

Young Architects 18

**Winners of the 2016
Architectural League Prize
for Young Architects
+ Designers**

(im)permanence

**The Open Workshop
Pelletier de Fontenay
Ultramoderne
G3 Arquitectos
DESIGN EARTH
NEMESTUDIO**

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Introduction by Anne Rieselbach
The Architectural League
of New York

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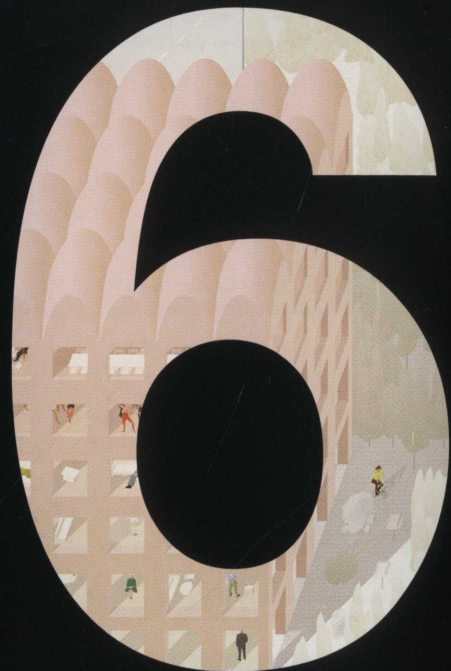
Rosalie Genevro



NEMESTUDIO

Mete Sonmez and Neyran Turan

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Our speculations draw on unconventional collisions between architectural problems—form, representation, and materiality—and broader concerns of the city, environment, and geography. These collisions not only help us demystify assumptions but, more important, allow us to think about our engagement with the world through another kind of realism: a slightly (un)familiar one. Although the idea of the (un)familiar channels the nature of these collisions for us, our choice of the word *slightly* comes from a preference in our work for subtlety over novelty.

On one hand, we are invested in unfamiliar interpretations of familiar, ordinary, or banal architectural elements, such as typical plans, curtain walls, architectural codes, construction specifications, and building types. These and other forms of commonplace architectural production are not simply foregrounded but rather are understood with a renewed rigor. On the other hand, in an attempt to expand our disciplinary imagination, we speculate by using familiar architectural strategies on what is considered to be unfamiliar within the discipline of architecture—for example, the territorial geometries of resource-extraction fields, geographies of energy and matter, and geological layers of Earth—bringing them into architectural consciousness. In both formulations of the (un)familiar, we project renewed interpretations of architecture's specificities.

For us, architecture is both a background to the world and a measure against which it might be read. Like architecture then, we aspire to represent the world back to itself.

Nine Drawings, Seven Models
**The Architectural League Prize for Young Architects +
Designers Exhibition**

