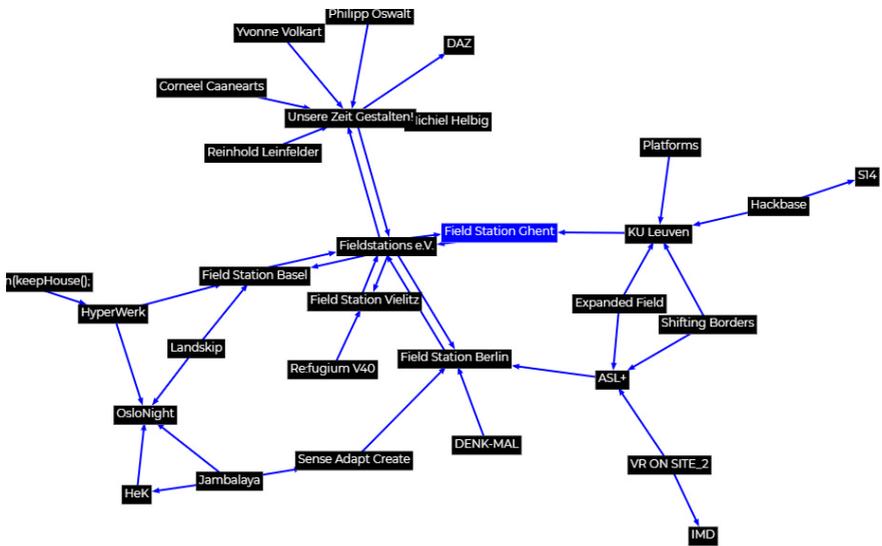


**FIELDSTATION STUDIO**

# **LUXURY & PRECARITY**

**Architecture Master Studio 2020**

**Michiel Helbig & Corneel Cannaeerts**



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 we see 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, imagining, 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 tools, design 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 16x 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)  
[Eightshaming 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)



Museum of Ice Cream  
New York 2016



*Burj Al Babas luxury housing*  
Mudurnu 2014



Interior of Trump Tower  
New York 1984

## LUXURY & PRECARIETY

As a practice delineating and claiming space, architecture is intimately linked with societal, economic and political manifestations of power relationships. Luxury - defined as 'a state of great comfort or elegance, especially when involving great expense' or the 'habitual use of, or indulgence in what is choice or costly, whether food, dress, furniture, or appliances of any kind' and 'sumptuous and exquisite food or surroundings - has been used throughout architectural history to express societal standing and power.

The sumptuous display of material wealth by those in power simultaneously gives rise to those facing the precarity of lacking such amenities. Social struggle, representative democracy, industrial means of production have led to the emergence of a middle class, making the luxuries, such as architecture, an achievable goal for an increasingly large number of people. While only partially, temporally and locally, realising the egalitarian utopia of modernism, it spiralled into an unseen consumption of resources, and the instalment a of neo-liberal market economy based on unsustainable growth and consumerism. Wealth and power is increasingly concentrated in the hands of a small number of corporations and individuals, the middle class is eroding into a global precariat living and working in uncertain conditions.

Emerging technologies are accelerating these evolutions: increasing resource depletion to provide the hardware for our planetary accidental megastructure and fuel the global demand for shipping and transportation. The emergence of a platform economy, leading the precarity of gig workers as well as opportunities for organising labour and ownership differently. The media ecology in which we operate, the impact of the blogosphere, social media and image sharing, where influencers compete for our attention.

In this edition of Fieldstation studio we will use the notions of luxury and precarity to question architecture's position in relation to the technosphere and the anthropocene in these precarious times. We will look into luxury and precarity as a content and context for architecture through fieldtrips, research and hands-on design exercises.



**PROPAGANDA (ARCHITECTURE)**  
 (the use of architecture as a tool to induce an idea or ideology in a persuasive manner.)

