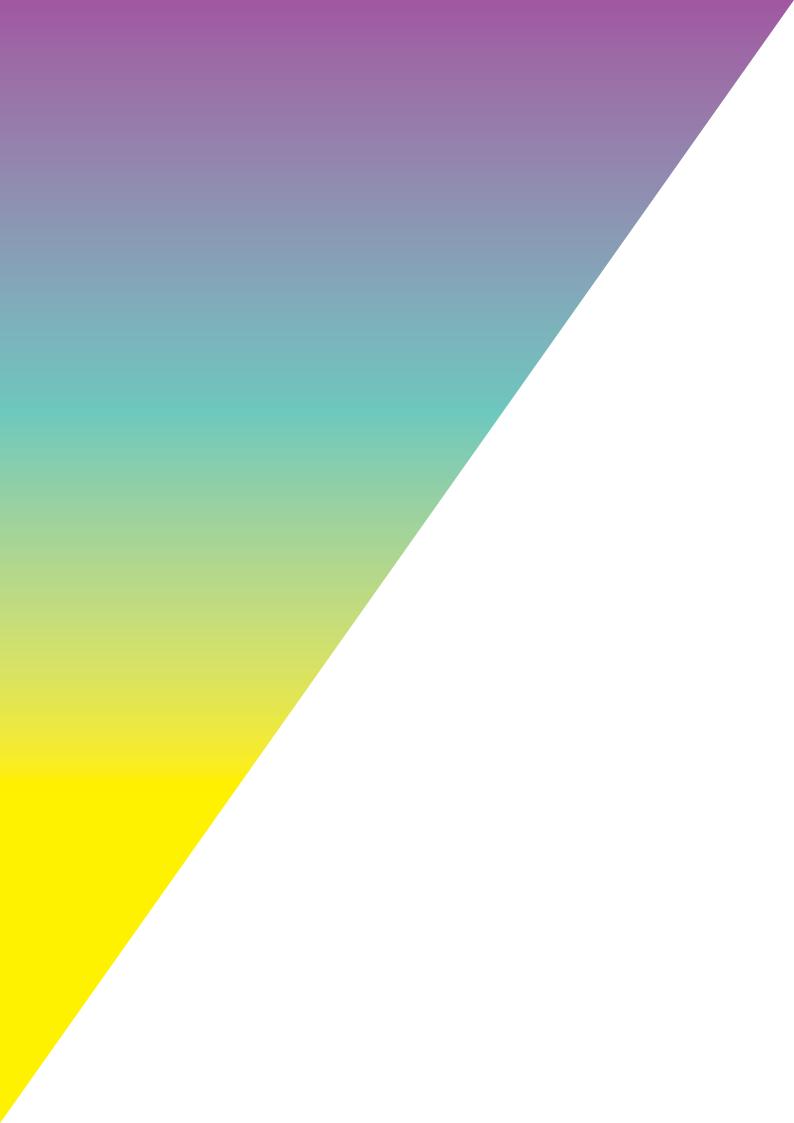# Housing the Human Seminar

October 19, 2019
radialsystem, Berlin

HOUSING
THE
HUMAN

Housing the Human and acatech invited the public to join an open seminar with renowned experts and professionals centered around three defining themes: *Methodological Frictions,* on the practical hurdles of working across disciplines; *Usefulness,* on the tension between artistic freedom and practical implementation; and *Prophecies,* on the promises and missteps of working with innovation and future-oriented topics.

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Welcome by Freo Majer, Matthias Mohr.

Helga Kühnhenrich (BBSR—Federal Institute for Research on Building, Urban Affairs and Spatial Development):

Maxim Gorki said, "Science is the intellect of the world, art is its soul." Society and the built environment are faced with so many challenges today, that's why the Federal Ministry for Building as a funder of this project and others, are Interested in new approaches to how to think of the future and perhaps more importantly, how to understand our current situation.

I Methodological Frictions

On many platforms and within a huge range of fields, we see a strong aspiration for working beyond or entirely without the boundaries formed by disciplines and genres. What is the promise of such an inter-, trans-, or, as Forecast puts it, non-disciplinary approach? Is it more than an invigorating crossover cure, providing fresh cognitive material to super-specialized professionals from time to time? If so, how might a meaningful and even thriving collaboration be organized between disparate partners, who often do not even share a common language?

