irwin Block, the Kaka'ako Pumping Station, the Archives Building, the Hawai'i State Library, the Territorial Office Building, the Hawaiian Electric Building, Aloha Tower, the former United Armed Services YMCA (now No. 1 Capitol District) which houses the Hawai'i State Art Museum, the Richards Street YWCA, the U.S. Post Office, Custom House and Courthouse, the U.S. Immigration Station, the Honolulu Hale, the Mission Memorial Building, Hale 'Auhau and the old Honolulu Police Station.

The "Immigrant Story" is represented by the Chinatown



*Honolulu Hale Stone Sculpture of Figures*

Historic District, including many significant individual structures. "Statehood Period" buildings and sites include the Hawai'i State Capitol Building, the First United Methodist Church, the Pacific Club, the Board of Water Supply Building and the Financial Plaza of the Pacific.

## SIGNIFICANCE OF THE LANDSCAPE AND CLIMATE

The proposed National Heritage Area includes a wealth of outdoor resources, including public parks and gardens, recreational areas, the coastline and streams, and numerous trails and discovery areas located between Punchbowl and Diamond Head, the Pali cliffs and the Pacific Ocean. All of these contribute to the richness of the Honolulu and Kapālama *abupua'a* and their combined potential as a National Heritage Area.

Honolulu was an ideal home for Native Hawaiians and for later immigrants to the area. The original location of the present-day urban area was the sacred site of Kou, a significant ritual area for the early Native Hawaiian population, which had settled on the south coast of O'ahu by 1000 AD. Kou occupied the lowermost portion of an *abupua'a* that stretched up into Nu'uanu Valley. Blessed with a deep and safe harbor, the ancient site of Kou protected Hawaiian canoes and later European and American ships from offshore squalls and storms. The Nu'uanu Steam provided a bountiful source





*Nu'uanu Stream looking towards Punchbowl, 1860-1900*

of fresh water. This supplied the Native Hawaiian irrigation system of taro (*kalo*) *lo'i* in pre-contact times and later made Honolulu an important provisioning port for foreign vessels. The climate also contributed to Honolulu's appeal to outsiders in particular. British seal hunters, American whalers and ships from other parts of the world carrying trade goods all found Honolulu to be a pleasant port of call and a welcome change from the ardors of their homes and the northern Pacific. The topography of the city area also helped determine the residential and commercial patterns of the city as it grew in the 19<sup>th</sup> and 20<sup>th</sup> centuries. Native Hawaiians favored the rich and well-watered valley of Nu'uanu until the advent of Euro-American port development in the early 19<sup>th</sup> century. After that date Nu'uanu Valley became the home of a diminishing number of Native Hawaiian farmers and a tranquil retreat for Hawaiian royalty (notably Queen Emma, whose father acquired a country house in the area around 1850). Following the precedent of Hawaiian royalty, European and American residents began to build suburban houses along the old pathway and road to the *pali*.

### ORIGINS OF THE NAME

The name "Honolulu" itself has been subject to a wide range of interpretations. The most common translation is "fair haven" or "safe harbor;" although the derivation of either phrase is not clear (Cf. Jones 1937; Judd 1936; Bloom and Christensen 1969). Lorrin Andrews in his Hawaiian dictionary of 1865 does not give a meaning to the word. Amateur historian Bruce Cartwright wrote in 1938 "Honolulu is a modern name, not used in this locality until around 1800" (Cartwright 1938a:20). Mary Kawena Pukui, Samuel L. Elbert and Esther T. Mookini's short list of place-names of Hawai'i give the meaning as a "protected bay" (Pukui, Elbert and

Mookini [1989]; cf. Sterling and Summers 1993; Kamakau1992).

One common idea is that "Honolulu" referred to an area about two miles inland from what is generally considered the historic area of Honolulu today. This would place it around the area near Liliha and School Streets, near present-day Kalihi. Honolulu also is said to have been one of the high chiefs under the *ali'i nui* Kakuhihewa and was awarded the small district for his loyalty (Becket and Singer 1999).

All of these names may apply in some way, given the layered character of Hawaiian words and place names. Europeans writing in the early 19<sup>th</sup> century called the harbor and settlement near it both "Honolulu" and "Honoruru," reflecting the variation in Hawaiian pronunciation and ways in which the language was first recorded. The artist Louis Choris labeled his 1822



*Dr. McGraw's home on Hotel Street, ca. 1890*

watercolor of the small village by the harbor as the "Port d'Hanarourou" (Grant and Hymer 2000:54).



**TIMELINE** *Significant Events in Hawai'i and Honolulu's History*

**HAWAI'I AND HONOLULU EVENTS**



**ca. AD 700**  
probable settlement  
in Hawai'i by  
Polynesians



**ca. 1400**  
consolidation of  
powers on O'ahu

**ca. 1600**  
probable beginnings  
of village of Kou



**1758** Birth of  
Kamehameha I



**1779** Captain  
James Cook killed  
on Hawai'i

**1778** James  
Cook expedition  
reaches Kaua'i

**1783** Maui army  
invades O'ahu

**ca. 1000**  
settlement at site  
of Honolulu

**ca. 1600** the  
chief Kakuhihewa  
unites O'ahu

**ca. 1740** the  
chief Kualii  
reunites O'ahu

**ca. 1770** O'ahu  
ruler Peleioholani  
conquers Moloka'i

**1782** Battle of  
Moku'ohai, Hawai'i

**AD 700-1780S**

**50-11,000 BC**  
migration  
from Asia

**1565** St.  
Augustine  
founded

**1733**  
Georgia colony

**1789** Articles  
of Confederation

**2500 BC**  
Agriculture

**1050** Cahokia  
Mound, Illinois

**1607**  
Jamestown  
settlement

**1756** Seven  
Years' War begins



**1776** Declaration  
of Independence

**1492** Columbus  
reaches Caribbean

**EVENTS IN AMERICAN HISTORY**



**1795** Battle of Nu'uaniu, Kamehameha victory



**1804** Russian ships visit Hawaiian Islands

**1791** First Western vessel built in Hawai'i

**1794**, *Lady Washington*, *Jackall* and *Prince Le Boo*

**1796** Kamehameha abandons plan to conquer Kaua'i

**1809** Kamehameha moves court to Honolulu

**1791** Brigantine *Hope* anchors off Waikiki

**1793** John Kendrick's *Lady Washington* enters harbor

**1796** Don Francisco Marin begins residence



**1804** Kamehameha moves court to Waikiki

**1791** Battle of Kepuwaha'ula'ula

**1793** Oliver Holmes, first Western inhabitant



**1796** William Broughton harbor survey

**1803** First horses on Hawai'i

**1804** Ma'ioke'u epidemic, possibly plague or cholera

**1793** Captain William Brown identifies harbor

**1795** Isaac Davis begins residence in Honolulu

1790'S-1800'S

**1794** Whiskey Rebellion



**1803** Louisiana Purchase



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**TIMELINE** *Significant Events in Hawai'i and Honolulu's History*

**HAWAI'I AND HONOLULU EVENTS**



**1819** Liholiho ascends to throne

**1819** Death of Kamehameha I

**1819** First sperm whale caught off Hawai'i

**1819** Regency of Ka'ahumanu and Kalanimoku

**1819** End of *kapu*



**1816** Flag flies at new fort

**1816** King purchases Astor ship *Forster*

**1816** Fort completed by John Young

**1816** Lieutenant Kotzebue visits Honolulu

**1816** Beginning of harbor fees



**1817** Coffee plants introduced

**1818** Russian Captain Golovnin visits Honolulu

**1812** Kamehameha returns to Kona

**1812** Increase in ships due to War of 1812

**1815** King purchases ship *Albatross*

**1815** Russians begin forts in Kaua'i and Honolulu



**1810** Treaty with Kaumauli'i uniting Hawaiian Islands

**1810'S**

**EVENTS IN AMERICAN HISTORY**



**1821** First missionary frame house erected

**1821** First Kawaiaha'o Church built

**1820** Protestant missionaries arrive

**1820** First whaling ships in Honolulu harbor

**1821** Mosquitoes introduced

**1821** Elisha Loomis sets up first press

**1822** First printed book

**1822** First Chinese merchant in Honolulu

**1822** Arrival of reps. of London Missionary Society



**1824** Death of Liholiho and Queen Kamāmalu



**1825** Kamehameha III ascends throne as Kamehameha III

**1825** Sugar introduced in Mānoa Valley

**1825** King and Queen's remains return to Honolulu

**1825** Richard Charlton appointed British consul



**1823** Second group of Protestant missionaries

**1823** Liholiho, Kamāmalu go to Great Britain

**1826** USS *Dolphin* visits Honolulu

**1826** USS *Peacock* visits

**1827** First laws of kingdom passed

**1827** French ship *Comete* enters harbor

**1827** First Roman Catholic priests

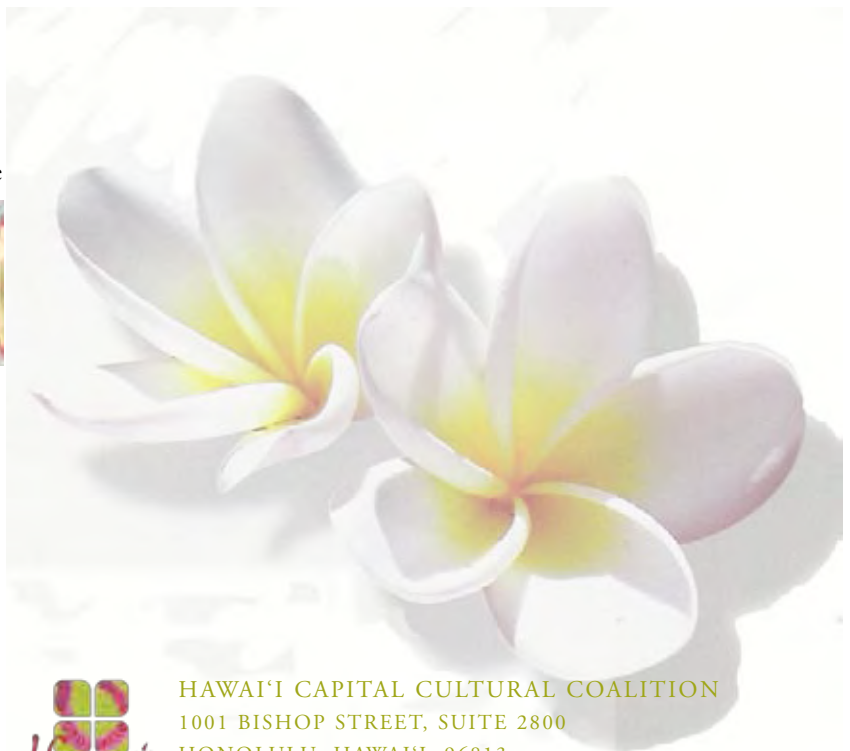
**1829** USS *Vincennes*, debt collection

**1829** Boki and chiefs sign agreement on debts

**1829** Indigo seed introduced

1820'S

**1823** Monroe Doctrine



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## TIMELINE *Significant Events in Hawai'i and Honolulu's History*

### HAWAI'I AND HONOLULU EVENTS



**1832** Death of Queen Ka'ahumanu

**1832** First census of Islands

**1832** First whaling ship outfitted in kingdom

**1833** Seamen's Bethel founded

**1834** Lahaina Luna begins first newspaper

**1836** *Sandwich Island Gazette* begins

**1837** Great Awakening, revival of Christianity



**1839** Bill of Rights adopted by Kingdom of Hawai'i

**1839** Roman Catholic Church constructed

**1839** Hawaiian Bible printed

**1839** Chiefs Children's School begun by Cookes

**1839** Treaty with France



### 1830'S

**1830** Indian Removal Act



### EVENTS IN AMERICAN HISTORY



**1840** First constitution adopted by Kingdom of Hawai'i

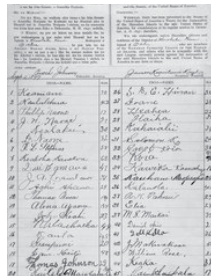


**1843** 136 whaling ships in harbor



**1840** Cacao introduced

**1840** *The Polynesian* begins publication



**1842** Kawaiaha'o stone church completed

**1841** O'ahu College and Punahou School begun

**1843** Great Britain claims protectorate over Hawai'i

**1843** Admiral Thomas restores sovereignty to Hawai'i

**1844** 165 whaling ships in harbor

**1844** First export of Hawaiian silk

**1846** Land division known as *Mabele* begins

**1846** Steamship *Cormorant* enters harbor

**1847** Thespian, first theater, opens

**1848** Royal Hawaiian Theater opens

**1848** Ka mahele or land Division takes place

**1848** Restrictions on bawdy houses

### 1840'S

**1842** Taylor Doctrine recognizes Hawai'i's independence



**1845** Annexation of Texas

**1845** Mexican War begins



**1848** Treaty of Guadalupe



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**TIMELINE** *Significant Events in Hawai'i and Honolulu's History*

**HAWAI'I AND HONOLULU EVENTS**



**1855** Alexander Liholiho ascends to throne

**1859** Gas light introduced

**1850** Hawaiian post office established

**1850** First fire engine used



**1850** Mormon missionaries begin work

**1852** Arrival of first Chinese laborers

**1854** Death of Kamehameha III

**1856** Dredger begins operations in harbor

**1859** Anglican Church begins services

**1856** Hawaiian whaling fleet has 13 vessels

**1850** Act allows aliens to acquire land

**1852** First ice imported

**1853** Steamships provide interisland service

**1854** Steam-powered flour mill

**1855** Board of Education inaugurated

**1858** Rice production begins

**1850** Kuleana Act recognizing Hawaiian land-use

**1851** issues first postage stamps

**1853** Smallpox epidemic

**1854** End of American Board of Protestant Missions

**1855** 220 whaling ships in harbor

**1858** Bishop Bank Co. begins

**1850'S**

**1850** Missouri Compromise



**EVENTS IN AMERICAN HISTORY**



**1860** Queen's Hospital begun

**1862** Cotton introduced



**1863** Lot Kamehameha ascends to throne

**1863** Death of King Liholiho, Kamehameha IV

**1864** New Constitution



**1866** Dowager Queen Emma returns from England

**1866** *The Daily Herald*, first daily, begins

**1866** Regular steamship service from San Francisco



**1868** First Japanese contract workers

**1869** Lighthouse built at harbor

1860'S

**1862** Battle of Antietam

**1860** Lincoln becomes President



**1865** Lee surrenders



**1864** Sherman reaches Atlanta



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**TIMELINE** *Significant Events in Hawai'i and Honolulu's History*

**HAWAI'I AND HONOLULU EVENTS**

**1872**

Hawaiian  
Hotel opens



**1872** Death of  
Kamehameha V

**1874** Death  
of Lunalilo

**1874** David  
Kalākaua elected  
king



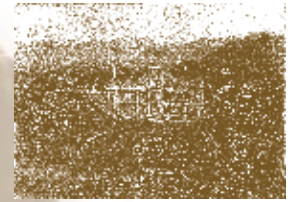
**1874** King  
Kalākaua visits U.S.

**1875** Reciprocity  
Act signed

**1876** Honolulu  
Library and Reading  
Room opens

**1879** Cornerstone  
of 'Iolani Palace lain

**1879** First  
artesian well dug



**1870** Regular  
service to Australia



**1870** Royal  
Hawaiian Band  
begins

**1873** William  
Lunalilo  
becomes king

**1875** First  
export of rum

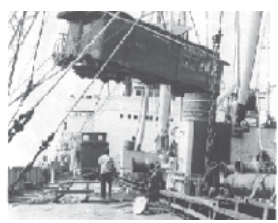
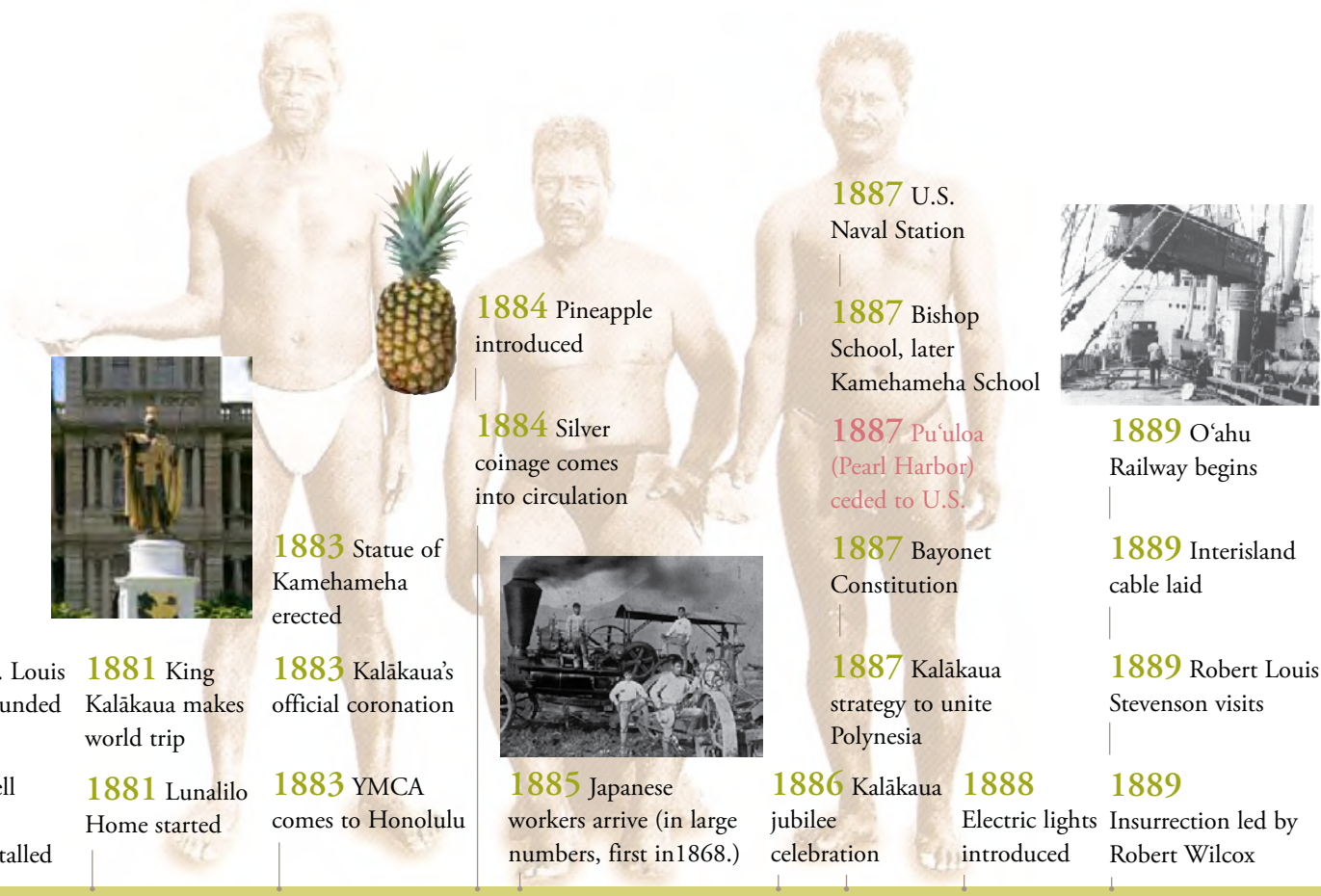
**1876** Reciprocity  
Treaty goes into effect

**1870'S**

**1876** Last  
Sioux war



**EVENTS IN AMERICAN HISTORY**



**1880** St. Louis College founded

**1881** King Kalākaua makes world trip

**1883** Kalākaua's official coronation

**1883** YMCA comes to Honolulu

**1880** Bell telephone system installed

**1881** Lunalilo Home started

**1884** Pineapple introduced

**1884** Silver coinage comes into circulation

**1883** Statue of Kamehameha erected

**1885** Japanese workers arrive (in large numbers, first in 1868.)

**1887** U.S. Naval Station

**1887** Bishop School, later Kamehameha School

**1887** Pu'uloa (Pearl Harbor) ceded to U.S.

**1887** Bayonet Constitution

**1887** Kalākaua strategy to unite Polynesia

**1886** Kalākaua jubilee celebration

**1888** Electric lights introduced

**1889** O'ahu Railway begins

**1889** Interisland cable laid

**1889** Robert Louis Stevenson visits

**1889** Insurrection led by Robert Wilcox

1880'S



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**TIMELINE** *Significant Events in Hawai'i and Honolulu's History*

**HAWAI'I AND HONOLULU EVENTS**



**1891** Queen Lili'uokalani accedes to throne

**1891** Kalākaua dies in San Francisco

**1890** First automobile



**1893** Overthrow of monarchy

**1894** Passage of Wilson Act



**1895** Hawaiian Sugar Planters Association started

**1895** Queen imprisoned

**1895** Japanese paper *Nippu Jiji* started

**1895** Honolulu High School founded



**1899** Death of Dowager Queen Kapi'olani

**1899** Bubonic plague breaks out

**1899** Puerto Rican immigrants

**1895** Restoration Movement defeated

**1895** Asiatic cholera breaks out

**1895** Experiments in rubber farming

**1896** Honolulu Normal School begun

**1898** Hawaiian Islands annexed

**1898** Fort McKinley started

**1890'S**

**1893** Columbian Exposition



**1896** McKinley becomes President



**1898** Spanish American war begins



**EVENTS IN AMERICAN HISTORY**



**1900**  
Chinatown fire

**1900** Sanford  
Dole first Territorial  
Governor

**1900** Electric  
railway begun

**1900**  
Organic Act



**1901** Hawai'i  
Pineapple  
Company founded

**1901** Honolulu  
Rapid Transit Co.  
begun



**1903** Korean  
immigrants

**1902** Pacific  
cable completed



**1906**  
Filipino  
immigrants

**1907** Outrigger  
Canoe Club  
founded

**1907** City and  
County of  
Honolulu created

**1907**  
Completion of  
Fort Shafter

**1907** Jack  
London first  
visits Hawai'i

**1907** College of  
Agriculture and  
Mechanical Arts

**1908** Beginning  
of Pearl Harbor

**1908**  
Authorization of  
U.S. Naval Station

**1909** Sacred  
Hearts Academy  
founded

**1909** Schofield  
Barracks built

**1909** Plantation  
worker strike

1900'S



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**TIMELINE** *Significant Events in Hawai'i and Honolulu's History*

**HAWAI'I AND HONOLULU EVENTS**

**1910** Matson Steamer begins regular service

**1910** First air flight from Moanalua Field

**1911** College of Hawai'i moves to Mānoa



**1916** Hawai'i Volcanoes National Park est.

**1917** Death of Queen Lili'uokalani

**1917** Construction of Fort Kamehameha

**1910'S**

**1917** U.S. enters WWI

**1918** Treaty of Versailles



**EVENTS IN AMERICAN HISTORY**



**1920** Sugar workers strike



**1924** Sugar workers strike

**1920** University of Hawai'i begins

**1921** Hawaiian Homes Commission Act passed

**1927** First non-stop flight to San Francisco

**1929** Passenger service to Hilo

1920'S

**1920** Beginning of prohibition



**1929** Stock market crash

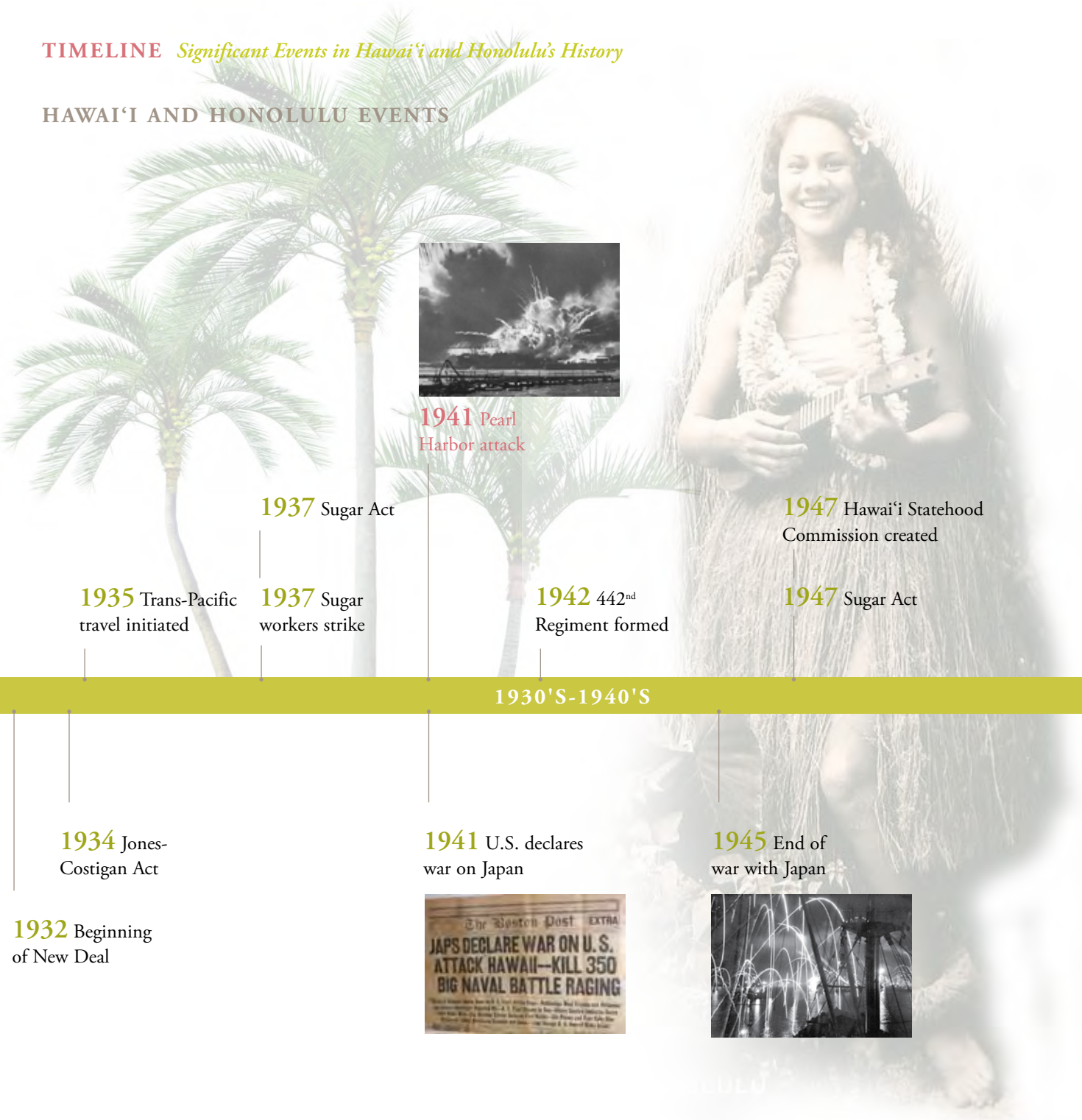


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**TIMELINE** *Significant Events in Hawai'i and Honolulu's History*

**HAWAI'I AND HONOLULU EVENTS**



**1941** Pearl Harbor attack

**1937** Sugar Act

**1947** Hawai'i Statehood Commission created

**1935** Trans-Pacific travel initiated

**1937** Sugar workers strike

**1942** 442<sup>nd</sup> Regiment formed

**1947** Sugar Act

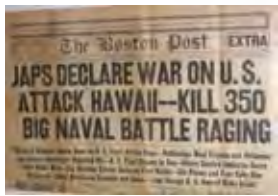
**1930'S-1940'S**

**1934** Jones-Costigan Act

**1941** U.S. declares war on Japan

**1945** End of war with Japan

**1932** Beginning of New Deal



**EVENTS IN AMERICAN HISTORY**



**1959** Statehood

**1962** Daniel Inouye elected

**1964** Under-seas cable to Japan

**1966** Total number of visitors reaches 1 million

**1952** Statehood bill proposed

**1960** East-West Center founded

**1961** First cable TV

**1963** John F. Kennedy visits Hawai'i

**1965** Hawai'i-based soldiers sent to Vietnam

1950'S-1960'S

**1963** Kennedy assassinated



**1960** Kennedy becomes President

**1962** Cuban Missile Crisis

**1952** Korean War



**1961** Vietnam War begins



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**TIMELINE** *Significant Events in Hawai'i and Honolulu's History*

**HAWAI'I AND HONOLULU EVENTS**



**1974** George Ariyoshi becomes 1st Asian-American governor



**1976** Voyage of the Hokulea

**1987** John Waihee elected 1st governor of Hawaiian descent

**1993** US Congress apologizes for overthrow of Kingdom of Hawai'i

**2000** Native Hawaiian Government Reorganization Act ("Akaka Bill") first introduced in US Congress

**2007** Native Hawaiian Government Reorganization Act of 2007 introduced in US Congress

**2009** Hawai'i Capital Cultural Coalition National Heritage Area Bill Introduced

**1970'S-PRESENT**

**2001** September 11, Twin Towers attacked



**2003** Iraq war begins

**2008** Barack Obama, Native son of Hawai'i elected 44th President of the United States



**EVENTS IN AMERICAN HISTORY**

## CHAPTER 4:

### Themes



*Understanding the contributions of the study area and its people to the national heritage.*



*Themes are derived from analyses of the region's contributions to our national heritage. They represent the broad stories that integrate the collection of individual resources so that they may be viewed within the context of the whole and serve as the organizing framework within which interpretation of natural and cultural resources is conducted. (NHA Guidelines, p. 10.)*

## IDENTIFICATION OF THEMES

As National Park Service guidelines recognize, all of a specific area's stories cannot be told (*NHA Feasibility Study Guidelines*, accessed 10/26/05). What is needed is a strong narrative framework to provide clarity that will link the significant aspects of the area's history and culture. At the same time this structure must be as inclusive as possible, so as to not neglect important stories of both past and present residents.

The timeline history of Honolulu (in Chapter 3) provides an overall narrative for the themes suggested for the area's interpretation. These stories touch upon many of the significant events and processes involved in Honolulu's early, pre-contact existence, its early history and later growth as a city. The narrative history also calls attention to central institutions in Honolulu's past, especially the story of the Native Hawaiian people and monarchy. It further highlights the importance of Honolulu Harbor for Hawai'i's growth, the development of commercial life in Hawai'i, and the rise of public institutions to regulate change. This longer narrative also calls attention to the rich contributions of different ethnic groups, the significant role of both commerce and associations in aiding newcomers in their transition to becoming Hawai'i residents and citizens.

## PROPOSED NATIONAL HERITAGE AREA THEMES

The study team paid particular attention to the theme structure identified by the National Park Service, and proposed three overarching themes embedded in the stories of the Honolulu and Kapālama *abupua'a*. These themes also help to put the stories of these *abupua'a* within the larger, national context.

*Theme 1 — Native Hawaiians' struggle for cultural preservation and self determination. This first theme tells the story of a Native Hawaiian culture that has persisted in the face of tremendous upheavals: the original peopling of these remote islands; the overthrow of the monarchy, annexation,*



*Man returning from spearing expedition with he'e (octopus), ca. 1898-1914*

*and statehood; and also the emergence of a Hawaiian cultural "renaissance" in the late 20th Century.*

This theme covers the early life of Native Hawaiians in the Honolulu *abupua'a*, Kapālama *abupua'a*, and other places significant to Honolulu's original population. It also includes the story of the rise of the monarchy and the continuing significance of Honolulu to Native Hawaiians. It discusses political events important to the Native Hawaiian people, including the colonization of Hawai'i in the 19th century, the eventual overthrow of the Hawaiian monarchy and royal government in 1893, and annexation of Hawai'i by the U.S. in 1898. This theme further discusses places significant for native Hawaiians in the 20th century, native Hawaiian contributions to labor and the economy, and sacred sites and traditions of Native Hawaiians. It touches upon the emergence of the Hawaiian "renaissance" in the late 20th century and the commitment of Native Hawaiian people to having their own voices heard in the affairs of the Islands.



*Theme 2 — Hawai'i's exceptional experience in multiculturalism. The second theme explores race relations in Hawai'i, the impacts of immigration and assimilation, and their effect on our past and present cultural institutions.*

This theme examines Hawai'i as a unique place where people from the Americas, Europe, the Pacific Islands, and Asia successfully intermingled. It addresses the Honolulu and Kapālama *ahupua'a* (via Honolulu Harbor) as a point of entry for immigrants from China, Japan, Okinawa and Korea in the mid to late 19th century, followed more recently by influxes of new residents from the Philippines and other countries in Southeast Asia. The theme further considers race relations in Hawai'i, the labor movement involving the organization of both agricultural and dock workers in the early 20th century. This was especially dramatic in downtown Honolulu, at the heart of the study area where many important early 20th-century strikes and labor rallies involving immigrant peoples occurred. Also significant were the development of religious and social institutions that answered to the needs of immigrant peoples. Chinatown and the outlying proposed National Heritage Area residential and mixed-use areas such as Kauluwela, Liliha, Pālama and Kapālama all provide vivid reminders of the lives and contributions of immigrant populations to Hawai'i's history. Additionally, the growth of ethnic institutions and membership organizations, including Chinese tongs, language schools, nationally-inspired organizations such as the Portuguese Society in Kaka'ako, are also important parts of this story. The theme further highlights



*Japanese girl students at Honolulu*

present-day festivals, cuisine and other cultural attributes that give Hawai'i and Honolulu their distinctive character today.

*Theme 3 — Honolulu as the link between the United States, Asia and the Pacific. The third theme explores the consequences of American predominance in the Hawaiian Islands; it is the story of the rise of commerce and modernization, and of the growing strategic importance of Hawai'i as the hub of expanding American influence in the Pacific.*

This third theme surveys the history of the first western contacts in Honolulu (and Hawai'i), the development of trade, and the increasing prevalence of American traders and ships during the 19th century. The story also includes important accounts of industries and other economic activities, such as the sandalwood trade, whaling and ships chandleries. The story further describes the work of the American Protestant missionaries and the



*King Kalākaua, Robert Louis Stevenson and others at Kalākaua's boat house, 1889*

influence of Christianity. Additional information is provided on Hawai'i's importance as a hub of commerce and trade in the Pacific Ocean, and the Hawaiian Islands' increasing strategic significance to the United States as America's ambitions and economic interests began to extend into the Pacific and Asia. This theme also addresses the industrial history of Honolulu and Hawai'i, including the building of wharfs and docks, and the introduction of the railway. The story of Hawai'i's 19th-century development as a site of the sugar and pineapple industries and the companies that were founded to manage these agro-industries is also covered. The theme further discusses the development of social, cultural and educational institutions in Honolulu





*Two girls in costume at Korean Church, 1939*

City Photo  
5-25-39





Lion Dance, Chinatown



British

Phillipino

Korean

Hawaiian

Uncle

chin "Uncle Sam" and children of different races

representing the melting pot of Hawaii, ca. 1919



during the early 20th century, the increasing militarization of the territory for which Honolulu was the leading city and capital, and the move toward statehood in the mid 20th century.

## RELATIONSHIP OF THEMES TO THE NATIONAL PARK SERVICE THEMATIC FRAMEWORK

In developing these themes the study team considered the special stories of Honolulu and Hawai'i in relation to the national context utilizing the "National Park Service Framework for History and Prehistory," prepared by Barbara J. Little and published in revised form in 1996. This thematic framework identifies eight overriding themes:

1. **Peopling Places**
2. **Creating Social Institutions and Movements**
3. **Expressing Cultural Values**
4. **Shaping the Political Landscape**
5. **Developing the American Economy**
6. **Expanding Science and Technology**
7. **Transforming the Environment**
8. **Changing Role of the United States in the World Community**

The proposed National Heritage Area in Hawai'i's capital of Honolulu has points of overlap with all of these themes:

1. **Peopling Places** encompasses the original people of Hawai'i and subsequent migrations of people to the Hawaiian Islands. Hawai'i and Honolulu were microcosms of the American story of Euro-American conquest and usurpation of land. Hawai'i and its capital city also offer a unique lens for understanding the patterns of immigration in the United States, especially the story of Asian immigrants, as well as peoples coming from other Pacific islands, North and South America and Europe.
2. **Creating Social Institutions and Movements** addresses the emergence of the Kingdom of Hawai'i, the development of the Monarchy in the 19th century, and subsequent forms of governance under the Republic of Hawai'i and later Territory and State of Hawai'i. This theme also includes the

introduction of the Christian religion to Hawai'i, the beginnings of the Hawai'i labor movement, the establishment of educational and other social institutions, and the provision of means of social welfare in the 20th century.

3. **Expressing Cultural Values** is central to the story of Honolulu and Hawai'i. The proposed heritage area tells the story of Native Hawaiians who have survived in the face of cultural and social change. Also, Hawai'i has been a unique home of multiculturalism in the United States. The story of central Honolulu illustrates this ability of peoples of diverse backgrounds to live in changing circumstances.

Cultural values are also expressed in the proposed Heritage Area's assemblage of arts organizations, museums and performing arts venues that together give the area its special flavor.

4. **Shaping the Political Landscape** is a key to understanding the story of Hawai'i and Honolulu and the relation of Hawai'i, through its capital city, to the political terrain of the United States. Hawai'i has been unique among states in having once been an independent kingdom and in still possessing institutions and symbols of the monarchy that continue to resonate with the people of Hawai'i. Hawai'i held a distinctive political relationship with the rest of the United States, serving as the country's historic window on the Pacific and Asia. Hawai'i stands out as well for the advancement of ethnic minorities, the development of its distinctive labor movement and the post World-War II emergence of the Democratic Party as an agent of social and economic change.

5. **Developing the American Economy** is a theme that covers the rise of Hawai'i's unique form of plantation agriculture. During this time period, a series of treaties and agreements led to the annexation of the Hawaiian Islands by the United States. Sugar, pineapple, rice and coffee all had a role in Hawai'i's economic development. Honolulu served as the business center for this agricultural economy and later for the tourism industry, both of which had a huge impact on the islands' economic life.

6. **Expanding Science and Technology** has probably the least obvious overlap with the Honolulu story. But changes in technology are



certainly represented in Honolulu's past and its present collection of cultural and natural resources. Most significant for Honolulu has been the city's association with large-scale agro-businesses, all of which featured striking degrees of experimentation and innovation directed by companies headquartered in downtown Honolulu.

**7. Transforming the Environment** is strongly relevant to Hawai'i's changing environmental conditions and the utilization of natural resources. Native Hawaiians had a profound respect for nature and developed a sophisticated system of stewardship for the land and sea. Hawai'i's landscape subsequently experienced waves of different uses, from the harvesting of sandalwood by both Hawaiians and westerners through the clearing of land for agricultural use to modern concerns for environmental protection. Honolulu illustrates the growth of urban Hawai'i and has demonstrated efforts to preserve Hawai'i's rich environmental qualities. This is illustrated particularly through the maintenance of open spaces, parks and an extensive botanical garden within the proposed National Heritage Area boundaries.

**8. Changing Role of the United States in the World Community** is a theme that intersects with Hawai'i's unique status as an independent kingdom that was ultimately annexed by the United States through usurpation. As the United States's strategic foothold in the Pacific and its bridge to spheres of influence in the Philippines and China, Hawai'i was profoundly affected by World War II. It was the first American territory to be attacked during the war and the closest part of America to be threatened by a Japanese invasion. Hawai'i subsequently served as a staging area for later military interventions in Asia, especially the Vietnam War, and also as a point of contact for diplomatic initiatives in the region. Hawai'i is unique in its international status, serving as a meeting place between the United States and the Pacific, and Asia. Hawai'i has also provided a unique model of racial harmony exemplifying fairness, ethnic tolerance and social responsibility that has had a profound impact on the present multi-ethnic and multi-cultural makeup of the United States.

## RELATIONSHIP OF THEMES TO HAWAI'I STATE HISTORIC PRESERVATION PLAN

The themes and accompanying resources described in this study are consistent with those set out in the Hawai'i State Historic Preservation Plan (HSHPP). Completed in 1979, with subsequent revisions, the Hawai'i State Historic Preservation Plan builds upon earlier functional plans prepared by the State Historic Preservation Office in its role as part of the national program (DLNR 1979, 1980). The HSHPP sets out historical themes based on the principal figures, historic events and historical processes in Hawai'i's history. The stories presented in the HSHPP are more strictly sequential and chronological in structure, including such topics as archaeology, early contact, missionaries, sugar, the Kingdom of Hawai'i and so on. The proposed themes for the proposed National Heritage Area collapse some of these stories within the broader categories set out in this chapter that relate more directly to the National Park Service's national thematic framework.



*Classroom scene,  
ca.1914*



*Ioane Ukeke  
and Hula  
Troupe, ca.1880*



**CHAPTER 5:**  
Resource Inventories



*Evaluation of cultural,  
natural, recreational,  
and heritage education  
in study area.*



*Evaluate cultural, natural, recreational and heritage education resources in the study area, assess whether there are resources important to the identified themes and if they retain integrity for interpretative purposes, and determine if there are outstanding opportunities for conservation, recreation and education. (NHA Guidelines, p. 11)*

## IDENTIFICATION OF RESOURCES

As with any cultural resource study, this investigation of Honolulu's and Hawai'i's shared past—and the cultural and natural resources resulting from this past—has involved considerable reference to both the known history and the resources themselves. Both Honolulu and Hawai'i are well documented in books, articles and planning studies. The city's significant resources are also well described in architectural studies and guidebooks aimed both at tourists and local people. Natural resources are similarly covered in separate studies by the State of Hawai'i, City and County of Honolulu, and the National Park Service.

The survey of cultural resources required for this report has combined both field and library work. Most of the principal monuments, including buildings significant to the political history of Honolulu and Hawai'i (notably 'Iolani Palace) as well as the few remaining houses (such as Washington Place) and many historic company headquarters and other commercial buildings, are well documented in existing printed sources. The Hawai'i State Archives also contains an extensive list of historic buildings and sites, compiled originally by noted historic preservationist Nancy Bannick. In addition the study was able to draw on several years of University of Hawai'i field schools in the study area. These included surveys of Chinatown and the Nu'uanu Street area completed in 1998 and 2005, respectively.

Study team members reviewed existing published works, walking tours, National Register of Historic Places nominations and planning studies to compile a working inventory of contributing historic and cultural sites. Information on on-going cultural events and present day practices was provided by Hawai'i Capital Cultural Coalition members, board of directors, and coordinator.

Native Hawaiian organizations and individuals knowledgeable about Hawaiian culture were consulted throughout this study. Research on Native Hawaiian history and cultural inventory was lead by Peter Apo, David Parker and the Native Hawaiian Hospitality Association. Additional input on the study area's history and cultural inventory was provided by Lulani Arquette, Marilyn Reppun, Davianna McGregor, Bill Ha'ole,

Ramsay Taum and Maile Meyer, all well-known Hawaiian cultural specialists and activists.

The inventory of natural resources, including open areas, parks, harbor resources, streams and near-shore water features is drawn from a 2006 report titled "The HCCD Outdoors" by Helen Felsing of the National Park Service's Rivers, Trails and Conservation Assistance Program. Her study included a review of numerous earlier planning studies completed by the Hawai'i Department of Land and Natural Resources and the City and County of Honolulu, by a review of existing National Register of Historic Places nominations and by additional fieldwork.

## HISTORIC AND CULTURAL RESOURCES

The study area contains a wide array of historic and cultural sites that contribute to the story conveyed by the proposed National Heritage Area. Many of these have been recognized through National and Hawai'i State Register of Historic Places listings. Sites range from the Merchant Street Historic District and Chinatown Historic District to individual properties of note, such as 'Iolani Palace and other buildings associated with Hawai'i's Monarchy and Territorial Periods. Parks and open-spaces, such as the Foster Botanical Garden and Thomas Square have also been recognized by the National and State Register listings.

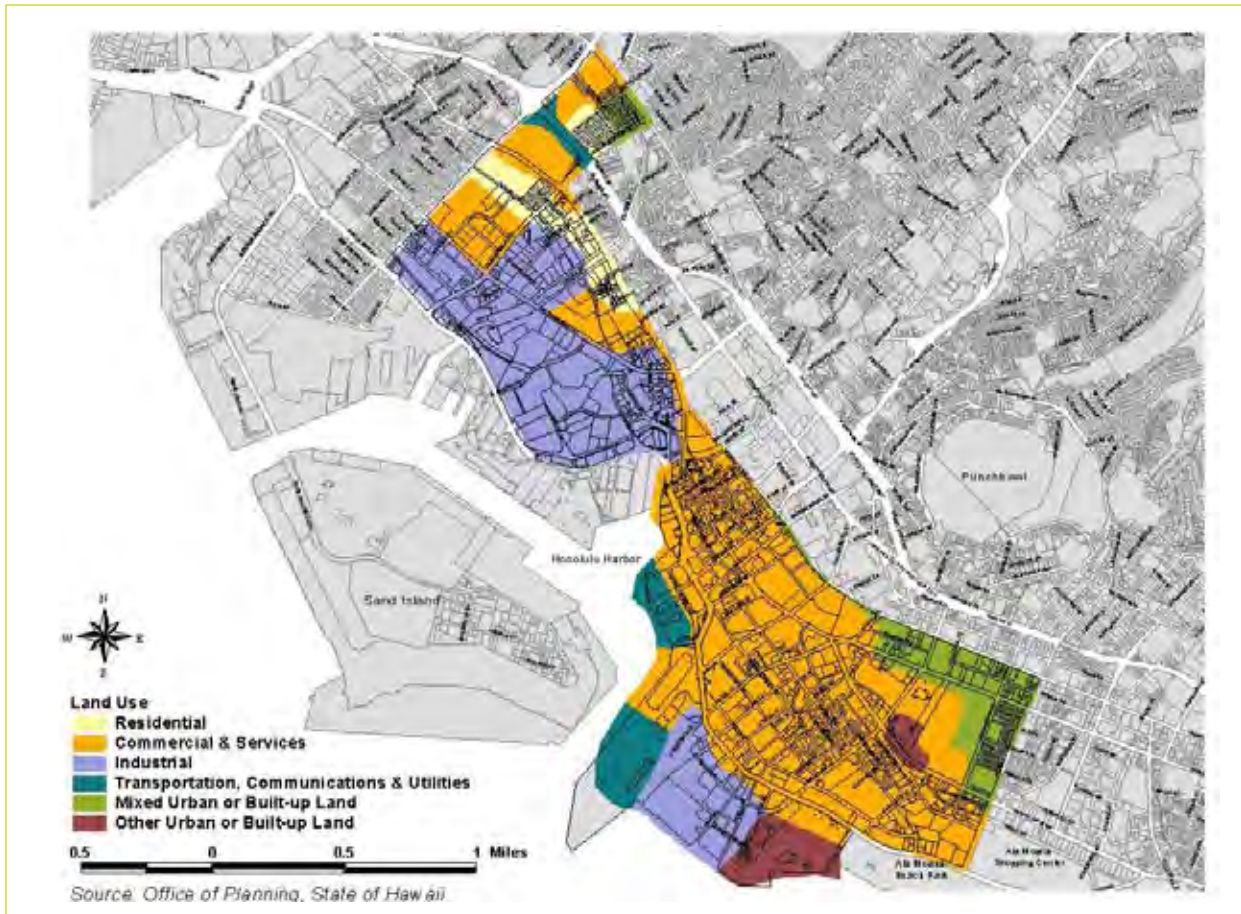
The survey undertaken for this proposal consisted of a compilation of known resources, both cultural or historic and natural. Because of the strong interpretative and recreational emphases of the NHA initiative, many of the properties and sites considered are long-noted features of the Honolulu and Kapālama *ahupua'a*. These examples have been augmented by descriptions of







### Land Use Map for Hawaii Capital Cultural District



designated National Register and locally-regulated districts within the study area (or near the core urban area) and especially of existing parks and recreational areas, some of them historic, others more recent in origin.

An ideal cultural resource inventory would be undertaken in rigorously methodical way and would be organized to reflect the stated themes for the area. Because of the limited scope of this document it has not been possible to categorize the existing sites and properties in this way; this kind of methodical approach will have to wait for a later point in the development of the proposed heritage area. The guidelines for the initial report furthermore emphasize the educational and recreational potential of sites within the proposed area. These include parks and especially museums, theaters and other cultural venues, all of which add to the richness of the area.

For purposes of organization, clarification and future documentation and listing (as well as protective measures) a future inventory of historic and cultural resources will be required. Much of the information necessary for such a survey and inventory is in place;

and many historic and cultural resources have been identified in state lists or through University of Hawai‘i and Hawai‘i Pacific University survey projects. There is also much information collected and available on “cultural meanings” and “associations” in the study area and surroundings. These apply especially to Native Hawaiian understandings and interpretations of places and sites, as well as often subtle nuances of values and beliefs attached both to specific places and to weather patterns, microclimates, qualities of light and other aspects of traditional culture and Native Hawaiian beliefs in the Hawaiian Islands.

In addition to the further compilation of existing data, additional field surveys of the many residential and mixed-use areas within the proposed NHA will also be required. This will include individual evaluations of houses and small businesses in Pālama, Liliha, Kaka‘ako and especially Kalihi, all of which have many remaining examples of modest frame houses, buildings housing manufacturing and repair shops and simple concrete block and frame shops and mixed-use buildings. Additional survey work focusing on other features of the area, such as streams, culverts, water channels, walls,



pathways, streets and other natural and man-made features will also be required. Finally, a survey involving Native Hawaiians and other ethnic groups to better identify places of exceptional cultural meaning and association will also be necessary as the NHA matures. All of this work will further enhance the value of the urban area and create new opportunities for education, conservation and resource enhancement.

The proposed, more complete inventory will require linking properties and sites, as well as intangible resources, directly to the themes outlined in this study. It would follow the guidance issued by the National Register program for the documentation and listing of historic and cultural resources according to “theme” or “context”- based approach to survey and registration (U.S. National Park Service, n.d. National Register Bulletin 16A). Such an approach will allow for the identification of “associated properties and property types” and will also provide a basis for identifying “baselines” for the assessment of integrity (the retention of historic or cultural value) of specific categories of resource. An outline of potential organizational categories for this more complete inventory is provided in Appendix 4.

## SIGNIFICANT RESOURCES

For purposes of this proposal, well-recognized sites and buildings can be organized into broad thematic groups in order to provide a better idea of the range of resources already identified. These groups overlap with the themes suggested in Chapter 3 of this study, but provide more specific detail on individual sites. The thematic groupings are based on long-standing divisions of Hawai‘i’s social, political and economic history.

### *Pre-Contact Period: pre-1778*

Extant sites associated with the Pre-Contact Period lie mostly outside the study area. The original Hawaiian settlement of Kou and associated religious sites such as Pākākā Heiau, have long been covered over by landfill, streets, buildings and other developments. However, many Hawaiian places still convey a sense of earlier significance through the continued use of original place names for neighborhoods and streets. These important place names also appear in Hawaiian stories, chants and songs, where they continue to resonate with meaning.

Specific sites include the archaeological remains of fishponds, no longer visible but still part of the historical and archaeological record, to the north of the

Nu‘uanu Stream inlet. These date to probably ca. 1500 AD, or to about 500 years following the settlement of the village of Kou, with no doubt earlier examples as well. The waterfront includes stones from the early 19<sup>th</sup> century fort at Honolulu, which itself incorporated materials from the Pākākā Heiau at the harbor’s edge. Other archaeological sites have been unearthed in the course of cultural resource surveys. Artifacts and reports from these studies may best be interpreted in the context of a museum focused on Native Hawaiians and their life and contributions. Places with traditional associations can best be brought to life through walking tours and other media.



*Nu‘uanu Avenue, ca. 1869*

Adjacent to the study area are both historic and prehistoric sites associated with Native Hawaiians and their later history. These include the remains of several ancient *heiau* (temples), including the associated temple site of Punchbowl (Pūowaina) that forms a backdrop to the study area. The Nu‘uanu Valley includes several *heiau* remains and cave sites as well as the site of King Kamehameha I’s victory over the Kingdom of O‘ahu at Nu‘uanu Pali in 1795. Sections of the Nu‘uanu Valley also reveal terracing and house sites of Hawaiian farmers of the prehistoric and historic times. All of these could become part of a broader interpretive plan for the National Heritage Area.

### *Period of Early Western Contact: ca.1800-ca.1850*

Honolulu became an important place of Western influence beginning in the late 1790s. By the early 1800s the economic center of gravity had shifted to the port town from earlier Hawaiian capitals on the island of Hawai‘i and Maui. In 1820 American influence began to take precedence over that of other Western powers. This was most evident with the arrival of Protestant missionaries from New England.



*Mission Houses Museum*

By mid-century, missionaries had been supplanted by merchants and traders, who began to make their own impression on the city of Honolulu. The port of Honolulu was also an important stopping and provisioning point for European and American ships. These included vessels involved in the fur trade and whaling industry and those associated in the early part of the 19<sup>th</sup> century with the export of sandalwood from the Hawaiian Islands. A number of buildings and sites associated with this important period of Westernization and growth remain to tell this story.

Key sites of the early to late 19<sup>th</sup> century include: the Mission Houses Museum, comprised of several buildings from the mission period, including the original 1821 frame residence; Kawaiaha’o Church, significant as well to the story of the Hawaiian monarchy; the Mission Cemetery, begun in 1830; Our Lady of Peace Cathedral, the first Roman Catholic church in Honolulu, built in 1843; and Thomas Square, the site of the return of the Hawaiian Islands to Hawaiian sovereignty after a brief period of British occupation in 1843. The emergence of the merchant class is well represented by Melcher’s Building, built in 1853 and one of the oldest buildings in downtown Honolulu, and the Bank of Bishop & Company Building, also located on Merchant Street in the downtown area.

*The Monarchy Period: 1809-1893*

The Hawaiian kingdom was unified in 1795 by King Kamehameha I. The early port town of Kou became the capital of the kingdom in 1809, when Kamehameha I moved his court from Waikiki to Honolulu. The remains of the earliest part of the Monarchy Period are archaeological in character, having been overlaid by later development. However, locations of many of these sites



*'Iolani Palace*

are known and may still be interpreted through publications, walking tours and other means.

Most of the primary sites of the Monarchy Period date from the mid-to-late 19<sup>th</sup> century. Principal among these are the 'Iolani Palace, built in 1882, replacing an earlier palace on the site; the Coronation Pavilion, constructed by King David Kalākaua in 1883 and repaired and remodeled in the 20<sup>th</sup> century; the 'Iolani Barracks, predating the 'Iolani Palace by 12 years and moved to the present site on the palace grounds after 1965; the Pohukaina Tomb, an early 19<sup>th</sup> century royal grave site on the grounds of 'Iolani Palace; the Ali'iolani Hale, originally built in 1874 to serve as a palace and later converted to use as a governmental building and courthouse; Kawaiaha’o Church, designed by missionary Hiram Bingham in the 1830s and completed in 1843 and serving as the principal church for Hawaiian monarchs in the early 19<sup>th</sup> century; Lunalilo Tomb, on the grounds of the Kawaiaha’o Church and the resting place of King William Lunalilo, first elected king of the monarchy; Washington Place, built in 1846 and the last residence of Queen Lili'uokalani and subsequently home to Hawai'i's governors; the The Queen’s Medical Center, founded in 1860 by Kamehameha IV and named after



*Washington Place*



his wife, Queen Emma; St. Andrews Cathedral, built beginning in 1867 and representing the shift of Hawaiian monarchs away from the teachings of Congregational missionaries earlier in the century; and the Kamehameha V Post Office, built in 1871, one of the first concrete buildings in the Pacific.

Also associated with the Monarchy Period is the Bishop Museum, located at the northwest edge of the study area within the Kapālama *ahupuaʻa*. Built beginning in 1889, the museum was originally the center of the Kamehameha Schools and stands as a memorial to Princess Pauahi Bishop, the last heir to the Kamehameha line.

Further up Nuʻuanu Valley are several other significant properties associated with the Monarchy Period. These include the Queen Emma Summer Palace, built in 1848, and the Royal Mausoleum, built in 1867 to house the remains of Hawaiʻi's kings and queens.

*Honolulu  
Hale*



### *Territorial Period: 1898-1959*

During the period following the overthrow of the monarchy in 1893 and subsequent annexation of Hawaiʻi by the United States, Honolulu became an important center for commerce and transportation, and a major way-station for America's growing military influence in the Pacific and Asia. Bishop Street in particular became a showcase of well designed and imposing commercial buildings, many representing the principal traders and merchant houses of the early to mid-20<sup>th</sup> century.

Many distinctive buildings remain, all replete with Hawaiʻi's unique history. Bishop Estate Building, built in 1896, was designed by Clinton Briggs Ripley and one of his partners at the time, Charles William Dickey, a prolific architect working in California and Hawaiʻi. Dickey came to be considered one of Hawaiʻi's leading



*Alexander and Baldwin Building*

designers and one of the first preservation architects in the islands. At least 12 of his buildings are listed on the National Register of Historic Places. The Judd Building, designed by Minnesota architect Oliver W. Traphagen, boasted the city's first passenger elevator when it opened in 1898. For years the Judd served as headquarters for both Alexander & Baldwin, Inc. and the Bank of Hawaiʻi. The 1901 Stangenwald Building, at six-stories Hawaiʻi's first skyscraper, was part of a construction boom following the devastating Chinatown fire of 1900. Another Dickey design, it dominated the Honolulu skyline for more than 60 years. Yokohama Specie Bank was built in 1909 at the behest of the Imperial Japanese government, the first Japanese bank to successfully stay in business in Hawaiʻi. Architect Harry Livingston Kerr, was also responsible for numerous downtown buildings. The 1929 Dillingham Transportation Building, a striking example of Art Deco design, anchored the waterfront end of the business district close to the docks. The Alexander and Baldwin Building, built in the same year and designed by two significant regional architects, C.W. Dickey and mainland transplant Hart Wood, was a modern melange of Asian and European



*Dillingham Transportation Building at Queen St (left) and Bishop St., 1930*

architecture. The building continues to achieve its goal of artistic timelessness to this day. The 1930 C. Brewer Building by Hardie Phillip of the New York firm of Mayer, Murray and Phillip, has the comfortable feel of island living, with lights the shape of sugar cubes to reflect the company's core business at the time—sugar.

