

United States Department of the Interior

National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of PropertyHistoric name: Bushnell ResidenceOther names/site number: NA

Name of related multiple property listing:

NA

(Enter "N/A" if property is not part of a multiple property listing)

2. LocationStreet & number: 3210 Melemele PlaceCity or town: Honolulu State: HI County: HonoluluNot For Publication: ☐ Vicinity: ☐**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide ___local

Applicable National Register Criteria:

___A ___B ___C ___D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

**State or Federal agency/bureau
or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

☒

Public – Local

☐

Public – State

☐

Public – Federal

☐

Category of Property

(Check only **one** box.)

Building(s)

☒

District

☐

Site

☐

Structure

☐

Object

☐

Bushnell Residence
Name of Property

Honolulu, HI
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u> </u>	Total

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic/Single Dwelling

Current Functions

(Enter categories from instructions.)

Domestic/Single Dwelling

7. Description

Architectural Classification

(Enter categories from instructions.)

Modern Movement:

Mid-Century Style

Materials:

(enter categories from instructions.)

Principal exterior materials of the property: _____

Foundation: Concrete Slab

Walls: Brick and wood: Tongue and Groove

Redwood, Single-Wall Construction

Roof: Flat, Built up Composition

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Bushnell Residence was designed and constructed by Alfred Preis, a Honolulu based master architect and Hawaii's First State Planning Coordinator, who was commissioned by Dr. Oswald and Elizabeth Bushnell in 1949 to create a modern style home (now classified as "mid-century") that fit with the terrain and showcased spectacular 360 degree vistas of Manoa Valley from the backing mountains to the fronting sea. The home is nestled onto a high plateau on a large 21,183 square foot sloping lot, surrounded by native rainforest and six towering norfolk pines. It is a 1650 square foot post-and-beam single story L-shaped residential building with three bedrooms, two bathrooms, a kitchen, a covered open-air lanai (patio) that seamlessly blends indoor and outdoor living, and a great room that includes living and dining areas and a unique bauhaus-inspired sculptural fireplace. The house has a flat roof with overhanging wood eaves painted dark red. The entire home sits on a concrete slab foundation and was built using uniquely wide, green stained 10" redwood panels of tongue-and-groove construction and 8 foot vertical height. Architectural highlights include red-painted aluminum support beams in the grand room and patio, seamless floor-to-ceiling sliding glass doors at every major entrance, and aesthetic "scratch wood" paneling on both the pocket door joining kitchen to the grand room and above the floating wood light fixture that runs the length of the living room. Incorporating Hawaii's natural light and landscape into his designs was a central feature of Alfred Preis' work that is embodied in the Bushnell Residence, which features floor-to-ceiling windows opening onto nature throughout the entire home; linear geometric awnings that capture natural trade winds to ventilate the house and blur the lines between "interior" and "exterior", promoting an open-air outdoor lifestyle. Other significant features are Preis' bold contrasting color palette (red, green, and brown), sculptural lines that blend with the topography, and flat roof. The home stands as a sterling example of

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Preis' signature style on a street that itself represents a microcosms of his residential work in Hawaii and of classic mid-century modern architecture of the time.

Narrative Description

SETTING:

The Bushnell Residence stands apart from its neighbors at the top of a long sloping driveway that connects to the bottom section of the steeply inclined Melemele Place, a quiet cul-de-sac in the mountainous back of Manoa Valley on the island of Oahu. It sits atop a level lot on a plateau bordered by two small streams and surrounded by forest and a botanical garden of native species that Bushnell, a famous Professor of Microbiology at the University of Hawaii, planted and maintained. It commands sweeping views of the mountains, valley and ocean beyond.

EXTERIOR DESCRIPTION:

A long driveway, bounded by lush tropical plants winds up to the south facade of the property and leads directly to the "first level" of the home: a one car garage built into the hillside. The main single-level residence rises above the garage up to the flat roof and 4 foot wide rectangular red-stained cedar-wood eaves that extend evenly around the entire residence. The front facade of the home is distinguished by large bay windows and a triptych of sliding glass doors the open onto commanding views of the valley and distant ocean. Dark green redwood panels and chocolate brown trim compliment the primary color red of the eaves making for a dramatic and classic mid-century façade that merges glass, wood and brick seamlessly. For the garage walls are constructed of a light beige/grey concrete brick, with a geometric rectangular "accent window" designed directly into (and made out of) the brick wall.

This same brick wall wraps around the west side façade of the house where a concrete staircase winds up the hillside to the main entry. Halfway up the stairs the 25 foot floor-to-roof brick wall blends into the green-stained tongue and groove redwood paneling that constitutes the exterior and interior walls of the rest of the house.

The north side façade features two "walls" of windows facing out on the distant mountains and main yard of the home. Here the stairs take a 90 degree turn to climb toward the formal entry to the house where a small open air courtyard, which was once covered by a glass and steel-beam lattice that the original owners later removed to let in more light. More brick adorns the wall to the right of the entry staircase, a wall that continues seamlessly through a large floor-to-ceiling bay window into the interior space of the grand room and ultimately forms the fireplace, which functions as both the aesthetic and foundational centerpiece of the house. These same doors repeat at both the back (north side) and patio (east) entries of the house.

