

BETWEEN NATURE AND ARTIFICIAL

THIS FIELD GUIDE EXPLORES THE CONSTANT FRICTION BETWEEN NATURAL AND THE ARTIFICIAL SPACE EXISTING ON THIS PLANET. DRIVEN BY INTEREST IN OUR PHYSICAL WORLD, WE WANTED TO UNDERSTAND THE AGENCY ON THE NATURAL SPACE BY MANKIND. WE STARTED QUESTIONING THE DOMINATING TECHNO-ECOSYSTEM WE IMPOSE ON THE PLANET. WE MAPPED THIS FIELD BY USING IMAGES GIVEN TO US BY -LANDSCAPE- PHOTOGRAPHY. AFTER SELECTION, WE CREATED AN ARRANGEMENT IN THE FORM OF AN INFINITE LINE. HERE, THE MOST NATURAL WOULD START AT $-\infty$. JUST AS THE IDEA OF INFINITY, WE CANNOT DEFINE THE MOST NATURAL. THE OTHER END OF OUR LINE CONTAINS THE ARTIFICIAL, FOLLOWING THE SAME REASONING AS NATURAL. THE IN-BETWEEN OF THE LINE IS ORGANIZED ACCORDING TO THEIR SHARE AND EXTENT OF INFLUENCE ON NATURAL AND ARTIFICIAL. THE EXERCISE WAS THUS TO FIND OUT WHAT DETERMINED NATURAL AND WHAT ARTIFICIAL. THROUGH THE PROCESS WE REALISED THAT THESE STATES/IMAGES ARE HYBRIDS, ALWAYS CONTAINING PARTS OF BOTH SIDES. THE MAIN LINE ENVELOPS THE ABSTRACT WAY OF LOOKING AT THESE ELEMENTS. WE UNDERSTAND THAT EACH IMAGE CONTAINS MORE LAYERS AND POSSIBLE RELATIONS. WE TRIED TO UNDERSTAND THESE BY USING PARAMETERS. THESE MAIN PARAMETERS ARE CONTEXT, POINT OF VIEW, FORM, CONSTRUCTION AND AIM. WHICH GIVES US THE POSSIBILITY TO UNDERSTAND EACH IMAGE THOROUGHLY AND CREATE INSIGHT ON COMMON BASED GROUNDS. LOOKING AT THIS MAPPED SYSTEM RAISES QUESTIONS WITH CONTEMPORARY APPROACH. WHAT IS TRULY NATURAL? IS THERE A PERFECT HYBRID? IS THERE A CORRECT INTERACTION BETWEEN NATURAL AND ARTIFICIAL? WHAT ARE THE EFFECTS OF THE ARTIFICIAL ON THE NATURAL, AND VICE VERSA? DO WE NEED ARTIFICIAL OR NATURAL? IN EVERY WAY, IN THIS MODERN ERA OF GLOBAL ECOLOGICAL SHIFTING, WE MUST QUESTION OLD AND NEW WAYS OF RELATIONS BETWEEN THE NATURAL AND ARTIFICIAL.

COOPMAN DRIES. DEPREEUW SHIRIN. FREDRIX DAUWKE. PLASSCHAERT JULIET

LEXICON

TECHNO-ECOSYSTEMS

TECHNICAL SYSTEMS WITH DOMINANCE OF ARTEFACTS FOR INDUSTRIAL, ECONOMIC AND CULTURAL ACTIVITIES, DEPENDENT ON HUMAN MANAGEMENT AND ON SURROUNDING ECOSYSTEMS.

NATURAL

WITHOUT DIRECT HUMAN INFLUENCE AND SELF-REGULATED. ARTIFICIAL, MADE BY PEOPLE, OFTEN AS A COPY OF SOMETHING NATURAL.

HYBRID

A STATE OR FORM WHERE THE NATURAL AND ARTIFICIAL INFLUENCE EACH OTHER. PERFECT HYBRID = THE INFLUENCE IS JUST AS MUCH BY BOTH SIDES

PARAMETER

A SET OF FACTS OR A FIXED LIMIT THAT ESTABLISHES OR LIMITS HOW SOMETHING CAN OR MUST HAPPEN OR BE DONE

SCALE

THE RELATION BETWEEN THE REAL SIZE OF SOMETHING AND ITS SIZE ON A MAP, MODEL, OR DIAGRAM.

CONSTRUCTION

THE WORK OF BUILDING OR MAKING SOMETHING, ESPECIALLY BUILDINGS, BRIDGES, ETC.

CONTEXT

THE SITUATION WITHIN WHICH SOMETHING EXISTS OR HAPPENS, AND THAT CAN HELP EXPLAIN IT.

POINT OF VIEW

A WAY OF CONSIDERING SOMETHING.

AIM

A RESULT THAT YOUR PLANS OR ACTIONS ARE INTENDED TO ACHIEVE.

IS THIS THE MOST NATURAL?



