

Station Development Program Farrington Highway Station Group

**Additional Support for
Section 106 Programmatic
Agreement Stipulation IV**

April 25, 2013

Agenda

Aloha and Introductions

Historical and Cultural Basis for Station Development Programs

- Design Language Pattern Book
- Archaeological Inventory Survey Reports
- Traditional Cultural Property Reports
- Community Input

Station Development Programs

- Aesthetic Column Program
- Station Naming Program
- Interpretative Signage Program
- Station Plaza Paving Program
- Art-In-Transit Program
- Station Design and System-Wide Theming Program

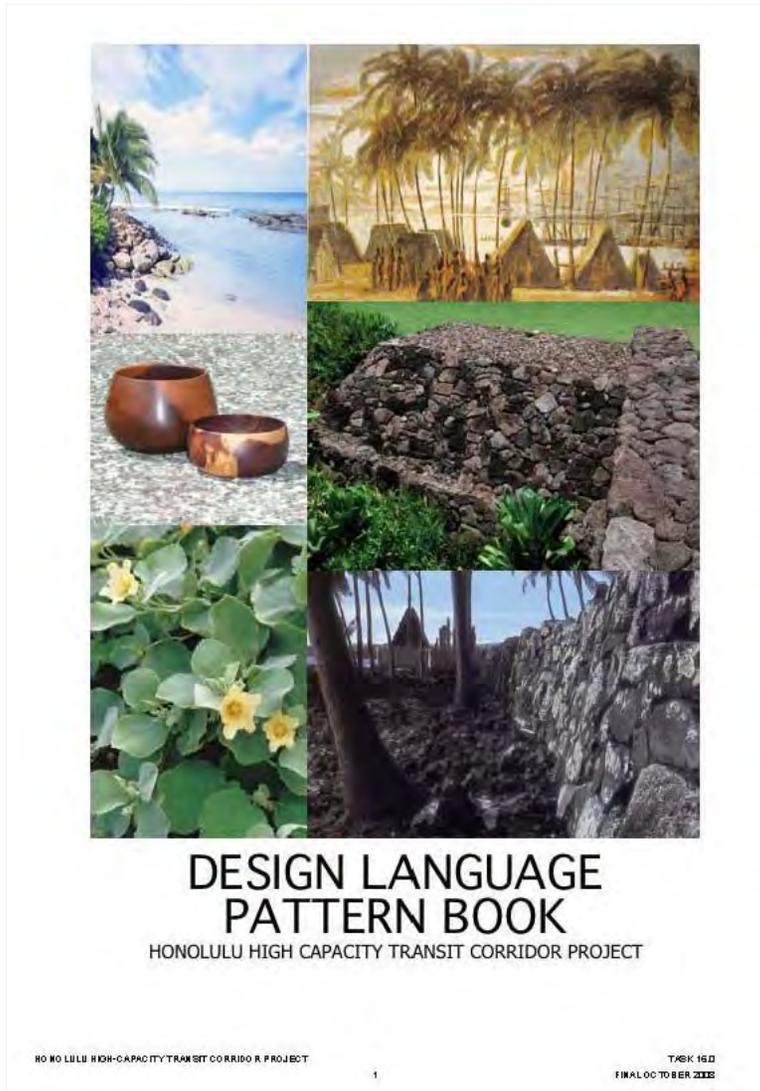
Meeting Purpose

Introduce System-Wide programs that fulfill the intent of the Design Language Pattern Book, the Programmatic Agreement and responds to Community Comments

Project Update



Design Language Pattern Book



“ Embodying Honolulu and Hawaii’s rich cultural heritage in the physical form of its facilities, while enabling a meaningful integration into their immediate environs...will be the key to attracting ridership, both local citizenry as well as many visitors”

-Design Language Pattern Book

“ As in any complex design exercise for public projects; site conditions, site circumstances, technical issues, budgets and numerous other considerations will shape final design.”

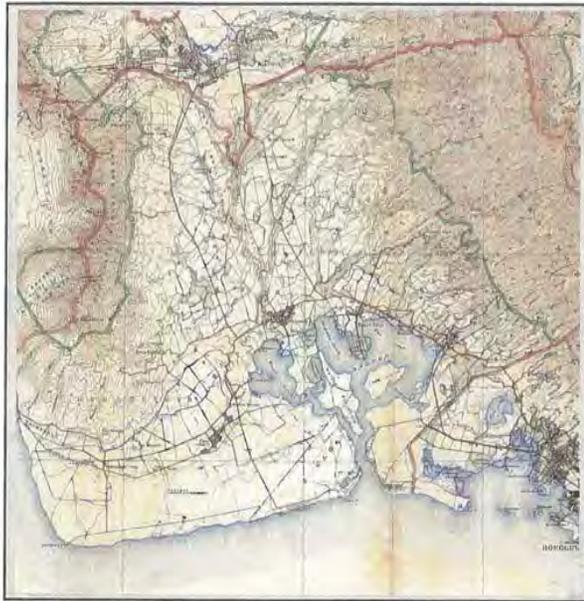
-Design Language Pattern Book

Cultural Properties Study

Kumu Pono Associated LLC Study No. 131 (April 21, 2012)

**HE MO'OLELO 'ĀINA—
TRADITIONS AND STORIED PLACES
IN THE DISTRICT OF 'EWA AND
MOANALUA (IN THE DISTRICT OF KONA),
ISLAND OF O'AHU**

**A TRADITIONAL CULTURAL PROPERTIES STUDY –
TECHNICAL REPORT**



Portion of Oahu Topographic Map Depicting Lands of Study Area (1938)

Kumu Pono Associates LLC



Historical & Archival Documentary Research · Oral History Interview Studies ·
Researching and Preparing Studies from Hawaiian Language Documents ·
Māhele 'Āina, Boundary Commission, & Land History Records ·
Integrated Cultural Resources Management Planning ·
Preservation & Interpretive Program Development

“ The City shall undertake a study, at the request of the consulting parties, to determine the presence of previously unidentified Traditional Cultural Properties Reports ”

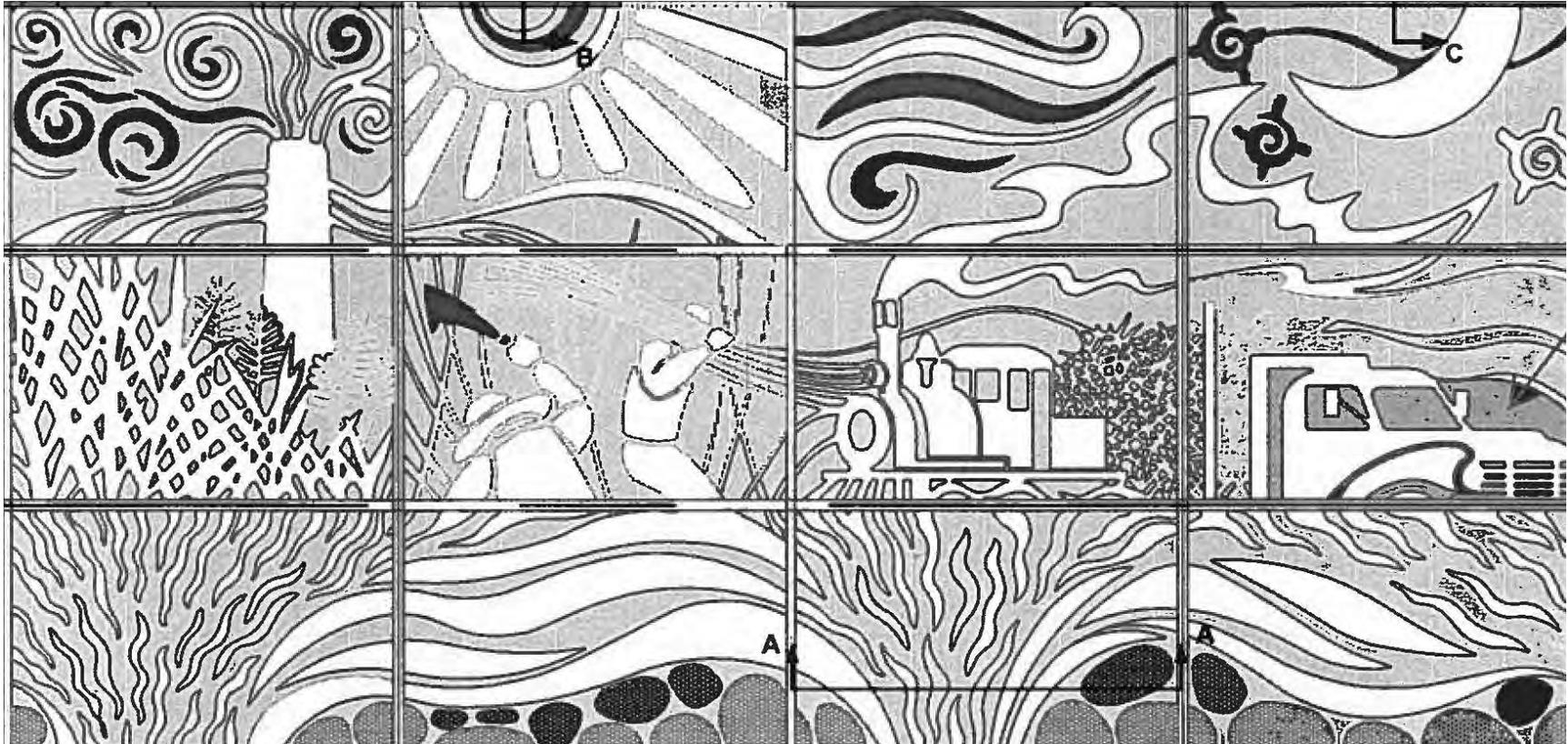
-Programmatic Agreement, II.A

Historical and Cultural Studies and Reports

- *Archaeological Inventory Survey (AIS)*
- *Traditional Cultural Properties Reports*

Column Aesthetic Treatment

Example of Station Column Treatment Design



The history and stories that celebrate the past while acknowledging the present day existence that surrounds each station site...

