

Community Self-Analysis and Temporary Intervention in Arts and Cultural Districts

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We certify that we have read this Doctorate Project and that, in our opinion, it is satisfactory in scope and quality in fulfillment as a Doctorate Project for the degree of Doctor of Architecture in the School of Architecture, University of Hawai'i at Mānoa.

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Abstract

The development of arts and cultural districts is known to be a catalyst for revitalization in declining communities. Over time, however, further development can alter the community's original identity by driving out the artists, merchants, and long-time residents due to gentrification and up-scaling.

The intent of this research study and the subsequent project is to explore ways to allow cultural districts to evolve and respond to changing times, while keeping the components of its identity intact, through addressing the built environment. To understand arts and cultural districts in a larger context, a shift in global economics was examined. It was concluded that today's economy values creativity, therefore cities must attract a creative workforce by providing the lifestyle they seek. Next, an Interpretive-Historical research study was conducted to find out what current literature says about the development of arts and culture in cities. The findings were synthesized into a set of Success Indicators. This was followed by a series of case studies to observe the Success Indicators in real settings. Two relationship patterns, Revolution and Radius, emerged between the overall success of the district and the fulfillment of the Success Indicators. Lastly, the movement of Temporary Urbanism and the affect that artists have in the built environment were looked at for their transformative capabilities in prompting urban development.

It was hypothesized that the processes involved with Temporary Urbanism can be more proactive, better informed, and deployed more efficiently to help districts adapt to shifting dynamics and manage change to avoid loss of identity through either economic decline or gentrification. The last part of this research project is a guideline for communities to implement a system of Self-Analysis and Temporary Intervention.

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1.0 Doctorate Project Statement

The development of arts and cultural districts, whether planned intentionally by city planners or inadvertently by artists looking for an inexpensive place to settle, is known to be a catalyst for revitalization in declining communities. The energy and life that artists bring into a community, the social atmosphere that forms around them and the opportunity for visitors to see the artists at work have transformative capabilities in resuscitating abandoned communities. It is also known that over time, further development of these cultural districts can alter the community's original identity by driving out the artists, merchants, and long-time residents due to gentrification and up-scaling. There are generally two different views on gentrification that correspond with two levels of cultural district generation. On one hand, it is arguable that gentrification is better than the state of blight that the community was pulled out of, and is actually the intent of some cultural planning schemes. On the other hand, gentrification typically means importing name-brand retailers or up-scaling cultural venues to include large museums, ballet, and symphony. A community that was once accessible to all then becomes limited to only those who can afford the new entertainment venues, restaurants, and retailers. The district also then loses its unique local cultural brand and succumbs to homogeneity. Perhaps gentrification is one form of evolution for cultural districts, and serves as a sign that the district's success has prompted its ability to move into the next phase of its life.

For the purposes of this study, a cultural district is defined as an established mixed-use district that has a high concentration of creative industries (arts, performing arts, fashion, design, etc) and, facilities that allow for the production and consumption of services, goods, and entertainment.

The intent of this research study is to explore ways to allow arts and cultural districts to evolve and respond to changing times, while keeping the components of its identity intact, through addressing the built environment. This initial objective led to a series of smaller research questions, which determined the path of investigation and the topics of study: *Why is this important? How do communities distinguish the elements of a district's identity? What can communities do to initiate changes?*

This document is divided into two parts. Part I details the Interpretive-Historical research portion and the case studies that were explored to find answers to the research questions. To answer the first question (*why is this important?*) a shift in global economics was looked at to understand the importance of creativity, creative people, and creative places in a larger context. To answer the second question (*how do communities distinguish the elements of a district's identity?*) existing schools of thought and various expert views on cultural district planning were researched. The findings were synthesized into a set of Success Indicators, which are established as the necessary components for a successful arts and cultural district. A series of case studies were conducted in cultural districts across the United States, of varying sizes and in different stages of gentrification, to observe the Success Indicators in a real setting. The three districts looked at were the Fort Point Channel district in Boston, Southtown in San Antonio, and Pioneer Square in Seattle. Two relationship patterns emerged between the fulfillment of the Success Indicators, and the overall success of the district. These two relationships are called Revolution and Radius. The notion that artists can affect urban development and the movement of Temporary Urbanism was investigated to answer the third question (*What can communities do to initiate changes?*). It was concluded that artists have the ability to prompt revitalization in declining neighborhoods by visualizing and utilizing the space in a new way, thereby disassociating the area with its former use

and allowing the public to see that there is potential for something new. Temporary Urbanism has become a tool for communities to self-initiate economic development by implementing small-scale temporary interventions, rather than waiting for capital investors to implement costly large-scale, long-term master plans. Since the interventions tend to be artistic and cultural in nature, Temporary Urbanism is supported by the idea that artists and creativity have the ability to change the public's perception about an urban space.

The hypothesis formulated from the research posits that the processes involved with Temporary Urbanism can be more proactive, better informed, and deployed more efficiently to help districts adapt to shifting dynamics and manage change to avoid loss of identity through either economic decline or gentrification.

Part II documents a guideline for communities to implement a system of initiating change through temporary intervention, which is proposed to be a solution to the original objective and the hypothesis derived from the research portion. The guideline consists of three parts. The first part outlines an organizational infrastructure, managed by an overseeing entity that puts the entire process into motion. The second part is a community self-analysis system which uses Info-Diagrams to monitor the dynamics of the district to detect changes and determine where temporary interventions can be implemented. The last part is a guideline to implement the temporary interventions, which consists of two parts: the spatial framework of the intervention, and the content that fills it.

This document concludes with future applications and future research.

PART I – Research

2.0 Creativity and Culture

2.1 The Importance of Creativity, Creative People, and Creative Places

The importance of arts and cultural districts is becoming a major factor in the economic development of cities. Abundance, Asia, and Automation are the three realities that have changed the way our global economy works, according to author Dan Pink. “We are moving from an economy and a society built on the logical, linear, computerlike capabilities of the Information Age to an economy and a society built on the inventive, empathetic, big-picture capabilities of what’s rising in its place, the Conceptual Age (Pink 2005, 1-2).” Pink’s discussion on how the world’s economy has come to value right-brain capabilities more, and left-brain capabilities less, stems from a consumer society with too many options, and an economy that outsources or automates logical and analytical work to be done at a fraction of the cost. Pink explains that “[f]or businesses, it’s no longer enough to create a product that’s reasonably priced and adequately functional. It must also be beautiful, unique, and meaningful... (Pink 2005, 33).”

In cities that flourished economically during the Fordist industrial era, large companies had no choice but to establish themselves near natural resources, which left people little choice in where they lived. They had to find a job based on the skills they possessed, and these jobs were located around natural resources. In today’s Conceptual Age, our economy is shifting from the production of tangible items to the production of innovative ideas and creativity. The value of creativity is not limited to only arts-related fields.

“In virtually every industry, from automobiles to fashion, food products, and information technology itself, the winners in the long run are those who can create and keep creating. This has always been true, from the days of the Agricultural Revolution to the Industrial Revolution. But in the past few decades we’ve come to recognize it clearly and act upon it systematically” (Florida 2002, 5).

Innovation and creativity come from creative people, meaning the real commodity in today’s economy is people, which Richard Florida has coined the “Creative Class.” The number of people entering creative occupations has grown dramatically within the last century. In 1900, only 10 percent of the workforce in the U.S. was made up of workers in creative fields. Today, that percentage has tripled to 30 percent, or 40 million workers. There is some disagreement amongst experts about what professions constitute the Creative Class. Florida considers a broad range of occupations to be creative – “from architects to aesthetic workers, engineers and scientists to health care, finance, and law professionals” (Florida 2005, 27-28). Pink says “Florida’s definition of ‘creative is bizarrely expansive – he includes accountants, insurance adjusters, and tax attorneys as ‘creatives’ (Pink 2005, 56).” Nonetheless, there is little argument that the creative workforce is growing in the United States. The creative sector has become the largest income generating engine in the U.S. at \$2 trillion dollars a year in wages and salaries paid – nearly the equivalent of the manufacturing and service sectors combined (Florida 2005, 28-29). Compounded by the fact that companies are no longer tied to a specific location and its physical resources, the economic success of a city depends on its ability to attract creative, talented, educated and innovative individuals (Florida 2005, 6-7).

In this day and age, people have the financial and intellectual freedom to choose where they want to live and work. Today’s technology allows us to connect digitally across any physical distance, seemingly making place irrelevant. However, this proved

not to be the case. Richard Florida has done extensive research on the relationship between place, the Creative Class, and economic success. His study on the migratory patterns of creative people shows that they are flocking to only a handful of cities, making competition even steeper (Florida 2008, 9). Job opportunities are no longer the primary deciding factor; creative people choose where to live based on the lifestyle a city will provide them, and companies will settle near clusters of the right kind of workforce. It falls on city and urban planners to understand the lifestyle these creative people seek, and figure out how to provide it for them.

To make the competition even steeper, the United States is not the number one destination for creative people. Utilizing information from the International Labor Organization and with the help of Irene Tinagli, a doctoral student at Carnegie Mellon University, Richard Florida did a study on forty countries to see which countries' workforce employed the highest percentage of the creative class. While the U.S. had the highest number of individuals, at 20 to 30 percent of the total global creative class, it ranked eleventh place in terms of percentage of the creative class in the workforce. Beating out the U.S. were Ireland, Belgium, Australia, the Netherlands, New Zealand, the U.K., and several other countries where the creative class comprises between one-fourth and one-third of the workforce. Another telling indicator is the Global Creativity Index, which measures creative competitiveness amongst countries according to technology, talent, and tolerance. The U.S. ranks fourth behind Sweden, Japan, and Finland (Florida 2005, 8-9).

Many young professionals today, who have the option to choose their locale, are looking for cities that cultivate a multitude of different lifestyles and experiences. Creative people especially seek to live in a setting that feeds their creativity. Increasing numbers of these people are rejecting traditional, conservative neighborhoods in favor of lively

urban cities that offer a variety of amenities, embrace diversity, and keep them stimulated. They are fleeing to Washington, D.C., Boston, and New York to be a part of the nation's creative centers, or San Francisco, Seattle, and Austin for their high-tech industries (Florida 2002, 11). One important factor that has been found to be important in attracting human capital is the presence of art and culture, but not just any type of art and culture. "They like indigenous street-level culture – a teeming blend of cafes, sidewalk musicians, and small galleries and bistros, where it is hard to draw the line between participant and observer or between creativity and its creators" (Florida 2002, 166).

2.2 Artists' Presence as a Pivot in Post-Industrial Cities

Artists have a history of creating new possibilities in old urban environments. At the end of the industrial age, young artists looking for affordable, lofty work space moved into abandoned warehouse districts in declining downtown areas, where industrial production factories were once located. The upper-middle class, who had the disposable income to consume the art being created, would soon take residence in the newly formed artist enclave. Overtime, the area would be brought out of blight and revitalized. Sociologist Sharon Zukin calls this process the Artistic Mode of Production. She links the presence of the artists and their use of the built environment with the district's eventual regeneration and gentrification.

Arguably the most well-known example of this process is the story of SoHo in New York City (for an expanded history of SoHo, please refer to appendix A). The post-World War II era of the mid-1940s and through the 1950s brought about conservative societal values centered on conformity and the nuclear family. As such, there was a mass exodus of families moving out of the city into the suburbs. Large factory warehouses that were left to fall apart seemed to be a sign that urban living had died,

until artists began moving into the lower Manhattan district in the 1960s. In addition to being completely vacant and cheap, the spatial qualities of the buildings were conducive to creative exploration. They were large enough to provide both living and working space, and the structural integrity of the buildings made it possible to create large pieces. The artists not only brought the abandoned buildings back into commission, but they also managed to breathe new life into the concept of urban living and made it fashionable once again.

SoHo soon became the epicenter for creativity and innovation. They invited people into their loft studios for exhibitions, many of whom were of the middle-class, giving them an inside look at their cool, creative lifestyle. The entire atmosphere in and around the artists' community was influenced by their energy, as swanky restaurants began moving in and the prospect of rubbing elbows with the artists was alluring to the curious public. Their middle-class patrons soon wanted to have this lifestyle for themselves, and there was a high demand for the coveted lofts. By 1975, rent for the loft apartments was rivaling that of the market rate apartment.

Whether it was the artist's creativity that allowed them to see potential in these buildings, the sheer necessity for affordable space, or both, the artists shattered preconceptions of what the buildings were capable of housing and caught the attention of the real estate market with its possibilities.

"Artists who think that they are pushing into niches here and there are really activating a mechanism of revalorization that destabilizes existing uses and their markets. Although the arts presence promises – and seeks – neighborhood stability, it becomes the pivot of new market competition... it benefits the big real estate interests most because it redefines the terrain on which several new markets may develop (Zukin 1982, 178-179)."

2.3 Gentrification and Authenticity

If the presence of an artist community presents a turning point in the life of a district, it only follows that the district would then assume a new direction or identity. Sometimes the new direction is spawned from spontaneous, unplanned forces, and other times it is deliberate and facilitated through government-supported efforts. In the case of SoHo, its new direction was gentrification. Building owners and landlords took advantage of the growing competition for the loft spaces and seized the opportunity to collect more rent by evicting low-income artists in exchange for tenants who were willing and able to pay more. The artists were pushed out of SoHo and into surrounding districts such as Tribeca, East Village, and Chelsea. Nearly thirty years later, SoHo has become a shopping district, with high-end chair stores and multi-million dollar lofts; the district is no longer a haven for fledgling artists.

In her discussion on the Artistic Mode of Production, Sociologist and New York native Sharon Zukin recognizes that the government will eventually step in on the process of redefining what the district's new identity will be. Seeing that there is potential for these districts to benefit the city economically, planners and economists conjure up master plans to ensure that development follows in their economic favor, which garners them control over how the built environment gets used, and who gets to use them (Zukin 1982, 178). While the approach differs from city to city, development often serves the interest of creating a cultural destination that caters to tourists and visitors, and provides opportunities for them to spend their money.

“Cities invest in different forms of Destination Culture, most often building spaces of consumption for shopping, museum hopping, or entertainment, but also building spaces of production such as artists' studios, live-work lofts, and cultural hubs. With media buzz and rising rents, these spaces shift the city, one neighborhood at a time, from traditional manufacturing

to arts and crafts production, and then to cultural display, design, and consumption... In the end, upscale development triumphs over authenticity, whether that is the authenticity of origins or of new beginnings (Zukin 2010, 237)."

It is difficult to make a sweeping assumption that all gentrification and upscale development is bad, as they have proven to contribute to the economic success of various cities. By the same token, it is difficult to make a sweeping assumption about exactly what the district's new identity should be, as each city is different and has a unique set of factors to consider. However, if the goal of a city is ultimately to attract the Creative Class and develop a core for cultural production, which this study advocates for, one way to decide on a district's new direction is to consider the "authenticity" of its new identity. As Zukin watched neighborhoods and public spaces in her native New York City being redeveloped and up-scaled, she says they became "homogenized to the point of losing their distinctive identity (Zukin 2010, xi)." In her description of New York City, Zukin explains that "one of the city's main distinctions is that it nurtures a constant dialogue between two faces of authenticity: between features that every generation views as 'original' because they have been there throughout their lifetimes, and features that each new generation creates on their own (Zukin 2010, xi)."

2.4 Two Ends of Cultural District Spectrum

The revitalization that inadvertently came out of artist enclaves in the past has been planned deliberately into cities as arts and culture districts in the United Kingdom and the United States. Over the past twenty years, developers and urban planners have recognized its ability to attract creative people and breathe new life into not only the district itself but the surrounding communities.

Existing literature on the topic of arts and cultural districts presents a spectrum of ways to define what they are, what makes them successful, and distinguishing different

types of cultural districts. Capping each end of the spectrum are two distinct levels of arts and culture cultivation: fine art cultural schemes and incidental street-level development.

The first way of art and culture cultivation is the calculated establishment of high-brow, government supported cultural schemes, which has been used as a tool to revitalize cities by urban planners for over thirty years. Its development is meant to attract tourism, spark redevelopment and investment, raise property values and lure an educated work force. The type of culture being produced in this setting is typically of fine art, bringing with it new facilities like art museums, concert halls, theaters, and libraries. (Frost-Kumpf 1998, 11). Florida, however, contends that cities with a major art museum and the S.O.B. (symphony, opera, ballet) trinity of high culture are not attractive to today's creative class (the creative class will be discussed further in a later section). Audiences attending these venues today have "too many grey heads, not enough purple ones" (Florida 2002, 182). Zukin points out the difference between art museums and galleries, which gets to the heart of the difference between fine art cultural schemes and the incidental development at the street-level.

"Surely, museums are agents of culture and galleries are agents of marketplace. If the functions of the former are educational and curatorial – to show and tell – then the functions of the latter are to show and sell"
(Zukin, *Loft Living: Culture and Capital in Urban Change* 1982, 84).

SoHo was an artist community that was not conceived by planners to be a breeding ground of high-culture. It began with the humble need for artists to find affordable live/work space, and they were able to find it in industrial buildings that had been abandoned and left to disintegrate. Part of what made SoHo successful was the fact that their studios were their work space and their marketplace. In contrast to visiting museums, where you just observe the finished pieces of art, patrons to SoHo were able

to socialize with the artists, see them work, and by extension felt like they were taking part in the creativity. “The presence of working artists, whose productions were being shown in the fashionable galleries and reproduced in the important art magazines, contributed to the élan of the community” (Hudson 1987, 94).

Being designated a “cultural district” is not enough to lure the Creative Class. They are attracted to indigenous street-level culture that develops organically, somewhat spontaneously and unplanned, by people who live and work in the area. Artists and businesses in this district thrive on local culture (Florida 2002, 182). Elizabeth Currid, who has studied New York City more recently to understand the correlation between culture, policy, and economic development, supports Florida in her research. She goes a step further in asserting that galleries and cultural production at the small-scale are essential to the cultural identity of a city.

“Art and culture include more than big museums, fashion houses, and the opera. While not as economically influential, the small venues and emerging artist communities are important in the establishment of a city’s cultural brand...Smaller institutions and communities can become a defining part of a city’s cultural economy, as happened in Chicago’s Wicker Park and New York City’s East Village” (Currid 2007, 462)

Richard Lloyd uses the example of Wicker Park to explain neo-bohemian concepts, and offers it as an alternative method for planning cultural production and consumption sites within a city. Neo-bohemia, as the term implies, is the implementation of aspects from the original bohemian lifestyle in this modern age. Lloyd asserts that artists today face the same tribulations as past bohemians, and the ideal lifestyle that they envision for themselves are rooted in the bohemian tradition (Lloyd 2006, 12). Wicker Park in Chicago became a popular music scene in the early 1990s after becoming a derelict, post-industrial community in the 1980s. At first glance, the series of

events that lead to the establishment of the neo-bohemian community in Wicker Park is similar to the story of SoHo in New York City, in that artists were looking for inexpensive spaces to occupy and were able to find them in abandoned warehouses. Neo-bohemia is explained to be a spatial phenomenon as well as a way of life. The district's identity comes from the relationship between the rundown post-industrial built environment being converted into new venues for cultural production and consumption, like art galleries, restaurants, and bars. "Both the spaces of the industrial past and the cultural themes of the neighborhood palimpsest are incorporated into the contemporary construction of neo-bohemia in Chicago" (Lloyd 2006, 523). Where neo-bohemia differs from SoHo is the bohemian tradition of being social outsiders, which has led to the vision we have today of the "artist as lifestyle deviant" (Lloyd 2006, 49). Devotees of neo-bohemia try to avoid yuppies, anything mainstream, and the homogeneity of newly built suburban models. Artists in Wicker Park view diversity and grittiness as integral ingredients for an authentic urban environment, which Lloyd claims is appealing to consumers and essential to its survival. "For all the demographic changes of the past ten years on Chicago's near west side, there persists the allure of the cutting edge on which local entrepreneurs capitalize, making use of local artists as standard-bearers in the process" (Lloyd 2006, 129).

Taking the former route means that there are very specific goals to be met, and that the artists and the products they produce are the vehicle for achieving those goals. Neo-bohemia is perhaps more romantic in its approach in that the artists' main goal is to do what they love, maintain a certain degree of street edge, and in doing so accept the uncertainty of their financial future. Whatever economic success that comes with their presence in a community is purely happenstance, but Lloyd asserts that economic success will surely follow. The former route values high art and recognizes that the type

of people it attracts have the disposable income to support the development. The core of neo-bohemia is the “starving artist” whose art is a direct reflection of himself and his surroundings. He is weary of upper-middle class yuppies moving in and gentrifying the district he worked so hard to keep authentic. Both approaches to art and culture cultivation have their valid points and disadvantages. This research project aims to find a balance between the values of the artist and the economic goals of the city planner, as a way to preserve a cultural district’s identity, while allowing it to evolve over time.

3.0 Quantifying Successful Arts and Cultural Districts

3.1 Methodology

This study begins with an Interpretive-Historical research portion which set out to discover what experts are already saying about the development arts and culture districts in urban cities, from the artists in SoHo, to the deliberate use of cultural districts as a tool for revitalization, which has been studied and analyzed by urban planners, public policy experts, and economists over the past twenty years. This research study focuses on the development and life of cultural districts, from several different points of view, to understand what distinct factors make them successful and adaptable to change. Derived from this section is a set of success indicators that informed the structure of the case studies, and rest of the project.

Following the Interpretive-Historical research portion, a series of case studies were conducted in cultural districts across the United States. As mentioned before, the indicators that are derived from quantifying successful cultural districts were used as a matrix, against which the case studies were analyzed. The intent was to find out how other cities fulfill the indicators and how the built environment supports them. The data

from the case studies were analyzed for trends and transportability, and findings that are deemed applicable will be used in the subsequent project.

3.2 Centers of Cultural Production and Social Networking

The primary purpose of arts and cultural districts is to serve as the cultural hub for the larger city or region that it inhabits. To fulfill this role, it is typically occupied by different types of cultural entities, producing symbolic goods that define trends and contribute to a certain lifestyle. Consumption in these districts is less about buying the tangible object (though it does involve that), and more about the exchange of “symbolic meanings – ideas, images, emotions and experiences (Bilton 2007, 138).” In order for a district to be recognized as a city’s cultural hub, it is imperative that a strong association is made between the physical place and the cultural products being produced and consumed. As such, there are two requisite elements that must be supported within the built environment – a local creative cluster, and the ability for social interaction to take place.

Elizabeth Currid, assistant professor at the University of Southern California’s School of Policy, Planning, Development, has done extensive research on the arts’ role and potential in the economic development of cities. She posits that “[w]hile urban centers may rely on brand-name culture brought in from outside, cultural development also plays off of place-specific cultural and artistic production (Currid 2009, 347).” The accumulation, or clustering, of creative people and businesses contributes to the unique identity of a cultural district and is a necessary component to the social milieu. Artists are selective about where they choose to locate, and each cluster of artists is slightly different from the next. This gives cities the opportunity to not only produce goods, but to

build up a unique and place-specific identity which is important for creating economically successful places (Currid 2009, 376).

Through various interviews with cultural producers, gatekeepers, and owners and managers of venues in New York City, Currid determined that social networking is the most important component in the cultural industry. People who consume cultural goods make decisions based on taste, unlike other products that are purchased based on performance. “You buy designer X because others like him and he’s appeared on certain tastemakers in the pages of certain magazines or at certain venues, not because his sweater will keep you warmest” (Currid 2007, 77). Whereas the most successful tangible products are the ones that sell the most, the most successful cultural goods are typically the ones that are most talked about. Therefore, the social context that is created in a cultural district is important to its success. Word of mouth is the best and cheapest form of publicity that a cultural production business can hope for. David Caves set out to understand the relationship between social patterns and economic success. He asserts that when people are having a casual conversation, they generally like to talk about neutral topics that everyone in the party can contribute to. A safe topic tends to be the consumption of cultural goods: books read recently, movies watched, the result of a shopping trip, etc. “No wonder that a ‘buzz’ – a critical mass of favorable, or at least involved, discussion – is treasured among those who promote the sale of creative goods (Caves 2000, 181).” For those who work in cultural industries, social situations are a way for different subgroups to interact, form collaborations, get jobs, and create a level playing ground for up-and-coming artists to foster relationships with gatekeepers who are in the position to help them advance their careers (Currid 2007, 465). The main goal of the cultural district is to be a setting for social interaction, both formal and informal, to occur.

Social interaction amongst residents, community members, and visitors is also what defines a great public space. In his discussion about public space, author and associate professor of landscape architecture at the University of Washington Jeff Hou cites other scholars in describing the how discourse and association between users are the fibers of the cultural district fabric.

“Landscape architecture scholar Mark Francis (1989: 149) writes, “Public space is the common ground where civility and our collective sense of what may be called ‘publicness’ are developed and expressed.” Fraser (1990) argues that, as a public sphere, public space is an arena of citizen discourse and association. Furthermore, I.M. Young (2002) sees public space in a city as accessible to everyone and thus reflecting and embodying the diversity of the city (Hou 2010).”

In sum, an arts and cultural district must support a local creative cluster, which collectively creates and sells both tangible and intangible symbolic products that contribute to a unique, site-specific cultural brand. In order for symbolic products to have any value, people need to not only buy these items from the cultural hub; they also need to be talking about the images, ideas, thoughts, and experiences that are exchanged in the district to create a buzz that will promote the cultural products being sold and consumed. The district must be conducive to social networking for both patrons and creative industry workers.

