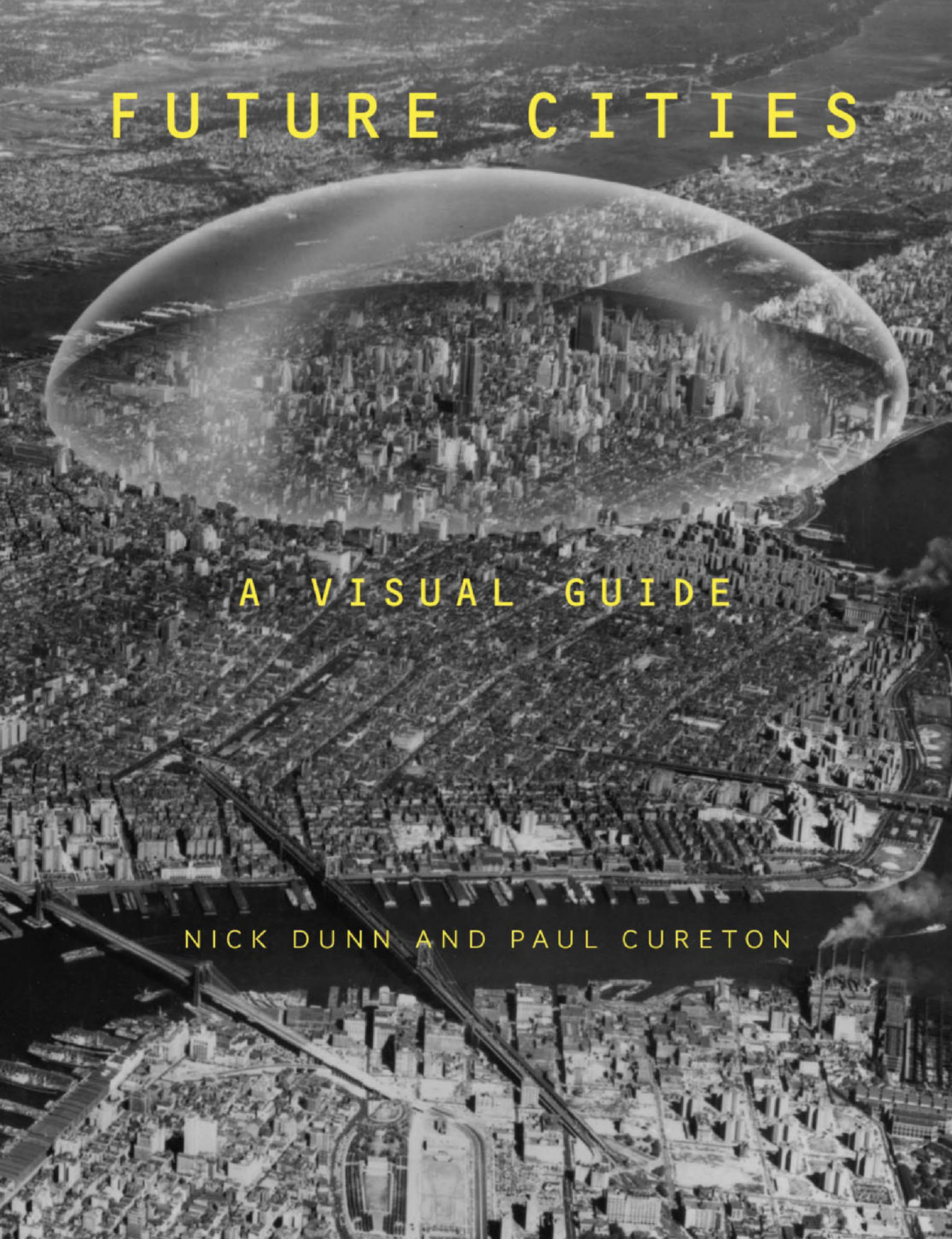
FUTURE CITIES
A VISUAL GUIDE
NICK DUNN AND PAUL CURETON

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For Evelyn and her futures. – ND

To Alana, with love forever. – PC

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The purpose of this book is to provide insight into visions for future cities, their history and their role in shaping our collective future. Our attempt to give a comprehensive account of this would be extremely limited without the many visual materials featured in this publication. With this in mind, we would like to acknowledge and express our considerable gratitude to all the individuals, agencies, practices and other organizations that contributed their material or gave permission for it to be included. Visions for future cities have been drawn from a wide variety of sources across different media. However, the Frac Centre-Val de Loire in particular provided access to a significant number of examples used to illustrate this book facilitated by a special agreement between its director, Abdelkader Damani, and the authors. In recognition of this, a further statement follows below.

