

**United States Department of the Interior**  
National Park Service

# National Register of Historic Places Registration Form

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

## 1. Name of Property

Historic name: Joseph and Joan Farrell Residence

Other names/site number: \_\_\_\_\_

Name of related multiple property listing:

N/A

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

## 2. Location

Street & number: 3196 Diamond Head Road

City or town: Honolulu State: Hawaii County: Honolulu

Not For Publication: ☐ Vicinity: ☐

## 3. State/Federal Agency Certification

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

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

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

\_\_\_national \_\_\_statewide Xlocal

Applicable National Register Criteria:

\_\_\_A \_\_\_B XC \_\_\_D

\_\_\_\_\_  
Signature of certifying official/Title:

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal agency/bureau or Tribal Government

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

\_\_\_\_\_  
Signature of commenting official:

\_\_\_\_\_  
Date

\_\_\_\_\_  
Title :

\_\_\_\_\_  
State or Federal agency/bureau  
or Tribal Government

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#### 4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register  
☐ determined eligible for the National Register  
☐ determined not eligible for the National Register  
☐ removed from the National Register  
☐ other (explain:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private: ☒
- Public – Local ☐
- Public – State ☐
- Public – Federal ☐

##### Category of Property

(Check only **one** box.)

- Building(s) ☒
- District ☐
- Site ☐
- Structure ☐
- Object ☐

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>          </u>	buildings
<u>          </u>	<u>          </u>	sites
<u>1</u>	<u>1</u>	structures
<u>          </u>	<u>          </u>	objects
<u>2</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register none

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

Domestic/Single Dwelling  
            
            
            
            
            
          

**Current Functions**

(Enter categories from instructions.)

Domestic/Single Dwelling

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Modern

Brutalism

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: concrete walls and foundation

### Narrative Description

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

### Summary Paragraph

The Joseph and Joan Farrell residence is part of the six house "Leahi Estates" horizontal property regime which is clustered around two driveways which run up from the north side of Diamond Head Road on the southern slope of the world famous volcanic tuff cone. It sits on a steeply sloping 8,427 square foot lot, above Diamond Head Road at the head of the western most of the two driveways. The five story house faces southeast, and sits on five, poured in place, concrete cylinders, which extend from the bedrock of Diamond Head to the top story of the house. The cylinders are placed in a cross pattern, with one to the front (southeast) and rear (northwest) and three running laterally in a southwest-northeast direction. The cylinders, in addition to structurally supporting each floor's regular geometric floor plan, also break up that plan and are incorporated into the useable square footage of the house. Two of the cylinders accommodate vertical circulation, while the others house, bathrooms, a kitchenette and storage. The walls of the house are of poured in place concrete, and feature teak framed, picture windows flanked by fifteen pane, round arched casement windows and banks of five, fifteen pane, round arched casement windows, while the built-up, concrete roof features a canvas covered, plexi-glass dome. The 3,856 square foot, four bedroom, seven bath house is in good condition and retains its integrity of design, materials, craftsmanship, location, setting, feelings and associations.



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## Narrative Description

Built against the lower side of Diamond Head, the Farrell residence is accessed from Diamond Head Road via a steep concrete driveway, which services this and two other houses. The Farrell residence is situated at the top of the driveway, and is reached by its own private, concrete, circular drive, with the concrete scored to emulate cobble stones. Forty foot high areca palms (*Crysalidocarpus lutescens*) dominate the otherwise lawn covered center of the circle. The periphery of the drive is lushly planted with such tropical plants as rhaps or lady palms (*Rhapis excelsa*), MacArthur palms (*Ptychosperma macarthurii*), and two royal palms (*Roystonea regia*), as well as lauae (*Microsorium scolopendria*). The circular drive runs under the house, between the front cylinder and the middle cylinder in the line of three lateral running cylinders. The spaces between the middle cylinder and the cylinders laterally to either side serve as carports, with each space large enough to hold one vehicle. Further vehicular accommodation is to the outside of the northeast column where a freestanding, hipped roofed pavilion is located. The roof is clad with slate. Adjoining this pavilion is a similarly roofed enclosure with a lattice side wall used to screen garbage receptacles. This structure dates from the twenty-first century and is in keeping with the character of the house, although not a contributing feature. From it is afforded views of a waterfall formed by an intermittent stream which runs off Diamond Head. Above the falls the stream flows through a round culvert under the property's swimming pool and through a round arched opening in a swimming pool deck's super structure. Below the water fall, the stream goes into an underground culvert which runs under the driveway on its way to the ocean. A large, hanging, leaded glass lantern with beveled glass is suspended from the ceiling of the two story high "porte cochere," which is formed by the triangular projection of the third story over the driveway.

From the garbage/storage/parking structure a set of ten stone steps leads to a concrete and stone paved pathway, which ascends another four and then another six stone steps before circling around behind the house and terminating on the far side of the house. The outer edge of the pathway features a rope railing with wood posts and two rope "rails". A lava rock retaining wall helps support the pathway and at its apex is approximately 17'-8" high and forms a back wall for the two car carport under the house.

The outer, southeast cylinder, at ground level serves as a storage closet, and is entered through a single panel, round arched, wood door in its northwest face. The central cylinder also has a round arched wood doorway in its northwest face, and it opens on an elevator which can transport passengers to the upper floors. In the cylinder's southeast face, a long, almost two stories high, oval opening contains a leaded glass window with opalescent glass placed in a geometric pattern. The window dates from the twenty first century and replaced the original clear glass window. The cylinders to the southwest and northeast of the central cylinder also have round arched portals and are both used for storage. The rear cylinder also has a round arched wood door in its southeast face. It opens on a concrete spiral stair which ascends fourteen steps to the second floor. A round arched, single panel teak door with its original handle and hardware opens on the second floor room. All the doors penetrating the cylinders are the same as this one.

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The second floor was originally intended as a housekeeper's quarters. This triangle shaped floor features a carpeted floor and a white, coffered ceiling. It is an open space with a bedroom partitioned off by a closet, which runs in a northwest-southeast line from the elevator cylinder towards the stair cylinder. A flat arched opening at the northwest end of the closet allows entry into the bedroom. The bedroom area is on the southwest side of the room, and its closet has a pair of mirrored bi-fold doors that open on a cedar lined closet. All four walls of the room feature a picture window flanked by a round arched, fifteen pane casement window. The windows are made of teak, as are all the windows in the house, as well as the doors. The southwest cylinder contains a bathroom, accessed by a round arched, single panel door. The bathroom's floor and tub-shower feature ceramic tile and room's walls are sponge painted, as are all other cylinder bathrooms' walls and ceilings. It retains its original sink, toilet, and tub-shower, with the tile back wall of the latter curved. The light above the sink has a semi-circular, ceramic shade. A five pane, round arched casement window is in the north curve of the wall and features a balconette.

