

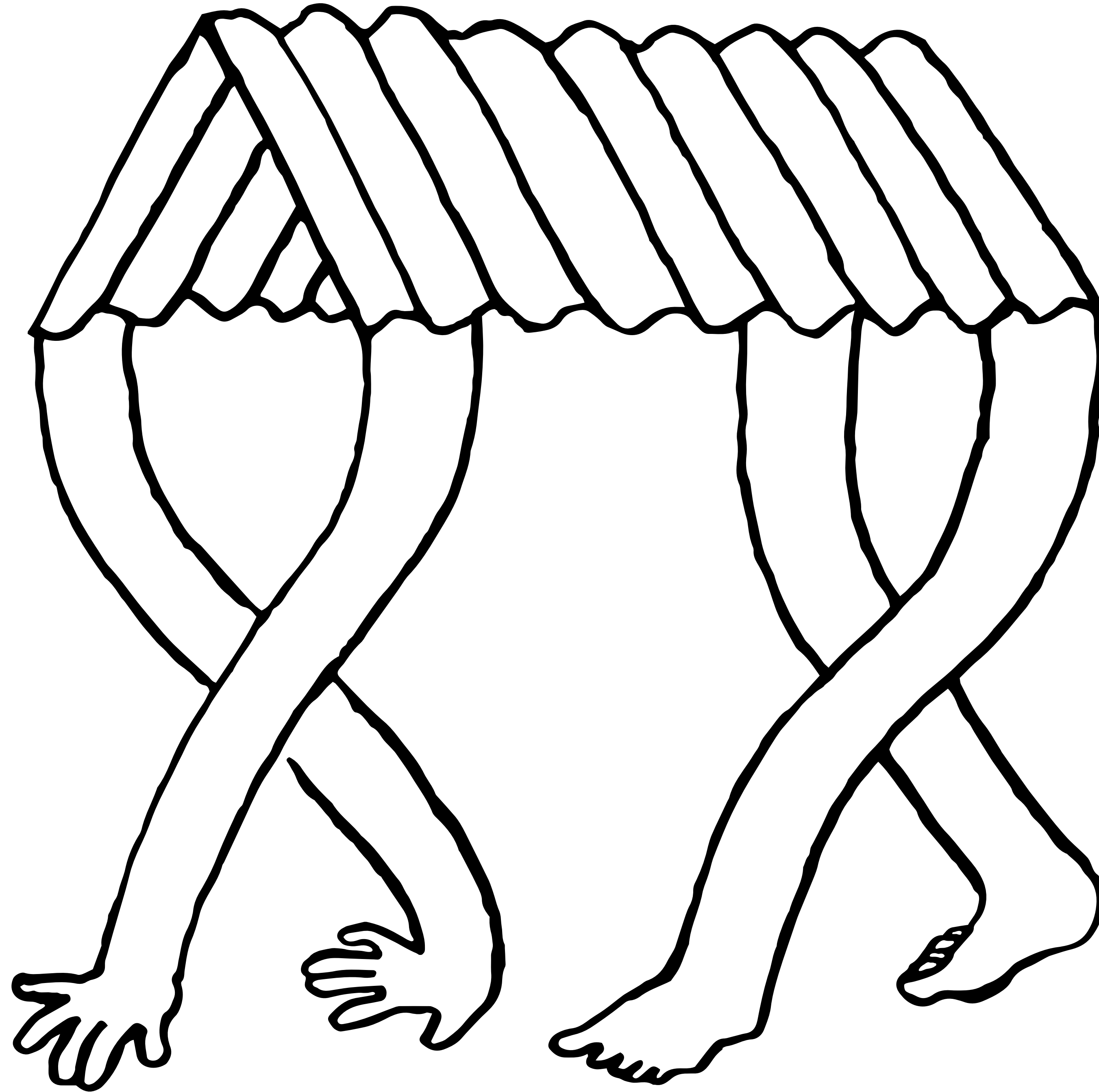
# ARCHITECTURE AFTER THE FUTURE

ÜBER ARCHITEKTUR  
DER POST-FUTURISTISCHEN  
GESELLSCHAFT

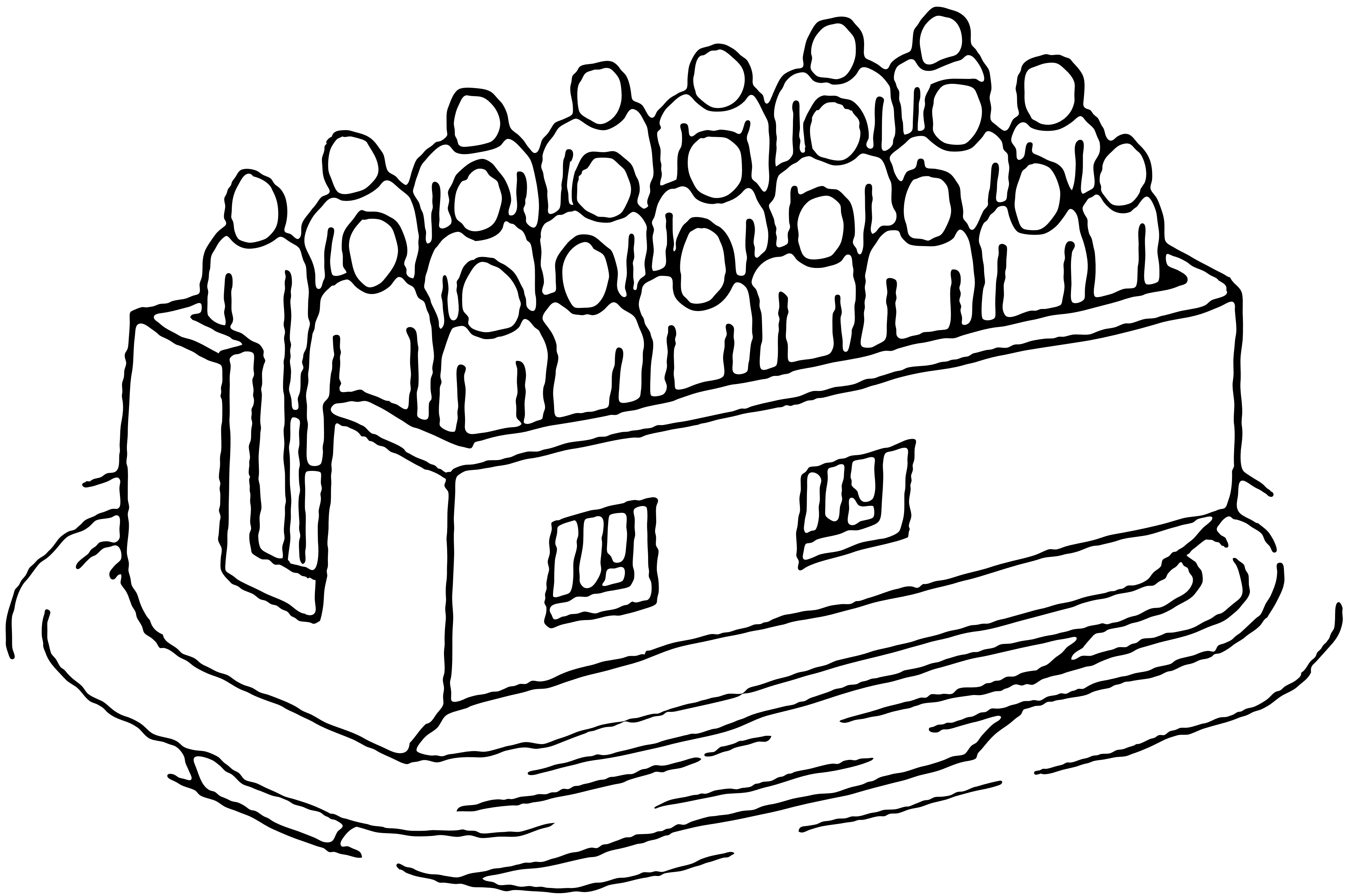


**HDA**  
HAUS DER ARCHITEKTUR

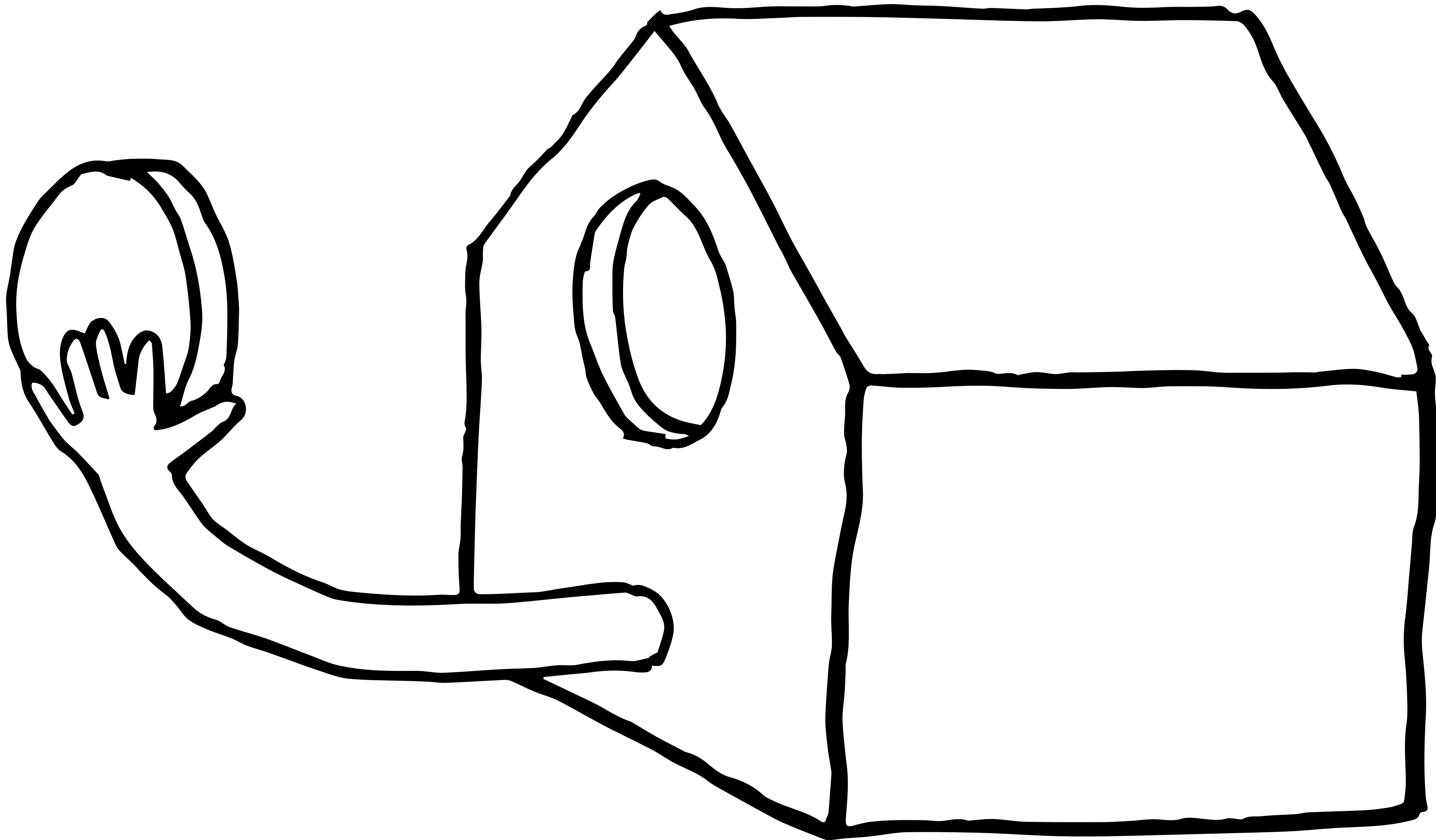
ZEICHNUNG © ANDREAS TÖPFER



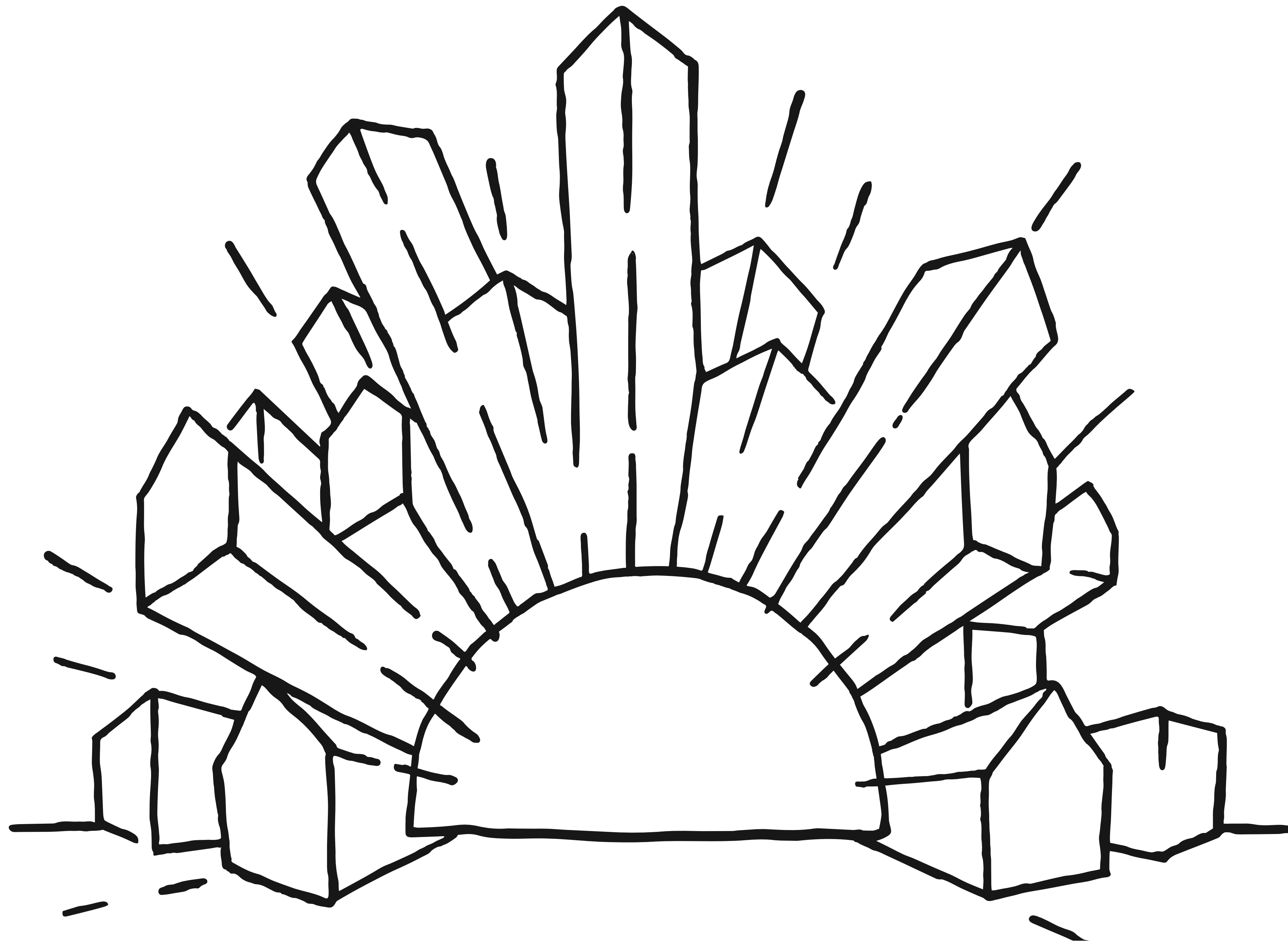
**EPHEMERAL STRATEGY**



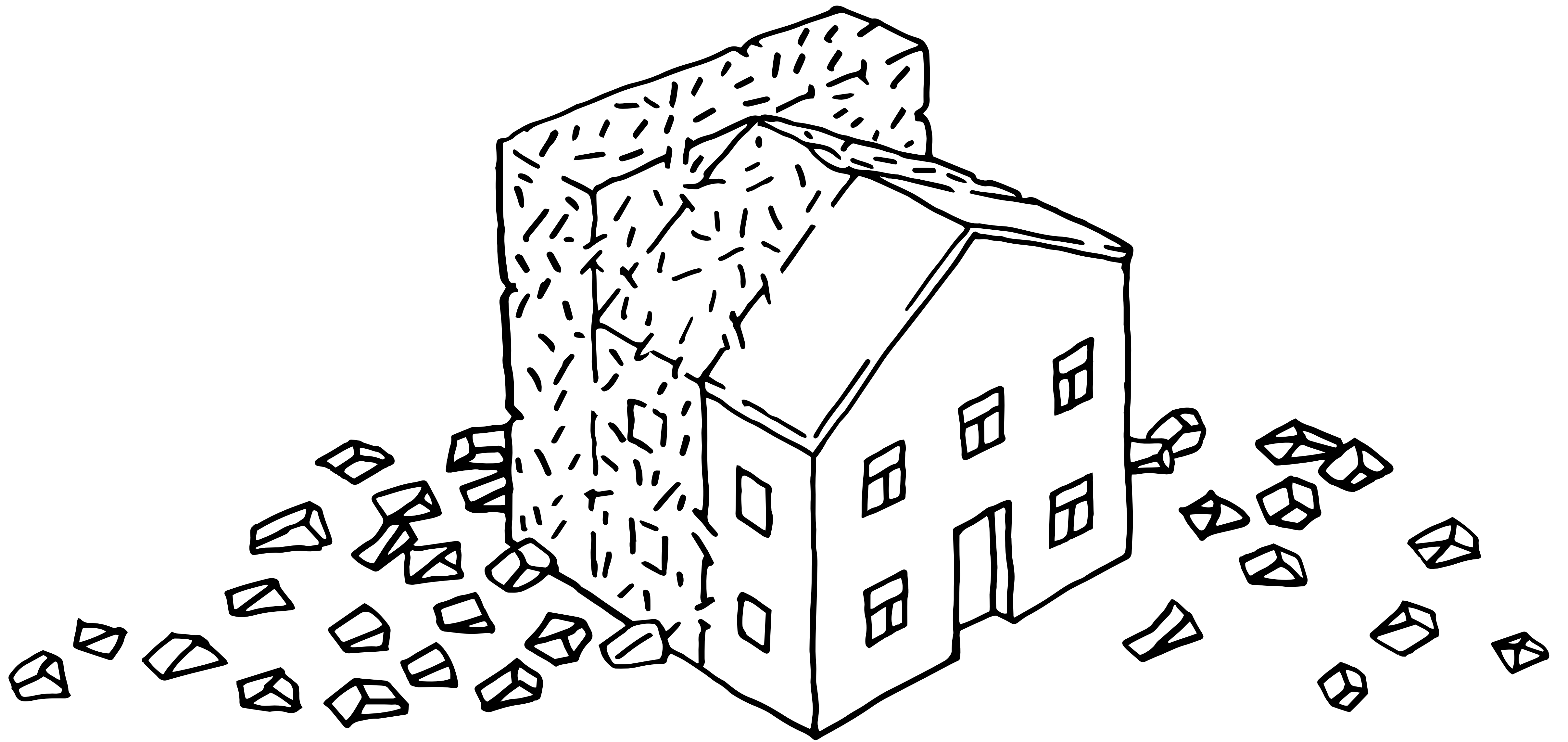
**SALVATIONAL STRATEGY**



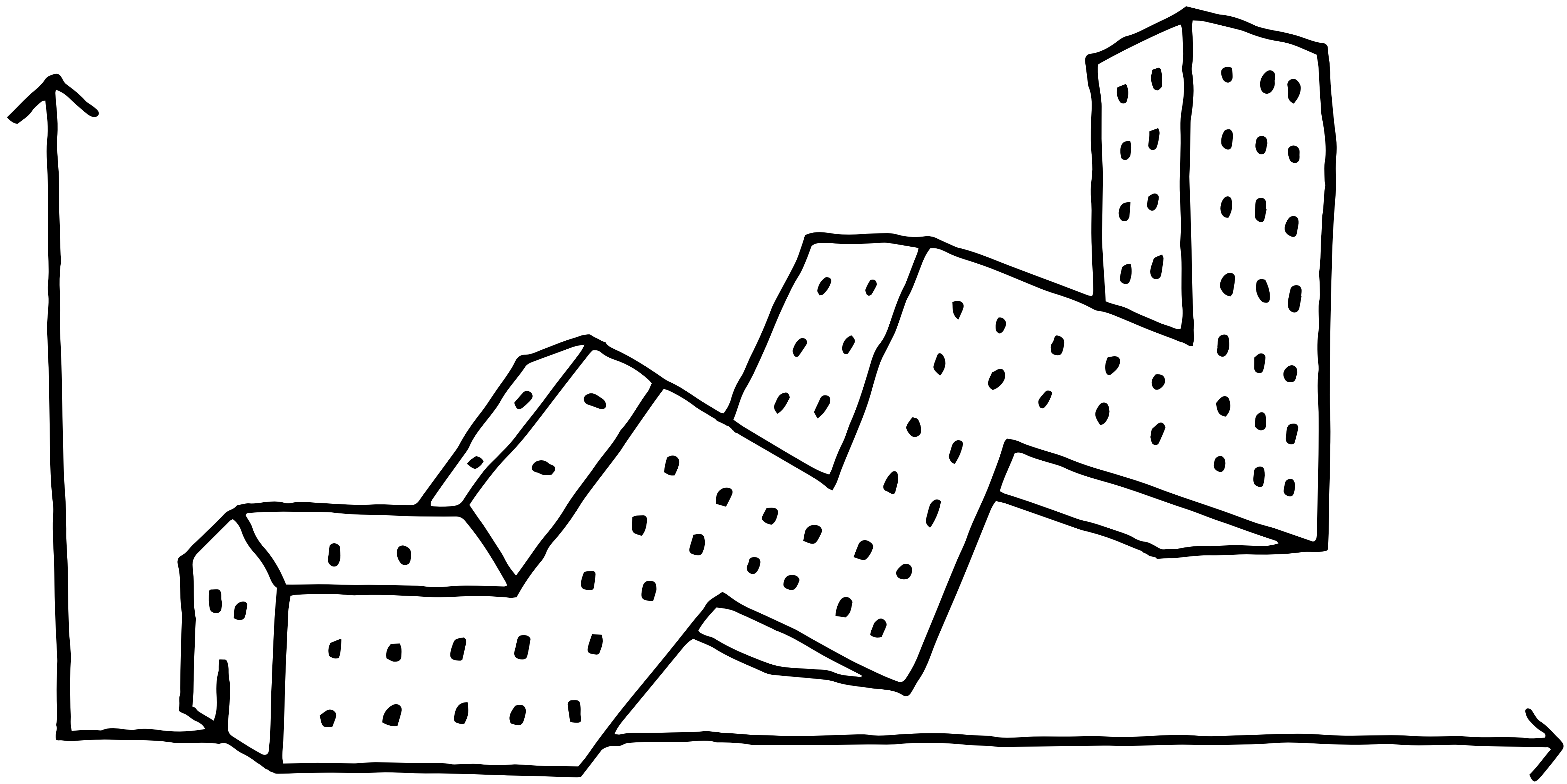
