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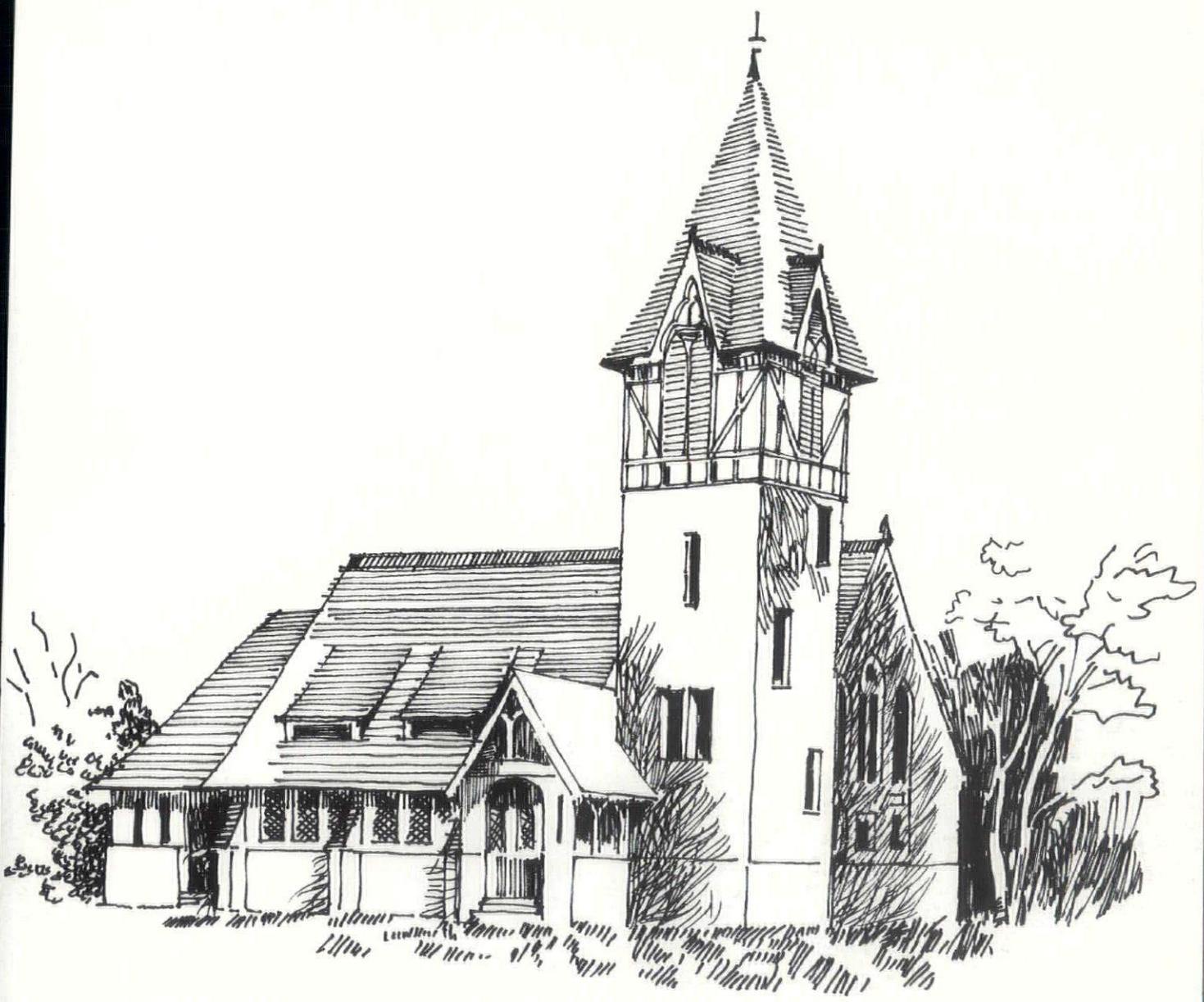
HA

# HAWAII ARCHITECT

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February, 1979

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## Large, decorative Ceramic Tile ... pattern for good living at Makiki Park Place



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# HAWAII ARCHITECT

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# Land Use Planning and the Sonic Environment

by MICHAEL JAMES LEINEWEBER, AIA

As architects work with different cultures and environments, different standards, usages, and concerns take precedence over others. Unique client requirements and community needs must be taken into account in any physical planning program. Planning that is not responsive to community standards is likely to generate dissatisfaction and failure.

This discussion is limited to our experience here in Hawaii with land use planning and the sonic environment. Most of us are familiar with the unique physical aspects of our island state, and the relationships of water, land, and urban areas. We are currently experiencing urbanization of our land areas at a very rapid rate, with the results all around us. We are familiar with the various impacts of both large and small scale urban development.

Because of the rapid transformation of our environment into urban land use, Hawaii has become more sensitive than most areas to the

## IMPACTS OF DEVELOPMENT

The primary sonic impacts of land development to consider in land use planning are as follows:

- Land clearing, including demolition or removal of structures.
- Site preparation, including construction of infrastructure, such as roadways, water, sewer, and drainage structures.
- Construction of buildings.
- Installation of landscaping elements.
- Operation of construction delivery vehicles.
- Operation of completed facilities, including user activities.
- Operation of vehicles used in servicing completed facilities.

All of these activities increase noise levels both in the development area and in adjacent areas. The sound generation associated with various land uses is so complex and shows so many variations over time, that these impacts have not been modeled with any accuracy.

effective noise abatement strategies using local criteria.

When this model is implemented, it will help everyone concerned with land use planning to develop more quantitative means of dealing with the sonic environment.

At present, however, the problem of land use planning in the sonic environment is considered in a very general way. Two noise sources which have historically been areas of significant community concern are construction activities and development-generated vehicular activity. An area not generally addressed is the continuing mitigation of individual noise sources, a technological process.

Construction activities present a variety of sonic impacts with pile drivers, jack hammers, rock drills, and hammers leading the pack in the 95 to 105 dB(A) noise level range measured at 50 feet from the source. Other construction equipment provides relatively lower noise impact levels, but usually continues through the life of the project. On major land development projects, this can range from a few years to a decade. With average construction noise levels around 84 dB(A), this can be a significant long-term impact and affects consideration of development phasing.

Vehicular activities that accompany construction and land use have both relatively short and long-term sonic impacts. Short-term impacts are considered to be those during the construction period. Again, if construction is phased over several years, the sonic impact of construction vehicles, usually in excess of 90 dB(A), can also constitute a relatively long-term impact. Usually during construction trucks can be considered as point sources of noise events.

After construction, when land uses are changed, new vehicular traffic patterns are set. A Highway Research Board model developed in 1971 can serve as a guide to

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**“Awareness of the relation of land use planning and the sonic environment is an idea whose time has come . . .”**

---

need to disclose developmental impacts prior to public decisions on land use planning. Of the many, many aspects of environmental impact, the sonic environment is beginning to be recognized as an area that must be addressed, and planned for. Credit for this recognition must be given to organizations such as Citizens Against Noise, who have lobbied successfully to put these concerns on the planning agenda.

Konheim and Caccavari (Office of Noise Abatement and Control, U.S. Environmental Protection Agency) have been developing a computer-optimized noise abatement model as part of their technical assistance program to state and local governments. It is interesting to note that the model is based on acoustical and attitudinal surveys performed by a community. It enables the community using the model to achieve the most cost

Leineweber is an architect and planner with Belt, Collins & Associates, a division of Lyon Associates, engineering, planning, landscape architecture, and architecture consultants. This article is based on a talk on "Land Use Planning and the Sonic Environment," given December 5, 1978 at a conference on Architectural Planning and Design for Quiet, at the Kaimuki Library, Honolulu, sponsored by: Continuing Education in Engineering, University Extension, University of California, Berkeley, in cooperation with the U.S. Environmental Protection Agency, Office of Noise Abatement and Control, Region IX; assisted by the Hawaii Department of Health.

estimate traffic noise levels. The model considers many factors, including: traffic volume; the percentage split between passenger cars and other vehicles; the average speed; whether or not the traffic flow is interrupted or uninterrupted; the pavement width and number of lanes; the roadway gradient; whether the roadway is at-grade, elevated, or depressed; the relative smoothness of the road surface; the listener's distance from the roadway; and the presence of any shielding effects.

In areas where land use changes add volume to an existing stream of traffic, the noise levels are often not increased, but the period of time over which the noise levels are experienced is lengthened.

