

**architecture
without
ends**



architecture without ends

During my year at Columbia GSAPP, I came to understand architecture as a far broader discipline than I had previously imagined. Architecture no longer referred only to the making of buildings, but became a way of engaging with larger ecological, social, and cultural conditions. At GSAPP, we were given the freedom to experiment and continuously challenge the boundaries of what architectural design can address.

The summer semester began with a more expanded and zoomed out approach. In my studio *Climate–Model–Image*, we explored how mapping, drawing, and model making could serve as forms of architectural representation that reveal and reconstruct the realities of climate change.

In the fall, we returned to a more building oriented scale of design while continuing to investigate the multiplicity of representation. In the studio *Building Communities*, I explored the possibilities of traditional hand drawing within the contemporary digital age, searching for more human and emotional ways to represent adaptive reuse and domestic living.

Entering the spring semester, I became interested in more radical approaches toward architecture and habitation. In the studio *Non-Binary Habitable Landscape*, we imagined alternative forms of housing that challenge conventional residential typologies and propose new ways of living together.

Beyond the studio, this portfolio also includes works from electives and student organizations, including booklets, renderings, and photography projects. Together, these works reflect my ongoing exploration of architecture without ends.

Summer

Dis/appearances:
Land–Water Aberrations in Chiayi County

Advanced Architecture Tutorial

Thinking Through Field

Arguments

Fall

Living Threads Along the Greenline

Advanced Studio V

Rewriting Fluidity:
From Enclosed Abstraction to Chromatic Openness

Rendering Systems

Spring

Corner Without (B)order

Advanced Studio VI

Monuments Moments Memories

GAP I: Design & Typography

Other
Works

B-SIDE

Student Publication

Space, Event, Movement

Student Photography Work

Dis/appearances: Land–Water Aberrations in Chiayi County

Course
Instructor
Teaching Associate
Collaborator

Advanced Architecture Tutorial
Elise Hunchuck + Marco Ferrari
André Santos
Juke Francis Jose



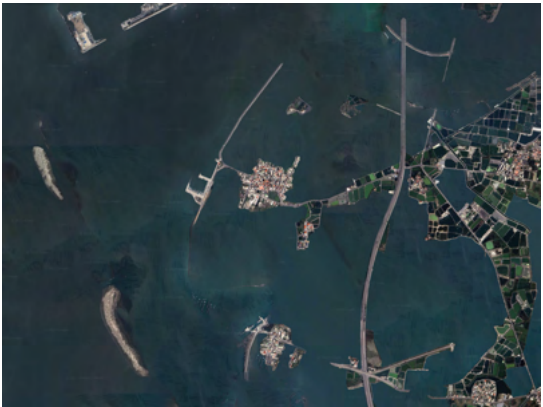
Installation Photo

Our project begins with Shun-Fa Yang's photograph of a sinking village, a quiet image that masks the intertwined crises of land subsidence, sea-level rise, and extractive agriculture along Taiwan's western coast. Through maps, models, and drawings, we traced these hidden forces and speculated on adaptive futures, while underscoring the fragility of such resilience. Presented as an installation, the work sought to cultivate a sense of "climate intimacy," translating data into lived experience and inviting empathy for landscapes and lives on the edge of disappearance.