**REFLEXIVE STRATEGY**



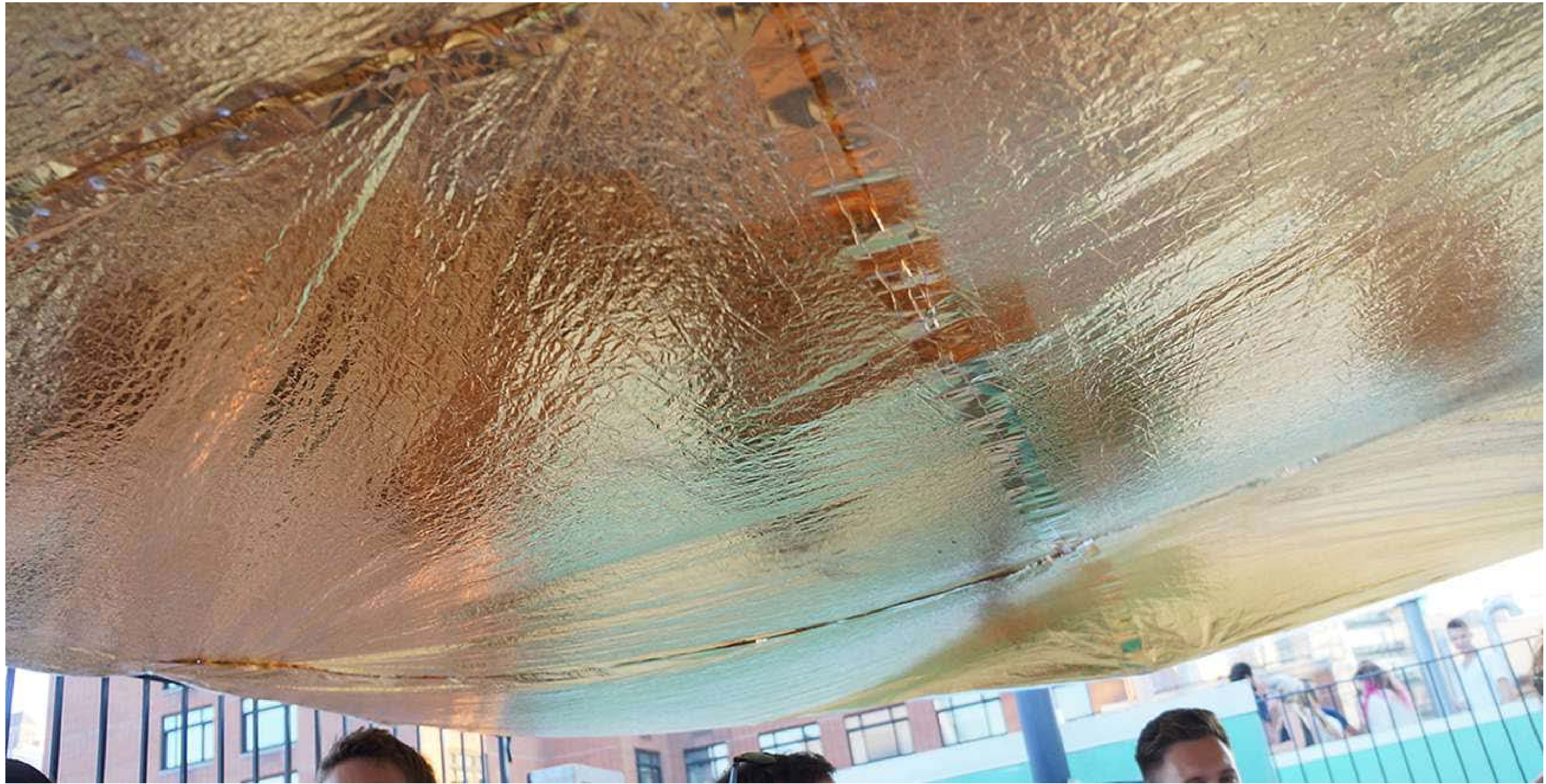
**RELATIVISTIC STRATEGY**



**RELUCTANT STRATEGY**



**SPECULATIVE STRATEGY**



**Sibilasoon & Amore Agency**  
**THE INVISIBLE WINDOW**

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

ephemeral



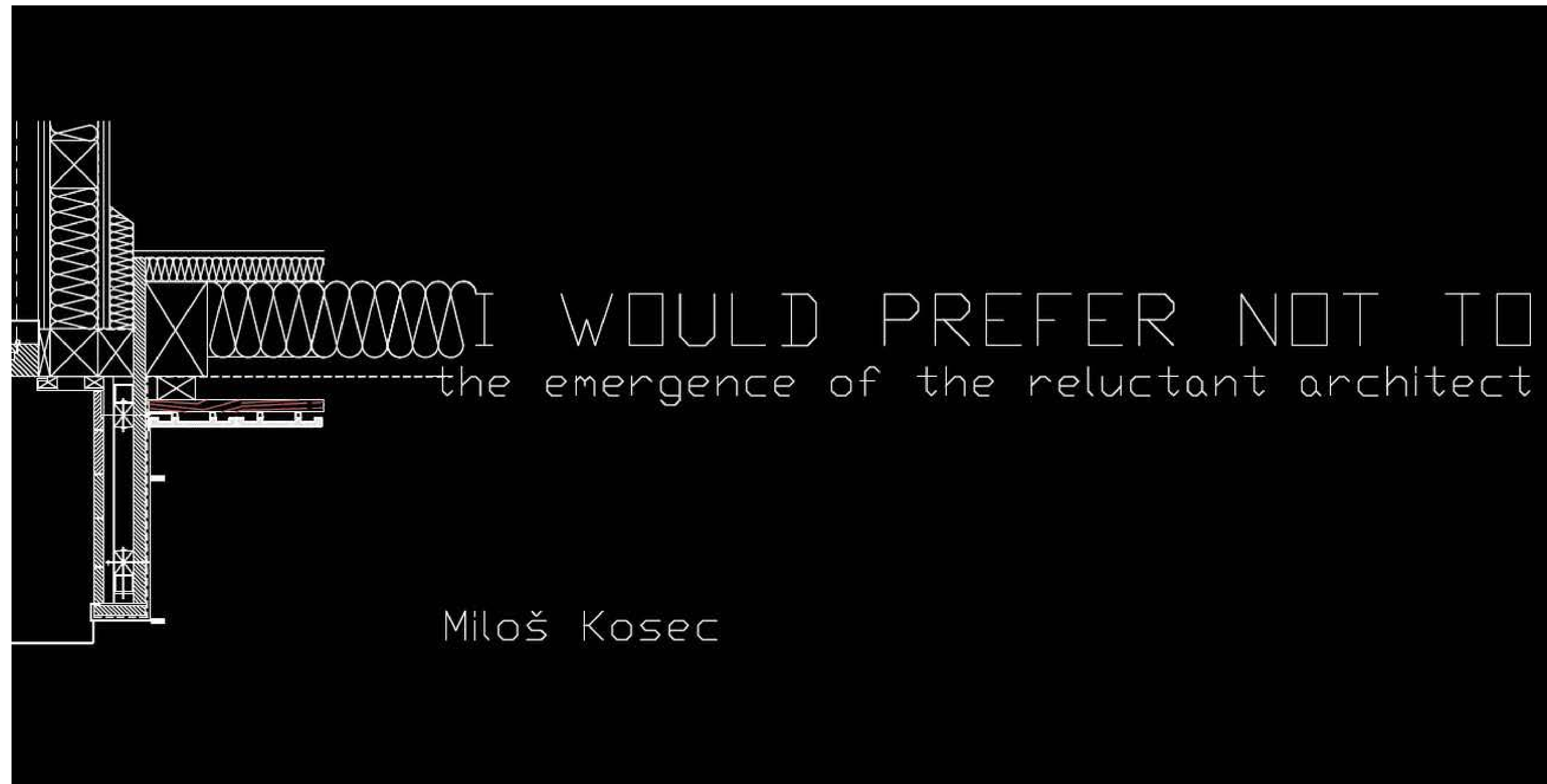


**Ersi Krouska**  
**PENELOPE POP-UP**

Pop It Up and Settle – Fold It, Wear It and Walk – Weave Your Path Through Life.

ephemeral

salvational



**Miloš Kosec**  
**I WOULD PREFER NOT TO**  
**The Emergence of the Reluctant Architect**

A research into the new figure of a reluctant architect that chooses passiveness over action.

reluctant



**José Tomás Pérez Valle**  
**NO MAN'S LAND**  
**Subtracting the Border**

Using the triangular coordinates of a longstanding territorial dispute between Chile and Perú *No Man's Land* explores the subtraction of territory as a subversion of the current politicized rhetoric towards the possibility of rethinking the border condition.