### SIGNIFICANCE

While experts in studies of sonic impact generally agree on types of effects that noises are capable of generating, they do not generally agree on the intensity and duration of the sonic event to produce a given effect. This is due in part, no doubt, to the subjective perception of noise by various communities and cultures. Noise can be illustrated in terms of comparable sonic events, and we can determine community reaction to historical noise events.

Two other methods of evaluating the impact of sonic events include, (1) comparing predicted noise levels with community standards and determining if they exceed these standards and, (2) making quantitative estimates of sonic impacts on hearing sensitivity, physiological characteristics, and other parameters. While most studies of sound intensity and duration related to hearing loss are conclusive in only a limited sense, they indicate that significant risk of permanent hearing damage occurs on exposure to 90 dB(A) continually over an eight-hour day.

Other significant effects, less

permanent than hearing damage, but of increasing social significance, include speech interference, sleep interference, physiological stress, annoyance, and task interference, which occur in the 65 to 80 dB(A) noise range. Generally speaking, these effects become detectable about 15 dB(A) below the range of which they become significant, so that we can say that noise in the range of 50 to 80 dB(A) produces detectable effects.

Practically speaking, permanent hearing loss is not a significant impact of land use decisions. This is a problem largely confined to workers in industrial, construction, and service occupations. Temporary hearing loss is a possible impact of construction that accompanies land development, especially when certain types of pile driving and tractor operations are employed. Other effects, such as degradation of speech communica-

veloped beach site. The background noise level of normal surf conditions has been measured at 70 dB(A), high enough to produce some significant physiological effects, and well within the range of detectable effects.

Consider the urban area of Wai-kiki. The background noise level of normal conditions has been measured at a low of 57 dB(A) and high of 72 dB(A). Some people accept them as natural, or inevitable, or as a condition of living either in a pristine undeveloped area, or in a high density urbanized area.

In both cases, the background noise level can be significant. The question is: Which is preferred?

### REGULATION AND MITIGATION

Chapter 44B of the State of Hawaii Community Noise Regulations specifies maximum allowable levels of noise for each use zone contained in the City and County of

103 Hawaii State Standards for Occupational Exposure to Noise

Sound Level (in dB(A) at 50 ft)	Duration (in hours/day)
90	8
92	6
95	4
97	3
100	2
102	1½
105	1
110	½
115	¼ or less

SOURCE: State of Hawaii Occupational Safety and Health Law, Act 57/1972

tion, are more difficult to quantitatively analyze.

The significance of these effects, however subjective, is nonetheless of community concern and varies with the area of consideration. Often overlooked in consideration of the sonic impacts of land use planning is the ambient, or background, noise level in which this land use planning takes place. Consider a relative pristine, unde-

Honolulu's Comprehensive Zoning Ordinance.

With specific reference to construction (including demolition), the regulations require that no permit be granted for construction activities that would create excessive noise on Sundays or state holidays, or between the hours of 6 p.m. and 7 a.m., or that would emit noise in

Continued on Page 6

# Land Use Planning and the Sonic Environment

Continued from Page 5

excess of 95 dB(A) at or beyond the property line, except between the hours of 9 a.m. and 5:30 p.m., Monday through Friday.

Once a permit is granted, however, noise from construction activities is not limited by the Community Noise Regulations between 9 a.m. and 5:30 p.m. on weekdays. Normal construction activity may occur between the hours of 7 a.m. and 6 p.m.

The State of Hawaii Occupational Safety and Health Law contains standards for occupational exposure to noise. This law requires employers to initiate hearing conservation programs using all feasible administrative or engineering controls to insure that exposures do

allowed by the law.

Chapter 44A, Vehicular Noise Regulations of the State's Public Health Regulations sets standards for the emission of noise by vehicles. The standards apply to all vehicles except those normally used for emergency work. As was true of the standards for stationary noise sources, permits may be issued allowing noise emissions exceeding levels set in the standards. Unlike permits issued under Chapter 44B, they are valid for only six months, and only two may be issued for any one vehicle within any ten-year period. No official federal limits exist on the level of highway noise, but there are standards for the amount of noise that may be

FHA, FAA, etc. Many of these standards also serve as design guidelines for control and mitigation of noise sources.

One of the more significant federal efforts in land use planning and the sonic environment has been by the Defense Department. In order to maintain the continued operational viability of their airfield installations, they have commissioned studies to establish Air Installations Compatibility Use Zones (AICUZ) around their facilities. These guidelines are developed in consultation with local land use officials. With wide public dissemination of the documents and continuing dialogue between the base commanding officer and local government officials, the land use recommendations may be useful as inputs to the public planning process.

It will be interesting to see how this guidance is used when considering development in the vicinity of the Naval Air Station at Barber's Point, Hawaii. Will the existing, predominantly industrial and agricultural land uses that surround this installation give way to housing and resort uses? You can imagine the difference in noise sensitivities between agricultural-industrial users and resort-residential users.

## SONIC IMPACTS AND THE DESIGN PROCESS

Awareness of the relation of land use planning and the sonic environment is an idea whose time has come and architects and planners are now trying to implement this community concern along with the many other community concerns reflected in our land use laws and standards. We have learned the importance of phased development that takes into account the continuing impact of the inherently noisy construction process. We are also learning to isolate and control the noise sources that we introduce into urban developments. HA

State Noise Level Limits (in dB(A)) for Heavy Vehicles<sup>1</sup>

### Measurement Distance (in feet from source)

Time Periods When Applicable	Vehicles Landed Before January 1, 1977			Vehicles Landed on or After January 1, 1977		
	20	25	50	20	25	50
Day (6am-6pm)	92	90	84	83	81	75
Evening (6pm-10pm)	92	90	84	75	73	67
Night (10pm-6am), Holiday & Sunday	81	79	73	73	71	65

<sup>1</sup> Applies to vehicles with a gross vehicle weight of more than 6,000 pounds (2,722 kg)

SOURCE: Tables B2 and B3. Public Health Regulations, Chapter 44A, Section 7

Maximum Noise Emissions Allowed from Medium and Heavy Trucks—Federal Standards<sup>1</sup>

Date of Manufacture	Maximum Noise Allowed <sup>2</sup>
After 12/31/77	83 dB(A)
After 12/31/81	80 dB(A)

<sup>1</sup> Standards apply to vehicles with gross vehicle weights greater than or equal to 10,000 pounds (4,536 kg)

<sup>2</sup> Sound measurements taken 50 feet (15.24m) from the centerline of the vehicle using a fast response meter

not exceed levels set in the standards. If noise levels remain excessive after implementation of those controls, employees must be supplied with protective devices that will reduce sound to the level

emitted by certain vehicles manufactured after December 3, 1977.

So much for local law. There is a plethora of federal noise standards issued by any number of cognizant agencies, such as the EPA, HUD,

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\*Fee charged for each check written.

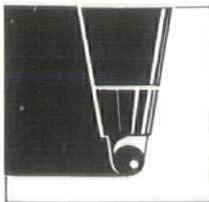
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## BALLPOINT Commentary

# Description and Circular Form

by EMILY ZANTS, Ph.D.  
Student member, HS/AIA

Description in the traditional novel is criticized by one of the French avant-garde writers of the 1960s, Alain Robbe-Grillet, as being that of the triumphant Bourgeoisie, as "a reassuring world where things are above all the property of man. Whereas those objects you meet in our novels always seem to belong to no one." Encumbered forms and objects are a result of Naturalism, according to Robbe-Grillet, because it founded a sentimental, social, and functional meaning.

Then "little by little everything disappeared behind an accumulation of supposed psychological mechanisms, familiar motives, and more or less oversimplified social functions. The revolution at hand now is big enough: nothing less than ridding the world of all that crust will suffice." At least this may partially express our uneasiness with encumbered forms.

But you cannot get rid of the "crust" by ignoring it, by simply doing something else, for it is too deeply engrained in our bourgeois heritage. You have to deal with it. Some modern novelists return to an object time and again to attenuate it. Robbe-Grillet observed that his own descriptions consist of "a double movement of construction and destruction;" the movement of the description is "to make see and prevent from seeing." This technique has become known as the grillwork technique in literature.

The modern novelist often starts a description over again, but with changes that totally transform the scene with which the reader thought he was familiar. This puts in doubt the first description, forcing the reader to verify, to compare his information and draw his own conclusions. The essential characteristic is not simply repetition, which is present merely to force the reader (user) to mentally juxtapose two parts of the work. In order to be dynamic, the juxtaposition must

contain the seed of new relationships that remain unstated.