With **Pippo Ciorra** MAXXI, Rome; Demanio Marittimo Km-278, Senigallia
Mae-ling Lokko Rensselaer Polytechnic Institute, New York
Helga Kühnhenrich BBSR
Jörg Stollmann Urban Design and Urbanization, TU Berlin

Moderation **Matthias Mohr** radialsystem

Themes Post-disciplines and collaborations, discipline as expertise, architecture as a post-disciplinary collage of knowledges, architecture and funding, grant-writing for interdisciplinary projects, society-based knowledge and community resourcefulness

Matthias Mohr   Talking about disciplines is difficult because there are heterogeneous practices within the disciplines, too. Therefore a house such as radialsystem speaks of "Body Time Space" as a motto in lieu of categorization. How can fluidity lead to an outcome that's different from being incarcerated in our own disciplines? And how do we create frameworks for fluidity to exist?

Mae-ling Lokko   Working between research and with a startup in West Africa, I'm interested in how do we produce knowledge, and how we prioritize how knowledge is defined. We typically think of it happening in the lab or studio (it's a powerful instrument of capitalism, companies invest in labs). In my work, however, knowledge is culture. I work at the intersection of agriculture, food, and architecture, where very sophisticated knowledge is passed down over generations, and is perhaps not knowledge but rather wisdom. Intuition that's been honed by rigorous infrastructure. If we believe knowledge is culture, it is produced every day. How to give that priority? Knowledge that helps you save time—how to account for the time saved in terms of value?

   I see the productive tensions and useful subversions led by designers when they are able to shift from "participatory" to "expert" or from the "research-led" to the "design-led" throughout the life cycle of a design project.

   Our disciplines don't mean we're experts in only one thing that never changes—we're fluid. And fluidity allows interdisciplinary collaborations. But, having a home in one discipline allows you to participate quite productively with others, and to contribute in a way that doesn't step on others' toes.

Pippo Ciorra   Maybe adjust the title of the discussion to "frictions as methodology," as we need frictions to expand our disciplines and knowledge. Applying interdisciplinarity to architecture is problematic as architecture is in itself interdisciplinary, or post-disciplinary. It's a knowledge environment which includes art, science, technology, society… Architecture is an impure art. It is made of mainly three ingredients: (its own) history, society and technology.

   We are embedded in the articulation of knowledges. We're already post-disciplinary. But practice is always something more complex than a discipline.

Jörg Stollmann   What Pippo just said reminds me of my younger self. I'm an academic at a German technical university that would like to

The brain of society is in society and we have to connect to them and their different parts. The most important friction will appear with society.
— Jürgen Howaldt

Architecture is an impure art. It is made of mainly three ingredients: (its own) history, society and technology.
— Pippo Ciorra

push out all the architects, for budget reasons, arguing that applied sciences can replace them. It takes quite some bravery to recall how much is actually defined from within a disciplinary matrix.

We don't have a methodology, we have tools. In interdisciplinary terms, my experience has been that in Basic Research it took us two years to write a grant application, we had a glossary of 45 terms, and we still misunderstood each other. We try to do empirical research, basic research, photography, video, drawing, even mapping have been a challenge, it's a gordian knot.

Lokko I share a similar experience at the polytechnic university, architects' roles in major research grants has shifted. It's the only discipline that could synthesize the information researching environment, culture, and engineering—the fear of associating one variable with another doesn't exist for architects, even if you're wrong. We do have a methodology, and it's priceless.

Stollmann You possess all these tools and you embody them. It becomes intuition. We could make it into a methodology if we can make it traceable by other disciplines.

Ciorra It's also an art. The pleasure of design, the Eros in the design process is what keeps me alive. My methodology is to synthesize intuition and drawing. This is why Housing the Human exists. My title as a curator is heteronomous.

Mohr We've started with frictions, and now we're at synthesis, as the opposite of friction. But how do you then keep up with friction as a creative force?

Ciorra In Italy we have an obsession with the past. Students don't do anything from scratch, but work with the existing past. Friction is what we need to be creative, but at the same time to absorb from reality, which is a multiplicity of frictions, complexities. The disciplines of design have to take advantage of that.

Stollmann We're caught up in the idea that a process has to be smooth. Through these deep psychological frictions, the things we produced really become something we deeply think about and collaborate and transform within the process. It's the most fruitful kind of friction between disciplines.

Mohr There's a misconception about friction that it has to be psychological or manifest in crying. Yet it will automatically be there

if you put different disciplines together, in one frame. We still think from within an old academic tradition when we speak of disciplines.

Stollmann We have to change the way we value and pay for academic work. This for example looks like a well-funded project. A luxury. But it's not a model for how we will do future research, and it isn't academia either. Before you throw disciplines away.... I became more disciplinary the older I got.

Ciorra In 1969 we invented architecture to distribute power. Architects are considered interdisciplinary in my academic sphere. And they get no funding therefore.

