AYDIN BÜYÜKTAŞ

FLATLAND

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PREFACE

We live in places that most of the time don't draw our attention. And yet those places transform our memories and demolish the perceptions that generally cross our minds and let new ones arise.

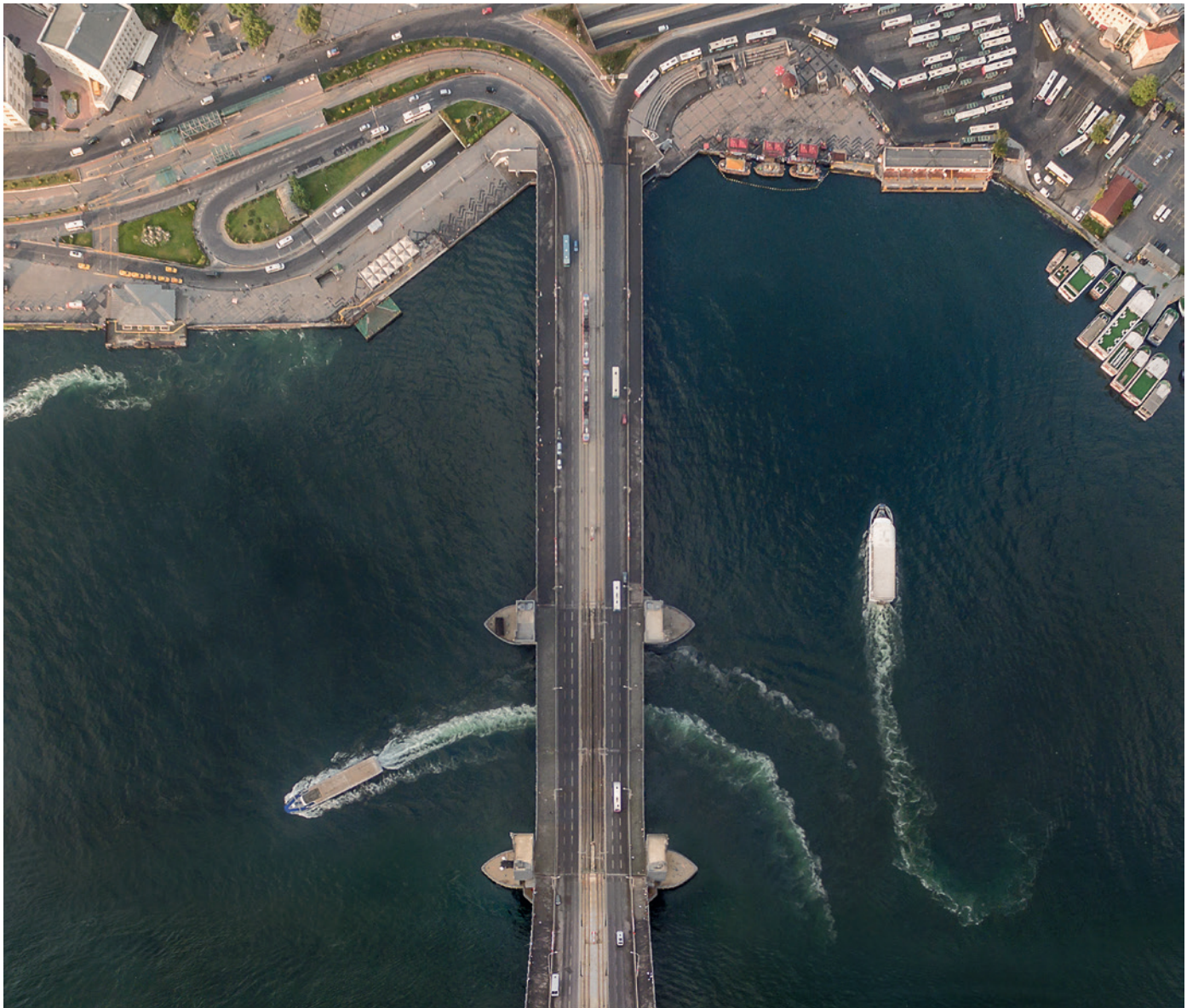
That thought for me was the starting point of *Flatland*. That and my love of science fiction. Who wouldn't want to create surreal places that he or she dreamed about while reading books by the likes of H.G. Wells and Arthur C. Clarke? So I did. And indeed, the *Flatland* images make me feel like I am dreaming (again).

Reading *Flatland: Romance of Many Dimensions*, the satirical novel by Edwin Abbot, was an eye-opener. I was impressed that a book written in 1884(!) exemplified the difficulties in comprehending the way of interconnecting the dimensions and the inter-dimensional transition. The fact that the book tried to explain those in the second dimension corresponded with my research of the third dimension. The idea of bending space, and the thought that I could see the world through that logic, blew my mind.

