Honolulu High-Capacity Transit Corridor Project
PA Consulting Party Review of PE Plans
Comment Form

	Reviewer: HISTORIC HAWAII FOUNDATION/Faulkner	Date: 04/28/11

Comment No.	Station Name or Guideway Segment Name	Reviewer Comment	RTD Response
1	General	Please describe the process for integrating/responding to design comments. Who is the primary point of contact for overseeing architectural and design issues? How is the design review integrated into project changes? How are these comments to be directly conveyed to the designers/builders? What is the mechanism for quality control and seamless communications?	Comments on the project design are being received through a variety of forums from many interested parties. Comments are integrated into the design process through distribution to design leads. Comments are discussed in weekly design meetings that involve representatives from a variety of disciplines. The primary point of contact for overseeing architectural and design issues is Ken Caswell, chief architect of the Project. Changes to project design follow a procedure that depends on size/impact/type of proposed change. Design direction/changes are then transmitted to the final design consultants via weekly meetings and through the project change and quality control process.
2	General	Plans need to show context (e.g. urban fabric, rural or agricultural settings, surrounding areas) to demonstrate how the station/guideway fits with the existing environment. As shown in the PE drawings, each station appears to be a kit of parts rather than a purposeful design.	Final designers will be required to provide a summary of the basis of design for each station, including source of inspiration and how the SOI standards and the principles of the Design Language Pattern Book have been addressed.

3	General	The PA requires that for stations within the boundary of or directly adjacent to an eligible or listed historic property, the city shall comply with SOI standards and will make every reasonable efforts to avoid adverse effects. If the FTA, the City and the Kākoʻo find that the standards cannot be applied, the city shall consult to develop a treatment plan to minimize & mitigate adverse effects. Each station should be listed and identified with the related historic districts, properties and context. Describe the ways in which each station in or adjacent to historic properties has met the SOI standards and is compatible (or not) with that historic context.	As required in the Programmatic Agreement (PA), the City will comply with Secretary of Interior (SOI) standards. Materials will be selected during final station design and the choice of materials will comply with SOI standards as appropriate and practical. Potential disputes will be resolved according to the provisions of the PA. Historic districts and eligible properties are listed in Final EIS Table 4-34. As part of the final design process for applicable stations, final designers will be required to describe how the design meets the SOI standards.
4	Arizona Memorial; Pearl Harbor Naval Base; Kalihi; Kapālama; Iwilei; Chinatown; Downtown; Civic Center; Kakaʻako and Ala Moana Center	For stations in or adjacent to historic districts or significant historic buildings, the design team should include a qualified preservation architect to assist with application of SOI standards and increased compatibility. We recommend that this approach be required for, at minimum, these stations: Arizona Memorial; Pearl Harbor Naval Base; Kalihi; Kapālama; Iwilei; Chinatown; Downtown; Civic Center; Kakaʻako and Ala Moana Center.	As required by the PA, station design teams will have qualified staff that meets the Secretary of Interior's Professional Qualification standards.

5	Pearl Harbor, Iwilei, Chinatown, Downtown	Significant conflicts with SOI standards are apparent in stations adjacent to: Pearl Harbor National Historic Landmark; Makalapa housing district(s); Palama Settlement; OR&L Terminal; OR&L Office; Hawaii Institute of Human Services/Tamura building; Chinatown Historic District; Nu‘uanu Bridge, Nu‘uanu Stream wastewater pumping station; Merchant Street historic district; Dillingham Transportation; Aloha Tower; Piers 10 & 11; DOT Harbors Building; HECO generator; and Hale Auhau. Recommend that a design workshop or charette be used to explore alternatives for increasing design compatibility with historic context for these stations. Include the overall project architect; the relevant station design team; preservation architect; any subject area experts to evaluate feasibility; and consulting parties. For example, can Chinatown & Downtown be consolidated into single station and eliminate one set of impacts? Can the touchdowns be moved to less impactful locations? Can the bulk, massing and footprint be adjusted to minimize scale differences? Can the materials be changed to more compatible materials? If the design charette is unable to resolve the significant conflicts, the provision for additional mitigation and treatment should be invoked.	As required in the PA, the City will comply with SOI standards for the treatment of historic properties. As part of the final design process for applicable stations, final designers will be required to describe how the design meets the SOI standards. The City recognizes that some stations are located near historic properties and in historic districts and will provide an opportunity for the consulting parties to provide feedback on the design of these stations as they progresses through final design. The City will conduct workshops with appropriate stakeholders to discuss design compatibility with historic context for stations with high potential for issues. Workshops will be conducted for Pearl Harbor Naval Base, Chinatown and Downtown stations. Certain major decisions, such as station locations and number of stations have been established and approved by FTA. These are unlikely to change unless there are significant unforeseen circumstances.