Column Aesthetic Treatment

Example of Station Column Treatment Design



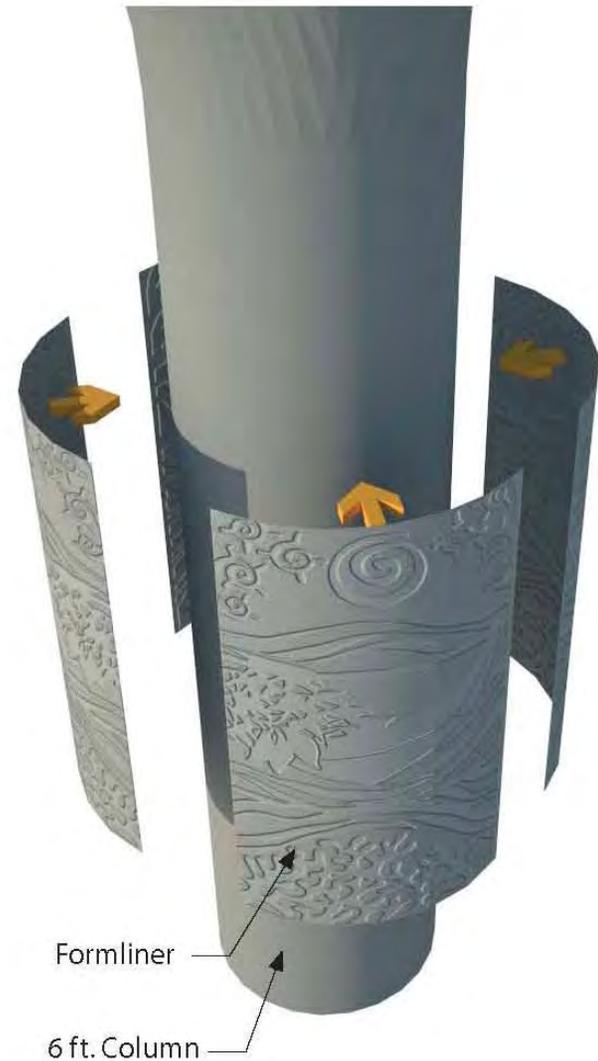
The history and stories that celebrate the past while acknowledging the present day existence that surrounds each station site...

Column Aesthetic Application

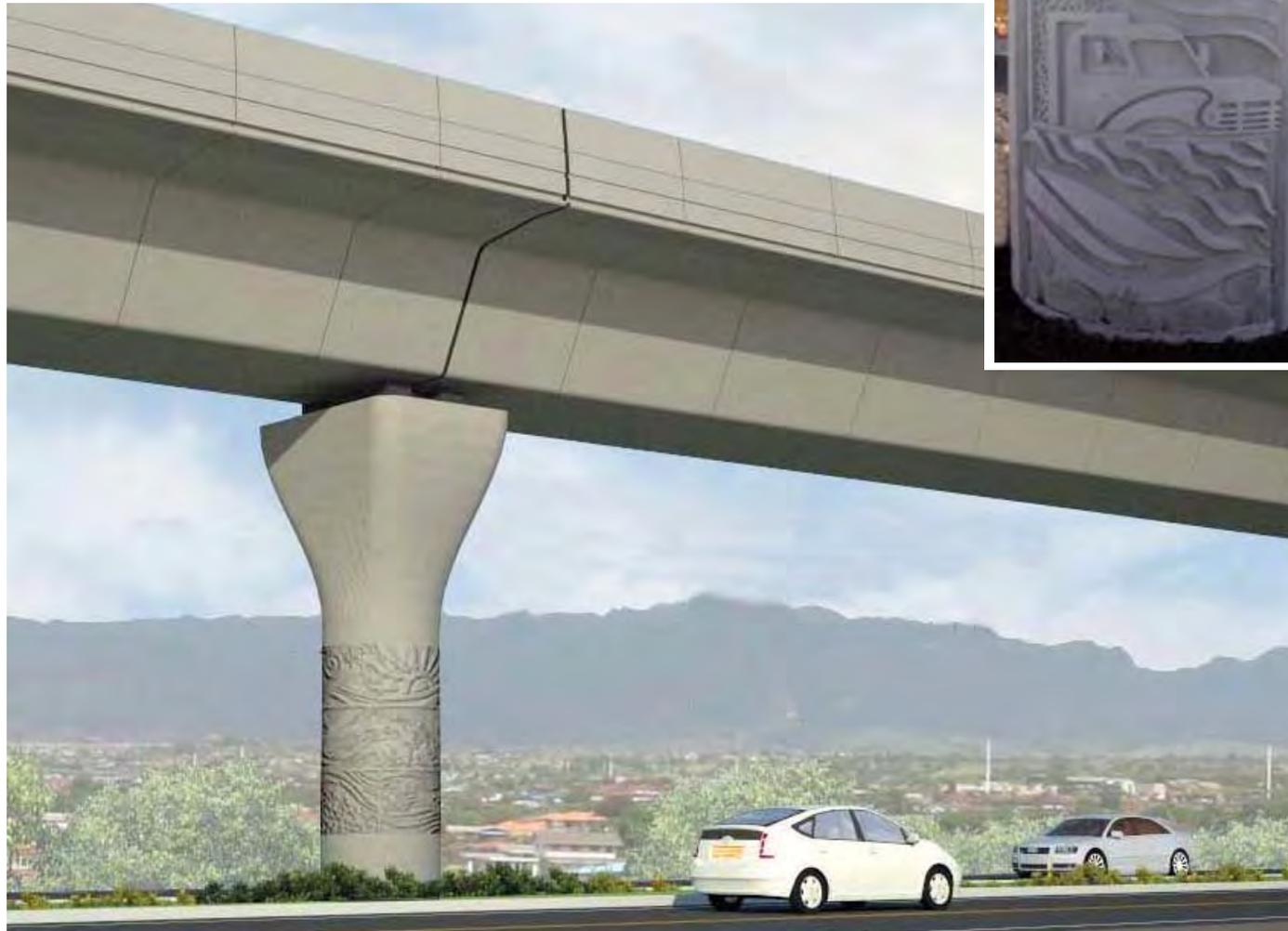
Example of Station Column Treatment Design



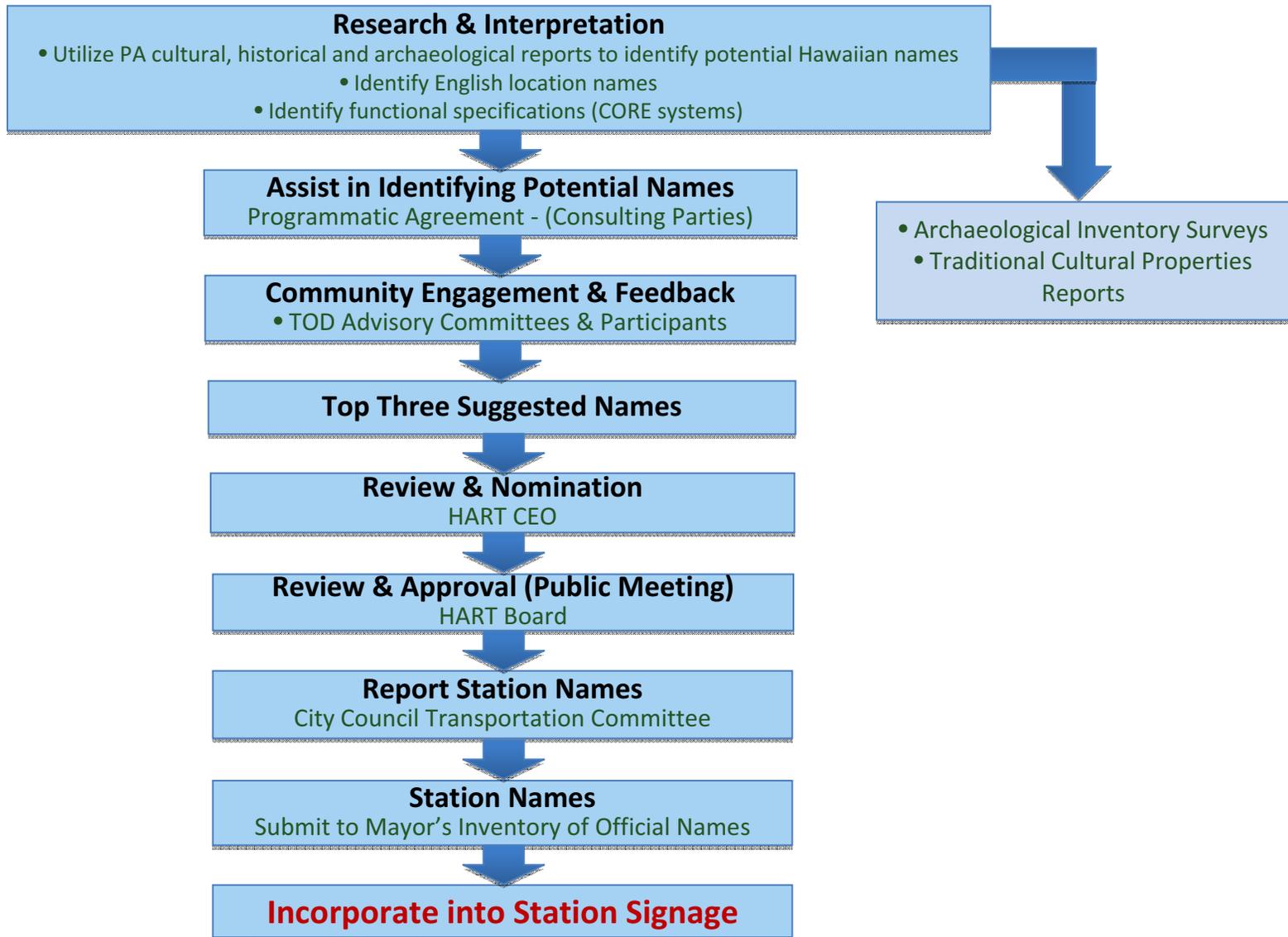
The history and stories that celebrate the past while acknowledging the present day existence that surrounds each station site...



