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Designing Peace

Peace Memorial

Calvin Bulan, Jason Hashimoto, Khan Meyer, Valerie Ribao, Jonathan Stanich, and Morgan Wynne

Architecture 490 (Special Topics Elective)
Mentor: Karla Sierralta

During the Spring of 2017 fourteen students and four faculty members from both the University of Hawai‘i at Mānoa School of Architecture and the Nagaoka Institute of Design in Japan collaborated on a series of design exercises to imagine and define spaces for peace in both Nagaoka and Honolulu. Each group had the opportunity to travel abroad, learn about the context, experience the culture, better understand the design problem and make new friendships.

The academic and cultural exchange originated from recent peace commemorations between the two nations and is intended to pave the way for future generations to embrace world peace through design.

(1) My name is Calvin Bulan and I am an aspiring landscape architect. I currently have my Bachelors of Environmental Design and I am a candidate for a Doctorate of Architecture at the University of Hawai‘i at Mānoa. I enjoy working with vegetation and indulging in the realm of creative media. My biggest hope and dream is that we may all continue to progress positively as human beings. (2) My name is Jason Hashimoto. I am a recent graduate at University of Hawai‘i at Mānoa with a Bachelors of Environmental Design. I am about to embark on this next journey as a graduate student to pursue my Doctorate of Architecture degree. Ending my undergraduate career with this exchange program was a memorable experience as the power of design brought the two cultures together and we progressed as friends towards a similar goal. (3) My name is Khan Meyer and I was raised in California before moving to Hawai‘i five years ago to learn about myself, Hawaiian culture, and environmental design. I will graduate in the fall with plans to be happy and make the world a better place. (4) My name is Valerie Ribao and I graduated in Spring 2017 with my Bachelors of Environmental Design. My educational goal is to pursue my Doctor of Architecture at the University of Hawai‘i at Mānoa in the next 3 years. This project has given me a deeper understanding of the word “peace” and how it is practiced between Hawaii (United States) and Nagaoka. We both share tragic incidents but from all the remorse it has brought us closer together. (5) Aloha, my name is Jonathan Stanich, but everyone calls me Malu. I am a fourth-year student in the Bachelors of Environmental Design program and intend on continuing my education to either a Masters of Landscape or a Doctorate of Architecture. I firmly believe in the need for better design and the power it has to create a more peaceful world. (6) My name is Morgan Wynne. I am a University of Hawai‘i at Mānoa undergraduate senior studying Architecture and German. After graduating I hope to work in the field of architecture before pursuing higher education. I hope to use my varied experiences and education to create a better future for those around me.
Honolulu and Nagaoka

During the Second World War, Hawai‘i and Japan had an exchange of tragic events. On December 7, 1941, Pearl Harbor was bombed by the Japanese, killing over two thousand people. This caused the United States to retaliate and on August 15, 1945, the city of Nagaoka, Japan was bombed causing over a thousand civilian casualties. These events will forever be embedded in history. Since then, there have been many commemorations to honor the ones who have been lost and honor the armistice between the two nations. In 2015, the president of the United States and the prime minister of Japan met in Honolulu, Hawai‘i and ratified a peace agreement between Honolulu and Nagaoka to establish them as sister cities. In 2016 the University of Hawai‘i at Mānoa’s School of Architecture and the Nagaoka Institute of Design also signed an agreement to establish a cultural and academic exchange between institutions. During the Spring of 2017, fourteen students and four faculty members from both schools collaborated to explore and imagine spaces for peace in both locations though a special topics elective.

Defining Peace

The design problem was to imagine a Dual Peace Memorial for both cities, one in Nagaoka and one in Honolulu. The spatial experience was to embody the idea of peace and not the memory of war. The project began with researching other memorials around the world, understanding the two cities, and our personal interpretations of Peace.

Each student examined three different existing memorials across the world including complex pieces like the Irish famine Memorial in New York to more community-centered designs like the Princess Diana Memorial fountain in London. Projects like these illustrated the complexity of designing a memorial and its defining features. For example, the Princess Diana Memorial, is a simple form, embedded of imagery and symbolism that is subtly illustrated in the design and movement of the water. Each portion of the fountain has a different type of rock formation that causes the water to move differently. The fountain symbolizes a time in life from birth to death and the endless cycle that we all experience. Not only is this imagery important, the simple, flat, accessible design of the fountain was intentionally created to represent the life of Princess Diana, who was considered a woman of the people. The analysis of projects, such as this one, contributed to creating our own ideas about what a peace memorial could be.