Decrypting Climate Crisis Behind the Image



The Submerged Beauty of Formosa, Shun Fa Yang

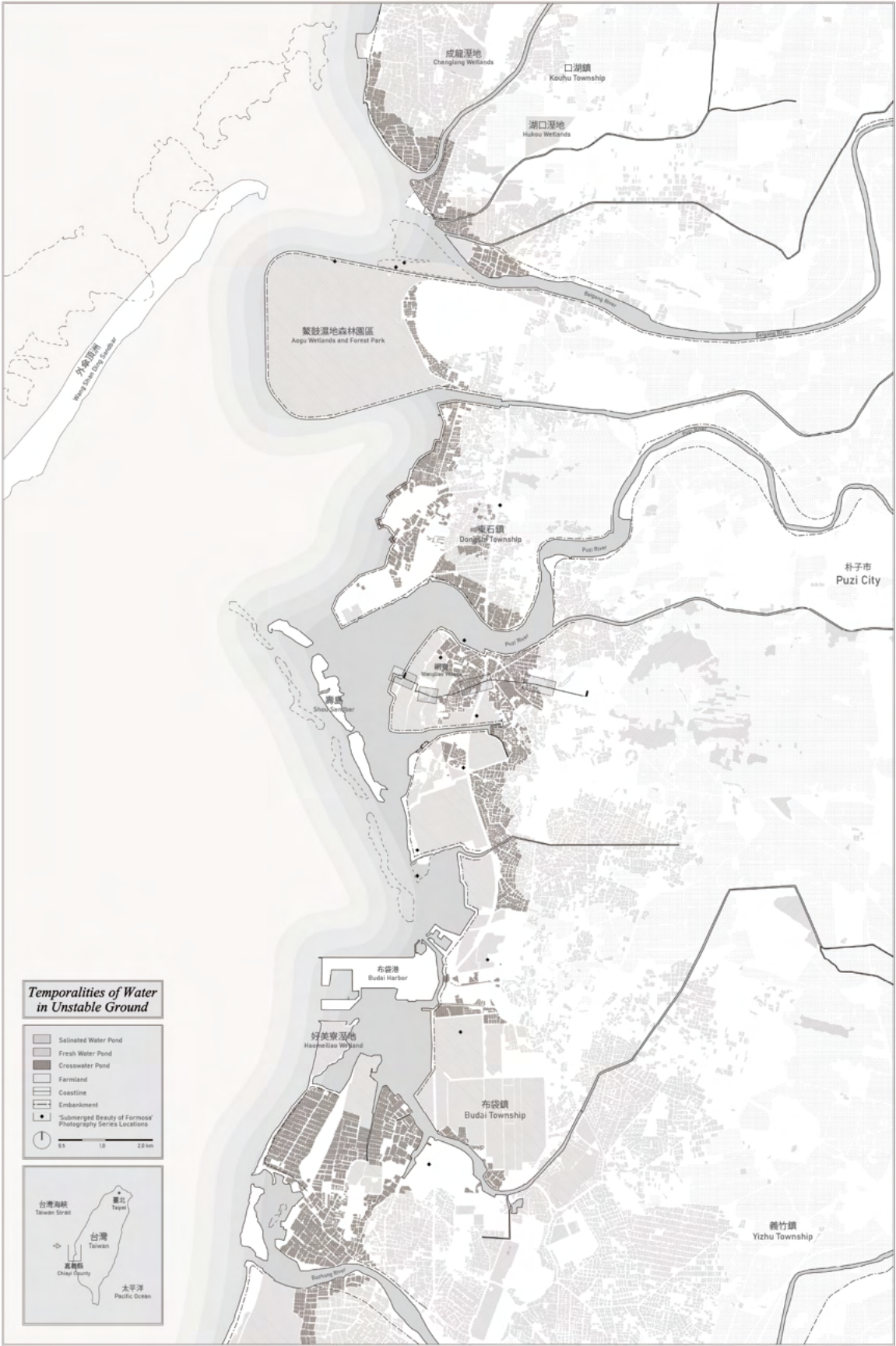


Expanded Image: Vestiges of Submergence

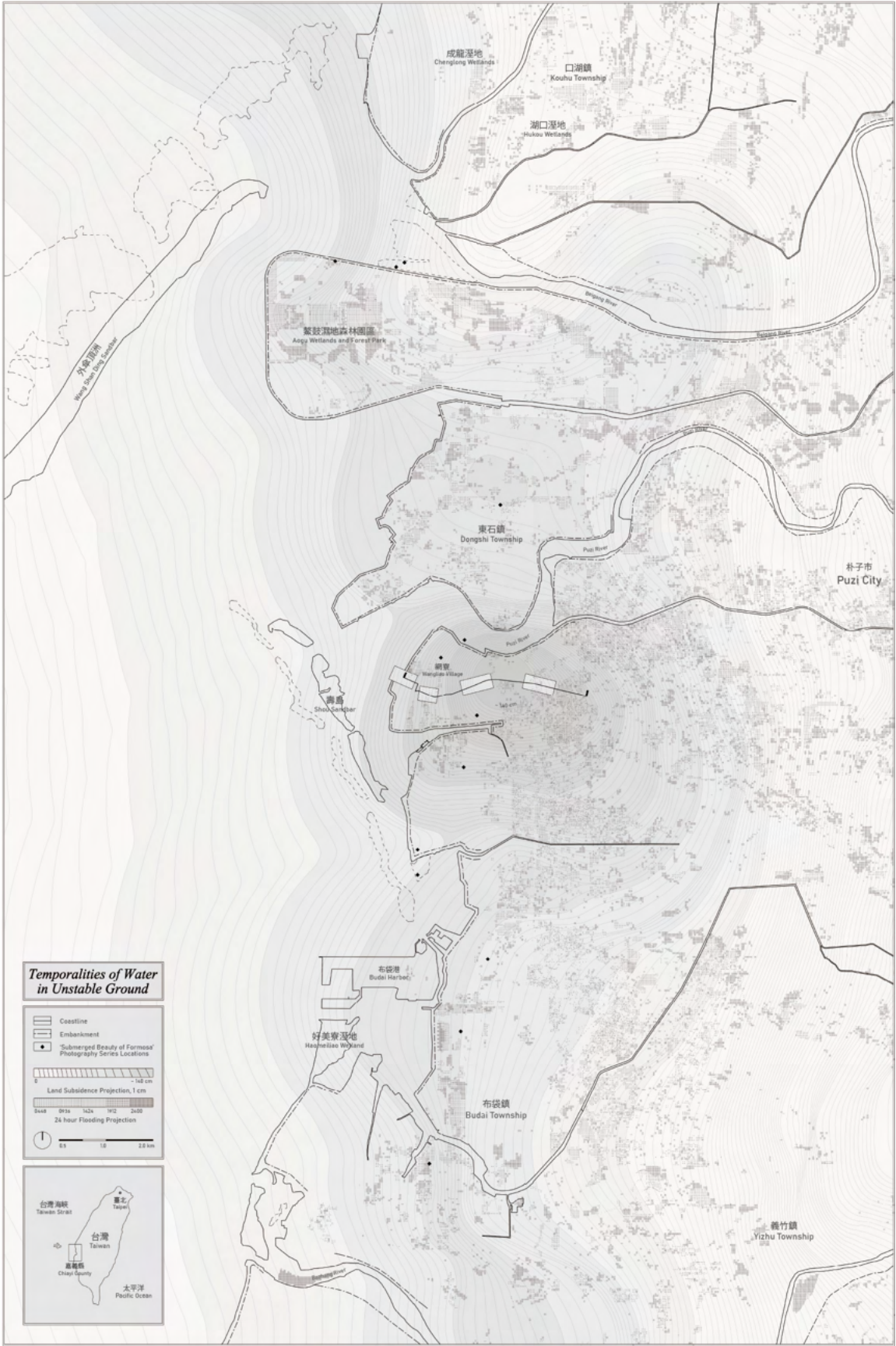


Before-After Images

Mapping the Unseen and Ongoing

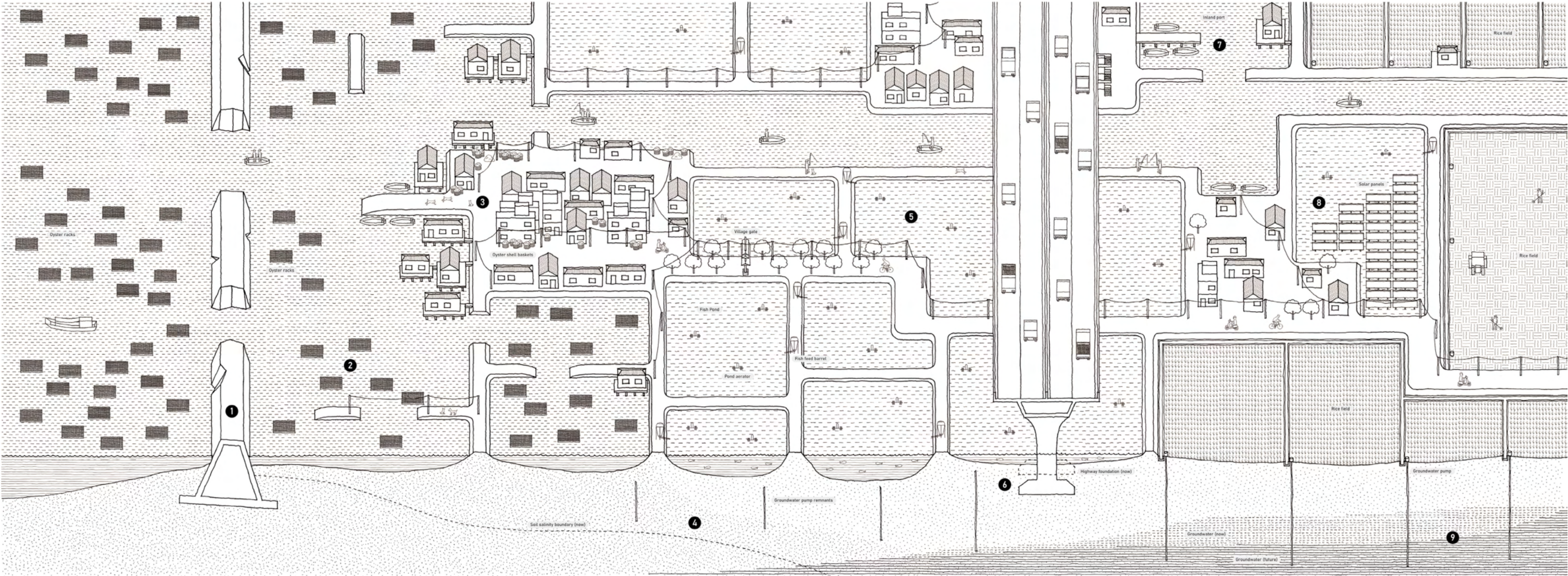


Expanded Map: Cross-water Contamination



Expanded Map: Flooding Hazard and Land Subsidence Projection

Speculative Future of Human Adaptation



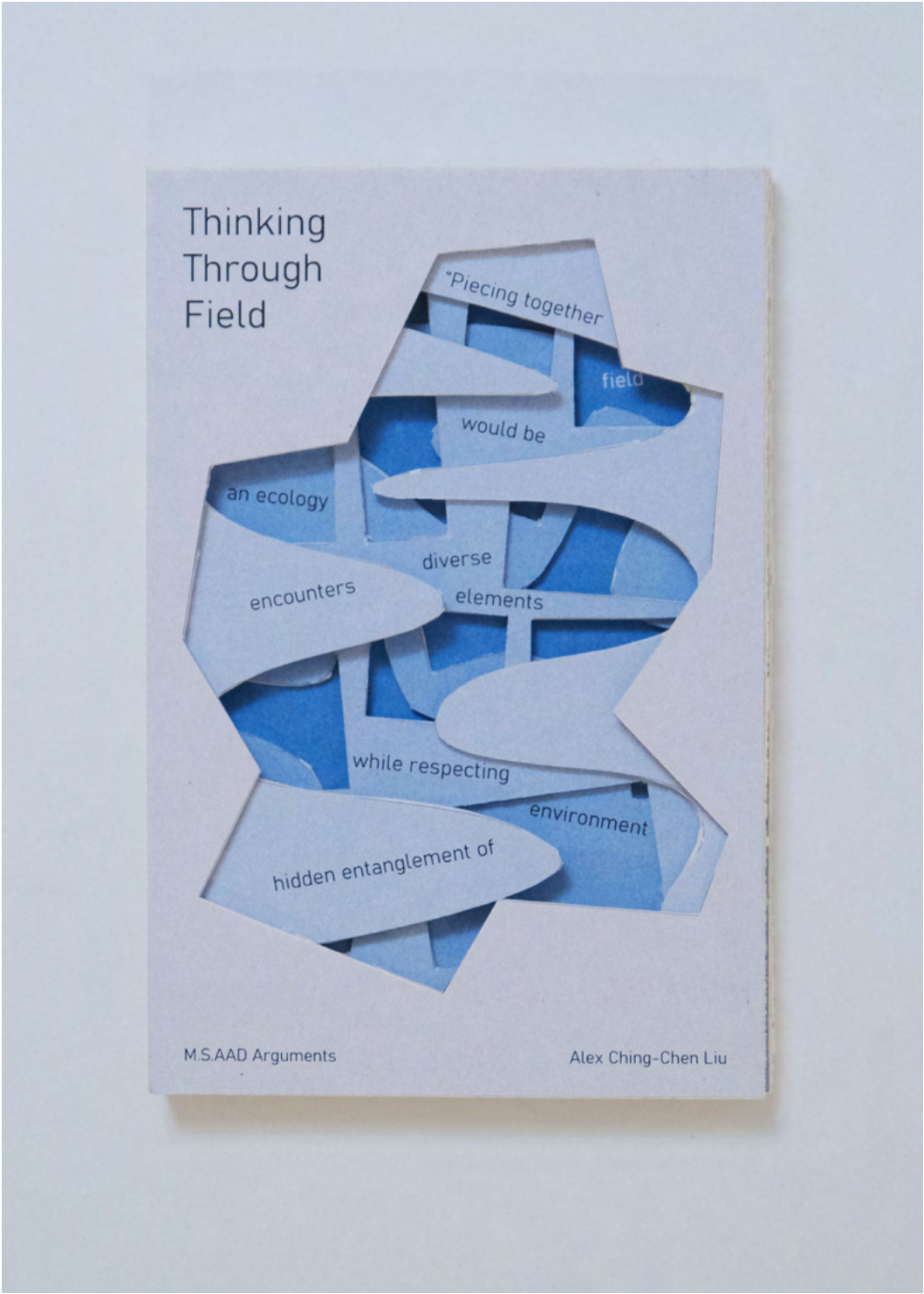
- 1 Seawall Damage**
As inland soil subsidence worsens, seawalls tilt or even collapse, allowing more seawater to intrude into the land. The seawall thus transforms from a boundary between land and water into a breakwater, offering a sheltered harbor for inland waters.
- 2 Oyster Farming**
As seawater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

Expanded Section: Speculative Recalibration



Expanded Drawings: Everyday Adaption

Thinking Through Field



This booklet, developed in the course *Argument*, examines how the notion of “field” can serve as more than a spatial metaphor—becoming a way to think across systems, scales, and relationships. Drawing on lectures by Stan Allen, Jingru Cheng and Chen Zhan, and Areti Markopoulou, it highlights quotes and layered cut-out forms to reveal how “field” is articulated differently yet interconnected. The result is both a reading device and a framework for reimagining design as a systemic, multi-scalar practice.

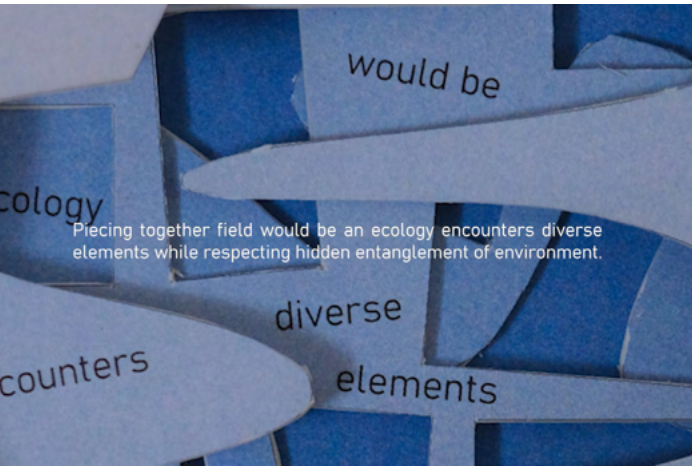
Course
Instructor

Argument
Foivos Geralis

In contemporary architectural and design discourse, the term “field” often surfaces as a spatial metaphor — an abstract tool to describe configurations and networks of relationships. Yet, what if we adopt “field” as a central design vocabulary, not merely as an operational or formal strategy, but as an ethical and critical framework? Can this expanded understanding redefine the role of architecture and infrastructure — from compositional arrangements to geological systems and planetary ecologies? Should we, as designers, reconceptualize the “field” not just as a vehicle for form-making, but as a means to mediate, connect, and reveal networks across spaces, scales, and species?

Thinking through fields across regions, build-ings, and objects invites us to adopt a relational, multi-scalar design approach that engages with the messy, dynamic entangle-ments of our world. As Donna Haraway suggests in her concept of “tentacular thinking,” we might imagine design as a network of reaching, sensing, and intertwining thr-eads — mediating relationships across species, scales, and temporalities. In this light, “field” becomes not only a spatial or formal strategy but an ethical and planetary practice of staying with the trouble, reveal-ing and parti-cipating in the continuous becoming of our shared environments.

Together, these transcalar perspectives suggest that “field” can no longer be confined to purely formal or compositional concerns. Instead, they represent an expanded, critical vocabulary through which we can engage with space, environment, and politics. By think-ing through fields — whether as abstract spatial sys-tems, transna-tional ecological networks, or hybrid technological eco-logies — we are urged to reconsider architecture and infrastructure as active participants within larger webs of life. This shift challenges us to act not merely as form-makers but as stewards and negotiators within dynamic, interdependent systems — continuously participating in the evolving fields of life.



Stills from Stop-Motion Film

Living Threads Along the Greenline

Course
Instructor
Co-Teaching
Teaching Associate

Advanced Studio V
Ricardo Flores + Eva Prats
Pimchid Chariyacharoen
DJ Fan



1/200 Model

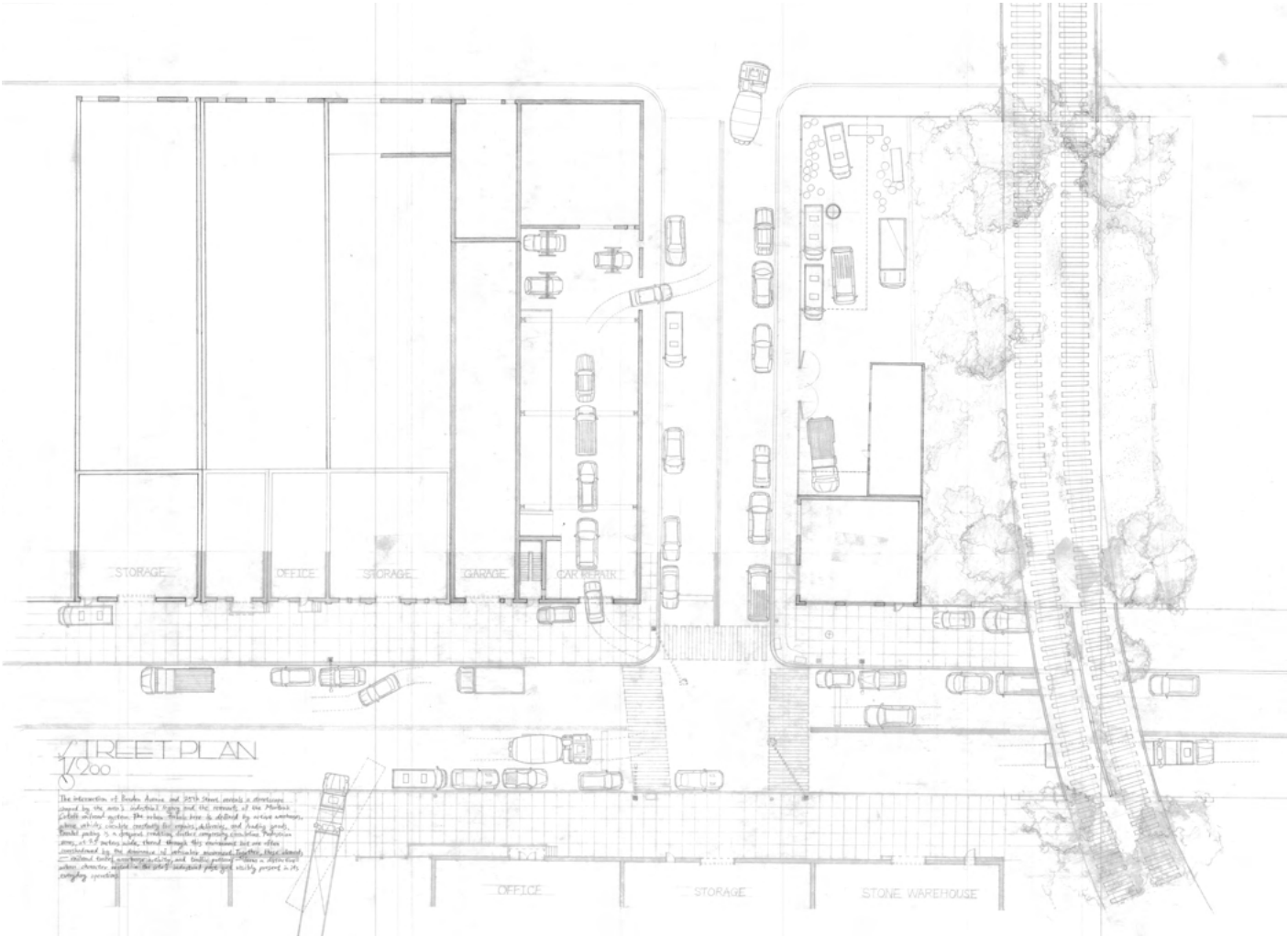
Living Threads Along the Greenline explores how housing can coexist with an active industrial landscape where large-scale infrastructure dominates the ground and limits everyday public life. The project introduces housing as a connective fabric, reactivating residual spaces and weaving daily life back into the abandoned railway.



