

Future Architecture Platform

SELECTED CREATIVES OF 2019

Future Architecture members and 2018 alumni selected 21 ideas from the 357 received at Call for Ideas 2019. The authors will be invited to the Matchmaking Conference as part of Creative Exchange 2019 taking place from 13-15 February 2019 at Museum of Architecture and Design (MAO), Ljubljana, where they will present their ideas on Future Architecture and get the chance to become a part of Future Architecture programme of events.

The 23 members of the platform voted for the following authors and their ideas:

Céline Baumann (Switzerland) with **Queer Nature**

Katerina Frejlichova, Miroslav Pazdera, Tadeas Riha, Martin Spicak (Czech Republic) with **Logistic Landscapes**

Daniel Norell and Einar Rodhe (Sweden) with **Under Construction**

Urban Works Agency (Janette Kim, Neeraj Bhatia, Antje Steinmuller and Christopher Roach) (USA) with **A seat at the table**

Forum for Architecture Theory (Fabio Don and Marco Zelli) (Switzerland) with **F.A.T.**

Shift (Elizaveta Dorrer, Dmitry Alferov, Arthur Rönning Baer, Christian Lavista) (Germany) with **Shift**

Spaces like action (Marco Ferrari, Cristina Gallizioli, Maria Giulia Milani) (Italy) with **Spaces like Actions**

Sonja Dragovic (Montenegro) with **The Beautiful Ruins We're Made Of**

Traumnovelle (Léone Drapeaud, Manuel Leon Fanjul and Johnny Leya with Roxane Le Grelle, Sébastien Lacomblez, Claire Trotignon, Philippe Braquenier and Jurgen Maelfeyt) (Belgium) with **Eurotopie**

Meisje Trabajo (Netherlands) with **The 0.75 Scale**

para-sight (Cyprus) with **Visual Mediations**

Elian Stefa (Albania) with **Art(i)leria**

Charlotte Malterre-Barthes, Dubravka Sekulić (Switzerland) with **Curriculum Revolution**

Yuan Chun Liu (Cam Liu) (Netherlands) with **Expansion as the second Layer of the City**

SO? (Sevince Bayrak, Oral Göktaş) (Turkey) with **Hope on Water**

Outsider (Slovenia) with **Outsider**

Lodovica Guarnieri (Netherlands) with **(UN)just Peace**

Ateliernob/Working with the 99% (Portugal) with **Working with the 99%**

Last year's alumni selected the following ideas and their authors:

Klodiana Millona (Netherlands) with **It's time for an Architecture of De-Growth**

Vojtěch Rada (Czech Republic) with **The Crimson Clouds: Sequel**

Giorgia Scognamiglio & Lorenzo Zandri (United Kingdom) with **Unsent Postcard**

The selected participants will be joined by winners of the Young Talent Architecture Award - YTAA 2018 Julio Gotor Valcárcel (Switzerland) with the winning project **Perdido (Lost)**, which was also selected by the members, as well as Hendrik Brinkmann (Germany) with **Neue Bauakademie Berlin** and Matthew Gregorowski (UK) with **Deplorable Framework**.

The selection of 25 creatives is completed with the public's favourite idea. Followers of the Future Architecture website and social media have through an online vote selected **Architecture through the butterfly effect** by Benart Shala (Kosovo) as their favourite.

The selected author for parallel writers call FINAL_FINAL the First dpr-barcelona Writer's Grant are Martina Freitagová and Lucie Kohoutová with their proposal **Fables and Constructions**. The criteria used for the selection and a more detailed overview of the selection process will be announced by dpr-barcelona.

CALL FOR IDEAS 2019 CLOSES WITH RECORD NUMBERS!

The forth Call for Ideas received record breaking 357 applications by 704 creatives from 60 countries.

In the following days 24 Future Architecture members and 2018 alumni will select 21 creatives, who will be along with 3 YTAA 2018 winners invited to present their ideas at **Creative Exchange 2019**. The final creative, rounding up the selection of 25 creatives, will be chosen by the ongoing public vote.

The average age of the applied creatives is 32 years old, the oldest applicant is 55, the youngest 21.

Most of the creatives, who applied, are architects followed by designers, multimedia artists, urban planners, curators, critics and other profiles.

The full list of countries by applicants: Albania, Argentina, Austria, Belarus, Belgium, Bulgaria, Cameroon, Canada, China, Croatia, Cyprus, Czech Republic, Denmark, Ecuador, Finland, France, Georgia, Germany, Greece, Hong Kong, India, Iran, Ireland, Israel, Italy, Kosovo, Latvia, Libya, Lithuania, Luxembourg, Macao, Macedonia, Malaysia, Mexico, Montenegro, Nepal, Netherlands, Nigeria, Norway, Panama, Philippines, Poland, Portugal, Romania, Russia, Serbia, Seychelles, Slovakia, Slovenia, South Africa, Spain, Sudan, Sweden, Switzerland, Taiwan, Thailand, Turkey, Ukraine, United Kingdom and United States of America.

The Call for Writers: FINAL_FINAL by dpr-barcelona in total received 38 submissions.