FRANZ JOSEF - GLACIER

DESERTED MEMORIES



CHANG AER - UOPIKA INCORPORATE

FORCED BY NATURAL PHENOMENA



REGIONAL LIGHT - PROSES ON THE EDGE OF THE SHANGHAI LUAN PLAN

ATTEMPT TO BLEND



ROBERT VOIT - NEW TREES

CHANGING FUNCTIONS



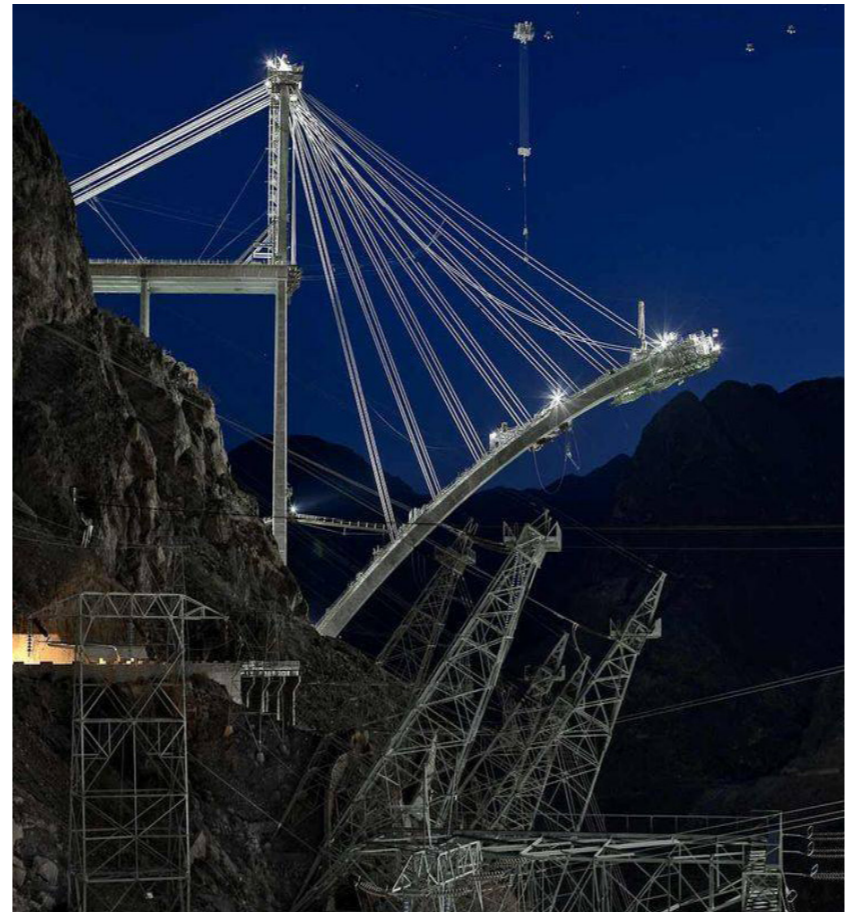
EDWARD BURTECKAY - REPAIRWORKING

EMBRACED TOPOLOGY



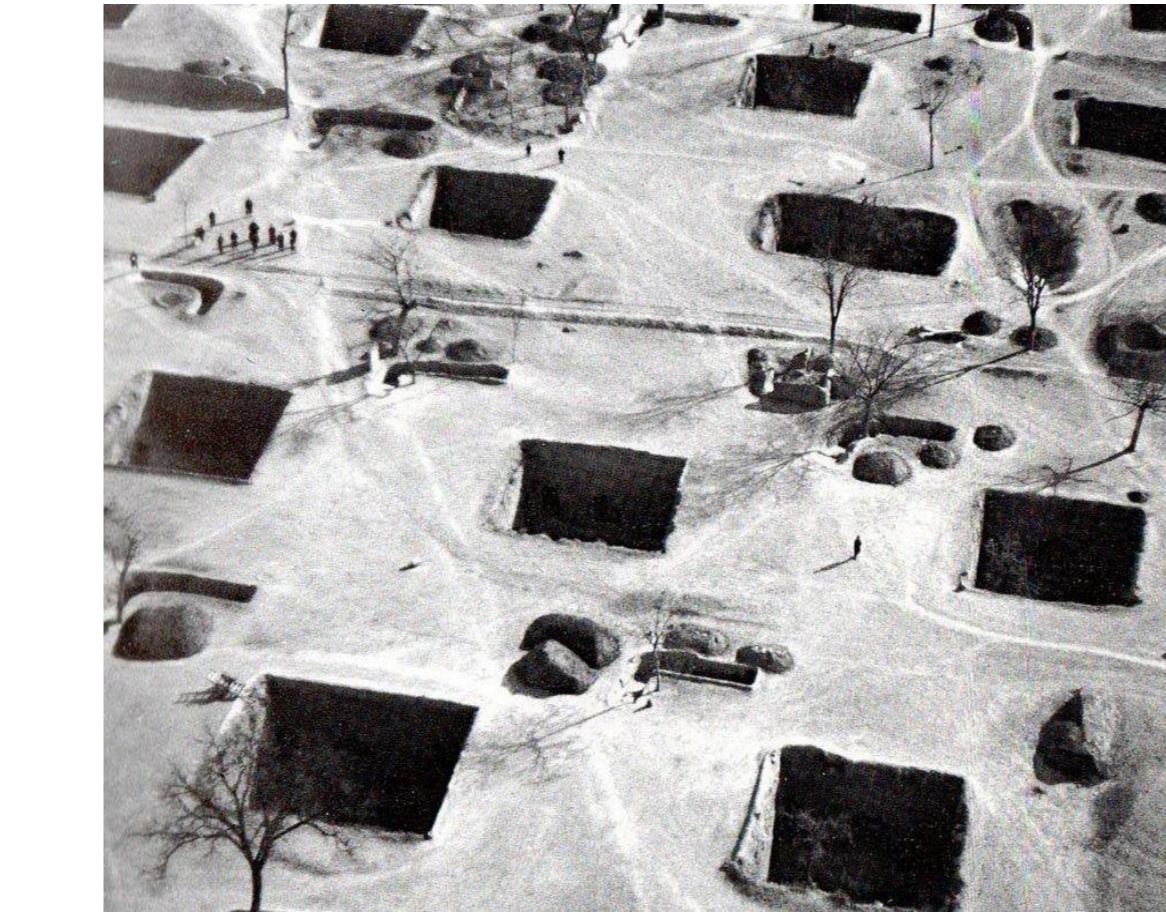
TSUGAHO SHIBATA - PREFECTURE

SUPPORTED FIRST STEPS



THE BRIDGE AT MOVED SAN (WORK IN PROGRESS)

