

low res,



A portfolio by Juke Jose, Master of Science in Advanced Architectural Design 2026 at Columbia University Graduate School of Architecture, Planning, and Preservation.

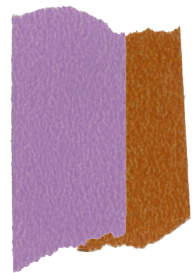
low res, by luke jose

My work at GSAPP approaches architecture as something that cannot be fully resolved. It is never complete, fixed, or entirely knowable. Even when we draw, model, map, classify, and render, something always escapes the frame. These methods allow us to see, but they also reduce.

low res, begins with this condition. It is not simply an aesthetic of blur, roughness, or unfinished images. It is a way of staying with what architecture cannot fully capture. A site carries histories that exceed its maps. A material holds contradictions that cannot be resolved through detail alone. A body, identity, or memory cannot be stabilized into a single representation. What remains unclear is not outside the work. It is part of the work.

Rather than treating incompleteness as failure, my work understands it as a method. *low res*, allows me to remain with what is partial, unstable, excessive, soft, fragmented, or still in transition. It opens space for uncertainty without correcting it. Failure is not the collapse of meaning, but a refusal of the terms through which architecture is often asked to succeed — clarity, polish, coherence, mastery, and control.

low res, also carries a queer orientation. Not because it always represents queerness directly, but because it resists the demand to become fully legible. It values opacity, disorientation, and forms of relation that do not settle into fixed categories. Architecture is read



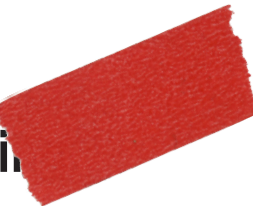
through traces, thresholds, atmospheres, cuts, residues, and unfinished edges rather than through a singular resolved image.

This feels urgent in a moment when architectural representation is shaped by glossy visualization, seamless renderings, and AI-generated images. The perfect image can make architecture appear complete before it has been questioned. It can smooth over uncertainty, contradiction, labor, and care. *low res*, turns away from that smoothness. It asks what becomes visible when the image does not pretend to see everything.

Across this portfolio, *low res*, becomes a way of reading and making architecture through partial views — landscapes disappearing into water, fibreglass surfaces suspended between beauty and danger, a memorial held between mourning and continuance, atmospheric works that dissolve rather than endure, and a house transitioning away from fixed domestic norms.

In each project, architecture is not presented as a singular answer. It emerges through what is held, obscured, softened, cut, remembered, and left unfinished. It remains open because the worlds it responds to are also open.

low res, is a way of seeing without claiming to see everything.



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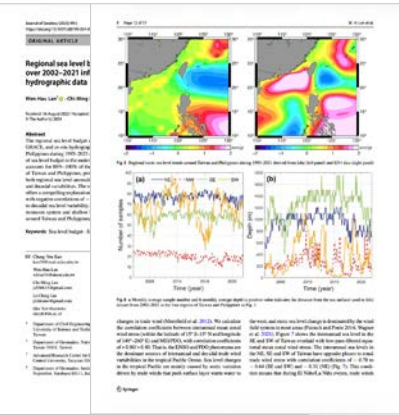
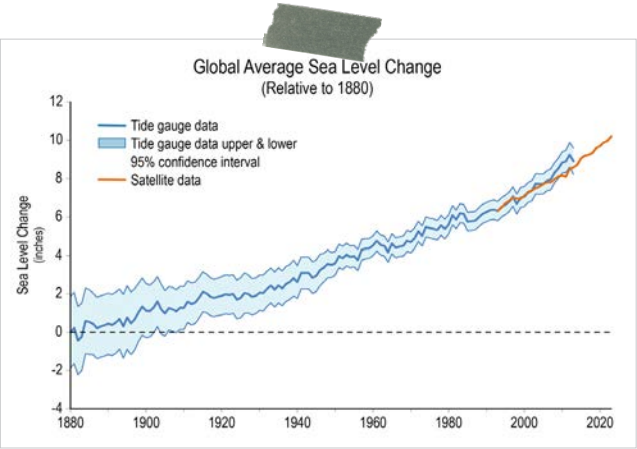
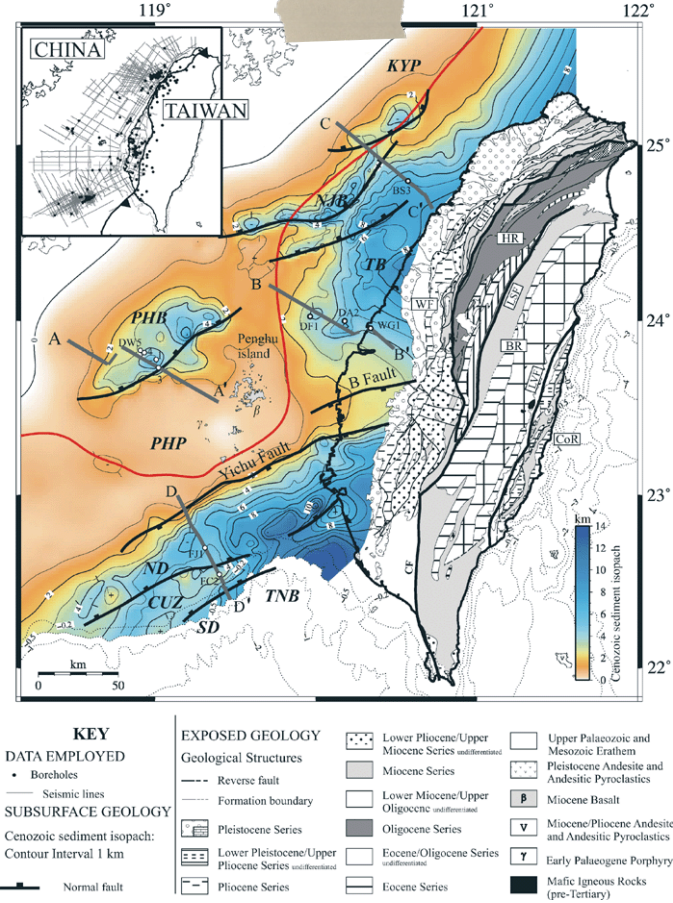
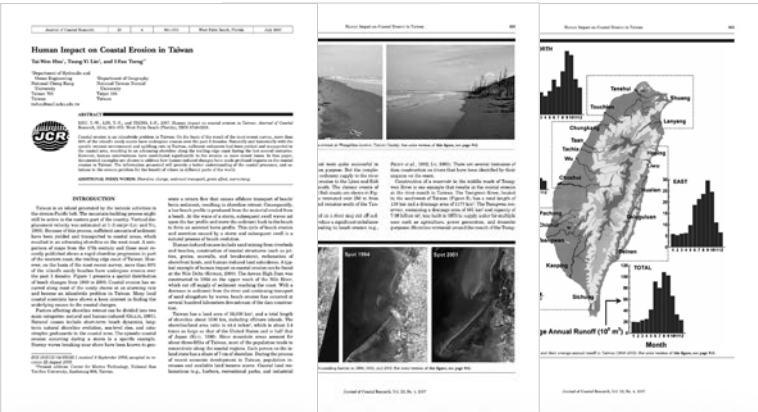
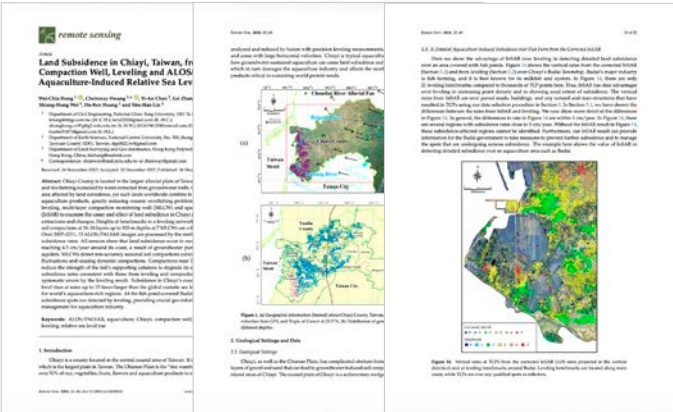
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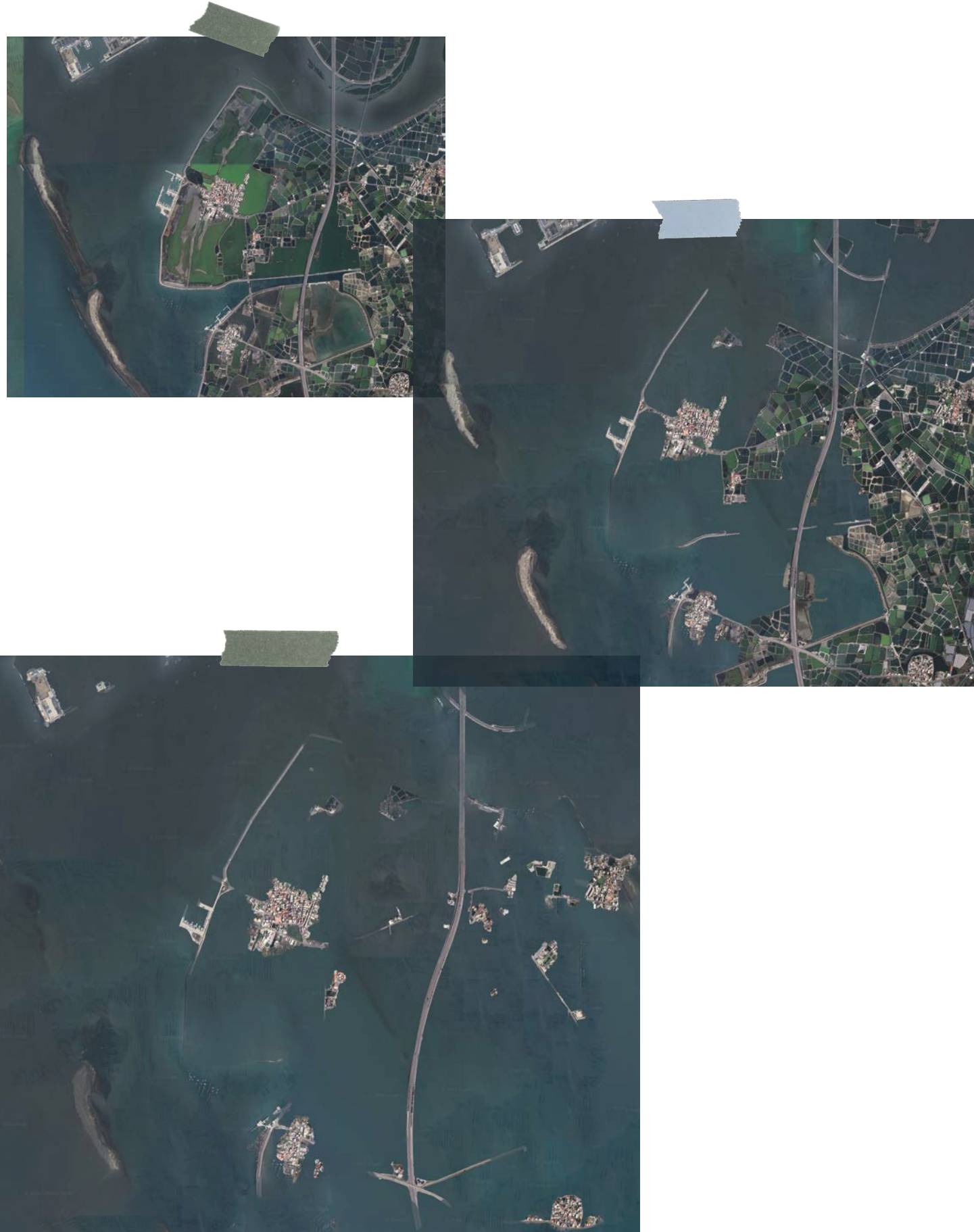
dis/appearances: Land–Water
Aberrations in Chiayi County, Taiwan
A climatic and representational in-
gation from Advanced Architectural Design Studio:
Climates—Models—Images instructed by *Elise Misao
Hunchuck, Marco Ferrari, and André B. Santos* (TA). In
collaboration with *Ching–Chen Liu*.

dis/appearances investigates the unstable land–water
conditions of Chiayi County, Taiwan, where sea level
rise, land subsidence, groundwater extraction, aqua-
culture, and salinization intersect. Along Taiwan’s
southwest coast, environmental vulnerability is not
only a future projection, but a lived condition already
reshaping villages, infrastructures, ecologies, and
forms of habitation.

At the center of the project is land subsidence, under-
stood not only as a geological process, but also as a
psychological condition. The coast becomes a site
where the most basic assumption of settlement—
solid ground—proves unstable and negotiable. As
land sinks and water advances, the boundary between
interior and exterior, home and ocean, permanence
and flux begins to dissolve.

The project begins with Wangliao Village in Dongshi
Township, through Shun-Fa Yang’s photograph from





the series **Submerged Beauty of Formosa**. At first glance, the image appears serene: a few houses standing quietly on a small island, almost like a landscape painting. Yet behind this stillness is a severe environmental crisis. The photograph becomes a point of departure for studying how images can both reveal and obscure conditions of loss.



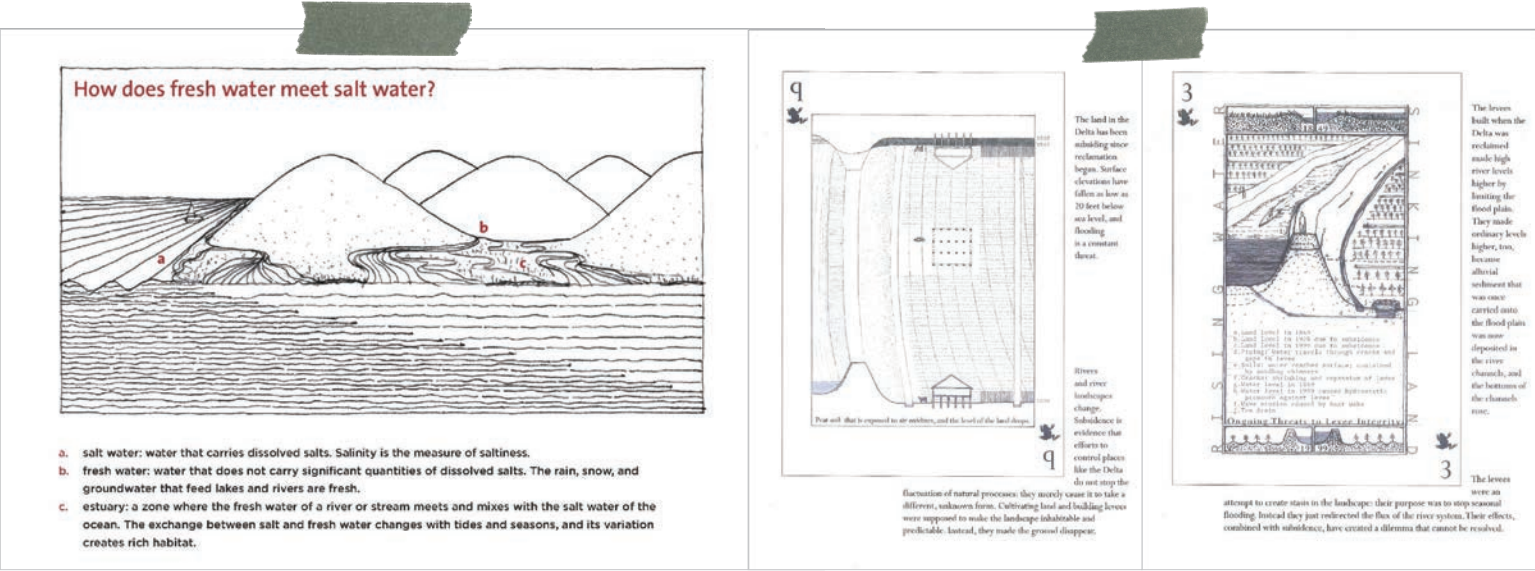
Through an analysis of Yang's photo-stitching technique and his reference to the Claude glass, the project examines how environmental perception is framed, stretched, filtered, and distorted. This method of looking is expanded through satellite imagery, GIS data, mapping, sectional drawing, and physical modeling. The work moves between human-level perspective, aerial view, geological section, and speculative projection to trace a territory in flux.

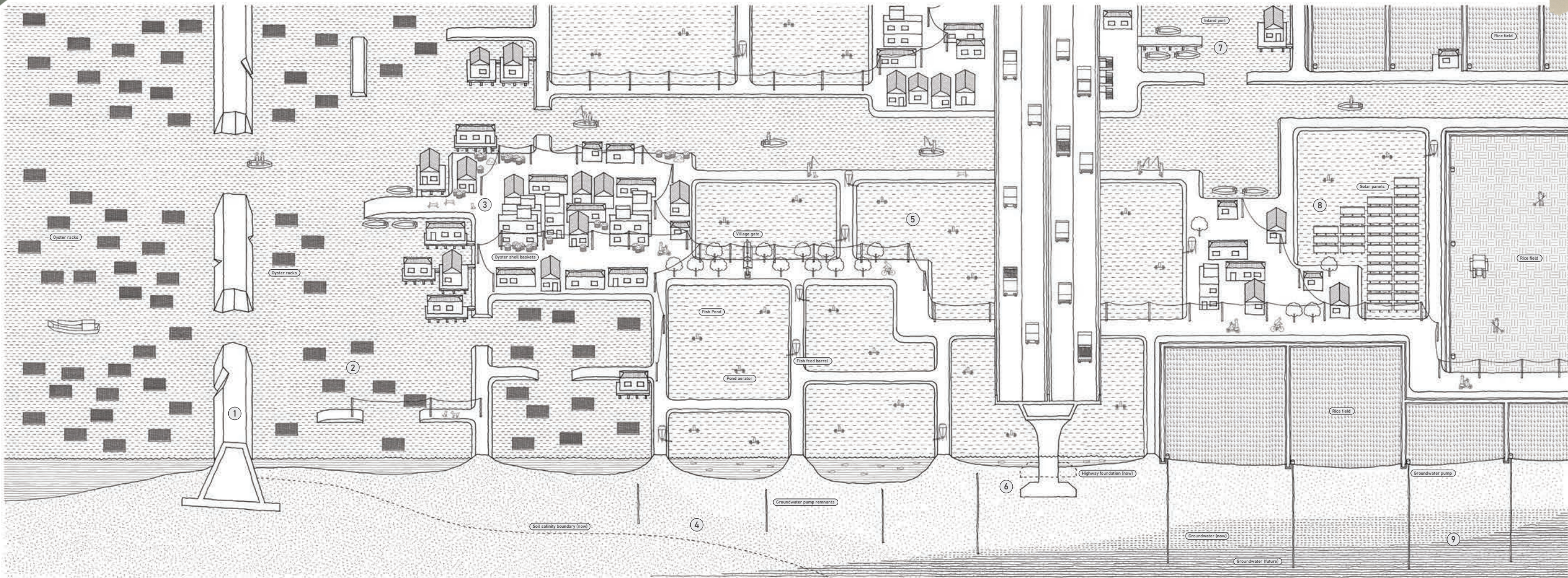
The expanded images, titled *Vestiges of Submergence*, reinterpret satellite imagery as a form of photo-stitching. Layered and projected through a lightbox, they imagine a future in which more land is gradually submerged. The image becomes unstable: no longer a static record, but a shifting field of disappearance, memory, and projection.



The expanded maps, *Temporalities of Water in Unstable Ground*, trace the region’s changing hydrologies. One map reads almost like a water Nolli plan, showing freshwater ponds, salinated ponds, and projected areas of cross-contamination. Another maps land subsidence through topographical projection, where each contour marks a measured drop in land elevation since 1990. Together, the maps reveal how climate change, groundwater extraction, aquaculture, and flooding produce overlapping forms of ecological and infrastructural vulnerability.

A hand-drawn sectional perspective, *Sub/terranean Convergences*, imagines near-future adaptations within this changing coastal landscape. Seawalls tilt and collapse. Oyster farms expand into newly formed intertidal zones. Houses rise on stilts. Farmland converts into fishponds. Transportation infrastructures sink and fracture. Ports move inland. Human and non-human communities recalibrate their ways of living with water.





① Seawall Damage

As inland soil subsidence worsens, seawalls tilt or even collapse, allowing more seawater to intrude into the land. The seawall thus transforms from a boundary between land and water into a breakwater, offering a sheltered harbor for inland waters.

② Oyster Farming

As seawater continues to encroach inland, oyster farmers begin to take advantage of the newly formed intertidal zones protected by the breakwater. They increased the number of oysters cultivated on their racks, expanding the area of oyster farming.

③ Fishing Village Adaptation

Even as seawater encroaches and land disappears, coastal villagers refuse to leave their long-inhabited homes. Instead, they adapt with still houses and other water-based dwellings, gradually learning to coexist with water.

④ Soil Salinization

As seawater intrudes further inland, its high salinity also permeates the soil, leading to the gradual salinization of underground layers. As a result, many former farmlands have been converted into fishponds, leaving behind remnants of groundwater pumps and pipelines buried deep within the soil.

⑤ Crosswater Contamination

As more farmland is transformed into fishponds, the boundary between land and water grows increasingly indistinct. Under the compounded effects of more frequent flooding, the risk of cross-contamination between seawater and aquaculture water becomes even more severe.

⑥ Infrastructure Damage

Major transportation infrastructures such as highways and high-speed rail are also affected by land subsidence. The foundations of bridges gradually sink day by day, exposing everyday mobility to increasing risk and instability.

⑦ Water Transportation

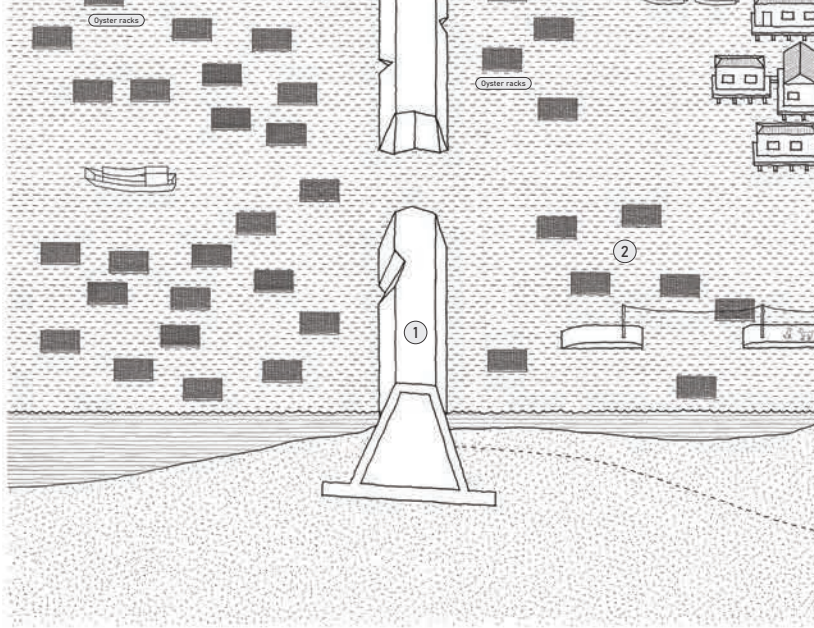
Residents have begun to rely more heavily on water-based transportation, with ports even emerging further inland. These ports directly connect to highways, facilitating transitions between different modes of transport.