The Future Architecture eco-system with the closing of the fourth call now consists of 1197 fresh ideas on the living environment.

RESULTS OF THE PUBLIC VOTE 2019

Followers of the Future Architecture website and social media have selected their favourite idea for 2019, while we received a record breaking number of votes!

Followers of the Future Architecture website and social media have selected their favourite idea, **Architecture through the butterfly effect**, by Benart Shala (Kosovo).

Benart's idea explores the phenomenon whereby a minute localized change in a complex system can have large effects elsewhere, experiencing it in architecture throughout history. He will get the chance to present his idea along with 24 creatives selected at the Creative Exchange 2019 taking place from 13 –15 February 2018 at the Museum of Architecture and Design (MAO) in Ljubljana.

The public vote was open from 7 to 14 Jan and received record breaking 12.018 valid (IP unique) votes. Here is the top ten ideas by valid votes received: Architecture through the butterfly effect (1201 votes) Design, Construct, Sustain & Expand (406 votes), Three Dimension in Action // Citizen Edition (377), Swap on the River (341), Reinventing & Reusing Functionality (339), Aqua Play (296), RE-living RE-vering (249), A feminist perspective of domestic space (237), Co-Machines (225) and 'On the Move' (210).

SELECTED IDEAS 2019

Systemic changes

Benart Shala

Prishtina, Kosovo

Architecture through the butterfly effect

The future that we don't know (Reincarnation of the Thesis)

The phenomenon whereby a minute local change in a complex system can have big effects elsewhere, experiencing it in architecture throughout history.

The idea of employing the butterfly effect (derived from chaos theory), is the free will that Nietzsche explained (intoxication of the strong will), which has a major impact on the architecture of the future. It's about compiling a system, a complex system that pushes us as architects into designing something that can be distinguished from the architecture of both the past and present. This is where the museum's role comes into play. The museum serves only as a tool for the main idea; it's not designed as a specific pathway that the visitor needs to follow – rather visitors choose their own path, which provides a different end-point or conclusion to the museum. Other locations for alternative perspectives on the modified museum serve as a basic example of the effect: if we were allowed to construct such a structure in the middle of the Rhine river, we wouldn't have access to this type of location. My conclusion is that the architecture of the future should be designed in such a way that the user has a unique perceptive experience of the architecture.

Architecture through extremes, that the naked eye cannot see. A synthesis of architecture with its logic and psychology derived from within. All of my research through my study years was devoted to defining the undefined in architecture; to live or relive the feeling architecture gives us; to exploit the minerals of architecture itself. After all, we need more than one perspective for a true understanding of it.

Ateliermob/Working with the 99%

Lisbon, Portugal

Working with the 99%

Architecture as a political tool to produce social change

The right to architecture as obligation to be politically engaged in social and spatial transformation

Social and political engagement is inherent to architecture, the act of design is not neutral. It is our collective responsibility to think and act to fight for democratic territories. Working with the 99% is the idea that everyone has the right to architecture and to co-design the territories against social and territorial segregation.

The project started with Prodac North and South, together with neighbourhood associations in order to get building permits for their houses – self-built structures built by the dwellers in the 1970s and never legalized. Later, continuing our research on housing and the particular needs it represents, and as a result of our work in a deprived neighbourhood in Costa da Caparica, a community kitchen was built as a starting point to discuss re-housing in co-creation with the inhabitants. Quinta do Ferro is a proposal for a new urban plan for this area in Lisbon's historical centre or Marvila, with a proposal for the re-opening of a palace as both a cultural and refugee centre.

“Working with the 99%” started in 2013 as a project inside Ateliermob. In 2016 it became a cooperative, with ateliermob as member. Continuing the work of ateliermob, the capacity to engender participatory processes on housing and urban planning is one of the pillars. At the same time, there's the capacity to get involved in public discussions around it, as we believe the work of architecture is broader than the simple gestures that are designing in an office.

Lodovica Guarnieri
Rotterdam, Netherlands

(UN)just Peace

Decolonizing the architectures of internationalism

An exploration of the (neo)colonial economies connected to spaces of international justice.

(UN)just Peace is a project exploring the historical and contemporary landmarks of the International Zone in The Hague. From the Peace Palace to the International Criminal Court, The Hague's architecture embodies the evolution of Western values of internationalism, democracy and justice – yet the city's prosperity has been insidiously linked to (neo)colonial economies of war, ranging from anti-malaria efforts to the security industry. Using architecture as an archaeological means, the project explores the cultural influence of the military industrial complex on the spatial representation of justice and reveals the military economies, technologies and territories connected to these buildings and landscapes. By raising issues of power, meaning and ideology as they relate to the spatial representation of internationalism, the project employs architecture to address both Europe's colonial heritage and the progressive militarization of public space within and on the borders of the European Union.

Lodovica Guarnieri is a researcher and designer working at the intersection of design, history and politics. By addressing different scales, from the smallest of material gestures to economic infrastructures, she creates spatial, visual and performative storytelling schemes to uncover hidden power relationships within the built environment. She has worked as curatorial research assistant for the Van Abbemuseum in Eindhoven and Manifesta 12. She holds an MA in Social Design from Design Academy Eindhoven.