Stollmann Today the funding institutions don't trust your project; you have to pay out of the overall budget for a third party to evaluate quality. It shows deep insecurity in the whole field.

Lokko I think about it all the time in terms of hi-tech / low-tech. In West Africa, people think our product is low tech because it's local. A colonial paradigm that people are trapped in, I thought. But it's so much deeper than that, it goes back to an aspiration to modernize, and trust in a system that can produce. And the economic and political aspirations of consumers today. Until that's understood, it is very difficult.

Helga Kühnhenrich For me as a representative of the funding body, we fund a lot of research, too. there's a phenomena that you dig into your special focus and it becomes narrow, highly specialized, and you ask how would that contribute to society? The task is to get broader, to discuss it through society. It's the main reason why we fund HTH. It's a good evaluation tool, to discuss it with others from other disciplines.

Howaldt For me the challenge is not the interdisciplinary collaboration but the transdisciplinary, i.e. with society. How do you produce knowledge? The brain of society is in society and we have to connect to them and their different parts. The most important friction will appear with society.

Stollmann What are the economics of civil society engagement? It doesn't get monetized or funded.

Perlin Do you as makers directly ask where your money is coming from?

Stollmann My team says no to most private funding. Government funding is the largest.

Lokko We look at the industry when it's private, when it's federal or state, you assume it's tax payers' money.

It takes quite some bravery to recall how much is actually defined from within a disciplinary matrix. — Jörg Stollmann

Ciorra Architecture as a word is never in the categories for EU funding, you have to mold it into a different category. It's hard to fund anything with the word architecture in it. We also fragment the identity of our knowledge for that reason. We deconstruct to engage with society. But it's such a luxury.

Stollmann How much can we communicate beyond our class and socioeconomic frame?

Lokko None of these projects I do could work unless you start with society, and none of this is cozy. In Liverpool, a community organization has come onboard, and their first issue was to state their fee. And I wish more organizations would do that, it has to be robust.

Ciorra We have to think of this not just in terms of policies, we're building on the frictions, we need to update the tools of our disciplines.

Stollmann In Sheffield at a conference on community resilience, they brought up the term resourcefulness, even if you think you don't have power, we are part of a group that has access to resources. That was an eye opener for me because it moved from the power discourse to discuss exactly what do people need in order to work for what they want to get.

Mohr Is it really about getting rid of the disciplines or frames of collaboration?

Ciorra We can't get rid of disciplines but architecture is not a discipline, it's a collage of knowledges. We've been fighting the image of the architect as demagogue for years and now we are seeking to recreate it in a new way.

Stollmann I don't really believe you, the nice thing about disciplines is that you are disciplined in something, that you're bound, and have grounding that constraints you and that you have to fight.

Ciorra But architecture is not a discipline! What would be the basics of architecture?

Comment from audience Dissolving disciplines—I think the world is changing too fast to just stick to a system of experts. In the moment nobody knows what will happen in the future. We're all speculating.

II Usefulness

For many in our troubled era, the way creative work is looked at and reviewed accentuates its social relevance, which often implies a direct applicability. Might its moral impetus help influence or even change the conditions we live in? What is it good for? We'd like to learn more about how striving for social or political usefulness may influence the ways creatives as much as institutions conceptualize and produce their work, and what value a "useless" creativity may or may not have. Is an activist approach more valuable than a work focusing on aesthetic or formal matters?

With   **Matevž Čelik** Museum of Architecture and Design, Ljubljana
Rahul Mehrotra Graduate School of Design, Harvard University, Cambridge
Josephine Michau Copenhagen Architecture Festival CAFx
Judith Seng Designer, Berlin

Moderation and summary
Matthias Mohr radialsystem

Themes   Moral responsibility, usefulness/uselessness binary, scale and temporality, sphere of concern vs. sphere of influence, speculation replaces absolute, fluidity of the past vs solidification of the future,

Perlin Useful / Useless—we're kind of over this binary, this is a modernist tension we've been holding onto, in order to conform ourselves to disciplines that come with money and grants. But what about the usefulness of feeling fulfilled? What about our moral obligation to be useful, as thinkers, makers, doers, designers? Consider the condition that you're in: do you have a moral obligation to make the world better?
How do we do this, make the world less bad?
What specifically do you feel needs to be better, and how are you working on this?
Are we doing what we'd hoped we'd be doing? We hope we're doing?
Are you providing access and power in everyday life?

