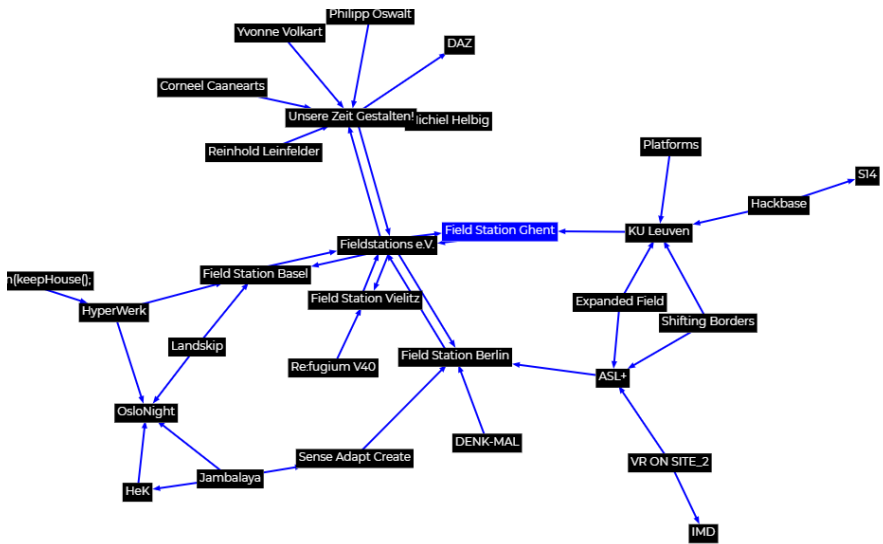




FIELD STATION STUDIO
ARCHITECTURE & AUTOMATION

Architecture Master Studio 2019
Michiel Helbig & Corneel Cannuarts



Fieldstation network 2019



Fieldstation sens- adapt-create summerschool 2016

FIELDSTATIONS ADO / NETWORK

Field Station ADO is a local node in the international field-stations network, exploring architecture in relation with contemporary fields, connected to the anthropocene and technosphere. The ADO focusses on the agency of emerging technologies and phenomena, and their impact on the culture and practice of architecture and the environment in which we operate as architects. We propose an explorative architectural design studio, aiming to investigate the potential of architecture as a medium to disrupt, explore and raise questions, rather than solving them. The academic design office combines explorative research with hands-on architectural design exercises, field trips and workshops, providing a platform for students to develop their own interests, skills and projects within the proposed topics.

The built reality is only one layer that makes up the environments we inhabit, it is influenced by other material and immaterial layers, and it contributes to larger economic, material, environmental, informational and infrastructural systems. Within the Field Station Studio, this expanded field, this constantly changing, layered and hybrid environment as the context that architecture operates in and actively engages with. We think that architects should proactively engage this complex reality of today rather than passively waiting for design briefs and projects. Field Station Studio trains students in taking position within contemporary fields and provides them with a platform for developing their future practice. Our weapons of choice are design fiction, spatial narratives, speculative media, imagineering, hacking and critical making.



New-Territories/Francois Roche Avatar, Venice Biennale, 2010

ALTERNATIVE PRACTICES

Architecture can learn from contemporary phenomena, technologies and strategies, present in other disciplines, which might seem to be outside of the realm of architecture. We believe we need to alter our standard ways of understanding architecture and habitual modes of operation in order for architecture to remain relevant today. Adopting approaches from other fields of artistic and design practice, media arts, installation, performance, video games and interaction design, might enable us to disrupt disciplinary constraints and extend architectural practices into new domains. We are particularly interested in potential pathways being opened by new models of collaboration, open source, hacking, tinkering... etc. Students are actively encouraged to find their own set of tools media and modes of working, we expect a high quality and personal output.

Field Station Studio operates as a collective practice, breaking out of the confines of academic architectural education. The studio will travel and actively seek encounters with thinkers, makers, hackers and artists active in different fields (who are also interested in diy, out of the box, open source, hacking).