RATIONAL INTERFERENCE



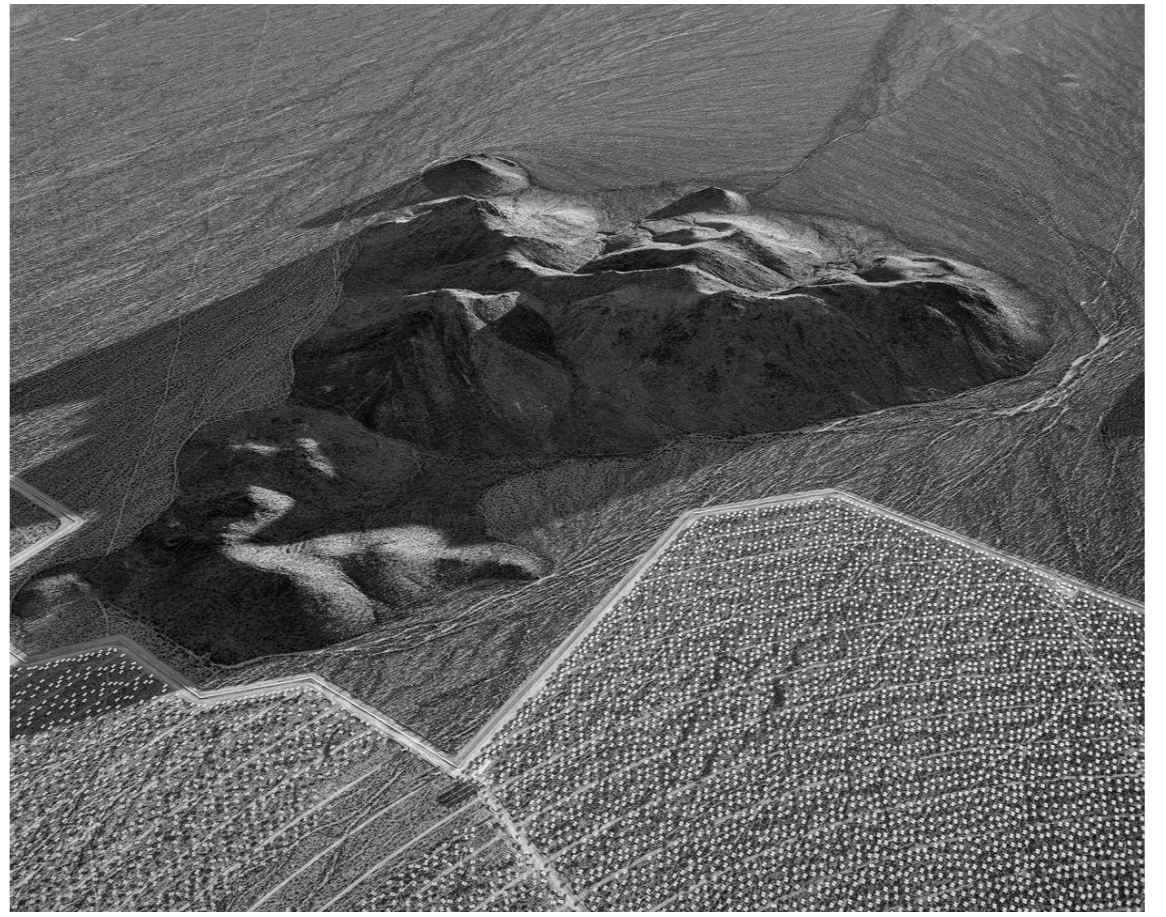
UNDERGROUND CITY (TIANJIN/SHANGHAI, CHINA)

STRUCTURED GROWTH



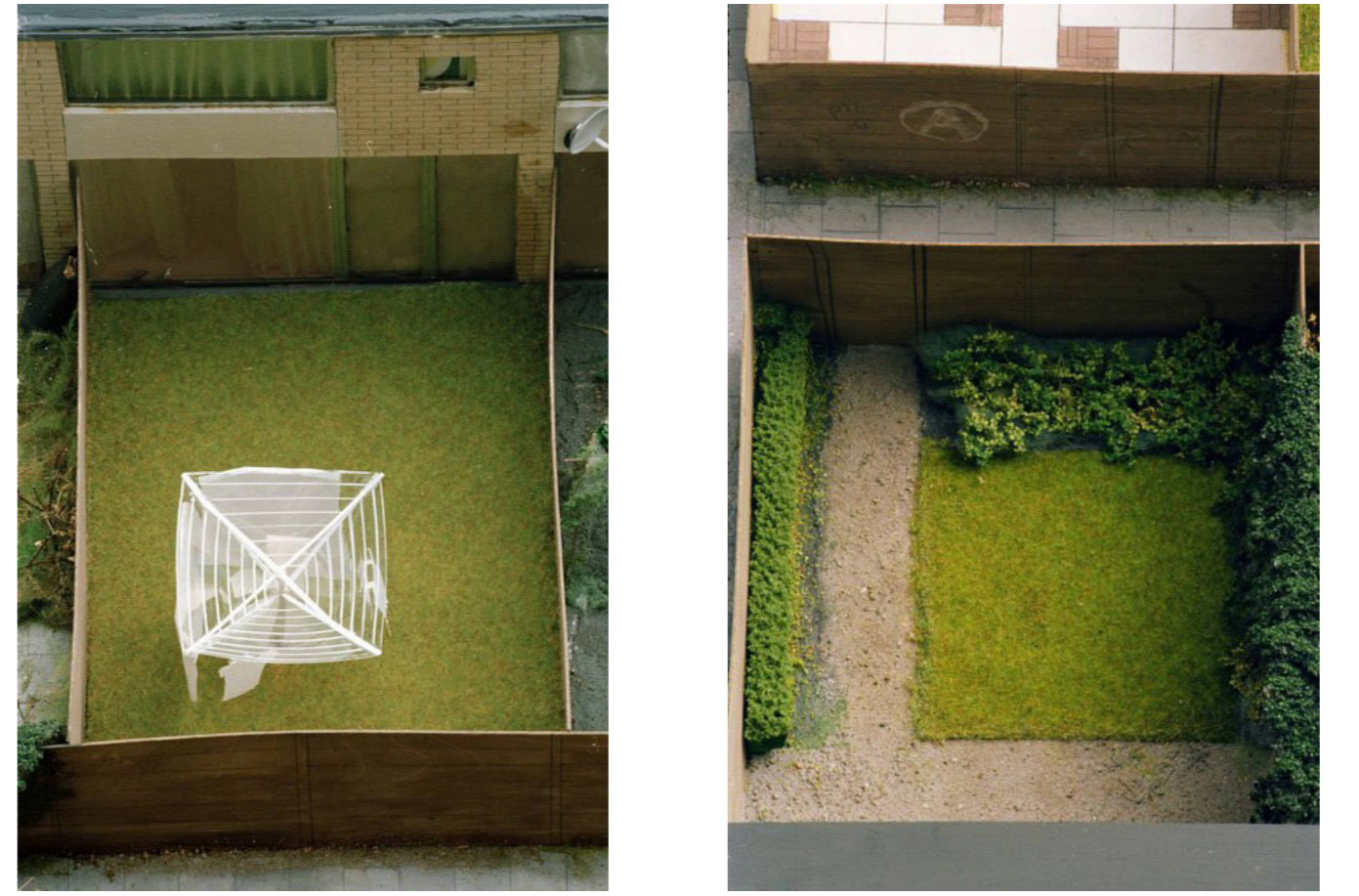
BILLER SCOFFED AND REMFO - THE HIGH LINE

PHYSICAL PREVENTION



SHANGHAI LOCAL ELECTRIC GENERATING SYSTEM (PHOTO BY JANEY STELLING)

