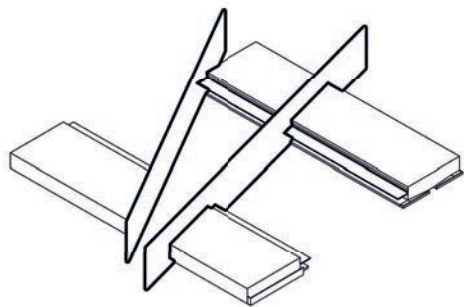




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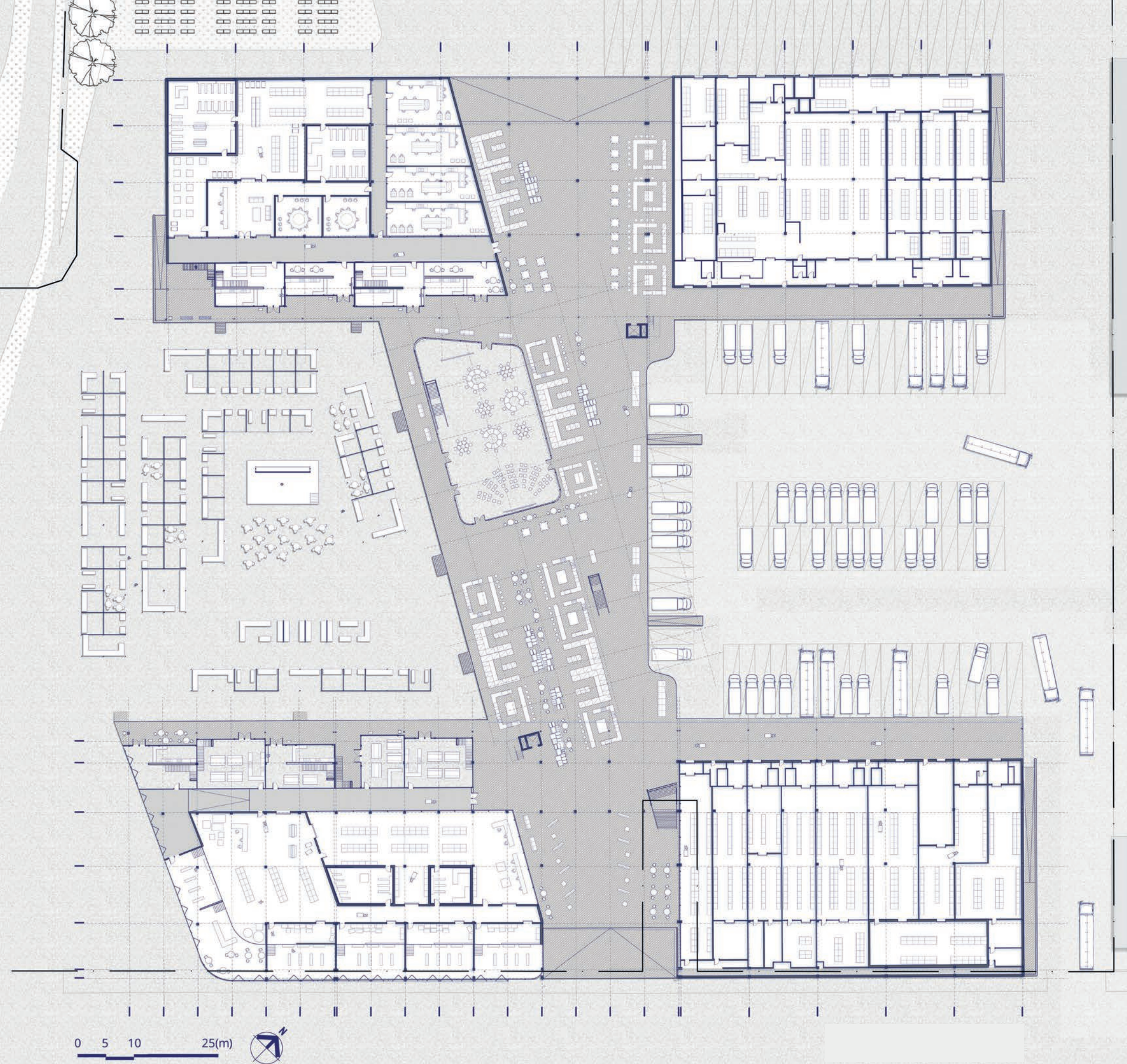
SUSTAIN

Time As Productive Infrastructure

This project proposes a 24-hour architecture that operates as a continuous urban system rather than a static building. The Brooklyn Wholesale Meat Market is understood not only as an industrial site, but as a temporal infrastructure that sustains the city through ongoing cycles of production, logistics, and labor. Instead of replacing the existing market, the design works through its continuity—preserving and extending current operations while introducing new programs that coexist with the meat industry. Traditional processing systems are integrated with emerging spaces such as laboratories, greenhouses, and public interfaces, allowing multiple forms of production to operate within the same framework. Sustainability is redefined here as the ability to sustain relationships over time. The project maintains the existing industrial ecosystem, supports the coexistence of old and new meat economies, and transforms labor from an invisible night condition into a visible and participatory part of urban life. Through this continuous timeline, architecture becomes a medium for sustaining not only material systems, but also social and economic processes.