⑧ Economic Diversification

To adapt to this changing environment, fishermen adopt more diverse and integrated agricultural economies, such as fish-solar co-farming and the cultivation of crops resilient to changing conditions.

⑨ Groundwater Extraction

However, the demand for agricultural water persists, and residents continue to rely heavily on groundwater extraction. If the reliance on groundwater continues, land subsidence will continue to be exacerbated, trapping the region in a relentless cycle of degradation.



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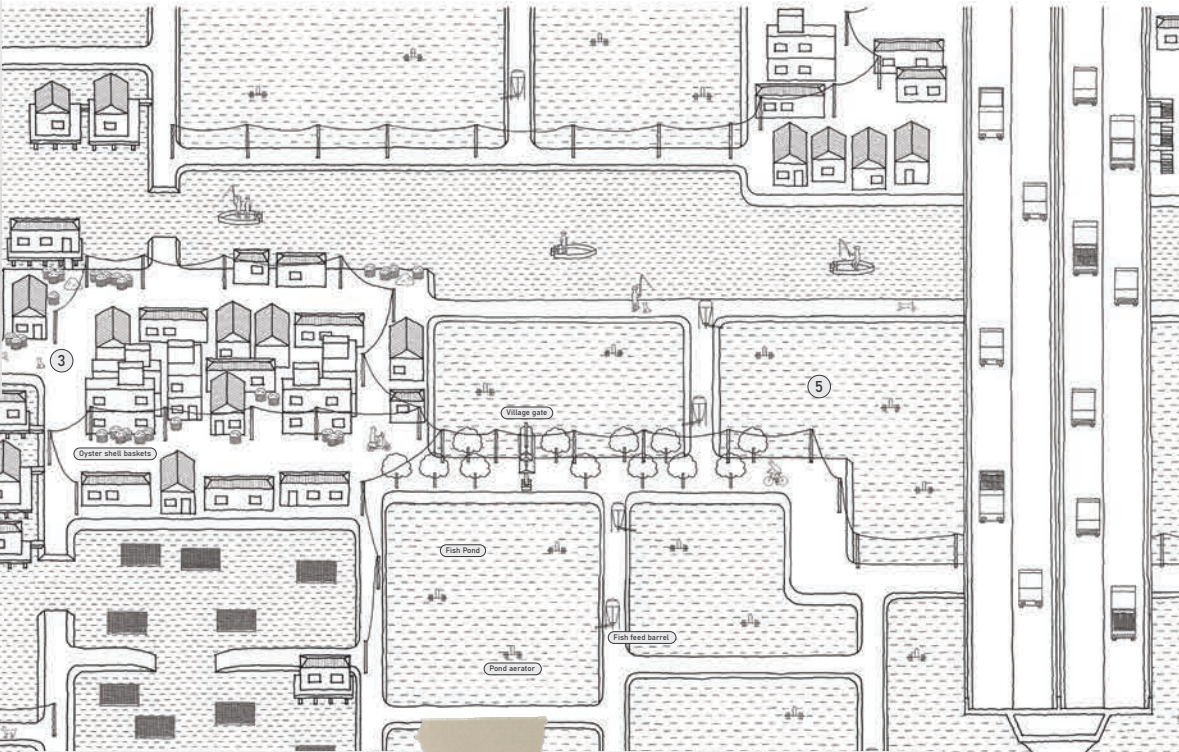
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⑤ Crosswater Contamination

As these former farmlands turned into fishponds, the boundary between land and water increasingly diminished. Land and water are now interconnected, leading to the spread of diseases and pollutants between seawater and agriculture, and even to the contamination of the surrounding environment.

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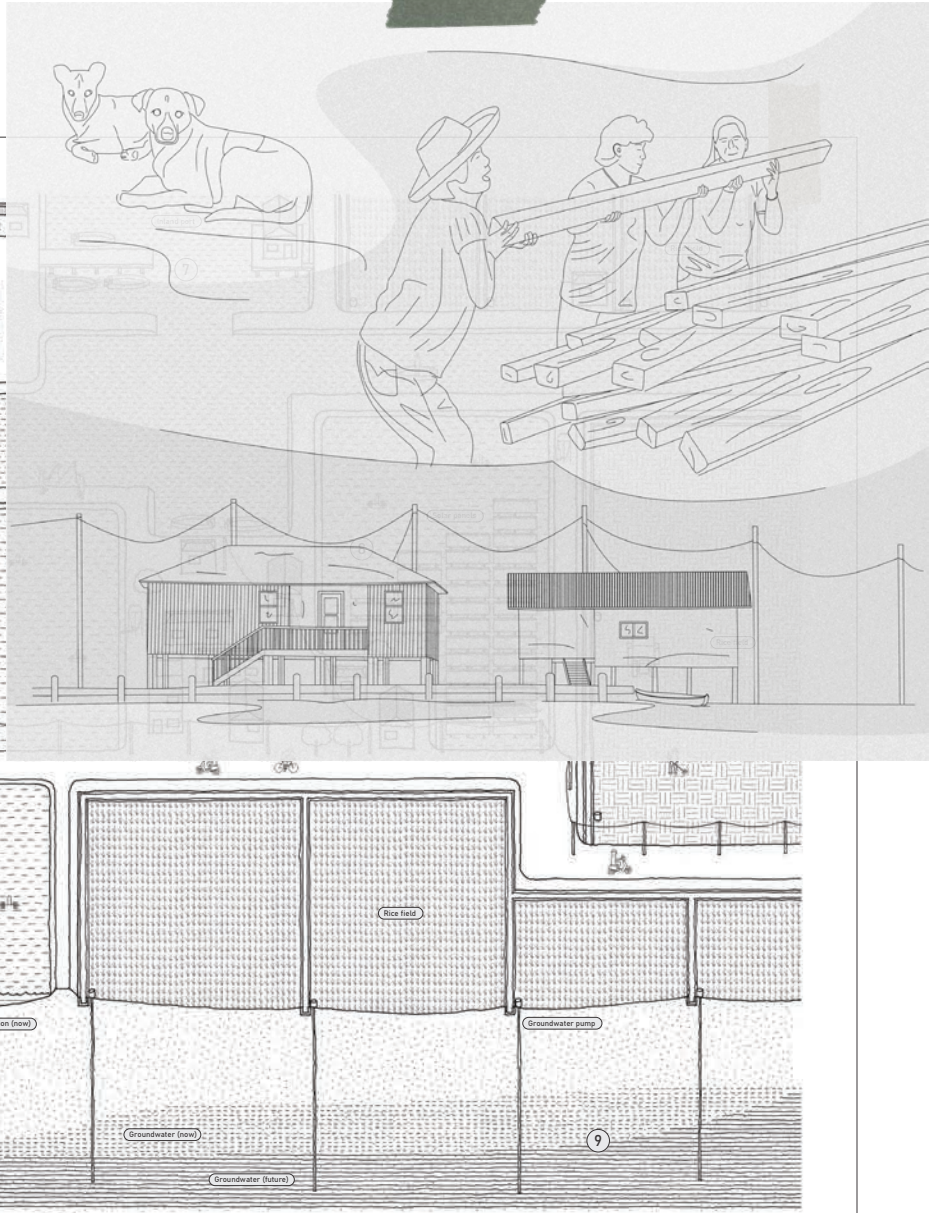
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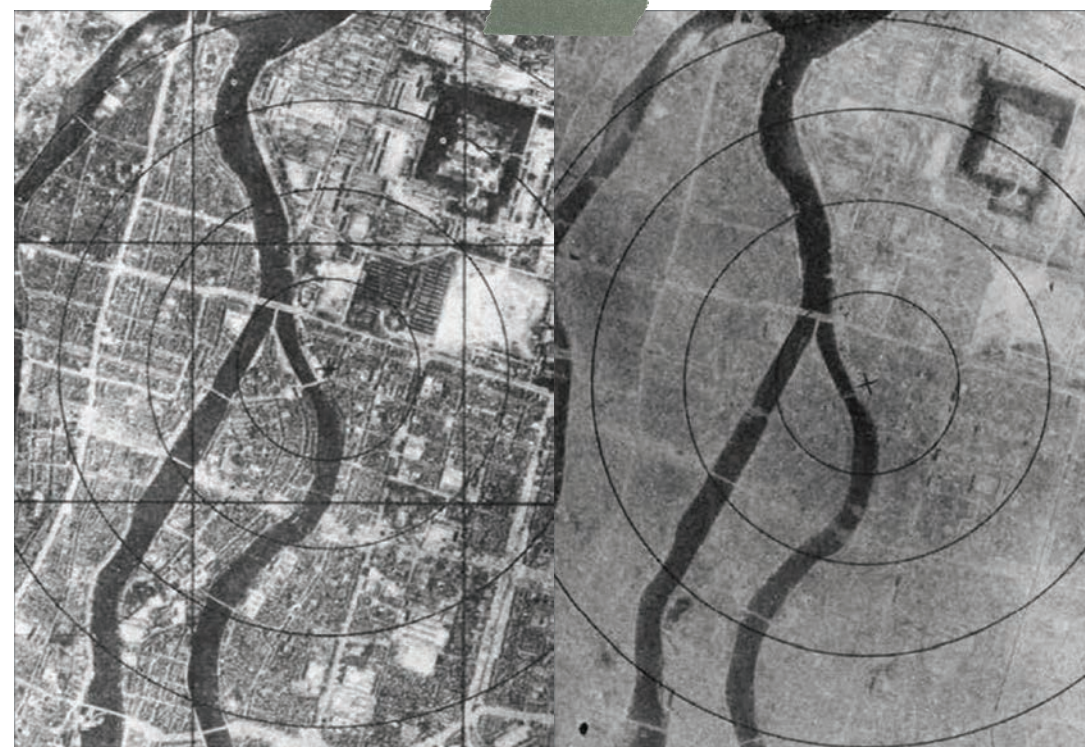
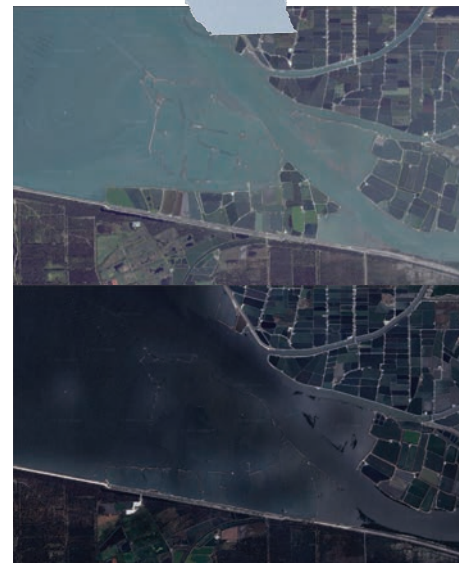
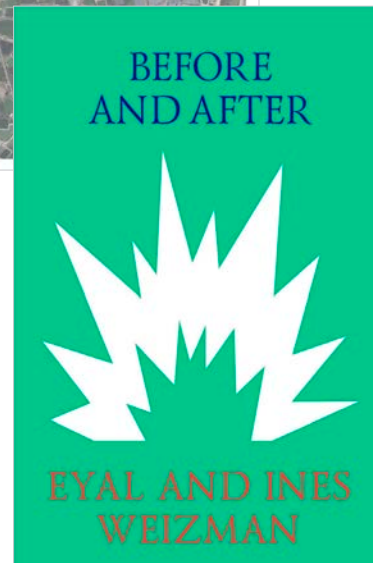
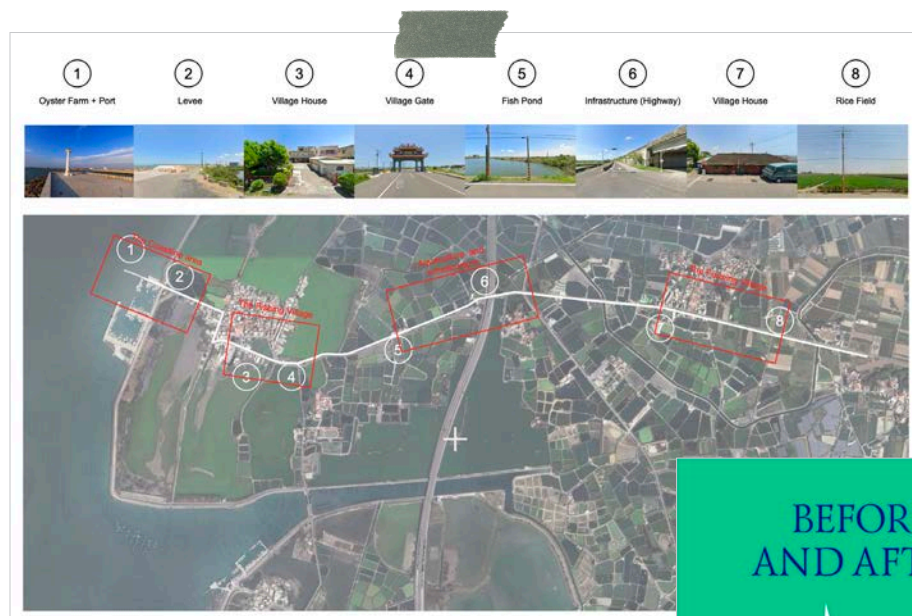
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However, the demand for agricultural water persists, and residents continue to rely heavily on groundwater extraction. If the reliance on groundwater continues, land subsidence will continue to be exacerbated, trapping the region in a relentless cycle of degradation.





At a more intimate scale, the physical model studies a section of the site beginning from Wangliao Village. By removing the water, the model reveals the dramatic shifts in elevation produced by land subsidence and human intervention. Ponds, houses, vegetation, infrastructure, and geological layers are held together as fragments of a landscape in transition. Behind the model, photo-stitched before-and-after images create a shifting backdrop, allowing viewers to move between present conditions and possible futures.

Together, the photograph, expanded images, maps, sectional perspective, and model with before–after images form a multimedia installation. The project stages multiple ways of seeing: from the ground, from the sky, below the surface, and into imagined futures. Rather than treating adaptation as only an infrastructural problem, *dis/appearances* asks how communities develop new spatial and psychological structures for living within perpetual transformation. The project approaches Chiayi County as a changing land–water territory, where disappearance is also a question of memory, perception, adaptation, and survival.





Liminal Ground of Guinda de Mayo

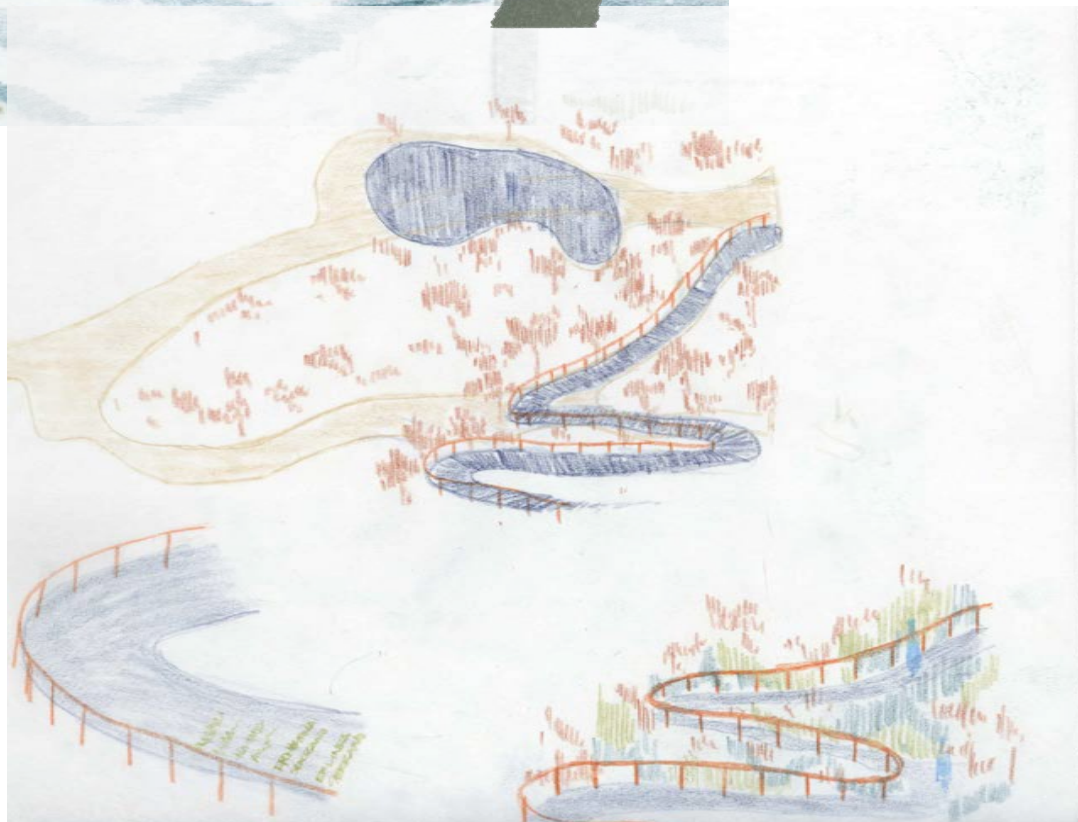
A memorial project in El Salvador from Advanced Studio VI, Re-Imagine, Re-Member, and Re-Live instructed by *Harold Fallon* (Dean's Professor), *Emily Ruopp* (Assistant Professor), and *Javier A. Flores Leal* (TA). In collaboration with *Mi Zhou*.

Located along the Sumpul River near Puente El Cajón, this project is sited at the border between El Salvador and Honduras. The river was the site of the Guinda de Mayo massacre in 1982, when more than 500 people were killed, including at least 55 children. Today, the site remains a place of annual return. Each May, people gather on the bridge and along the river to commemorate those who were lost, bringing flowers, sharing testimonies, and sustaining acts of remembrance.

The project begins with the understanding that the river is not only a site of death, but also of survival. For many, these waters carried both violence and life. Water therefore becomes central to the project: a liminal condition between life and death, mourning and continuance, memory and movement. Rather than treating memory as fixed or monumental, the proposal understands it as something that flows, returns, and is renewed over time.

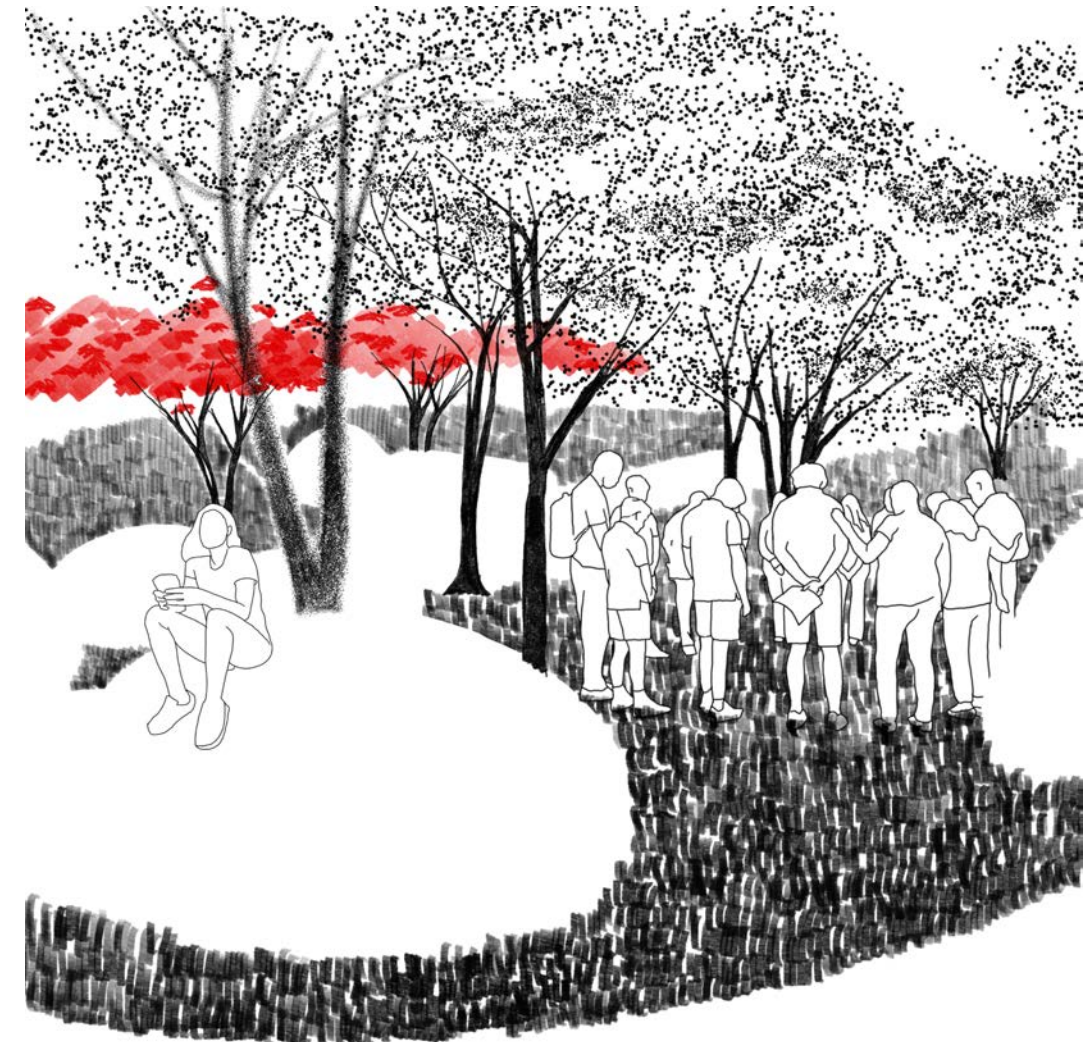
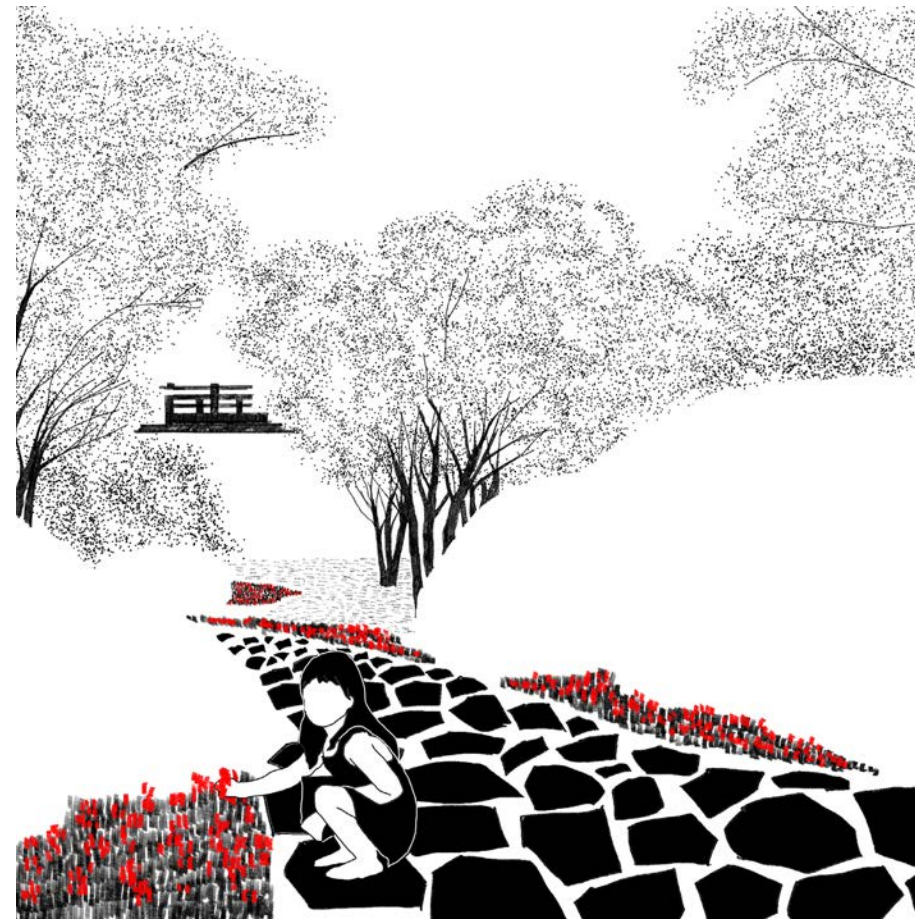


Local elements on the site inform this approach. The flame tree, which blooms vividly in April and May, becomes both a seasonal marker and a gathering device, its red canopy signaling the time of remembrance. The project also draws from the presence of historic stone figures in the region, often referred to as “potbelly” sculptures, whose meanings remain uncertain but whose association with ritual and gathering persists. From these references, water and stone emerge as the project’s primary spatial and symbolic elements of movement and memory, flow and witness.