How do I do it? This book offers a glimpse of my working process. How drones are involved, and preliminary 3D drafts. How it sometimes takes me up to a week to make one image. But at the same time I'd like to keep the mystery somewhat intact.

There are thousands of 'little secrets' that go into my images.
Let's keep them my secrets.

Aydin Büyüktaş,
Istanbul, May 2018

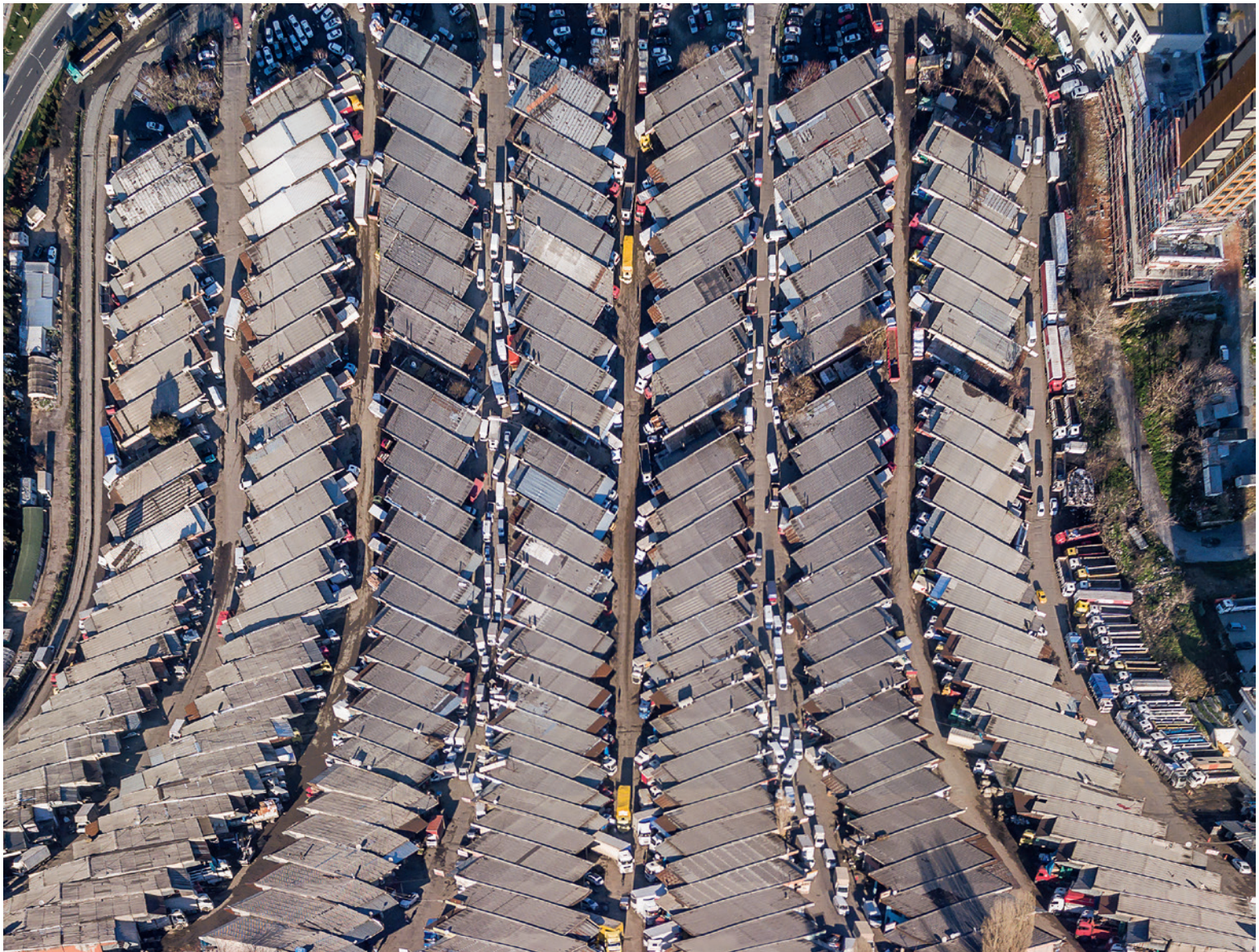


Galata Bridge/Istanbul, 2015

Grand Bazaar/Istanbul, 2015

Maltepe/Istanbul, 2015

New Mosque/Istanbul, 2015



Zeytinburnu/Istanbul, 2015

AN UNSPEAKABLE HORROR SEIZED ME. THERE WAS A DARKNESS; THEN A DIZZY, SICKENING SENSATION OF SIGHT THAT WAS NOT LIKE SEEING; I SAW A LINE THAT WAS NO LINE; SPACE THAT WAS NOT SPACE: I WAS MYSELF, AND NOT MYSELF.

