

SPATIAL experience OF CULTURE

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May 2008

Submitted towards the fulfillment of the requirements for the D. Arch Degree

School of Architecture
University of Hawai'i at Mānoa

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

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Final Document
Spring '08

SPATIAL Experience OF CULTURE

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In the last year of my architectural education I have chosen to use this time to investigate and experiment with issues that have been with me since the first days of my schooling. As the title suggests, these design explorations will be dealing with the relationships between "space" and "culture." The desire of the project is to look past buildings, to look past the built form, in order to explore and investigate spatial concepts with in a culture. And to then use the spatial concepts as generators in form explorations.

The inspiration for this exploration comes from the acknowledgment of the lack of culturally appropriate design solutions here in Hawaii. Hawaii's culture is unique and beautiful. Therefore Hawaii's design solutions should be the same, however when one looks around Honolulu, the opposite is found.

This observation generated a series of questions: what would an appropriate solution look like? How is culture represented in the built environment? What ways, beyond symbolic representation, can a culture be manifested? What types of spatial relationships are inherent in a culture? How would one go about identifying these spatial understandings of culture? How would one define culture spatially? What would culture look like?

It is not my attempt to answer or understand all of these questions. It is my hope that in this project a methodology for exploration is uncovered as well as the beginning steps of a life long exploration are taken.

Introduction



Space Theories

Culture Studies

Mapping Exercise

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507 Research

In order to ground this investigation, I have decided to look first at Space in and of itself. This is a mighty vast topic, which I have come to realize, takes far more years of education and experiences to fully understand. However I feel that it has been and will continue to be an interesting and worthwhile investigation of this idea called "Space"

What I have chosen to do, which here in follows, is to seek out the key sources regarding Space and attempt at wrapping my head around their key concepts and pull out tidbits of knowledge that I have responded to. Many of the topics of support were foreign to me. I lack the vast multi-disciplinary expertise needed to easily understand and grasp the concepts being presented. However, many of the concepts are thought provoking, stimulating and pertinent to the topic at hand.

This exposure to the concepts of space, however brief or superficial, has served to inspire and direct my investigations in this thesis.

The following is my collection of notes and reflections on some of the key sources of understandings in space. The key sources being:

- The production of space by Henri Lefebvre,
- The Phenomenology of Perception by Merleau-Ponty,
- The Social Logic of Space by Hillier and Hanson
- Notes on the Synthesis of Form by Christopher Alexander.

At the end of this section, I have included a discussion on how these understandings will influence this investigation into this thesis regarding the "Spatial Forms of Culture".

(I have excluded the arduous task of footnoting the sources from the following. Each section is specific to the reference and they are thoughts and passages taken directly from the sources.)

Space Theories

Notes on "The Production of Space"
by Henri Lefebvre

The Production of Space:

Henri Lefebvre argument in The Production of space is that space is a social product, or a complex social construction (based on values, and the social production of meanings) which affects spatial practices and perceptions. Lefebvre argues that this social production of urban space is fundamental to the reproduction of Space, hence of capitalism itself. Hegemony= is a concept that has been used to describe the existence of dominance of one social group over another, such that in a ruling class. Lefebvre contends that there are different levels of space, from very abstract, crude, natural space (absolute space) to more complex spatialities whose significance is socially produced (social space). "Social space is a social product – the space produced in a certain manner serves as a tool of thought and action. It is not only a means of production but also a means of control and hence of domination/power."

Lefebvre argued that every society – and therefore every mode of production – produces a certain space, its own space. The city of the ancient world cannot be understood as a simple agglomeration of people and things in space – it had its own spatial practice, making its own space (which was suitable for itself – Lefebvre argues that the intellectual climate of the city in the ancient world was very much related to the social production of its spatiality). Then if every society produces its own space, an "social existence" aspiring to be or declaring itself to be real, but not producing its own space, would be a strange entity, a very peculiar abstraction incapable of escaping the ideological or even cultural spheres. Based on this argument, Lefebvre criticized Soviet urban planners, on the basis that they failed to produce a socialist space, having just reproduced the modernist model of urban design (interventions on physical space, which were insufficient to grasp social space) and applied it onto their context: "Change life! Change Society! These ideas lose completely their meaning without producing an appropriate space. A lesson to be learned from soviet constructivists from the 1920s and 30s, and their failure, is that new social relations demand a new space, and vice-versa." FROM WIKIPEDIA

Social Space II: Industry and Political economy. The unmasking

of things in order to reveal social relationships. Social reality is dual, multiple, plural. Does it furnish a reality at all? Merely to note the existence of things, whether specific objects or 'the object' in general, is to ignore what things at once embody and dissimulate, namely social relations and the forms of those relations. When the relations that inhere in social facts are ignored, then knowledge misses its target.

Consider a space, a space that contains things yet is not itself a thing or material 'object'. Is it then a floating 'medium', a simple abstraction, or a 'pure' form? NO – precisely because it has content. Any space implies, contains and dissimulates social relationships – and this despite the fact that a space is not a thing but rather a set of relations between things (objects and products). Dissimulates= to disguise or conceal one's thoughts, feelings or character. What is the implications of the issue that space never quite becomes absolute, never quite emancipates itself from activity, from use, from need, from 'social being'?

Space may be produced as once a precondition and a result of social superstructures
Is space a social relationship? – Certainly – but inherent to property relationships and bond to the forces of production.

SS III: the concept of social space invades production. If asked to map all meanings and contents of space one is thrown into a sort of instant infinity. Social spaces interpenetrate one another and/or superimpose themselves upon one another. The problematic of space subsumes the urban sphere, subsumes everyday life, subsumes industrialization, however subsuming is not destroying the earlier set of problems.

The ideological understanding of space divides space up into parts and parcels in accordance with the social division of labor, it bases its image of the forces occupying space on the idea that space is a passive receptacle. We do not acknowledge the inherent social relationships and fall into the trap of treating space as space 'in itself' as space as such. We consider things in isolation, as 'things in themselves'.

The problematic of space results from a growth in the forces of production. In order to understand the production of space, certain ideologies must be destroyed, they are those which promote abstract spatiality and segmented representations of space. Naturally, such ideologies do not present themselves to

what they are; instead, they pass themselves off as established knowledge. The difficulty and complexity of our critical task derives from the fact that it applies at once to the mental form as and practical social contents of space.

When space is segmented, things in space or pieces of space are described. The result is that all focus is lost as the emphasis shifts either to what exist in space (things considered on their own, in reference to themselves, their parts, or their names) or else to space emptied, and thus detached from what it contains: either objects in space or else a space without objects, a neutral space. What is needed is a clear distinction between an imagined or sought-after 'science of space' on the one hand and real knowledge of the production of space on the other. Such a knowledge may be expected to rediscover time in and through space.

SS IV: 'critique of space' if space neither subject nor object. How can it be effectively grasped? Space is a social Morphology: it is to lived experience what form itself is to the living organism, and just as intimately bound up with function and structure.

A theoretical error of space is to see a space without conceiving of it. Time was once inscribed in space, in natural space, on the tree trunks, the elevation of the sun, season and so forth. With the advent of modernity time has vanished from social space. Lived time loses its form and its social interest – with the exception, that is, of time spent working.

The expulsion of time has been made part and parcel of social norms, of normative activity. How many errors and lies have their root in the modernist trio of readability-visibility-intelligibility.

"occasionally, an artist's tenderness or cruelty transgresses the limits of the image. Something else altogether may then emerge, a truth and a reality answering to criteria quite different from those of exactitude, clarity, readability and plasticity. If this is true of images, moreover, it must apply equally well to sounds, to words, to bricks and mortar, and indeed to signs in general.

SSV: Social Space understandings taken from Marx's. Marx uncovers an (almost) pure form, that of the circulation of

Space Theories cont.

material goods, or exchange. The pure form here has a bipolar structure (use value versus exchange value)

The form of social space is encounter, assembly, simultaneity. What is assembled? = everything! Natural space juxtaposes – and thus disperses Social Space implies actual or potential assembly at a single point, or around that point. To say “Urban Space” is to say centre and centrality, and it does not matter whether these are actual or merely possible, saturated, broken up or under fire, for we are speaking here of a dialectical centrality.

Social Space per se is at once work and product – a materialization of ‘social being’.

If the production of space does indeed correspond to a leap forward in the productive forces (in technology, in knowledge, in the domination of nature), and if therefore this tendency, when pushed to its limit – or, better, when it has overcome its limits – must eventually give rise to a new mode of production which is neither state capitalism nor state socialism, but the collective management of space, the social management of nature, and the transcendence of the contradiction between nature and anti-nature.

Some fields of study have constructed a mental space so designed as to facilitate the interpretation, according to their particular principles, of theoretical and practical (social) history; in this way they have arrived at specific representations of space. Architects do this, they have a trade. They raise the question of architecture’s ‘specificity’ because they want to establish that trade’s claim to legitimacy. Some of them then draw the conclusion that there are such things as ‘architectural space’ and ‘architectural production’ (specific, of course). Where upon they close their case.

Materials are indispensable and durable: stone, brick, cement and concrete.

Materiel = by contrast is quickly used up; it must be replaced often; it is comprised of tools and directions for their use; and its adaptive capability is limited; when new needs arise, new materiel must be invented to meet them.

SS VI: Reduction, while good for complex observations must be quickly followed by the gradual restoration of what has thus been set aside. Though indispensable, all reductive procedures

are also traps.

“O felix culpa!” = a blessed fault, or fortunate fall, or divine misfortune. The West is responsible for the transgression of nature. It has generalized and globalized violence. Space as locus of production, is both the weapon and the sign of this struggle. This now calls for the immediate production or creation of something other than nature: a second, different or new nature, so to speak. If this project fails, the failure will be total, and the consequences of that are impossible to foresee.

SS VI: Every social space has a history, one invariably grounded in nature, in natural conditions that are at once primordial and unique in the sense that they are always and everywhere endowed with specific characteristics (site, Climate, etc.).

A response to early civilizations ability to measure space referencing the human body. – The body’s relationship to space, a social relationship of an importance quite misapprehended in later times, still retained in those early days an immediacy which would subsequently degenerate and be lost: space, along the way it was measured and spoken of, still held up to all the members of a society an image and a living reflection of their own bodies.

Space Theories ^{cont.}

Notes on "Merleau-Ponty's Phenomenology of Perception; a guide and commentary" by Monika M. Langer

Breakdown of the Text:

Intro: Classical prejudices and the return to phenomena

Part I: THE BODY

Experience and Objective Thought: the Problem of the Body

Part II: THE PERCEIVED WORLD

The theory of the Body is already a theory of perception

Part III: BEING-FOR-ITSELF AND BEING-IN-THE-WORLD

Intro:

Sensation – Perception is not a primitive function underlying cultural acquisitions, as our natural attitude would have us believe. On the contrary what both common sense and the sciences mean by perception is itself a cultural construct, which misses the phenomenon of perception. Pure sensation thus becomes the experience of an instantaneous, undifferentiated 'impact'. As such it is devoid of meaning and utterly foreign to our lived experience which is always charged with meaning. Pure undifferentiated impressions are thus imperceptible; they cannot be apart of any imaginable perception because they lack a figure-background structure. The only way to learn what it is to perceive is to examine the structure of our actual perception.

That which is perceived by its very nature admits of ambiguity and belongs to a context – or 'field' – which shapes it. Hence we must reject all attempts to decompose perception into sensations and to reconstruct experience out of determinate qualities. We must abandon the belief in an external world in itself, which all the sciences share with common sense. Instead, we must return to the pre-objective realm if we are to understand what it really means to see, to hear and to feel.

Association and projection of memories – what makes us see a red patch? We recognize this particular distribution of sensations

because we have seen similar distributions in the past and have learned to use the words 'red patch' with reference to them. This response, however, is itself open to the same question; hence, it has merely served to defer the problem rather than to resolve it. ... Things have no inherent substantiality as things, and owe their unity entirely to a consciousness – its self unaccounted for – which constructs them on the basis of past experience. Once again, this merely transfers the problem from the present to the past; that which prompts us to recognize something as a thing in the first place, remains incomprehensible. THERE IS NO ASSOCIATIVE FORCE, WHICH OPERATES AUTONOMOUSLY AS AN EFFICIENT CAUSE OF EXPERIENCE. And the alleged 'projection of memories' is simply 'a bad metaphor', which obscures both the immanent meaning of the immediate experience and the manner in which the past is present to it.

Merleau-ponty's task is one of attempting to make thought aware of itself. This will mean awakening it to its own prejudice and to an appreciation of perception as the first access to things and the foundation of all knowledge.

Attention and judgment – intellectualism shares the same prejudice and is equally incapable of accounting for our perceptual experience.

When we see something indistinct, we attempt to make it more distinct by paying attention to it. In this case we are neither totally ignorant or cognizant of what it is we are seeing. Both Empiricism and intellectualism simply construct experience so as to fit their presuppositions; neither is capable of grasping the 'living nucleus of perception'.

The phenomenal field – it has therefore become necessary to reconsider the nature of sensing and to tackle the problem of describing it as 'that vital communication with the world', that 'international tissue' which underlies and sustains all thought. A new dimension calling for new conceptions is thus opened up. And Merleau-ponty designates it

A phenomenal field, to indicate that it is not a spectacle spread out before a disembodied mind but rather an ambiguous domain in which perspectival, incarnate subjects are situated. It is in this domain that perceptual experience can be rediscovered.

PART I: THE BODY

1. Mechanistic physiology – human behavior into a pattern of stimulus-response. The body is to comprise two distinct

layers: the Habitual Body and the Present body. Habitual= how it has been lived in the past, in virtue of which it has acquired certain habitual ways of relating to the world. Give general structure to the subjects situation. The body must be considered anonymous or pre-personal. As such, the body draws together a comprehensive past, which it puts at the disposal of each new present, thereby already laying down the general form of a future it anticipates. With its two layers the body is the meeting place, so to speak, of past, present and future. Because it is the carrying forward of the past in the outlining of a future and the living of this bodily momentum as actual present.

2. the experience of the body and classical psychology: we can experience objects from divers perspectives and times however we are unable to detach ourselves from our body; therefore no various perspectives nor can we dislodge it from our perception. "our body is permanently present for us without our ever being able to observe it like an object; the angle from which we perceive our body is unalterable. Dialectical relationship between freedom and dependence comes to light: we have the freedom to choose and to vary our perspective on objects only on the condition that we cannot do the same vis-à-vis our body. We can neither see nor touch our body 'in so far as to sees or touches the world'. Although we can regard a part of our body as an object, its active being thereby escapes us.

3. the spatiality of the body itself and motility. the primary condition of all living perception is spatial existence. Body image: is the habitual associations of images accompanying various stimuli and bodily movements... Comprehensive bodily purpose. The things I perceive, I perceive always in reference to my body, and his is so only because I have an immediate awareness of body itself as it exists towards them. The body is essentially a expressive space in virtue of which particular expressive spaces can come into existence and be incorporated into it. Bodily spatiality, inherently dynamic, is the very condition of the coming into being of a meaningful world. Thus it subtends our entire existence as human beings.

4. Just as bodily spatiality is constitutive of the verifying of the phenomenal body, so the spatiality of perceived things is inseparable from their being as things.

Space Theories cont.

5. The synthesis of the body itself:

6. the body in its Sexual being: human existence is essentially coexistence; there is a web of interacting transcendences eliciting, apprehending and carrying forward multi-faceted meanings in all dimensions. Merleau-Ponty's phenomenological description of the body has shown us the need to replace such conceptions as the 'purely bodily' and 'purely psychic' with the notion of an incarnate subjectivity in whom all sectors of experience 'interfuse' in such a way that each remains distinctive while none is entirely isolated. The traditional notion of the unconscious has no place here; incarnate existence is not a matter of 'distinct representations' supported and explained by 'unconscious representations'. The body is the expression of existence, but this does not mean that the former is a mere accompaniment to the latter, or that wither is the original of human being.

PART II; THE PERCEIVED WORLD

The theory of the body is already a theory of perception; the body is our self. It remains for us to suspend out traditional detached knowledge of the thing and the world in order that we may become aware of our actual perceptual experience.

1. Sensing: we must recognize sensation as a living dialogue between the body subject and its existential environment. The subject of sensation is not that persona; self which has opinions and makes decisions; rather, it is the pre-personal living body whose sense-powers are themselves so many 'natural selves'. Sensing is thus and anonymous open ended activity anterior to, and presupposed by, specifically personal existence.

Sensation ceases to be some inert quality or state, or the consciousness of these, and becomes a structure of our being-in-the-world; hence spatiality is inseparable from sensation and it becomes unintelligible to regard any of the senses as non-spatial. Yet the interplay of the various senses makes it clear that while each is spatial in a unique way, all contribute to a single comprehensive space.

2. SPACE: Space has been considered to be either objective or subjective – either part of the 'real' world 'out there', or a principle of unification 'in' the subject of experience. The subject of experience is the phenomenal body inseparable bound up with

the world. Space will need to originate in the dynamic relationship between body-subject and world through which 'objects' and 'subjects' come into being for us. Consequently the relationship itself must be pre-objective and if we were to retain the terms 'objective' and 'subjective' at this primordial level, we shall have to say that this primary perception is immediately 'subjective-objective'; or 'objective-subjective'. Eye glass experiment. What is the absolute within the sphere of the relative ... must be a third kind of spatiality underlying and distinction between form and content. The body is a potentiality of movement, and the perceptual field is an invitation to action, by responding to this invitation, the incarnate subject receives what Merleau-Ponty calls 'the enjoyment of space' through the existential constitution of 'a spatial level'. The reciprocal hold of the body on the world and the world on the body, is that perceptual ground, that absolute within relativity, from which particular directions like up and down ultimately spring. Our primordial coexistence with the world 'magnetizes' experience and induces a direction in it. If the is to be meaning, there must be direction. Be virtue of being incarnate subjectivities, we thus always already find ourselves in a world which is primordially meaningful prior to any explicit taking of a stand by the personal self.

Spatial direction is not a merely contingent trait of an object but rather, the means for recognizing it and being conscious of it as an object, this is so because the subject of perception is the phenomenal body, which can structure the world into figure-background configurations only insofar as it has a grip on things – and this taking of a grip is possible only insofar as things have a general direction.

For it is motion which encompasses simultaneously position, temporality and identity.

3. the thing and the natural world: the conception of the world as a totality of things contained in space will therefore need to be questioned... what does it mean to be a THING? How consistency comes into being for us, or in short how there can be objectivity at all?

Intellectualism is forced to regard an apparently small object at a great distance as indistinguishable from the same object seen up close as large, because for it the object is the constant product of the apparent size multiplied by the distance. Yet in our lived experience reveals distance as tension, orientation (of

the object) as the balance between inner and outer horizons, and variations in appearance as articulation.

If it is to function as lighting, it must not itself be the object of our gazer but rather, that which draws out gaze in such a way as to see the rest. Things have a color not because they are isolated in-itself, but because they are essentially related to one another as parts of a perceptual field.

Notes on "The Social Logic of Space" by Hillier and Hanson

For the most part, the design of an artefact... has a certain logic to it. First Functional objectives must be achieved, second would be a dimension of style may be added, by this we mean that decoration, embellishments, or even modifications of shape, can give the artefact a significance over and above its practical uses, one belonging to the realm of cultural identity or 'meaning'. It is never any doubt that the artefact does belong to two realms. In so far as artefacts are meaningful, they are of a primarily social use, in that they become a means by which cultural identities are known and perpetuated.

Buildings may be comparable to other artifacts in that they assemble elements into a physical object with a certain form; but they are incomparable in that they also create and order the empty volumes of space resulting from that object into a pattern. It is this ordering of space that is the purpose of building, not the physical object itself. The physical object is the means to the end. In this sense, buildings are not what they seem. They appear to be physical artefacts, like any other, and to follow the same type of logic. But this is illusory. Insofar as they are purposeful, buildings are not just objects, but transformations of space through objects.

It is the fact of space that creates the special relation between function and social meaning in buildings. The ordering of space in buildings is really about the ordering of relations between people.

A brief account of theory and methods directly concerned with the relation between society and its architectural and urban forms;

– Territoriality – the theory that the organization of space by human s is said to have originated in and can be accounted for by a universal, biologically determined impulse in individuals to claim and defend a clearly marked territory, from which others will be – at least selectively – excluded; and, second this principle can be extended to all levels of human grouping 9 all significant human collectives will claim and defend a territory in the same way that an individual will). The trouble with this theory is that because of its assumption is of a universal drive, it cannot in principle account for the evidence. If human beings behave in

one spatial way towards each other, then how can the theory be used to account for the fundamental differences in physical configuration, let alone the more difficult issues of the degree to which societies order space and give significance to it?

– If territory theory attempts to locate the origins of spatial order in the individual biological subject. Other approaches might be seen as trying to locate it in the individual cultural subject be developing theories of a more cognitive kind. In such theories, what are at issue are models in individual minds of what space is like: models that condition and guide reaction to and behavior in space. If territoriality is a theory of fundamental similarity, these cognitive theories tend to be theories of cultural, or even individual difference. Cognitive approach is concerned to provide a methodology of investigating differences.

– Other approaches to the problem are distinguishable as being concerned initially with the environment as an object rather than with the human subject, in the sense that the focus of research shifts to the problem of describing the physical environment, and its differences and similarities from one place or time to another

– Another approach is that of the architectural and urban semiologists who aim to describe the environment solely in terms of its power to operates a system of signs and symbols. By developing models largely out of natural language studies, the object of these researches is to show how the physical environment can express social meanings by acting as a system of sign in much the same sort of way as natural languages. In this sense, it is the study of the systematic of appearances. There is no doubt, of course, that buildings do express social meaning through their appearances, though no one has yet shown the degree to which we can expect this to be systematic. Oddly semiologists for the most part are attempting to show buildings represent society as signs and symbols, not how they help to constitute it through the way in which the configurations of buildings organize space. They are in effect dealing with social meaning as something which is added to the surface appearance of an object, rather than something that structures its very form; and in this sense the building is being treated as though it were no different from other artifacts. The semiologists do not in general try to deal with the special problems that buildings present in understanding their relation to society; they try to fit architecture into the general field of artefact semiotics.

All these approaches seem to sidestep the central problem: they do not first conceptualize buildings as carrying social determination through their very form as objects. They move us from a problem definition in which a building is an object whose spatial form is a form of social ordering, into one in which the physical environment has no social content and society has no spatial content, the former being reduced to mere inert material, the latter to mere abstraction. This is referred to as the Man-Environment paradigm.

Two problems are, one of finding a relation between abstract immaterial "subjects" and a material world of "objects." By the assumption that what is to be sought is a relation between the 'social' subject and the 'spatial' object acting as distinct entities, space is de-socialized at the same time as society is de-spatialised. This misrepresents the problem since it makes unavailable the most fundamental fact of space: that through its ordering of space the man-made physical world is already a social behavior. It constitutes a form of order in itself: one which is created for social purposes, whether by design or accumulatively, and through which society is both constrained and recognizable. It must be the first task of theory to describe space as such a system.

The measurement of relations had become possible because the spatial structure of a building could be reduced to a graph, because a building consisted of a set of well-defined spaces with well defined links from one to another. This is not so for settlements, the problem of analyzing settlements is the problem of analyzing this continuous space and how it is related to other elements.

Exploration with the elemental "cell"

This was solved by the nature of 'beads' and 'strings'. The intuitive meaning of a string was a space more marked by its linear extension than by its 'fatness'; in the case of beads, the space was fatter, rather than linear. Formally this meant something quite simple: a string was extended in one dimension rather than in two; whereas a bead was as fully extended in the second dimension as the first.

In effect, we were treating the public space of the settlement as a kind of interface between the swell in and the world outside

Space Theories cont.

the settlement, the former being the domain of inhabitants and the latter being the domain of strangers.

There is always a strong relation between the spatial form and the ways in which encounters are generated and controlled. Could it be that different types of society required different kinds of control on encounters in order to be that type of society; because if this were so, we could reasonably expect it to be the deepest level at which society generated spatial form, support from Durkheim.

Buildings participate in a larger system in two ways: first, in the obvious way they are spatially related to other buildings; and also, less obviously, by separating off systems of categories from the outside world – using spatial separation in order to define and control that system of social categories – they can define a relation to others by conceptual analogy, rather than spatial relation. We might even say, without too much exaggeration, that interiors tend to define more of an ideological space, in the sense of a fixed system of categories and relations that is continually re-affirmed by use, whereas exteriors define a transactional or even a political space, in that it constructs a more fluid system of encounters and avoidances which is constantly renegotiated by use.

We can at least distinguish a certain duality in the ways in which societies generate space, and this duality is a function of different forms of social solidarity. At the extremes, these differences are based on opposing principles; the one must exclude what the other requires. One requires a strong control on boundaries and a strong internal organization in order to maintain an essentially transpatial form of solidarity. The other requires weak boundaries, and the generation rather than the control of events. The former works best when segments are small and isolated, the latter when the system is large and integrated.