The north-east and east façade which constitutes the long-side of this L-shaped residence are comprised of a near continuous wall of windows and smaller but matching elevated rectangular awnings which can be easily opened or closed for ventilation: a trademark design of Alfred Preis. The linear run of fenestrations wrap around all three sides of the main back section of the home

(the longer run of the “L” shape), in which all three bedrooms and two bathrooms are located. Windows are only interrupted by two entries: a sliding, pocket glass sidedoor and a double-paneled folding glass door (back entry), both of which open onto the large, level, lush green backyard. There is a steep hill that leads down to a stream off the back of the property and then continues up to the top of the mountain. There is a large variety of tropical plants and trees that lead up to a row of large Norfolk pine trees at the highest point of the property.

The patio extends off the south-east façade of the home in line with the roof, eaves and geometry of the front of the residence, and shares the same commanding valley and ocean views. While covered by roof it remains “open-air” to encourage outdoor living and blur the lines between interior and exterior spaces.

INTERIOR DESCRIPTION:

The Living-Dining room is the first room accessed from the formal entrance. It is adorned with floor-to-ceiling glass windows and doors along the back of the room overlooking the courtyard, lawn and forest behind the house. The top of the panes on the back wall are small rectangular windows that push open to provide ventilation to the room. Two large bay windows and a triptych of sliding glass doors mark the opposite side of the room facing the valley and ocean. Above the bay windows, a foot shy of the ceiling Preis designed a twenty foot long “floating” wood light fixture in the shape of an upright trough, supported by a single red aluminum beam and offset by an accent trim of distinct red “scratch-wood” paneling, a material unique to the period. Brick is also a defining material of the living room, with half of the sidewall composed of floor to ceiling grey-colored brick and a brick fireplace in the middle of the room. The floors are made of hardwood.

The Kitchen is connected to the living room and shares the sweeping ocean view through a long horizontal narrow window. It was designed to be open to the living room with the option of closing it off with a sliding pocket window made of etched glass and a sliding pocket door made of the same original textured “scratch-wood” found on the accent panels (though here it is in a white color). The kitchen has been remodeled to reflect materials and design of the 1950s, including cork floors, original light fixtures, retro appliances and a saarinen furnished breakfast nook.

Out the kitchen door leads to a covered patio measuring twenty-six by fourteen feet. Unlike the rest of the building, the interior ceiling here was left open post-and-beam rising to nine feet, six inches, thus creating a sense of spaciousness within the structure. The roof is reinforced by six evenly spaced aluminum posts painted red to match the eaves. The floor is a grey-stained, scored concrete. Recent renovations have added pocketable screen doors that can be left open or slid closed for weather and insect protection, thereby converting the patio into a flexible interior or exterior space.

The bedrooms follow the L-shape of the house directly back into the forest, along a hallway constructed of nine-inch wide redwood panels stained a green color. The floors are covered in cork for the first half of the hallway and then switch to painted concrete toward the back half of the house. The front of the hallway is functional with built in storage space leading to the first

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bedroom on the left, the master bedroom in Alfred Preis' original plan, which function it still retains. In design it follows a seamless integration with the grand living-dining room, with matching hardwood floors and sharing the brick wall that is the back of the fireplace. Indeed Master bedroom and grand room can integrated or separated by three sliding pocket doors reinforcing a sense of flow and customizable living to suit the residents' needs.

Across the hall we find the first bathroom on the right hand side. It is compartmentalized with a specific closed off area for the toilet as well as an original Japanese furo-style Bath Tub/shower built into the ground, which had been preserved but retiled during renovation. Storage closets are provided as well as a relatively low vanity/sink area. In this and the second bathroom the floor changes from cork to stained concrete.

A long hallway extends to the second bathroom which sits between the other two bedrooms. Here the green-stained redwood panels that are core to Preis' construction and design are on best display. As are the extensive line of original built in shelves set below the "wall of windows" running the length of the hall. Along the top of each glass panel is the same rectangular windows that are consistent throughout the house in order to provide ventilation. Each bedroom has a wall to the outside of the house that is made of a huge pane of glass and a set of louvered windows for ventilation as well as built-in closets and drawers. The back bedroom has three extra large glass paned windows on three sides of the room looking both into the yard as well as into the dense forest that extends beyond the backside of the property into acres of preservation land.

While the entire residence retains its original structure, design and salvageable details (like built in shelving and drawers, fireplace, and certain fixtures), much of the material has been restored or replaced due to extensive termite damage and wear. Preis' original blueprints where used to guide the detailed 2015 restoration of the home aimed at returning the residence to its original glory.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☒ B. Property is associated with the lives of persons significant in our past.
- ☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐

D. A cemetery

- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

Architecture

Literature

Hawaiian History

Period of Significance

1950-65

Significant Dates

1950 (year home was built)

Significant Person

(Complete only if Criterion B is marked above.)

Dr. Oswald Bushnell

Cultural Affiliation

NA

Architect/Builder

Preis, Alfred

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Bushnell Residence meets the National Register Criterion C because it represents the exceptionally well-preserved work of a master architect and showcases both his signature style as well as exemplary characteristics of mid-century modern design in residential architecture, which Preis was instrumental in bringing to Hawaii in the 1950s. The residence's long low forms, flat roof with geometric eaves, minimal use of ornamentation, integration of interior and exterior spaces and expansive use of glass make the house a notable example of mid-century modern design. More than this, the Bushnell Residence represents a distinct evolution in the career of Alfred Preis, award winning architect of the Arizona Memorial, the entry to the Honolulu Zoo, and coordinator of the State Capital District. The harmonious integration of simple and natural materials (wood, glass, brick), the use of mitered windows, the built in shelving and light fixtures, the emphasis on function and the meticulous attention to detail found in the Bushnell Residence became constant features of Preis' work. While the melding of indoor and outdoor environments provide evidence of his evolution away from his earlier European design. To quote Jack Gillmar, co-author of the forthcoming book Alfred Preis: Hawaii's Renaissance Man: "In the Bushnell House you'll see Preis' signature linear bauhaus windows with the long line of bookshelves below. But he became more sculptural with its fireplace and more integrative with nature in his overall design. His style here evolved into a more Hawaiian aesthetic as he gradually adapted to a Hawaii sense of openness; the spaces in his later designs really opened up".¹

