

Neal S. Blaisdell Center

Master Plan



March 2018



AECOM

Snøhetta



Gensler

Neal S. Blaisdell Center

Master Plan

Prepared for:

City and County of Honolulu



*Department of Enterprise Services
Department of Planning and Permitting
Department of Design and Construction*

Prepared by:

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WCIT Architecture

Theatre Projects

Gensler

March 2018

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	Climate Analysis		
	Sustainable Design Strategies		

Acronyms and Abbreviations

AC	air conditioning	HCDA	Hawai'i Community Development Authority
ADA	Americans with Disabilities Act	HVAC	heating, ventilation, and air conditioning
Center	Neal S. Blaisdell Center	MEP	mechanical, electrical, and plumbing
City	City and County of Honolulu	sf	square foot/feet
DES	Department of Enterprise Services	SWOT	Strength, Weakness, Opportunities, and Threats
F&B	food and beverage	ULI	Urban Land Institute
ft	foot/feet	VIP	very important person

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Chapter 1

Introduction and Overview





1 Introduction and Overview



The Neal S. Blaisdell Center

(herein referred to as the “Center”), located on the island of O’ahu, is effectively Hawai’i’s largest community center.

The 22.4-acre campus located in the heart of urban Honolulu has welcomed locals and visitors since 1964.

Known as a place in the community where memories are made, this iconic landmark continues to serve as Honolulu’s premier cultural gathering place.

1.1 Purpose of the Blaisdell Center Master Plan

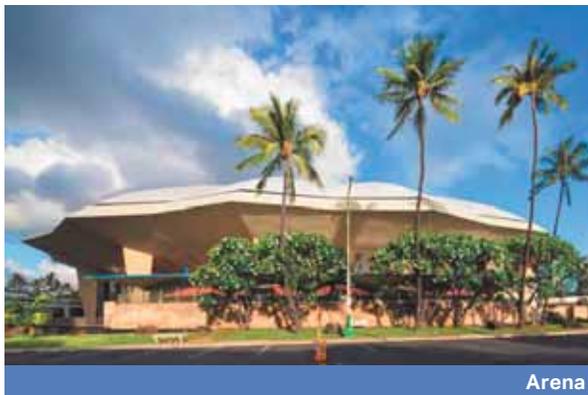
Although first built as state-of-the-art facilities, the now 54-year-old campus is in significant need of facility, systems and infrastructure upgrades, and renovation. Following a recommendation from the Urban Land Institute Daniel Rose Center for Public Leadership in Land Use, Honolulu Mayor Kirk Caldwell endorsed a feasibility study as the first step in a Master Plan process. It was determined that redevelopment is the most cost-effective way to help sustain, expand, and modernize the site to showcase Hawai'i's arts and culture for the next 50 years and beyond. This Master Plan provides the vision and overall context for redevelopment of the Center.

1.2 Planning Process

This Master Plan chronicles the planning efforts and technical studies conducted for a renewed civic center that serves as a cultural and entertainment complex for locals and visitors to Hawai'i. Planning efforts began in 2015 with extensive stakeholder and public involvement to assess the community's goals for a redeveloped Center. These efforts began with a feasibility study and a conceptual land use plan.

1.2.1 Feasibility Study and Conceptual Land Use Plan (2015–2016)

This study examined the site history, existing conditions, market analysis, as well as the conceptual alternatives that led to the preferred land use plan.



Arena



Exhibition Hall



Concert Hall

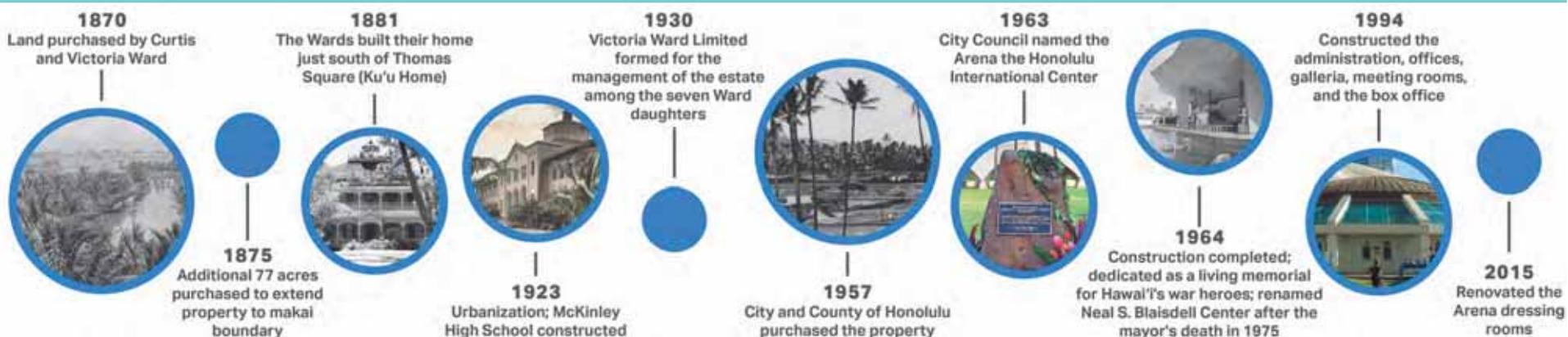
Looking back through the history of the Center, the enduring presence of water can be traced back for centuries. Located in the Kewalo ahupua'a, this was once the site of the Kewalo spring (pūnāwai). The current Center shows the presence of an underlying stream, and it is believed that there was a sizable fishpond (loko i'a) and drainage channel ('auwai) that flowed to the sea. Prominent features at the Center are the

ponds that are adjacent to the Exhibition Hall and Arena.

Located within Kaka'ako Mauka, the Center is also surrounded by major arterial roads that include South King Street, Ward Avenue, and Kapi'olani Boulevard. The site is close to important cultural and educational venues, including McKinley High School, Honolulu Museum of Art, and Thomas

Square Park. Major landowners in the Kaka'ako area—Howard Hughes and Kamehameha Schools—are engaged in redevelopment efforts with a series of new high-rise, mixed-use residential and commercial developments. Annually, over 800,000 visits are made to the Center. Parking makes up 60-70% of the concession revenue, with overflow parking accommodated at McKinley High School.

Timeline and History of the Blaisdell Center Property from the Time of Sale to the Wards



Fishpond on Ward Estate



Ward Sisters and Friends



Early Ward Estate

Summary of Existing Conditions at the Three Major Facilities — Concert Hall, Arena, Exhibition Hall

	Concert Hall	Arena	Exhibition Hall
Use	<ul style="list-style-type: none"> • Hawai'i Symphony • Hawai'i Opera Theatre • Ballet Hawai'i • Broadway shows • High school graduations 	<ul style="list-style-type: none"> • Concerts • Sporting events • Large meetings • Conventions • Consumer shows • Family shows • High school graduations • Other special events 	<ul style="list-style-type: none"> • Community trade shows • Consumer shows • Large parties • Fundraising events
Average Rental Days per Year	125–200	100–130	175–210
Seating Capacity	2,174	8,800	—
Features	<ul style="list-style-type: none"> • Live acoustics • Large stage and wings • Large sliding loading doors • Lānai areas • Grand lawns 	<ul style="list-style-type: none"> • 190 ft in diameter • Multipurpose • Indoor • Circular facility • Unobstructed sightlines 	<ul style="list-style-type: none"> • 65,000 sf (standard) • 85,000 sf (expanded) • Configuration (can be one room or multiple rooms) • Offices / individual rooms • Meeting rooms • Box office / ticket booth • Structured parking
Preliminary Observations	<ul style="list-style-type: none"> • Acceptable condition and size • Upgrading some features may be most cost effective 	<ul style="list-style-type: none"> • Acceptable condition and size • Upgrading some features may be most cost effective 	<ul style="list-style-type: none"> • Substantial renovation needed • Demolition and new construction recommended
Major Constraints	<ul style="list-style-type: none"> • Safety issues • ADA issues • Acoustic issues • Maintenance challenges • Inadequate infrastructure • Inadequate space • No AC in lobby • Insufficient restrooms • Insufficient F&B • No VIP spaces 	<ul style="list-style-type: none"> • Safety issues • ADA issues • Maintenance challenges • Insufficient restrooms • Insufficient floor space • Insufficient production infrastructure • Congested service points • Inadequate systems • Antiquated power distribution • Insufficient parking/loading • Inadequate circulation/storage • Water damage and roof leaks • Limited concessions 	<ul style="list-style-type: none"> • Shared concourse with Arena • No HVAC supply between column bays • Aging mobile walls • Varied ceiling heights • Inadequate lighting controls • Poor acoustics • Inadequate food/beverage space • Limited storage space • Lack of business center and supply closets • No ability to subdivide space to host more than one event at a time

As part of the study, a market analysis assessed the feasibility of redeveloping any or all the Center facilities. Usage trends for all three facilities—user groups and attendance, operating revenues and costs, historic capital costs and improvements, and deferred maintenance issues—were reviewed. The consultant team met with the City to understand key objectives, discuss evaluation criteria for possible uses, and review planning or policy factors that may affect potential uses. In addition to performing industry research, key stakeholders were interviewed in Hawai'i and on the mainland. Relevant case studies were also reviewed for comparison. Some general findings on the Center included:

- Well utilized and provides venues not available elsewhere in Honolulu
- Generates revenue
- Aging structures with outdated facilities and technology below industry standards
- Venue conditions are not the only barriers to increasing market share
- Municipal civic centers typically rely on public funding for capital improvements

After completing the market analysis, alternatives from minor renovation to substantial renovation, to demolishing and rebuilding were considered. Based on the analysis of existing conditions, community input, and market research, three alternatives for the Center were created to review the range of potential development:

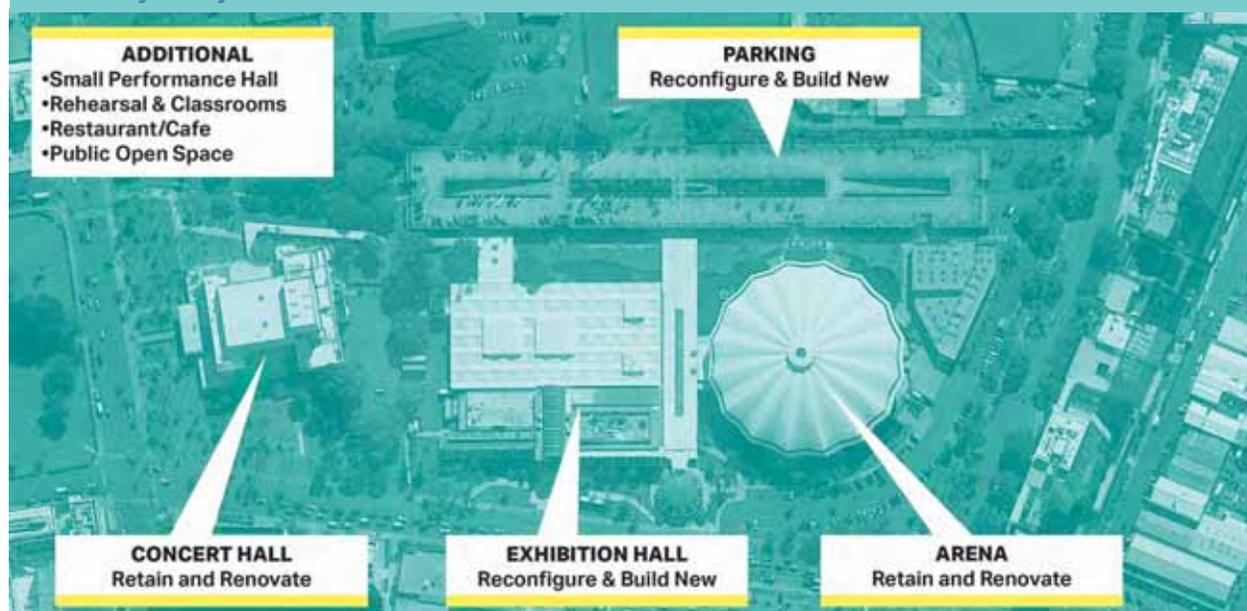
Alternative 1

- Least aggressive; retains all major venues and structures in their current configuration.

Alternative 2

- Second-most aggressive; proposes a new Exhibition Hall, meeting rooms, and new efficient parking structure. The Concert Hall and Arena are retained with major renovations.

Feasibility Study: Recommendations



Alternative 3

- Most aggressive; proposes a new Exhibition Hall, meeting rooms, Arena, and efficient parking structures. The Concert Hall is retained with renovation.

Alternative 2 was identified as the preferred alternative for the following reasons:

- Early input from the public, stakeholders, City staff, and market research indicated that all three venues are heavily used and needed.
- Market research and existing conditions analysis of the current Arena did not support the construction of a new facility. Renovation was the most cost effective approach to address current and future needs.

- Eligible historic status of both the Arena and Concert Hall contributed to the desire to preserve significant portions of the original structures.
- Exhibition Hall space has the lowest replacement cost and the largest potential to consolidate the building footprint by utilizing a stacking program, justifying the decision to rebuild this component.

The preferred alternative was refined, and a high-level financial analysis was completed, including exploring various funding mechanisms to pay for improvements to the Center facilities. Following review of the financial analysis by the City and local business leaders, additional refinement to the conceptual plan occurred. The preferred plan's land use program included the following:

- A new multipurpose venue and education studios that add a mixture of practice and learning spaces to the existing Performance Hall. This allows greater scheduling flexibility for the Concert Hall, promotes more innovative types of events, and extends periods of active use.
- Retail space along the front of the Exhibition Hall serves to activate the central open space and create an additional draw on non-performance days. Commercial and retail space extends along Kapi'olani Boulevard to not only activate the urban edge but to also encourage longer patron visitation before and after events.
- Trades, warehouse, and administration support space will be provided adjacent to the meeting and event space facilities. Trash and recycling areas are also proposed in the reconfigured loading zones.
- The new parking structures (behind the Exhibition Hall and Arena) will be more efficient (with approximately 2,000+ spaces), provide direct access to the Exhibition Hall and Arena, consolidate loading zones, and provide 500+ more parking spaces than is currently configured on site.
- The design of the open spaces around the facilities will provide a cost effective approach to transforming the Center into a park-like setting as a destination and neighborhood amenity—increasing the opportunity for public programming, as well as additional rentable areas.

Preferred Land Use Plan



Concert Hall

Recommended improvements to the Concert Hall include a new multipurpose venue, expanding and enclosing the lobby to provide air-conditioned prefunction space, renovated bathrooms, and improved concessions. A new roof terrace at the balcony level was suggested as a unique indoor / outdoor experience and to reduce congestion during intermission. Renovations also include addressing ADA accessibility, and safety concerns to provide access to the balcony and upper seating.

Exhibition Hall

Recommended improvements include developing a new Exhibition Hall, parking structures with approximately 500+ additional parking spaces, improved access including loading and storage areas, covered pre-function spaces, open space, and water features.

Arena

Recommended improvements to the Arena included raising the concourse to the second level for direct access to the main seating bowl area. This approach allows for expansion of retail and support spaces on the ground-floor without significantly increasing the building footprint. Other improvements included enclosing the façade in glass, ADA and safety improvements, a moderate increase of food and beverage opportunities, mechanical upgrades and modernization, retail/commercial development, a new café / ticketing building, and new and improved plazas / open space.

The preferred alternative provided the framework on which the Master Plan phase of work was initiated. Further community and stakeholder input, additional design considerations, and a variety of technical studies also informed development of the Master Plan detailed in Chapter 3.

1.2.2 Technical Studies

Phase 2 of the planning effort included assessments of the site and buildings, preparation of an existing conditions report, as well as development of the Master Plan. The technical studies conducted in support of the Master Plan are included in the appendices noted below.

List of Appendices

Appendix	Title	Description
A	Blaisdell Center Feasibility Study and Conceptual Land Use Plan	Presents the full study completed in Fall 2016. Details the site history, existing conditions, market analysis, initial conceptual alternatives, and selection of the preferred land use plan.
B	Existing Conditions Report	Presents the conditions of existing facilities. Considers future programmatic and spatial needs while looking to understand how these elements might be configured on site.
C	Civil	Presents existing conditions and considerations for utilities. Includes an assessment of the site's grading and drainage, the requirements/capacities of the storm drainage system, water supply and distribution system, and sanitary sewer system (i.e., sewage/wastewater).
D	Hydrology	Presents groundwater characteristics and conditions. Discusses the types of groundwater found at the site, including groundwater of drinking water quality in the Ko'olau volcanics, groundwater in coralline caprock, and groundwater beneath the fishpond.
E	Structural Assessment	Presents observations and recommendations for the exposed and visible structural components of the facilities. Includes photographs and description of areas observed to be damaged and/or deteriorated.
F	Plumbing and Mechanical	Presents the condition of the plumbing and air conditioning/ventilation systems. Includes observations of plumbing fixtures, exposed domestic water and sanitary drains, waste and vent piping, air conditioning and ventilation equipment, chilled water piping, condenser water piping, and ductwork distribution subsystems.
G	Electrical	Presents the condition of the existing utility, customer, and standby generator power distribution subsystems. Evaluates the electrical service supply and distribution, the system capacity, and condition of distribution equipment.
H	Fire Protection	Presents the condition of the fire protection system as noted through visual inspection (i.e., no testing was conducted). Describes the size of the facilities, their use and occupancy classifications, and the condition of their fire suppression and fire alarm systems.
I	Geotechnical Assessment	Presents surface and subsurface conditions in order to provide recommendations intended for the design of foundations, site grading, and pavements. Makes recommendations based on field exploration, laboratory testing, and engineering analyses.

List of Appendices - continued

Appendix	Title	Description
J	Topographic Survey	Presents in map form the ground elevations and existing features of the property.
K	Historic American Buildings Survey	Presents information on the physical history, the historical context, the site and landscape, as well as the exterior and interior of the entertainment venues (i.e., the Arena and Concert Hall). Describes the property's significance due to its architecture, which is an example of Hawai'i regional mid-century modernism of the statehood period.
L	Retail Demand Study	Presents retail F&B demand models, a review and rental estimate of F&B restaurant operation, development challenges to overcome, and elements to maximize retail demand. Provides recommendations to overcome the site challenges.
M	Climate Analysis and Sustainable Design Strategies	Presents sustainable design strategies for site design, water use, energy use, material use, and indoor environmental quality (e.g., indoor air quality and lighting). Describes campus-wide sustainability strategies, such as bicycle parking, outdoor water reuse, solar photovoltaics, and recycling. Presents an analysis of comfort at the site in terms of wind speed and direction, temperature, and humidity.
N	Campus Emergency Response Plan	Presents the recommended emergency management strategy and defines procedures and protocols to be used during an emergency. Provides safety and security processes and procedures covering technology, staffing, and physical security.
O	Transportation Impact Assessment Report	Presents both existing and future conditions of roadways, intersections, pedestrian and bicycle access, public transit, and traffic. Includes details on traffic volumes, intersection operations and traffic patterns, and provides recommendations to improve future conditions.
P	Public Meeting Summaries	Presents the meeting minutes and summaries of the three public workshops.
Q	Cost Estimation	Presents project cost estimates for the site redevelopment.
R	Conceptual Plan and Program Report	Presents renderings, plans, and basis of design in support of the overall Master Plan. Includes a program report (i.e., listing of all spaces, net areas, gross areas).
S	Campus Signage Strategy	Presents a program aimed at providing clear and consistent information that is reassuring and encourages exploration, discovery, and repeat visitation, thus promoting seamless connections that enhance visitor experience.

1.2.3 Project Timeline

As shown in the timeline below, the project's planning phase is coming to completion, and the design phase is beginning, which is expected to last approximately 18 months.

1.3 Facilities and Master Plan

This Master Plan focuses on the preferred alternative, primarily composed of a new Exhibition Hall, meeting rooms, and efficient parking structures. The Concert Hall and Arena are retained with major renovations. Additionally, the entire landscape, including vehicular and pedestrian circulation, will be redone. The proposed Master Plan was built upon guiding principles, cultural themes, and a conceptual framework striving to better integrate the Center within the urban fabric of the larger district, improve connectivity, and increase usage by patrons and neighbors.

The Center's major facilities and their key features are as follows:

- **Exhibition Hall and Performance Hall:** Replaces the existing hall with a more efficient building that includes an expanded exhibition floor and a new Performance Hall to provide increased opportunities for rehearsal and entertainment.
- **Arena and Sports Pavilion:** Expands and changes the Arena seating configuration, and adds a Sports Pavilion makai of the Arena, while preserving and enhancing the major architectural elements of this iconic structure.
- **Concert Hall:** Requires minimal exterior intervention and largely maintains its historic experience and character with renovation and upgrades to bring the facility into compliance with ADA, and to include additional restrooms, lobby space, and added back-of-house facilities.

Additional details of the Master Plan components (including other areas such as the Coconut Grove, the Gardens, Ward Avenue Streetscape, the Terrace, Arts Ensemble, Victoria Street Streetscape, Civic Plaza and War Memorial, and Kapi'olani Boulevard Streetscape) are included in Chapter 3.

The last 50+ years of the Center has left a legacy for locals and visitors alike. The next 50 years of the Center will only be possible with significant reinvestment in the existing facilities and construction of new facilities. This reinvestment will ensure that future generations of locals and visitors will continue to enjoy the Center as a true gathering place where memories continue to be made.

Project Timeline

Phase 1	Phase 2	Phase 3 (anticipated)
<ul style="list-style-type: none"> • 2014–2015: Outreach with Stakeholders • 2015–2016: Feasibility Study and Conceptual Land Use Plan • 2/10/2015: Public Workshop #1 • Fall 2016: Feasibility Study and Conceptual Land Use Plan Published 	<ul style="list-style-type: none"> • 2016–Mid 2018: Master Plan, Technical Studies, and Environmental Assessment • 2017: Site/Building Assessment and Other Technical Studies • 7/13/17: Public Workshop #2 • Fall 2017: Begin Environmental Assessment • 11/8/17: Public Workshop #3 • End of 2017: Master Plan Completed • Summer 2018: Draft Environmental Assessment • Winter 2018: Final Environmental Assessment 	<ul style="list-style-type: none"> • 2018: Schematic Design

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Chapter 2

Community Engagement





2 Community Engagement



Throughout the planning process, feedback was obtained from the community and key stakeholders on the vision and principles, draft concepts, and key features prepared for this Master Plan.

The team assessed the site and interviewed Department of Enterprise Services staff, tourism industry leaders, major landowners, developers, local institutions, competing venue operators, and users of the Center, including anchor tenants and vendors, and the Mayor's Leadership Committee. In addition, Public Workshops explored the Center's strengths, weaknesses, opportunities, and threats. Summaries of the Public Workshops and outreach with stakeholders are provided below. Detailed information is in Appendix P.

2.1 Public Workshop #1 (February 10, 2015)

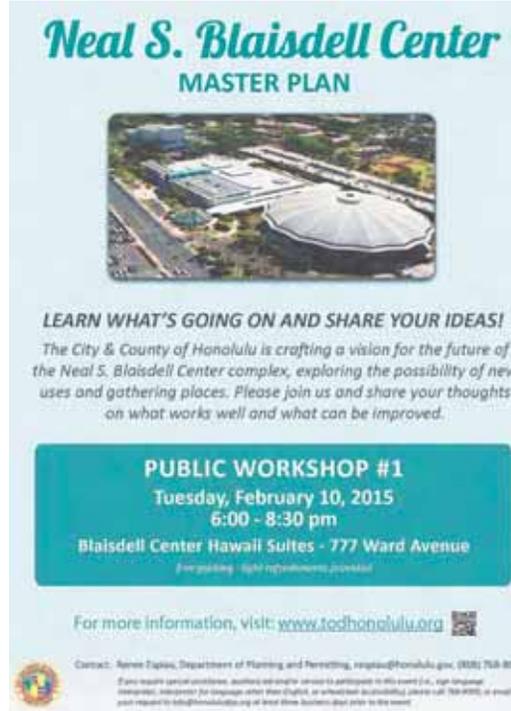
The first public workshop introduced the purpose and need for the project and provided an opportunity for the general public to become engaged in the planning process. The workshop focused around the three themes of the past, present, and future of the Center. Approximately 170 participants articulated their past and current experiences at the Center, as well as their vision for its future. All three facilities (i.e., Concert Hall, Arena, and Exhibition Hall) were identified as important for hosting events for both locals and visitors.

To gather feedback, comment cards were provided to all attendees to be filled out during the workshop. Additionally, the public could provide comments via an interactive website during and after the workshop.

2.1.1 The Past

The history of Hawai'i was revisited, and audience members participated in a group activity to answer the question: *What is your past experience at the Blaisdell Center?* Experiences ranged from graduations to Broadway shows, concerts, Rainbow Classic basketball games, Boy Scouts Makahiki games, Kamehameha Schools Song Contests, military events, cultural events, expos, and more.

Comment cards were distributed at the meeting, asking attendees: *What is your most positive memory at Blaisdell Center?* Respondents noted that the Center is where the public experienced authentic local productions, local-scale fine arts performances, and national and global acts such as The Doors, The Lion King, and Cirque du Soleil. Many people experienced going to Center for life's important memories such as graduations and supporting the hometown University of Hawai'i basketball team.



**Neal S. Blaisdell Center
MASTER PLAN**

LEARN WHAT'S GOING ON AND SHARE YOUR IDEAS!
The City & County of Honolulu is crafting a vision for the future of the Neal S. Blaisdell Center complex, exploring the possibility of new uses and gathering places. Please join us and share your thoughts on what works well and what can be improved.

PUBLIC WORKSHOP #1
Tuesday, February 10, 2015
6:00 - 8:30 pm
Blaisdell Center Hawaii Suites - 777 Ward Avenue

For more information, visit: www.todhawaii.org

Contact: Renee Taplin, Department of Planning and Permitting, reeta@hawaii.gov, (808) 768-8050

If you require special assistance, notify us at least 72 hours before the event (i.e., sign language interpreter for language other than English, or wheelchair accessibility) please call (808) 768-8050, or email your request to reeta@hawaii.gov at least three business days before the event.



Additionally, responses on the project website focused on a variety of concerts and Symphony and Broadway performances, as well as expos and the fishponds. Overall, people go to the Center to shop, share talents, be entertained, learn, and enjoy its calming grounds and photogenic architecture.

2.1.2 The Present

An overview of the state of Center was presented, and then the audience was asked to discuss in small groups: *What is your current experience at Blaisdell Center?* The less than complete food services were noted, as well as the parking capacity, which tends to run out quickly. Participants fondly noted the landscaping, while pointing out the Center's outdated architecture. The absence of a "hangout" area by the Concert Hall, as well as a desire for the Center to bring more shows—local and national production alike—was mentioned. It was clear that the Center is a resource that the community loves and wants to improve.

2.1.3 The Future

To inspire ideas for the future of the Center, the following major strategies were presented:

- Create gathering places reflective of local context
- Create spaces supporting local traditions and art forms
- Drive programming and financing through private and public partnerships
- Mix culture, retail, entertainment, and recreation

Participants were provided with the following question: *What is your vision for Blaisdell Center?* There were many ideas generated by the public, and they varied from management by a private entity (as opposed to the City) to co-operative spaces shared by different arts communities, food truck events, big screens for outdoor performances, maintenance of the current iconic look, and elimination of particular facilities.

Below were common themes for the future improvement of the Center as discussed among the small groups:

- Make Blaisdell Center a world-class destination
- Maintain a campus with multiple venues
- Provide more amenities: food concessions, restaurants, cafés, and shops
- Activate outdoor gathering spaces with plazas, events, and activities
- Pursue private-public partnerships and revenue generating opportunities
- Balance new development with open space and iconic architecture
- Integrate the site's rich history, including the natural spring, into its design and programming
- Curate thoughtful programming: big and small programs, local and national-scale productions
- Design energy-efficient and sustainable facilities
- Connect to the surrounding areas: Kaka'ako, McKinley High School, Punchbowl, Capital District

Attendees also provided comments to the question: *What is your vision for Blaisdell Center (in three words or less)?* The Center is seen as a community asset that should be retained. Participants expressed the desire to modernize the facility with better seating and parking, reception areas, and smarter facilities that are energy efficient. They also wanted more reasons to extend visits to the Center—more food offerings, new venues, and activated green spaces. The Center should also be a place that acknowledges its location with respect to Hawaiian history and incorporates the mauka-to-makai principle—start with the existing spring on the property; be the connection between the history of the land and the present. Contrary to the high-rise development happening all around, the Center should maintain low(er) building heights but consider redevelopment with high-profile and iconic architecture. Participants encouraged the City to experiment with different types of activities, such as the farmers market. They would like more offerings—local and national alike, and perhaps extend the place of performance to the facility grounds—but do not make it too chaotic or loud. Strengthen the connection to the pedestrian activities in Makiki and Kaka'ako, and include more parking on site. Make the Center a truly world-class place.

The same question was asked online, and participants would like to see restoration of historic features related to Old Plantation (Ward Estate), major upgrades to the aging facilities, some preservation of historic structures, better parking facilities, more accessible venues, smaller events, expansion of events to outdoor areas, mixed-use development, a dedicated home for the Symphony, and rededication of the site as a War Memorial.



Images from Public Workshop #1

2.2 Public Workshop #2 (July 13, 2017)

Based on input from the first public workshop in 2015, the City developed initial concepts for the redevelopment of the Center. The second public workshop was held to report back on the progress of the Master Plan, share the Site Plan, and gather feedback on Site Plan elements and activities. The workshop focused around the site plan, water, and public spaces. There were 109 participants in attendance.

A new website (www.imagineblaisdell.com) was used to announce the public workshop and collect feedback for those unable to attend the workshop, or those looking for additional information or opportunities to provide feedback.



www.imagineblaisdell.com

2.2.1 Site Plan Reflections

After a recap of the feasibility study conducted in 2015 and 2016, the project team presented the most current Site Plan. In group-discussion format, with maps to reference and record thoughts on, participants described what elements, venues and facilities they were most excited about with the current Site Plan.

Neal S. Blaisdell Center

MASTER PLAN



PUBLIC WORKSHOP NO.2

Thursday, July 13, 2017 6:00pm | **Blaisdell Center, Hawai'i Suites**
777 Ward Avenue

LIGHT REFRESHMENTS WILL BE PROVIDED

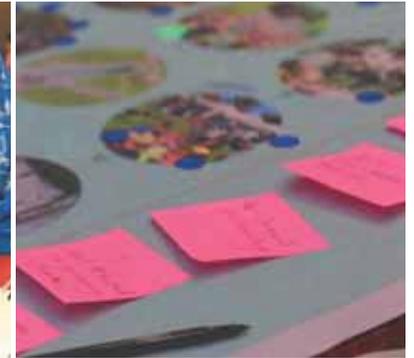
HELP US IMAGINE THE FUTURE OF BLAISDELL CENTER

Please join us to continue to share your memories and ideas on the future plan for the Blaisdell Center. Based on an analysis of existing campus needs, public input, technical studies, and market research, concepts are being developed that:

- Retain and renovate the Concert Hall and Arena
- Provide a new Exhibition Hall and meeting rooms
- Extend Victoria Street
- Increase parking capacity
- Add performance venues, practice facilities, and community spaces
- Expand open space, water features, and public programming

For more information, please visit: ImagineBlaisdell.com
Contact: Guy Kaukukuku, Dept. of Enterprise Services, guy.kaukukuku@honolulu.gov, (808) 768-5400

If you require special assistance, auxiliary aid and/or service to participate in this event (i.e. sign language interpreter, interpreter for language other than English, or wheelchair accessibility), please contact us above at least three business days prior to the event.



Images from Public Workshop #2

Participants were asked two questions: *What facility is your favorite? What activity or element is your favorite?* Attendees most favored facilities in this order: Concert Hall and Arena, the new Performance Hall, the new Exhibition Hall, and the new Sports Pavilion. Favorite activities that were most noted included outdoor performances, the fishponds, meaningful water features, and outdoor gathering places. Other notable mentions included the need for better handicap accessibility, sustainable elements, and the inclusion of more parking. Overall, attendees were excited about the Site Plan and new facilities, but had concerns related to the phasing and cost of the project.

2.2.2 Water

This activity asked attendees to provide feedback on the incorporation of water in the current Site Plan. Attendees were given a collection of 28 images with different expressions of water, including features that were active, visual, or ecological. Attendees were asked to choose at least one image that resonated with them for the Blaisdell site and to finish the sentence: *“My vision for water at the Blaisdell Center is...”*

After completing the activity, participants were encouraged to share in group discussion why they selected that particular image and how they envisioned water at the site. The top three water features/qualities that were identified by attendees were fishponds, cultural expressions of water (e.g., lo'i), and ecological uses of water.

“My favorite memory of Blaisdell Center is...”

“Concerts, expos, meeting friends, hanging out talking story under the coconut trees, feeding fish. Love the wide lawns.”

Daniell S.

2.2.3 Public Spaces

During this activity, attendees provided feedback on the public (outdoor) spaces proposed in the Site Plan. A large activity sheet with 19 images was placed at each table. Attendees were asked to identify their top three public space or public activity choices and their least favorite choice. They were also asked to explain why they chose their favorite and least favorite space or activity.

Top five public spaces or activities:

- Live Music/Kanikapila
- Fishponds
- Festivals
- Hula Performances
- Outdoor Terraced Seating

Bottom five public spaces or activities:

- Modern Public Art
- Outdoor Internet Café
- Passive Kids Play/Sand Area
- Modern Architecture/Landscape
- Modern Outdoor Seating

2.2.4 Memories

In addition to the feedback gathered through the facilitated activities, attendee's memories at the Center were again captured through comment cards left on the tables. Attendees responded to the prompt: *“My favorite memory of Blaisdell Center is...”*



Image from Public Workshop #2

“First concert, first boxing match, first MMA fight, first expo, first pro basketball game, first jiu jitsu tournament, first opera, first musical...so many firsts at the NBC for me.”

Jason A.

2.3 Public Workshop #3 (November 8, 2017)

Based on input from the previous public workshops, the City further refined the Site Plan into a Master Plan. The third public workshop was held to report on the progress of the Master Plan, share the Master Plan, and gather feedback on plan elements. The workshop provided an overview of prior community engagement and shared the Master Plan components for feedback. There were 137 participants in attendance.

The website (www.imagineblaisdell.com) continued to be used for collecting feedback from those unable to attend the workshop, or those looking for additional information or opportunities to provide feedback.



www.imagineblaisdell.com

After presentation of the project timeline and community engagement summary, professionals and experts from the design team were assigned to stations around the room to answer questions or go into greater detail about each Master Plan component. Comment stickers were located at each station for the public to fill out and post on comment boards.



Images from Public Workshop #3

2.3.1 Site Planning

Participants were excited about the general Master Plan with specific interests in operations, including: safety, water, and parking. In addition, the public was concerned about the impacts on neighbors and the traffic impacts in the community. Attendees also expressed interest in learning more about the Terrace, learning about the use of native plants, and creating more entertainment opportunities.

Concert Hall and Performance Hall

The public was very enthusiastic about upgrading the Concert Hall while maintaining its historic aesthetic. Participants were also enthusiastic about the addition of the Performance Hall and look forward to attending more performances on the campus. Center users and staff look forward to receiving more detailed information about the design of the spaces.

Exhibition Hall, Meeting Rooms, and DES Office

In general, the public was very supportive of the size of the proposed Exhibition Hall and they were intrigued by the flexible spaces. However, there was concern about the details including ceiling height, loading spaces, location of the ticket booth, and the ability to close off the skylights when needed. Attendees were also looking for more detail about how the space would work logistically.

Arena and Sports Pavilion

Participants were satisfied with the plan once they were able to receive more detail regarding the seating configuration of the proposed redesign of the interior of the Arena. They were glad that the space would retain its historic aesthetic but with significant upgrades. Promoters were concerned about loading and specific event details. Staff were interested in receiving more detail about rigging, parking, and storage.

Overall Conceptual Master Plan

The public was very supportive of the overall direction and wanted specific details of how elements would be maintained and operated. City staff were highly engaged and were supportive of the plan with general concerns about the operation of the space. Users voiced concern over details, including the house operations and infrastructure, service, parking, security, and maintenance, as well as the City's approach to marketing and promoting shows.

Memories

In addition to the feedback gathered through the break-out activity, attendee's memories at the Center were once again captured through comment cards left on the tables. Attendees responded to the familiar prompt: *"My favorite memory of Blaisdell Center is..."*



Images from Public Workshop #3

"My favorite memory of Blaisdell Center is..."

"About 1968, or so, Tom Moffat concert with Young Rascals. About 1995 Phantom & Les Mis. Saw them every time they came!"

Anonymous

"Attending numerous concerts during my college years. I was fortunate to see Michael Jackson; Commodores; Earth, Wind & Fire; Donna Summer; Peter Frampton; Rod Stewart and the list goes on..."

Anonymous

"My daughter and her friends doing cart wheels on the grass and running along the ponds to look at the fish. I also have a memory of my daughter crying and refusing to go home because she didn't want to leave "Lion King". I remember seeing my first concert here and screaming when Ahaua Cassidy started singing. Good times."

Maliolo Mh.

2.4 Stakeholder Outreach

The purpose of stakeholder communication was to forge a relationship with the community and ensure the project would best serve the Center users and the public. There were four phases of communication, as summarized below.

2.4.1 Phase 1

In 2013, the City was selected by the Urban Land Institute (ULI) Daniel Rose Center for Public Leadership to participate in its fellowship program under the leadership of Mayor Kirk Caldwell. Part of the program was providing the City with technical assistance on creating a vibrant culture and arts district anchored by a major redevelopment of the Center.

On March 7, 2014, after research, site reconnaissance, and initial analysis, members of the ULI Daniel Rose Center for Public Leadership presented their findings and recommendations on creating a vibrant culture and arts district anchored by a redeveloped Center. This was a preliminary plan, including working with neighboring property owners and neighborhood institutions and providing insights from other successful districts and financially sustainable projects as well as recommendations for public-private partnership options for the site redevelopment. The Rose Center continued to work with the City through fall 2014 to refine the plan, with a final report issued at the end of that year.

2.4.2 Phase 2

Following the Rose Center's work, the City selected a consultant team to help craft a vision for a cultural and entertainment venue at the Center that has self-sustaining revenue generation. This planning effort continued, and broadened stakeholder involvement to determine the community's vision, goals, and to recommend a program of uses and conceptual design. Stakeholder engagement during Phase 2 is described in the following sections and included: (1) focus group meetings, (2) stakeholder interviews, (3) a Big Idea Charrette, and (4) Neighborhood Alliance meetings.

Focus Group Meetings

Objective

The purpose of using focus groups was to obtain targeted, specific feedback from selected groups and interviewees and to build an understanding of diverse perspectives on concepts for use and redevelopment of the Center.

Overview

The focus group discussion sessions during the week of February 9, 2015 targeted community stakeholders with similar interests and expertise in interactive discussions. Each focus group session was preceded by an overview of the Master Plan process, including purpose and need, project schedule, deliverables, and the role of stakeholder input in shaping plan development. A series of guiding questions was used to produce feedback to various aspects of the Master Plan, as appropriate, for each technically oriented stakeholder group. Key issues and opportunities that were raised through the focus group were summarized after each session.

Stakeholder Interviews

Objective

The purpose of stakeholder interviews was to build an understanding of ideas, desires, concerns, and pertinent information to contribute in developing and generating best practices to inform the development of the Master Plan alternatives.

Overview

The stakeholder interviews conducted between February 10 and 12, 2015 included a mix of public, nonprofit, and private sector representatives, as well as community leaders and representatives. Interviews sought the collective expertise in the areas of land use, planning, transportation, cultural, historic preservation, performing arts, sustainability, development, real estate, and public finance, among others.

Key issues, themes, opportunities, and challenges raised during the interviews were summarized for use in the development of alternatives.

Big Idea Charrette

Objective

The purpose of the Big Idea Charrette was to present initial findings, recommendations, and alternative development schemes to selected stakeholders.

Overview

The Big Idea Charrette was a 2-day event in July 2015 that provided opportunities for invited stakeholders to review and give input on the Master Plan alternatives. A process was developed for accepting and documenting comments on the alternatives.

Neighborhood Alliance Meetings

Objective

The purpose of the Neighborhood Alliance meetings was to facilitate focused discussions on the information gathered and to provide feedback and guidance to the City and project team. The Neighborhood Alliance meeting participation provided briefings and updates to participants at key points in the planning process.

Overview

The Neighborhood Alliance meetings provided a recap of the community workshops and stakeholder interviews; Strength, Weakness, Opportunities, and Threats (SWOT) analyses; SWOT results discussion; and principles development and principles prioritization. Neighborhood Alliance meetings consisted of presentations that gave an overview of current project status and deliverables, and gathered input, as appropriate, to inform subsequent phases.

2.4.3 Phase 3

14 key stakeholder meetings were conducted to gather feedback on architectural program needs and desires:

- Venue user groups, Native Hawaiian arts groups, and community members seemed supportive of the general plan with primary concerns about the cost, project phasing, and design specifics for the Performance Hall.
- User groups and Native Hawaiian arts groups seemed extremely supportive of the Arts Ensemble concept. Many of the groups that were engaged seemed excited for the opportunity to participate in different ways with the Arts Ensemble concept.
- Native Hawaiian cultural descendants and arts groups were clear in their desire to have the spaces renamed to create a sense of place with Hawaiian naming that matches the history of the space.

2.4.4 Phase 4

7 key stakeholder meetings were conducted to share the Master Plan design:

- User groups generally expressed support of the development of the Master Plan from prior iterations with concerns including circulation and traffic, parking, drawing audiences back in after opening, and ongoing maintenance and logistics.
- Elected officials requested earnings/usage projections to better understand how much of the cost could be covered by DES revenue and how much would need to be subsidized.
- Historical groups were clear in their desire to have the War Memorial evoke a sense of honor in service. These groups emphasized the prominence of the memorial and the need for a design that recognizes Hawaiian heritage, honors the contributions of Hawai'i's many different ethnic groups, and serves as a means to educate people.
- Community groups expressed concerns with pedestrian access and active use of Kapi'olani Boulevard.

