

FLUX WIKI

FIELD ASSIGNMENTS

CONSTRAINT-BASED DOCUMENTARY EXERCISES FOR FLUX PHOTOGRAPHERS — 36 LOCATION, METHOD, COLLABORATIVE, AND DIRECTED PROTOCOLS FOR PHILADELPHIA AND BEYOND.

flux.dantesisofo.com/wiki/field-assignments/

FLUX_WIKI_v2.0

JUNE 2026

FLUX DOCUMENTATION SYSTEM Layer 3 – FIELD | field-assignments
flux.dantesisofo.com/wiki/field-assignments/

FIELD ASSIGNMENTS

A field assignment is a constraint. A rule set. A protocol that runs whether or not the photographer feels ready, inspired, or certain.

The assignment activates. The photographer follows.

Each assignment produces a standard FLUX issue: 36 chronological photographs, 44-page PDF, 6×6 contact sheet, manifest.

HOW TO USE

Select an assignment. Execute it exactly as written. Do not modify the constraint mid-session. Do not extend or shorten the duration. Do not re-enter a location you have left.

When the session ends, process immediately. Generate the FLUX issue. Do not wait.

The assignment is complete when the issue is published.

ON CONSTRAINTS

Constraints are not limitations. They are generators.

A photographer with no constraint has infinite options and makes infinite compromises. A photographer with a constraint has one job: execute the rules and return with 36 frames.

The best constraints are physical, not aesthetic. They govern where the body goes, not what the eye looks for. When the body is constrained, the eye is freed.

You cannot make the same photograph twice.

TRANSIT

Assignments defined by SEPTA infrastructure. The system is the location.

FLUX_FIELD_ASSIGNMENT_002 – BROAD STREET LINE

Constraint: Ride the entire Broad Street Line from end to end – Fern Rock to AT&T Station – without exiting.

Focus: transit ritual – underground movement – waiting – isolation – public infrastructure – faces in transit

Rules: - no exiting the train or platforms until the final terminus - platforms and train interiors only - continuous ride - do not break the journey - no re-shooting the same subject

Output: 36-frame chronological transit sequence - FLUX issue

The Broad Street Line is one of the oldest subway lines in the United States. Each station is a different light condition, a different tile pattern, a different character. The constraint eliminates location choice entirely. You are already where you need to be.

FLUX_FIELD_ASSIGNMENT_004 - SUBTERRANEAN PHILADELPHIA

Constraint: Move through Philadelphia entirely underground - SEPTA concourses, tunnels, and transit corridors - for one full session.

Focus: tunnels - concourses - escalators - fluorescent light - hidden infrastructure - underground movement - compression

Rules: - avoid surface walking at all costs - remain inside transit corridors and underground passages - embrace low light and motion blur - do not compensate for it - when forced to surface, re-enter underground as quickly as possible

Output: underground visual archive - 36-frame FLUX issue

The city has a second geography below its surface. Fluorescent light at high ISO is not a technical failure. It is an honest record of what underground infrastructure looks like.

FLUX_FIELD_ASSIGNMENT_005 - WINDOW PROTOCOL

Constraint: Photograph only through train windows on the Market-Frankford Line for one full end-to-end ride.

Focus: reflections - abstraction - compression - speed - layered realities - motion blur - glass as medium

Rules: - no platform shooting - windows only - imperfections embraced: smudges, scratches, interior reflections - do not clean the window - shoot continuously through all light conditions

Output: abstract chronological transit sequence - 36-frame FLUX issue

The glass is not an obstacle. The glass is the lens. The Market-Frankford Line moves above and below ground - the tunnel section (near black, reflection-dominant) and the elevated section (open city, compression of depth) are two different assignments within one ride.

MARKETS

Assignments defined by Philadelphia's commercial and cultural market spaces.

FLUX_FIELD_ASSIGNMENT_001 – READING TERMINAL RUSH

Constraint: 1 continuous hour inside Reading Terminal Market during lunch rush (11:30 AM – 1:30 PM).