The Bushnell Residence should also be considered for the National Register Criterion B, or should at least meet this requirement at the State Level, for the significance of Dr. Oswald "Ozzie" Bushnell, a nationally recognized and awarded Hawaiian novelist and historian, who resided in the home for over five decades and in which he wrote all of his influential works. O. A. Bushnell was a prominent University of Hawaii professor, outspoken advocate on Native Hawaiian rights, and one of the first and most famous novelists from Hawaii to write about the islands. This home, this land, this street "Melemele", which Bushnell himself named, served as muse and microcosm for his work, both as an author and an activist, in championing the promotion and protection of the beauty of Hawai'i and the rights of its native inhabitants.⁶ Bushnell's work in turn was influential in advancing our modern understanding of Hawaiian History, and inspirational to the rebirth of native culture and pride known as the Hawaiian Renaissance.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Frank Lloyd Wright, Charles Eames, Le Corbusier, Ossipoff... these are the visionaries whose blueprints would come to define a movement in architecture now known as mid-century modern. Characterized by minimalist lines, simple materials, open floor plans, and a sustainable connection to nature, it was an architecture of ideas and integration. A style for which Pries became not just a devout disciple but a master – creating his own unique signature: one that merged modern aesthetics into the tropical topography of the paradise he would come to call

home. The entrance to the Honolulu Zoo, the First United Methodist Church on Beretania street, the Arizona Memorial (State and National Historic Landmark)... are just a few of Preis' masterworks. Yet why is this man who served as Hawaii's first State Planning Coordinator, who founded Hawaii's still thriving State Foundation on Culture of the Arts, and who worked tirelessly alongside his more famous contemporaries and collaborators like Vladimir Ossipoff... not better remembered?

"Preis was, in my opinion, one of the most instrumental and important figures in building the Hawaii we know today," claims author Jack Gillmar. "He was the first European architect in Hawaii. He designed here in a way no one else had, channeling two streams: European and American; Bauhaus and Frank Lloyd Wright."¹

EARLY INFLUENCES

Alfred Preis was born Feb 2, 1911 into a poor working class family in Vienna. He survived tuberculosis (at age 4), the adolescent absence of his soldier father, and the first World War. When he turned 12 his family moved into a rundown 400 year old "Freihaus" in the city center, across the street from the Vienna Technical University where "Fred", as his friends called him, would later study to be an architect. As Preis recalls in an 1990 Oral History recorded for the State Foundation on Culture and the Arts, an organization he founded: "I paid no attention to it, but there it was. Fantastic baroque palaces-and gothic cathedrals... There I grew up."³

But it was love that pushed Preis into the profession he would become famous for. On a sun-dappled day by the Salzburg public pool a 19-year-old Alfred meant Jana: his muse and future wife of nearly six decades. "In Austria at that time, there was no way to marry into a middle-class family without having a job," Preis recalls in the oral history, "I actually wanted to become an actor... but I [had] no talent... so I finally decided to become an architect."

Building a better future for his new wife became Preis' first great design, even as the winds of war were beginning to stir in Europe. He managed to secure a job offer as an underpaid draftsman at the small architecture firm Dahl and Conrad in Honolulu, Hawaii. Recently graduated from the Vienna Technical University, Preis spent all the money he had, plus many months, favors and five passports before he and Jana were permitted to leave Nazi occupied Austria and make their way to America and eventually Honolulu.

Once arrived, Preis' European aesthetic, modern sensibilities and skill in furniture design earned him quick praise in the upper crust circles of Oahu. He soon found himself in fashionable demand. He'd been working as an in-demand architect for over almost two years, had just passed his certification exams for the American Institute of Architects (AIA), and had just received a raise and offer of partnership... the day the bombs dropped on Pearl Harbor. And like that everything changed. Alfred and Jana were rounded up and detained for their suspect German background. His AIA certificate would arrive in the mail while he was still a prisoner in the Sand Island Internment Camp. It would be 3 1/2 months before he would embrace his wife again outside of barbed wire.

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MELEMELE PLACE

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Over the next several years the ever industrious Alfred became the architect of his own destiny, quickly working his way back up from a bulldozer operator, to “efficiency engineer”, to a designer once more. When he couldn’t get a job as a former interned foreigner, Preis opened his own successful architecture firm in 1943 and ran it for 20 years. One of the clients he befriended was James Sinclair Turner, “heir to Turner Construction: one of the largest contractors in America in the 1940s, who asked Preis to design him a residence on a lot big enough for two houses. In exchange for a design fee Sinclair offered to pay for Preis’ lot. When Sinclair backed out of the plans, he sold the land back to Preis for pennies.