YTAA 2018 Winner

Hendrik Brinkmann

Berlin, Germany

Neue Bauakademie Berlin

a club for the architecture of the past and future

A contribution to the ongoing debate on reconstruction by a nascent architect

Work on reconstruction projects is accompanied by a set of questions that expand typical design problems: all future design decisions negotiate their justification with a building long gone yet still markedly present and prominent.

The term reconstruction implies a dialectic of two aspirations: the repetition of “something past” and the creation of “something new”. A design work related to reconstruction always requires both. Neither a complete simulacrum of an ancestor nor an alienating new can be considered a valid contribution.

Reconstruction is the task of building a critical link between the previous and the nascent, between memory and vision, and the resulting architecture can be read as the manifestation of a specific stance on reconstruction. An architectural design for a reconstruction represents a balancing act between providing a sense of sameness and introducing new expressions. By identifying a dimension of sameness we simultaneously recognize difference and vice versa.

Hendrik Brinkmann (*1989) studied at the MSA and the UdK Berlin. At the same time, he worked as a tutor for design and urban renewal with Prof. Vassal and for interdisciplinary design with Prof. Mer. During the course of his career Hendrik has earned several grants and awards, including the YTAA 2018 and the DETAIL scholarship 2016. He gained his first practical experience at Nieto Sobejano Arquitectos, as well as at Modulorbeat. Since October 2017, he has been working as a teaching assistant at the TU Berlin.

YTAA 2018 Winner

Matthew Gregorowski

London, United Kingdom

Deplorable Framework

The National Park Settlement Trust

Reconsider the perception, governance, and inhabitation of the British countryside after Brexit.

Britain's National Parks were formed through acts of protest and activism that led to new legislation and broader access to the landscape. The radical context in which these areas were founded is today eclipsed by a drive to preserve or recreate their original appearance, embodying ideas of patriotism, nostalgia, and continuance.

Under the looming shadow of Brexit the countryside is set to face a series of stark economic and managerial issues. In this moment of change, it is necessary to challenge existing ways of interacting with the landscape, recognise the nuanced quality of its history, and seize the opportunity to propose alternative approaches to its management, funding and very purpose.

Deplorable Framework views landscape as a changing and malleable resource, reflected in propositions that break from typical and conservative forms of preservation and governance. Reinventing the British countryside may lead to more meaningful interactions between the landscape and its inhabitants.

Matthew Gregorowski MA(Cantab) DipArch (*1992) was born in Johannesburg, South Africa, and studied architecture at The University of Cambridge and The Sir John Cass School of Art, Architecture and Design. Since 2013 he has worked at 6a architects, London, on a range of arts and public projects.

Giorgia Scognamiglio & Lorenzo Zandri
London, United Kingdom

Unsent Postcard

All the postcards you never sent

Alternative narratives of spaces and architectures to reimagine the future of tourism

For decades, tourism destinations, particularly cities like Venice or Paris, have relied heavily on tourism, and architecture has always represented an attractive vehicle for such. However, they are now experiencing the phenomenon known as over-tourism, with ever-increasing tourist numbers and coming to be known as the sites of a handful of glamorous “instagrammable” sites.

What can we expect from this new era of too much tourism?

Unsent Postcard responds by inverting the process and celebrating significant, intriguing and rare architectures, cities and villages through the recovery of an unused medium of communication – the postcard. The project expands on the concept of beauty and invites travellers to consider a wider range of places, take a moment to reflect on the experience, and condense their impressions in a few sentences on paper. Restoring the ideas of culture and the sophistication of the grand tours of the past, Unsent Postcard contrasts the prevailing manic, consumerist approach with slower, more meaningful explorations.

Giorgia is an urban strategist with a background in architecture. Working as a stakeholder engagement consultant and academic tutor and research assistant at Sapienza University in Rome, she has collaborated with a number of experts on various regeneration projects. Lorenzo is an architectural photographer and artist. A graduate in architecture, his research focuses on documenting the built environment and urban transformations, using photography as the main tool by which to represent and communicate them.

Katerina Frejlichova, Miroslav Pazdera, Tadeas Riha, Martin Spicak
Prague, Czech Republic

Logistic Landscapes

Territories, Architectures and Inhabitants

Logistics, wrapped in and supported by architecture is both connecting and dividing Eastern and Western Europe.

Logistics is powered by difference. In Europe, one of the most potent differences is the one between the cultural and the economic, and the physical distances between the East and the West.

The combination of cheap labour, strategic location and the growth of online shopping provided fertile ground for the recent growth of logistics centres in Eastern Europe. However, when logistics parks grow, the cities don't grow with them. The majority of logistics parks in Czechia, for instance, serve Western European markets. What matters is their proximity to Germany, rather than the purchasing power of the nearest Czech city. As a result, these parks are often built in remote, island-like locations, without access to public transport or amenities.

The logistics apparatus in Eastern Europe often 'deploys' architecture in an almost militant fashion. There is a lot to criticise, and a lot more to learn from this process, with implications for our understanding of work, leisure, and territory.