2.4.5 List of Stakeholders Consulted During the Planning Process

7/23/14		2/10/15	
Stanford Carr Development, LLC	Alston Hunt Floyd & Ing	Honolulu Museum of Art	Hawai'i Community Foundation
Bank of Hawai'i	Alexander and Baldwin, Inc.	Diamond Head Theater	Alston Hunt Floyd & Ing
	McKinley Foundation	Hawai'i Theatre	Alexander and Baldwin, Inc.
7/24/14		PA'I Arts and Culture Center	Island Insurance Company, Ltd.
The Outdoor Circle	Kaka'ako Improvement Association	Hawai'i Tourism Authority	
First United Methodist Church	Department of Transportation Services	Hawai'i Opera Theatre	The Shidler Group
HCDA	Hawaiian Electric Company	Honolulu Theatre for Youth	McKinley Foundation
Straub Clinic and Hospital	McKinley High School	Kane'ohe Ranch Company	
AIA Honolulu	Hawai'i Opera Theatre	2/11/15	
Hawai'i Symphony Orchestra	Honolulu Museum of Art	Alan Hochfelsen, Inc.	Edith Kanaka'ole Foundation
Department of Education	Honolulu Museum of Art School	Honolulu Symphony	The Republik
Historic Hawai'i Foundation	Honolulu Police Department	Hawai'i Cultural Center	International Alliance of Theatrical Stage Employees
Neighborhood Board 11		Forest City Hawai'i	Straub Clinic and Hospital
Office of Planning		General Growth Properties	Queens Medical Center
8/19/14		Douglas Trade Shows	Stan Sheriff Center
First United Methodist Church	Kaka'ako Improvement Association	Ken Kanter	
HCDA	Hawaiian Electric Company	2/12/15	
Straub Clinic and Hospital	Hawai'i Opera Theatre	Hawai'i Convention Center	First United Methodist Church
Howard Hughes Corporation	Honolulu Museum of Art School	Aloha Stadium	Straub Clinic and Hospital
Douglas Trade Shows	Medical Arts Building	HCDA	First Chinese Church of Christ
Ken Kanter	ULI Rose Center	Stan Sheriff Center	Historic Hawai'i Foundation
Historic Hawai'i Foundation		Ballet Hawai'i	McKinley High School
2/9/15		Hawai'i Opera Theatre	Hawai'i Opera Theatre
Maui Arts and Cultural Center	Public Workshop #1	Hawai'i Symphony Orchestra	Hawaiian Electric Company
		Hawai'i Theatre for Youth	First Insurance Company of Hawai'i
		MacNaughton Group	One Archer Lane
		Hālaui Mōhala 'Ilima	Douglas Trade Shows
		Mayor's Office of Culture and the Arts	Ken Kanter
		Neighborhood Advisory	Oliver McMillan, LLC
		Waikiki Shell	

2.4.5 List of Stakeholders Consulted During the Planning Process - continued

2/13/15	
Polynesian Cultural Center	
3/12/15	
Stanford Carr Development, LLC	First Hawaiian Bank
Kane'ohe Ranch Company, LLC	Island Insurance Company, Ltd.
Hawai'i Community Foundation	The Shidler Group
	McKinley Foundation
9/14/15	
Honolulu Symphony Orchestra	Ballet Hawai'i
9/28/15	
Honolulu Museum of Art	HCDA
	McKinley Foundation
10/9/15	
Art Space	Bank of Hawai'i
10/22/15	
Stanford Carr Development, LLC	Mel Kaneshige, Formerly with Outrigger
10/29/15	
Alexander and Baldwin, Inc.	Island Insurance Company, Ltd.
10/30/15	
First Hawaiian Bank	Hawai'i Community Foundation
12/8/15	
Hawai'i Health Systems	Hawai'i Historic Foundation

12/10/15	1/11/16
Hawai'i Community Foundation	Kaiser Permanente
1/22/16	
First United Methodist Church	Honolulu Museum Kamehameha Schools
1/25/16	
Douglas Trade Shows Ken Kanter	Hawaiian Electric Industries
2/1/16	
Tom Moffatt Productions	Hawaiian Electric Industries
4/7/16	
Honolulu Museum of Art	Douglas Trade Shows Ken Kanter
5/2/16	
Hawai'i Musicians Association	Hawai'i Opera Theatre Honolulu Museum of Art Honolulu Symphony Orchestra
5/12/16	
JN Automotive Group	
8/5/16	
Artspace	

3/2/17	
Hawai'i Symphony Orchestra Hawai'i Opera Theatre Ballet Hawai'i Hawai'i Youth Symphony Orchestra Entertainment Enterprises Hawai'i, Inc. Aloha Group International Diamond Head International Music Festival and Conference Alan Hochfelsen International Alliance of Theatrical Stage Employees Mixed Local 665	Hawai'i Pacific University Eggshell Light Company, Inc. Rhema Services Tom Moffatt Productions IDES Production Management Douglas Trade Shows Ken Kanter Special Events Hawai'i, Inc. Carole Kai Charities, Inc. Collector's Show Royal Hawaiian Band
7/10/17	
Council Member Kobayashi Council Member Elefante Council Member Anderson Ballet Hawai'i Hawai'i Symphony Orchestra Hawai'i Youth Symphony Orchestra	Royal Hawaiian Band Douglas Trade Shows Ken Kanter HCDA Vicky Holt Takamine
7/11/17	
Speaker of the House Scott Saiki and Vice Speaker Della Au Belatti Council Member Menor	Council Member Martin Blaisdell War Memorial Group BAMP Project

2.4.5 List of Stakeholders Consulted During the Planning Process - continued

7/12/17
 DGM Group
 Neighborhood Alliance
 Hawai'i Historic Foundation
 Senator Galuteria

7/13/17
 Council Member Ozawa
 Council Member Manahan
 Public Workshop #2

7/14/17
 Children's Discovery Center
7/20/17
 Makiki Neighborhood Board

7/25/17
 Ala Moana/Kaka'ako
 Neighborhood Board
 Paulette Kaleikini
 Hina Wong-Kalu
8/7/17
 Aaron Sala
 Kaleo Trinidad
 Snowbird Bento

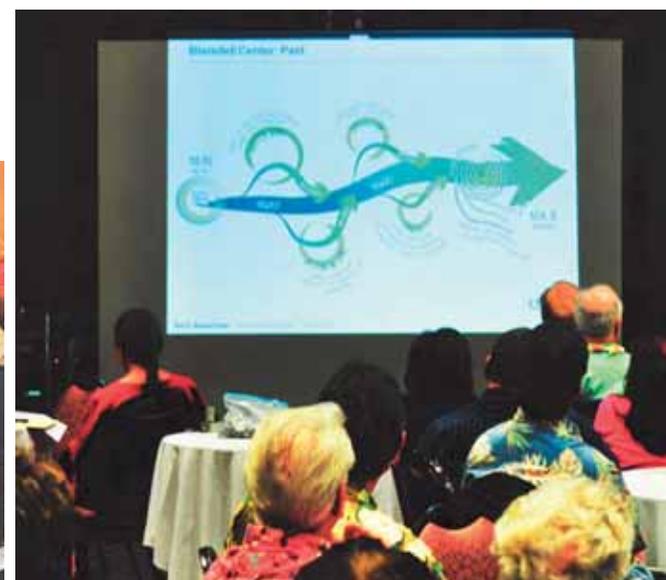
8/30/17
 Kaka'ako Improvement
 Association General
 Membership
9/8/17
 Walter Ozawa

9/26/17
 Ala Moana-Kaka'ako
 Neighborhood Board
11/8/17
 Veteran Representatives
 Public Workshop #3

11/9/17
 PA'I Foundation
12/4/17
 HCDA Interim Executive
 Director

12/15/17
 Honolulu Symphony
 Orchestra Board of Directors

The feedback obtained from the community and key stakeholders helped to form the vision, guiding principles, cultural themes, and overall framework that comprise the proposed Master Plan presented in the next chapter.



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Chapter 3 Master Plan





3.1 Master Plan Overview



Vision Statement

Springing from the 'āina, the source that has sustained generations, Blaisdell Center is Honolulu's iconic gathering place perpetuating community, entertainment, and culture and reflecting the resilience of the people of our island home.

Building on the vision and principles established earlier in the Feasibility Study, as well as the preliminary site configuration alternatives studied throughout the planning process, the Master Plan proposes a series of improvements aimed to enhance and

sustain the Center as O'ahu's arts and entertainment venue. The evolution of the Center would further establish O'ahu as Hawai'i's gathering place and ensure that memories will continue to be made here for generations to come.

3.1 Master Plan Overview - continued

More than 50 years ago, city officials, designers, and the island community envisioned and created a center that looked to the future for inspiration. Until then, the Civic Auditorium was the largest performance and sporting venue in the city. Five decades later, the Center continues to host

local and global acts and welcome hundreds of thousands of visitors each year. However, the aging facilities and outdated technology have begun to limit the potential to host large traveling shows and events like Miss Universe, deter from the overall patron experience, and underserve the needs of our

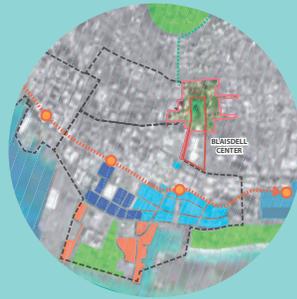
growing island community. Once again, it is critical to imagine an ambitious future for the Center that will expand and modernize the signature venues to provide new opportunities to showcase Hawai'i's arts and culture for the next 50+ years.

Guiding Principles



Curate

a diverse collection of programming that engages all communities.



Integrate

the Blaisdell Center with the surrounding community as the focal point of a larger district.



Activate

and shape spaces focused on creating memorable experiences.



Connect

with the storied place of Kewalo **pūnāwai (spring)** to reflect the unique environment and cultural traditions of the site.



Sustain

the Blaisdell Center through the innovative use of resources.

3.2 Cultural Themes

3.2.1 Memories Are Made Here

The Center is the place of many memorable "firsts" and other momentous occasions. Whether it was the place where people witnessed their first concert, where they were cheered by their families as they walked for graduation, or where they took the stage during song contest, the Center continues to be the place where generations of memories have been made.

"In my memory, Blaisdell has always been a place where you go to for a special event. Aside from my high school graduation, I mostly remember the time I went to see Les Miserables with my parents and brother. It was an exciting experience and it felt 'special' to go to this 'fancy' place where memories are made."

Kela H.

Looking back before the Center's opening in 1964 reveals a rich cultural history establishing the site's long-standing significance. Looking forward, the Master Plan celebrates the storied heritage of the site as a foundation for future memories. Categorizing this history into three distinct themes provides a framework for future development to express the latent cultural memories into physical form.



3.2.2 Site-Specific Themes

Ho'okahe Wai: Activate Water

As the word for wealth, wai (water) is a key resource for an island community dependent on sustaining life and organizing society within a fragile ecosystem. Throughout the site's history, the presence of water has given the area a significance spanning various periods of the site's existence.

Ka wai huahua'i o Kewalo "The bubbling water of Kewalo"

According to the tale of The Waters of Ha'o, the caretakers of Kewalo spring took in two weary children, feeding them and filling their gourd with spring water. As a rainbow appeared over their hale, the caretakers realized the two children were young chiefs. References to the presence of an artesian spring on site and its proximity to Kawaiaha'o Church suggest a link between the site and these prominent legends.

Historic maps of the area identify large fishponds within the border of the site. More recently, the Ward Estate surrounded a long fishpond, which was both a focal point of the property and a productive resource for the family and the larger community. Additionally, the estate had a fresh water irrigation well that allowed a verdant landscape with thousands of coconuts, fruit trees, and lo'i kalo to flourish on site. The famed "Old Plantation" song has several references to water, and the oasis-like character of the estate was a departure from the dusty

grass plains of Thomas Square that signifies the underlying importance of water on the Center's site. Even today, water continues to flow through the beloved fishponds encircling the Arena. To preserve this feature, the Master Plan strives to celebrate the presence of water in various ways as an organizational element and focal point for activity at the Center.

Ho'opili Kānaka: Gather Community

From wai springs life that gathers and surrounds water to sustain itself. Ahupua'a land divisions were often defined by access to water with communities aggregating adjacent to the various water resources throughout the division. In many ways, the Center's site has been a gathering place for generations who have sought its rich water resources. O'ahu, known as the "gathering place of Hawai'i", is a fitting home for the Center as a prominent venue for residents of Hawai'i and the world.

Located between the population centers of Kou (Honolulu) and Waikiki, Kewalo, where the Center's site lies, and its neighboring 'ili were traditionally known as gathering places. Whether it was to collect pili grass from the marshlands, to fish from the numerous ponds, or to acquire salt from the prolific pans lining the shore, this area became a crossroads of a trail system where people returned to on a regular basis to acquire the necessities they needed.

The Legend of the Pueo, where all of the owls of Hawai'i famously joined together to defend Kapoi, a boy who returned

a pair of eggs he had gathered from Kewalo, further exemplifies the power this area has to bring people together.

Later on, makaloa lining the banks of the long Ward Estate pond would be gathered and sold by the family for weaving. Kaka'ako, which stretches between the Center's site and the shore, emerged as a diverse urban neighborhood of working families, makers, and influencers creating a rich collection of cultures gathered in a single community.

Today, the Center remains as the community gathering place for events, family celebrations, graduations, and concerts. Looking to the future, converting underutilized areas of the site into active public spaces of various scales has been a key priority of the Master Plan to ensure the Center can welcome more of the community to gather on campus.

Ho'olaule'a Hawai'i: Celebrating Culture

Art is a primary resource that sustains culture, and celebrating the arts allows the community to connect with its culture. The national celebration of Lā Ho'i Ho'i Ea was established in 1843 under Kamehameha III. Attended by thousands of Hawaiian citizens of all ethnicities, a flag ceremony was held at what is now Thomas Square in Honolulu, where the Union Jack was lowered and the Hawaiian flag was raised to symbolize the return of effective sovereign control back to Hawai'i. Today, Lā Ho'i Ho'i Ea celebrations continue in remembrance of this event.



Lānai

Covered porches create comfortable environments that bridge inside and out.



Pūnāwai

Artesian springs provide a source of freshwater that have filled the ponds on site since the time of the Ward Estate.



Lei

Lei gardens provide fresh flowers and support a ceremonial cultural art form.



Loko i'a

Fishponds have a strong presence on site and form an essential part of the region's history.



Papakaupoku

Dense vegetation creates intimate spaces that promote interior and exterior fluidity.

The Royal Hawaiian Band played at the opening of Thomas Square Park and continues to host concerts in the park even today. The Wards were known to host large parties where their daughter, Hattie, would frequently perform concerts to entertain guests. Kewalo was also known as a site for makahiki games that brought the community together in celebration of harvest and peace.

These traditions continue at the Center through concerts, graduations, community events, and state championships. Improving the existing buildings and adding new venues will further support the ability of the Center to celebrate culture, present the arts, and embed references to the site's cultural heritage into the physical architecture.

3.2.3 Geological Inspiration

In addition to the site-specific themes described previously, the visual concepts shown below have inspired the Master Plan to connect the proposed vision of the Center with Hawai'i's cultural and environmental context.

As an extension to the literal presence of water on site, the Master Plan has also been informed by the influence water has in shaping the physical landscape over time. The impact that forces of erosion and wave action have in defining the unique landscapes found in Hawai'i inspires the formal articulation of the ground plane, building massing, facades, site surfaces, and other aspects of the Master Plan. Whether referencing the steeply faceted faces of Punchbowl, the

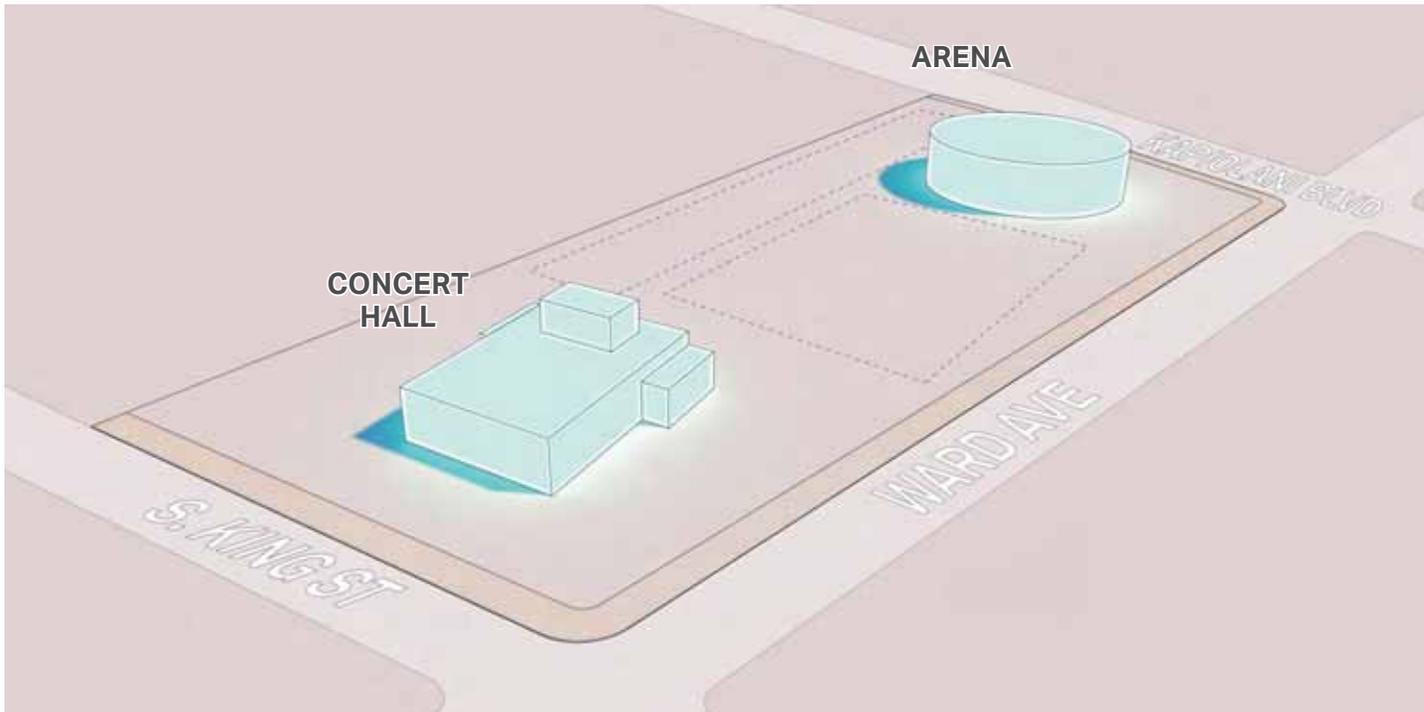
broad valleys with patches of lo'i, the sinuous path of a slow-moving stream meandering to the shore, or the stepped topography of pocked sea walls, the conception of the site as a single landform rather than an assemblage of individual buildings links the design to Hawai'i's 'āina-based cultural context. Echoing the traces and forces of water on landforms in the detailing of Master Plan components adds a phenomenal presence of water connecting the site design with the built features of the Center. Much like the landscape, the Center's planned architecture is based on topography or peaks, valleys, arches, overhangs, pools, and ridge forms shaped by water.



3.3 Master Plan Framework

As the foundation for further development of the individual venues, site reconfiguration is proposed to consolidate service areas and building massing to increase usable public space and improve

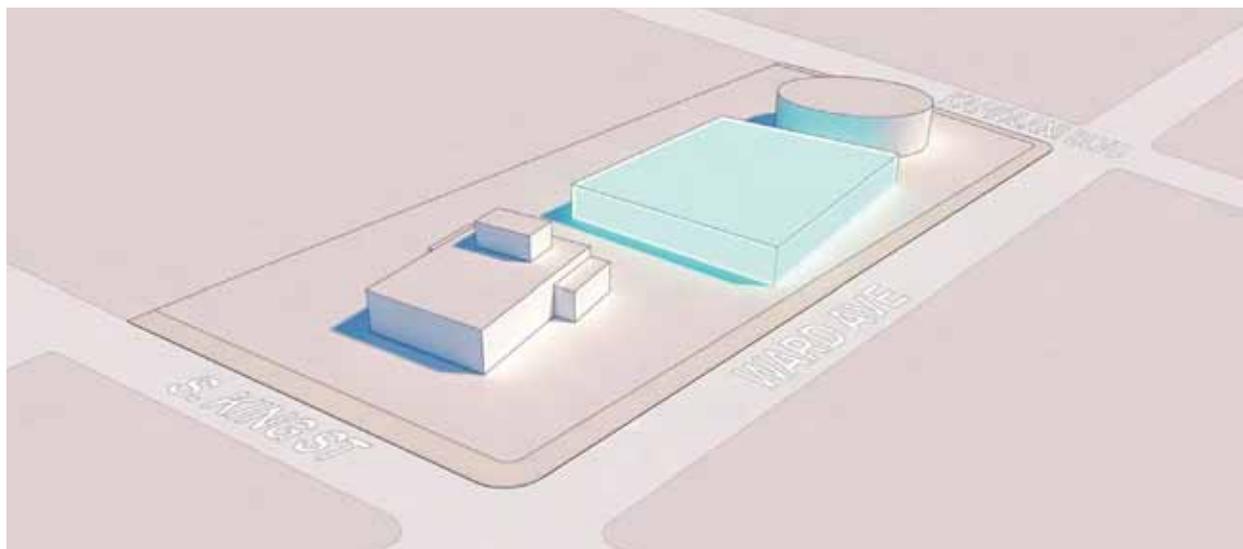
neighborhood connectivity. The following series of diagrams illustrates fundamental organizational strategies for the overall campus.



Renovate Iconic Concert Hall and Arena

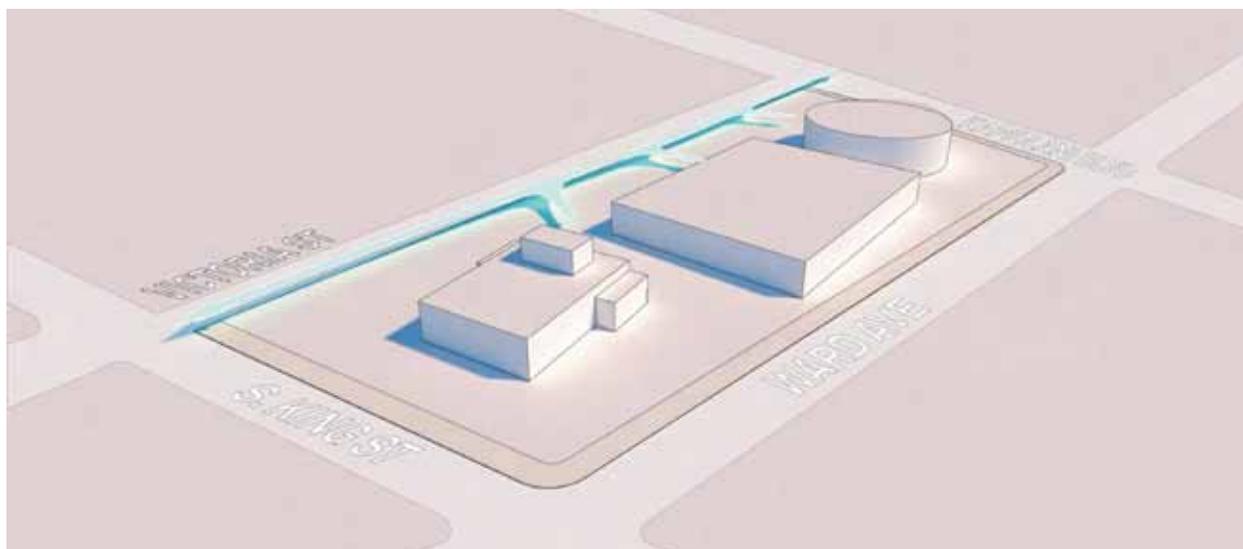
The two historic venues will be significantly renovated but retained to preserve the visual identity and existing character of the Center.

Parking and the Exhibition Hall will be replaced with more efficient structures to free up additional site area.



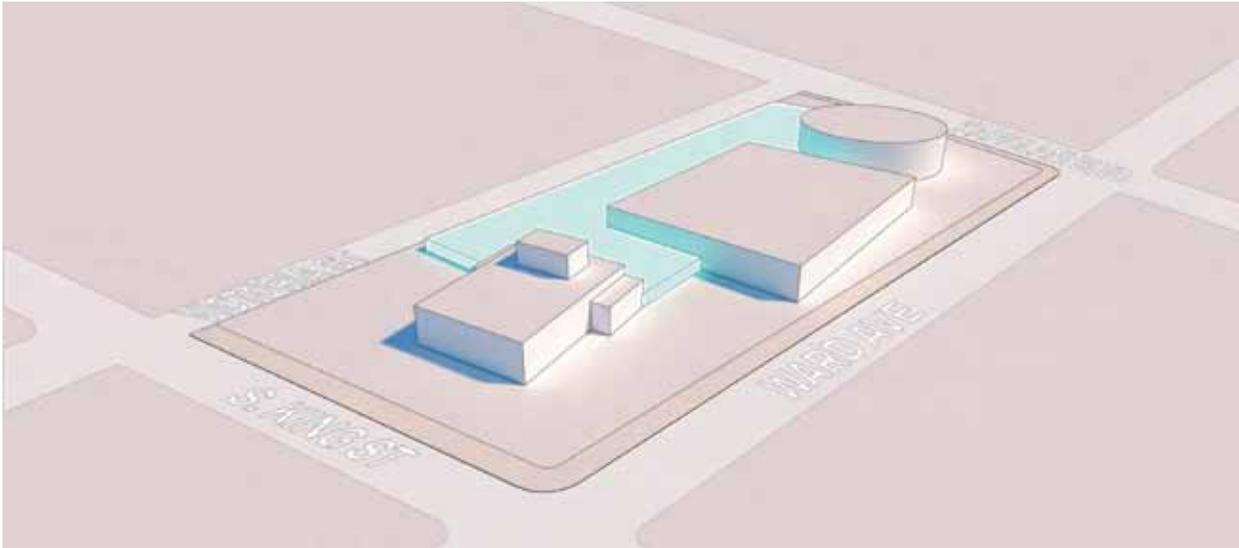
Expand Performance Hall and Exhibition Hall

By vertically stacking programs in a consolidated footprint, an expanded Exhibition Hall with increased meeting space and a new Performance Hall will be provided in the space vacated by the removed structures.



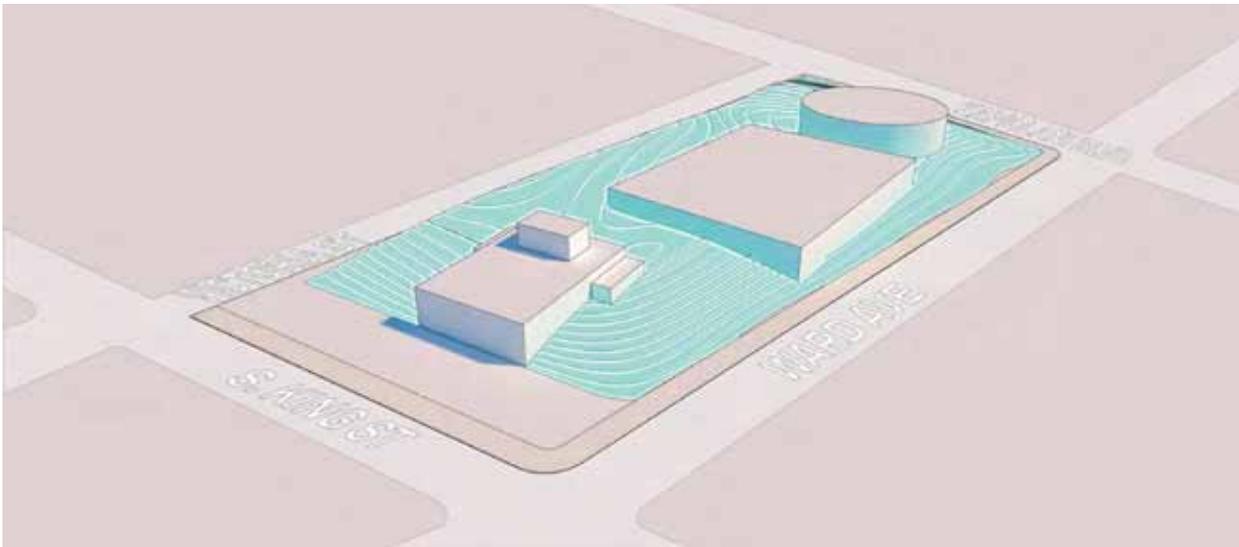
Consolidate Service and Access

Victoria Street will be extended to Kapi'olani Boulevard to create a continuous service and site access spine that connects the major venues and consolidates vehicular circulation.



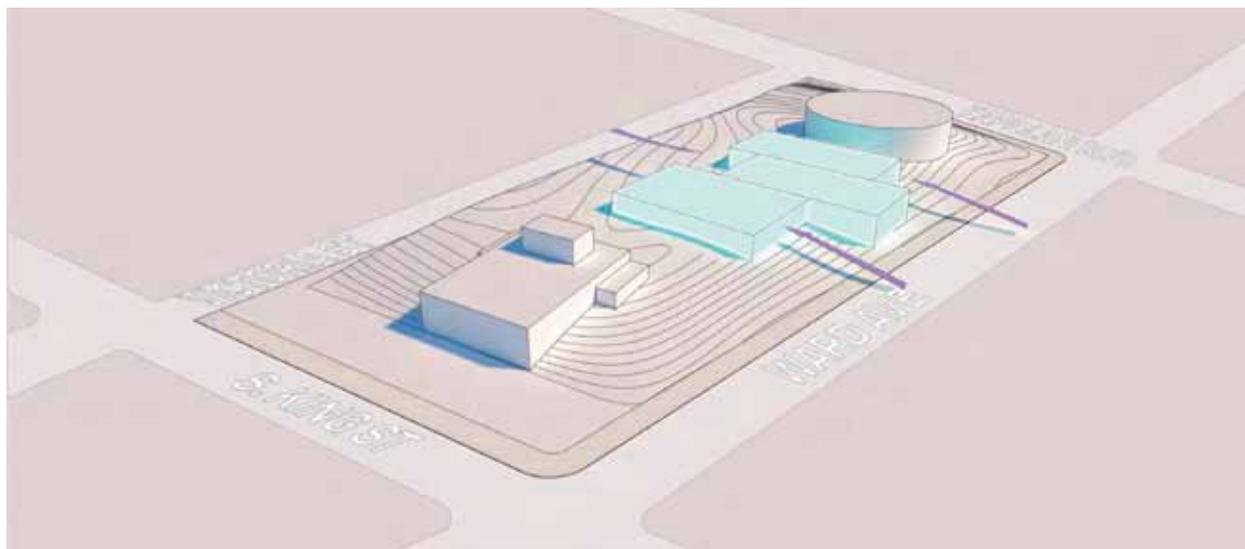
Increase Support Space

Back-of-house spaces for all venues will be expanded to create additional support space and interconnect all venues for improved serviceability.



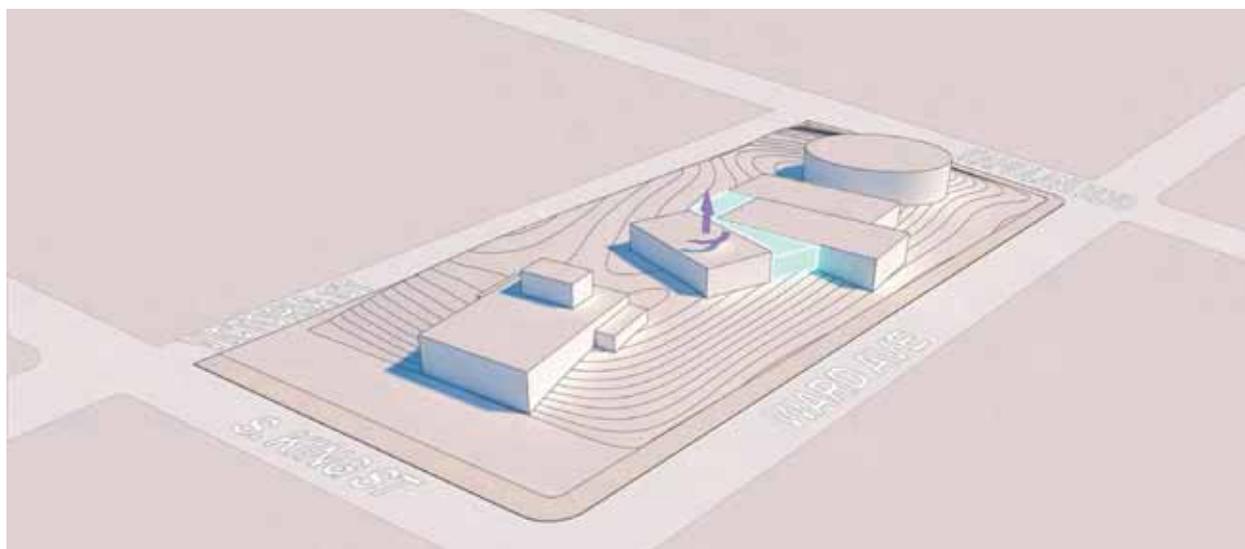
Expand Public Space

Public space will be extended from grade with a gradual slope to a raised terrace that conceals the service functions and maximizes accessible site areas for water features, landscape, and plaza spaces.



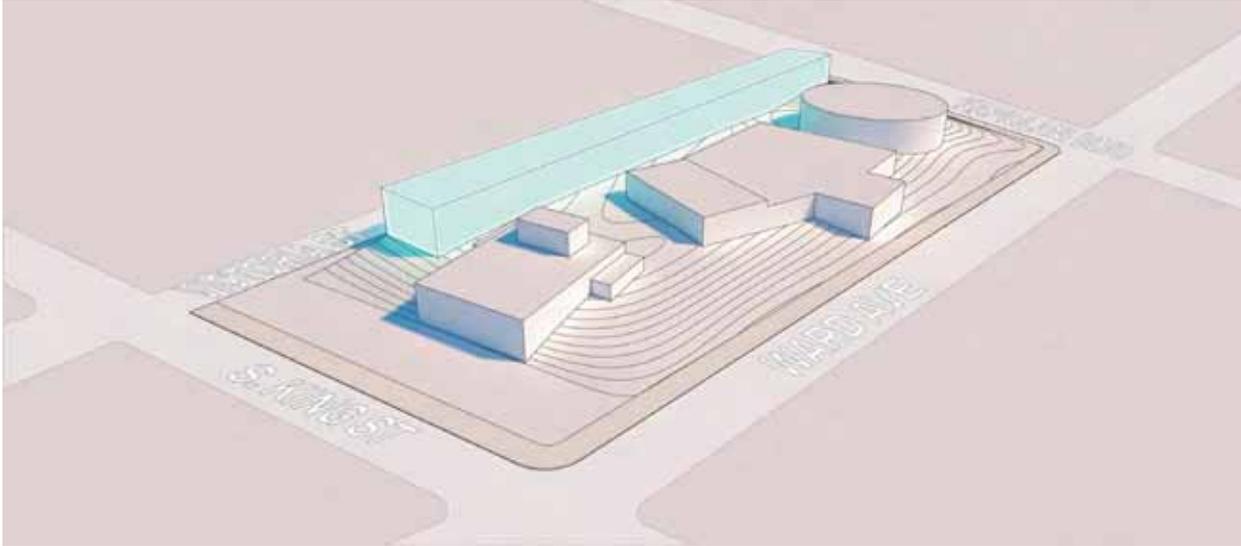
Shift Masses

The overall building volume will be split into several smaller masses and shifted apart to reduce the perceived scale at street level and express the individual programs housed within.



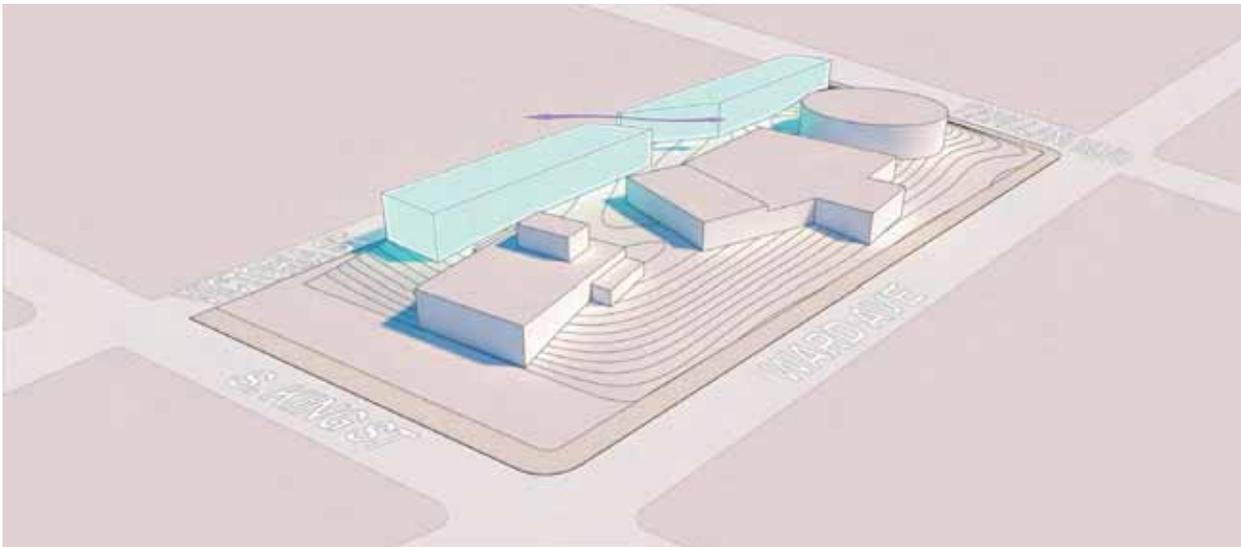
Rotate Volume

The mauka most volume will be rotated to create a gap between the facilities to serve as a shared lobby with entry points from both Ward Avenue and the Terrace.



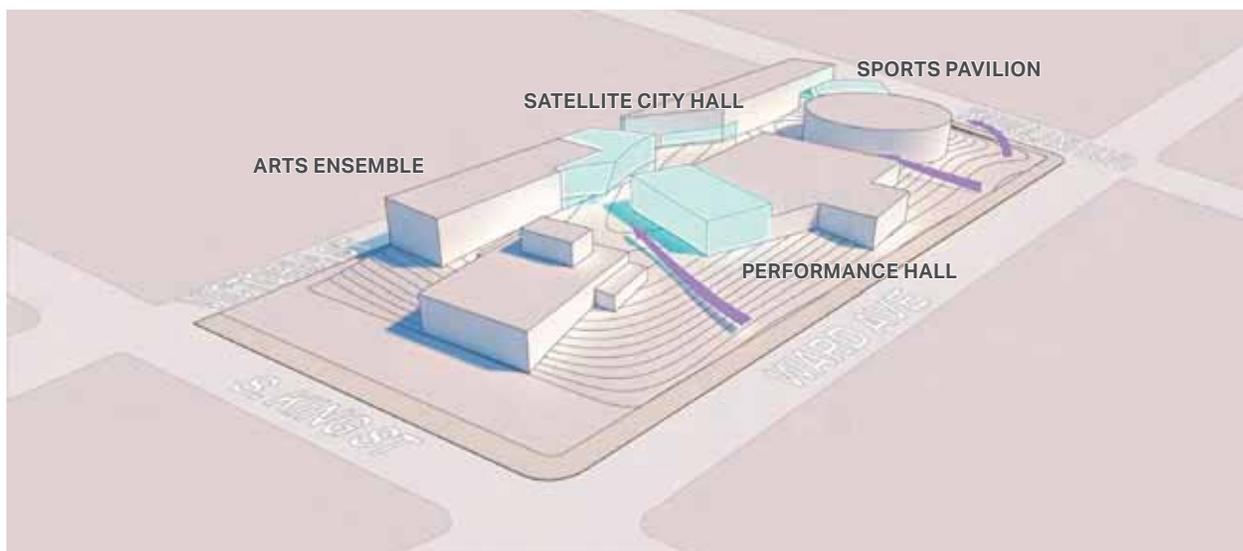
Increase Parking Capacity

A new parking garage will extend along the diamond head side of the site with additional levels and an efficient layout to provide significantly improved vehicular access.



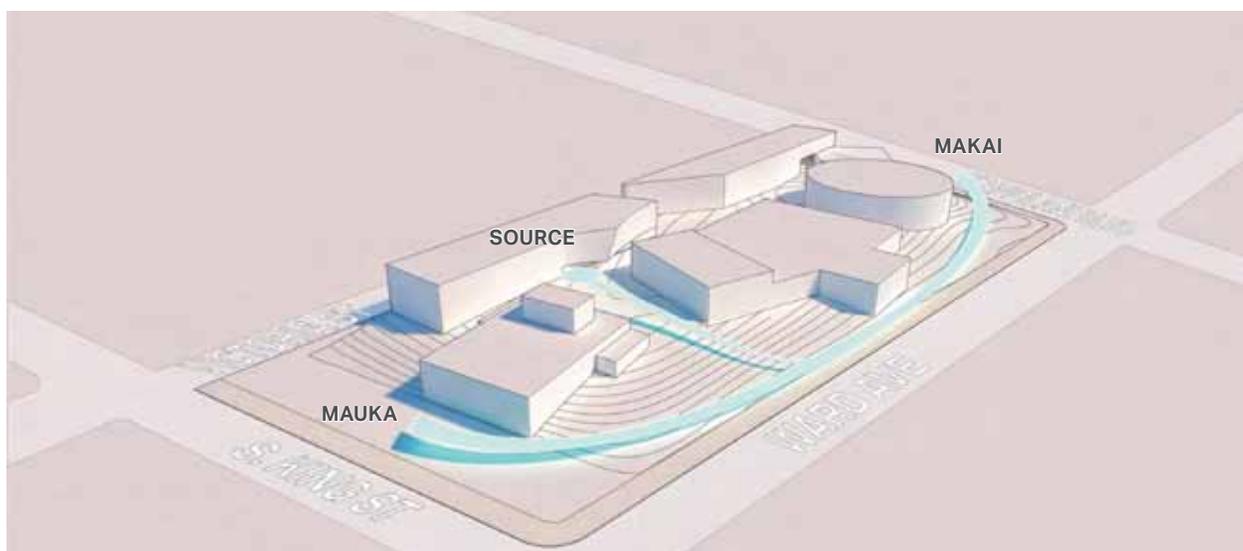
Increase Breezes and Views

The garage will be split to allow trade winds to flow through the site, create a view corridor from the Terrace, and break down the street wall alongside McKinley High School.



Diversify Programs

New programs will be added to further diversify the types of spaces and activities offered at the Center.



Express Water

The network of water will be aligned with natural expressions with a source centered in the upper Terrace, which runs downward before collecting in a linear "stream" flowing mauka to makai.



Activate Site Edges

Much like a shoreline, the edge of the site will be shaped by the flow of water along Ward Avenue and makai to Kapi'olani Boulevard to create two large public plazas and activate the main pedestrian environment across the site.

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3.4 Site Planning

At more than 22.4 acres, the Center's site within the heart of urban Honolulu presents a unique opportunity to redevelop a new signature urban space that reflects the heritage of the existing campus and addresses its current limitations. In considering the holistic reconfiguration of the site, emphasis was placed on simultaneously expanding the amount and diversity of program space while also increasing the quantity and quality of public space. Additionally, the proposed Master Plan strives to better integrate the Center within the urban fabric of the larger district, improve connectivity, and activate the edges to generate increased daily usage by patrons and neighbors alike.

3.4.1 Building Program

Anchoring the King and Kapi'olani edges of the site, the existing Concert Hall and Arena stand as the two most identifiable and historically significant elements of the Center. Although outdated compared to industry standards and needing repair, the exterior character and general function of both venues create the opportunity to renovate and restore the two structures. Retaining the two structures preserves the visible identity of the campus and links the future of the Center to its storied past.

While the exterior appearance of the Concert Hall and Arena will remain largely intact, significant improvements will be made within the building footprints. Expanded and modernized back-of-house areas, along with some additional program spaces, will be added to the existing venues to minimize the visual impact on the prominent historic building features.

Additionally, some existing program elements, such as the Exhibition Hall and meeting rooms, will be reconfigured within new buildings. This approach retains current functions while creating the opportunity to more efficiently arrange the various program elements, integrate additional capacity, and create signature architectural elements.

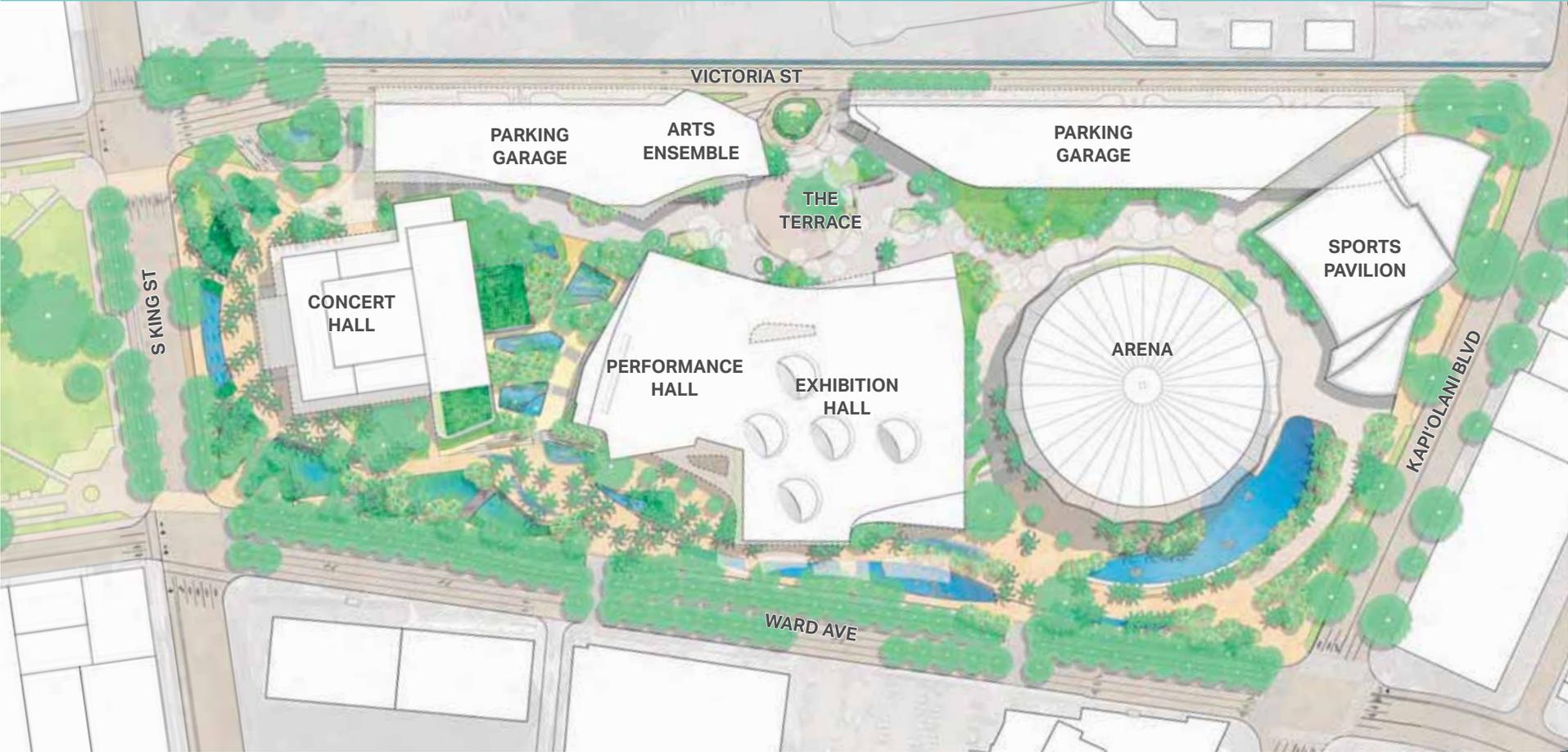
Beyond the existing program, the Master Plan roughly doubles the current amount of program area on site. Excluding the existing parking garage, the existing facilities contain roughly 315,000 sf of built space within various venues. As part of the Master Plan process, feedback from the City's project team, DES staff, various stakeholder groups, and the general public was considered in the development of an expanded campus building program. As a result, more than 380,000 sf of additional area has been incorporated into the Master Plan. This additional area not only supplements the existing venues such as the Arena, Concert Hall, and Exhibition Hall, but also proposes several new facilities including a new 2,500-seat Sports Pavilion, a 1,500-seat Performance Hall, a 35,000-sf Arts Ensemble, and approximately 25,000 sf of commercial space for on site dining and a Satellite City Hall. The proposed program components will be described in more detail throughout this report.