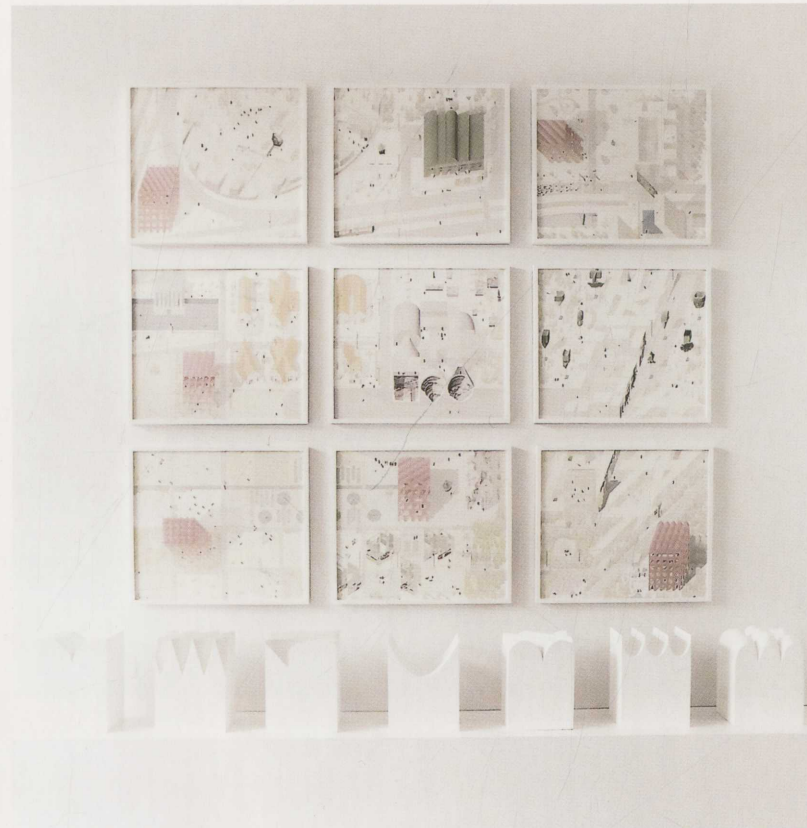
New York, New York, 2016

Prepared for the 2016 Architectural League Prize exhibition, *Nine Drawings, Seven Models* is an installation of nine 32-by-32-inch drawings and seven 12-by-12-by-16-inch models. Bringing together our most recent projects in a fictional world, the nine drawings depict one continuous territory. Observers are invited to experience and imagine our recent work in the landscape of one large collective drawing similar to a capriccio, which collects architectural ruins and compresses them into an imaginary time and space. Complementing the drawings are seven models that demonstrate the typological variations of our most recent projects.

In the drawings, each NEMESTUDIO project enters the imaginary territory along with its original context. But as part of the larger collective project, the individual buildings gain a new specificity or degree of resolution—such as a new detail, program, scale, or design feature—and as a result create novel relationships through contextual adjacency. Complicating the part-to-whole relationship of the continuous canvas is the oblique projection plane of each drawing—some are in plan, some in elevation, some cavalier.

The figures that populate the buildings allude to conceptual conversations specific to each project and, at the same time, participate in this larger open-air architectural museum. New tenants are moving to *Six Objects with Thirty-Six Plans*. Nearby, two men and a woman from Édouard Manet's *Le Déjeuner sur l'herbe* enjoy a picnic in the forest while Reyner Banham bikes past them. It is another normal day in the estate of the AG House.

below: Installation view



below: Drawing Number
Four from Nine Drawings,
Seven Models



below: Drawing Number
Nine from Nine Drawings,
Seven Models



Museum of Lost Volumes

2015

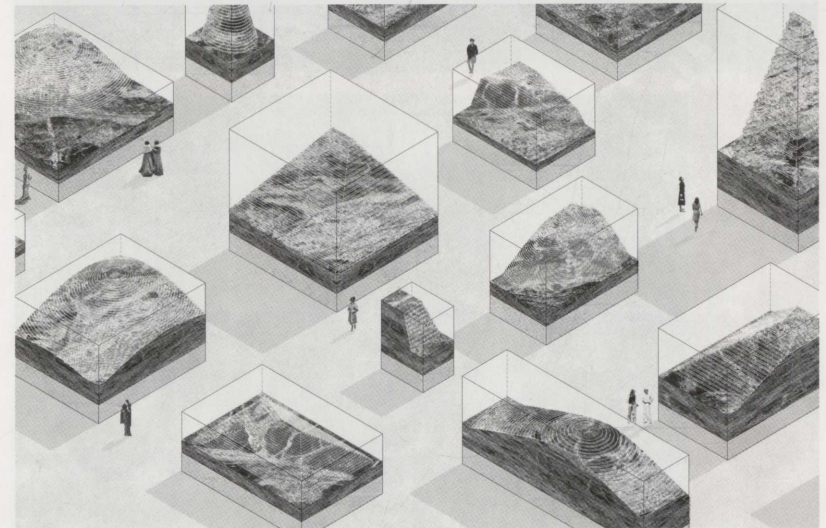
Museum of Lost Volumes is a geo-architectural fiction and satire on resource geographies. The project imagines a museum for preserving and commemorating resource extraction at a moment in history when mining is an obsolete practice, elevating the "ruins" to the status of ancient monuments or extinct species.

Once upon a time, in the Zero-Carbon Hedonistic Era, the entire world became sustainable. Clean-energy technologies were abundant and ubiquitous. But all of the energy-efficient light bulbs, wind turbines, electric car batteries, and solar panels came with a price. These clean-energy technologies relied on rare earth minerals, and because of significant worldwide increases in demand, their extraction from Earth's surface led to even greater scarcity. Unconcerned with the possible tragic outcomes of continued mining, the world celebrated its delirious consumption with more car batteries and solar panels. Once these precious resources were depleted, the United Council of Rare Earths was established to promote international cooperation and prevent major geopolitical conflicts around this issue.

