

# Future Architecture Platform

## 25 IDEAS ON FUTURE ARCHITECTURE

Members of the platform have, together with Future Architecture alumni of 2016 and the general public through an online vote, selected 25 creatives. These are the ideas of the 25 selected participants.

Danai Toursoglou Papalexandridou (Greece)

### Assembling Narratives

Notional and tactile bridging of the artificial barrier of the here and there.

Prompting alternatives in geopolitical, social and environmental issues in an unsegmented world.

The premise of the project lies in the reality of dissolving the artificial polarities between the human and the non-human, the natural and the artificial, the indigenous and the foreign, the stabilised and the nomadic.

Starting from population flows, it suggests that living in sympathy with human activity, and with the transformations of natural and artificial elements, a new form of ever-changing territory could arise. The River Evros has been chosen as a natural, ever-changing element perceived as either separating or joining Greece and Turkey. A flood is studied as a generator of notional and tactile connections. It challenges the role of architecture as mediator between matter and fact capable of orchestrating the emergence of social and/or environmental ecologies. Experimenting with the mycelium growth of the river and programmed drownings the artificial could serve to bridge the barrier of the here and there, revealing a spatio-temporal continuum and prompt alternatives to this geopolitical issue.

**Danai Toursoglou Papalexandridou** received her Master's degree architecture in 2016 from A.U.Th. in Greece. As part of her studies she attended ETSAM in Spain. She has participated in a variety of conferences throughout Europe as an organiser, participant and lecturer. She has interned as an architect in Thessaloniki and as a volunteer in a European organisation for educational events, and has collaborated with various artistic teams as an architect, photographer and musician.

Adriana Pablos Llona (Spain)

### Urban homework for Europe

or how to prevent our cities from dying

Future architecture will recognise no borders. We will be approaching every challenge with the interconnection and knowledge of everything.

The city is in crisis. The rehabilitation of large urban areas is in an acute state of affairs. We are facing this challenge with outdated logic and tools. There are parts of our cities that are dying. We have already tried to do better by creating the

new. This did not make things smarter, but easier. It's time to embrace the challenge of taking care of the older cities. One of the most virulent periods in the growth of our cities was the decades of development that came with the exodus of rural populations from the countryside to the cities in the search for a better life. The architectural spirit was embodied by Modernism and its belief in the No-Place. Thus emerged hundreds of neighbourhoods in Europe. Today these tissues are becoming degraded all over Europe. But it's not about rehabilitating buildings; it's about understanding the social structures architecture creates, and how this architecture must be convertible in order to stay healthy and appealing for generations to come.

**Adriana Pablos Llona** is an architect at the Polytechnic University of Madrid. Her Master's Thesis was awarded by the Official Chamber of Architects of Madrid in the category of intervention in heritage. Other prizes include: "2035 Blocks", the Prado Museum scholarship "City Foundation and Memory" or I.am. on the development of the Spanish pavilion at the Venice Biennale. Currently she is researching innovative workspaces as a creative consultant and collaborated in internationally recognized projects.

Alberto Martinez and Hector Rivera (Spain)

### **Hidden architecture**

Construction of a new historiography of architecture from the periphery

We aim to study architecture parallel to the official discourse by challenging current theories.

We could undoubtedly claim that over the past few decades the media has largely determined what is interesting in architecture and what is not, exploring the main tendencies beyond technical, urban or social affairs.

Define a centre.

Pro-Western, unequivocal, globalizing, homogenizing, unidirectional, submissive. Take out the difference, the unclassifiable, the ambiguous, transverse, uncomfortable.

Locate the periphery.

What would happen if we redefined the historiography of architecture through a process of subtraction?

Which low commercial value as a brand, regardless of the architectural quality, proves that its impact as a good can only be defined as circumstantial.

Homogenization.

A large proportion of publications works to serve these interests. They construct an imaginary out of the discipline, one empty of criticism and easily recognisable by its docility to the system.

But we wish to construct, offer some resistance, instead of merely following these commercial strategies.

**Hidden Architecture - Alberto Martinez and Hector Rivera** are two Spanish architects. They have been awarded with a 2016 COAM award at the XIII Spanish

Biennale of Architecture and Urbanism, and have been published in the "Arquia/Proxima 2016: Futuro Imperfecto". Martinez is an architect from the Higher Technical School of Architecture of Madrid and has a Master's degree from the Cooper Union (New York); Rivera is an architect from the School of Architecture of the University of Alcala de Henares (Madrid).