A group of architects currently developing a research project and exhibition entitled Logistics Landscapes in the Prague gallery VI PER.

Daniel Norell and Einar Rodhe, Norell/Rodhe
Stockholm, Sweden

Under Construction

A Real-World Fiction

Under Construction imagines a city that is constantly being rebuilt using the same stock of materials.

Reuse of building materials is not just a problem of logistics and material flows. It is as much a cultural and architectural problem. One of the most persistent architectural conventions is to consider abstract space before objects and materials. Building elements and furnishings should be subservient to a larger whole. This approach is consistent with a view of the world that has been inherited from industrialism, in which any materials could be sourced anew and moulded into shape indefinitely. Reuse, as a conceptual approach to architecture, is different in that the starting point is a specific and limited stock of elements and materials. Each piece of material comes with a set of qualities – a character – that may be amplified, subverted or altered. In addition, depending on the relation

between the context of the original structure and the new structure, reused objects may be charged with different cultural values and meaning.

Norell/Rodhe is a Stockholm-based architecture studio founded in 2012 by Daniel Norell and Einar Rodhe. The studio views architecture as a cultural practice, and each project seeks to unfold stories and enter into conversations with the city and its inhabitants. Through winning competition entries like the H C Andersen Museum in Odense, and through participation in exhibitions and publications, the studio has become an emerging voice in the international conversation on architecture.

Urban Works Agency (Janette Kim, Neeraj Bhatia, Antje Steinmuller and Christopher Roach)

San Francisco, United States of America

A seat at the table

Staging Alternative Forms of Self-Governance

A series of tables invites visitors to witness and perform collective decision-making on the city.

At a moment when people feel increasingly disconnected from governments and corporations at the top, we ask: Who has access to power, and how might we shift existing paradigms of governance? How might tools for power-sharing be informed by the very spaces and media shared by the public?

A Seat at the Table presents two design research projects on decision-making over two realms – the domestic household and the city. One project, called Domestic Affairs, presents illustrations and speculative designs for communes and collective living arrangements. The other, called Win Win, presents board games alongside collected pieces and videos that play out alternate climate change scenarios. This exhibition will be presented on a ‘tableau vivante’ of tables that have hosted negotiations of historic significance.

Note: We propose to expand on this project, currently exhibited at Yerba Buena Center for the Arts in San Francisco, with an emphasis on the performance of decision-making with European audiences.

UWA is a faculty-led research lab at California College of the Arts that leverages architectural design to effect social justice, ecological vitality, and economic resilience. We work with interdisciplinary partners on research and design projects disseminated through books, exhibitions, and interactive media. We run symposia, studios, seminars, and a post-professional program to activate students and partners as agents in the entrepreneurial and counter-cultural legacies of the San Francisco Bay Area.

Forum for Architecture Theory (Fabio Don and Marco Zelli)

Zürich, Switzerland

F.A.T.

Forum for Architecture Theory

F.A.T. is a horizontal teaching-learning program based on an open debate about fundamental topics concerning architecture.

F.A.T. aims to provide a powerful tool for stimulating the construction of a precise theoretical apparatus among young architects.

F.A.T. is against professionalism and can be understood as an attempt to bridge the gap between theory and praxis.

F.A.T aims to arrive at the essence of the topics we are investigating in order to build a toolset.

F.A.T. work as stress test for ideas. We try to find weaknesses and points of validity in each subject.

F.A.T. starts where the lecture normally ends and empowers young architects to critically react to the input.

F.A.T. works with texts in order to provide a more abstract ground for discussion. It allows us to overcome the image-driven society we live in order to conduct more in-depth research.

F.A.T. generates a digital archive, where the selected texts and materials are available online.

Soon the project will be integrated with a video record of the talk sessions, tracing the evolution of the project.

Fabio Don (1982 Udine, Italy) graduated in architecture from the Swiss Federal Institute of Technology Zurich (ETH) in 2009. That same year he opened his own practice in Zurich. Marco Zelli (1983 Rieti, Italy) is a practicing architect based in Zürich. After completing his studies at the IUAV University of Venice, he worked in several offices in Portugal, Japan, and Switzerland. In 2018, they founded the Forum for Architecture Theory.

SHIFT (Elizaveta Dorrer, Dmitry Alferov, Arthur Rössing Baer, Christian Lavista)

Berlin, Germany

Shift

The Union as Platform

The project directly tackles two particularly contentious issues: how can automation defend[??] decentralized control of production and distribution, and how can we ensure a soft landing for those most directly affected by the displacement of labour?

SHIFT engages with the various stages of automation in the trucking industry, working with the socio-political, physical/spatial particulars of logistics. We rethink the role of the truckers' union, and engage with it structurally to facilitate its transformation, along with the introduction of network effects and the consolidation of data collection.

Logistics, as the backbone of our global economic system, is at the forefront of automation. The world's largest ports are almost fully automated. This logic of port automation is being pushed inland to the next logical step in the supply chain – trucks.

In these uncertain times, SHIFT seeks to use innovation/technological development as way to change and achieve economically distributed automation. Distribution characteristics are inherent to AI technology, which allows them to be co-opted for the good of the majority. The urgency to change the narratives of AI is key, and will only create unwanted consequences – if that is what we truly seek.

