Beyond Representation
Architecture and Synthetic Images

Prof. Corneel Cannaerts | Michiel Helbig
Fieldstation Studio | Media Ecologies | Material Narratives | Faculty of Architecture | KU Leuven

Images and Imaginaries of Artificial Intelligence?
Fifteenth International Conference on The Image | Interamerican Open University Buenos Aires, Argentina

I. Context: Fieldstation Studio on Artificial Images

II. Work: Everything is Already an Image

III. Notions: Shifting Role of Images in Architecture

IV. Conclusion: Post-Orthographic Images

FIELDSTATION STUDIO

I. CONTEXT

ORTHOGRAPHIC < > PERSPECTIVE

ALLOGRAPHIC < > AUTOGRAPHIC

REPRESENTATION <> SIMULATION

MEDIATION < > MEDIA ECOLOGY



David Allen, *The Origin of Painting,* 1775.



Karl Friedrich Schinkel, *Die Erfindung der Zeichenkunst*, 1830.

Are.na / FS2223 ARTIFICIAL IMAGES GROUP

Edit group | Upgrade

Group Info

–

Admin: Fieldstation Studio

Members

Fieldstation Studio, mimirages@gmail.com, Mira Sanders, Xindi Ma, Siyu Wang, Filip Daust, Filip Molcanyi, Axelle Maes, Jiahe Liang, Yifei Yuan, Olivia Van Rompaey, Lejla Veselaj, Jannes Moons

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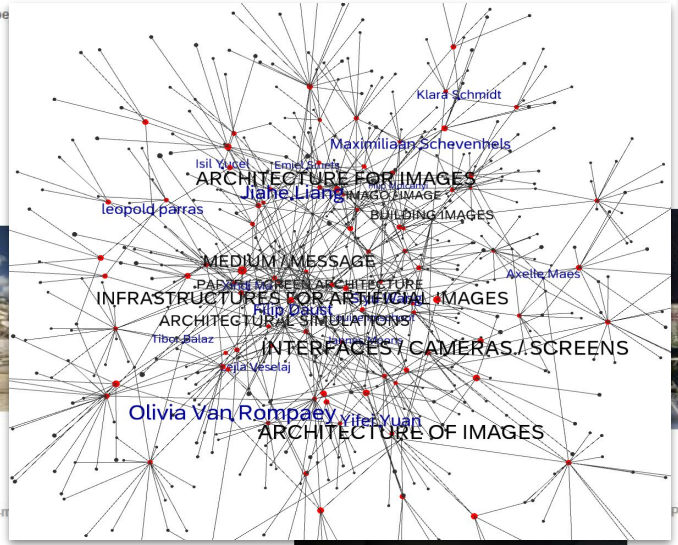
intersection IMAGO / IMAGE OF ARCHITECTS

by Fieldstation Studio
66 blocks • 6 months ago





arthur-r

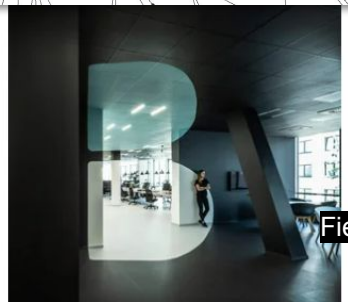
Paula Cona_Ecologies for Other Architec...

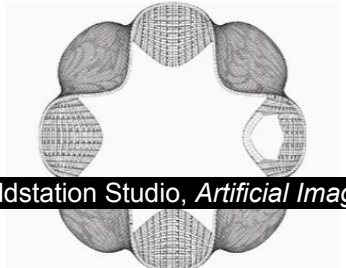
HEXIA Architects_Periscope Lavatory_202

intersection MATERIAL INFRASTRUCTURES FOR MEDIA ECOLOGIES

by Fieldstation Studio
94 blocks • 6 months ago

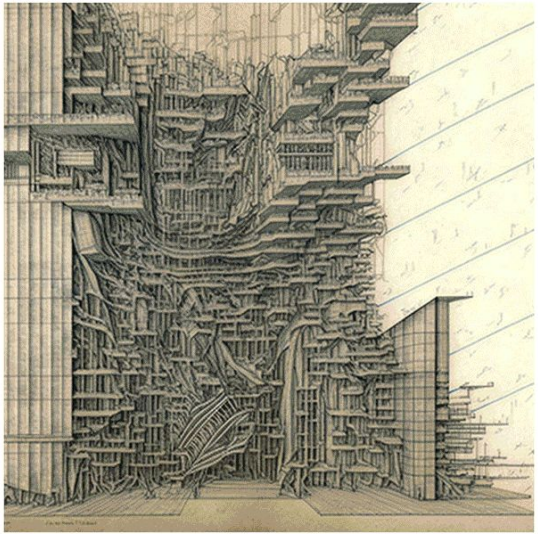








Fieldstation Studio, *Artificial Images Intersections Reseaerch*, 2022



<https://s.mj.run/JSgrcJuKXIU> lebbeus woods architectural drawing --v 4 - Upscaled by @cannaerts (fast)

No more drawings, only images. No more orthography, only telematics. No more points, only addresses. No more lines, only associations. No more geometry, only statistics. No more syntax, only source code. No more tectonics, only commands. No more machines, only apparatuses. No more subjects, only users. No more stasis, only animation. No more research, only search. No more contemplation, only transmission. No more representation, only presentation. No more perception, only sensation. No more aesthetics, only physiology. No more history, only archiving. No more future, only probabilities. No more signification, only signalization.