Aesthetic Treatment and Materials

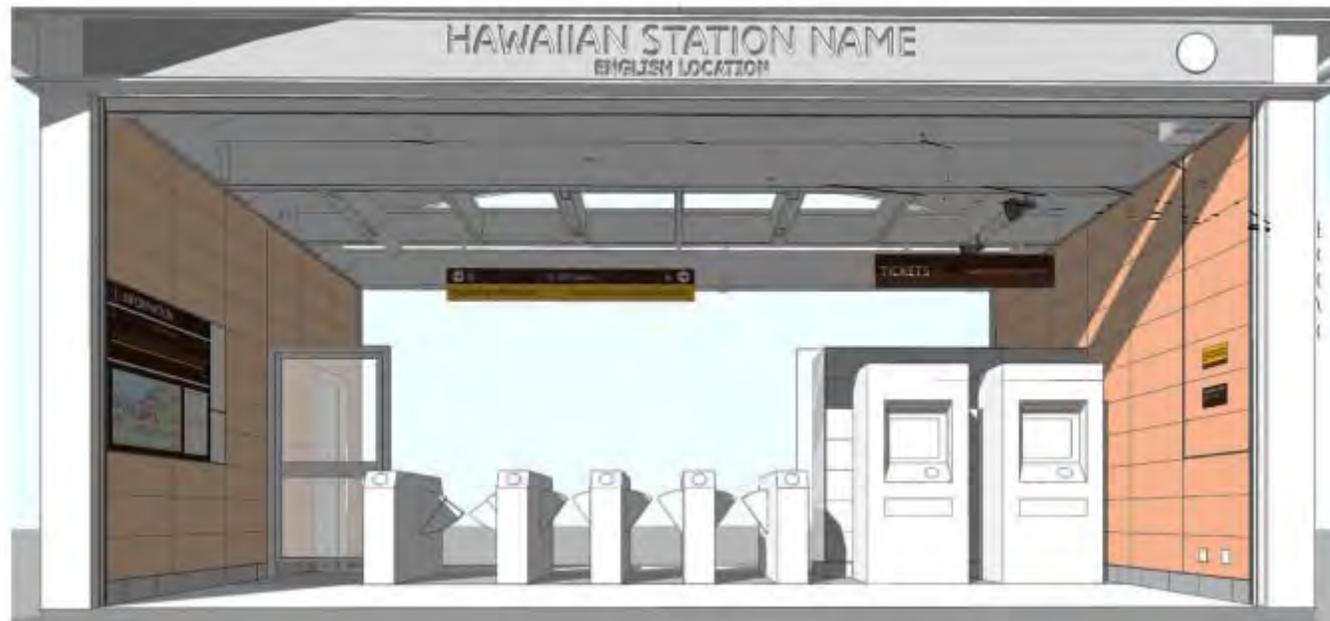


Draft Station Naming Process



Station Naming Process

HAWAIIAN STATION NAME
STATION LOCATION



Station Entry Module

“ Provide a functional identity for the system as a whole through the use of standard elements that will enhance wayfinding and ease-of-use for patrons, while also improving cost-effectiveness.”

-Compendium of Design Criteria

Interpretive Signage

Hawaiian Quilts: Lei of Love

The boldly graphic floral designs of Hawaiian appliqué quilts remind us that love and respect for nature permeated every aspect of Hawaiian traditional culture. There is perhaps no more romantic and universally recognized symbol of that love than the Hawaiian *lei*. Flowers, ferns and other foliage, as well as feathers, seeds and shells were strung, entwined, braided, or knotted to form *lei*. An integral part of everyday life, early accounts told of native Hawaiian women who "delight in flowers and wear wreaths on their heads . . . in the most beautiful way . . . always well chosen and in good taste."



Hula dancers bedecked in lei, pre-1900s



Wearing a variety of flower and seed lei, hula dancers pose in the studio, pre-1900s

In the language of Hawaiian chant, music and dance, many words had hidden meanings (*kaona*). Poetic references to *lei* really spoke of love and lovemaking. "Fragrant ginger, *'ilima*, *lehua*, *maile* and fern" described the sweethearts themselves. Beloved children, *nā pua* (flowers), also were called *lei*. Romantic love also found expression in the mists, rains, and the coolness of the upland forests. Many of the old Hawaiian quilt pattern names were likewise "shrouded in the mists of metaphor." Where more fitting than on their *kapa*—their bed quilts—should be expressed the language of love?

Quilts, like the *lei* of old, carried the *aloha* and the *mana* (power or spirit) of the maker and were seldom shared outside the *'ohana* (family) lest some harm befall the maker. Quilts

might be burned on the death of the quilt maker, or the quilter might be buried with her quilts in much the same way that *lei* might be dismantled or burned.

Precious feather, seed and shell *lei* were carefully stored when not in use. In many families, Hawaiian quilts were also carefully stored away and displayed on beds only for special occasions. Children were raised knowing it was forbidden to ever sit on a quilt.



Hula Dancers at Iolani Palace, Kalia's birthday, 1886

“The interpretative plan will highlight historical themes (e.g. Native Hawaiian History, Native Hawaiian Culture, Immigrant History, Plantation Culture, Architecture, Government, Agriculture, Transportation, Military, etc..) and will interpret these themes at an appropriate station location.”

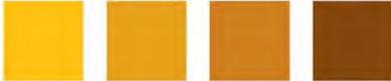
-Programmatic Agreement, VII.A

Mission Houses Museum, Honolulu

Examples of Interpretive Signage in Hawai`i

Station Signage Program

Proposed System Manual Colors



CULTURAL SIGNIFICANCE

- Royal colors of Oahu
- Familiarity of color family, recognition as “transit” based on “TheBus” system

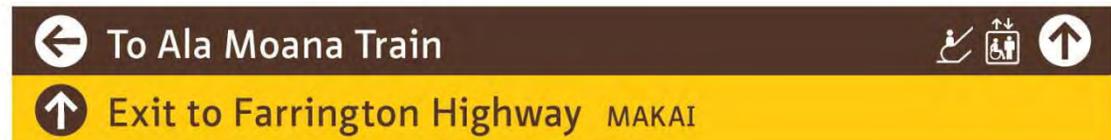
FUNCTIONALITY

- Simple two-color hierarchy used for arriving vs. departing information
- Meets contrast requirements
- Very visible within blue and green natural landscape