We are a group of multi-disciplinary/multi-national designers, computer programmers and architects, that met in Moscow under the umbrella of The New Normal program at the Strelka Institute for Media, Architecture and Design.

Spaces like Actions (Marco Ferrari, Cristina Gallizioli, Maria Giulia Milan)
Borgo Valsugana, Italy

Spaces like Actions

an open atlas of untranslatable spaces

Spaces like Actions is a collective research project dealing with the cultural components of space.

Our globalized standard of living, embodied by the average spatial formulation typical of an IKEA catalogue, serves to flatten a range of specific architectural expressions, overlooking some truly innovative spaces that still resist cultural uniformity. Spaces like Actions is a global research collective that aims at building an atlas of all of these different, untranslatable spatial ideas, an archive of cultural inventions that differ from the standard in terms of use, meaning or configuration. Each culture responds to the same basic needs with its own set of actions and behaviours, which are linked to the development of specific spaces embodying meaning, involving a cultural story beyond their simple appearance. There is no single way of doing things, but a world of spatial inventions to be explored: our aim is to release the imaginative potential of alternatives and different spatial possibilities, illuminating a multitude of possible living models capable of enriching architecture with their variety and their different ways.

Spaces like Actions is a research project founded in 2017 by Marco Ferrari, Cristina Gallizioli and Maria Giulia Milani. The winner of FuoriRotta2017, the Montura Prize 2018 and a finalist at the VEX Agitated Vernacular competition, the project has been presented at the 6th International Degrowth Conference,

Internazionale a Ferrara, Yangon Technological University and the New Generations Festival, supported by crowdfunding contributions from 11 countries, and exhibited at Architect Expo Bangkok and Nowtopia Copenhagen.

Sonja Dragovic

Podgorica, Montenegro

The Beautiful Ruins We're Made Of

FINAL_FINAL | First dpr-barcelona Writing Grant

A story about the lived pasts and (im)possible futures of buildings and their communities.

This story is about the relationship between buildings and communities: what it has been, what it is, what it could have been, and what it could still be. It unravels over the past 70 years, and looks at the next 30.

Anchored in three localities defined by modernist buildings created after World War II, the story follows lives as they are altered by the new spatial and social reality these buildings produced and symbolized. As both the buildings and the communities formed around them age, change and transform, the future reveals itself as frightening, hopeful, or uncertain – and demands choices be made in the face of economic crises, natural disasters and demographic changes. Questions related to belonging, loyalty, common purpose and the meaning of architecture in a rapidly changing world are inevitable, and explored through the distinct future challenges we might all be facing sooner than we hoped.

Sonja Dragovic obtained her Master's degree in urban studies through the interdisciplinary program "4Cities", comprised of four semesters of study and practice in Brussels, Vienna, Copenhagen and Madrid. She holds a bachelor's degree in economics and has studied in Montenegro, the USA and Poland as an undergraduate. Her main interests include analysing the practices of urban activism and working with local communities to improve participatory methods, public policy, and shared spaces.

Traumnovelle (Léone Drapeaud, Manuel Leon Fanjul and Johnny Leya with Roxane Le Grelle, Sébastien Lacomblez, Claire Trotignon, Philippe Braquenier and Jurgen Maelfeyt)

Brussels, Belgium

Eurotopie

Political spaces for a post-nation Europe

Eurotopie is a sanctuary where citizens are building the new Europe.

Here is a sanctuary where citizens are building the new Europe. It is vast enough to gather crowds, secluded enough to embrace the lonely steps of those who seek answers. It can be explored from top to bottom, left to right and diagonally. The light is opalescent. Its intensity varies according to the season. The floor is

ultramarine blue, which is reflected on the walls and colours the space. It is consensual. It is a relic. The masonry walls are painted white. The space is cross-shaped. The ground rises, dips, and rises again. Movement recomposes a twelve-tone ode throughout the space. Citizens listen to other citizens speaking of Europe's legacy and of another Europe yet to be. This space is a pavilion, this space is a sanctuary, this space is a place. This space is one of those in which secrets can be whispered. Citizens are free. Here, Eurotopie is under construction. This is your Europe. Welcome to Eurotopie.

Traumnovelle is a militant faction founded by three Belgian architects: Léone Drapeaud, Manuel León Fanjul and Johnny Leya. Traumnovelle uses architecture and fiction as analytical, critical and subversive tools to address contemporary issues and dissect their resolutions. Traumnovelle alternates between cynicism and enthusiasm, all the while advocating for critical thinking in architecture. Traumnovelle champions a multi-disciplinary approach with architecture at the crossroads.

Elian Stefa
Tirana, Albania

Art(i)leria

Reawakening the island of Sazan.

The demilitarisation of an abandoned bunker island becomes fertile ground for creative settlements.

Sazan is the only island in Albania. Located 17km off the coast of the southern city of Vlora, the relationship between Sazan and the mainland has always been one shrouded in mystery – so near yet so unattainable. While it was nearly impossible for regular citizens to even approach it due to its strategic military role throughout history, the island was at its peak home to a population of over 3,000 servicemen and their families, with 2 primary schools, a hospital complex, and several neighbourhoods.