"To propagandize" spread a biased and reduced point of view. Used mostly in political and authoritarian context. The image is often a medium for propaganda and it projects an image. Propaganda

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**How are architects PERCEPTION**

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 the potential of the notion of luxury and precarity for contemporary architecture. In groups of three, students focus on a particular topic, see list on the right, within the larger theme of luxury and precarity, and explore these through collecting a catalogue of references, conducting desing experiments and designing prototypes that demonstrate it relation and relevance for architecture. The format of the fieldguide will depend on the content and the approach of the topic developed by students. We do however ask to also submit the fieldguide as annotated text and images in a database that will provide the basis for a collective publication.



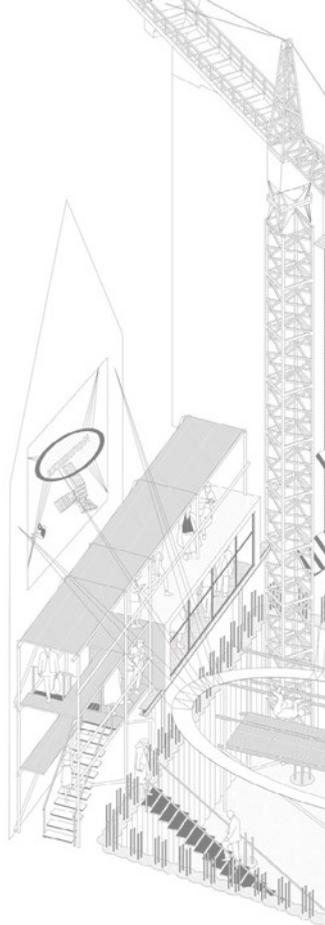
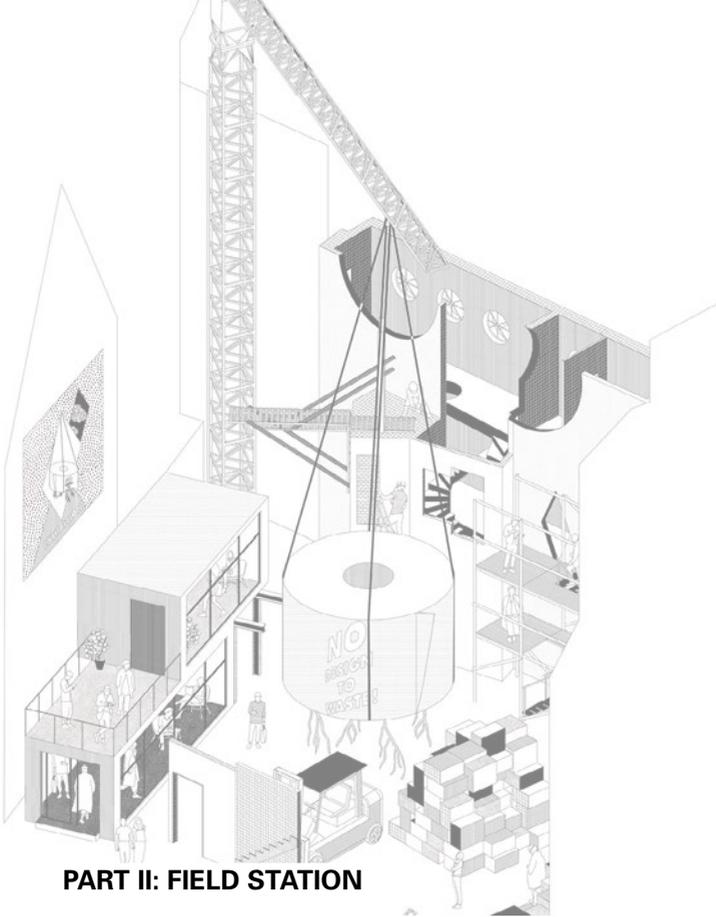
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CHAPTER 8: THE ARCHITECTURE OF THE FUTURE

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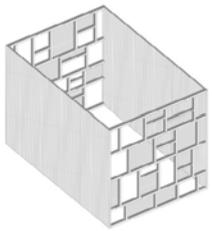




## PART II: FIELD STATION

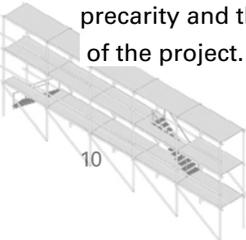
In the second part an extensive workshop will introduce students to a number of concrete situations where luxury and precarity manifest themselves with an urgency. In an individual exercise, the concepts and prototypes resulting from the first part will be further developed and implemented through the confrontation with these concrete situations 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 the project is developed into a proper architectural proposal, with its own internal logic. The nature of this project and what aspects of the sites are addressed, how it links to luxury and precarity and the potential for architecture depends on the content of the project.