<http://www.hiddenarchitecture.net/>

Bika Rebek, Matt Choot (Austria)

**The Invisible Blanket**

162" by 168" Emergency blanket, fishing wire

Instead of heavy, precious and permanent, the future of architecture is light, thin and ephemeral.

Our ideas of the future tend to be dominated by ideas of technological progress. Yet, the ultimate luxury in the future will be the liberation of these technologies, precious moments without being seen, without having to look at the screen. The invisible blanket, perched on a mid-level rooftop in New York City provides the temporary illusion of privacy.

Made out of emergency blankets used to retain heat for outdoor adventurers, it creates an infinitely thin and virtually invisible surface, appearing from the sky just like any other silver rooftop. The blanket reflects the sky while keeping the visitors hidden underneath, defining a public space with ultimate privacy. Visitors under the canopy are hidden, yet they can see the city through the golden underside filter of the surface.

**Bika Rebek** is an architect practicing within heterogeneous formats.

Performances, installations, and writing are an integral part of her work, acting as catalysts for open-ended thinking about architectural production. She is an adjunct assistant professor at Columbia GSAPP and a principal at Studio SibilaSoon. Previously she worked for The Metropolitan Museum of Art as an exhibition designer and at a number of architecture offices internationally.

<http://bikaa.net/>

Culture Territories Association (Poland)

**Culture Territories**

In search of unique forsaken places.

Use of new ideas and technologies to support local societies and revitalise overlooked, abandoned buildings.

Our aim is to show the potential of seemingly unattractive places by making small-scale installations supported by meetings with artists and workshops that will affect local societies and bring about bigger changes of mind among our audiences. We think that valuable change can only come from taking small steps. Interventions like this can work as acupuncture in space by encouraging bigger movements to come. They lead to the development of aesthetic sense through the active inclusion of people in workshops designed to show their creative potential and encourage them to take independent action on their own. Now the

most important issue is not to develop ideas for new buildings, but to search for ways to preserve those we already have. By adding new matter to historical structure we emphasize its unique beauty. Revitalisation can't come of physical change alone, but must be multidimensional. It has to deal with societal issues such as the growing inequality in terms of access to cultural events in small towns and big cities.

Culture Territories Association (Łukasz Pałczyński, Agnieszka Kołacińska, Jakub Andrzejewski, Hania Raniszewska, Natalia Kobylińska, Adrian Krężlik) is a group of students based in Warsaw – four of them working in the field of architecture, one as a filmmaker, and one as a composer. What connects them is a certain sensitivity to the hidden beauty in abandoned spaces. They all agree that architecture is incomplete without others fields of arts – which is what moved them to create an interdisciplinary group. <http://terytoriakultury.pl>

DRRIlab (UK)

Office of Displaced Designers (ODD)

Sharing + Learning = Co-creation

Architecture: unlocking the power of design and education for a more inclusive and just society.

We believe design is a powerful tool to bring people together to solve problems. At a time when over 60 million people have been displaced due to climate change and conflict, migration and integration are amongst the most pressing issues facing our society today. There is an urgent need to devise new ways for people to unite.

We imagine a scenario where collaborative practice lies at the heart of shaping the built environment, capitalising on opportunities for skills sharing and learning, and encouraging entrepreneurial skills.

The concept for ODD is simple: to provide a resilient collaborative platform that can respond to changing needs and interests and unlock the power of design and education to initiate positive change and support a more inclusive and just society.

DRRIlab is comprised of Shareen Elnaschie and Kimberly Pelkofsky. They work at the intersection of architecture, planning, development, and humanitarian issues, promoting resilience through collaboration and knowledge sharing. Whilst conducting an education needs assessment at Kara Tepe camp (Lesvos) the pair met many people with creative skills and a desire to contribute to the betterment of the camp and the local context. Seeing an opportunity to put time to good use to educate and co-create sparked the first idea for ODD.

Dimitris Grozopoulos, Effie Kasimati and Fani Kostourou (UK)

Activate Modern Ruins!

