

ANOTHER ARCHITECTURE

Restaging Climate Futures

2017 - 2024

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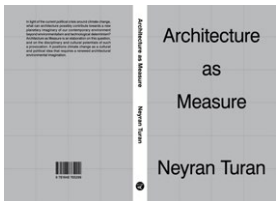
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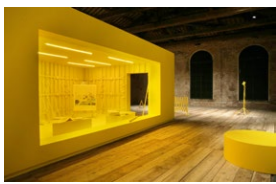
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1 Lauren Marsolier, *Transition Series*, 2013.

2 Roxy Paine, *Carcass*, 2013.

3 NEMESTUDIO, *Eearthly Ever After*, 2021.

4 Neyran Turan, *Architecture as Measure*, (Actar Publishers, 2020).

5 NEMESTUDIO, *Four Dioramas*, 2021.

ANOTHER ARCHITECTURE

How to imagine being an architect today? How do we reimagine architecture on a burning planet marching toward climate catastrophe? Instead of greenwashing, how can we imagine, project, and practice architecture with a sense of sustained optimism?

I have been teaching the thesis sequence at UC Berkeley's Master of Architecture program since 2017 with the provocation that possibilities for the questions mentioned above begin, first and foremost, with a radical reimagining of architecture itself as a field. Through the idea of restaging, my thesis course has positioned architecture as a discipline and a practice as a possible framework for imagining probable post-carbon climate futures. Organized around various themes, the thesis seminar + studio sequence has aimed to identify new directions for critical thinking and speculative work in contemporary architecture, design, and scholarship.

For architecture, a call for another imagination requires more than simply finding new names for old ways of doing things or new tools with which to visualize the planet. As law professor Jedediah Purdy elaborates in his writings on the Anthropocene, imagination is about "how we see and how we learn to see, how we suppose the world works, how we suppose that it matters, and what we feel we have at stake in it. It is an implicit, everyday metaphysics, the bold speculations buried in our ordinary lives." The intricacies of systemic injustice and climate emergency call for unconventional approaches to help us see differently and to make sense of the collision between the quotidian and the planetary. Planetary imagination matters because climate change is not a battle between "nature" and "humans." It is the consequence of centuries of extractivism, colonialism, and racism. Instead of pretending that the inequalities created by the fossil-fuel economy and resource extraction are external to the work that we do as architects or dismissing questions of aesthetics and appearance as trivial matters, we can ask what kinds of worlds are possible if we are truly willing to understand the embeddedness of these aspects within our disciplinary imaginations. This question is important for dismantling archaic assumptions about agency, abolishing entrenched power structures in our discipline, and rebuilding future foundations for alternative worlds yet to be envisioned.

Rather than resorting to already well-rehearsed tendencies in our field, my thesis pedagogy has proposed to rethink architecture by prompting the question: what kind of worlds are possible if we are genuinely willing to speculate on the radical specificities of what it means to practice architecture today through politically confronting the nuances of its own inner workings?

On the one hand, students restaged unfamiliar interpretations of the familiar aspects and norms of architecture—such as walls, ceilings, doors, contracts, typical plans, ground planes, precedents, aesthetic and formal sensibilities, building codes, material finishes, standards, construction techniques, representational methods, preservation, maintenance labor, cost estimates, construction schedules, housing specifications, demolition procedures, adaptive reuse protocols, material supply chains, architectural details, labor practices, regenerative architectural materials, low-carbon materials, collective housing, models, material assemblies, community engagement procedures, real estate, new forms of financing, budget, and many (...and many) other aspects with a renewed rigor. On the other hand, they considered the power of these aspects and their relationships to what is seemingly unfamiliar or outside of the architectural discipline—land ownership, capitalism, resource extraction, degrowth, circular economy, race, colonialism, social and environmental justice, industrial agriculture, food, and many (...and again, many) more. In the end, it was evident in all thesis projects that these aspects not only have profound effects on the practice of architecture but, at a much broader level, reflect our assumptions about how the very specificity of our discipline relates to the world. In other words, architecture's imagination of its familiar interior is the very image of its planetary exterior.

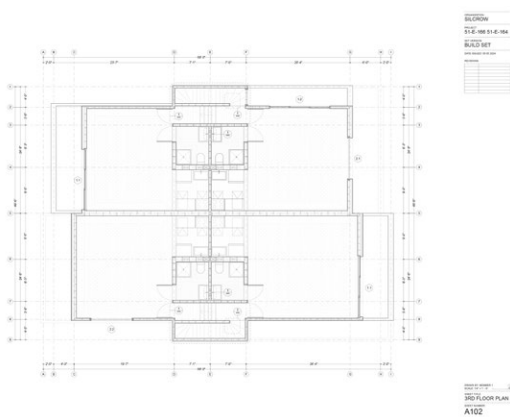
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As I watch my previous students start to take various positions in the field now, I hope that their student projects will always haunt them and allow them to continue their search for the specific roles that we, as citizens and architects, can take to make our planet a different kind of place. A place in which we truly understand our collective potential to inspire and to re-imagine other worlds. A place where all humans and humans coexist, thrive, and live together with joy.

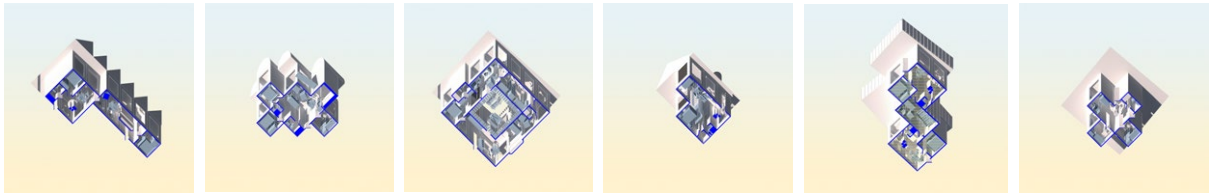
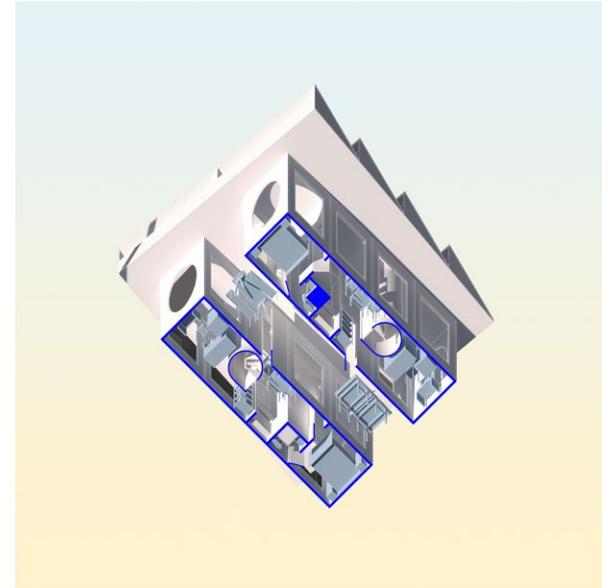


Installation photo at the thesis presentation, which depicts an architectural office (left). Building sectional mode view inside installation (middle). Building close-up (right).

