Space Allocation Requests

The Master Planning and Space Allocation Committee (MaPSAC) makes recommendations to the Chancellor regarding semi-permanent and permanent uses of enclosed and open spaces on campus, including existing buildings, renovations to existing structures, proposed new structures, and the use of open acreage. The objective of the committee is to enhance the functionality, accessibility, and the beauty of the Windward CC campus structures and spaces in the interest of creating a more effective learning environment for our students.

The requestor is encouraged to include attachments such as pictures and plans. Note that basic building plans in PDF and JPG are available on the Buildings and Facilities on Campus page. The requester is also encouraged to provide evidence of support from the college. Any request being made by an external (non-WCC) agency must enlist a Windward CC contact person who will act as the agency’s liaison, and follow the same procedures as those required for internal requests.

Procedure

1) The requester contacts the Chair with the initial draft of the request, which should include all appropriate items listed in the Required Information for All Requests.
2) The Chair forwards the request to the committee for initial discussion.
3) The committee decides if the decision should be made by the Vice Chancellor of Administrative Services, by the committee, or be referred to another group on campus.
4) For committee-made decisions,
   1. The Chair will ask the requester to post the initial draft of the request on the New Initiatives discussion board for college input.
   2. After a minimum of two weeks from the date of posting, the requester will submit a final request electronically to the Chair.
   3. The committee's review of the final request will include a presentation by the requester and any other interested parties.
   4. The committee's recommendation will be recorded in the committee notes and forwarded to the Chancellor, requester and any other appropriate people on campus.

Title of Space Request:

Request Status: Dates to be updated by the Chair of the MaPSAC.

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<tr>
<th>Date</th>
<th>Received by Chair of the MaPSAC</th>
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<tbody>
<tr>
<td></td>
<td>Sent to MaPSAC for Initial Decision on Disposition</td>
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<td>Posted on the New Initiatives Forum</td>
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<td>Discussion Period Closed</td>
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<td>Final (modified) Version of Request Received by Chair</td>
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<td>MaPSAC Deliberation Begins</td>
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<td>Decision: Approved</td>
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<td>Disapproved</td>
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Required Information for All Requests

1) Name of the individual or group that is requesting the space
Paul Nash

2) Contact Person’s name, email, and telephone number
Paul Nash, pnash@hawaii.edu, 235-7323

3) Type of space that is needed
5000 sq. ft. classroom workspace which can be used for storage, work, and movement space. This should also be handicapped accessible.

4) Building or space in question
Currently, Iolani 108 is the only possible area. Suggestions for alternatives or future build are also sought.

5) How the space is currently being used
Currently, the space is used minimally on an ad hoc basis.

6) Desired start date (and end date, if applicable)
Fall 2010.

7) Description of how the space will be used
Space will be used for sculpture medium teaching – ART116 3 Dimensional Composition and ART 253 Figure Modeling. Expansion into other sculpture media such as stone carving, acetylene welding, bronze casting, glass blowing, earthenware slip casting. Woodcarving would also take place in this area.

8) Description of how it may contribute to the learning environment and interests of WCC students
This creates a more rounded three dimensional arts education. It develops student technique in these areas. Currently, we are limited to high fire reduction ceramics and limited sculpture teaching. The sculpture teaching is limited both due to space restrictions in Palanakila 216 (15-18 student capacity for sculpture), space restrictions due to sharing facilities (ceramics-related equipment and storage does not allow for adequate sculpture storage), and potential scheduling conflicts (currently classes are offered in all available time slots). There is a high demand for the 3D arts at WCC, and enrollment growth is clearly evident over the past three years, as shown below. These programs also have high retention rates.

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<td>ART 116</td>
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<td>Spring 2008</td>
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These numbers reflect strong student interest, and many have verbally expressed their wish to continue further in sculpture here at WCC before moving on (something I will begin to take down in writing). 2D art
foundations have been developed through our expansion into different media (watercolor, printmaking). Currently, there is a strong need to develop 3D art foundations into other areas.

The following is a brief history and a general description of the needs this move would meet and the benefits it would provide:

My (Paul’s) workload in the Palanakila Ceramic Studio is teaching 3 art studio courses per semester.

When I would teach the Art 116 course, I would drop one of the ceramic courses so I could teach the Three Dimensional Composition course, Art 116. After waiting many years, so Snowden Hodges could develop his two dimensional fine art courses of drawing and painting, I felt it was time to start expanding the three dimensional art courses. Since that time, I have brought in one additional credit ceramic course and one additional sculpture course, Art 253, Figure-Modeling. So, from three ceramic courses per semester, we now teach four credit ceramic courses and one credit sculpture course per semester. We have gone from three to five credit courses per semester, plus the non-credit ceramic course, Play in Clay, making a total of six art courses in the new ceramic studio per semester.