The duality of inside mapping ideology and outside mapping transactional politics, is only the case insofar as the system is considered as a “local-to-global phenomenon.” One set of spaces is produced whose purpose is to define an ideological landscape through its exterior, and another set whose purpose is to produce and control a global politics through its interior; essentially, shrines of various kinds and meeting places of various kinds are the first specialized structures of the global formations of a society.

Space is, in short, everywhere a function of the forms of social solidarity, and these are in turn a product of the structure of society. The realization of these differences in systematically different spatial forms is because, as Derkheim showed, society has a certain spatial logic and, as we hope we have shown, because space has a certain social logic to it.

Space Theories ^{cont.}

The previous investigation of space tells us that space is a social product, a complex social construction that is based on values, and the social production of meaning. What does this mean to a native person?

In order to identify and create a "new space" that is based on a society, on a culture, one needs first to identify that society/culture. The following is an investigation into Hawaii's culture and the way in which the Hawaiians thought about and identified space. I also look at the values that the Hawaiian culture is based on in order to help define an appropriate social product.

Similar to the previous section, the following is my collection of notes and reflections on some of the key sources of the Hawaiian culture and its understanding of space.

The key sources being:

- Works of the people of old by Samuel Kamakau,
- Ku Kanaka: Stand Tall by George Kanahahele,
- Hawaiian Antiquities by David Malo

Culture Studies

Notes on "Works of the People of Old" by Samuel Kamakau

*Note: in Kamakau's description of the traditional house, I have included the definitions to all the Hawaiian words that pertain to the parts of the house. This was done as an exercise to discover underlying meanings or perceptions that may have been connected with the pieces of the house.

The Cardinal points

- Kukulu-cardinal points which are in accordance with the rising of the sun.
- Kukulu akau- North, toward solid land and the fixed star
- Kukulu Hikina- East, toward where the sun rises
- Kukulu Hema- South, toward the lipo, or lewa, the dark blue depths of the ocean
- Kukulu Komohana- West, toward the setting of the sun.

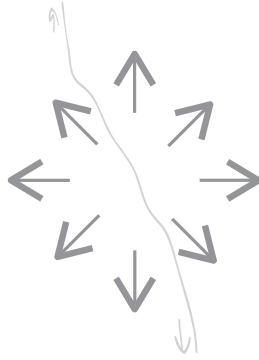
The cardinal points change (in Name) in relation to a person's body as he goes from one side of than island to another, but the Kukulu themselves do not change. According to ones body, Hema is left, akau means right. Other directions include, mauka and makai.

The Horizons

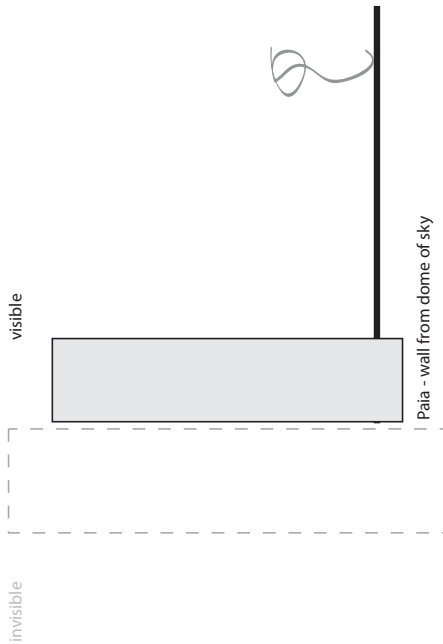
Two kinds of Kukulu which are Horizons: the visible and the invisible. The "wall" Paia of the sky, the meeting place of the dome of the sky and the ocean, and the puffy clouds at this meeting place. This is the visible horizon, Ke kukulu. An invisible horizon "pushes out" (pane'e); its only boundary is where it adjoins the solid wall of the sky.

Space (lewa)

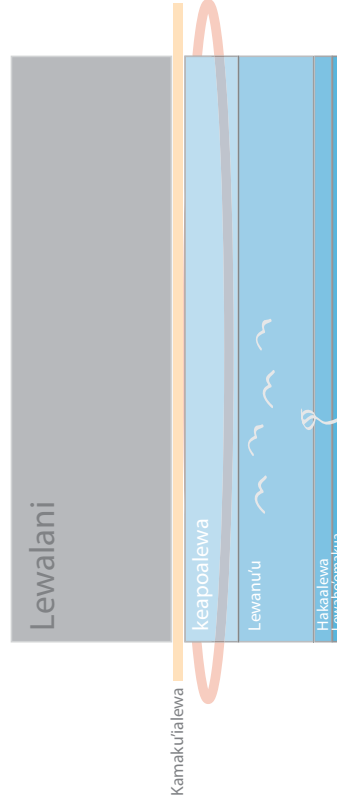
Highest stratum of space is the lewa lani; the place below the lewa lani-equidistant from the sky downward and the earth upward- was called ka ho'oku'i, the juncture, or ka ho'ohalawai, the meeting; this was named kamaku'ialewa (the joining place of space). Below that is keapoalewa (the ring of space) below that where birds fly is the lewa nu'u, the place where a man's legs dangle as he holds a branch of a tree is called the haka a lewa (ladder to space), the space under a standing man's lifted leg is called the lewa hoomakua (a space established)



Kamakau - Cardinal Points



Kamakau - Horizons



Kamakau - Space divisions

Response to "Ku Kanaka: Stand Tall" by George Kanahele

It is very difficult to identify morals, values, and ethics within a built environment. How does one identify a design that is more "pono" than another? This is a two-part problem. The first issue is to identify the Moral, ethics and values that Hawaii's people hold. The second would be to attempt to understand how these can be implemented into an urban local appropriate to the Hawaiian people.

The Hawaiian people are a highly spiritual people. There has been a multitude of sources that document this. One of the key sources that has been used for this paper is George Hu'e Sanford Kanahele's "Ku Kanaka, Stand Tall: a search for Hawaiian values." In this book, Kanahele identifies the key values that the Hawaiian people hold.

Kanahele starts by defining exactly what a "value" is. According to Kanahele a value "is related to a satisfaction, which is always an intangible – a thought or desire – not a thing or object as such. Not the bread but the satisfying of hunger is a value; not the sculpture, but the satisfying of our sense of beauty in the sculpture is a value. That is to say, things may be valuable, but they are not values." Pg11

Kanahele continues to specify two separate types of values; values as ends and values as means. These two types, "instrumental" and "terminal" can be the same value, as the case of aloha or love. " that is, you can be in love as an end condition, or you can love someone in order to attain some other end." Pg 12

Another aspect that Kanahele points out that Values serve is that "...values are standards that define for a person how he or she should behave in life, what actions or events merit approval or disapproval, what patterns of relations should prevail among people, groups, or institutions. In this sense values tell a person what kind of human being he or she wants to be, or what kind of world he or she wants to live in, or how he or she wishes to judge or evaluate him-or herself and the world. We all set for ourselves some guidelines of behavior, and when we do so we are establishing values as standards."

Kanahele continues to describe the differences between Values

and beliefs, or concepts. "while the distinction may be subtle, it is important. Beliefs are simply conceptual statements describing a particular phenomenon. They may shape or influence the choosing of a value, but they are not values in and of themselves. A belief becomes a value only when someone attaches a worth to it. Ancestral gods, sacred time, mana, and other such concepts stand alone as intellectual constructs, as ideas. But they are transformed into values the instant one acts in accordance with them."

Kanahele points that in each society, Values are used to identify the concept of the Good Life ". A desirable and ideal way of living that produces happiness or some highly acceptable state of well-being." Kanahele has the following to say regarding the "Good Life" for the native Hawaiians of old.

"What was the good life for Hawaiians of old? If for us the Good Life is the sum total of what we think and feel to be satisfying, virtuous, worthy, uplifting – that is to say, good – then the answer to that fundamental question must lie in our values. Therefore, as we identify and clarify traditional Hawaiian values, so will we uncover the essence of the Hawaiians' reason for living. As we shall see, spiritual attunement with the gods, harmony with the cosmos and nature, loyalty to leaders, unity with companions. Physical and mental health, personal achievement, hospitality and generosity, and aloha are some of the values that characterize the Good Life of the people of old."

In the above passage, Kanahele clearly outlines the "traditional Hawaiian Values." He defines the first value as being "spiritual attunement with the gods." This speaks to the highly religions society that Hawaii was. The first part of Kanahele's book is entirely about the Religion, Mythology and Ritual that was the foundation of early Hawaiian culture. Every decision that a Hawaiian person made was based upon the acknowledgement and alignment with the gods.

The second Traditional Hawaiian Value that Kanahele points out is: Harmony with the cosmos and nature. This again speaks of how attune Hawaiians were with the place in which they lived. Traditional Hawaiians had explicit understanding of nature and how to live in harmony with her. This understanding allowed for a complex society to develop and thrive. I believe that this is one of the key values that need to be reinstated to current Hawaii.

The third Value is: Loyalty to leaders and unity with companions. This value speaks to the complex society that was able to develop here in Hawaii. In Kanahele's book, there was some debate regarding just how much freedom the Maka'ainana or commoners had. However, for this to become a value, Kanahele states that their must had been ample freedom and respect for the leaders of Hawaii.

The remaining values are those that pertain to the pursuit of the Good Life: Physical and mental health, personal achievement, hospitality and generosity, and Aloha. These are the values that instructed Hawaiians in how to live a good life; many of these values should be maintained in today's society to also pursue the good life.

All of these values are true and necessary for the traditional Hawaiian. However, I wonder which of these values have made it through Hawaii's tumultuous past? Which values are still held in the eyes of Hawaiian's today? For those of them that have not made it, what can be done to bring them back? How can we insure the perpetuation of these traditional Hawaiian values? Do they still make sense in this chaotic modern world?

It would take far more than just this paper to uncover and investigate any single question asked above. However, Kanahele suggests that these types of questions are the obligation of my generation of Hawaiians. "perhaps a search of this kind is never over, in that each generation must launch its own quest. Time and circumstances inevitably affect our perceptions, attitudes, and standards. More important, every generation seeks to make its own mark, to use its own creative resources, to undertake its own challenges, and to celebrate its own triumphs. Thus, what we may perceive today as values that ought to hold true for our past, present, and future, the next generations may well think otherwise. This is obviously an option we must yield to them."

While I am of the "next generation" forging ahead looking to make our own path, I believe that Kanahele has given us a great foundation to move from and build upon. He outlines beautifully his view, his generational understanding of what a Hawaiian is. I believe that the following is what we as Hawaiians should move and progress to be. However the means of getting there are the issue that my generation must

focus on.

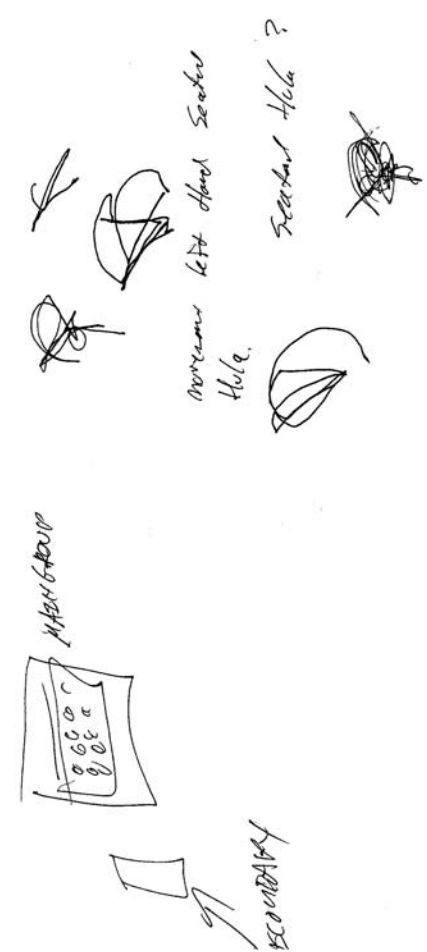
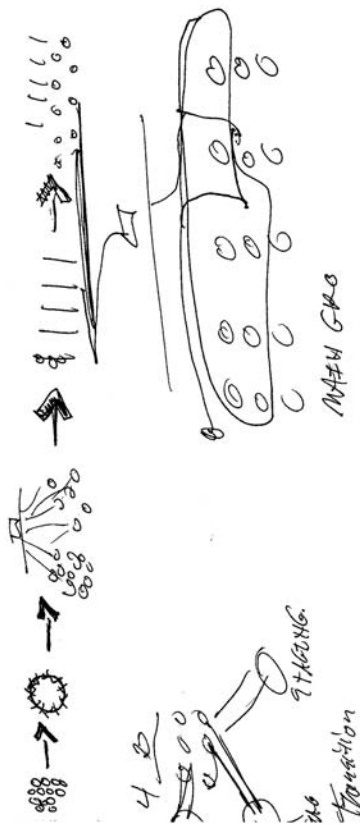
"We are a people with profound capacity for experiencing that which is extraordinary, sacred, or kapu; a people with an abiding faith in the shared divinity – the mana – of man, nature and the cosmos beyond; a people able from the primal past to explain through myth, symbolism, and ritual the transcendent realities of life; a people "in sync" with the rhythms of the universe; a people who see time not as a linear measurement but as a qualitative experience; a people with an unsurpassed sense of place and of the unity of all things. We believe in the science of common sense, and we see in evolution the realization of the human potential; we share belief in the power of language and in the power of the remembering mind. We place the possibility of perfectibility of the spirit even above life. We have the deepest respect for technology and the technician so long as they serve our highest ultimate interests. We accept economic behavior based not on scarcity and greed, but on relative abundance and giving. We idealize out leaders who show such tested qualities as malama, or caring; ha'aha'a, or humility; kupo, or integrity; na'auao, or wisdom; koa, or courage. We have made aloha a central value, but one no more elevated than ho'okipa, hospitality; lokomaika'i, generosity; 'olu'olu, graciousness; lokahi, harmony; pa'ahana, industry; ho'omana, spirituality; kokua, helpfulness; and ku l ka nu'u, excellence."

cont.
Culture Studies

In response to the research, I have been doing exercises that will lead me to an understanding of the social/cultural characteristics of Hawaiians. The primary tool with which I have been doing this is through people mapping. This tool is in line with the emancipatory ontology regarding research. Meaning that it allows for the acknowledgment and use of multiply realities to define subject, illustrates an interactive link between researcher and participants; knowledge is socially and historically situated.

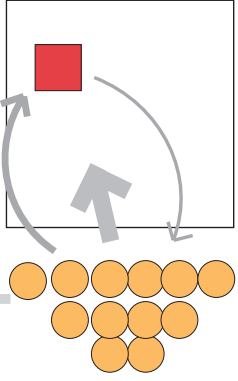
I have chosen and identified a series of scenarios to analyze using this mapping tool. The scenarios are: Hula Halau practice, Baby Lu'au, Hawaiian Language classes, Hawaiian ensemble classes, Work in the Lo'i, and Hawaiian Immersion classes. I have chosen these scenarios for their obvious connection to the Hawaiian culture. The mapping exercise allow for observation into how Hawaiians, who are actively engaging in the Hawaiian culture, organize and respond to each other and the environments, whether they are natural or built. The mapping exercises are then translated into graphic diagrams that illustrate relations and patterns.

Though my analysis, it has become apparent to me that, in many cases, these diagrams lead to more questions than answers. As I have started to investigate these relationships and patterns, a whole realm of issues and concerns, a Pandora's box, if you will, of unforeseen perceptions and enigmas emerge. The next step will be to continue to gather mappings exercise as well as a further more systematic reading and analysis of the relationships and patterns. Once a clearer understanding of reoccurring patterns comes to light. The following exercise will be to translate them into three-dimensional spatial understandings.



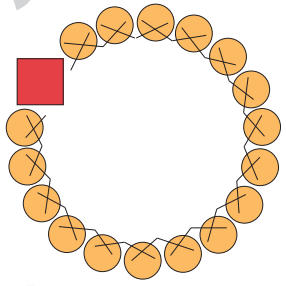
Mapping Exercise

1



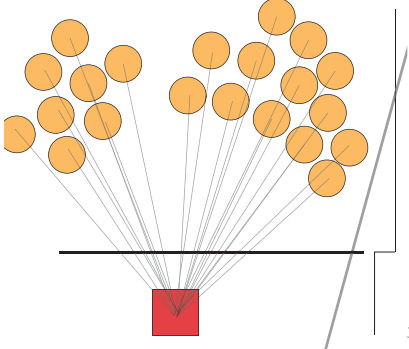
Entrance Chant
Boundary/Threshold/Transition

2



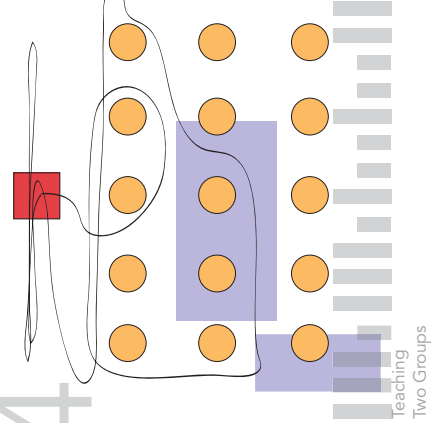
Prayer
Crossed Arms/Circle

3



Teaching
Spatial Hierarchy

4



Teaching
Two Groups

This was the first mapping that was done. The activity that was taking place was a Hula practice. The group would meet once a week to share and learn hula. The group would meet in the Hawaiian studies building, Kamakuokalani, on the campus of the University of Hawaii at Manoa. The physical space in which the activity took place was an open pavilion on the ground floor of the building. The space is located adjacent to the Lo'i patch and a large staircase that acts as a gathering space. The Halau, practice space is open on three sides, it has a stage on the side that is not open, and the space has high ceiling acceding into a traditional "hale" shape. The group that gathered to share Hula consisted of women, the only male of the group was the Kumu, or teacher. The age group ranged from older kupuna to young children. There were even a few babies that made appearances.

The first activity and spatial organization that took place was the entrance Ohi. This is the acknowledgement of the activity to practice hula, the acknowledgement of the space in which the practice is being held, the deities in that area and the people in who are involved in the practice. This activity unifies the group and makes sure that they are all of the same mind-set prior to the beginning of the class. The students organize themselves outside of the practice area. They all form a organized cluster facing the practice area, while the teacher or Kumu stands within the practice space. The group offers first a chant and then the teacher reciprocates with a chant. After the exchange of chants, the class has formally begun and the students enter into the practice space.

There exists a formal yet invisible and non-perceivable threshold. This threshold is respected at all times in the activity. Shoes are not to be worn in the practice area, and prior to the beginning of class, the student will not gather within the space. They all respect the threshold or boundary and wait until a proper acknowledgment of the space is offered.

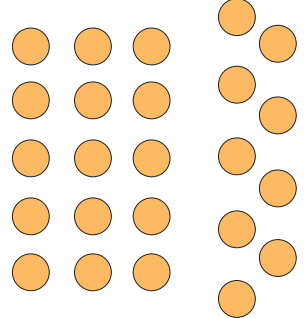
The next activity that takes place is the pule, or the prayer. The group forms a standing circle and then holds hands. The formation of the hand holding is done in such a way that the arms are crossed before grabbing the hands of your neighbors. I do not know the reason for the crossing of the arms, however I speculate that it has to do with the acknowledgment of the inter connectedness of everyone in class and all things.

The next activity that took place was the teaching time. All the students positioned themselves on the floor in a semi circle facing the kumu. The kumu sat on the edge of the stage that was in the practice area. As he taught there was a visible hierarchy established by the elevated position over the students. The students were in a informal organization, however there was a slight grouping of the new students together.

The next activity was the practicing of the different songs. The practice in which I was observing was in preparation of a concert that they were going to be doing. Therefore there were a few songs that they had to run through. This activity was the first of those

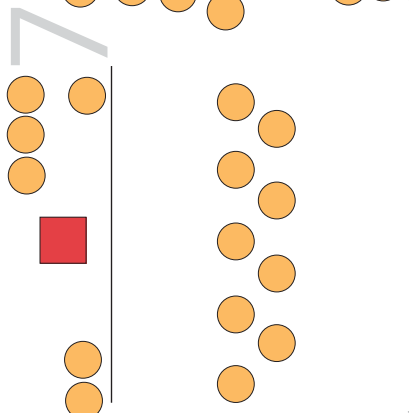
Hula Halau "A"-1

5



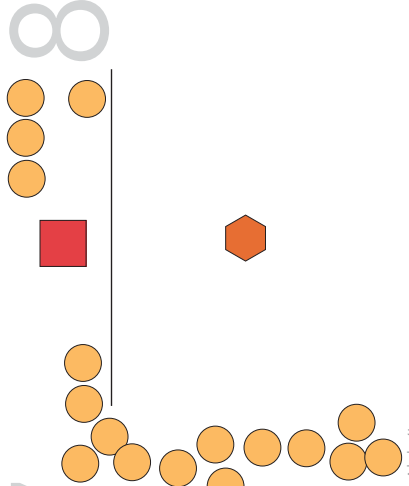
Practice
Two Groups Together

6



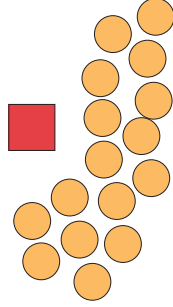
Practice
Small Group

7



Alaka'i
Solo Dancer

8



Mele
Closing

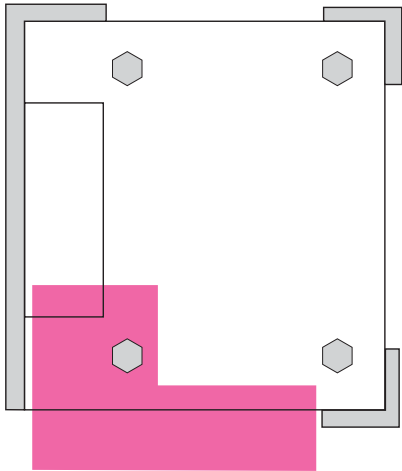
songs. The group split into two. One group stayed inside with the kumu while the rest went outside to practice a different song. The group inside created three rows of five dancers. The kumu would then walk through the formations commenting on the dancing and the chanting. The kumu's movement is documented in the mapping exercise.

The group from the outside then came in and performed for the kumu and the rest of the class. The organized themselves at the back of the class in two offset rows. All focus was on them in the back of the class, the focus of the class shifted 180 degrees.

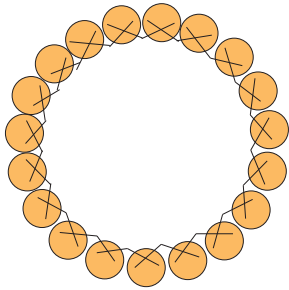
The next song, or mele that was practiced was for the new corners of the class. They organized themselves into two offset rows in the middle of the practice area. The rest of the class rested along the edges of the practice space, with the majority sitting up on stage behind the kumu.

The next song was the solo dancer or the alaka'i. The whole of the group organized themselves on the periphery of the practice space. All focused and watched the solo dancer.

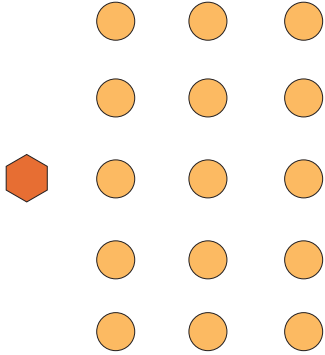
The last activity that the group underwent was the closing mele. The group gathered around the teacher in a close semi-circle. This semi-circle is far more tight and casual than the semi-circle of the teaching semi-circle.



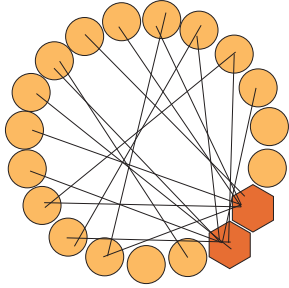
Physical Space
Pre-Practice Gathering



Prayer
Crossed Arms/Circle



Practice
Alaka'i Leads



Self Teaching
Elder To Young

The second visit was quite a different read. They were the same group of ladies and the practice space was the same as well. However, there were many situations that were very different. For instance, the Kumu was late for the practice and the group was not practicing for an upcoming show. However even with the differences of the semantics of the practice, many of the spatial organizations were the same. This mapping exercise was interesting because there was no formal leader that was leading the organization of the group; they were self-organizing in a way. However, this self-organization may have still been influenced by the expected progression of a routine exercise. Regardless it was interesting and enlightening to observe.

On this read of the group I paid closer attention to the pre-practice behavior. Like I stated in the prior read, there exist this threshold condition. There was a clear respect paid to the practice area observed by not entering and gathering in the practice space prior to the Oli or entrance chant. There were a few separate groupings that formed during the pre-practice time. There was the older group of ladies that sat on the large steps leading down into the Halau and Lo'i. Another group situated themselves around the steps of the stage on the edge of the practice area. This group consisted of the middle age ladies and the babies. The third group where the young new beginners of the group. The positioned themselves directly on the boundary between the practice area and the exterior space. Each group would create a small circle and they would adjust as people would come and go from the group.