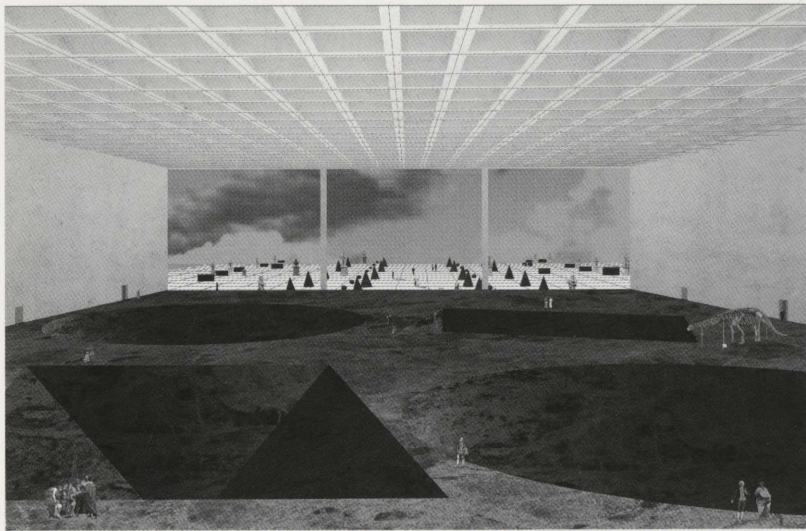
In the inaugural meeting, council members drafted the Declaration of the United Council of Rare Earths, which was later signed by all countries. A proposal to ban the mining of rare earth minerals and build a museum to preserve the world's remaining mines, following much debate, passed unanimously. The building was named the *Museum of Lost Volumes*.

below: Section through the Room of Floating Volumes

bottom: Axonometric drawing of the Room of Species

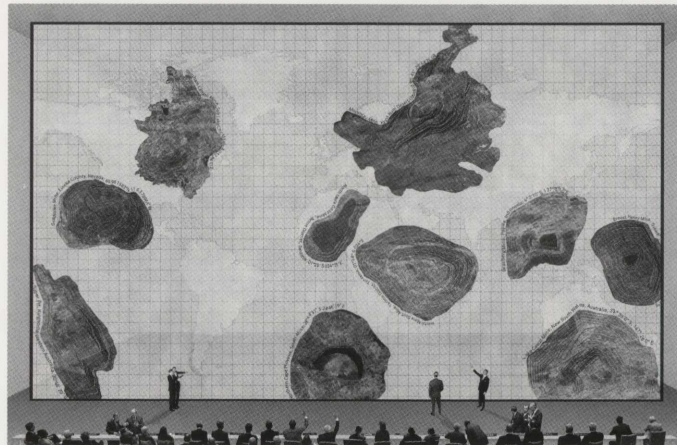


below: Perspective view of the Room of Platonic Volumes



below: *The Grand Tour: Rare Earth Replicas*

bottom: A meeting of the United Council of Rare Earths



Strait
SALT Gallery
Istanbul, Turkey, 2015

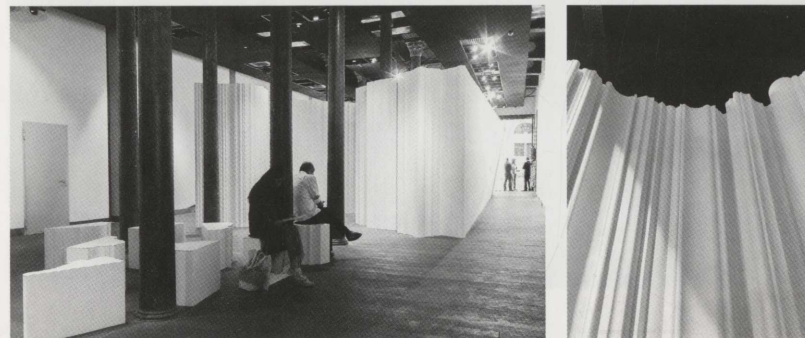
After the collapse of the Soviet Union and the opening of Caspian Sea oil reserves in the 1990s, the Bosphorus Strait became one of the six busiest oil-shipping passages in the world. Compared to other routes, however, the Bosphorus is unique in that it passes through the heart of a major metropolis: Istanbul, a city of fourteen million.