In an oral history Preis gave in 1991 toward the end of his career, he recalled the first time he laid eyes on the land that he would develop into the Bushnell Residence: “We were standing there looking up at the crest of the mountains. The moon was full, the clouds were whiffing there. It instantly reminded us of Wagner's *Die Walkure*. We were instantly in love with the land, so we decided to build there.”² The Bushnell Residence became the first of more than a dozen houses Preis designed and constructed for himself and his friends on a street he developed and lived on for the rest of his life. Alfred Preis and Dr. Oswald Bushnell, a famous Hawaiian novelist, personally christened the name “Melemele” for the street on which Bushnell’s home was built, which in Hawaiian can be translated two ways, either as “a mythic, merry place” or “golden” for the way the light shines down. Preis surviving daughter claimed it was: “my father’s favorite home on the street for the way its design backed into and blended with the jungle so that it felt as if there was no separation between where nature stopped and home began.”⁴

The Bushnell Residence remains the best preserved home that Alfred Preis built on Melemele Place over a decade from 1946-1956, a neighborhood that represents a historic microcosm of his residential architecture. Unlike most other homes on Melemele that have been torn down or renovated significantly away from Preis’ original design – the Bushnell Residence was lovingly maintained for 65 years by its original owners and painstakingly restored its new ones.

The Bushnell Residence stands as a superb example of Preis’ residential work which was highly modern in style and influential to the modern design movement in Hawaii during the early 1950’s. It features smooth unadorned walls, flat roof, emphasis on horizontal lines, large glass windows and doors to allow for seamless indoor/outdoor spaces, numerous built-ins, and bold color schemes which were all typical elements of Alfred Preis’ designs. The high attention to detail in this home from the textures and colors, to the unique design of the built-in practical elements, to the modern shapes and forms demonstrates the mastery of Preis as a designer. The residence remains almost completely intact and was largely preserved by the original owners, the Bushnells, who lived in it until their passing (Oswald in 2002, Elizabeth in 2012). The present owners acquired the residence at the start of 2013 and spent two years researching and financing a meticulous and loving restoration. The home’s well-preserved condition gives visitors the feeling of stepping back in time to the 1950’s when this house was first designed and built.

ALFRED PREIS' LEGACY

"I do believe deeply," stated Preis, waxing poetic towards the end of his life, "that the arts reside in the truly human area where each individual is going to do something... better and better and better, until he or she gets it right. This is the essence of a successful life." If we are to measure Preis by his own words, his legacy is defined by a resiliency in the face of adversity as much as by his list of staggering accomplishments.

As a private architect Preis ran a successful firm for two decades, designing such recognizable and influential landmarks as the entrance to the Kapiolani Park Zoo, the Laupahoehoe School on the Island of Hawaii (Hawaii Register), the United Methodist Church on Beretania St, and most famously the Arizona Memorial in Pearl Harbor. He also designed many modern residences as well for which the Bushnell Residence stands as an exemplary example.

But Preis' influence on design and architecture extended beyond just private practice. His early works at Dalh and Conrad included multiple apartments in Waikiki as well as the Emerald Building (Hawaii Register) at the head of Union mall. When he was released from the internment camp during WWII, he volunteered for the Territorial Department of Public Works, collaborating for many years on larger projects with Vladimir Ossipoff, Johnson & Perkins, and Phil Fisk under the name Associated Architects. Under this collaborative Preis consulted on the design for countless state buildings constructed after the war from the University of Hawaii to the Officer's Club at Pearl Harbor (no longer standing).

When he felt outrage at what he called the "shame and scandal of the ugly manmade environment" marring the natural paradise of Hawaii, he lobbied for the creation of the first ever State Planning Coordinator position in Hawaii... a job he was immediately offered. From 1963 until 1986 Preis spearheaded, as Jack Gillmar describes, "all the major environmental issues of the 60s and 70s: from preserving roads, public parks, view plains, to saving Diamond Head." He was fundamental in shaping Honolulu's Capital District, public buildings on every island, and the look of much of modern Hawaii.

But the achievement Preis is most proud of, and perhaps least remembered, was founding the State Foundation on Culture and the Arts, for which he served as Director for 15 years. "Preis wanted and felt responsible as an architect to replacing the beauty that he felt was being taken away by building on Hawaii's natural landscape," states acting SFCA director Jonathan Johnson. "His solution was public art."²

Among his lasting contributions as director was helping to establish the Arts in Education program, the Governor's Conference on Culture and the Arts, and the groundbreaking Arts in State Buildings law – which to this day earmarks 1% of every dollar spent on state construction costs for public art. A program for which Hawaii was first in the nation and remains a pioneer. "His legacy," Johnson claims with pride, "lives on in every state building: from airports, schools, hospitals, libraries, to government offices, parks and towers."

In architecture as in life, Preis always strove to do better. And so it is fitting that the greatest

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testament to his fortitude, the design where all his expertise and experience came together, remains his most enduring: his masterpiece the Arizona Memorial. “With the Arizona Memorial he was forging his own path,” asserts Jack Gillmar, “It was unlike anything he’d done or anything anyone had seen. It’s a sculpture.” One deeply personal to the man who built it. “He lived out his life story through the Arizona,” asserts grandson Laka, “the sunken architecture in the center symbolizes initial defeat, but the raised ends represent ultimate triumph, for both America and for my grandfather as well”.⁵

But of all his notable architecture work –including the Arizona Memorial itself – Preis claimed , near the end of his life, that it was his residential work designing the neighborhood of Melemele Place and the Bushnell Residence as: “my major joy and experience”.³

A HAWAIIAN NOVELIST, SCHOLAR, AND ADVOCATE

Dr. Oswald Bushnell was a microbiologist, historian, novelist and professor at the University of Hawaii. Born in Kakaako on the island of Oahu in 1913, he graduated from the University of Hawaii as student body president in 1934 and by 1937 had received his MS and PhD in bacteriology from the University of Wisconsin. After 3 years teaching at the George Washington Medical School in Washington D.C. he returned home to Hawaii where he married Elizabeth Jane Krauskopf in 1943 and had three children: Andrew, Philip and Mahealani, a native Hawaiian girl he adopted. He tenured as a Professor at the University of Hawaii until 1970 and served as Editor in Chief of the Journal of Pacific Science from 1957-1967.¹²