Focus: density – gesture – labor – movement – compression – human flow – transaction

Rules: - no leaving the market for any reason - no image review unless technically necessary - move continuously – no standing still at a single stall - trust instinct over deliberation - prioritize rhythm over isolated perfect shots - work close

Output: 36 chronological photographs – FLUX issue – contact sheet – manifest

Reading Terminal is one of the densest public spaces in Philadelphia. Lunch rush compresses that density to its maximum. The assignment trains the photographer to work inside chaos rather than around it.

FLUX_FIELD_ASSIGNMENT_022 – SOUTH PHILADELPHIA MARKET PROTOCOL

Constraint: 1 continuous hour inside South Philadelphia's open-air market corridors and commercial streets.

Focus: labor – transaction – density – immigrant culture – repetition – street commerce – human exchange – neighborhood economy

Rules: - remain inside the market zone - no staged portraits - movement prioritized over static observation - work close and quickly - the transaction is the frame – not the product

Output: 36-frame chronological market archive – FLUX issue – contact sheet – manifest

South Philadelphia's market corridors are working infrastructure, not spectacle. Labor close-up: hands exchanging money, produce being sorted, boxes being broken down.

FLUX_FIELD_ASSIGNMENT_023 – CHINATOWN PROTOCOL

Constraint: 1 continuous hour inside Philadelphia Chinatown. No leaving, no re-entering.

Focus: signage – compression – rhythm – layered pedestrian movement – color translated to monochrome – cultural atmosphere

Rules: - remain inside Chinatown boundary - no leaving and re-entering - photograph continuously without pause - reflections, steam, windows, and layering strongly encouraged

Output: chronological Chinatown field sequence – 36-frame FLUX issue

Chinatown is a density problem and a light problem and a language problem. None of these are obstacles. They are the assignment.

FLUX_FIELD_ASSIGNMENT_024 – CHINATOWN NIGHT PROTOCOL

Constraint: Photograph Chinatown only after sunset. No flash.

Focus: artificial light – neon – shadows – isolation inside density – cinematic atmosphere – the night city

Rules: - no flash – available artificial light only - do not correct for darkness – underexposure is not failure at night - embrace darkness and imperfect exposure - apply nighttime logic, not daytime logic

Output: nocturnal FLUX archive – 36-frame issue

The same block at night is a different assignment. Neon and fluorescent mix. Shadows contain people. The darkness is part of the frame.

FLUX_FIELD_ASSIGNMENT_025 – ITALIAN MARKET WALK

Constraint: Walk the full Italian Market corridor from Ellsworth to Wharton. No backtracking.

Focus: produce – labor – generational business – street texture – ritual commerce – neighborhood identity – the market as living archive

Rules: - no backtracking - remain inside the market corridor - photograph people and objects equally – neither is more important

Output: market documentary sequence – 36-frame FLUX issue

The Italian Market is one of the oldest continuously operating outdoor markets in the United States. The surfaces alone constitute a century of use.

FLUX_FIELD_ASSIGNMENT_032 – ERIC'S CHALLENGE

Constraint: Reading Terminal Market. Full operational day – open to close. No leaving. Protocol runs until 36 frames are made.

Focus: endurance inside density – the market as complete world – labor shift changes – transformation of a single space from morning to close

Rules: - arrive before the market opens - do not leave until closing - 36 frames may be made at any point – but the photographer stays the full duration regardless - no image review until the session ends and you have left the building - document the market's transformation: setup, rush, afternoon, close

Output: full-day market archive – 36 chronological frames – FLUX issue – contact sheet – manifest

The market opens as a logistics operation and closes as one. In between, it is a food hall, a gathering place, a tourist attraction, a neighborhood resource, a labor site. 36 frames across a full operational day is deliberate restraint. Presence is the constraint. Stay until it's done.

WALKS

Assignments defined by a continuous route through the city. The walk is the structure.

