



FIELD STATION: HACKBASE S14

Architecture Master Studio 2016

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S14

S14- location

[http://www.openstreetmap.org/#map=18/51.20216/4.42878"](http://www.openstreetmap.org/#map=18/51.20216/4.42878)

S14- interface



S14 - Arrival + Maintainance + Upgrade

Read The Fucking manual + collaborative worksheet <http://pad.constantvzw.org/p/S14>

S14- technical plans

http://ooooo.be/S14/files/S14_technical-plan.pdf

S14- workshop



Lime Hennep

<http://www.ecobouwers.be/basis/kalender/2014/leer-isloren-met-kalkhennep>

S14- intro, philosophy & pragmatics of hackbases

... example ... Lanzarote - <http://manual.totalism.org/>

OPEN SOURCE
HACKER BASE
DIGITAL GROUND
PRIVACY
AUTOMATION
WORK
COMMUNICATION
OBFUSCATION
ENTERTAINMENT
COLLECTIVE
SENSORIAL
PLAY
CAMOUFLAGE
CONTROL
AWARENESS
EARTH
MULTIVERSE
LOW-TECH
DIY
HACKING
PLATFORM
HYPERREALITY



MANUFACTURED GROUND - AARON DERIE

The design project proposes a possible ending for S14 as a context, opposed to the prototype for the first part which suggested a start for a field station in the non-contextual. After the first visit to Stanleystraat 14 (Antwerp, Belgium) I made a clear distinction between S14's architecture and its system of residences. Throughout the design process I speculate about a possible parallel between this ever evolving system and building architecture by reflecting on its ending.

A first question: "How will S14 end?";

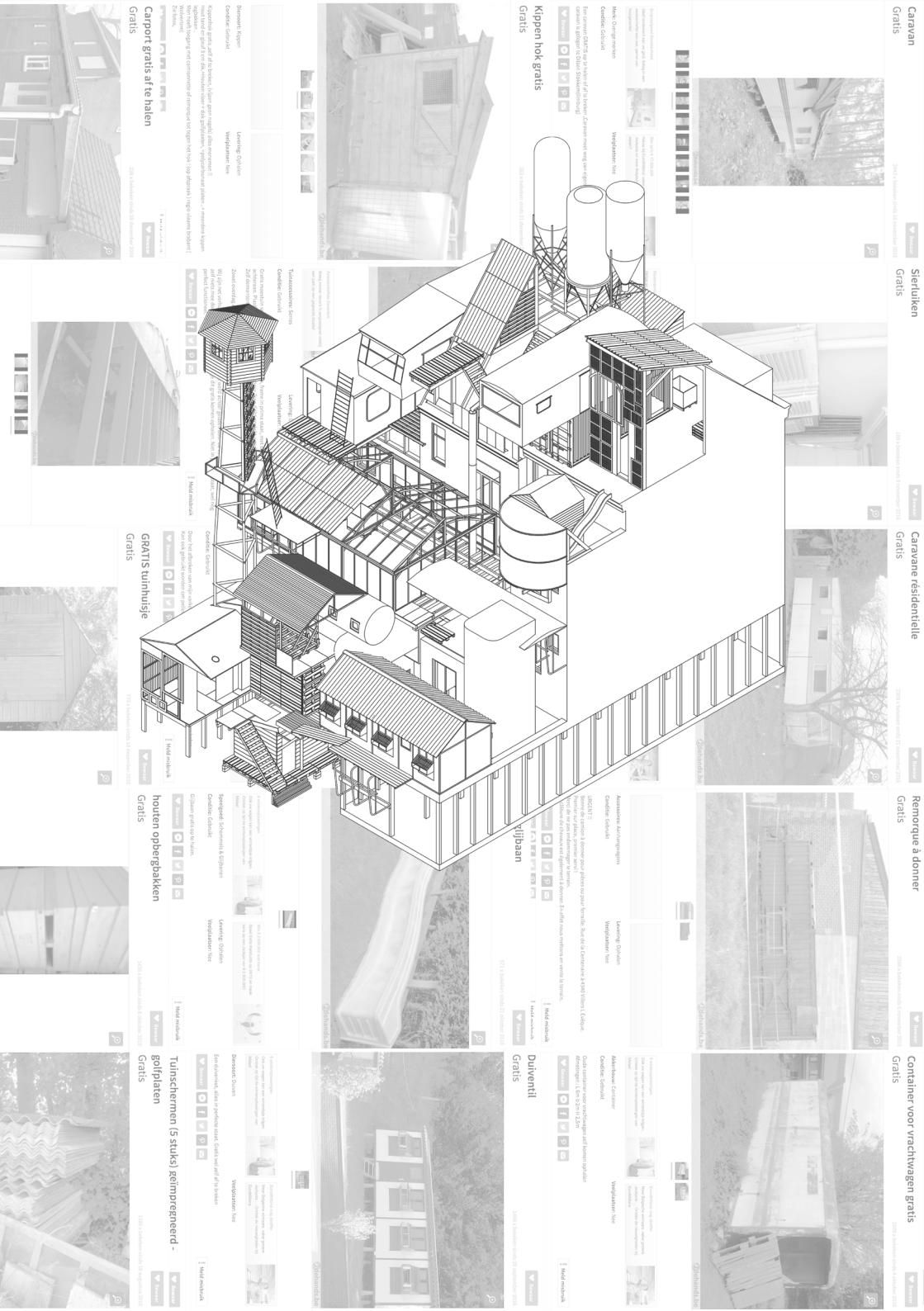
or maybe more accurate: "How will S14 end in a billion years?"

The latter brings awareness of S14 not ending one single time, but ending multiple times, and therefore starting repeatedly. This creates a timeframe in which we can implement S14 in its past/present/future state.

It also gives a first notion of thinking about building architecture (as a global S14) in a broader timeframe. Architecture as part of the verticalized, manufactured ground versus the horizontal geology. (- City Ground) Our tendency to build on top of our already existing architectural landscape, ignoring its already present materiality, never ending.

My design proposal: forcing a new start. My design: giving form and strategy (Fresh Kills) to the "*euthanasia for the built environment.*" (- B Architecten)

"While no one was watching the world has built a continuous conveyor belt stretching across the globe that is formed from an ever-shifting constellation of containers, ships the size of buildings, dislocated factories and vast excavated landscapes." (- Tales From The Dark Side Of The City, UNKNOWN FIELDS)



OPEN MATERIAL DATABASE - NICOLAS DE PAEPE

The design project looks into what open source might mean for architectural design and construction practices. Open source architecture is a widely discussed topic, there are a number of existing systems (open structures, wikihouse, open-source architecture network), each comes with its presumptions of what it might be and how it would work.