In search of alternatives to obsolete built environments

An investigation of the latent potential of buildings and cities in decline through emerging social practices

'Activate Modern Ruins' is an ongoing investigation of infrastructures, abandoned buildings and cities in decline through photographic documentation, theoretical texts and speculative projects.

The notion of 'ruin' has changed dramatically over the last ten years. We consider 'modern ruins' as the spatial manifestations of recent global socio-economic transformations. Examples include 'ghost towns' like Sesena (Spain), Craco (Italy) and Pripyat (Ukraine), abandoned infrastructure like the Hellinikon airport in Athens (Greece) and the DMC factory in Mulhouse (France), as well as other vacant buildings in some of Europe's biggest cities.

This project seeks to identify typologies of modern ruins across Europe and document their material and immaterial conditions. It extends beyond a mere accumulation of historical records, but instead engages local communities and architects in the search for alternative scenarios for the re-use of our European architectural and urban heritage.

**Dimitris Grozopoulos, Effie Kasimati and Fani Kostourou** are architects and urban designers from Greece. After studying at different schools in Europe (AUn, NTUA, ETHZ, Kingston, UCL), they currently live and work in London. Dimitris is editor-in-chief of archstudies.gr and explores urban decay. Effie researches the impact of digital tools in architecture. Fani is pursuing a PhD on bottom-up adaptations in buildings. Their work has featured in international exhibitions, conferences and journals. <http://vevilosis.tumblr.com>

Dominika Janicka (Poland)

### **Fair Building**

Why don't buildings come with fair trade marks?

Is "fair building" possible in architecture? And whose responsibility is it? In the consumption-driven world in which we live, we pay increasing attention to whether the products we buy bear a 'fair trade' mark, whether they were manufactured in decent conditions, whether the company behind them cares for its employees, the environment and so on. And what about architecture? As its consumers, we perceive buildings as part of our natural environment, as something that is given to us. As long as construction work doesn't interfere with our daily lives, we tend to ignore it. As makers of architecture we focus only on those parts of the process that we are personally responsible for, while we often know little or nothing about the rest of the chain.

Despite technological advances, construction of a building remains an unpredictable process

and a struggle with materials. Manual labour is still needed to create buildings. Yet the contribution made by construction workers is missing from the architectural debate, as if their perspective didn't matter at all.

**Dominika Janicka** studied at Gdańsk Institute of Technology and the Institut Supérieur d'Architecture La Cambre in Brussels. She has worked with architecture firms based in Poland, Belgium, Germany and China, and is the

author of several successful competition entries. Since 2014, she co-runs the Public Space Studio at the Institute of Design Kielce, and served as the curator of the Polish Pavilion at the 2016 Venice Biennale.

FAKT (Germany)

Urban Arcadia

thinking about another nature

another nature – learning from suburbia. a critical take on the dream of both house and garden

our approach in several of our current projects is based on a continuous interest in and research on the suburban accumulation of privatised landscape dreams / miniature worlds, and the question of how to incorporate this wish for individuality into an urban model that is more open and offers diversity and spaces of social negotiation and neighbourhood.

projects on several scales (urban neighbourhood, single-family home, landmark) are approached with a question relating to their relationship with and integration in nature that goes beyond the mere imagery of adding plants. the projects consider social implications as well as nature as a living, changing thing, and more than a finished project. many of the approaches are taken as frameworks, as a set of proposals open for future adaptation. we ask different questions and answer the given program with an inclusive image and structure – how do we want to live tomorrow?

FAKT (Ernst, Kern, Tessarz, Tratz) means finding a clear answer. We are interested in architecture as the possibility of making definite projects. FAKT is a young team of architects with a strong will to build houses, objects and ideas. After participating in several competitions and working on numerous projects, the Berlin-based office, with all its four co-founders, is working on a broad range of projects, from small-scale furniture to construction projects as well as academic work. [www.fakt-office.com](http://www.fakt-office.com)

BNGRT (Germany)

Space in Time

The Future of Logistic Landscapes

In the Middle Ages it was the market square, and pre-millennium it was the city shopping street. Today we have online shopping – but the future of shopping lies in the physical store, an urban hub of a large logistic network representing the convergence of the online and offline worlds.