In addition to learning from other designs, our research was focused on defining potential sites and understanding both cities. We studied the history, including World War II, and the bombings of both Pearl Harbor and the city of Nagaoka, culture and traditions, socio/political economics, natural environment, and the built environment of Honolulu and Nagaoka. This information helped to synthesize a cohesive design strategy that would ground our designs and make them relevant to each city and its people.

Initial definitions of ‘Peace’ emerged from each student, accompanied by sketches that would represent first ideas.

In architecture, the opportunity to be able to work on a memorial typology is very rare. It is a unique design challenge that does not just involve creating a space for people to inform themselves; it is a space that creates an experience and allows the user to reflect and really understand what the memorial is commemorating. It was agreed upon that this space not only needs to create an experience, but also be timeless and reflect a balance between the positives and negatives of the event. The following individual ideas were later exchanged with the students from the Nagaoka Institute of Design and aided in further developing the final designs.

Peace by Calvin Bulan

Peace to me is defined in three relationships; peace between community, peace between individuals, and peace of mind. It is a universal word that I believe we should have as a virtue. When we have solved all violence, when we absolve our conflicts between others, when we calm the storm within ourselves, then we will have then reached the true meaning of peace. It is not something that can be solved in a day, and never will be solved, but it is a state of perfection we can always work towards.

The initial concept proposes a connection that would unite Nagaoka and Honolulu together. Our world is what connects us, this giant sphere of elements that we can all relate to. This connection is the light that represents our unity and even if we are miles apart, we would still be able to feel and sense each other’s presence. When two or more people touch this sphere, the light changes; it becomes dynamic as we humans are dynamic. When there
are a lot of people interacting with the memorial, the orbs light up and flash, just like the fireworks that are popped in both Nagaoka and Hawaiʻi in celebration of the peace that we share today. There is also an incorporation of reflection into the floor so that when we look down, we contemplate ourselves, our history and our future.

**Peace by Jason Hashimoto**

Peace is a term that we have all heard before, but it could mean many different things to different people. Generally, peace has been understood as an agreement to cease all conflict and a means to strive for a harmonious life. I would like to believe that peace begins with acceptance and forgiveness within one’s self because only then will you be able to find peace around you. A memorial, as we know, is something that is established in remembrance of a person or an event of the past, but it is because of that we can take that idea of remembrance to establish and honor a better future. I think it would be good to have a peace memorial to be a symbol of the future, with it not only being a reminder of what was lost, but also a healing process as well as a welcoming to all the great things and potential our world can become.

‘Tides of Time’ introduces a landscape primarily covered in sand where a field of boulders extrude out of the surface along with an island center. In the beginning of the day the sand is tampered with as people circulate the space. Throughout the day tides rise and flow in from the center island smoothing the sands, but not entirely. This represents a healing process that is repeated day after day. When the waters flow in, all that is left is the field of boulders, holding down its ground representing the fortitude and will-power of man’s strength to strive towards happiness.

**Peace by Khan Meyer**

Articulating a peace memorial is as simple as understanding what is peace and what is a memorial. Memorials allow for observers to remember an event, person, or place in time. To remember, we must understand our memory as a collection of images. These images layer themselves in our consciousness to create a mental network of how we see and understand the present. When we did not experience, firsthand, a memory, then a memorial becomes a tool to build a memory and sense of conscious. In a world where we are bombarded by violence, remembering a sense of peace is vital for the balance our well-being. Peace is important because it doesn’t distract like violence. It doesn’t impose itself on the mind like violence does. Peace allows for the creation of the new. Peace welcomes violence so peace can be created again and so on to continue the story of life. Peace is like
sleep to allow us to wake; like finishing reading words to allow us to turn the page.

In my first concept, I wanted the user to experience a sort of maze that was understandable to create a sense of both being lost and found.

