



AMERICAN BATTLE MONUMENTS COMMISSION INTERPRETIVE CENTER HONOLULU MEMORIAL NATIONAL MEMORIAL CEMETERY OF THE PACIFIC



PROJECT APPLICANT

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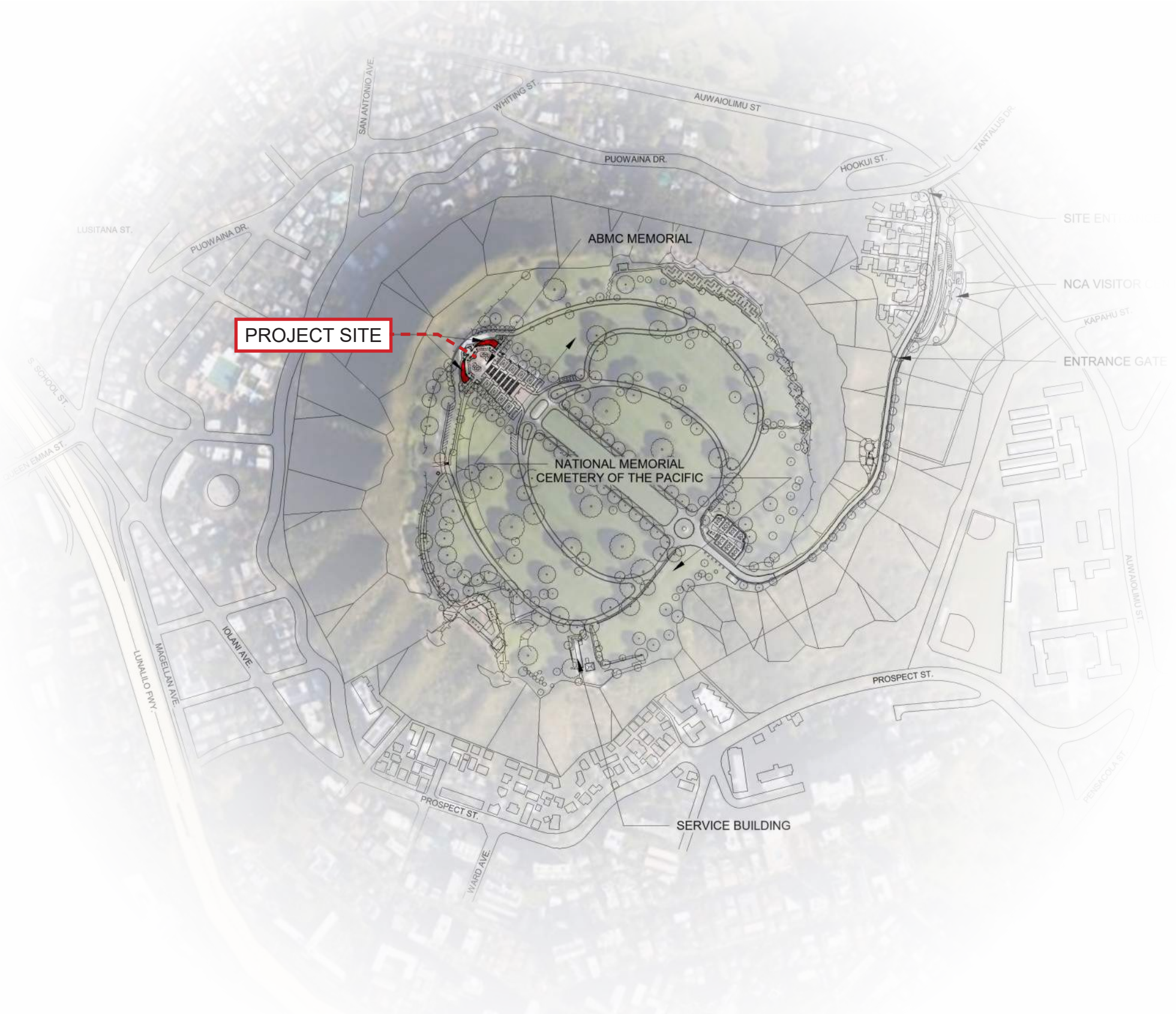
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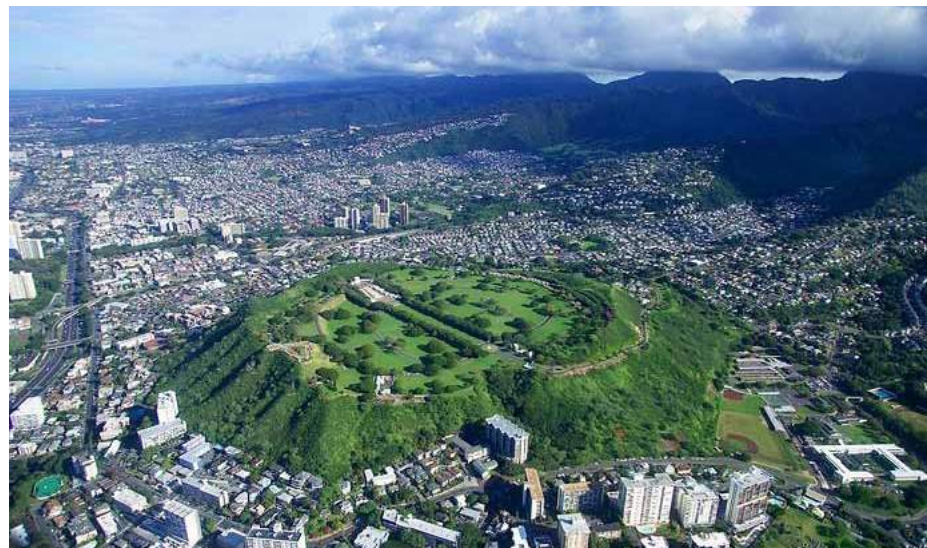
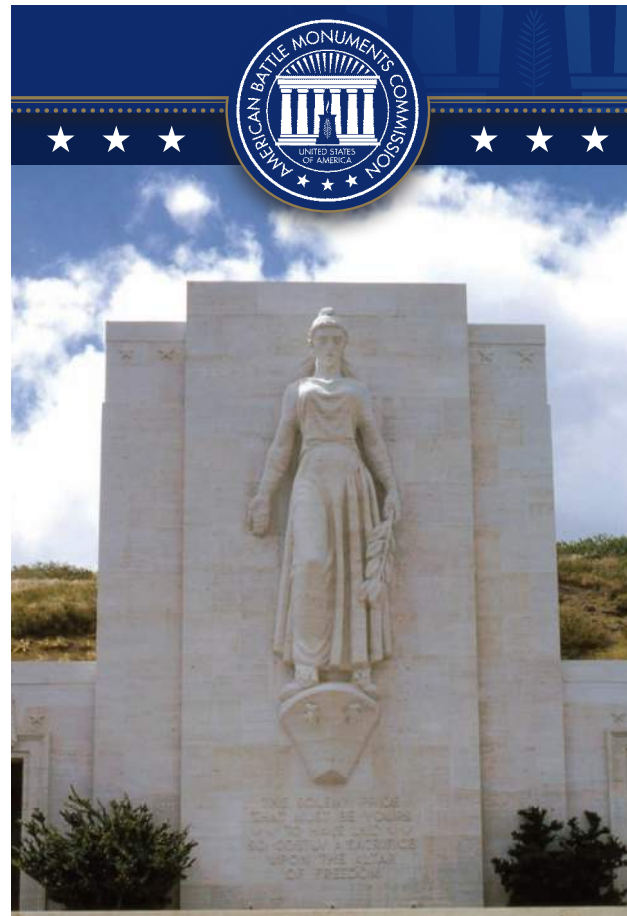
Summary

ABMC currently seeks to provide educational displays of the Honolulu Memorial within the National Cemetery of the Pacific in Honolulu, Hawai'i. The Honolulu Memorial is the only ABMC Memorial within a cemetery in the United States and is an extremely significant property listed on the National Register of Historic Places. The location of this proposed Interpretive Center is to the back of the Memorial in deference to the significance of the Memorial.

The project received revised final design approval in September 2023. Since this time, ABMC has identified an artist, Cory Kamehanaokalā Holt Taum, to assist with the creation of a work of art for each of the entrances. Building upon the precedent of the existing gates/screens in the Chapel, multiple designs and Hawaiian motifs were explored in the development of the designs to tie the sacrifice of the fallen to the site.

As the designs of the entry gates were being developed, this submission proposes changes to the paving on the plaza immediately outside the entrances to both support the design of the gates and to be consistent with other paving on site are proposed herein.

The design of the gates and the paving reinforce the design of the site and further to support the Interpretive Center for the Honolulu Memorial. ABMC is seeking a further revised final design approval for these elements.



Background

The National Cemetery of the Pacific is a Nationally Registered historic site and sits within, Pu'owaina, a culturally significant landmark in Hawai'i. Geologically, Pu'owaina is an extinct volcanic tuff cone, formed 75,000 to 100,000 years ago.

Pu'owaina most often translates to "Hill of Sacrifice" a place many believe human sacrifices were conducted at heiau (temples) along the south slopes of the crater. Nothing remains of these heiau today. Tunnels and batteries were constructed towards the end of World War II and the cemetery was constructed in the 1950s.