FRAMING



EDWIN ZHANGKA - BAKERSHED GREENS

ECO-CENTRIC



SOEKE (NEDERLAND)

FAKENESS



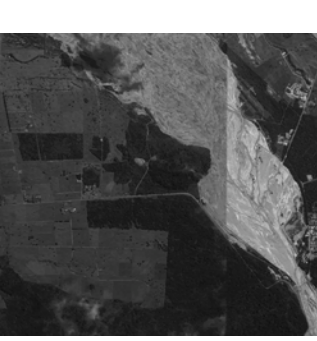
ROBERT VOIT - RECYCLINGHOP

IS THIS THE MOST ARTIFICIAL?

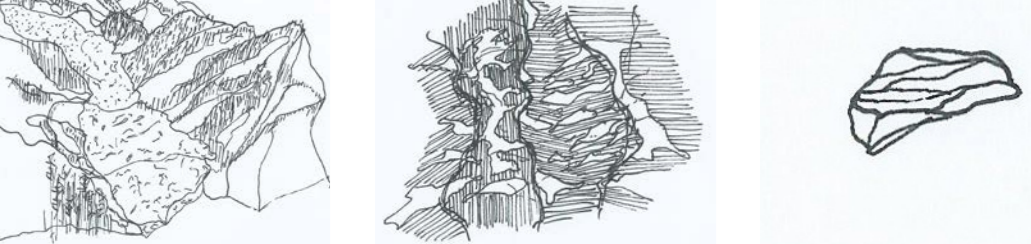


FABRICA CHINA

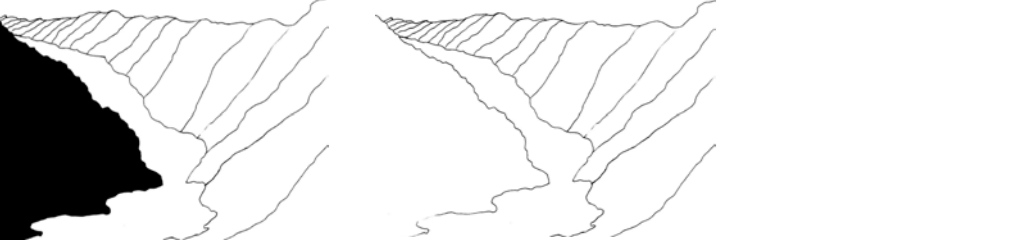
CONTEXT



POINT OF VIEW



FORM



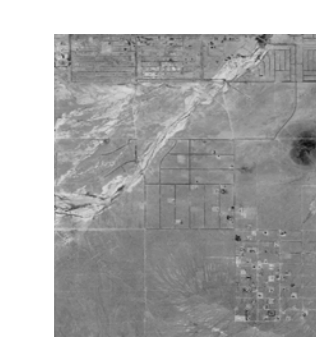
CONSTRUCTION



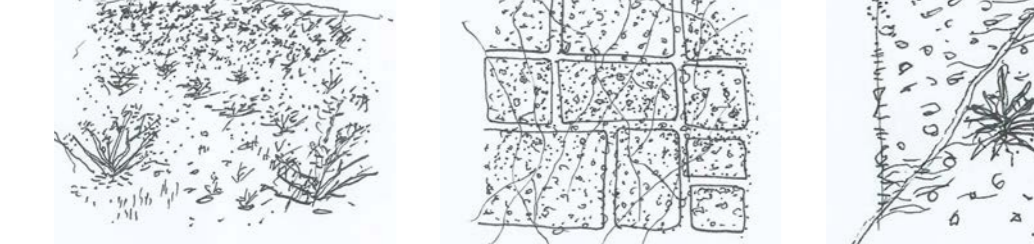
AIM

WE CANNOT DEFINE THE MOST NATURAL, YET WE TRY VIA THIS COMMON PRISTINE IMAGE.

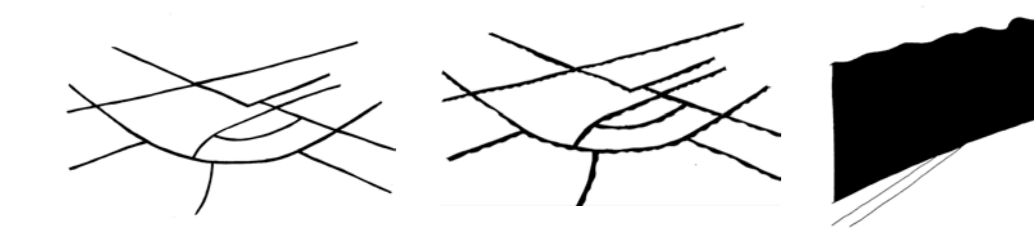
CONTEXT



POINT OF VIEW



FORM



CONSTRUCTION



AIM

THE ARTIFICIAL IMPACT ON THE NATURAL IS MINIMAL, THEY'RE REMNANTS OF AN IDEA.

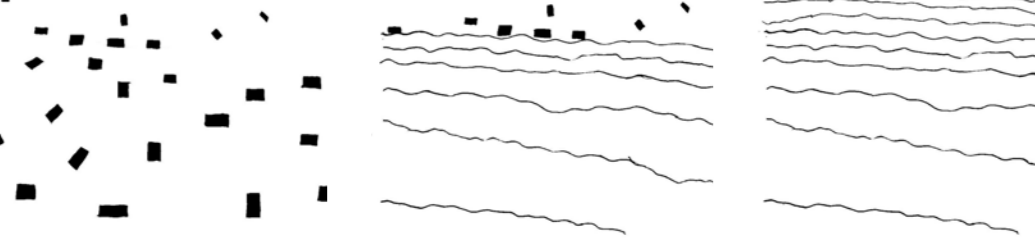
CONTEXT



POINT OF VIEW



FORM



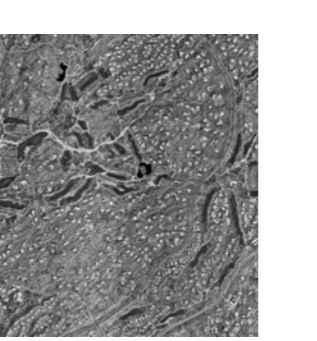
CONSTRUCTION



AIM

THE ARTIFICIAL NODES STRONGLY UNDERGO THE NATURAL DESPITE THEIR IMPOSING EFFORT.