**Peace by Valerie Ribao**

Since our focus is the relationship between the United States and Japan, a peace memorial should be an exam-

ple of hope and friendship as an outcome from the violent war that happened. It should also be an example, for the present and the future generations on how we choose to build up our relationships today. This project should shine a light to different aspects, and think about what collectively brought the United States and Japan together today. They both experienced the loss of their people, the innocence that was taken away and power. There is no limit as to who will occupy the space, because all ethnic groups and ages are welcome.

**Peace by Jonathan Stanich**

I believe peace is a continual process of problem solving, understanding and compromise. Agreeing to certain fundamental behaviors can tensions from boiling over, acts such as sharing, mutual-respect, seeing another’s point of view, and striving to lessen suffering of all organisms at all cost. Cross-culturally, peacefulness is synonymous with quiet, stillness and tranquility so the memorial must either have a space for reflection, or project a feeling of serenity within its users.

To me, the memorial should be an interactive experience for everyone. There should be a place for kids of all ages to gather and share the joys of life, a place for adults to come and reflect on the importance of keeping peace. Perhaps even serving as a space for discussions on conflicts and a space for relevant decision making. The memorial should serve as a reminder of what unites us as a species, instead of what has divided us in the past, it
should represent a common future and place importance on our most precious resource, the keiki (subsequent generations). The most obvious unifying force surrounds us constantly, and is one that we as a people have failed to place enough value upon. Our environment and the elements which comprise it can offer a pallet of primal building blocks to stir feelings of reverence. It gives us a primordial common ground which we can all relate to and share amongst one another.

I believe the memorial should serve as a way of eliminating the boundary conditions set by society, which is done formally in this initial concept by the blurred edge of the rock stacks. Much like an 'Ahu, the traditional Hawaiian shrine altar, each rock is meant to signify each individual within a society, all different shapes and sizes, but all integral in the creation of the stack. The piles would ideally be surrounded by seawater at high tide, serving as a connection point, the ocean as the common resource for both our island cultures.

**Peace by Morgan Wynne**

The following is my interpretation of what peace means to me in the modern world:

Peace has many meanings stretching across nations and time itself but it can never be fully contained in one definition. Commonly in the Western world, peace is considered a time without conflict or violence or war but in the Eastern world it is commonly seen as harmony between rival powers or equilibrium in the world. Peace in today’s world is almost impossible to come by. Wars are fought constantly between nations and every person’s individual life is fraught with stress and complications that leave us restless. We live in chaos but constantly strive for calm. Peace is that calm. The calm in the center of a hurricane or the calm of a fresh snow or even the calm during the night of a battlefield. Peace is both the lack of conflict and the harmony of powers, and a peace memorial should exemplify these two concepts.

There were several early concept ideas that were created prior to the trip to Japan. These ideas formed an early design language for what I believed a peace memorial to be. This first design was a small fountain that starts at the top of a hill and descends until it reaches the ocean or stream or large body of water. It represents the idea that peace and relationships can start at the smallest point and that they can grow to be great things little by little. The design also harkens to terraced fields, which are reminiscent of both Hawaiian and Japanese ancient agriculture. This memorial would intersect the land randomly illustrating that peace can arrive anywhere and anytime regardless of what the existing conditions may be.

**Nagaoka Design Exchange**

The second phase of the project occurred in Japan. Our time in Nagaoka was a series of new and different experiences one after another, which were both exciting and challenging, from warm welcomes by the local community, to an ensemble of kumi taiko drummers, to discovering the difficulties of language barriers.

We toured the city guided by the Nagaoka Institute of Design (NID) students. Visits included Nagaoka’s War Damage Museum, Peace Memorial Park, and Nagaoka City Hall, where we were greeted with a big welcome sign and a meeting with the mayor.

In addition to the academic exercises, engaging with a new culture and understanding the rich history of this small city, we also experienced new foods, traditions and sensations, such as touching snow for the first time. We immediately became aware of the climate differences and began to consider how our designs would respond to the environment and the seasons.

