FOSTERING THE CREATIVE:
A SEARCH FOR IDENTITY, EXPRESSION, AND ARTISTIC SPACE

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May 2014

Submitted towards the fulfillment of the requirements for the:
DOCTOR OF ARCHITECTURE DEGREE

UNIVERSITY OF HAWAI‘I at MĀNOA
School of Architecture

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Fostering the Creative
A Search for Identity, Expression, and Creative Space
ACKNOWLEDGEMENTS

To my family, mom, dad and my sister, for your unconditional love, encouragement, and support. You gave me so much opportunity to let me be my best. Thank you for your patience with me these last seven years. You forever have my deepest gratitude and appreciation.

To my committee, Martin Despang, Robert Agres, and Naomi Taga, for your wisdom, guidance and efforts. I am truly grateful your insight and direction. I am proud of what we were able to accomplish.

To my friends (JM, MR, LW), we started this journey seven years ago and made our way to the end. We have seen each other’s highs and lows, while getting each other through it all. I would not have been able to get through this without you guys by my side. Forever my friends, forever my family.
My passion for art and personal expression lead me to writing this thesis. I like to find the beauty in the simplest of things. I believe street art to be one of the purest art forms that exists. Street art has no boundaries. There are no rules. They make statements. They question authority. I cannot expect everyone to agree with the act of graffiti and the impact I believe it can have on the next generation of creative thinkers, but through this study, I hope to open your eyes to messages behind the murals of urban cities. Freedom of expression is the greatest facet to street art. Creative expression is beautiful, so why deny any form of it.
The key syllable of culture is the prefix “re.”

—James Hillman, *City and Soul*
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**TERMS AND DEFINITIONS**

**BUILT ENVIRONMENT:** This term refers to the artificial or man-made environment, in particular to building typologies.

**DISTRICT:** An area within the urban fabric, dominated by a single activity.

**GRAFFITI:** A form of art and expression for the modern youth society, commonly misunderstood form of illegal art. Graffiti is typically done on walls, buses, trains, and other public and private property, often without permission.

**MIXED-USE:** A concept that involves a mixture of activity in a single building. This generally involves the mixing of retail, commercial, and residential activity.

**MODERNISM:** An architectural style between 1945 to 1960. Style is generally associated with rigid box shape forms, proportionate facades, and buildings that have heavy appearances.

**REUSE:** A concept that involves the usage of existing infrastructure for new purposes.

**INNER CITY:** This term refers to the central business districts and residential areas surrounding them. The inner city is often composed of multiple rectilinear street grids backed by alleys. The term 'inner city' is generally used if the area is vulnerable to, if not synonymous with, urban decay.

**URBAN DECAY:** This mainly refers to the degeneration of the built environment. Often this term is used to describe buildings that are either left untreated, unmaintained, or abandoned all together.

**URBAN FABRIC:** The term for the physical aspect of an urban area, emphasizing building types, open space, frontages and streetscapes.

**URBANIST:** A person who belongs to an urban reform movement.

**URBAN RENEWAL:** The process of redevelopment that aims to increase the prevailing conditions of an area to a higher standard.

**ZONING:** The technique of assigning certain land uses to certain sectors on the regulation plan of the city. Today zoning has become to be associated with segregation of uses of conventional suburban development.
The tradition of writing on wall surfaces has been around for millennia. Public and private surfaces have served as persistent canvases from the carved images in Paleolithic cave walls to the inscribed writings on manufactured hardscapes in present-day cities around the world. Throughout time, these motifs emerged from the arts, rituals, mythologies, and imagination, that tell us a story about who they were, what they were doing, and what they wanted to become.

We come to know these motifs by their contemporary name of "graffiti." The close examination of graffiti shifts one to think about the modern-day markings as illegal and unwanted defacement in comparison to the earlier notion of them being a part of the expressive form of imagination and story telling. Graffiti became an empowering tool for artists of the twentieth century. It developed as a vessel for personal and social expression and at the same time, upset traditional respects for public art forms.

Individuals and social groups differentiate between their backgrounds that drive them to create marks of cultural expression and art on one hand, but the defacing of property and civic order on the other. Rather than focusing on the illegality and acts of vandalisms that is associated with graffitist's violations against public and private property, this dissertation intends to explore the advantages modern forms of art can impose upon the troubled youth of today. This study will utilize interdisciplinary methods to focuses on re-imagining the effects graffiti has on the next generation of artists. Graffiti is memory marking that infringes conventional thinking that allows others to see into one’s psyche as a portal to the physical form of expression.
I. INTRODUCTION

This research hopes to establish a connection between creativity, identity, and sense of place with the built environment. The focus of graffiti on the urban environment can serve as an excellent tool in understanding social behavior, approaches and processes of certain subcultures of society. The content of graffiti can provide valuable information on these groups that are not often out in the open public’s eye in the daily urban environment. Subcultures in our society that have gone against the grain of what is considered normal values that the so called “normal” culture has laid out, have been overshadowed by the practices of popular culture.

Understanding graffiti can unveil hidden knowledge of how the network works within modern subcultures. There are several types of graffiti, each associated with a different type of culture, serving a distinct function. Gang graffiti in large urban cities, such as New York and Los Angeles, serves as an important text to understanding these groups, where as in Honolulu graffiti can be seen as cultural expression through the mixed backgrounds of its people. The art is defined through the graffiti that delineates space and reemphasizes existing territory. It also serves as a tool of communication and as an aid into understanding the social and cultural meaning of various demographic groups. This research will interpret graffiti through the study of intellect, historical context, and from how different ethnic backgrounds claim space, communicate thoughts and feelings, and express group and individual identity.

The following questions directed the progression of the study. Are impoverish neighborhoods underprivileged due to loosing their sense of cultural identify and can creative expressions help them achieve that? Will the addition of graffiti as a creative outlet help generate a more cultural aware society to accept other facets of socio-demographics that are also deemed degenerate? By making urban art a viable form of artistic expression in school, will it create the link between the socio-cultural contexts of a participating student’s school life and personal life? We must also look into questions that ask questions about the physical aspects of how graffiti and architecture coexist. After graffiti is reconstituted as visual graphic application, is it still publicly fought and punished? How does it influence architectural design?
The focus of this research is to investigate the possibility of creating a positive youth identity and a sense of belonging and ownership in a creative setting linked to artistic expression through the use of graffiti art. I believe that having a safe space to express personal problems, issues, and difficulties through art is an important phase to key development. Architecture itself has the ability to affect our state of mind through perception consciousness, social understanding, and spatial awareness, which gives the designer the ability to instigate a meaningful relationship between people and their designed environment.

A portion of this thesis focuses on investigating whether graffiti is considered under the same meaning as vandalism or can be seen as a valid artistic expression in relation to the built environment. Graffiti is a form of communication that is both personal and free of the everyday social restraints that normally prevent artists from giving uninhibited control to their thoughts.

Through extracting key points of the research, the ultimate goal of this project is to gain a more acute perspective into the relationship between the physical environment and human behavior so that art education and architectural design may begin to promote and affect social friendly behavior in its users. The three main focuses for the design portion of this is to focus on the social, psychology, environmental study of adolescence, troubled behavior, and art therapy, all which are essential to understanding the unique relationship one has with this specific program of the built environment, which I like to call the Graffiti Art Movement.

The definitive goal of the Graffiti Art Movement, or what I at least think it should be, is the creation of a socially aware, and arts and culture sensitive society. The widespread use of art education through architectural design practices can be a great step forward in helping youth unlock their full creative potential. In order for this movement to be successful, I feel we must focus equally on the relationship between people and their physical environments. Ultimately, the Graffiti Art Movement depends less on the architectural environments that we as designers create, but more on the cooperation and insight of the people who occupy those environments. The question then becomes ‘who has the right to the city?’
The latter portion of the project focuses on applying graffiti art and architecturally creating an identity to sense of place for Kaka‘ako. With recent attention on this urban Honolulu neighborhood, the design focus will be exercised as a response to this development.

This thesis aims to critically evaluate the visual tactics of graffiti and apply those methodologies architecturally to challenge the idea of street art and the built environment harmoniously existing. In order to discuss the implications graffiti may have on the built environment, we must first understand the root problems that created the use of graffiti. We must understand the socioeconomic factors that led to the popularity of graffiti in urban communities and how it affected the surrounding architecture.
CONTEMPORARY ADOLESCENT CULTURE

In *Hurt 2.0* provides a vivid and insightful view into the world of today’s teenagers. A leading youth ministry expert Chap Clark substantially updates. *Hurt 2.0* features a new chapter on youth at society’s margins and new material on social networking and gaming. Each chapter has been thoroughly revised with new research, statistics, quotations, and documentation. “Based on solid research and years of insightful observation, *Hurt* offers a deep and penetrating look into the contemporary adolescent experience that will serve us well as we work to have a prophetic, preventive, and redemptive influence on the world of today’s youth culture.”-Walt Mueller, Center for Parent/Youth Understanding. Thomas Hine examines what we know as the typical American teenager, in *The Rise and Fall of the American Teenager*, as a social invention shaped by the needs of the twentieth century. With intelligence, insight, imagination, and humor he traces the culture of youth in America—from the spiritual trials of young Puritans and the vision quests of Native Americans to the media-blitzed consumerism of contemporary thirteen-to-nineteen-year-olds of modern society. The resulting study is an appreciation of youth that challenges us to confront our stereotypes of youth in our modern world, rethink our expectations, and consider anew the lives of those individuals who are our next generation of thinkers, innovators, and political leaders.

INFLUENCE OF ART THERAPY

In *Studio Art Therapy* the author, Catherine Moon, argues that the profession of art therapy has its roots in the studio environments. She proposes that it is now time to reclaim these roots, and make art once again central to art therapy. She suggests that there has been a tendency for art therapy not merely to interact with and be enriched by other perspectives, psychological, social, anthropological and transpersonal, but to be subsumed by them. The book addresses how an arts-based approach can inform the therapist in all aspects of practice, from the conception of the work and the attempt to understand client needs to interacting with clients and communicating with others about the profession of art therapy. *Group Process Made Visible Group Art Therapy* introduces the reader to the approach and general philosophy of the use of art as an additional language in group therapy. It demonstrates the usefulness of the language of art in enabling group therapists and their clients to understand group members’ perceptions of constructs and realities.
Art Therapy With Students at Risk: Fostering Resilience and Growth Through Self-expression offers an updated and expanded discussion of new research findings regarding the use of art therapy for at-risk students specifically in the areas of dropout prevention and school engagement.

GRAFFITI ART CULTURE

The Predicament of Culture analyzes cultural practices such as anthropology, travel writing, collecting, and museum displays of tribal art. Clifford’s critique raises questions of global significance: "Who has the authority to speak for any group’s identity and authenticity? What are the essential elements and boundaries of a culture? How do self and “the other” clash in the encounters of ethnography, travel, and modern interethnic relations?” He leads discussions of ethnography, surrealism, museums, and emergent tribal arts, where we also investigations the late-twentieth century predicament of living simultaneously “within, between, and after culture.”

Toward a People’s Art is the study of the community-based mural movement that produced hundreds of large-scale wall paintings in the United States and Canada. Both of the authors provide experiences with personal discussion about the muralists, the murals’ effects on the community, and the funding these works received. Cockcroft explains that the ideal of participatory democracy is the best way to confront the nation’s social problems and in the potential of activist art to have long-term social impact. The introduction describes the era—the late 1960s—and a new afterword looks at the 1980s and 1990s and the continuing commitment to the community-engaged process of making public art.

The Studio of the Street: The introduction of the book tells that Jean-Michel Basquiat made the momentous transition from the street to the studio in the late 1980’s. He would go on to define the 80’s Neo-Expressionist idiom, and to remain its most compelling representative in the urban art movement of the latter 20th century. The Studio of the Street examines this charged point of contact in works that show the artist’s progression from text to text-and-image, from found materials to traditional canvasses, and from pure drawing to his uniquely evocative hybrid of drawing and painting, what we all have categorized as the early forms of graffiti art.
In *Crimes of Style: Urban Graffiti and the Politics of Criminality*, Jeff Ferrell draws on his own experiences working and doing field research to thoroughly examine the practices of graffiti artists. Focusing on the city of Denver, Ferrell takes a close look at the war against graffiti and the interplay between cultural innovation and institutionalized intolerance. He argues that, coordinated corporate and political campaigns act to suppress and criminalize graffiti writers, which further alienates the young, the poor, and people of multiethnic backgrounds. The book is a valuable update on the unfolding story of graffiti. It provides a solid foundation for further work in Denver or elsewhere in the United States which would tie the analysis of graffiti’s production, repression and meaning with the still-needed analysis of the social formation of individual and collective graffiti careers.

*Graffiti Art Styles: A Classification System and Theoretical Analysis* presents a classification system for graffiti art styles that reflect the expertise of graffiti writers. The book also examines the work of art historian Erwin Panofsky, which is majority of the base information, is derived from. Based on Panofsky’s theories of “iconographical analysis”, the classification model is designed to identify the style of a graffiti art piece by distinguishing certain visual characteristics.

*A History Of Uncommission Urban Art* explains how in recent years street art has grown bolder, more ornate, more sophisticated, and in many cases, more acceptable. Yet unsanctioned public art remains the problem child of cultural expression, the last outlaw of visual disciplines. It has also become a global phenomenon of the 21st century. Similar in its message, *Street Art*, tell the story of the art form culture. Over the last decade, urban forms of art made in public spaces including graffiti, stickers, and stencil art has become one of the most popular and discussed areas of art practice on the contemporary scene. This book tells how developing out of the graffiti-writing tradition of the 1980’s through the work of artists such as Banksy and Futura 2000, graffiti art has long since reached the mainstream. *Street Art* starts by tracing street art’s origins in cave painting through the Paris walls photographed by Brassai in the ’20s through the witty. *Street Art* reveals the extent to which the walls and streets of cities around the world have become the birthplace of some of the most dynamic and inspirational art being made today.
Romance of Abandonment: Architect and critic Hugh Hardy discusses the Romance of Abandonment in an article from the fall 2005 journal Places. The focus of the piece is on the aesthetic and experiential qualities possessed by the "plants, mines, mills and factories" of the Industrial Age. Importance is placed on the historical legacy such works of architecture have, as well as the subjective, yet dominant and startling beauty. In discussing the nature of reuse and development, these focal points are clearly represented. However, the piece proceeds to make other observations, such as the point that innovation is easily sparked by allowing remnants of the past to survive.

Industrial Ruins: Space, Aesthetics and Materiality: Tim Edensor, a researcher and professor at The Manchester Institute of Social & Spatial Transformations, discusses the "space, aesthetics, and materiality," of forgotten industrial architecture. Edensor focuses on the abstract program that is abandoned architecture of the Industrial Age. Through photographs and insightful writing, Edensor shows how neglected sites accommodate certain activities that "overdesigned spaces of the city," are incapable of supporting, and it is the disordered and divided senses of such places that lead to this. It is the vagueness and surprise that makes industrial ruins a curious cultural element. In the book’s introduction, Edensor presents this statement: "I want to highlight how the contingent, ineffable, un-representable, un-coded, sensual, heterogeneous possibilities of contemporary cities are particularly evident in their industrial ruins.” It shows that there exists a certain character of importance with regards to industrial ruins.
SCOPE OF THE PROJECT AND METHODOLOGY

This exploratory study was undertaken to determine if instruction in graffiti art increased connections between visual arts instruction and student’s world-minds, as well as motivation to engage in art activity. In most projects I worked on in the past, especially in the academic environment, the creative process that drives me involves considering and assessing different ideas. In the case of this thesis topic, I considered the four main concepts to drive the research: Contemporary Adolescent Culture, Influence of Art Therapy, Graffiti Art Culture, and Our Built Environment. They are targeted primarily to an audience uninformed and maybe even uninterested in graffiti culture. Hopefully through the words transpired in this document will create open minds and open hearts to new ideas. These different concepts may seem different from one another, but they represent my thought process and how I came to current consensus of Fostering the Creative.

I began my investigative research of graffiti analysis with the interest in creative systems and how the art form itself can change people by cultivating drawing skills and developing a sense of identity and accomplishment. Graffiti can inform the user, in the educational and informative sense, take on a life of its own, becoming new gestures to explore in other facets of life.
CHAPTER II

RE-COLLECTION: DEFINING IDENTITY

UNEARTHING GRAFFITI

THE PHYSICAL, SOCIAL, AND LEGAL CONTEXT

CLASSIFYING FORMS OF GRAFFITI

SEARCHING FOR IDENTITY
II. RE-COLLECTION: DEFINING IDENTITY

UNEARTHING GRAFFITI

Human beings have written on walls for thousands of years as a means for communication. Cave drawings and wall writings, humanity’s first recorded images, date back to the Paleolithic period, 45,000 to 10,000 years ago, and emerge in the form of paintings and etchings on the surfaces of subterranean caves in the limestone areas of Western Europe.\(^1\) These cave motifs emerge as examples of the arts, traditions, customs, rituals, and religion, which give logical reasoning for graffiti’s existence. Undertaking an archetypal examination of graffiti shifts the literal thinking about contemporary markings as illegal and unwanted defacement to enter the realm of the mythical and metaphorical that respects expressions of creative discovery and imagination. Graffiti function as an empowering vehicle for personal and social expression at the same time they upset traditional cultural categories by simultaneously being venerated and respected as art and outlawed and denigrated as crime.

In the past, psychologists, sociologists, linguistics, anthropologists, and geographers have studied the changing forms of graffiti. It has been examined and interpreted to understand adolescent personality, ancient cultures sexual attitudes, artistic style gender differences, behavior, communication, female suppression, and territoriality.\(^2\) Recently our society has become more concerned with the criminal label that has been attached to graffiti in the urban environment, but nevertheless graffiti is rich in information, that can be simply explained as outward manifestations of a variety of subcultures.

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\(^1\) David Lewis-Williams, *The Mind in the Cave: Consciousness and the Origins of Art* (London: Thames and

In modern society, markings persist with paintings, etchings, and writings that cling to the constructed walls and concrete passageways of urbanized cities. Human hands have tainted subway cars, city streets, and other public infrastructure with words and images that inscribe deeply into the veneer of urban communities.

Diverse “culturally expressive” graffiti is a common site in all metropolitan regions in the United States. It has even gained popularity in Central and South American as well as in European countries such as Germany, Spain, and Russia as seen above in Figure 2.3. Increasingly, it has been viewed as a growing problem for many cities in industrialized nations during the past twenty years. Graffiti is typically perceived as vandalism; a public nuisance to be dealt with prohibitively by measures such as banning the sale of spray paint and making graffiti writing a criminal act. In New York City, where graffiti first emerged in the late 1960s, officials responded by creating special task forces to combat graffiti. Although millions of dollars have been spent on graffiti removal, much of the effort to abate this expression in New York City has failed.

Figure 2.3: Mural by graffiti artist Ever during his stay in Europe.

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5 Chalfant & Pigoff, Spraycan, 13.
Throughout history, we know that we as a human race have held the tradition of writing, drawing, and etching on public and private surfaces from the painted walls and carved images on natural stone walls of the Paleolithic era to the vivid and inscriptive writings on manmade manufactured hardscapes in present-day urban cities around the world. These insignia differ in time (Paleolithic Period to present-day), medium (natural paints and stains to spray paint and paint pens), canvas (natural and manmade surfaces), and in acceptance (respected story telling and rituals to gang signs and offensive insignia). Nevertheless, graffiti persists as a universal pattern in the human race that is recognizable in all cultures of the world throughout time.\(^6\)

For the most part, traces of the ancient cave drawings of the Paleolithic days are held as important information of history and are prized as artifacts, while contemporary graffiti produced on hardscape surfaces are judged based on their pure existence. Despite the differences in acceptance, deliberate markings created by humans produced on manmade facades consist of visual representations that vary from a few simple lines and marks to full image compositions displaying complex and colorful motifs.

In modern society, individuals as well as social groups differentiate between narratives of graffiti as marks of cultural expression and art on one hand, and vandals of property and civic order on the other. Rather than to analyze and focus on the illegality and defacement that articulates contemporary graffitist art against public and private property, this thesis intends to get behind the vandal themselves and what motivates them to do such acts or write such provocative insignia.

When we think of graffiti, it is typically placed on public property or private property adjacent to public space. In urban cities, it can be commonly found in or on public transportation systems; on inner and outer sides of trains, subways and buses, and in transit stations and shelters as well as on other public and private properties.

The key component to understand here is what is truly meant by “graffiti.” When looked at in a broader sense, it can be viewed in legal and illegal terms. Illegal terms are associated with ‘tagging,’ where the artist spray paints or draws on walls without proper consent of the property owner. The legal term of graffiti is where murals are painted with

\(^6\) Reisner, Wall Writing, 21-29.
the consent of the property owner and is not generally view as a problem and in some cases enhances public amenity. Where there is consent, we can perceive it as a legitimate art form as opposed to acts of vandalism. Illegal graffiti is clearly an issue of concern for urban communities to the extent the policy reaches legislative involvement.

With the emergence of post-modern thinking, we as a consumer society have reconsidered the role of space in the construction of our everyday life. Space becomes a rare commodity in dense urban cities and the cost for space is overrated. Typically in a built environment, space is considered a great privilege of those who can afford it, and who own the land of which the space sits in turn sets rules to control it. Under these urban conditions, graffiti and wall mural artists who have no ownership on space take the opportunity to create their "art" on other people’s property of whom they otherwise could not afford.

Current public opinion deems urban graffiti as acts of aggression against the laws of society. From the mid-twentieth century into the twenty-first century, overwhelming popular opinion has deemed the act of graffiti as a practice that transgresses space and visually, commonly referred to as deviant, undesirable, and illegal. Generally, legal authorities proclaim graffiti violates the normality of social behavior, trademark it as acts of vandalism, and introduce laws to eliminate or constrain it. Seeing graffiti and understanding that it has associations with vandalism, crime, and gang activity, and misidentification as the cause of these problems.

In recent years, art supply stores have cans of spray paint are under lock and key, while in contrast more urban communities and youth arts organizations initiate public murals in hopes that visionary artists will paint on designated walls, and graffiti images where re-appropriated by the art world. Nevertheless, graffiti cannot be confined and imprisoned in museums and art galleries. Instead, they sprawl and cling to city walls and imprinted on sides of metro cars overloaded with colorful paints, cascading down the sides of the highway and below street bridges that disappear through blackened passageways.

Strategies to constantly fight against urban art groups and the criminalization of the users have been unsuccessful at the cost of several million dollars. Constant attempts to label and stigmatize these cultural groups and their practices have only encouraged more acts of public expression at only wanting to be culturally heard even more. Going against the conformist grain and changeling authority is what drives most artists and graffitist. In the
event that a subordinate group makes an attempt to demonstrate their identities in a way that challenges what society tells us are “normative values,” stronger responses will enter upon the framework of the law enforcement. Lachmann states his feelings about graffiti in the following:

“Graffiti in some forms can challenge hegemony by drawing on particular experiences and customs of their communities, ethnic groups and age cohorts, thereby demonstrating that social life can be constructed in ways different from the dominant conceptions of reality.” 7

Graffiti is a reflection of culture at work, and members of the elite are constantly pursuing new methods to condemn these subcultures for their alleged vulgarity. 8 Questioning graffiti when it pertains to the placement and presentation of graffiti art is most complex and controversial in its entirety. This is where the issue if whether graffiti is legal or illegal comes into question. The line between them is vague and can be determined by multiple factors. By technical definition the act of graffiti itself is a form of illegality, however, when it is associated with amendment laws and regulating of speech, expression and personal choice, these laws are subjective in nature. That fact is that in the eyes of an artist, a blank wall is more obtrusive and displeasing to the eye than one covered with art. The statement of large clean windowless walls is a symbol of a sterilized, tightly regulated environment. 9 The portrayal is that the community has no say on what would be displayed on the wall and graffiti artists interpret this as a way for the government to censor and discourage self-expression on the rest of society.

Definitions if graffiti under the law seem to bend when money becomes involved. When a community complains about placement of billboards and large advertisements, law enforcement states that nothing can be done as the commercial corporation paid in full to have such a sign be made, place wherever they please, and has right to ownership. In reality, the space belongs to the community just as much as the corporation as its in plain view and the public must view it everyday. The use of graffiti is not actually a bad idea. Most large corporations today are using graffiti as a way to relate to the young audience while paying respect to the recognition of it being a true art form. The unfortunate coincidence is that this also creates a conflict when graffiti is used for advertising consumer goods. The contradiction lies with the original intent of graffiti and

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9 Ferrell. Crimes of Style, 47.
the messages they carried derived from the working class that they were not part of the upper class society. The working class were usually locked into their roles among the rest of New York society during the beginning days of graffiti and in turn it is bitterly ironic that today their expressions of revolt are now being used to encourage the continual growth of commercial products they in turn could have never been able to afford. This was not the intent of the original artists and taggers who took to New York streets in the 1970’s to spread their message. Ingrained deep into the roots of graffiti are messages that the working class deserves just as much as the world’s elite. Graffiti is a captivating work of communication, which can be used to decipher various youth styles. These groups have evolved a wide range of strategies of resistance, compromise, and struggle, and yet constant control by regulation in never fully achieved. Graffiti artists claim space within their community to say that they have just as much rights to express their views as the corporations do. If graffiti artists paid to have their work on display, would people have the same views of it? Would it still have connections to negative cogitations?

With the growth of technology, graffiti has become a globalized phenomenon. Through the Internet, graffiti artist can communicate, collaborate, and influence one another as a tool that can be used to help expand their work. Mass communication through websites can have a positive and negative change like technology does with all other forms of pop modern culture. Through technological outreach, graffiti can spread positive messages to inspire youth to rise up and work together as a community to change social and political differences.

11 Jackson. Maps of Meaning, 84.
“There are undoubtedly a number of examples of artistic graffiti in the history of mankind, but none of these ever showed a sign of aesthetic or stylistic evolution until now.”¹²

Modern graffiti that we have come to know came about in the late twentieth century and grew into various forms. Graffiti became popular in mainstream art with the rise of Keith Haring, Jean-Michel Basquiat, and Kenny Scharf, who gave life to this new branch of the graffiti world what later became the street art community. Focusing mainly on Keith Harking, he moved to New York at the end of the seventies during the economic turmoil that was prominent in the city.¹³ This was a significant time in New York’s art world where the galleries were filled with established artists and lower Manhattan collectively banded creative people who made areas like So-Ho and the East Village their hubs of counter-cultural ideals and lifestyles that birthed the Beat Generation, among of which were graffiti artists.¹⁴

Haring’s art grew distant from what New York graffiti artists would consider “real graffiti.” He drew from different inspirations and mediums, some of who include members within the Contemporary Art realm like Pierre Alchinsky, Jean Dubuffet, and Matisse.¹⁵ Aspects of his work can be traced to characteristics of the graffiti art movement: the strong sense of belonging the a community, the marked athleticism and dynamism of execution, the idea that the works should be completed within a contained unit of space and time (and more often than not in a single setting), the counter-cultural inspiration, and the continual backdrop of hip-hop and rap. When looking at his work, what made him fall into another category of graffiti has his interest in different mediums. Haring’s interests in multimedia art lead him to think about “an art that would absorb and unit the aesthetics and performative modalities of different media.”¹⁶ Street art became a branch of it’s own from the graffiti world, where culture, history, and social issues drove the graphic content and presentation nature of the art.

Haring’s background, cultural curiosity, and artistic ideology lead him to the subway station as spaces for his art, much like those who graffiti tagged. It was a strategic act of “self-promotion.”¹⁷ However, unlike his graffiti comrades, he did not mark subway cars,

¹² Markus Mai & Arthur Remke, Writing, Urban Calligraphy and Beyond, (Berlin, 2003), p. 78.
¹⁴ Mercurio. “Keith Haring.”
¹⁵ Mercurio. “Keith Haring.”
¹⁶ Mercurio. “Keith Haring.”
¹⁷ Mercurio. “Keith Haring.”
but on spaces set aside for publicity and areas where corporations would put up advertisements. "His art was gentle and conveyed its message through seduction rather than with cryptic aggression." He utilized the exposure of the subway as a "communicative force" to break the "conventional art system" to reach the masses in such a clever way.

Much of Haring's work had "an altered level of consciousness, much closer to the lively period of psychedelia and counter-culture" where he created graphic stories that told different messages to the public. He became a cultural activist in his commitment to social awareness and the prevention of the spread of AIDS and crack cocaine. Haring represented a critical time in graffiti where it gave birth to a new form of expression; representative of major and minor themes, rhythm, color, and visual exuberance. His response to his work was pure expression, a hybrid of painting and writing.

GRAFFITI WRITING VERSUS STREET ART

We have observed how graffiti has many historical roots and overtime has branched into other forms of artistic expression. Types of graffiti are becoming an issue and whether or not we should be categorizing them together as "graffiti." Since it's birth there has been much debate over its legitimacy as an art form. It should be clear as to what graffiti is as it ranges from writing scribbled on walls to massive murals.

Tensions have risen on both sides of the urban art divide. For example, writers often feel overlooked by society and the art world. Historically their art form has been criminalized and writers have had to fight hard for any type of respect and recognition from the general public. Writers have the more difficult task of making their voice be heard through location of their work. Placement is key. They put themselves at a higher risk of danger, putting up their work on locations that are deemed vandalism, such as highway sides, interstate signs, and tops of high-rise buildings. In their view, street artists have an easier time than graffitists in relation in gaining an outside audience.

By 'graffiti', it is generally understood in terms of it being any form of unofficial and unlawful. The term graffiti originates from the plural of Italian, graffito, a diminutive form of the noun, graffio "scratching," which is derived from the verb graffiare, "to scratch" as

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18 Mercurio. "Keith Haring."
19 Mercurio. "Keith Haring."
stated in the American Heritage Dictionary.\textsuperscript{20} The Oxford English Dictionary goes into more depth to define \textit{graffito} as a drawing or writing scratched on a wall or other surface; a scribbling on an ancient wall, as those in the Paleolithic caves.\textsuperscript{21} Although graffiti is often used as a singular noun, the word is plural.

On the other side of the spectrum, street art can be viewed as illustrations that express meaning without the use of words. Some argue that it is a sub-genre of graffiti and owes much of its origins to its predecessor.\textsuperscript{22}

Through my understanding, street artists are trying to gain an audience through the masses by exposing their work on the street where majority of the general populations would see it versus it sitting in a gallery where select audience would get to experience their work. On the other hand, graffiti writer use their insignia, words, and logos to express their thoughts and feelings without the wants or needs of recognition.

Street artists struggle with the frustrations from legal systems and the public opinions, which often downs not distinguish between a speedy and often messy rendition of taglines, and rather a creation of wall art that takes day or even weeks to complete. For this reason it is uncommon for street artists to disassociate themselves with the likes of

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graffiti artists. The timeframe makes the difference in reference to their differences. Here is where we can see the difference between the two is as great as the difference between techno and jazz music. Many hardcore graffiti artists dislike the act of street art, just as jazz musician would argue their disassociation with techno disk jockeys.\textsuperscript{23}

Street art and graffiti writing may be similar in pastimes, both stem from the similar ideas, but the differ in terms of form, function, and intention. Cedar Lewisohn make a strong defense where he states, “in strict academic terms, it is necessary to differentiate between them in order to correct some of the mistakes of art history that has mislabeled as ‘graffiti art’ a very important and influential group of works made in recent years.

When art historians talk about ‘graffiti artists,’ they are usually referring to a small number of artists associated with street art and graffiti from the 1980’s including Keith Haring, Jean-Michel Basquiat and Kenny Scharf, who would never have considered themselves ‘graffiti artists,’ and would certainly not be considered as ‘graffiti writers’ by genuine writes of that period.\textsuperscript{24} Somewhere over the last twenty-some years, graffiti and street art has overlapped in terms of individualized identify by those who don’t know any better.

“Street art is more about interacting with the audience on the street and the people, the masses. Graffiti isn’t so much about connecting with the masses: it’s about connecting with different crews; it’s an internal language, its secret language. Most graffiti you can’t even read, so it’s really contained within the culture that understands it and does it. Street art is much more open. It’s an open society.”\textsuperscript{25}

– FAILE

One of the main reasons for making this distinction between graffiti writing and street art in that graffitists have such a bad reputation for not caring about where their art is displayed, who it is affecting, and the liberal messages behind their tags. Street artists on the other hand are more concentrated on external perceptions of their work.\textsuperscript{26} Graffiti writing and tagging fits well into the term ‘vandalism,’ where they are essentially destroying public property as a form of art or ‘anti-art’ without worrying about the repercussions.

\textsuperscript{23} Lewisohn. Street Art. 15.
\textsuperscript{24} Lewisohn. Street Art. 18.
\textsuperscript{25} Lewisohn. Street Art. 15.
\textsuperscript{26} Lewisohn. Street Art. 18.
The problem that graffitist and the public have with one another is the aesthetic code that exists between internal languages that graffiti writers have with one another to understand each other’s work. Graffiti writing specifically has a very clear aesthetic, application, tag, typography, styles, and spray paint. It is understandable the basis for the existence of the distinction between the two and respect them equally. Graffiti writing is an active form of protest against conformists; love it, hate it, or accept it. Street art on the opposite side has mainly had more positive impacts on urban communities. When graffiti art and street art stand together and share wall space, they speak different languages to different audiences. It’s based on a completion for identification that coexists on the streets.

All different types of urban art provide a vivid and often unflattering insight into the secrets of our society, but they also represent an intriguing, and an important source of information for those studying the behavior of human beings. How the majority of culture responds to minor groups can be seen in how the state attempts to exterminate tagging by removing the tagger from society through regulations or as far as imprisonment. The geographic displacement of urban art was an attempt to remove negative acts of vandalism from the urban environment. As one dominant group tried to remove it from society, another dominant group would move it into art galleries. The spatial relocation confined the work of the graffiti artist to a more restricted form that reduced the art to smaller forms on portable pieces painted on canvas.

Figure 2.7: Street Artist versus Graffiti Writer. Chart mapping the brains of prototypical graffiti writers and street artists.

Figure 2.8: The Feral Diagram. Historian and street art writer Daniel Feral developed this diagram to clearly explain today’s most prominent art forms, graffiti and street art. Daniel first released this diagram in 2011 for the Pantheon Projects Group Show in NYC, which he co-curated. The diagram is widely discussed and debated on that brings light to the creative differences between the two.
Tagging is probably the most widespread type of graffiti that has been inscribed on the walls, buses, and trains of the urban environment. With every year, it gains popularity among modern youth culture. As a stylized signature that a writer marks on the environment, tagging was born on the East Coast of the United States in the late 1960’s and it is a component of the hip-hop culture. This style of graffiti has attracted media attention because of its steady growth in popularity among youths and the high costs to remove it by society. Because of this, several strategies to control tagging have been adopted into local law enforcement. This cultural activity eventually spread westward making its way to California, as hip-hop was distributed from New York City to major cities across the United States and the world during the “hip-hop popular culture explosion” in the early 1980’s. By the late 1980’s graffiti became a public issue in Los Angeles as it did in New York in the late 1960’s.

Tagging’s main purpose is to display the message you are trying to convey in as many places as possible. For the tagger, recognition as a prolific writer is an important goal. Through productivity and the chance for fame, a sense of power is acquired by how many tags a writer can complete in an urban city. Power is exercised by how writers make personal claims to the surfaces they tag. This is where we can see a sense of identity through urban expression. The writer also feels a sense of power by participating in an activity and culture that is so active and has such a visible effect on their physical surroundings. Young taggers are also inspired to continue their exploits because of the rebellious nature of these actions. They constantly challenge the conforming values of popular culture, and as new strategies are instigated to reduce the incidences of tagging, the taggers themselves constantly figure out new methods to counter them. Successful attempts to mark one’s name in the most obscene places add to the tagger’s recognition and thus a small step of fame.

All forms of graffiti, but specifically tagging is frequently referred to as an outbreak or a pandemic, but in fact tagging is part of the subculture of hip-hop, rich with its own style, fashion, music, and other forms of expressive and performance art. If we view culture as Jackson does, we can consider hip-hop culture, as if it is like any other culture “as the medium or idiom through which meanings are expressed.” Tagging is an outward

28 Ferrell. Crimes of Style, 58.
30 Ferrell. Crimes of Style, 61.
demonstration of that culture emerging through the lyrics and beats of music to the physical art scene. Any attempts to suppress the activities of graffiti writers will disrupt attitudes and behaviors, which is evident through their public messages on the environment.

Reactions to taggers by the authorities can be defined as efforts of containment or what Stuart Hall explains as “efforts to contain the subordinate classes mold them to fit within the definitions of reality favorable to the dominant class.” The belief of what society tells us is wrong, has labeled this form of artistic expression of subcultural struggle as delinquent and felonious, linking it to a stereotype that is associated with violent crime and dangerous behavior. Deputies from the Los Angeles County Sheriff’s Department have associated taggers and tagger groups as “gangs who are connected to committing burglaries, car-jackings, narcotic trafficking, robberies and murders.” The fact is that dangerous behavior and hardcore drug use is almost non-existent among serious graffiti writers, and activities involved with writing graffiti appear to be their only criminal-type behavior.

