

FAENA PRIZE 2015

BEN JACK NASH

‘OVERLAPPED’

PROJECT PROPOSAL

Title: 'Overlapped'

Description

Visitor enters the room. It is empty, calm and meditative. Sunlight beams in casting reflections and shadows of the magnificent windows over the floor and walls. A wooden, parquet style floor covers the entire surface. The visitor wanders around absorbing the space and the light listening to the sound of their own feet.

A humming motorised sound is heard. Blinds start to fall down over all twelve windows until they are completely covered over. The room becomes noticeably darker but the ceiling lights above are on. The atmosphere changes. Something mysterious and unsettling has taken place. Although the windows are obscured, their sunlit forms are still cast over the floor and walls. They have not disappeared with the blinds but remain exactly in the same place as before. It is not clear how as there is no projected source of light. The visitor walks over the reflections to satisfy their curiosity but their figure casts no shadow.

The blinds roll back up.

Concept

As the blinds slowly close a gradual realisation starts to dawn in the viewers' mind that the room they are in has been contrived. The hijacked sunlight must be artificial, the windows' function is distorted and the floor and walls are deceptive. As the space overlaps between physical states of being, the viewer's mind also crosses a threshold from one state of awareness to another.

My artistic practice questions the nature and boundaries of overlaps that exist in physical structures as well as social or psychological ones. The windows themselves are a physical and symbolic manifestation of overlaps between nature and industry, public and private or physical and spiritual.

The moment of consciousness that the room has been stage-managed will vary from person to person. As with the impossibility of kidnapping sunlight, it is not possible to say precisely when we have crossed states of awareness but we know its impact can be profound.

All overlaps between states whether in ourselves, nature or politics, are obscured as are the windows in Sala Molinos. This abstract, intangible and sometimes undetectable nature means, we are left to infer and imagine their existence through the by-products, footprints and impressions left behind. Reflections and shadows from the sun are the by-products in this project to infer the world outside, architectural features or a shift in time. Overlaps are hidden and inform small everyday decisions. They also shape entire physical and social landscapes around us.



Image 1
Artist's impression of sunlight reflections on floor
(blinds open)



Image 2
Artist's impression of sunlight reflections on floor
(blinds down)



Image 3
Artist's impression of sunlight reflections on floor
(blinds coming down)