Michel Butor comments on one technique for dynamic juxtaposition used by Victor Hugo: enumeration. Butor himself translates the technique into architectural terms, if not forms. Enumeration, characteristic of the epic, makes it possible "to set all kinds of curves in motion at the same time. If it is a simple enumeration . . . we will have a totality of parallel curves, but the addition to each of these terms of particular signs will make it possible to modulate all these curves, and consequently to grasp a very complex space." Perhaps he was inspired by the Sydney Opera House.

Elsewhere he describes the technique as "a kind of descriptive machinery . . . set in motion. This descriptive machinery is basically incomplete. It cannot be finished. Consequently one can continue methodically to augment the contents indefinitely . . . One problem [is] to find a way of stopping this machinery. One way of stopping that is by a curved surface that goes off and is severed by another surface." In order that the point of intersection be valid, however, it must come from the internal structure of the work.

Caravaggio, notes Butor, engages the observer "by encroachments of forms on one another. Another literary critic, Ortega y Gasset, finds Caravaggio does it with the use of light: "the visual ray halts at the point where the body begins and light strikes resplendently; from there it seeks another point on another object where the same intensity of illumination is vibrating.

"The painter has achieved a magic solidarity and unification of all the light elements in contrast to the shadow elements. Things of the most disparate form and condition now become equivalent. The individualistic primacy of object is fin-

ished."

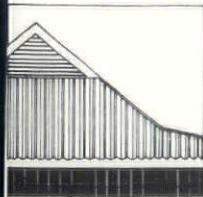
By this leveling of objects, reality literally appears in a different light.

The grillwork technique as used by Robbe-Grillet and Butor diverges in two different directions. Robbe-Grillet uses an object only to destroy its implications; Butor puts all of history, myth and tradition between the object and the reader, making it equally impossible to draw any conclusions, but providing a much richer resource for interaction. He builds up the implications until the habitual one becomes almost irrelevant and the importance of the object, event, or person has been transformed. His secret is not in the description itself, but in the complexity of the relationships created.

Butor is a true master of circular form and describes one of his novels, *Degrees*, as turning upon one fact, "which is like a peg holding my text together and keeping it from disintegrating;" this fact has "an existence for me, for you, for us all only because it appears as a focus in the middle of a whole zone of imaginings and probabilities. . . ."

Similarly, does not a building need a focus point permitting it to integrate all users and their needs? Again modern architecture is like the modern novel: the users and needs tend to be diverse. All the more cause for a focus point to provide a frame of reference.

If effective, a work of architecture would be like a good book, "a mobile awakening the mobility of other books [or architecture] a flame rekindling their fire" (Butor). HA



**HISTORICAL**

## 'Oahu's Neighborhoods: How They Came to Be'

"Oahu's Neighborhoods: How They Came To Be" is the theme of a series of lecture/slide presentations to be given on five Monday evenings, February 5 through March 5, in the Academy Theatre at the Honolulu Academy of Arts.

The program is sponsored by the University of Hawaii College of Continuing Education and Community Service, in cooperation with the Honolulu Academy of Arts and will cost \$15 on a subscription basis or \$3.50 by individual admission at the door.

The lecture/slide series has been planned as a sequel to the "Honolulu: The Story of a City" course given a year ago and the programs will cover the history of

various Honolulu and Rural Oahu districts and what archeological and historic landmarks remain. All sessions will begin at 7:30 p.m. and run two hours. Here is the schedule:

February 5—WAIKIKI:

*The Resort Area Before Statehood*, by sociologist Richard Collier, instructor of social science, Kauai Community College.

*Ainahau Then and Now*, by Marilyn Stassen, teacher of English, Punahou Junior School.

February 12—KAIMUKI and KAPAHULU:

*Their Character Has Persisted into the 1970s*, by Richard Bord-

ner, coordinator for Historic Hawaii Foundation's Kaimuki-Kapahulu Survey.

February 12—MOILIILI and McCULLY:

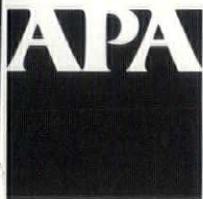
*An Armchair Tour*, by Stephen Okumura, attorney and Moiliili resident.

February 19—MANOA:

*The Early History*, by Beatrice Krauss, research affiliate, Harold L. Lyon Arboretum, University of Hawaii at Manoa.

*Old Houses Still Standing*, by members of the Junior League of Honolulu.

**Continued on Page 22**



## Development Plan Survey Results:

by RORY HAHN

The three most pressing problems facing the people of Oahu are the lack of affordable housing, the uncertainty of an adequate water supply, and the growing congestion on our highways. These are some of the findings of a survey commissioned this summer by the city's Department of General Planning. The survey was carried out by the consulting firm of Survey & Marketing Services, involving 4,000 household-to-house interviews designed to find out about the views of the community concerning a wide range of development topics.

Since the early 1970s, the lack of affordable housing has been a serious problem facing residents. They consider housing the single most important problem facing the

city. They want more low- and moderate-income housing and more single-family housing they can afford. However, there is very little agreement as to where on this Island this housing should be built.

Another strongly supported objective is the preservation of agricultural land. This is especially true in rural areas such as Windward Oahu, the North Shore, and Waianae. In contrast, the people in Ewa and Central Oahu are not as strongly against urbanization, due perhaps to the on-going developments occurring in these two areas.

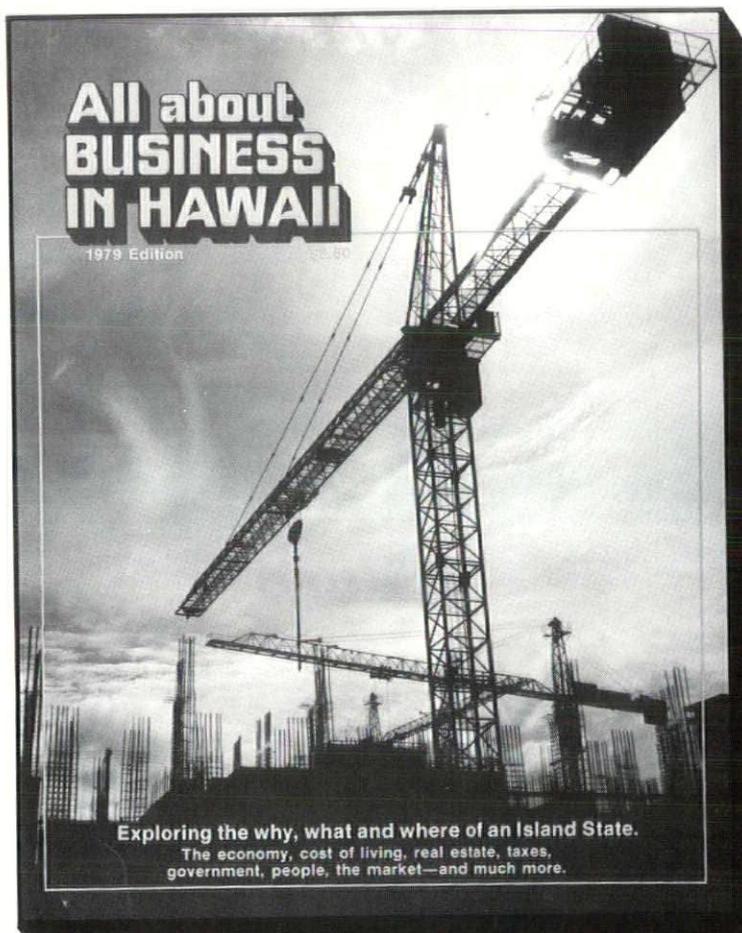
Residents of two key areas on the Island are particularly concerned about transportation. East Honolulu (Kalaniana'ole Highway) and Windward Oahu (TH-3) resi-

dents definitely want improved facilities; however, they are not in agreement as to the type and extent of the improvements. Doubts are primarily generated by the potential impacts the improvements may have on population growth in their area.

Another high priority item is the preservation of specific buildings and sites of significance. Although this is a high priority item, people do not want areas to be stagnant. There is strong Islandwide support for the improvement and/or redevelopment of Waikiki, Chinatown, Kakaako, and the waterfront and downtown areas. Again, the specific manner and extent each area is

**Continued on Page 11**

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# Development Plan

Continued from Page 9

to be improved remains unresolved; however, the community now appears to be in favor of the city taking action to improve these areas.