3.3 Quantifying Successful Arts and Cultural Districts – Success Indicators

Certain conditions are necessary in order for the local creative cluster to be successful, and for social networking to occur within the built environment of an arts and cultural district. In his discussion on the use of cultural quarters as a revitalization mechanism (Montgomery 2003, 295), John Montgomery laid out a formula of key indicators that define successful cultural districts (or cultural quarters, as they call it in

the UK) planned with the intention of regenerating urban areas. He uses Canter's Metaphor for Place (Canter 1977) as a framework for categorizing components and conditions that successful cultural districts should possess. The three major categories include:

1. *Activity* – economic, cultural social
2. *Form* – the relationship between buildings and spaces
3. *Meaning* – sense of place, historical and cultural

By looking at different schools of thought, presented by various experts, and synthesizing what each has put forth as indicators of a successful cultural district, a set of indicators was assembled, categorized using Canter's system. This set of indicators captures the benefits from each school of thought, and aims to balance the preservation of identity with factors that are necessary for economic sustainment. For further detail on the sources of each indicator, refer to Appendix B. Achieving a successful cultural district is a balancing act between good urban design, cultural district planning, and an understanding of the cultural production industry, as much of the following information comes from literature pertaining to these three distinct but related topics.

3.3.1 Activity

Diversity of Uses – Visitors and patrons of a cultural district come for many different reasons: to work, to run errands, to eat, to shop, to gather with friends, to see a band perform, etc. A cultural district should appeal to a wide variety of people at various times during the day. A mixture of diverse uses gives visitors many different reasons to patronize the district.

Around-the-Clock Economy – To support the mixture of uses, a cultural district should be able to sustain activity and foot-traffic at all hours during the day, not just during downtown business hours. Activity patterns and visitor patterns should be looked at throughout the day to determine what mix of uses will keep the district active: the downtown crowd may filter into a cultural district for lunch in the afternoon; young 20- and 30-somethings looking for the hippest social scene may come on Friday and Saturday evenings; families wanting to do something in the community may come out on the weekends.

Cultural Animation – The variety of activities and events that occur in and around the built environment should attract many different types of people and take place in different public spaces within the district. Patrons and visitors should come to expect that something new is always going on to keep them curious, and keep them coming back.

3.3.2 Form

Active Public Realm – The public realm is an important aspect of the cultural district because it serves as a meeting place for visitors to socialize and come together as a community. These spaces are usually the setting for festivals and carnivals, which become local traditions associated with the district.

Active Street Life – The sidewalk plays an important role in the success of a cultural district. If they are easy to navigate, and there are interesting things to look at in the adjacent storefronts, visitors can make an event of just walking through the district to see the sights and feel a part of the district's energy. The more activity there is on the sidewalks, the safer the streets are.

Adaptability – As time goes on, the types of activities and functions that occur within the district may change. If the built environment cannot adapt to accommodate

these changes, it becomes obsolete. Thus, it is important that the built environment be adaptable.

3.3.3 Meaning

Imageability – As first-time visitors explore the district, the sum of individual moments and experiences add up to a mental image and overall impression. The image that is held in the minds of visitors collectively becomes the district's identity and reputation.

Vernacular Culture – The association formed between local culture, physical location, and the products consumed are essential for building a unique, place-specific identity. Visitors come to expect that a certain city will offer a certain product or lifestyle.

Layers of History – Having a mixture of buildings of different ages and practicing both old and new traditions helps to maintain the cultural richness of the district, and demonstrates the long-standing success of the district. This layering of buildings and traditions is unique to older districts, as new cities that are built all at once lack this depth and diversity.

3.3.4 Activity + Form = Meaning

Perhaps the most defining element of a cultural district's identity is *meaning*. The primary purpose of an arts and cultural district is to be a hub of cultural production, as well as a node for social interaction. Neither of these purposes can be fulfilled without the presence of people. The functions of other types of districts (residential neighborhoods, business districts, etc.) are perceived as a necessity and people generally do not have to be convinced of whether they should or should not spend time there. However, people can choose whether or not they want to partake in the art, culture, entertainment, and civic life of a city. With so many other options for

entertainment these days, people have to perceive the district as being a safe and accessible place to spend their time, and come to expect that something new and interesting is always going on. The identity and success of a cultural district depends a great deal on how the public collectively perceives the space.



Figure 3.1 – Meaning is a construct of activity and form.

What constructs meaning is the experience garnered through the activity and form of the district (figure 3.1). As users spend time eating at the restaurants, patronizing the shops, visiting galleries, and participating in civic activities like festivals, markets, and parades they begin to accumulate memories and the district starts to mean something to them. Long-time residents and users especially have strong personal connections, memories, and associations tied to the physical urban space. Even new visitors, however, can quickly formulate an opinion based on their initial perception. Thusly, activity, form, and meaning do not exist independently, but actually are contingent upon one another; though they address different aspects of the cultural district, all three must work together to achieve a successful cultural district. Figure 3.2 shows how each individual Indicator not only affects the category it is under, but has implications for the other two categories. This gives a more holistic idea of what fulfilling each indicator entails. With this, the individual indicators are synthesized into nine Success Indicator categories.

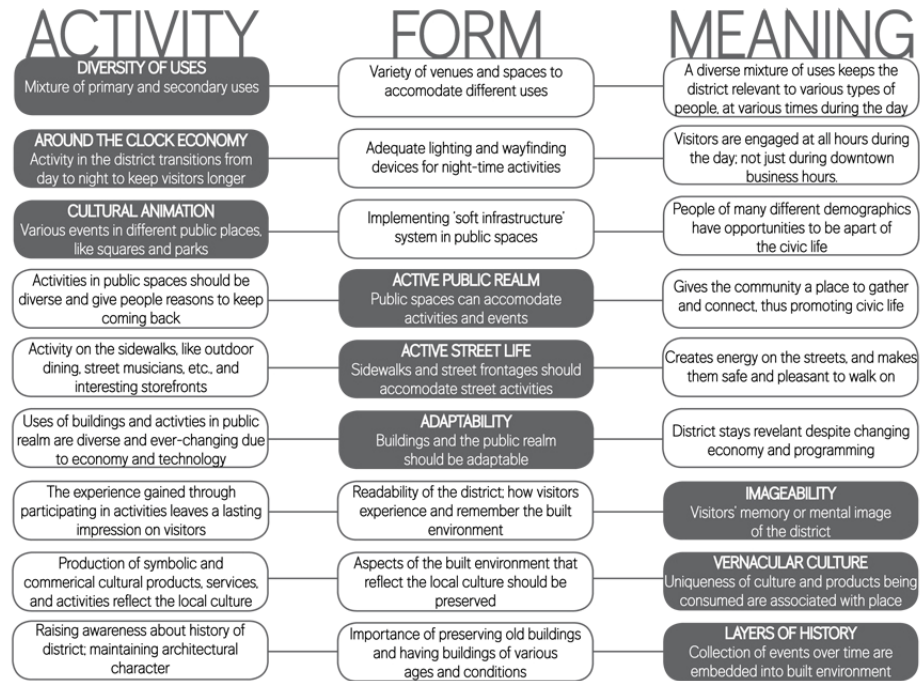


Figure 3.2 – Nine Success Indicators. The items in the grey boxes are the established indicators, and they are connected to white boxes, which explain their implications for the other categories.

3.4 Evaluating the Success Indicators – Revolution and Radius

A series of case studies was conducted to observe different cultural districts across the United States. (For further detail on the case studies, please refer to appendix C.) Through these observations, a clearer understanding of how the Indicators contribute to the overall success of the district was gained. In analyzing these observations, two relationship patterns emerged between the fulfillment of the indicators and the success of the district. The first pattern pertained to the temporal aspects of the district. Even though some of the districts had been around for decades or centuries, nothing is truly permanent. There were smaller, recognizable cycles of activity and change that occurred. The second pattern that emerged dealt with the boundary of the district. A clear physical boundary was integral for distinguishing the district from neighboring areas, but it was also important that the functions and activities benefited

the larger city and reached beyond the physical boundary to bring people in. From these two patterns, a method for evaluating how effectively the Success Indicators are working in a cultural district was derived. This method is called “Revolution and Radius”. Revolution refers to the temporal cycles of activities and change that occur within a cultural district. Radius refers to the physical and non-physical boundaries of the cultural district.

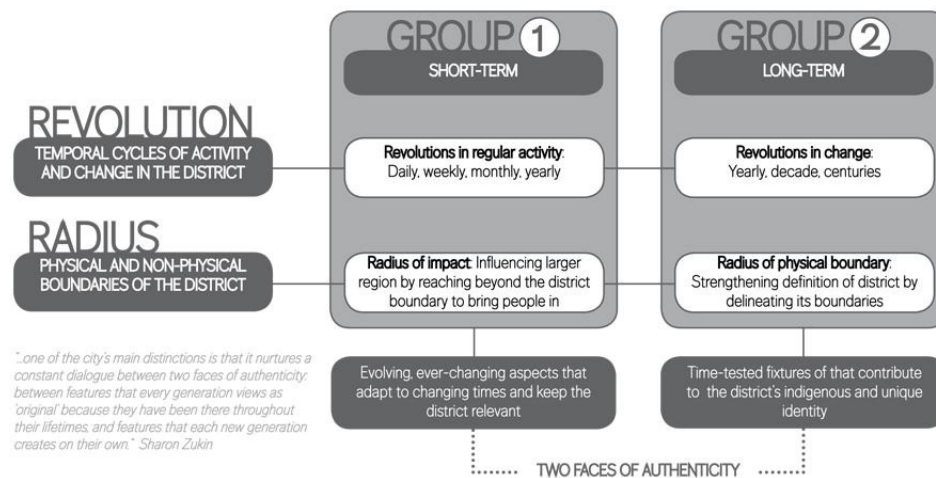


Figure 3.3 – The two groups based on Revolution and Radius.

The nine Success Indicators can be divided into two groups based on Revolution and Radius. Figure 3.3 shows how the meaning of Revolution and Radius differs in each group, and figure 3.4 shows the division of the Success Indicators into the two groups. The first group includes *around-the-clock economy*, *cultural animation*, *active public realm*, and *active street life*. The revolution of these indicators were shorter spans of time, as cycles of activity and change revolved daily, weekly, monthly, or yearly. The radius aspect of these indicators is meant to reach beyond the physical boundaries to impact the larger city by attracting all types of people and keeping them interested.

The second group includes *diversity of uses, adaptability, imageability, vernacular culture, and layers of history*. The revolution of these indicators tends to be longer than the first group, and pertains more to changes that occur in the district. These changes cycle yearly, by decades, or even centuries. These are the components that we tend to think of as being permanent fixtures of the district, but it is still important to consider that even these things will change over time. The radius aspect of the second group pertains to the physical boundary, as these indicators are meant to strengthen the definition of the district by differentiating it from its surrounding neighborhoods.

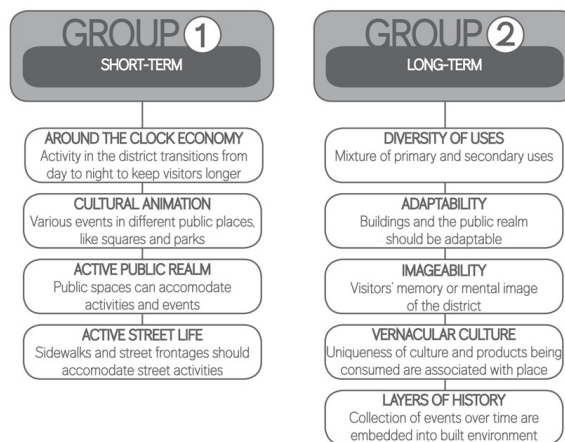


Figure 3.4 – The distribution of success indicators based on Revolution and Radius groups.

4.0 Temporary –Use Planning, Temporary Urbanism and Guerilla Urbanism

There already exists a movement of planning temporary interventions, which recognizes that traditional, long-term master-planning has become an antiquated way to plan for the future of communities and cities. Proponents for temporary planning initiatives argue that the way cities are traditionally planned - which is to project 25 to 100 years out and implement permanent changes – contradicts the unpredictability and indeterminacy of real life (Mackey n.d.). Rather than waiting for favorable economic conditions and large corporate investors to initiate development in declining parts of a

city, Temporary Urbanism has become a way for communities to take control over the development of their own neighborhoods by filling those voids with temporary activities that the whole community can benefit from.

4.1 Temporary-Use Planning

To further explore the possibilities of temporary-use planning, a research project called Urban Catalyst was conducted at the Technical University of Berlin that included five European test cities – Helsinki, Amsterdam, Berlin, Vienna and Naples. These cities, like many in Europe and the United States, had experienced de-industrialization when the economy shifted, resulting in abandoned, derelict manufacturing sites. The researchers recognized that the gap in time and use that occurred as a result of de-industrialization made these cities a breeding ground “for new forms of art, music, and pop culture, as well as for technological inventions or start-ups. The uncertainty and openness attract and inspire (Misselwitz, Oswald and Overmeyer 2003, 2).” They also acknowledge that while the primary capital of these temporary users is not money, which renders them useless to developers, the creative and cultural capital that they produce is becoming more important in our mainstream economy, as companies like Shell and Nike are beginning to see the potential in tapping into the sub-cultural scene (Misselwitz, Oswald and Overmeyer 2003, 2).

Redevelopment after de-industrialization occurred at different rates in each of these cities. The shift in social, economic, and spatial dynamics created polarized conditions. In cities like Helsinki, where unprecedented economic development and regeneration had occurred, “an over-inflated real estate market can banish all creative energy from the city, making it impossible for young and weaker economies to thrive;” while in other cities, like Berlin, revitalization has been slow coming, and “[i]n a context of

an oversupply of space and high vacancy rates many developers resign to apathy and >wait for better times< (Misselwitz, Oswald and Overmeyer 2003, 1).” Although each city had a unique set of factors to consider, and were in different stages of development, the common thread was that progressive urban development had become stagnant in one way or another, and existing planning tools were failing to “initiate and direct sustainable urban change (Misselwitz, Oswald and Overmeyer 2003, 1).”

The researchers of Urban Catalyst methodically examined the same phenomena that occurred in post-industrial SoHo and codified it into a system of tools to be used by planners, architects and developers to utilize the principles of temporary-use as a catalyst for urban development. They posit that purposely implementing these principles, which at one time happened spontaneously and unplanned, can be a quicker solution to initiating economic turn-over and urban change.

4.2 Temporary Urbanism

Along the same vein as Temporary-Use Planning is the movement of Temporary Urbanism, which is a less formal school of urbanism. Its implementation typically spawns from grassroots organizations or city-level planning, and the temporary interventions are treated as experiments to see what new ventures could be successful in vacant lots and retail spaces. Rather than letting them sit empty while investors and developers are reluctant to make a move on them, pop-up restaurants, stores, gardens, markets, galleries, and event venues occupy the spaces for short periods of time, ranging from hours to months, and sometimes becoming permanent fixtures.

The planning office in the city of Washington D.C. has embraced this concept by launching the Temporary Urbanism Initiative in 2010. A description from their website states that the initiative “helps meet several objectives established by the District of

Columbia through the Creative DC Action Agenda and the Retail Action Roadmap including supporting creative entrepreneurs, activating commercial corridors and highlighting their retail potential, providing residents with unique services and activities, and promoting neighborhoods (Office of Planning - District of Columbia n.d.).”

Two of the projects that resulted from this are the Temporiums and Pop-Up Digital Arts Lab. The Temporiums were pop-up stores that occupied a vacant retail space and a former library. The first was opened at a former library at 1300 H Street NE from July 23 to August 15, 2010. It was developed and managed by the Pink Line Project, an arts advocacy group, and Green Door Advisors, a real estate advisory company. The transformed space sold goods made by “[a]lmost 20 DC-based fashion, art, home deco, and jewelry designers,” with live music and DJs scheduled every weekend. During the three weeks that it was open, it attracted 1,616 visitors and made \$11,427 (Office of Planning - District of Columbia n.d.). The second Temporium was a pop-up store that occupied a vacant retail space at 3068 Mt. Pleasant Street NW, and was implemented by the non-profit Mount Pleasant Main Street Organization in conjunction with other local organizations and the DC planning office. It was only open for one month, from February 18 to March 13, 2011. During that time, it hosted various events from crafting, storytelling, live music, and trunk shows to showcase work from local artists and crafters. Within the 24 days of its existence, the Mt. Pleasant Street Temporium saw 6,800 visitors and made \$31,000 in sales (Mt. Pleasant Temporium 2011).

4.3 Guerrilla Urbanism

An extreme form of Temporary Urbanism is Guerrilla Urbanism, wherein the act of creating insurgent public space takes on an advocacy role. In the combat against the disappearance of open, inclusive public space, citizens across the globe stage

temporary interventions that either makes a statement about the lack of public space or aims to directly affect the spatial condition of its location and change users' perceptions about the space. Unlike Temporary Urbanism or Temporary-Use Planning, Guerilla Urbanism is informal, initiated by regular citizens, and typically does not have economic development as part of the agenda. The intent is to address the mundane, yet deserved right to public space.

Examples of Guerilla Urbanism vary greatly in the type of activity, scale, frequency, and duration. Critical Mass is a regularly held event that has caught on globally, and is over in a matter of hours. Originating in San Francisco in 1992, a swarm of cyclists ride their bikes through the city one evening as a way to assert their right to ride on public streets. "The movement now has a presence of over 300 cities around the world where cyclists engage in regular acts of civil disruption (Hou 2010, 7)." Sometimes these activities are initiated by regular citizens with no intention of making a statement or becoming a spectacle, but eventually grow into an informal designation of public space. One example of this is occurs in Norman Foster's HSBC building in Hong Kong. "...Filipina guest workers occupy the ground floor... every Sunday, and transform it from an anonymous corporate entrance to a lively community gathering space where migrant workers picnic, chat, and reunite (Hou 2010, 7)."

5.0 Research Summary, Conclusion and Hypothesis

5.1 Summary

As creativity becomes more valuable in our economy, it will become increasingly important that cities are able to attract the type of workforce that will contribute not only to the obvious creative fields, but also other industries that will need their creativity to be competitive in today's consumer market. Richard Florida has coined this group of people the "Creative Class." Creative workers today are more mobile than ever, and no longer

have to choose their location based on job opportunities. They prefer to live in cities that will offer the type of lifestyle they are looking for. Even with the technology we have today to connect to people around the globe, place still matters when it comes to choosing a location to settle. Florida posits that the Creative Class is passing up the monotony of suburbia in favor of lively urban cities that offer a variety of amenities, embrace diversity, and feed their creativity by keeping them stimulated.

In studying arts and cultural districts, it was discovered that the presence of artists in economically depressed cities acts as a pivot – the need for cheap space combined with their ability to visualize and utilize the spaces in a new way, disassociates the area with its former use and allows the public to see that there is potential for something new. Sociologist and New York native Sharon Zukin explains that after the artists revive the area and create the potential for the district to re-birth itself, it usually leads to up-scaling and gentrification.

While it is arguable that gentrification is better than the state of blight that the city was brought out of it, Florida asserts that the Creative Class is not drawn to high-brow cultural schemes that include major art museums, opera houses and ballet. They are looking for authenticity, which Zukin defines as having two faces: “features that every generation views as ‘original’ because they have been there throughout their lifetime, and features that each new generation creates on their own (Zukin 2010, xi).” The Creative Class is also attracted to indigenous street-level culture that develops as a by-product of a thriving cultural production core consisting of small-scale businesses, venues, and emerging artists who thrive on local culture. Currid asserts that small-scale galleries and cultural production are essential to the cultural identity of a city. Having a core of local cultural producers allows the city to have a unique, site-specific brand of culture, rather than importing it from somewhere else and succumbing to homogeneity.

In order for a district to be the cultural core of a city, it must achieve two critical conditions: it must support a local cluster of cultural producers and foster an active social milieu. Many components of the district must work together to successfully fulfill these two conditions. These components can be divided into three categories: *activity*, *form*, and *meaning*. Meaning is perhaps the most important element of the three, as the identity and success of a cultural district depends on how the public collectively perceives the area. This further validates the ability for artists to change the public's fixed perception of what is possible when parts of our cities become stagnant and irrelevant.

As the forces of the economy continue to affect our cities, cultural district communities need a way to adapt quickly. Long-term master planning is no longer seen as the answer. Instead Temporary Urbanism, in its various forms, is now looked upon as a way to quickly turn around a derelict town, empty lot, abandoned building, or vacant retail space. Much of the strategy involved with Temporary Urbanism is the theory that art and culture have the ability to create a rift in our preconceptions of what is possible with an empty space, as the interventions tend to be of that nature – pop-up galleries, stores, restaurants, event spaces, etc. The interventions are treated as experiments to see what new ventures would be successful in the voids of a city.

5.2 Conclusion and Hypothesis

The intent of this study was to explore ways to allow arts and cultural districts to evolve and respond to changing times, while keeping the components of its identity intact, through addressing the built environment. Two elements that have shown to be agents of change through this research study are the artists themselves, and the movement of Temporary Urbanism –artists have the ability to disassociate a space with its former use, thus creating a rift in the community's preconception about what is

possible; Temporary Urbanism has become a vehicle through which the artists can plug into a dead space.

Currently, the interventions of Temporary Urbanism are planned and implemented only after a store closes or a building gets demolished. Perhaps there is a way to for this process to be more proactive, better informed, and more efficiently deployed. If a community had a system for continually evaluating the *activity, form, and meaning* of their cultural district, they would be able to define the components that constitute the long-term identity of the district, and detect changes in activity that could potentially lead to loss of identity through economic decline or gentrification. Districts typically do not develop evenly or share the same success across the board. Revitalization and decline occur in pockets, and can shift around the urban plane to different blocks, streets, and buildings. By continually and regularly analyzing what is happening in the district, the community can begin to see the shifts occurring and address them proactively.

By having a collective understanding of what constitutes the foundational, long-term identity of the district, the changes that occur as a result of economic and activity shifts can be managed so that they respect these components and help to reinforce them if needed. Indigenous local culture is an essential part of strengthening a city's cultural production core, so it must be protected and not traded in for brand-name imports.

Lastly, if a community had an established framework and infrastructure for implementing the interventions on an on-demand basis, they can start to affect change more quickly and efficiently.

PART II –Community Self-Analysis and Temporary Intervention

6.0 Project Introduction

6.1 Systems and Infrastructure Introduction

In Part I, it was discovered that the creativity of a local creative cluster and Temporary Urbanism were two agents of initiating change in a community because they change the perception of what is possible in the built environment and make way for new potential. It was hypothesized that the processes involved with Temporary Urbanism could be more proactive, better informed, and deployed more efficiently to help districts adapt to shifting dynamics and manage change. The goal of which is to avoid loss of identity through either economic decline or gentrification. This project proposes that a community can set up the following system and infrastructures to achieve this end:

- 1) An organizational infrastructure that:
 - a. Is managed by an overseeing entity
 - b. Facilitates communication between key players
 - c. Maintains and implements the self-analysis system and the temporary interventions

- 2) An on-going self-analysis system to:
 - a. Define components of the district's long-term identity
 - b. Detect shifting dynamics

- 3) A guideline for the implementation of temporary interventions that are:
 - a. Informed by the self-analysis system
 - b. Supported by the organizational infrastructure
 - c. Able to enact change by allowing the local creative community to plug in and create the potential for something new in the built environment

This document is intended to act as a guideline for communities to set up these systems and infrastructures. As an example, and to put the guideline to use, Honolulu Chinatown will be used as a site.

6.2 Background on Honolulu Chinatown and the Culture and Arts District

Located adjacent to Honolulu Harbor, Chinatown was a major commercial and industrial hub of Honolulu in the 1800s. It was also the point of entry for Chinese immigrants coming to work in Hawaii's plantations. Together, they created a community of merchants who established retail stores and services that rivaled the higher-priced stores on Fort and King Streets. The Chinese Exclusion Act of 1882 limited the number of families entering the United States, thus the population in Chinatown was dominated by males and the district had the reputation of being a "bachelor society" (Bedrock 2006, 46). Chinatown became the staging ground for soldiers during World War II and the Vietnam War, which reinforced its reputation as a red-light district. With the advent of the automobile, construction of the highways, and the opening of Ala Moana Shopping Center in 1959, the small businesses in Chinatown suffered. Many stores closed or moved, leaving the buildings to fall into disrepair (Peat, Marwick, Mitchell & Co. 1981, III-2).

During the late 1960s and early 1970s, Chinatown had fallen into a state of blight. To deal with this problem, the Honolulu Redevelopment Agency (HRA) had submitted a renewal plan which called for the acquisition and demolition of the existing structures so that the parcels could be consolidated and sold. With the treat of destroying historic buildings came the impetus to start thinking about saving them. Thanks to preservation pioneers, like Nancy Bannick and Alfred Preis, Chinatown was eventually listed on the National Register of Historic Places in 1973. This renewed

interest in Chinatown had sparked the renovation of historic buildings, small infill projects, and new mixed-use developments along the perimeter. To protect the character of the district, a set of Special District Guidelines was put out by the City and County of Honolulu Department of Land Utilization in 1991, which is still being followed today.

