01

Renovation for Puowaina

RENOVATION FOR FORT BLOWHOLE CEMETERY PARK'S WACL (WORLD AMERICAN LOCAL) TOURIST CENTER

GSA/PO-AAD Enlargement Studio | Collaborative Design Group | Gyo Hasei Architect; Dominie Lacking, Scan Centrally | Site: Honolulu, Hawaii, The United States | Summer 2021, Individually refined by Khan Lin in Spring 2022
Maybe before we set out, we were full of confidence in sailing.
We can also anticipate possible difficulties ahead.
But when the sea fills our eyes,
The wave almost overflows our boat.
The sea breeze drags us away.
Our mind begins to become complacent.
We are hesitant, we feel lost, we question ourselves.
But we may also be more determined.
Conversely:
In the course of a smooth voyage.
Peace does not necessarily mean ease and joy.
It can also stifle our fear of the unknown future.
Anyone can accept any position in the journey.
We choose to remember them or let.
The only thing we can’t forget is our destination.
TIMELINE

- In 1795 | Battle of Ha Tien, cleared the way for unification of the island into a kingdom under Kamehameha. During the reign of Kamehameha the Great, John Young, an English seaman who became Kamehameha's Ka'ula outpsuperful official helped him fortify Honolulu in response to Russian presence in the island.

- By 1867 | Battery of cannons was mounted at the rim of the crater. There were eleven guns and 13 officers stationed at Fort Sumner.

- In the 1880s | A committee recommended that the punchbowl become the site for a new cemetery to accommodate the growing population of Honolulu.

- In 1925 | The crater was used as a rifle range for the Hawaii National Guard.

- In 1940 | The governor of Hawaii ordered the Punchbowl for the purpose. The SS/300 appropriation preserved insufficient, however, and the project was delayed until after World War II.

- In February 1948 | Congress approved funding and construction began.

- In 1949 | The first interment was made.

- In 1949 | The cemetery opened to the public.

- In 1953 | Local opposition to a National Cemetery which, by use of the cross as grave markers. Implied a "Christian cemetery" led to the removal of all crosses. Replaced with flat markers.

- In 1955-1956 | The Honolulu Memorial was erected by the American Battle Monuments Commission. This was erected to honor the sacrifices and achievement of American Armed Forces in the Pacific during WWII and in the Korean War.

- Leading Architect: Walter M. Williams of San Francisco
- Architect: Theodore A. Milson of Honolulu
- Landscape Architect: Thompson and Thompson of Honolulu
- U.S. Army Corps of Engineers supervised the work

- Construction on the memorial was scheduled to begin in July 1956, but work had to be halted due to the large size and the need to support the proposed structure, leading to a redesign. Further delays resulted in the next year when the War Art Commission, Washington, D.C., suggested changes to the proposed sculpture. Building delays further slowed the project, and it was not until Memorial Day 1958, that contractor Dillingham Construction Company broke ground for the memorial. By this time ABDC had already completed four World War II memorials in Hawaii, one in Italy and another in England. In addition, construction was underway on memorials in the Philippines, Taiwan, North Africa, Holland, Luxembourg, Belgium, and a second one in Italy and a fifth one in France.

- The Gardens of the Missing, the first phase of the Honolulu Memorial, were completed by 1961. The second phase included the construction of the memorial and chapel. The memorial was dedicated in April 1966. It was dedicated for the purposes of preserving and honoring the memories of those who served and sacrificed. The memorial was completed in 1964 and officially opened to the public in January 1965. The formal dedication ceremony took place on May 1, 1966, almost ten years after construction began to begin and eighteen years after the establishment of the cemetery.

- In 1970 | Congress enacted National Environmental Policy Act (NEPA) to establish a national policy for the environment.

- In 1973 | Congress passed the National Cemetery Act, transfer of all national cemeteries from Army to the VA. In September 1973, the Department of Veterans' Affairs assumed control of national cemetery functions under the newly established National Cemetery System.

- Major shift from non-expansion to expansion policy.

- In 1974 | Oural Wilkowitz and Associates, Inc., of Honolulu was hired to develop a master plan for the cemetery.