Strait frames geographic scale as an experiential condition and tangible installation object by transforming the constrained and narrow Bosphorus into a human-scale passageway. Invading the entrance floor of the gallery as an out-of-scale monolith, this object was generated by extruding the shorelines of the Bosphorus to the height of the gallery ceiling without articulating its sectional topography. The installation evokes the narrowness of the Bosphorus and is proportioned so that the narrowest point measures 36 inches—the minimum recommended width for most door openings. To amplify the confrontation between architectural and geographic scales, the shorelines are reconfigured using profile sections from crown moldings commonly used in Istanbul.

The installation also includes a geographic fiction about a colossal oil tanker grounded in the Bosphorus. The story is illustrated with a series of speculative architectural drawings and presented as a silent film; the installation object itself is one of the characters.

below and bottom
left: Installation view
bottom left photo:
Mustafa Hazneci

bottom right: Detail
of the profile of the
installation object



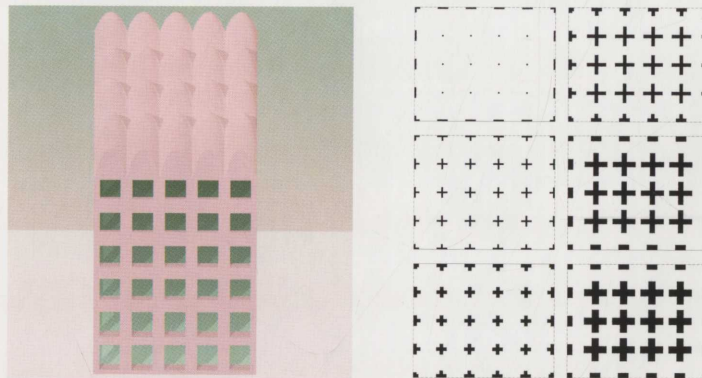
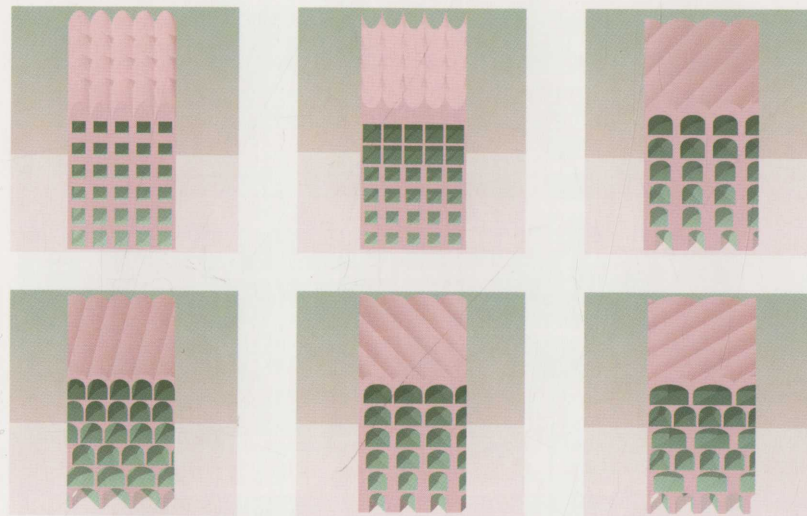
Six Objects with Thirty-Six Plans

2016

Six Objects with Thirty-Six Plans tackles issues of building life span. The project consists of six medium-scale building proposals, all of which investigate the idea of flexibility through variations in plan types. Rather than resorting to the strategy of repeating typical open-office plans or housing units with corridors on each floor plate, the buildings blur the relationship between work and life through slightly deformed versions of enfilade plans, open plans, hypostyle plans, and inhabited-wall plans and offer various possibilities of “servant” and “served” spaces. Although the proposals are composed of six derivations from a particular plan type, each building offers a particular spectrum of flexibility even though it appears, from the exterior, to be a permanent structure. While the notion of maximum occupancy (as defined by international building codes) is the only limiting factor for programmatic flexibility, *Six Objects with Thirty-Six Plans* showcases the alternative possibilities that are embedded within seemingly rigid plan types and repositions architectural flexibility as a typological problem of elongated permanence.