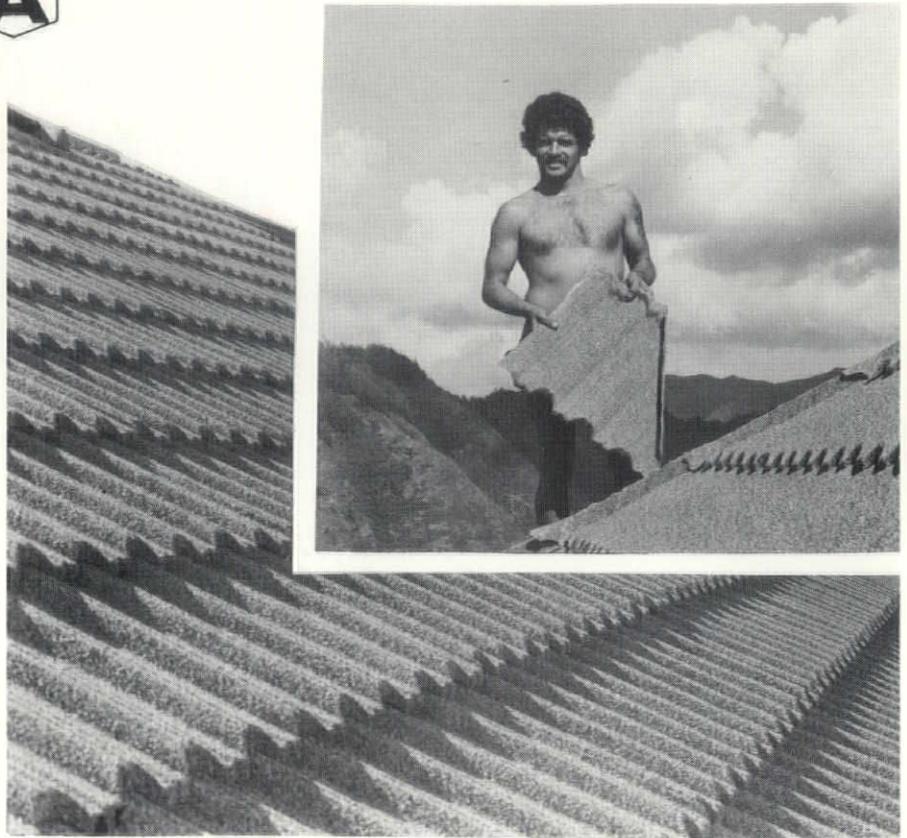
What do these results mean? One interpretation might be that the people of Oahu are in favor of lower density development, and might perhaps accept zero lot-line detached housing in Central Oahu and Ewa as a realistic substitute for traditional single-family housing. One could also interpret the results to indicate a desire to have more low-rise apartment development in Central Honolulu with high-rise development concentrated in only specific neighborhoods.

Although there is a strong desire to keep existing single-family neighborhoods in Central Honolulu free of apartments, the survey indicates the community might accept somewhat higher densities through smaller lot sizes and duplexes.

Finally, there is a strong indication that the community now recognizes the need to improve Waikiki, downtown, Chinatown, Kakaako, and the waterfront areas. These areas, if properly developed, may take away the pressure for higher density development in more mauka, stable neighborhoods and at the same time meet the demand for higher density housing.

The points of view just expressed barely touch the surface of possible insights which the survey could provide. If further information is desired, copies of the report are available at the Department of General Planning. HA

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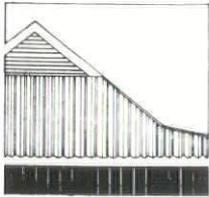
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HISTORICAL

# Clinton Briggs Ripley-Architect The Middle Years

by CHARLES O. UHLMANN, AIA

Illustrations by author

## Comments by the Author

I'm a rank amateur historian. This sketch of Ripley's life and times is spotty and is drawn from a larger study in progress. I've entitled it "The Middle Years . . ." because I don't know much about his early California years or much after he departed for the Philippines. In addition to the specific sources cited, I found a lot of general background information in the Honolulu and San Francisco newspapers of the period. The illustrations were drawn directly over the microfilm reader.



C.B. Ripley is probably most familiar to us through his association with C.W. Dickey. But the Ripley & Dickey partnership was actually a brief, albeit prolific, interlude in Ripley's long and varied architectural career.

Following high school, he began in apprenticeship to an uncle, William K. Ripley in Chattanooga in 1871. There he married Loda M. Rose in 1873 and moved to Nashville.<sup>1</sup> In 1875, looking toward the promised opportunities of westward expansion, they moved to California where architects and builders were much in demand.

They arrived in Los Angeles at the beginning of the economic boom promoted by the Southern Pacific Railroad. Following more than a decade of good times, the boom slowed and finally collapsed. The Ripleys moved to San Francisco and then, in 1890, they looked for a new frontier.

Ripley was 38 years old when he and his family (including seven children) left San Francisco on the S.S. Alameda. They steamed into Honolulu just before Christmas 1890.<sup>2</sup> Immediately Ripley established himself as an architect and building construction superintendent with Peter High's Enterprise Planning Mill, and as a "visiting brethern" at the local Masonic lodge.

While Ripley was living in California, what little he may have known of economic conditions in the Hawaiian kingdom probably revolved around newspaper accounts of King Kalakaua, Walter Gibson and Claus Spreckels. There were reports that the civilizing effect of American commerce had influenced Hawaiian politics. Within the framework of constitutional monarchy, the reform movement of the late 1880s reflected the greatly increased political power of haoles (especially Americans) within the cabinet and Parliament.

Although native Hawaiians still far outnumbered haoles (and foreign-born Orientals were disenfranchised), the king's authority was under incessant attack and his status was soon restricted to that of a figurehead. The revised reciprocity treaty of 1888 with the United States (which gave the U.S. exclusive rights to the use of Pearl Harbor for military purposes) opened the door to American development of Hawaiian resources.

Prosperity of the sugar plantations (owing largely to favored treatment in American markets) caused a general sense of economic well-being among Hawaii's politi-

cal and business leaders. For Americans looking for new frontiers, the news from the Hawaiian Islands must have been encouraging.

This is not unrelated to the subject of architectural history at hand. It was Kalakaua who sent abroad for architects to design his imperial residence. The resulting arrogant, Victorian robber baron's house he proudly held forth as a sign of his status in a rapidly changing world seemed to invite the careless introduction of foreign influence. His political role uncertain in December 1890, Kalakaua went to San Francisco for treatment of a lingering illness and recklessly plunged into a hectic schedule of social activities.

While Ripley was attempting to establish himself anew in Honolulu, the Hawaiian king was celebrating the New Year at the fabulous Hotel del Coronado at Monterey. In Los Angeles, Kalakaua was also royally received, but there he caught cold and his entourage returned immediately to San Francisco where he died quite unexpectedly. When his body arrived in Honolulu there was an elaborate funeral, including full Masonic rites—the King having proudly been a first Order Mason.

For Ripley it must have been an unusual and alien experience, being unaccustomed to the purpose and pageantry of the monarchy. Nevertheless, it was architect Ripley (of the Enterprise Planing Mill) who designed the "exceedingly tasteful" mourning dress for the front of the Government Building 'Ali'iolani Hale).<sup>3</sup>

Also, Ripley's timely arrival resulted in a fortuitous opportunity. The building committee for the new Sailors' Home design competition had just moved back the deadline for submission of plans from December 15 to February 1. Ripley won first prize (George L. Dall, second, and Harry Mills, third). His association with the Enterprise

Charles O. Uhlmann holds a master's degree in architecture from Washington University in St. Louis. He worked in New York City and San Francisco, and began his career in Honolulu nine years ago, working for Onodera, Kinder & Zane. He is currently project architect with Anderson/Reinhardt, Ltd.

Planing Mill was terminated that same spring and he apparently practiced on his own until the arrival of Arthur Reynolds in the fall of 1891.

Reynolds was 30, single, and had worked in Chicago on building designs for the Columbian Exposition to be held in 1893. He was probably in San Francisco in 1890 and it seems possible that Ripley and Reynolds first met there. In any case, they quickly joined together in partnership in Honolulu.

