

This paperback is the accompanying catalogue to the exhibition COMING SOON. An exhibition about the desire for an imaginary reality: an eclectic overview of utopian efforts, stories, and practices through the history of mankind. It examines the critical potential of this imaginary space (or spaces) between reality and utopian projection. The promise of change, improvement, and imagination lies at the heart of every design and is a crucial part within design disciplines. Yet how can we anticipate the future when stumbling onto the limits of growth?

Expressions of longing for another place, of a dream landscape, the ideal city or an alternatively organized society are brought together by a team of 7 curators. Together, they worked on a genealogy of utopia, a filmic 'Docutopia' and present some 150 works by artists, scientist, architects, and designers featuring a contemporary utopian narrative.

COMING SOON

REAL IMAGINARY FUTURES

ENGLISH

English edition

COMING  
SOON

REAL  
IMAGINARY  
FUTURES

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**'A map of the world that does not  
include Utopia is not worth even  
glancing at, for it leaves out the  
one country at which Humanity  
is always landing.'**

*OSCAR WILDE*

The Soul of Man under Socialism, 1891

# **INTRODUCTION**

*SASKIA VAN STEIN*



## COMING SOON

### REAL IMAGINARY FUTURES

Expressions of longing for another place, of a dream landscape, the ideal city or an alternatively organized society go far back in time. Some 500 years ago, in his 1516 publication, *Utopia*, Thomas More described a traveller's quest on his way to a safe haven: an imaginary island isolated from the rest of the world, where one can live in an unusual reality. Such searches for an alternative are one of the prominent features of utopian narratives.

COMING SOON is an exhibition about this desire for an imaginary reality: an eclectic overview of utopian efforts, stories, and practices through the history of mankind. It examines the critical potential of this imaginary space (or spaces) between reality and utopian projection. The promise of change, improvement, and imagination lies at the heart of every design and is a crucial part within design disciplines.

Starting from a genealogy of utopian images and ideas, the exhibition provides an extensive archive of illustrative examples, particularly from Western cultural and visual history. In addition to this historical overview, a cinematic 'Docutopia' has been developed. After literature, film is considered to be the medium of choice for imagining other worlds.

The spatial works in the exhibition are more than mere representations of escapist fantasy worlds; they are contemporary projections of the near future. They claim the right to exist through thinking about the structure of the world around us in different ways and kick-starting our imaginations. With landscape as a metaphor, the exhibition asks what lies at the heart of our contemporary utopias? Despite good intentions, it is also recognized that most utopias lead to failure. This is possibly a good thing, since it is the utopian impulse – the quest itself – that has the greatest value.

COMING SOON also examines the format of collective knowledge production by bringing together the unusual amount of 7 different curators: Lukas Feireiss, Institute of Relevant Studies (Giovanni Innella en Agata Jaworska), Roosje Klap, Lara Schrijver, Piet Vollaard and Saskia van Stein. This group is convened as an experiment, and for their proven knowledge and affinity with the subject, albeit from different disciplines and specialties.

A genuine thank you to all involved.

**Saskia van Stein**  
***Director, Bureau Europa***  
May 2014

# GENEALOGY OF UTOPIA

PIET VOLLAARD

Thinking about and expressions of Utopia are as old as humanity. This genealogy of Utopia pinpoints some 150 moments in time, crucial to the history of the utopian narrative. They are initially rooted in literature - the medium par excellence to articulate and create alternative worlds - and over the course of history cross reference into many different genres: science fiction, film, fashion, technological innovation, and architecture.

Bureau Europa invited the artist Dieuwke Spaans to represent the essence of utopian thought in a collage using the genealogy's vast amount of images. This commissioned installation is the result of a workshop with students from the Academy of Fine arts in Maastricht. Using the flag both as a metaphor and a medium, the work aims to investigate nonlinear elements and reoccurring themes when thinking (or dreaming) about the marking of new land, new territories or a new societal structure.

## GENEALOGY OF UTOPIA

ca. 1450	Book printing, first movable type setting and printing system	Johannes Gutenberg	
1516	Utopia (On the Best State of a Republic and on the New Island of Utopia)	Thomas More	
1543	De revolutionibus orbium coelestium (On the Revolutions of the Celestial Spheres)	Nicolaus Copernicus	
1602	La città del Sole (The City of the Sun)	Tommaso Campanella	p.14
1619	Christianopolis	Johann Valentin Andreae	p.15
1620	Novum Organum Scientiarum (New Method)	Francis Bacon	
1627	New Atlantis	Francis Bacon	p.16
1651	Leviathan or The Matter, Forme and Power of a Common Wealth Ecclesiastical and Civil	Thomas Hobbes	
1676	Terre Australe	Gabriel de Foigny	p.17
1687	Philosophiæ Naturalis Principia Mathematica	Isaac Newton	
1714	An Enquiry into the Nature and Place of Hell	Tobias Swinden	
1719	Robinson Crusoe	Daniel Defoe	
1726	Gulliver's Travels	Jonathan Swift	p.18
1735-1758	Systema Naturae	Carl Linnaeus	
1751-1776	Encyclopédie	Denis Diderot, Jean le Rond d'Alembert	
1762	Du contrat social ou Principes du droit politique (The Social Contract)	Jean-Jacques Rousseau	
1775	Salines de Chaux	Claude Nicolas Ledoux	p.19
1781	Steam Engine	James Watt	
1784	Cenotaph for Sir Isaac Newton	Étienne-Louis Boullée	
1798	An Essay on the Principle of Population	Malthusius (Thomas Malthus)	
1821	Electric Motor	Michael Faraday	
1825	New Harmony	Robert Owen	
ca. 1830	Phalanstère	Charles Fourier	p.20
1831	Frankenstein	Mary Shelley	
1837	Electrical Telegraph	Samuel Morse	
1842	Manufactured Fertilizers	John Bennet Lawes	
1848	The Communist Manifesto	Friedrich Engels, Karl Marx	
1851	Great Exhibition//Crystal Palace	Joseph Paxton	
1852	Safety Elevator	Elisha Otis	
1854	Walden	Henry David Thoreau	p.21
1859	On Liberty	John Stuart Mill	
1859	On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life	Charles Darwin	
1864	Journey to the Center of the Earth	Jules Verne	
1867	Das Kapital, Kritik der politischen Ökonomie	Karl Marx	
1883	Solid state photovoltaic cell	Charles Fritts	
1884	Television	Paul Gottlieb Nipkow	
1886	Automobile	Karl Benz	
1898	Garden Cities of To-morrow	Ebenezer Howard	p.22
1902	Electrical Air Conditioning	Willis Carrier	
1903	Airplane	Wright Brothers	
1904	La Cité Industrielle	Tony Garnier	p.23
1905	A Modern Utopia	HG Wells	
1905-1915	Theory of Relativity	Albert Einstein	9

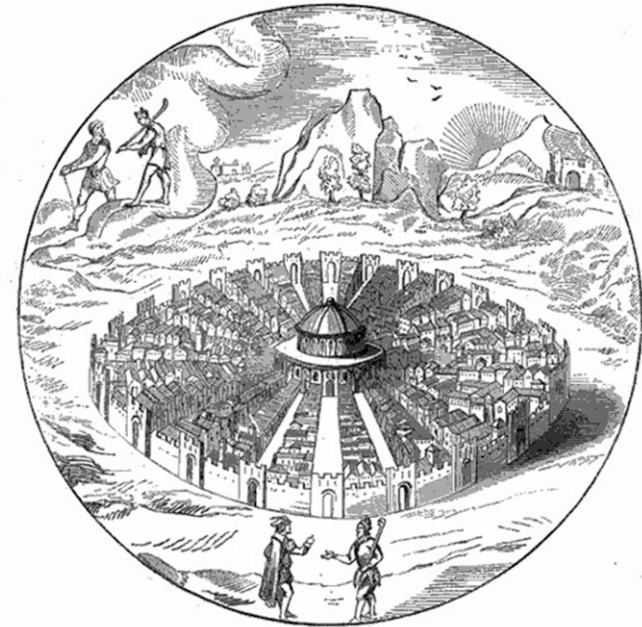
1908	Colony in the Air	Wenzel Hablik	p.24
1914	Crystal Castle in the Sea	Wenzel Hablik	
1914	La Citta Nuova	Antonio Sant'Elia	p.25
ca. 1915	Futurist Architecture	Mario Chiattonne	
1917	Alpine Architecture	Bruno Taut	p.26
1917	Lenin Institute	Ivan Leonidov	
1919	Tatlin Tower/Monument to the Third International	Vladimir Tatlin	
1919	Die Stadtkrone	Bruno Taut a.o.	p.27
1920-1930	Ville Contemporaine/Plan Voisin/La Ville Radieuse	Le Corbusier	p.28
1924	Hochhausstadt	Ludwig Hilberseimer	
1924-1927	Quantum Mechanics	Niels Bohr, Werner Heisenberg a.o.	
1924-1929	La Cité de Circulation	Theo van Doesburg, Cornelis van Eesteren	
1925	Wolkenbugel	El Lissitzky	
1927	Metropolis	Fritz Lang	
1928	Flying City	Georgy Krutikov	p.29
1928	Penicillin	Alexander Fleming	
1930	Linear City Magnitogorsk	Ivan Ilich Léonidov	p.30
1931	Plan Obus for Algiers	Le Corbusier	p.31
1932	Brave New World	Aldous Huxley	
1932	Broadacre City	Frank Lloyd Wright	p.32
1933	Architectural Fantasies	Yakov Chernikhov	
1936	Things to Come	H. G. Wells	
1937	Lost Horizon	Frank Capra	
1939	The World of Tomorrow, New York World Fair	NYWF	
1945	Nuclear Bomb	Manhattan Project	
1949	1984	George Orwell	p.33
1953	Fahrenheit 451	Ray Bradbury	
1953	Discovery of DNA	various scientists in various countries	
1954	Silicon based transistor	Gordon Teal	
1956-1969	New Babylon	Constant Nieuwenhuis	p.36
1957	Atlas Shrugged	Ayn Rand	p.34
1958-ongoing	La Ville Spatiale, Utopies Réalisables	Yona Friedman	p.35
1958-ongoing	Arcology / Arcosanti	Paolo Soleri	p.37
1960	Dome over Manhattan	Richard Buckminster Fuller	p.38
1960	Tokyo Bay	Kenzo Tange	p.39
1961	Supports: an Alternative to Mass Housing	John Habraken	
1960	The birth control pill	Gregory Pincus & John Rock	
1961	Helix City	Kisho Kurokawa	p.40
1961	Motopia	Geoffrey Jellicoe	
1962	Silent Spring	Rachel Carter	
1962	A Clockwork Orange	Anthony Burgess	
1962	Personal desktop computer	Olivetti	
1962	Clusters in the Air	Arata Isozaki	p.41
1962	Island	Aldous Huxley	
1964	Walking City	Ron Herron, Archigram	p.42
1965	Alphaville: A Strange Adventure of Lemmy Caution	Jean-Luc Godard	
1965	Biopolis	Enrico and Lucia Hartsuyker	

1965-1970	Drop City, Colorado	Various architects	p.44
1967	Habitat 67 Housing	Moshe Safdie	
1967	Operating Manual For Spaceship Earth	Richard Buckminster Fuller	
1968	Flyhead (Environment Transformer)	Haus Rucker Co	
1968	Gelbes Hertz (Yellow Hart)	Haus Rucker Co	
1968	Plug-in City	Peter Cook, Archigram	p.43
1968	Earthrise	Apollo 8 mission	
1968	The Whole Earth Catalogue	Stewart Brand ea,	
1969	First ARPANET link	UCLA, Standford	
1969	Continuous Monument: An Architectural Model for Total Urbanization	Superstudio	p.45
1969	Mobile Office	Hans Hollein	
1969	Comprehensive City Project	Mike Mitchell, Dave Boutwell	p.46
1970	Lower Manhattan Expressway Project	Paul Rudolf	
1970	Progress and Harmony for Mankind, Expo '70 Osaka	Kenzo Tange	
1971	No-Stop City	Archizoom	p.47
1972	Supersurface	Superstudio	
1972	Exodus, or the Voluntary Prisoners of Architecture	Rem Koolhaas, OMA	p.48
1972	City of the Captive Globe	Rem Koolhaas, OMA	p.49
1972	Invisible Cities	Italo Calvino	
1972	The Limits to Growth	Club of Rome	
1973	Soylent Green	dir. Richard Fleischer	
1974	Cadillac Ranch	Ant Farm	
1974	Internet	Arthur C. Clarke	
1975	Ecotopia: The Notebooks and Reports of William Weston	Ernest Callenbach	p.50
1977	Involution Ocean	Bruce Sterling	
1979	Gaia: A New Look at Life on Earth	James Lovelock	
1982	Blade Runner	Ridley Scott	
1985	The Mandelbrot set	Benoit Mandelbrot	
1987	Atlantis	Leon Krier	p.51
1989	SimCity	Will Wright	
1995	San Francisco Project: Inhabiting the Quake	Lebbeus Woods	
1995	Twelve Monkeys	dir. Terry Gilliam	
1998	Dark City	Alex Proyas	
1996-2001	Celebration, Florida	Walt Disney Company	
1999	The Matrix	Andy and Larry Wachowski	
2002	Minority Report	Steven Spielberg	
1990-2003	Human Genome Project	various universities	
2004	The Day After Tomorrow	dir. Roland Emmerich	
2006	An Inconvenient Truth	Al Gore	
2006-ongoing	Transition Towns	Rob Hopkins	
2007	iPhone	Apple corp.	
2007	Masdar Eco City	Foster and Partners	p.52
2010	The Blue Economy	Club of Rome, Gunter Pauli	



**Thomas More**  
***Utopia*, 1516**

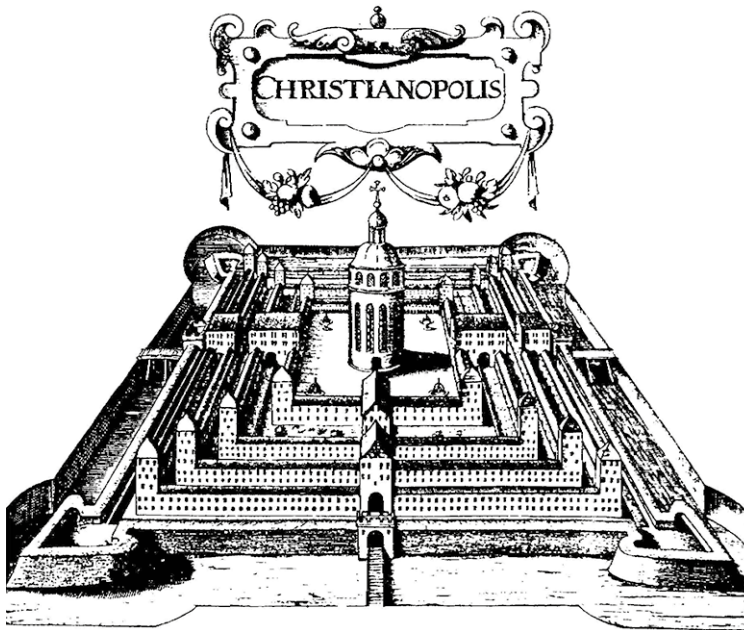
*Utopia*, subtitled: *On the Best State of a Republic and on the New Island of Utopia*, is a fictional narrative about a sea voyager from the perfect, well-reasoned social and political structure of the island Utopia. Written by the English humanist Thomas More, it can be considered the 'mother' of all utopian islands and utopian literature. The name itself has a double meaning, both 'a good place' as well as a 'non-place'. In the narrative, written in 1516, many of the current achievements of our modern welfare state have been 'predicted'. But other aspects are less 'utopian'; family life is forced into 'reasonable' numbers, wives are subject to their husbands, and slavery is a part of life. Like most of the later utopian literature, the book is not so much a blueprint of an ideal society, although many read it as such, but rather a critique on the society of More's time. The ideal Utopia is a 'non-place' and cannot be reached.



**Tommaso Campanella**  
***The City of the Sun*, 1602**

Almost a century after Thomas More's *Utopia*, Campanella, an Italian Dominican, detailed a utopian vision of a theocratic ideal city. The story is presented as a dialogue between a Grandmaster of the Knights Hospitaller and a Genoese Sea-Captain and describes a society where goods, women, and children are held in common. Citizens are expected to work hard; idleness is considered to be a sin. The city itself is described in detail, located in a place with an ideal climate on the slope of a hillside. The city is surrounded by seven circles of walls, within these walls are the palaces that serve as dwellings for the citizens. The palaces' walls are painted with images of all the arts and sciences, thus the 'architecture' of the city can also be read as an encyclopedia of knowledge.





**Johann Valentin Andreae**  
*Christianopolis*, 1619

The ideal, walled city described in this book is based on theocratic principles. The author, the German theologian Johann Valentin Andreae, also claimed to be the author of one of the founding works of Rosicrucianism. The city is constructed as a series of quadrangular rings, protected by walls, and centered around a church. Like Campanella's City of the Sun, the walls are painted with scenes of knowledge, science, and history.



**Francis Bacon**  
*New Atlantis*, 1627

In this utopian vision, Bacon presents his ideas on the place of science in society. The book envisions a future of human discovery and knowledge, expressing his aspirations and ideals for humankind: a place of 'generosity and enlightenment, dignity and splendour, piety and public spirit'. New Atlantis, as told by a sailor, is to be found 'on an island somewhere west of Peru'. Central to the island stands Salomon's House, which, both in plan and organization, foreshadows the modern research university in applied and pure sciences. New Atlantis, and in particular Salomon's House, fictionalizes Bacon's scientific method of inductive reasoning, the basis of modern science and sometimes called the Baconian Method, which Bacon described in his famous book *Novum Organum*.



### Gabriel de Foigny

*Terra Australis (The Southern Land, Known)*, 1676

An imaginary voyage to the, at that time, still largely unknown island of Australia (or the Southern Land Unknown). The narrator endures a long sea journey, with raging storms, shipwrecks, giant whales, and high-flying creatures that try to eat him – all to reach the mysterious Austral utopia. Peopled by hermaphrodites, Foigny's Australia is a society in which distinctions of both class and gender have been abolished. But it also includes, among other things, an indictment of 'the great empire that the male usurped over the female' as 'rather a form of tyranny than a just cause', as the narrator concludes.

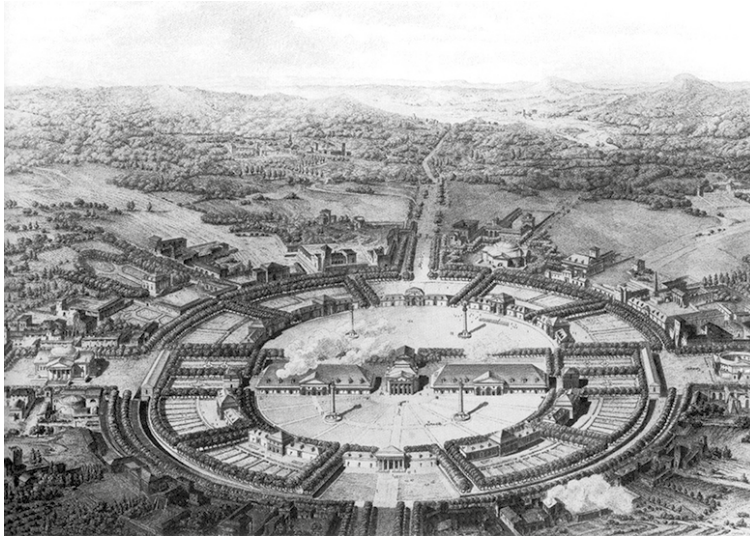


### Jonathan Swift

*Gulliver's Travels*, 1726

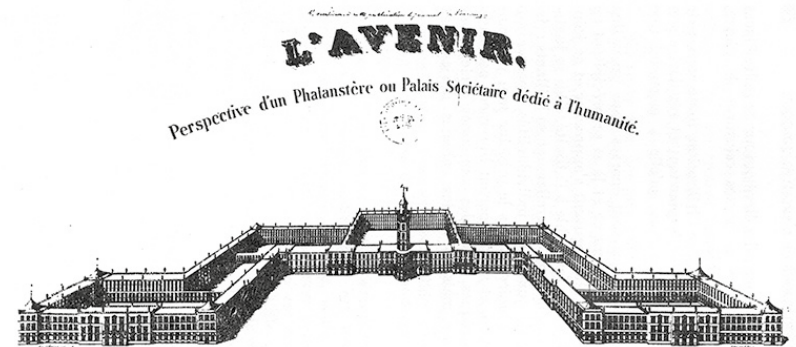
Under the subtitle: *Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships*, a series of utopian tales about imaginary voyages to fictional islands and countries is portrayed. Although the stories have become well-known as children's tales, Swift actually satirizes and criticizes the English society of his time. The main protagonist, Gulliver, visits several countries like Lilliput, the land where Gulliver is a giant among small people, or Brobdingnag where the opposite is the case and Gulliver is at the mercy of giants. Other places include the flying island of Laputa, a kingdom devoted to the arts of music and mathematics but unable to use them for practical ends, and the Country of the Houyhnhnms.