Proposed System Manual Colors



Brown: Arrival information; Yellow: Exit information



Usage in patterns



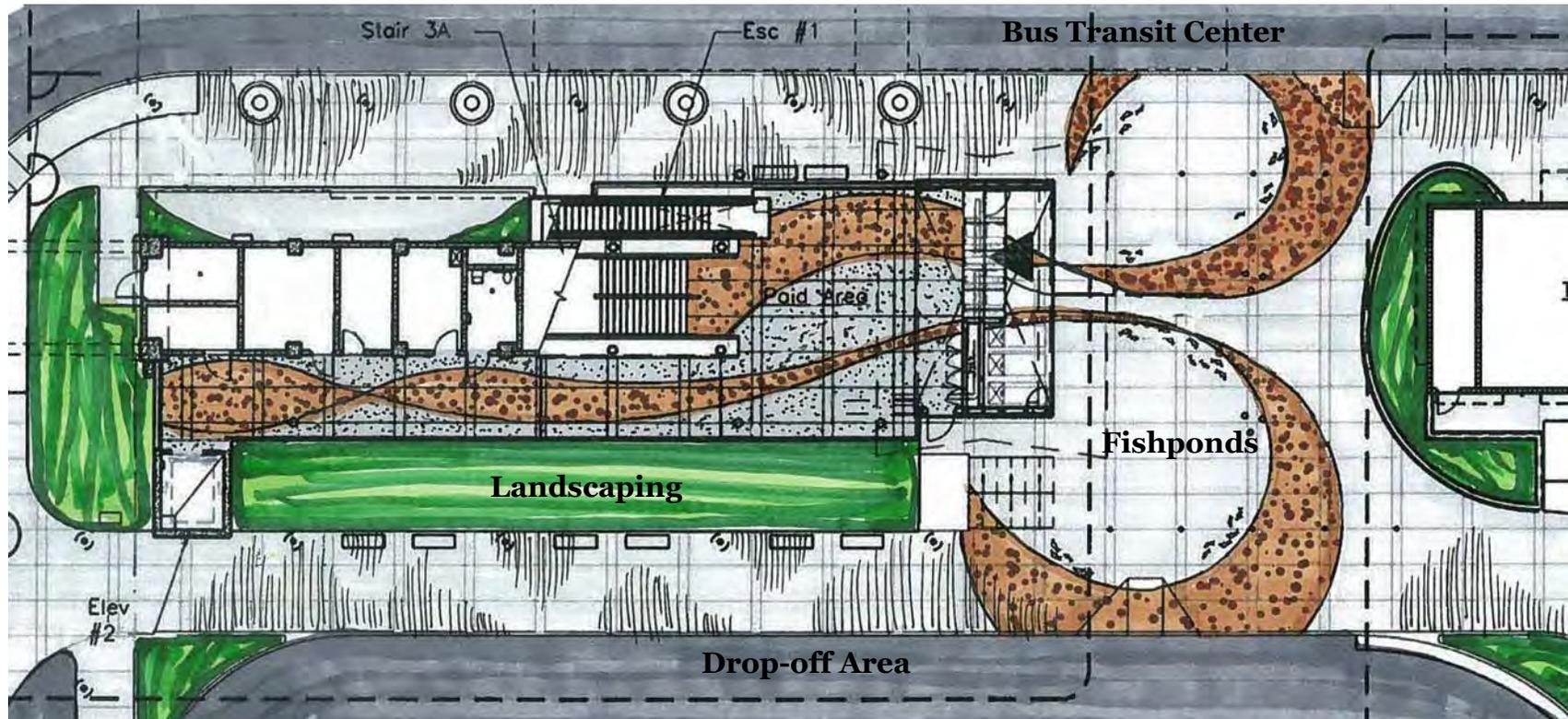
Yellow: Regulatory alerts



Station Signage and Colors

Culturally Significant Paving Patterns

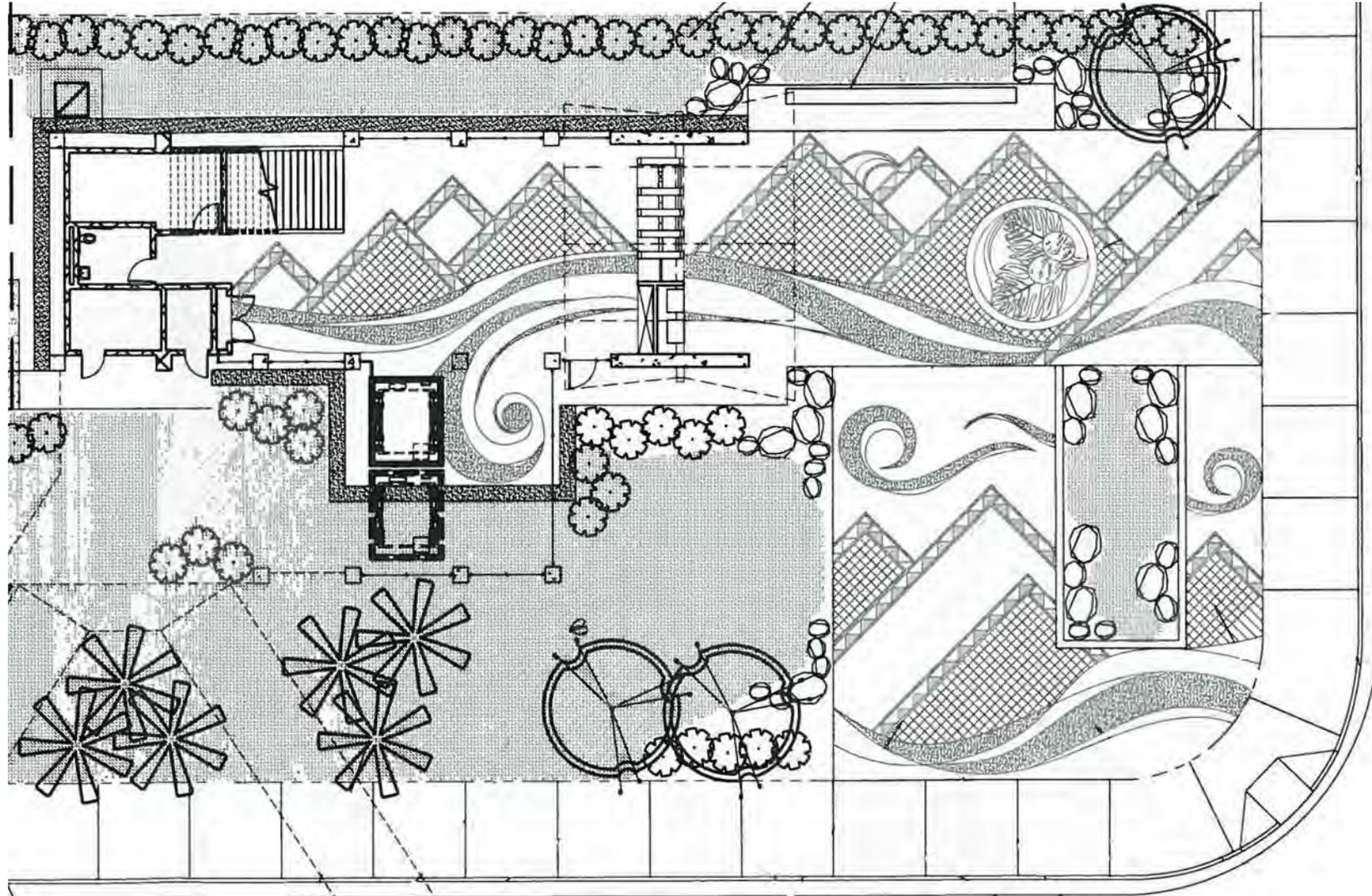
Westloch Station – Makai Entrance



The paving is a canvas that can reflect and celebrate the natural and historical landscape of each respective ahupua'a. Hō'ae'ae - a floodplain area watered by inland springs, that had fish ponds now known as West Loch on the north shore of the bay.

Culturally Significant Paving Patterns

Ho'opilli Station – Makai Entrance



Station Art Program



Julie Chang, Transbay Joint Powers Authority, San Francisco



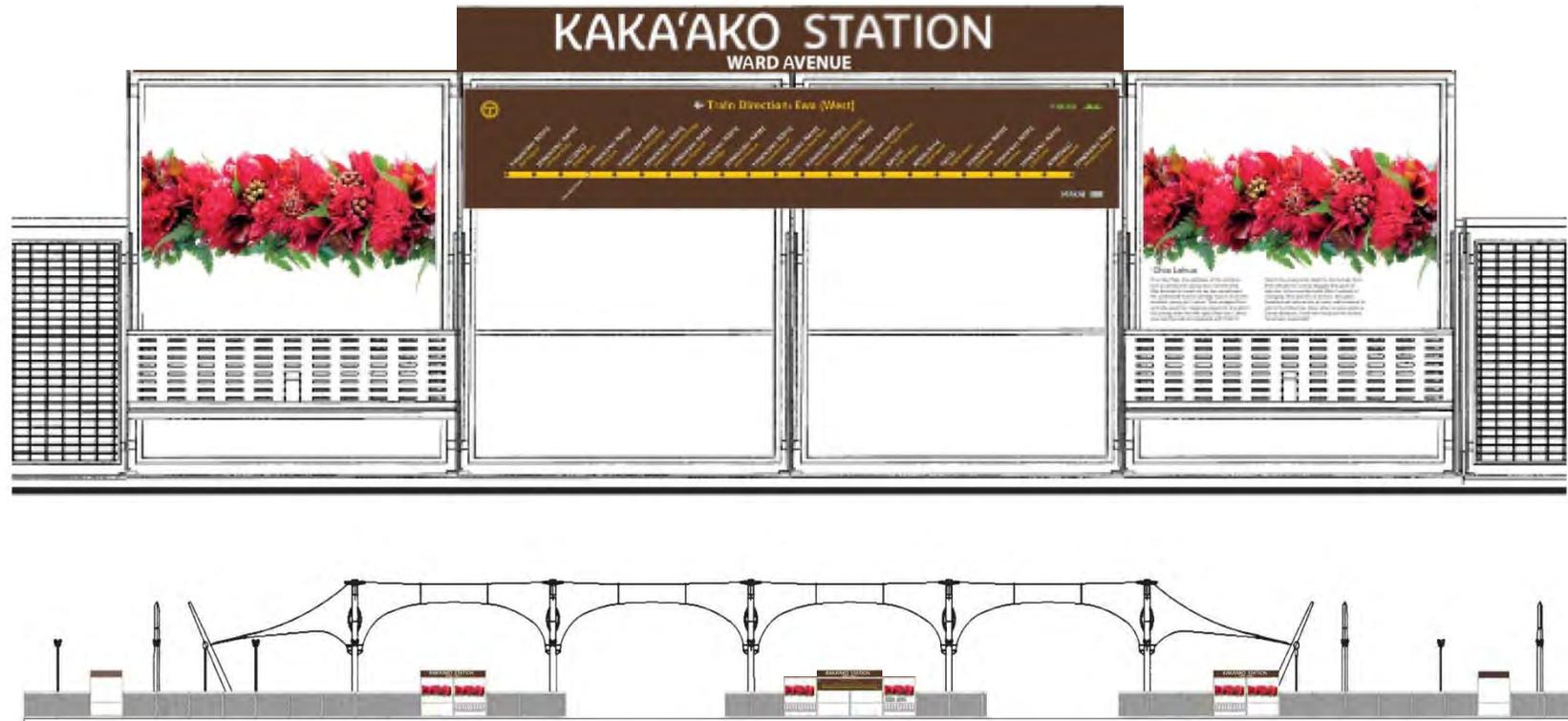
Doug & Mike Starn, MTA, New York City Transit

“...art can be incorporated into facility design, landscaping, and historic preservation, for example through the use of floor or wall tiles that contain artistic design or patterns, use of color, use of materials, lighting, and the overall design of a facility.”