Site Plan Features:

- Retain historic Concert Hall and Arena structures
- Expand existing buildings and create new facilities to more than double the amount of program area
- Convert surface parking into public spaces to increase landscape and plaza areas by more than 3.75 acres
- Express water in various ways throughout the Center's campus
- Extend Victoria Street to consolidate service areas and organize vehicular circulation

Proposed Site Plan



3.4.2 Public Spaces

Given the physical and cultural prominence of the 'āina, establishing a relationship between the proposed building elements and the surrounding landscape environments is a core priority of the Master Plan. Currently at the Center, only 8.25 of the 22.4 acres of the site are allocated to landscape and/or pedestrian areas, much of which is comprised of small islands and irregular fragments scattered across the site. The location and size of paved areas devoted to service and vehicular access further reduce the quality and functionality of the spaces. With the exception of the palm grove lawns

adjacent to the Concert Hall, few outdoor areas are used or encourage visitation during non-event times.

By consolidating vehicular circulation on Victoria Street and concealing service areas below the Terrace, a large percentage of the paved areas can be converted to usable public space. The Master Plan dedicates about 12.2 acres to public open space, adding more than 165,000 sf to the campus. Beyond the increase in area, the character and configuration of the public spaces were carefully considered to create a network of distinct spaces integrated with the overall site plan. The siting

and massing of the proposed buildings were arranged to form a series of public open spaces around, between, and on top of the built structures. The zones were each developed with a distinct character to create a diverse set of shaded outdoor experiences and activities that complement the adjacent building program(s) and strengthen the connection between interior and exterior spaces. As seen in the diagram below, six identifiable spaces populate the site and are described in more detail throughout the report.



Historic photos of the Ward Estate

Public Space Diagram



3.4.3 Expressions of Water

From the legends of The Water of Ha'o, to the productive fishponds fed by artesian springs, to the picturesque pond and various lo'i of the Ward Estate, to the brackish fishponds encircling the Arena, water has remained a defining feature of the site throughout its notable history. Although largely confined behind the existing Exhibition Hall and Arena, the current fishponds form a beloved feature and backdrop to cherished memories of the Center's past. Similar to the Concert Hall and Exhibition Hall, the ponds are another historic feature to be retained and enhanced as a focal point of the Master Plan. More than million gallons of brackish water are pumped through the existing ponds each day, but given the historical significance of water, there are opportunities to further enhance and celebrate its visual presence in diverse ways.

The current ponds provide a memorable but singular experience of a shallow fishpond in a limited area of the site. The Master Plan integrates water into each of the six public space zones, varying its articulation within the different zones to provide multiple ways of engaging with and experiencing water. This approach proposes a network of water extending continuously from one side of the site to the other, contributing to the visitor experience of all program components. As such, water becomes a unifying element to the overall site plan.

Echoing natural watersheds, the source of water is placed atop the Terrace as a modern interpretation of the Kewalo pūnāwai as shown in the water diagram on the next page. Flowing from the source through a series of lo'i terraces that step down to grade, the water joins a linear element along Ward Avenue and continues flowing mauka to makai before collecting in a large fishpond at the corner of Kapi'olani Boulevard.

Along this path, water has the following expressions: **Visual, Active, and Ecological.**



VISUAL

Pools of water that reflect their surroundings and serve as visual accents and attractions



ACTIVE

Moving water to playfully activate areas, provide white noise, and add an ephemeral quality to public spaces

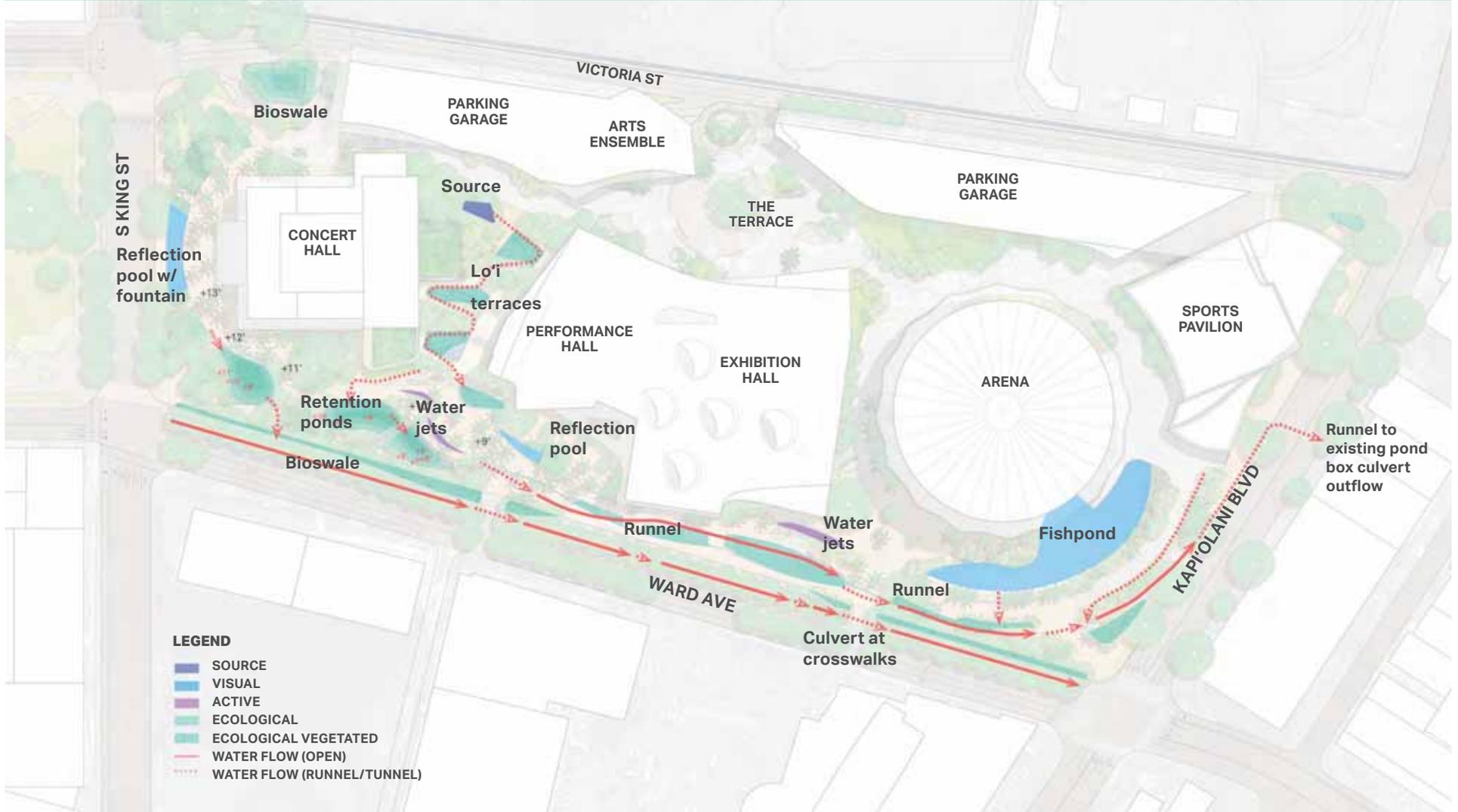


ECOLOGICAL

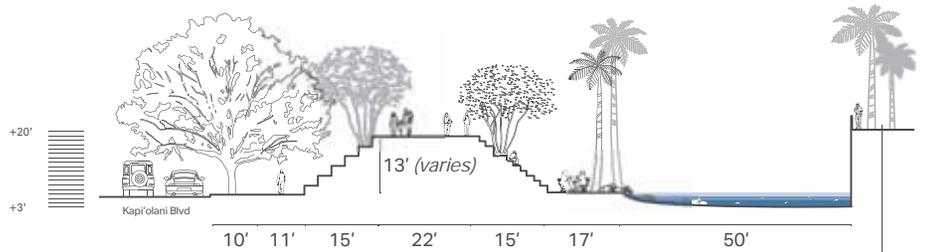
Functional features that provide additional benefit beyond their aesthetic character, such as stormwater retention/filtration, rainwater harvesting, or greywater treatment



Water Diagram



Section 1



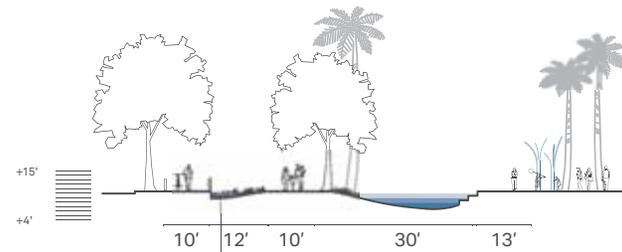
Existing Monkeypod trees are preserved along Kapi'olani.

Terraced edge is interspersed with vegetation, hardscape and seating adjacent to F&B to provide shaded pockets where people can sit.

Fishpond contains vegetation and crevices to create habitat where fish can thrive.

Elevated terrace provides access to Arena.

Section 2

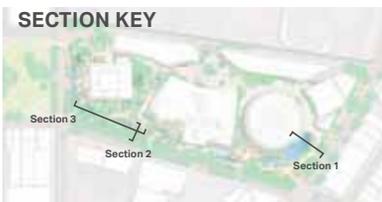
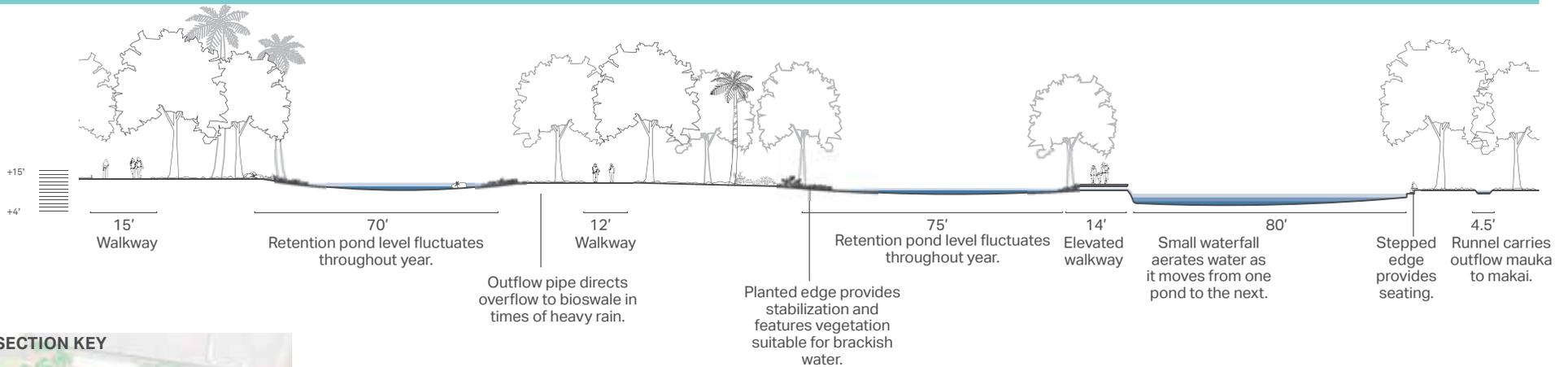


Bioswale helps re-charge groundwater supply and aids in stormwater flow.

Retention pond level fluctuates throughout year.

Water jets can be turned off when not in use to allow space for flexible programming.

Section 3



3.4.4 Site Circulation and Connectivity

The Master Plan proposes the reconfiguration of both the existing parking garage and surface lots into new structures to allow the extension of Victoria Street to Kapi'olani Boulevard along the diamond head side of the site. Rather than immediately entering controlled access points from South King Street and Kapi'olani Boulevard as currently experienced, the Victoria Street extension would allow for through traffic around the site to increase accessibility and mitigate traffic impacts on the surrounding streets. Although designed according to the standards for public roadways, Victoria Street would remain a "private" street to allow the DES to control use and traffic flow during events.

Both service and patron vehicular access to the site is consolidated on Victoria Street to separate it from pedestrian circulation patterns. Doing so creates the opportunity to reinforce the other three sides of the site as pedestrian-focused areas with generous shaded routes extending continuously across the campus. The expanded pedestrian circulation network will complement the various public spaces to provide active streetscapes and encourage walkability. Extending beyond the boundaries of the site, pedestrian crossing enhancements to the South King Street crossings at Ward Avenue and Victoria Street are intended to improve connectivity with Thomas Square Park and the broader district. In addition, new street trees and other coordinated plantings on both sides of South King Street would visually connect the Center with Thomas Square Park.

The sections and diagrams that follow describe the planned circulation of various modes of transportation on the site.

Alternative Transportation

Currently, the majority of visitors arrive to the site via car, leading to a significant amount of traffic on event days. To offset the traffic impact on the surrounding streets and improve the arrival experience, multi-modal arrival methods were considered and are encouraged. The planned rail station just a few blocks makai of the site will allow for an alternative route for residents from west O'ahu communities. Although

the Master Plan recommends relocating the bus stop from immediately in front of the Concert Hall to an alternative location just across Victoria Street, five stops around the perimeter of the site will provide access from 13 different bus lines. Additionally, the adjacency of the King Street cycle track and proposed Ward Avenue bike lane link the Center to the City's bike network, which combined with increased on site parking/storage, could promote biking as an alternative mode of transportation. To better integrate the proposed Ward Avenue bike lane with the Master Plan, a protected lane that extends into the Center's frontage is suggested and described in more detail later in this report.

Vehicular Drop-Off

To isolate patron drop-off areas from self-parking and valet traffic, several lay-by lanes have been distributed around the perimeter of the site at South King Street, Ward Avenue, and Kapi'olani Boulevard. Doing so reduces the demand on Victoria Street and locates drop-offs closer to the primary entries of the major venues. These spaces are also becoming increasingly important with the rise in ride sharing, ride hailing, and autonomous vehicles. On South King Street, the relocated bus stop creates the opportunity for an extended east-bound drop-off immediately in front of the Concert Hall that is closer than the current lot on the diamond head side of the hall. Along Ward Avenue, a 350-ft-long north-bound drop-off has been integrated between the two existing crosswalks. Its central location allows access to the Concert Hall, Exhibition Hall, and Arena with adequate length to accommodate concurrent events at multiple venues. A small lay-by on Kapi'olani Boulevard provides access to the Sports Pavilion and F&B storefronts. Secondary drop-offs are integrated at the center of Victoria Street at grade and at the Terrace level. Although not intended to accommodate a significant amount of traffic, the Victoria Street drop-offs maintain the potential for incidental access on the diamond head side of the site.

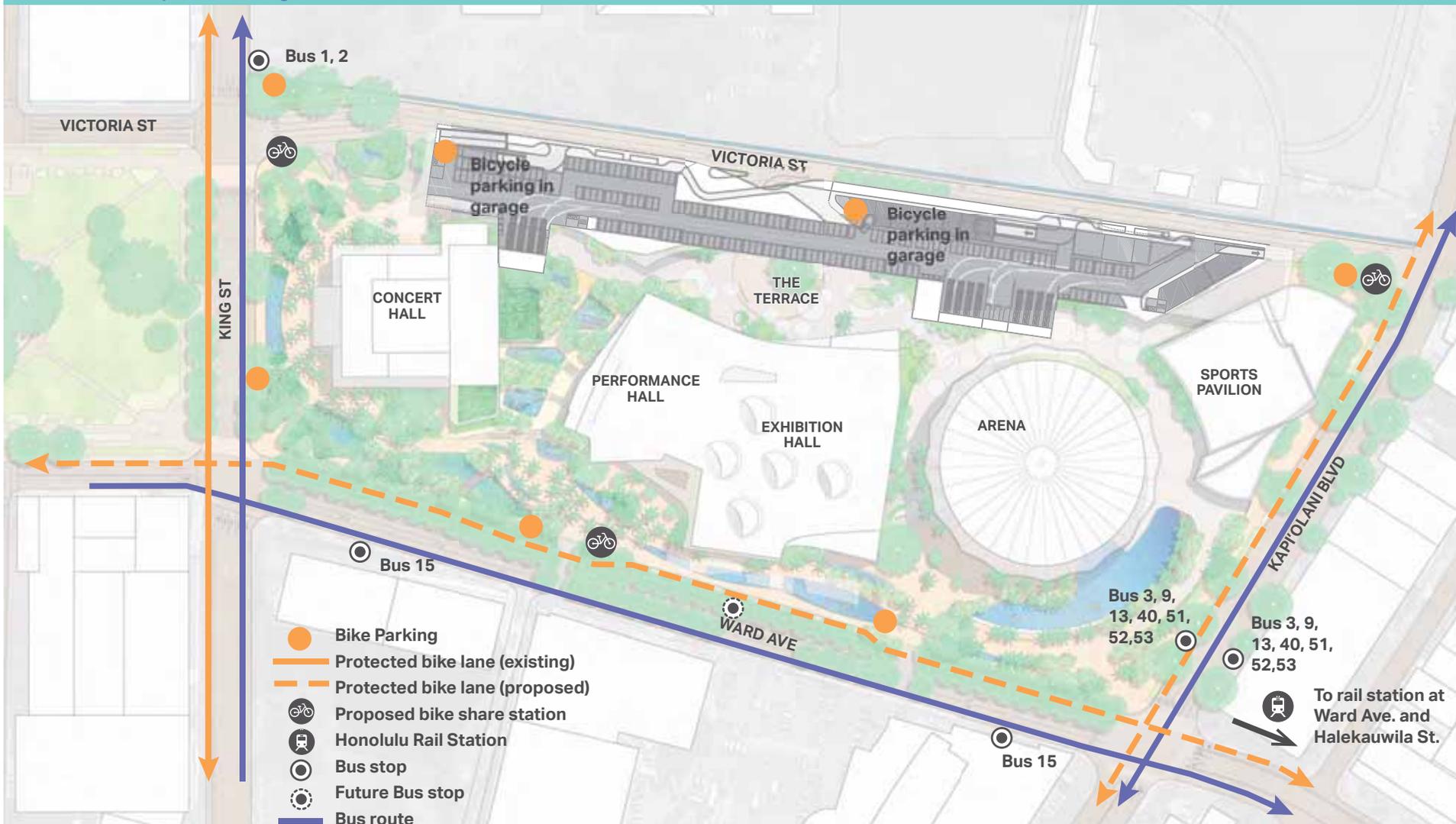
Bus drop-offs are provided in multiple locations along the 'ewa side of Victoria Street and covered by the parking

structure above. A continuous sidewalk extends along the length of this zone leading to either end of the site and the central drop-off with access to the site via the Terrace. A narrow sidewalk has also been incorporated on the diamond head side of Victoria Street to support pedestrian access from the drop-offs and potential connections to overflow parking at McKinley High School.

Valet

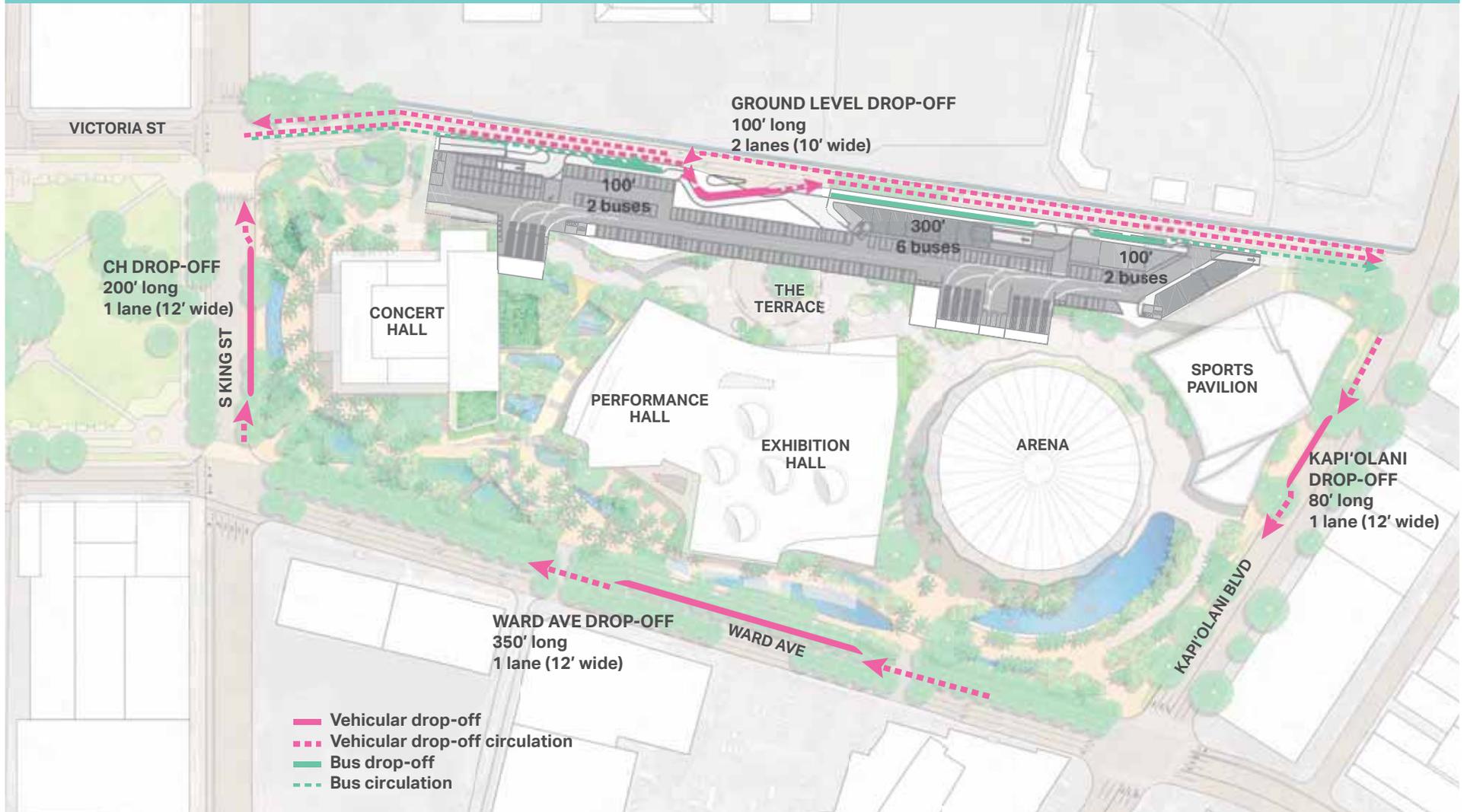
Patrons planning to valet their cars could enter from either the South King Street or Kapi'olani Boulevard ends of Victoria Street. At the Concert Hall, cars would likely turn in from the makai lane of King Street and pull into a dedicated valet drop-off circle. A small ground-level bank of valet stalls has been incorporated within the parking garage with additional capacity on the Terrace level. Another valet drop-off for the Performance/Exhibition Halls and the Arena/Sports Pavilion is provided at the Terrace level to accommodate cars coming from Kapi'olani Boulevard via the speed ramp within the makai parking structure. Its centralized location and access from both sides of the site allows for service to all venues with 155 dedicated stalls at this level. The proposed configuration allows for separate valet for concurrent Concert Hall and Arena events yet shared access to stalls to provide the flexibility to modify stall allocations for different events.

Alternative Transportation Diagram



- Bike Parking
- Protected bike lane (existing)
- - - Protected bike lane (proposed)
- 🚲 Proposed bike share station
- 🚊 Honolulu Rail Station
- ⊙ Bus stop
- ⊙ Future Bus stop
- Bus route

Drop-Off Diagram



Valet Diagrams



3.4.5 Self-Parking

The current garage and surface parking accommodate 1,467 stalls or approximately 7.4 seats/stall. The desire for additional parking at the Center was a frequent request at community workshops and stakeholder meetings. The Master Plan incorporates 2,300 total parking stalls in two new garage structures along Victoria Street to increase the capacity on site by more than 800 stalls. As part of the Master Plan, approximately 4,000 additional seats have been proposed. When compared to the new parking capacity, 6.4 seats/stall could be accommodated, which is an overall improvement.

Despite the fact that parking provides a significant portion of DES annual revenue, the high construction cost of structured parking precludes its long-term profitability. Ultimately, providing 2,300 stalls balances multiple factors, including estimated costs, the City's desire to encourage multi-modal transportation, massing/bulk considerations, and the expected proliferation of driverless vehicles and car-sharing in the coming decades.

Patrons planning on self-parking at the Center can turn into the site from two right-turn lanes along South King Street and continue straight into the garage via a speed ramp. Exit from the mauka garage occurs at the center of the structure. From Kapi'olani Boulevard, entry to the garage is located along Victoria Street at the center of the structure with exit via a one-way ramp leading directly to a dedicated right-turn lane. Both garages are planned as 7-story structures with "double-helix" configurations stacked above a level of service parking. A connection between the garages is planned at the Terrace level. Real-time electronic occupancy signage, pre-pay programs, mobile apps, and pay-on-exit kiosks are recommended operational strategies to improve efficient traffic flows to/from the garages.

The increased site parking capacity will require the garage layout to keep traffic moving both in and out during events. The Master Plan has incorporated strategies to address these issues that will need to be further developed in the design phase with a parking and traffic consultant.

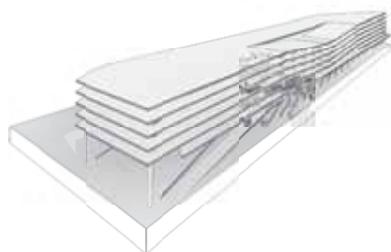
Self-Parking Diagrams



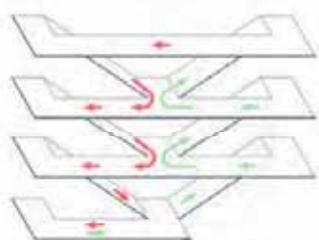
Some of the strategies proposed are:

- Separating primary inbound and outbound garage traffic to reduce congestion on adjacent streets
- Providing speed ramps from grade to primary parking floors
- Utilizing an end-to-end helix ramp configuration allowing for efficient one-way circulation throughout garages, reducing pedestrian and car conflicts, while also maintaining clear sight lines

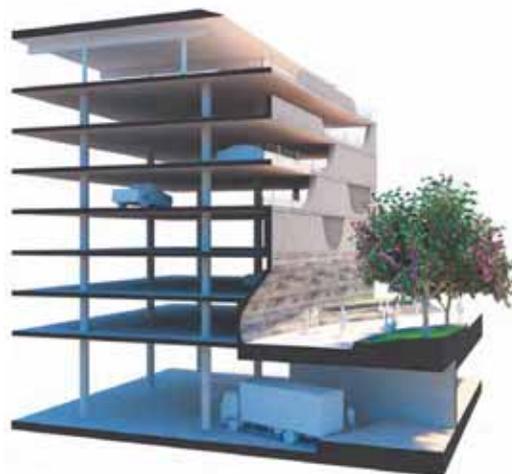
The garage structures have been conceived with ramped parking along the diamond head side, while the 'ewa side has flat floors. This allows the floors facing the Terrace to be more standardized for facade treatments and have the potential to be repurposed for non-parking uses in the future should parking become less of a need. The top floor of the garage could be covered with a photovoltaic solar array canopy, which would also be designed to harvest rainwater for reuse within the campus. See the Arts Ensemble section for further description of facade treatments. A mechanical central plant space has been allocated within multiple levels of the garage envisioned to provide MEP infrastructure support to the entire campus.



Makai garage ramping



End-to-end helix ramping diagram



Section vignette at parking garage

Parking

Level	Type	Stall Count
Ground	Subtotal	171
	Valet	30
	Concert - Performer/Staff	28
	Performance Hall - Performer/Staff	10
	Exhibition Hall - Vendor / Staff	65
	Shops and Trades - Staff	9
	Shops and Trades - Vehicle / Equipment	14
	Arena and Sports Pavilion - Performer/Staff	15
2	Subtotal	158
	Valet	158
3	Subtotal	321
	Self-parking	226
	Honolulu Symphony Orchestra Golden Circle	55
4	Subtotal	321
	Self-parking	266
	Honolulu Symphony Orchestra Golden Circle	55
5	Subtotal	321
	Self-parking	321
6	Subtotal	321
	Self-parking	321
7	Subtotal	321
	Self-parking	321
8	Subtotal	321
	Self-parking	321
	Total	2,255

**28 ADA stalls and 5 van stalls to be included within the projected 2,300 total stall capacity for the garage. In addition, 23 electric vehicle charging stations will need to be incorporated within the total as per Hawaii Revised Statutes 291-71.*

3.4.6 Service Access for Staff

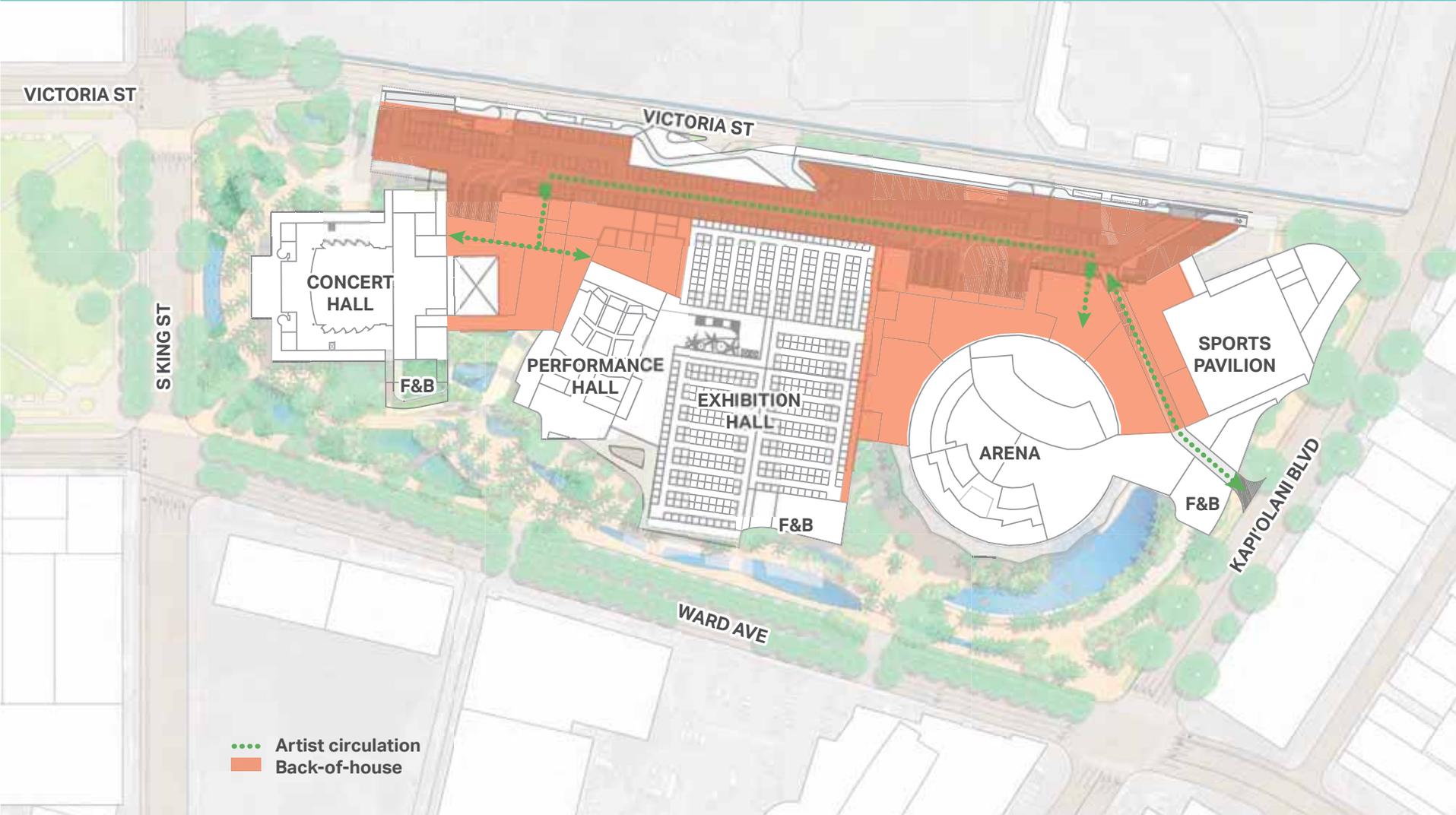
Service access is intended via South King Street, through a controlled access point on the mauka side of the parking garage. Within the garage, the two-way service aisle connects all proposed venues and provides shared parking for staff and performers. Three loading docks are proposed with a shared dock on the mauka side serving the Concert and Performance Halls and another positioned in the makai garage for the Arena and Sports Pavilion components. The Exhibition Hall has a dedicated dock with a separate area for food service deliveries. Each loading dock contains one active loading bay with additional bays to store containers remaining on site throughout the duration of the event.

Overflow container storage could be accommodated at the lay-by zones along Victoria Street if needed. More than 140 parking/loading stalls are provided at the ground level of the garage. Although they contribute to the 2,300 total stalls, they can be reallocated between various uses depending on need and managed independently from the general self-parking pool. A portion of these stalls adjacent to the Trades/Shop area could accommodate service vehicles and/or equipment during the day, but could potentially be used to serve other functions during events.

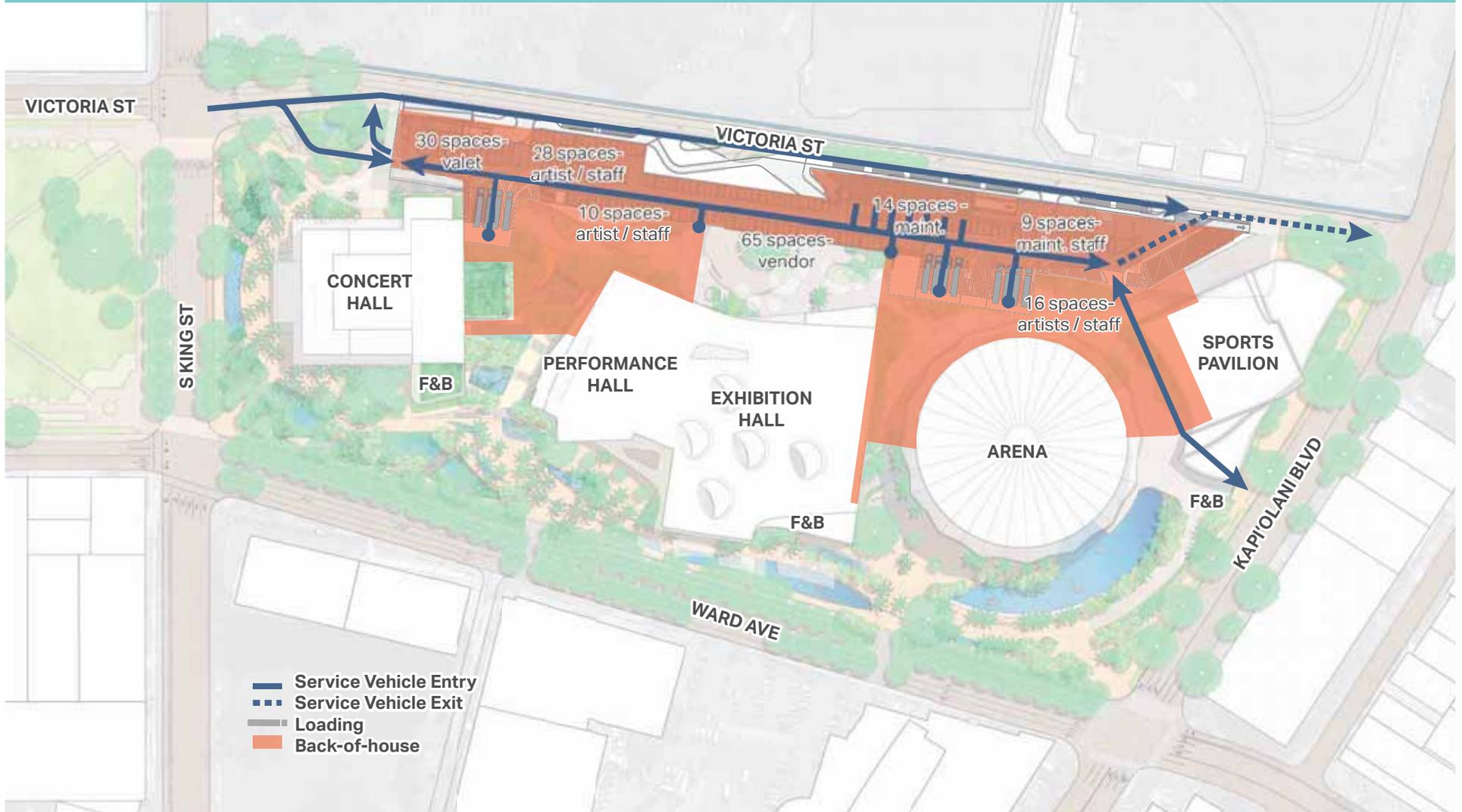
3.4.7 Service Access for Artists

Some of the ground-floor stalls could also be reserved for artist parking with direct access to performer support spaces. A secondary service tunnel from Kapi'olani Boulevard has been incorporated to provide a secure path of travel for artists or other vehicles requiring access to the back-of-house areas in the event that other service access points are blocked. Service to the F&B program along Kapi'olani Boulevard could also be accessed through this tunnel.

Service Access for Artists Diagram



Service Access for Staff Diagram



3.4.8 Public Art

Currently, the Center has several artworks from various periods of the campus' history placed throughout the site. The next page shows a diagram and photos of the locations and images of some of the more prominent pieces that remain on site. The majority of art on campus is comprised of either plaque dedications or sculptural pieces. As part of the City's Percent for Art Law, the redevelopment project to execute the Master Plan will dedicate funding for the commissioning of new artwork through the Mayor's Office of Culture and the Arts as per Revised Ordinances of Honolulu Section 3-2.7.

In addition to new pieces, consideration should also be given to the storage, handling, and possible continued display of the Center's existing public art during periods of demolition and construction. Some pieces, such as the Akaji cast murals in the Concert Hall, have already been relocated from their original location and/or reconfigured but could potentially be restored as part of the redevelopment. On the other hand, "The Gathering", which was commissioned as a site-specific piece and is located on the mauka wall of the Galleria, will be impacted adversely given the proposed demolition of the Galleria and Exhibition Hall. Other pieces, such as "Resting Dancer" and the Elvis statue, have the potential to be relocated and remain on campus.

Given the holistic approach of the design concept, which integrates the various structures into a cohesive campus, integrating planning for public art into the development of the design will ensure its impactful execution. The artwork itself could serve as an attraction for Center activation during non-event periods, contribute to expressing the diverse character of the various public spaces, and further accentuate proposed design elements.

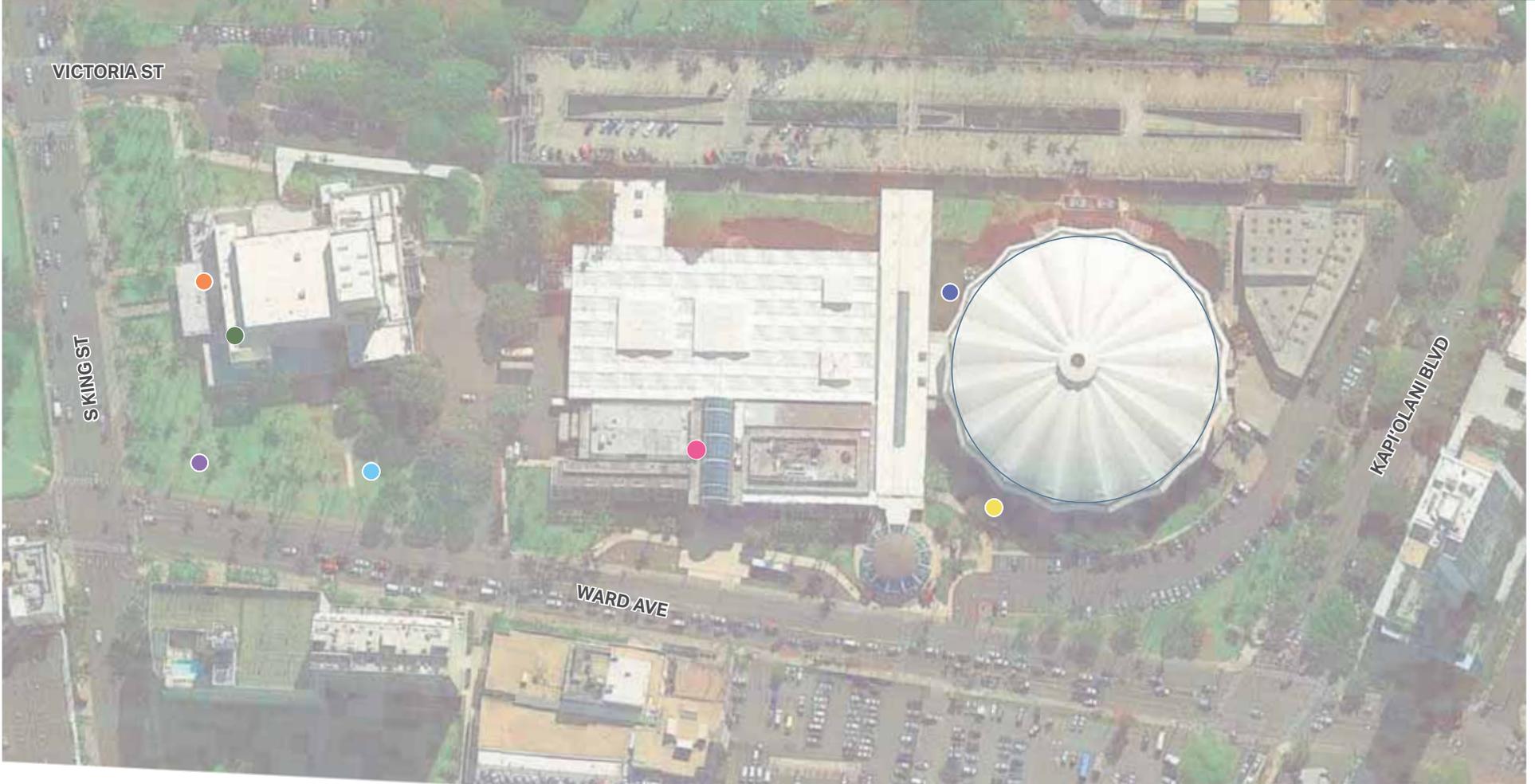
To align the conceptual framework for the Center's architecture with that of new artwork, both the cultural themes and the geological inspirations described in previous sections could be referenced in the development of guidelines. The following pages show a diagram suggesting preliminary locations for potential artworks based on the

proposed site plan. Prominent interior and exterior site locations, such as access/arrival points, key design features, and important spaces have been identified, but specific locations for individual pieces will be reviewed further in collaboration with the Mayor's Office of Culture and the Arts and/or any additional curatorial consultants moving forward. Lobbies for all of the venues are envisioned to be open to the public and serve as galleries.

The placement and articulation of the artworks could further support and inspire the creation of an Arts District or some other path/network connecting the Center with the larger neighborhood through the continuity of art, extending to or beyond the Art Museum. Integrating the art selection process with the Center's design development could also allow less conventional art mediums to be pursued. This might include vertical gardens, light/digital projections, water features, or other building-integrated pieces.