Student Project Awards

This project was longlisted for the [2026 ArchDaily Student Project Award](#), and was the only project from Columbia University selected among the longlisted entries.

Fragments of Logistics-Dominated Landscape

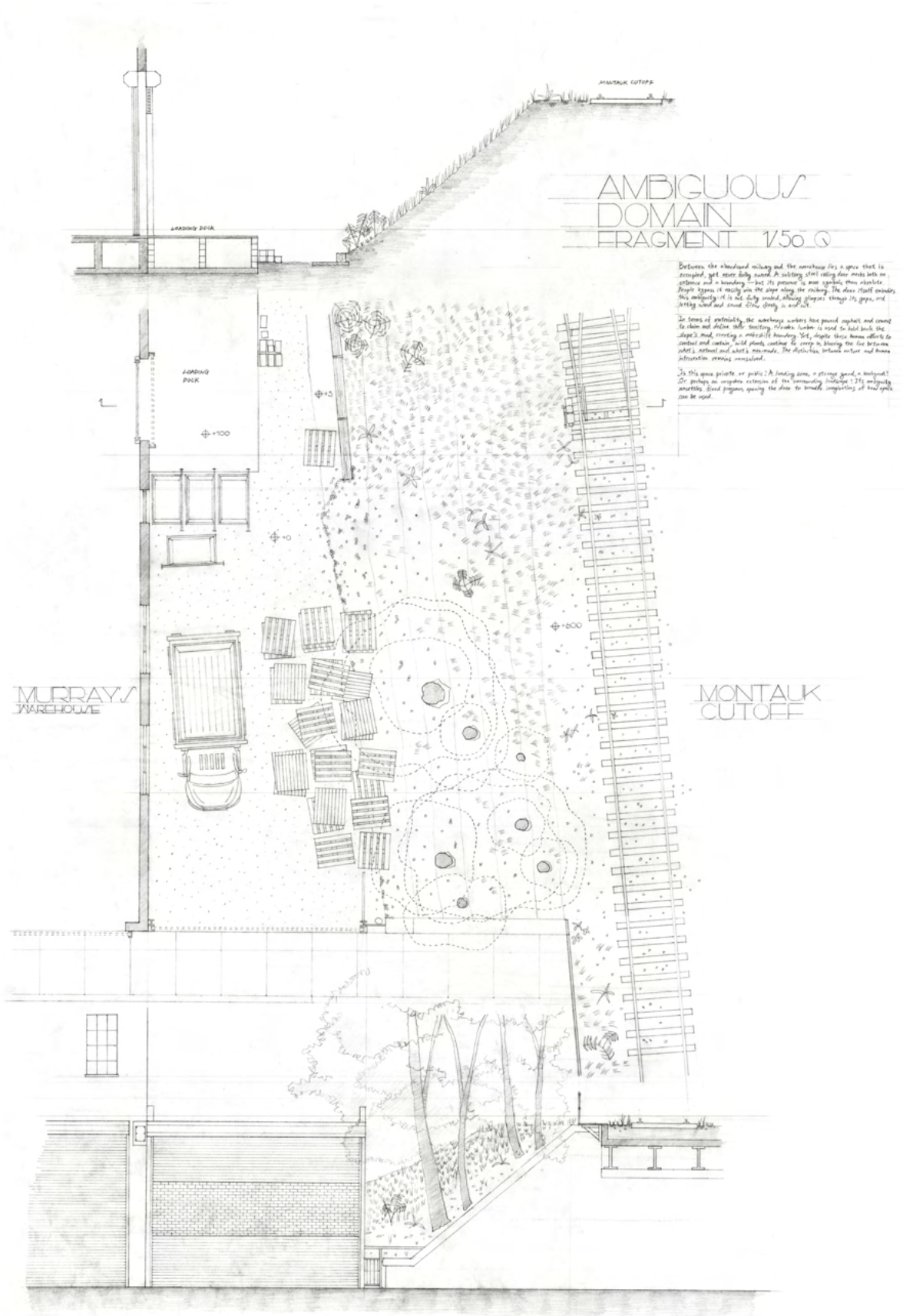


Street Plan of Site



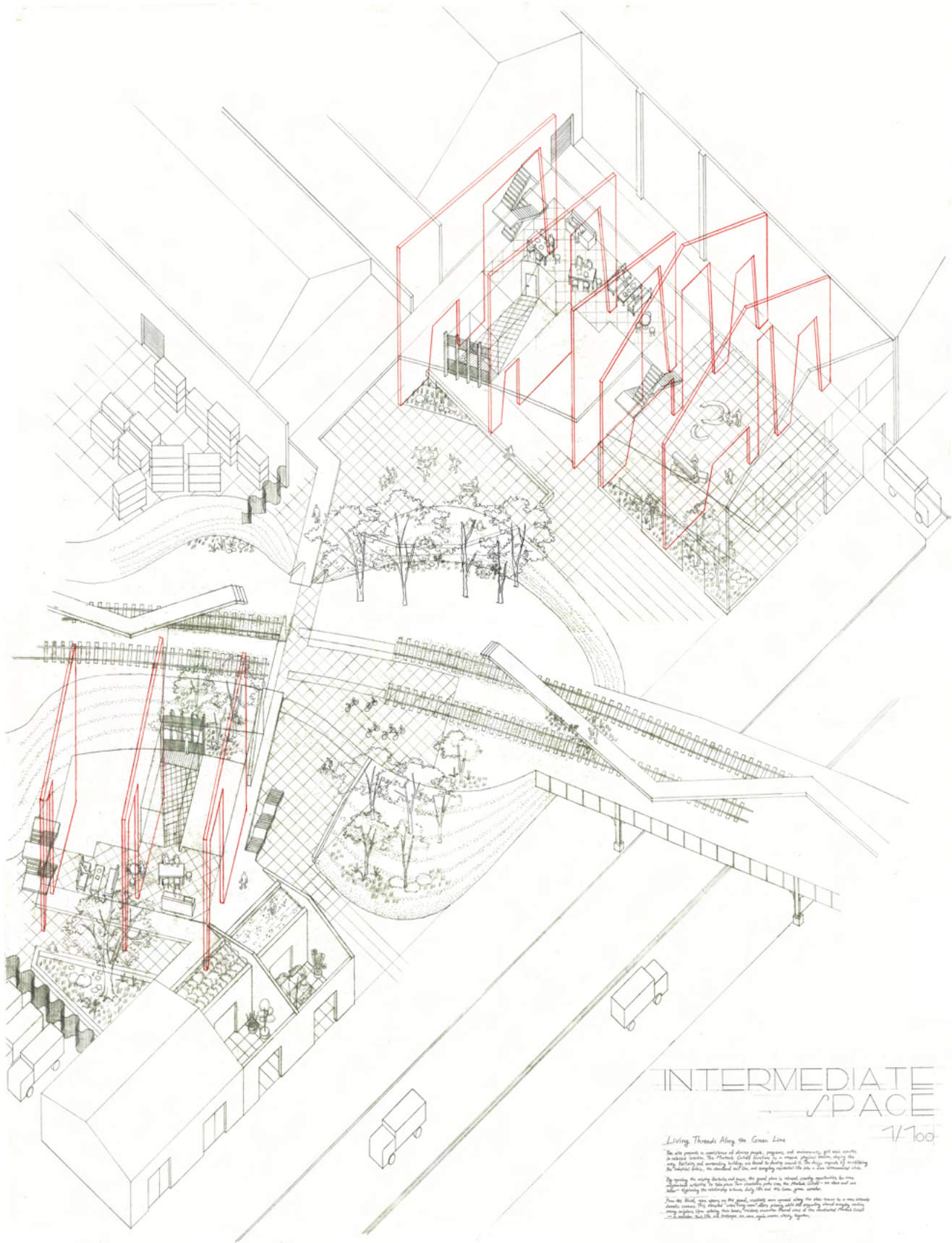
Image of Site

Situated in Hunters Point, Long Island City, the site is embedded within an intensely active logistics environment, defined by heavy truck circulation, oversized industrial buildings, and an acute absence of public space. These conditions render the site inherently hostile to domestic inhabitation. As a result, the introduction of housing must operate beyond questions of density, instead establishing generous public ground capable of converting leftover industrial spaces into shared urban territory.