-Moving Ahead for Progress in the 21st Century (Map 21)

Examples of Station Art

Station Art Program



A selection of flowers and plants used in the lei will be celebrated on each station platform windscreen. Educational interpretative text that highlights the cultural significance or traditions of the plant selection will be included.

Windscreen Design

Station Art Program



Ben Snead, MTA, New York City Transit



Robert Wilson, MTA, New York City Transit

Site specific Art Opportunities will include:

- Wall reliefs and murals
- Grille and fencing
- Paving designs and patterns
- Other integrated elements

Types of materials:

- Metal
- Stone
- Glass
- Concrete
- Ceramic
- Mosaic tile
- other durable materials impervious to environmental conditions

Examples of Station Art

Design Language Pattern Book



Painted by : Herb Kawainui Kane

*The fabric station canopies are inspired by the sails
of the ancient voyaging canoes*

Design Language Pattern Book



Architectural Rendering of Platform Canopy

Design Language Pattern Book



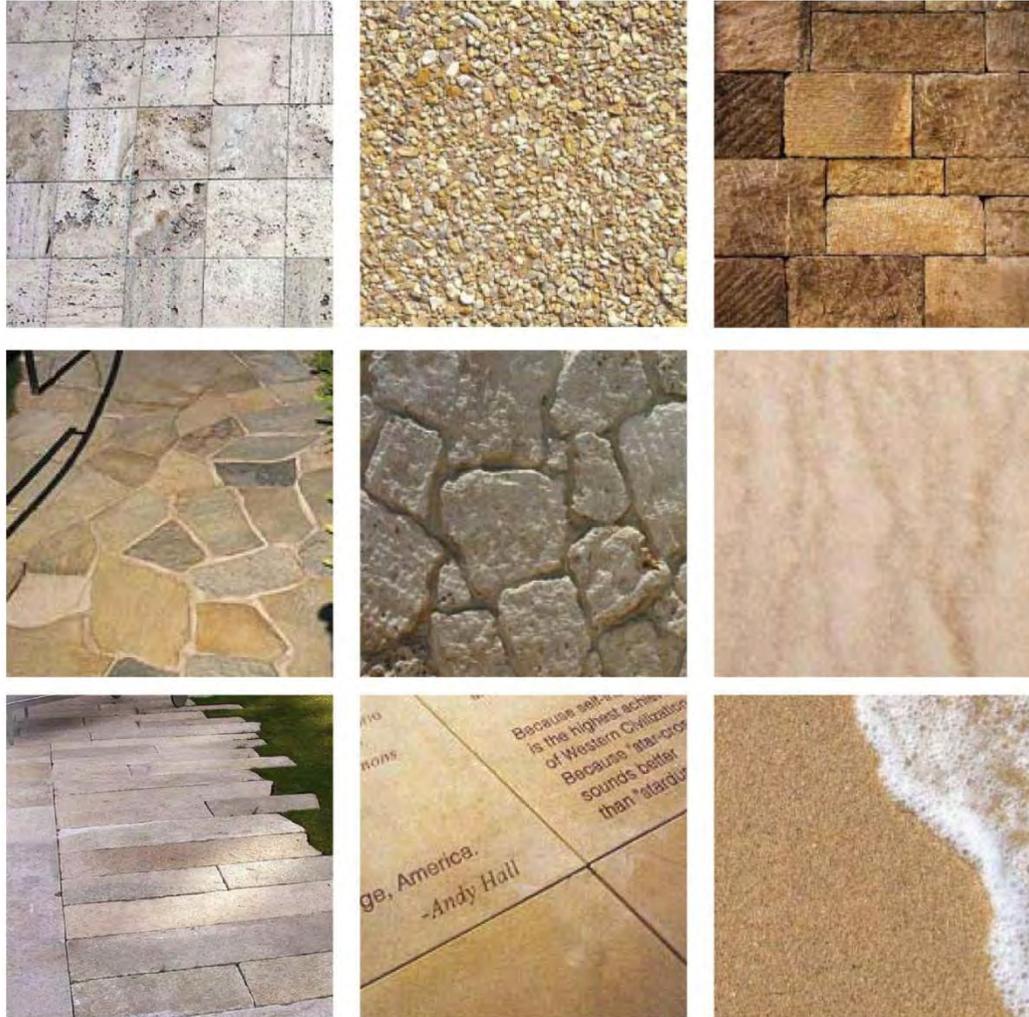
Architectural Rendering of Platform Canopy