The curving stairwell continues up to the third floor with again fourteen steps. This floor has a basic square shape, with each wall having a large picture window flanked by round arched fifteen pane casement windows running between the four exterior cylinders. The entire floor has a 7'-6" high coffered ceiling with 7" high beams, similar to that of the second floor. A partition wall between the elevator cylinder and the southwest and northeast cylinders divides a sitting room off from two bedrooms, with the bedrooms separated by a partition wall running from the elevator cylinder and the front, southeast cylinder. As a result all three rooms are triangular in shape, with the sitting room being an isosceles triangle and the two bedrooms right triangles.

The stair and elevator doors both open on the sitting room, with the latter being a distinctive, single panel, round arched one with its single panel enframed by sixteen lites. A concrete lip at the top of the door's round arch forms a shallow hood. Flat arched doorways with single hinged doors at either end of the sitting room's partition wall open on the two bedrooms. The floor of the two bedrooms forms the ceiling of the "porte cochere".

The northeast bedroom has a closet with a pair of solid teak, bi-fold doors in the wall between the elevator cylinder and the doorway. Its bathroom is through a round arched doorway in the northeast cylinder, and it is similar to the second floor bath. A round arched door in the southeast cylinder's north wall opens on a storage space. The southwest bedroom, also has a closet with a pair of solid teak, bi-fold doors to the elevator cylinder side of the doorway, and a bathroom in the southwest cylinder. A door in the southeast cylinder's west wall opens into the storage space shared by both bedrooms. A set of two concrete steps run from the two doors to the concrete floor of the store room.

A set of fourteen steps in the stair cylinder ascends from the third to the fourth floor. A round arched door in its southeast side opens on the fourth floor. This floor has a square shape, but is cantilevered out at its four corners. A partition wall between the elevator cylinder and the southwest and northeast cylinders divides the floor into two rooms, a front master bedroom and a rear combination office-sitting room. Both the rooms have flat, 7'-9" high ceilings. Between

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the four perimeter cylinders and the cantilevered corners are banks of five round arched, fifteen pane casement windows, which provide both rooms with light and ventilation.

The master bedroom is entered from the office-sitting room through short hallways at either end of the partition wall which separates the office-sitting room from the bedroom. These hallways are essentially the length of a cylinder's diameter and have flat arched, solid wood doors at the bedroom end and bi-fold doors at the other. Off these hallways, round arched doors open on a bath in the northeast cylinder and a half bath in the southwest cylinder. The half bath has a tile floor and sponge painted walls and ceiling. It has built-in curved cabinetry and counters with two sinks, as well as a toilet. A nine pane, casement window is in the south and west walls. Both the windows have balconettes. The northeast cylinder holds a full bath with a shower/tub, sink, and toilet, as well as laundry facilities. It also has a tile floor and sponge painted walls and ceiling. A round arched opening in the northeast wall of the room accesses the shower/tub. The shower tub is completely lined with ceramic tile, and has a fifteen pane casement window with a balconette in its northeast wall.

The master bedroom features a built-in, teak, chest of drawers which is surmounted by an entertainment center and encircles the rear of the elevator cylinder. To either side of the chest of drawers/entertainment center are cedar lined closets, both of which have a pair of bi-fold doors with each fold containing a round arched mirror. A fixed panel, the same width as a fold, and similarly mirrored, anchors the closets at their ends adjoining the doorways into the room. Opposite the built-in chest of drawers a door in the southeast cylinder's northwest wall opens on a raised, oval, Jacuzzi tub. The room's ceilings and walls are sponge painted, and a bowed bay window with a set of three single pane fixed windows surmounted by a similar set of awning windows dominates the southeast wall behind the Jacuzzi. The wall above and immediately to the sides of the windows is tiled. These small, rectangular, ceramic tiles, as well as those on the face of the elevated Jacuzzi date from the present century, as does the floor tile.

The fourth floor sitting room/office is dominated by a central curving stair which leads up to the fifth floor. The stair has no risers and concrete, raised, open strings to either side. It has a teak handrail supported by cylindrical, steel balusters, with two balusters per tread. There are fifteen treads. The stairwell in plan view is comprised of two concave and two convex curves. The two concave curves are at the southwest and northeast sides of the stairwell, while the convex curves impinge from the southeast and northwest.

To the southwest of the stairs is a sitting, room, while an office space is to the northeast. The demising wall setting the sitting room/office off from the bedroom features a set of cedar lined closets to either side of the elevator cylinder. Each of the two closets has a pair rattan, bi-fold doors with round arches. A stationary end panel at both ends of each set of closets anchors the wall. The doors at both ends of the wall are bi-fold doors with a motif similar to the closet doors, which open on the hallways to the bedroom. At the office end of the room, a granite counter top runs under the windows of both the northeast and northwest walls. Below the counter are teak cabinets, drawers and file cabinets. The counter top is not original, but the cabinets, drawers and file cabinets are. The elevator door opens out into the office-sitting room and follows the design of the third floor elevator door.

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The fifth and top floor is accessed by the curving stair from the fourth floor or by the elevator. The elevator opens up onto a landing overlooking the stairwell, and has a door similar in design to the elevator doors on the third and fourth floors. A balustrade, following the design of the stairway's balustrade encircles the stairwell. A large plexi-glass dome circumscribes the stairwell from above, rising from a base of fixed, single pane, clerestory windows. A movable canvas encases the plexi-glass at both its top and bottom. The clerestory windows rise from a concrete shelf which originally was a planter box for hanging vines.

To the northwest of the stairwell is the kitchen. The kitchen is triangular in shape with its apex extending to the northwest cylinder, upon which it sits. The kitchen has a ceramic tile floor laid in a radiating pattern, and a 7'-8" high concrete ceiling. It retains its original wood cabinetry and stainless steel counter tops which extend along both its north and west walls. The double sinks and cook top are built-in to the counter. The counter's backsplash is of wood sliding doors which open on additional storage space. Above each backsplash is a bank of five, single pane, round arched casement windows. Above the windows is indirect lighting. The countertops are supported by cabinets and drawers. The drawers are extra-long. The cabinets and sliding doors all retain their original wood pulls and recessed handles. At the southeast edge of the kitchen is a built-in oval booth with a pair of curved seats bracketing an oval table. The booth extends to the southeast to encompass the convex curve defining the northwest side of the stairwell.

To the southeast of the stairwell is the living room, which is entered through flat arched, 4'-3" x 6'-7" openings to either side of the elevator cylinder. Cylindrical, concrete columns frame the two entries and help support the concrete shelf from which the dome ultimately rises. The living room has a 7'-7" high ceiling and has a hexagonal, lozenge shape. Each corner of the lozenge is defined by a cylindrical, concrete column. Each of the living room's five exterior facing walls, between their columns, features a set of four, single pane, sliding doors, flanked by a single pane fixed window. The doors and windows are teak framed and have round arched panes. The doors open on a terrace which surrounds the fifth floor living room. Above the doors and windows runs indirect lighting. A built-in, floating teak cabinet, which dates from 1984, adorns the southeast face of the elevator cylinder.