Position: Sustains time, industry, and labor as interconnected systems.



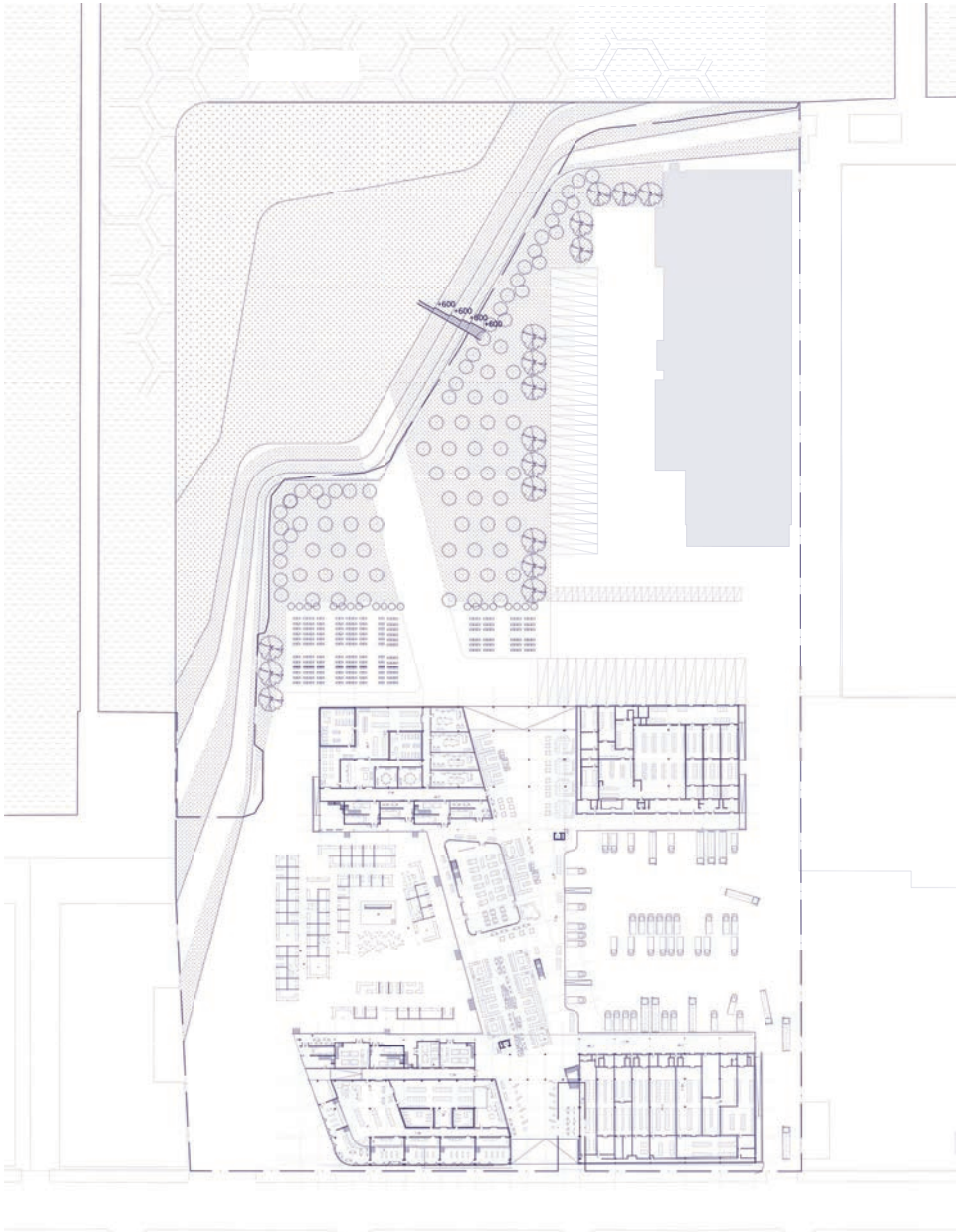