The seedling of an arts district began in the 1980s when artist Ramsay bought the Tan Sing Building on 1128 Smith Street in 1983, and Pegge Hopper purchased the historic building on 1164 Nuuanu Avenue in 1986. At the time, Chinatown was going through a seedy phase, despite all the effort that went into preserving it. Drug dealers and prostitution become more and more prevalent. However, like the artists in SoHo and Wicker Park, Ramsay and Hopper saw the potential in Chinatown that was not visible to others (Bannick, Cheever and Cheever 2005, 50-53). The restoration of the Hawaii Theater in the 1980s also helped to spark interest in the area as a potential site for arts and culture cultivation. ARTS at Mark's Garage was established by the Hawaii Alliance for Arts Education in 2001 though seed funding provided by a City and County of Honolulu resolution. ARTS at Mark's Garage aimed to be an example of how "culture and arts can help transform lives and build community (ARTS at Marks Garage 2008)." The Honolulu Culture and Arts District Association (HCAD), a non-profit organization, was created to promote events and help property owners with façade improvements, all in an effort to implement activities needed to support an 18-hour economy.

Of the many events that HCAD promotes, like holiday festivals (Chinese New Year, Cinco de Mayo, St. Patrick's Day, Halloween, etc.), the most successful has been the First Friday Gallery Walk. Since its launch in 2003, attendance jumped from only 500 the first year, to 2,500 in 2007, and that number continues to climb. People involved with the arts district can clearly see the benefits of having a lively street scene. In a Honolulu

Star Bulletin article written in 2006 that contemplates the future of the arts and culture district in Chinatown, the arts related events are put forth as a solution to the homeless, drug, and prostitution problems, which reinforces the importance of having pedestrians on the street. Another Honolulu Star Bulletin article, written a year after the one previously referred to, was titled “Chinatown: Getting beyond First Friday.” While the First Friday events were wildly successful, and still continue to be successful, it was the only thing keeping many businesses in the area alive, and merchants were beginning to wonder about the other days during the month that did not bring the kind of foot traffic that First Friday does. Dave Stewart, restaurateur who opened Bar 35, Indigo, and Brasserie du Vin, said, “It should be every Friday, not just First Friday. I think we’ve still got a long way to go because we still don’t have critical mass” (Wu 2007).

From the preliminary research, it was revealed that the survival of the arts district in Chinatown, Honolulu, depends primarily on the First Friday events. It is apparent to merchants and restaurateurs in the area that a steady flow of foot traffic is much needed if their businesses are to survive (Wu 2007). The residential community surrounding Chinatown is predominantly low-income, so while they may patronize the restaurants and markets in the core of Chinatown, they tend not to venture east of Smith Street very often.

Another issue facing the arts community is the First Friday event itself. There is no doubt that the event has grown to be wildly popular and the huge turn out every month would typically indicate that the event is a success. However, upon closer examination, the event ultimately benefits the bars and restaurants rather than the art galleries. What started as a night dedicated to the arts and encouraging interaction between art-lovers and local artists has been eclipsed by the newer bars and clubs that opened along Hotel Street. This area has fallen victim to a phenomenon known as

“stylization of space” (refer to Appendix B, section 1.3 for further explanation). For an extended history of Chinatown and the Culture and Arts District, please refer to Appendix D.

7.0 Organizational Infrastructure

7.1 Overseeing Entity

An overseeing entity is necessary to set up the organizational framework for employing the self-analysis system and implementing the temporary interventions. The Urban Catalyst study identifies these entities as temporary use agents – “...ideologically motivated agents who set up a basic legal and organizational framework and provide rudimentary infrastructures, which eases the access to vacant locations, between the activists, the municipality and the owners (Studio Urban Catalyst 2003).” Whether it is a dedicated individual or a community organization, the entity that takes on this role is responsible for making the necessary connections and putting the system into motion.

Ideally, this individual or organization already has vested interest in the future of the district and a baseline understanding of what gives the district its unique identity. If the community really wants to have control over affecting change in their own district, this individual or organization functions ideally at the community level and the process would be bottom-up, rather than top-down. They are responsible for maintaining the self-analysis system and keeping an eye out for activity, temporal, spatial, or cultural shifts that could potentially lead to loss of identity. This entity should have a good intuitive sense of what type of changes would be beneficial for, or detrimental to, strengthening the identity of the district as it moves into the future. They should also be using data to inform their decisions by collecting existing information on the district and regularly doing

studies that will give them a comprehensive and objective view of how the district is doing.

The overseeing entity is also responsible for setting up the organizational framework of the system, which primarily entails making connections, garnering cooperation, and facilitating communication between the different parties involved. The non-profit organization Project for Public Spaces says repeatedly in its articles that “it takes more skill than any one discipline can offer to create a place (Project for Public Spaces n.d).” Because the interventions are temporary and are meant to be deployed quickly, communication and cooperation is of utmost importance. The interventions of Temporary Urbanism are a collaborative effort between building owners, the city, the local creative community, and the public. Even if a site or building is vacant, it is still owned by someone. Securing a location for the intervention requires the cooperation of the site’s owner. If the intervention takes place in the public realm, like in the streets, sidewalks, squares, or parks, the proper permitting might be required from the city. The local creative community provides the actual content of the interventions, so figuring out how to tap into their lines of communication is essential for getting them involved. Lastly, an intervention is deemed successful if the public comes to see what it is, engages with it, and is somehow affected by it, if even in the slightest way. The main objective of the temporary interventions is to change the public’s preconceptions about what is possible in their community, and that is only possible if they show up. Getting the word out to the public is crucial, especially because the interventions are temporary and there is only a small window of time to make a big impact.

8.0 System for Community Self-Analysis

8.1 Info-Diagramming System for Continuous Self-Analysis

If Temporary Urbanism is to be used proactively, rather than reactively, it requires that the dynamics of the district are monitored over an extended period of time so that changes can be detected. With traditional planning methods, a thorough analysis of the district's economic, social, cultural, and architectural conditions is done at a single point in time and is expected to inform a permanent plan that projects 25 to 100 years out. Many things can change within that time.

The overseeing entity should assume the responsibility of continually analyzing the dynamics of the district, and make this information accessible to the entire community so that they too can see what is going on. An interactive Info-Diagramming tool is proposed to be the solution for achieving a cohesive and holistic view of the district. By rendering information in a common graphic format, organizing it based on the nine success indicators, and layering it over a 3D model of the district to give it spatial meaning, this tool is proposed to allow multiple sources of information to be analyzed simultaneously, with the intent of gaining a comprehensive understanding of what is going on in the district, and ultimately making informed, justified decisions regarding the future of the district.

In Part I, the Success Indicators were established as a set of components that are necessary for a cultural district to remain relevant and thrive economically over time. They will serve as the organizing categories of the Info-Diagramming System. In order for the Success Indicators to be useful in this process, it requires doing research and collecting information on a specific cultural district to populate the Info-Diagramming system to ultimately determine how effectively it is fulfilling each indicator. Gathering information on arts and cultural districts is not difficult, especially if they are historic, as

many of them are, and have either state or federal recognition. There are typically many resources that offer information on various aspects of the districts – from websites and guidebooks to more analytical sources like reports, studies, and surveys. However, collecting these individual sources does not always lead to a comprehensive understanding of what is going on in the district, and how the information affects the built environment. The information tends to be limited by a narrow scope, and abstracted into line charts and words. The aim of the Info-Diagramming system is to convert the information from existing resources into a common visual language that would render it more useful to planners and architects. Because the information is in a common format, it then makes it possible to analyze multiple resources simultaneously. When this information is layered over a 3D model of the district, it concretizes it by giving it spatial meaning. For someone who understands space, like a planner or architect, they can quickly see how a piece of information affects the built environment. Being able to see how multiple bits of information affect the built environment helps the planner to gain a holistic understanding of the district.

Ideally, the Info-Diagramming interface would be posted on a website and made accessible to everyone. The system could then be used by various groups of people, who have different interests in the district. Design and planning professionals, like urban planners and architects, can use the system to analyze spatial issues when helping the community to implement changes. Organizations and community leaders can assess the dynamics of the district and make community-related decisions accordingly. The public can access the system to get information and learn more about the district.

8.2 The Interface

The base of this system is a 3D model of the district. The district shown in figure 8.1 is Chinatown, Honolulu. With the accessibility of current technology today, such as

SketchUp, digitally constructing a city is easier than ever. For this particular project, the 3D buildings were downloaded from Google Earth and re-assembled on city blocks built in SketchUp. Most major cities have already been constructed in 3D in Google Earth, and anyone can download the buildings and import them into SketchUp.



Figure 8.1 – Screen-shot of Info-Diagramming tool.

The set of nine Success Indicators derived from the research portion becomes the organizing system of the info-diagramming tool. The data collected from existing resources is sorted based on which indicator it best supports. For example, information on the historic buildings in 21-24, 40, 42-44, 47, 51, 54, 56, 59 the district is assigned to the *layers of history* category.

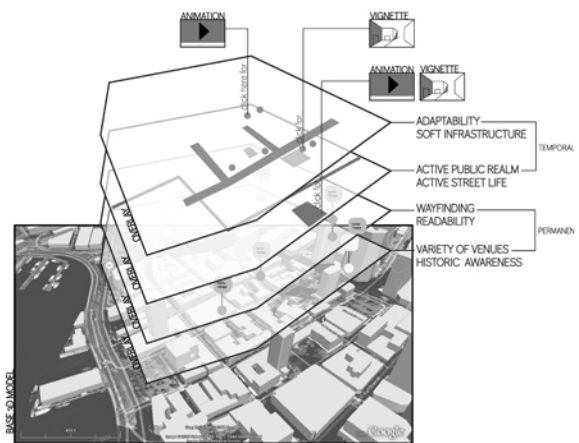


Figure 8.2 – Conceptual diagram of info-diagramming tool. Base image source: Google Earth.

Information on monthly events and where they occur gets shown in the *cultural animation* category. The indicators are listed in a menu

on the left side of the window. When the user clicks on one of the indicators, it opens a list of informational resources to choose from that pertain to that specific indicator. When one of the resources is selected, a graphic diagram of the information is projected over the 3D model of the cultural district. Each diagram has different interactive functions depending on what type of data is being illustrated.

8.3 How Self-Analysis Works

More than just being a way to reinterpret and visualize information, the Info-Diagramming tool is meant to inject value and weight to the decision-making process. The original research question sought to find a way to allow arts and cultural districts to evolve and adapt to changing times while keeping its core identity intact. Through the research, it was concluded that these districts are unique compositions of the nine Success Indicators. The indicators were further divided into two groups based on the concept of “Revolution and Radius”. The first group was determined to be the evolving, ever-changing facet of the district, while the second group was established as being the long-term, time tested identity of the district (refer to figure 3.4). By using the Info-Diagramming tool, planners can visually identify which aspects of the built environment are meant to be dynamic and adapt to changing times, and which aspects should be preserved as the district progresses into the future. By juxtaposing these two facets of information, planners can see the dialogue between the old and the new. They can assess what the current identity of the district has become and determine what changes can be implemented to ensure that the district is headed in the right direction going into the future.

8.4 Analysis of Honolulu Chinatown

Key diagrams from the Info-Diagramming tool were used to assess the arts district in Chinatown, Honolulu, and to derive the parameters for the intervention plan (figure 8.3). Each diagram was informed by a piece of information from an existing resource and graphically represents how it affects the built environment. These key diagrams come from the following Success Indicator categories: Active Street Life, Cultural Animation, and Imageability (To see larger versions of the diagrams, please refer to appendix E.)



Figure 8.3 – 1-Active Street Life: Morning; 2-Active Street Life: Noon; 3-Active Street Life: Evening; 4-Imageability: Hotel Street Ewa-Bound Journey; 5-Imageability: Nuuanu Avenue Makai-Bound Journey; 6-Imageability: Pauahi Street Ewa-Bound Journey; 7-Cultural Animation: Chinese New Year Events; 8-Cultural Animation: Culture and Arts District Events

8.5 Deciding Where and When to Implement Temporary Intervention

Once the analysis is done, there needs to be a value system to determine whether a temporary intervention should be launched; and if launched, when and where it should be implemented. While this project does not provide a definitive value system, it does offer a loose system of evaluating spatial and temporal patterns, derived from the diagrams, for temporal and spatial gaps in activity. The analysis of Honolulu Chinatown was evaluated using this system to find pockets that are lacking in activity either spatially or temporally.

A similar evaluating system was used by the Urban Catalyst study in their project to develop a temporary use plan for the northern IJ-Embankment in Amsterdam. This research project also developed a “prototype of a planning tool to handle the time-space occupation of the area (STEALTH.unlimited n.d.),” which graphically represents the existing uses, planned uses, and the time/space gap that exists between the existing and planned uses (fig. 8.3). That time/space gap was the residual temporal space that could be filled using the temporary uses.

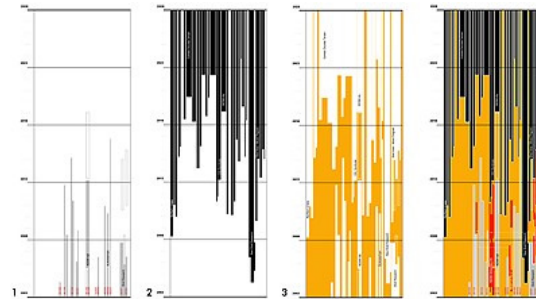


Figure 8.4 – SpaceTime Diagram: 1-existing use; 2-planned; 3-time/space gap, showing the possibilities for alternative programs to enter the redevelopment process. Source: STEALTH.unlimited: www.stealth.ultd.net

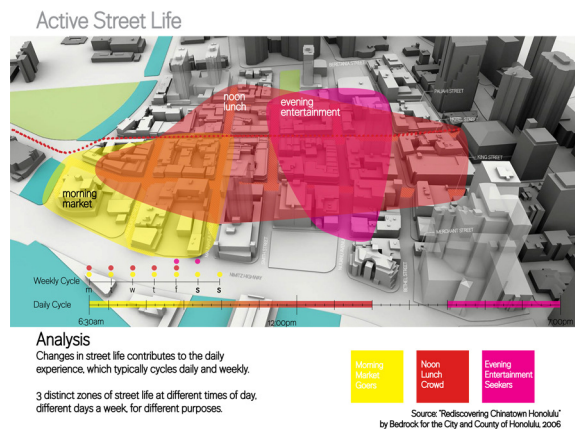


Figure 8.5– Spatial and temporal evaluation of Active Street Life

The proposed Info-Diagramming system has the added ability to visualize activity spatially across a digital representation of the district, meaning it allows for spatial gaps in activity to be identified in the district. This will help the district overseers to determine which parts of the district could benefit from the temporary interventions.

8.5.1 Temporal and Spatial Evaluation of Honolulu Chinatown Analysis

The diagrams used for the initial analysis of Honolulu Chinatown were synthesized to be further evaluated temporally and spatially to determine when and where the gaps in activity are occurring in the district. To see larger versions of the diagrams, please refer to Appendix E. The diagrams from the Active Street Life category were compiled to get a comprehensive look at how the mass of foot-traffic shifts from morning to evening (fig. 8.5). The morning crowd gravitates

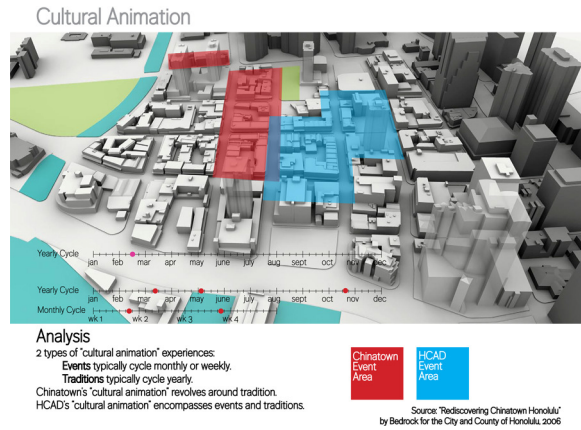


Figure 8.6– Spatial and temporal evaluation of Cultural Animation

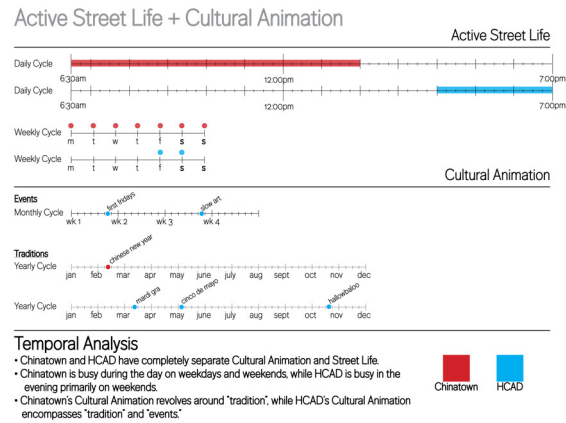


Figure 8.7– Compiled temporal evaluation of Active Street Life and Cultural Animation

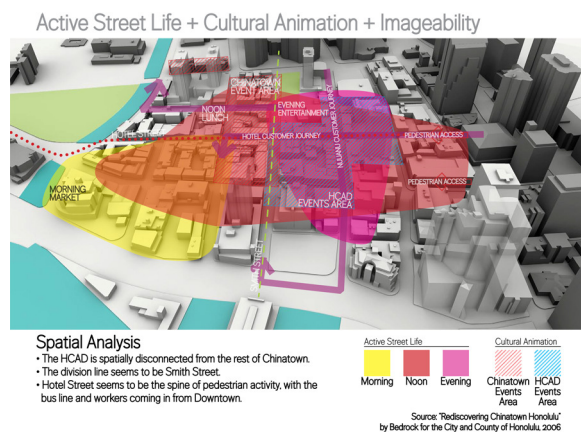


Figure 8.8– Compiled spatial evaluation of Active Street Life, Cultural Animation, and Imageability

towards the markets in the southwest corner of the district. As the day progresses into lunchtime, there is more foot-traffic spread across the entire district as Downtown workers file in for lunch from adjacent office buildings. In the evening, the after-work happy hour crowd stays primarily in the Culture and Arts district, between Smith Street and Bethel Street, and Pauahi Street and Merchant Street. Clearly, there is a spatial and demographic shift that occurs as the day progresses. Upon examining the temporal cycles of this activity, it was discovered that these different zones are activated at different times during the week. The food markets lure people in practically every day; the lunch spots bring in the downtown crowd only on weekdays; and the Culture and Arts district is only active on Friday nights. It was concluded that Chinatown has three distinct zones of street life at different times of day, different days during the week, and for different purposes. The diagrams from the Cultural Animation category were also compiled and evaluated for spatial and temporal patterns (fig. 8.6). Two types of Cultural Animation experiences are offered in Chinatown – “events” which typically cycle monthly or weekly; and “traditions” which typically cycle yearly. The Culture and Arts District has a completely separate cultural animation system than the rest of Chinatown, both spatially and temporally. Chinatown’s major event every year is Chinese New Year, which is considered a tradition, whereas the Culture and Arts District’s Cultural Animation is made up of both yearly traditions and monthly events.

The temporal information from Active Street Life and Cultural Animation was compiled and divided by Culture and Arts District activities and Chinatown activities to be further evaluated (fig. 8.7). By graphically representing this information, it is apparent how little the culture and arts activities (shown in blue) operate during the daily and weekly cycles.

The spatial information from Active Street Life, Cultural Animation, and Imageability was compiled to be further evaluated (fig. 8.8). Smith Street seems to be the division line between the Culture and Arts District and the rest of Chinatown, as the Cultural and Arts events only happen east of Smith Street and Chinatown events happen only west of Smith Street. This presents an opportunity here to bridge the two cultures using a temporary intervention. There is, however, a spatial overlap between lunchtime foot-traffic and the Culture and Arts District, but the two zones do not coincide temporally. In other words, as Downtown workers enter Chinatown for lunch, they cross through the Culture and Arts District, but there are no Culture and Arts activities going on at that time. Perhaps there is an opportunity to use a temporary intervention to fill this temporal gap in activity and take advantage of the lunchtime foot-traffic.

This diagram also shows that the northwest corner of Chinatown – along River Street, and parts of Pauahi and Hotel Streets – is not included in any of the three zones, meaning that this area does not get a steady stream of foot-traffic like the rest of Chinatown. Upon closer examination of the Pauahi Street Imageability diagram, it shows that the customer journey down Pauahi Street does not give visitors a pleasant experience because a homeless shelter, River of Life Mission, is located on the corner of Pauahi and Maunakea Streets so people try to avoid this area. It also shows us that River Street, from Pauahi Street to the Chinese Cultural Plaza, is avoided because it is known for questionable activity and vagrants who occupy the area. This area is an example of how revitalization and decline does not always happen evenly across the district, but small in pockets. The northwest corner has become such a pocket of decline that could benefit from a temporary intervention. Figure 8.9 summarizes the three possible areas for temporary intervention in Honolulu Chinatown, and figure 8.10 points out specific sites for potential temporary intervention.

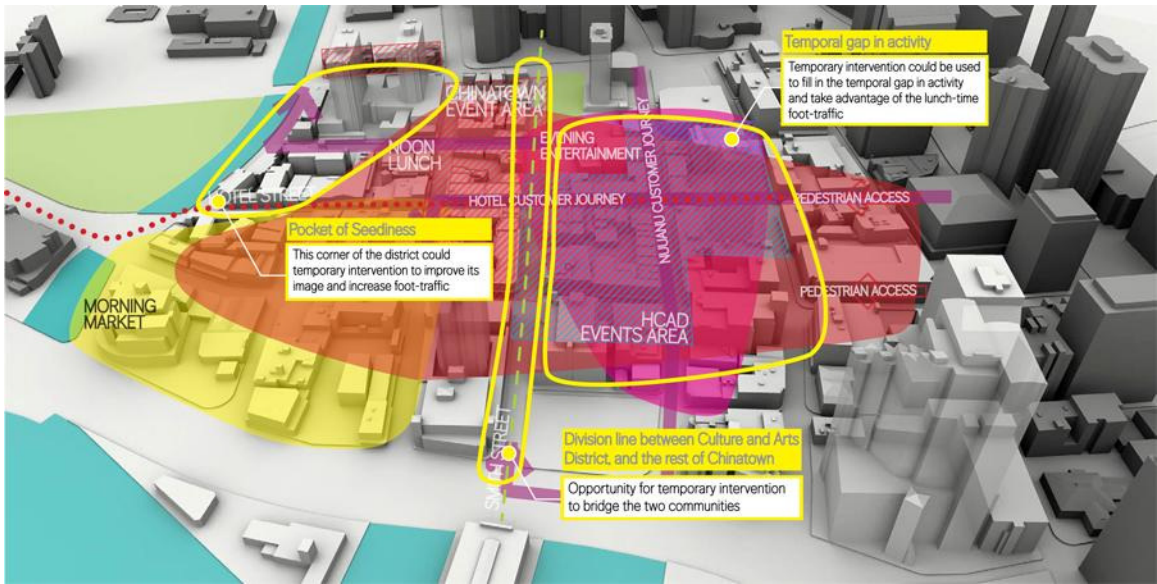


Figure 8.9 – Three potential areas for temporary intervention in Chinatown, Honolulu.

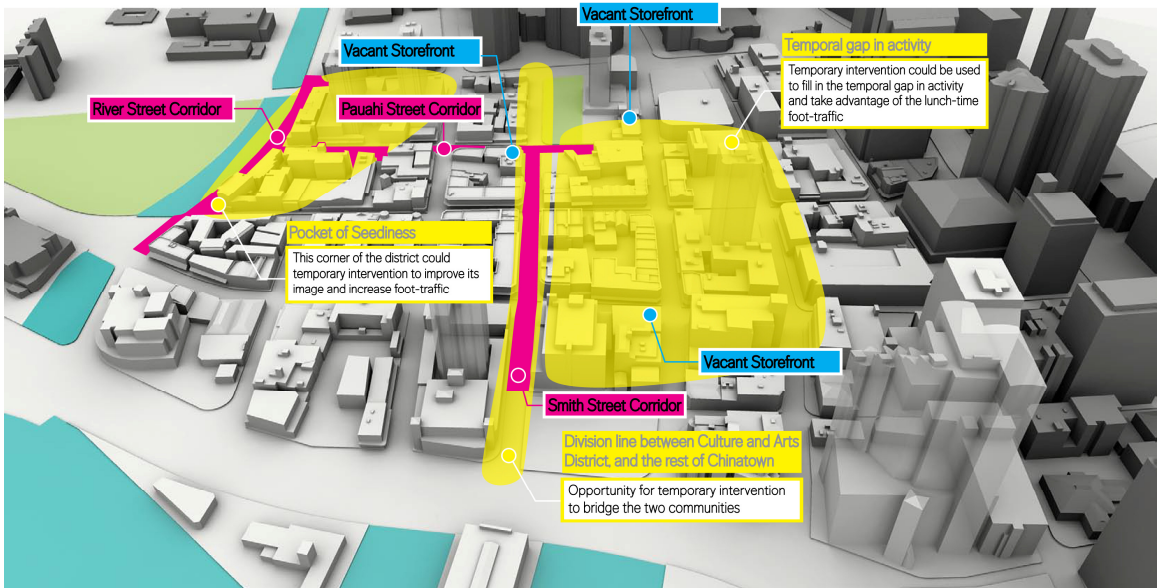


Figure 8.10 – Specific sites for potential temporary intervention in Chinatown, Honolulu.