Čelik I'm an architect and through that got into critical writing and through that, to helming an institution. There I have to face the usefulness of the museum for the first time. I'm still dealing with that, an urgent question today. What is the role of institutions? Many are still based on concept developed in the 19th century. Institutions should experiment and explore what their roles could be.

Michau CAFx is an applied for that explores and discusses the structures and mechanisms, a public platform to discuss architecture and urban planning. We went through the deep WHY last year, who should be my alliances, how do we get funding, why are we doing this, we ended up answering that this is about the built environment, and it concerns our society's well-being. We have to discuss what's happening and why, and to participate in the discussion with awareness, be a democratic citizen. And hopefully inspire decision makers in the process.

Perlsin I teach and run a design studio and an agency, and the reason I quit my job at a fancy place is that I started working on climate change a bunch of years ago. And my real question is, do you feel a moral or ethical obligation in your selection process of projects to support and the creation of your system?

Rahul Mehrotra I'm an architect but situated in the dept. of urban planning and design. I found the last discussion incredibly useful, as I think the future is in fluidity. The usefulness of the binary is gone, and has to be contextualized. The dissolution of the binary is in the frictions that can become very productive. The past is being reinvented and becomes fluid, while the future is becoming solid. In all the five HTH projects I saw very precise speculations, and the

**The past is being reinvented and becomes fluid, while the future is becoming solid.
— Rahul Mehrotra**

Today what surrounds us in the media is an obsession with leading a good life. This is often in contradiction with what might be a good society. How do we change that? — Rahul Mehrotra

precision of speculations is what make them useful. The future is much more precise than the past, that defines our times. Consider the temporal dimensions—it sometimes takes a generation to see projects such as these hit the ground as businesses, so we should embed the temporal question in the discussion about usefulness.

How do we create a frame of reference for measuring usefulness?

1   The collective good for society as a measure: how can a creative work can go beyond the human-centric usefulness to propel a larger sense of good? The common good. The notion of a good life has become an emblem, an individual-centric view. Today what surrounds us in the media is an obsession with leading a good life. This is often in contradiction with what might be a good society. How do we change that?

2   Scaler: the spectrum of scale, from individual to community to the planetary, questions of basic existence, the scale becomes very important.

3   We're making permanent solutions for temporary problems. Our discipline propels us in that direction. What does the notion of reversibility and what does it mean? One sign of usefulness for me is the notion of reversibility, and recycling, upcycling etc. is linked to that. We can even look at the reversibility of ideas.

4   The notion of engagement: all work should be judged through levels of engagement with the world around us. It's the broadening of categories that makes them useful.

Seng My question is, Is uselessness the new usefulness? Is it possible to clearly distinguish between the two? This made me think of Harald Welzer and Bernd Sommer who wrote that „we need a completely different life instead of exchanging old fashioned technologies by new ones". But how do we enable us to imagine a completely new life? How can we keep calm and remain confident in relation to the unexplored "white spots on the map", the yet unknown and maybe even the fact that we will never fully know?

Perlson Tell us all what are you currently working on that you think is useful?

Micahu We're all useful, this here is useful. We have the tendency to instrumentalize everything, but I like doing things for their own sake. I get most inspired when I do absolutely nothing. With CAFx, we aim to create awareness and maybe help produce stronger

democratic citizens and inspire decision makers. With that goal in mind, we asked practitioners to pen a manifesto about the role of architecture in society in 2019. To challenge them to take a position and be critical. There's a need for architects to be critical towards their commissioners. Construction is a major pollutant. We're building and demolishing a lot instead of transforming the existing. Having a bit more time to analyze and look into it critically is hopefully our contribution.

Perlin I feel the urgency as well, I don't think we have a lot of time. I would like to have more time for research.

Čelik I'm working now for nine years on the transformation of a museum. From a silent keeper of a collection to connecting and becoming an active supporter and platform, and accelerator of ideas. We try not to have our agenda, but open our platform for creatives to design. We need to give people space to present their ideas on how to address today's issues.

When we talk about something being useful, we're dangerously close to commodifying the thing, saying "How can we sell this?" I think that's very dangerous when ideas are taken out of context and become just a product, and can be abused as well. Purpose is very important when talking about usefulness: for example, harvesting data can be also used to convince people not to pollute but how it was harvested and what it was used for became problematic.

Mehrotra This is the moral question that Daniel introduced.

Jürgen Howaldt The category Usefulness is maybe not the right one. Let's talk about social responsibility. What could be our contribution in terms of social responsibility. Who defines what is responsible?