With the fall of the communist regime in 1991, the island became completely uninhabited, leaving dozens of buildings, kilometres of underground tunnels, and thousands of concrete bunkers haunting the hills and beaches of the island.

ARTiLERIA is the reawakening of the island of Sazan as an experimental playground for design, architecture, and visual arts. How can decolonizing military infrastructure become a bridge of connection and dialogue between cultures scarred by conflict?

Elian Stefa is a Tirana-based architect and curator. His work focuses on exploring ambiguous territories, the revitalisation of abandoned spaces, and collaborative design. He has exhibited or curated at the Istanbul Design Biennale, New Museum NYC, EXD/Lisboa, and participated at the Albanian Pavilion at the 13th Architecture Venice Biennale with Concrete Mushrooms, a project which transforms Albania's 750,000 bunkers into tourist campsites.

Charlotte Malterre-Barthes, Dubravka Sekulić
Zürich, Switzerland

Curriculum Revolution

Bringing Intersectionality to Architecture School

“Curriculum Revolution” calls for a complete makeover of the architecture school and its curricula toward a fairer future of the discipline.

Generations of students have completed their architecture studies and yet only encountered, during their entire time there, perhaps two or three female architects and even fewer architects from diverse socio-political backgrounds. Largely unaware, educators have only served up again and again the same slides, the same icons, the same architectural references, without contextualizing or questioning the power structures they have served to support, while sidelining others – negating questions of gender, race, and class in their choices. We believe teaching should be based on inclusive pedagogical strategies and references. We propose an overall assessment of the current state of the curriculum across all architecture schools in Europe – and globally. This could lead to a productive conversation to help educators sharpen their own tools, question age-old references (probably tearing down some idols along the way), while also developing concrete strategies for implementing positive change in architectural education everywhere.

Charlotte Malterre-Barthes and Dubravka Sekulić are founding members of the Parity Group – a grassroots association committed to advancing gender equality and diversity in architecture. Malterre-Barthes is a guest professor at TU-Berlin, and directs the MAS Urban Design as the Chair of Marc Angélil since 2014. She holds a PhD from ETHZ on ‘Food Territories.’ Sekulić is an assistant professor at the IZK, TU Graz and a PhD fellow at the Department of Architecture, ETHZ.

New areas of operation

YTAA 2018 Winner
Julio Gotor Valcárcel
Basel, Switzerland

Perdido (Lost)

Heritage, infrastructure and landscape – Plan of Recovery of Underground Spaces of Madrid

The project applies a new approach to heritage, recovering spaces as urban infrastructure.

The aim of the project is to develop an approach to working with heritage in the city. The general strategy consists in recovering the existing latent space of the city (Madrid), understanding those spaces as infrastructure; in implementing a strategy that will reflect the origin and evolution of the city.

The project sets down a plan, understanding those spaces as a given and using them to set up a new entity. The idea of the palimpsest is crucial, the ways the different layers of history are revealed. The project develops how to reflect the lost reality of the city, how to operate on existing spaces and proposes new intervention strategies. It is a project that is also understood as a review of historical construction techniques, using them as a tool.

The project proposes understanding the given heritage in a holistic way, whereby heritage is merged with the new proposed urban space.

Gotor Valcárcel was born in Albacete, Spain. As an architect, he graduated from ETSAM (Madrid), in 2017. Before completing his studies, he did a short internship at Atelier Bow-wow, Tokyo. He is a former collaborator at estudio Herreros (Madrid). Currently, he works at Herzog & de Meuron, Basel. His work was exhibited at the Venice Biennale 2018, and he was one of the winners of the Young Talent Architecture Award by the Mies van der Rohe foundation and Creative Europe in 2018.

Klodiana Millona

Rotterdam, Netherlands

It's time for an Architecture of De-Growth

FINAL_FINAL | First dpr-barcelona Writing Grant

The Possibility of an Architecture of Alternative to the Current Dominance of Economic Growth

The delusion of limitless growth and consumption is fast fading. Recently, we have seen a growing awareness of and concern over our current econo-cultural model, which is based on a time-limited fantasy of endlessly exploiting natural resources. Accelerating global warming and peaking oil production are just a few of the dramatic events of our day that call for an urgent rethinking of the way we live. Unfortunately, some of the least innocent parties, when it comes to serving to these grand narratives of material wealth and eternal growth, are architects, with the entire profession dramatically constituted and nurtured on and around economic growth. With the alarming consequences of a future built on GDP growth, many young architects are looking for alternative ways of thinking that mark a shift away from an architecture of growth. What are some of the approaches of this new paradigm in architecture? Can we picture the possibility of an architecture that serves as an alternative to the current dominance of economic growth?

Klodiana Millona is an Albanian architect, researcher and curator based in Rotterdam. She is a resident of “Stad In De Maak” and an active participant in their project of investigating commons. She has been involved in education through a self-initiated pedagogical platform called USTA at the Royal Academy of Arts in The Hague. She is both the initiator and a co-curator of the lo-fi film

house Neverland Cinema. Recently, she has been working as a sound artist, focusing on everyday rituals, field recordings and synthesisers.