NEW MODELS

Search New Models... [Archive] [NM Podcasts] [NM Editorial] [About]

NOW



Demna Gvasalia exits Vetements (Rachel Tashjian)

[Is there room for mixing nonfiction & fiction in political media?](#) (Benjamin Walker)



Whois: 20yo defense mogul Palmer Luckey (Lee Fang)

[Palmer Luckey's Anduril valued at \\$1B, secures a16z funding](#) (HackerNews)

THE SHAPE of 2019

[STRELKA announces next research cycle "The Terraforming"](#)

MEMORY HOLE

[Altwoke Manifesto \(ANON, 2017\)](#)

[Something Is Wrong on the Internet \(James Bridle, 2017\)](#)

[Contemporary Art, Daily \(Michael Sanchez, 2011\)](#)

COMPLEXITY



[What was chess and what has it become?](#) (Peter Nicholas)

ANTHROPOCENE & HYPERSTITION

[The case for relinquishment: J. Franzen on deep adaptation to climate change](#) (New Yorker)
[Flightshaming and the paradoxes of eco-purism](#) (Rebecca Tuhus-Dubrow)



[NONFOOD: NM Pod ep. 17](#)
Feat. Lucy Chinen & Sean Raspet on food futures **NM**

DON'T BE EVIL

[Epstein & the Bullshit Industrial Complex](#) (Evgeny Morozov)

[The complexity of philanthropy, MIT/Epstein edition \(@lessig\)](#)

[Jeffrey EPSTEIN & the ARTWORLD](#) (Claire Selvin)

[All of the unsealed EPSTEIN docs](#) (US Court of Appeals)

DISSENT

[The HONG KONG PROTESTS unpacked: an intvw w/ author Au Loong Yu](#) (Kevin Lin)

@LILINTERNET'S VID of the WEEK



Tyler, The Creator: "A Boy Is a Gun" 2019, dir. Wolf Haley

ART & CULTURAL PRODUCTION



[Gary Indiana on the art of Sam McKinniss](#) (Artforum)

[Rvw: Joachim Phoenix in Todd Phillip's JOKER](#) (Richard Lawson)

[Stefan Kalmár remembers Lutz BACHER](#) (Artforum)

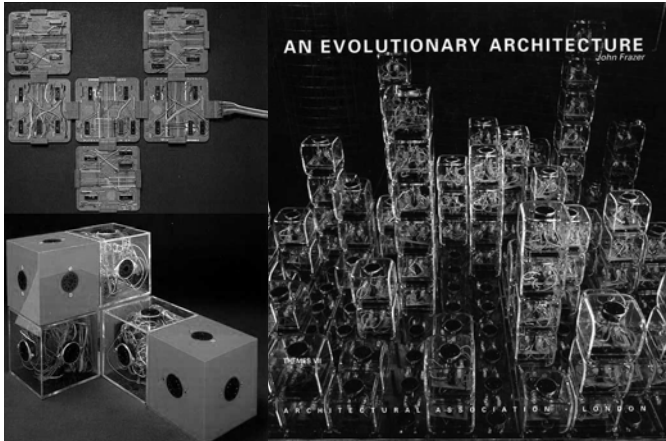
[Joshua Citarella on the launch of World of Warcraft Classic](#) (TANK)

THE STATE of CULTURAL PRODUCTION

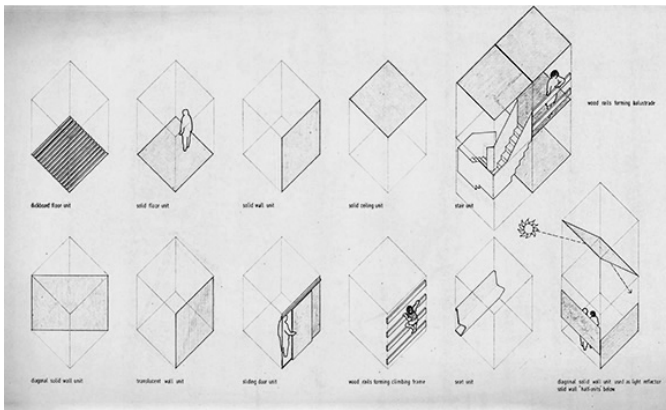
[Dean Kissick's "Downward Spiral: August"](#) (Splice)

[Early mass media the origins of the modern public sphere](#) (Rachael S. King)

[Vault: Chris Kraus x Ariana Reines on the terms of autofiction](#) (Texte zur Kunst, 2016)