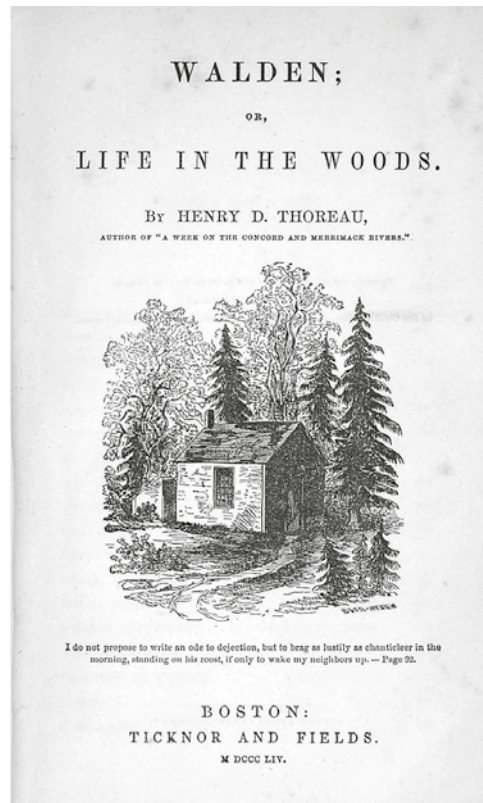
**Claude Nicolas Ledoux**  
**Salines de Chaux, 1775**  
**Arc-et-Senans**

Ledoux is one of the earliest exponents of French rationalist neoclassical architecture during the time of the Enlightenment. His design for the Royal Saltworks at Arc-et-Senans, or Salines de Chaux, is considered his masterpiece. The initial building work was conceived as the first phase of a large and grandiose scheme for a new ideal city for which Ledoux made many designs for specific buildings. The first semicircular complex proved to be the only part that was actually constructed. The complex consists of a classical entrance building that opens to a semicircular open space surrounded by workshops and administrative buildings. During the French revolution, the salt works closed and were never reopened. The ideal city that was to surround the salt works was never realized.



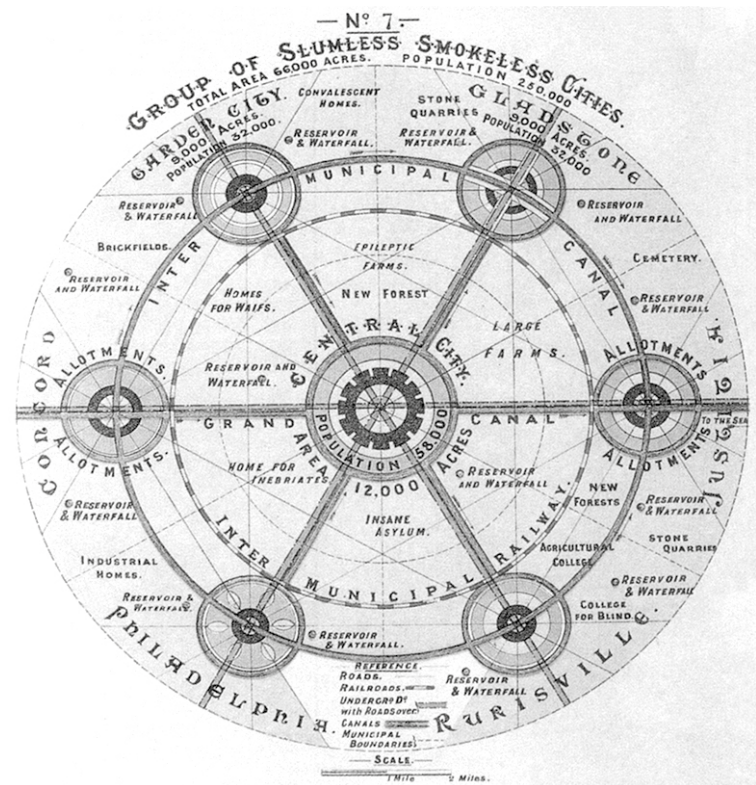
**Charles Fourier**  
**Phalanstère, 1830**

A phalanstère is a type of building designed for a utopian community. The social reformist Fourier conceived the phalanstère as an organized building that integrated urban and rural features. It was to house an ideal community of 500-5000 people working for mutual benefit. The structure of a phalanstère consisted of a central, communal building, two symmetrical wings with workshops, and housing facilities. The idea was to sustain an autonomous economy. For this, food and other products were produced by the inhabitants and for the inhabitants use only. Fourier never built a phalanstère himself, but the concept proved to be very influential. Many new utopian colonies in the United States, as well as Le Corbusier's *Unité d'Habitation*, were based on Fourier's ideas.



### Henry David Thoreau *Walden*, 1854

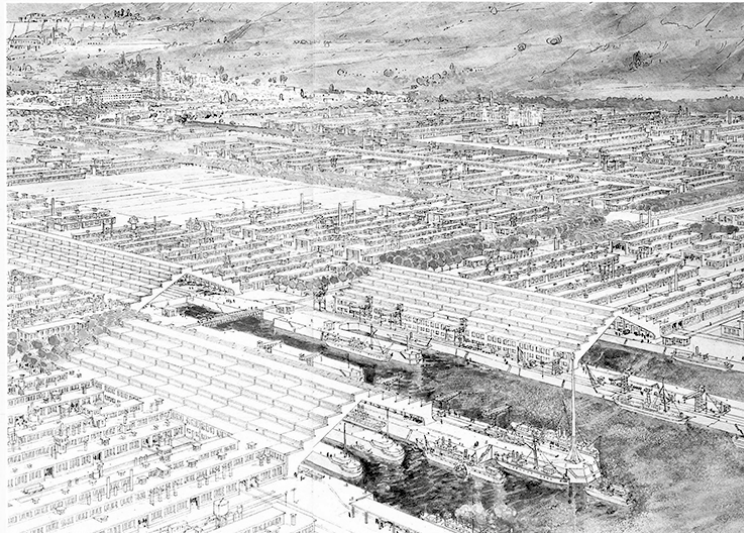
Although not a utopian novel, since the book is not fictional and describes the actual life and thoughts of the author, *Walden; or, Life in the Woods*, has become one of the main inspirations for many utopian communities and all kinds of 'back to nature' movements. Thoreau tells of his experience during his stay of two years, two months, and two days in a modest cabin that he built in the woods near Walden Pond. Besides descriptions of natural beauty and the simple life in pristine nature, the work is also both a voyage of spiritual discovery and a manual for self-reliance. Thoreau was one of the leading figures of Transcendentalism, a religious and philosophical movement that was developed during the late 1820s and 1830s in the United States that stated as one of their core beliefs the inherent goodness of both people and nature.



### Ebenzer Howard *Garden Cities of To-morrow*, 1998

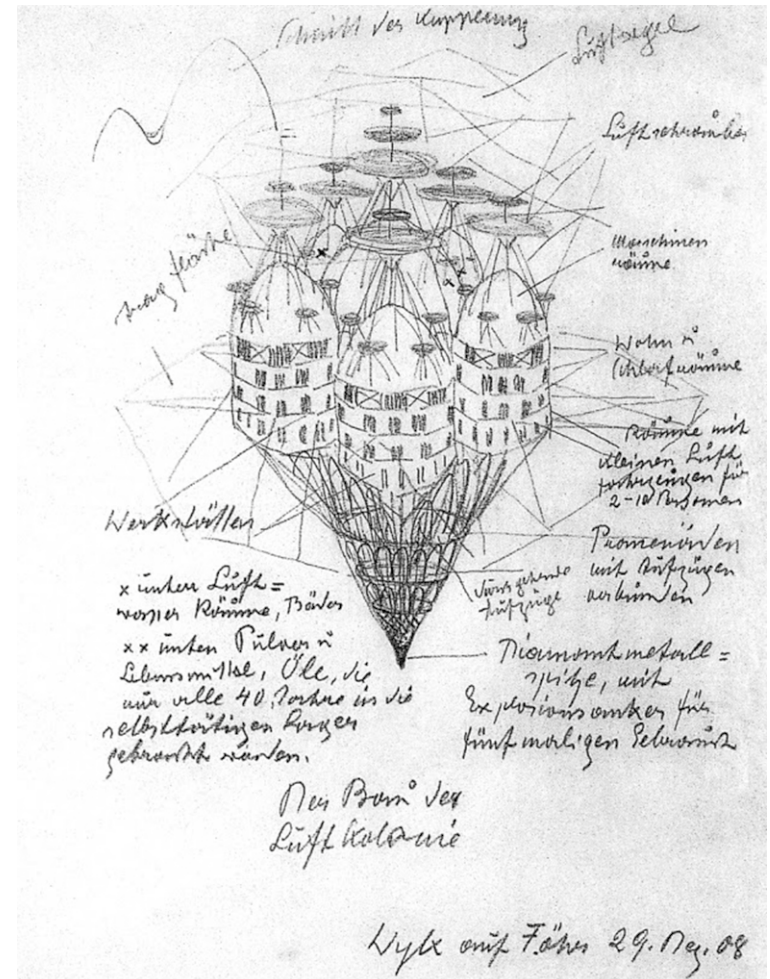
Originally titled *To-morrow: A Peaceful Path to Real Reform*, this book by the English cleric and reformer Ebenzer Howard presents an alternative for the overcrowded cities of his time. It is a vision of towns free of slums and pollution, and enjoying the benefits of both town (such as opportunity, amusement, and high wages) and country (such as beauty, fresh air, and low rents). Howard illustrated the idea with his 'Three Magnets' diagram (Town, Country, Town-Country) but did not design actual cities. Based on Howard's principles, town planner Raymond Unwin realized the first garden city in Letchworth (GB) in 1903. Both the diagram and the realized garden city became the model for numerous similar developments, sometimes connected to local factories as better housing for workers, sometimes as new housing facilities on the edges of big cities. Howard's ideal would be the basis for almost all of the functionalist housing developments of the 1920s and 30s.





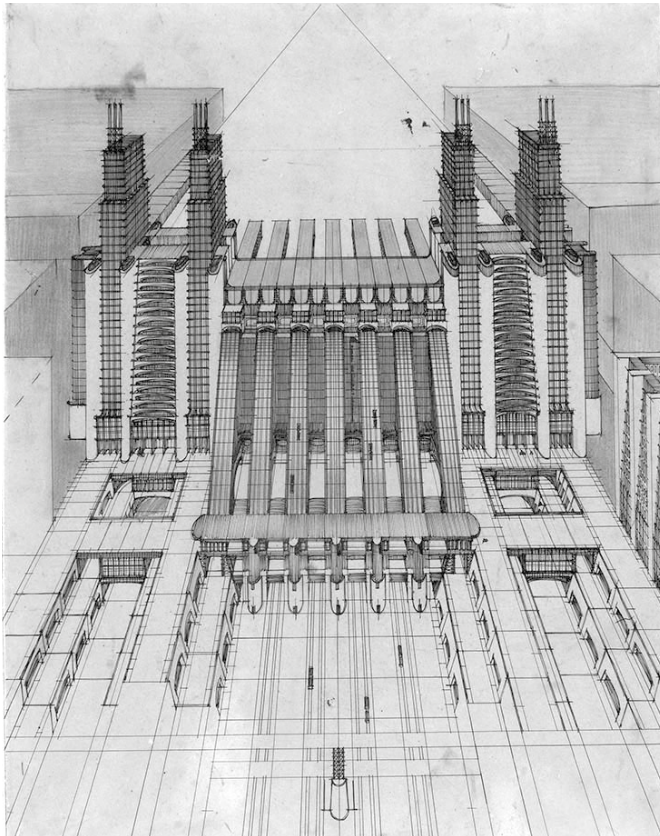
**Tony Garnier**  
**La Cité Industrielle, 1904**

La Cité Industrielle is a design for an ideal industrial city. Garnier worked on his design as a young architect and engineer during a four-year residence in Rome, as a result of winning the Prix de Rome. The designs were published years later in 1918 and were still revolutionary at that time. The industrial city of the future for 35,000 inhabitants was located between a mountain and a river to facilitate access to hydroelectric power. The idea was utopian in the sense that there were, for instance, no churches or law enforcement buildings, in the hope that man could rule himself. As an urban design proposal, it is especially noteworthy for being the first zoning plan - the separation of spaces by function into several categories: industrial, civic, residential, health related, and entertainment. Zoning would be the main feature of the functionalist city of CIAM and would be influential until the mid-twentieth century.



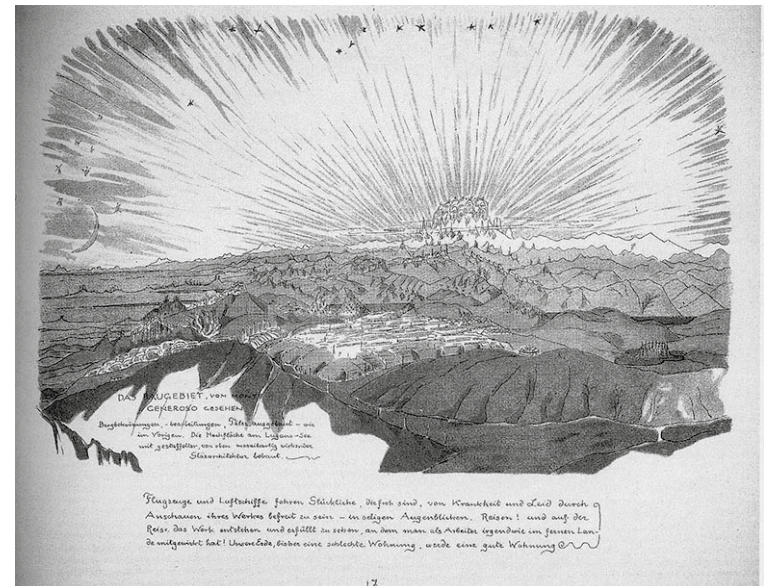
**Wenzel Hablik**  
**Colony in the Air, 1908**

Hablik was a Czech expressionist graphic artist, painter, and architect. Throughout his career he remained interested in crystals and crystalline forms. In his paintings and etchings, he would build complex crystalline structures and landscapes. Among his fictional cities, one finds highly imaginative structures, such as flying or underwater metropolises.



**Antonio Sant'Elia**  
***La Citta Nuova, 1914***

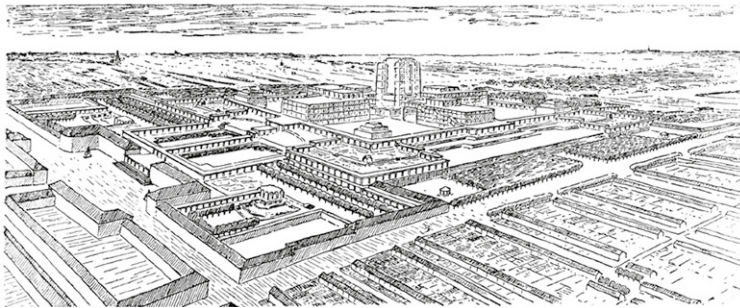
One of the many avant-garde movements that sprang up in art and design in the beginning of the twentieth century was Italian Futurism. Under the guidance of poet Marinetti, a group of painters, poets, architects, musicians, and playwrights produced numerous works and manifestoes celebrating the dynamics of modern city life. As a member of the group, the architect Sant'Elia wrote the manifesto *Futurist Architecture*, but his real legacy is his visionary drawings of buildings for mechanized and industrialized Futurist cities. Like many Futurists, he was also a nationalist and joined the Italian army in 1915 where he was killed. Although not as influential, Mario Chiattoni was another Futurist architect who produced similar architectural fantasies.



**Bruno Taut**  
***Alpine Architecture, 1917***

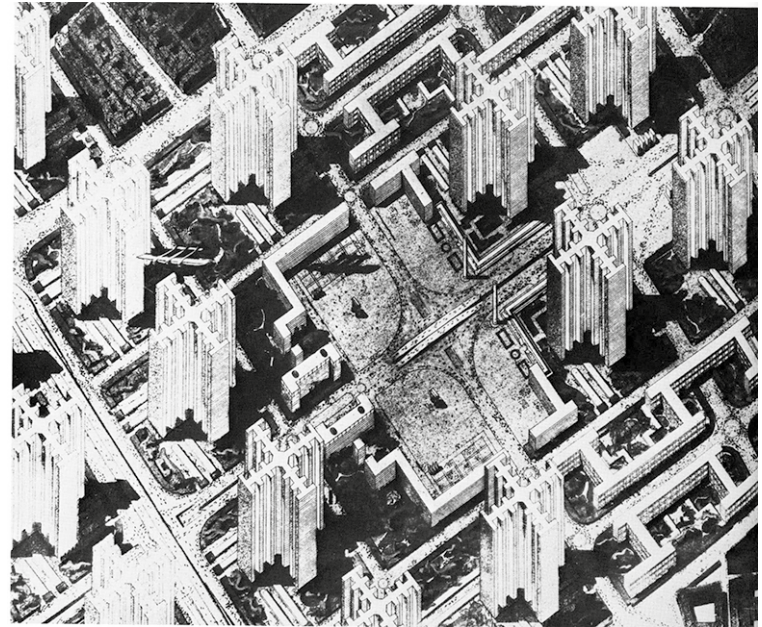
Although active and well-known as a modernist architect, Bruno Taut is also recognized for his visionary theoretical work, speculative drawings, and writings on the architecture of the future. The publication *Alpine Architecture* shows drawings of visionary, utopian architecture with expressionist, crystalline forms. Taut is also one of the few modernist architects to abundantly use colour. The prismatic coloured glass dome of the Glass Pavilion for the Cologne Werkbund Exhibition of 1914 is probably the only built example that comes close to the expressionist vision of *Alpine Architecture*.





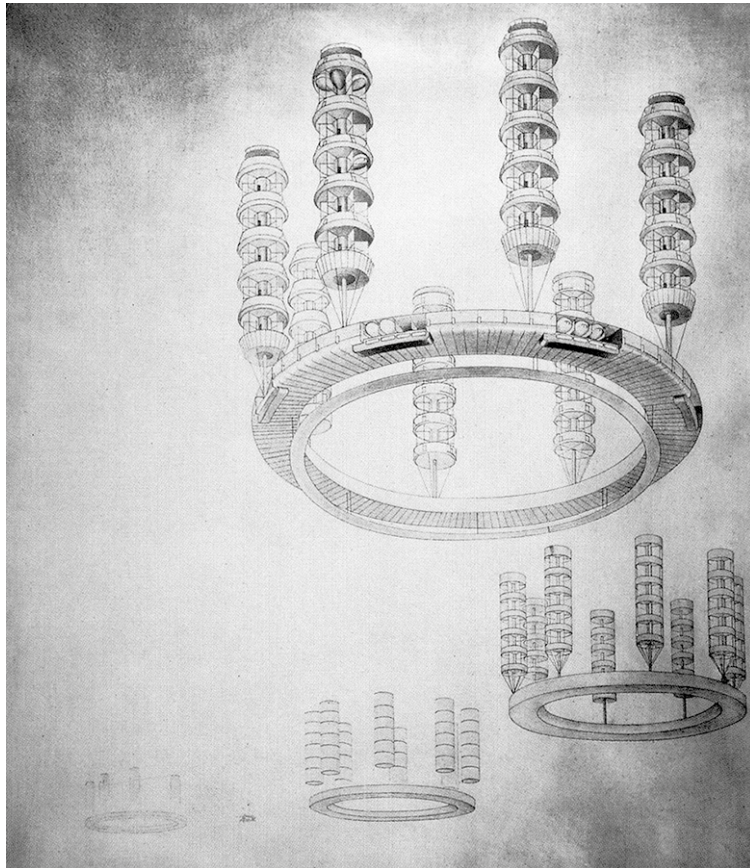
**Bruno Taut**  
***Die Stadtkrone*, 1917**

'Many thousands of times shall be praised the glory of architecture!', so begins the book *Die Stadtkrone* (City Crown), throughout which Bruno Taut developed an urban concept shared by other German expressionist architects for the planning and reconfiguration of European cities. Based on historical examples, Taut envisions the modern city as a crystalline form which, in its center, rises to an impressive scale. In this sense, the concept is sometimes seen as the beginning of the high-rise city.



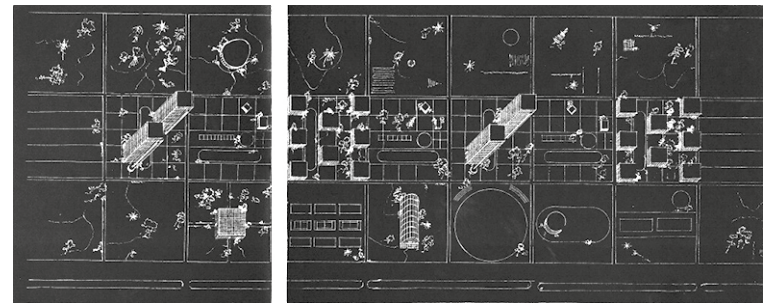
**Le Corbusier**  
***La Ville Contemporaine / Plan Voisin / La Ville Radieuse*, 1920 - 1930**

Le Corbusier, probably the best known modern architect of the twentieth century, became famous for his white villas of the 1920s and notorious for his urban visions of the same era. Presented under different names and schemes, these visionary designs shared some basic characteristics: a division of living, traffic, and green space for recreation and industry (so-called zoning), mass scale (his *Ville Contemporaine* was designed for three million inhabitants), massive high-rise buildings (cruciform and meandering) with glass walls and set in large green spaces, and a lack of any respect for the existing, historical city (the *Plan Voisin* was set in an erased part of the Paris's historical center). Despite current criticism, Le Corbusier's urban vision was very influential and became the blueprint for many, if not all, of the larger high-rise housing developments of the second half of the twentieth century.