Modernity is a world in motion, and logistics control this world. Goods, people, resources, capital, data and images move with increasing speed over long distances. In the quest for ever-new competitive advantages based on speed logistical modernity replaces natural and urban terrains with undirected space and virtual surfaces – e.g. the virtual online shop with an "invisible" logistics centre in the background. The complexity of human and urban space, however,

finds no place here. Against this background, design questions the singularity of logistical time and searches for a SPACE IN TIME. Architectural occupations are proposed that can be embedded in these infrastructures and make use of the special features of their logistical DNA. The aim is to develop design strategies for programmatically, spatially and architecturally enriched infrastructures, transforming the strategic space of logistics into habitable space – experienceable architectural and urban terrain.

**BNGRT (Florian Bengert)** is an architectural story of adventure and exploration.  
<http://www.bngrt.com>

Giuditta Vendrame (Netherlands)

**Humid Europe**

From the Mediterranean to the Danube.

Future architecture should be humid, a wet place where borders melt and disappear.

Europe is in crisis. Nation states are in crisis. We are living in defence mode, in a state of retreat. Visible and invisible borders are rising in Europe and beyond. If on land borders can be clear and traceable, on water borders make explicit their transitoriness and their paradoxical existence. Wetlands and swamps are “enemies” of the nation state. In these humid and literally fluctuating environments order and regulations are difficult to define and apply. Humid Europe explores maritime and fluvial zones across Europe as inclusive and fluidly interconnected areas. Seas and rivers are seen here not as dividing topographical features, but as connectors. Water is a unifying and circular, cyclical element. Water adapts and changes state, it freezes and evaporates. Humid Europe focuses on the jurisdictions of the Mediterranean Sea and the Danube river as international water/ways.

**Giuditta Vendrame** is a designer and researcher. She explores the intersections between design, art practice, and legal systems. She has researched the notion of citizenship and its paradoxes, and is currently interested in exploring ways of opening up political spaces through playful, poetic interventions.

<http://giudittavendrame.net/>

Grupo Arquitectura Subalterna (Spain)

**Modulor's Bastard Children**

When inhabitants rise up against Modernism through a suburban aesthetic

A critical project about Modernism designed to recognize the value of the suburban aesthetic

Modulor's Bastard Children are already performing their space. And not the same way their parents would. The rules of the Athens Charter and Modulor's rational measures disappeared quite late – but from its profanation, in the words of philosopher Giorgio Agamben, “giving free-use space back to humans.”

Modulor's Bastard Children rise up against the "beautiful architectural object", which was intended /designed for the athletic white man. This way it acquires multiple aesthetic expressions, which encompass immigrants, refugees or gays in a new architecture composed of intensities instead of parts.

Modulor's Bastard Children understand future architecture in terms of the relationships involving and between body and space – relationships that range from conflict or revolution to new political, social or emotional forms. It is opposed to the idiosyncrasy of a black mirror, a new architecture based on eroticism and the friction between skins and bodies in space.

**GAS – Grupo Arquitectura Subalterna** is a collective based in Madrid and London that seeks to provoke, activate and reflect on the spatial needs and aesthetic forms required by the bodies that inhabit a space. Their work focuses on the narratives of subaltern groups that don't identify with any of the buildings or cities way of life. Their line of enquiry has been internationally recognised at the Oslo Architecture Triennale 2016 and Venice Biennale 2016.

[www.grupoarquitecturasubalterna.com](http://www.grupoarquitecturasubalterna.com)

Jasmina Cibic (Slovenia / UK)

**Spielraum**

Architecture & Soft Power

The artist, conservationist, nation builder and pragmatist collude to devise our future.

Architecture has long been instrumentalised by power structures. Visual and symbolic vernaculars develop alongside rhetorical devices, as once-shapeless ideas take concrete form by proxy. Why coerce when one can get what one wants through seduction?

Spielraum is a trilogy of the artist's films that plays the dual-game of decoding mechanisms of soft power while simultaneously constructing an exemplary allegorical structure of its own. Tracing lines between various histories and source materials, it asks where the authority to frame national representation lies, and re-enacts the mechanisms through which it is made manifest.