FLUX_FIELD_ASSIGNMENT_013 – ART MUSEUM PROTOCOL

Constraint: 1 hour photographing inside and immediately surrounding the Philadelphia Museum of Art grounds.

Focus: tourists – ritual – monumentality – gesture – public performance – symmetry vs chaos – the steps as stage

Rules: - remain within museum perimeter - include both architecture and people – neither alone is the assignment - movement preferred over static compositions

Output: 36-frame museum field sequence – FLUX issue

The Art Museum steps are one of Philadelphia's great public performance spaces. Every person on them is performing something. The building itself is a frame – let the columns, the scale, the symmetry interact with the human disorder around it.

FLUX_FIELD_ASSIGNMENT_014 – RITTENHOUSE → WASHINGTON

Constraint: Walk continuously from Rittenhouse Square to Washington Square. No backtracking. No transit.

Focus: socioeconomic transition – pedestrian rhythm – urban layering – city texture – the distance between two parks

Rules: - no backtracking - remain on foot - photograph continuously during the crossing - no stopping longer than 90 seconds

Output: chronological city-crossing FLUX issue

The walk from Rittenhouse to Washington Square crosses multiple economic registers. The visual language changes block by block. The photographer moves through the transition rather than observing it from outside.

FLUX_FIELD_ASSIGNMENT_015 – SCHUYLKILL RIVER LOOP

Constraint: Walk the Schuylkill River Trail – Art Museum to East Falls Bridge – return via Martin Luther King Drive. Full loop. No shortcuts.

Focus: endurance – repetition – runners – cyclists – weather – changing light – bodily fatigue as creative condition

Rules: - complete the full loop – no transit shortcuts - photographs must emerge from the physical movement - fatigue is not a reason to stop photographing

Output: long-duration FLUX field archive – 36-frame issue

This is an endurance assignment. The body will want to stop before the camera does. The later frames in a long-duration session have a different quality than the early frames. The eye changes when the body is tired. Use that.

FLUX_FIELD_ASSIGNMENT_016 – WISSAHICKON PROTOCOL

Constraint: Continuous hike through Wissahickon Valley Park. Natural light only.

Focus: nature – solitude – erosion – texture – spiritual atmosphere – human traces inside wilderness – the city's edge

Rules: - remain on the trail system - no urban detours - natural light only – no flash, no artificial fill - photograph both the trail and everything beside it

Output: environmental FLUX sequence – 36-frame issue

Wissahickon is one of the most unexpected spaces in Philadelphia – a gorge, inside a city, wild enough to disorient. Look for what people leave behind: footprints, carved initials, abandoned structures.

FLUX_FIELD_ASSIGNMENT_017 – LOGAN → FRANKLIN

Constraint: Walk from Logan Square to Franklin Square. No stopping longer than 2 minutes.

Focus: government architecture – tourism – transit – historical layering – public gathering spaces – civic power made visible

Rules: - no stopping longer than 2 minutes at any location - route must remain continuous

Output: civic corridor documentary FLUX issue

FLUX_FIELD_ASSIGNMENT_018 – SOUTH STREET WALK

Constraint: Walk the full length of South Street from the Schuylkill to the Delaware. No backtracking.

Focus: nightlife – performance – youth culture – contradiction – signage – density – spectacle – the street as theater

Rules: - remain on South Street corridor - photograph continuously – do not wait for moments - embrace visual overload – do not organize or simplify it

Output: chronological cultural corridor archive – 36-frame FLUX issue

Execute this assignment at least once during day and once at night. The archives will not resemble each other. The signage alone is a full assignment.

FLUX_FIELD_ASSIGNMENT_019 – DELAWARE RIVER EDGE

Constraint: Walk the Delaware riverfront from Penn's Landing to Fishtown. Stay as close to the river edge as possible.