Today, the crater is often referred to as Punchbowl due to its shape and is a landmark on the landscape of Honolulu. It is the resting place of many of the heroes who made the ultimate sacrifice for the freedom we can enjoy today.

The Courts of the Missing within the ABMC Memorial recognize those who are missing in action from World War II, the Korean War and the Vietnam War. The Interpretive Center will tell the stories of these service members.



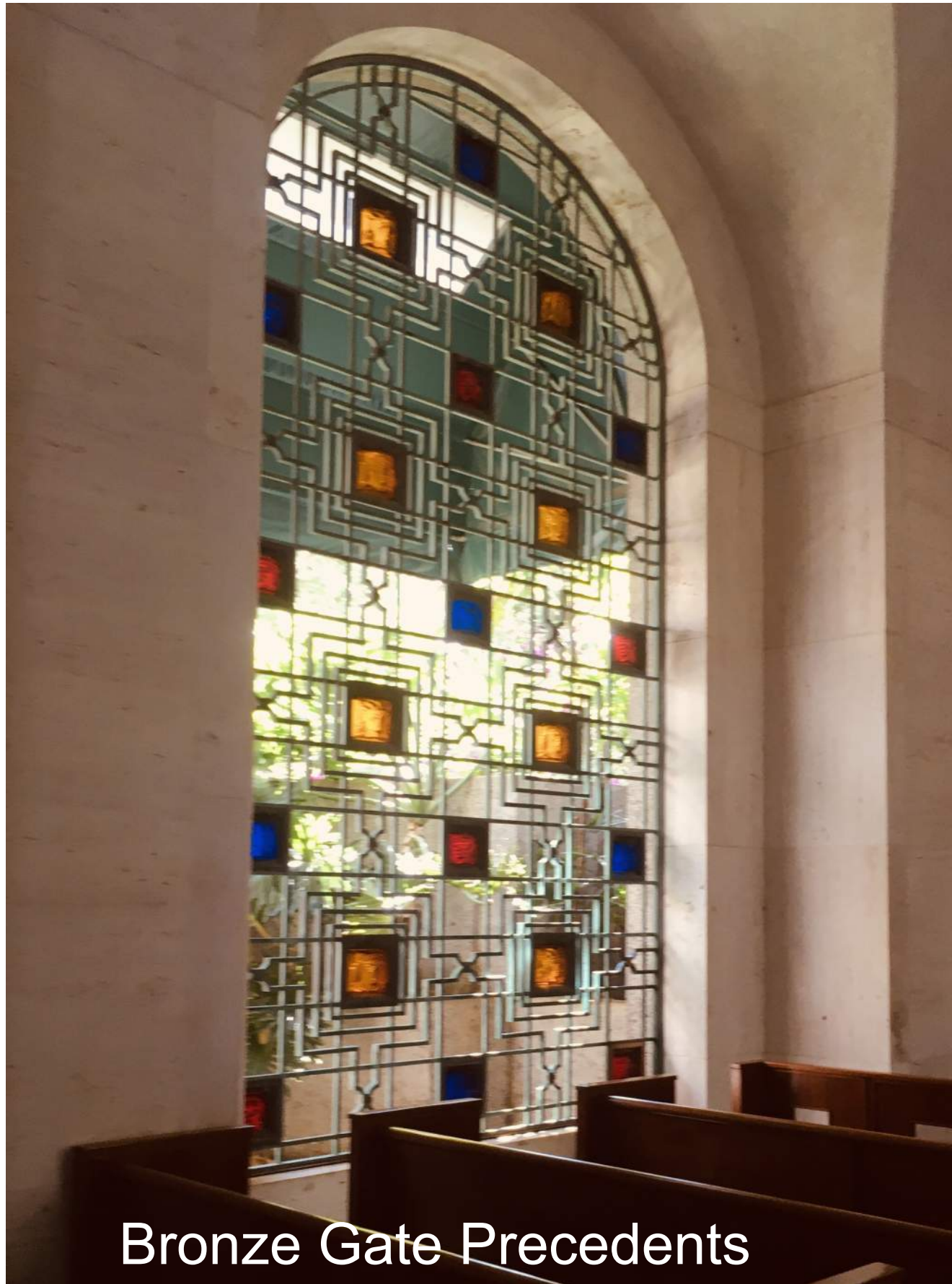


Featured Artist

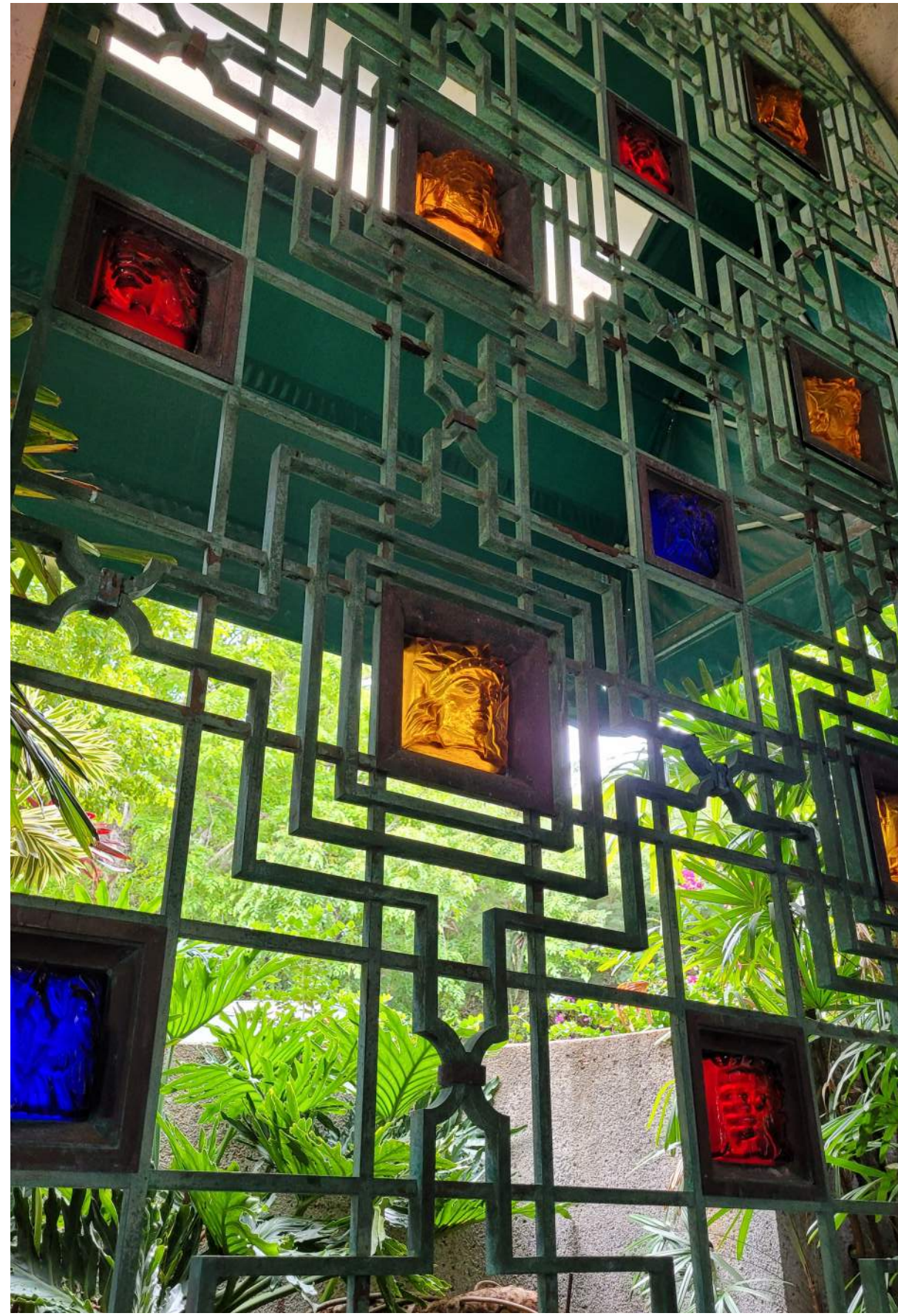
Cory Kamehanaokalā Holt Taum

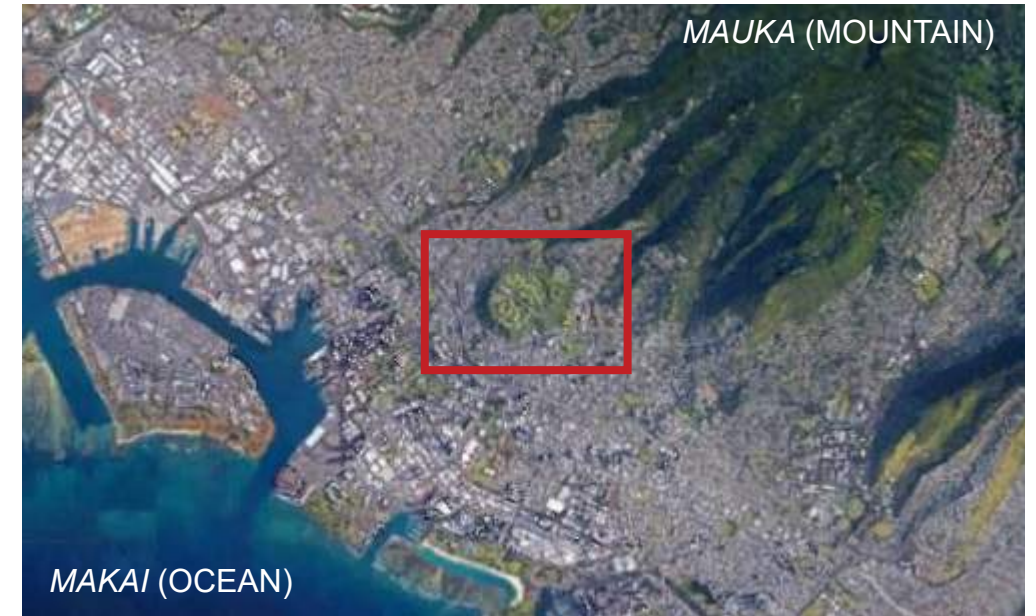
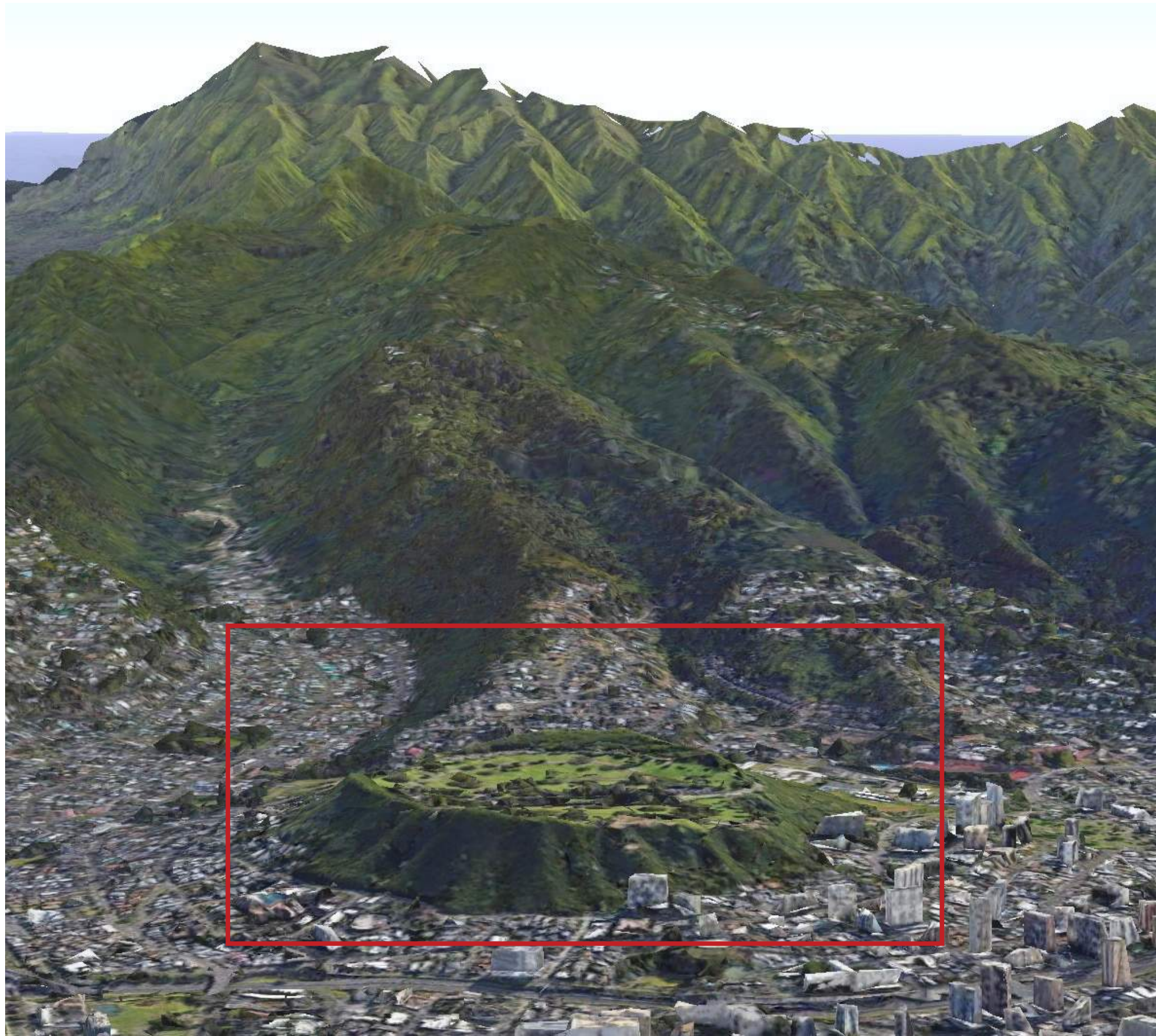
Cory Kamehanaokalā Holt Taum is a *Kānaka 'Ōiwi* artist that lives and works in Hawai'i. He is an active mural artist