Existing Art Locations

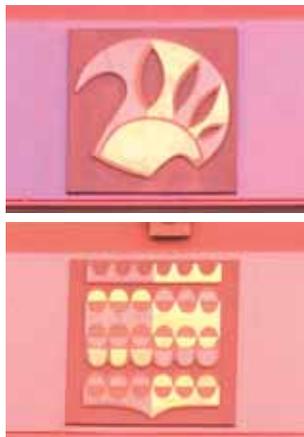


Existing Art Installations

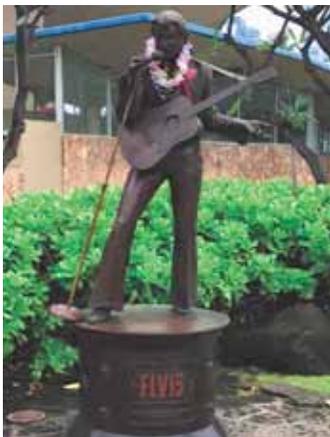
● "Pua Honua" (1970)
Charles Watson



● Murals-various (1964)
Bumpei Akaji



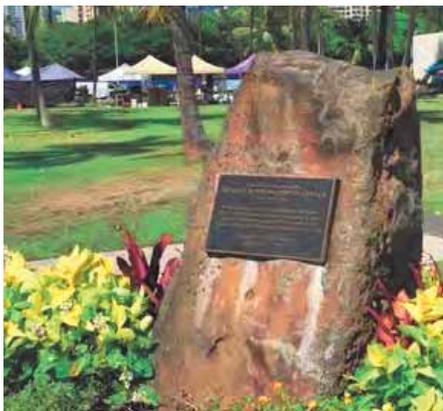
● "Elvis: Aloha from Hawaii" (2007)
Ivan Schwartz



● Murals (1960)
Bumpei Akaji



● War Memorial Plaque



● "Resting Dancer" (2000)
Tuck Langland



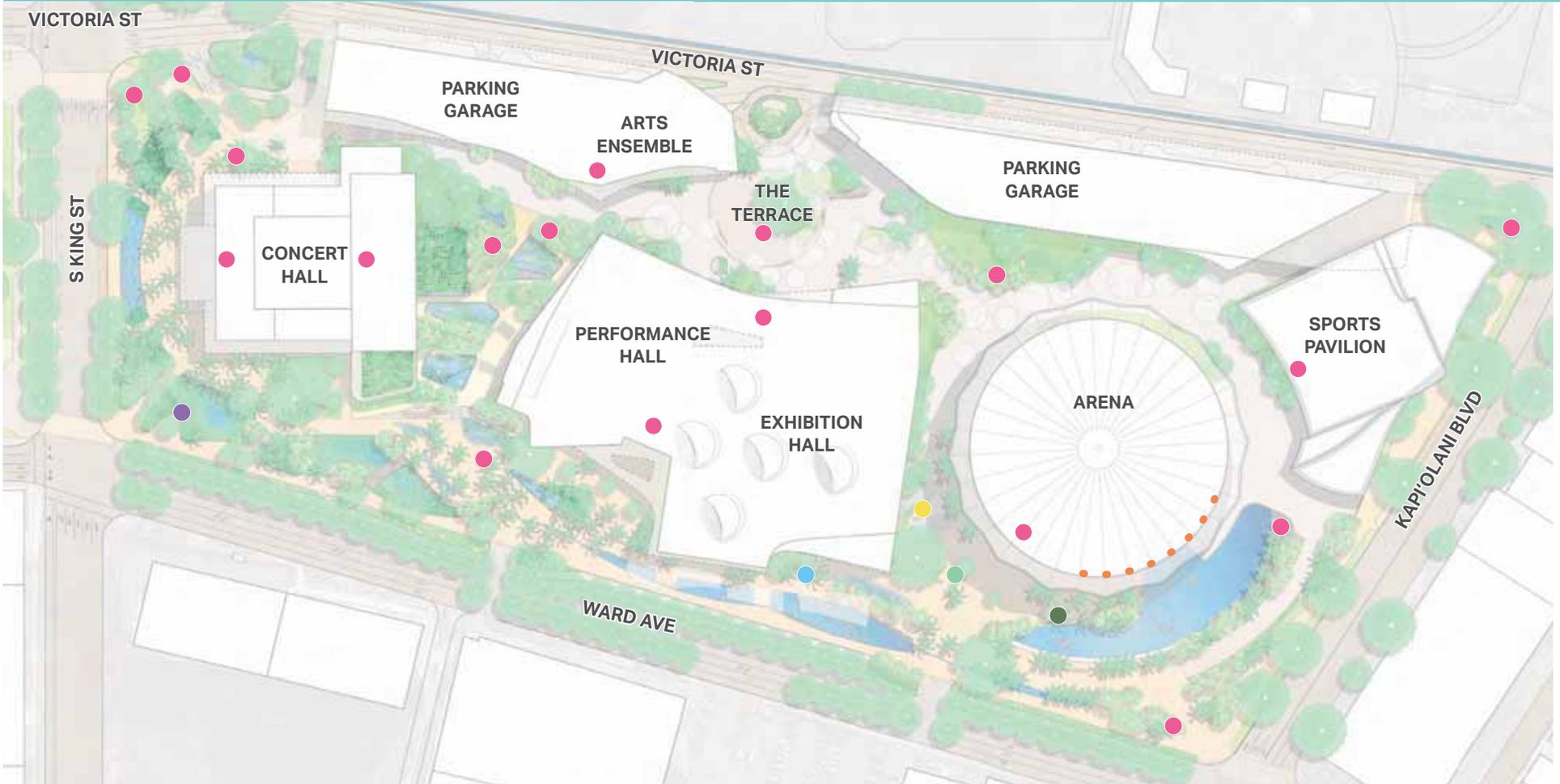
● Neal S Blaisdell Bust (1967)
Aldo Giordano



● "The Gathering" (1998)
Hans Ladislaus



Proposed Art Locations



Proposed and Relocated Art Installations

● Dancing Girl (re-located)



● Elvis Statue (re-located)



● Large-scale artwork



● Other potential public art locations



Green Wall

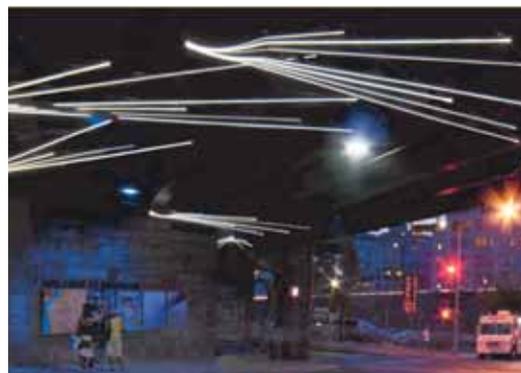


Water

● War Memorial



● Multimedia installation



● Installation



● Other potential public art locations



Lighting / Projection



Paving

3.5 Master Plan Components



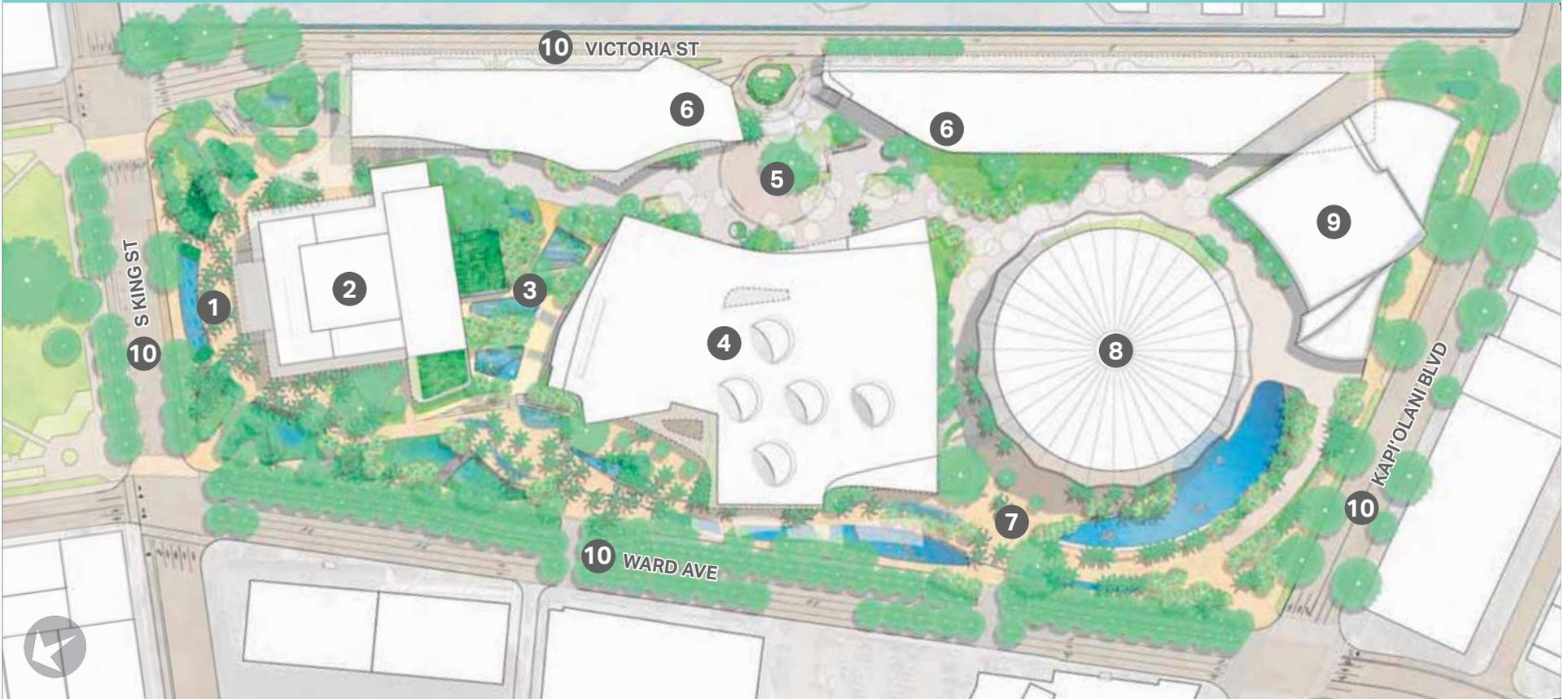
Master Plan Components

- 3.5.1 Coconut Grove
- 3.5.2 Concert Hall
- 3.5.3 The Gardens
- 3.5.4 Performance and Exhibition Halls
- 3.5.5 The Terrace
- 3.5.6 Arts Ensemble and Satellite City Hall
- 3.5.7 Civic Plaza and War Memorial
- 3.5.8 Arena and Sports Pavilion
- 3.5.9 Streetscapes

Although conceived as a singular landform, the Master Plan can be described as a series of interrelated buildings and public spaces with a unique but coordinated character to establish various types of experiences and features. The components are intended to be unified by their shared references to the project's cultural themes

and geological inspiration, but also to stand alone as identifiable venues. While some components may share programmatic spaces to allow flexibility and expandability, they can also function independently to accommodate concurrent use. The design intent and character for each identifiable component is described in the following summaries and located in the following diagram.

Map of Master Plan Components



Key

- | | | | | |
|-----------------|------------------------------------|---|--------------------------------|-------------------|
| 1 Coconut Grove | 3 The Gardens | 5 The Terrace | 7 Civic Plaza and War Memorial | 9 Sports Pavilion |
| 2 Concert Hall | 4 Performance and Exhibition Halls | 6 Arts Ensemble and Satellite City Hall | 8 Arena | 10 Streetscapes |

3.5.1 Coconut Grove

The Coconut Grove pays homage to the historic Ward Estate by retaining the existing grove of coconut trees. Framing the historic Concert Hall entrance is a series of lush and vibrant gardens. A central fountain with a series of jets that help block out the noise from the street serves as a buffer between King Street and events occurring in the broad Concert Hall plaza fronting the main entry to the hall.

Crosswalks are widened to improve the pedestrian arrival experience and draw people into the site from Thomas Square. A covered drop-off provides visitors with easy access to performances in the Concert Hall. Outdoor orchestra concerts take place on the lānai of the Concert Hall, and the Concert Cove provides a protected zone for intermission, receptions, café dining, and other small gatherings.



View of the Coconut Grove

Coconut Grove

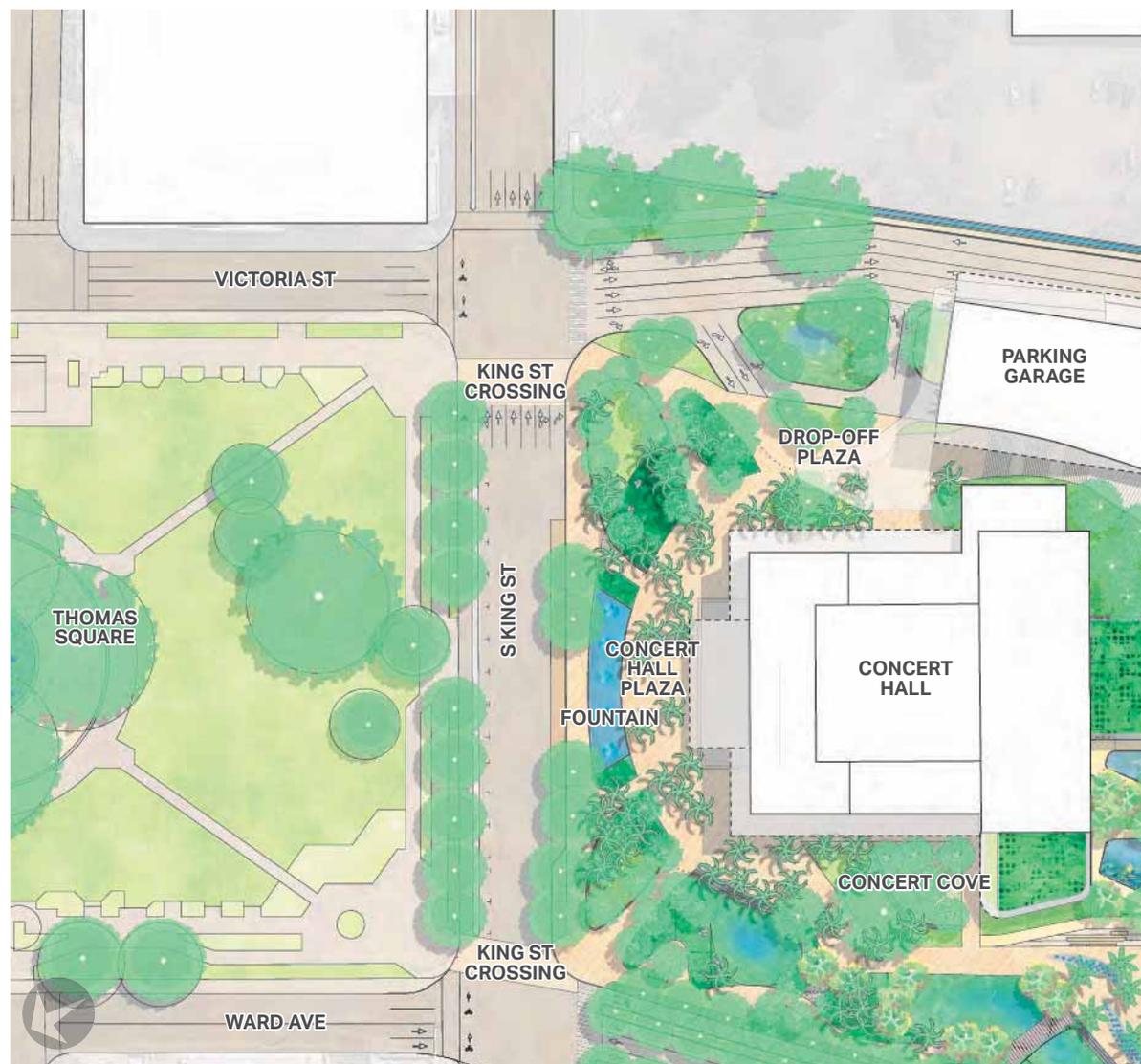


Location Map

The Coconut Grove references the diverse environments of the Ward's "Old Plantation" to create a series of more intimate spaces mixing hardscape and planted areas arching around the hall. This will allow events within the hall to spill out to distinct areas during intermission and before/after the show.



Ward Estate photos and 1961 site survey



Coconut Grove

Character

The landscape around the Concert Hall is currently defined by the remaining coconut trees that are scattered amongst the surrounding lawns. By interspersing other planting within the palms, the various lawns and plaza areas will be shaded, making them more comfortable for events and more visually aligned with the verdant nature of "Old Plantation". The overall grove is further defined into three smaller areas: (1) a drop-off plaza to welcome patrons, (2) the main Concert Hall plaza to accommodate large events like concerts or markets, and (3) a more intimate Concert Cove with movable seating adjacent to the lobby arcade and new café.

Fronting the entry canopy and Thomas Square, the main plaza extends the entry steps and expands the paved area to allow for a larger audience area for shows underneath the canopy and to enhance the formal symmetry of the entry. A long arching bench defines the edge of the Concert Cove, a small plaza centered on the last facade arch on the 'ewa side of the hall, and provides the potential to control access during events. Lower canopy trees create dappled light at sunset, help to shelter the space, and invite patrons out of the hall during intermissions. Conceived as an outdoor lobby, the Cove provides additional space for the constrained lobby while serving as a relaxing seating area for the café during non-event times.

View of the Concert Cove



Old Plantation



Lush plantings frame Concert Hall



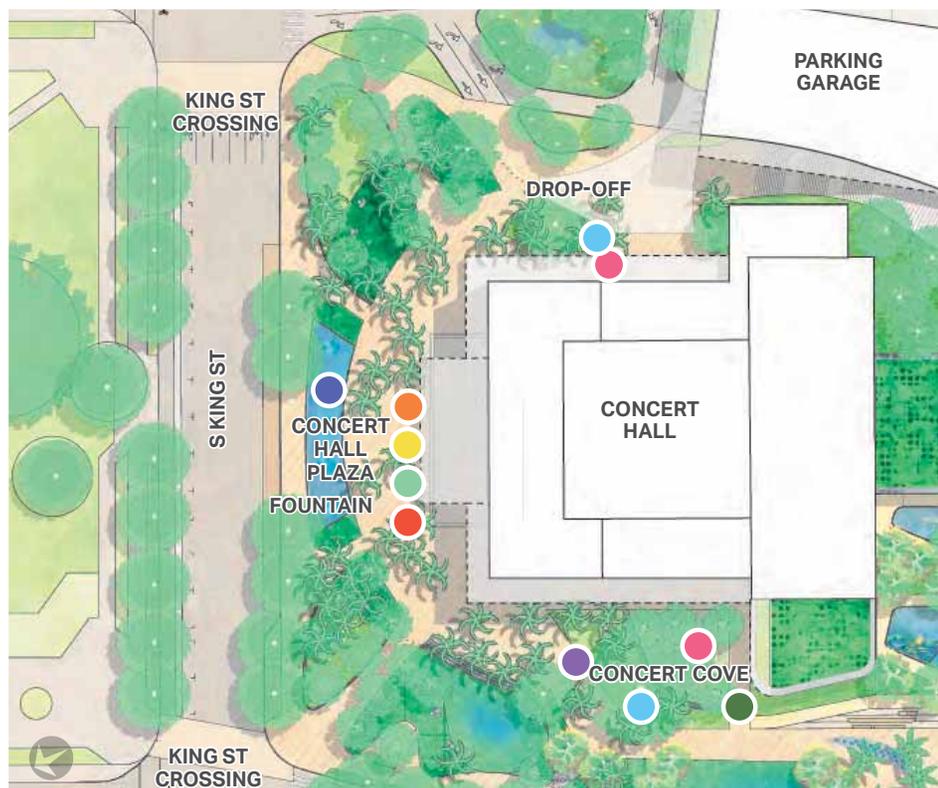
Shaded, open lawn space for flexible programming



Paving patterns

Coconut Grove

Program



The Gardens surrounding the Concert Hall will be a place for small performances or gatherings, casual seating, and strolling through the lush vegetation. The central water feature enhances the beauty of the Concert Hall and softly buffers street noise from King Street. An outdoor café on the 'ewa side of the Concert Hall can host casual concerts, daily lunch, and coffee goers, as well as offer refreshments during performance intermissions. Infrastructure such as power, water, and lighting will be provided to support these activities.

● Outdoor receptions



● Lei giving



● Small performances



● Outdoor cocktail receptions



● Café seating



● Artist talk-story



● Water jets



● Seating



● Small outdoor concerts



Coconut Grove

Program Scenarios

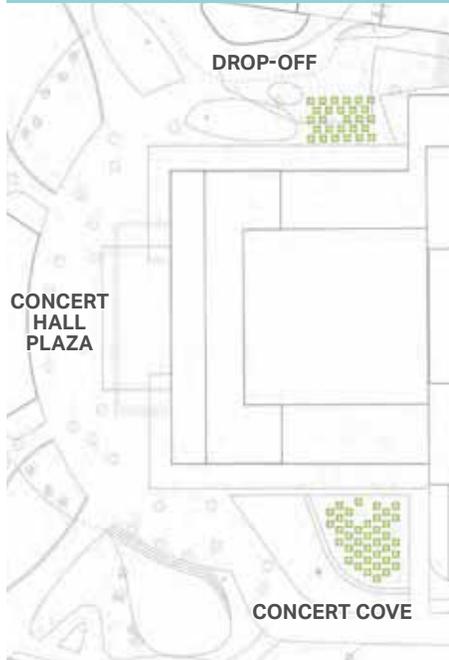
Concert Hall Plaza: 19,500 sf

Concert Cove: 5,200 sf

Drop-Off Plaza: 6,200 sf

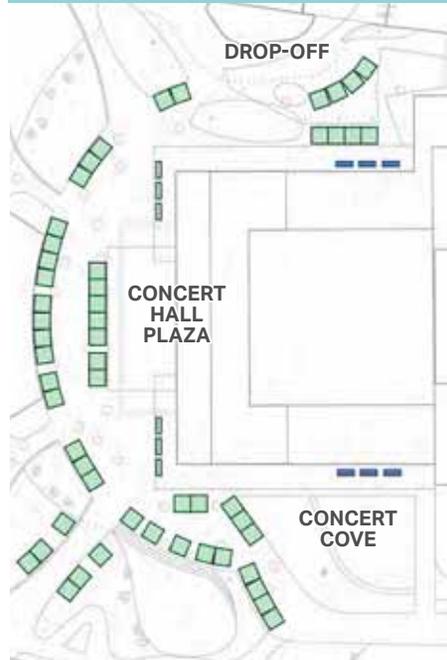


Banquets + Intermissions



Drop-Off Plaza	Concert Cove
4 Top Tables (28)	4 Top Tables (40)
112 People Seated	160 People Seated

Outdoor Vendors

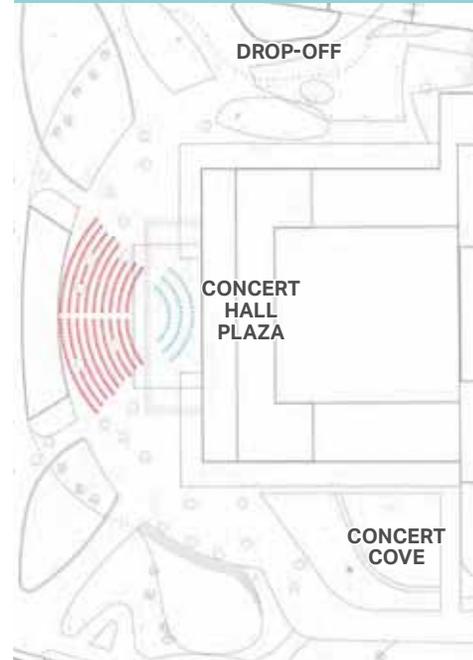


Current Site of Farmers Market

10' X 10' Tents (45)

3' X 10' Tables Under Lānai (12)

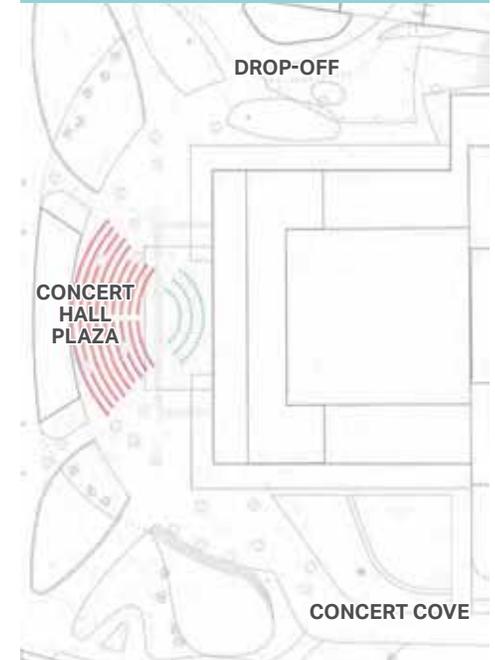
Performances



53 Performer Seats (blue)

320 Audience Seats (red)

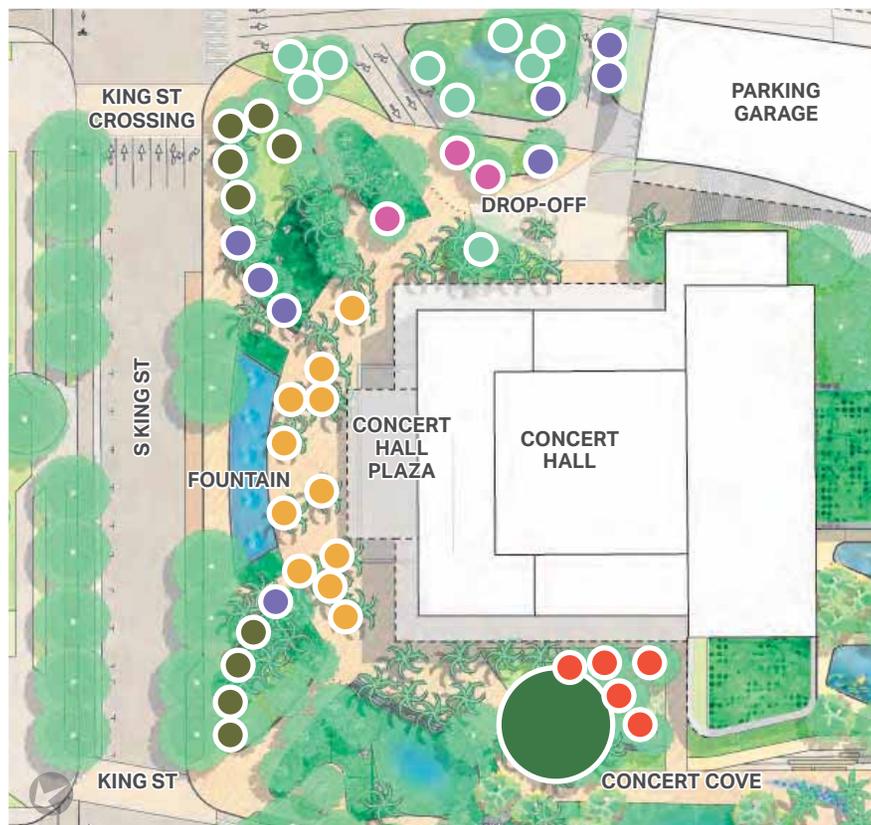
Informal Events



Drop-Off Plaza	Concert Cove
150+ Standing Room	150+ Standing Room
(8 sf Per Person)	(8 sf Per Person)

Coconut Grove

Vegetation



Vegetation becomes a means to enhance some of the more formal qualities of the Concert Hall. Existing coconut trees are preserved as much as possible and are supplemented with low-lying lush groundcover and tree canopies that frame the edges of the Concert Hall. Feature trees define the diamond head edge of the site, and a large feature tree provides shade to the Concert Cove. The street-side vegetation of Thomas Square is reflected on site, creating a more unified transition as park goes cross into the Blaisdell campus.

● *Cocos nucifera* (existing), Coconut Palm

● *Delonix regia*, Royal Poinciana



● *Thespesia populnea*, Milo, Indian Tulip Tree

● *Ficus microcarpa*, Chinese Banyan



● *Tabebuia heterophylla*, Pink Tecoma

● *Calophyllum inophyllum*, True Kamani, Alexandrian Laurel

● *Terminalia catappa*, Indian Almond, False Kamani



3.5.2 Concert Hall



Concert Hall Features:

- Retain historic identity of the existing venue
- Expand and condition lobbies (ground and balcony levels)
- Provide ADA accommodations
- Expand and improve back-of-house spaces with opportunity for shared use
- Upgrade technical infrastructure to industry standards

The Concert Hall retains its historic presence facing Thomas Square Park with minimal interventions that maintain its character and improve the patron experience. The theater renovation creates a new interior-exterior space under the existing arcade by expanding to the lobby while preserving a large exterior walkway on all three sides of the arcade.

This subtle expansion preserves the prominence of the existing arches, enriches the facade by replacing opaque wall and hollow-core wood sliding panels with glazed openings, allows for air conditioning of the lobby, and secures the historic decorative screen elements to better protect and preserve this unique feature.

Concert Hall

The Concert Hall was created to be the performance center of Hawai'i, a place for acts from around the world to perform for Hawai'i residents and visitors, to bring a broad range of dance, drama, opera, and music from overseas. The Concert Hall is home to the Hawai'i Symphony Orchestra and the Hawai'i Opera Theatre. Hawai'i Ballet also uses the Hall for many of its productions. Additionally, the Concert Hall receives use by a variety of local, national, and Broadway productions every year, as well as numerous O'ahu high school graduating classes. While in generally acceptable physical condition, improvements to this facility have the potential to reduce scheduling conflicts, increase revenue, bolster outreach and educational offerings, provide needed support space, better meet ADA accessibility constraints, and provide for an improved patron experience.

Expanded and conditioned, the main lobby will be better able to accommodate concessions and other front-of-house spaces in addition to providing more area for patrons. Restrooms have been reconfigured and positioned just outside the wings on both sides of the hall. The proposed configuration addresses the size/fixture count issues, as well as provides men's and women's rooms at each location. Elevators are integrated on both sides of the lobby, making both mezzanine landing levels accessible. Although this creates accessible routes from the balcony to the ground floor, existing lobby and restroom spaces are undersized to serve the combine number of patrons seated in the balcony and on the main level. To improve convenience, reduce wait times, and better serve the balcony seating, new lobbies are proposed on both sides of the hall. Each lobby would contain concession and restroom spaces with the potential for serving as VIP or pre/post event space overlooking the site beyond. Providing upper lobbies reduces the needed space at grade and creates a distinctly new experience that increases the value of balcony seating and enables additional rental opportunities. Between the two sides of the balcony, a narrow bridge is proposed with a gentle curve echoing that of the rear wall of the hall. By linking the two sides of the hall,

patrons could access seats on either side of the hall without having to enter the auditorium.

Within the hall, the existing continental seating configuration will be retained, but accessibility is addressed by adding 16 wheelchair positions in the orchestra and four in the balcony. The proposed configuration utilizes the existing floor rake but re-seats the auditorium to avoid losing seat count for the wheelchair spaces. A reduced seat width of 20" could allow for additional seats, but further study will be needed in the design phase in order to arrive at the desired seating configuration. Refer to the following plans and Basis of Design document in Appendix R, Section 3 for additional details.

A rehearsal room provides additional practice space to reduce competition for the hall's dates and could serve as small informal performance space. Based on the hall's stage dimensions, the proposed rehearsal room could be used by various dance or musical groups for practice and accommodate an audience of approximately 300 people with up to 20 performers in various seating/staging arrangements.

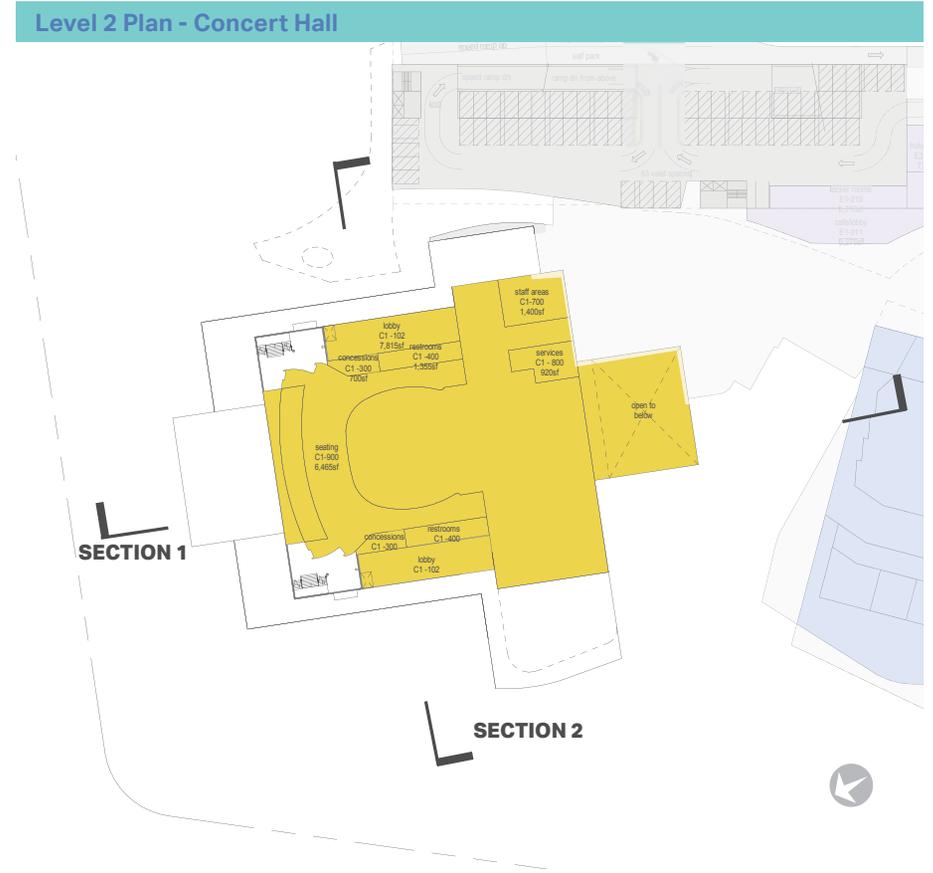
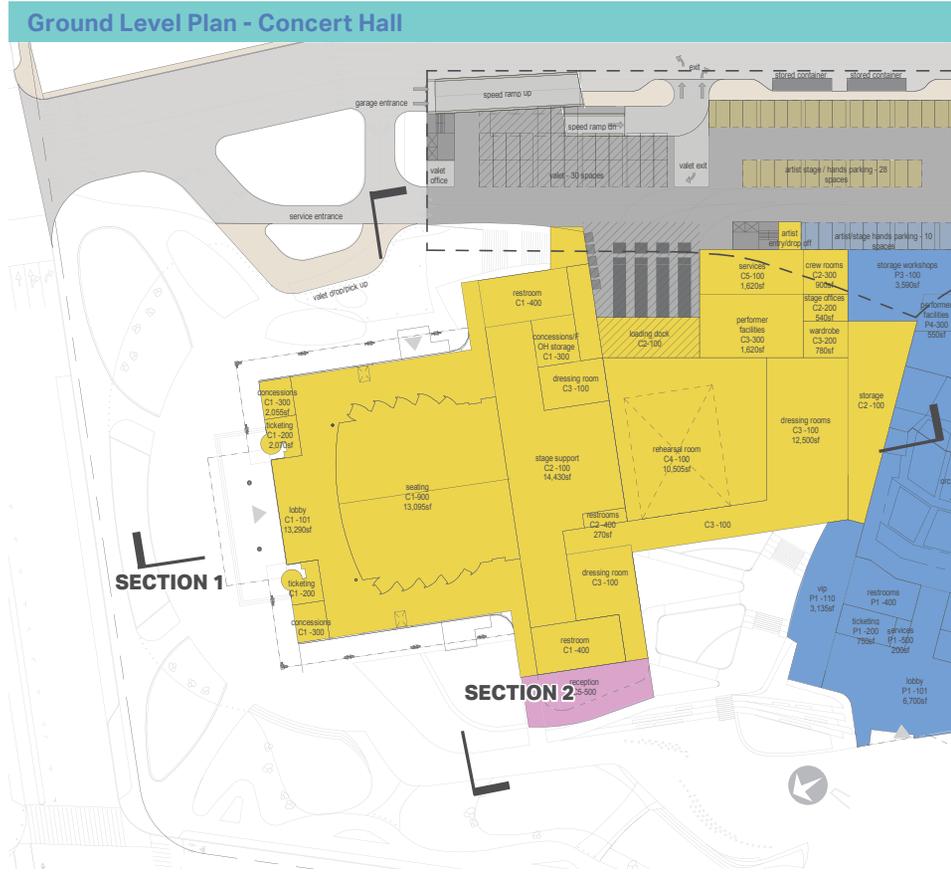
In addition to the exterior modifications and expanded program, significant other improvements are proposed to modernize and upgrade the facility to current standards. These improvements are described in more detail in the Basis of Design documents included in Appendix R, but below is a list summarizing recommended areas of improvement:

- Lobby
- Vertical Circulation
- Washrooms
- Concessions
- Auditorium Configuration
- Seating
- Aisle Lights
- Cup Holders
- Accessibility
- Back-of-House
- Stage Systems
- Acoustics
- Building Systems

View of Concert Hall

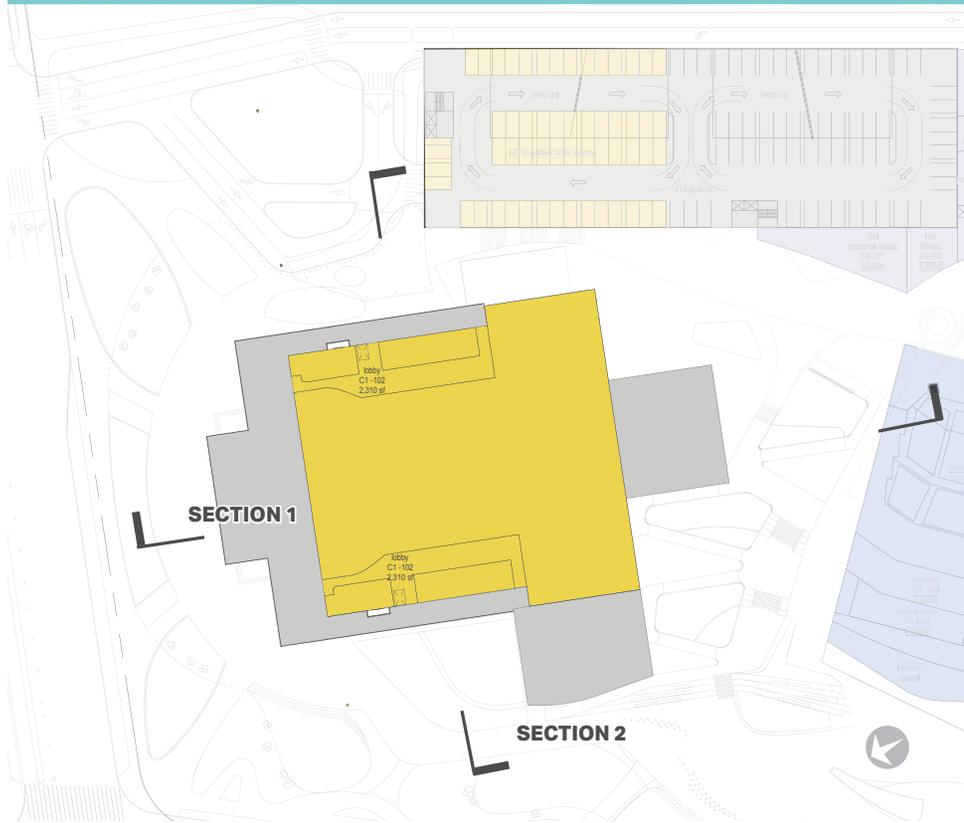


Concert Hall



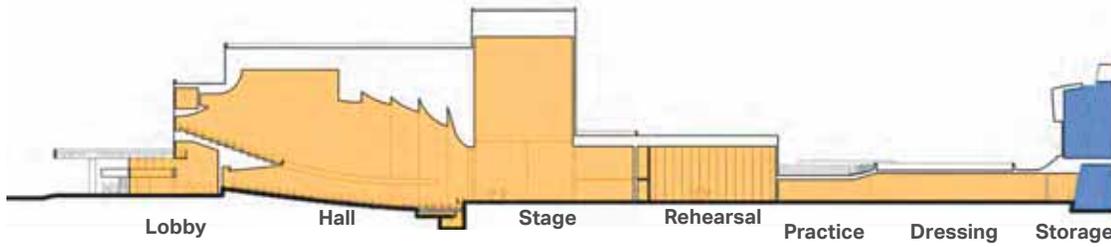
Concert Hall

Level 4 Plan - Concert Hall

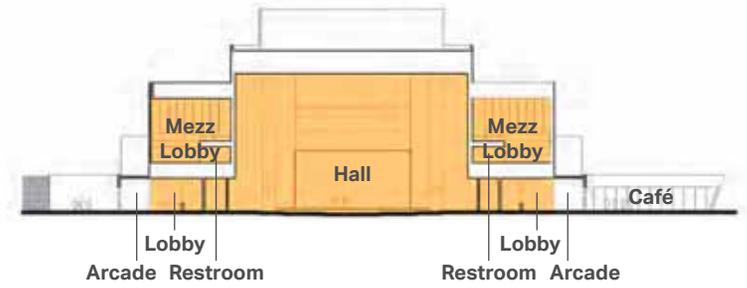


Concert Hall

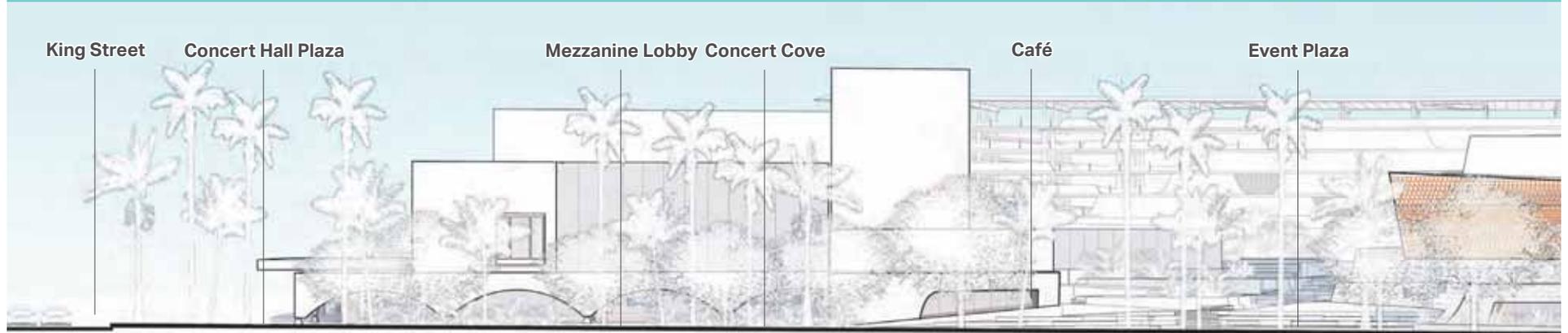
Section 1 - Concert Hall



Section 2 - Concert Hall



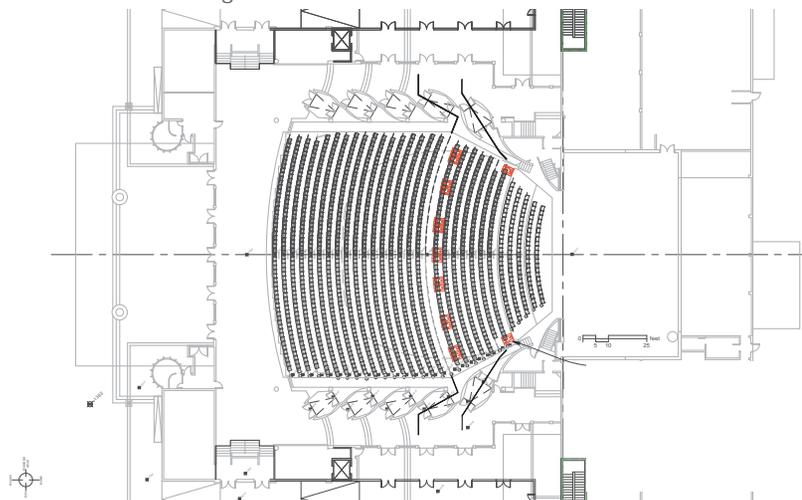
Ward Avenue Elevation - Concert Hall



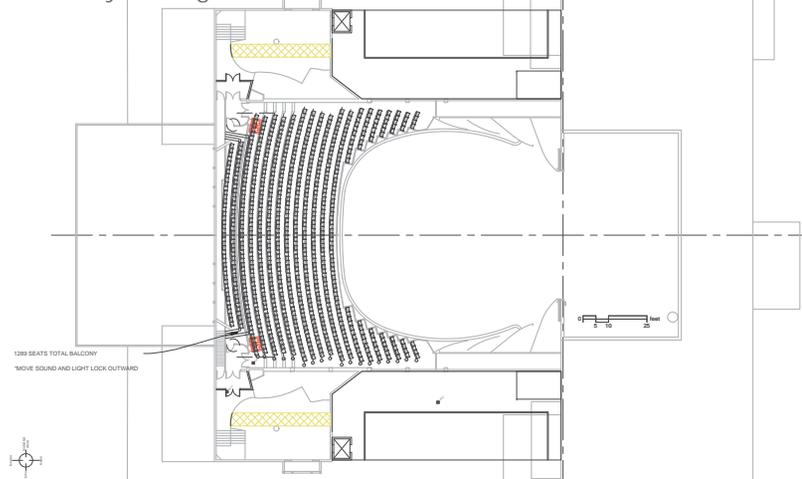
Concert Hall

Proposed Concert Hall Seating Plans

Orchestra Seating Plan

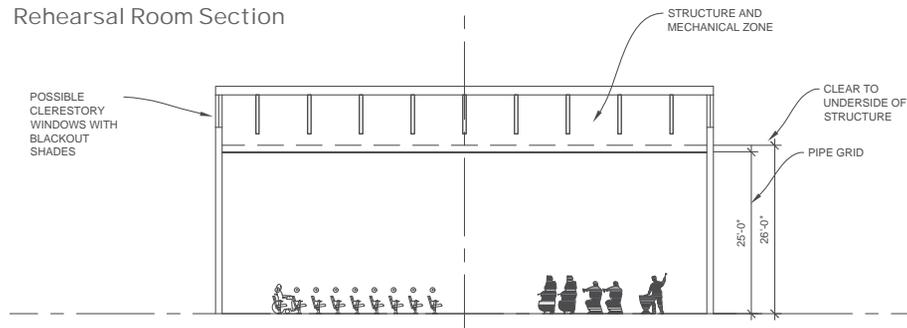


Balcony Seating Plan

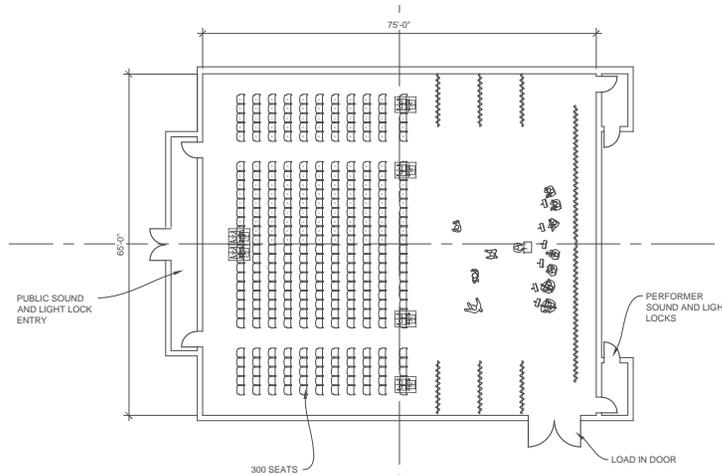


Proposed Rehearsal Room

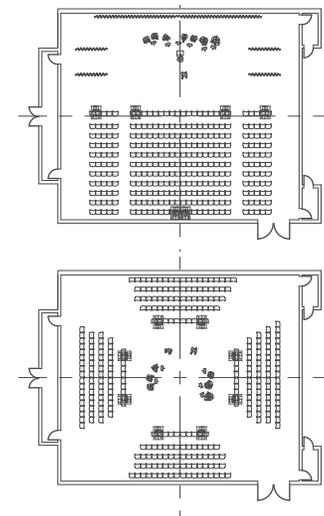
Rehearsal Room Section



Rehearsal Room Plan



Alternative Rehearsal Room Layouts



Concert Hall

Character

As described previously, the design intent for the Concert Hall is to retain the historic identity of the existing structure and highlight the significant features such as the arcade and glazed wall screens within the lobby. In contrast to the opaque concrete walls of the existing hall, the new components are clad in glass to strengthen the visual connection with the surrounding landscape.