Most of these initiatives rely on a kit-of-parts, often defined by conventions, such as fixed grids and specific ways of producing and connecting parts. This limits the application of open source architecture to those who are acquainted with the idea and are capable of producing new parts. Alternatively, this project proposes looking at what's already there, for building materials, components and parts that readily available. The proposal consists of a database of self-sourced and self-produced parts, from heterogeneous sources.

Though the adoption of such a system architecture can become a d.i.y, open source and bottom-p platform. S14's hackers community is already investigating this idea by striving for digital anatomy and what kind of implication this might have on architecture. The typology of a house is questioned by seeing it as a collective form of living instead of a private one. In this case, the house can be used as a framework that can be alternated by the people using it. You don't have to live somewhere to be able to do an intervention of some sort.

When a framework evolves to one that is constantly changing, we achieve a superstructure. Alternations by the users within can be attained by setting up a complementary material network which open sources all available (building) parts and the knowledge on how to use them. This way, different systems emerge within the superstructure, defined by the parts they are made of. These also define the temporariness of the built system. When different systems in the superstructure evolve, there will be a shift of function. Because of this, temporary operations will become permanent where needed or will be abandoned and vanish over time.

In the near future this structure could evolve into a network that exceeds one house. The pursuit of digital anatomy results in an architectural anatomy where people aren't homeowners but actually are digital nomads stationed in the field where they are needed and/or belong.



HACKING THE COMMONS - RAMONA GEORGIEVA

A field station? The definition is simple – a research station located in the field. But what is that field exactly. We had to choose. Our fascination was with models of production based on networks of collaborating individuals – the so called Open Source Architecture. The principle set by Open Source Software movements, but applied to architecture – where individuals and collections can access, modify and distribute the prototypes they utilize. Our approach was to explore this collective endeavour by mapping the crucial question and give some kind of answers but not one “solution”. The product of the first phase is a field guide, that can direct you in our process of thinking.

S14 A hacking base

My personal view was to deliver a model where the “common space emerges as an open and inclusive meshwork where the multitude freely shares, utilizes and sustains a pool of commonwealth based on forms of participatory self-organisation”, where it collectively generates new material and immaterial productions. Whether I come closer to the aim, I do not know – it is just an implementation of a scaffold kind of architecture for a hacking society.

RTFM! - KEVIN SAEY

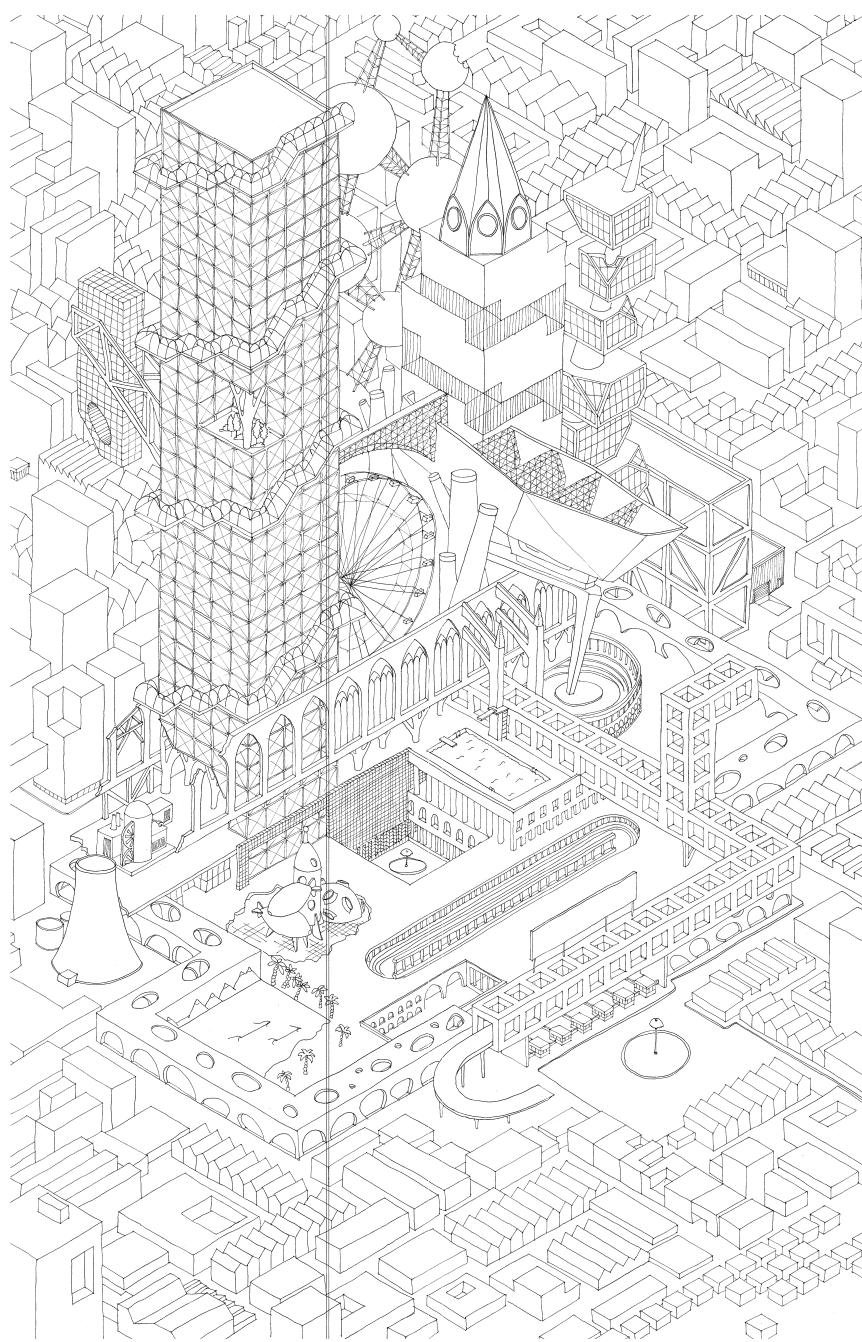
S14 is a new system of cohousing. It is completely focused on the communal space. Private space gets suppressed and restricted to make place for the common areas. These common places can house all type of functions. S14 comes with a strict manual that everyone must read before entering the structure. This manual makes a distinction between three types of users. 'The Passer-by' who only uses the structure temporarily and leaves again, 'The lodger' who lives in the structure for a period of time and then moves on and 'The resident' who pays rent and lives in the building for an undetermined time. The design celebrates this system to its full potential.

This project is an evolution of the existing structure. Where S14 is restricted to the one building, this is a scenario where the neighbour houses join the system and become one. The proposed design is a snapshot in time as the structure keeps evolving, growing and reinventing itself. S14 is a station within a network of stations. A lodger can travel as a nomad between the stations.