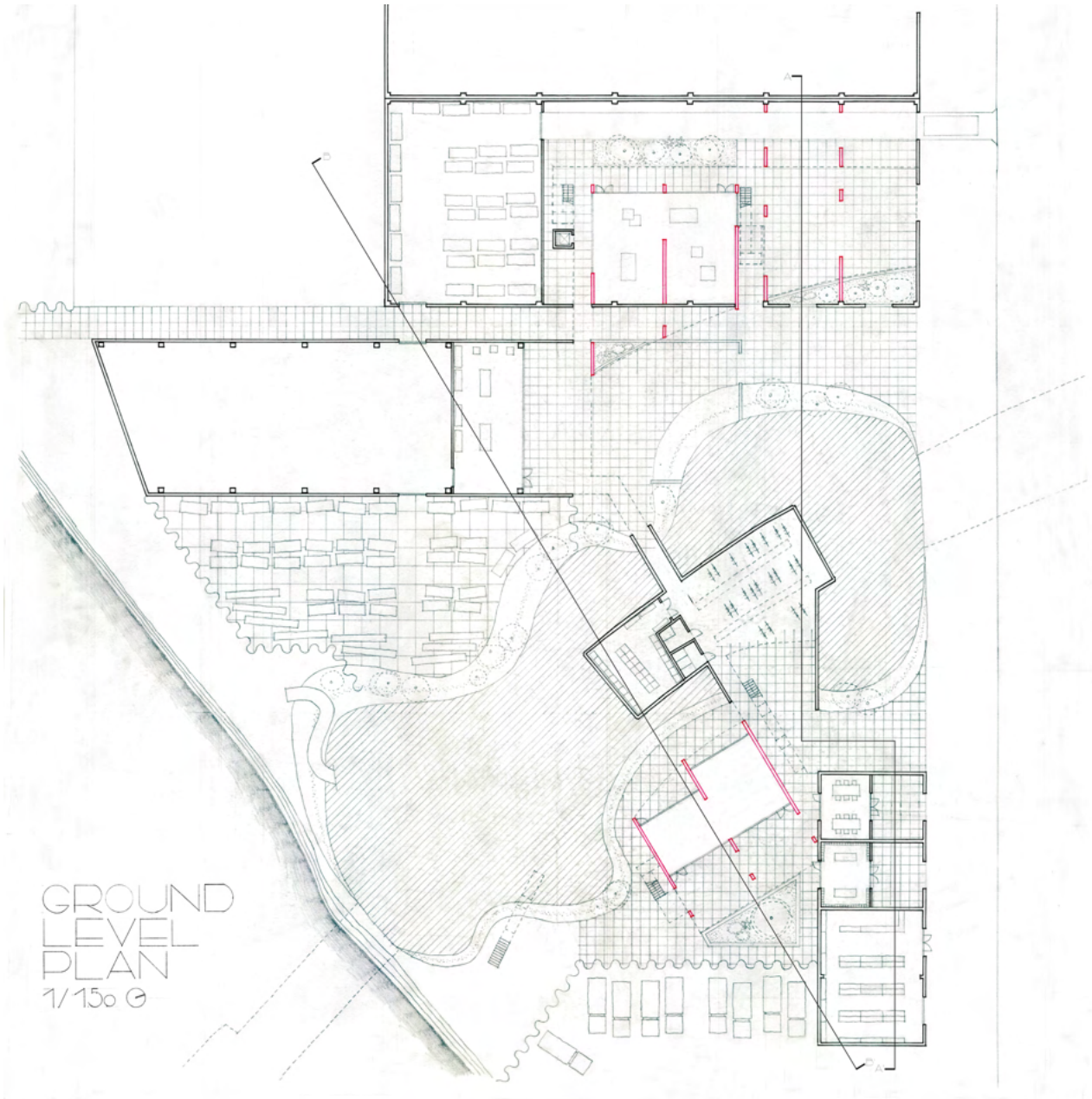


Site Observation Drawing: Ambiguous Domain

Opening the Ground



Site Observation Drawing: Ambiguous Domain



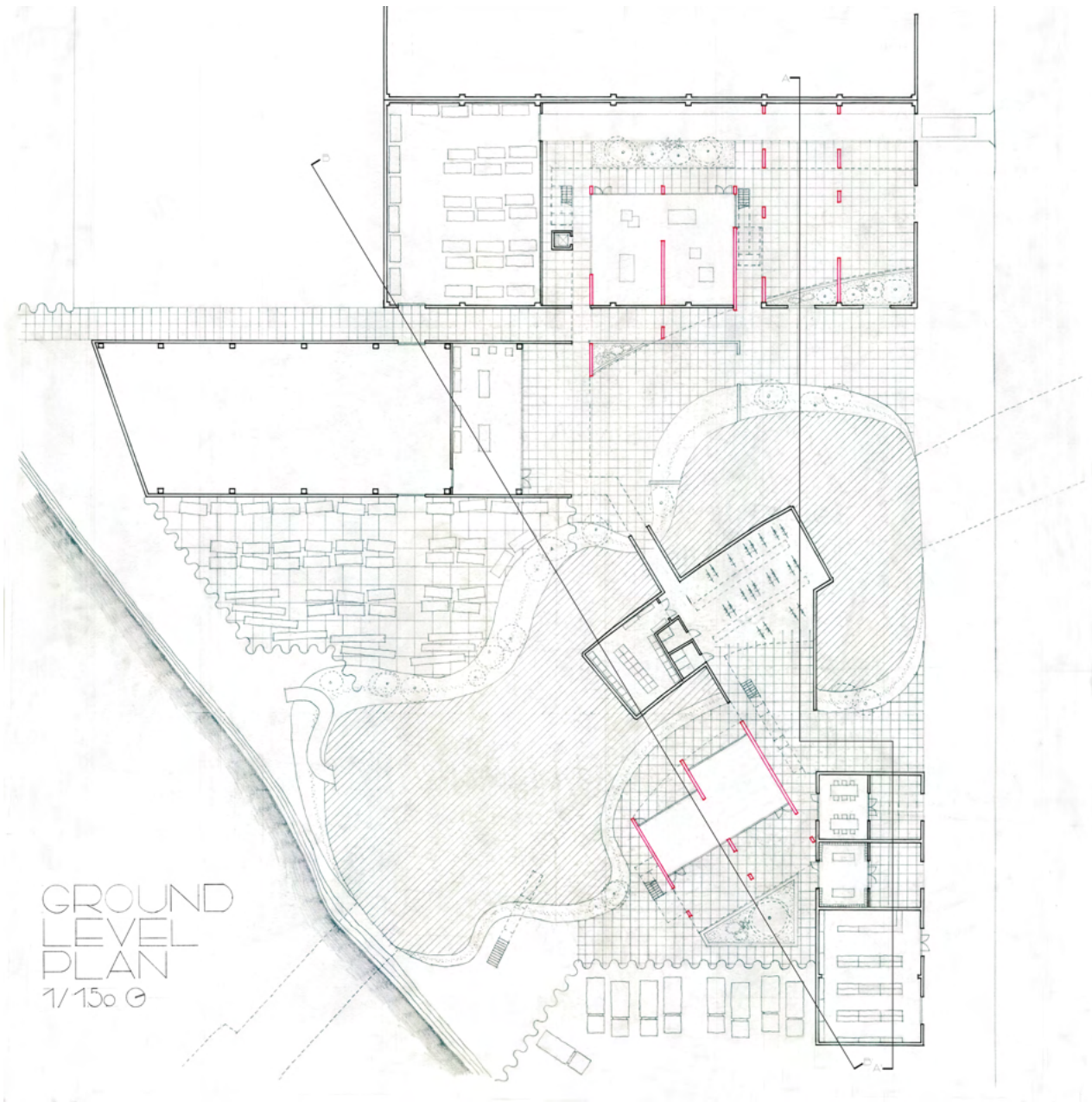
Ground Floor Plan



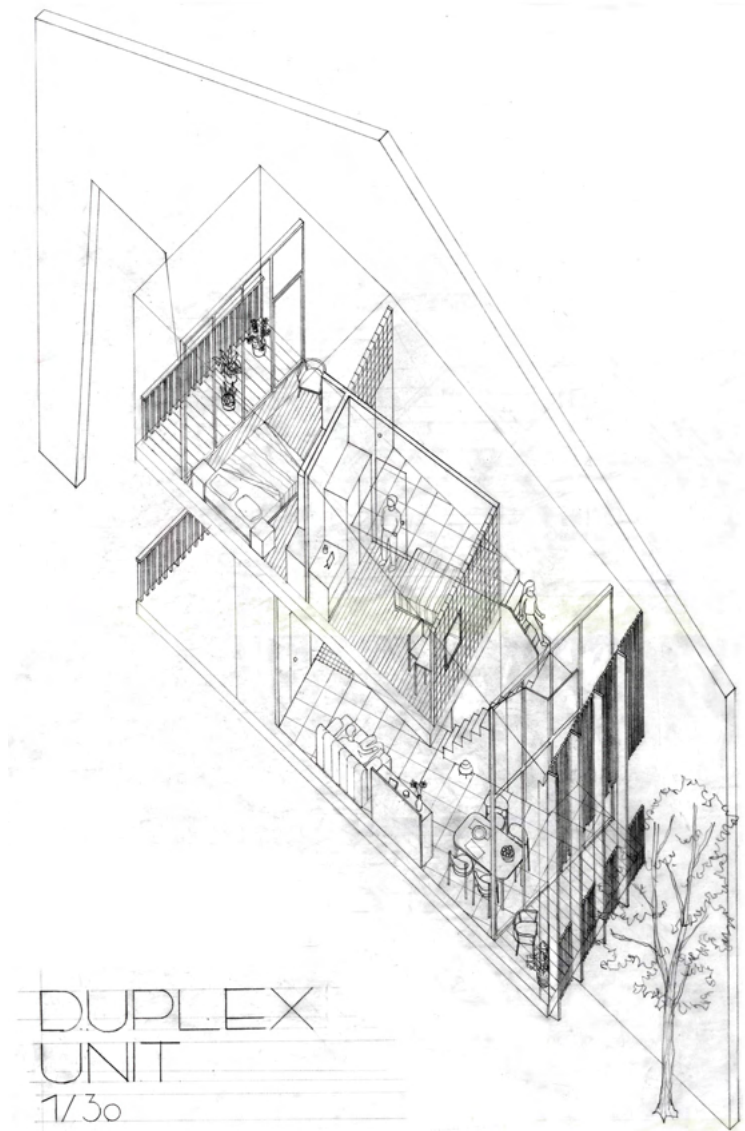
Image of Site

Through selective demolition, the project opens the industrial ground plane to form a sequence of public plazas. Housing amenities and public programs activate the ground level, allowing daily life to extend from individual housing units to shared spaces and the public realm.

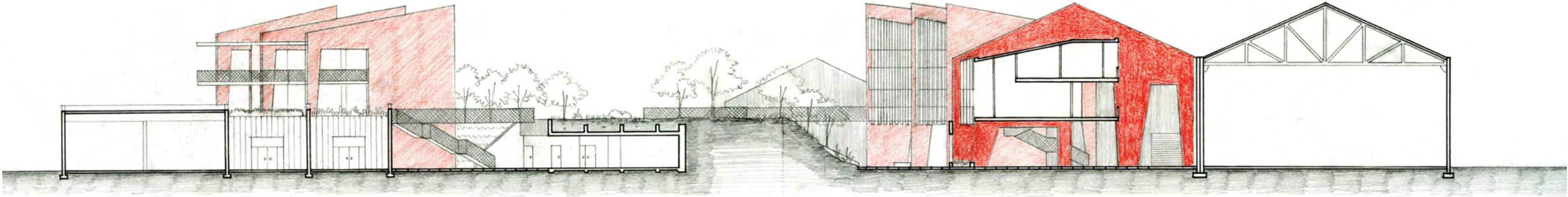
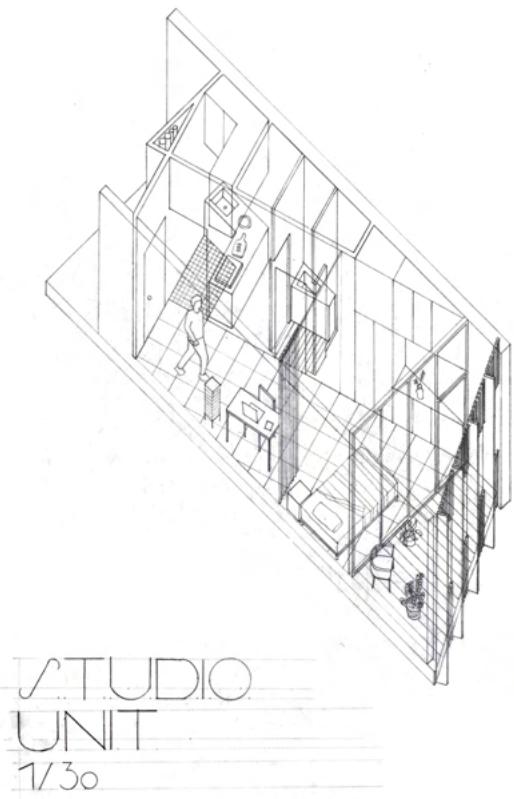
Framing the Cutoff