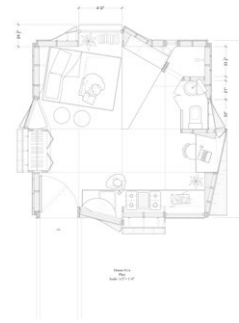
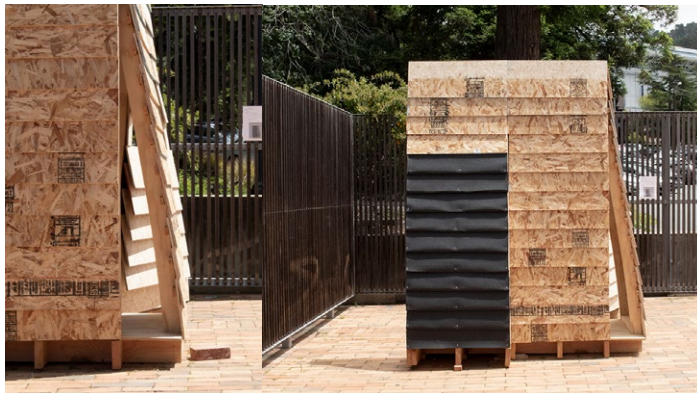
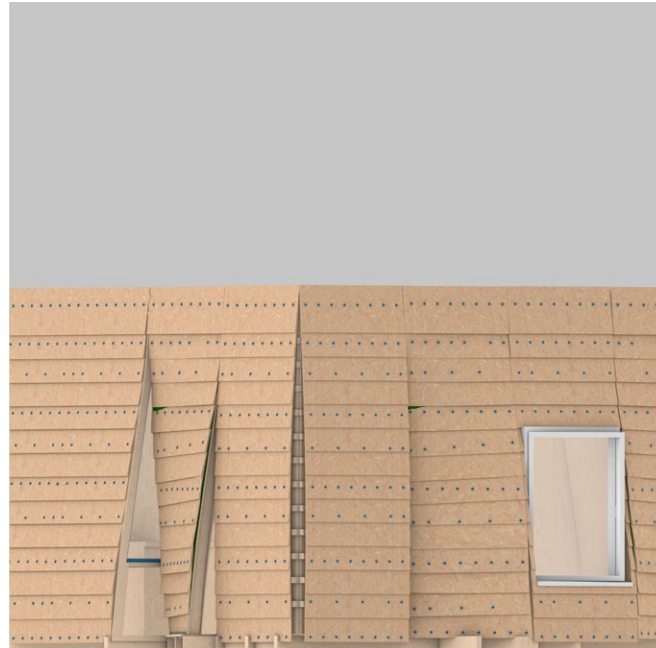
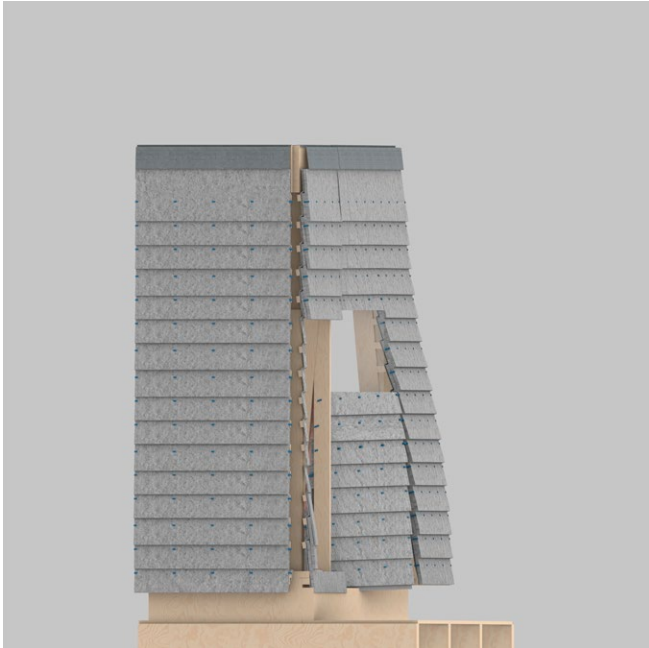
Titled ***Approaching Value***, this thesis studio project confronts a fundamental discrepancy in architectural practice; the profession is valued in theory as a fine art while operating in practice as a bureaucratic, managerial service. It asks whether new models of practice can explore alternative systems of value and propose other ways of living. The project introduces a young architecture office through the practical documentation of its first project, a flexible co-housing building in Pittsburgh. Each document in the office confronts an approach to value: a method for determining the value of architecture. Appraisals, estimates, applications, etc., are staggered across the workplace. Upon closer inspection, each defines value through different criteria, varying in subjectivity from the simple multiplication of factors from real estate websites to rigorous schedules for each set of building components and the labor required to install them. This new practice is defined by exploring the discrepancies between these approaches to value: the building is permitted and financed as two single-family homes, legalized as six condominiums, and inhabited as up to twelve studios. Its setbacks and spatial planning exploit the poor overlaps between the IRC and local building codes. Its assemblies are slightly sagged, drooped, and underdone, retaining their evaluatory definitions while becoming almost unrecognizable. Sloppy brick, exaggerated parquet floor, and fractured tile appear conventional on paper while resolving in practice as slightly unfamiliar and sincerely deceptive, teetering between standardness and nonconformity. This is a practice that puts forth new models of living by hacking systems of value, inspiring a transformative potential in the field of architecture.



Building plan set for cost estimate and appraisal (left). Various drawings and paperwork on the table (right).