below: The six objects from *Six Objects with Thirty-Six Plans*

bottom: *Object Number One* features an open plan on the top level that transitions into a plan with hypostyle columns with *poché* space on the ground level





opposite, above:
Diagrammatic section of
Object Number Three

opposite, below left:
Fifth-floor plan of *Object
Number Three* showing
shared work space

opposite, below right:
Second-floor plan of
Object Number Three
in which the *poché* is
wide enough to accom-
modate micro-units

below: Section
through the working
and living spaces of
Object Number Three



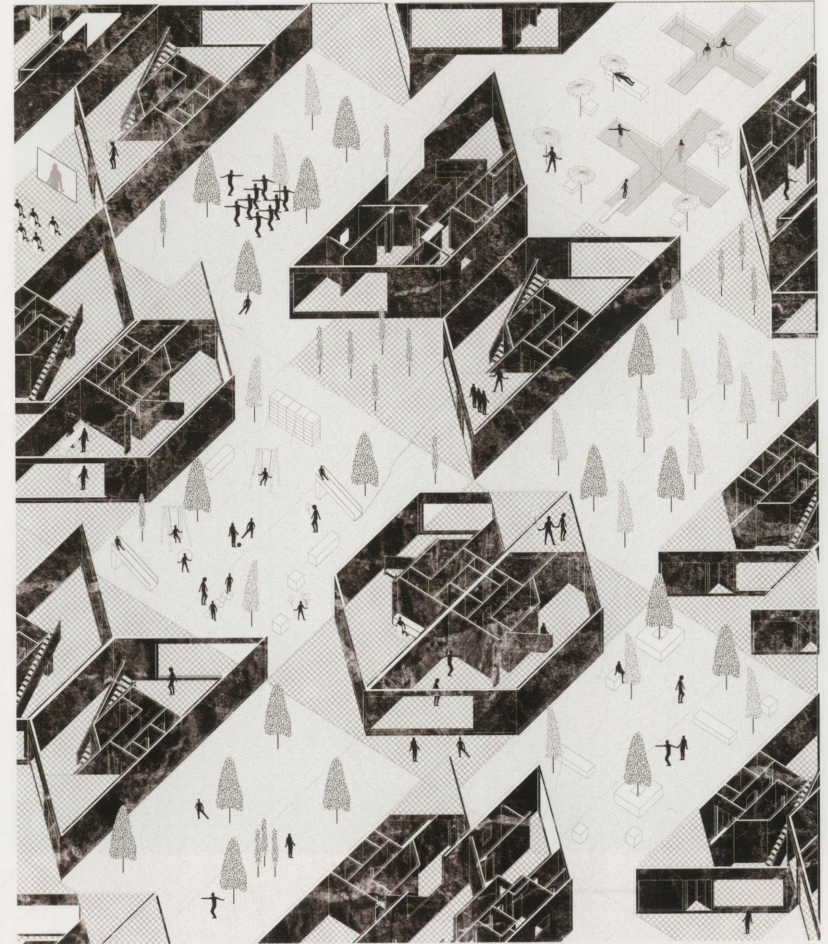
AG House

Austin, Texas, 2014

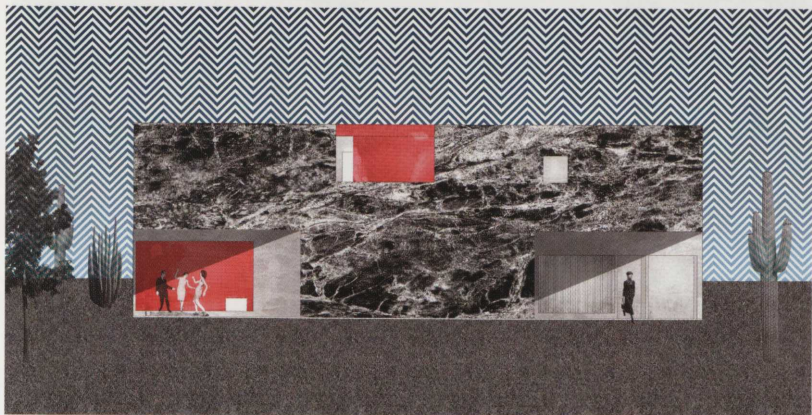
During the energy boom of the 1970s and early 1980s, several towers characterized by lavish materials and monumental interior spaces were built in Houston, Texas. By the mid-2010s, many of these towers were un- or underoccupied. Renovations intended to attract new tenants resulted in the disposal of large amounts of the original building materials (often travertine and marble). Once representing the luxurious and extravagant, these materials are now the ultimate indicator, to owners and real estate agents, of an obsolete lobby.