John Frazer
An Evolutionary Architecture,
1991



Cerdrick Price
Generator Project, 1976-79



Nicholas Negroponte
SEEK, 1969-70

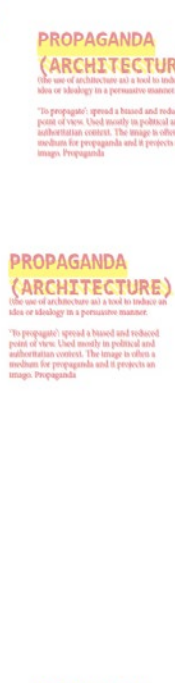
ARCHITECTURE AND AUTOMATION

For more than a century automation has been radically impacting different parts of society, from agriculture, manufacturing, shipping and transportation, to governance and warfare. Initially automation was mainly aimed at increasing the efficiency of and avoiding the associated with manual labour. Through developments in computation, machine learning and artificial intelligence, today automation is also affecting intellectual labour and even creative industries and design. Whereas earlier automation was usually contained to specific sites (factories, farms, logistic facilities...), through the spread of mobile devices, ubiquitous computing and data logging and processing, automation is increasingly mediating aspects of our daily lives (working, living, entertainment...) from chatbots, virtual assistants, suggestion algorithms to personalised advertisements.

Compared to other industries, architecture, engineering and construction, is one of the least automated industries. Architectural culture seems to be quite resistant against ideas of automation undermining the role of the architect and his authorship over design. Architectural design is hard to automate due to the difficulties of quantifying architectural design processes, dealing with wicked problems, that require negotiation and innovation. Material extraction and processing, the production of building components through prefabrication, are more easily automated, building construction often remains, a bespoke and one-off process that is context and site-specific.

However, the increasing computational power, the availability of vast amounts of data, development of artificial intelligence, combined with resource scarcity, increasing construction costs and housing scarcity, provide an urgency to develop the potential of architectural automation

In the studio we will explore automation as a specific driving force within the technosphere, its impact on our relation with our environment in the anthropocene, and its potential to rethink the workflows, practices and culture of architecture. We will look into automation as a content, context and tool for architecture through fieldtrips, research and hands-on design exercises.



PART I: FIELD GUIDE

Starting from lectures, study trips, reading, presenting and discussing examples and theoretical texts, the aim of the first part is to collectively identify, map and categorise potential of the notion of automation for contemporary architecture. In groups of three, students focus on a particular topic within the larger theme of automation and explore this topic through collecting references, and designing prototypes that demonstrate its relation and relevance for architecture. Potential topics are: the landscapes and architectures of automation, the potential of automating design processes, the automation of the use and performance of buildings, automation of fabrication and construction processes, imagined automation as form of science fiction, automated ways of mapping, drawing and visualising our environments. The design is iteratively developed and results in a contextless design, in the form of a series of prototypical designs collected in a FieldGuide, a catalogue of references and prototypes, its format, scale, the media used and nature of the output, will depend on the content of the project.





2019 SKYSCRAPER COMPETITION

WINNERS

EVOLVO SKYSCRAPER COMPETITION 2019

17 MEMBERS • 17 MEMORABLE MEMORABLE SKYSCRAPER PROJECTS

ARCHITECTURES / LANDSCAPES OF AUTOMATION

How does automation manifest itself in our environments? What kind of places and spatial articulations, which typologies does automation give rise to?

AUTOMATING THE ARCHITECT / DESIGN PROCESSES

Can we automate architectural design processes? What does this mean for authorship and agency in architectural practice? Can automation provide new models for collaborative practice?

THE AUTOMATED BUILDING / CITY

Can we extrapolate on existing systems for controlling the performance of building in terms of function, climatisation, access, interaction with its environment? What potential does such an extended notion of the automated building have for architecture?

AUTOMATED FABRICATION / CONSTRUCTION

How can we truly automate architectural fabrication and construction beyond the repetition of craftslike production? What are the consequences of such an automated construction system in terms of social, environmental, commercial aspects of architecture?

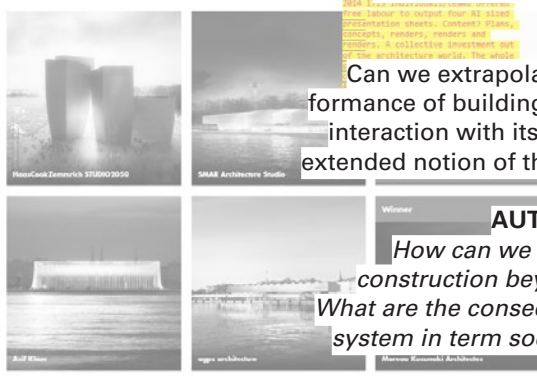
IMAGINED / FICTIONAL AUTOMATION

What can we learn from the depiction of automation in popular culture and (science) fiction? How do we embrace/avoid the tropes and clichés these imagined technologies?