Second Floor Plan

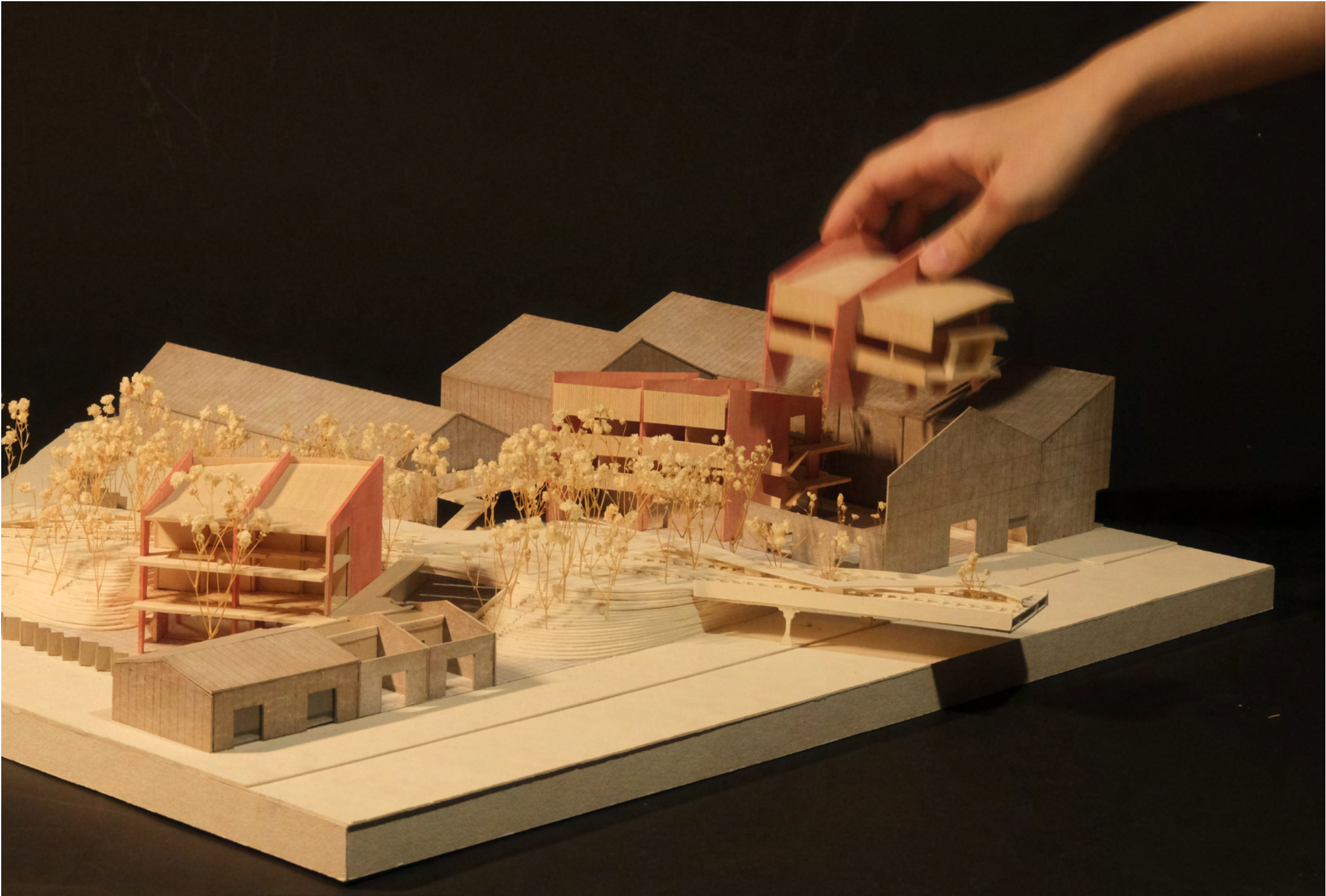


Housing Unit Axonometric



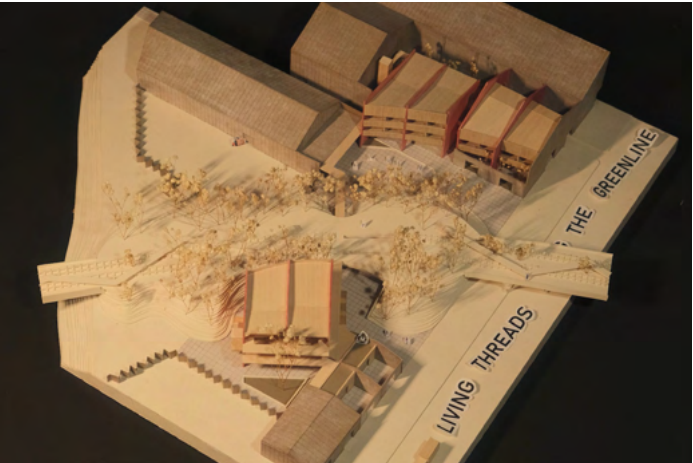
Main Section

Living with the Cutoff



1/200 Model

For the Final Review presentation, I created a stop motion video following the protagonist, Henry, after a long day of work. The film traces his movement through the project as he walks through shared spaces and encounters neighbors, illustrating everyday life alongside the Cutoff.

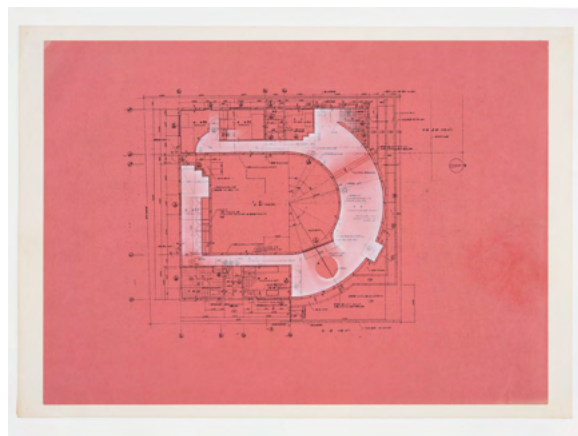
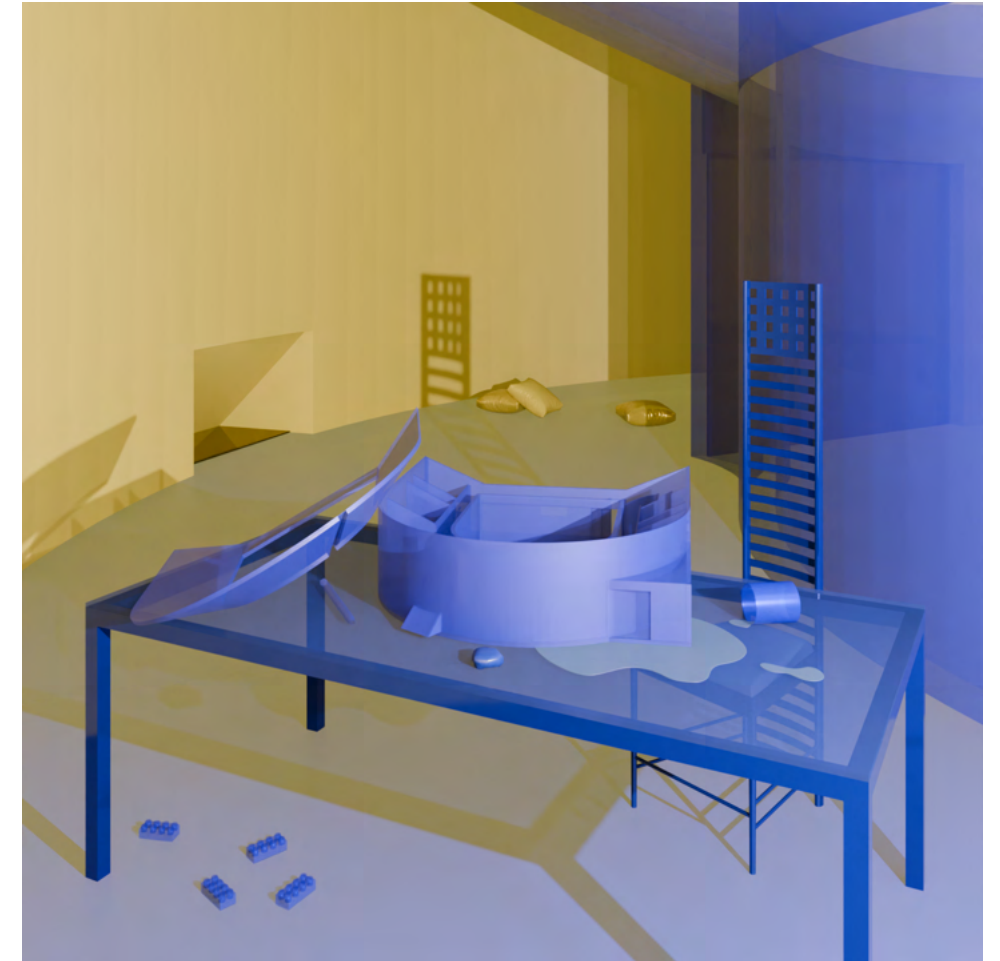
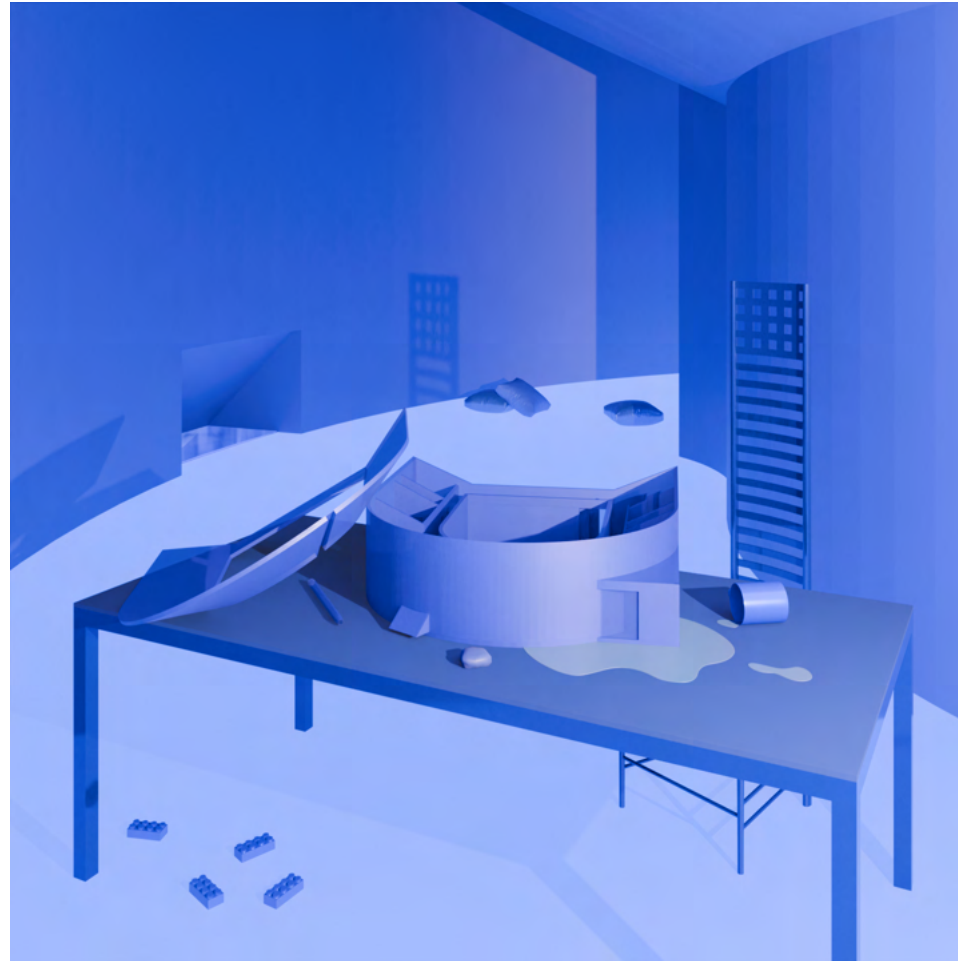


Stills from Stop-Motion Film

Rewriting Fluidity: From Enclosed Abstraction to Chromatic Openness

Course
Instructor

Rendering System
Seth Thompson



Toyo Ito & Associates, Architects
White U, coloured plan, 1976
Courtesy of the Canadian Centre for Architecture

Developed in the course *Rendering Systems*, three renderings explore how representation can function as spatial storytelling—reframing a built project not through architectural alteration, but through perception and narration. In Toyo Ito's original conception of White U, fluidity was imagined as an inward and abstract movement—light folding through walls and spaces looping back into themselves. This project revisits that idea through three speculative renderings that re-stage White U within new spatial and emotional conditions. What if the notion of “fluidity” in this house could be rewritten?

Corner Without (B)order

Course
Instructor
Co-Teaching
Teaching Associate
Collaborator

Advanced Studio VI
Fernanda Canales
Foteini Kallikouni
Andrew Lin
Nien Lee



Axonometric Drawing

Our project begins with an observation of the street corners in Colonia Doctores. At these chamfered corners, daily life naturally spills from interior spaces into the street. These corner therefore operates as a dynamic system that supports the everyday life of the neighborhood. Our proposal unfolds these corner moments into the buildings themselves, allowing urban life to merge with domestic living — a non-binary condition where the rhythms of the street extend into the life of the housing community.