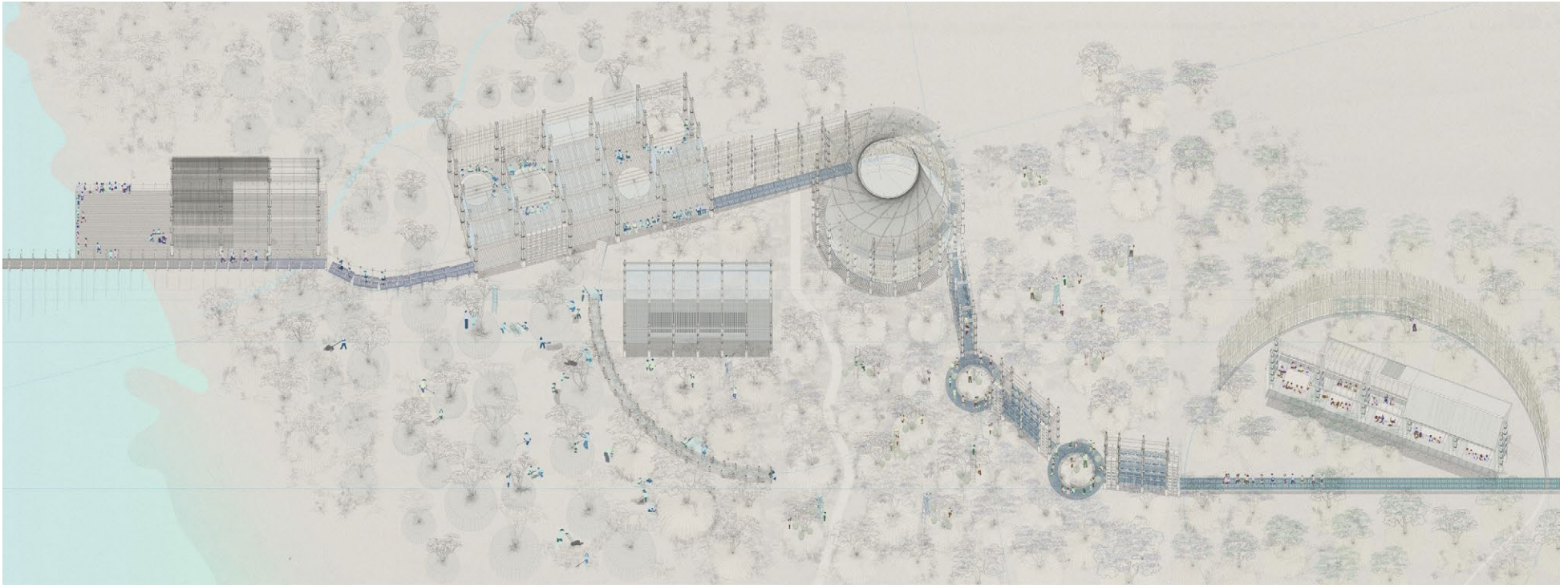


Titled ***No (or Some) Fences Make Good Neighbors***, this thesis studio project investigates the possibility of unlocking a new frontier for affordable housing in California by utilizing the legislative powers of the recently established Senate Bill 9 (SB9) and strategically integrating it with the collective framework of a Community Land Trust (CLT). Although SB9 is projected not to create as much of a shocking transformation as many have anticipated, this speculation on a new typology of CLT takes advantage of this turbulent moment to rethink how the archetypal American suburban landscape, which has not been updated for decades, could be remolded through its potentially denser urban fabric. This firmly dissolves the strong picket fences that are synonymous with suburban life by acquiring land, not as individual parcels, but attempting to connect these parcels to create a new avenue at the central axis of a block so that what is formerly a backyard becomes a front porch, and what is formerly the stiff and restrictive boundaries become softened so that the ground becomes a common interface between community members.



Titled **1:1ish**, this thesis studio project exists at the intersection of architecture and construction. The typical architectural process follows a structured sequence: site analysis, schematic design, design development, construction documentation, and finally, construction. This fixed order often results in the construction phase being uninfluenced by the overall design. By the time construction begins, the design is already completed. What would happen if we disrupted this natural order of practice and theory? Could this disturbance lead to an alternative approach to creating and unfolding space? This thesis investigates this relationship through the use of a mock-up—a full-scale

(1:1) model built to test and verify a finalized design both on-site and off. Constructing the mock-up during the design development phase allows for the reassessment and modification of drawings. This process grants the materials, structure, and builders autonomy over the design and its outcome. As the building evolves, it influences the drawings; therefore, construction takes precedence over the design process. What began as an attempt to reverse the conventional sequence of the design process ultimately resulted in a simultaneous synthesis of its stages—a reconciliation between the digital, the drafted, and the physical.

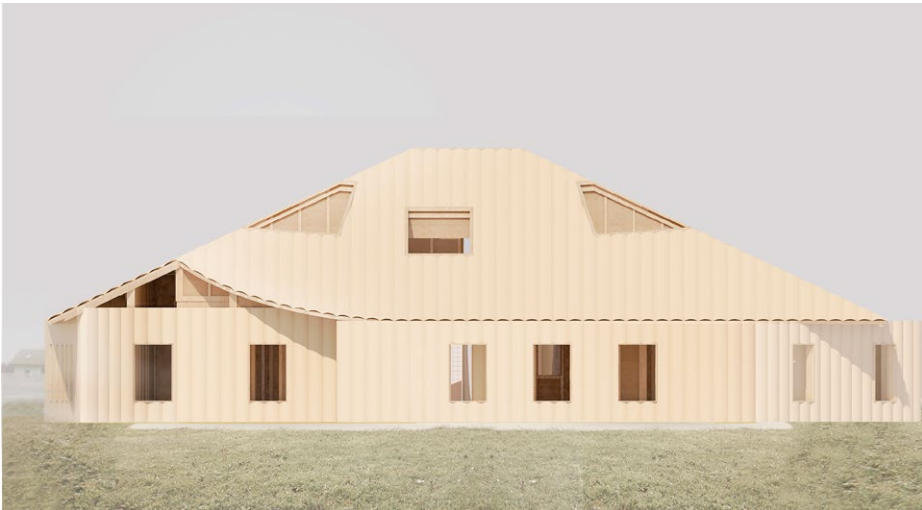
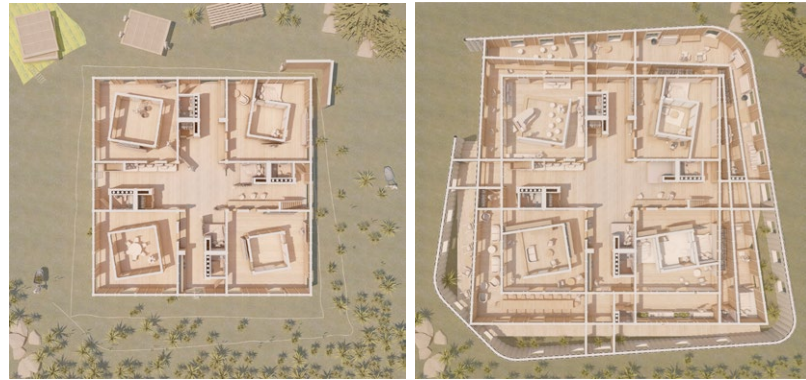


Titled “**Field Station**,” this thesis studio project proposes a land-based elementary school to address the growing disconnect between people and the land in industrializing rural Vietnam. The land is expansive, while the school is relatively small. Field Station is located in Bac Giang, Vietnam, centered around the lychee tree, the region’s key agricultural export. The school is situated on an existing field to promote direct, place-based knowledge. The design of the school resembles a trail and incorporates local land maintenance practices into both its pedagogy and architecture. While the cycles of land time are long, school time is shorter. However, both are cyclical, rooted in repetition and growth. Field Station is organized like an almanac that documents and prepares for seasonal changes, facilitating different planting stages throughout the year, which, in turn, inform shifts in programming and spatial organization. Additionally, the project encourages regenerative agriculture through various composting strategies, emphasizing the restoration of land depleted by monoculture as essential to land education.