Design Language Pattern Book



Architectural Model of Platform and Canopy

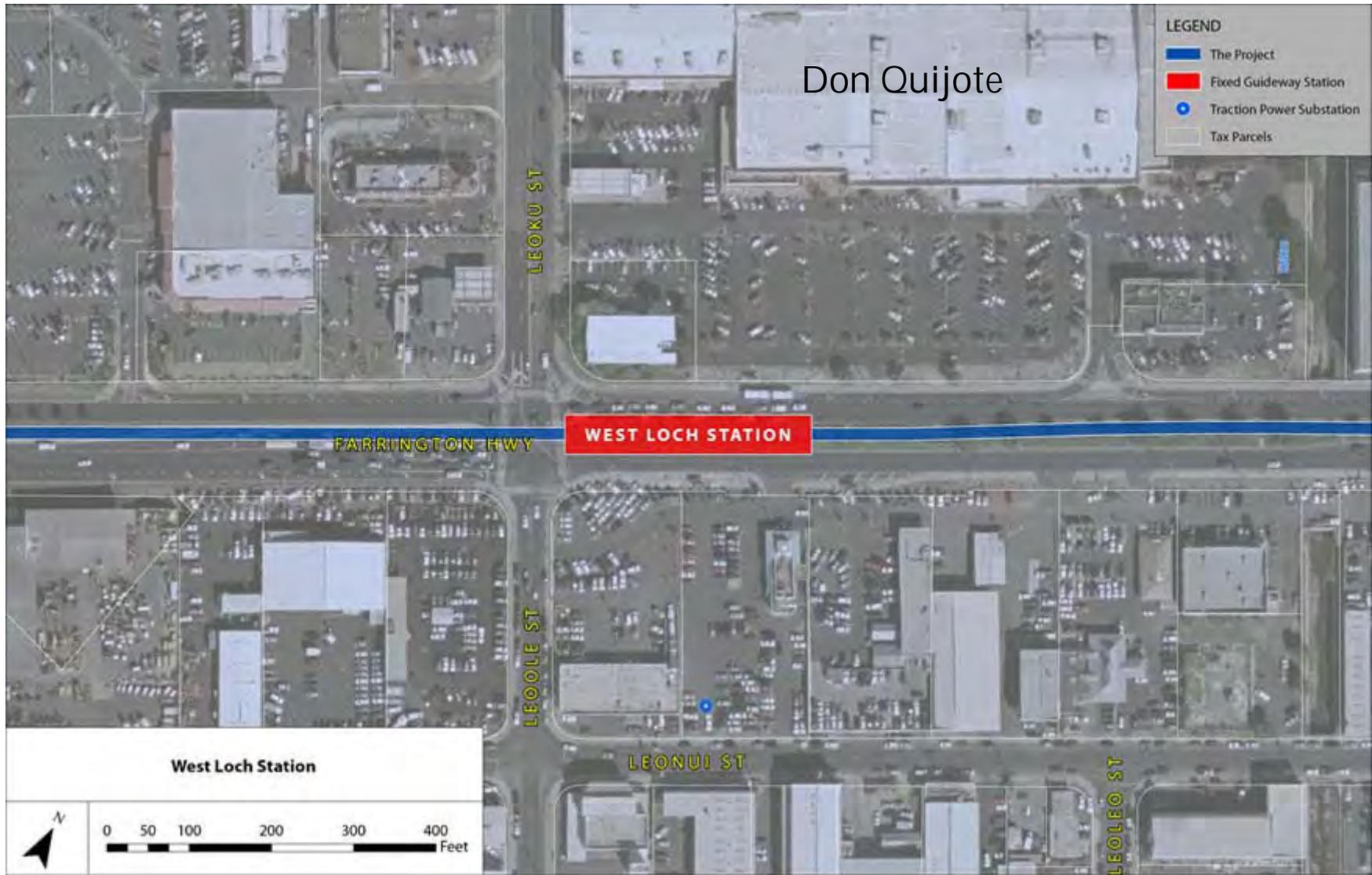
Aesthetic Treatment and Materials

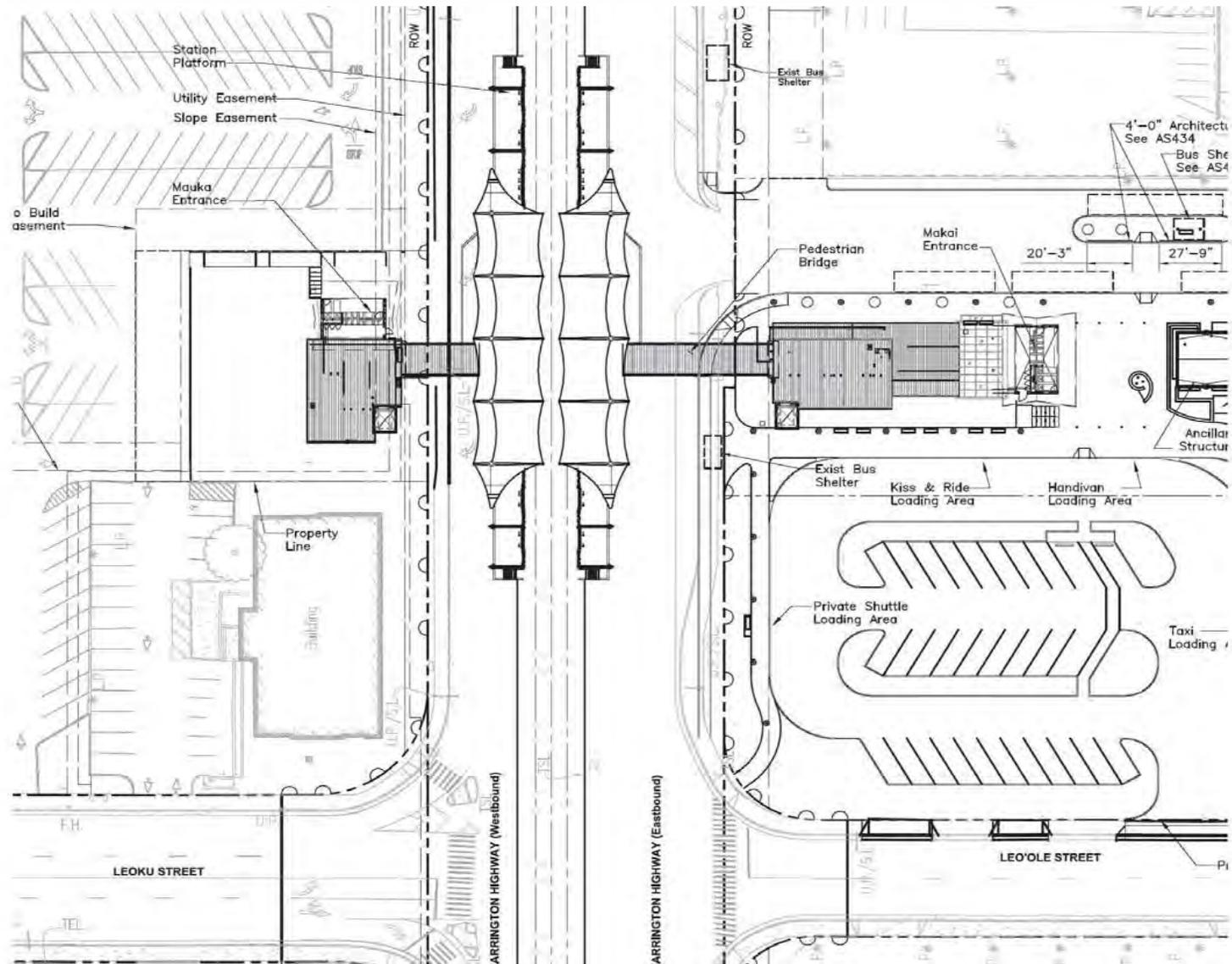


West Loch Station

West Loch Station Site Plan and Exterior Views

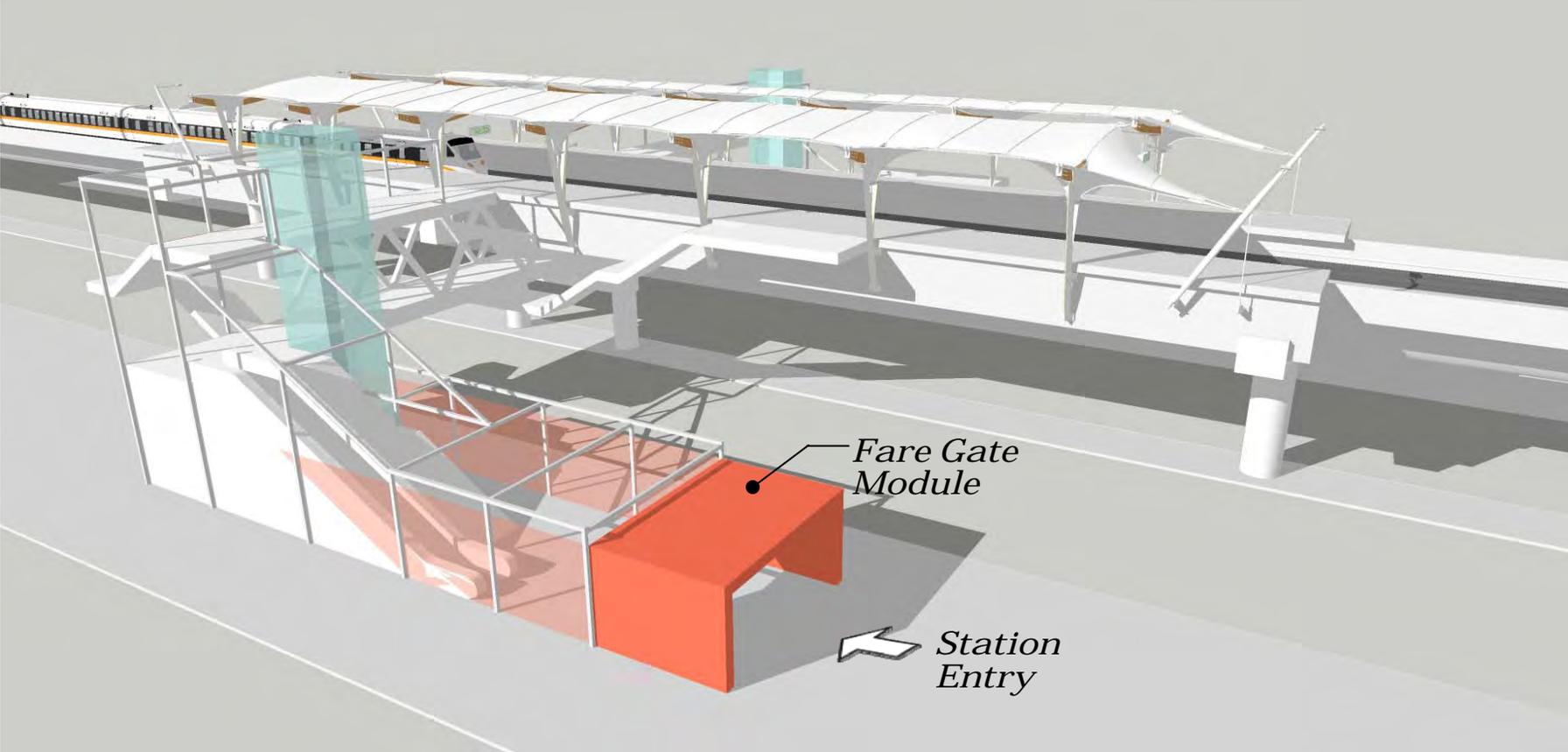
Site Context





West Loch Station – Overall Site Plan

Station Standard Components & Function



Supports & Structures



West Loch Station – Aerial View



West Loch Station – Makai Entrance



West Loch Station – Makai Entrance Plaza

Cultural Paving



West Loch Station – Mauka Entrance



West Loch Station – Mauka Entry Looking Makai



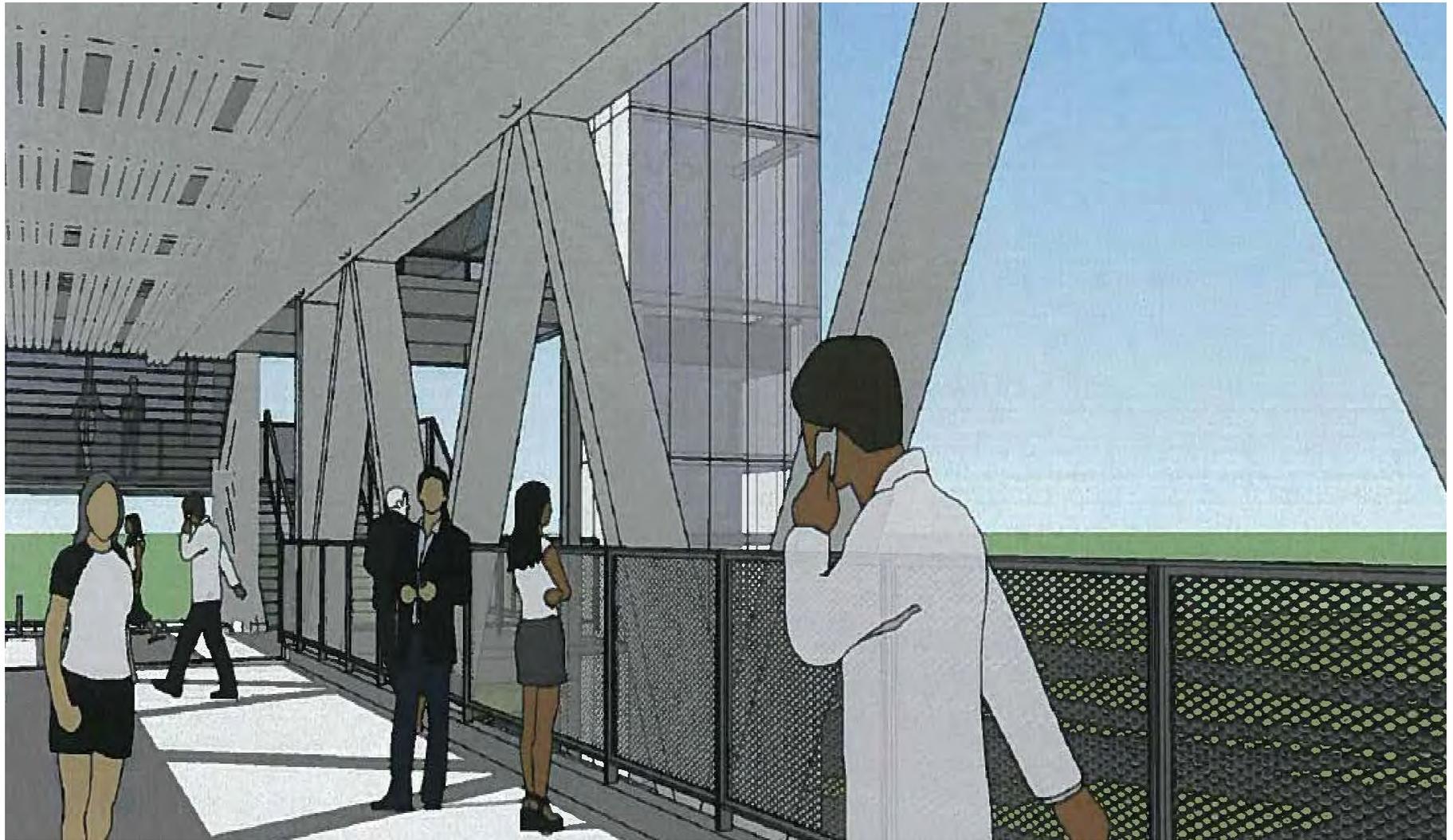
West Loch Station – Mauka Entry Looking Makai