WHEN I COULD FIND
VOICE, I SHRIEKED ALOUD
IN AGONY, “EITHER THIS IS
MADNESS OR IT IS HELL.”
“IT IS NEITHER,” CALMLY
REPLIED THE VOICE
OF THE SPHERE, “IT IS
KNOWLEDGE; IT IS THREE
DIMENSIONS: OPEN YOUR
EYE ONCE AGAIN AND TRY
TO LOOK STEADILY.

MAKING OF FLATLAND

Willcox/Arizona, 2017

The goal

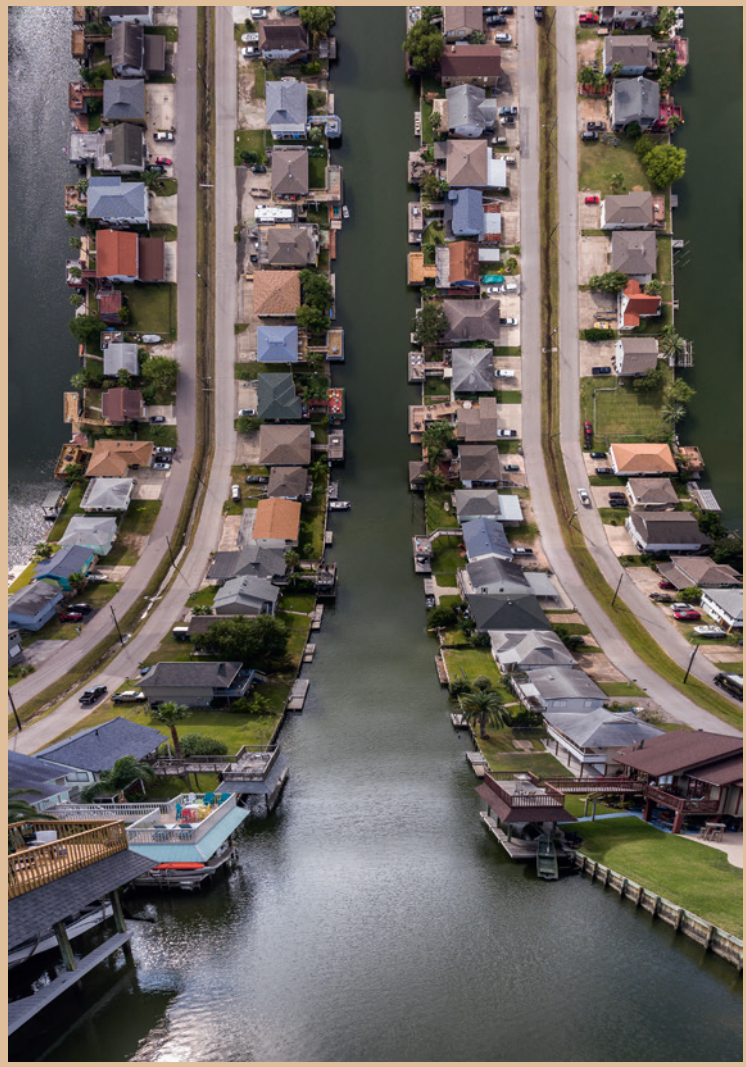
My goal was: to set the foundations of a dimension where a space of surprises creates a space that creates surprises. In short: I wanted to give certain places another dimension. The viewer is left with a surprising visual, not without irony.

San Antonio/Texas, 2017

The beginning

When I started out with visual effects and animation in 2003–2004, the idea that I could create surreal places that I saw in my dreams and thought of as a child started to grow in my mind. I had read a lot of science fiction during my childhood and adolescence, as well as scientific and technical journals. Issues like wormholes, black holes, parallel universes, gravitation, bending of space and time: you can find it all in *Flatland*.

Bayou Vista/Texas, 2017



Analogue vs digital

In the beginning I wanted each photo to be an analogue collage as well. So I planned very carefully with 3D software and created a 3D city. That took me more than two months, mainly to find the best position for shooting the drone photos and angle coordinates. Also, it is really not easy to create smooth curves in the photos that way. It took thousands of 3D renders and quite some reshoots. In the end, though, I didn't like the way the analogue collages made me feel. So I started to create digital collages, which is also time-consuming – it takes me many days to create the perfect image with Photoshop.

COLOPHON

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