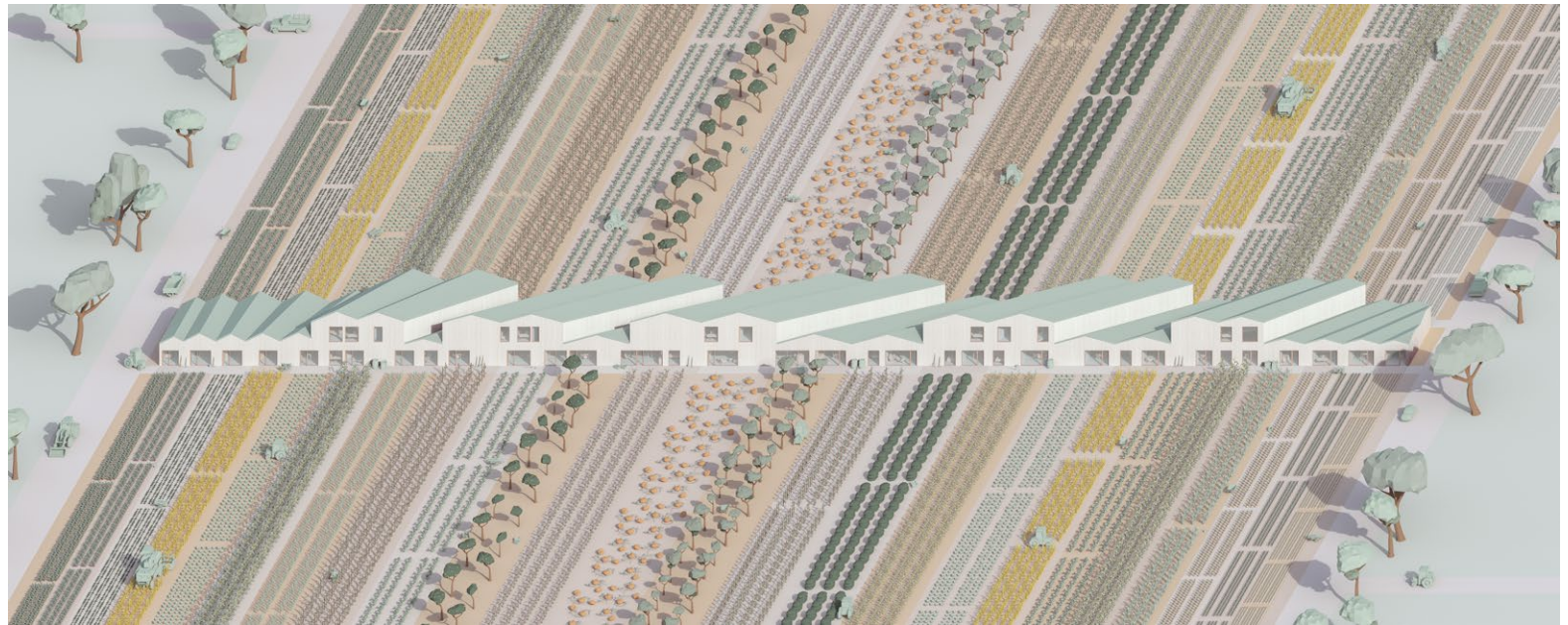




Titled “*Disassamblage*,” this thesis studio project explores the aesthetic sensibility of reused architecture—specifically, an architecture characterized by misalignments and disjointedness. It focuses on an anti-seamless approach, or more accurately, seamful. This project is set in the near future—during a transitional period between extractive and non-extractive eras of architectural practice. In this era, architecture is working to reckon with its legacy of material extraction—acknowledging that everything from gypsum board to fiberglass insulation to glazing embodies an act of extraction. During this transitional period, architecture aims to source materials from existing structures—repurposing used and already extracted building materials to reimagine assemblies and, ultimately, the aesthetic sensibilities of what could be termed “used” architecture. In this project, the material stockpile is derived from three high-rise office buildings in LA slated for disassembly due to a rise in remote work culture that began in the 2020s. Materials determined valuable for a new iteration of use are carefully disassembled from their source building to reassemble into a small dwelling unit ultimately. Before assembly, materials also undergo acts of patchwork meant to enhance their lifespan—replacing segments of corroded steel and filling cracks in concrete and tiles—the patchwork contributes a new layer of material information. The project begins to reimagine what the coming together of used materials might look like, breaking down assembly processes into three acts: framing, fixing, and cladding. The compilation of acts that make up this dwelling—from archiving to patching to assembling to finishing- establishes a new aesthetic sensibility for this new mode of architectural practice. This new aesthetic embodies architectural finishes and the underlying processes of bringing together used materials, pointing towards a cultural shift in the architectural practice.

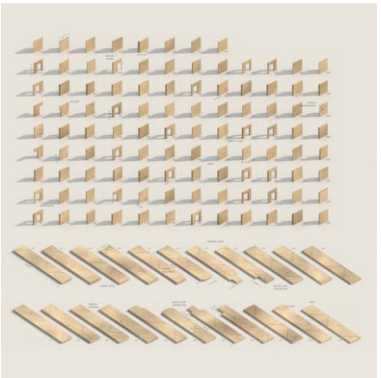
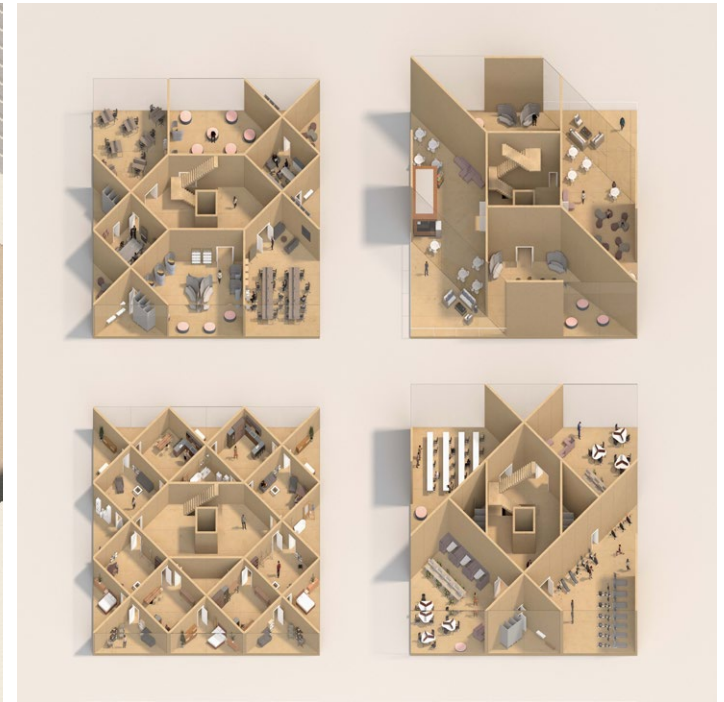


he thesis studio project presents an exploratory model of a regenerative house built using hempcrete and a conceptual exploration of a new practice for constructing this house. Recognizing that every home undergoes inevitable and constant change, this project investigates these transformations as a design tool. The concept of repetitive transformation serves as a foundation for design, material usage, construction, and assembly. In this model, the complexity of traditional wall sections is simplified using uniform hempcrete. Furthermore, the conventional layers of walls are proposed to be delaminated, allowing adaptability to changing occupant needs. Interchangeability and fluctuation are key aspects that define the transition between exterior and interior spaces. Narrow areas function as air insulation, while middle spaces morph between private and public uses. During the initial stage of construction, the cores accommodate both private and public functions. As the house expands, these functions become interchangeable, gradually shifting to occupy the most public areas within the domestic space. The owner becomes increasingly integral to this transformation process. Construction continues until it reaches the boundaries of the spacious roof, which defines the house's reasonable limits. Once the outer limits are established, the potential for extensive growth transforms into intensive growth, allowing ongoing modifications to occur inside the house. This means that the house can continue to evolve even after its completion.



A party wall is a shared dividing wall between two properties owned by separate parties. In typical row houses, the concept of the party wall facilitates spatial division and privacy. Titled ***“Another Party Wall,”*** this thesis studio project reevaluates the party wall and seeks to redefine the relationship and ownership between housing units. The project proposes a collective living row house situated in a rural landscape, consisting of 26 units that can accommodate a maximum of 61 residents. The design incorporates a rotation of the party walls, which fosters various levels of sharing between adjacent units and introduces new ownership models. Just as there are rules and maintenance obligations for a shared wall, the two units will also share ownership and maintenance responsibilities regarding any spatial utilization associated with the party wall. The rotation of the walls creates different orientations, connecting each unit to the surrounding landscape in this self-sustaining collective living community. The self-sustaining, co-living community grows different crops on a unit basis. Each household in this co-living environment is responsible for growing a specific crop, with all harvests being shared among residents. The spacing between properties is designed to accommodate the growth needs of various crops. Furthermore, the shifting orientation of the party walls results in units ranging from deep and narrow to wide and shallow, allowing for varied lighting conditions and levels of privacy.