- In 1980 | NAGP was placed on the Hawaii State Register of Historic Places.

- In 1985 | Final Environmental Impact Statement is documented in response to master plan for the national memorial cemeteries of peace.

- Responsible Agency: VA
- Responsible Officer: Mr. William Stith, Director, Office of Environmental Affairs, VA

- List of agencies and interest groups which commented:

- State: Honolulu Board of Appeal, Governor Office of Environmental Quality Control, University of Hawaii at Manoa, Department of Land and Natural Resources, Department of Hawaiian Home Lands, Department of Transportation, Department of Accounting and General Services, Department of Education, Department of Health, City and County of Honolulu, Honolulu Board of Appeal, Mayor, Department of General Planning, Department of Transportation, Interests Groups or Individuals: American Community Association, Hawaii Transportation Association, Eleanor M. Zordan, Citizen Against Noise, Jan Bopp

- In 1986 | The memorial was enlarged to encompass the missing of the Vietnam War.

- In 1987 | A set of columbaria were added on the southeast corner and veldt slopes of the cemetery.

- In 1990 | The facility was transferred to the Veterans Health Administration.

- In 1995 | The site was opened to the public for the first time.

- In 2000 | Special District Designation by Department of Planning and Permitting, City and County of Honolulu. Through the 1990s, federal development threatened views of its slopes and diminished its serenity as a National Monument. Punchbowl and its surrounding major viewing areas were designated a Special District for the protection and enhancement. The District regulations contain various building height and front yard setback requirements, for protective measures. In 2001 | Draft Environmental Assessment, National Cemetery Administration (NCA) of VA is preparing general development by 2015. This initiated the project for the expansion and cemetery improvement project to construct an expansion of the cemetery to continue providing burial option. NAGP, requires by law that the VA evaluate any effect its actions might have on the environment which required to review on National Memorial Cemetery of the Pacific Visitor Center.


- Bill Peach, VA
- Angie Kastoff, State Historic Preservation Division
- Brain Katcher, Advisory Council on Historic Preservation

- In 2002 | Draft Environmental Assessment (DEA) for Rock Slide, Potential Extraction and Mitigation Improvement along Prospect Street. The existing slope has a multitude of potentially hazardous rocks, creating high potential for rockslides to reach the road.

- City and County of Honolulu, Department of Design and Construction

- Consultant: AECOM Technical Service, Inc.

- In 2012 | Two new pavilions were added at each end of the map gallery. East pavilion houses one battle maps of the Vietnam War and east pavilion is a visitor orientation gallery featuring wayfinding maps of Punchbowl, Senator's Cemetery and information on ABDC.

- Architect: FUGS Associates

- Architectural consultant: ARH
- Civil engineer: SMH international
- Structural engineer: Hult Olson
- Mechanical and electrical engineer: Ingberg Engineering
- General Contractor: Nani Inc.
- Geotechnical Consultant: Geotechnical Consulting Engineers

- 2017 | 148 unit, 5 story residential condominium complex proposed by an affiliate of local developer, Form Partners LLC, on the slopes of the Punchbowl crater.

- Richard Manzella & Associates Architects Inc.
- U.S. Pacific Development

- 2019 | Hawaiian Community Development Board (HCB) has started cooperatively working with the Pacific Community Development Corp. to develop the 143.53 acres of Oahu, land on the slopes of Punchbowl, Punahou Village Center including Native Hawaiian Education Culture Community Center and Hawaiian Hemlock Estates Assembled Living Center.

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Double process makes this site dynamic.

Repatriation

1. Awareness
2. Excavation
3. DNA Test
4. Identification
5. Commemoration

Making a Tropist: Occupation Commemorating Man

Repatination of Existing Burials

Giving Ground back to Hawaiian

Occupation of Future Burials

Restoring Functional Capacity of the Site As a Sacred Burial

A. Site Transformation

American Urbanism and Colonialism Disappearing
Double process makes this site dynamic.

C. Future Envisioning
Punchbowl Cemetery Park located on
a volcano called Puowaina which
is also known as Hill of Sacrifice or
Punchbowl in the long history. Due
to the special geographical form of
volcanoes, the use of Punchbowl is
almost related to the sacrifice
and life and death. A long time ago,
ancient Hawaiians held sacrifices
for the living here. In modern times,
the shortage of cemeteries caused by
the rapid population increase made local
people want to turn this place into a
cemetery.