John May, *Everything Is Already An Image*, Log 40, 2017

The exhibition **Everything Is Already an Image** is a collaboration between Fieldstation Studio, run by Michiel Helbig and Corneel Cannaerts, and Kasper Jordaens, with the support of Artroom. This semester Fieldstation Studio critically investigates the status of contemporary image production in architectural design, triggered by the recent increase in fidelity and accessibility of *Artificial Intelligence* and *Machine Learning* tools aimed at artists, designers and architects. The title of the exhibition is borrowed from the essay *Everything is Already an Image*, in which John May argues that although we still use terms like drawings and photographs, all architectural media have effectively become *images*. The computational nature of images allows them to be processed, calculated filtered, tagged and manipulated, they can be endlessly duplicated and transmitted and are inherently dynamic and transformable. This shift in architecture from drawing to image, does not just affect the speed of design processes, but fundamentally impacts how architecture is represented, conceived and understood.

Fieldstation Studio, Michiel Helbig, Corneel Cannaerts, Kasper Jordaens,,*Everything Is Already An Image Exhibition,* 2022

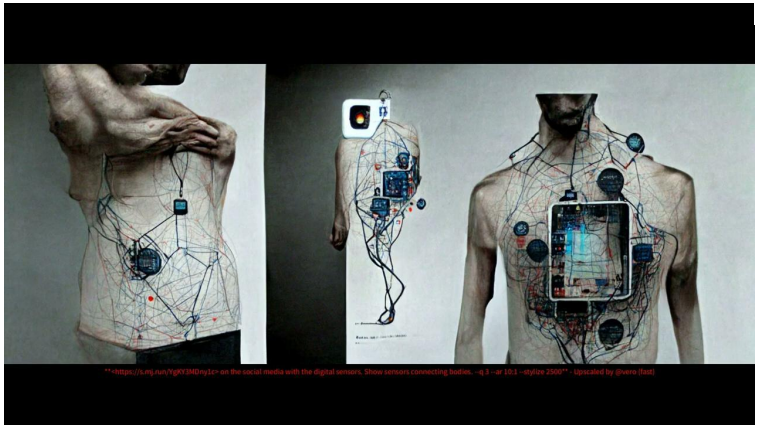
ARTIFICIAL MEDIA

- # architects
- # historical-images
- # surveillance
- # cad-blocks
- # plans
- # sections
- # elevations
- # technical
- # axonometric
- # models-1
- # models-2
- # renders
- # vr
- # interiors
- # 360
- # photographs
- # collage
- # streetview
- # satellite
- # perspective
- # real-estate
- # sketches
- # data-viz
- # diagrams
- # 3d-models
- # maps

DISCORD CHANNNELS

GENERAL

> we focus on Architecture and the different media we use to create Architecture in particular
> additionally we explore Fieldstation Studio interests such as the Technosphere, Media Ecology, Compressed City, New Eyes, Numb City, Anthropocene, Shifting Borders, …
> experiment with architectural styles, characteristics, typologies, archetypes, elements, aspects, materials, structures, spatial concepts …
> experiment with media and image (culture) related aspects, specifics, techniques, formats, styles, materials, …
> there is a Playground Category with test-channels for try-outs and early tests
> we start with 21 identified architectural media to be explored in 21 specific channels in the Artificial Media Category (more could be added during the workshop)
> please respect the specifics of every Channel as described below
> think in series and multiple images! if you generate an interesting result, develop the prompt and create variations!
> if you generate an image that is not successful enough or of topic, please delete by replying with :x: X
> if you generate very satisfying results, upscale them!
> inspire each other
> consider remixing images from one medium into others (f.e. render > sketch > model > …)
> …



Weronika Gajda, Prompting Networked Technologies, 2022

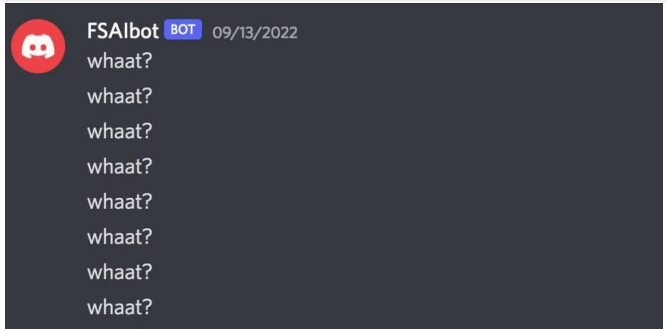
GENERATING ARTIFICIAL IMAGES
WORKSHOP 01