reflexive



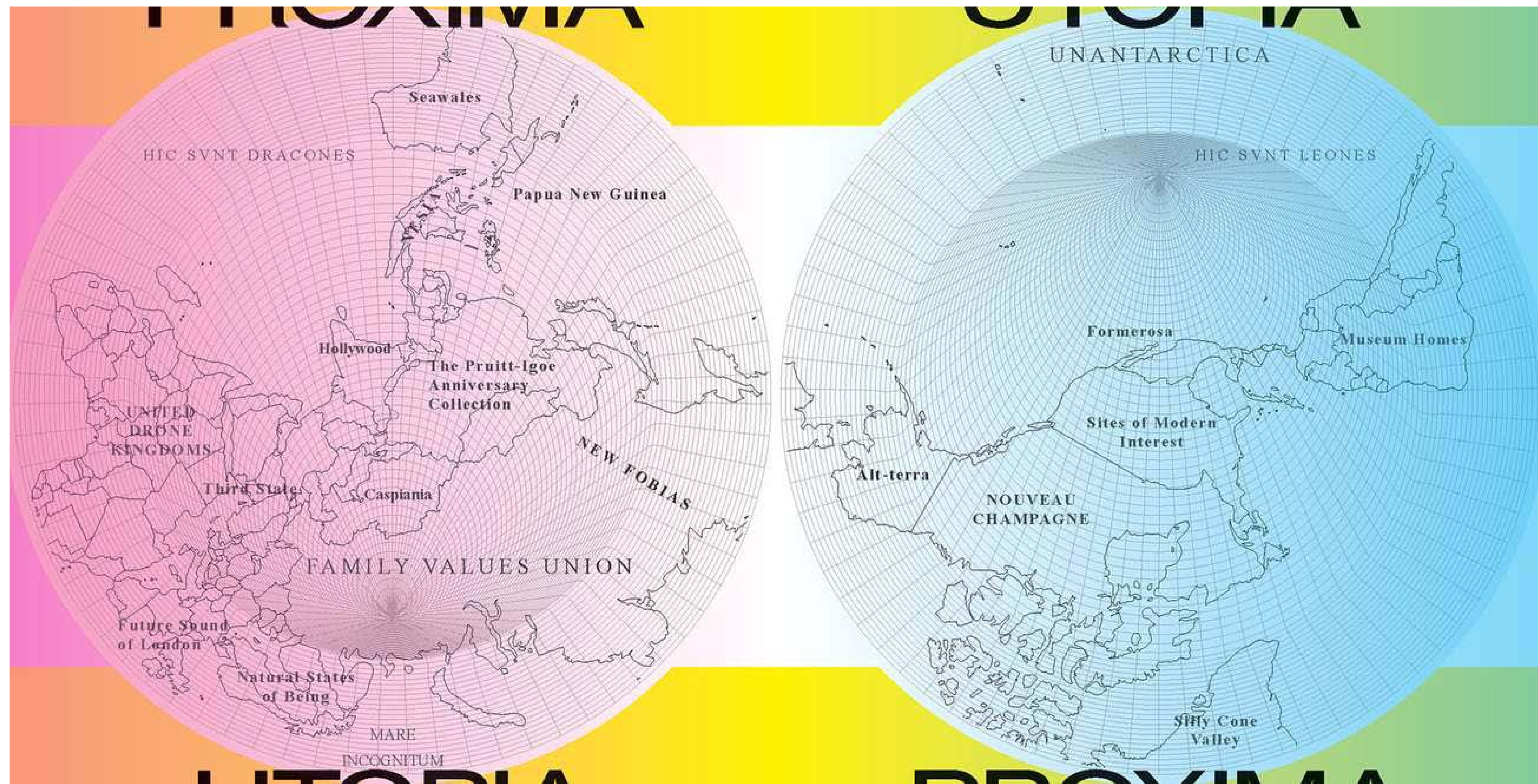
**Paolo Patelli**

## **THE ARCHITECTURE OF A POST-NATION**

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

What is the architecture that materialises the post-national political contract?