To the southwest and northeast of the stairwell the concave curves of the stairwell carry open halls connecting the kitchen and living room. The outer walls of the halls are composed of a pair of curved sliding doors and their accompanying screen doors, which are flanked on each side by a pair of curved, single pane, fixed windows. The doors and windows are teak framed and have round arched panes. These doors also open on the terrace. The terrace not only offers access to the outside and a planted hillside, but also views of the ocean and the summit of Diamond Head.

The terrace is paved with square, beige clay tiles and on its outer perimeter it features former planter boxes. These rectangular planters sit on blocks 4" above the terrace floor and are 18" high and 3'-8" wide. They no longer function as planters and wood slats now cover their 1'-8" wide recesses and serve as a flat surface to place objects. The terrace offers broad open areas outside the southwest and northeast curved sliding doors, and narrow passages extend from these two areas to converge at a cantilevered, triangular, sitting area to the southeast. The two narrow

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passages are shaded by cantilevered, triangular shaped sun screens which have a masonry frame and a 2" x 2" lattice.

Bridges extend from the two broad open areas of the terrace, with one running to the west to connect the house to a terraced garden area on the side of Diamond Head, and the other to the north to connect to the pool and observation deck. Both bridges continue the paving of the terrace and have 1' wide masonry parapets the same height as the former planter boxes at the periphery of the terrace. The parapets are surmounted by a balustrade with steel, cylindrical balusters and a wood hand rails, echoing the balustrade of the interior stair between the fourth and fifth floors. At the end of the west bridge three concrete steps ascend to the garden area.

At the end of the northeast bridge, which dates from 1984, is an observation deck and pool, also developed in 1984, these all contribute to the historic character of the property. At the north terminus of the bridge a small masonry, wet bar with a flat roof is to the west. The wet bar has rounded corners and is open on its recessed east side. A small bar with a teak top runs partially across the front of the wet bar room. Round arched windows are in the wet bar's south and west walls. These windows feature fixed, glass slats. The wet bar is part of a larger, stepped structure which also includes a bathroom and a laundry-towel-storage room. Five future stone steps ascend from the end of the bridge to a landing where a round arched opening accesses a foyer with round arched doors in its west and north walls, and an open shower forming its south side. A wood framed oculus with no glass is in the foyer's east wall to the south of the round arched opening. The shower on the south side of the foyer has glazed tile walls and floor and is open to the foyer. The two doors are similar to those found in the cylinders throughout the house, with the west door opening on a half bath and the north door on a laundry-towel-storage room. The foyer and the two rooms have floors with tile similar to that of the terrace. The half bath has an oval window with fixed, glass slats in its west wall. The laundry-towel-storage room has a small square window, also with fixed, glass slats in its west wall.

From the landing ten future stone steps ascend to an open observation deck with a panoramic view out to the ocean and horizon, as well as the peak of Diamond Head.

From the wet bar, twelve future stone steps descend to the swimming pool area. At the base of the steps to the left is a lava rock waterfall with the water flowing into a blue tile basin. The 8' x pool is to the east of the steps and has a future stone deck. The pool is essentially rectangular in shape, but takes a quarter turn to the right at its eastern end where it terminates at the base of a concrete slide. The slide originates from a hot tub which sits above the pool. The exterior of the hot tub is faced with ceramic tile fabricated by Pihi Design and Tile in 1986, which depicts under water seascapes. The firm also did the tile work in the pool which includes three sea turtles against a blue background.

The Farrell residence very much retains its historic integrity, with the house's historic structure and design very much evident, as also is its high degree of quality craftsmanship and attention to detail. The few changes which transpired in the twenty first century such as the placing of opalescent glass in the elevator window, the re-purposing of the planter boxes on the terrace and

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around the dome, and the addition of a car port pavilion are minor in comparison to the overall impact of the house, and in many ways perpetuate and augment the spirit of the original design.

## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☒ G. Less than 50 years old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

architecture

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**Period of Significance**

1978-1984

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**Significant Dates**

1978, 1984

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**Significant Person**

(Complete only if Criterion B is marked above.)

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**Cultural Affiliation**

NA

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**Architect/Builder**

Joseph Farrell

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

The Joe and Joan Farrell Residence is significant on the local level under criterion C for its architecture, as an exceptionally important example of a modern style house built in Honolulu during the late 1970s. The house sets forth a distinctive design and is an outstanding example of

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tropical brutalism applied in a residential context, as reflected in its design, materials, workmanship and methods of construction.

The 1978-1984 period of significance was chosen in accordance with the instructions on how to complete a national register nomination form provided in National Register Bulletin 16A: "For architecturally significant properties, the period of significance is the date of construction and/or the dates of any significant alterations and additions." The date of 1978 reflects the year construction of the house commenced, and 1984 encompasses when the additional floors and pool terrace were added to complete the architect's vision for the property.

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

Modern architecture has its origins in both changing technology and in the "re-envision-ing" of the social role of architecture in the mid 20<sup>th</sup> century. The foundations of the modernist movement were in Europe, although many of the technical innovations came in fact from the experimentation of North American designers and builders. Some historians see technological improvements as the driving force behind the new architecture: the development of iron and then steel, followed by increased application of reinforced concrete. Other scholars see the aesthetic revolt against the excessive decoration of the late Victorian period as the key to understanding "modernism." A few emphasize the simple practicalities of the new architecture — a style of building that put emphasis on simplicity and functionality over sentimentality and historical or cultural reference.

The modern style was introduced to Hawaii during the late 1930s, and following World War II appeared more and more, not only in commercial and government projects, but also residential designs, and by the 1970s had become the norm.

Brutalism, a sub-variant of modernism was characterized by its adherence to the basic tenets of modernism, and by its use of unpainted, bare concrete; angular, rigid geometric shapes; and an often heavy, bulky presence. The style made its appearance in Honolulu in the late-1960s, with the Financial Plaza of the Pacific (1968), as its primary herald. Often described as cold, serious, and impenetrable, the harshness of brutalism was adapted and softened when confronted by the exigencies of warmer climates. In such places as Hawaii, verdant foliage tempered brutalism's appearance and a greater sense of openness allowed its massing to be penetrated by the outside world, resulting in a "tropical brutalism", with a number of its buildings aspiring to be natural sculpture set in a garden.