West Loch Station – Mauka Entry Looking Makai



West Loch Station – Mauka Entry Looking Makai

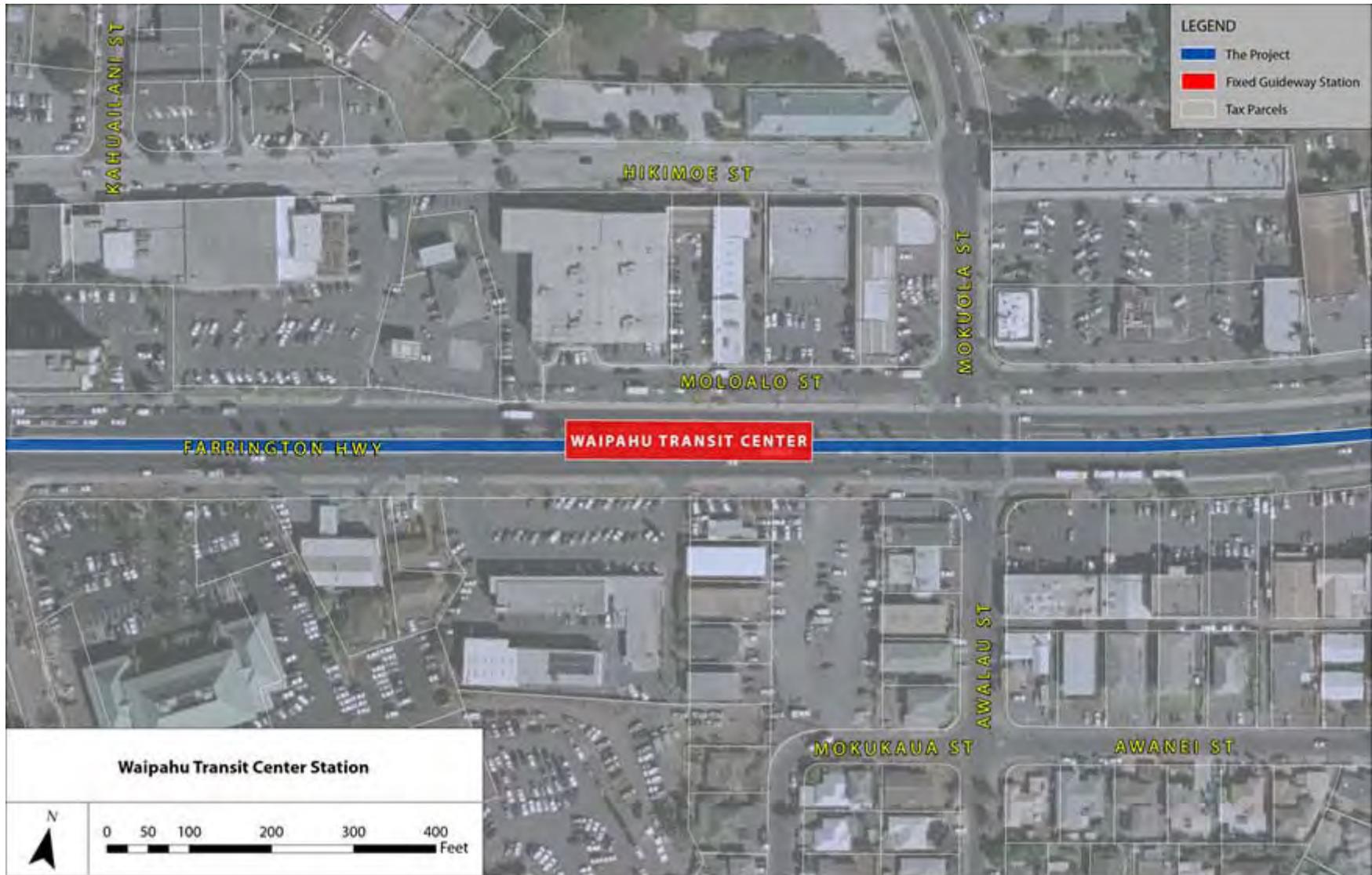


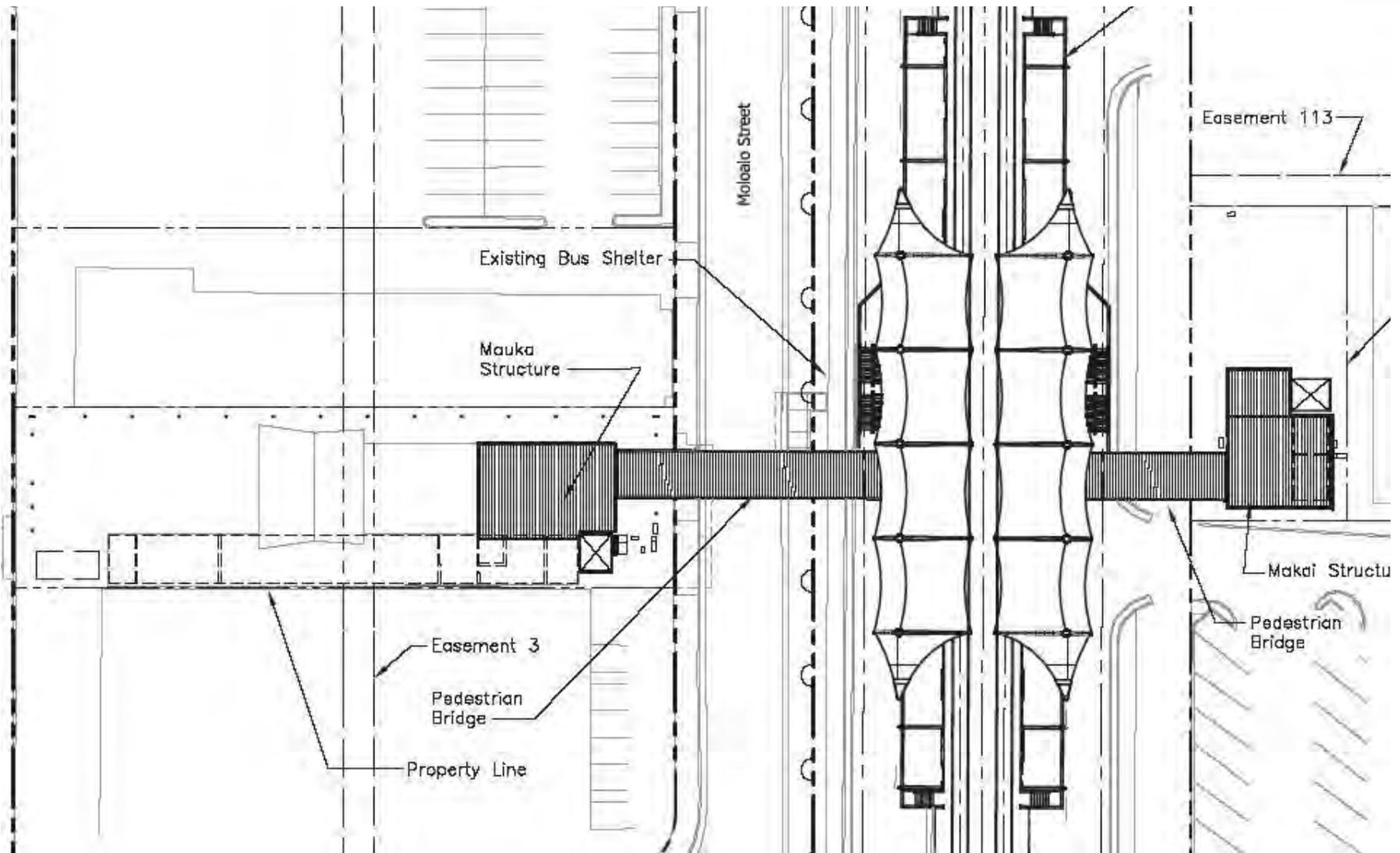
West Loch Station – Pedestrian Bridge Level Looking Makai

Waipahu Station

Waipahu Station Site Plans and Exterior Views

Site Context





Waipahu Station – Overall Site Plan



Waipahu Station – Aerial View



Waipahu Station – Mauka Entrance from Hikimoe



Waipahu Station – Mauka Entrance from Farrington Hwy.