8.6 Potential for Future Development

The Info-Diagramming system has the potential to take on the attributes of current digital-mapping technology, be interactive with its users, and plug into social media for the sake of collecting information. By having these capabilities, the Info-Diagramming system can become a powerful tool that not only facilitates analysis for planning, but also is a communication node and resource of information that is sustained and populated by the community itself.

Current Digital Mapping and Modeling Technology - GIS and Google Earth have the ability to store information and represent it spatially on a map. Ideally, this Info-Diagramming system would be run and maintained much like a GIS system. Google Earth has the added ability to visualize cities and display this information three-dimensionally. Current building modeling technologies, like building information models (BIM), allow the three-dimensional building models to retain architectural, mechanical, structural, and environmental information. Having these capabilities would make the Info-Diagramming system even more interactive by allowing users to zoom in and toggle the buildings. It would also allow much more detailed information to be held in the system, as users would be able to take in information at different scales – from the district-wide scale, all the way down to the architectural scale.

Interactivity - Wikipedia has changed the way informational resources get authored and published. It has also prompted us to re-evaluate our ideas about “vetted” resources, as for many of us, Wikipedia has become the first stop for answers to any question we may have. Anyone can contribute to the wealth of knowledge on Wikipedia for others to refer to. If the Info-Diagramming system could allow users to contribute their own knowledge and experiences from living, working, and playing in the district, the information used to populate the diagrams would come directly from those who most

intimately understand the district. While professionally commissioned research studies and surveys may provide objective data, the narratives and stories from the community can provide much more authentic and nuanced information about the district. The Project for Public Places put forth “Eleven Principles for Creating Great Community Places,” and number one is “The community is the Expert (Project for Public Spaces n.d.)”

Social Media – Social media sites like Twitter, Facebook, and FourSquare may seem frivolous, but offer a lot of information about what people are doing and what their preferences are. Facebook now has the ability for users to “Check-In” and announce where they are at that exact moment. With such a huge following, the information can be collected and analyzed for demographic patterns. If the Info-Diagramming system could connect to these social media sites, it could become a communication node between the public and district overseers.

9.0 Temporary Intervention Implementation Guideline

9.1 General Goals for Interventions

As mentioned before, urban revitalization and decline typically do not occur consistently across the board. It happens in pockets of the district and can shift around the urban plane from block to block, street to street, and building to building. The interventions are meant to be itinerant, ephemeral pockets of public space that use art and cultural activity to initiate changes in small areas of the district. It should also serve to strengthen the district’s identity and the local cultural brand as the community contemplates and progresses into the future.

The first goal of the interventions is to initiate changes by destabilizing the community's current preconceptions about what is possible in a physical setting to make way for new potential. This Temporary Intervention Implementation Guideline is meant to outline the necessary components to create the shell of an intervention, and local artists and cultural producers are meant to provide the content, which should engage the urban environment in a new way, but be site-specific and respectful of the district's long-term identity. Artists and cultural producers have the ability to visualize and utilize a space in new and creative ways that disassociates the physical location with its former use. It is important that the interventions change the community's perception, but also strengthen the local cultural brand. In addition to cultivating change, the interventions also double as a showcase for the artists and cultural producers.

It was determined in section 3.2 that the primary purpose of arts and cultural districts is to be the cultural hub for the larger city or region that it inhabits. In order for a district to be recognized as such, it is imperative that a strong association is made between the physical place and the cultural products being produced and consumed. To achieve this, two elements must be supported within the built environment – a local creative cluster, and a social milieu. As such, the spatial framework of an intervention is meant to foster these two requisite elements by setting up temporary public spaces that foster art and culture to encourage a critical mass of foot traffic and create an environment that is conducive to social interaction by the public. Spaces that were considered private - retail spaces, vacant lots, and empty buildings – are temporarily stewarded by those involved with the intervention and become part of the public realm. Essentially, the spatial framework of the temporary interventions encompasses the fundamental components of a good public place in a way that is flexible and transportable to various locations across the district.

In sum, the goal of the temporary interventions is to help communities initiate changes in an urban space by setting up a spatial framework that temporarily brings it into the public realm by encompassing the fundamental components of a good public space to encourage foot traffic and create a social milieu. The content that fills the intervention framework is to be provided by the local creative community, and should allow the public to experience and visualize the physical space in a new way, thus changing their perception about what is possible there.

9.2 Setting Place-Specific Goals for Intervention

If the temporary interventions are meant to create new potential for the district, the community has the option to control how that potential gets manifested, or wait for something or someone else to make that call. The position of this project is that the best possible outcome is for communities to leverage the temporary interventions to control urban development and determine for themselves the direction of the district's future.

The place-specific goals set for an intervention can be formulated based on the evaluation of the Info-Diagramming system. Using the proposed method of evaluation, potential intervention areas are designated if they are experiencing a spatial, temporal, or cultural gap in activity. The intervention should be tailored to address the specific issues of each area, and help to guide the direction of a more permanent solution.

9.3 Relationship Typologies: Temporary Intervention and Urban Development

The Urban Catalyst study identified eight different relationship typologies between temporary uses and long-term urban development. In the diagrams below, the x-axis represents time, and the y-axis represents the activity level. The red boxes represent the temporary use period, situated in the gap between permanent activity. Of

the eight typologies, the relationships that are desirable for this particular project are the following:

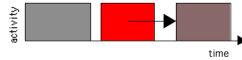


Figure 9.1 – Impulse: Temporary use gives an impulse for the future development of the site by establishing new programs/ new programs cluster at a certain location (Studio Urban Catalyst 2003, 14).

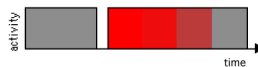


Figure 9.2 – Consolidation: Temporary use establishes itself at a location and is transformed to a permanent use (Studio Urban Catalyst 2003, 14).



Figure 9.3 – Coexistence: Temporary use continues to exist (in a smaller size) even after establishment of a formal permanent site the location (Studio Urban Catalyst 2003, 14).

These relationships are desirable because the program and users of the temporary use period influences or carries into the subsequent permanent activity. In the other typologies not listed, the program and users of the temporary use period tended to exist in complete independence of the permanent activity that followed. The temporary interventions described in this project are meant to be implemented in smaller pockets of cities and districts that are experiencing a gap in activity, meaning that the community may not be experiencing a city-wide shutdown in permanent activity like the Urban Catalyst test cities.

As such, the program of the temporary interventions should not be arbitrary. While they should propose something new for the space it occupies, the program of the interventions should be informed by what already exists in the district. Rather than using

the interventions as experiments to randomly fish for the next venture to occupy the space, this project proposes that they can be planned more methodically to strengthen the identity of the district and advance the local cultural brand.

9.4 Creating the Spatial Framework of Temporary Intervention

The framework is a flexible and portable set of spatial arrangements that provide the necessary attributes for the intervention to be successful. The intent is that a community should be able to set up these frameworks on an on-demand basis, anywhere in the district and thus should be applicable at various scales. This temporary microcosm of public space should be physically and spatially conducive to hosting a variety of activities and encouraging socialization, just like a well-established, permanent public space, with the added layer of being temporary.

Three different urban settings will be used as templates for demonstrating the adaptability of the spatial framework to different scales. The settings will be a street corridor, a vacant storefront, and an empty lot/parking lot.

Street Corridor (fig. 9.4) – Perhaps an entire row of shops is experiencing a slow-down in foot-traffic, resulting in multiple vacant stores; or maybe the businesses are only open during the day, which leaves the street abandoned and underutilized in the evening. Using a street corridor as a temporary intervention site allows the community to revive a larger area of the district. Street corridor interventions should perhaps be the shortest-lived because chances are they will disrupt vehicular traffic and take away street parking. These interventions might be viewed more as events. It requires proper planning and advance notice to drivers, but as the largest urban setting type, it has the potential to be transformed into a completely new environment for the duration of the intervention.

Empty Lot (fig. 9.5) – Sometimes referred to as “missing teeth”, vacant lots can disrupt the rhythm of an urban street, and feel unpleasant to walk past. A surface parking lot can also have the same affect. Rather than waiting for an investor to develop the empty lot, the community can seize this opportunity to temporarily fill the gap by creating a space that the public can use. The inclusion of arts and cultural activities allows the intervention to be a platform for strengthening the district’s identity and the local cultural brand.

Vacant Storefront (fig. 9.6) – Like an empty lot, a vacant retail space can be a disruption to the rhythm of an urban street. Unlike an empty lot, however, a storefront usually has large glass windows that entice passers-by to look through them. These storefront windows are one way that people interact with the built environment and they contribute to the street life of the district. By filling a vacant retail space with something visually

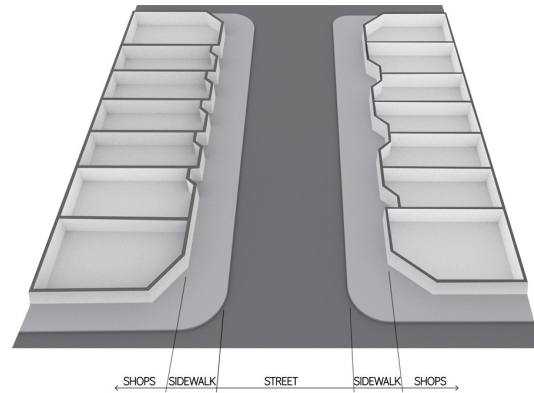


Figure 9.4 – Street Corridor Setting

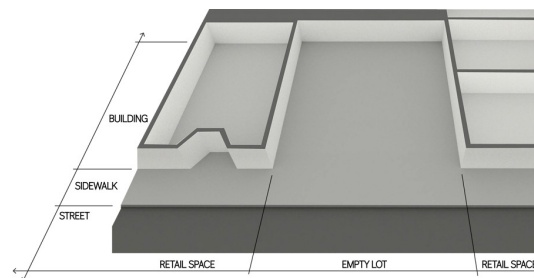


Figure 9.5 – Empty Lot Setting

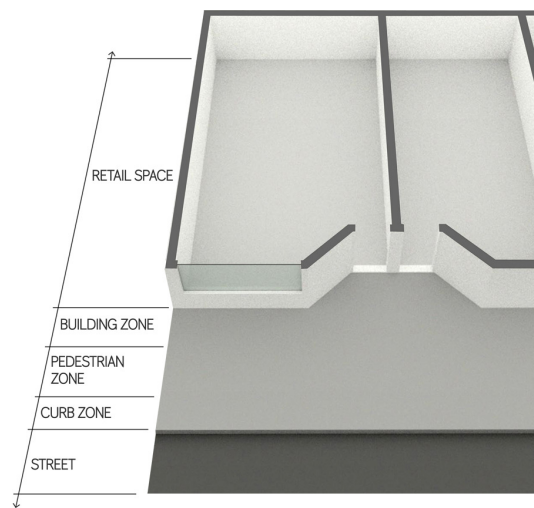


Figure 9.6 – Vacant Storefront Setting

interesting and unexpected, it changes the experience of walking down that street and through the space. A temporary intervention has the potential to change the image and experience of not just that particular space, also its immediate surroundings.

The non-profit planning organization Project of Public Spaces asserts that successful public spaces possess four key qualities: Access and Linkages, Comfort and Image, Sociability, and Uses and Activities (Project for Public Spaces n.d.). The guideline for the spatial framework and the content of a temporary intervention will be discussed using these four essential qualities. Please refer to Appendix F for more diagrams and larger versions of the ones shown here.

9.4.1 Access and Linkages

9.4.1.1 The pedestrian experience - An important aspect of the interventions is the pedestrian experience. People who come to take part in the intervention should be compelled to leave their cars and experience the space on foot. There are a few spatial conditions that help to encourage pedestrian traffic and make the experience a pleasant one.

- *Controlling vehicular traffic* – This is particularly pertinent to street corridor interventions. It is imperative that the pedestrian experience is not dominated by vehicular traffic and that pedestrians feel safe. Ideally, the street should be closed off to vehicles if the intervention is in a street corridor.

- *Treatment of the edges –*

The outer boundary of the intervention space should be clearly defined so that visitors know when that they have entered or exited the space. At the same time, the boundaries

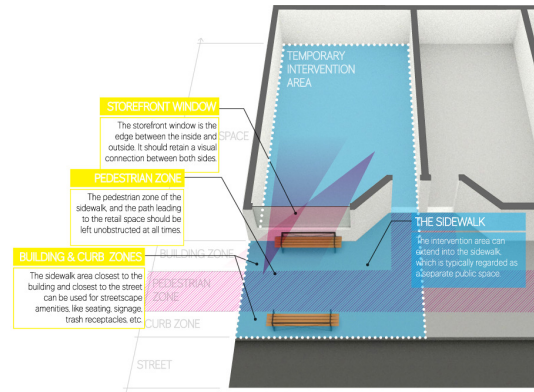


Figure 9.7 – Vacant storefront edges

should not be too solid and opaque. They should still maintain a visual and physical connection with its surroundings (Project for Public Spaces n.d.). Since the intervention is temporary, the devices used to define the space should be sturdy enough to last the duration of the intervention, but non-permanent.

- *Getting people to circulate–*

Visitors should feel compelled to transverse from one end of the intervention space to the other, or from the front to the back. Retail designers have perfected the use

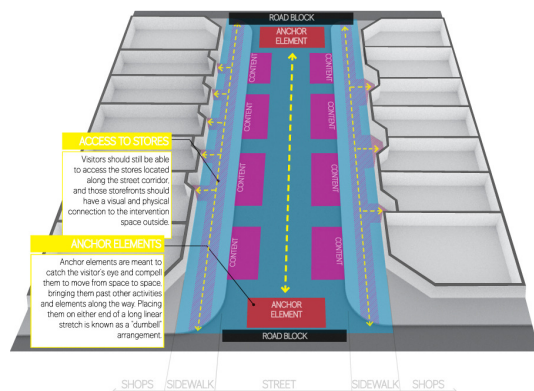


Figure 9.8 – Dumbbell layout in street corridor

anchors and nodes to pull people through stretches of shopping centers and malls. Therefore, these principles can be used to inform the placement of different elements within the temporary intervention.

9.4.2 Comfort and Image

9.4.2.1 *Safety and cleanliness* – In order for visitors to enjoy the experience, the intervention area must project a sense of safety and cleanliness. This does not mean that the area should be scrubbed down, sterilized, and lose the grittiness of the urban setting, but there are fundamental needs that must be met.

- *Lighting* – If the activities run into nighttime, lighting will be an important consideration. In a vacant storefront, it is important to find out if the electricity will be turned on. In an empty lot, there may be no permanent lighting available, so portable lighting sources should be provided. In a street corridor, street lights are probably turned on at night, but depending on the types of activities going on, it may need to be supplemented with additional portable lighting.

Temporary lighting is also a good way to demarcate the boundary of the intervention area, as it can be seen from far away and does not impede the visual connection at the edges like a physical barrier might.

- *Housekeeping Necessities* – Depending on the scale of the intervention space, and how long people are anticipated to stay, basic housekeeping necessities should be provided. Trash cans are a definite must, especially if food is being sold. A schedule for trash disposal should also be arranged. If the intervention space is particularly large, like a street corridor or larger, and people are expected to spend the day or the evening, public bathrooms may be necessary. City health ordinances should be followed.

- *Food and Drink* – The offering of food during the intervention depends on the scale and length of the activities. Food is usually an effective way to attract people to a location and always helps to create a social atmosphere. One thing to consider is if intervention is intended to boost foot-traffic and lead people to the surrounding businesses and restaurants, and if there are in fact restaurants within the area that could possibly be losing out on business if alternative food options are made available.

9.4.2.2 Visual interest – To attract visitors to spend time in the intervention space, it helps if there is something eye-catching to lure them in. Since the intent of these interventions is to change the public's perceptions about what is possible in an urban space, what people see is a major contributing factor towards this objective. The local artist and cultural producers who plug into the spatial framework of the intervention will play a large part in providing the imagery and determining how to best capture the public's attention.

9.4.3 Sociability

9.4.3.1 Places for people to gather – Social interaction is an integral component for arts and cultural districts, so creating an environment that is conducive to gathering and socializing will help to drum up conversation and buzz about the intervention and the district.

- *Seating clusters* – In addition to encouraging visitors to circulate throughout the space, there should also be opportunities for them to sit, rest, people-watch or socialize. Seating should be configured to feel comfortable for the solo visitor, as well as promote gathering and

socialization. Since the interventions are temporary, the furniture should not be fixed. This allows visitors to move chairs around to suit the needs of their particular group. Moveable chairs, furniture, and equipment also allow the spaces to adapt to different activities, like showing films and hosting lectures.

- *Triangulation* – Holly Whyte, founder of Project for Public Spaces, explains that

“Triangulation is the process by which some external stimulus provides a linkage between people and prompts strangers to talk to other strangers as if they knew each other (Project for Public Spaces n.d.)” This pertains to the way different amenities, like a bench, trash can, and coffee cart, are placed in relation to each other. If these amenities are too spread out, people will never have a reason to cross paths. If they are put close together, “they will naturally bring people together (or triangulate!) (Project for Public Spaces n.d.)”



Figure 9.9 – Seating should be configured into clusters

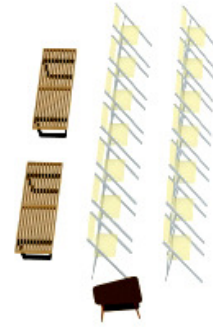


Figure 9.10 – Unfixed furniture can adapt to different activities.

9.5 Filling the Spatial Framework

While the objective of bringing people together and creating a social milieu can be affected through spatial arrangements, the content of the intervention is what should give visitors the topic of conversation. The fourth quality of good public spaces, Uses and Activities, provides the content that fills the spatial framework of a temporary intervention. Project for Public Spaces professes that any good public place “needs to offer at least 10 things to do or 10 reasons to be there. These could include a place to sit, playgrounds to enjoy, art to touch, music to hear, food to eat, history to experience, and people to meet (Project for Public Spaces n.d.)” They call this the “Power of 10” rule. Local artists and cultural producers will lend their skills and expertise to the intervention by providing some of the Uses and Activities, and creating the aesthetic imagery of the space. It is important to note that while artists and cultural producers may fabricate tangible items – like sculptures, paintings, books – these items are meant to act as symbols to incite ideas, thoughts, emotions, and experiences. This is a crucial factor in initiating change within the urban space because the physical content of the intervention acts merely as symbols to provoke the public to consider the space in a new way.

9.5.1 Art and Culture with a Purpose

The art and cultural products and activities being placed in the temporary interventions have the added task of serving a purpose. As such, there is a fine line to walk when determining what should be used. On one hand, if the ultimate goal is to revive a failing part of the district, there may be an impulse or even pressure to manipulate the message to be more like a capital-driven marketing device. If this is truly to be a bottom-up, community-based process, however, then the ideas expressed in the interventions should not be contrived to conform to government or corporate interest in

economic development. Rather, they should reflect the thoughts of the artists and cultural producers who are part of the community and intimately understand its dynamics. The artists and cultural producers need to have the freedom to express their own ideas and exercise their creativity to its fullest extent. In doing so, the content of the intervention becomes something that the entire community can feel an affinity for, which also pushes them to see that particular urban space in a way that they had never thought of. It also helps to strengthen the local brand of culture, from which economic development comes as a by-product, according to the experts cited in Part I.

Deciding on the art and cultural content of the intervention is a balancing act – the artists should have as much freedom as possible, but there still needs to be a way to make sure that the content is not arbitrary for the district. This project proposes that there should be a submission and selection process based on a loose set of criteria – the content should be site-specific (region- or district-specificity), engage the built environment in a new way, and interact with visitors.

9.5.2 Art and Cultural Content Criteria

9.5.2.1 Site-Specific: Region or District-Specificity – The subject of the intervention content should be site-specific and speak to either regional or district themes. An integral part of strengthening the local cultural brand is continually developing and reinforcing the collective understanding of what a region's indigenous culture is, and finding ways to incorporate it into cultural products. The temporary interventions serve as an appropriate forum to do this because they address issues of art, culture, and place. If members of the community can gain a sense of familiarity, they may be more receptive of the message being projected. If the intervention content is completely random and has no link to the culture of the region or district, visitors are not

able to connect on an emotional or sentimental level, and the message will be lost because it will not mean anything to them.

9.5.2.2 Engage the built environment in a new way – The items that the artists and cultural producers place in the intervention should somehow engage the built environment so that the public can begin to view the space in a new way. The fundamental premise of this entire process is that artists have the ability to transform urban environments through their creative vision and utilization of a space that others do not know what to do with. The art and cultural items should either physically engage the architectural and urban elements, or represent them in a way that incites new ideas about the space. Again, the intent is not to provoke radical and groundless change. This process is meant to be an informed and controlled way to bring about change as times change, therefore the content of the interventions should help to support this objective.

9.5.2.3 Interact with visitors – To help the temporary intervention fulfill Project for Public Space’s “Power of 10,” which is to have at least ten things to do or ten reasons to be there (Project for Public Spaces n.d.), the art and cultural content should not just be something to see, but also something to do. Its message will also have a more profound effect on the public if they are able to be a part of and actively participate in the intervention, rather than just coming to look at and listen.

9.5.3 Testing Ground for New Prospects

An inherent benefit of being temporary is that it does not require a long-term commitment, which makes the interventions a great testing ground for new business prospects looking to move into the area – new artists, cultural producers, restaurants, boutiques, etc. These entrepreneurs can set up a booth or table to test the waters and gauge how receptive the local community might be of their permanent presence. If the

intervention happens to be in a vacant storefront or empty lot, it could potentially lead to a permanent venture after the intervention ends. Moreover, it is a way for the community and the overseeing entity to find out who is interested in moving in, and evaluate what that means for the future economic development of the district.

9.5.4 Possible Forms of Content to Fulfill the “Power of 10”

The content provided by the artists and cultural producers can come in various forms, and there should be a diverse combination of these activities to keep people interested. Even if the intervention is small or short-lived, and cannot precisely fulfill the Power of 10 by having at least ten things to do, the premise of the rule is that great public spaces offer variety and choice in the activities provided (Project for Public Spaces n.d.).

9.5.4.1 Food – Food is a surefire way to attract people to the space, and people are even more enticed when a food establishment is temporary, like in the form of a food truck or street fair booth. Food trucks in particular have grown in popularity across the United States, as their reputation has been elevated from greasy street food to gourmet. Interventions taking place in a street corridor or empty lot have the square footage to bring in local food trucks and set up food booths. In smaller interventions, food can be catered from local restaurants and served.

9.5.4.2 Retail – The items being sold should not be touristy trinkets and souvenirs, but rather items that the local artists and cultural producers make themselves. These items do not have to be limited to expensive, one-of-a-kind pieces of art. Many artists and cultural producers today make small quantities of t-shirts, buttons, bags, toys, books, etc. The interventions give them a venue to sell their pieces and promote themselves. By allowing visitors to purchase these items, it helps to reinforce the

district's identity as a hub for cultural production and helps to further develop the local cultural brand.

9.5.4.3 Live production – Part of the intervention area could be used by the artist and cultural producers for on-site production. It would give them a temporary work space for little to no rent, and the public can learn about their creative processes while watching them in action.

9.5.4.4 Education – Educational events can be scheduled throughout the duration of the intervention and can be held in various formats, like lectures, classes, workshops, discussions, forums and films. The specific topics of these educational events can be decided on by the organizing entity and those conducting them. In general, the educational components should be site-specific by speaking to regional or district themes, and be a two-way discussion to learn something new about the community.

9.5.4.5 Installations and Galleries – Displaying artwork and installations do not have to be passive elements that people walk around and just look at. They can serve more interactive and functional purposes within the intervention. They can contribute to the imagery of the intervention and act as visual reference points if placed at nodes and anchors, like a piece of sculpture might in a park or public square. In an empty lot or vacant storefront, the blank walls surrounding the space can be used by the artists as a blank canvas for an installation, or to project images and films on.

9.5.4.6 Entertainment (music, performances, films) – Entertainment should be scheduled over the duration of the intervention that appeals to a variety of people, and to all age groups. This can be in the form of musical, theatrical or dance performances,

films, games, etc. This is an opportunity for performing artists to take part in the intervention, and have a venue to perform outside of the theater or concert hall.

9.5.4.7 Green space – With the cost of real estate in an urban city, green space is sometimes hard to come by. Part of the intervention site, particularly in a street corridor or empty lot, can be used to create a temporary green space, like a small park or garden. Even a small space can be converted into a temporary park, which is demonstrated on Park(ing) Day when metered parking spaces in urban cities across the globe are transformed into mini-parks for a day.

10.0 Conclusion

10.1 Summary

This research project set out to explore ways for regional communities to preserve the unique identities of arts and cultural districts, while allowing them to evolve over time. The conclusion made in the research portion was that creativity and creative people have become an essential part of today's economy, therefore cities must figure out how to provide the lifestyle and urban setting that the creative workforce is looking for. Arts and cultural districts help to provide the creative and social milieu that the Creative Class is attracted to, and act as the cultural hub for the larger city. As such, it is important that these districts retain their unique, core identities and help to reinforce the local cultural brand as they progress into the future. Two elements that have shown to be agents of change in an urban environment are the artists themselves, and the movement of Temporary Urbanism – artists have the ability to disassociate a space with its former use and change the community's perception on what is possible; Temporary Urbanism has become a tool for communities to self-initiate urban development, and has become a vehicle through which artists and cultural producers can plug into a dead space to help initiate revitalization.