**Georgy Krutikov**  
*Flying City, 1928*

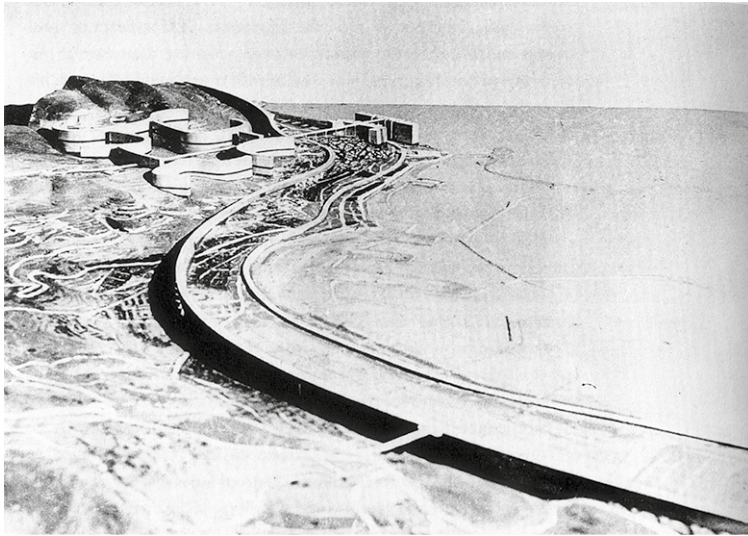
Avant-garde modernism in Russia was accelerated by the revolution and the optimistic spirit of the 1910s and 20s. Perhaps because of this, but also because of a lack of money to actually build, Russian modernist and constructivist architecture is highly speculative and fantastical. A good example of the revolutionary and optimistic spirit of the time is the design of architecture student Krutikov, conceived for his graduation. Under the title *The City of the Future* he proposed enormous living communities floating in the air. Other functions such as industry and recreation would remain grounded.



**Iwan Ilicz Leonidov**  
*Linear City Magnitogorsk, 1930*

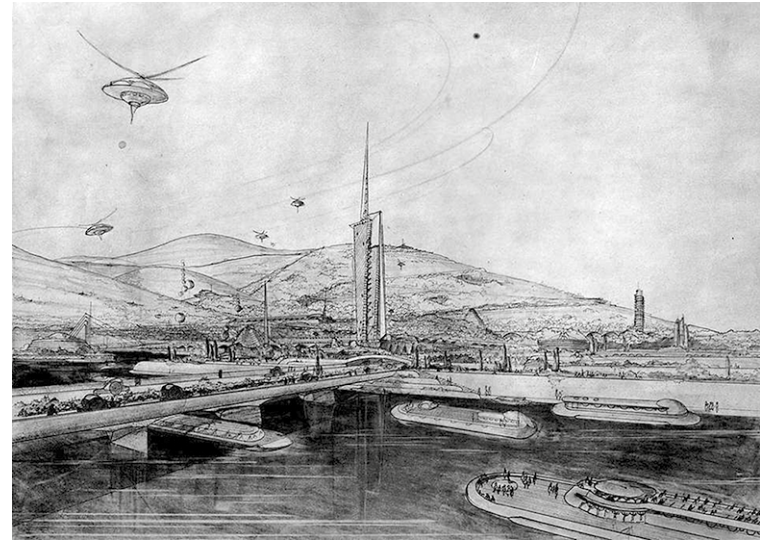
Of all the young architects to have been schooled through a revolutionary education, Léonidov is generally known as the most promising. With his graduation project for the Lenin Institute in 1917, in which a long building strip meets a narrow radio tower at a glass sphere, he immediately made a name for himself. His design for a new industrial city in Magnitogorsk is arguably the most delicate design for a functionalist linear city ever to be proposed. Facilities are laid out on a square grid with mostly low-rise housing or glass apartment towers in green spaces. In the towers, a communal way of living is proposed around a central space and a glazed winter garden. A separate highway runs along the strip connecting the stretch of housing with the industrial zone, the *raison d'être* of the new city.





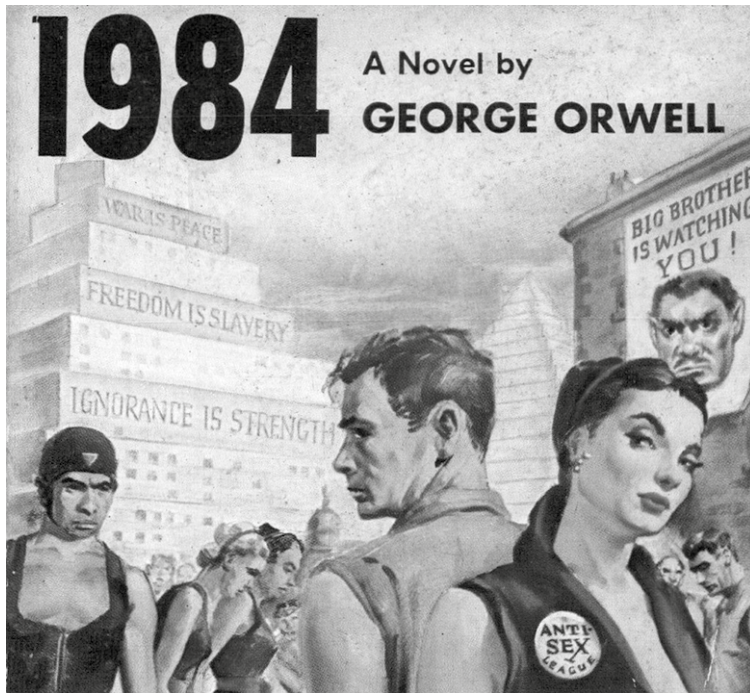
**Le Corbusier**  
**Plan Obus for Algiers, 1931**

Although his rationalist, rectangular urbanism for *la Ville Radieuse* and *la Ville Contemporaine* is more well-known, this proposal for Algiers is just as enormous in size, but much more organic, delicate, and contextual in its architecture. The proposal consists of a new high-rise business district in the city center, a residential area in the hills comprising a series of curvilinear building blocks, and, as a centerpiece, a long, elevated highway-housing block meandering over the hills and along the city coast. Underneath and above the highway, up to fourteen residential levels were made, but not yet inhabited. Gradually workers would occupy these elevated building plots, some designed by modern architects, but others also designed in a more traditional vernacular or even Kasbah-like style. The proposal foreshadows the megastructures of the 1960s and the self-build infill proposals of the 1980s and after.



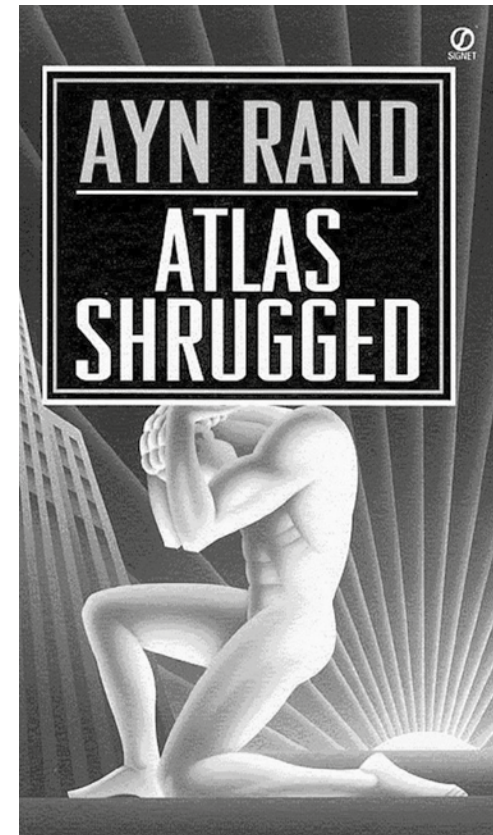
**Frank Lloyd Wright**  
**Broadacre City, 1932**

Presented in his 1932 book *The Disappearing City*, Frank Lloyd Wright worked for most of his later career on his vision for the new American City. In fact, Broadacre City, as the proposal was titled, can be seen as the antithesis of the (European) modernist city, since it more or less celebrates the suburb and opposes both the historical and modern functionalist city. It was also a social and political scheme. Each family would be given a one-acre (4,000 m<sup>2</sup>) plot of land from the federal lands reserves, and a more or less self-reliant community would be built anew from this. There is scarcely any hierarchy to be found in the layout of the city or in the infrastructure as shown in a large model presented in 1935. The primary means of transportation is the automobile, although drawings show futuristic helicopters flying over the city.



**George Orwell**  
***Nineteen Eighty-Four*, 1949**

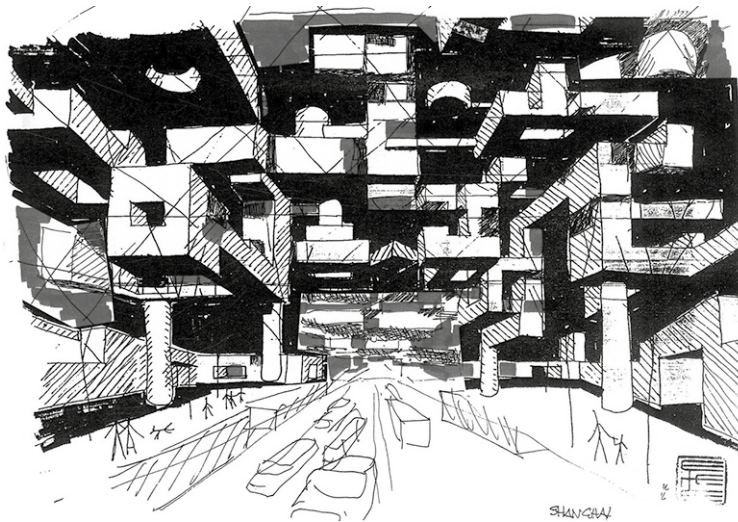
*Nineteen Eighty-Four* is a dystopian vision of the near future set in Airstrip One (formerly Great Britain) a province of the super state Oceania, which is ruled by The Party. The world is in a perpetual state of war, and the state is epitomized by a sinister totalitarian body of deception, secret surveillance, manipulation of the past, lacking individual freedom, and with a cult of personality around The Party leader Big Brother. This dark future is based largely on the circumstances of London during the war and communist totalitarian Russia. Many of the political and social concepts of Oceania, for which Orwell invented a new language 'Newspeak', are still familiar (sometimes all too familiar) in current societies: thoughtcrime, doublethink, memory hole, and of course the main slogan 'Big Brother is watching you!'



**Ayn Rand**  
***Atlas Shrugged*, 1957**

This novel is a literary statement on Objectivism, a philosophy largely developed by Ayn Rand herself, which strives for extreme individualism, libertarianism, and laissez faire capitalism. The story is set in a dystopian United States that is collapsing under the influence of socialism and state regulation, and where the individual industrialist is no longer able to 'take the economy on his shoulders'. In an atmosphere of the 1930's depression, individualist entrepreneurs and industrialists, centered around a self-made steel magnate, oppose the inevitable collapse of society, but this individualist uprising seems to fail. From the ruins, however, the world may be reorganized into an Objectivist Utopia. The book and philosophy was (and still is) influential among neo-liberalist thinkers of the late twentieth century.

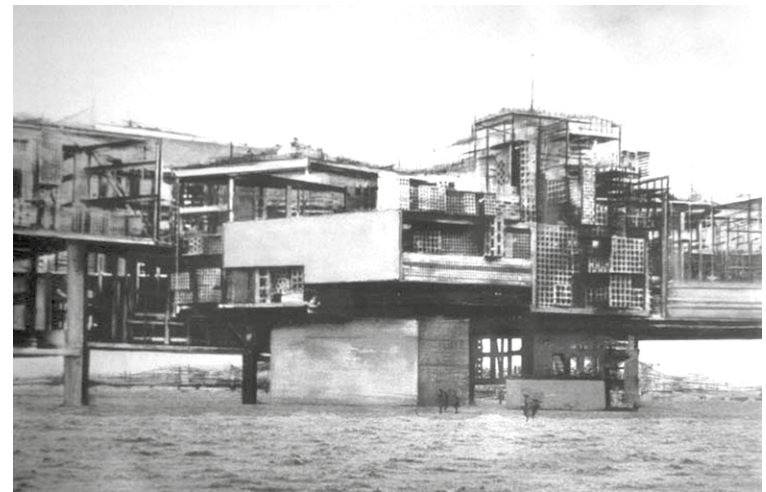




### Yona Friedman

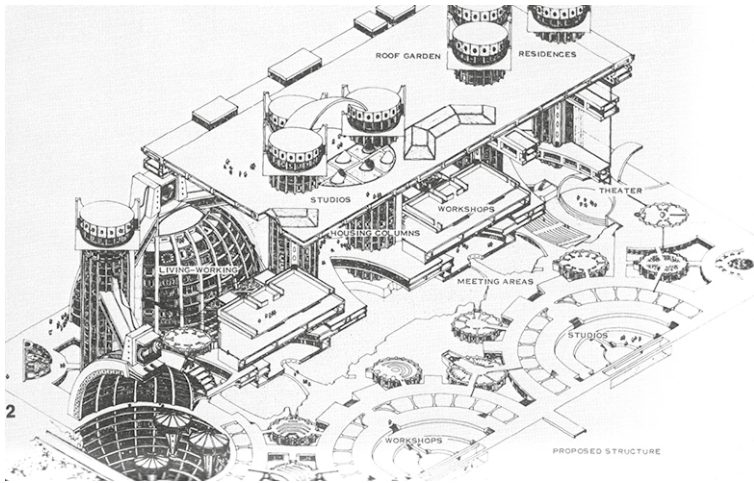
#### *La Ville Spatiale, Utopies Réalisables, 1958 - ongoing*

French (Hungarian-born) visionary architect Yona Friedman was one of the main figures in the age of megastructures, as well as mobile and self-help architecture. From the late 1950s onward, he has produced numerous *Villes Spatiales* (Spatial Cities): large three-dimensional space frames that can be constructed over the existing cities and landscapes, and which can be occupied by self-building inhabitants. In his manifesto, *Mobile Architecture* (1958), he pleads for 'dwelling decided on by the occupant' by way of 'infrastructures that are neither determined nor determining' and criticizes the architect's under-estimation of the role of the user'. Besides many of Friedman's visionary structures being unfeasible due to their size, he was also very active in realizing self-construction projects using local materials, and he produced several manuals enabling users to build for themselves.



### Constant Nieuwenhuis *New Babylon, 1956-1969*

*New Babylon* is a utopian, Situationist International (SI) city proposal consisting of a series of linked, elevated, transformable structures across cities and landscapes, some of which are the size of a small city themselves. This city structure would literally leave the bourgeois metropolis below and would be populated by post-industrial, post-revolutionary homo ludens (man at play), roaming as 'new nomads' across the Babylonian network, through - sometimes self-created - environments and atmospheres. The concept is largely based on the ideas of the SI, which opposed advanced capitalism and commodity fetishism in favor of directly lived experiences and the fulfillment of authentic desires through individual expression. For more than a decade Constant set aside his career as a painter and worked on the numerous models, etchings, and architectural drawings of his proposal. Disappointed by the lack of a revolutionary breakthrough after May 1968, he returned to painting in the early 70s.



**Paolo Soleri**  
**Arcology, Arcosanti, 1958 - ongoing**

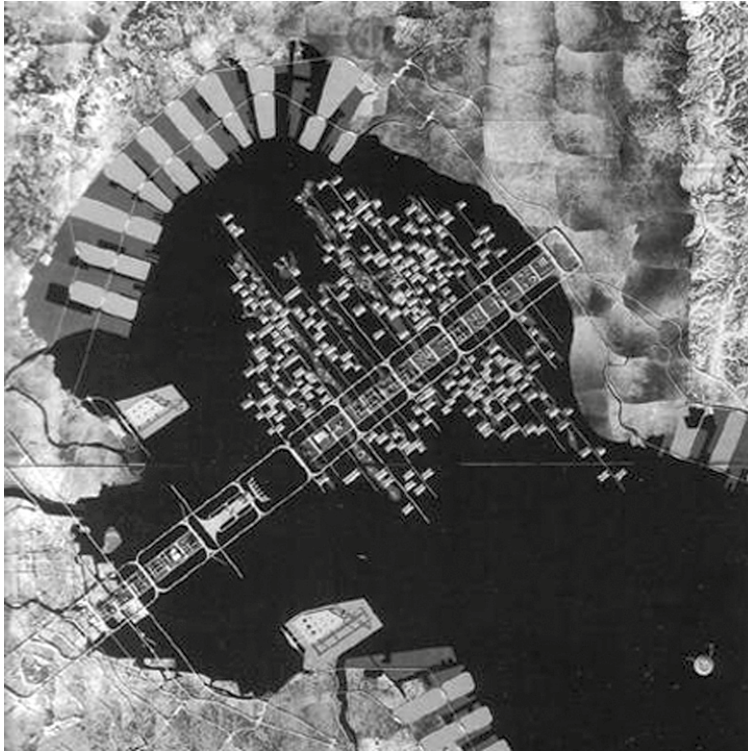
Under the banner of 'arcology' (architecture and ecology), Italian-American architect Paolo Soleri set forth a vision of architectural design principles for densely populated, self-sufficient habitats. These proposals would maximize human interaction and access to shared, cost-effective infrastructural services, conserve water and reduce sewage, minimize the use of energy, raw materials, and land, reduce waste and environmental pollution, and allow interaction with the surrounding natural environment. Around 1970, he brought these concepts into practice and began the building of *Arcosanti*, a future city of 5000 inhabitants in the Arizona desert near Phoenix. Since then more than 6000 volunteers have participated in the construction of perhaps the only visionary city that eventually will be actually realized.



**Richard Buckminster Fuller**  
**Geodesic dome over Manhattan, 1960**

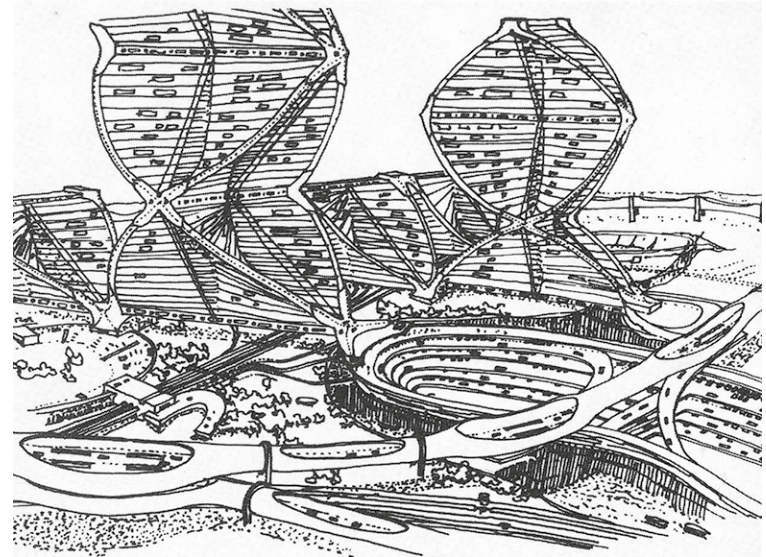
Buckminster Fuller was an American engineer, inventor, architect, systems designer, but foremost a technological and sociological thinker. His ideas were the main inspiration for many countercultural movements in the 1960s, as well as many high-tech architects in the 1970s and beyond. Although his inventions and books are numerous, he is probably best known for his geodesic domes, of which he built many. In 1960, Buckminster Fuller proposed a 3 km geodesic dome spanning Midtown Manhattan that would regulate weather and reduce air pollution. Although no more than an image, the ideas – both bold and unattainable – became an icon for the fully controlled techno-city.





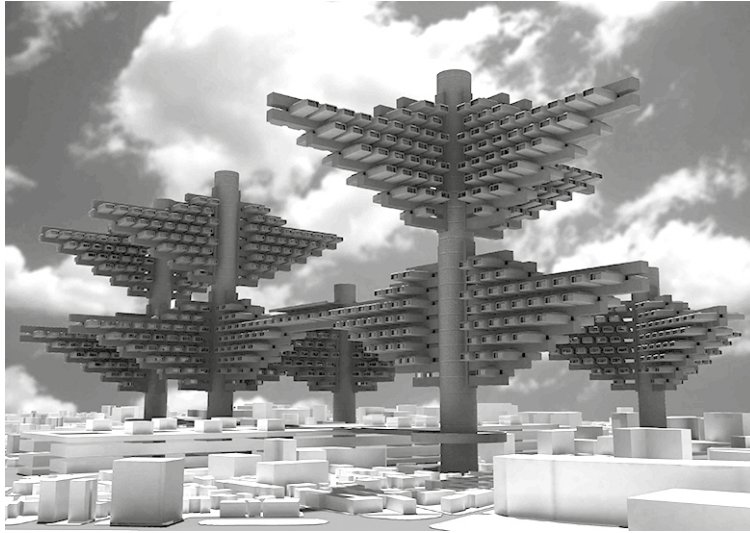
**Kenzō Tange**  
**Tokyo Bay Project, 1960**

The Japanese architect Kenzō Tange is considered to be the 'father' of Japanese post-war modern architecture and in particular of the Metabolist movement. Metabolist architecture fused ideas about architectural megastructures with those of organic growth. Some of the later architects of this movement worked as students with Tange on a large city development project for five million inhabitants that was to fill Tokyo Bay. The design was presented at the end of the Tokyo World Design Conference in 1960, which became the founding moment of the Metabolist movement. The design is based on a 9 km highway system crossing the bay, which would branch like a tree or vertebrae into several subsystems, along which housing was planned in giant A-frame constructions. This 'organic' growth, as well as the ambitious size of the development, would be exemplary for later Metabolist architectural ideals.