AUTOMATED MEDIATION / NEW EYES

What kind of visual language or culture might emerge from the novel ways of seeing, sensing and mapping of our environments provided by automation technologies?

For each of these potential topics we have prepared a list of references, texts and examples that can provide inspiration.



2019 SKYSCRAPER COMPETITION

WINNERS

EVOLVO SKYSCRAPER COMPETITION 2019

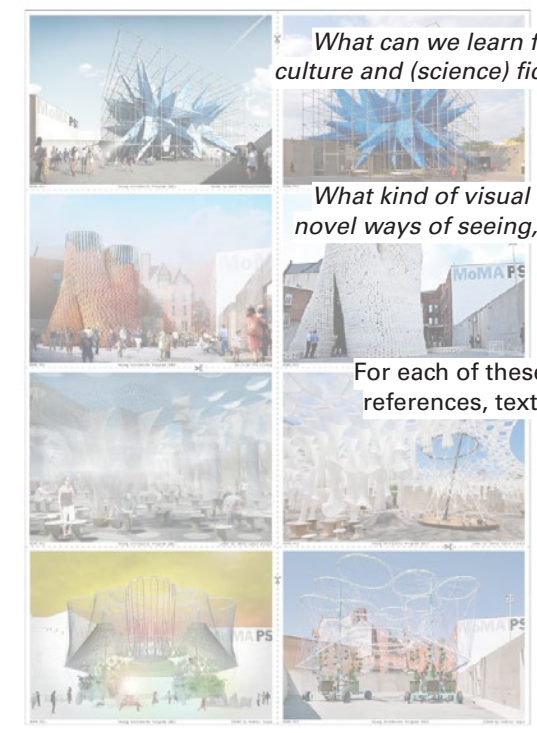
17 MEMBERS • 17 MEMORABLE MEMORABLE SKYSCRAPER PROJECTS

ARCHITECT bustler architect

RENDER

computer-generated image and today's main tool

to render well: strike the fantasy and leave out all social implications, political engagement and internal problems of architecture as well as spatial principles. Visual candy produced by the slickest players in the game. Hyperrealistic architecture shows an agency's architects profession as make-up for real estate projects.



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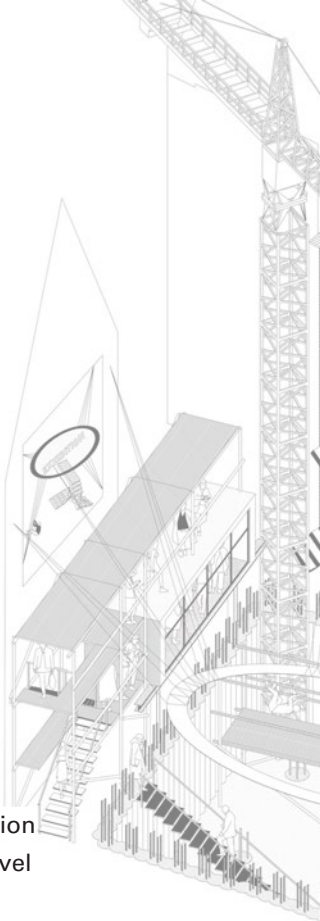
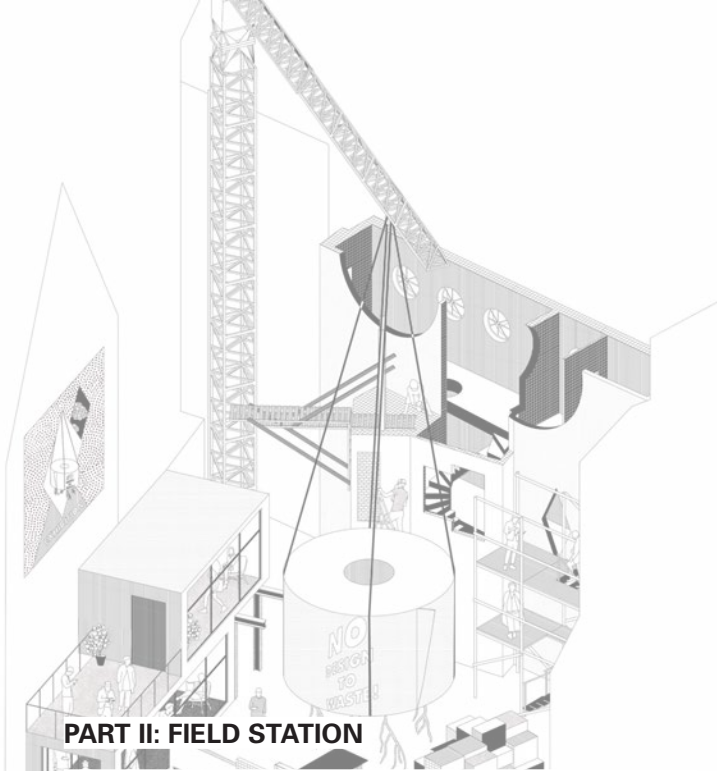
FS1819 Architecture and Platforms Fieldguide