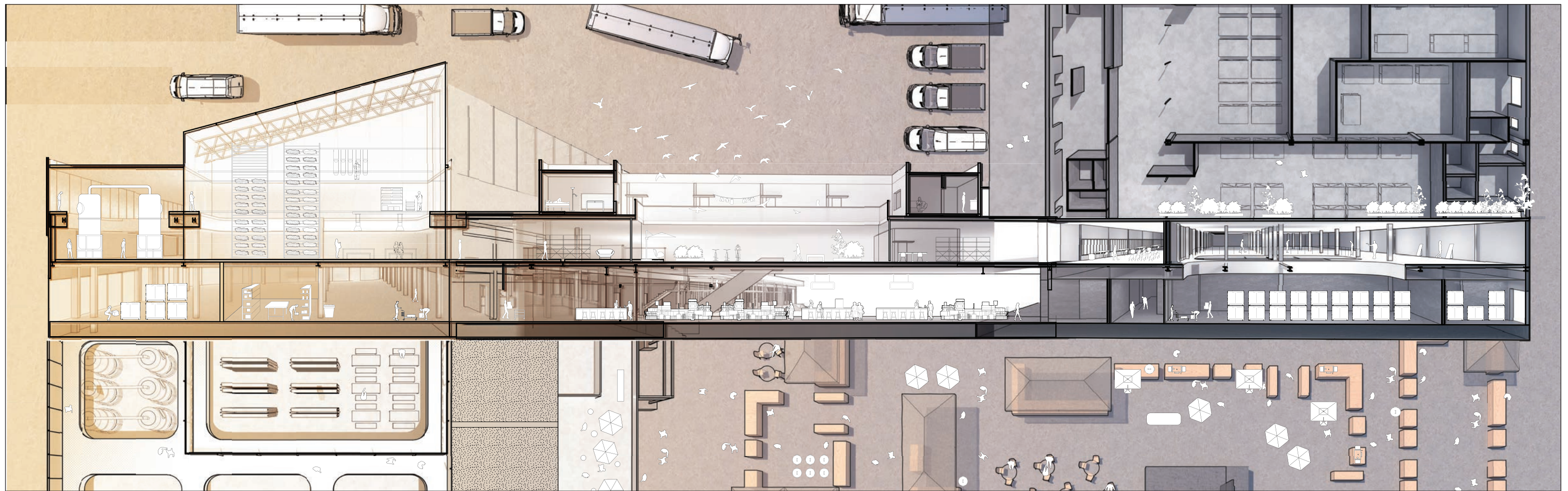
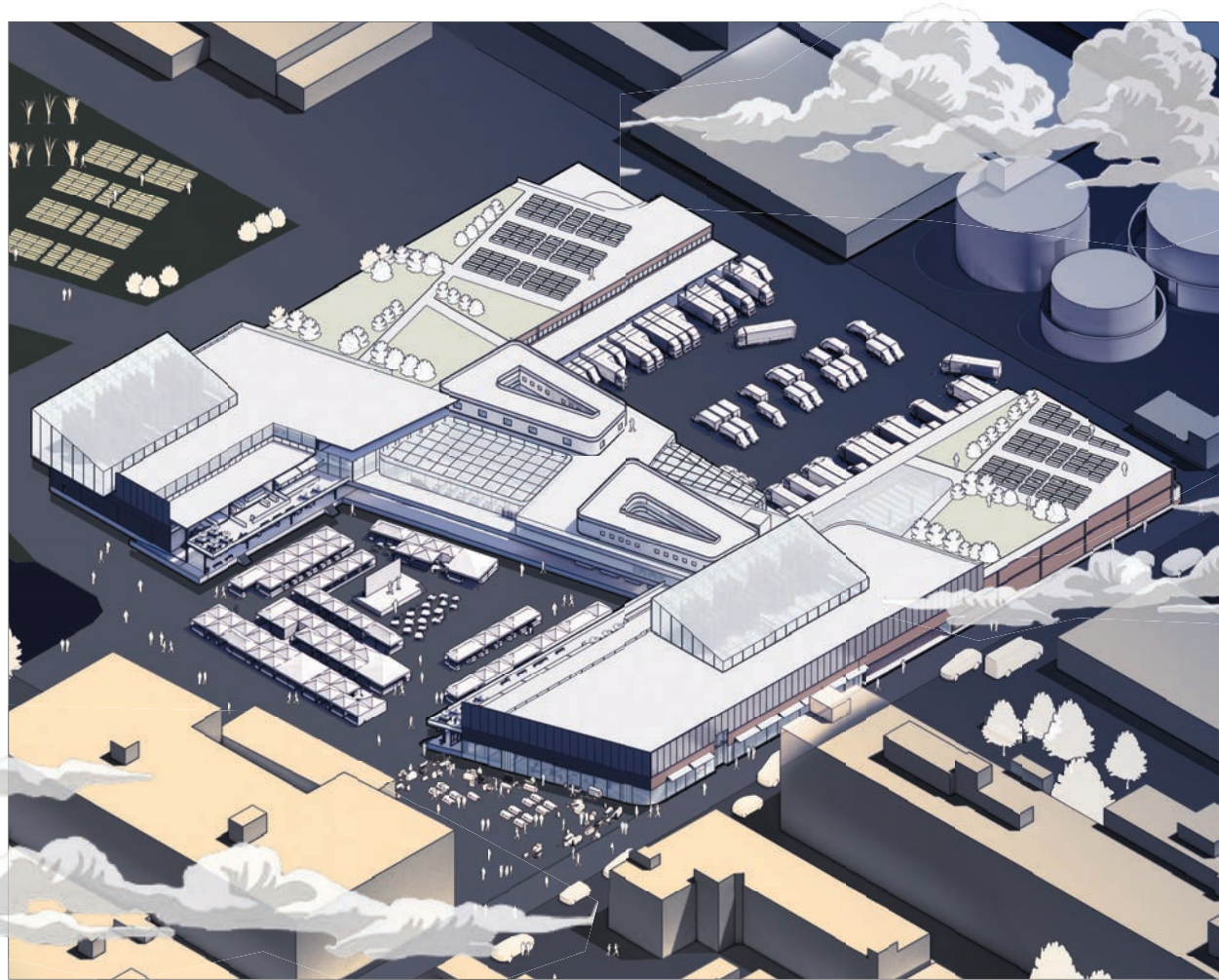
Ground Floor Plan