and cultural practitioner sourcing his inspiration from the stories and teachings of the past and their relevance in today's drastically changing Hawai'i. Cory is fascinated with the bold, and powerful visual forms and patterns developed by the original people of Hawai'i. He is best known for his iconic paintings throughout Hawai'i that hope to celebrate and remember famous places as his ancestors have always done through *mele* and many other forms of expression. Cory has worked on numerous large scale community murals as well as participated in multiple artist-in-residencies and international mural festivals throughout the Pacific.





Bronze Gate Precedents





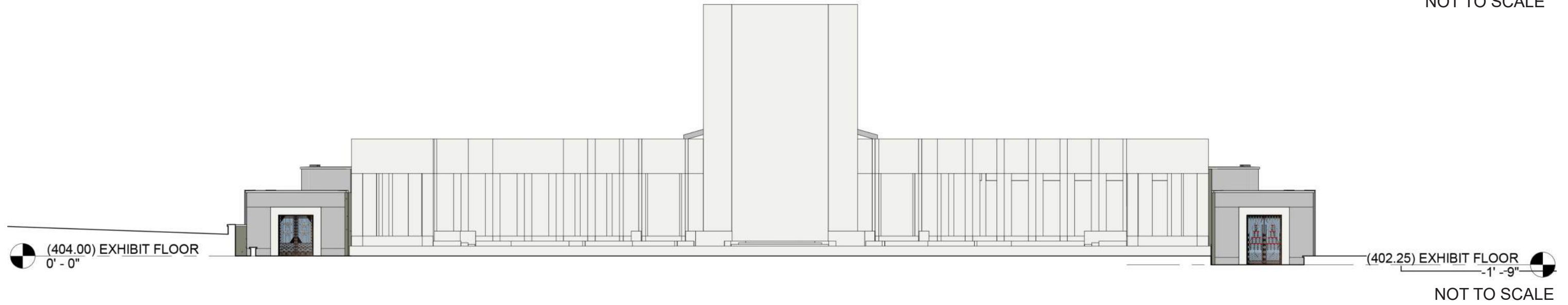
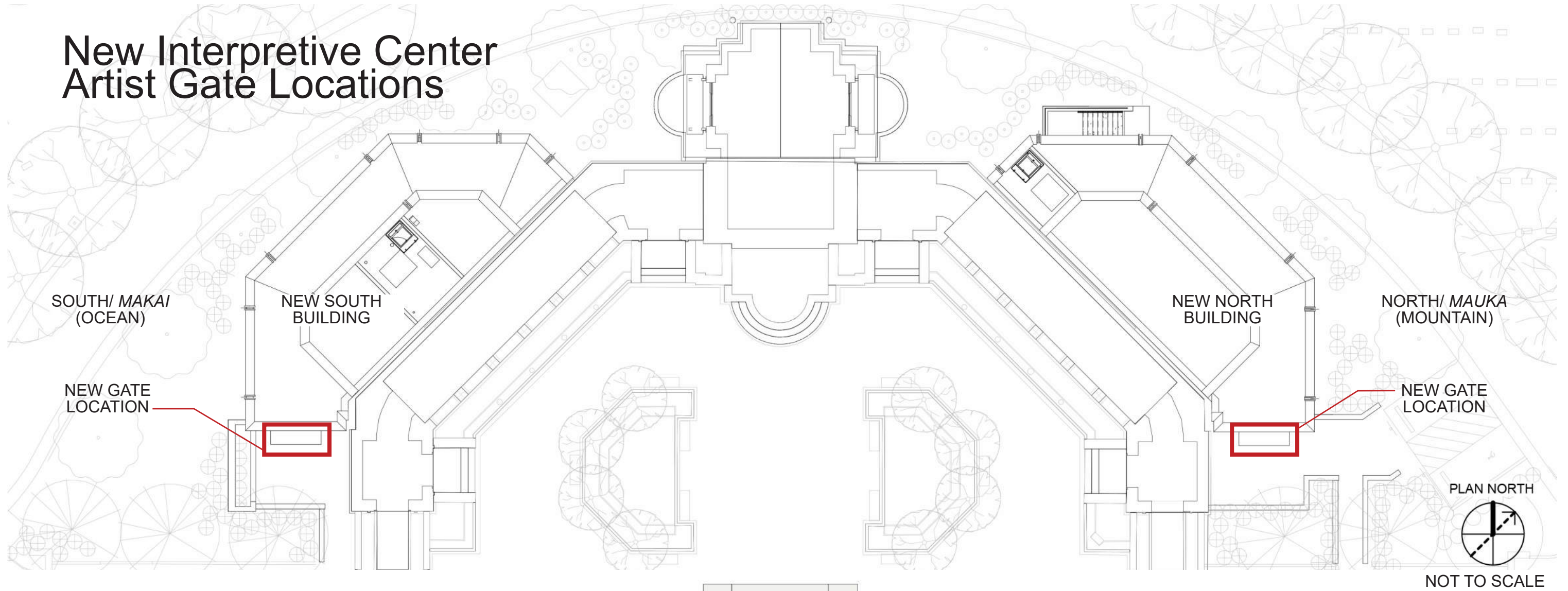
Artist Gates Design Principle