The Palanakila Ceramic Studio is an ideal ceramic facility, well designed to accommodate the type and scale of clay work done in our program. Nearly every inch was accounted for in the creation of this space-efficient studio. With the expansion of our sculpture program and the increase of classes offered each semester, the studio has been operating at full capacity and beyond. A lack of open work and storage space has begun to impact and limit our program’s possibilities and could potentially become a safety issue.

The opportunity to reclaim the old ‘Iolani Ceramic Studio would provide us with a space that could be shaped and slowly upgraded into a wonderful beginning sculpture facility and provide necessary relief to the presently impacted Ceramic Studio.

This change will affect two courses currently offered: ART 116, Introduction to Three-Dimensional Composition, and ART 253, Figure Modeling, and also allow room to begin planning and offering more courses to deepen and diversify the Sculpture/3D program.

In ART 116 we have pushed the students to think bigger, work harder and move outside of their scale-safe comfort zone. Their projects have become larger and more involved, using a greater range of materials, tools and skills to compose, construct and complete. In ART 253 we made considerable changes to the format and materials of the course this year (2008) to make it more compatible with the Ceramic Studio arrangement, which was very successful, but it was definitely a compromise sculpturally.

The overall increase in quality and craft level of our student’s work over the last two years shows that our approach is working to engage students with their art on a level beyond the assignments’ bare minimum, with many of them setting personal goals and attaining personal successes and valued, measurable growth. They are proud of their accomplishments, as Bryce and I are. The ball is rolling in the right direction and opening up the old studio would bring new excitement and possibilities to our Fine Art Program and the Humanities Department.
Some of the improvements of opening up the ‘Iolani Ceramic Studio would include:

**Open, versatile work space:**
The fact that there is currently no permanent furniture in the ‘Iolani Studio will provide the flexibility we need to accommodate the different media and approaches we undertake in our classes. We will be able to install an area of fixed tables, but leave the remainder of the room open for using rolling stands and taborets. Rolling stands and taborets will limit the amount of heavy lifting students and Bryce need to do on a daily basis, which has become somewhat of a concern. The open floor plan will allow students to ‘step-back’ from their work and see it fully from all sides, which is currently impossible in the Palanakila Ceramic Studio.

It will also allow more students to work in the same area at the same time when the projects are larger, reducing the number of unsupervised/unassisted students finding space to work ‘around the corner’ and ‘out back’. The strenuous task of pouring plaster casts or blocks for carving often has had to happen out in direct sunlight.

**Display walls and chalkboards:**
Sculpture requires that students develop their drawing skills to help with conceptualization and visual problem solving. Teaching anatomy requires a large amount of descriptive drawing and chalkboard work. In the Palanakila Ceramic Studio our chalkboards are on the wrong side of the room for the sculpture classes and we do not have any bare walls suitable for the making or displaying of larger scale drawings at all (all wall space is occupied by shelving for drying pottery and other storage needs).

**Working storage for projects and examples/demos, materials and tools**
We are at capacity as far as tool storage goes, and our counter tops—areas that are intended for glaze mixing/formulation—are filled with sculpture projects all semester long now. We are getting to the point where things we would use regularly are needing to be stored in ‘Iolani basement, instead of being readily available for students’ use.

**Dedicated areas for messier work, noisier jobs**
It is very important that we keep plaster and ceramic projects (clay to be fired) completely separate from one another. Plaster can contaminate the clay and then the student clay projects can be ruined. Mold making with plaster is an extremely messy job. Taking molds apart is even messier. Carving in it is just ridiculously messy.

**Controlled environment for models’ comfort and safety**
Currently we have open lab hours in the Ceramic Studio during the Figure Modeling course, and the lab is a wide-open facility with people coming and going throughout the class time. The ‘Iolani space would allow us to control access and exposure a little better. Also, right now we have no open space for a model stand so we are limited to the model being between tables either standing or on a stool, or actually up on the tables. There is little flexibility for poses and visibility is obstructed by the tables.
The ‘Iolani Studio could easily be set-up and running quickly with no cost to the school or the state, then gradually we can work towards transforming it into a professional-quality workspace. Bryce and I have estimated that there is no cost in getting the studio back into a class-ready state. As the program grows we can look forward to the introduction of more sculpture art courses such as woodcarving, stone cutting, and bronze casting.