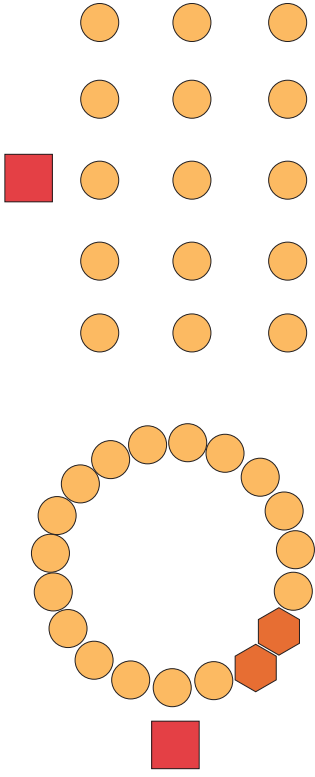
There is a clear ritual of arrival as well. Each student as they enter the larger group has the responsibility to say hello and kiss each member of the class on the cheek. Each member goes through this, therefore there is a whole lot of kissing going on before the beginning of the class.

Due to the kumu being late, during this practice, there was no entrance oli given. Once one of the elder student got the call from the kumu that he was going to be late, the all gathered in the practice space and moved directly into the pule organization. This consisted of the large circle with the crossed interlocked hands. The pule was lead by one of the Alaka'i's of the class.

The next organization that they moved to was the typical practice formation. The class lined up in four lines facing the stage with one of the alaka'i up on the stage. The class ran through the new song that they were learning a multiple of times. And then they moved back into a large circle seated on the ground. The kumu had yet to arrive and this was an opportunity for the older generation of the class to share their opinions and teach the older generation of the class there mana'o or thoughts. There was a good deal of conversation and sharing of knowledge within this formation.

Finally the Kumu arrived, the group stayed in the seated circle while the kumu took a seat on the edge of the stage. Again creating a hierarchy due to the difference in elevation between the teacher and the group. The group stayed in this formation for a while talking

Hula Halau "A"-2

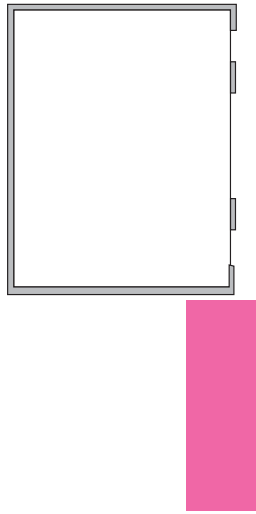


Teaching
Kumu Arrives

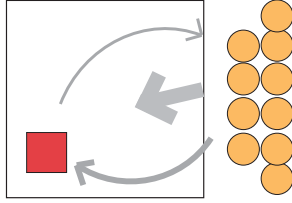
Practice
Kumu Leads

about many different issues.

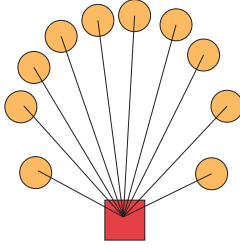
After the talk the group then went back into the typical practice formation this time with the kumu leading up on stage. The group stayed in this formation until the end of class in which they regrouped into a close circle and ended with a song.



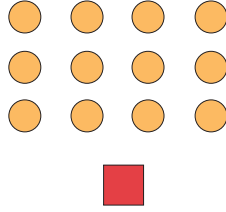
Physical Space
Pre-Practice Gathering



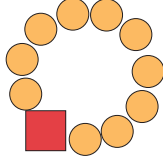
Entrance Chant
Boundary/Threshold/Transition



Teaching
Spatial Hierarchy



Practice
Basic Steps & Mele



Closing
Sing Mele

This observation of a group was again another hula halau. This group practiced in the same building as the first hula group however they were in a different space. The space in which this group practiced was in a class room at the top of the stairs that lead down to the other practice area and the Lo'i. The class room had to be prepared for the practice by moving all of the chairs and desk to the back of the room. The space was a rectangular space about 25' by 30'. Unlike the other space this room was not open on three sides. There was one wall that could open up to the outside. In preparation for the class, the large doors were open, which extended the space out into the open walkway of the building. This again created the threshold condition that was evident in the other group. And again the participants respected this threshold and would not enter until the proper time. Once the room was set up for the practice, they all went back outside and waited for the Kumu to arrive. This group, in direct opposition from the other hula halau observed, where all men. The group was smaller only consisting of about 15 guys, however, like the first group, there were a mix of older and younger men. The age difference was not as vast as was with Halau "A", but there was a least two generations present.

Just like the Halau "A", this group positioned themselves outside of the space during the pre-practice time. They respected the boundary of the practice space. This group positioned themselves in the breezeway between two buildings, just outside of the class room that served as there practice space. As the men arrived, there was a greeting ritual of handshake and a hug; very similar to the kiss

on the cheek of Halau "A".

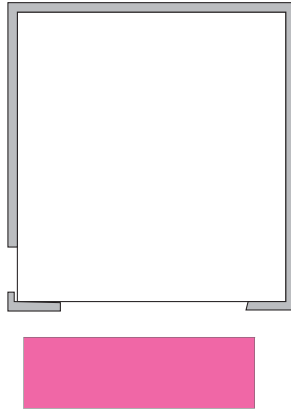
The ritual for starting the practice was very similar to Halau "A". The group of men lined up outside of the practice space on the edge of the threshold. They offered a chant as a group. The kumu who was inside the practice space, responded with another chant, and then after that the practice had officially started and the men moved into the space.

The first arrangement of the group was a seated semi-circle facing the Kumu. This was the teaching part of the class. Again there was a hierarchy established while the Kumu stayed in an elevated position over the students of the class.

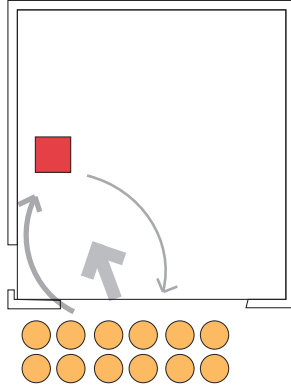
After this semi-circle the group moved into the typical practice formation of a few rows facing the Kumu. The majority of the class was undertaken in this formation. They practiced there basic footwork and then practiced the songs that they were learning. The class was then closed by forming a tight circle, and singing the Doxology, or Ho'onani.

During the teaching part of the class, one of the student came late. He did not enter the space immediately, but stood outside of the boundary and chanted alone, for entrance into the practice space. In the middle of the Kumu's lesson she stopped and responded to the late student with a chant which then gave him permission to enter the space and be a part of the practice.

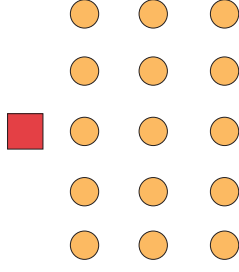
Hula Halau "B"-1



Physical Space
Pre-Practice Gathering



Entrance Chant
Boundary/Threshold/Transition



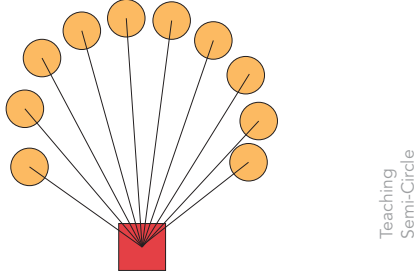
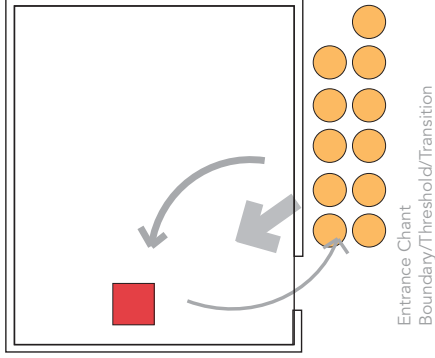
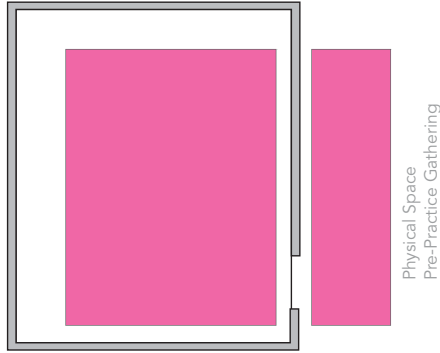
Teaching
Spatial Hierarchy

This mapping was held on Kamehameha Schools Kapalama campus. The activity that was observed was a Hawaiian Ensemble class. Hawaiian chant and dancing is taught in this class. The class is held on the ground floor of the performing arts building on the upper campus. The space is a rectangular space that is able to open out to the breezeway on one side. The students were high school aged girls. Prior to the beginning of class they all stayed outside and would not enter the classroom. They situated themselves in the breezeway directly outside of the classroom. There is a row of benches that allows them a place to sit and leave their belongings before heading into the class.

At the beginning of the class, the students lineup right by the door in two single-file lines and offer the entrance Oli. The teacher who is already in the classroom space, responds with a chant and then the class has officially begun. The students enter and go into the typical practice formation. The whole of the class that I observed was conducted in this formation. The class created three rows that faced the teacher and practiced their chanting and dancing in this formation. In the room there was no stage or physical object that created a hierarchy within the space. However this did not negate the obvious reverence the students held for the teacher. At the end of the class the students simply left. There was no observed closing ritual for this class.

Hawaiian Ensemble Class

Kamehameha Schools

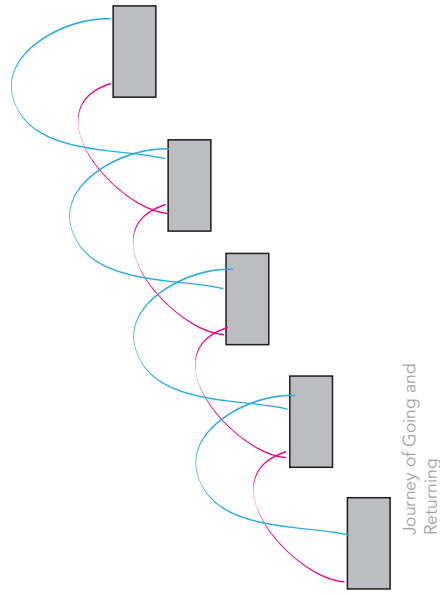


This mapping exercise was held on the Kamehameha Schools Kapalama campus. The activity that was observed was a Hawaiian Language class. The class was held on the ground floor of Konia. The building is located on the upper campus. The building is a large two story "L" shaped building that fronts a field, and wraps a parking lot. Majority of the high school classes are held in this building. The classrooms are fronted by a large open walkway that serves as the circulation as well as gathering and social interaction space for the students. The classroom was on the ground floor of Konia. Being that this was a formal classroom, there were not too many different formations that the group moved through. However they did observe some of the same practices that the other groups exhibited.

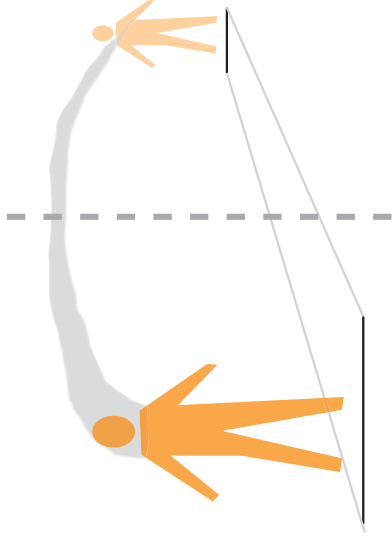
Prior to the beginning of the class, the students gathered and waited outside of the room in the open corridor. Again there was this respect given to a proper acknowledgment and procession of entrance. The students lined-up in two single file lines just outside of the door to the classroom. The students offered an entrance oli, which was then returned by the teacher inside the classroom. The students would then enter the space and take there seats preparing for class. The organization of the classroom seats was in a semi-circle. This is very similar to all of the other groups that have been observed. When an atmosphere of teaching is desired, the favored organizations is the semi-circle.

Hawaiian Language Class

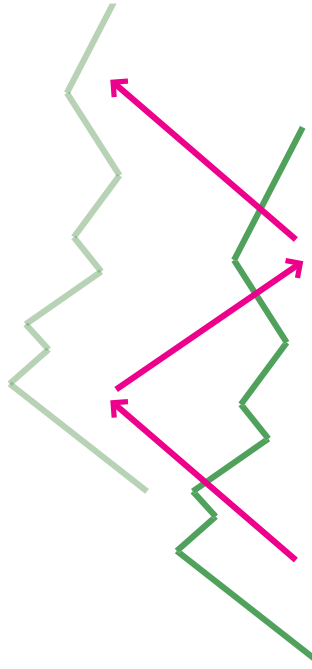
Kamehameha Schools



Journey of Going and Returning



Separation of One's Spirit from One's Body



Transition between "Real" and "Mystical" worlds

This mapping exercise is different from what has been done. This exercise was to look at the mythology and stories of old Hawaii, to pull from them a spatial understanding. Instead of an observation of people interacting, this investigation looks at the documentation of spatial understandings within the myth.

Within Hawaiian myth, there exists very interesting spatial understanding. For example, the phenomena of "lele uhane" which takes place in the Hi'iaka myth represent an interesting spatial understanding. This is where a spirit is able to leave one's body and travel, observe and interact with other people far from one's own body. This phenomena takes place in the first part of the Hi'iaka myth when Pele's spirit travels to the island of Kaua'i, while here body is back resting on the Big Island. This mentality of a dual reality is not easily found in our modern day culture, and thus seems very odd and outrageous. However there are still stories that reinforce this practice being alive and well among recent generations of Hawaiians.

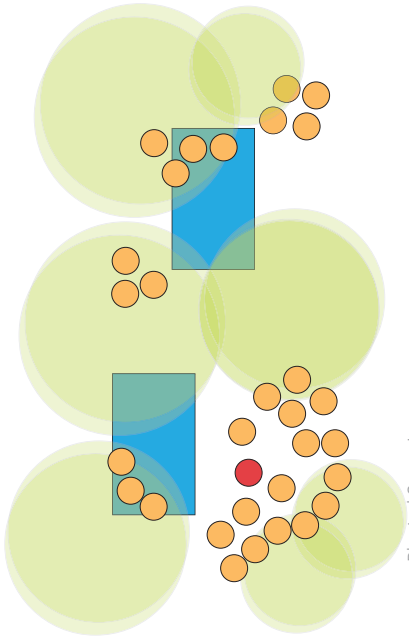
Another interesting spatial concept found in the Myths is a fluidity between the real world and the mythical world. The myths of Hawaii are very site specific. They explain the names of many of our treasured sites. Places that exist in our physical reality, however many times in the myths, the physical real world is paralleled with a mythical world. For

example many times in the myths, the characters will be walking down a very site specific beach that exists in our world and then in the next sentence they will be walking on a rainbow or in a cloud. This is a very interesting fluidity between the real world and the mystical world

Mythology

Hi'iaka

Mo'olelo

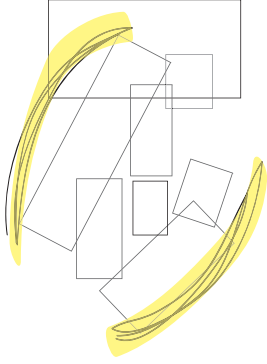


Physical Space Layout

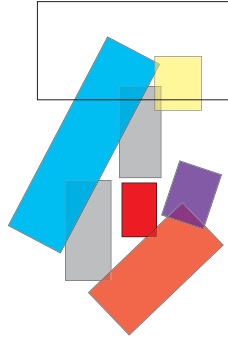
This mapping exercise was quite different from the others that have been done thus far. One of the biggest difference was that fact that the activities were not confined to a built space. All of the prior mapping exercises took place in a room of some sort; a physical space with four boundaries, often walls, and an overhead plane. The Baby Lu'au on the other hand was out in the middle of a park under a grove of trees. There was no predetermined physical limitations that pressed upon the organization of the family. They were free to organize themselves in any way that they saw fit. In my opinion this could give a far better read of how Hawaiian and people of Hawaii organize themselves.

The second biggest difference between this exercise and the prior ones is that this one was not an established choreography of experiences. There was not formal beginning, middle, or end. There was not a specific task that needed to be accomplished besides celebrating each other's company. There was no formal teaching that was taking place, but just simply the sharing of each other's lives.

The Baby Lu'au took place at Ala Moana beach park. The family had organized themselves under a nice grove of trees in the middle of the park, set back from the road. There were two tables that served as the foci of the organization. On the tables was placed the food. This as many of us know is the foundation for a party here in Hawaii. The other foci that influenced the organization of the family was the location of the Honored Baby. The family had chosen to place the



Boundaries created through Physical Orientation



Group Organized by Age and Gender

baby close to the middle of the two tables. Creating a center for the rest of the family to organize themselves around.

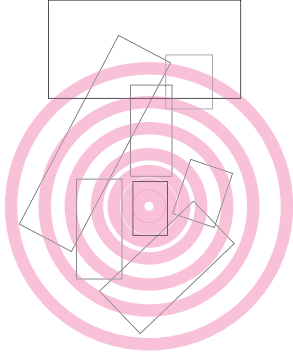
There was a distinct organization by gender and age group. The women and elderly stayed seated close to the baby. The men were on the opposite side of the baby, standing watch over the food. The younger generation was off to the side, seated and playing games. The open space farthest from the baby and elderly was used for game playing and other active activities. On the rare occasion that the baby was moved, there was a small entourage of women that continued to stay with the baby at all times.

Another interesting observation was the creation of boundaries by the group. This was done by the position of the people backs. There was a distinct wall of backs at the edge of the space. This was especially prominent in the seated area around the elderly and baby. Again this created the sense of a threshold and a distinct "outside" and "inside" acknowledgment.

Another interesting observation was the existence of a spatial layering. Through my observation of the baby lu'au, the baby remained the center of the attention. The spatial organization generated from his position. It was almost as if a subconscious need to protect the child contributed to this formation.

An odd occurrence allowed for an interesting observation while I was mapping this baby Lu'au. There was a small group of people

Baby Lu'au Ala Moana Beach Park

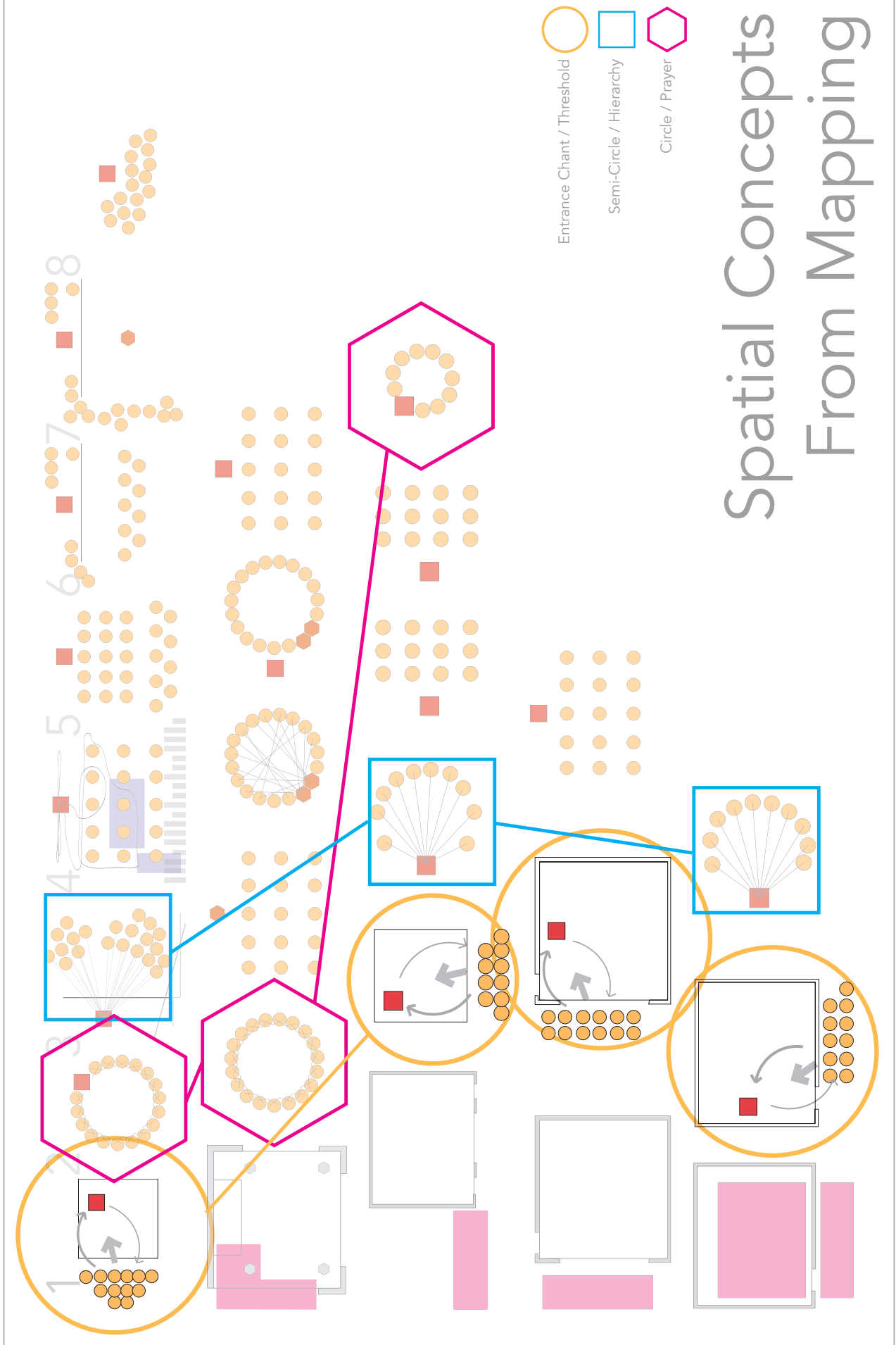


Spatial Layering

that approached the family that was obviously not a part of the family. I believe that it was some sort of evangelical group. The dynamics of the group immediately shifted upon the arrival of this group. It was almost as if the incoming group had split the group in half. The elderly and women tighten around the baby as the men and younger children shifted off to the opposite side. The incoming group was left with a large void in front of them with one or two poor souls left to entertain them. This behavior was in far contrast to when an additional family member joined the group. The new family member was immediately assimilated into the group as he or she did the greeting ritual of hugs and kisses to all members of the family.

Baby Lu'au^{cont.} Ala Moana Beach Park

Spatial Concepts From Mapping



One of the activities witnessed in the Mapping exercises was the entrance chant. This activity was consistent in location, protocol and ritual in all of the situations mapped. In each situation it happened in the same part of the activity, in the same way in each activity, and for the same reasons in all the activities. Do to its recurrence and consistency, I choose it as a point of departure for creative exploration.

The ritual of the entrance chant is a beautiful, multi-purposed part of the activity. It is the formal beginning of the activity, it mentally unifies the group. It acknowledges the ancestor, the surrounding area, and the space within which the activity is taking place. It establishes a hierarchical relationship between leader and follower. It creates a metaphysical boundary of inside and outside. It takes place upon a metaphysical threshold. And it is a physical and mental transition from one mentality/activity to another.

The ritual of the entrance chant was witnessed as such: The group would congregate along the peripheral of the activity space prior to the time of meeting. This is where informal greeting and conversation would take place. Upon the acknowledgment of start of the activity, the group would assemble into an organized group outside of the space proper. The Kumu or teacher would be inside of the space. The group would offer a chant as a collective union. Upon receiving the chant, the Kumu would respond with a different chant, acknowledging the group and welcoming them into the space. At this time the activity has formally begun and the group may now enter the space proper. Any member of the group that comes after this time would have to go through the same ritual independently in order to be a part of the activity.

Three terms or concepts that have been pulled to investigate are: Boundary, Threshold, and Transition. These concepts are embodied within the act of the entrance chant.

Boundary is evident in the actions prior to the entrance chant. The fact that no one would gather within the space prior to the entrance chant illustrates an acknowledgment of a boundary between the outside world and the place in which the activity is to be undertaken; an inside versus outside understanding. It is interesting to note that it is not simply the physical space that denotes a boundary, but in this case it is more a collective understanding in the minds of

the participants. While the boundary may fall on the exterior of a classroom or another physical demarcation; if one were to move the activity into a place with no such physical boundaries, there would still exist a mental boundary among all participant between the casual space and the proper space.

The Entrance Chant takes place on a Threshold. It is a physical threshold, between two separate spaces, as well as a metaphysical threshold between two mentalities and activities. This idea of threshold is very interesting and relates back to the research regarding phenomenology and the perception of space. The concept of threshold has been and continues to be a very poetic tool in architecture. How one move between spaces can be a very beautiful experience, and one that has immense power, as seen in the entrance chant. This acknowledgment and ritualization of a threshold is extremely fascinating, and generates the question of where and how is this manifested in today's built environment, and if it is not, then how could it be?