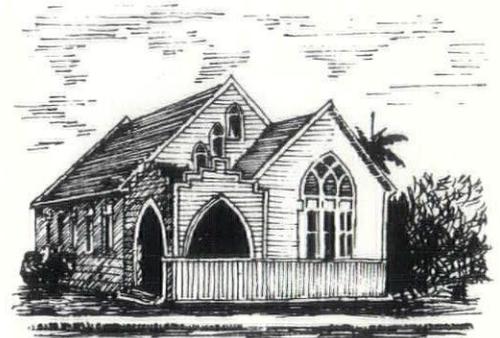
Charles Peterson has observed that it was not until after the end of the monarchy that architects could support themselves by plying that profession alone.<sup>4</sup> However, even during Kalakaua's reign there was considerable demand for services of persons knowledgeable in construction, although architects and clients knowledgeable in architecture were conspicuously few. An exception was Charles Reed Bishop. After 1886, Bishop spent more and more time in San Francisco, but he maintained an active role in many civic and business interests in the Islands.

Shortly preceding Ripley's arrival in 1887, architect William F. Smith of San Francisco (then 32) was commissioned by Bishop to design the main building for Kamehameha Boys' School. This was Honolulu's first taste of the Romanesque revival style, artfully rendered in rustic local lava rock from quarries on The Kamehameha School grounds. In 1889, Smith was commissioned to design Museum Hall for Bernice Pauahi Bishop Museum. In the same year, Bishop was instrumental in the selection of George A. Bordwell of Oakland (then 39) for the design of Central Union Church. This design was a somewhat orthodox example of Romanesque revival and reportedly an adaptation of a commission already executed by Bordwell in East Oakland.<sup>5</sup>

Other than brief visits to the

Islands, neither Smith nor Bordwell practiced in Honolulu. In fact, they probably had only scanty knowledge of the settings into which their building designs would fit. While neither Ripley nor Reynolds had anything like even the modest notoriety of Smith or Bordwell, they were permanently established in Honolulu or, at least, they tried to create that impression.

Ripley & Reynolds were engaged in a lively practice and their partnership, rather than that of Ripley &



**Methodist Church; Ripley & Reynolds; demolished.**



**Healani Boat Club, Honolulu Harbor; Ripley & Reynolds; demolished.**

Dickey (as designated by Peterson and Meredith Neil), probably deserves the distinction of being called the "first modern architectural partnership" in Honolulu.<sup>6</sup>

The first Ripley & Reynolds partnership lasted until the fall of 1895, and thus bracketed one of the most tumultuous periods of Hawaiian history, including the forced resignation of Queen Lili'uokalani (January 1893) and the attempted counter-revolution (January 1895). Prior to the revolution the partners had been busy with such projects as the Pearl City Hotel and the new Masonic temple.

After the revolution they were even busier. Generally speaking, Americans in Hawaii who supported the overthrow of the monarchy were rewarded for their efforts by the provisional government and, in

the private sector economic opportunities were plentiful for the willing and able among them.

Ripley (who held the rank of captain in the Citizens' Guard) and Reynolds designed a variety of building types including a classroom building at Oahu College (Pauahi Hall, Punahou), Kamehameha School for Girls, the Healani Boat Club, the Methodist Church and the von Holt commercial block. They were surprisingly strong in architectural competitions, winning first place for the Pearl City Hotel and Pauahi Hall. In the case of the latter, they won second prize as well, in limited competition with Smith & Freeman and George A. Bordwell.<sup>7</sup>

Reynolds, having worked on

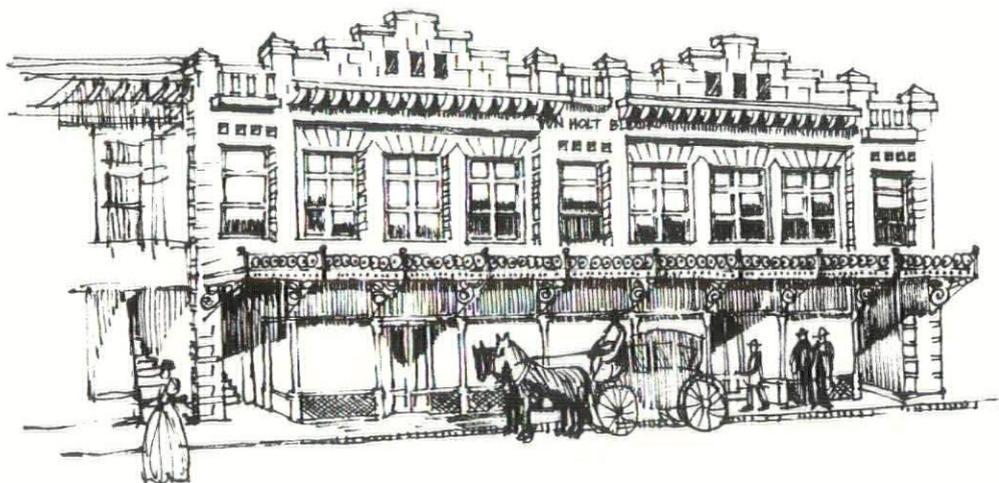
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# C.B. Ripley The Middle Years

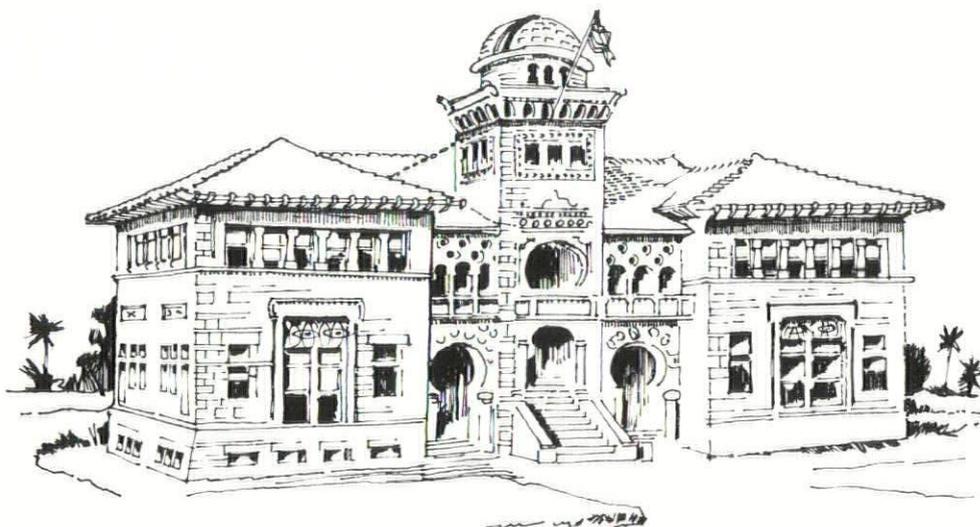
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designs for the "Great White City" of the Chicago World's Fair, would have been strong in the neo-Classical style and previous experience would have certainly included Romanesque revival. Ripley, on the other hand, had 20 years of experience when he arrived in Honolulu and his career would have bridged

Victorian (Gothic and Italianate), Eastlake, Queen Anne, and Romanesque revival. However, one can't help feeling that their use of varied and sometimes seemingly inappropriate styles indicates a lack of strength in conceptual design as well as a degree of naivete among their clients.



**Von Holt Commercial Block; Ripley & Reynolds; demolished. Formerly on the site of the King Theatre.**



**Pauahi Hall, Punahou; Ripley & Reynolds.**

It is clear that as senior partner Ripley was the coordinator and driving force behind the business success of the firm. Ripley understood how to bring in work. He carefully and deliberately insinuated himself into community activities such as free and accepted Masons, the YMCA, and the Methodist church. To provide complete architectural services it seems probable that Ripley came quickly to depend upon Reynolds as the firm's designer.

But Arthur Reynolds was not so settled as Ripley. Perhaps to Reynolds, success was defined in other ways—after all, he didn't have a wife and seven children to support. There are indications that the partnership was beginning to dissolve in the fall of 1895. When the opportunity presented itself just after Christmas, Reynolds tucked his sketchbook under his arm and set off to tour the world with the Music Concert Company.

Ripley apparently labored alone through the spring of 1896, and among other projects, completed the final design of the opera house reconstruction for its patrons, Mr. and Mrs. William G. Irwin. The following June, Reynolds returned to Honolulu having toured Japan, parts of China, Burma, the Philippines, and Java. He said "business" had necessitated his return, which may have been a reference to unfinished design work in Ripley's office he had hoped to complete.

But while Reynolds was traveling, Honolulu's architectural community had changed in a very significant way—in February Will Dickey had come home to stay.<sup>8</sup>

Dickey was a kama'aina who had the best academic credentials and the best social connections (see W.D. Merrill's article in Jan. '79 H.A.). After a few months' apprenticeship in the office of the Reid Brothers in San Francisco (they designed the Hotel del Coronado.