**Jasmina Cibic** (b. Ljubljana 1979) is an artist working in performance, installation and film. Her work draws a parallel between the construction of national culture and its use value for political aims, encouraging the viewer to consider the timelessness of psychological and soft power mechanisms that authoritarian structures utilise in their own reinsertion and reinvention. Jasmina represented Slovenia at the 55th Venice Biennial with her project 'For Our Economy and Culture'. <http://jasminacibic.org>

José Tomás Pérez Valle (Chile)

**No-Man's Land**

Subtracting the Border

Using the triangular coordinates of a longstanding territorial dispute between Chile and Perú, "No-man's Land" explores the subtraction of territory as a

subversion of the current politicised rhetoric towards the possibility of a re-think of the border condition.

The project's starting point was the impossibility of finding diplomatic solutions to border conflicts in South America during recent decades, triggering international trials involving large amounts of time and money. By contrast, "No-man's Land" explores a crude subtraction of one of those borders/territories in dispute – by removing a volume of land and forming a captive ocean inlet, a triangular water-mirror artefact where the only possible confrontation would come in the form of two beaches, two countries, overlooking each other.

The operation admits challenging the reductive construction based on the polarised rivalries between Peru and Chile, rivalries that originated in a war long ago. Thus, as a political decision, the project explores its ability to withstand the course of time and sees, in the possibility of the border's future obsolescence, the maximum possible usage; a transition from the rubble of a political conflict to a seaside setting comprised of a bi-national coast.

**José Tomás Pérez Valle** (1990) is an architect working in the production of buildings, publications and writing based in Providencia, Santiago. José holds a degree in architecture with distinction from the Universidad Católica de Chile (Santiago, 2016) and further studied at The Oslo School of Architecture and Design (Oslo, 2014). [www.josetomasperezvalle.com](http://www.josetomasperezvalle.com)

Lucia Tahan (Spain)

### **Return to Zion**

Tactics for the return of Israeli West Bank settlers within the political fiction of a West Bank decolonisation.

Housing for evacuated populations will be integrated within the existing urban fabric and draw from cultural agents using a material-semiotic approach.

In December 2016, the UN Security Council passed a resolution declaring Israeli settlements in the West Bank illegal. The debate over the evacuation has a distinctly prominent material aspect to it: how to reintegrate the settlers back into Israeli territory?

The political roles of architecture, from guerrilla urbanism to material agency, are to be explored as an integral part of architecture's future.

Return to Zion proposes tactics for the creation of short and long-term housing and infrastructure schemes that allow for an alternative, rooted reintegration of refugees into the existing urban fabric.

The project renovates peripheral mid-century social housing, a porous, medium-density fabric that is often neglected but presents as a laboratory with enormous future potential.

The proposed architectural artefacts draw from a material-semiotic approach to reconfiguring agents and networks through the translation of cultural paradigms into guerrilla tactics by leveraging local laws and informal strategies.

**Lucia Tahan** (Madrid, 1989) studied Architecture and Urban Studies at the Polytechnic University of Madrid, the Polytechnic University of Berlin, and the Bezalel Academy of Arts and Design in Jerusalem. Since 2015, she is based in Madrid as a member of the architecture collective Leon11. She has created installations in Fukuoka, Lyon, and Berlin showcasing political complexities, and her work spans the range of UX design and urban research to construction.

[www.luciatahan.com/zion](http://www.luciatahan.com/zion)

Marija Marić, Damjan Kokalevski (Switzerland)

### **Designing a Curriculum**

#### **An Experiment in Architectural Education**

Inverting the logic of the architectural design studio – curriculum as an object of design.

Bologna has bureaucratically “processed” European universities by introducing standardised degrees, making the assembly line of knowledge commodification run a faster track to the labour market. Under these conditions, architectural education is modelled as a simulation of real life practice, with studio projects matching fictional office settings. This is a proposal for an exercise in architectural education – a studio where students design a curriculum, an organisational document that shapes their educational reality. This approach aims at understanding the work of an architect not only in relation to architecture as built environment, but also in relation to all those invisible infrastructures and institutions that define and regulate the profession. We claim that the “future of architecture” may not lie in creating new spatial models, but in reorganising the existing disciplinary institutions and reclaiming critical roles by turning the current order upside down.

**Marija Marić and Damjan Kokalevski** are architects and researchers based in Zurich. Currently PhD fellows at the Institute for History and Theory of Architecture (gta) at ETH Zurich, their interests revolve around questions of labour and experimental practices in architectural education.