Piecing is another form of graffiti found in Los Angeles that was also associated with the hip-hop culture that spread from New York City, but this style of writing is more than a just tag or a signature. Piecing, or as it is commonly known as bombing, is a decorative expression of the name that demands an artistic skill and understanding of

34 Lachman. “Graffiti as Career and Ideology.” 234-235.
spray paint control. Very few graffiti writers progress beyond tagging to produce the extravagant pieces. Taggers gain immediate notoriety by mass producing their signatures, but acquiring fame, as a “piecer” is an accomplished ability requiring a technique and style more sophisticated than that of a tagger. Seconds are required to tag a name on a bus or a wall, but an average graffiti piece can take as much as an hour to complete, making it difficult, therefore respected.

Historically piecing has been associated with “Black and Hispanic youths from the ghetto,” but today, especially in Los Angeles, “piecers” are white middle class youths from the suburbs. In Los Angeles piecing has been seen as nothing but offensive, appalling and a continuing defacement of private property, destroying the privatized signage of the judiciously controlled urban environment, but piecing considered is both vandalism and an artistic expression of art. This duality created a contradiction of meanings of graffiti that stemmed from the notion of space. Accepting graffiti in the art word implies that if graffiti is in its proper place it becomes acceptable, and even profitable. But on the contrary, graffiti in the urban space is a crime as it challenges authority and those who have political control over the urban environment.

There is always going to be a debate between what makes street art acceptable and graffiti vandalism. The social motives and implications of graffiti by advocates have legitimized forms of street art. Through social media, aesthetic quality of street art fully

Figure 2.10: Typical piecing done, which is more detailed than tagging.
validate it as a modern art from derived from graffiti. The normal reaction to the sight of graffiti by people who are unfamiliar with modern forms of graffiti is that it is a cause of urban decay, architectural neglect, and impoverished neighborhoods. In reality it does respond to urban decay, but it is also a cry for help from the working class community for something better. Although a clean city may superficially have better aesthetic living conditions, this is because the working class has not yet been pushed to a point where they need to take to the streets to express their frustrations because graffiti, as a voice, has been suppressed to the point where the messages behind them are being over looked.

Troubled youth take to the streets to protest in the way they are categorized not as people but as a resource for production. They took to the streets as a means of basic urban survival instinct, which push them to use any means for them to leave a significant lasting impression on their own communities.

Today graffiti is flourishing and will continue to flourish, whether it is accepted by art institutions for not. For graffiti to be considered to be the on the same level as traditional art forms, two things need to happen. The first is the institutionalized world of art needs to accept graffiti for the next generation to learn about it from an academic viewpoint. From there, the notion of graffiti will have a better name per say, but the art community will need to promote a better understanding of what graffiti is and why it needs to exists. During my practicum semester in New York City, I could see this already occurring. The Brooklyn Museum of Art and other galleries in Chelsea in Manhattan have displayed numerous photographic exhibits about New York and the graffiti art scene.

It is only a matter of time before street and graffiti artists will be compared to the great artists of the world. The artistic creativeness and originality of graffiti art today catches the eye of the onlooker and inspires something in them to look for new ways to express themselves. New generation of people have connected with graffiti because it has been developed outside of traditional artistic expression and great aesthetic ways for people to communicate with one another. Graffiti is one of the most intricate, creative and, and expressive forms of art that has been developed within the last century and rightly so it is becoming more and more popular everyday.
SEARCHING FOR IDENTITY

"Graffiti is one of the few tools you have if you have almost nothing. And even if you don’t come up with a picture to cure world poverty, you can make someone smile while they’re having a piss.”

— Banksy, Banging Your Head Against a Brick Wall

There are many ways we perceive the way we as a society express identity through facets like tattooing, piercings, fashion, and art. Slowly tattoos and avant-garde fashion as socially become acceptable, however, graffiti art persists as an autonomous form of expression, labeled as destructive and rebellious by nature. Under modern circumstances, graffiti and street art are gradually being considered imaginative, artistic, and playful. Colors, styles, and tag names are a large part of what makes up a graffiti artist’s creative persona. In some ways, the name is the most important aspect of graffiti taggers, determined to be recognized for their work.

Street art is a valuable case for the ongoing debate about the material and historical conditions of visual culture in urban communities. In *The Graffiti Subculture: Youth, Masculinity, and Identity in London and New York*, author Nancy MacDonald states, “What differentiates it [graffiti] from many other youth groups or subcultures is its explicitness, its open recognition of its own point and purpose. Fame, respect and status are not naturally evolving by-products of this subculture, they are its sole reason for being, and a writer’s sole reason for being here.” The graffiti community provides an escape from parental and adult control to where youth challenge the rules of the wider society.

MacDonald suggests, “possession is the prize here, which helps us to understand why subcultures tend to be dominated by the young – those who do not own or control anything else.” During this time of rebellious behavior, youth find themselves searching for something to identify with, free from parents, teachers, and organized social activity; freedom of space, explore new identities, and experiment with new roles. Young men and women can find empowering effects of graffiti, “as a site for constructing masculinity, the graffiti subculture embraces a doctrine of confrontation and achievement. Writers confront risk and danger and through this, achieve the defining elements of their

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masculine identities; resilience, bravery, and fortune.”\textsuperscript{42} This challenges them to be recognized for their risk-taking and attesting to their abilities. Graffiti artists are self and peer motivated. According to MacDonald, identifying approval or respect that writers gain from one another is the main reason for doing graffiti; the recognition if what drives their creativity and a hunger to stand out amount the other artists. From the public’s point of view, the act of graffiti may appear to be destructive, but in fact it is an act of approval by his peers. The illegal act of graffiti on urban walls and facades is actually the artist’s fight for status and identity.\textsuperscript{43}

Identity is something that graffiti artists use to influence the content for which it manifests itself. One place that graffiti is overwhelmingly found is in public restrooms, which offer potential graffiti artists almost complete anonymity. This anonymity allows the opportunity to use language and express opinions and attitudes that are taboo in regular social life. It acts towards the ongoing ideological debate where identity is formed and reframed. Is it speaking to the nature of the space and voicing socio-cultural values? If we analyze graffiti through the lens of “culture,” the specific context in which graffiti exists may speak volumes of its content and message. Through close observation, if one were to visit places of public access but individual privacy, such as public restrooms, most of the graffiti that can be found are of written messages. Themes of sexual nature, religious and anti-religious statements, and racial and social topics are common content in these messages. Out in public, visually appealing murals are more common, where pictures and graphics express the messages that would otherwise be written in more intimate locations.

Street art is not just a spatial phenomenon, but also a complex social phenomenon that strikes different emotions for different people of different generations and cultural backgrounds. Both sides of the spectrum can be seen where people of one cultural background sees street art as an unmediated expression in the public realm that exercises our right to the city, while other see it as an act of vandalism, destruction and disruption to a clean and orderly society. Both should be passive yet receptive to the art itself. The dialogue between the artist and the viewer should be a total communicative process.\textsuperscript{44} Beyond individual identity, it can open new opportunities of insight to urban identity politics, masculinity of the art, presentation of self, territorial markers, gang culture,

\textsuperscript{42} MacDonald. The Graffiti Subculture. 101.
\textsuperscript{43} MacDonald. The Graffiti Subculture. 105.
\textsuperscript{44} Robert N. Wilson, Experiencing Creativity, (New Brunswick: Transaction Books, 1986), 118-125
GrafRank is a data mining project. The data is currently collected from Flickr. The GrafRank script maps the images that geographic data and makes a heat map. It reflects the crowd-sourced judgments of many photographers, and those judgments are statistically reflective of both graffiti artist skill and quantity of public pieces. This map has 167,394 photos indexed and was last updated Feb. 3, 2014.

political resistance, site specificity, spatial transgressions, and graffiti subculture; all looking into what makes street art identifying markers for cities.45

From a cultural perspective, this can be dominantly seen in multi-culturally diverse cities such as Los Angeles, Paris, New York City, Berlin, Melbourne, and Honolulu as depicted above in Figure 2.10. The way people experience and interact with their environments can be further explored with the study of global urban societies and street art. The art form itself creates narratives that reflect, inform, and fabricate our collective identities and the places we inhabit. In a Huffington Post article, Dylan Kendall says that street art is a “window into a city’s soul.”46 In response to street art, Kendall states:

“I’m fascinated by cities that live. Cities where people come together and do more than shop, work and sleep behind closed doors, gates and locks. Cities where the community participates in creating living environments that respond to the emotions, challenges and needs of residents. Driven by the spontaneous and unconstrained creativity of

45 Macdonald. The Graffiti Subculture. 189.
community members, I am referring to the urban artistic gestures that inspire people to notice how they are living."\(^{47}\)

Kendall goes on to mention Parisian street artist, JR, who’s TED One Wish to Change the World Award winning project included illegally mounted freeze-framed large-scale photographs of local people from some of the poorest neighborhoods around the world (Paris to Brazil). The photos caught moments in time that "reinforce the connection between people found in the exchange of a smile of the gaze of another."\(^{48}\) Through his work, JR made a connection to the vulnerability and willingness of people to be seen, identified, and sparked a “sense of pride” with the people he worked with, while bringing humanity back to urban cities.\(^{49}\)

Kendall mentions the idea of “open-source cities,” which are cities where the people give and take with the developers to create authentic, livable cities that reflect the people in them. Projects like the US Initiative and Give a Minute, both community engagement organizations, are giving hope to linking the “ideas of the people to leadership” by working on creating access to more green spaces, city beautification, and ending racial discrimination and hatred.\(^{50}\) But when we think about these idealized cities, we can’t ignore the fringe spaces that are forgotten and the important role they play among the street art community.

Lebbeus Woods writing details fringe spaces and the people who inhabit these spaces in association to their economic, political, and spatial cultures. In *Radical Reconstruction*, Woods writes these individuals as “people of crisis, pushed adventurers, criminals, inventors, con-artists, opportunists, people who cannot, or have not been allowed to fit in elsewhere...they are nomads of the body, refugees of the mind, restless, itinerant, looking without much change of finding a sure way either forward or back. Instead, they turn the situation into an advantage, making uncertainty a virtue, strangeness an ally.”\(^{51}\) Aaron Rose and Christian Strike, coeditors and coordinators of the graphic arts tour *Beautiful Losers*, realize and describe subcultures that exist beyond the mainstream culture in the following:

“They sustain independent systems of creation, display, and reception. Their creative activities are driven by the intense identification with their

\(^{47}\) Kendall. “Street Art: A Window into a City’s Soul.”
\(^{48}\) Kendall. “Street Art: A Window into a City’s Soul.”
\(^{49}\) Kendall. “Street Art: A Window into a City’s Soul.”
\(^{50}\) Kendall. “Street Art: A Window into a City’s Soul.”
community’s specific cultural expressions, interests, and histories. While they occupy the edges of society they are nonetheless key to the forward movement of our culture in general.\textsuperscript{52}

Rose goes on to explain that identity within the community needs to independent from the mainstream culture. He expands on this by referencing urbaniity, creativity, and culture as it relates to “place.”\textsuperscript{53} He elaborates that “the social substrate they occupy is the breeding ground for new ideas and forms of expression; from this location it is possible to generate a vast cultural diversity that society draws from in order to refresh itself, evolve, and survive” as it’s own identity.\textsuperscript{54}

The general aim of understating street art, communities, and their “identity,” is being able to recognize the relationship between people and the places they live. The way people think about the use of space matters because of the characteristics of design, accessibility, and aesthetics, influence our understanding of the world, our identity, and social politics. Perception of place is closely linked to knowledge of self, one’s community, and our sense of being, all of which street art closely connects us to a better appreciation of what our “identity” truly is.

\textsuperscript{52} Aaron Rose, Alex Baker and Christian Strike, \textit{Beautiful Losers: Contemporary Art and Street Culture} (San Francisco: Distributed Art Publishers, Inc/iconoclast, 2005), 23.
\textsuperscript{53} Rose, Baker and Strike, \textit{Beautiful Losers}, 23.
\textsuperscript{54} Rose, Baker and Strike, \textit{Beautiful Losers}, 23.
CHAPTER III

RE-WRITING: TIMES OF CHANGE

GRAFFITI AS A MODERN ART FORM

CONTEMPORARY ART MOVEMENT

GRAFFITI EFFECTS ON URBAN COMMUNITIES
III. RE-WRITING: TIMES OF CHANGE

GRAFFITI AS A MODERN ART FORM

“Graffiti writers are the most influential artists of their time, in terms of the number of people they reach and the number of people making work influenced by them. It never ceases to amaze me that whatever country I go to, I see the heritage of wild-style graffiti. It connects with movements in music and dance – hip-hop, break dancing – and has probably become the most influential cultural innovation of the past thirty years.”

— Jeffery Deitch

Graffiti is both art and crime. It is an important part of urban communication that can be marginalized. It’s a form of raw expression separating itself from regulation, curation, and control. It is a spatial phenomena sustaining identity and defending a place for itself in the urban landscape. It refers to a well-known visual arts movement originating in the Bronx and Upper Manhattan neighborhoods, springing exclusively from the efforts of young artist-vandals. New York City is the perfect place to study graffiti as it started the trend that led it to become a global phenomenon. Modern graffiti art originated in New York City, and it was known first as “New York Style” graffiti art. This modern art form exploded in late 1960’s with the public housing projects. Because of these projects, loss of identity and name occurred and desire for social mobility increased in the residential areas.

New York City’s social, cultural, and political ground in the 1970’s was undergoing a transformation. The systematic poverty, homelessness, racism, violence, low-income neighborhoods, and post Vietnam veteran outbreak created the awkward social space of creating neighborhood that deterred what we know as “ghetto neighborhoods.” The youths of the ghettos would try to tell their views of the social world in which they dwelled through art expression, while trying to assert their identities by the boroughs they came from. Their resources for self-expression were often limited. Therefore, graffiti from the late 70’s to early 80’s can be found behind layers of paint of inner-city creative public spaces, done all while carrying out their own “strategies of resistance” from the alienation they felt from the rest of the city.

55 Lewisohn. Street Art. 30.
57 Austin. Taking The Train, 17.
58 Austin. Taking The Train, 38-41.
When looking further down the line of history, the 1980’s are described as market economy faced to the subcultures. In this time period, graffiti seemed to be accepted as an art and sold as art pieces in the galleries. This was the start of graffiti transitioning into becoming a recognized art form. With the commercialization of hip-hop culture, graffiti became more and more popular in the advertisement industry aiming toward a younger demographic. Because of the commercialization movement, art usage of graffiti started as the modern urban art experience. In this way graffiti became an art form that makes not only fame and respect amongst the art community, but also started to make the artists money. The television market boomed with viewers tuning in to see graffiti in primetime shows and popular hip-hop music videos; shoppers see graffiti-inspired clothing in popular mall stores.59

By most, hip-hop is considered a life style about music, dance and brand and is described as a non-conformist approach to the western consumer culture. In 1970, it appeared with Bronx and in Queens, New York.60 In this manner, graffiti became repercussion of this culture. Not only repercussion of hip-hop culture, but also marketing

60 Joe Austin. Taking The Train, 21.
of this commercialized culture. Graffiti and hip-hop is not limited only by New York but spread worldwide as lifestyles and the effects vary to the original places. However, when we analyze it as historical and stylish, graffiti is a worldwide case that became popular because of its roots in New York City.61

As graffiti’s popularity continued to grow, many people began to feel uncomfortable with the idea of spread of acts that comes associated with urban art. Despite most of the government and local official’s efforts in eliminating graffiti, it is innately tied to the modern human condition and will continue to be prevalent in urban centers, adapting to realities of urban culture, nature, economics, technology, and eventually law enforcement. Graffiti in the sense of wall art and street murals is important, especially in many cases in redeveloping low-income communities, in creating a healthy voice in urban environments. Advertisements in these areas that have been targeting conforming consumer culture for decades are now struggling for more space on walls.62 With mural art becoming more prominent, the visual landscape for redeveloping communities is drastically changing. I believe the act of creating art over designated ‘advertisement space’ on walls where local inhabitants have little say can take back control on the look and feel of their own streets. Street artists often stress their practice as an act of reclaiming public space that is rightfully theirs (or the community’s). It is important for the artist and local residence to collectively play an active role in creating their own environments.

While tagging and graffiti lettering used to dominate the street art scene, the “culture has expanded: new forms are explored, and characters, symbols, and abstractions have begun to proliferate.”63 Nicholas Ganz los mentions in Graffiti Women, Street Art from Five Continents:

“Over the past few years, graffiti artists have been using a wider scope of expression. Personal style is free to develop without any constraints, and stickers, posters, stencils, airbrush, oil-based chalk, all varieties of paint and even sculpture are used. Most artists have been liberated from relying solely on the spray can.” 64

61 Joe Austin. Taking The Train, 21.
64 Ganz. Graffiti Women, 7.
This is reflected in a newer form of graffiti, now referred to as street art that developed as artists began to use “more innovative approaches to form and technique beyond traditional perceptions of the classic graffiti style.” The art form itself “became symbolic of a certain attitude. Just as graffiti writing was a visual symbol of all things hip hop in the 1980s, street art is inextricably linked with a caring, sharing ‘no logo’ anti-capitalist rebelliousness.” Just as street art developed from graffiti, the art form itself is continually evolving. It represents everything about youth expression that is irrefragible, ironic, witty, and bold. The term “street art” itself represents a range of “artists working all over the world in many different ways.” It is different from the “tradition of the tag and focuses on visual symbols that embraces a much wider range of media than graffiti writers would use.” Street art is much more diverse in the sense that it tends to reflect the place in which it is installed and it encourages the artist to utilize their surroundings to the advantage of creating a well-rounded piece of art. This can be seen as in the figure above, expressed through the work of Anderson Augusto and Leonardo Delafuente whose 6Ememila Project (Figure 3.2) makes us view street fixtures and storm drains to make a statement. It is expressed through “creator’s political opinions and creative desires, and these change from country to country, even from district to district. Just as an art in museums is a reflection of the cultures that produced it, street art reveals the hidden narrative of those who make it.”

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66 Ganz. Graffiti Women, 81.
68 Lewisohn. Street Art. 65.
"Graffiti ultimately wins out over proper art because it becomes part of your city, it’s a tool: ‘I’ll meet you in that pub, you know, the one opposite that wall with a picture of a monkey holding a chainsaw’. I mean, how much more useful can a painting be than that?" — Banksy, Banging Your Head Against a Brick Wall

Most “urban-scapes” have the joining presence or graffiti, whether it is from the quick and messing scribbles of tags to carefully planned and executed pieces of mural art by modern street artists. Most of the literature written about graffiti has many different interpretations of the meaning in the urban landscape. Polar views on what graffiti is can be seen in multiple references based on vandalism, pollution, and public spaces versus controlled spaces, cultural exchange, and deviant activity.

Public opinions of public art and mural displays can be seen in published articles and media sources like magazines and newspaper articles, and interviews with graffiti artists, police and public officials to understand the process of graffiti art. Getting Up: New York is the perfect example of how thinking like the user and observer can interpret different meanings of the word. In the book, Castleman states, “the significant feature of the new graffiti is its sense of purpose, the particular emphasis it places on ‘getting around’...only a youth with a sense of vocation can put in the necessary amount of work.” When literature expands on the topic, we begin to recognize that street graffiti is purposeful and may have meaning to the viewer. Graffiti is a territorial marker as much literature would say, but in contemporary writing, it has been framed to be also an act of an autobiographical understanding of the urban landscape, creating a personal narration and a spatially expressed mapped experience.

Road infrastructure and other popular public areas for graffiti to be placed on are identified as “non-place.” Graffiti in these “non-places,” or also at times is referred to as “liminal spaces,” for graffiti writing as a means of exchanging “words.” “These “non-places” in the context of graffiti literature have resisted becoming removed of their meaning or permanence because they have been recognized by the subculture as useful spaces, using them in creative ways. Graffiti can be considered a design exercise that encourages stewardship with the urban landscape, finding liminal spaces as

69 “Brick Wall Quotes.”
opportunities for communication. Planners and designers can learn from this active resistance to better understand the experiences and motives behind the user of the space. Understanding graffiti artists and other non-verbal forms of communication (e.g. advertisements, sculptures, artwork, fashion, architecture) as design may open the professions to more participatory methods, deepening the quality of the urban environment.

You have to have a critical and reflective eye when looking at organized oppressions that play a part in making and then remaking a neighborhood. While in New York City on practicum for the semester, graffiti was seen on every corner, each telling a different story, some intended for a specific audience, while others were to get a voice out to anyone who out “listen” to them. Although just walking around was a simple exercise for this research, the intent was to observe a particular action in a neighborhood. It seemed that was a common trend in the location and intensity of the tagging, specific to the local area. For instance, Brooklyn street art differs to that of Queens and Manhattan, although geographically being very close to one another. The location of visible graffiti was dependent on the type of street that was traveled on. As the use of the street changes, so do the graffiti. The quiet residential streets had less graffiti while the industrial and busier intersections had murals and tagging wherever visible.

Figure 3.3: Bushwick Mural. Photo of a mural done in Bushwick, Brooklyn on Wycoff Avenue expressing problems in law enforcement.
Most common places for graffiti were found unsurprisingly on buildings and infrastructure that were underused, or had signs of neglect or lack of ownership. This is true on all streets no matter how active the majority of the property owners tried to cover or remove the spray paint. We can assume that the better cared for buildings were the ones that were not subject to visible graffiti. The act of graffiti leads to the notification of the to which buildings are underused or low maintenance of the space. How we can understand the act of the tagger, despite having their own agenda, is that act allows all of us observers to see how that space is either functioning or not function well.

To put us in the mind set of the graffitists, they are always prepared with their cans of spray paint and other tools, on the lookout for appropriate spaces to place their work. For instance, on the residential side of the streets, most of the small quick tagging was done on the back of street signs, telephone poles, newspaper and magazine dispensers, mailboxes and parking meters. Each of these public furniture pieces are only allowed in the norm of public space to carry singular function therefore they are not allowing for other possibilities. Tagging does not necessarily add to the quality of space, but it does start conversation about the space we perhaps consider that the design of blank walled corners encourages user neglect or does not promote user interactions through a lack of design thought. When is it all right to publicly claim wall mural space? A designer to start to imagine what could be possible at this space to encourage a variety of uses for the users to use the space in a more flexible way.

Street art communicates messages that focus on social issues that can relate to the masses. Themes such as anti-war, anti-capitalism, anarchism, hypocrisy, poverty, and greed, are depicted through visual imagery and iconography on urban wall spaces to make the public aware that they are not alone in having these feelings. Street art “denounces the insincerity and falseness of current society and communicates this through the act of defacing public space.” All art forms have some type of message behind them and regardless of it’s illegality, it is important for the message to come across. The art acts as a “manifesto contesting the market domination and the exploration of the consumer, and is interpreted as an indictment of consumerism and excess of materialism in public space.” According to a review of the University of Chicago Journal of Consumer Research, “Consuming Street Art: Reclaiming Public Places, “we observe a recurrent emptiness and disenchantment in the way citizens

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73 Visconti, et. al. “Street Art, Sweet Art?,” 524.
It then goes on to say that street art is “an ambivalent and multi-faceted phenomenon” that “stimulates lively discussion about public space and its ties to the market.” The review continues, “for those who feel that corporate logos are taking over the landscape, street art rejuvenates public spaces while talking back to the culture of over-consumption.” Through these art forms, these street artists “initiate important conversations regarding the search for common space and democratization of art.” In the original article, Visconti goes on to mention that street artists strive to demonstrate their search for common space “where sense of belonging and dialogue restore it to a meaningful place.”

Interventions by the community and collaboratively with design professionals can work with the current use of these spaces to encourage participation in the design process. Candy Chang is featured in many graffiti documentaries and has a self titled website, and uses interesting ways of public art to start a conversation amongst people of the community to talk about issues and problems with spaces that are typically ignored. The tactics she uses are based on the idea of using temporary interventions as a basis for community dialogue to encourage all users to share their feelings about a space and perhaps how it should change.

Chang has painted outside of condemned buildings with chalkboard paint in neighborhoods in the United States and asks people passing by what they would want to do “Before they die...” Other segments include a walkthrough around parts of New Orleans, where she would post stickers with the words “I wish this was...” and a pen so people of the community could voice anonymously their frustrations to why important day-to-day buildings were not being rebuilt since Hurricane Katrina. (See Figures 3.4 to 3.11) By using the “play” idea as a premise for design, it could be a way to ensure that affordance is created into space for people to exercise their voice over space. Candy Chang’s efforts and tactical response to a neighborhood condition have the potential to increase participation in a community. In some sense, these activities could expand on the use of graffiti, tagging, and street art, engaging users of spaces in ways that let others to see space in a new light.

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75 “Consuming Street Art.”
76 “Consuming Street Art.”
77 “Consuming Street Art.”
78 Visconti, et. al. “Street Art, Sweet Art?,” 511.
Figures 3.4-3.11: Before I Die. February 2011 and beyond. 4'1" x 8', Chalkboard paint, stencils, spray paint, chalk. New Orleans, LA. With permission from the property owner, residents of the block, the neighborhood association's blight committee, the Historic District Landmarks Commission, the Arts Council, and the City Planning Commission.80

Understanding graffiti and other physical expressive forms of communication as a form of
ambiance may open professionals to more participatory methods, deepening the quality
of the city for the user. Graffiti artists use space to experience the city in a different but
meaningful way, through self-mapping exercises, expressing the moments they
experience through visual but non-verbal markers that many other community members
do not communicate openly. Graffiti is a design exercise that encourages, whether for
not it is actively participated in, at stewardship with the urban landscape by finding limiting
spaces as opportunities for communication, probing a reaction from the local, national, or
even international community. How do graffitists engage within limited spaces to highlight
design intervention opportunities and to create or detract from ambiance? How can
individual and group design interventions encourage more creative methods and direct
public participation in the design and planning professions?

Every time that an individual or a group uses space or creates place in a new way,
outside the prescribed program of a space, they actively redesign space.81 In Everyday
Urbanism, Crawford writes, “everyday space stands in contrast to the carefully planned,
officially designated and often underused public space that can be found in most
American cities. It’s a time zone of social transition and possibly in the potential for new
social arrangement and forms of imagination.”82 The everyday space is somewhere in
between the officially designed and spur of the moment expression.

User experience requires consideration of pluralism, inclusion, exclusion, oppression and
the new.83 Urban design is an interdisciplinary endeavor. It requires the acceptance of the
complex layers of urban life and the increasingly challenged notion of the public domain.
Professionals must work together across science and social science, experiences, class,
and culture of all users.84 Urban design is not a set manual on how to design a good
city; it is rather the recognition of the importance of cities and their inherent context based
development in an increasingly shrinking world and resources.85 There is also the
reference to our immediate surroundings, which is indicative of the surface factors of
community identification. To examine our surroundings, one must study how street art
has an effect on our urban surfaces.

81 John Chase, Margaret Crawford, and John Kaliski, (eds.). Everyday Urbanism. (New York: The Monacelli
82 Crawford. Everyday Urbanism 9.
83 Crawford. Everyday Urbanism 145.
84 Crawford. Everyday Urbanism 147.
GRAFFITI EFFECTS ON URBAN COMMUNITIES

“Graffiti in some forms can challenge hegemony by drawings on particular experiences and customs of their communities, ethnic groups and age cohorts, thereby demonstrating that social life can be constructed in ways different from the dominant conception of reality.”

— Richard Lachman, Graffiti as Career and Ideology

The perception of urban cities has played a central role in the practices of a new generation of artists for who call the city their canvas. Street art and graffiti writing is complex social issue. Cities across the country have been fighting against graffiti for decades and it’s costing our taxpayers over ten billion dollars per year to remove them. This fight presents clear overtones of race and class conflict, in which there are disputes over boundaries, values, and definition of property. Graffiti is typically placed on public property or private property, which usually surrounds open public spaces. It is commonly found in transportation systems—on inner and outer sides of trains, subways and buses, and in transit stations and shelters as well as on other public and private properties. Why do we wage wars on graffiti? What are we really fighting for? What do we even hope to accomplish?

The emergence of post-modern thinking has provided an important stimulus for reconsidering the role of space in the construction of everyday life. Space becomes a rare commodity to those who cannot afford it. Typically in a built environment space is the privilege of those who can afford to pay for it and who in turn sets rules to control it, such as property owners of buildings where private property is typically being defaced by acts of vandalism. Under these conditions, the graffitists who have no ownership on space jump on such opportunities to encroach on these spaces, which causes conflict.

Graffiti view space in an absolute sense where it is essentially natural and free until marked by another expressionist. They utilized it as social space where they can leave their mark, in anonymity only to be recognized by their peers. Graffiti is asserting identity, visibility, and power in a social and ecological context in which these youth were previously ignored. Graffiti is the manifestation of post-modernist youth culture in urban settings. It is part of social modernization and global exposure to an evolving contemporary society where youth culture is considered disregarded.

86 Lachmann, “Graffiti as Career and Ideology,” 231.
The existence of graffitists is shaped in part by understandings of the nature of particular areas and specific locations that are important in shaping the geographical distribution of their demographic audience. Graffitists operate within familiar territory usually within a neighborhood or street.\textsuperscript{87} Graffiti is a spatial phenomena sustaining an obvious identity and defending a place for itself in the urban environment of the world. By virtue of its positioning, it has become a prominent icon in our urban landscape. In addition, it is the harm caused by graffiti to the community, in terms of private and public vandalism and fear of crime that is the focus for state and local government involvement.\textsuperscript{88}

Urban design is concerned with the quality of the built urban environment that has an interest in urban art. Its interest is in the affect of street art on the visual quality of the urban environment as well as in perceptions of the space and the experience of the place, as they are affected by the presence of graffiti.\textsuperscript{89} Graffiti is of interest to socialists, anthropologists, psychologists, architects, artists, and urban planners. The link between the built environment and graffiti has long been of interest to the field of urban planning, particularly to the subfields of architecture and urban design. The theoretical and practical work in these fields has generally aimed at the goals of enhancements to quality of life, improvements in system efficiency, or reductions in environmental impacts.\textsuperscript{90}

The aesthetics of street art contribute greatly to the impact of its message. Similar to commercial advertisements, the artist must consider the color, design, and graphics that they are trying to convey and communicate to their audience. Messages are made, incorporated into the design of the wall, to make a statement piece that says something usually about the surrounding community. The lettering is usually intensified by the shape, design and placement on the piece. In order the maximized visibility and visual impact, the artists must place their work in areas of both high vehicular and pedestrian traffic. The street artists are conscious of the fact that their works of art are not likely going to be preserved, unless commissioned by the city or private property owners, so they rely heavily on the message and designs that will be easily understood. The majority of the time, this is done overnight, and in most cases the duration of the work will take weeks. The positive of the outcome is that most mural art is actually accepted by the community and is then left untouched for several years.

\textsuperscript{87} Lewisohn. Street Art. 31.
\textsuperscript{90} Hell et al. Ruins Of Modernity, 34-35.
Most graffiti artists interact with the surfaces and spaces of the built environment different than non-artists do. Abandoned structures and desolate areas are more frequently sought out, searching for dangerous and physically challenging areas for them to leave their mark. The city plays a crucial role in the creation and proliferation of graffiti, for it is only in dense urban areas one can find an abundance of graffiti. In this research, it is important to understand the general public’s thoughts on street art. It is essential to understand what people think about street art in order to evaluate if policies reflect the desires of the community.

Arguments against graffiti and street art are often based on the conception that it is physically and morally harmful to society. Myra Taylor, Robin Cordin, and Joseph Njiru explain in their article, *A Twenty-first Century Graffiti Classification System: A Typological Tool for Prioritizing Graffiti Removal*, that there are two things that support the argument that graffiti removal costs taxpayers and presumed feelings of fear that graffiti produces.\(^91\) Their take on Australia’s laws on graffiti prevention has an interesting perspective on the evolution of graffiti as a public art form where they mention, “the flaw in the system is that individuals reporting incidents have diverse understandings as to what forms of graffiti constitute the state government’s highly offensive classification. This conclusion has led to the removal contractors being sent to remove non-highly offensive graffiti...[with the need to work on] the development and validation of graffiti classification system.”\(^92\) The focus would in turn be on the process of classifying graffiti by creating graffiti taxonomies, therefore the terminology used to describe street art forms varied based on content (e.g. identity, declaration, obscene, quirky, hate, romantic, memorial, and legal).\(^93\) It triggered the effect of law enforcement to look closer at what graffiti truly is rather than categorizing it as a whole.

On the other side of the spectrum, it can be seen that graffiti acts merely as an overlay, causing no structural damage to existing infrastructure. It only disrupts the perceived visual intent of the surface of which it is applied. It separates and expands the appropriation of the spatial order. Because it being non-structural in nature, graffiti is ultimately limited to how it can facilitate change within the sociopolitical environment. It requires places of visibility like large walls on main streets and billboard advertising for graffiti to make an upfront approach to installation and visualization.


The understanding of the economic and political infrastructure of our built environment leads us to better understanding of graffiti art in the context of its use from a spatial level. It is necessary to understand graffiti’s processes and methods of location and inception, and then expand on them where necessary to establish recognition of consistent practice between both institutions. In the book, *All City: The Book About Taking Space*, quoted graffiti artist Paul Laborite offers this insight to its readers, “No one is going to tell you what you can and can’t hit. After all the idea is to paint as much as you can, right? You should, however, avoid places of worship, art installations, cars, small businesses (they have little to no dough), and statues. And basically stay away from anything that strikes a chord with "little people." Other than that, tag everything. Go all out. And once you’ve saturated your immediate surroundings, hit other neighborhoods.” When looking at graffiti and street art in terms of physicality, the act operates generally under a respected code of ethics. When choosing places of placement, graffiti do’s and don’ts are under these unspoken codes.

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CHAPTER IV

RE-DEVELOPMENT: URBAN PROGRESSION

THE TWENTY-FIRST DENTURY ADOLESCENT
INFLUENCE OF GRAFFITI ON YOUTH CULTURE
STREET ART AS A TOOL
FIGHTING FOR PUBLIC SPACE
IV. RE-DEVELOPMENT: URBAN PROGRESSION

THE TWENTY-FIRST CENTURY ADOLESCENT

Typically teenagers appear in our cultural talk as synonymous with crazed hormones, as delinquents, deficiencies, or clowns, that is, beings not to be taken too seriously. They are most often spoken of with familiarity, sometimes with affection, and regularly with some hostility or displeasure.95

The term "adolescence" first appeared in the 15th century and came from the Latin word "adolescere." Which means "to grow up or grow into maturity," but it wasn't until the early 1900's that the first president of the American Psychological Association, G. Stanley Hall, was credited with discovering adolescence.97 In his study Adolescence, he described this as a new developmental phase that came about due to social changes at the turn of the 20th century. Because of the introduction of Child Labor Laws, youth has newfound time in their developmental years where the responsibilities of adulthood were not forced on them like previous times. With this came trouble for most of society where he identified there being three key aspects of this phase: mood disruptions, conflicts with parents, and risky behavior.98

In regards to the understanding of adolescence, looking at the life of the individual, and to the psychopathology that manifests itself during that developmental phase are both crucial aspects. During puberty the body takes the leading role in changing adolescent development both physically and psychologically. The spectrum of society notices these development trends. From the parents of the teenagers seeing this at home, teachers in their classrooms, and more specifically brand-marketing specialists with a keener commercial eye. They know perfectly well that the consumer target are the young people, forced upon at this time by the ideas of 'eternal youth', as one can simply notice by watching television commercial ads and billboard advertisements.

We cannot study the adolescent phenomenon only from the point of view of their inner world, or from the impact their body has on their mental organization: adolescence ties together the body, the psyche and the social. Although the adolescent process has

98 "What is It About 20-Somethings?"
certain invariants, the production of different subjectivities will change according to the
different social environments where the individual will carry on the developmental process.

The streets are the terrain of social encounters and political protest, sites of domination
and resistance, places of pleasure and anxiety. The fear of crime in the streets has
made the city dweller nervous of those who intermingle in these areas, different form
what we are comfortable with in the mainstream. Because of the visibility of youth in the
streets, they are constantly under bombardment of these regulatory practices. Young
people are using these streets as a space for expressing their own culture where many
adults are misunderstanding them who grew up in different environments. To protect
these place from what they consider “harm,” laws are now becoming commonplace in
high-income cities around the world. With the help of graffiti art, adolescents today
have found way to express themselves anonymously to the masses. For most image
pieces, the graffiti art itself might disturb some of us, but somewhere along the line it
might make us smile. The tainted public walls almost always encroach into the private
property, and when it does, it can generate acts of violence in some form or other. In
modern youth culture, the adolescents nearly all the time provoke society, they question
the law, they arrive late to timely events, they don’t attended boring services because
they have overslept, they call to change dentist and doctor appointments to go to
impromptu concerts. It’s a time to rebel and learn from their mistakes. That is why they
are adolescents.