The memorial is organized as a ritual journey made up of five moments across the site, guiding visitors through gathering, reflection, and release. It begins on higher ground, where a grove of flame trees forms a visible threshold. During the season of commemoration, fallen petals are caught in suspended fishing nets, and visitors begin the ritual by collecting them. This simple gesture marks the beginning of remembrance.

From there, the path descends into a stone gathering space shaped as a small amphitheater. Enclosed and grounded, this space allows for rest, testimony, and collective reflection. The journey then continues along the river through a planted path where flowers are gathered and carried forward.

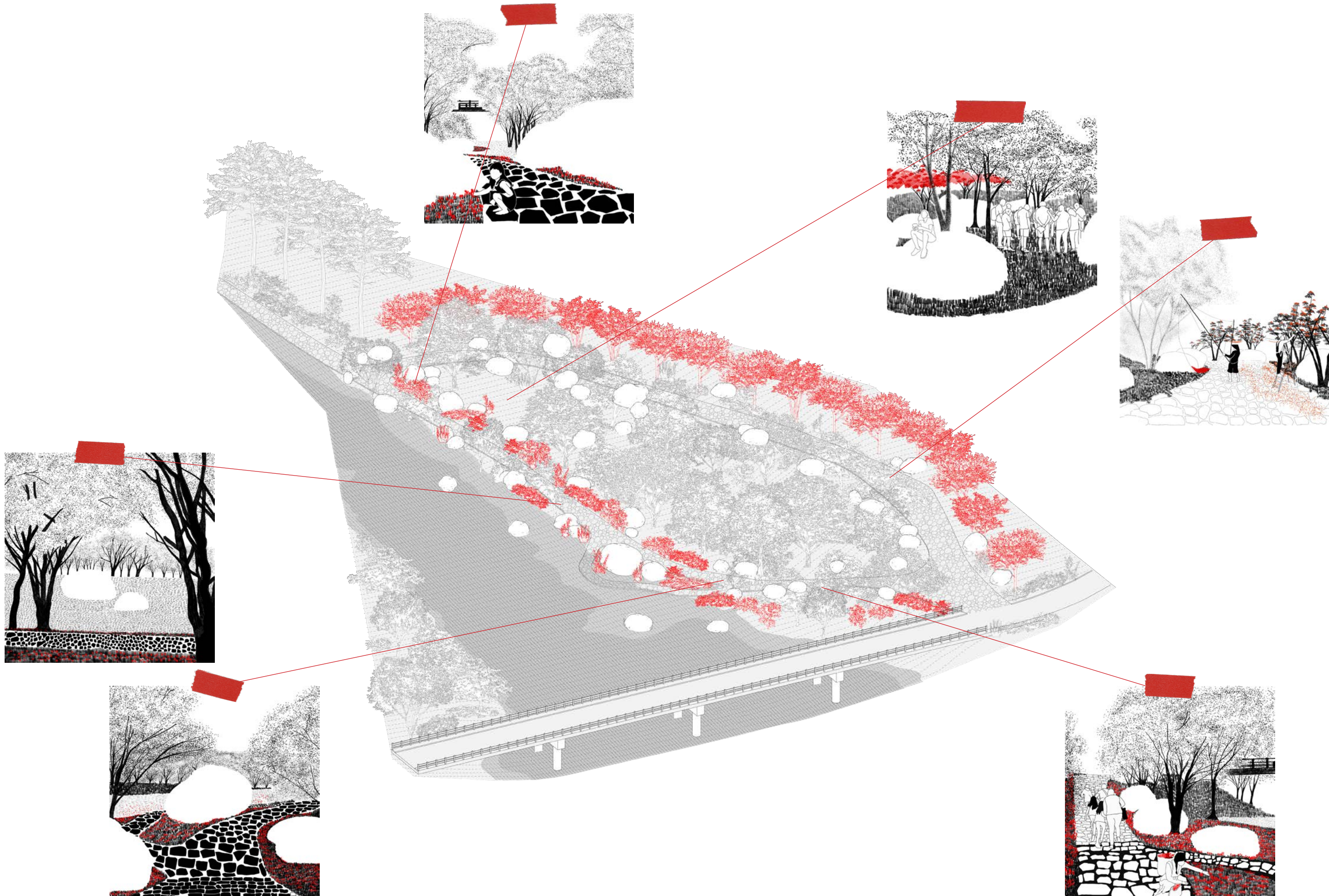


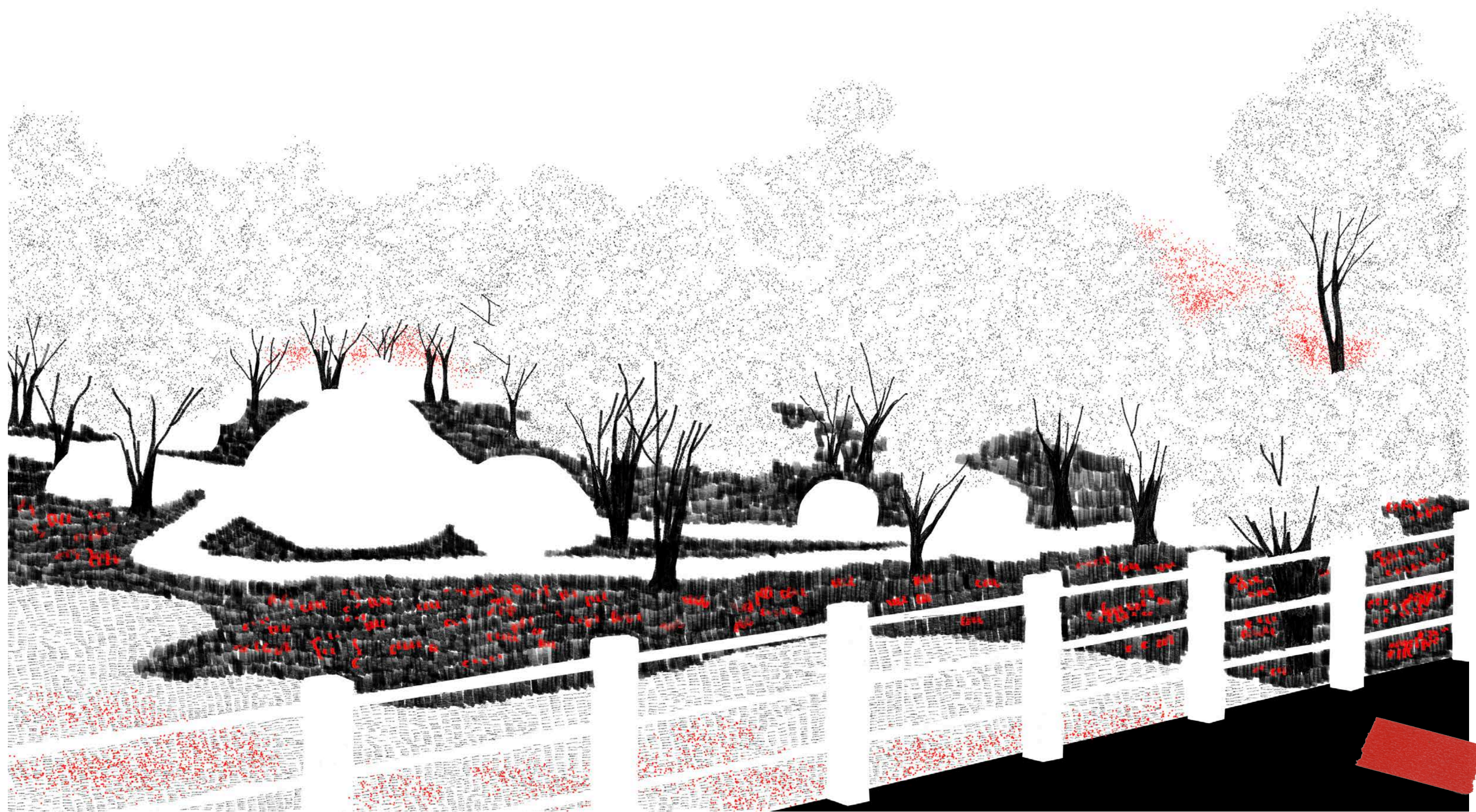


Near the river's edge, a series of scattered stones extends into the water. This crossing becomes an intimate acknowledgment of absence. Each stone marks one of the 55 children who were disappeared, turning the procession into a quiet form of remembrance.

The final moment is a set of stone steps descending into the river, where petals and flowers are released into the water. The gesture is simple but significant. Memory is carried outward, not fixed in place but allowed to move with the river. In this way, the project resists the logic of the static monument. Instead, it frames memorialization as a living ritual sustained through repetition, participation, and return.







becoming nothing, still becoming

A multimedia installation for Interlaced

Existence instructed by *Karla Rothstein*.

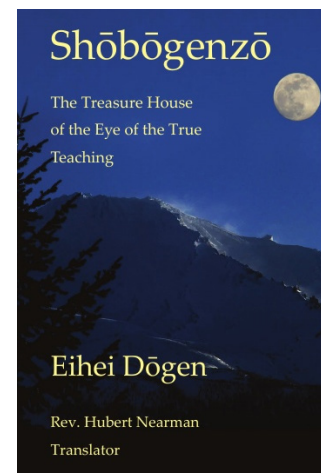
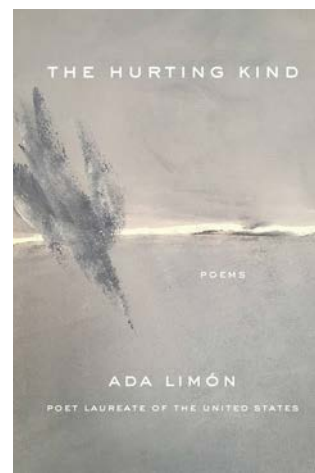
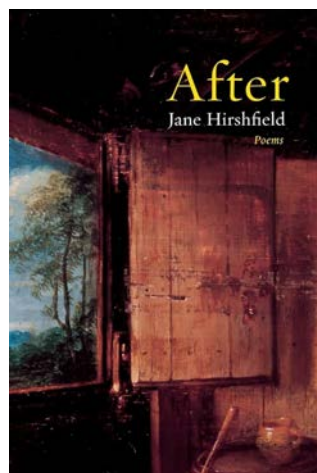
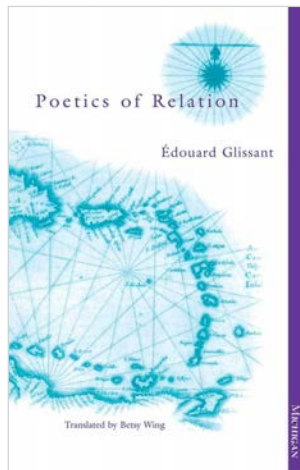
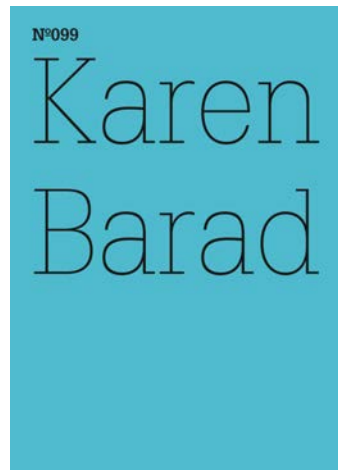
The multimedia installation studies impermanence through the shifting states of water. Mist, vapor, condensation, and residue become ways of observing how presence can appear, disappear, and return differently. Rather than treating water as a stable material, the project follows its transitions in how it gathers, disperses, clings, evaporates, and leaves traces behind.



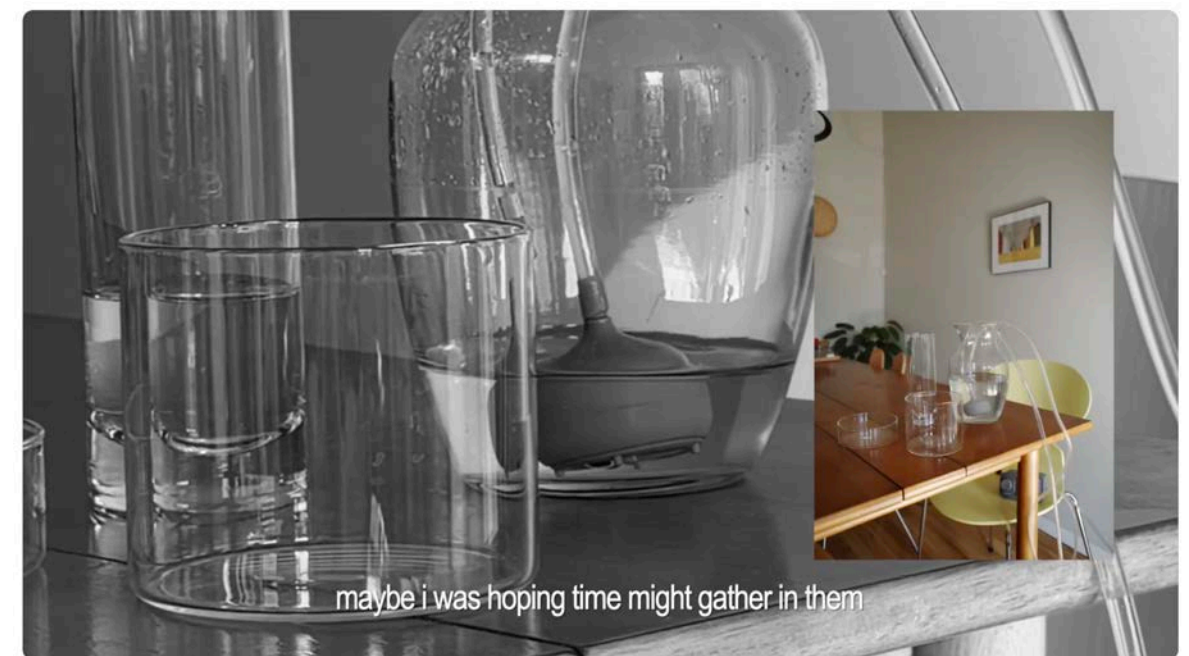
The project turns toward nothingness not as emptiness or absence, but as a condition of potential. It asks what it means for something to dissolve, and how that dissolution can still hold meaning. Disappearance is not understood as erasure where it becomes a slower and more fragile form of presence, one that is difficult to grasp but still felt through atmosphere, surface, light, and residue.



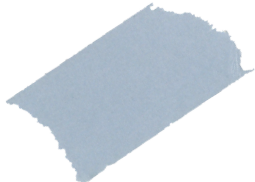




Through the behavior of water, the installation resists the desire for permanence, solidity, and closure. It works against the architectural tendency to value what endures, what can be measured, fixed, or preserved. Instead, it attends to forms that are temporary, unstable, and nearly disappearing. These forms do not remain in place, but they still shape the space around them.



Lightness becomes both a material condition and a way of thinking. It allows presence to be understood not as something fixed or monumental, but as something relational, atmospheric, and ongoing. A misted surface, a cloud of vapor, a drop of condensation, or a stain left behind all suggest that meaning persists through transformation. In these shifting states, disappearance is not erased, but held differently.



Suspensions

An exploratory installation from Metabolic Materialities instructed by *Michael Wang*. In collaboration with *Tianrun Li*.

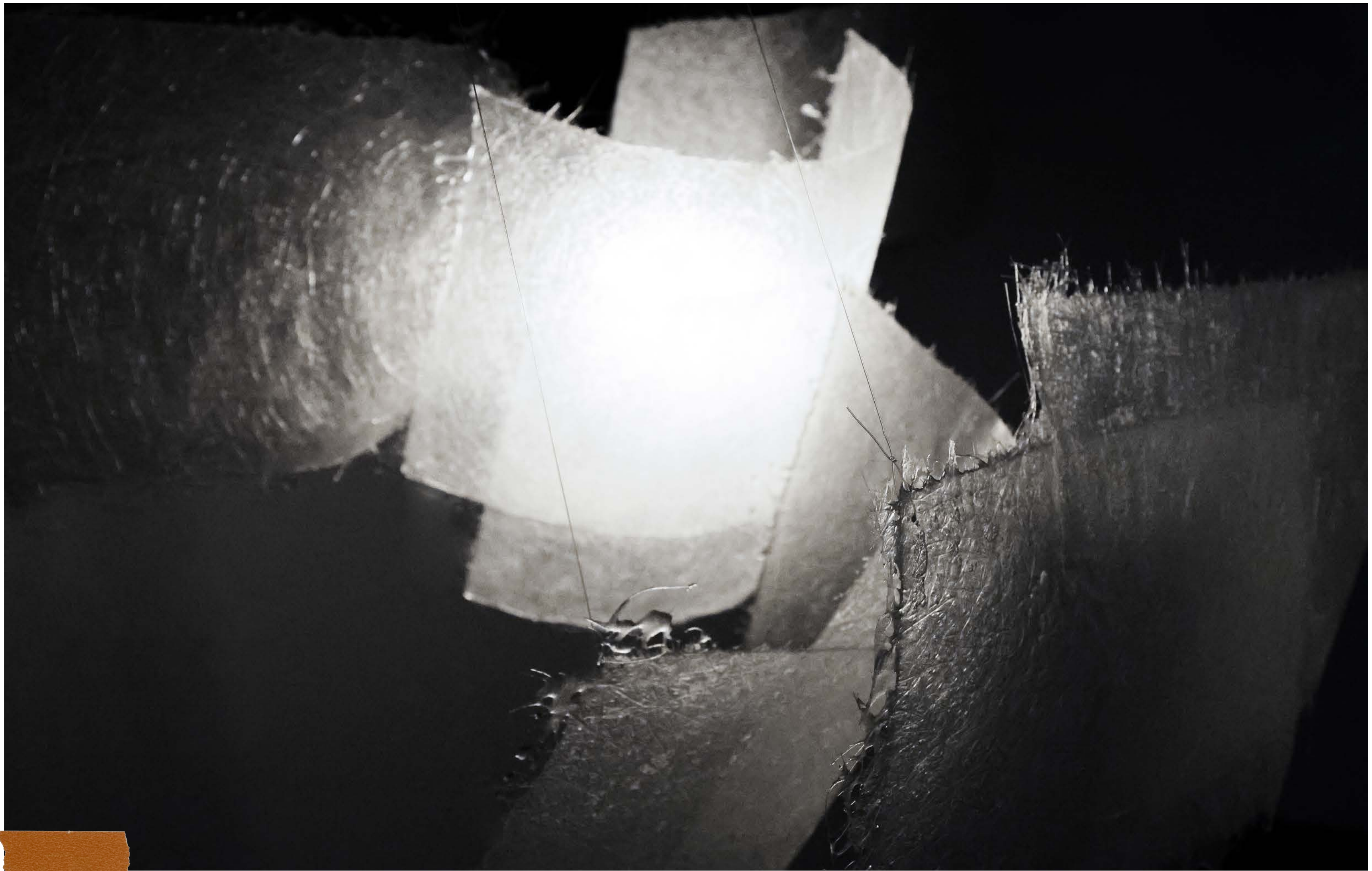
The project examines fibreglass as a material of contradiction. Often invisible, fibreglass surrounds everyday life: insulating homes, forming furniture, enabling transportation, and supporting communication infrastructures. It offers comfort, lightness, strength, and connection. Yet the same material is also hazardous and militarized, appearing in drones, surveillance technologies, and weapons of war.

Through suspended sheets of fibreglass and resin, the project makes visible what is usually hidden. Fibres hover within layered surfaces, catching light while resisting full legibility. Transparency, opacity, and softness become unstable conditions. Unfinished edges reveal the material in a state of becoming.