Selim (Finland)

### **Proxima Utopia**

A world atlas of utopias – to be considered in the era of post-everything.

Perhaps following a cycle (and anticipation) of the global crisis developing today, architecture once again finds itself drawn to utopias. However, as our understanding of modernities has become multi-cantered and simultaneous, we are also witnessing several deviant schemes related to the way future societies are being envisioned and created. "Proxima Utopia" represents a project for an atlas that seeks to provide speculative cartography and imagery for these developments. It is not, as such, a "mappa mundi", consisting of what we currently know of the world, but more of a design-driven enquiry into the "other" directions global development might take – with or without certain benevolent and harmonious understandings of utopias past. While not potentially desirable,

the schemes discussed in the atlas do appear plausible, deriving from current global politics, power relations, economy, surveillance, the post-Internet era and looming ecological changes – the real contexts of future architecture.

**Selim (Mika Savela and Henrik Drufva)** is a Helsinki-based contemporary platform for editorial / curatorial / cultural / visual / spatial projects on the edges of architecture. We instigate projects with alternative cultural approaches through our publications, exhibitions, designs and items, which are often set outside their traditional frame of view. We like to think about collecting, the avant-garde, criticality, otherness, mondialité, and the beat of urban life.

Miloš Kosec (Slovenia / UK)

**I would prefer not to**  
the emergence of the reluctant architect

Research into the new figure of a reluctant architect that chooses passiveness over action

The last few decades have seen the emergence of the reluctant architect – the architect that, instead of controlling the process of building from start to finish, delegates part of the process to forces outside his or her control. This can mean the delegation of professional expertise (participatory architecture), delegation of completeness (leaving the building unfinished), delegation of form (letting coincidental forces determine the final form of the building) or delegation of criticality (superidentification). The final realisation of these tendencies seems to be a Bartlebian architect – a creator that renounces action altogether, offering “I would prefer not to” instead.

The project explores what architects don't do, as opposed to what they do. It researches what has gone missing from the architect's working process, and why the figure of a passive architect – an oxymoron only decades ago – has become so meaningful in the world of today.

**Miloš Kosec** is a practicing architect, editor and writer. His book “Ruin as an Architectural Object” published in 2013 was awarded both the Plečnik and Prešeren awards. His research and practice focus on architectural history, and the political and social aspects of architectural design. He is a PhD student at Birkbeck, London, is an editor at Praznine and Outsider magazines, and has participated in a number of national and international competitions and conferences. <http://architectuul.com/architect/milos-kosec>

Paul Landon (Canada)

**Dissolving futures**

I explore the future of architecture as it dissolves into the present.

In the age of image proliferation, representations of architecture are taking the place in our collective imaginations once occupied by architecture itself. The visual impact of urban skylines and façades is being subsumed by the omnipresence of the city as image. This is evident in ever increasing tendencies to look at images on portable screens while negotiating the urban environment,

but it is also marking the built space itself; as speculative practices accelerate urban transformation, the city adorns itself with and in images of what it is to become. The speculative transformation never fully attained, these images linger and fade, dissolving into a ruptured matrix of urban decay and unfinished potential. Rather than reflecting on what architecture could be I reflect on what the future is becoming: faded imprints of spectacular promises. The idea consists of presenting a sequence of projected images serving as publicity for future architecture.

**Paul Landon** has exhibited his videos and installations in museums, galleries and other venues in North America and Europe, and in festivals around the world. Landon graduated from NSCAD in Canada and from the Jan van Eyck Academie in The Netherlands. Born in England, Landon lives and works in Montréal, Canada, where he is a professor of Media Arts at UQÀM, and sporadically in Helsinki, where he recently completed his Doctorate in Fine Arts from the Finnish Academy of Fine Arts. [www.paullandon.com](http://www.paullandon.com)

Pedro Pitarch (Spain)

**Archipelago Lab**

an atlas of metropolitan islands for Madrid

A model for the contemporary metropolis

Archipelago tries to trace a model for the Contemporary Metropolis.

Scenes are identified. Each piece, each scene, each island, serves as a laboratory.

A “laboratorisation” of the city as an archipelago is established.