Competing with/for/against Architecture

Vincent Vergote, Thomas Rasker & Justin Dirckx

to represent a country one pretense amongst several

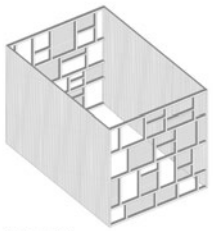
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PART II: FIELD STATION

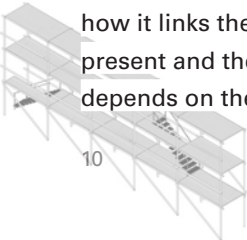
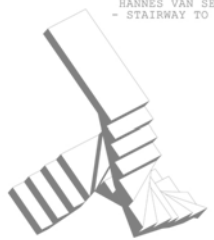
In the second part an extensive workshop will introduce students to the concrete situation of the former American pavilion at World Expo 1958, which showcased striking examples of novel automation technologies such as computers, electronic voting machines and robotic arms. The circular building has since been used as a television studio and is now rented out as artists studios in anticipation for further development. In an individual exercise, the concepts and prototypes resulting from the first part will be further developed and implemented through the confrontation with this concrete situation and the questions and potential it raises. Students are free to interpret this concrete situation in terms of scope, scale, program, strategy etc. Through an iterative design process this is developed into a proper architectural proposal, with its own internal logic. The nature of this project and to what aspects of the former American pavilion are addressed, how it links the past of demonstrating automation with the present and the potential future of automation for architecture depends on the content of the project.