Seng A project I worked on was research about measurements, something that's useful. But when you go into the metric system (a 19th century agreement) the international KG that is useful in trade for example, is equivalent to a liter of water at its freezing point. It's poetic and fictitious. But measurements are about agreements, and the life behind them, the relations are complex, but we're unable to deal with that. Do we need other and new skills to deal with this complexity, more poetic skills rather than the precise and analytic ones.

Perlin The moral obligation requires a certain kind of risk. In order to quantify, our world has to be absolute. For example, we have a model for economy that's fictitious, but we hold on to it as being absolute. Is the moral obligation to take a risk and poke at the fundamentals?

Mehrotra There's an obsession within disciplines to strive towards the absolute; collectively, we haven't paid enough attention to the design of transitions. Therein lies the risk. It's a paradigm shift, different cultural questions. We call it speculation, fiction, many things. The

question that concerns me is how do you design for transitions? We don't know how to do it because it doesn't get measured, and is called speculation.

Perlin A lot of the projects here at HTH are in that zone. Are there ever moments that aren't transitional? Aren't we always in transition?

Mehrotra I think speculation walks a thin line between being an absolute solution, it builds on a future as one thinks it's going to happen. We call is speculation to mitigate the risk, at least psychologically. Transition sometimes takes you not on a linear path. [Gives as example India's transition into nuclear energy to cut back on coal.]

Perlin Are there any projects you're doing that challenge these transitions?

Čelik FAP is my project, it's not recent but it's still here and still

We have to try to separate in our mind what are our spheres of concern and spheres of influence. Take climate change, inequity and more: concern and influence sometimes don't converge.
— Rahul Mehrotra

working. An exchange platform between institutions and emerging creatives. We're using it to open up discussions about architecture. What architecture design and city planning should be in the future? It makes sense and gives you the feeling that the profession can be relevant again, from a service for strange projects to an intellectual discipline that can help answer important questions.

Michau And it's also opened up to other disciplines that deal with future thinking. CAFx is the same, we don't think in absolute terms, we provide a platform and open up space for ideas. HTH is a very open-ended process for example, and that's why it can progress in such a clever and reflected way.

Mehrotra We have to try to separate in our mind what are our spheres of concern and spheres of influence. Take climate change, inequity and more: concern and influence sometimes don't converge. Museums and institutions can become these spheres of influence. But as curators and creatives we often confuse those spheres as professionals. What's useful in the sphere of our concerns. We can construct a narrative in the sphere of concern but when we have to

move the set of questions to the sphere of influence it might not be so useful.

Perlin I want to go back to advertising, and the concept that we're helping a brand grow, and how we as makers look at your goal, not only to bring something to life but also leverage our role in leveraging the power of our spheres of influence. This concept that we're helping a brand grow, that's its sphere of influence.

Seng Know what you can contribute. How do we measure impact? I work with institutions and need them to mediate my work to a public. It's about acknowledging that there are different spheres of influence and perspectives. To learn to work with the lack absence of absolutes. Teaching as influence as well.

Howaldt Define our role and specific contribution: what do we understand as our contribution? If we try to do the same things that engineers do, we're wrong, we have to think about our role as specific knowledge makers in society. Enable the people to reflect their practices. And maybe to change things. Not say how to change, but help them reflect and find solution. That's our contribution and usefulness.

Mohr it's also a bit dangerous to limit yourself, the engagement is maybe a better quality. Take Greta Thunberg, she speculates on her own influence and engagement goes beyond what you've ever imagined. So maybe not a pre-defined sphere of influence bit rather, with your engagement you proceed to speculate on it.

Mehrotra Your right. We shouldn't separate it. But our spheres of concern our huge, so the big implication is pedagogy, disciplinary knowledge and how do we define the context. As architects, there's the "context of the context," the meta-narrative and what it does to a space and a locality. We should have aspirations to bridge these spheres.

Perlin Engagement and measurement are very loaded words in my world. Engagement as in likes, user engagement… I think it's in the small gestures that offer critique in very focused areas, but it's in the narrow focused questions that we can do our work. Those are the useful gestures we can do as designers. HTH for example taught me that the steps that we make are critical. This has been an incredible program, even if it may be insular. This is one of the few times I saw a program go from concept to steps towards prototypes and presentations.

III Prophecies

Like many other experimental platforms, Housing the Human claims to work on concepts reflecting future developments. Yet, notions of "innovation", "future", or even "utopia" may feel worn-out and abused, particularly when they are meant to contribute to corporate branding. Why and how might a look into possible futures make sense, and what concepts of innovation may be worth taking a deeper look into?