Among the preeminent architects in Hawaii to work in the tropical brutalist style was Joe Farrell (1932-2021), who designed and owned the subject house. He was born in North Carolina and lived there until high school when his family moved to Sarasota, Florida. Following graduation from high school he attended the University of Florida where he majored in building construction. From this he became interested in architecture, and discovered Paul Rudolph's Hook House. During his sophomore year, when he came home during Christmas break, Farrell



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called Rudolph, who would become one of the pre-eminent architects in America associated with brutalism, and had lunch with him. From this meeting he was hired as a draftsman in Rudolph's office from January until September 1954, and after that went to work in William Rupp's office before being called into the Army in 1955. Following his two years of service, Farrell returned to the University of Florida, majored in architecture, and graduated in 1959. In 1960, he moved to Hawaii and found a position with Lemmon, Freeth, Haines & Jones. In 1969 he became a partner in the firm, and in 1976 the office was renamed Architects Hawaii. As a partner with the firm Farrell designed a number of major brutalist buildings in Hawaii, including the "brawny, muscular" [Advertiser, July 26, 1974 pB1] federal building (1974). That giant of a building was one in a series of Farrell-engendered examples of tropical brutalism utilizing broken rib finishes, which had first been developed by Farrell's mentor, Paul Rudolph. Such buildings as, the First Federal Savings & Loan on Beretania Street (1967), Liberty House on Fort Street (now Walmart) (1978), the Poinciana (now Sand Villa) Hotel (1970) in Waikiki, and the Keelikolani State Office Building (1986) provided Hawaii's regional design with a new look. Another Farrell-designed building, the 30 story Pacific Trade Center (1972) was the tallest building in Hawaii upon its completion, its broken rib finish towering above a downtown financial district of tall buildings, proclaiming Honolulu's post-statehood economic progress. In addition to its modern countenance, the *Star Bulletin* praised the building's "island theme", with its trellises, courtyards, and exposed Waimanalo coral limestone concrete walls, replete with petroglyphs. [Star Bulletin, June 6, 1971, p. B8]

The Farrell residence exemplifies the architect's superb handling of tropical brutalism in a residential setting. Surrounded by lush vegetation, and rising from the foliage and otherwise arid base of Diamond Head, the building stands on five massive concrete cylinders, with cantilevered floors exploding outward in myriad directions. Its clean lines, juxtaposition of unadorned concrete with the teak of its doors and windows, and idiosyncratic geometric forms set in lush, green surroundings well bespeak the tropical brutalist style, as also do the expansive sliding doors opening the top floor to its terrace. In addition, the flowing, interior spaces instill a strong sense of openness, while also maintaining a sense of enclosure and intimacy in the bedrooms and sitting rooms. As such, the house stands as a good example of tropical brutalism as applied to a residence in Hawaii during the late 1970s.

Farrell had his eye on the site of the house for seventeen years, [Star Bulletin, March 30, 1980, page 1] before finally acquiring it in 1978. As the building was situated in the Diamond Head Special Design District, he had to obtain a permit from the City and County of Honolulu's Department of Land Utilization. The Department administratively issued the permit after classifying the project as a "non-significant" one as, "the proposed construction would not diminish any existing views of Diamond Head from any of the prominent public vantage points." [Ibid.] Farrell's neighbor, land developer Mike McCormack, and also McCormack's attorney, Milton Cades, who resided on the adjacent Makalei Place, filed suits in Circuit Court to oppose the construction of the house, which they described as, "just terrible, a monster," with its cylinders looking like "silos" and "gun emplacements." [Ibid.] Cades' suit was dismissed by Judge Toshimi Sodetani and McCormack's suit was settled out of court, [Star Bulletin, September 3, 1980, page 12] allowing Farrell to finish, his near-completed first phase of the project.

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However, Farrell's woes did not end with the disappearance of the legal cases. With the early 1980s downturn in the economy and, in turn, architecture and construction, Farrell was unable to continue carrying the high debt he incurred to build the house, and in 1984 sold his house to real estate developer Michael Shinn. At the time Farrell sold Shinn the house, Farrell and his wife Joan were living in the fourth and fifth floors, the only floors to have been completed. Shinn completed the second and third floors, and also the swimming pool and observation deck area, all following Farrell's plans and fulfilling the architect's vision for the property.

During another of capitalism's periodically recurring downturns, this one precipitated by the bursting of the Japanese housing bubble in Hawaii, [*Los Angeles Times*, September 26, 1995, page 1] Shinn was foreclosed upon, and the current owner acquired the property.

### Criteria Consideration G

The Farrell residence presents an exceptionally brilliant design solution for an extremely steep, 8,427 square foot property which most people considered to be unbuildable. Designed by the architect as his own house, the residence is an exceptionally important example of tropical brutalism applied to residential design in Hawaii during the late 1970s.

The house well exemplifies the basic tenets of brutalism in its use of unadorned reinforced concrete in a strong, direct and innovative manner. Its use of precast concrete pipes, 9'-6" in diameter, as the structural framework of the house, and then incorporating this distinctive framework into the living space of the house is exceptional. The use of the cylinders to accommodate the house's vertical circulation, both in the form of stairs and an elevator, is noteworthy, while their utilization as bathrooms, and even a kitchenette, is extraordinary. The imposing cylinders supporting the 42' high Farrell residence make a bold vertical statement while elevating the house to a level where it could enjoy ocean views. The cylinders also bring to mind Honolulu's federal building, where Farrell previously used cylinders as a prime motif to punctuate and accentuate the massiveness of the building and provide it with a vertical thrust.

Beyond the cylindrical structure of the house, the dwelling transcends the ordinary by being built "upside down," with its primary public living space and kitchen at the top and the more private bedroom and office spaces below. To further accentuate its uniqueness, rooms are articulated in various geometric shapes, including equilateral, isosceles and right triangles, circles, rectangles and a hexagonal lozenge, with each floor offering distinctive spatial experiences. In addition, the floors are rotated on the central axis and cantilevered to further enhance the dynamism of the composition.

The use of teak and round arches, certainly disparate elements by modernist standards, serves their purpose to soften the brutalist aura of the building, while at the same time in a post-modern manner harkens the mind back to earlier, more medieval times as do the balconettes outside the bathroom's round arched casement windows. The lush plantings further soften the coarseness of the concrete, and despite being five stories tall, the building invites interaction with the greenery

Joseph and Joan Farrell Residence

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via a lower circumambulatory pathway and the fifth story bridges. The architect's initial use of planter boxes on the terrace and above the stairwell further heightened these sensibilities.

Ventilation is a constant, well handled consideration throughout the design, with all exterior walls either featuring banks of casement or sliding windows or sliding doors, and with the dome at the top releasing hot air through its clerestory windows, as well as its dual canvas sheathing. Furthermore the fifth floor's sliding doors open the house to the outdoors, and essentially make the living room a pavilion capable of being open on five sides. This complete openness of the fifth floor not only enhances the sense of the tropics, but also provides a lightness and sense of release, in contrast with the brutalist concrete of the supporting structure. Thus, as is so typical of tropical brutalism, the Farrell residence softens the austerity of brutalism, and while asserting itself on the landscape, does so in a manner which makes the building a complementary part of the environment. The thoughtful consideration of the site, and the house's relationship to it, is everywhere evident, and is readily apparent in the pool deck dramatically bridging Diamond Head's natural drainage course, which in heavy rains cascades through a rounded archway en route to an underground culvert which conducts the flow to the ocean.