Wednesday 26.10.22
Hoogstraat Gent, room 330
9h00

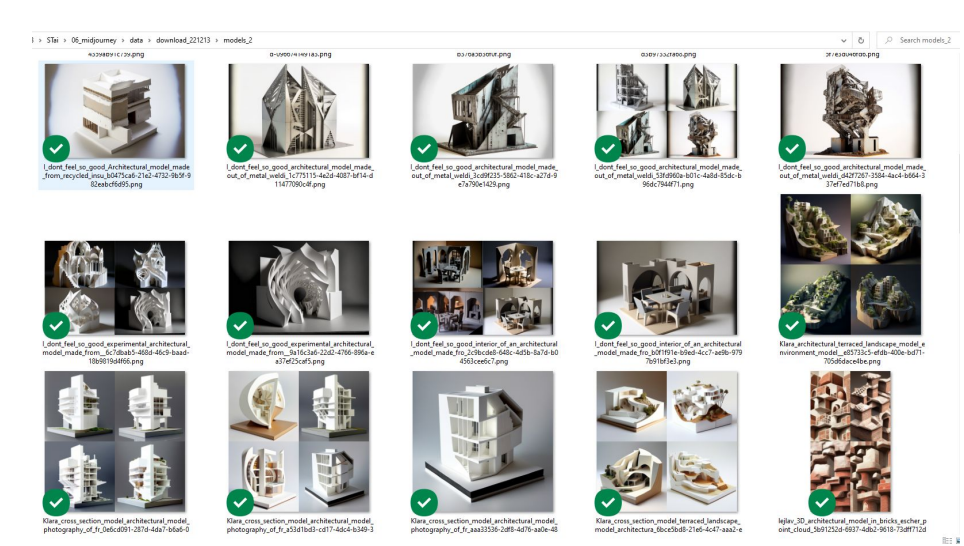
The main idea is to explore different architectural media and their essence through Artificial Images. We also want to explore the idea of 'Compressed City' (landscapes, agents, structures, stack) as an extra content layer and a reflection on the complexities of our contemporary surroundings and the impact of the Technosphere and the Media Ecology resulting from it on our environments and on the practice and culture of Architecture in particular.

We will use MidJourny to learn about and discover Artificial Images Generators. All participants must take a Standard Membership for 1 month on MidJourney via https://www.midjourney.com/home/ and/or Discord. This costs 36$ and gives you enough space to generate an endless amount of images during the workshop.

We will set up a specific Discord Server for the workshop with different channels for experiments on different architectural media and different topics and focuses.