Focus: industrial remnants – infrastructure – isolation – edge conditions – transitions between city and water – the city seen from its margin

Rules: - remain near the river edge whenever physically possible - avoid inland shortcuts - photograph the transition zone - where city meets water - not just one or the other

Output: waterfront documentary FLUX sequence

The Delaware riverfront is Philadelphia's eastern edge. Industrial remnants exist alongside new construction alongside empty piers. The edge condition is unstable. Document the instability.

FLUX_FIELD_ASSIGNMENT_035 - THE DELIVERY ROBOT

Constraint: Follow one autonomous food delivery robot through Philadelphia for an entire continuous session. The robot is the anchor. You do not choose the route. It does.

Focus: automation - surveillance aesthetic - mechanical movement - human reaction - environmental contrast - loneliness - post-human urbanism - consumption infrastructure - the uncanny

Rules: - find the robot before beginning - do not start the clock until you have eyes on it - follow continuously - do not lose it for more than one block - no deleting while shooting - no forcing interactions between the robot and pedestrians - when the robot stops, you stop - observe - when the robot moves, you move - do not photograph the robot exclusively - the city around it is half the assignment - the session ends when the robot enters a building, disappears, or 36 frames are complete

What to photograph: - the robot moving through sidewalks, crossing streets, waiting at lights - reflections of the robot in shop windows - rain or weather on the shell - people noticing it - kids reacting, workers loading food, pedestrians confused or amused - the robot placed against historic architecture, construction, trash, luxury storefronts, homelessness, graffiti, transit infrastructure - delivery handoffs - the moment a person receives food from a machine - the robot alone in large or empty spaces - tire tracks - the robot disappearing

Ending: Do not force a resolution. The assignment ends when the robot continues without you. The final frame should feel unresolved. The machine simply goes on.

Output: 36-frame chronological follow sequence - FLUX issue - contact sheet - manifest

The delivery robot is not a gimmick. Treat it as a wandering mechanical citizen of the city. A machine navigating human environments - crosswalks, traffic, crowds - built to satisfy consumption while indifferent to everything around it. The contrast between ancient human city and autonomous machine is not ironic. It is the subject. Follow it long enough and the city begins to look strange. That is the work.

FLUX_FIELD_ASSIGNMENT_021 - BEN FRANKLIN PARKWAY

Constraint: Walk the Parkway from City Hall to the Art Museum. No side street diversions. One direction only.

Focus: scale – monumentality – compression of perspective – movement through symbolic civic space – flags and geometry

Rules: - no side street diversions - remain within the Parkway corridor - photograph scale relationships: people against monuments, flags against sky

Output: monumental urban sequence – 36-frame FLUX issue

The Parkway was designed to compress civic monumentality into a single diagonal axis. The photographer walks that axis. The compression is the subject.

CIVIC SPACES

Assignments defined by a single enclosed or bounded public space. Duration and depth over breadth.

FLUX_FIELD_ASSIGNMENT_006 – 30TH STREET TERMINAL

Constraint: 1 hour inside 30th Street Station. No exterior photographs.

Focus: waiting – departure – loneliness – architecture – cinematic light – scale – transit anxiety

Rules: - remain inside the terminal - photograph movement and stillness equally - the architecture is a subject, not a backdrop - do not follow anyone outside

Output: terminal-based documentary FLUX issue

30th Street Station is one of the great civic spaces in the United States. The light from the clerestory windows changes every hour. The station is a compression of emotional states: arrivals, departures, reunions, separations – all happening simultaneously.

FLUX_FIELD_ASSIGNMENT_007 – ONE BLOCK

Constraint: Remain inside a single city block for one full hour. Choose the block before beginning. Do not change it.

Focus: repetition – variation – depth – observation – micro-events – familiarity as strangeness

Rules: - no leaving the block perimeter for any reason - no chasing subjects outside the boundary - photograph the same spaces repeatedly – depth over breadth - when the block feels exhausted, keep photographing

Output: deep observational sequence – 36-frame FLUX issue

One block contains more material than most photographers use in a full day of wandering. The second pass through a corner produces a different photograph than the first. The fifth pass produces something the first pass could not have seen. Exhaustion of a location is a myth.