It is important to understand that in many other societies adolescence is not recognized
as a phase of life. Instead, there is only one distinction between childhood and adulthood,
where there is only one known coming of age. Youth are frequently left to design their
own right of passage, which sometimes leads to gang influence and street culture such
as graffiti vandalism. Modern youth want to break away from their parents and desire
the ultimate independence. It is important to recognize the phase where teenagers gain
the ability to shed their family dependencies and become adults. Seeing these risk
factors fueled the common belief in Western culture that teens were considered “broken”
and needed to be “fixed” in order to assimilate into society. Since maturity depends on
achieving a degree of independence, it is during the adolescent that outside influences
effect where teens turn to achieve this sense of “independence.” The goal is to be
independent and to discover one’s unique attributes as we develop to adulthood.

99 Nicholas Fyfe. Images of the Street: Planning, Identity and Control in Public Space. (London: Routledge,
1998), 135.
100 Fyfe. Images of the Street. 154-155.
INFLUENCE OF GRAFFITI ON YOUTH CULTURE

“In a remarkable variety of world settings, kids employ particular forms of graffiti as a means of resisting particular constellations of legal, political, and religious authority.”

- Jeff Ferrell, Crimes of Style

Graffiti has culturally been a part of communication for thousands of years. Over time the material used to make these words and images have changed, from scraping rocks with sharp objects, to the use of charcoal, natural plant stains, acrylic paints, ballpoint pen ink, and contemporary spray paint. Not only has the material use changed, but also the content has changed; from the deep cave walls, bathrooms, jails, public transit vehicles, to it being used by the typical high school punks and young artists, to make witty sayings, political symbols, and gang insignia.

What we consider modern youth subcultures started with inscriptions from the latter half of the twentieth century with profound examples such as the graffiti of the New York subways of the seventies, to the mural art of southern Los Angeles of the eighties, which lead to the sticker, stencil, and paint pen graffiti of the twenty-first century. Today we think of graffiti when we relate it to inscriptions on walls, benches, and trash cans of public spaces, associated mainly to youth subcultures, characterized by being ephemeral, non institutional, and anonymous, even though they are signed by the artist’s so called names. With that said, there is a very close relationship between the graffiti and the subculture linked to the mass music media and music branding. Graffiti and music started to have a significant following during the rock age of the seventies and exploded to the masses in the eighties with the break out of hip-hop.

Many people believe that a child is the product of their environment. Home life and social life has many layers and can influence teen behavior well into adulthood. The battle against youth violence gang culture, drug abuse, and vandalism is ever growing. So much of adolescent culture today is centered on graffiti, whether it is done as an art form or just a nescience. Graffiti is an economic problem for cities and crime when doing damage to private property. It decreases property values, uses taxpayer dollars to pay to paint over them, and attracts other forms of crime. It’s an international epidemic that cost billions per year to correct and is the most common form of vandalism.

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102 Ferrell, Crimes of Style, 27.
103 Heni, "What Is It About 20-Somethings?"
104 Ferrell, Crimes of Style, 28.
The new generation’s passion for graffiti is based on the need to leave a mark on a city where there is no other way to express their fears, goals, and emotions. It is a personal experience and a confirmation of existence which is a sought after feeling for today's youth. Andrew Kipnis mentions this in his study where he generalizes that students, specifically in North American schools, feel the need for a subculture to exist in order to create their personal identity within the school. Graffiti artists feel the need to participate in their subculture because it allows them an identity within society. These are different studies in where they could point to the possibility that a new understanding of graffiti may be beneficial for a student population feeling a need for representation and the type of connection with other students and acceptance, much like that of a graffiti crew.

Education and the process of positive youth development go hand and hand. Through creative processes there is a creation of proper learning environments that are conducive to nurturing positive identities, particularly in adolescents. Throughout history we have seen that adolescents who grow up in distressed neighborhoods and are constantly around violence, neglect, and despair deserves a change to engage in positive, constructive activities that have been proven effective in deterring felonious behavior. Though debatable, through creative outlets, whether it is through painting, drawing, sculpture, or dance, I believe it is possible for these forms of art; one can create a safe outlet for them to express their feelings without any significant negative repercussions. Modern urban art forms such as graffiti programs are not about hiding or covering up their problems, instead it encourages them to use their suppressed feelings to drive their creativity.

With the help of the Internet, it spreads knowledge of graffiti from both a positive and a negative perspective. Through this we can achieve a decrease in youth-gang relations, negative forms of public vandalism, and improve self-attitude about themselves and their future.

Graffiti is a subject that triggers emotions in the minds of the governmental officials and urban dwellers everywhere. Communities are being forced into spending scarce resources to defend their neighborhoods against the ill effects of graffiti vandalism. In many cities, graffiti is ranked high on the long list of public safety issues along with drugs and gang culture.

GANG GRAFFITI

Gang graffiti is another term to categorize written expression and is the least challenged style of graffiti by most of the urban art scene, unsure whether or not it is due to lack of law enforcement or public fear. It is not the type of graffiti that is scattered across the city as is tagging and piecing. In cities like Los Angeles, gang graffiti was first observed in Mexican and Chicano communities prior in the earlier part of the twentieth century. As gang membership began to increase in the early 1970's, so did the frequency of graffiti, but the occurrence of gang graffiti was still confined to the inner cities. Today gang graffiti continues to be concentrated in the inner cities of the African-American "hoods" and the Hispanic "barrios" of Los Angeles, but several suburban communities in Los Angeles have seen both gangs and graffiti become part of the everyday built environment. It functions as a way to communicate thoughts, express group identity, and to dictate rules of their "socially connected places." A simple observation of gang graffiti will show that group identity and membership is of paramount concern.

The lettering style and iconography problematizes any attempts of interpretation by an outsider which is why there are very few studies specific to "gang writing." These lettering styles, formed by indigenous barrio youth, have their roots in the mural tradition of Mexico. The most widely used lettering configurations are the old English style, loop letters, pointed, and box or square letters.

The idea of territoriality is perhaps the most important function of gang graffiti, and a close examination can uncover an accurate identifier of turf ownership. By reading the tagged and defaced walls of a certain area of a city, one could uncover a good approximation of the extent of a gang's territory and social intent. Those who understand these spatial conquests of the landscape are able to identify the social and spatial order of a developing community. This even applies to non-gang youths of an area, who take it upon their own initiative to understand and respect these socially claimed places in an effort to safeguard them and to stay clear of gang conflict.

110 Ferrell, Crimes of Style, 10.
111 Ferrell, Crimes of Style, 13-14.
113 Ferrell, Crimes of Style, 17.
Gang graffiti serves to fulfill four potentialities of territoriality as described by Robert Sack in his book Human Territoriality: Its Theory and History.\textsuperscript{116} A gang’s organization of an area is in part defined by the geographical organization of gang writing in public space. Messages, slogans, and iconographic symbols communicate the extent of a territory and the location of boundaries associated with such gang groups and affiliates. Some of the symbolism observed uses arrows and hand signs as a way of enforcing control by letting outsiders know that they are strangers to a specific “barrio” or “hood.” Finally, the intentional defacement of a rival’s graffiti reifies power, which is an explicit and visible act of supremacy.\textsuperscript{117}

These claimed territories serve as an important factor to the “sense of identity” for the subject and in this case, the subject being the gang members.\textsuperscript{118} The urban fabric of the city is the turf, set as territory, which serves as a critical place where identities and representations are created. Graffiti adds to the production of these socially claimed places, furthermore enhancing the direct relationship between the built environment and the gang. It explains the complexity and unstableness of the urban environment. This starts outside of the gang culture, as it was the community that existed before the gangs did.

Jeff Ferrell states that “if we bother to look beyond carefully cultivated anti-gang hysteria, we can surely read in the gangs and their graffiti the experience of being young, poor,
and of color in a culture which increasingly marginalizes this configuration.\textsuperscript{119} Ferrell explains that we need to be sensitive to the issue and be cautious not to over dominate the marginalization of graffiti and gang culture and their use of "discomforting images, factual distortions, and symbolic references to locate graffiti in specific contexts of perception...this ideological onslaught has been essential to the creation of moral panic around graffiti."\textsuperscript{120}

David Ley and Roman Cybriwsky argue in their article, \textit{Urban Graffiti as Territorial Markers}, that many inner city youths who endure discomfort and stress, are the ones who seek to claim and protect a territory as they have been systematically denied access to legitimate mastery over space.\textsuperscript{121} Many adolescents begin to believe that they can only gain recognition and respect by excelling at something "criminal" associated with typical gang activity.\textsuperscript{122} Jackson suggests that rather than seeing these cultures as "deviant," a radical alternative would explore the structures of inequality that generate and legitimize these patterns of behavior.\textsuperscript{123} The true transgressed act is the persistence and authorization of extreme "multiple marginality" which leads to "the creation of a society of disenfranchised youth" that develops these organizational structures.\textsuperscript{124}

As part of the street gang culture, they give meaning to their place by marking it with iconographic symbols of power and evoking fear through intimidating messages in the graffiti. With a better understanding of urban behavior and the spatial organization of the segregated communities where gangs thrive, a thorough analysis of graffiti can help gain a deeper understanding about how and why gangs define place in our urban fabric. More importantly, the processes behind gang formation in the city and the role of the state may give us a more comprehensive insight into this misunderstood subculture. Through rough times and hardships, many graffiti artists come out from the troubles of street gang culture and use graffiti as an outlet. We need to look deeper into the relationship between the arts and trauma, loss, and neglect. Street art can contribute to the wellbeing in the aftermath of such experiences through collaborative processes. It examines what it means for street artists to reach into the hurt, abuse, and grief to offer something back through their work that reveals, transforms, and restores. Through a process of reflection and critical analysis, street art can act as a tool for understanding how art-making and relationship with the arts can influence the well-being of those hurt.

\begin{itemize}
\item\textsuperscript{119} Ferrell. \textit{Crimes of Style}, 5.
\item\textsuperscript{120} Ferrell. \textit{Crimes of Style}, 134.
\item\textsuperscript{121} Ley and Cybriwsky. "Urban Graffiti as Territorial Markers." 494.
\item\textsuperscript{122} Ley and Cybriwsky. "Urban Graffiti as Territorial Markers." 495.
\item\textsuperscript{123} Jackson. \textit{Maps of Meaning}, 70.
\item\textsuperscript{124} Ley and Cybriwsky. "Urban Graffiti as Territorial Markers." 264.
\end{itemize}
STREET ART AS A TOOL

“Graffiti is one of the few tools you have if you have almost nothing. And even if you don’t come up with a picture to cure world poverty you can make someone smile while they’re having a piss.”

— Banksy, Banging Your Head Against a Brick Wall

Street art functions on multiple levels, providing social commentary, political agendas, and present visions. It serves as a tool for advocacy as well as a reporting opportunity for further inquiry to other facets of expression. It plays a role that is often in direct opposition to the media, by offering its commentary, criticisms, and sometimes-radical opinions towards the public. The art form itself is not obligated to remain neutral or unbiased, but instead works toward advancing an expressive thought brought on by political and social injustices that apply to their local community. Street art is accessible to everyone, regardless of point of view, and by its very nature acts as a means for artistic expression, wanted or not. Whether the art form is allowed or not allowed, it is represented by expressive thought directly communicated to its audience through the use of an “economy of words and ideas, and rhetorically simple discourse.”

Rarely are the messages hard to understand; most focusing on popular pressing issues in the media. Instead, street artists rely on simple, concise messages and a combination of radical thoughts, intended to spark political and social dialogue within the community. The ever-changing political topics are inspiration for wall murals of economic developing communities. As these issues arise, the art on the walls express themes that reflect current problems and important issues that effect their lives in someway. Reflected through graffiti, murals, stickers, and tagged lines, these unauthorized forms of art communicates thoughts on pressing issues that are political, social, economic, and cultural in nature. As street art breathes life into the walls, a community dialogue is sparked as people begin to ask questions. People who walk by are now forced to reflect on what it is they see and they become aware of the presence of such pressing issues and then ignites a form of an “underground resistance movement.” The real question that lies here is: who controls the streets?

127 Chaffee. Political Protest, 9.
128 Chaffee. Political Protest, 9.
129 Chaffee. Political Protest, 11.
Troubled conditions of urban communities gave rise to the popularization of graffiti, where majority of artists were youth that were “victims of urban renewal schemes and highway building that took place in the middle of the last century.” Lewisohn explains that that urban renewal is typically present as the “desire to improve the lives of others, but it is mostly just a pretext for the real motive: making money.” He also adds:

“Planners think it’s a great idea to bulldoze and rebuild, to displace the teeming neighborhoods with real-estate opportunities for entrepreneurs, while destroying these ‘dangerous’ communities that might upset the social order...the underlying political idea was to isolate and break up potentially rebellious communities, to prevent the formation of a critical mass for unrest.”

It was all of this and the motivation of making suburban life affordable for the people that drove a change in focus to economic development after World War Two and created new economic stimulus and generated “visions of great opportunity in suburban development to the nutriment of cities, which were allowed to crumble and die. These formerly vital communities, displaced and relocated, suffered.”

Expressive art as a whole is a power tool for inspiring, energizing, generating self-confidence, and raising the spirits of the local community, which is most “pronounced at times of crisis, war, and revolution.” As humans, we take information as it is available to us and it is street art that is the tool as a means of transmitting messages that help to supplement new information and ideas. The art form acts as a “framing device” for its communities around the world, as a “parallel voice of the city, and as a modern primitive art” that can be found all around for those who wish to look. One must assume that street art is an effective means of communication. If it were not, the general response to remove graffiti from the streets, specifically from those is power, would not be so prominent. Does taking away graffiti take away a form of freedom of speech?

C. Stowers’ essay, *Graffiti Art: An Essay Concerning the Recognition of Some Forms of Graffiti As Art*, states:

“Most of the time when we encounter art and we are transported by it to other worlds, we are in location in which we expect this to happen. However, this is not the case with graffiti art (street art). For it appears suddenly and in unexpected places. Thus, when we apprehend it, we are transported to these other worlds at a time and in a place that we are not accustomed to doing so.” 137

Stowers goes on to mention that the art is “writing” and is a “creative method of communicating with other writers and general public...the artist’s identity, expression and ideas.” This is important for urban communities in large cities as it communicates to multi-ethnic people and it has the ability to link them together “regardless of cultural, lingual, or racial differences in ways that nothing else can. People are from the community and they give it life. Street art give them a voice that becomes an instrument for change. Banksy mentions in his book, *Banksy: Wall and Piece*, that “graffiti ultimately wins out because it becomes part of your city, it’s a tool. A wall is a very big weapon, it’s one of the nastiest things you can hit someone with.” 138

From the idea that modern day unauthorized art was a reflection of the instable political situation on graffiti and its legal recognition in cities like San Francisco, Los Angeles, and New York City. Through graffiti’s style and content, the art itself presented a timeline of images of a nation undergoing civil rights movements, public action and awareness, and “staunch racial issues.” 139 Lewisohn is very vocal about acting as stimuli, in which we see these factors combined with “pictorial influences” to produce “overtly political messages” through art. 140 He also is labeled as an innovator of the New York subway graffiti movement, and mentions that the “political atmosphere is ripe for people who want to listen to art as the first word of a collective consciousness. People know what’s going on, but they need to see it in the arts to confirm it.” 141 Street artists are influential not only in the number of people their work reaches, but also the number of artists inspired to make work of their own based on their original ideas. The art form is “a visual language that incorporates the world around it.” 142

137 Stowers. “Graffiti Art.”
139 Lewisohn. *Street Art*. 38.
When we look at the issue of creating a "visual language," we must consider the way the language is communicated.\textsuperscript{143} In his book \textit{Political Protest and Street Art: Popular Tools for Democratization in Hispanic Countries}, Lyman Chaffee explains the complexity of communication and the various ways information can be transferred. He mentions that communication systems were created for "governments, organizations, and individuals to present their views, demands, needs, and ideas."\textsuperscript{144} History, cultural conditions, and types of political systems, shape the framework for communication systems.\textsuperscript{145} He distinguishes similarities between the way we understand culture and the way street art communicates information from "grass roots-groups" and importance of oral and graphic story telling.\textsuperscript{146} Because street art is being a global practice, it is easily recognized as a medium for mass communication and providing a voice for those who "otherwise could not comment upon or support current or perceived social problems."\textsuperscript{147}

By doing my practicum experience in New York City, it has allowed me to understand graffiti "visual language" in different ways.\textsuperscript{148} Just as in many other cities around the world, graffiti on public property is illegal. Still graffiti artists deface public walls in an effort to make a name for themselves in the city where so many have before. Together with tracing the ways in which writers and others come together to create a social organization of street artists, much effort was made to try understanding how the content is formed and transformed by the artist’s social interactions with their audience.

Subway graffiti writers were prominent in the city in their day, but much has changed since the latter of the last century. It created a world where they were “involved simultaneously in an art world and a deviant subculture.”\textsuperscript{149} But can it be turned into a tool for pursuing graffiti as an actual career? This is what Lachmann tries to explain in his 1988 paper \textit{Graffiti as Career and Ideology} where he interviewed twenty-five graffiti writers and their gallery and gang patrons. He explains, “The ethnographic analysis serves to build a framework for joining the usually separate sociological literatures on subcultures, deviant careers, and art worlds. Geographical and social proximity to other writers is the principal determinant of entry into graffiti writing and of whether that activity develops into a career. From their social relations with their writers, graffiti writers gain a

\textsuperscript{143} Lewisohn. \textit{Street Art}. 39.
\textsuperscript{144} Chaffee. \textit{Political Protest}. 3.
\textsuperscript{145} Chaffee. \textit{Political Protest}. 3.
\textsuperscript{146} Chaffee. \textit{Political Protest}. 3.
\textsuperscript{147} Chaffee. \textit{Political Protest}. 4.
\textsuperscript{148} Lewisohn. \textit{Street Art}. 39.
\textsuperscript{149} Lachmann. “Graffiti as Career and Ideology.” 230.
sense of audience and a belief that graffiti will give them fame.\textsuperscript{150}

The concept of using graffiti as a tool for a career path influences the audience interaction with the graffiti artist where professionals must “acquire technical abilities, social skills, and conceptual apparatus necessary to make it easy to make art,”\textsuperscript{151} as Becker states. Graffiti, much like any other “professions” are mentored from teacher to student. The term career in graffiti terms is a useful concept for measuring the effects of mentors and audience in deviance and on the production for art. Novice graffiti artists acquire certain skills and motivations from an experienced mentor.

Lachmann’s interviews with New York graffiti artists tell, “In describing their recruitment by mentors, novices way that first they had to be taught that there was an audience for graffiti writing. Each graffiti writer interviewed told of his initial inability to believe that viewers of graffiti could identify, and credit to specific writers, individual works of graffiti from among the collages of colors and lines that cover subway cars and neighborhood walls.”\textsuperscript{152} It is intriguing how Lachmann describes all the writers he interviewed met their mentors either during junior or senior high school they attended or in the public housing projects they lived in. Here is where a network of graffiti artists were concentrated in the outskirt borough neighborhoods of New York City. He explains that the mentors had a preference for befriending novices younger than they because “they’s like my little brother, they show me respect.”\textsuperscript{153} All of the graffiti writer’s interviewed had protégés that were schoolmates two to four years younger than themselves, ranging between the ages of 12 to 15 years old. This created the beginning of graffiti networking through youth culture, all seeking graffiti as an expressive tool for their generation.

Street art and graffiti will always maintain a sense aversion in the public eye. The main point is that the communicative power of street art lies with the artist acting as sole editor, directly initiating a dialogue with the onlooker. It creates a mixture of “social activism, social outrage, and creativity” enabling the art to deliver strong messages in “beautiful public gestures.”\textsuperscript{154} Through this research we can say that the contemplation and exhibition of the artist’s own reflective creative practice on trauma, loss, and neglect, and the transformations and revelations that occur through the creative process.

\textsuperscript{150} Lachmann. “Graffiti as Career and Ideology.” 229.
\textsuperscript{151} Howard Becker, Art Worlds. (Los Angeles: University of California Press, 1982), 229.
\textsuperscript{152} Lachmann. “Graffiti as Career and Ideology.” 234.
\textsuperscript{153} Lachmann. “Graffiti as Career and Ideology.” 234.
\textsuperscript{154} Lewisohn. Street Art. 153.
“In our dense cities, recreational spaces are essential components of healthy and sustainable urban environments. Longer working hours, reduced vacation time, and growing health concerns are just some of the reasons why the need for public spaces in the centers of cities is increasingly important...Recreational activities determine the quality of one’s life.”

— Zoe Ryan, *The Good Life*

The concept of public space derives from the Greek word “agora,” was generally used as a term for space where citizens could make free speech, share intellectual opinions, and enjoy convenience from market exchange. Noted as the first formal form of public space, agora encouraged, “open and accessible forums [where] one should expect to encounter and hear from those who are different, whose social perspectives, experiences, and affiliations are different.”

Street is similar in where the product acts as the discussion forum for which public space was intended. Recent changes occurring in street art represents a new category of artists interested in not just the art form, but also how that art directly interacts with spaces, meanings, and people around it. Some street art intends to ignite discussion and promote public interact with it (much like the installations done by Candy Chang referenced in the previous chapter). “Installation street art” or “3D interactive art” takes form where physical “accessories” on walls, on the streets, or added by the artist take part in the final product (as seen in Figure 4.3 on the following page). Isis Brooks studied several installation street art projects where she found there was interplay and attentiveness among people passing by. Street artists need spaces where they can transmit their messages and then people of the public can respond. It indisputably causes some type of reaction. These types of installations sparked in an analysis of these interventions in which she states:

“A place sparks the imagination and the response is some minimal transformation that others then relate to and join in...these kinds of things cannot be planned or engineered; their improvisational nature is what gives them a specific kind of quality.”

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Street art thus creates shared narratives in these public places between people, ideas, and incorporates the city. By moving about and exploring, people touch and manipulate things and interact with the structure of space. In *The Ludic City: Exploring the Potential of Public Spaces*, author Quentin Stevens points out that playing in the urban realm involves controversial expenditures of time and energy and is often looked down upon as an inefficient use of time.\(^{159}\) Cities are planned to optimize work and time, spaced between leisure space serving defined functions. Playing with public space reveals new realms of possibilities and embrace “space embedded value.”\(^{160}\) Similarly, many street art installations are semi-spontaneous productions that “play with place” and its surrounding elements.\(^{161}\) Within public space, these interventions introduce an element of whimsical and playful distraction from harsh realities in other forms of art. They suggest engagement with the viewer and with the space, sharing their vision.

\(^{10}\), \(^{159}\) Quentin Stevens, *The Ludic City: Exploring the Potential of Public Spaces*. (New York: Routledge, 2007), 34.
\(^{160}\) Stevens, *The Ludic City*, 41.
Substantial changes have occurred in cities around the world over the last few decades. Years ago children used to walk to school and place in the streets, activities that are rarely seen today. Personal vehicles such as motorcycles and cars have made transportation more convenient in some ways, but have brought in a host of new problems including traffic dangers, air pollution, and reduced the independence of children and elderly alike. These changes in urban cities are part of the economic growth where both natural and urban environments must be sacrificed to make way for the industry that will allow the economy to grow. Public spaces have become victim to such beliefs, which until now have gone overlooked.

According to University of Hawaii professor Michael Douglass, there are two main competing model of cities.¹⁶² Both of these main models coincide with the two main theories of economics: one focuses on economic growth and the other on meeting basic needs within the context of limited natural resources on preserving small businesses and the environment while not promoting growth.¹⁶³ The modern city today consist of luxury apartments, shopping centers, and gated communities where ideas of the old city like public plazas, parks, open markets, and pedestrian walkways that encouraged interaction are becoming lost. Modern views on public space have determined that plazas and parks are a waste of space and are not as economically progressive as commercial spaces that drive toward ever-increasing consumption; in the socialization or quality of life view, such open and public spaces are seen as fundamental for people’s interaction, health, and overall wellbeing.¹⁶⁴

At the most basic level, restructuring existing space to then become public space is a difficult task. It has to be understood that the definition of private space verses public space has changed over time. The privatization of public spaces has been apparent for some time. When we look at spaces such as a private office, bike paths on the street, buildings that hover over parking lots, we see that they are natural reactions to the rhythm and spontaneity of human engagement with space, whereas the predictability of shopping malls and modernized plazas organizing and pacing are tied to preconceived predictions. It disrupts the idea of free space and natural human instinct exposing the privatization of supposedly “public spaces.”¹⁶⁵

¹⁶³ Douglass, “Livable Cities.”
¹⁶⁴ Douglass, “Livable Cities.”
¹⁶⁵ Mitchell, “The End of Public Space?,” 121.
The main theme of the modern city has failed to address many people’s basic psychological needs to observe, be around, and interact with others at different levels of intimacy in order to feel part of a community. People are social beings, unable to thrive without human interactions, and those interactions require a place or sense of place. In *Life Between Buildings: Using Public Space*, Danish architect and author Jan Gehl says, “Among the requirements that are satisfied, in part, in public spaces are the need for contact, the need for knowledge, and the need for stimulation.”\(^{166}\) Gehl, spatial planner and architect, is in the midst of working with New York City planners to make dramatic changes to repurposing streets into public plaza spaces.\(^{167}\)

Fighting back against urban occupation, New York City is one example of public spaces emerging from the urban core. New York City is the biggest, liveliest, most energetic and creative city in the United States, a wealthy city dealing with profuse poverty. Central Park in Manhattan acts as a central oasis of green space, natural environments, and peace from the hustle and bustle of the city. Although Central Park is huge, it is not big enough for New Yorkers. During my stay in the city, sign of plans for more walk able spaces and plaza space being designated could be seen in progress. Sidewalks and center medians are expanding, making streets more narrow, allowing for more pedestrian traffic, which is what places like Times Square needs. Mayor Michael Bloomberg is working on transforming some city streets in and around Times Square, street bazaars, sidewalk dining, large green medians, and bike lanes. In the article *New York City Revitalizes the Life Between Buildings*, Danish architect, consultant, and writer states, “New York City has no lack of pedestrian, and these improvements invite more... Like many cities, New York City is correcting the problems created by modernist planning and predominance of the automobile, including damage to ordinary life for people on the street, where valuable urban vitality was traded for more lanes of traffic and parking lots.” With space being very limited in dense urban cities, New Yorkers have taken to the streets to seek refuge, flocking to neighborhood parks and plazas, creating community groups and other partners who commit to maintain the plaza and provide programming for them. In order to keep relevant and speak to the people, “the NYC DOT has implemented an Urban Art Program, wherein artists create the asphalt paint design installations...functional as well as inviting, reflecting more sunlight and absorbing less heat.”\(^{168}\)

\(^{168}\) Vendena, “New York City Revitalizes.”
Figure 4.4-4.11: Revitalizing the Life Between Buildings. Over the past decade, New York City has been making drastic improvements that emphasize the quality of life on the street, urban vitality, and sustainability. The city has carved out more spaces, such as those above, for pedestrians, bikers, public transit, public gathering, and parks. Danish architect, Jan Gehl of Gehl Architects, have been instrumental in New York City’s recent transformation, consulting for the New York City Department of Transportation (NYC DOT). Gehl Architects proposed the preplanning, strategic development, and inspiration, while the actual detailed designs for the streets and plazas were carried out by the NYC DOT.  

Vendena, “New York City Revitalizes.”
Great cities around the world have a great common denominator that most people would say is arguable; that they have the potential for unpredictability and adaptation. Carving out spaces for people is an open invitation, a simple portal of possibilities. Café tables and benches were just the first step and New Yorkers have responded to their new spaces with outdoor dining, art, street performances, and music. With the density that New York City dwellers have to deal with, it is a model to look at for other cities that it is possible to be generous with public spaces designation, possible growth and adaptation, and giving the city back to its inhabitants. When reflecting on the changes in major cities over the past decades caused largely by and justify in terms of the market economy, it is important noting that not all change is an improvement, and that much that is unpleasant and unethical occurs under the term “progression.”

Author of Home From Nowhere: Remaking Our Everyday World for the 21st Century, James Howard Kunstler writes:

“The public realm is the connective tissue of our everyday world. It is made of those pieces of terrain left between the private holdings. It exists in the form of streets, highways, town squares, parks, and even parking lots... The public realm exists mainly outdoors because most buildings belong to private individuals or corporations. Some places, while technically private, function as quasi-public realm, for instance, college campuses, ballparks, restaurants, theaters, night clubs, and yes, shopping malls, at least the corridors between the private shops. Their owners retain the right to regulate behavior within, particularly the terms of access, and so the distinction must be made that they are only nominally public. The true public realm then...is that portion of our everyday world which belongs to everybody and to which everybody ought to have equal access most of the time.”

We understand that we have the right to public spaces, where anyone can come and experience events, where people mix with other or just come to people watch. There is not entrance fee, no dress code, and no hidden agenda. There is not distinction between observers and the observed; all on stage, all part of the audience.

CHAPTER V

RE-ACTING: CASE STUDY RESEARCH

ART AND THE CLASSROOM

FINDING REFUGE – HAWAI’I

FOSTERING THE FUTURE – EAST TO WEST

5 BOROUGHS 1 MISSION – NEW YORK CITY
V. RE-ACTING: CASE STUDY RESEARCH

"Expressive art therapy integrates all of the arts in a safe, non-judgmental setting to facilitate personal growth and healing. To use the arts expressively means going into our inner realms to discover feelings and to express them through visual art, movement, sound, writing or drama. This process fosters release, self-understanding, insight and awakens creativity."\(^{172}\)

— Natalie Rogers

What qualities of architecture could make learning easier? What environment is conducive to creative learning? Contemporary school designers have seemingly forgotten to ask important questions. Our public schools have become warehouses, where the primary architectural considerations are state-regulated square footage requirements. Contemporary school design rarely reflects a desire to create an environment where learning could be encouraged by the building itself. So once again I ask the question, what attributes of architecture could make learning easier?

This research seeks the answer to these questions through the design of an educational art center, with a focus on graffiti and urban-street art as a relatable, interesting, and contemporary outlet for at-risk youth.

Figure 5.1: Aulani Mural. 808 Urban students taking part in a mural for Aulani Disney Resort on O‘ahu, Hawai‘i. Photo taken in 2011.

Architecture can be viewed as both physical and emotional. Inhabiting a building generates emotions and physical states for an occupant. What are the ideal conditions for a graffiti art center? This project tries to instill comfort, pride, self-esteem, and positive creative learning. For a young child, physical and emotional well-being can enable a smooth transition from home to school. If the child is at ease, the child is more likely to open-up. Emotional comfort in this research will result from looking at the scale of the building from the perspective of the child. Integrating natural systems into the design of the building brings about physical comfort. The development of pride within a child can also inspire learning. The general quality of a child’s creative learning environment can have a great effect on his or her leaning. Pride in the physical environment causes teachers and students to feel vested in their school community. Pride in the physical manifestation of a school building leads to valuing learning. Hopefully, the general quality of architectural space within the school environment will facilitate the creative learning process.

The first phase of the design-research process originates as a typological study, spent designing a prototype condition. Art centers often look for prototype school spaces to fully understand what separates their needs from a traditional school environment. Most often a prototype school is dropped on a site without any regard to how it works with that particular site and it’s surrounding areas. What is fundamentally lacking in prototype school design is a response to climactic and site conditions. The architecture can adjust to any site though its arrangement. Instead of looking at entire school designs, the research of these typological schools will look at segments in relation to their considerations of the sun, wind, topography, and function. The second half of this study looks at the building and how the interior spaces work in sync with exterior spaces. In response, to the environmental conditions, the prototype building design will take Honolulu climactic conditions with a designated site in Kaka’ako as a public plaza that showcases local graffiti art exhibitions.
The result of this inquiry is only one of many possible solutions. It does not represent an absolute solution, or for that matter, a concrete design philosophy for mural art centers. This is merely an exploration, looking at this being the start of a program that can be implemented into urban communities around the world. The proposed design is a response to a specific condition.

ART AND THE CLASSROOM

The purpose of the case study is to address a problem of flagging motivation in the subject of art exhibited by adolescent students in “underperforming” inner-city schools. Looking at students’ existing knowledge and perceptions of art, the study will compare lessons, which incorporate graffiti art to lessons based on traditional art instruction gauging interest, participation, change in behavioral demeanor and student’s motivation to learn and participate. Of art subgenres that students express pre-existing interest and knowledge of, graffiti art in modern times is more prevalent then cartooning, comic art, fashion or digital art, likely because of the art style’s unique origins with influences of music and pop culture. The continuing interest shown by the greater community as demonstrated by the prevalence of graffiti art murals in Kaka’ako and adjacent neighborhoods, and the pervasive cultural “hip-hop” traditions, which pass awareness of the art style to this age group by previous generations. The study will use observation, assessment of student work, interviews, class discussion and surveys to evaluate student interest, concentrating on those students in each class who may or may not participate, dependent on subject matter.

Based off of my own personal views, one of the main problems in art classrooms are unruly students who demand inordinate amount of teacher resources, which prevent classes from maximizing instruction time. In addition to student-based causes for misbehavior, quality of instruction also plays a role, as does the variance in content presented in the effectiveness of sustaining student interest and attention. Student disinterest in art class can stem from a general disinterest in academic work, dislike of drawing, short attention spans, distractions, restlessness or a strong desire to make contact with others via digital devices or leaving the room. Students who drift in and out of participation are also looked at, and consideration is given to the pre-existing enthusiasm some students show for particular art styles and how much more likely they may be to participate or work longer if the type of art studied is more to their liking or of greater importance in their surrounding culture.
There is no doubt that students are aware of the existence of graffiti art, due to their enthusiasm, or the prevalence and influence in the greater community. This study will consider whether curricular choices can help increase student participation, motivation and interest in art assignments, on top of ongoing behavior-based solutions, which include positive reinforcement (rewards, extra credit, etc.) or negative reinforcement (counselor or administrative intervention, parental involvement, etc.).

Based on research done about introducing urban youth culture into the classroom, drawing from aspects such as hip hop and graffiti art, these forms of cultural expression and identity can be very useful for potentially improving teachers practices and to positively affect learners’ opportunities and their potential outcomes. The learning which could occur in this extra-curricular setting could have an effect on the students as connected to their school environment and is an opportunity to make connections between their two separate socio-realities of school and home.

As an ever-changing society, we have come to a collective understanding that all students benefit from the opportunity to learn about and experience the arts. Studying the arts, whether incorporated in their everyday curriculum or as a stand-alone outreach program, is increasingly accepted as an essential part of achieving success in school, and ultimately in life. Yet, as we celebrate the arts for the value it has in learning and to life, art education is disappearing from our schools across the country and opportunities

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for students to participate in art instruction is diminishing due to lack of funding and responsibility.

When looking at arts education, we must take into account the importance of finding that “third space.” The term “third space” is a metaphor that describes the positive and supportive relationships that develop among students, teachers and the school community when they are involved in creative performing or responding forms of art. It is here where connections are made. It tells the story that the arts play an important role in changing education and encouraging new thinking about teaching and learning. They provoke us to think anew about public education and what school should be like as places and as communities of learning.

Through their experience, The Arts Education Partnership organization has three main causes that they found are great outcomes of the “third space” process:

STUDENT OUTCOMES: Students are at the center of school transformation. Arts learning directly contribute to the development of their intellectual and personal capabilities.

• For many students, where school had often been a place of failure and frustration, the experience of success in the arts was a revelation that learning matters – that they matter. As a result, they were more willing to do the hard work of learning.

• Learning in the arts helped students develop the sense that they can be agents of their own leaning and that they can make a positive change in their own lives and in their surroundings. It contributed to their sense of self-efficacy and self-esteem.

• Improved student behavior and attendance rates were attributed to the schools’ arts programs. Students themselves reported that the arts kept them engaged in school. As one high school student notes, “If it wasn’t for this program, I wouldn’t be in school at this point.”

• Teachers and district officials credited their school’s arts programs for the improved scores of students on standardized tests, including improvement in reading and mathematics.

BENEFITS FOR TEACHERS: Teachers are key in determining how meaningful the arts will be to students. As the arts become a part of the fabric of education at schools, the change has an impact not only on students, but also on teachers as well.

- Teachers reported increased satisfaction and renewal. They enjoyed teaching more, primarily because of the responsiveness of their students and the new level of collaboration with other teachers in the school.
- Teachers became more effective as they learned about their students through their artwork. As one teacher put it, the experience helps with “how to move them forward.”

BUILDING COMMUNITY: The “third space” experiences are not confined by the walls of the schoolhouse – the arts also lead to strong relationships between schools and their surrounding communities.

- All of the schools involved artists and arts organizations from the community who became an integral part of school life, partnering with teachers and students in programs during and beyond the school day.
- Schools used arts programs as a way for students to develop a deeper understanding and appreciation of their local communities.
- Participation in the arts helped students to develop both individual and social skills, including tolerance and the ability to grapple with moral dilemmas. It helped students avoid or change negative perceptions of other groups or individuals.
- Parents, teachers and administrators reported that arts programs were one of the most successful means for offering parents experiences they found helpful, relevant and rewarding for themselves and their children.  

Home and school environments are the locations where children spend most of their time. Schools are often described as being smaller-scales of the larger society. Students in turn get the impressions of society from the lessons learned in these educational and social environments. The way society views children can be seen in how they are treated

in schools. What these instructors expect of the students will inform them as to what they can achieve. In inner city schools, most teachers are under qualified, have low expectations of their students, and are unable to manage behavioral and emotional issues that some of these students carry with them. Most of these troubled students enter school with debilitating conditions, owing to past experiences, which can affect the quality of their lives and ability to learn.

