SUPPLEMENT TO
UNIVERSITY OF HAWAIʻI AT HILO
LONG RANGE
DEVELOPMENT PLAN
BY
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The State Foundation on Culture and the Arts (SFCA) in the year 2000 adopted the Art in Public Places Program (APP Program), Statewide Public Art Master Plan—a plan conceived to develop programs and implementation strategies to enhance the value of the APP Program to the State of Hawai‘i.

The plan seeks to reinforce the mission of the SFCA “to develop, improve and expand culture and the arts programs in the State of Hawai‘i to enhance the quality of life of Hawai‘i’s citizens, to promote educational enrichment, to contribute towards the economic development of the State of Hawai‘i, and to strengthen the strong sense of place and cultural identity of Hawai‘i’s people.”

The plan proposes that the APP Program pursue new and expanded directions

1. to enhance the physical, intellectual and emotional accessibility to works of art;
2. to expand arts in education programs;
3. to make positive contributions to the economic development of the State of Hawai‘i;
4. to foster improved public awareness of the program; and,
5. to strengthen the preservation and conservation program.

The plan recommends that works of art master plans be developed for each campus of the University of Hawai‘i to ensure the proper selection and siting of works of art to meet the new and expanded directions of the APP Program.

These plans would provide
implementation guidelines

1. to enhance the quality of design by better integrating works of art into University facilities;
2. to ensure the timely completion of works of art projects by early initiation and aggressive management through building projects; and
3. to further the appreciation and pride of the works in the University and the community by meaningful consultation during the design process.
This report is based on the following planning documents applicable to the University of Hawai‘i at Hilo. The contents of these documents have been freely excerpted to corroborate the base information in the works of art master plan.

**UNIVERSITY OF HAWAI‘I**

University of Hawai‘i System Strategic Plan 2002-2010

University of Hawai‘i at Hilo Strategic Plan October 1997

University of Hawai‘i at Hilo Long Range Development Plan PBR Hawai‘i & Kajioka Okada Yamachi Architects March 1996

University of Hawai‘i at Hilo General Catalog 2000-2001

**STATE FOUNDATION ON CULTURE AND THE ARTS**

Art in Public Places Program Statewide Public Art Master Plan 2000

Art in Public Places Program Collections Management Policy and Supplement June 2001

Yukio Ozaki

"Flow and Flower" Ceramic Mural 1986
The University of Hawai‘i at Hilo began as a branch of the University of Hawai‘i at Manoa in 1947 and underwent a number of name changes prior to being organized in 1970 under its present name.

From 1970 through 1990, the University of Hawai‘i at Hilo also included Hawai‘i Community College among the academic programs. Effective with the 1991 academic year, Hawai‘i Community College became a separate entity although it continues to share faculty offices, classrooms and many facilities and services.

The campus of the University of Hawai‘i at Hilo consists of a 115-acre campus, an adjoining 163-acre University Park, and a 110-acre University Agricultural Farm Laboratory located in Pana‘ewa Agricultural Park.

This works of art master plan for the University of Hawai‘i at Hilo is based on the Long Range Development Plan prepared by PBR Hawaii and Kajioaka Okada Yamachi Architects. It embraces the mission of the University of Hawai‘i at Hilo as described in the University of Hawai‘i at Hilo Strategic Plan. This Plan, in part, includes the following mission:

“UH Hilo stresses rigorous education in a caring, personalized atmosphere; encourages student-faculty interaction and collaboration on research projects; and offers “hands-on” learning and leadership opportunities. Providing an environment that is responsive to the needs of a diverse student population is central to the UH Hilo philosophy.”

The works of art on the UH Hilo campus should embrace the marine environment, the geological diversity and cultural richness of its location in the Hawaiian Archipelago, with its great variety of physical features, including peaks that are snowcapped in winter, pasture lands, sugarcane fields, active volcanoes and rain-swept valleys.
Fine Arts Galleries

Presently, the University of Hawai‘i, Hilo Campus has no space allocated for a fine art gallery. Available exhibit spaces in the Campus Center and the Mo‘okini Library are used to exhibit individual art works but the limited and fragmented spaces fall far short of meeting gallery spaces required by the State Foundation on Culture and the Arts to receive rotating exhibitions on a regular basis.

The completion of the new classroom building brought some relief to the acute space shortage on the Hilo Campus but it may not be enough to permit the reallocation of existing spaces within the campus for use as an art gallery. A gallery that meets SFCA requirements needs adequate exhibition spaces, storage and shipping areas, security, environmental controls, proper lighting, fire protection, etc. The use of existing spaces for an art gallery may require extensive renovations to the facility.