Although the simple massing of the proposed improvements echoes the scale and proportion of the existing volumes, their transparent material will create a distinguishing lightness and express the life within the building.

View of Concert Hall Balcony Lobby

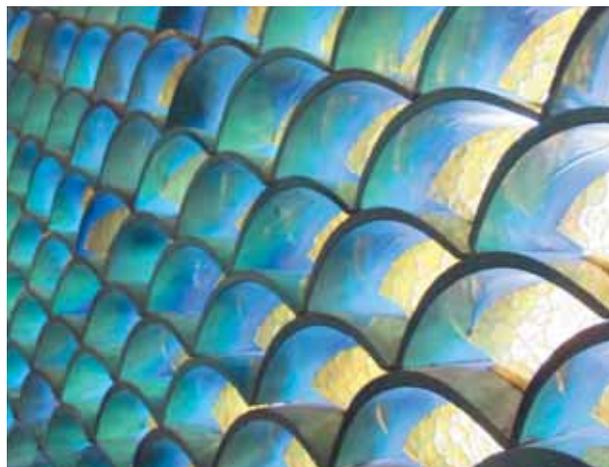


Concert Hall

Character



Retain historic arcade



Preserve and highlight original details



Indoor/outdoor spaces



Visual connection to outdoors



New rehearsal room



Expanded and updated back-of-house areas

3.5.3 The Gardens

The Gardens are a central gathering point at the Center. A diverse range of programming draws people of all ages and backgrounds to sit and observe, and explore the taro patch (lo'i) terraces, learn about the traditional Hawaiian ahupua'a system, or enjoy an outdoor concert.

The hardscaped plaza is interspersed with shade trees, features programmable water jets, and offers ample space for flexible programming to occur throughout the year. An appropriate plant palette surrounds the ponds and aids in water filtration while also providing habitat for a range of aquatic and sub-aquatic creatures, bringing an additional layer of liveliness to the site.

Stepping down from the Terrace above, the Gardens provide a shaded and verdant transition between the two main levels of the project. Utilizing the gradual slope, water descends the space, linking the water source springing from the upper Terrace with the linear ponds lining Ward Avenue. A sloped path winds between a series of lo'i with low seat walls that create smaller spaces within the overall landscape. The lo'i could also become integrated rainwater collection or water treatment areas to improve building sustainability, making the Gardens a functional landscape echoing the traditional watershed and expressing water as a visual and ecological resource.

View of the Gardens



Lush plantings frame Concert Hall



Shaded, open lawn space for flexible programming



Paving patterns

The Gardens



Location Map



The Gardens

Character



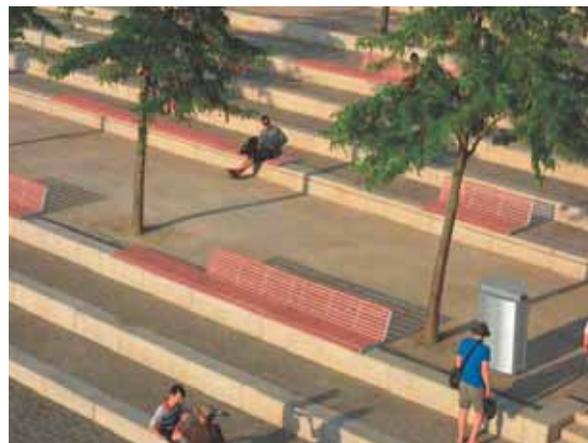
The Gardens

Character

Similar to the Coconut Grove, the Gardens are defined by a diverse set of sub-spaces that offer various experiences and ways of occupying the landscape. Leading down from the Terrace and along Ward Avenue, the Gardens are shaped by the presence of water with small seating areas along lushly planted paths. Here, the environments are inspired by traditional Hawaiian landscapes offering a more quiet park-like respite leading to the urban Event Plaza at the center of this zone.



Terraced lo'i park



Seating + paving

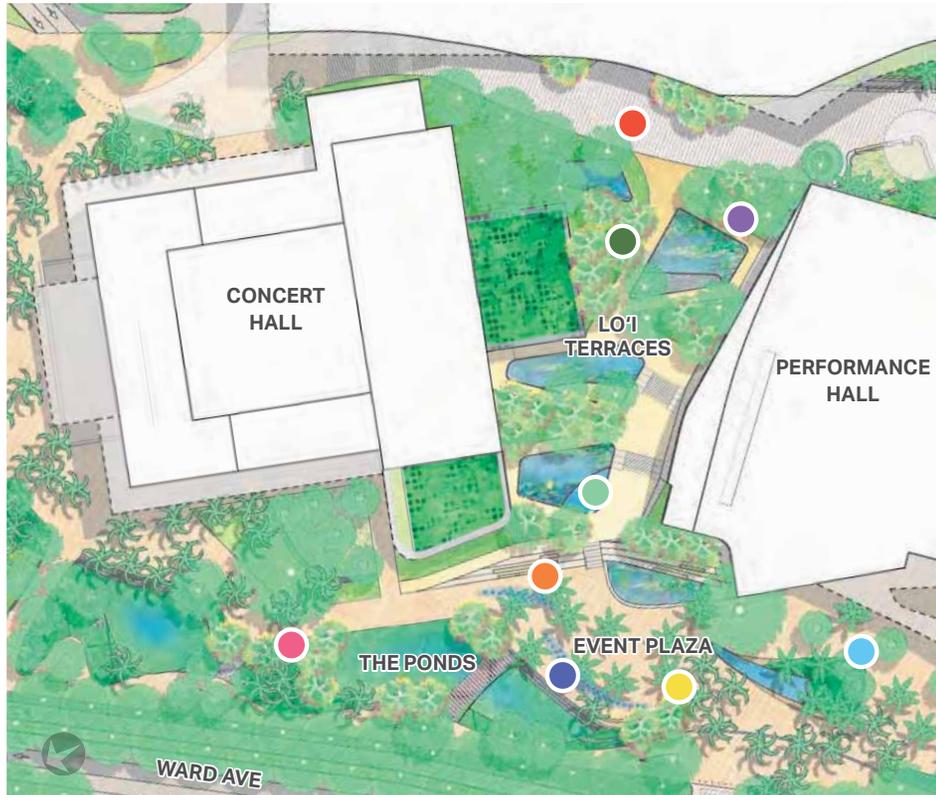


Lush, vegetated pathways



Public plaza

The Gardens Program



The Gardens are an active, diverse, playful, park-like place within the heart of the campus. Various events happen throughout the week and year. The large plaza hosts farmers markets, dance classes, musical performances, and many other events. People gather, sit, run through the water jets, or simply walk through on their way to work, to the parking garage, or to one of the other venues on site. Flush in-ground water jets create the flexibility for a playful and active water feature or larger open plaza for events within the same space. Infrastructure such as power, water, and lighting will be provided to support these activities.

● Royal Hawaiian Band performances



● Community dance classes



● Water-related education



● Cultural practitioner workshops



● Nature play



● Lounging



● Water play



● Performances



● Farmers market



The Gardens

Program Scenarios

The Gardens Plaza: 24,200 sf



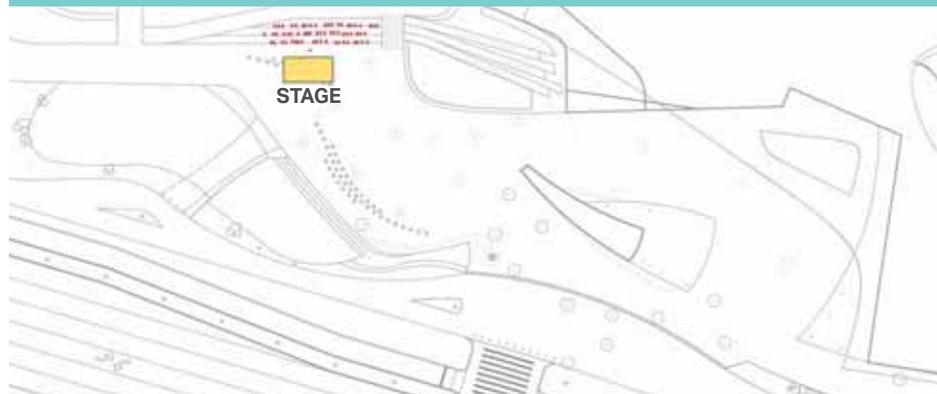
The Gardens provide various spaces to sit and linger and engage with water in informal ways. The large plaza at its center is designed to accommodate large gatherings. Although not limited to the two scenarios described on the right, the plaza could easily host either event or performance-type programming without impeding on the pedestrian routes across the site. Of benefit in this space is the terraced seating integrated along the sloped path leading to/from the Terrace. This seating provides infrastructure for both informal people watching, as well as planned events or performances.

Outdoor Vendors



10' x 10' Tents (58)

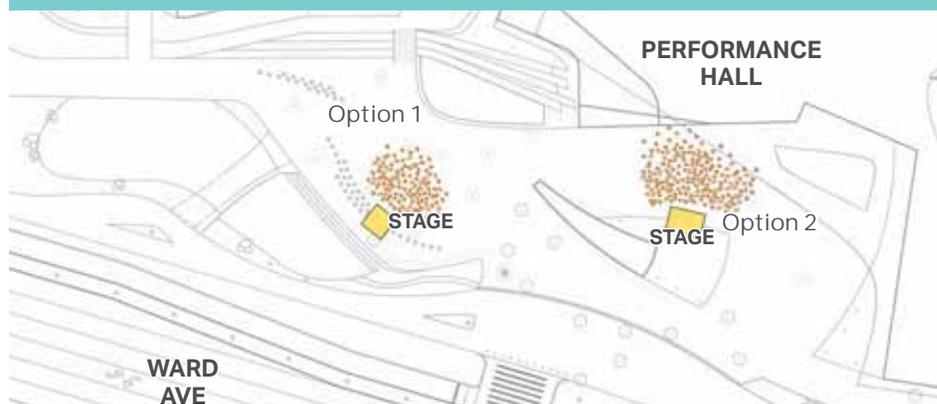
Performances



12' x 24' Stage (1) (Alternative)

165+ Audience Seats
(840 sf of Seating Area)

Informal Events

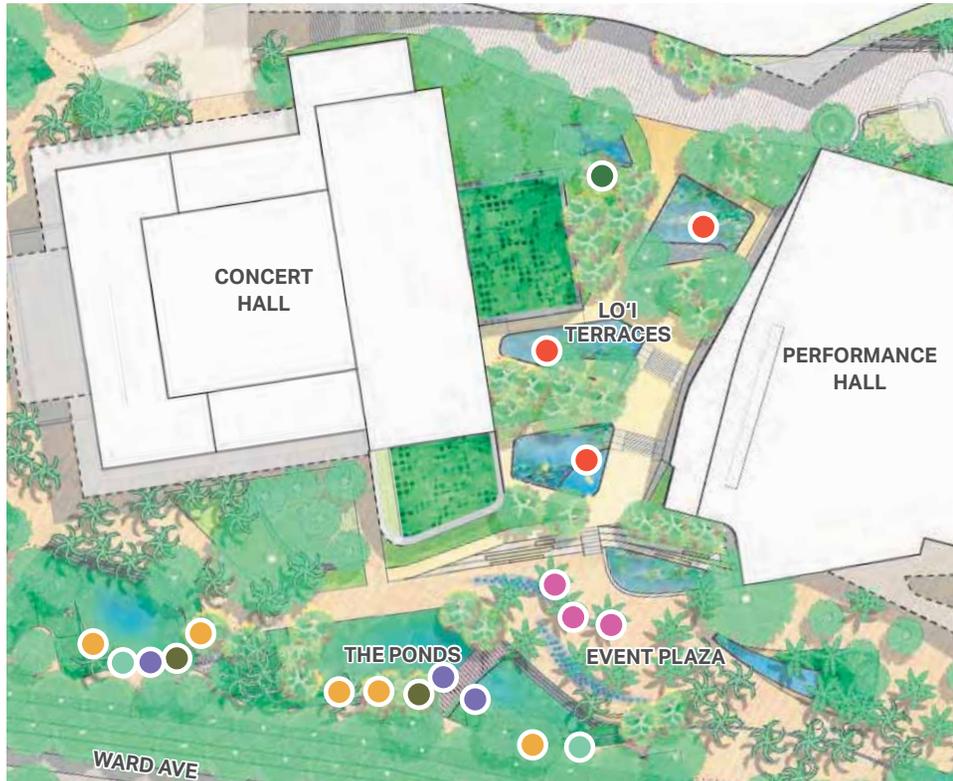


Option 1
110+ Standing Room
(8 sf Per Person)

Option 2
190+ Standing Room
(8 sf Per Person)

The Gardens

Vegetation



The Gardens contain three distinct, vegetated zones. The hardscaped plaza is punctuated by palms and other medium, upright trees that provide shade while allowing for flexible programming. The lo'i serve as a contemporary interpretation of the ahupua'a system stressing water movement from mauka to makai. The lo'i contrast with habitable planted zones. The Ponds feature informal plantings that aid in water filtration with shaded paths cutting through and opportunities for ecological education throughout. The park draws inspiration from traditional Hawaiian gardens as focused places of shade, privacy, shelter, peace, color, texture, fragrance, and sound. Part of both the Concert Hall and Gardens, green rooftops could be incorporated into the design on portions of the new additions to the Concert Hall.

● *Cyperus javanicus*,
'Ahu'awa Indigenous



● *Schoenoplectus tabernaemontani*,
Kaluhā



● *Colocasia esculenta*,
Taro



● *Ipomoea pes-caprae*,
Pōhuehue Indigenous



● *Bacopa monnieri*,
'Ae'ae Indigenous



● *Sesuvium portulacastrum*,
'Ākulikuli Indigenous



● *Plumeria sp.*,
Plumeria



● *Pritchardia hillebrandii*,
Loulou Palm



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3.5.4 Performance and Exhibition Halls



Performance and Exhibition Halls Features:

- Provide an additional 1,500-seat performance space
- Include a flat floor for flexible room configurations
- Design superior acoustics for musical performances
- Share an expandable back-of-house with the Concert Hall
- Increase capacity and quality of community event space
- Anchor the Center's redevelopment with distinctive architecture
- Provide flexible space that allows for a range of exhibition sizes and concurrent use of halls
- Modernize exhibition space to meet industry standards
- Share a central lobby that allows for shared efficient use and activation

The new Exhibition Hall replaces the existing hall with a more efficient building that includes an expanded exhibition floor and a new Performance Hall to provide increased opportunities for events and entertainment. Positioned in generally the same location as the existing building, the proposed massing consolidates the building program for the two large venues within a single form. By concealing

large program areas below the Terrace and stacking meeting and office spaces directly on top of the Exhibition Hall, the program areas add to the site without reducing open space. By rotating the Performance Hall, a gap between the two venues is created, providing a shared lobby for prefunction/check-in and entry points for both the street and terrace levels. This shift in geometry provides separation between the two programs within the overall massing.

Performance and Exhibition Halls

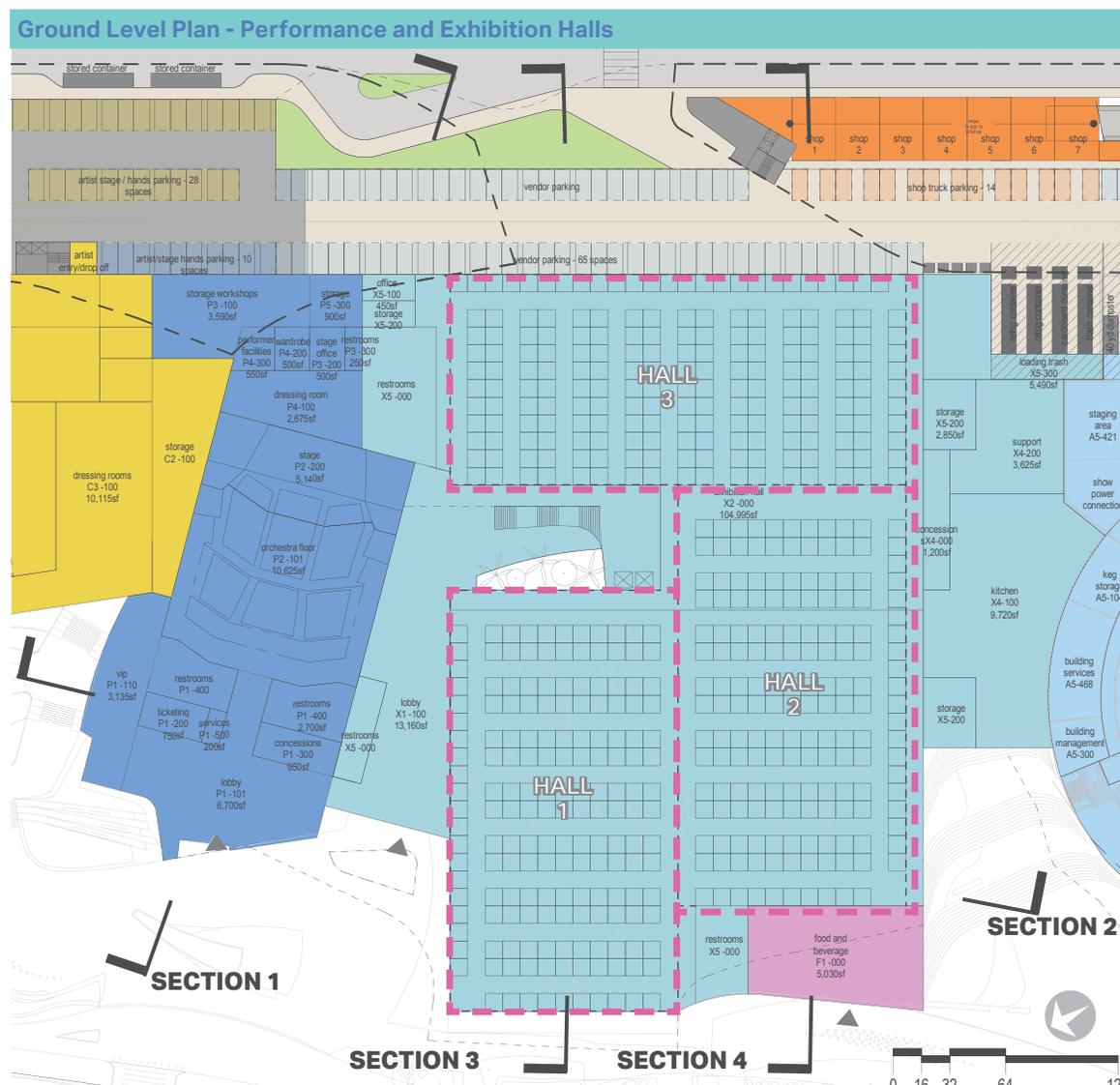
Although it was not included in the original plans for the Center, the exhibition program was recommended after it was identified that the market needed exhibitor areas to support the Arena's capacity to host conventions desired by the City. The program was added to the scope of work despite concerns over cost, and the Exhibition Hall opened in 1964 as part of the original Honolulu International Center. In 1992, a major renovation replaced portions of the pavilion with a new expanded building and prominent colonnade that exists on site today.

The Exhibition Hall has become the most widely used venue at the Center, attracting approximately 300,000 people annually, which accounts for the greatest percentage of the three major venues. The facility is used for consumer shows, exhibitions, graduations, and a variety of community events. However, the facility is dated and needs substantial improvements and upgrades. Out of the three facilities, it was determined to be the cheapest to rebuild, and the most in need of renovation.

A designated lobby entry directly into the Performance Hall further distinguishes its visual identity. A large oculus over the shared lobby highlights the entry and creates a visual connection to the screened lānai above. On axis with Ward Avenue, a large showcase window offers a visual connection between the streetscape and activity inside the hall.

The complex maintains an inviting presence along Ward Avenue by shifting the Exhibition Hall to break down the scale of the facade mass and to create an inviting entry. This shift also creates the opportunity to place a café space in front of the hall to activate Ward Avenue and break up the overall building massing.

The building architecture takes cues from the natural effects of erosion, both in the striated basalt base and carved surface of the glazed terra cotta screening the upper levels. The terra cotta screen modulates between more open and opaque, activating the facade with a constantly evolving character. At points, a band of upper windows separates the terra cotta screen from the stone base, allowing daylight into the hall and further articulating the facade.



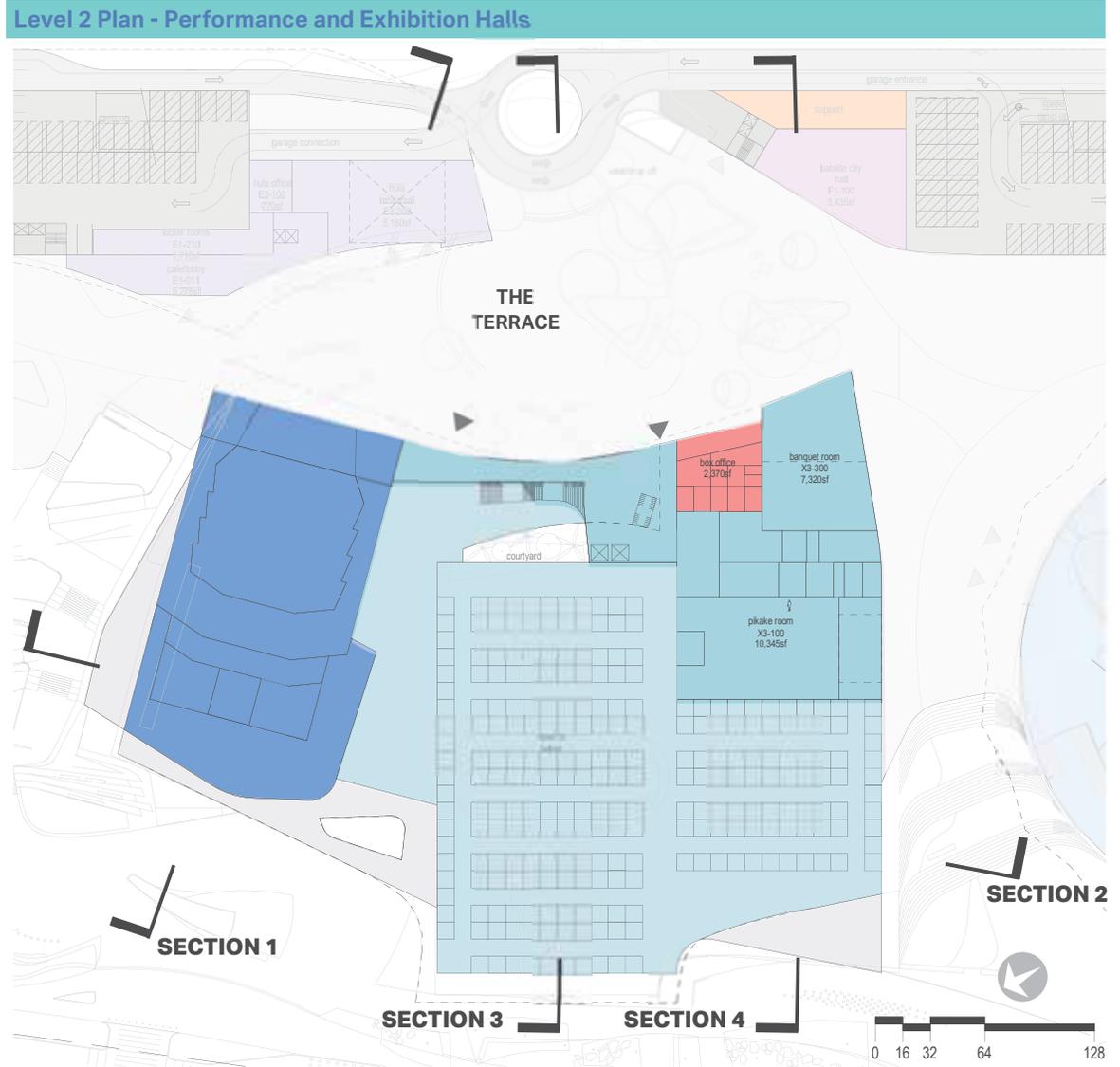
Performance and Exhibition Halls

Ground Level

Unlike the current hall, which is a single large room, the proposed hall can be subdivided into three smaller halls of approximately 32,000 sf each. This configuration allows two or three smaller exhibitions to occur simultaneously and provides adequate space for the largest shows that currently utilize both the Exhibition Hall and the Arena. A central kitchen and service corridor extend along the makai side of the exhibition space to service all halls, the Arena, and the F&B space(s). Additional office and storage space is provided just off of the lobby for event management. With a flat floor and flexible seating, the Performance Hall could also function as a lecture hall or demonstration area for exhibitions. However, separate lobbies and a VIP space allow the Performance Hall to operate independently for musical performances or other events.

Level 2 Plan

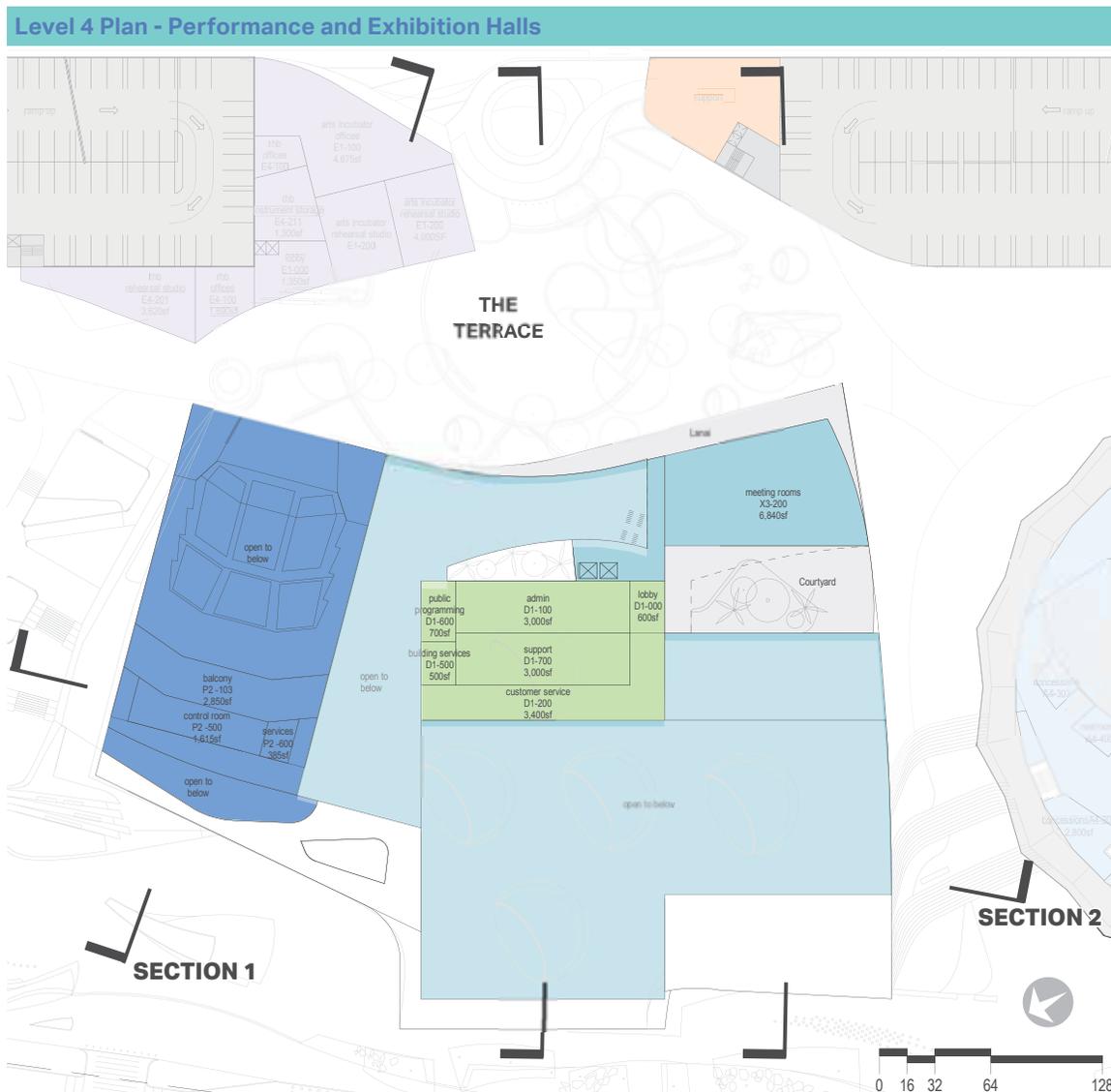
The shared lobby extends from Ward Avenue up to the Terrace to provide a secondary access point from the parking garage. An internal courtyard serves as a light well for the lobby and exhibit space below. Meeting and event rooms are located on the second level and can spill onto the Terrace. Hall 1 and half of Hall 2 feature double-height spaces with large north-facing skylights providing controllable natural daylight to the exhibition floor. A centralized box office is retained on site, but smaller box office/will-call spaces will also be provided at individual venues. Integrating the box office into the Exhibition Hall facade that faces the Terrace provides a central location easily accessible to both parking garages. The box office could be reappropriated for other functions as technology evolves and limits the need for a dedicated box office.



Performance and Exhibition Halls

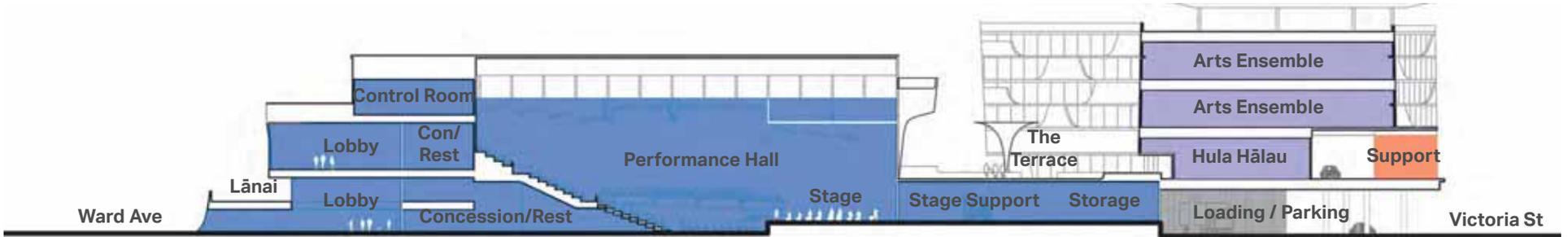
Level 4 Plan

Stacked above the banquet, event, and exhibition spaces, offices for the Department of Enterprise Services (DES) remain within the Exhibition Hall building and overlook the exhibition floor. Smaller meeting rooms are also located on this level and share a rooftop courtyard.

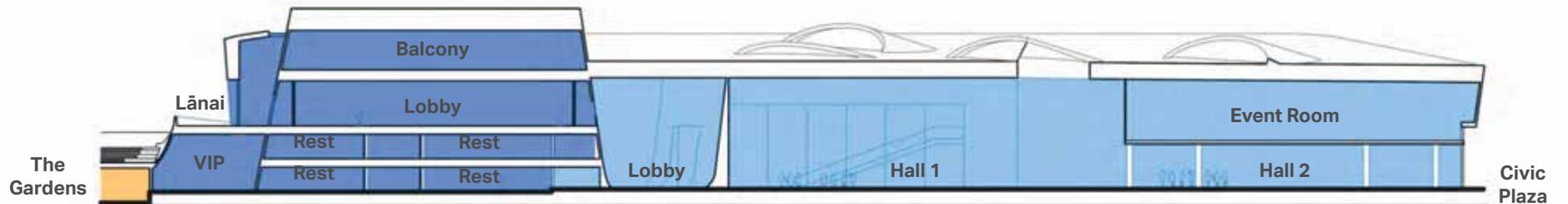


Performance and Exhibition Halls

Section 1 - Exhibition Hall

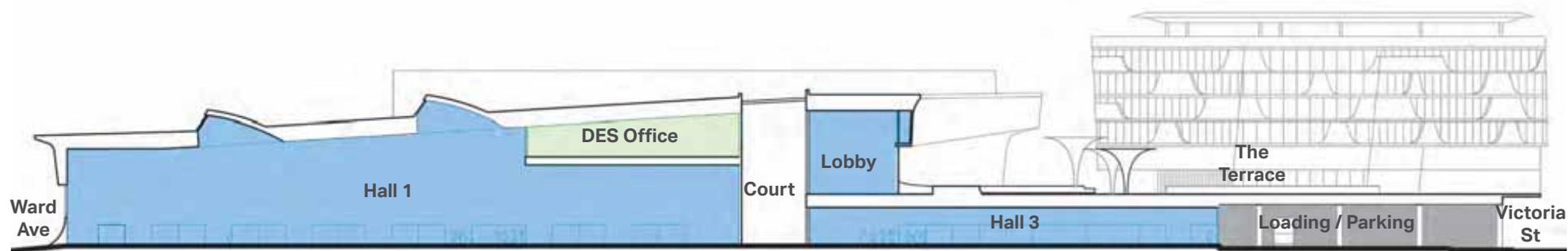


Section 2 - Performance and Exhibition Halls

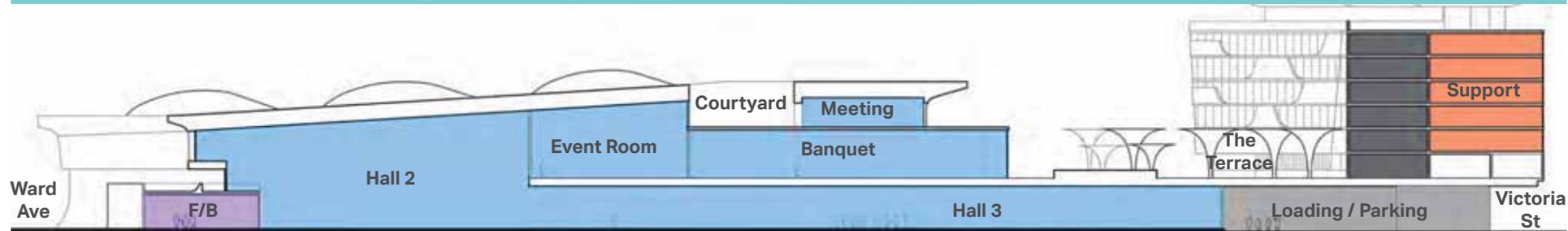


Performance and Exhibition Halls

Section 3 - Exhibition Hall



Section 4 - Exhibition Hall



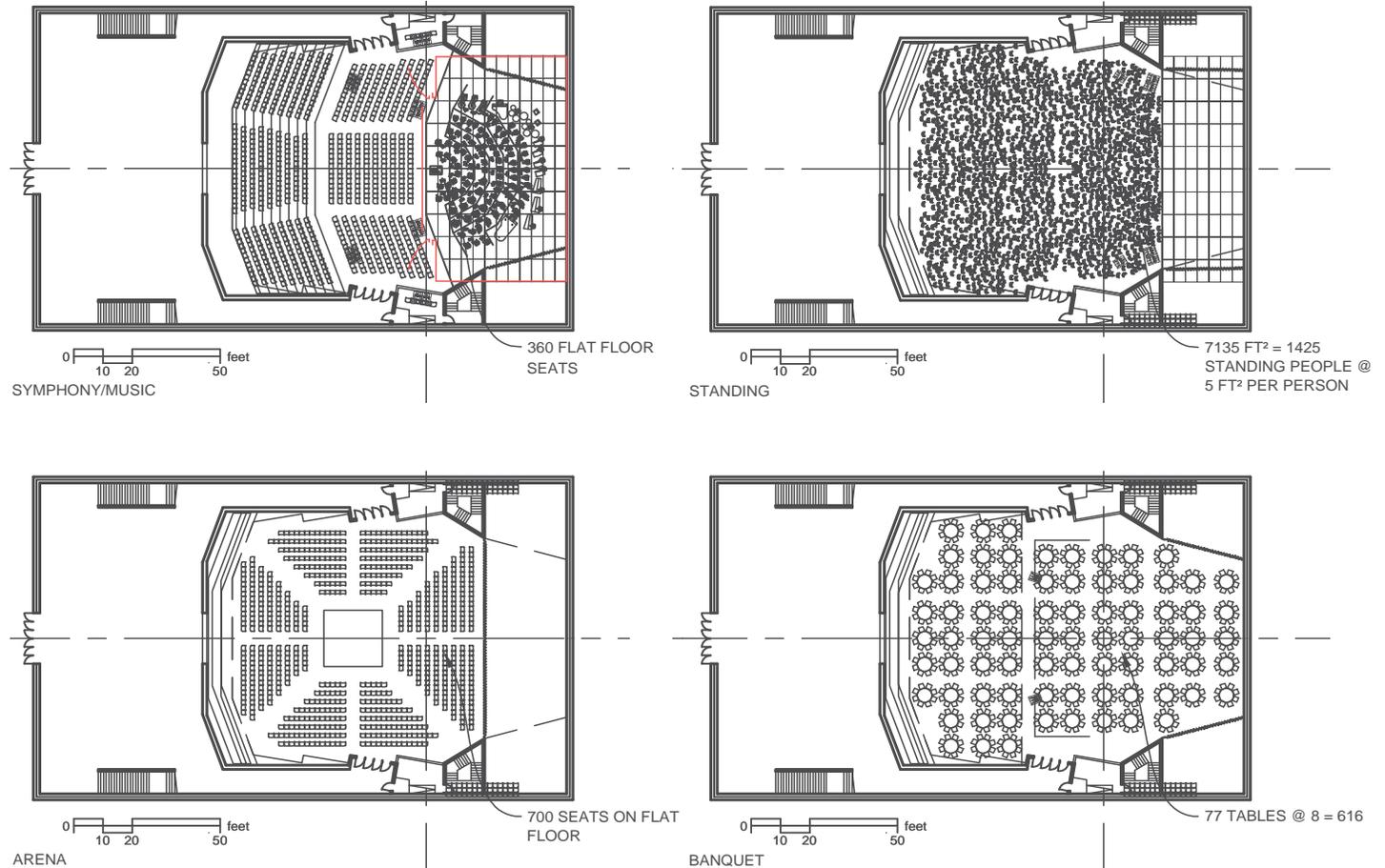
Performance and Exhibition Halls

Performance Hall

A new 1,500-seat Performance Hall has been incorporated into the Master Plan as an additional venue for live performance. The lower seat count and flat floor provide opportunities for various configurations to support different types of performances and events as shown in the diagrams to the right. However, no proscenium or fly tower has been included within the basis of design. As part of the design criteria, the space is intended to be acoustically excellent to help ensure user groups such as the Honolulu Symphony could utilize the space for concerts, which would reduce scheduling conflicts with theatrical groups booking the Concert Hall. The room configuration and adjacency to the Exhibition Hall allow the space to be utilized by performing groups and other users to increase rental opportunities.

Seating on the flat floor and platform is intended to be movable, but balcony seating will be fixed. The stage is also expandable with the largest configuration roughly matching the stage at the Concert Hall. The back-of-house areas are dedicated for use by the Performance Hall; however, connection to the Concert Hall backstage areas is intended to allow for the opportunity for shared use depending on the event. Refer to the Basis of Design document included in Appendix R for additional information.

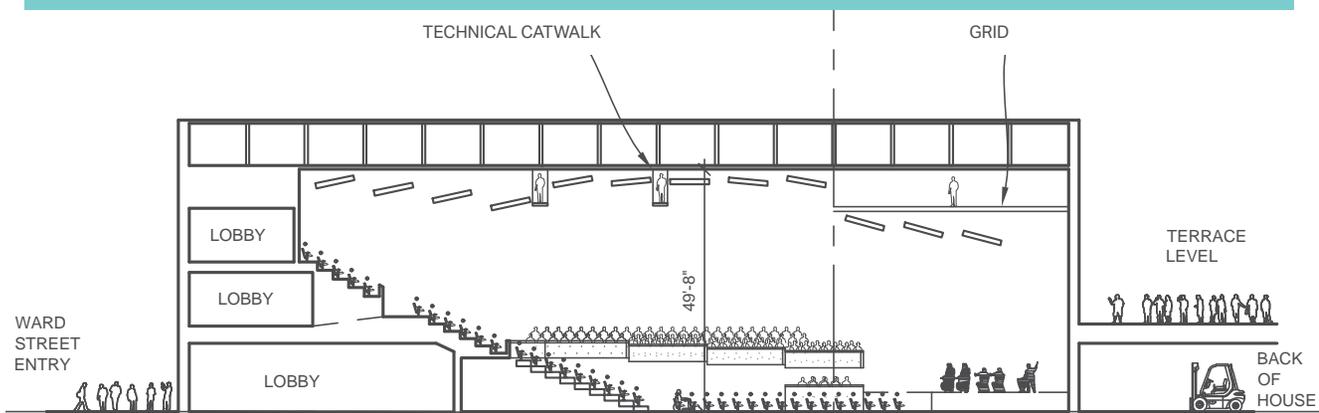
Room Configuration Diagrams



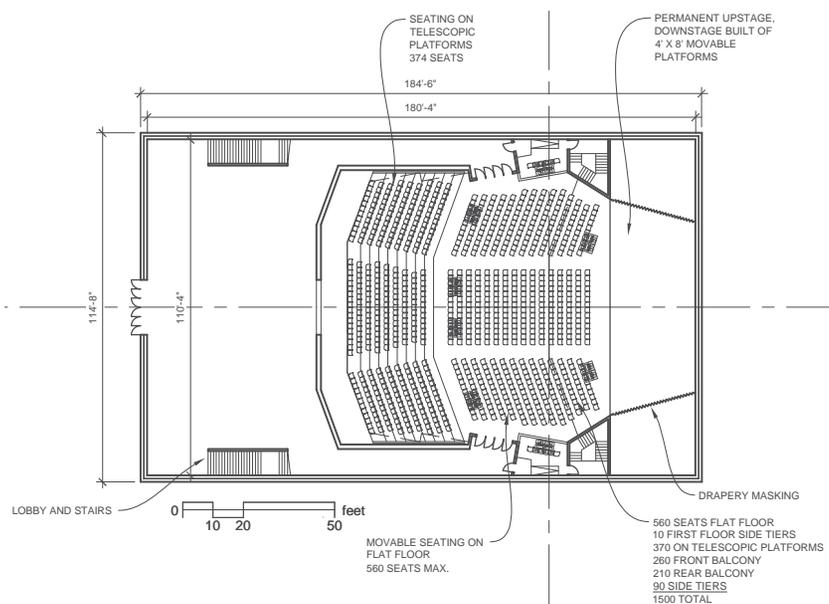
Performance and Exhibition Halls

Performance Hall

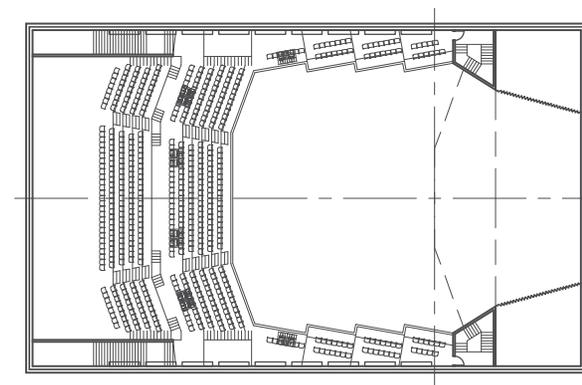
Section - Performance Hall



Orchestra Plan - Performance Hall



Balcony Plan - Performance Hall



560 SEATS FLAT FLOOR
10 FIRST FLOOR SIDE TIERS
370 ON TELESCOPIC PLATFORMS
260 FRONT BALCONY
210 REAR BALCONY
90 SIDE TIERS
1500 TOTAL

Performance and Exhibition Halls Character

View of Performance and Exhibition Halls from the Ponds along Ward Avenue



Performance and Exhibition Halls

Character

Rising from the ground plane, the Performance and Exhibition Halls sit atop a stone base of stratified basalt that echoes the form and texture of wave-worn shoreline rock formations. As seen in the image to the left, the form of the base has been eroded to create various lānai overlooks, arched openings at entries and display windows, and seating as it merges with the ground plane. The stone base extends between and around all of the Center's venues as a unifying element across the site and point of contrast with the delicate terra cotta screen wrapping the upper volume of the halls. Similarly, the screen creates a continuous element encircling the Performance and Exhibition Hall volumes within a single form. However, the large glass wall at the lobby and copper-clad volume extending past the screen reveal the presence of the Performance Hall as a recognizable venue within the larger whole.