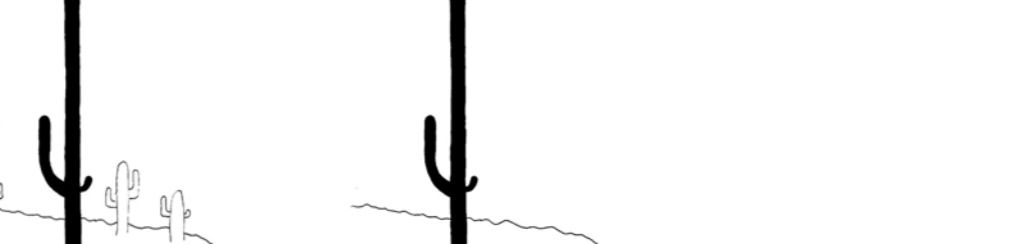
CONTEXT



POINT OF VIEW



FORM



CONSTRUCTION



AIM

THE NATURAL DEFINES THE CONDITIONS, THE ARTIFICIAL ADAPTS BUT REVERTS A SMALL INFLUENCE.

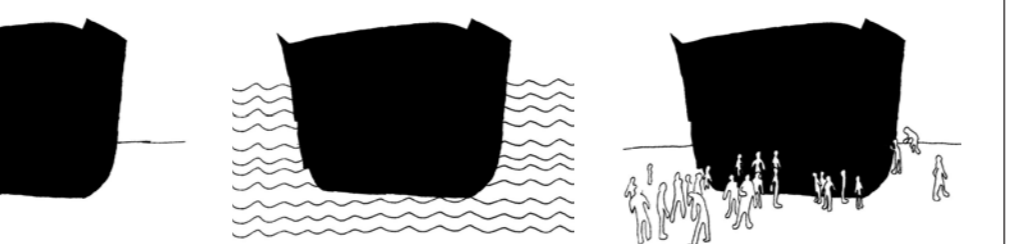
CONTEXT



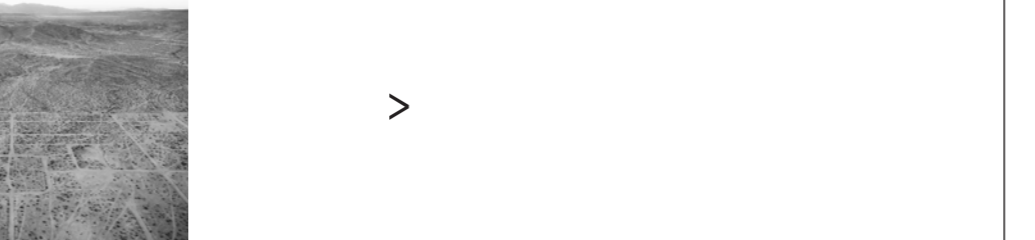
POINT OF VIEW



FORM



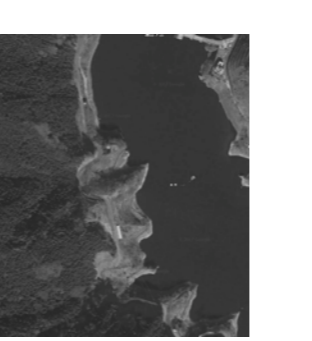
CONSTRUCTION



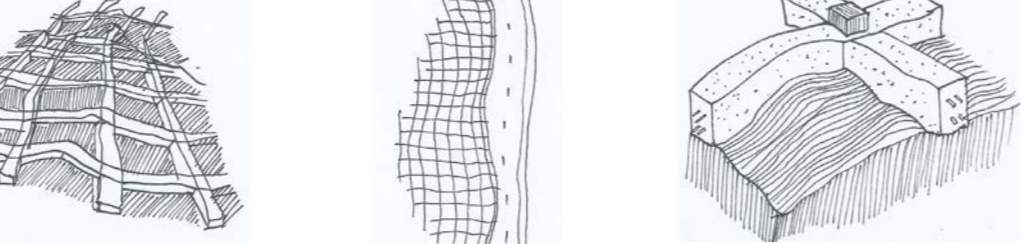
AIM

THE ARTIFICIAL BECOMES AN OBJECT WHICH FUNCTION IS DEFINED BY THE NATURAL.

CONTEXT



POINT OF VIEW



FORM



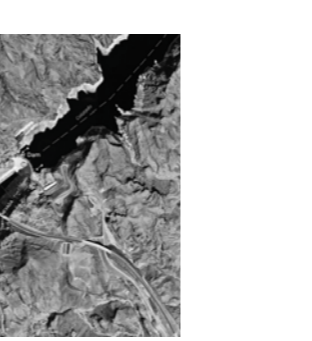
CONSTRUCTION



AIM

NATURAL AND ARTIFICIAL EXIST IN A SYMBIOTIC MATTER.

CONTEXT



POINT OF VIEW



FORM



CONSTRUCTION



AIM

THE ARTIFICIAL USES THE NATURAL PROPERTIES AS BASIS FOR ITS DESIGNS.

CONTEXT



POINT OF VIEW



FORM



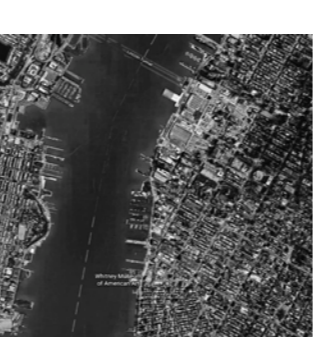
CONSTRUCTION



AIM

ARTIFICIAL RATIONALITY IS SET ABOVE GIVEN NATURALNESS.