Mass timber buildings have gained popularity recently due to their sustainability, durability, and aesthetic appeal. The life cycle of a mass timber building begins with the selection of sustainable timber and the design of the building using computer-aided design software. The timber is then cut and fabricated off-site, reducing construction waste and minimizing disruption to the surrounding environment. While mass timber is praised for its sustainability and efficiency in new construction, the long-term use of mass timber is often overlooked. These buildings require consistent maintenance, and over time, the timber may no longer retain the precision it had when first assembled. At the end of its useful life, how can a product engineered for assembly but has far outlived its predestined role be disassembled and the timber components with the character of time be reused? Mass timber is being adopted in construction and architecture at an unprecedented rate. At the same time, a few years ago, mass timber became a competing material for large industrial projects, with new construction starting every couple of months. This thesis studio project aims to understand mass timber, not only as new construction but more specifically for adaptability and, eventually, demolition or deconstruction.



Titled ***Collective Reuse***, this thesis studio project focuses on a post-war social housing building in Beijing, which was built in 1961 as one of the only two existing classic communist buildings in China. Rather than demolish the building, the thesis proposes reusing the existing structure and adding a new layer both inside and outside. The design intervention to the original building facade and layout aims to achieve interior urbanism that creates more collective space and balances publicity and privacy. Instead of demolishing the building, the thesis reflects on the future of architectural practice that will face an overbuilt and broken world where reusing existing structures becomes the only prominent design strategy and a way to prompt new sensibilities within the profession and society at large.

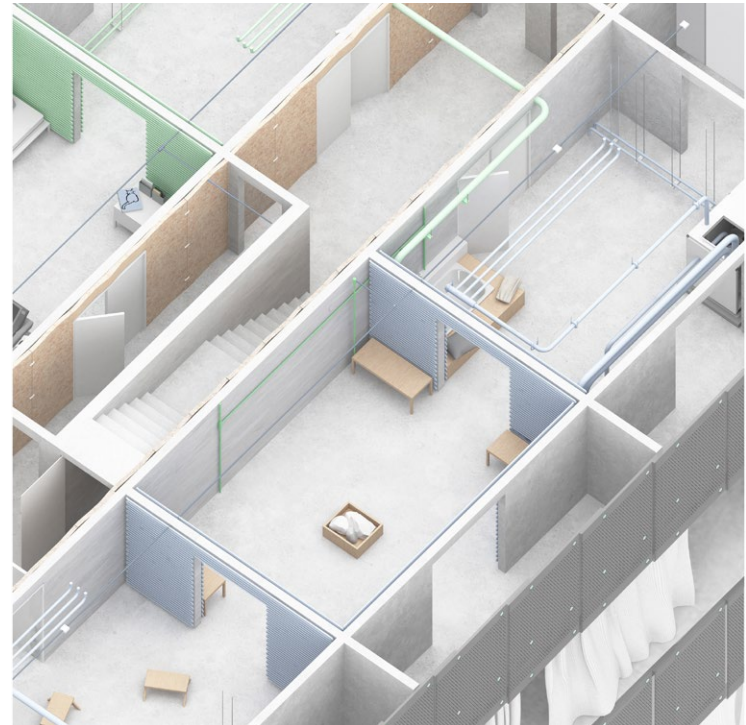


The contemporary high-rise building follows the logic of Rem Koolhaas's in *Delirious New York*, which achieves city-like social and cultural density by plugging in different pre-set programs and duplicating the same typical plan. Today, "The Billionaire Row," perhaps the most representative high-rise buildings of capitalism in New York, constantly pushes the limits of technology and height. However, these structures often reduce architecture to a financial and spatial commodity, rather than serving as shelters or cultural expressions. This project proposes another high-rise building typology, utilizing a new mass-timber structural concept. It aims to adapt to social changes, where flexibility is no longer solely about financial investment or profit but about accommodating unconventional forms of living and working.



Architectural spaces often reflect our limited notions of ableism. This invisible bias limits our imagination and experience of architectural space and creates a numbness as spaces become increasingly standardized with the expectations around abled-bodied individuals. However, when we view current spaces from the perspective of disabled individuals, the layouts and scales we take for granted appear very differently. Therefore, as we experience slight discomfort within these environments and are forced to adapt constantly when we detach from the comfortable cocoon, we question the standardized living spaces. Might we reassess those standardized living spaces, thus ushering in new norms and lifestyles? Instead of establishing a standard for creating a universally “comfortable” space, this project titled **Loose Space: Spectrum of Discomfort** seeks to explore the intersectionality of individuals, acknowledging that comfort means different things to different people. By expanding the comfort range and merging all these elements, the building contains some out-of-scale rooms, unconventional window placements, curvatures, and angled spaces. Loose spaces challenge standardized design ideals by embracing diversity, rejecting a one-size-fits-all approach to comfort, and advocating adaptability and inclusivity.





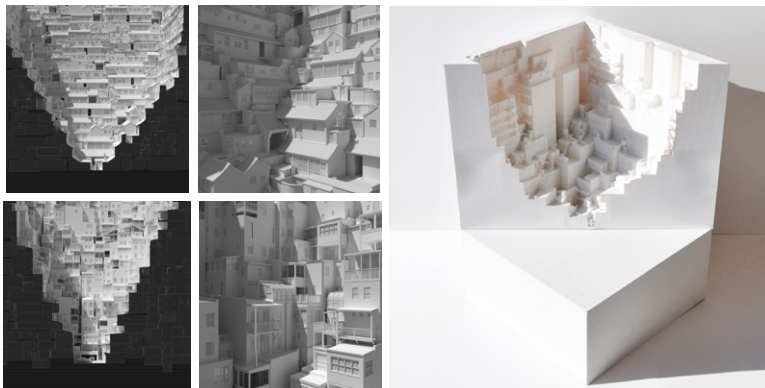
Titled *Imperfect Home*, this thesis studio project focuses on the architectural obsession with a perfectly controlled environment. Building elements like vapor barriers, thermal insulation, and HVAC systems emphasize a division between human culture and the outside world, which is often perceived as unpredictable and, at times, hostile. The project argues for an alternative narrative that is frequently overlooked. By focusing on air as a medium, the project seeks to promote a dialogue between architecture and the environment by manipulating the building envelope—by splitting and thickening it. Rather than concentrating on adapting to or controlling the environment, this project emphasizes the importance of caring for both the building itself and the surrounding environment.



Buenos Aires Block Interior City, section.