Four concrete cases are presented from the compendium of islands that configure the project for the city. Four documents. One for each island: plan, section, elevation and image. Four situations itemized, which will not simply explain the metropolitan islands separately, but trace a unitary project that constitutes the narrative of the city of Madrid as an archipelago.

Redefining our position from the trace of objects to the trace of associations.

Redefining our role as a type of connection amid things that are not architectonic in and of themselves.

Instead of analysing the post-post condition of the contemporary city as a state of crisis, we ought to treat radically immanent conditions of the city as a projective model for the metropolis itself.

**Pedro Pitarch** is an architect and musician. He works and lives in Madrid.

Occupying a somewhat tangential position within the architectural practice, his investigations focus on the interrelations between society, contemporary culture and media. [www.pedropitarch.com](http://www.pedropitarch.com)

Studio NO (Poland)

**City Patch**

The idea of patching “holes” in the urban tissue of the city

City Patch is the idea of patching “holes” in the urban tissue of the city. Many places are problematic, forgotten, empty or covered with infinite investments.

These areas are closed to residents and reduce the usable space of the city, while the city expands beyond its natural borders. The only reason these spaces continue to stand unused is lack of funds – which is why we want to propose projects that are cheap, are easy-to-construct and expand, and can be implemented quickly.

We have in mind largely temporary installations at all scales, with the possibility of converting to a permanent structure or, alternatively, quick disassembly. Such projects will have an impact on the local scale and help to solve various problems related to community.

We believe temporary architecture in a dynamically developing society is one of the best solutions the needs of the city and its residents alike. It can also serve as a kind of low-cost experiment, one that may inspire longer lasting actions; alternatively, in the case of failure, removal of such won't destroy the space for decades to come.

**Studio NO (Magda Szwajcowska, Michał Majewski)** is a two-person team from Poland, both architects with a great passion for architecture and design and related social aspects and issues. Focused largely on semi-scale projects, the duo work to create solutions and things that can help make real improvements in real places. The team has experience in both architecture and design work (as well as the production side of the product design process). They create spaces, design for a while and a little longer; they have fun working on serious things, and try to solve problems rather than create monuments. [www.studiono.pl](http://www.studiono.pl)

Estrela Neves (Portugal)

**Air Profit and Dwell**

Airpnd emerges to house and protect our new way of life.

A housing typology that combines home profitability with dweller protection.

The present 4<sup>th</sup> industrial revolution, in which everything is interoperable and systems are being decentralized, is triggering new employment patterns.

According to EFIP, ¼ of the EU workforce are freelancers, and represents the fastest growing segment in the EU labour market. The corresponding number in the USA is expected to reach 50% by 2020.

Independent workers, working anytime-anywhere, move through space differently than the traditional daily home-work-home routine – which is in turn re-formulating the housing-services dichotomy. “Working at home” and “working abroad temporarily” are today common routines that are polarizing the idea of permanence and home.

The sharing economy appeared as a way of gaining independence from vertical systems, with housing one of the key beneficiary-products. But soon housing-related profit schemes transformed into a commercial system in which “home” dropped out of the equation.

It's an ideological approach but also, and primarily, interpretation of such synthesised into a form that relies on form as a transformer of ideologies into changes and shifts in daily life.

**Estrela Neves (Filipe Estrela & Sara Neves)** is a newly-established studio out of Porto. The studio has been working on different kinds of projects in architecture, collaborations, studio, websites and identity under-construction, from urban housing refurbishment and rural collective spaces in Portugal to collaborative housing projects and earth construction in Asia and Africa. All this in the belief that a comprehensive set of experiences will enrich our future identity, the office, collaborations and architecture as a whole. [www.estrelaneves.com](http://www.estrelaneves.com)

Guerilla Architects (UK)  
**The European Dream**  
Architecture to Take Away

{THE EUROPEAN DREAM} is an architectural compilation of essays on and interpretations of identities as economic, political and cultural boosters and borders as sociological processes.

{THE EUROPEAN DREAM} of peace, freedom and prosperity is waiting just beyond the gates – the same dream many Europeans tried to find in the USA centuries ago.

The question remains whether Europe will withstand the pressure of migration and/or take on its socio-political responsibility, which according to the conventions of the European Union is a question of its own integrity.