With **Jan Boelen** Z33, Hasselt; HfG Karlsruhe
B**eatriz Colomina** Princeton University, Princeton, NJ
Jürgen Howaldt Expert for social innovation, TU Dortmund
Daniel Perlin Designer, New York City
Margit Rosen Art historian, ZKM, Karlsruhe

Moderation and summary
James Taylor-Foster Curator, ArkDes, Stockholm

Themes Artists as prophets, predicting the future only in order to impact the present, power and panic in innovation, rethinking society not driven by fear, designing for people's emotional states, long-term vs. short-term decision making

Taylor-Foster   The topic of this talk is prophecies, a loaded word.

Colomina   How do we relate to each other today when countless "new" technologies seem to structure every interaction? And what role does architecture play? What is the architecture of ubiquitous connectivity? What is private and what is public has become completely blurred. We can no longer think of distinct spaces for work, play, domesticity, and rest. We are living in a 24/7 culture. The nineteenth-century division of the city between rest and work may soon become obsolete. Architecture as we know it might be obsolete already. Not only have our habits and habitats changed with the internet and social media, but predictions about the end of human labor in the wake of new technologies and robotization that were already made at the end of the nineteenth century are no longer treated as futuristic.

The end of paid labor and its replacement with creative leisure was already envisioned in utopian projects of the 1960s and 1970s by Constant, Superstudio, and Archizoom, including hyperequipped beds. But then architects dropped the ball, blinding themselves to the huge transformations taking place. Meanwhile the city has started to redesign itself without us.

Post-labor architecture, the internet has already redefined the spaces in which we live and our relation to objects and each other. The architecture of how we live together.

Architecture as we know it might be obsolete already.
— Beatriz Colomina

Howaldt   Although there is widespread recognition of the need for innovation and a long history of academic debate, there is no clear understanding of how innovation leads to a sustainable and inclusive society. While the concept of innovation has become more and more important for societies to cope with the great societal challenges, technological and economic innovation encounters limitations in resolving them. To this end, social innovation has increasingly been attracting attention in recent years. Yet, the term social innovation can be traced back to the early 19th century, long before technological-economic connotations determined the common understanding of innovation. Semantically it was closely linked to processes of social transformation as specific forms of social change. At the beginning of the 20th century, a new meaning emerged Social innovation as the advent or adoption of a new behavior or a new practice. These practices encompass all areas of society, such as gender relations, formal and informal education, management, governance as well as everyday life, established habits and cultural customs.

Meanwhile, the importance of social innovation in successfully addressing social, economic, political and environmental challenges

of the 21st century has been recognized on a global scale. Due to expanding and new social demands, reinforced by the challenges of globalization, population growth, conflicts, wars and – not least – climate change, the need for social measures of all types rockets high. Social innovation has become a ubiquitous concept. We see countless approaches and successful initiatives that illustrate the strengths and potentials of social innovations in the manifold areas of social integration through education and poverty reduction, in establishing sustainable patterns of consumption, or in coping with demographic change.

Purely technological innovation is more a part of the problem than the solution in sustainable structures.
— Jürgen Howaldt

As a social scientist I want to talk about innovation, the astonishing possibilities of new technologies to change our lives. Purely technological innovation is more a part of the problem than the solution in sustainable structures. Social change and transformation have been forgotten, it's about the new social practice, how we make live together, consume, make art. Global research project on social innovation—it has become the new big concept to find non-technological solutions to sustainability problems. Initiatives that try to find new solutions to old problems. To create the new social imaginary, or the "real utopias." Created together with society in society. Enable society to be part of those processes. What is our role in this? Not prophets, but rather enabling. [mentions the Atlas of Social Innovation (free download)]

Boelen Ten years ago, I was interested in designing futures; now I'm more critical about the idea. Plausible futures, preferable futures… There are so many futures, which one are we talking about? We cannot predict or compute the future anymore. Besides, supercomputing was founded by the same people who developed the A-bomb. With climate change unpredictability came, too. the future is here and now, how can we relate to it? A future is constructed by the same solutions that created the problem we are in now. How do we deal with that? How can we pass knowledge into the future? We make decisions on issues we have to deal with for the next 100,000 years, like nuclear waste. Indigenous people only made decisions that they could take responsibility for within the next generation. A future where you can see the implications of your acts.

Margit Rosen As an art historian, my role is to re-write the past in order to project on the future. The founder of the institution ZKM

only agreed to open it if he got a school attached to it. (which Jan will soon head.) Why do you need this institution if the biggest tech university in Germany is in Karlsruhe? The expectation from the artist (grounded in the 19th century) is to act as a prophet.