Only the residents have their own substantial private space in the form a bedroom. The lodgers each can use a small unit, much like a berth you find in a ship. The only function of this unit is to spend the night. It's designed not to be too cramped within the limited volume with the basic needs and a little bit of space for personal items to comfortably spend the night. Every user can claim his space within the system. The hull of the archetypal shape of the townhouses are used for all kind of leisure and entertainment activities. The annexes are used for the basic living functions.

The whole is a system with very flexible spaces that can take any kind of shape by adjusting and adding elements, plugging in to the existing structure. By reinventing the interior, the old structure is a citation to the past. The exterior remains untouched as 'facadism' and has no real link to what happens inside. Due to the new and constantly changing spatial experiences the building becomes entertaining by itself as 'architainment'.



ARCHITAINMENT - VINCENT NULENS

"A play about fun, leisure and money"

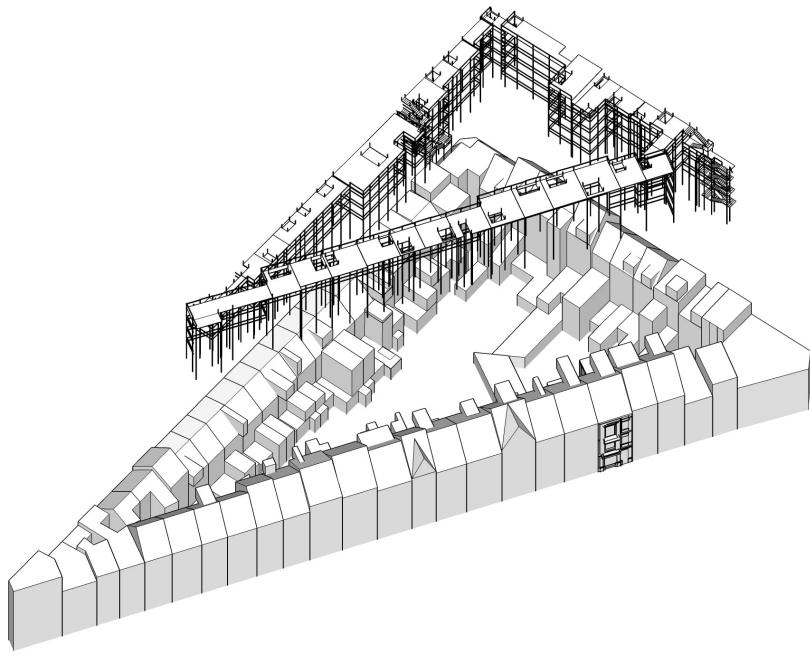
Within the field of entertainment, there is a certain unspoken strategy that keeps the people consuming. This is similar with a script of a play. The characters have to stay in their roll as consumers. This strategy gives the consumers the feeling that they are in control. But the opposite is true, because the capitalistic masters constantly influence them. These masters are fulfilling the roll as directors.

Just like in a play, there is always a prompter hidden somewhere, who makes sure that the actors play their part in the best way possible. These prompters are servants of the capitalistic masters and they make sure that the people keep consuming. We recognize the stage, décor, and the backstage.

The stage is where the people are consuming and where they come in contact with the script. They play their part perfectly according to the script while the scene is playing. The decors appeal to their imagination, they could be murals on a small scale as they could be enormous structures. Everything is done to create an idyllic scene, where every consumer wants to be. It goes so far that even architecture has to be a form of entertainment too, so called "Architainment". We will also notice the backstage; here we'll find the logistic department that needs to be hidden from these settings.

In the translation to case of S14, there is chosen to foresee a stage where talented artists get the chance to present their script about architainment and their vision on capitalistic entertainment. These scripts will be translated to one big setting and will be printed by a giant 3D-printer. The printer shall dance like an actor on stage, while he presents the play. The stage will activate the square within the city block of S14. The collective area is accessible for the audience during the play. They could come and take a look at the performance and the work that is already done.

In both cases we make a comparison to a play, however we rather compare the entertainment field to a traditional play. And the case of S14 we rather compare it to an epic theater.



A COLLECTIVE BLOCK - YOUNES BEN AMAR

S14 is a hackbase in Antwerp, it is a space where hackers meet activities similar to a hackerspace, but also collectively live. S14 is situated in a row-house from a triangular-shaped block in Antwerp. The inside of this block exists of a grid, that is made by walls that separate each lot (1 house, 1 small courtyard which no one really uses). What also strikes in this block is the mostly equal height of all roofs / attic levels.

This design project proposes a strategy of hacking the privatised spaces of the attics and gardens. S14 acts as a field station and starting point that will activate and transform this block into a collective block. It will do this by making use of its backyard, a scaffolding and its attic space. If an inhabitant wants to join and thus help to build this collective utopia it should follow those rules:

- Share, tell, spread the word about this idea in person and digitally.
- Make a sufficient proposal to your neighbours or to all block dwellers. If one or more openings may be made in the common walls on your lot, in order to invite them in and stimulate the idea. From that point, your backyard / courtyard is fully or partially disposed for the collective, depending on the house owner.
- Buy your own scaffold. Think about methods to refund your investment. f.e. Every supporter / participant of this idea that wants to make use of your attic can pay its shared price.
- Make the scaffold wide enough for practical use of the platform.
- If you want to share your attic: It is recommended to expand your attic area / volume, so renovate the attic if necessary and possible.. Adapt this space for certain happenings* that could occur.
- Fully or partially dispose your new attic for the collective. Fully: when everyone can use it at any time. Partially: When everyone can use it at predefined or certain times.

So, each inhabitant and participant of the block can access this attic level by the scaffold (if common walls can be opened or simply are fully broken).

**On facebook there will be a shared group for all inhabitants of the block, in which anyone will be up to date about upcoming events / happenings on each scaffold-platform / attic-level or backyard: (combined) space for collective cooking, living, working, sauna, laundry, library, home-cinema, bricolage / crafts, white spots, performances, workshops, kitchen gardens, storage...*



INTENSIFYING SENSORIAL EXPERIENCE - LIESELOT LUST

We live in a time where everything has to go fast. Technology has advanced a lot in a short period of time and not everyone is able to cope with this abundance of new technology. We fall prey to it quite easily. On a social level, technology has granted us the power to obtain information with the sole click of a button. All this data immediately reaches our mind through sight. We could be paralysed from the waist down and still be connected to the rest of the world so to speak. More and more are we living life inside our heads, munching on information we continuously receive through social media. This is how evolution works. We've found that technology can add to our way of living and we take pride in its development.