As a novelist O.A. Bushnell was a unique voice whose focus on Hawaiian stories, history, and rights made him a trailblazer both in the islands and beyond. Several of his novels achieved national acclaim, helping to bring greater attention and validation to stories and writers from and focused on Hawaii. All of his books were written from his home office at the Bushnell Residence, which Preis, his neighbor and lifelong friend, built for the Bushnells in 1950... and in which Ozzie lived in until his passing (in the home) 52 years later, in 2002. “Working out of converted 8-foot-square piano crate stuffed with 2,000 books inside his Manoa home, his writings showed a deep passion for all things Hawaiian and a deep sadness for what Hawai’i has lost over the years.”⁷

His first novel, published in 1956, "The Return of Lono," about the last voyage of Captain James Cook, the famous British explorer who “discovered” Hawaii and met a bloody end at the hands of its proud native inhabitants, won the Atlantic Monthly's national award for fiction. He wrote four other popular and critically acclaimed novels: his most famous "Molokai," published in 1963, tells the story of Kalaupapa, Hawai'i's quarantined outpost for leprosy patients; "Ka'a'awa," centers around the changing Hawaii of the 1850s when many native Hawaiians were dying of diseases brought by white men; and "Stone of Kannon" and its sequel, "Water of Life," recount narratives of the first Japanese immigrants to Hawaii in 1868.

Arguably even more influential and lasting in impact than his fiction were Bushnell’s historical book which include "Hawaii: A Pictorial History" (1969); "A Walk Through Old Honolulu"

(1975); "A Song of Pilgrimage and Exile: The Life and Spirit of Mother Marianne of Molokai" (1980). His last work, "Gifts of Civilization: Germs and Genocide in Hawaii" (1993), combined his interests in microbiology, Hawaiian history, and literature. The book which Bushnell worked on for more than 50 years, remains the definitive study of how Native Hawaiians, having lived in isolation for centuries, were very nearly wiped out by exposure to newly introduced diseases such as tuberculosis, smallpox, and leprosy.

"He was something of a heroic figure," wrote Joseph Stanton, a University of Hawaii English Professor and colleague, in Bushnell's obituary in 2002. "He challenged the younger writers of various ethnicities to come forward and tell their stories. He was very insistent that people with [diverse] backgrounds should be the ones writing about Hawai'i." ⁹

For Bushnell, the residence Alfred Preis, his close friend and neighbor, built for him at 3210 Melemele Pl – served as his creative refuge and muse. "'I remember being 15,'" Bushnell recounted in an interview, "And looked up at the mountains. I saw Tantalus and I said 'Auwe,' and damn near cried. I couldn't live anywhere else. I'm in love with this place." ⁹

His son Andy recalls how his father wrote everyday from home, moving from the piano crate to a typewriter on the custom built desk Alfred Preis personally designed for him before the large bay window facing the ocean in the Bushnell Residence's grand room. "My father was inspired by our home and its sweeping views of nature – the rainbows and mists of Manoa Valley, the tradewinds through the orchids he so carefully tended in our botanical backyard, the sweet song of the birds in the forest whom he studied and loved. For my father, home was where all of his diverse interests came together, it was the symbol of his deep love for Hawaii and its people, and the need to remember and protect the fragile paradise we inherited." ⁶

The Bushnell Residence was also the place where Oswald's love for the Native Hawaiian people and his outspoken activism on indigenous rights found a very personal expression. Mahealani Bushnell, the Native Hawaiian daughter Ozzie and Betty adopted and raised as their own grew up at 3210 Melemele, where her father taught her to take pride in her culture. Continuing her father's legacy, Mahealani became a writer herself as a reporter for the Star Advertiser.

"Bushnell [was] among very few authors who have able to record deep and moving insights about Hawaii's social and medical history," wrote Benjamin Young, the Director of the Native Hawaiian Center for Excellence at UH. "He is counted among even fewer writers who have been able to portray the intensity of suffering of Native Hawaiians... he paved the way for so many to follow". ¹⁴

In 1974, Bushnell's contributions were recognized with the Hawai'i Literary Arts Council's Award for Literature, the first ever awarded to a local author. The council cited him for "contributions to the art of language in which (he) brought life to fact and reality to fiction, and to both, love for Hawaii." ⁹

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CONCLUSION

Alfred Preis was a master architect and pioneer of the Mid-Century Modern Style of architecture in Hawaii. Preis' innovative concepts, designs, and contributions to architecture were the direct manifestation of his unique fortune in life. His exposure as an architecture student in Europe in the 30s to bauhaus design and the budding modernist movement served as a foundation for his aesthetic, one that set him apart in a tropical land decidedly isolated from modern design. Here Preis lifelong pacificism, love of nature and the arts, and experiences of internment during the WWII combined to evolve into a style uniquely relevant to the islands and uniquely his own.

The Bushnell Residence stands as a pristine example of the residential work of this master architect. The high attention to detail from the natural materials and bold colors, to the unique design of the built-in practical elements, emphasis on horizontal and sculptural lines, large glass windows and doors to allow for seamless indoor/outdoor spaces, and integration with nature all demonstrate the mastery of Preis as a designer. For this reason, the house is eligible for listing in the National Register under Criterion C.