AG House, a three-bedroom single-family house designed as part of an affordable housing initiative in Austin, Texas, repurposes these materials and highlights the delicate line between obsolete and luxurious. The design of the building is distinguished by symmetry and primitive geometry. An angled facade enhances its frontality, which also increases daylight penetration. The second floor is a mirror image of the first floor, introducing canopies and patios to both levels and creating interstitial spaces that overlook the central double-height space. In contrast to the deep front and back facades, which help to transfer light and air, the sides of the house are flat and solid to showcase the lavish recycled materials.

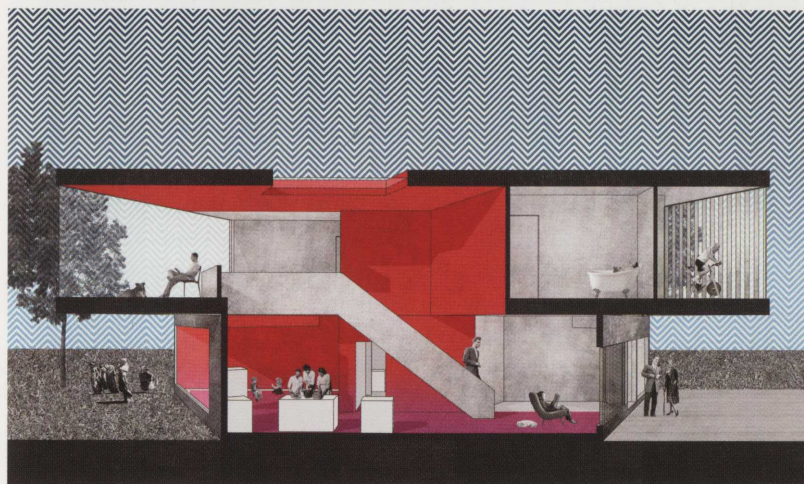
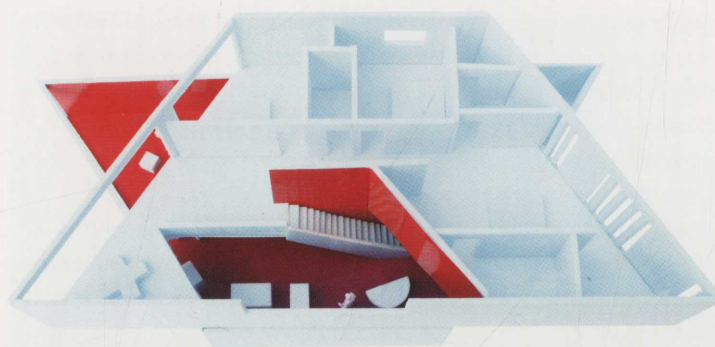
below: Axonometric drawing of AG House when replicated: obsolescence becomes abundance