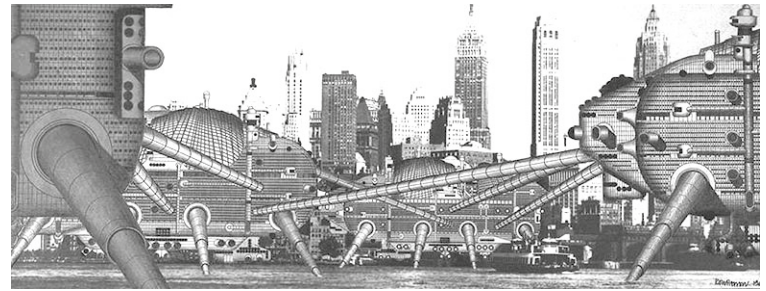
**Kisho Kurokawa**  
**Helix City, 1961**

This visionary plan for a city consisting of a network of enormous interconnected 'helix structures', each of which would house up to 10,000 people, was designed by Kisho Kurokawa, one of Kenzō Tange's students and a main figure of the Metabolist movement. Connected to an elaborate highway system, as well as nodes for transportation to the capsule apartments, the set up looks like a nervous system or network, or as Kurokawa would put it: 'the helix structure acts as a space frame for data transmission'.



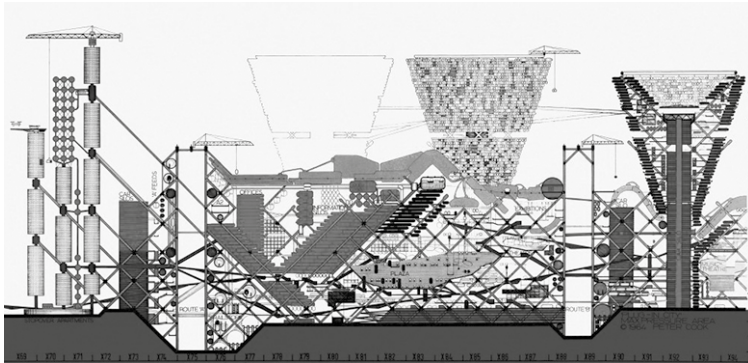
**Arata Isozaki**  
***Clusters in the Air, 1962***

One of the many visionary megastructures designed by Japanese Metabolist architects, this proposal takes the organic growth principle and translates it into a 'forest' of tree-like structures. New city clusters hang above the urban chaos of Shibuya, suspended from 'trunks', which would connect these new hubs with the city below. Along the cantilevering and interconnected 'branches', housing modules would hang like leaves on a tree.



**Ron Herron, Archigram**  
***The Walking City, 1964***

*The Walking City* by British Archigram architect Ron Herron was a proposal for massive building structures with robotic 'legs' guided by their own artificial intelligence systems. The structures would slowly roam the earth, moving to places of their inhabitants, fancy or wherever their resources or manufacturing abilities were needed. Various *Walking Cities* could interconnect to form walking urban clusters. The idea is one of Archigram's more 'far-out' proposals, an avant-garde pop magazine, published in the 1960s by London architects that celebrated technology, consumerism and pop culture in general.



**Peter Cook, Archigram**  
***Plug In City*, 1964**

During the 1960s, the ability of the city structure to change according to as yet unknown future needs was one of the main goals in many proposals for cities of the future. For this, a more or less fixed, durable infrastructure with a set of interchangeable modular living capsules, which could be plugged into the infrastructure for a shorter time, was more or less the standard solution. This concept of megastructures, which can be found among the Japanese, American, and European visionary architects, is perhaps visualized in its most spectacular and kaleidoscopic glory by this Archigram project. In this scheme, the city has become a machine, a giant techno-organism that reflects the dynamics of a city that is essentially always incomplete and never finished.



**Colorado**  
***Drop City*, 1965-1970**

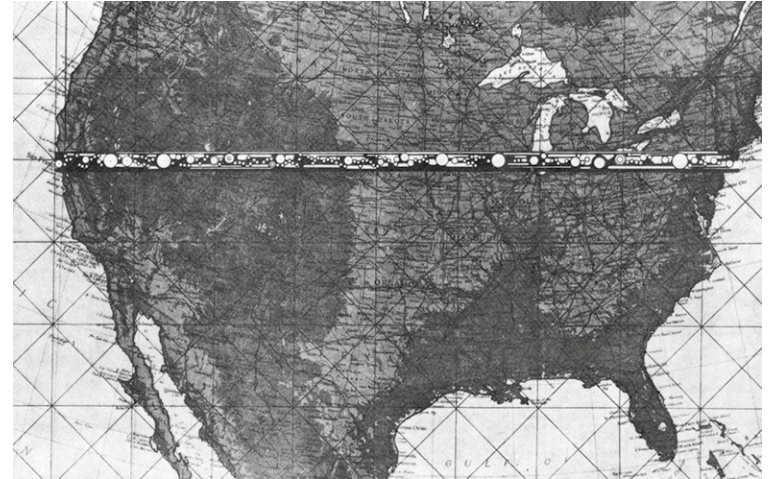
*Drop City* was an artist and architects' counterculture community that became known as the first 'hippie commune', but also as a laboratory for self-build structures, self-reliance, and re-use architecture. Inspired by the architectural ideas of Buckminster Fuller and Steve Baer, residents constructed domes to house themselves, using geometric panels made from the metal of car roofs and other inexpensive materials. Domes as an ideal counterculture structure and self-reliance in general was also the main subject of *The Whole Earth catalogues* and *Dome Books* published by Stewart Brand in the late 1960s. Drop City became the model for many similar developments around the west coast of America in the 1970s. By that time, however, the original was already abandoned.





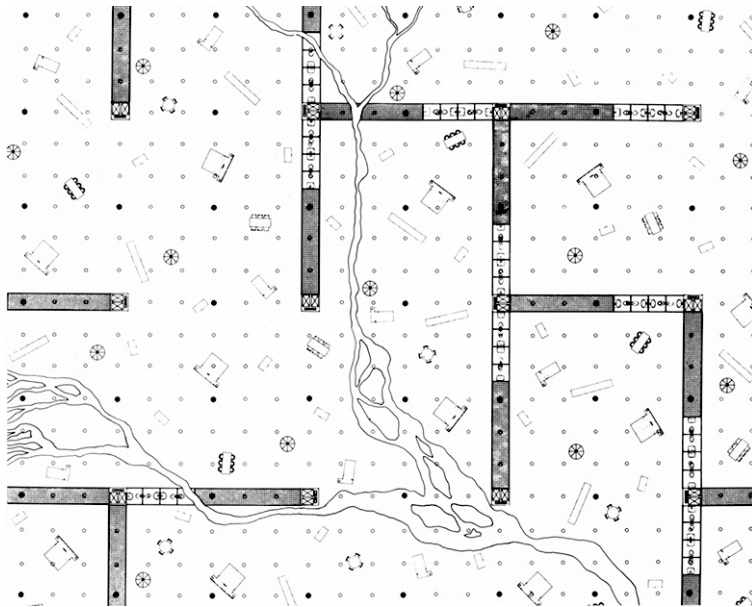
**Superstudio**  
***Continuous Monument, 1969***

Subtitled: *An Architectural Model for Total Urbanization*, the Italian group Superstudio proposed a solution for the 'progressive impoverishment of the earth' and the now nearby prospect of 'standing room only' by constructing a single continuous architectural construction, a 'monument' that would span the earth: a 'singular design', basic, modular, and internally optimized for living and working, with a perfection that would concur with all other architectures and become the world standard. The project was illustrated in a series of drawings and photomontages presented as 'Greetings from' postcards where the monumental structure was inserted in both pristine nature as well as world cities.



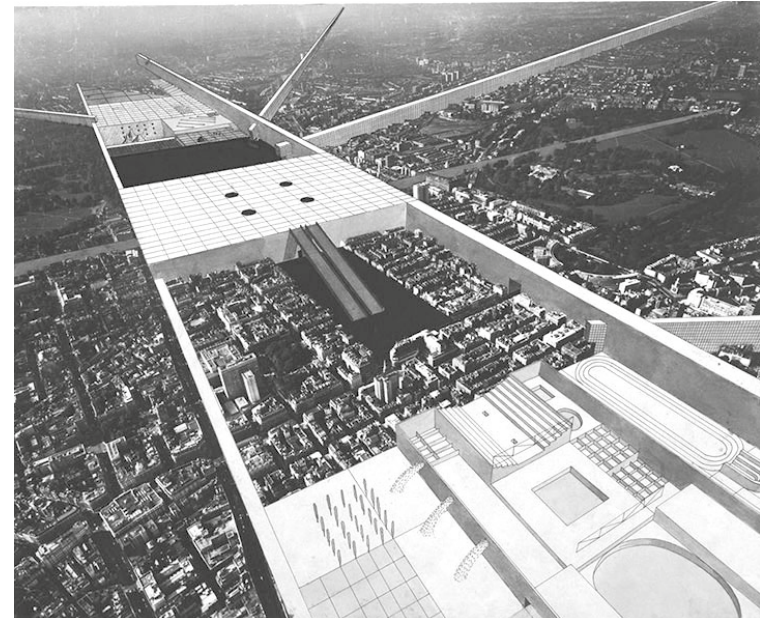
**Mike Mitchell, Dave Boutwell**  
***Comprehensive City Project, 1969***

Size did matter in most of the megastructure and future city proposals of the 1960s. If size can be a yardstick for quality, then this proposal for a city spanning the whole of the United States, from coast to coast, must be one of the best. Hovering over a transcontinental highway, a large horizontal and continuous city-slab, comprising all the living and working functions needed to house the entire American population. The scope of their project, the designers stated: 'We are not saying that this is the city of the future, but rather one of the possibilities deserving serious consideration'.



**Archizoom**  
**No Stop City, 1971**

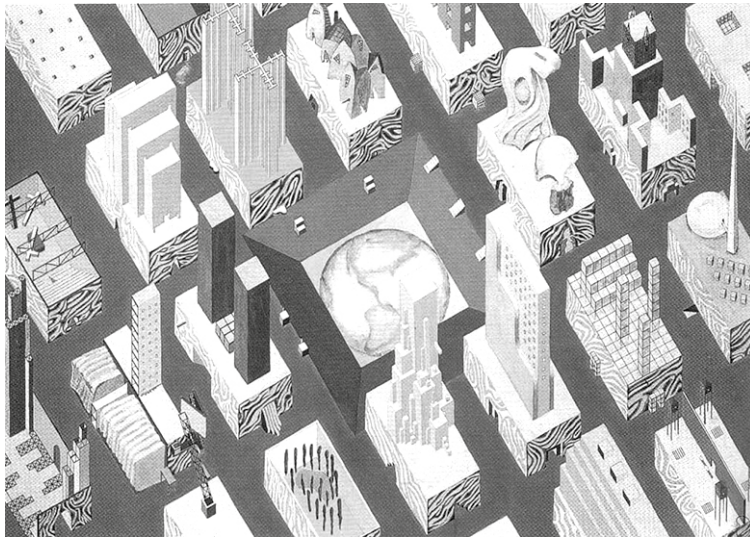
Like Superstudio, Archizoom was part of the so-called Radical Architecture movement that flourished in Italy around the end of the 1960s and the beginning of the 1970s. These architects and designers, more so than their counterparts in the rest of the world, these architects and designers radicalized the already monumental and, in some ways, developed anti-architectural proposals for the megastructure future city. *No Stop City*, subtitled: *Residential Parkings/Climatic Universal System*, is a vision for a giant superstructure consisting of a superblock of multi-layered parking spaces, working floors, and rent-free living zones. It includes an open landscape on top and a highway and public transport system below. The project was published in the Italian magazine Domus, accompanied by many modular floor plans consisting of nothing more than a structural grid of columns, thus leaving maximum freedom for the structure.



**Rem Koolhaas, OMA**  
**Exodus, or the Voluntary Prisoners of Architecture, 1972**

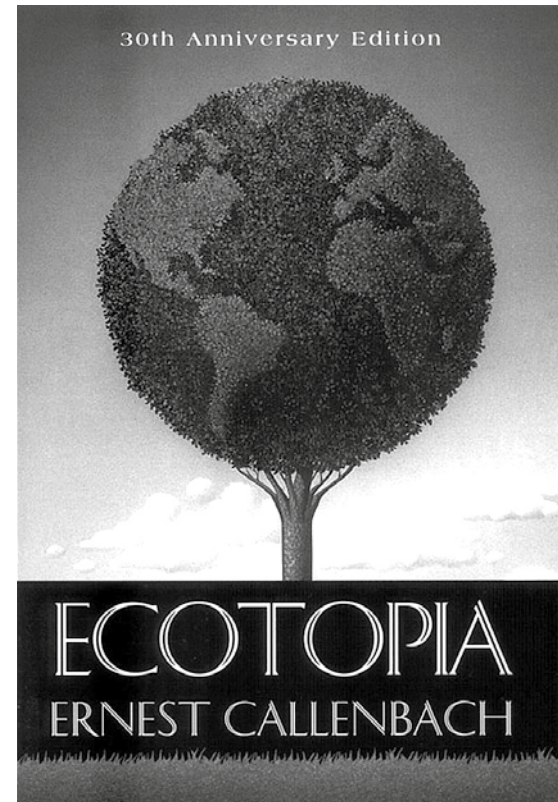
Inspired by Italian Radical Architecture, surrealism, and the architectural qualities of the Berlin Wall, Exodus offers the 'voluntary prisoners of architecture' a refuge from the decaying city. In-between two high walls, a long strip 'of intense metropolitan desirability' crosses historical London, filled with alternative programs and atmospheres located in separate square segments. Programs include: a park with Four Elements for hallucinogenic experimentations and moods, a Square of the Arts where people can experience the old and the new, and satisfy their love of objects, The Baths - a social condenser 'to create and recycle public and private fantasies', and a Park of Aggression to 'correct and channel aggressive desires into creative confrontations'. Life inside would 'produce a continuous state of ornamental frenzy and decorative delirium'.





**Rem Koolhaas, OMA**  
***City of the Captive Globe, 1972***

In his 'retroactive manifesto' *Delirious New York* (1978), Rem Koolhaas investigates the 'other modernity' of Manhattan as opposed to European functionalist modernity. In urban phenomena like the skyscraper and Coney Island amusement park, the book celebrates a Manhattan that, 'through the simultaneous explosion of human density and invading technologies' in the first half of the twentieth century, is seen as a laboratory for the invention and testing of a revolutionary hedonistic lifestyle: 'The Culture of Congestion'. In a 'fictional conclusion', several designs are added, The City of The Captive Globe being one of them. On the distinctive plots of the Manhattan grid, stand a series of identical polished stone bases, each inhabited by speculative or ideological visionary architectures of the modernist past. In a way, The City of the Captive Globe can be seen as a museum for past urban visions, since the well of utopian future cities seems to have dried up after the 1970s.



**Ernest Callenbach**  
***Ecotopia: The Notebooks and Reports of William Weston, 1975***

One of the first ecological literary utopias, it is set in the year 1999 and relates the fictional reports of a journalist visiting Ecotopia, a small independent country that lives according to ecological standards. The book and Ecotopian society are influenced by ideas of ecology, environmental concerns, and conservation that had started in the 1960s and were influential on the counterculture and the green movements in the 1970s and thereafter. Many of the ideas set forth in Ecotopia, such as decentralized and renewable energy production, recycling of building materials, and green building construction are nowadays largely accepted as normal planning standards.



**Leon Krier**  
***Atlantis, 1987***

Leon Krier is the leading figure of a larger group of architects and urban designers that from the 1970s onward criticized modernist urbanism and called for a return to the formal and social qualities of the traditional European city. Atlantis is a vision of such a traditional city. Set in the landscape of Tenerife, it is filled with the finest examples of Greek classical architecture and traditional architectural craft. Atlantis was to be the meeting place of artists, scientists, and thinkers working together on the revalidation of ecological, cultural, and aesthetic values. Atlantis is one of many such proposals by Krier. Based on his ideas and design from 1993 onwards, and supported by the Prince of Wales, the traditionalist new town of Poundbury was built on the outskirts of Dorchester.



**Foster + Partners**  
***Masdar Development, 2007-2008***  
**Abu Dhabi, United Arab Emirates**

Masdar City combines state-of-the-art technologies with the planning principals of traditional Arab settlements to create a desert community that aims to be carbon neutral with zero waste. The 640-hectare project is a key component of the Masdar Initiative, which was established by the government of Abu Dhabi to advance the development of renewable energy and clean-technology solutions for life beyond oil. The city will become a center for the advancement of new ideas for energy production, with the ambition of attracting the highest levels of expertise. Knowledge gained here has already aided the development of Abu Dhabi's 'Estidama' rating system for sustainable building.

# YESTERDAY'S TOMORROW: A JOURNEY

## Docutopia

The Docutopia is the filmic reinterpretation of the script below, written by architecture historian Lara Schrijver. She has written extensively about the design, the blueprint, the masterplan, and the imaginary in relation to architecture. The documentary is an introduction to the evolution of design and the underlying structures powering innovation and imagining alternatives. The narrative is constructed from film and retrofuturistic documentation material, mainly from the 20th century.

The black box of cinema is the perfect capsule to escape into other worlds and projects, extrapolating or framing our time. The story and history of Utopia, as told through the relationship between man and machine, and between malleable order and disruptive chaos, between technological process and social fragmentation.

LARA SCHRIJVER



### Travelling Back through Yesterday's Tomorrows

The ideal society: we know we cannot achieve it, yet we cannot help but try. Architecture is built on the many remains of hopeful sketches and faded dreams. Its history is a treasure trove of idealized visions, each conceiving anew the possibility of a clean slate and a fresh start. What do yesterday's utopias tell us about today, about yesterday and about our ideas of the future?

While the ideal city has been designed in many ways, there are specific themes that return in different forms. Our relation to technology is the most prominent of these features, because it marks out our fear of being dominated by the technologies we constantly seek to improve. In the 1950s and 1960s, technological progress and rising affluence helped create a sense of excitement about the future. In contrast, the 1970s and 1980s saw a rising anxiety about progress as our technologies began to impact the environment and to invade every sphere of life.

Economic structure is another recurring theme, from the abolition of private property to Gordon Gekko's 'Greed Is Good'. Today, in 2014, this theme may well be the most resonant. Facing the impact of the global financial crisis has helped local barter systems and currencies to flourish, and given rise to new collective economies. Finally, the city itself is a recurring topic, from Plato's idealized republic to the dystopias of the ever-receding future. It stands as a symbol for the collective aspirations of our society and embodies in a tangible form the ideals we wish to project.

Join us on our journey back through the hopes and ideals gathered here. From the artificial paradise to the space colony, from neoclassical perfection to postmodern grunge, from the humour of Woody Allen to the dark predictions of Ridley Scott, these proposals offer hope for a better future. Yet they also warn us where to stop.

### Yesterday's Future, Today's Concerns

One salient feature of utopian proposals is how they utilize a future scenario in order to magnify concerns arising from

present tendencies. While progressive architecture has typically only focused on envisioning the ideal city, science fiction novels and films have often revealed precisely the underbelly of these visions.

The 1927 film *Metropolis* shows a future in which technological progress has helped create an Eden towering high above the city, not unlike the *Ville Radieuse* presented by Le Corbusier in 1924. This idealized modern city was meant to bring light, space, and air to the inhabitants of the dark, sooty, and industrial city. The film, however, directs our attention to underground infrastructures. The main character happily resides in his skyscraper paradise, until one day, in the basement of his building, he finds workers suffering in a dark, smoky hellhole of machinery. Shocked at what is required to maintain his life of leisure, he concerns himself with the plight of the workers underground.

The alternate to Le Corbusier's skyscraper paradise was Frank Lloyd Wright's 1932 pastoral paradise *Broadacre City*. This was a decidedly anti-urban scheme, a suburbanized city sprawled over the landscape. Each family unit would live on half an acre, sufficient for survival. Schemes such as this paved the way for total suburbanization, with everyone occupying their own individualized micro-utopia, and collective structures restricted to a minimum. Even as these schemes seek out the natural environment, they are focused on rationality and laid out on a grid. Like their Renaissance predecessors, they are built on faith in human achievements, unmarred by indications of the underlying support systems.

While these extreme visions often seem unrealistic, they also form our present reality. The zoning proposals of CIAM and Le Corbusier have structured many post-war cities. Likewise, the centralized city of the Renaissance has been regularly used to emphasize the power and authority of institutions. In other contexts, they call to mind the ideals of *Broadacre City* or Soviet disurbanism. In the meantime, high-tech post-war visions of self-guiding transport systems have become a partial reality. Our cities may already be more sophisticated than we think.

## The City of the Future: From Ideal Images to Seamless Technologies

The city of the future comes in many guises. Sometimes it has looked to the past, emulating the classical city. The stature and monumentality of longstanding traditions are utilized to appeal to the stability and strength of human culture and its institutions; cities are built of valuable and durable materials, communicating their steadfastness in stone.

At other times, the city has aimed to be modern, hoping that its lightness and transparency would express its progressive nature. The sparkle and hope of new technologies mark out a path to an equally perfect future. Here, glass becomes the material of a forward-looking city, unafraid to shed its traditions, solid in the conviction that tomorrow will bring improvements.

Today, the self-propelling logic of the digital has become the new machine. Cities are envisioned that take up individual constraints and desires, blended together in an evolving algorithm of swarm logic. Conflicting conditions are smoothly incorporated in a flowing space of technological architecture.