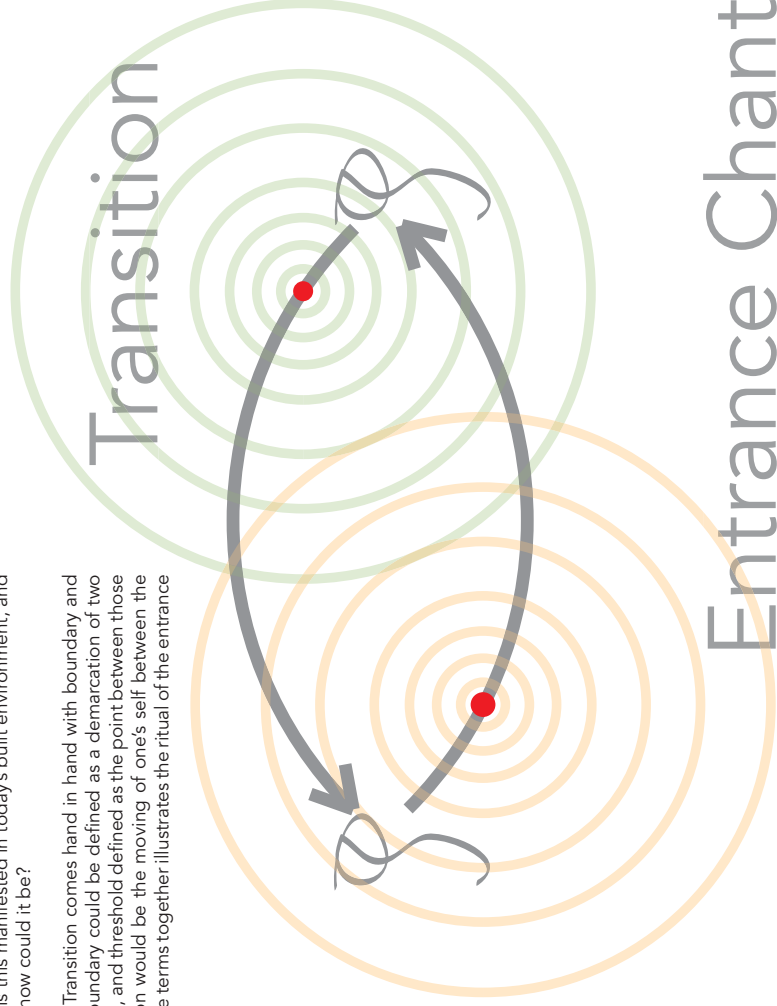
The concept of Transition comes hand in hand with boundary and threshold. If boundary could be defined as a demarcation of two separate spaces, and threshold defined as the point between those spaces, transition would be the moving of one's self between the two. These three terms together illustrates the ritual of the entrance chant.

Boundary

Threshold

Transition

Entrance Chant



Boundary:

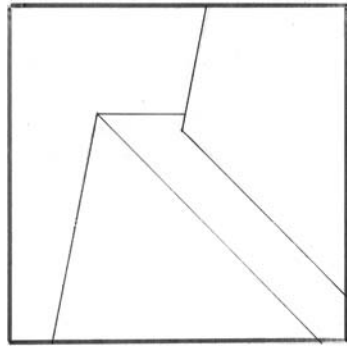
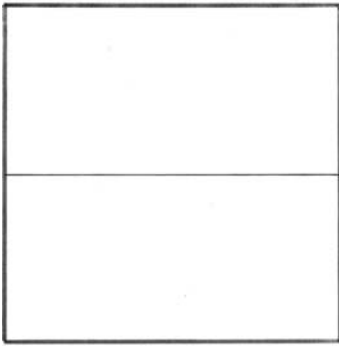
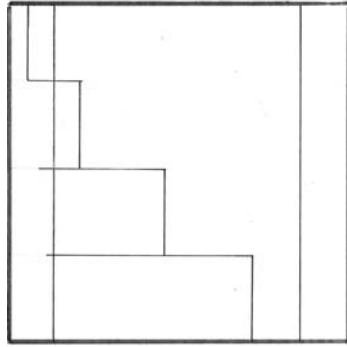
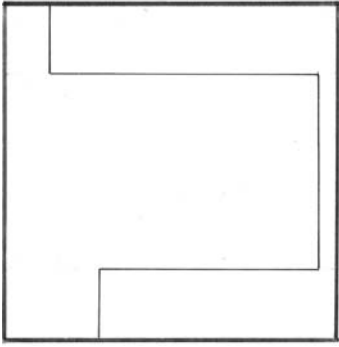
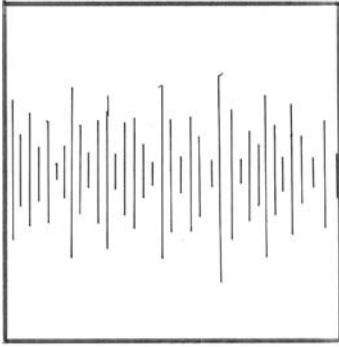
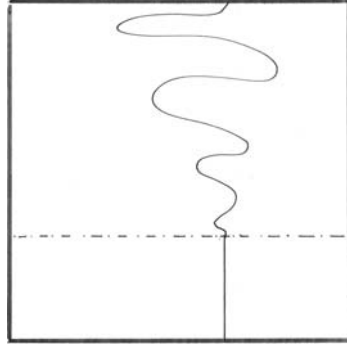
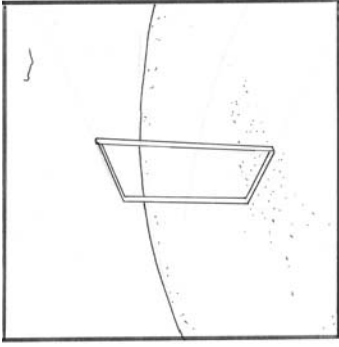
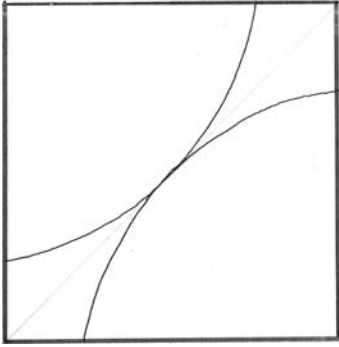
- A border that encloses a space or an abstract concept
- Boundary in surveying is the dividing line between parcels of land
- The set of points in the closure of a subset of a topological space

Threshold:

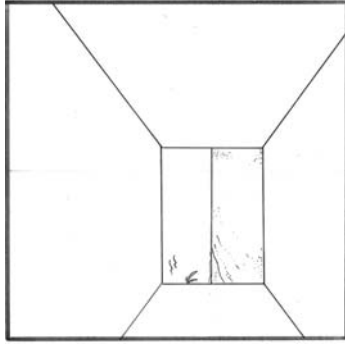
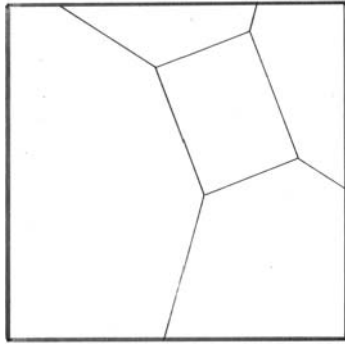
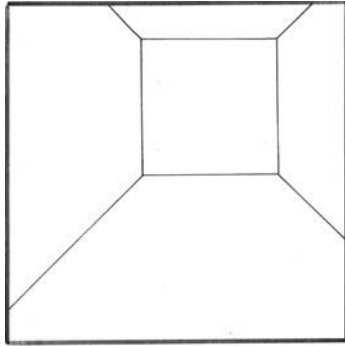
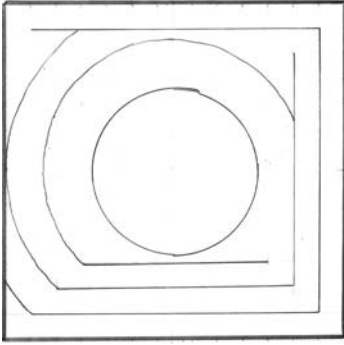
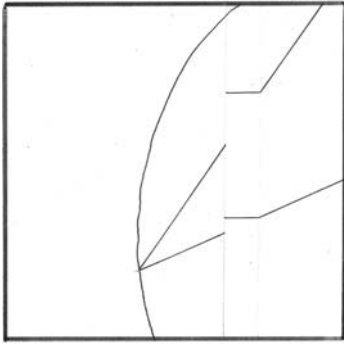
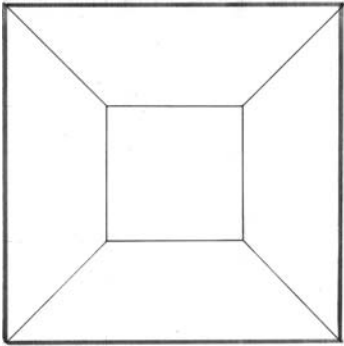
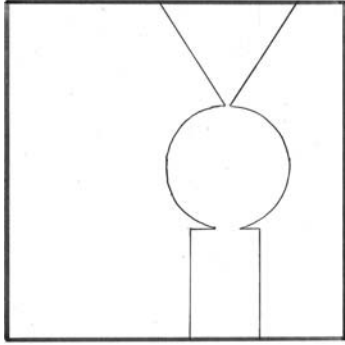
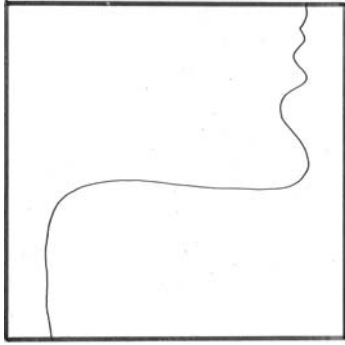
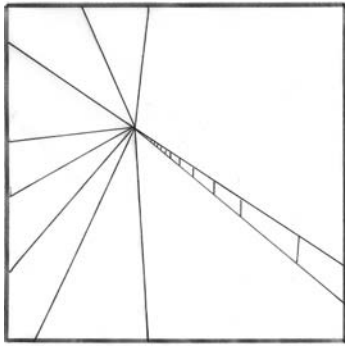
- The bottom-most part of a doorway that one crosses to enter; a sill
- An entrance
- The quantitative point at which an action is triggered
- The outset of an action

Transition:

- The process of change from one form, state, style, or place to another
- A brief modulation; a passage connecting two themes
- The final stage of childbirth



boundary threshold transition



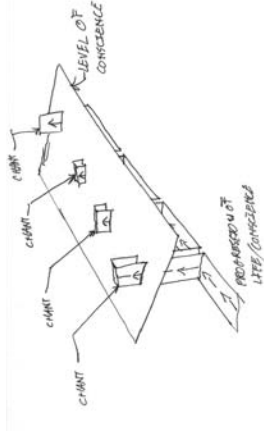
Boundary:
 ● Palena: boarder, limit, boundary, margin, junction
 ● Mokuna: division, boundary, border, cut piece

● 'Ao'ao: side, boundary, hemisphere, mode of living
 ● Kapa: edge, border, brim, side of road

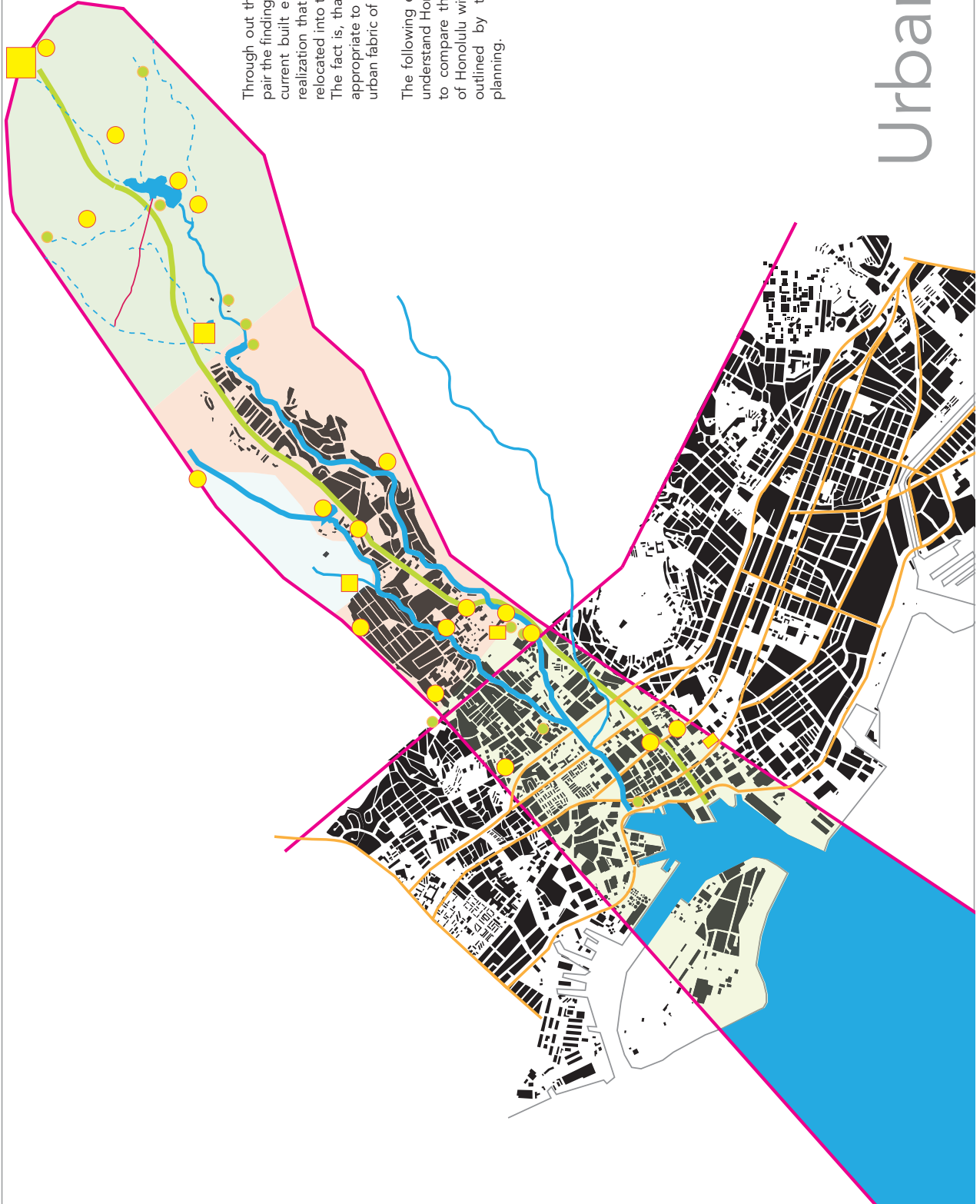
Threshold:
 ● Paepae Puka: threshold, door platform

● Ni'o: highest point, pinnacle; doorway of house, very taboo

Transition:
 ● no entry in Hawaiian Dictionary



cont.
 boundary threshold transition



Through out this project there has been a desire to pair the findings of the investigation within Honolulu's current built environment. This derives out of the realization that more and more Hawaiians are being relocated into the Primary Urban Center of Honolulu. The fact is, that there lacks a unique solution that is appropriate to native Hawaiians that thrives within the urban fabric of Honolulu.

The following explorations are in response to better understand Honolulu's urban fabric. There is a desire to compare the traditional use and understanding of Honolulu with the current use and understanding outlined by the department of permitting and planning.

Urban Fabric

The area of investigation was focused around Honolulu. The area of downtown Honolulu rest in the ahupuaa of Nuuanu. An Ahupuaa is the traditional Hawaiian division of land. It is a strip of land that runs from the mountains to the sea. The islands were broken down into many ahupuaa that were ruled by konohiki, or chiefs. The strip of land would ensure that all people living within the ahupuaa had access to all the resources that the different parts of the island provided. From fishing at sea, to coastal plain gathering, to kula land farming and up into the forest for hunting and resource gathering. Typically, one ohana, or extended family would reside with in an ahupuaa for many, many generations. While the alii and konohiki may have changed, the family that lived and worked on the land remained solid.

Today, Nuuanu is the principle ahupuaa in the entire Hawaiian Islands. This also lends to it being one of the most diverse ahupuaa in Hawaii. It is diverse in demography, land use, and history. Nuuanu has a multitude of factors that compete to create its uniqueness. For centuries it has been a passage way from the leeward side of the island to the windward side. The passage has developed into what is know today as the Pali highway. Another distinguishing factor is the harbor. The nuuanu stream cut a natural harbor in the reef, creating a safe place for boats. This harbor was the cause for the political power to come to rest in nuuanu. The government buildings of today all reside in Honolulu and nuuanu due to this phenomena. The foot of nuuanu became the largest city in all of Hawaii.



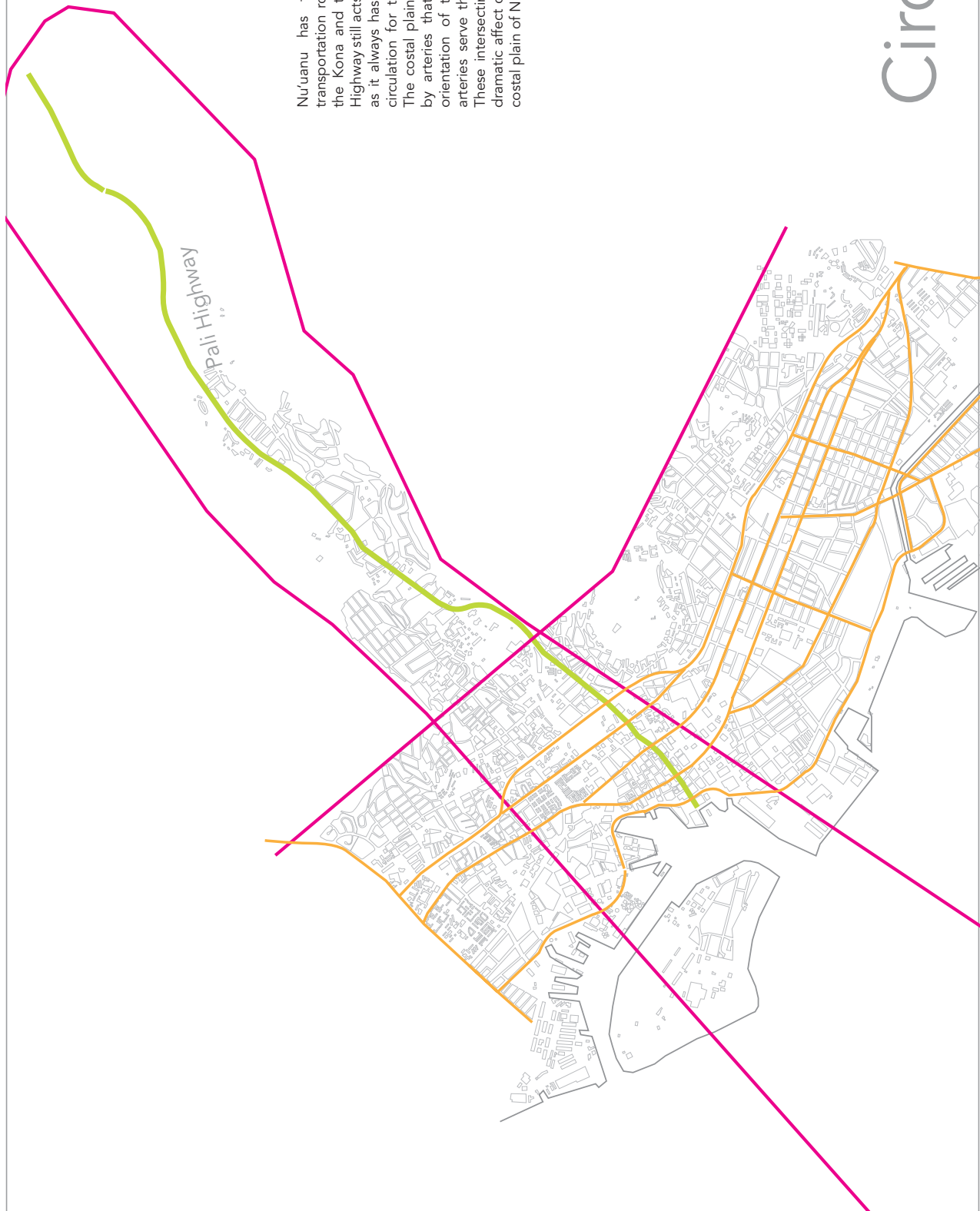
Ahupuaa'a Nu'uuanu

The Primary Urban Center (PUC) extends from the core of historic downtown Honolulu to Pearl City in the west and Waialae-Kahala in the east. The undulating shorelines of East Mamala Bay and Pearl Harbor define the PUC's southern edge. To the north, the deep green of the Koolau Range frames the landscape. The busiest parts of the city lie along the coastal plain, while quieter residential communities cluster on ridges and in mauka valleys. The volcanic craters of Diamond Head, Punchbowl and Aliamanu rise above the coastal plain. The Primary Urban Center is a lively, metropolitan city that is home to almost half the island's population and three-quarters of Oahu's jobs. At the turn of the millennium, the PUC is a mature urban center. While there are vacant lots, the PUC has no remaining "greenfields" – i.e., no large reservoir of open, developable land. The planning goal for the PUC is to enhance its livability while accommodating a moderate amount of growth.

(from PUC Document, Hawaii DPP)

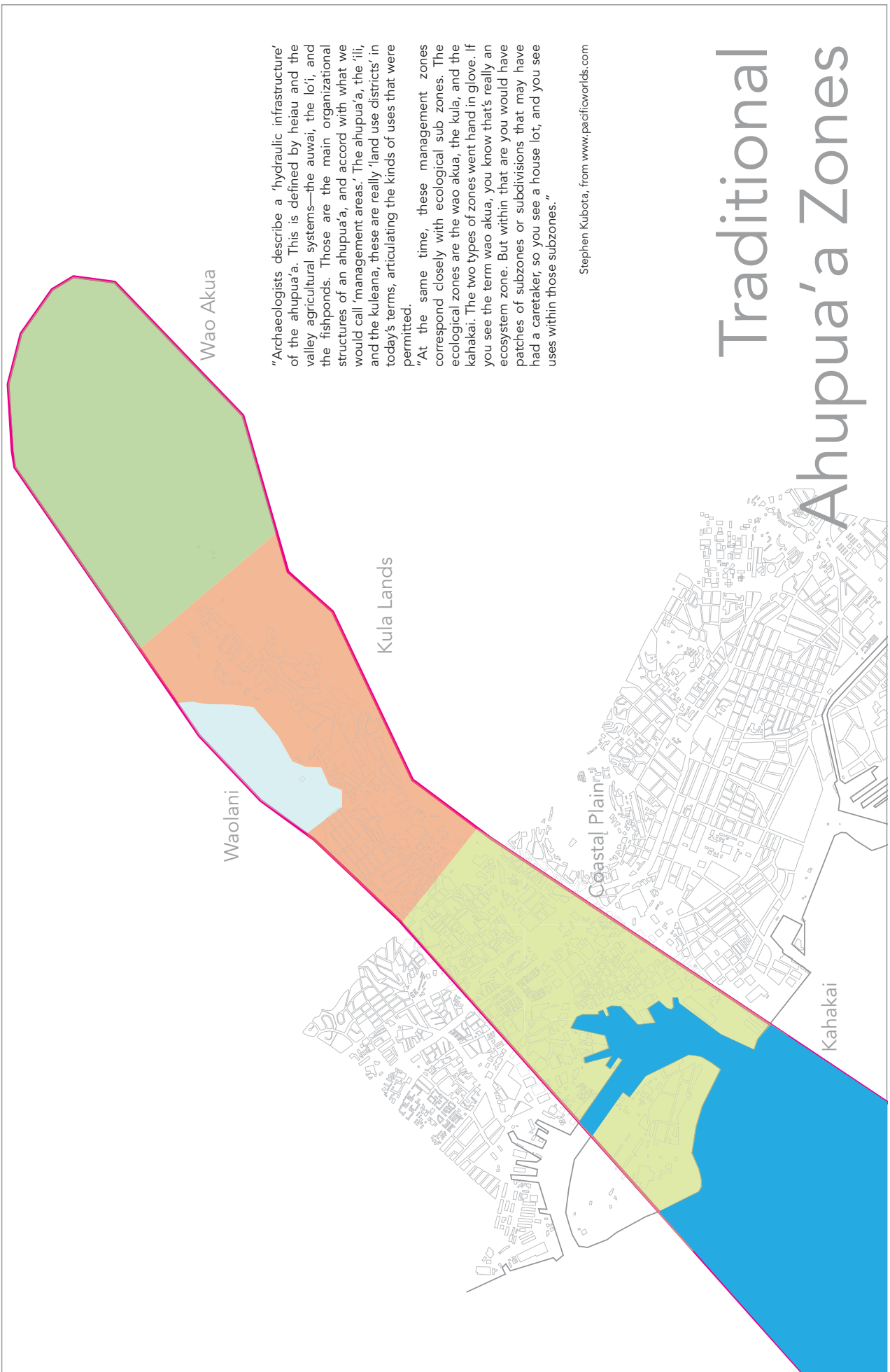


Primary Urban Core



Nu'uano has for centuries been an important transportation route across the mountains, between the Kona and the Ko'olau-poko districts. The Pali Highway still acts as the main arteries of transportation as it always has. The Pali highway is the dominant circulation for the top two thirds of the ahupuaa. The coastal plain zone of the ahupuaa is intersected by arteries that are running perpendicular to the orientation of the ahupuaa. These perpendicular arteries serve the Primary Urban Core of Honolulu. These intersecting arteries on the landscape have a dramatic affect of the organization and feeling of the coastal plain of Nu'uano.