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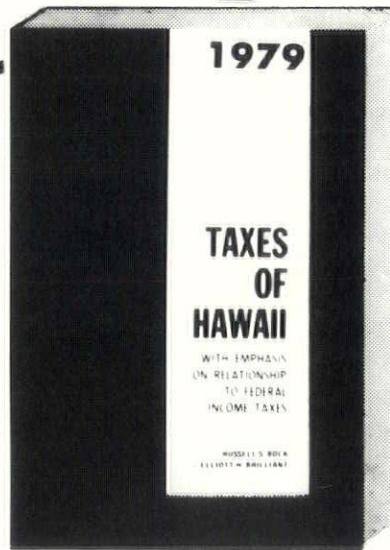
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# C.B. Ripley The Middle Years

Continued from Page 14

1888, and during the winter of 1895 the Spreckels office tower and Claus Spreckels' mansion were being designed), at age 24, he returned to the Islands and entered the employ of C.B. Ripley. He was put to work at once refining the design of Ripley's Gothic-style memorial chapel for The Kamehameha Schools. Dickey apparently improved the design to Charles R. Bishop's eventual satisfaction.<sup>9</sup>

About the same time the Bishop Estate building was designed in Ripley's office, but it is not clear whether Dickey was involved. It was a period of transition for Ripley's office and it is possible that the design of the Bishop Estate building and the Irwin block, which was designed later that summer, represent the hand of another designer. They are highly stylized examples of American Romanesque which was popularly borrowed from books in the late 1880s.

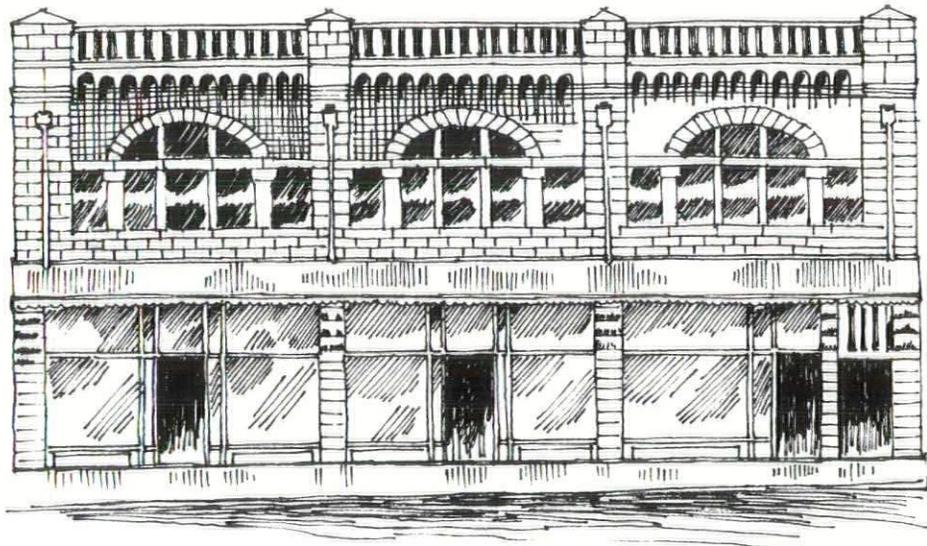
In June 1896 plans for reconstruction of Baldwin Memorial Chapel at Waiee, Lahaina, were announced and the architects named were Ripley & Dickey. Ripley had found an able and well-connected new partner or, perhaps, Dickey had found him. As in his previous partnership, Ripley was the senior partner and assumed the role of coordinator while to Dickey fell the responsibility for design. From 1896 until the end of their partnership in the summer of 1900 the commissions fairly rolled in.

With particular regard to Dickey's work, Meredith Neil has compiled a nearly comprehensive list of Ripley & Dickey's projects during this period including many commercial and public buildings, and dozens of residences.<sup>10</sup> In the context of their work it is difficult to define Ripley's role precisely, but it is clear that he possessed different talents than those of a great design architect. His skill lay in organization and coordination (today we would say in the domain of con-

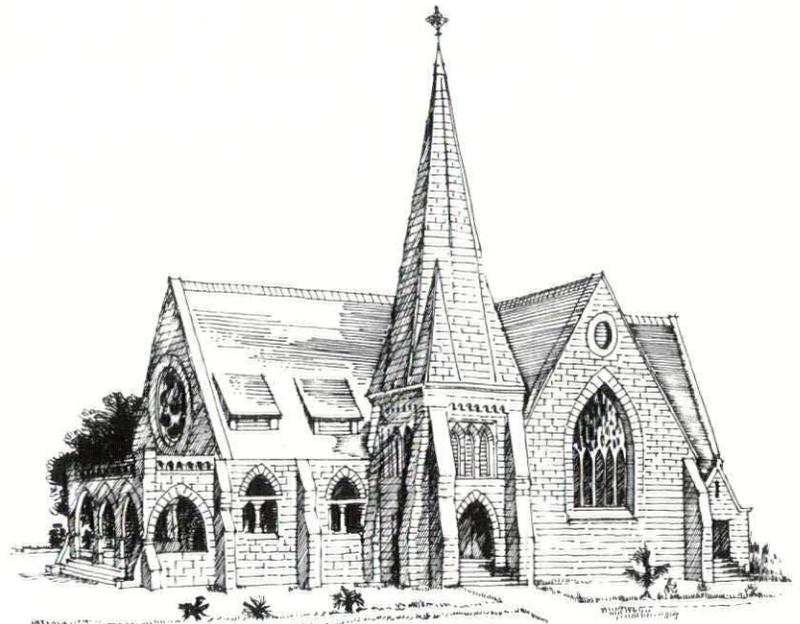
struction management) and, therefore, he could operate fruitfully in symbiotic relationship with an able designer.

Perhaps Ripley was aware of his dependence and how it reflected on his image as an architect in the

business community. When he traveled to the States in the fall of 1898, he took care to write to the Honolulu press that in Chicago (which was then becoming an architect's Mecca) he was "taken up by the leading architects and



Irwin Office Block, Nuuanu Ave. This is now the Hawaii Times/Nippu Jiji.



Kamehameha School Memorial Chapel; Ripley & Dickey; demolished.

shown through all of the principal buildings."<sup>11</sup>

But he was also confident of his strengths, which included being flexible in the application of his talents. Partly this may have been Ripley's response to changing demands of clients and increasing competition with other architects such as Howard & Train, Beardslee & Page, H.L. Kerr and O.G. Traphagen—a man of formidable talents. And partly, Ripley instinctively sought to make opportunities where others might not have looked for architectural commissions.

For example, during the construction of the Honolulu Brewery building (1899-1901) Ripley & Dickey provided local supervisory services for the New York architect, H. Steinmann. Then, when the bubonic plague threatened Honolulu in the winter of 1899, Ripley immediately volunteered his services. He was appointed by the Board of Health to a special citizens' committee on Chinatown problems.

To expedite construction of the Detention Camp, "on motion of Mr. (L.A.) Thurston, Architect Ripley was given full charge of all the buildings ordered and the delivery of material. He has secured a sufficient number of contractors who are pledged to begin work immediately."<sup>12</sup> Clearly this is an early example of fast tracking. Ripley & Dickey were also called upon to design the fumigation station to be erected on the Executive Building (Iolani Palace) grounds.

Under Board of Health direction, the Fire Department was systematically burning wooden buildings in infected blocks. On January 20, a sanitizing fire swept out of control and left most of Chinatown in smouldering ruins. This must have made an indelible impression in Ripley's mind but, moreover, it probably sparked his imagination with the enormous potential in advocating fireproof construction.

Fireproof construction per se was nothing new. In fact Traphagen had brought with him from Duluth the reputation of having been associated with the foremost expert in fireproof construction in America, Francis W. Fitzpatrick.<sup>13</sup> The Judd Building (1898-99) and the Boston Building (1899-1900).