U.S. architects who came to territorial Hawai'i in the early days were determined to explore styles inspired by the culture and climate of the islands. The American presence is well illustrated by a number of significant additions to the city. The Irwin Block, built by sugar tycoon William G. Irwin in 1897, was later and another early Ripley and Dickey collaboration, named the Nippu Jiji Building, when it became home to the popular Japanese language newspaper, *Nippu Jiji* in 1923. The historic Kaka'ako Pumping Station (1900, known also as the Ala Moana Pump Station) was the state's first waste disposal facility. Its steam-powered pumps carried wastewater 1,200 feet out to sea for 55 years until a replacement was built nearby. The Hawai'i State Archives Building (1906) designed by Oliver Traphagen was the first building in the United States designed to hold public records. The fire-proof structure was conceived as a safe repository for Hawai'i's collective memories—the monarchy and territorial records that preceded annexation by the U.S. The Mediterranean style Hawai'i State Library (1913) was funded in part by industrialist Andrew Carnegie and designed by his brother-in-law Henry D. Whitfield. The Territorial Office Building (1926) is still the stately home of U.S. government workers. A beautiful architectural feature crowning the two-story lobby of this building is the stained-glass dome depicting the Coat of Arms of the Territory of Hawai'i. Additional significant buildings include McKinley High School (1923), the Kaka'ako Fire Station (1929) and the Neoclassical Revival-style News Building (1929).



*Hawaiian Electric Building*

Mediterranean architecture dominated the building boom of downtown public buildings in the 1920s and early 1930s: the U.S. Post Office, Custom House and Courthouse (1922); the Hawaiian Electric Building (1927) by New York architects York & Sawyer; the former United Armed Services YMCA, now No. 1 Capitol District, and the Richards Street YWCA (1927) designed by noted California architect Julia Morgan. Morgan's extensive portfolio included William Randolph Hearst's castle at San Simeon. Together with locally prominent landscaper Catherine Jones Richards, they created the first structure of note in Hawai'i designed wholly by women. Of the many YWCA buildings that Morgan designed, the Honolulu Y was one of her favorites—and is one of the few still used for its original purpose.



*Post Office and Federal Building, 1925*



*YWCA*



*Aloha Tower*



The 10-story Aloha Tower (1926) by architect Arthur Reynolds is one of the premier landmarks of Hawai'i, a beacon to visitors and immigrants alike for more than a century. Other landmarks include: the U.S. Immigration Station (1931), where east meets west; Honolulu Hale, or City Hall (1929), another Mediterranean style C.W Dickey/Hart Wood collaboration; Mission Memorial Building (1915) built in sturdy red brick Georgian style as a missionary landmark, now the Honolulu Hale Annex; Hale 'Auhau (1939), now the State Attorney General's office; and the old Honolulu Police Station (1931), a lavish, rococo building that boasted marble from France, doors of



*Hawai'i State Art Museum*



*Hawai'i Theater Center*

Philippine mahogany and sandstone from Wai'anae for the fabrication of walls.

Arts and culture were well represented in the early 20th century. The Hawai'i Theatre (1922) was one of the most modern theaters in America when it opened. It could accommodate both live vaudeville and the new medium of film. The stately Hawai'i State Art Museum was once the site of the original Royal Hawaiian Hotel until it relocated to Waikiki. The old wooden structure was redesigned in 1928 by Lincoln Rogers as the Army Navy YMCA and underwent several more reincarnations before becoming the home of Hawai'i's first state-owned museum in 2002. The Honolulu Academy of Arts (1929) is the heart of the city's ever-changing and evolving crossroads of culture and art. Over time it has grown to be the state's leading arts institution, dedicated to the collection, preservation, interpretation, and teaching of the visual and performing arts.



*Wo Fat Restaurant, Chinatown*

The “other side” of Honolulu, especially the story of Hawai‘i’s many immigrants from the Pacific Islands and Asia, is well represented by the Chinatown Historic District, a 13-block concentration of historic buildings, most dating to the period after 1900 when a fire cleared much of the site. The neighborhood was designated a Preserve America community in 2006. Significant individual structures include the Wing Wo Tai & Co. Building (1916); the Royal Saloon and T.R. Foster Buildings (1890); O‘ahu Market (1900), where fresh meats, vegetables and Asian delicacies are still sold today; the Winston and Armstrong Building (1905); the Jos.P Mendonca (1901) and McCandless Buildings (1910); Izumo Taishakyo Mission (1923), built by Japanese immigrants—architect Hego Fuchino and master carpenter Ichisaburo Takata; the Minatoya Café Building (1919), and Wo Fat Restaurant (1938), Honolulu’s oldest restaurant still in use, whose original structure dates back to 1882.

*Recent Architecture and History: 1959-*

The study area contains a large number of significant sites and buildings of note that fall under the headings of “Recent Architecture” and “Recent History.” Many of these places post-date World War II; a few fall within the period now commonly labeled the “Statehood Period.” Important contributing buildings in the downtown area include the Hawai‘i State Capitol Building, completed 1969 and designed by John Carl Warneke and Belt Lemmon & Lo; the First United Methodist Church, built in 1955 and the work of architect Alfred Preis; the Pacific Club, by seminal Hawai‘i architect Vladimir Ossipoff, completed in 1961; the Board of Water Supply Building, by Wood, Weed and Associates, built in 1958; and the Financial Plaza of the Pacific, by Leo S. Wou and Victor Gruen (father of the shopping mall), constructed in 1968. Other buildings that are likely to become increasingly recognized include the Prince Kuhio Federal Building, built in 1977 and designed by Belt Lemmon & Lo, with Frank Haines and Joseph Farrell as the principal designers; Grosvenor Center, designed by Joseph Farrell and completed in 1981; and the 1994 First Hawaiian Bank Center, the creation of New York architectural firm Kohn Pederson Fox. Many other buildings of around the same time period and of the 1970s and 1980s and even 1990s will eventually contribute even more to the overall flavor of Honolulu as their qualities become more appreciated and understood.



*Foster Garden*

*Sculpture and Art*

The study area is also home to a large collection of outdoor sculpture and landscape features, including numerous fountains and other water features. Some of these are historic, others valued for their artistic contributions, but many too recent to fall under the heading of “historic.” The outdoor sculpture and art program has been further encouraged by a State of Hawai‘i law requiring a percentage of the costs of all public buildings be devoted to art in public places. Hawai‘i was the first state to enact such a law. These pieces over the last 20 years have considerably augmented earlier public sculpture and the art sponsored by private individuals and companies.



*University of Hawai‘i Medical Center Taro Sculpture*





Extend the Boundaries  
of Knowledge

致知

Search into the  
Nature of Things

格物

Pacify the World

平天下

國父

大道之行也天下為  
一  
作傳世教人不獨親其  
老者所共勉有所謂  
獨處亦如有所謂  
實存其真於世也  
不也於身也不必為  
竊賊賊而不作故外





*American Savings Bank Plaza*



*Holualoa, First Hawaiian Center*

*Chinatown sculpture along Nu'uauu Stream*



*King  
Kamehameha  
statue,  
Judiciary  
History  
Center*



The full collection is too numerous to discuss here, but among the best known art works that are old enough to be considered historic or near-historic are: the King Kamehameha Statue, erected in 1883 and located in front of the Ali'iōlani Hale; Father Damien Statue (also called Blessed Damien of Moloka'i Statue), sculpted by New York City sculptor Marisol Escobar and completed in 1969 (a replica is among Hawai'i's contribution to the state sculpture collection at the U.S. Capitol); Parent I and Young Girl, by British sculptor Barbara Hepworth, installed in 1971; Sky Gate, by prominent Japanese-American artist and landscape architect Isamu Noguchi, 1977; Barking Sands by sculptor/ceramicist Peter Voukos, 1978; and Cascade, by Maui artist William Scobie-Mitchell, 1977.

### **OUTSTANDING OPPORTUNITIES FOR CONSERVATION AND INTERPRETATION**

The assets inventory identified an impressive concentration of heritage resources almost all of which are capable of supporting interpretation. These assets are all threads that, when woven together strongly convey the three themes of the proposed National Heritage Area. Many of these sites already have well-established interpretive programs to tell their piece of the story. Functionally, however, they are not experienced as a unified whole by either residents or visitors. What is needed is further interpretation to make the connections



among the sites and tell the overarching story of the area. The proposed themes provide an overall context for comprehensive interpretation of the area.

Many of assets within the study area have outstanding preservation value and also offer opportunities for enhancement projects. Highlighted here are some of the outstanding historic properties and cultural sites located within and adjacent to the study area (listed in alphabetical order). It should be emphasized, however, that these properties represent only some of the potential preservation opportunities within the proposed National Heritage Area. The HCCC envisions an expansion of preservation awareness throughout the National Heritage Area, potential designation of residential and mixed-use areas either as State or National Register properties and a concerted effort to turn around neighborhoods in ways that enhance the overall quality and character of urban Honolulu. A complete inventory of properties listed on the national and state historic registers and other historic sites appears in Appendix 16. Specific preservation/restoration plans and estimates of funds needed are included for a sampling of these properties.





*Alexander and Baldwin Building, 1929*

The Alexander and Baldwin (A&B) Building is considered one of Honolulu’s great architectural masterpieces. Listed in both the state and national registers, the A&B building incorporates a number of design motifs reflective of the company’s history and sources of wealth: sugar cane reeded columns, bas relief cattle heads. It also includes Chinese ornamentation and mosaics illustrating nautical scenes from Hawai‘i. Clad in architectural terra cotta, the building was designed by the team of C.W. Dickey and Hart Wood. A&B followed the standard for other buildings on Bishop Street, including the headquarters of the Castle & Cooke, Bishop Bank (now First Hawaiian Bank) and the Alexander Hotel. It also introduced new standards of detailing and design to downtown Honolulu. It remains a company headquarters and a cherished Honolulu landmark.

*Ali‘iōlani Hale (House of the Heavenly King), 1874*

Originally planned as the royal palace, Ali‘iōlani Palace is one of the defining elements of the Capitol District. With its four-story clock tower, deeply rusticated walls and decorative paired columns, the Ali‘iōlani Hale serves as the backdrop for one of Hawai‘i’s most revered art works, T.R. Gould’s 18-foot bronze statue of King Kamehameha the Great. The sculpture is one of the most visited attractions in Honolulu.

Utilizing a new structure system of reinforced concrete blocks, the Neoclassical building historically housed governmental offices of the Kingdom of Hawai‘i and the courts. Designed by Australian architect Thomas Rowe in 1874, the building has been the site of many of Hawai‘i’s famous political and social events. In 1931, the famous Massey court proceedings took place within its walls. Beginning in 1978 Architects-Hawai‘i Ltd., one of the State’s leading architectural firms, undertook



*Judiciary History Center*

the rehabilitation and restoration of the structure. It now houses Hawai‘i Supreme Court offices and the Judiciary History Center.

*Aloha Tower (Site of Pākākā Heiau), 1926*

Aloha Tower, for many years Honolulu’s tallest building, was built on the site of an ancient Hawaiian temple, known as Pākākā. Jutting into the harbor, the ancient site originally included basaltic stone walls and inner sacred structures for the priests. The site later became significant as part of King Kamehameha’s court in Honolulu, where he moved in 1809. The 184-foot Aloha Tower was completed in 1926 to designs prepared by architect Arthur Reynolds. The word *aloha* was inscribed in concrete on all four sides. The Aloha Tower became a landmark for many generations of visitors to Hawai‘i and was the first building they saw as they



*Aloha Tower*



approached the harbor by boat from the mainland or other points. The equivalent of 11 stories high, the tower came to stand for the hospitality of the people of the Hawaiian Islands. In the 1990s the tower was rehabilitated as part of a retail and restaurant marketplace along the old wharf and warehouse area.

*Bishop Museum, 1889, 1891, 1900, 1961, 1991, 2005.*



Bishop Museum is the premier natural and cultural history museum for the Pacific, recognized throughout the world for its cultural collections, research projects, consulting services, and public educational programs. It houses an extensive collection of Hawaiian artifacts and royal family heirlooms, and millions of artifacts, documents and photographs about Hawai'i and other Pacific islands.

The museum was the gift of Honolulu banker Charles Reed Bishop to the people of Hawai'i in honor of his wife, the Princess Bernice Pauahi, the last descendant of the Kamehameha line. Princess Pauahi was concerned about helping her people. Money derived from her estate would fund the school for Hawaiian children now known as Kamehameha Schools. The museum, organized as a separate institution, was closely aligned with the school in its early years and shared the same grounds for many years. A Romanesque-style school building was completed in 1891. The initial building, completed in 1899, was designed by architect William F. Smith and contained collections relating to Hawaiian life and also the natural history of Hawai'i and other Pacific islands. In 1900 a wing was added to the first building. Known as Hawaiian Hall, this three-story open structure was designed by local architects C.W. Dickey and Clinton Ripley in a style to match the original Romanesque Revival style building. Later

additions to the site included the Bishop Museum Planetarium and Observatory, built in 1961, and the more recent Castle Building, opened in 1990. A new science and education center was added in 2005. In 1982, the Hawaiian Hall Complex, Bishop, Paki, and Konia Halls were placed on the National Register of Historic Places.

*Conservation opportunities:* Hawaiian Hall is currently undergoing a renovation and preservation effort to allow modern conservation and accessibility standards to be put into place. Of the \$21 million cost, \$6.5 remains to be raised. While the museum has no immediate plans to do so, it estimates that complete interior and exterior restorations of Bishop, Paki and Konia Halls would total about \$20 million. Annual costs to preserve and maintain these four structures are about \$300,000.

#### *Chinatown Special District, 1850-1930s*

The Chinatown Special District contains some of the oldest and best known of Hawai'i's historic buildings. These include the old 1850s Bishop Bank Building; Kamehameha V Post Office, which was built in 1871 and employed the new technique of reinforced concrete construction; the 1909 Yokohama Specie Bank; and the Spanish Colonial Revival style Honolulu Police Station, dating from the early 1930s.



*Honolulu Police Station*

*Conservation opportunities:* An effort by the Honolulu Culture and Arts District, in partnership with the City and County of Honolulu, the State of Hawai'i, and property owners, is under way to restore the facades of seven historic buildings in the area. Many more of the neighborhood's historic buildings are in critical need of preservation. Countless others have already been lost



through demolition or neglect. National Heritage Area designation could provide the incentives for a thorough needs-assessment of historic properties in Chinatown and encourage owners to appropriately preserve and restore their properties.



*Dillingham Transportation Building, 1926*

Another of Beaux-Arts trained architect Lincoln Rogers' Mediterranean style buildings, the Dillingham Transportation Building conforms to the ideal of an Italian palazzo. The entrance is distinguished by a tiled vestibule decorated with nautical scenes. Art Deco doors and elevators instill a more modern quality to the otherwise traditional building. The four-story company headquarters is divided into five sections, with a central pavilion and two balancing wings. The ground floor is covered with limestone and is rusticated much like the building's prototypes in Italy. The roof is sheathed with red tiles and extends prominently over the façade. In 1980 the national register-listed structure was rehabilitated by the local firm Architects-Hawaii, Ltd.

*Hawai'i State Art Museum (formerly the Army-Navy YMCA), 1928, 1988*

Located on the site of the old Royal Hawaiian Hotel, the Army-NavyYMCA was built in 1928 to provide facilities for single servicemen in Honolulu. The architect for the U-shaped complex was Lincoln Rogers, who a year later would oversee the design and construction of the Dillingham Transportation Building. Rogers incorporated Neoclassical Revival and Baroque characteristics into the complex, which also has some hints of the popular Mediterranean and Spanish Colonial Revival style. In 1988 the property was purchased for use as an office building and redeveloped by local businessman Chris Hemmeter. The building was purchased by the state in 2002. An extensive



*Hawai'i State Art Museum*

restoration and renovation of the second floor created gallery space for the state's publicly-owned collection of works by Hawai'i artists. Restoration of the first floor was completed in 2006 and in 2007 a museum-affiliated restaurant opened. Plans for a Visitor Information Center and Gift Shop adjacent to the restaurant are in development. The Hawai'i State Art Museum (HiSAM) is supported by the Hawai'i State Foundation on Culture and the Arts, a state agency, and the nonprofit Friends of HiSAM.

*Hawai'i State Capitol Building 1969*

Begun in 1965 and completed in 1969 the Hawai'i State Capitol Building was the creation of the San Francisco architectural firm of John Carl Warnecke Associates and local firm Belt, Lemmon and Lo. Costing \$25.5 million and including some 558,000 square feet within its four floors and basement area, the new capitol expressed Hawai'i's aspirations as a new state and also incorporated a rich set of symbolic references in its design. These included the volcano-like two legislative houses at the ground floor, a surrounding colonnade of abstract palm tress and a dramatic courtyard space reaching upward to the open sky. The building is surrounded and punctuated by four reflecting pools,





calling attention to Hawai'i's ocean setting. Local artist Tadashi Sato created a 600,000-piece mosaic in the courtyard, replete with ocean motifs. Statues of Father Damien (beatified by Pope John Paul II in 1995) and Queen Lili'uokalani stand on the *ma kai* and *ma uka* sides, respectively, of the capitol grounds. Public tours of the building and grounds are conducted throughout the week by the Office of the Governor.



#### *Hawai'i State Library 1913, 1927, 1991*

One of the many municipal and state libraries financed by the Carnegie Foundation, the Neoclassical and Mediterranean Revival style structure was designed by Andrew Carnegie's brother-in-law Henry D. Whitfield with the help of H.L. Kerr. The original construction cost, provided directly by Carnegie, was \$100,000. The local community raised another \$27,000 for books and furnishings. The building was expanded in 1927 by local architect C.W. Dickey; a further extension took place in 1991, designed by Aotani and Associates Inc.

#### *Hawai'i Theatre 1922, renovated 1994*



Dubbed "The Pride of the Pacific," Hawai'i Theatre is one of the state's great preservation success stories. Saved from the wrecking ball through the last minute intervention of a group of dedicated preservationists, the Hawai'i Theatre now stands as the preeminent historic theatre in the Pacific. Designed in Neoclassical Revival style by pioneering Hawai'i architects Walter L. Emory and Marshal H. Webb, the Hawai'i Theatre featured a state-of-the-art cooling system, gilded pilasters, or shallow rectangular columns projecting from the walls, a proscenium arch framing the stage, and murals by noted artist Lionel Walden showing the triumph of the fine arts. An award-winning restoration and renovation of the building, overseen by the renowned firm of Hardy Holzman Pfeiffer Associates, was completed in 1996. Listed on the national and state historic registers, the Hawai'i Theatre is a work in progress and has just witnessed the installation of a new marquee. In 2005, Hawai'i Theatre was recognized as the "Outstanding Historic Theatre in America" by the League of Historic American Theatres. The theatre is once again one of Hawai'i's most popular venues for national touring shows, theater, music, concerts and films, attracting hundreds of thousands of patrons back through its doors. The theatre has been an important catalyst for change in the downtown/Chinatown area and helped to initiate the thriving Honolulu Culture and Arts District programs including First Fridays.



#### *Honolulu Academy of Arts 1927, 2002*

The Honolulu Academy of Arts is Hawai'i's premier art museum, with a collection of over 50,000 works. An encyclopedic museum where original works of art can be experienced in state-of-the-art galleries, it has major



strengths in European and American painting, graphic and decorative arts, and the arts of Asia. With education as its mission, the Academy also administers the Academy Art Center at Linekona, the largest private art school in the islands.

One of Honolulu’s great buildings, the Honolulu Academy of Arts architecturally blends the cultures of Asia, the Middle East and Europe in a single sweeping structure fronted by downtown’s most expansive designed landscape, Thomas Square. Designed by the well-known architect Bertram Goodhue in a version of Spanish Colonial Revival style blended with references to Chinese buildings and Spain’s Alhambra, the Honolulu Academy of Arts embodies the ideals of Hawai‘i as the crossroads of culture in the Pacific. Constructed of coral blocks, sandstone shipped from Molaka‘i and paving stones remaining from Hawai‘i’s days as a center of the sandalwood trade, the academy encompasses the collection of Honolulu resident and benefactor Anna Rice Cooke. The state and national register-listed property has recently been expanded by an impressive new wing, designed by John Hare and housing the institution’s permanent Hawai‘i collection as well as traveling exhibits. Internationally known ceramicist Jun Kaneko created the immense ceramic pillars that grace the entry.



*Honolulu Hale, 1929*

Another of Hawai‘i’s impressive Spanish Colonial Revival style buildings, Honolulu Hale is the composite creation of three well-known Hawai‘i architects, C.W. Dickey, Hart Wood and Robert G. Miller together with a larger firm of Rothwell, Gangeter and Lester. The city hall complex combines elements of Spanish Colonial

and Islamic styles reflective of the preferred architectural design in Hawai‘i during the 1920s and 1930s. The structure includes an octagonal tower and an open courtyard space (with retractable roof). It remains a place of considerable civic pride and the location for many public events.



*'Iolani Barracks*

*'Iolani Palace, Coronation Pavilion, Barracks and Archives 1870, 1882, 1883, 1905*

The only official state residence of royalty in the United States, ‘Iolani Palace stands at the heart of the proposed Hawai‘i Capital National Heritage Area. Designed by a team of three architects, Thomas L. Baker, C.S. Wall and Isaac Moore, the palace was the fulfillment of King Kalākaua’s aim to give dignity and prominence to the Hawaiian crown and nation. During the monarchy period, the Palace was the center of social and political activity in the Kingdom of Hawai‘i. Located on the site of an ancient *beiau*, the 140 by 100 foot, three-story building incorporated many modern innovations. These included combined electrical and gas fixtures and a telephone. More a ceremonial site than a residence, the king divided his time between the new palace and an older bungalow, located on the *‘ewa* (west) side of the palace grounds. In 1883 the king ordered the construction of a wood ceremonial coronation pavilion, located on the *‘ewa-ma kai* (south-west) side of the place. This structure was used for his official coronation in that year. It was rebuilt in 1919. The Palace has been elegantly and meticulously restored with original royal furnishings. Now managed by the nonprofit Friends of ‘Iolani Place, the palace continues to serve as a home for the Royal Hawaiian Band and other official events. Popular docent-led tours educate visitors about the history of the Hawaiian monarchy, history and heritage.



A perimeter wall surrounds the palace grounds with ornate gateways on each side. The historic 'Iolani Barracks, now situated on the 'ewa side of the grounds, was moved there from its original location on Beretania Street in 1965. Rebuilt by architects Geoffrey W. Fairfax and Glenn Mason, the 1870 coral block building occupies the site of the historic bungalow residence of the king. The barracks was designed by architect Theodore C. Heuck. Another significant structure on the grounds is the Territorial Archives Building, added to the site in 1905.



*Kawaiaha'o Church, Adobe School House and Lunaliilo Mausoleum, 1842, 1835, 1876*

Just 'ewa of the Mission Houses complex is the site of one of Hawai'i's most esteemed and venerable institutions, the Kawaiaha'o Church. Designed in 1836 by then mission leader Hiram Bingham, Kawaiaha'o Church became the "official" royal church of Hawai'i. Queen Ka'ahumanu, King Kamehameha's widow became a regular supporter of the church as did many other members of Hawaiian royalty and aristocracy (the *ali'i*). The church, similar to those shown in Asher Benjamin's several builders' manuals from the same period, was made from some 14,000 coral blocks all cut from the coral beds lying off the shore and carried by Native Hawaiian members of the congregation to the building site. The total cost was estimated at \$20,000. The church was the principal site for Protestant worship by Native Hawaiians and remains a profoundly Hawaiian place in its associations. Extensive repairs were made in 1925 and again in 1977. A popular wedding place for visitors to the islands, Kawaiaha'o Church has an active ministry and features services and choral events in the Hawaiian language.

Adjacent to the church is a cemetery for the Protestant

missionaries and their families and a second grave site for Native Hawaiian members of the congregation. The site also includes a well, gateways and a surrounding coral block wall. Also near the church is the 1835 adobe school house, designed by Amos Starr Cooke for use as a school house by himself and his wife. In 1876 the popular King Lunaliho was buried in the Gothic style Royal Mausoleum, designed by Robert Lishman, then Hawai'i's superintendent of public works, on the grounds of the Kawaiaha'o Church.



*Mission Houses and Mission Houses Museum, 1821 - 1865*

The Mission Houses Museum collects, preserves, interprets and exhibits documents, artifacts and other records of Hawai'i's "missionary" period of 1820 – 1863 and beyond. The Museum interprets its historic site and collections and makes these collections available for research, educational purposes and enjoyment. Altogether, the museum's collection holds over 3,000 Hawaiian, Western and Pacific artifacts and more than 12,000 books, manuscripts, original letters, diaries, journals, illustrations and Hawaiian church records.

The present site of the Mission Houses Museum was the original headquarters of the Sandwich Islands Mission. The first wave of Protestant missionaries and their families arrived in Hawai'i in 1820. The first mission frame house arrived in pre-cut sections via Cape Horn in 1821. This resembled a typical New England dwelling and was erected by the missionaries, with the help of Native Hawaiians. The house consisted of an attached kitchen and a full basement, features later discarded from local building practice. A prominent gable was added to the *ma uka* side in the 1820s and a balcony and porch appended to the 'ewa end before



*Queen Emma's summer palace*

1841. In 1831 a larger, coral block building, known as the Chamberlain House (named after its first residents), was added adjacent to the original dwelling. This building housed the missions' agent and a warehouse for supplies arriving periodically from Boston. Other buildings, including an additional residence, a print house and other utilitarian structures were added also in the early 19<sup>th</sup> century. In the 1920s the historic structures were restored and converted into a museum. The site was listed as a National Historic Landmark in 1965.

***Conservation/Interpretation opportunities:*** There are several opportunities for preservation and conservation activities: (1) The ongoing, annual maintenance and preservation needs of the historic structures themselves, approximately \$300,000 per year. (2) The conservation of the museum and library holdings, which number approximately 6,000 and 15,000 objects, respectively. (3) Projected and much-needed capital improvements to the physical plant that includes upgrading the storage, exhibition, educational and visitor amenities of the institution. The museum has begun to make plans for a new, 35,000 square foot structure that will cost approximately \$20 million.

### ***Queen Emma Summer Palace, 1848***

Located in the cool heights of Nu'uanu Valley, Queen Emma Summer Palace, also known as Hanaiakamalama (meaning "foster child of the moon"), was used by Queen Emma and her family as a retreat from the rigors of court life in hot and dusty Honolulu of the mid-1800s. It is one of only three royal residences in the United States. (The other two are 'Iolani Palace in downtown Honolulu, and Hulihe'e Palace in Kailua-Kona on the Island of Hawai'i.) The home was built in 1848 by John Lewis, a part-Hawaiian businessman. The structure, lovingly preserved as a museum by the Daughters of Hawai'i, is one of the few remaining examples of Greek Revival architecture in the islands, a blend of the then-popular East Coast style and the Hawaiian. The home is open daily for docent-led tours that interpret the lives of Queen Emma and the monarchy of that period.

### ***Richards Street YWCA, 1927***

Designed by renowned architect Julia Morgan, the Richards Street YWCA, known as Laniäkea, adheres to Honolulu's early 20<sup>th</sup>-century taste for Mediterranean style buildings. It is listed on both the State and



YWCA



National Registers. Built around two courtyards, one containing a swimming pool, the YWCA reflects the Beaux-Arts training of its architect and the aspirations of Honolulu’s urban elite during the 1920s. Morgan was the first woman to train at the Ecole des Beaux-Arts in Paris. The building has been subject to several significant renovations, most overseen by local architect and historic preservation expert Spencer Leineweber. It is actively used as the YWCA of O’ahu’s flagship headquarters, serving a membership of over 3,800 with health and wellness, personal and professional development, educational and other programs.

*Conservation/Interpretation opportunities:*

In 2007, the YWCA of O’ahu launched a multi-year \$12.0 million capital campaign to restore and revitalize Laniākea. To date, \$5.5 million has been raised. The building’s open-air design has led to erosion and deterioration due to exposure to the tropical elements. In addition to conservation work on the historic structure, construction of a permanent archival room is planned to protect the YWCA’s collection of photographs, slides, videos, books and documents, and make the materials available to a wider audience for educational activities and research.

Immigration Station



*United States Immigration Station, 1934*

The U.S. Immigration Station is located near the harbor front on Ala Moana Boulevard. Composed of a central pavilion and two side wings, the building stretches its arms toward the street and embraces a turf garden defined by mock orange hedges. With its green-colored, bell-cast roof, the C.W. Dickey-designed complex has come to represent the “Hawaiian style” in architecture. It has since served as the design inspiration for many newer buildings in the city and in the newer developed areas of O’ahu and has come to define the present regional style of Hawai’i.

*United States Post Office and Customs House, 1922*



Designed by mainland architects York and Sawyer, the United States Post Office and Customs House also served as the federal district court for much of the 20<sup>th</sup> century. In 1977 the functions of the complex were transferred to a new federal building, located on Punchbowl Street. Built in 1922, the National Register-listed property adheres to the Spanish Colonial Revival style. This style, characterized by arched windows, broad overhanging eaves, a red tile roof and a courtyard garden came to typify official architecture in Hawai’i in the Territorial Period. Today the building still houses the downtown post office and other state offices.

*Washington Place, 1847*

Washington Place holds an esteemed place in the hearts of the people of Hawai’i. The Greek Revival-style mansion was constructed between the years of 1844-1847 by an American merchant, Captain John Dominis, who procured the services of the master carpenter and builder Isaac Hart. Washington Place is one of Hawai’i’s finest remaining private residences from the early period of Honolulu’s development. After the captain’s untimely death enroute to China in 1846, Mrs. Dominis rented out rooms in the large home to support herself and her family. The residence became known as “Washington



*Washington Place*

Place” when a boarder-resident of the home, Anthony Ten Eyck, who was the U.S. Commissioner in Hawai‘i during the mid-19th century, named the house in honor of the birthday of George Washington in 1848. Ten Eyck established the U.S. Legation at the Dominis home in 1847 when he moved in. Mrs. Dominis’s son, John Owen Dominis, married the Hawaiian High Chief, Lydia Lili‘u Loloku Walania Wewehi Kamaka‘eha, who later ascended the throne as Hawai‘i’s beloved Queen Lili‘uokalani. After being deposed in 1893, and then imprisoned in 1895 in ‘Iolani Palace, the Queen continued to reside at Washington Place until her death in 1917. The house was subsequently purchased from her estate to serve as the executive mansion for the Territorial Governors of Hawai‘i and then after statehood in 1959, for the Governors of the State of Hawai‘i. Designated a National Historic Landmark in 2007, the elegant home now also serves as a historic house museum that interprets the development of the house and its residents over time, and in particular, the life of Queen Lili‘uokalani. The Governor of Hawai‘i resides in a new residence built adjacent to the historic property.

#### *Conservation/Interpretation opportunities:*

This gracious home is currently undergoing an intensive study by the National Park Service’s Historic American Buildings Survey division. This study will provide measured drawings, photographic documentation and a narrative history to be recorded in the Library of Congress. The State of Hawai‘i and the nonprofit Washington Place Foundation, who are stewards of the property, anticipate developing a Cultural Landscape Report to add to the body of documentation already completed: a Historic Structures Report and an Architectural Conservation Plan. Approximately \$5.0 million dollars will be needed over the next two or more years to meet current restoration and preservation needs and to plan for the appropriate interpretation of the historic home which encompasses the most critical periods of change in Hawai‘i’s history, up until and including the present. Washington Place is open five days a week for tours in addition to having open houses throughout the year. Interpretive programming will be further developed as restoration progresses, including development of galleries on the second floor.



Hawaiian man  
with surfboard  
and Diamond  
Head in  
background;  
Waikiki,  
ca. 1890



## NATURAL AND OUTDOOR RESOURCES

Although Honolulu's landscape today is densely developed, the forces of nature that sustain it remain dominant and visible throughout the study area. Honolulu's natural harbor is the city's centerpiece. Surf sites and sandy beaches are popular playgrounds. Parks and public open spaces display Hawai'i's remarkable flora and serve as shady urban oases. Freshwater streams flow from the highlands of the Nu'uaniu Valley, then through the city to the sea. Urban streets offer surprising vistas—*ma uka* to cool green mountains, and *ma kai* to the endless expanse of the Pacific Ocean. This section describes the natural resources of Hawai'i Capital Cultural District and proposed National Heritage Area, and the opportunities they provide for recreation and heritage education.

View looking  
towards  
Nu'uaniu



## View Planes and Climate

Views are important to the experience of Honolulu. This is as true today as in historic and pre-contact times. Diamond Head (*Leahi*) and Punchbowl (*Pūowaina*) remain distinctive landmarks on *O'ahu*. These were important ritual and sacred sites for Native Hawaiians and continue to hold a special place in the minds and hearts of people in Hawai'i. The significance of these natural and cultural landmarks is emphasized through the City and County of Honolulu's own protective legislation (Regulations and plans for special districts emphasize the importance of key view plains within the city). Native Hawaiians also still honor these landmarks as well as numerous other natural and associated sacred sites within the city and especially in the Nu'uaniu Valley above.

Weather also is a significant conveyor of traditional cultural ideas in Hawai'i. Native Hawaiians attached (and still attach) great significance to winds, rain, sunlight and other aspects of climate. Both dry and wet areas are associated with specific mythological events and stories, as well as the chants and songs of Native Hawaiians. Kaka'ako was a dry, hot area associated with salt pans and the seashore. The Nu'uaniu Valley was a moist environment connected to lizard-like *mo'ō*, Kaupe the legendary dog of Hawaiian tales, and many origin



*Honolulu Harbor, S.S. Lurline at Pier 11, June 1940*

myths. These stories, many involving storms, rainfall, dryness and other “personalities” of weather all figure still in Native Hawaiian reverence for the land and the ecological systems of Hawai‘i .

### *Harbor Resources*

Honolulu’s distinctive role in our nation’s history arises from its natural harbor, strategically situated between the American and Asian continents. Honolulu Harbor—located at the center of where the Honolulu *ahupua‘a* meets the ocean—is Hawai‘i’s largest and most important port. Its development over the last century transformed a tiny Hawaiian village known as Kou into today’s city of Honolulu.

The original harbor was created by geographic forces. Where freshwater streams flowed from Nu‘uanu Valley into the sea, they inhibited coral growth and cut channels through the surrounding reef, creating a calm basin with natural inlets. For the Hawaiians living nearby in the tiny village of Kou, these conditions were not of great maritime significance, because their canoes could readily land and launch in many spots along the

shoreline. (The fresh water, however, had other significance, for example, for agriculture and aquaculture.) But for ships engaged in the Pacific fur trade, this protected basin served as an appealing haven. Westerners first used the harbor in 1794, and in short order a brisk business developed to provide supplies to the ships. The harbor evolved quickly into a crucial port-of-call.

The first efforts to alter the physical nature of the harbor occurred in 1840, with filling of surrounding tidelands and deepening of the channel. Subsequent changes in the harbor and the city were driven by trends in the worldwide economy. As demands on Honolulu Harbor grew, the state dredged and developed the adjacent Kewalo Basin on the east side and Kapālama Basin on the west.

Today Honolulu Harbor and Kapālama Basin sport dozens of piers, cargo yards and storage sheds, flanked by tankers, barges, and cruise ships. Kewalo Basin provides docks for the commercial boating industry. The surrounding city of Honolulu is Hawai‘i’s center of population, government, commerce and tourism—and the harbor is its heart.

Harbor assets are accessible and visible at key points in the heritage area, including Kaka‘ako Waterfront Park, Kewalo Basin, and Aloha Tower. State and local development plans call for further improvement of pedestrian access, recreational and commercial boating and fishing, and cruise passenger facilities at the harbor, as well as enhanced public use of the adjacent shoreline. These existing and planned waterfront venues offer ample opportunities for interpretation and enjoyment of harbor resources.



*Passenger ship at Honolulu Harbor*



*Aerial view of  
Ala Moana  
Beach*



### *Beaches and Near-shore Waters*

Ala Moana Beach lies within the proposed National Heritage Area. The beach of coarse white sand slopes gently to a dredged swimming area protected from heavy wave action by an artificial reef. Though this environment is highly altered from the natural conditions that prevailed prior to development of Honolulu and Waikiki, its history of change helps tell Honolulu's story. The Ala Moana beachfront is treasured fiercely by residents and visitors as an invaluable natural and cultural resource within the urban area.

An April 2006 editorial about Ala Moana Beach in the *Honolulu Star-Bulletin* newspaper proclaimed that "this reef-excavated, hydraulic-engineered, landscaped creation is a living symbol of our nation's strength and Hawai'i's commitment to cultural diversity...[and] is an example of how limited resources, applied creatively, can build lasting cultural and environmental landmarks." A shoreline pedestrian promenade and the park above the beach (see Parks, below) offer shaded and easily accessible opportunities for recreation and orientation.

Just west of Ala Moana Beach, Kewalo Basin Park serves

*Boogie  
boarder*



*Shoreline fishing at Kaka'ako Basin Park*

as a doorway to the area's ocean resources: an access to a surf break favored by residents, a popular site for shoreline fishing and focus of commercial fishing. The park also provides an overview of the docks at adjacent Kewalo Basin, the center of activity for O'ahu's recreational boating industry.

On the far side of Kewalo Basin lies the rocky shoreline of the Kaka'ako Waterfront, another venue for shoreline fishermen, surfers and bodysurfers. There is a lively public discussion currently taking place regarding the most appropriate revitalization and development strategy for this area. Abutting Honolulu Harbor, it is an ideal vantage point to watch vessels of all sizes chugging in and out of the harbor facilities. It provides a spectacular view in all directions and is ripe with opportunities for interpretation and cultural events. The state's Hawai'i Community Development Authority, a partner organization in the HCCC, and a broad-based advisory working group will determine the future of this waterfront and adjacent open space, which includes the pedestrian promenade and landscaped areas of Kaka'ako Waterfront Park plus additional acreage. Regular updates on these plans are posted at the Hawai'i Community Development Authority website: [www.hcdaweb.org](http://www.hcdaweb.org).

Another significant new development has been the Aloha Tower Development Corporation's proposal to redevelop Piers 5 and 6 near Aloha Tower. Of particular interest is the proposed residential use that potentially would bring a greater variety of activity to the harbor area.

### *Streams*

Two major streams pass through the study area on their way from the mountains to the sea; their freshwater flows helped shape the natural basin that became Honolulu Harbor.



*Nu'uanu Stream*

Nu'uanu Stream runs along River Street at the western edge of the Chinatown area. Although this *ma kai* portion of the stream has been channelized, it is graced by pedestrian malls on both sides and abuts A'ala Park. Nearby hills are visible along the *ma uka-ma kai* (mountain to ocean) corridor. However, the stream waters and pedestrian areas have been long neglected. The City and County of Honolulu development plan calls for re-greening and pedestrian improvements along key stream corridors, and identifies Nu'uanu Stream from Kuakini Street to Honolulu Harbor as a high priority location. A revitalized Nu'uanu Stream could be a meaningful interpretive element in the National Heritage Area.

Kapālama Stream is further west, in the Iwilei/Kapālama portion of the study area at Kōkea Street. Although the stream is channelized and lacks enhancements today, the city's development plan also prioritizes this area as a potential "major park and open space" feature, and a key juncture in the future pedestrian network.

### *Scenic Views*

Existing views of the mountains, the sea, and the connections between them are vital natural resources for the Honolulu and Kapālama *abupua'a*. These include *ma uka-ma kai* view corridors, lateral shoreline views, and sweeping panoramic views that establish the district in the larger context of island and ocean. The City and County of Honolulu's development plan identifies specific views that should be targeted for preservation. Key *ma uka-ma kai* view corridors within the *abupua'a* run from Kewalo Basin Park up Ward Avenue; from Kaka'ako Waterfront Park up Cooke Street; from Pier 1 at Honolulu Harbor up toward the Capitol; and from Ala Moana Park up King Street. These corridors provide



*View of Diamond Head from Kaka'ako Waterfront*

views of Punchbowl Crater against the dramatic backdrop of Nu'uanu Valley and the Ko'olau Mountains. Kaka'ako Waterfront affords a panoramic view that includes both the mountains and the lateral shoreline view of Honolulu Harbor to the west and Diamond Head to the east. Origin points for these views are all public locations that provide opportunities for public information to orient the viewer and explain their significance.

### *Parks and Open Spaces*

Within the proposed National Heritage Area, parks and public grounds reflect the stages of the area's growth around the waterfront, and help tell the story of Hawai'i as a cultural crossroad. These open space resources exist under both public and private jurisdiction:

- City/County of Honolulu owns designated parks ranging from mini-parks and neighborhood parks to pedestrian malls, a district park, and a portion of the regional park at Ala Moana Beach.
- State of Hawai'i has jurisdiction over 'Iolani Palace State Monument, Kaka'ako Waterfront Park, Honolulu Harbor and Kewalo Basin.
- Churches, museums, campuses and civic buildings in the district feature landscaped open spaces available to the public; though not designated as parks, they add significant informal recreation opportunities and are often sites for special events.
- Private developments feature plazas and gathering places for passive recreation by the general public.



PARKS	ACRES	LOCATION	SPECIAL DISTRICT OR AUTHORITY	OWNERSHIP
Ala Moana Regional Park	119.18	Ala Moana	n/a	City/County of Honolulu
Kaka'ako Waterfront Park	35.00	Kaka'ako	Kaka'ako	State
Kalākaua District Park	7.77	Kapālama	n/a	City/County of Honolulu
A'ala Park	6.69	Chinatown/Iwilei	Chinatown	City/County of Honolulu
Thomas Square	6.42	Ward	Thomas Square/ Honolulu Academy of Arts	
Kewalo Basin Park	3.00	Kaka'ako	Kaka'ako	State
Irwin Park	2.16	Downtown	Downtown	Private
Mother Waldron Neighborhood Park	1.76	Kaka'ako	Hawai'i Community Development Authority	City/County of Honolulu
Smith-Beretania Park	1.34	Chinatown	Chinatown	City/County of Honolulu
Fort Street Mall	0.87	Downtown	n/a	City/County of Honolulu
Kamali'i Mini Park	0.68	Downtown	n/a	City/County of Honolulu
Queen Emma Square	0.56	Capitol	Capitol	City/County of Honolulu
Chinatown Gateway Park	0.40	Chinatown	Chinatown	City/County of Honolulu
Union Street Mall	0.36	Downtown	n/a	
Robert W. Wilcox Mini Park	0.32	Downtown	n/a	City/County of Honolulu
Kawaiaha'o Mini Park	0.20	Kaka'ako	Hawai'i Community Development Authority	City/County of Honolulu
Fort Street Mall Mini Park	0.16	Downtown	n/a	City/County of Honolulu
Kekaulike Street Mall	–	Downtown	n/a	City/County of Honolulu
Triangle Park	–	Capitol	Capitol	City/County of Honolulu
Walker Park	–	Downtown	Downtown	Unknown
Kaka'ako Makai Gateway Park	–	Kaka'ako	Hawai'i Community	State
Tamarind Park	–	Downtown		Private
Kaka'ako Waterfront Redevelopment area	–65.00	Kaka'ako	Hawai'i Community Development Authority	State

Parks and publicly accessible open spaces in the study area are shown in the accompanying tables. They are described further in the Recreation section below.

## RECREATIONAL RESOURCES

The types of public outdoor recreational spaces available, and the types of users they attract, vary considerably by locale within the study area. The district's best-known recreation resources are its ocean waters, beaches and beach parks; all the recreation settings in the coastal corridor from Ala Moana Beach Park to Aloha Tower are heavily used by residents and visitors.





PARKS	ACRES	LOCATION	SPECIAL DISTRICT OR AUTHORITY	OWNERSHIP
Honolulu Hale Annex	10.14			City/County of Honolulu
Honolulu Hale	6.95			City/County of Honolulu
Honolulu Municipal Building	4.71, 1.45, 1.92			City/County of Honolulu
Kalanimoku Hale	5.48			State
Ali‘iōlani Hale, Kekūanao‘ā Hale, Kapuāiwa Hale	5.69			State
St. Andrew’s Cathedral	7.58			Private
Washington Place	3.20			State
Hawai‘i State Capitol	4.99			State
‘Iolani Palace State Monument	11.00	Capitol	Capitol	State
Hawai‘i State Library	2.30			Private
Hawai‘i State Art Museum	2.00			State
Mililani Mall, Grover Cleveland Park				
U.S. Post Office, Customs and Court House		2.6		Federal
Kawaiiaha‘o Church	7.23			Private
Mission Houses Museum	1.11			Private
Kawaiiaha‘o Plaza	2.41			Private
Blaisdell Center	22.32			City/County of Honolulu
Honolulu Community College				Private?
Honolulu Academy of Arts				
Bishop Museum				
Foster Botanical Garden				
YWCA Laniākea Bulding central courtyard			Capitol	Private

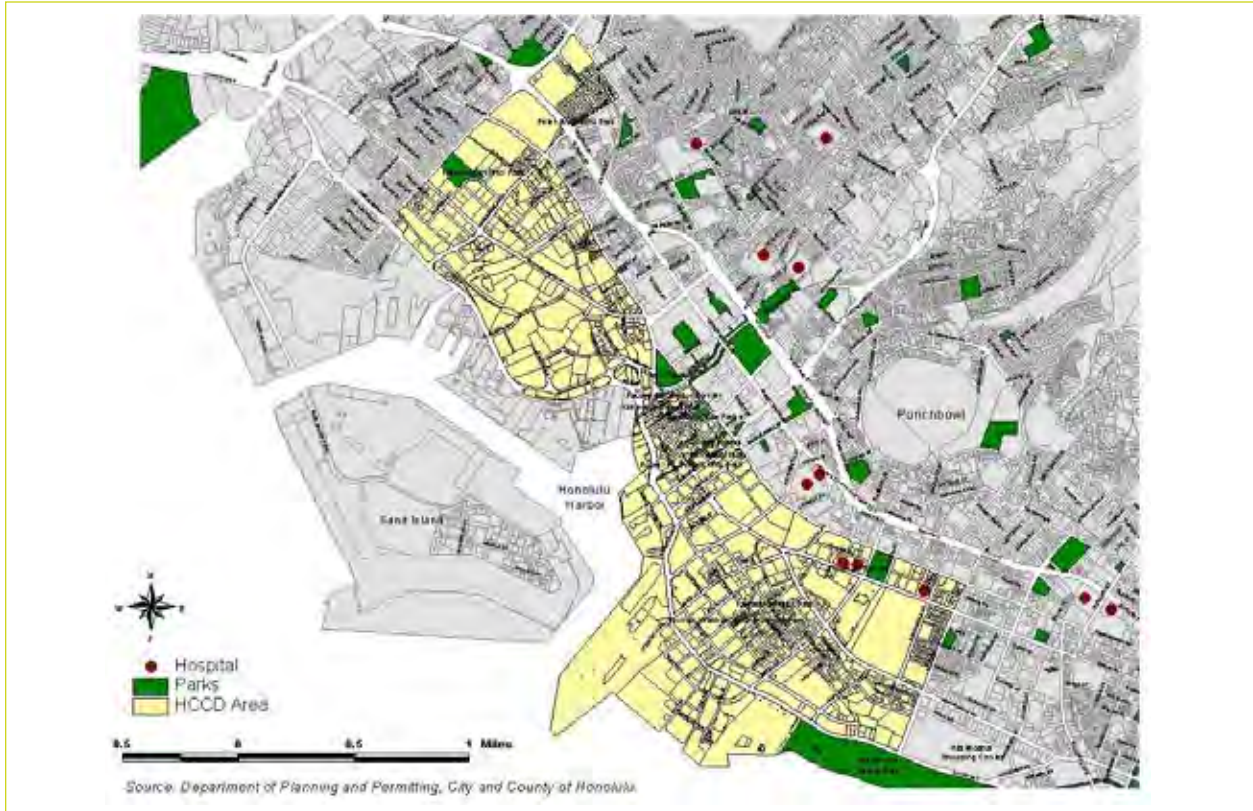
Less known—but critical for the future of the city and proposed National Heritage Area—are the other public parks, plazas, malls, campuses and open spaces. These are part of the fabric of daily life for the district’s residents, and they are sites for special events that attract both residents and visitors.

Key recreation locales and resources within the study area are reviewed below.





## Public Parks and Hospitals in Hawai'i Capital Cultural District Area



### *Coastal Corridor and Harbor*

**Ala Moana Beach Park** and **Kewalo Basin Park** are two beloved coastal parks on the one-mile waterfront between Honolulu Harbor and Waikiki. Ala Moana—the “Path to the Sea”—is a 76-acre city-owned park with shady picnic sites, grills, restrooms, pavilions, concessions, and showers. Its sandy beach and offshore reef set the stage for body boarding, surfing and swimming. Residents flock to this beach, especially on weekends and holidays. For pedestrians and bicyclists, the shared-use path that runs the length of the park serves as an ad hoc gateway to the proposed National Heritage Area.



**Kewalo Basin Park** is adjacent to Ala Moana beach at the Ward Avenue end. Located out on a triangular peninsula, it is less known than Ala Moana, but it offers green space, public art, a pedestrian promenade, and observation areas with panoramic views. For residents in the know it is a popular place to swim, picnic and paddle out to great surfing breaks.

**Kewalo Basin and Honolulu Harbor** serve as points of embarkation for commercial recreation vessels (Kewalo) and cruise ships (Honolulu).





*Kakaako Waterfront Park*

**Kaka'ako Waterfront Park, Kaka'ako Makai Gateway Park and Kaka'ako Waterfront Redevelopment Area** – Located seaward of Cooke and Coral Streets off of Ala Moana Boulevard, the 30-acre Kaka'ako Waterfront park features spectacular views, contoured open spaces, a pedestrian promenade, amphitheater, noted sculptures, comfort stations and picnic areas. The shoreline lacks a beach but offers ocean access for body surfing and a rock embankment for shore fishing. The adjacent gateway park and redevelopment area, though not well-developed for recreation, add to the park's ambience. They are part of the area currently being planned by Hawai'i Community Development Authority for expanded recreational use.

*Capitol District*

**The grounds of the Capitol Building, 'Iolani Palace, and Hawai'i State Library** form an 18-acre green



*Capitol Building grounds*

“superblock” with extensive lawns and trees, bounded by Beretania, Richards, King and Punchbowl Streets. The three sites are separately fenced and are linked by paths; both the Capitol Building and Hawai'i State Library feature public art. The 'Iolani Palace lawn, with lots of shade and interesting historic features, is the most appealing of the three grounds, and is popular for informal lawn picnics and band concerts.

The grounds of Honolulu Hale, Honolulu Hale Annex, Honolulu Municipal Building, and Kalanimoku Hale comprise a 30-acre open space that houses government offices for the City and County of Honolulu, and for the state's Department of Land and Natural Resources. Enhanced by landscaping, pedestrian paths, public art, a daily lunch wagon and a few seating areas, these civic grounds host frequent special events and are the daily hangout for government workers. The grounds fill the block bounded by Beretania, Punchbowl, King and Alapa'i Streets.



*'Iolani Palace Grounds*



*Banyan tree,  
‘Iolani Palace*



The grounds of Ali‘iōlani Hale, Kekūanao‘ā Hale, and Kapuāiwa Hale comprise the 5+-acre block bounded by King, Punchbowl, Queen and Mililani Streets. The open space is shaded by banyans and other large trees. Sidewalks and paved paths through the block get foot traffic from local workers as well as tourists. The King Street frontage of this block, directly across from ‘Iolani Palace, includes the dramatic statue of King Kamehameha the Great, a premiere city landmark.

The grounds of Kawaiaha‘o Church, Mission Houses Museum complex and Kawaiaha‘o Plaza offer a small complex of interconnected outdoor spaces with shade, pathways, and some outdoor seating. The spaces are not readily visible to passersby and are used primarily for passive recreation by visitors to the church and the museum and by workers in the immediate vicinity.

*Mililani Mall*



Mililani Mall and grounds of Ke‘elikōlani Hale (Grover Cleveland Park) provide a resting point for residents and visitors strolling the district, and a popular lunchtime haven for workers in the surrounding government and commercial office buildings.

#### *Thomas Square/Honolulu Academy of Arts District*



Thomas Square (Park), the grounds of Neal S. Blaisdell Center, and the grounds of Honolulu Academy of Arts form a block-wide line of open spaces that run down Ward Avenue, from just above King Street to Kapi‘olani Boulevard. With shaded open space, a large fountain and spectacular banyan trees, Thomas Square is a popular informal recreation area that frequently holds special events such as plant sales, dog shows, craft fairs, etc. The grounds of the academy host a monthly Art--after-Dark event that attracts both residents and visitors, and appeals especially to young adults.

#### *Downtown and Chinatown Districts*

In the densely developed Downtown and Chinatown Districts, open space is more limited. A few modest active recreation facilities serve local residents, while the many plazas and pedestrian malls function as compact passive recreation areas for area workers, residents and visitors.

Though small, these plazas and pedestrian malls are significant outdoor resources that offer respite through shaded seating, landscaping, fountains, and public art. They provide an outdoor environment where visitors and residents of diverse cultures stroll, exercise, relax and socialize. Sites include Walker Park, Fort Street Mall, Dillingham Plaza, Tamarind Park, Robert W. Wilcox Mini Park, Union Street Mall, Fort Street Mall Mini-Park, Chinatown Gateway Plaza, and Chinatown Gateway Park.



*Other Areas*

In Iwilei/Kapālama, Kaka‘ako *ma uka*, and the eastern portion of the study area, the recreation resources are mostly stand-alone parks (e.g. Mother Waldron Park, Kalākaua District Park), or public grounds such as Honolulu Community College, with little connectivity to other open spaces. They are used primarily by local residents for active and passive recreation.

A‘ala Park at the Chinatown edge of Iwilei is a shady green open space abutting a streamside path. Its design makes it well-suited for walking and passive recreation. Its location makes it a natural pedestrian gateway between Iwilei and Chinatown. Currently these uses are constrained, however, as the park is occupied predominantly by the homeless.

The grounds of Bishop Museum are an important resource in the Kapālama *ahupua‘a*. They include a sloping lawn, courtyard, outdoor seating and landscaped shady areas where museum visitors can relax. The museum’s outdoor space is often a site for special events for the general public, attracting hundreds of individuals and families for its popular daytime and evening activities ranging from pure entertainment to star-gazing.

**LIVING CULTURE AND TRADITIONS**

The proposed National Heritage Area hosts a multitude of vibrant cultural expressions that keep alive the heritage of Native Hawaiians and the many other ethnic groups that make up Hawai‘i’s unique multi-culturalism. While these traditions are found throughout Hawai‘i, an especially rich concentration and range of ethnic traditions are perpetuated within the proposed National Heritage Area. Chinese, Koreans, Filipinos, Japanese,



*Chinese New Year celebration*

and now Thai, Laotian and Vietnamese, and the many representatives of other Pacific islands among the population (including Guam, Marshall Islands, Samoa and Tonga), all have striking living cultures that resonate in the everyday life of the Honolulu and Kapālama *ahupua‘a*. Ethnic foods, vendors and restaurants also convey a strong sense of the feeling and flavor of Hawai‘i as do many on-going commercial activities such as lei selling, fish markets and even tattoo parlors (the area hosts a museum of Pacific tattooing). Celebrations and events, such as those listed below, also help keep alive Hawai‘i’s many cultural traditions.

New traditions are also developing in downtown Honolulu that celebrate the area’s cultural heritage. A vibrant example is “First Friday,” a monthly event in Chinatown and surrounding area featuring local artists, gallery open houses, food and music, all infused with the distinctive cultures of the Hawai‘i.

The following list is a representative selection of a few of the many, many ways in which Hawai‘i’s many cultural traditions are being kept alive and celebrated in the study area.



*Bhutanese Dance at Thomas Square in front of Honolulu Academy of Arts*



*Band practice, Kawaiaha‘o Church*



## Hawaiian

### *Christmas at Washington Place*

This annual open house welcomes the public into the gracious former home of Hawai'i's beloved Queen Lili'oukalani, beautifully decorated for the holidays in Victorian style, as it might have been when the Queen herself was in residence.

### *Kamehameha Day*

This state holiday commemorates King Kamehameha I. Events held in the study area include:

King Kamehameha Hula Festival held at Blaisdell Arena.

Draping of lei on one of the most famous attractions in Honolulu, the statue of King Kamehameha I that stands in front of Ali'i'olani Hale. The image is lavishly decorated with 13-foot floral leis that are created at the site by volunteers accompanied by music and performances.

The King Kamehameha Celebration floral parade, featuring colorful flower be-decked floats and traditional pau riders (on horseback) begins in downtown Honolulu, traveling along Punchbowl Street and Ala Moana Boulevard, ending in Waikiki.

### *Lei Day*

Lei Day, held annually on May 1 at Honolulu Hale (city hall), celebrates the tradition of making and giving lei. Festivities include a parade, the lei day queen and her court, and lei-making demonstrations.

### *Hula*

Hula *halau* throughout the islands keep alive this traditional dance form – passing on not only the dance itself, but the important cultural knowledge that is integral to hula. Hula festivals and competitions held within the study area include the Queen Lili'oukalani Keiki Hula Festival and the King Kamehameha Hula Festival.

*Keiki hula*



### *Day at Queen Emma Summer Palace*

A day filled with Hawaiian music, song, handcrafted artwork including lei and other masterpieces. The Palace, summer retreat of Queen Emma, wife of King Kamehameha IV, is preserved by the Daughters of Hawai'i in a charming Hawaiian-Victorian setting.

### *'Iolani Palace*

A solemn ceremony held on the steps of 'Iolani Palace marks the anniversary of Queen Lili'oukalani's overthrow and imprisonment. Guided tours of the beautifully restored National Historic Landmark provide visitors with insight into the Hawaiian monarchy and its overthrow.