Rather than resolving these contradictions, the work holds them in suspension. Fibreglass appears as both delicate and dangerous, intimate and industrial, luminous and harmful. Its surfaces invite closeness while also producing distance. Through layers, edges, light, and excess, the material remains visible but not fully knowable, beautiful but never innocent.







Partial Architectures

An essay from *Arguments*, a lecture

series coordinated by *Lydia Kallipoliti* and *Xiaoxi Chen*, with a workshop led by *Beril Sarisakal*.

In dominant, Western, architectural practice and discourse, completeness is the ultimate objective. Architectural success is measured through coherence, legibility, and formality. From the modernist machines for living designed by Le Corbusier to the seamless parametricism of Zaha Hadid, and onward to the staged playfulness of Bjarke Ingels, architecture has been imagined as a finished object, authored through a singular vision.

These architectures have shaped our built environment, defined people’s way of being, and transformed inhabitants into consumers of aesthetics rather than collaborators. Their formality has become cultural and visual iconographies. Yet beneath the shiny facades lies a fundamental discrepancy: they cannot contain the complexity of lived experience. They ignore fluidity, the iterative, and cultural entanglements that animate space beyond its surface.

Can we imagine an alternative to completeness? An architectural logic that does not strive for completion but acknowledges itself as existing only in part: incomplete, situated, and relational. I call this partial—a practice of incompleteness, but toward wholeness.

Partiality is not a flaw, but a shift in worldview. Rather than seeking resolution, it strives for resonance; rather than control, it embraces an ethic of openness, care, and situatedness. These qualities allow architecture to be porous, responsive, and accountable to the lives, histories, and shifting identities it touches. Where coherence often flattens and reduces, partiality insists on staying embedded, relational, and incomplete. One that holds space for complexity, contradiction, and continuation. In practice, partiality manifests in architecture that remains adaptable, intentionally incomplete, or co-authored by its inhabitants. It prioritizes site-specificity, engaging in slower and relational modes of construction

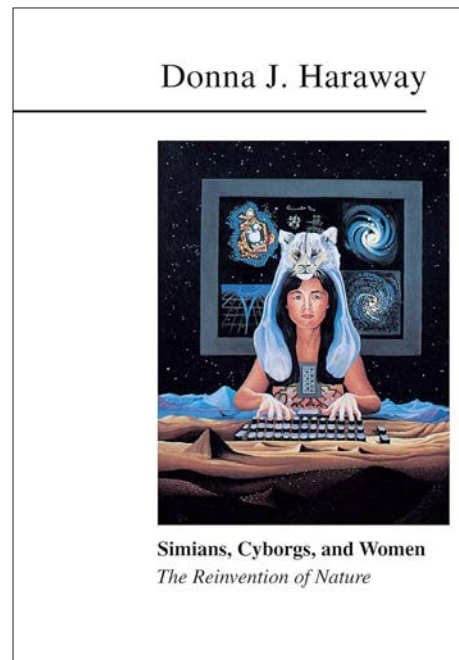
that foreground local labor and knowledge. Unlike dominant architectural models shaped by efficiency and market viability, partiality resists the totalizing impulse of architecture in favor of situated acts. This method holds space for iteration, contradiction, and continuation. It is architecture not serving finality, but always becoming. Unfinished but alive.

Partiality is a kind of opacity, a refusal to conform to total vision. As Donna Haraway writes in *Situated Knowledges*, the myth of objectivity, the illusion of seeing everything from nowhere, is a “god trick” that masks the reality of relationality. She argues instead for an ethic of accountability, where knowledge is situated: grounded in specific bodies, places, and histories. Partiality is not less, but more responsible, because it owns its position and speaks from relation rather than from above.

This shifts architecture away from abstract universals and toward design practices rooted in presence. Situatedness challenges the globalized template of the singular architect and instead emphasizes embeddedness, co-authorship, and care. Practicing from a partial position acknowledges that one is not outside the world they are shaping, but within it—entangled, implicated, and accountable.

In architectural terms, partial becomes a refusal not just of completeness, but of neutrality and objectivity. It calls for an approach that listens, attends, and remains incomplete not out of weakness, but to bring forth care. It opens architecture to voices it typically excludes: the unseen labor that builds and maintains; the soft infrastructures of care, kinship, and informality; the atmospheric conditions that accentuate climate, scent, noise, and light; and the cultural memory that lives in oral traditions, rituals, textures, and repetitions of everyday life. Partial becomes a queering of architecture, it cannot be fully coherent and legible, and it escapes spatial containment.

Partiality is to make architecture illegible, materialized in the work of Gordon Matta-Clark with building cuts, offering a radical articulation of spatial partiality. By slicing into abandoned buildings and removing material from their structure, Matta-Clark exposes what architecture wants to conceal: voids, dust, structure, guts, and histories left out of view. These cuts were not just gestures of destruction, but acts of unbuilding. Drawing from Matta-Clark’s deliberate ruptures, partial seeks to create openness, reveal hidden spaces, and allow something else to be seen. These fragments proposed



spl i t t i n g
c u t t i n g
w r i t i n g
d r a w i n g
e a t i n g...

Gordon Matta-Clark

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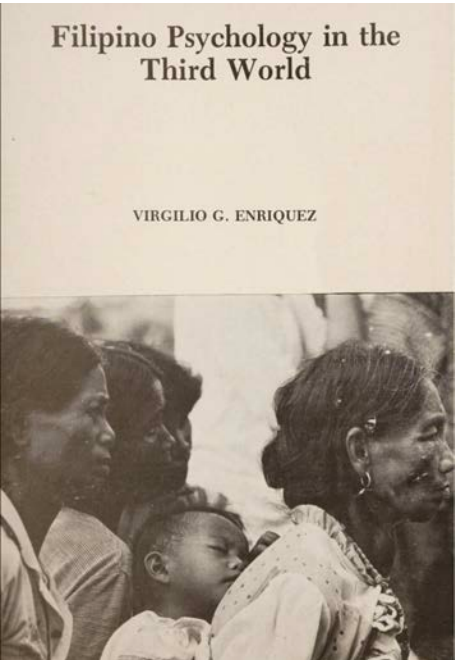
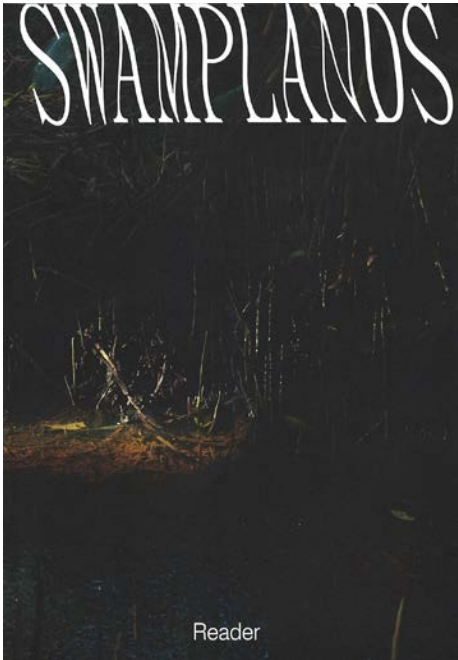
Partiality is a kind of opacity, a refusal to conform to total vision. As Donna Haraway writes in *Situated Knowledges*, the myth of objectivity, the illusion of seeing everything from nowhere, is a “god trick” that masks the reality of relation-

ality. She argues instead for an ethic of accountability, where knowledge is situated: grounded in specific bodies, places, and histories. Partiality is not less, but more responsible, because it owns its position and speaks from relation rather than from above.

This shifts architecture away from abstract universals and toward design practices rooted in presence. Situatedness challenges the globalized template of the singular architect and instead emphasizes embeddedness, co-authorship, and care. Practicing from a partial position acknowledges that one is not outside the world they are shaping, but within it—entangled, implicated, and accountable.

In architectural terms, partial becomes a refusal not just of completeness, but of neutrality and objectivity. It calls for an approach that listens, attends, and remains incomplete not out of weakness, but to bring forth care. It opens architecture to voices it typically excludes: the unseen labor that builds and maintains; the soft infrastructures of care, kinship, and informality; the atmospheric conditions that accentuate climate, scent, noise, and light; and the cultural memory that lives in oral traditions, rituals, textures, and repetitions of everyday life. Partial becomes a queering of architecture, it cannot be fully coherent and legible, and it escapes spatial containment.

Partiality is to make architecture illegible, materialized in the work of Gordon Matta-Clark with building cuts, offering a radical articulation of spatial partiality. By slicing into abandoned buildings and removing material from their structure, Matta-Clark exposes what architecture wants to conceal: v



PARTIAL ARCHITECTURES

Jake Jose

In dominant, Western, architectural practice and discourse, completeness is the ultimate objective. Architectural success is measured through coherence, legibility, and formality. From the modernist machines for living designed by Le Corbusier to the seamless parametricism of Zaha Hadid, and onward to the staged playfulness of Sparko Ingels, architecture has been imagined as a finished object, authored through a singular vision.

These architectures have shaped our built environment, defined people's way of being, and transformed inhabitants into consumers of aesthetics rather than collaborators. Their formality has become cultural and visual iconographies. Yet beneath the shiny facades lies a fundamental discrepancy: they cannot contain the complexity of lived experience. They ignore fluidity, the iterative, and cultural entanglements that animate space beyond its surface.

Can we imagine an alternative to completeness? An architectural logic that does not strive for completion but acknowledges itself as existing only in part: incomplete, situated, and relational. I call this partial—a practice of incompleteness, but toward wholeness.

Partiality is not a flaw, but a shift in worldview. Rather than seeking resolution, it strives for resonance; rather than control, it embraces an ethic of openness, care, and situatedness. These qualities allow architecture to be porous, responsive, and accountable to the lives, histories, and shifting identities it touches. Where coherence often flattens and reduces, partiality insists on staying embedded, relational, and incomplete. One that holds space for complexity, contradiction, and continuation. In practice, partiality manifests in architecture that remains adaptable, intentionally incomplete, or co-authored by its inhabitants. It prioritizes site-specificity, engaging in slower and relational modes of construction that foreground local labor and knowledge. Unlike dominant architectural models shaped by efficiency and



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- 8 Matta-Clark, Gordon, and Mary Jane Jacob. *Gordon Matta-Clark*. New York, NY: Holly Solomon Gallery, 1990.
- 9 Nechvatal, Joseph. "40 Years after His Death, Gordon Matta-Clark Takes on New Relevance." *Hyperallergic*, September 4, 2018. <https://hyperallergic.com/458566/40-years-after-his-death-gordon-matta-clark-takes-on-new-relevance/>.
- 10 Ribas, João, and Delfrim Sardo. *Gordon Matta-Clark: Splitting, Cutting, Writing, Drawing, Eating...* Lisbon, Portugal: Culturgest and Serralves, 2017.

An overview of Partial Architectures book:



Kinship in the City!

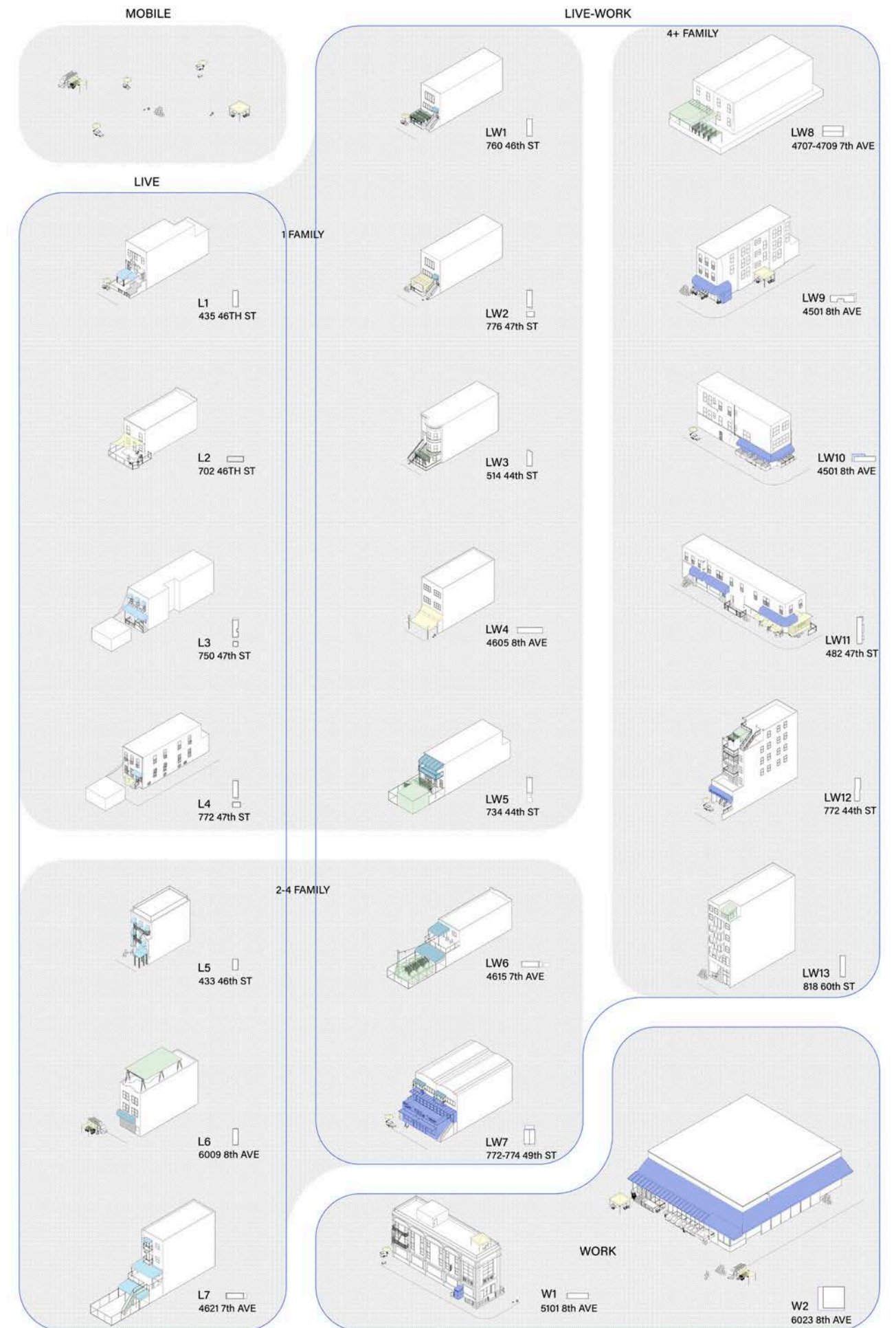
Advanced Studio V, Climatic Architecture and Diasporic Cities instructed by *Phu Hoang* and *Mohammad Hossein Zowqi* (TA). In collaboration with *Fion Li* and *Seungwon Lee*.

This project begins in Sunset Park, Brooklyn, a working-class immigrant neighborhood shaped by Chinese and Latino diasporic communities. Through field research, we studied how residents sustain daily life through food, labor, and informal spatial adaptation. Tarps extend storefronts, backyards become farms, sidewalks support exchange, and makeshift



meshes made from fishing wire, discarded cables, and broomsticks allow residents to grow gourds, eggplants, string beans, and other produce.

These interventions are not temporary fixes. They are architectures of kinship: small acts of co-adaptation that extend domestic, commercial, and communal life into the city. From this research, we developed a Thresholds of Kinship taxonomy, documenting how public space becomes an extension of home, work, care, and cultural survival.



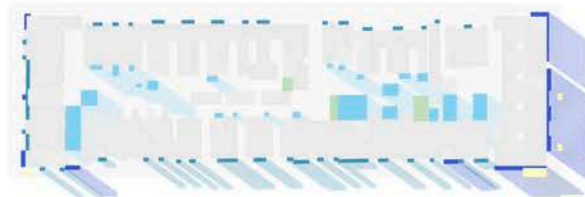


THRESHOLDS OF KINSHIP IN SUNSET PARK

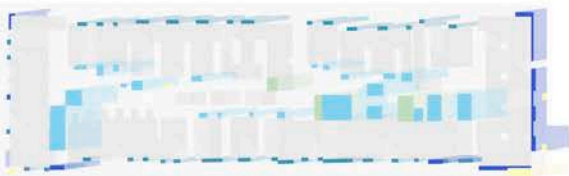
URBAN SCALE



BLOCK SCALE
SUMMER



FALL



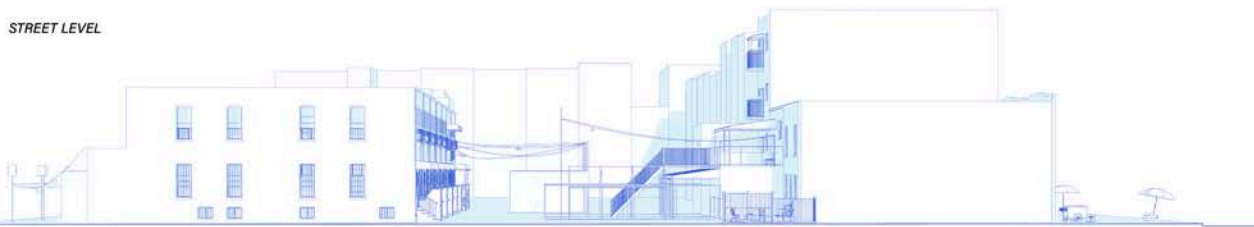
SPRING



WINTER



STREET LEVEL



THRESHOLDS OF KINSHIP IN KYOTO

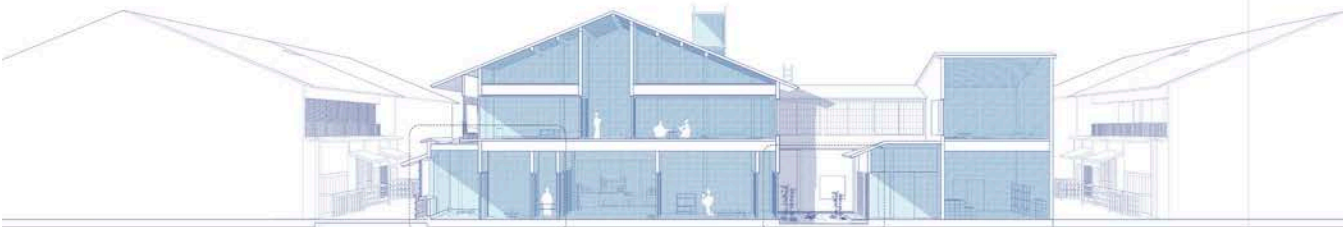
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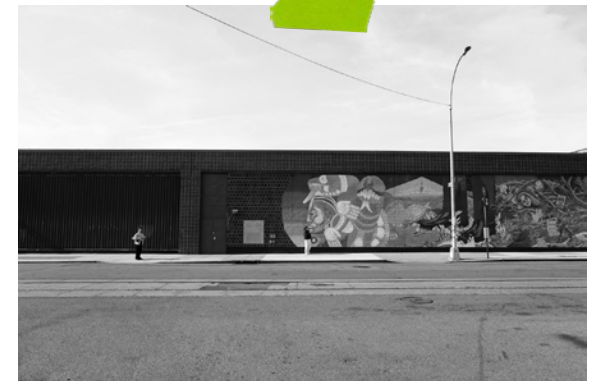
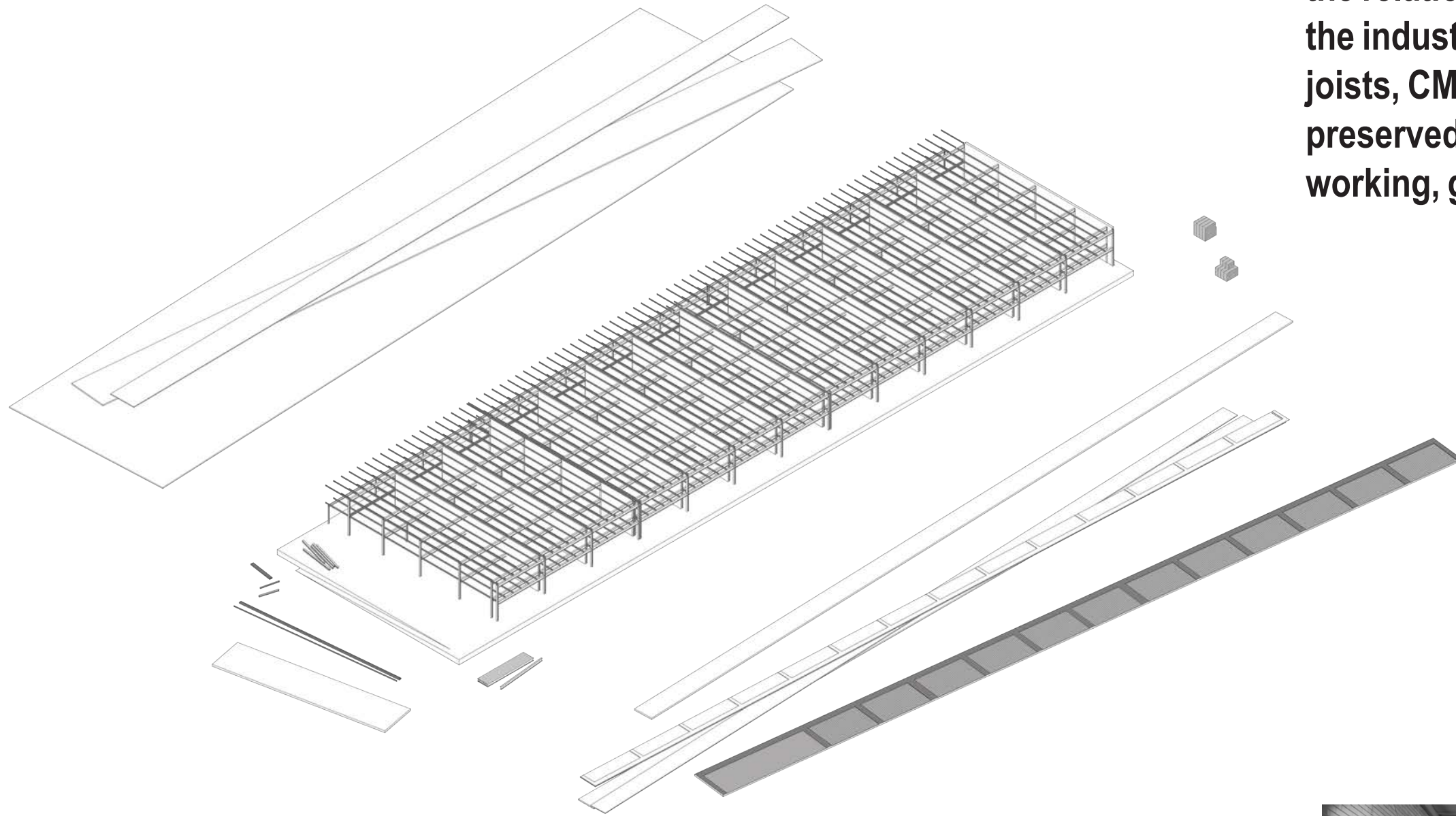
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SUMMER