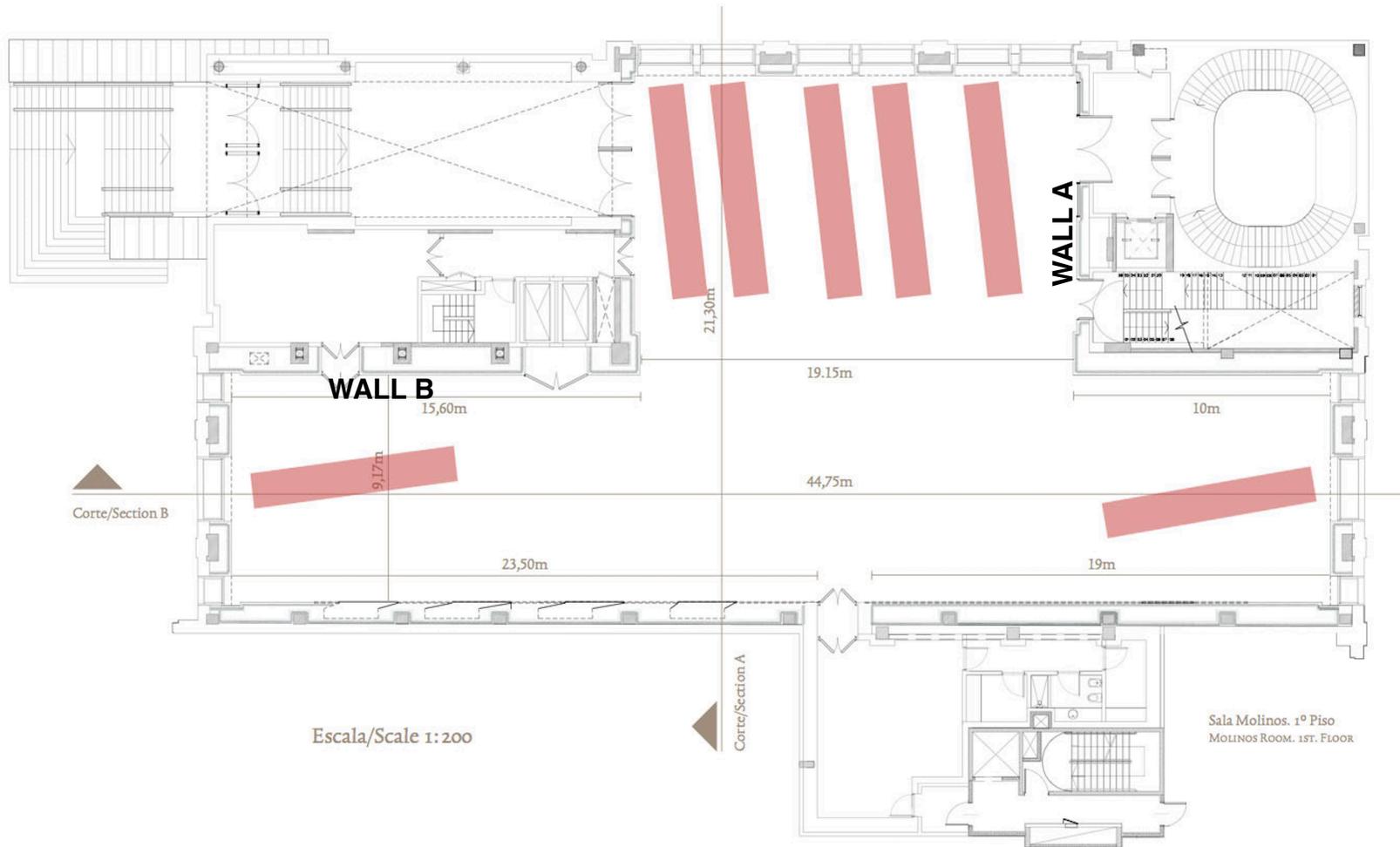


Image 4
Artist's impression of sunlight reflection on wall
(blind open)



Image 5
Artist's impression of sunlight reflection on wall
(blind closed)