Ironically, all three ideal types share the conviction that architectural forms should represent social structure and, conversely, that human society may be directed by the built environment. In films, the city of the future is a warning of what might happen if we don't change our ways. From Blade Runner's neon-soaked Tokyo in permanent rainfall, to the drug-ridden ghettos of Washington, D.C. in *Minority Report*, the elite retreats into ghettos of perfection while the world outside is a lawless danger zone.

## Islands and Walled Cities: Keeping out Uncertainty

Imagining the ideal city seems to go hand in hand with enclosing it. Most visionary cities are at heart artificial constructions, aimed at controlling people through boundaries. The world is thus divided into 'inside' and 'outside'. This theme returns throughout our future city

proposals, and throughout our science fiction films. In *THX 1138*, breaking through the boundary of the city is the last step to freedom.

In walled cities, from the medieval city to post-war Berlin, the wall is meant as a divide and as a clear line between 'us' and 'them'. Contemporary gated communities may leave aside actual walls and fences, but their entry points are carefully monitored, offering the safety and security of permanent surveillance.

Thomas More's *Utopia* sets a similar scene. The definitive circumference of the island keeps the scale and space under control. *The Garden City*, proposed by Ebenezer Howard in 1899, also sets limits in size. A community was meant to be no larger than 32,000 people, as that would keep it manageable.

Isolation is more than merely keeping the unwanted out, or the chosen ones in. It is about drawing lines, about setting boundaries that require commitment to the rules inside, and it allows for exclusion when those rules are not followed. Today, the camera is the new fence, and being able to evade the camera is the new form of escape. Unplugging becomes a greater threat to society, and being offline shows deviance.

## Man-Made, for Better or for Worse?

One of the key features of utopian environments is their artificiality. In idealist projects, this becomes an environment of perfection, whereas a more critical or dystopian view might focus on the flaws. While science fiction has sometimes retreated into Gaia-bound ideas of a pre-industrial or natural paradise, architecture seems bound to the man-made environment. In the Classical Age, the laws of nature were incorporated in the symmetry and proportions of building. Architecture was meant to embody the authority of institutions, the ability of mankind to construct collective ideals.

In recent years, the true environmental impact of these ideals have become central to our thinking. We are becoming aware of the cost of our monumental interventions. We now often aim at seeking out new techno-

logies that transform the effects of our interventions, rather than trying to intervene less. As we realized in the 1970s that our oil use was not only damaging the environment but depleting a finite supply, we turned to renewable sources of energy. And so we try to reinstate a natural balance, with the technologies of water, wind, and solar energy.

### Taming our Machines or Becoming the Cyborg?

Themes in science fiction almost naturally engage with technological progress. We enjoy the prospect of being freed from everyday drudgery and enhanced in our performance. We project a future with robots doing the boring everyday tasks. We see our factories being populated by sophisticated machinery in order to relieve the workforce of its mindless tasks.

Since the *machine à habiter* of 1923, the attention on new domestic spaces has been marked by new technologies. Exhibitions about the 'home of the future' and prototypes such as the 1957 *Monsanto house* or the 1968 *Futuro House project* a seductive image of a world without housework, and living in a self-cleaning environment.

New domestic technologies may ease our lives, but this is not without new glitches. In *Mon Oncle*, Jacques Tati pokes gentle fun at the *machine à habiter*, showing the difficulties of adapting human life to machine technology.

These comedies of self-regulating systems show the unintended consequences of surrendering control. As our technologies become more intelligent and more embedded, they are becoming part of us, as interfaces and prosthetics. This machine-age anxiety of being replaced in our jobs by robots has developed into the concern that technology itself is transforming us, recalibrating what it actually means to be human.

### Economic Shifts and Reconfigured Ideals

The role of economic structures is central to rethinking society. The abolition of private property, or the importance

of community-directed forms of labour, show the importance of taking stock of ownership, economy, and trade value. Many communes, intent upon creating ideal societies, begin by ensuring that all property belongs to the community as a whole. However, as market capitalism steadily spread from the 1980s, the sense grew that perhaps capitalism was the most sensible economic system. Increasing inequality seemed counterbalanced by a general rise in wellbeing. At the same time, the widespread interdependence of financial systems combined with poorly understood financial products allowed the global economic crisis of 2008 to take a rapid and unprecedented toll throughout Europe and the United States, particularly on the public sector.

These are pressing concerns, yet offer perhaps the most potential for change. A recent study to project future scenarios came to the disturbing conclusion that it may be difficult to avoid the 'utter collapse' of civilization as we know it. One critic suggested that the future is 'socialism or extinction'. As far-fetched as this seems, the economic strain in Europe and America is huge, and new solutions are being sought. In the Mediterranean, various forms of collaborative and communal economies are flourishing.

The current economic crisis has triggered the next step in shared ownership. Here too, technology has aided a new relation to property. Digital networks have grown around various forms of exchange, from construction tools to clothing and home-cooked meals. In Berlin, the app 'Zappcar' allows registered smartphones to access a network of shared cars. The traditional barter system has gained new currency, from local exchange trade systems to the time bank. At the same time, this also suggests one new concern that we may be facing in the future – the subliminal power of 'nudge'.

### Utopia 2.0: Nudging Our Way to a Better Life

The current desire for a brighter future is tangible throughout a younger generation. As utopian visions become more incorporated into our everyday lives, and as our neurological studies give us increasingly sophisticated information about our kneejerk responses to hidden hints,

'social design' is becoming increasingly strong in 'nudging' us towards respectable behaviour.

The new utopia may be quite different from the visions of a sparkling, glass-encrusted earth of the 1920s. And yet, it may also be more far-reaching, as it makes use of technologies that get under our skin and inside our heads. How should we respond to our governments gently nudging us into better people? Do fat taxes in Denmark herald a new age of Big Brother, or should we rest easy in the knowledge that our governments know best? Most people have become deeply distrustful of sweeping utopian ideals. Yet somehow, the policy of nudge seems sensible. Should we not be protected from ourselves?

These questions may well mark out our new visions of the future. How much control are we willing to concede to our institutions, our caregivers, and our neighbours? And to what extent will we hold on to our own autonomy? It is the very invisibility of these processes that make them all the more pressing.

### **The Future's Still Bright**

The many propositions for houses of the future offer a vast spectrum of lightweight, adaptable, and intelligent environments. The robots, gadgets, and materials envisioned often paint a bright future of easy lives. Yet in their focus on efficiency and the elimination of everyday chores, they also eliminate the unexpected – until the structure fails.

The hope that arises from these speculative cities of the future, is that we might become our better selves. Even in the knowledge that this cannot be, we remain determined to give shape to our ideals in the built environment, as testimony to our collective dreams. Perhaps we should not dismiss these convictions too lightly. For they have resulted in artefacts that stand beyond their particular moment in history, speaking to future generations as well.

# AND BEYOND X, Y, Z,

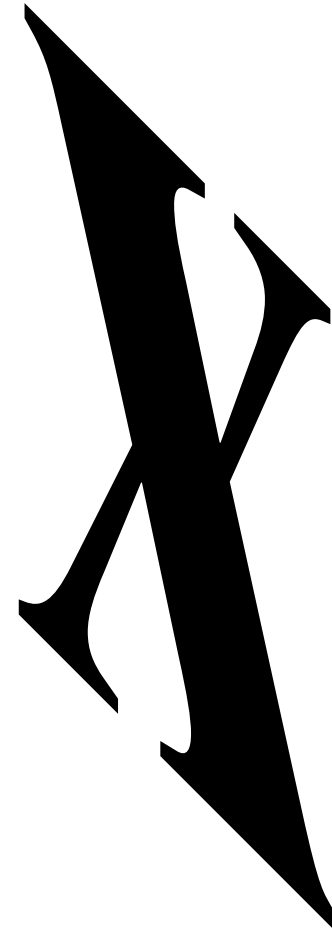
The exhibition in the main hall of Bureau Europa presents a panorama of utopian and speculative (design) proposals, creating a landscape of questions, concerns, and visions for the future.

It becomes apparent that at the heart of the utopian quest lies the ongoing search for otherness and a longing for systemic change: the desire to elude, recreate or reimagine the current human condition and embark on an explorative journey into the last unknowns.

Today, we live in a whirlwind of omnipresent and expanding information and organizational tools. We operate in intertwined realities and live out multiple identities: the rate at which events occur and the way they are hyper mediated is overwhelming. The limitless stream of *newtopias* opens up windows of opportunity and simultaneously questions whether the myth of progress has met the limits of its growth.

As the present catches up with the future, the world to come seems to enter into the world that is.

The exhibition pans out into rationalized landscapes of X, Y, and Z scenarios, examining what's at the heart of today's utopic endeavors. Which of these visions can meet the challenges of our time? Will the innovative ingenuity of artificial intelligence trigger a fourth industrial revolution? How could we reboot democracy or our ecological environment? If we construct buildings that are 1km high vertical villages, what kind of cities will this produce and how will they shape our everyday existence? At the same time, small scale, systemic changes present themselves in the shape of local currencies, informal economies, and cooperative, off-grid energy production, to name but a few. Issues and contradictions that are, of course, as old as humanity itself.



Focusing on the critical potential of the wastelands and desolate spaces of the planet's deserts and oceans, this chapter sheds light onto a number of micro and macro-scale strategies to tackle today's challenges in these regions, and open up new windows of engagement for the future. The projects presented discuss large state-of-the-art urban master plans across deserts and oceans along with tongue-in-cheek, low-tech do-it-yourself approaches.

X.01

**Magnus Larsson*****Dune-Arenaceous Anti-Desertification Architecture, 2008*****Sahara Desert**

Dune is an architectural speculation proposing a 6,000km long stretch of solidified sand dunes, which will architecturally support the Green Wall Sahara initiative: 24 African countries coming together to plant a shelterbelt of trees right across the continent, from Mauritania in the west to Djibouti in the east, in order to mitigate against the encroaching desert. Sand is solidified into a habitable structure that protects from sand: a permacultural, anti-desertification network made from the desert itself. A particular microorganism, *Bacillus Pasteurii*, is flushed through the dune-scape (a comparison could be drawn with an oversized 3D printer), which within 24 hours causes a biological reaction that turns the sand into solid sandstone.

*A long stretch of solidified sand dunes as a habitable anti-desertification strategy.*

X.02

**Foster + Partners*****Masdar Development, 2007-2008*****Abu Dhabi, United Arab Emirates**

Masdar City combines state-of-the-art technologies with the planning principals of traditional Arab settlements to create a desert community that aims to be carbon neutral with zero waste. The 640-hectare project is a key component of the Masdar Initiative, established by the government of Abu Dhabi to advance the development of renewable energy and clean-technology solutions for life beyond oil. The city will become a center for the advancement of new ideas for energy production, with the ambition of attracting the highest levels of expertise. Knowledge gained here has already aided the development of Abu Dhabi's 'Estidama' rating system for sustainable building.

*A mega structure built for a desert community that aims to be carbon neutral with zero waste.*

X.03

**Marcus Kayser*****Solar Sinter project, 2010***

Sunlight and sand are used as raw energy and material to 3D print glass objects. A vision for desert manufacturing, where energy and material both occur in abundance, the *Solar Sinter* project combines natural energy and material with high-tech production technology.

*A vision for desert manufacturing where energy and material are available in abundance.*

X.04

**Theo Jansen*****Strandbeest, 1990 - ongoing***

For 20 years, Dutch artist Theo Jansen has been developing walking kinetic sculptures that he calls a new form of life. His 'Strandbeests' walk the coastline of Holland, feeding solely on wind and fleeing from water. Each generation of his beasts are subject to the forces of evolution with successful forms moving forward into new designs. The walking sculptures look alive as they move, each leg articulating in such a way that the body remains steady and level. They even incorporate primitive logic gates that are used to reverse the machine's direction if it senses dangerous water or loose sand where it might get stuck.

*Beach beats in perpetual motion.*

X.05

**Studio Swine with Kieren Jones*****Sea Chair, 2012***

The Great Pacific Garbage Patch is a vast mass of marine litter trapped in the swirling vortex of currents of the North Pacific Gyre. More of a 'plastic soup' than a tangible mass, the spread and density of which is growing at an alarming rate. Made entirely from plastic recovered from our oceans, the *Sea Chair* project envisions a complete production chain on a boat: from plastic debris collection to processing and production.

*Plastic debris becomes the basis for a production chain on a boat.*

X.06

**Anthony Lau*****Floating City 2030, 2008***

While the idea of offshore architecture has been relatively depleted of its novelty over the last few years, the presentation and imaginative extent of Lau's idea is of sufficiently high quality to deserve wider exposure and a longer look. By utilising the flooded landscape, a floating city of offshore communities, mobile infrastructure, and aquatic transport will allow the city to reconfigure itself through fluid urban planning. Wave, tidal, and wind energy are ideal for this offshore city, and the inhabitants are alongside the natural cycles of nature and the rhythms of the river and tides.

*Offshore communities living in harmony with the natural cycles.*

X.07

**Emre Hüner*****Panoptikon, 2005***

*Panoptikon* is a dystopic animation by Istanbul-based artist Emre Hüner, comprised of drawn and animated landscapes that form fantastical future-

retro worlds. The miniature based Foucauldian architecture of Panoptikon observes the decay of a society, which is at risk due to progress.

*Decay as the leftovers of progress.*

X.08

**Mathias Schweizer**  
**Oracular-Vernacular, 2014**  
**Silkscreen**

Swiss-born graphic designer Mathias Schweizer navigates between video, typographic design, image, and music. He works under numerous identities and rarely signs his work. With this polymorphic way of working, he not only plays with the singularity of his own identity but, in this case, image making and the banal identity of the so-called ideal society. By using explosive and contradictory aesthetics, Schweizer creates his own dystopic world, a critique of today's speculative society.

*Over-identification and lush image making, as a critique of today's speculative society.*

X.09

**Anne Holtrop**  
**Floating Gardens (SPA), 2010**  
**Lake IJsselmeer, The Netherlands**

For this proposal, Dutch architect Anne Holtrop has collaborated with the green-technology firm Studio Noach and botanist Patrick Blanc. It is an artificial floating island, containing gardens and a spa, in one of the biggest fresh-water lakes in the Netherlands. By constructing a habitable landscape on a lake, the project examines the element of water as a possible design surface for the construction of floating environments. Essential to this proposal – where interior and exterior, landscape and architecture, all meld into one – is the creation of a floating sustainable biotope, constructed using recycled materials with a vegetative, hydroponic green covering.

*A floating sustainable biotope.*

X.10

**The Why Factory**  
**Sunny Water Lilies, 2011**  
**Phuket, Thailand**

The *Sunny Water Lilies* by Ulf Hackauf/*The Why Factory* (with Pirjo Haikola and Gonzalo Rivas) are proposed as a serious design application, and at the same time as a vision and inspiration for courageous, beautiful, and liveable green design. *Sunny Water Lilies* advocates beauty, scale, and usability in the design of sustainable infrastructure in prominent locations by the sea. The project has been developed without a client or a specific location. The shape and proportions of the sun collectors are based on an idea by the

inventor Bill Gross (CEO of eSolar). *Sunny Water Lilies* use solar thermal power collection as the main principle of the design. They produce energy by using adjustable mirrors to concentrate solar heat and boil liquids that become the heat source for a steam turbine.

*Sunny Water Lilies using solar thermal power collection as the main principle of the design.*

X.11

**Clouds Architecture Office**  
**Aqualta, 2011**

*Aqualta* is a—play on acqua alta, the term for the increasing high tides flooding Venice. This series of images explores what a coastal metropolis might feel like a hundred years from now with rising sea levels. The images illustrate New York adapting to rising waters. *Aqualta* imagines city dwellers migrating to higher and dryer elevations as water levels gradually increase. Piers, boardwalks, and systems of navigable canals reestablish the transportation network lost below. Residents repurpose rooftops for farms and greenhouses. Wetland ecologies and oyster beds thrive and take root to better protect coasts from future storms. The cities are shown without combustion—no engines or, power plants; all emissions are rendered obsolete—resulting in cleaner, quieter neighborhoods. *Aqualta* reveals an adaptable city infrastructure capable of acclimatizing to nature.

*Exploration on what a coastal metropolis might feel like a hundred years from now.*

X.12

**Space Caviar**  
**Archaeology of Rose Island, 1967**

Designed and funded by Italian engineer Giorgio Rosa in 1967, *Rose Island* was a self-proclaimed independent state off the Italian coasts in the Adriatic Sea. The experiment was short-lived: on 11 February 1969, the island was demolished by the Italian state. Rosa copyrighted the technique used to build the offshore platform. *Archaeology of Rose Island* revisits the remains of the platform on the seabed of the Adriatic, re-examining its relevance in the context of the contemporary surge of interest in libertarianism and technological emancipation from State control.

*A self-proclaimed independent state beyond Italian territorial waters.*

X.13

**Metahaven**  
**Sealand Coins, 2004**

Situated on a former anti-aircraft tower in the North Sea, Sealand has been described as the world's smallest nation. Metahaven conceived a national visual identity for Sealand, including a 'generic' Euro coinage in



which various Euro designs, bar their ornaments and symbols, are merged together.

*Imagined coins for the world's smallest nation.*

X.14

**Wayne Gramlich and Patri Friedmand**  
***The Seasteading Insitute, 2008***

The Seasteading Institute, works to enable seasteading communities – floating cities – which will allow the next generation of pioneers to peacefully test new ideas for government. The company is crafting practical plans for the world's first seastead, designed around the needs of actual potential residents, and located within a 'host' nation's protected, territorial waters.

*Permanent dwellings at sea, outside the territory claimed by the government of any standing nation.*

X.15

**Bureau d'Etudes**  
***World Government, 2013***

By producing cartographies of contemporary political, social, and economic systems, Bureau d'Etudes visualize the world's power structures. The 'World Government' map shows us that 737 top shareholders have the potential to control 80% of all the transnational corporations' value. These top shareholders are mostly financial institutions in the US and UK.

*A visual analysis of transnational capitalism that maps unseen and hidden powerstructures.*

X.16

**Jan Hartmann**  
***Google Maps for the Netherlands in 1832, 2014***

How can we find our way through the invisible reality of the past in the absence of accurate georeferencing? Geographer Jan Hartmann, from the University of Amsterdam, is attempting to recreate an ancient map of the Netherlands based on a modern one. A historical reference map from 1832 will serve as the Google Map of its time. By using the cloud to project countless other maps on top of this one, we can create an accurate survey map of the Netherlands.

*Dwelling in our past with an accurate map of The Netherlands.*

X.17

**IMSA Amsterdam**  
***Report for The Port of Rotterdam Authority, 2013***

As recounted in the tale of Cassandra and her predicaments, forecasting is often met with a mixture of fear and fascination. Larger organizations, such as Shell, DSM, and Coca Cola, hire forecasters to draw up scenarios on how to respond to the insecurities of the future behold.

This report was made for the Rotterdam Harbor Authority and was drawn up by IMSA Amsterdam. In close cooperation with their clients, this independent think tank, consultancy and research firm is committed to the environment, sustainability, and innovation. *Updating the future – The next step in becoming the sustainable global port*, uses scenarios from *The Limits to Growth*\* – a report for the Port of Rotterdam Authority by the Club of Rome Climate Programme. The report forecasts on the decline of energy, food, and natural resources and the subsequent decline in the mobility of goods. The report suggests many things such as anticipating on a circular economy or merging the Antwerp, Rotterdam, and Amsterdam harbours into one.

*\*The Limits to Growth (1972) published research using computer modeling of exponential growth to examine the relation between the Earth's and human systems.*

*Forecasting scenarios to anticipate an insecure future.*

X.18

**Fredrik Härén**  
***Ideas Island, 2006 - ongoing***

Ideas Island was created as a safe haven, a place made to inspire and motivate people to realize (their) great ideas. It is initiated to open up the time and space needed to sit down and focus on ideas. The stay on the island is free. Fredrik Härén came up with Ideas Island because he understands that the best ideas come when you are alone in a relaxed environment. Private islands are therefore the perfect setting for generating new insights. He also feels it would be wrong to charge people to stay on the island; he doesn't want to monetize the creative process. Ideas Island is a way of encouraging creativity and giving something back to the world.

*Ideal setting for insights and ideas.*

X.19

**Guy Ben Ner**  
***Moby Dick, 2000***

Trapped between the whiteness of the whale and the terrifying whiteness of the kitchen, *Moby Dick* is a slapstick version of the novel, performed at home by the artist and his daughter. His comic soap-opera style videos retell stories appropriated from other cultures and feature his family and household objects in a gloriously amusing, and jerky slap-stick style.

A sea adventure that starts (as all sea adventures do) with the hero sailing away on yet another unfulfilled fantasy and leaving his family behind.

*Adventures at sea, adrift on imagination.*

X.20

**WHIM Architecture**  
***Recycled Island, 2013***

Our oceans cover up to 72% of the earth's total surface and are our prime source of oxygen. The estimated size of the toxic plastic soup is approximately between 700,000km<sup>2</sup> and 15,000,000km<sup>2</sup>. Plastic bags and plastic bottles respectively take 10-20 years and 1 million years to deteriorate.

*Recycled Island* is a proposal to recycle the plastic litter in the ocean into a new floating habitat. The entire island is constructed from plastic litter that floats in the ocean, and is designed in such a way that it cannot pollute. Waste is either reused or recycled. As a test, a prototype can be built from coastal pollution.