Fieldstation Studio, *Introduction to Midjourney Workshop*, 2022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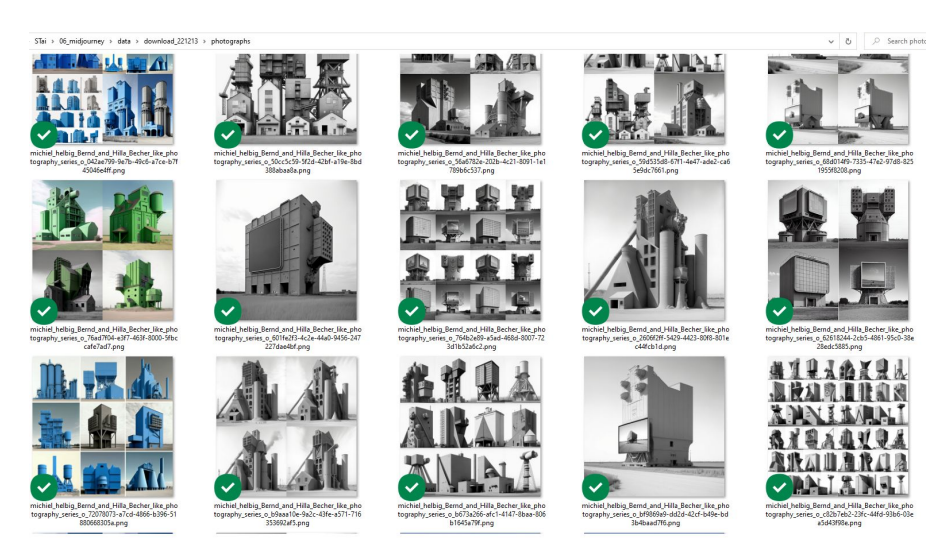
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