below: East elevation bottom: West elevation



below: Foam model bottom: Perspectival section



Nine Islands

Third Istanbul Design Biennial

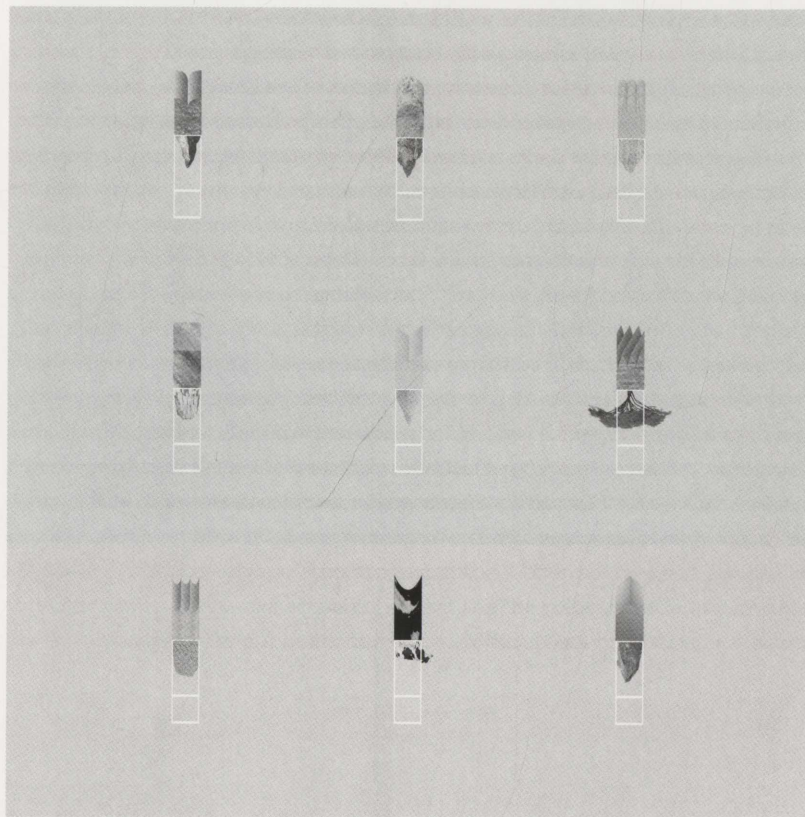
Istanbul, Turkey, 2016

Nine Islands examines the underexamined long-span of architectural materials, from the extraction of raw matter to its processing, transportation, construction, and eventual decomposition. In this installation, nine case studies (or nine islands) examine the spatial and temporal span, both wide (geographic) and deep (geological), of particularly lavish or widely used building materials: marble, wood, glass, travertine, copper, aluminum, concrete, leather, and plastic.

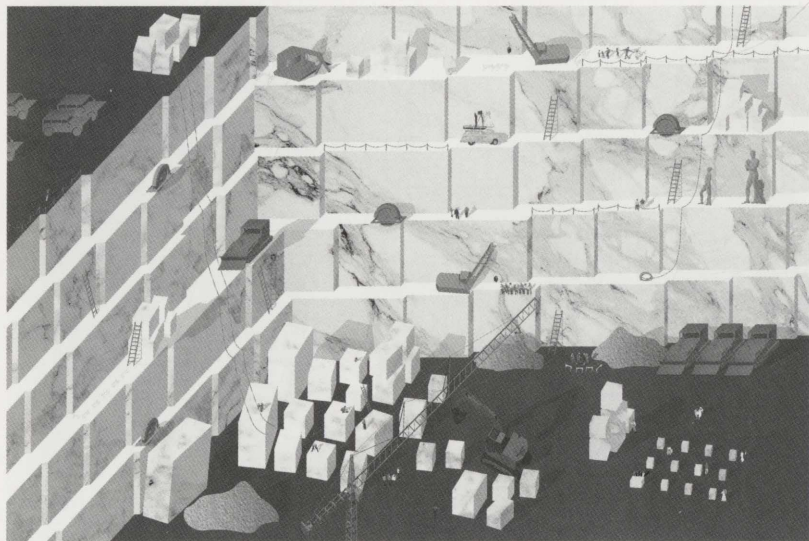
The exhibition consists of nine models and nine drawings. The upper part of each model is what we call a “monument,” or an archetypal building mass finished with a specific material. The “rock” below is a formless landmass from which the raw matter is sourced.

The drawings are similarly divided into two parts, each of which depicts a different snapshot from the long life cycle of a material. The top of each drawing positions a building material through a particular architectural lens such as a construction specification drawing, detailed section, or plan, and the bottom depicts an ordinary scene from the wider long-span of the same material. While the upper drawings show architectural spaces or specifications as still lifes—there are traces of human existence, but no actual presence—the lower portions showcase human overpopulation and the presence of humankind in the extraction, production, transportation, construction, demolition, and disposal of the nine materials.

below: The nine islands
of the installation



below: Drawing of various activities in a marble quarry



below: Installation view
Photo: Sahir Ugur Eren



below and opposite:
Drawn depictions of
copper: our saunas,
kitchens, and rest-
rooms, all heated, air-

conditioned, and fire-
proofed by copper pipes
and HVAC systems, are
waiting to be pampered,
maintained, and repaired