Waipahu Station – Makai Exterior Views

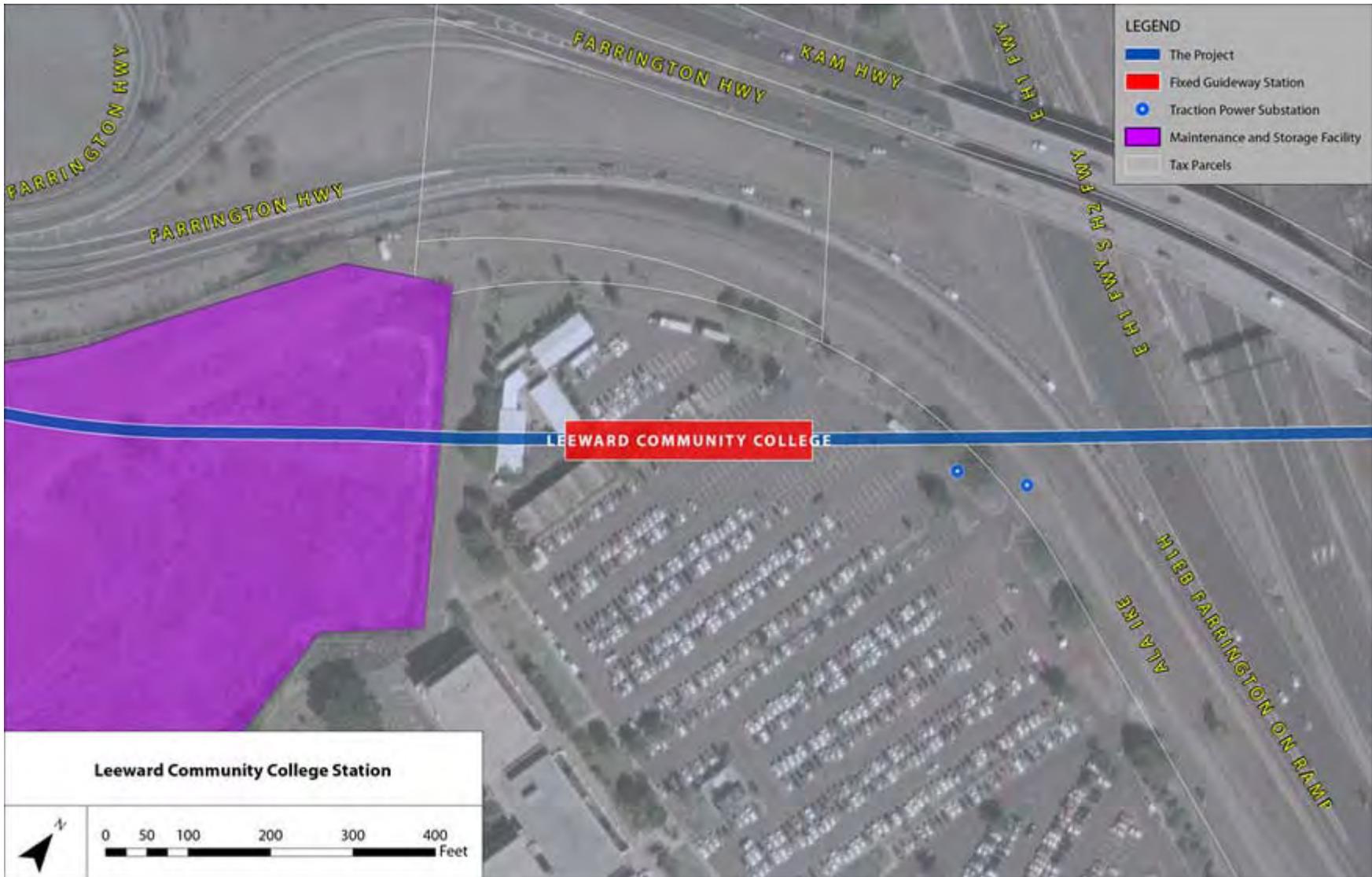


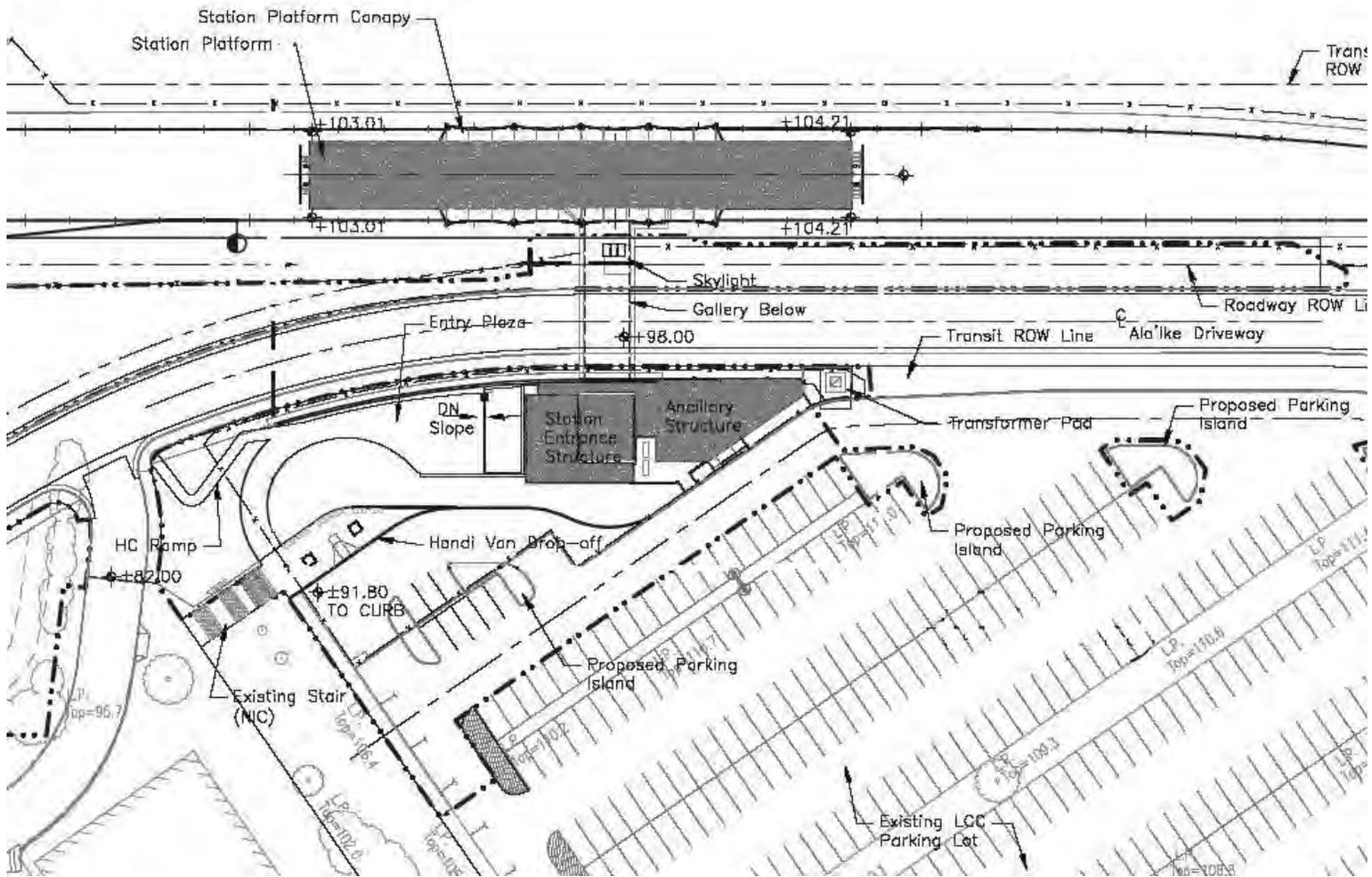
Waipahu Station – Makai Exterior Views

Leeward Comm. College Station

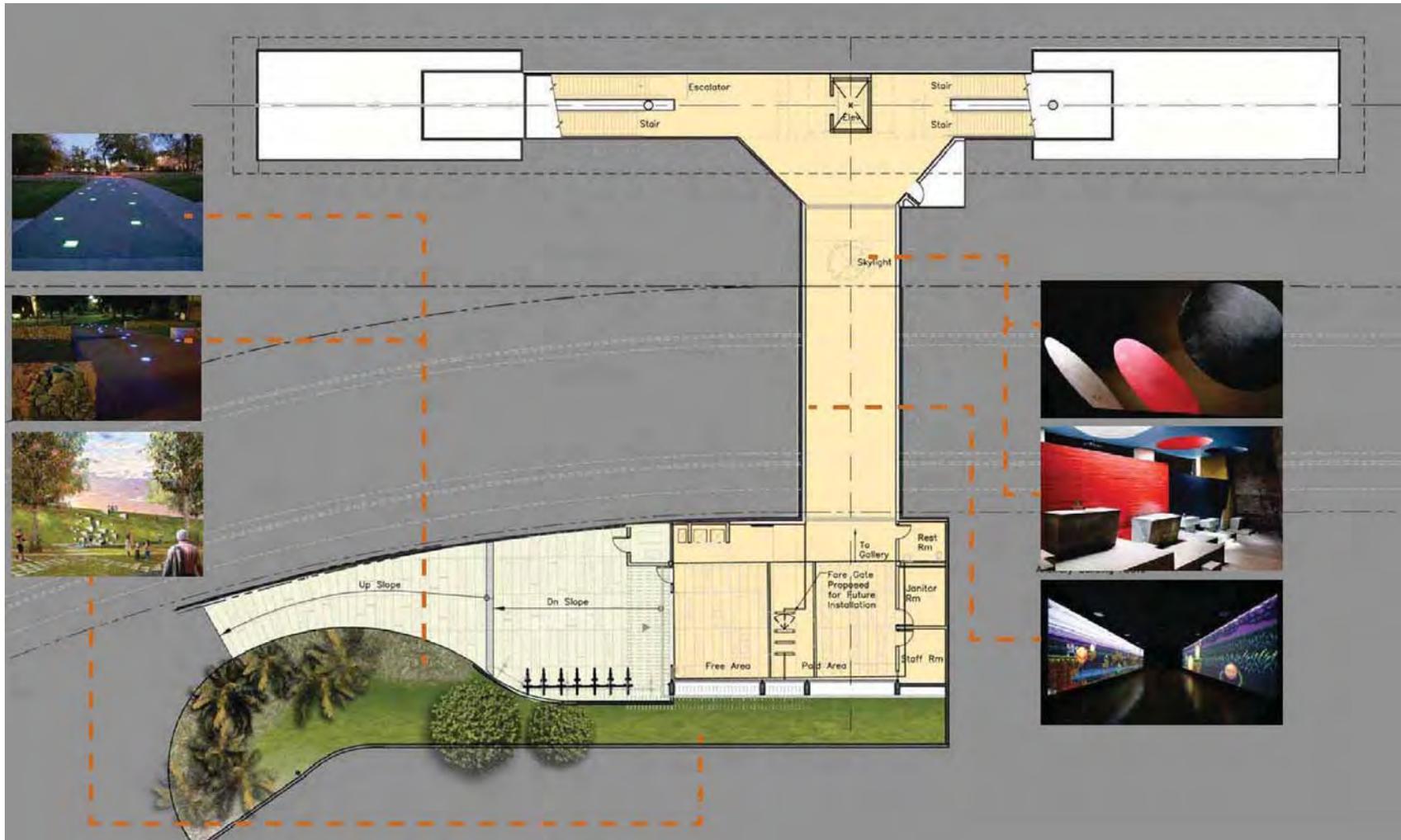
Leeward Station Site Plans and Exterior Views

Site Context





LCC Station – Overall Site Plan



LCC Station – Floor Plan



LCC Station – Section Through Station



LCC Station – Tunnel Interior Perspective



LCC Station – Exterior Views

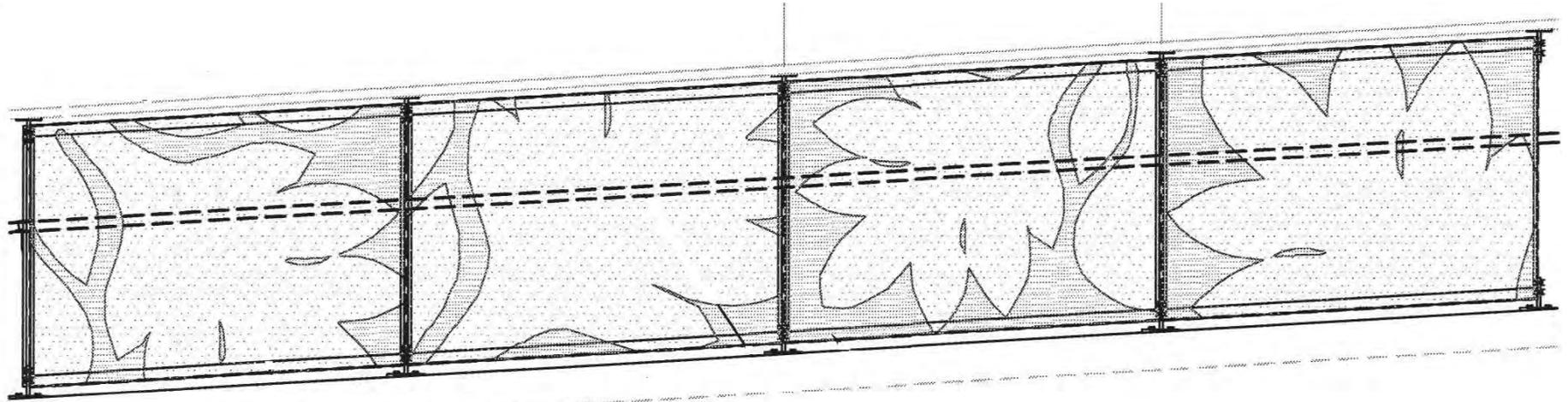


LCC Station – Exterior Views



LCC Station – Exterior Views

Leeward Community College Railing Design



This 100 ft. plus, 4 ft high railing is a visual expression of the Ulu Quilt Pattern evolving over time



Programmatic Agreement and Community Questions and Comments

Art: What is the amount allocated for art in the stations?

Approximately 1% of the station construction budget, depending on the station ridership and art opportunities available.

Q. Guideway Columns: Can vegetative cover be provided at guideway columns?

A. Vines or vegetation on the concrete columns would encumber the column inspection program.

Q. Modular Design: How will the modular design be customized for stations with historical considerations?

A. The modular design includes standard features: stairs, elevators, escalators, fare gates, etc. Historical and cultural programs will include installation and treatment to various components of the stations, such as canopies, wind screens, paving, signage and artwork.

Programmatic Agreement and Community Questions and Comments

Q. Artist Selection: How will the artists be selected?

A. The “Call for Artist” will require that artists submit their experience and examples of their work. A selection committee representing HART and the community will evaluate artists based on their qualifications to execute the artwork opportunity at the selected station.

Q. Standard Look: Will the stations have a consistent standard look?

A. Standard components such as the Fare Gate Entry Module, Station Canopies, Glass Elevators, Signage and other architectural features will be recognizable in all stations.

Q. What colors and finishes will be used in the stations?

A. Earth tones, natural finishes and stone walls will be used at the stations where practical

Q. Landscaping: What type of plants will be used in the landscaping?

A. Indigenous, low-water plants will be used in the station plazas and street median.

Programmatic Agreement and Community Questions and Comments

Q. Photovoltaics: Will photovoltaics be installed on the stations.

A. A system-wide photovoltaics program is under development and panels will be collected at strategic locations for efficiency.

Q. Sea Level Rise: How will the project address sea-level rise?

A. The project is being designed to current federal, state and city and county building and zoning codes.

Q. Wind Speed: What wind speeds will be used to design the stations.

A. The code predicated hurricane force winds will be used by structural engineers in the station design.

Q & A

Mahalo!