### *Royal Hawaiian Band*

Founded in 1836 by King Kamehameha III, the mission of the Royal Hawaiian Band is to promote and foster music, both current and historic, to preserve the Hawaiian musical culture, inspire young musicians and ultimately enrich the lives of the people and visitors of Hawai'i. The band holds weekly Friday afternoon concerts on the 'Iolani Palace grounds that are free and open to the public.

### *Kawaiaha'o Church*

Hawaiian traditions continue at historic Kawaiaha'o Church, attended by many of Hawai'i's royalty since its establishment by King Kamehameha III, including the singing of hymns in Hawaiian and reading of scripture in both Hawaiian and English. Selected Hawaiian Royalty (*Ali'i*) who are particularly important in the church's history are commemorated with special Sunday services held in their honor. A number of other churches founded by the early missionaries continue to reflect their Hawaiian roots.

### *Bishop Museum*

Bishop Museum is recognized throughout the world for its cultural collections, research projects, consulting services and public educational programs. In addition to its outstanding public exhibits on Hawaiian and Pacific Island science, culture and heritage, the museum regularly conducts educational programming and events for both young and old.

*Ha'i mo'olelo*, or storytelling, is the Hawaiian tradition of passing down information from generation to generation. Today, this beautiful tradition continues through Bishop Museum's Cultural & Educational Outreach program, Ola Nā



Mo'olelo. These dramatic storytelling presentations, complete with artifacts from the Museum's collections relevant to the mo'olelo, bring historical people and events from Hawaiian history to life.

*Family Sundays* provide access to daily programs in the Planetarium, Science on a Sphere, and the Richard T. Mamiya Science Adventure Center at special reduced rates for Hawai'i residents.

The annual two-day *Native Hawaiian Arts Market and Festival*, held on the Great Lawn features the stellar work of dozens of native artists.

### *MAMo: Maoli Arts Month*

Maoli Arts Month is a broad community-based effort to celebrate the depth, breadth, and diversity of the Native Hawaiian arts community, to create economic opportunities for Native Hawaiian artists and cultural practitioners by increasing their presence in museums and galleries, and to educate locals and visitors about Native Hawaiian art. This month-long celebration, features a variety of events held in and around Chinatown, the Bishop Museum, and Waikiki including a Native Hawaiian book and music festival, a gallery walk with special exhibits of the work of Hawaiian artists, and the Native Hawaiian Arts Market.

### *Chinese*

#### *Chinatown & Chinese New Year*

A host of activities celebrating the Chinese New Year attract thousands of visitors to Chinatown each year to enjoy Lion Dances, food booths, ethnic dance troupes, and martial arts demonstrations. Chinatown is home to numerous ethnic restaurants, shops, martial arts studios, a cultural center, and several small museums of Chinese history and culture. Lao, Thai, Cambodian, Hawaiian and other businesses add to the ethnic bazaar flavor of the area.

### *Japanese*

#### *Lantern Floating Hawaii Ceremony*

The Lantern Floating Hawaii Ceremony, sponsored by Shinnyo-en, a Buddhist order, is held along the shores of Magic Island at Ala Moana Beach Park every year on Memorial Day. During this Buddhist rite candle-lit lanterns are individually set afloat on the ocean to pay respects to ancestors and to comfort the spirits of the deceased. Several thousand people from many



*Lantern floating ceremony*

different social, cultural and religious backgrounds annually participate in this colorful and moving ceremony.

### *Temples & Bon Dances*

The study area is home to a number of Buddhist Temples that are centers for Japanese heritage. The popular Bon Dances are a time for generations to come together to remember their ancestors and celebrate their common heritage.

### *Native American*

#### *Pow Wow*

The annual Intertribal Powwow held in Thomas Square features a variety of activities highlighting the Native American heritage, including food booths, arts and crafts, entertainment, dance contest, drumming, singing and displays.

### *General*

#### *First Fridays*

The first Friday of each month Chinatown and downtown galleries, museums and studios are open to the public for this popular event that provides an opportunity to experience the artistic and cultural resources of Honolulu. Festivities include live music, street entertainment, open cafes and bistros, antique stores, and gallery walks.

### *Maritime*

Hawai'i Fishing and Seafood Festival highlights modern and ancient fishing practices, current management measures, and fresh Hawaiian seafood products.



## HERITAGE EDUCATION RESOURCES

Within the study area, major parks and public grounds reflect the stages of the city's growth around the waterfront, and help tell Honolulu's story as a nexus of Polynesian, Asian and American cultures.

Many of the outdoor recreation and civic areas in the area are associated with notable historic sites. Commonly visited sites—'Iolani Palace, Kawaiaha'o Church, St. Andrew's Cathedral, Mission Houses Museum—provide their own interpretive information and/or guided tours. They promote their resources actively through tourism venues, websites, educational outreach, and special events.

By default, visitors to these sites enjoy their surrounding outdoor settings to some extent. In most cases, however, little interpretive information is available about the landscape, and few pedestrian amenities are offered to enhance the visitor's enjoyment of it. These outdoor spaces associated with historic assets are heritage education resources that can be better developed for the benefit of both residents and visitors.

Guided and self-guided walking tours are also available in the district. Their itineraries include the major sites described above, plus an array of lesser-known historic features and buildings where there is little or no interpretation provided.

The chart on the following pages shows the sites most commonly promoted today. The overview of sites is based on itineraries produced by these nine sponsors:

- **Hawai'i State Foundation on Culture and the Arts (HSFCA)**—Detailed *Public Art and Historic Places* brochures including maps were created by this state arts agency for three self-guided tours: Capitol District (C), Downtown (D), and Chinatown (CH). The brochures are available at [www.hawaii.gov/sfca](http://www.hawaii.gov/sfca) and at the agency offices at the Hawai'i State Art Museum.
- **Honolulu Star-Bulletin**—In 2003, this Honolulu newspaper produced a comprehensive itinerary for a three-hour walking tour titled "Holoholo Honolulu." It covers fifty historic sites, and like the SFCFA tour, is divided into three sectors: Capitol District (C), Downtown (D), and Chinatown (CH). It can be found at [www.starbulletin.com/specials/holoholo](http://www.starbulletin.com/specials/holoholo).
- **'Iolani Palace State Monument**—In addition to its on-site guided, self-guided and audio tours, the

popular 'Iolani Palace also produces a walking tour itinerary for surrounding sites; it is available at [www.iolanipalace.org/visit/map.html](http://www.iolanipalace.org/visit/map.html)

- **American Institute of Architects Honolulu Chapter (AIA Honolulu)**—AIA offers guided architectural walking tours of "Historic Honolulu" (HH). Tours are scheduled by reservation. See the list of sites at [www.ainahonolulu.org](http://www.ainahonolulu.org)
- **The City and County of Honolulu**—The Mayor's Office website includes a 16-site itinerary for Historic Honolulu (HH) at [www.honolulu.hi.us/moca/historichonolulu.htm](http://www.honolulu.hi.us/moca/historichonolulu.htm). All the sites are within the designated Capitol District.
- **Frommer's**—This well-known producer of travel guides suggests itineraries for three walking tours in the area: Historic Chinatown (HC), Honolulu Waterfront (HC), and Historic Honolulu (HH), [www.frommers.com/destinations/oahu](http://www.frommers.com/destinations/oahu).
- **Fodor's**—Another famous travel guide resource, Fodor's combines sites in the Capitol District and Chinatown for a self-guided walking tour titled "Downtown Honolulu." It is located at [www.fodors.com/miniguides/mgresultscfm?destination=honolulu\\_oahu@75](http://www.fodors.com/miniguides/mgresultscfm?destination=honolulu_oahu@75)
- **Alohafriendshawaii.com**—Hawai'i residents Mike and Kim Crinella, trained tour guides, offer a selection of "Historic Downtown Honolulu" (HDH) walking tour sites on their comprehensive website geared to the independent traveler interested in Hawai'i's heritage. See [www.alohafriendshawaii.com/historichonolulu.html](http://www.alohafriendshawaii.com/historichonolulu.html).
- **Waikiki Trolley's Red Line**—Visitors lodging in Waikiki can access many of the sites and attractions at the core of study area without a rental car by jumping on the Waikiki Trolley. The Red Line travels through the heart of the city to Bishop Museum and back, with stops at 24 commercial and historic sites along the way. Only the historic sites are shown on the walking tour chart below. [www.Waikikitrolley.com](http://www.Waikikitrolley.com)

Many of the arts and cultural institutions in the study area offer educational programs for art or cultural heritage. These include Bishop Museum, The Contemporary Museum, Hawai'i Opera Theatre, Hawai'i State Art Museum, Hawai'i Theatre Center, Honolulu Academy of Arts, Honolulu Symphony, Judiciary History Center, Mission Houses Museum, the YWCA of O'ahu, and Washington Place.



This chart shows the sites most commonly promoted today.

	HSFCA	STAR-BULLETIN	'IOLANI PALACE	AIA HONO LULU	CITY AND COUNTY OF HONOLULU	FROMMER'S	FODOR'S	ALOHA FRIENDS HAWAII.COM	WAIKIKI TROLLEY RED LINE	# TOURS NOTING SITE
'Iolani Palace and Grounds	C	C	C	HH	HH	HH	DH	HDH	HCL	9
Kawaiaha'ō Church	C	C	C	HH	HH	HH	DH	HDH		8
Honolulu Hale (City Hall )	C	C	C	HH	HH	HH	DH			7
Hawai'i State Capitol	C		C	HH	HH	HH		HDH	HCL	7
St. Andrew's Cathedral	C	C	C	HH	HH	HH		HDH		7
Washington Place	C	C	C	HH	HH	HH		HDH		7
Hawai'i State Library	C	C	C	HH	H	HH	DH			7
Statue of Kamehameha I			C	HH	HH	HH	DH	HDH	HCL	7
Mission House(s) Museum	C	C	C	HH	HH	HH	DH			7
Ali'iōlani Hale	C	C	C	HH		HH		HDH		6
Aloha Tower	D	D				HW		HDH	HCL	5
Hawai'i Theatre	D	D		HH		HC	DH			5
'Iolani Barracks	C	C	C					HDH		4
Cathedral of Our Lady of Peace	D	D	C	HH						4
Hawai'i Maritime Center	D					HW	DH	HDH		4
Kamehameha V Post Office Building	D	D		HH				HDH		4
O'ahu Market (1904)	CH	CH				HC			HCL	4
Coronation Pavilion	C		C					HDH		3
Aloha Tower Marketplace	D					HW	DH			3
No. 1 Capitol District Building	C	C			HH	HH	DH			3
YWCA Building	C	C			HH					3
Dillingham Transportation Building	D	D		HH						3
Alexander & Baldwin Building	D	D		HH						3



This chart shows the sites most commonly promoted today.

	HSFCA	STAR-BULLETIN	IOLANI PALACE	AIA HONOLULU	CITY AND COUNTY OF HONOLULU	FROMMER'S	FODOR'S	ALOHA FRIENDS HAWAII.COM	WAIKIKI TROLLEY RED LINE	# TOURS NOTING SITE
Yokohama Specie Bank Building	D	D		HH						3
Honolulu Academy of Arts					HH		DH		HCL	3
Father Damien Statue	C					HH				2
Statue of Queen	C							HDH		2
King Lunalilo	C		C							2
Kalanimoku (Hale)	C					HH				2
Armed Forces Eternal	C							HDH		2
Hawai'i News Building Memorial	C	C								2
Kekūanao' _ Hale	C	C								2
US Post Office, Custom House, Court House (Old Federal Building)	C	C								2
Hawaiian Electric	C	C								2
Archives of Hawai'i (1906)		C	C							2,
Financial Plaza of the Pacific	D					HC				2
Stangenwald Building	D	D								2
Judd Building	D	D								2
C. Brewer Building	D	D								2
Bishop Estate Building	D	D								2
Bank of Bishop & Co. Building	D	D								2
Melchers Building	D	D								2
McCandless Building	D	D								2
Honolulu Police Station	D	D								2
Falls of Clyde		D				HW				2



This chart shows the sites most commonly promoted today.

	HSFCA	STAR-BULLETIN	ʻIOLANI PALACE	AIA HONO LULU	CITY AND COUNTY OF HONOLULU	FROMMER'S	FODOR'S	ALOHA FRIENDS HAWAII.COM	WAIKIKI TROLLEY RED LINE	# TOURS NOTING SITE
Hökūleʻa		D				HW				2
Star-Bulletin Building		D								2
Sun Yat-Sen Statue	CH					HC				2
Chinatown Cultural Plaza	CH					HC				2
Nippu Jiji Building (1896), Irwin Block	CH	CH								2
Armstrong Building (1905)	CH	CH								2
Wo Fat Building (1900)	CH	CH								2
Izumo Taishakyo Mission (1906) of Hawaiʻi	CH	CH								2
Kuan Yin Temple (1880)		CH				HC				2
Foster Botanical Garden (1853)		CH							HCL	2
Maunakea Street Lei Stands		CH				HC				2
Bishop Museum							DH		HCL	2

### OUTSTANDING OPPORTUNITIES FOR CONSERVATION OF NATURAL, RECREATIONAL AND EDUCATIONAL RESOURCES

The boundaries of the original Hawaiʻi Capital Cultural District used for the study area were designated to recognize and enhance the significant historic sites and cultural venues that enrich urban Honolulu. These assets are all threads of Hawaiʻi’s past that, when woven together, beautifully tell the story of our unique heritage.

Functionally, however, the area is not experienced as a unified whole by either residents or visitors. Physical and social obstacles—a roaring freeway or a neighborhood that feels unsafe—create divisions that shape the walking behavior of residents and workers in the downtown area. They also determine the routes of the guided and self-guided walking tours that are currently promoted in the area.

Even where there are no major obstacles, as we move about on foot our appreciation of the resources around us is affected dramatically by amenities—or lack of them—in the walking environment. The availability of information, interpretation, sidewalks, crosswalks, restrooms, water fountains and quiet places where we can sit, play and interact all help determine whether walking is an attractive option.

This section examines the major needs and opportunities for improvement of the walking environment in the study area, and the roles the HCCC might play to insure that needed improvements are carried out.

- **Implement a way-finding system** that provides clear orienting information. Begin with a focus on the area from Ward through Chinatown. Highlight pedestrian routes that take advantage of existing pathways through superblocks, away from traffic.



- **Improve crossings and street conditions on Ala Moana/Nimitz** to reconnect the core of the city to the waterfront.
- **Design a continuous, appealing pedestrian route through the waterfront area** from Ala Moana Beach Park to Aloha Tower, as far removed from Ala Moana/Nimitz traffic as possible.
- **Transform Kaka'ako Ma uka into an inviting pedestrian environment.** Currently this area's unappealing pedestrian environment serves as a wall between Capitol/Downtown and Ala Moana/Ward. Properly developed, it could be a vibrant meeting place.
- **Install amenities for pedestrians** in the core area from Ward through Chinatown, including marked public restrooms, water fountains and more strategically placed seating areas in open spaces to encourage public use.
- **"Brand" the area more cohesively and consistently** to help eliminate confusion among the various "district" designations (Chinatown District, Capitol District, Chinatown Culture and Arts District, Hawai'i Capital Cultural District, etc.) and aid in orientation.
- **Provide interpretation in parks and open spaces** that reinforces the themes of the nearby cultural assets, highlights the area's fauna, and/or tells the story of the park itself.
- **Identify coherent interpretive themes appropriate to the boundaries of the Heritage Area.** Entities within the study area are effectively telling their own stories, but interpretation of the connections among these stories and the broader story of the area as a whole is needed. For interpretive venues accessible to pedestrians, the best potential lies in the core area of the designated Heritage Area, where walking conditions are acceptable and cultural assets are relatively close together. The story of the capital, however, extends well beyond that core.
- **Improve basic pedestrian infrastructure and public safety** in the portion of the district from River Street to Kalihi. While city plans include provisions for a pedestrian network, in reality conditions are poor for pedestrians in many streetside and open space locations.



*Korean war memorial*

The background of the page features two birds perched on a light-colored branch. The bird on the left is facing right, and the bird on the right is facing left. The entire scene is set against a solid green background.

## CHAPTER 6: Public Involvement Strategies



*Promote public understanding of National Heritage Area designation, maximize participation in the study process, and assess public support for designation. (NHA Guidelines, p. 8)*



## HISTORY OF PUBLIC INVOLVEMENT IN HAWAI'I CAPITAL CULTURAL COALITION

From its inception the Hawai'i Capital Cultural Coalition has been committed to broad-based participation and community involvement. One of the first acts of the ad hoc committee was to create a database of organizations, businesses and individuals that might partner with the HCCC plan. The organization reached out immediately to other organizations and made separate overtures to community-based organizations such as the Historic Hawai'i Foundation (a statewide historic preservation organization) and The Outdoor Circle (an organization concerned with protecting Hawai'i's environmental beauty) to get their input. Communication efforts included: monthly coalition meetings, email distribution of notices and meeting minutes, messages in the Hawai'i State Foundation on Culture and the Arts' Artreach newsletter, press releases, and meetings and presentations at businesses, associations and foundations.

The Hawai'i Capital Cultural Coalition members and study team have been keenly aware of the need to listen to public commentary from the first beginnings of the organization. Coalition members and partners have stressed the importance of "inclusiveness" and the need to be open to new ideas from the public. Many of those attending meetings represented specific constituencies and were intent to insure that many voices were heard.

In August 2003 the Anne Smoke Public Relations firm and Hawai'i Capital Cultural Coalition Marketing Committee compiled a distribution list of over 100 organizations, state and city agencies, businesses and individuals with special interests in Hawai'i's arts and culture and the downtown Honolulu area. Included on the list were possible partners as well as individuals and organizations with special knowledge or perspectives regarding Honolulu. Both tourism sites and organizations involved with special cultural activities were also included.

The Hawai'i Capital Cultural Coalition Mission/Vision statement specifically referenced the organization's public charge. Article 2 of the Hawai'i Capital Cultural Coalition's objectives stressed that the organization would depend on an "assemblage of partnerships among public and private entities;" Article 6 spoke of "collaboration and partnership;" and Article 7 of the need to combine the business, governmental and non-profit sectors in the initiative, especially the Hawaiian groups.

Meetings of the Hawai'i Capital Cultural Coalition, held monthly, were widely attended during the formative period. (Appendix 7 lists attendees of meetings from July 2003 to August 2007.) HCCC also took pains to vary the meeting venues and times to offer a variety of opportunities to attend.

In April 2004 the Hawai'i Capital Cultural Coalition began active outreach to the public. The organization focused on capacity-building and operations, planning its strategy through the ongoing work of its committees. An informational packet, including a description of the Hawai'i Capital Cultural District, a map of the proposed district and the organization's mission statement was distributed. The HCCC "story" was also put into a power-point presentation for public meetings. Further public outreach activities since the conference have included creation of the Hawai'i Capital Cultural Coalition website in May 2005.

On May 14-15, 2004 the Hawai'i Capital Cultural Coalition made its first appearance before a wider public at the annual conference of the Historic Hawai'i Foundation and the state's Historic Preservation Division, held at the Hawai'i Convention Center. With further contributions from the National Trust for Historic Preservation, National Main Street Center, Travel Industry Management School (TIM) at the University of Hawai'i at Mānoa, Honolulu Jazz Festival and other groups, the Hawai'i Capital Cultural District initiative was a featured attraction. Mona Abadir, Hawai'i State Foundation on Culture of the Arts Chairperson, provided an overview of the organization's formation and mission illustrating its holistic vision with fellow panelists. Nearly all the 200-plus people in attendance received brochures and informational packets. Panelists were Peter Apo of the Native Hawaiian Hospitality Association; Alice Guild, Friends of 'Iolani Palace; Frank Haas; Hawai'i Tourism Authority, and Judy Drosd from the Department of Business, Economic Development and Tourism, each of whom gave a perspective. Lorraine Lunow-Luke was introduced as the new coordinator.

## GOVERNMENTAL AND ORGANIZATIONAL SUPPORT

The Hawai'i Capital Cultural Coalition has received strong governmental and organizational support from the outset. Original partners for the organization, after its first meeting in June 2003, were the Hawai'i State Foundation on Culture and the Arts and the State Department of Business and Economic Development



*The HCCD Proclamation, with Governor Lingle, Mayor Harris and Coalition members*

and Tourism (DBEDT). HSFCA Board of Commissioners Chairperson Mona Abadir, and HSFCA Commissioners, Mary Philpotts McGrath, Manu Boyd, Chuck Freedman, George Ellis and Gae Bergquist Trommald were active in the HCCC start-up endeavor. DBEDT, HSFCA, the Muriel Flander Fund, and Honu Group Inc. contributed the organization's start-up funding.

Other governmental and organizational support came from the City and County of Honolulu, especially the Department of Planning and Permitting, represented by Director Eric Crispin, the O'ahu Visitors Bureau, led by Les Enderton, and the Waikiki Improvement Association, headed by Rick Egged. The Hawai'i Community Foundation helped provide a vehicle for initial funding and donations and was also represented at meetings by Heidi Kuos. Other community leaders and organizations playing a part in meetings and serving on committees included Susan Killeen of the Hawai'i Consortium for the Arts and Marilyn Cristofori of the Hawai'i Alliance for Arts Education, both important nonprofit organizations involved in the promotion of the arts. (These organizations have since merged into the Hawai'i Arts Alliance.) Many other organizations became involved as the initiative gained momentum in 2004 and 2005.

Official governmental support for the initiatives of the Hawai'i Capital Cultural Coalition came early on, in October 2, 2003 with Hawai'i Governor Linda Lingle and former Honolulu Mayor Jeremy Harris signing a

joint resolution to create and designate the Hawai'i Capital Cultural District. In May 2004 a joint resolution passed by both houses of the Hawai'i State Legislature affirmed designation of the Hawai'i Capital Cultural District. Current Honolulu Mayor Mufi Hannemann supports the coalition by sending a representative of his administration to sit regularly on the HCCC Board of Directors. Representatives from the following state agencies have also served on HCCC's board: Hawai'i State Foundation on Culture and the Arts Board of Commissioners, the Department of Business, Economic Development and Tourism, Hawai'i Tourism Authority and the University of Hawai'i. As described elsewhere, the Hawai'i Capital Cultural Coalition has received funding for organizational operations and this feasibility study from the Hawai'i Tourism Authority, Honu Group Inc., the Department of Business, Economic Development and Tourism, Muriel Flanders Fund, Kamehameha Schools, Alexander & Baldwin Foundation, Eight Inc., Atherton Family Foundation, Ko Olina Station and Ko Olina Center, Ko Olina Resort Association, Hard Rock Cafe Honolulu, Unlimited Construction Services, National Endowment for the Arts and the Hawai'i State Foundation on Culture and the Arts. Demonstrating their support, more than 23 individual coalition members and organizations donated approximately \$3,000 in seed capital to found the organization. In-kind support was also donated by the above organizations as well as Joots, Nomura Design, Honu Group Inc., Honu Group Communications, Anne Smoke Public Relations,



Enterprise Honolulu, the University of Hawai'i, and the Native Hawaiian Hospitality Association, in addition to the countless volunteer hours and support provided by other coalition partners.

## COMMUNITY FORUMS

In September 2006 the Hawai'i Capital Cultural Coalition held a series of five community forums aimed particularly at the general public. These were sponsored both to inform the public of the progress of the organization and to solicit recommendations for this feasibility study and the coalition's application to designate the Hawai'i Capital National Heritage Area. The workshops, called the "Hawai'i Capital Cultural District Forums," were held at the Hawai'i State Art Museum, the ARTS at Marks Garage, the Hawai'i Children's Discovery Center, the Aloha Tower Marketplace and at the Pacific Beach Hotel (with sponsorship of the Waikiki Improvement Association). The workshops were designed to reach a wide range of the community, were held both weekdays and weekends to accommodate to people's varied schedules. Notes were taken at each workshop and the results have been incorporated into this document. A summary of the input from the public forums is attached as Appendix 12.

Overall those attending felt that the HCCC's proposal to develop a National Heritage Area answered an important community need. They agreed that establishment of a National Heritage Area would lead to comprehensively addressing preservation, conservation, and interpretation that would not otherwise happen, and provide greater recognition for Honolulu's many unique stories, particularly the story of origins of Native Hawaiians. In general the public forums helped to clarify the ongoing steps in the designation process and involve the general public in the planning process.

Among the strongest concerns were that the proposed National Heritage Area might in some way interfere with ongoing economic development efforts. There was also concern about the meaning of federal designation and the degree to which it might impose new restrictions and federal regulations on the area. Additional questions included the length of the process, the target audience (whether tourists or Hawai'i residents) and the potential outcomes or alternatives if the area were not to be designated.

In addition to the community forums, the HCCC, in partnership with the Hawai'i State Foundation on



*Traditional Hawaiian dance performance during opening day at the State Capitol Building*

Culture and the Arts, sponsored a workshop by National Park Service representative Brenda Barrett on the National Heritage Area application process and the role of the community followed by an informal lunch discussion with Ms. Barrett and the HCCC coordinator as part of the *International Cultural Summit*. This widely attended conference of cultural and arts experts held May 11-13, 2006 was organized by HSFCA Chairperson Mona Abadir and sponsored by the Hawai'i State Foundation on Culture and the Arts and some thirty partners.



*International Cultural Summit Opening Ceremony*



## CHAPTER 7: Management Alternatives



*Compare managing area as  
a National Heritage Area  
versus other management  
alternatives including the  
“no action” alternative.  
(NHA Guidelines, p. 12)*



Aerial view of the State Capitol Building and grounds, with the 'Iolani Palace in the foreground



## HISTORY OF MANAGEMENT PLANS FOR AREA

Central Honolulu, especially the area surrounding 'Iolani Palace and the later Hawai'i State Capitol Building (completed in 1969), has long been recognized as a site of special historical, cultural and aesthetic value. In 1959, with the beginning of statehood, the new state legislature saw the need to create a civic center that Hawai'i could be proud of. In the first General Plan of O'ahu, prepared just after statehood under the supervision of Planning Director Frederick K.F. Lee, the authors stated that the "main civic center of the City and County of Honolulu is the area around 'Iolani Palace, City Hall and the Federal Building (now known as the old Federal Post Office, located on King Street)" (City and County of Honolulu [1960]:11). The plan encouraged the city and state to consider the purchase of 70 acres to add to that already set aside for the planned new State Capitol and its grounds. This would bring the total area under governmental ownership to 145 acres.

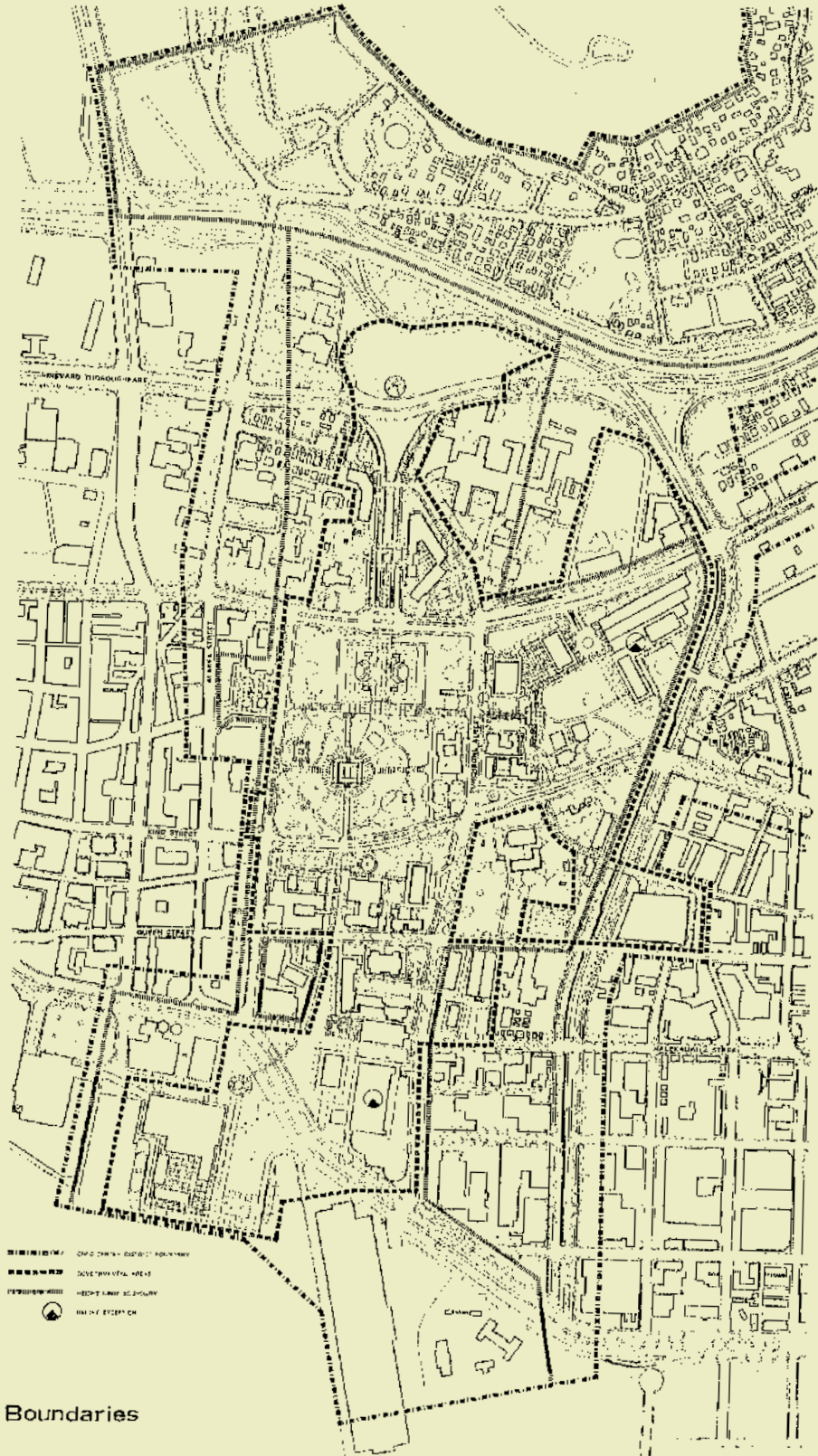
In 1964 newly elected Governor John A. Burns and Mayor Neal S. Blaisdell, with support of both the Legislature and the Honolulu City Council, formed a Policy Committee to oversee the development of a

master plan for the downtown governmental center of the city. The same year the Legislature's Civic Center Policy Committee set out guidelines as the first stage toward a Hawai'i Civic Center Master Plan.

The Policy Committee awarded the project to the planning and landscape firm of John Carl Warnecke and Associates of San Francisco. Warnecke, together with the architectural firm of Belt, Lemmon and Lo, had been responsible for the design of the State Capitol Building, for which plans were presented first in 1961; it was clear that he saw the Civic Center as a natural outgrowth of his design for the Capitol (Belt, Lemmon and Lo and John Carl Warnecke and Associates 1961). Warnecke's plan went through several renditions before being finalized. The last revised version was presented in 1968.

The Warnecke and Associates Master Plan embraced the old 'Iolani Palace grounds and surrounding governmental buildings located on the south (*ma kai*) side of the palace. It also called for extension of the government center to the southeast (Diamond Head direction) and *ma kai* to include properties later occupied by the District Court and the later Federal Building, both added in the 1970s. 'Iolani Palace (built in 1882) had been the seat of Hawai'i's government and legislative body since the overthrow of Queen





Boundaries

# HAWAII STATE CAPITOL CIVIC CENTER MASTER PLAN

0 20 40 60

Alternative A-3

*The Warnecke plan, 1961-1968*



Lili'uokalani in 1893, but was to be set aside following the construction of the Hawai'i State Capitol. The proposal also called for an open corridor northward toward Vineyard Street and south to Ala Moana Boulevard and also the construction of a state office building on Punchbowl Street, on the site the Leiopapa Hale now occupies. The plan projected a new municipal office building for the area east of 'Iolani Palace, close to where it would eventually be built.

The Warnecke plan envisioned park-like spaces between the buildings and streets lined with broad canopy trees. The authors also called for a "Preservation Plan," recognizing 42 buildings in the area of "preservation value." These included older structures, such as the Mission Houses just south of 'Iolani Palace and Kawaiaha'o Church. Also noted for either "architectural value" or "investment value" were the Honolulu Academy of Arts, the Richards Street YWCA, and the old Ali'iōlanilani Hale, originally the court house and administrative center for the kingdom after it was built in 1874.

In the mid 1960s the state and city took positive steps toward the realization of the Warnecke plan. Several older buildings within the area, including the large vaulted-roofed Armory that had been on the site of the State Capitol and the remnant of the older Central Union Church on Beretania Street, facing the Queen's former residence at Washington Place, were demolished by the start of the project. The old 'Iolani Barracks, originally located on the site of the new Capitol building, remained for several years a pile of coral block. But the monarchy-period military structure was eventually rebuilt on its present site inside the 'Iolani Palace grounds gate on Richards Street. Two principal streets, Hotel and Queen Streets, were closed off and converted to pedestrian use. Formal walkways were created around the principal buildings of the Capitol site; other smaller streets *ma kai* of the Palace were either closed or redesigned with new tree cover. The older and proposed City and County buildings were unified within a newly created city park on the southeast (Waikiki/Diamond Head) side of the new district (John Carl Warnecke and Associates and Civic Center Policy Committee 1965).

Some of the proposals included in the Warnecke plan were never actualized. Tall, monolithic office towers were called for *ma kai* (Ala Moana Boulevard side) of the area; another was planned for Hotel Street, near the Richards Street intersection. Only the City and County Building (now the Frank Fasi Municipal Building)



*Fort Street Mall in Downtown Honolulu Business District*

would be completed, but then at a somewhat different site than originally envisioned. The other proposed tower sites became the sprawling Federal Building, on Ala Moana Boulevard, and Ali'i Place, a post-modern style, stepped-back office block that was designed to meet the guidelines of the later Capitol Special District.

Despite these departures from the original proposal, the city and state governments carried out many of the original features of the plan, an extended project that resulted in the open and park-like area of the Hawai'i State Capitol and 'Iolani Palace today. The tree-lined and pedestrian friendly boulevard of Punchbowl Street, linking the Capitol and other government buildings to the waterfront, also were a direct product of the Warnecke plan.

Other organizations and governmental agencies separately created plans for the renewal and redesign of other parts of urban Honolulu during this time. A 1962 Downtown Improvement Association scheme for



downtown, which would have resulted in the realignment and closing of many streets and the creation of a complex maze of pedestrian walkways and plazas, was only partially realized in the creation of several office complexes near Bishop Street and the “pedestrian mall-ing” of Fort Street (Downtown Improvement Association 1962). Many different transportation schemes and street realignments were also never carried out. By 1970 civic leaders and the business community had accepted the complexity of the older urban layout, and much of the old Chinatown area to the north of the Central Business District had been set aside for preservation.

Eventually, downtown Honolulu, including the new Civic Center, the Central Business District and Chinatown would be stitched together in a complex series of planning overlays. With the advent of national historic preservation initiatives, including passage of the National Historic Preservation Act of 1966, many of Honolulu’s older buildings also were nominated to the National Register of Historic Places. These included several of the prominent historic buildings in the Civic Center area, among them ‘Iolani Palace, which received National Historic Landmark status for its extraordinary contribution to America’s and Hawai’i’s histories, the State Library, the Mission Houses complex and Kawaiaha’o Church. In 1971 both Chinatown and the Merchant Street areas were listed as historic districts on the National Register.

The City and County of Honolulu, with state advice and in some instances oversight, followed with recognition of special significance through local ordinances. Historic, Cultural and Scenic Districts were local planning areas subject to Honolulu City and County regulation. Under the Hawai’i Revised Statutes published in 1986 they were subsumed under a new title as Special Districts (State of Hawai’i 1986). In



*Statue at the entrance to Chinatown, Downtown Honolulu*

1972 the loose amalgamation of National Register properties and the old Civic Center area was designated as a “Historic, Cultural and Scenic District.” Chinatown and the Merchant Street areas were similarly designated in 1973. In 1974 the area around and including Thomas Square, to the east of downtown, was also recognized as a special district; both Thomas Square and the Honolulu Academy of Arts were separately listed on the National Register of Historic Places. Two years later the city and county created the Punchbowl View Shed District, an overlay district that emphasized the need to preserve views to and from the prominent headland of Punchbowl behind the city center. A few years later a final special district, the Kaka’akao Special Design District, was added to the collection of Honolulu overlay areas. This special area encompassed the former industrial and residential precinct on the Waikiki/ Diamond Head side of the city center and is under the planning control of the state.

Developments since that time have included continuing efforts by community members to revitalize Chinatown,



*Merchant Street, Downtown Honolulu Business District*





enhancement projects focused on the Capitol Special District and many private projects, including both new buildings and restorations and rehabilitations of historic structures. Most notable are the 35 million dollar renovation of the historic Hawai'i Theatre on Bethel Street, and 21 million dollar purchase and renovation of the historic former Armed Services YMCA building, which now houses government agencies and the Hawai'i State Art Museum. Local organizations and individuals have helped promote a nascent arts community in Chinatown and along Nu'uanu Avenue; Hawai'i Pacific University, headquartered in Chinatown, has emerged as the state's preeminent private college and has committed to the re-use of many older structures downtown.

There have been many new investments in affordable housing, especially along the Nimitz Highway corridor, improvements in street lighting and signs and also in the provision of street trees and both small and large parks. In addition there has been new interest in design and building in the area, examples include the architectural award-winning First Hawaiian Center, home to The Contemporary Museum Annex, and renovations to the Aloha Tower harbor area and the University of Hawai'i's Medical Center in Kaka'ako, with others undergoing capital campaigns for improvements such as Washington Place, 'Iolani Palace, YWCA, Hawai'i State Art Museum, Honolulu Hale, and the Mission Houses Museum. The Art in Public Places program designated by the state Legislature in 1967 has installed numerous public art pieces throughout greater downtown, in addition to the private sector's many contributions of public art in plazas and buildings. "First Friday" events, focused on galleries and downtown institutions, and other culturally oriented activities have contributed further to this revitalization.

A recent addition to the state and the city and county's initiatives for Honolulu has been the adoption of the

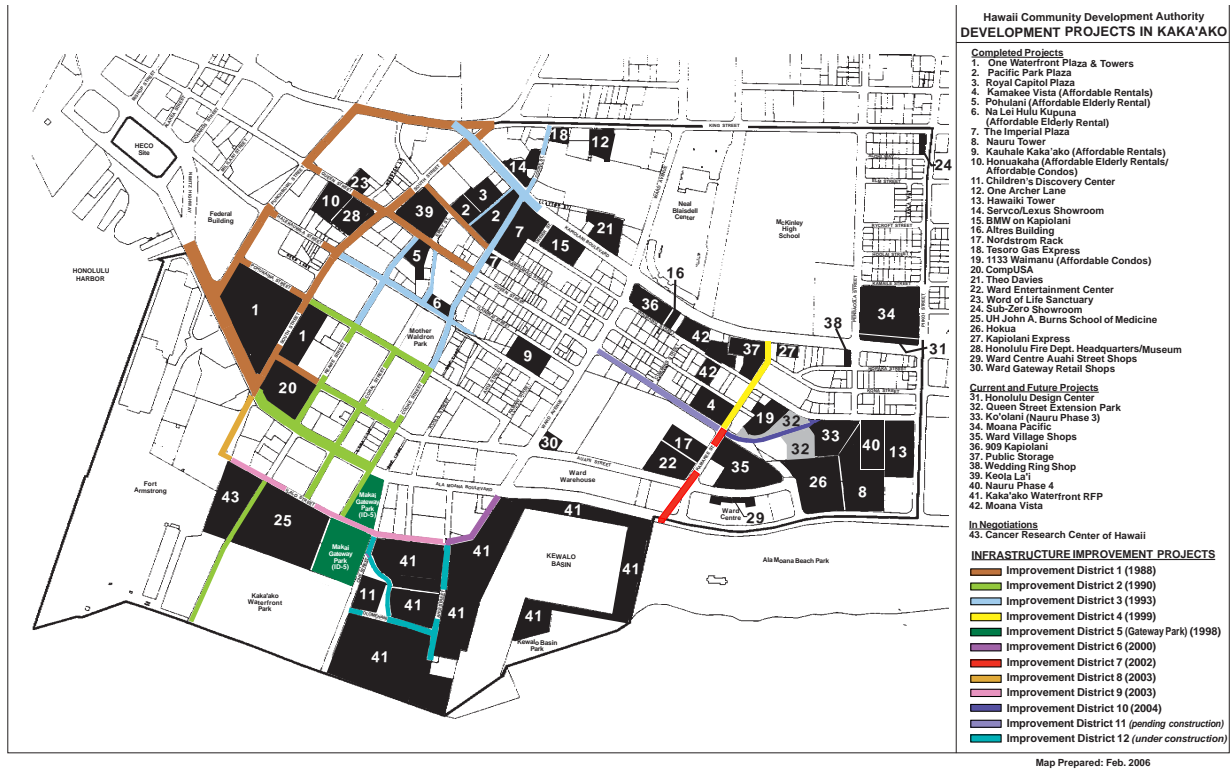
new Primary Urban Center Development Plan (PUCDP) for the city. This plan, approved in 2004, calls for a unified look at the area stretching from Kāhala and Waikīkī on the east to Pearl City to the northwest of the City Center. The PUCDP emphasizes the preservation of historic buildings and spaces and the enhancement of neighborhoods and public areas. This plan encompasses proposals and guidelines that lead toward a common vision of what the city hopes to achieve by the year 2025.

## **SPECIAL PLANNING DISTRICTS**

The area proposed as a National Heritage Area encompasses and/or falls within several existing planning areas. Honolulu is subject to an overriding Land Use Ordinance (LUO), which was developed in conjunction with the Master Plan for the City and County of Honolulu (and now in accordance with the new Primary Urban Development Plan as well). The Land Use Ordinance last revised in 1986, addresses issues such as building heights and bulks (e.g. floor-area ratios) and set-backs, population densities and types of uses allowed, based on designated zoning areas.

Several specially regulated areas also have an impact on central Honolulu. The Capitol District, Chinatown and Merchant Street, Punchbowl, Thomas Square and the Honolulu Academy of Arts and Kaka'ako Districts were all consolidated within the Honolulu Revised Ordinances in 1986 as "Special Districts," with Kaka'ako retaining its title as a "Special Design District." The Special Districts are administered in somewhat different ways, based on the overall character of each area or an envisioned plan for change, as in the Kaka'ako Special Design District. Each area, together with sections of the city not included in special districts, is also subject to separate provisions in the LUO (Described in the O'ahu Revised Ordinances). The

## Development Projects In Kaka'ako District



LUO also has a particularly important impact in the Chinatown and Merchant Street Special District due to height controls in the district core, which serve to discourage the demolition of historic buildings there (Chapter 21, Article 9 of the Honolulu Revised Ordinances describes the Special Districts).

All of the districts have been subject to later studies, statements of objectives and design guidelines introduced over the years. Chinatown was the subject of a Preservation Plan in 1974 and a Revitalization Plan in 1981. In 1991 the City and County sponsored a new set of design guidelines for the Chinatown district. These addressed high-rise construction around the periphery of the core historic area as well as recommendations for signage and façade changes. In 2004 the LUO was amended to allow for residential use of second and third stories in the core precinct of the district in order to encourage more diversity of use and vitality in the old Chinatown area.

The Punchbowl View Shed District was created originally with somewhat different intentions from that of Chinatown. Here, as with a parallel Diamond Head View Shed District governing Kapi'olani Park and the views to and from Diamond Head State Monument, the aim was to protect views to Punchbowl Crater and also to preserve views from the extinct volcano's slopes to the sea. The district also recognized the importance of the

National Memorial Cemetery of the Pacific, Punchbowl located at the volcanic peak's summit. Similarly, the Honolulu Academy of Arts and Thomas Square District was devised to protect the open character of the existing spaces and, as set out in the objectives prepared by the Department of Land Utilization in 1995, to prohibit intrusions, such as high rise structures, at the edge of the area.

The Kaka'ako Special Design District is concerned more with economic development than the other districts. Recognizing that this former mixed residential and industrial area is undergoing dramatic change, the city has been attempting to guide new development, much of which is slated to be high-rise residential, and create a new recreational and institutional area near the waterfront. The Hawai'i Community Development Authority (HCDA) is responsible for planning for and carrying out development in Kaka'ako. The area is home to the new University of Hawai'i John A. Burns School of Medicine.

### OTHER RECOGNIZED SPECIAL AREAS AND INITIATIVES

Downtown Honolulu is host to several other special areas and designated districts or initiatives. These can sometimes confuse the non-initiated to the process of community involvement in Honolulu, but which serve



to further the aims of economic development and visual enhancement in the downtown area.

Among these initiatives is the Honolulu Culture and Arts District (HCAD). This organization is a main street program that focuses its efforts on the revitalization of the core area of Nuʻuanu Street, between Beretania and King Streets, and seeks to promote a climate for arts development in Chinatown. The Honolulu Culture and Arts District works closely with other organizations to promote positive change within the area. The HCAD has been especially active with the downtown and Chinatown merchants in developing guidelines and improvements along the “pedestrian-ized” street. The HCAD has also worked closely with the Hawaiʻi Arts Alliance (HAA), the Nuʻuanu Merchants Association, the Chinese Merchants Association, the Chinese Chamber of Commerce, and the Hawaiʻi Heritage Center, all located in the Chinatown or Nuʻuanu Avenue areas of downtown, to promote community awareness and civic improvements.

This group along with businesses and other organizations in the Chinatown area, with leadership from Hawaiʻi Arts Alliance/ARTS at Marks Garage, launched *First Fridays*, a monthly community event developed to help bring residents and visitors to the downtown area, create traffic for the growing number of galleries and design-related businesses, and dispel the public’s apprehensions that the neighborhood is “rundown” and “unsafe”. Since its inception, the event has achieved widespread recognition and has steadily expanded the number of participating businesses and organizations and their hours of operation. Increased street activity has led to much merriment, street entertainers, and a younger, livelier evening crowd exploring Chinatown’s eclectic shops and night spots. The Hawaiʻi State Art Museum, in the adjacent Capitol



*First Fridays*

District, now hosts its *Live from the Lawn* concert series and the Aloha Tower Marketplace on the waterfront is a lively *First Friday* destination as well.

Several other organizations have taken initiatives in downtown Honolulu and the adjacent Chinatown area as well. The Hawaiʻi Heritage Center (HHC), has sponsored workshops, meetings and discovery tours in the Chinatown area especially. The HHC also maintains a small museum at its headquarters on Smith Street.

The government sector also has had a role in revitalization efforts in several districts within the study area. This sector includes the Neighborhood Boards, which solicit community input and forwards recommendations to the Honolulu City Council. In Kalihi, a predominantly working-class residential and mixed-use area *ewa* (northwest) of downtown, a Community Implementation Group, organized under the auspices of the city government has applied for and recently received designation of the area as a Neighborhood Revitalization Strategic Area (NRSA), through a program sponsored by the U.S. Department

Left: *Live from the Lawn*  
Far Left: *Music performance at the Hawaiʻi State Art Museum*



of Housing and Urban Development (HUD). Nu‘uanu (in the Honolulu *ahupua‘a*) and Liliha (in the Kapālama *ahupua‘a*) neighborhoods were recently recognized by the Hawai‘i state legislature as the Nu‘uanu-Liliha Historic Corridor.

In June 2006 an historic 20-square block sector of Chinatown was designated a Preserve America Community Neighborhood. Preserve America, is a White House initiative that encourages and supports community efforts to preserve and enjoy our priceless cultural and natural heritage. This initiative originally focused on small historic towns but has now been extended to include special neighborhoods in larger cities. The application for this recognition was put together by an alliance of the Honolulu Culture and Arts District, the Downtown Neighborhood Board, the Historic Hawai‘i Foundation together with the City & County of Honolulu. The revitalization of Chinatown was the topic of Honolulu Mayor, Mufi Hannemann’s Chinatown Summit, held on June 22, 2006 at the Hawai‘i Theatre Center.



Historic Hawai‘i Foundation published a book in May 2007 that celebrates historic corridors on each of Hawai‘i’s major islands. The Historic Hawai‘i Foundation chose to highlight the Nu‘uanu corridor from Honolulu Harbor to the Pali in the O‘ahu chapter. The description of the Nu‘uanu historic corridor includes an exploration of the heritage of the area, from Native Hawaiian sacred sites to contemporary architecture. The book weaves together many themes from Nu‘uanu’s past and includes descriptions of architectural, archeological, transportation and natural resources and how they have contributed to the environmental, cultural and economic value of the area. The Hawai‘i Capital Cultural Coalition strives to

support the initiatives of its members, such as those described above, and to work collaboratively where appropriate. Many of the organizations listed in this section participate in the coalition and serve on its board of directors.

Specific provisions of the above management plans and their relevance to HCCC initiatives are outlined in Appendix 11.

### MANAGEMENT ALTERNATIVES: NO ACTION/CURRENT USE ALTERNATIVE

The guidelines for National Heritage Areas require that alternative outcomes be considered. Two alternatives are addressed in detail in this report: the “No Action/Current Use Alternative” and the “National Heritage Area Alternative.” The potential impacts on resources are discussed at length in Chapter 10. In this section it is important that the two alternatives are clearly defined.

#### *No Action/Current Use Alternative*

The study area is heavily urbanized with a wide range of both historic and non-historic resources. Several areas are subject to close governmental regulation and review. These include the Capitol District, the Punchbowl View Shed District and the Chinatown Special District. Two of these areas consider impacts on historic properties and their surroundings; the Punchbowl View Shed Special District relates specifically to the area to the north (*ma uka*) of the state capitol area and takes into account impacts on the visibility of the natural feature of Punchbowl (*Pūowaina*). In addition to regulatory controls the city and state also enforce zoning regulations, including rules for setbacks, planting strips and use and density controls. There are also parking requirements for different types of new uses in the city area, based on zoning area and function or use. In addition, state laws govern impacts on archaeological resources and particularly on Hawaiian and other gravesites should they be impacted by development activities. Finally, the city and state have responsibility for maintenance of public streets and public parks and open areas, as well as governance over street trees, sidewalks, signage and other aspects of the streetscape and landscapes.

The No Action/Use Alternative would not alter present regulatory and other state and city controls over the area. Management of historic and non-historic special areas would doubtless continue in much the same way



as today. We could anticipate continued maintenance of most historic buildings within regulated special districts and continued construction of mostly high-rise structures in the central business district and along the Nu‘uanu corridor of the Pali Highway into the Nu‘uanu Valley.

Visitor use of the proposed heritage area would also continue unabated. We can anticipate additional commercial interest in the Chinatown area as a result of both the efforts of the Honolulu Culture and Arts District and continuing investment by private club and bar owners as well as galleries in the area. No studies have indicated a diminution in the amount of retail use in Chinatown or a loss in the popularity of fish and produce markets or lei sales, all of which appear from market studies to have a solid future in the area. The Capitol District, encompassing the Civic Center, also promises to continue to exist in much its present form: no new buildings are anticipated in this area; and existing levels of visitor and other public and commercial uses would be expected to continue at much their present levels.

The central business district can also anticipate little change of use or intensity of use. There is some trend toward high-rise residential use in undeveloped areas of the downtown, especially near the edges of the core business area. Also, some historic buildings are under continuing threat of demolition due to the high value of the area; the cherished Alexander and Baldwin Building, for example, has been cited many times as a potential site of a high-rise office tower, a fate that destroyed another historic building across the street several years ago (the First Hawaiian Bank Building, demolished in 1994 for a new banking tower). Further development of the waterfront area, including the existing Hawai‘i



Electrical Company’s power plant on Ala Moana Boulevard, is also a possibility in the future as is more both residential and commercial construction in the Kaka‘ako area at the eastern edge of the proposed heritage area.

## MANAGEMENT AS A NATIONAL HERITAGE AREA

Designation as a National Heritage Area, managed by a public/private partnership, provides a promising opportunity to recognize and promote the unique historic, educational, recreational, cultural and natural resources of Hawai‘i and provides a conceptual umbrella for the preservation and interpretation of a nationally distinctive landscape.

The historic core of Honolulu has considerable potential to become a National Heritage Area. At first glance the city is somewhat broken up — both visually and in terms of land-use and density. The city has been the product of successive economic developments and events. The older Hawaiian village of Kou was usurped by western commercial and residential development. This newer area, in turn, was subject to the vicissitudes of continual economic and social change, as the Central Business District became more fully defined and the Civic Area acquired its own identity. The area now known as Chinatown grew up alongside the central business district, at first clearly complementing the commercial buildings at the city core, but later falling into stagnation. The Urban Renewal program in the 1960s nearly took Chinatown away; designation as a National Register Historic District and subsequently as a Special District, subject to design standards and regulations, have had the effect of redefining the area and calling attention to its historic qualities.

Despite designation of a Capitol District (which also contains individual listings in the National Register) and a separate Merchant Street Historic District (combined with Chinatown as a Special District by the City and County of Honolulu), central Honolulu lacks a strong sense of internal unity. Newer structures, especially in the high-rise central business district, break the visual flow of the Territorial Period city; historic buildings are separated by newer structures; parking areas interrupt the edges of both the downtown and the historic Chinatown area. In the late 1950s and early 1960s, the city was divided by the island’s principal expressway, the H-1, which still cuts as swath along the upper edge of the downtown area.





*View towards downtown from Post Office*

The study finds that National Heritage Area designation would not appreciably alter development trends and/or pressures in the downtown area. It is difficult to predict, but it is clear that some highly valuable sites, both with and without historic buildings or other assets, will continue to be subject to development pressures.

However, Honolulu’s designation as a heritage area may change both public and leadership attitudes toward historic properties and may encourage elected officials to consider strengthening existing regulatory laws and possibly enact a landmark ordinance for outstanding historic properties; but this cannot be guaranteed. Overall, it is anticipated that designation would help to “reframe” or “recast” the historic urban area as an important heritage as well as commercial area and change peoples’ attitudes toward the existing city.

A significant anticipated change in the area could be a shift in public and visitor attitudes toward the historic urban center and its many natural and manmade assets. Designation would provide a “conceptual umbrella” over the designated area, allowing users and visitors to “envision” the city and surrounding areas in cultural and historic terms. This change in attitude would be coupled with an increase in both local use and outside visitation, especially by Hawai’i’s many both mainland and international visitors. We would anticipate positive benefits from such increased use. These would include more visitors for important cultural institutions, including ‘Iolani Palace, Washington Place, the Honolulu Academy of Arts, the Hawai’i State Art Museum (HiSAM) and The Hawai’i Theatre Center as

well as for the many smaller institutions and cultural centers in the city. This increase in both local and visitor activity would result in greater benefits to local vendors and merchants, as well as restaurants, grocery shops and markets.

Designation as a heritage area would also enhance the potential for interpretation within the urban core of Honolulu. The envisioned heritage area would feature visitor information centers and both guided and self-led tours of the downtown and any associated areas. A wide variety of interpretive programs would do much to enhance the heritage value of the proposed area. These could include tours and supporting material on the Native Hawaiian presence in downtown, the meanings of traditional place names, sites of historic importance in the history of Hawai’i. In addition, architectural and historical tours, building on the important examples of the Hawai’i Chapter of the American Institute of Architects and the Kapiolani Community College’s earlier walking tour programs, could take on a new life as part of the programming for the area. We would also anticipate greater visitation by school groups and families, both on O’ahu and from neighbor islands, and also expect an increase in tourist visitors to the area.

Negative impacts of these activities could include increased traffic and parking requirements. However, the heritage area proposal would anticipate increased reliance on public transportation and buses and vans for tours. Also, a percentage of the anticipated new use would occur during periods of present “under-use,” particularly evenings and weekends.

An important positive benefit of heritage designation would be an enhancement of potential for resource protection. This includes the potential for further protective legislation and regulations of historic buildings, sites and other special areas through public



*The Blaisdell Performing Arts Center*



*Japanese  
noodle house*



and governmental controls and also the potential for further documentation and recognition of as-yet unrecorded historic resources. Honolulu still has many pockets of older residences and commercial buildings that have never been surveyed or added to the state inventory. Heritage designation could increase the possibility of further research and also encourage the recognition of potential historic districts within the heritage area. Designation of individual properties would also increase the potential of special funding or grants for preservation and re-use.



Finally, another aspect of resource protection would be the encouragement of both governmental and private investment in historic properties. Following upon existing property tax incentives for both residential and commercial properties, heritage designation would hopefully lead to other forms of financing or investment in historic buildings and possibly the introduction of grants programs.

*Hawai'i  
Ballet*



## CHAPTER 8: Boundary Delineation Alternatives



*Prospective heritage area boundaries should include resources with integrity that have important relationships to the potential themes developed in Chapter 3. All resources related to the themes in the study area need not be included within a proposed boundary. A strategic or representative assemblage that enables residents and visitors to fully understand how the region has contributed to the national story and that offers opportunities for additional resource protection is a desirable result. (NHA Guidelines, p. 12)*



## HISTORY OF STUDY AREA BOUNDARIES

As this study has demonstrated, the Hawai'i Capital Cultural District, Nu'uaniu Valley, and Kapālama host a wealth of cultural, arts, historic, natural, recreational and educational assets well beyond the initial list. It is the intent of the coalition to incorporate into its plans and give further emphasis to these additional resources as the district continues to evolve into a Heritage Area.