*The creation of valuable land from plastic waste stimulates the cleaning of the ocean.*

X.21

**Multiplicity & Visual Identities (Evert Ypma)**  
***Nation Branding World Map, 2009***

Multiplicity & Visual Identities (Evert Ypma) initiated a cooperation with Volume magazine to address the omnipresent quest for identity and orientation in contemporary societies. Social urgencies are framing visible and invisible the agendas of design and architectural disciplines while global brands spread all over the world. In *Fold Your Brand Globe!*, Buckminster Fuller's hexagon is referenced and shows a world map of contemporary nation state branding.

*Fold your brand globe!*

X.22

**Femke Herregraven**  
***Taxodus, 2013***

A game created to represent the current reality of tax havens, *Taxodus* enables players to understand how offshore economies works. Players first choose a company from a list of real corporations known for taking part in tax evasion, including Apple, H&M, IKEA, Barclays, and BP. The goal is to pay as little tax as possible by relying on tax rates and tax treaties, and protecting your assets offshore.

*A serious game of tax-avoidance.*

X.23

**MAP Architects**  
***Iceberg Living Station, Antarctica, 2009***

David A. Garcia's project proposes a sustainable living station for 100 visitors within an Antarctic iceberg. To avoid transporting building materials foreign to the continent – which might never leave Antarctica again – the architecture of the living station is, instead, carved out an enormous iceberg, estimated to eventually melt within a decade. Caterpillar excavators, traditionally used in the Antarctic to move and clear snow, would carve out spaces deep within the iceberg. Used to 'design and cut' the spaces, the geometric trajectory of the machine's movement would create the interior's curved walls.

*Caterpillar excavators carve out spaces deep within the iceberg.*

X.24

**Arjen de Leeuw**  
***Photo: Svalbard Global Seed Vault, 2010***

This is the entrance to the Svalbard Global Seed Vault in the remote Arctic Svalbard archipelago, about 1,300 kilometers (810 miles) from the North Pole. Conservationist Cary Fowler, in association with the Consultative Group on International Agricultural Research, started the vault in 1984 to preserve a wide variety of plant seeds that are duplicate samples, or "spare" copies, of seeds held in gene banks worldwide. The seed vault is an attempt to ensure against the loss of seeds in other genebanks during large-scale regional or global crises. Ironically, the seedbank is partly funded by Monsanto, the world's largest genetically modified and patent holding seed corporation.

*An entrance to an abandoned coalmine conserving a wide variety of seeds.*

X.25

**Owen Wells**  
***Who owns the Arctic, 2013***

The Arctic is home to the world's largest untapped gas reserves, and holds vast mineral and oil deposits. These commodities have opened up the Arctic to corporate profiteering and the potential geopolitical tensions caused by unresolved sovereignty claims. Wells creates four fictional subversive financial enterprises for the Arctic. Sitting somewhere between criminality, deceit, and disruption, each seek to exploit the unique infrastructure, ecology, and legal ambiguity of the region to provide devious financial rewards.

*A fictional commercial rush to gain control over Arctic resources.*

X.26

**Arjen de Leeuw**  
**Act, 2012**

This 3.24 minute video by artist Arjen de Leeuw was filmed in the Magdalenefjorden on the Norwegian Svalbard archipelago. The archipelago, situated partly above the Arctic circle, has an Arctic climate although with significantly higher temperatures than other places of the same latitude. A fascination for life's absurdity and the way we deal with fate or things that are beyond our control – our natural surroundings, for example – are recurring themes in de Leeuw's work.

*Act or jump through the hoop.*

X.27

**Lucy + Jorge Orta**  
**Antarctica, 2007-2008**

Antarctica is the only region on Earth that is politically neutral and not claimed by any country. The Antarctic Treaty has preserved Antarctica as an area for scientific research with common pacific aims to protect the environment and to encourage international cooperation. Antarctica embodies utopia: a continent whose extreme climate imposes mutual aid and solidarity, freedom of research, of sharing, and collaboration for the good of the planet. Lucy + Jorge Orta raised the first Antarctic Flag as a tribute to the Antarctic Treaty, and a kaleidoscope of different nations.

*The flag for a world community in the only region on Earth that is not claimed by any country: a supranational emblem of human rights.*

X.28

**Studio Smack**  
**The Arctic Leisure Resort, 2014**

While the Arctic ice continues to melt, new business opportunities are within reach. Not only for gas and oil companies, but, in the near future, also for tourism. If the global warming trend continues, we may eventually be able to take the whole family on a trip to the North Pole someday. This work was commissioned by Greenpeace NL and animated by Studio Smack. Voice: Chris Ackerman

*Irony as a tool to address and create awareness of global warming.*

SKY'S THE LIMIT, OR:  
*STARTED FROM THE BOTTOM.*  
*REFLECTING VERTICAL POSSIBILITIES*



Taking the utopian impetus to new heights *Sky's the Limit* engages in the discussion of vertical possibilities for future landscapes, ranging from underground habitation on earth to the final frontiers of space. The eclectic mix of projects showcases transformations of old quarries and inner-city underground parks, as well as radical visions for vertical living and lunar bases, and the possibilities of space colonization.

Y.01

**Ant Architecture  
by ants - ongoing**

Ants are some of nature's greatest architects. Colonies can thrive up to 3.6 metres deep and house between 9,000 and 10,000 workers. Complex underground megacities are created by the collective will of the ant colonies. The ants, which operate as one superorganism, can build superstructures that are the human equivalent of the Great Wall of China.

*The intelligence of ants makes them the unrivalled designers of ingenious ecosystems.*

Y.02

**Sandro Setola  
Retreat (I know I can't win), 2012**

In *Retreat (I know I can't win)*, these dramatic universal processes – isolation, expansion, transformation, growth, and decay, and their relation to our everyday and sometimes banal reality – are interpreted in a personal, poetic, and concentrated way.

This spatial installation projects an underground-city labyrinth in which grim-looking architecture becomes the bearer of ideas about the world of the psyche. It provides an unexpectedly confrontational articulation of the emotions and their battles.

*There's no escape from the extensive bunker city that Setola sketches.*

Y.03

**Post-Apocalyptic Bunker Industry**

For all the Domsdays prepper's out there, this industry means there is hope on the post-Apocalyptic horizon. As portents of End Times, both man made and natural, become harder to ignore, it seems that an increasing number of people are willing to take survivalism to its ultimate conclusion: the bunker.

It is still a relatively small market, but builders of fallout shelters and survival bunkers (underground or in mountains) are recording record sales in the wake of increasing natural disasters, chaotic political upheaval, and the threat of coming earth changes.

*Subterranean shelter industry gaining momentum.*

Y.04

**Russian architecture agency Alice.ru  
Mir Diamond Mine, 2014**

Mir Mine is a former diamond mine located in Mirny, Eastern Siberia, Russia. At the time of its closing in 2004, the mine was 525 meters deep and 1,200

meters across, making it the second largest excavated hole in the world, after Bingham Canyon Mine. The hole is so big that the airspace above the mine is closed for helicopters due to incidents of them being sucked in by the downward air flow. Mining began in 1957, in extremely harsh climate conditions. The Siberian winter lasts for seven months, freezing the ground and making it hard to mine. This design proposal by Russian architecture agency *Alice.ru* suggests using the open pit for an underground ecological city which would be heated by the warmth of the earth.

*Abandoned diamond mine becomes ecocity.*

Y.05

**Point Supreme Architects  
Athens Projects, 2011**

The *Athens Projects* consists of a series of collaged proposals unleashing the city's potential through creatively exploiting and reinterpreting political ideals, clichés, and preconceptions bound within it. Through programmatic interventions the perception and representation of Athens can be enriched with exciting, new, and flexible monuments for the future, which extend beyond the center (and its all too famous ancient remains) towards the periphery.

*Creating a new Athens around a utopian vision instead of a monument mountain.*

Y.06

**The Lowline  
New York City, United States, 2011**

*The Lowline* is a plan to use innovative solar technology to illuminate a historic trolley terminal on the Lower East Side of New York City. The vision is to create a stunning underground park, providing a beautiful respite and a cultural attraction in one of the world's most dense and exciting urban environments. *The Lowline* wants to use technology to improve the lives of city residents by creating more green space. *The Lowline* aims to build a new kind of public space, one that highlights the historic elements of a former trolley terminal while introducing cutting-edge solar technology and design, enabling plants and trees to grow underground. The vision behind *The Lowline* is not merely a new public space, but an innovative display of how technology can transform cities in the 21st century.

*A stunning underground park in a derelict trolley terminal.*

Y.07

**Maarten Vanden Eynde  
Genetology or Science of First Things, 2006 - ongoing**

*Genetology or Science of First Things* is a self-invented science by Maarten Vanden Eynde, creating an opposition for the existing dominant science

of last things, eschatology. Genetology's main area of research is our fascination with time and its consequences: how will we look back at the past in the future? What will remain of the present? The archaeology of the best sold Ikea cup questions these notions. That the Ikea catalogue has a higher printing turnover than the bible seems to be an apt metaphor of our time.

*Collecting imaginary pieces of a puzzle: reconstructing a possible future history.*

Y.08

**Dingeman Deijis*****Uitgemergeld. Towards a Stable Dutch Hill, 2008-2009***

After centuries of breaking blocks and quarrying, the reclamation of marl for cement in St Pietersberg, a hill south of Maastricht in Limburg, has come to an end. The proposal of *Towards a Stable Dutch Hill* opens up new prospects for the redundant hill. By strengthening the weak columns of marl, the unstable network of tunnels and the edge of the open quarry can finally become public domain. The threatened landscape is restored and given a new lease of life. At its center is an open-air swimming pool, filled with water that cascades from the marlstone walls, which in turn also heats the water. A restaurant is created in the open quarry. Its dishes are made from locally cultivated products, such as mushrooms and artichokes.

A 1km long underground route threads the project's components together. It extends from the endpoint of the Pieterpad pilgrim route, at top of the hill, down to the landing stage. Before closing, the factory's final job will be to supply the cement for the necessary concrete reinforcements.

*A future vision for Maastricht's old Marl-grottos.*

Y.09

***The Center for Land Use Interpretation***  
**Culver City, California, United States**

*The Center for Land Use Interpretation* (CLUI) is a research and education organization interested in understanding the nature and extent of human interaction with the Earth's surface, and for finding new meanings in the intentional and incidental forms that we individually and collectively create. CLUI believes that the man-made landscape is a cultural inscription that can be read to better understand who we are, and what we are doing. Neither an environmental group nor an industry affiliated organization, the Center's work integrates various approaches to land use – the many perspectives of the landscape – into a single vision that illustrates the common ground in 'land use' debates. At the very least, the Center attempts to emphasize the multiplicity of viewpoints regarding the utilization of terrestrial and geographic resources.

*The Center for Land Use Interpretation reads into our landscapes.*

Y.10

**Urban-Think Tank*****Torre David, 2012***

Torre David, a 45-storey skyscraper in Caracas, has remained uncompleted since the Venezuelan economy collapsed in 1994. Today, it is the improvised home to more than 750 families living in an extralegal, tenuous squat that some have called a 'vertical slum'. Architectural office Urban-Think Tank spent a year studying the physical and social organization of this home left to ruin. They documented the residents' occupation of the tower and how, in the absence of formal infrastructure, they organize themselves to provide for daily needs, with a hair salon, a gym, grocery shops, and more. Urban-Think Tank's thought-provoking work investigates informal vertical communities and the architecture that supports them, and issues a call for action: to see a potential for innovation and experimentation in informal settlements, with the goal of putting design in the service of a more equitable and sustainable future.

*An informal vertical vacant building that now houses 750 families in Caracas, Venezuela*

Y.11

**Martina Petrelli*****Airports of the World / Borders of the World / Magic Carpet, 2013***

According to legend, a magic carpet transports persons instantaneously to their destination. A carrier of stories, it reflects the transnational state of existence that defines life for many of us. Detached from the floor, it is an in-between state creating its own ground and horizon. Magic carpets embrace the state of freedom but also of restlessness that we face as permanent nomads of the world. One day we dream of returning, and the next we long for a new, still unknown destination. Sometimes it feels like all ground is lost. A place needs to be found, if not invented. These carpets depict the airports and borders of the world into three 'magic' carpets.

*Magic carpets rearranging all of the world's borders.*

Y.12

**Julijonas Urbonas*****Euthanasia Coaster, 2010***

Engineered to humanely take the life of a human being, *Euthanasia Coaster* is a hypothetical euthanasia machine in the form of a roller coaster. Riding the coaster's track, the passenger is subjected to a series of intensive motion elements that induce various unique experiences: from euphoria to thrill, and from tunnel vision to loss of consciousness and eventually, death. Thanks to the *Euthanasia Coaster*, the fatal journey is made pleasant, elegant, and ritualistic. Celebrating the limits of the human body, and its liberation from horizontal life, this 'kinetic sculpture' is in fact the ultimate roller coaster.

*A roller coaster that kills its passengers.*



Y.13

**Disney Studios**  
***Magic Highway USA, 1958***

In the 1958 optimistic animation *Magic Highway USA*, Disney sketches the mobility of a bright future. 'Speed, safety, and comfort will be the keynotes of tomorrow's highways' predicts Disney in this highly realistic retrovision of the future. The hopes of the era offer a lot of insight into how the current highway system was conceived.

*It is magical to see a predicted future greeted with such optimism.*

Y.14

**OFL Architects**  
***X Project, 2012***

*X* is based in the future of Rome in the year 2150. Over the past three centuries there have been radical changes to the human species; they have adapted and evolved, and in particular, due to the absence of gravity and to the Space Adaptation Syndrome (SAS), mankind has reinvented their everyday way of living and means of mobility.

*X* is a revolutionary idea with the aim of generating a new vision that shapes the future of our cities. *X* is an 'overcity', a thin infrastructural layer poised above the city, that continuously analyses and cures the city of its ills. It's able to change its DNA, making the city dynamic and responsive to temporal changes.

*The X Project integrates cars, infrastructure, and architecture into a revolutionary collaboration between residents and the commercial city.*

Y.15

**Georgii Krutikov**  
***Universal Booth for transport, 1928***

Georgy Krutikov designed his radical 1928 *Flying City*, drawings of which were widely publicized. A student of the Soviet Rationalist Nikolai Ladovsky at Vkhutein (previously Vkhutemas, the influential school of architecture in Moscow), Krutikov pursued his visionary experiments in the context of a decade-long debate about town planning.

Krutikov's vision for the *Flying City* was to leave work, leisure, and tourism on the ground, while living areas would be moved to communes floating in the clouds of the city.

*A universal booth for transport.*

Y.16

**HUVr**  
***Hoverboard, 2014***

A company known as HUVr released a video demonstrating the new *Hoverboard*, with celebrities, including Tony Hawk, Moby, Terrelle Owens, Schoolboy Q, and Agnes Bruckner, riding them around downtown Los Angeles.

The project began in the summer of 2010 at the MIT Physics Graduate Program. Ultimately, the aim was to improve the efficiency, speed, and sustainability of mass transportation.

The team of developers supposedly consisted of materials science, electricity, and, magnetism experts who claimed to have solved an important part of one of science's mysteries: how to fly. The *Hoverboard* was promoted as if it would be on the market soon and would come with a HUVr App that connects a user's smartphone to the HUVr Board via Bluetooth to track routes, distance, speed, and travel time.

*An ancient desire supposedly comes true.*

Y.17

**PAL-V, 1999 - ongoing**

For a hundred years, designers and engineers have been dreaming of the 'flying car'. Countless prototypes have been developed, without technical or commercial success. However PAL-V Europe NV and Spark are on the brink of realizing this dream with the PAL-V, the Personal Air and Land Vehicle: an innovative new vehicle that drives like a car and flies like a gyrocopter. The vehicle performs just as well on the road as it does in the air, and it can be quickly and simply converted from drive to fly-mode. The Dutch Ministry of Economic Affairs and Ministry of Infrastructure and Environment support the project, and plan to build short takeoff and landing runways alongside motorways in the future.

*The flying car is ready for take-off.*

Y.18

**Advanced Tactics**  
***The Black Knight Transformer, 2014***

*The Black Knight Transformer* is a hybrid truck-helicopter designed for military missions. One of the more modern features of the transformer is that it can be flown both remotely, or while sitting inside it. *The Black Knight's* eight rotors spring out for takeoff, fold in for driving through tighter streets, and tilt forward in the air for faster flight.

*A hybrid between a truck, helicopter, and drone.*

Y.19

**Ruben Pater**  
***Drone Survival Guide, 2014***

Our ancestors could spot natural predators from afar by their silhouettes. Are we equally aware of predators in the present-day? Drones are remote-controlled planes that can be used for anything from surveillance and deadly force, to rescue operations and scientific research. Today, most drones are used by military powers for remote-controlled surveillance and attack, and their numbers are growing. In 2012, The Federal Aviation Administration (FAA) predicted that within 20 years there could be as many as 30,000 drones flying over U.S. Soil alone. As robotic birds will become commonplace in the near future, we should be prepared to identify them. This survival guide is an attempt to familiarize us and future generations with a changing technological environment.

*The Drone Survival Guide both informs and protects.*

Y.20

**Tomás Saraceno**  
***Cloud Cities/Air-Port-City, 2012***

*Cloud Cities/Air-Port-City* is a project by Argentinian artist Tomás Saraceno, exploring the possible creation of future cities by forming habitable cells on platforms that float in the air; morphing and absorbing themselves together like clouds. The cloud of platforms would move throughout the atmosphere, propelled by the wind, equalizing temperature, and negotiating differences in pressure. The migration would be constant and sustainable. Lack of restrictions to movement between cloud cities would make travelling anywhere possible. The proposal seeks to challenge our current political, social, cultural, and military restrictions in an attempt to establish new concepts of co-operation and synergy.

*An investigation into the creation of future cities by forming habitable cells.*

Y.21

**David Cope**  
***Experiments in Musical Intelligence, 1995 - ongoing***

This computer program generates Bach-like inventions, Chopin-like nocturnes, and Mozart-like symphonies. Hear a Bach-like instrumental concert, at an unprecedented level of technical accomplishment. There are no other contenders for machine-composed music anywhere approaching this level, anywhere. This has excited enormous admiration and speculation, and the New Scientist calls it: a 'requiem for the soul'.

*Experiments in Musical Intelligence* composed a complete hour-long symphony in Beethoven's style, of which this excerpt represents the beginning of the second movement.

*Algorithmic computer generated composition.*

Y.22

**Marta Volkova & Slava Shevelenko**  
***About Space and Love, 2013***

Space exploration is one of those human endeavors in which actual practice and mythology are difficult to distinguish from one another. Myth and reality are tightly intertwined here and form an integral whole in collective consciousness, an epic of conquest, which, decelerating and accelerating, continues to unfold before our very eyes. From time to time, details emerge that shed new light on the mainstream of this epic, details in which reality and myth-making are also inextricably bound up. An example of which is the remarkable creativity many astronauts mastered after returning from their extraterrestrial travels.

*Space exploration seems to be the entry point to creativity.*

Y.23

**Stewart Brand**  
***Whole Earth Catalog, 1968-1972***

The *Whole Earth Catalog* was a series of publications featuring the best tools, products, and books – as well as their vendors and prices – for anyone who wanted to improve his or her creative and self-sustainable lifestyle. Steve Jobs, founder of Apple, described it as the progenitor of Google.

*The ultimate commercial catalogue.*

Y.24

**Clouds**  
***Double Moon, 2012***  
**St. Louis, Missouri, United States**

Clouds Architecture Office proposes an artificial twin moon that hovers above the former site of the Pruitt-Igoe housing project in St. Louis, Missouri. A curious presence in the skyline, the incandescent orb spurs a discovery process for spectators. A beacon in the night, the double moon orientates inhabitants, marking this historic site to viewers around the city. During the day, the interior of the moon will be used as an auditorium – a venue for musical performers such as the Northside Cherubim Youth Choir. The top of the globe features an observation deck. The moon floats above the site of the former Pruitt-Igoe houses, leaving intact the forty-year-old wilderness that has taken root.

*A second moon floating above the site of the former Pruitt-Igoe (considered a modernist failure).*

Y.25

**Nelly Ben Hayoun**  
**NASA Space Orchestra, 2012-2013**

French scientist/artist Nelly Ben Hayoun is the founding-director of the *International Space Orchestra* at NASA Ames Research Center, for which she collaborated with Beck, Bobby Womack, Damon Albarn, Maywa Denki, Bruce Sterling, and the Penguin Cafe Orchestra. The orchestra was created and assembled over the summer of 2012, with a team of space scientists from the NASA Ames Research Center, SETI Institute (Search for Extraterrestrial Intelligence), Singularity University, and the International Space University. Her work *Ground Control: An Opera in Space*, performance recordings by the International Space Orchestra was released from the International Space Station in 2013.

*An International Space Orchestra formed by a team of space scientists from NASA.*

Y.26

**N55**  
**N55 Rocket System, 2005**

Intended to enable individuals to communicate their protest in a concrete way, the *N55 Rocket System* makes it possible to distribute various things, such as printed matter or plant seeds, from high altitudes over a vast area. It is a low tech, low cost, highly efficient hybrid rocket propulsion system, fuelled by a mixture of polyethylene and laughing gas. The system is equipped with a parachute and can be reused when a mission is completed.

*Rocket System distributes a variety of (organic) material over a vast area.*

Y.27

**Mathias Schweizer**  
**Smoke, 2009**

Swiss-born graphic designer Mathias Schweizer navigates between video, typographic design, image, and music. He works under numerous identities and rarely signs his work. With this polymorphic way of working, he is not only playing with his own identity but, in this case, with the banal identity of the so-called ideal society as well. By using explosive and contradictory aesthetics, Schweizer creates his own dystopic world, a critique of today's speculative society.