**FINDING REFUGE – HAWAI'I**

Situated in Kaka'ako within Honolulu, Hawai'i, 808 Urban is a community of cultural artists organizers, and volunteers who are committed to improving the quality of life for Honolulu communities through art programs. Their approach to art education is to integrate high levels of artistic innovation with grassroots cultural organizing for systematic, progressive social change. 808 Urban started as a backyard project by local graffiti artist John “Prime” Hina who recognized the value of mentoring at-risk youth through urban arts integrated with cultural education.

Being that Hawai'i is so culturally rich as well as diverse, he uses this to help relate to his students and get them excited about projects that incorporate their cultures within the art prices they create. The organization has created over 50 large-scale mural projects throughout Hawai'i, offered over a hundred free graffiti workshops, collaborated with dozens of local organizations and businesses, and has recently opened a store and community center called the Refuge in Kaka'ako. The group believes mentoring youth in the urban arts based on the emphasis of cultural and political education, grassroots community organizing, entrepreneurial skill sets, and community murals rooted in graffiti. This organization plays important roles within shaping Hawai'i's up and coming leaders through their four main branches of their arts programming:

**THE REFUGE**: Acting as the community arts hub and store. The community center is located in Kaka'ako. This area is the location of ongoing free workshops, lectures, and everyday gathering for the public.

**COMMISION A COMMUNITY MURAL**: 808 Urban organizes large-scale community murals throughout the state. In recent years, they have also been in collaboration with Pow Wow Hawai'i, which is an annual organized graffiti event.

JUNIOR BOARD INITIATIVE: Comprehensive mentorship program focusing on a movement to unite our youth, while inspiring the next leaders to mobilize and govern action toward improving the quality of life within their own communities.

HI-STORY: 808 Urban uses cultural and political education in cooperation with community arts events and outreach workshops in the urban arts.\(^{179}\)

808 Urban has sub-projects for their free workshop classes with Pow Wow and the Mai’a Project, both which incorporate cultural and social education and require long-term commitment from students. The Mai’a Project began as a summer program dedicated for females only. Their focus is in partnership with Pacific Alliance to Stop Slavery (PASS), which is a group of youth that challenge themselves to find visual solutions to Hawai‘i’s very real sex trafficking issue. Youth and educating artists are collaborating on merchandise designs that educate the public and support survivors of sex trafficking by installing empowerment and healing into the products they made. Since young girls in Hawai‘i are targeted victims, this project plays a crucial role in engaging female youth to continue educating among their peers about this pressing issue.

Figure 5.4: 808 Urban. Graffiti workshop with students as part of Pow Wow Hawai‘i in February 2012.

\(^{179}\) “Our History.”
Since the beginning of the organization, 808 Urban has grown into a respected local community arts organization that is growing each year, while "staying true to the streets." With budget cuts for the Department of Education around the nation throughout the years, it especially affected the immigrant and lower income communities.

The Community Murals Program is the professional services leg of 808 Urban, and aim to beautify and promote community pride in neighborhoods throughout the state. They work with schools, organizations and businesses to create murals that educate as well as revitalize public spaces. In addition to this, Pow Wow Hawai‘i and The Estria Foundation works with them to work on large scale public art pieces throughout the state as well as national and international cities. Each commissioned piece has arts curriculum and youth apprenticeship components that serve as the gateway from the 808 Urban program.

Similar in structure, Pow Wow Hawai‘i and The Estria Foundation work toward creating social change by empowering local communities to work collaboratively and participate in global art network. The Estria Foundation focuses on ten points of unity to define the politics of their work:

1. FREE SPEECH: We support freedom of expression, without fear of persecution.

2. HUMAN RIGHTS: We believe in the protection of human rights.

180 “Our History.”
3. CREATIVITY: Creativity leads to a healthier more balanced lifestyle, with
tolerance, openness, improved problem solving, and increased self-
confidence.

4. SELF DETERMINATION: We support efforts for people to determine
their own future.

5. RACIAL, CLASS, GENDER, AND SEXUAL ORIENTATION EQUALITY:
We oppose racism, classism, and gender and sexual discrimination.

6. PERSONAL AND PROFESSIONAL DEVELOPMENT: We believe on-
going study makes people more effective leaders for achieving social
change.

7. YOUTH AS AN INTEGRAL PART OF SOCIETY: Youth must be included
in decision-making, and be given all opportunities for learning.

8. ENVIRONMENTAL CONSCIOUSNESS: We encourage environmental
consciousness and rally communities’ efforts to ensure the survival of the
human race and other living creatures.

9. CORPORATE RESPONSIBILITY: We encourage companies to have
positive impact on people and the environment.

10. ENGAGEMENT: We require engagement from stakeholders and a
sense of ownership among the local people where our projects are

Focusing on gathering that celebrates culture, music, and art, Pow Wow Hawaii is
centered around an annual week-long event that has grown to a global network of
artists and organizes gallery shows, lecture series, schools for art and music, mural
projects, concerts, and live art installations across the globe. The event starts in mid-
February in Kaka’ako. The event brings global artists together to create murals and other
hawaii/.}
Located in Los Angeles, California, Off the Wall Graffiti Foundation (OTWG) is a non-profit, community event planning, mentoring and scholarship foundation designed for students who show a talent in graffiti and the willingness to learn about art. In their mission statement the OTWG states their objective is to “elevate the self esteem and talent of under-served 10-25 year old artists. In order to accomplish this mission, we provide mentoring and contests for students to stretch their skills, focus their competitive nature, and win art supplies in support for self-expression, connecting them to a global community of artist in the pursuit of an education on the arts.” They strive to nurture students that show potential in the creative arts in their underserved communities. The students are mentored by older art students and professional artists who volunteer their time.

Off The Wall Graffiti knows that talent is overlooked when the creation of it often destructs property. They view graffiti as a cry for “self-expression acknowledgement and acceptance.” Their philosophy is to change their lives by giving the students an opportunity to create in sanctioned areas have their community support them with competitions and cause others to relate to them as contributing participants in art. The OTWG foundation strives to reach all levels of students, especially those who are afflicted by conflict, violence, social barriers and poverty as well as those whose talent is nurtured because we know that talent rises when urged along with a little healthy competition. The organization believes that acknowledging the at-risk youth, mentoring them and providing a community for them will ultimately open their lives to a new future, one that they did not see for themselves prior. The structure of the foundation has a three-pronged approach to their education program, competition, mentoring and scholarship, which will elevate the student experience much like sports have amongst teenage peers. These students will feel confident to leave their mark on society, not on private property, when they engage fully with Off The Wall Graffiti and take what they have learned well into their adulthood. By affecting this spread of gangs within youth society. They believe “a positive change will occur for the artists, as well as foster a perception change about the youth currently caught in the loop of destructive self-expression, who could be seen as important contributors to society.”

184 “OTWG About Us.”
185 “OTWG About Us.”
One of the many great things this foundation offers is connection with colleges, universities, art spaces, where students can continue their education in the arts and related fields. The mentors connect with the students, which guide their futures in the arts as a profession and as an outlet for creative expression.

Artist and educator Joel Bergner partners with organizations, schools and local institutions around the world with his organization Action Ashe! Global Art & Social Action Initiative. Together with his partnerships, the mural project focuses on educational public art projects with youth and communities. Some recent projects include relations with incarcerated youth and adults, teenagers with physical and mental disabilities, communities that have experienced armed conflict, children living on the streets, and young people from marginalized neighborhoods. Joel Bergner created this organization “to create social change and celebrate culture through public art.”

The organization’s curriculum includes workshops on mural art that touches all parts of history from cave paintings, to the Renaissance Age, Mexican Mural Movement, to the more recent graffiti and street art movements. Through the teaching styles, students learn basic color theory, portraiture, drawing, and painting techniques, stencil making, all of which is put into practice in the design and fabrication of public mural art. Much of the mural themes and content is relative to issues that are important to their local community.

Figure 5.7: Salvador da Bahia, Brazil 2013: Joel’s contribution to the MUSAS outdoor street art gallery.

187 “Brazil Projects.”
Joel utilizes “expressive group painting,” which is an approach to engage the participants to fill the entire mural with their personal expressions using abstract art, drawings and writings all incorporated into the main concept of the image. The goal of all of this is to give students an opportunity to use their creativity in the artwork by creating an interesting aesthetic. Another common element to Joel's project is “Journal Mural art,” in which the group would research their topic through interviews, reading, and using photography to inform the overall concept of the design.\textsuperscript{188}

Recently through organized workshops, Joel went to Rio de Janeiro, Brazil called “Street Art with Street Kids,” where he aimed to give these youth the opportunity to express their thoughts, dreams, and their humanity to their communities.\textsuperscript{189} Joel explains in his online blog, “In 2011 I organized a series of 8 workshops with street youth as well as teens from nearby favelas (slums) in Rio’s northern zone, where the project took place. They wrote poetry relating to their lives, expressed themselves through drawing and painting, and has discussions about a variety of social topics, culminating in the creation of 3 works of public art.”\textsuperscript{190}

\begin{figure}[h]
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\caption{City art for Brazil’s children. Students in Rio de Janeiro learning about their cities history create a mural timeline as an exercise.}
\end{figure}

\textsuperscript{188} “Brazil Projects.”
\textsuperscript{189} “Brazil Projects.”
\textsuperscript{190} “Brazil Projects.”
Cidade de Deus (The City of God) is a developing community on the west side of Rio de Janeiro that is known for its crime rate, extreme violence, and poverty. Joel spent three years living and working in this community and learned a lot from the people and the vibrant culture and dedication of the institutions in the area. Between 2010 and 2011, Joel also partnered with a local Anglican church and four community organizations (ASVI, CEACC, Casa de Santa Ana and Alfaçenda) in order to create murals that recreate biblical stories in combination with imagery of local people, history and social issues of Cidade de Deus. The public art workshops involved local children, teens, adults, and community elders who all came together to share their stories and experiences, which in turn became the focus of the artwork.\textsuperscript{191}

The workshops focused on public art and incorporated local history, which engaged the locals to not only relate to the mural art, but also respect and appreciate their local community.\textsuperscript{192}

Hitting a little closer to home, Joel also led a four-week series of public art workshops with physically and mentally disabled youth at JFK school in Newark, New Jersey in cooperation with City Without Walls (cWOW). These teenagers learned artistic concepts, art history, and participated in the

\textsuperscript{191} “Brazil Projects.”
\textsuperscript{192} “Brazil Projects.”
design of a public mural. Due to their disabilities, the artwork was done on panels that were then installed on a public wall in Newark. The students were empowered by the creative process where they learned a variety of techniques and tools with a specially designed teaching process to accommodate their physical disabilities. Some of these creative teaching methods included helmet-painting that allowed students who could not move their hands to paint with their heads and wheelchair art, shown in Figures 5.12 and 5.13, where the team experimented with ways to incorporate tire marks from the wheelchairs into abstract art. The New Jersey State Council on the Arts awarded this project the 2012 Innovator’s Award. The project incorporated innovated teaching techniques, art therapy, and helping students with limited motor skills.¹³³

The paintings were “wild and free manner.” Other than working with disabled children, Action Ashe has also worked with incarcerated youth and adults since 2010. Joel has personally led art projects in juvenile detention centers, adult jails, and in a center for court-involved youth through local art organizations such as Noyes Juvenile Detention Center and Class Acts Arts in Maryland. These projects give the participants the opportunity to learn skills, and collaborate with their peers, which focuses their energy on positive creative expression. Through the art workshops, the inmates were able to express their feelings on panels that they were not able to express verbally.

194 “Still Eye Rise”.
Located in Long Island City in Queens, 5Pointz Aerosol Art Center is an outdoor exhibit space and is considered to be the “world’s premiere ‘graffiti mecca,’” where graffiti artists from around the world come to add their own pieces of work to the walls on an old 200,000-square-foot factory building. The name of the organization came about to signify the five boroughs of New York City (Manhattan, Queens, Brooklyn, Bronx, and Staten Island) coming together to be one point or place for graffiti exhibition. It began to gain its reputation as the epicenter of the New York graffiti scene and quickly spread to become world famous.

Over the past ten years, the graffiti-covered warehouse has gained reputation as a place to inspire creativity and is visited daily by graffiti artists, musicians, deejays, rap artists, break dancers, film makers, photographers, and even the attraction of tour buses full of tourists who all come to admire the buildings covered in over three-hundred fifty murals.

Figure 5.18: 5Pointz Aerosol Art Center. Abandoned building covered in commissioned graffiti pieces in Long Island City, New York.
The owner of the building has granted artists permission to use the outside of his dilapidated warehouse as a makeshift art space that has become a mecca for graffiti artists, collectively for the five-boroughs of New York. This institution is noted in New York City guidebook as the "hippest" tourist attraction in Queens, an "out-of-doors paean to street art." The building’s curator is the graffiti artist Jonathan Cohen, pictured above in Figure 5.19, who is best recognized around by his signature tag “Meres One.” He started out at the Fashion Institute of Technology and took to graffiti as his inspiration. This quickly grew to become a career path. In recent years, his goal was to convert the five-story warehouse as a living graffiti museum that is ever changing. The next step after that is to open a school for aspiring aerosol artists, with a complete curriculum that imparts lessons in teamwork, art history, and entrepreneurship in addition to technique. Cohen voices his opinion of the building where he says, “these walls to me are no different than a canvas in a museum.”

200 Finn, “Writings on the Wall.”
201 “5Pointz.”
203 Finn, “Writings on the Wall.”
During my practicum experience in New York, I got to see the building from its best to worst. It was vibrant and creative spaces to walk around see the pieces change month to month until mid-November when it was gone over night. The owner of the building started painting over all the art in preparation for demolition.\textsuperscript{204} It was known for some time that the value of land which 5Pointz sits on is very valuable commercial property in the heart of Long Island City and the owner wanted to invest into something profitable rather than letting the building sit unrented. The city had approved the construction of two residential towers and over night workers covered the walls with white paint, masking the artwork behind it.\textsuperscript{205} The idea of high-rise condos upset many people because 5Pointz is an important cultural landmark and the center of one of New York’s largest and most vibrant artistic communities.\textsuperscript{206} Due to the value of land surrounding the 5Pointz property, the area is now worth an approximation of $20 million.\textsuperscript{207} The process of gentrification is familiar to other parts of New York City and it will not be the last artistic institution to be at-risk for expulsion within the city.

Artists occupy neglected spaces, add new culture to more creative types of businesses that appear to serve them, which then leads to property value rise, and then developers encroach upon these valuable areas. This can be seen currently happening with the Kaka’ako development. Artists are then effectively priced out and are forced to move onto the next area. There’s no easy solution to the problem of gentrification because cities initially flourish because they facilitate interaction within the communities they redevelop. In The Guardian article, Eric Benaim, an owner of a real estate company in Long Island City near 5Pointz said:

“It’s a landmark, my favorite building. I’m in real estate. I understand why he [the owner of 5Pointz] wants to rent it, but I wish he would incorporate it into something. Neighborhoods change. Once-desolate areas become occupied by artists because of cheap rent, and then it becomes cool and there are restaurants, and then the developers come. It’s like the cycle of life. But I owe a lot to the artists.”\textsuperscript{208}

\textsuperscript{204} Wallace. “Remembering 5Pointz.”
\textsuperscript{205} Wallace. “Remembering 5Pointz.”
\textsuperscript{207} McVeigh “New Yorkers Prepare to say Goodbye.”
\textsuperscript{208} McVeigh “New Yorkers Prepare to say Goodbye.”
Over the years, millions of onlookers have come to appreciate the messages painted on these walls. In an article on the NPR website, Jonathan states, “They call us vandals and hoodlums and whatever you may want to call it. I think it’s quite the opposite.” 209 He believes that they were given no notice for covering their work that they are considered the real vandals. Fellow graffiti artist James Cochran also said in the article what attracted him to the space:

“It’s just this amazing feeling, because of the sounds and the sites – those screeching trains going overhead – that kind of confirms everything that we’ve learned as outsiders about the hip hop history of New York City – starting from that whole subway culture. The remnants and history is still alive, you can still feel it.” 210

The roll of the old city is changing. Transportation alternatives change with them becoming more accessible, and cities increasingly crowded and dirty, and to the point where population is decentralized. Inhabitants who could not afford to live the city. This is where Long Island City once stood as an outside neighborhood across the East River from Manhattan as an artist city. 5Pointz-building owner, Jerry Wolkoff argues that he is willing to designate a “rear wall” that will become accessible to graffiti artists. 211 He goes on to explain, “there is an evolution going on in that part of Long Island City; the building is old, it doesn’t warrant repairs, and no matter what, it has to come down...It’s time for me to put something else there...It’s a great location for young people and empty nesters who can’t afford Manhattan.” 212

Cortes, a graffiti old-timer, used to come to 5Pointz in the 90’s and mentions how he, “got inspired as an old man to see what some of the young kids were doing here, carrying the flag for something that seemed to be disappearing...In other parts of the world, graffiti is accepted as an art form: here we are painting among dumpsters on scraps of building that’s going to be demolished, but because it’s legal, it feels like heaven. This is as good as it gets in New York.” The questions that non-artists ask, as viewers and community members, leaves us to question the building and it’s importance to the cities cultural background. “As long as this place isn’t hurting anybody, why not leave it alone? It’s a form of public art?” 213

209 Wallace. “Remembering 5Pointz.”
210 Wallace. “Remembering 5Pointz.”
211 Finn. “Writings on the Wall.”
212 Finn. “Writings on the Wall.”
213 Finn. “Writings on the Wall.”
What’s next for 5Pointz? The building owner covered the art quickly with white paint (picture above in Figure 5.20) because he claimed it would save the artists the emotional distress of seeing their work torn down slowly over the coming months. “It’s like a band-aid – rip it right off.”214 He has said that he would offer walls on the developed site for graffiti space, but nothing else has been mentioned in 5Pointz interest in taking him up on that offer. He mentions “The walls tell only a small portion of the story about what’s going on here. This is a community – I’ve met people here that are going to be long life friends of mine. I’ve met people from all over the world that I’m friends with now. We’re going to continue and keep in touch and work together. We just have to figure out where.”215

It’s only fair to understand that this is not an economically sustainable option for the landowner, but it does question the social sustainability of the community. We need to understand that these types of areas need to be carefully redeveloped, but at the same time ensure that the area holds on to its original character by reserving the community’s architectural features, local businesses, and designate open spaces for temporary uses and creative ventures can flourish.

214 Wallace. “Remembering 5Pointz.”
215 Wallace. “Remembering 5Pointz.”
When it comes to expressive art, makers acknowledge feeling immense pleasure and satisfaction when their artwork is shown for public view. Showing work is one way of connecting the art with the rest of the world and acknowledging both the creator and work itself. This is emanate in words by graffiti Zimad on the topic of 5Pointz: "I was working with acrylics and oils and doing the gallery thing; I hadn’t done spray-paint for a number of years. But spraying again enabled me to become more creative...it was like going to school, where you paint everyday and just get better. Painting on a wall here felt totally different. It pushed away my troubles or being chased by the cops because it was illegal. It was inspiring. It rejuvenated me." The main purpose is to showcase creativity, connectivity with the society, and bringing awareness to the work and it’s message. The acknowledgement of themselves through their artwork makes people feel better, empowers them, and rebuilds positive identity.

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216 McVeigh, “New Yorkers Prepare to say Goodbye.”
CHAPTER VI

RE-DEFINING: ARCHITECTURAL CANVAS

ARCHITECTURAL DECAY

CHANGES WITHIN THE BUILT ENVIRONMENT

GRAFFITI-TECTURE

DESIGN CONSIDERATIONS
VI. RE-DEFINING: ARCHITECTURAL CANVAS

"The broadening of the term "architect" parallels a trend within architecture itself-the growing interest, at the end of the twentieth century and the beginning of the twenty-first, not just in buildings, but also what happens inside them: programs, events, and the movement of bodies. Architects have become not only the designers of the stage set, but also choreographers of human activity."\textsuperscript{217}

— Bernard Tschumi

The architectural canvas seeks to create an environment that encourages the creative learning process by addressing issues of emotional and physical well-being. The design concept implies that success in learning can be linked to the environment. The building itself acts on its own by facilitating the learning process through the making of a comfortable environment. Designing an art center demands that the architect look at the world through the eyes of today's youth. If the architect considers the scale of the building, both in terms of size and perception, the art center becomes a safe-haven for youth to freely explore creative and intellectual growth. By integrating environmental design issues that are not traditionally taken into consideration, the art center can explore all facets of creative media.

The physical surroundings play a role in teaching students to think creatively and responsibly. Adaptive reuse design can teach the next generation to think of new ways to reuse that society tells us is no longer useable. It becomes a metaphor for the youth themselves, who find self-empowerment and 'adaptive' changes in their own lives. "Its symbolic importance is so great that every square meter of its buildings and streets is taken strict hold of by city and state authorities. The gaps are being closed, the cracks plastered over. Where will the artists, impoverished, as ever go? The renegades? Where will the empty, haunted, elegiac spaces be in the super controlled New Berlin? The nightclubs and after hours bars, the underworlds and over worlds that make a city vital, creative, dangerous, exciting, and potential?"\textsuperscript{218}

Lebbeus Woods, an American architect, writes that city of Berlin was going under severe character changes in 1990 after the fall of the Berlin Wall by the German government. He focused on the idea of all existing conditions being confronted by the new. He

\textsuperscript{217} Lewisohn. Street Art. 30.
experimented with ideas concerning the war and the role architecture can play in the aftermath. He states insight to how to approach the new city with the following statement: “...how should the reconstructed buildings and spaces for living incorporate the tremendous changes – social, psychological, cultural, economic – brought on by the siege and its aftermath.”

The landscape of the city itself also plays an important role, as it serves as the canvas and expressive outlet for communicating the messages of street artists and their work. Cities act as both physical and imagined spaces “where differences are constructed in, and themselves construct, city life and space.” A once plain white wall, now seemingly alive through a variety of color and shapes, speaks to the “establishment sense of belonging infused with symbolic meaning.” It is a natural part of human nature to desire an outlet for expression, especially in the public eye. At times this was done through the “telling a story or posing a question, many times by presenting a political ideology.” Banksy mentions in his book Banksy: Wall and Piece that “A wall has always been the best place to publish your work,” and through the medium of street art, the “most honest art form available there is no elitism or hype...one can exhibit their work on some of the best walls a town has to offer, and nobody is put off by the price of admission.”

The landscape of the city itself also plays an important role, as it serves as the canvas and expressive outlet for communicating the messages of street artists and their work. The urban landscape is in constant flux, and the “massive changes and transformations” that continue to take place in out surroundings “have been answered by politicized forms of street art.” Julia Ferrante states in her article Street Art Provides Texts for Understanding Cities in Transformation, that it is “Less about reading and interpreting the individual pieces rather than seeing them in the context of social commentary.” Street art, and the streets themselves that define and code our cities, express “the underground and anti-establishment,” and “serve as part of a living commentary and conversation about what is happening in a city.” She states that in order to “to find out the condition of a country as this moment, you have to look to the street. You express yourself in the street, and you see things in the street.” Because of its omnipresent nature, street and

219 Tracy Myers. Experimental Architecture, 27.
221 Bridge and Watson, eds. A Companion to the City, 513.
222 Ibid.
Urban art have become a part of the cultural fabric of a city, and part of what makes a city a city. It offers "a creative look to the city but also a voice against what the city has turned into. Street art is a critical commentary on aspects of globalization and gentrification."\textsuperscript{225}

City walls act as a canvas in which "graffiti marks and illuminates contemporary urban culture," and provides decoration to the "daily life of the city with varieties of color, meaning and style."\textsuperscript{226} Architects themselves have different views on graffiti; some claim it destroys and defaces buildings, while others see it as an interaction with the urban spaces they design. Graffiti artists do not typically paint on buildings of artists or historic value. The significance of architecture lies within it being the most public form of art and design. It is the purest manifestation of social influences.\textsuperscript{227} This is what distinguishes architecture as the most interactive form of art in comparison to other design disciplines. Its very existence gives it the social impact that street art craves for. Much like the motives of street artists, architecture "can and does produce positive social effects when the liberating intentions of the architect coincide with the real practice of people in the exercise of their freedom."\textsuperscript{228} Here we can see where architecture is the design language of socialism. What denies them this freedom is the beginning of gentrification, where people then are aligned and repossessed by the demographics of generalized "place." The important notion of "place" is a person would assume the identity of their environment and create community core values.\textsuperscript{229}

Street art has not only become more relevant than ever, but with shifting values it has become a defining physical expression of our time. The various forms of street art have become part of the visual culture gaining an international presence with support from web sites, art and artist communities, books and magazines, and even film. Writing first started to expand when tourists would travel to New York City and take their photos of graffiti to other cities around the country or international, "bourgeoning movements" back home.\textsuperscript{230} In addition, gallery owners and the media also became important vehicles for disseminating writings to a larger population. It is through these various media forms that people have been allowed more insight into street art.

\textsuperscript{225} Ferrante. "Understanding Cities in Transportation."
\textsuperscript{226} Ferrell. Crimes of Style, 3.
\textsuperscript{228} Leach. Architecture and Revolution." 42.
\textsuperscript{229} Leach. Architecture and Revolution." 49-57.
There is a specific aesthetic that in architecture in the absence of human interaction we do not strongly focus on the aesthetic of architectural decay. This aesthetic forms over time, as buildings cease to function in the way they were originally designed to. These built structures become the forgotten, the leftover, and often overlooked pieces of history in the corners of our urban cities. This makes the task of deciding what to do with them properly a difficult dilemma. Focusing on how the spaces or structure came to be is capable of informing a reactionary exploration into what the space can become. The goal of the exploration is not only to understand the dilemma of how to implement the planned program to take place within the functioning spaces, but also to explore the individual elements of it in order to inform an architectural approach.

The term decay as applied to the field of architecture is commonly accepted in negative cogitations, much like the term graffiti. It summarizes what happens to a building once standard maintenance stops or the building is abandoned all together. So why does this happen? This abandonment occurs for many reasons, most of which can be traced back to the obsolescence or foreseen obstacles for upkeep for the building itself. The obsolescence is either incomparable where the building becomes dysfunctional or will cost more to demolish than it is actually worth. As the natural cycle of time goes on, architectural decay is born. These modern variations of ruins exists in some of the worlds most contemporary and urban dense cities. This can be prominently seen in Bangkok, Thailand, where pillars built to support an elevated highway as well as many tall apartment and office buildings were abandoned in the middle of construction due to the 1997 Asian Financial Crisis. Today these structures stand as a reminder to that time of distress.

The perception of decay, architectural space differs from the perception of typical space because of the nature of the concept of decay itself. While similarities exist amongst end users of all architectural spaces, the characteristic nature of the use of decay space affects the perceptions greatly. Certain aspects of space are amplified while others are subdued. This is where one should caution with the end product of adaptive reuse design in association to the truth of architectural decay. The negative perception associated with the words like abandonment and decay blinds the potential for the idea of pleasing aesthetics to be conceived. The method of adaptive reuse traditionally associated with architecture fails to account for the original aspects of design.

The aesthetic of decay will ultimately be altered immensely by reoccupation of the reused space. Through understanding the individual elements of decay, the original design of the building will not be forgotten. The new alternated aesthetic that will be developed will inherently possess qualities that are evolutionary of the decaying elements of the original structure. This design solution will not only focus on the manipulation of the decaying elements, but will also provide a natural and economical solution to the recognized problems surrounding vacant and abandoned buildings.

Naturally, there is a problem associated with renovation or reuse of any historical buildings in terms of preservation of aesthetic. This problem is even greater when it comes to the “behemoths of heavy industry.”\(^{232}\) This could be recognized as an example of functional obsolescence leading to abandonment, and consequently decay. Because of the unique design and most often substantial in size, decaying buildings have a sort of “startling beauty.”\(^{233}\) However, this makes reuse difficult, even in comparison to renovation of similar, or even older historic buildings.

The lack of accommodation of new program leads into what Hardy identifies as the three main issues concerning reuse of heavy industrial complexes: “The nature of the reuse (what activities to include); the availability of funding; and the aesthetic approach taken.”\(^ {234}\) While these primary issues are very concrete and normal from most adaptive reuse standpoints, Hardy constantly advocates for the preservation of romantic aesthetic while addressing the problems commonly faced by political groups and developers who possess the fundamental driving force behind any potential reuse. In a sense, Hardy focuses on the aesthetic of abandoned industrial sites while prescribing a solution that fits within end-use or the proposed program.\(^ {235}\)

The building type, however, must be considered in its current existence, as well as its proposed end use. While decaying urban architecture is often thought of as an eyesore, one could instead consider it to be that of the category of ruins. Historically, ruins have been of major cultural significance throughout all architectural history. Visiting, documenting, and studying ruins of the ancient world became a popular field of study during the 17\(^{th}\) and 18\(^{th}\) centuries.\(^ {236}\) This can be seen with the growing popularity of the design and construction concept that took the idea of ruins into account in terms of

\(^{233}\) Hardy. “The Romance of Abandonment.” 94.
landscape design. Prominently used in the English Garden style possessed a very specific concern with the aesthetic of ruins. These examples show that not only was beauty found amongst ruins, but so much that the aesthetic qualities of ruins were duplicated into newly built architectural forms.

First and foremost, the aesthetic and associated use informs a basis for designing a reoccupation method. The most important feature of the adaptive reoccupation of abandoned space is the focus on prescribing a solution that is initially based on observation of existing conditions and activities. The proscribed alternative uses that develop as a result of the aesthetic of decay are as unique programmatically as the aesthetic is physically. The importance of industrial redevelopment comes into play with the practice of architectural decay.

There are two extremes in terms of industrial redevelopment. Hardy points out that these two extremes are complete demolition and new construction on one hand and the practice of historical preservation on the other. Between these are a variety of mixed-use program types, including "housing, retail stores, offices, and entertainment venues." Aside from the aesthetic, the environmental benefits associated with reuse are often reason enough to explore such possibilities. There are other rewards such as the potential to spur urban renewal in surrounding communities, create a profitable and a stronger urban baseline, and even encourage forms of eco-tourism.

The second contributing problem associated with reuse is the funding. There are often a large group of potential funding sources and an even larger mix of groups and individuals with these financial concerns. The funding sources are often a combination of various private and public organizations, and thus renovation "requires a concerted effort by the surrounding community." Environmental factors also have a priority in when it comes to funding. Even in the extreme case of complete demolition, the remediation work is a requirement in the case of most industrial sites.

Naturally the process of architectural decay takes place over time. It is difficult to comprehend, appreciate and address the existence of decay without first considering the effects of time on architecture, especially when the architecture is left abandoned. Tim

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Edensor, author of *Industrial Ruins*, believes that abandoned buildings can be left as is, and serve as un-programmed leftover space that has a positive effect on the community as a whole.\textsuperscript{243} He goes on to say that these positive impacts come from “other ways for using and reading the city, for making space [street art/mural art] in individual ways, creating paths and performing otherwise, sensing, fantasizing and desiring in the city.”\textsuperscript{244} It keeps as historical reference. While technology and demand may not only make adaptive reuse easier in the long-term sense, but also the short-term purpose of abandoned structures should not be overlooked. Far too often does ignorance of the positive contributions that abandoned buildings offer to society lead to demolition and loss of historic importance.\textsuperscript{245}

If precautions aren’t taken, decaying buildings will come down to any one of the following: demolition, renovation, replacement, or continued neglect. These strategies do not take the existing aesthetic into account. Each of these strategies has major faults that do not address creative solutions; demolition removes all traces of a building entirely, renovation provides for a complete redesign of space, replacement destroys evidence of the previous decaying structure, and no action perpetuates the negative connotations of its existence. Preservation, adaptation, reuse and renovations are not the only innovations to take into consideration. As designers, we must understand the beginnings of the existing structure, the location, modern technologies, and in most situations, the financing and economic situation. Edensor points out that he wants “to highlight how the contingent, ineffable, un-representable, un-coded sensual heterogeneous possibilities of contemporary cities are particularly evident in their industrial ruins.”\textsuperscript{246} His expectations of the city derive from these spaces that have the potential for revitalization and eventually reoccupation.

All spaces are experienced and perceived by the basic architectural ideas of form, color, light, time, and space. When one of these equal parts looses its importance, the process of decay begins; certain spaces are amplified, subdued, or negligible.\textsuperscript{247} Each generation contributes to this constantly evolving historic environment in their own way. Architects, engineers, and developers play a crucial role in the quality of such change, and have a responsibility to future generation to ensure that their contributions enrich rather than devalue the environment. The importance does not only lie within design implications, but how we adapt to these changes as a society.

\textsuperscript{244} Edensor. *Industrial Ruins*. 45.
\textsuperscript{245} Edensor. *Industrial Ruins*. 49-52.
\textsuperscript{246} Edensor. *Industrial Ruins*. 63.
CHANGES WITHIN THE BUILT ENVIRONMENT

“We never educate directly, but indirectly by means of the environment. Whether we permit chance environments to do the work, or whether we design environments for the purpose makes a great difference.”

— John Dewey

In our ever-changing world, the role of architecture and urban design is constantly changing and adapting to new conditions. Cities are increasingly becoming vessels of human consumption where there are various opportunities for production of space and public expression. New architectural interventions disregard a site location’s previous developed built environment and further aid in wiping away memories that once closely related to the cities cultural past. In large urban American cities such as Los Angeles and New York City, the city’s youth left traces of countercultural works of art and words of creative expression that today act as an overlapping timeline of the inhabitants who once resided in these places. Redefined spaces will become the monument to new programmatic activities that will then take place in these repurposed environments.

The principles of design have changed in many ways throughout history, but the constant has always been that designed space is intended for the people who will occupy it. The built environment can affect our state of mind through perception, social understanding, and sensory awareness gives us as designers, the ability to create a space that people will identify with and give to meaning.

Research in the field of social psychology play an important role when attempting to affect positive changes in human behavior in a building’s users. Much of this research focuses on different factors particular to the individual, which are able to help predict certain behavioral patterns regarding the typical educational setting. This research focused mainly on characteristics of the individual that were helpful in determining patterns of behavior. The studies I will discuss next focus more on the social context of the built environment, which I hope will be more helpful and more applicable to the design of a building, and which will help shape patterns of behavior in and around that building.

The psychological processes that an individual undergoes when set in an artificial environment may also offer some suggestions when trying to overcome the problem of

affecting the creative behavior in the building’s occupants. The built environment plays an extremely important role in the cognitive reactions of an individual, and an understanding about this relationship can help to determine and predict the activity and behavior of a building’s occupant. The development of creative behavior in building users is an extremely complicated task, and could be debated that it is subjective to the user. There are countless factors to consider when attempting influencing user behavior, and even when many or all of these factors are considered, the desired behavior is not always achieved. Individual’s approach and intention differ greatly, and therefore there cannot be one overarching answer of how to affect the creative atmosphere in a building’s interior spaces.

As a part of the growing interest in sustainable design, we as designer of the built environment are reacting to changes in our natural environment. Recycling and reuses overlap in a range of disciplines that we need to consider: sustainable architecture and construction, ecology, building economics, industrial design, material manufacturing, public art, and public policy. In *Wasting Away*, author Kevin Lynch writes, “Architects must being to think about holes in the ground and about flows of materials.” As the next generation of designers, material specifies, and policy makers, we need to take advantage of the opportunities to gain awareness of the metabolic activity of the building components at regional and community scales.

Throughout history, architecture as a profession has as seen many different approaches when it comes to dealing with changing within the build environment. The consideration of the relationship between architecture and the people that use it have gone overlooked and architecture is now seen as just an object instead of a facilitator for human interaction. As designers, we must look critically at buildings and their proportion, materiality, gesture, and even emotion. With the understanding between the relationship of space and the user, we start to think about what type of interaction is appropriate or even desired, and how the built environment can inform and encourage those interactions. A strategy for creating meaningful spaces is possible with these interactions that could have to deal with the program of the architecture and how it informs us of the expected behavior. What does the space imply? What is the function of the space? What are you the user expected of when inside such a space? What constitutes sustainable design within architecture? With a deeper understanding of interaction and behavior, it is possible to elaborate on the program function and expected behavior so the experience becomes more unique instead of generic.

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Cities all around the world have designated arts districts where creativity claims land. Galleries, artist workspaces, rehearsal spaces, and theatres, all in proximity can create new excitement in a neighborhood. They often spawn new cafes, restaurants, bars, and design-forward retailers. Together, they raise real estate values, as people discover the cool new arts district. Examples of such places include, Lincoln Road on Miami Beach, Old City in Philadelphia, the Pearl District in Portland, and Chelsea in New York City. Smaller cities such as Memphis and Kansas City have used the arts district strategy to stimulate development. Looking at historical trends with rising art districts, the real estate market follows closely behind. It only makes sense that concentrating arts activity into districts can have a powerful effect on real estate values and the cities would encourage their development. Do these descriptions of how creativity can be encouraged point clearly to how a private foundation hoping to stimulate a culture of creativity should invest its funds? Another reason is that that many discussions of the creative city are driven by arts advocates, who begin with a different goal in mind. Most often, it all leads back to money.