Nowadays, its special and
conspicuous geological form makes
it always full of controversies.

1. Punchbowl was once called
Puowaina from native Hawaiian
tradition and has always been closely
related to life and death, and it's
made perfect sense for Congress
and veteran organizations to justify
its use as a national cemetery.

2. Now more and more voices
demand that the bodies return to
their homeland and be responsible
for the relatives of the deceased.
In 2015, the U.S. government
established the Defense POW/
MIA Accounting Agency (DPAA) in
the extension for the repatriation
program. Advances in DNA
technology have increased the
probability of identifying the
unknowns. Since then, DPAA has
been actively involved in the process
of repatriation and identification
under their motto, “You are not
forgotten” and “Until they are home.”

3. In 1981, at the end of the axis,
sculpture Lady Columbia was
erected. In total, this represents
the United States’ occupation of
Punchbowl. A series of buildings
and structures related to memorial
and tourism were built.
B. AMERICAN URBANISM

Since the 1800s, the city has gradually become a cemetery for the bodies of American veterans. Like the construction of the national cemetery in Washington, DC, a series of buildings and structures related to memory and honor were finished, which represents the United States' occupation of Punchbowl.

A. HAWAIIAN

Punchbowl has been used for many purposes in history, including ceremonial and military events. About 10,000 years ago, a volcanic eruption happened, and it was influenced by northeast wind forming a cone shaped towards the northeast and slowly slanted towards the southwest. For ancient Hawaiians, the cone symbolizes the hill of the gods.

C. REPATRIATION

As a national cemetery, Punchbowl has seen some notable events. In the early 2000s, with the increasing number of Hawaiian warriors, a new ceremony was performed to honor and remember the fallen heroes.

D. TOURISM

Punchbowl has become a popular tourist destination. Today, it is a centerpiece of the Punchbowl Memorial Park, offering a view of the iconic Punchbowl Crater.

CONTROVERSIES OF PUNCHBOWL NATIONAL CEMETERY

PROTOTYPE OPERATION AND SYSTEM FORMATION
The Punchbowl was mainly known as 'Puowaina' from native Hawaiian tradition and has always been closely related to life and death, and this made perfect sense for Congress and veteran organizations to justify its use as a national cemetery. However, people who are actually occupying the site are somewhat loosely connected to this site. To create better reconnection and form new perception of indigenous culture and Hawai'i custom, people can enjoy the beautiful scenery in the memorial Hall and reform their perception of Punchbowl Volcano. For local ceremony, this axis can reinforce their burial memorial experience, which is vital and valuable for local culture development.

Since tourism is vital for the economy of Hawai'i, all these existing controversies can be used by a new visiting center on the entrance of this volcano and offer tourists various experience towards historical and cultural events on different axes. In this way, people can form new perception of Punchbowl and have a better and deeper understanding of indigenous culture.

Now more and more voices demand that the bodies return to their homeland and be responsible for the relatives of the deceased. In 2015, the U.S. government established the Defense POW/MIA Accounting Agency (DPPAA) in the extension for the repatriation program. Advances in DNA technology have increased the probability of identifying the unknowns. Since then, DAPPP has been actively involved in the process of repatriation and identification under their motto, "You are not forgotten." In 1981, at the end of the axis, sculpture Lady Columbia was erected. In total, this represents the United States' occupation of Punchbowl. A series of buildings and structures related to memorial and tourism were built.
Within this context, this project aims to reframe the current controversies, including the process of REPARATION, the worship of VOLCANO GODS, the TOURISM ATTraction. In this way, the renovation can help people change their stereotype of this crater in the future. In this way, are organized together by axes in different directions, and the final consumption scene occurs at the junction among different axes.
School is a place to study and also a place to heal.

Archiport as a port of architectural knowledge emphasis on the comprehensiveness of study forms. Architecture school is an information center where we can freely grab knowledge and team skills. And it is also a healthcare center that can heal students and visitors.