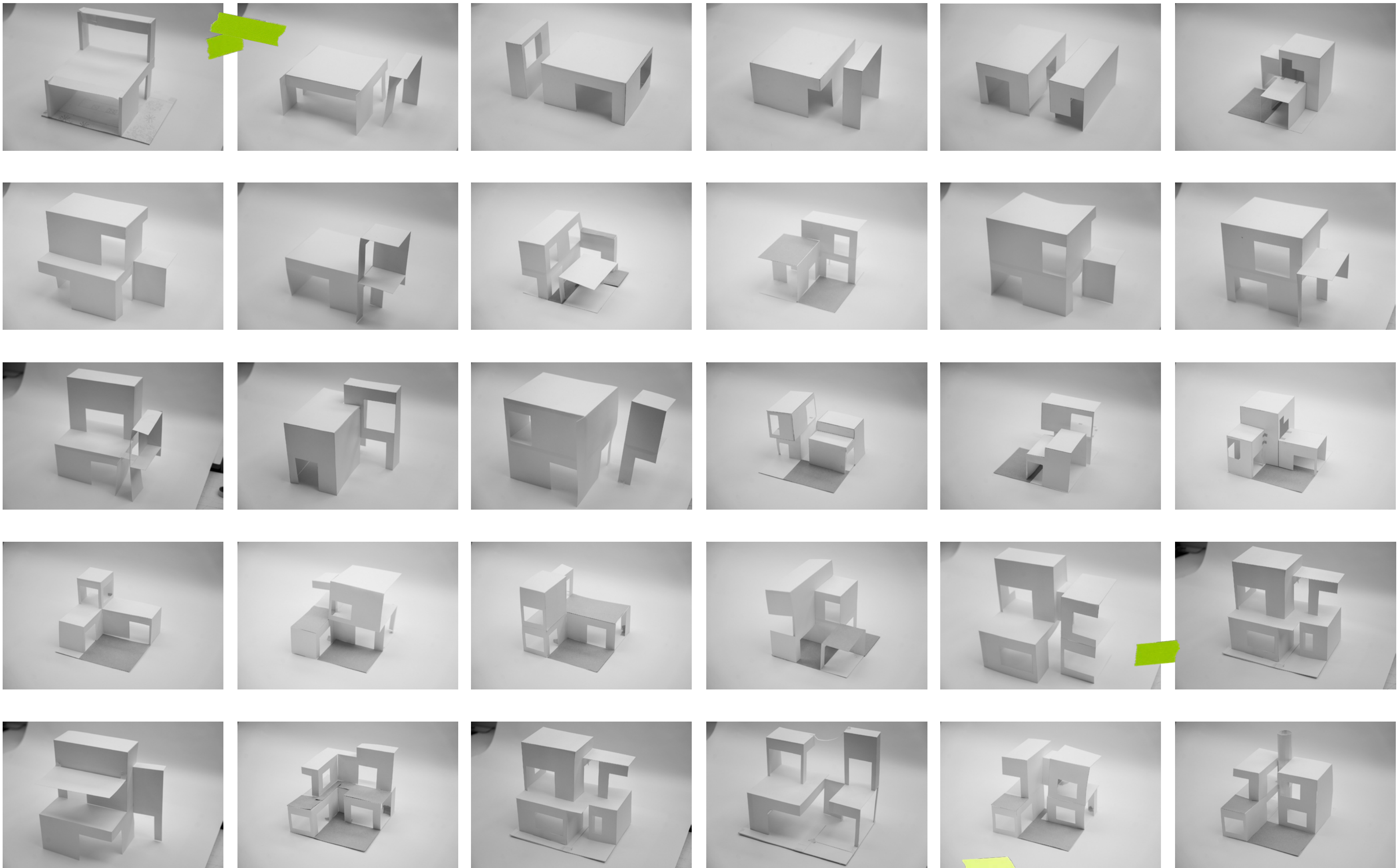


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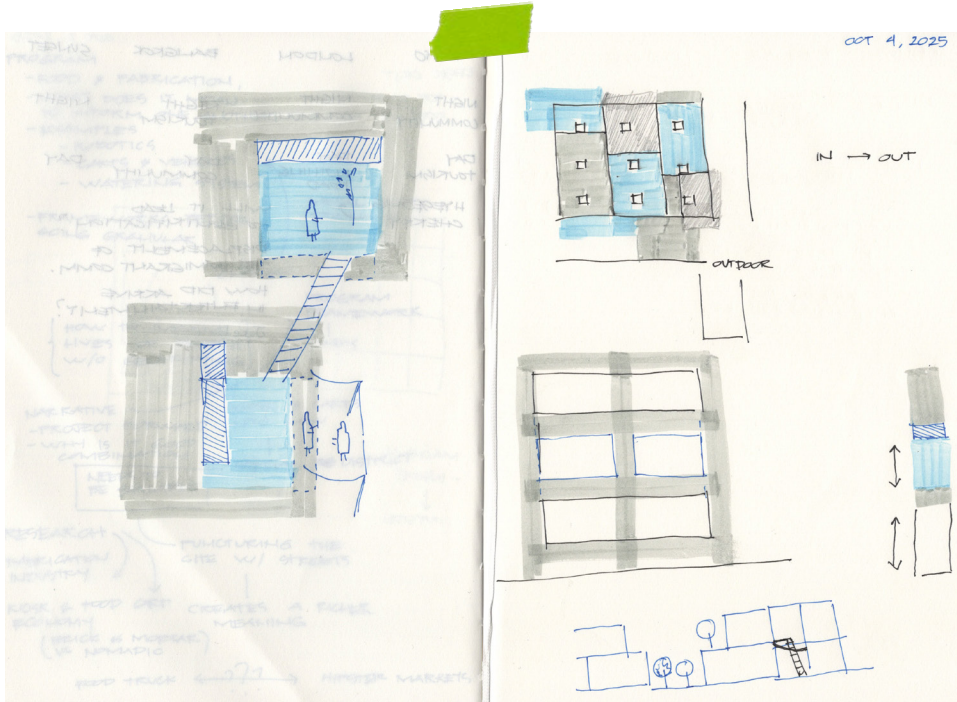


The project reimagines the Brooklyn Wholesale Meat Market along Sunset Park's industrial waterfront as a co-adaptive live-work city. Located across the Brooklyn-Queens Expressway (BQE) from the residential neighborhood, the site is reorganized to bring the relational practices of eastern Sunset Park into the industrial edge. Existing steel columns, beams, joists, CMU firewalls, and portions of the facade are preserved as a framework for new forms of living, working, growing, and making.

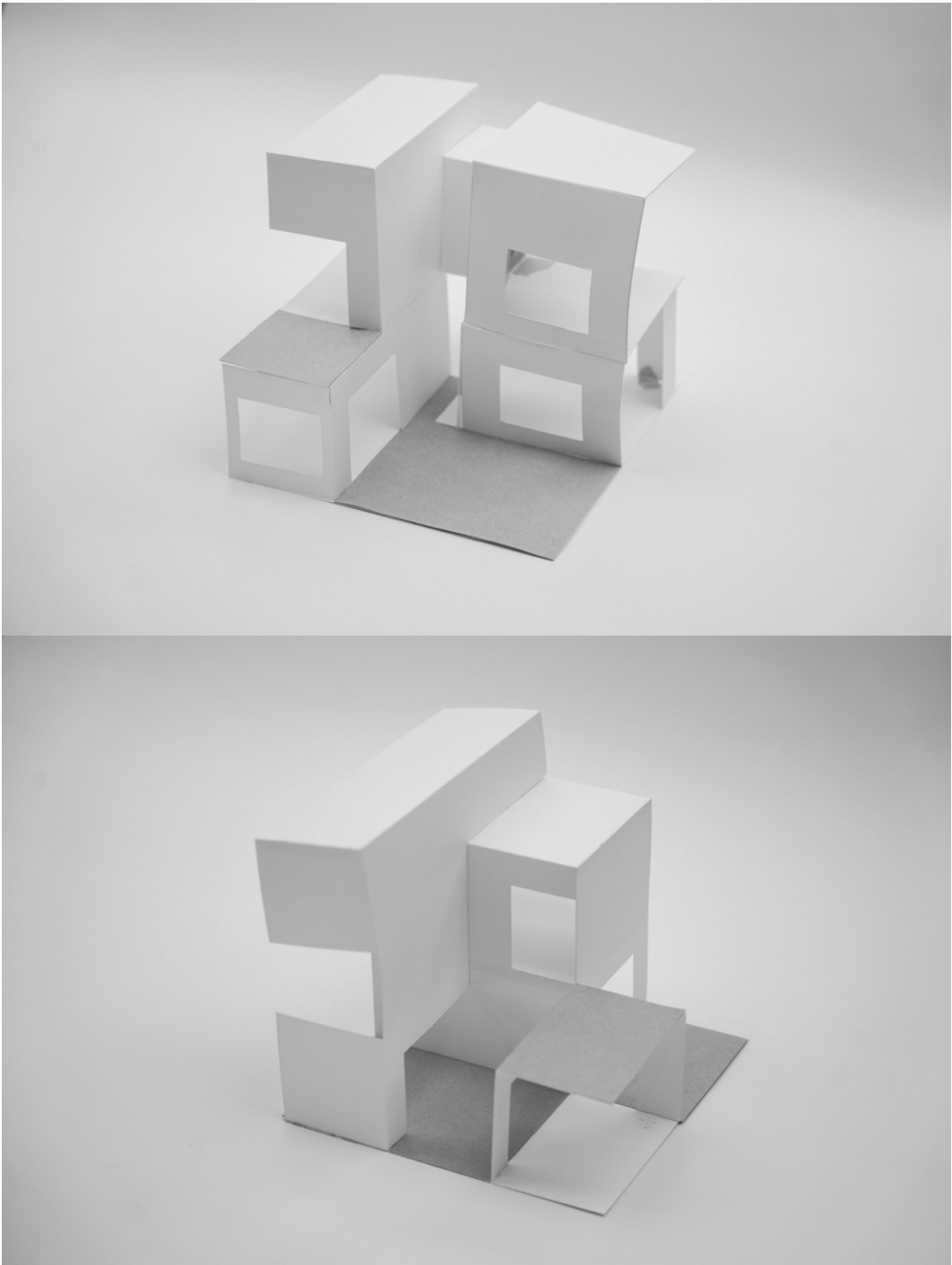


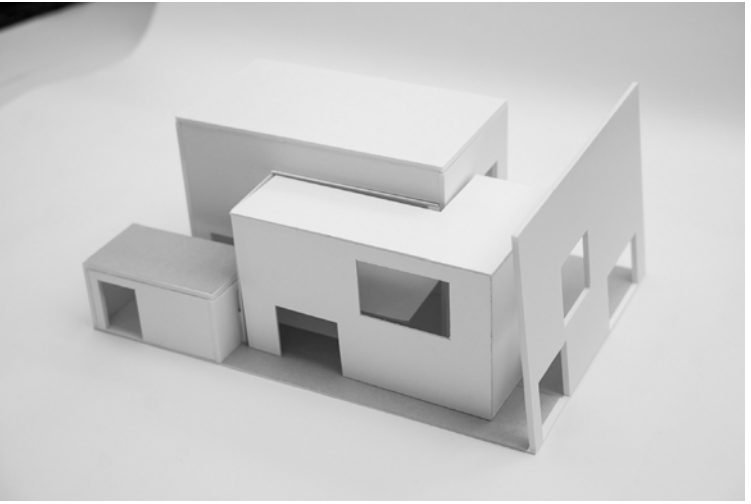
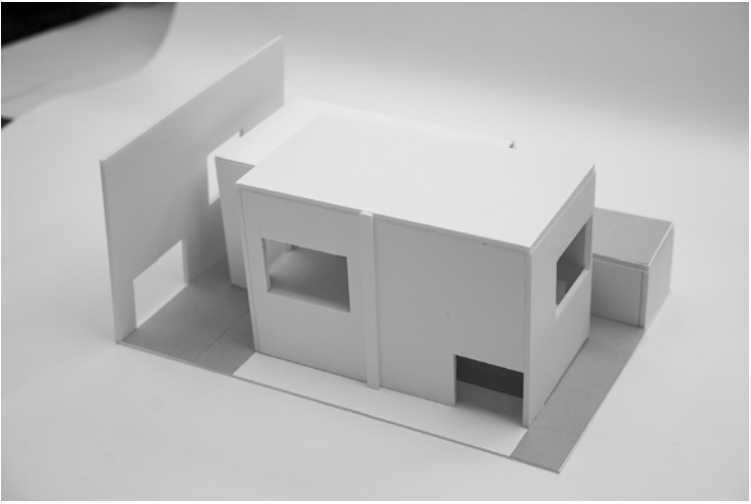
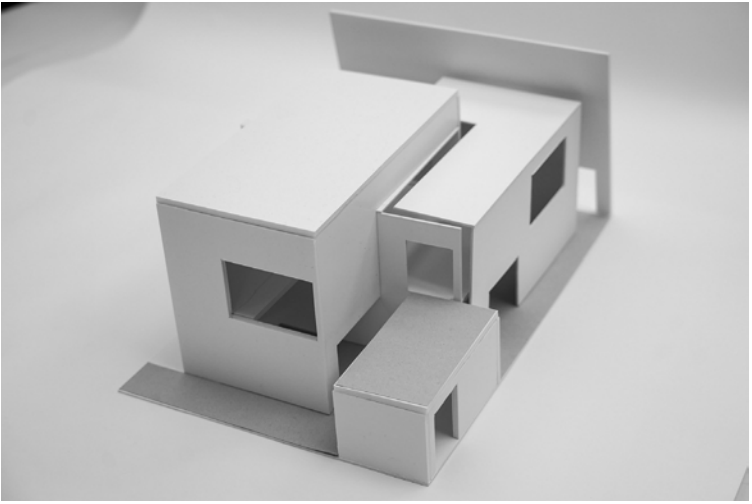
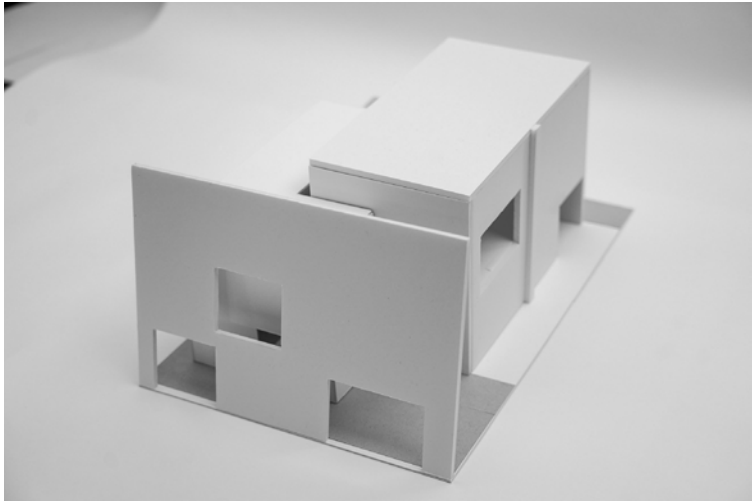
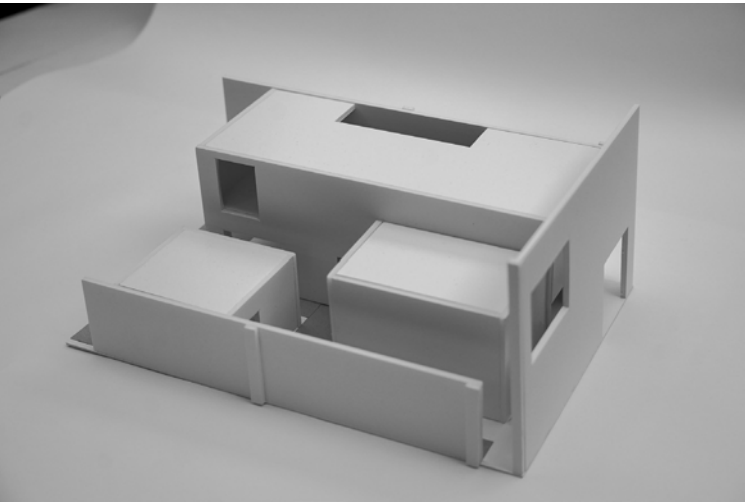
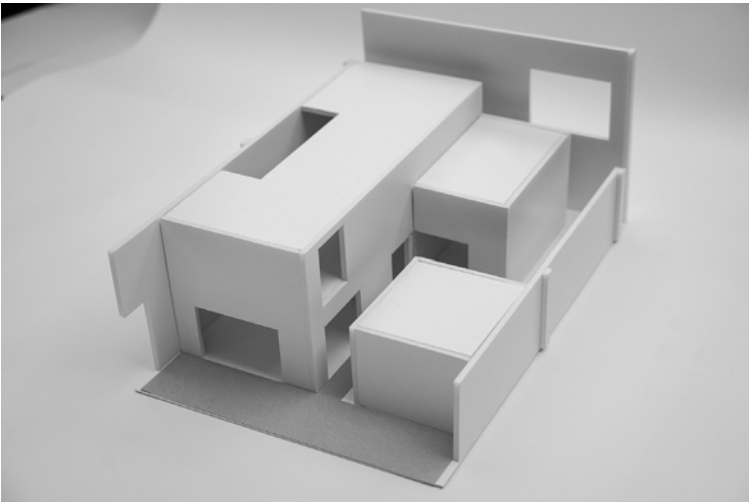
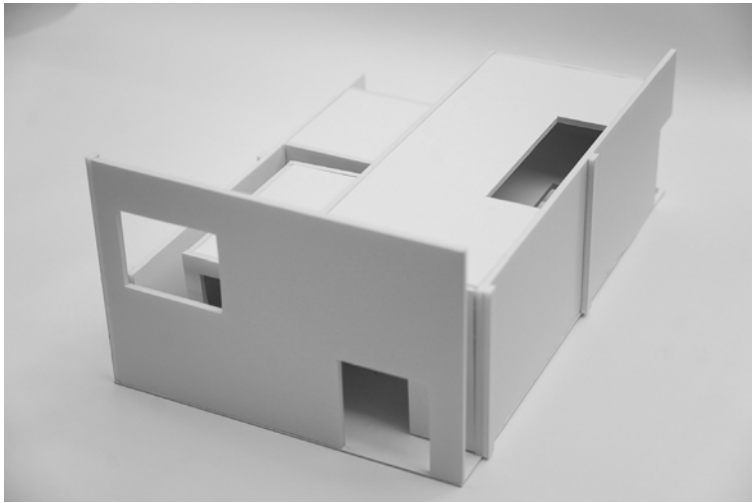


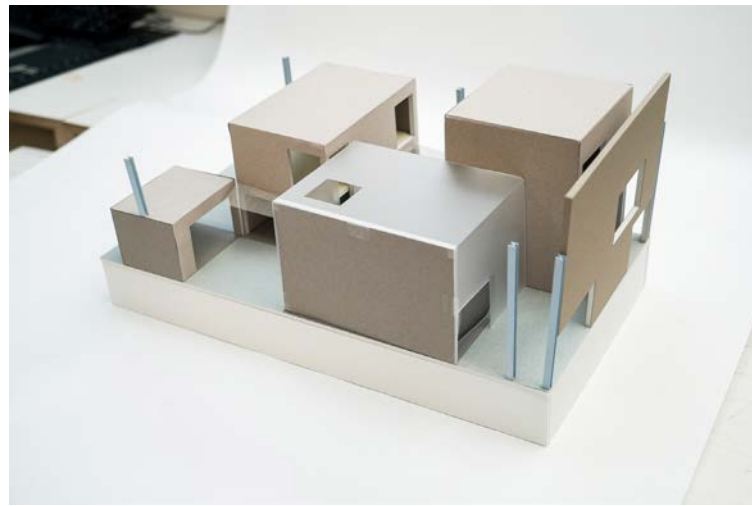
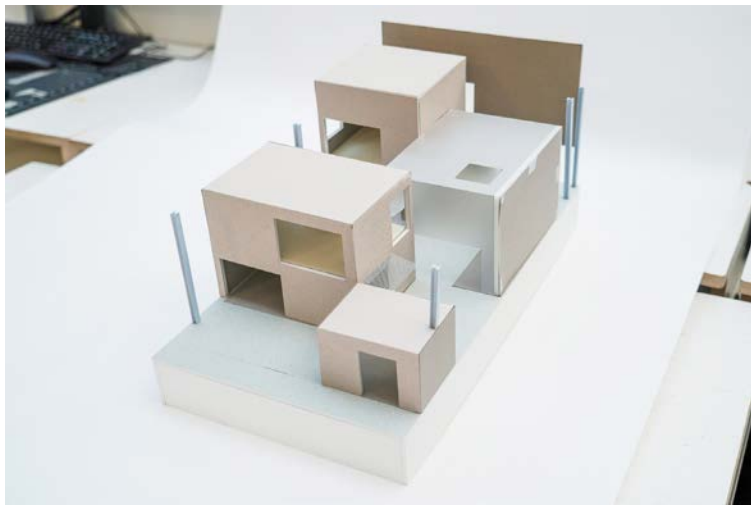
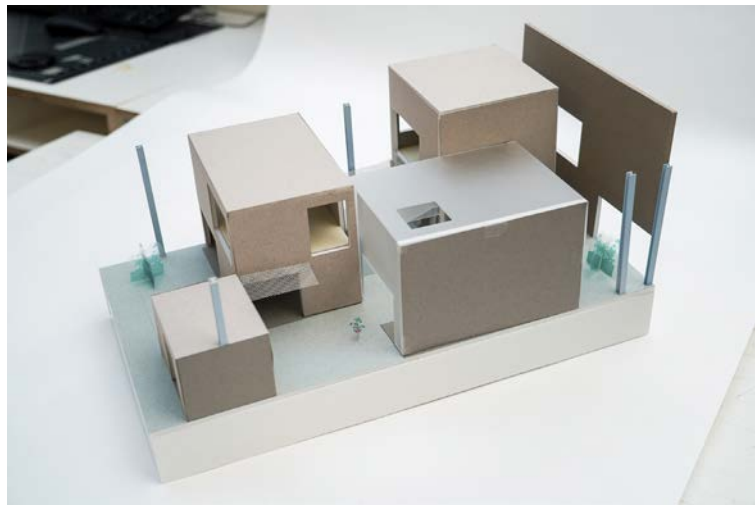
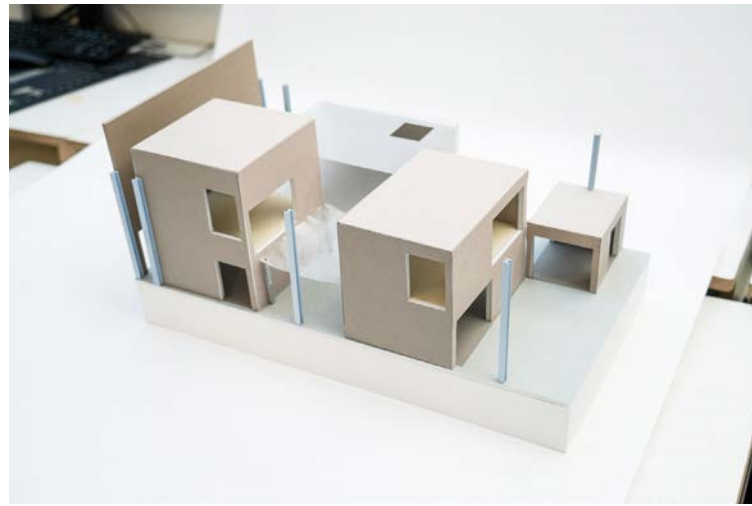
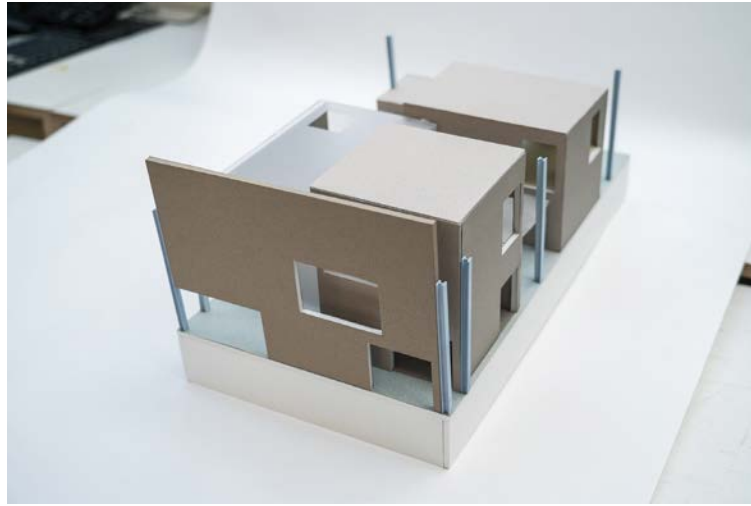
The large warehouse volumes are cut into smaller live-work clusters organized around courtyards. Living spaces, fabrication spaces, kitchens, service cores, and farming courtyards are arranged as inter-dependent parts. Food and fabrication work together, supporting small businesses, shared production, urban farming, and diasporic forms of economic independence.