CONTEXT



POINT OF VIEW



FORM



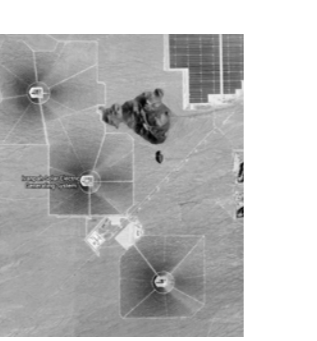
CONSTRUCTION



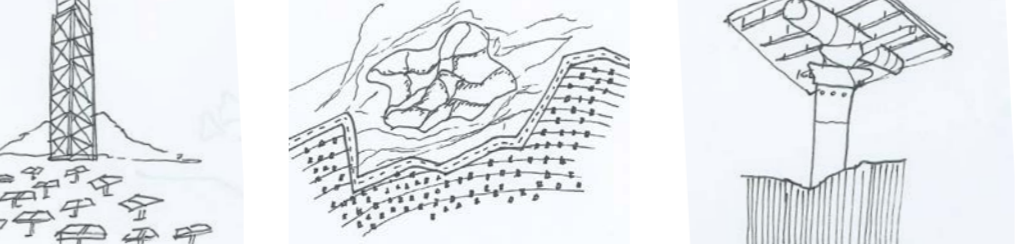
AIM

THE ARTIFICIAL CREATES STRUCTURES OPTIMAL FOR INTRODUCTION THE NATURAL.

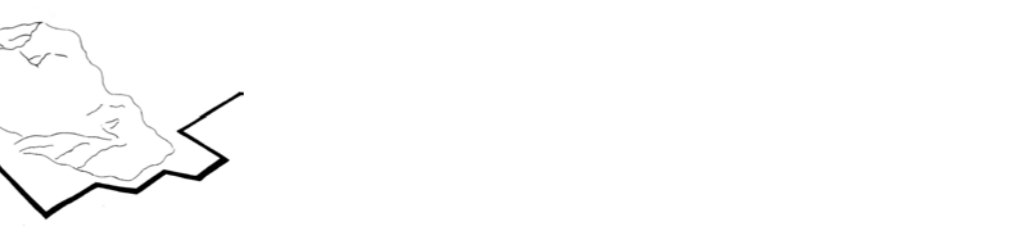
CONTEXT



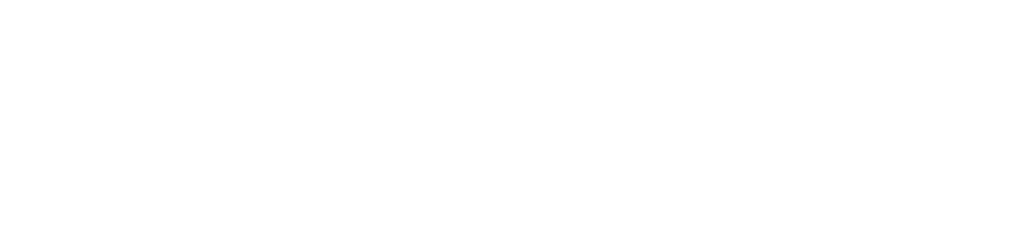
POINT OF VIEW



FORM



CONSTRUCTION



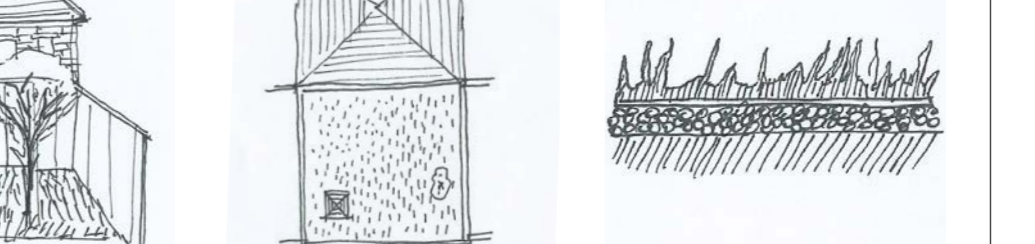
AIM

THE ARTIFICIAL EXPLOITS, ENHANCES AND ENLARGES THE EXISTING NATURAL.

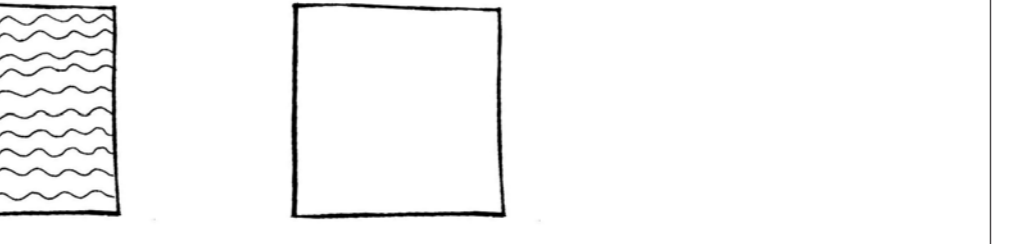
CONTEXT



POINT OF VIEW



FORM



CONSTRUCTION



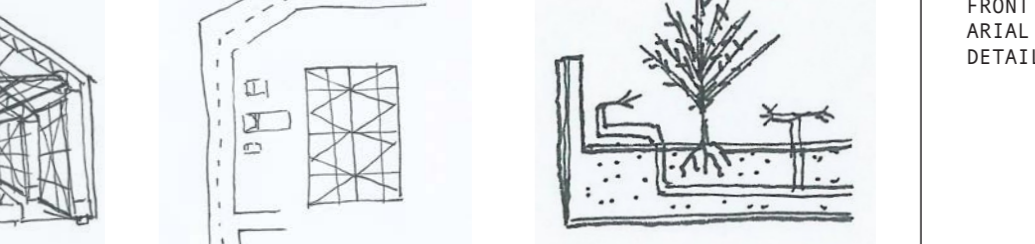
AIM

THE NATURAL IS FRAMED AND REFORMED BY THE ARTIFICIAL.

CONTEXT



POINT OF VIEW



FORM



CONSTRUCTION



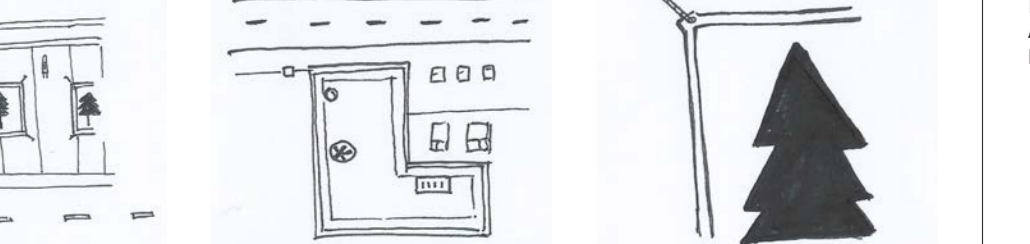
AIM

THE ARTIFICIAL SEES ITSELF AS AN UPGRADED VERSION TO USE THE NATURAL.