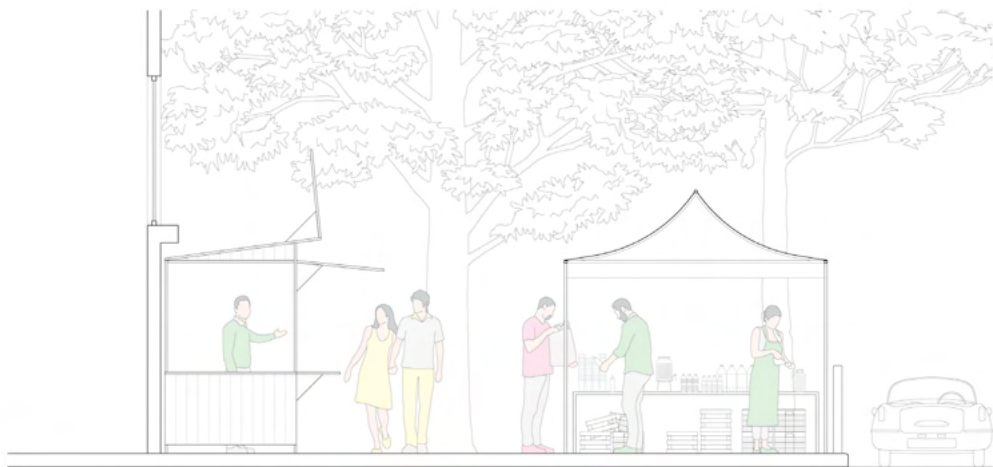


1/100 Model

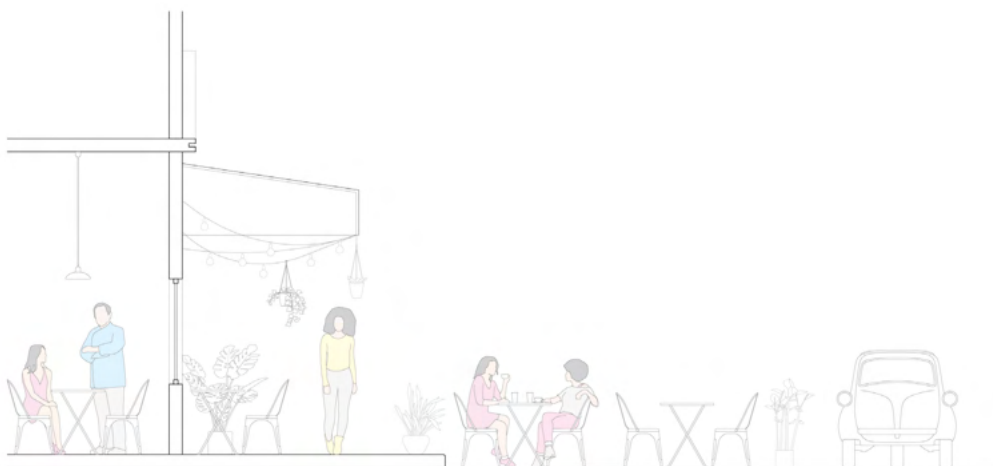
Street Corner as Dynamic System



Corner 1 Section - Adaptable Territory

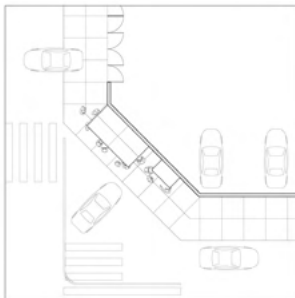
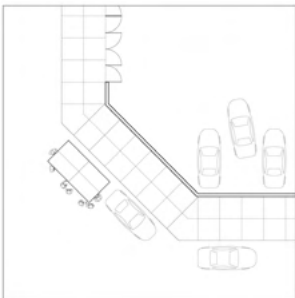
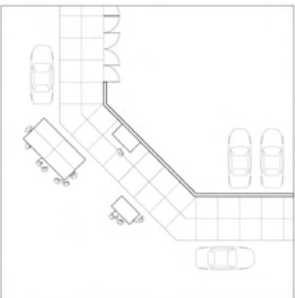


Corner 2 Section - Organic Growth

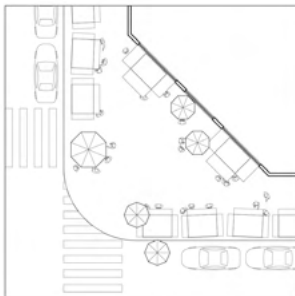
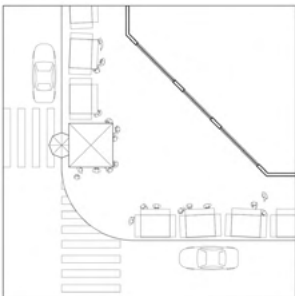


Corner 3 Section - Expandable Restaurant

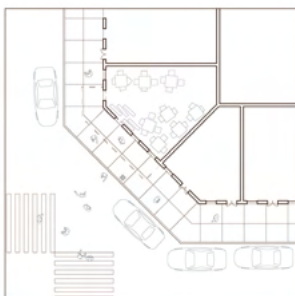
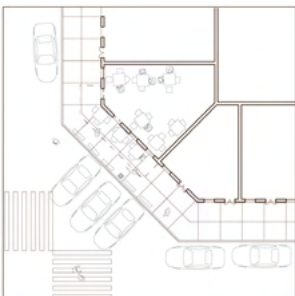
Our project begins with an observation of the street corners in Colonia Doctores. Here, daily life spills into the street as temporary vendors come and go, and different uses occupy the same space over time. The corner operates as a dynamic system—shaped by flexibility, negotiation, and constant change. The weekly tianguis further intensifies this condition, transforming ordinary streets into vibrant communal grounds through its ephemeral presence.



Corner 1 - Adaptive Territory

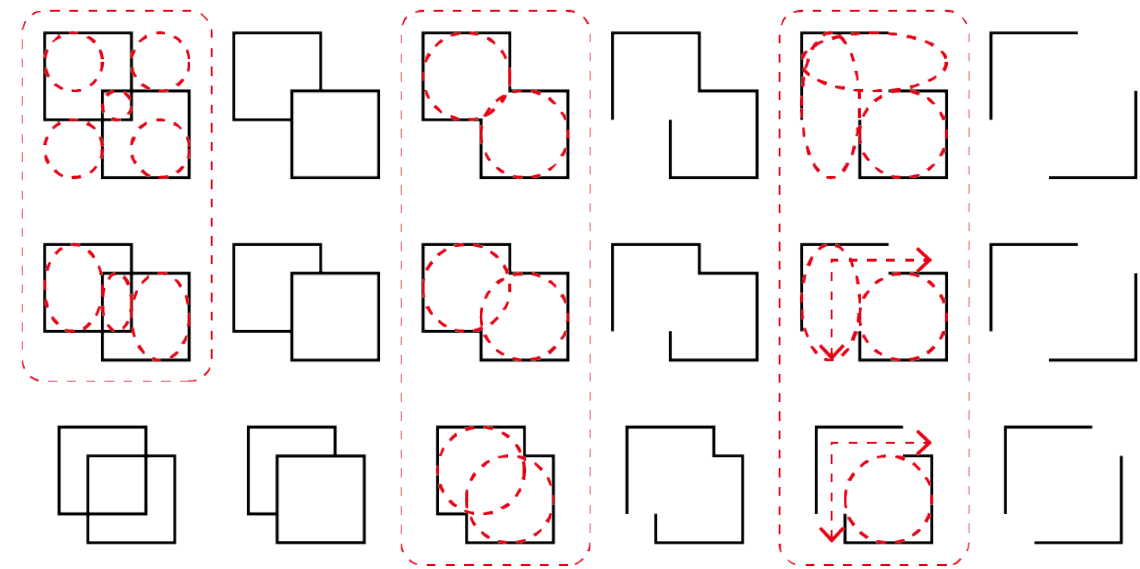
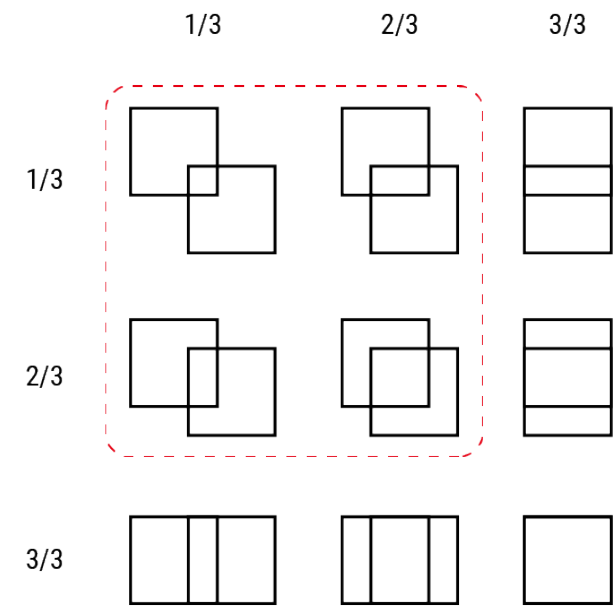