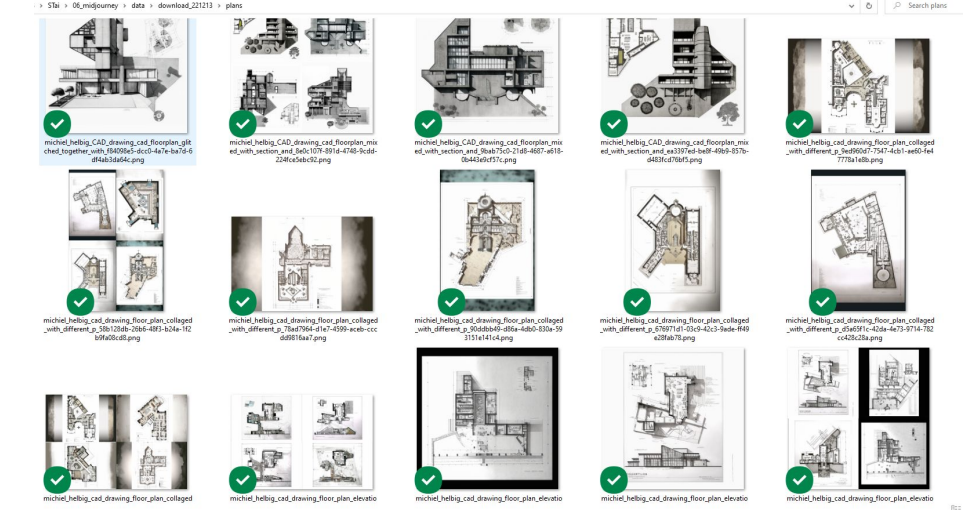
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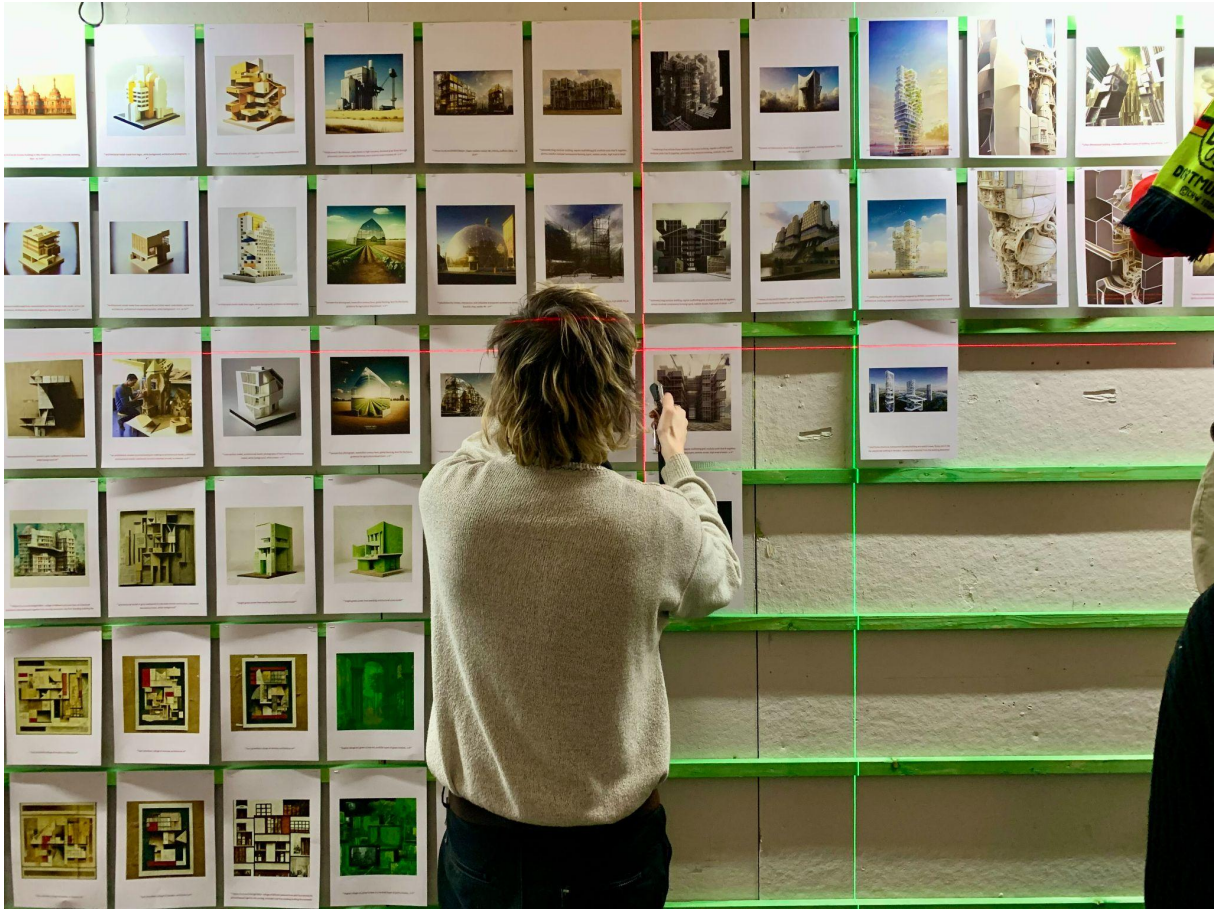
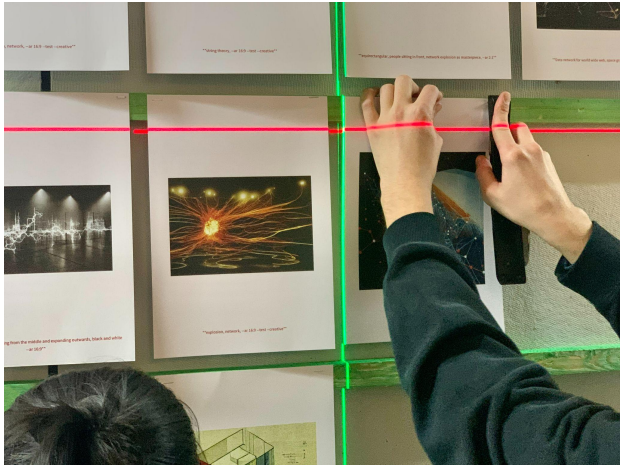