CONTEXT



POINT OF VIEW



FORM



CONSTRUCTION



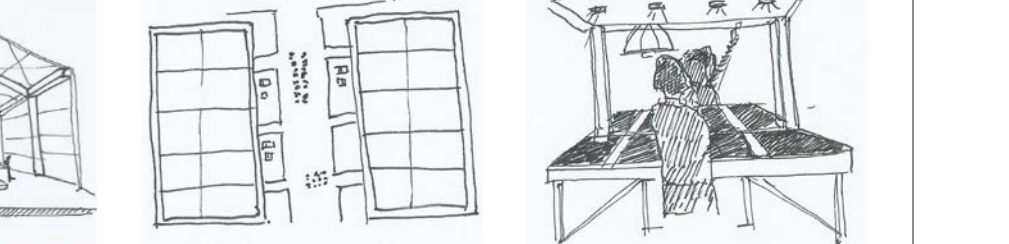
AIM

THE NATURAL REMAINS AS AN IDEA USED BY THE ARTIFICIAL.

CONTEXT



POINT OF VIEW



FORM



CONSTRUCTION



AIM

WE CANNOT DEFINE THE MOST ARTIFICIAL, YET WE TRY VIA THIS IMAGE OF A TECHNO-ECOSYSTEM.



PHILLIPPE CHANCEL - DESERT SPIRIT



FRANCOIS ROCHE, R & SIE



ROBERT VOIT - NEW TREES



ROBERT VOIT - NEW TREES



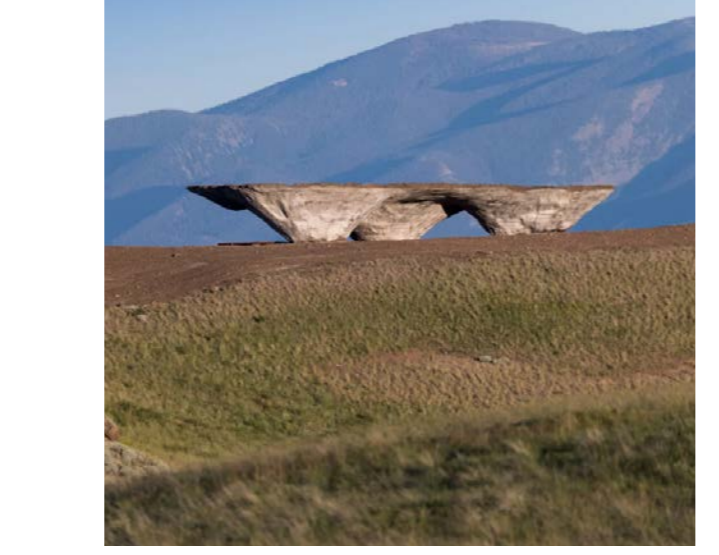
TOSHIO SHIBATA - INFRASTRUCTURAL ART



CHRISTO AND JEANNE-CLAUDE - WRAPPED COAST



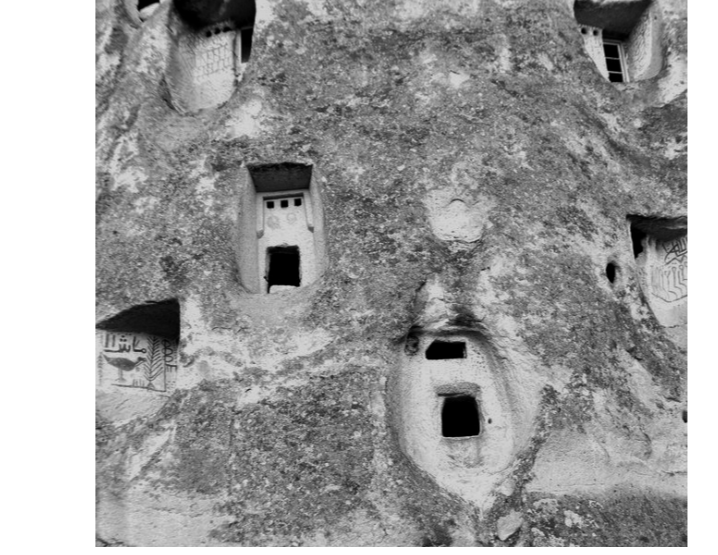
BAS PRINCEN - UTOPIAN DEBRIS



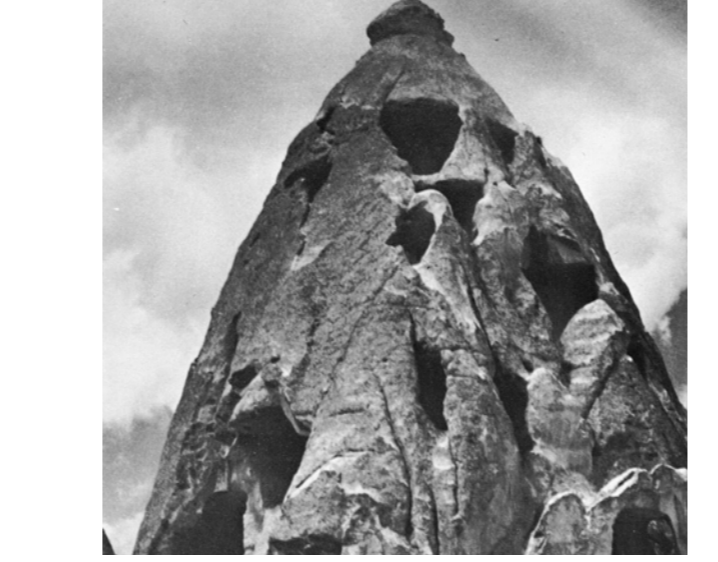
ENSAMBLE STUDIO - STRUCTURES OF LANDSCAPE



BAS PRINCEN - VALLEY (JING' AN), 2007