In addition, the house's high level of craftsmanship and meticulous attention to detail transcends the ordinary, making this dwelling an exceptionally significant example of residential tropical brutalism. The woodwork is exquisite from the round arched frames of the doors, hand pieced together, to such designed elements as the round arched window accents in the elevator doors. From the curved cabinetry in the bathrooms, to the curved sliding doors at either side of the top of the stairwell; from the sponge painted bathroom walls and ceilings, to the same room's tile work in the floors and showers, all reflect a gracious and understated aesthetic appreciation. Even the kitchen is punctiliously handled with its custom, solid wood cabinetry, stainless steel counter tops and sinks, indirect cove lighting, sliding doors in the backsplash and extra-long drawers. A refined air permeates the residence, which is further enhanced by such features as the low, built-in file cabinets in the office, the cedar lined closets, and use of rattan and mirrors in the round arched panels of closet doors. Wherever the eye turns it is greeted by visual delight, a reflection of the thoughtful care of the designer and the skillful execution of the plan.

As such the Farrell residence stands as a distinctive example of tropical brutalism applied to a residential circumstance in Hawaii during the late 1970s. The house stands as an outstanding example of domestic design for its period, dramatically maximizing the use of a site with apparently limited building potential. Perfectly integrated into the side of Diamond Head, the house is a bold and meticulous example of tropical brutalism in the Islands.

Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

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## 9. Major Bibliographical References

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

Polk's City Directories for Honolulu, 1979-1985

City and County Tax Records

Original plans and drawings dated 1978, 1980 and 1984

"The Federal Building and Joe Farrell," *Honolulu Advertiser*, July 26, 1974 pB1

"Trade Center Has Isle Theme," *Star Bulletin*, June 6, 1971, p. B8

Mark Matsunaga, "No Little Grass Shack," *Star Bulletin*, March 30, 1980, page 1

Guy, Pat, "Neighbor Loses Battle to Stop Unusual House," *Star Bulletin*, September 3, 1980, page 12

Iritani, Evelyn, "Japanese Investors Say 'Aloha'," *Los Angeles Times*, September 26, 1995, page 1

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### Previous documentation on file (NPS):

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

### Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other
- Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
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## 10. Geographical Data

**Acreage of Property** less than one acre

Use either the UTM system or latitude/longitude coordinates

### Latitude/Longitude Coordinates

Datum if other than WGS84: BING Maps https://www.bing.com/maps/trail/Oahu,-Hawaii-Hawaii?id=cae5608608c34251b8135d0ea66ea1ba

(enter coordinates to 6 decimal places)

- |                        |                       |
|------------------------|-----------------------|
| 1. Latitude: 21.256857 | Longitude: 157.814237 |
| 2. Latitude:           | Longitude:            |
| 3. Latitude:           | Longitude:            |
| 4. Latitude:           | Longitude:            |

**Or**

### UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

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

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

The property being nominated includes all the property owned by the Osterman, Douglas C. Trust in 2023 as described by Tax Map Key (1) 3-1-035:0020002

Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
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**Boundary Justification** (Explain why the boundaries were selected.)

This is the parcel of land associated with this residence since its construction.

---

**11. Form Prepared By**

name/title: Don Hibbard  
organization: self  
street & number: 45-287 Kokokahi Place  
city or town: Kaneohe state: Hawaii zip code: 96744  
e-mail: \_\_\_\_\_  
telephone: (808)-542-6230  
date: March 31, 2023

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**Additional Documentation**

Submit the following items with the completed form:

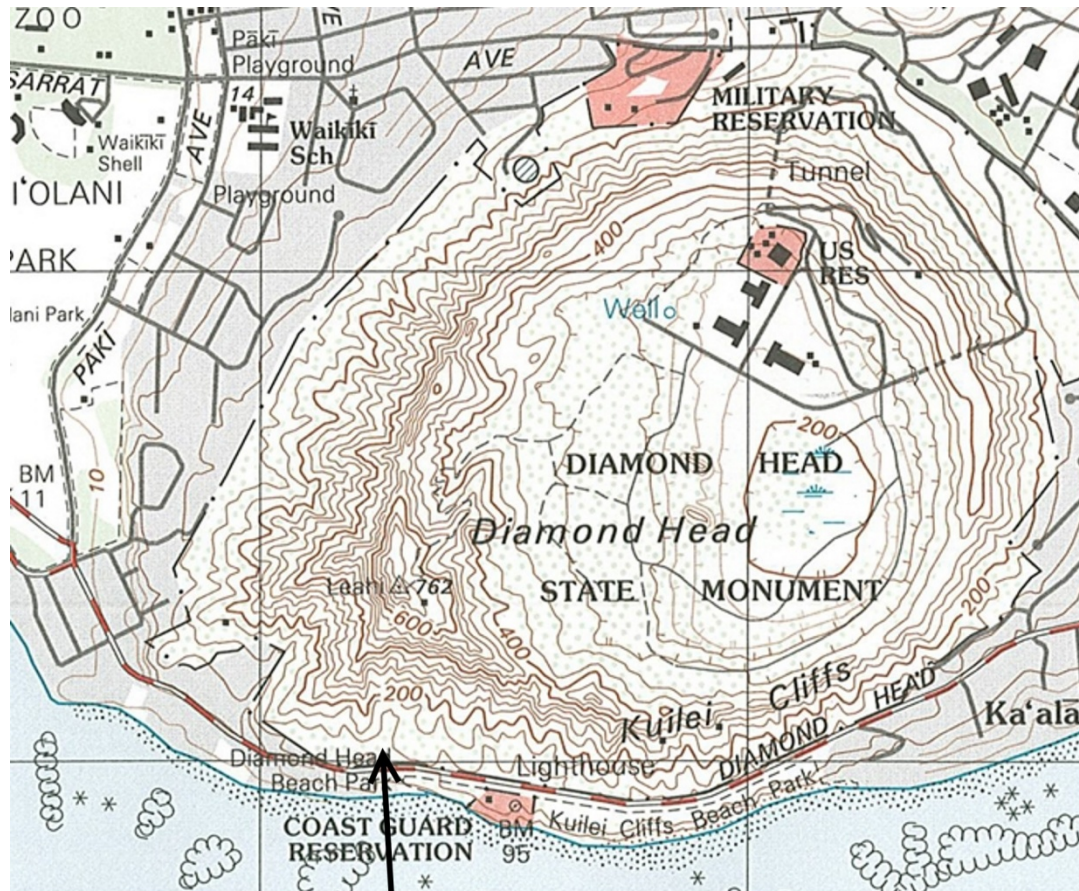
- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** sketch of floor plan
- Owner:

Dr. Douglas Osterman  
3196 Diamond Head Road  
Honolulu, Hawaii 96815

Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

## USGS Map

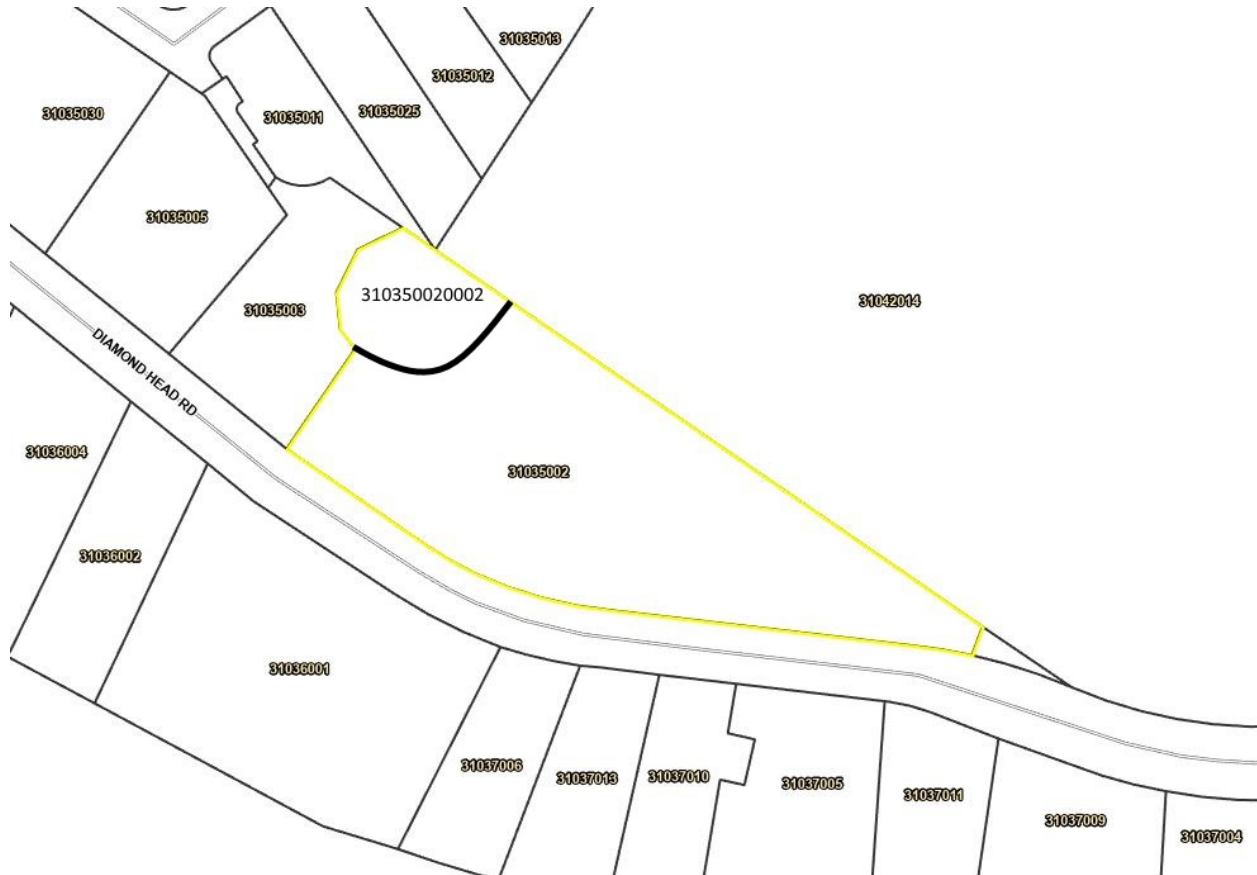


Farrell Residence

Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

## Tax Map

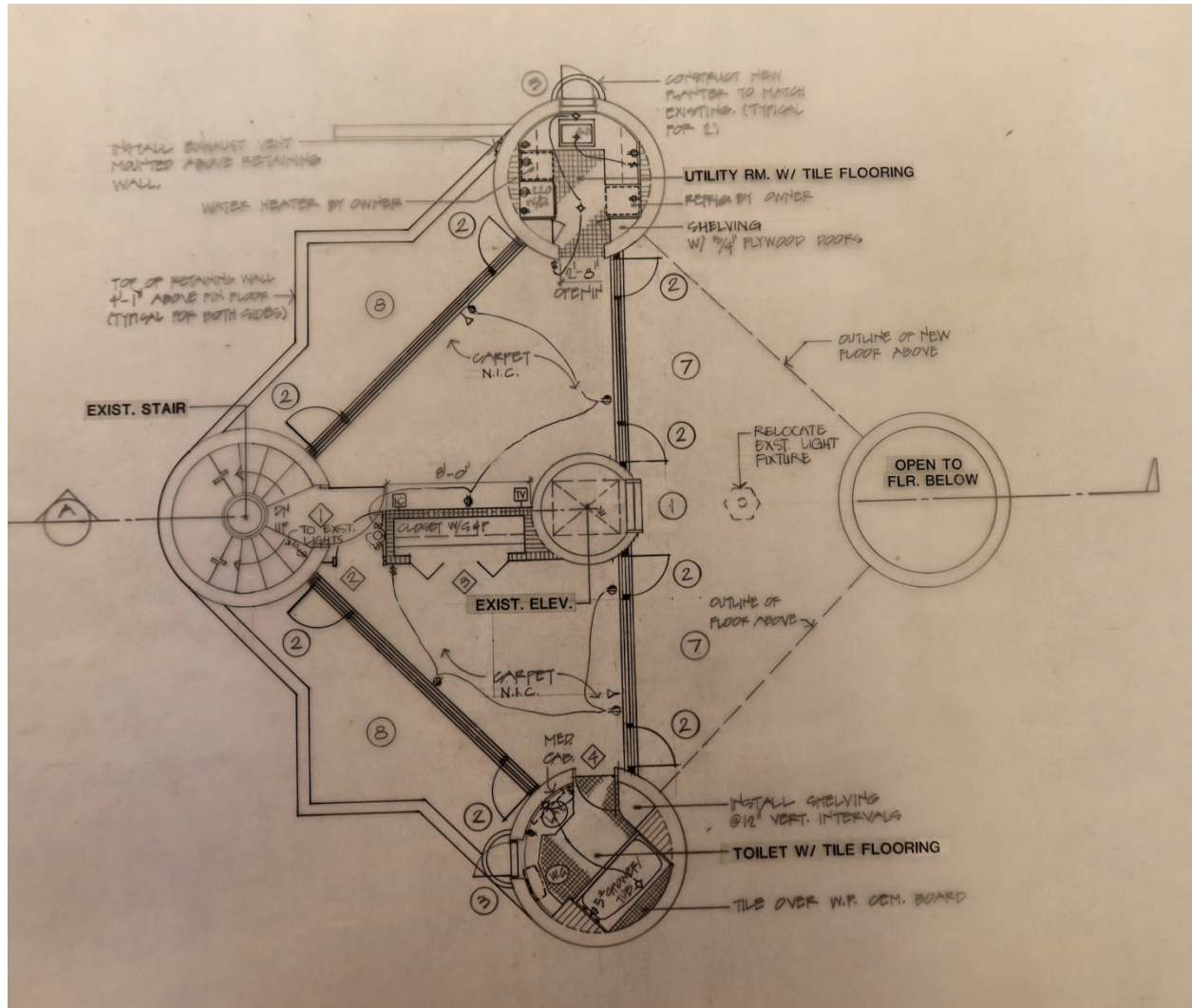




Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