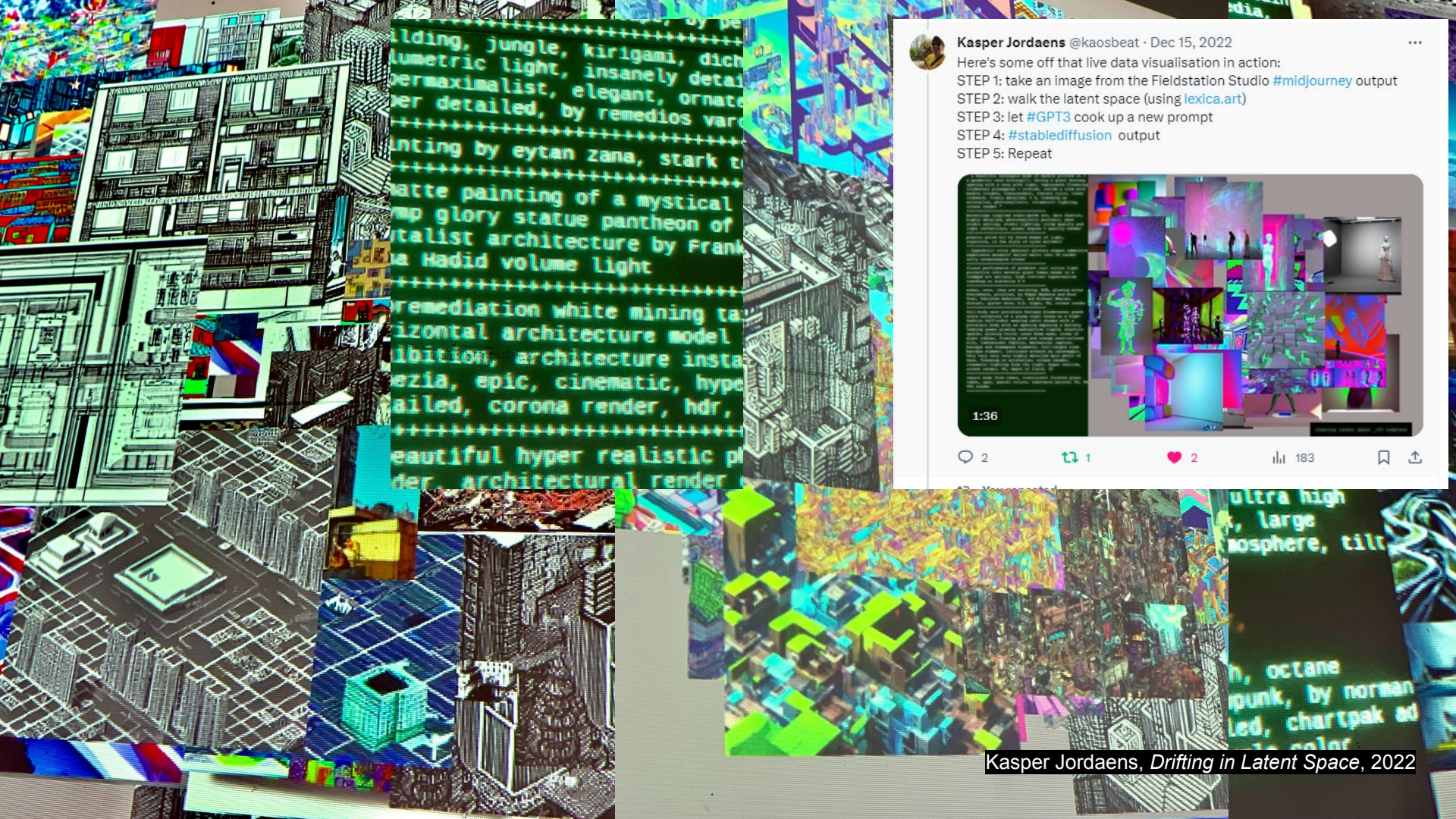




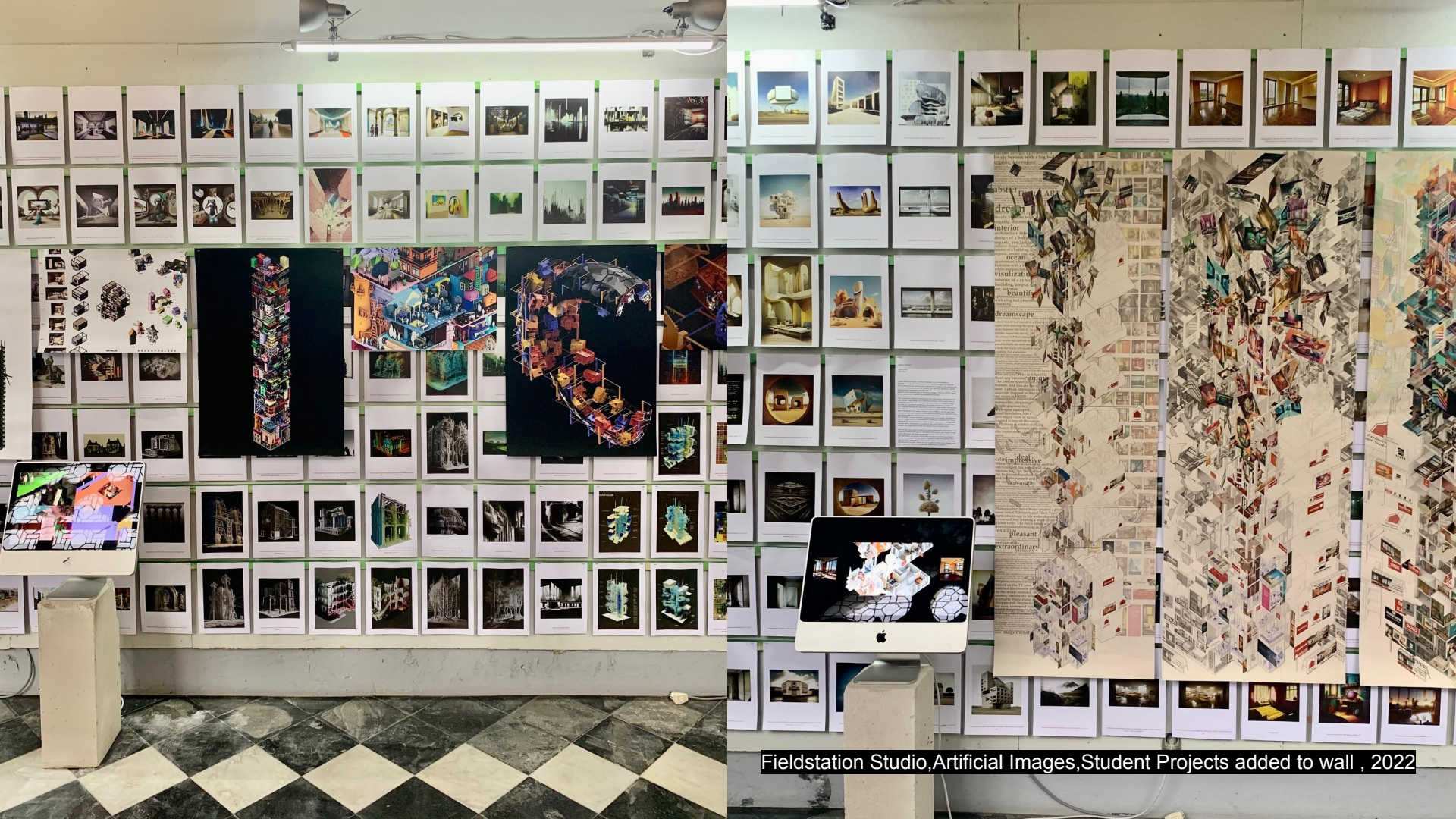
Fieldstation Studio, *Everything Is Already An Image*, installation build-up, 2022



