

Dreamscapes

Katie C [REDACTED]



Ever since I was eight years old, buildings and strange structures have fascinated me. I cannot even remember how many science projects I did on the structure of the arch. For some reason I never really thought about how people built and designed these structures until I started taking technical theater classes at my school. In these classes, I would help build sets and small functional buildings on stage and watch and sometimes help design them. Shortly after I started these classes I started paying even more attention to the construction of huge structures around Atlanta that we use for our homes, offices, and stores. I started drawing new shapes and thinking about the functionality of certain shapes. I even began to dream about unconventional architecture and shapes. These dreams inspired me to create a project where I manipulate lines and shapes to create three-dimensional dreamlike structures.



Michael Paul Smith

I am very much intrigued by how my dreams can inform structure because when I dream, I can see images of structures and shapes. How can my dreams impact physical structures that I will create? I always wondered what would happen if I actually created something from these dreams. As a result of this interest I am trying to create a direct connection between my dreams and architectural structures. My goal is to create a dreamy fantasy-like environment. These structures will be a surreal-looking intersection between form, creativity, and function.



James Casebere

Since the result of my final project is going to be a photograph, I am looking at photographers that create small models of cities to photograph such as Michael Paul Smith. In his Elgin Park series, Michael Paul Smith creates small fictional towns and sets up lights his city to create his final product, a photograph. I am going to be doing what he does except the difference is that my structures are going to be more abstract looking and there is going to be more of a focus on the lighting. His work is precise and there are no human figures in his images so the towns that he creates look deserted. I feel

like Smith does this intentionally so that the viewer can put his or herself in the scene. Like Smith's work, I hope to transport the viewer into a whole new location, except this time the location will be completely fictional and surreal.

I have been researching other artists that also create simplistic but somewhat detailed miniature sets to photograph like James Casebere. While his work does not look very realistic, it is very detailed and organized. Organization is probably something that I have to work on. Like Casebere, I do not want my work to look very realistic because there is no need to create a realistic set when the purpose of my set is to look surreal. However, I do want it to be somewhat detailed in the end.

In his photograph, "Nevisian Underground #3", he manipulates light to create certain colors and shadows. This is also something that I hope to do with my piece. The set in the photograph also includes water, which may be a possibility for a part of my set because I love the way that light reflects off of the surface of water. Out of all the artists, photographers, and architects, James Casebere's work is the most inspiring work that I have come across while researching for this project.



Sol Lewitt

Renowned for his role in conceptualist and minimalist art movements, Sol Lewitt is an artist that creates medium sized geometrical sculptures. He creates both complex and simple pieces. The strange and unusual complex shapes that he creates are very much like the ones I hope to create.

Out of all the artists that I am studying, Antoni Gaudi is my favorite. Although his work is slightly different from how mine will be, his dedication to detail and texture is beautiful and dreamlike. Also the shapes that he creates in structures are unusual and surreal. There seems to be a common theme that connects all of his work. Although I am almost positive that I not be using color, I still appreciate Gaudi's contrasts between different parts of his buildings. I want to recreate almost every aspect of his work into mine; the eccentric shapes, the attention to detail, and the texture.



Antoni Gaudi

Because the result of my final product is a photograph, photographers that have captured architecture, lighting and manipulated photos to make the architecture seem bizarre and dreamy include Fuke and Richard Bofill. Fuke and Ricardo Bofill take beautiful pictures of

structures that are both enchanting and magical. These artists digitally manipulate photographs to create gentle and tender feelings. Their art is a painting as well as a photograph. I hope to manipulate the colors and shapes in my photos to create certain dreamy and euphoric emotions.

While I do want a photograph to be the final product, I still want my piece to be more of an installation that is being photographed. When I researched Surrealist installation artists, I found Jee Young Lee. Lee creates large, highly dynamic and colorful installations that the viewer is completely immersed in. Like sets, I want my sets to be enchanting and magical. As soon as her sets are finished, Jee Young Lee puts herself in her sets and takes a self-portrait with the set. I do not know if I want a person to be in my photograph yet, but I do know that I want my piece to be an installation that viewers can immerse his or her self in for the purpose of a photograph.



Jee Young Lee

I am currently researching strange and abstract architecture. Photographers like João Morgado and Stephane Groleau find and take pictures of the types of structures that are similar to those that I would like to create. I am creating unconventional structures like the ones that the photographers capture. Since I am doing this, I am going to use their photography of these strange buildings as a reference of how I hope my structures will turn out. I also love everything about the architecture that they choose to photograph, especially how these structures are stable. Stability will be a challenge in my work since I am using such abstract shapes. With these photographed structures in mind, I will be able to see how some things work.



Fuke

In addition to my research on specific artists, I have also been looking into how certain materials affect the build of a structure. When I first started researching, I decided to focus on bamboo structures because I liked the flexible and curvy shapes created out of bamboo. A lot of the three dimensional shapes that I have created so far mimic certain curves and arches of shapes that can be made out of bamboo. For one of my structures

I think that it would be interesting to create it out of sticks and then put white fabric over it. I will definitely use the spiny look that bamboo creates in one or more of my structures.

My main goal for this piece will be to transport the viewer into another world that is dream-like. I think this can be accomplished mainly through the choice of color, light, and shape. Since I am creating multiple structures, the outcome for this project seems unpredictable. I am committed to working patiently and thoughtfully so I think my piece will, if all else fails, end up looking neat. I have confidence in this project and therefore think that it will take its own direction while still accomplishing my main goal.



Stephane Groleau

Bibliography

"Building with Bamboo: 13 Super Sustainable Structures | WebEcoist." Building with Bamboo: 13 Super Sustainable Structures | WebEcoist. N.p., n.d. Web. 1 May 2014. <<http://webecoist.momtastic.com/2011/06/20/building-with-bamboo-13-super-sustainable-structures/>>.

Casebere, James, and Anthony Vidler. James Casebere: the spatial uncanny.. Milan: Charta ;, 2001. Print.

Gaudi, Antoni. *Antoni Gaudi: a multifaceted view: the work of Gaudi in contemporary Catalan photography : Manel Armengol, Toni Catany, Manel Esclusa, Marc Llimargas, Leopold Pomes, Humberto Rivas, Rafael Vargas*. Barcelona: COPEC ;, 2002. Print.

Henrichsen, Christoph. Japan--culture of wood: buildings, objects, techniques. Boston: Birkhäuser, 2004. Print.

LeWitt, Sol, and Susan Cross. Sol LeWitt: 100 views. North Adams: MASS MoCA ;, 2009. Print.

LeWitt, Sol, Nicholas Baume, and N.Y. York. Sol Lewitt: structures, 1965-2006. New York: Public Art Fund ;, 2011. Print.

Vegesack, Alexander von. *Grow your own house: Simón Vélez und die Bambusarchitektur : Simón Vélez and bamboo architecture*. Weil am Rhein: Vitra Design Museum ;, 2000. Print.

Villegas, Marcelo. New bamboo: architecture and design. Bogotá: Villegas Editores ;, 2003. Print.

Whiteread, Rachel, James Lingwood, and England London. House. London: Phaidon, 1995. Print.