reflexive

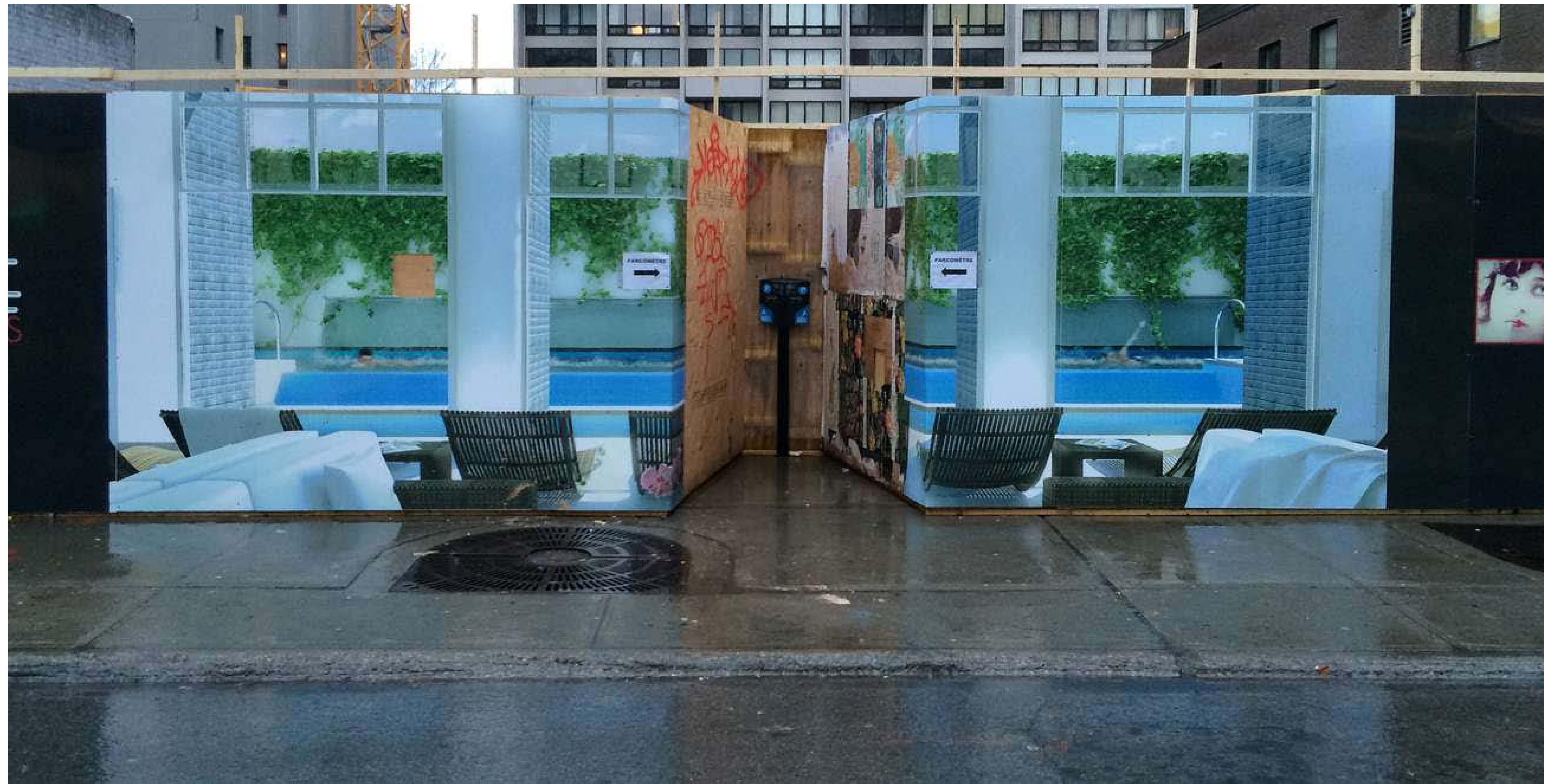


**Selim  
PROXIMA UTOPIA**

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

relativistic

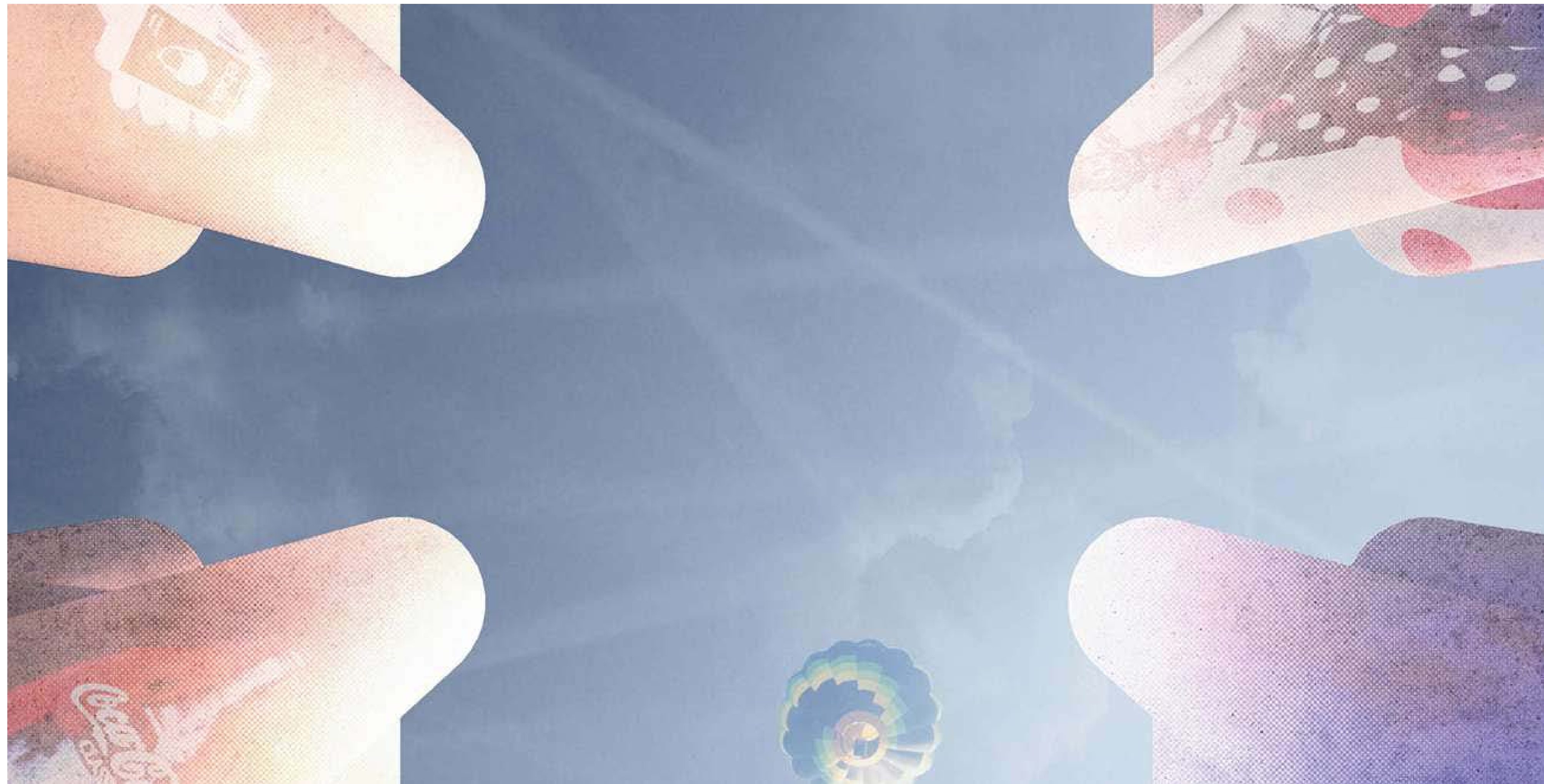
speculative



**Paul Landon**  
**DISSOLVING FUTURES**

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

speculative



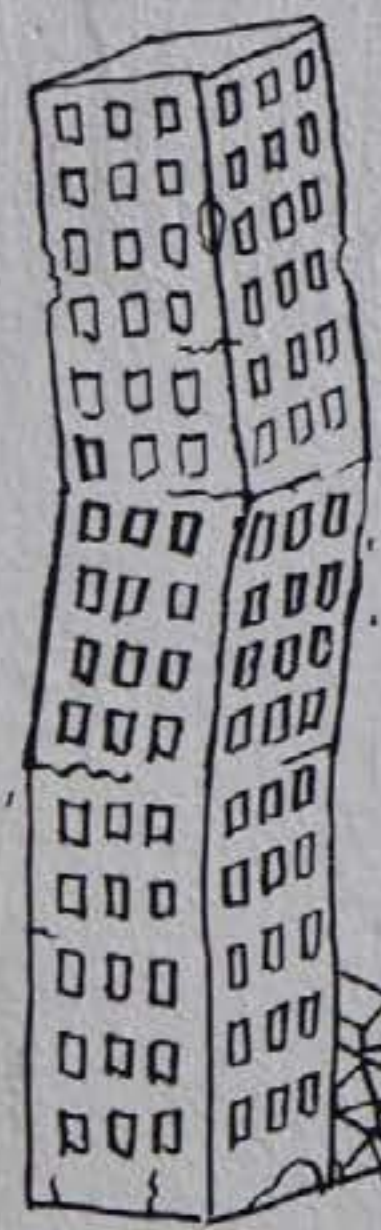
## **BNGRT SPACE IN TIME**

### **The Future of Logistic Landscapes**

In the Middle Ages it was the market square, before the millennium it was the shopping street in the city, today we have online shopping – but the future of shopping lies in the phygital store, an urban hub of a large logistic network representing the convergence between online and offline world.

**speculative**

# Haus der Architektur ↘



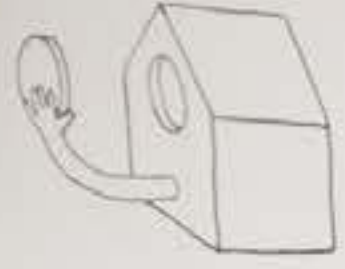
ARCHITECTURE  
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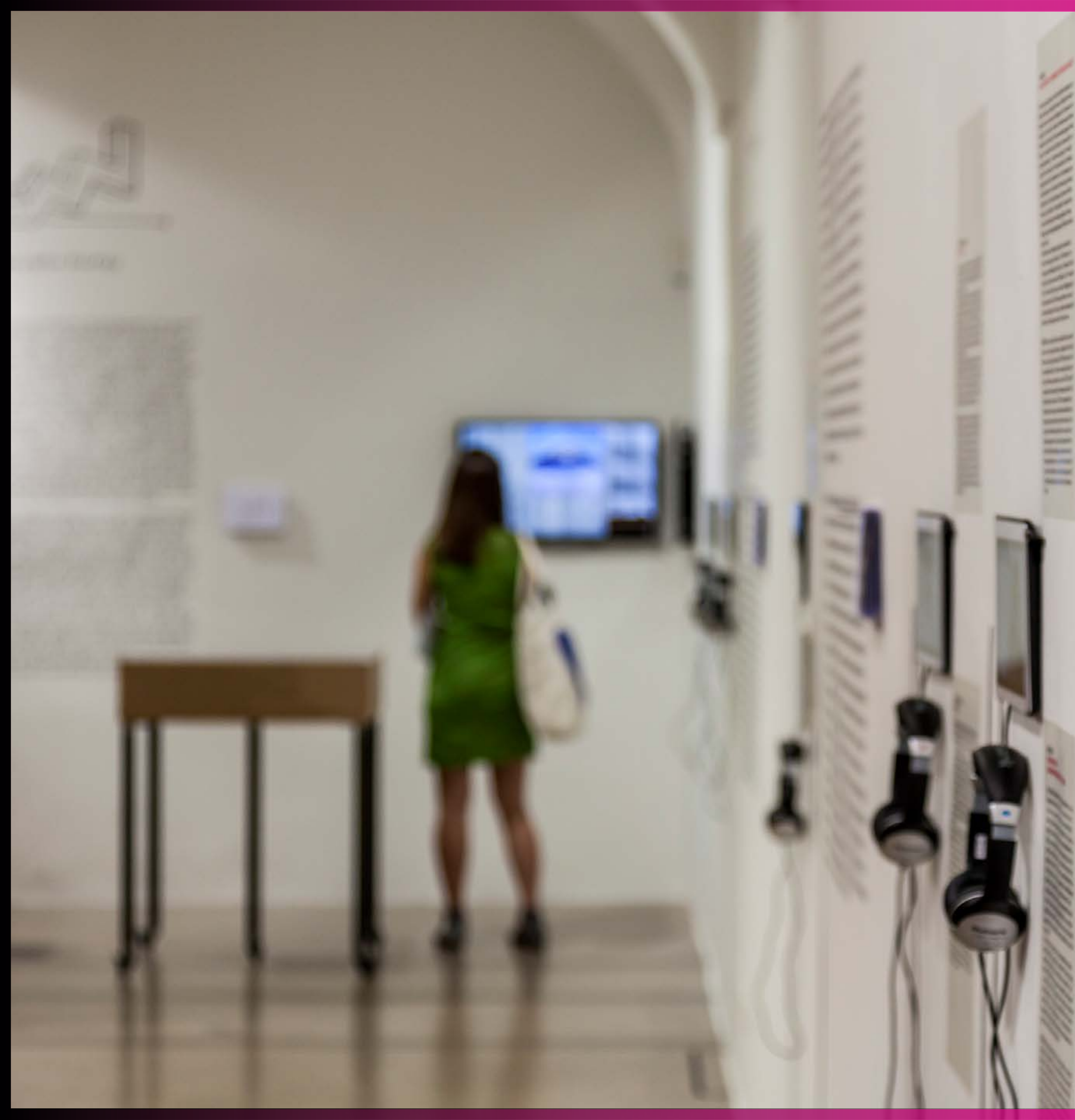


Reflexive Strategy

This is not so long ago, when we considered a strategy in architectural design as a set of instructions, where a building was seen as a machine to be built, and the architect's role was to design a machine that would produce a certain result. This was the dominant view of architecture in the 19th century, and it was only in the 20th century that the idea of architecture as a process, as a way of thinking and acting, began to take hold. This is the idea of reflexive strategy, which is a way of thinking and acting that takes into account the complexity and uncertainty of the world, and that seeks to create a flexible and adaptable framework for action. This is the idea of reflexive strategy, which is a way of thinking and acting that takes into account the complexity and uncertainty of the world, and that seeks to create a flexible and adaptable framework for action.







by architectural theorists. Much more  
fold shapes in architecture: from the decision to design  
from-finding process to forces and agents beyond architect's control, one  
tendency to leave the building unfinished in order to enable active appropriation  
on the part of future occupants, to the Bartlebian refusal to engage in a project  
altogether and propose any significant changes to existing environments. The  
last of the described manifestations of "architectural reluctance" is seen as the  
most radical and politically significant one - refusing to design means a disrup-  
tion of both a concrete building project (and by that, the capital investment em-  
bedded in it), but also a disruption of the very ideology of innovation, creativity,  
productivity and entrepreneurship, which has long since been mobilised for con-  
structing the public image of the architectural profession.