The glazed terra cotta screen references the many unique breeze block facades found throughout Honolulu and provides a contemporary expression of the terra cotta roof

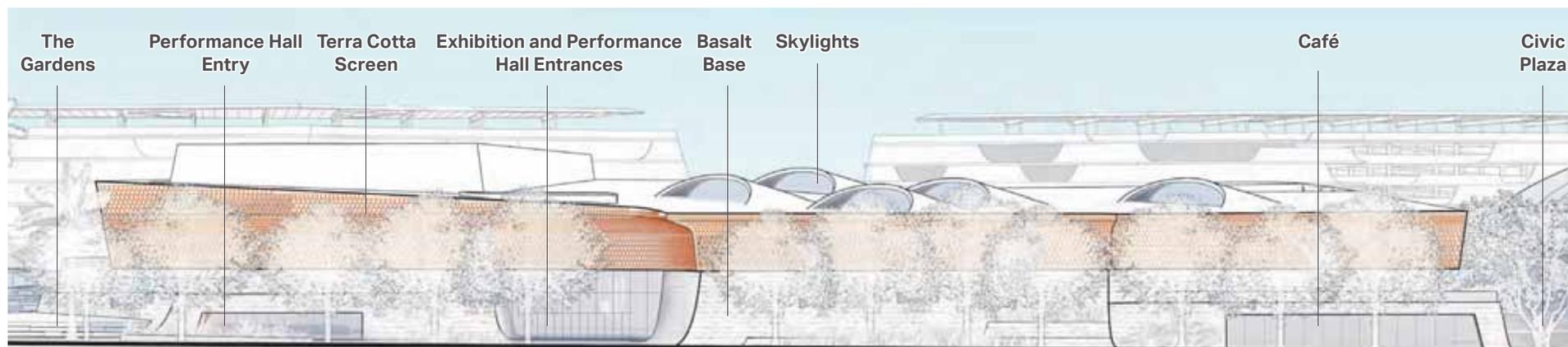
tiles seen on the Honolulu Museum of Art, Honolulu Hale, and other civic buildings near the Center. Custom arched shapes reference the screen walls of the Concert Hall lobby and the base detailing frequently incorporated on traditional pahu drums. Interestingly, pahu drums are typically carved from the trunk of coconut trees, which also links back to the historic coconut grove on site. A glaze on the tiles could provide a more dynamic sense of reflectivity in the sun and material richness through subtle variations in color and/or sheen. The tiles could also have a range of openness to modulate the transparency/opacity of the facade. This would add a layer of articulation to the continuous facade to highlight certain program components and activate the facade at night.

As seen in the image below, both the glazed facade elements and the continuation of the stone base material on the interior help to blur the boundaries between inside and outside. The lobby lightwell and a series of north-facing skylights within the Exhibition Hall further reinforce the connection to the outdoors. A light-filled shared lobby connects all program

elements and links the Terrace with Ward Avenue. In the view below, meeting/event rooms and the DES offices can be seen stacked above the exhibition floor beyond the lobby.



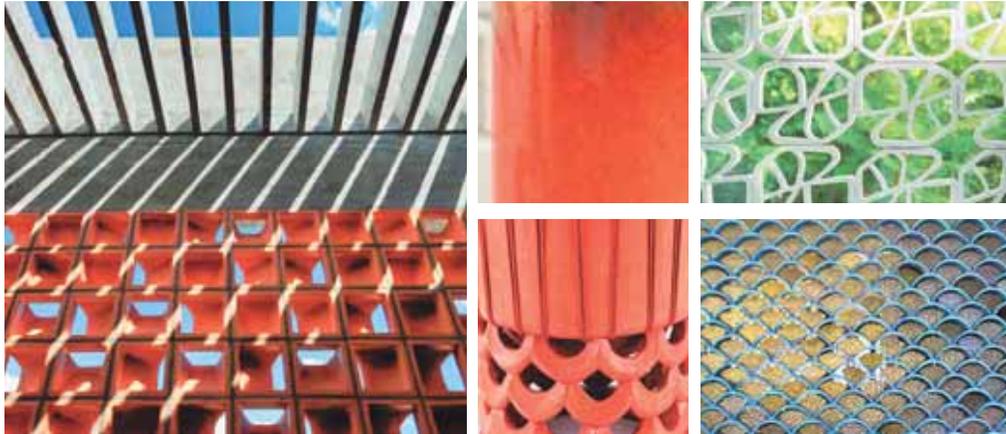
Interior View of Shared Performance Hall and Exhibition Hall Lobby



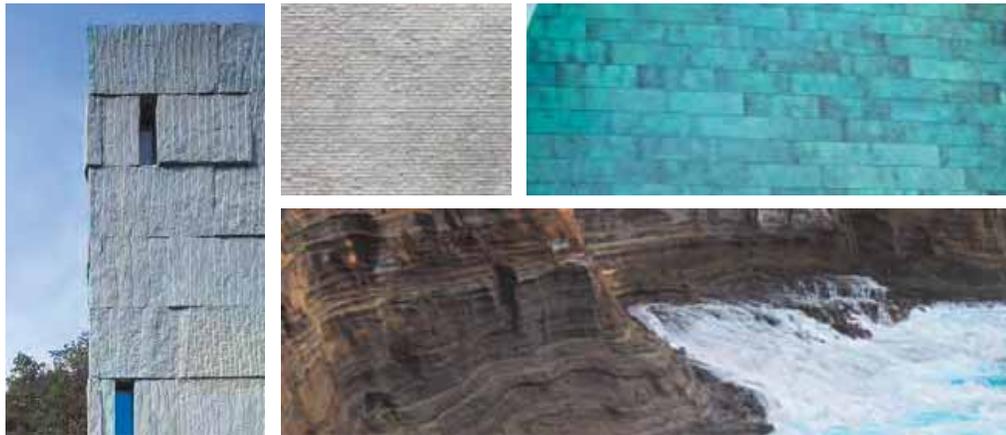
Ward Avenue Elevation - Performance and Exhibition Halls

Performance and Exhibition Halls

Character



Upper-level screen character - terra cotta



Base basalt character + copper panel



Screen



Geological inspiration



Courtyard



Integrated technology systems



Skylight

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3.5.5 The Terrace



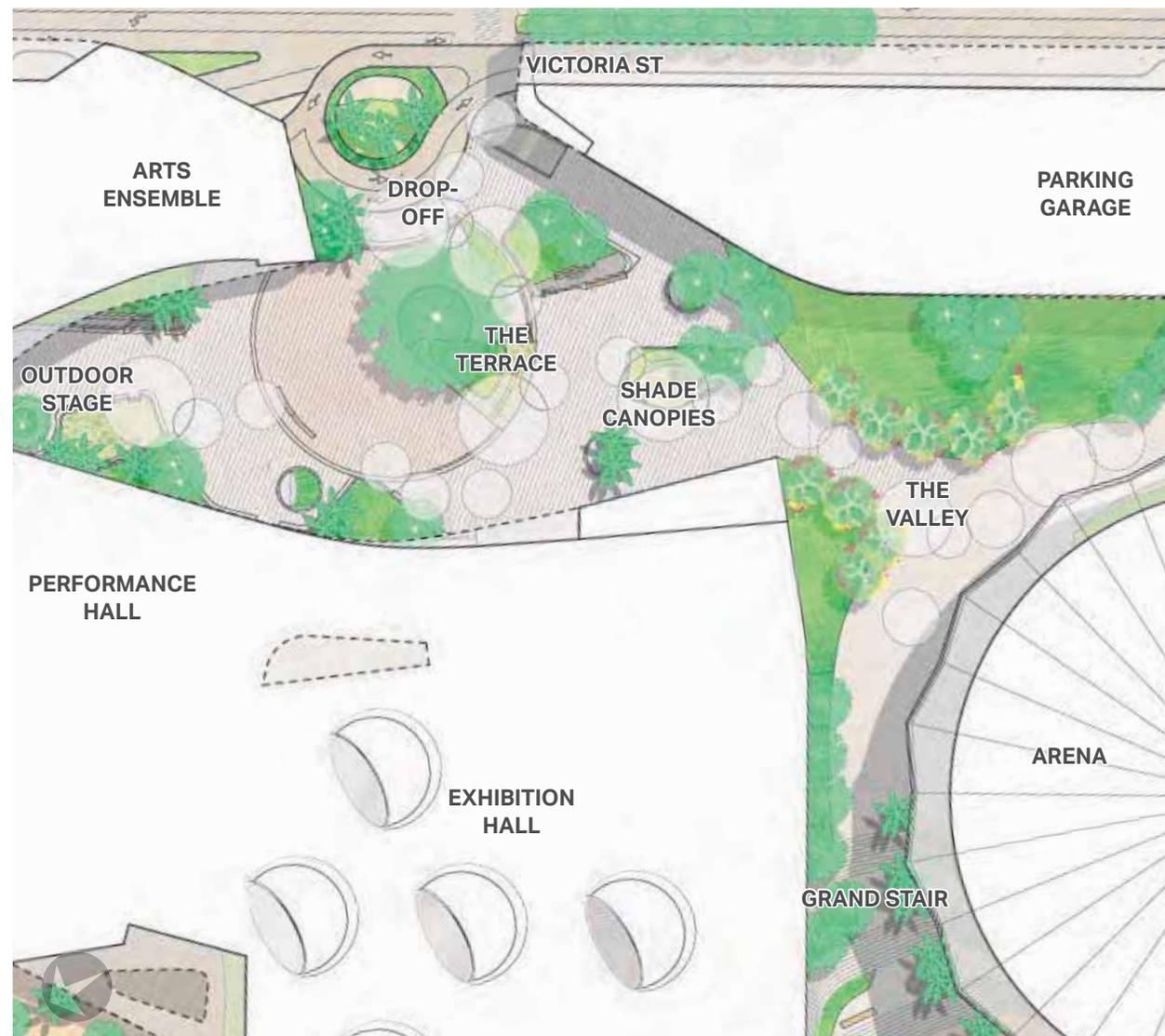
View of Outdoor Stage and the Terrace looking Makai

The Terrace is an elevated outdoor space that allows for all site services and maintenance circulation to be managed efficiently below while simultaneously forming a large public space and circulation path above. Cooled by northeast trade winds and sheltered by architectural canopies as mechanisms for passive cooling, the constructed nature of the Terrace is accentuated by playful mounds, defined edges, and the overall vegetation strategy. The Terrace serves as an important arrival point to welcome visitors to the site from the parking garages or as they move from one venue to another. Several venues have entries directly off of the Terrace, allowing for easy access from the garages and the capacity for

program space to spill outdoors to utilize the Terrace for events. Accessed either directly from the garage or via a series of stairs and sloped paths, the Terrace facilitates circulation from many directions while creating a space large enough to accommodate queuing crowds and large events.

Expansive in size but shaped by the surrounding facades of the Performance and Exhibition Halls, Arts Ensemble, and parking garage, the Terrace provides a securable outdoor space for events, concerts, and/or movies with the architecture of the campus as its backdrop. A small outdoor stage has been integrated adjacent to the Arts Ensemble to host informal performances, small shows, and public programming.

The Terrace



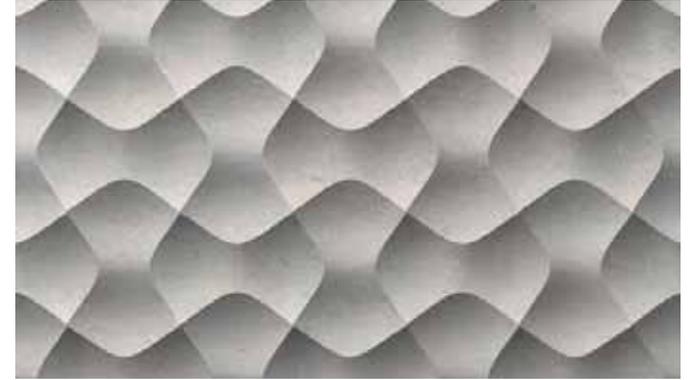
The Terrace

Character

In contrast to the verdant and natural character of some of the other public space zones, the Terrace is defined by islands of raised planters and shade canopies within a more urban plaza. Seating integrated around the planter edges and movable furnishings surrounding the islands define small places to occupy within the larger meandering space. Elevated above the ground and located on top of building program, the features of the Terrace are more restrained in size but visually dynamic through the use of colorful ornamental plantings. Subtle depressions and changes in floor level to correspond to the surrounding buildings also reduce the overall scale of the space and define smaller areas associated with the adjacent building program.



Basalt texture + pavers



Playful forms + canopy underside

View of The Courtyard from the Terrace Drop-Off





Seating (WMB Studio)

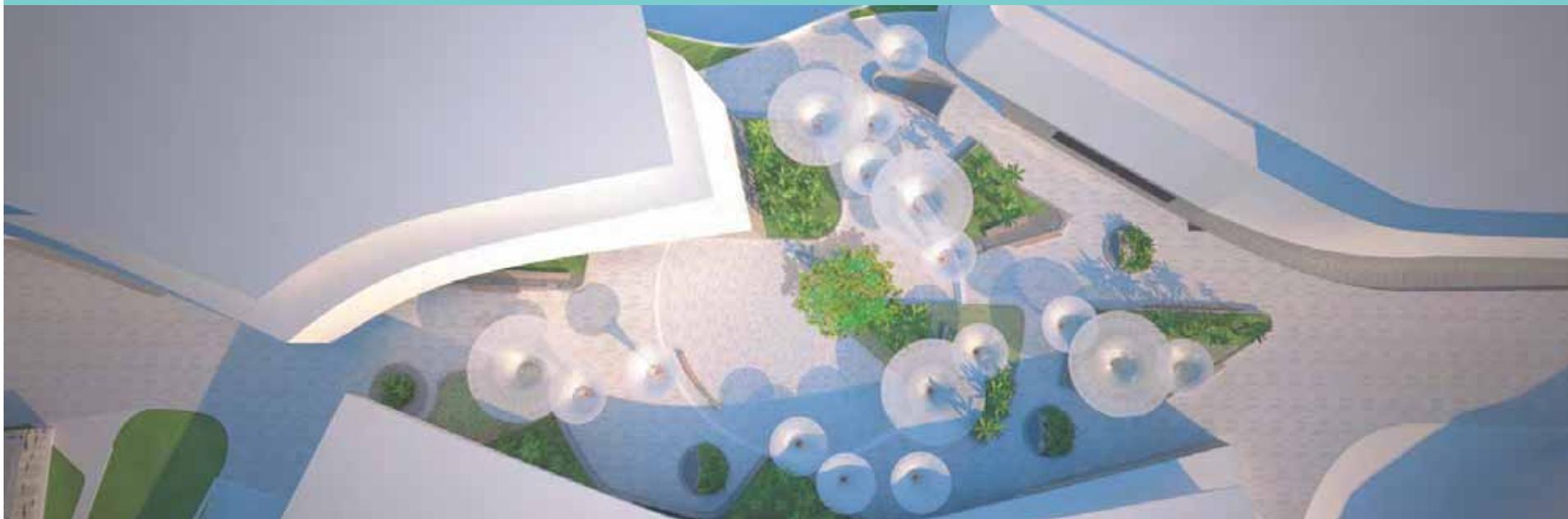


Public art



Movable furnishings

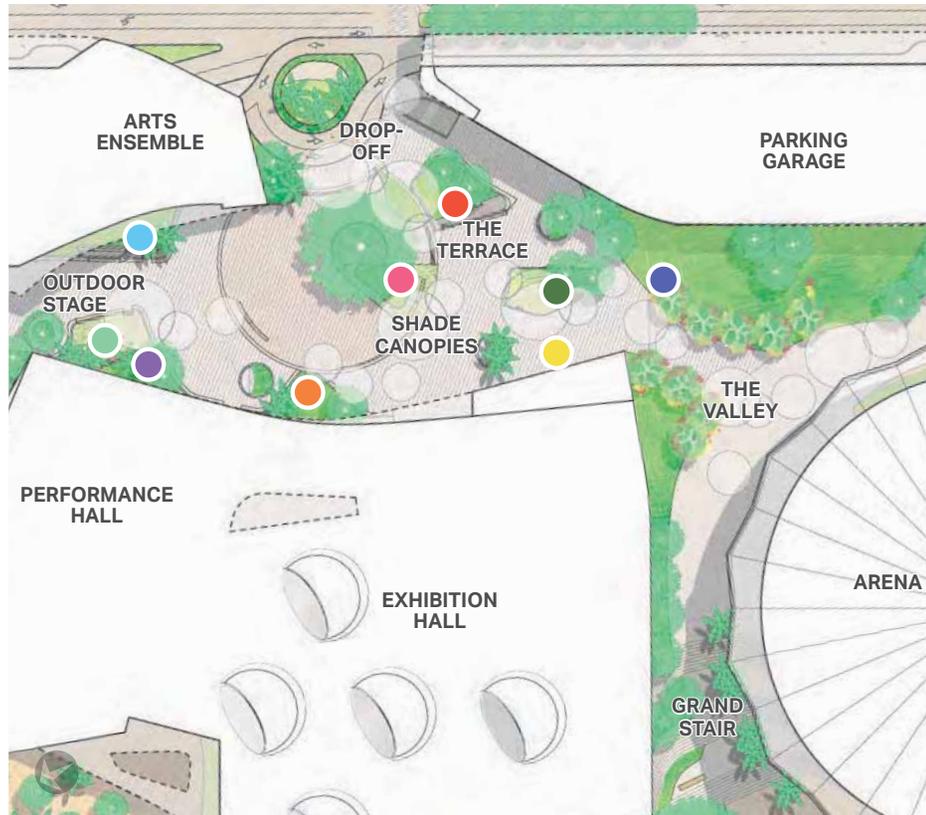
Aerial View of the Terrace



The Terrace Program

The Terrace balances intense periods of passage and circulation to the various venues while also providing more intimate gathering areas and places for quiet reflection, intrigue, or storytelling. An outdoor stage accommodates various performance types and serves as an area for outdoor cinema in the evenings. The hardscape plaza can be configured to accommodate a large tent for events.

- + Power source
- + Lighting



● Playful plant palette and landforms



● Exploratory gardens



● Hula performances



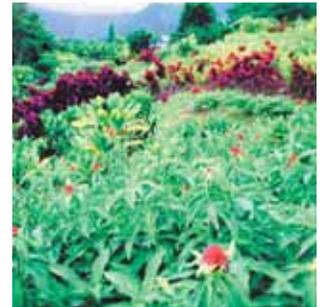
● Mālie, Maluhia (quiet place)



● Playful plant combinations



● Hula and lei plantings



● Installation art



● Outdoor cinema



● Receptions



The Terrace

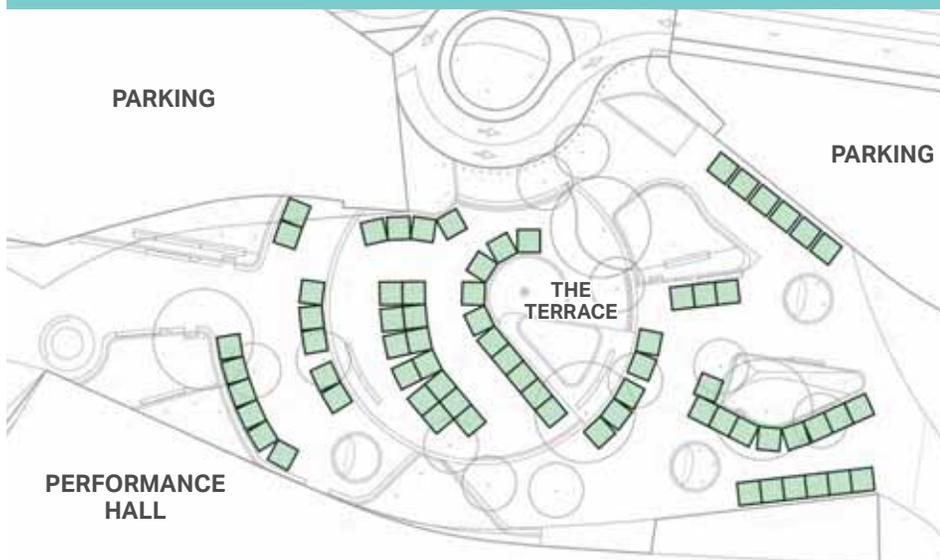
Program Scenarios

The Courtyard: 52,750 sf

Isolated from street-level noise and foot traffic, the Terrace provides the opportunity for private events requiring a more controlled and secure environment than is possible in the other plazas at grade. Noise and light intrusion are more easily contained, and the adjacency to parking and all venues creates great flexibility in the potential use of the space for events, performances, and/or markets without restricting circulation paths to other areas of the site.

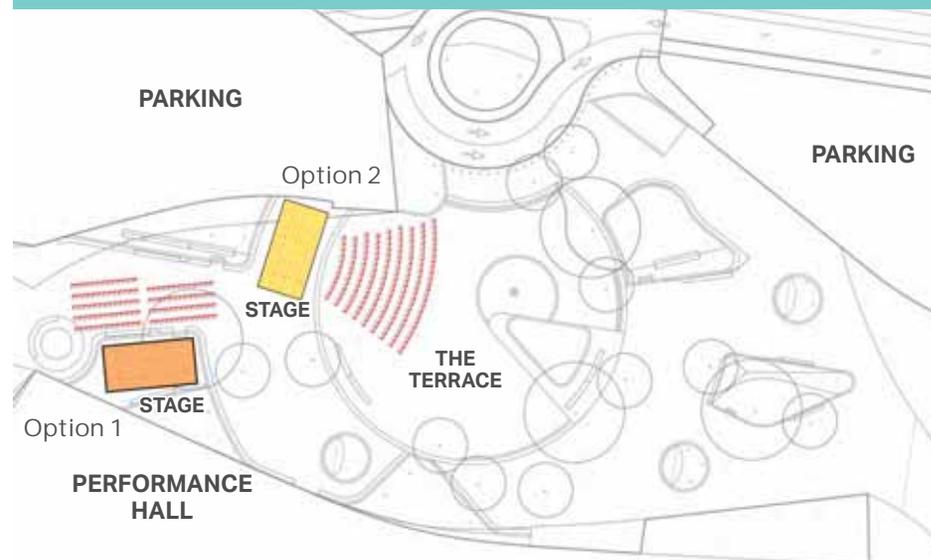


Outdoor Vendors



10' X 10' Tents (70)

Performances

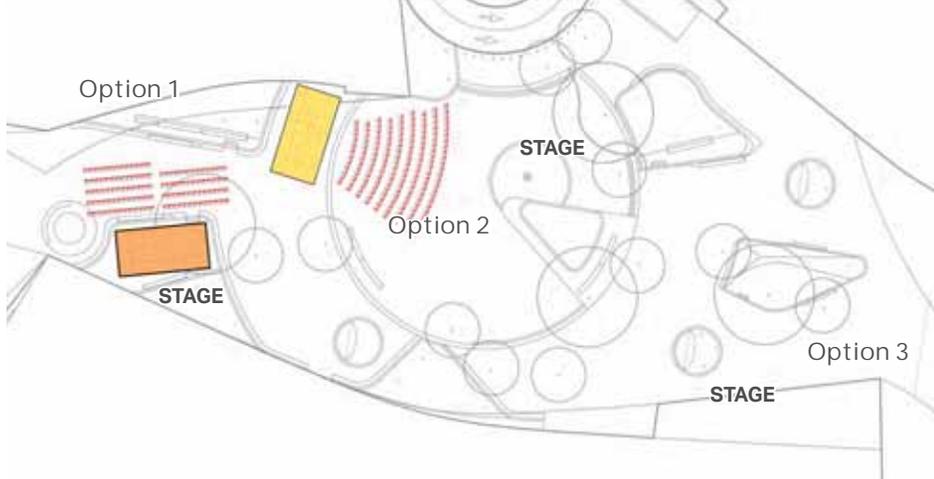


20' X 40' Stages (2)
 Option 1: 117 Audience Seats
 Option 2: 163+ Audience Seats

The Terrace Program Scenarios

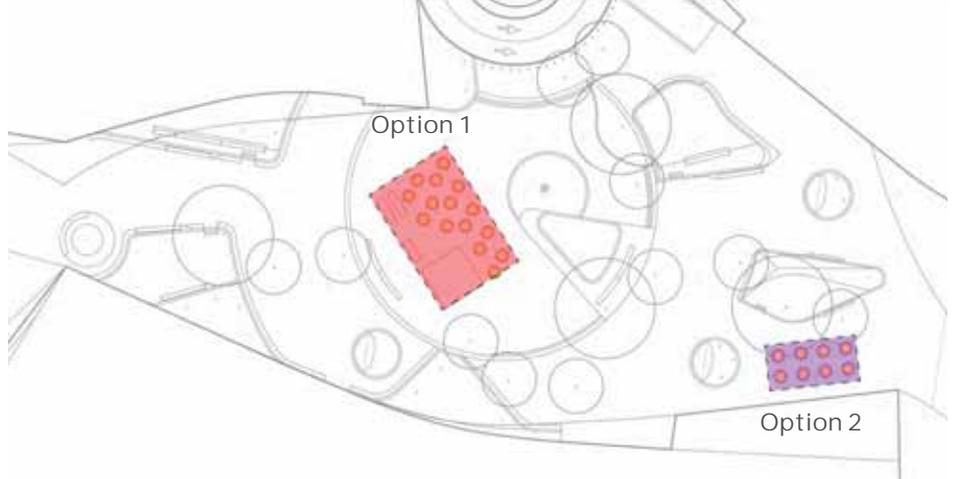


Informal Events



- Option 1
170+ Standing Room (8 sf Per Person)
- Option 2
100+ Standing Room (8 sf Per Person)
- Option 3
70+ Standing Room (8 sf Per Person)

Banquets

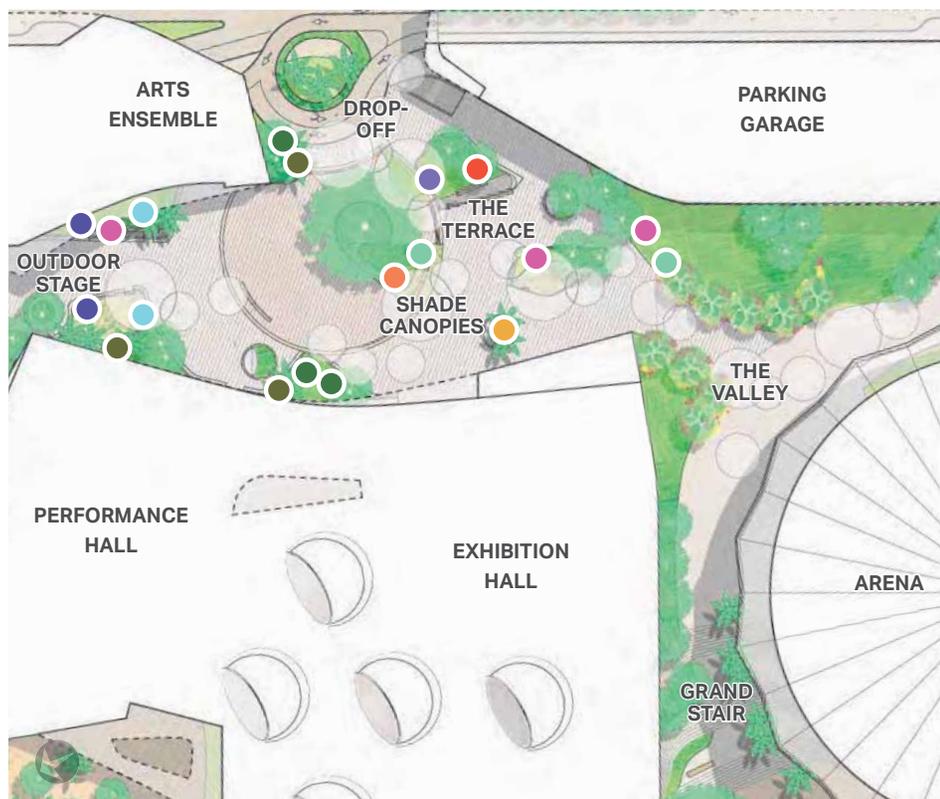


- Option 1
40' X 60' Tent (1)
8-Person Tables (15)
120 People Seated
Buffet, Bar, Cake Table, and Dance Floor
- Option 2
20' X 40' Tent (1)
8-Person Tables (8)
64 People Seated

The Terrace

Vegetation

Playful, unusual plant combinations celebrate the diversity and uniqueness of the Hawaiian landscape and add an element of surprise. Shade is created by a mix of vegetative and architectural canopies. Plantings often used by hula hālau frame the stage area, drawing interest year-round.



- *Delonix regia*,
Royal Poinciana
- *Tabebuia heterophylla*,
Pink Tecoma
- *Howea forsteriana*,
Kentia Palm
- *Pandanus tectorius Hala*,
Hawaiian Screwpine



- *Freycinetia arborea*, 'ie'ie
- *Strelitzia*, Bird of Paradise
- *Phymatosorus grossus*, Laua'e



- *Scaevola*, Naupaka
- *Metrosideros polymorpha*, Lehua
- *Cordyline fruticosa*, Ti



3.5.6 Arts Ensemble and Satellite City Hall



Arts Ensemble and Satellite City Hall Features:

- Provide 35,000 sf of leasable studio, practice, and office space for arts organizations
- Host a hula hālau with access to outdoor stage
- Encourage arts participation at all ages and skill levels
- Provide daily programming on campus to activate the Terrace
- Visually display the presence of the arts
- Create smaller rooms for community events
- Establish a convenient location for the Satellite City Hall

Arts Ensemble and Satellite City Hall

Envisioned as a way to attract more daily activity and diversify the site's user groups, the Arts Ensemble and Satellite City Hall is new program proposed for the Center. Specific art organizations for the spaces have not been formally defined, but the program intends to provide space for practice studios, classrooms, and offices to be built out by local performing arts groups, such as a hula hālau, Hawai'i Youth Symphony, the Royal Hawaiian Band, or other core users such as Ballet Hawai'i, Hawai'i Symphony Orchestra, and/or Hawai'i Opera Theatre. Stacked in three levels and concealing a portion of the mauka parking garage, the Arts Ensemble overlooks the Terrace and the Gardens. The proposed location provides a visual landmark from the street-level plazas along Ward Avenue, activates the elevated Terrace, and offers views of the surrounding campus, McKinley High School, and the city beyond.

Along with the parking garages, the Arts Ensemble is shaped to capture the prevailing northeastern winds and circulate air throughout the site. These structures provide a sculptural backdrop to other venues and landscape elements on the Terrace. Clad with soft vertically patterned precast panels and a light screen material, the activities within the Arts Ensemble are revealed, activating the perimeter of the Terrace and giving the Arts Ensemble a visible presence on campus. Dressing rooms associated with the Arts Ensemble are located interior of the building.

In addition to the Arts Ensemble, a separate Satellite City Hall is proposed at the Terrace level of the makai parking garage. Similar to the ensemble, the Satellite City Hall is integrated to provide another daily source of activity and welcome a different set of users to the Center. Integrated into the overall garage massing and facade, the Satellite City Hall contains a fairly small footprint to provide another convenient location for the community to access City services.



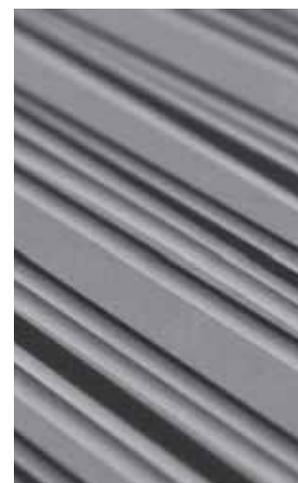
View of Arts Ensemble from the Terrace



Geological inspiration



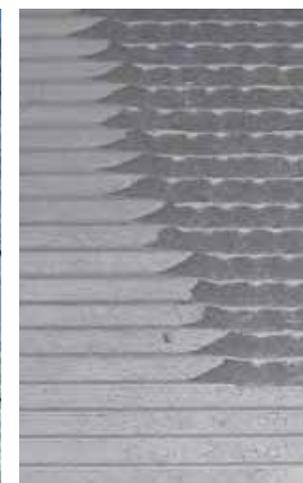
Vertical louvers



Surface texture



Striated surface



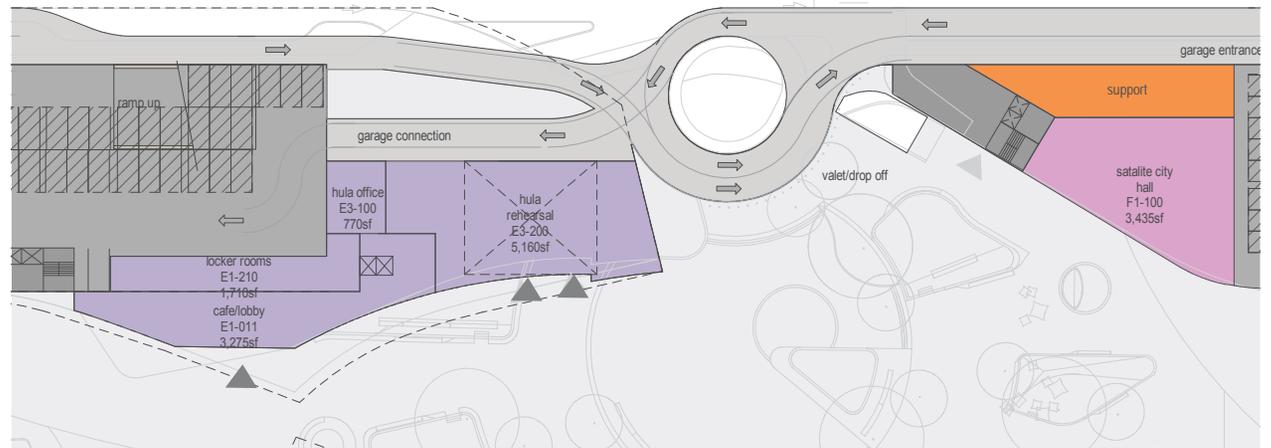
Stone material

Arts Ensemble and Satellite City Hall

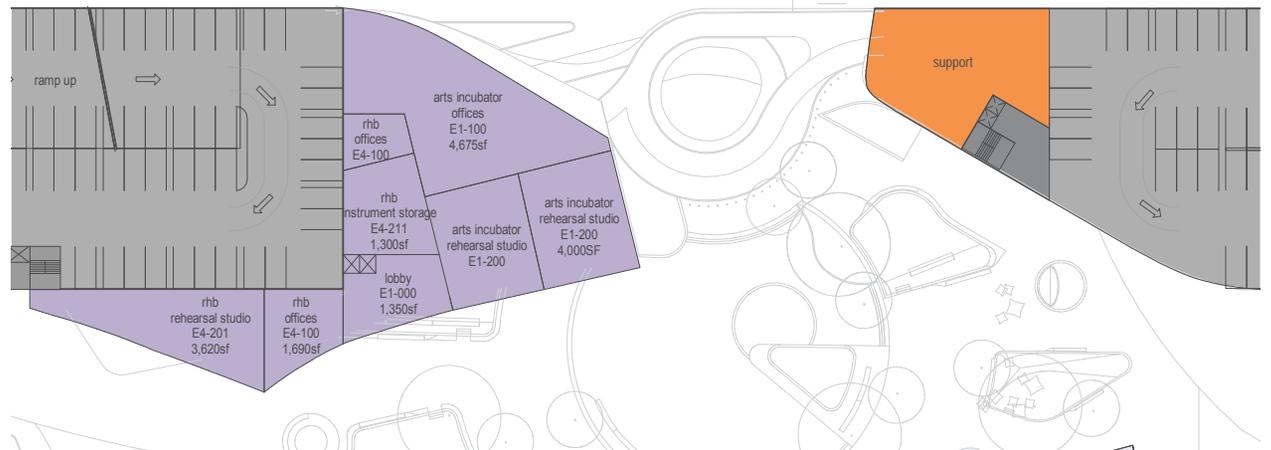
Character

As visible in the rendered image on the previous page, the Arts Ensemble's form and facade merge with the parking structure and balance textured precast concrete with arched glass openings to express the activity inside. The striated surface relates to the basalt base at the perimeter of the site and rusticated geological forms. Hālau spaces are both indoors and outdoors on the Terrace, and sit across from an outdoor stage surrounded by hula and lei plantings. A public lobby, gallery, and small café are also located off of the Terrace. An extended overhang shades the glass facade of the Terrace level of the Arts Ensemble, and large openings at the upper floors reveal the double-height practice studios stacked above the Terrace.

Level 2 Plan - Arts Ensemble



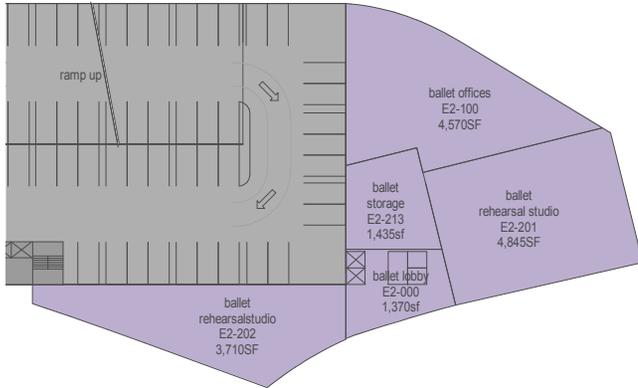
Level 4 Plan - Arts Ensemble



*Levels 3, 5, 7 contain parking floors only

Arts Ensemble and Satellite City Hall

Level 6 Plan - Arts Ensemble



3.5.7 Civic Plaza and War Memorial

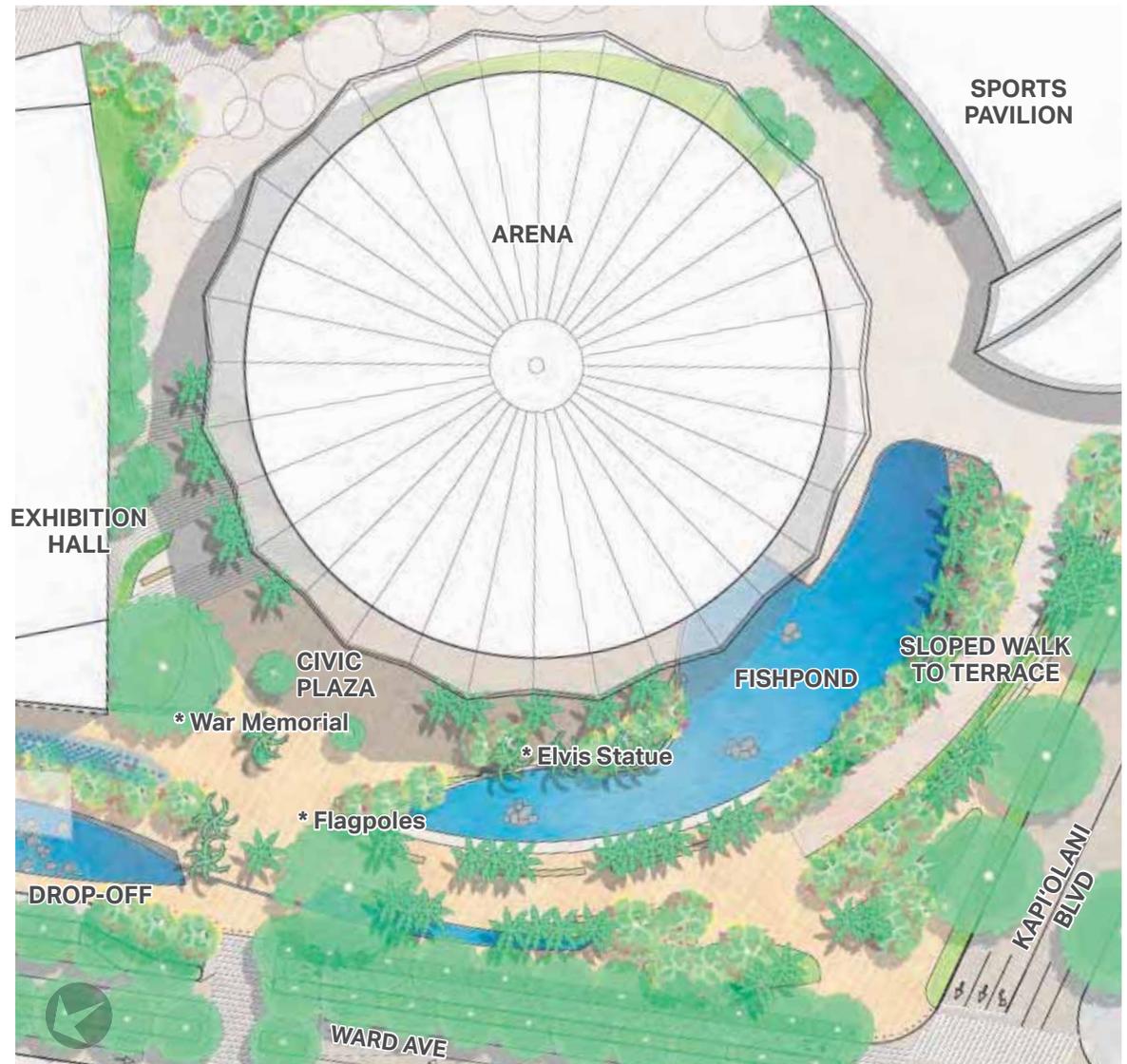
The Civic Plaza and War Memorial serves as the entry point for the majority of people coming to the site from Kaka'ako, the future rail station, and the Ward Avenue drop-off. Its grand scale and formal features can accommodate large crowds, provide order and circulation, and frame the Arena. Water jets and outdoor café seats line the Exhibition Hall and activate the plaza. A grand stair leads up to the garage and Terrace above and is broad enough to integrate seating areas, easing the transition from grade to the upper level.

A large fishpond is reminiscent of the historic fishponds that were on the site and have become inseparable from the identity of the Center. Given a prominent location at the corner of Ward Avenue and Kapi'olani Boulevard, the fishpond marks the entry from the makai side of the site and opens views to the historic Arena. Not only a visual reminder, the fishpond also provides habitat for aquatic flora and fauna and continues the site's legacy as a productive landscape. Another café flanks the edge along Kapi'olani Boulevard and offers a cool, shaded space to enjoy a bite to eat or a drink before or after a show.

View of Civic Plaza and War Memorial from Ward Ave looking makai



Civic Plaza and War Memorial



Civic Plaza and War Memorial

Character

The scale of the large plaza provides the greatest opportunity for civic space at the Center. Large artworks or installations, crowds of people, and formal ceremonies could all occur just outside the main entry to the Arena. However, articulated surface materials, sculptural trees, and seating areas break down the perceived scale of the space and surrounding buildings. Planted areas and bank edges around the pond soften the hardscape and provide contrast between the formal and natural elements.