The State Foundation on Culture and the Arts has not recently conducted regular rotating exhibitions due to its focus on the new Hawai‘i State Art Museum. With the opening of the museum, the SFCA will now strive to schedule regular rotating exhibitions at University campuses with priorities given to Neighbor Island and rural O‘ahu campuses.

The SFCA is in the process of establishing certain minimum facilities and support requirements for University art galleries to receive full rotating exhibitions on a regular basis. The campuses without adequate gallery spaces should plan to provide such spaces in their future fine art complexes or in renovated spaces in existing buildings to meet the SFCA requirements for fine art galleries.

In the interim, the SFCA will continue to evaluate existing available spaces on all University campuses to determine whether or not it will be feasible to dispatch rotating exhibitions, in part or whole, on a regular basis. It would not be worthwhile to ship partial exhibitions if not in sufficient quantities to create meaningful exhibitions.

The SFCA will investigate the use of community facilities if adequate spaces cannot be found on campuses.
III

EXISTING
MAJOR WORKS
OF ART

Major works of art installed on the campus include the following:

A Rowland Morita
"Anticipated Motion"
(Hawai‘i CC)
Bronze and Stainless Steel Sculpture
1986

Betty Tseng Yuho Ecke
"Hawaii Formative"
Handmade Paper/Aluminum Foil/
Acrylic Dsui Mural on Masonite
1978

Kim Chung
"Untitled"
Cor-ten Steel Sculpture
1978

Bumpei Akaji
"Ho‘olana" (Afloat)
Exterior Metal Sculpture
1984

Toshiko Takaetz
"Moon Pots"
Ceramic Sculpture
1977

Yukio Ozaki
"Flow and Flower"
Ceramic Mural
1986

Laura Ruby
"Cromlech"
Exterior Ceramic Sculpture
1981
FIGURE 1

POTENTIAL SITES FOR MAJOR WORKS OF ART

LEGEND

● PRIMARY SITES FOR NEW SCULPTURE
▼ SECONDARY SITES FOR NEW SCULPTURE
○ EXISTING SCULPTURE
● EXISTING MURAL/WALL HANGING
・・・ WALKING TOUR ROUTE

UH HILO CAMPUS
Proposed Major Works of Art

Potential sites for proposed major works of art are shown on Figure 1. The primary and secondary sites for development are as follows and are shown on exhibits referenced below.

EXHIBIT AA
Proposed Major Works of Art
Priority One

EXHIBIT BB
Proposed Major Works of Art
Priority Two

EXHIBIT CC
Proposed Major Works of Art
Priority Three

These sites would be subject to the criteria for evaluation specified in the Statewide Public Art Master Plan as follows:
1) Contextual Relevance.
2) Physical Qualities.
3) Staging.
4) Visibility and Comprehension.
5) Environmental Relationship.

Other sites with potential for development but of lower priority have not been conceptually designed. They could be considered for secondary sites for works of art in the future.

Kim Chung
Untitled
Cor-ten Steel Sculpture
1978
EXHIBIT AA

PRIORITY ONE

The first priority site is envisioned as a grand gateway monument for the University of Hawai‘i at Hilo. As a landmark on West Kāwili Street, the new work of art would highlight the main entrance to the campus. Framed by the existing sign walls and royal palm trees, it is recommended that the new artwork stand about twenty feet tall so that it is readily visible from West Kāwili Street. The work of art should be in scale and in synthesis with other elements in this view plane such as the new classroom building, trees, and the planned China-U.S. Center being developed across the street from the campus. Some existing trees may need to be relocated. Directional lighting should be provided so that the artwork is visible at night.
EXHIBIT BB

PRIORITY TWO

The second priority site for new work of art is located near the top of the main entrance turnaround. Much more modest in scale than the first priority, this work of art is set in a small clearing along the campus' major pedestrian spine. Clearly visible both by pedestrians and from vehicles, the artwork marks the beginning of the newly renovated plaza that leads past the new classroom building towards the Campus Center. Accent lighting should be provided for nighttime viewing.
EXHIBIT CC

PRIORITY THREE

The proposed location for the third priority work of art complements the first two priority sites. It is situated on the left side of the main entrance driveway, elevated slightly on an existing grass slope. Those entering and exiting the campus can easily view the artwork. Accent lighting should be provided for viewing at night.
IMPLEMENTATION PROCEDURES

The procedures included in this manual provide for the formal incorporation of the State Foundation on Culture and the Arts, Art in Public Places Program, Collections Management Policy, into the University of Hawai‘i’s capital improvement project implementation processes.

The manual provides for changes to current project implementation processes in select projects to provide for the more active involvement of the University of Hawai‘i (UH) in the Art in Public Places Program (APP Program).