6	General	PA requires that the City shall develop standards for & maintain & update the Project's Design Language Pattern Book for use in all Project elements. If the FTA, the City, & the Kako'o find that the standards cannot be applied, the City shall consult to develop a treatment plan to minimize & mitigate adverse effects on the historic property. Overall, stations and guideways are not consistent with the Design Pattern Book. Describe how the Pattern Book was applied and where was it not applicable. How is it used? Who provides quality control and consistency?	Principles of the Design Language Pattern Book are being integrated into each station's final design through regular consultation between the book's author and the final designers. Final designers will be required to provide a summary of the basis of design for each station, including source of inspiration and how the SOI standards and the principles of the Design Language Pattern Book have been integrated, as appropriate. The Rail Project's chief architect is responsible for ensuring quality control and consistency.
7	General	The overall impression is that the collective of stations is disconnected from geography, community, history and culture. Need repetitive structural elements to tie together but with place-specific execution that is similar but distinctive in each location. Needs more deliberate effort to link entire system into a cohesive whole.	The City appreciates your comment and has forwarded this observation to the architectural team for consideration. As the Project moves through the final design process, additional consideration will be given to the issues mentioned in your comment. Feedback received at public meetings, special workshops and consulting party review will be considered and integrated as appropriate.
8	General	The roof structure for platform canopies provides the type of element that could be used to further tie the stations together. Good intent, but the execution is inconsistent between stations and needs further refinement.	The City appreciates your comment and has forwarded this observation to the architectural team for consideration. While the canopy design is inspired by the sails of ancient Hawaiian voyaging canoes, it is not intended to be a replica or representation of the sails themselves. Instead, it is simply meant to evoke a feeling of movement and travel that is consistent with the purpose of the transit system. The design of the platform canopy system will continue to be altered as it goes through final engineering for structural integrity of the canopy and supports, as well as the need to drain rainwater and light the platform at night.

9	Guideways	The profile and use of concrete is heavy and overtly massive. Can the profile be narrowed or slimmed? Can the material be changed to something less heavy (e.g. steel)? Is there a finish or surface treatment that would be consistent with the Pattern Book recommendation for motifs or themes; ahupua‘a markers; wayfinding; or art?	The City appreciates your comment and has forwarded this observation to the architectural team for consideration. Regarding the profile of the guideway structure, the column dimensions, height of sound walls and other elements are being minimized to save construction cost, but the columns will need to be large enough to support the weight of the guideway and expected lateral loads. Concrete is the most cost efficient material for this type of structure. Aesthetic treatment of columns and guideway is planned that includes cultural motifs representing the ahupua’a and station areas.

10	All/Details	The Pattern Book identifies historic and cultural themes or motifs related to finishes and details. The PE drawings do not include this level of detail. As the design develops, please provide information/drawings related to: Column/capitals treatments Station columns Ahupua‘a markers Landscaping materials Sound barriers Retaining walls Finish details Gateway markers Station area interpretation Stream markings/tree plantings Bridges/stream crossing railings Mauka-Makai views Station furniture Benches Lighting Surfaces: Sculptural shaping vs applied ornamentation Patterned finishes Motifs Floor materials Roof and ceiling (interior) Surface patterns Colors (no blue or green; use neutrals; Oahu color = yellow) Intermodal connections Sheltering and shading Circulation Special needs (handicapped, elderly, young) Signage/instruction Waiting areas/benches Sustainable design: open air circulation, daylighting, rainwater detention	The City appreciates your comment and has forwarded this request to the architectural team. Further details will be available as station designs are refined.

11		Hawaiian design forms: stone, grass, timber Pacific-Asian design form: roof, station canopies European design form: walls and vertical surfaces Verticality vs, horizontal	Thank you for your comment.
12	Farrington Group/Maintenance and Storage Facility	Plans should include context: show location of historic flume for cane irrigation water and the tree line that follows the alignment. How will these features be preserved or integrated into the site plan?	Final designers will be required to provide a summary of the basis of design for each station, including source of inspiration and how the SOI standards and the principles of the Design Language Pattern Book have been integrated, as appropriate.
13	Farrington Group/West Loch	CULTURAL/HISTORIC INFLUENCES: Honouliuli Ahupua'a ("Dark Bay") Pattern Book suggests that place names should inspire the design. How were place names applied to the West Loch station?	Final designers will be required to provide a summary of the basis of design for each station, including source of inspiration and how the SOI standards and the principles of the Design Language Pattern Book have been integrated, as appropriate. As an example: This ahupuaa is called "Hoaeae" to "make fine or smooth." While at times the indigenous origin of the ahupuaa name is difficult to decipher in this case the inspiration flowed from this definition. The column design includes stylized graphics of sweet potatoes and stone pounder; a food source that could be grown in the area and the utensil used to make poi "fine and smooth."
14	Farrington Group/West Loch	HISTORIC CONTEXT: Station area not part of Waipahu historic town core; oldest building in area dates to **1964**. Land use mix of institutional and residential, including Waipahu intermediate school, library, telephone co., Waikele stream. **West Oahu Christian Church** (in former bank building, built 1960s) is only distinctive structure for type and period of architecture and post-statehood modernity. How does structure relate to WOCC and Modern influences/context?	WOCC has a distinctive roof designed as a series of repetitive fluted concrete shells arranged in a circle and painted white. Concrete shell structures are marks of 1960 architecture, but are rarely built today due to high construction cost and the lack of flexibility where the shell structure strongly dictates the plan of the building. The current West Loch station design has some visual connection to WOCC in that station platform roof will be a series of repetitive flaring fabric canopies of a near-white color. Though of diametrically opposite building materials, both roofs exhibit the same design intent for a roof that expresses freedom and lightness; as opposed to the solid character of most roofs in the area. The final station designs will be a result of many influences. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, the SOI standards (if applicable) and the principles of the Design Language Pattern Book have all been integrated, as appropriate.