Iolani Building is in an ideal location, being right behind the new humanities building of the Fine Arts Program. We already have a print making course and a non-credit photography course there. Toni Martin, Mark Hamasaki, and Paul Nash use the basement of Iolani for their art programs. However, if we can’t get the space we need from ‘Iolani Building then we need to find space for Toni, Mark, Bryce and myself. I estimate that Bryce and I need 4,000 to 6,000 square feet of space for the sculpture program and additional storage space for the ceramic program. This estimate is based on the old ceramic studio and the space being used now in the basement of Iolani.

We appreciate all the time everyone is putting into this and the support from the Humanities Department.

9) Other alternatives that were considered and why those alternatives don't seem to work
Currently, sculpture is housed with ceramics. This is less than optimal. Space limitations, as mentioned above, prevent further expansion into other media. It also impedes sculpture from reaching as many students as might be interested and places burdens on the established ceramics program.

10) What other resources may be needed
A budget for sculpture media and supplies as well as instructor cost for additional courses.

11) How the proposal supports or is supported by the Master Plan, the Mission of the College, and the UHCC Strategic Plan

Master Plan
One of the main functions of Hale ‘Iolani is art studios. This is in line with such a function.

Mission of the College
“Windward Community College is committed to excellence in the liberal arts and career development; we support and challenge individuals to develop skills, fulfill their potential, enrich their lives, and become contributing, culturally aware members of our community.”

Excellence in the liberal arts includes an exposure to the fine arts which is broad in nature and carries over into community, imparting an understanding on composition and the use of arts in students’ everyday lives, including landscape architecture and interior environment. Different media allow for a broader range of student application and diverse skill development. These promote thinking in a 3 dimensional way, include abstract reasoning and geometric analysis. This cross-disciplinary approach to student learning leads to our arts program not simply being an ‘enrichment’ area, but part of a holistic learning strategy at WCC to build contributing members of our community. The importance of 3D art in the
Hawaiian community also leads to the development of cultural awareness through this program.

_UHCC Strategic Plan_

_Outcome A_

**Position the University of Hawai‘i as one of the world’s foremost indigenous-serving universities by supporting the access and success of Native Hawaiians:**

**Performance Measure:**
Increase by 6-9% per year (805 students by 2015) the number of Native Hawaiian students who successfully progress and graduate, or transfer to baccalaureate institutions, while maintaining the percentage of transfers who achieve a first year GPA of 2.0 or higher at the transfer institution.

—>Providing more culturally relevant and enriched learning can help increase retention. Also, by providing students with a greater number of arts foundation courses, this could facilitate transfer to UH Manoa. Notably, students would be able to start out at upper division courses in the 3D arts area upon transfer.

_Outcome B_

**Increase the educational capital of the state by increasing the participation and completion of students, particularly low-income students and those from underserved regions.**

**Performance Measure:**

Increase by 3% per year the number of students who successfully progress and graduate (4,181 degrees by 2015), or transfer to baccalaureate institutions, while maintaining the percentage of transfers who achieve a first year GPA of 2.0 or higher at the transfer institution.

➔ By providing students with a greater number of arts foundation courses, this could facilitate transfer to UH Manoa. Notably, students would be able to start out at upper division courses in the 3D arts area upon transfer.

**STRATEGIC OUTCOME: Globally Competitive Workforce (UH/UHCC Strategic Outcomes and Performance Measures, 2008-2015):**

**Address critical workforce shortages and prepare students for effective engagement and leadership in a global environment.**

**Performance Measures**

Increase by 3% per year the number of degrees awarded, and/or transfers to UH baccalaureate programs that lead to occupations where there is a demonstrated state of Hawai‘i shortage of qualified workers, or where the average annual wage is at or above the U.S. average (2006=$38,651).

GOAL E: Develop Sustainable Infrastructure for Student Learning
(UHCC System Strategic Plan 2002-2010)
STRATEGIC OUTCOME: Resources and Stewardship (UH/UHCC Strategic Outcomes and Performance Measures, 2008-2015):
Acquire, allocate, and manage public and private revenue streams and exercise exemplary stewardship over all of the University’s resources, for a sustainable future.
Performance Measures
Build and/or acquire appropriate facilities to deliver educational programs and services in underserved regions of the State, and identify repairs and maintenance requirements to properly maintain the facilities.

This request asks for appropriate facilities to deliver needed arts education to the Windward side of O’ahu.