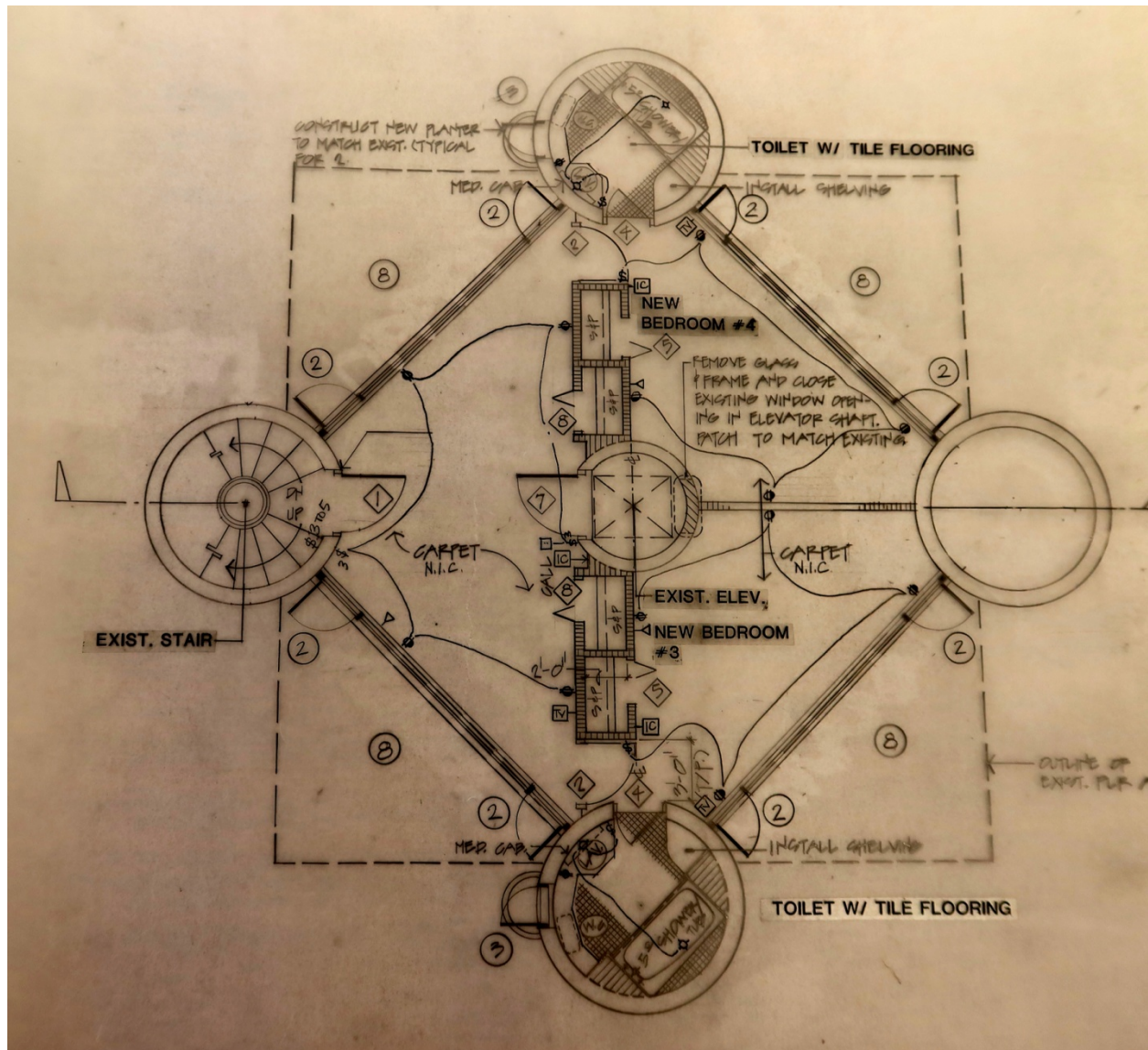
**Floor Plan: Second floor**



Joseph and Joan Farrell Residence  
Name of Property

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**Floor Plan: Third floor**

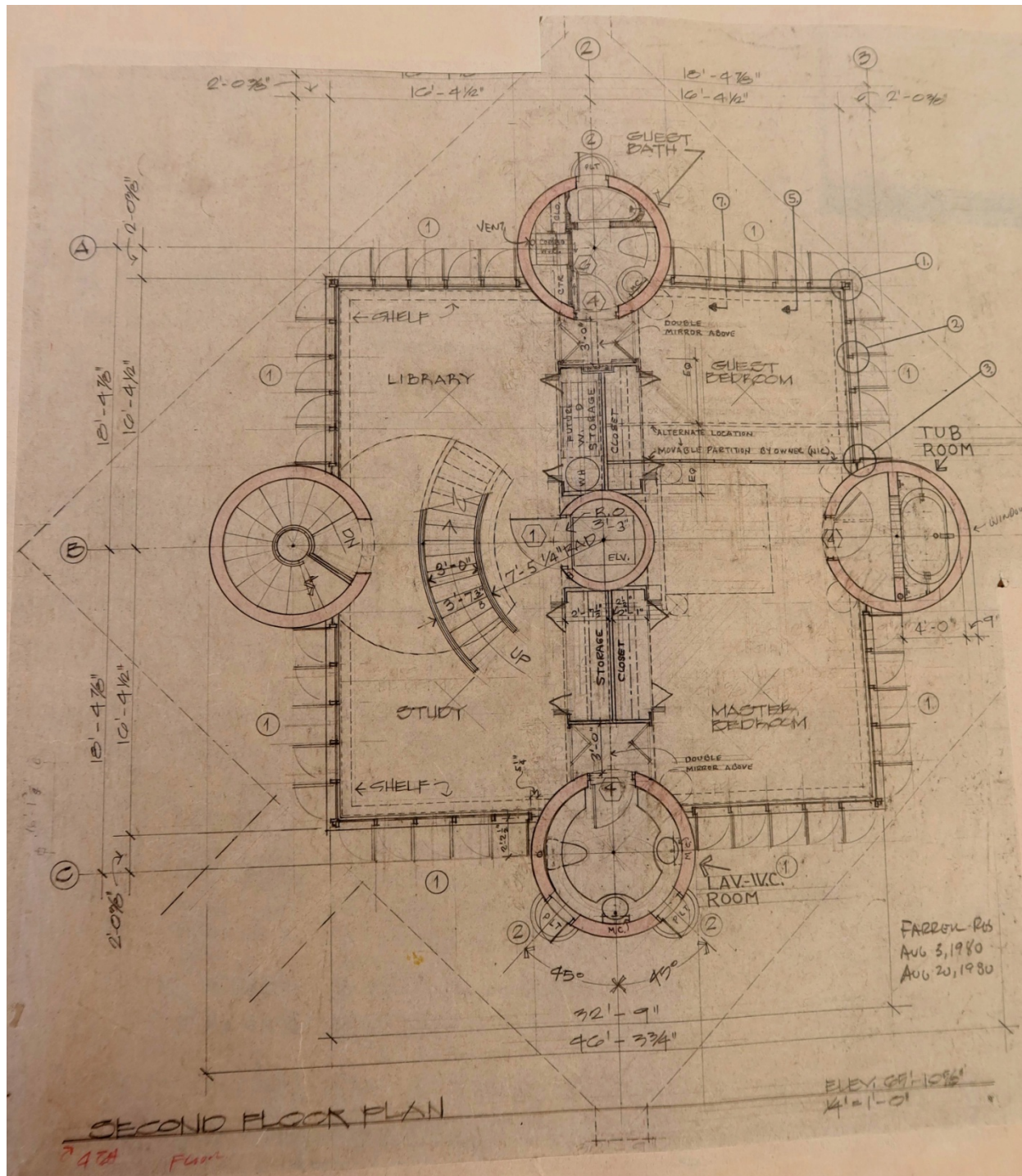




Joseph and Joan Farrell Residence  
Name of Property

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**Floor Plan: Fourth floor**