Future of Architectural Education

A new program: Healing Zone, should be introduced to architecture school and acts as an indispensable part for caring and attracting students in the future. It encourages students to switch between work and relaxation modes thus promoting creation through communication and recreation.
Before we question what an ideal school of architecture will be like in the future, there is an inevitable pre-question:

What is going to change?

Like after enjoying the fresh meat of an apple, the core stays. The core of an apple is where the critical information storages and has the power to influence the actual enjoyable part.
The Revolution of Architectural Study Mode

Past | The Beginning of Architectural Study ...

Now | Current Situation

Future | What We Think It Could Be ...

Architects on the Construction Site

GSAPP, Avery Hall, Architectural Studio

Studio Everywhere
Studio Everywhere
A.P.P Diagram

IMMUTABLE
- Library
- Fablab
- Auditorium

HEALING
- Exercise Zone
- Eating Zone
- Relaxing Zone

MUTABLE
- Idea Incubator
- Media Forum
- Exhibition Hall
- Studio
- Architecture Market

Acquisition | Processing | Presenting
What is Healing Zone?

For School:
- Providing space, activities, facilities, and services for students to rest and take a break out of their heavy school works.
- Encouraging communication and reaction and attracting students to come to school.

For Community:
- Providing health services for communities, and school becomes a healthcare center as part of the public services.
Future of Architectural Education

Architecture school is an information center where we can freely grab knowledge and learn skills. And it is also a healthcare center that can heal students and visitors.
Program Allocation

PLAYGROUND
W 59th St

FAB LAB
CNC LASER SHOP
TECHNOLOGY WORKSHOPS

LOBBY
CIRCULATION
ADMINISTRATION

VAULTED CEILING

OPEN SPACE
FOOD COURT

CAFE
OPEN TO PUBLIC
CULINARY MUSEUM

IDEA INCUBATOR
MODEL MAKING
GROUND PRACTICING

ARCHITECTURAL FACTORY

PRINTING SHOP
3D PRINTING
COMPUTER LAB
ART MUSEUM

LIBRARY
OFFICE
RESTROOM
VERTICAL SHAFT

W 58th St
VIA APARTMENTS

HEALTH
WALKING TRACK
SUNBATHING
cell phone charging

HEALTH
CONSULTING ROOM
HEALING
RUNNING TRACK
GYM

DIGITAL FACILITIES
LEGO PRESS MACHINE

LIBRARY
STUDY ROOM
LECTURE ROOM

STUDIO
SKATEBOARDING
THERAPIES

HEALTH
YOGA
LOUNGE

LIBRARY

VENDING MACHINE
OFFICE
RESTROOM
VERTICAL SHAFT

Immutable
<table>
<thead>
<tr>
<th>Auditorium</th>
<th>Fab Lab</th>
</tr>
</thead>
<tbody>
<tr>
<td>Library</td>
<td>Fab Lab</td>
</tr>
<tr>
<td>Vending Machine</td>
<td>Food Court</td>
</tr>
<tr>
<td>Office</td>
<td>Cafe</td>
</tr>
<tr>
<td>Restroom</td>
<td>Sports Facilities</td>
</tr>
<tr>
<td>Vertical Shaft</td>
<td>Consulting Room</td>
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</tbody>
</table>

Healing

Healing Zone (Community Services)
Food Court
Cafe
Sports Facilities
Consulting Room

Healing Zone (School Services)
Running Track
Sports Facilities
Skateboarding
Music Therapy
Yoga
Lounge

Mutable

Studio
Exhibition Hall
Digital Imaging Facilities
Classroom
Study Room
Studio Space Elements

A. Presentation
B. Reading
C. Desk Critic
D. Self-Study
E. Discussion
F. Group Study
Healing Zone Elements

A. Open Theatre
B. Gym for Community
C. Food Court
D. Lounge
E. Music Therapy
F. Skateboarding
Scenairo A

The central spiral ramp of the Healing Zone is the main circulation route among the floors. Two egress cores, incorporating two elevators, are set diagonally at the edges. Following the movement, the ramps of the Healing Zone provide students a place to jog, stroll and communicate. The healing zone route is not only the movement guide, but also the connector of all the health programs. Movement in studio space is free and creative. It depends on the setting of furniture and the modes of student behavior.