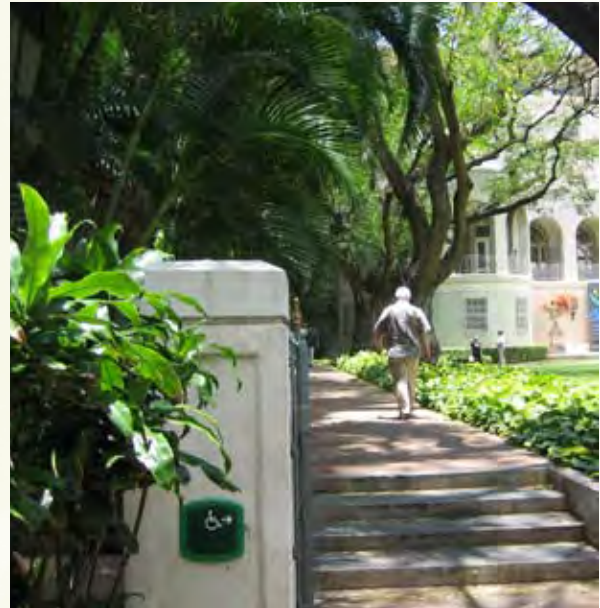
Initially, the Hawai'i Capital Cultural District boundaries were utilized for the study area. When the HCCC was established in 2003, these boundaries were determined by a community committee and agreed to by the wider coalition. They were officially affirmed by a joint proclamation by the Governor of the State of Hawai'i and the Mayor of the City and County of Honolulu, and further confirmed by resolution of the Hawai'i State Legislature.

The Hawai'i Capital Cultural District concept from the first has been firmly rooted in "a sense and spirit of place," as well as the idea of links among significant cultural organizations and heritage sites, and connections within and among city defined sub-districts. It has also been cognizant of the regional, national and global reach of these connections.

Initial discussions focused on the idea of a "walkable" pedestrian accessible area. Coalition members drew up a preliminary list of thirty-seven organizations and sites located within a fairly confined area in the heart of Honolulu. This list included many key historic, cultural, educational, and arts organizations and venues within the downtown and coastline areas or nearby.

**The identified organizations and potential partners can be grouped into seven broad categories:**

1. Museums or other exhibits
2. Performing arts centers
3. Community-based cultural centers
4. Churches
5. Governmental centers
6. Educational and/or educational support centers
7. Commercial sites

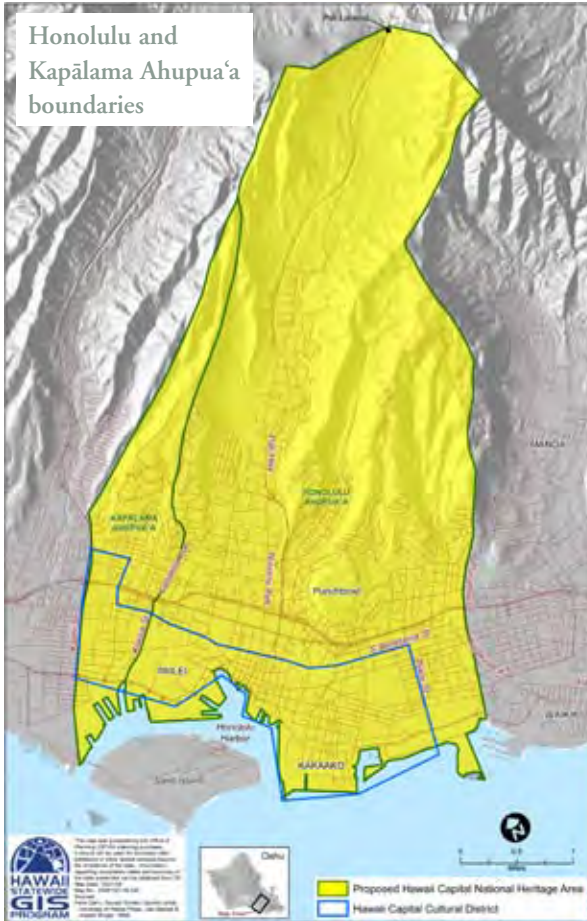


*Hawai'i State Art Museum gate*

An HCCC Geography Committee held lively discussions and after much debate suggested preliminary boundaries for the proposed district. These were stated as running *ma uka* (inland) from the waterfront to Bishop Museum on the *'ewa* (northwest) side, *ma kai* (shoreward) to Kaka'ako on the western edge to include River Street and Chinatown; on the east to extend to the Blaisdell Center and Honolulu Academy of Arts.

The proposed boundaries extended along the edge of the harbor, following Ala Moana Boulevard and Nimitz Highway westward to Kalihi Avenue; then north to School Street, enveloping the Bishop Museum property, then eastward along Beretania Street to Pi'ikoi Street on the Diamond Head side; southward to the harbor, taking in the broad Kaka'akao area. Overall, the original district boundaries provided an organizing framework for the principal cultural institutions and also several significant historic neighborhoods.

These boundaries did not conform to National Park Service guidance for the boundaries of districts to be listed on the National Register of Historic Places (*National Register Bulletin 35*). In large part this reflected the fact that the Hawai'i Capital Cultural Coalition did not view the proposed district as a possible National Register listing nor an area that would be subject to regulatory controls. The limits of the district were not determined by the concentration of historic properties, as they might be for a national register district, but rather to envelope most of the key cultural sites and possible contributors to the Hawai'i Capital Cultural District plan.



### ALTERNATIVE BOUNDARIES FOR THE PROPOSED NATIONAL HERITAGE AREA

For purposes of investigation, the study team utilized the designated Hawaiʻi Capital Cultural District boundaries as the study area, with some consideration of Nuʻuanu Valley and adjacent Kapālama. In particular the Draft Environment Assessment section of this report gathered statistics only for the census areas contained within the study area (i.e., HCCD) boundaries. The data can be expanded in the future as the new National Heritage Area builds its programs and activities and develops its partnerships.

Boundary alternatives for the proposed National Heritage Area include utilizing ancient Native Hawaiian land management boundaries called *ahupuaʻa*, inclusion of associated areas adjacent to the proposed National Heritage Area, expansion to other parts of Honolulu and Hawaiʻi, or continuing the status quo with no National Heritage Area designation.

### The Honolulu Ahupuaʻa

One concept much considered by the Hawaiʻi Capital Cultural Coalition and study team, is that of the traditional land division of ancient Hawaiians called an *ahupuaʻa*. The proposed National Heritage Area is located within the combined ancient boundaries of the Honolulu *ahupuaʻa* and the Kapālama *ahupuaʻa*.

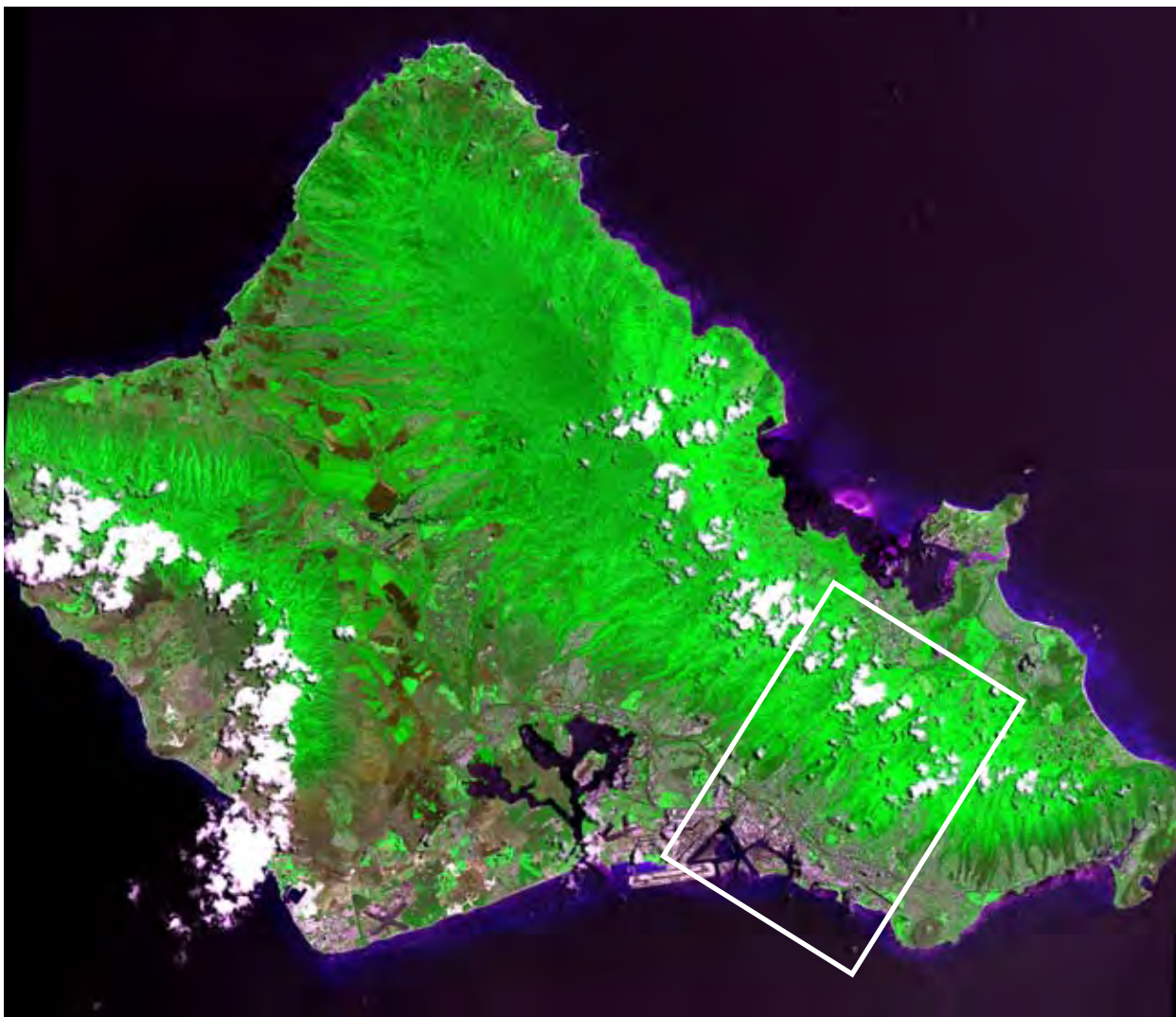
An *ahupuaʻa* is a division of land that customarily runs from the mountains to the sea and are typically described as wedge-shaped land divisions that are usually delineated by mountain ridges, rivers, streams and other natural features. More importantly, the *ahupuaʻa* was a production system that relied on a unique relationship between its residents and its natural resources. Sometimes referred to as “system of systems” the *ahupuaʻa* was as much a behavior management system as it was one of resource management and relied on the alignment of specific cultural values, behaviors and protocols (or *kapu*). An *ahupuaʻa* like the one comprising Nuʻuanu Valley and adjacent areas, for instance, would have provided its inhabitants with all the basic resources necessary to live on an island including building and construction materials, fresh food and water. The residents of an *ahupuaʻa* were usually related and part of an extended *ʻohana*, family working units. Each member had a unique *kuleana*, responsibility or expertise, that was critical to the overall success of the *ahupuaʻa*. Some would gather fish, salt and aquatic plants from the sea while others would farm the fertile wetlands and uplands where staples like taro and the sweet-potato were cultivated and harvested. The *ahupuaʻa*’s high forests not only provided precious water resources for irrigation and drinking, but also provided wood for building structures and canoes, wild plants, fibers and herbs for everything from work utensils and tools, clothing and life saving medicines and remedies. Native Hawaiians today continue to value *ahupuaʻa* not only for its important natural and cultural significance, but as a metaphor for sustainable living and as a model for modern land-use development and policy.

The concept of an *ahupuaʻa* has gained increasing recognition among planners and others in Hawaiʻi and is frequently now considered when designating or proposing changes to land designations in the Hawaiian Islands. For this reason the study team also considered the study area in the context of the two *ahupuaʻa* of which it was once a part.

A panel of Hawaiian cultural experts and historians was convened to recommend appropriate boundaries arising



Satellite view  
of O'ahu,  
proposed  
National  
Heritage Area  
boundaries



from the ancient *ahupua'a*. The panel used the “Pre-Mahele Moku and Ahupua'a” map prepared by the Hawaiian Studies Institute, Kamehameha Schools, 1987, published in *Pana Oahu: Sacred Stones Sacred Lands*, by Jan Becket & Joseph Singer, 1999. The panel recommended use of the Honolulu *ahupua'a*, together with the adjacent smaller Kapalama *ahupua'a*, because they provide continuity for the proposed National Heritage Area's themes and its abundant natural, cultural, and historic assets; and they effectively cover all of the study area at their *ma kai* end.

#### *Expansion Alternative*

One alternative to using the proposed NHA boundaries would be to extend the National Heritage Area to other parts of O'ahu or even farther to the neighbor islands. Hawai'i Capital Cultural Coalition participants and stakeholders considered this far too ambitious a step to begin. Furthermore, it was felt that such an area would lack the localized identity that an *ahupua'a* provides for

the National Heritage Area boundaries and provide less sense of cohesion than the proposed NHA boundaries. Should interest emerge among other towns and localities in Hawai'i, the area concept might be extended to these places at a future time. Alternatively, such areas might apply for independent designation as National Heritage Areas. The HCCC would certainly support these efforts.

#### *No National Heritage Area Alternative*

The final alternative of “no designation” would maintain the status quo. Conservation and interpretation of resources important to Hawai'i and the nation will likely continue to develop unevenly, with a lack of overall coordination, insufficient attention and resources devoted to preservation, continued loss of heritage assets to pressures of development, and continued insufficient recognition by a national audience of the incredible assets found within the district and the story they tell.

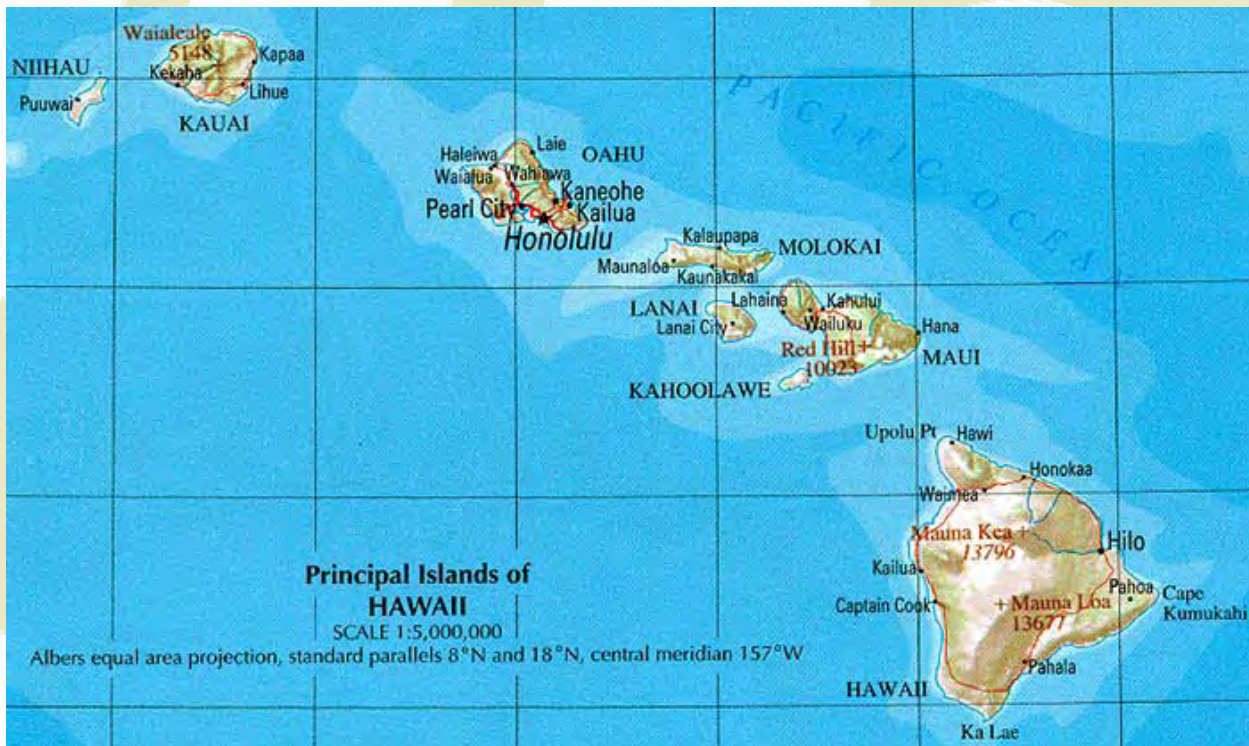


*Conclusion: Recommended Boundaries for the Proposed National Heritage Area*

During the course of this study, considerable momentum and public support has been generated for the use of the *ahupua'a* concept as the organizing principle for the proposed National Heritage Area. Therefore the study team strongly recommends using the combined ancient boundaries for the Honolulu *ahupua'a* and Kapālama *ahupua'a* as the National Heritage Area boundaries.

Honolulu and Kapālama *ahupua'a* include many residential neighborhoods and would require additional public education and involvement in the process outside that conducted in the original study area if this becomes the designated National Heritage Area.

The proposed boundaries are the result of an examination of known sites of historic and cultural significance, the existence and non-existence of cultural and institutions, the perceived manageability of the area, and public consensus. However, the intrinsic value of the area is much greater than stated in physical boundaries, and will support the HCCC's mission.







*Modern hula, Waikiki*



*View towards Diamond Head*

**CHAPTER 9:**  
**Proposed**  
**Management Entity**



*Describe the proposed  
management entity for  
the potential NHA.  
(NHA Guidelines, p. 13)*



The Hawai'i Capital Cultural Coalition engaged the services of the Cultural+Planning Group (C+PG), a Los Angeles- and Honolulu-based consulting firm specializing in arts organizations to analyze the potential of the Hawai'i Capital Cultural Coalition organization as the National Heritage Area management entity and develop a five-year conceptual financial plan for the purposes of this study.

The firm's methodology included a review of documentation and materials related to the Hawai'i Capital Cultural Coalition and its NHA feasibility study, interviews with the HCCC coordinator and board president to define issues and refine the research process, attendance at two public input sessions, and interviews with potential program partners and funders. (See Appendix 13 for a roster of interviewees).

### **HAWAI'I CAPITAL CULTURAL COALITION AS THE PROPOSED MANAGEMENT ENTITY**

The Hawai'i Capital Cultural Coalition, as a 501(c)(3) nonprofit organization, is an appropriate management entity for the proposed NHA. Experts identify a wide array of management entities among the heritage areas currently designated by Congress. These entities include 501(c)(3) nonprofit organizations, municipal/regional authorities, the National Park Service, corporate subsidiaries, and trade associations [501(c)(6)s]. By far, the largest percentage of management entities is 501(c)(3) nonprofits.

**While representatives of government are, and will continue to be involved, the need for this management entity to be broadly representative of local interests and as inclusive as possible requires that it operate independently. Operating as a separate nonprofit, tax-exempt corporation, the Hawai'i Capital Cultural Coalition can effectively approach individuals, businesses, foundations and corporate funding sources for both operating and programmatic funds, as well as serve as a bridge among government, private and nonprofit entities. An independent nonprofit can operate in a more entrepreneurial fashion with fewer regulatory and political obstacles than a government-based entity. The Hawai'i Capital Cultural Coalition's organizational structure allows for planning and operations that has input from, and is responsive to, the needs of a broad spectrum of local stakeholders.**

The choice of management entity is best made on the basis of community planning that leads to the identification of an appropriate agency. Since 2003, HCCC has engaged in a community process that led to its incorporation in 2005 as a private nonprofit organization. HCCC has projected itself publicly during this time as a managing entity and has garnered community support in the form of the partners within the district, its board of directors, resources, and designation by the State of Hawai'i and City & County of Honolulu as a cultural district. Conversely, throughout the interview process, there was no expression of a desire to oppose HCCC as the management entity for the NHA or for another agency to assume that role. (However, during the course of one interview, a question was raised whether or not management should rest with a 501(c)(3), or if it might best be incorporated into a government agency such as Hawai'i Tourism Authority, the City & County of Honolulu's Office of Economic Development, or the Mayor's Office of Culture & Arts. This was raised in the context of the need for further research that would provide a basis for making a partnership commitment.)

National Heritage Area management entities succeed based on several factors. The first and most significant is engagement of constituents in the planning and development of the district. The Hawai'i Capital Cultural Coalition has engaged in some community planning and intends to pursue more thorough and inclusive planning. A second factor is developing support from diverse sectors. HCCC has begun this process and has developed diverse initial support within the district and among political and community leaders.

A third factor is developing sufficient support and organizational capacity to fulfill the mission of the National Heritage Area. Even small National Heritage Area management entities have between two and four staff members, and large entities have multi-million dollar budgets. The Hawai'i Capital Cultural Coalition is currently embarking on a strategic planning process that will create a project action plan and address organizational capacity-building and resource development to a level that will allow it to function as the district manager.

Interviewees expressed general approval of the mission of the Hawai'i Capital Cultural Coalition and the overall purpose of preserving and promoting Hawai'i's culture. They acknowledge and support the concepts of economic development (including tourism) rooted in the culture and heritage of place, historic preservation,





cultural education, and community development. They also acknowledge the potential benefits of designation as a National Heritage Area.

All interviewees expressed a general interest and willingness to support the Hawai'i Capital Cultural Coalition and its application to become a National Heritage Area, with certain limitations. The primary hesitation is that the Hawai'i Capital Cultural Coalition's strategic planning is not yet sufficiently developed. In the absence of specific plans for programs and partnerships, and a basis for understanding how these programs might benefit their organization's key constituencies, it is premature for interviewees' agencies to make commitments. Also, most interviewees expressed a desire for additional communication concerning HCCC initiatives and, in some cases, to participate in further planning.

As noted above, the HCCC Board of Directors and coalition is embarking on a comprehensive strategic planning process that should address these concerns. Committees of community volunteers are developing concrete plans to address key issue areas identified by coalition partners and community stakeholders. Appendices 9 and 10 have more details on the HCCC action plan and initiatives.

While interviewees, for the most part, agreed that HCCC is an appropriate manager for the district, a few cautionary comments were noted. Any management entity must be politically sensitive to and representative of cultural groups in the district, most importantly Native Hawaiian groups. It must have reasonable organizational stability or too much energy will be expended on survival. The management entity must include staff with a strong market and product development background to have credibility with the tourism industry. It also requires leadership with a cultural tourism perspective to move ahead successfully. Finally, it must increase its organizational capacity if it is to be the implementation agency that would bring together different groups.

### ORGANIZATION HISTORY

The Hawai'i Capital Cultural District initiative was launched in 2003 by a coalition of more than twenty-five civic buildings, museums, historic sites, galleries, entertainment venues, and businesses with the support of State and City and County offices who recognized the great potential of the district and what could be achieved by working together. The number of partners



today has grown to more than 75 organizations. (See list of participating organizations on page 63.)

The group was initially brought together through the efforts of the Hawai'i State Foundation on Culture and the Arts' chairperson, Mona Abadir, and the HSFCA Board of Commissioners, in particular Mary Philpotts McGrath, George Ellis, Gae Bergquist Trommald, Chuck Freedman and Manu Boyd. In keeping with the HSFCA's community-developed statewide strategic plan, the initiation of the HCCC was supported by HSFCA Executive Director, Ron Yamakawa, Estelle Enoki and other staff. The Department of Business, Economic Development and Tourism, Judy Drosd, Steven Lee, Tracy Young, and David Nada, Friends of 'Iolani Palace, Honolulu Academy of Arts, Historic Hawai'i Foundation, O'ahu Visitors Bureau, Waikiki Improvement Association, City and County of Honolulu Department of Planning, and University of Hawai'i quickly joined as partners, sending representatives to early planning meetings.

In a few months' time this impressive group was able to achieve consensus and create a preliminary game plan for the formation of the HCCC. In October of that year, Governor Linda Lingle and then-Mayor Jeremy Harris signed joint proclamations to officially designate the district. The Hawai'i State Legislature adopted a resolution affirming the Hawai'i Capital Cultural District designation in May 2004.

Initial seed capital and in-kind resources to build the coalition and set up the Hawai'i Capital Cultural Coalition was provided by Honu Group, Inc, the Hawai'i State Foundation on Culture and the Arts, the Department of Business Economic Development and Tourism, and the Muriel Flanders Trust, a private foundation.

Mona Abadir, Mary Philpotts McGrath, Gae Bergquist Trommald, Judy Drosd, Chief of the Arts, Film and Entertainment Division of the Department of Business,



Economic Development and Tourism, and Alice Guild of the Friends of 'Iolani Palace, became the Executive Committee for the newly-established entity. Teresa Abenoja, Vice President at Honu Group Communications LLC, volunteered her time as coordinator/administrative assistant. Enterprise Honolulu served as the coalition's fiscal sponsor as it worked to become incorporated and establish a nonprofit organization.

#### The partner's vision for the Hawai'i Capital National Heritage Area is:

An inviting, vibrant and cohesive destination for residents and visitors alike that celebrates Hawai'i's distinctive historical and cultural personality.

Our historic treasures will be restored and preserved for generations to come. Heritage education programs, festivals and events will celebrate and perpetuate Native Hawaiian and the many other cultures that make up our island legacy.

Comprehensive interpretation will educate residents and visitors alike about the important history of the area.

Natural and scenic assets will be conserved, the shoreline protected, and open spaces enhanced for the enjoyment of the outdoors.

Information centers, cohesive signage, maps, and other informational materials will guide visitors to the area's many cultural, natural, scenic, educational and recreational sites and activities throughout the area.

Improved infrastructure, pedestrian pathways, adequate parking, safety measures, and alternative modes of transportation within the heritage area and to and from adjacent districts will help visitors easily access the area's many wonderful destinations.

## ORGANIZATIONAL STRUCTURE

The Hawai'i Capital Cultural Coalition was formally incorporated as an independent nonprofit organization on April 19, 2005 and 501(c)(3) tax-exempt status was granted by the IRS on August 1, 2006. The organization was originally incorporated as The Hawai'i Capital Cultural District. Its name was changed to The Hawai'i Capital Cultural Coalition (HCCC) in 2008. *The HCCC is one of only a few organizations in Hawai'i that bring together such a wide number of government, business,*

*nonprofit, and community representatives for the purpose of promoting our culture and heritage.*

The organization currently has one paid staff person, the Coordinator. The HCCC staff person's role is to: conduct stakeholder outreach to build the coalition, write grant proposals for fundraising, provide staff support for work of the committees and board of directors, develop content for website and other outreach and communications pieces, help develop and coordinate projects, work together with the board to identify and bring together partners to facilitate strategic alliances, and conduct planning with team for the cultural area's development.

The organization's success to date is due to the contributions of a large number of partners from the district who support the vision and are committed to achieving its goals. Very active committees, made up of community volunteers, conduct the work of the coalition together with the board members and HCCC coordinator.

Additional staff is hired as required for special projects. For example, in June 2007, Susan Killeen, Special Projects Manager, and Jackie Smythe, Communications Specialist, were hired as project staff for The Big Read in Hawai'i, held from September to December 2007, an initiative of the National Endowment for the Arts, for which the HCCC was the administrative umbrella. Appendix 10 more fully describes the Big Read project.

The coalition meetings, open to anyone interested, ensure that a broad range of local interests are represented in the administration of the current Hawai'i Capital Cultural District and proposed National Heritage Area. Coalition and committee meetings also serve to create strategic partnerships and promote cooperation among various organizations, agencies and businesses. The coalition meetings have been attended by a broad representation of nonprofit arts and culture organizations, relevant government agencies, businesses, tourism organizations, and community individuals. (See Appendix 7 for a list of attendees.)

### *Hawai'i Capital Cultural Coalition Partners*

The list below presents many of the organizations that have been actively involved in the coalition since its inception. Coalition participation continues to grow as the organization seeks to expand its partnerships and develop the strategic alliances that will further its goals. A list of additional recommended partnerships was developed during the community forums and these organizations and individuals will be contacted in the coming months.



**Arts/Cultural/Historic Organizations**

The ARTS at Marks Garage  
 Bishop Museum  
 The Contemporary Museum  
 Foster Gardens  
 Hawai'i Children's Discovery Center  
 Hawai'i International Film Festival  
 Hawai'i Maritime Center  
 Hawai'i Opera Theatre  
 Hawai'i State Archives  
 Hawai'i State Art Museum  
 Hawai'i State Library  
 Hawai'i Theatre Center  
 Honolulu Academy of Arts  
 Honolulu Culture and Arts District  
 Honolulu Hale  
 Honolulu Police Department's Law Enforcement Museum  
 Honolulu Symphony  
 'Iolani Palace  
 Judiciary History Center  
 Kawaiaha'o Church  
 Mission Houses Museum  
 Our Lady of Peace Church  
 Queen Emma Summer Palace  
 St. Andrews Cathedral  
 State Capitol Building  
 Washington Place  
 YWCA of O'ahu

**Business/Government/Associations**

Aloha Tower Marketplace  
 Alston Hunt Floyd Ing Lawyers  
 American Institute of Architects  
 American Savings Bank  
 Anne Smoke PR  
 Arts with Aloha  
 Alexander & Baldwin Foundation  
 Bendet, Fidell, Sakai & Lee  
 Communications Pacific  
 Cox Radio, Inc.  
 Cultural+Planning Group  
 Daughters of Hawai'i  
 Department of Accounting & General Services

Department of Business, Economic Development and Tourism  
 Department of Education  
 Department of Human Services  
 Downtown Neighborhood Association  
 Eight Inc.  
 Enoa Corporation  
 Enterprise Honolulu  
 General Growth Properties  
 Hard Rock Cafe Honolulu  
 Hawai'i Arts Alliance  
 Hawai'i Community Services Council  
 Hawai'i Council for the Humanities  
 Hawai'i Pacific University  
 Hawai'i State Foundation on Culture and The Arts  
 Hawai'i State Library System  
 Hawai'i Tourism Authority  
 Historic Hawai'i Foundation  
 Honolulu, Dept. of Planning and Permitting  
 Honolulu, Office on Culture and the Arts  
 Honolulu, Office of Economic Development  
 Honu Group Inc.  
 Honu Group Communications LLC.  
 Joots, Inc.  
 Kaars & Pinlac Design  
 Kamehameha Schools  
 Ko Olina Center and Ko Olina Station  
 Ko Olina Resort Association  
 Mānoa Foundation  
 Muriel Flanders Fund  
 Native Books/Na Mea Hawai'i  
 Native Hawaiian Hospitality Association  
 Nomura Design  
 O'ahu Visitors Bureau  
 Office of the Governor  
 Office of the Lieutenant Governor  
 Peter Apo Company  
 Peter Rosegg & Associates  
 Princeville Center  
 Smythe & Associates  
 State Historic Preservation Office  
 State Office of Planning  
 University of Hawai'i at Mānoa  
 Unlimited Construction Services  
 Waikiki Improvement Association



*Hawai'i Capital Cultural Coalition  
Board of Directors*

The 17-member Hawai'i Capital Cultural Coalition Board of Directors is broadly representative of the coalition partners. It is currently seeking to expand its membership to add the voices of other key constituent groups.



**Mona Abadir**, (*Board President*)  
Principal, Honu Group Inc., & Honu  
Group Communications LLC/Formers  
Chairperson Hawai'i State Foundation on  
Culture and the Arts



**Bill Ha'ole**, (*Vice President*)  
E Noa Tours/Waikiki Trolley



**David Scott**, (*Treasurer*) Former Executive  
Director, Daughters of Hawai'i



**Margi Ulveling**, (*Secretary*) Associate Vice  
President, Institutional Advancement,  
Hawai'i Pacific University



**Lulani Arquette**, Executive Director,  
Native Hawaiian Hospitality Association



**Ann Chung**, Director, Office of  
Economic Development, City and  
County of Honolulu



**Daniel Dinell**, Managing Director,  
Sales & Marketing-Planning, Hawai'i  
Asia Region, Hilton Grand Vacations  
Company



**Frank Haas**, Associate Dean, School of  
Travel Industry Management, University  
of Hawai'i at Mānoa



**Steven Lee**, Business Development  
Manager, Strategic Marketing and  
Support Division, Department of  
Business, Economic Development and  
Tourism, State of Hawai'i



**Mary Philpotts McGrath**, Board  
Member, Washington Place/Owner,  
Philpotts & Associates, Inc.



**Kyle Paredes**, President/Founder -  
Sportech USA, LLC. (*A "Health/Fitness  
Consulting" company*), Principal/Founder  
- Chillaxin.com (*A "Lifestyle" company*)



**Sarah Richards**, President,  
Hawai'i Theatre Center



**Susan Todani**, Director of Development  
and Planning, Kamehameha Schools



**Gae Bergquist Trommald**,  
Vice President, Merrill Lynch



**Lorraine Lunow Luke**,  
HCCC Coordinator



**Teresa Abenoja**, Vice President Honu  
Group Communications LLC, HCCC  
Administrative Associate

*New Board Members:*

**Anne Mapes**

Chairman & CEO, Belt Collins Hawai'i

**Niki Doyle**

General Manager, Hard Rock Café Honolulu

**Kippen de Alba Chu**

Executive Director, 'Iolani Palace



## HAWAI‘I CAPITAL CULTURAL COALITION ACTION PLAN

A preliminary action plan has been developed in consultation with the community at coalition meetings and the recent community forums. Additional descriptions of the HCCC action plan and initiatives can be found in Appendices 8 and 9.

### Consensus has arisen around the following project areas:

-  Education for youth and general public, including a program to bring public school children and at risk youth and families to museums and arts venues.
-  Preserve and protect historic and cultural treasures.
-  Joint promotion of heritage sites and arts, including: brochures, website, master events calendar, partnership with other listings, and collaborative events.
-  Area signage, banners and wayfinding directories.
-  Walking tours and interpretive exhibits that make connections among museums and historic sites and educate residents and visitors about the area’s culture and history.
-  Improved relationship with Waikiki hotels, visitor services, cruise lines and other travel industry businesses to reach visitors.
-  Visitor information centers.
-  Other special initiatives that promote arts, culture and Hawai‘i’s heritage with partners from around the state as opportunities arise.
-  Address parking, transportation, and pedestrian systems.

## HISTORY OF HCCC NATIONAL HERITAGE AREA INITIATIVE

The idea of central Honolulu becoming a National Heritage Area predated the formation of the Hawai‘i Capital Cultural Coalition. In December 2001, Mona Abadir, while a commissioner for the Hawai‘i State Foundation on Culture and the Arts, arranged a fact-finding visit to Washington, DC where she met with Brenda Barrett, National Coordinator for the National Heritage Areas, and staff members of the National Endowment for the Arts (Eileen Mason), the National Assembly of Art Agencies (Jonathan Katz, Tom Birch, and Kimber Crane), and the Institute of Museum and Library Services. Abadir also met with Hawai‘i’s congressional delegates: Senator Inouye, Senator Akaka, Representative Mink, and Representative Abercrombie. In early 2002, as

Chairperson for the HSFCA Commissioners, Abadir reported on her findings to the commissioners. Recognizing that such an initiative fit well with the HSFCA’s Strategic Plan priorities and its Native Hawaiian policy, the commissioners voted to adopt a policy supporting the NHA designation. These commissioners were: Chuck Freedman, O‘ahu; Stanley Gima, Maui; Millie Kim, Hawai‘i; Alfred Laureta, Kaua‘i; Manu Boyd, O‘ahu; Mary Philpotts, O‘ahu, in addition to Abadir, who represented O‘ahu.

Chairperson Abadir then presented this vision, with the commissioners’ support, at the first meeting of a group that would become the Hawai‘i Capital Cultural Coalition in June 2003. From the beginning, members of the coalition stressed the importance of recognizing and designating a special area that could be seen to have significance in a local, state, national and even global context (Hawai‘i Capital Cultural Coalition Minutes July 15, 2003).

At the organization’s fourth meeting in August 2003 Mona Abadir explained the National Heritage Area program and its potential for Hawai‘i. In October of 2004, when Lorraine Lunow-Luke was hired to be the HCCC Coordinator, she was asked to help orchestrate the project. Lunow-Luke conducted additional research on Heritage Area development, meeting to discuss the initiative with coalition members and community leaders and attending the Alliance of National Heritage Areas conference in Nashville, Tennessee, June 2005.

Board members Mona Abadir and Frank Haas met to discuss the HCCC vision with Hawai‘i Tourism Authority’s former CEO Rex Johnson, Muriel Anderson, Vice President of Tourism Product Development, and Robbie Kane, Tourism Product Development Manager. In May 2005, the HCCC responded to a Hawai‘i Tourism Authority request for proposals for its Heritage Corridor Development program. The HTA was pleased to receive a large number of proposals from throughout the state of Hawai‘i and chose to distribute the original \$100,000 grant monies among a number of organizations. However, demonstrating its support for the HCCC and the concept of a National Heritage Area in Hawai‘i, the HTA board of directors voted to allocate an additional \$100,000 specifically for the HCCC National Heritage Area Suitability/Feasibility Study in its FY 2006 budget. Notification of an award for support was forwarded to the Hawai‘i Capital Cultural Coalition in August and announced at its monthly meeting in September. At the coalition’s November meeting it was agreed that “The major project for the coming year will be the National Heritage Area Feasibility Study” (Hawai‘i Capital Cultural Coalition Minutes November 10, 2005).



## CHAPTER 10: Conceptual Financial Plan



*Assess the capabilities of the management entity to meet federal matching requirements and to leverage federal funding with other potential financial resources. Resources may not be able to be specifically identified. What may be gauged is the past or potential capacity and creativity of the management entity to attract additional support. (NHA Guidelines, p. 13)*



Initial funding for the start-up of HCCC totaling \$30,000, was contributed in 2004 by the Hawai'i State Foundation on Culture and the Arts, the Department of Business Economic Development and Tourism, and the Muriel McFarlane Flanders Trust, a private foundation. In 2005, coalition partners donated approximately \$4,000 in a show of support for the fledgling organization. The Hawai'i Tourism Authority made a grant of \$100,000 to the Hawai'i Capital Cultural Coalition, which funded this suitability/feasibility study, including staff time and public outreach, for the final quarter of 2005 through 2006. Additional funding for 2007 was provided by DBEDT, Honu Group Inc., Kamehameha Schools, Eight Inc., and the Alexander & Baldwin Foundation.

In 2008, funding was received from Alexander & Baldwin Foundation, Atherton Foundation, Hawai'i Tourism Authority, Hard Rock Cafe Honolulu, Ko Olina Station and Ko Olina Center, Ko Olina Resort Association, Princeville Center, and Unlimited Construction Inc. A substantial amount of in-kind support, with an estimated value of more than \$150,000, from many partners has been instrumental in the organization's success. This support has included:

- Human resources—countless hours of expertise, planning and leg-work provided by volunteers on various committees.
- Bookkeeping services and fiscal sponsorship—Enterprise Honolulu.
- Office space, coordination, and administrative support—Honu Group Inc., Teresa Abenoja
- Transportation and tour guides for Hawai'i Capital Cultural District events—Enoa Tour and Trolley.
- Meeting space—Hawai'i State Art Museum, ARTS at Mark's Garage, 'Iolani Palace, Hawai'i Theatre Center, Hawai'i Children's Discovery Center, Communications Pacific, Honu Group Inc., Pacific Beach Hotel, Queen Emma Summer Palace, the YWCA of O'ahu, and Aloha Tower Marketplace.
- Marketing and communications—Anne Smoke PR, Joots, Inc., Nanette Napoleon, Smythe and Associates, and Honu Group Communications LLC.
- Art direction, layout and graphic design—Honu Group Communications LLC; Elizabeth Chalkley Design Consulting; Nomura Design
- Mapping—State Office of Planning
- Legislative planning—Alston Hunt Floyd Ing Lawyers

## RESOURCE DEVELOPMENT STRATEGY

There are a number of financial resources, program partnerships, supportive advocacy, and in-kind resources that could become available to support the Hawai'i Capital Cultural Coalition and its initiatives, given appropriate planning and relationship-building.

### 1) Corporate Sponsorships

One likely source of support for the Hawai'i Capital Cultural Coalition and its projects will be from businesses that recognize the economic development potential of the National Heritage Area management plan and invest in the National Heritage Area for the long-term benefits. Historically, local businesses have also been eager to support education about Hawaiian history and culture and will be important partners for such projects as brochures, walking tours, and educational programs. Sponsors and in-kind donations will also be sought for the marketing and events components of the management plan.

### 2) Donations/Foundations

There is a relatively small pool of foundations and donor organizations in Hawai'i. These entities have a history of liberal giving to social service issues, and have generously supported many of the arts and culture organizations that are members of the Hawai'i Capital Cultural Coalition. The Hawai'i Capital Cultural Coalition has therefore made a commitment to its partners to seek new sources of support, such as national donor organizations and federal funding. On the local level, the Hawai'i Capital Cultural Coalition will seek to develop support from donor sources that may not have been accessed by arts and culture organizations in the past. It should be noted that as an association, HCCC's funds directly benefit member organizations' missions and help fund their projects as partners in initiatives that have mutual benefit.

### 3) Membership

Early in the organization's formation the Hawai'i Capital Cultural Coalition held extensive discussions about whether the Hawai'i Capital Cultural Coalition should charge a membership fee to partners. Those in favor of membership pointed out that a membership fee could promote greater investment and participation on the part of coalition members than an open membership. However, it was decided that it was more important for the organization to be as inclusive as possible and not to



put up barriers to participation than to raise funds through membership. However, in the future it is possible that some form of membership may be instituted, especially as the organization develops value-added products available only to members that can make membership more attractive.

#### 4) Revenue-based Income

The Hawai'i Capital Cultural Coalition anticipates eventually covering at least part of basic operations from revenue-based sources. Anticipated sources may include:

- Directory with paid advertising
- Logo merchandise at the visitor information centers
- Tours, both guided and self-tours
- Educational DVDs
- Book(s) on the history and culture of the district
- Other technology-based historic and cultural information

#### 5) Special Events & Initiatives

A variety of ideas are being considered for signature special events that would not only raise money but bring people to the National Heritage Area and highlight the area's rich cultural assets.

#### 6) Governmental Support

The HCCC has received significant financial support since its inception from relevant state agencies, in particular Hawai'i Tourism Authority, Hawai'i State Department of Business, Economic Development and Tourism, and Hawai'i State Foundation on Culture and the Arts. We anticipate that this support will continue, on a project-by-project basis, into the future. In addition, members of Hawai'i's congressional delegation, the Hawai'i State Legislature, and Honolulu city & county administration have expressed support for funding for the Hawai'i Capital Cultural Coalition and its initiatives. They acknowledge the potential for economic development and the opportunity to leverage resources through collaborations that is represented by such a partnership.

The table below outlines anticipated projects for the next five years, key partners for each project, and potential sources of support.

Project	Potential Source	Prospective Project Partners
<b>General Administrative</b>		
Staffing and operations	Corporate sponsors Administrative fees from grants Special event	HCCC Committees and Board of Directors
<b>Visitor Information</b>		
Visitor information centers	Federal grant Title sponsor Hawai'i Tourism Authority Dept. of Transportation	Hawai'i State Art Museum Honolulu Culture and Arts District Aloha Tower marketplace Hawai'i Tourism Authority
Map and brochure and other collateral	Corporate sponsors National Endowment for the Humanities Transportation Enhancement Funds National Endowment for the arts	Hawai'i Pacific University State Office of Planning for GIS mapping Signage companies Dept. of Accounting and General Services
Banners, Directories and other signage	Corporate sponsors Hawai'i Tourism Authority Transportation Enhancement Funds National Endowment for the Humanities	Environmental graphic design company City & County of Honolulu Hawai'i Tourism Authority Rivers & Trails Conservation Assistance Program, NPS



The table below outlines anticipated projects for the next five years, key partners for each project, and potential sources of support.

Project	Potential Source	Prospective Project Partners
<b>Walking Tours</b>		
Audio walking tour	Federal grant Corporate sponsors Hawai'i Tourism Authority Technology company	Roundtable of museum and Hawaiian cultural experts / Bishop Museum, 'Iolani Palace, Washington Place, Mission Houses Museum, Hawai'i State Art Museum, Native Hawaiian Hospitality Association
Print version of walking tours	Corporate sponsor/ Federal grant Printing company	Partner culture and arts organizations
Plaques at sites	Private donors Transportation Enhancement Funds Dept of Accounting and General Services	Partner sites
Web site, downloadable information, and other technology	Corporate sponsor In-kind technology donation Fee for service	Visitor info center locations Hawai'i Tourism Authority DBEDT
<b>Education/Interpretation</b>		
Access to the arts/culture for low-income youth and families	National Endowment for the Arts grant State Department of Human Services National foundation Private foundations Office of Hawaiian Affairs Hawai'i Community Foundation	Partner museums and cultural agencies to provide education programs
Programs for schools	Local foundation National Endowment for the Arts	State Department of Education Partner museums & agencies University of Hawaii / Community Colleges
<b>Marketing</b>		
Joint marketing of events and venues	Corporate sponsors Community Foundation State agency grants Communication companies Dept of Business Economic Development & Tourism	Marketing firm / Hawai'i Tourism Authority / Waikiki hotels / partner arts and culture organizations / media outlets / Consulates
<b>Signature Event</b>		
HCNHA signature festival	Sale of tickets to event; possible silent auction; corporate sponsors; Hawaii Tourism Authority; Dept of Business Economic Development & Tourism	Volunteer committee to plan and conduct / District arts and culture organizations to participate



The table below outlines anticipated projects for the next five years, key partners for each project, and potential sources of support.

Project	Potential Source	Prospective Project Partners
<b>Revenue sources</b>		
Logo merchandise	Product manufacturing company	Visitor centers
Printed directory		Businesses and tourism outlets to distribute/ Hawai'i Tourism Authority
<b>Preservation/Conservation</b>		
Preservation of historic buildings and conservation of cultural sites	Federal funds State legislature State agencies Capital campaigns – private donors	Historic properties within proposed National Heritage Area Legislative Heritage Caucus Historic Hawai'i Foundation Dept of Land and Natural Resources

### FIVE-YEAR REVENUE PROJECTION

The below table outlines estimated funding for the first five years of a National Heritage Area and how it will be distributed. Total projected revenues: \$2.5 million. (Revenues in each column may be adjusted upward or downward based on actual federal appropriations.)

### REVENUES OVER FIRST FIVE YEARS OF A NATIONAL HERITAGE AREA

Anticipated Federal Appropriations from NHA program	Anticipated State and City & County Contributions	Grantee matching requirement for Hawai'i Capital Cultural Coalition grants to other organizations	Other private grants, donations, in-kind and other income
\$750,000	\$750,000	\$500,000	\$500,000

**CHAPTER 11:**  
Impact Assessment



*Assess the positive and negative impacts for the area of both the “no action” and National Heritage Area designation alternatives on the area.  
(NHA Guidelines, p. 12)*



Honolulu is the capital and largest community of the U.S. State of Hawai'i. The census-designated place (CDP) is located along the southeast coast of the island of O'ahu. The term also refers to the District of Honolulu. As of July 1, 2004, the United States Census Bureau estimate for Honolulu puts the population at 377,260. In Hawai'i, local governments operate only at the county level, and the City & County of Honolulu encompasses all of the Island of O'ahu (approximately 600 square miles). The population of the City and County of Honolulu (essentially, the Island of O'ahu) is approximately 900,000.

### GEOGRAPHICAL SETTING

Honolulu, incorporating the proposed National Heritage Area, is located on the south coast of the island of O'ahu at the northern edge of a small—by modern standards—protected harbor. The present city is situated on a broad coastal plain, which stretches from Diamond Head to the southeast to the western Wai'anae Coast. The coastal plain was formed by emerged coral reefs formed during the Sangaman Interglacial (Stearns 1978:8) and by later volcanic and alluvial sediments.

The Waimanalo Period coral bedrock forming the city's substructure was created 120,000 to 125,00 years ago when the sea level reached a stand at least 60 feet (17 meters) higher than today (Stearns 1978:34-35). Subsequent volcanic extrusions from ash and tuft cones, dating to around 5,000 years ago, augmented the surface covering with basaltic lava and cinder ash. Among the most significant of these cones are remaining Punchbowl (*Pūowaina*) and the Makuku Crater in the Nu'uaniu Valley above Honolulu (Wentworth 1941:13). The volcanic stratum resulting from these eruptions was subsequently both diminished and replenished by soils

produced from steam erosion, coming from the Ko'olau range to the north.

The Ko'olau Range serves as a dramatic backdrop to the city. Created about 2.9 million years ago, this broad mountain formation is the remnant of one of two great volcanoes that geologically created the island of O'ahu; the other volcano resulted in the Wai'anae Range to the west (Stearns 1934: 204). The Ko'olau Range is nearly 40 miles long and 12 miles wide at its broadest point. The existing ridge line is the southern section of the original volcanic dome, the northeast part having eroded over the millennia by prevalent streams, steady winds and ocean currents on the windward side of the island.

The Ko'olau Range rises to a height of about 3000 feet (900 meters) and is still the source of numerous streams and watercourses. These have over the centuries altered the surface of the mountain ridges, creating numerous valleys, dramatic peaks and knife edge ridges (Wentworth 1941:7).

O'ahu's prevailing winds are from the northeast. When these winds come in contact with warmer southerly kona winds—common between the months of October and April—this weather condition results in heavy precipitation. The windward, northeast coast receives up to 73 inches (1830 mm) of rain annually; along the peaks the annual figure is as high as 300 inches (7620 mm), reducing to as little as 6 inches (150 mm) on the drier southwestern side of the island (Cordy 1993:2; Goodwin, Beardsley, Wicker and Jones 1996:9).

Honolulu Harbor is situated at the outlet of Nu'uaniu Stream, one of the larger watercourses running from the ridgeline above. The Nu'uaniu and Pauoa Valleys constitute a single drainage basin. This is because the Pauoa Steam joins the eastern Nu'uaniu Stream in the coastal plain before emptying into the sea west of the

*Right: View of Honolulu from Punchbowl (foreground), to Diamond Head, 1933*



*Far right: Nu'uaniu Stream*





Left: Mangoes

Far Left: View from Pali Cliffs overlook

originally settled area later known as Honolulu (Wentworth 1941:7).

Nu‘uanu Valley, site rich in both natural and historical features and important to an understanding of the area’s early settlement, is about 5 miles long from its beginning at the Pali Gap (elevation approximately 1100 feet; 335 meters) to its point of convergence with the coastal plain. It forms a flat, convex-bottomed trough, ranging in width from 1 to 1.5 miles (1.6 to 2.4 kilometers). Near the valley’s head, the relatively flat floor is flanked by peaks and sharp-edged crevices, which rise to about 1200 to 2000 feet (365 to 610 meters) on either side. The depth of the valley declines nearly uniformly to about 100 feet (30.5 meters) where it meets the plain (Wentworth 1941:8).

### BIOTIC RESOURCES

The topography of the area backing on to modern-day Honolulu is ancient in character, the vegetation is more recent in origin. In the pre-contact period the shore and coastal area of Honolulu was probably dominated by *naupaka* (*Scaevola taccada*) and beach morning glory vine (*Ipomoea pescaprae*). Other significant species included the *Pritchardia* palm, which thrived in the lowlands inland from the coast, especially on the leeward side of the island. Secondary species, both in the lowlands and extending into the ridges and valleys above, included ‘*ilihai* or sandalwood (*Santalum*), ‘*olapa* (*Cheirodendron*) and *koa* (*Acacia koa*) (Athens and Ward 1993:11).

Much of the original vegetation cover has changed in the two centuries since western contact. Built-up and extended by dredging, fill and alteration, the harbor edge and suburban area of Nu‘uanu are now home to a wide variety of mostly introduced ground coverings,

shrubs and trees. Present-day trees and plants include Japanese bamboo (*Schizostacyum glaucifolium*, *Takenoko*), Norfolk pine (*Araucaria columnaria*), mango (*Mangifera indica*, *manako*), Chinese banyan (*Ficus retusa*), ironwood (*Casuarina equisetifolia*, *toa*), royal palm (*Roystones regia*), fan palm (*Livingstonia chinensis*), bamboo palm (*Rhapis excelsa*), variegated pothos (*Epipremnum aureum*) camphor tree (*Cinnamomum camphora*), Javaplum (*Syzzgium cumini*), African tulip (*Spathodea campanulata*), Christmas berry (*Schinus terebinthifolius*), coffee (*Coffea arabica*), laua’e fern (*Microsorium scolopendria*), allspice (*Pimenta dioica*), cat’s claw climber (*Doxantha unguis-cati*) and numerous grasses and other vines (Flood and Dixon 1993:5).



Hawaiian Happyface spider





*Rare native plant: Kanaloa*





*Kahu 'Aina, Caring for Land, Earth and All Its Beauty.  
Children's art, native plant life.*



As with flora, fauna have also been subject to change. Pre-contact species included varieties of nesting birds, several species of terrestrial mollusks and insects, themselves exploited significantly by early Hawaiian inhabitants (Goodwin et al. 1996:9). Hawai‘i’s only native mammal, the small bat *Lasiurus cinereus semotus*, was also undoubtedly common to the area (Kirch 1985: 28-29).

Animal life in the area today includes feral pigs (*Sus scrofa*) in the steep valley areas, rats, mice, mongoose and all varieties of domesticated animals. Common birds are northern cardinals (*Cardinalis*), spotted doves (*Streptoelia chinensis*) Red-vented Bulbul (*Pycnonotus*), White-rumped shama (*Copsychus malabaricus*) and pigeons (Flood and Dixon 1993:5). With the exception of pigs, dogs and chickens (and probably rats), which were brought first by Polynesians traveling to the islands, these species were all introduced following western contact with the Hawaiian Islands.

The fringing reefs that helped to define and form Honolulu’s harbor are a habitat for many invertebrates and plants. Most significant for early human habitation were cowries (*Cypraea spp.*) and edible sea urchins (*Colobocentrotus* and *Echinometra*), which thrived in coastal zones both at the shore and along the often only partially exposed reef area. The sea is home to octopii, crustaceans and many fish varieties, both along the shore and in deeper ocean waters (Kirch 1985:30, 32). All of these were important to early Hawaiian inhabitants and remained an important part of the Hawaiian diet well into historic times (and to some degree up until the present).

## HISTORY OF DEVELOPMENT OF HONOLULU

The proposed National Heritage Area is a densely built-up urban environment that demonstrates several distinct layers in its overall development and change.

Originally a Native Hawaiian fishing and agricultural settlement located at the base of the Nu‘uanu Stream, the character of the site changed considerable following the arrival of Europeans and North Americans in the late 18th and early 19th centuries. Gradually the harbor edge was defined through stone and coral walls; the harbor itself was subsequently dredged and filled to create the present configuration. Simultaneously, the sacred site of Pākākā Heiau and the king’s official residence after 1809 were transformed first into a fortification and then into a commercial development at the harbor’s edge (the present site of the 1926 Aloha Tower and the 1990s commercial area of the Aloha Tower Marketplace).

The city itself radiated from the original site at the harbor’s edge. Early houses for European and American residents extended along the northwestern shore of the settlement occupying sites once inhabited by Hawaiian ali‘i, or aristocracy. Areas inland from the shore, including agricultural sections once devoted to the cultivation of *kalo* (taro) were converted to other agricultural uses and then residential use as Honolulu expanded in the mid-to-late 19th century. Other areas inland from the harbor became sites of European style residences both for important merchants and for Hawaiian rulers.

*Moana  
Hotel and  
Diamond  
Head, ca.  
1920*





*Fort Street from Merchant Street, left corner of McNerny store, ca. 1874*

Beginning in 1820, the site southeast of the older settlement began to be developed, first with the mission station of New England missionaries and later as a home for some of Hawai'i's early 19th-century *ali'i*. An area once known for its dry and desolate character, the mission district of Kawaiaha'o gradually emerged as a well-watered suburban sanctuary.

The core of the settlement was gradually transformed from mixed-use to business-use. Merchant Street and other streets parallel to the harbor became the sites of ships chandlers, warehouses and banks. Sections of the downtown became known for hotels, grog shops and boarding houses, serving the many sailors who came ashore during the early commercial years of Honolulu. While the houses of the affluent gradually spread toward the hilly backdrop of the city and well into the lush and cool Nu'uuanu Valley, residences of the city's poorer inhabitants clustered along the stream banks and also in the less desirable flat lands south of the harbor area.

Gradually, a concentrated area of walk-ups and shops pressed into the area between Nu'uuanu Stream and the



*Poverty-stricken area in Honolulu*

harbor. This section of the city, known after the 1850s as Chinatown, would become home to successive generations of immigrants to Honolulu. These included Japanese, many of whom settled on the north side of Nu'uuanu Stream, Koreans, Portuguese, Filipinos and more recently Vietnamese and Laotians. Destroyed by fire in 1900, much of the traditional Chinese area was rebuilt in the 1900s and 1910s along lines more typical of other cities in the western part of the U.S. The population, nonetheless, remained heterogeneous and



*Japanese sumo wrestler (identified as "Masurao", real name Saichiro Yamaushi from Kumamoto, Japan*

helped to give Honolulu its distinctive character in the early 20th century.

Other areas became more specialized in use during the same time period. Iwelei became the commercial shipping area, a site of port facilities, warehouses and often disreputable commercial activities oriented toward the visiting maritime population. The area south of the center became known for industrial and residential use, replacing the salt pans that had once characterized this stretch of land.

The downtown area was realigned to become the early 20th-century Bishop and Alakea Streets, home of many of Hawai'i's agricultural, shipping and transportation businesses. Alexander and Baldwin, Dillingham Transportation, C. Brewer, Bishop Bank (later the Damon Bank and most recently First Hawaiian Bank)



*Territory  
Building*



all established impressive headquarters along what were to become the principal commercial thoroughfares of the city.

During this time the capital of the Kingdom Hawai'i was subsumed into the Pacific hub of American interests. The sacred and royal sites of 'Iolani and Pākākā became official governmental entities under the post-1898 Territorial Government. The 1882 'Iolani Palace became the capitol, and the former governmental administrative building of Ali'iōlani Hale was transformed into a courthouse. A territorial office building was added in the 1920s as were a federal post office and other governmental and institutional buildings, most clustered around the old palace area near the city core.