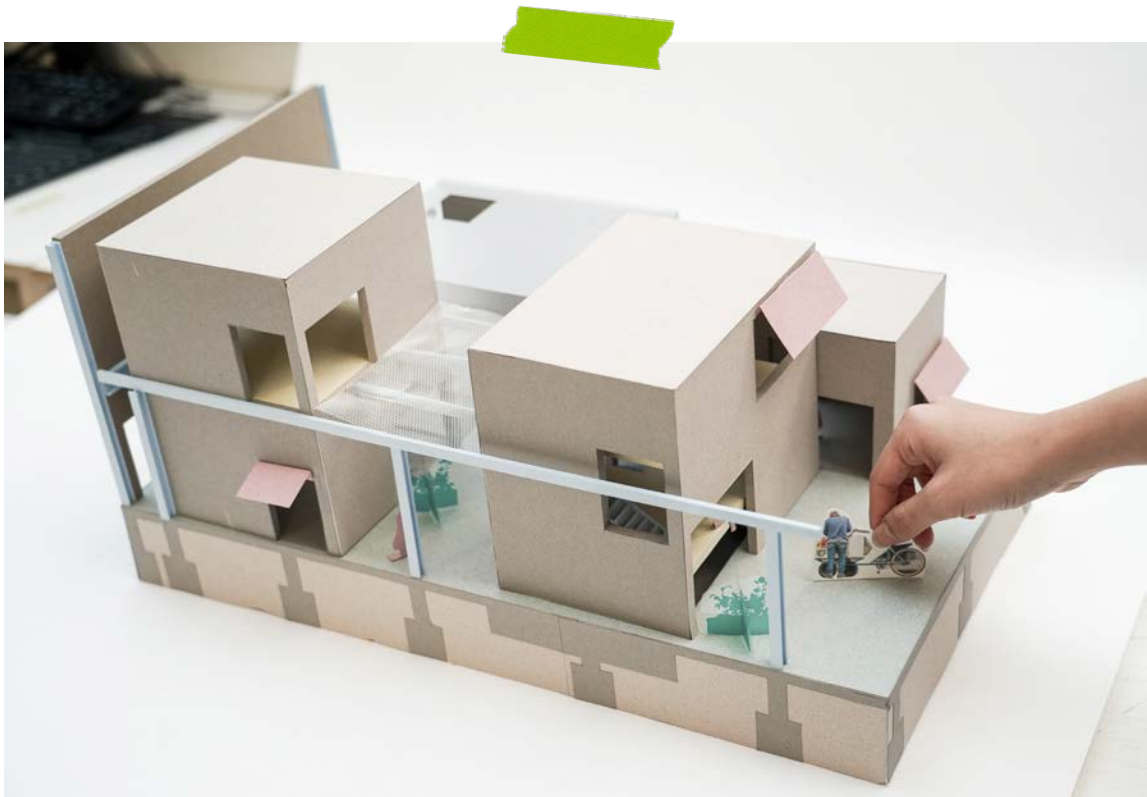
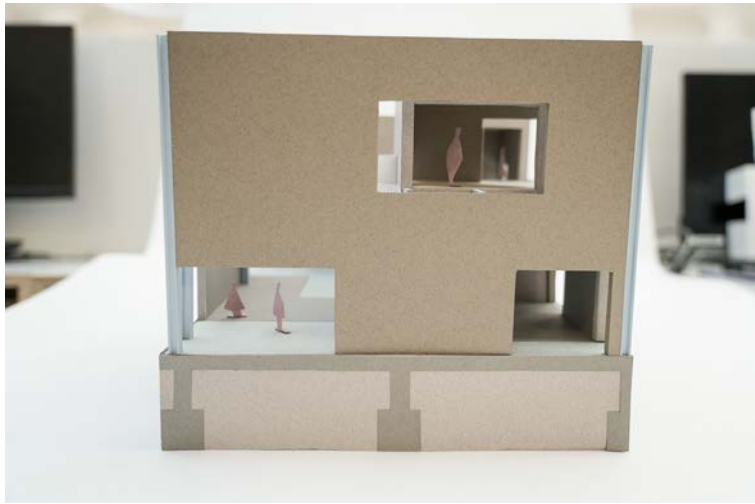


Climate adaptation becomes part of this system. The proposal softens the waterfront through biofiltration zones, permeable surfaces, marsh planting, and a living shoreline. Courtyards bring sunlight and air into the units, while the retained facade acts as a wind buffer. Reused brick, preserved steel, hempcrete, polycarbonate, and fabric create a layered material strategy of reuse and adaptation.

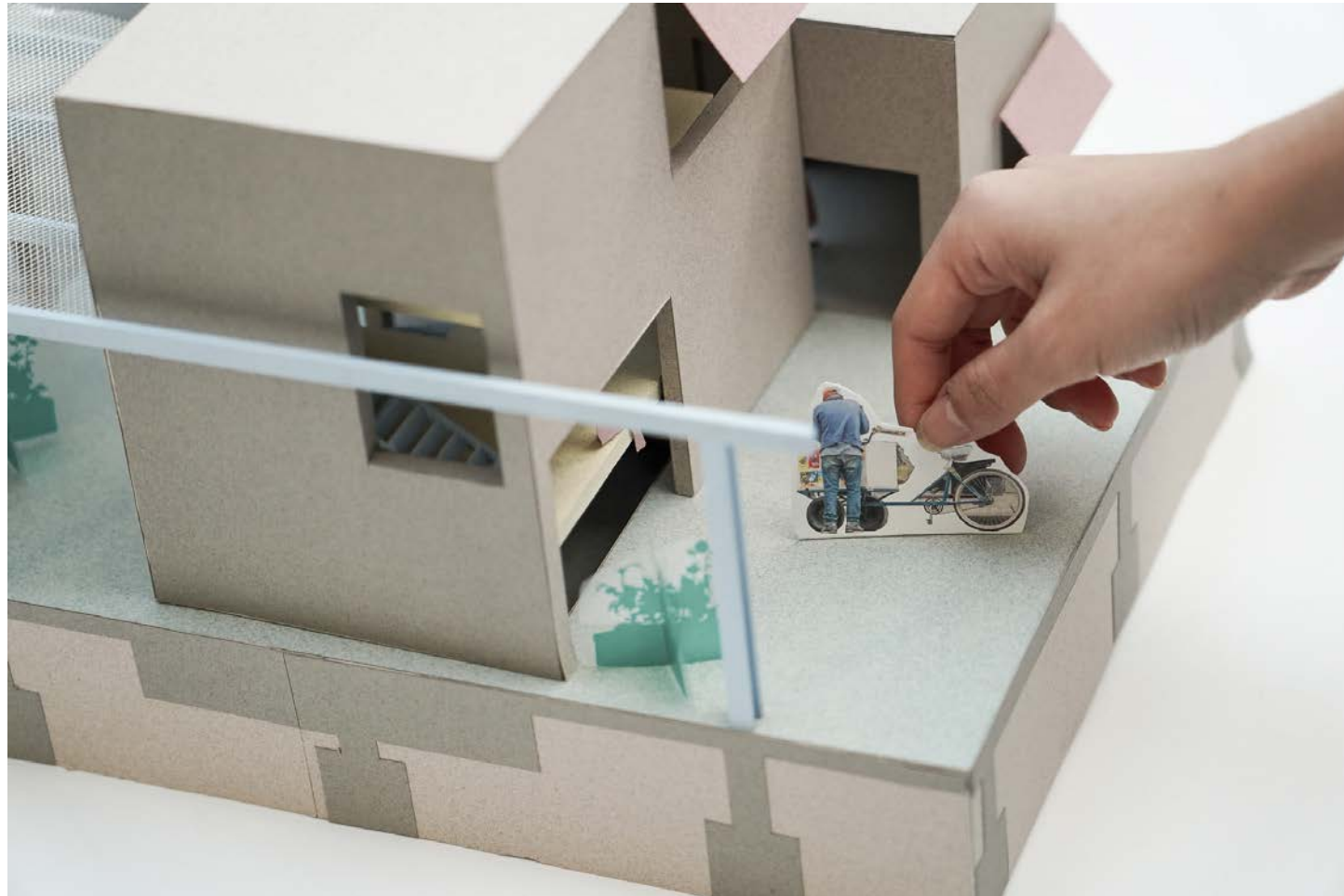


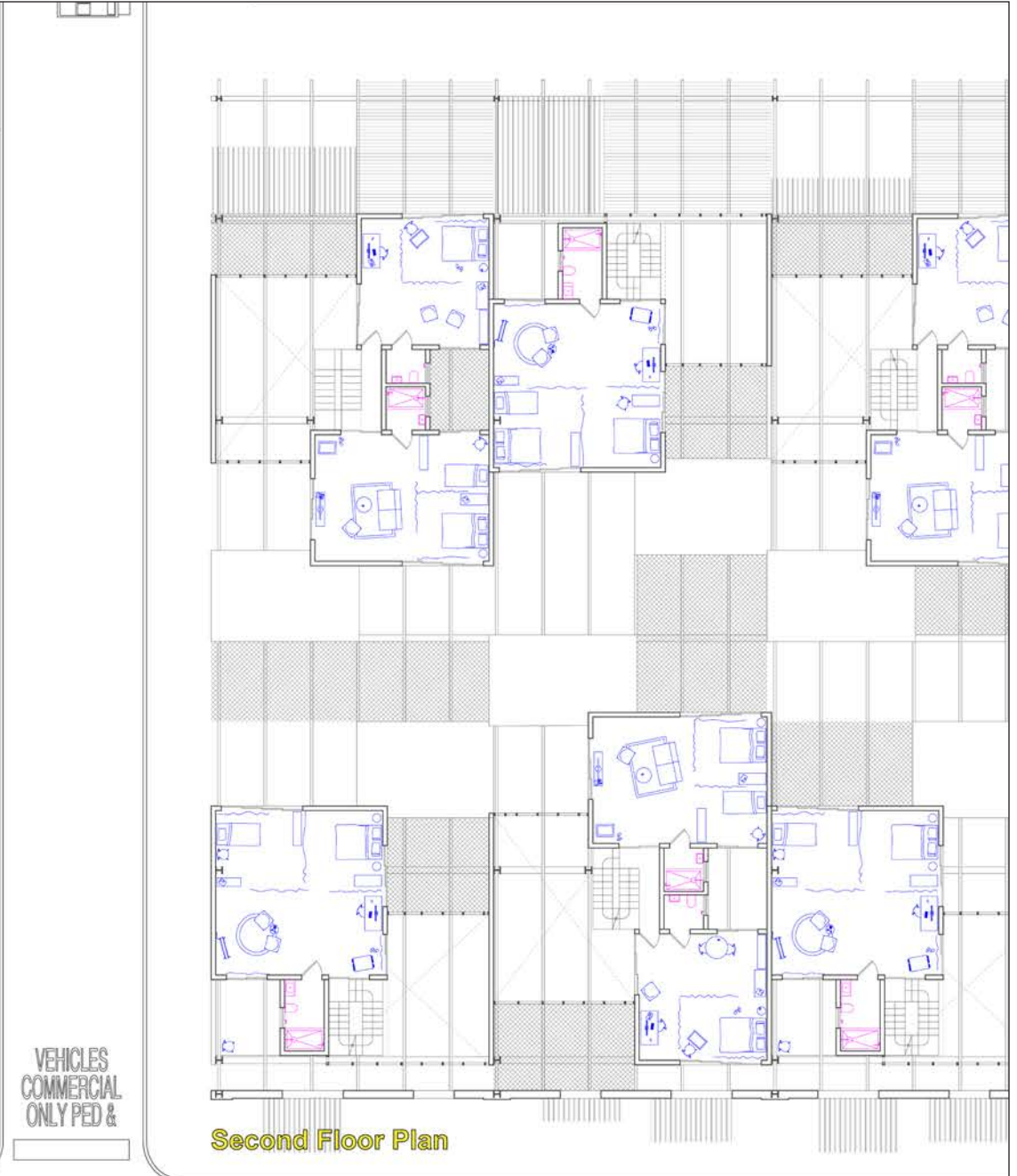






Kinship in the City! imagines architecture as a scaffold for changing lives. Rather than prescribing a fixed way of living, it offers a framework that residents can extend, modify, and inhabit over time. Grounded in diasporic experience, the project proposes an urban archipelago of living, working, growing, and making — an architecture of kinship, labor, memory, and shared survival.



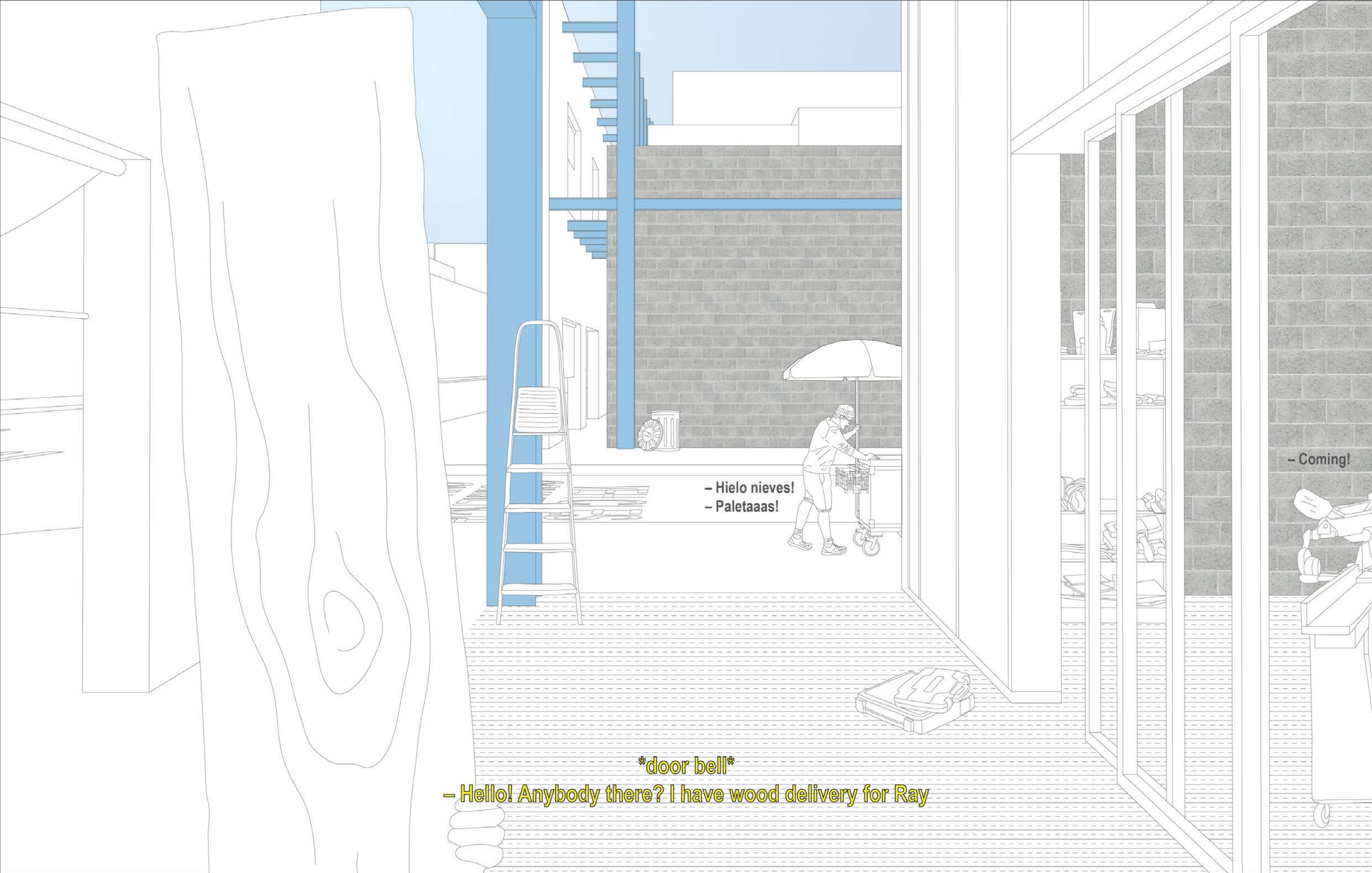




– Come on, the bus is coming

– What a perfect day
to visit Sunset Park!
What should we eat?

Ready to start my day at the park...
– Hielo nieves! Paletaaas!

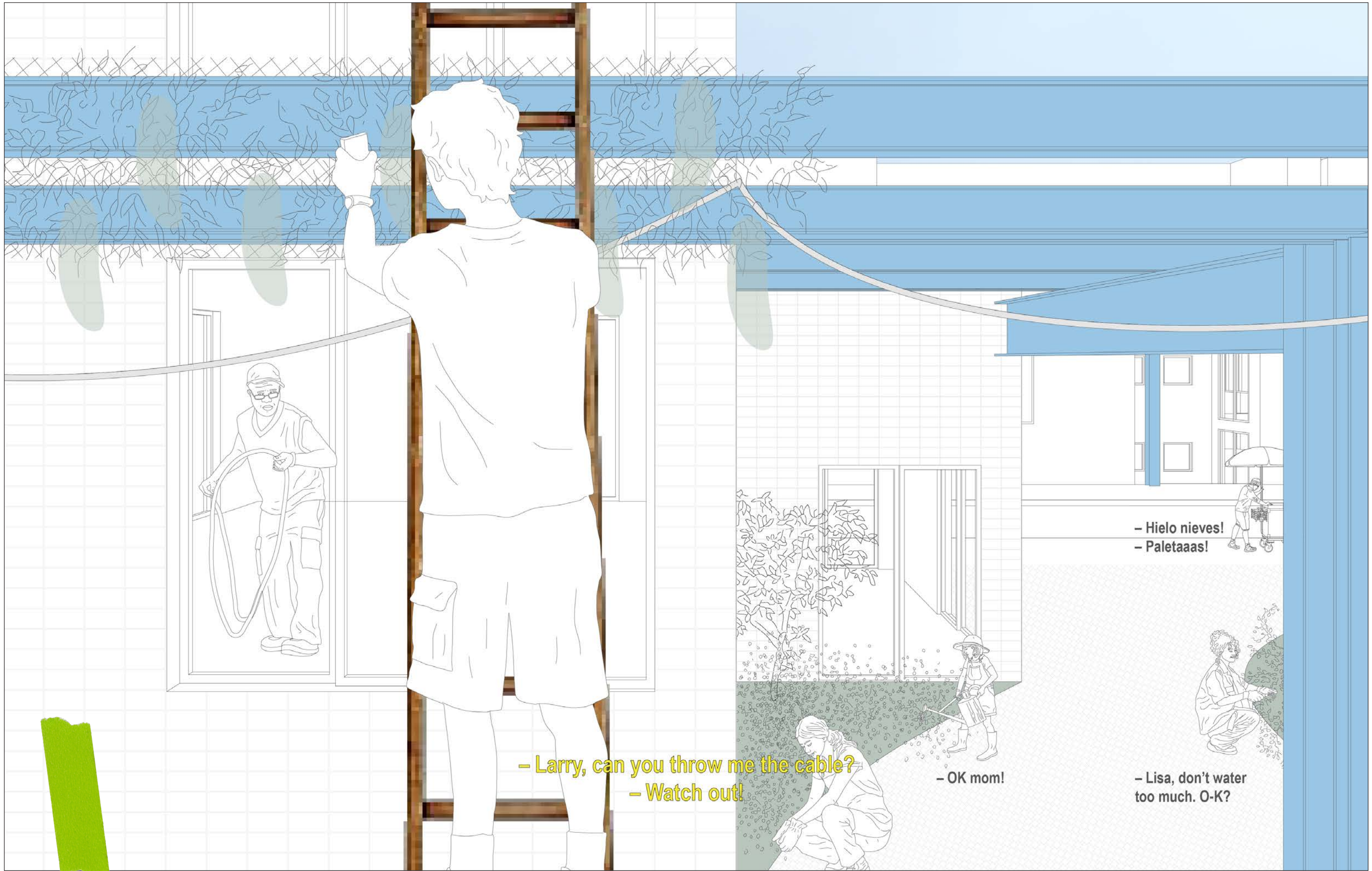


- Hielo nieves!
- Paletaaas!

