

Chapter VII

Building a Rainbow: Conclusion

by Victor Kobayashi

This campus is full of light and sunshine.
You must always keep it that way.

*—Ansel Adams, to the late Willard Wilson,
while touring the Manoa Campus*

The Manoa Campus has often been described as a “hodge-podge” of building styles from (what local reporters once called) “a New York version of a pagoda, in concrete and cement” (the Biomedical Building) to “early Ohio State” (Hawaii Hall) to “tennis ball cans” (Hale Aloha towers). Architects range from C. W. Dickey (Wist Hall) to I. M. Pei (Kennedy Theatre). It is indeed an irrevocable hodge-podge, an ecosystem of buildings, sculptures, plants, people, animals in an uneasy relationship. Even the names of buildings are a strange mix: from a Watanabe Hall and a Hale Kahawai to a Porteus Hall.

What is most unusual about the campus is its mixtures of introduced cultures, from the people to the buildings to the flora: a building dating its architectural origins to Yi Dynasty Korea (Korean Studies Center Building); a garden using tropical plants, including guava, but tracing its spiritual lineage to Japan (the Jefferson Hall Japanese garden); an authentic Thai pavilion erected by volunteer union workers; a tree that goes back over a thousand years to the historic Buddha (the Bodhi tree); a Polynesian taro patch (on disputed land, near Manoa Stream, near Frear Hall); bamboo forests (Sakamaki Hall and the Art Building); Japanese temple stone lion-dogs (Hamilton); a Tony Smith metal sculpture; a 400-year-old stone traveler’s lantern that lit the paths of countless itinerant Japanese throughout the centuries (in East-West Center’s Japanese garden); a tea ceremony house from Japan whose design goes back at least as far as the time of



To the Hawaiians, “Mānoa” meant “vast,” and from the distant past, it was a valley of rainbows. A particularly spectacular one appeared during a commencement ceremony in the early forties or late thirties, when spring graduations were small enough to be held in Andrews Outdoor Theatre, which had been constructed in 1935. University Archives Photo (n.d.)



In 1982, the University of Hawaii celebrated its 75th Anniversary of its founding and on May 17 of that year, Manoa held its 71st Annual Spring Commencement on the Old Quadrangle, with Interim Chancellor Marvin Anderson, President Fujio Matsuda, and other University leaders seated on stage in front of the oldest building on the Central Campus, Hawaii Hall (completed in 1912), left. Immediately in the background is Dean Hall (completed in 1929) and then Diamond Head and the skyline of Moiliili-Waikiki. Former U.S. Supreme Court Justice Arthur Goldberg delivered the major address to the 2,033 who received degrees and thousands of parents, relatives, faculty members, Regents, and friends in attendance. *Honolulu Advertiser* Photo by Ron Jett (1982). Courtesy *Honolulu Advertiser*

the famous teamaster, Sen no Rikyu; as well as buildings with columns that have origins in ancient Greece and Rome.

The crossing of orchids from Nepal with those from the Philippines; new varieties of anthuriums, macadamia nuts, maize, and salad lettuce for diversified agriculture; chambered nautilus from the South Seas in the Waikiki Aquarium to the rare palms from the Ryukyu Islands by Hawaii Hall. Chinese acupuncture, Hawaiian herbal medicine, Chaulmoogra oil, and open-heart surgery, *Ho'oponopono* and behavior therapy. Even the variety of clothing and footwear reflects the hodge-podge, the *kala koa*.

The campus is a hodge-podge of events and ideas: the early involvement with Kabuki, Noh, and Peking opera on the stage of Farrington Hall to Malaysian

and Indian plays and dances on the boards of Kennedy Theatre, along with Shakespeare, Samuel Beckett, Ibsen, Aristophanes, and Bertolt Brecht; the sounds of *gamelan*, *gagaku* of the T'ang Dynasty via contemporary Japan, Dave Brubeck, rock music, and ancient Hawaiian chanting emanating from Andrews Outdoor Theatre; the grunts of karate and football, as well as the silence of *tai chi chuan*; the sounds of Ilocano, Tagalog, Cantonese, and Indonesian from the language laboratories; D. T. Suzuki lecturing on Zen at an East-West philosopher's conference or Susan Sontag reading her latest short stories; modern Chinese art and Mexican fresco painting, calligraphy east and west.

What is now needed is a Samoan *fale*, perhaps for a Russian ballet?