Vojtěch Rada

Prague, Czech Republic

The Crimson Clouds: Sequel

FINAL_FINAL | First dpr-barcelona Writing Grant

Illustrated Novel, where the real blurs and the fictional becomes more immersive.

A novel takes place in the world, where the Soviet satellite Sputnik returns to earth and lands in the city of Prague, causing havoc. A new structure is built beneath the vessel, dedicated to worshipers of the event. The city of Prague in this fictional world is slightly altered, where the important houses are replaced by their fictional counterparts.

The main story of the book follows an architect, who lives and works in one of these fictional houses, called Archiduma, which is an institute for poor and unsuccessful architects. His assignment is to design an ideal place for writing novels about architecture on one of the empty lots in Prague. This novel covers his first idealistic attempts and failures, which transforms into a questioning of the institution in which he works, as well as the work he is supposed to do. He starts to question the boundaries of his reality and fiction, explores various worlds and possibilities where the real becomes blurred and the fictional becomes more and more immersive.

Vojtěch Rada creates environments that reflect his extensive artistic education: he studied at the Department of Architecture (the Academy of Arts, Architecture and Design; and the Academy of Fine Arts, both in Prague), the Department of Sculpture (the Academy of Arts, Architecture and Design), and the Department of Game Design (Zurich University of the Arts), and combines all of these disciplines in his artistic practice.

Céline Baumann

Switzerland

Queer Nature

Queerness in nature can be found everywhere.

This ongoing investigation explores the little known, largely ignored and rare, intimate behaviour of nature. It questions the place of queerness in society in general, and in the architectural world in particular.

The diversity of gender expression in plants is all around us. Their reproductive organs – commonly flowers – respond to a great variety of gender forms. Some are unisexual and have separate male and female attributes, either on a separate specimen or with separate male and female flowers on the same plant. Some species are bisexual, also known as simultaneous hermaphroditism, and possess

both male and female parts within the same flower. Others are transitionally transgender, also described as sequential hermaphroditism. Such species change their morphological expression from male to female to hermaphrodite, depending on a number of factors, like age, time of day, or environmental conditions. The Queer Nature project results in a living collection of items: pressed and dried specimens, illustrations, pictures, and stories. It addresses people with interests ranging from art and architecture to botany and sociology, and those curious about the nature of queerness in general.

Céline Baumann is a French landscape architect and spatial designer. She studied at the landscape schools of Versailles and Amsterdam. Over the years, she has worked in a variety of contexts for the firms Topotek 1 and atelier le balto in Berlin, as well as Inside Outside in Amsterdam, reflecting her personal interest in international exchange and cross-cultural environments. She founded her practice in Basel in 2018, and will be resident at the Akademie Solitude in Stuttgart in 2019–2020.

Outsider

Ljubljana, Slovenia

Outsider

Transcending borders

Outsider is a magazine about architecture, design, art and culture

Outsider is the leading Slovenian media covering architecture, design and culture, and has received wide recognition and the highest professional awards for its contribution to the nation's architectural culture. Five print issues of the magazine are published yearly, each focusing on a specific topic. An online platform supplements the printed issues with over 200 articles yearly from a diverse array of contributors. Outsider magazine organises literary and architecture competitions, hosts an architecture festival Tools for Better Living, and participates in a number of ongoing projects related to its field(s) of interest, promoting architecture and spatial culture outside their regular frameworks. The main goal of the magazine is to open the profession up and to raise awareness about related issues, thus connecting professionals from related fields, providing unlikely alliances and provoking unexpected thoughts.

Outsider was founded by Nina and Matevž Granda, and has successfully navigated the murky waters of publishing for the past four years, bringing together professionals from Slovenia and abroad. Today, Outsider is the leading Slovenian media in the field, with a strong readership base, a clear vision, and a discernible attitude.

para-sight

Nicosia, Cyprus

Visual Mediations

Digitized Bodies and Architectural Representation

How does architecture deal with emerging visual media and their impact on subjective experience?

The way we see is no longer[never!] a straightforward experience, but instead our visual perception is constantly mediated through feedback loops, playbacks, multiple channels, interfaces, and synchronizations of disparate space-time continuums. As these non-human visual machines infiltrate our vision, our eyes are becoming bodies without demarcated boundaries. This expanding range of mediated visuals escapes the power of control, as previously asserted through architectural means of representation, e.g. perspective. In the multi-media installation entitled Doubled Vision I aim to investigate how self and self-image are split in space and time. The image of the participant's body is re-produced for the viewer, who re-constructs it stereoscopically. Within the installation space one sees oneself from the viewpoint of another. This moment uncouples the body image from the self. Today, architecture and its modes of representation need to be significantly rethought in relation to this mediated visibility.

George Themistokleous, the founder of para-sight, is an architect and lecturer. His practice focuses on the changing relationship between visibility and space-time through emerging media that probe the conventional limits of and between self and self-image, interior and exterior. His visual and written work has been presented, exhibited and published internationally via various platforms. He is co-editor, with T. Stoppani and G. Ponzio, of the book This Thing Called Theory (Routledge).