Circulation



Wao Akua

Waolani

Kula Lands

Coastal Plain

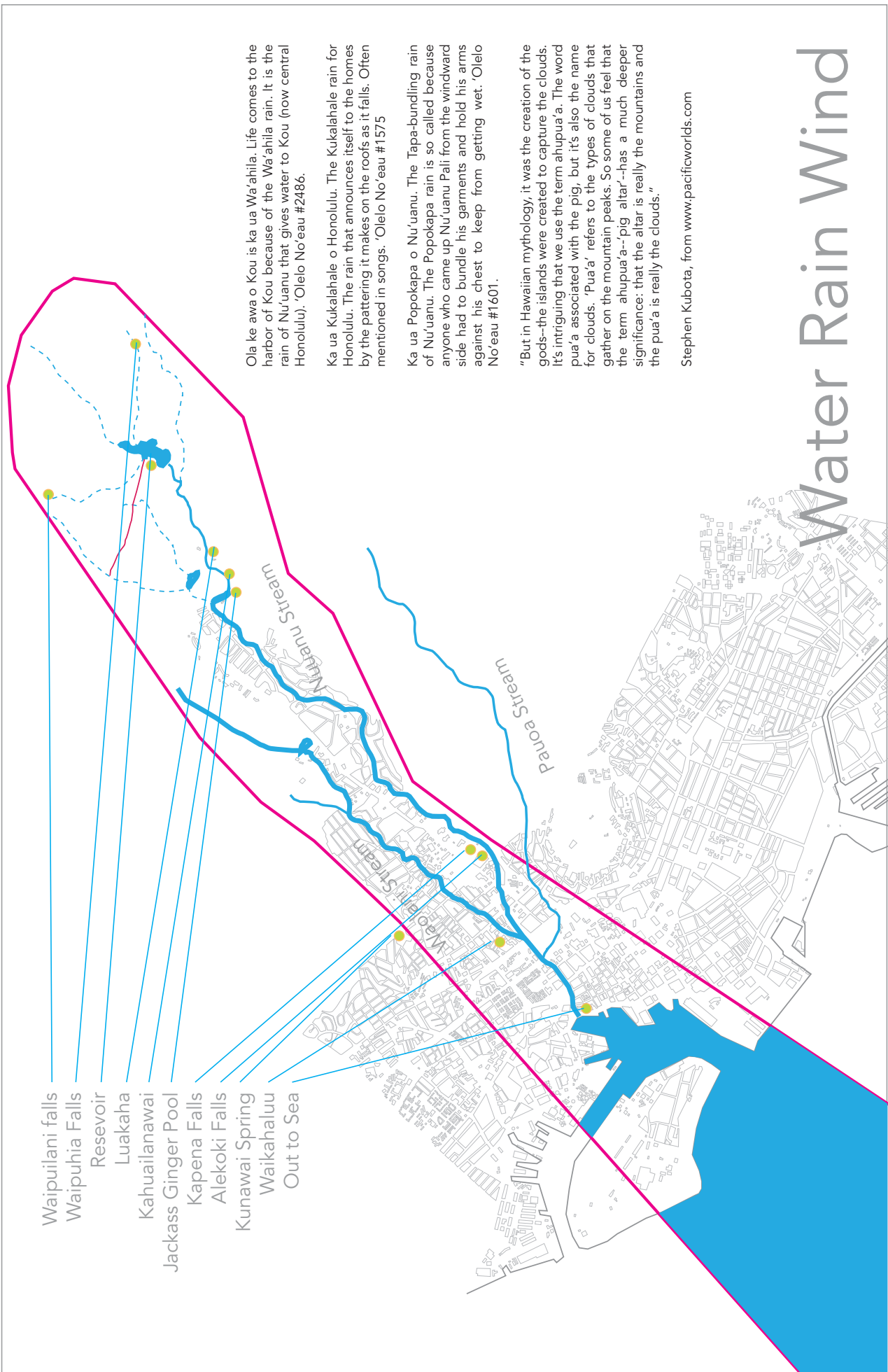
Kahakai

"Archaeologists describe a 'hydraulic infrastructure' of the ahupua'a. This is defined by heiau and the valley agricultural systems—the auwai, the lo'i, and the fishponds. Those are the main organizational structures of an ahupua'a, and accord with what we would call 'management areas.' The ahupua'a, the 'ili, and the kuleana, these are really 'land use districts' in today's terms, articulating the kinds of uses that were permitted.

"At the same time, these management zones correspond closely with ecological sub zones. The ecological zones are the wao akua, the kula, and the kahakai. The two types of zones went hand in glove. If you see the term wao akua, you know that's really an ecosystem zone. But within that are you would have patches of subzones or subdivisions that may have had a caretaker, so you see a house lot, and you see uses within those subzones."

Stephen Kubota, from www.pacificworlds.com

Traditional Ahupua'a Zones



- Waipuilani falls
- Waipuhia Falls
- Reservoir
- Luakaha
- Kahuaianawai
- Jackass Ginger Pool
- Kapena Falls
- Alekoki Falls
- Kunawai Spring
- Waikahaluu
- Out to Sea

Ola ke awa o Kou is ka ua Wa'ahila. Life comes to the harbor of Kou because of the Wa'ahila rain. It is the rain of Nu'uaniu that gives water to Kou (now central Honolulu). 'Olelo No'eau #2486.

Ka ua Kukalahale o Honolulu. The Kukalahale rain for Honolulu. The rain that announces itself to the homes by the pattering it makes on the roofs as it falls. Often mentioned in songs. 'Olelo No'eau #1575

Ka ua Popokapa o Nu'uaniu. The Tapa-bundling rain of Nu'uaniu. The Popokapa rain is so called because anyone who came up Nu'uaniu Pali from the windward side had to bundle his garments and hold his arms against his chest to keep from getting wet. 'Olelo No'eau #1601.

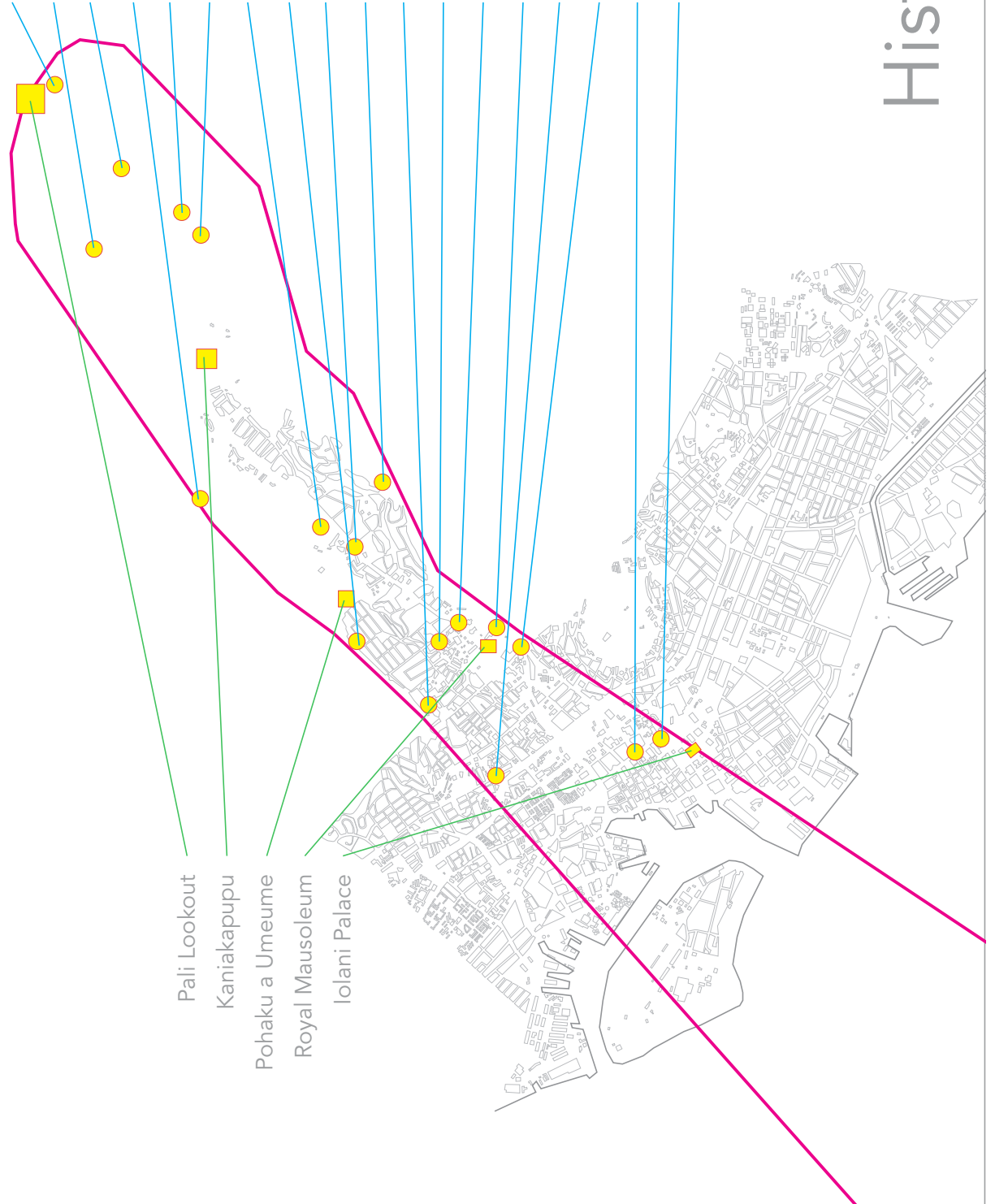
"But in Hawaiian mythology, it was the creation of the gods--the islands were created to capture the clouds. It's intriguing that we use the term ahupua'a. The word pua'a associated with the pig, but it's also the name for clouds. 'Pua'a' refers to the types of clouds that gather on the mountain peaks. So some of us feel that the term ahupua'a--'pig altar'--has a much deeper significance: that the altar is really the mountains and the pua'a is really the clouds."

Stephen Kubota, from www.pacificworlds.com

Water Rain Wind

Piko Stones
 Makuku
 Kahaukomo
 Kawaluna
 Kahapa'akai
 Kahuaianawai
 Haipu
 Niolopa
 Ahipu'u
 Pu'iwa
 Pu'unui
 Kawanakoa
 Kapena Falls
 'Alekokiki
 Kunawai
 Kaheiki
 Kamanuwai
 Pele'ula

Pali Lookout
 Kaniakapupu
 Pohaku a Umeume
 Royal Mausoleum
 Iolani Palace



Historic Sites

Piko Stones

Near the top of the valley were two stones that were associated with the traveling of the precarious Pali Trail, and with the Placement of infant's navel cords. The two stones were called Hapu'u and Kalaithauala. Those that placed navel chords here were seeking life for their babies. However, the stones are not in existence today.

Makuku

A heiau with this named existed in Nuuanu with the purpose of bringing rain.

Kahaukomo

There existed a Hau tree grove in upper nuuanu. Once a place know well for robbers and thefts.

Kawaluna

A Luakini Heiau important to the Waolani area.

Kahapa'akai

Kahapa'akai and was the stopping place for cattle being driven across the Pali to Honolulu.

Kahuailanawai

"We reach the mauka part of the woods," wrote Po'olua (1919), "and there on the Waikiki side of the road is a hau grove and a single lehua tree beside a pool. This is a noted spot in bygone days. It was a place where strangers and natives alike enjoyed themselves stringing ginger leis to bedeck their hats and to wear around their necks."

Kahuailanawai was where Keaoemelemele and her hula companions danced for several days, generating the energy that split open Nu'uano Valley. Thenceforth Kahuailanawai became a lowland area, and is described as a pool of water on the stream.

Ahipu'u and Haipu

"Haipu was not a heiau, it was a beacon fortress where in cases of a raid from the Pali way and heights above Waolani by natives from (Kailua) Ko'olau, the Kona chiefs would from here be notified by a bonfire always ready to light. There was a guard of warriors at Ahipu'u ('hill of fire')....This was a very large guard and was always maintained at war strength."

Nioloa

"This place, along with Honouliuli, and Ka'aiulua were taro beds which supplied the much thought of Pi'ialii' (red taro) to the

Royal Palace. Nioloa once belonged to Ha'alelea who married Amoi."

Mrs. Annie Hall Adams, in Angus (nd).

Pu'iwa

"At the foot of Nu'uano Valley is Pu-iwa, a place by the side of Nu'uano Stream. Here a father, Maikoha, told his daughters to bury his body, that from it might come the wauke-trees, from which kapa cloth has been pounded ever since."

Westervelt (1991: 7).

Pu'unui

"Mo'o-inanea, the highest ranking of all lizard people (mo'o), lived at Pu'unui in the palolo clay pit that lies here to this day."

Tone-lahuan-Tauhurio-lararie (1899).

Pukea Nogelmeier recalls,

"There is another piece, what's called Liliha extension today, but is actually Pu'unui. It's just below the Honolulu Country Club. Mo'o-inanea, I believe, goes off and lives there. And because she lived there, there developed one of the edible soils, kind of a palolo clay. And it was set aside as kapu. And that's still said to be found there."

Kawanakoa

Kawanakoa ("the fearless prophecy") is the land above and around the Royal Mauseleum. It is where the valley rises above the coastal plain. Here is where Kahahana lived, and where the second engagement in the battle of Nu'uano was fought.

Kapena Falls

Home to the Gaurdian Dogs of Nu'uano

'Alekoki

In the story of Ke-ao-melemele, the youngest of the five siblings, Kaulanaikapoki'i "went as far as the upgrade of Nu'uano Avenue at Ma'ema'e, just above Judd Street, where it slopes toward the stream. There the water pipe bridges it just below 'Alekoki pool. A great rock lies there to this day, called Alele (Leaping Place). It was there that she stood and began the leap that landed her directly on 'Ihrihilaakea. (She was going to Hawaii'i).

Kunawai

In the story of Keaoemelemele is was said that Kunawai, a spring below Waolani, was set aside by the gods as a bathing pool for Ka-hanai-a-ke-akua. The pool was under the guardianship of Mo'o-Inanea, and the native wild ducks were prohibited from landing there.

Kaheiki

Kahiki is a heiau said to have been built by the Menehune for Ka-hanai-a-ke-akua. This is part of the legend of Keaoemelemele. Also, a famous battle was fought here, between Kahahana and the forces of Kahekihi.

Kamanuwai

Manu (1884) writes, "For some time Kane had a novel idea, to take Ka-manu-wai (the water bird) to transport his and Kanaloa's foster child (Ka-hanai-a-ke-akua) wherever he wanted to go. This name, Ka-manu-wai, was that of a wild duck [koloa], and the name given to a place above Kaumakapili [near the junction of Nu'uano and Beretania streets]. It is a big taro patch where the Chinese are growing bananas."

Pele'ula

When Hi'iaka and Wahine-oma'o were returning from Kaua'i to Hawai'i Island with Lohi'au, they stopped at Pele'ula on O'ahu. There they were hosted by a "princess" or chiefess seer, Pele'ula (for whom the area is named). Pele'ula had once been a lover of Lohi'au, and now tries to win Lohi'au in a game of kilu.

Kilu is a game in which a small gourd or coconut shell, cut lengthwise, is used as a quot. The player chants as he or she tosses the kilu towards an object placed in front of one of the opposite sex. If it hits the goal, that player claims a kiss.

The story of Hi'iakaikapiolele elaborates the many chants that were used in this particular game. Place Names of Hawai'i also states that many healing heiau were located in this area.

Information from www.Pacificworlds.com

Historic Sites cont.



Design Research: Key Elements

Design Research: Chant Origins

Artifact

Design Explanation

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508 Design

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H'i'iaka Mo'olelo

Holo Mai Pele

Key Elements

Natural Elements

Awareness

Group + Individual

Threshold

Expression

"architectural experience"

Design Research

Research

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Production of Space

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Social Logic of Space

Expression

"architectural experience"

Design Research

Justification

The desire of the investigation into the different thoughts of space was to understand architecture beyond just buildings and stagnant built forms, but more as spatial understandings and spatial experiences. This way of thinking about architecture eliminates the possibility of a simple symbolic representation for culture and lends to more abstract and in-depth ways of understanding culture spatially. It allows cultural values, rituals and practices to be the generators of the space. Not just elements that are symbolically represented within the space. The spaces that are generated from culture may look nothing like the symbols typically used for the culture, however, with further investigation, one sees that the spatial experiences are representative of the culture, not the built object itself.

Research

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Entrance Chant

Chant Origins

Hiri'iaika Mo'olelo

Holo Mai Pele

Key Elements

Natural Elements

Awareness

Group + Individual

Threshold

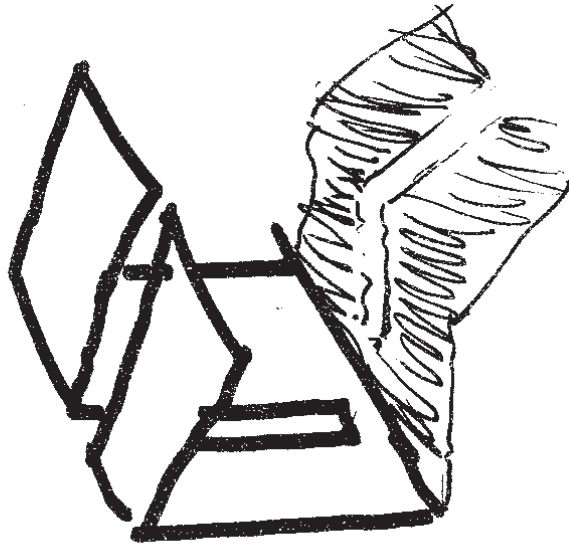
Expression

"architectural experience"

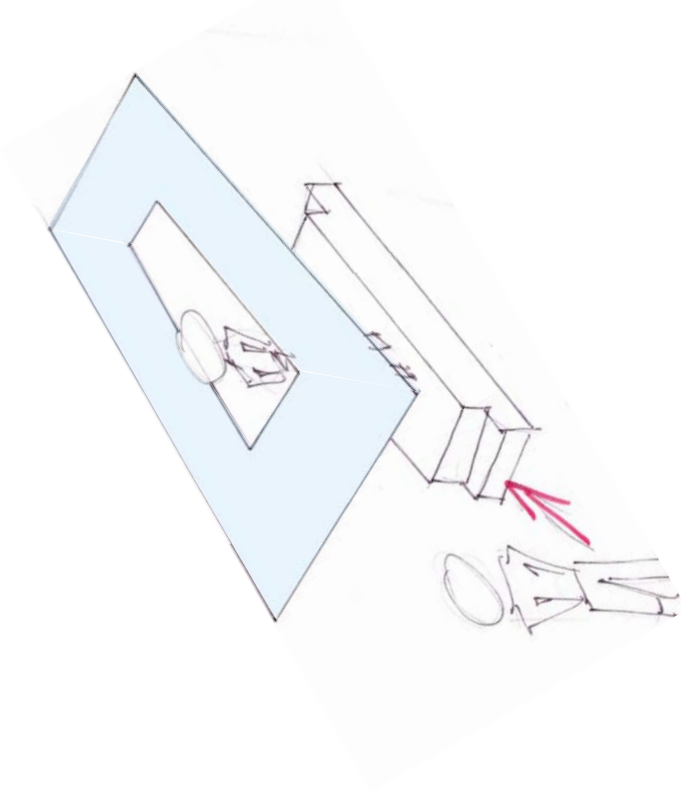
Design Research

Natural Elements

The Hawaiian culture is profoundly rooted in the understanding of the natural world it is found. Kanahahele refers to the Hawaiian people as "...a people 'in-sync' with the rhythms of the universe. Survival in such a remote location was dependent on the mastering of one's environment. The desire here is to reinterpret this mastery of the natural elements through a spatial experience. An experience that uses natural elements to record, engage, demarcate or create space.



Water Rain Wind
Traditional Hawaiian Values
Entrance Chant
Hi'iaka Mo'olelo



Natural Elements
Key Elements

Natural Elements



Natural Elements Expression

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Key Elements

Natural Elements

Awareness

Group + Individual

Threshold

Expression

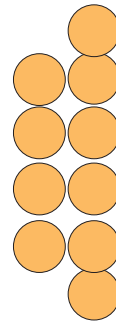
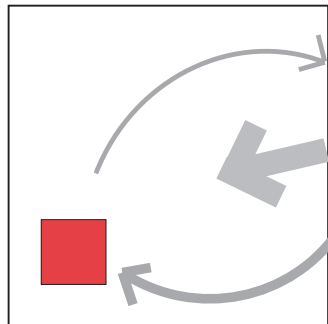
"architectural experience"

Design Research

Awareness

The parameter of awareness was found throughout my research. Kanahahele refers to the Hawaiians as "... a people with profound capacity for experiencing that which is extraordinary, sacred, or kapu; a people with an abiding faith in the shared divinity – the mana – of man, nature and the cosmos beyond; a people in-sync with the rhythms of the universe." In short Hawaiians are a highly perceptive people.

The desire to explore the idea of awareness spatially stems largely from the observation of the entrance chant during the Mapping exercises. It is my observation that the entrance chant is a tool to shift the awareness of the students to the activity at hand. The student moved from whatever thoughts and issue they are dealing with prior to the class, to a collective union, aware of the people around them, the space they are in and the purpose for what they are there. It is this shift that interests me. It is this shift of awareness that I wish to recreate in a spatial experience.



Entrance Chant Diagram

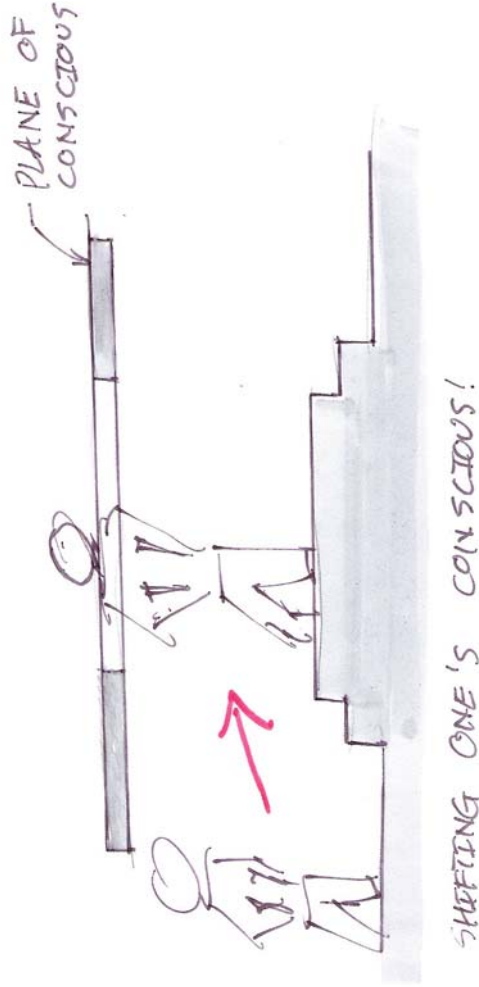
Water Rain Wind

Traditional Hawaiian Values

Mapping Cultural Activities

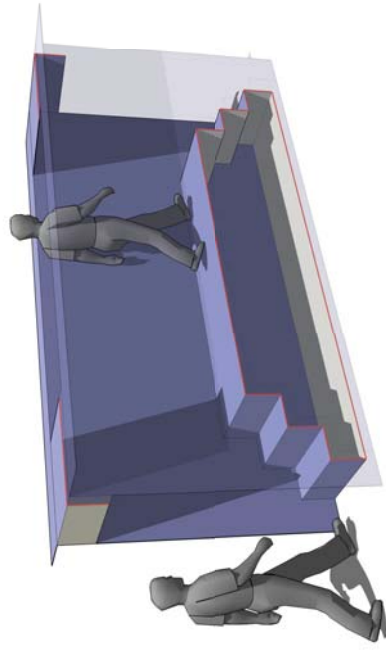
Entrance Chant

Mythology

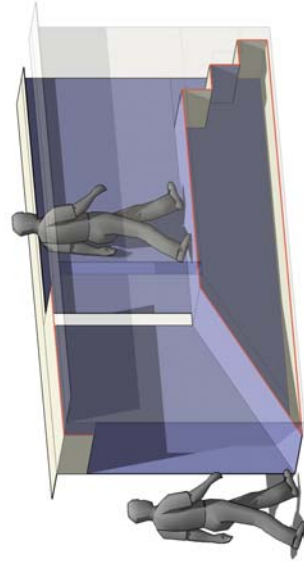


Awareness Key Elements

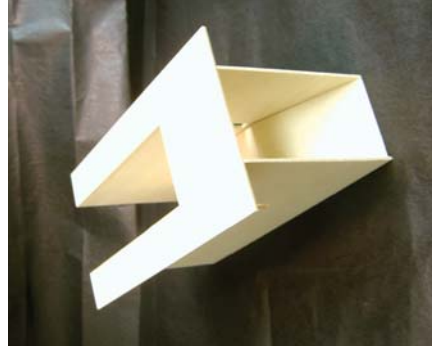
Awareness



Experience "A" - single movement through plane



Experience "B" - expansive plane with side manipulation



Awareness Expression

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Key Elements

Natural Elements

Awareness

Group + Individual

Threshold

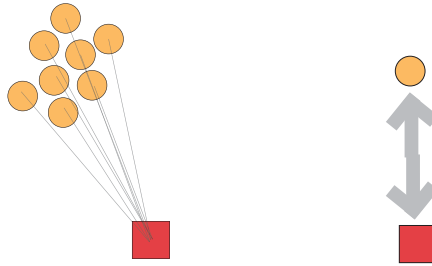
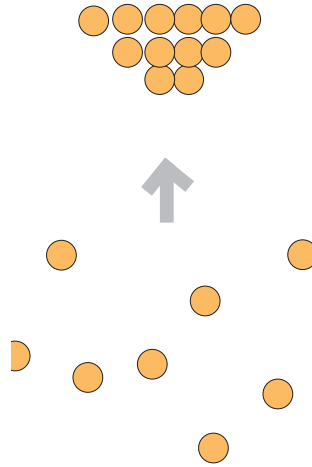
Expression

"architectural experience"

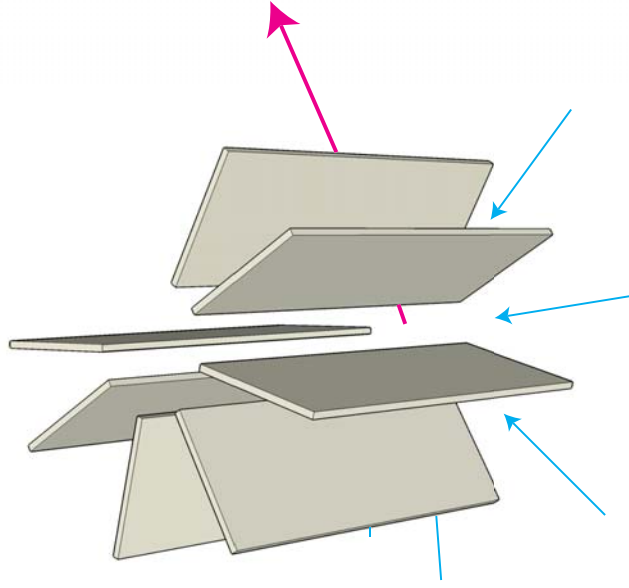
Design Research

Group + Individual

The idea of spatially investigating the relationship of group to individual comes from the mapping exercises, and then finds parallels in the other areas of research. The desire is to spatially represent how social relationships could be represented in a spatial experience. The Group to individual relationship can be found in Hawaiian values regarding community, in the tradition ahupuaa organization and understanding, and also within the mythology of modern and ancient Hawaii.