Residences in the city spread farther away from the downtown. Large houses along King and Beretania Streets were replaced by institutional and commercial buildings; new schools, such as the Royal School (now known as Central Intermediate School) and McKinley High School punctuated the larger commercial streets, while private houses retreated to the slopes of Nu'uauu

Valley and Mānoa. Middle and working-class residences tended to cluster along the streetcar lines, extending out from the city center, mostly to the south and southeast. Kaimukī, Mō'ili'ili, Makiki and Kapahulu began by the 1910s to sport numerous small frame and single-wall wood houses available for rent or sale. In the meantime, Kalihi, Liliha and Kaka'ako became the area for working class and artisan class residents of the city.

Downtown Honolulu served as the port and principal commercial area for O'āhu's residents (as well as for residents of the other more rural islands) during the early 20th century. Railroads brought agricultural workers to the city, dropping them at the terminus near the older Japanese area of A'ala, at the north edge of the older city. Soldiers and sailors also relied on Honolulu as a recreational area, spending their leave in the movie houses, brothels, clubs and restaurants of the city, including the increasingly notorious Chinatown area.

Other residents of O'āhu came to the city for entertainment and also for shopping, church services and governmental services. As with many mainland cities, Honolulu gradually became more fragmented, with residents increasingly preferring the more salubrious climate of the suburbs to the heat and noise of the city center. By the post World War II period, the city had become a less desirable place to live and socialize.

Another trend of the early to mid-20th century was the shift of tourism away from the city center to the area known as Waikiki. Traditionally a place where Hawaiian ali'i and royalty lived and hosted guests, Waikiki later developed as a site for luxury tourism following the construction of the Moana Hotel in 1901. With the draining of swamp land and expansion of the beach, Waikiki became home to many resorts and private

*Nu'uauu  
Avenue,  
ca. 1890*





*Woman wearing leis, ca. 1955*

houses and bungalows. With the influx of investment dollars after statehood in 1959, Waikiki gained fame as a premier vacation destination replacing Honolulu as the favored place of entertainment for local residents as well as visitors.

As a result of these developments the older city core fell on hard times. Bishop Street remained an important site for the larger agricultural businesses and trading houses of Hawai'i and the old palace area remained a governmental center. However the city core lost much of its economic base as residents moved to Waikiki and the hillside suburbs and upper valleys. This trend was accelerated by the increased use of automobiles, the expansion of streets and construction of a new divided highway, which began in 1959, financed as part of the federal interstate highway system.

In the 1960s, the Chinatown area and older Japanese residential and commercial area of A'ala became the victims of well-intentioned urban renewal efforts in the 1960s. Virtually all of the built-up sections of the older Japanese commercial, entertainment and residential area of A'ala were destroyed to make way for public housing projects, new streets and an urban park.

The eastern edge of Chinatown was similarly razed to provide open tracks for the development of commercial enterprises and high-rise housing. Within the Chinatown area, recognized as a National Register Historic District in 1972, many of the buildings, including early all the wood structures, were taken down

and replaced over the years by newer buildings that imitated the stylistic character of earlier structures.

Other developments included the building and then expansion of the coastal Nimitz Highway, a change that further separated the core business area from the historic harbor, demolition of many houses in the increasingly commercial areas of Kaka'ako and Iwelei and expansion of port facilities on Sand Island across from the older city. Gradually Honolulu witnessed a deterioration of its older housing stock and loss of business activity in the downtown as new shopping malls, such as Kāhala Mall and Ala Moana, were begun in the late 1950s and expanded in subsequent years and new suburbs, such as Hawai'i Kai and Mililani, became popular.

Beginning in the 1960s the older royal and then governmental area near 'Iolani Palace underwent a dramatic transformation. Later recognized as the Hawai'i Capitol Special District the core urban area was redeveloped as a park-like space extending from Punchbowl Crater on the east to the harbor and Nimitz Highway on the west. Punchbowl Street became distinguished by its parallel rows of shading monkey pod trees, a treatment extended to Kapi'olani Boulevard in the direction of Waikiki as well. The new capitol, completed in 1969, served as the center of a governmental and civic area incorporating city and state office buildings, the state library and archives as well as institutions such as the Judiciary History Museum and present State Art Museum (HiSAM). 'Iolani Palace was also restored to serve as an important visual and symbolic centerpiece of the new development.



*Aerial view of Ala Moana area*

The downtown area underwent a similar transformation, but with notably less success. Century Plaza and other urban design schemes attempted to inject new life into the older commercial core by breaking with the older pattern of grid-like streets and introducing open park-like spaces surrounded by high-rise commercial



*Fountain  
at Alakea  
and Hotel  
Streets*



buildings. Many of impressive Renaissance style buildings along Bishop Street were torn down and replaced by examples of modern buildings in several styles: International style, Brutalist and more recent Post-Modern style. Hotel Street was pedestrian-ized and an intricate system of one-way streets was introduced to try to mitigate the impact of traffic on the downtown. Although the downtown still serves as the governmental and commercial center of O‘ahu—and even the state as a whole—the downtown core has lost much of its historic commercial activity and especially its residential character. The downtown core is now crowded during working hours but nearly empty in the evening and on weekends. Chinatown, after many years of city and state and community initiatives, is beginning to show some signs of new life and use, a trend encouraged by the Honolulu Culture and Arts District and other organizations. Publicly assisted and subsidized housing at the periphery of the core Chinatown area and market-rate high-rise construction, also at the edge of the old core, have also contributed to a revival of parts of the downtown. Still, more can be done to revitalize the urban core.

*"Enchanting  
Garden"  
sculpture,  
First  
Hawaiian  
Center*



### EXISTING URBAN CHARACTER

As the brief developmental history suggests, present-day Honolulu is a complex amalgam of different uses, buildings and building types and street patterns, each representative of different stages in the city’s history. The study area encompasses many of these older areas and highlights the span of Honolulu’s history, and also to incorporate areas of striking diversity within the historic core of the city.

The Hawai‘i State Office of Planning divides the core metropolitan area into six land-use areas: residential; commercial & services; industrial; transportation, communications and utilities; mixed urban/built-up land; other urban/built-up land. These are fairly wide-ranging designations and each area, as is typical of older urban areas, incorporates a variety of uses.

Increasingly, however, the urban core has shown a trend toward uniformity of use in each designated area in accordance with zoning intentions. The older residential, commercial and industrial area of Iwilei, designated on the state land-use plan as industrial, is now almost given over to industrial uses, with some commercial retail uses interposed among manufacturing and warehousing.

Similarly, the historic residential, commercial and institutional core of the capitol area and central business district is now designated as a commercial and services zone, but also incorporates a wide variety of uses. In a pattern similar to that of the industrial area of Iwilei, the core business and commercial district is evolving into—in this case—three distinct areas: a park-like governmental and institutional area at the south and of the core, the densely built-up and high-rise CBD and the historic and increasingly arts-oriented as well as high-rise residential area of Chinatown.

The northern edge of the preferred alternative study area



is an amalgam of low-density residential and institutional uses, combined with some older commercial uses along the Vineyard Avenue corridor. The southeast end of the Hawai'i Capital Cultural District also incorporates some residential use, mostly in the form of older wood houses, along with schools and institutions.

Finally, the wide stretch of Kaka'ako, once a single-family and multi-family residential area and light industrial and warehouse area is evolving as a new mixed-use residential and upscale retail area under the city's Kaka'ako Special Design District initiatives. To facilitate this transformation the city has partnered with private developers to realign and develop new streets and also has overseen the development of new shopping centers and high-rise residential developments.

Existing trends and City and County of Honolulu planning policy is directed toward the creation of a park-like governmental and institutional core, a nearly business-exclusive central downtown area, a revived arts and culture district in the old Chinatown area, an upscale mixed residential and retail commercial area of Kaka'ako and an industrial area encompassing the old harbor-oriented Iwilei district. The edges of the study area, near School Street and Bishop Museum on the

north and along Pi'ikoi Street, remain mixed institutional, residential and commercial in use with little city-lead attempt to provide alternative uses.

### REQUIREMENTS OF IMPACT ASSESSMENT

An important requirement of the feasibility study for a National Heritage Area is an assessment of impacts on the environment. These impacts must be determined for each proposed management alternative. Specifically, two primary alternatives must be considered: the no action/use and the NHA designation alternative (treated in this report as the "proposal/preferred alternative.") In the case of the proposed National Heritage Area, a single alternative with possible minor variations stands out as a result of preliminary research and public inputs.

Variations on the proposed alternative consist of changes to the proposed boundary of the study area that include either a larger or smaller area, the inclusion of the whole of the Honolulu and Kapālama *abupua'a*, or the inclusion of "associated areas" as a form of second tier for the proposed NHA.

The impact assessment process is a direct response to the National Environmental Policy Act of 1969 (NEPA).



*Kaka'ako plan rendering, looking mauka towards the mountains from the ocean*





This landmark piece of legislation recognized the need for federal agencies to provide for a balance between proposed uses (undertakings) and cultural, historic and natural resources. NEPA requires all federal agencies to prepare in-depth studies of impacts and alternatives, use this information to determine whether an action should take place and diligently involve the public in all stages of the process. Additionally the National Park Service Organic Act of 1916 directs the director of the National Park Service to “conserve the scenery and the natural and historic objects and the wildlife therein and to provide for the enjoyment of the same in such manner and by such means as will leave them unimpaired for the enjoyment of future generations” (16 USC 1).

The broad intentions of both the Organic Act and NEPA are outlined in detail in the National Park Service guidance *Director’s Order #12: Conservation Planning, Environmental Impact Analysis, and Decision-Making* (NPS 2001). This manual provides definitions of undertakings, explains steps in the process and specifies documents that need to be presented as part of the assessment process. The handbook specifies the Council of Environmental Quality (CEQ), a part of the Executive Office of the President, as the authority for review of any proposal.



At the state level the agency is responsible to the state agency charged with oversight for actions affecting the natural and social environment; for Hawai‘i this agency is the Office of Environmental Quality Control (OEQC) in Hawai‘i Department of Health, which also provides a guidebook for the environmental review process. In addition the State Historic Preservation Officer (SHPO) at the state level and the Advisory Council on Historic Preservation, an independent agency under the President at the national level have responsibility for assessing the impacts of proposals on historic and cultural sites. These responsibilities and the review process are set out in Sections 106 and 110 of the National Historic Preservation Act of 1966 (NHPA).

Under the *Directors Order 12* the requirements for a National Park Service-initiated or reviewed proposal takes the form of a Preliminary and later Final Environmental Assessment (EA). This assessment is triggered normally by what are called “major federal actions significantly affecting the quality of the human environment” or a MFASAQHE (“major federal actions”).

**The response to a “major federal actions” finding (extending as well to many minor undertakings) requires that the agency report on:**

1. The environmental impact of the proposed action;
2. Any adverse environmental effects that cannot be avoided should the proposal be implemented;
3. Alternatives to the proposed action;
4. The relationship between local short-term uses of man’s environment and the maintenance and enhancement of long-term productivity;
5. Any irreversible and irretrievable commitments of resources that would be involved if the proposed action should be implemented (described in King 2004).

In brief, an Environmental Assessment must provide sufficient evidence to determine whether a more comprehensive Environmental Impact Statement (EIS) is required or, alternatively, whether the proposal merits what is called a Finding of No Significant Impact (FONSI). In many instances, as in the proposed NHA for metropolitan Honolulu, the results will be mixed



*Miss Aloha Hula Malia Peterson, International Cultural Summit 2006*

and apply at different levels. With the proposed NHA the results may well be highly beneficial in regards to historic and cultural resources, may be neutral in its impact on biotic resources and may have minor both negative and beneficial impacts on natural and outdoor resources.

As cultural resource specialist Tom King explains, the key issue in determining with a full EIS is required is embedded in the definition of a “major federal actions” finding. The phrase “significantly affects” is the actual trigger for a more intensive level of analysis and documentation. To understand whether a project or proposal indeed “significantly affects” the human environment it is necessary to carefully consider the context and intensity of the action. (King 2004:61).

“Context” refers to the specific area under consideration. Depending on the number of alternatives this may vary in size and application. The HCCC has designated a specific area and provide detailed boundaries for a proposed NHA. The context would change if this area were to be enlarged or reduced. Therefore more than one alternative is presented here, with the strongest emphasis being placed on the “preferred alternative” being the area currently demarcated as the Hawai‘i Capital Cultural District and extending to the Honolulu and Kapālama *abupua‘a*.

“Intensity” refers to the severity of impact on a natural, cultural and human environment by a specific action.

**To determine the overall impact the following factors must be taken into account:**

1. The both negative and beneficial impacts of the proposed action;
2. The degree to which the proposal affects public health or safety;
3. The unique characteristics of the study area, including the presence of historic or cultural features as well as biotic or other environmental resources;
4. The degree to which a proposal might be seen as controversial;
5. The degree to which effects may be unknown or uncertain;
6. The degree to which an action might set a precedent;
7. Whether the action might trigger other impacts, possible cumulate in nature;
8. The degree to which an action might adversely affect buildings, sites, districts, transportation systems, structures or objects listed in the National Register of Historic Places or eligible for listing or might disturb potential sites with informational value (as in the case of hidden archaeological resources).

Additionally at the state level the Office of Environmental Quality Control will be concerned with impacts on environmental quality, including water and air quality, as well as sometimes less tangible projected impacts on the economy, employment, transportation, housing, education and resident and affected populations generally.

## **IMPACT OF DESIGNATION AS A NATIONAL HERITAGE AREA**

**If the proposed NHA is implemented using the combined Honolulu and Kapālama *abupua‘a* as its boundaries, it would straddle all of these different areas and serve as a conceptual overlay pulling together existing land-use districts. Emphasizing the shared history of these apparently disparate areas, the National Heritage Area would provide a sense of continuity and shared legacy among physically, socially and**



economically different sections of the city. It is also hoped that the National Heritage Area designation would provide firmer incentives for the conservation of the existing natural assets throughout the area and for the preservation of distinctive historic and cultural features, including buildings, designed gardens and parks and other historic elements within the older parts of Honolulu.

The existing character of Honolulu's buildings does not immediately portray a distinct urban heritage. Building uses and heights are widely varied. Some areas are densely built up with historic and older buildings, other historic houses and commercial buildings are isolated among nearly empty stretches of parking areas and light industrial buildings and warehouses. The Kaka'ako area in particular is a district of surprising contrasts: old wood commercial buildings jostle up against new luxury high-rises; individual wood houses, some dating to the early 20<sup>th</sup>- century, remain hidden behind automobile repair shops. Throughout the city, new and not-so-new high-rise commercial and residential towers break the skyline. New streets and pedestrian plazas also interrupt the historic street and transportation patterns. Open areas replace what were once built up residential and commercial neighborhoods.

Even so, important aspects of Honolulu's legacy remain and eloquently tell the story of Honolulu's, and indeed Hawai'i's, heritage.

**Overall designation of the Honolulu and Kapālama *abupua'a* as a National Heritage Area will have no significant immediate impact on the natural and human environment of the proposed area. The only anticipated direct impact would be an increase in visitation to the area, with resulting related impacts on transportation, including use of public transportation and additional utilization of parking facilities. Additional possible outcomes would be an increase in**




employment opportunities for existing residents and the population of O'ahu more generally; increased revenues for retail businesses and food service establishments, and possible greater stresses on residential housing costs in the immediate area. Many of these impacts are difficult to project and depend entirely on the intensity of use and increased visitation as a result of NHA designation.

The effects would in all cases have both negative and beneficial impacts. Increased employment opportunities, for example, would benefit Hawai'i and Honolulu residents but would negatively impact businesses dependent on lower wage-scale employees. Similarly, increased use of existing parking facilities would benefit owners, including the City and County of Honolulu, which owns many downtown parking structures; but greater use of existing parking facilities would necessarily put some strain on existing users and availability of spaces. Important to note Honolulu is developing a transit system over the next decade.

These kinds of dual impacts would be true for many aspects of increased visitation to the area, from ridership on city buses through wear and tear on city and state parks, sidewalks and other public facilities. Increased ridership would be of direct benefit to the county's income, but may inconvenience existing riders. Parks and open spaces may experience increasing usage, but this may have the subsequent benefit of more funding available for upkeep and a greater degree of public safety as a result of use.

**The impacts of the proposed alternative on historic and cultural resources would be almost entirely beneficial:**

 Greater public visibility should result in a greater sense of pride and value for already designated national register and other historic properties. Existence of a





*Arts Festival, Hawai'i State Art Museum*

National Heritage Area should result in greater vigilance on the part of the public and federal, state and private entities to avoid actions that adversely impact these historic assets and the character of the area. Additionally, further documentation of existing resources, including unrecorded historic residential areas in Liliha and Kalihi as well as individual buildings in Kaka'ako and the Pi'ikoi Street area may result in additional designations and further protections. Alternatively, greater interest in and increased values may serve as an unanticipated threat to smaller fragile resources; although this potential outcome is unlikely and difficult to predict one way or the other.

Another positive outcome of National Heritage Area designation would be increased support for and use of educational programs conducted by the cultural institutions. A larger number of visitors to these destinations and increased attendance at performances and other events will help increase revenues and provide support for other programming, conservation, research, education and other activities.

The overall vision of the HCCC is to provide greater physical and "conceptual" coherence to central Honolulu and to establish clear links between the National Heritage Area and other sites of historic or cultural interest and outdoor recreational and educational value outside the designated district, for example, greater O'ahu, the resort destination of Waikiki, and related sites on the neighbor islands. The

proposal is primarily an interpretive one, where sites and institutions of artistic, historic and other interest would be bound together by a common "branding" and interpretation plan. The proposal envisions a centrally located visitor orientation center and the development of educational materials, including guides, walking tours and published information on sites and places of interest within the proposed National Heritage Area. The proposal further envisions an increase in special events in the heritage area, partnering on special initiatives, and increasing cooperation among arts and educational organizations in particular in the collective marketing of heritage sites and events.

The NHA would focus both on visitors to Hawai'i and on local and neighbor islands residents with the hope that the NHA would better focus interest in the heritage area as a center of culture in the Hawaiian islands and have the secondary benefit of increased public safety, greater visitation among the various cultural venues in the city center and a greater awareness among Hawai'i's citizens of the value of their capital.

It is anticipated that recognition as a National Heritage Area would help in the future to preserve other, as yet undocumented sites of historic and cultural interest within the NHA, increase the amount of public art in the area, drive additional National Register and Hawai'i State Register nominations, and encourage more effective historic preservation legislation to protect existing sites. It is additionally hoped that designation will result in greater attention to design within the area and will reinforce the city's existing special districts and other design-oriented incentives.

Finally, the aim of the HCCC is to create definite linkages among cultural institutions throughout the proposed National Heritage Area and outside the district. Historic and cultural sites in the Nu'uau Valley especially would benefit through interpretive plans, driving and walking tours and other forms of linkage, particularly if the recommended NHA boundaries of the Honolulu and Kapālama *ahupua'a* are implemented.

## IMPACTS OF OTHER ALTERNATIVES

Alternatives to designation as a National Heritage Area fall into two distinct categories: those involving a change of scale and/or of the proposal and those bearing upon the area to be considered. These will each be considered briefly here.



### *Management Alternatives*

Management alternatives can be evaluated based on intensity or application. A “low intensity” alternative would be a non-federally recognized district such as that presently represented by the HCCC. Such an organization could continue to promote culture and arts in the area now designated as the Hawai‘i Capital Cultural District. An even less intense alternative would be a general retreat from existing initiatives and abandonment of the HCCC altogether.

**The preferred alternative, to create a private-public partnership and close association of the neighborhoods, businesses, cultural and governmental institutions and organizations within the Honolulu and Kapālama ahupua‘a, managed by a nonprofit organization would appear to be the most beneficial choice and the direction best supported by public opinion.**

Additional choices, to further extend the scope of the proposal and the related idea of increasing the intensity of the aims of the proposed National Heritage Area were deemed less acceptable by the study team and members of HCCC. Initially, for logistical and management reasons, the proposed National Heritage Area is seen by its sponsors as encompassing the core of Honolulu. Eventually, the NHA may be expanded through naturally occurring partnerships with other stakeholders, outreach, networking, and communication technology. Supporters of the proposed National Heritage Area believe it has meaning and value beyond its immediate geographic area as the symbolic—as well as the genuine—political, economic, and communications center of the Hawaiian Islands. The proposed area includes the key resources and sites associated with important milestones in Hawai‘i’s history and culture and sites of significance to both the national and later territorial and state history of Hawai‘i. The proposed management entity takes into account the commitments of existing organizations, institutions and businesses, but does not preclude participation by other organizations outside the area. Many organizations, institutions and businesses have headquarters in the area, but have regional, national and international connections and infrastructures, and communication to reach a broad audience.

The HCCC plans to retain control over its own organization and its special area. National Park Service participation is invited and desired, but the existing coalition wants too to retain a strong involvement in the final district and in decisions about its future. The



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desired outcome is a federal and local partnership with responsibilities shared across different areas of interpretation and development.

## **AFFECTED ENVIRONMENT**

### *Natural Resources*

Honolulu’s environment today is densely developed. Still, the natural origins of the overall landscape of the city remain a feature of the environment throughout the proposed NHA. Honolulu’s natural harbor is still important to the city. Nearby surf sites and sandy beaches are recreational areas. Parks and public open spaces contain examples of Hawai‘i’s bio-diversity and serve as urban retreats. Freshwater streams still flow from the Nu‘uanu Valley, then through the city to the sea.

Chapter 5 describes the affected environment as well significant recreational and outdoor resources. These include harbors, beaches and near-shore waters, streams, scenic views, and an array of parks and open spaces.



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In addition the affected natural resources include examples of native and exotic flora and fauna as well as natural features not incorporated with existing parks or other open space.

The No Action/No Use Alternative would have no predictable impact on natural resources. This alternative may have long-term negative affects upon historic properties due to lesser recognition and reduced potential for protection and enhancement of existing resources as well as less likelihood of regulatory protection over time.

*Historic and Cultural Resources*

As explained in detail in Chapter 5, the proposed National Heritage Area contains a wide array of historic and cultural sites. Many of these have been recognized through National Register listing and also by listing on the Hawai'i State Register of Historic Places. Sites listed range from the Merchant Street Historic District and Chinatown Historic District through individual properties of note, such as buildings associated with Hawai'i's Monarchy Period and also the Territorial Period. Parks and open spaces, such as the Foster

Botanic Garden and Thomas Square, at the outer edge of the proposed district, also have been recognized through national and state listings. These include representative examples from several identified periods in Hawai'i's history and prehistory.

In addition to listed historic sites, buildings and other features, the proposed NHA includes many examples of undocumented vernacular and industrial buildings as well as many sites of traditional association and meaning for Native Hawaiians. Significant among the former are older plantation-style residences within the Kalihi and Laliha areas as well as industrial and residential sites within the Kaka'ako Special Design District and Iwilei area—all of which require further documentation as part of the process of future development of the NHA.

Other cultural resources include the many foreign consulates located within the proposed National Heritage Area; of the 37 consulates in Hawai'i, 23 are located in downtown Honolulu and Nu'uuanu Valley.

Sites of Native Hawaiian significance have been noted in existing guides and in published accounts of the city. Further research into Native Hawaiian places of significance is probable outcome of NHA designation.



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Additional documentation of historic sites associated with Hawaiian residence or use, including a closer look at the recent history of Hawaiian residents and economic activities, is also an anticipated part of the ongoing process of designation and development of the NHA.

## SOCIAL AND ECONOMIC CONDITIONS

The University of Hawai'i's Department of Urban and Regional Planning (DURP) has completed a detailed examination of the study area. Note that the original study area utilized the boundaries of the current Hawai'i Capital Cultural District. Thus, the data provided by DURP is for this area only. Additional statistics should be compiled in the future for the remainder of the Honolulu and Kapalama ahupua'a. However, it should be noted, that the Hawai'i Capital Cultural District contains the majority of the residential population and cultural destinations of the proposed National Heritage Area. Factors considered were land use, existing zoning areas, population density, flood zones, ownership (federal, state, city and county, and other) and public parks. These areas are demarcated on accompanying maps contained in the appendices to this report.

Census information on population, economic and other data demonstrate several distinct characteristics and trends within the specific census areas covering the study area:

The overall residential population is small. O'ahu has just under 900,000 people; greater metropolitan Honolulu, extending to Kāhala on the east and to Pearl City on the west, has a population of about 377,000. Of this number only 17,754 live in the core downtown area and in Kalihi and Pālama neighborhoods at the northwest of the proposed NHA. The majority of the population, or about 65 percent, is Asian; about 20 percent classifies itself as Caucasian. The remainder is of mixed heritage; about 6 percent of Hawaiian background.

The majority of the core area's inhabitants fall between the ages of 10 and 59. There are few children under 5 years old (888) and few adults more than 80 years (701). This ratio is roughly similar to that of the island of O'ahu's population as a whole. There are a total of 7,626 households in the area and 3,696 families. The number of housing units is at 9,058, of which 7,626 are occupied and 1,432 vacant. Of the 7,626 occupied units 5,538 are occupied by renters and only 2,088 by owners. This ratio compares disproportionately to the rest of the island where owners and renters are more equally represented.

Employment figures and occupations reflect the business-like character of much of the district. A total of 48,575 persons are employed in the general field of finance, or nearly 2/5's of the total for O'ahu. The next largest employment categories are restaurant workers (92,590), wholesale traders (3,426) and people in retail businesses (3,272). Other strongly represented fields include health professionals (1,776), construction workers (2,030) and people involved in information technology (2,282)—the latter nearly half the island's total.

Land-use breaks down into the following categories: residential (76.40 acres), commercial and service (832.11 acres), industrial (421.57 acres), transportation, communication and utilities (83.83 acres), mixed-urban or built-up land (135.22 acres) and other urban or built-up land (67.67 acres). Of the total land area of 1,616.79 acres contained within the study area, 28.34 are devoted to parks and open public lands.

Much of the land area is owned by public companies. The Hawaiian Community Development Corporation owns 225.314 acres. The state of Hawai'i owns 191.336 acres. The City and County of Honolulu has 130.964 acres. Several of the state's large land-holding trusts own much of the downtown property. Bishop Estate Trust, now known as Kamehameha Schools has a holding of 143.469 acres; Victoria Ward Estate has 61.181 acres; Bishop Museum, separate from the trust, has a further 15.360 acres, mostly the museum grounds off School Street. Other important landowners are the University of Hawai'i (22.192), Hawaiian Electric Company (20.234 acres), Kawaiaha'o Church (7.405 acres and the Weinberg Foundation (11.234 acres).

Of the total acreage estimated of 1,518.55, 5.84 in the 100-year flood zone, elevation determined; 175.67 acres are in the 100-year flood zone, elevation undetermined; and 1,337.05 are beyond the 500-foot flood plain.

The study area produces 2,089,107.90 tons of carbon dioxide gas annually (1997 figures), against 12,056,403.53 for the island of O'ahu. The core district consumes 3,926,503,102 gallons of water (about 1/20 of the island) and 587.05 GWh of electricity (about 1/10 of the whole of O'ahu). The urban core produces 204,993,709 pounds of solid waste (10 percent of the whole) and 2,960,888,182 gallons of waste water (5 percent of O'ahu) each year as well.

These figures are displayed in further detail on the following tables.

**DEPARTMENT OF URBAN AND  
REGIONAL PLANNING, UNIVERSITY  
OF HAWAI‘I AT MĀNOA  
STUDY TABLES**

Prepared by Karl Kim, Ph.D.

**TABLE OF CONTENTS**

**Map 1**

Land Use Map for Hawaii Capital Cultural District

**Map 2**

Zoning Map for Hawaii Capital Cultural District

**Map 3**

Flood Zone Map for Hawaii Capital Cultural District

**Map 4**

Population Density in Hawaii Capital Cultural District

**Map 5**

Public Park and Hospitals in Hawaii Capital Cultural District

**Map 6**

Public Land Owners in Hawaii Capital Cultural District

**Map 7**

Grid-Based Map of Hawaii Capital Cultural District

**Table 1**

Population Data for O‘ahu and Hawai‘i Capital Cultural District, 2000

**Table 2**

Housing Information for O‘ahu and Hawai‘i Capital Cultural District, 2000

**Table 3**

Employment Data and Economic Output by Industry in O‘ahu and Hawai‘i Capital Cultural District

**Table 4**

Land Use Information of Hawai‘i Capital Cultural District, 2000

**Table 5**

Public Parks Located in Hawai‘i Capital Cultural District, 2000

**Table 6**

Top 20 Largest Land Owners in Hawai‘i Capital Cultural District

**Table 7**

Type and Land Area of Flood Zone in Hawai‘i Capital Cultural District

**Table 8**

Carbon Dioxide (CO<sub>2</sub>) Generated by Different Sources in O‘ahu and Hawai‘i Capital Cultural District, 1997

**Table 9**

Water and Electricity Consumption by Different Sources in O‘ahu and Hawai‘i Capital Cultural District, 1997

**Table 10**

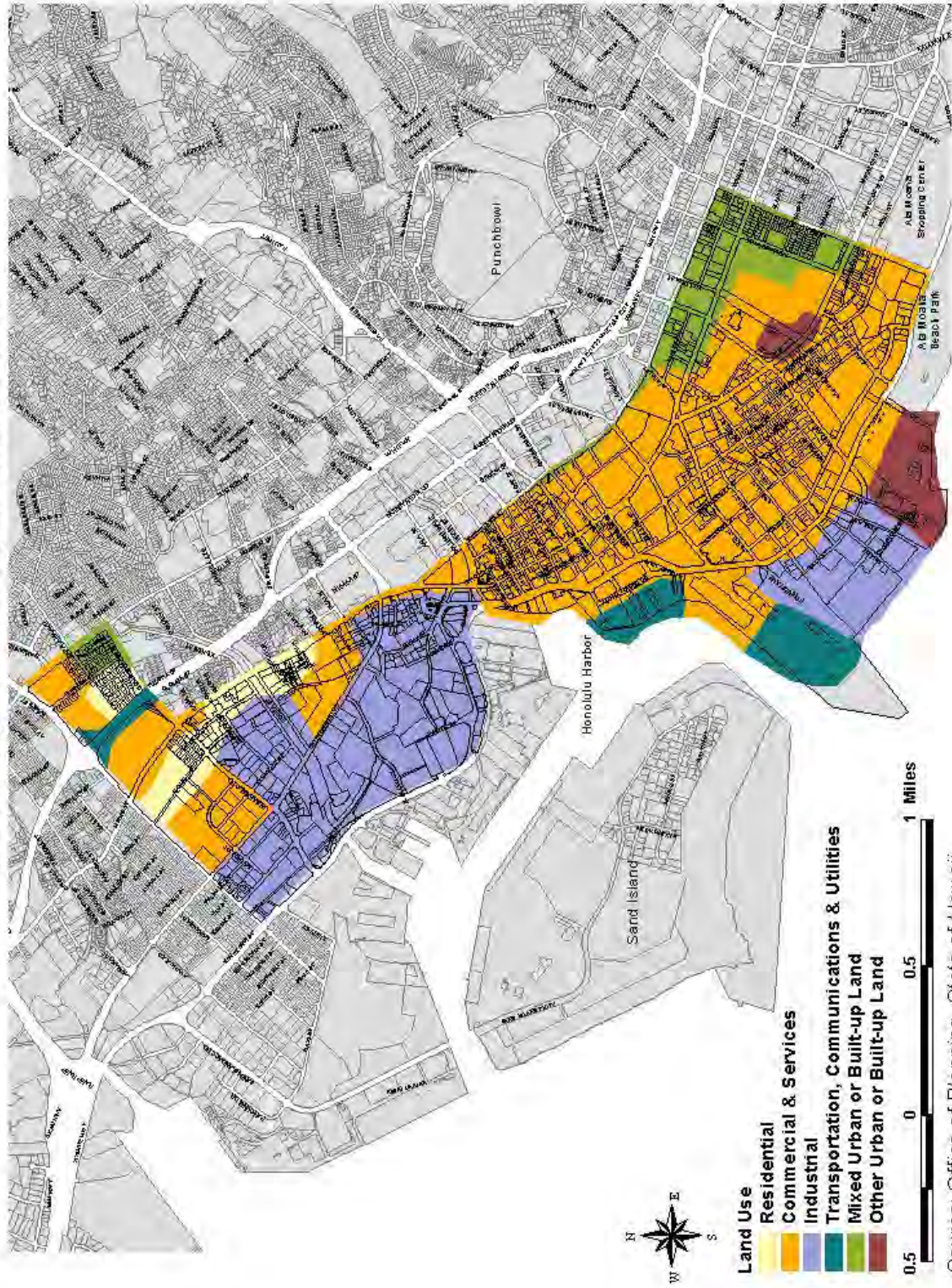
Solid Waste and Waste Water Generated by different Sources in Hawai‘i Capital Cultural District, 1997



**MAP 1**

**LAND USE MAP FOR HAWAII CAPITAL CULTURAL DISTRICT**

**Land Use Map for Hawaii Capital Cultural District**

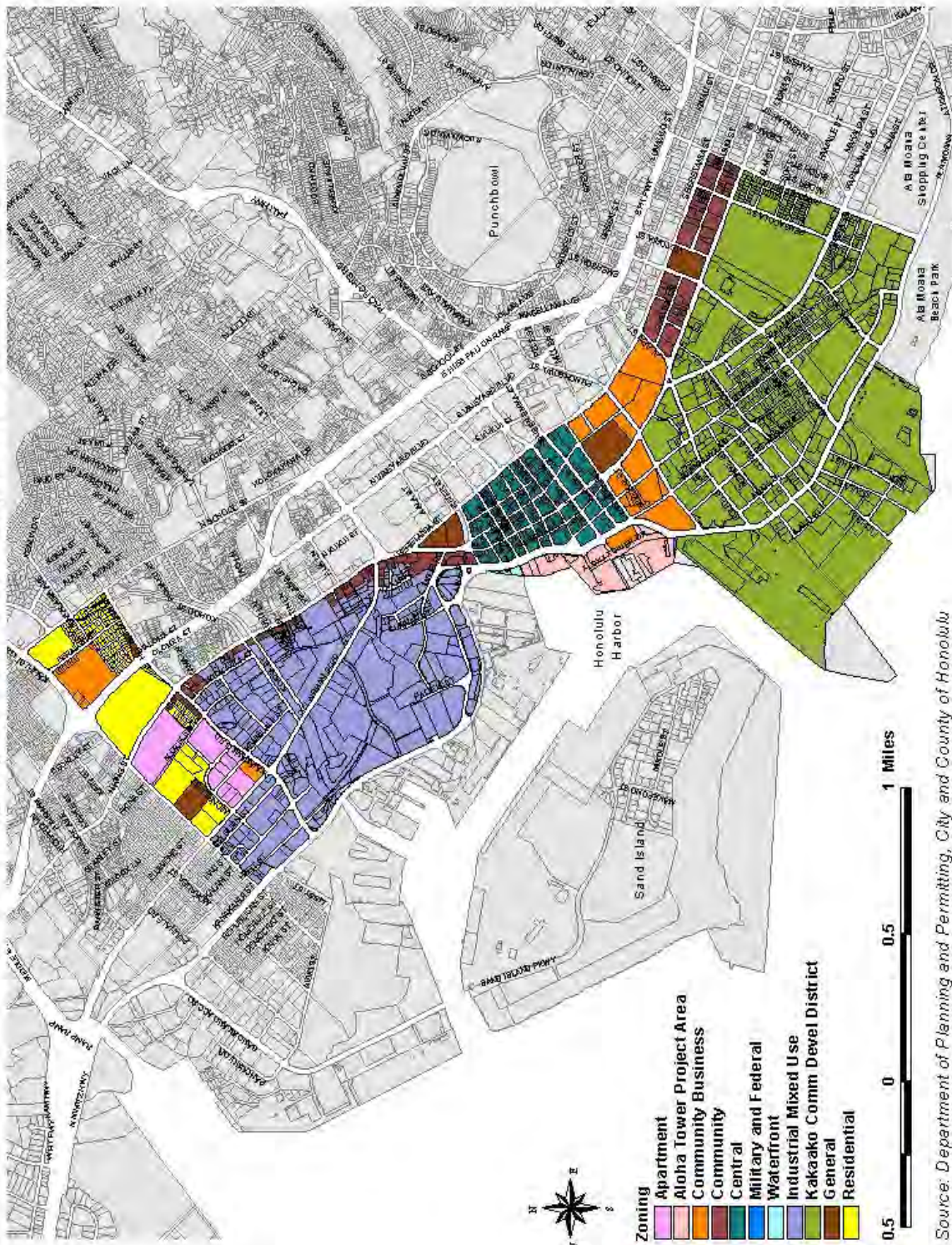




MAP 2

ZONING MAP FOR HAWAII CAPITAL CULTURAL DISTRICT

Zoning Map for Hawaii Cultural Capital District

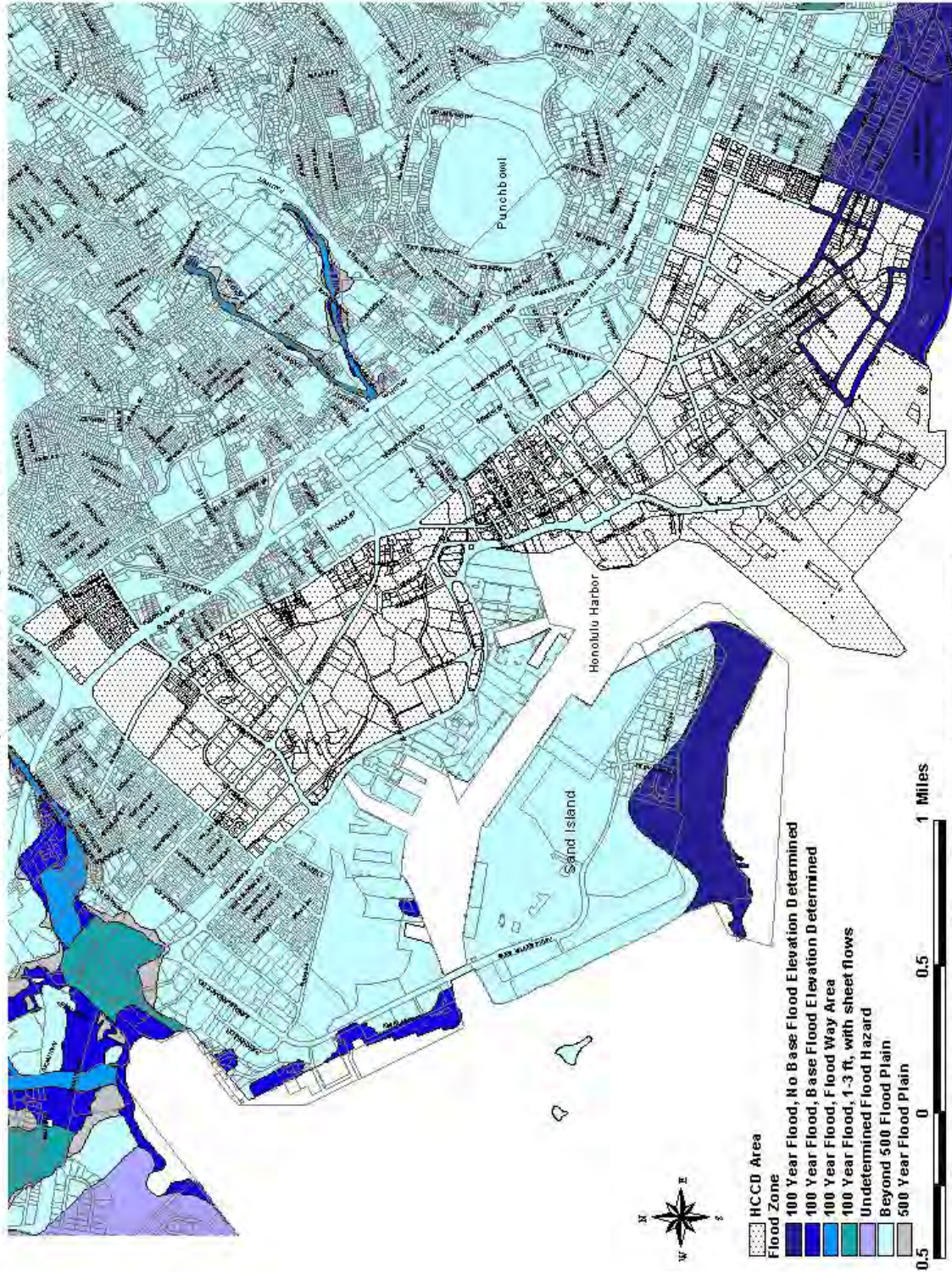


Source: Department of Planning and Permitting, City and County of Honolulu



**MAP 3**  
**FLOOD ZONE MAP FOR HAWAII CAPITAL CULTURAL DISTRICT**

Flood Zone Map for Hawaii Capital Cultural District Area

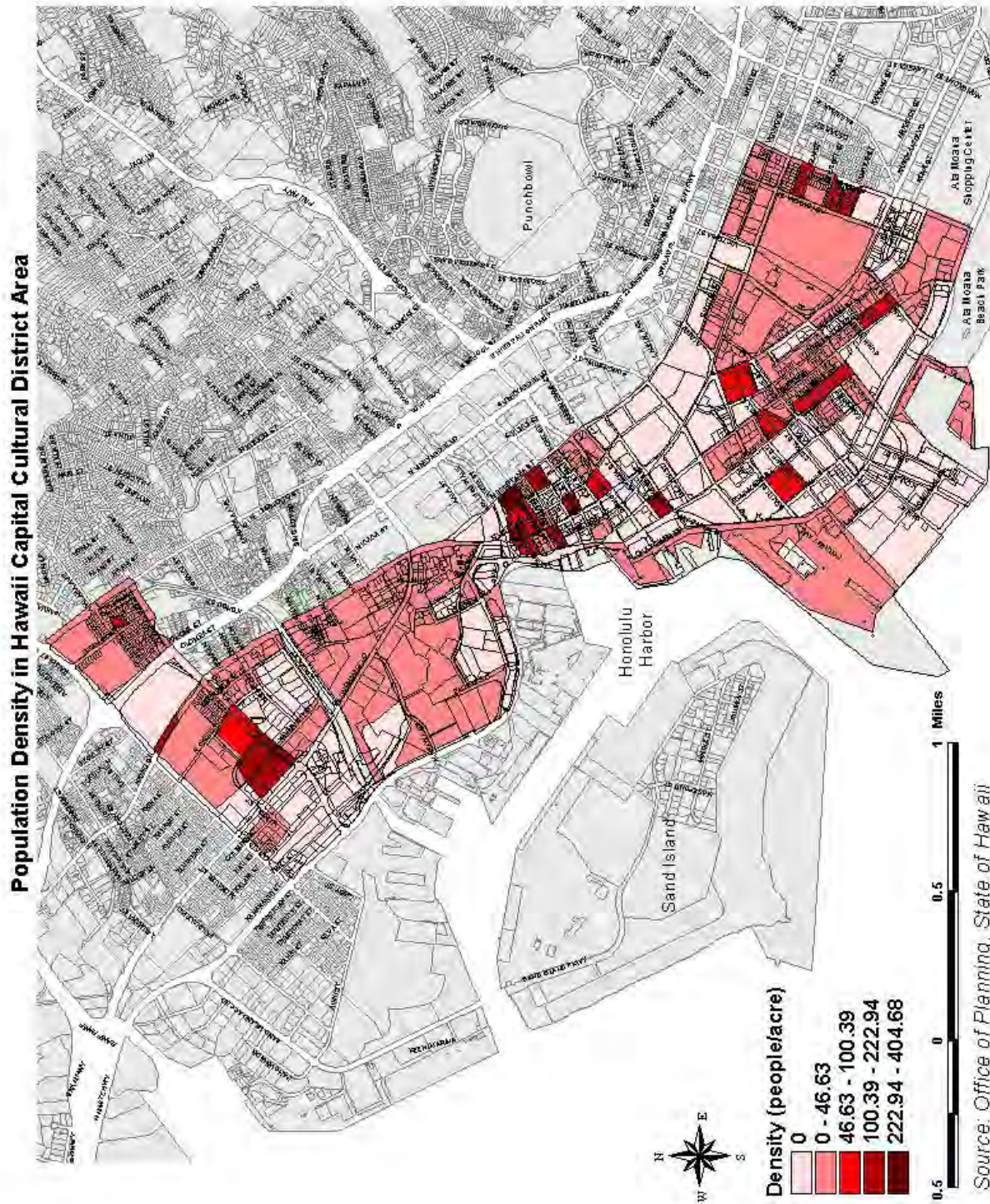


Source: Department of Planning and Permitting, City and County of Honolulu



MAP 4

POPULATION DENSITY IN HAWAII CAPITAL CULTURAL DISTRICT

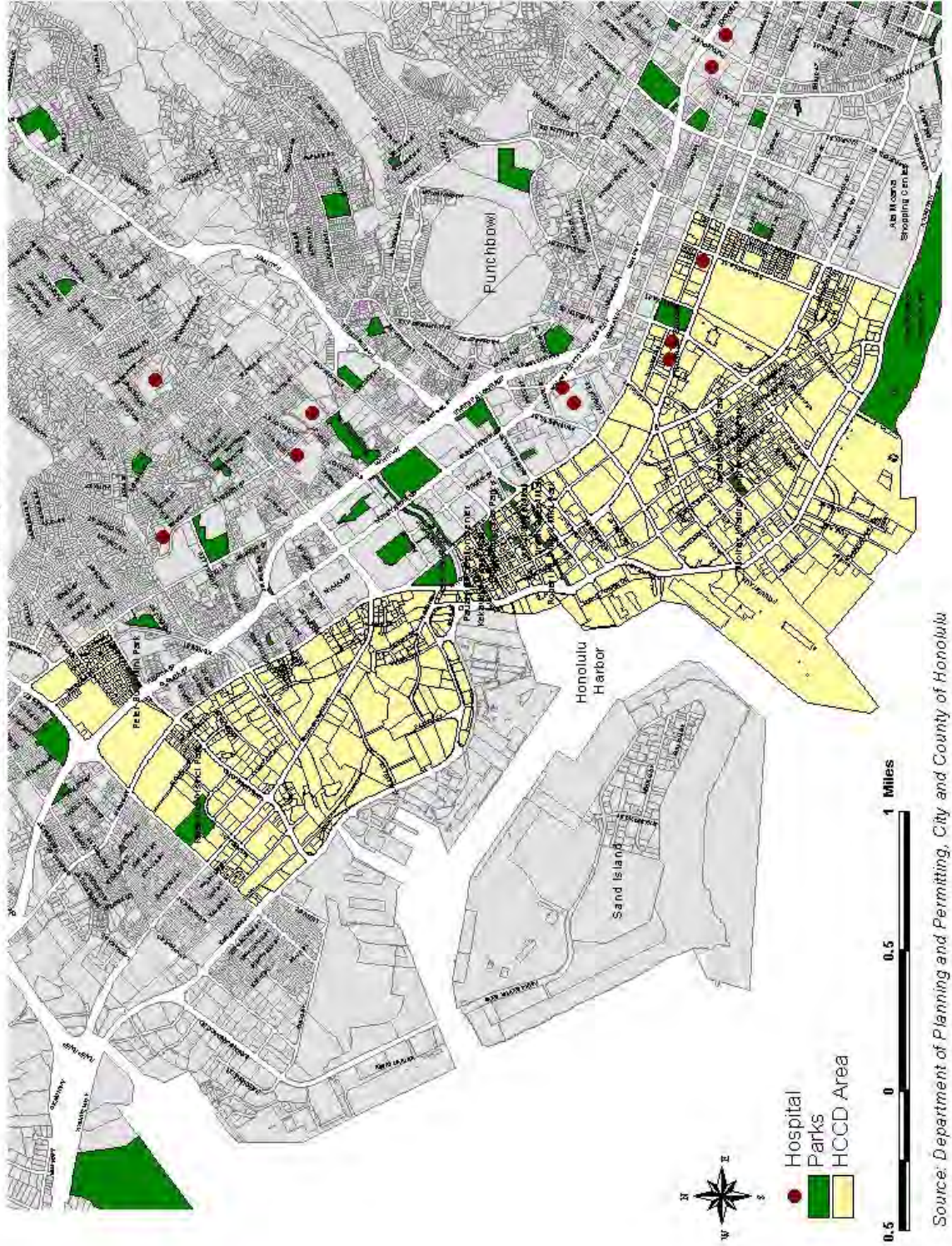




MAP 5

PUBLIC PARK AND HOSPITALS IN HAWAII CAPITAL CULTURAL DISTRICT

Public Parks and Hospitals in Hawaii Capital Cultural District Area

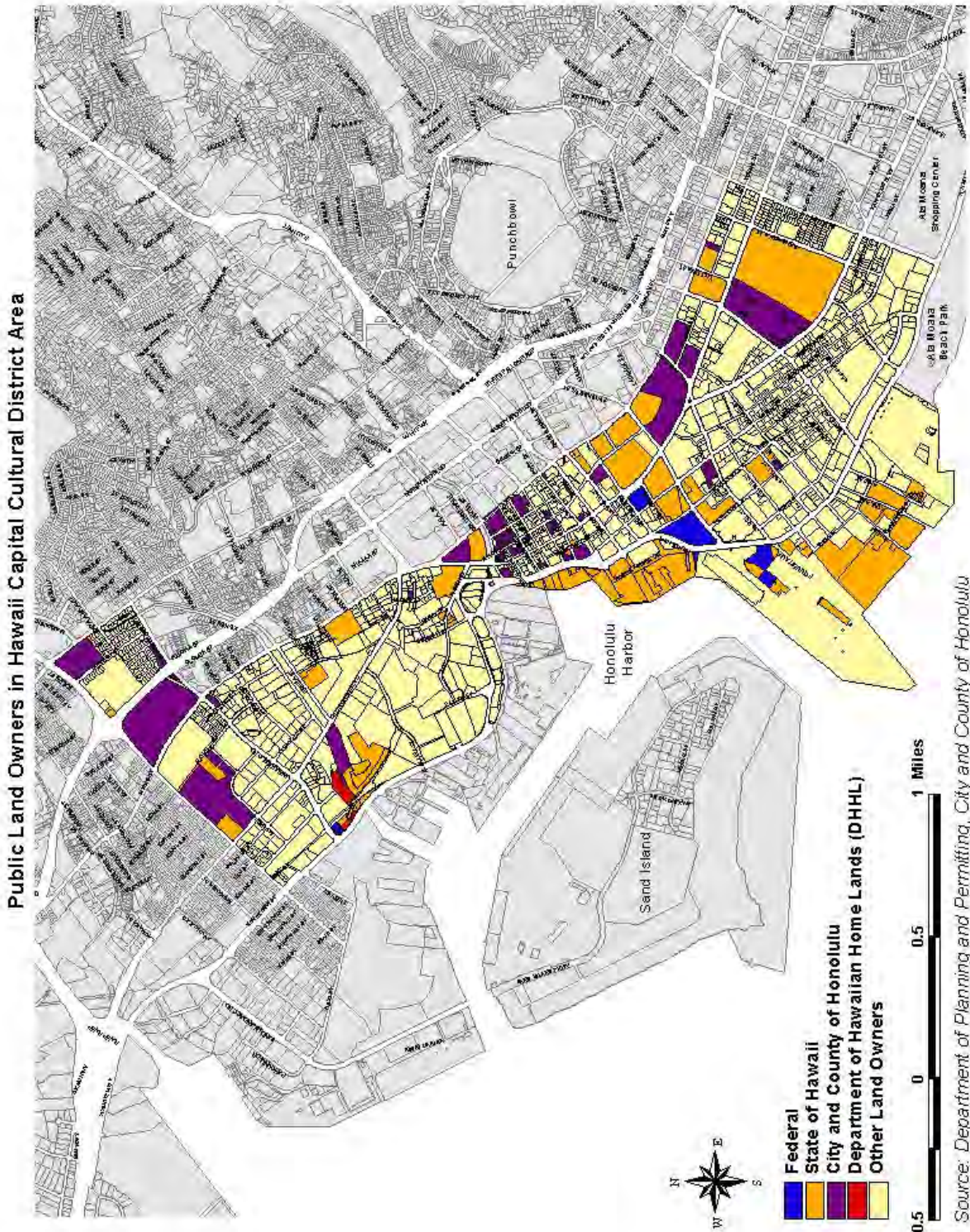


Source: Department of Planning and Permitting, City and County of Honolulu



MAP 6

PUBLIC LAND OWNERS IN HAWAII CAPITAL CULTURAL DISTRICT









## IMPACTS OF DESIGNATING THE NU‘UANU AHUPUA‘A AS A NATIONAL HERITAGE AREA

### *Impact on Natural Resources*

The proposed action will have no appreciable impact on natural resources in the study area. There are no identified endangered biotic resources. Open spaces and urban parks may be slightly impacted by projected increased within the potential NHA but this will be contained by existing public walkways.

In state and city parks there may be some additional impact due to increased use and traffic on both wooded and turf areas. These impacts can be mitigated through education, new access trails and other visitor facilities.

No significant additional discharges of solid or water waste are anticipated as a result of increased use. Production of carbon dioxide gas may be affected by increased transportation use in the area, although this will probably be negligible; most outside visitors will probably rely on public transportation or on tour buses; local visitors will not add appreciably to pollution in the area.

### *Historic and Cultural Resources*

The proposal will result in no evident negative impacts on historic or cultural resources. Archaeological and petroglyph sites in the associated park areas of Nu‘uanu are protected from visitor impacts; these protections may need to be further strengthened and augmented by educational programs for residents and visitors.

National and state registered sites, buildings and structures will not be impacted significantly by the proposal. There may be additional visitor impacts for some buildings, but these can be limited by individual management strategies and rules governing access and visitor numbers. The heritage value of national and state registered sites will be enhanced through greater recognition of the qualities and significance of historic buildings, sites and structures. NHA recognition may lead to additional documentation of lesser-known properties and additional registrations of historic buildings and sites.

The only possible threat could be that increased economic success in the downtown district may lead to enhanced property values to the point where new buildings replace historic ones. However, it is likely that the recognition of the value of historic assets brought about by National Heritage Area status would engender



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collaborative efforts to protect significant sites as the NHA matures in future years. In addition, landowners may develop live-work spaces in neighborhoods such as Chinatown and Kaka'ako, producing a more rapid revitalization of the area.

### *Social and Economic*

Honolulu, Hawai'i is a business, governmental, communication and tourism center. One of the aims in nominating the area as a NHA is to increase the number of visitors to the area including O'ahu and neighbor island residents as well as tourists. Existing facilities are adequate to handle increased tourism; present bus use is below capacity and restaurants and other service-oriented businesses would benefit as well from increased demand. The same is true of under-utilized retail and other commercial space. Increased tourism and visitation by Hawai'i residents will also have a beneficial impact on employment opportunities in the area. Efforts are under way to create a more "walkable" and bike-friendly area.

Some of the residential sections, such as Kalihi and Pālama may experience some degree of economic change and growth as a result of the proposed NHA. This change, in turn, may introduce new pressures for upscale development similar to what occurring in Kaka'ako and the downtown area. Presently none of the predominantly residential areas are zoned for high-rise development; it is hoped that recognition of the special historic and cultural values of existing houses and smaller businesses will lead to retention and promotion of an urban core that is strongly characterized by its culture and heritage.

### **OTHER ALTERNATIVES: OUTCOMES AND IMPACTS**

Impacts projected for other alternatives would probably follow directly those anticipated for the preferred alternative of designating the Honolulu and Kapālama *ahupua'a* as a National Heritage Area. No change of use would result in few impacts on natural, historic or cultural assets and no appreciable affect on economic and social conditions. Impacts on parks and other resources in the "second tier" or "associated" areas are considered under the preferred alternative as well. Both smaller and larger proposed areas would have no strikingly different impact on resources or the human environment.

Designation of the Honolulu and Kapālama *ahupua'a* as the Hawai'i Capital National Heritage Area is not only feasible and suitable, but preferred, and will recognize the outstanding historic, cultural, recreational, educational and natural resources of central Honolulu and provide a conceptual framework for the preservation and interpretation of a distinctive and important Hawaiian and American landscape

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## APPENDICES

### Appendix 1

National Heritage Area Feasibility Study Guidelines

### Appendix 2

NHA Fact Sheet

### Appendix 3

Biographies of Study Team Members

### Appendix 4

Outline for Proposed Cultural Resources Inventory

### Appendix 5

Founding Stories for Nuʻuanu Valley

### Appendix 6

Glossary of Hawaiian Terms

### Appendix 7

HCCC Meeting Participants, July 2003  
to August 2007

### Appendix 8

HCCC Milestones 2004-2008

### Appendix 9

HCCC Planned Initiatives 2009-2011

### Appendix 10

The Big Read in Hawaiʻi

### Appendix 11

Existing Plans that Affect the Future of  
HCCD Outdoors

### Appendix 12

Community Forums  
Invitation  
Participants  
Meeting Notes  
Community Suggestions for Short Term Action Plan

### Appendix 13

Cultural + Planning Group

### Appendix 14

Proclamations

### Appendix 15

Hawaiʻi Capital Cultural District Arts and Cultural  
Destinations

### Appendix 16

Key Historic Sites in or Near the Study Area

### Appendix 17

Press Releases

### Appendix 18

News Articles on the NHA Study Process

### Appendix 19

Exceptional Trees





## NATIONAL HERITAGE AREA FEASIBILITY STUDY GUIDELINES

THE NATIONAL PARK SERVICE

AUGUST 2003

FEASIBILITY  
GUIDELINES

APPENDIX 1

APPENDIX 2

APPENDIX 3

APPENDIX 4

HOME

NHA  
HOME

### I. INTRODUCTION

The National Park Service (NPS) has been increasingly called upon by Congress to conduct feasibility studies on discreet areas throughout the Nation that may be candidates for National Heritage Area (NHA) designation. The NPS has not previously had guidance documents or management policies for undertaking NHA feasibility studies available for reference by NPS personnel or others performing such studies. These guidelines provide a suggested methodology, including basic steps or areas of inquiry, that make up a comprehensive NHA feasibility study; how to apply NHA criteria; an outline of a typical NHA feasibility study report; and, appendices containing helpful hints on sources of information, public involvement techniques, and other factors.