In the early 1960s, the writer and futurist Arthur C. Clarke enjoyed demonstrating the monotonous regularity in which apparently competent men determined what was technically possible or impossible – and that proved to be utterly wrong before the ink was dry. As reasons for this he saw the "failures of nerve" and "failures of imagination". For all long-range prediction, if it is to be accurate, Clark stated, imagination had to triumph over hard fact – since the real future was not logically foreseeable. One could add: Prophecies are not be uttered in order to be right at some time in the future, but to change the probabilities of the future to come. The sentence also applies when "prophecies" are replaced by "speculations", "fictions" or

Romantic poets would have answered that the future lies hidden in the collection of museums.
— Margit Rosen

"prototypes". Visibility is decisive for all these forms, in order that they can impact the present and thus the future: by being presented to different groups, discussed, and developed further. In this sense, HTH with its numerous locations, partners and experts is exemplary. The question, however, that in my view arises with several experimental platforms is: How could circumstances be created that support artists/designers/architects/researchers in leaving their familiar circles and embrace the effort to deal with individuals or groups who bring along different forms of knowledge, methods, experiences and concerns, which may diversify and spread ideas of potential futures?

Prophecies aren't ordered to be right in the future but to change the present. They can impact the present and the probabilities of futures to come. Museums aren't taken for granted, we are constantly measured and asked to prove impact. Even if we don't see now what the effect is, it might become clear later. I plea for projects that are concrete and follow an idea to the end. I'm even in favor of commissions, because it brings together people from different backgrounds and knowledge.

Perlin if there's anything in the future that we might need to do more of is this, come together to talk. I believe in the multiplicity of futures, and if our right to determine them.

If capitalism offers us anything, it is acceleration and speed. And right now, with the inclement total systemic collapse of itself-due largely to capital fueled global Climate Change-there is no better

time to learn about possible solutions to postpone or perhaps avoid the complete demise of homo sapiens. So what can we learn from this juggernaut of M-C-M1, of constant accumulation? We can learn that the rebellion against this accumulation has begun through brands' self-aware marketing strategies. From Patagonia to the UN to Extinction Rebellion logos to Tesla, brands are harnessing the rage, panic and power that comes with making "greener" choices. Greener choices means that "greener" solutions need to be found. Fortunately, most are already ready, just lacking demand, and therefore supply. They range from green grid ESCOs and alternative solar grid storage systems like "heat batteries" to carbon removal systems, from mycelium homes to algae power and furnishings, reflective sand and iceberg generators for the polar icecaps to your gateway drug of hay straws. The earth itself has always given us the tools to live in a more sustainable way. Only now has the emotional drive consolidated in the mediasphere to produce the capital demand for these tools and systems. The moment is now for brands/governments/you to market your greener self. And make no mistake, it will be tested in the public sphere to see if it is real! The less negatively impactful your brand can be, the more power it wields. And yes, this is a good thing.

The future of this is only the extension of this our current trend, the complete branding of life to be sold. Air, water, sky, fire, aether, we buy them all everyday already. So how can we make this meet

We're getting every agent into the museum. It's dangerous also for the museum.
— Pippo Ciorra

the needs of our forthcoming collapse? Less. Fewer. The extension of everything is towards No-Thing (the only thing we can know according to Socrates). What is no-thing? It is a luxury brand for now. For some, silence is the new luxury. Your luxury brand may be a tent of banana-leaves, your luxury brand may be access to a blue sky, your luxury brand may be, like in Mel Brooks in Spaceballs, inhaling a "perry-air", a can of breathable oxygen as the ozone layer collapses on the planet. Our green desires will push back and slide out from under the weight of the neo-liberal fantasy that money and consumption itself will solve all our needs. The time is ripe for revolt, and brands are right there to revolt with you. The future is now, where nothing finally becomes the most everything you can desire.

Taylor-Foster We live in an era defined by power and panic. How do we feel in relation to the time that we live in, how are we affected by it? Feeling has taken over the world. Example: ASMR – an internet subculture that speaks of loneliness in society. The urge to connect

with an individual on our screen in an intimate way. Whispering, comforting. Inverting the disconnection caused by technology. A physical sensation similar to being intimate with someone.

What do museums do, reflect culture or build culture? Do institutions have meaning as prophetic places? Or a globalized structure?

Rosen Romantic poets would have answered that the future lies hidden in the collection of museums. Institutions stage exhibition concerning contemporary topics. What is expected of us from politics? No one is talking about aesthetic experiences anymore btw... We have started drawing together NGOs, universities, etc. to not only define what it's about but also what infrastructure they need. I don't know if all museums can do that, but the panic of innovation and the future is so great that sometimes institutions open up.