15	Farrington Group/West Loch	PE SUMMARY: KAI Hawaii, engineers 3 story glass box (mauka station) Really big 3 story glass box (makai station) with ground floor Parallel orientation between stations, guideway concrete wall and applied ornamentation Pedestrian bridge to connect platforms Random courtyard pavings and trees Platform canopy = tent form	Thank you for your comment.
16	Farrington Group/West Loch	The three story structure is massive, although the glass helps with transparency. Pattern Book indicates ʻEwa Plains should use coral and sandstone. How are these materials integrated?	The final station designs, including material selection, will be a result of many influences. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, the SOI standards (if applicable) and the principles of the Design Language Pattern Book have all been integrated, as appropriate.
17	Farrington Group/Waipahu Transit Center	CULTURAL/HISTORIC INFLUENCES: Hoaeae Ahupuaʻa (“To make soft or fine”) Waikele Ahupuaʻa (“Muddy Waters”) Waipiʻo Ahupuaʻa (“Curved Water”) Pattern Book suggests that place names should inspire the design. How are place names applied to the Waipahu Transit Center station?	The four large concrete station columns in the median of Farrington Highway will have bas-relief cast in the concrete. The design includes stylized graphics of a fresh water spring. “Waipahu” was not the original Hawaiian place name, but was the name of a nearby spring that the Oahu Railway & Land Co. preferred for its station name. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards (if applicable) and the principles of the Design Language Pattern Book have all been integrated, as appropriate.

18	Farrington Group/Waipahu Transit Center	HISTORIC CONTEXT: Historic town built around **1897 sugar mill**. Historic properties include OR&L spur line and bridge (c.1939, eligible); Waikele stream bridge (c. 1939, eligible); Farrington Hwy (c.1930); St. Joseph School and church; LDS church. Land use mix of residential, commercial and institutional. How does structure relate to plantation influences/context?	Current design inspiration is "robust industrial character" of Waipahu Sugar Mill built 1898. "Plantation buildings" come with three differing design approaches. The plantation house of dark wood siding with light-colored trim is the most common reference for today's architects. The plantation office was usually a "high style" building of the most popular architecture of the particular period when the office was constructed. Some have neo-classical detailing while others are what can be termed "Dickey style." Currently the sugar mill is being used as design reference because its industrial use sheltering large machinery seems to better functionally suit the scale and function of transit. Currently the design has metal roofing with roof ridge monitors for daylight/ventilation, simple logical openings of scale to suit interior function and crowd movement, straightforward structure and materials. Red dirt colored stone is being considered for some site features at the lowest levels in keeping with the use of irregularly cut basalt in the hilly older areas of Waipahu town. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards (if applicable) and the principles of the Design Language Pattern Book have all been integrated, as appropriate.
19	Farrington Group/Waipahu Transit Center	PE SUMMARY: Next Design 3 story glass box (south station) Really big 3 story glass box (north station) with ground floor Perpendicular orientation across road/guideway (L shaped) concrete wall and applied ornamentation Pedestrian bridge to connect platforms Random courtyard paving and trees Platform canopy = tent form	Thank you for your comment.

20	Farrington Group/Waipahu Transit Center	The three story structure is massive, although the glass helps with transparency. Pattern Book indicates ‘Ewa Plains should use coral and sandstone. How are these materials integrated?	The final station designs, including material selection, will be a result of many influences. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, the SOI standards (if applicable) and the principles of the Design Language Pattern Book have all been integrated, as appropriate.
21	Farrington Group/Leeward Community College	CULTURAL/HISTORIC INFLUENCES: Waiawa Ahupua‘a (“Milkfish Water”) Pattern Book suggests that place names should inspire the design. How are place names applied to the Leeward Community College station?	Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards (if applicable) and the principles of the Design Language Pattern Book have all been integrated, as appropriate. The indigenous place name is not being used as a design consideration. Instead the architectural context of LCC is being used to develop the design.
22	Farrington Group/Leeward Community College	HISTORIC CONTEXT Cane fields/rural pre-1960s; post-statehood urban development and Navy fuel depot. Land use mix of institutional: Waipahu HS, **Leeward CC**. No eligible structures. How does structure relate to Leeward CC design influences/context?	The 1970s Warnecke-designed complex is a large-scale flat-roofed complex with varying concrete textures. The LCC station will also be flat-roofed and incorporate various concrete textures present on LCC campus. Design consideration is also being given to complementing LCC paving design and landscape material. LCC Station is a rare instance where a station is buried below grade with a central platform. There is also no local context other than LCC complex. So the proposal is to allow a unique design that reflects LCC campus design influences. The final station designs will be a result of many influences. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards (if applicable) and the principles of the Design Language Pattern Book have all been integrated, as appropriate.