But we have to realize the importance of sensory stimulation. When asked what we would rather give up; sight, or sound, we usually answer with sound. This is a clear example of how far we've come as this question doesn't even let us choose out of all senses. It immediately singles out the ones we consider most valuable. The focus on these two senses is a logical outcome of history. The greatest philosophers have pointed out that our eyes form the connection between us and the world.

Technology is rapidly shifting our physical way of experiencing, to one that is predominantly mental and our behaviour is already showing symptoms of withdrawal. More and more people take up yoga to get in touch with their bodies and there is a trend of people visiting a sensory deprivation tank to get away from the streams of data we continuously respond to. People are afraid to lose themselves to social media. In order to live in the moment, our whole body has to be involved. All our senses have to work together in order to become self-aware.

The Architectural profession stems from our need to be sheltered. We used to seek shelter when weather conditions were too hard on us. Through the years however, these shelters have turned into physical houses. Our homes have become the backdrops of our lives. It is where we eat, where we sleep, and where we tend to ourselves. Our home is a part of who we are. But with the growth of technology, the love for standardisation has grown as well. Today, the thick layers of polyurethane make sure that the rocking outdoor temperatures no longer affect us, nor is the petrichor smell of the morning thaw able to soothe us in stressful times.

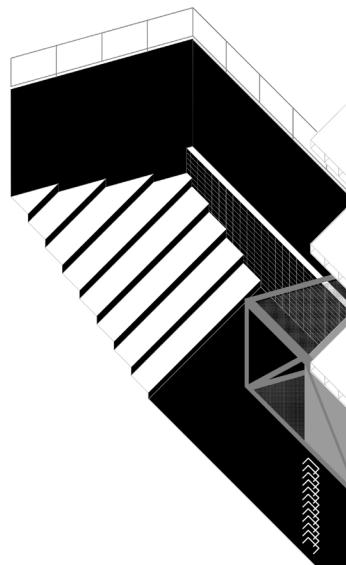
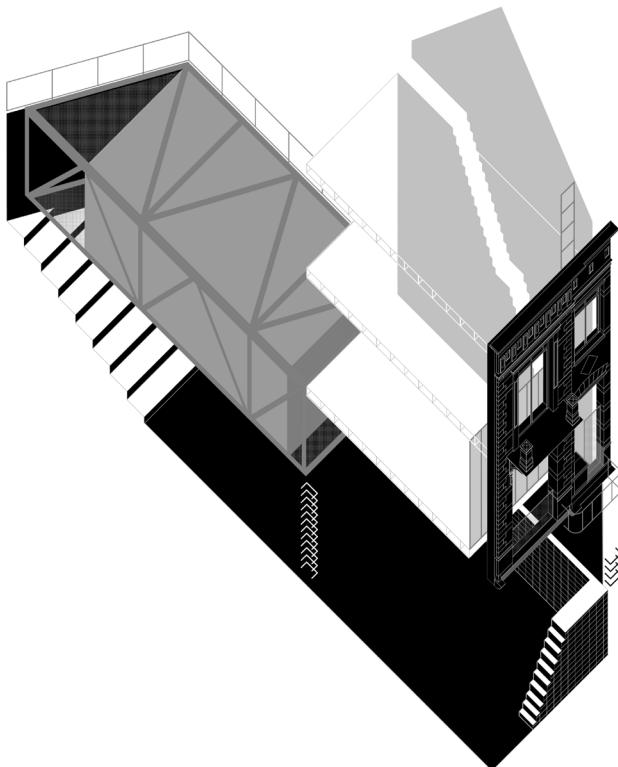


A WORLD WITHOUT WORK - MARINE BOEY

Around the year 2000 we have come at a point where production and employment no longer follow the same curve. We, human workers, are loosing the race against the machine, that's why in our everyday lives we often unfairly fear technologies instead of the system by which it is used. Until today the majority of the population works to live and it is often our job that keeps us occupied, day after day, and offers an income to be able to buy ourselves an identity, to feed the spectacle we live in. So what happens, once you take away work?

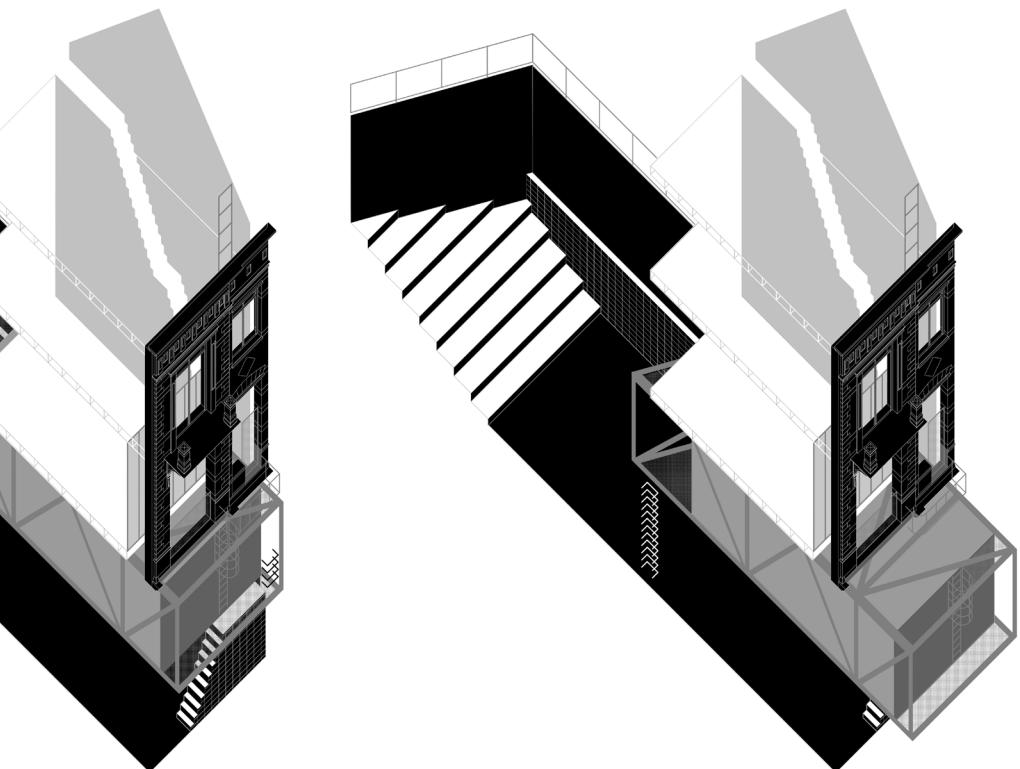
In a speculative future of a world without work, how does our understanding of architecture change once we see it as a platform for human development, rather than an investment for the wealthy?