Based on the research, it was hypothesized that the processes involved with Temporary Urbanism could be applied specifically to arts and cultural districts in ways that are more proactive, better informed, and deployed more efficiently to help districts adapt to shifting dynamics and manage change to avoid loss of identity through either economic decline or gentrification. A system of Community Self-Analysis and Temporary Intervention was proposed to be a way to achieve this objective. The second portion of this research project is a guideline that communities can use to set up the necessary systems and frameworks to implement temporary interventions.

The first part of the guideline describes the organizational infrastructure, which is managed by an overseeing entity that puts the entire system into motion. The overseeing entity should be firmly connected to the community, have a foundational understanding of the district's unique identity, and an intuitive sense about what type of changes would be beneficial or detrimental in strengthening the district's identity as it moves into the future. In organizing the temporary interventions, one major task of the overseeing entity is to facilitate communication and cooperation between the different parties involved. This includes the city, parcel and building owners, the public, and the local creative community. Their connection with the public is crucial because the underlying intent of the interventions is to change the community's perceptions about what is possible in the district, and this is only possible if they show up. Since the interventions are temporary and short-lived, there is only a small window of time to make a big impact. The overseeing entity is also tasked with maintaining and monitoring the Self-Analysis System to define the components of the district's identity, and watch for shifts in temporal, spatial, or cultural activity. Lastly, the entity is responsible for implementing the intervention once it is determined when and where it would be beneficial within the district.

The second part of the guideline describes a system for communities to continually monitor the dynamics of the district so that changes can be detected and temporary interventions can be implemented. A community self-analysis in the form of an Info-Diagramming system is proposed to be the solution for obtaining a cohesive and holistic view of the dynamics within the district. Information is rendered in a common graphic format, organized based on the nine success indicators, and laid over a 3D representation of the district to give it spatial meaning. Like GIS or Google Earth, this system is meant to be accessible to everyone on the internet as a resource and used as

an analytical tool. Ideally, it would be constantly updated as information becomes available. In addition to using the Info-Diagramming system to analyze the dynamics of the district, a value system is also needed for determining whether a temporary intervention should be launched. Using the Info-Diagrams of Honolulu Chinatown as an example, a system of evaluating the diagrams for spatial, temporal, and cultural gaps in activity was proposed to be a way to determine where and when the interventions should be deployed. Three pockets in Honolulu Chinatown were identified as experiencing either a spatial, temporal, or cultural gap in activity, and were areas that could potentially benefit from a temporary intervention.

The last part of the guideline outlines the necessary components to implement the temporary intervention, which consists of two parts: the spatial framework, and the content. The guidelines for the spatial framework and the content of a temporary intervention were organized by the four essential qualities that every good public space possesses, according to the Project for Public Spaces: Access and Linkages, Comfort and Image, Sociability, and Uses and Activities (Project for Public Spaces n.d.). The spatial framework is made up of flexible spatial arrangements that can be applied at various scales to create the necessary attributes of a portable, temporary public space that is conducive to hosting a variety of activities and encourages socialization. To demonstrate the adaptability of the spatial framework, three different urban settings are used as templates: a street corridor, a vacant storefront, and an empty lot or surface parking lot. The content that fills the spatial framework is meant to allow the public to experience and visualize the space in a new way, and should come from local artists and cultural producers. It is proposed that the submission and selection process should be based on a loose set of criteria – the content should be site-specific (region- or district-specificity), engage the built environment in a new way, and interact with visitors.

10.2 General Concepts for Future Application

Even if communities do not execute the Self-Analysis system and Temporary Interventions exactly as described, the abstract concepts of these tools and the findings of the research can influence the way communities, planners, and designers analyze their cities, make decisions, garner control over its development, and ultimately control its future.

The nine Success Indicators are a set of necessary components that successful arts and cultural districts possess. *Activity, Form and Meaning* are the categories by which the Success Indicators are organized, but from this also comes the idea that a visitor or community member's perception of the district comes from the associations made between experiences in the built environment. The concept of *Revolution* and *Radius* is another way of dividing the Success Indicators, which creates a method for helping communities to balance the components that are ever-changing with those that should be preserved as the district evolves. Collectively, these concepts suggest a holistic approach to evaluating the components of our cities and districts. Perhaps this can influence the way we quantify our urban environments, and the way decisions are made. Understanding that all the components are intertwined and have implications beyond their primary function can help communities, planners, and designers make more informed architectural, social, and economic decisions that will ultimately affect the future of the district.

The fundamental function of the Info-Diagramming Self-Analysis system is to allow communities to monitor various types of activity in their district at a macro level – from block to block, and street to street. By making it an on-going process and continually updating the information as it becomes available, changes can be detected as they happen. By rendering the information graphically over a representation of the

built environment, it is possible to see how the district is affected spatially. The combination of these elements creates a tool that enables continuous spatial analysis of activity at the macro level, and could change the way we analyze our cities. It is a departure from the traditional ways of planning and site analysis, which is to study the economic, social, demographic, and architectural conditions of a city at a single point in time and use that information to inform a plan that spans 25 to 100 years out. Whereas the traditional method is like taking a single snap-shop, this proposed way analyzing our cities would be more like an animation – the diagrams reflect changes in the district as they occur, almost as if putting the graphics into motion. This will help communities to gain a more nuanced and real-time understanding of their district that enables them to identify issues in a timely manner and pin-point exactly where the issues are occurring.

Temporary intervention is proposed to be an itinerant and ephemeral designation of public space, designed to allow different pockets of a district to adapt to shifts in activity. The basic concepts of Temporary Urbanism offer a new way for communities and planners to think about facilitating urban and economic development. Opposed to the traditional way of long-term, large-scale planning, which is contingent on the economy, lead by the city or state government, and relies on capital investment by large corporations, communities have been turning to Temporary Urbanism to self-initiate development in the voids of their cities and districts. It requires less funding than a large-scale master plan build out, and takes advantage of local talents and entrepreneurs. This is an example of how the paradigm of urban development is headed more towards small-scale initiatives that are piloted by the local community, thus allowing them to have control over the direction of the city or district's future.

Temporary Urbanism is a suitable counterpart to the animated model of community self-analysis. Taking full advantage of the Info-Diagramming system requires

a method of responsive action that can be deployed quickly and implemented in various urban settings to keep up with the real-time analysis. The combination of Temporary Urbanism and the Info-Diagramming system presents the paradigm for a constant and on-demand mechanism of urban revitalization, which offers an alternative to traditional long-term, large-scale planning. Rather than creating a general master plan that spans over a large urban area and is expected to remain relevant for decades, this paradigm proposes shortened temporal intervals of analysis and planning that focus on specific issues in small areas.

10.3 Future Research

There are two possible directions for future research. The first would be to expand the discussion on the ideas and concepts presented in this research project as they apply specifically to arts and cultural districts. For example, further investigation into the transformative abilities of artists in the built environment, community self-analysis and temporary intervention could potentially entail the creation of a test model. A functional mock-up of the Info-Diagramming system could be set up to evaluate its effectiveness as a tool for analyzing the dynamics of a district. A temporary intervention could be implemented in a real test site to evaluate this method as a mechanism for initiating change. Additional research could also look more into practical and pragmatic matters regarding the Info-Diagramming system and Temporary Intervention. For example, one could develop the software programming of the Info-Diagramming system so that it functions more like a GIS system, automatically generates diagrams with information input, is interactive with the public, and is easy to maintain by a layperson.

The second possible avenue of future research would be exploring how to broaden the applicability and scope of relevance for these concepts. One way of doing this is to find different methods of utilizing the tools to achieve different objectives. For

example, the Self-Analysis system can be used to inform other planning decisions, not just temporary interventions. Understanding the patterns of foot traffic and identifying high-traffic nodes could potentially inform the placement of public amenities, like public restrooms, drinking fountains, benches, landmarks, way finding maps, transit stops, etc. The information from the Self-Analysis system may also be useful to prospective businesses looking to move into the district by allowing them to understand the demographic and temporal dynamics at a macro level. This would help them determine which part of the district would be most economically viable for them. Another fundamental function of the Self-Analysis system is to assist communities in distinguishing the components of their district's long-term identity. Going through the process of establishing these elements helps to ensure that the discourse on the future of the district includes issues of preservation and heritage. Temporary intervention is proposed as one way to bring these issues into the conversation, but certainly is not the only way. The result of this analysis can inform other educational and historical awareness programs, and bolster the cultural brand of the region.

Another way to broaden the applicability of the concepts presented here is to explore ways to apply them to other fields of planning and architecture, beyond just arts and cultural districts. For example, the general concepts discussed in the previous section suggested ways for communities, planners and designers to think about the processes of urban development that are different from the traditional methods of site analysis and planning. These concepts include holistic evaluation of the components of our built environment, and shortened temporal intervals of analysis and planning that focus on specific issues in small areas, achieved by monitoring the dynamics of our cities in animation rather than in snapshots and through small-scale initiatives piloted by the local community. Future research may transcend the scope of arts and cultural

districts and bring these concepts into the larger discourse of urban planning and architecture so that they might begin to influence the way planning and design professionals think about urban development in our cities.

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Appendix A: Expanded History of SoHo

While the United States had experienced much political and social unrest during World War II, the post-war era in the mid-1940s and 1950s brought about a conservative mindset that was supported by social values, conformity, the nuclear family, and the white picket fence in the suburbs. There was a mass exodus of families moving out the city, and with them went the businesses and industries that could no longer survive without the resident population, leaving large vacant factory warehouses to fall apart. It seemed as though urban living had died. However, artists looking for work space in the 1960s found a haven in the lower Manhattan district (Hudson 1987, 55-56).

In this early model of an arts district, there is a direct correlation between location, architecture, and innovation. A crucial element in the making of SoHo was the typology of the buildings and the spatial qualities that were conducive to creating art. In addition to being completely vacant and cheap, the deserted factory spaces were large enough to be used for both working and living, and the structural integrity necessary for carrying heavy machinery allowed for the experimentation of large pieces.

“The open spaces of the SoHo lofts permitted experiments with works that were thirty or more feet long and ten feet high. Such spaces provided opportunities to employ mixed media presentations. The floors of the SoHo lofts had such great bearing capacities that large sculptures could be undertaken on the upper floors, which could easily be reached by the large freight elevators in the building”. (Hudson 1987, 31)

The artists' lofts were not just spaces to work and live in. They had become a cultural icon of the 1960s, and the vehicle through which the area was revitalized. Once considered a cheap place to live and work, in buildings that were obsolete, the converted lofts were becoming highly coveted living spaces for the middle-class. Not only did the

artists find a use for the abandoned buildings and invent a new living environment, they unwittingly created a lifestyle that grabbed the curiosity of the public. The media was quick to pick up on this, painting SoHo as the newest and greatest place to be, with articles titled “Living Big in a Loft” in Life Magazine, “Loft Living: Can you Make it on the Urban Frontier?” in Apartment Life, and “SoHo: The Most Exciting Place to Live in the City” in New York Magazine (Hudson 1987, 60). “Like the loft buildings in which they were often located, artists’ studios appealed to the public’s imagination. But in contrast to the buildings that appeared obsolete, the studios seemed dynamic” (Zukin 1982, 78).

The artists recognized the public’s interest in their loft spaces when they started to invite people into their studios. The conceptualists, in particular, wanted to present their work process as an art form in itself. They opened up their studios to the public so that they could watch them work, almost like a performance. Many of the people who attended their exhibitions were of the middle-class, and experiencing the dynamism of the artists’ studios made them want to have it for themselves. The social divide between the marginal artist and their middle-class patrons was slowly dissolving. Sharon Zukin witnessed and documented the SoHo phenomenon:

“From housing for artists ‘living poor’ outside the mainstream of society to luxury housing for an urbane, ‘artistic’ bourgeoisie, living lofts reflect an interesting expansion of middle-class culture... The market in living lofts, along with the movement for the historic preservation of buildings that are not terribly old, suggests how quickly these sentiments about space and time can be exploited for their commercial possibilities” (Zukin 1982, 81).

SoHo became the nerve center for all things innovative and creative, and the artists associated with this district were the trendsetters of their industry. “It became a place where art was produced and marketed, and styles and trends were discussed, established, and discredited” (Hudson 1987, 94). Members of the middle class were not

lured only by the lofts, but they were enticed by the swanky restaurants that had moved in, the social atmosphere, and the prospect of rubbing elbows with the artists whose work was gaining national attention (Hudson 1987, 94-95). The demand for converted loft units had increased, and by 1975 their rent was rivaling the market rate apartment. Building owners were no longer satisfying the desire for a handful of artists to find live/work space. They were prompted to convert their vacant spaces as though they were filling a conventional housing market demand (Zukin 1982, 6).

This is where talk of gentrification began. As competition for these loft spaces increased, landlords were all too willing to evict low-income artists in exchange for tenants who would pay more rent (Hudson 1987, 71). Other districts around SoHo were also converting vacant industrial buildings into lofts in an attempt to re-create the artists' enclave that put SoHo on the map, and tap into the loft market that had taken off. TriBeCa (Triangle Below Canal Street) and East Village seemed to be potential successors of SoHo, but for one reason or another, they did not survive as artist enclaves. West Chelsea was more successful, partly because the vacant post-industrial buildings provided spaces that were larger than those in SoHo, and without columns because they were built later. By the 1990s, many galleries in SoHo had relocated to West Chelsea. Some of the artists were even bribed to give up their valuable SoHo spaces. "Some SoHo gallerists received moving money from well-heeled retailers who, especially in the late 90s, desperately wanted to purchase or assume long leases on SoHo space" (Kostelanetz 2003, 213). Richard Kostelanetz, who frequented and resided in SoHo during its hay day, posits that while it is still difficult to determine how long West Chelsea's success will last, it is already different from SoHo because it quickly priced out young artists and will never be the incubator of artistic innovation that SoHo was.

Appendix B: Quantifying Successful Arts and Cultural Districts – Research Documentation

1.0 Activity

1.1 Diversity of Uses

In John Montgomery's discussion on the use of cultural quarters as a revitalization mechanism, he cites Jane Jacobs in saying that the activity in cultural districts should have a "diversity of primary and secondary uses" (Jacobs 1961). A major factor in the development of cultural districts is having a diversity of activities, addressing human movement patterns throughout the day, and the implications to the built environment that come with those issues. Jacobs asserts that different volumes of people occupy the city at different times during the day and for different reasons. To make her point, she offers the example of the work crowd of 400,000 that flood into Manhattan's Wall Street and surrounding offices Monday through Friday (mind you, this was 1961). The city lacks the diversity of amenities and services that people seek, like food places and clothing shops that keep them interested in staying in the city. They pack into businesses at lunchtime but the city is left deserted after five-thirty and on weekends. This has led to many businesses and offices closing down or relocating closer to where their customers have moved (Jacobs 1961, 154-155).

1.2 Around-the-Clock Economy

The critical mass of a 'round-the-clock economy and the need for a diversity of mixed-uses go hand in hand, and are mutually reinforcing. To keep a large volume of people interested and occupied, it requires an eclectic mix of activities, both within the buildings, on the sidewalks, and in public spaces. Consequently, in order to support

many different stores and businesses, it is imperative that there are enough patrons to go around, otherwise there is no need for so many stores and businesses.

“The diversity, of whatever kind, that is generated by cities rests on the fact that in cities so many people are so close together, and among them contain so many different tastes, skills, needs, supplies, and bees in their bonnets... Even quite standard, but small operations... can and do flourish in extraordinary numbers and incidence in lively districts of cities because there are enough people to support their presence...” (Jacobs 1961, 147).

The evening economy is primarily concerned with the consumption of entertainment, leisure, and culture. If not involved in financial transactions, patrons are consuming a lifestyle (Montgomery and Owens 1994, 33). Currid also supports the importance of the nightlife in her research. As mentioned before, the accidental run-ins that lead to collaborations or employment tend to happen at night time events, like gallery openings, movie premiers, and fashion shows (Currid 2007, 458).

1.3 Cultural Animation

One threat to cultural districts that can potentially limit the diversity of people coming to visit is a phenomenon called “stylization of space,” when a specific social or age group takes over the district. This typically happens in the early evening when young people are just getting off work and wanting to socialize in the bars and clubs. The example that Montgomery and Owens provide is in Newcastle, where every weekend a group of young people, known as the “Friday Night Millionaires” gather to do some social networking and hit the clubs. They are known to be quite rowdy, sometimes even violent. This is not a problem unique to Newcastle. It gives the district a negative reputation and discourages people of other demographics from visiting the area (Montgomery and Owens 1994, 36).

A remedy to this problem is for cultural districts to develop a “cultural animation program.” This concept comes from French and Italian towns that contract a *cultural animateur* to plan a variety of events across town, at different venues including public spaces like parks and squares. The example that Montgomery gives is an organization called Alternative Arts, based in London, which organizes festivals, fashion shows, art exhibitions, and street theater in parks and public areas across the city. Their mission is to promote innovative new artists through events that expose their work to the public (Alternative Arts). “The point to stress here is that attention to the ‘soft infrastructure’ of events, programmes and activities is as important for successful urban revitalization as building works and street design.” (Montgomery and Owens 1994, 37)

2.0 Form

2.1 Active Public Realm

The physical built environment of a cultural district also contributes to its success. Montgomery prescribes that a cultural district have a 300 meter radius, have buildings 5 – 8 stories high and few streets that are greater than 10 meters in width, including the pavements. What are more important to this study are the spaces between the buildings. He posits that a cultural district should have an active public realm (Buchanan, 1988).

“In fact, the public realm in a city performs many functions, not only as a meeting place but also helping to define the built environment, providing spaces for local traditions and customs such as festivals and carnivals, and representing meaning and identity.” (Montgomery 2003, 300)

2.2 Active Street Life

An active street life that offers a diversity of things to see and do is an important factor in the vitality of cultural districts, as discussed in the previous section. Montgomery suggests that this is possible if the street encompasses three attributes: permeability,

visibility where private and public areas meet, and active street frontages that have a variety of different types of shops and restaurants (Montgomery 2003, 301). Permeability is the ability for pedestrians to easily navigate and move through the city. It's not just a matter of having good signage and maps, which is important, but the intuitiveness of the built environment – the intrigue of looking down a side street and the subconscious feelings evoked from the spatial proportions created between spaces and buildings.

The role of the sidewalk is not to be underestimated. The life on the streets sets the tone for the district. “If a city's streets look interesting, the city looks interesting; if they look dull, the city looks dull” (Jacobs 1961, 29). It can be thought of as a “transitional space” where people can be a part of the restaurant experience of eating and drinking, while interfacing with the street by contributing to its energy or just by watching people carry on their own adventure in the city (Montgomery and Owens 1994, 35). In addition to the economic benefits of having people on the street at all hours of the day, it goes a long way towards making them safer. Jacobs asserts that order and safety on the streets cannot be controlled solely by the police. It's an unwritten law, an understanding between the city dwellers to exercise good behavior, and this cannot be developed if life on the sidewalks and streets are scarce. Deserted streets welcome crime and mischievous behavior. Jacobs recommends that, in order for different types of people to coexist peacefully on the streets, there be a clear distinction between private and public spaces, buildings must be oriented such that people occupying them face the street, and lastly there must be a consistent stream of people on the streets to not only help with surveillance, but to encourage surveillance from the buildings – people are more inclined to look out with window if there's something interesting to look at (Jacobs 1961, 35).

2.3 Adaptability

“In-built adaptability” is crucial to the survival of cultural districts which often fall victim to changes in the economic situation, technology, and culture. Streets and urban areas tend to have a longer life than buildings because its function does not change as frequently. Buildings designed to serve a single purpose are more susceptible to becoming obsolete because its intended function will change due to the economic situation and advances in technology (Montgomery 2003, 300-301).

3.0 Meaning

3.1 Imageability

Meaning is arguably the most important aspect for cultural districts because this is what distinguishes this type of district from any other district. Meaning is created at the intersection of experience and built form. It comes from the memories associated with a visitor’s experience in exploring the district; therefore it is different for each individual. “An individual’s knowledge of a city is a function of the *imageability* of the urban environment: that is, the extent to which the components of the environment make a strong impression on the individual.” (Montgomery 2003, 301) Visitors gain an understanding of the district, bit by bit, through experiences in different places over time, and develop an impression in their minds of the area. This image that is held in the minds of visitors collectively becomes the district’s identity and reputation.

Cultural districts can also influence the experience that visitors have, and take advantage of their impressionability to promote events and activities through informal promotion strategies like posters in shop windows and word of mouth. Or they can take a more concerted approach by marketing a unified image in magazines, websites, and brochures, which imposes a brand of the district’s creation onto the reader (Montgomery 2003, 301-302).

3.2 Identity through Vernacular Culture

Vernacular culture and the products being consumed by visitors also play a significant role in creating a brand for the district. It is argued that amenity-based, tourism-oriented developments lack personalization, as they are often one-size-fits-all formulas, and efforts to deliberately revitalize neighborhoods can result in the loss of traditional significance, and gentrification (Carr and Servon 2009, 29-30). Incorporating local culture has shown to benefit cities in a number of ways. Neighborhoods tend to support more small businesses, and they are able to take advantage of the growing popularity of cultural tourism. Most important for the identity and branding of the district is the association that is formed between the local culture, the physical location, and the products sold and consumed. Hollywood is known for its movies and New York has its high arts scene. People looking to relocate or visit a city know where they can consume certain products or just be a part of a specific type of culture (Currid, *Bohemia as Subculture; "Bohemia" as Industry: Art, Culture, and Economic Development* 2009, 374).

Portland's microbrewery industry is an example of the success that can come with economic development that comes from a cluster of people, capitalizing on a common interest that taps into local culture (no pun intended.) Ever since the legalization of home brewing in 1979, over 1,000 craft breweries have been established in the United States, and Portland, Oregon, is home to more of them per capita than anywhere else in the nation. Factors that served as the impetus for this industry's growth include "a concentration of home brewers, higher than average imported-beer consumption, an eclectic band of entrepreneurs who wanted to do something different, the willingness of local consumers to try local products, and the example of a thriving boutique wine industry... Distinctive local tastes, combined with the dynamics of growth in the local economy, triggered the establishment of a local industry cluster where none had existed before." (Cortright 2002, 4) As a result of this industry taking off, the locals

have become more aware of different types of beers and are able to distinguish a pale ale from a lager, and competition between breweries has prompted them to be more innovative. Having a cluster of people participating in a common cultural activity creates energy that is contagious to both local and visiting consumers, and has made Portland the micro-brewing capital of the United States, if not the world. The establishment of this industry has created jobs and attracts students studying brewing arts from across the globe. (Cortright 2002, 3-4)

3.3 Layers of History

In the case of neo-bohemia in Wicker Park, the historic nature of the area gives it identity and meaning. The culture that has developed over the years and is embedded in the post-industrial built environment is important in neo-bohemia. The cultural depth that Wicker Park encompasses is inspiring to artists, and is something that the newer suburban neighborhoods cannot offer. “Urban tradition rises through interactive layering and active enrollments over time, something that is difficult to produce all at once” (Molotch, Fraudenburg and Paulsen 2000, 818).

Neo-bohemia identifies itself with the relationship between old buildings and new uses. Jane Jacobs reinforces the notion that new ventures and innovation require old buildings. In a development that only has newly constructed buildings, the businesses that move in are limited to those that can afford to pay for the new construction, which are usually chain retail stores and restaurants, supermarkets, banks, and the like. Small locally owned shops, like ethnic food restaurants, neighborhood bars, art galleries, and art supply stores tend to occupy old buildings because of the affordability of the space. Fledgling businesses that are the offshoot of new ideas also cannot afford the overhead that comes with a new building. “Old ideas can sometimes use old buildings. New ideas must use old buildings” (Jacobs 1961, 188). That’s not to say that a city should only

have old buildings. Having a variety of buildings of different ages and types is an indicator of a successful city. It means that past investments and enterprises were profitable enough to support building renovations and new construction. It also means that the area stayed relevant enough to attract new businesses and residents. Diversity, which is essential for economic success, does not exist in neighborhoods that are built all at once (Jacobs 1961).