23	Farrington Group/Leeward Community College	PE SUMMARY: PB (no architect?) landscape plan by Belt Collins Station entrance building Underground Pedestrian bridge to connect platform Sloped green vegetated roof concrete wall and applied ornamentation Random courtyard pavings and trees Platform canopy = wing form or tent? Unclear Kind of interesting, but needs work	Thank you for your comment.
24	Farrington Group/Leeward Community College	Pattern Book indicates 'Ewa Plains should use coral and sandstone. How are these materials integrated?	LCC does not have any existing coral or sandstone materials and the underlying stone strata appears to be lava basalt. The final station designs, including material selection, will be a result of many influences. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, the SOI standards (if applicable) and the principles of the Design Language Pattern Book have all been integrated, as appropriate.
25	West Oahu/Farrington Guideway	HISTORIC CONTEXT Kamehameha Hwy (1928), Farrington Hwy (1939), road /hwy intersection (1943-1953).	Thank you for your comment.
26	West Oahu/Farrington Guideway	RM Towill, Engineer No elevations provided	.The complete set of drawings can be viewed in our offices at 1099 Alakea Street, 23rd Floor.

27	Dillingham Group/Middle Street	CULTURAL/HISTORIC INFLUENCES: Pattern Book suggests that place names should inspire the design. How are place names applied to the Middle Street station?	While "Middle Street" is the working name for the station and "Kahauiki" is the name of the land division, design consideration will be given to using "Moanalua" and "Mapunapuna" as inspirational place names with stylized taro leaves as ornamentation. The Lagoon Drive Station is closer to Mapunapuna, but both that street name, its close views of Keehi Lagoon, and current lagoon use by Hawaiian canoe groups suggest that ocean-related ornamentation may be more appropriate. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards (if applicable) and the principles of the Design Language Pattern Book have all been integrated, as appropriate.
28	Dillingham Group/Middle Street	HISTORIC CONTEXT Land use from 1927; addition and expansion of roads 1930, 1932, 1936. Land use: warehouses, OR&L spur, industrial. Gaspro Retail store (1958, eligible for distinctive **International Style**, designed by Haydn Phillips, and use of pre-stressed **concrete**). Foremost Dairy (1957, Merrill, Simms and Roehrig; eligible for **International Style**, use of **lava** rock and association with dairy industry) How does structure relate to International and Modern design influences/context?	Design consideration will be given to using the most distinctive feature of International Style buildings by Merrill Simms and Roehrig which is large windowless vertical lava rock panels defining the vertical circulation, while the open stair landings will be fully glazed or open to the air. Another Merrill design feature is native stone clad large diameter columns, but these are mostly clad in Waianae sandstone. If the material was lava rock, Merrill used it only in large rectangular masses or fin-shaped columns. Design consideration will be given to designing Middle Street Station as inspired by Merrill's adjacent works. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards (if applicable) and the principles of the Design Language Pattern Book have all been integrated, as appropriate.

29	Dillingham Group/Middle Street	PE SUMMARY: AM Partners LLC Parallel platforms Concourse bridge connecting sides Typical platform canopy One major station area Station ancillary building Metal cladding, glass Futuristic columns and openings	Thank you for your comments.
30	Dillingham Group/Middle Street	Pattern Book suggests use of appropriate stone: Honolulu: moss rock, basalt, flagstone, distinct and varied paving Historic materials include concrete and lava rock. How and where will these materials be integrated with the architecture and site plan?	Final station designs, including material selection, will be a result of many influences. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, the SOI standards (if applicable) and the principles of the Design Language Pattern Book have all been integrated, as appropriate.
31	Dillingham Group/Kalihi	CULTURAL/HISTORIC INFLUENCES: Kalihi ("point, the edge") Pattern Book suggests that place names should inspire the design. How are place names applied to the Kalihi station?	It is not known yet how place names will be applied to the Kalihi Station design. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards (if applicable) and the principles of the Design Language Pattern Book have all been integrated, as appropriate.