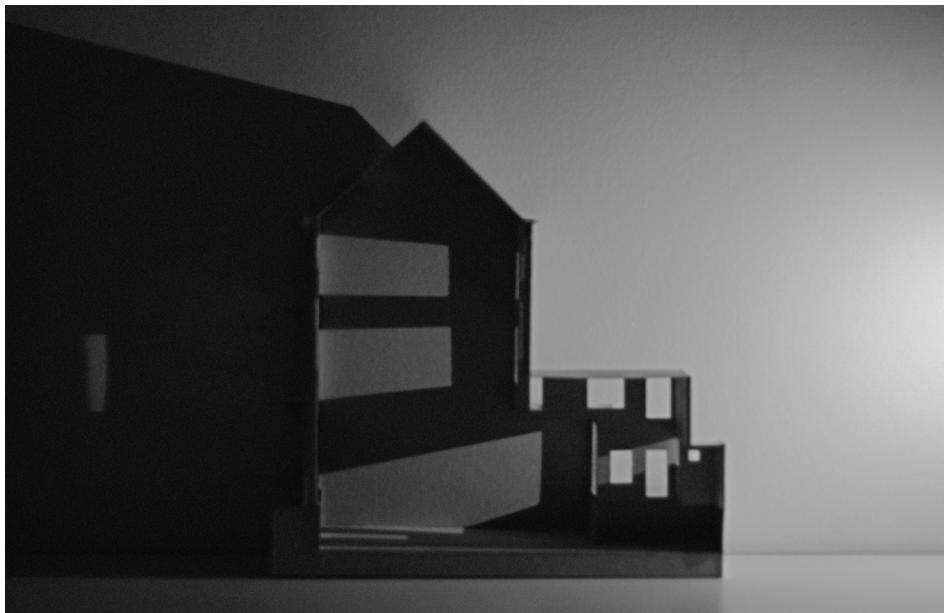
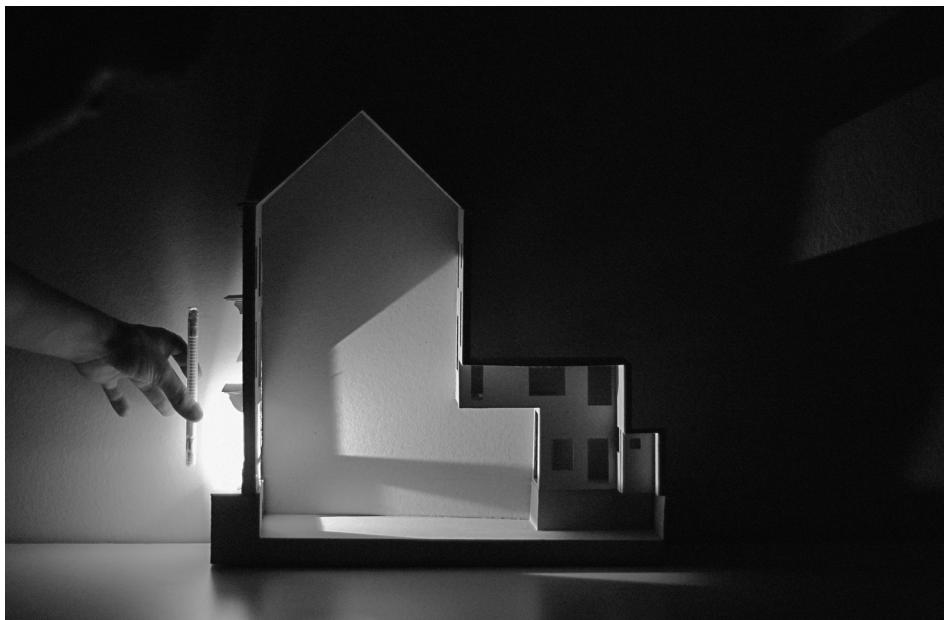


BEYOND CONTROL - TOM SCHOONJANS

Dit voorstel voor S14 is het rechtstreeks resultaat van er als groep ontvangen te worden. Daaruit bleek naast het semi-publieke karakter van de hackbase een engagement voor een publiekere werking, waar meer mensen in betrokken kunnen worden dan de gebruikers van de hackbase zelf. Aansluitend bij het vooronderzoek eerder dit semester, waarin ik pleitte voor een publieke ruimte die zich zowel digitaal als fysiek manifesteert, is dit een ontwerp voor een ware fysiek publieke manifestatie van S14. In het kader van verdere -materiële- onafhankelijkheid van de hackbase verzamelen alle S14-functies in de kelder en gelijkvloers zich tot boven het maaiveld in een volume losgekoppeld van de private woonvertrekken. Door het volume langs één as mobiel te maken betekenen verschillende posities op deze as, in combinatie met de rigide structuur erboven en -onder, verschillende fasen van publiek-private en fysiek-digitale ruimte.