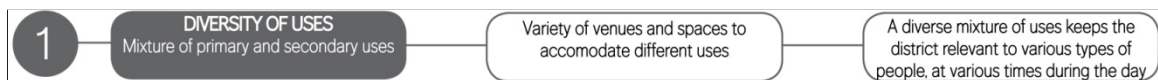
In Richard Lloyd's study of neo-bohemia in Wicker Park, diversity takes on a different meaning than Jane Jacob's definition. Along with inexpensive studio space come the gritty aspects of being in a blighted neighborhood – crime, noise, and drugs (Mele 1994, 186). The artists not only tolerated these negative aspects, but embraced them as a vital part of their bohemian tradition and viewed as has having street diversity. Artists in this area assert that a diverse street life is integral to having an authentic experience that inspires their creativity, and are disappointed that the grittiness is being cleaned up. One artist claims, "It's the difference between having culture and not having culture. Culture is you're walking down the street and you see a poster and you read it, it looks interesting to you and you go to see it." (Lloyd 2002, 529)

Appendix C: Case Studies

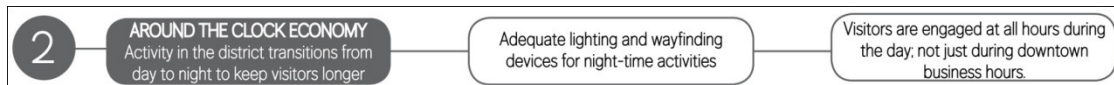
1.0 Methodology

Before setting out to physically visit each city, it was important to understand the development of each cultural district. Many factors that contributed to its establishment, such as the city's economic, social, and political history, continue to influence the identity of the district today. Thus, the first part of the case studies was to research the history of each of the districts. A personal visit was paid to each of the cultural districts by the author to be experienced first-hand. To study the districts more holistically, visits occurred at several different times – at different times during the day, and on different days during the week – to gain an understanding of how the district transforms and responds to the changing number of visitors and their purpose for visiting the district. The primary data recording methods used were photographs, noting observations, and mapping on the site plan. Interviews were also conducted, when possible, with individuals involved in making decisions and facilitating activities within the district.

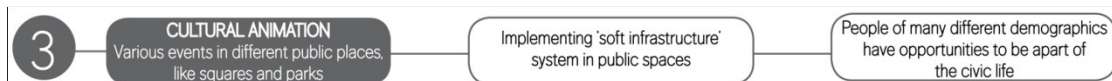
The following describes how the districts were studied and analyzed based on the set of success indicators:



The uses within the district and the venues that house them were recorded, from both the site visit and prior research. The data was analyzed to see if the mix of uses is appropriate for the district and are diverse enough to keep visitors interested at different times during the day.



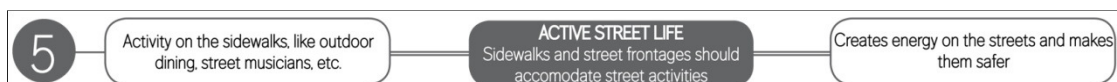
The uses, activities, and events that occur within the district, and the venues that house them, were observed to see how they transition from day to night, weekday to weekend. The data was analyzed to determine how successful the transition is in attracting visitors at different times.



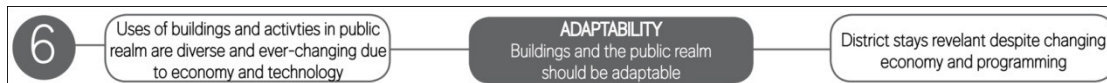
The events planned for the district were analyzed to determine if they are diverse and attract different demographics of visitors. The public spaces that host the events were identified, mapped on the site plan, and observed to see how they adapt for events and accommodating a crowd.



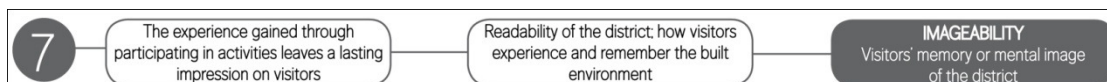
The activities and venues were observed to see if they encourage socialization, and what factors contribute to attracting clusters of people. Areas that are conducive to gathering people were noted on the site plan.



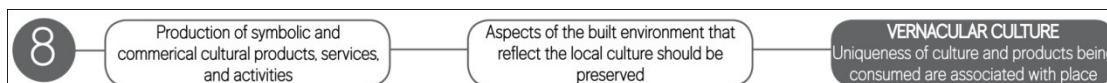
The sidewalks and store frontages were observed to see what activities encourage people to be out on the street, how the activities change throughout the day, and how it affects the volume of people out on the street.



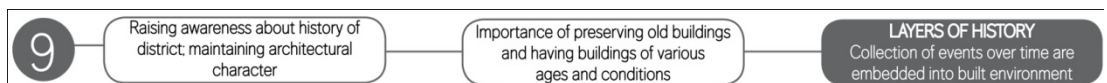
Buildings and public spaces were analyzed to see how they have adapted to changing functions over time. Most of the historical districts included in this study are located in areas that were originally built for a specific use, and were re-purposed for use as a cultural district.



This was a rather subjective observation to see what kind of impression the district makes on a visitor. More importantly, the observation was analyzed to see what elements of the built environment influence this impression.



The symbolic and commercial products being consumed at the district were analyzed to see how strongly their unique, place-specific culture is translated through them, and how it contributes to the overall identity of the district.



The district was observed to see how its history translates into the built environment today and analyzed to determine how its architectural character and other devices (public art, plaques, tours, etc.) provide education for visitors and contribute to its identity.

2.0 Findings

2.0.1 Boston – Fort Point Channel District



Figure 2.1 – Fort Point Channel Artist Community Site Plan

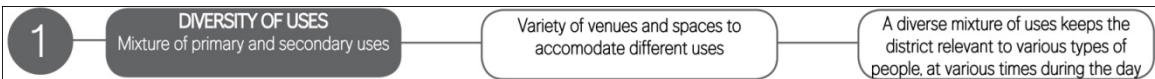
The buildings on the wharf that once housed industries like wool trading, the manufacturing of iron bricks, and machinery in the 1920s, were becoming obsolete by the 1940s as businesses began moving out. Many of the abandoned buildings were demolished and the land turned into parking lots. A sculptor, Christopher Sproat, was in search of affordable studio space in 1976 after a fire at a shoe factory in Jamaica Plain had displaced him and other artists. He was able to find such as space in the old timber

and masonry buildings in Fort Point. After securing an affordable lease, other artists were soon to follow.

In 1980, the Fort Point Arts Community (FPAC) was established as a tax-exempt organization, which organizes events, negotiates affordable leases for artists, facilitates communication between artists and the community, develops live/work cooperatives, and generally acts as an advocate and support system for the artists. FPAC hosts three major events every year – the Fort Point Open Studios weekend in October, the Holiday sale in December, and the Art Walk in May.

Despite FPAC's efforts, which have been successful in many respects, the artists have still fallen victim to Boston's ever-rising real estate market. Gena Peditto did a study on the Open Studio events that occur in different districts across Boston and found that what was originally intended to ensure that the artists would be able to stay in the neighborhood, actually aids in the gentrification process. The event's organizing party, The Open Studios Coalition, started out as a grassroots, non-profit organization, whose mission was to use the Open Studio events to connect the artists with their neighbors. This organization is now within the Mayor's Office of Arts, Tourism and Special Events and the event has become a commercialized venture to promote business, tourism, and redevelopment (Peditto 2007).

Of the nine Success Indicators, the Fort Point Channel district was most successful at fulfilling *diversity of uses, adaptability, and layers of history*.



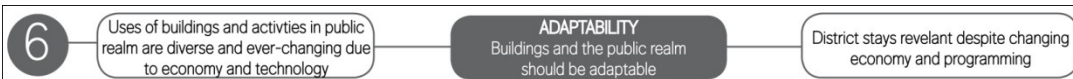
2.0.1.1 Diversity of Uses - Fort Point Channel has a variety of different uses. Amongst the offices, condos, and live/work units, are large cultural destination anchors. To make the area a destination for visitors, the city and other corporations have invested in large-scale projects like the Convention Center, the Boston Children’s Museum, and the Institute of Contemporary Art. There is also still some industrial and manufacturing activity going on by the Proctor & Gamble/Gillette Company.



Figure 2.2 – Boston Children’s Museum. Photo by author.



Figure 2.3– Institute of Contemporary Art Photo by author.



2.0.1.2 Adaptability - Many of the brick warehouses from Fort Point Channel’s wool trading days have been re-purposed into offices, condos, commercial spaces, and live/work units for artists.



Figure 2.4– Condos and commercial buildings on Sumner Street. Photo by author.

2.0.1.3 Layers of History – Not all of the buildings in this district are old. Infill projects have taken place in Fort Point Channel. Many of these new buildings were designed to be aesthetically consistent with the brick construction of the historic warehouses, but are distinctly modern. This layering of the old and new buildings creates depth and will help to give the district unique character as time progresses and newer buildings go up.



*Figure 2.5– Old buildings with a new addition.
Photo by author.*



*Figure 2.6– New condominium building.
Photo by author.*

2.0.2 San Antonio – Southtown



Figure 2.7 – Site plan of Southtown Arts District.

An alternative to the popular Riverwalk in San Antonio that is often overlooked by tourists, but beloved by locals, is Southtown. In an article in the New York Times, author Beth Greenfield said, “It’s more Austin Boho than San Antonio historic, it’s where you’ll find hipsters and art lovers and gifts like handblown glass beads rather than ‘Remember the Alamo’ pins” (Greenfield 2006). Southtown borders a Mexican neighborhood, and is a melting pot of Mexican, Southern, and Western Cowboy cultures that influence the art, music, and food offerings (Greenfield 2006).

It has been quite a struggle for this district to be where it is now. In an interview with Lara Luce of the Blue Star Arts Complex, she explained that the impetus for the arts district in Southtown began in 1986 when a show was cancelled at the McNay Museum and the group of artists decided to move it to the abandoned Blue Star warehouse in the

King William District. The show was a huge success and the Blue Star warehouse became the first contemporary arts scene in San Antonio to showcase local, upcoming artists. Soon artists began moving into neighboring warehouses and into the surrounding district (Luce 2010). The inaugural First Friday event took place in 1994, and while different arts and community organizations existed in Southtown, none of the organizations took ownership of the event. Consequently, the event turned into a circus with food vendors, alcohol consumption, traffic problems, bad behavior, and noise (Herrera 2008).

A breaking point for the event came in 2008 when a fight broke out and residents in the neighboring historic district of King William tried to bring First Friday to an end. A city task force decided to stop issuing permits to food vendors, which eliminated the carnival aspect of the event, but they also decided to put up barricades in the streets, which blocked the entrances to shops and galleries. Local restaurateur, Rene Guerrero, took it upon himself to rectify the First Friday event. The first order of business was to establish an organization to represent the merchants and get a handle on the First Friday events. To do this, he turned the disbanded Main Street Alliance into the Southtown Chamber of Commerce, which was made up of local restaurateurs, shop owners, and merchants, and ultimately ended up sponsoring and managing First Friday. The Main Street Alliance had previously secured funds for revitalization projects, which Guerrero and the Chamber will use to implement a plan to re-brand the district (Guerrero 2010).

Of the nine Success Indicators, Southtown was a good example of *adaptability*, *vernacular culture*, and *active street life*.

5

Activity on the sidewalks, like outdoor dining, street musicians, etc.

ACTIVE STREET LIFE

Sidewalks and street frontages should accommodate street activities

Creates energy on the streets and makes them safer

2.0.2.1 Active Street Life – On First Fridays, the sidewalks and streets in the district come alive with activity. Since the district is a residential neighborhood with rows of small cottages, front lawns line the streets and are rented out to other artists to display and sell their work. Portable tents are also set up along the sidewalk, and visitors can even catch artists in action. However, while there are many people walking up and down the streets on First Friday, the district is quite slow on other days.



Figure 2.8– Artists displaying their work in the front lawn of a gallery. Photo by author.



Figure 2.9– Street artist. Photo by author.

6

Uses of buildings and activities in public realm are diverse and ever-changing due to economy and technology

ADAPTABILITY

Buildings and the public realm should be adaptable

District stays relevant despite changing economy and programming

2.0.2.2 Adaptability – Many of the cottages in Southtown have been converted into galleries or now house other types of businesses. Two particularly beautiful buildings that have been adapted into restaurants are Casbeers at the Church which

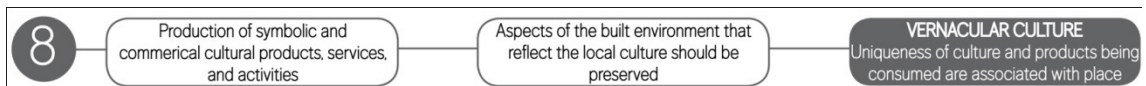


Figure 2.10– Casbeers at the Church. Photo by author.

occupies an old church and includes a performance theater; the other is Liberty Bar which occupies an old convent. The adaptive re-use of these buildings made it possible to save them and keep them economically relevant.



Figure 2.11– Liberty Bar. Photo by author.



2.0.2.3 Vernacular Culture –

The vernacular culture is very apparent in the artwork and products that are displayed and sold in Southtown. San Antonio is near the Mexican border and is influenced by South American culture. The district is decorated in vivid colors, and the art work in the galleries provokes Latin and South American imagery. Some of the galleries actually sell pieces of art from South American artists.



Figure 2.12–Inter Artisan Gallery. Photo by author.



Figure 2.13–Nomad's Trading Co. Photo by author.

2.0.3 Seattle – Pioneer Square

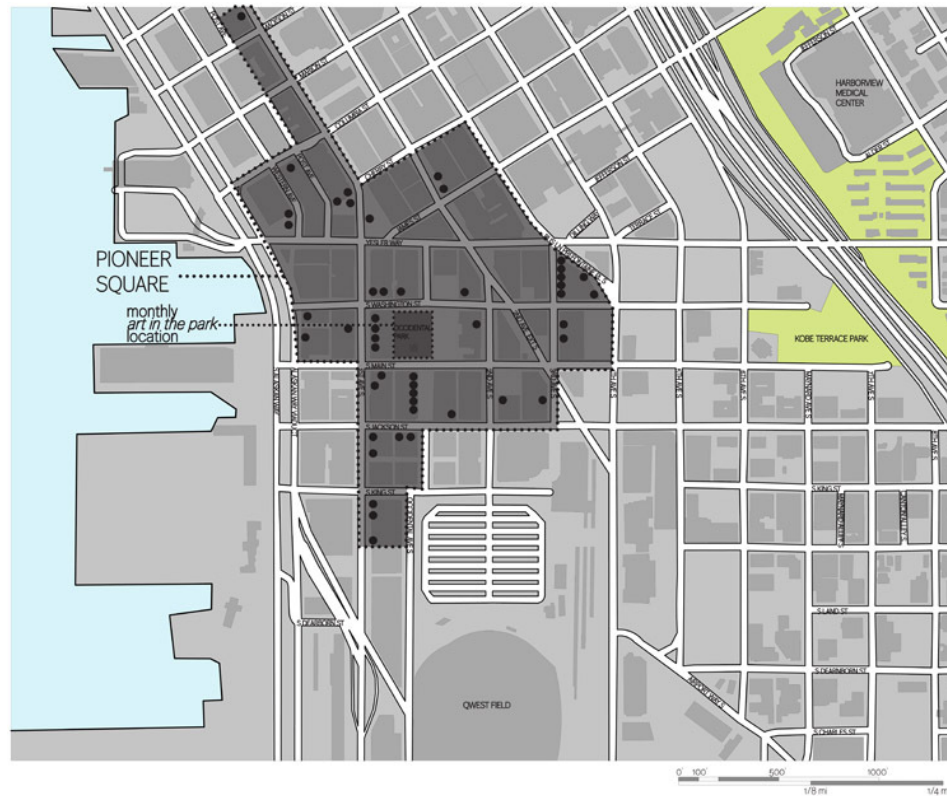


Figure 2.14 – Site plan of Pioneer Square.

Pioneer Square, located just south of Pike Place Market, has a checkered past. It was Seattle’s first downtown in the 1850s, and became economically successful when Henry Yesler built the area’s first steam-powered lumber mill on the pier off of “Skid Road,” what would become Yesler Way. The district continued to prosper until 1889 when a fire destroyed the original wood buildings, which were replaced with brick and stone buildings, many of which are still standing in Pioneer Square today. The Klondike gold rush in 1897 brought thousands from San Francisco passing through to Alaska. However, with the advent of the streetcar and railways, Seattle’s economic center was shifting southwards, where steel-frame technology was being used to put up tall buildings for office and retail space. Pioneer Square slipped into a depression and became the underbelly of the city with brothels and saloons. Things started looking up

for the district in the 1960s when its Victorian and Edwardian architecture was gaining attention from historic preservationists, and was listed on the National Register of Historic Places in 1970. This prompted the arrival of young professionals and artists who began converting the dilapidated buildings into bars, clubs, and lofts. Today, Pioneer Square is the place to be for artists and galleries (Crowley 2001), and claims to have had the first Art Walk in the United States – First Thursday – which began in 1981 (First Thursday).

As a city that inherently appreciates art and culture, Seattle and the rest of King County have a well-wired network of non-profit and city organizations that facilitate art and cultural events. 4Culture is a “cultural services agency for King County, Washington” that focuses on four program areas: “arts, heritage, preservation and public art (4Culture n.d.)” According to Charlie Rathbun, who manages the Arts Program for 4Culture, the organization supports city art commissions throughout King County in implementing cultural programs and events. One program that Rathbun helps the commissions to operate is the Site Specific Program, which has greatly influenced the course of this research project. Artists are given a site, a budget, and are asked to create an installation – whether it is a sculpture, performance, an event, etc. – that responds to that specific site and helps to activate it in a new way. Rathbun explained that these programs aim to put the artists in the driver’s seat, forge new partnerships, and engage the community and new audiences in unexpected ways (Rathbun 2010).

Of the nine Success Indicators, Pioneer Square best exemplifies *cultural animation, active public realm, and imageability*

2.0.3.1 Cultural Animation –

Located adjacent to Downtown and within walking distance of several cultural destinations, Occidental Park in Pioneer Square acts as a central public space for urban Seattle. This open square and the surrounding galleries host different events and activities like First Thursday and the Site Specific Program. Storefronts Seattle is another innovative program that is implemented in Pioneer Square and the surrounding area. Artists are given an empty storefront to display installations as a way to activate an otherwise inert space.



Figure 2.15–Site Specific installation in Pioneer Square. Photo by author.



Figure 2.16–Storefronts Seattle.
Photo source:
<http://storefrontsseattle.wordpress.com/gallery>;
accessed 13 January 2011.

4

Activities in public spaces should be diverse and give people reasons to keep coming back

ACTIVE PUBLIC REALM
Public spaces can accommodate activities and events

People of many different demographics have opportunities to part of the civic life

2.0.3.2 Active Public Realm –

Occidental Park is a flexible open space that can be transformed to host a variety of different activities. For First Thursday events and weekend markets, rows of tents are put up for artists and vendors to display and sell their work. On other days, it remains a tree-lined open square with large sculptures, outdoor seating for adjacent eateries, and benches for the public to sit and people-watch.



Figure 2.17—Occidental Park on a regular weekday. Photo by author.



Figure 2.18—Occidental Park on First Thursday. Photo by author.

7

The experience gained through participating in activities leaves a lasting impression on visitors

Readability of the district: how visitors experience and remember the built environment

IMAGEABILITY
Visitors' memory or mental image of the district

2.0.3.3 Imageability – Pioneer

Square has many way-finding devices like landmark pointers, maps, and flags on the light posts. While they are great for pointing visitors in the right direction, they can be a bit overbearing.



Figure 2.19— Landmark pointer in Pioneer Square. Photo by author.

Appendix D: Honolulu Chinatown Site and Context Documentation

1.0 History of Chinatown

Located adjacent to Honolulu Harbor, Chinatown was a major commercial and industrial hub of Honolulu in the 1800s. It was also the point of entry for Chinese immigrants coming to work in Hawaii's plantations, and they created a community of merchants who established retail stores and services that rivaled the higher-priced stores on Fort and King Streets. By 1878, the Chinese population had grown to 5,900, or 43 percent of the foreign-born residents in Hawaii. Chinatown, however, was also home to other ethnic groups, such as the Portuguese, Japanese, and Filipinos, but the Chinese formed strong associations called *tongs*, based on family relations or common origins in China. Many of these *tongs* are still strong today (Peat, Marwick, Mitchell & Co. 1981, III-1).

The number of Chinese immigrating to Hawaii decreased drastically with the Chinese Exclusion Act of 1882, which limited the number of families that were allowed into the United States. This led to a male-dominating population in Chinatown at the time, and gave it the reputation of being a "bachelor society" (Bedrock 2006, 46). The bombing of Pearl Harbor in 1941 resulted in Chinatown acting as a staging ground for soldiers, and would reinforce its reputation as a red-light district. The same thing would happen again in the 1960s during the Vietnam War.

With the advent of the automobile and construction of the highways, people were moving out of downtown and into suburban communities. To worsen the economic situation, Ala Moana Shopping Center opened its doors in 1959, and small businesses in Chinatown could not compete with the retail powerhouse. Many stores closed, or packed

up and moved, leaving the buildings to fall into disrepair (Peat, Marwick, Mitchell & Co. 1981, III-2).

Recognizing the state of blight that was becoming Chinatown, the Honolulu Redevelopment Agency (HRA) did a study in 1966, and submitted a General Neighborhood Renewal Plan to the Federal Department of Housing and Urban Development (HUD) in the early 1970s. HUD was able to acquire funds for the revitalization project. This became the first real threat to the historic character that makes Chinatown unique. The original plan was to acquire parcels, demolish the existing structures, and sell lots that have been consolidated and re-parcelized.

This is where Nancy Bannick stepped in. One of the first pieces of Honolulu's history to be demolished was a neighborhood of traditional plantation styles homes in the Queen Emma District. Other areas slated for demolition were the Kukui District, the adjacent Kauluwela, Aala Triangle, and ultimately Chinatown. Of the demolition that was occurring, Bannick said, "The redevelopment bureaucrats were clearing slums, but they also were wiping out traditional and necessary mixed-use zones. They were paying little heed to the history and culture and lifestyles of many people" (Bannick, Cheever and Cheever 2005, 13).

With the treat of destroying historic buildings came the impetus to start thinking about saving them. The creation of the Honolulu Chamber of Commerce's City Beautification Committee by Alfred Preis, who designed the Arizona Memorial, was instrumental in putting a stop to the demolition that was headed for Chinatown. Bannick lead a campaign to urge the HRA to incorporate religious and ethnic landmarks, such as temples, language schools, and society headquarters, into their renewal plan so that residents in Kukui and Aala Triangle could connect to their past. The campaign was a

concerted effort that included a week-long series of newspaper articles that talked about the destruction of Honolulu's historic center that would come with HRA's renewal plan, and a televised debate that HRA officials did not show up to (Bannick, Cheever and Cheever 2005, 19).

The city of Honolulu caught on to Bannick's preservation crusade in 1965 and she formed the Mayor's Historic Buildings Task Force, which aided in establishing the State Historic Preservation Office, and with the help of University of Hawaii students, they surveyed 100 buildings that dated pre-World War II. The Task Force proposed that Chinatown and Merchant Street be designated two historic districts. They devised a plan in 1966 that would be the beginning of regulatory controls over the architectural character of Chinatown (Bannick, Cheever and Cheever 2005, 26-29).

"It asked for a special building code for Chinatown so that lots could remain abnormally small and buildings could be repaired reasonably and without spoiling their architecture and end up safe and sanitary. I called for a façade code to require new structures, desirably of contemporary design, to fit in with the old buildings which have a clerestory and awning above the first floor and decorative upper level windows and cornices" (Bannick, Cheever and Cheever 2005, 29).

Their effort eventually led to Chinatown being listed on the National Register of Historic Places, which made private developers eligible for tax credits if they owned and renovated a building within the historic district (Peat, Marwick, Mitchell & Co. 1981, III-2, III-3).

Renewed interest in Chinatown during the 1970s sparked the renovation of historic buildings, small infill projects, and new mixed-use developments along the perimeter of Chinatown. In order to protect the character of the district, any architectural changes that occurred in Chinatown are regulated by Special District Guidelines,

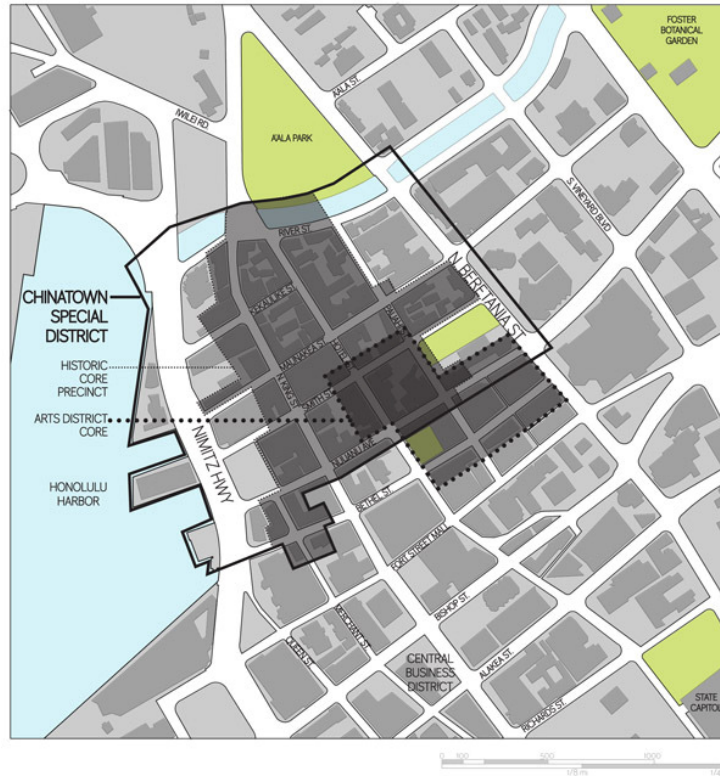


Figure 1.1 – Site plan of Chinatown. Special Design District and Historic Core indicated as defined by Special District Guidelines

put out in 1991 by the City and County of Honolulu Department of Land Utilization, and is still being followed today. Figure 1.1 shows the boundary of the special district. The Special District Guidelines recognize that the significance of Chinatown lies in the collective character of the historic district.