32	Dillingham Group/Kalihi	HISTORIC CONTEXT: **Pre-1912 residential area**. OR&L tracks; road extensions in 1930, 1932, 1960s. Land use: residential and small business. Institutional uses: OCCC (1920), Kalihi Kai School (1920). 40 resources pre-1969. NR eligible include **residential** buildings (1913-1945) representative of type and period; mix of styles and periods; Afuso House, Higa Four Plex, Teixeira House, **Courtyard design** of 10 houses; Pu‘uhale Market (1918); Boulevard Saimin (1960); lava rock curbs. How does structure relate to territorial-era design influences/context?	Design consideration is being given to using lava stonework similar to the Kalihi Union Church on North King Street. The church has lava fieldstone finish with exposed horizontal mortar joints spaced every few feet apart. Similar stone finish was used by talented regional architect Hart Wood on his First Church of Christ Scientist on Punahou Street, Lihue Union Church, Lihue Union Parish Hall, and Kalihi Union Church; all of which date from the Territorial era. Thus the stone finish would have a relationship to Territorial-era design, show a use of local-oriented stone finish, and revive the use of Hart Wood’s distinctive stone finish. Design consideration to use ornamentation that is based on Territorial era designs. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards (if applicable) and the principles of the Design Language Pattern Book have all been integrated, as appropriate. City engineering practice is to salvage and reinstall lava rock curbs after street modifications.
33	Dillingham Group/Kalihi	PE SUMMARY: AM Partners LLC Metal grille, painted concrete, vegetated wall Typical platform canopy 2 station entries (either side of road/guideway) Pedestrian connection? Drawings unclear, but in rendering	Thank you for your comments.
34	Dillingham Group/Kalihi	Pattern Book suggests use of appropriate stone: Honolulu: moss rock, basalt, flagstone, distinct and varied paving Historic materials include concrete and lava rock. How and where will these materials be integrated with the architecture and site plan? Show replacement of lava rock curbs.	See response to 32, above. The PA and the EIS commit to reinstall lava rock curbs after street modifications.

35	Dillingham Group/Kapālama	CULTURAL/HISTORIC INFLUENCES: Kapālama (the lama wood enclosure) Pattern Book suggests that place names should inspire the design. How are place names applied to the Kapālama station?	Design consideration will be given to a well-defined landscaping site feature using a hedgerow of lama trees (these are very slow growing) to honor the place name "the lama wood enclosure." The station columns might have a concrete bas-relief of thin vertical palings to also convey this idea. A second design consideration is to paint all of the station structural framing, including the platform canopy columns, a black color. Hawaiian historian David Malo (b. 1795) writes "For that reason the king built a mapele after that, it being believed that this sort of heiau would bring prosperity to the land because the bark of the lama, which was the wood used in building every mapele heiau, was black. This would be a unique place to use color for an association with Hawaiian culture. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards (if applicable) and the principles of the Design Language Pattern Book have all been integrated, as appropriate.
36	Dillingham Group/Kapālama	HISTORIC CONTEXT 1930s+ development; Kapālama drainage canal, streams, bridges. Land use: institutional, warehouses, commercial. Honolulu Community College, **Dole Cannery**. 16 pre-1960 properties. Eligible include: 6 Quonset huts, 2 business buildings (1943 and 1947) as vernacular shophouse and **rare WWII non-military** construction; Kapālama canal bridge; mature **true Kamani trees**; lava rock curbs. How does structure relate to territorial-era design and WWII influences/context?	Design consideration is being given to using lava stonework similar to the Kalihi Union Church on North King Street. The church has lava fieldstone finish with exposed horizontal mortar joints spaced every few feet apart. Similar stone finish was used by talented regional architect Hart Wood on his First Church of Christ Scientist on Punahou Street, Lihue Union Church, Lihue Union Parish Hall, and Kalihi Union Church; all of which date from the Territorial era. Thus the stone finish would have a relationship to Territorial-era design, show a use of local-oriented stone finish, and revive the use of Hart Wood's distinctive stone finish. Design consideration to use ornamentation that is based on Territorial era designs. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards (if applicable) and the principles of the Design Language Pattern Book have all been integrated, as appropriate. City engineering practice is to salvage and reinstall lava rock curbs after street modifications.

37	Dillingham Group/Kapālama	PE SUMMARY: AM Partners LLC Metal grille, roll-up metal grille, metal lobby canopy, painted concrete, vegetated wall Flat roof deck Typical platform canopy 2 station entries (either side of road/guideway) Mauka station larger footprint than makai station Pedestrian connection?	Thank you for your comments.
38	Dillingham Group/Kapālama	Show replacement planting of true Kamani trees Should be minimum 12-inch caliber Same genetic strain/keiki preferred	Final design drawings will include a tree planting and landscape plan.
39	Dillingham Group/Kapālama	Pattern Book suggests use of appropriate stone: Honolulu: moss rock, basalt, flagstone, distinct and varied paving Historic materials include concrete and lava rock. How and where will these materials be integrated with the architecture and site plan? Show replacement of lava rock curbs.	The final station designs, including material selection, will be a result of many influences. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, the SOI standards (if applicable) and the principles of the Design Language Pattern Book have all been integrated, as appropriate. City engineering practice is to salvage and reinstall lava rock curbs after street modifications. The PA and the EIS commit to reinstall lava rock curbs after street modifications