Corner 2 - Organic Growth

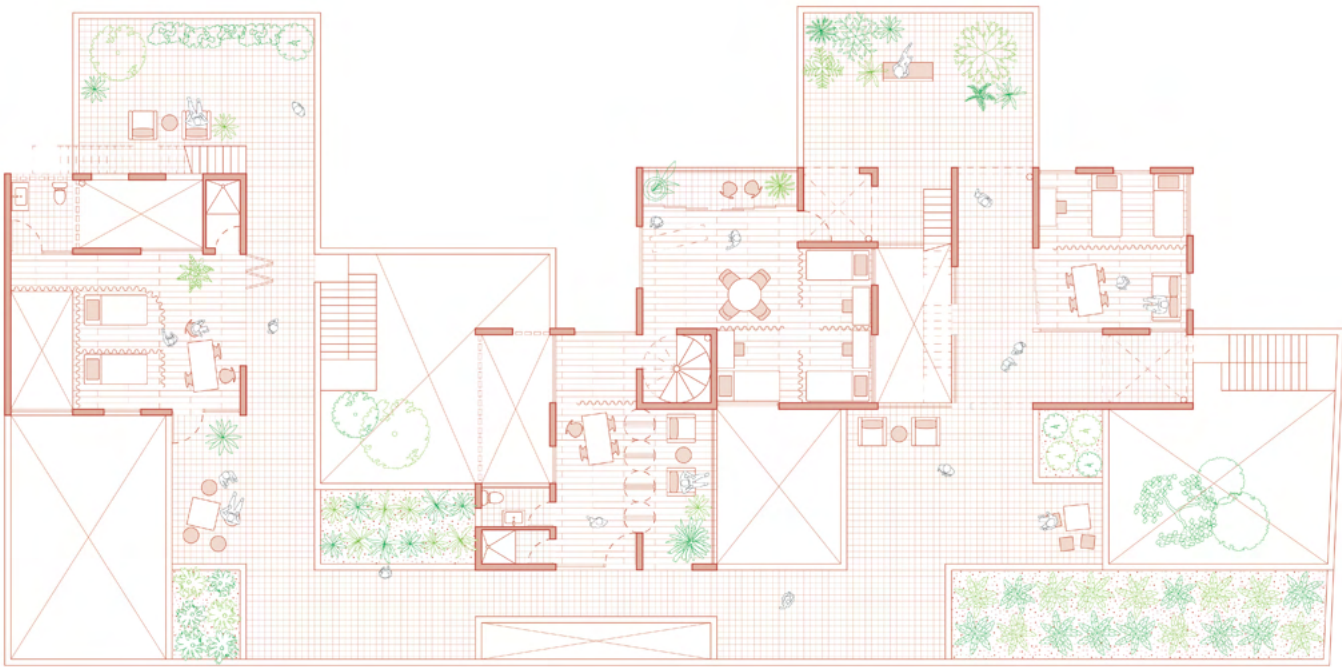


Corner 3 - Expandable Restaurant

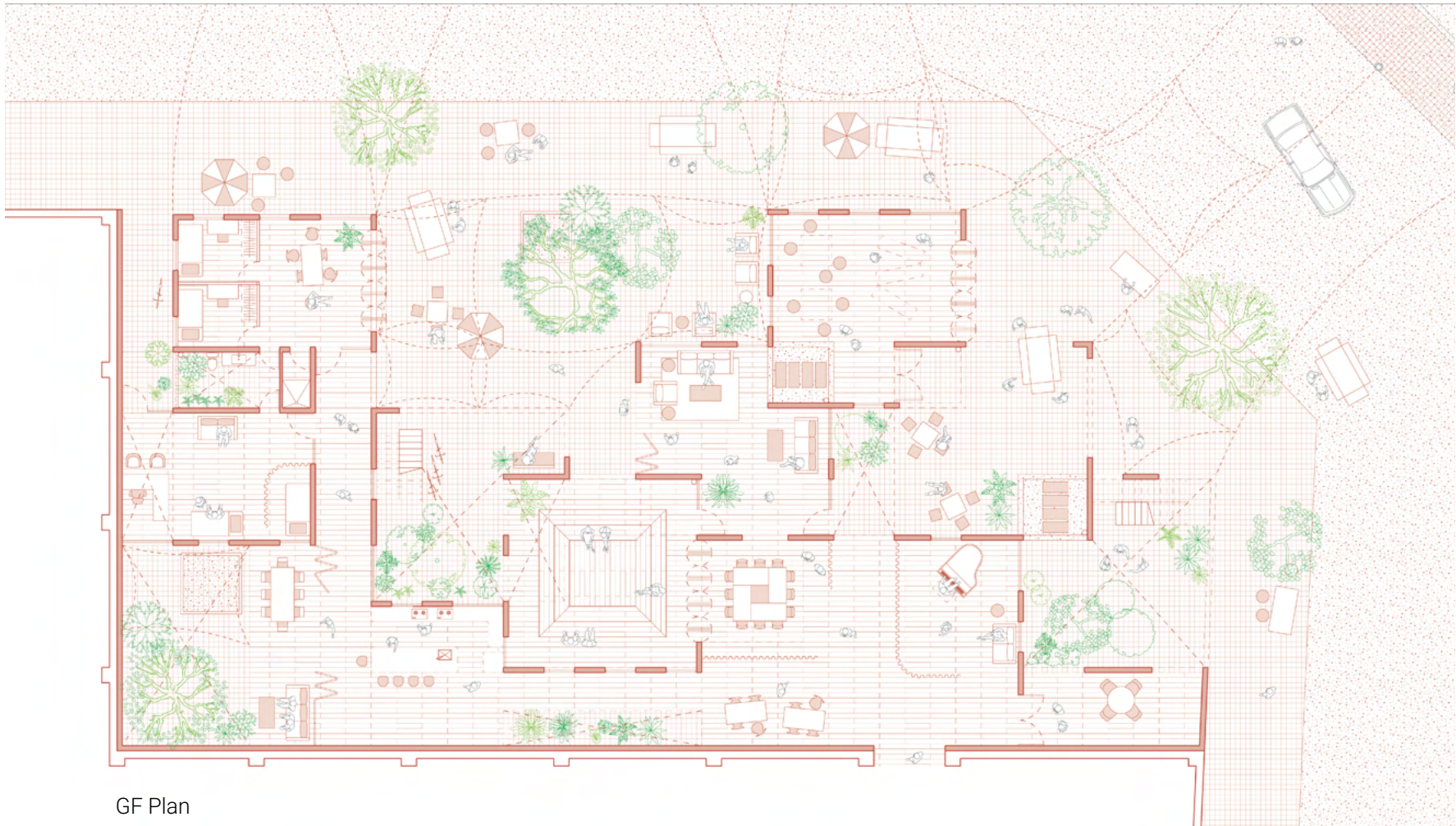
Unfolding Corner Moments



We unfold the dynamic of street corners into corner buildings by introducing small corner moments within domestic space. This blurs the boundary between public and private, transforming the dwelling into a continuous spatial gradient. The result is a seamless living landscape that extends from the urban corner into the bedroom. Everyday activities become part of a shared spatial condition rather than confined to isolated rooms.



2F Plan



GF Plan

Non-Binary Boundaries

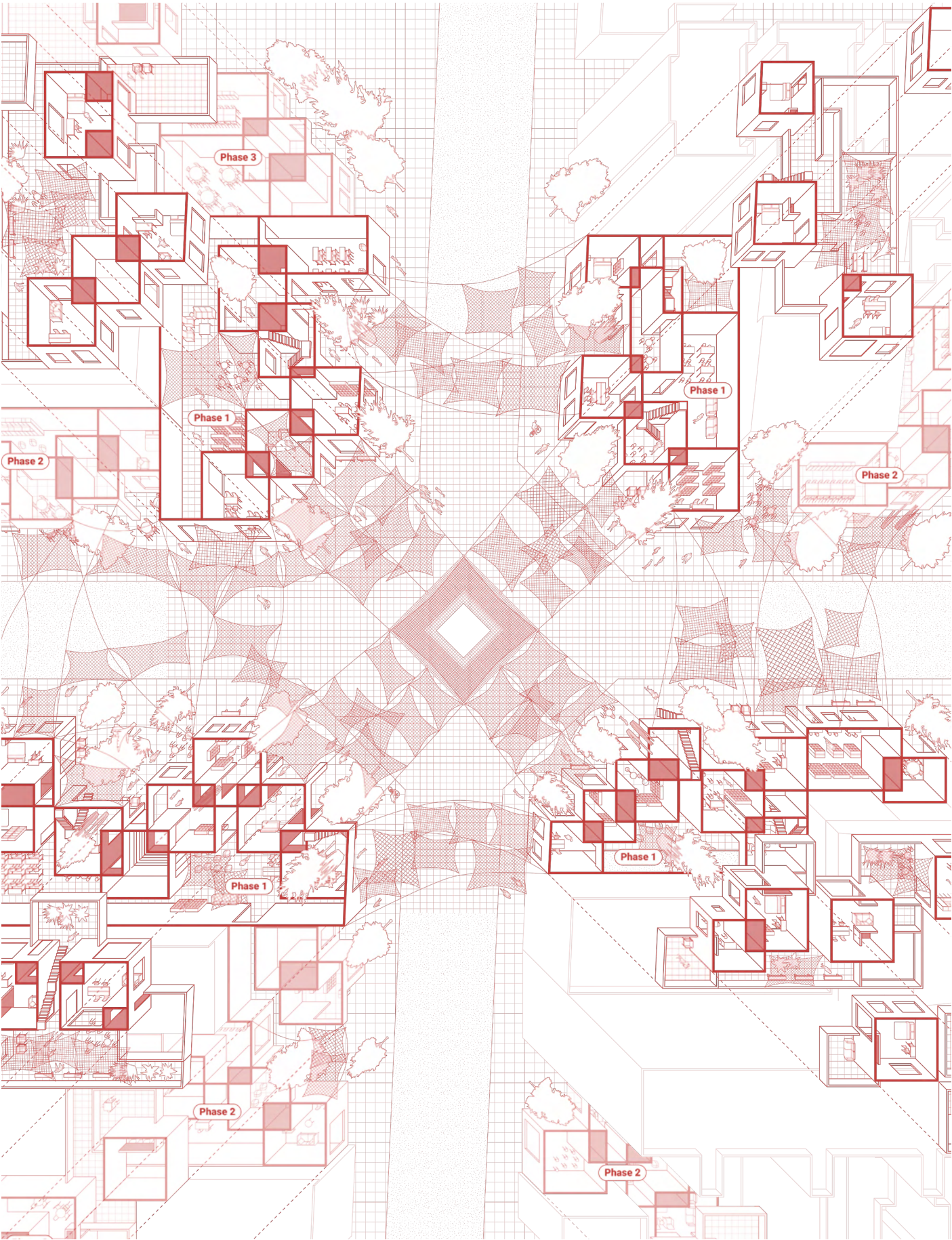


Main Section - Left



Main Section - Right

Beyond the ground floor, the project softens the architectural edge in three dimensions. By introducing the tianguis canopy into the building, the system extends from the central plaza through the facade and up to the rooftop. This continuous layer not only forms a secondary envelope, but also provides shade and coverage, supporting more comfortable outdoor living.



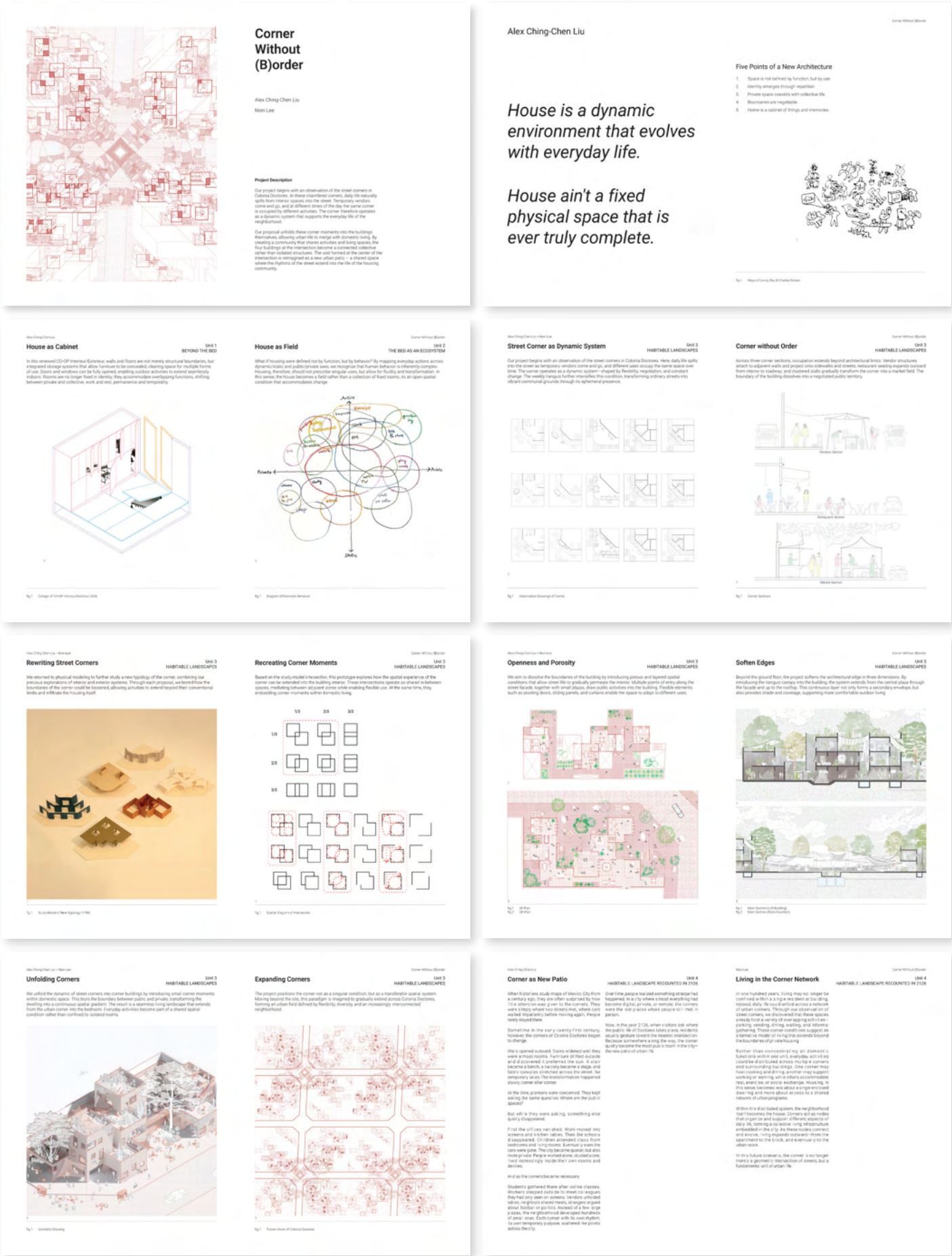
Exploded Plan: Future Expansion

Studio Booklet

We produced a booklet for the studio that documents each group's design thinking process and narrative development throughout the semester. The publication was presented during the final review as a collective representation of the studio's work. I was responsible for the typography, editorial design, and final production of the booklet.