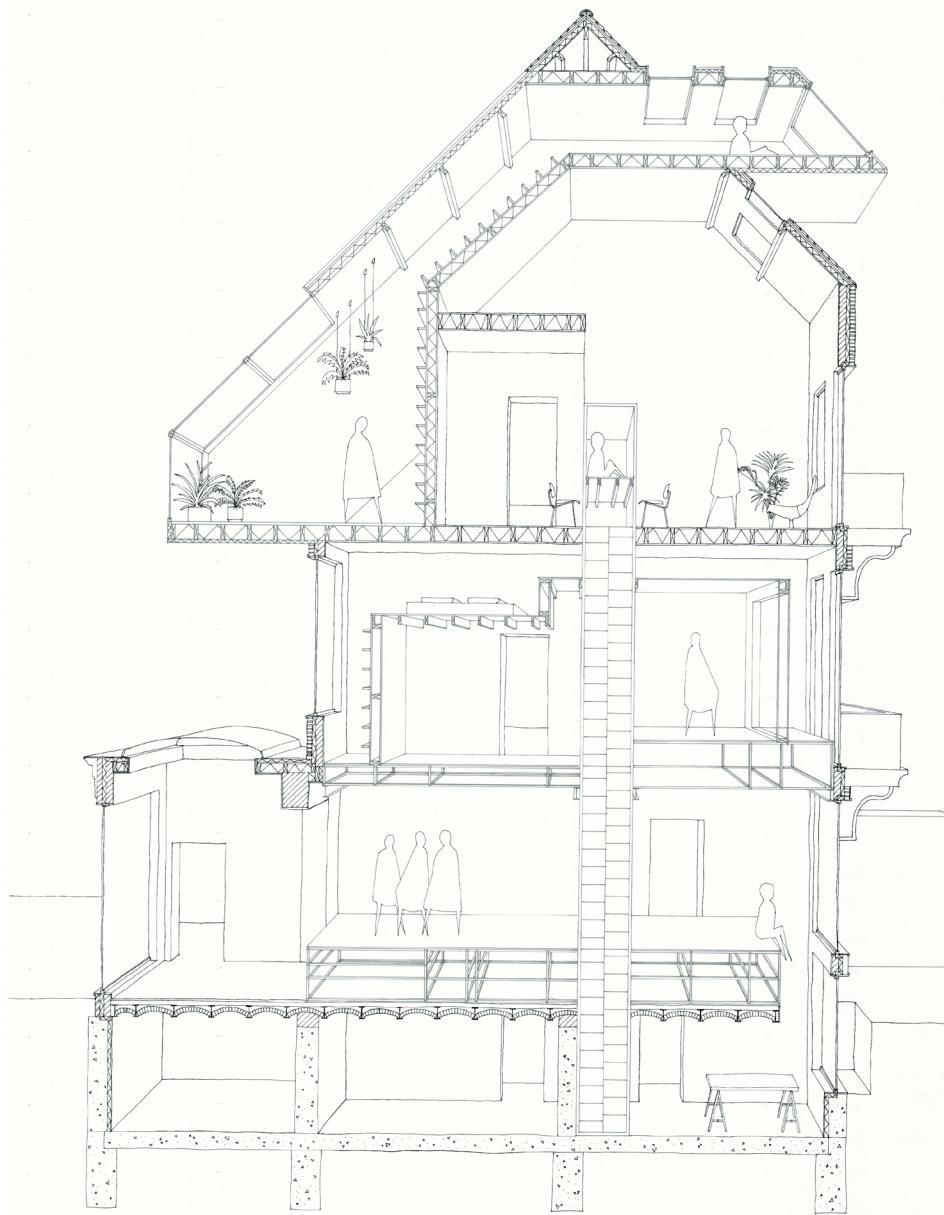
S14 faciliteert maar neemt afstand van deze ruimtes. Ze zijn geen platform voor S14 maar voor publieke noden. Zowel een virtueel, publiek netwerk die de positie op de as bepaalt als de architectuur kijken hierop toe. De verschillende fasen van het volume hebben ruimtelijke consequenties voor het functioneren van S14. De circulatie en toegang rond het volume is volledig afhankelijk van de positie ervan op de as, waardoor S14 in de verschillende fasen ook verschillende beperkingen van de werking ondergaat. In extreme gevallen kan de werking volledig geblokkeerd worden in functie van een zo publiek mogelijke fase. De ruimte in het volume valt wel volledig onder de controle van S14, en is voorzien op het compenseren van de fasen. S14 als totale ruimtelijke compromisvorming tussen de eigen werking, het publiek platform en de aanwezigheid van S14 op het platform.



WYSInWYG - MAARTEN DE SMET

To implement the fundaments of the research about privacy S14 would become a part of the public space because of the program and privacy would function as the boundaries between public and personal space. I used the current facade as a base and started to create public spaces behind the glass and private spaces behind the masonry. The space is determined by the perception of the urban space towards the house. I used the sight-lines off the traffic to determine how the space should be interpreted from outside to inside and from inside to outside. I focussed only on 2 circulation patterns because they seemed the most relevant. At first the pedestrians which are passing by the house the closest of all circulation. They experience only parts of the basement, the ground floor and the first floor. Then you have the rail passengers who can see the house when they are getting from Antwerp Berchem to Antwerp Central Station. Only in this direction the house is most visible due to the distance and the speed of the train. The passengers can look into the 1st and 2nd floor. The space underneath the roof is not exposed to direct traffic and serves as connecting

The main goal was to recreate the importance of the facade and the walls in terms of privacy as it used to be. And combining this with material textures that determine space on a tactile base. An open source house should be able to adapt also to those who can't experience the visual perception of the space.



PLATFORM EXTENDED - ELIZA DE MEYER

The relevance of a field station for privacy?

A personal space as a space for self-reflection, a space for observations and reflections. Personal space is the last boundary that differentiate one person from another.

The size of a personal space depends on different elements; we determine it depending on which information we can collect with our senses.

How to achieve a personal space?

A boundary is a mechanism of humans to understand its surroundings and to make interaction possible.

Transparency is the main thing that makes a personal space readable, that's why the four aspects of transparency have to occur: Fading boundaries, interaction, dynamics, circulation

Transforming architecture is a tool to make the space dynamic. The changing character is an interesting thing about our society in which our surroundings change fast for the needs of the users.

Implementing this information of a field station for personal space on S14 made me look closer on the aspect of transparency. I wanted to create a personal space within the existing space of S14, in which the existing program is still possible, even improved.

To achieve this, I created a multifunctional "super furniture" that is implemented in the whole house. It is a connection of different spaces, in which borders fade, interaction and circulation is possible and that is dynamic.

This "super furniture" has created more possibilities for S14 and its program. there is space to have people, to work, to exchange information, to live and even to sleep.

Every part has its own purpose, some multifunctional and transformable, all in a way the personal space can originate in the whole building.

AWARENESS STATION - SHERVIN SHEIKH REZAEI

We liggen als mens aan de voeten van de technologie. We krijgen steeds meer en meer vertrouwen in het virtuele, meer dan in onze eigen medemens. De technologie neemt over. Zo ver, dat we zelfs in staat zijn om de zichtbare fouten in de online systemen over te nemen naar de werkelijkheid waarin wij leven. Dit is het gevolg van de vervaging tussen de fysieke, echte wereld en de virtuele wereld. We gaan onszelf niet meer controleren en gaan ervan uit dat iedere bron die we raadplegen het juiste antwoord biedt.

Vandaar ben ik gaan zoeken naar een station die ons een zo juist mogelijk antwoord kan geven. Een station voor de mens van vandaag, die niet veel tijd meer heeft voor opzoek werk, maar toch nog op de hoogte wil blijven. De station heeft als functie de mens bewust te maken van wat er in de wereld rond hem gebeurt en heeft als doel de passant up to date te houden. Wat kunnen we als juist beschouwen en wat moeten we als onjuist zien? Met dit station proberen we allemaal te zoeken naar een juistere waarheid. Dit is natuurlijk enkel mogelijk wanneer we vanuit verschillende perspectieven informatie gaan sprokkelen. We moeten proberen zo open mogelijk te staan voor andere manieren van denken en werken. Daarom stelt dit station zich open voor meningen en informatie vanuit verschillende invalshoeken op onze wereld. Dit zorgt er ook wel voor dat het als een station kan gezien worden van vrije meningsuiting.