Large-scale public art



Flexible performance spaces

View of Café Outdoor Seating Area between the Exhibition Hall and Arena



Civic Plaza and War Memorial

Character



View of fishpond café looking mauka



Vegetated edges of fishpond



Geological inspiration



Monkeypod bench

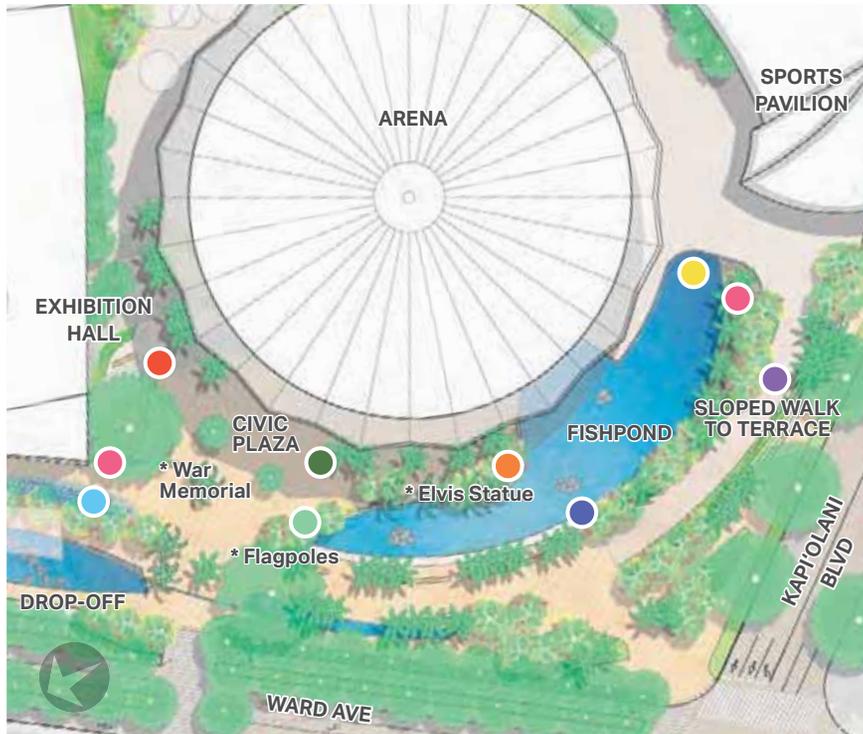


Lighting



Paving

Civic Plaza and War Memorial Program



The Civic Plaza accommodates large crowds and provides space for quieter moments. Graduation receptions spill onto the plaza. People sit on the stairs, converting them into an informal amphitheater during performances. Fish enjoy a healthy habitat in the pond while other appropriate activities occur nearby. The plaza is flanked by cafés, each providing distinct areas where people can slow down to sit and enjoy views of the fishpond or activity in the plaza.

- + Power source
- + Lighting
- + Water hookup

● Fishpond education



● Informal amphitheater



● Public art



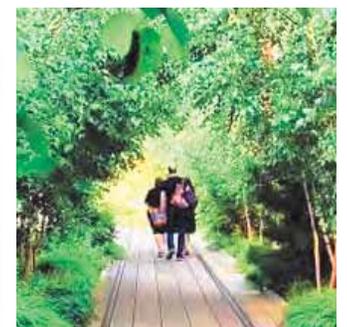
● Café seating



● Graduation receptions



● Accessible shaded path



● Seating near fishpond



● Water jets



● Waterfall



Civic Plaza and War Memorial

Program Scenarios

Civic Plaza: 25,100 sf

Fronting Ward Avenue and bordered by the Exhibition Hall, Arena, and fishpond, the Civic Plaza has the scale and defining elements to host large formal ceremonies, but the articulation of the perimeter spaces accommodates daily visitors waiting to meet friends, stopping for a cup of coffee, or grabbing a bite to eat.



Outdoor Vendors



10' x 10' Tents (92)

Performances

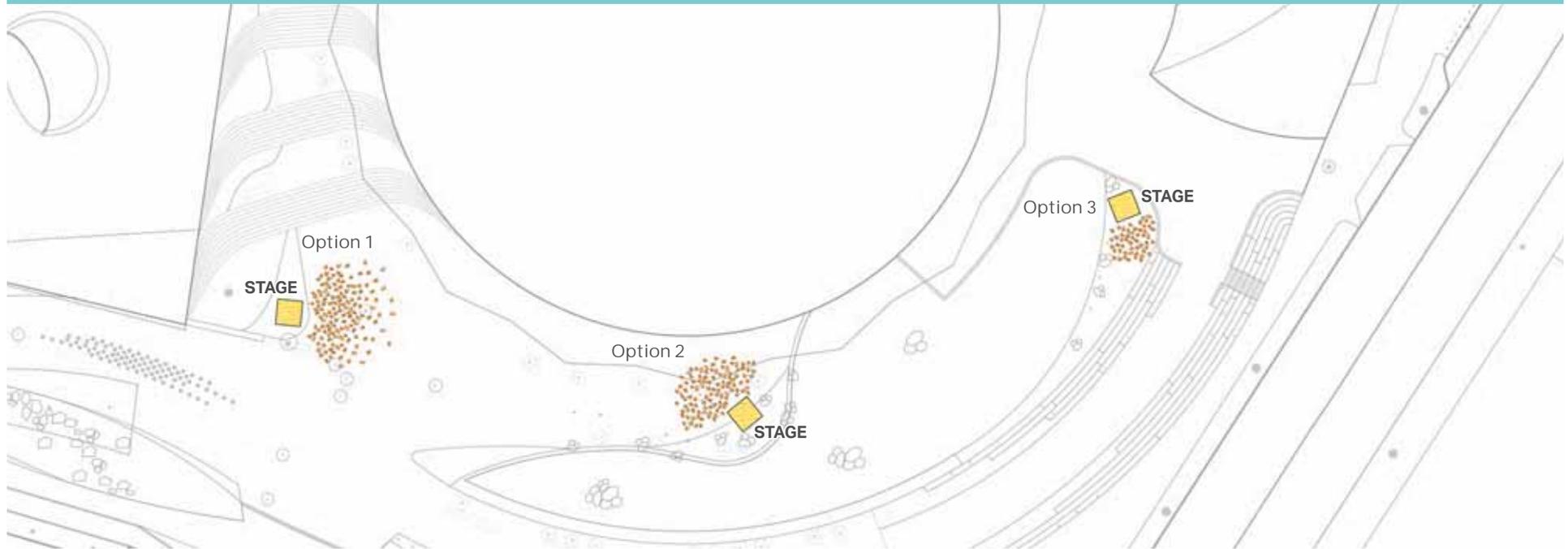


20' x 40' Stage (1)
300+ Audience Amphitheater Seats
(1,500 sf of Seating Area)

Civic Plaza and War Memorial Program Scenarios



Informal Events



Option 1
150+ Standing Room
(8 sf Per Person)

Option 2
110+ Standing Room
(8 sf Per Person)

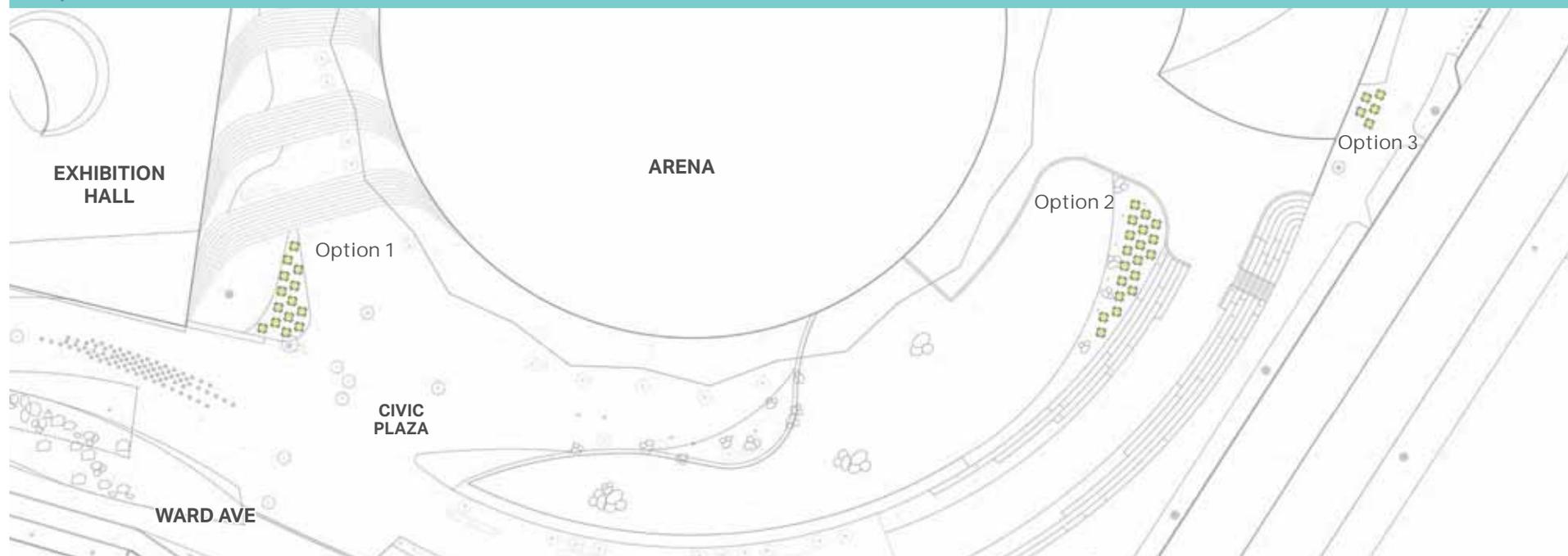
Option 3
50+ Standing Room
(8 sf Per Person)

Civic Plaza and War Memorial Program Scenarios



Location Map

Banquets + Intermissions



Option 1
4 Top Tables (14)
56 People Seated

Option 2
4 Top Tables (19)
76 People Seated

Option 3
4 Top Tables (5)
20 People Seated

Civic Plaza and War Memorial

War Memorial

After originally being dedicated as a living memorial to all of Hawai'i's war veterans in 1964, the memorial plaque at the Center was misplaced at some point in the decades that followed. As part of the Master Plan process, the site was rededicated in 2015 with a new plaque mounted to a stone on the Ward Avenue side of the Concert Hall.

In consultation with veterans and veteran groups, the War Memorial theme "Me Ka Ihe" was developed. The short phrase, borrowed from the anthem Hawai'i Pono'i, is commonly translated "With His Spear" and, in the case of the memorial, connotes citizen soldiers who set aside their civilian responsibilities, take up arms (spears) in service to their nation, and travel far from our island home to carry out their duty. The theme will be more fully explored and developed in concert with the following guiding principles:

Guiding Principles

1. Engender pride of service for past, present, and future service members and veterans.
2. Celebrate the connections and relationships service members helped to facilitate between Hawai'i and the world beyond.
3. Create an inclusive space that is welcoming to veterans, civic organizations, and the larger community.
4. Honor freedom and justice by creating an accessible, peaceful place within the urban environment.
5. Allow the diversity of experiences, generations, and cultural backgrounds of service members and veterans to influence a design that can adapt and change over time.
6. Inspire future generations to value service, and educate visitors on the warrior heritage of Hawai'i.

Given its scale and formal character, the Civic Plaza was identified as a preliminary site for the memorial, but further consideration of siting and scale should be completed as a specific design concept is developed.

Memorial Precedents



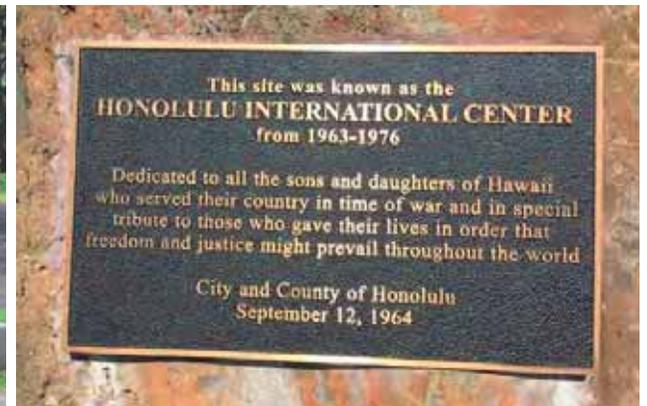
9/11 Memorial Plaza



Diana, Princess of Wales Memorial Fountain

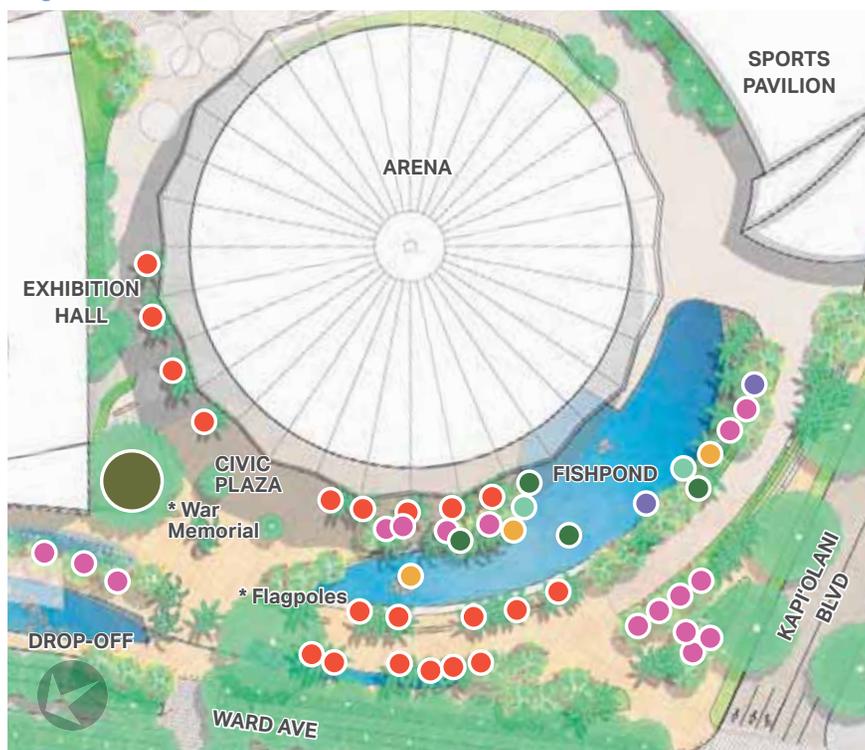


Oklahoma City National Memorial



Existing War Memorial

Civic Plaza and War Memorial Vegetation



The Civic Plaza is fairly open, allowing crowds to circulate freely during large events and flexible programming to occur. Tree planters feature palms and other small to medium upright trees that accentuate the Arena's architecture and set the tone for the formal plaza. A palm-lined walkway welcomes visitors entering from the Ward / Kapi'olani corner into the site. Plumeria trees are maintained where possible, and small pockets of shaded outdoor café seating frame the fishpond and plaza. The terraced edges of a shaded path leading up to the Terrace level of the site are interspersed with vegetation, seating, and hardscape. The vegetation of the fishpond provides habitat to aquatic creatures, and a waterfall helps to aerate the water, maintaining a balanced ecology.

● *Plumeria sp*, Plumeria



● *Ficus microcarpa*, Chinese Banyan



● *Roystonea regia*, Royal Palm



● *Cyperus javanicus*, Ahu'awa, Indigenous



● *Schoenoplectus tabernaemontani*, Kaluhā



● *Bacopa monnieri*, 'Ae'ae, Indigenous



● *Sesuvium portulacastrum*, 'Ākulikuli, Indigenous



3.5.8 Arena and Sports Pavilion



The Arena renovation reveals a luminous interior from a full-height lobby facing the corner of Ward and Kapi'olani. Vertical louvers accentuate the geometries of the existing structure while providing shade to the southwestern facade. A new Sports Pavilion is added makai of the Arena to provide additional

space for sports practices and events. A large fishpond encircling the Arena glimmers and reflects against the underside of the building. The historic silhouette and major architectural elements of this well-known building are preserved and enhanced through careful additions.

Arena and Sports Pavilion Features:

- Retain recognizable visual identity of existing structure
- Reconfigure Arena seating to increase the total seat count during concerts from 6,500 to more than 8,200
- Expand and air condition concourses and lobbies
- Improve seat sight lines and proximity to the Arena stage
- Install elevators and accessible seating
- Expand and modernize back-of-house spaces and create opportunities for shared use
- Create a new flexible 2,500-seat Sports Pavilion to accommodate smaller events
- Activate the Kapi'olani street edge with F&B

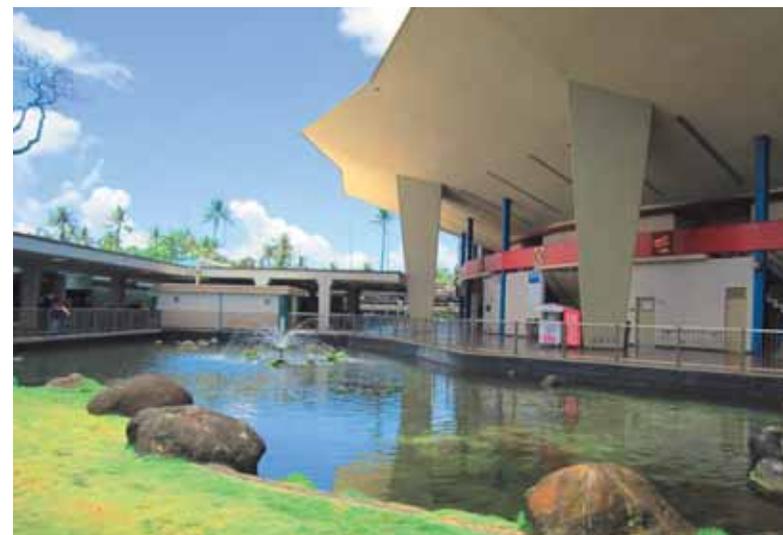
Arena and Sports Pavilion

Over the years, the primary types of events hosted at the Arena have evolved from sporting events like boxing and basketball to concert and stage performances, including graduations. The Master plan re-envision the Arena's interior as multi-tiered seating balconies oriented toward a stage at one end of the Arena, allowing for 8,200 seats with unobstructed sight lines, while maintaining the iconic exterior roof structure and columns. Meanwhile, the Sports Pavilion will provide approximately 2,500 seats in a more appropriately scaled room for the typical audience size attending local sporting events. The Sports Pavilion also provides the flexibility to host graduations and practices to open more available dates on the Arena calendar that are currently blocked out for non-event and set-up days. The floor layout of the Sports Pavilion assumes one event court with two perpendicular courts for practice.

The existing primary roof structure is independently supported from the existing interior seating structure. This provides the opportunity to maintain the visual identity of the existing Arena while providing a completely new experience on the interior without replacing the venue. Reconfiguring the interior seating bowl also creates a new multi-level enclosed lobby experience, with two levels of concourses serving three levels of seating.



The Arena after Construction, 1964



Current photo of Arena, May 2017

Arena and Sports Pavilion

Seating

Although the visual identity of the exterior will remain, reconfiguring the seating bowl to create an end-stage viewing orientation and multiple tiers of seating allows for increased seating capacity and improved sight lines throughout the Arena. Seating near the stage will be retractable, providing approximately 75 ft by 150 ft of flat-floor space that allows the flexibility for different types of events, including general admission floor access, boxing, basketball, or ice skating, similar to the images on the right. In addition to traditional fixed seating and general admission zones on the event floor, feature seating areas are also envisioned to provide various viewing environments and price points for events.

At the ground level, the lobby will be a tall multi-story space with access to natural light, views of the Civic Plaza, and the reconfigured fishponds from all levels. The new concourses will be lined with updated concessions, restrooms, and merchandise spaces, while the ground-floor lobby will offer a VIP lounge for pre- and post-event F&B opportunities.

The orientation of the Arena entrance lobby toward the Civic Plaza and stage/support areas under the Terrace facing the garage provides for ideal separation between the patron experience and building services, allowing ease of circulation, security, and better overall operations.

The Arena's back-of-house, under the Terrace, is set up for several shared uses with the Exhibition Hall and Sports Pavilion including building management, security, locker/dressing rooms, and central kitchen. A secure loading dock adjacent to the stage allows for unobstructed, level load in/out of events, as well as refuse removal.



General Admission Seating Configuration



Reconfigure and Condition Lobbies



Enhance Concourses and Concessions



Expand and Modernize Backstage Areas

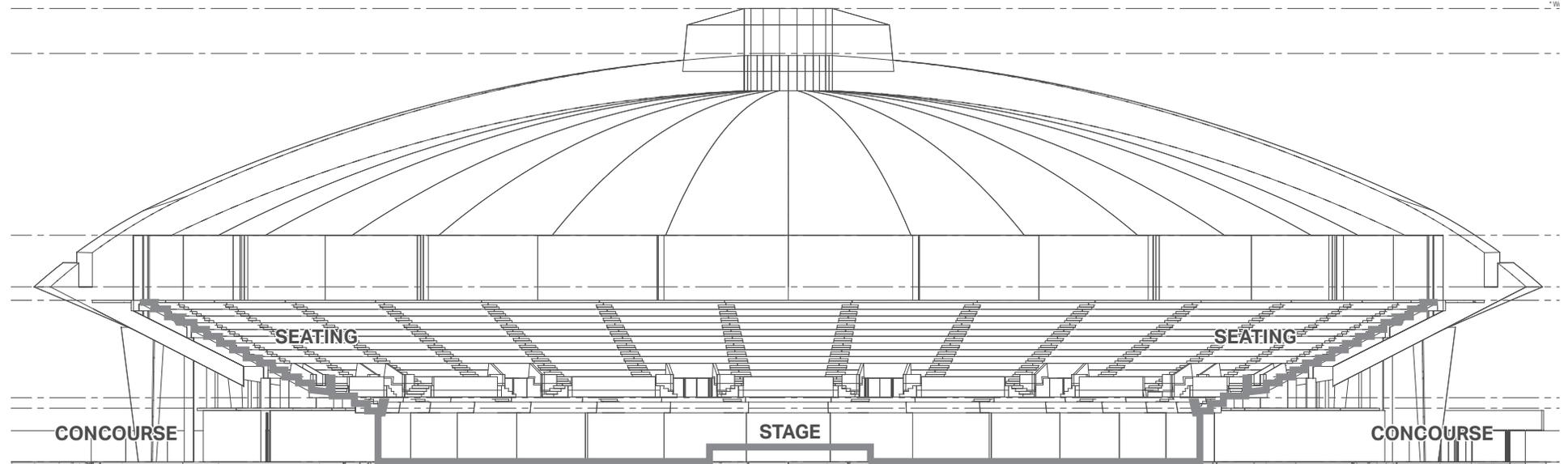


Feature Seating Areas



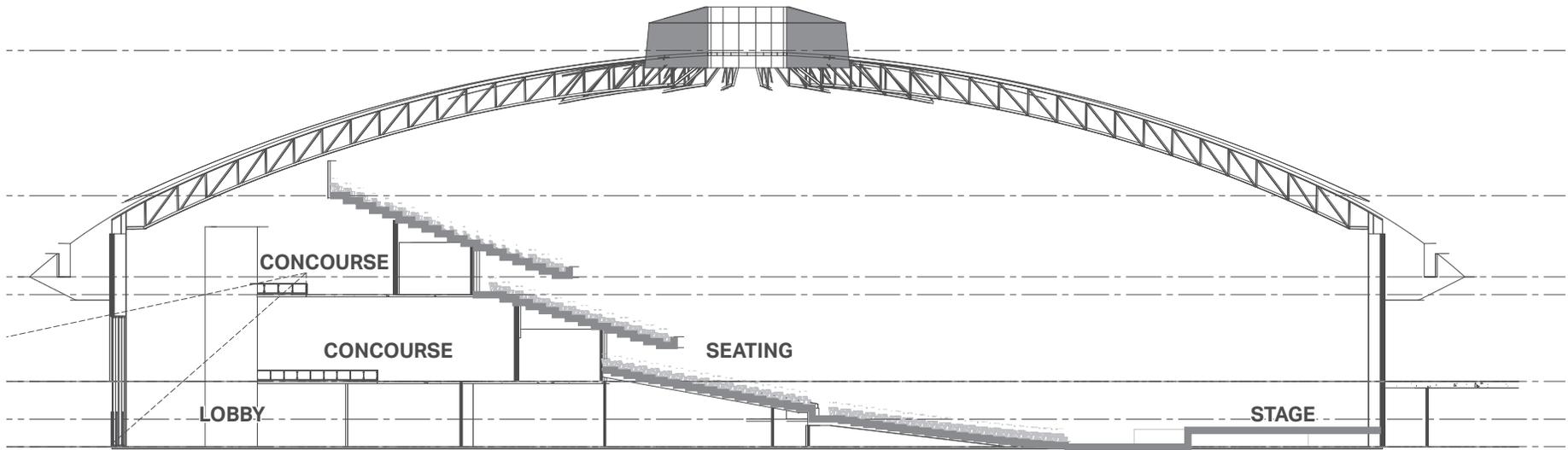
Sports Pavilion

Arena and Sports Pavilion Seating



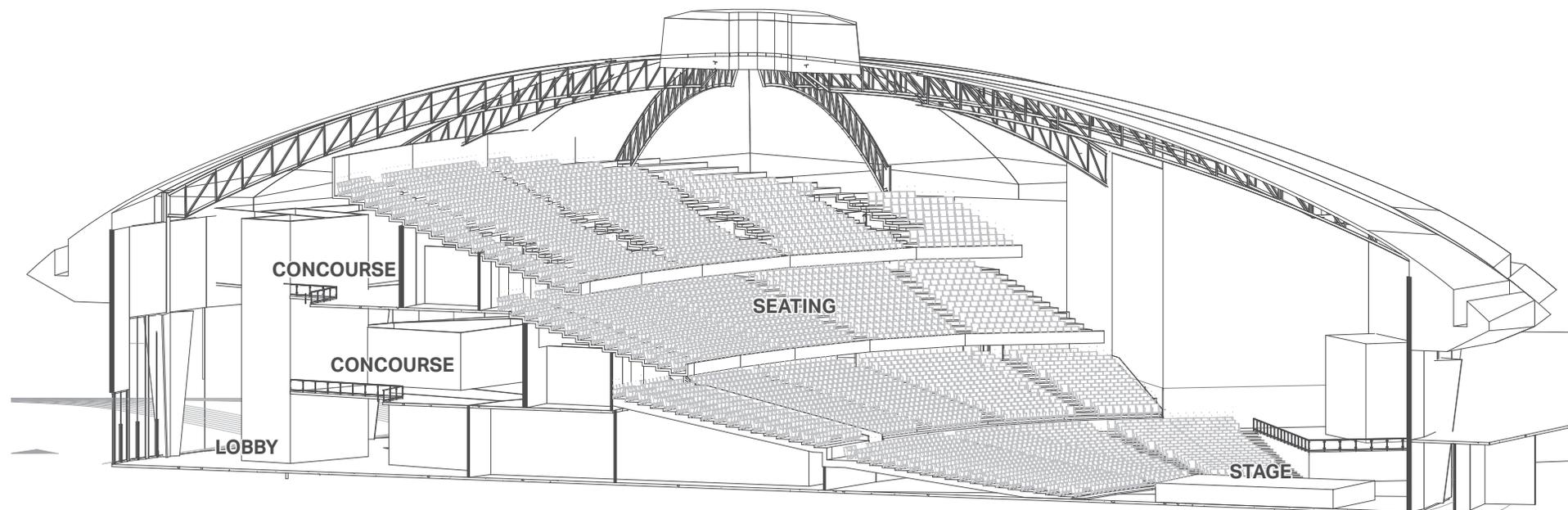
Existing Seating Bowl Configuration

Arena and Sports Pavilion Seating



Proposed Seating Bowl Configuration

Arena and Sports Pavilion Seating



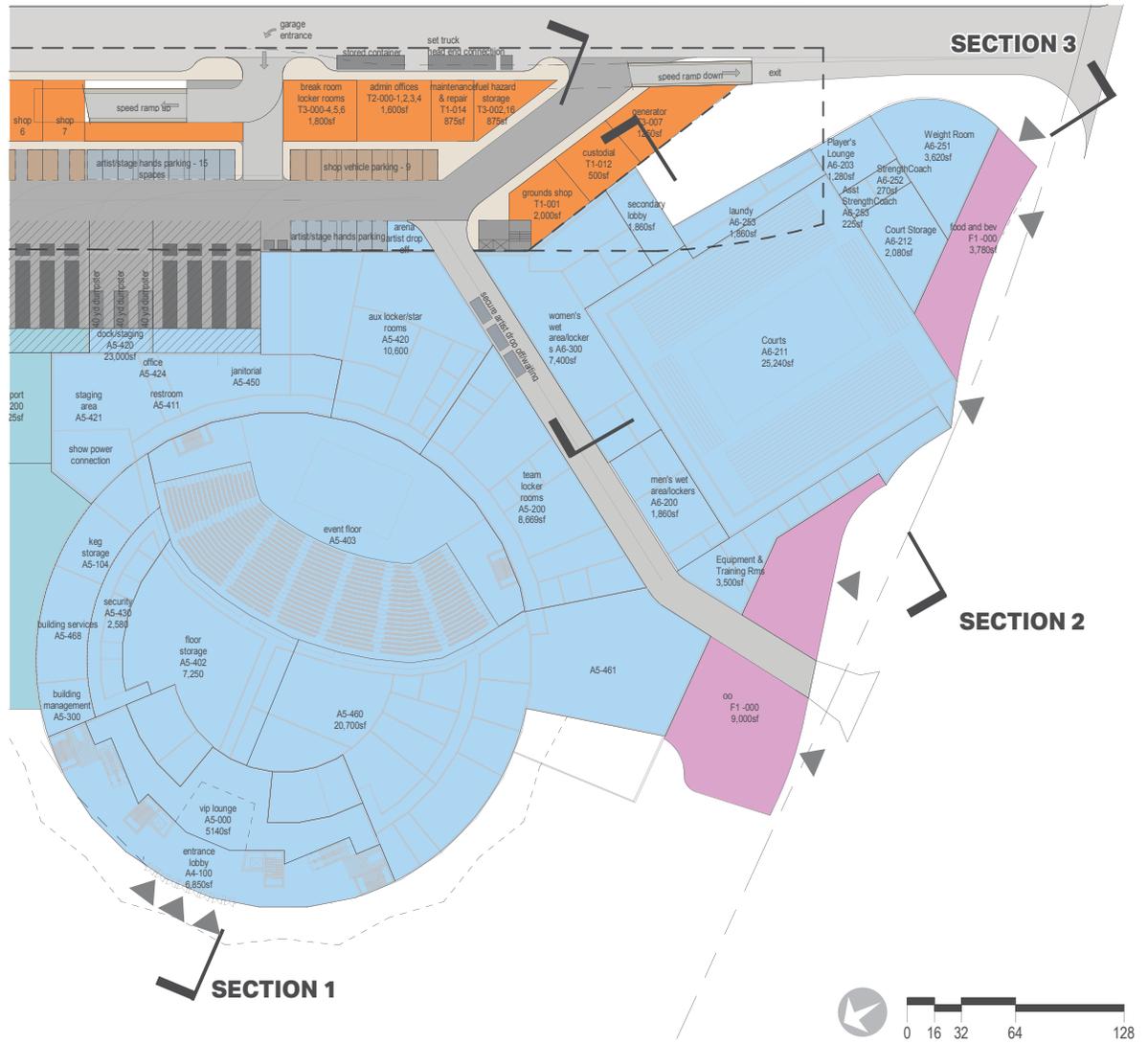
Proposed Seating Bowl Configuration

Arena and Sports Pavilion

Ground Level Plan

The ground floor is the primary Arena entrance for those arriving from the Civic Plaza, with back-of-house consuming most of the footprint of the ground floor. An unassuming service drive corridor from Kapi'olani Boulevard splits the Arena dressing rooms and Sports Pavilion lockers rooms, providing a secure artist drop-off location. The service corridor will be sized to allow emergency vehicle access to service corridor in the event of traffic congestion at the garage entries.

Food, beverage, and retail spaces provided along Kapi'olani Boulevard are envisioned to not only provide event-day dining options, but also everyday use.

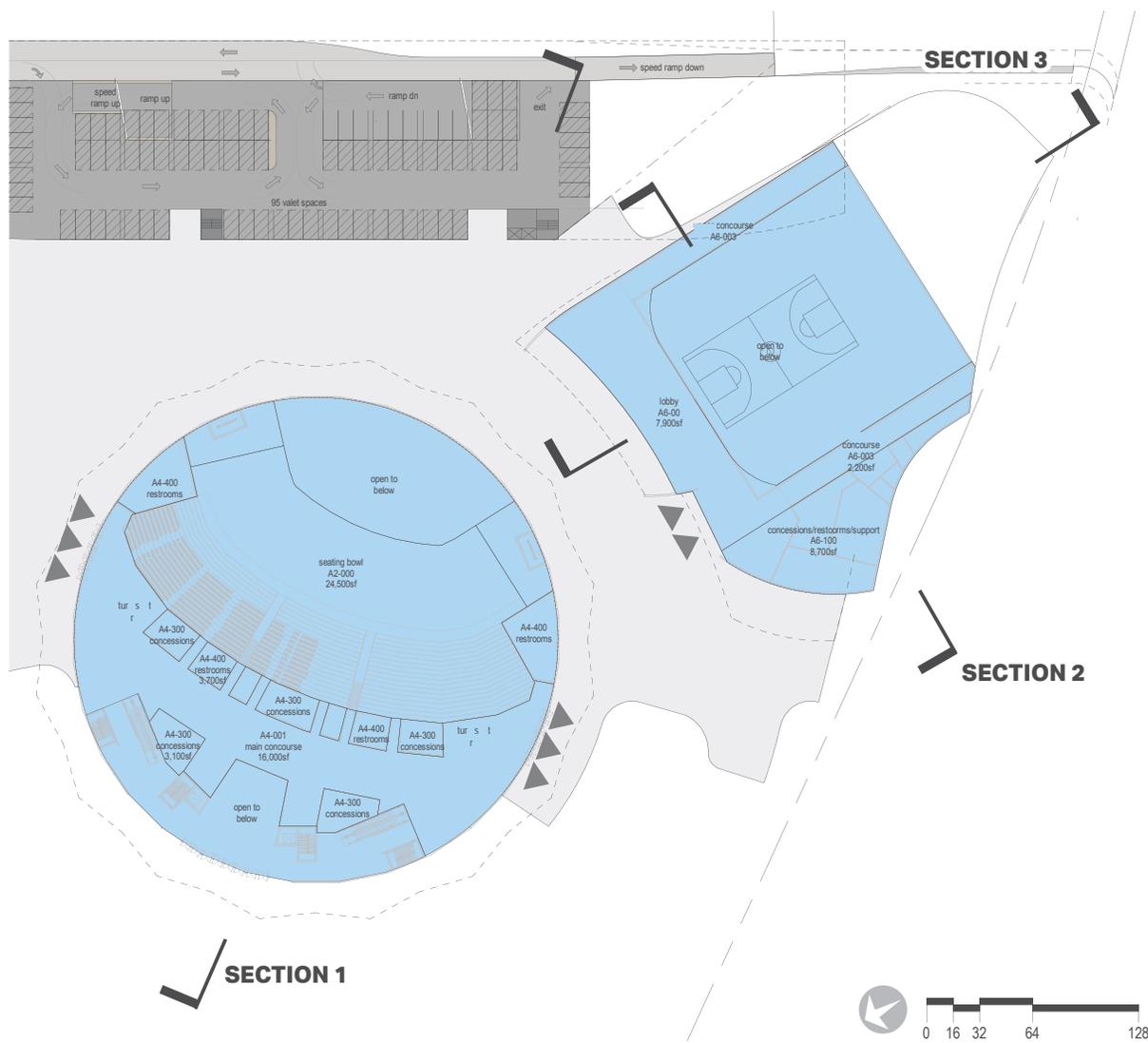


Ground Level Plan - Arena and Sports Pavilion

Arena and Sports Pavilion

Level 2 Plan

The second-floor Arena and Sports Pavilion main concourses are the primary entrances from the parking garage, with access directly from the Terrace. The Arena main concourse will feature concessions, restrooms, and merchandise, and will overlook the ground-floor lobby and the newly reconfigured fishpond in the Civic Plaza. Patrons will be able to circulate to their seats through loges off the main concourse and descend to their seats. Located on the far left and right sides of the concourse, premium group seating areas with amenities will provide patrons with a unique viewing experience.

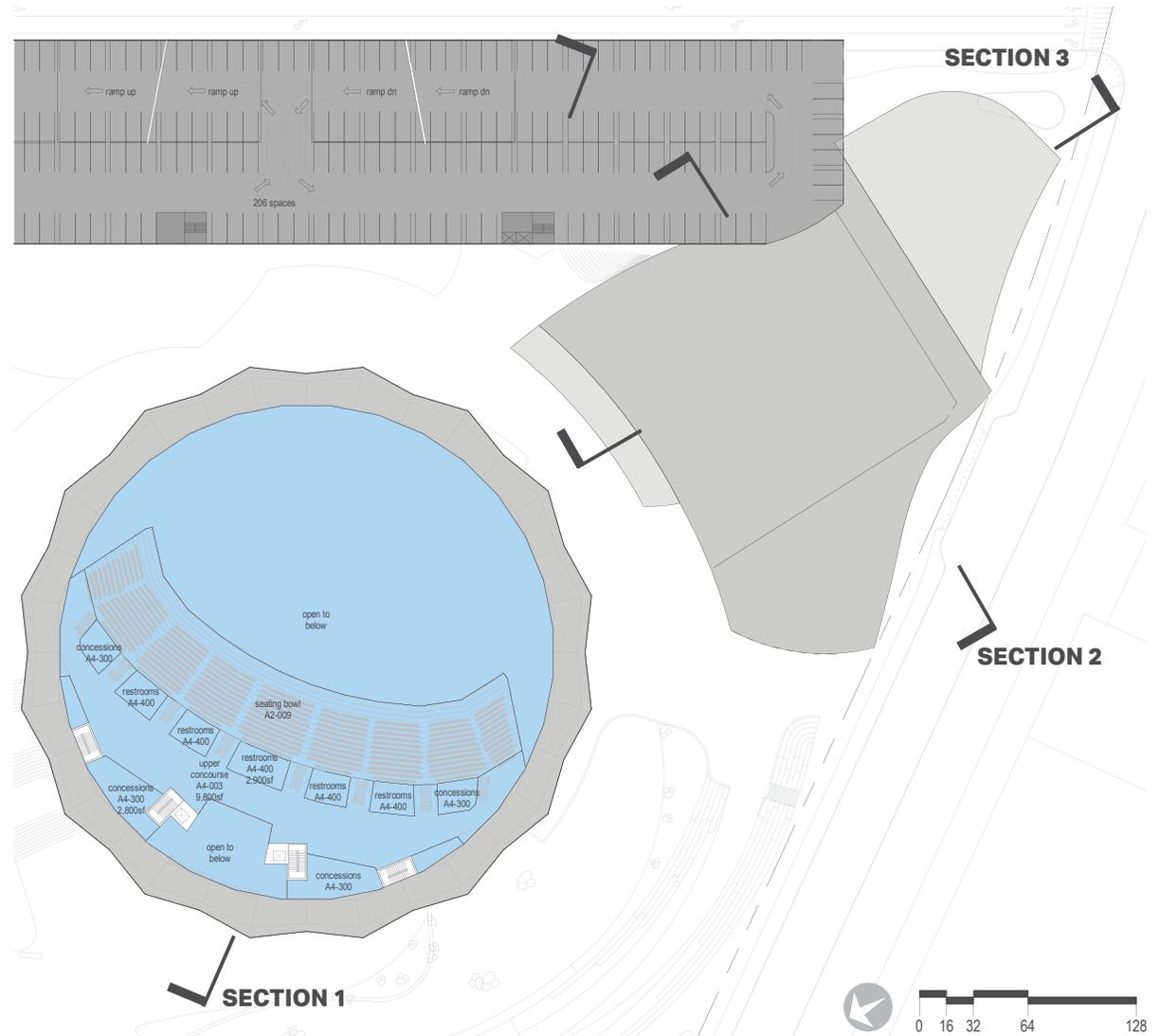


Level 2 Plan - Arena and Sports Pavilion

Arena and Sports Pavilion

Level 4 Plan

From the ground floor, escalators will bring patrons to their seats off the main concourse, or elevators will bring them to the upper concourse. The upper concourse, serving the upper two tiers of seating will also have access to concessions, merchandise, and restrooms and overlook the main concourse and ground-floor lobby below. Although higher above the event floor, seats at the rear of the upper concourse will still be significantly closer to the stage compared to the last row in the existing seating configuration.

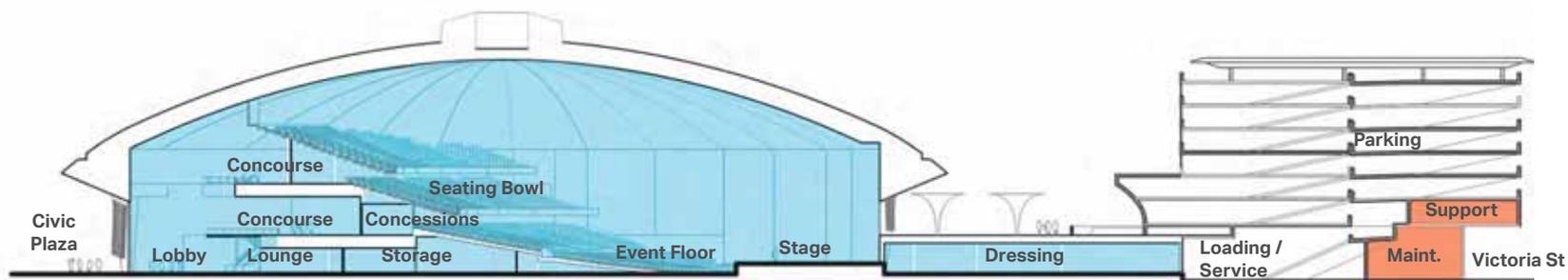


Level 4 Plan - Arena and Sports Pavilion

Arena and Sports Pavilion

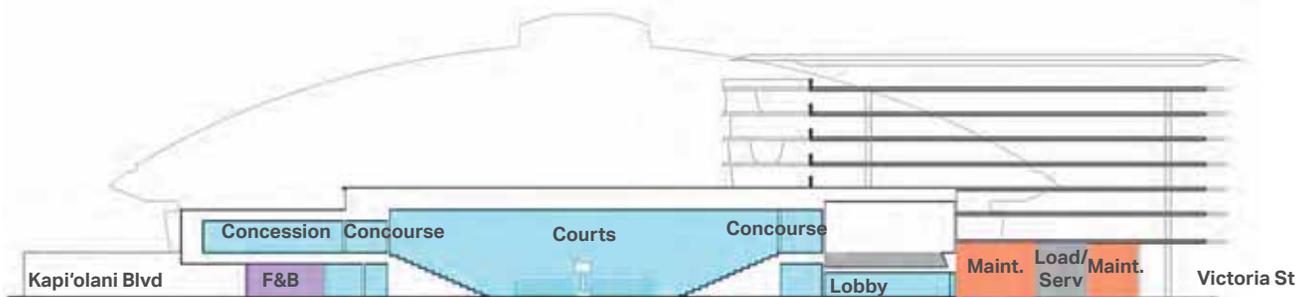
Building Sections

Section 1 - Arena



The Sports Pavilion courts located on the ground floor will be accessible by patrons from the main concourse, where patrons will descend to their seats. Locker rooms located on the ground floor directly adjacent to the courts allow easy court access and shared use with potential Arena events. The secondary entrance lobby, weight room, and offices also located on the ground floor allow for natural light and view of the Kapi'olani Boulevard streetscape.

Section 2 - Sports Pavilion



Section 3 - Sports Pavilion



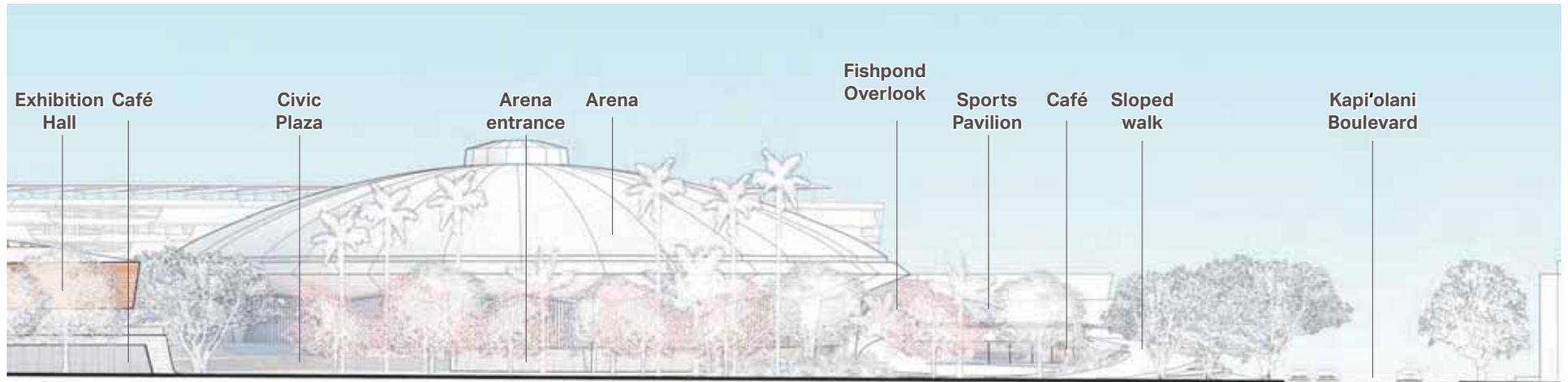
Arena and Sports Pavilion

Character

Receding just behind the historic columns, the improvements to the Arena preserve the significant features of the existing Arena, including the roof profile, portions of the soffit, and the ability to experience the venue in-the-round. From the exterior, louvered screens and lobby glazing accentuate the angled forms of the historic structure without significantly impacting its visual identity. From within, the new seating bowl and enclosed lobbies will create a dramatically new environment to see a show.