Scenairo C

The healing zone is shaped according to its function and structure. Students can get coffee in the food court, hold a music therapy, do meditation, even go skateboarding near the rooftop. At the same time, with healing path, people from community could enjoy the features in open theatre and do exercise in the gym.

Scenairo B

On the open plan, space for studio could be categorized by six events: presentation, reading, desk critic, self-study, discussion and group study. In addition, the furniture setting could be mass produce for corresponding programs and space. Overall, Archiport is open to the public on the ground floor and base floor, where public programs in the healing zone are located with the fab lab and architecture markets. Upper floors are mainly for studio and healing zones for students. Activities for relaxation and work happen at the same time in Archiport that makes it popular.
Material Allocation

1. Glass
   Transparent
   New Interior Façade

2. Plaster
   Colored
   Immutable / Mutable Space

3. Rubber
   Green
   Healing Zone Floor

4. Steel
   White
   Main Structure

1. Glass: New Interior Façade
2. Plaster: Immutable / Mutable Surface
3. Rubber: Healing Zone Floor
4. Steel: Main Structure
5. Brick: Old Exterior Facade
ARCHiPORT

Architecture school is an information center where we can freely grab knowledge and learn skills. And it is also a healthcare center that can heal students and visitors.
03

Not Elsewhere Now: Choreographies of the Im/possible

PEEL THE COLONIAL SKIN OF THE LIGHTHOUSE, THEY ARE IMPERIAL, RELIGION, MILITARY AND THE LIGHTHOUSE ITSELF

Academic Project | Collaborator: Shih-i She | Role in the Team: (90%) Design, (80%) Drawing | Instructor: Maria Gooden | Site: Salvador, Brazil | Spring 2023
In the installation from indigenous artist Denilson Banika, there was a map on the wall basing on his own sailing experience on Tilo negra, drew in an ancestral way from his Banua ancestor. Also, a projector was placed inside the canoe, playing the montage video of his sailing on the river. The artwork map was presenting his own experience on the river, where he go, and how he felt the length between A to B. There’s no grid on the map, the measurement of the map is the landmark and the shape of the river, which is a different knowledge system from Banua.

We took 16 screenshots from the video played inside the canoe, and put a grid on each frame to analyze the light contribution, the water direction, and the extent of the tree enclosure. With three different grids, we used an abstract way to present the experience inside the canoe on the river. And when we put these moments together, combine them to the size of the river. We have this. The river is not a flat or geographic element anymore, it became a tunnel-like thing, constructed with each moment happening on the river, under the shadowing tree, on the flowing water, and inside the canoe.
We designed an installation, it's our recast work based on our analysis. You can see through from here to feel the space experience, and when you go in this way you can feel the trees, water passing by on both sides of you.

The artwork inspired us to dive into the way indigenous people navigate space and time, which leads us to our second part of our studio work, the text intervention to the site in Salvador, Bahia, Brazil.
Santo Antônio da Barra Fort (1536-1930)

Western

Indigenous
The Lighthouse can be considered as a flag. The Portuguese people found this place, they put up a lighthouse here, the strong light of the lighthouse led their ships to come here to exploit indigenous people. That's the colonial way of using light. The light is strong and artificial.

From their knowledge of agriculture, they found that the star will always go into a specific pattern when it is time for planting, fishing, or harvesting. The pattern may be a flury, bird or insect. Time is more like a continuous circle that happens year over year rather than a linear thing which is quite normal in western culture.
It's not a museum or a library. It's archiving the knowledge which has been told from word of mouth, from their ancestors. Actually, it is really a small intervention, we put an exhibition space here, an observatory here. And using the cables and the lighthouse as a suspension structure. We think the gesture-like form can somehow deconstruct the lighthouses figure like a colonial flag. We test our idea of de-constructing light, using the prism. We place the prism on the ground of the exhibition and design their angle and distance with each other. When the light goes into space from this side, it will highlight the angle on the floor, which represents the star angle in the sky. For example, with these two lines lit up when the star shapes turn into this, it is the time for fishing.