En 1991, le Frac Centre-Val de Loire oriente sa collection vers un questionnement transversal, un champ de réflexion ouvert sur l'architecture de demain en réunissant art contemporain et architecture expérimentale de 1950 à nos jours: « une collection d'événements, pleinement spéculative, dont le sens est en devenir ». Reconnue internationalement, la collection offre une traversée inédite des expérimentations artistiques, architecturales et urbaines, rivalisant avec les plus grandes collections d'architecture (Centre Pompidou-MNAM à Paris; MOMA à New York; CCA à Montréal; DAM-musée d'architecture à Francfort). Elle est cependant la seule à proposer une cartographie internationale et une généalogie historique de la recherche architecturale et de ses relations à la création artistique depuis les années 1950. La synthèse des arts, l'architecture radicale, la « déconstruction » des années 1980 et les recherches les plus innovantes en matière de technologies numériques sont les quelques repères autour desquels la collection s'est construite. Elle forme un paysage où tout est architecture. En cela, elle est la représentation du rêve né dans les années 1960 d'une création à l'échelle de chaque instant, l'espoir de voir disparaître et l'art et l'architecture au profit d'une vie devenue œuvre est le fer de lance d'une critique du modèle architectural dominant. La collection est dotée de fonds exceptionnels, grâce à de nombreuses donations (Claude Parent, Chanéac, Pascal Häusermann, Günter Günschel, Renée Gailhoustet, J-F. Zevaco, Guy Rottier, Georges et Jacqueline Adilon . . .).

Abdelkader Damani
Directeur du Frac Centre-Val de Loire

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Figure 141. BIG, Loop City, 2010 onwards. Project Team; Bjarke Ingels, Andreas Klok Pedersen, Søren Martinussen,Armor Rivas, Daniel Kidd, Daniel Selensky, Kuba Snopek, Lucian Racovitan, Ole Schrøder, Riccardo Mariano, Ryohei Koike, Xing Xiong.

Figure 142. Hassell / MVRDV. Resilient by Design, South San Francisco, USA, Masterplan, 2017. 800 kilometers of shoreline for Resilient By Design – Stage 1 (Collaborative Research Stage). HASSELL+ (HASSELL, MVRDV, Deltares, Goudappel, Lotus Water, Frog Design, Civic Edge, Idyllist, Hatch, Page & Turnbull) MVRDV Design Team: Nathalie de Vries, Jeroen Zuidgeest with Kristina Knauf and Vedran Skansi © MVRDV and HASSELL+.

Figure 143. Dharavi Masterplan, Mumbai, India, 2008, © Foster + Partners.

Figure 144. Iwamoto Scott, Hydro-Net, 2008.

Figure 145. WORKac, Nature-City, 2012. Photo © James Ewing.

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Figure 150. Arata Isozaki, Clusters in the Air (Cluster City), Shibuya, 1960–1962. Deutsches Architekturmuseum, Frankfurt am Main; © Arata Isozaki; Foto: Uwe Dettmar, Frankfurt am Main.

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Figure 152. Georgii Krutikov, The Flying City, (VKhUTEMAS diploma project, 1928). © Schusev State Museum of Architecture.

Figure 153. Tomás Saraceno, Biosphere 3, 2015, Collage. Courtesy the artist; Tanya Bonakdar Gallery, New York/Los Angeles; Pinksummer contemporary art, Genoa; Andersen's, Copenhagen; Esther Schipper, Berlin. © Studio Tomás Saraceno, 2015.

Figure 154. Foster + Partners, Mars Habitat, 2015. © Foster + Partners.

Figure 155. Kiyonori Kikutake, Marine City, uncompleted project, 1963 Plexiglas, plaster, glass and metal, 57.1 × 58.5 × 58.5 cm Paris, Centre Pompidou, Musée national d'art moderne – Centre de création industrielle © Centre Pompidou, MNAM-CCI/Georges Meguerditchian/Dist. RMN-GP © Kiyonori Kikutake.

Figure 156. Paul Maymont, Floating Paris, 1965. Map of Paris and its surroundings. 1962. Blueprint, 28.5 × 38.5 cm. Inv.: AM2010-2-869. Photo: Philippe Migeat, Musee National d'Art Moderne, Centre Georges Pompidou, Paris, France. Photo Credit: © CNAC/ MNAM/Dist. RMN-Grand Palais / Art Resource, NY.

Figure 157. Charles Simonds, Floating City, an Arrangement, 1978. Photography François Lauginie, Collection Frac Centre-Val de Loire.

Figure 158. CCCC-FHDI & AT Design Office, Zhujiangkou Island, 2012.

Figure 159. Terreform ONE, Future North: Ecotariums in the North Pole, 2008.

Figure 160. Shimizu Corporation, Ocean Spiral, 2014. © Image Courtesy of Shimizu Corporation, 2014.

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Figure 165. Nic Clear, Chthonopolis, 2017.

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Table 1. City categories identified for *A Visual History of the Future*. © UK Government Office for Science, 2014.