The Sports Pavilion has been pulled away from the Arena to limit its visual impact on the historic structure. Using an extension of the basalt base, the Sports Pavilion exterior is proposed to have a materiality and formal expression similar to the base of the Exhibition Hall.

View of Arena from Ward Avenue



Ward Avenue Elevation - Arena

Arena and Sports Pavilion

Character



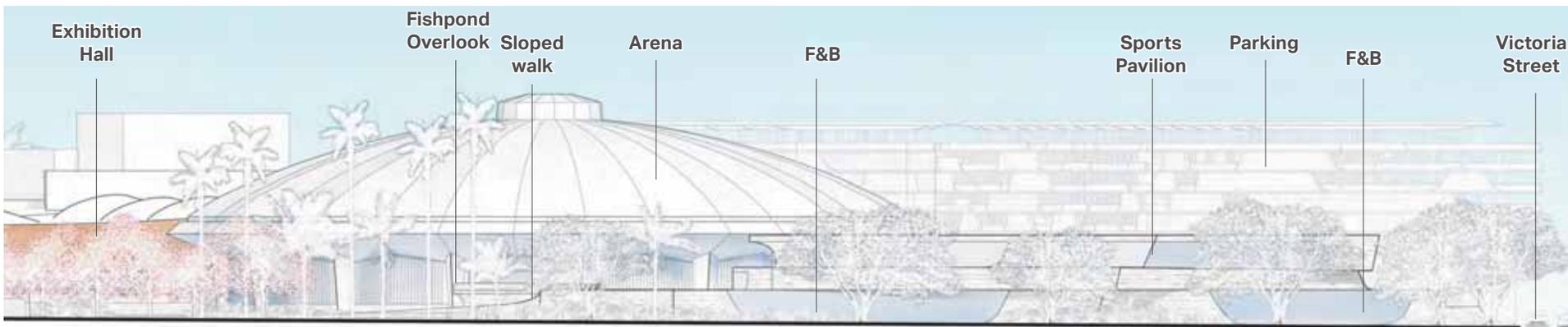
Existing condition



Interior-external symbiosis



Interior



Kapi'olani Boulevard Elevation - Arena and Sports Pavilion

3.5.9 Streetscapes

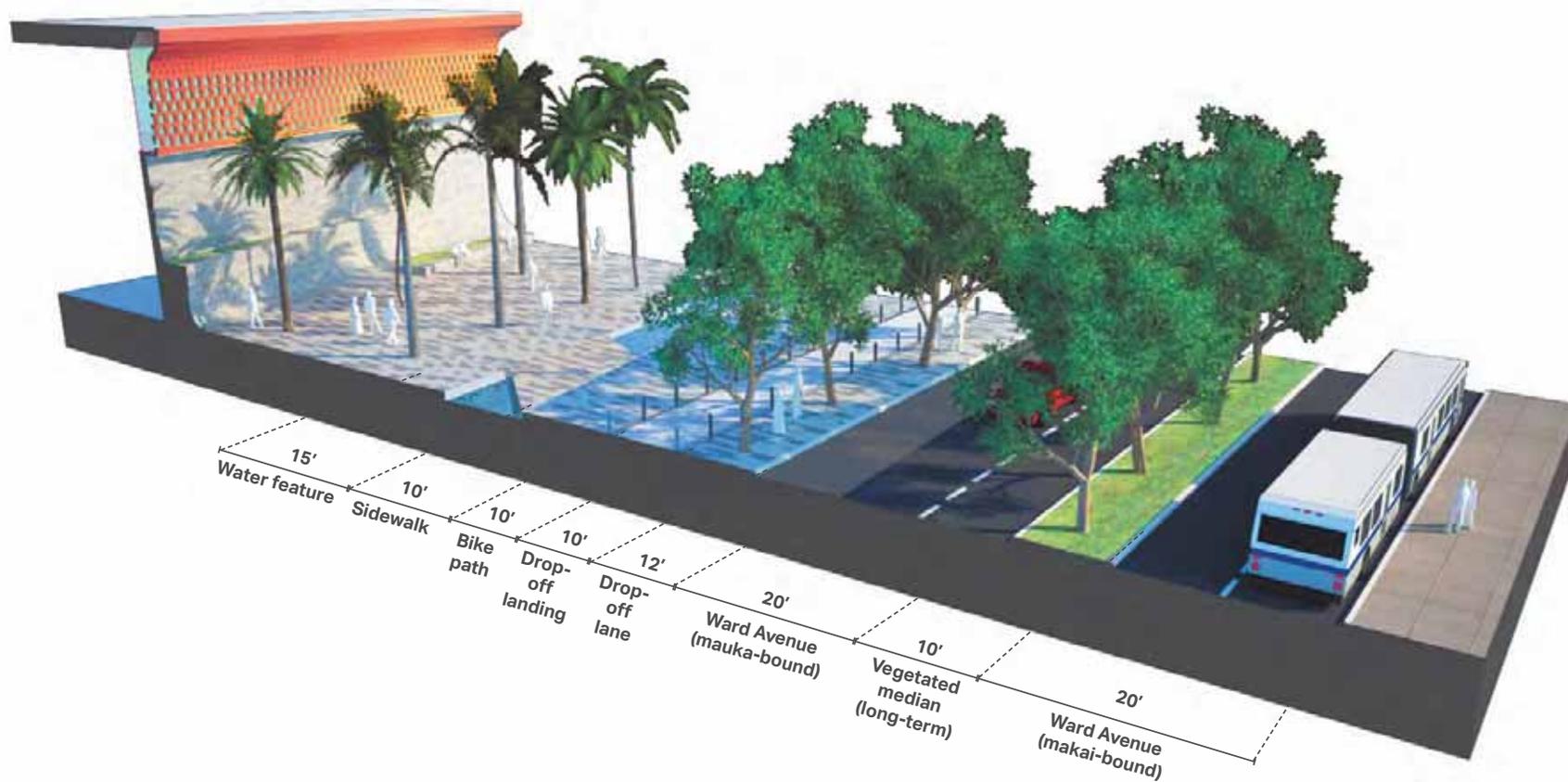
Ward Avenue Streetscape



A combination of the City's Blaisdell Center and Complete Streets projects, the campus edge creates a connected, unified, vegetated, and welcoming face for the Center and is in alignment with the Hawai'i Community Development Authority (HCDA) "Kaka'ako Community Development District Mauka and Makai Area Plans and Rules" designation as a "promenade street" and primary pedestrian corridor. A protected bike lane runs the length of the block, extending into the site as it bends around the vehicular drop-off. As the primary drop-off location other than Victoria Street, a broad lay-by lane has been incorporated between the two mid-block crosswalks, eliminating curb cuts and the potential for vehicular conflicts with pedestrians and bikes. The drop-off location provides easy access to the Exhibition Hall and Arena. A row of street trees shade the sidewalk and provide a

visual buffer to the busy Ward Avenue. A bioswale stretches along Ward Avenue, between the sidewalk and bike lane, helping to retain and filter stormwater. The water feature between the sidewalk and the Center serves to manage stormwater and is an integrated security measure to prevent undesired vehicular access to the public spaces and buildings. Transitions are marked by vegetation, lighting, and furniture to help with wayfinding and ensure security across the site and into the larger district. Overall improvements to the Ward Avenue edge as part of the Blaisdell project will not be changing the surrounding roadways but will be designed to be consistent with other planned efforts. This includes meeting the City's Complete Streets guidelines and enhancing pedestrian and bike infrastructure to support district connectivity mauka to the Honolulu Art Museum and makai to the future rail station.

Ward Avenue Streetscape



Section along Ward Avenue in front of Exhibition Hall

Ward Avenue Streetscape

Character

Generous in size and integrated in its approach, the Ward Avenue streetscape provides a significantly improved pedestrian environment to enhance accessibility and encourage use of Ward Avenue as the principal mauka-makai corridor. Fundamentally, consolidating service and vehicular access on Victoria Street further supports walkability by limiting conflicts and reallocating site area as public space. In addition to the network of wide paths extending along Ward Avenue, a series of public spaces/plazas and several F&B locations activate the length of Ward Avenue by providing nodes of interest distributed around the perimeter of the site. Street trees and the presence of water help to create a comfortable environment to either walk through or occupy. The diversity of the vegetation and activities within each of the various public spaces create visual interest and opportunities to draw pedestrians into the campus.



Canopies



Bioswale



Vegetated street edges



Lively pedestrian crossings



Security measures



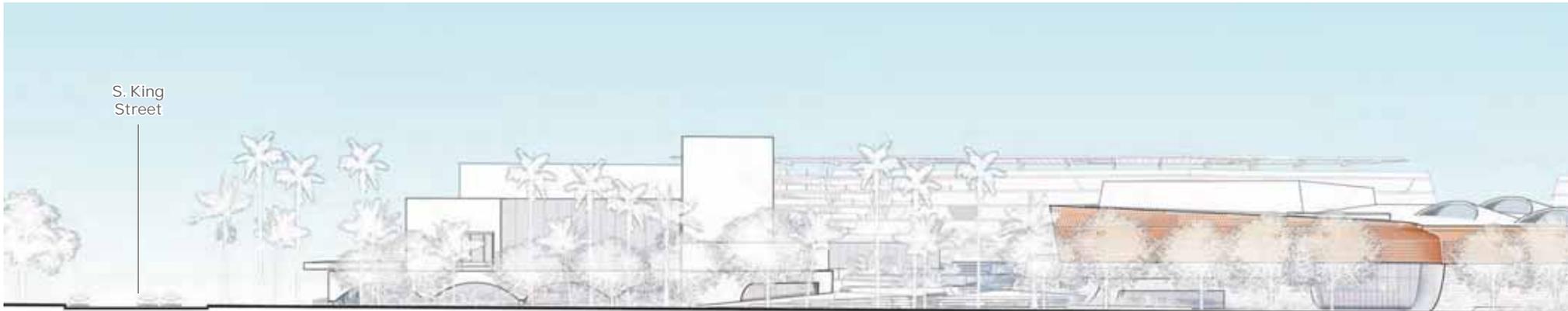
Public bike share



Paving gradient



Seating



Elevation from Ward Avenue

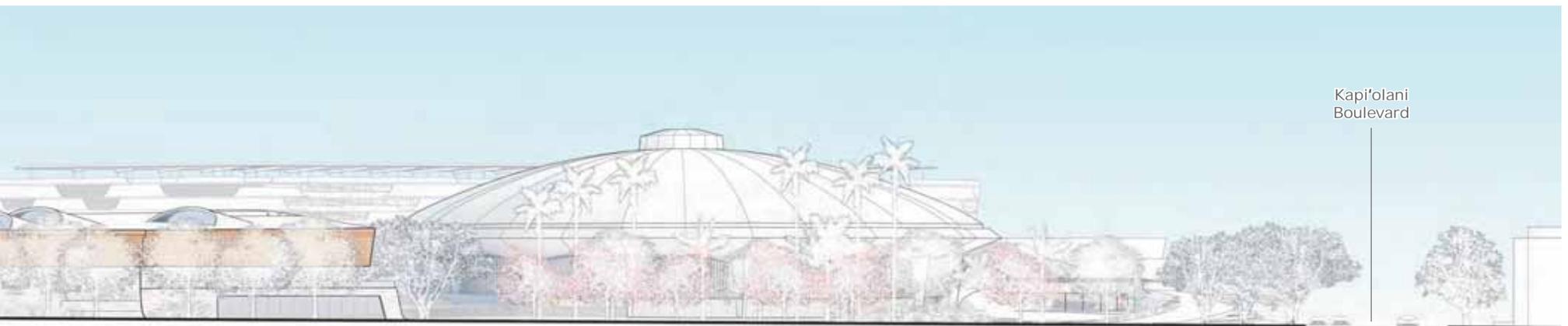
Ward Avenue Streetscape

Character

The unique features of the streetscape itself, such as enhanced street crossings, bridge elements spanning the water feature, paving materials, and new street furnishings, are opportunities to link the larger site design gestures to individual design features, such as the proposed benches that emerge from the sidewalk and blend into the stone material on the base of the buildings. In addition to physical improvements, public programming and other events along Ward Avenue will attract more daily use of the site.

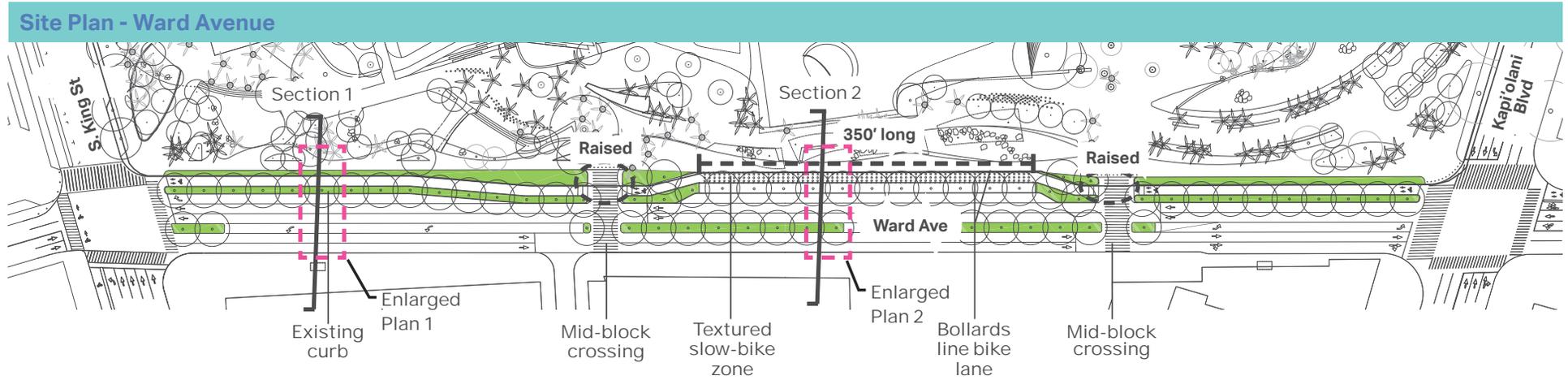


Indianapolis Cultural Trail, Rundell Ernstberger Associates



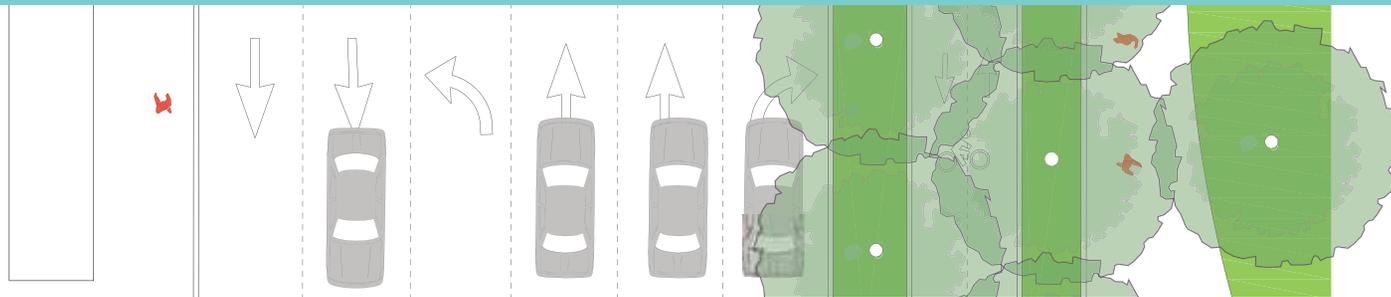
Kapi'olani
Boulevard

Ward Avenue Streetscape

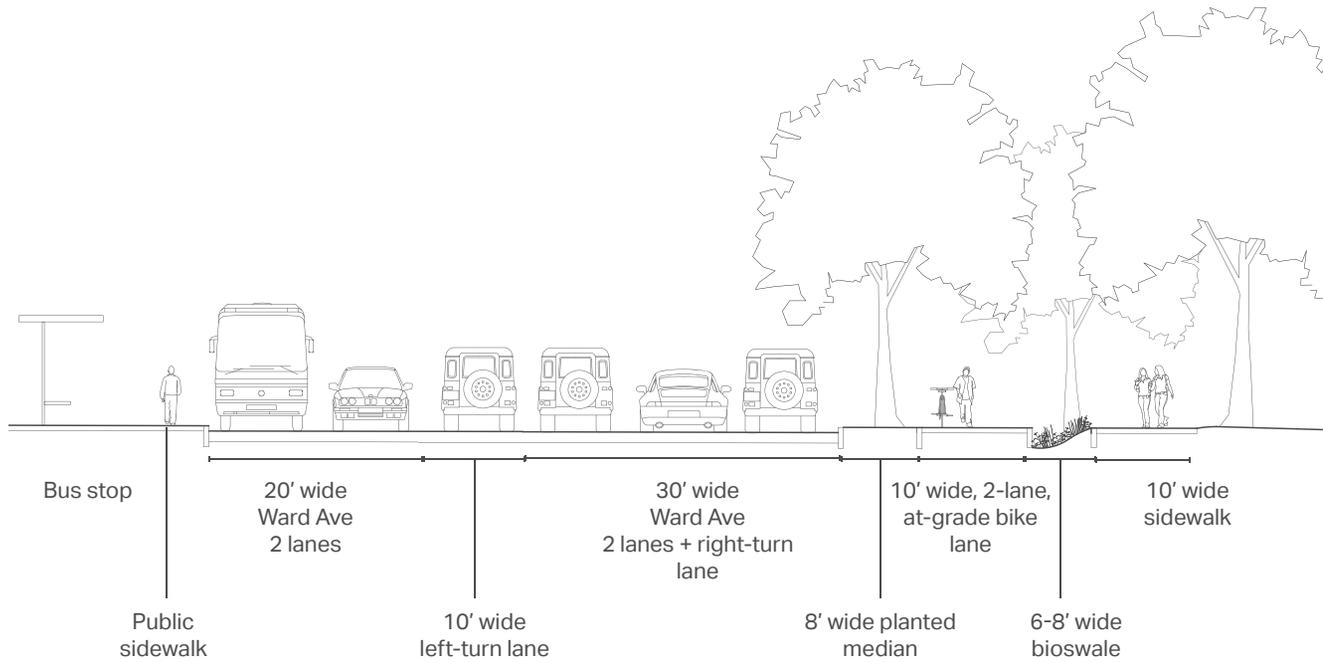


Ward Avenue Streetscape

Enlarged Plan 1



Section 1

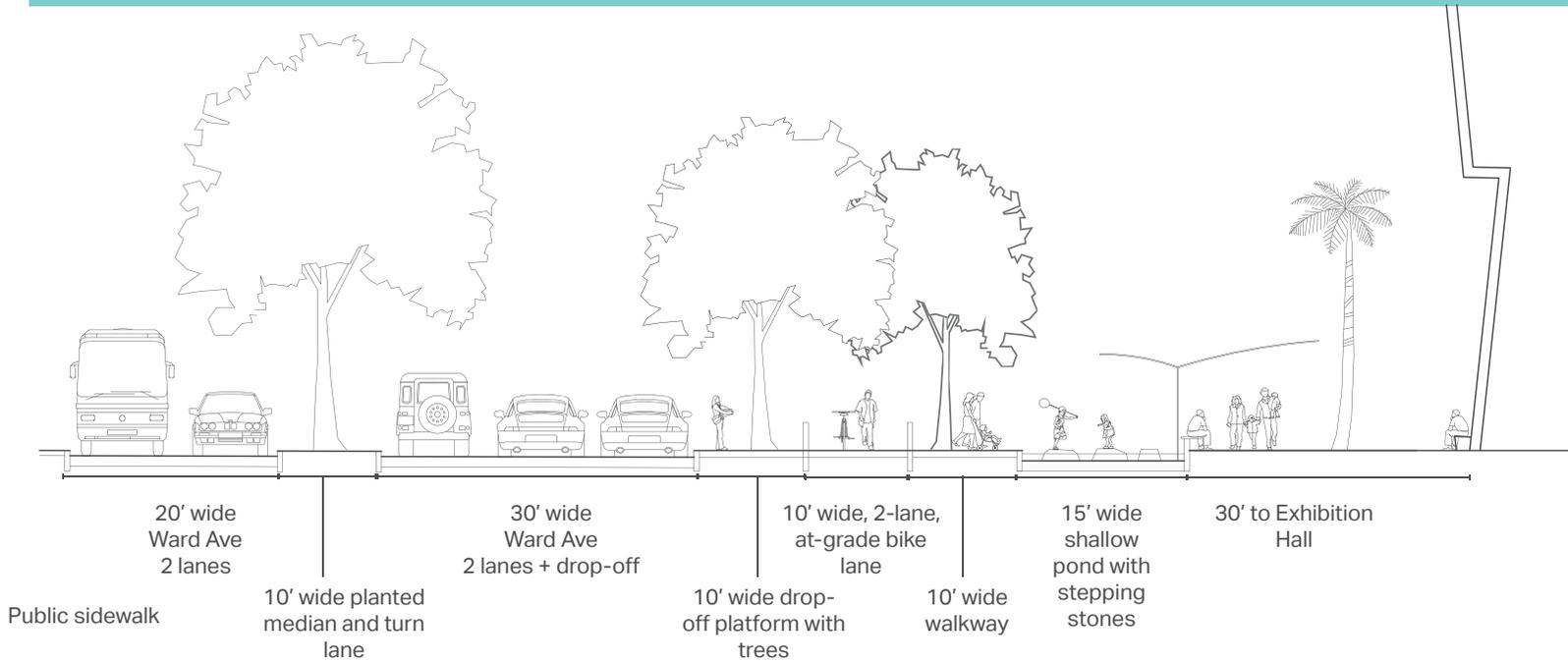


Ward Avenue Streetscape

Enlarged Plan 2



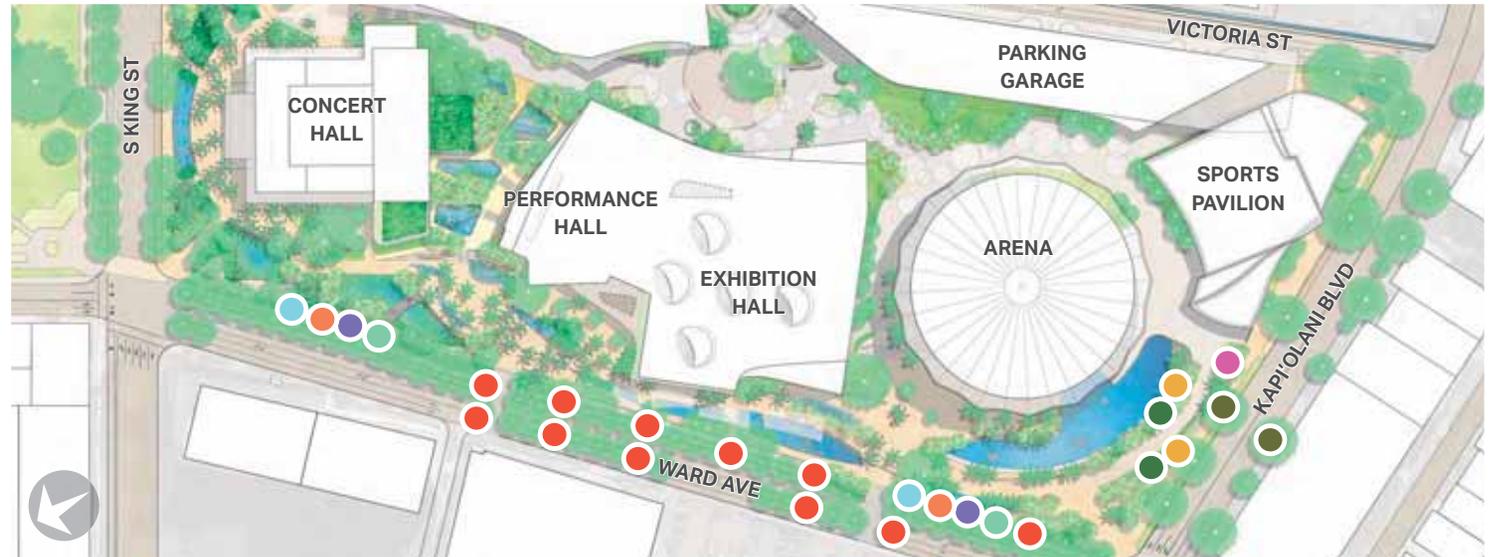
Section 2



Ward Avenue Streetscape

Vegetation

Vegetation along the street creates a welcoming facade that also increases pedestrian comfort, softens the hardscape, and channels and filters stormwater. Monkeypod trees are maintained along Kapi'olani Boulevard, and an allée of street trees are planted along Ward Avenue, bringing a more human scale to the previously expansive streetscape and reinforcing the significance of Ward Avenue. Diversification of the planting palette adds layers of foliage not currently expressed on campus.

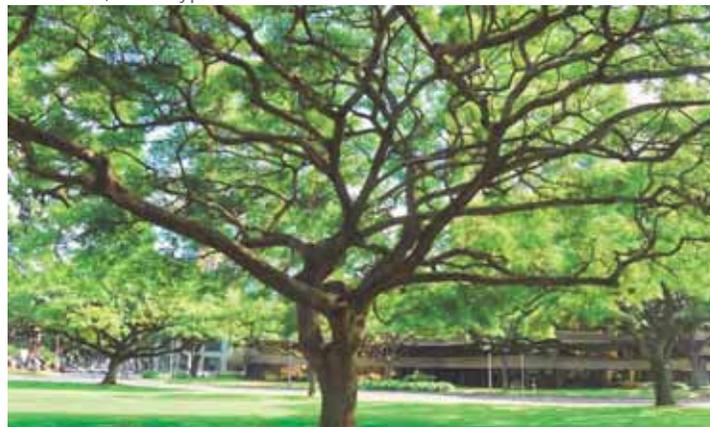


Street Trees

 *Cassia x nealiae*,
Rainbow Shower Tree



 *Pithecellobium saman* (existing),
'ohai, Monkeypod



Bioswale

 *Cyperus javanicus*, Ahu'awa Indigenous
 *Dianella sandwicensis*, 'Uki Indigenous
 *Nephrolepis cordifolia*, Kupukupu Indigenous
 *Bacopa monnieri*, 'Ae'ae Indigenous



Vegetated Terrace

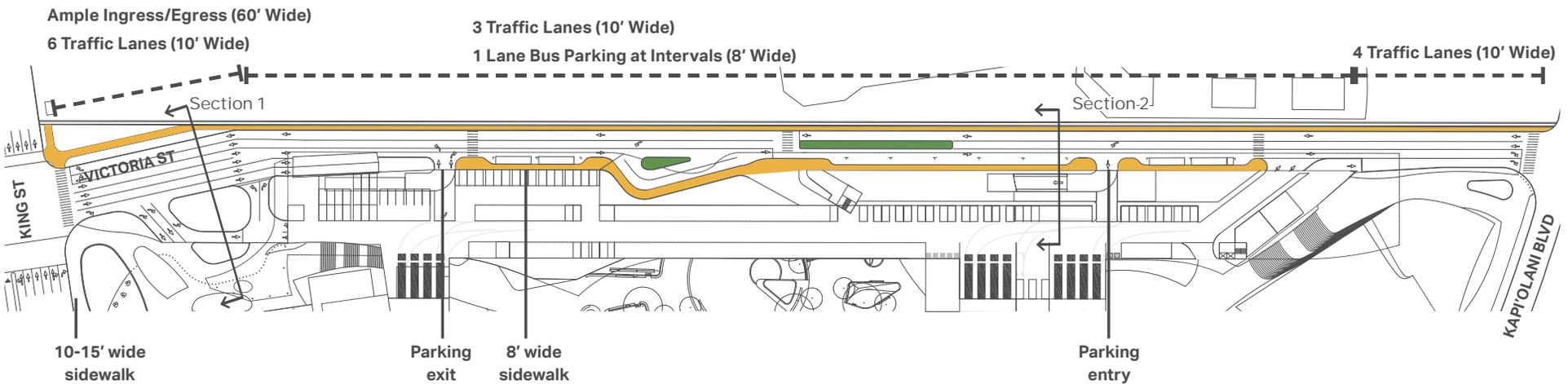
 *Plumeria sp.*, Plumeria
 *Portulaca molokiniensis*, 'Ihi
 *Phymatosorus scolopendria*, Lau'a'e



Victoria Street Streetscape

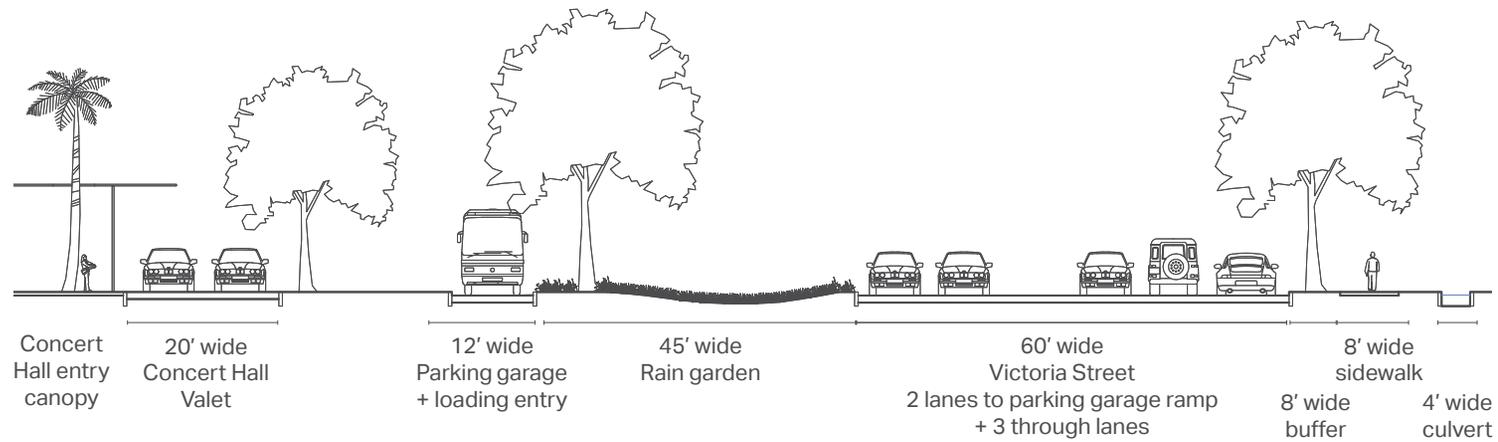
Handling the majority of vehicular and service traffic, Victoria Street has been configured according to City standards, but will be managed and maintained by DES to allow for operational flexibility to control traffic flow and lane direction according to the needs of specific events. Pedestrian paths on both sides of the street, as well as a central drop-off, have been integrated to allow pedestrian access along this edge of the site, but the

majority of pedestrian infrastructure and improvements are focused along Ward Avenue. The intent is that pedestrians dropped off in this zone will be directed to the central site access point between the parking garages as the primary path of travel to limit people in the vehicular service zone along Victoria Street. Crosswalks have been incorporated to provide pedestrian connections at the end points of the 'ewa sidewalks.

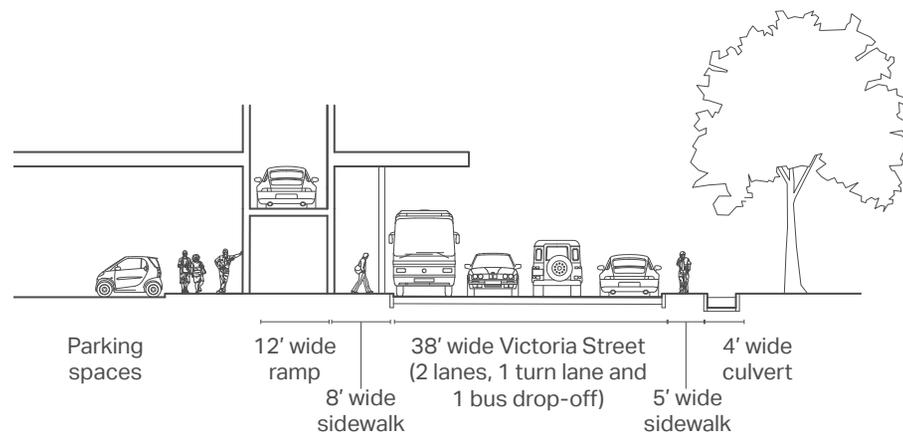


Victoria Street Streetscape

Section 1



Section 2



Kapi'olani Boulevard Streetscape

The Kapi'olani Boulevard edge of the site preserves the existing monkeypod trees, providing a shaded walkway and streetscape that creates continuity with the neighborhood blocks beyond. It is an activated urban edge that transitions from the Sports Pavilion entrance to a café with outdoor seating to the vegetated, terraced ramp. The Arena comes into sight as visitors pass the café and the vegetated path slowly disappears into the ground. An artists' service drive between the café and Sports Pavilion provides quick secure access to dressing rooms as an alternative to other drop-off options during times of high traffic volumes. A short Kapi'olani lay-by lane provides a drop-off space for Sports Pavilion events.



Transparent, activated facade



Street-side café



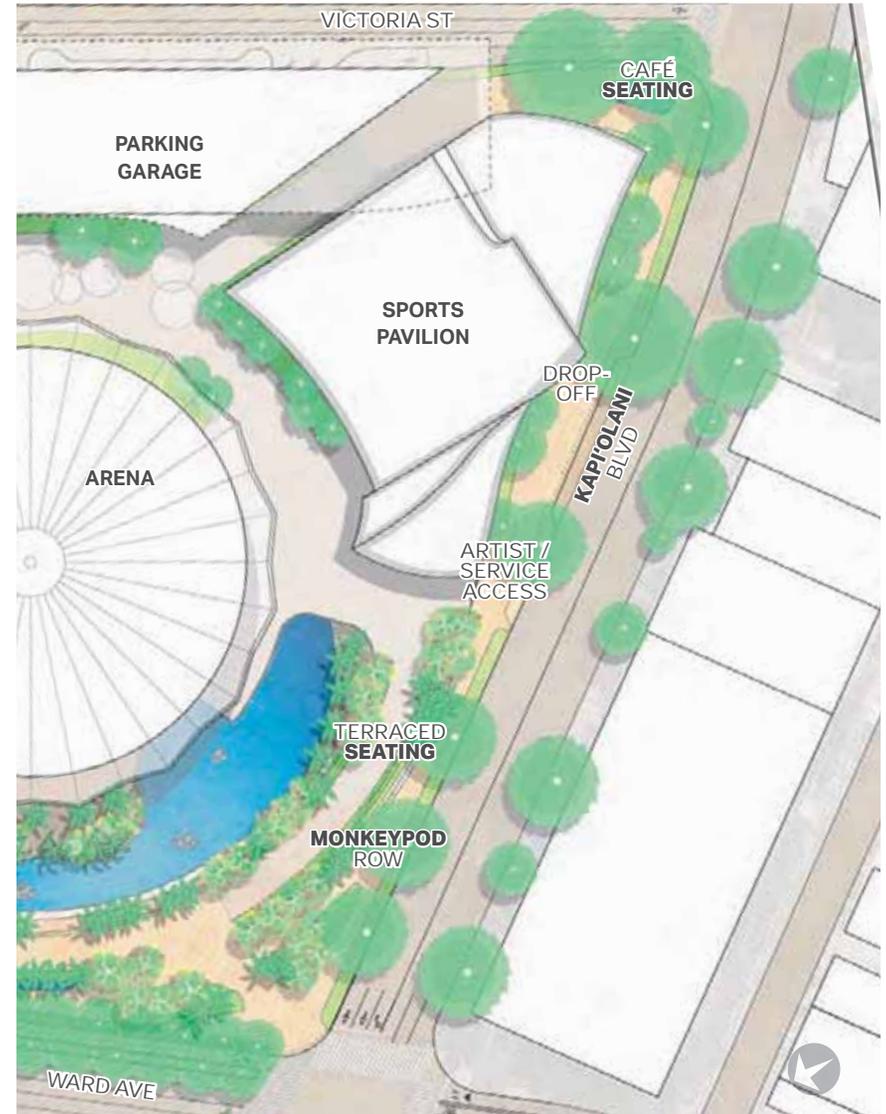
Vegetated, terraced seating edge



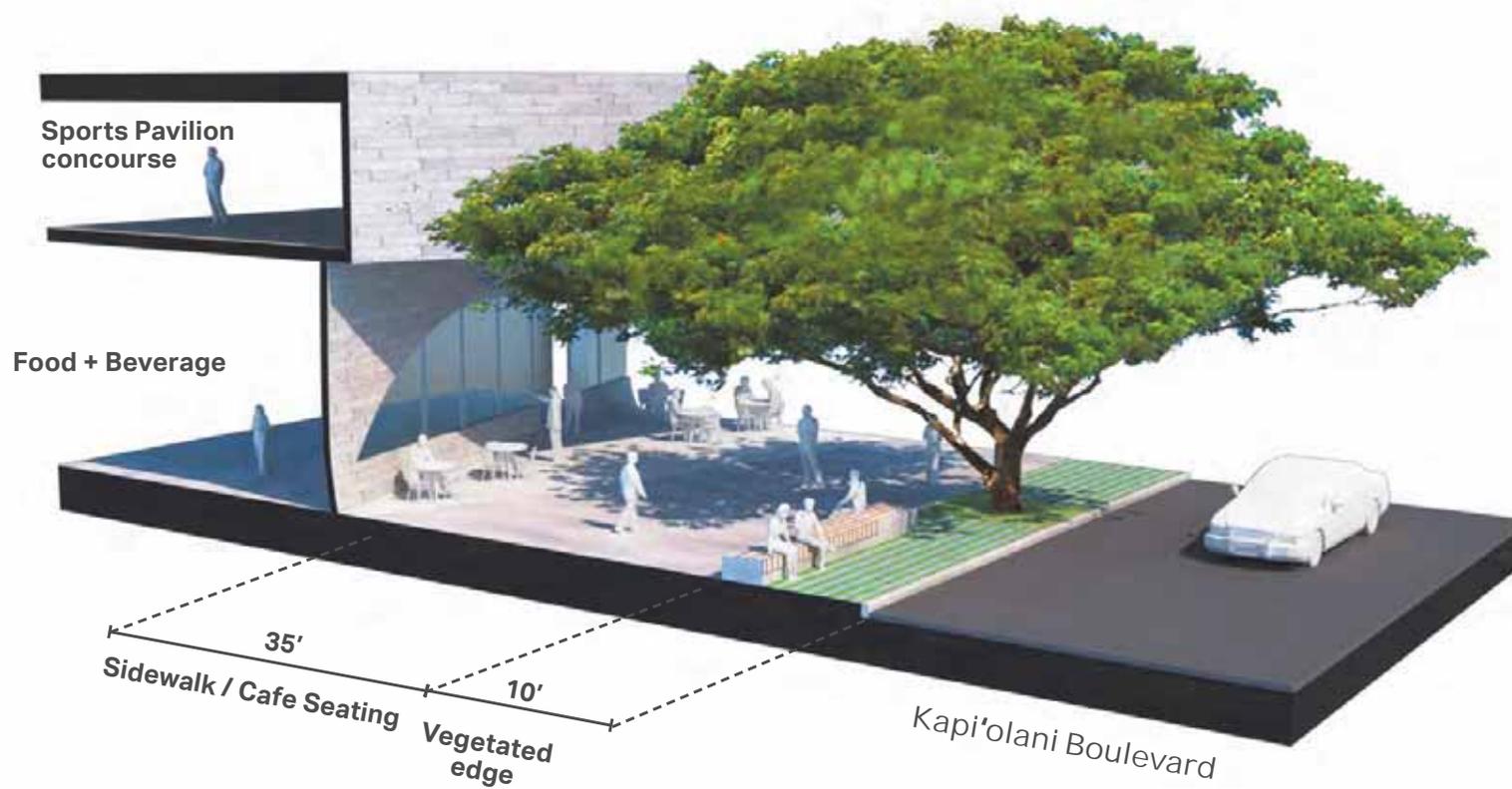
Bike racks



Strolling

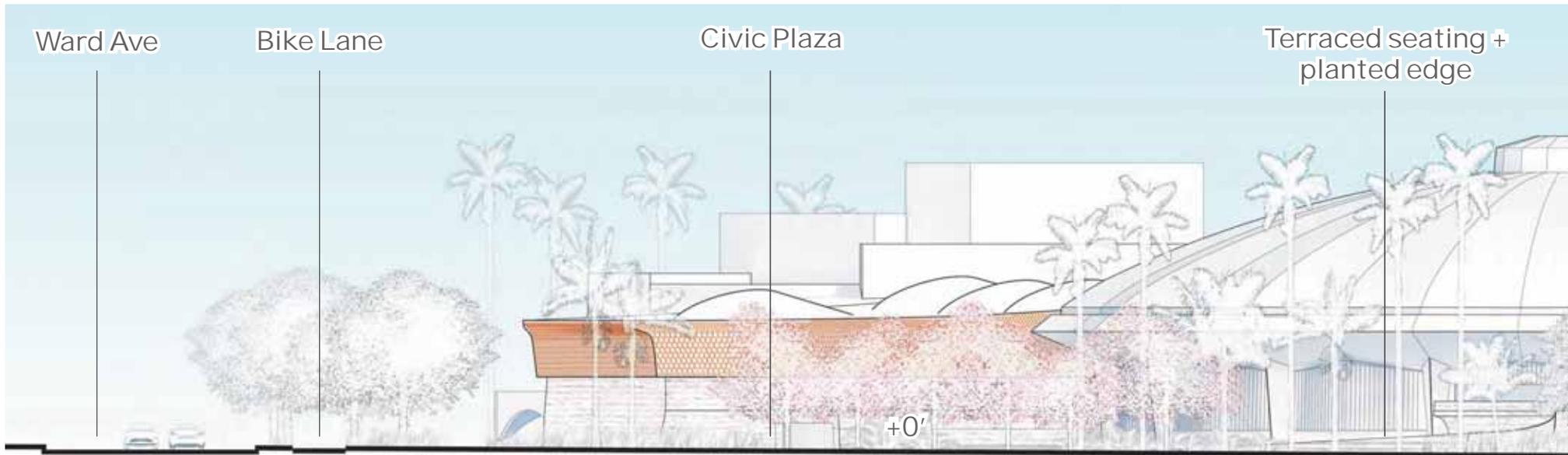


Kapi'olani Boulevard Streetscape



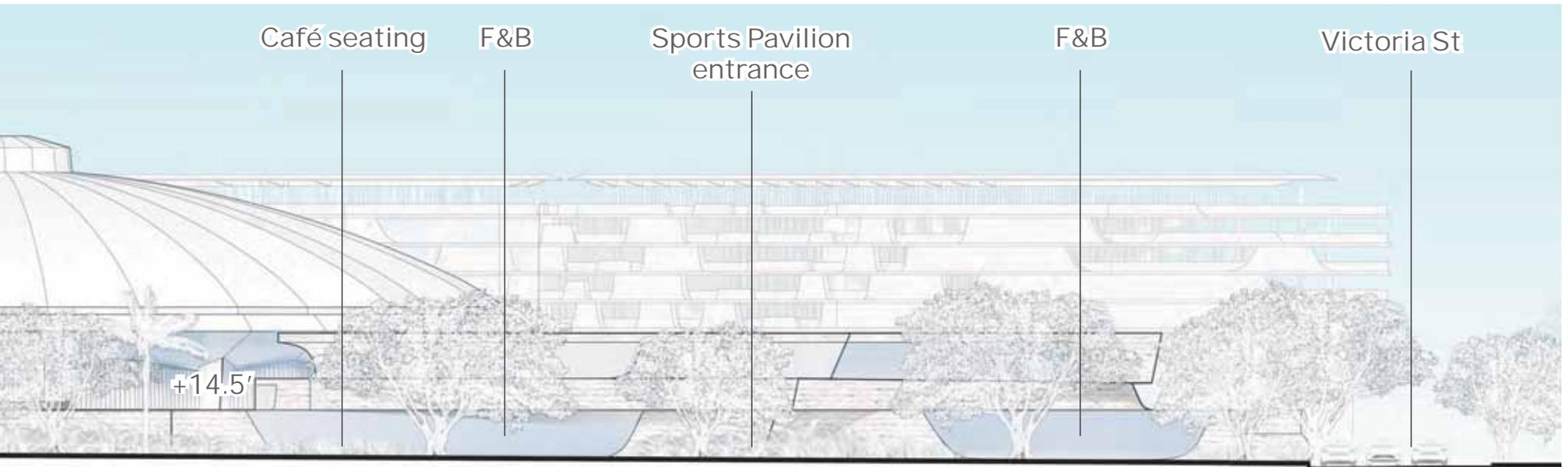
Section at Café

Kapi'olani Boulevard Streetscape



Elevation from Kapi'olani Boulevard

Kapi'olani Boulevard Streetscape







AECOM

Snøhetta



Gensler

