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Constructions Ephemerality

Alex Priest
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Constructions Ephemerality questions the current role of lines as political boundaries and topographic projections both discovered and man-made. It is a new form of site analysis attempting to address the responsibility of art object and the contemporary world, thus pushing line aggressively into the "real" world of everyday spaces.
one point it is out of context; the next, it is in context. The context needs the line and the line needs the context to become legible.

Lines are a way to rationalize, control and regulate chaos. However, through the development of lines within the environment the perfect ideal of a line, becomes reality. As my work has emerged and developed, the need to construct ephemerality, as a way to better understand the environment, context and politics of the imperatives. By bringing in elements that are out of context or taking objects from within the context and rearranging them, an ephemeral line can show that line in a new and contemporary way. Through a better understanding of the context, better judgments and the need of harsh prejudices, can be eliminated. I am not so concerned with the question “Is this a line? Is that a line?” so much as the question “How can we better understand the dense ephemeral environments in which we reside?” The use of ephemeral lines (written, drawn and constructed) can lead to dialogues about waste, art and ecosystems as part of a political discussion about who we are and what we do.

In the immense controlled agri-scapes of Iowa in which monoculture destructive systems the landscape is legible, comprehensible, and profitable. But organizing the landscape into easily comprehensible requires questioning. Who made it look that way? Did it look like before? What does it say about how we value the land? Contemporary society is faster and faster every day, minute, and second. Within the temporality of contemporary society that ephemerality emerges. By generating situations that are with each passerby to allow for interaction in sense where the lines become audible as well as physical environments, a richer understanding can emerge.

My extensive knowledge and background in architecture, the works within Constructed linearity appropriately address site context and makes more legible while provoking an evocative about contemporary society, and the complex of human existence and the environment. By allowing for the perceptions of the viewer to become absorbed within the work. Art is the world in a new and different way, and Ephemeralism provokes a questioning of the real realities of the world. Better understanding of relationship linearity can and does have physical, social, ecological and political world an aggressive exploration into a site’s context in accordance with human perceptions.