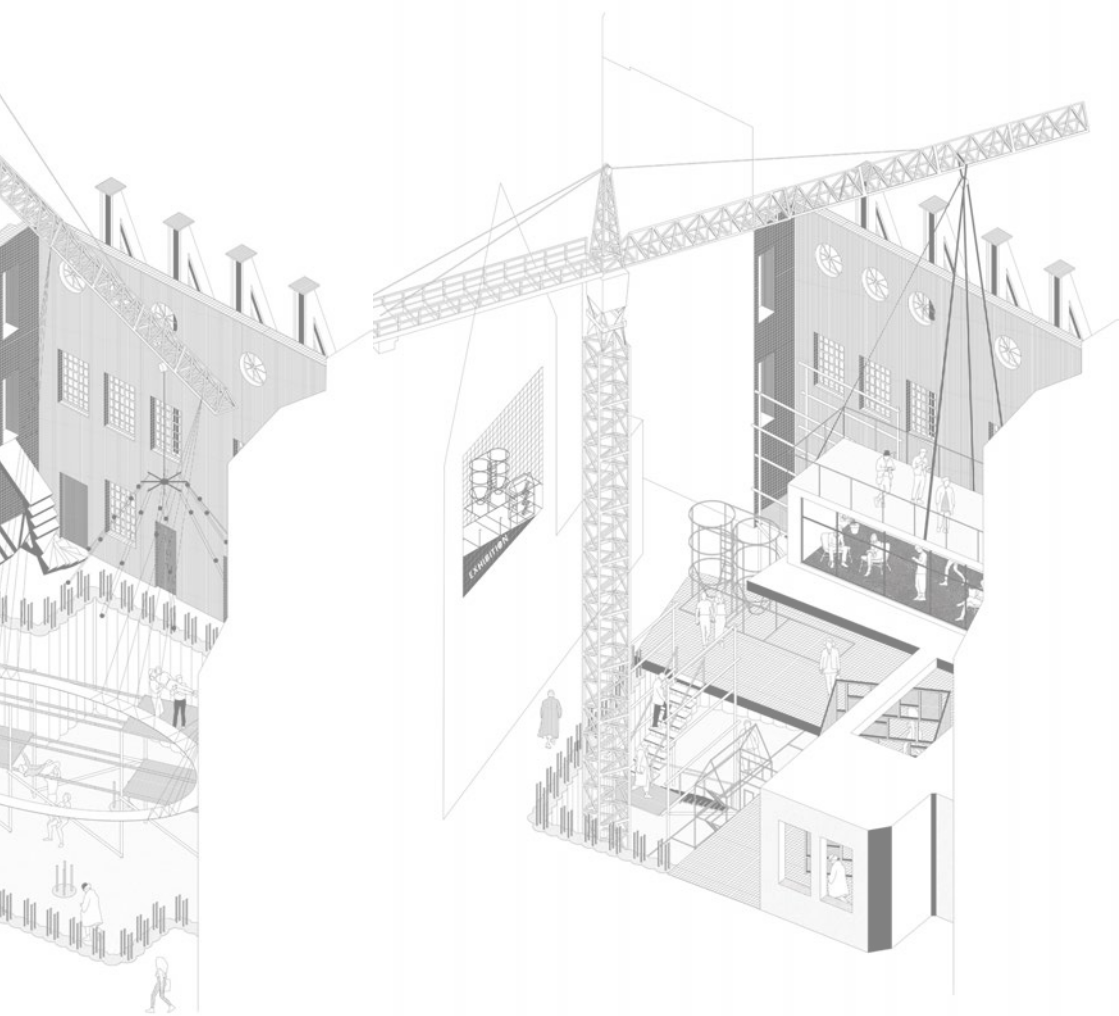
GORE
CIRCUS OF



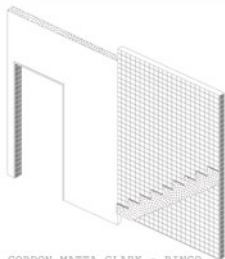
019 - DOK

HANNES VAN SEVEREN
- STAIRWAY TO HEAVEN





ROTOR - GRINDBAKKEN



GORDON MATTA CLARK - BINGO

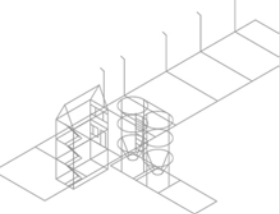


RACHEL WHITEREAD
- EMBANKMENT

019 -
ALTERNATIVE
ENTRANCE
DESIGN
MUSEUM



BART PRINSEN - RESTRUIJME,
IETS VOOR ONDERWEG



LEANDRO ERLICH - THE ROOTS



JOZEF WOUTERS & MEG STUART
- PERFORMING ARCHITECTURE

FS1819 Architecture and Platforms Project
The Construction Site as Platform
Hélène Hmittou



TIM OTTO ROTH - HEAVENS CAROUSEL



Fieldtrip, Fieldstaion HQ at Teufelsberg, Berlin, Fieldstaion Studio 2016



Workshop and review, Extra City, An

COLLECTIVE WORK

The studio operates as a non-hierarchical platform for sharing and developing ideas and collaborate with external partners, next to developing individual projects there will be collective and collaborative tasks, discussions, events, publications.

Throughout the studio, as a parallel assignment, students are asked to explore what contemporary visual languages might be possible for an for architecture in an increasingly automated world. Every week students will experiment with automated visual techniques.

We will kick-start the studio with a fieldtrip to London, visiting the Bartlett's school of architectures Institute for Computational Design, the What is radical today? 40 positions on architecture exhibition at RA and other exhibitions and venues.



Workshop, Fieldstation Studio 2017



Exhibition and debate, Design Museum Gent, Fieldstation Studio 2018

During the studio week in November we will run an intensive workshop in collaboration with Lodewijk Heylen, an artist and researcher exploring the role of artistic disciplines in an increasingly automated world. His studio is based in the former American pavilion of Expo 58 in Brussels, which will be the starting point for the second part of the brief.

We will end the studio with a public event showcasing and debating the work, the format and location for this event still need to be determined.

The fieldguides, individual projects, the events and parallel assignment will all be published as a collective work. We will explore automated ways of publishing and mapping the produced data in a comprehensive publication.

TIMING

W1	25.09.19 assembla
W2	02.10.19 - 03.10.19 fieldtrip London
W3	09.10.19 work session
W4	16.10.19 work session
W5	23.10.19 REVIEW 1
W6	30.10.19 work session
W7	04.11.19 - 08.11.19 workshop Brussels
W8	13.11.19 work session
W9	20.11.19 REVIEW 2
W10	27.11.19 work session
W11	04.12.19 work session
W12	11.12.19 work session
W13	18.12.19 REVIEW 3
CHRISTMAS BREAK	
W14	06.01.19 - 10.01.19: final presentation + exhibition

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