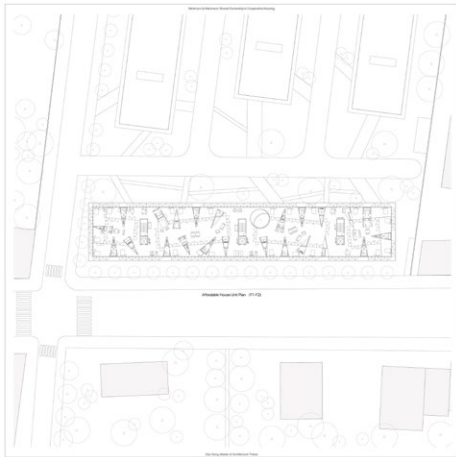
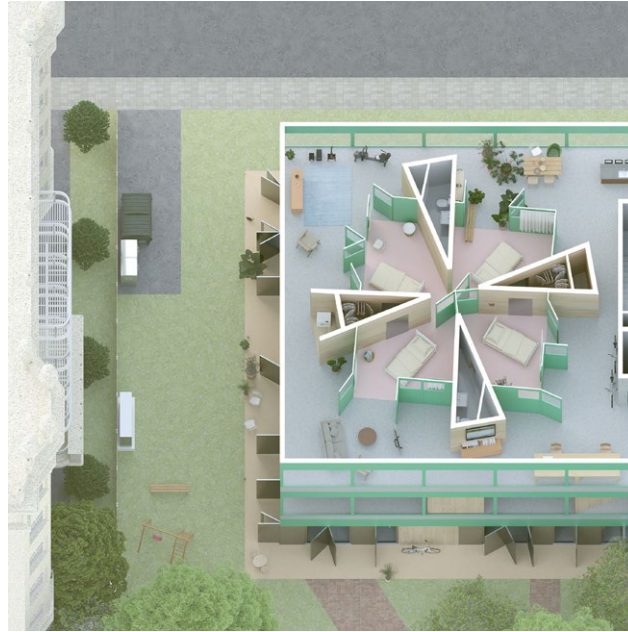
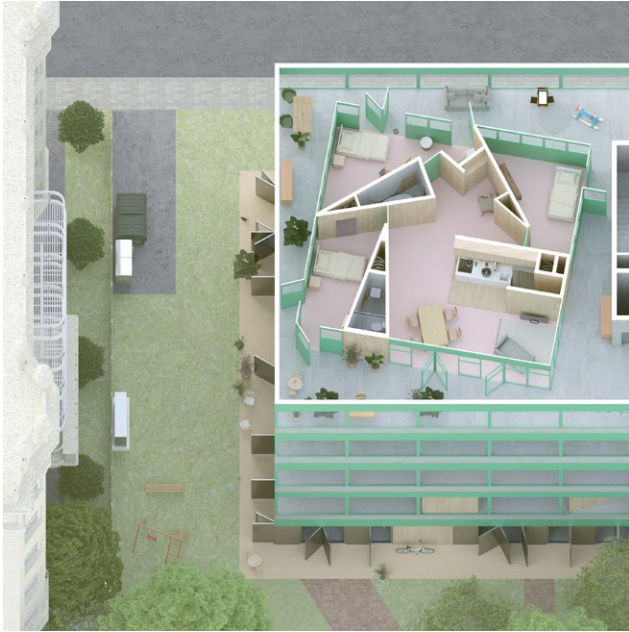


Buenos Aires Block Interior City, perspective.



(Clockwise) Beijing Block Interior City section and perspective; Washington DC Block Interior City section and perspective; Buenos Aires Block Interior City Physical Model.

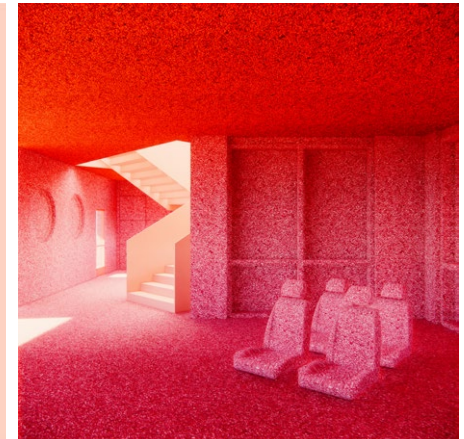
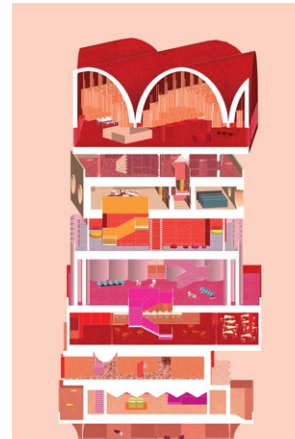
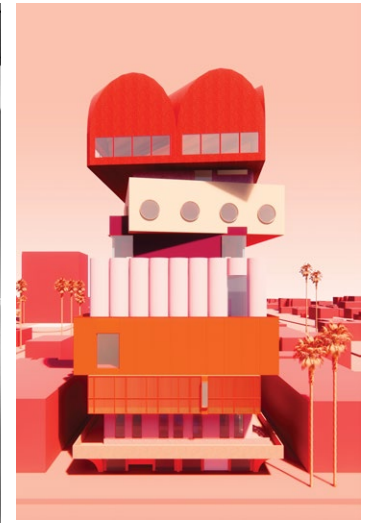
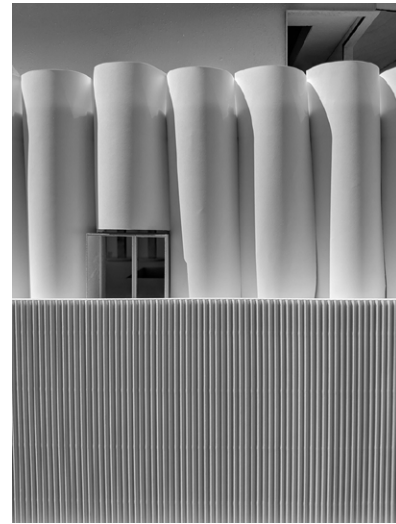
Titled "**Block Interior City**," this design thesis project explores the interior spaces of city blocks that often remain hidden behind well-maintained facades. These spaces, shaped by rigid parameters, have evolved into chaotic yet innovative results through the process of aggregation over time. While block interiors are typically overlooked and considered secondary to architectural urbanism, this thesis positions them as generators of urban form. It proposes three cities—Washington, D.C., Beijing, and Buenos Aires—that are defined by their block interiors, where buildings lack a designated front but have highly articulated backs, or block interiors. Each city embodies a unique character, reflected in its everyday life, the form of its block interiors, and its sectional organization.



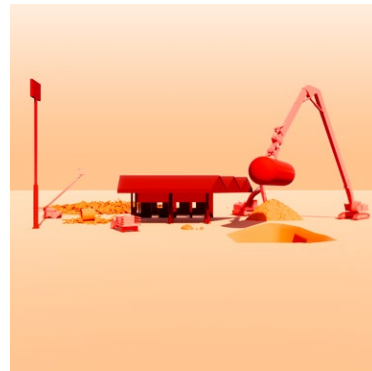
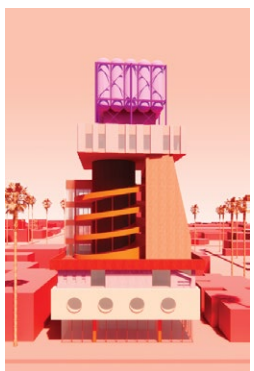
Contemporary discussions about the housing crisis often emphasize the lack of affordable and social housing, but the root cause is frequently overlooked: the privatization of land. Various models have been proposed globally to address this issue, aiming to separate house and land ownership. These models suggest a new cooperative approach where residents collaborate to develop and construct their living environments. This project proposes a novel co-living model designed to tackle the housing crisis by providing affordable shelter for low-income groups while also offering more accessible housing options for higher-income groups who wish to de-commodify housing. The proposed model features a complex ownership structure that combines government-owned affordable housing with the Baugruppe, a collective development approach that originated in Germany. By merging these two strategies for a site in Berlin, this model presents a unique solution to the housing crisis that prioritizes affordability and community development.