GORDON PERI & LARRY LARSEN  
CIRCUS 0



019 - DOK

HANNES VAN SEVEREN  
- STAIRWAY TO HEAVEN



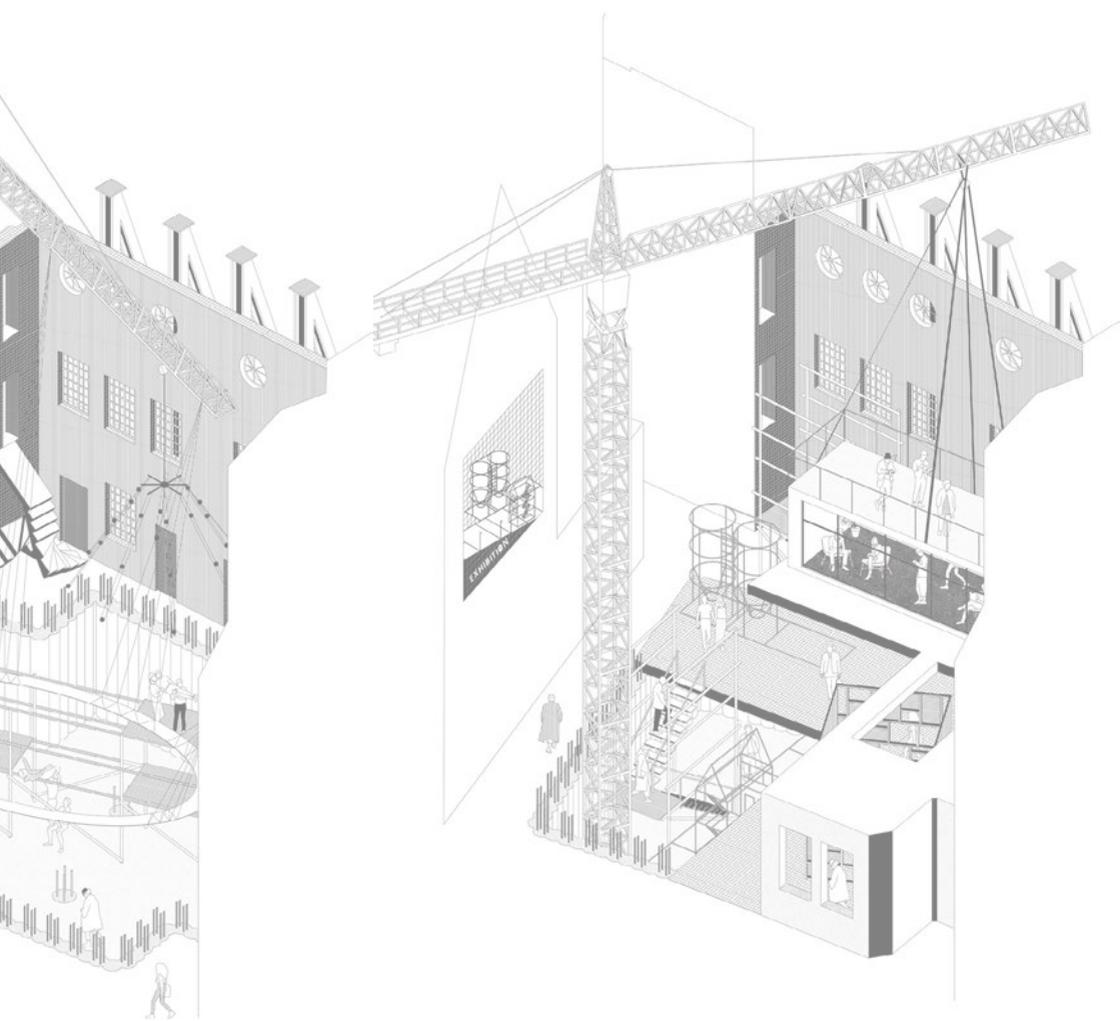
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ASSEMBLE STUDIO - STAGE HORST