“But the significance of Chinatown as a Special District is based not so much on the historic or architectural value of the individual buildings, but the fabric of the District as represented by the groupings of older buildings, the appearance of the streetscape, and the ethnic character of the uses and activities.” (Special District Guidelines, 2)

Congruency in the architectural details, the public spaces, and the uses within the buildings is essential for projecting a unified image of being the culturally rich ethnic enclave that it is. The guidelines quite rigidly define regulations pertaining to architectural

features (windows, doors, and building materials), signage, street lighting, setbacks, etc., to prevent future development from looking too different and breaking character.

2.0 The Honolulu Culture and Arts District

The seedling of an arts district began in the 1980s when artist Ramsay bought the Tan Sing Building building on 1128 Smith Street in 1983, and Pegge Hopper purchased the historic building on 1164 Nuuanu Avenue in 1986. At the time, Chinatown was going through a seedy phase, despite all the effort that went into preserving it. Drug dealers and prostitution become more and more prevalent. However, like the artists in SoHo and Wicker Park that have been discussed before, Ramsay and Hopper saw the potential in Chinatown that was not visible to others (Bannick, Cheever and Cheever 2005, 50-53).

The restoration of the Hawaii Theater in the 1980s helped to spark interest in the area as a potential site for arts and culture cultivation. The restoration project was part of a larger endeavor to launch the surrounding area into an “18-hour city,” and since its completion, the theater has brought in 120,000 audience members a year (Bannick, Cheever and Cheever 2005, 66). The establishment of ARTS and Marks Garage in 2001 was the impetus for the district to grow into the conglomerate of galleries, performance spaces, and restaurants that it is today. Seed funding was provided through a City and County of Honolulu resolution that aimed to address the social issues that had fallen upon Chinatown during the 80s. The Hawaii Alliance for Arts Education received \$25,000 to renovate and occupy a property that would be an incubator for art groups and artists. They elected to renovate a vacant parking garage, owned by the Marks family (ARTS at Marks Garage 2006). In addition to providing space for nearly a dozen arts organizations and business today, Marks also facilitates educational outreach events for the community, much of which is targets children and adults from public housing

nearby, all in an effort to show how “culture and arts can help transform lives and build community” (ARTS at Marks Garage 2008). The Honolulu Culture and Arts District Association (HCAD), a non-profit organization, was created to promote events and help property owners with façade improvements, all in an effort to implement activities needed to support an 18-hour economy. To accomplish their mission, HCAD has adopted the Main Street Four-Point approach set forth by the National Trust for Historic Preservation. The four points are: Organization, Promotion, Design, and Economic Restructuring.

Of the many events that HCAD promotes, like holiday festivals (Chinese New Year, Cinco de Mayo, St. Patrick’s Day, Halloween, etc.), the most successful has been the First Friday Gallery Walk. Since its launch in 2003, attendance jumped from only 500 the first year, to 2,500 in 2007, and that number continues to climb until this day. People involved with the arts district can clearly see the benefits of having a lively street scene. In a Honolulu Star Bulletin article written in 2006 that contemplates the future of the arts and culture district in Chinatown, the arts related events are put forth as a solution to the homeless, drug, and prostitution problems, which reinforces the importance of having pedestrians on the street, especially in the evening, as discussed earlier. Sarah Richards, president of the Hawaii Theatre Center, said “As more activity comes, and there is more use of the area’s businesses and the theater, the less of a bad element appears. That’s just the way it happens” (D. Martin 2006).

Another Honolulu Star Bulletin article, written a year after the one previously referred to, was titled “Chinatown: Getting beyond First Friday.” While the First Friday events were wildly successful, and still continue to be successful, it was the only thing keeping many businesses in the area alive, and merchants were beginning to wonder about the other 29 days a month that did not bring the kind of foot traffic that First Friday

does. Dave Stewart, restaurateur who opened Bar 35, Indigo, and Brasserie du Vin, said, "It should be every Friday, not just First Friday. I think we've still got a long way to go because we still don't have critical mass" (Wu 2007). Rich Richardson, creative director of Arts and Marks Garage, believes that the solution to bringing in a consistent flow of foot traffic is converting the second-story spaces, many of which are vacant or used for storage, into residential units and building up the density inside of Chinatown (Wu 2007). However, as we will see later, this does not play out to be a viable option.

3.0 Perceptions and Issues

A recent study conducted in 2006 was commissioned for the City and County of Honolulu Department of Planning and Permitting for the purpose of gaining an understanding of how different user groups view both positive and negative aspects of Chinatown. The groups, which are intended to represent a cross-section of those who live, work, and visit in Chinatown, are residents living in Chinatown, Oahu residents who live around Chinatown, westbound visitors (from mainland U.S. and Canada), merchants and employees, landowners, organizations, and the arts community. This is the first study in which the arts community is recognized as its own entity within Chinatown.

Visitors, both local and westbound, were surveyed to find out what their perceptions of Chinatown are, and what attracts or deters them from visiting the district. Eight destination drivers, or aspects that contribute positively to Chinatown, were identified: shopping-food, shopping-gifts, dining, events, nightlife, arts, historical buildings, and cultural diversity (Bedrock 2006, 55). While it seems straightforward enough, these eight aspects do not stand as independent factions within the Chinatown, but rather they reinforce each other. The arts community contributes to events, with the launching of First Friday Gallery Walks; and nightlife, because the edgy urban

environment attracts the younger crowd and many visitors check out the art galleries and music venues in the evening.

The perception of each of these destination drivers varies between locals and westbound visitors. A closer look into the arts reveals that westbound visitors seem to be more aware of the art's presence in Chinatown. 79% of westbound visitors said they were "familiar with the theater and art galleries," whereas only 22% of surrounding residents said that "they go to the theater and art galleries and enjoy architecture, arts, and culture "sometimes" or "a lot." Residents around Chinatown are generally not in the income bracket to patronize galleries, and those surveyed claimed that they have little awareness of the arts district (Bedrock 2006, 62).

The flip side of the destination drivers is the destination deterrents, or aspects of that discourage visitors from visiting Chinatown. Nine destination challenges were identified: parking, cleanliness, crime/safety, housing/rentals, homelessness/vagrancy, immigration/migration, ordinances/regulations, public facilities, communication (Bedrock 2006, 65). In an ideal world, the project produced after this research study would solve all of these problems, but unfortunately the given timeframe will only allow for a few of these issues to be addressed. However, like the destination drivers, the deterrents also influence one another, so conceivably a solution to one may help to alleviate other problems.

According to the survey, 62% of Oahu residents and westbound visitors felt that "providing more public restrooms would motivate them to visit Chinatown more often." Public facilities have not been put into place because affordable housing projects were developed on city owned land, and many fear that the homeless would seek these public facilities out at shelters. However, the addition of public restrooms would allow visits to

be longer, especially for the elderly and families with children. A town hall or civic would provide a forum for different organizations and groups in Chinatown to come together and hear each other out. If they are not able to gather and make decisions together, the community cannot move past its current physical state (Bedrock 2006, 74).

This leads to the two types of communication issues that exist in Chinatown. First is the internal lack of communication that occurs between groups, individuals, and the government. There are over 200 groups that divide Chinatown, and many different dialects spoken. Often times, groups do not see eye to eye because of differing customs, nationalities, and traditions. All of this leads to miscommunication internally between groups. Communication between residents of Chinatown and the City or the State is also difficult because of the language barrier, which is unfortunate because Chinatown is so heavily regulated by City and State policies. Secondly, communication between Chinatown and the general public does not always present the district in a good light. Nearly half of Oahu residents surveyed said that they “get information about Chinatown through word of mouth,” and much of what they hear about Chinatown comes from the media. Unfortunately, many times it’s the negative aspects, like crime and drugs, that get passed along and people are left with a negative image in their minds when they think of Chinatown. This emphasizes the importance of *meaning*, as described by Montgomery earlier, and the visitor’s experience to Chinatown. In order for common ground and consensus to be reached, communication lines between groups, residents, visitors, and the government must be open and clear (Bedrock 2006, 75).

Finally, ordinances and regulations have been found to be “restrictive and costly, causing many (landowners) not to do anything at all.” Chinatown is listed on the National Register of Historic Places and is designated as a Preserve America Community Neighborhood. In order to protect the architectural and urban character of Chinatown,

the City has imposed strict guidelines design that any new development in the district must abide by. Landowners feel that it is too difficult to make improvements to their buildings. Such policies also restrict activities happening on the sidewalks, like outdoor dining. 50% of Oahu residents and 51% of westbound visitors “think that providing more sidewalks and pedestrian amenities would motivate them to visit Chinatown more often.” Strict city regulations also make it difficult for organizations to hold events in Chinatown, which have prompted some organizations to consider canceling events (Bedrock 2006, 73). This is not in line with Montgomery’s assertion that an active street life and public realm are necessities for a successful cultural district.

The lack of residential density in Chinatown is another issue that is preventing the Arts and Culture District from reaching its full potential. Many second and third floor spaces in Chinatown are left vacant, and the “Loft Law” was passed in 2005 by the Honolulu City Council to push building owners to convert their empty spaces into rentable units for the first time since World War II. For the Arts and Culture District, this could have been an opportunity to bring in a resident population that would contribute to the social milieu and patronize the galleries and surrounding venues. However, building owners have not taken advantage of this and the Honolulu Cultural & Arts District Association commissioned a study to find out why. The study was conducted by The National Trust for Historic Preservation’s Community Revitalization Department, and funded by The Ford Foundation (Preservation 2008, 6).

The study began with a review of past studies including the 1974 Master Plan for Chinatown, the 2006 study conducted by Bedrock Brands Consultants (which was discussed above), the outcomes of the 2006 Chinatown Summit and the Building Better Neighborhood Form, and other relevant information. Group and individual interviews were held to collect information, and two electronic surveys were conducted: one of

property owners between October and November of 2007, and the other surveyed representatives of the arts community in December of 2007.

Lastly, a real estate development consultant, Artspace Projects out of Minneapolis, was called on board to assess the feasibility of converting the vacant upper story spaces into live/work units. Artspace is a non-profit developer that specializes in converting historic buildings into live/work spaces for artists. They did a windshield study of the buildings in Chinatown and compared them to the standards they have established for live/work spaces after doing numerous conversions. They found that many of the buildings are too small, and only six of them were identified as having enough square footage and independent access to the upper stories to support residential units. The buildings were designed for a storeowner to open shop on the ground floor, and live above it in the second floor, meaning the only way to the residential quarters was through the shop or office. If the upper floors were to be converted into rentable units, they would require a separate entrance and stairway, which would reduce the rentable square footage of the commercial space below. For these reasons, Artspace determined that it is financially and architecturally unfeasible to make a concerted effort to convert the all vacant upper floor spaces into live/work units (Preservation 2008, 20).

This study concludes by recommending steps that the city and HCAD can take to more aggressively pursue the redevelopment of these spaces, however for the purposes of this study and the subsequent project, the possibility of this happening in the near future has been ruled out.

4.0 First Friday

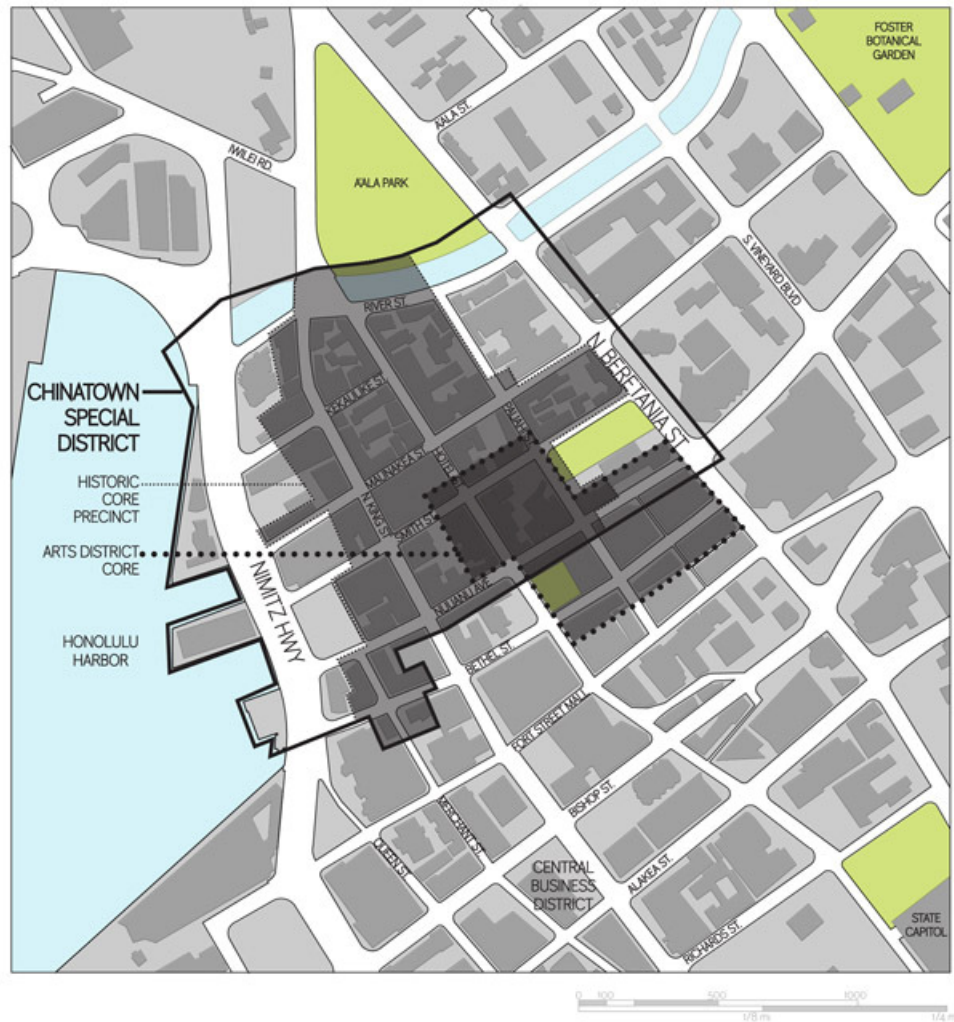


Figure 4.1 - Site plan of Chinatown showing the relationship between Special District, Historic Core Precinct, and the Arts District Core.

The border of the Arts District core in figure 4.1 and figure 4.2 is what the Bedrock study considers the boundaries of the arts section of Chinatown. The boundaries are expanding up towards River Street and down to Fort Street mall, but the First Friday festivities continue to draw people primarily to the core.

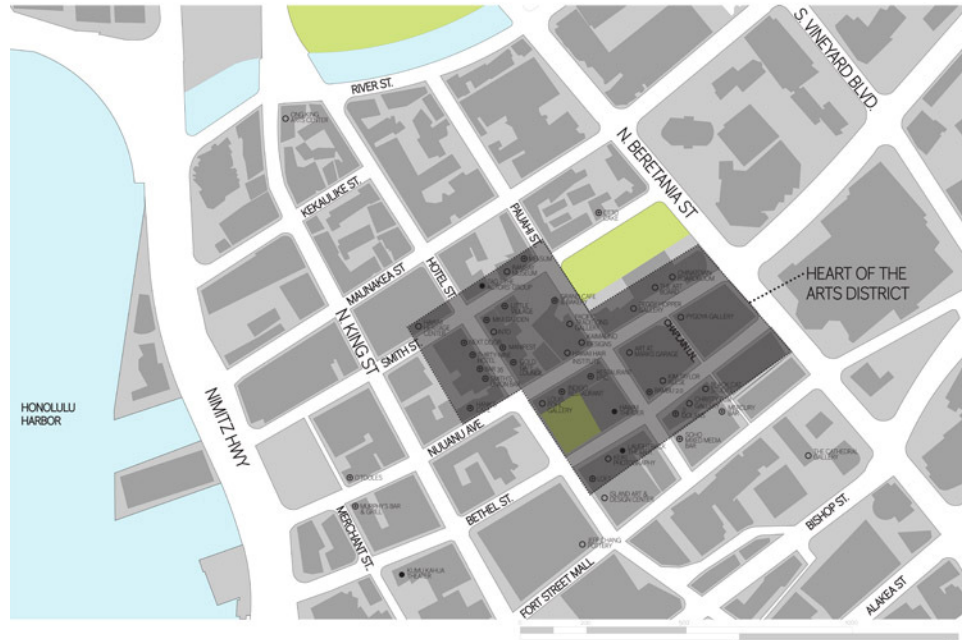


Figure 4.2 – Site plan of Honolulu Culture and Arts District; Arts related businesses and venues indicated.

The First Friday Gallery Walks in Honolulu’s Culture and Arts District are like art walks that occur monthly in other arts districts across the country – galleries open their doors to the public for one night a month, offer refreshments of wine and cheese, bring in live music, and the people who fill the streets are a combination of art lovers and college students looking for free drinks. While the galleries are filled with people and get publicity, the businesses that probably benefit the most financially are the restaurants and bars.

This preliminary look at the monthly event focuses on the activity on the sidewalk. Hawaii has great weather year round, so the sidewalks and public spaces can be as lively as the indoor galleries and venues. People spend a great deal of time on the sidewalks, walking between galleries, waiting to get into a club, or going to and from the parking lot. More and more businesses are utilizing the sidewalk and finding different ways to lure people into their stores by having dynamic display windows, which breaks the monotony of having just a conventional sidewalk and collectively makes the public realm livelier.

The photos on the right were taken at the November 2009 First Friday Gallery Walk, and document the different activities that took place on the street and in storefronts. In front of the Louis Pohl Gallery (figure 4.3), a live band and an artist working on a painting drew a crowd and animated the street. Artists working in the glass storefront of the Hawaii Institute for Hair Design become a performance when passers-by become the audience (figure 4.4). There are always people waiting in line to get into clubs on First Friday. Rather than just letting them stand there, perhaps there is an opportunity to take advantage of their undivided attention. Manifest set up a hot dog stand to feed their waiting patrons (figure 4.5). SoHo took a high-tech approach to promoting themselves by projecting a movie on to the side of a building (figure 4.6). With the technology available today, the public realm should be utilized more as a large scale exhibition space.

The First Friday event consists of individual galleries, restaurants, and clubs opening their doors and



Figure 4.3 – Louis Pohl Gallery. Photo by author.



Figure 4.4 – Hawaii Institute for Hair Design. Photo by author.



Figure 4.5 & 4.6 – Manifest and SoHo, respectively. Photo by author.

attracting thousands of people to the arts district on one night every month. However, each gallery, restaurant and club seems to be its own event. The activities that happen in the public realm and on the sidewalks are what connect the individual experiences together and helps to give the district a unified identity.

Appendix E: Enlarged Info-Diagrams of Honolulu Chinatown

Active Street Life

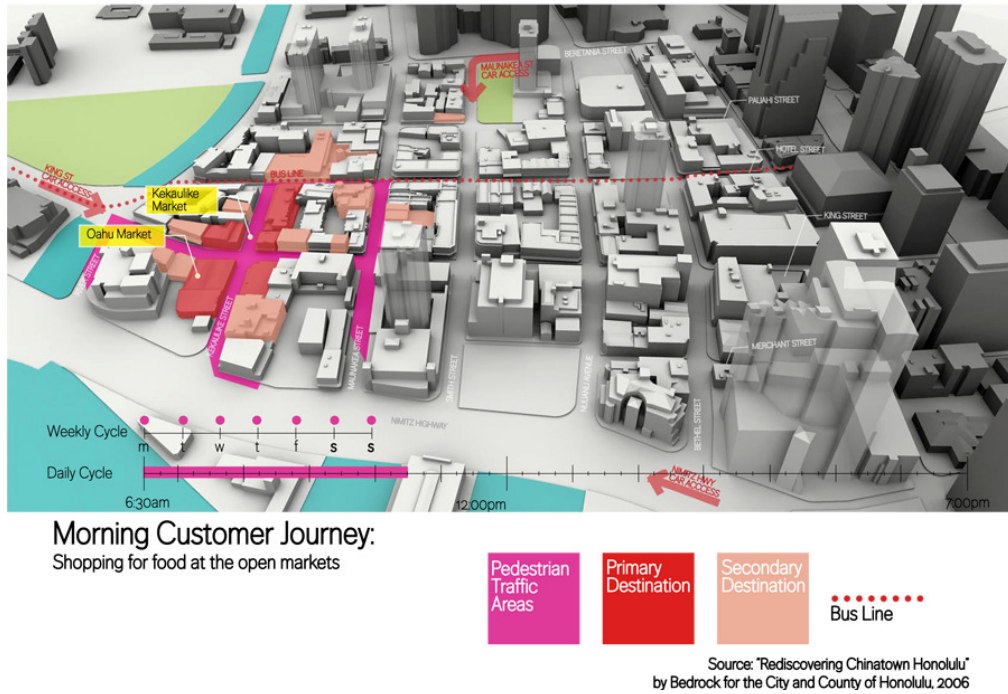


Figure 1.1 – Morning Active Street Life diagram.

Active Street Life

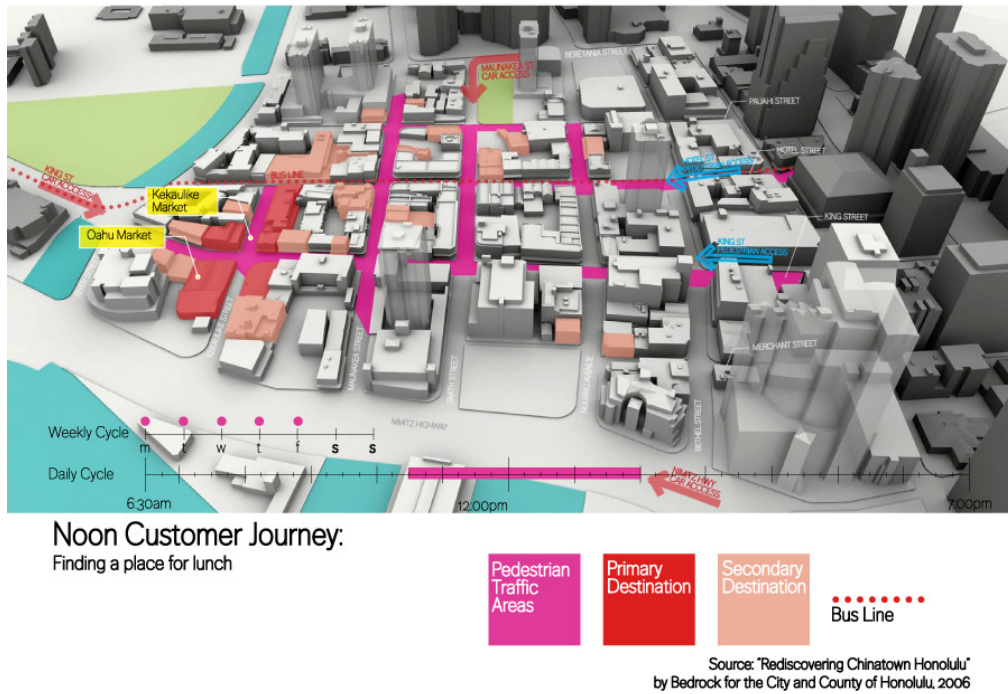


Figure 1.2 – Noon Active Street Life diagram.