Parts, pieces and rubble from the car wash, gas station as garage buildings.

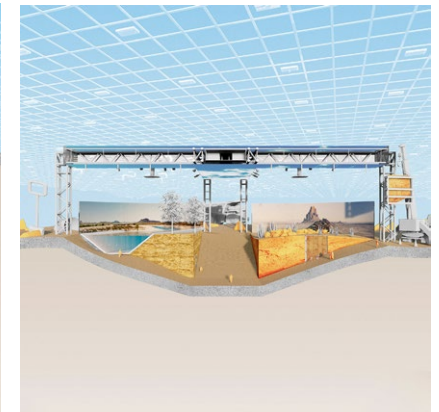
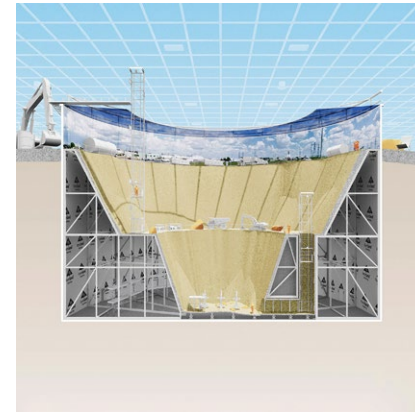
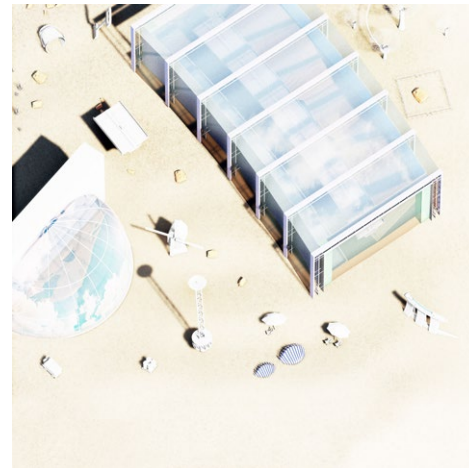
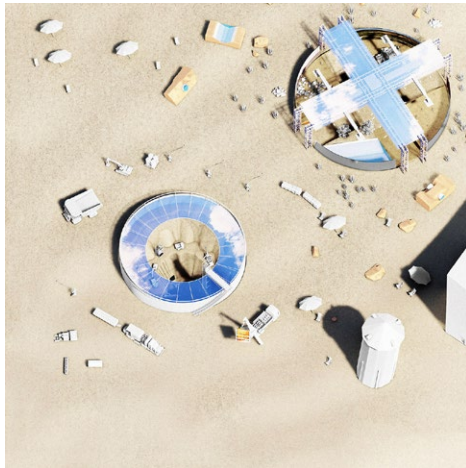
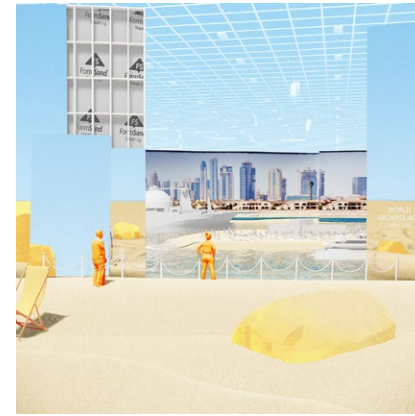
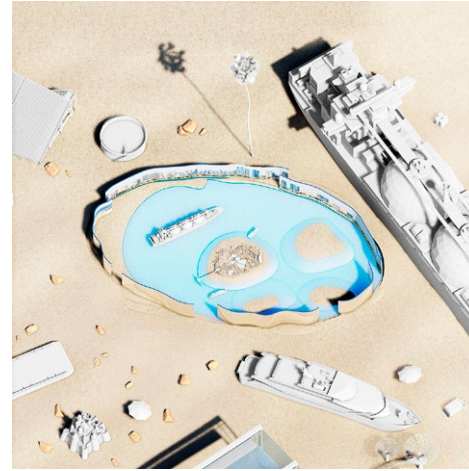
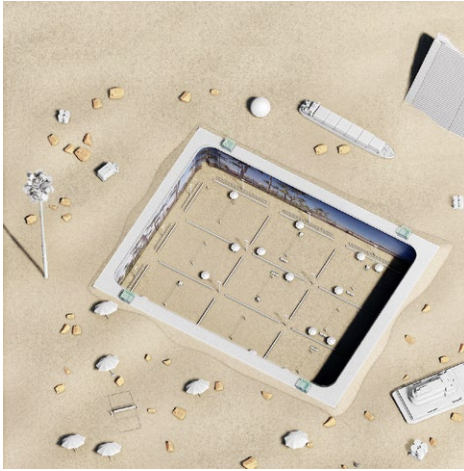


(Top-left) Underground storage tanks as wall assembly, physical model detail; (top-right) Type 1 elevation; (lower-left) Type 1 section; (lower-right) Walls cast from twelve different gas station storefronts



(left) Type 2 Elevation; (middle) Facade detail; (right) Car wash demolition

Titled *Remnants*, this thesis studio project challenges conventional ideas surrounding architectural obsolescence and adaptive reuse. It proposes new methods for the disassembly and reassembly of gas stations, car washes, and parking garages in Los Angeles as the post-carbon energy transition renders cars and the fossil-fuel economy obsolete in the near future. It asks: if a building must die, how can deconstruction methods be used to preserve the building components that are still useful? If the gas stations of the fossil-fuel economy become an obsolete typology, how can architecture reconceptualize their remnant building structures? The thesis studio project suggests salvaging various parts from these typologies, including gas station canopies and underground storage tanks while repurposing demolition rubble into concrete-cast elements. It recognizes the potential of these structures to regain cultural significance and value by reframing the ordinary and the everyday.



(Upper) Interior perspectives;
(lower) section perspectives from the exposition buildings.