There is nothing wrong with the goal of increasing arts consumption and production. There is nothing wrong with supporting arts facilities and districts. There is nothing wrong with trying to attract and retain the creative class. These are all worthy goals that can add value and vitality to cities. They may also contribute to encouraging people to recognize and exercise their own creativity. Does it come at a price? Of course it does. Everything realistic needs to be thought about financially to become sustainable in the sense of longevity. But they are not the same as creative the creative city by developing and sustaining the creative capacity of all citizens. This is a somewhat different, but related goal.

In this broad view of a creative city, the conditions for growth and the realization of human potential are the guiding priorities for investment. Nurturing the new values of the creative city versus the old utilitarian values is fundamental to bringing a more sophisticated idea of the creative city into being. Elizabeth Sanders, author of *Scaffolds*

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for Building Everyday Creativity, writes that there are four levels of everyday creativity: doing, adapting, making, and creating. A culture of creativity, she proposes, will make opportunities for people to do these things.\footnote{Elizabeth Saunders. “Scaffolds for Building Everyday Creativity.” Design for Effective Communications: Creating Contexts for Clarity and Meaning. (New York, NY: Allworth Press, 2006), 51.}

How can cities cultivate a belief that everyone has something important to contribute, and, therefore, everyone is an asset? In many ways, this is the essential question for any city that aspires to be a creative city. But it is an aspiration for which we (Honolulu) should strive. Will such an effort be successful? Where a centered culture of creativity does not fully exist, can it be willed into being? Where it does exist, can focus and funding accelerate its growth and broaden its impact? We simply don’t know. But I believe the answer is yes. Even a relatively small amount of money invested in an initial exploration of the creative city using this framework could produce important new understanding and possibilities. The opportunity to learn to manage culture change in cities, of learning more about how communities can move toward a culture of creativity, can be deeply useful, and this is something that Kamehameha Schools Bishop Estate and Kaka’ako have been developing over the last few years.

What possibilities are ahead for Kaka’ako if it were to become a hub for Honolulu’s creative city? A number of possible futures are emerging for it could be already. The first is focused on the value of the arts to the making of the creative city. With this in mind, the goal would be to invest in the arts in the ways that make the city a more vibrant, interesting place where creativity, expressed through the arts, is on constant display. The belief is that the value of all arts investments is essentially equal. Investing in the arts in any form will almost always ensure to the benefit of the city itself.

Creative cities are assumed to contribute to lively streets and neighborhoods, regenerate depressed neighborhood and increase real estate value, and create new work opportunities within the community. Important to the longevity of the program is the value of the arts where we must invest efforts, specifically to encourage art consumptions and art production. Art consumption creates value to work and make for a cycle of how trending arts are shared with people of the community. Consumption can be increased by making art more accessible, affordable, familiar, and when appropriate, very casual. Art speaks all languages and that’s what is so beautiful about it. The presence of art consumption creates opportunities to increase the appeal of a city to its citizens by introducing variety, curiosity, and discovery. The production of art is an expression of
creativity that can be viewed as both professional and informal. As the tools for art production and distribution grow cheaper, people who would not previously have produced communal art are now becoming more collaborative and inviting.253

For creative spaces to maintain success, talent, connections, distinctiveness, innovation, and core values are what will feed it’s vitality. The goal would be to invest in the arts in ways that strengthen each of these values. Art can be a healer in the sense it not only can help individuals through therapeutic expression, but also improve incomes, create jobs, better health, and education attainment. It makes the community healthier. Investment in art and creative industries are difficult to think about it as a focus for an economic development strategy. It’s nice to think that art investments will be evaluated on the basis of the jobs they create, income they generate, and the more of each they create, the more worthy of an investment they are. In most cases, it’s likely that art investments will not make the revenue of other faces of community development, however in an architectural sense, creating an artist neighborhood where art activities currently are becoming important destinations for tourists, their value increases in this creative industries approach.254

Artists also anchor other creative industries, such as film, music, and fashion, and their value increases when this relationship exists and when these related industries are important to the local economy. Visions such as this are already being implemented into the Kaka‘ako night scene with Art & Flea, Night Market and Eat The Street events in the warehouse district of the area. The priority in this is to invest in the arts in ways that encourage the conditions of creativity to emerge and to think of creativity more primarily as an arts activity, but as an activity of community building and value creation through innovation. A related consideration is the making of a sense of place; building on the destination factor and making a new name for this redeveloping area of Honolulu. Making such spaces will in turn make places where people can come together to share ideas that may turn into innovations, to favor the production encouraging more ideas and more collaboration and idea sharing.

Creativity and cities are natural partners. They can strengthen each other. It is important to recognize how careful investments in a city’s creative resources, especially its people, can be used to bring into being the creative city that benefits all members of the community.

ADAPTIVE REUSE DESIGN APPROACH

With the increase of attention of historical sites and urban decay in the architectural community in recent years, a critical design approach is needed to address the manner in which old buildings are reclaimed for new uses for new projects. The architectural reuse processes include adaptive reuse principles, conservative disassembly, and reusing salvaged building materials. This definition is broad and has many different interpretations, however the underlying objective is that the architectural reuse process is evolutionary or time; constantly adapting to technologies available. A major part of this process is to investigate the existing structures as well as study the materials that address the connection between historic and contemporary building materials. Through design, details can help explain the relationship between the buildings existing material culture and contemporary interventions needed for adaptive reuse projects across the spectrum; from strict building laws of historic preservation to reclaimed material from decaying infrastructure.

Adaptive reuse design aims to be used as a tool for urban renewal. Since many buildings around the world stand vacant in urban communities, This research is an attempt to accomplish the complex project of reclaimed materials used in association with modern building materials with new relevant function and mix activity to serve as a catalyst for growth and development. Within the realm of adaptive reuse, there is more to understand how reclaimed and repurposed material from existing infrastructure can be used for new architecture other than reusing the structure itself. Sustainable architecture and new urbanism is also a factor in the design process. The building expresses architecture, its associated technology and indicates a change in time, from the old to the new. The idea of reuse if one aspect that urban renewal should address. In addition, the reuse of building material poses the challenge of evolving the old into new. It is interesting to witness how repurposed material can be given new life by being transformed through modern intervention and technology.

The concept of reuse is not new to the architectural community, as this concept has been widely practiced on grand scales throughout the world, particularly in first-world countries. Reuse was found to be the most economical method of utilizing existing infrastructure as it saves money such as construction costs are reduced, especially in situations where the basic structure already exists. It also reduces energy consumption using less energy where it is required in terms of use of machinery, transportation of materials, the manufacture for new materials, and human resources.
The remains of "industry" of the build environment include buildings, landscapes, historical sites, as well as everyday structures and spaces that work together to give our cities, towns, and regions their character. To understand "industry," we have to understand that "Industrial heritage sites" are an important part of our built environment and landscape. They provide "tangible and intangible links to our past" and have a "great potential to play significant roles in the futures of our cities, towns, and rural environments."\(^{255}\)

"Industrial heritage consist of the remains of industrial culture which are of historical, technical, social, architectural or scientific value. These remains consist of buildings and machinery, workshops, mills, and factories, mines, and site for processing and refining, warehouses and stores, places where energy is generated, transmitted and used, transported and all its infrastructure, as well as places used for social activates related to industry such as housing, religious worship or education."\(^{256}\)

Part of industrial heritage, adaptive reuse can contribute to the buildings of social and cultural capital, environmental sustainability, and urban regeneration. Industrial heritage sites and spaces connect the contemporary world to the work of the past. They hold essence of economic, architectural, and technical achievements of infrastructure, processes, and procedures and the transformation of materials. The materials themselves index the ambition, rise, and decline of industries and places over time. Places of constant development and use see significant physical changes as time goes on and technology advances. Places of abandonment in desolate area see signs of dilapidation, decay, and desertion. These built sites and spaces evoke the social structures and the work of those who labored in such places. The heritage significance of adaptive reuse design can derive from means of historic, aesthetic, social, and technical. Because of the development of social activities, technological advances, and building policies, site have to constantly adapt to changes and it's not easy to keep using custom-built materials for new projects as they lose their original purpose. This is why adaptive reuse design is so important.\(^{257}\)

Adaptive reuse gives new life to a site rather than looking to destroy it as if it never existed. It adds a new layer without erasing earlier layers; the adaptive process becomes

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\(^{256}\) Casanelles and Logunov. "The Nizhny Tagil Charter."

\(^{257}\) Casanelles and Logunov. "The Nizhny Tagil Charter."
part of the sites continual history. The adaptive reuse approach differs from historic preservation in many ways, but still has minor similarities in their strategies. It provides the opportunity to maintain the historic fabric of the spaces and site that might otherwise be lost and develop them into new purposes. Adaptive reuse is not simply a matter of retaining the building envelope in tact, but taking from other aspects of the design such as spatial structures and configurations, relationships between site and context, significant views from the site, and traces of activities and processes. When reusing reclaimed building materials for new projects, the design should aim to retain evidence of the materials previous uses, technologies, and work process.

In the growing trends of sustainable design, it is important to understand to start with a clear frame of reference and strategy when dealing with reused building material. Responding to these challenges in creative ways can result in opportunities that might not otherwise be realized; not just in physical ways, but also in social and economic ways as well. These regenerations of abandoned buildings, reusable materials, and historic sites all play important roles in urban regeneration. It reinforces urban character and identity, which can lead to revitalization of the community, improving tourism, and acts as a new force for economic development. Although to some the thought of rejuvenation old building material can have a depressing effect on developing communities, it “can [play] an important role in the economic regeneration of decayed or declining area. The continuity that re-use implies may provide psychological stability for communities facing the sudden end of long-standing sources of employment.”

Combining research of historic preservation, material culture, and building investigation are essential for the design of an adaptive reuse design implementation. As disposal fees, regulatory provisions, and natural resource extraction and refinement costs increase, community and regional models for the recycling and reuse of building materials are gaining popularity. It is the job of the designer to understand that adaptive reuse is the process of changing a building's function to accommodate the changing needs of the user. The preservation of a building and its function is essential for historic purposes when regulated, but not the case for most buildings that end up being repurposed. It is arguable that “pure” forms of historic preservation is not “economically sustainable” when landmark structures see a rise in property tax and land value, which in turn leads to their slow deterioration and subsequent destruction. When used appropriately, adaptive reuse design can contribute to the diversity, complexity, and continuity of places worthy

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of affection created through adaptation. The benefits to adaptive reuse materials extend beyond the conservation aspect of our culture. Older buildings that are decommissioned or set for demolition can be economical through lower acquisition and material costs for the planned project to take the existing building’s place. Available utilities and public services can also lower the site preparation costs. Reuse of reclaimed materials from these buildings conserves energy required to manufacture, process, and transport building materials.

In order for a building to accommodate change, it must have both a function and commodity value; reviving the function of the building, while preserving the integrity of architectural space. Architects who design for the purpose of future re-adaptation take these principles into consideration for their designs for new construction; much like those of William McDonagh who frequently design for future reuse of his projects. Buildings that are designed with open arrangements and a flexible structural framework have the most potential for reuse. In Ecologic Architecture, author Richard Crowther writes, “Out tendency to fix-state space planning is counter to our own dynamic of thinking, articulation, and mobility.” Kevin Lynch expands on this idea and suggests that the speculative redesign of any proposed building for a different use as a good test for adaptive potential. Characteristics for these design considerations of adaptive structures include scale, simple forms, low density, height, generous interior and exterior open space, separable arts, and so called “patchable” construction.

In Building Community, authors Ernest Boyer and Lee Mitgang stress the need for architecture student to expand on their resources for information and study other disciplines that deal with our built environment. They mention that students must, “expand their knowledge of energy, the use of carcinogenic materials, and the safe disposal of waste.” They criticize that “schools of architecture can no longer afford to be strangers in their own settings.” The merging of multiple disciplines is necessary in the growing definition of architecture and working with reused and environmentally friendly building materials is a very small portion of this process. The main argument for this assessment is to address the consideration of environmental effects of materials or buildings throughout its existence from extraction from the earth through disposal. This timeline, called the Life Cycle Analysis, consists of detailed events of natural resource extraction.
transportation, manufacturing, and distribution and extends to the building operation, maintenance, and disposal issues of a structure’s expiration.\textsuperscript{266} Recycling and reuse of building materials and the role of waste products within local and regional boundaries become important consideration for architects. In \textit{Ecology}, author Eugene Odum states the principle laws of general ecology:

1. The rate of cycling of materials is a more important indicator in determining productivity than the amount present at any one place at any time.
2. Material cycles become more closed as a system matures (i.e., fewer materials are lost or wasted).
3. The role of waste products in the overall health of the system increase.\textsuperscript{267}

All of these issues address the problem in terms of adaptive reuse materials while taking the overlapping ideas of industrial ecology, life cycle analysis, pollution prevention, resource efficiency, and material recovery. The idea is to include the reuse and recycling of building materials through the architectural design process of this thesis.

\textsuperscript{267} Odum, \textit{Ecology}, 38.
Since the end of the Second World War, social agendas have drastically changed over the last six decades in Europe, parts of Asia and the Americas, where the core values of the industrial revolution have dissipated. Products and building materials have been taken abroad to save money and over time the idealized society has been diffused with political capitalism. Here is where we see where modernism falling in style with environmental issues becoming prominent, which was not considered important at its prime, to deal with sustainable matters that leads the public to understand current social problems. The era of the Modernism is not the important factor when discussing graffiti issues; but understanding it does affect the way architects have perceived graffiti, as it's own movement. The main appreciation of graffiti comes from the post-modernist movement; a style based on the idea of bringing popular culture into architecture, where the art world in general experienced social behavior as the focus of its message such as pop art. It encourages social interaction and appreciation of popular culture. Post-modern architecture still draws from this philosophy, but now focuses on simplicity and practicality within the realm of post-modernism thinking.

There is a large divide between architects who appreciate and incorporate graffiti in their work and those who see it as a menace to the built environment. It is a common perception of modernist thinking that modernism ignored the social aspects of architecture instead of concentrating on the search for the perfect shape and form. When looking back on the past century, we can see how architecture was driven by the strong social agenda. “Modern architecture was evolved less than a century ago to reconcile an idealized vision of society with the forces of the industrial revolution.”

In the Core77 article “Bombing Modernism: Graffiti and it’s relationship to the (built) environment,” the author Amose Klausner states that “because modernism was considered positive, rational, and objective, architects like Le Corbusier and Mies van der Rohe championed its capacity to facilitate a new social order. They prophesized that technological progress and reconsidered urban plan would result in “better living through

270 Curtis, Modern Architecture. 6.
271 Curtis, Modern Architecture. 6.
architecture." Modernism never took to the dream society made for it; it instead became just the opposite. "Anonymous, cheap, high-density housing isolated its inhabitants for the greater city and exacerbated socio-economic problems." This prompted the idea of "post-modern" thinking by architect Charles Jencks, who popularized the term to state the end as he officially records as July 15, 1972. Examples of modernism can be clearly seen at fault in many major projects of public housing, that still exist today in poorer areas of the city, where there are rows of apartment buildings, densely designed together, without any proper public spaces or landscape parks.

It’s easy to understand why teenagers who grew up in neighborhoods of dense high-rise and low-rise ghettos reject ideas of modernism and oppressive reality to embrace post-modernism thinking and react with graffiti. The transition from modernism left voids in society for irrationality, poor education systems, and limited community economic rejuvenation. Klausner states, "contemporary graffiti’s connection to post-modernism certainly began as a response to the flaws of modernism but it was able to establish itself as an independent discipline that understood how to manage and employ meaning within a cultural context." What was born from the negative that is transforming to positive is the self-aware subculture that is graffiti and mural art. It is reshaping the post-modern lens that focuses on individual value and cultural identity.

We can draw post-modern design strategies from architects like Robert Venturi and Denise Scott Brown, who are strongly associated with post-modern thinking with eclectic principles of vernacular design that is sensitive to cultural needs. Venturi believed graffiti is a part of the creation of public space and his take on the idea of graffiti describes interesting characteristics with "its ability to reconsider letter forms, reformulate language, and destroy the accepted hierarchies of communication." Continuing from Klausner’s article, he emphasizes graffiti writers’ use of irony, double coding, and paradox, as "tools to change our shared expectations of how where, and why we communicate" and how we should treat it as "an archetypal study in semiotics where signs and symbols are used to recognize how meaning is formulated and perceived." It acts as an instrument for cross-referenced thoughts, contemporary messages for change, and inventive techniques that goes against the grain of what we consider to be normal.

277 Klausner. "Bombing Modernism."
Graffiti is a deconstructive way of expression. Deconstruction is "the ability to disturb our thinking about form," simply stated by architect Mark Wigley. Modern architecture today is considered to be an interpretation of the visual and physical expression deconstruction ideas. When we think of deconstruction architecture, we think about the non-linear processes, building's skin manipulation, distorted spaces, and geometric imbalances. Klausner goes on to say that "while de-constructivist architects, including Zaha Hadid, Frank Gehry, Thom Mayne, and Daniel Libeskind, have avoided this or any other title that might place artificial restrictions upon them, graffiti writers have been going about their work oblivious to the fact that they, more so than architects, are defining both a visual and spatial representation of deconstruction." He also states architecture has influenced types of graffiti that merge to a hybrid "typogritecture," where letters break apart and reform through a "deconstructive filter" to become symbols that convey messages like in the figures above. It is recognizable how these works have elements derived from the architectural drafting techniques. The writing has pushed the boundaries of how language can be visualized and communicated.

When we think about graffiti-tec-tecture in the fabric of our urban environment, it requires the acceptance of the complexity of the layers of urban life and all those associated with it. From understanding graffiti and the built environment, social class, culture, and physical space all play factors in public domain. By forming recreation spaces within a community where teenagers may turn to graffiti as a method for expressing their frustration, it can act as the central hub for creativity. The idea of commissioning graffiti art for new urban spaces is a new concept among the traditional graffiti community, but it has reasoned well where already implemented. When forming these designed spaces, what is important to understand is the inherent flexibility of the design to the public spaces they occupy.

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278 Klausner. “Bombing Modernism.”
279 Klausner. “Bombing Modernism.”
DESIGN CONSIDERATIONS

THE LEARNING ENVIRONMENT

Learning is changing in the 21st century. Designing spaces to help creative ways to pass knowledge is a challenge for many educational facilities today and it is altering the experiences and aspirations of its learners. Designing an educational building is an expensive long-term resource. The design of individual spaces need to be flexible to accommodate evolving teaching methods, enable spaces to be reallocated and reconfigured, creative to energize and inspire learners and educators, supportive to develop growth of the individual users, and innovative to make each space capable of supporting different program spaces. Learning spaces should be able to help motive learners and to promote activity, participation, and supportive collaboration to be flexible enough to provide for changing needs.

Well-designed spaces for education facilities have a motivational effect. Learning areas that utilize natural light provide an environment that is easy and pleasurable to work in. Brightly lit atriums and open-plan social areas encourage engagement in learning and instill a desire to continue activities beyond the traditional classroom activity standards. Involving learners in aspects of the design is just as important. The users themselves can have an impact to the design considerations with requests and concerns they have from teaching experience.

Learners have been shown to benefit academically, socially, and culturally, from interaction with their peers. Open-plan informal learning areas provide individualized learning environments, which can support collaborative activities, and they, can often be created from previously underutilized spaces. Other thoughts that are often overlooked is the idea of flexible spaces that accommodate furniture reconfiguration as well as wider doorways and hallways that allow social interaction where there normally would only serve the purpose of circulation.

What environments are most conducive to learning? The design should focus to create an environment that encourages the learning process by addressing issues of emotional and physical well-being. The concept should imply that the success in learning could be linked to the environment of an environment of a school. The building does not have to teach by itself, but merely facilitate the learning process through the making of a comfortable environment. Designing open programmatic spaces demands that the
architect look at the world through the eyes of the users of such spaces. The architect considers the scale of the building, in terms of size and perception. The school acts as an oasis of security for the child that inspires intellectual growth. By integrating environmental design issues that are traditionally ignored in contemporary schools, like natural ventilation or daylighting, the school becomes less like an institution and more like a safe haven. A substantial part of designing non-traditional learning environments is looking how the scale of the architecture could enhance the learning atmosphere without making it overly complicated to the point the space becomes its own distraction. A part of this study of school environments is to look how the scale of the architecture could enhance the learning atmosphere. Too often in school design we deny the fact that the primary users are young children and the design of the building reflects the same qualities of an adult oriented office building. This study examines how a building design can be appropriate to the scale of both a child and an adult.

The comfort level of a child within a space contributes to his or her success in learning. This project seeks to use a perceptive scale to give children a comfortable learning environment. Obviously our schools have to accommodate adults. However, we should not ignore the fact that the primary users are children. Scale is not merely an issue of size. It is also one of perception. What does the scale of architecture do to the feelings or understanding of the user? Scale in architecture can make you feel small and helpless like a child, or make you feel large and powerful like a giant. Scale of an architectural object can make you feel uneasy or comfortable. In recent years, there has been a move away from the traditional classroom setting where the teacher stands in front of the classroom and lectures to the students. The new classroom atmosphere should include spaces for individual exploration, with the teacher as a facilitator to the child’s education. How can the architecture of our schools respond to this educational philosophy in a way that is not simply reducing the square feet of the spaces? How can this be addressed in the mind of the user, where a classroom may have spaces within spaces to promote individual learning, but still belonging to a larger group?

Inhabiting a building generates many emotions and physical states for occupants. The idea is that the building will instill comfort and pride to the children who use the school through the design of the physical environment. For youth at-risk, physical and emotional well-being can enable a smooth transition from home to a school environment. The development of the art center will help as a buffer for those who have harsh environments in both categories. It creates a supplemental environment for them to express their true feelings. If the child is at ease, they are more likely to learn. Pride in the
physical manifestation of the art center’s design leads to value of their social skills as well. Hopefully, the general quality of architectural space within the educational environment will facilitate the learning process.

Environmental and psychological needs demand the needs of natural light within learning environments. Effective daylighting that permits light to enter the room without increasing the heating load saves schools money in utility bills. In addition to the financial benefits of daylighting, natural light can also give comfort to the child in learning environments. One of the goals of this project was to design a comfortable environment for the children that would facilitate learning. A naturally illuminated classroom with visual connections to the outdoors simulates the home environment, easing the child’s transition from home to school. The current standard of classroom design is seriously deficient in terms of its utilization of natural light. The cell-like spaces of today’s classrooms do little to provide a stimulating atmosphere. The sterile quality of these spaces cannot inspire a child to achieve in the classroom setting.²⁸⁰

The classroom lighting design is based on “zones of influence.”²⁸¹ Daylight provides illumination in the classroom pods where the light levels do not need to be strictly controlled. In some areas, like the hallways and corridors, the light can fluctuate. There is little need for specific task lighting in these spaces. In other areas, such as the teaching area of the spaces, the light needs to be strictly controlled. Separate zones require varied lighting levels; artificial lighting can supplement the areas that need a consistent working environment. Flexible controls of the artificial lighting are critical to the lighting are critical to the lighting design of the separate zones.²⁸² Often when buildings use daylighting, the electrical lighting is always because the controls do not offer any interactive flexibility. In such a situation, the benefits of the natural lighting are lost, because the user cannot adjust the intensity of location of artificial lighting to respond to specific environmental conditions. By simply adding dimming switches to the artificial lighting controls, a high degree of interactive flexibility is achieved. In the long term, the energy saving of the flexible controls can easily recoup the minimal additional cost of installation.²⁸³

Light reflectors can bring natural lighting into long corridors and deep internal spaces. Light colored roof paver panels reflect light from the roofs of the classrooms to the south of the corridor. Light bounces off of these panels through the clerestory windows and

²⁸¹ Perkins and Bordwell, Building Type Basics, 225.
²⁸² Perkins and Bordwell, Building Type Basics, 225-228.
²⁸³ Perkins and Bordwell, Building Type Basics, 164.
into the corridor. Large curved reflector panels can help to diffuse light and direct it down into the hallways. This system brings natural light to the center of an otherwise dark space. The classrooms that are designed with translucent or transparent walls share the central natural light from these corridor systems. The natural light will accentuate the individual character of the grade pods. Expressing the individual identity of the classroom pods is one of the goals of this design portion of the project. By controlling how the light enters the corridor, and the character of the light itself, the daylight can express the individual identity of the grade pods.284

Natural ventilation can contribute to the environmental and physiological comfort of the users. As with the use of the natural light, energy reduction within the learning space can be achieved by developing a natural ventilation system that negates the need for expensive HVAC systems. Most educators want their students to become active participants in the life of a school, especially within a creative art education setting. The simple act of opening a window allows the user to become actively engaged in the life of the building. The ability to open a window reflects smaller building types like home where the control of the space is in the power of the user. Typical learning institutions have become hermetically sealed boxes. By allowing the users to alter the space, even something as simple as making operable windows for the users, they will become more comfortable with their environments and therefore it will be easier to learn.285

Without much information about art education design, I took the typology from basic education design research to fuel the study on designed spaces. School districts often look for prototype schools to save money on designs costs, thus why the school system lack in efficient well designed spaces. The successive generations of these schools can be refined at little cost to owners. Most often a prototype school is dropped in site without any regard to how it works with that particular site. What is fundamentally lacking in prototype school design is a response to climatic and site conditions, especially in the Hawaii public school system. The prototype design for this thesis tries to address these concerns. The architecture can adjust to any site through its arrangement. The basic design of the art center will address elements of a school that could be intellectually pieced together to be a pilot program and design to be implemented in other cities. The design will touch on the sun, wind, topography, and function. The result of the research and schematics is only one solution of many. It does not represent an absolute solution for all sites. This proposal design is in response to a specific condition.

284 Perkins and Bordwell, Building Type Basics, 225-229.
285 Perkins and Bordwell, Building Type Basics, 168-167.
In response to the design of public spaces, there is no right or wrong answer. The best we can do is to try to understand the basic principles and guidelines for public spaces. As mentioned in earlier chapters, Danish architect and urban planner Jan Gehl acts as the advisor for many cities throughout the world, breaks down the issue of designing and detaining quality public spaces into three main categories: protection, comfort, and enjoyment.

The idea of protection focuses on how to minimize unpleasant experience like crime, traffic accidents, and unpleasant climatic conditions. Gehl addresses these three key issues within the category of protection:

1. Protection against traffic and accidents (including the fear of accidents as well as the actual incidence, and the possibility of accidents other than traffic-related ones).
2. Protection against crime and violence, or the feeling of safety (whether a place feels live in ad used; the presence of street life and street watchers, and overlapping functions in the same space and over time – that is, a park, or plaza used at different times by different people for different activities; the less varied the use, the less safe it will be).
3. Protection against unpleasant sensory experiences such as wind, rain, cold, intense heat, pollution, dust, glare, and noise.

Comfort deals with the quality of walking and staying in a place. It involves walking, standing, and sitting as well as the possibility for seeing, hearing and talking. Gehl addresses six key issues within the category of comfort:

1. Possibilities for walking (room, street layout, interesting facades, freedom from major obstacles, and good surfaces).
2. Possibilities for standing/staying (attractive edges for the “edge effect,” where there are niches or small shelters within the façade), defined spots, and supports for staying, which include but are by no means limited to benches or posts against which to lean.
3. Possibilities for sitting (including benches, low walls, statues, and so on).

286 Gehl, Life Between Buildings, 9.
287 Gehl, Life Between Buildings, 11.
288 Gehl, Life Between Buildings, 12.
4. Possibilities to see (the ability to see into the distance and views unhindered by buildings or other obstructions, interesting views, and lighting as appropriate).

5. Possibilities for hearing/talking (low noise level, and benches for seating arranged such that people can easily sit in different arrangements that facilitate conversation).

6. Possibilities for play and other activities (possibilities for various physical activities including exercise and play; space for entertainment, both day and night, and in different seasons).  

Enjoyment covers the human scale, enjoying the positive aspects of the climate and the experience of the artistic quality of the architectural design of the space. Gehl addresses these three items within the category of enjoyment:

1. Scale (buildings and spaces so diminished as the be appropriate to the human dimensions – not overwhelmingly large – and related to our senses, movements, size and behavior).

2. Possibilities for enjoying positive aspects of the climate (sun, shade, warmth, coolness, breeze ventilation; as pleasures and not just protection from them as nuisances).

3. Aesthetic quality and positive sense experiences (good design and detailing, views and vistas; and inclusion of trees, plants and water).

When the three categories are fulfilled in the design space, it has a better chance of being a place where people will be able to use all their human senses and enjoy walking as well as staying. In that respect the public space has been designed to greatest of its potential. All of the above dimensions are important to varying degrees. We can sacrifice a few and still have a decent design for public use, but one cannot sacrifice them all. Some have a higher urgency then others; for instance while attractive paving of sidewalks helps, it is far more important not to allow an abundance of vehicle parking for public spaces. By adding a few amenities, not in the case of shopping malls, such as retail shops, cafes, and street vendors, it attracts people to public places. These qualities are enhanced through the presence of vendors and of interesting and open facades.  

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289 Gehl, Life Between Buildings, 12.
290 Gehl, Life Between Buildings, 13.
For parks and gardens it is important not to over-landscape public areas, not to over-plan the space. Flowerbeds may be pleasant visually, however they take up a lot of useable floor space and make circulation difficult. It is easier to maintain grassy lawns without the interruption of flowers and shrubs that inhibit free movement. Any person who visits public parks will immediately notice the main attraction are the people; plants, trees, flowers, and water features are secondary to the movement and activity of the users.

Overly-manicured parks tend to be empty or under-utilized, too formal in aesthetic that it give off the feeling of “use” and more as a visual statement. Benches should face activity rather than water features or flower beds. Visually, people are more attracted to movement and like to watch other people; if there is not people and no activity, the benches will go unused. The best way to understand what people want in designed public spaces is to observe how people use existing public spaces; which areas are the most popular? What activities go on here? How walk-able are the paved and hardscape areas? Is it close to residential areas? Location is also important where livelier and busier location generally attract more people escaping the rush of the urban environment.

When describing what a successful park in city is, Jane Jacobs writes that a good park is situated in an area with a “mixture of uses of buildings [which] directly produces for the park, a mixture of users who enter and leave the park at different times. They use the park at different times from one another because their daily schedules differ. The park thus possesses an intricate sequence of uses and users... [The park] is busy fairly continuously for the dame basic reasons tat a lively sidewalk is used continuously, because of its functional physical diversity among adjacent uses, and hence diversity among users and their schedules.” This is in contrast to the activity of a “downtown” where the main activity is during business and lunch hours and become deserted and unsafe in the afterhours. The mixed-use purpose of the park proposed is the different uses and different schedules, thus the sort of continuous use that keeps public spaces lively and safe. When poorly maintained, dark, or difficult to access, these spaces give rise to anti-social activities. Public spaces placed in areas of mix housing and commercial or office spaces are lively at all hours and the constant flow of people will prevent them from becoming dangerous areas.

Different people have different needs, and different people will use the space depending on the time of day and weather conditions. The less structured the space, the more likely it will adapt itself to the needs of the users at any particular moment. Paved plazas are

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an example for free space, where the program of the area can inter-change depending on the demand of the public; programs including street vendors, open markets, educational and physical conditioning classes, and small events. These areas intermingled with wide sidewalks offer multiple advantages for these activities while still accommodating walking space. Because each individual may have multiple needs and different users vary, one space cannot satisfy all the needs of all users. The main goal would be to design a space that are safe for children to play, wide paths for walking, open spaces for various activities, pavilion spaces for open classes, and informal retail and café spaces for people to sit, relax, and socialize.

THE BUILDING MATERIALS

As stated in earlier chapters, the chosen site for the design portion of the project is located in the Kaka‘ako district of Honolulu. The typical commercial and warehouse building in Kaka‘ako is made of concrete, concrete masonry units (CMU), brick, metal roofing, and steel structure. When considering the building materials, reuse materials is a “green” way to salvage what would otherwise be tossed into a landfill. So what does it mean to be “green”? The concept of green building is a popular topic amongst urban areas to achieve higher levels of energy efficiency and improved air quality of our built environment.

Reused materials are materials extracted from the waste stream and repurposed without extra manufacturing and extensive processing, only with minor processing to not alter the material’s nature. Materials have often played a secondary role in modern architecture. In the book, Design for Reuse Primer, examples of how reused or reclaimed materials are used are highlighted in creative and effective approaches to building green. The book details a broad examples such as, “old bricks cleaned of their mortar and used to create a new façade, wood beams remilled into flooring, and wood from packing crates fashioned into window trim are all examples of reuse.”294 The book goes on to say, “Reuse is not to be confused with recycling. Recycling also involves removal materials from the waste stream, but those materials undergo significant processing to convert them into new products.”295 Reclaimed materials immerse the buildings with beauty, texture and history that inspire creativity in designers and bring richness not only to the

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295 Public Architecture, Design for Reuse Primer, 3-4.
users but also to the place itself. Reusing materials impact the building industry’s environmental footprint significantly. The According to the USGBC Green Building Facts:

- One billion square feet of buildings are demolished and replaced with new construction each year.
- Buildings are one of the heaviest consumers of natural resources and account for a significant portion of the greenhouse gas emissions that affect climate change. The U.S. account for 38% of all CO2 emissions.
- Buildings represent 73% of U.S. electricity consumption.
- Compared to the average commercial building, LEED buildings consume 25% less energy and 11% less water and have 19% lower maintenance costs; 27% higher occupant satisfaction; 34% lower greenhouse gas emissions.
- Buildings use 40% of raw materials globally (3 billion tons annually).
- The Environmental Protection Agency (EPA) estimates that 170 million tons of building-related construction and demolition debris was generated in the U.S. in 2003, with 61% coming from non-residential buildings.
- The EPA estimates that 250 million tons of municipal solid waste was generated in the U.S. in a single year.
- Reuse materials and LEED projects are responsible for diverting over 80 million tons of waste from landfills, which is expected to grow to 540 million tons of waste diversion by 2030.

Without retrofitting projects and using reusable materials, we are filling up landfills and wasting valuable materials. Building sustainably requires thinking about “green” building strategies from the early design phases for new projects. Reclaimed materials are not off the shelves which manufacturers can provide information on them. Certain structural building materials are not flexible to their strength by nature, but providing reuse materials for particular finishing and non-structural materials are acceptable. Building materials have an inherent variability to them. The things that should not be compromised are the energy efficiency, indoor air quality and overall aesthetic goals of the design project. Their features can sometimes provide textures, colors, or sizes that are currently unavailable or unaffordable if they were new materials. New materials can be offered and delivered in a

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296 See Appendix I
297 See Appendix I
specific time frame, so it’s important to understand that reuse materials do not have the same luxuries. Time is an important factor when building a new structure, but costs are always the backbone of the entire project. Sometimes using reclaimed materials is very expensive or can at times, not cost you a dime. Reuse material costs range from the material itself to decontamination, refurbishment, and like any material, storage, installation, and future maintenance.²³⁹

The *Design for Reuse Primer* book details case study examples of projects that successfully implemented a significant amount of reuse materials into finished design projects. The following are examples of these projects and some of their reuse design considerations and implementations.

**PORTOLA VALLEY TOWN CENTER**

<table>
<thead>
<tr>
<th>Location: Portola Valley, CA.</th>
<th>Architect: Siegel &amp; Strain Architects, Goring &amp; Straja Architects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Completed: 2008</td>
<td></td>
</tr>
<tr>
<td>Size: 19,900-sqft</td>
<td></td>
</tr>
<tr>
<td>Primary Use: Assembly</td>
<td></td>
</tr>
<tr>
<td>Certification: LEED-NC Platinum</td>
<td></td>
</tr>
</tbody>
</table>

- Made up of 3 buildings, a town hall, library, and community hall.
- 25% of the building material was from reclaimed wood.
- Shipping crates from new materials were also used as parts of the project when reusable materials were short.
- Crates for reuse have to disabled, de-nailed, and cut to size.
- The project’s use of salvaged lumber saved 24.8 tons of carbon over the purchase of new lumber.
- Pulverized concrete foundations from the existing building was used as road over and saved 11.7 tons of carbon by eliminating the truck trips to and form the site.³⁰⁰

<table>
<thead>
<tr>
<th>MATERIAL</th>
<th>ORIGINAL USE</th>
<th>REUSE APPLICATION</th>
<th>SOURCE</th>
<th>SOURCE LOCATION</th>
<th>QTY</th>
<th>REFURBISHMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>6x10 dimensional lumber</td>
<td>Beams</td>
<td>Beams</td>
<td>On-site</td>
<td>On-site</td>
<td>400-linft</td>
<td>Faces resawn</td>
</tr>
<tr>
<td>2x6 Douglas Fir</td>
<td>Roof decking</td>
<td>Interior paneling</td>
<td>On-site</td>
<td>On-site</td>
<td>3650-bdft</td>
<td>Milled</td>
</tr>
<tr>
<td>2x6 Douglas Fir</td>
<td>Roof decking</td>
<td>Ceiling paneling</td>
<td>On-site</td>
<td>On-site</td>
<td>8220-bdft</td>
<td>Milled</td>
</tr>
<tr>
<td>Glu-lam beams</td>
<td>Beams</td>
<td>Countertops</td>
<td>On-site</td>
<td>On-site</td>
<td>150-sqft</td>
<td>Milled</td>
</tr>
<tr>
<td>Blue-gum Eucalyptus trees</td>
<td>Trees</td>
<td>Wood flooring</td>
<td>Offsite</td>
<td>Portola Valley, CA</td>
<td>2636-bdft</td>
<td>Milled</td>
</tr>
<tr>
<td>Redwood</td>
<td>Trees</td>
<td>Exterior siding</td>
<td>Offsite</td>
<td>Crescent City, CA</td>
<td>11,914-bdft</td>
<td>Milled</td>
</tr>
<tr>
<td>Alaskan Yellow Cedar</td>
<td>Trees</td>
<td>Sunscreen louvers</td>
<td>Offsite</td>
<td>Winthrop, WA</td>
<td>2660-bdft</td>
<td>Milled</td>
</tr>
<tr>
<td>12”-16” Alder trees</td>
<td>Trees</td>
<td>Cladding for steel columns</td>
<td>On-site</td>
<td>On-site</td>
<td>64-linft</td>
<td>Cut-to-size</td>
</tr>
<tr>
<td>Concrete &amp; CMU</td>
<td>Site fill, road base rock</td>
<td>On-site</td>
<td>On-site</td>
<td>2770-tons</td>
<td>Crushed</td>
<td></td>
</tr>
</tbody>
</table>

Table 6.1: Portola Valley Town Center reuse material chart.\(^{301}\)

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**Figures 6.7 & 6.8:** Materials taken from existing building, including concrete blocks.