- Coming!

door bell

- Hello! Anybody there? I have wood delivery for Ray



- Larry, can you throw me the cable?
- Watch out!

- Hielo nieves!
- Paletaaas!

- OK mom!

- Lisa, don't water
too much. O-K?

B-SIDE

An experimental publication founded and directed by *Juke Jose* and co-founded by *Ching-Chen Liu*, *Patrick Rodriguez*, *Fion Li*, *Fern Sripontanakul*, and *Hilary Kusuma*. Members include *Tianrun Li* and *Bolun Qiu*. Advised by *Amelyn Ng*.

B-SIDE is a student-run publication that turns toward the spaces beside architecture. Working from the edges, the publication engages peripheral practices, overlooked influences, minor objects, adjacent disciplines, and voices often left outside dominant architectural discourse.

Structured as an experimental publishing platform, B-SIDE produces print forward and online editions organized around a theme. Each issue gathers writings, images, objects, editorials, and other forms of creative work from GSAPP students, faculty, and practitioners within and beyond architecture. Through open calls, editorial conversations, design, production, and distribution, the publication operates as both a collective practice and a space for experimentation outside the conventional studio format.



Rather than treating architecture as a closed discipline, we understand it as something shaped by what surrounds it: memory, material culture, atmosphere, daily life, feeling, image, language, and care. B-SIDE asks what becomes visible when architectural discourse shifts its attention away from the center and toward the margins. In doing so, B-SIDE cultivates an architecture of adjacency, one that attends to overlooked conditions, expands who gets to participate, and insists that meaning often gathers along the edges.

Issue 1: Among Things begins with *William Carlos Williams's* line, “No ideas but in things,” as an invitation to think with and through objects. The issue asks why things matter, and how ordinary objects hold memory, relation, affection, and loss. Through contributions on inherited objects, carried belongings, domestic fragments, handmade tools, and objects of care, the issue reflects on how things allow people to hold onto one another across distance, time, and generations.

[illegible][illegible]



Together, the first two issues frame B–SIDE as an editorial practice concerned with what is partial, minor, temporary, and beside. It is a publication, but also a method of looking toward things, traces, margins, and the quiet forms of life that architecture often overlooks.



Toward Softness: An Architecture of Incompleteness

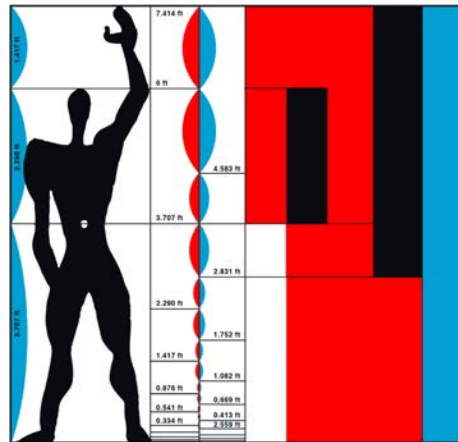
An essay from Transscalarities

instructed by Lydia Kallipoliti and Xiaoxi Chen, with a
writing workshop led by Mahdi Sabbagh.

Architecture has long been used to assert control and permanence. These ideals calcified through the forms and programs of modernism have shaped how bodies are permitted to move, gather, or retreat. Yet the desire for completeness often comes at the expense of the very lives architecture claims to support. Spatial experience is rarely whole or static; it unfolds in fragments, repetitions, and shared improvisations. What might it mean, then, to imagine an architecture that resists resolution? One that listens rather than dictates, adapts rather than prescribes? This paper explores practices that unsettle architecture’s totalizing tendencies, those that turn instead toward the incomplete. Incompleteness is not a deficiency but a method, through observation, subtraction, and softness, architecture can become a medium for care, coexistence, and emergence.

In Le Corbusier’s Unité d’Habitation, a machine-for-modern-living constructed across Europe from 1945 to 1965 stands as a monument to this ideal of architectural completeness: total, efficient, and closed. Designed in concert with the Modulor Man, an iteration of Leonardo da Vinci’s Vitruvian figure, that used a human body as its measure, but whose body does this represent? The universalized body was masculinist and ableist. How can architecture intended for diverse ways of living be reduced to a single metric of universalism rooted in exclusion? These practices of standardization and resolution exemplify architecture’s totality and authority, resisting relationality, difference, and the incomplete.

If modernism sought to standardize life through idealized forms, what alternatives might emerge when architecture begins not with form, but with listening? Rather than resolving space in advance, Atelier Bow-Wow turns to the everyday as the ground of practice: observing, attuning, and moving with the informal logics of living. Through their notion of occupancy, architecture is not a static object but a process of



becoming.¹ It unfolds beyond the architect’s control, implicating not only the designer and inhabitant, but also planning authorities, craftsmen, property developers, regulations, materials, and economic conditions as co-actors in the architectural process. This framework is deepened through what they call architectural behaviorology, a mode of inquiry that rejects a mono-directional relationship between people and buildings.² Behaviorology centers the mutual dependencies between humans, nonhumans, and their environments, tracing the interactions of individuals and their daily routines, the climate and physical forces, legal codes and material flows. Architecture becomes the act of gently intervening in these cycles.

These two concepts, occupancy and behaviorology, become foundational in Atelier Bow-Wow’s long-term engagement with Momonoura, a coastal village in Ishinomaki, Japan. In the wake of the 2011 Tōhoku Earthquake and Tsunami, the architects arrived three months after the disaster, not to impose solutions but to begin a process of attunement. They conducted fieldwork: walking the site, observing daily life, documenting the material aftermath, and building relationships through shared meals and conversations. From 2011 to 2017, they became embedded in the town’s rhythms, proposing a housing prototype that utilize local knowledge, skills, and materials to rebuild homes. Although the initial proposal was unrealized due to labor shortages and resource constraints, their presence did not end. Instead, they co-organized a fishing school with local fishermen to welcome migrants and younger generations, weaving community ties through participation. From there, a series of books on fishing, entrepreneurship, and cooking emerged from interviews, extending oral knowledge into tangible archives. To foster new economies and forms of dwelling, they proposed short-term accommodations and invited young architects to design cottages, built collaboratively by students, local carpenters, and stone masons. They helped thin parts of the forest to harvest timber for these structures; revived local festivals and crafts such as the making of rice straw boats.

Momonoura Village exemplifies a practice of architectural attunement, one that listens to people, place, and possibility. Through occupancy and behaviorology, design becomes not an act of authorship but an ongoing relationship, a practice grounded in care. Architecture here begins not with prescription, but with presence.



By listening to the margins of abandoned spaces and neglected communities, Gordon Matta-Clark’s interventions respond to the conditions he observed in the 1970s not through building, but through rupture. He developed a method of unbuilding that exposed the social and structural violences of top-down planning, property ownership, and modernist ideals. Matta-Clark referred to himself as an anarchitect, a portmanteau of anarchy and architect that signals a deliberate refusal of architecture, an approach not of authorship, but interruption. As Mark Wigley writes, “Matta-Clark used the facts and fabric of building space against itself. He employed the forms, materials, and methods of architecture to unbuild architecture.”³ His cuts, slices, and removals confront the impersonal utopias of modernism, revealing how architecture, in its pursuit of clarity and order, often fails to accommodate the messiness of lived experience.

Between 1972 and 1978, Matta-Clark carried out a series of building cuts across Europe, Chicago, New Jersey, and New York City.⁴ These interventions often took place in derelict structures, buildings abandoned, forgotten, or awaiting demolition under the guise of urban renewal. Many stood in poor Black and Puerto Rican neighborhoods, deliberately left to crumble by city policies. City services were withdrawn accelerating disinvestment, and communities were displaced to make way for modernist projects like Minoru Yamasaki’s World Trade Center.⁵ Works such as Bronx Floors (1972–73) and Splitting (1974) cut into these emptied homes, revealing their guts: joints, structure, pipes, linoleum, insulation, drywall, and wood exposing them to the public as sites of both ruin and memory. These wounds render visible marginal forms of life and the layered histories of memory, erasure, and violence often written out of architectural record.

Matta-Clark stages incompleteness not through adaptation or growth, but through subtraction. Each incision refuses the surface of architecture as neutral or whole. He does not design anew but unbuilds, exposing the systems of control that structure our spatial environments. If observation reveals what is already present, subtraction draws out what has been suppressed. Through absence, Matta-Clark offers a radical form of presence.

Where Atelier Bow-Wow’s practice of observation listens closely to everyday life, and Gordon Matta-Clark’s acts of subtraction rupture the architectural surface to expose what’s hidden, both operate as forms of refusal: refusals of



completeness, singularity, and control. One attunes; the other disrupts. But what lingers after listening and after cutting? What happens in the aftermath, when space has already been unsettled? In Kazuyo Sejima’s work, incompleteness takes on a quieter form. Her architecture does not assert, but instead situates itself gently within the world, attuned to memory, atmosphere, and impermanence. Sejima’s interventions do not rebuild what was lost, nor resolve what remains, but offer a spatial tenderness that moves with what is already there. If Bow-Wow begins with presence and Matta-Clark with exposure, Sejima turns toward disappearance: a form of care without repair, an architecture that coexists without closure.

The Inujima Art House Project (2008–) is located on the small island of Inujima in Japan’s Seto Inland Sea. Once home to granite quarries and a copper refinery, the island now reflects a familiar story of depopulation: its economy declined, its youth migrated, and its population, now only around 40 to 50 people, has aged.⁶ The long-term abandonment of the island left it in a state of precarity. Sejima’s architectural response is not to restore the past or project a future, but to remain with the present. Her work unfolds through dispersal and lightness. Structures are scattered across the island with careful attention to existing paths, vegetation, and sightlines, allowing the landscape and not the building, to remain the primary presence. Materials are minimal, reflective, and transparent, dissolving the boundary between the built and the environment as light, wind, and time continually reshape the island’s spatial experience. Architecture here invites permeability: walls veil rather than enclose, thresholds blur, and interiors feel like extensions of terrain. Rather than imposing a singular vision, Sejima works in concert with the island’s rhythms, its aging population, its fragile ecology, and its layered histories. Her approach toward softness is not fragility but an ethics of restraint, a deliberate refusal to dominate the site. It is a care that accepts impermanence and incompleteness, attending to what remains so that human and non-human life may continue to inhabit the island in time.

In the project, Inujima, softness unfolds through restraint, an architecture that does not impose, but listens, yielding to what is already there. This approach is not isolated to the island; it echoes across Kazuyo Sejima’s wider practice. Her architecture often thins into the background, not as absence but as an intentional act of care. Softness, in Sejima’s work, is not fragility but a strategy. It appears in blurred thresholds, layered transparencies, and loosely bounded interiors that



suggest rather than dictate. In projects like the 21st Century Museum of Contemporary Art (2004) in Kanazawa, Japan, Eve Blau notes how transparency operates not only visually but socially, enabling spaces to be both open and closed, collective and solitary.⁷ There is no singular path, no fixed hierarchy; space is encountered relationally, discovered through movement and light. This is architecture that centers attunement over control.

Sejima’s architecture resists totality through a quiet multiplicity. It choreographs ambiguity without confusion, offering users agency rather than instructions. The result is a form of incompleteness, softness as a mode of openness, where space reveals itself over time, shaped by weather, season, and the bodies who move within it. As Blau suggests, atmosphere becomes the architecture’s agent: not a backdrop, but an active presence negotiated between form and inhabitant.⁸ Softness, here, is a refusal to finalize. Through Sejima’s practice, incompleteness becomes not only a formal strategy but a relational stance, an architecture that accompanies life, without needing to contain it.

Incompleteness, as traced through observation, subtraction, and softness, emerges not as a lack but as a deliberate method. One that resists the architectural impulse to control, finalize, or resolve. Across the practices of Atelier Bow-Wow, Gordon Matta-Clark, and Kazuyo Sejima, incompleteness becomes a spatial ethic: to listen instead of impose, to expose rather than conceal, to yield rather than dominate. These practices do not attempt to deliver a totalizing vision; instead, they cultivate the conditions for others to act, dwell, remember, and move. By refusing closure, these works open architecture to difference and indeterminacy. They make space not through permanence but through ongoingness, structures that shift with weather, memory, and use; forms that fade, fracture, or dissolve to let other presences come forward. In this light, the task of architecture may no longer be to build worlds from above, but to remain with the worlds already in motion. The future of architecture might depend not on what it asserts, but on what it allows, what it attends to, what it exposes, and what it lets be.



Footnotes

1 Lauren Stalder et al., eds., *Atelier Bow-Wow: A Primer* (Cologne, Germany: Verlag der Buchhandlung Walther König, 2013). 67–68

2 Lauren Stalder et al., eds., *Atelier Bow-Wow: A Primer* (Cologne, Germany: Verlag der Buchhandlung Walther König, 2013). 100–101

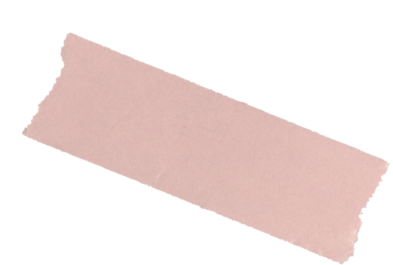
3 Mark Wigley, *Cutting Matta-Clark: The Anarchitect-ure Investigation* (Zürich, Switzerland: Lars Müller Publishers, 2018). 25

4 João Ribas and Delfrim Sardo, *Gordon Matta-Clark: Splitting, Cutting, Writing, Drawing, Eating...* (Lisbon, Portugal: Culturgest and Serralves, 2017). 33

5 Rachel Wetzler, “Gut Renovation: Gordon Matta-Clark, Anarchitect at the Bronx Museum,” *Art in America* (ARTnews.com, March 1, 2018), <https://www.artnews.com/art-in-america/features/gut-rennovation-63474/#fn7>.

6 Kazuyo Sejima et al., *Inujima, Architecture Becomes Environment: Selected Projects from Kazuyo Sejima’s Design Studio, 2015 - 2019* (Santarcangelo di Romagna, RN, Italy: Maggioli Editore, 2020). 45–47

7–8 Eve Blau, “Inventing New Hierarchies | The Pritzker Architecture Prize,” www.pritzkerprize.com, 2010, https://www.pritzkerprize.com/sites/default/files/file_fields/field_files_inline/2010_essay_0.pdf.



trans*domesticity

The Suburban House in Transition

A conceptual residential project in Pittsburg, CA from Advanced Studio VI, Re-Imagine, Re-Member, and Re-Live instructed by *Harold Fallon* (Dean's Visiting Professor), *Emily Ruopp* (Assistant Professor) and *Javier A. Flores Leal* (TA).

This project begins with a single-storey California ranch house in Pittsburg, California, located within a single-family residential zone. Its plan is familiar: detached, roomed, private, and organized around the assumptions of the American nuclear family. But the lives inside these houses does not reflect this typology.

The family is a first-generation immigrant family from the Philippines, where shared space, interdependence, and extending the home to relatives and friends are part of domestic life. This mismatch becomes the starting point of the project. The American suburb is not neutral. It institutionalized the nuclear family, privatized care, and embedded heteronormative, racialized, and property-based logics into domestic space. Its elements — the detached house, private yard, garage, separated rooms, and clear boundary between inside and outside — organize life through separation rather than relation.





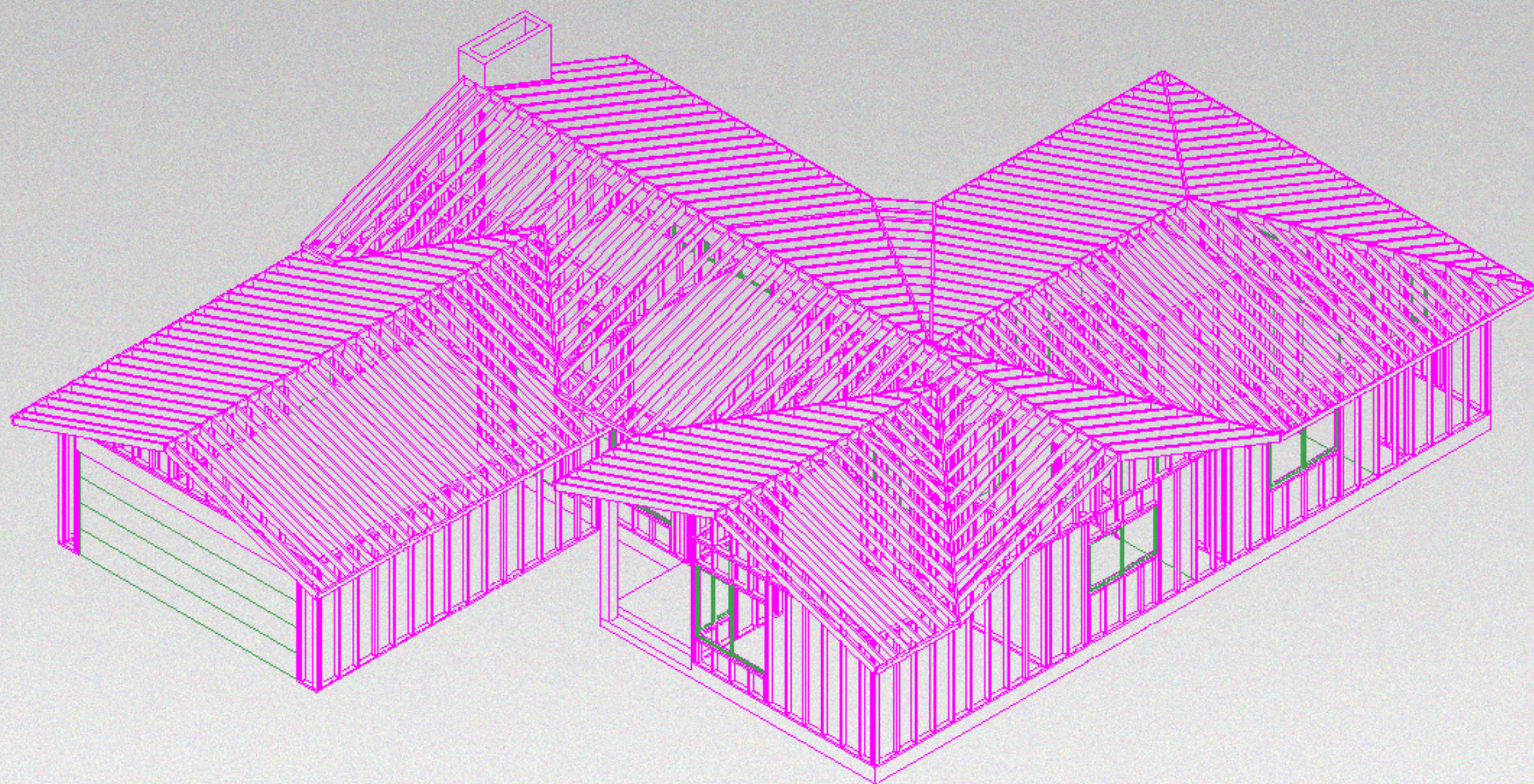
The project asks *what would it mean not simply to update suburbia, but to transition it?*



*trans*domesticity* approaches transition as an architectural method. It draws from Filipino spatial practices, queer kinship, drag houses, trans embodiment, Gordon Matta-Clark's acts of cutting, and vernacular modes of incremental construction. Together, these references frame the house not as a fixed container, but as a structure that can be opened, redistributed, and re-formed.

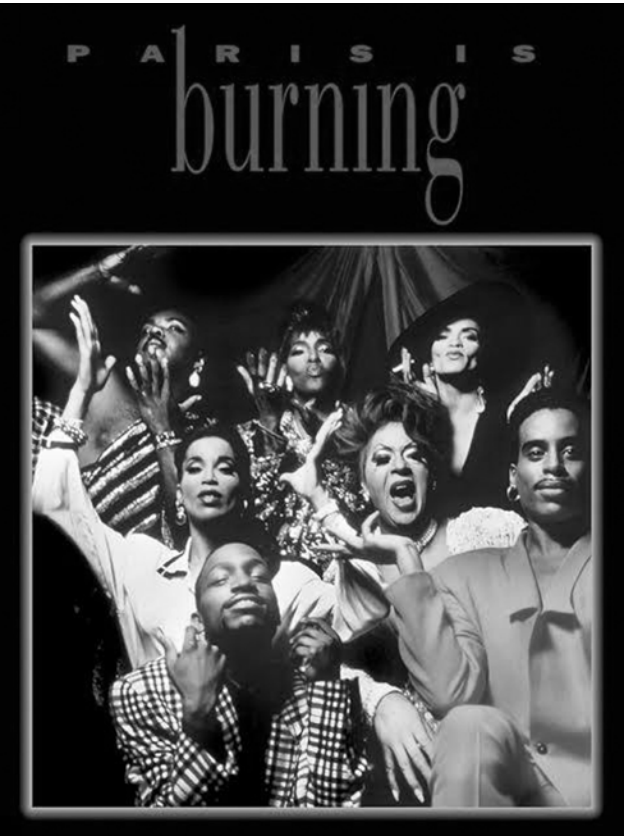


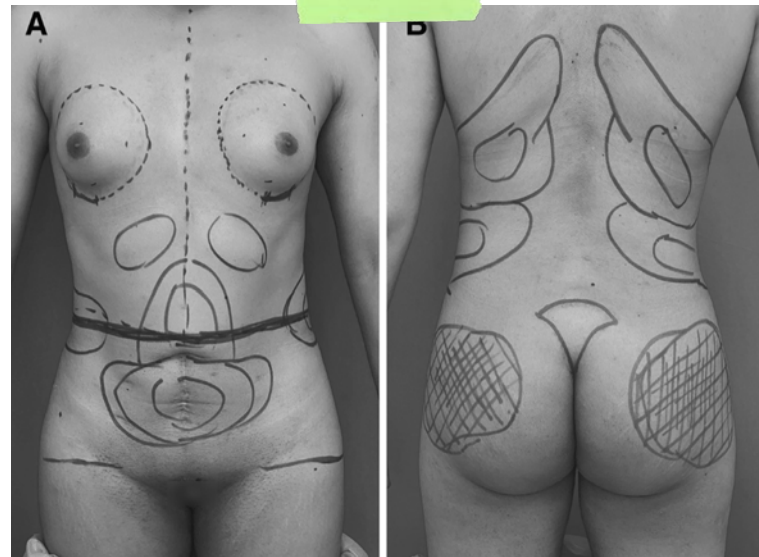
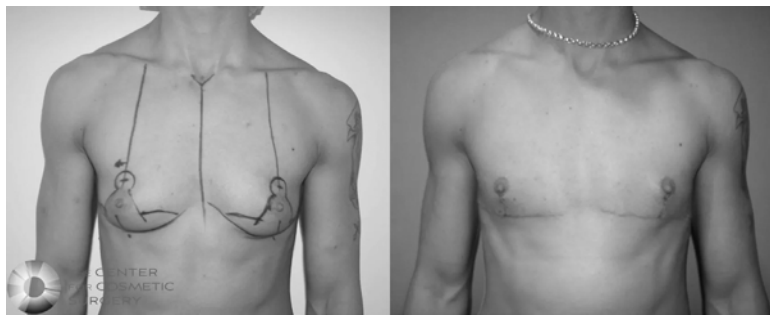
Filipino domestic life offers a different understanding of space — one based on shared being, adaptability, and collective use. Rooms are not always fixed to a single function. A dining room can become a bedroom, a threshold can become an occupied edge, and the perimeter of the house can thicken into new spaces of gathering, storage, care, and rest. This spatial fluidity challenges the rigidity of the suburban plan.