During an intensive week of collaboration, we studied potential sites, learned about the history of the city, exchanged ideas and worked in groups to develop conceptual drawings and models for landscapes, infrastructures, small structures, and community programs to promote peace.
**NAGAOKA PEACE PAVILION**

Team: Jason Hashimoto, Morgan Wynne, Ayami Tsuchiya, and Sarina Kondo

Fireworks are a symbol of peace and we wanted our site to celebrate peace by giving visitors the idea that bombs can change to fireworks through peace and friendship. The project was visioned on Ryukyu Mountain, where it has ample view of the city and its world-famous fireworks show. The idea that flowers grow is a symbol of peace; we wanted our design to grow over time through unified effort. In order to achieve this idea, we proposed that every year on the anniversary of the Nagaoka firebombing, students from Honolulu would visit Nagaoka and learn the history of the city and experience the city itself. After this absorption of knowledge, the students would work together with local Nagaoka students to erect one Panel made of wood and place it atop Ryukyu Mountain. Every year a new panel would be added to the top of the mountain creating an annual tradition of peace and cooperation between our two cities. The panels themselves would be made of wood so that as time goes on and more panels are added nature can grow over them and they can be replaced as they begin to fall apart keeping the tradition alive infinitely. There would be a total of seventy panels representing the 70 years of peace that existed between our two cities at the time of the peace agreement.

**THE LEAP OF FAITH**

Team: Calvin Bulan, Valerie Ribao, Misuzu Abe, Akari Hirotaki, and Ryoki Sakamoto

Our proposed memorial was a pedestrian bridge titled “The Leap of Faith,” by having to trust our relationship
with Japan. The pedestrian bridge itself would connect the citizens of the outer residential area with the main city center of Nagaoka. The original structure is a one-kilometer long bridge that spans over the Shinano river, which splits the city of Nagaoka. The significance of this river is that it is a landmark of the city of Nagaoka and every year, they hold a beautiful and grandiose fireworks festival in celebration of the peace between the United States and Japan.

Going back to the name of the bridge, it is called “The Leap of Faith” because when we think about the idea of peace, we lack it as human beings because we are afraid to take that first step to know and understand the other side. The center of this pedestrian bridge has a gap that is made of glass, connecting the two sides of the city. The location and direction of the glass connection is in relation to the “Pumpkin Bomb” that devastated Nagaoka. The pathway is covered with slits meant to represent the direction of the American bomber planes and the napalm balms. The material used would be a burnt Japanese Cedar (Yakisugi) coupled with the national flower of Japan, Evergreen Azalea (Tsutsji). This represents the life that continues to grow, even after the destruction, symbolizing the peace that continues to thrive in Nagaoka. The pedestrian pathway runs on both sides of the bridge so that there is an open view of the city and that provide optimal viewpoints for when the firework events happen.

**Fushicho**

Team: Jonathan Stanich, Khan Meyer, Nozomi Inomata, Nanako Adachi, and Hatsune Satake

The firebombing of Nagaoka City left a lasting impression on urban fabric as well as in the hearts and minds of those in Japan. Fushicho is the Japanese name for Phoenix and has been deemed the symbolic bird for the city, representing the destruction and eventual rebirth through fire. The memorial uses this symbolism to further healing in the minds of those who visit the site.

The design consists of three memorial walls and attempts to draw from the most powerful individual design concepts of each student involved. The two main memorial walls are interactive and function in a similar way to the wishing wall in Jerusalem, where users can write notes to lost loved ones or offer prayers for peace. The notes would be written on washi paper and placed into cavities within the rock wall. On special occasions, such as the annual firework celebration, the wall would be set ablaze to carry with it the prayers of those involved and release the wishes into action. The large glass memorial wall seemingly floats upon a reflection pond and creates a spectacle when the light from the fireworks bounce off it from a distance.

Perched upon a hillside overlooking the city, the project culminates in a viewpoint at the top of the site, where those who make the journey, would catch a glimpse of the glowing embers carrying their prayers and witness the reflections through the glass wall, allowing for contemplation on the mishaps of the past, while looking forward to a brighter, more peaceful future.