There is, however, something more that gets lost when architects assume a  
Bartlebian position - it is the very *projectivity* (the essential capacity of ar-  
chitectural design to construct hypothetical spaces and envisage future realisation  
that is unexamined as well, and, with it, the *raison d'être* of architecture as a  
discipline. One could argue that we should accept and even celebrate this loss.  
Why be sentimental and mourn architecture's demise when its main purpose  
creation of future worlds) embodies the capitalist logic of environmental  
storing, and exploiting potential futures for the sake of profit?  
Use that has the future always been by the market.



Since the very beginning of the capitalist era, the term speculation has assumed a profoundly negative connotation - to speculate (in the narrow sense of the term) means to anticipate future scenarios with the aim of making personal profit, regardless of the cost to others. Rather than existing as abstract changes, determining every possibility for transportation, the underlying conditions of the present order, when online shopping companies, for example, use their customer's previous purchases to estimate their "future wishes" and formulate these calculations into personalized shopping suggestions, they do this simply by capturing the future of its substantial capacity to bring change, instead of waiting for its most troubling symptoms. There is, however, more to speculation than sober financial calculation - if understood in a wider sense, speculative reasoning proves indispensable for philosophical investigation about projects, and provides imagination in general. It is this transformative potential of speculation that has animated its recent reassessment within theoretical and design disciplines - there is hope arising among philosophers and architects alike that using speculation beyond and against its common (profit-driven) field of application may turn the future once again into the medium of emancipatory change.

In line with the described intellectual requirement, the label speculative design has achieved a veritable ascent among the vague winds of contemporary architectural discourse, making it even more difficult to define what the term actually means. What can be speculative? Speculation is that architectural practice that projects future and the capacity for it, giving them a common direction but without a wider framework capable of alternatives. "Speculative projects" are not meant to be realized, but they are not meant to be left behind either. They are meant to be used as a tool for the agency to use, the speculative design of the future.

I AM A  
BIG BOX  
MONUMENT



Conceived as visual metaphor of the architecture of Manhattan, *The City of the Future* (1972) - Rem Koolhaas's famous drawing from 1972 - shows the potentially infinite orthogonal grid movement and embedding a different "architectural ideology". The relentless grid enables and structures the coexistence of mutually incommensurable projects, reducing them to a collection of isolated and individually indifferent masses advertising specific world views and design vocabularies. More than being just a representation of diverse streams of architectural modernism, the buildings depicted in the rendering are inseparable from the premises of bold futures characteristic of the modern era. However, the gesture of leveling achieved by the grid deprives these promises of all their radicalism, transformative potential, and collective nature, turning them into exchangeable objects of individual desires and preferences. Thus, the drawing reveals the destiny of the avant-garde project in the era of neoliberalism: the culture of total tradability and unlimited consumer choice has caused the ultimate relativization and disempowerment of the utopian horizons embedded in progressive architectural designs.

The relativistic pluralism of future scenarios doesn't occur, however, only as an a posteriori effect of commercialization and pacification of the once radical projects - it can also represent a conscious approach to design, incorporating into the project a range of different possibilities for its further realization, leaving the design conclusively ambivalent, conceiving it as an assemblage of mutually incongruous elements, or turning it into a catalogue of independent options - all these strategies can be viewed as examples of architectural relativism. Their underlying intention is mostly a mixture of post-modern irony and a desire to escape the deterministic and restrictive character of architectural projects, which by their very nature rather channel than expand the trajectories of the future. The relativistic project on the contrary embodies the values of democratic pluralism and freedom of choice, while dismissing universalism and totalitarianism. It encourages us to choose our favorite futures and compose our personal utopias. However, it is difficult to believe that any of these individual future perspectives possess the capacity to divert the fatal trajectory of capitalist development, which at the moment seems to lay down the ultimate future horizon for all of us. It appears more likely that we need a common project - a democratically developed and collectively conducted one - to transform our common world. Certainly, architects cannot achieve this goal alone (it is rather a task for broad social movements and political forces), but what the practice of architecture can do is to turn a socially produced future horizon into a variety of tangible spatial forms.

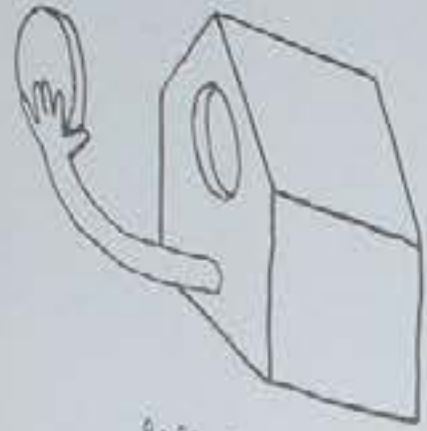


THE CITY OF THE FUTURE - REM KOOLHAAS  
THE CITY OF THE FUTURE - REM KOOLHAAS  
THE CITY OF THE FUTURE - REM KOOLHAAS



Architectural information panel with text and a diagram of a building section.





Reflexive Strategy

Until not so long ago, reflexion was considered a privilege of architectural theory and criticism, whereas architecture itself was seen as an inherently future-oriented, projective discipline. However, such a clear separation of the design practice and its resulting discipline from theoretical disciplines has been considerably loosened during the last few decades. Already Peter Eisenman and several other protagonists of the 1980s *Deconstructive Architecture* had used New York used the architectural project as a foil for "critical" interpretations and "deconstruction" of inherited design formulas and not so much for anticipation of the future. From then on, the reflexive strategy, which can be described as a tendency to maximize the analytical dimension of design, while simultaneously minimizing its projective component, has been adopted by entire generations of architects. Instead of envisaging the future, the reflexive project reveals, interprets, questions, deconstructs, recombines, reframes, politicizes, makes in-politicize the past. This turns the present moment into a permanent construction site where the past is being productively recontextualized. Certainly, such reflexive (re)constructions influence the future prospects as well, but rather as a by-product than as the primary goal.

While Eisenman's interpretative gesture addressed the formal grammar of architectural design, which he conceived as an autonomous semantic system, the subsequent generation of reflexive architects counteracted his "dialectical" approach by turning their analytical focus away from a narrowly architectural (formal, constructive, and typological) towards a broader social, cultural, ecological, and political dimension of the built environment; however, as its prelatatory title and symbolic location (New York) suggest, the *Reconstruction of Architecture* exhibition of 1986, announced once again the comeback of the "formalist" reflexivity of Eisenman's generation, signaling a renewed interest in "genuinely architectural" concerns and re-engagement with the inherited repertoire of spatial forms, typologies, concepts, and narratives. This circular movement from the introvert over the extrovert and back to the introvert form of architectural reflexivity gives rise to an awkward question: Is architecture that has deliberately renounced its immanent future emancipation committed to repeat the cyclical movement in which the centrifugal effect of the extrovert, politically conscious, and trans-disciplinary analytical endeavours of one generation is always followed by next generation's centripetal, often towards more introspective, hermetic, and inner-disciplinary forms of reflexivity?

*Reflexive Strategy*  
The reflexive strategy is a design approach that seeks to maximize the analytical dimension of design while minimizing its projective component. It has been adopted by several generations of architects, including Peter Eisenman and the Deconstructive Architecture movement of the 1980s. This approach involves questioning, deconstructing, and recombining existing architectural forms and narratives, often focusing on social, cultural, and political dimensions of the built environment.