FINAL_FINAL | First dpr-barcelona Writing Grant Winner

Martina Freitagová & Lucie Kohoutová

Prague, Czech Republic

Fables and Constructions

Mosaic of fictional reports covering experiences and stories by imaginary users of select architectural projects

What would the future look like, if our many submitted projects were actually realised? Inspired by the unconventional and personal approach of filmmakers Bêka & Lemoine, we'll create a series of multi-perspective narratives – fictional reports forming a mosaic of stories by imaginary users of specific architectures. We'll capture the sense of space and the experience of life that the architecture allows for. Various forms and genres will be used, both subjective and objective, human and other (in)animate objects: a diary, interviews, news reports, plays; whatever the nature of the project calls for. With the recent growing interest in social projects (e.g. brutalist constructions) of post-WWII Europe, we realise how transformative ideas can fail before a disenchanted public or become a popular part of the urban landscape. For us, this past is a useful tool when constructing new futures, and we want to consider this while imagining the everyday life of people who will actually live the materialised ideas.

Martina (*1990, MA) is an art historian and agent of contemporary art and architecture. She publishes articles, translates catalogues, coordinates an architectural film festival and an art competition. Lucie (*1985, MSc) is a communications professional, an expert on organic wine, and an architectural advocate who publishes in lifestyle magazines and on her own website on the connection between food, wine and architecture. Both authors share a love for architecture and its impact on everyday life.

Practical problems

Meisje Trabajo
Amsterdam, Netherlands

The 0.75 Scale

FINAL_FINAL | First dpr-barcelona Writing Grant

The Netherlands, home to the tallest people in the world, needs to think about scaling down

The Netherlands serves as a harbinger of what's to come in the developed world: with height as the most visible manifestation of wealth and wellbeing, it has the tallest people on the planet.

Owing to the growing, upwardly-mobile path of its people in the last 150 years, the country has had to rebuild its houses and its public, designed environments. With the recent influx of new residents arriving from countries where underdevelopment is the norm, many people literally don't fit in. If you're shorter than average, reaching the bar in a metro or sitting on a park bench can be a safety hazard. One begins to feel unwelcome.

Can this be solved by implementing a more empathetic scale that takes into consideration both the height of the native Dutch and the average height of the increasing number of immigrants from developing countries?

In my proposed Borges-like "non-fiction" long-form work, the country adopts a scale of 0.75.

Yuan Chun Liu (Cam Liu) - nopurpose collective
Rotterdam, Netherlands

Expansion as the second Layer of the City

Groundless Ownership

Research on alternative forms of affordable housing in Taipei by re-interpreting its self-built spaces

The project tries to reimagine the expansion phenomenon in Taipei as an opportunity to consider an alternative model of affordable housing in the context of the current inequality in housing globally. It questions conventions related to

property ownership and the economic and political implications of the home. Own nothing, share everything.

The project addresses the precarity of domestic space in the current climate and explores alternative models of co-ownership by co-producing, co-caring and co-managing spaces, which could be used individually or collectively. The variety of spatial arrangements afforded by these expansions in Taipei is to not be ignored by the profession; rather it is important to celebrate this phenomenon and learn from it and imagine just what these spaces could offer. Based on specific case studies intentionally preselected in Taipei, it becomes clear that the situation offers the possibility of extracting elements that we as designers can use to rethink new scenarios.

Cam Liu is a spatial a designer from Taiwan, currently based in Rotterdam. His work is based on exploring architecture beyond the market, with a special interest in affordable housing by researching commons and commoning. He is currently an active resident at “City in the Making” in Rotterdam, focused on affordable housing and collective ownership. He is also the initiator and co-curator of the independent Neverland Cinema, where he organises the monthly experimental music programme “Nights of Noise”.

SO? (Sevince Bayrak, Oral Göktaş)

Istanbul, Turkey

Hope on Water

Floating Post-Emergency Units for the Anticipated Istanbul Earthquake

Istanbul has privatised its public spaces, which were supposed to be used in the aftermath of an earthquake. Might then water be the solution?

Hope on Water is an interdisciplinary research project (architecture, sociology and civil engineering), created around the anticipated Istanbul earthquake.

Designated emergency assembly points in the case of an earthquake in Istanbul were announced in 2001. Since then, most of these public spaces have been built up, which raises the question of where, in the case of emergency, everyone will be housed. The idea of designing a speculative prototype for a floating emergency house grew out of this question: what if the response is grounded not in stable land, but in manageable water?

SO? Architecture and Ideas is an Istanbul-based studio focusing on design, architecture and urbanism. In 2013, they won the Young Architects Program by MOMA/PS1, creating the Sky Spotting Stop for the Istanbul Modern that was exhibited in both MOMA and MAXXI and published in Architekturführer Istanbul. The studio's work, including Urban Age 2009 with LSE Cities, Cityness, Test Tube in Rotterdam, Sky Garden in Istanbul and Unexpected Hill in London, has been published internationally.

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