National Heritage Area designations have been initiated in four different ways outlined below, although recently, most are the products of congressionally authorized feasibility studies, special resource studies, or direct congressional designation without prior studies being undertaken.

1. The 1998 Omnibus Parks Management Act (Public Law 105-391) establishes certain requirements for studies of areas for potential addition to the National Park System. Similar requirements are established by law for studies of Wild and Scenic Rivers and additions to the National Trail System. Studies of new units of the National Park System, Wild and Scenic River System and National Trail system can only be initiated if authorized by Congress. Based on NPS study team professional judgements, the potential for national heritage area designation has been evaluated as a preferred management alternative in a number of these congressionally authorized studies. Chapter 1 of Management Policies and special directive 92-11 guide studies of potential new NPS units.
2. Congress has specifically authorized feasibility studies of potential new



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heritage areas independently from any consideration of creating a new unit of the National Park System, National Trails System, or Wild and Scenic River System.

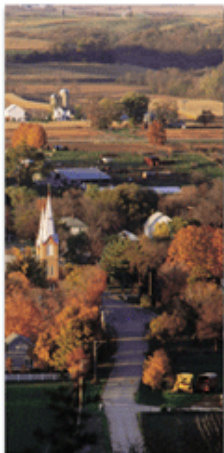
3. Congress has directed funding from the NPS budget to studies of potential heritage areas without any specific authorization.
4. Local sponsors have undertaken a number of NHA feasibility studies, either as part of a state sponsored heritage initiative or because a local management entity desires to seek NHA designation by Congress. NPS may be asked to evaluate the locally sponsored feasibility study to determine if the candidate area qualifies for national designation.

These guidelines are designed to help understand the process and content of NHA feasibility studies regardless of whether the study is congressionally authorized or undertaken by local sponsors. A first step in any study process undertaken by NPS personnel, of course, should be to review the legislative history on how it was authorized or directed.

The guidelines are offered with the understanding that each study may involve unique resource and public involvement issues and each region may present different study opportunities and constraints. As a suggested study process, flexibility in the use of the guidelines is assumed throughout the following discussion. Study team members may also find that altering the sequence of the study steps better serves their purposes.

## II. NATIONAL HERITAGE AREA DEFINITION, DESIGNATION STEPS AND FEASIBILITY STUDY CRITERIA

On October 26, 1999, in testimony before the House Subcommittee on National Parks and Public Lands, House Resources Committee, the NPS articulated its definition of a NHA, the steps to be completed prior to designation, and 10 criteria to permit the NPS, Congress and the public to evaluate candidate areas. While the legislation that was the subject of the original testimony did not become law, NPS has reiterated the value of these criteria in subsequent testimony on bills proposing NHA designations. The NPS definition provides that:



***A National Heritage Area is a place designated by Congress where natural, cultural, historic and scenic resources combine to form a cohesive, nationally distinctive landscape arising from patterns of human activity shaped by geography. These patterns make National Heritage Areas representative of the national experience through the physical features that remain and the traditions that have evolved in them. Continued use of National Heritage Areas by people whose traditions helped to shape the landscapes enhances their Significance.***





**SILOS & SMOKESTACKS  
NATIONAL HERITAGE  
AREA**

The term *nationally distinctive landscape* has not been further defined, but should be understood to include places that are characterized by unique cultures, nationally important events, and historic demographic and economic trends and social movements, among others. They are places that by their resource and cultural values and the contributions of people and events have had substantial impact on the formation of our national story. The term is not synonymous with the normal NPS definition of *national significance* except that a *nationally distinctive landscape* may contain *nationally significant resources*, e.g., units of the National Park System, National Historic Landmarks (NHLs) and National Natural Landmarks (NNLs). To become a NHA and to warrant NPS involvement, there should be a determination on the part of the study team that clearly identifiable and important characteristics of national heritage value exist in the study area.

**It is recommended that the study team consider using a round table of experts, knowledgeable in the resources and stories of the study area and comparable landscapes, to assist in determining how the potential NHA ranks among these related resources and stories. The round table findings can assist greatly in, and provide documentation for the determination of national distinctiveness.** Appendix 1 provides examples of what may constitute nationally distinctive landscapes.

The testimony continued:

*The focus is on the protection and conservation of critical resources; the natural, cultural, scenic, and historic resources that have shaped us as a nation and as communities.*

*In national parks, it is primarily the responsibility of the National Park Service to ensure that the resources that the Congress has recognized as being important to our nation's heritage are protected, interpreted and preserved.*



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*In heritage areas it is the responsibility of the people living within a heritage area to ensure that the heritage area's resources are protected, interpreted and preserved and it is the National Park Service's responsibility to assist them in that endeavor.*

*Our experience working with heritage areas around the country has led us to the recognition that the people who live on the land are uniquely qualified to protect it. Heritage area designations provide significant opportunities to encourage citizens, local businesses and organizations, and local governments to work together to foster a greater sense of community, to reward community pride, and to care for their land and culture. As Aldo Leopold once said, 'When we see land as a community to which we belong, we may begin to use it with love and respect.' Heritage areas provide the opportunity to pass on the knowledge and culture of the past to the future. As Loren Eiseley said, 'Without the past, the pursued future has no meaning.' By creating this bond with the next generation, heritage areas will be insuring their continued support into the future.*



SCHUYLKILL RIVER VALLEY NATIONAL HERITAGE AREA

*The conservation of resources through local initiative has shaped our thoughts on heritage areas and how best to identify, designate and then support them. Probably the most important work that goes on in a heritage area is the organizing that goes on at the beginning of the process. The recognition of important local resources, the determination of a community's unique story, the formulation of a plan involving all parts of a community in how best to protect those resources and to carry on a community's heritage through each generation are the difficult tasks. These are arduous and time-consuming activities, but our experience tells us that through them there are created strong local commitments to the conservation of a community's heritage and its unique resources that help to define communities and result in vital, thriving communities.*

The testimony stresses that the NPS views a NHA, first and foremost, as a vehicle for *locally initiated protection and interpretation* of natural, cultural, scenic and historic resources. While the NPS assists in this effort (primarily through financial and technical assistance), local partnerships are responsible for planning and carrying out the strategies and specific tasks to achieve successful resource protection and interpretation. The testimony also indicates that much of the important work is the organizing that goes on at the beginning of the process.



In many cases, the feasibility study is a part of the organizing influence that begins the process. As such, these studies are quite different from others normally conducted by the NPS. They require an understanding on the part of the study team that they are interacting in a wider community environment. Pivotal decisions relating to NHA designation rest on the support, commitment and capacity of those in the community that will be responsible for undertaking and implementing a heritage area management plan. Providing the opportunity for the articulation of local visions and suggestions of how heritage area programming may best be implemented provides opportunities for the community to better understand the role of a heritage area. This is a critical element in assisting the study team to measure the potential for local support, capacity, commitment, and ultimately, NHA feasibility

Four steps are necessary before the Department of the Interior makes findings and recommendations to Congress regarding designation of a region as a NHA:

- 1. completion of a suitability/feasibility study;**
- 2. public involvement in the suitability/feasibility study;**
- 3. demonstration of widespread public support among heritage area residents for the proposed designation; and**
- 4. commitment to the proposal from the appropriate players which may include governments, industry, and private, non-profit organizations, in addition to the local citizenry.**

Three of the four steps carry strong implications that a NHA Feasibility Study entails a level of public engagement by the study team well beyond the minimum NEPA requirements usually associated with a SRS or a NPS unit General Management Plan. Because there will often be considerable public interest surrounding the potential for NHA designation, public desire to participate in the study process, or even the necessity by the study team to actively seek out potentially important players, public involvement strategies and techniques require careful pre-study planning.

The NPS listed ten interim criteria for evaluation of candidate areas by the NPS, Congress and the public:



- 1. An area has an assemblage of natural, historic, or cultural resources that together represent distinctive aspects of American heritage worthy of recognition, conservation, interpretation, and continuing use, and are best managed as such an assemblage through partnerships among public and private entities, and by combining diverse and sometimes noncontiguous resources**



YUMA CROSSING  
NATIONAL HERITAGE  
AREA

*and active communities;*

*2. Reflects traditions, customs, beliefs, and folklife that are a valuable part of the national story;*

*3. Provides outstanding opportunities to conserve natural, cultural, historic, and / or scenic features;*

*4. Provides outstanding recreational and educational opportunities;*

*5. The resources important to the identified theme or themes of the area retain a degree of integrity capable of supporting interpretation;*

*6. Residents, business interests, non-profit organizations, and governments within the proposed area are involved in the planning, have developed a conceptual financial plan that outlines the roles for all participants including the federal government, and have demonstrated support for designation of the area;*

*7. The proposed management entity and units of government supporting the designation are willing to commit to working in partnership to develop the heritage area;*

*8. The proposal is consistent with continued economic activity in the area;*

*9. A conceptual boundary map is supported by the public; and*

*10. The management entity proposed to plan and implement the project is described.*



SCHUYLKILL RIVER VALLEY  
NATIONAL HERITAGE AREA

### III. SUGGESTED STEPS IN A NATIONAL HERITAGE AREA FEASIBILITY STUDY

The steps described below should be sufficient to undertake a comprehensive NHA feasibility study by NPS personnel. They are also encouraged for use in feasibility studies undertaken by local organizations seeking National Heritage Area designation. The study team should feel free to reorder the steps to best fit the circumstances of the study.

NPS conducted NHA feasibility studies are subject to the compliance requirements of the National Environmental Policy Act (NEPA), Section 106 of the National Historic Preservation Act and Section 7 of the Endangered Species Act. Generally, an Environmental Assessment (EA) is sufficient to meet NEPA compliance. **NHA Feasibility Studies undertaken by local interests, independent of congressional authorization or NPS involvement, normally**



**have not included an EA even if NHA designation will be sought as a result of the study. Because at this stage in the evolution of a heritage area specific programs and projects may not be known, a note should be included in any study that upon designation, NEPA and Section 106 compliance work will be required not only for a heritage area management plan for the region, but also for all future projects requiring federal funding.**

An Environmental Impact Statement (EIS) may be required for an NPS conducted study if significant, quantifiable positive or negative impacts are identified. Required consultation with State Historic Preservation Officers (SHPOs), the US Fish and Wildlife Service and American Indian tribes and tribal organizations must be undertaken.

### **A. Step 1 - Defining the Study Area**



**AUGUSTA CANAL NATIONAL HERITAGE AREA**

The area within which the study is to be undertaken is most often specified by the congressional authorization. In some cases, however, the authorization may refer only to a general region. Studies sponsored by local interests may also require careful thought of a study area.

Where the study area is not specified or apparent at the beginning of the study, a process for determining an appropriate region needs to be developed by the study team. The objective of the process should be to identify natural, cultural and/or political limits that best encompass important resources related to the history of the region and potential themes that may be identified. Public involvement in delineating the study area can be of important assistance and serve to promote future public acceptance and support for potential heritage area boundary alternatives proposed in the study.

### **B. Step 2 - Public Involvement Strategy**

As stated previously, the criteria used for a NHA feasibility study imply significant levels of public engagement. If a local organization has already been formed to promote national heritage area designation and enjoys the support of local governments, business interests, organizations and the general public, the public involvement strategy may be designed to capitalize on its existence and public acceptance. Such organizations can be helpful in identifying contacts, supplying existing data and often, are willing to arrange and sponsor public meetings and workshops during the course of the study.

An effective public involvement strategy is based on the assumption that a successful NHA study can only be achieved with the active participation of affected interests in the region. Indeed, the interim criteria require findings of public support and commitment to heritage area designation. The objectives of a public involvement strategy should normally include:

1. promotion of public understanding of the study and its components;
2. maximization of participation and contributions of interested and affected governments, organizations and individuals in the study process; and



HUDSON RIVER VALLEY NATIONAL HERITAGE AREA

3. assessment of public support for designation, and local capacity and commitments to successfully undertake heritage area resource protection and programming.

Elements of the strategy may include a process for identifying stakeholders, extensive individual and organizational outreach, workshops and meetings, written materials (meeting handouts, brochures, newsletters, and press releases), a web site, and the use of surrogate methods (e.g. asking other organizations, web sites and publications to inform the public of the study, request information on historical research, resources that exist within the study area and potential themes that may be considered, etc.). Workshops and charrettes are particularly useful in permitting the public to assist in the identification of regional resources, potential heritage area themes and in creating their own vision of the region's future. Appendix 2 provides sources of information on public involvement strategies and techniques that can be adapted for NHA study purposes.

Public workshops associated with the conduct of a NHA feasibility study often provide an opportunity for the NPS to facilitate a regional or community vision of a NHA. Visioning workshops are a vehicle to bring interested publics together to discuss and describe desirable futures and the roles that each may play in their achievement. Visioning workshops are useful, too, in promoting an understanding of how resource protection, interpretation and economic development may be compatibly undertaken. The process better permits the public to determine if a NHA designation would be useful in achieving community goals and to understand what actually occurs in a NHA.

### **C. Step 3 - Determination of the Region's Contribution to the National Heritage and Development of Potential Themes**

NHAs, by definition, are places representative of the national experience. They are regions that have contributed in substantial ways to our national heritage. Most often, the authorizing legislation for the study will include findings about



these contributions.



QUINEBAUG & SHETUCKET  
RIVER VALLEY NATIONAL  
HERITAGE CORRIDOR

The study team should assemble historical information about the region and understand the contributions of the study area and its people and events to the national story. These have varied considerably among existing heritage areas. Some represent specific historic events leading to the formation and development of our nation, or early industrial or technological achievements that fashioned today's society. Some are based on specific cultural groups in a given region. Others celebrate important landscapes that were the focus of literature, art and social experimentation. Famous persons are often honored, as well as the contributions of immigrants, early settlers, woman, labor, African Americans, Native Americans and others whose

experiences and contributions are important for understanding the nation's heritage.

By first determining the region's contributions to our national heritage, the study team may better focus its work on identifying the natural and cultural resources associated with those contributions and the themes that may best enable the public to understand, appreciate and celebrate their importance. One potential element in determining if a region contributes to the national heritage is the presence of a related National Park System unit (National Park, National Trail or Wild and Scenic River), and National Historic Landmarks and National Natural Landmarks within the study area.

Most often, knowledgeable experts and the public are able to contribute significant information to the study team about source materials and persons familiar with the history of the region, events of importance, historical figures and the contributions of various communities. Tapping into and synthesizing this knowledge is a key to capturing the true picture of the region's contributions and the community's view of its shared heritage. A round table of experts can assist the study team in evaluating the role and importance of the region as it relates to comparable landscapes in other parts of the country and potential stories that may constitute viable themes. The team may also wish to consult the 8 themes contained in the 1996 [NPS Thematic Framework](#) as a starting point in theme development.

The study team should also ascertain information about traditions, customs, beliefs, and folk life that characterize the region (criterion 6). The traditions, customs and beliefs may or may not exist in today's society. Many that don't are celebrated by local festivals, exhibits and through other commemorative events. Identifying the ways in which these important aspects of heritage are still evident, shared, or celebrated through commemoration are



RIVERS OF STEEL NATIONAL HERITAGE AREA

necessary elements in understanding the region's history and contributions. The analysis should assist the team in discovering whom in the community shares a common culture that is important to the region's story and if it continues to the present day.

Themes are the organizing framework within which interpretation of related natural and cultural resources is conducted. They are the bridges to increased public understanding of the importance of the region and its theme-related resources. NHA themes are derived from analyses of the region's contributions to our national heritage. They represent the broad stories that integrate the collection of individual resources so that they may be viewed within the context of the whole.



**SOUTH CAROLINA  
NATIONAL HERITAGE  
AREA**

A good NHA theme structure enables residents and visitors to understand the region's overall contributions to our national heritage and the elements that enabled them to occur. The elements may include, among many other factors, natural and cultural resources, important events or decisions and the roles of specific places, people, social movements, beliefs, folkways and traditions.

The study team should understand that themes developed during the NHA feasibility study may not be fully carried into a future heritage area management plan completed by a local management entity. The purpose of theme development for the study is to determine that a viable theme structure exists in the study area. Careful consideration of themes and a public process for developing them during the study will assist local interests in later theme related planning if NHA designation results. Researching the broad array of stories and resources connected with them is also critical to the later development of potential NHA boundaries.

#### **D. Step 4 - Natural and Cultural Resources Inventories, Integrity Determinations, and Affected Environment Data**



**TENNESSEE CIVIL WAR NATIONAL HERITAGE AREA**

The determination of a nationally distinctive landscape is partially dependent on the evaluation of resources existing within the study area. Conducting a carefully planned natural and cultural resources inventory not only provides a basis for measurement, it leads to a better understanding of how NHA designation may contribute to additional public education and protection of a region's resource base. The key is to focus the inventory process on producing the results necessary for the study's purposes. There are generally five purposes for the inventory:



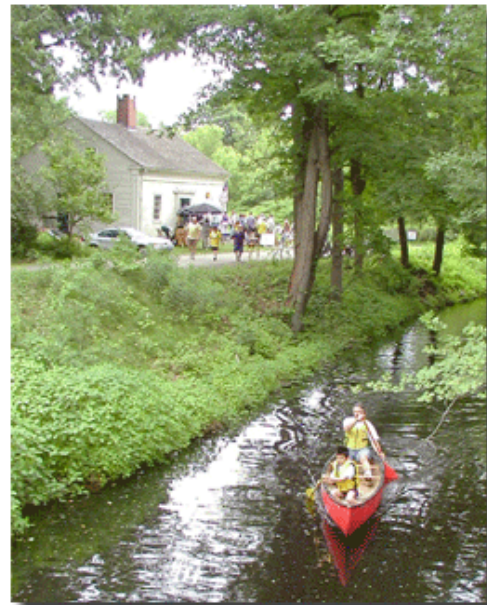
1. to assist in assessing whether the region is a nationally distinctive landscape;
2. to assess whether there are resources important to the identified themes and if they retain integrity for interpretive purposes (criterion 5);
3. to determine if there are outstanding opportunities for conservation, recreation and education (criteria 3&4)
4. to ensure there is sufficient information about natural and cultural resources to describe the "Affected Environment" for the purposes of the Environmental Assessment.

Since the study being conducted is one investigating the feasibility of NHA designation, an exhaustive resource inventory may not be necessary for the second objective. Criterion 5 calls for the determination that *resources important to the identified theme or themes of the area retain a degree of integrity capable of supporting interpretation*. The study team should focus on identifying a strategic assemblage of natural and cultural resources that relates to the identified themes. It is these resources for which integrity assessments should be made. While many additional theme-related resources may be identified, the feasibility study needs to find only that there is a sufficient assemblage with integrity to provide a viable interpretive experience. The NPS and State Historic Preservation Offices, as well as state and local agencies and organizations, have inventories of cultural and natural resources that may assist greatly in the investigation.

In addition to natural and cultural resources, information necessary to assess *outstanding opportunities for conservation, recreation and education* (criteria 3&4) should include an analysis of existing public and publicly accessible private open space, recreation and heritage education resources, and whether there are potential opportunities to increase the level and quality of such resources through heritage area designation.

Additional information will need to be collected by the study team to enable the completion of an "Affected Environment" section for the Environmental Assessment. The study team should consult Director's Order 12 for guidance on undertaking the assessment. These should include at minimum, additional information on:

1. population and socio-economic conditions;
2. land use and transportation;
3. tourism, business and industry; and
4. air and water quality.



**BLACKSTONE RIVER VALLEY  
NATIONAL HERITAGE CORRIDOR**

The affected environment section will also contain the necessary information enabling a determination that heritage area designation will be *consistent with continued economic activity* (criterion 8).

### **E. Step 5 - Management Alternatives And Preliminary Assessment of Impacts**

Within a SRS, NHA designation may be a management alternative to the designation of a unit of the National Park System and be evaluated for its feasibility using these guidelines. If the study is authorized by Congress as a NHA feasibility study, or is undertaken by a local sponsor without congressional authorization, this step should include management alternatives to NHA designation.

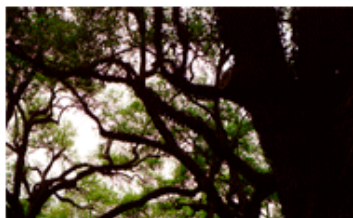
At least two management alternatives should be analyzed. The first is the “no action/use of existing authorities alternative.” This alternative must be examined to meet NEPA requirements and assumes that there will not be any additional federal action in the study area other than through the use of existing authorities such as RTCA, L&WCF, NHL assistance, and other existing programs or services. It is the continuation of the status quo with references to any known changes that may occur including any state or local initiatives that may affect the region. A preliminary analysis of the positive and negative impacts of this alternative should be included in the impact section of the EA.

The second management alternative is NHA designation. The preliminary analysis of this alternative should include a description of the likely increases in funding and potentials for resource protection, interpretive programming and other positive or negative results of designation. The experiences of other NHAs may be used to comparatively illustrate potential results and impacts.

Depending on its feasibility, a third management alternative might describe the potential for local or state operation of a heritage area, independent of a federal NHA designation. In this alternative, there should be a description of likely funding sources and potential for resource protection, interpretive programming and other potential outcomes under state or local administration. An analysis of impacts should be included.

Additional alternatives may be explored as relevant to the study and region. These could include other types of heritage partnerships, trails, or other NPS assisted or unassisted endeavors. All management alternatives presented, of course, must be feasible to implement and their impacts described.

### **F. Step 6 - Boundary Delineations**



Prospective heritage area boundaries should include resources with integrity (determined in Component 4) that have important relationships to the potential themes developed in Component 3. All resources related to the themes in the study area need not be included within a proposed boundary. A strategic or representative assemblage





CANE RIVER NATIONAL  
HERITAGE AREA

that enables residents and visitors to fully understand how the region has contributed to the national story and that offers opportunities for additional resource protection is a desirable result. Boundary alternatives may be developed that provide (1) the core resources necessary for a successful heritage area or (2) the core plus additional resources that may significantly add to public understanding and foster additional

opportunities for resource protection. Criterion 9 provides that *a conceptual boundary is supported by the public*. As with other aspects of the study, public involvement in the delineation and evaluation of alternative boundaries can be an important element in this determination.

It is important that the study team views the process of delineating boundary alternatives as being responsive to the research undertaken to develop potential themes in Step 3 and the resource based inquiry undertaken in Step 4. Boundary alternatives should be justified on the quantity and quality of resources that are integral to the interpretation of themes, community vision of the region's desired future, and opportunities for increased resource protection.

### **G. Step 7 - Heritage Area Administration and Financial Feasibility**

Criterion 10 provides that the *management entity* for the potential NHA be described. Management entities for NHAs have included nonprofit organizations, federal commissions and state agencies or public corporations. In any structure analyzed, the study team should ensure that the entity is representative of the varied interests in the potential heritage area including natural and cultural resources organizations, governments, businesses and industries, recreational organizations and others that may be affected by heritage area plans and programs. Where a local heritage area organization has not been previously formed, the study team will need to include a strategy to ascertain whether any existing organizations are interested in becoming the local management entity and the level of public support they may receive. The study team may need to facilitate discussions to ascertain the feasibility of the creation of a new organization for this purpose if a ready candidate is not in place.

A *conceptual financial plan* outlining the roles for all participants (criterion 6) should also be devised. The financial plan should demonstrate, at a minimum, the ability of the management entity to meet federal matching requirements that may become available upon NHA designation. The team should also assess capabilities of the management entity to leverage federal funding with other potential financial resources. It is recognized that the latter resources may not be able to be specifically identified during the study. What may be gauged is the past or potential capacity and creativity of the management entity to attract additional financial support. A five-year conceptual financial plan is suggested. The plan should, if possible, include estimates of funds to be made available by the management entity, state or local contributions, and potential funding by private interests (foundations, corporations and other organizations). The study team should be cognizant of any state sponsored assistance programs for heritage areas, regional projects and/or heritage tourism grants that may be

investigated as potential funding sources.

NHA management entities often use a portion of their federal funding to make matching grants to local organizations. The portion of federal funds anticipated to be used for grants should be estimated, as well as any corresponding matching funds to be provided by grantees. A sample of a conceptual financial plan revenue chart is presented in Appendix 3.

Estimating expenditures for a potential NHA is not a necessary inclusion in a feasibility study. At this stage in the evolution of a heritage area, how funds will be specifically expended may not be known. Such figures are more appropriately contained in a heritage area management plan. If the potential management entity has developed preliminary expense projections they should, of course, be portrayed in the study.

### **H. Step 8 - Evaluation of Public Support and Commitments**

Since NHAs are locally controlled, planned, and implemented, the study team's evaluation of public support for designation (criterion 6) and commitments to partnerships within the study area (criterion 7) are critical to the feasibility analysis. Findings of public support or opposition can be derived from comments at public meetings, letters from individuals and organizations, resolutions from governing bodies, and actual evidence of formal commitments by local governments and others to participate in heritage area planning and programming.

Partnership commitments demonstrate, in large part, the capacity of the local participants to undertake and implement a future NHA. They may be agreements for working relationships, financial contributions, or pledges of other types of assistance. As in the case of the conceptual financial plan, specific commitments may be difficult to ascertain during the study. Indications of commitments to assist and work in partnership with the management entity by state and local governments and other organizations may be substituted for actual dollar or other specific contributions. The study team should, however, attempt to ascertain tangible commitments that partners are willing to contribute to the successful implementation of the heritage area. A sample way to portray commitments to the partnership is presented in Appendix 4.



LACKAWANNA HERITAGE VALLEY

## **IV. SAMPLE REPORT OUTLINE**



The following outline is intended as an example to demonstrate how the various study steps may be integrated into a NHA feasibility study report and to analyze if a heritage area vision, mission and goals are attainable. Study teams will need to design their own report formats based on the level of information available and the manner which best portrays the viability of a potential NHA.

- A. **Executive Summary** - The summary should include a concise description of the study, including a discussion on why the area has been judged to be nationally distinctive, and a conclusion as to whether the interim criteria for NHA designation have or have not been met. It should specify any supplemental steps to be taken that will permit any criterion to be met.



HUDSON RIVER VALLEY NATIONAL HERITAGE AREA

- B. **Chapter 1: Introduction** - The introduction should include the following:
- **Purpose of the Study** including reference to the authorizing legislation;
  - **The Study Process** including the methodologies used to develop the study scope;
  - **Description of the Study Area;**
  - **Public Involvement Strategies;**
  - **Coordination With Concurrent Studies and Efforts** including other NPS and state or local initiatives within the study area; and
  - **Steps to Be Undertaken at the Conclusion of the Study** including public review requirements, transmittal of the study to Congress by the Secretary of the Interior and the need for designating legislation.
- C. **Chapter 2: Study Area History and Contributions** - The chapter should describe the events, people, places or other factors (including the results of any expert round table discussions) that result in the conclusion that the region is a nationally distinctive landscape that contributes substantially to our national heritage. The chapter utilizes information developed in Step 3.
- D. **Chapter 3: Themes** - The chapter should describe the process for developing potential themes and discuss the selected themes and any associated sub-themes. The chapter utilizes information developed in Step 3.

- E. **Chapter 4: Affected Environment** - The chapter should include information from the natural and cultural resources inventories and other data included in Step 4.
- F. **Chapter 5: Management Alternatives** - This chapter sets forth NHA designation and other potential management alternatives including alternative boundary delineations. The chapter utilizes information developed in Steps 5 and 6.
- G. **Chapter 6: Application of Interim National Heritage Area Criteria** - This chapter discusses each criterion and evaluates the potential for heritage area designation. The chapter draws upon the information set forth in previous chapters, particularly chapters 2, 3 and 4 with additional information developed in Study Steps 7 and 8 regarding the proposed management entity and evidence of public support and local commitments.
- H. **Chapter 7: Vision Statement** - If a visioning process has been included in the study as a vehicle for public engagement, a suggested heritage area vision should be presented.
- I. **Chapter 8: Impact Assessment** - This chapter describes the anticipated impacts related to the various management alternatives and any boundary alternatives that may be contained in the study. It should address potential impacts of identified alternatives, including "no action" on the elements described in Chapter 4 - Affected Environment.
- J. **Appendices** - Appendices should include necessary consultation documents, and sources of positive and negative public comments. It may also include charts representing data gathered during the study, e.g., a matrix of NHL and National Register Sites with integrity ratings, lists of municipalities represented in boundary alternatives, literature or other references consulted, and other useful information to further inform the public.

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# National Heritage Areas

National Park Service  
U.S. Department of Interior



## Appendix 2

### NATIONAL HERITAGE AREAS FACT SHEET

#### What is a National Heritage Area?

A region that has been recognized by Congress for its unique qualities and resources, where a combination of natural, cultural, historic and recreational resources have shaped a nationally distinctive landscape.

NHAs are partnerships that involve planning around a theme, industry, and/or geographical feature that influenced the area's culture and history. This planning strategy encourages residents, government agencies, non-profit groups and private partners to agree on and prioritize programs and projects that recognize, preserve, and celebrate America's defining landscapes.

#### What does National Heritage Area designation mean?

It is recognition by Congress and the National Park Service that a region is an outstanding part of the national story and meets the following criteria:

1. An area has an assemblage of natural, historic, or cultural resources that together represent distinctive aspects of American heritage worthy of recognition, conservation, interpretation, and continuing use, and are best managed as such an assemblage through partnerships among public and private entities, and by combining diverse and sometimes noncontiguous resources and active communities;
2. Reflects traditions, customs, beliefs, and folklore that are a valuable part of the national story;
3. Provides outstanding opportunities to conserve natural, cultural, historic, and /or scenic features;
4. Provides outstanding recreational and educational opportunities;
5. The resources important to the identified theme or themes of the area retain a degree of integrity capable of supporting interpretation;
6. Residents, business interests, non-profit organizations, and governments within the proposed area are involved in the planning, have developed a conceptual financial plan that outlines the roles for all participants including the federal government, and have demonstrated support for designation of the area;
7. The proposed management entity and units of

government supporting the designation are willing to commit to working in partnership to develop the heritage area;

8. The proposal is consistent with continued economic activity in the area;
9. A conceptual boundary map is supported by the public; and
10. The management entity proposed to plan and implement the project is described.

#### What are the benefits of NHA designation?


- Financial and technical assistance from the National Park Service, including connection to other federal agencies, and "seed" money that covers basic expenses and leverages other money from state, local and private sources. In general, NHAs are eligible for up to \$10 million in NPS funding over 10-15 years. The funding must be applied for on a project by project basis, and must be matched at the local level with dollars or in-kind support.
- National recognition as part of the National Park Service marketing network and branding strategy.

#### Does NHA designation impose any new regulations or restrictions?

- No, NHAs do not impose any new local land use, zoning, land acquisition, building code, or similar federal regulations. Designation legislation does not provide the management entity or any federal agency with the authority to regulate land.
- The management plan is developed locally, and authority to implement the plan is local. Planning must be done collaboratively on the basis of mutual interests and shared goals.

#### Is NHA designation compatible with new development and economic growth?

- One of the ten criteria for NHA designation is that the proposal for NHA status must be "consistent with continued economic activity in the area."
- In addition, the development of a long-term management plan for area is required. This



management plan must demonstrate a commitment to working in partnership to develop the area by relevant units of government, the community and other partners and describes the ways the partners will work together toward the fulfillment of a common vision.

■ In many places, NHAs have been a vehicle for economic development.

### **What is the role of the National Park Service in NHAs?**

The National Park Service assists local partnerships, primarily through financial and technical assistance. Responsibility lies with the people living within a heritage area for planning a carrying out strategies and specific tasks. NPS involvement is always advisory in nature; it neither makes nor carries out management decisions.

### **For more information see the following websites:**

National Park Service: [www.cr.nps.gov/heritageareas](http://www.cr.nps.gov/heritageareas)

Alliance of National Heritage Areas: [www.nationalheritageareas.com](http://www.nationalheritageareas.com)



## Appendix 3

### STUDY TEAM MEMBERS

**Mona Abadir** is Board President for the Hawai'i Capital Cultural Coalition. For six years she served as commissioner and chairperson of Hawai'i State Foundation on Culture and the Arts. HSFCA opened the Hawai'i State Art Museum, initiated the Hawai'i Capital Cultural District, held the second arts & culture Governor's Conference, created *Celebrate the Arts* with National Endowment for the Arts' chairman Dana Gioia, established the *International Cultural Summit*, acquired a seat for HSFCA on the Hawai'i Tourism Authority board, and increased grant giving, access to programs, and arts education through the 2002-2006 strategic plan. In 2006 Mona became Board President of the newly formed non-profit Hawai'i Capital Cultural District. Now named Hawai'i Capital Cultural Coalition, their mission is to designate the Hawai'i Capital National Heritage Area. Mona's public service has included board memberships for National Assembly of State Art Agencies, The Contemporary Museum, Hawai'i State Art Museum, Hawai'i Theatre Center, Hawai'i Public Television, and the Waikiki Improvement Association. Mona is one of the founders/principals of Honu Group Inc., a Hawai'i based real estate company and CEO of Honu Group Communications LLC. In her early career, Mona was part of the management teams responsible for helping globally recognized companies build value and keep their competitive edge. Mona holds a B.A. from University of California at Berkeley and is graduate student at the University of Hawai'i.

**Peter Apo** is a director of the Native Hawaiian Hospitality Association, a private nonprofit organization advocating for Hawaiian values-based management of Hawai'i based organizations. His professional career includes 27 years of public service beginning in 1975 as the first chair of the Waianae Neighborhood Board. He then served as an Office of Hawaiian Affairs trustee, a legislator of 12 years in the State House of Representatives, Director of Culture and the Arts under Mayor Jeremy Harris, Special Assistant on Hawaiian Affairs for Governor Ben Cayetano, and Director of Waikiki Development for Oah'u County. He continues his commitment to community service by serving on numerous boards and commissions that include Friends of 'Iolani Palace, Historic Hawai'i Foundation, Hawai'i Alliance for Arts Education, Pacific Islanders In Communications, and the Native Hawaiian Hospitality Association.

**T. Lulani Arquette** is the Executive Director of the Native Hawaiian Hospitality Association (NaHHA). She has more than 20 years of leadership experience in the private and public sectors and is the founder of the Hawai'i Leadership Center. She sees the work of NaHHA as an opportunity to ensure Hawai'i retains its "sense of place" and unique indigenous cultural identity. In addition, NaHHA encourages and supports greater Native Hawaiian participation in the tourism industry. She is a strong proponent of culture, literature and arts and has worked on various film and personal writing projects. Most recently she was President/CEO of ALU LIKE, Inc. the state's largest private, nonprofit multi-service organization committed to improving the lives of Native Hawaiians through education, social and economic development initiatives. She sits on numerous boards and councils and is the current chair of the National Economic Development and Law Center.

**William R. Chapman, D. Phil.** is the Director of the Graduate Program in Historic Preservation and Professor in the Department of American Studies at the University of Hawai'i at Mānoa. Dr. Chapman is widely recognized as a leading authority in recording historic architecture and in policies and procedures for historic preservation at both the local and national levels. Urban planning and conservation are among his specializations. He was previously with School of Environmental Design and the University of Georgia. Educated at Columbia (M.S. in Historic Preservation, 1978) and at Oxford University in England (D. Phil. in Anthropology, 1982), he specializes in architectural recording, the development of historic districts, and materials conservation. A former Fulbright scholar and American Candidate at the International Center for Conservation in Rome and most recently Fulbright Senior Specialist in Cambodia, he has a special interest in international preservation, particularly in the Pacific and Asia.

**Karl Kim, Ph.D.** is Professor of Urban and Regional Planning at the University of Hawai'i at Mānoa. He received his undergraduate education at Brown University and a doctorate in Urban Studies and Planning from the Massachusetts Institute of Technology. In addition to holding appointments in the School of Architecture and in the Center for Korea Studies, he has also served as Vice Chancellor for Academic Affairs at the University of Hawai'i. Mr. Kim has published more than 50 articles and papers in journals such as *Accident Analysis and Prevention*, *Transportation Research Record*, *Computers*,

Environment, and Urban System, Journal of Safety Research, Royal Journal of Statistics, World Economy, Environmental Impact Assessment Review, and others. Currently he serves as Editor for two journals - Korean Studies and Accident Analysis and Prevention. He has been a Fulbright Scholar to Korea and has served as the Scholar-in-residence for the Western Governors Association. His current research interests include transportation and sustainable development.

**Lorraine Lunow-Luke**, Coordinator of the Hawai'i Capital Cultural Coalition, is an experienced nonprofit manager, community organizer, and planning facilitator. Ms. Lunow-Luke's responsibilities for the HCCC include coordinating the activities of the coalition; building partnerships and maintaining relationships with businesses, government agencies and coalition members; establishing the volunteer working committees and coordinating their efforts; overseeing the HCCC strategic planning process; and coordinating the organization. As a consultant in nonprofit management, Ms. Lunow-Luke has worked with numerous nonprofits to design outcomes management, conduct strategic planning workshops, and train staff. She is a professional facilitator and has designed and conducted many community decision-making workshops. Before launching her consulting practice, Ms. Lunow-Luke was Acting Director of the Office of International Affairs at the University of Hawai'i where she provided strategic direction and support to the university's international programs and relationships across the seven-campus system. Prior to that, she was a manager for a variety of nonprofit social service and community development programs. She holds both a Master of Business Administration and a Master of Public Policy from the University of Chicago.

**Karen Masaki**, brings in-depth knowledge of the Hawai'i culture and arts community and the arts funding world to her role as consultant with The Cultural+Planning Group. Karen was Program Officer for Culture and Arts at the Hawai'i Community Foundation for 11 years. Karen holds a Master of Fine Arts degree in dance from the University of Hawai'i and an undergraduate degree from Oberlin College. From 2000 to 2003, she was a member of the Board of Directors of Grantmakers in the Arts, a national affiliate organization of the Council on Foundations. She has served on two grants panels for the National Endowment for the Arts.

**Geoffrey Mowrer** is currently the Collections Manager for the Bond Estate Historic District in Kapa'au, Hawai'i. His passion for historic American houses and restoring antique furniture and picture frames led him to complete both a Master's Degree in American Studies and a Master's Certificate in Historic Preservation at the University of Hawai'i at Manoa. His dream is to someday restore a historic Plantation-style house.

**David Plettner** brings broad and practical experience as an arts manager, an artist, and a lawyer to his consulting practice. A consultant for the past 20 years, he has focused on community cultural planning, cultural facilities planning, services to grantmakers, and organizational capacity building. His practice has encompassed consultancies in capacity building with arts organizations of nearly all disciplines, sizes and cultural contexts. David was a Senior Management Consultant at ARTS Inc. in Los Angeles, with Mark Anderson, for six years. He is the Chair of Americans for the Arts' Cultural Planning Interest Area and the past Co-Chair of the Dance Resource Center of Greater Los Angeles. As a performing artist, David was a dancer in the Bella Lewitzky Dance Company and Loretta Livingston & Dancers, touring throughout the United States, Europe and Asia. He holds a J.D. from the University of North Carolina School of Law and a B.A. in Music from Wesleyan University, and he was a Special Student in Dance at the North Carolina School of the Arts.



## Appendix 4

### OUTLINE OF POTENTIAL ORGANIZATIONAL CATEGORIES FOR PROPOSED CULTURAL RESOURCE INVENTORY

#### Theme 1 — Native Hawaiians' struggle for cultural preservation and self-determination.

##### Archaeological Resources

- Known visible sites/monumental sites (including heiau)
- Recorded archaeological sites based on excavations
- Unidentified sites in the urban and surrounding area
- Underwater sites in and near the harbor
- Petroglyphs (Nuʻuanu Valley)
- Sites associated with events in early Hawaiian history
  - Nuʻuanu battlefield site
  - Later political events
- Evidence of Native Hawaiian agricultural practice
  - Field systems
  - Irrigation systems
  - Natural and altered waterways
  - Habitation sites
- Burial sites, known and unknown/historic and Pre-contact
- Historic archaeological sites associated with the Native Hawaiian experience
  - Urban house sites
  - Sites of known economic or ritual uses
  - Palaces and elite residences

##### Traditional Cultural Resources

- Place-names
- Sites associated with Native Hawaiian economic activities (e.g. *lei* sales)
- Sites important in myths, chants or songs (*mele*)
- Environmental conditions and micro-climates
- Sites traditionally associated with spiritual qualities (ghosts/spirits, etc.)
- Vegetation and open areas associated with traditional practices
  - Medicinal plants
  - Flowers
  - Other plants
- Maritime-related sites (Polynesian Voyaging Society)
- Markets
- Fishing and gathering
- Foods and food preparation
- Language use (Hawaiian language)

##### Historic Resources

- Sites associated with the Kingdom of Hawaiʻi
  - ʻIolani Palace and associated buildings
  - Administrative buildings
    - Aliʻiolani Hale
    - Kamehameha V Post Office
- Sites of significant political events
  - Bayonet Constitution
  - Queen Liliʻuokalani's overthrow
- Houses and businesses of Hawaiian noted historic figures
- Churches
- Cemeteries
- Places of business
- Parks and open spaces
  - Thomas Square, site of the recognition of Hawaiian sovereignty
- Neighborhoods with historically high concentrations Native Hawaiians
- Sites associated with the Native Hawaiian sovereignty movement

#### Theme 2 — Hawaiʻi's exceptional experience in multiculturalism.

##### Archaeological Resources

- Recorded archaeological sites based on excavations
- Unidentified sites in the urban area
- Sites associated with early immigration
- More recent archaeological sites
- Historic immigrant residential and commercial districts
  - Chinatown (listed and regulated)
  - Kalihi (not surveyed)
  - Palama (not surveyed)
  - Liliha (not surveyed)
  - Kapālama (not surveyed)
  - Kakaʻako (not surveyed)

##### Architecture

- Commercial
  - Places of employment
  - Shops
- Religious
  - Churches, temples, other places of worship
  - Cemeteries (design and structures)
- Residential
  - Plantation-type houses
  - In town clustered housing ("camps")
  - Individual houses
  - Tenements
  - Walk-up apartments
- Institutional

- Immigration Station
- Palama Settlement House
- Civic/membership organizations
  - Chinese societies
  - Civic clubs
  - Other associations
- Educational
  - Public schools
  - Administrative buildings
  - Language schools
- Entertainment
  - Theaters/movie houses
  - Fields/parks/stadiums
  - Restaurants/bars
  - Dancehalls/brothels
  - Gambling parlors
- Transportation-related buildings
  - Train station
  - Utility buildings
- Industrial
  - Places of work

#### Sites of significant events

- Labor rallies and strikes
  - A'ala Park
- Sites of political gatherings

#### Traditional Cultural Resources

- Place-names
- Public ceremonies and celebrations
  - Bon Festival
  - Lion dance, etc.
- Foods and food preparation
- Language use (traditional languages)

### Theme 3 — Honolulu as the link between the United States, Asia, and the Pacific.

#### Archaeological Resources

- Recorded archaeological sites based on excavations
- Unidentified sites in the urban area
  - Elite residences (e.g. the Marin site)
  - Early businesses
- Underwater sites in and near the harbor
  - Sites associated with early contact
  - More recent archaeological sites

#### Historic residential and commercial districts

- Merchant Street District

#### Historic governmental districts

- Hawai'i Capitol Historic District
- Present Capitol/Civic Center

#### Architecture

- Governmental/institutional
  - Administrative buildings
  - Post offices
  - Legislative buildings
  - Fire stations
  - Immigration station
- Commercial
  - Early commercial buildings
  - Late 19<sup>th</sup>-century commercial buildings
  - 20<sup>th</sup>-century commercial buildings
    - Office buildings/high-rises
    - Shops/department stores
- Religious
  - Churches, other places of worship
  - Cemeteries (design and structures)
  - Mission station
- Houses/residences
  - Early western-style residences
  - 20<sup>th</sup>-century houses
    - Apartment blocks
- Civic/membership organizations
  - Masonic/other temples
  - Clubs
- Educational
  - Schools
    - Administrative buildings
- Archives and museums
- Entertainment
  - Theaters
  - Movie houses
  - Restaurants/bars
- Transportation-related buildings
  - Train station
  - Utility buildings
- Industrial

#### Transportation-related resources

- Evidence of trolley system
- Remains of rail network
- Roads/streets/highways

#### Maritime-related resources

- Harbor edge
- Buildings (e.g. Aloha Tower)
- Ships (*Falls of Clyde*)
- Docks, wharfs
- Warehouses



**Engineering-related resources**

- Lighting
- Sewage system
- Power stations
- Pumping stations

**Entertainment-related resources**

- Theaters
- Movie houses and earlier sites
- Restaurants/bars/dance halls
- Red light districts

**Sites associated with military and naval presence**

- Former installations/forts
- Residences (e.g. WMCA)

**Landscapes**

- Designed landscapes
- Parks and streetscapes

**Traditional Cultural Practices**

- Maritime trades
- Foods and food preparation



## THE NU‘UANU VALLEY FOUNDING STORIES

According to Hawaiian stories and legends, the area of Honolulu, especially the highlands of Nu‘uanu, is rich in associations and meaning. These associations suggest that the area was an important one in Hawaiian history and protocol.

Nu‘uanu, with which Honolulu is linked, means “cool retreat.” It was characterized by high winds coming over the *pali* and was associated as a source of water and therefore “life” to native peoples. Nu‘uanu was a home of both Kāne and Kanaloa, two of the four principal gods of Hawaiian people. These gods held sway over fresh water, agriculture and land.

Kū, the god of war, also occurs in stories of the valley, suggesting to some cultural experts that the area was long settled (Bartels 2003). (Kū went by many appellations and forms, depending on context; these variations on the important god are too complex to go into detail here). The notion of the long-time settlement of the area around Honolulu is reinforced by the association of Nu‘uanu with *menehune* and *‘ēpa*, both linked with early creation stories. Described as short and grotesque, *menehune* and *‘ēpa* can be translated as “imps,” other times as “gnomes.”

Hawaiian story-teller Moses Manu provided a lengthy account of the legendary figure Keamelemele, connected to Nu‘uanu, printed in 1884 in the Hawaiian language newspaper *Ka Nupepa Kuokoa*. The story describes the origins of Nu‘uanu and also of a special class of *mo‘o*, or lizard gods, who came to represent the valley (Pukui Bishop Museum 2003).

Keamelemele is the heroine of the story, which tells of five children of the gods, all born in Kuahelani, a mythical island or islands far from Hawai‘i. Kahanaiakeakua is the child of Hinawelalani and the war god Kū. The two gods Kāne and Kanaloa discover Kahanaiakeakua and have their sister Keanuenue take the child to be raised at Waolani, a sacred site high in the mountains. Waolani predates the legendary origin of Nu‘uanu and is connected directly to the Kooloa mountain range, and the area known as Konahuanui.

Kāne and Kanaloa do not want Kahanaiakeakua influenced by others and arrange for the child to be raised by *po‘ē pupuka*, the “ugly ones,” also known as



*‘ēpa*. Waolani *heiau* is restored and refurbished by the *‘ēpa*, and Keanuenue raises the child there. When coming of age, Kahanaiakeakua is married to Paliuli. But he is not faithful, and Paliuli runs off to Kaua‘i. Keamelemele is then brought to Waolani, where she learns to dance the *hula*. Paliuli returns to Waolani and is taught the *hula* by Keamelemele, making Keamelemele the *kumu*, or teacher.

The *hula* that results lasts for seven days, and the landscape was transformed dramatically during the performance. The side of Konahuanui crashes open and a cliff is created. Waolani is separated from the mountain and the Nu‘uanu Valley is formed. Other gods arrive, and the figure Mooinanea comes to O‘ahu from the land of the clouds. With her follows a procession of *mo‘o*, or lizard-like creatures, so long that it extends from Nu‘uanu to Waialua to the northwest. The *mo‘o* take up residence in the valley and come to be associated with watery and secret places. Hawaiians also equate the *mo‘o* with common lizard, although it is not clear that this was their original form. *Mo‘o* are also simply slithery imperceptible creatures that may be encountered in dark and green places.



In the Hawaiian origin story Kahanaiakeakua later serves as a priest at Kaheiki, another important *heiau* in the Nu‘uanu Valley dedicated to reading heavenly signs and healing arts. Paliuli remarries and moves to Hailawa. Keaomelemele bestows her powers on one of the other young children and returns to Kuaihelani to live.

This story explains the origins of Nu‘uanu and the plain below. It also gives each section a personality and particularity. The pond near Waolani was made *kapu* (taboo) in the story; it is said to still be avoided by ducks. The story explains the division of the valley and the sites of waterfalls. There are direct references to healing and helpful plants, one used to help Keanueue, a sister who raises Kahanaiakeaku, to produce milk, referencing a plant used by Hawaiian to help young mothers when first breastfeeding their newborns (“The Ancients,” [www.pacificworlds.com/nuunau/stories/story1.cfm](http://www.pacificworlds.com/nuunau/stories/story1.cfm), 3/8/2006.).

Kaheiki *heiau* appears as well in stories of the legendary dog figure Kaupe. Characterized as a man-eating demigod, or *kupua*, Kaupe once stole a chief’s son from Hawai‘i to bring him to Kaheiki in O‘ahu for sacrifice. The head priest at the time was Kahilona. He taught the chief a ritual chant, putting the dog to sleep; and he and his son managed to elude Kaupe. The dog awoke and followed the trail to the coast, then to Hawai‘i. In the meantime, Kahilona hid the chief and the boy at the Kaheiki *heiau*. The chief and his son then returned to Hawai‘i, killing Kaupe in battle.

Unfortunately the ghost of Kaupe returned to Nu‘uanu, where his shadow can sometimes be seen (Westervelt 1991:205-08). Nu‘uanu continues to be associated with dogs, and there are numerous stories of dogs both in ancient times and in recent times connected with the valley. Dogs also feature prominently in petroglyphs in the area, including the best known site near Kapena Falls (“The Ancients,” [www.pacificworlds.com/nuunau/stories/story1.cfm](http://www.pacificworlds.com/nuunau/stories/story1.cfm), 3/8/2006.).

Most of the Honolulu area’s place names, as with those of Nu‘uanu, reflected popular stories and myths. The reef entrance to the southeast, east of Sand Island, was called Māmala. She was a legendary war-like chiefess, also a *kupua*, who could appear as either a beautiful woman or as a *mo‘o* (lizard). She took the shark-man Ouha as a lover but then fell in love with Honoka‘upu, known for his expertise at surfing off the coast. Ouha tried to kill Honoka‘upu but was driven off and refused afterwards to take a human form again. He remained at sea and became the shark god living along the reefs from *ke kai o Māmala*, the Sea of Māmala off the harbor entrance (Cartwright 1938a:18).



## GLOSSARY OF HAWAIIAN WORDS

(Kepo‘omaikalani Park)

**Ahupua‘a** (*Ab-who-poo-ab-ab*)

Land division usually extending from the uplands to the sea.

**Ali‘i** (*Ab-lee-ee*)

Chief, chiefess, officer, ruler, monarch, king, queen.

**Ali‘i Kāne** (*Ab-lee-ee Kah-neh*)

Male chief, King.

**Aloha** (*Ab-low-ha*)

Love, affection, compassion, greeting, salutation, hello, goodbye.

**‘Ewa** (*Eh-vah*)

Place name of west of Honolulu leeward area.

**Hale** (*Ha-lay*)

House, building, institution, lodge.

**Haole** (*Ha-ob-lay*)

White person, American, Englishman, Caucasian.

**Kahakai** (*Kah-ha-kah-e*)

Beach, seashore, seaside.

**Kalo** (*Kah-low*)

Taro.

**Kānaka Maoli** (*Kah-nah-kah Mah-ob-lee*)

Full-blooded Hawaiian person.

**Kapu** (*Kah-poo-h*)

Taboo, prohibition, sacredness, forbidden.

**Lei** (*Lay-e*)

Garland of flowers.

**Loi/Lo‘i** (*Low-ee*)

Irrigated terrace for taro or rice.

**Ma kai/Makai** (*Mah-kah-e*)

Seaward, ocean.

**Ma uka/Mauka** (*Mah-ooh-kah*)

Inland, mountain.

**Menehune** (*Meh-neh-who-neh*)

Legendary race of small people who worked at night, building fish ponds, roads, temples.

**Mō‘i** (*Moh-ee*)

King, sovereign, monarch, majesty, ruler.

**Mo‘o** (*Moh-ob*)

Lizard, reptile of any kind, dragon, serpent, water spirit.

**Moku aina/Moku ‘āina** (*Moh-kooh Ab-ee-nah*)

State, as of the United States, district, island.

**Ohana/‘Ohana** (*Oh-ha-nah*)

Family, relative, related, kin group.

**Pali** (*Pah-lee*)

Cliff, steep hill.

(Reference: Pukui, Mary Kawena and Samuel H. Elbert, *Hawaiian Dictionary*, 1986.)





## Appendix 7

### HAWAI'I CAPITAL CULTURAL DISTRICT MEETING PARTICIPANTS 2003 TO 2007

Participants in HCCC meetings since inception and their affiliation at time of attendance.

Mona Abadir, Honu Group Inc., Honu Group Communications LLC

Teresa Abenoja, Honu Group Inc.