FLUX_FIELD_ASSIGNMENT_020 – CITY HALL ORBIT

Constraint: Remain within visual proximity of City Hall for one full hour. City Hall must be visible at all times.

Focus: bureaucracy – civic movement – surveillance – tourism – power structures – the building as center of gravity

Rules: - continuous circular movement preferred - City Hall must remain visible at all times - photograph both the building and the people orbiting it

Output: civic-core FLUX issue

One hour of orbiting City Hall produces a record of how the city moves around power.

FLUX_FIELD_ASSIGNMENT_029 – SINGLE CORNER

Constraint: Remain at one corner intersection for two full hours. Choose the corner before beginning. Do not leave it.

Focus: duration – transformation – the same place seen across time – patience as method – the corner as complete world

Rules: - choose the corner before the assignment begins - do not leave the immediate area of the intersection - photograph the same intersection across the full two hours - when the corner feels exhausted, keep going

Output: deep time-based observational sequence – 36-frame FLUX issue

Two hours at one corner. The corner does not change. Everything else does. The sixty-first minute at a corner produces photographs that the first minute cannot produce. Depth requires duration.

METHOD

Assignments defined by HOW you photograph – not where. Method constraints travel anywhere.

FLUX_FIELD_ASSIGNMENT_008 – NO STOPPING

Constraint: Continuous walking for the full assignment. No standing still at any point.

Focus: instinct – reaction – momentum – fluidity – peripheral vision – the body as instrument

Rules: - no standing still – ever - no waiting for moments to develop - no staged anticipation - no pausing to review - if you stop moving, the assignment resets

Output: movement-driven visual sequence – 36-frame FLUX issue

Most photographers stop to photograph. This assignment removes that option. When the body cannot stop, the eye must be faster. The decision must precede the moment.

FLUX_FIELD_ASSIGNMENT_009 – RAIN PROTOCOL

Constraint: Assignment activates only during rainfall. Begin within 20 minutes of rain starting.

Focus: atmosphere – reflections – umbrellas – weather systems – survival behavior – altered city surfaces – puddle geometry

Rules: - begin within 20 minutes of rain starting - no sheltering for extended periods - the weather is part of the field, not an obstacle - wet equipment is not a reason to stop

Output: weather-conditioned FLUX issue

Rain changes the city's visual language completely. Surfaces become mirrors. Light multiplies. People compress under awnings and into doorways. Most photographers shelter during rain. The assignment refuses this. The refusal is the work.

FLUX_FIELD_ASSIGNMENT_011 – PERMISSION PROTOCOL

Constraint: Every photograph requires direct interaction beforehand. No frame may be made without speaking first.

Focus: connection – vulnerability – trust – participation – consent as creative act

Rules: - speak before photographing – every time - no candid frames of any kind - interaction is not prelude to the photograph – it is part of it - accept refusal without argument - no returning to a subject who has declined

Output: relational documentary sequence – 36-frame FLUX issue

This assignment inverts the photographer's usual mode. Instead of disappearing, the photographer announces. Most people say yes when asked directly. Most photographers never ask.

FLUX_FIELD_ASSIGNMENT_012 – 36 FRAMES ONLY

Constraint: Only 36 total exposures allowed for the entire session.

Focus: restraint – intentionality – decisiveness – rhythm – the weight of each frame

Rules: - no deletions – every exposure counts toward the 36 - no extra frames beyond 36 - the 36th frame ends the session regardless of time remaining

Output: exact 36-frame FLUX issue – every frame used

This is the original film constraint. 36 frames per roll. No more. When each frame has cost, the photograph changes. The hesitation before pressing the shutter is not indecision – it is respect for the constraint.

FLUX_FIELD_ASSIGNMENT_026 – MACRO PROTOCOL

Constraint: One continuous session using macro mode only. No wide contextual frames. No establishing shots.