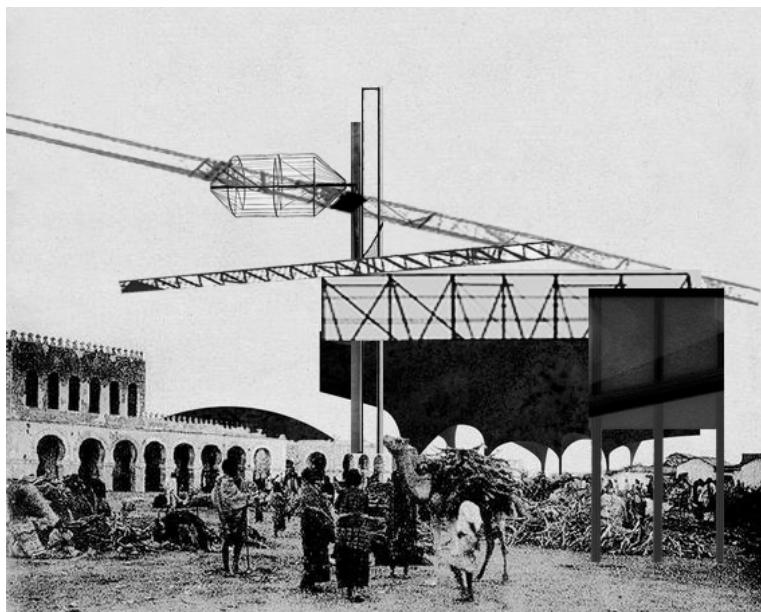
Per gemeenschap wordt er een, telkens verschillend, station geplaatst. Dit zorgt ervoor dat er mensen vanuit verschillende groepen over de hele wereld de mogelijkheid hebben om in te pluggen op het station en hun informatie te delen met anderen. De stations zijn herkenbaar aan hun autonome en statische vorm. Ze worden gezien als landmark binnen de steden. De hoogtes van de stations vormen een stedelijk dak dat als het ware fysieke communicatie uitstraalt -door de bewegende beelden, projecties, licht, geluiden... De architectuur straalt iets uit dat effect heeft op het sociaal gedrag van de mens, zoals 'een social condensor'.

Men kan nieuwe informatie in het systeem steken, maar tegelijkertijd mag men ook inspelen op anderen hun informatie door hier en daar iets aan te passen. Niks gaat verloren, alles blijft opgeslagen in een online archief (/database). Het werkt zoals een online forum, maar dan omgezet naar de fysieke wereld. Hier is de sociale media ook minder gestuurd door hoger, omdat we ook informatie te weten komen die we normaal gezien niet zo expliciet te weten zullen komen en omdat de gewone bevolking in handen heeft wat geprojecteerd wordt. Het is een zeer commune ge-

bonden station, die er voor moet zorgen dat er genoeg interactie is tussen de mensen onder elkaar zowel fysiek als virtueel.

Het idee is begonnen vanuit een analoog station en een digitaal station. In het analoge station probeerde ik de nieuwe media en actua te vangen in een analoog model. Een analoge toren op het concept van internet. Bij het digitaal station heb ik geprobeerd het idee van de typische klassieke media te vangen in een digitaal gebeuren, waar je technologie nodig hebt om de technologie te begrijpen. Uiteindelijk heb ik die twee stations doen versmelten met elkaar en zo kwam ik aan een hybride van heel veel communicerende architectuur.

Niet alle informatie is zomaar leesbaar, sommige berichten worden geencodeerd. Vandaar heb je voor de digitale informatie een app nodig die werkt door het inscannen van QR-codes onderaan links van de schermen. Die app werkt alleen maar binnen een bepaalde straal rond het station. Dit toont dat het niet de bedoeling is dat dit station de virtuele wereld gaat uitschakelen, maar het houdt wel die wereld binnen beperkte grenzen. Er is ook informatie analoog weergegeven, die is dus ook zichtbaar zonder gebruik van een device. De station probeert de digitale functies om te zetten naar de werkelijke wereld en op die manier wordt de virtuele wereld deels uit zijn privésfeer gehaald.





