

Description of a Transformation

Imagine a pink spotlight high up in the sky. Its strong magenta cone of light carves out an area where a bridge, a footpath and a highway coincide. Lasting only for a short moment in time that magenta flicker’s remains has coloured the bridge and the space below it. It’s residue has dramatically materialized as a pink rock situated on the bridge. The pink rock marks that incident of transformation for everybody from near and far to see in Gothenburg. It marks it for travellers, drivers and pedestrians. Apparently pink is the most visible colour in our environment. In Australasia, pink has now become the colour for lifeguards on the beach. It is the new colour of safety and alert.

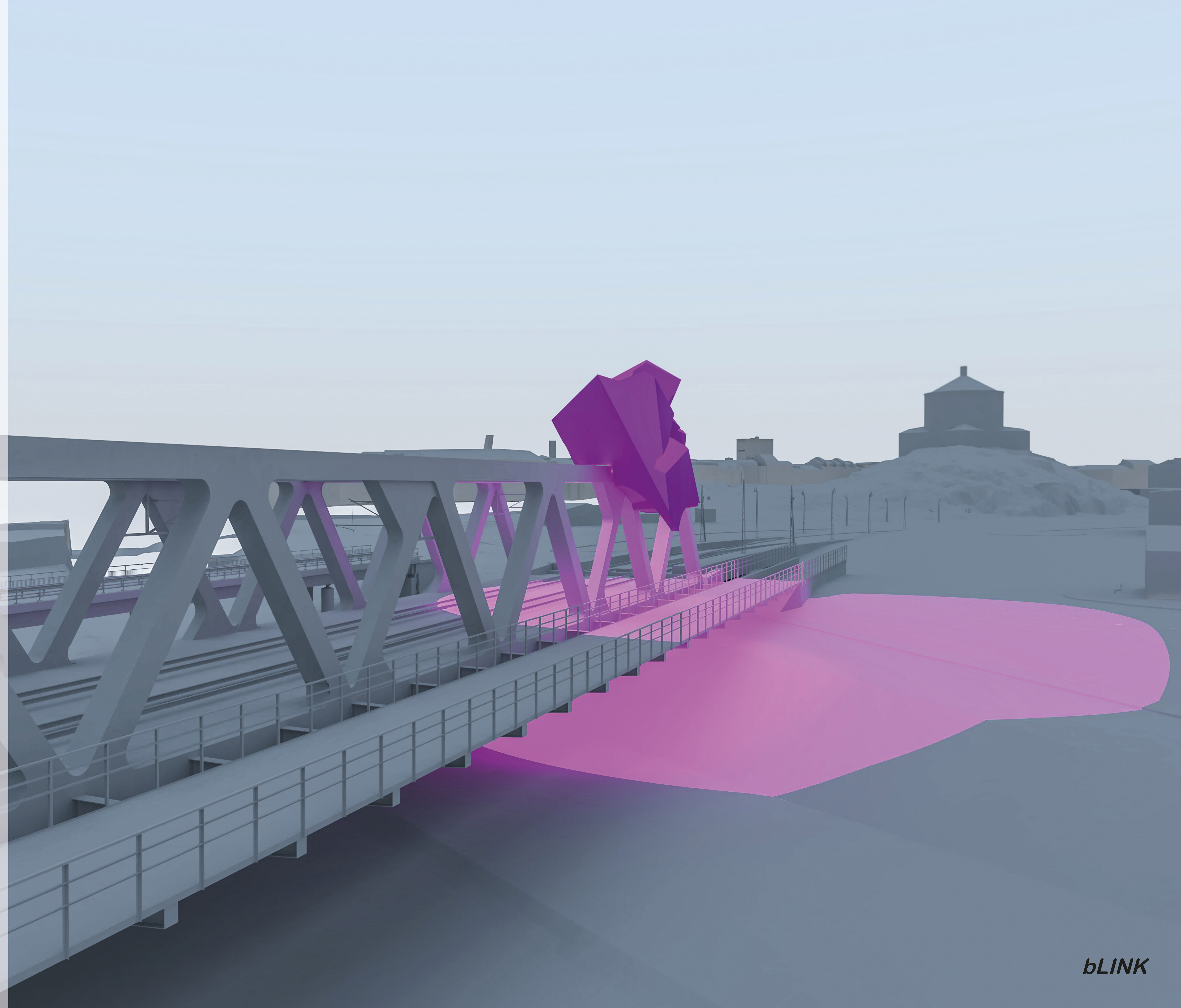
The embankment of the footpath and the highway has turned into pink artificial grass. The spotlight’s edge has tinted some of the highway, too. All the different areas and their functions are transformed by the colour pink and thus unified into a distinctive zone. As you step into that zone you become part of the vertical link of all strata. You enter an unexpected theatricality. You might pass through or you might decide to stay a while and become part of the performance.