Mauka to Makai Concept

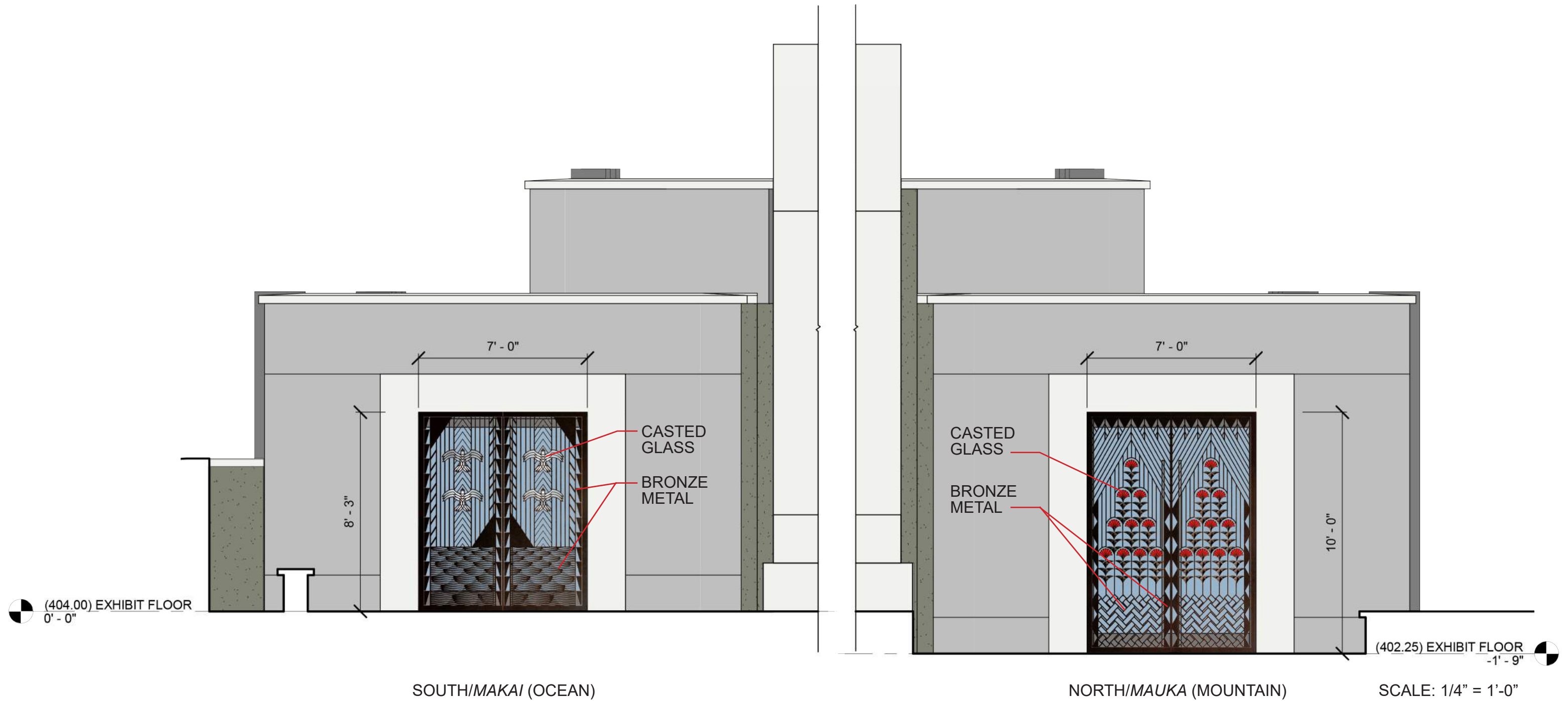
The concept of “*Mauka to Makai*” describes the understanding of the interconnectedness of all life forms from the uplands to the sea. “*Mauka*” translates to “toward the uplands” and “*Makai*” is toward the sea. This was also the path of the life-giving water, that begins with the rain and aquifers in the uplands, which then flows down streams to enter back into the ocean, where it will evaporate into clouds and continue the cycle. Within the traditional society the people that lived near the ocean traded fish with those who lived in the uplands, who trade taro and other food crops.



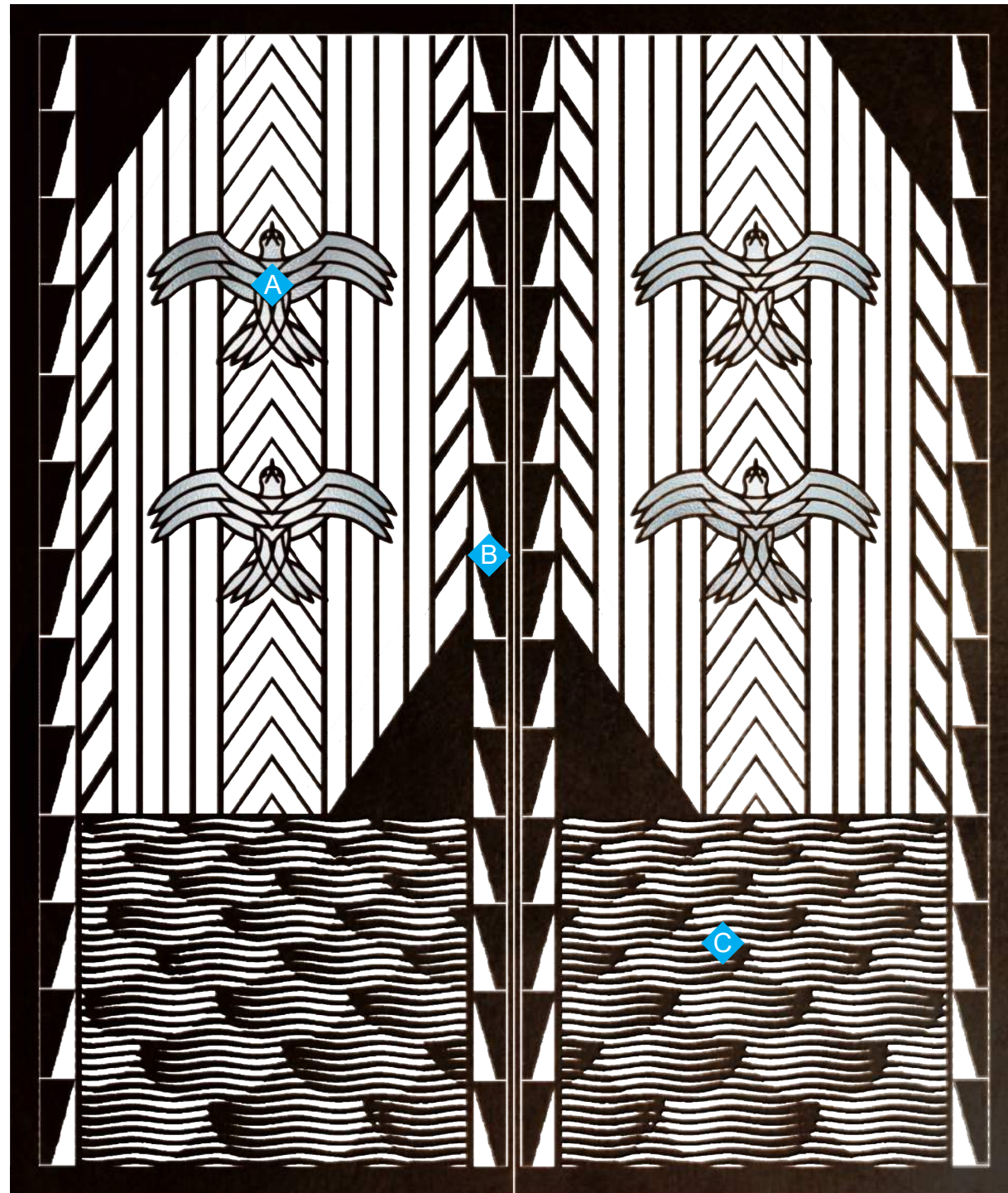
New Interpretive Center Artist Gate Locations



Artist Gate Elevations



South/Makai (Ocean) Key Motifs



A *Manu-o-Kū* (White Tern)

Within Hawaiian seafaring traditions, the *Manu-o-Kū* was a sign that land was near. The *Manu-o-Kū* flies out to sea in the morning to search for food and then return in the evening. The *Manu-o-Kū* also shares a story of resilience in modern times. Since the 1960s, this native Hawaiian seabird has established a population within the urban setting of Honolulu. The *Manu-o-Kū* motif symbolizes as a guide to return to land and carries this narrative of leading soldiers to their final resting place within the Punchbowl memorial.



