Where do we go when we dream? This surreal territory has proved fertile ground for a new generation of contemporary artists working at the intersection of architecture, interior design, and technology. Drawing upon utopian hopes and dystopian fears, the dreamscapes of these creations offer intriguing insight into a new movement in digital art.

This movement is closely tied to the rise of technology and social media—a pairing that has had an immeasurable effect on creative mediums and, most notably, on the crossover between them. In the digital realm, art, interior design, and architecture are no longer distinct. In the dreamscapes featured in this book, they coalesce entirely.

The widespread use of 3D modeling programs has made this aesthetic intermingling possible. Architecture and design are no longer only analogue. Today, buildings can be realized digitally with software such as Rhinoceros 3D, Enscape, Lumion, and Octane. Renderings of houses have become common to the point of ubiquity, and it can often be difficult to distinguish between what is real and what is not.

Modeling software is not industry specific; you don't have to be an architect to design a building, or an interior designer to render a space. In recent years it has become increasingly popular among artists, who take the visual language of traditional CGI and apply it in new and interesting ways. In this book, this is exemplified by renders of impossible spaces that cannot—and will not—be built.

Like many contemporary visual trends, the dreamscape movement has been shaped by the social media platform that it has proliferated on. On Instagram, user habits are regulated by the platform, and "likes" feed an algorithm that defines what is trending. In this digital echo chamber, trends spread memetically. The visual motifs common in dreamscapes—opalescent orbs, pink skies, curved doorways, swimming pools— recur across the platform in images of both art and life. While such elements and their popularity are not all new, these intriguing combinations are.

Within dreamscapes, different design movements mill alongside one another. Pastel postmodern structures are just as likely to house a surrealist pool and a suspended sphere as they are the undulating couches of Swiss artist Ubald Klug, or Faye Toogood's recent but iconic Roly Poly Chair. As artists are employed to render advertising campaigns for everything from fashion to furniture and technology, such blurring of the real and unreal is increasingly common, and it's an effective marketing tool.