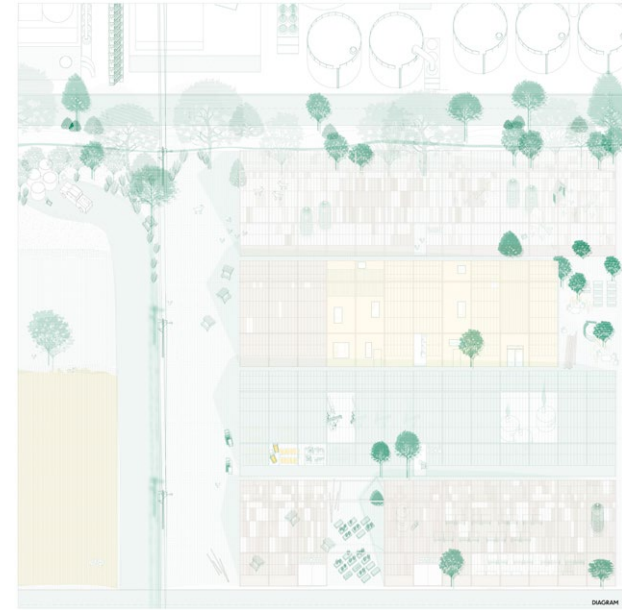
Exposition buildings, perspective



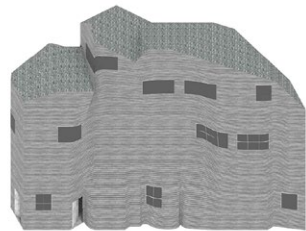
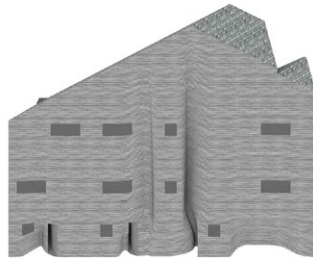
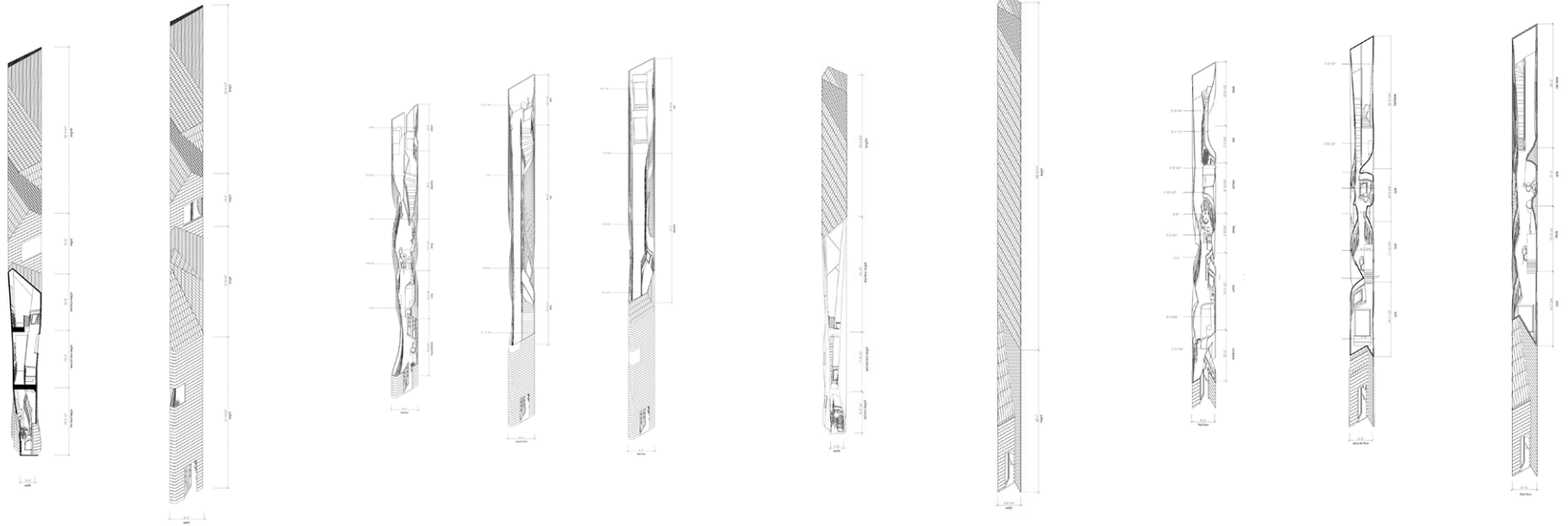
Physical model, close-up.

Titled *Mise-en-Sand*, this thesis studio project explores the role of architecture in displaying nature in the Anthropocene era. The project proposes an exhibition of sand in the 21st century, featuring an interior architecture of composed scenography that narrates the extraction and exploitation of this ubiquitous resource. As the visitors wander through the collection of various artifacts and structures, they are confronted with the “high volume - low value” paradox of sand as a global commodity. The sites and processes depicted showcase the breadth of scales and geographies involved in constructing and deconstructing sand landscapes. By reframing landscape as building and natural as artificial, the thesis insists that architecture confronts the consequence of its constructions, be they figure or ground. In each room, sand, the most common construction material, becomes the focal element of design and the built figure.

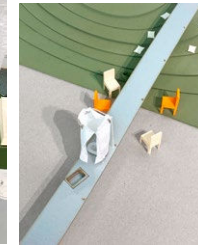
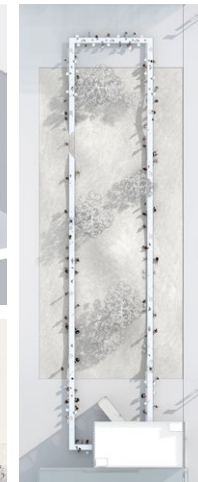
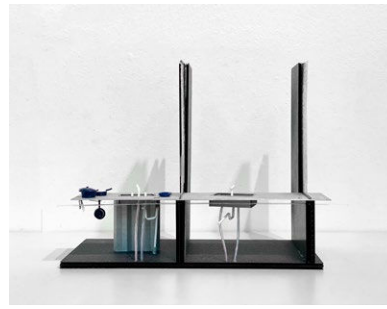
The Architect's Newspaper 2018 Best of Design Award (Student Category - First Prize)



The Nabeta Farm was part of North Richmond, California's once-thriving Japanese American cut-flower industry. Situated near a large oil refinery that has exposed local residents to disproportionate levels of environmental hazards for over a century, the land in this area has been very attractive for industrial developments like large storage facilities and online store fulfillment centers. However, this 6-acre property presents an opportunity to envision a more regenerative future for this community through producing and consuming materials within a hyper-localized system. Through site remediation, reuse of existing structures, and the seasonal growth of new building materials, this thesis studio project explores how inhabited landscapes and their communities can develop a mutually beneficial relationship, modeling a more circular architectural and living system. Using sunflowers and their agricultural products, this thesis project reimagines construction and production in a world often characterized by destruction.



Titled ***A Slice of Home***, this thesis studio project critically examines the living standards and size criteria associated with the McMansion typology, which refers to large single-family homes. The project takes thin cross-sections from the McMansion design and treats these slices as independent living units. This slicing process not only highlights the superficiality and excessive size of the McMansion house, but also presents challenges for architectural detailing. The thinness of elements such as wainscoting, window frames, moldings, columns, floor and wall tiles, railings, and wallpaper all contribute to the overall interior design of this typology.



What if furniture could serve more than its traditional purpose? This thesis studio project, titled *Furniturism*, uses furniture with the potential to evoke new spatial typologies. It experiments with an apartment that takes the table as a starting point in three contexts—interior, architectural, and urban—to challenge the traditional role of furniture and its relationship to architecture. The project is a five-floor co-living apartment on East 41 Street in New York, equipped with three innovative table systems. On the third and fifth floors, a slender and linear table runs throughout the entire unit. This table serves as a fixed space housing all the MEP-related equipment. This table

is a fixed space housing all mechanical, electrical, and plumbing (MEP) equipment. The flooring height and the mechanical details beneath the table dictate its spatial functionality, while its shape influences circulation. Sinks are placed every three meters to create designated cooking areas equipped with trash disposal and water filters. Outlets are positioned every two meters, with electrical wires neatly secured to the table's underside. As residents move through the apartment, the table transforms from a kitchen counter to a working desk or coffee table and can also serve as a nightstand or children's play area. On the second and fourth floors, the large table acts as a

walking and seating platform, with embedded designs indicating various functionalities. Different table heights allow it to function as a toilet space, sleeping area, leisure zone, or study spot. Extending beyond the lobby into the urban context, the table on the ground floor runs across the facade, sidewalks, bus stops, street furniture, and even the park. When equipped with mechanical details, such as sprinklers, toilets, outlets, sinks, and electrical cables, furniture now acts as infrastructure, capturing the essence of another form of "furniturism" at the urban level.