Ripley & Dickey had the Stang-

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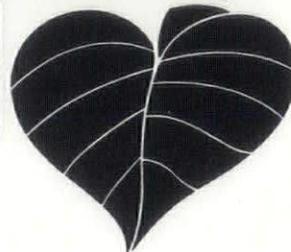


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Continued on Page 18

# C.B. Ripley The Middle Years

Continued from Page 17

enwald Building on their drawing boards when the plague quarantine was lifted from Honolulu. Ripley went immediately to California and spent two months researching new methods of fireproof construction and interviewing experts in the field. His return was preceded by the cryptic message that he would bring with him details of a revolutionary new method of construction. He was scarcely down the gangplank when it was announced that he would take charge of construction superintendence of the Stangenwald Building and would forthwith organize the Concrete Construction Co.<sup>14</sup>

All did not go well. First, the Stangenwald Building was beset with financial problems. Although Ripley's new system may have been more fireproof and it had the capability of supporting greater loads on thinner walls (six stories was a high-rise in Honolulu), it was not cheaper. Eventually the building was completed with bearing walls of cheap, Japanese brick (the first in the Islands). The Merchant Street facade was of California pressed brick and hollow granite trimmings, consistent with architect Dickey's design.

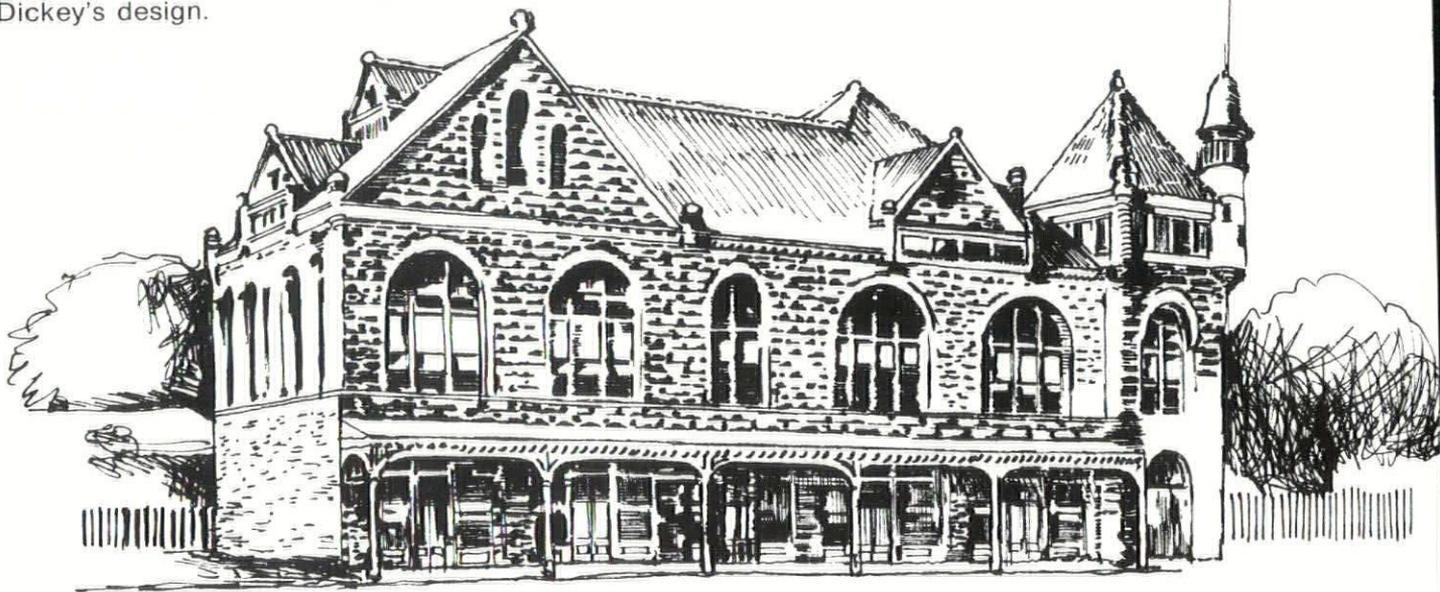
In retrospect it is easy to see how the Stangenwald Building was a watershed in Ripley's architectural career. He turned his attention almost completely to the technical aspects of architecture. He spent about a year trying to promote Concrete Construction Company's building system, and they did, in fact, win contracts for several buildings including a couple of other Dickey designs. But, there was a general downturn in construction. In January 1902, Concrete Construction Co. was reorganized and Ripley sailed for the Philippines, which was to be his next frontier.

Following the 1898 takeover, Americans had great expectations for economic development in the Philippines. In order to sustain a colonial outpost in Asia, massive government expenditures for military and civilian support facilities were required. Millions were being spent for construction and it must have seemed to Ripley that the Philippines held an untold promise for the future. When he left Honolulu, the Hawaiian Star reported that Mr. Ripley "goes to design and construct a handsome new Methodist church there and to engage in

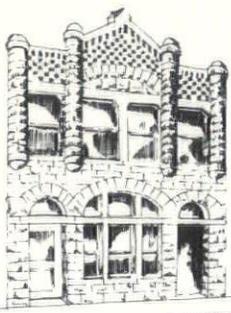
general architectural and building operations."<sup>15</sup>

After five years in Manila, things turned out to be "too slow" and he relocated to Oakland. There he was rejoined by Arthur Reynolds and they formed the partnership of Ripley & Reynolds for the second time. The firm moved back to Honolulu in 1910, when they won the commission to design the new Central YMCA. Ripley told the Star that in California his family "were unable to endure the climate in comfort . . . so we have decided to come back to the Paradise of the Pacific to remain. I will re-open an office and resume business much where I left off (10) years ago."<sup>16</sup>

In addition to the YMCA, which still survives as the Honolulu Merchandise Mart, Ripley & Reynolds designed Hawaii Hall at the University of Hawaii. In 1913, Reynolds went out on his own and Ripley made a new partnership with Louis E. Davis. That firm evolved into Ripley, Davis & Fishbourne just before Ripley died in 1922. HA



Masonic Temple, east corner of Alakea and Hotel; Ripley & Reynolds; demolished.



**Bishop Estate Building, Merchant Street.**

**Footnotes**

1. Whitney, Henry F. and Elsie Rathburn Withy, *Biographical Dictionary of American Architects (deceased)*, L.A., 1956
2. Hawaii State Archives, ships' passenger lists.
3. "Honolulu Daily Bulletin" 1/31/91, p. 3
4. Peterson, Charles E., "Pioneer Architects and Builders of Honolulu," HHSJ, 72nd Annual Report, 1964, p. 23
5. Thrum's *Hawaiian Annual for 1893*, Honolulu, p. 121
6. Peterson, op. cit., p. 22
7. "Hawaiian Gazette" 1/30/94, p. 1 It is also interesting to note that both Neil and Gaylord Wilcox have credited C.W. Dickey with the design of Pauahi Hall, but when the design drawings must have been done in the winter of 1894 and spring of 1895, Dickey was completing his senior year at MIT. And, while the building was being erected during 1895, Dickey was otherwise occupied on Maui. During the spring of 1896 he may have had a hand in the construction supervision. But, in spite of the relatively sophisticated use of so-called Moorish elements (for which Dickey was later recognized in his design of William G. Irwin's mansion in Waikiki) the original Pauahi Hall design must have been Reynolds' and Ripley's, believe it or not.
8. "Pacific Commercial Advertiser" 3/9/96, p. 1
9. Kent, Harold Winfield, *Charles Reed Bishop, Man of Hawaii* Pacific Books, Palo Alto
10. Neil, J. Meredith, "The Architecture of C.W. Dickey in Hawaii," *Hawaii Journal of History*, Vol. 9, 1975, pp. 109-110.
11. "Hawaiian Star" 1/17/98, p. 1
12. "Hawaiian Gazette" 1/5/00, p. 2 and 1/9/00, p. 3
13. Scott, James, "Traphagen and Fitzpatrick: Representative Architects of Duluth," Unpublished manuscript, Univ. of Minnesota, 1967.
14. "Pacific Commercial Advertiser" 5/19/00, p. 15; 6/30/00, p. 13; 7/28/00, p. 13; 9/1/00, p. 6. The Concrete Construction Co. was incorporated 8/00 with Ripley as president; C. Leonard (an expert in reinforced concrete construction from Los Angeles) vice president; E.P. Chapin, secretary and treasurer; T.F. Osborne (an engineer from C. Leonard & Co. who moved to Honolulu) chief engineer; F.T.P. Waterhouse, auditor.
15. "Hawaiian Star" 1/30/02, p. 8
16. "Hawaiian Star" 5/19/10, p. 5



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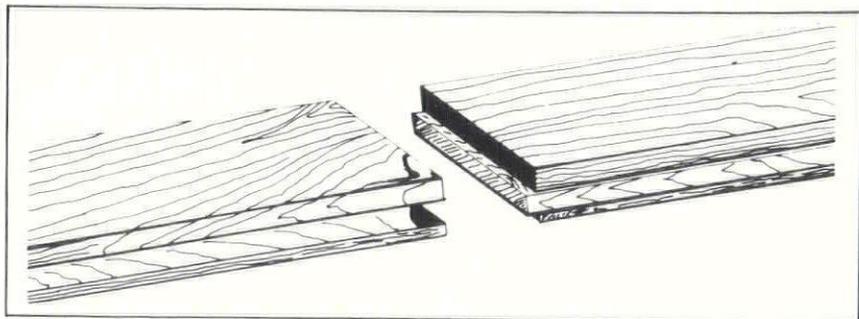
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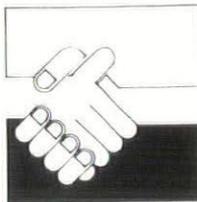
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NANCY ANN PEACOCK, Associate Member; Norman Lacayo, AIA; B.A. in Arch., Cornell University. Hobby: sports.