- Traditional Ahupuaa Zones
- Traditional Hawaiian Values
- Mapping Cultural Activities
- Mythology



Group + Individual Key Elements

Group + Individual



Group + Individual
Expression

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Holo Mai Pele

Key Elements

Natural Elements

Awareness

Group + Individual

Threshold

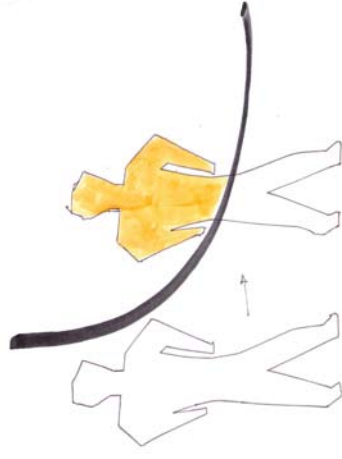
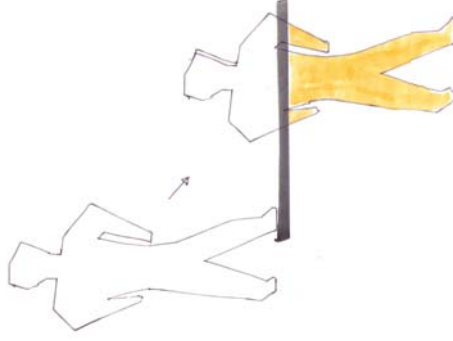
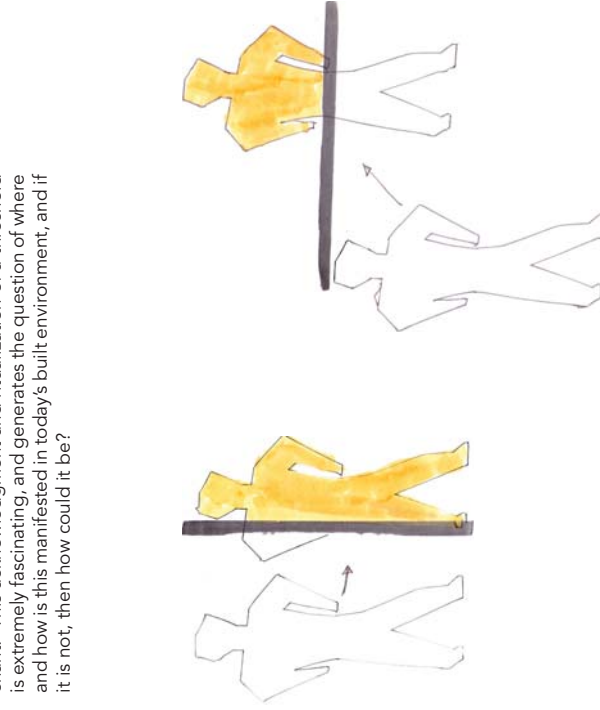
Expression

"architectural experience"

Design Research

Threshold

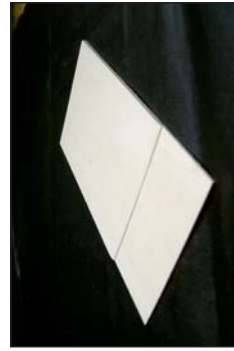
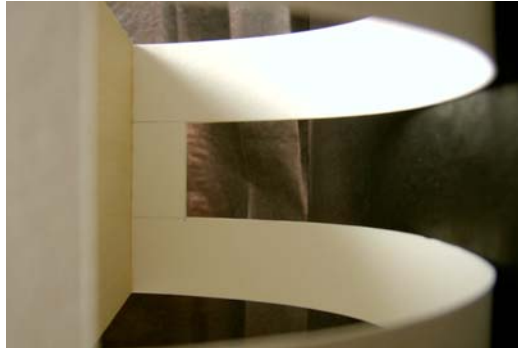
The Entrance Chant takes place on a Threshold. It is a physical threshold, between two separate spaces, as well as a metaphysical threshold between two mentalities and activities. This idea of threshold is very interesting and relates back to the research regarding phenomenology and the perception of space. The concept of threshold has been and continues to be a very poetic tool in architecture. How one move between spaces can be a very beautiful experience, and one that has immense power, as seen in the entrance chant. This acknowledgment and ritualization of a threshold is extremely fascinating, and generates the question of where and how is this manifested in today's built environment, and if it is not, then how could it be?



- Traditional Ahupuaa Zones
- Mapping Cultural Activities
- Entrance Chant
- Mythology

Threshold Key Elements

Threshold



Threshold Expression

Mele Kahea:

Translation:

Kūnihi ka mauna i ka la'i e

Steep stands the mountain in calm

O Wai'ale'ale la i Wailua

Profile of Waialeale at Wailua

Huki a'ela i ka lani

Gone the stream-spanning plank of Waikini

Ka papa 'auwai o Kawaikini

Filched away by Nounou

Alai ia a'ela e Nounou

Shut off the view of the hill Ipuhaa

Nalo ka Ipu ha'a

And the upland expanse of Kapaa

Ka laula mauka o Kapa'a e

Give voice and make answer

Mai pa'a i ka leo

Dead silence,

He 'ole ka hea mai e

no voice in reply

This chant is found documented in Emerson's "Unwritten literature of Hawaii." In this text there is a chapter dedicated to the Entrance Chant, which he calls the "Password" or "song of Admission" he states that the password or entrance chant was a mutual understanding prevailing all practitioners of Hula. Admission to the practice centers was conditional upon a proper offering of an entrance chant done in the right mind-frame.

In her interview, Pualani Kanaka'ole discusses here halau protocol and use of this entrance chant. She states that it is customary that a chant is given upon each entrance into the Halau. In order to be granted permission into the Halau, there must be a sincerity and urgency in one's voice to complete the task. She continues to say that there are many chants like this for all different purposes. Entrance chants for going to the forest, the ocean, or the Volcano. The purpose for the chants is to acknowledge that there is something there that guards and protects.

Nathaniel B. Emersons "Unwritten Literature of Hawaii"

2 VERSIONS OF
STORY:

1: EMERSON



HIKAKA
HOPOE

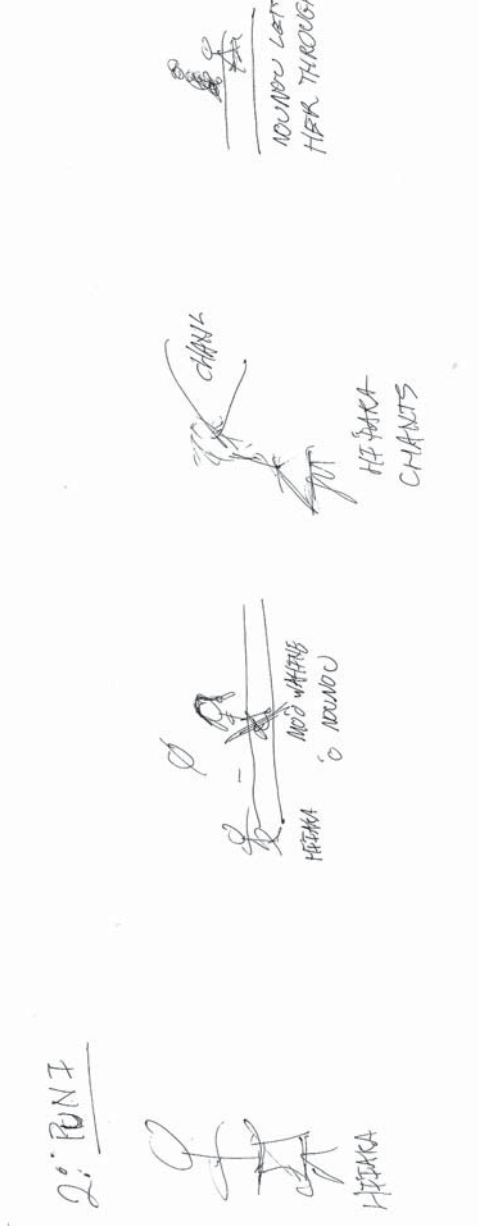
"Another fragment that was sometimes used as a password in the following bit of song taken from the story of Hiaka, sister of Pele. She is journeying with the beautiful Hopoe to fetch prince Lohiau to the court of Pele. They have come by a steep and narrow path to the brink of the Wailua river, and at this point spanned by a single plank. But the bridge is gone, removed by an ill-tempered naiad (wich) said to have come from Kahiki, whose name, Wailua is the same as that of the stream. Hiaka calls out, demanding that the plank be restored to its place. Wailua does not recognize the deity in Hiaka and, sullen, makes no response. At this the goddess puts forth her strength, and Wailua stripped of her power and reduced to her true station that a moo, a reptile, seeks refuge in the caverns beneath the river. Hiaka better the condition of the crossing by sowing it with stepping stones. The stones remain in evidence to day." pg. 40



Interpretations Chant Origins

Kaiwipuni Punihei Lipe Cultural Practitioner, Friend

"Ok..for the translation, it is a little complicated... different people have different interpretations. I'm gonna head upstairs in a minute to get one for you, but you should know that by no means is it the exclusive one...there's many. Basically, though, this chant comes from the Pele and Hiiaka epic where Hiiaka goes to fetch her sister's lover, Lohiau, from Kauai. On her journey to get him, she encounters all sorts of obstacles. On such obstacle is a mo'o wahine (lizard goddess) by the name of Nounou. Nounou is blocking the passage which hiiaka needs to go through to get to Lohiau. So, Hiiaka begins to chant this chant to entice Nounou to let her through...and of course, she does. So, that's the main idea..."



Interpretations Chant Origins

"The Epic Tale of Hi'iakaikapoliopole" Ho'oulumahiehie, Nogelmeier

Nogelmeier

- Hi'iaka
- Wahineoamao
- Paupalaa

B:



KA'IE'IPU'WAHO CHANNEL



OAKU



WAI'ALEALE
'MOUNTAIN

Exert from page 166. " Hiiaika took over the rudder in the back of their canoe and also paddled, while Wahineoamao worked the bailer, and Pauopalaa handled another paddle. In their womanly way, they paddled off in their canoe.

They had sailed to the middle of Kaieiwaho Channel when Hiiaika said to her aikane,

Whaineoamao, "oh, Aikane!"

"What?" asked Wahineoamao.

Hiiaika replied, "it is that same premonition I told you about when we were in Mokuleia concerning or man. It is obvious that we will not have a husband, for I am getting the same kind of alarming feeling about him."

Just then Wahineoamao raised a cry of surprise, "Hey! What is that thing soaring so high over the sea? Is it a cloud?"

Hiiaika responded, "That is no cloud you see, my friend. That is Waialeale, a mountain."

And then Hiiaika intoned this chant.

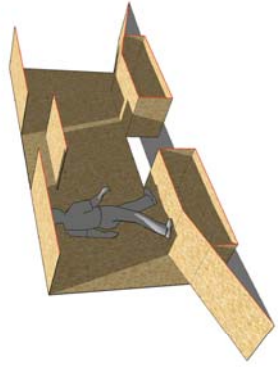
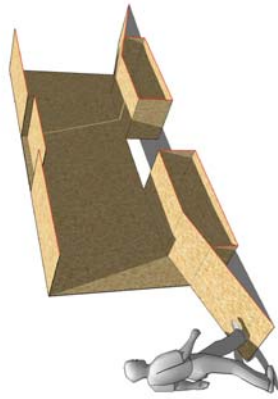
[entrance chant in question]

At that point, they heard the faint sound of a voice from directly atop Waialeale Mountain. "Hiiaika! Wahinepoaimoku! Come ashore!! Come land ashore!!!"

Interpretations Chant Origins

Reoccurring Elements:

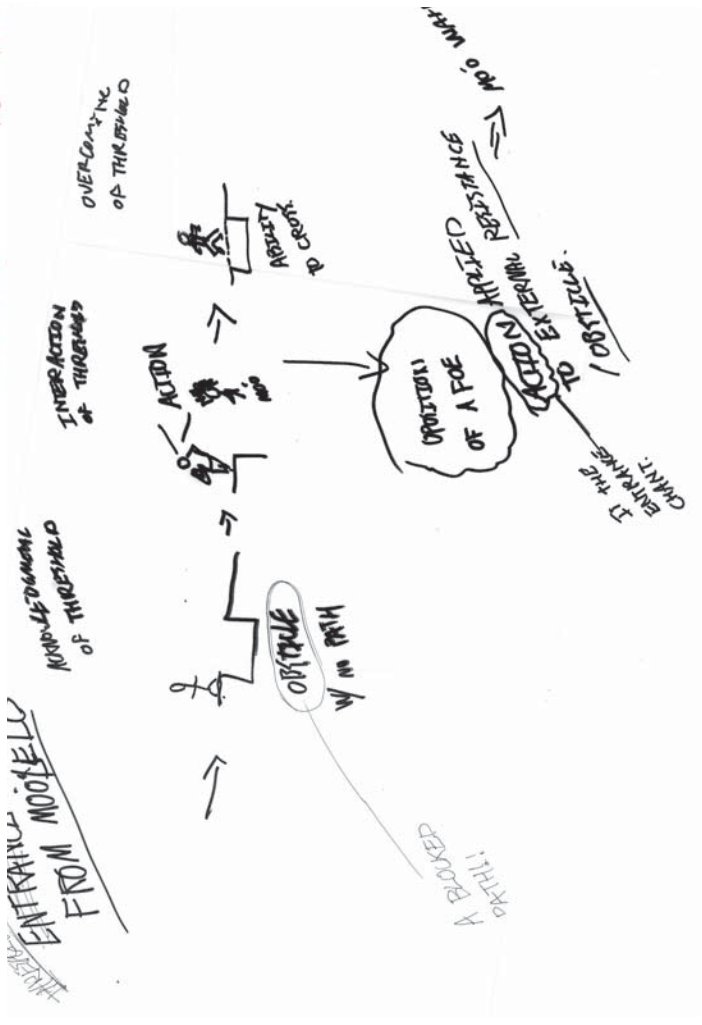
path obstacle action overcoming



OVERCOME
- PASSAGE
- CONTINUATION OF PURPOSE

ACTION →

OBSTACLE →



Design elements + Expression
Chant Origins

What is the Hi'iaka Mo'olelo all about?

Is a Story from the Big Island

About two sister deities: Pele and Hi'iaka

It is an Epic Story, meaning that it goes on and on

It tells of the Growth of the Islands

It is a tool for connecting the past with the present with the future

It Speaks of Family and the relationship we all have with each other

It teaches us about our responsibility to the land

It teaches lessons on how to treat the land and ourselves

It is a story of Love and Loyalty

Hula is...

A Reflection of Life

Way of retelling history

Way of taking what is thought and seen into a movement

A way of keeping history alive

Esoteric way of remembering history

Is art

...hula has the ability to transport us from this world into another. It is that vehicle that allows us to feel, think and be very Hawaiian.

Information from an interview with Pualani Kanka'ole

Hi'iaka Mo'olelo / Holo Mai Pele



Artifact

Awareness

The following pages explicitly explain the connection between the research and the design elements within the built Artifact. The built artifact holds a dynamic relationship to the research. Simple observation of the Artifact may evade true understanding of what is being experimented with and expressed. The following explanations will give clarification to the elements and ideas embodied within the built Artifact.

Individual + Group

It is in this step that the greatest amount of speculation and personal interpretation comes to play. However this is the beauty and nature of design. The solutions presented in the following pages are but only one wave in an ocean of possibilities.

Threshold

Natural Elements

As stated before, the question posed was "how can one express cultural elements and values spatially?" The research that has been done outlined four key elements as well as a cultural ritual that have been used as the foundation for speculation within this project. By no means is this the only foundation that could be used, however it is the foundation that presented itself to through this project. The four Key elements are: Awareness, Individual and Group Relations, Threshold, and Natural Elements. The Cultural ritual is that of the Entrance Chant.

Chant and Mo'olelo

Early Models and Process

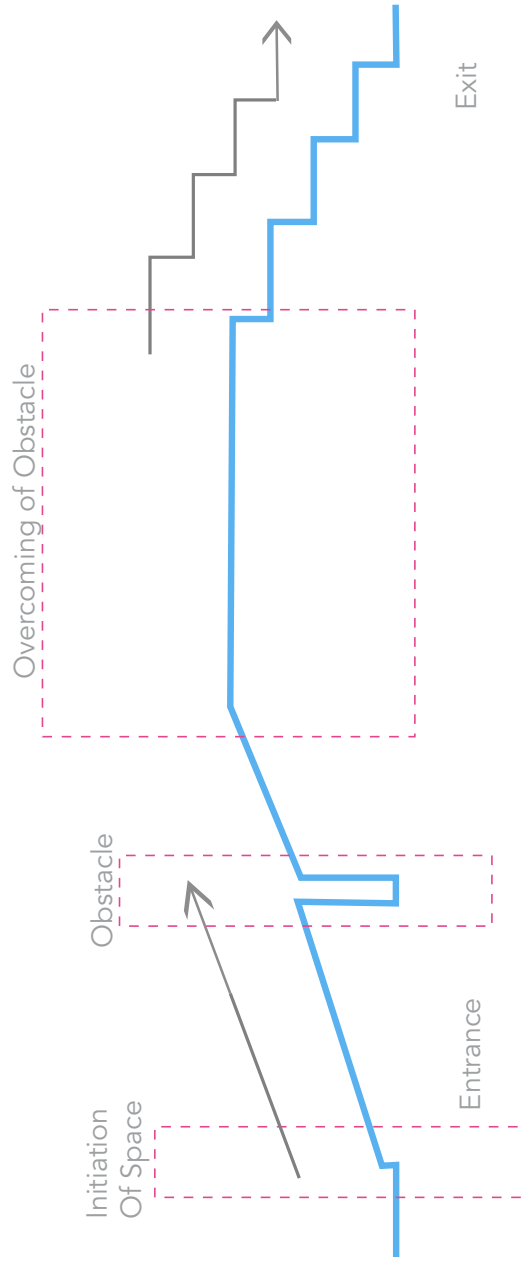
Artifact Photos

The following pages take each Key element and explain how they are manifested in the built Artifact.

Design Explanation

In researching the Cultural Ritual of the Entrance Chant, there were many sources that were found for the chant. Many of them were from the Mo'olelo, or myth of Hi'iaka and Pele. The Myth and it's different interpretations where outlined earlier in this book. In all the different interpretations of the myth there are the same elements. There is a path that is being traveled, and on that path there is an obstacle that must be overcome to continue on the path and reach the destination. This progression of events offers the bases of the experience in the artifact. There is a path that one must travel. The path is an inclined ramp, which relates to the opening words of the chant, "Kunihi ka mauna I ka la' e", "steep stands the mountain in the calm" the acknowledgment of a steep mountain lays the justification for an inclined path. The path has a significant gap that must be overcome, before one can enter into the space of the experience and get into the Artifact. This gap represents the obstacle of the myth. Once one has over come the gap, one can pass thru into the heart of the artifact. This path is a spatial experience that is derived from the different interpretations of the entrance chant.

The exit of the Artifact is different in direction and experience. One is a ramp while the other is a stair. The desire here was to separate the two experiences and know that the entrance experience is different from the entrance experiment. This allows for the continuation of oneself and not a regression of experiences.



Chant and Mo'olelo Design Explanation

Mele Kaheha: Entrance Chant:

- Kunihi ka mauna i ka la'i e**
Steep stands the mountain in calm
- O Wai'ale'ale la i Wailua**
Profile of Waialeale at Wailua
- Huki a'ela i ka lani**
Gone the stream-spanning plank of Waikini
- Ka papa 'auwai o Kawaikini**
Fished away by Nounou
- Alai ia a'ela e Nounou**
Shut off the view of the hill Ipuhaa
- Nalo ka Ipu ha'a**
And the upland expanse of Kapaa
- Ka laula mauka o Kapa'a e**
Give voice and make answer
- Mai pa'a i ka leo**
Dead silence,
- He 'ole ka hea mai e**
no voice in reply

The ramp at the beginning does not touch the ground. This was done intentionally to accentuate the need to initiate oneself on the path. In all the myths there was strong emphasis on the beginning of the journey, the realization that one's life journey does not start until you initiate it.

In the Hawaiians understanding of the realms of space, lowest of these realms lies under and elevated foot. It is called "lewa ho'omakua", a space established. In lifting your foot onto the ramp, you are creating the spatial experience of the entrance chant.

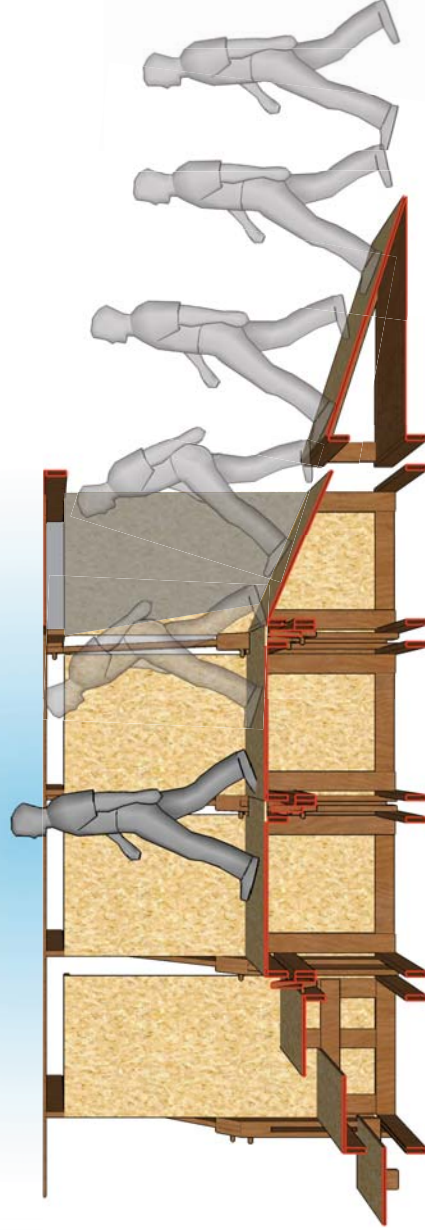


Chant and Mo'olelo Design Explanation

When one offers an entrance chant, they are more often than not stationary in space. There bodies do not move, so therefore it would be null to express this action spatially. However, there are many things that are moving and can have beautiful representations when thought about spatially. Elements such as words, awareness, consciousness, references all have a dynamic presence within the ritual of an entrance chant. And it is this way of thinking that has lead to the major design element of the Artifact.