**MOUNTAIN EQUIPMENT CO-OP**

- Location: Winnipeg, MB, Canada
- Architect: Prairie Architects
- Completed: 2002
- Size: 30,200-sqft
- Primary Use: Retail
- Certification: LEED Canada-NC 2.1 Gold C-2000 Standard

- Canada’s largest retailer of outdoor gear.
- Used materials from exiting building on site as well as surrounding dissembled projects.
- Architect followed the column locations and structural grid dimensions of the original building to make the reuse of the exiting structure and foundation possible.
- 300,000 unused reclaimed bricks were donated to Habitat for Humanity.\(^{302}\)

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\(^{301}\) Public Architecture, Design for Reuse Primer, 26.

\(^{302}\) Public Architecture, Design for Reuse Primer, 111-113.
<table>
<thead>
<tr>
<th>MATERIAL</th>
<th>ORIGINAL USE</th>
<th>REUSE APPLICATION</th>
<th>SOURCE LOCATION</th>
<th>QTY</th>
<th>REFURBISHMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bricks</td>
<td>Exterior masonry</td>
<td>Flooring and façade</td>
<td>On-site</td>
<td>5-million lbs.</td>
<td>De-mortared</td>
</tr>
<tr>
<td>Cast iron</td>
<td>Columns</td>
<td>Columns</td>
<td>On-site</td>
<td>117-linft</td>
<td></td>
</tr>
<tr>
<td>Steel L</td>
<td>Structural steel framing</td>
<td>Structural steel framing</td>
<td>On-site</td>
<td>695-linft</td>
<td></td>
</tr>
<tr>
<td>Tyndall stone</td>
<td>Exterior stone cladding</td>
<td>On-site</td>
<td>285,000 lbs.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plywood</td>
<td>Wood flooring</td>
<td>On-site</td>
<td>4224 lbs.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wood flooring</td>
<td>Wood flooring</td>
<td>On-site</td>
<td>20,000-linft</td>
<td>Sandblasted</td>
<td></td>
</tr>
<tr>
<td>Shiplap siding</td>
<td>Sheathing</td>
<td>Exterior siding</td>
<td>On-site</td>
<td>26,910-linft</td>
<td></td>
</tr>
<tr>
<td>Wood beams</td>
<td>Wood beams</td>
<td>On-site</td>
<td>3120-linft</td>
<td>Sandblasted</td>
<td></td>
</tr>
<tr>
<td>2x dimensional lumber</td>
<td>Wood framing</td>
<td>On-site</td>
<td>44,025-linft</td>
<td>Sandblasted</td>
<td></td>
</tr>
<tr>
<td>1x dimensional lumber</td>
<td>Wood framing</td>
<td>On-site</td>
<td>33,440-linft</td>
<td>Sandblasted</td>
<td></td>
</tr>
</tbody>
</table>

Table 6.2: Mountain Equipment Co-op Winnipeg store reuse material chart.

LONG CENTER FOR THE PERFORMING ARTS

Location: Austin, TX
Architect: Nelsen Partners
AOR: Zeidler Partnership
Completed: 2008
Size: 168,000-sqft
Primary Use: Assembly
Certification: N/A

- Public and private partnership between the nonprofit Long Center for the Performing Arts and the City of Austin; also home to the ballet, symphony, and opera.

Figure 6.9: Aluminum panels reused from original roof shingles.

Figure 6.9: Mountain Equipment Co-op Winnipeg store reuse material chart.

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303 Public Architecture, Design for Reuse Primer, 115.
Surveyed exiting building extensively prior to its demolition to reduce pre-construction activities and specifications.

- Non-structural members were found first, such as the glass curtain wall and aluminum roof panels.

- Project went underwent selective demolition, keeping the foundation and stage-house (stage and supporting structure).

- Reused materials include colorful aluminum panels, marble toilet partitions recut into counter tops, and glass curtain wall recast into donor plaques.

- 95% of the 44-million pounds of construction materials were removed and reused from the original building (auditorium) for both this building and other projects in the works near by.

<table>
<thead>
<tr>
<th>MATERIAL</th>
<th>ORIGINAL USE</th>
<th>REUSE APPLICATION</th>
<th>SOURCE LOCATION</th>
<th>QTY</th>
<th>REFURBISHMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concrete</td>
<td>Perimeter ring beam</td>
<td>Architectural feature</td>
<td>On-site</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Steel</td>
<td>Structural steel framing</td>
<td>Structural steel framing</td>
<td>On-site</td>
<td>5 tons</td>
<td>Melted and recast</td>
</tr>
<tr>
<td>Steel</td>
<td>Compression ring</td>
<td>Landscaping element</td>
<td>On-site</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aluminum</td>
<td>Roof shingles</td>
<td>Exterior and interior</td>
<td>On-site</td>
<td>60,000- sqft</td>
<td>Cut-to-size</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marble</td>
<td>Restroom stall partitions</td>
<td>Countertops</td>
<td>On-site</td>
<td></td>
<td>Cut-to-size</td>
</tr>
<tr>
<td>Wood</td>
<td>Interior paneling</td>
<td>Interior paneling</td>
<td>On-site</td>
<td></td>
<td>Cut-to-size and</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>refinished</td>
</tr>
<tr>
<td>Glass</td>
<td>Curtain wall</td>
<td>Donor plaques</td>
<td>On-site</td>
<td></td>
<td>Melted and recast</td>
</tr>
<tr>
<td>Interior lighting</td>
<td>Interior lighting</td>
<td>Interior lighting</td>
<td>On-site</td>
<td></td>
<td>Retrofitted</td>
</tr>
</tbody>
</table>

Table 6.3: Long Center for the Performing Arts reuse material chart.

Public Architecture, Design for Reuse Primer, 158.
Some of the lessons taken from the case study can be implemented into other projects as they pertain to reuse materials for new construction. The process of researching and procuring reclaimed materials can take a lot of time, but by having the contractor in the team early, it can help establish shared priorities and understanding about the approach to the project and the intentions for what materials will be saved for new construction. The clarity in specifications can be one of the main keys to the success of incorporating reclaimed materials. Specifications can be written like performance standards. The designer should consider how flexible the design is to allow for use of what materials are readily available for construction. Specification must clearly define critical elements like structural properties, but can sometimes be more open for certain aspects of the design, especially those that relate to reused materials. Reuse takes strategic planning to begin with. Materials do not have to cost more, but when executed properly reclaimed materials can make the project easier and more cost efficient.

Deconstruction, reuse, and design can take more effort up front, but the end results are more credible and add something to the project and you cannot get with conventional new construction. The most successful projects of reuse materials start with clients and designers who together work for and are committed to sustainability. Reused materials can also help give your building character and an added distinguished look and feel that will draw users to the building and keep them coming back and regular users. A great excerpt from the book explains, “Instead of viewing dilapidated structures as obstacles to be removed from the site, look at them as gold mines of high quality, inexpensive materials with which to build a signature and cost effective new building.”

306 Public Architecture, Design for Reuse Primer, 149.
309 Public Architecture, Design for Reuse Primer, 114.
CHAPTER VII

RE-INTERPRETATION: DESIGN PROJECT

INTRODUCTION

OVERALL SITE CONTEXT

PROJECT OVERVIEW

DESIGN INFORMATION
VII. RE-INTERPRETATION: DESIGN PROJECT

“Planning for indefinite expansion is now wasteful and obsolete. The city of the future will have a better sense of its natural limits: it will attempt to make the most of what it has, rather than to evade its actual difficulties and its actual deterioration by encouraging its population to move out to the outskirts and permit the interiors to become more completely blighted. Good planning means rehabilitation: it means beginning over again and doing the job right.”

— Lewis Mumford, Whither Honolulu?

INTRODUCTION

Over the past century, Honolulu has seen many changes in the way people live, work, and play. One area subjective to the most drastic changes in recent years is the Kaka‘ako district of the city. The Hawai‘i Community Development Authority (HCDA), a state agency that was established to supplement traditional community renewal methods, have plans for redevelopment of Kaka‘ako Community Development District (KCDD), an area designated to be “sustainable, highly livable, culturally vibrant, economically strong, healthy, and walkable urban neighborhood.”

A HISTORY OF KAKA‘AKO

The area of Kaka‘ako has a long history, deeply rooted in Hawaiian cultural practices. In the 1700s and early 1800s during re-contact of western travelers, Kaka‘ako was mostly fishing villages, fishponds, salt beds, and rice and taro fields. “A 1927 aerial map showed Kaka‘ako still having fishponds, salt pans and loi,” with homes spreading into downtown. By the mid-1800s during the time of the Māhele, the region had become a popular residential area for Hawaiian royalty due to its proximity to Honolulu.

314 See Appendix I
315 See Appendix I
317 See Appendix I
and the harbor. Portions of the area were also expanded to accommodate the expanding salt market for export and trade. In 1853 David Weston, a local mechanic, foresaw the need for metal manufacturing in Honolulu's growing numbers. He received $2000 sponsor loan and obtained a lease from Bishop Estate and established the first industrial factory on Kakaʻako called Honolulu Iron Works on ten acres of land. By the 1880s, residential construction began with the filling of the fishponds, marshes, ad mud lands starting with areas closet to downtown Honolulu. Existing cow paths eventually turned into the streets of today. From the mid-1800s to the early 1900s, the Pohukaina School served as a school for the illegitimate offspring of Hawaiian women and foreign men and eventually became an elementary school for the Kakaʻako area. Margaret Waldron served as a teacher here from 1913 to 1934, and was instrumental in keeping young boys out of gangs. The park sitting where the school was is named in her honor.\[319\]

Located next to Downtown Honolulu, Kakaʻako has gone under many changes over the last few centuries. It would later flourish into residential communities, like old Squatterville. Right around the turn of the century, Kakaʻako was transformed into a community of small stores, churches, schools, parks, and clusters of ethnic camps. "Ethnic groups lived
Figure 7.3: Kaka‘ako salt pans. Aerial view of Kaka‘ako and Kewalo Basin, when the area was mostly heavy industrial warehouses and housed Honolulu’s landfill. The photo shows how undeveloped the area was at the time. The city’s old waste incinerator smokestacks can be seen on the left side of the photo.\textsuperscript{320}

together in neighborhood pockets of Hawaiians, Japanese, or Portuguese, although there were no boundary lines. The Chinese and Filipinos were fewer in number and scattered throughout the district.\textsuperscript{321} Communal activities brought them together as a real community and formed sports teams, churches, and other organized groups. In the article \textit{Past Lives of Kaka‘ako: Message in a Bottle}, president of Cultural Surveys Hawai‘i\textsuperscript{322}, Hallet Hammatt said, “It’s a mosaic landscape because there were the fishponds, there were home sites, there were little sand dunes, there were salt pans... There was a lot of stuff going on, and it was all kind of mixed up. And so you dig one trench here and you dig another trench 20 feet away, and it can be totally different. It’s not a uniform buried landscape.”\textsuperscript{323}

Hammatt said that with the mottled history Kaka‘ako has, archaeologists never know what they will find. It was not until the development of the Waterfront Plaza at Restaurant Row was built did they find a cemetery that dates back as early to the 1700s. In the mid to late nineteenth century, the area was the center for cemeteries and quarantine of smallpox, bubonic plague and Hanson’s disease patients. The illness epidemic dates back to the mid-1850s, where patients were quarantined at camps and a hospital was

\textsuperscript{322} See Appendix I.
\textsuperscript{323} Cole, “The Past Lives of Kaka‘ako.”
Figure 7.4: Kakaʻako circa 1970. Aerial view of Kakaʻako and Kewalo Basin, when the area was mostly heavy industrial warehouses and housed Honolulu’s landfill. The photo shows how undeveloped the area was at the time. The city’s old waste incinerator smokestacks can be seen on the left side of the photo.  

built in the area. Due to the outbreak, more than 1000 small pox victims are buried in Honuakaha Cemetery near the junction of South Street and Quinn Lane. In the 1940s, Kakaʻako was seeing the sad areas transforming into residential neighborhoods, but by the end of World War II, “community buildings, wood-frame camp houses, language schools, temples, and churches were razed to make way for auto-body repair shops, warehouses, and other small industrial businesses.” Majority of these businesses and structures still exist today, similar to their state as depicted in the 1970s photo reference above (Figure 7.2). Kakaʻako continues to evolve over time, constantly adapting to change. The people of Kakaʻako are hardworking and have an entrepreneurial spirit to them. The community is flourishing with art, culture, and business. Spokesman for Kamehameha Schools Bishop Estate, Kekoa Paulsen mentions, “These lands have long played an integral role in the growth and vitality of Honolulu, and the community we see emerging in Our Kakaʻako today is true to that heritage – active, innovative, diverse, interesting.” Though, there are few remnants of its former uses and communal existence.

326 “Remembering Kakaʻako.”  
327 See Appendix I  
For years, news of a rail system for Honolulu has been in the works. In early 2013, the Howard Hughes Corporation (HHC) with the cooperation of Kamehameha Schools and the Hawaii Community Development Agency (HCDA) revealed the vision they had for Kaka’ako’s redevelopment. Their plan was to convert Kaka’ako into a “compact, walkable and livable community.” The plans include the mixing of affordable residences – along with parks, shops, office space and a revamped Neal S. Blaisbell Center. In association with Kamehameha Schools, the HCC overall master plan includes mixed-use, mixed-income neighborhood featuring a wide range of housing including low-rise residences and luxury high-rise towers, green spaces, walking paths, and retail shops. The HHC, owner of Ward Centers, plans for the 60-acre construction to include 4,300 residential units in 22 residential towers, with costs over $7.5 billion. They estimate the project to fully be complete in fifteen to twenty years.

Figure 7.5: Kaka’ako Master Plan. Plots A, C, E, G, H, and I all are planned to the high-rise residential towers.

330 See Appendix I.
332 Shapiro, "Kaka’ako Plan Offers Vision of a ‘livable’ Community.”
Figure 7.6 & 7.7: Kaka’ako Master Plan renderings. Based on the previous figure, plots A, C, E, G, H, and I all are planned to the high-rise residential towers. The photo on the right is rendering samples of the retail area of plot F at Six-Eighty Ala Moana.

Given its prime location between downtown Honolulu and Waikiki, Kaka’ako holds great promise for the citizens of Honolulu and for the entire State of Hawai‘i. If properly planned, the lands of Kaka’ako will greatly contribute to the quality of life of residents and visitors, to the economy of Hawai‘i and to the image of the city. Majority of the new development is comprised of residential and retail units. High-end residential towers have become favorable in location because of the views and flatland areas for development. A number of affordable housing projects have also been provided in the plans for the area. Currently Kaka’ako has very few rental units and limited variation in housing types. Some of the low-rise residential buildings have been reserved for senior living housing. What is unfortunate for the current residents of the area is the fact that they have to venture out of the area to go grocery shopping, dining, and other types of services.

Some local shops and take-out restaurants have recently caught the attention of some of Honolulu’s nightlife goers. Keeping with the original intent for the redevelopment, these small pop-up eateries have brought new life to the streets; enliven the area in a way that creates a sustainable, healthy, and vibrant neighborhood for the current residents. Keeping up with the progress, this new vibrant idea for the neighborhood can also provide expanded opportunities for local serving and small businesses to prosper as the district emerges as a community for residents.
Figure 7.8: TOD Overlay Plan. Diagram indicating the proposed rail transit path in Kakaʻako.

The Transit Oriented Development (TOD)\textsuperscript{334} plan was developed in cooperation with Honolulu’s urban context and the Kakaʻako community. The introduction of the rail transit works with the community’s interest of creating a city that is highly walkable, friendly and safe for cyclists. Referencing the rail transit project, the TOD Overly Plan states, “a changing transportation paradigm is only a representation of a much broader movement to bring vitality to urban Honolulu, reflecting the values of Hawaiian culture, particularly stewardship of land and environment, preservation of native culture, openness to the visiting world and responsibility to local people and their prosperity.”\textsuperscript{335} The plans have to build directly on the Mauka Area Plan and Rules and the Makai Area Plans and Rules, in association with the Hawai‘i 2050 Sustainability Plan, and references many other important guiding plans and policies my site will also abide by.\textsuperscript{336}

\textsuperscript{334} See Appendix I
\textsuperscript{335} “Transit Oriented Development Plan.”
\textsuperscript{336} See Appendix I
According to the TOD Overlay Plan, the maximum allowable height limits are established by High Rise Building Types, including, limitation on bulk and massing. The base height in the Mauka Area of Kaka‘ako will be increase to 420-ft in the districts designated according to the diagram in Figure 7.9. Buildings of 550-ft are limited to development lot sizes of 90,000 square-feet or greater, with one tower per site.\textsuperscript{337}

\textsuperscript{337} "Transit Oriented Development Plan."
The Kaka‘ako Community Development District (KCDD) is comprised of two areas, Mauka area and Makai area.\(^{338}\) The Mauka area is approximately 450 acres on the mountain side of Ala Moana Boulevard bound by Pi‘ikoi Street, Punchbowl Street and King Street; area bound by such streets from Ala Moana Boulevard to the ocean makes up the 151.6 acres of the Makai area. The total area of the KCDD is approximately 605 acres, including the Aloha Tower Special District.\(^{339}\) Together the KCDD is made up of eight connecting neighborhoods: Civic Center, Kapi‘olani, Thomas Square, Sheridan, Central Kaka‘ako, Auahi, Pauahi, and Makai; excluding the detached Aloha Tower Special District. Each neighborhood has its own diverse characteristics that make up the uniqueness of Kaka‘ako.\(^{340}\)

\(^{338}\) See Appendix I
\(^{339}\) See Appendix I
\(^{340}\) "Transit Oriented Development Plan."
NEIGHBORHOODS OF KAKA’AKO

CIVIC CENTER: is characterized by government and other important civic buildings spread out in a campus-like setting. Only a small portion of this neighborhood falls within the KCDD and therefore this Plan has relatively minor influence on the overall character of the neighborhood. HART’s proposed Civic Center station will be located within a five-minute walk from most government buildings providing employees convenient access to rail transit. Given the existing campus character and the scale and ambiance of the significant and historic buildings in this area, existing zoning parameters will remain in place. The TOD Overlay Plan is expected to have marginal direct impact.341

KAPI’OLANI: is a neighborhood where land uses are strongly influenced by the busy Kapi’olani Boulevard corridor. As a link between Downtown Honolulu and Waikiki, the Kapi’olani corridor is an attractive location for high-rise mixed-use development, including retail stores, services and showrooms at grade level, and office and residential uses on higher floors. The continuous canopy of monkey pod trees and wide planting strip at the curb line lends a distinctive character to the corridor that enhances its value for future development and as a shaded, comfortable street for pedestrian traffic. The entire neighborhood is within a five-minute walk from either a proposed HART station or one of TheBus transfer stations.342

THOMAS SQUARE: is a neighborhood makai of the historic Thomas Square Park. The park is surrounded by properties that are home to some of Honolulu’s major cultural and educational venues – the Honolulu Academy of the Arts, the Neal S. Blaisdell Center, and McKinley High School. The majority of the Thomas Square District land west of the park is owned by the City and County of Honolulu, Hawai’i State Department of Education, and the Hawaiian Electric Company. While there are no immediate redevelopment plans for the lands west of the park, these properties are in many ways ideal candidates for transit oriented redevelopment. The properties are large, relatively under-utilized, and well-connected to the urban grid and a wealth of services and amenities. While Blaisdell Center and the high school are situated within the Thomas Square District, Thomas Square Park and the Academy are not.343

341 “Transit Oriented Development Plan.”
342 “Transit Oriented Development Plan.”
343 “Transit Oriented Development Plan.”
SHERIDAN: is predominately a residential neighborhood composed of small, fee simple lots. This established residential neighborhood also includes active commercial uses fronting King Street and the historic Makiki Christian Church located along Pensacola Street. The KCDD's Sheridan neighborhood area represents approximately half of the larger Sheridan Tract, which is bisected by Pi‘ikoi Street. The land use, small lot size, block size and land tenure patterns are very similar to the other half of Sheridan Tract, which is located on the Diamond Head side of Pi‘ikoi Street, just outside the KCDD. While some building renovations and redevelopment does occur in this area, the scale and pace of change is slight compared other areas of Kaka‘ako. Residents in this neighborhood will be within walking distance of HART's proposed Ala Moana Station.344

CENTRAL KAKA‘AKO: is composed primarily of small lots with individual ownership. Predominate land uses in this area are service businesses, many with an industrial character, such as repair shops and production facilities. As a distinct reminder of the district’s legacy as a light-industrial and residential community, Central Kaka‘ako is valued as a convenient location for service businesses and this Plan intends to maintain the existing character because of the important role these businesses will play in providing services to the many new residents expected to move into the area. Significant redevelopment is not expected in this area because of the small lot size. However, some improvements are needed and there are opportunities to create more pedestrian tolerant linkages between other important redevelopment areas and HART stations.345

AUACHI: is emerging as Kaka‘ako’s retail and entertainment center. Recent development has generated a marked increase in pedestrian activity, particularly in the vicinity of Auahi and Kamake‘e Streets. This activity is expected to multiply as the Howard Hughes Corporation, the majority landholder in this neighborhood, builds out its master plan. The Auahi neighborhood is envisioned to expand upon its retail and entertainment base providing active frontages and lively pedestrian environment with high-rise residential towers above. HART’s proposed Kaka‘ako Station is slated to be built on the master planned property making this district a gateway to Kaka‘ako’s Kewalo Basin Harbor and waterfront promenade for rail transit patrons.346
**MAKAI:** is in a prime waterfront location between Waikiki and Downtown Honolulu, spectacular ocean views of the ocean, mountains and city skyline, along with general nature of its current level of "under development." This former landfill and industrial use area known as Kaka’ako Makai has become the focus of considerable attention and interest. The most recent attempt to develop Kaka’ako Makai involved a proposal to construct a residential and mixed-use project on 37 acres of state land. The list of stakeholders and interested parties for Kaka’ako Makai is extensive. The Kaka’ako Community Planning Advisory Council (CPAC) was formed in large part because the controversy surrounding the previous development proposal was based upon the perception that the community had been shut out of the planning process. The CPAC includes representation from many of the significant community stakeholders such as park advocates, the surfing community, academicians, along with advocates for the arts and cultural communities. Other significant CPAC members include the University of Hawaii’s John A. Burns School of Medicine and Kewalo Marine Laboratory, Kewalo Basin Harbor interests, and Kamehameha Schools (the largest private landowner in Kaka’ako Makai). The Makai Area contains approximately 44 acres of centrally located and easily accessible parks and public facilities. However, in many ways the area seems to be a hidden resource and invisible to the community at large. Users of the park are currently local area residents, many of whom enjoy the sense of open space, relative seclusion and expansive mauka and makai vistas. Within its history of industry activity, access to the shoreline and near shore water had been challenging. Nonetheless, the Makai Area became an oasis for local to purse bodysurfing at the areas highly regarded surf breaks.\footnote{347}

**PAUAHI:** is presented in the Mauka Area Plan as a mixed-use "urban village." The name of the neighborhood honors the legacy of Princess Bernice Pauahi Bishop, who is the benefactor of Kamehameha Schools - the major landowner in this area. HART’s proposed Civic Center station is located within this neighborhood. The Mauka Area Plan envisions the Pauahi neighborhood as a high-rise area with pedestrian scaled podiums and active front-ages. Several properties on the mauka side of Ala Moana Boulevard are owned by Kamehameha Schools. The implementation of the Kamehameha School’s Master Plan will help to activate the Pauahi neighborhood and potentially areas along busy Ala Moana Boulevard.\footnote{348} The site for this project is in the Pauahi neighborhood.

\footnote{348} “Transit Oriented Development Plan.”
Figure 7.11: Kaka`ako, site location. Kaka`ako is defined on the map of O`ahu above. Below the map of O`ahu is an aerial image of Kaka`ako. The site chosen for this project is designated in red.
Figure 7.12: O‘ahu and Kaka‘ako population density. Designated site highlighted in red border.
Figure 7.13: O‘ahu and Kaka‘ako household income. Designated site highlighted in red border.
Figure 7.14: Project Site. Site is designated in red: 670 Auahi Street.
Figure 7.15: Kaka‘ako site access. Diagram explains the vehicular connection to site location.
There are several major property owners located within the Kaka’ako District. The areas broken down from largest to smallest as follows: 106.56 HCDA, 55.51 State of Hawai`i (DLNR & DOE), 53.66 KSBE, 58.5 HHC, 29.1 OHA, and 25.8 City & Country of Honolulu.
Figure 7.17: Kakaʻako building heights.
Figure 7.18: Site building heights 2014 vs. 2029. The diagram above shows the difference between the current situation of the selected area and the future development of the Howard Hughes Corporation and Kamahamena Schools Bishop Estate Development. The information used to create the graphic information was taken from the Howard Hughes Corporation website.
Figure 7.19: Kaka‘ako building use types.
Figure 7.20: Site building use types 2014 vs. 2029. The diagram above shows the difference between the current situation of the selected area and the future development of the Howard Hughes Corporation and Kamehameha Schools Bishop Estate Development. The information used to create the graphic information was taken from the Howard Hughes Corporation website.
Under HCDA plans, the infrastructure of Kaka’ako is part of the redevelopment. Upgrades to roadways and utility infrastructure is designed in consideration for allowable parcel FAR (Floor Area Ratio). Improvements in development include water, sewer, electrical and telephone systems and are expected to complete near the year 2030.\textsuperscript{349}

STORM DRAINAGE: The existing storm drain systems in Kaka’ako is owned and maintained by the City and County of Honolulu. Based on past observations of rainfall, the storm drainage system within majority of the development block area along the streets in the improvement area function well (areas west of Cooke Street). Areas east of Cooke street infrastructure remains to be completed according to HCDA to address standing water that occurs along side and within roadways. No relocation of lines is required; however, additional storm drain inlets are needed to allocate existing drainage issues. Required improvements to address drainage issues are to be implemented. Additional storm drains are planned for areas of Pohukaina Street between Cooke Street and Ward Avenue respectively.\textsuperscript{350}

SANITARY SEWERS: All areas in Kaka’ako are served by the City Sewer System. The Department of Planning and Permitting (DPP) Wastewater Branch and Department of Environmental Services have indicated that wastewater treatment plant capacity is available for proposed redevelopment and that the trunk sewers and pumping station serving the existing area should be adequate to support the proposed redevelopment. A new system is indicated to be part of the redevelopment extending from King Street and Pensacola street, routed through Cooke, Auahi and Keawe Streets, connecting to Ala Moana Boulevard.\textsuperscript{351}

POTABLE WATER: There are actions already in place by the Honolulu Board of Water Supply (BWS) for upsizing the water main supply pipes for the area along Ala Moana Boulevard to be then distributed along each adjacent street. All plans for water pipe changes will be subject to review and approval by the BWS for service as well as construction of improvements. Due to the development of Kamehameha Schools and the Howard Hughes Redevelopment to improve infrastructure for their projects, much of the improvements needed to support this project are already in the works.\textsuperscript{352}
Figure 7.21: Site Infrastructure: Water & Sewer system. The diagram above shows the existing water lines, drain lines and sewer lines.
NATURAL GAS: The Gas Company owns and maintains the synthetic natural gas system that serves the individual parcels in the Kakaʻako area. The Gas Company will undertake improvement of the gas system for projects to be developed in the area. The improvements will accommodate the high demand with the influx of residence and businesses and will recover costs through their tariff structure. Disconnection of services to the various development blocks will be coordinated with the Gas Company during the deconstruction and demolition of the existing structures on KSBE properties.353

ELECTRICITY: The Hawaiian Electric Company (HECO) provides the electric power to the Kakaʻako area. Their facility is located three blocks away from the site. The service provided for the west side of Cooke Street is through underground ducts installed under the HCDA improvement districts program. Service for the east side of Cooke Street are still utilized through overhead lines. The Hawaiian Electric Company will continue to serve the Master Plan area of Kakaʻako under their tariff structure. As areas served by overhead lines are redeveloped within the district, underground ducts will be installed. HECO has identified the site for a new substation needed to service the influx of residential units and business infrastructure as part of the KSBE redevelopment plan. The new site of this substation is going to be built on Cooke Street across from Mother Waldron Park.354

TELECOMMUNICATIONS: Telephone service for the Kakaʻako area is provided by Hawaiian Telcom is association with Oceanic Time Warner Cable as the cable communication service provider. The requirements to meet the telecommunication service demands for the redevelopment are still under review and will be addressed when the plan become finalized.355

FLOOD HAZARD ZONE: The site for this project, as well as majority of the surrounding parcels, is outside of the effective Federal Emergency Management Agency (FEMA) flood hazard zone. Areas makai of South Street, Ala Moana Boulevard, and Koula Street are within the hazard zone as indicated in Figure 7.22. These areas are part of the evacuation zone for tsunami hazard.356

Figure 7.22: Site Infrastructure: Electricity & Gas line. The diagram above shows the existing gas and electric lines as well as the proposed duct lines for redevelopment by HCDA.
Kaka’ako has not always been considered the most beautiful part of Honolulu, but as a place crowded with repair shops, industrial warehouses, and other low-rent businesses. Since the late-1980s, Kaka’ako has taken on over 40 redevelopment projects and $200-million worth of infrastructure improvements. Most recently the area has seen much interest in the development from Kamehameha Schools, the Hawai‘i Community Development Authority, and the Howard Hughes Corporation, the three largest property owners in the district. The diagram below corresponds with the descriptions of the development adjacencies to the project site on the pages to follow.

Figure 7.23: Developing adjacencies. Diagram calls out the neighboring sites that are to be developed by Kamehameha Schools Bishop Estate. Descriptions of each neighboring project is detailed on the following pages. Information on Block C & G have yet to surface as of February 2014.
555 SOUTH: Kamehameha Schools is partnering with Stanford Carr Development in the $300-million project that is to be built on the current paid parking lot that services many downtown employees. The 555 South street block is enclosed by Halekauwila, Keawe, Pohukaina, and South Streets respectively. The building will include rental housing units, lofts, townhouses, residential tower, 150 live-work units and ground level retail shops. The name “Keauhou Lane” is derived from a private-lane that once ran through this property; in Hawaiian it means “new era.” The development will comprise approximately 93,002-square feet of rentable property and include a 600-unit 40-story tower called Keauhou Place, as well as a parking structure with retail along South and Pohukaina Street. The plans also include for 69,387-square feet of that area to include live-work units, rentable housing, and ground floor commercial spaces. In addition, the property will also include 50,000-square feet of recreational spaces, 65,000-square feet of open spaces, and fully landscaped sidewalks. Groundbreaking construction is set to take place mid to late 2014 and complete in 2016. The second project, to be developed by Oregon-based development firm Gerding Edlen, is to include a rental complex with 209 units, a 280-stall parking garage, and commercial space for retailers and restaurants adjacent to Keauhou Place. This project has yet to be named.

Figure 7.24: 555 South Street parking lot.
Figure 7.25: KSBE rendering of Keauhou Lane.

359 Consillio. “Kaka’ako residential project.”
360 Our Kaka’ako. “Keauhou Lane.”
**690 POHUKAINA:** To the northeast of the project site is the 690 Pohukaina development; the development will be accomplished in three phases. The first phase is an affordable housing development with rental units and associated parking. Complete all phases of the projects will require increased density and additional building height to accommodate density. The 690 Pohukaina property site is located one block away from the proposed Civic Center rail transit station, bound by Keawe and Halekauwila streets. According to a Pacific Business News article, The Hawaii Community Development Authority voted unanimously to select Forest City Hawaii to develop the $500 million 690 Pohukaina mixed-use project, which a portion of the project to include 800 affordable rental-housing units. The nine-member board chose the Forest City Hawaii plan because, “it presented less of a financial risk to the state by keeping the units as workforce rentals instead of selling them as condominiums, which is what the other project finalist, Lend Lease, had proposed.” The project is being built on State land in Kaka’ako under a 65-year ground lease, and the plan currently includes Hawaii’s tallest building at an estimated 650-feet. The current height limit for Honolulu is 400-feet. According to Anthony J. H. Ching, executive director of HCDA, says the monthly rents for the affordable housing units will be priced as follows: studio apartment: $1042, one-bedroom apartment: $1116, two-bedroom apartment: $1339, and three-bedroom apartments: $1548.

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**Figure 7.26:** Halekauwila Place. This rendering depicts the affordable housing building currently in construction on the corners of Keawe and Halekauwila Streets. This building sits just mauka of the 690 Pohukaina site. Developed by Hawaii developer, Stanford Carr. The project is to house 204 affordable units and scheduled to be complete in March 2014.

**Figure 7.27:** Lend Lease proposal rendering of 690 Pohukaina.

**Figure 7.28:** Forest City Hawaii proposed rendering of 690 Pohukaina.

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362 See Appendix I.
364 Shimogawa, “Forest City Hawaii.”
400 KEAWE: Castle and Cooke Hawaii and Kamehameha Schools have joint plans to develop 400 Keawe Street to a $60 million mixed-use development and housing project which would include 183 units, a shopping plaza and pedestrian pathway. It is considered a low-rise development, sitting at 6-stories below 65-feet in height and to include 95 housing units. The development is located to the west of this project’s site, both sharing Keawe Street. The total area of the residential complex will occupy 1.52 acres of the parcel, with the housing units in one, two, and three-bedroom apartment that will be ranging from $400,000 to $700,000. The street level will occupy 10,000 square feet of commercial space. The remainder of the 2.81 acre clock of property will be developed by KSBE to build a mixed-use complex comprised of four floors of residential units making up the rest of the 183 total units for the property (88 total units to include 40 studios, 16 one-bedroom apartments, 16 one-bedrooms apartments plus den units, 8 two-bedroom apartments, and 8 three-bedroom apartments) with three levels of additional parking. The potential rental spaces are to be rented middle-income workers. The Keawe entrance to the site, adjacent to this projects location, is set to feature a 14,500-square foot plaza complete with bicycle parking, a dog-run, mid-block pedestrian passage and activated streetscapes. All structures on the site are to be demolished except for the Alu Like building, which will be converted to retail use.

Figure 7.29: 400 Keawe Street proposed design aerial view. Figure 7.30: 400 Keawe proposed plaza rendering.

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367 See Appendix I
370 Star Advertiser Staff, "Details unveiled for another residential project in Kaka`ako."
THE COLLECTION: Alexander & Baldwin Inc. (A&B), Honolulu-based developers, are planning the development of the 43-story mixed-use residential and commercial tower for the former CompUSA store site that currently houses a commercial car dealership. The $200-million plan will include 467 condominiums (397 in a 43-story tower, 54 in a 4-story building, and 16 three-story townhouses), retail and restaurants in one tower and a pair of low-rise buildings with a 914-space parking garage. The condo units are currently on sale with prices near $400,000 and some going well above $700,000 for larger units. The negotiation on whether A&B will buy the block from current landowners Kamehameha Schools Bishop Estate is still undisclosed.

Figure 7.31: The Collection aerial rendering.
Figure 7.32: Streetscape rendering Auahi Street facing west. The Collection depicted on left-hand side.
Figure 7.33: The Collection rendering corner of Ala Moana Blvd. and Keawe Street.


SALT: Southwest of the project site, across Auahi Street, is the proposed commercial complex called Salt. The site currently houses the Auahi Business Center. As part of the Salt renovation, construction modifications of existing buildings on the site are scheduled to begin in March of 2014. Ka mehameha Schools owns and operates this parcel. KSBE development manager Linda Schatz says this $30-million urban square will be called Salt to commemorate the salt ponds that Hawaiians built in this area in the 1700s. The building is to include commercial retail shops and a 5-story parking structure. The development reuses the four existing structures to preserve the history and sense of place of the area. The existing warehouse will be renovated and updated for contemporary use.