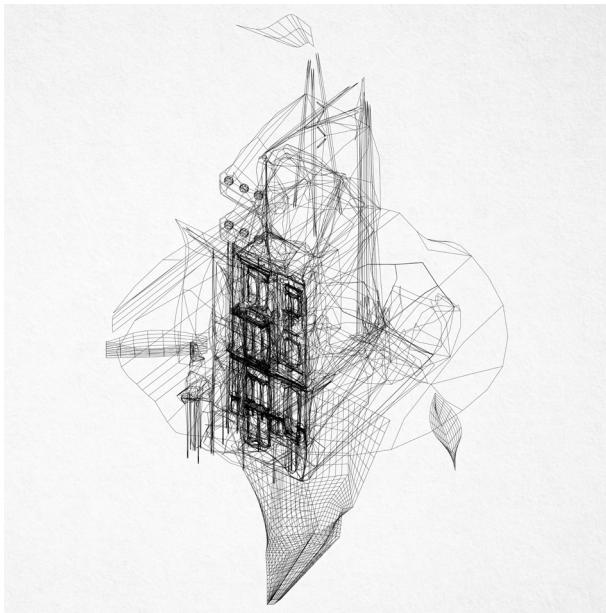
Anarchist Earth 0.0.4



Immo Earth ©



Anarchist Earth 0.0.2

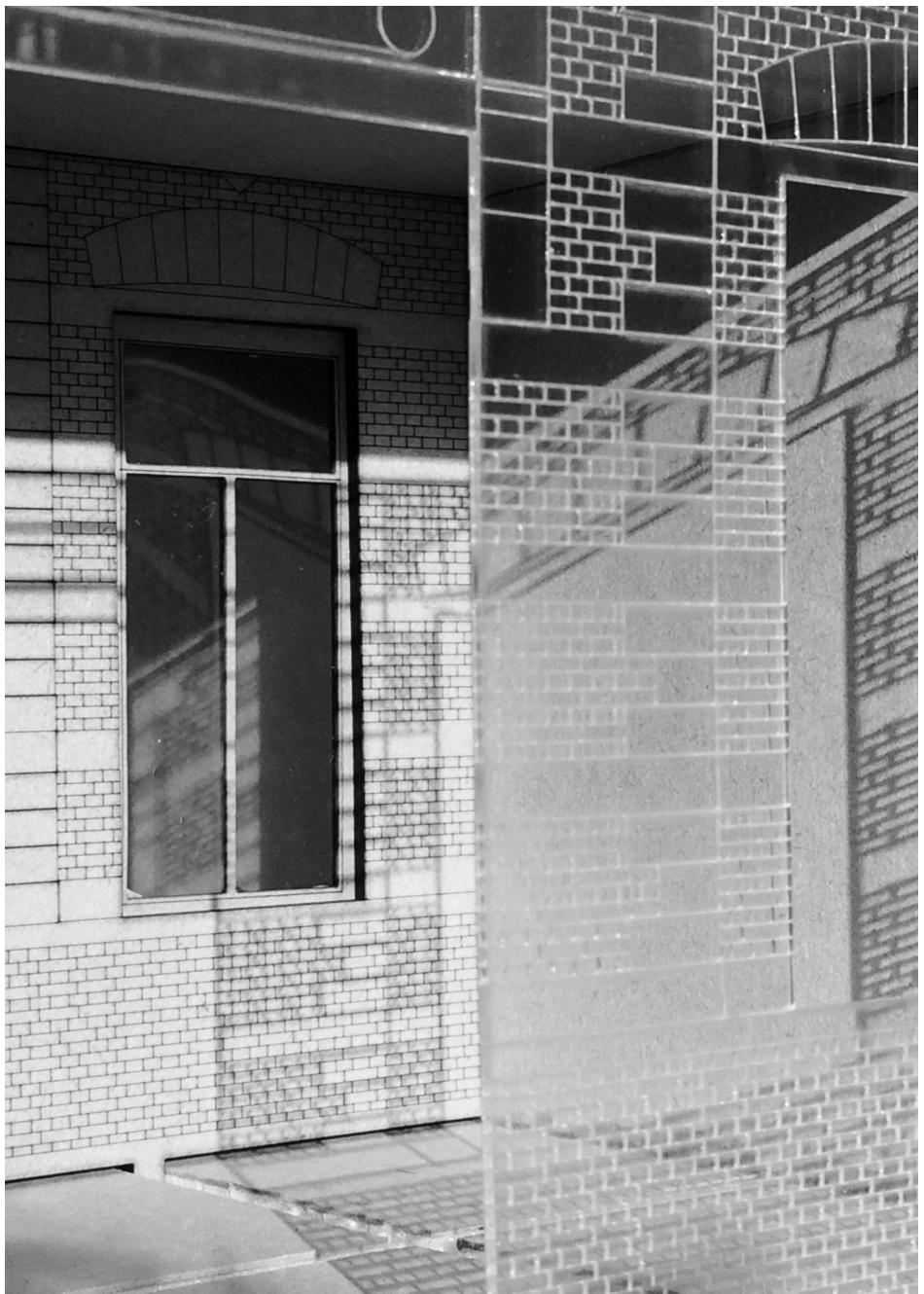


FIELD STATION GOOGLE EARTH - STIJN COLON

"Every possible future for S14, happening at once"

De Stanleystraat 14 te Antwerpen, geplaatst in een wereld waarin een overclockte Google Earth de wereld domineert. S14, gekend voor zijn tegendraadse neigingen, voorziet een alternatieve simulatie. Naast S14-Anarcha zijn er nog duizende alternatieve Earths die telkens op hun manier een vervolg voor de aarde dicteren. Duizend-en-één toekomsten, allemaal op hetzelfde moment. Drones die voorheen enkel registreerden worden omgebouwd tot vliegende 3d printers die tevergeefs trachten de "thin layer of data" te vertalen naar een fysieke bouwlaag.

De simulatie en het narratief wordt hierin een metafoor voor de duizenden virtuele werelden die de realiteit rondom ons bepalen. In deze absurde speculatie wordt verder de grens bespeeld tussen registratie en creatie, virtueel en fysiek. Wat als de rollen nu eens omgedraaid zouden zijn? Dit speculatief project is daarnaast ook nog eens gedrenkt in een nodige dosis pseudowetenschap die het schijnbaar onmogelijke mogelijk maakt.



S14 OBFUSCATED - MARIE MALINGREAU

Exploring the field of obfuscation. Obfuscation meaning; the obscuring of an intended meaning, making the message wilfully ambiguous, harder to understand, Intentionally or unintentionally.

Through research and façade analysis (using my tools) I tried to apply my previous work on S14. This way I try to fit all the pieces together that could generate different possible designs.

S14 is an open social house, a house for the privileged homeless. There are several places you can take in: as lodger, passer-by and renter.

How can the obfuscation station apply to S14?

At some moments the house is full and is in no need for more people. At some moments the house needs its rest and needs a break. At these moments it could be possible to close off the house and make it look like it has no doors and windows. Make it look like it's not accessible. In this way obfuscated.

When spaces open up, the house can open up with them.

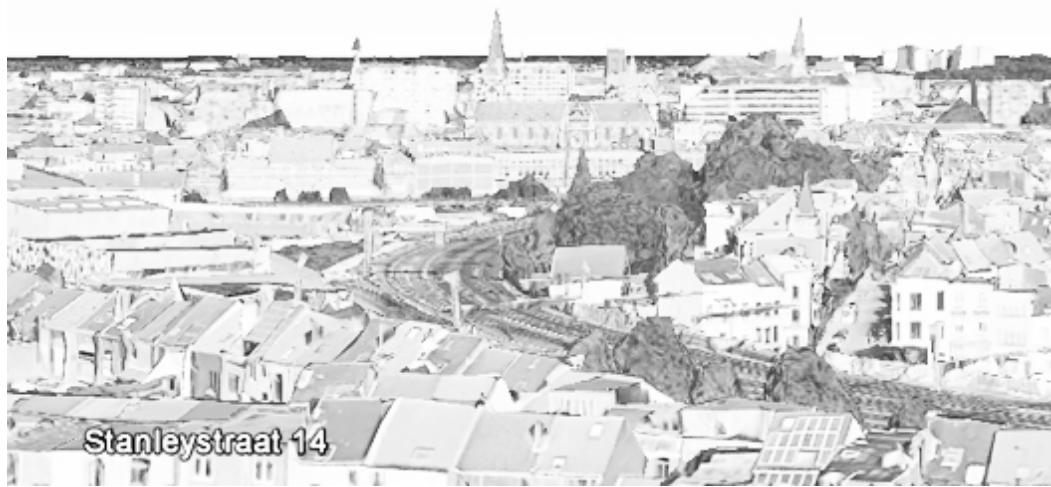
Make the façade change depending on the inhabitants and their role.

Some want more privacy, some need less. Others are just passers-by and have nothing to say about it.

By delaminating the façade towards the back, different layers are created. The combination of see-through and non-see-through elements will create different views on different moments of the day. Using different layers of glass makes it ambiguous for the camera's eye to capture as well.

It becomes a sort of literal translation of the blurred images on google maps.

DAY VS NIGHT VS REFLECTION VS SEEN VS HIDDEN



Stanleystraat 14