- Lab — 08:00–20:00
- Greenhouse — 06:00–18:00
- Public Market — 10:00–22:00
- Food Hall — 11:00–23:00
- Retail — 10:00–20:00
- Market Bridge — 08:00–22:00
- Loading / Unloading — 00:00–08:00
- Logistics Yard — 00:00–10:00
- Processing / Storage — All Day
- Waterfront Access — All Day

The ground floor brings together new and traditional meat industries. New production wraps the site to form a public market, while the existing cold-chain system remains in operation. The central yard continues as a logistics space. A ground-level bridge connects these systems, creating a continuous market that links production with public life and leads toward the waterfront.

Site Plan

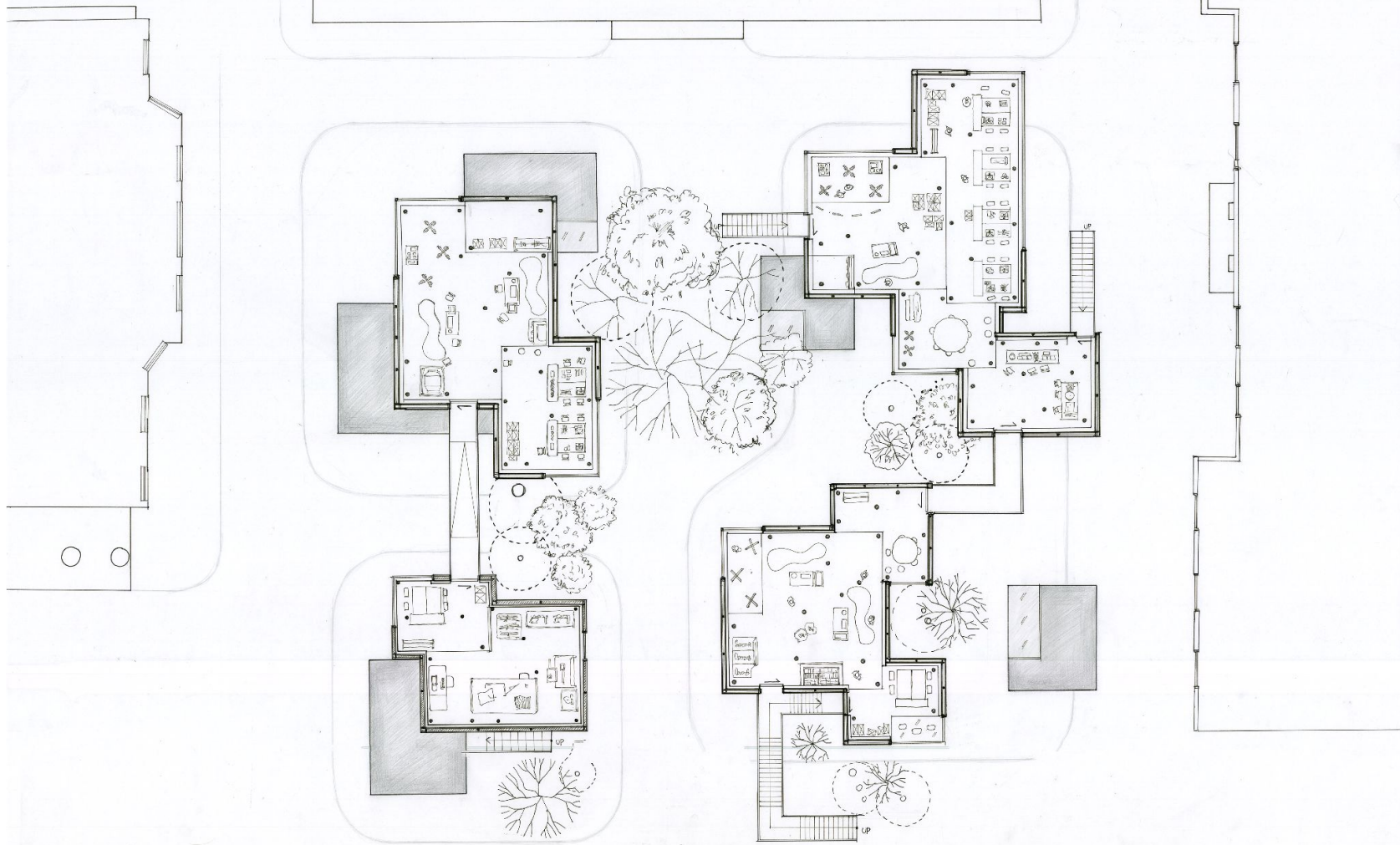


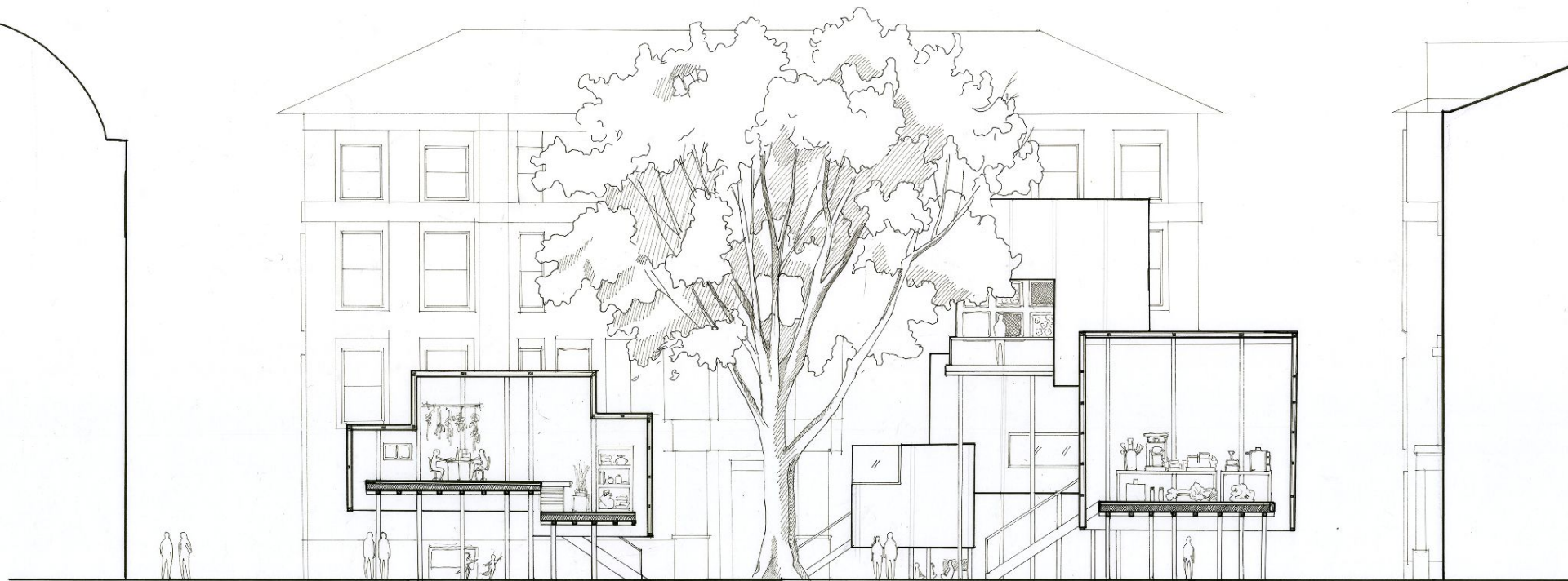


FLOATING SCHOOL



Located within the Columbia University campus and surrounded by existing academic buildings, this project explores floating as a spatial strategy for education. By lifting learning spaces above the ground, education becomes visible, shared, and part of everyday public life rather than something hidden behind enclosed classrooms. The open ground floor removes the boundaries and hierarchy of conventional school buildings, creating a public space for rest, communication, events, and exhibitions that connects directly to campus life. Above, learning unfolds as a continuous and evolving field rather than a series of defined rooms. A dense column forest creates the field condition of this floating landscape, inspired by the spatial ambiguity of Junya Ishigami's work, where structure becomes space rather than simply support. Within this flexible framework, labs, studios, and discussion spaces for natural material studies and fabrication are loosely organized, encouraging observation, interaction, and collective learning. Translucent DuPont paper forms the enclosure, creating soft filtered light and allowing tree shadows to cast into the interior. Intentional openings frame views toward the surrounding greenery and the public ground below, strengthening the relationship between learning, nature, and community.