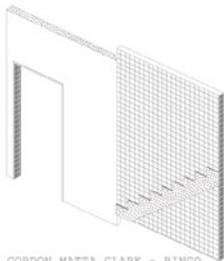


FREDERIC GEURTS - HEILIGE GEEST





ROTOR - GRINDBAKKEN



GORDON MATTA CLARK - BINGO

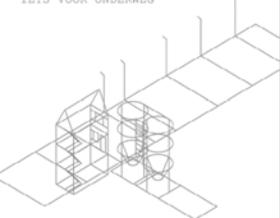


RACHEL WHITEREAD - ENDBANKMENT

019 - ALTERNATIVE ENTRANCE DESIGN MUSEUM



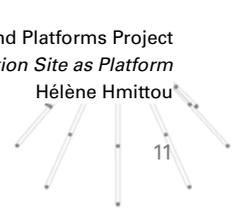
BART PRINSSSEN - RESTRUIJME, IETS VOOR ONDERWEG



LEANDRO ERLICH - THE ROOTS



JOSEF WOUTERS & MEG STUART - PERFORMING ARCHITECTURE



TIM OTTO ROTH - HEAVENS CAROUSEL

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



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 collaborates with external partners, next to developing individual projects there will be collective and collaborative tasks, discussions, events, publications.

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.

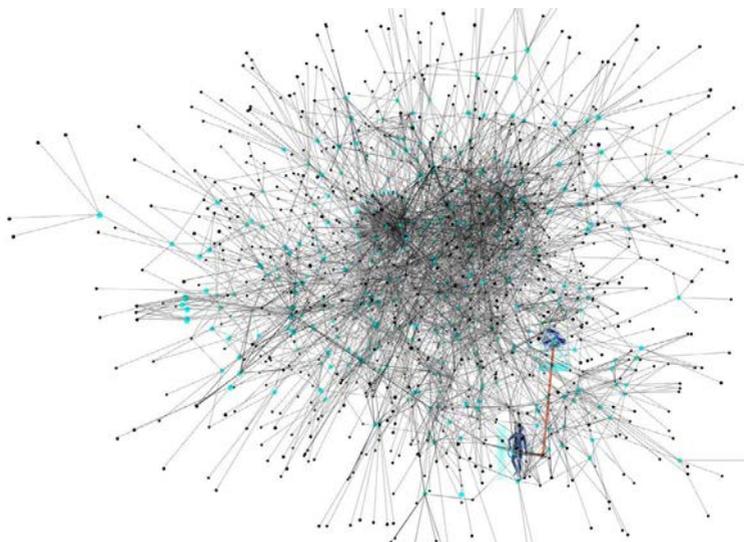
The fieldguides, individual projects, the events and parallel assignment will all be published as a collective work. We will explore automated ways of publishing and mapping the produced data in a comprehensive publication.



Workshop, Fieldstation Studio 2017



Exhibition and debate, Design Museum Gent, Fieldstation Studio 2018



Decoding Affinities, Risquons-Tout Exhibition, Wiels 2020

## **TIMING**

W1	23.09.20	assembla
W2	30.09.20	glamping bootcamp
W3	07.10.20	work session
W4	14.10.20	work session
W5	21.10.20	REVIEW 1
W6	28.10.20	work session
W7	02.11.20 - 06.11.20	studio week
W8	11.11.20	no class
W9	18.11.20	REVIEW 2
W10	25.11.20	work session
W11	02.12.19	work session
W12	09.12.19	work session
W13	16.12.19	REVIEW 3
CHRISTMAS BREAK		
W14	04.01.19 - 08.01.19:	final presentation + exhibition

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back and cover, a brine lake at SQM Lithium Mining plant in the Atacama desert, Chile 2019.