Focus: texture – fragments – surface – abstraction – unnoticed detail – hidden visual worlds – compression of reality

Rules: - macro mode only - no establishing shots of any kind - subjects must be physically approached – the photographer's body moves to the frame, not the zoom - isolate fragments rather than complete scenes

Suggested locations: Reading Terminal – Chinatown – Italian Market – subway interiors – Wissahickon trails – transit stations

Visual targets: hands – receipts – food texture – cracked surfaces – condensation – reflections – signage fragments – fingerprints – objects in motion

Output: 36 macro-only photographs – chronological sequencing – FLUX issue – contact sheet – manifest

The assignment is designed to collapse scale. The ordinary becomes strange. The familiar becomes abstract. The city transforms into a field of textures and surfaces rather than recognizable landmarks or events. Macro forces proximity. Proximity changes what the eye finds.

FLUX_FIELD_ASSIGNMENT_027 – DAWN PROTOCOL

Constraint: Assignment activates only before 7:00 AM. Begin at first light.

Focus: empty streets – early workers – delivery infrastructure – silence as visual condition – the city before performance – light at its most specific

Rules: - begin at or before first light - end no later than 7:00 AM - no returning after the deadline - photograph what the city is before it becomes what it shows

Output: dawn-conditioned FLUX issue – 36-frame sequence

The city before 7 AM is a different city. Early workers, delivery trucks, street cleaners, lone pedestrians – this is the infrastructure of the day before the day begins. The light at dawn is unrepeatably. It changes in minutes.

FLUX_FIELD_ASSIGNMENT_028 – AGAINST TRAFFIC

Constraint: Walk against the dominant flow of foot traffic for the entire session. Never walk in the direction of the crowd.

Focus: counter-movement – confrontation – faces approaching – the street seen from the wrong direction – resistance as compositional logic

Rules: - move against the dominant pedestrian flow at all times - when crowds thin, seek the next concentrated flow and walk against it - photograph what faces you – not what you are moving toward - do not turn around

Output: counter-directional visual sequence – 36-frame FLUX issue

Walking against traffic changes what the eye sees. The faces are approaching. The context is reversed. The constraint is simple. The execution is socially uncomfortable. That discomfort is the point.

FLUX_FIELD_ASSIGNMENT_030 – INTERIOR ONLY

Constraint: No exterior photographs. Entire session takes place inside: markets, transit, buildings, stations.

Focus: interior light – compression – architecture as constraint – indoor human behavior – enclosed public space

Rules: - no exterior photographs – none - move between interior spaces using transit or covered passages where possible - if forced outside, do not photograph until inside again

Output: interior-only FLUX archive – 36-frame issue

The exterior is where most photographers default. This assignment removes that option. Interior light is technically difficult and visually distinct. The constraint forces the photographer into conditions they would normally avoid.

FLUX_FIELD_ASSIGNMENT_031 – THE WAIT

Constraint: Photograph only people who are waiting. Nothing in motion may be the primary subject.

Focus: stillness – suspension – transit waiting – queue behavior – the patient body – boredom as condition – time made visible

Rules: - primary subject must be waiting – not moving - transit stops, queues, and waiting rooms are primary locations - background may be in motion – the subject must not be - observe from a distance – do not approach waiting subjects

Output: stillness-driven FLUX sequence – 36-frame issue

Waiting is one of the most common human experiences and one of the least photographed. The body waiting is different from the body moving. A platform full of people waiting for a train is a complete field.

FLUX_FIELD_ASSIGNMENT_033 – SILENCE PROTOCOL

Constraint: No speaking for the entire duration of the assignment.

Focus: internal attention – non-verbal presence – the social contract of the street – observation without announcement

Rules: - no speaking from the moment the assignment begins until it formally ends - no verbal interaction of any kind - nods and gestures are permitted - the camera speaks instead

Output: silence-conditioned FLUX sequence – 36-frame issue

Language is a form of social negotiation. Removing it changes how the photographer occupies space. The street reads a silent photographer differently than a speaking one. Combine with any other assignment in this document – the constraint is additive.