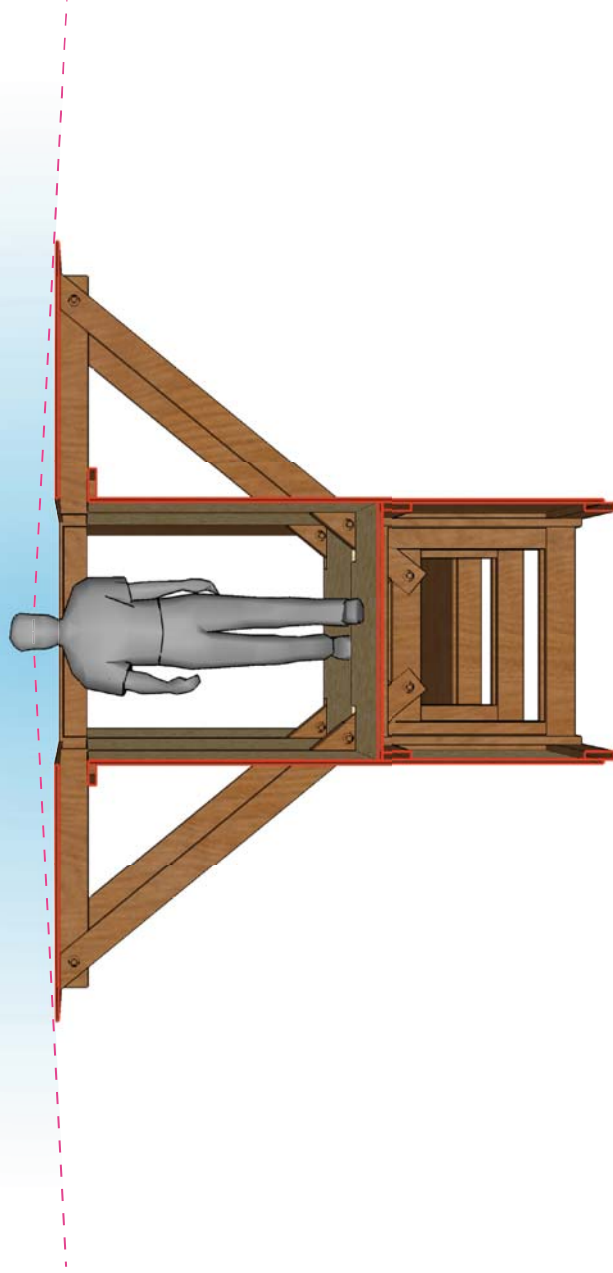
I tried to think about what ones mind and consciousness was doing during the ritual. And I interpreted as follows: before one starts a task or class, the entrance chant is offered. It is a means of refocusing your thoughts and desire onto the task at hand. It is moving your mind from a lower state of consciousness to a higher one; to move one's mind, consciousness and awareness to a new level.

With this understanding the questions is ask, how to re-create this as a spatial experience? As an experience, one starts at a lower level and moves along an inclined path into an area of compression. There are walls on both sides of the person as well as overhead. The height of the space is such that a normal height person would need to bend over, moving them into a physically humbling position. As they move forward the overhead plain is removed and they are able to stand tall. When standing tall their head and only their head emerges thru a plain. This plain limits the person view to only what is at eye level or higher, thus experientially and metaphorically moving to a new level of consciousness and awareness. This is the major element of the built Artifact; a spatial experience of a metaphysical interpretation of an entrance chant.



Awareness Design Explanation

The act of bending over and moving into a humbling position is derived from the entrance chant as well. The state of mind that one must take to properly perform the entrance chant is that of humility and urgency; humility in order to be able to learn and gain knowledge and urgency to fulfill and carry out the task at hand. This understanding is experienced in the movement from an open area into a compressed inward focused space and then again into a new open and expansive space.

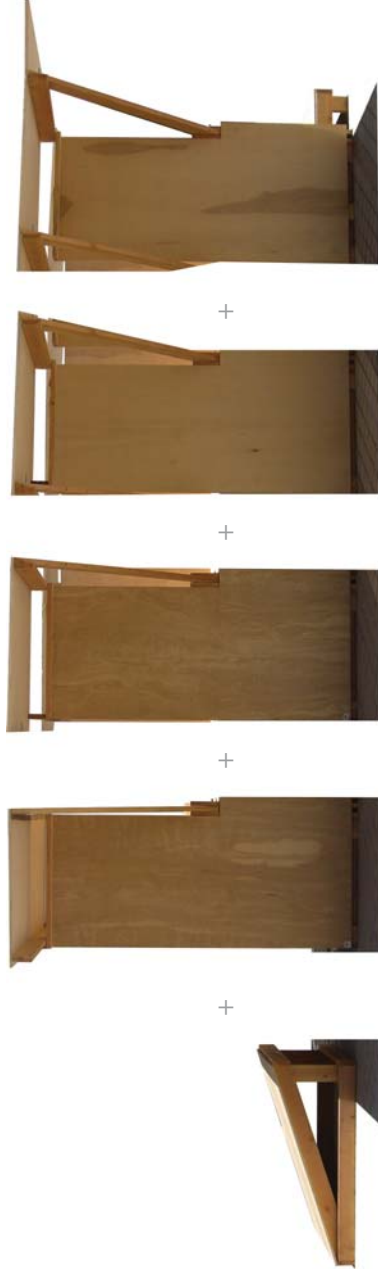


Awareness

Design Explanation

The idea of the "Group to individual relations" comes from the observation of the Entrance Chant. The Chant, in all the instances that I observed was offered by a group. I interpreted it as a tool to unify the group, in mentality and purpose. Each person came to the class or practice individually, each caring his or her own baggage and stress of the day. The chant was a tool and means for them to forget about all that stress and outside influences and unify themselves in one voice, mentality and purpose.

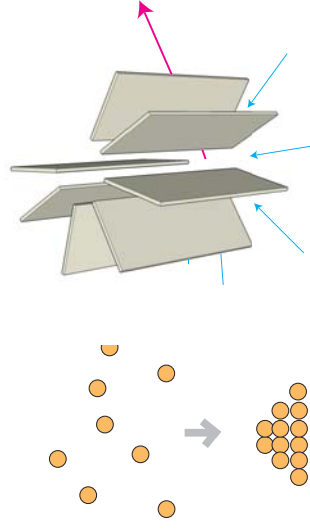
This idea is manifested in the Artifact by the repetition of similar smaller pieces that come together to create the whole. These repeating modules establish a rhythm and a construction tectonic. The Artifact is constructed in a way that allows for easy assembly and disassembly. The modules are comprised of a base piece called the crate, and then the walls are attached to the crate. There is then a roof and a support arm for the roof that attaches back to the crate. These four elements are repeated eight times to comprise of the whole group. This construction method took a total of 16 4x8 plywood sheets and 496 feet of 2x6 lumber.



"Individual"

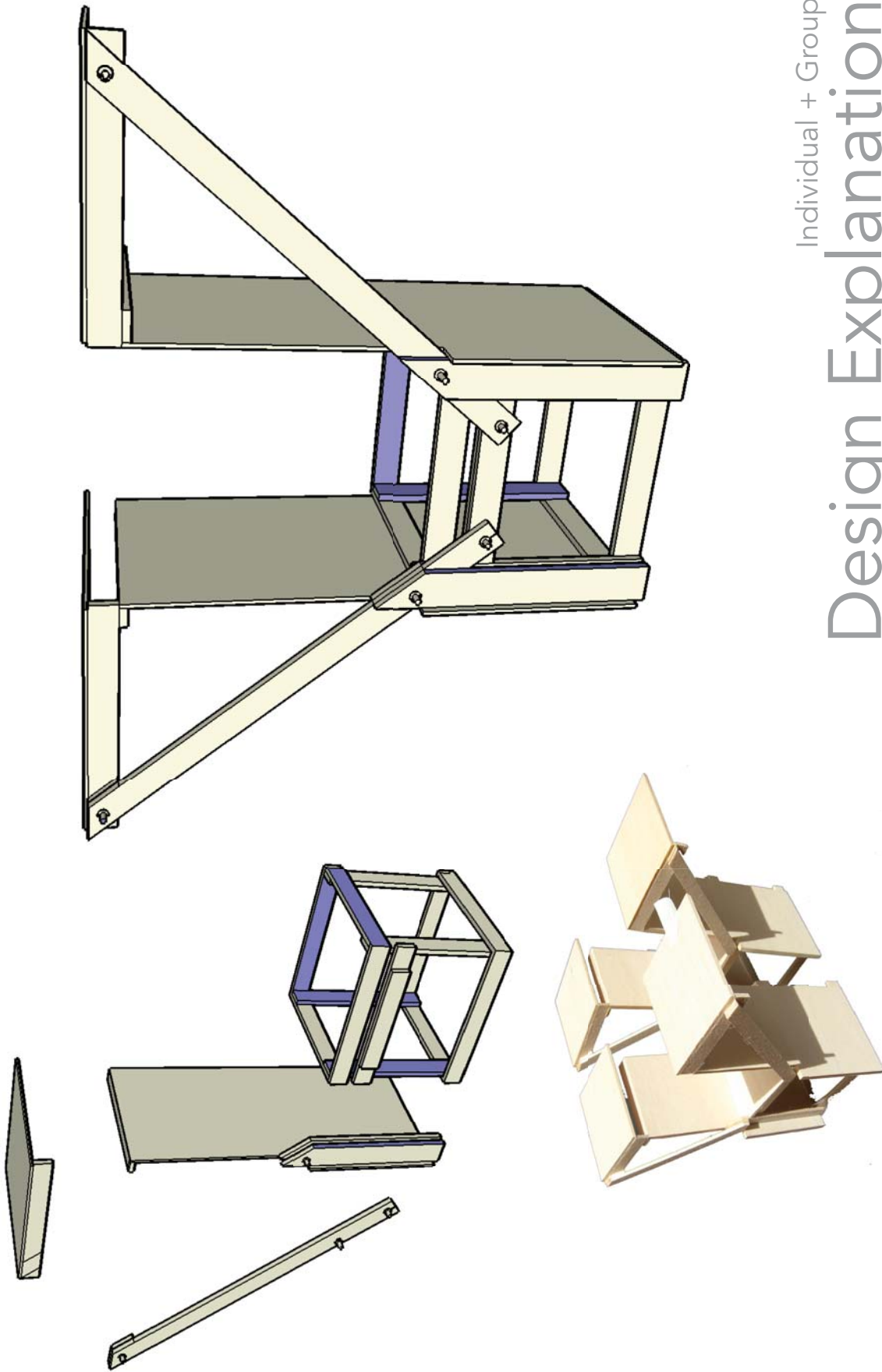


"Group"

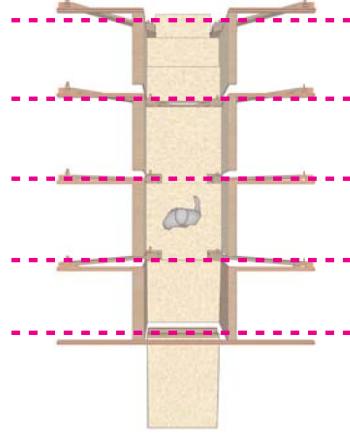


Individual + Group Design Explanation

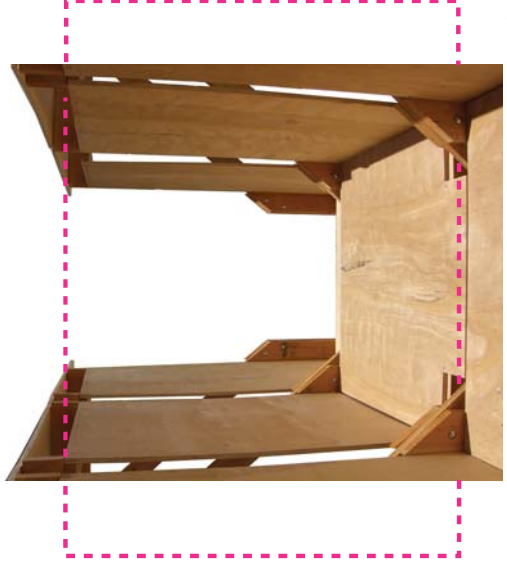
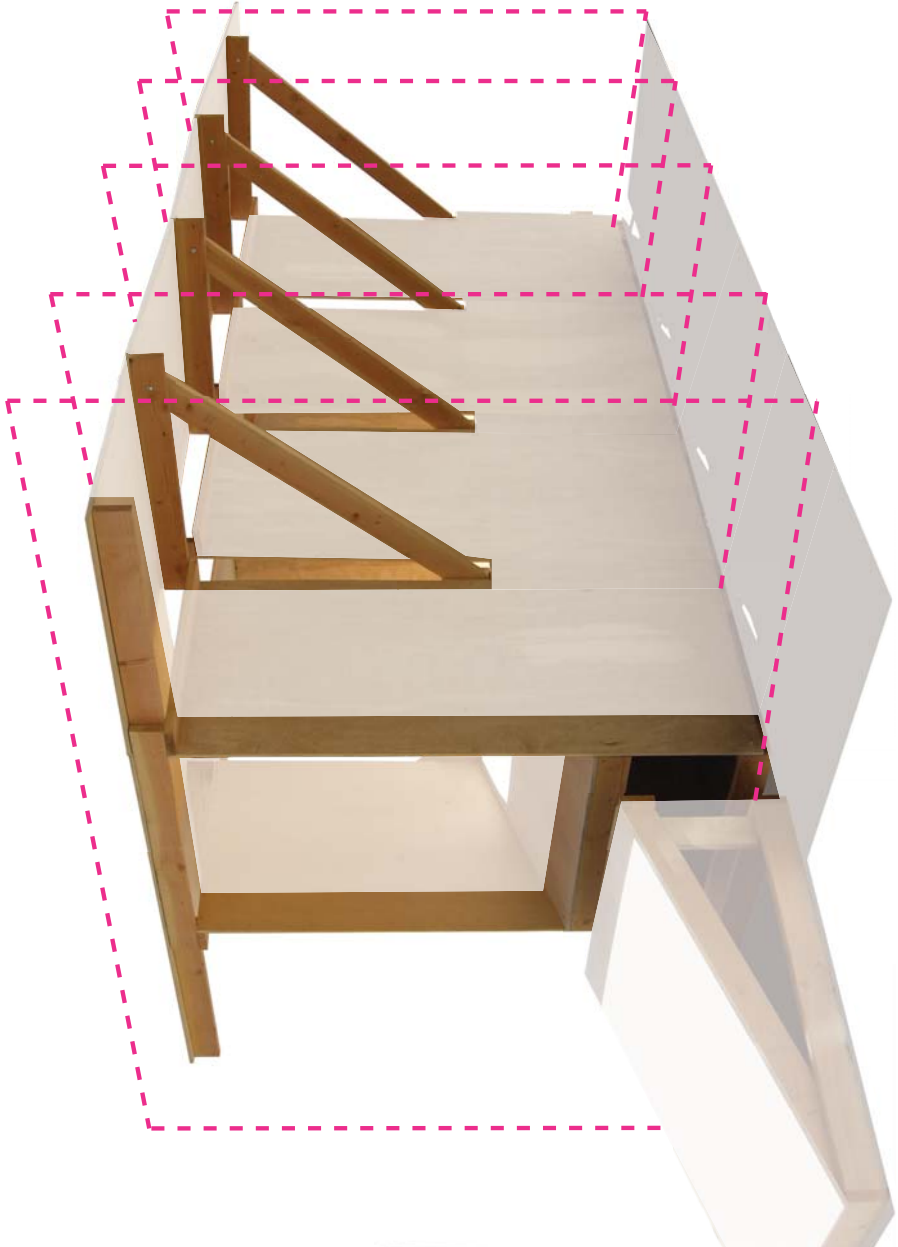
Individual + Group
Design Explanation



The Entrance can take place on a threshold. It is a physical threshold, between two spaces, as well as a metaphysical threshold between two mentalities and activities. The idea of a threshold has been one of the main elements throughout the design of the Artifact. The first threshold of the Artifact takes place at the onset of the experience, action of moving from the ground plain onto the artifact is the first threshold. The second and by far the most important is in conjunction of overcoming the obstacle. At the top of the ramp lies a gap and then the strongest threshold into the Artifact. This threshold of moving into the Artifact's compression area is the strongest articulated threshold. There are four other thresholds throughout the piece that happen at the junction of the modular pieces. The different thresholds that are present are: a change of the ground plain, from vast openness to compressed enclosure, and a series of breaks in the wall plain



Threshold Design Explanation



Threshold

Design Explanation

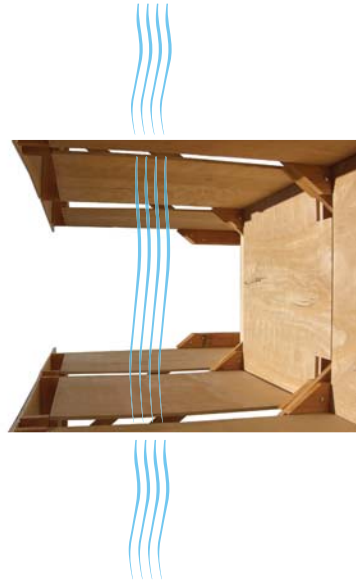
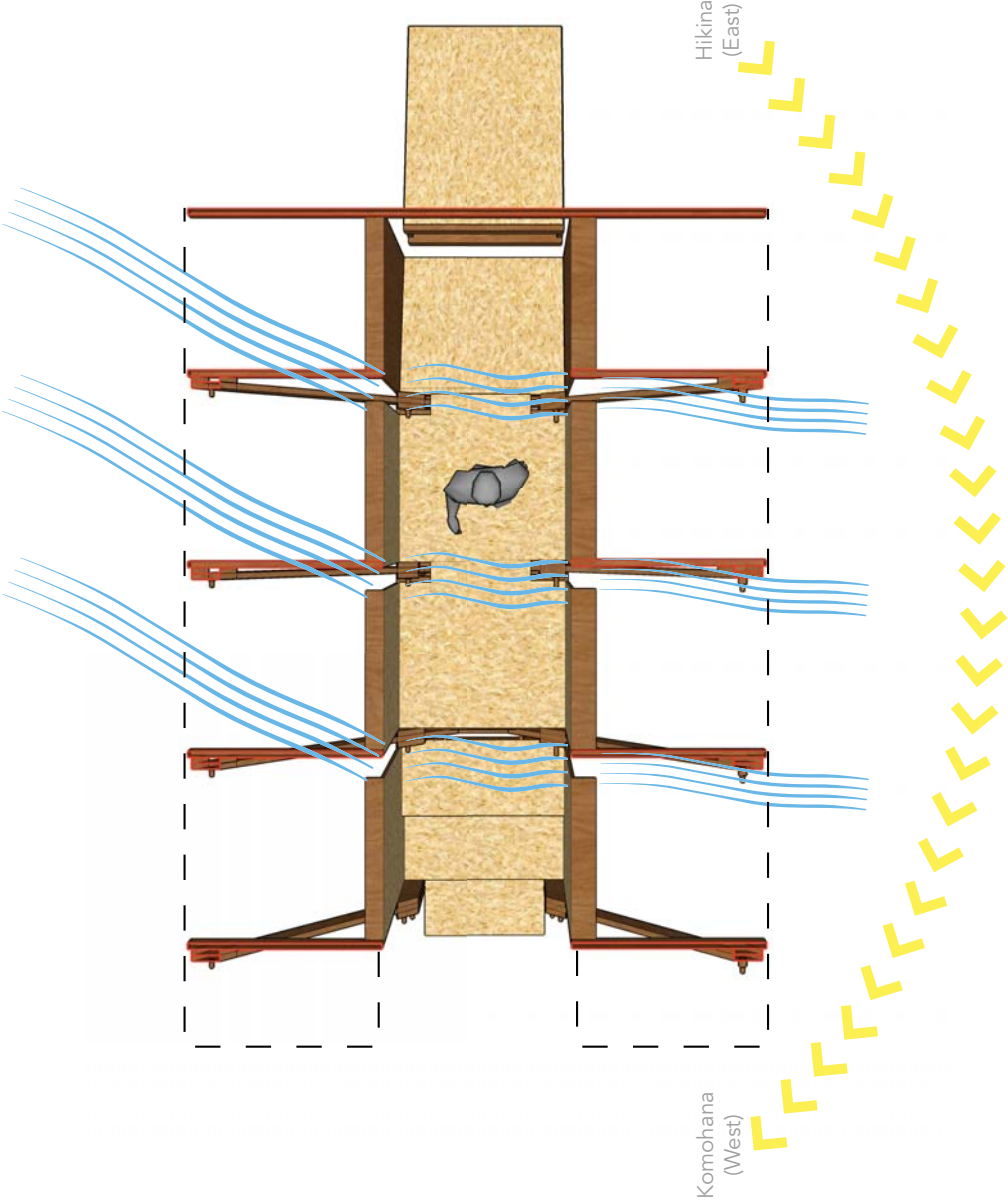
The prior research showed that the Hawaiians are an extremely perceptive people and have mastery over their natural environment. It was my desire in the Artifact to engage people with the natural elements in a way that was not symbolic or metaphorical but rather experiential. This was done in two ways, first was to design the artifact with the expected orientation on the East West axis. This was an important axis to the Hawaiian people. I interpret it as representing the day, a journey, or life. One starts in the east with the sunrise, and travel heading west toward the setting sun, an experience of a cycle. The second way the Artifact incorporates natural elements in an experiential way is by capturing and manipulating the trade winds. Along with the east west axis providing a cycle, it also allows for the catching the trade winds. The openings along the walls of the Artifact serve as wind shuts and allow the wind to pass through the artifact at the given intervals. As one walks thru the artifact and crosses those openings, wind will strike your body and render and experience of the trade winds. This note only allows the natural elements to be experienced but also accentuates the idea of Threshold discussed earlier

The design of the Artifact also allows for some nice interplay between light and darkness with the sun. The spacing of the openings and the positioning of the overhangs allow for the sun to continuously interact and play with the artifact, offering a multitude of different experiences throughout the day.

The artifact is also heavily dependent on the overhead plain, referring to the experience of emerging thru the plain of consciousness, and thus accentuates and glorifies the sky overhead and surrounding distant landforms. This is largely dependent on the location of the Artifact and unfortunately its construction in the middle of the school of architecture courtyard did not allow for this to be experienced without some imagination.