Henry Akina, Hawai'i Opera Theatre

Charlie Aldinger, Bishop Museum

Muriel Anderson, Hawai'i Tourism Authority

Peter Apo, Peter Apo Company

Lulani Arquette, Native Hawaiian Hospitality Association

Mark Anthony Auerbach, Community

Stephanie Aveiro, Office of the Governor

Amanda Avilla, Enoa Corporation / Asian Pacific Advisors

Renee Awana, ENPRO

Tandy Awaya, Pacific Asian Affairs Council

Frank Beaver, University of Hawaii - College of Arts and Humanities

John Berger, Cathedral of Our Lady of Peace

Gae Bergquist Trommald, Communications Pacific

Stephen Bloom, Honolulu Symphony

Chuck Boller, Hawai'i International Film Festival

Vicki Borges, Hawai'i Theatre Center

Tim Bostock, Tim Bostock Productions

Manu Boyd, Office of Hawaiian Affairs

Joanne Bretschneider, Office of the Governor

Steve Bretschneider, Department of Business, Economic Development, and Tourism

Patti Bruce, YWCA of O'ahu

Keola Cabacungan, Iolani Palace

George Casen, Mason Architects

Diana Chalfant, Schindler Elevator Corporation

Ben Chan, Chinese Chamber of Commerce

Melissa Chang, Aloha Tower Marketplace

William Chapman, University of Hawai'i - Historic Preservation Program

David Cheever, Historic Hawai'i Foundation

Shaun Chillingworth, Bishop Museum

Melanie Chinen, State Historic Preservation Division

Representative Corinne Ching, Hawai'i State Legislature

Selena Ching, Hawai'i Youth Symphony

Fay Ann Chun, Hawai'i State Foundation on Culture and the Arts

Corinne Chun Fujimoto, Washington Place

Ann Chung, Office of Economic Development - City and County of Honolulu

Katie Churchey, Office of State Representative Corrine Ching

Jack Cleary, Community

Kimberley Coffee-Isaak, ARTS at Marks Garage

Polly Cosson, Mason Architects

Ken Cotton, Enoa Corporation / Asian Pacific Advisors

Eric Crispin, Office of Planning, City & County of Honolulu

Marilyn Cristofori, Hawai'i Arts Alliance

Eddie Croom, Honolulu Police Department's Law Enforcement Museum

Robin Danner, Council for Native Hawaiian Advancement

Joy Davidson, Mason Architects

David de la Torre, Mission Houses Museum

Daniel Dinell, Hawai'i Community Development Authority

Jeff Dinsmore, Victoria Ward Properties

Grace Dixon, Foster Gardens

Judy Drosd, Department of Business, Economic Development & Tourism

DeborahDunn, Iolani Palace

Rick Egged, Waikiki Improvement Association

George Ellis, Honolulu Academy of Arts

Les Enderton, O'ahu Visitors Bureau

Senator Will Espero, Hawai'i State Legislature

## HAWAI'I CAPITAL CULTURAL DISTRICT MEETING PARTICIPANTS 2003 TO 2007

Elaine Evans, Hawai'i Theatre Center  
Sara Evilsizor, Community  
Brian Ezuka, Law Offices of B. Ezuka  
Joe Farrell, Architects Hawaii Ltd.  
Kiersten Faulkner, Historic Hawai'i Foundation  
Helen Felsing, National Park Service  
Jay Fidell, Bendet, Fidell, Sakai & Lee  
Richard Figliuzzi, United Nations Association  
Rochelle Fonoti, Mission Houses Museum  
Sherry Formoto, Hawai'i State Foundation on Culture and the Arts  
Carolyn Frame, JOOTS, Inc.  
Chuck Freedman, Hawaiian Electric Company  
Keoni Fujitani, Hawai'i Community Foundation  
Kay Fullerton, Bishop Museum  
Mike Gonsalves, Waikiki Improvement Association  
Radeen Graffam, Judiciary History Center  
Alice Guild, Iolani Palace  
Frank Haas, Hawai'i Tourism Authority  
Frank Haines, Architects Hawai'i Ltd.  
Debbie Hallof, Business Advisory Group, Inc.  
Lois Hamaguchi, Office of the Governor  
Nicole Hankins, Standard Parking  
Kim Hanson, Enterprise Honolulu  
Bill Haole, Enoa Corporation / Asian Pacific Advisors  
Stephanie Hardy, Mission Houses Museum  
Lee-Loy Hartwell, St. Andrews Cathedral  
Denise Hayashi, Hawai'i Maritime Center  
Corinne Hayashi, HTH Corporation  
Amy Hayashi, Norwegian Cruise Lines  
Kenneth Hays, Washington Place  
Ronald Hee, Bishop Museum  
Michele Heidel, Hawai'i State Foundation on Culture and the Arts

Paula Helfrich, Economic Development Alliance of Hawai'i, Inc.  
Haunani Hendrix, Hawai'i Prince Hotel  
James Ho, Hawaiian Chinese Multicultural Museum  
Gary Hogan, Pleasant Hawaiian Holidays  
Colleen Hoomana, ABM Family of Services  
Judith Hughes, University of Hawai'i – College of Arts and Humanities  
Ernie Hunt, Chinatown Courtyard  
Jodie Hunt, Chinatown Courtyard  
Joanne Iha, YWCA of Oahu  
Louise Ing, Alston Hunt Floyd & Ing Lawyers  
Walter Jamieson, University of Hawai'i – School of Travel Industry Management  
Carol Jenkins, PM Realty Group  
Nick Kaars, Nick Kaars Associates, Inc.  
Kimberlee Kahakina, Mission Houses Museum  
Robbie Ann Kane, Hawai'i Tourism Authority  
Katie Kastner, State Historic Preservation Office  
Cheryl Kauhane Lupenui, YWCA of O'ahu  
Christina Kemmer, Communications Pacific  
Kevin Killeen, Community  
Susan Killeen, Hawai'i Consortium for the Arts  
Louise King Lanzilotti, Honolulu Theater for Youth  
Lenny Klompus, Office of the Governor  
Lorraine Koike, Hawai'i Tourism Authority  
Ed Korybski, Honolulu Culture and Arts District  
Denise Kosaka, Hawai'i State Art Museum  
Karen Kosasa, University of Hawai'i - American Studies Dept.  
Heidi Kubo,  
Georgianna Lagoria, The Contemporary Museum  
Lani Lapilio, Ku'iwalu  
Steven Lee, Department of Business, Economic Development & Tourism  
Delta Lightner, University of Hawai'i - Historic Preservation Program



## HAWAI'I CAPITAL CULTURAL DISTRICT MEETING PARTICIPANTS 2003 TO 2007

Thomas Lim, State Historic Preservation Division  
Ruth Limtiaco, The Limtiaco Company  
Stephen Little, Honolulu Academy of Arts  
Wendy Lo, Aloha Tower Marketplace  
Andrew Lockwood, Pacific Island Institute  
Debbie Lowry, Chaminade University  
William Lum, Hawaiian Chinese Multicultural Museum  
Lorraine Lunow-Luke, Hawai'i Capital Cultural Coalition  
Alison Machida, American Savings Bank  
Barbara Makua, Historic Hawai'i Foundation  
Jim Manke, University of Hawai'i at Manoa – Office of the Chancellor  
Elizabeth Marguleas, Community  
Karen Masaki, The Cultural + Planning Group  
Glen Mason, Mason Architects  
Michelle Matson, Community  
Matt Mattice, Judiciary History Center  
Lynne Matusow, Downtown Neighborhood Board  
Abigail Maynard, Mission Houses Museum  
Lori McCarney, McCarney, Sacks, Santili  
Mark McGuffie, Hawai'i Island Economic Development Board, Inc.  
Andrew Meader, Hawai'i Arts Season  
James Merseberg, Kawaiaha'o Church  
Maile Meyer, Native Books of Hawai'i  
Bob Midkiff, Hawai'i Theatre Center  
Chris Minnes, Honolulu Symphony  
Denise Miyahana, Hawai'i State Foundation on Culture and the Arts  
Lani Miyahara, Mission Houses Museum  
Hideo Murakami, Queen's Conference Center  
David Nada, Department of Business, Economic Development & Tourism  
Tara Nakamura, University of Hawai'i - American

Studies Dept.  
Nanette Napoleon, Community  
Seiji Naya, East West Center  
Mike Nomura, Nomura Design  
Kaiwi Nui, Royal Hawaiian Shopping Center  
Lisa Oshiro, Historic Hawai'i Foundation  
John Pak, Kawaiaha'o Church  
Toni Palermo, Judiciary History Center  
Thai Pan, ABM Family of Services  
Wayne Panoke, 'Ilioulaokalani Coalition  
Kyle Paredes, The Center Club  
Mary Philpotts, Philpotts and Associates  
Micheal Pilipang, City and County of Honolulu, Office on Culture and the Arts  
David Plettner, The Cultural + Planning Group  
Kaylene Polichetti, Pleadwell Hastings  
Kevin Qualls, 101 Things to Do Magazine  
Thomas Quinlan, Waimea Preservation Association  
Peter Radulovic, Office of Culture and Arts, City & County of Honolulu  
Alenka Remec, Office of the Mayor, City & County of Honolulu  
Richard Rice, Capitol Tours, Governor's Office  
Sarah Richards, Hawai'i Theatre Center  
Roberta Rinker-Ludloff, Hilton Hawai'i  
Peter Rosegg, Peter Rosegg Public Relations  
Russ Saito, Department of Accounting and General Services  
Alan Sanborn, Community  
Jason Sasaki, JS&J Software  
JoAnn Schindler, Hawai'i State Library  
Jill Schorr, Historic Hawaii Foundation  
Jeanne Schultz, Office of the Mayor, City & County of Honolulu  
David Scott, Daughters of Hawai'i  
Mike Shanahan, Bishop Museum  
Rachel Simmons, The Shidler Group

## HAWAI'I CAPITAL CULTURAL DISTRICT MEETING PARTICIPANTS 2003 TO 2007

Georja Skinner, Department of Business, Economic Development, and Tourism

Chris Smith, CJS Group Architects

Angela Smith, Honolulu Symphony

Anne Smoke, Arts with Aloha /Anne Smoke PR

Thomas Smyth, Department of Business, Economic Development & Tourism

Jackie Smythe, Smythe & Associates

Kathy Sokugawa, Dept. of Planning & Permitting

Yong Chae Song, Aloha Tower Marketplace

Anna Marie Singer, American Savings Bank

Lee Stack, Kaimalino Designs

Jim Steiner, Steiner Family, Ltd.

Erica Steverson, Mission Houses Museum

Ryan Sweeney, Hawai'i Business

Erik Takeshita, ARTS at Marks Garage

Susan Tamura, Hawai'i Community Development Authority

Ramsay Taum, University of Hawai'i, TIM School

Wayne Thom, Department of Business, Economic Development, and Tourism

Kathi Thomason, Department of Accounting and General Services

Tedde Thompson, Communications Pacific

Susan Todani, Kamehameha Schools

Jim Tollefson, Chamber of Commerce of Hawai'i

Anne Torphy, Hawai'i Opera Theatre

Cherry Torres, Office of Senator Norman Sakamoto

Inger Tully, Contemporary Museum

Margi Ulveling, Hawai'i Pacific University

Kevin Vaccarello, JOOTS Inc.

Linda Verdugo, St. Andrew's Cathedral

Suzanne Watanabe, Hawai'i Opera Theater

Mike Weidenbach, Hawai'i Museum of History

BJ Whitman, Communications Pacific

Marsha Wienert, Hawai'i State Tourism Liaison

Nancy Wilcox, Department of Education

Marie Winner, Cathedral of Our Lady of Peace

Bernhard Wonneberger, Wiss, Janney, Elstnek Assoc.

Ronald Wright, Honolulu Pride

Frank Yagodich, Kapiolani Community College

Loretta Yajima, Hawai'i Children's Discovery Center

Ronnie Yamagata, Cox Radio

Ronald Yamakawa, Hawai'i State Foundation on Culture and the Arts

Bradford Yamamoto, Honolulu Symphony

Sandi Yara, Community

Florence Yee, Hawai'i State Public Library

Lisa Yoshihara, Hawai'i State Art Museum

Tracie Young, Department of Business, Economic Development & Tourism





### HAWAI'I CAPITAL CULTURAL COALITION MILESTONES 2004 TO 2008

#### Organizational Development

- Governor Linda Lingle and Mayor Jeremy Harris signed joint proclamations declaring Hawai'i Capital Cultural District
- Hawai'i State Legislature affirmed district by resolution
- HCCC organization formally Incorporated
- Granted IRS 501(c)(3) tax exemption
- Quality board of directors installed
- Paid staff person on board
- Community-based Issue committees and work groups active
- Grown from coalition of 25 arts and culture and organizations to partnership of more than 75 agencies, businesses, and nonprofits
- More than 150 different individuals have attended coalition meetings over time

#### Marketing

- Branding/Identity Plan developed
- Logo designed
- Professionally designed website
- GIS map created
- Stakeholder database created
- Stakeholder Orientation Plan created
- Presentations given to many different groups
- International Cultural Summit participation
- Postcards, decals, stickers and other identity materials printed and distributed
- Newspaper and magazine articles

#### National Heritage Area Designation

- \$100,000 grant from HTA
- Study group formed
- Project concept & process developed
- NHA study completed
  - Cultural & Historical Assets Inventory
  - Natural/Recreational/Educational Assets Inventory
  - Concise history of area
- Timeline developed
- Community forums conducted
- Support from congressional delegation
- Media attention
- Bill for designation drafted for submission to Congress in early 2009

#### Way Finding/Pedestrian Enhancement

- "HCCD Outdoors" assessment conducted by National Park Service
- Recommendations for directories and signage
- Recommendations for pedestrian improvements
- Way Finding Work Group formed and began work to create plan

#### Tours & Interpretative Information

- Enoa Tours and Trolley features HCCD
- Mission Houses Museum features HCCD walking tour
- Inventory of existing district tours
- Interpretation Work Group formed and using NHA study information to draft Walking Tour plan

#### Special Projects

- "The Big Read Hawai'i" program conducted statewide encouraged the whole community to read a single book and discuss its themes
- "Arts for Life" program planned to bring at-risk youth and non-traditional patrons to visit HCCD arts and cultural venues designed and funding applied for
- Community launch of HCCD study planned
- Congressional delegate launch planned for February 2009
- International Cultural Summit participation

**HAWAI'I CAPITAL CULTURAL  
COALITION 2009-2011 PLANNED  
INITIATIVES**

ISSUE/OBJECTIVE	RESPONSIBLE COMMITTEE/ PROJECT DESCRIPTION	POTENTIAL PARTNERS
1) National Heritage Area	Board of Directors/Legislative Committee	
Objective: Obtain National Heritage Area designation for the HCCD to benefit all Hawai'i.	<ul style="list-style-type: none"> <li>• Continue to work with Hawai'i's Congressional delegates to promote passage of legislation to designate the Hawai'i Capital National Heritage Area.</li> <li>• Hold event to celebrate study publication and submission of legislation.</li> <li>• Gather and submit testimony from partners.</li> </ul>	HCCD Board of Directors, partner institutions, Congressional delegates, Hawai'i Tourism Authority
2) Education	Education & Interpretation Work Group	
Objective: Increase access to cultural institutions by at-risk youth and low-income families.	<ul style="list-style-type: none"> <li>• Implement the "Arts for All" program, a collaborative project among multiple HCCD partner cultural organizations to improve access to arts and cultural venues by at-risk youth and low-income families, and to assist these organizations to provide programs that will provide life-skills training utilizing arts and culture as a basis for lessons.</li> </ul>	Partner cultural institutions, Department of Human Services, Department of Education, National Endowment for the Arts
3) Way Finding	Way Finding Work Group	
Objective: Assist visitors, residents and employees to find their way to HCCD's many arts and cultural institutions.	<ul style="list-style-type: none"> <li>• Print and widely distribute maps of cultural assets in area (including online)</li> <li>• Work with UH School of Travel Industry Management and a planning firm to design a directory system.</li> <li>• Utilize information and recommendations from the "HCCD Outdoors" report by the Rivers and Trails Conservation Assistance Program.</li> <li>• Implement pilot project to install directories.</li> </ul>	UH-TIM School, neighborhood boards, Aloha Tower Marketplace, City & County, and Department of Accounting and General Services
4) Walking Tours/ Interpretation	Education and Interpretation Work Group	
Objective: Foster understanding of and appreciation for the history and heritage of area. Connect the individual histories of the HCCD's historic sites into a larger more comprehensive story.	<ul style="list-style-type: none"> <li>• Using the history developed in the National Heritage Area feasibility study, design an audio tour that will connect the stories of multiple venues within the HCCD. Materials will be offered in print and online, and provided for use by schools.</li> <li>• Collaborate with relevant state and city agencies on visitor information technology.</li> <li>• Connect with Honolulu Culture and Arts District Chinatown Museums project.</li> </ul>	DBEDT Creative Industries Division, Hawai'i Tourism Authority, Hawai'i State Foundation on Culture and the Arts, Honolulu Culture and Arts District, roundtable of exhibits experts from partner cultural institutions



**HAWAI'I CAPITAL CULTURAL  
COALITION 2009-2011 PLANNED  
INITIATIVES**

<b>ISSUE/ OBJECTIVE</b>	<b>RESPONSIBLE COMMITTEE/ PROJECT DESCRIPTION</b>	<b>POTENTIAL PARTNERS</b>
5) Branding/Identity	Marketing Committee	
Objective: Increase visibility and recognition for the heritage area as a cohesive and premier cultural destination.	<ul style="list-style-type: none"> <li>• Design and distribute identity collateral throughout the area.</li> <li>• Print and distribute decals, stickers and other identity materials to local businesses.</li> <li>• Install banners/signage to brand National Heritage Area, and highlight distinctive individual neighborhoods.</li> </ul>	Department of Accounting and General Services, Outdoor Circle, businesses, neighborhood boards
6) Marketing/ Communications	Marketing Committee	
Objective: Increase awareness of the heritage area's arts and cultural assets, and increase the number of visitors, both resident and tourist.	<ul style="list-style-type: none"> <li>• Implement a web-based joint events calendar.</li> <li>• Distribute brochure, maps, and other informational materials.</li> <li>• Provide regular information to concierges, tour operators, and other visitor information outlets.</li> <li>• Improve the utility of the HCCD website as a "one-stop shop" for visitor information about NHA sites, history, and activities.</li> <li>• Partner with HTA and others to promote the heritage area's assets and activities.</li> <li>• Explore options for a single pass for entry to multiple HCCD institutions.</li> <li>• Implement visitor information centers in collaboration with Friends of HiSAM, HTA and DBEDT.</li> </ul>	Hawai'i Tourism Authority, Friends of Hawai'i State Art Museum, DBEDT Creative Industries Division

## THE BIG READ HAWAI'I



Research shows active readers are more engaged in their schools, communities, and families. They are more likely to be involved in cultural, volunteer, and other civic activities than non-readers and are more willing to participate in a vibrant democracy. This is why the Hawai'i Capital Cultural Coalition partnered with the Governor's Office, Hawai'i Council for the Humanities, Mānoa Foundation, Hawai'i State Library System, Department of Education, and Smythe and Associates

to plan and conduct The Big Read Hawai'i (TBR) in the fall of 2007.

The Big Read, an initiative of the National Endowment for the Arts in partnership with the Institute of Museum and Library Services and Arts Midwest, is an exciting program designed to restore reading to the center of American culture. The goal of the program is to engage all sectors of our community through a variety of activities that promote reading, encourage community-wide discussion of universal themes, and inspire a life-long love of literature. The Big Read especially targets reluctant or lapsed readers and youth.

The Big Read Hawai'i inspired thousands of people across the state from different cultural, geographic and socio-economic groups to read *The Joy Luck Club* by Amy Tan, and participate in a variety of activities to promote reading and discussion of the book and its themes. The Big Read Hawai'i also highlighted the positive impact of reading great American literature through the TBR website; news releases, press-kits and campaign activities.

### Research:

The Hawai'i Capital Cultural Coalition's involvement was triggered by a landmark survey conducted by the National Endowment for the Arts, Reading at Risk: A Survey of Literary Reading in America, which found that literary reading strongly correlates to other forms of active civic participation, and yet less than half of the adult American population reads fine literature.

In addition, the Census Bureau conducted a survey titled 'Public Participation in the Arts' (with some data extrapolated from the Reading at Risk survey). The Census Bureau survey sampled 17,000 individuals age 18 and above. The data clearly showed that the importance of literature is declining across American populations. Active, engaged readers were shown as leading richer, more intellectual lives over non-readers, and that well-read citizens are essential to a vibrant democracy.

### Budget:

A budget of \$90,000 was established to develop and implement the statewide campaign, including travel between six islands. The money was raised through grants, in-kind and private donations. Funding was generously provided by National Endowment for the Arts, Kellogg Foundation, Hawai'i State Department of Human Services, Hawai'i Council for the Humanities, Friends of the Hawai'i State Public Library, Princeville Center, and Smythe and Associates. In-kind support was contributed by Honolulu Advertiser, BORDERS Books, Honu Group Inc., and Electric Pencil, and by the planning partners: Hawai'i Council for the Humanities, Mānoa Foundation, Hawai'i State Public Library, and Hawai'i Capital Cultural Coalition. The entire project was completed within the established budget.



*The Big Read Team: Jo Ann Schindler, Jackie Smythe, Susan Killeen, Frank Stewart, Mona Abadir, Robert G. Buss, Lorraine Lumow-Luke*



### Execution:

The Big Read Hawai'i extended to six islands: O'ahu, Hawai'i, Kaua'i, Maui, Moloka'i and Lana'i. The initiative targeted venues where lapsed readers could be encouraged to begin reading again, including public schools and public library programs, military bases and community centers in addition to outreach through the Motherread/Fatheread, a literacy program for prisoners and their families. The following activities and events were conducted.

- Partnered with Governor Linda Lingle to host a news conference kicking off a month-long calendar of activities surrounding **The Big Read Hawai'i**.
- Conducted 21 facilitated book discussions, with special attention to underserved communities such as the islands of Moloka'i and Lana'i
- Distributed nearly 11,000 reader's guides and 480 audio guides of *The Joy Luck Club*.
- Community service reading projects with Youth Service Hawai'i.
- Motherread/Fatheread prison programs, designed to encourage family empowerment through reading.
- Conducted a Department of Education teacher training workshop for more than 50 teachers entitled Using Literature and Biography to Teach History & Reading.
- Participation in the annual Children & Youth Day Festival, sponsoring a booth with activities supporting the importance of reading for parents and children.
- Reading discussion programs at 3 military bases.
- Designed and launched The Big Read Hawai'i web-site which generated more than 5,000 unique visitors during the campaign.
- Performed 8 abbreviated readers-theatre style performances of *The Joy Luck Club*.
- Conducted classroom readings and class projects with more than 300 students within the Hawai'i State Department of Education.
- A series of highly visible activities in 8 well-trafficked BORDERS Books stores throughout the month of October, including celebrity readings of *The Joy Luck Club*, TBR banners, posters and window displays.

- A screening of *The Joy Luck Club* movie at the Hawai'i International Film Festival coupled with a panel discussion, Books to Film: *Crossing Boundaries, Creating Worlds*, featuring the film's executive producer, Janet Yang, and other local luminaries.
- A PBS Panel Discussion and 30 minute television segment entitled *Reading at Risk* discussing the effects on communities that fail to encourage and support reading.
- 27 cultural events at libraries throughout the state.



**The Joy Luck Club**

## EXISTING PLANS THAT AFFECT THE FUTURE OF THE HAWAII CAPITAL CULTURAL DISTRICT OUTDOORS

One of the challenging tasks facing HCCD is to stay attuned to the planning processes and existing plans that affect the district, and then actively advocate for implementation of plan elements that are in accord with HCCD's goals. Major plans that support HCCD's vision—or that place constraints on it—are described in this section, along with excerpted plan provisions relevant to HCCD. Plan excerpts can be used by the coalition to encourage government action, justify funding requests, and win further support for pedestrian improvements, open space enhancements, and quality interpretation.

### O'AHU GENERAL PLAN

The O'ahu General Plan is the City and County of Honolulu's overall planning guide for the island. According to City/County officials "The General Plan is intended to be a dynamic document, expressing the aspirations of the residents of O'ahu. It sets forth the long-range objectives and policies for the general welfare and, together with the City Charter, provides a direction and framework to guide the programs and activities of the City and County of Honolulu." (See <http://honolulu.gov/planning/O'ahuGenPlan.asp>)

### NATURAL ENVIRONMENT

Chapter 3 of the General Plan, Natural Environment, emphasizes the importance of people's connection to and appreciation of the outdoors. Objectives are to "protect and preserve the natural environment (Obj. A) and to "preserve and enhance the natural monuments and scenic views of O'ahu for the benefit of both residents and visitors" (Obj. B). Relevant policies include:

- Increase public awareness and appreciation of O'ahu's land, air, and water resources (Obj. A, Policy 10)
- Protect O'ahu's scenic views, especially those seen from highly developed and heavily traveled areas (Obj. B, Policy 2)
- Provide opportunities for recreational and educational use and physical contact with O'ahu's natural environment (Obj. B, Policy 4)

## TRANSPORTATION AND UTILITIES

Chapter 5 of the General Plan, Transportation and Utilities, states within Objective A the intent to "offer a variety of attractive and convenient modes of travel." Policies for this objective include elements of a positive walking environment consistent with HCCD's goals:

- Establish pedestrian walkways for getting around Downtown and Waikiki, and for trips to schools, parks, and shopping centers (Policy 1d)
- Promote programs to reduce dependence on the use of automobiles (Policy 9)
- Discourage the inefficient use of the private automobile, especially in congested corridors and during peak-hours (Policy 10)
- Make public, and encourage private, improvements to major walkway systems (Policy 11)

## PHYSICAL DEVELOPMENT AND URBAN DESIGN

Chapter 7 of the General Plan, Physical Development and Urban Design, focuses on the types of development desirable for O'ahu. Policies relevant to HCCD outdoors include:

- Provide for the continued viability of the Hawai'i Capital District as a center of government activities and as an attractive park-like setting in the heart of the City (Obj. B, Policy 7)
- Foster the development of Honolulu's waterfront as the State's major port and maritime center, as a people-oriented mixed-use area, and as a major recreation area (Obj. B, Pol. 8)
- Promote public and private programs to beautify the urban and rural environments (Obj. E, Policy 7)
- Preserve and maintain beneficial open space in urbanized areas (Objective E, Policy 8)

## CULTURE AND RECREATION

Chapter 10 of the General Plan, Culture and Recreation, highlights the need to protect Hawai'i's diverse cultures and historic resources. Virtually all of the policies in this chapter conform closely to HCCD's own mission. Policies especially pertinent to an accessible and interpreted outdoor environment include:

- Encourage opportunities for better interaction among people with different ethnic, social, and



cultural backgrounds (Obj. A, Policy 3)

- Encourage greater public awareness, understanding, and appreciation of cultural heritage and contributions to Hawai'i made by the City's various ethnic groups (Obj. A, Policy 2)
- Develop and maintain urban parks, squares, and beautification areas in high density urban places (Objective D, Policy 3)
- (Objective D, Policy 12)

## PRIMARY URBAN CENTER (PUC) DEVELOPMENT PLAN

The City and County of Honolulu's Primary Urban Center Development Plan (PUCDP) is one of eight area-specific plans that conform to the General Plan and address development goals for different sections of the island. The PUCDP covers the most densely populated portion of O`ahu, including the entire area of the HCCD. The current version of this plan was adopted by Ordinance 04-14 effective June 21, 2004. According to the City Charter it must be updated every five years. (Find the plan at <http://honolulu.gov/planning/DevSustPrimaryUrbanCenter.asp>)

## PUC VISION, POLICIES AND GUIDELINES

The PUCDP lays out a vision for Honolulu for the year 2025 and articulates policies and guidelines to implement the vision. The key elements of the vision, shown in Chapter 2 of the plan, are as follows:

1. Honolulu's natural, cultural and scenic resources are protected and enhanced.
2. Livable neighborhoods have business districts, parks and plazas, and walkable streets.
3. The PUC offers in-town housing choices for people of all ages and incomes.
4. Honolulu is the Pacific's leading city and travel destination.
5. A balanced transportation system provides excellent mobility for residents and visitors.

The plan articulates specific Policies and Guidelines for implementing the Vision. Provisions from the plan's Vision, Policies and Guidelines that align with goals of the HCCD are shown below, with related items grouped together under headings relevant to HCCD. Numbers indicate the chapters and sections in the PUCDP where they can be found.

## Views

- 2.1. Preserve panoramic views of ridges, craters and coastlines from key vantage points
- 2.1. Preserve view corridors within the city through careful planning and design
- 3.1.2 Maintain important view corridors within and across urban Honolulu
- 3.1.2 Keep Downtown as the most prominent feature of the urban skyline.
- 3.1.3.3 Apart from Downtown and other central Honolulu locations, promote mid-rise or low-rise scale for new buildings
- 3.1.3.3 Establish building height limits and setbacks based on viewplane analyses to preserve views from ala Moana Beach Park toward the Ko'olau range, from Kewalo Basin toward the Ko'olau Range and Punchbowl, and from Kaka'ako Waterfront Park toward Punchbowl and the Ko'olau Range.
- 3.1.3.3 Preserve mauka-makai views along major collector streets through a combination of zoning controls and streetscape improvements.
- 3.2.2.4 Downtown should have the tallest buildings on Oah`u. In other areas, maximum building heights should be established on the basis of viewplane studies to preserve views of natural landmarks.

## Resource Protection

- 2.1. Preserve and protect mountain lands and shorelines that frame the city.
- 2.1. Preserve and protect the natural, cultural and scenic areas and resources within the urban area.
- 2.1. Actively manage and improve beaches, coastal waters, historic sites, and mountain lands.
- 2.1. Preserve and enhance culturally or historically important sites, landforms and structures.

## Open Space Connections

- 2.1. Assure and enhance physical access to mountains, shoreline, streams, and other resources
- 2.1. Establish an open space network of mauka lands, shorelines, and urban parks and open spaces
- 2.1. Link parks and open spaces via stream greenbelts, bikeways, and pedestrian-friendly streets.

3.1.3.6 Promote linear connections in the recreational open space network by using existing public lands and rights-of-way, where possible.

**Connection between City and Waterfront**

Ex Sum Strengthen the physical and visual connections between the urban center and the water: This recognizes the waterfront as a principal element in the PUC’s setting and as an organizing reference point for the city, and supports development of an economic and social asset for the surrounding community.

3.4.1.1 As demonstrated in leading cities throughout the world, recapturing visual and physical access to the urban waterfront can stimulate economic renewal and be a source of civic pride. Waterfront redevelopment can bring vitality and business to commercial centers.

3.4.1.1 Increased entertainment and recreational opportunities along the waterfront will benefit from the patronage of Downtown workers and residents. Revitalization of the waterfront will in turn lend impetus to redevelopment in Iwilei.

Ex Sum Redevelop the Downtown/Iwilei waterfront. Increase visual and physical access to the waterfront by re-routing traffic away from Nimitz Highway and introducing commercial activities and areas capable of hosting recreational activities.

2.1. On the Honolulu waterfront, provide promenades, bikeways and entertainment opportunities

2.4 Transform Nimitz Highway into a boulevard with landscaped median and broad sidewalks

2.4 Transform Honolulu’s waterfront into a “people place”

3.1.2: Provide continuous lateral access along the Honolulu waterfront... where urban activity is most intense.

3.1.3.4 Construct [a walkway] along the ... Honolulu-Kaka`ako waterfront.

3.4.1.4 Convert the Diamond Head portions of the harbor, between Piers 1 and 15, for expanded recreational and commercial uses and maritime passenger travel (after further development and modernization of maritime support facilities at the harbor).

3.4.1.1 The major impediment to revitalizing the Honolulu waterfront is Nimitz Highway.

Carrying a large volume of traffic on six through lanes, Nimitz effectively acts as a physical and visual barrier cutting off the waterfront from mauka pedestrian travel.

Ex Sum The multilane Nimitz Highway isolates the Downtown area from the Honolulu waterfront. Diverting through-traffic on Nimitz highway to a new Sand Island bypass route would enable the reconnection of Downtown Honolulu to the waterfront and more efficient travel between the Airport and Waikiki.

3.4.2.1 Reroute through traffic on Nimitz Highway to a new parkway across Sand Island and a tunnel beneath the harbor entrance

3.4.2.1 Replace the makai portion of Nimitz Highway with a new shoreline pedestrian promenade and mixed-use commercial/recreational/residential complexes.

3.4.2.1 Adopt appropriate measure to enhance the attractiveness of the Nimitz corridor and public and private responsibilities to implement and maintain such improvements.

3.4.2.1 Convert the ‘Ewa-bound ma uka section of the highway to a two-way local access street.

3.4.2.1 Convert the Waikiki-bound makai section to a major shoreline promenade and waterfront activity area, providing space for restaurants, shops, indoor and outdoor entertainment, and recreation areas. This area would also hold potential for development of low-to mid-rise housing.

**Visitor Attractions**

Ex Sum Support attractions that are of interest to both residents and visitors in the Ala Moana-Kaka`ako-Downtown corridor.

2.4 Attract high-spending vacationers to O`ahu’s unique historic and cultural attractions.

2.1. Improve and interpret historic and cultural districts for visitors.

2.4 In the Ala Moana/Kaka`ako/Downtown corridor, provide visitor services and interpretation.

3.4 Provide for moderate expansion of visitor facilities.

3.4.2.2 Develop commercial and cultural attractions and improvements to serve residents and visitor interests. Opportunities include State-sponsored waterfront commercial and cultural attractions around the Kewalo Basin



- area; retail/entertainment facilities around Ala Moana Center, Victoria Ward Centers and Kamehameha Schools properties; and improvements to serve visitors in the Capitol district, aloha Tower, and Chinatown
- 3.4.2.2 Assure convenient public or private transit service between visitor accommodations and the visitor attractions along the corridor.
- Ex Sum Provide opportunities for the development of visitor units in the Ala Moana/Kaka'ako/Downtown corridor.
- Ex Sum Provide opportunities for development of village inns in existing commercial centers and allow bed and breakfast establishments in residential neighborhoods
- Ex Sum Provide new hotels near the Convention Center and the Downtown waterfront
- Ex Sum Allow smaller inns and lodges within other "town center" areas in the PUC
- Ex Sum Recognize the demand for bed-and-breakfast establishments.
- 3.4.2.2 Locate hotels in the Downtown area zoned BMX-4 or the Aloha tower complex.

### Streams

- 3.1.3.5 Establish riparian zones for all streams to prevent the encroachment of structures
- 3.1.3.5 Develop streamside pathways to improve access to recreation sites and natural areas and provide safe, convenient pedestrian routes between neighborhoods.
- 3.1.3.5 Stream segments [in the HCCD] to be considered for priority action include Kalihi Stream makai of H-1 Freeway, Kapalama Stream makai of Kuakini Street, and Nu'uaniu Stream from Kuakini Street to Honolulu Harbor.

### Neighborhood Streetscapes

- 2.4 Make the urban center a pedestrian-friendly place, where tree-lined sidewalks attract people to walk for health and pleasure.
- 3.2.2.1 Create inviting and attractive streetside environments that support and enhance convenient and safe pedestrian use.
- 3.2.2.1 Create street environments that invite pedestrian use, such as widening sidewalks, planting trees to provide shade and buffer pedestrians from vehicular traffic, and narrowing intersections to provide shorter and safer pedestrian crossings.
- 3.2.2.3 Along principal streets, buildings should be

- designed to reflect human scale, to create pleasant walking conditions, and to provide attractive front entrances.
- 3.2.2.3 Courtyards or other recessed open spaces may be placed along the streets in order to provide strategic open space relief and opportunities for social activity or respite.
- 2.2. Make neighborhoods more "livable" with parks, plazas, and walkable streets
- 3.2.2.1 Cultivate existing and new "neighborhood centers" ...where people gather for shopping, entertainment, and/or recreation. The center of a neighborhood could be a public plaza or a recreation complex, or commercial town center, with a grocery store and other shops and services. It could have a public park or a plaza linked to shops. Cultivating neighborhood centers entails investment in parks and pedestrian street improvements.
- 3.2.1 Reintegrate commercial and residential uses within neighborhoods
- Ex Sum Cancel road-widening designations for streets in the Downtown/Chinatown area which, if implemented, would severely impact the buildings which front them.
- 3.3.1.2 In Kaka'ako, design and group buildings of moderate heights which relate comfortably to the size and needs of people, with pleasant usable open space.

### Parks and Open Spaces

- 3.2.1 Create parks and urban open spaces that attract people for informal recreation and socializing.
- 3.2.2.1 The PUC should have a range of parks. While all provide open space and relief from buildings and traffic, some should provide for organized sports and fitness activities, and others should function more as neighborhood gathering places.
- 3.1.3.7 Promote the development of plazas to fulfill park and open space requirements; provide floor area bonuses to encourage plazas in dense areas such as Downtown.
- 3.4.2.3 Zoning requirements and bonus provisions for open space associated with larger office buildings should specify design guidelines for usable plazas, parks and arcades. Key elements of usable open space are enclosure, shade, seating, and location at street level.
- 3.1.3.6 Build partnerships between City, State and private, nonprofit organizations for joint use

- of facilities and complementary recreation programs...
- 3.1.3.6 Optimize private sector contributions to open space through park dedication as properties are redeveloped...
- 3.1.3.6 Reassess and reassign, as appropriate, the use of existing park land
- 3.1.3.7 Maintain significant trees and landscaped open space within institutional campuses, cemeteries and other open-spaces that are visible from public right-of-ways.
- 3.1.3.7 Enhance entries and street frontages of cemeteries and institutional campuses with trees and landscaping.

### Pedestrian Safety

- Ex Sum Address pedestrian safety concerns.
- 3.2.1 Make streets safe and pedestrian-friendly.
- 3.5.3 Work with residents and school organizations to improve pedestrian safety through planning and education efforts, including the development of traffic management plans, construction of traffic calming devices, and the improvement of neighborhood sidewalks and crosswalks.

### Pedestrian Network

- Ex Sum Create pedestrian districts, routes and a regional pedestrian network
- 3.5.1.4 Establish a regional pedestrian network of trails and districts in the PUC.
- 3.5.2 Create special pedestrian districts and corridors and a regional network of pedestrian facilities.
- 3.5.3 Establish pedestrian districts where walking is intended to be a primary mode of travel, such as within Downtown.
- 3.5.1.4 Designate pedestrian districts and routes through design features and traffic control measures to establish priority for pedestrians over other transportation modes.
- 3.5.3 Develop specific facility standards for pedestrian districts.
- 3.5.1.4 Add design features such as raised and midblock crosswalks, corner bulb-outs, landscaped medians and traffic islands for pedestrian refuge, broad promenades, public squares, pocket parks, shade trees, and street furniture.
- 3.5.1.4 Implement traffic control measures such as adjustment to traffic signal phasing, enforcement of “pedestrian rights” laws

- 3.5.3 Encourage midblock pathways or arcades.
- 3.5.3 Implement sidewalk improvements, such as widening, paving, and landscaping.
- 3.5.1.4 Promote the use of streets for events such as parades, fairs, and other entertainment.
- 3.5.1.4 Establish shared-use paths along Kapālama and Nu`uanu Streams.
- 3.5.1.4 Adopt the Honolulu Bicycle Master Plan’s “Lei of Parks” concept, a series of shared-use paths linking the City’s major regional parks
- 3.5.1.4 Add new promenades and other pedestrian improvements to city streets (e.g., Punchbowl Street, Nimitz Highway in the Downtown area, Ward Avenue and Young Street
- 3.5.2 Enact development initiatives and regulatory controls to promote the growth of sustainable alternative urban travel modes such as transit, walking, and bicycling
- 3.5.2 Enact policies and practices that reward use of transit and other alternative modes.
- 3.5.3 Review the City’s street widening plans and eliminate widenings that are not necessary, that degrade neighborhood character, or that are unlikely to be achieved.

### CONCEPTUAL MAPS IN THE PUCDP

Map A-1, Significant Panoramic Views, depicts major mauka-makai and shoreline view corridors to be preserved.

Map A-2, Open Space, shows existing and proposed lateral public easements along the waterfront; *major* stream greenbelts; larger open spaces such as golf courses, regional and district parks, botanical gardens and zoological parks; and cemeteries, campuses or campus clusters of over twenty contiguous acres.

Map A-3, Land Use, shows primary pedestrian routes. It conceptualizes a ladder-like pedestrian network, with two long legs through the HCCD parallel to the coast:

- The *makai* leg runs from Ala Moana Beach Park through Kaka`ako waterfront, then around Honolulu Harbor and through Iwilei along Ala Moana Boulevard to Kokea Street.
- The second route runs along Young Street and then through the Iwilei industrial area to Kokea Street.
- “Rungs” of this ladder within the HCCD run *makai-mauka* at Ward Avenue, Fort Street Mall, River Street, and Kokea Street.



## PLANS FOR KAKA'AKO DISTRICT

Kaka'ako district lies fully within the HCCD. Mauka of Ala Moana Boulevard, it is bounded by Pi'ikoi, King, and Punchbowl Streets. Makai of the boulevard it encompasses the waterfront of Honolulu Harbor from Kewalo Basin to Pier 4.

Kaka'ako is under the jurisdiction of Hawai'i Community Development Authority (HCDA), a public corporation established by state legislative mandate in 1976. HCDA is charged with redevelopment of the district through partnerships of government and private enterprise. It serves as the district's developer, owner, planner, regulator and manager. HCDA's goal is to establish Kaka'ako as the most desirable urban place in Hawai'i in which people can work, live, visit, learn and play."

Concepts for the district call for parks, open spaces, and other recreation venues; and facilities for housing, shopping, entertainment, education, culture, and social activities. According to HCDA's website (<http://www.hcdaweb.org>), it aims to create "an outstanding physical neighborhood which will be known for its environmental excellence, and its active, pedestrian-oriented public realm." Planning for Kaka'ako is meant to include a strong public participation component, and is conducted separately for the mauka and waterfront portions of the district.

A 2005 plan for the waterfront area received considerable opposition from the public. Resistance centered primarily around two residential high-rises: though the plan also included extensive public open space and amenities, local families feared that they would be priced out of the residential units, and that newer, wealthier residents and visitors would dominate the parking, ocean access, and social climate. This led to action by the state legislature that effectively sent the project back to the drawing board with a requirement for expanded public involvement. The legislation also enlarges the membership of the Authority, changes the boundaries, prohibits HCDA from selling land in the district, and bars residential use of state or private land in the waterfront portion of Kaka'ako.

The mauka portion of Kaka'ako has been partially developed under HCDA. It includes several high-rises, with more on the way. The area is not pedestrian-friendly, and as currently planned it includes far less park space that will be needed for the anticipated

developments. The authority recently (June 2006) released an assessment of its existing plan for the area, as a prelude to revising it. The assessment calls for further redevelopment based on "smart growth" principles, with a strong focus on views, streetscapes, pedestrian-friendly design, and ample open space, for an "urban village" feel. HCDA is vigorously soliciting public involvement in the plan revision process.

Hawai'i Community Development Authority is a partner in the HCCD coalition. It is incumbent upon the entire coalition membership to support plan elements for Kaka'ako that reinforce the goals of HCCD.

## SPECIAL DISTRICT DESIGN GUIDELINES

Special Districts have been designated in three distinct areas that are part of the HCCD:

- Chinatown Special District
- Hawai'i Capitol Special District
- Thomas Square/Honolulu Academy of Arts Special District

Design Guidelines for each district include criteria for streetscapes and open spaces, as well as public and private buildings. HCCD will need to reconcile the particular objectives and design guidelines of these special districts with the need for a cohesive approach to signage and pedestrian amenities within the HCCD. Some of the relevant special district guidelines are summarized below.

## CHINATOWN SPECIAL DISTRICT

Chinatown Special District emphasizes building and streetscape designs that encourage continued pedestrian



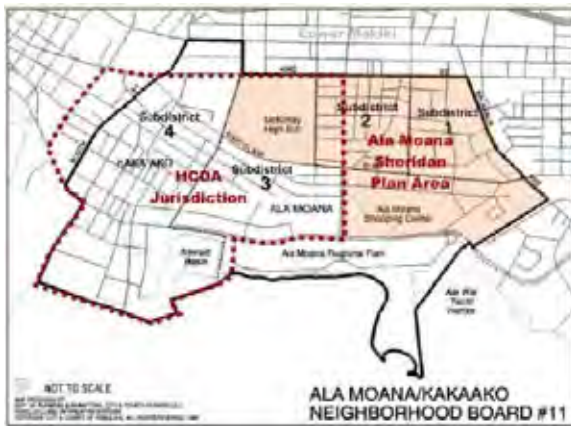




## MAKIKI / LOWER PUNCHBOWL / TANTALUS NEIGHBORHOOD BOARD (#10)

Only the lowest portion of this neighborhood is included in the Hawai'i Capital Cultural District. HCCD initiatives might impact this neighborhood in the locale of the Honolulu Academy of Arts, between Beretania and King Streets from Pi'ikoi to Ward.

## ALA MOANA / KAKA'AKO NEIGHBORHOOD (#11)

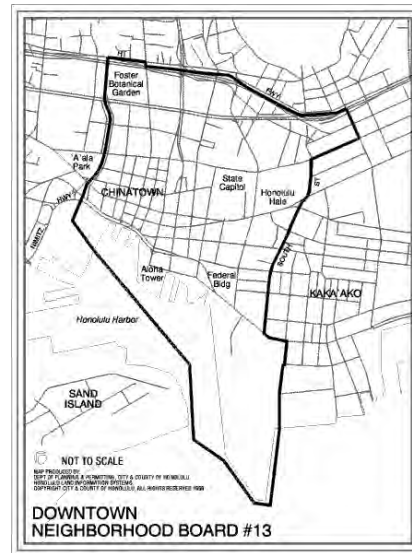


The Ala Moana/Kaka'ako neighborhood extends from the shoreline to the King St. level. It includes the dense and active area from the Ala Wai Canal by Waikiki, past the busy beach park and shopping center at Ala Moana, to South Street in Kaka'ako.

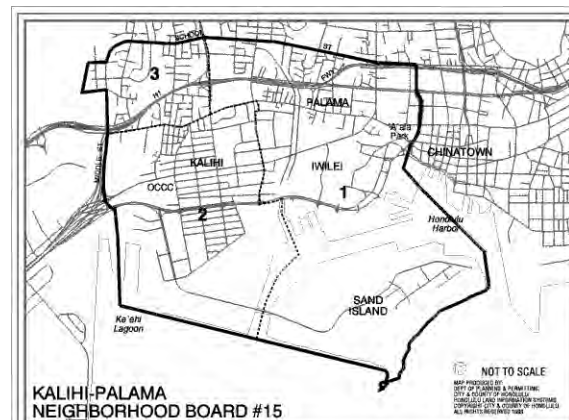
Roughly half of this area (from South Street to Pi'ikoi) is part of the HCCD. That same area is also under the jurisdiction of the Hawai'i Community Planning Authority, and is part of the Ala Moana Sheridan Plan Area, where community planning under City auspices is currently underway. Partnership with this neighborhood board will be crucial for HCCD.

## DOWNTOWN NEIGHBORHOOD BOARD (#13)

This neighborhood lies at the heart of the HCCD, encompassing the Capitol, Downtown and Chinatown Special Districts. The neighborhood board here is one of many civic groups in this neighborhood who advocate for improvements. Their support will be valuable for HCCD and their perspective should inform HCCD's earliest initiatives.



## KALIHI-PALAMA NEIGHBORHOOD BOARD (#15)



HCCD runs like a belt across part of this neighborhood between the shoreline and King Street, with a leg up Kalihi Street to Bishop Museum. It is an area not typically toured or interpreted and needs significant pedestrian and open-space enhancements. The PUCDP calls for a developed pedestrian network that extends from downtown to Kokea Street at the center of this neighborhood. The Board will be a key player in prioritizing pedestrian needs.

## OTHER PLANS

- O'ahu Regional Transportation Plan, updated every five years by the O'ahu Metropolitan Planning Organization. Current version, adopted in 2001, is Transportation for O'ahu Plan 2025
- Hawai'i Sustainable Tourism Plan
- Honolulu Bicycle Master Plan

**NHA STUDY PUBLIC INVOLVEMENT:  
COMMUNITY FORUMS**

**INVITATION**

**Hawaii CAPITAL CULTURAL DISTRICT**

**LEGEND**  
 ● Historic & Cultural Resource/Landmark  
 P Parking

**KEY**

1. Foster Garden	9. YMCA	16. Honolulu Police Department Law Enforcement Museum
2. Historic Hawai'i Foundation	10. Hawai'i State Art Museum	17. Honolulu Academy of Arts
3. The Arts at Mark's Garage	11. State Capitol Building	18. Honolulu Symphony
4. Our Lady of Peace Cathedral	12. Island Palace	19. Hawai'i Opera Theatre
5. St. Andrew's Cathedral	13. Hawai'i State Library	20. Children's Discovery Center
6. Washington Place	14. Judiciary History Center	21. Hawai'i Maritime Center
7. Hawai'i Theatre Center	15. Kawaha Church	22. Bishop Museum
8. The Contemporary Museum First Hawaiian Center	16. Mission House Museum	23. The Caribbean Museum
	17. Honolulu Hale	24. The Carver Museum
		25. The Carver Museum

For more information, contact Lorraine Lunow-Luke at 927-1370 or by E-mail: [coordinator@hawaiicapitalculture.org](mailto:coordinator@hawaiicapitalculture.org)

*Aloha,*

Many cities have successfully developed their urban environments as a cultural magnets. The resulting cultural renaissance and recognition has deepened the public's appreciation of these places and led to tremendous economic revitalization.

In Hawai'i, there is great potential to enhance the rich concentration of historic, cultural, and economic assets located in Honolulu's urban core to create one of the outstanding cityscapes of the world, attracting both visitors and residents and contributing to the area's economic and social vitality.

Recognizing this potential – and what can be achieved by working together – a dynamic partnership representing arts, culture and service organizations, businesses, and public agencies has come together to promote the area between Kalih'i and Pi'ikoi Streets, and Beretania Street and the Pacific Ocean, as the Hawai'i Capital Cultural District (HCCD).

**HCCD's Mission:**

- ✦ Preserve and nurture Hawai'i's rich heritage, cultures and arts;
- ✦ Generate economic growth and neighborhood vitality for Honolulu's urban core through its cultural assets; and
- ✦ Promote Hawai'i as a premier destination for culture and heritage tourism.

In keeping with this mission, the HCCD is seeking to become a designated National Heritage Area ([www.crnp.gov/heritageareas](http://www.crnp.gov/heritageareas)). These forums will report on HCCD's progress and our National Heritage Area Feasibility Study, and gain community input for the Hawai'i Capital Cultural District action plan.

You are cordially invited to attend a  
**Hawai'i Capital Cultural District  
 Community Forum**

Please join us to share your ideas about how to create a world-class culture and arts area surrounding our state's capital and generate economic growth and well-being for Hawai'i residents by investing in our cultural assets.

**Schedule**  
 (in ET/MT)

Thursday, September 7, 1:00-3:30 p.m.  
 Hosted by Hawai'i State Art Museum  
 280 South Hotel Street

Thursday, September 7, 5:00-7:00 p.m.  
 Hosted by Arts at Mark's Garage  
 1159 Nuuanu Avenue

Saturday, September 9, 9:00-11:30 a.m.  
 Hosted by Children's Discovery Center  
 171 Ohe Street

Wednesday, September 13, 9:00-11:30 a.m.  
 Hosted by Aloha Tower Marketplace  
 2nd Floor Mauka Lani

Thursday, September 14, 9:00-11:00 a.m.  
 Hosted by Waikiki Improvement Association  
 Pacific Beach Hotel, Venus Room

**RSVP** to [info@hawaiicapitalculture.org](mailto:info@hawaiicapitalculture.org). For more information visit our website at: [www.hawaiicapitalculture.org](http://www.hawaiicapitalculture.org)



## COMMUNITY FORUM PARTICIPANTS

Last Name	First Name	Organization
<b>FORUM 1: SEP. 7, HISAM</b>		
Abadir	Mona	HCCD/Honu Group
Awaya	Tandy	Pacific and Asian Affairs Council
Delatorre	David	HSFCA/APP
Espero	Will	Senate
Faulkner	Kiersten	Historic Hawai'i Foundation
Fujitani	Keoni	Hawai'i Community Foundation
Hanson	Kim	Enterprise Honolulu
Kosaka	Denise	Hawai'i State Art Museum
Lee	Steven	DBEDT/Creative Industries
Masaki	Karen	The Cultural + Planning Group
Scott	David	Daughters of Hawai'i
Thomason	Kathi	DAGS
Torres	Cherry	Office of Senator Norman Sakamoto
Whitman	BJ	Communications Pacific
Yamakawa	Ron	HSFCA
Yee	Florence	Hawai'i State Library
<b>FORUM 2: SEPT 7, ARTS AT MARKS</b>		
Bruce	Patti	YWCA
Evilsizor	Sarah	Community Member
Minnes	Chris	Honolulu Symphony
Pretofori	Marilyn	Art Alliance
Smyth	Tom	Downtown Neighborhood Board/DBEDT
Takehita	Erik	Arts at Marks Garage
Tiller	Karen	Hawai'i Opera Theatre
<b>FORUM 3: SEP 9, CHILDREN'S DISCOVERY CENTER</b>		
Dinell	Daniel	Hawai'i Community Development Auth
Killeen	Kevin	Community Member
Matson	Michelle	Community Member
Yajima	Loretta	Children's Discovery Center
Dinell	Daniel	Hawai'i Community Development Auth
Killeen	Kevin	Community Member
Matson	Michelle	Community Member
Yajima	Loretta	Children's Discovery Center
<b>FORUM 4: SEP 13, ALOHA TOWER MARKETPLACE</b>		
Kastner	Katie	SHPO
Korybski	Ed	Hon. Cult & Arts District
Ulveling	Margi	Hawai'i Pacific University
Watanabe	Suzanne	Hawai'i Opera Theatre
Young	Tracie	DBEDT
<b>FORUM 5: SEP 14, WAIKIKI IMPROVEMENT ASSOC (HELD AT PACIFIC BEACH HOTEL.)</b>		
Abenoja	Teresa	Honu Group
Gonsalves	Mike	WIA
Masaki	Karen	The Cultural + Planning Group
Panoke	Wayne	Comm. Planning Erg.
Sasaki	Jason	JS & J Software

## CULTURAL SUMMIT WORKSHOP PARTICIPANTS

*Workshop presented by Brenda Barrett, National Coordinator for National Heritage Areas*

Last Name	First Name	Organization
<b>MAY 11, 2006</b>		
<b>HOSTED BY HAWAI'I STATE FOUNDATION ON CULTURE AND THE ARTS</b>		
Abadir	Mona	HCCD/Honu Group
Awaya	Tandy	Pacific and Asian Affairs Council
Delatorre	David	HSFCA/APP
Espero	Will	Senate
Faulkner	Kiersten	Historic Hawai'i Foundation
Fujitani	Keoni	Hawai'i Community Foundation
Hanson	Kim	Enterprise Honolulu
Kosaka	Denise	Hawai'i State Art Museum
Lee	Steven	DBEDT/Creative Industries
Masaki	Karen	The Cultural + Planning Group
Scott	David	Daughters of Hawai'i
Thomason	Kathi	DAGS
Torres	Cherry	Office of Senator Norman Sakamoto
Whitman	BJ	Communications Pacific
Yamakawa	Ron	HSFCA
Yee	Florence	Hawai'i State Library

### COMMUNITY FORUM INPUT TO HAWAI'I CAPITAL CULTURAL COALITION

#### UNDERSTANDING THE NATIONAL HERITAGE AREA DESIGNATION

Overall the participants expressed tremendous support for the pursuit of designation as a National Heritage area. Of the twenty-nine evaluations returned by participants in the forum, 24 strongly agreed, three agreed somewhat and two did not reply. Questions from forum participants primarily addressed regulations impacting community-based decision-making, acquisition and utilization of resources, the target audience for the heritage area, and alternatives if National Heritage Area designation is not given to the district.

#### *Regulatory Implications*

Q: How is this interacting with Chinatown activities?

A: Each neighborhood should meet their own goals. Our dream is to bring all neighborhoods together and network.

Q: What about physical changes to the area, such as roads, etc?

A: Partners may look at that if needed. HCCD's role is to help neighborhoods accomplish what THEY want.

Q: How does National Heritage Area designation affect economic development (physical) in the area?

A: It's up to the partners. The regulations don't restrict economic or physical development. HCCD's job is to advise and support.

#### *Acquisition and Utilization of Resources*

Designation and/or going through the process toward "organized", gives this entity more ability to receive soft money.

Q: How much funding is available?

A: Up to \$10 million.

A: One of the values of designation, and potentially \$10 million, is the table gets bigger and people who don't usually get to talk, will and do talk to discover common ground. It's the scarcity model versus the abundance model. We can work together.

Q: Who gets to decide what to spend the money on?

A: The decision making authority occurs at the



local or community-based level.

Q: Have all National Heritage Areas received federal funding?

A: Yes, in some form.

Q: If we do not receive designation as a National Heritage Area, is there another way to get federal recognition?

A: There are other sources of revenue, but not another type of designation.

Q: What is the timeline for the National Heritage Area designation process?

A: The application, when completed has to go through the legislative process, so around 18 months - 2 years.

Q: Has there been any brainstorming of “long” term or “big” project ideas?

A: Not yet, but we welcome any and all suggestions.

Q: What kind of matching is required?

A: We’re not sure and this point; certainly in-kind matches; maybe 1:1 match. We will check that out further.

Q: In terms of funding, will there be confusion, given the many entities that are vying for the same pots of money or funding, and is this the best way to go after funding or is a collaboration a better way to go at it?

A: The collaborative model is preferable.

### *Target Audience*

Q: Could you clarify the target audience?

A: We want to attract residents and visitors to tell the stories of the sites, areas, etc; to share the rarity of previously being a country, with an indigenous people, and the richness of many cultures to share and present to those who come to the district.

A: Culture and heritage preservation are key towards the ends of sharing and education. We are attracting two audiences – sixty percent local people and forty percent tourists or visitors.

Q: How many people will utilize programs, tours, etc?

A: We’re really not at that point in the planning process yet.

### *Alternatives to National Heritage Area Designation*

Q: What happens if we don't get National Heritage Area designation? Is there a parallel action or opportunity?

A: HCCD is still working its "action plan" regardless of the designation status. These really aren't two different activities. Seeking designation is part of HCCD's plan. Whether or not we receive the designation, HCCD will continue to work on its plan for the district.

Having excellent information from the feasibility study creates value for HCCD beyond what is needed for its application for National Heritage Area designation.

Q: If we do not receive designation as a National Heritage Area, is there another way to get Federal recognition?

A: There are other sources of revenue, but not another type of designation.

### **HAWAI'I CAPITAL CULTURAL COALITION'S ROLE IN RELATIONSHIP TO NATIONAL HERITAGE AREA DESIGNATION**

The mission and role of HCCD, as an entity, did not arise as a central concern among the participants. This, in part, may be the result of the on-going work of the coalition of HCCD partners, as well as the presentation provided at the beginning of the forum. Twenty-eight of the 29 evaluations indicated the participants understood HCCD's mission and action plan. The primary point of clarification during the discussion was HCCD's role in relation to the National Heritage Area.

Q: How will HCCD run parallel with the National Heritage Area? It seems like HCCD will need its own funding.

A: HCCD's nonprofit status and the National Heritage Area designation are two different things. All National Heritage Areas are locally managed and operated. The intent is that HCCD, which already exists as a nonprofit organization, will become the management entity for this National Heritage Area. Funding that comes from the National Park Service to HCCD can be used for operating expenses, but it needs to be matched locally.

Q: How will that management role play out?

A: Coordinating information will be a primary activity.

Q: How will all this be coordinated?

A: Aggregating information, putting together brochures, etc.

Q: Is there currently another group that does these kinds of activities now? Is there redundancy in providing this kind of information?

A: There really is not one place where all of this information is organized and effectively communicated to public. It requires a coordinated effort.

A: A lot of these ideas already exist in the plan, but it is about connecting the partners and opportunities together. We need to connect and coordinate them.

Q: The idea of content may help to “bring it out”. Does HCCD see itself helping partners do that well, effectively, etc? Would there be a standardized format, checks for accuracy, etc?

A: We haven’t addressed that so far, but some guidelines would be useful.

Q: How does National Heritage Area designation affect economic development (physical) in the area?

A: It’s up to the partners. The regulations don’t restrict economic or physical development. HCCD’s job is to advise and support.

Q: What about physical changes to the area, such as roads, etc?

A: Partners may look at that if needed. HCCD’s role is to help neighborhoods accomplish what THEY want.

## **GEOGRAPHIC BOUNDARIES OF THE HAWAI‘I CAPITAL CULTURAL DISTRICT**

The geographic boundaries of the Hawai‘i Capital Cultural District and the National Heritage Area are of significant concern for the forum participants. While many participants expressed comfort with the concept of “porous” or “virtual” boundaries, others found any reference to geographic boundaries very limiting. Many of these participants would advocate for the entire state being designated as a National Heritage Area. At

minimum, the participants strongly supported the development of methods to connect the district to vital areas beyond the district’s geographic boundaries, on O’ahu and statewide.

Q: Is the Academy of Arts or Washington Place in the district?

A: Yes, they are. The map needs to be re-drawn to accurately put the boundary lines on the other side of the physical spaces.

Q: Are the boundaries legally designated in a resolution?

A: The legislative resolution that affirmed the establishment of the district was based on the map designating a particular area. However, this was not a binding resolution. In practice, the geographic boundaries are more virtual. That’s why the word “capital” is spelled with an “a” rather than an “o”.

Q: What about the Art Academy?

A: It’s in the district.

Q: In terms of accessing resources, what if someone is not in the boundaries of the district?

A: You don’t have to be in the area to access funding. We can partner with those outside the district and funnel funding to those partners and/or projects.

Q: Is this the only National Heritage Area in Hawai‘i?

A: A state can have more than one area designated; there aren’t any yet in Hawai‘i. Some National Heritage Area designations are the whole state. More recently, however, the National Park Service has moved away from “whole state” designations.

Q: Why did we not include the windward, leeward and other districts in the area?