SECONDARY GEOGRAPHY:

EXTENSIONS OF CRACKS, CAVITIES AND RUINS

This project is a spatial experiment set on an uninhabited island, conceived as a response to the theme of "Withdrawal." Withdrawal here does not mean escape or isolation, but a conscious surrender of the designer's authority, a temporary withdrawal from architectural control, and a reconfiguration of the relationship between designer and site. Rather than masterplanning a complete and enclosed settlement, the project begins by listening to the language already spoken by the landscape: rock fissures, erosion, slopes, ruins. These nonhuman formations become the origin of architectural generation, initiating a design process rooted in "Secondary Geography", a geography born of withdrawal.

What is secondary geography?

Secondary geography refers to a mode of spatial production that is non-dominant, incomplete, and free from the intent to control. Architecture here does not rise from a blank slate, but grows quietly from the existing grain of the terrain—attached to, embedded in, and shaped by it. It rejects the conventional premise that design must define, enclose, and impose; instead, it emphasizes a generative continuity with the environment. It follows the logic of terrain, not form. The designer steps back from being a master builder and becomes an observer, a respondent, a repairer, making minimal interventions to enable localized inhabitation.



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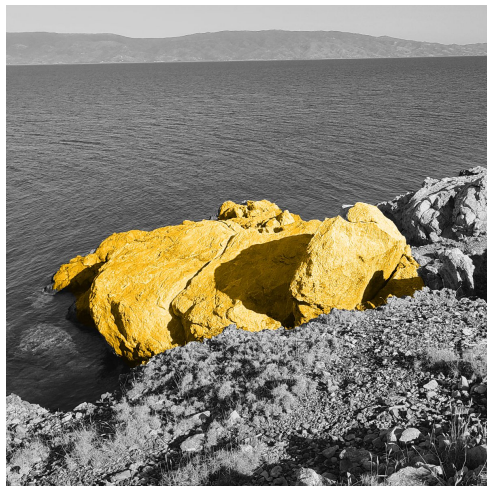
4

From anti-studio to therapeutic terrain

This project begins with an anti-studio workshop that brings together designers from architecture, landscape, interior, industrial, and urban design disciplines to temporarily inhabit the island. Accustomed to systematic training—problem-solving, control, output—they are asked not to immediately design, but to observe. To see the cracks, slopes, ruins, and natural depressions of the island. To listen to the rhythms already present. The island becomes their first instructor, offering a lesson shaped by time, erosion, and the nonhuman scale.

Here, they are not asked to create space, but to extend the existing script of the terrain, learning how to insert gently and patch selectively. Space is not imposed, but slowly revealed. This is a process of learning to unlearn—to unlearn the compulsion to control, to unlearn the ego of authorship. The role of the designer is rewritten as listener, collaborator, caretaker—not planner or conqueror.