40	Downtown Group/Iwilei	CULTURAL/HISTORIC INFLUENCES: Iwilei ("Collar bone") Pattern Book suggests that place names should inspire the design. How are place names applied to the Iwilei station?	Place name is already applied to the current station design because the station is located on Kaaahi Street (Kaaahi "the railroad") While it is hard to see in the current rendering, the floor plan is round: being inspired by the roundhouse of a railroad yard. A more pure cylindrical vertical form is being considered as the design is developed. The entrance/exit is both one-sided and under the guideway so a pure simple form will be very distinctive in the entire system. Design consideration is that a design based on perfect cylinder will be easily identified in this current industrial district of boxy warehouses and oddly aligned streets. A railroad roundhouse actually has its center hollowed out, but the public perception is of a round building. Iwilei was a place with fishponds, so it is speculated that the place name is not only to a "collarbone" but a reference to the circular ring ("lei") of coral stones ("iwi") used to build the fishpond. There is a coral outcrop on the mauka side of Dillingham Boulevard that may be a remnant of the stone source. As most Hawaiian fishponds used basalt rocks, a coral-ringed pond would have been distinctive. If stone is used on the station, it will be coral-based. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards (if applicable) and the principles of the Design Language Pattern Book have all been integrated, as appropriate.

41	Downtown Group/Iwilei	HISTORIC CONTEXT Originally fishponds and harbor, filled in 1889. Land use: industrial, warehouses, retail, **Palama Settlement** (1914); 16 parcels; 6 NR eligible: Tong Fat; four wood-frame tenement buildings; **OR&L Terminal** (Spanish Mission Revival 1925); **OR&L Office** (Colonial Revival 1914); filling station; **rare basalt street paving blocks**; Hawaii Institute of Human Services/Tamura building (**international-style**, 1968), lava rock curbs. How does structure relate to territorial-era design and Modern influences/context?	See response to 40, above.
42	Downtown Group/Iwilei	PE SUMMARY KGP Design Studio (Washington DC) One station entrance building Carbonated steel tube swoop Tempered laminated glass Cantilevered beams Alien spaceship next to the OR&L	Thank you for your comments.
43	Downtown Group/Iwilei	Pattern Book suggests use of appropriate stone: Honolulu: moss rock, basalt, flagstone, distinct and varied paving Historic materials include concrete and lava rock. How and where will these materials be integrated with the architecture and site plan? Show retention/protection/reuse of basalt street paving blocks.	Final station designs, including material selection, will be a result of many influences. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, the SOI standards and the principles of the Design Language Pattern Book have all been integrated, as appropriate. How exactly these materials will be integrated into the final design has yet to be determined. As stipulated in the PA, all lava rock curbstones removed along the edges of pavement because of Project-related work shall be retained by the City for reuse and reinstallation.

44	Downtown Group/ Chinatown	CULTURAL/HISTORIC INFLUENCES: Honolulu Ahupua‘a (also Kou and Māmala) Nu‘uanu: “cool height” Pattern Book suggests that place names should inspire the design. How are place names applied to the Chinatown station?	Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards and the principles of the Design Language Pattern Book have all been integrated, as appropriate. How place names could be applied to the final design of Chinatown station has yet to be determined.
45	Downtown Group/ Chinatown	HISTORIC CONTEXT **Chinatown Historic District**: small and medium sized commercial buildings, small lots, Italianate Style or Richardson Romanesque, **brick, masonry, basalt block, coral block**. Infill of various styles (art deco, international, contemporary); connection to Harbor. 25 eligible structures; 21 contributing to district, Nu‘uanu bridge, Nu‘uanu Stream wastewater pumping station; **Merchant Street historic district**. How does structure relate to Chinatown special design review guidelines? How relate to immigration/monarchy period design influences/context?	Design consideration will be given to using a custom fabric canopy. The “Chunky massing” of Chinatown Station building could be broken up for better compatibility with scale of adjacent buildings. Corner of Kekaulike Street and Nimitz Highway could be filled with station building mass to recreate the street line. Design consideration will be given for wall openings that match historic window proportions in the District. Based on the Chinatown Special District Guidelines, there will be NO Chinese architectural elements used for station. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards and the principles of the Design Language Pattern Book have all been integrated, as appropriate.
46	Downtown Group/ Chinatown	PE SUMMARY: KGP Design Studio (Washington DC) One station entrance building (mauka side) Steel louver walls Fabric canopy concrete walls Masonry walls Pedestrian crossway to platform Chunky massing Weird pseudo-Chinese dragon head art Fits with Convention Center, not Chinatown Okay for new construction; hideous for historic district compatibility.	Thank you for your comments.