Queer and trans frameworks shift the project from flexibility to transformation. Flexibility suggests that a space can accommodate different uses while remaining fundamentally the same. This project asks for something more structural, how can a house can be reworked from within?

Drag houses become important because they construct kinship beyond biology. Within ballroom and drag cultures, the “house” is not only a domestic image, but a social structure formed through care, mentorship, performance, protection, and chosen kinship. Family is assembled rather than inherited. It is rehearsed, supported, and sustained through acts of mutual recognition. This offers another way of understanding domesticity — not as a fixed family unit contained by the house, but as a set of relations that can exceed biological, legal, and architectural boundaries.





Trans embodiment extends this logic into the structure of the house itself. Transition is not understood as surface modification or aesthetic difference, but as a process of realignment. Gender-affirming care can involve incision, subtraction, redistribution, reconstruction, and healing. These operations are not about becoming something false or artificial; they are acts of affirmation that allow the body to more closely support self-determined life.

In the project, these ideas become architectural methods. The suburban house is not decorated with signs of difference, nor simply made more open or flexible. Instead, its assumptions are cut, shifted, redistributed, and reassembled. Rooms change roles. Thresholds thicken. Storage becomes circulation. The garage becomes a space of gathering. The perimeter becomes inhabitable. Transition becomes a way of reorganizing the house's structure, programs, and relationships from within.

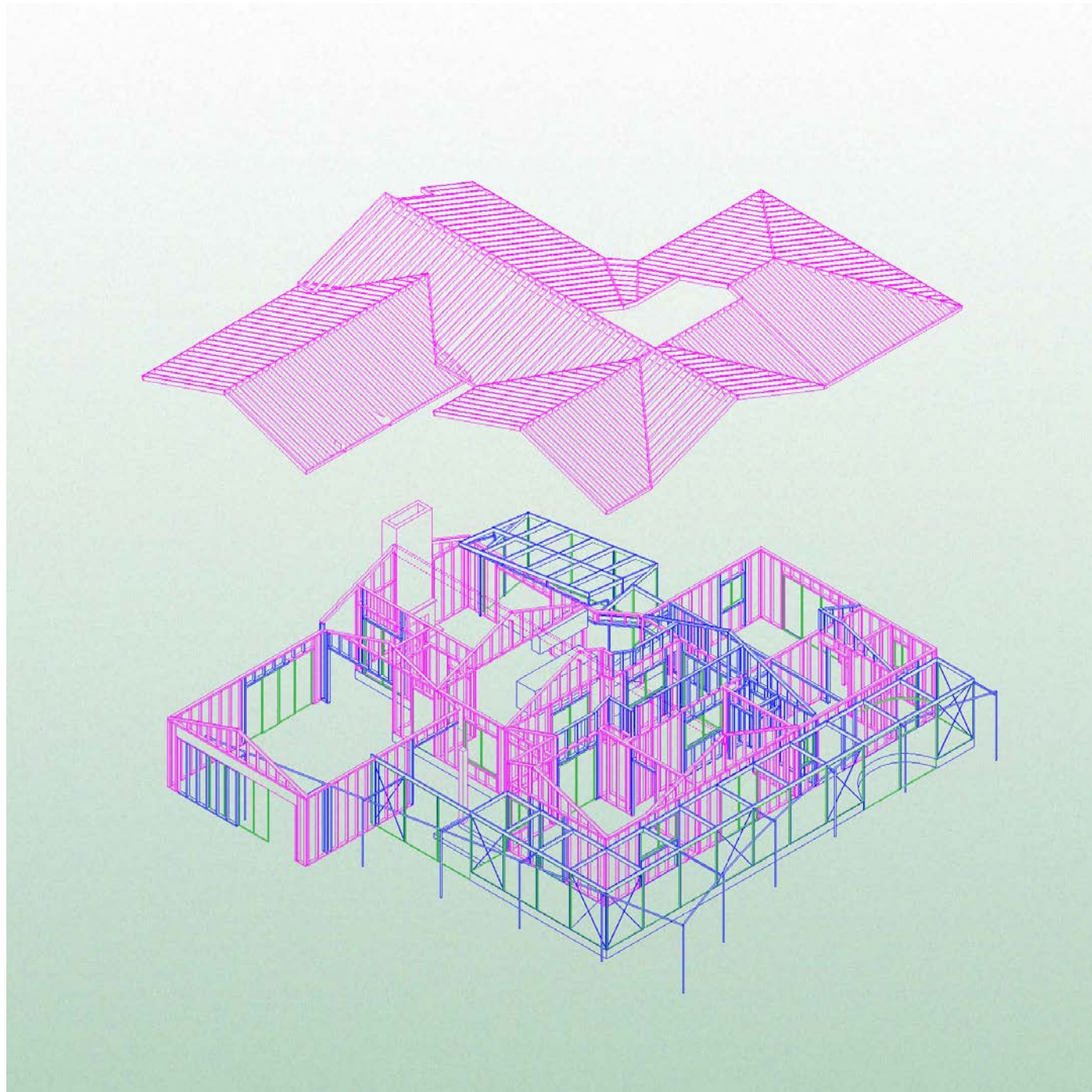


Gordon Matta-Clark's work offers another way of understanding cutting as an architectural act. In *Splitting*, the suburban house is cut open, exposing its partitions, hidden systems, and assumptions of privacy, order, and solidity. Light enters where it once could not, and the house shifts from a closed domestic object into a condition of exposure and instability. For this project, cutting becomes a way of undoing the suburban house from within, allowing it to transition.



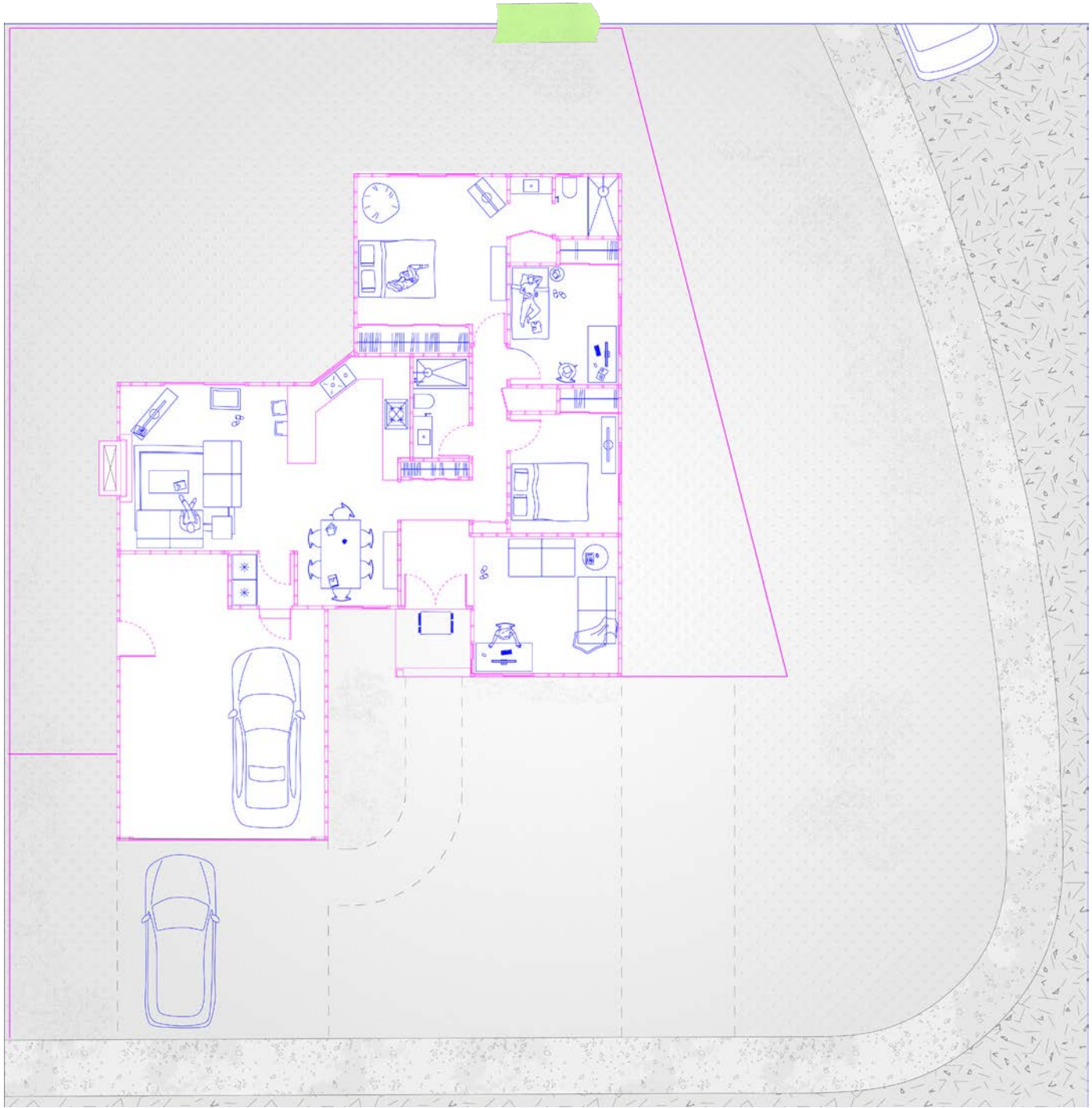
The project also returns to Filipino vernacular architecture and contemporary practices of improvisation. Space is not always completed all at once, but extended gradually through available materials, changing needs, and intergenerational use. Additions, thresholds, and informal extensions allow domestic life to spill outward and adjust over time. These practices understand dwelling as incremental, responsive, and relational.

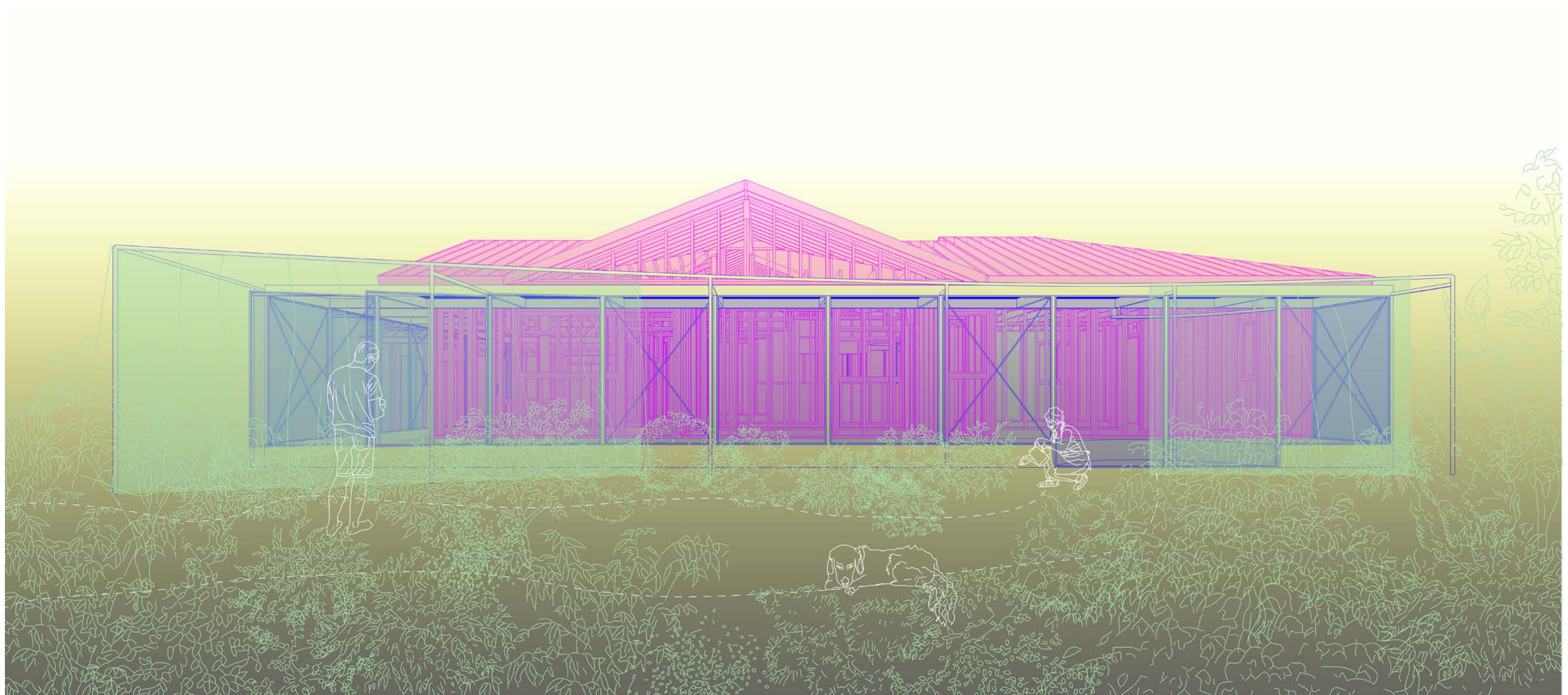




Through these frameworks, the house is reworked through a series of architectural operations: subtraction, redistribution, reallocation, and extension. The garage is no longer treated as pure utility, but becomes an extension of the living room and garden. The dining room moves beyond the original envelope into a transparent addition that can accommodate a fluctuating family size. The central bathroom is removed and redistributed across the house, opening the interior to light, air, and new circulation. Closets and storage expand around the corner facade, thickening the perimeter into inhabitable thresholds, secondary paths, bathroom extensions, garden entrances, and sunrooms.

These changes allow rooms to migrate across programmatic boundaries. Domestic life becomes less fixed and more negotiated. The project does not propose inclusion within suburbia's existing logic. Instead, it explores a structural undoing of the suburban house as a container of privacy, ownership, and permanence. Through incision, subtraction, redistribution, and reassembly, *trans*domesticity* reimagines the house as a trans-mutable infrastructure for fluid, interdependent, and self-determined forms of living.













An (Incomplete) Guide to Looking (for Queer Cruising Sites)

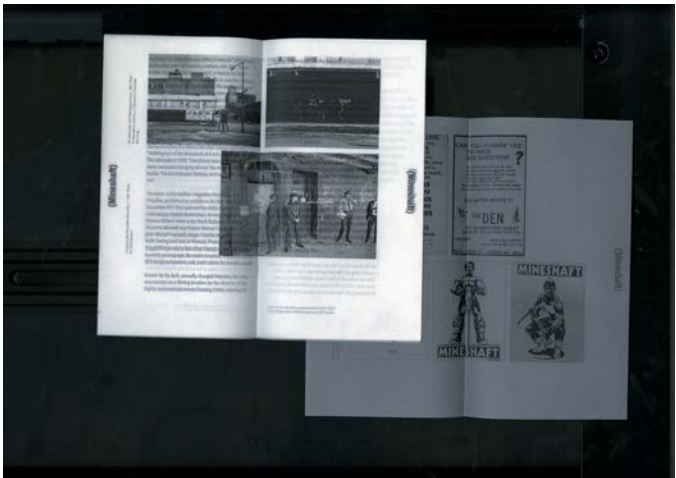
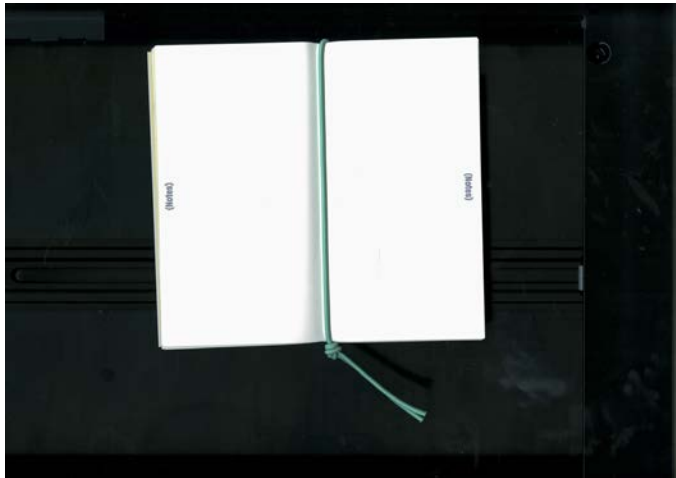
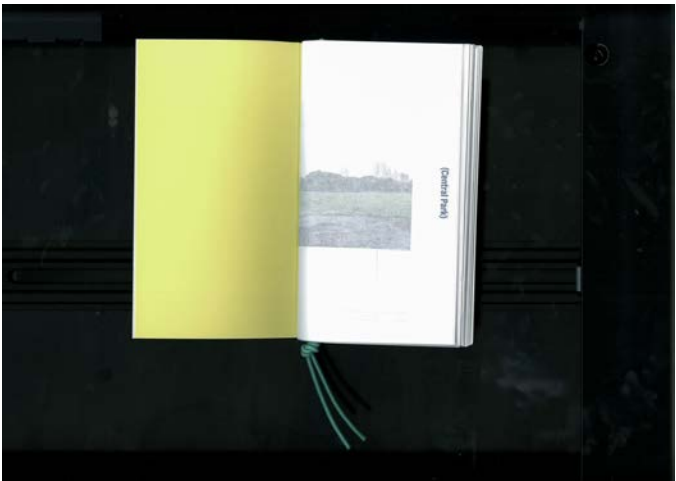
**A book designed and created for Graphic
Architecture Project 1: Design and Typography**
instructed by *Yoonjai Choi*.

The book examines gay cruising sites as spaces shaped by desire, risk, code, and public life. Moving between archive, field observation, and spatial analysis, the project looks at how queer encounter has long relied on indirect forms of navigation such as glances, signals, rumor, and shared but often unspoken knowledge. Rather than treating cruising as marginal or incidental, the project understands these sites as important queer spatial practices that emerge under conditions of surveillance, regulation, and erasure.





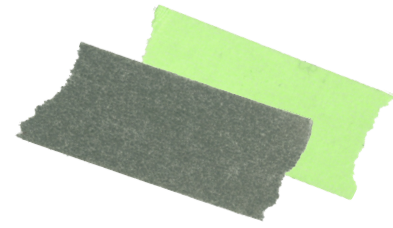
The booklet is designed as a pocket-sized, elastic-bound guide that remains deliberately unfinished. Its structure allows additional pages to be inserted over time, treating queer spatial knowledge as cumulative, and never fully closed. The page's content continue across singular loose leaves that cannot be fully read through casual flipping alone. Translucent vellum pages hold images that remain only partially visible. To access the work in full, the reader must pause, remove, unfold, and handle each page with intention. In this way, the project resists total legibility even as it documents spaces important to LGBTQ+ life. It treats opacity not as a right and a way of protecting queer spaces from full capture while still making its presence felt.



(Stores & Businesses)
(Residences)

An (Incomplete) Guide to Looking (for Queer Crossing Sites)

(Public Spaces)
(Bars, Clubs & Restaurants)



Juke Francis Jose, Master of Science in Advanced Architectural Design '26 at Columbia University Graduate School of Architecture, Planning, and Preservation.

Summer: Advanced Architectural Design Studio, Climates—Models—Images instructed by *Elise Misao Hunchuck, Marco Ferrari, and André B. Santos* (TA) in collaboration with *Ching–Chen Liu*; **Essay** from *Transscalarities* instructed by *Lydia Kallipoliti* and *Xiaoxi Chen*, and **workshop** instructed by *Mahdi Sabbagh*; **Essay** from *Arguments*, a lecture series and a workshop instructed by *Beril Sarisakal*.

Fall: Advanced Studio V, Climatic Architecture and Diasporic Cities instructed by *Phu Hoang* and *Mohammad Hossein Zowqi* (TA) in collaboration with *Fion Li* and *Seungwon Lee*; **Multimedia installation** from *Interlaced Existence* instructed by *Karla Rothstein*; **Representation project** from *Rendering Systems* instructed by *Seth Thompson*.

Spring: Advanced Studio VI, Re–Imagine, Re–Member, and Re–Live instructed by *Harold Fallon* (Dean’s Visiting Professor), *Emily Ruopp* (Assistant Professor) and *Javier A. Flores Leal* (TA). 1 individual project and 2 collaborative projects with *Mi Zhou, Yuchen Chen, and Jason Li*; **Series of arguments** from *The Contemporary: Ideas and Concepts from 1968 to the Present* instructed by *Bernard Tschumi* and *Deniz Mahir Dagtekin* (TA); **Installation** from *Metabolic Materialities* instructed by *Michael Wang* in collaboration with *Tianrun Li*; **Book** from *Graphic Architecture Project 1* instructed by *Yoonjai Choi*.

Academics: B–SIDE (Beside), an experimental publication founded and directed by *Juke Jose* and co–founded by *Ching–Chen Liu, Patrick Rodriguez, Fion Li, Fern Sripongtanakul, and Hilary Kusuma*. Members include *Tianrun Li* and *Bolun Qiu*. Advised by *Amelyn Ng*; **Fall ‘25 Research Assistantship** for *Catherine Griffiths*.