*This silkscreen re-appropriation of clouds sourced from the Internet, reformulates into a virtual disaster.*

Y.28

**Alicia Framis**  
**Moonlife Project, 2010 - ongoing**

The *Moonlife Project* is an ongoing research into the future of the lunar entity. A concept for habitation on the moon: a collection of houses, which Framis is developing with architects and astronomers, for daily life on the moon: a strategy to democratize the moon.

*Earth Citizen Passport*, 2010, is a document accrediting its tenant as a human being and citizen of planet Earth. It allows its owner to exit and enter the Earth's atmosphere. Beyond the Earth's atmosphere, this passport will prevail over any national identity document. As an Earth Citizen, the tenant of this document must respect the rules and culture of any planet of destination.

*Dwellings and a passport for extraterrestrial living.*

Y.29

**Virgin Galactic**  
**SpaceShipTwo (SS2), 2004**

What once seemed to be the terrain of astronauts and prestigious nation branding will soon become common practice. The Virgin Galactic, the world's first commercial spaceline, will be capable of taking thousands of people safely into space. This video shows a test flight of the *SpaceShipTwo* (SS2) on 10 January 2014.

In 2004, when their website was launched inviting future voyagers to register, ironically the site crashed – overwhelmed by a tide of global enthusiasm an interest.

*Space tourism, the journey of a lifetime.*

Y.30

**Discovery of a new planet**  
**The Hubble Space Telescope (HST), 2013**

The *Hubble Space Telescope (HST)* is a space telescope that was carried into orbit by a Space Shuttle in 1990 and remains in operation. In 2013 the Hubble Space Telescope discovered the true colour of an alien planet that looks just like Earth. Planet HD 189733b is deep blue, much like Earth, but it is in fact a gas giant with violent weather situated 63 light-years away. The planet's colour provides unique clues to the atmosphere and weather on a truly alien world that orbits much closer to its star than the innermost planet Mercury is to our Sun.

*There may be other habitable planets out there.*

Y.31

### **Near Earth Asteroid 2007 VK184, 3 June 2048**

What are the odds of a cosmic impact threatening our planet? Billions of years ago, impacts were far more common but the scars have been folded back into the earth or weathered away. Films like *Armageddon* remind us of a future history that may never take place. We shall see. Currently travelling at 70,000 km/h, 2007 VK184 could impact the planet on 3 June 2048.

*Asteroids of approximately 130 meters in diameter are expected to impact Earth once every 11,000 years.*

Y.32

### **Deep Space Industries**

Asteroids are plentiful throughout the solar system. Many orbit close to the Earth carrying vast deposits of resources ranging from water to metals such as iron, gold, and platinum. The sun shines 24/7 in space, and the electricity beamed to Earth from solar-power satellites is carbon-free and leaves no radioactive waste. With the effects of gravity at a minimum, we can do amazing things when it comes to moving, construction, and innovations in chemistry and physics. Deep Space Industries is a commercial space operations, mining, and manufacturing firm that believes the harvesting of space is going to be the biggest industrial transformation in human history.

*A commercial enterprise aiming to harvest resources in space.*

## TOWN AND COUNTRY. *LIVING BETWEEN THE RURAL AND THE URBAN*



Against the backdrop of today's worldwide rapid urbanization, the projects brought together here reflect not only upon the future of living in the city, but also the future of today's countryside and rural landscapes. The featured projects range from minimal home-grown design to megastructures that span diverse environments from the countryside to the urban realm. Thereby, they all highlight the emergence of alternative models of living, producing, and consuming between the urban and the rural.



Z.01

**Sunrise Tiananmen Square**  
**LED screen, 2014**  
**Getty Images**

In Beijing, the smog has become so thick that the city's masses, starved of natural light, have begun flocking to huge digital commercial television screens across the city to observe virtual sunrises. The futuristic screens installed in the Chinese capital usually advertise tourist destinations, but as the season's first wave of extremely dangerous smog hit, residents donned air masks and left their homes to watch the only place where the sun would hail over the horizon that morning.

*The LED screen shows the rising sun in Tiananmen Square, shrouded with heavy smog, on 16 January 2014 in Beijing, China.*

Z.02

**R&Sie(n)**  
**Dustylrelief/B\_MU, 2005**  
**Bangkok, Thailand**

R&Sie(n)'s proposal involved covering the contemporary art museum building in Thailand's capital city with an electro-magnetic skin to attract the dirt from the air. The pollution becomes a tangible layer that grows like fur on the exterior. A so-called 'random relief calculated by particles and pixelization of a grey ectoplasm under the grey, smoggy sky of Bangkok'. As the building's aluminium envelope and electrostatic system collects carbon monoxide from the city's dust particles, it intensifies the climate between the labyrinthine, white, cubic interior and the strange provocative exterior.

*Building with an electro-magnetic skin to attract the dirt from the air.*

Z.03

**Elegant Embellishment, 2011 - ongoing**  
**1:3 scale prototype**

Elegant Embellishment provides decorative architectural modules that can effectively reduce air pollution in cities when installed near traffic routes or on building facades. The modules are coated with a superfine titanium dioxide (TiO<sub>2</sub>), a pollution-fighting technology that is activated by ambient daylight. Employing a unique configuration of this technology, the tiles neutralize air pollutants when sited near traffic or densely polluted conditions. As a modification to existing architectural surfaces, *prosolve370e* essentially 'tunes buildings' to respond to their immediate environments. Since April 2013, the first façade using the system has been a hospital in Mexico City.

*Decorative architectural modules that can effectively reduce air pollution in cities.*

Z.04

**The Why Factory**  
**Vertical Village, 2009**

*The Vertical Village* started as a project by the JUT foundation for arts and architecture in Taiwan, and The Why Factory together with MVRDV. It is a vision for a bottom-up residential development, which grows and changes in an evolutionary way over time. It aims to combine the freedom of suburban architecture and the social coherence of village life with the density of the city. *The Vertical Village* has two key elements. One is the *HouseMaker*®, an application allowing the village settler to design and build their own dream house themselves. The other is the *VillageMaker*®, an interactive dynamic planning software, which replaces master plans and safeguards the qualities of each house in the evolving *Vertical Village*.

*Combining the freedom of suburban architecture and the social coherence of village life with the density of the city.*

Z.05

**STEALTH.unlimited, Kristian Lukić, Piet Vollaard, Lotte Haagsma.**  
**Design: Lava.nl (Carolin Tegeler + Céline Lamée)**  
**Matrix City, 2010**

The one-off edition of the *Matrix City* newspaper builds upon the content (exhibition, screenings, conference, events) of the Impakt Festival, curated by STEALTH.unlimited and Kristian Lukić. The newspaper starts from the artworks and projects presented within the festival and connects them to the dilemmas of ongoing worldwide urbanization, which appears to act as an irreversible, self-propelling machine - making the majority of people increasingly dependent on its networked superstructure. *Matrix City* depicts the tension between bold and on-the-edge-of-realizable desires concerning our future, modest responses to pressing realities, dilemmas about the urban 'revolution' or alternative virtual environments as 'better worlds'. It departs from celebrating the technological or informational advancements of cities and instead focuses on the growing urban entanglement. Feel free to take a *Matrix City* newspaper.

*Matrix City: a temporary platform to meet future perspectives of cities.*

Z.06

**The Why Factory (Prof. Winy Maas, Tihamer Salij, Ulf Hackauf and others)**  
**The Wonders of the World, 2014**

At the beginning of the 21st century, most celebrated examples of architecture are unavoidably spectacular. Unthinkable cantilevers, rotating towers, gigantic cupolas and exuberant shapes are features without which the contemporary building will hardly be registered in the skyline or the media. Unequivocally, the buildings receiving attention are the iconic ones. However, are these icons true celebrations of human achievements? Taking a critical stance towards the global production of the spectacular, The Why Factory investigates the future of amazement in architecture.

What constitutes a contemporary 'world wonder'? How can we provoke wonder and what can we wonder about, now that almost nothing is impossible in architecture? This project contemplates the wonders of the ancient and modern world, and innocently explores new questions and their fantastifications.

*The Why Factory dares to wonder about our world.*

Z.07

**Adrian Smith + Gordon Gill Architecture (AS + GG)**  
**Kingdom Tower, 2010 - 2014**

Kingdom Tower is a skyscraper currently under construction in Jeddah, Saudi Arabia. If completed as planned, Kingdom Tower will reach unprecedented heights, becoming the tallest building in the world as well as the first structure to reach the one-kilometre-high mark. The tower – at a preliminary cost of US\$ 1.23 billion – has a 50-hectare (120-acre) plot, which will include other buildings, and will be the first phase of the Kingdom City development: a three-phase project proposed for a 5.2 km<sup>2</sup> area of undeveloped waterfront. The announcement of the tower has provoked widespread and highly divided reactions throughout the media; those who see it as an investment that will have positive social and economic effects on the area as well as the country in the long term, while others see it as nothing more than the result of self-centered and attention seeking competition between oil-rich gulf nations that will serve no purpose other than becoming a costly white elephant.

*Under construction, at 1km high, the world's new tallest building of the world in Saudi Arabia.*

Z.08

**Eero Paloheimo Ecocity Ltd**  
**EcoCity, 2009 - ongoing**

Designer, member of the Finnish parliament and university professor Eero Paloheimo stated in a recent interview: 'The state our world is in, I'm convinced that democracy is too slow in responding to our crisis era'. His company EPECC focuses on ecological urban planning and software development in the global marketplace and concentrates especially on the Chinese market. Their designs take into account the space and technologies needed for local food and energy production, and aims to minimize the energy consumption, and emissions generated by dwelling, transport, and services. An ecocity emphasizes local production and self-sufficiency.

*EcoCity: built infrastructure is the most fundamental object of change as mankind tries to prevent the threat of eco-catastrophe.*

Z.09

**OFL Architecture**  
**Silk Road Map Evolution, 2010**

This project is conceived from the desire to re-establish and rebuild the current Silk Road link through a social, economic, political, and architectural rehabilitation of the old Silk Road route that runs across the Asian continent, connecting Asia with the Mediterranean, North and Northeast Africa, and Europe. Based on the idea of designing a set of highly differentiated, sustainable, and habitable towers, it is a kind of global metropolis for the future. These small living environments are organized into rounded skyscrapers according to design, their inhabitants, and proximity to the railway line and countryside.

*A new Silk Road, designed as a set of highly differentiated, sustainable, and habitable towers, a kind of global metropolis for the future.*

Z.10

**Höweler Yoon Architecture**  
**Shareway 2030 / Winner of the Audi Urban Future Award, 2012**

Boswash, the megalopolis spanning from Boston to Washington DC, home to over 53 million citizens and a third of the US gross domestic product, has passed from exception to norm with over 80% of the US population living within one of nine megalopolitan regions: continentally scaled strands of interstates, self-similar subdivisions, and networks of infrastructure. Against this backdrop, Shareway is a mobility platform and operating system for this megacity region that restructures the relationships between property and access, and so allowing users to move through efficient transport networks while remaining free of car and home ownership. Through a combination of physical infrastructure (hardware) and intelligent networks (software). Proximity is a function of time and location. Geography is negotiated by speed. Distance is displaced by access. Convenience is remapped through new forms of conveyance.

*Shareway makes travel effortless and reconfigures the structure of cities and suburbs.*

Z.11

**Ben Landau**  
**Museum of the Future Past, 2012 - ongoing**

The *Museum of the Future Past* is a traveling archive that maps the next 25 years of personal and renewable energy in a delicate balance between a forecast and a road-map. On this path to 2050, the museum illustrates four speculative social phenomena: Fans, Tribes, Radicals, and Idlers. This archive is curated by designer Ben Landau and holds many future stories to tell. Which stories are profitable, and which are preferable? How will we choose the future and write history?

*The Museum of the Future Past holds an archive of personal and renewable energy.*

Z.12

**DOGMA*****The return of the factory: living and working facilities for 1,600 inhabitants, 2013***

This project attempts to reclaim the social dimension of architecture, not as a vintage utopia, but in the realist form of a new welfare project for workers of the 'creative industry'. DOGMA architects' proposal is situated in a single building that contains both living and working facilities for about 1,600 inhabitants. The building is explicitly designed according to the plans of Le Corbusier's iconic *Unité d'Habitation*. However, unlike its illustrious predecessor, it is not made of apartments and collective spaces, but rather of an open and flexible structure where living, working, collective, and individual spaces can be negotiated and adapted according to different conditions of use.

*Reclaiming the social dimension of architecture by reprogramming an icon.*

Z.13

**Atelier Van Lieshout**  
***Slave City, 2005***

Atelier Van Lieshout's *Slave City* is an urban project designed to maximize rationality, efficiency, and the financial profit of a city. It can be described as a sinister dystopian project, which is very rational, efficient, and profitable (€7 billion annual net profit). Values, ethics, aesthetics, morals, food, energy, economics, organization, management, and market are turned upside-down, mixed and reformulated, and designed into a town of 200,000 inhabitants. The 'inhabitants' work daily, seven hours in office jobs and seven hours in the fields or inside the workshop, before being allowed three hours of relaxation before they sleep for seven hours. *Slave City* is the first 'zero energy' town; a green town where everything is recycled, and a city that doesn't squander the world's resources.

*Atelier Van Lieshout's dystopian Slave City, introduces the ideal of the self-sustainable city.*

Z.14

**Rob Voerman**  
***Shell, 2014***

Courtesy of Upstream Gallery

The drawings, videos, and object based installations of artist Rob Voermans explore the architecture of fictive communities living in remote areas or occupying existing city-landscapes. These communities consist of a mixture of utopia, destruction, and beauty. Upon close inspection they reference modernist structures, highly decorated self-build structures of hippie-communities from the seventies, the cabin of the Unabomber hidden in the Montana forests, art-deco, and other influences. The romanticism combined with the grim qualities of terror. It is often a direct translation of destruction in a purely aesthetic form.

*Architectural structures showing a mixture of utopia, destruction, and beauty.*

Z.15

**Studio Makkink & Bey**  
***Slow Car, 2006***

The Slow Car is part of a series of re-imagined infrastructures that speculate on the way we create places of work. The city is the *Slow Car's* field of operation. Bearing in mind the city's congestion, the result is liberated from aesthetic conventions that dramatize mobility. For example, it is clearly devoid of from aerodynamics, because it has another purpose. It is more like a small building, a shelter that allows us to experience public spaces on a much larger scale. A very fast office chair or a very slow car.

*A moving micro-office that blends working and commuting.*

Z.16

**Enzo Mari**  
***Autoprogettazione, 1974***

Autoprogettazione, roughly translated 'self design', was a project and book by the modernist artist and designer Enzo Mari that gives instructions for building easy-to-assemble furniture – tables, chairs, bookshelves, and wardrobes – using widely available standard boards and nails. Enzo Mari envisaged a shift within the design industry, in which the user would also be the producer.

*An instruction book for anyone to make their own furniture using standard elements.*

Z.17

**Pierre Bismuth and One Architecture (Matthijs Bouw)**  
***A Mies for All, 2011 - on going***

Artist Pierre Bismuth and Matthijs Bouw (One Architecture) collaborated on the concept entitled *A Mies for All*, a company which is investigating the possibilities for the endless reproduction of iconic architecture – in this case the Farnsworth House.

The traditional designer-engineer-contractor model is becoming obsolete as new production techniques are entering the building industry: mass-production of building elements, digital fabrication, and DIY. The democratization of the design process questions notions of singularity and signature.

The D/F Store is focused on leveraging digital technologies to increase and intensify the role of design in everyday life, and manufactures products that are delivered by smarter, environmentally sound, and more economically democratic means.

Z.17a

**Pierre Bismuth**  
***The Future is Coming Soon, neon, 2011***

Z.18

**Bas van Beek**  
***Cup and Paste, 2010***

*Cup and Paste*, designed by Bas van Beek, was selected as the 2010 Museum Object of the Year by the National Glass Museum. Van Beek visited the archives of the Dutch Architecture Institute and launched an investigation into the glorious history of Leerdam glass. What he found was a pressed glass object that Berlage had designed for the Leerdam Glass Factory. Van Beek designed his own saucer based on Berlage's mathematical system. The matching cup was created by incorporating design elements from Andries Copier's timeless pressed glass cactus pots, stripping away its rim, and fusing the lip from De Bazel's famous pressed glass tableware to its side. By quite literally copy-pasting several reinterpreted designs and production processes, Van Beek was able to create a new design entitled *Cup and Paste*. An online search led him to a Chinese manufacturer that was able to create the pressed glass production technique that is now obsolete in the Netherlands.

*Archival design proposals updated by creating an entirely new copy-paste cup.*

Z.19

**Pieter Stoutjesdijk Econnect**  
***CNC Shelter housing, 2013 - ongoing***

Pieter Stoutjesdijk designed a house for Haiti, after the country had been hit by an earthquake that destroyed millions of houses. The house is made up 2484 elements that can all be cut with a cultivator from plate material. The method, called friction fit, doesn't use materials like glue or nails, things that are scarce in post-catastrophe areas. The house is made for the Haitian climate, offering shade and stability; the roof, with a rainwater collecting system, can provide a family with clean drinking water and electricity.

*CNC Shelter housing is a 100% CNC cut, post-disaster shelter for Haiti.*

Z.20

**Arne Hendriks**  
***The Incredible Shrinking Man, 2011 - ongoing***

*The Incredible Shrinking Man* is a speculative design research project about the consequences of downsizing the human species to 50 centimetres. It has been long established that humankind is growing taller. As a direct result we need more energy, more food, and more space. But what if we could decide to turn this tendency around? What if we use our knowledge to shrink mankind? *The Incredible Shrinking Man* researches into the implications of downsizing the human species to better fit our earth.

*Downsizing humans in response to diminishing natural resources.*

Z.21

**Mincome**  
***Basic income experiment in Canada, 1974 - 1979***

Between 1974 and 1979, the Canadian government conducted a Guaranteed Annual Income field experiment, in the province of Manitoba, called *MINCOME*. As a result there proved to be a substantial decline in hospitalization, particularly in admissions related to mental health issues, and a greater percentage of students completing high school. However, the positive results of the project were neglected. Even before the introduction of this wage labour experiment, the idea of a minimum income had already emerged in *Utopia* (1516). Thomas More described a conversation between Raphael Nonsenso and the Archbishop of Canterbury, in which Nonsenso argued for a minimum income on the grounds that it would be an effective way of discouraging theft by providing a basic means of living to all citizens.

*A basic income experiment showing positive effects on (mental) health, education, and personal development.*

Z.22

**The Art Reserve Bank**  
***Ron Peperkamp, Bitcaves, and volunteers, 2011 - ongoing***

*The Art Reserve Bank* is a monetary experiment initiated by artists investigating the creation of value. The Reserve bank issues coins, that is, the bank exchanges euros for works of art in the form of exclusive coins. Each month a renowned artist designs a series of four coins: a new coin every week. Although the project is unmistakably playful and artistic, its undertone is more serious. The initiative aims to question the paradox in our financial system: the speculation, inflation, and deflation of the neoliberal market place reoriented towards the value of the arts. By introducing a guarantee buy back clause, the experiment proves that art is not merely an activity taking place at the margins of society. Moreover, it shows how art can act as a valuation of a reserve currency and thereby be the foundation for a completely different monetary order.

*An alternative monetary system based on artistic value creation.*

Z.24

**Bristol Pound, 2012**

The Bristol Pound (£B) is a form of local alternative currency, encouraging people to spend their money with local businesses, building community connections, and working for people not banks. It was launched in Bristol, UK, on 19 September 2012. It works city wide, with paper money and electronic accounts, and can be operated using a mobile phone sms payment system or over the internet. It can be used for payments in participating businesses and to pay some local taxes.

The Bristol Pound, a not-for-profit social enterprise, it is run as a partnership between the Bristol Pound Community Interest Company and Bristol Credit



Union. Its objective is to encourage people to spend their money with local Bristol businesses, build community connections, and create a fairer, stronger, and happier local economy.

*The Bristol Pound (£B) is a form of local alternative currency.*

Z.24

**Satoshi Nakamoto**  
**Bitcoin, 2009**

Bitcoin is a decentralized peer-to-peer payment network with no central authority or middlemen. Bitcoin is open-source; its design is public, nobody owns or controls Bitcoin, and everyone can take part. Bitcoins are created as a reward for payment processing work in which users who offer their computing power verify and record payments into a public ledger. Called mining, individuals engage in this activity in exchange for transaction fees and newly minted bitcoins. Besides mining, bitcoins can be obtained in exchange for other currencies, products, and services.

*A currency that operates without a central authority.*

Z.25

**Jonas Staal and Metahaven (Vinca Kruk & Daniel van der Velden)**  
**Nulpunt, 2012 - ongoing**

*Nulpunt* is a website that functions like a merger between WikiLeaks and social media. In combination with the new *Freedom of Information Act*, *Nulpunt* will force the Dutch government and the public sector to 'leak' all documents produced by into its public database. Once there, users can search through this information stream, comment on, and share documents. It is a dashboard, a digital parliament, where we control and shape our politics.

*A website that strives for democracy without secrets.*

Z.26

**Kyra van Ineveld**  
**The Wiki truth, 2012**

*The Wiki Truth*, is a series of five gigantic books. Each book is 'one page' of Wikipedia selected from the top 100 largest articles on Wikipedia. The five largest articles on Wikipedia printed and bound as classic encyclopaedias. While encyclopaedias used to represent fixed truths, Wikipedia proves the notion of transient truths as its content is continuously corroborated by its users.