Equally influential in Hawaiian literature and history was Dr. Oswald Bushnell, owner, author and lifelong resident of the home, in which he wrote all of his seminal works. His fiction and non-fiction books about Hawaii – its unique history, narratives, and voices – are considered masterworks that have helped inform our modern understanding of Hawaii and its people and have inspired generations of local writers, historians, and activists. For this reason the Bushnell Residence holds extra integrity as a historic site eligible in the National Registry under Criterion B.

Today the Arizona Memorial, Preis' most famous design, remains the most visited war memorial in the world. Two million people a year walk the white bridge of remembrance and hope for peace that Preis built. Yet few who visit the Arizona Memorial remember the man who, in 1941, stood behind the barbed wire of his internment camp, staring at the still burning wreckage... and envisioned a better world. Preis would have argued he needs no memorial; he is memorialized in the masterpieces he left behind. But those masterpieces need protection. A listing in the National Registry of the Bushnell Residence will help validate Preis' work and legacy and encourage the preservation of other structures Preis built that may be in danger of being forever lost to the amnesia of history.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Interviews:

1. Gillmar, Jack. Interview by Jordan Kandell (author). Jan 5, 2016
2. Johnson, Jonathon. Telephone interview by author. January 25, 2016. Director of Hawaii State Foundation of Culture and the Arts.

3. Preis, Alfred. "Oral History." Interviews by Jon Rossi and Michiko Kodama-Nishimoto. July 19-August 1, 1990. Accessed January 3, 2016. <http://hdl.handle.net/10125/30286>.
4. Preis, Erica. Interview by author at the Bushnell Residence. Jan 13, 2016
5. Preis-Carpenter, Laka. Interview by author at the Bushnell Residence. Jan 13, 2016
6. Bushnell, Andy. Interview by author. May 13, 2013.

Newspaper:

7. Gima, Craig. "Writer Bushnell's work brought ordinary islanders to life". *The Star Bulletin*, August 24, 2002.
8. Kanemitsu, Anne. "'Reflections of an 'Art Czar'.'" *The Honolulu Advertiser*, July 14, 1980.
9. Liedemann, Mike and Wanda A. Adams. "Historian-novelist Ozzie Bushnell Dies at 89." *The Honolulu Advertiser*, August 23, 2002.
10. Staff Writer. "Memorial Contract in May." *Honolulu Advertiser*, Dec 4, 1960
11. Yoshishige, Jon. "'Not Bitter Over Detention, Memorial's Designer Says.'" *The Honolulu Advertiser*, December 5, 1991.

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12. Hartwell, Patricia. "The Man Who Makes Art Happen." *Honolulu Magazine*, March 1993, 42-44
13. Kandell, Jordan. "Master of Mid-Century Modern." *Hana Hou Magazine*, August/September 2016, pg TBD
14. Young, Benjamin B.C. "A Tribute to O.A. Bushnell." *Pacific Health Dialog: Vol 8, No. 2*. March 2001, 462-63

Books:

15. Gillmar, Jack, Don Hibbard, and Jan-Peter Preis. *Alfred Preis: Hawaii's Renaissance Man*. Honolulu. Unfinished manuscript to be published 2017.
16. Kamins, Robert M., and Robert E. Potter. *Mālamalama: A History of the University of Hawai'i*. Honolulu: University of Hawai'i Press, 1998, 31.

Other Sources (research and reference):

Bushnell Residence

Name of Property

Honolulu, HI

County and State

17. Bushnell, Andy and Philip Bushnell. *Archival Photos of Bushnell Residence*. 1950-55. Bushnell Family, Kauai.
18. City and County Tax Records
19. "Dr. Edward and Elsie Lau Residence." National Register of Historic Places Registration Form. *Historic Hawaii*, April 11, 2011. Web. July 30, 2013.
http://www.historichawaii.org/Historic_Properties/Oahu_Residential/Non_Tax_Exempt/PDF/Oahu_Honolulu_KepolaPlace_17.pdf
20. . "Leong/Chun House". National Register of Historic Places Registration Form. *Historic Hawaii*, Dec 31, 2005. Web. July 30, 2013.
http://www.historichawaii.org/Historic_Properties/Oahu_Residential/Tax_Exempt/PDF/T_E_Oahu_Honolulu_KolonahePlace_2721.pdf
21. Preis, Alfred. *Original Architectural Blueprints for Bushnell Residence*. 1949. Entrusted to current owners on purchase of home from previous owners, the Bushnell family.
22. Preis, Erica and Laka Preis-Carpenter. *Archival Photos of Bushnell Residence and Melemele Place*. 1949/50. Preis Family, Honolulu.

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____
- ☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☒ Other

Name of repository: Blueprints - current owners: Jordan and Rebecca Kandell

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property less than one acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The property being nominated includes all the property owned in 2013 by Jordan and Rebecca Kandell as described by Tax Map Key 1-2-9-070-002-0000

Boundary Justification (Explain why the boundaries were selected.)

This parcel of land has been associated with this residence since its construction.