Booklet Cover



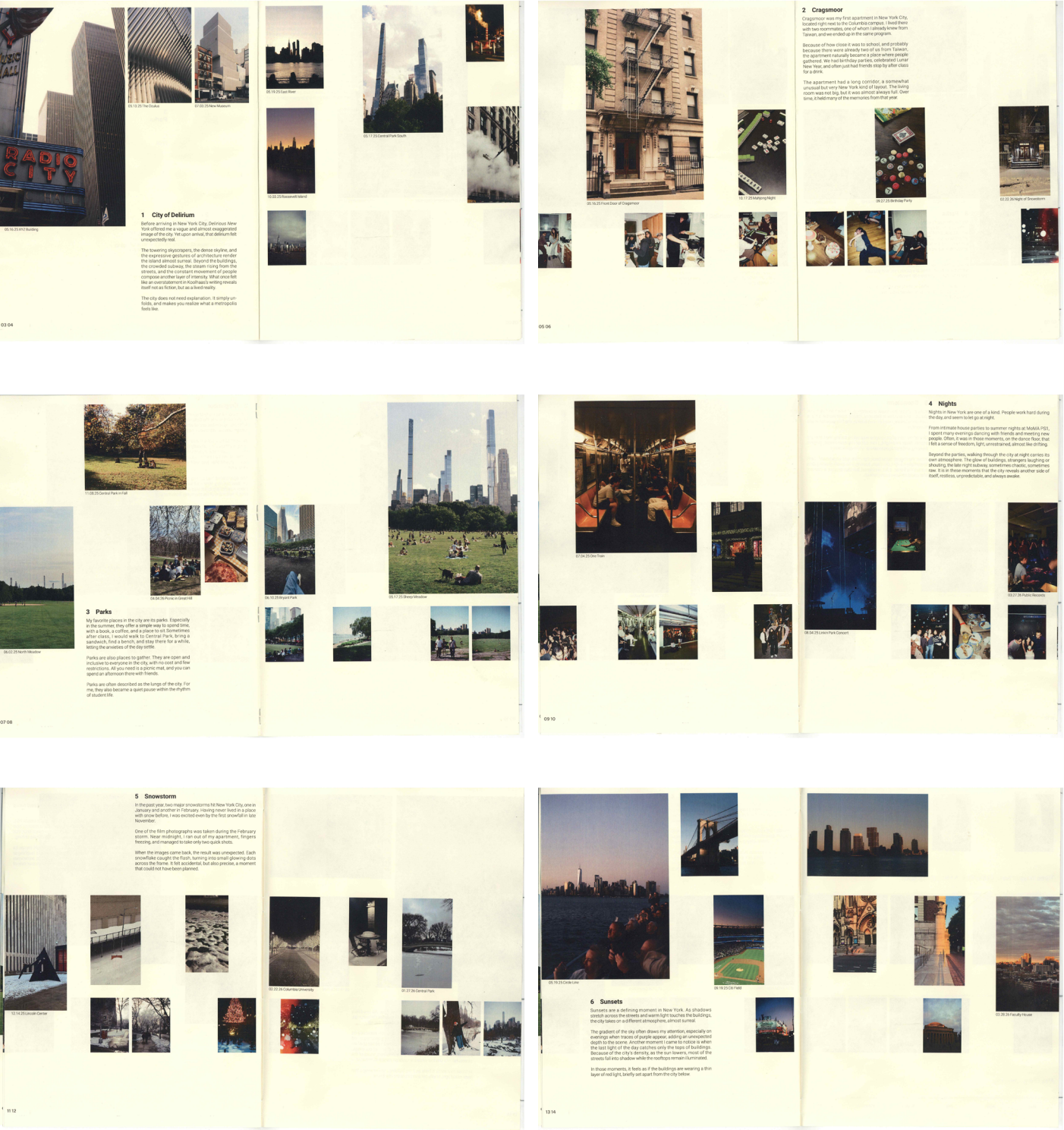
Monuments

Moments

Memories



This photodump book archives a year of images taken across New York City through three different photographic mediums: digital camera, phone, and film. Each medium offers a distinct way of seeing, revealing both subtle differences and unexpected similarities. When viewed individually, the images construct their own narratives, capturing specific moments with particular intentions. When brought together, they begin to overlap and resonate, forming a collective memory of place, people, and time.



B-SIDE

B-SIDE is a student-run experimental publication at Columbia GSAPP that turns toward spaces beside architecture, attending the margins. It foregrounds overlooked influences, minor practices, and adjacent disciplines, opening architectural discourse to wider voices, methods, and ways of seeing.

Team

Juke Francis Jose, Patrick Rodriguez, Fern Sripongtanakul, Hilary Kusuma, Fion Li, Bolun Qiu, Tianrun Li

Issue 1: Among Things



Issue 1 Launch Event Installation



Among Things is the inaugural issue of *Beside*. This issue asks a simple question: What can objects tell us about the worlds we build and inhabit? Through essays, photographs, and object-based stories, contributors explore the quiet things—everyday tools, inherited belongings, small materials—that shape memory, relationships, and practice. It's architecture in its minor key: intimate, observant, and grounded in the things we hold close.

Issue 2: Ephemeral Conditions



B-SIDE

After all, the flowers bloom
Juke Jose

What remains constant in our lives is the impermanence of everything we have touched, loved, and felt. We are often conditioned to hold on to things, even when holding on can hurt more than we imagine. (*Ephemeral Conditions*) turns toward the emotions that passing encounters leave behind—how they arise, how they linger, and how they slowly fade. There is a beauty in these fleeting feelings that we often dismiss. But in recognizing them, accepting them, and eventually letting them go, we may become more attentive to what passes through us.

The images gathered in this issue attempt to hold such moments of temporality, though we know that is never an easy task. Our contributors turn toward fleeting moments in many forms: snow as it falls, light reflected across a surface, an object that has served its purpose and now nears the end of its life, a building under construction where temporality is made most visible, and a flower that blooms despite improbable conditions. Together, these images move across different temporal scales, revealing ephemerality as many ways of encountering time.

But even what we are able to keep from these conditions are not the moments themselves, but the feelings that arose when we encountered them. When I think of ephemera, I am reminded of Hans Kerschbaum, who invites us to think through queerness “as trace, the remains, the things that are left, lingering in the air like a rumor.” We may long for these traces and gestures to return, but perhaps we have to accept that they never fully will, and that we may never have lived if we were ever fully inside these moments. And yet something remains—the trace of those feelings, lingering with us long after the moment has passed.

Faculty Note
Anielyn Ng

How, and when, to capture impermanence? This issue of *B-SIDE* engages in the practice of making time stand still on the page. A deck of fleeting moments is shuffled at the speed of an algorithm, but pored over with the slow care of an archivist. Its digital days remind us to adopt an ethic of noticing; to retrieve that which lingers, even if it is the vestiges of our photo memories but have not yet been deleted. To try to get at what is left is to keep the words of Anna Tsing: “Assemblages are open-ended gatherings. They allow us to act about communal effects without assuming them. They show us potential stories in the making.” These photographic observations do not demand full understanding; instead, they ask us to look together, and to look around.

Editorial Note
Tianrun Li with Fion Li

Permanence has long been architecture’s underlying ambition. It is tied to monumentality, the desire to build in a state of unchange, to resist time. Yet ephemerality is simply not the opposite. It is a condition defined by the passage of time, by the scale of space, and held within the field of perception. Perhaps at the scale of the universe, all things are ephemeral. Atoms vibrate beyond visible to the naked eye, entropy accumulates over time, and nothing remains forever unchanged.

To think through ephemerality is to shift away from architecture’s fixation on endurance and toward an awareness of time as an active force. The works of Felix Gonzalez-Torres’ “Untitled” (Go-Go Dancing Platform), Francis Alys’ “Paradox of Praxis I” (Sometimes Making Something Leads to Nothing), and even Christo and Jeanne-Claude’s “The Arc de Triomphe, Wrapped” stand in contrast to Michael Heizer’s “City” or Eisenstein’s renovation of Paris. They reveal this condition not through permanence, but through action, duration, and disappearance. They reveal more about human nature rather than the stubborn insistence of permanence.

To shift from permanence to ephemerality is not simply to invert a value, but to reveal how we understand the world. If all things are intrinsically ephemeral, then permanence becomes only a temporary illusion, a moment extended. Rather than resisting change, we begin to see it as the condition through which meaning merges. By conceptualizing all things as intrinsically ephemeral, we can perhaps conciliate our anxiety to the ideas of impermanence, of preservation of self and objects, of death, of the climate crisis, of the unknown.

B-SIDE

A Benevolent Society
Xiaoxi Chen

Every month, I find shelter rent is due to the Yee Shan Benevolent Society, the association that owns the building where I live in Manhattan Chinatown. It is registered as a 501(c)(4) Civic League and Social Welfare Organization, which is to say, it houses a mahjong club on the second floor for Chinese elders from the same hometown in Taishan. Renting to people like me maintain a community space for elderly immigrants who otherwise cannot afford a place to live in the city. Most of the elders come from Flushing or Brooklyn to convene, share meals, play mahjong, yaching, and to be golden.

A communal table occupies the center of room, with items familiar to the Chinese diaspora as I know it: white plastic takeout containers for lunch, an electric rice cooker, and gift box of Ferrero Rocher—a treat that my grandmother in Taishan loved as well. Framed group portraits of the association line the walls, dating back the years that this community and space have held each other intact.

I always enjoy the brief monthly encounter when I have the privilege of entering this world, a slice of intimacy in which I am a guest, on the agreement of mutual sustenance. As I wait for the handwritten receipt to acknowledge that I have indeed paid rent for the month of March 2026, I admire a vase of delicate cherry blossom branches put out for the Spring Festival, hung with red envelopes for all the luck, prosperity, and peace that the new year will bring. Behind the pink blossoms, a beige wall-mounted lockbox is labeled for “DONATION,” a reminder of the ongoing work of sustaining each other throughout all seasons.

A note from the editors
Tianrun Li with Fion Li

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Issue 2 Launch Event Installation



Space, Event, Movement

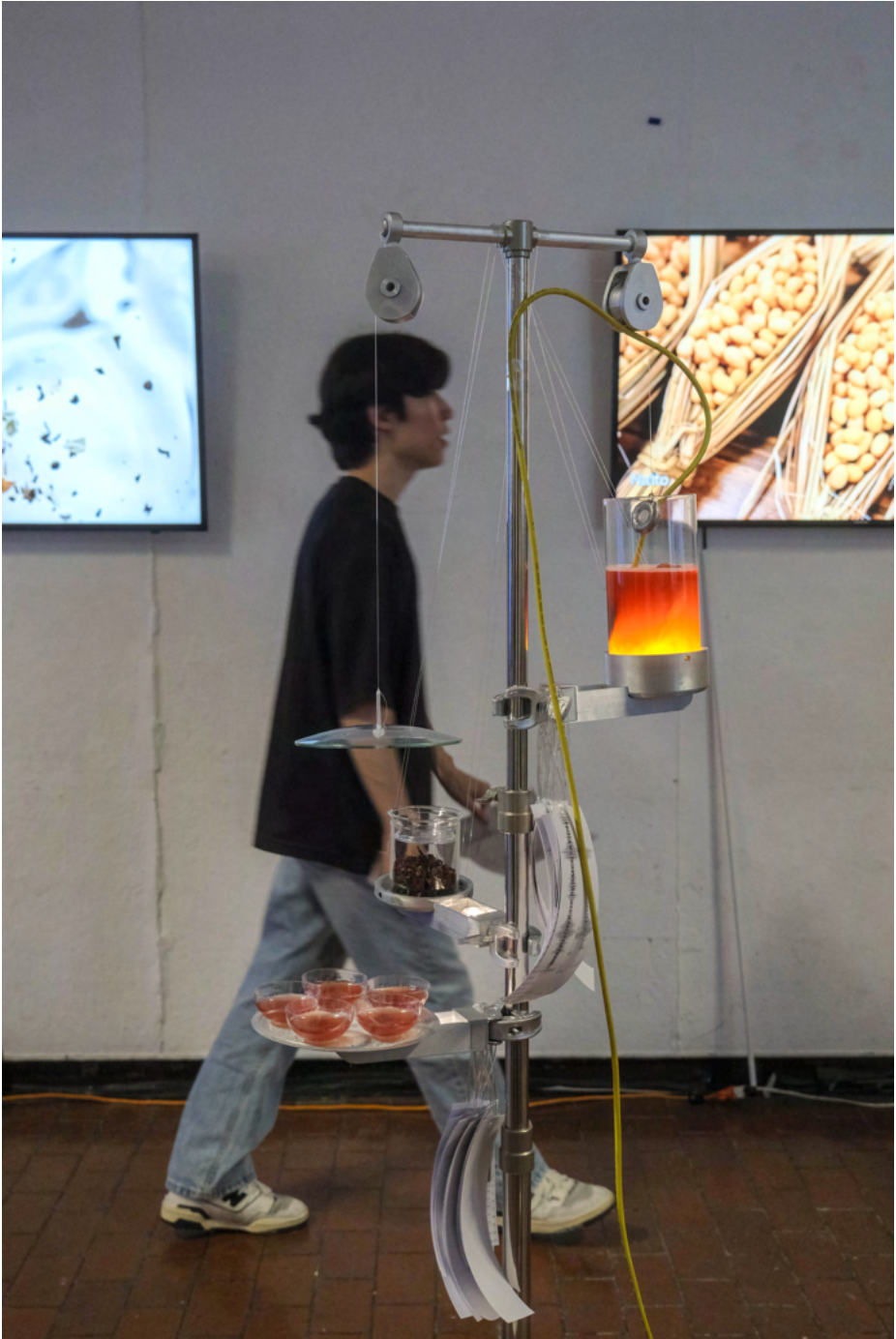
During the Fall and Spring semesters, I worked as a student photographer for GSAPP Communications. I documented lectures, reviews, and events, using photography not only as a tool for documentation, but also as a narrative medium to communicate the atmosphere, work, and collective energy of people in Avery.



AAD Edible Summit: Salt Archaeologies



Planetary Media Symposium



AAD Edible Summit: Symphony of Fermentation