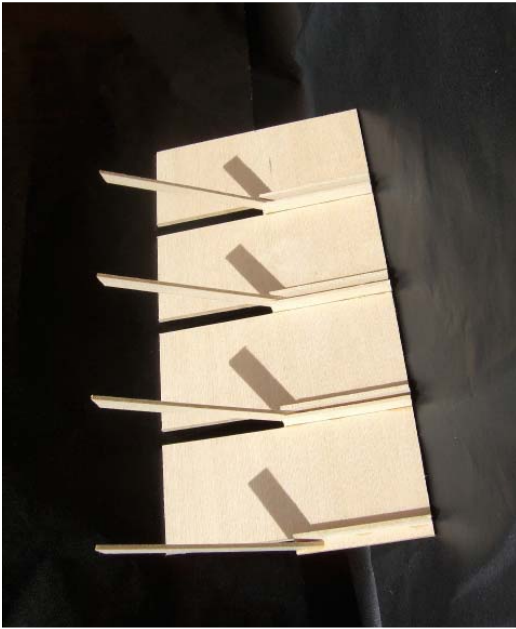


Natural Elements Design Explanation

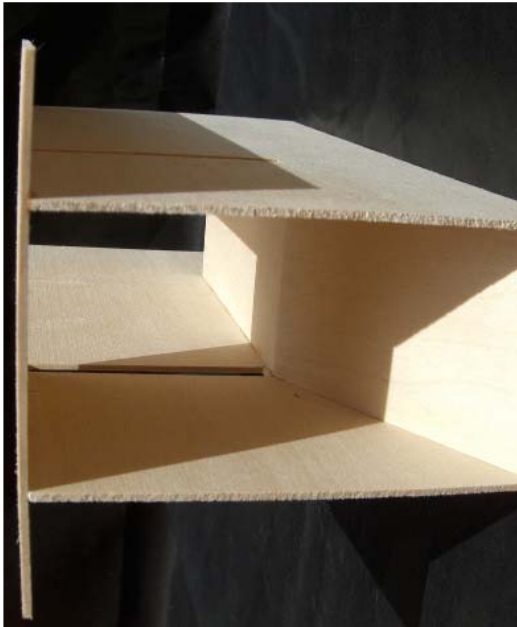
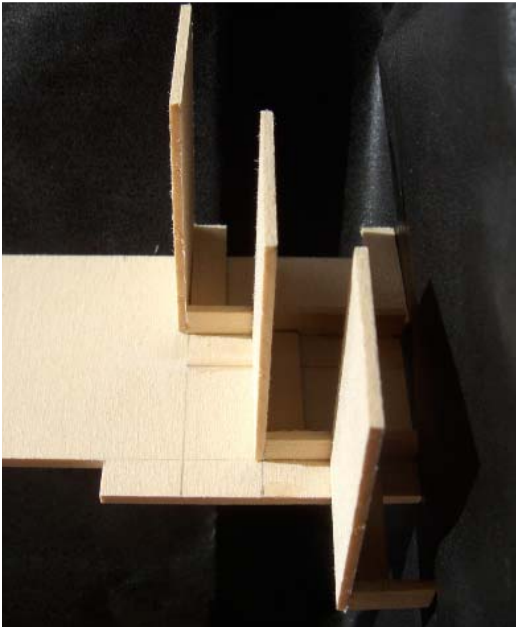
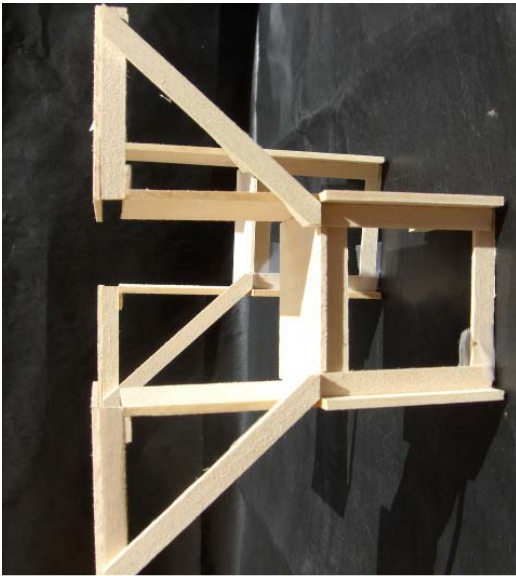


Natural Elements

Design Explanation



Early Models and Process
Design Explanation



Early Models and Process

Design Explanation



Artifact Photos

Design Explanation



Artifact Photos

Design Explanation





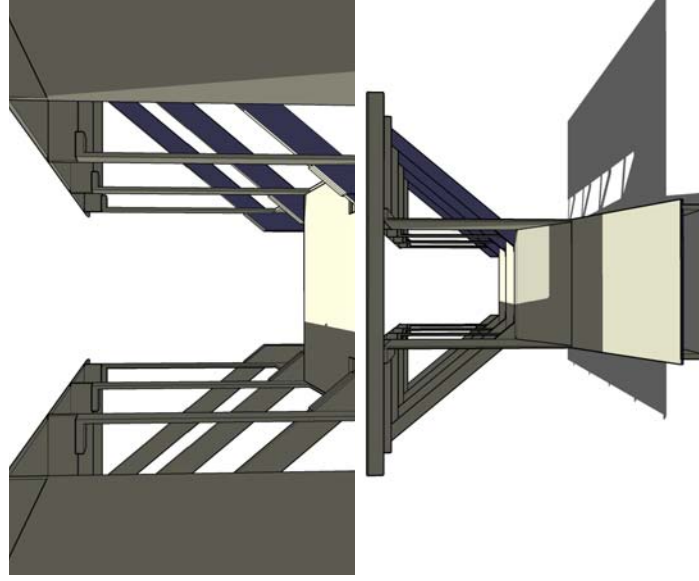
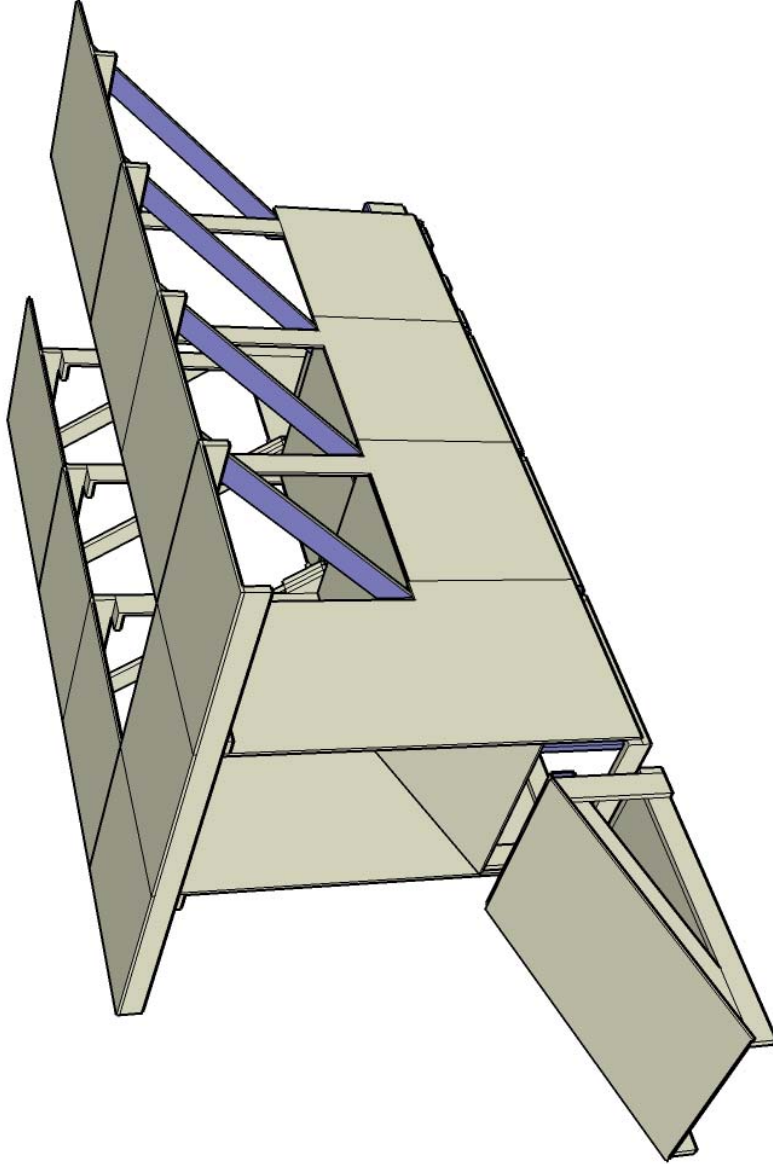
Artifact Photos
Design Explanation



Artifact Photos

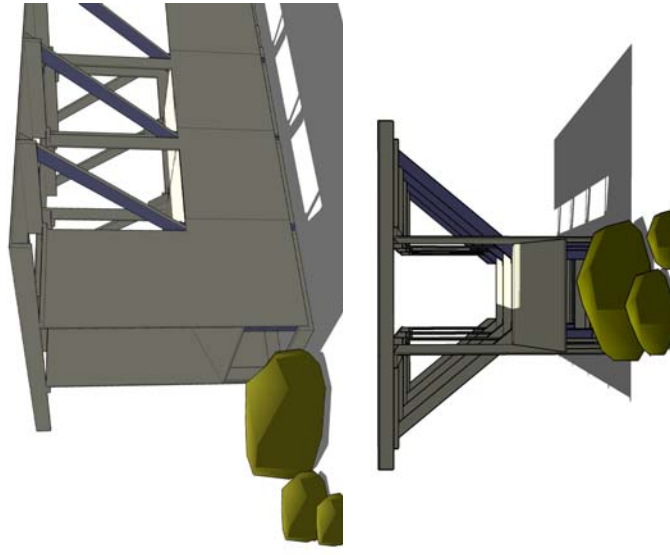
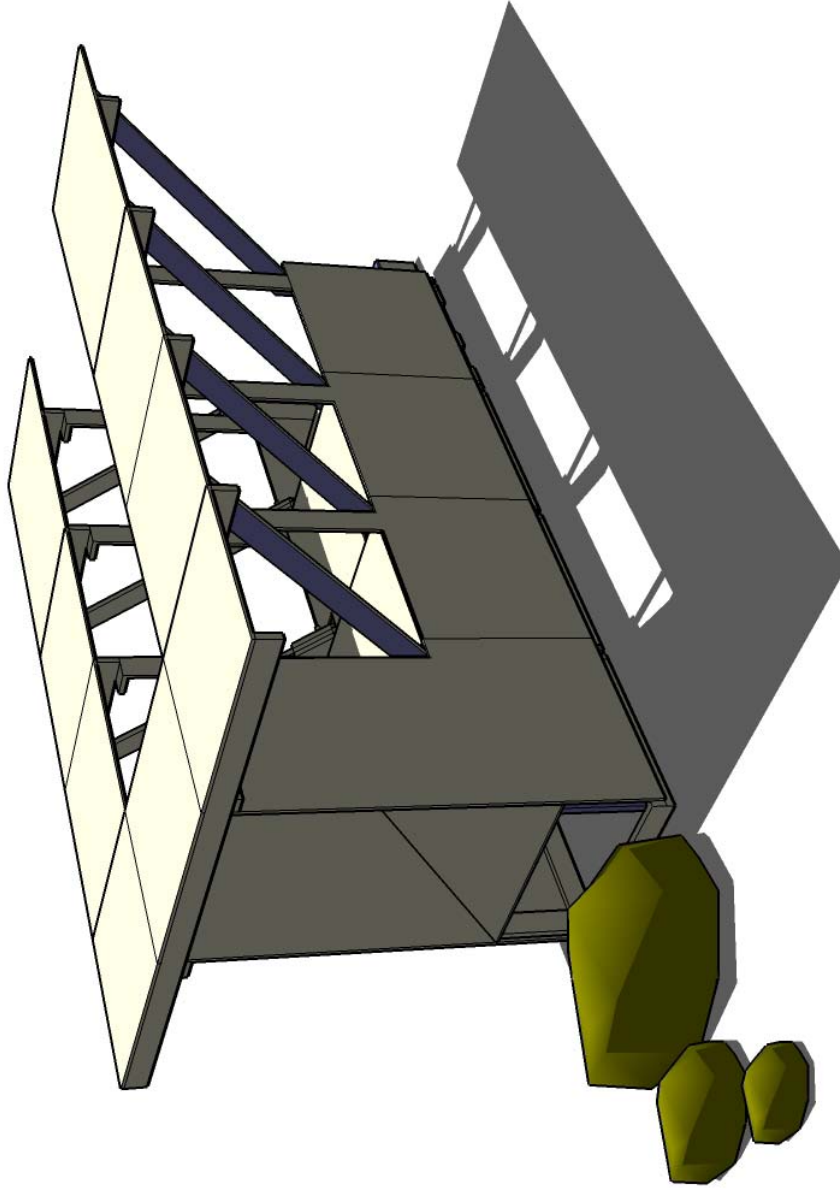
Design Explanation

In response to one of my committee members request to have the Artifact represent more Hawaiian elements, I executed a series of adjustments to the Artifact to bring in more Hawaiian elements. This exercise consisted of opening up the walls of the experience to allow for a more open feeling. The wall of the first module are left intact to allow for the compressed experience and then a movement into the open area. This design also allows for the expression of the brace arms. This allows the artifact to speak to more known forms of the triangle and open area.



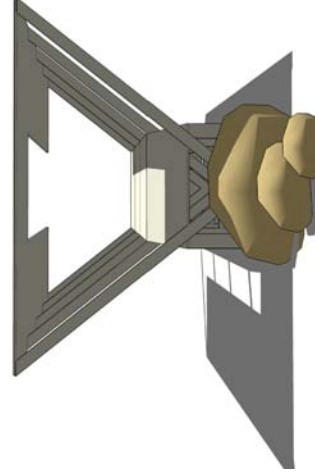
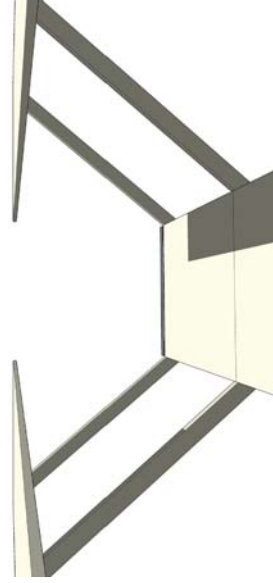
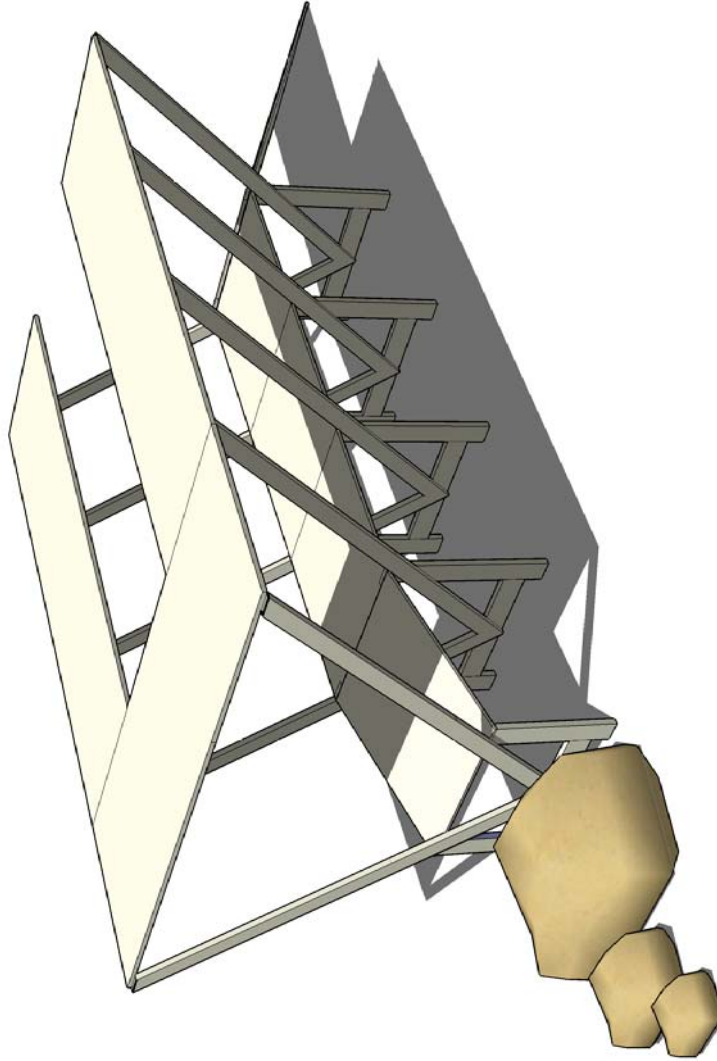
Opening of Walls Further Exploration

In addition to the opening of the walls, there was a suggestion to add some natural elements that would evoke a connection to things Hawaiian. This exploration replaces the ramp or ascension of the chant with three increasing in size pohaku. The experience of climbing up the rock would be similar in concept and intent as that of ascending the ramp. There would also be the accentuation of the threshold into the piece by overcoming the stones and from the change of material from stone to plywood.

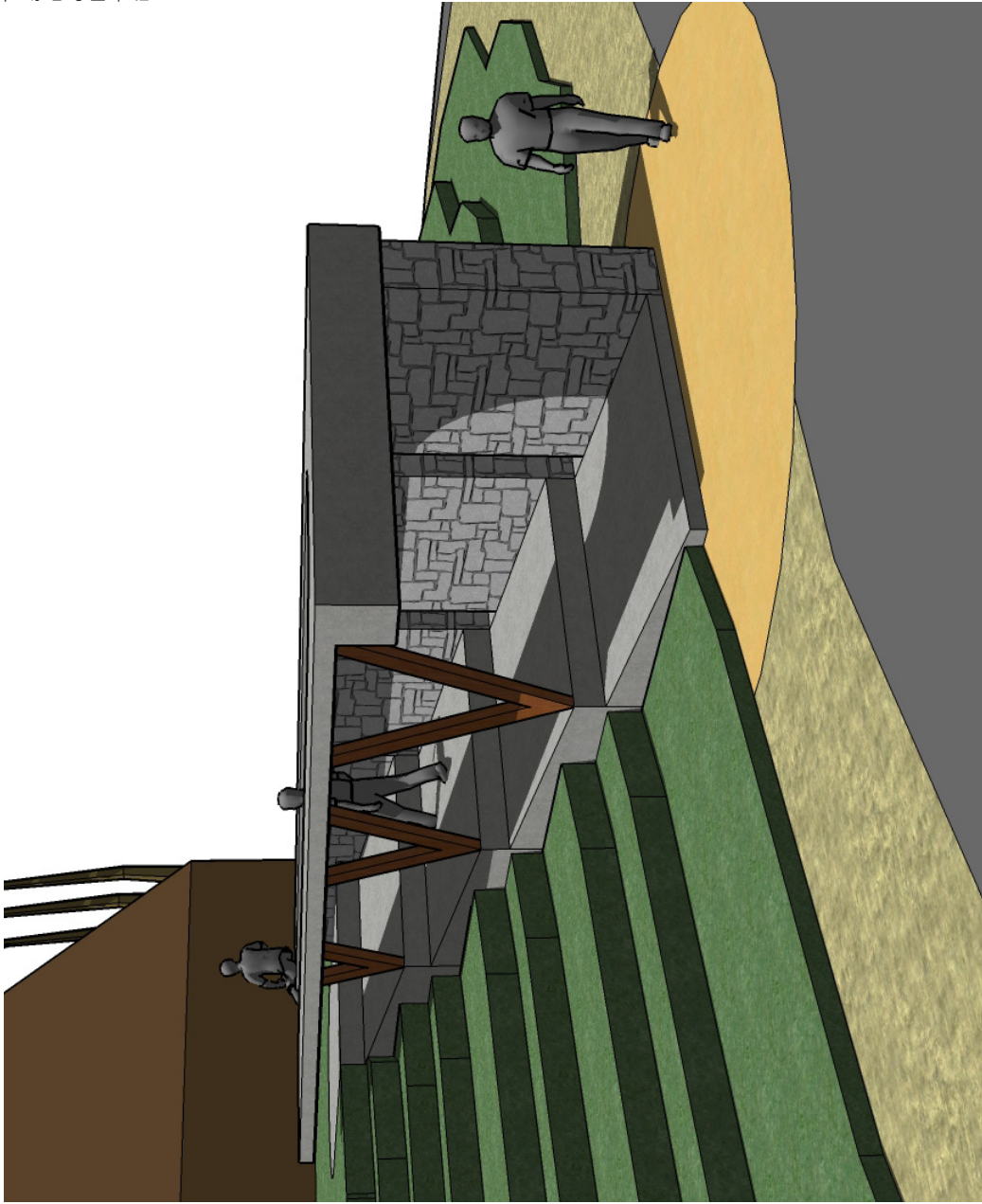


Opening of Walls + "Pohaku" Further Exploration

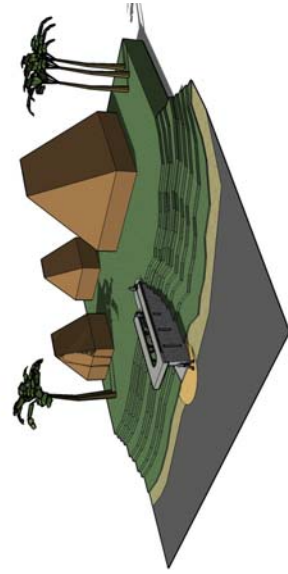
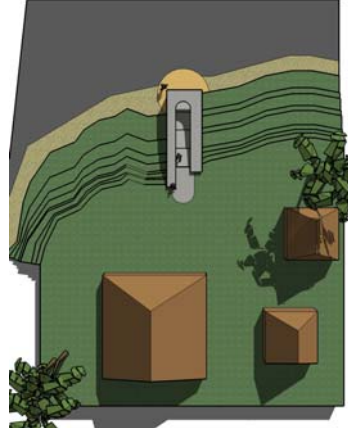
This exploration removed completely the walls of the experience and accentuated the triangle form of the support arms. The Pohaku is still used as the entrance and the ephemeral plain of which one moves through is still present. The exit has changed to a ramp to allow for a gradual change back from the experience. The steps where commented to be too abrupt of an ending. The ramp allows for a more gradual exit from the ephemeral plan, allowing its affects to be longer felt.



"Pohaku" + Open Triangle Further Exploration



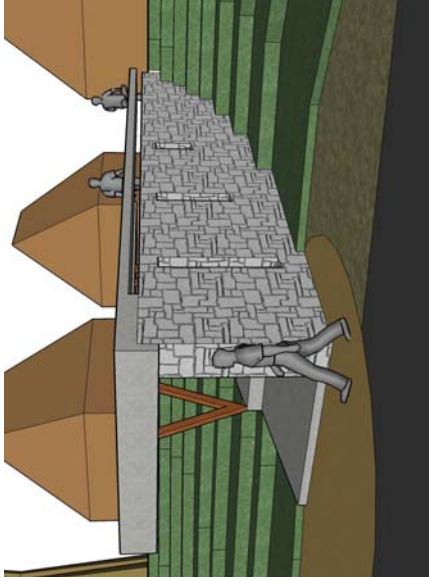
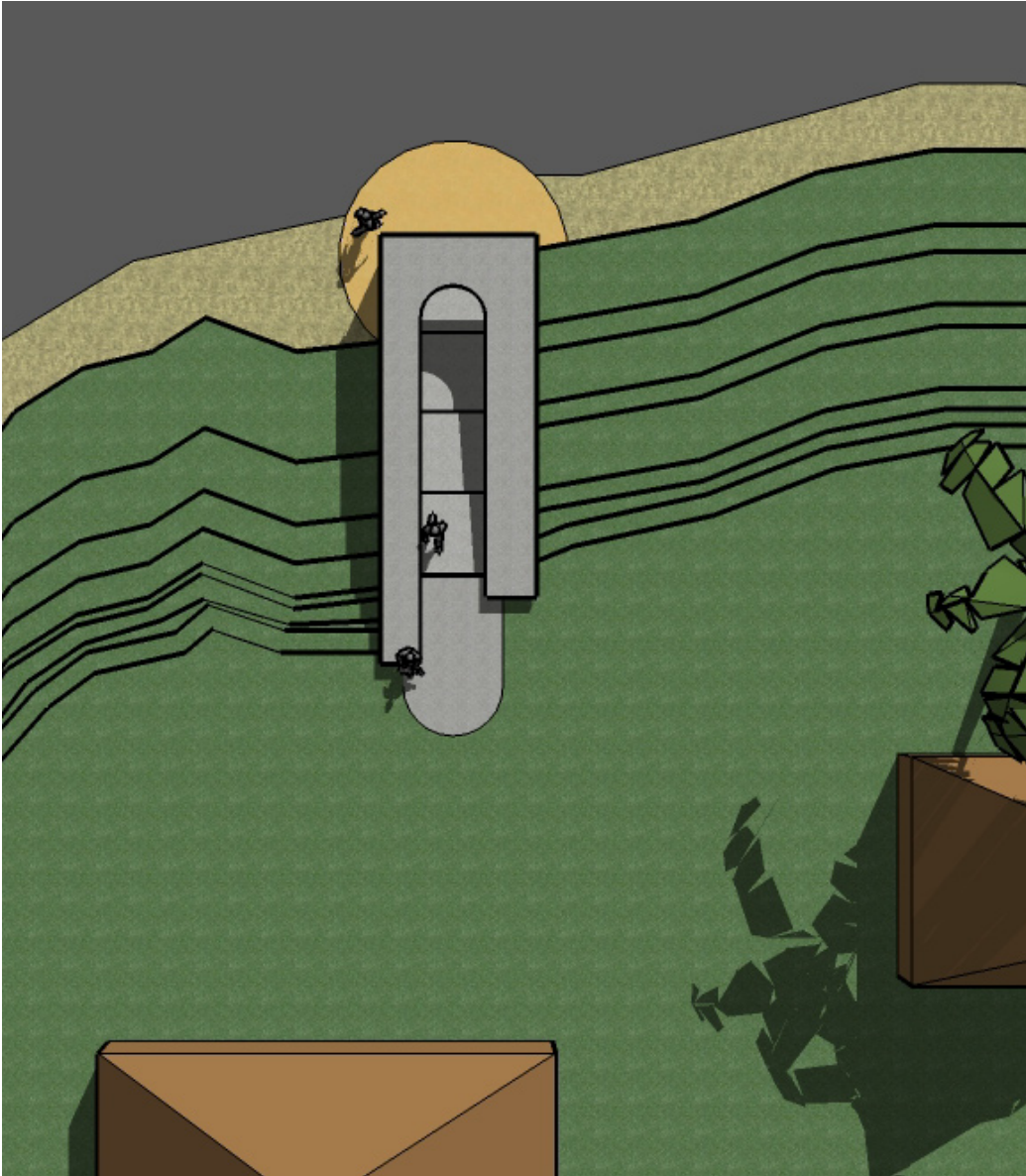
This exploration was in request of one of my committee members to apply the spatial ideas and concepts with in a practical setting, the request was to design an actual entrance to a cultural space. The challenge was to maintain and manifest the key elements that are being explored in the Experience within an actual practical setting, to also pay close attention in accentuating the elements that would invoke a feeling of connection to that which is Hawaiian.



Spatial Idea as entrance Practical Exploration



cont.
Practical Exploration



cont.
Practical Exploration



Urban Plaza



Open Plain



Alternative Sitings

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