

Media in Architecture- Intervention and Visual Experience in religious space.

Nimbus Radiance Gate Project

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ABSTRACT

The appearance of the new Media technologies have opened new fields of intervention in architecture creating a new dynamic communication in the relationship between public and space, where are present technological devices that enable a new sensory experience, aesthetic and even spiritual. This connection makes relevant the idea of rehabilitate architectonic spaces with new media technologies such as sacred spaces.

This research aims to create a media project integrated in sacred spaces that combine Architecture, Art and New Technologies, exploring new perspectives and diferent dynamics in space

Author Keywords

Media, Architecture, religious spaces, projections, contemplation.

INTRODUCTION

The project presented in this investigation is part of the multidisciplinary field of Architecture and explores an experience in media architecture. The media today reflect an undeniable dynamic in many fields of human relations skills - encompassing social, economic, cultural and even spiritual aspects. This project explores the potential of new technologies in the context of the tectonic architecture creating sensory experiences. That affect both (the built environment and the user) by introducing a macro view media in which scale becomes a determining factor in the implementation and impact of the work. Within the context of Architecture, Art and Media, the relationship between architectural structure and visual image has been explored channeling this study to sacred spaces.

The objective of this work is to create a visual experience comprehending Architecture, Media and Art. It is intended to specifically explore the sacred spaces that are losing social, cultural or religious dynamics and insert new Media technologies to create a new generate momentum, testing tools, techniques and methods of implementation. Given an architectural project methodology, the location is naturally

the starting point for the development of this technological apparatus. The church of Santa Clara in Santarém, Portugal emerged as an experimental space for apparatus presenting itself as both temple and museum. We also aim to address the concept of rehabilitation through media technologies directed at interventions that may have an impact on energizing spaces. The idea is emphasized on the rehabilitation of spaces that, one way or another, may gain new dynamics after a media intervention. Thus we intend to affect



the play with a sensitive and spiritual character which endemically sacred spaces have by exploring a sensitive aspect of the subject and drawing up new ideas for meditation and spiritual reflection.

The proposal does not distinguish nor is aggregated with any particular spiritual or religious group: it is intended that the project may pass through different contemplative spaces in order to rehabilitate these. In the specific case of this investigation additional care must be taken when using media technology into spaces of contemplation because some constraints are placed on the development of the proposal. The aim is to put in a contemplative space a media apparatus that holistically integrates architecture and suits the endemic, aesthetic and ethical character of the place - promoting a new perspective not only of space but also of users.

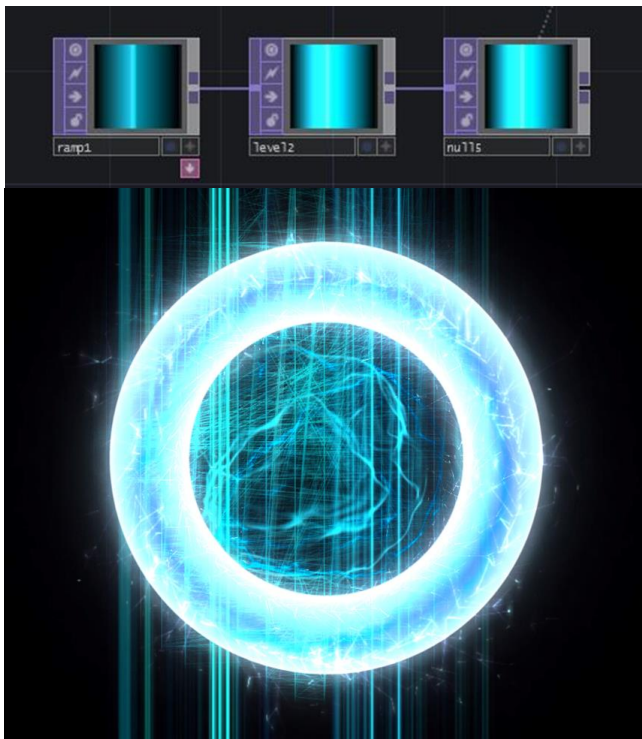
This research has as its starting point a clear and objective observation about the architectural space, specifically the

sacred space and the public that uses it. We try to find ways to (re) use the contemplative space, in an era in which media technologies have become an integral part of our experiences.

The investigation was done across many visits to contemplation spaces gathering a specific iconographic set about the state of use, degradation and dynamization. This fact allied with an idea of rehabilitation through the new media technologies that promote and widen a new perspectives... Today the architectural spaces considered sacred can also intensify the experience of those who have religious beliefs but also open to other alternatives experiences whether they are cultural, spiritual, or even technological.

The sacred space can be a multi sensory experience not caused by the worship or veneration of a religious iconography and narrative but by a new expression of the digital times where the image and their interaction become a perceptive, aesthetic and cultural experience. The concept of this piece is based on an idea of screen, transparency and reflection encompassing the subject and space in a site specific concept and goes beyond the double screen including transparency and reflection of visual representation. Is a double projection where the images are reflected themselves adding space view.

The piece itself represents five steps in your drawing content, namely: color, shape, environment, vector variations (animation) and surface transparency. The implementation of formal presented is based on the use of two software: Maya to build three-dimensional elements and TouchDesigner for viewing and combination of content of the piece and its display.