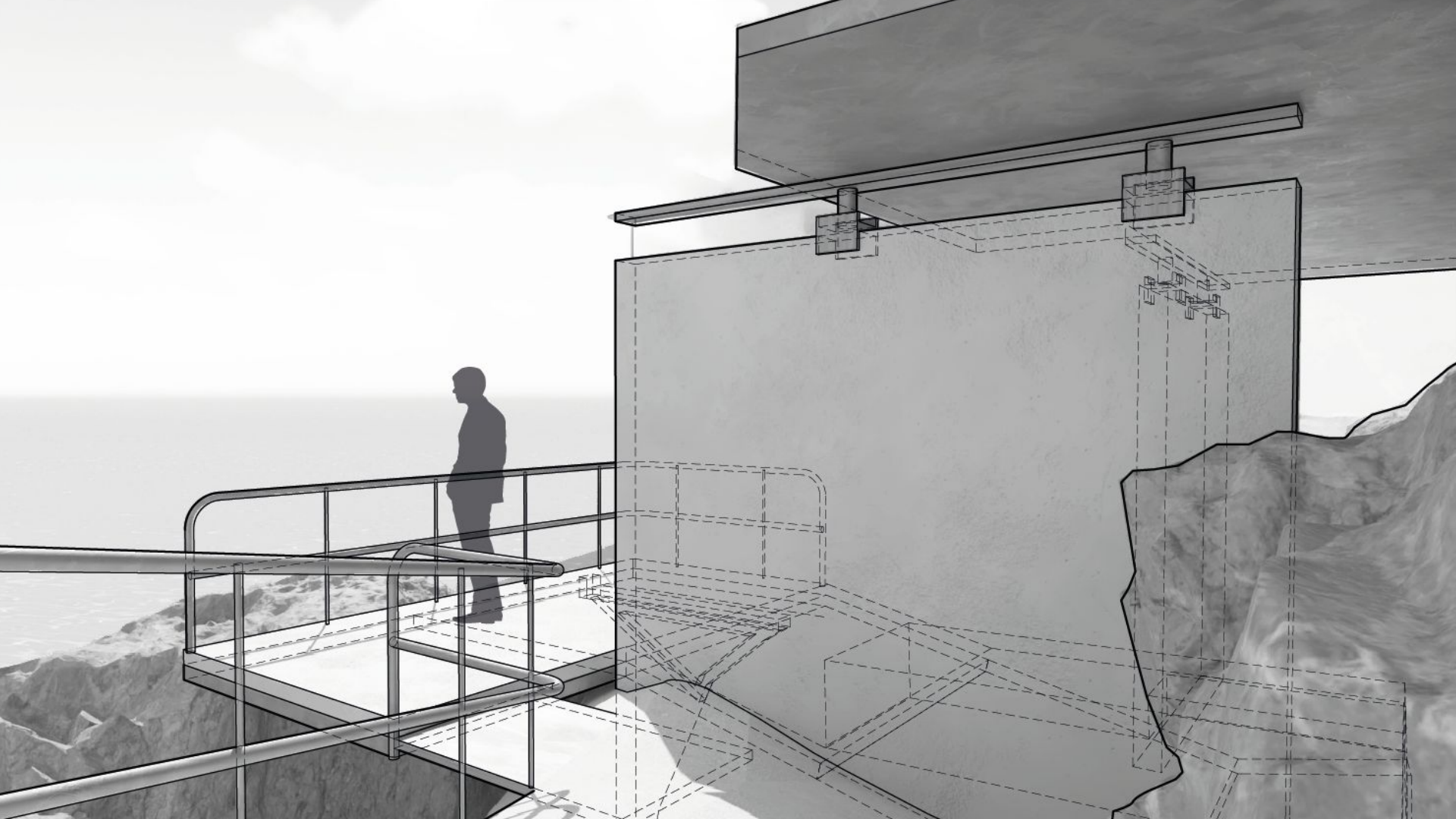
These “pockets” are not landscape features nor therapy installations; they are spatial blanks reclaimed through perception, breathing spaces lost in modern life. Through their indeterminacy and incompleteness, the island offers a true experience of withdrawal—a temporary but real detachment, a passage toward renewed sensation and emotional restoration.