Image 6
Showing position of sunlight reflections on floor and walls



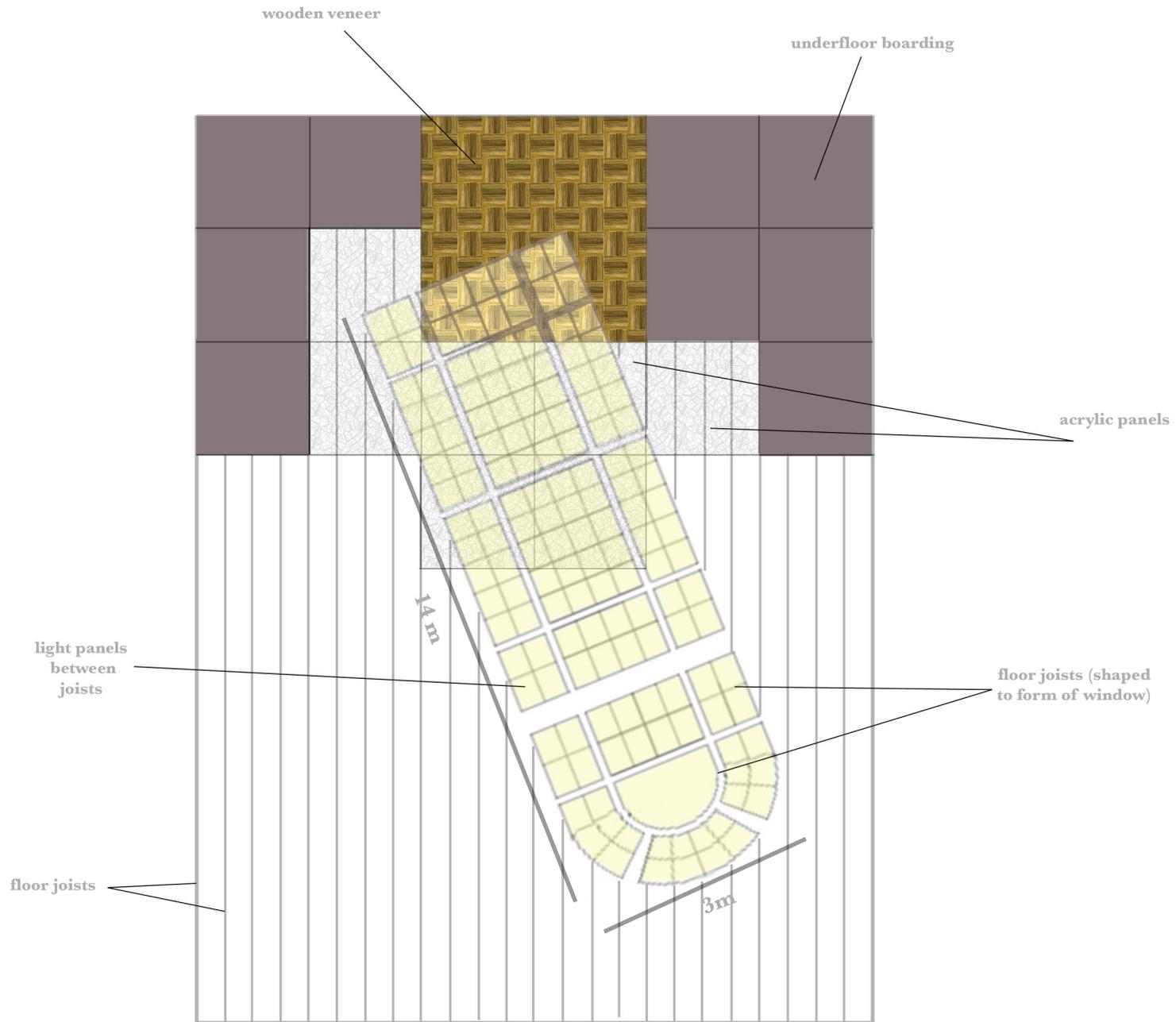


Image 7
 (view from above)
 Sketch illustrating section of flooring

Image 8
Sketch illustrating typical floor joist system



Image 8
Sketch illustrating typical floor joist system

Image 9
Sketch of typical stud wall



Image 9
Sketch illustrating typical stud wall frame system

Image 10

Previous work illustrating use of similar technique



Production and Installation

There will be seven shadows reflections integrated into the floor and two on two separate walls (Image 6). Each reflection is manufactured to accurately copy true shadows cast into the room by sunlight from outside.

Main technique involves installing second floors and walls on top of existing ones. This conceals the structures hidden beneath the surface which project the images of reflections. Uses a backlighting 'shadow puppet' principle. New structures will respect existing doorways, vents, electrical outlets etc.

Floor: Built to withstand large numbers of people walking over entire area. Installation of second floor using board and joists. Shallow (50mm) timber joists for floor. Surfaced with floor panels (chipboard). Top surface layered with slats of wooden (samba) veneer (0.5mm). Finished with layer of protection (wax/polish/sealant).

Window shadows for floor: Templates made from timber or aluminum. Dimensions 14m x 3m for front window and 7m x 3m for side windows. Template also serves as structural, joist like support that can be walked on. Integrated with other floor joists. Internally strongly lit with LEDs in each section. Walkable (30mm) transparent acrylic panels laid on top and similarly surfaced with wooden veneer allowing light from LEDs to pass through.

Walls: x2 stud walls in positions A and B (image 6) to cover length of wall. Frame structure - timber/ aluminum (50mm). Placed in front of existing wall surfaces.

For shadow reflection no similar structural concerns so no need for frame. Use thinner (4mm) acrylic panels and create window form using tape or stencil and paint.

Backlight transparent panels with LEDs. Remainder is plaster boarded. Surface uniformly painted to match other walls.

Cover window on outside with reflective window film to avoid interference from actual sun rays from outside. Allows natural light to enter the building whilst removing the rays and still allows view through the glass to the outside. Film is easily removable and non-marking.

Blinds: Use existing automatic blinds. Put on timer program (four minute intervals).

Estimated Budget and Schedule

Stage	Item	Cost (USD)*	Schedule
Research/ Development	- professional consultation with designer/ architect (incl. structural engineer, lighting, floor expert) - site visits	2500	4 - 5 weeks
Production	<u>Second floor structure (board and joists system)</u> - manufacture/ materials - installation	2000 5500	4 weeks 2 weeks
	<u>Window templates (x7)</u> - manufacture of frames (x7 @ \$ 2000/ frame) - internal (LED) lighting (344 meters/ window @ \$2/ meter)	14000 4200	To make: 12 - 14 weeks Install 2 days days (Install during production)
	<u>Acrylic panels</u> - For floor (China) (30mm/ 3.06m2/ 110kg) - 252 m2/ 9020 kg @ \$1/ 15 kg - For walls (4mm/ 3.06m2 / 14.52 kg) - 50 m2/ 237kg @ \$1/ 15 kg - shipping (9300 kg)	600 17 800	To make 2 -3 weeks 3 - 5 weeks
	<u>Floor finish (veneer and surface finish)</u> - Samba veneer boards (100 cm x 10 cm) = 6300 - 6300 @ \$0.70 - installation (lay and polish) (if 3 people)**, 10 days @ \$70/day - surface polish	4410 2100 250	Install 10 days
	<u>Window film</u> - x 10 windows 300m2 @ \$3/ 1.5m2 - Installation (3 people, 2 days @ \$70/ day)**	600 420	Install 2 days

Stage	Item	Cost (USD)*	Schedule
	<u>Stud walls</u> - Manufacture x2 (incl. structure, panels and surface finish) - Installation/ labor (5 people for 3 days @ \$70/ day)	2500 1050	To make: 2 - 3 weeks 3 days
	Program for automatic blinds	150	1 day
Take down	Take down installation and restore room to original state 5 days, 5 people @ \$70/ day ** - return/ disposal/ storage of material	1750 500	5 days
	Transport		
Installation	delivery of materials to venue	500	
Research/ Development; Production/ Installation	- artist return flights to B.A (x2)	1500	
	Artists Fees	n/a (prize)	
	Legal Fees	350	
	Contingency/ Miscellaneous	4000	
		<u>Total: 48 677</u>	
		Total Estimated Budget: <u>49 747</u>	<u>Estimate time of stages:</u> - R and D: 4 - 5 weeks - Production: 12 - 14 weeks - Installation: 8 - 10 weeks Total completion time: <u>18 - 21 weeks</u>

* Rates and costs based quotes and research obtained local in France

** Based on employing external workers