FLUX_FIELD_ASSIGNMENT_034 – COUNTER LIGHT

Constraint: Photograph only into direct light sources. The light source must appear in or strongly affect the frame.

Focus: lens flare – silhouette – halation – burning – the camera against the light – technical difficulty as aesthetic logic

Rules: - photograph into direct light at all times – sun, streetlights, windows, neon
- do not turn away from the light – no metering for shadow detail – expose for the light source – flare, silhouette, and burning are correct outcomes

Output: counter-light FLUX archive – 36-frame issue

Every photography manual tells you not to shoot into the light. This assignment requires it. Counter light produces silhouette, flare, and halation – conditions that reveal form by destroying detail. Most productive at dawn, dusk, and night when light sources are isolated.

DIRECTED

Assignments built around a collaborating subject. One photographer, one non-photographer participant. The subject is not a prop – they are an active element moving through the city alongside the photographer. The environment and the person are equally the assignment.

FLUX_FIELD_ASSIGNMENT_036 – GOTHIC FLUX

Assigned to: Gina

Constraint: Document a Gothic fashion shoot moving continuously through Philadelphia over one session. The model is not a mannequin – she is a character walking through the city. Philadelphia is not the backdrop. It is the other subject.

Focus: Gothic architecture – urban decay – darkness – movement – texture – high contrast monochrome – atmosphere – fashion as performance – city as character – the sacred and the profane

Technical constraints: - one camera - one focal length - high contrast black-and-white throughout – no exceptions - no flash if possible – available light only - JPEG preferred - minimal post-processing - grain, motion blur, and underexposure are not errors – they are correct outcomes

Rules: - move continuously – do not treat locations as static sets - do not overly pose – allow the model to move, wait, walk, stand, react - do not sanitize the environment – grime, reflections, puddles, and decay are part of the frame - allow

accidents – blur, shadow consuming the frame, imperfect exposure – the environment gets as many frames as the model – neither is more important – no deleting while shooting – sequence chronologically

Locations – prioritized: – Cathedral Basilica of Saints Peter and Paul – Broad Street Line platforms and underground concourses – Old City alleys and stone facades – 30th Street Station – Washington Square at dusk – Laurel Hill Cemetery – The Rail Park – Fishtown underpasses – Italian Market side streets – Industrial blocks in Kensington – Chinatown after rain – City Hall at night

Weather: Rain, fog, overcast, winter darkness, humid summer nights – any of these transforms the assignment. Wet pavement and reflective surfaces are particularly powerful in high contrast monochrome. If it rains, shoot in it.

What to photograph: – the model walking, waiting, staring into darkness – silhouettes against heavy doors, archways, iron fencing – reflections in wet pavement and SEPTA windows – motion blur of movement through tunnels and platforms – hands, boots, fabric texture – shadows consuming the body – partial frames, not full figure – the model interacting with or observed by real Philadelphia – SEPTA riders, corner store gatherings, late-night pedestrians – Gothic architecture: stone facades, religious statues, gargoyles, church shadows – Philadelphia texture: cracked sidewalks, old brick, graffiti layers, rusted metal, steam vents, peeling posters – the city without the model – establishing atmosphere between portrait frames

Sequencing: Do not build a fashion portfolio. Sequence chronologically. The issue should feel like a dark walk through the city – discovered rather than manufactured. The beauty comes from accumulation and atmosphere, not from selecting only the "perfect" frames.

Output: 36-frame chronological Gothic fashion archive – FLUX issue – contact sheet – manifest

Philadelphia already contains the visual language of this assignment. The age, the grime, the religious architecture, the industrial collapse – the city oscillates between decay and beauty, sacred and profane. Do not make Philadelphia look like New York or Europe. Photograph it as itself. That specificity is what gives the sequence power. The final issue should feel like a lost underground Gothic fashion document discovered years later inside the city.