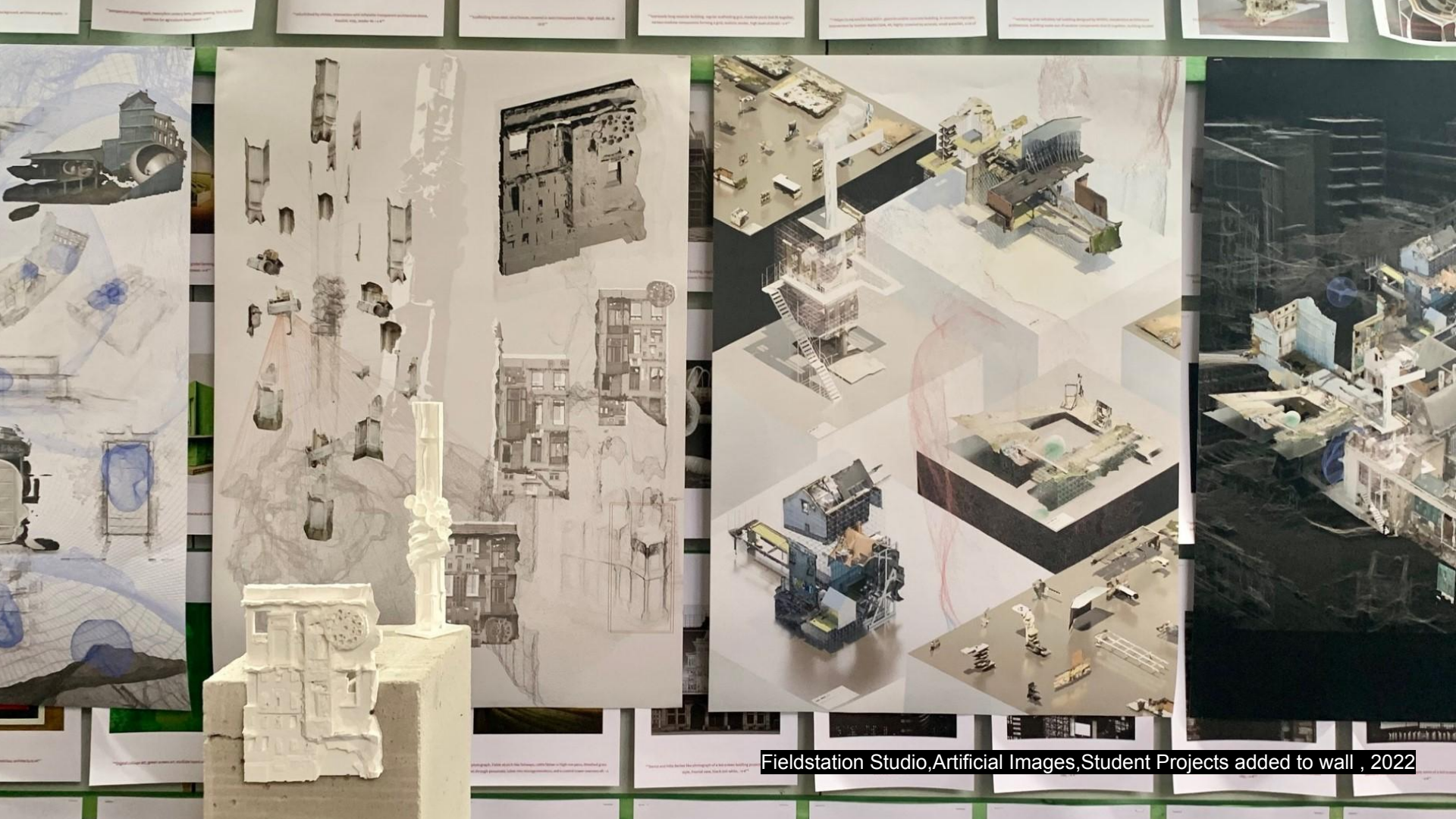
Fieldstation Studio, *Everything Is Already An Image*, wall slide, 2022