B *Hala* (Pandanus Tree) & *Leihala* (Flower Garland)

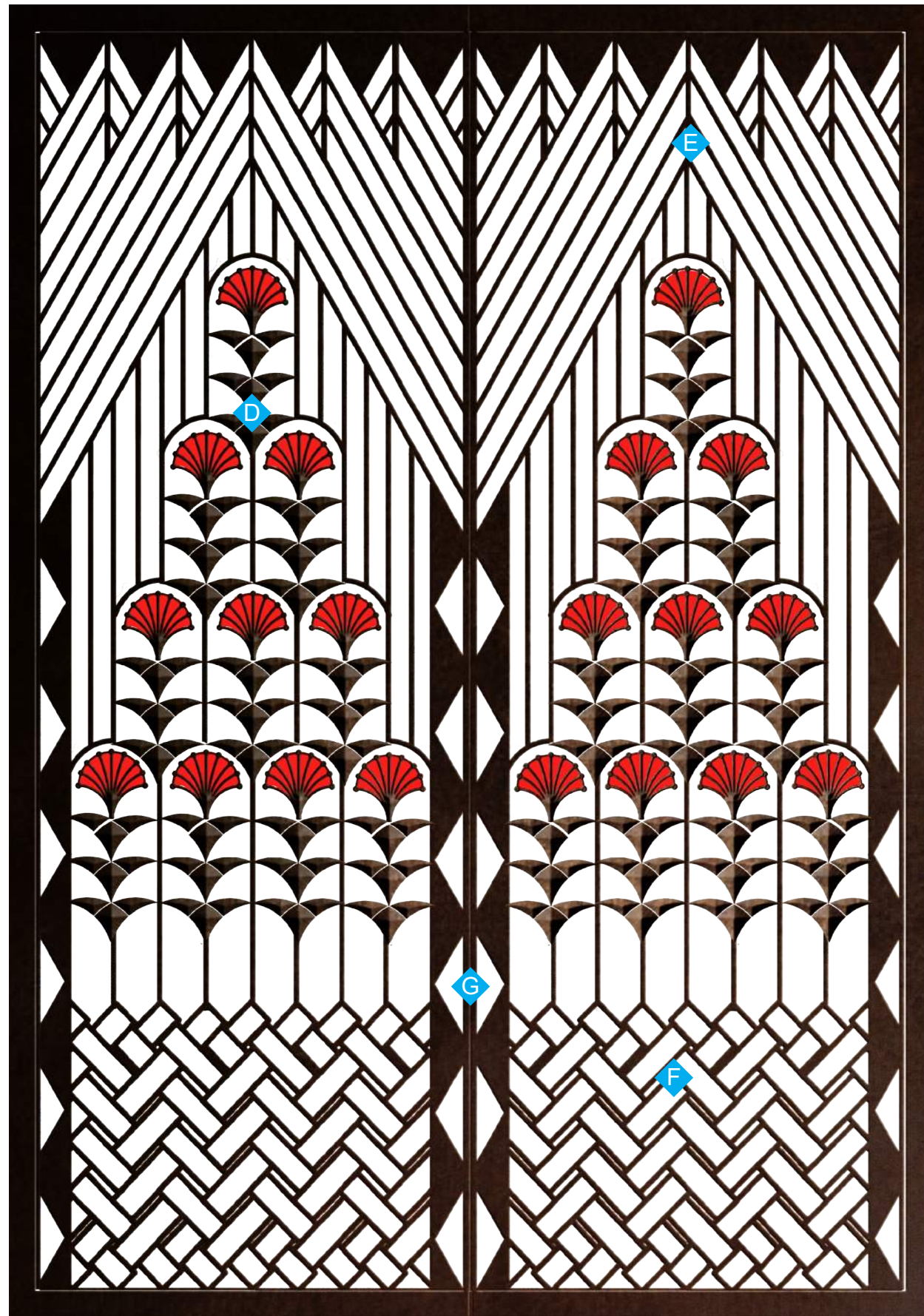
The literal meaning of “*Hala*” is to pass, to pass as time, or to pass away. The border pattern incorporated into the design is a stylization of a *Leihala*, a type of flower garland. Specifically, the fruit of the *Hala* (Pandanus tree) is cut and prepared in this way. This fruit-woven garland shares the layered meaning of *Hala*, as it is appropriate for funerals or for other interpretations of elapsed time.



C *Kai* (Ocean)

There was much significance of the ocean within practices surrounding Hawaiian death customs. The ocean area of Kewalo, beneath Punchbowl, also played a role within the religious practices that took place near the crater. In this respect, it refers to the traditional Hawaiian context and the “sacrifices” that began in the ocean at Kewalo and ended up the hill at Pu’owaina.





North/*Mauka* (Mountain) Key Motifs



D *'Ohi'a Lehua*

The *Lehua* motif acknowledges the ancient history of this iconic crater where the ABMC is situated. The *'Ohi'a Lehua* was one of first plants to recolonize otherwise barren lands blanketed in lava. The motif metaphorically suggests rebirth, or the new life that emerges after the destructive forces of the lava flow. It is a hard wood and was used for religious images, spears, mallets, and other implements. The word *Lehua* can refer figuratively to a warrior. Additionally, it also refers to the first man slain in sacrifice on a particular occasion.



E Ko'olau Mountain Range

The design at the top of the gate represents the Ko'olau mountain range as viewed from Pu'owaina. The pattern of the Ko'olau Mountain Range provides a balance with the other set of doors and shares the importance of the "Mountain to the Sea" concept. This principle within Hawaiian culture teaches us that everything is connected and codependent upon each other for survival.



F *Moena Lauhala*

Traditional Hawaiian houses covered its floors with these woven mats, as it represents a final resting place for the soldiers and embraces the shared meaning of *hala*.