The piece is composed of two distinct planar structures spaced 40 cm from each other and supported by a iron base.

The two plans are formed with rectangular profiles in iron composed of separate parts. The final dimensions of the piece is a square with 6mX6m. The work is designed primarily as a visual experience that encompasses the space, the object and the user. The structure have two transparent holographic screens where will be projecting two images that complement the translucent overlay film, thus making the merger of two projections. The digitally created content reacts to the presence of observers through infrared cameras, placed strategically. The object revives the memory of the altarpiece as an architectural surface promoting the expansion of messages through the media technologies.

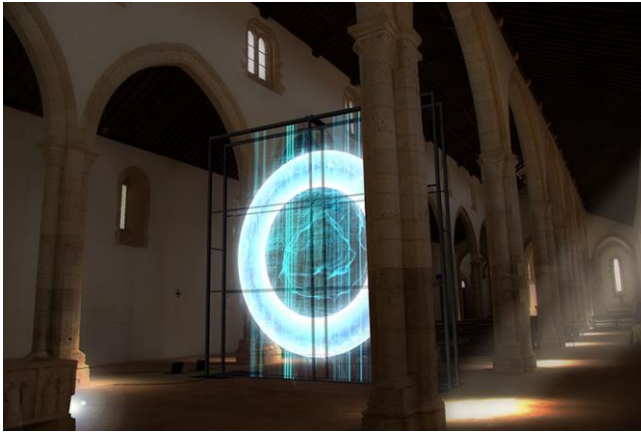


SIGNIFICANCE AND INNOVATION

The relevance of the project justified by the experimental nature of the proposal, which places the object in a new field of intervention, blending architecture, art and proposing the concept of rehabilitation through new technologies including macro projections, and 3D motion graphics, contribute to a possible future work in the field of renovation and revitalization of sacred spaces.

The Radiance Nimbus Gate Project is assumed as media architectural intervention with specific projective methodology opening a field of experiences in religious or contemplative spaces. This is not a momentary and ephemeral structure, but a permanent apparatus that fits and makes the architecture a kinetic space.





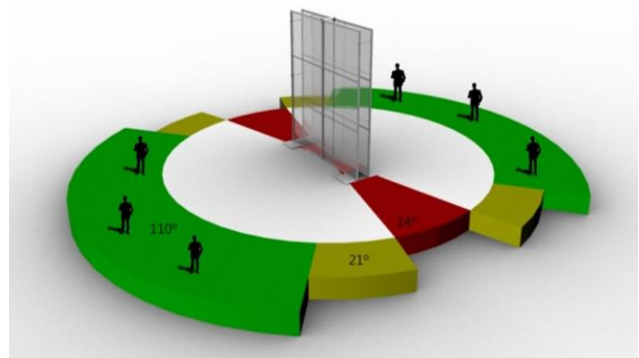
METHODOLOGY

The method used in this research is defined in three distinct phases: i) The process began with a survey and interviews to the Catholic Church, Islamic Center in Lisbon, Hindu Center in Lisbon and Jewish Community in Lisbon. These interviews and surveys were aimed to assess the openness to inclusion of the Nimbus Radiance Gate Project in a religious space. After data analysis began an investigation that included general and specific literature search that focused on a technological anachronic and synchronic approach, machinery and techniques that were linked with the spiritual universe resulting in the collection of images and texts. ii) Research in religious and artistic references that could be relevant to the purpose of the project with the organization of a storyboard, creating a cartography of sacred places. We began a formal investigation and aesthetic contents based on creative thinking applied to drawings and sketches were made the first tests in virtual environments with Maya 3D software. iii) sketches and virtual tests were implemented in software like Maya and TouchDesigner where we made a selection of the content of the piece.

QUESTIONS AND ISSUES

The inclusion of new technologies media in architectural design is a reality but some issues arise with its versatility: there are an excessive number of buildings that lose dynamism and cease to be active in their endemic function, could be media an element of rehabilitation of architectural spaces? We believe that it is possible to use new technologies in an attempt to rehabilitate spaces, not in structural component but in a visual component, communicative, interactive and fundamentally aesthetic. Another issue that is a pertinent focus on specific space: what kind of space is to have a viable rehabilitation through the media technologies without distortion in its function or purpose? These experiences have acquired a character of

great significance in the dynamic spaces, reactivating, innovating and interacting with the users. However, what to do in specific spaces when the symbolic component is markedly, such as in religious or contemplative spaces? How media technologies can promote these spaces in a rediscovery of sensitivity and spirituality affects the human being stimulated by the architecture and the new technologies? The art was always encouraged and affects our sensitive system and mental elaborations, creating definitions and concepts like aesthetics, sublime and transcendence. Is it possible to explore the sensitive side of media technologies and making it a visual experience preconditioned by a religious architectural space? What instruments are used and what tools design a project of this nature? Which is the impact of media structures in religious spaces in the public view that uses these spaces either in spiritually or patrimonial heritage and tourism promotion.



BIO

Jorge Duarte Sá was born in Santarém, Portugal, is Architect, Master in Media Art and PhD student in Visual Arts.

Works in Évora University and Restart –School of Creativity and new Technologies in Lisbon.

Accomplishes since 1989 several films, already rewarded in several film festivals.

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