47	Downtown Group/ Chinatown	Overall mass and bulk needs to be reworked	The City appreciates your comment and has forwarded this observation to the architectural team.
48	Downtown Group/ Chinatown	Pattern Book suggests use of appropriate stone: Nu‘uanu/Chinatown: granite, lava How and where will these materials be integrated with the architecture and site plan?	Exterior building materials will conform to Chinatown Special District zoning regulations. Exterior walls facing streets will be red brick/plaster. Cut lava basalt with wide white mortar joints for selected exterior courtyard walls not viewed from the street. Some “yellowish” Chinese granite paving on ground surface. Landscape planting will be completely omitted because the district is generally bereft of planting.
49	Downtown Group/Downtown	CULTURAL/HISTORIC INFLUENCES: Honolulu Ahupua‘a (also Kou and Māmala) Alakea: “white street” (once paved with white coral stones) Pattern Book suggests that place names should inspire the design. How are place names applied to the Downtown station?	Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards and the principles of the Design Language Pattern Book have all been integrated, as appropriate. How place names could be applied to the final design of Downtown station has yet to be determined.
50	Downtown Group/Downtown	HISTORIC CONTEXT **Downtown core, date to 1850**. Land use: large buildings on large parcels, commercial, industrial. Dillingham Transportation (1930), Aloha Tower (1926), Piers 10 & 11 (1926), DOT Harbors Building (1952), HECO generator (1929/1955), Hale Auhau (1939), Irwin Park (1930), Walker Park (1951), lava rock curbs. How does structure relate to monarchy and territorial period design influences/context?	Pattern Book page calls for a coconut grove at Downtown Station. Design consideration is being given for makai station entrance grove at HECO and possible continuation of Bishop Street palm rows. The relationship to place name is Honolulu “the peaceful bay” where a shady coconut grove serves as protocol entrance to greet visitors from Aloha Tower piers. The intent is to evoke the 1828 Choris engraving that shows Honolulu village shaded by coconut grove. The final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards and the principles of the Design Language Pattern Book have all been integrated, as appropriate. The PA and the EIS commit to reinstall lava rock curbs after street modifications

51	Downtown Group/Downtown	PE SUMMARY: Urban Works Two station entrances: Dillingham courtyard and sliver next to HECO Translucent glass panels Tilt-up concrete panels Metal louvers Pedestrian connection Very, very tight site; glass helps keep it transparent	Thank you for your comments.
52	Downtown Group/Downtown	Location of mauka touchdown significant impact to Dillingham Transportation Building. Can it move to Alakea Street sidewalk or to Fort Street/Irwin Park/Walker Park area (combine with Chinatown station and move to central point)?	The location of the Downtown station was established after examining many alternatives and taking into account pedestrian routes to the heart of downtown and the curves of the guideway. Alakea Street was examined but ruled out due to excessive driveways and narrowness of sidewalks that could affect pedestrian safety. Passenger demand warrants two stations in this area, ruling out merging Downtown and Chinatown stations.
53	Downtown Group/Downtown	Overall mass and bulk needs to be reworked	The City appreciates your comment and has forwarded this observation to the architectural team.
54	Downtown Group/Downtown	Disappearing station is good idea, but not exactly "high profile" (per pattern book). Better to not compete with significant adjacent structures.	The City appreciates your comment and has forwarded this observation to the architectural team.
55	Downtown Group/Downtown	Pattern Book suggests use of appropriate stone: Honolulu: moss rock, basalt, flagstone, distinct and varied paving Historic materials include concrete and lava rock. How and where will these materials be integrated with the architecture and site plan?	As previously mentioned, the final station designs, including material selection, will be a result of many influences. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, the SOI standards and the principles of the Design Language Pattern Book have all been integrated, as appropriate. The PA and the EIS commit to reinstall lava rock curbs after street modifications .

56	Kakaʻako Group/Civic Center	CULTURAL/HISTORIC INFLUENCES: Honolulu Ahupuaʻa (also Kou and Māmala) Kakaʻako: "gulch" Pattern Book suggests that place names should inspire the design. How are place names applied to the Civic Center station?	Station names have not been finalized, and strong consideration will be given to using a local Hawaiian place name. As previously sated, final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards and the principles of the Design Language Pattern Book have all been integrated, as appropriate.
57	Kakaako Group/Civic Center	HISTORIC CONTEXT Land use: residential, commercial, warehouses, industrial, parking. Royal Brewery (1900); Kakaʻako Fire Station (1929), Mother Waldron Playground (1937), Kamaka Ukulele (1958), DOT (1959), lava rock curbs. How does structure relate to monarchy, territorial or Modern period design influences/context?	Final station designs will be a result of many influences. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards and the principles of the Design Language Pattern Book have all been integrated, as appropriate. How the final station design could respond to monarchy, territorial or Modern period influences/context has yet to be determined.
58	Kakaako Group/Civic Center	PE SUMMARY: Urban Works Two station entrances: parallel to tracks Translucent & transparent glass panels Tilt-up concrete panels Metal louvers Pedestrian connection at grade? Typical canopy	Thank you for your comments.
59	Kakaʻako Group/Civic Center	Pattern Book suggests use of appropriate stone: Honolulu: moss rock, basalt, flagstone, distinct and varied paving Historic materials include concrete and lava rock. How and where will these materials be integrated with the architecture and site plan?	The final station designs, including material selection, will be a result of many influences. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, the SOI standards and the principles of the Design Language Pattern Book have all been integrated, as appropriate. City engineering practice is to salvage and reinstall lava rock curbs after street modifications.

