

The League thanks the Sheila C. Johnson Design Center at Parsons The New School for Design for co-sponsoring the exhibition and lecture series.

### Sponsors

The Architectural League gratefully acknowledges the support of Dornbracht, Susan Grant Lewin Associates, and Tischler und Sohn, for the League Prize.

League Programs are also made possible, in part, by the Next Generation Fund of the Architectural League, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

### Lectures

Lectures by the winners are scheduled for June 21 and 26 at 7 pm in the Anna-Maria and Stephen Kellen Auditorium, Parsons The New School for Design.

### Exhibition

The exhibition is on display from June 21–August 3 in the Arnold and Sheila Aronson Galleries, Sheila C. Johnson Design Center, Parsons The New School for Design. Gallery hours are daily, 12–6 pm, Thursdays until 8 pm.

Images of work by competition winners and firm biographies are displayed on the Architectural League website, [www.archleague.org](http://www.archleague.org); their work will be presented in a catalogue to be published by Princeton Architectural Press.

### Video Podcasts

Interviews with the winners will also be available on the League's website beginning in August.

### Exhibition Graphics

Pentagram

### League Prize Project Director

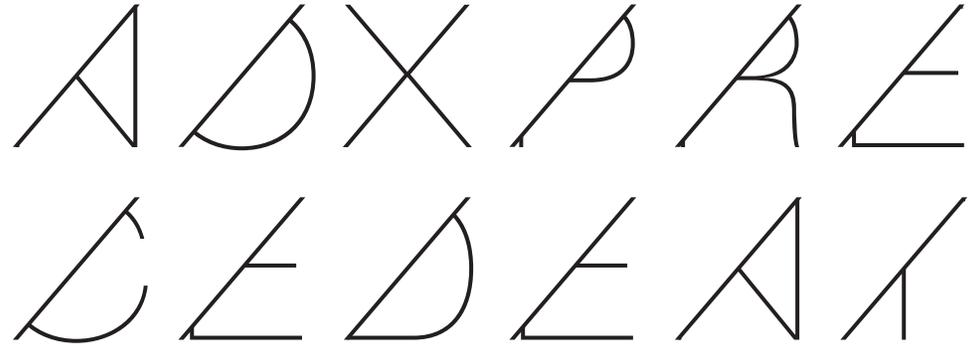
Anne Rieselbach  
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### Work by winners of the 2012 Architectural League Prize for Young Architects + Designers

**No Precedent** is the 31st annual exhibition of work by winners of the Architectural League Prize for Young Architects + Designers. The portfolio competition is open to architects and designers 10 years or less out of undergraduate or graduate school. In addition to creating a site-specific installation of their work, winners present lectures, are the subject of video podcasts, and publish their work for an annual catalogue.

The theme for the competition, developed by the League Prize Committee, changes every year to reflect current issues in architectural design and theory. The committee, a group selected each year from past League Prize winners, asks prominent members of the design community to serve with them on the jury. In addition to committee members Emily Abruzzo, Dominc Leong, and Michael Loverich, jurors for 2012 were Toshiko Mori, Gregg Pasquarelli, Lisa Phillips, Robert Somol, and Annabelle Selldorf.

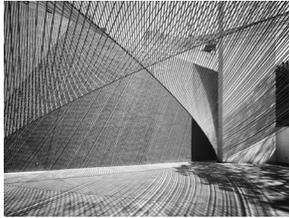
This year's theme, *No Precedent*, reflects the committee's perception of young architects' careers as "suggestive, speculative, and on the brink." The committee called for "ideas, works, and methodologies that are unfounded, ungrounded, and suspect...the things no one has done before, and that one has little experience with."

All of the competition winners addressed both the tension and opportunities inherent in moving beyond comfortable, tried and true architectural precedents, whether formal, philosophical, technical, or professional. The work in their portfolios illustrated new design strategies, modes of production and models of practice—reenvisioning design problems and testing fabrication methods to generate unprecedented solutions. The winners' site-specific installations tangibly demonstrate their capacity both to rewrite and realize work that challenges design precedents.

Anne Rieselbach  
Program Director

**Jorge Arvizu, Ignacio del Rio, Emmanuel Ramirez, and Diego Ricalde**

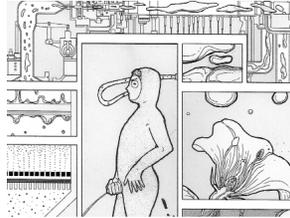
MMX Studio  
Mexico City



MMX's intricately folded wall demonstrates the integrative strategies of design, structure, and fabrication that shape how the firm defines the program and refines the form of each project, after thoughtfully studying their everyday environment to "identify the essence of the structure and then translate it and adapt it so that it becomes the backbone of a specific design." For this installation, to address the need for an easily transported and quickly deployed structure, the firm designed a lightweight, compressible surface that could be shipped from their Mexico City office as three compact "carry-on" packages. Like many of the firm's realized projects that employ iterative compositions of everyday materials, such as rope or credit cards, to create structure and shape space (which are illustrated in a take-away brochure with its own folding instructions), MMX's large, draped cardboard wall relies on origami techniques to create a folded grid that defines the structure and surface of a room within a room.