Q: Is there room for expansion of the district?

A: Yes. As the coalition progresses, there is an opportunity for change.

Q: Is there a concern that because HCCD, the district, has been legislated that change would be difficult?

A: It’s not legislated, but it was used as an initial designation.



Q: Why have we limited ourselves to cultural sites? Why aren't we looking at other geographical places?

A: The feasibility study is not limited and the report will reveal a broader definition.

If this designation and project will benefit the west side of O`ahu, please do!

## HONORING HAWAI'I'S UNIQUENESS

All the community forums touched on the uniqueness of Hawai'i – an independent country, a monarchy, indigenous people, native Hawaiians, multiple cultures, etc. During one of the five forums the participants engaged in a lengthy discussion focused on native Hawaiian representation and participation in HCCD and in the application of the National Heritage Area application. While the group did not arrive as specific recommendations, they validated the HCCD's concern with accurately telling the story of Hawaiian history and culture and educating the larger public. The comments highlighted the need for additional communication about the mission and continued involvement of Native Hawaiian cultural experts. The completed National Heritage Area Study offers the opportunity to do this.

There is so much that is unique about Hawai'i. We are the only state that was once a country. There was and is an indigenous culture. This makes it different for Hawai'i to market itself, as an entity. Appreciation of cultural identity.

Our heritage is more than just buildings.

It's exciting to see the integration of the physical sites and the performance arts. The heartbeat of people raising the dusty, old structures.

What the visitors want to see and do is experience the host culture.

The attraction to the islands is the host culture. There must be an acknowledgement to the native Hawaiian culture, as the host culture.

What about the initial plan of designating the ahupua`a versus the area proposed now? Where is the spiritual sphere of influence?

Native Hawaiian groups are not supportive of groups like HCCD who do not designate or give mention of the host culture. No place in the HCCD mission, purpose, etc. mentions the host culture.

The historical write-up will be incomplete if only the history of the district area is told. It will be inaccurate and hard to get the Hawaiian community to back the plan.

Expand to possibly telling the story of the entire island of O`ahu. Broader conversations with other historians.

Acknowledge the Kuhio Torch Lighting Ceremony it engages in visitor information, education and cultural preservation.

## ACTIONABLE OPPORTUNITIES

HCCD's draft action plan was made available to the community forum participants and they were invited to add their "great" or "good" ideas. All the ideas generated are captured in another report that also includes the ideas they would prioritize for HCCD's action plan. The lengthier discussions related to some of these ideas are recorded here.

### *Planning & Collaboration*

There should be more virtual collaboration and coalition building that creates benefit in the macro-sense.

We will determine through the feasibility study, if HCCD can or should apply for funding to do better planning, (i.e., strategic planning) to create more value and access to utilize resources we have now.

Look at potential partners around projects to show local matches.

### *Interpretive Themes*

Q: What are the main interpretive themes and methods?

A: For example, a back pocket handout is being used by the feasibility study group right now. At the end of the study, we will be able to cluster and prioritize themes into draft plan. There will be public review of the draft plan and the opportunity to provide input and help refined the plan (i.e., identifying original source materials or indigenous voices, etc.).

I saw programs on PBS that interviewed people from Hawai'i of the "old days." Things like that should be included.

## *Marketing & Communications*

Branding is a key issue. HCCD needs to connect and collate information about cultural sites and the area.

Branding is part of garnering National status.

Marketing and communications because most of the activities and events take money. Also, people need to be directed to the website where information can be endlessly stored and sorted to keep up-to-date on what's happening.

The massiveness of information needs to be manageable.

You need to drive people to the website. Also, blogs and podcasts can lower costs.

Q: Why would a signature event be done for the district when there are signature events already existing in the area?

A: It would be for the purpose of creating awareness, not primarily for fundraising.

- You should look at signature events that are already occurring and are successful, and pull out the criteria for what is working.
- Use the existing events and save money, which can be reallocated appropriately to meet other needs.

## *Training*

- Training needs to be across the board, in all areas.
- Set standards and guidelines, and then provide training to constituents.

## *Transportation To and From the District*

Q: How do the current City & County transportation plans connect to the HCCD?

A: Very preliminarily; we're not really connected.

A: This is the opportune time because this is when they are planning.





## 2007 COMMUNITY SUGGESTIONS FOR HCCD SHORT – TERM ACTION PLAN

Marketing/Communications	
Votes	Suggestions
9	<ul style="list-style-type: none"> <li>• Joint promotion of events:               <ul style="list-style-type: none"> <li>o Website</li> <li>o Newsletter drop – ins</li> <li>o Ask major employers and residence managers to distribute to employees and residents</li> </ul> </li> </ul>
7	<ul style="list-style-type: none"> <li>• Create one or two signature events that bring people to district</li> </ul>
4	<ul style="list-style-type: none"> <li>• Partnership w/DOE, Schools (+ curriculum)</li> </ul>
3	<ul style="list-style-type: none"> <li>• Access to children; bring them into the area and actively engage them to learn the business side of art.</li> </ul>
2	<ul style="list-style-type: none"> <li>• More “open door campaign” of cultural sites, activities, etc. statewide</li> </ul>
1	<ul style="list-style-type: none"> <li>• Implement an ad campaign</li> </ul>
1	<ul style="list-style-type: none"> <li>• Take this “show” on the road, to the other islands and asking the communities “what they want”</li> </ul>
	<ul style="list-style-type: none"> <li>• Obtain a media partner</li> </ul>
	<ul style="list-style-type: none"> <li>• ‘Sunset on the Beach’ opportunity</li> </ul>
	<ul style="list-style-type: none"> <li>• ‘Olelo’ television</li> </ul>
	<ul style="list-style-type: none"> <li>• Spokesperson for the district</li> </ul>
	<ul style="list-style-type: none"> <li>• Logo for HCCD to go on all signage (recognizable)</li> </ul>
	<ul style="list-style-type: none"> <li>• Put out “a call to participate” (on the web?)               <ul style="list-style-type: none"> <li>o On the web also has opportunity to submit ideas.</li> </ul> </li> </ul>
	<ul style="list-style-type: none"> <li>• Create more partnerships</li> </ul>
	<ul style="list-style-type: none"> <li>• Develop Q&amp;A format on National Heritage Areas</li> </ul>
	<ul style="list-style-type: none"> <li>• Intersecting land, arts, culture, etc. to create a “triangle”. (i.e. Princeville Logo/Banner Contest) Visible arts project w/signage – Public Art Opportunities to engage different sectors. (Business/ Non-profit/education, etc.)</li> </ul>
	<ul style="list-style-type: none"> <li>• Expand free Wi Fi (walking tour access/other site visit access)</li> </ul>
	<ul style="list-style-type: none"> <li>• “In Hotel” Media – <i>Network Media</i></li> </ul>
	<ul style="list-style-type: none"> <li>• Signature events for organizations not really downtown, but in the district.</li> </ul>
	<ul style="list-style-type: none"> <li>• Sample routes/tours (because the district is so big/huge) by themes maybe.</li> </ul>
	<ul style="list-style-type: none"> <li>• Look at existing signature events &amp; partner to promote HCCD area</li> </ul>
	<ul style="list-style-type: none"> <li>• Do a better job of inventory ‘ing’ what’s further needed to proceed.</li> </ul>
	<ul style="list-style-type: none"> <li>• Develop promote &amp; train guidelines/standards for “telling the story” effectively and accurately</li> </ul>
	<ul style="list-style-type: none"> <li>• Consistently drive to the website and technology solutions for marketing i.e. blogs and podcasts.</li> </ul>
	<ul style="list-style-type: none"> <li>• Develop “earned” media opportunities</li> </ul>

## 2007 COMMUNITY SUGGESTIONS FOR HCCD SHORT – TERM ACTION PLAN

Transportation/Pathways	
Votes	Suggestions
4	<ul style="list-style-type: none"> <li>Trolley service to and from Waikīkī and within district</li> </ul>
4	<ul style="list-style-type: none"> <li>Create a plan to make area more walking friendly</li> </ul>
4	<ul style="list-style-type: none"> <li>Plan for making area more bike friendly</li> </ul>
1	<ul style="list-style-type: none"> <li>Dedicated circulator: Kewalo Basin to Pier 11; maybe to Pier 19 (ferry). (trolley, a key element, must be flexible)</li> </ul>
1	<ul style="list-style-type: none"> <li>Bike routes/promenades: Ala Moana to Kaka`ako to Piers 5&amp;6 to Aloha Tower. Greenbelt/Rec. Area (connection area)</li> </ul>
	<ul style="list-style-type: none"> <li>Promote additional public transportation routes and/or hub through downtown.</li> </ul>
	<ul style="list-style-type: none"> <li>Single pass for different forms of transportation (bus, trolley, etc.)</li> </ul>
	<ul style="list-style-type: none"> <li>Getting people out of cars</li> </ul>
	<ul style="list-style-type: none"> <li>Security for existing parking</li> </ul>
	<ul style="list-style-type: none"> <li>Surcharge/Charge Market-Rate for parking</li> </ul>
	<ul style="list-style-type: none"> <li>Park &amp; Ride Options including a circulator that connects to Waikīkī</li> </ul>
	<ul style="list-style-type: none"> <li>Participate in C&amp;C Mass Transit Planning (WIA involved &amp; invited to conservation)</li> </ul>

Education/Cultural Preservation	
Votes	Suggestions
6	<ul style="list-style-type: none"> <li>Create program and seek funding for schools and underserved individuals to access HCCD cultural opportunities</li> </ul>
5	<ul style="list-style-type: none"> <li>Design self-guided walking tours, with brochures, signage and historic markers</li> </ul>
4	<ul style="list-style-type: none"> <li>Lesson plan/curriculum that details what is going on in the Capital Cultural District.</li> </ul>
2	<ul style="list-style-type: none"> <li>Obtain funds through NHA for cultural sites needing preservation funds (e.g. `Iolani Place, Washington Place).</li> </ul>
2	<ul style="list-style-type: none"> <li>National Heritage Areas “porous” boundaries to follow ahupuaa that goes up Nu`uanu valley.</li> </ul>
1	<ul style="list-style-type: none"> <li>Expand focus to natural resources and the boundaries of the areas. (i.e. focal points – a triangle to include Pearl Harbor, the Pali and Hanauma Bay?)</li> </ul>
	<ul style="list-style-type: none"> <li>List existing tour providers in single flier</li> </ul>
	<ul style="list-style-type: none"> <li>List educational programs in single place</li> </ul>
	<ul style="list-style-type: none"> <li>YWCA – bring in more learning around cultural Kaneohe activities that are already in existence</li> </ul>
	<ul style="list-style-type: none"> <li>Bring in working with State Capitol Access Office/Public Access Room 4<sup>th</sup> Floor – State Capitol</li> </ul>
	<ul style="list-style-type: none"> <li>More access to state and other historical archives and its resources (including loans)</li> </ul>
	<ul style="list-style-type: none"> <li>Mountains very important to include in natural resources</li> </ul>
	<ul style="list-style-type: none"> <li>Diamond Head important/nationally important resources – expand to include this?</li> </ul>
	<ul style="list-style-type: none"> <li>“Capital” is Honolulu – can we expand...</li> </ul>
	<ul style="list-style-type: none"> <li>Story – tell the bad w/the good</li> </ul>
	<ul style="list-style-type: none"> <li>Some additional sites to add: e.g. Aloha Tower (itself)</li> </ul>
	<ul style="list-style-type: none"> <li>Cultural preservation, fishing industry at Kewalo Basin and education about marine conservation and traditional fishing practices.</li> </ul>
	<ul style="list-style-type: none"> <li>Irwin Park, slated for preservation.</li> </ul>
	<ul style="list-style-type: none"> <li>Acknowledge the Kuhio Torch Lighting Ceremony</li> </ul>



## 2007 COMMUNITY SUGGESTIONS FOR HCCD SHORT – TERM ACTION PLAN

Fundraising Component/Fund Development Plan	
Votes	Suggestions
16	<ul style="list-style-type: none"> <li>• Develop resource development plan               <ul style="list-style-type: none"> <li>○ Matching \$</li> <li>○ Website donations via Web-link</li> <li>○ Sponsorships</li> <li>○ Revenue generating opportunities</li> </ul> </li> </ul>
	<ul style="list-style-type: none"> <li>• Signature Event</li> </ul>
	<ul style="list-style-type: none"> <li>• Tourism “tax” or “donations” to local community/cultural area; as “value – added” that they leave behind, instead of only depletion of resources, adding to the nourishment to help residents.)</li> </ul>
	<ul style="list-style-type: none"> <li>• Collaborate with key partners to generate resources that benefit all</li> </ul>

Conceptual Framework for HCCD Effort	
Votes	Suggestions
1	<ul style="list-style-type: none"> <li>• Obtain additional input from others in the Native Hawaiian community. Be more specific in mission statement about role of Native Hawaiian culture and history.</li> </ul>

Partnerships
• State Archives
• Consular Corps. (Consulate Generals)
• Environmental Group – Nature/Cultural Tours
• Hawai'i Conservation Alliance
• Department of Education
• Access to Children/Kid's Groups
• Paradise Cruises (R. White)
• Incentives for partners/potential partners to “play” – play well, while recognizing the ecology of organizational size and influences; equitable participation. (e.g. points create access to pool of \$ or other incentives)
• Kamakau (and other) Hawaiian Immersion School(s)
• State Capitol Access Office/Public Access Room
• Office of Hawaiian Affairs (Oz Stender, perhaps)
• Hawai'i Bicycling League
• Park Conservancy (Future Concept)
• Ilioulaokalani Coalition
• Kamakakuokalani Hawaiian Studies Center (Institute)
• Other Native Hawaiian Community Organizations

**CULTURAL+PLANNING GROUP****ROSTER OF INTERVIEWEES FOR  
MANAGEMENT ENTITY ANALYSIS**

Meredith Ching, Vice President of Government and Community Relations	Alexander & Baldwin, Inc.
John Cosgrove,* Executive Director	Alliance of National Heritage Areas
Wayne Hashiro, Director, Department of Design and Construction David Tanoue, Deputy Director Donna Woo, First Deputy Corporation Counsel Ann Chung, Director of Economic Development Alenka Remec, Small Business Advocate Michael Pang, Director, Mayor's Office of Culture & Arts	City & County of Honolulu
Carl Takamura, Executive Director	Hawai'i Business Roundtable
Daniel Dinell, Executive Director	Hawai'i Community Development Authority
Senator Carol Fukunaga	Hawai'i State Senator
Manu Boyd, Communications Director	Office of Hawaiian Affairs
Sara Daly, Assistant to Jennifer Sabas Aaron Leong, Legislative Assistant	Office of Senator Daniel Inouye
Walter Jamieson*	University of Hawai'i School of Travel Industry Management

\* Interviewed by telephone.





# Proclamation

**WHEREAS**, the month of October has been recognized as National Arts and Humanities Month by thousands of arts and cultural organizations, communities, and states across the nation as well as by the White House and Congress; and,

**WHEREAS**, arts and culture is a treasured resource that affects every aspect of life in Hawai'i, including our economy, the education of our children, our quality of life, and community development; and,

**WHEREAS**, the diverse arts and culture of Hawai'i enhance and enrich the lives of every Hawai'i resident and visitor; and,

**WHEREAS**, the area in Honolulu between Kalihi and Pi'ikoi Streets, Beretania Street and the Pacific Ocean, has a treasured assemblage of historic, civic, artistic, cultural, and natural resources that together represent Hawai'i's diverse ethnic heritage and society and, therefore, is worthy of special recognition, conservation and enhanced public awareness and access; and,

**WHEREAS**, a first-ever partnership, unifying the public, government, and private stakeholders in this area, has emerged to help manage, preserve, protect and enhance these assets for our citizens and the world,

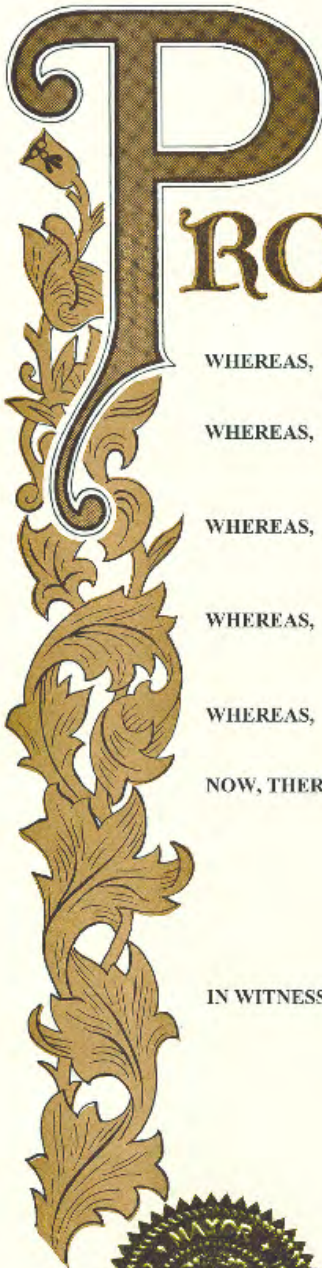
**NOW, THEREFORE, I, LINDA LINGLE**, Governor of the State of Hawai'i, do hereby proclaim the designation of the aforementioned area to be the

## **HAWAI`I CAPITAL CULTURAL DISTRICT**

and encourage all of our citizens to participate in and enjoy the full measure of Hawai'i's many cultural resources.

**Done** at the State Capitol, in the Executive Chambers, Honolulu, State of Hawai'i, this second day of October, 2003.

  
Linda Lingle  
Governor, State of Hawai'i



OFFICE OF THE MAYOR  
CITY AND COUNTY OF HONOLULU

# PROCLAMATION

WHEREAS, sustainable communities are noted for respecting traditional values and institutions and creating opportunities for economic growth; and

WHEREAS, the formation of the Hawaii Capital Cultural District permits the diverse stakeholders of our community to protect and promote an area of incomparable social, cultural and historic significance; and

WHEREAS, the area from Kapalama to Kakaako is recognized as a perpetual source of local pride and identity—imbued with living monuments to the greatness of Honolulu and the achievements of its people; and

WHEREAS, there has long been a need to marshal the human and material resources of this district to make the most of its potential for economic development through cultural tourism; and

WHEREAS, this broad-based partnership signals a new era of cooperation and the opening of broad avenues for civic participation,

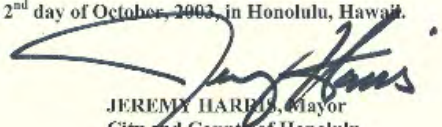
NOW, THEREFORE, I, JEREMY HARRIS, Mayor of the City and County of Honolulu, do hereby proclaim the area between Kalihi and Piikoi streets, Beretania Street and the Pacific Ocean as the

**HAWAII CAPITAL CULTURAL DISTRICT**

in the City and County of Honolulu, and commend our partners for fostering the cultural and economic revitalization of our community.

IN WITNESS WHEREOF, I have hereunto set my hand and caused the Seal of the City and County of Honolulu to be affixed.

Done this 2<sup>nd</sup> day of October, 2003, in Honolulu, Hawaii.

  
JEREMY HARRIS, Mayor  
City and County of Honolulu



## SENATE CONCURRENT RESOLUTION

Designating the Hawaii Capital Cultural District and encouraging the maximum involvement and support of all organizations, private and public, in a collaborative process with the state foundation on culture and the arts to plan for, sustain, and promote culture and the arts in Hawaii.

WHEREAS, arts and culture are treasured resources that affect every aspect of life in Hawaii, including the economy, the education of children, the quality of life, and community development; and

WHEREAS, the diverse arts and culture of Hawaii enhance and enrich the lives of every Hawaii resident and visitor; and

WHEREAS, the geographic area bounded by Kalihī and Piikoi Streets, Beretania Street, and the Pacific Ocean contains a

treasured assemblage of historic, civic, artistic, cultural, and natural resources that epitomizes Hawaii's diverse ethnic heritage and society and, therefore, is also worthy of special recognition, conservation, and enhanced public awareness and access; and

WHEREAS, the first-ever partnership, unifying the public, government, and private stake holders in the geographic area bounded by Kalihī and Piikoi Streets, Beretania Street, and the Pacific Ocean has been assembled to manage, preserve, protect, and enhance these assets for Hawaii's citizens and the world; now, therefore,

BE IT RESOLVED by the Senate of the Twenty-Second Legislature of the State of Hawaii, Regular Session of 2004, the House of Representatives concurring, that the aforementioned area is hereby designated as the HAWAII CAPITAL CULTURAL DISTRICT; and

BE IT FURTHER RESOLVED that the Legislature reaffirms its commitment to the preservation and development of culture and the arts throughout the State, and encourages the maximum involvement and support of all organizations, private and public, in a collaborative process under the leadership of the State Foundation on Culture and the Arts to plan for, sustain, and promote culture and the arts in Hawaii; and

BE IT FURTHER RESOLVED that certified copies of this Concurrent Resolution be transmitted to the Executive Director of the State Foundation on Culture and the Arts, the Comptroller, the Director of Business, Economic Development, and Tourism, the Chair of the Hawaii Tourism Authority, and the President and Chief Executive Officer of the Hawaii Visitors and Convention Bureau.

Report Title:

Designating the Hawaii Capital Cultural District

## HAWAI'I CAPITAL NATIONAL HERITAGE AREA SITES

*Art  
Gallery***THE ARTS AT MARKS GARAGE**

A collaborative gallery, performance and office space for businesses and non-profit organizations aiming to transform downtown Honolulu with the power of the arts.

Location: 1159 Nu`uanu Avenue in Chinatown

Phone: 808 521-2903 Website: [www.artsatmarks.com](http://www.artsatmarks.com)

Hours: Tuesday - Saturday 11am-6pm. Closed Sunday and Monday.

Admission: Free

*History  
Museum***BISHOP MUSEUM**

The premier natural and cultural history institution in the Pacific, recognized throughout the world for its cultural collections, research projects, consulting services and public educational programs.

Location: 1525 Bernice Street

Phone: 808 847-3511 Website: [www.bishopmuseum.org](http://www.bishopmuseum.org)

Hours: 9:00 to 5:00 daily (except December 25).

Admission: Adult \$14.95 Senior/Child \$11.95 Age 3 & under - Free

*Children's  
Museum***CHILDREN'S DISCOVERY CENTER**

Provides a world-class, interactive, participatory learning environment designed to inspire the young and "young-at-heart" to new heights of learning and discovery.

Location: 111Ohe Street in Kaka`ako

Phone: 808 524-5437 Website: [www.discoverycenterhawaii.org](http://www.discoverycenterhawaii.org)

Hours: Tuesday - Friday 9 to 1. Saturday - Sunday 10 to 3. Closed Mondays.

Admission: General \$8.00 Child \$6.75 Senior \$5.00 Child under 2 - Free

*Art  
Museum***THE CONTEMPORARY MUSEUM**

Located on Honolulu's scenic Makiki Heights, The Contemporary Museum combines exhibitions of contemporary art with terraced gardens and spectacular views.

Location: 2411 Makiki Heights Drive

Phone: 526-1322 x30 Website: [www.tcmhi.org](http://www.tcmhi.org)

Hours: Tuesday - Saturday 11:30 to 2:30. Sunday Noon to 2:30.

Closed Mondays.

Admission: General \$5.00 Senior/Student \$3.00 Age 12 & under – Free

*Art  
Museum***THE CONTEMPORARY MUSEUM AT FIRST HAWAIIAN CENTER**

Features rotating exhibitions of the work of Hawai'i artists.

Location: 999 Bishop Street, in downtown Honolulu

Phone: 526-1322 x30 Website: [www.tcmhi.org](http://www.tcmhi.org)

Hours: Monday - Thursday 8:30 to 4:00. Friday 8:30 to 6:00.

Closed weekends.

Admission: Free

*Botanic  
Garden***FOSTER BOTANICAL GARDEN**

Home to a collection of rare and beautiful plants from the tropical regions of the world.

Location: 180 North Vineyard Blvd.

Phone: 808 522-7066

Hours: 9:00 to 4:00 daily.

Admission: General \$5.00 Child: \$1.00 Age 5 & under – free



## HAWAI‘I CAPITAL NATIONAL HERITAGE AREA SITES

### *History Museum*

#### **HAWAI‘I MARITIME CENTER**

A sister institution of Bishop Museum, the Hawaii Maritime Center offers visitors a look back at Hawaii's extensive maritime history from its discovery by Polynesian navigators 1500 years ago, to contact with the western culture, to the effects of whaling.

Location: Pier 7, Honolulu Harbor, Aloha Tower

Phone: 808 523-6151 Website: [www.bishopmuseum.org](http://www.bishopmuseum.org)

Hours: 8:30 to 5:00 daily (closed December 25).

Admission: General \$7.50 Senior/Military \$6.00 Child \$4.50

Age 5 & under – Free

### *Art Museum*

#### **HAWAI‘I STATE ART MUSEUM**

Selection of works from the Hawai‘i State Foundation on Culture and the Arts' Art in Public Places Collection showcasing artists of Hawai‘i.

Location: No. 1 Capitol District Building, 250 S. Hotel Street, 2nd Floor

Phone: (808) 586-0900 Website: [www.hawaii.gov/sfca](http://www.hawaii.gov/sfca)

Hours: Tuesday – Saturday 10:00 to 4:00. Closed Monday and state holidays.

Admission: Free

### *Performing Arts/ Historic Building*

#### **HAWAI‘I THEATRE CENTER**

Dubbed “The Pride of the Pacific” when it opened in 1922, the Hawai‘i Theatre Center has been magnificently restored to its former grandeur. Winner of 2005 Outstanding Historic Theatre award.

Location: 1130 Bethel Street in Chinatown

Phone: (808) 528-0506 Website: [www.hawaii theatre.com](http://www.hawaii theatre.com)

Box Office Hours: Tuesday – Saturday 9:00 to 5:00.

Admission: Varies

### *Art Museum*

#### **HONOLULU ACADEMY OF ARTS**

Home to one of the country's finest collection of Asian Art, as well as Western art treasures of international repute, The Honolulu Academy of Art displays artworks that represent Hawai‘i's diverse multicultural communities in a beautiful setting. Often voted one of Hawai‘i's most beautiful buildings the Academy boasts six different courtyards and the award-winning Pavilion Café.

Location: 900 South Beretania Street

Phone: (808) 532-8701 Website: [www.honoluluacademy.org](http://www.honoluluacademy.org)

Hours: Tuesday – Saturday 10:00 to 4:30. Sunday 1:00 to 5:00.

Closed Monday.

Admission: Adults \$7.00 Seniors/Students/Military \$4.00 Age 12 & under-Free

### *Performing Arts*

#### **HONOLULU SYMPHONY**

The Honolulu Symphony has begun its second century of bringing great music to the Hawaiian Islands. Founded in 1900, the Honolulu Symphony claims the distinction of being the oldest American orchestra west of the Rocky Mountains

Location: Neal S. Blaisdell Concert Hall, 777 Ward Avenue

Box Office Phone: (808) 792-2000 Website: [www.honolulusymphony.com](http://www.honolulusymphony.com)

Admission: Varies

## HAWAI‘I CAPITAL NATIONAL HERITAGE AREA SITES

### *History Museum*

#### **‘IOLANI PALACE**

Built in 1882, ‘Iolani Palace was the official residence of King Kalakaua and Queen Lili‘uokalani, the last monarchs of Hawai‘i. The site of coronations, lavish social events and political turmoil, the Palace has been elegantly and meticulously restored with original royal furnishings.

Location: 364 South King Street

Phone: (808) 522-0822 Website: [www.iolanipalace.org](http://www.iolanipalace.org)

Hours: Tuesday-Saturday 9:00 to 4:00.

Admission: Docent-led Grand Tour: Adults \$20 Military \$15 Youth (5-17) \$5 Children 5 & under not admitted. Reservations highly recommended. Call: (808) 0832. Self-guided Gallery

Tour: Adults \$6 Age 17 and under \$3.

### *History Museum*

#### **JUDICIARY HISTORY CENTER**

Located in the historical Ali‘iolani Hale, built by King Kamehameha V in 1874, the Judiciary History Center features exhibits and multimedia presentations on Hawai‘i’s legal history and landmark court cases.

Location: 417 South King Street, Room 102

Phone: (808) 539-4999 Website: [www.jhchawaii.org](http://www.jhchawaii.org)

Hours: Monday-Friday 9:00 to 4:00.

Admission: Free

### *Historic Building*

#### **KAWAIAHA‘O CHURCH (CONGREGATIONAL)**

The first permanent Western house of worship on the island, this church was built in 1842. Kawaiaha‘o is where many of Hawaii’s monarchs were baptized, wed, crowned, and buried. Twenty-one royal portraits hang in the upper gallery, and the pews at the rear are still reserved for royal descendants. The public is invited to Hawaiian-language services, complete with song, every Sunday.

Location: 957 Punchbowl Street

Phone: (808) 522-1333

Hours: Open daily. Sunday worship service 10:30 a.m.

Admission: Free

### *History Museum*

#### **MISSION HOUSES MUSEUM**

Learn about the dramatic story of cultural change that took place in nineteenth-century Hawai‘I and the daily life and work of American missionaries and their influential role in Hawai‘i’s history.

Location: 553 South King Street, across from Kawaiaha‘o Church

Phone: (808) 531-0481 Website: [www.missionhouses.org](http://www.missionhouses.org)

Hours: Tuesday – Saturday 9:00 to 4:00. Closed Sunday and Monday.

Admission: General \$6

House Tour: General \$10 Military \$8 Students \$6



## HAWAI‘I CAPITAL NATIONAL HERITAGE AREA SITES

### *Historic Building*

#### **CATHEDRAL OF OUR LADY OF PEACE (ROMAN CATHOLIC)**

The cornerstone of the Cathedral was laid on August 6, 1840 and construction began with coral blocks cut from the Kaka‘ako shores forming the walls. The building was finally completed in 1843. It is said to be the oldest Roman Catholic Cathedral in continuous use in the United States and one of the oldest existing buildings in downtown Honolulu.

Location: 1184 Bishop Street

Phone: (808) 536-7036 Website: [www.cathedralofourladyofpeace.com](http://www.cathedralofourladyofpeace.com)

Hours: Open daily.

Admission: Free

### *Historic Building*

#### **SAINT ANDREWS CATHEDRAL (ANGLICAN)**

The cornerstone of this historic church was laid by King Kamehameha V in 1967. The building was finally completed in 1958. Of special note is the stunning stained glass window filling the entry to the sanctuary.

Location: South Beretania and Alakea Streets

Phone: (808) 524-2822 Website: [www.saintandrewscathedral.net](http://www.saintandrewscathedral.net)

Hours: The church is open daily. Sunday worship services are at 7:00, 8:00 and 10:00 a.m.

Admission: Free

### *History Museum*

#### **QUEEN EMMA SUMMER PALACE**

Built in 1847, the restored and furnished home of Queen Emma and King Kamehameha IV offers a glimpse into the lifestyle of the Hawaiian monarchy.

Location: 2913 Pali Highway

Phone: (808) 595-3167 Website: [www.daughtersofhawaii.org](http://www.daughtersofhawaii.org)

Hours: Daily 9:00 to 4:00.

Admission: Adults \$6.00 Seniors \$4.00 Age 17 & under \$1.00

### *Historic Building*

#### **WASHINGTON PLACE**

Best known as the former home of Hawai‘i’s beloved Queen Lili‘uokalani, Washington Place has remained the center of Island social and political life throughout more than 150 years of remarkable change. When building of the home was begun in 1842 Hawai‘i was still an independent nation.

Location: 320 South Beretania Street.

Phone: (808) 586-0248 Web site: [www.hawaii.gov/gov/washington\\_place](http://www.hawaii.gov/gov/washington_place)

Admission: Donation

Tours: Offered weekdays except state and federal holidays. Reservations must be made 48 hours prior to the day you wish to visit. Times are 11 a.m. Mondays and 10 a.m. Tuesdays through Fridays. Call for information about afternoon tours.

## KEY HISTORIC SITES IN AND NEAR THE STUDY AREA

National Register Status	NR	National Register
	SR	Hawaii State Register
	NHL	National Historic Landmark
	NRD	National Register District
	SHR	Hawaii State Historic District
Themes	1	Hawaiian people and identity
	2	Hawaii and the U.S.
	3	Multiculturalism
Type	A	Archaeological
	B	Traditional
	C	Building
	D	District
	E	Landscape
	F	Object

SITE	TYPE	DATE	REGISTER STATUS	THEME
Kaniakapupu	A	ca. 1840	NR, SR	1
Nu'unanu Petroglyph Complex	A,B	ca. 1000	NR, SR	1
Puowaina	A,B	ca. 1000	NR	1
Hawaii Capital Historic District 20 sites	A,B,C,D,E	ca. 1000	NR	1,2,3
State Capital and Grounds	C,D,E	ca. 1880	NR	1,2,3
YMCA	C,D,E	1928	NR	2
YMCA	C	1927	NR	2
Hawaiian Electric Co.	C	1927	NR	2
Territorial Office Building	C,E	1929	NR	2
Hawaii State Library	C,E	1913	NR	2
Honolulu Hale and Grounds	C,E	1929	NR	1,2,3
Mission Memorial Building	C,E	1915	NR	2
Kamehameha Statue	F	18--	NR	1
Old Police Station	C	1931	NR	1,2
Washington Place	C,E	1846	NR	1,2
Ali'iolani Hale	C,E	1874	NR	1,2,3
'Iolani Palace and Grounds	A,B,C,D,E,F	ca. 1000 and 1879	NR, NHL	1,2,3
'Iolani Barracks	C,E	1870	NR	1,2
Coronation Pavilion	C,E	1883	NR	1,2
Hawaii Archives Building	C,E	1905	NR	1,2,3
US. Post Office	C,E	1922	NR	2
Kamehameha V Post Office	C	1871	NR,SR	1,2
Kapuwaiwa Hale	C	1874	NR	1,2
Kawaiahao Church and Grounds	A,B,C,E,F	1839	NR, NHL	1,2,3
Lunalilo Tomb	C,E	1876	NR, NHL	1
Adobe School	C	1835	NR,SR	1,2
Mission Houses	A,B,C,E,F	1821, 1831	NR, NHL	1,2
Hawaii Theatre	C	1922	NR,SR	1,2,3
Linekona School	C,E		NR,SR	1,2,3
Central Fire Station	C		NR,SR	1,2,3
Kalihi Fire Station	C		NR,SR	1,2,3
Old Kakaako Fire Station	C		NR,SR	1,2,3
Palama Fire Station	C		NR,SR	1,2,3



## KEY HISTORIC SITES IN AND NEAR THE STUDY AREA

SITE	TYPE	DATE	REGISTER STATUS	THEME
Kaka'aho Pumping Station	C,F	1900	NR,SR	1,2,3
Old Wharf (site of Pakaka hieau)	A,B	ca. 1000		1
Queen Emma's Summer Palace	A,B,C,F	1847	NR,SR	1
Our Lady of Peace Cathedral	C	1843	NR,SR	1,2,3
Royal Mausoleum	C,E	1865	NR,SR	1
St. Andrews Cathedral	C,E	1867	NR	1,2,3
Bernice Pauahi Bishop Museum	C,E,F	1889, 1900	NR	1,2,3
Stangenwald Building	C	1901	NR	2
Yokohama Specic Bank	C	1909	NR	2
Aloha Tower	C	1921	NR,SR	2
Central Union Church	C,E	1924	NR	2
Honolulu Academy of Arts	C,E,F	1927	NR	2,3
Hawaii News Building	C	1929	NR	2,3
Dillingham Transportation Building	C,E	1929	NR	2
C. Brewes and Company	C,E	1930	NR,SR	2
Alexander and Baldwin Building	C,E	1929	NR,SR	2
U.S. Immigration Station	C,E	1934	NR	2,3
Makiki Pumping Station	C,E	1934		2
Merchant Street Historic District	C,D,E	ca. 1860	NR	1,2,3
Chinatown Historic District	C,D,E	ca. 1880	NR	1,2,3
Honpa Hongwanji Temple	C,E	1918		3
Izumo Taishakyo Mission	C,E	1923		3
Jodo Mission of Hawaii	C,E	1932		3
First Chinese Church	C,E	1929	NR	2,3
Makiki Christian Church	C,E	1933	NR,SR	2,3
Soto Zen Mission	C,E	1952		3
Korean Christian Church	C	1938		3
First United Methodist Church	C,E	1955		2,3
Pacific Club	C,E	1961		2,3
Board of Water Supply Building	C,E	1958		2,3
OR & L Depot	C	1925	NR,SR	23
Foster Botanic Gardens	B,E	1920	NR,SR	1,2,3
Falls of Clyde	STRUCTURE	1894	NR	1,2,3
Yee/Kobayashi Steve	C	ca. 1930	SR	3
St. Peter's Church	C,E	ca. 1920	SR	2,3
Roosevelt High School	C,E	1920	SR	2,3
McKinley High School	C,E	1920	NR,SR	2,3
Farrington High School	C,E	ca. 1930	SR	2,3
Central Intermediate School	C,E	1925	NR,SR	2,3
Royal Brewery	C	1900	NR	2,3
Thomas Square	E	1843	NR	1,2
J. Cambell Building	C	ca. 1900	NR	2,3
McCorriston Building	C	ca. 1900	NR	2,3
Portland Building	C		NR	2,3
Tong Fat Co.	C	1910	NR	2,3
Kaumakapili Church	C,E	1895	SR	1,2,3
Queen's Hospital	C,E	1860		1,2,3
Judd Building	C	1900	NR	2

**DEPARTMENT OF BUSINESS,  
ECONOMIC DEVELOPMENT &  
TOURISM  
&  
HAWAII STATE FOUNDATION ON  
CULTURE AND THE ARTS**

**News Release**

**LINDA LINGLE**  
GOVERNOR

MONA ABADIR, CHAIRPERSON  
THEODORE E. LIU, DIRECTOR  
HSFCA  
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Phone: (808) 386-6578  
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For Immediate Release: **October 2, 2003**  
DBEDT Press Release 03-46

**HAWAII CAPITAL CULTURAL DISTRICT  
ANNOUNCED**

HONOLULU – Governor Linda Lingle and Mayor Jeremy Harris today, in recognition of October as National Arts and Humanities Month, signed a joint proclamation to create and designate the "Hawai'i Capital Cultural District" (HCCD).

The new HCCD is supported by State and City & County offices, and operated by a coalition representing more than 25 civic buildings, museums, historic sites, galleries, entertainment venues, businesses, and restaurants who have come together to designate the area between Kalihi and Pi'ikoi Streets, Beretania Street and the Pacific Ocean, as a culturally significant and vibrant destination for the people of Hawai'i and for the world.

"With this proclamation, we recognize the efforts of a diverse group of people, representing some of Hawai'i's most inspirational artistic and cultural organizations," said Governor Lingle. "We are

delighted to provide the public with unique opportunities to celebrate and enjoy downtown Honolulu, home to so much of our cultural heritage," the Governor added.

"Honolulu has long been recognized as the place to go for sun and surf but we are much more than that," said Mayor Harris. "We are one of the most exciting cultural designations in the world. All our efforts to enhance our culture and arts infrastructure and showcase our ethnic special events have brought us to this point."

Once organized, the Hawai'i Capital Cultural District will be enhanced as an inviting, vibrant and cohesive destination for residents and visitors alike. There will be information centers, additional signage, interpretive materials, maps, information, and various walking tours to guide people to the area's many restaurants, galleries, shops and places to relax. In addition, outdoor and indoor activities during the daytime and nights will attract individuals and families. The district will feature adequate parking, as well as alternative modes of transportation to bring people to and from the area, with links to adjacent districts.

The timely development of Kaka'ako Waterfront, the Downtown and Chinatown revitalization efforts, and Waikiki restoration to days of old will all become part of the rich overlay and interface for the HCCD's success.

"Over the years, through the vision and efforts of many, the groundwork has been laid to formally create a magnificent historic, civic and cultural district, rich with heritage unique to Hawai'i. We want our people and the world to know this face of Hawai'i," said Mona Abadir, HSFCA Chairperson.

Earlier this year, representatives from cultural, civic, artistic and government interests, met to focus their efforts to achieve consensus and create a preliminary game plan for the district. The resulting HCCD coalition is one of many groups beginning to nurture and market their cultural assets. This is the fundamental idea behind the concept of "cultural tourism"; a sector of tourism many believe will become a major





growth area for the State's tourism industry in the near future. By creating activities, events, and destinations that attract residents and visitors interested in experiencing and learning about Hawai'i's rich ethnic and cultural resources, both residents and visitors will benefit.

The work of the HCCD coalition will provide a model that can be used throughout the State to designate and market Hawai'i's rich cultural assets for enjoyment, education, community building, and welcoming our visitors.

For details on the HCCD and the organizations involved, contact Mona Abadir, HSFCA Chairperson at 386-6578 or Judy Drosd, Chief Officer, Arts, Film & Entertainment, at 586-2364.

###

For more information, contact:  
Dave Young, DBEDT Communications  
Ken Hamilton, SFCA Public Information Officer  
Phone: (808) 587-2784  
Phone: (808) 586-0307  
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Email: [sfca@sfca.state.hawaii.us](mailto:sfca@sfca.state.hawaii.us)  
See Initial List of Stakeholders Attached.

## News Release

MONA ABADIR  
President, Board of Directors  
Hawai'i Capital Cultural District  
Phone: (808) 550-4449  
Fax: (808) 550-4403

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For Immediate Release: September 2, 2006

### **Hawai'i Capital Cultural District Seeks Public Input on Application for National Heritage Area Designation**

HONOLULU – The public is invited to comment on the Hawai'i Capital Cultural District (HCCD) application to become a congressionally designated National Heritage Area. A series of public meetings to gather comments is part of the HCCD National Heritage Area Suitability/Feasibility Study, a key requirement of the application.

All meetings are open to the public. The schedule is:

- 1:00-3:30 pm, Thursday, September 7, Hosted by Hawai'i State Art Museum, 250 South Hotel Street
- 5:00-7:00 pm, Thursday, September 7, Hosted by Arts at Marks Garage, 1159 Nu'uuanu Avenue
- 9:00-11:30 am, Saturday, September 9, Hosted by Children's Discovery Center, 111 Ohe Street
- 9:00-11:30 pm, Wednesday, September 13, Hosted by Aloha Tower Marketplace, 2<sup>nd</sup> Floor Mauka Lanai
- 9:00-11:00 am, Thursday, September 14, Hosted by Waikiki Improvement Association, Pacific Beach Hotel, Venus Room

The National Heritage Area program, operated by the US Department of the Interior National Park Service, encourages residents, government agencies, non-profit groups and private partners to collaboratively plan and implement programs and projects that recognize, preserve and celebrate America's defining landscapes. Once NHA designation is achieved, the National Park Service provides technical assistance, marketing and promotions, and federal funding to support preservation, educational, promotional and other activities.

"National Historic Area designation for the Hawai'i Capital Cultural District would be a terrific next step in advancing the state as a major cultural and heritage destination," said Mona Abadir, president of the HCCD board, "We hope stakeholders will take the opportunity to express their hopes



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and dreams for this area. It is important to make clear to the Department of the Interior and US Congress that the people of Hawai'i care deeply about preserving and enhancing their heritage through this designation."

"We also hope that when it gains NHA designation, the HCCD coalition will provide a model that can be used throughout Hawai'i to designate appropriate areas on other islands and promote the rich historic and cultural assets of Hawai'i for community building and the education and enjoyment of residents and visitors alike," Abadir said.

The Hawai'i Capital Cultural District initiative was launched in 2003 by a coalition of historic sites, galleries, performing arts venues, and businesses with the financial support of the Muriel Flanders Fund, Hawai'i State Foundation on Culture and the Arts, the state Department of Business, Economic Development and the City & County of Honolulu. The coalition came together to further develop the area bounded by Kalihi, Pi'ikoi and Beretania streets and the Pacific Ocean as a culturally significant and vibrant destination for the people of Hawai'i and for the world.

"National recognition of the Hawai'i Capital Cultural District would support the efforts of many dedicated groups and individuals in our community to protect and enhance an area of Hawai'i that is home to so much of our cultural heritage," said Governor Linda Lingle.

Mayor Mufi Hannemann stated, "I believe strongly in the arts and culture as a means of enhancing the lives of the people of Honolulu as well as to generate economic development for the city:"

The HCCD National Heritage Area Feasibility Study Project is a collaboration of the Hawai'i Capital Cultural District coalition, the University of Hawai'i at Manoa, Native Hawaiian Hospitality Association, Hawai'i Community Services Council, and The Cultural+Planning Group. The study is funded through a grant from the Hawai'i Tourism Authority with generous in-kind support from HCCD coalition participants. It is anticipated the study will be completed by the end of this year.

The Hawai'i Capital Cultural District, a 501(c)3 non-profit organization, operates as a community coalition with the mission to: 1) preserve and nurture the rich heritage, cultures, and arts of Hawai'i; 2) generate economic and social vitality for Honolulu's urban core through its cultural assets; and 3) promote Hawai'i as a premier destination for cultural and heritage tourism.

For more information on the HCCD or the NHA application -- or to participate in the coalition -- please visit: [www.hawaiicapitalculture.org](http://www.hawaiicapitalculture.org) or contact Lorraine Lunow-Luke, HCCD coordinator at [coordinator@hawaiicapitalculture.org](mailto:coordinator@hawaiicapitalculture.org) or (808) 927-1370.

###

# Honolulu awaits 'heritage area' status

Federal designation would help protect historic district

BY MARY VORSINO  
Advertiser Urban Honolulu Writer

Organizations and businesses on a swath of land from Kalihi to Kaka'ako would be eligible for millions in federal and private grants for property improvements if a special federal "heritage area" designation is approved.

The grants could be used for everything from brochures on the history of a property to major renovations on historic buildings.

The "heritage area" designation, which must be approved by Congress, would be one of 37 in the nation and only the third in the West.

"We need to honor our history and our heritage," said Mona Abadir, president of the Hawai'i Capital Cultural District board of directors, the nonprofit formed to seek the designation. "By doing that, we create all these other opportunities, like generating economic growth ... and enhancing arts and culture education and participation."

Unlike some other heritage areas, the Hawai'i Capital Cultural District does not have one central theme. But officials say that's what makes it unique.

"The history of Honolulu is really a rich history, and this is about rethinking Honolulu as a place of heritage," said Bill Chapman, chief author of the district report and an American studies professor at the University of Hawai'i-Mānoa.

Officials say the designation would likely mean an annual stream of federal and private funds for historic preservation, cultural awareness and education projects in the district.

The cap on National Park Service funds for heritage areas is now set at \$10 million over 10 to 15 years. Oftentimes, those funds are



RICHARD AMBO | Honolulu Advertiser

Working to establish a national heritage area in Honolulu are, from left, Teresa Abenoja, Honu Group, Inc.; Susan Todani, Kamehameha Schools/Royal Hawaiian Shopping Center; Kyle Paredes, Center Club Inc., Chillaxin.com; Mona Abadir, Hawaii Capitol Cultural District board, Honu Group; Sarah Richards, Hawaii Theatre Center; Margi Ulveing, Hawaii Pacific University; Lorraine Lunow-Luke, HCCD coordinator; David Scott, Daughters of Hawaii; and Daniel Dineil, Hawai'i Community Development Agency.

## PUBLIC COMMENT

A report on the Hawai'i Capital Cultural District, which will be used as the application to gain federal designation as a national heritage area, will be released next month for public comment. However, the nonprofit that oversees the district is open to any comments now on the boundaries of the district and any other proposals. For more information on the district, go to [www.hawaiicapitalculture.org](http://www.hawaiicapitalculture.org).

matched by private donors and states.

In 2004, the latest year for which data was compiled, the then-27 heritage areas across the nation received about \$4 million from the park service. Other private and pub-

SEE HERITAGE, B5

## HERITAGE AREA

Officials are seeking federal designation as a national heritage area for a swath of land from Kalihi to Kaka'ako. Businesses and organizations within the district would be eligible for millions of dollars in federal and private grants.



The Honolulu Advertiser



# Heritage

CONTINUED FROM B1

The grants brought the total funding to \$84 million. Studies show the designation also increased tourism, though the extent of growth in the sector varied widely.

"It's about more than the money," added Lorraine Lunow-Lake, coordinator for the capital cultural district and the nonprofit's only paid staff member.

"It's about the recognition of Hawaii in terms of the value of our history."

As part of the approval process, a study was conducted to map out the area's historical transformation — from the days of the Hawaiian monarchy to modern times.

The study is now being circulated among Hawaiian history experts and cultural practitioners for accuracy and will be released to the public next month for suggestions.

Once any public comments are integrated into the document, it will be sent to the National Park Service and Sens. Daniel Akaka and Daniel K. Inouye, who will write a bill for the designation. Officials hope to get the bill written and introduced before the end of the year.

The Hawai'i Capital Cultural District stretches from Kalia to Piikoi streets and between Beretania Street and the ocean. It includes 100 buildings on the National Historic Register, and other significant sites dating back to the Hawaiian monarchy.

The federal designation does not bring with it any change in existing zoning. Honolulu Mayor Gov. Linda L. Lironi

## NATIONAL HERITAGE AREAS

There are 37 national heritage areas in the United States.

The federal designation, which must be approved by Congress, opens the door to millions of dollars in federal grants from the National Park Service. Today's designated areas are:

- Illinois & Michigan National Heritage Corridor, designated 1984.
- John H. Chafee Blackstone River Valley National Heritage Corridor, 1996
- Delaware & Lehigh National Heritage Corridor, 1988.
- Southwestern Pennsylvania Industrial Heritage Route, 1988.
- Carne River National Heritage Area, 1994.

Jeremy Harris and legislators reorganized the district in 2003, and a nonprofit was formed with seed money from the state and private sources.

The creation of the district, primarily envisioned as a vehicle for increasing tourism and resident traffic to Downtown Honolulu and Chinatown, came as the Hawai'i Tourism Authority was just starting to talk about its new emphasis on cultural tourism.

Now that campaign is in full swing and officials hope the heritage area designation will prove successful in attracting tourists to the history, culture and arts in Honolulu.

"When tourists come and stay on Oahu, they primarily stay in Waikiki or they tend to go through the same tour activities. This provides another venue for

- Dismal Swamp National Heritage Area, 1994
- Cache la Poudre Corridor, 1996
- Augusta Canal National Heritage Area, 1989
- Essex National Heritage Area, 1996
- Hudson River Valley National Heritage Area, 1995
- National Coal Heritage Area, 1996.
- Ohio and Erie National Heritage Corridor, 1996
- Friends of Steel National Heritage Area, 1996.
- Shenandoah Valley Battlefields National Historic District, 1985
- America's Agricultural Heritage Partnership, Iowa, 1996
- South Carolina National Her-

- itage Corridor, 1996.
- Tennessee Civil War National Heritage Area, 1995.
- Automobile National Heritage Area, 1995.
- Wheeling National Heritage Area, 2000.
- Yuma Crossing National Heritage Area, 2000.
- Lockavertine Valley National Heritage Area, 2000.
- Schuykill River Valley National Heritage Area, 2000.
- Erie Canalway National Heritage Corridor, 2000
- Blue Ridge National Heritage Area, 2003.
- Mississippi Gulf Coast National Heritage Area, 2004.
- National Aviation Heritage Area, 2004
- Old Region National Heritage

- Area, 2004.
- Aniak Mountain National Heritage Area, 2005.
- Anacostia National Heritage Area, 2006.
- Champlain Valley National Heritage Corridor, 2005.
- Crossroads of the American Revolution National Heritage Area, 2006.
- Freedom's Frontier National Heritage Area, 2006.
- Great Basin National Heritage Area, 2006.
- Gullah/Gechee Cultural Heritage Corridor, 2005.
- National Mormon Pioneer Heritage Area, 2006
- Northern Rio Grande National Heritage Area, 2006
- Upper Houseatic Valley National Heritage Area, 2006.

tourists," said T. Isabel Arquette, executive director of the Native Hawaiian Hospitality Association.

"Worldwide, tourists are becoming much more educated and sophisticated. They are much more concerned about culture, history and understanding a sense of place."

The association, along with several other Native Hawaiian groups, recently joined forces with the capital cultural district

nonprofit. Arquette said one hope is that once the heritage district designation is secured, more tourists will hear and understand "Hawaiian perspectives."

Early on in the process, there were critiques about the size of the district. Some thought it was too large and incongruent, and should be limited to Downtown Honolulu.

Those early concerns appear to have dissipated, officials said.

And though members of organizations active in the process say not everyone is happy with the boundaries, they also say the district needs a definitive map.

"There was some concern about the district boundaries," Arquette said. "I think it will work itself out."

Abadir also said the boundaries of the district are not hard

—but "soft." She said some noted in the heritage area to be outside its proposed boundaries.

The district nonprofit will be responsible for divvying up grants awarded to the heritage area to businesses or other entities. Abadir said the board really has some idea where they would go. It is interested in historic preservation projects as well as increasing culture arts opportunities for tourists and residents alike.

One idea, Abadir said, is to create recognizable banners for different parts of the heritage area and another is to print walking brochures. Funds could go to historic buildings, to programs or even to the city state to improve sidewalks.

The heritage program started in 1984. Most heritage areas on the East Coast or in the West and cover large parcels tied to a significant monument or industry in America's history. For example, New Jersey boasts the Crossroads of American Revolution Heritage Area, while Ohio — home of Wright brothers — has the Aviation Heritage Area.

Reach Mary Vorisno at mvorisno@honoluluadvertiser.com 754-8286.

**EXCEPTIONAL TREES**  
**In the Proposed Heritage Area**  
**(Compiled by The Outdoor Circle)**

An exceptional tree is a tree, stand or grove of trees with historic or cultural value worthy of preservation because of its age, rarity, location, size, beauty or endemic status. Act 105, enacted by the Hawai'i state legislature in 1975, requires that these trees be safeguarded from injury or destruction.

**DOWNTOWN**

1.	Banyan Court Mall - between Kaumakapili Church & St. Elizabeth	1 1	Ficus benghalensis, Indian Banyan Tree
2.	Dept. of Agriculture - 1428 S. King St. Dept. of Agriculture Dept. of Agriculture Dept. of Agriculture	1 1 1 1	Ceiba pentandra - Kapok Tree Enterolobium cyclocarpum - Earpod Guazuma tomentosa - Guacima Tree Mammea americana - Mammee Apple
3.	Iolani Palace Grounds	1	Ficus benghalensis - Indian Banyan
4.	Judiciary Bldg. - Ewa courtyard Judiciary Bldg. - beside bldg. Judiciary Bldg. - Ewa courtyard	1 2 1	Agathis robusta - Queensland Kauri Ficus benghalensis - Indian Banyan Tamarindus indica - Tamarind Tree
5.	Kaiulani School	1	Ficus benghalensis - Banyan Tree
6.	Queen's Medical Center 1301 Punchbowl St. Queen's Medical Center  Queen's Medical Center	1  1  1	Adansonia digitata, Baobab Tree Pseudobombax ellipticum, Pink Bombax Tree Sterculia urens - Nawa Tree
7.	Washington Place Governor's residence	1	Canarium vulgare, Pili Nut Tree

**NUUANU**

1.	2616 Pali Hwy. (Old Walker Estate) 2616 Pali Hwy. (Old Walker Estate) 2616 Pali Hwy. (Old Walker Estate) 2616 Pali Hwy. (Old Walker Estate) 2616 Pali Hwy. (Old Walker Estate)	1 1 1 1 1	Bertholletia excelsa - Brazil Nut Tree Ficus sp. - Banyan Tree Ficus religiosa - Bo Tree Litchi chinensis - Lychee Tree Macadamia integrifolia, Macadamia Nut Tree
	2616 Pali Hwy. (Old Walker Estate) 2616 Pali Hwy. (Old Walker Estate) 2616 Pali Hwy. (Old Walker Estate)	1 1 1	Mangifera indica - Mango Tree (Pirie) Manilkara zapota - Chicle Tree Phyllanthus emblica, Indian Gooseberry Tree
	2616 Pali Hwy. (Old Walker Estate)	1	Psidium cattleianum f.lucidium, Waiawi Tree
	2616 Pali Hwy. (Old Walker Estate)	1	Swietenia mahogani - Mahogany Tree
2.	420 Wyllie St.-Borthwick's prop.	1	Samanea saman - Monkeypod Tree



## FOSTER BOTANICAL GARDEN

1. *Adansonia digitata*, Baobab Tree
2. *Agathis robusta*, Queensland Kauri
3. *Araucaria cunninghamii*, Hoop Pine
4. *Canarium vulgare*, Pili Nut
5. *Cassia x nealiae*, AWilhelmina Tenny=/Rainbow Shower Tree
6. *Catalpa longissima*, Yoke Wood
7. *Cavanillesia platanifolia*, Quipo
8. *Ceiba pentandra*, Kapok Trees (2)
9. *Couroupita guianensis*, Cannonball Tree
10. *Elaeodendron orientale*, False Olive Tree
11. *Enterolobium cyclocarpum*, Earpod
12. *Ficus religiosa*, Bo Tree
13. *Gigasiphon macrosiphon*
14. *Hydnocarpus anthelmintica*, Chalmoogra
15. *Hyphaene thebaica*, Doum Palm
16. *Lagerstroemia speciosa*, Queen's Crepe Myrtle
17. *Lonchocarpus domingensis*, Guama
18. *Manilkara zapota*, Chicle
19. *Mimusops elengi*, Pogada
20. *Parkia javanica*, Java Parkia
21. *Pritchardia lowreyana*, Loulu
22. *Pterygota alata*, Tattele
23. *Roystonea oleracea*, Cabbage Palm
24. *Sideroxylon obtusifolium*, Ironwood
25. *Spondias mombin*, Hog Plum
26. *Terminalia catappa*, Tropical Almond

NOTE: The common names all include the designation "tree" or "palm". This was omitted in this list unless the botanical literature listed it as part of the common name.





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