Taylor-Foster What are you measuring as an institution?

Rosen Number of visitors, which in turn measures emotion. We talk to people, we invite audience to workshops and ask them. But it's not numbers.

We are however talking about 19th-century models that are centralized and hierarchical. They put us literally into bed.
— Jan Boelen

Ciorra I'm in panic about the access of expectations. It takes power away from other places and puts it within museums. We're getting every agent into the museum. It's dangerous also for the museum.

Perlin I'm a thief, I steal early and often. I steal methods and technics that give me more power. One place I can steal from is iPhones. You do not need them. Why do we have them? Because we believe in apple. We bought into it. And I steal from that. ROE – return on experience. The most subversive thing you can do is get people to work on how to resist and escape that. What emotional moment get quantified from that—if we can change that it's a powerful tool to wield. The argument is now in the direction of wielding this power. Quantitative data analysis is the zone where you can leverage that. It's ultimately your responsibility as an institution to not do that, to not quantify emotions.

Rosen Visitors wanted to have an electronic IDs so that the museum would know who they are, track what they looked at and for how long etc....

Taylor-Foster We have an emotional relationship to our devices and screens. Does it negate institutions?

Colomina It's interesting that studies demonstrate the desire anticipated the economy, precedes what happens. What is the role of architecture in this new economy?

Taylor-Foster the LA-based founder of VR claimed we should be paid for our data.

Howaldt Rather than panic I would talk about the possibility to change, be part of creating a new world. Panic is the worst that could happen to a society. Politicians try to make us panic, if Greta is right and we should panic, even then it's not the productive way to change. We have to think about the optimistic visions of the future. We must keep in mind that we can create a future society where we live better together. That's my work, not to lose the ability to create think and act due to panicking. A world where we don't have extreme poverty, that's more equal. That more people are active engaged part of society. In the Atlas of Social Innovation you find many solutions that are already there, the questions is how to bring them into society.

Taylor-Foster That's a great vision but I can argue that there are a lot of people who don't want to see this future. Take Greta, I predict she and her message can be appropriated into Eco-Fascism. If we indeed have x number of years, what happens? Her argument shows a fundamental failure of democracy.

Architecture is not about the future. We started colonizing the future, which is maybe not the best thing to do.
— Pippo Ciorra

Boelen I think you're mixing up some things. Democracy was never there to let everyone participate in society, but to maintain the established order. It's a whole other discussion. Democracy has nothing to do with climate change. We are however talking about 19th-century models that are centralized and hierarchical. They put us literally into bed. An invisible hand pushed us there. All we can do is play with our apple device. Without fear, because it is possible, we have to rethink society. There is another part of knowledge out there.

Ciorra I feel the necessity of waste, without it there is no art and emotion. We don't need to rationalize everything. Progressive intellectuals have moved the discussions into institutions, and the so-called bad guys are out on the streets. The sophisticated discussion is mostly in American academia, and the other people are in the streets

fighting for power. Architecture is not about the future. We started colonizing the future, which is maybe not the best thing to do.

Colomina I disagree that architecture is not about the future, we project into the future. How did we all collectively decide to become a voluntary recluses? How do we get organized and unionized from there?

There needs to be a new model of social protections.
— Daniel Perlin

Perlin Two future spears at the same time. Gig-economy workers are now on contract (like uber) as in California. Contractors have rights now in some places. But a lot of gig-economy workers don't want that. There needs to be a new model of social protections. The propensity to over-index on quantitative measure and not our qualitative emotional feelings in everyday lives. Power structures leverage feelings and designers need to understand also what people feel in order to design for that.

Boelen Designers use aesthetics to respond to realities. I think amnesia here in Europe is enormous. I see in the Mediterranean region that they go a lot faster, act immediately, bypass bureaucracy that's sometimes not there. The future will come from there, the aging population in Europe as opposed to the young in northern Africa.

Freo Majer The question of what's a better world is linked to what's human. It's unclear what a better world could be.

Perlin It's a world where people can treat each other equally, express themselves individually, and that can continue to sustain itself on this planet. We have to challenge these questions constantly and ask if we're leading to a better world.

Ciorra The reason why we did this, we think the infrastructure of our world is based on obsolete structures. Our task was to rethink possible structures.

Boelen Operational answers to the question what's a better world. Deliberative democracy is one. being able to take long term decisions and implications. While politicians should be left to only make short-term decisions. Economically – peer to peer economy and cooperative economies where the individual is central and connected, based on diversity.

And individually, I want to live in a healthy world, so "healthier" as a measurement rather than a "better" world.