The societal aftermath of globalisation and the inherited decline in national sovereignty and the easing of political boundaries fostered pluralism, but also intensified the call for security. Consequently, withdrawal into the region, the city or the district was supposed to absorb this seeming loss of control. But greater individualisation in and fragmentation of cities, even increasingly scrutinised national and personal identities, has led to a cumulative desire for organised communities and social affiliation.

As a result, the future of architecture needs to be accorded real importance in solving these issues.

**Guerilla Architects** is an international collective of architects whose focus is on the forgotten and unused resources of our cities. Sharing a common squatting experience in London in 2012, the group's name evolved through the need to defend itself before the court. The intense experiences that came out of occupying the spaces in-between – politically, legally and architecturally – as well as the questioning of the socio-economic structures of the cities continues to connect the group to this today. [www.guerillaarchitects.de](http://www.guerillaarchitects.de)

Léopold Lambert (France)  
**Publishing a Post-Colonial Magazine**

The politics of forms and content of a publication dedicated to the politics of space and bodies.

Towards a conversation around the potential to create politically engaged publications questioning the politics of space and bodies.

Some still want to learn architecture through the writings of Western-centric

male architects – this project is not for them. Others, who prefer to approach critical reflection on space through people like Frantz Fanon, Angela Davis, Edward Said, or Judith Butler, this project of a conversation (whether realised as a lecture, exhibition, or workshop) might be appealing for the bridges it establishes between the politics of space and the politics of bodies. Through its nine first issues, *The Funambulist* gives voice to designers, students and professors of the social sciences, and political activists, invites them to approach design (urbanism, architecture, objects, clothing) through anti-racist, feminist, queer, decolonizing, and anti-normative narratives that challenge the fundamentals on which design is traditionally conceived and realised. Negotiating the publication's finances, its choice of contributors, and working conditions, too, all appear equally important subjects of debate in the project.

**Léopold Lambert** is a Paris-based architect and the editor-in-chief of *The Funambulist*. Since 2007, he has attempted to raise questions around the politics of the built environment in relation to bodies. He is the author of three books: *Weaponized Architecture: The Impossibility of Innocence* (dpr-barcelona, 2012), *Topie Impitoyable: The Corporeal Politics of the Cloth, the Wall, and the Street* (punctum, 2016), and *La politique du Bulldozer: La ruine palestinienne comme projet israélien* (B2, 2016).

**Paolo Patelli (Netherlands)**

### **The Architecture (an Archaeology) of a Post-Nation**

A design-based inquiry into the prototypes of the European project

What is the architecture that materialises the post-national political contract? Europe is real, but structurally open and indefinable. European integration has created a system of supranational entities in relation to the idea of post-nationalism: blurred cognitive sketches perhaps and real “things”, solidly built and tied together. What is the architecture that materialises the post-national political contract? The glazed facades of the European Commission, the itinerant European Council, the European Parliament, a room in Rome, a monument in Schengen, a prison in Ventotene, a line of barbed wire in Slovenia, transborder infrastructure in Zaventem, camping gear outside the European Court of Human Rights. At the centre of the Eurozone's financial capital, the light bulbs of the Euro-Skulptur need to be replaced, and someone recently painted one of the twelve stars red. An ordinary, often dull and inconspicuous materiality works within the construction of a political project. An archaeology of such materials addresses issues of ideology, power, and meaning.

**Paolo Patelli** is a designer and researcher. Through his practice and collaborative enquiries, he engages critically and by design with space, society and technology – with forms and formations crossing the geography, politics and media of the contemporary city. He currently teaches at Parsons Paris and works in collaboration with the Programme d'Expérimentation en Arts Politiques at Sciences Po. He has a PhD in Architecture and Urban Design from Politecnico di Milano. <http://paolopatelli.net>

## ABOUT FUTURE ARCHITECTURE

The Future Architecture platform has been designed and is coordinated by the Museum of Architecture and Design in Ljubljana. It is **the first pan-European platform** of 18 architecture museums, festivals and producers from 15 countries, bringing ideas on the future of cities and architecture closer to the wider public. The platform is funded by the Creative Europe programme of the European Union.

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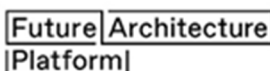
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