**Honolulu Design Exchange**

Upon our return to Honolulu, we welcomed the NID students to Hawai’i with a tour of the university campus. Our first collaboration was for the annual American Institute of Architecture Students (AIAS) Sand Castle Esquisse held at Kailua Beach Park. This event invites students, professionals, and others in the architectural community of Hawai’i to come together to showcase their creativity as designers. Our team’s sand sculpture representing ‘Peace’ was honored with the ‘Team Spirit Award.’

Honolulu site visits were focused on the investigation of three potential sites: Sand Island, a former WW II internment camp; Kaka’ako Beach Park, centrally located with views from Waikīkī to Punchbowl; and Magic Island, a location that hosts fireworks viewing and the annual Floating Lantern Festival held each Memorial Day. Students also visited Pearl Harbor to understand the remaining effects of the war and illustrate the importance of this peace memorial to both nations.
Following an intense week of design workshops and lectures, the teams presented three proposals for ‘Peace Memorials’ for Honolulu based on previous ideas, discussions and learnings.

**Commemorating by Nurturing Nature**

Team: Jason Hashimoto, Morgan Wynne, Ayami Tsuchiyay and Sarina Kondo

The idea is that these compartments would hold seeds indigenous to Hawai‘i, which people could take and plant in their own homes effectively bringing a symbol of peace into their own home. Eventually those who took plants would return new seeds after the ones they took have grown to full size. While this is the main goal of the memorial it is taken a step further with a ceremony that not only mimics the give-and-take of the seed library but also allows for those to pray for peace in the world. The ceremony comes in three stages and occurs every year on the anniversary of the Pearl Harbor attack. The first step is that visitors dig up and place the existing flowers on the site into pots, one per person. Next individuals take a seed from the library and walk to the top of one of the hills that looks in the direction of Diamond Head, Pearl Harbor, and Punchbowl, all important symbols for remembrance of World War II. At the peak of the hill it will be asked that people take a moment to remember whose lives perished or to pray for peace in the world. After prayering, individuals would plant the seed from the library along the side of the hill on their way down and take with them one of the potted plants as a symbol of the peace they prayed for. The visitors will be asked to bring their potted flowers back to their homes so that peace can spread to all places and not just within the memorial. On a day-to-day basis, the memorial is designed as a place where people can relax in the stage-like seating, which can be used for events or just to rest. The three hills frame the seed library in the center, which surrounds a koa tree that symbolizes the strength of our community and our devotion to spreading peace in this world.

**Connection of Land, Sea, & Sky**

Team: Calvin Bulan, Valerie Ribao, Misuzu Abe, Akari Hirotaki, and Ryoki Sakamoto

Just like the pedestrian walkway for the Japan proposal, this walkway is meant to be a contemplative space that allows the person to reflect (Figures 13 &14). It works as a public space as well and faces towards the east and...
west side of Magic Island. The public space is a seating and play area for the large amounts of tourist that come through every day. Magic Island lacks shade, aside from a few Albizia trees, so we decided to implement it as a shading system as well. The east side has the view of all the fireworks festivals and the west side has the view of the rest of Pearl Harbor and the Floating Lantern Festival. The structure itself is proposed to be made from Albizia wood, which is invasive to Hawai‘i. The metaphor behind this is to turn something bad into something good, just like what we want as the result of this war. The tops move in a wavelike motion when the wind blows through, further pushing the idea of constant change within ourselves.

**PLAY: THE LANGUAGE OF PEACE**

**Team: Jonathan Stanich, Khan Meyer, Nozomi Inomata, Nanako Adachi, and Hatsune Satake**

The Peace Memorial in Hawai‘i focused on playing a more active role in creating a more peaceful future. Similar to the memorial designed in Nagaoka, our design team chose to take advantage of the symbolism that once represented a violent war and repurpose it to instead represent a hopeful future.

The site is located on Sand Island, where a cluster of wartime-era bunkers lay dormant. The intended design accommodates all age groups, but gives precedence to the hopeful potential of the next generation. Unique interventions reference the history of the area and the relationship between the two nations, with the primary function of each bunker to educate with interactive installations that children could connect with one another through the universal language of play. The entire memorial would primarily function as a public space for the entire year and slopes of the bunkers could be used as a viewing platform and seating for ceremonies held on Magic Island.