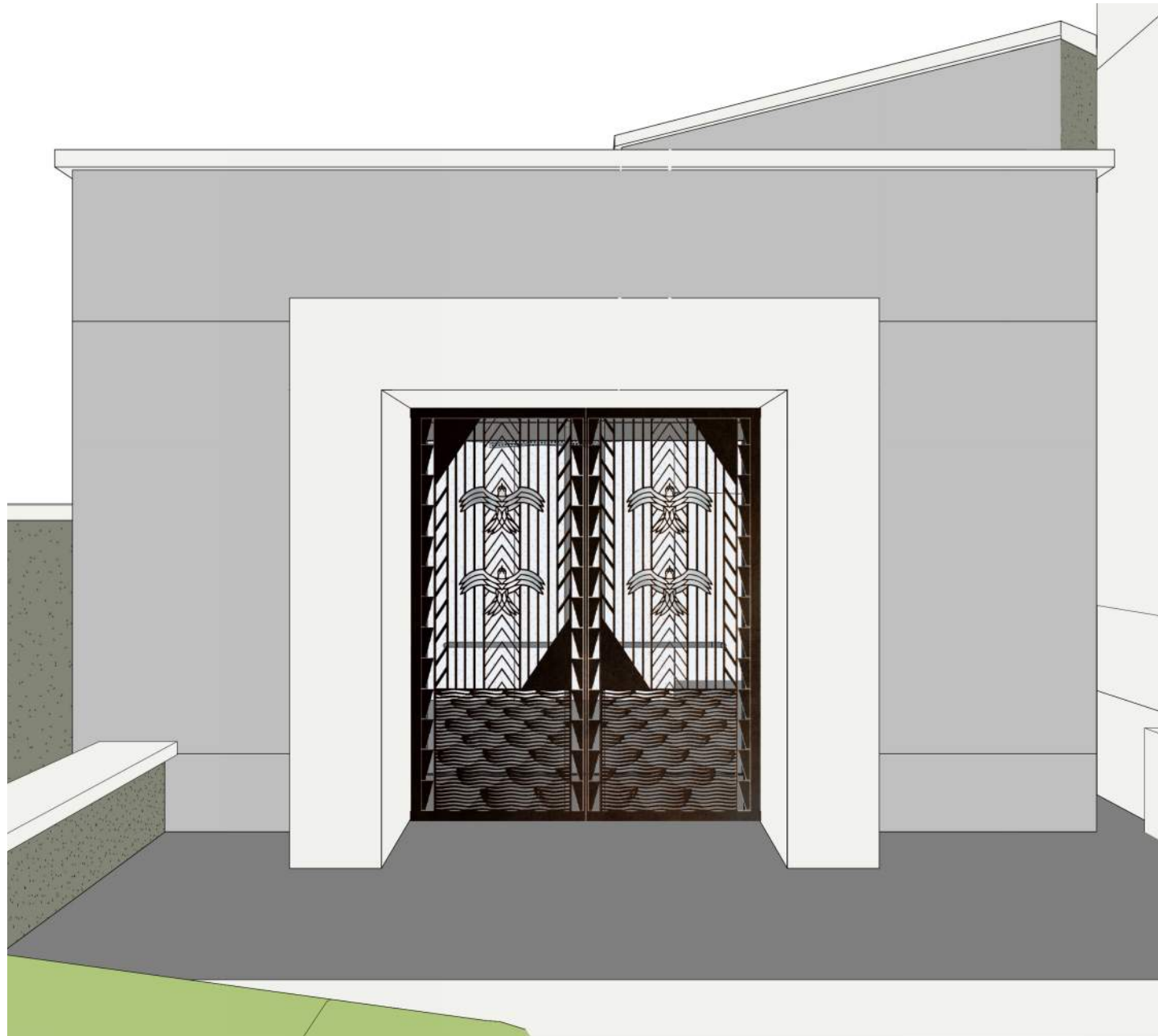


G *Niho (Tooth)*

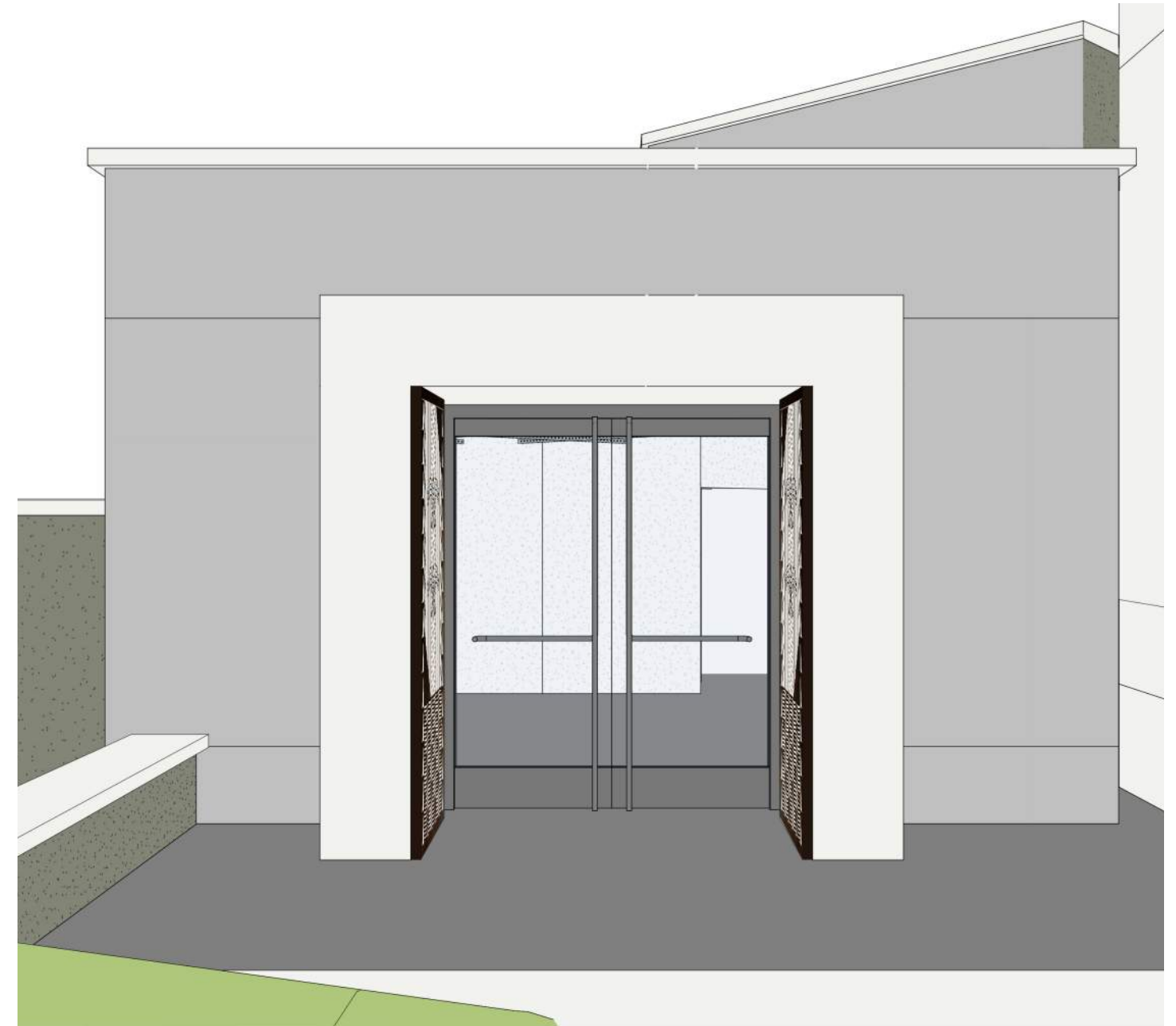
This stylized pattern derives after a shark tooth, as it was often utilized in Hawaiian weapons. This suggests the ferocity of the fighting chiefs and expresses their role as protectors.