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**J.H.**

Professional development for practicing architects, student aid, visiting critics and speakers, library acquisitions, conferences and seminars—all are included in the objectives of the second annual appeal of the University of Hawaii Department of Architecture.

Edward Aotani and Francis Haines head the fund-raising effort, assisted by Elmer Botsai, Donald Goo, Ernest Hara, E. Alan Holl, Clarence Miyamoto, Vladimir Ossipoff, James Tsugawa, and Howard Wong.

Flexibility and creativeness result from the gifts which donors make available to the department, as the use of funds from last year's appeal clearly indicate. These monies were used to complete the department's jury room and graphics studio, constructed with student help; to purchase special light type fluorescent tubes to insure proper color control for that studio; and to purchase materials to allow student competition graphics to be applied to portions of the building.

Funds were also earmarked for the printing, binding, and distribution of the graduate urban design studies of Kakaako, which will be distributed to neighborhood boards and city and state planning agencies. It is anticipated that this will be followed up with a senior design studio study of the Moiliili district.

Funds have been used to assist in the development of the Hawaii Society AIA convention, including funds for travel expenses of Harry Weese, guest speaker for the convention. In addition, continuing education programs in fire protection and life safety, a student Beaux Arts Ball, and sending a student delegation to the Association of Student Chapters, AIA, Convention at Sun Valley were and will be underwritten.

As the fund grows and develops, greater assistance in the continuing education area, as well as finding additional ways to involve architectural students with the professional practitioner will be offered. HA

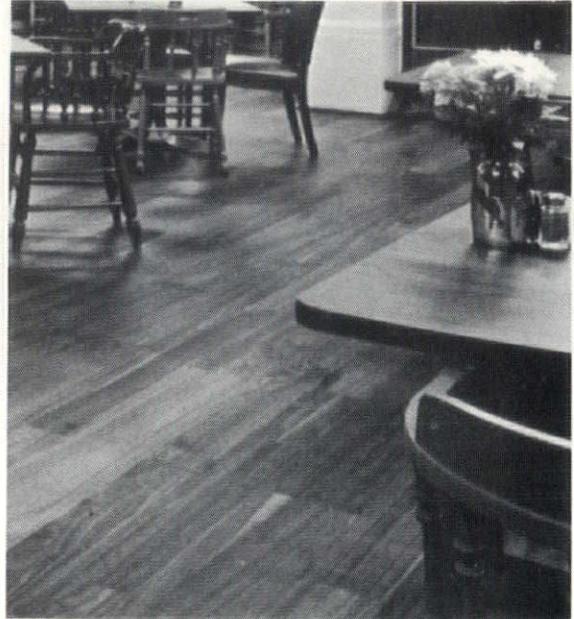
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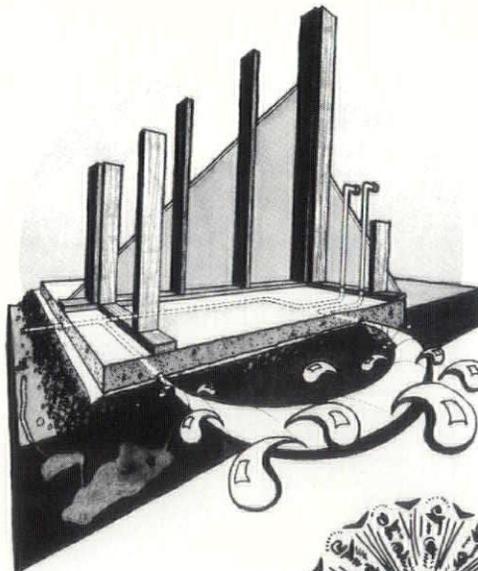


## paul rasmussen inc.

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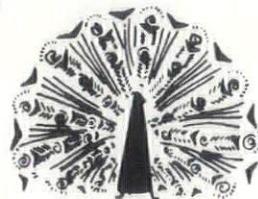
**422 keawe st./honolulu/phone 521-3818**

## PERMANENT PROTECTION

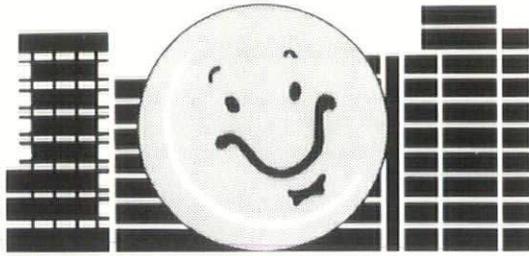


Now a PATENTED SYSTEM is available which gives lifetime protection from subterranean termites. The Peacock Underground Termite Control System.

This proven, low cost system has a lifetime, transferrable guarantee. It is installed prior to slab pour and allows periodic re-treatment of sub slab soil.



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Phone 836-1741



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System is adaptable to steel frame, concrete structures, masonry bearing walls, or any combination of types. Portland cement stucco offers a broad range of finishes, and cavity walls provide ample chase and insulation space.

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### Insulation Values

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905 Umi St. — Rm. 303 Ph. 847-4321

# Oahu's Neighborhoods

Continued from Page 9

February 26—MAKIKI:

*From Plains To High-rise*, by Ben Torigoe, graduate student, Department of Architecture, University of Hawaii at Manoa.

February 26—KAKAAKO:

*Images of Yesterday and Hopes for Tomorrow*, by Gae Gouveia, research coordinator, Ethnic Studies Oral History Project, University of Hawaii at Manoa, and lecturer in journalism, Windward Community College; and Michael Chu, landscape planner, Phillips, Brandt, Reddick.

March 5—WAIMANALO:

*The Story of a Cohesive Community*, by the Waimanalo Council of Community Organizations

March 5—WAIPAHU:

*Plantation Town—The Last 100 Years*, by Jack Nason Lindsey, executive director, and Hideo "Major" Okada, director, Friends of Waipahu Cultural Garden Park.

The coordinator of this history series is again Nancy Bannick, a trustee of Historic Hawaii Foundation and a long-time volunteer worker for the preservation of Hawaii's Historic buildings. Free parking will be available in the garage of the First Insurance Co., Beretania at Ward, entrance on Beretania Street, courtesy of Robert Louis Stevenson, president. FA



# Where to go for BUSINESS DINING



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"TOP OF THE BOULEVARD"

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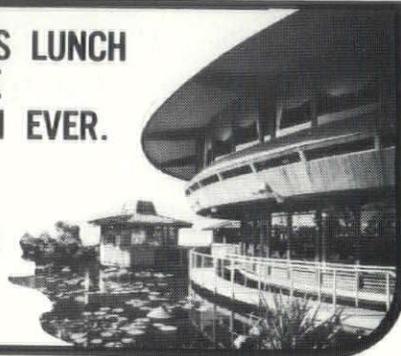
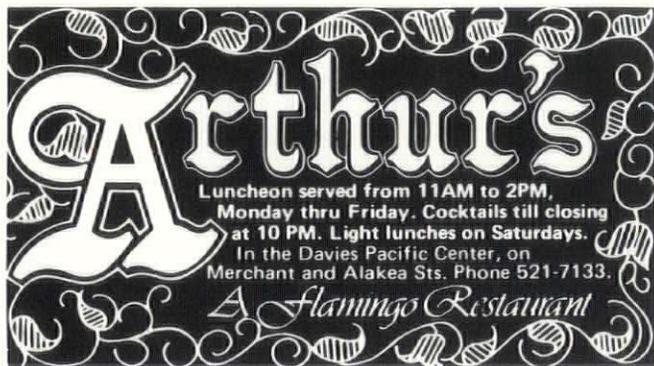
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