The memorial takes advantage of the international community located within Honolulu, providing a space where children of different cultures could come together to make friends and open their perspective into lives unlike their own. We felt that the easier it is to alienate another culture, the easier it is to justify going to war with them, therefore our memorial is intended to take the space of a mediator, establishing connections and friendships that transcend national or cultural boundaries.

**Dual Peace Memorials**

Initial individual ideas about what a ‘Peace Memorial’ should be greatly evolved after visiting the sites in person, becoming immersed in the foreign culture, creating drawings and models, and having many discussions with other students and faculty.

As a final creative exercise, each one of the participating students created a final design proposal for a space to celebrate ‘Peace’ in both Nagaoka and Honolulu, resulting in a memorial that could exist in both cities simultaneously.

**Omnipresence by Calvin Bulan**

For my design, I went back to my original concept and focused on interaction within the memorial. The aspects that I took from the workshop and brought into the final iteration were the ideas of contemplation and the metaphorical use of context within the different shapes and forms. I solidified my idea of what a memorial should be. A memorial is a built space or structure that does not only commemorate the event that it is for, but also allows the people who come to reflect, contemplate and learn. Over time, the memory of the event will be there but time will pass and the function of the space changes from a memorial into a public amenity. Going back to my conclusion, the memorial commemorating the peace between Hawai‘i and Japan would be an accessible reflection pond.

The location of my memorial is located on Magic Island near Honolulu. This location is perfect due to the flat and open park area that has a lot of local, national and international tourists. On the west side of Magic Island, there is the Floating Lantern Festival that occurs every Memorial Day and on the east side, the hotel area has fireworks every Friday and they have one giant firework show to commemorate Nagaoka. In Nagaoka, this would be located along the Shinano River. The reflection pond has giant slabs scattered in the shallow water area. The floor and slabs are made from dark, reflective material that one sees their reflection, making it look like an infinite hole. This is to represent the war and the bad things that have happened. But, we see ourselves in it and reflect on why it happened and how we can prevent it from happening again in the future. The water represents the idea of being refreshing and marks the changes in our lives, whether it be small or big. It is a place for contemplation, but also for relaxing and having fun.

The main feature of this reflection pond is the inter-
action that happens with the giant dark slabs. During the day, they are just dark and reflective. During the night, they become translucent and you can see through them, as to not obstruct your view. When someone from the other city walks in front of it, their silhouette will appear glowing yellow on the slab that correlates with it in the other city. So, during day or night, it always seems as if there are people always walking and interacting. If by chance, people from both cities touch it at the same time, the slab will glow a radiant blue, symbolizing peace.

Cubic Community by Morgan Wynne

The design is focused around two sets of cubes. The base of the design is four solid polished concrete blocks representing the 4 years of war that occurred between America and Japan. These blocks act as a reminder of the
shared destruction that both Nagaoka and Honolulu have gone through and placed upon each other. The second set of blocks represents each year of peace between the two countries, adding an additional cube every year to represent the continued peace between our two nations. The 2 feet by 1 feet cubes are movable to add a tactile nature to the design to remind those that peace requires work to enjoy just as work is required if you wish to move to blocks to enjoy them in a different arrangement. Each block is different to not only represent the different years of peace but to also allow space for people to leave flowers and mementos as an offering to peace or those that have been lost during conflict.

Reminisce by Valerie Ribao

During World War II, soldiers used trenches to protect themselves and to get ready for battle with the enemy, while civilians used trenches to protect themselves from bombings that could possibly happen. I focused on the element of the trench, and to reverse the meaning into a positive outlook. This memorial could relate to the older generation that experienced the war before, or invite the incoming generation to reflect as they move into the memorial space.

The chosen location of my site is Magic Island. It may be a high-density spot especially with iconic Hawaiian tourism surrounding the site: Ala Moana, Ala Moana Beach Park, Waikīkī, etc. But it also has its important Japanese/Hawai‘i activities at the site such as the Floating Lantern Festival (held every Memorial Day), a fireworks show every Friday, and the Honolulu Festival (which features the Nagaoka Fireworks Show). As for the Nagaoka site, I plan to place the memorial near the Shinano River under the Chousei Bridge. I wanted both memorials to have the connection with land and sea.