Artist Gates Exterior View



SOUTH/MAKAI (OCEAN) CLOSED



SOUTH/MAKAI (OCEAN) OPEN



Artist Gates Exterior View

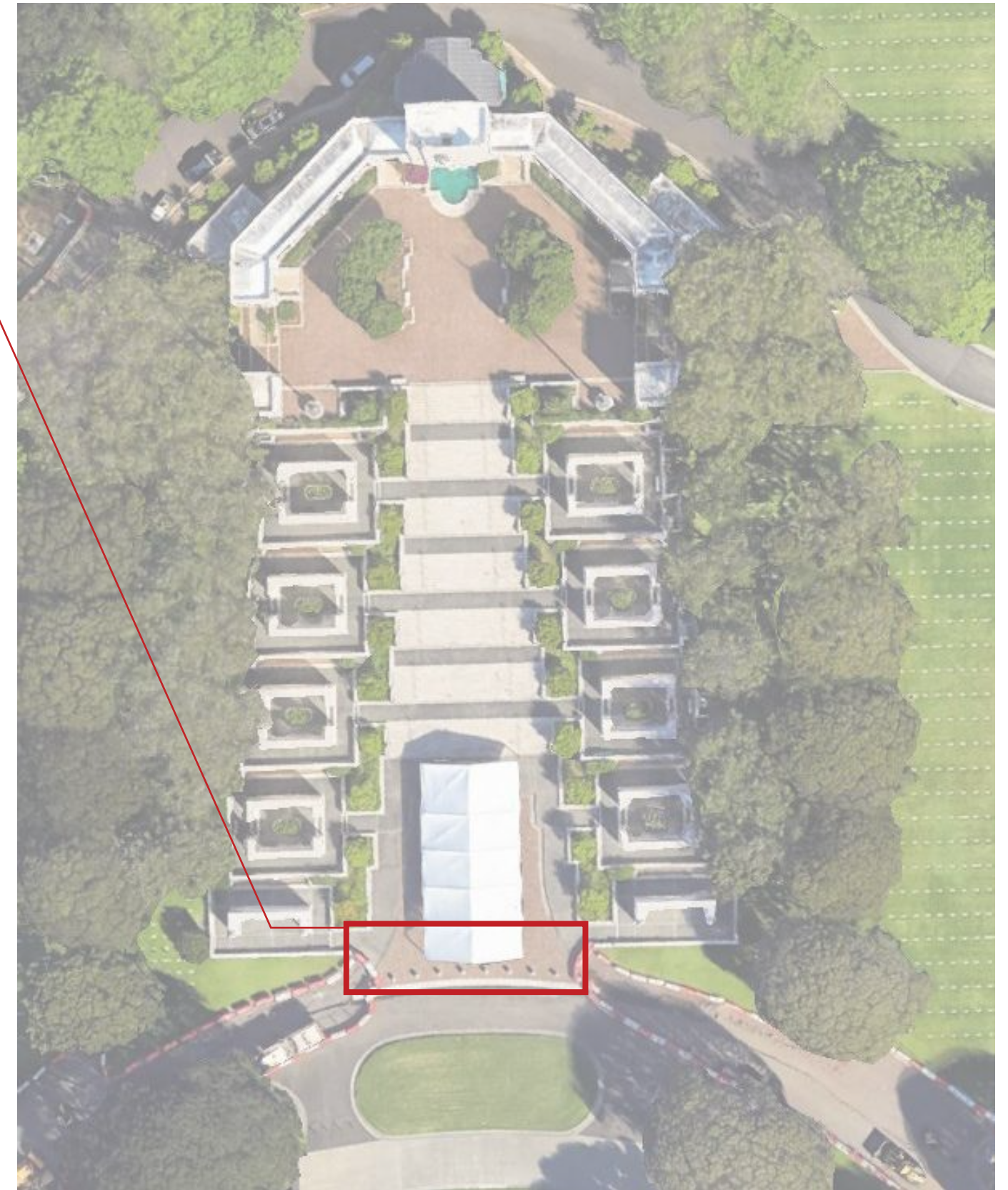


NORTH/MAUKA (MOUNTAIN) CLOSED



NORTH/MAUKA (MOUNTAIN) OPEN



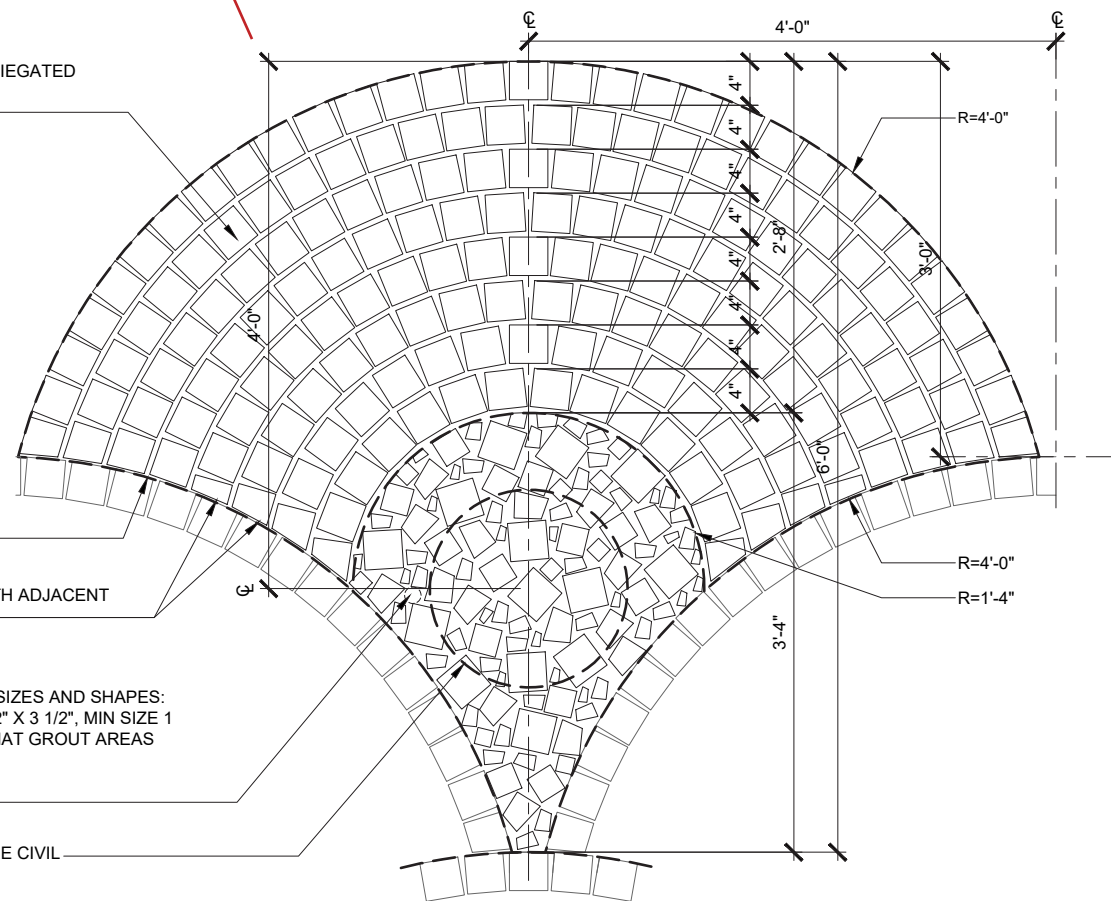


ST-1
 PORPHYRY STONES -
 3 1/2" X 3 1/2" X MIN 1" DEEP VARIEGATED
 CHISELED BLOCKS, TYP
 MATCH EXISTING COLORS

R=4'-0"
 CUT PAVERS AT INTERSECT WITH ADJACENT
 PATTERN, TYP

ST-2
 PORPHYRY STONES - RANDOM SIZES AND SHAPES:
 4-SIDED SHAPES, MAX SIZE 3 1/2" X 3 1/2", MIN SIZE 1
 SQ INCH AREA. ARRANGE SO THAT GROUT AREAS
 ALLOW NO LARGER THAN
 1 1/2" DIA CIRCLE.
 MATCH EXISTING COLORS

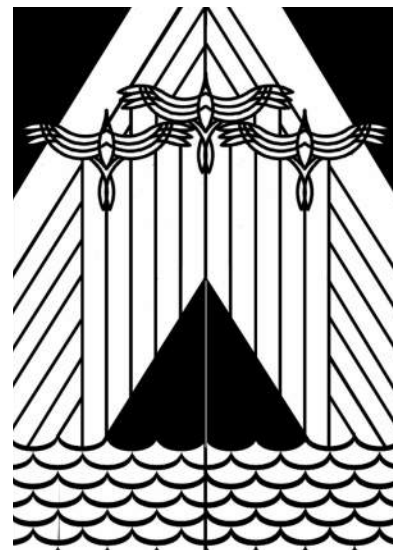
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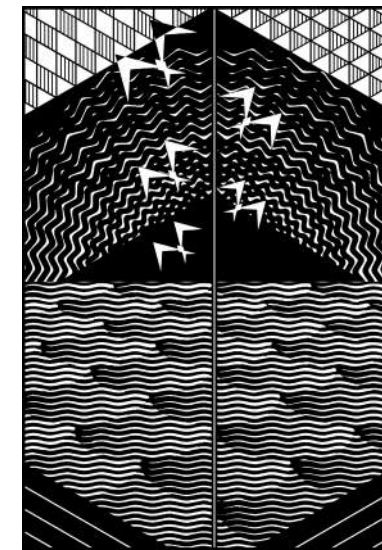
Paving Pattern Precedents





Iteration 1: Man-of War Bird

This first concept is a lattice-like *Iwa* (frigate bird) motif. The frigate bird held much significance within Hawaiian culture, but also throughout the different cultures that span the Pacific. The goal is to compare the combative traits of the frigate bird to the warriors who fought heroically. The strong vertical composition hopes to encourage a towering feeling to honor the legacy of those who made the ultimate sacrifice.

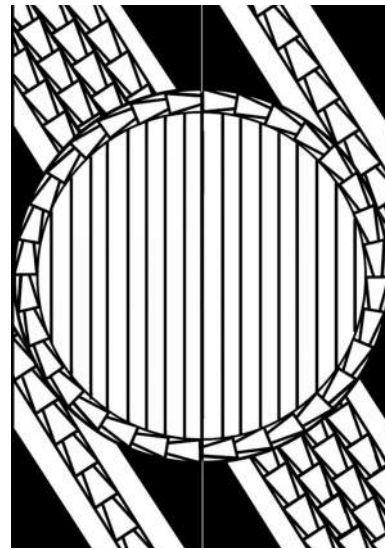


Iteration 3: "Resting Place"

In this example, I attempt to tell the story from the birds-eye view. Instead of focusing solely on the literal sense of Pu'owaina as a graveyard, I looked from the broader perspective of Pu'owaina as the final site of the battles that took place within the Pacific.

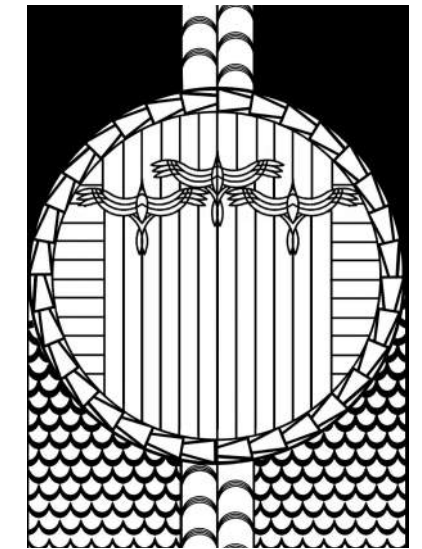
Iteration 2: *Hala* (Pandanus Fruit) Lei

This second concept reflects the circular Pu'owaina crater as seen from above. My hope is that the circular form in the center is balanced out with the asymmetric exterior layout. The repeating triangular motif represents the fruit of the *Lauhala* (pandanus tree) sewn together to create a Lei known as "*Leihala*". I am playing on the word *Hala*, which means "to pass, elapse, as time; to pass by" This style of design layout is inspired by the patterned water gourds, *Ipu Huawai Pawehe*.



Iteration 4: Interwoven Concepts Explorations

Here is an additional image. It is sort of a combination of the last two. I wanted to see how the radial composition would feel more symmetric. I added a *Koa* leaf motif as a border in between the two doors. This is a play on the plant *Koa* (Same family as *Koaia*), and the meaning of the word, as brave, bold, fearless, valiant, and courageous