BED ONE



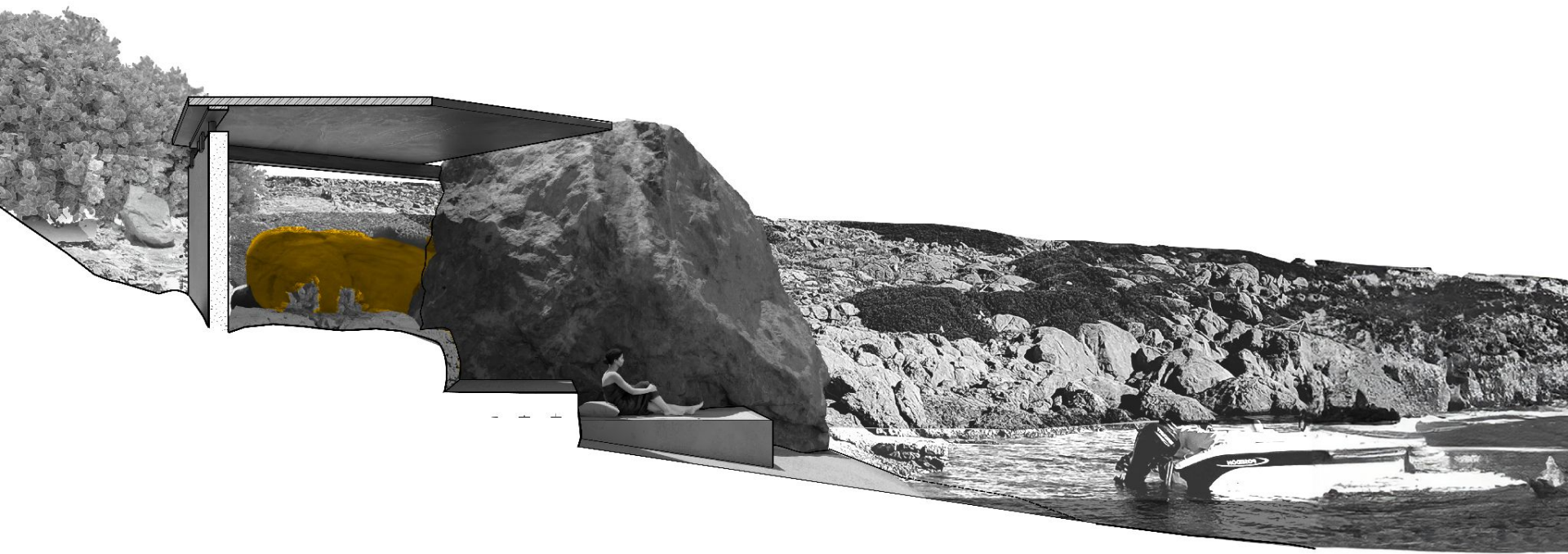






BED TWO



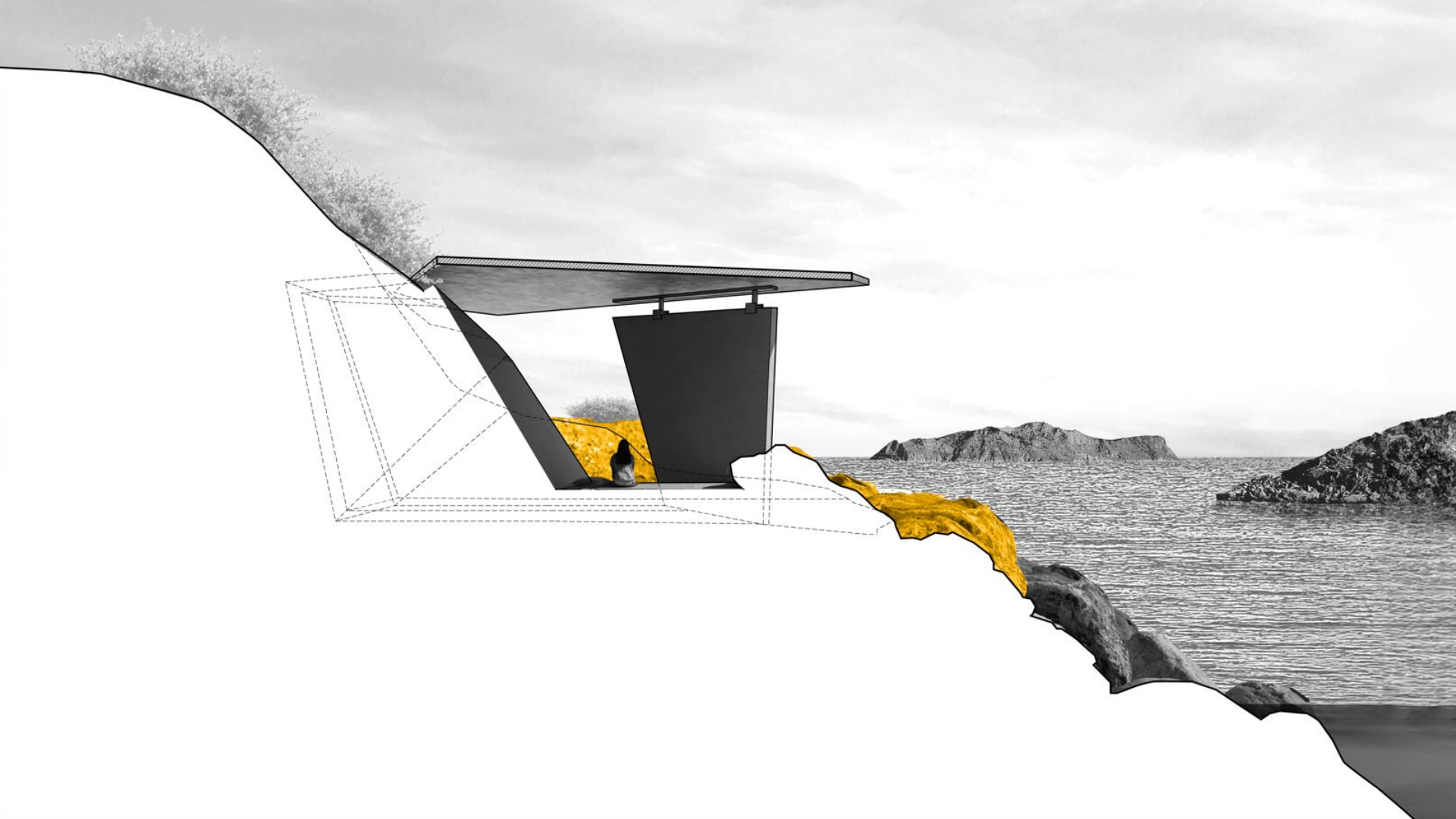






BED THREE









TOILET



GATHERING TABLE



KITCHEN



THANK YOU.