Heal by Day, Strength by Night by Jason Hashimoto

I wanted to create a user experience where during the day people would journey out onto the waters onto a newly created peninsula to be relaxed, stress-free and to enjoy themselves with others. This experience would be located within the existing peninsula of Magic Island in Honolulu as well as along the banks of the Shinano River in Nagaoka. This journey is taken by a proposed linear pathway. Similar to its first iteration, Tides of Time, this pathway will be embedded with sand where in the beginning of the day when the tides are low, the sand is left with prints as they walk. Throughout the day tides rise onto the pathway covering the surface, “healing” the marks of what was left. During sundown people would journey back home after a long day of rest and enjoyment only to see that their surroundings are darker and harder to see and the only thing visible is the pathway guided by recessed lights covered by surface waters. People may have come to this peninsula alone but it is because of the people you have been with throughout the day that you should not feel alone as you make the journey back home over the dark of the waters.

Through understanding, acceptance, and persever-
ance, we undergo a process of healing before we can grow stronger. It is our goal to strengthen the relationship of Nagaoka and Honolulu to be an example to the world as a symbol of peaceful friendship. Our relationship with each other can become a symbol for the next generations. No one is really alone, and that there's always someone you can count on who believes in you to overcome any obstacles.

**Machines of Peace by Jonathan Stanich**

Hawaii is riddled with remnants of World War II, pillboxes, bunkers and old abandoned buildings can be found scattered amongst the urban and rural fabrics. Many of these fixtures have already evolved into local and tourist destinations alike. These relics of wars past, which once served as machines of war and violence, are reinvented as machines for peace in this new age of unification.

I chose to design each intervention to be site specific and take into consideration the needs of the community, the immediate environmental conditions, and the spatial requirements conducive to conversation. The primary function of these new spaces would be programmed by an ancient Hawaiian problem-solving ceremony known as Ho’oponopono. Literally translated ‘to make right,’ the ceremony was intended for families to come together and work out their differences in a healthy and productive manner.

I define war as the total breakdown of negotiation and problem solving, so the intention of this program would be to solve problems on a grassroots communal level and actively prevent war, one machine at a time.

**Figure 21** Section cut of Magic Island.

**Figure 22** Section cut of Shinano River bank.

**Figure 23** Perspective Render of the proposed pathway connecting the new peninsula to the primary land in either Honolulu or Nagaoka.

**Figure 24** Ho’oponopono ceremony (left), Spatial organization where mediator is seen in center, section and plan of two potential interventions (right).

**Figure 25** Perspective Rendering.
Both countries have fortifications that have outlived their usefulness, so interventions that are made in one country could reference one in another country formally through the use of negative space, or mirror images, which would ultimately serve to expand problem-solving to a larger scale. By recycling these spaces and demanding reinvention, we can reclaim what war has left and collectively make this world a more peaceful place.

**Mumration Imbrication by Khan Meyer**

I perched the site on the rim of the Punchbowl Graveyard and Veterans Memorial. Here, one can see the bustling city of Honolulu and the teeming sea in the distance. Closer in proximity is the image of death. With life in the distance and death in the foreground, one gains a sense of the now. The mind builds an image of death as imminent and near, and life as everlasting and far. This image conjures a sense of selflessness, the sense of questioning what will happen with the world when the individual dies. It begets the question, what do we do in this life? This question is violent in the mind. It shatters cognitive function to allow opportunity of redesign and opportunity for peace in the turning of a page in consciousness.

Starlings helped inspire the conception of the design. These birds flock in a performance called murmuration. In this act, the birds perform an entropic and instinctual dance that resembles pure art.

This memorial triggers a sense of chaotic entropy that our world demands. The individual goes underground as if performing the act of death after seeing the thousands of graves at the cemetery. In death, or the interior space, one finds a kinetic sculpture that imitates murmuration or the metaphoric composition to perform the song of life. After experiencing this sort of death, the individual is reborn with the ocean, sun, and city in view and the sense of cooperation and imbrication coordination in mind and spirit that generates the remembrance of life before human existence when the world evolved and didn't crumble at the hands of human sense. As a result, the individual can have peace with her own conscious and in time, the peace will spread and we can finally have peace on Earth.