Bushnell Residence
Name of Property

Honolulu, HI
County and State

11. Form Prepared By

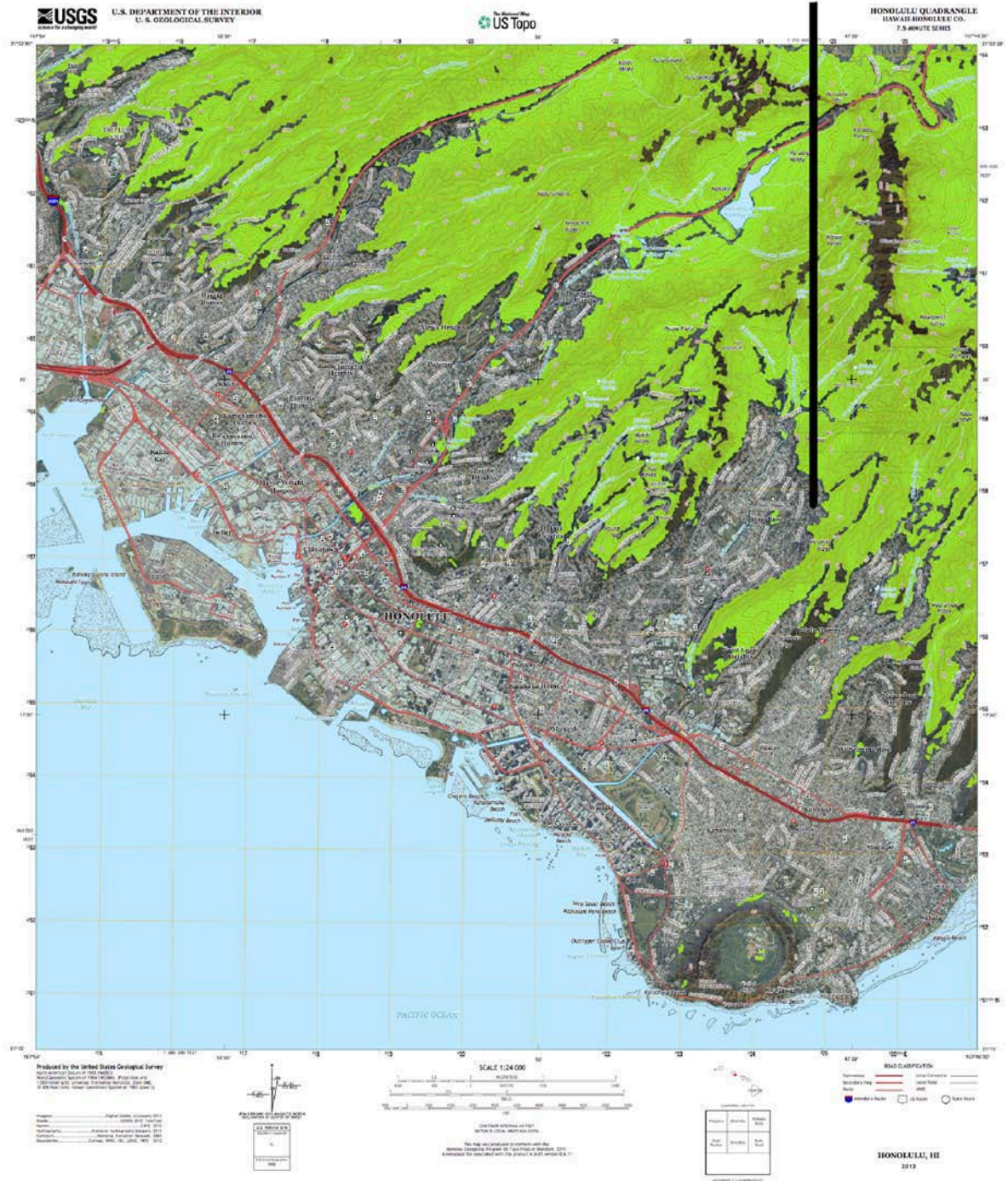
name/title: Jordan Kandell
organization: _____
street & number: 3210 Melemele Pl
city or town: Honolulu state: Hawaii zip code: 96822
e-mail jordankandell@gmail.com
telephone: (808) 382-8100
date: January 27th, 2016

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.

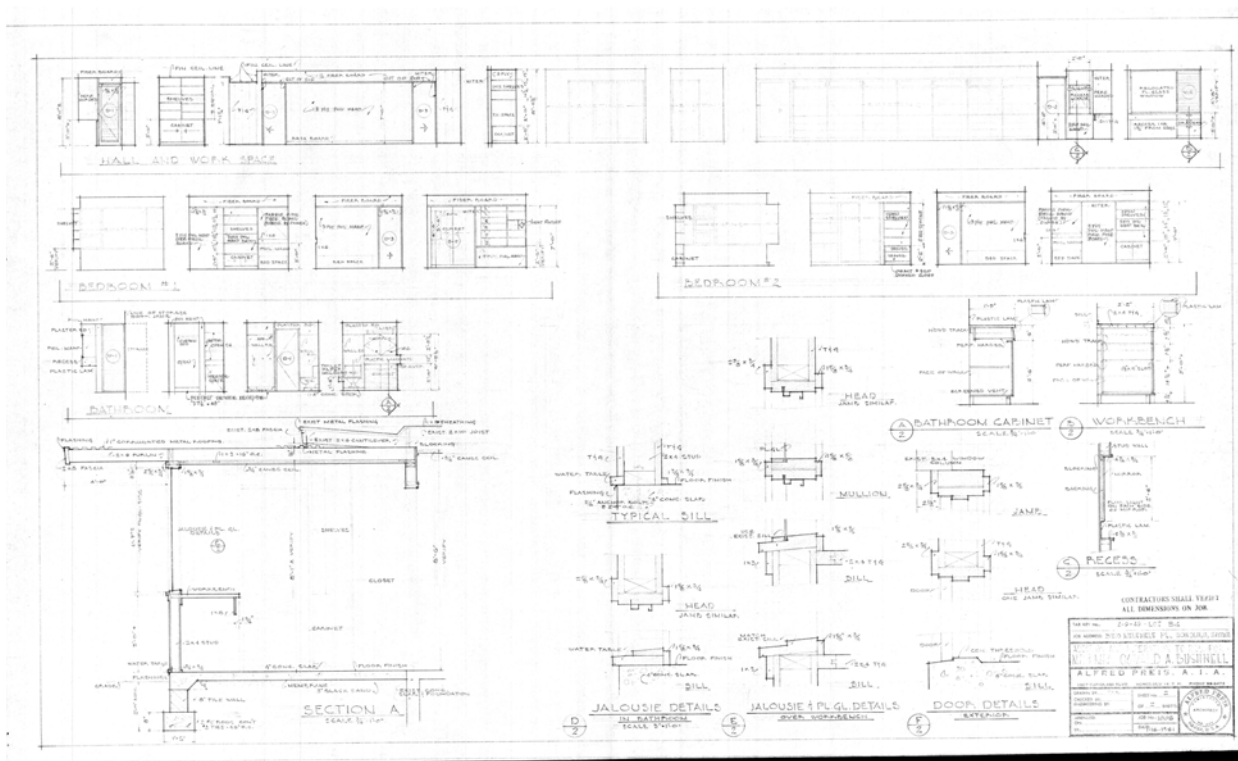
Dr. Oswald & Elizabeth Bushnell Residence



- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Bushnell Residence
Name of Property

Honolulu, HI
County and State



Property Owner

Mr. and Mrs. Jordan Kandell
3210 Melemele Place
Honolulu, HI 96822
(808) 382-8100

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of ____.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

National Register of Historic Places Registration Form

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: The Bushnell Residence

City or Vicinity: Manoa Valley

County: Honolulu

State: Hawaii

Photographer: Olivier Koenig

Date Photographed: 2/19/2016

Description of Photograph(s) and number, include description of view indicating direction of camera:

1. HI_Honolulu_Bushnell Residence_0001.tiff
 - Exterior of House from the street (from the west)
2. HI_Honolulu_Bushnell Residence_0002.tiff
 - Exterior of House, front façade from the southeast
3. HI_Honolulu_Bushnell Residence_0003.tiff
 - Exterior of House, front façade from the south (showing interior/exterior patio)
4. HI_Honolulu_Bushnell Residence_0004.tiff
 - Exterior of house from the east
5. HI_Honolulu_Bushnell Residence_0005.tiff
 - Exterior of house from the northeast
6. HI_Honolulu_Bushnell Residence_0006.tiff
 - Interior/Exterior of the house from the East
7. HI_Honolulu_Bushnell Residence_0007.tiff
 - Exterior full view of house from the Northeast (backyard view)
8. HI_Honolulu_Bushnell Residence_0008.tiff
 - Interior of house: kitchen (from the southwest)
9. HI_Honolulu_Bushnell Residence_0009.tiff
 - Interior of house from the north: kitchen
10. HI_Honolulu_Bushnell Residence_0010.tiff

- Interior of house from the southeast: kitchen
- 11. HI_Honolulu_Bushnell Residence_0011.tiff
- Interior of house from the northwest: kitchen
- 12. HI_Honolulu_Bushnell Residence_0012.tiff
- Interior/Exterior from the northwest: patio
- 13. HI_Honolulu_Bushnell Residence_0013.tiff
- Interior/Exterior from the north: patio
- 14. HI_Honolulu_Bushnell Residence_0014.tiff
- Interior from the southeast: Living room
- 15. HI_Honolulu_Bushnell Residence_0015.tiff
- Interior from the southeast: Living room
- 16. HI_Honolulu_Bushnell Residence_0016.tiff
- Interior from the south: Living room
- 17. HI_Honolulu_Bushnell Residence_0017.tiff
- Interior from the west: Bathroom
- 18. HI_Honolulu_Bushnell Residence_0018.tiff
- Interior from the west: Bathroom
- 19. HI_Honolulu_Bushnell Residence_0019.tiff
- Interior of the house from the north
- 20. HI_Honolulu_Bushnell Residence_0020.tiff
- Detail: original built in shelves, restored cork floors from the southwest
- 21. HI_Honolulu_Bushnell Residence_0021.tiff
- Interior from the south
- 22. HI_Honolulu_Bushnell Residence_0022.tiff
- Interior from the west
- 23. HI_Honolulu_Bushnell Residence_0023.tiff
- Interior from the north
- 24. HI_Honolulu_Bushnell Residence_0025.tiff
- Detail: Original Preis designed sculptural Bauhaus chimney from the west
- 25. HI_Honolulu_Bushnell Residence_0025.tiff
- Chimney from the south
- 26. HI_Honolulu_Bushnell Residence_0026.tiff
- Detail: floating wooden light fixture with red accent paneling and red support pole from the east
- 27. HI_Honolulu_Bushnell Residence_0027.tiff
- Detail: built in shelves, kitchen breakfast nook - interior from the south
- 28. HI_Honolulu_Bushnell Residence_0028.tiff
- Exterior of the house from the southwest (showing two bathrooms and two bedrooms)
- 29. HI_Honolulu_Bushnell Residence_0029.tiff
- Detail: brick wall extending seamlessly interior and exterior plus original accordion glass doors to encourage seamless flow of living spaces into the natural environment.
- 30. HI_Honolulu_Bushnell Residence_0030.tiff
- Detail: original red cedar wood eaves