PREFACE

Thinking about what futures are, who they are for, why they are desirable, and how and when they are to be brought into being is central to this book. The people with whom we forge social futures and the increasing frequency of extreme weather events occurring around the globe are important reminders of the urgent need for alternative, sustainable, collective futures. Radical visions for future cities are integral to this process in ensuring better futures for tomorrow's world. This book was written before the global crisis around the coronavirus pandemic. Nevertheless, the need and desire for new visions for collective life, which may be shaped by the challenges and opportunities that arise from this pandemic experience, will remain significant. Combined with climatic breakdown and further urbanization, this area of futures work is critically important. Futures are situated and relational. This book is no different, and we, as the authors, have benefitted from the encouragement, creativity and support given by others.

We would like to thank the Future of Cities Foresight Project run by the Government Office for Science, UK, for the original commission to write on future cities. We would like to give huge thanks to all the team at ImaginationLancaster, Lancaster University, UK. This book and our work on futures derive in a more general sense from having been conceived and written in such a stimulating environment alongside brilliant people. In particular, we would like to thank our colleague Serena Pollastri for producing the wonderful timeline infographic at the end of this book. We would also like to thank Richard Morton for the assistance with image permissions.

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Chapter 1

Introduction: Futures, imagination and visions for cities

Hello from tomorrow's world . . .

What might your city look like in ten, twenty or fifty years? A question like this immediately gets us thinking; our mind recalls the places we have perhaps been or seen, and in the case of the latter may include real world examples as well as fictional ones. We might start to think of vertiginous architectural styles, spaceship-like forms or something very similar to how a nearby city currently looks. If we think a bit further about this then we may arrive at a somewhat different set of questions concerning the city. What kind of lifestyles may evolve? How will we move around? Where will we live and work? This encourages us to focus on the everyday life of the city, our relationships and interactions within its context, and the aspects of these that it may positively support or provide barriers to. If we zoom out of the city and think of it within the much larger worldwide situation, we may arrive at a very different and perhaps daunting question. How may future cities face global challenges? In just this short space of time, through a few simple questions, we have quickly encountered some of the many issues that are part of the complexity of future cities. That some of these are so intrinsic to how we might survive and thrive in the future highlights the importance of cities and how they will change. Such a large topic and the questions it presents can seem overwhelming and have many different possible outcomes. There are currently lots of different people and organizations across a wide variety of contexts tackling this in diverse ways. It would be far beyond the scope of one book to cover all these different approaches and perspectives. This book focuses on how cities of the future have been visualized [figure 1]. Within visualization there are numerous ways of constructing and communicating ideas. We will be exploring the interface when cities and the notion of the future come together. Through visualization we are able to experiment in ways that would be impractical and potentially hazardous in the real world, though as we shall also see this did not stop some people trying! This book, therefore, aims to contribute towards a better understanding of the power and agency of

visualizations for future cities. Furthermore, it provides a framework of critical lenses with which this material may be viewed and in doing so has a dual function. Firstly, it enables us to look back over the history of how future cities have been envisioned and identify important patterns and trends to establish those ideas that have been important and endured over time [figure 2]. Secondly, by revealing the underlying themes and connections of these visions within a much wider body of material, it seeks to inform the production of such visualizations for future cities which have yet to be made by enhancing the knowledge of those who create them. In this introduction we also gain an understanding of how the visualization of future cities fits within the wider fields of both future studies and urban design. It also explains why the subject of cities is fundamental to many aspects of our lives now and how they may evolve in the future. As a way into the subject, we look at a number of examples to gain an overview of the potential of future cities and the history of representing them. From this point we then examine more specific themes and ideas in the subsequent chapters.

Imagining the city of the future has long been an inspiration for many architects, artists and designers. This book therefore explores how cities of the future have been visualized, what these projects sought to communicate and what the implications may be for us now. Although many of these visions for future cities were never constructed or formed the backdrop for a fictional narrative, this does not mean that these ideas are unworthy of attention. Their importance extends in other ways through their questioning of reality. A multitude of climatic, social, economic and cultural pressures for cities around the world mean the way we vision the future has become particularly important. But how best to approach the future? There are lots of different methods and views on how we might explore the future, so to contextualize the subject and approach taken in this book, we discuss them here.

Figure 1.
Informal Cities. Collage City. Ikiré Jones, Idumota Market, Lagos 2081 A.D., de la série Our Africa 2081 A.D. © Olalekan Jeyfous & Walé Oyéjidé. The image is taken from a series produced by the artist Olalekan Jeyfous for The Escape to New Lagos, Autumn/Winter 2013/2014 collection by fashion designer Walé Oyéjidé. By projecting the character of a smart, cosmopolitan man, Ikiré Jones, into Lagos 2081, the label continues to develop its founding myth as part of six illustrated stories that examine present-day African society and its future.