Active Street Life

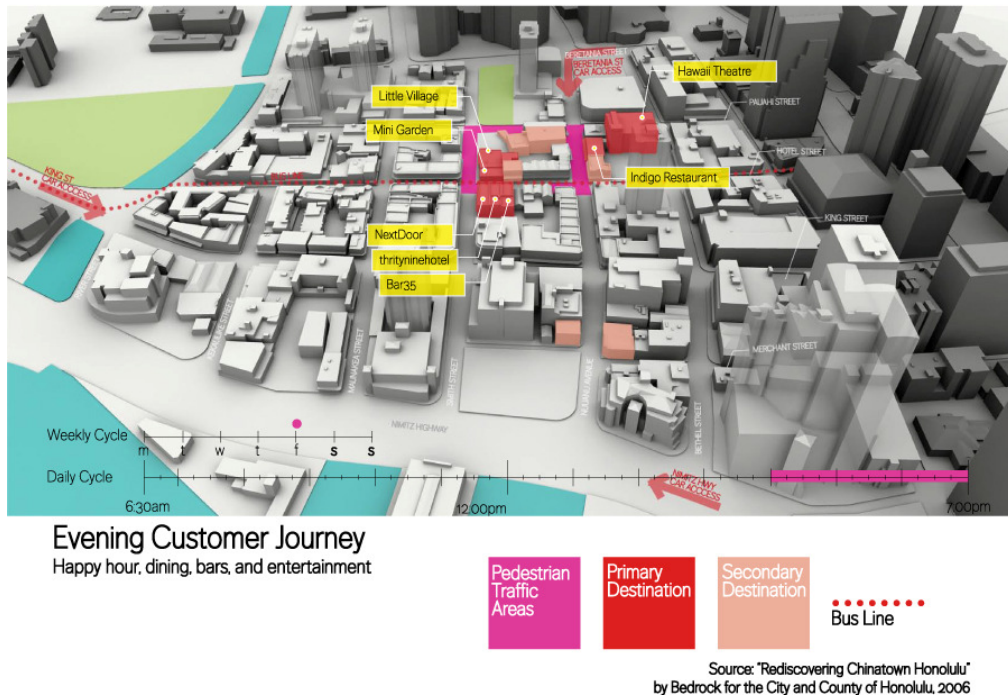


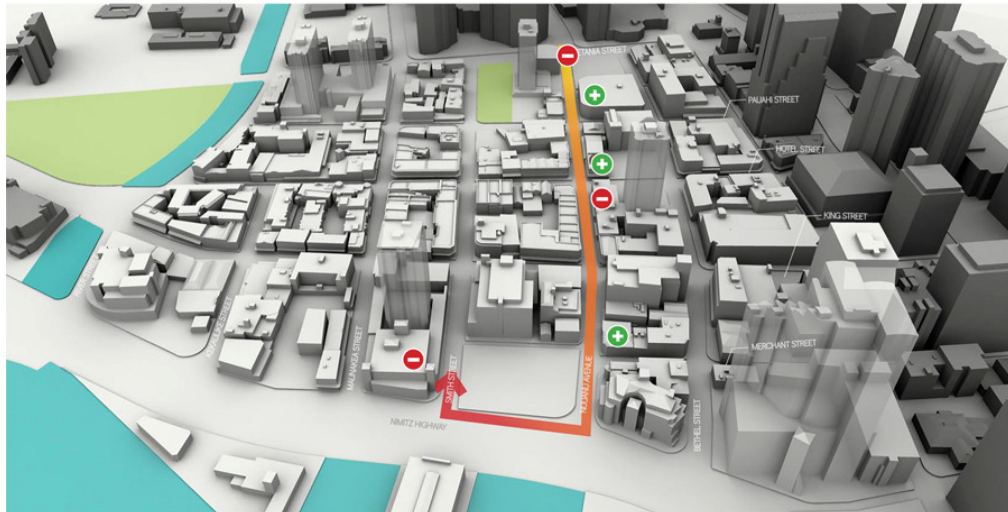
Figure 1.3 – Evening Active Street Life diagram.

Imageability



Figure 1.4 – Imageability: Hotel Street Ewa-bound Journey

Imageability



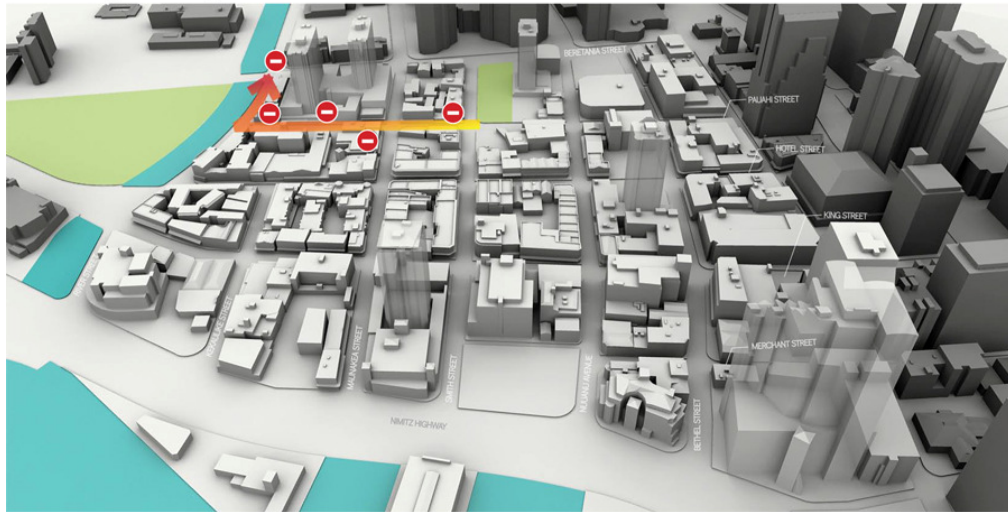
Nu'uaniu Makai-bound Journey



Source: "Rediscovering Chinatown Honolulu" by Bedrock for the City and County of Honolulu, 2006

Figure 1.5 – Imageability: Nu'uaniu Makai-bound Journey

Imageability



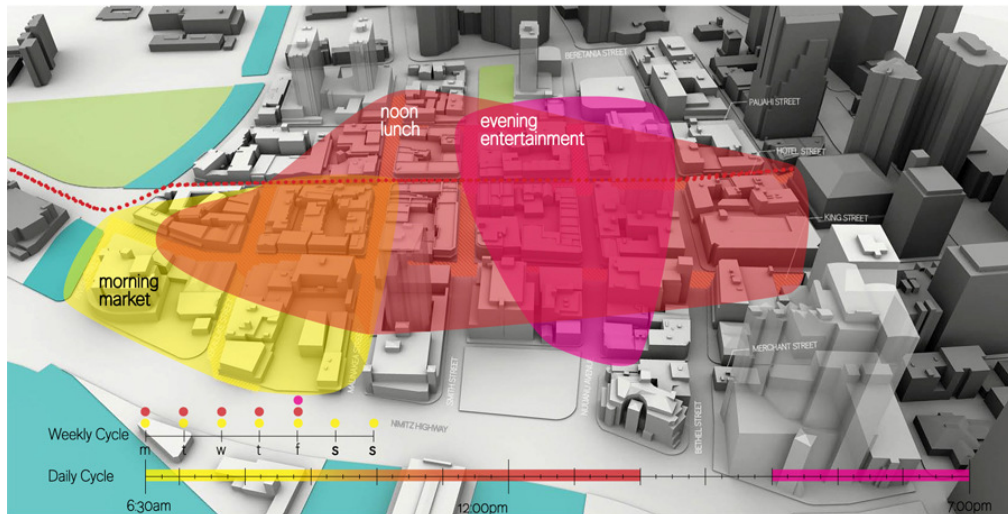
Pauahi Street Ewa-bound Journey



Source: "Rediscovering Chinatown Honolulu" by Bedrock for the City and County of Honolulu, 2006

Figure 1.6 – Imageability: Pauahi Street Ewa-bound Journey

Active Street Life



Analysis

Changes in street life contributes to the daily experience, which typically cycles daily and weekly.

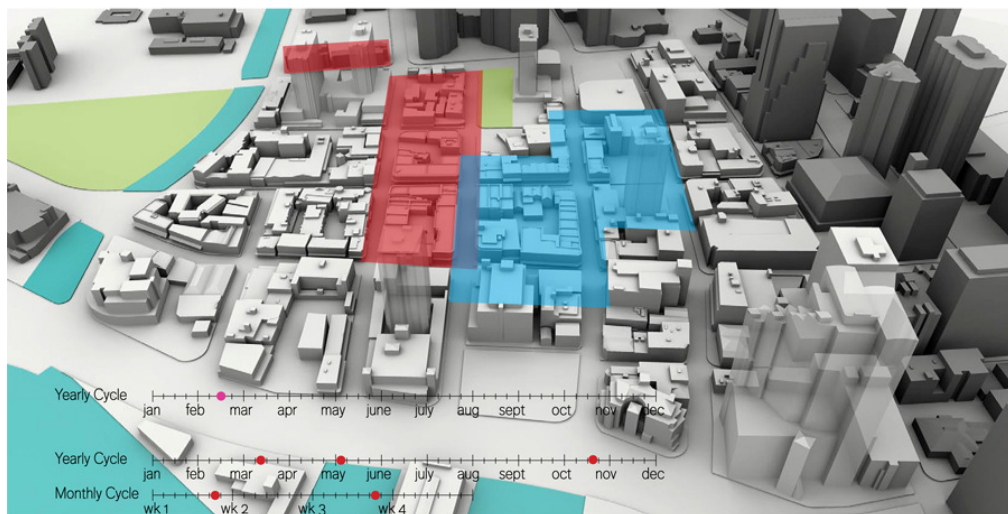
3 distinct zones of street life at different times of day, different days a week, for different purposes.



Source: "Rediscovering Chinatown Honolulu" by Bedrock for the City and County of Honolulu, 2006

Figure 1.7 – Active Street Life Spatial Analysis

Cultural Animation



Analysis

2 types of "cultural animation" experiences:
Events typically cycle monthly or weekly.
Traditions typically cycle yearly.

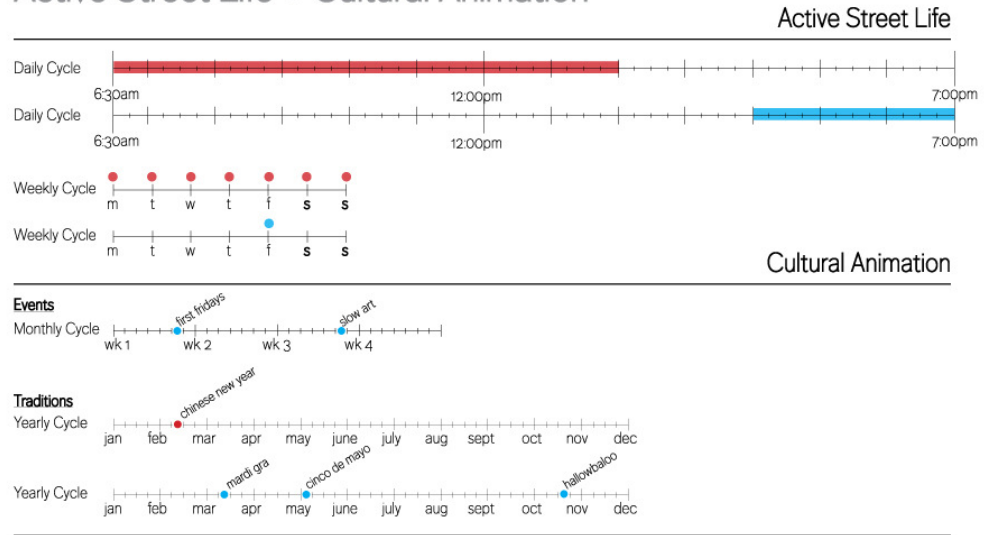
Chinatown's "cultural animation" revolves around tradition.
 HCAD's "cultural animation" encompasses events and traditions.



Source: "Rediscovering Chinatown Honolulu" by Bedrock for the City and County of Honolulu, 2006

Figure 1.8 – Cultural Animation Spatial Analysis

Active Street Life + Cultural Animation



Temporal Analysis

- Chinatown and HCAD have completely separate Cultural Animation and Street Life.
- Chinatown is busy during the day on weekdays and weekends, while HCAD is busy in the evening primarily on weekends.
- Chinatown's Cultural Animation revolves around "tradition", while HCAD's Cultural Animation encompasses "tradition" and "events."



Figure 1.9 – Active Street Life + Cultural Animation Temporal Analysis

Appendix F: Enlarged Spatial Framework Diagrams

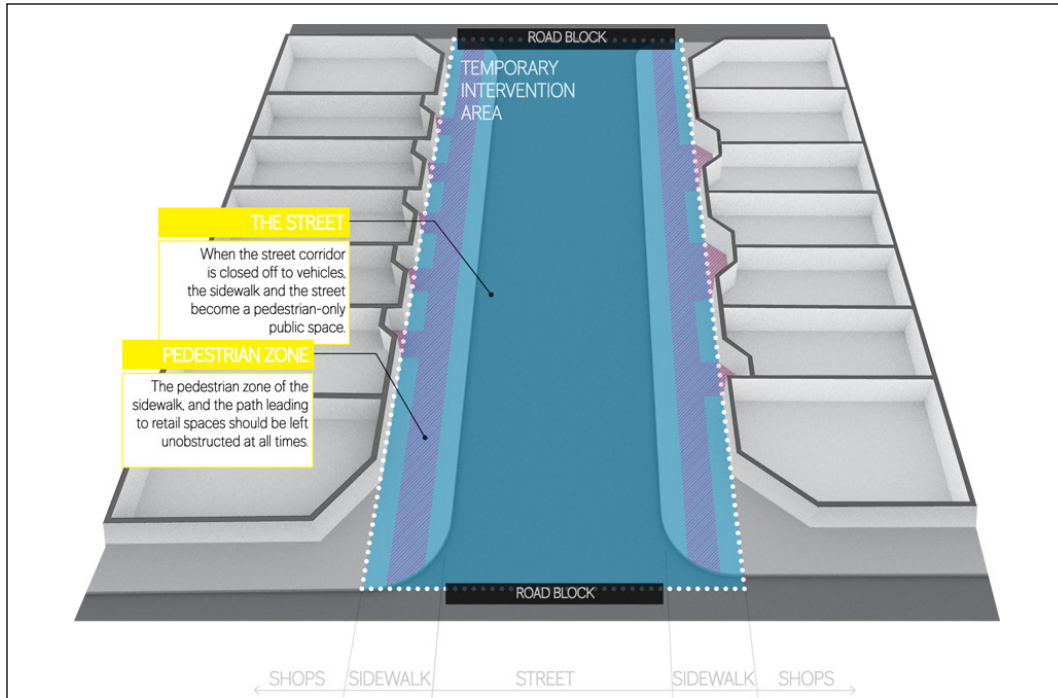


Figure 1.1 – Treatment of Edges: Street Corridor

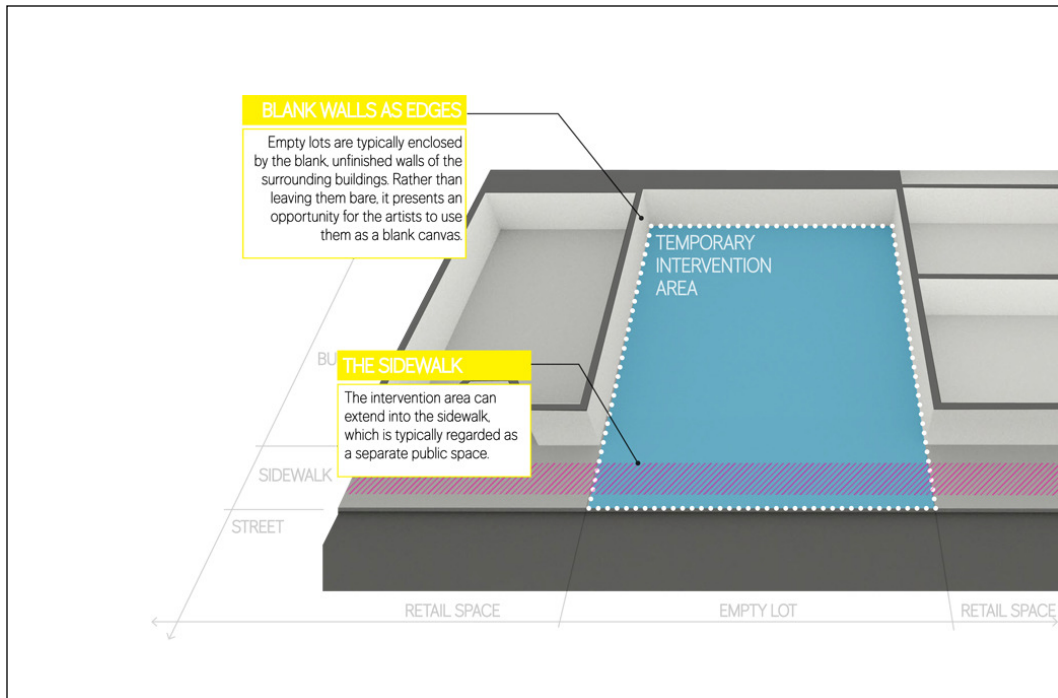


Figure 1.2 – Treatment of Edges: Street Corridor

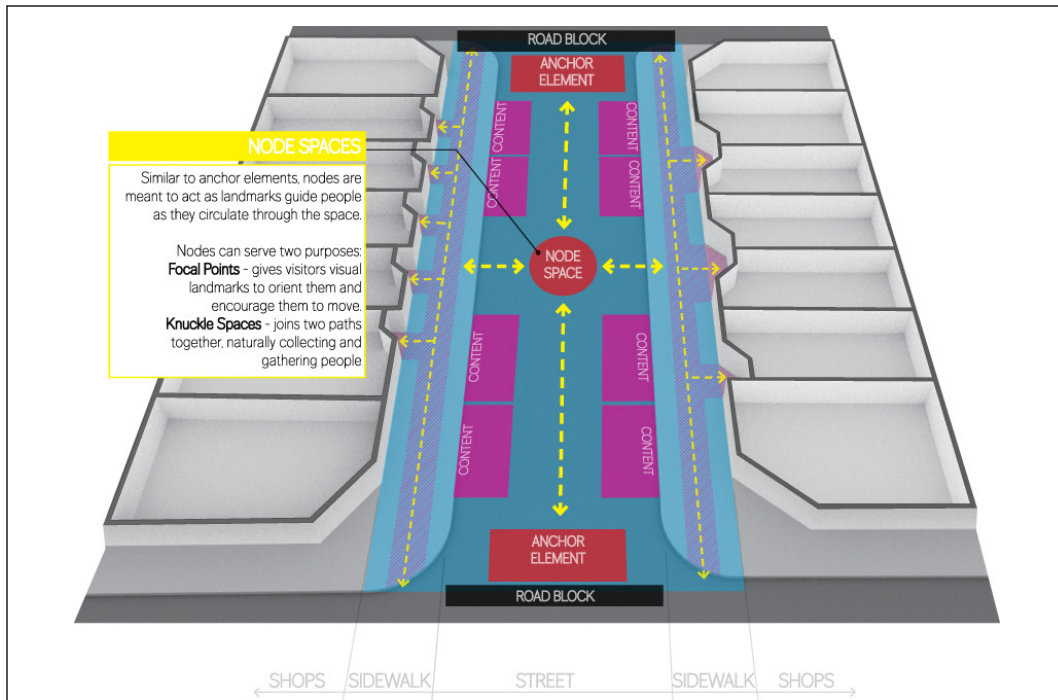


Figure 1.5 – Getting people to circulate: Street Corridor. Dumbbell layout with node.

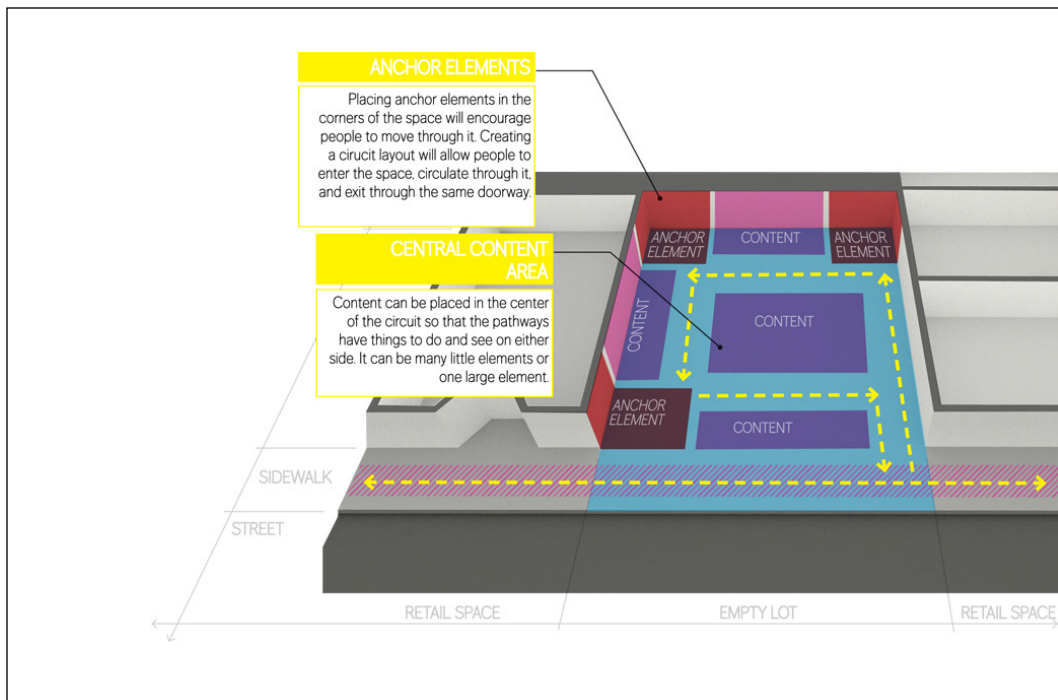


Figure 1.6 – Getting people to circulate: Empty lot. Circuit layout.

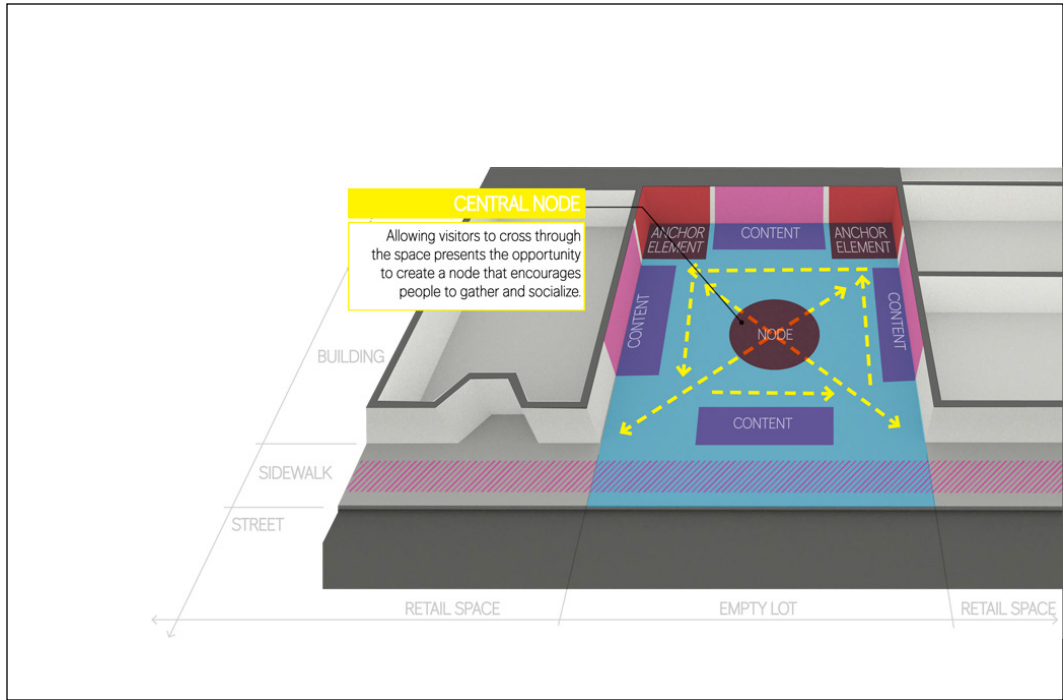


Figure 1.7 – Getting people to circulate: Empty lot. Circuit layout with central node.

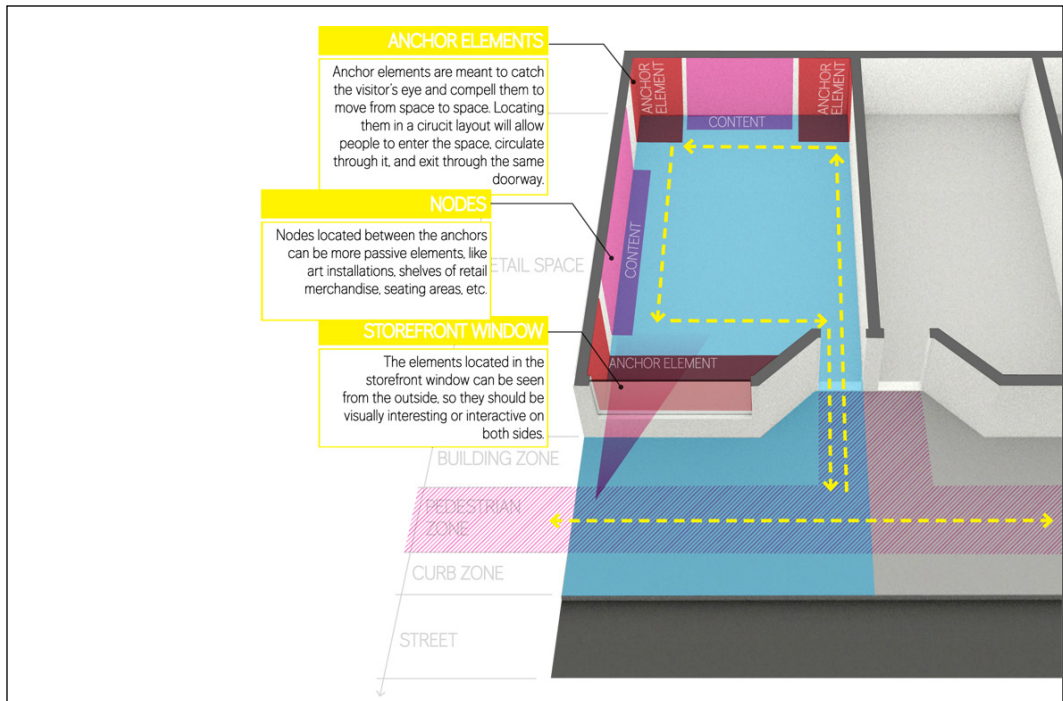


Figure 1.8 – Getting people to circulate: Vacant storefront. Circuit layout.