These procedures do not apply to works of art installed on campuses unrelated to new building projects. The installation of such works will be governed by existing procedures under the Collections Management Policy.

The implementation procedures are as follows:

PLANNING STAGE

(1) UH Office of Capital Improvements to submit copy of the UH CIP Budget included in the Executive Budget to the SFCA, Art in Public Places Program for preliminary review of proposed construction projects.

(2) Upon approval of the CIP Budget by the State Legislature and the Governor, the UH Office of Capital Improvements to forward copy of approved CIP Budget to APP Program for consideration of projects to include major works of art.

(3) Guided by Campus Master Plans for Works of Art and in consultation with the UH Office of Capital Improvements, APP Program to select and inform the UH which current projects will include major works of art components.

(4) The UH, in its project initiation request (allotment request) to the Governor, will specify whether or not the project will include a major works of art component. A copy of such request to be forwarded to the APP Program.

DESIGN STAGE

(1) In projects selected for a major works of art component, the UH to include provisions within its Consultant Services Contract to provide for the collaboration work required between the Architect/Planner and the APP Program/Artist to implement the works of art component of the Project. The APP Program to include similar provisions in its contract with the Artist.

(2) The UH to request the APP Program/Artist to be present at the initial project meeting with the design team to inaugurate discourse on the conceptualization of the artwork, the location, the scale, the media, and the setting.
(3) Upon agreement by the design team on the general concept of the works of art, the Architect/Planner to commence his detailed collaboration work with the APP Program/Artist in the design of the project.

(4) The APP Program/Artist to present design proposals on the works of art developed in collaboration with the Architect/Planner to the UH, the SFCA, and other designated groups.

(5) Upon general agreement on the design of the works of art, the Architect/Planner to proceed with the design of the setting and the Artist to proceed with the design development of the works of art.

(6) The APP Program to ensure that the Artist meets schedules established by the UH in the development of the design.

(7) The completion date of design of works of art and its setting to coincide with that of building design.

CONSTRUCTION STAGE

(1) If the Artist's work falls far behind schedule, the UH may choose to proceed to design and construct the building project without the works of art component.

(2) To avoid construction conflicts, the UH to ensure that the construction documents include provisions for site accessibility to permit the limited collaboration work required in the field between the Architect and the Artist in the construction of the setting and the installation of works of art.

(3) The APP Program/Artist to be responsible to periodically inspect the works of art site during the building construction to ensure that the work in progress at the site meets with their requirements.

(4) Upon project completion, the UH Office of Capital Improvements to inform the APP Program/Artist of the scheduled final inspection date. The final inspection of the works of art including its setting to be concurrently conducted with that of the building project.

OPERATIONS STAGE

(1) The APP Program to be responsible for the conservation and preservation of works of art after installation and acceptance; the UH to be responsible for the maintenance of the setting for works of art after acceptance.
The University of Hawai‘i, Hilo Campus, has been provided with eight (8) works of art by the SFCA to date—one of which is associated with a building project for the Hawai‘i Community College (Diesel Mechanics Facilities).

Except for a sculpture by Bumpei Akaji (Ho‘olana) at the front lawn, the remaining works of art fall somewhat short of being considered major works because of shortcomings in siting, scale and setting. This works of art master plan will propose major works in sites recognized in the Long Range Development Plan as potential locations for “large sculptural pieces of artwork” such as at campus entries and in grand plazas.

The addition of new major works of art and the relocation and/or refurbishing of existing works will begin to knit together the works to complement each other with common elements such as landscaping, lighting, signs, etc. This would result in a form of sculptural park that would enhance the total artistic and cultural experience on campus.

The Implementation Procedures in this report call for the early initiation of works of art projects—concurrently with building projects—to ensure that the designs are better integrated into campus settings. It is important that the new works of art meet the focuses of the Statewide Public Art Master Plan of accessibility, of educational benefit, and of support of the State’s economic development initiatives. The locations of works of art should be incorporated into campus brochures to encourage and facilitate their viewing and appreciation.

Harriet Senie, the Director of Museum Studies in the City College of New York in her book “Contemporary Public Sculpture” explains, in part

“In a culture focused in the present, permanent public art serves an important function. Art is a vision of possibilities and potential. It becomes public art when the vision is communicated to as large an audience as possible because then it does more than define our common ground. It becomes an actual and symbolic connector not only between diverse members of a single community but a vital link to the past and the future.”

The public art proposed to be installed on the University of Hawai‘i, Hilo Campus, under this works of art master plan should engage in precise terms with the urban, architectural, historical, social, and psychological circumstances of the environment to emerge as actual and symbolic connectors.
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