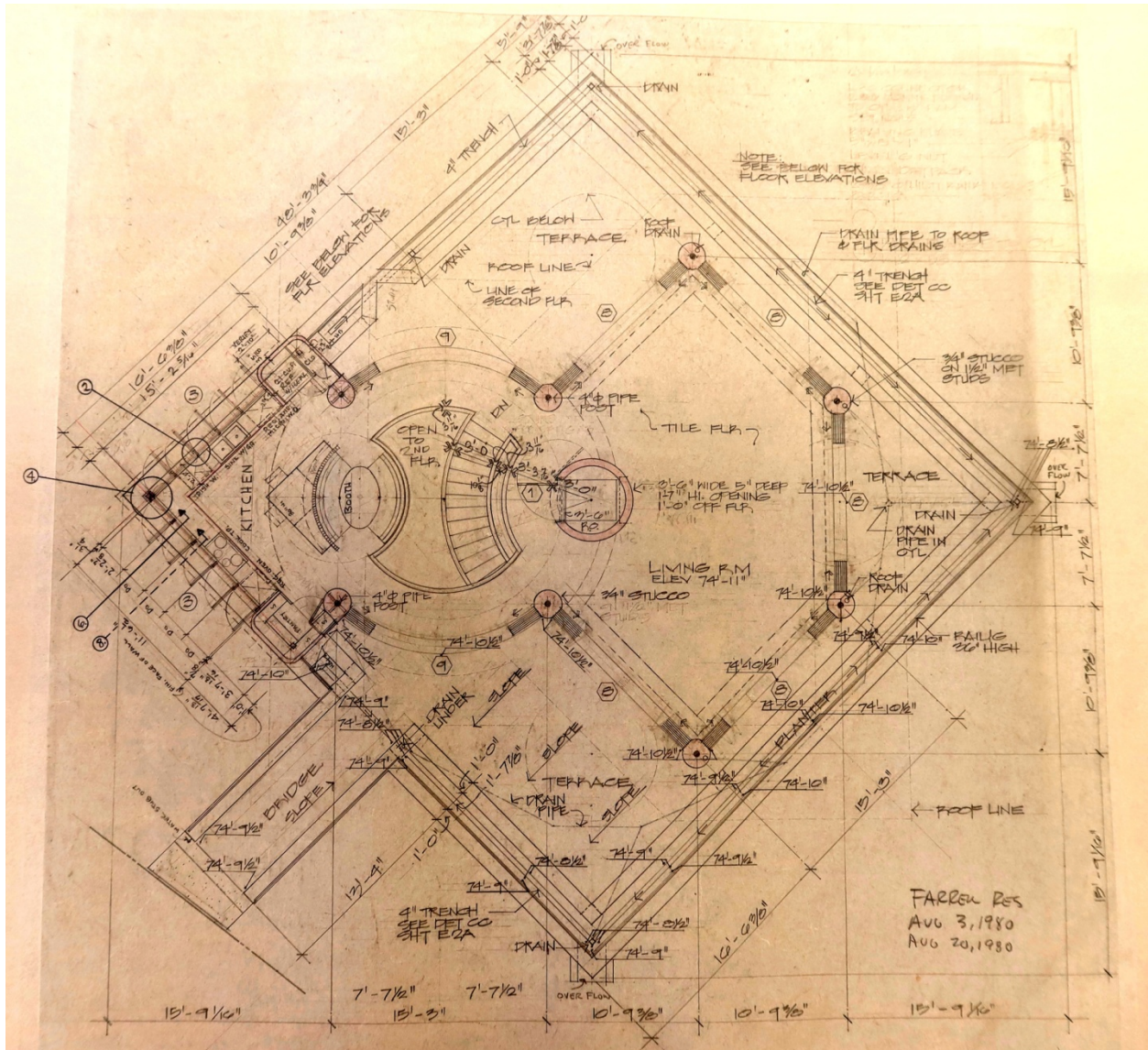




Name of Property

County and State

### Floor Plan: Fifth floor





Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

## Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the front the southeast

1 of 25



Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

## Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the fourth and fifth floors of the house from the swimming pool from the northeast

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

## Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the fifth floor terrace and house from the observation area from the north

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

## Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the pool, wetbar, bathroom and observationdeck from the southeast

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

### Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the front from the south

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

### Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the porte cochere, second and third stories from the east, carports in background

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

## Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the second, third, fourth stories from the northwest,

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

## Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the fourth story cantilever from the southwest, pool deck in background

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

## Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the cantilevered fifth story kitchen wing from the southwest from the west bridge

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

**Photo Log**

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the entry from the southeast

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Joseph and Joan Farrell Residence  
Name of Property

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County and State

## Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the second floor kitchenette in the northeast cylinder from the southwest

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Joseph and Joan Farrell Residence  
Name of Property

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County and State

## Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the third floor sitting room from the southeast

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

## Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View the stair cylinder at third floor from the southeast

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

### Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the third floor's south bedroom's bathroom in northeast cylinder from the southwest.

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
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## Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the fourth floor's stair to the fifth floor from the south.

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

## Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the fourth floor's office area from the southwest.

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

### Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the fourth floor's passage from office to bedroom from the northwest.

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

### Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the fourth floor's bathroom in the southwest cylinder from the northeast.

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

### Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the fourth floor's master bedroom from the southwest.

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

### Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the stair ascending to the fifth floor, curved sliding doors in background from the northeast.

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

## Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the fifth floor's elevator door, with living room in background, from the north.

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

## Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the fifth floor's living room from the southeast, stairwell in background.

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

## Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the fifth floor's kitchen from the southeast.

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

## Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the fifth floor kitchen's backsplash cabinetry from the southeast.

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

## Photo Log

Name of Property: Joseph Farrell Residence

City or Vicinity: Honolulu

County: Honolulu

State: Hawaii

Photographer: Kikuyo Akao

Date Photographed: February 6, 2023

View of the fifth floor veranda from the west from the bridge to a garden.

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Joseph and Joan Farrell Residence  
Name of Property

Honolulu, Hawaii  
County and State

**Paperwork Reduction Act Statement:** This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.