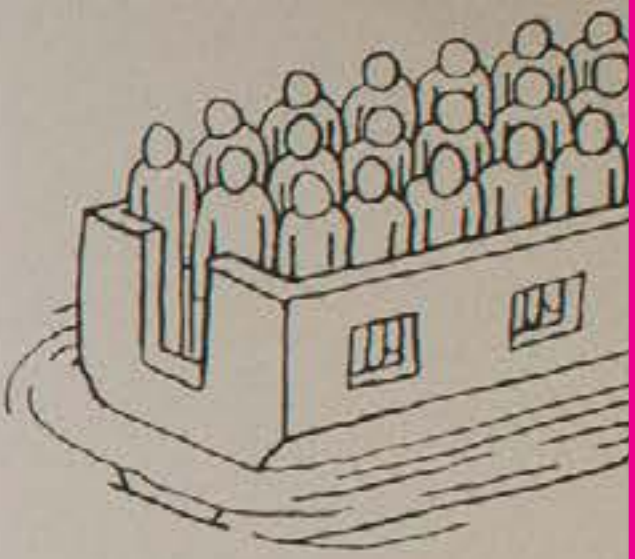
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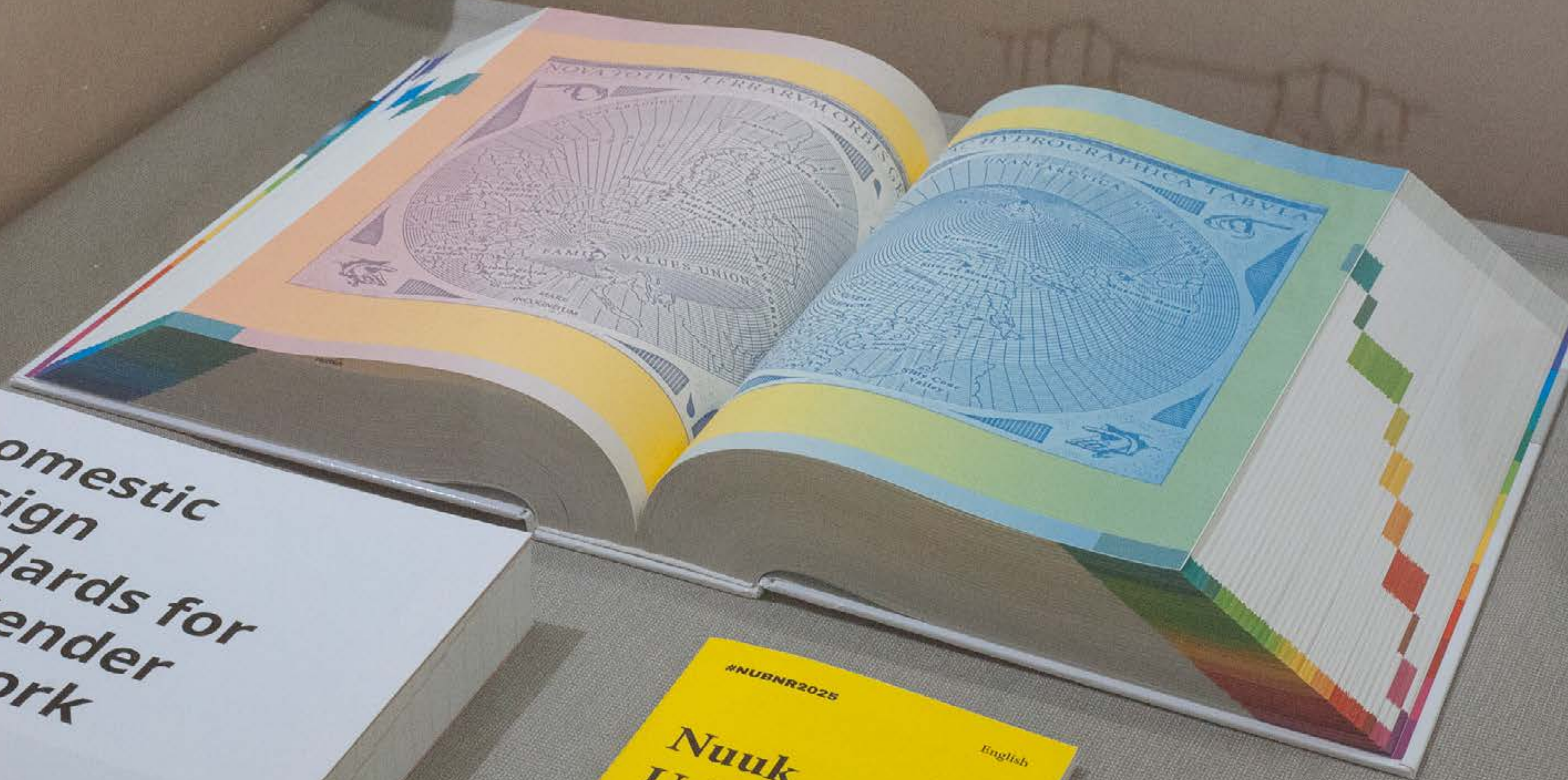






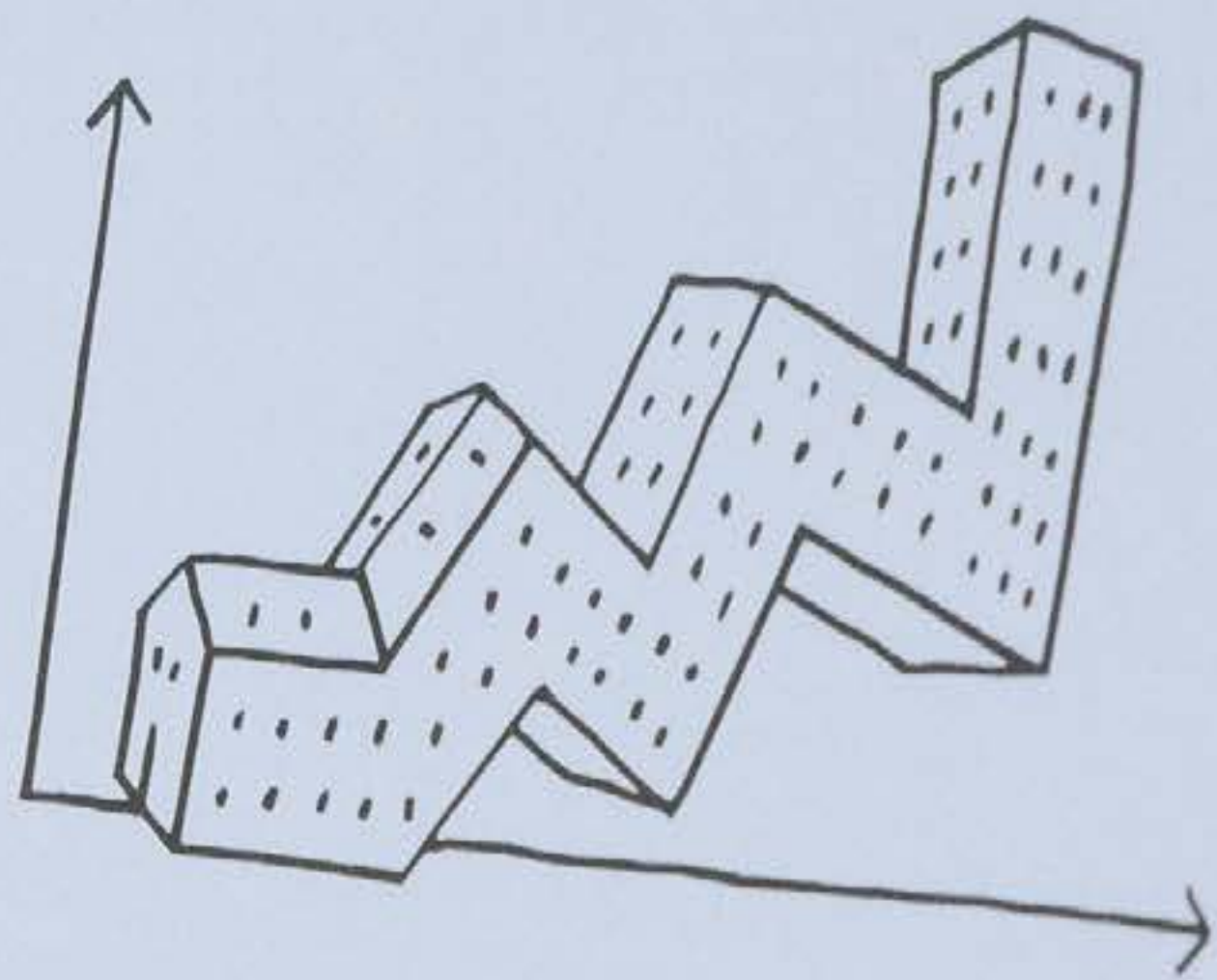


**Domestic  
Design  
Standards for  
Post-Gender  
Housework**



potential of speculative  
cal and design disciplines  
jects alike that using spec-  
n) field of application may  
cipatory change.

the label *speculative design*  
e words of contemporary ar-  
to define what the term ex-  
that architectural practices  
dual projects of limited scale  
focus and the capacity for  
them a con-



*Speculative Strategy*

POST-FUTURIST DESIGN STRATEGIES //  
POST-FUTURISTISCHE GESTALTUNGSSTRATEGIEN

h-  
die  
s-  
r. die  
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sich  
n hin zu  
biet der  
altordnung