*A collaboratively edited encyclopedia that is never fixed.*

Z.27

**David Benqué**  
**Fabulous Fabbers, 2010**

This mobile manufacturing unit would tour the country as a corporate factory, setting up in cities for a few months at a time. As the population welcomes a new source of goods, jobs, and manufacturing techniques, Fabulous Fabbers will be celebrated as an event. Advances in micro-scale engineering point to a global revolution where local, disposable factories will be able to produce hi-tech goods on every doorstep. The project explores factories of the future and envisions what our relationship to them might be. It holds the exciting prospect of taking back ownership of the tools of our production.

*Micro-scale engineering that points to a global revolution of local manufacturing.*

Z.28

**DUS architects**  
**3D Canal House, 2013 - ongoing**

Centuries after wealthy merchants began building the tall, narrow brick houses that now define Amsterdam's skyline, Dutch architects are updating the process for the 21st century: fabricating pieces of a canal house out of plastic with a giant 3D printer, and slotting them together like oversized Lego blocks.

Hedwig Heinsman of DUS Architects says the goal of this demonstration project is not so much to print a functioning house as, in fact, parts of the house will likely be built and re-built several times over the course of three years as 3D printing technology develops. Rather, it is to discover and share the potential uses of 3D printing in construction by creating new materials, trying out designs, and testing building techniques to see what works. 'There's only one way to find out,' she says, 'by doing it.'

*3D Canal house printing is a 'research & doing' project, linking science, design, construction, and community.*

Z.29

**3D printed houses, 2014**

WinSun Decoration Design Engineering Co., a factory in Suzhou, China, can print 10 homes in 24 hours out of recycled construction materials and industrial waste to form a concrete aggregate. Each home costs around \$4,800 to build.

*Fast, affordable housing printed in two and a half hours.*

Z.30

**Dirk Vander Kooij**  
**Satellite Lamp, 2014**

An old industrial robot has been reprogrammed to reconfigure electrical appliances into chairs, tables, and in this case, the satellite lamp. The Endless robot uses shredded plastic from old refrigerators to form pieces of furniture and other waste, and can be programmed to build furniture of any shape and size. The method consists of a double up-cycling strategy as both the robot and the waste plastic are reused.

*A robot producing a craft using waste.*

Z.31

**F.A.T. Lab + Sy-Lab**  
**Free Universal Construction Kit, 2012**

Ever wanted to connect your Lego and Tinkertoys together? Now you can – and much more. *The Free Universal Construction Kit* is a matrix of nearly 80 adapter bricks that enable complete interoperability between ten\* popular children's construction toys. By allowing any piece to join to any other, the kit encourages totally new forms of interaction between otherwise closed systems – enabling radically hybrid constructive play, the creation of previously impossible designs, and ultimately, more creative opportunities for kids. As with other grassroots interoperability remedies, the Free Universal Construction Kit implements proprietary protocols in order to provide a public service unmet – or unmeetable – by corporate interests.

\*Lego, Duplo, Fischertechnik, Gears! Gears! Gears!, K'Nex, Krinkles (Bristle Blocks), Lincoln Logs, Tinkertoys, Zome, and Zoob.

*The Free Universal Construction Kit is a construction toy: a matrix of nearly 80 adapter bricks*

Z.32

**Imme van der Haak**  
**Beyond the Body, 2012**

This work by designer Imme van der Haak explores the presupposed structures of image making in visual categories. By printing bodies on translucent silk, she creates the possibility of physically layering people of different shapes, ages, generations, and identities. *Beyond the Body* plays with the idea of transmigrating into someone else's body, and the ambiguity this could generate in the viewers' eyes.

*Wearable, silk shrouds printed with the image of someone else's body.*

Z.33

**Nanocar**  
**Claytronics, 2006 - ongoing**

*Claytronics* is an abstract future concept that combines nanoscale robotics and computer science to create individual nanometer-scale computers called claytronic atoms, or catoms, which can interact with each other to form tangible 3D objects that users can interact with. This idea is more broadly referred to as programmable and sculpt-able matter. *Claytronics* has the potential to greatly affect many areas of daily life, such as telecommunication, human-computer interfaces, and entertainment.

*Modular robotics, systems nanotechnology and computer science combined to create a dynamic, 3-Dimensional display of electronic information.*

Z.34

**Jason Silva**  
**We are Already Cyborgs, 2013**

'If human history is the story of a creature who changes from ape to angel – or, as Nietzsche claimed, from beast to Superman – then somewhere along the way it seems that we must become machines', writes Erik Davis. Exponential emerging technological changes run counter-intuitively to the way our linear brains make projections about change and so we don't realize how fast the future is coming. It's already there.

*As technology is our exoskeleton, our species has an innate ability to be cyborgian in nature.*

Z.36

**Quantic Dream**  
**Kara, 2012**

Welcome to *Kara*, the product of Quantic Dream's recent work for the PlayStation 3, and of its investment in new motion capture facilities. Quantic Dream is a French video game developer based in Paris, and founded in 1997. It's a one-woman show built around a slow tonal shift, channeled through a dynamic and dramatic central performance. This prototype for PlayStation is directed by David Cage, tells the heartbreaking story of an artificially intelligent robot, Kara, who is too emotional to function. The technical progress is astonishingly human and sheds light on the ambition and capability of Quantic Dream.

*The artificial intelligent robot becoming human.*

Z.36

**Steve Hayden, Brent Thomas, and Lee Clow for Chiat\Day**  
**1984, 1983**

1984 is an American television commercial that introduced the Apple Macintosh personal computer. The unnamed heroine represents the coming of the Macintosh as a means of saving humanity from conformity, an allusion to George Orwell's novel, Nineteen Eighty-Four, which described a dystopian future ruled by a televisual Big Brother.

*A personal computer that saves humanity from conformity.*

Z.37

**The Walt Disney Company**  
**Celebration, Walt Disney World Resort, Florida, 1990 – ongoing**

*Celebration* is the magical 'American hometown' in Osceola County, Florida, developed by The Walt Disney Company. The master-planned community is a small-town idyll built to the Disney corporation's high standards, one that commodifies nostalgia and the sense of community that Walt Disney spent his life trying to create. Porch swings, pot-luck dinners, and evening strolls through the neighbourhood.

*A hometown reality inspired by fiction.*

Z.38

**Arirang Mass Games, Mayday Stadium, Pyongyang, North Korea, 2011**

Mass Games can be described as a synchronized socialist-realist spectacular, featuring over 100,000 participants in a 90 minute display of gymnastics, dance, acrobatics, and dramatic performance, accompanied by music and other effects, in a highly politicized package. According to Kim Jong Il: 'Developing mass gymnastics is important in training children to be fully developed communist people; to be a fully developed communist man, one must acquire a revolutionary ideology, the knowledge of many fields, rich cultural attainments, and a healthy and strong physique'.

*A highly regimented performance that emphasizes group dynamics rather than individual prowess.*

Z.39

**TD**  
**Walled World, 2006**

Accelerated by the fear subsequent to the attacks of 9/11, so-called Western society is constructing the greatest wall ever built on the planet. On various building sites on all five inhabitable continents, walls, fences, and high-tech border surveillance are under construction in order to secure the citizens and their high quality of life within this system.

*A worldwide system of walls that contains an exclusive society.*

Z.40

**Garry Davis**  
**World Passport, 1954**

*The World Passport* is a document issued by the World Service Authority, a non-profit organization founded by Garry Davis in 1954, citing Article 13, Section 2, of the Universal Declaration of Human Rights: 'Everyone has the right to leave any country, including his own, and to return to his country'. *The World Passport* represents the inalienable human right of freedom of travel on planet Earth. By its existence, it challenges the exclusive assumption of sovereignty of the nation-state system.

*An apolitical document of identity.*

Z.41

**L. L. Zamenhof**  
**The Esperanto flag, 1887**

Esperanto is the most widely spoken constructed international auxiliary language. 'Esperanto' translates as 'one who hopes', the pseudonym under which L. L. Zamenhof published the first book detailing Esperanto, the *Unua Libro*, on 26 July 1887. Zamenhof's goal was to create an easy-to-learn, politically neutral language that would transcend nationality and foster peace and international understanding between people of different languages.

*A flag for an apolitical language.*

Z.42

**Helmut Smits for Droog Lab, stamp design by Yuri Veerman**  
**The Horizon is the Border, 2012**

*Identity Land* by Droog Lab with Erik Kessels is an imaginary society without a border. Helmut Smits envisioned a passport stamp that can be used anywhere, and a border that exists nowhere in particular.

*A society without political borders.*

Z.43

**OMA ( Office for Metropolitan Architecture)**  
**EU Barcode, 2001 (updated in 2004)**

The EU barcode elongates and merges the flags of current EU member states into a single colourful symbol. It intends to represent the essence of the European project, showing Europe as the common effort of different nation states, with each state retaining its own cultural identity while sharing the advantages of acting together. Whereas the number of stars on the current EU flag is fixed, the barcode can be expanded with new members joining the EU.

*A barcode which merges the flags of EU member states into a new representative flag.*

Z.44

**MVRDV****Freeland, Almere Oosterwold, 2011**

*Freeland* is a proposal for the highly planned city of Almere Oosterwold on the outskirts of Amsterdam. Within a basic set of rules, each homeowner is free to plan his or her house and its infrastructure, like roads and access to water and electricity, within the private lot. Every individual has the right to define his own living space, although neighbours need to negotiate with one another. The outcome is open, which in itself is a radical new method in Dutch urban planning. The government steps back and the citizens are offered more freedom, while equally having to commit more responsibility.

*A radically decentralized approach to town planning.*

Z.45

**One Laptop Per Child**

**Founding members include Google, Ebay, Marvell, and others, 2006 - ongoing**

*One Laptop Per Child* aims to provide each child with a rugged, low-cost, low-power, wireless network-connected laptop. Supported by the Miami-based One Laptop Per Child Association and the Cambridge-based OLPC Foundation, the laptops are sold to governments to be distributed through the ministries of education in developing countries. Similar to school uniforms, the laptops are given to students and ultimately remain the property of the child.

*Universal access to laptops for all children.*

Z.46

**Constant Dullaart**  
**TOS, 2012**

In this video by artist Constant Dullaart, he discusses the continual changes to the *Terms Of Service (TOS)* used for online browsers such as Google or Facebook. Despite claims of transparency, they reveal how this information is secret. These terms of service agreements and their mode of address, either through marketing or explaining how they work, imply you are agreeing by using. The internet once considered to be public space, but that is no longer the case. Like many providers, Google's private space is designed to make a profit. It's a subtle legal layer of reality that we are clicking through.

To mirror this, during a performance at the New Museum in NYC, Dullaart rewrote a standard terms of service text that made the audience realize they had an agreement with him as a performer, during which he also gave away his Facebook password.

*Addressing the continual changes to Terms Of Service and the right to online privacy addressed.*

Z.47

**Fairphone****Fairphone i.c.w. the Waag Society, 2013**

*The Fairphone* is a social enterprise with the aim of developing a smartphone designed and produced with minimal harm to people and planet. The Amsterdam based company is supported by the Waag Society, a foundation that aims to foster experimentation with new technologies, art, and culture. The main motivation for founding Fairphone was to develop a mobile device, which does not contain conflict minerals (typically gold, tin, tantalum, and tungsten) and with fair labour conditions for the workforce along the supply chain.

*Fairphone: the conflict mineral free, fairly produced smartphone.*

Z.48

**Studio Swine****Can City, 2013**

Over 80% of the recycling in São Paulo is collected by an informal system of independent waste collectors. *Can City* introduces a mobile foundry that smelts aluminium cans using waste vegetable oil collected from local cafes as fuel. The moulds and the finished pieces are all made on location, turning the street into an improvised manufacturing line. *Can City* explores the possibility of industry returning to our cities, using free metal and free fuel to produce individually crafted aluminium items that can be casted on demand.

*A street-based manufacturing line that uses urban waste.*

Z.49

**Mirror Mountain****Rjukan Norway, 2013**

Trapped in shade, the Norwegian mountain village of Rjukan gets light from giant mirrors that are installed on the surrounding mountains to reflect rays onto its market place. The mirrors will guide the sunlight to the town square. The plan to illuminate Rjukan was conceived of 100 years ago by the Norwegian industrialist Sam Eyde, who built the town to provide workers for a hydroelectric plant he located at the foot of a nearby waterfall. In October 2013 the plan finally came to light.

*Sun starved mountain village finally sees the light.*

Z.50

**STEALTH.unlimited, Emil Jurcan, in collaboration with Arc en rêve centre d'architecture. Featuring drawings by: Camille Lavard, Sandrine Revel, and Guillaume Trouillard.**

**Once Upon a Future, for Evento Bordeaux, 2010**

*Once Upon a Future* is an imaginary fast-forward to a possible Bordeaux of



2030 – the target year the city forecasts it will reach the magic number of one million inhabitants. This work of social fiction, made in the format of a novel and an exhibition, starts from the question: how would the future look if the citizens' collective capacity would grow and become Bordeaux's main driving force in envisioning, managing, and governing the city? Curated by STEALTH.unlimited and Emil Jurcan, and made in collaboration with Arc en rêve centre d'architecture, *Once Upon a Future* features contributions by writer and philosopher Bruce Bégout, and a number of graphic and comic artists from Bordeaux. It was produced for the biannual Evento 2011, directed by artist Michelangelo Pistoletto, under the motto 'art for an urban re-evolution'.

*Once Upon a Future is an imaginary fast-forward to a possible Bordeaux of 2030.*

Z.51

**Rob Hopkins*****Transition Town, 2006 – ongoing***

A transition town is network of a grassroots community projects that seeks to build resilience in response to peak oil, climate destruction, and economic instability. Local projects are usually based on the model's initial '12 ingredients' and the subsequent 'revised ingredients' like setting up a steering group to design the transformation in a certain context, raising awareness, and other social economical movements like fiscal localism.

Permaculture designer Rob Hopkins moved to his hometown of Totnes (UK) where he and Naresh Giangrande developed these concepts into the transition model. In 2006 *Transition Town* Totnes become the first transition initiative.

*Think global, act local.*

Z.52

**Persijn Broersen & Margit Lukacs*****Mastering Bambi, 2010***

In the film *Mastering Bambi*, artists Persijn Broersen and Margit Lukacs have stripped the landscape of its cuddly, anthropomorphic characters. Over the course of the film, the camera pans across empty forest scenes and winter fields, accompanied by a chorus and orchestra. Using 3D photographic collages, the artists reconstruct elements of the backgrounds from the classic Disney film, and its unrealistic, idyllic vision of nature. According to Broersen and Lukacs: '...an important but often overlooked protagonist in the movie is nature itself: the pristine wilderness as the main grid on which Disney structured his 'Bambi'. One of the first virtual worlds was created here: a world of deceptive realism and harmony, in which man is the only enemy'.

*Mastering Bambi strips the (cartoon) landscape of its cuddly, anthropomorphic characters.*

Z.53

**Samah Hijawi*****Paradise, 2013***

In her work, Jordanian Palestinian artist Samah Hijawi addresses the instability of memory. The *Paradise* collage was made using photographs from her family's archive, which they brought with them from Nablus. The utopian, hyper realistic landscape gives an insight into both the trauma of the lost Homeland, and it's idealization and recreation through imagery. Like memories themselves, the collage will fade in time.

*Paradise is a collage about trauma and idealisation, the utopian recreation of the lost Homeland.*

Z.54

**Torben Vestergaard Frandsen*****LifeStraw, 2005 – ongoing***

*LifeStraw* is a water filter designed to be used by one person to filter water for safe drinking. It filters a maximum of 1,000 litres of water, enough for one person for one year. It removes almost all of waterborne bacteria and parasites.

*A straw to filter water.*

Z.55

**Rachel Sussman*****The Oldest Living Things, 2004 – ongoing***

Since 2004, Rachel Sussman has been researching, working with biologists, and traveling the world to photograph continuously living organisms 2,000 years old and older: the oldest living things in the world, Sussman's project is part art and part science, it has an innate environmentalism, and is underscored by an existential incursion into Deep Time. She found and photographed living organisms - mosses, trees, plants, fungi etc. - that are 2000 years or older, exploring the living past in the fleeting present. This original index of millennia-old organisms has never before been created in the arts or sciences.

*Photographs of the oldest living things in the world.*

Z.56

**John Boswell*****It's Time for TED, 2012***

TED (Technology, Entertainment, Design) is a non-profit organisation devoted to spreading ideas, usually in the form of short, powerful talks of 18 minutes or less. TED believes in the power of ideas to change attitudes, lives and, ultimately, the world. John Boswell, of the Symphony of Science, made a remix of TED speakers: a compilation of the optimism represented by TED.

*A symphony dedicated to science, innovation, and the power of ideas.*

# CURATORIAL TEAM BIOGRAPHIES

**Lukas Feireiss** (\*1977) is a curator, artist, and writer. His Berlin-based creative practice focuses on the discussion and mediation of architecture, art, and contemporary culture in the urban realm. In his artistic, curatorial, editorial, and consultative work, Feireiss focuses on the critical cut-up and playful re-evaluation of theoretic and creative production modes, and their diverse socio-cultural and medial conditions. Lukas Feireiss is editor and curator of numerous books and exhibitions, and teaches at numerous universities worldwide.

**Agata Jaworska** (\*1979) is a curator and writer based in Amsterdam. She is a design tutor at the Royal College of Art in London, the Design Academy Eindhoven, ArtEZ Institute for the Arts in Arnhem, and a curator at the Sandberg Institute. **Giovanni Innella** (\*1982) is a researcher and design critic, currently completing a PhD in design at Northumbria University (UK). Together they initiated the *Institute of Relevant Studies*, a practice seeking new formats for research, education, and curation. IoRS exists in a state of beta, often within the framework of existing institutions. Agata and Giovanni have collaborated with Droog, Chi ha paura...?, Abitare, Volume Magazine, and have exhibited at venues such as the MoMA New York, the MAXXI in Rome, and the Venice Biennale of Architecture.

**Roosje Klap** (\*1973) owns a studio for visual communication, mainly graphic design and typography, which she set up after graduating from her Graphic Design studies at the Gerrit Rietveld Academy in Amsterdam. The studio researches the experimental boundaries of custom fit design, peculiar yet collaborative.

Roosje Klap mainly works in the cultural field: museums, galleries, art publishers, and artists. She recently designed two stamp series for PostNL, as well as the new 2 euro coin for the Netherlands. She received a European Design Award for her design of the 'Encyclopedia of Fictional Artists' and for her 'Rijksakademie Annual Report 2011'. As an educator she is Advising Researcher at the post-academic institute Jan Van Eyck Academy in Maastricht, (NL) and is head of the Graphic Design Department (together with Niels Schrader) of the Royal Academy of Arts in The Hague (NL).

**Lara Schrijver** (1971) is Professor in Architecture at the University of Antwerp, Faculty of Design Sciences. She holds degrees in architecture from Princeton University and Delft University of Technology, and received her Ph.D. from Eindhoven University of Technology. She was an editor for OASE for ten years, and served four years on the advisory committee of the Netherlands Fund for Architecture. Her work has been published in the Journal of Architecture, Footprint, and Volume. Her book *Radical Games* (2009) was shortlisted for the 2011 CICA Bruno Zevi Book Award.

**Saskia van Stein** (\*1969) is Director of Bureau Europa, in Maastricht (NL), a culturaal, presentation, and network institute, which presents exhibitions and other activities in the field of architecture, design, and urbanism from a social perspective.

Van Stein worked as a curator at the Netherlands Architecture Institute (NAI) in Rotterdam, where her contemporary cultural practice and interest lie in an intricate relational complex of social, political, economical,

psychological, and cultural phenomena. During her tenure at the NAI, she curated over 40 exhibitions including 'The Good Cause, Architecture of Peace' (i.c.w. Archis foundation at the CCA in Montreal, Canada). In collaboration with Stealth Unlimited architects, she curated 'Archiphoenix, Faculties for Architecture' in the Dutch Pavilion at the Architecture Biennale in Venice in 2008. She was part of the curatorial team responsible for the prize winning Dutch entry for the 2010 Architecture Biennale in Venice, Italy, entitled *Vacant NL, Where Architecture Meets Ideas* (i.c.w. Rietveld Landscape, Jurgen Bey, Barbara Visser and Joost Grootens).

Van Stein has an ardent social commitment and is actively involved in many debates on art, architecture, and design, both as a participant and as a moderator. She is a member of several advice committees and frequently involved in guest lecturing. In 2014, van Stein is a jury member for the Prix de Rome and the Pierre Bayle prize for architecture critique.

**Piet Vollaard** (\*1955) is an architect and architectural critic. He was initiator and editor in chief of ArchiNed, the architectural website of the Netherlands (1997-2013), co-founder of Smart Architecture Foundation (1997-2013), City in the Making (since 2013), and The Natural City (since 2014). Editor of the *Yearbook Architecture* in the Netherlands (2000-2005), and author of many publications on Dutch architecture, among them several Architectural Guides to the Netherlands and architects monographs. For the architectural journal Volume, he compiled an index entitled The Complex History of Sustainability (with Amir Djalali, 2008), and for the 2014 International Architecture Biennale Rotterdam - 'Urban by Nature' - he wrote an inventory entitled The Nature of Man.

# COLOPHON

**Curatorial Team**

Lukas Feireiss, Institute of Relevant Studies (Agata Jaworska & Giovanni Innella), Roosje Klap, Lara Schrijver, Saskia van Stein, and Piet Vollaard

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