60	Kakaʻako Group/Kakaʻako	CULTURAL/HISTORIC INFLUENCES: Honolulu Ahupuaʻa (also Kou and Māmala) Kakaʻako: "gulch" Pattern Book suggests that place names should inspire the design. How are place names applied to the Kakaʻako station?	The Design Language Pattern Book is essentially a "buffet" of design ideas that may not be appropriate at all stations. The Design Language Pattern Book discusses the heritage landscape of the old Ward Estate with its canal lined with coconut palms where Ward Avenue is now aligned. Design consideration will be given to a coconut grove to be focal point of design along Ward Avenue. However, the balance of the station is mid-block and likely to be surrounded by future TOD development that is much higher in height and that will create a new architectural context. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards and the principles of the Design Language Pattern Book have all been integrated, as appropriate.
61	Kakaʻako Group/Kakaʻako	HISTORIC CONTEXT Land use: commercial, industrial, automotive. Eligible: Retail/Residential (1912) pink building, American Savings Bank (1962), Fuji Sake Brewing (1938); lava rock curbs. How does structure relate to territorial and Modern period design influences/context?	Final station designs will be a result of many influences. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards and the principles of the Design Language Pattern Book have all been integrated, as appropriate.
62	Kakaʻako Group/Kakaʻako	PE SUMMARY: Urban Works One station entrance: under tracks Translucent & transparent glass panels Tilt-up concrete panels Metal louvers Typical canopy	Thank you for your comments.

63	Kaka‘ako Group/Kaka‘ako	Pattern Book suggests use of appropriate stone: Honolulu: moss rock, basalt, flagstone, distinct and varied paving Historic materials include concrete and lava rock. How and where will these materials be integrated with the architecture and site plan? Show retention of lava rock curbs.	The final station designs, including material selection, will be a result of many influences. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, the SOI standards and the principles of the Design Language Pattern Book have all been integrated, as appropriate. The PA and the EIS commit to reinstall lava rock curbs after street modifications .
64	Ala Moana	CULTURAL/HISTORIC INFLUENCES: Ala Moana: “ocean street” Pattern Book suggests that place names should inspire the design. How are place names applied to the Ala Moana station?	The place name “Ala Moana” dates back only to the early 20th century, quite likely by the need for a landscaped parkway that would honor Honolulu’s ocean frontage – the “ocean street.” The latest Ala Moana Center common area improvements mostly use simulated coral veneer as finish material. Simulated coral veneer is used for mall planter walls, escalator support walls, and major sign walls/access stairs. The Sears store is genuine coral veneer. The Macy’s (former Liberty House store) is genuine Waianae sandstone. The long- demolished Carol & Mary and the McInerny stores, designed by Hawaii regional master architect Vladimir Ossipoff, also had exteriors of Waianae sandstone. Hence the name “ocean street” has been used as design inspiration for several generations of architects designing for the Center. If stone material is used in the station design it will likely reflect the current stone finishes used at the Center. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards and the principles of the Design Language Pattern Book have all been integrated, as appropriate.
65	Ala Moana	HISTORIC CONTEXT Land use: retail, commercial, office. Hawaiian Life Building (1951) and Pacific Development Company (1950s) How does structure relate to Modern period design influences/context?	The final station designs will be a result of many influences. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, cultural and historic influences, the SOI standards and the principles of the Design Language Pattern Book have all been integrated, as appropriate.

66	Ala Moana	PE SUMMARY: Anbe Aruga & Ishizu Architects Ki Concepts LLC One station entrances: makai side Pedestrian walkway Skylight and slope roof canopy	Thank you for your comments.
67	Ala Moana	Pattern Book suggests use of appropriate stone: Honolulu: moss rock, basalt, flagstone, distinct and varied paving Historic materials include concrete and lava rock. How and where will these materials be integrated with the architecture and site plan?	Final station designs, including material selection, will be a result of many influences. Final designers will be required to provide a summary of the basis of design for each station, including sources of inspiration and how local influences and context, the SOI standards and the principles of the Design Language Pattern Book have all been integrated, as appropriate.
68	City Center Guideway	CULTURAL/HISTORIC INFLUENCES: Pattern Book suggests that place names should inspire the design. How are place names applied to the City Center Guideway?	The City appreciates your comment and has forwarded this observation to the architectural team. How place names could influence the final design of the center city guideway has yet to be determined.
69	City Center Guideway	HISTORIC CONTEXT How does structure relate to historic design influences/context?	The City appreciates your comment and has forwarded this observation to the architectural team. How historic influences and context could affect the final design of the center city guideway has yet to be determined.