Figure 7.34: Corner of Coral and Auahi Streets.
Figure 7.35: Inner parking lot of Salt.
Figure 7.36: Corner of Auahi and Keawe Streets.

Creamer. "Kaka‘ako’s Building Boom."
Figure 7.37: Project site.
Figure 7.38: Site: Corner of Auahi and Coral Streets.
Figure 7.39: Site: Corner of Auahi and Keawe Streets.
Figure 7.40: Site: Corner of Pohukaina and Keawe Streets.
Figure 7.41: Site: Corner of Pohukaina and Coral Streets.
Figure 7.42: Site annual sun path diagram.
Generally speaking, Hawai`i’s climate is considered tropical, situated in the middle of the Pacific Ocean and has humid year-round climatic conditions, with tropical breezes and sunny skies. Hawai`i experiences a tropical semi-arid climate with a mostly dry summer season. The highest recorded temperature was recorded in 1998 at 95 degrees Fahrenheit. The lowest temperature recorded was in 1969 at 52 degrees.

Situated on the southern coast of the island of O`ahu, Honolulu has two long seasons that can be comparable, summer and winter. During the summer (May through October) the weather is considerably warm and generally dry, although there have been tropical storms that pass through during the warm months. Daytime temperatures in August through September can reach the mid-90s Fahrenheit. The heaviest rainfall is during the winter months from November through April and can last for several days at a time, but the yearly rainfall only averages approximately 17-inches. Honolulu has an average of 278 sunny days and 90 wet days per year.

The daytime winter temperatures can be around the mid to low-70s. Ocean temperatures range between 75 and 82 degrees Fahrenheit. There is usually no more than a 20-degree Fahrenheit difference from the daytime and nighttime low-temperatures during the winter months, usually around the low-60s. Helping with cooling off, majority of the trade winds for Honolulu, dominantly come from the northeast.

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Table 7.1: Honolulu climactic conditions. Information based on GAIMA data information.

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Figure 7.43: Site wind direction and sun path.
Figure 7.44: Project site dimensions.
Figure 7.45: Existing site conditions.
PROJECT GOALS: The goal of this project is to develop a community center where the community shares values of livability, social and economic stability, and enjoy creative spaces for leisure and public events. By the end of this project, the target is to enhance the spirit of the collective community that is Kaka`ako. The chosen site is centralized within the HCDA and KCDD plans for redevelopment of the area. The current site is home to the Coral Commercial Center at 670 Auahi Street. The site currently includes retail storefronts, commercial warehouse spaces, and customer parking.

The design proposal includes retail shops, accommodating the existing retail site revenue, open plaza spaces, wall space designated for interchangeable mural art, community event spaces, office spaces for community event space, and open-air pavilions for graffiti art class in association with local youth art organizations. The main planning principles to abide by are:

- **DIVERSITY:** Make connections to maintain community involvement:
  The excitement of an urban environment comes from the diversity of people and experiences that create opportunities for unexpected moments of discovery. By embracing diversity and having a mix use of activities for public spaces, the site will become an area that promotes unique experiences and interaction that foster innovation, creativity, learning, and leisure.

- **GATHERING:** Community involvement and association: Gathering spaces can take place in many forms. The site’s public park and plazas will provide opportunities for gathering through recreation, community events, art shows, and market places. These gathering places not only create spaces for people to connect with each other, they also create connection with the place and its culture. These cultural notions will be seen through music, art, performances, markets, and artisan exhibits (e.g. Art & Flea, 808 Urban, small concert venue).

- **PLACE MAKING:** Support graffiti education and small businesses to flourish in the center of Kaka`ako: Considering the location of the site, plaza spaces will connect the urban corners of Kaka`ako and create a centralized city center. By being centralized, the pedestrian circulation of the area could greatly enhance connectivity within the community and help minimize vehicular traffic.
The life of the urban environment comes from the diversity of its people. They create the opportunities for discovery. By embracing the diversity of the spaces use and users (commercial, educational, and open space), This centralized site could become an area that promotes unique experiences and interactions that nurture innovation, creativity, learning and community engagement. If there are no spaces for these ideas to flourish, the diversity of its people could not be experienced. These types of gathering spaces can take many forms and this design project is not the absolute solution, but an option that answers many problems. Gathering places not only creates spaces for people to connect with each other by making connection with the place and its culture, forming its own identity. Celebrating expression can make a cultural imprint in this neighborhood and its design. This project focuses on the “third place,” the idea of the third meeting place between the first place (home) and the second place (work). The main idea is that the first and second places are privatized and the third place is the result of the previous two that manifests itself as public where people can act on their own collective ideas for space and its possibilities. It creates an alternative to public and social space beyond just the “consumer space” that we as a modern society have come to believe. In Architecture and Design Versus Consumerism, author Ann Thrope mentions, “Many of [non-profit organized] projects contain design activism where the role of design is to contribute directly to providing novelty and stimulation through public and community mechanisms.”

We read these spaces as public spaces where the centralized mission is to help people create meaning to the place, using the space to catalyze community for the town. Specifically, parks and other landscape and hardscape open spaces serve as the alternative to what we come to understand the consumer space. The basic function of this space is to offer green spaces that facilitate outdoor activities. On another level, parks and plazas can show how they can engage people in creating their own meanings to the space.

Much like the program for this project, privately owned third places like neighborhood cafes, retail shops, and public plazas respond to the local community where their response to what the neighborhood users want is key to their longevity. The place-making process encourages people to connect in public spaces, creating the kinds of engaging and memorable third places that anchor strong communities. By refocusing the program and being careful of dramatic designs, this site can become a major gathering space for the people of Kaka‘ako.

Project Program

Public Plaza

- Provide enriching public recreational, cultural and educational opportunities for residents and visitors alike in the Kakaʻako area.
- Gathering place for multiple disciplines and diverse cultures to be intertwined, creating a cross-section of people diverse in age, income and ethnicity.
- Ensure public access, major and minor axis, leisure spaces and public safety.

Learning - Work - Event Space

- Indoor-outdoor venues, encourages teaching, practicing, crafts-markets, trading, and festival event spaces.
- Create temporary educational facilities, such as graffiti learning spaces.
- Offer public enrichment opportunities through flexible facilities that celebrate diverse disciplines compatible with functioning public space.

Outdoor Gallery

- Openly communicate with local community, public officials, and visitors alike.
- Designated mural wall spaces for graffiti youth program projects.
- Provide murals, graffiti artists and community groups the opportunity to display large scale art pieces driven by inspirational, positive and educational messaging.

Retail Shops

- Apportion a limited number of small local business to assist in cooperatively sustaining Kakaʻako’s public use facilities.
- Small businesses may include diverse local eateries, cafes, small shops, markets or other uses that will accommodating community interest.
- Encourage small local enterprises that support local products, rather than corporate retailing attractions.

Figure 7.46: Project Program.
The chosen site, currently home to the Coral Commercial Center at 670 Auahi Street, is proposed by this project to be a public space, designated for leisure, recreation, retail, learning spaces, and as an event venue. The site currently includes retail storefronts, commercial warehouse spaces, and customer parking; program use that is incorporated into the proposed program of this project. The current building sits at approximately 20,289-square feet.

According to HCDA Chapter 217 Hawai‘i Administrative Rules, effective since November 11, 2011, the streets surrounding the sides correspond to the buildings and street fronts near them. Typical road standards do not fit older communities such as Kaka‘ako, whose roads predate the current rules by decades. The urban thoroughfares are as follows:\textsuperscript{378}

Low Speed Boulevard: Walkable, low speed (35 mph or less) divided arterial thoroughfare in urban environments designed to carry both through and local traffic, pedestrians bicyclists. Boulevards may be long corridors, typically 4 lanes, but sometimes wider, serve longer trips and provide limited access to land. Boulevards may be high ridership transit corridors. Boulevards are primary goods movement and emergency response routes and use access management techniques. Curb parking may be allowed on boulevards.\textsuperscript{379}

Avenue: Walkable, low-to-medium speed (30 to 35 mph) urban arterial or collector thoroughfare, generally shorter in length than boulevards, serving access to abutting land. Avenues serve as primary pedestrian and bicycle routes and may serve local transit routes. Avenues do not exceed 4 lanes and access to land is a primary function. Good movement is typically limited to local routes and deliveries. Some avenues feature a raised landscaped median. Avenues may serve commercial or mixed-use sectors and usually provide curb parking.\textsuperscript{380}

\textsuperscript{379} Mauka Area Plan, 33.
\textsuperscript{380} Mauka Area Plan, 33.
**Street:** Walkable, low speed (25 mph) thoroughfare in urban areas primarily serving abutting property. A street is designed to connect residential neighborhoods with each other, connect neighborhoods with commercial and other districts, and connect local streets to arterials. Streets may serve as the main street of commercial or mixed-use sectors and emphasize curb parking. Good movement is restricted to local deliveries only.\(^3\)\(^8\)\(^1\)

**Service Street:** A Service Street is intended primarily to provide vehicular access to lots. The Service Street has two travel lanes, one parking/loading lane. The minimum right-of-way of 40 feet recognizes existing conditions in Central Kaka’ako, where lots are small and right-of-way narrow. The pedestrian realm requires no front yard space and no trees.\(^3\)\(^8\)\(^2\)

As seen below, the Mauka Area street system uses these types as the basis for classifying roads and setting general standards. Service Streets are an additional to the plan for the Kaka’ako district.

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<td>60-ft</td>
</tr>
<tr>
<td>Keawe</td>
<td>Street</td>
<td></td>
<td>50-ft</td>
</tr>
<tr>
<td>Pohukaina</td>
<td>Promenade Street</td>
<td>Connect to Auahi at Ward</td>
<td>60-ft</td>
</tr>
<tr>
<td>Coral</td>
<td>Service Street</td>
<td></td>
<td>40-ft</td>
</tr>
<tr>
<td>Ala Moana</td>
<td>Boulevard Promenade</td>
<td>6 travel lanes, left turn storage, median</td>
<td>100-ft</td>
</tr>
</tbody>
</table>

Table 7.2: Kaka’ako Mauka Area Roads. The table describes the Mauka Area street system. The “Special Features” indicate planned modifications, including the streets segments programmed for promenade sidewalk treatment.\(^3\)\(^8\)\(^3\)

\(^3\)\(^8\)\(^1\) Mauka Area Plan, 33.  
\(^3\)\(^8\)\(^2\) Mauka Area Plan, 33.  
\(^3\)\(^8\)\(^3\) Mauka Area Plan, 35.
Kaka’ako Mauka Area Plan details the building form and density of the building form guidelines are categorized into three groups, Street-front Element, Mid-size Element, Tower Element. Each of these elements are described below.

Street-front Element: This building element is required along all street fronts, sited adjacent to the street along build-to line. The intent is to create a consistent street wall that defines the street as a public space. The street-front element plays a key role in creating outstanding streetscapes and a sense of place. Along blocks planned for promenade sidewalks, the street-front element must house active uses such as offices, residence, and retail. On the ground floor, building entries and windows are required. Parking structure use is allowed above the ground floor on blocks not designated for promenade treatment.\[384\]

The building height of the street-front element is related to neighborhood characteristics and building and frontage type.

RANGE OF HEIGHT: 15-feet to 65-feet
MIN. HEIGHT: Four stories or 40-feet, whichever is greater.\[385\]

Mid-rise Element: Maximum building heights increase with distance from the shoreline.\[386\]

RANGE OF HEIGHT: 15-feet to 65-feet
MIN. HEIGHT: Four stories or 40-feet, whichever is greater.\[387\]

Tower Element: Longer side of the tower shall not have a length to width ratio not to exceed 3:1.\[388\]

MAX. HEIGHT: 400-feet
FOOTPRINT: Based on actual development lot size. The ratio of lot size ranges according to the floor plate sizes.\[389\]
The site for this project is considered to be Street-front Element design. Properties in Mauka are allowed to develop to a maximum Floor-Area-Ratio\textsuperscript{390} (FAR) of 3.5. The Mauka area is a diverse community already, comprised of a range of building types and uses, including high-rise residential, commercial use, government offices, service and industrial uses and small-lot residential. The Mauka Area will continue to be a mixed-use district where uses can be mixed horizontally as well as vertically. Building Form Standards control the configuration, features and functions of buildings that define, shape and protect the public realm. Standards include building and frontage types, allowable land uses, and provisions for civic and open spaces.\textsuperscript{391}

All following information is in reference to the \textit{Department of Business, Economic Development and Tourism, Adoption of Chapter 15-217 Hawai`i Administrative Rules} titled “The Kaka’ako Community Development District Rules for the Mauka Area.” The guidelines are in reference to the HCDA Mauka Area Rules for building and implementation in the KCDD. “The mauka area plan establishes long-term land use policy, consistent with chapter 206E, HRS, that directs the implementation of smart growth principles within a portion of the Kaka’ako community development district.” The following information are those that apply to the plot of land designated for this project.

\textsuperscript{390} See Appendix I
\textsuperscript{391} Mauka Area Plan, 24-25.
The Mauka Area Rules for parks and open space plan are referred to “Parks and Open Space Plan” Overlay Provisions. The following standards apply to the parks and open space plan. Terms for new words introduced can be found in Appendix I.

(1) Neighborhood Zone Standards. Any buildings in these areas shall be retained as open space or parks as indicated. Any buildings in these areas shall be located according to the building placement indicated.

(2) Building Type Standards. A lot or portion of a lot designated parks and open space on the parks and open space plan shall only accommodate civic, institutional, or community-related buildings that are subordinate to and serve the open space or park areas only.

(3) Frontage Type Standards. A lot or portion of a lot designated parks and open space on the parks and open space plan is not required to include any of the permitted frontage types indicated in the rules, however, there areas may include any of the permitted frontage types on buildings that are subordinate to and serve the open space or parks areas.

(4) Land Use:

(A) Permissible land uses within a lot or portion of a lot designated parks and open space on the parks and open space plan shall be limited to the following classifications:

i. Assembly;
ii. Cultural facilities;
iii. Park and recreation;
iv. Government facilities;
v. Educational facilities;
vi. Outdoor recreation
vii. Indoor recreation; and
viii. Theater

Building Placement:

(1) Facades shall be built parallel to a build line with a minimum frontage occupancy as per Table 7.3.

(2) Wherever a build to line is equal to or greater than 15-feet, a terrace front frontage type shall be used.

393 Mauka Area Rules, 38.
For frontage occupancy calculations, single buildings that form a courtyard of 15-feet in width or less by recessing a portion of the building from the build to line shall be measured as the full width of the building parallel to the build line.\(^{394}\)

<table>
<thead>
<tr>
<th>FRONT ENCROACHMENTS</th>
<th>MIN. VERTICAL CLEARANCE</th>
<th>MAX. HORIZONTAL CLEARANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Awnings</td>
<td>16-ft</td>
<td>No more than 10-ft or 66% of the distance from the building face to the curb, whichever is less.</td>
</tr>
<tr>
<td>Signage</td>
<td>12-ft</td>
<td>No more than 4-ft or 33% of the distance from the building face to the curb, whichever is less.</td>
</tr>
<tr>
<td>Gallery/Arcade/Chinatown Shop front</td>
<td>16-ft</td>
<td>Within 2-ft of curb (must contain ground floor retail).</td>
</tr>
<tr>
<td>Bay windows and Architectural features</td>
<td>21-ft</td>
<td>8-ft from building face, but not to extend over the lot line.</td>
</tr>
<tr>
<td>Balconies</td>
<td>21-ft</td>
<td>8-ft from building face, but not to extend over the lot line.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SIDE &amp; REAR ENCROACHMENTS</th>
<th>MIN. VERTICAL CLEARANCE</th>
<th>MAX. HORIZONTAL CLEARANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balconies, Decks, and Architectural features</td>
<td>12-ft (When above ground floor)</td>
<td>10-ft from the lot line.</td>
</tr>
</tbody>
</table>

Table 7.3: KCDD Encroachments.\(^{395}\)

Building Form:

1. The height of any building or structure or portion thereof shall be measured from ground elevation.
2. Height limits for attics or raised basements, masts, belfries, clock towers, chimney flues, elevator bulkheads, church spires, cupolas, domes, ventilators, skylights, parapet walls, cornices, solar energy systems, or necessary mechanical appurtenances on the roof level shall be limited to the height necessary for their proper functioning. Attics shall not exceed fourteen feet in height.
3. At least 25% of the building void shall be located along the façade and have a minimum depth from the façade shall be increased by 3-feet for every 10-feet of building height. Each type corresponds to specific building types.

\(^{394}\) Mauka Area Rules, 45.
\(^{395}\) Mauka Area Rules, 117.
(4) Any part of the building which is taller than 65-feet and fronting a view corridor street, shall be set back from the lot line abutting the view corridor by 15-feet.

(5) All ground floors shall be at least 12-feet tall along all thoroughfares.

(6) All new principal buildings shall be designed with a street front element conforming to Mauka Area Rules.396

Yards; general:

(1) Yard widths shall be measured perpendicular to lot lines, except that front yards shall be measured perpendicular to the street right-of-way or the established street setback line, whichever is the greater distance from the street center line.

(2) All required yards shall be landscaped.

(3) Front yard uses for commercial activities including cafes, bistros, and restaurants shall be allowed on any required front yard. These uses may occupy up to 50% of the lot frontage. Front yard areas not used for these purposes shall be maintained in accordance with applicable rules.

(4) Permitted uses within all front yards are as follows:
   (A) Outdoor dining areas which are covered with umbrellas, awnings or trellises, but remain open on the sides during business hours;
   (B) Public utility poles, and backflow preventers;
   (C) Customary yard accessories;
   (D) Dispensers for newspaper sales and distribution;
   (E) Fences and retaining walls as provided in Yards; general subsection (5) and (6) below;
   (F) Public utility facilities not exceeding 6-feet in height from existing grade and screened with landscaping;
   (G) Bus stop shelters;
   (H) Bicycle parking, including a fixed bicycle rack for parking and locking bicycles;
   (I) Other structures not more than 30-inches in height;

(5) Retaining walls containing a fill within required yards shall not exceed a height of 6-feet, provided that retaining walls within required front yards shall not exceed a height of 30-inches. A safety railing or fence maybe erected on top of the retaining wall. The safety railing shall not be capable of retaining earth

396 Mauka Area Rules, 45.
or exceed 42-inches above the finish grade of the fill on the inside of the retaining wall.

(6) A retaining wall, which protects a cut below the existing grade, may be constructed within a yard. A safety railing or fence, not to exceed 42-inches in height and not capable of retaining earth, may be constructed on top of the retaining wall.

(7) Except as specifically provided otherwise, roof overhangs, eves, sunshades, sills, frames, beam ends, projecting courses, planters, awnings, and other architectural embellishments or appendages with less than a 30-inch vertical thickness may project no more than 4-feet into the required distance of a yard or setback. Exterior balconies, lanais, porte-cochere, arcades, pergolas, or covered passageways are not permitted within required yards or setbacks.

(8) Parking and loading including any related maneuvering area or aisle shall not be allowed in any required yard or street setback area.  

Front Yards:

(1) Except as provided herein, the minimum front yard for each development lot shall be 15-feet. Every yard bounded by a street shall be a front yard.

Side and Rear Yards:

(1) Except as provided herein, the minimum side and rear yards for structures containing windows or openings facing side or rear property lines shall be 10-feet for side yards and 10-feet for rear yards. For structures without windows or openings facing side or rear property lines, no side or rear yard shall be required.

Open Space:

(1) Open space is that portion of a development lot, exclusive of required yards, setback areas, or parking areas, which is open and unobstructed overhead.

(2) Up to 25% of the minimum required open space may include an adjacent front yard if the open space is in one location, publically accessible and proportioned to a maximum length-to-width of 2:1.

398 Chapter 22 Mauka Area Rules, 47.
399 Chapter 22 Mauka Area Rules, 47-48.
(3) Lot areas larger than 15,000-square feet must have a minimum of 10% of lot area designated for open space. Lots between 15,000 and 10,001-square feet are to have 5% and lots less than 10,000-square feet are exempt from minimum open space requirements.  

Architectural Design:

(1) Awnings, trellises and canopies:
   (A) The use of vinyl or plastic awnings, trellises and canopies is prohibited along promenade streets and view corridor streets;
   (B) Awnings, trellises, and canopies shall comply with building placement and encroachments;
   (C) The location of awnings on a façade shall be of consistent height. Similarly, the location of awning on a facade shall generally align with those on adjacent buildings to the extent practicable.

(2) Balconies:
   (A) Balconies shall be accessible from inside the building;
   (B) Balconies shall not be completely enclosed;
   (C) Balconies shall comply with building placement and encroachments;
   (D) For floors 1 through 5, balconies adjoining dwellings within multi-family buildings shall have a minimum depth of at least 5-feet.

(3) Storm water drainage. Rainwater shall be diverted away from sidewalks through downspouts visible on the rear building elevation, internal drainpipes, or through awnings and canopies.

(4) Fences, walls, and hedges:
   (A) Fences, walls, and hedges may be constructed or installed to a height of 6-feet in any side yard or rear yard and to a height of 4-feet in any portion of a front yard or a side yard that faces a thoroughfare, except where the rear yard or side yard abuts a parking lot or industrial use, a maximum 6-foot tall fence, hedge or wall is permitted;
   (B) Retaining walls shall be constructed out of masonry or stone or another equally durable material;

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400 Chapter 22 Mauka Area Rules, 48-49.
401 Mauka Area Rules, 46.
402 Mauka Area Rules, 46.
403 Mauka Area Rules, 46.
(C) Fences shall be constructed out of ornamental iron, steel, wood pickets and/or a synthetic wood product (such as wood-filled recycled plastic lumber) and may have stucco or masonry piers;

(D) Chain link, barbed wire, vinyl, plastic or exposed cinder block walls are prohibited within front yards abutting any boulevard, avenue, or promenade street; and

(E) Fences in front yards or side yards facing a thoroughfare shall be painted or constructed out of a decorative material compatible with the materials of the principal building.\(^{404}\)

(5) Lighting:

(A) Entrances, arcades and passageways shall be illuminated;

(B) Courtyards, passageways, roof gardens, corner plazas, and other landscaped areas shall provide pedestrian-scaled, tamper-proof lights;

(C) Lighting sources shall be constructed or installed so that light is aimed downwards and does not spill over to abutting properties;

(D) Lighting that is visible from adjacent properties or thoroughfares shall be indirect or incorporate full shield cut-offs;

(E) Incandescent exterior lights and high-pressure sodium lights prohibited; and

(F) Architectural details may be accented through lighting.\(^{405}\)

(6) Building façade and elevation materials. A change of exterior texture and material shall be accompanied by a change in plane. However, glazing and spandrel glass is exempt from this provision.\(^{406}\)

(7) Roofs:

(A) Roofs may be accessible and used as roof decks, gardens, balconies or terraces;

(B) Roofs shall be finished with light colors for reflectivity or incorporate landscaping; and

(C) Roof top mechanical equipment shall be clustered away from the edge of the building and either painted to match the roof top of located behind a parapet wall or in a roof top mechanical equipment enclosure so that it is not visible from a thoroughfare, historical or public buildings.\(^{407}\)

\(^{404}\) Mauka Area Rules, 47-48.
\(^{405}\) Mauka Area Rules, 48.
\(^{406}\) Mauka Area Rules, 48.
\(^{407}\) Mauka Area Rules, 48-49.
(8) Service functions:

(A) Utilities, service elements, recycling and trash elements shall be located off alleys (where present), or in structured parking garages where they exist. Alternatively, they may be located at least 10-feet behind the façade of a principal building or screened from view from a thoroughfare other than an alley or service street, with a hedge, landscaping, low wall, or fence;

(B) Prohibited materials for constructing recycling or trash enclosures include: chain link, fencing with slat mesh screen, cinderblocks, or unpainted wood;

(C) Utilities and service elements that are visible from thoroughfares shall be incorporated in the building structure in a manner accessible to the trash collection service provider, but shall not be visually intrusive through use of the following strategies:
   i. Burying underground (utility wires, meters, transformers);
   ii. Incorporated into the building or parking garage as a utility room (meter, terminal boxes); and
   iii. Screening behind building (meters, terminal boxes); and
   iv. Clustering on roof within a mechanical enclosure (HVAC); and
   v. Recycling or trash enclosures shall be of a similar material and color with the principal building.\footnote{Mauka Area Rules, 49.}

(9) Signage. All signs shall be in compliance with the applicable rules and regulation administered with the applicable rules and regulation administered by the city and county of Honolulu, as provided for in the City and County of Honolulu’s Land Use Ordinance, as it may be amended.\footnote{Mauka Area Rules, 49.}

(10) Windows:

(A) Highly-reflective, mirrored, and opaque window glazing are prohibited;

(B) Window glazing shall be transparent with clear or limited UV tint so as to provide views out of and into the building. Visible light transmission level of windows on the ground floor shall be seventy per cent or greater and on all other floors the visible light transmission level shall be 50% or greater;

(C) For floors one through ten, all principal building windows shall be operable;

(D) Pop-in muntins are prohibited below the third floor; and

\footnote{Mauka Area Rules, 49.}
(E) Window grilles are prohibited except at window openings to podium parking or on building elevations facing alleys.\footnote{Mauka Area Rules, 50-51.}

(11) Storefronts and windows for retail:

(A) Applicability. This subsection applies to existing for newly proposed principal buildings used or intended to accommodate the retail land use classification.

(B) Stores that occupy greater than 60-feet of frontage shall incorporate multiple entrances along the street;

(C) Street front elements shall have a depth of forty to eighty feet of usable commercial space with potential for dividing walls at least every 30-feet;

(D) At least 70% of a retail thoroughfare front element shall be transparent glazing, with at least 70% of the glazing to allow views into the store rather than being shallow window box displays;

(E) No more than 30% of the window area at facades may be obstructed by signage or interior displays;

(F) All principal entrances shall be located along the thoroughfare or a thoroughfare – facing courtyard, rather than from a garage area, alley, or another point within the interior of a block;

(G) Display windows shall be used on the ground floor and on upper floors of retail space; and

(H) Building facades and side elevations shall accommodate signage for ground floor retail tenants.\footnote{Mauka Area Rules, 51-52.}

Landscape and Recreation Spaces:

(1) All yards shall be landscaped with native or adapted plant species and/or hardscaped with permeable material.

(2) Historic landscapes and exceptional trees as designated by the City and County of Honolulu shall be protected and preserved. In the case where historic landscapes and exceptional trees conflict with prescribed standards in the rules, the historic landscape or exceptional tree takes precedence.

(3) Landscaping shall have an automatic irrigation system with a rain or moisture sensor.\footnote{Mauka Area Rules, 52.}
Green Building:

(1) Purpose. This section provides standards intended to result in a responsible development pattern that conserves natural resources and provides a healthy environment for inhabitants of the mauka area.

(2) Applicability. This section applies to all new buildings and additions and renovations of existing buildings that increase the existing floor area by 25%.

(3) Green building standards:

(A) A project shall qualify for the applicable base LEED\textsuperscript{413} rating system at the appropriate certification level. (e.g., new construction projects shall qualify for LEED for new construction);

(B) The applicable base rating system shall be chosen by the applicant based on the construction type, size, and use of the proposed project;

(C) The project shall document the achievement of at least one LEED point in either sustainable sites, storm water design, quantity control; or storm water design, quality control;

(D) The project shall document the achievement of at least one LEED point in either sustainable sites, heat island effect, non-roof or roof;

(E) The project must document the achievement of at least one point in water efficiency, (WE) credit 1: water efficient landscaping;

(F) The applicant shall submit documentation and sustainability calculations showing that the proposed development meets the applicable base LEED rating system at the appropriate certification level. Based on these materials, the authority shall determine compliance with this section in conjunction with the accompanying development approval;

(G) If the U.S. Green Building Council changes the LEED rating system, the executive director shall identify the new points and rating systems that are relevant to this section.

Parking and Loading:

(1) Applicability. This section applies to all new principal buildings in the mauka area or additions to buildings on properties that exceed 25% of the exiting floor area on said property.\textsuperscript{414}

\textsuperscript{413} See Appendix I
\textsuperscript{414} Mauka Area Rules, 60.
(2) Access:
   (A) Parking shall be accessed from an alley;
   (B) When there is no alley present, parking shall be from a parking access street as indicated in Figure 7.49.
   (C) When access from a parking access street is not possible, parking shall be accessed from an alternative parking access as indicated in Figure 7.49.
   (D) Driveway access for parking shall be a minimum of 55-feet from an intersection measured from the right-of-way.\textsuperscript{a15}

(3) Curb Cuts:
   (A) The number of curb cuts shall be minimized, especially along alternative parking access streets, to the maximum practicable extent. Shared alleys, access drives and parking arrangements are encouraged to reduce the need for new curb cuts;
   (B) Maximum width of new curb cuts shall be 25-feet for two-way driveway and 12-feet for a one-way driveway;
   (C) Curb cuts shall be setback a minimum of 22-feet from adjacent properties. Lots within less than 100-linear feet from frontage are exempt from this provision.\textsuperscript{a16}

(4) Placement:
   (A) Parking shall be a minimum of 40-feet behind any lot line, unless indicated otherwise;
   (B) Parking lots and structure shall not front a civic space; and
   (C) Parking is prohibited within any building front setback or front yard.

(5) Quantity:
   (A) Required number of off-street parking spaces are as follows:
      i. Group assembly:
         a. 0.9 per 300-square feet of assembly area
      ii. Restaurants and bars:
         a. 0.9 per 300-square feet of eating or drinking area
         b. 1 per 450-square feet of kitchen or accessory area;
      iii. Educational facilities (including technical, trade, vocational, etc.):
         a. 0.9 for each 10 students of design capacity
         b. 1 per 450-square feet of office floor area;

\textsuperscript{a15} Mauka Area Rules, 60.
\textsuperscript{a16} Mauka Area Rules, 60-81.
iv. Commercial, clinics, administrative and all other uses:
   a. 1 per 450-square feet of floor area;

   (B) When computation of required parking spaces results in a factional number, the number of spaces required shall be rounded to the nearest whole number;

   (C) At least 50% of required parking spaces shall be standard sized parking spaces.417

(6) Shared Parking:

   (A) Because of the mixed-use nature of the mauka area and the differing peaks associated with different uses, the same parking facility may be utilized by a variety of users throughout the day. This can reduce the total number of parking spaces needed to serve the peak parking demand of the mauka area.

   (B) Required parking may be adjusted downward, without the need for a variance, according to the shared parking factor ratio chart depicted below:418

   ![Shared Parking Ratio Chart](image)

   Figure 7.48: Shared Parking Ratio Chart. Multiply the sum of the required parking space for each use, by the multiplier in the chart, and get the new required parking amount.419

(7) On Street. Marked on-street parking shall count towards required parking when the on-street parking is adjacent to the parcel or within 200-feet of parcel.420

(8) Aisle and Space dimensions:

   (A) Each standard parking space shall be no less than 8.5-feet wide and 18-feet long;

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417 Mauka Area Rules, 62-63.
418 Mauka Area Rules, 64.
419 Mauka Area Rules, 114.
420 Mauka Area Rules, 64.
(B) Each compact parking space shall be no less than 7.5-feet wide and 16-feet long and shall be marked as a compact space; and

(C) Ingress and egress aisles shall be provided to a thoroughfare and between parking bays. Minimum aisle widths for parking cays shall be:

i. Parking at 0 – 44 degrees: 12-feet
ii. Parking at 45 – 59 degrees: 13.5-feet
iii. Parking at 60 – 69 degrees: 18.5-feet
iv. Parking at 70 – 79 degrees: 19.5-feet
v. Parking at 80 – 89 degrees: 21-feet
vi. Parking at 90 degrees: 22-feet
vii. For a parking angle of 90-degrees, the minimum aisle width may be reduced by 1-foot for every 6-inches of additional parking space width above the minimum width, to a minimum aisle width of 19-feet.\textsuperscript{421}

(9) Design:

(A) Storage is permitted above all parking spaces constructed in parking garages or in parking structures;

(B) Robotic parking is permitted;

(C) Any mechanical equipment for providing parking shall be visually screened from view at abutting thoroughfares by architectural or landscape treatments;

(D) High albedo concrete shall be used instead of asphalt in surface parking lots; and

(E) All sources of illumination shall be shielded to prevent any direct reflection toward adjacent premises.\textsuperscript{422}

(10) Landscaping for surface lots:

(A) Parking lot landscape requirements are 1 tree per 20 spaces with a minimum of one landscaped island for every 10 spaces;

(B) Every other row of parking shall include a landscaped median for the entire length of a bay. The entire length shall be planted with large trees at least every 45-feet. Where a tree planning island occurs the entire length of a bay, there shall be a minimum of one planting island every 15-spaces and a minimum of one large tree every 15-spaces in a tree planting island; and

\textsuperscript{421}Mauka Area Rules, 64-65.
\textsuperscript{422}Mauka Area Rules, 65.
(C) Permeable surfaces for parking and maneuvering areas are permitted.\textsuperscript{423}

(11) Structures. Priority placement near entries, doors, elevators, or stairs within parking structures shall be given to parking for bicycles, car-shares, and plug-in electric vehicles.\textsuperscript{424}

(12) Loading:

(A) The following loading space requirements shall apply per use type:

i. Goods and services and industrial:
   a. One: 2,000 – 10,000-sqft (Floor Area)
   b. Two: 10,001 – 20,000-sqft
   c. Three: 20,001 – 40,000-sqft
   d. Four: 40,001 – 60,000-sqft
   e. One: Each additional 50,000-sqft over 60,000

ii. Educational and civic spaces:
   a. One: 5,000 – 10,000-sqft (Floor Area)
   b. Two: 10,001 – 50,000-sqft
   c. Three: 50,001 – 100,000-sqft
   d. One: Each additional 100,000-sqft over 100,000

iii. Office:
   a. One: 10,000 – 50,000-sqft (Floor Area)
   b. Two: 50,001 – 100,000-sqft
   c. One: Each additional 100,000-sqft over 100,000

(B) Loading space requirements shall be provided within a building, lot, or alley. Loading spaces are prohibited in thoroughfares;

(C) Access to a loading space shall not be from promenade street;

(D) When only one loading space is required and total floor area is less than 5,000-sqft, the minimum horizontal dimensions of the space shall be 19 by 8.5-feet, and the space shall have a vertical clearance of at least 10-feet;

(E) When more than one loading space is required, the minimum horizontal dimensions of at least half of the required spaces shall be 12 by 35-feet and have a vertical clearance of at least 14-feet. The balance of the required spaces shall have horizontal dimensions of at least 19 by 8.5-feet and vertical clearance of at least 10-feet;

\textsuperscript{423} Mauka Area Rules, 65-66.
\textsuperscript{424} Mauka Area Rules, 66.
(F) Each loading space shall be unobstructed and shall be arranged so that any vehicle may be moved without moving the other;

(G) Adequate maneuvering area and access to a street shall be provided and shall have a vertical clearance not less than the applicable height for the loading space;

(H) All loading spaces and maneuvering areas shall be paved with an all-weather surface;

(I) Where loading areas are illuminated, all sources of illumination shall be shielded to prevent any direct reflection toward adjacent premises;

(J) Loading spaces for three or more vehicles shall be arranged so that no maneuvering to enter or leave a loading space shall be on any public street, alley, or walkway;

(K) Each required loading space shall be identified as such and shall be reserved for loading purposes;

(L) No loading space shall occupy required off-street parking spaces or restrict access; and

(M) An adjustment of up to 50% of the required number of loading spaces may be allowed when such spaces are assigned to serve two or more uses of a single project jointly, provided that:
   i. Each use has access to the loading zone without crossing any street or public sidewalk; and
   ii. The amount of loading spaces, which may be credited against the requirements for the use of uses involved, shall not exceed the number of spaces reasonably expected to be available during differing periods of peak demand.425

(13) Bicycle Parking:
   (A) Both short-term bicycle parking and long-term bicycle parking shall be provided;
   (B) Bicycle parking shall be provided within 400-feet of the principal entrance of the building;
   (C) Instructional signs shall be used to explain how to use the bicycle parking device and directional signage shall be installed when bicycle parking locations are not readily visible from entrance; and
   (D) For use classifications not specifically mentioned, requirements will be determined by the executive director.426

425 Mauka Area Rules, 66-68.
426 Mauka Area Rules, 68.
Figure 7.49: Parking placement diagram. See Appendix I for definitions of terms in legend.
The specific building type that best describes this project falls under the “urban block” type. The following are the rules for “urban block” as stated in the KCDD HCDA Mauka Area Rules.\footnote{Mauka Area Rules, 135.}

**URBAN BLOCK**

A. Lot Width:
   1. Maximum of 300-feet.\footnote{Mauka Area Rules, 135.}

B. Pedestrian Access:
   1. Entrances to upper floors shall be accessed through an interior lobby, which is accessed directly from the street.
   2. On promenade streets, the principal entrance to each ground floor space shall be directly from the street and occur at a maximum interval of 60-feet. On all other thoroughfares, access to ground floor spaces may occur at the 60-foot interval or may be provided through a street lobby.
   3. All retail spaces should be accessed from a ground floor, single-tenant entry along a street, courtyard or passageway.\footnote{Mauka Area Rules, 135.}

C. Parking Design and Location:
   1. Parking shall be located in the Allowed Parking Zone on the site.
   2. Parking access shall be as stated in the Parking section of the Mauka Area Rules.
   3. For aboveground parking garages, parking shall be concealed from view at the street frontage through a liner of habitable space for the first 2-stories of building height; service streets and alleys excluded.\footnote{Mauka Area Rules, 135.}

D. Open Space:
   1. At least 15% of the lot area shall be provided as open space.
   2. The open space may be located at-grade, on a podium, on a roof garden, or a combination thereof.
   3. Open space shall have a minimum dimension of 40-feet on any one side.
   4. Encroachments into the open space are permitted on all sides of the space, provided that the 40-foot minimum dimension is maintained.\footnote{Mauka Area Rules, 135.}

E. Landscape:
   1. When front yards have a 20-foot build to line, a minimum of one field stock canopy tree shall be planted per 40-lineal feet of frontage line or fraction thereof.
2. Trees within the frontage area shall be single species to match the species of street trees in the furnishing zone.
   a. Auahi Street: Loulu Palm, 20-30-ft on center (Pritchardia schattaurei)
   b. Keawe Street: Tulipwood, 30-ft on center (Harpulia pendula)
   c. Pohukaina Street: Rainbow Shower Tree, 45-ft on center (Cassia x nealiae)
   d. Coral Street: No trees designated.

