1 SUMMER 2021
HAWAI'I NON-LINEAR // CRITIC: DOMINIC LEONG

2 FALL 2021
PLEIN AIR // CRITIC: NAHYUN HWANG

3 SPRING 2022
LA WATER // CRITIC: LAURIE HAWKINSON
SUMMER 2021
HAWAI‘I NON-LINEAR
CANOE, CRATER, CEREMONY: ARCHITECTURES FOR CONSTANT OBSERVATION
CRITICS: DOMINIC LEONG + SEAN CONNELLY

Teammate: Zida Liu (For Part 1)

Summary

This studio is part of an ongoing social practice in architecture project conducted in collaboration with Honolulu-based Pacific Islander American artist-architect and activist Sean Connelly, to radically re-imagine the future for architecture in Hawai‘i, the most remote island in the world on the frontier of the COVID and climate crisis. The studio will explore a trans-scalar and trans-temporal approach to understand an indigenous concept of ground (‘ā ina) as the basis to interrupt existing US urbanism through a network of pedagogical sites (hālau) for indigenous knowledge (‘ike) at an architectural scale. The organizing conceptual framework of the studio aims to empower indigenous Hawaiian knowledge and the local ecologies of guardianship (ahu‘ula) in a way that Mary Pukui described as “utilizing the resources of sustenance to a maximum." Following an intensive agenda focused on Hawaiian culture, social justice issues, and indigenous knowledge, the studio will design a “living memorial” operating among a constellation of pedagogical sites, or “academies for ahupua‘a recovery”

Critical topics include:
• Interrupting US urbanism through the recovery of indigenous Hawaiian knowledges
• Generative symbiosis with more-than-human actors
• Trans-scalarity and trans-temporality
• Social and environmental justice

From Syllabus
HOKULEʻA 1976
HAWAII TO TAHITI
TAHITI TO HAWAII

PACIFIC OCEAN

THE HAND METHOD TO
FIND THE ALTITUDE OF
POLARIS

HONGKONG SIGNAL TO
PACIFIC, TAHITI
MAY 1976 4:59
MEAN

PASSING BY THE EQUATOR

TAHITI TO HAWAII
(NAVIGATED WITH POLARIS
ON JUNE 5th, 11:30
HRS)

SOUTH HAWAII ON JUNE 1, 1976

MARQUINAS
ISLANDS

STARCMPASS

TANGATA

TARMMUTUT

MANIHII

\[8\]

\[9\]
The Le'Ahi Wetland Academy is part of a larger proposal that reintroduces the wetland ecosystem back into the Diamond Head Crater, previously militarized by the United States Military during the early 1900s. The restored wetland will provide habitats for endemic species of water birds, migratory birds and various species of vegetation. The wetland academy will be a crucial actor in this newly established network, where it serves as a platform for the education and advocacy of its natural history. The building sits atop the old Battery Birkhimer while the military structure is repurposed into classrooms and galleries. The juxtaposition of the old military structure and the new education facility reinforces the importance of knowledge and preservation over colonial infrastructure. The pitched roof of the facility also frames the view of the Le'Ahi Peak, where the visitors could have the most optimized view of the crater.
> PROGRAM DIAGRAM

> SECTION PERSPECTIVE

Individual Work
Individual Work

> EXTERIOR PERSPECTIVE
Since the inception of the industrial revolution, greenhouse gas along with carbon emissions have seen exponential growth each year, posing a direct threat to the survival of our planet. The consequences of our innovation requires our full attention as we must look to reduce the harm we have inflicted on our ecosystems and environment. The Carbon Offset initiative is a trade of Carbon Credits, where corporations would invest in carbon offset projects [in the global south] to offset/compensate for their yearly emission numbers. These carbon offset projects include, reforestation, renewable energy projects and methane capture, etc. However, this seemingly benign trade of carbon credits has been in some instances turned into a tool for climate colonialism and land grabbing.

Our project focuses on the specific case in Sao Jose Du Buriti in Brazil and how the carbon offset projects owned by the Plantar company have caused years of suffering and injustice to the local communities. In the process of converting the unlawfully acquired land into its vast monoculture eucalyptus plantations across Sao Jose Du Buriti, the company wiped out the existing ecosystems along with many jobs of the people living there, all while promising the new plantation would generate new opportunities. However, the people did not receive what was promised and in return have to work in terrible conditions without sharing the wealth the Plantar company has generated via their carbon offset project.

In response to the current situation at Sao Jose Du Buriti, we are proposing a pilot project that would place the power and wealth generated from carbon offset projects back into the hands of the local people. The proposal entails two parts, first an urban scale proposal for a series of carbon offset-centered communities that could be replicated and redistributed across the site. Second, a series of program-based carbon offset buildings that serve the purpose of generating carbon credits via different methods while functioning as a living environment for the communities. As these prototypical carbon offset communities grow in scale, the people would be able to generate more income along with agency which they were previously stripped of.
> PERSPECTIVE COLLAGES
Spring 2022
LA Water Studio

LA Arts Park, Sepulveda Basin, Los Angeles, CA.

CRITIC: LAURIE HAWKINSON

The Studio focuses on the study on water in the greater context of Los Angeles and the Sepulveda Basin in the San Fernando Valley.
SITE

SITE MAP
ECOLOGY ZONES

100-YEAR FLOOD LEVEL
EXTERIOR PERSPECTIVE

INTERIOR PERSPECTIVE
END

THANK YOU.