Kasper Jordaens, *Drifting in Latent Space*, 2022



Fieldstation Studio,Artificial Images,Student Projects added to wall , 2022



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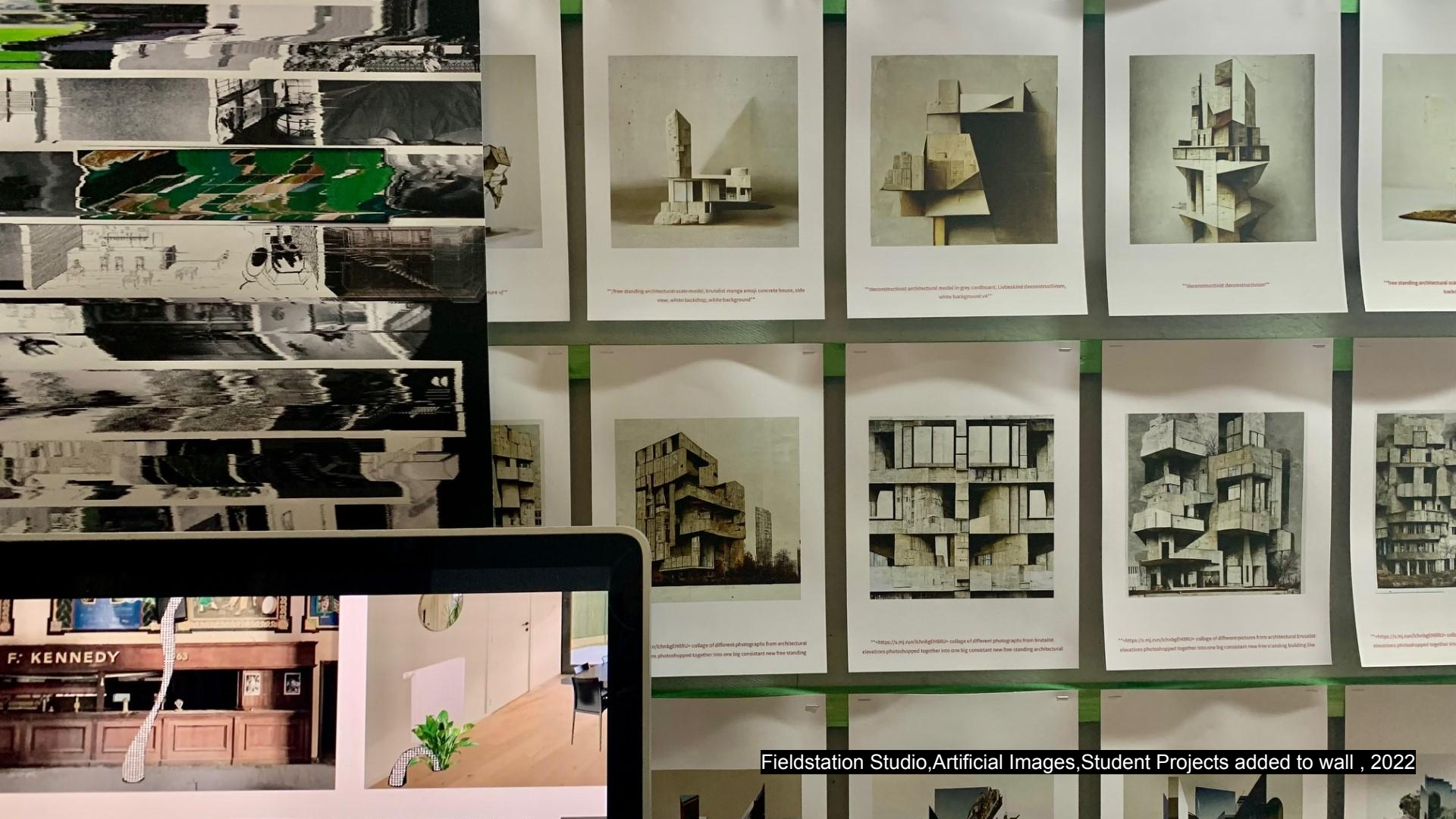

Fieldstation Studio,Artificial Images,Student Projects added to wall , 2022



Fieldstation Studio, *Compressed City*, Collective Generative Drawing 2022

The radical difference between imaging and previous forms of simulation is that what imaging simulates is not specific ideas or gestures but rather thinking itself. If photography was an attempt to externalize the retina, imaging is an attempt to externalize the entire nervous system ... we trade the historical consciousness of hand-mechanical orthography for the statistical consciousness of real-time computational images. In a deeply technical sense, both irreversible and unavoidable, we leave behind the time of historical thought, where all contemplation and reflection once found a home.

Put in the most basic terms: if orthography was predicated on linear historical time, materialized in texts, drawings, and mechanical clocks, postorthographic technical systems now enmesh our work in "real time," materialized in signals and image-models. Unlike historical time, which was predicated on technical regimes and gestures that continually related present and future to the past, real time relates the present to all possible futures at once (or at least as many as can be recorded and computed). Real time is the time of statistical thought, in which futures knowable and unknowable are posed simultaneously, some more calculably probable than others, but all possible. This probabilistic conception of time is fundamentally different from the linear, mechanical conception that structured orthography.[14]

ing, writing, and history in favor of real-time imagery.

Some architects imagine that drawings are still needed to build buildings, and that this indexical connection has preserved orthography as the solid center of our practices. But in a technical sense, we haven't used a drawing to build anything in decades. Everything is now built from simulated orthography (images), with its attendant forms of transmission, duplication, repetition, and instantaneous modification – all of which have coalesced into a form of telematic managerialism unknown to orthography.

IV. Post-Orthographic Images?

Thank you!

Michiel Helbig, Kasper Jordaens, Alice Desmet, Weronika Gajda, Jiahe Liang, Yifei Yuan, Maximiliaan Schevenhels, Emiel Smets, Axelle Maes, Filip Molčanyi, Tibor Balaž, Filip Lorenz Daust, Louise Imschoot, Olivia Van Rompaey, Lejla Veselaj, Klara Schmidt, Jannes Moons, Léopold Siri Parras, Işil Yücel, Xindi Ma, Siyu Wang