3. When side yards are present, one 25-gallon minimum size canopy tree per 30 lineal feet to protect privacy of neighbors.

4. Six 5-gallon size shrubs, ten 1-gallon size shrubs and turf or acceptable native of dry climate ground cover is required for every required tree.\footnote{Mauka Area Rules, 135.}

F. Frontage:
   1. Permissible Frontage Types are: Stoop, Dooryard, Forecourt, Shop front, Chinatown Shop front, Raised Shop front, Terrace front, Gallery, Arcade.\footnote{Mauka Area Rules, 135.}

G. Building Massing:
   1. Front façades shall have at least one encroaching element, such as porches, balconies, or a plane break that cumulatively occupy at least 10% of the façade.

   2. Maximum Floor Plate Ratios shall be as follows:
      a. 2-4 Stories: 100% floor area.
      b. 5\textsuperscript{th} story to be 75% of floor area.
      c. 5\textsuperscript{th} to 6\textsuperscript{th} story to be 65%
      d. 5\textsuperscript{th} to 7\textsuperscript{th} story to be 60%
      e. 5\textsuperscript{th} to 8\textsuperscript{th} story to be 58%
      f. 5\textsuperscript{th} to 9\textsuperscript{th}, or more, to be 53%\footnote{Mauka Area Rules, 135.}

\footnotesize
\begin{figure}[h]
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\caption{Urban Block axonometric example.}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure751.png}
\caption{Urban Block plan example.}
\end{figure}
The design concept diagram, depicted below, explains the importance of connectivity that this site should have with the open park spaces that are close in proximity. The arrows highlight the direct relationship the site will have with the proposed Kamehameha Schools Development Plans and Hawai‘i Community Development Agency’s proposals on all sides of the site. The textures of the vegetation and concrete display the hardscape and landscape design integration with the site.

Figure 7.52: Concept Diagram.
Figure 7.53: Program Considerations Diagram.

- **ECONOMY**
  - Low Cost
  - Flexibility
  - Efficient
  - High Productivity

- **ENVIRONMENT**
  - Conservation
  - Low Energy Use
  - Landscape & Ecology
  - Materials & Waste

- **COMMUNITY**
  - Unique Spaces
  - Sense of Place
  - Cultural Diversity
  - Walkable Distances

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Figure 7.53: Program Considerations Diagram.
DESIGN GUIDELINES

GOALS & PRINCIPLES:
The following are the open space design principles and goals for The Commune at Kaka‘ako. The design guidelines follow this framework of principles and goals:

- Civic spaces: to support a sense of community. Open spaces shall be designed to create opportunities for tenants, users, and visitors to interact.
- The urban context: the organization of the spatial layout shall provide for physical connections to surrounding civic spaces.
- Public and private amenities: the spatial layout shall provide opportunities for tenants, users, and visitors to enjoy and utilize the built and open spaces.
- Safe and accessible places: all open spaces shall be designed to provide safe and accessible spaces for all tenants and visitors alike.
- Sustainable and flexible landscapes: built and planted landscapes, both surrounding and within site, shall be designed to be water and energy efficient, to reduce heat island effect, to be portable and can be moved at any given time, and to facilitate maintenance.
- Reuse of existing building and reclaimed building materials on-site: minor building envelope adjustments, interior layout redesign, and overall site composition strategies shall be flexible and responsive to phased development to completion.
- Flexibility: future building use and functional changes shall be adjustable to respond to short-term multi-uses and future developments.
Figure 7.55: Spatial Program Diagram.
DESIGN GUIDELINES

ARCHITECTURE

The following are the architectural intent for the program spaces for The Commune at Kaka`ako project:

COMMERCIAL, RETAIL, & OFFICE SPACES:
The commercial facilities proposed within the development are envisioned as an integral component of the Kaka`ako neighborhood and will act as a social communal space for the people of this district. The guideline principles are as follows:

- Commercial spaces at ground level to maximize glazing and transparency, and support a pedestrian friendly streetscape. The entrances should not be limited to one, but many.
- Mechanical systems, such as solar panels and other technological requirements, should be integrated into the overall architectural design and materials palette.
- Office spaces are to be more private than retail and cafe spaces, but just as accessible.
- Retail tenants shall relate to the rest of the building through materials, colors, and appropriation of scale.

LEARNING SPACES:
The graffiti learning space shall be private and utilize both private indoor and outdoor spaces with access to private outdoor learning spaces.
The Commune is the center of community gathering, a safe place that welcomes all people, from keiki to kupuna, enriching cultural, recreational, and educational public uses. The Commune honors, celebrates, and preserves Kaka'ako’s sense of place and presents a unique experience for present and future generations.

Figure 7.57: Existing conditions versus proposed design.
Figure 7.58: Site Plan Aerial View.

SITE PLAN

Site plan of The Commune at Kaka‘ako with surrounding context. Translucent buildings are planned for construction. Solid colored buildings are existing.
Figure 7.59: Building Plan: Exterior.

**PLAN - EXTERIOR**

**THE COMMUNE**

at Kaka’ako

1. Parking Lot
2. Loading Dock
3. Graffiti Gallery
4. Courtyard
5. Eatery
6. Coffee Shop
7. Restrooms
8. Permanent Retail
9. Photovoltaic
10. Extensive greenroof

Figure 7.59: Building Plan: Exterior.
Figure 7.60: Building Plan: Interior.
Figure 7.61: Aerial View: South.

AERIAL VIEW: SOUTH

Aerial view of the site from the south. Fronting intersection streets are Coral and Auahi Street.
Aerial view of the site from the east. Fronting intersection streets are Coral and Pohukaina Street.
Figure 7.63: Elevations: North and East Elevations along Pohukaina and Coral Streets.
Figure 7.64: Elevations: South and West Elevations along Auahi and Keawe Streets.
Figure 7.65: Street View: Southwest.
Figure 7.66: Street View: Southeast.

Perspective corner of Coral and Auahi Streets.
Figure 7.67: Street View: Northwest.

STREET VIEW: NORTHWEST

Perspective corner of Keawe and Pohukaina Streets.
Figure 7.68: Street View: Northeast.
Figure 7.69: Aerial View: Interior Spaces. Lines reference section cut lines.
Figure 7.70: Sections.

1. Grass pavers on parking lot surface
2. Thermo Wood cladding
3. Space frame tetrahedron truss
4. Extensive green roof
5. Reclaimed aluminum roof
6. Coiling steel gates
7. Interior lift-up retail doors
8. Photovoltaic panels
9. Existing building skylights
10. Reclaimed CMU blocks

SECTIONS AND NOTED SPECIAL FEATURES
AERIAL VIEW: WEST

Aerial view of the site from the west. Fronting street is Keawe Street.

Figure 7.71: Aerial View: West.
DESIGN GUIDELINES

LANDSCAPE DESIGN:

The following are the landscape design principles and goals for The Commune at Kakaʻako. The design guidelines follow this framework of principles and goals:

- Visual relationships and linkage between open spaces and vegetation.
- Vegetation shall reflect and complement the architectural character of the building.
- Plaza elements and materials shall focus on constructed hardscapes and features punctuated with planted areas and tree plantings.
- Passive recreational areas shall be primarily open planted areas and landscaped walls to accommodate grade changes and provide outdoor seating.
- Active recreational spaces shall be open to the sky allowing for sunlight to dominate the space.
- Streetscapes and open space shall reflect the community standards suitable to these civic spaces connecting the project site into one cohesive place.
- Planters shall be interim landscape features to allow temporary conditions associated with program development over time.
- Landscaped areas on the perimeter of the site shall be as is original condition as appropriate.
DESIGN GUIDELINES

LANDSCAPE DESIGN:

The following are the landscape design principles and goals for The Commune at Kaka'ako. The design guidelines follow this framework of principles and goals:

- Planting within the plaza area shall be of small shrubs that are familiar to Hawai‘i.
- Trees around the perimeter of the site shall be to-code shade trees and medium and small evergreen trees arranged in non-geometric groupings to define spaces.
- Shrubs within the plaza and recreation areas shall be tropical plants native to the Polynesian area:
  - Heliconia Caribaea
  - Heliconia Rostrata
  - Hibiscus
  - Calathea Lutea
  - Asplenium Nidus
  - Alpinia Purpurata
- Ground cover material shall be limited to the outer limits of the site.
- Turf lawns shall be the primary ground plane planting of the parking lot areas.
Figure 7.74: Courtyard View 1.

View facing north into courtyard and container coffee shop.
Figure 7.75: Courtyard View 2

View facing south showing the entrance to event space.
Figure 7.78: Retail Shops: Permanent.

Perspective of permanent open-air retail shops.
Figure 7.77: Retail Shops: Temporary.

Perspective of temporary and pop-up retailers.
EVENT + ASSEMBLY SPACE

Perspective of warehouse for flea markets, farmers markets, and venue event space

Figure 7.78: Event and Assembly Space.
LEARNING SPACE : INTERIOR

Perspective of warehouse second level where storage and classrooms are located.

Figure 7.79: Learning Space: Interior.
Figure 7.80: Learning Space: Exterior.

Perspective of warehouse second level outside terrace for interactive graffiti learning.

LEARNING SPACE: EXTERIOR
CHAPTER VIII

CONCLUSION

MAIN FINDINGS

SUGGESTIONS & FURTHER RESEARCH
VIII. CONCLUSION

MAIN FINDINGS

The best type of art challenges us to think differently, provoking our emotions, and encourages healthy debates among social, economic, and political issues. Street artists who are imaginative, innovative, and free to express their ideas while reclaiming the streets best procure this role. In these changing times, when economic, social, and political systems fail to support society, street art can serve as the vital function for communicating grassroots ideas, sympathies, and communal demands. It is a cultural activity that can establish bonds between individuals, and individuals with features of the urban environment. Street art doesn’t ask anything from you; just for you to see, listen, and ingest the meanings behind their messages.

So what is the future for street art? We have been writing on wall for millennia, however it is only in its latest form, street art has become a negative experience for some. Street art, especially graffiti, has been associated with a variety of other subjugated cultural movements like hip-hop; yet beyond it becoming popular as a new culture of its own, it will remain a defeated form of discussion. City officials control the format of the street, the beginning of public spaces becoming privatized and regulated, where corporations pay for public advertisement that mocks those of graffiti renditions. Billboard advertising assault citizens to believe they need a new car to be happy, but street art has no right to tell society that they do not need to buy the car to be happy. As long as capitalism rules social order, street art will remain silenced.

As for the effect it has on the next generation of artists, there are possibilities, which could build on the foundation, as created through the intervention of program such as those stated in the case study research. There is an entirely different perspective, which may exist given the students and their community. These are possibilities that could build on the argument, which was created throughout this research with positive-identify-development and respect at the forefront for graffiti education, existence, and meaning. As we move forward in attempts to encourage students to explore their world and create their own meanings out of personal experiences, being able to bring this expressive art form and subculture into a school context found the possibility of creating new understanding and approaching new topics within academic settings. If schools can benefit from these types of programs, why are they not being utilized? The answer to most would be funding. As we come to rely on these efforts, more pressure will be put
on non-profit organizations to take hold and pioneer the efforts. In order for this to happen, the cooperation of public spaces would have to be incorporated with such programs. That being said, street art invites people to directly participate in the space and in doing so, has the potential to recover a sense of communal purpose and human solidarity. In a sense, it becomes a win-win situation.

Jan Gehl describes in Life Between Buildings, there is an essential difference between places where people merely come and go and those where they stop and stay; it is those who stay who make public spaces great. If people love their community they will be less likely to act on them in negative ways. Environments can fail to inhibit or can even encourage people to care for their surroundings and for other people to care for their surroundings and for other people. In the spirit of socialization, Gehl goes on to mention:

“Very freely interpreted, a social activity takes place every time two people are together in the same place. To see and hear each other, to meet, is in itself a form of contact, a social activity... Living cities, ones in which people can interact with one another, are always stimulating because they are rich in experiences, in contrast to lifeless cities, which can scarcely avoid being poor in experiences and thus dull, no matter how many color and variations of shape in buildings are introduced.”

Historically we understand that public spaces have not been guaranteed to public rights. Existing public space will only remain open if people ensure its continued access by occupying it and consistently pushing the boundaries. Access to public space is important because there spaces serve as physical windows for change. Instead of public spaces and street art being produced for us, we as members of our communities must demand the right to voice our opinions about the past, marshal the right to making better conditions of our own realities, and participate in the creation of our own futures.

435 Gehl, Life Between Buildings, 125.  
436 Gehl, Life Between Buildings, 77-89.
In recent times, there is a growing evidence of the global expansion and locally diverse range of street art practices, forms and styles, which drives this research to be taken further in the future to understand the spaces we are inhabiting, contextualizing, and revolutionizing. This study provides evidence that there are misguided policies toward graffiti and street art that need to be addressed, with further research on public perceptions of street art and their innovative approaches to convey messages. Beyond the lines of traditional graffiti, it might be worth investigating the relationship between graffiti artists and tattoo culture. Do both of these frowned upon forms of communication have commonalities? That being said, there is still a massive amount of research that can still be done into the nature of street art and graffiti writing, but with public policies becoming stricter with their use, it may be difficult. This is why many graffiti artist like to remain anonymous and unlikely to be found, much like in the case of Robin Banksy. However, looking into and studying the global connection among street artists could be important research. Graffiti is a common universal language, similar in theory to sign language, where visual graphics tell us a story. Using mural art and the spaces they occupy as modern forms of communication are rising thus may be the answer to the dying trend of graffiti writing.

With Kaka’ako being the first massive change to happen in Honolulu in decades, there are many things to take into consideration where we as the people have to address the issues within the community and have a common goal. Implementing of these strategies and goals to developers such as the Howard Hughes Corporation and landowners Kamehameha Schools Bishop Estate, keeps the conversation going without having an opinion when it becomes too late. Many strategies to implement could include:

EXPANDING EXISTING PUBLIC SPACES: Open spaces in many cities around the world are already severely insufficient, Hawai’i still has the opportunity to expand the use of public spaces without over developing neighborhoods. No further encroachment on existing public space or green spaces should implement and efforts should be made to increase the quantity and quality of such spaces. Existing encroachment of detracting commercial spaces in the area needs to be redesigned and expand on the use of public places. With the development of massive residential towers, Kaka’ako will see a rise in traffic, over crowded parking, and dangerous pedestrian crossing. Where possible, linkages
should also be created among existing green and open spaces ensuring safe pedestrian street crossing. If all else fails, some sidewalk space and even streets should be remade into more generous, welcoming, and multi-purpose public spaces.

PRESERVING THE ECONOMY: Given the importance of low-income housing for these designated areas, the informal economy of the area should be preserved and protected rather than chipped away at. Cities such as New York City, Bangkok, and New Delhi have already made public policies, which emphasize the importance of allocating vendors sufficient public space and protecting their rights to do business. By creating open spaces for market places, the community can benefit from the generating economy in a smaller context, thus more sustainable.\footnote{Tiesdell and Carmona, \textit{Urban Design Reader}, 211-235.}

COMMUNITY INVOLVEMENT: Varieties in layout and design configuration of public spaces allows for different people to come and multiplicity of activities to occur at different times during the day. Public art, educational programs, and small businesses are what make a community feel like a community. By giving them a sense of place, people in the area feel connected to where they live, work and play. Without these forums, communities will fail to maintain a sustainable lifecycle and will eventually become susceptible to urban decay.

There are many renditions to existing infrastructure that cannot be changed, taken back to simpler time; replacing supermarkets with open markets, tear down shopping malls to restore the park that once was in its place, return to low-rise friendly neighborhoods after the boom of high-rise luxury apartments in gated communities. Once the regret and sense of loss emerge, it is too late to save what has already been destroyed. How do we create a balance between the mass development and preserving public spaces? We read, learn, observe, and participate. There are many ways we can speak out for public spaces, and experience in cities throughout the world has shown that when people speak out, they can save beloved places. After all, street artists in comparison, strive to be a part of the public realm in order to feel a sense of belonging and pride to a place. Urban environments can nurture their residents and offer a livable environment for people of all ages and incomes, with generous abundance of public spaces to humanize the urban city. We have to work to preserve what we have left, and cherish it.


http://k2interiordesign.net/retail-shop-design-ideas.html
http://paularat.com/2012/08/fun-fab-workshops-for-a-cause/

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Figure 7.80: Created by Author.
Table 6.2: Public Architecture, Design for Reuse Primer, 115.
Table 6.3: Public Architecture, Design for Reuse Primer, 158.
ALTERNATIVE PARKING ACCESS: Alternative parking access means a street from which parking, driveways, curb cuts and other vehicular intrusions into the pedestrian realm should be allowed only when access to a parking access street is not possible.438

ARCHITECTURAL ENCROACHMENT: Architectural encroachment refers to an architectural feature that breaks the plane of a vertical or horizontal regulatory limit, extending into a setback, into the pedestrian zone, or above a height limit.439

AVENUE: Avenue means a walkable, low-to-medium (30 to 35 miles per hour) urban arterial or collector thoroughfare, generally shorter in length than boulevards, serving access to abutting land. Avenues serve as primary pedestrian and bicycle routes and may serve local transit routes. Avenues usually provide curb parking.440

BOULEVARD: Boulevard refers to a walkable, low-speed thoroughfare designed to carry both through and local traffic, pedestrians, and bicycles. Boulevards may be high ridership transit corridors. Curb parking may be allowed on boulevards.441

CASTLE & COOKE HAWAI`I: Merchant partners Samuel Northrup Castle and Amos Starr Cooke originally formed Castle & Cooke in Honolulu in 1851. The partners began their business by operating a general store in Honolulu. The entrepreneurship, vision, integrity, and perseverance of these two men created this company that grew globally over the years.442 Castle & Cooke Inc. was incorporated in Hawai`i on October 10, 1995, as successor to the real-estate and resort business of Dole Food Company Inc. The company’s businesses include residential and commercial real estate, visitor attractions, resorts, aviation, and renewable energy.443 Today Castle & Cooke Inc. is privately owned by David H. Murdock, who also serves as chairman and chief executive officer for both Castle & Cooke and Dole Food Company Inc., and has since 1985.444

CIVIC / CIVIC SPACE: Civic is a use classification which includes uses that foster community interaction and citizen participation in civic activities such as: meeting halls or clubhouse, conference centers, cultural facilities, public safety facilities, public or government facilities, libraries, religious facilities, theaters, and all those

439 Mauka Area Rules, 12.
440 Mauka Area Rules, 13.
441 Mauka Area Rules, 13.
444 “Corporate.” Castle & Cooke Hawai`i.
that apply. Civic space means a form based classification of outdoor areas dedicated for public use.

COMMERCIAL: The term commercial collectively defines a workplace, office, and retail functions.

COMMON OPEN SPACE: Common open space is a portion of the lot landscaped and utilized for passive or active recreation but excluding permanent buildings, off-street parking areas, drive aisles, above-ground utility cabinet, boxes or structures and required side and rear setback area.

CULTURAL SURVEYS HAWAI`I (CSH): CSH is an island-based company offering expertise in all aspects of archaeological cultural and historical research and field services throughout the Hawaiian Islands and the Pacific. They provide a range of services that fulfill county, state and federal permitting requirements as well as facilitate land-use planning. The goal of this organization is to provide educational and employment opportunities to promote understanding of Hawai`i’s unique cultural resources.

CURB CUT: A curb cut refers to a small ramp built into the curb of a sidewalk to ease passage to the street level, especially for bicyclists, pedestrians with carriages, and the physically disabled.

DEVELOPMENT: The term development includes any man-made change over, upon, under, or across improved or unimproved real property performed on a lot greater than 20,000-square feet within the mauka area. Development shall not include a project consisting of a change in use or interior renovations only.

ENCROACHMENT: Encroachment means any structural or architectural element that breaks the plane of a vertical or horizontal regulatory limit, extending into a setback, into the pedestrian zone, or above a height limit.

ENVIRONMENTAL PROTECTION AGENCY (EPA): The U.S. Environmental Protection Agency is an agency of the American government, which was created for the purpose of protecting human health and the environment by writing and enforcing regulations based on laws passed by Congress. The agency protects all parts of society including communities, individuals, businesses, and state, local and tribal governments and making sure they have access to accurate information sufficient to effectively participate in managing human health and environmental

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445 Mauka Area Rules, 14.
446 Mauka Area Rules, 14.
447 Mauka Area Rules, 14.
448 Mauka Area Rules, 14.
451 Mauka Area Rules, 15.
452 Mauka Area Rules, 17.
FLOOR-AREA-RATIO (FAR): FAR is the ratio of the total building floor area as expressed in square feet to the total land area as expressed in square feet. The FAR is determined by dividing the total floor area on a development lot by the lot area of that development lot.  

FOREST CITY HAWAI‘I: Forest City Hawai‘i is a part of Forest City Enterprises Inc., a national real estate company with $10.6 billion in total assets. The company is engaged in the ownership, development, management and acquisition of commercial and residential real estate and land throughout the United States. Founded in 1920, the company is based in Cleveland, Ohio. Forest City’s diverse portfolio includes hundreds of premier properties located throughout the country, especially active in New York, Washington DC, San Francisco, Boston, Dallas, Los Angeles and Denver. Forest City is an industry leader in mixed-use communities, adaptive reuse projects and sustainable properties while offering consulting services.

FRONTAGE: Frontage means the area between a building elevation and the vehicular lanes, inclusive of its built and planted components. Frontage is divided into two components: private frontage and public frontage. Private frontage is the area of the pedestrian throughway that is privately owned. The private frontage contributes to the character of the neighborhood, and includes the front of building, landscape, and often a segment of the sidewalk. Public frontage is the area of the pedestrian throughway that is publicly owned. The public frontage contributes to the character of the neighborhood, and includes the front of building, landscape, and often a segment of the sidewalk.

FURNISHING AREA: The furnishing area is the transition between the pedestrian throughway and the edge of the vehicular pavement. The furnishing area provides space for roadside appurtenances such as street trees, planting strips, street furniture, public art, sidewalk cafes, sign poles, signal and electrical cabinets, fire hydrants, bicycle racks, and bus shelters.

THE HAWAI‘I 2050 SUSTAINABILITY PLAN: Developed as a “people’s plan” with more than 10,500 participants. The Hawai‘i 2050 Sustainability Plan addresses the future of Hawai‘i through an economic, social and environmental lens, filtering a common ground that suggests ideas to encourage a long-term economic strength, environmental stewardship, and quality of life for Hawai‘i’s citizens and visitors. In 2011, the Hawai‘i State Plan (Chapter 226, Hawai‘i Revised Statutes), was

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454 Mauka Area Rules, 18.
456 Mauka Area Rules, 18.
457 Mauka Area Rules, 27.
458 Mauka Area Rules, 28.
459 Mauka Area Rules, 18.
amended to include the Hawai`i 2050 Plan’s definition of sustainability. New priority guidelines and principles to promote sustainability were also added to the Hawai`i State Plan. As set forth in the State Plan, “Sustainability means achieving the following:

1. Respect of the culture, character, beauty, and history of the State’s island communities;  
2. Striking a balance between economic, social, community, and environmental priorities; and  
3. Meeting the needs of the present without compromising the ability of the future generations to meet their own needs.”

HAWAI`I COMMUNITY DEVELOPMENT AGENCY (HCDA): The 1976 State Legislature created the Hawai`i Community Development Agency to plan for and revitalize underutilized urban areas in the State. These areas were termed, “community development districts.” By definition, these districts were determined to be underutilized and deteriorating but with potential. Once redeveloped, to address the needs of Hawai`i’s people and provide economic opportunity. In creating the HCDA, the Legislature also designated Kaka`ako area of Honolulu as the Authority’s first Community Development District.

THE HOWARD HUGHES CORPORATION (HHC): The Howard Hughes Corporation is a preeminent developer and operator of master planned communities and long-term mixed-use properties in the United States. Their diverse portfolio of real estate assists is located in premier locations. These assets include award winning master planned communities; mixed-use development opportunities in attractive geographic location; operating properties with long-term value potential; and land inventory with significant upside. Howard Hughes development projects include the Ward Centers in Honolulu. It was announced on November 9, 2010 that General Growth Properties, previous owner of Ward Centers and current owner of Ala Moana Shopping Center, has separated from the HHC as a stand-alone company. The Howard Hughes Corporation has since becomes a stand-alone preeminent developer and operator.

KAMEHAMEHA SCHOOLS / BISHOP ESTATE (KSBE): KSBE is the largest private property owner in the state of Hawai`i, governed by five trustees who are each paid more than $800,000, annually. With assets of around $10 billion, it is one of the richest private charities in the world, whose sole beneficiary is the Kamehameha Schools, located in the heights above Honolulu with a student body of only about 3,200. The estate was created in 1884 by the will of Bernice Pauahi Bishop, the great-granddaughter of King Kamehameha the great, credited for uniting the Hawaiian Islands during the 18th century. Princess Pauahi died of cancer at the age of 52 and left the bulk of her estate, “to erect and maintain in

460 “Transit Oriented Development Plan.”
the Hawaiian Islands two schools, one for boys and one for girls, to be called the Kamehameha Schools.” In her will, the princess decreed that a five-member board of trustees, to be appointed by the Hawai‘i Supreme Court, govern the estate. The governor of the state of Hawai‘i appoints the Supreme Court justices and also provides the names of candidates to be considered for the lucrative Bishop Estate Trustee position. Because of this cozy relationship between the government and the estate, the coveted trustee position, over time, became a plum for Hawai‘i’s Democrat machine insiders. It is considered to be the longest running continuous political machine in U.S. history.463 The princess knew that education would be key to the survival of her people, so in enduring acts of aloha, she left them with the 375,000 acres of ancestral land in her possession. She instructed the trustees of her estate to use the land to educate her people.

LEADERSHIP IN ENERGY & ENVIRONMENTAL DESIGN (LEED): LEED is a program that provides third-party verification of green buildings. Building projects satisfy prerequisites and earn points to achieve different levels of certification. Prerequisites and credits differ for each rating system, and teams choose the best fit for the project. LEED transforms the way we think about how our buildings and communities are designed, constructed, maintained and operated across the globe. Comprehensive and flexible, LEED is a green building tool that addresses the entire building lifecycle recognizing best-in-class building strategies.464 LEED is an internationally recognized mark of excellence, providing building owners and operators with a framework for identifying and implementing practical and measurable green building design construction, operations, and maintenance solutions. LEED is flexible enough to apply to all building types – commercial, residential and entire neighborhood communities, and works throughout the building lifecycle – design and construction, operations and maintenance, tenant fit out, and significant retrofit. Each category in a LEED rating system consists of prerequisites and credits. Prerequisites are required elements, or green-building strategies that must be included in any LEED certified project. Credits are optional elements, or strategies that projects can elect to pursue to gain points toward LEED certification. LEED prerequisites and credits work together to provide a common foundation of performance and a flexible set of tools and strategies to accommodate the circumstances of individual projects.465

LINER BUILDING: Liner building means a building, which masks or conceals a parking lot or a parking structure from a frontage.466

LO‘I: Hawaiian word for taro terrace(s) or taro patch(es).467

MĀHELE: The Māhele of 1848, described as the “great divide,” was established by the King Kamehameha III as the beginning of the 1839 Hawaiian Bill of Rights, also

466 Mauka Area Rules, 22.
known as the 1839 Constitution of Hawai`i that guaranteed that the Hawaiian people would not lose their tenured land and provided the ground work for a free enterprise system. After Hawai`i established itself as a constitutional monarchy, the law stated that the land belonged to the people and managed by the king. This began problematic for the people, as they were to pay taxes per chief that governed their area of residence. The controversial divide stated 1,500,000 acres of land were set aside for chiefs, 1,000,000 acres were reserved by Kamehameha III as “Crown Lands, and 1,500,000 acres were given by the king to the government and the people, however only 30,000 acres were awarded to the native tenants. The 1850 Alien Land Ownership allowed for foreigners to own land, which in turn established the 1850 Kuleana Act only one month later. The Kuleana Act stated that commoners were now able to own land of which they lived and cultivated on, similar to those of territory laws of the United States territories of the nineteenth century. Officially the land was complete with the division between Crown Lands, Government Lands, Konohiki Lands, and Kuleana Lands. The Māhele abolished the pervious semi-feudal system of land tenure in the Hawaiian Kingdom.\footnote{Jon J. Chinen, \textit{The Great Māhele: Hawai`i's Land Division of 1848.}, (Honolulu: University of Hawai`i Press, 1958), 29-31.}

\section*{MAKAI: Makai is the Hawaiian word for “sea or seaward.”\footnote{Paul Nahoa Lucas, \textit{A Dictionary of Hawaiian Legal Land-Terms.} (Honolulu: University of Hawai`i Press, 1996), 72.}}

\section*{MAKAI AREA PLAN & RULES:} As set forth in the 2011 Conceptual Plan for the Makai District, the area of the KCDD makai of Ala Moana Boulevard (and including the Aloha Tower Special District) is envisioned as the community’s gathering place that welcomes all people with enriching cultural, recreational, and educational public uses. It will serve as a safe and secure place for neighboring residents and visitors; sustaining public uses on public-owned lands for the greater public good; offering enriching cultural facilities; incorporating a Hawaiian sense of place in the design of area public facilities; and ensuring future sustainable operation of the area’s public facilities. While the TOD Overlay Plan proposes no new development in the Makai District directly related to the proposed transit stations, it envisions the integration of the Complete Streets concept throughout the Mauka and Makai Districts.\footnote{“Transit Oriented Development Plan.”}

\section*{MAUKA: Mauka is the Hawaiian word for “towards the mountain.”\footnote{Lucas, \textit{A Dictionary of Hawaiian Legal Land-Terms}, 75.}}

\section*{MAUKA AREA PLAN & RULES:} Adopted in the fall of 2011. This plan provides the strongest policy foundation for the district, as it was developed around Smart Growth principles, placing high value on sustainable development, quality urban form, and creation of walkable streets and pedestrian scale environments. The Mauka Area Plan and Rules were developed with the anticipation for an additional overlay that would enhance the Smart Growth principles established in its guide- lines. Thus, this TOD Overlay Plan functions as an extension and not only translates the principles in the Mauka Area Plan and Rules to other parts of
the district, but also is developed to integrate district development, transportation networks and active public spaces into a tightly-knit network.\textsuperscript{472}

OUR KAKA’AKO: Our Kaka’ako is a project by Kamehameha Schools. Kamehameha Schools was founded through the will of Princess Bernice Pauahi Bishop, the last direct descendant of King Kamehameha I. The School's mission is to create educational opportunities to improve the well being of Native Hawaiians. Through her legacy, Kamehameha Schools has been endowed with over 363,000 acres of land statewide, 98% of which is in agriculture and conservation. Today, these commercial assets almost entirely fund the Schools’ statewide educational system serving over 47,000 learners. Kamehameha Schools is committed to the smart, progressive and culturally appropriate stewardship of those lands. Our Kaka’ako is a part of that commitment. Building a thriving neighborhood fostering connections and rooted in education, authenticity and creativity.\textsuperscript{473}

PARKING ACCESS STREET: Parking access street means a street from which access to parking, driveways, curb cuts and other vehicular intrusions into the pedestrian realm should be located.\textsuperscript{474}

PEDESTRIAN ZONE: Pedestrian zone refers to the zone between the building face and the curb. The elements of a pedestrian zone are: the private frontage area, the pedestrian throughway area, and the furnishing area.\textsuperscript{475}

PRINCIPAL BUILDING: Principal building means the largest building on a lot, usually located toward the frontage.\textsuperscript{476}

PROMENADE STREET: A promenade street is a type of thoroughfare that promotes pedestrian activity by providing amenities such as wide sidewalks, street trees, street furnishings and reduced curb cuts. Promenade streets provide pedestrian connections between public open spaces and destinations.\textsuperscript{477}

SALT PANS: In the days of the ancient Hawaiians, salt was an important part of the agriculture and cultivation. When Captain Cook came to the islands, he noticed the general supply and testified also to its excellent quality. It became a common trading item with the Pacific Northwest regions. In a quote, Cook mentions “Among their arts, we must not forget that of making salt, with which we were amply supplied, during our stay at these islands, and which was perfectly good of its kind. Their salt-pans are made of earth, lined with clay; being generally six or eight feet square, and about eight inches deep. They are raised upon a bank of stones near the high-water mark, from whence the salt water is conducted to the foot of them, in small trenches, out of which they are filled, and the sun

\textsuperscript{472} "Transit Oriented Development Plan."
\textsuperscript{474} Mauka Area Rules, 25.
\textsuperscript{475} Mauka Area Rules, 26.
\textsuperscript{476} Mauka Area Rules, 27.
\textsuperscript{477} Mauka Area Rules, 27.
quickly performs the necessary process of evaporation."\textsuperscript{478} They were generally made up of one large pond near the sea, into which the water would flow by channel cuts through the rocks, or is carried thither by the natives in large calabashes. After remaining there for some time, it is then transferred to the smaller pans that are made six to eight inches in depth, frequently lined with evergreen leaves in order to prevent absorption.\textsuperscript{479}

SERVICE STREET: A service street is a thoroughfare with two travel lanes and one parking-loading lane intended to provide vehicular access to lots. The pedestrian realm requires no front yard space and no trees.\textsuperscript{480}

SETBACK: Setback means the dimension between the building elevation and the lot line that must remain clear of any buildings or other structures with the exception of authorized encroachments.\textsuperscript{481}

SHARED PARKING: Shared parking means a system in which the parking requirements for two or more uses are shared amongst each other, thereby resulting in reductions in the parking requirements.\textsuperscript{482}

THOROUGHFARE: A way or passage used by vehicular, bicycle and pedestrian traffic. Thoroughfares consist of vehicular lanes and the pedestrian zone and provide access to lots and open spaces.\textsuperscript{483}

TRANSIT-ORIENTED DEVELOPMENT (TOD): Transit-Oriented Development is a pattern of different uses - residential and commercial - surrounding a transit station that takes advantage of the convenience of transit. A TOD neighborhood typically has more intense uses at its core with progressively lower-density development spreading outward. TODs generally occur within a radius of one-quarter mile from a transit stop, as this is considered to be a comfortable distance for pedestrians. TODs can be characterized as:

- Providing a rich set of land uses – housing, jobs, services – in an efficient manner
- Being well-integrated with transit
- Reducing overall transportation costs
- Creating vibrant, dynamic pedestrian and bicycle-friendly communities
- Demonstrating a high level of design to attract residents, visitors and workers

TOD is also about more green space and public gathering places, safer streets, and less pollution and noise. It’s not “one size fits all” – a successful TOD should be unique and sensitive to its host neighborhood.\textsuperscript{484}

\textsuperscript{479} Anonymous. All About Hawai`i, 114.
\textsuperscript{480} Mauka Area Rules, 29.
\textsuperscript{481} Mauka Area Rules, 29.
\textsuperscript{482} Mauka Area Rules, 29-30.
\textsuperscript{483} Mauka Area Rules, 31.
U.S. GREEN BUILDING COUNCIL (USGBC): The U.S. Green Building Council is made up of tens of thousands of member organizations, chapters and student and community volunteers that are moving the building industry forward in a way that has never been seen before. They are a diverse group of builders and environmentalists, corporations and nonprofits, teachers and students, lawmakers and citizens. Today they are made up of 77 chapters, 13,000 member organizations and 188,000 LEED professionals. Some of their work can be recognized through The Greenbuild International Conference and Expo, the world’s largest conference and expo dedicated to green building where each year tens of thousands of professionals from all over the world attend this event; Advocacy where they provide policymakers and community leaders with the tools, strategies and resources they need to inspire action toward a sustainable built environment; Credentials in various LEED certifications where today over 54,000 projects are currently participating in LEED, comprising more than 10.1 billion square feet of construction space; Education programs is variety of formats from professionals from all sectors of the building industry attend seminars and educational offerings that support LEED professional credentials; and Chapters through an actively engaged network of 77 regional USGBC chapter organizations, educating, and networking opportunities in every community. 