**Jimenez Lai**

Bureau Spectacular  
Chicago



Jimenez Lai is a self-described "architect who tells stories through drawing ... to conflate his many curiosities about theory, criticism, design, and representation." His installation, titled Little Monster, is "superfurniture—not big enough to be a building, but too large to be just a furniture." Part shelving, part loveseat, with an over-scaled presence in elevation; the piece creates a framework to house diagrammatic, cartoon caption-like cases created by the inner cavities of the wooden shelves. Their surfaces are lined with a variety of materials and textures—from gilded and brightly colored surfaces to patterned fabric, astroturf, and shag carpeting—creating a different environment in each irregularly-shaped cavity. The piece transforms the stylized narrative structure of his drawings into built form, celebrating "the pluralistic multiplicity that a cartoon page offers—like a big comic book page one can walk into."

**Sean Lally**

WEATHERS / Sean Lally  
Chicago



Two bands of graphics illustrate and articulate the climatically-oriented design approach that shapes architectural strategies for Sean Lally's firm, WEATHERS. The firm's name references atmospheric variables that are the primary determinants for defining their architectural program and generating built form. The lower band of images is articulated by concept panels independent of particular designs, but emblematic of the larger initiatives underlying the work. Illustrations of topically related projects above and adjacent to the concept panels pinwheel from concept headings related to energy, materials, gradient properties of material energies—as well as their shapes and organizational implications. Visitors read the work as a narrative tracing the shift away from design based on line and surface, to using gradients as a tool to create physical boundaries delineating programs and new formal approaches to design.

**Seung Teak Lee and Mi Jung Lim**

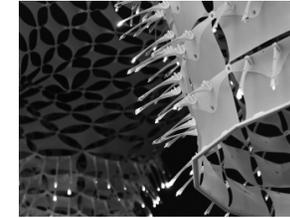
STPMJ  
Brooklyn



Bisecting the gallery, the long slender wood table that displays STPMJ's recent work, sits on a piano-hinged base that can fold, along with the hinged tabletop leaves, into traveling "briefcases." The modular components are reconfigurable; the bases align on variable cnc-routed grooves on the undersides of the leaves. Applying the firm's concern with redefining design "constraints," their accordion-like table takes on the precedent of traditional gallery furniture and adapts it to the constraints of mobility, lightness, and flexibility of use. The table-top allows easy access around all sides of the piece, encouraging multiple vantage-points and perspectives, in addition to spatially demonstrating their design process. The diagrams, drawings, and models are presented as pages in a book; prompting the visitor to read the narrative of STPMJ's body of work visually.

**Michael Szivos**

SOFTlab  
New York



An irregular rock-like terrain formed by an interlocking group of eight faceted strand board wood pedestals sutured with plastic zip ties houses a collection of models, prototypes, and digital media "sampling" a number of SOFTlab's recent projects, many of them temporary installations utilizing repetitive assembly as a key design component. Capped with one-way mirrored acrylic that changes in opacity and reflectivity based on the viewer's position, the crystalline pedestals' visually shifting appearance and varied contents are intended to suggest an open-ended design approach that is "part of a larger landscape of future strategies, combinations, and possibilities." The dynamic composition typifies the firm's emphasis on finding ways to explore the experiential potential of built projects that physically "engage people and test the limits of what is possible."

**Koji Tsutsui**

Koji Tsutsui & Associates  
San Francisco and Tokyo



Echoing the modular system that conceptually drives their site planning and design, Koji Tsutsui & Associates' installation examines seven recent projects through individual panels featuring renderings, diagrammatic sketches, text, and photographs of completed buildings. The projects can be read individually, as well as collectively, demonstrating the firm's wide-ranging design strategies—from hyper-local concerns of culture, materiality, and community, to their overarching organizational diagrammatic system that provides for an open-ended design to foster evolution and expansion. Three stylized monochromatic models distill the firm's design process to reveal the massing of individual elements or variations of structures that generate form; evidencing a design approach that links a social structure of individuals, family, and community to a formal structure of cells and fractal frameworks, which establish an "architectural order that allows a building to grow and adapt to bring together and re-build communities."