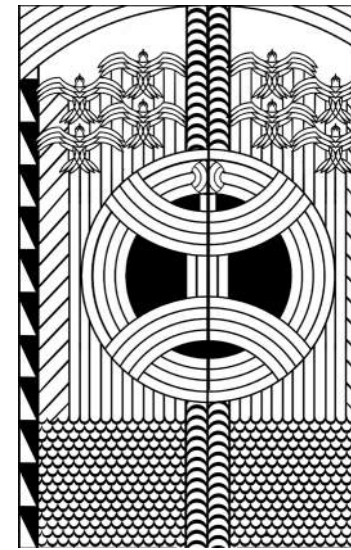
Appendix A: Concept Explorations





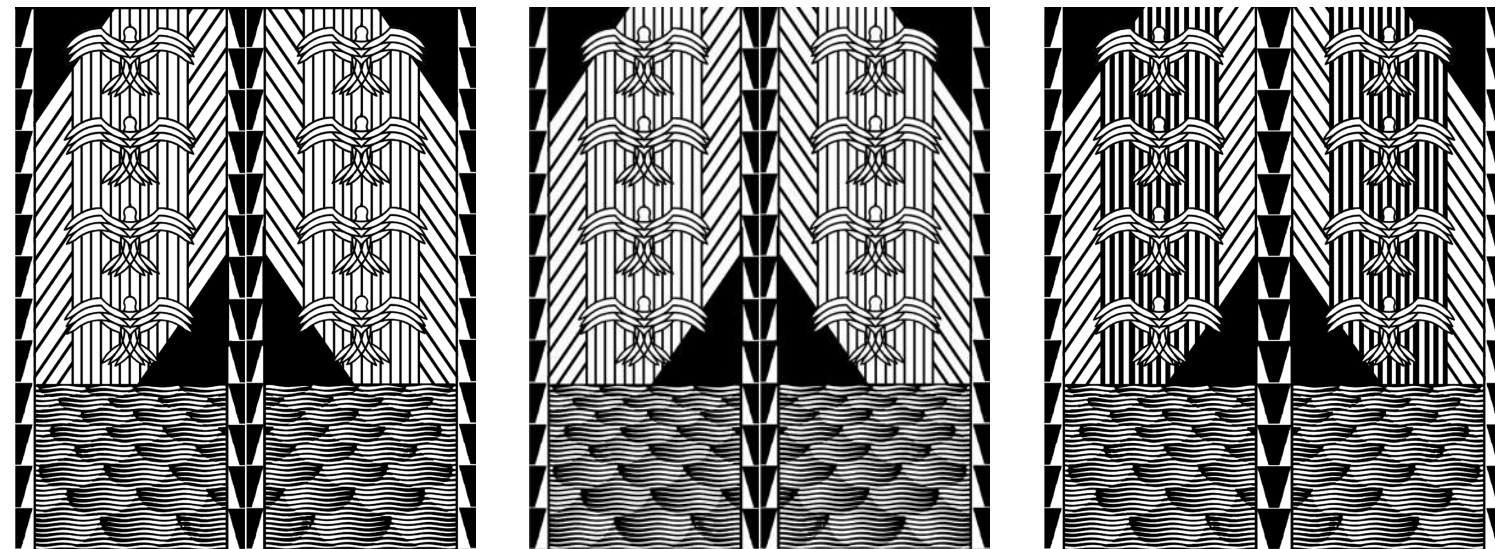
Iteration 5: Man-of War Bird II

The circular center design is reflective of Hawaiian petroglyphs as well as traditional wooden figurative carvings. This motif hopes to acknowledge the moment that everyone is layed to rest here, a literal depiction of “*Pu’u o waiho ana*”, or the “placing” of those who sacrificed their lives to protect others within the crater. My goal was to create a very abstract human figure to best represent the spiritual essence of the individual, as opposed to a literal depiction of a “Warrior”.



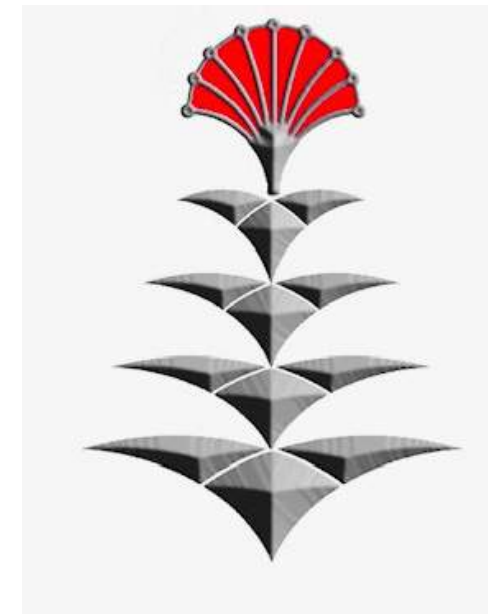
Iteration 6: *Manu-o-Kū* Bird Exploration

In the first image, I use four *Manu-o-Kū* birds. Four is a significant number within Hawaiian philosophy and it also allows for the birds to not be split when the doors are open. The *Manu-o-Kū* also shares the story of resiliency in modern times. It is one of few indigenous seabirds to thrive and coexist within the urban setting of Honolulu since the 1960’s.



Iteration 7: *Manu-o-Kū* Bird Exploration II

“Exploring different thickness of the vertical lines to give more depth and emphasis to the *Manu-o-Kū* Birds within this composition.”



‘*Ohi’a Lehua* Motif

The *Lehua* could represent the first sacrifice within the battle. I was thinking it would be a great use of stained glass if that was a possibility. Perhaps there would also be away to use the stained glass within the bird forms on the other set.

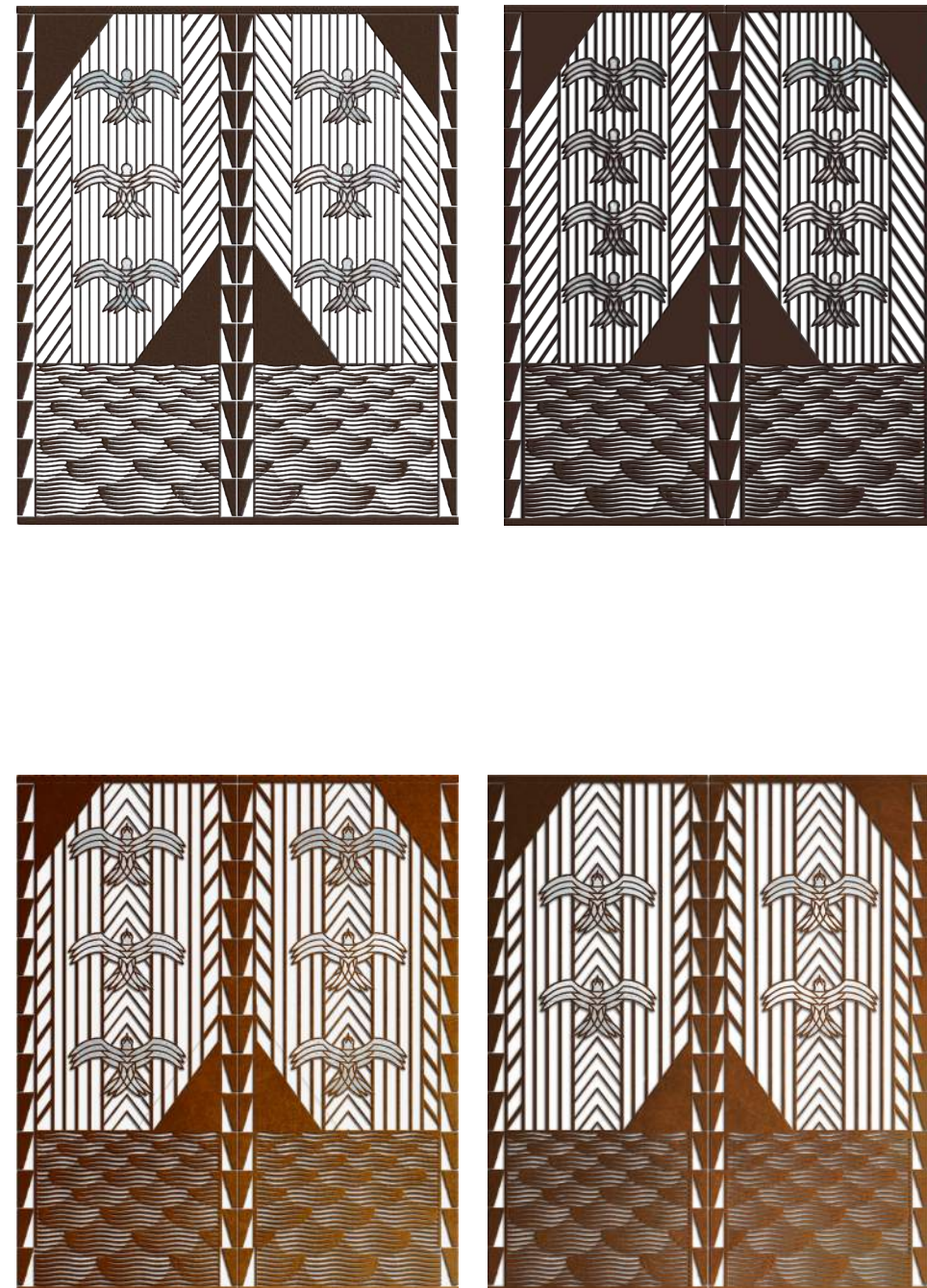
Appendix A: Concept Explorations



Honoring the Culture of Ancient Hawai'i

The stylized pattern was often seen on traditional *Kapa* (Bark cloth), within woven mat patterns, and Hawaiian Royalty Capes.

This stylized pattern derives after a shark tooth, as it was often utilized in Hawaiian weapons. It also suggests the ferocity of the fighting chiefs, which was often compared to the aggressive nature of the Tiger-sharks.



Significance Of 4 In Hawaiian Culture

There are four principal gods *Kū* (governance, warfare, building, labor, fishing and farming), *Lono* (agriculture, growth, fertility, healing, and peace), *Kāne* (life and creation) and *Kanaloa* (creation and voyaging).

In reference to the Hawaiian culture's 4-based counting system--amount of fish or crops and other aspects of the spiritual aspects.

Some examples of the 4-based counting system: *Kāuna*-4; *Ka'au*-40; *Lau*-400; *Mano*-4,000; *Kini*-40,000; *Lehu*-400,000

The word for "4" in Hawaiian is 'Ehā. Emphasis on the root word, *Hā*, which also refers to the breath of life.

Appendix A: Concept Explorations