BERNARD RUDOFISKY - LA MACHINE A HABITER



BERNARD RUDOFISKY-ARCHITECTUREWITHOUTARCHITECTS



FRANCOIS ROCHE, R&SIE - LOST IN PARIS



VISHAAN CHAKRABARTI - A COUNTRY OF CITIES: A MANIFESTO FOR AN URBAN AMERICA



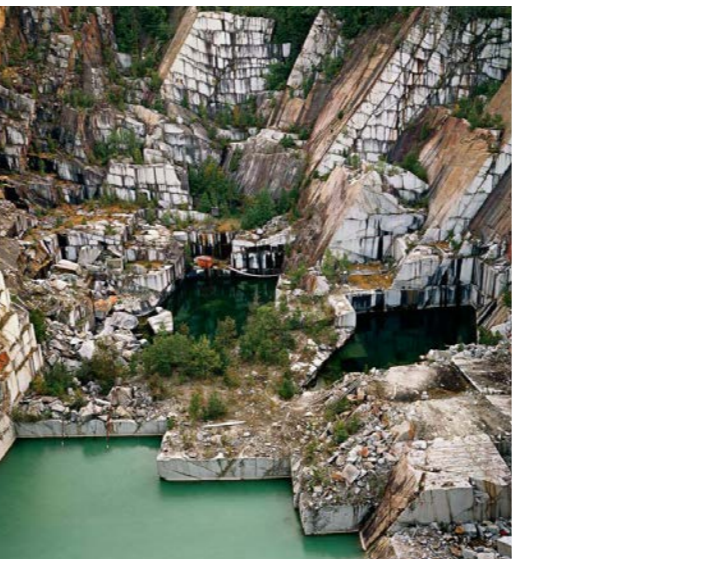
GREEN WALL CATIAFORUM MADRID



WILDMISSEL WOESTE HOEVE IN NEDERLAND



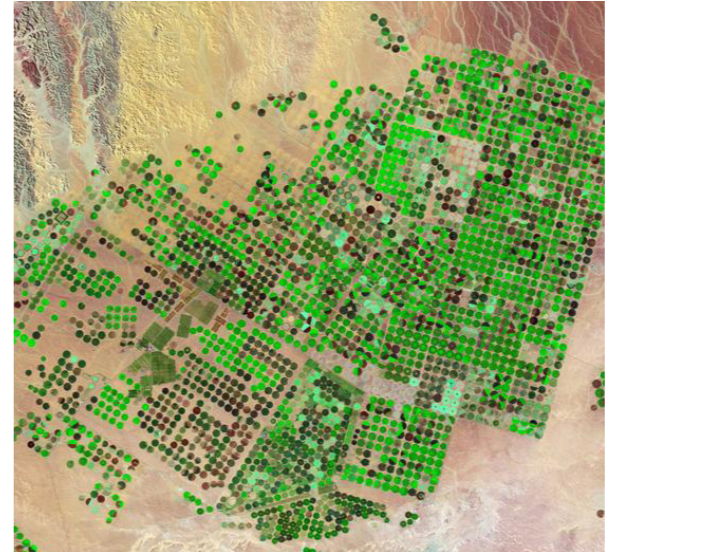
EDWARD BURTYNSKY - MINES #49



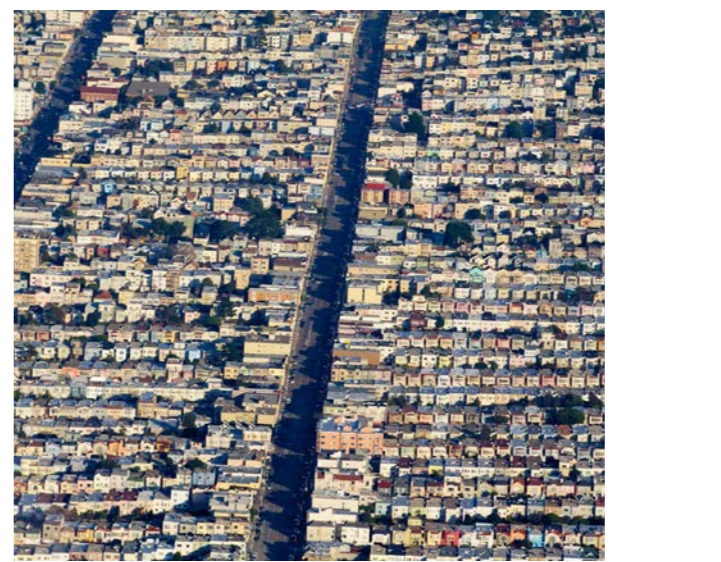
EDWARD BURTYNSKY - QUARRIES #25



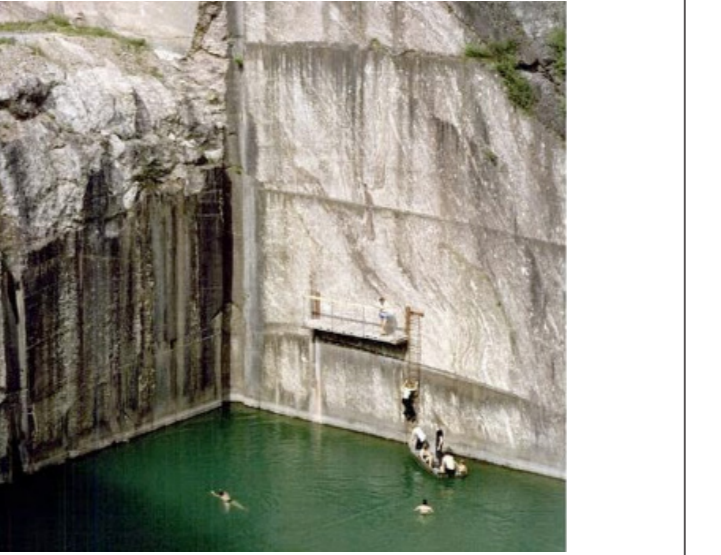
CLAUDIUS SCHULZE - STATE OF NATURE



CROP CIRCLES IN SAUDI ARABIA



SAN FRANCISCO



BAS PRINCEN - ARTIFICIAL ARCADEA



OSCAR RUIZ - THE EDGE OF MEXICO CITY



OLAFUR ELIASSON - RIVERBED



EDEN PROJECT TROPICAL BIOME



PHILLIPPE CHANCEL - DESERT SPIRIT