COLLABORATIVE

Assignments requiring multiple photographers. The comparison is the work.

FLUX_FIELD_ASSIGNMENT_003 – MARKET STREET CROSSING

Constraint: Two photographers walk opposite sides of Market Street simultaneously, from 30th Street to Front Street.

Focus: parallel perception – synchronized observation – urban contrast – subjective reality – the same street seen twice

Rules: - synchronized start time - both photographers begin at the same moment - same route, opposite sides - same duration - no communication during the walk - process independently before comparing

Output: dual FLUX issues (one per photographer) - merged contact sheet - comparative archive entry

The same street seen from opposite sides is not the same street. The assignment produces evidence of subjective reality. Two cameras, same route, same time, different archives. The comparison is the work. Do not try to capture the same moment. The divergence is the point.

FLUX_FIELD_ASSIGNMENT_010 - SHARED ROUTE

Constraint: Multiple photographers walk the exact same route simultaneously, from the same start to the same end.

Focus: perception differences - timing - subjective interpretation - collective observation - divergence from identical conditions

Rules: - same route, walked simultaneously - same duration - same camera settings where possible - no discussing photographs until all issues are published - process independently

Output: comparative FLUX archive - one issue per photographer - synchronized contact sheets

Shared Route is a documentary experiment disguised as a field exercise. The experiment asks: does the photograph belong to the street or to the photographer? The answer is in the contact sheets.

FLUX_FIELD_ASSIGNMENT_037 - MARKET RUSH: COLLABORATIVE

Constraint: Two photographers enter Reading Terminal Market simultaneously at the start of lunch rush. They separate immediately upon entry and do not communicate, coordinate, or seek each other out for the duration of one full hour. Each photographer works independently. Both exit at the same moment.

Focus: parallel perception - density - labor - gesture - transaction - compression - the same market seen by two different minds

Rules: - synchronized entry - both photographers cross the threshold at the same moment - separate immediately upon entry - do not stay together - no communication during the session - none - no image review during the session - move continuously - no standing still at any single location for more than 30 seconds - no leaving the market for any reason - both photographers exit at the same moment - session duration is exactly 60 minutes - process independently after the session - do not compare images until both issues are generated - sequence chronologically - the order frames were made, not the order you prefer them

Recommended timing: 1:00 PM - 2:00 PM. Lunch rush is at full density.

Post-session protocol: - move immediately to a nearby location with wifi - do not go home first - both photographers select 36 frames independently at the same table without showing each other - upload to the FLUX generator simultaneously - generate both issues - print both zines immediately - place both contact sheets side by side - this is the final stage of the assignment

Output: two FLUX issues (one per photographer) - two contact sheets - comparative archive entry - printed and compared same day

Reading Terminal Market during lunch rush is one of the densest continuous public events in Philadelphia. Two photographers inside it for the same hour will not make the same photographs. They cannot. The market is fixed. The eye is not. The comparison reveals what photography actually is: not a record of a place but a record of a person moving through a place. Read both contact sheets carefully. Note what appears in both archives. Note what appears in only one. The divergence is the data. Neither issue is more correct than the other. Both are true records of the same hour. They simply cannot be the same record.

ONGOING

This document is a living record. Assignments are added as the protocol develops.

Each assignment that has been executed becomes part of the archive. Each archive entry extends the protocol.

The field is always open.

SEE ALSO

Document	Layer	Relationship
PROTOCOL	Layer 2 - Protocol	The base protocol all assignments operate within
PROJECTS	Layer 3 - Field	Collaborative projects that extend field assignment logic
BROAD STREET IN FLUX	Layer 3 - Field	The founding collaborative field project
DISPATCH	Layer 3 - Field	The thermal accordion format for field sessions
FIELD NODES	Layer 3 - Field	Physical QR markers that embed assignments in city geography

FLUX_FIELD_ASSIGNMENTS_v1.3 - flux.dantesisofo.com/wiki/field-assignments/ - updated 2026-05-16