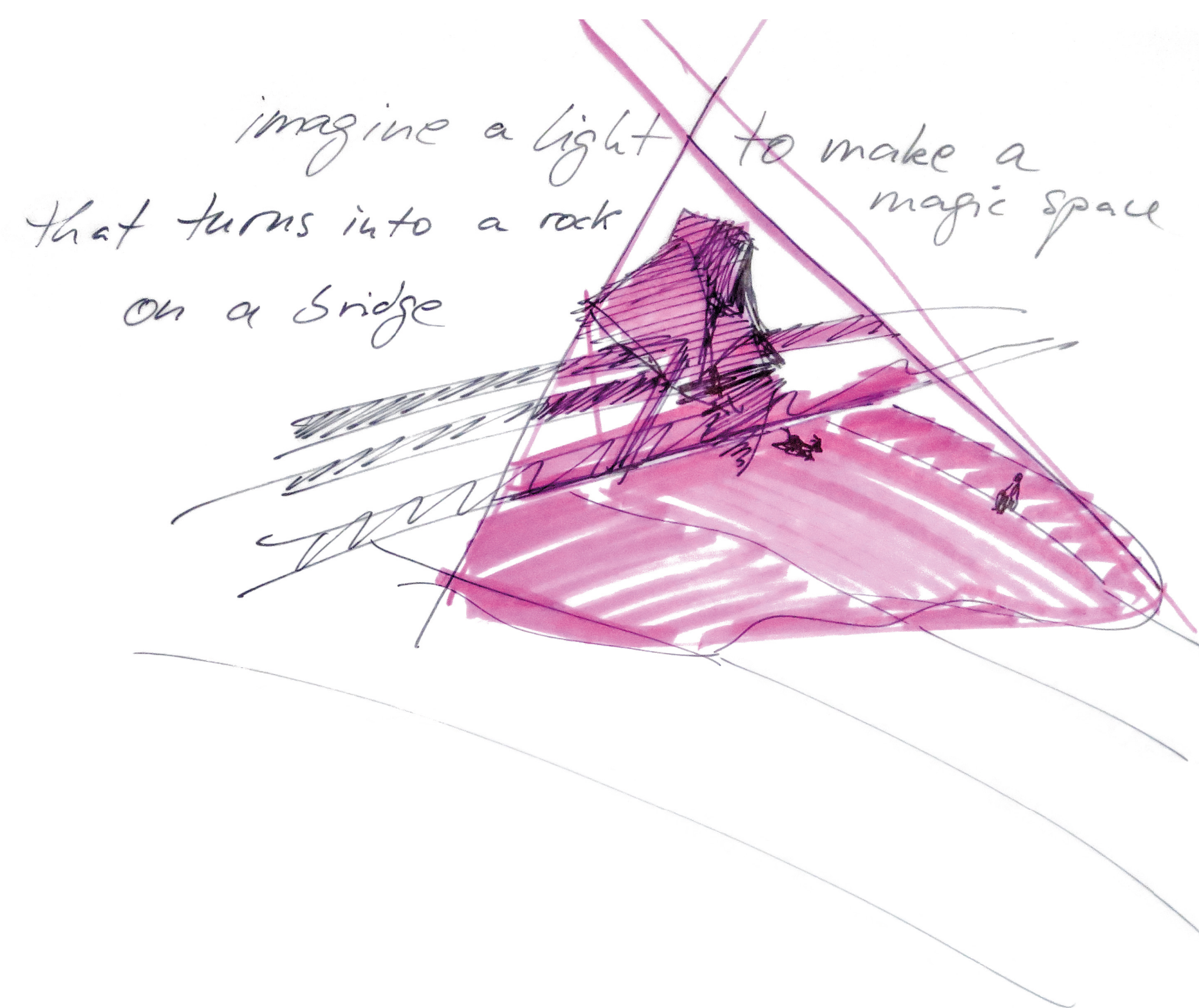
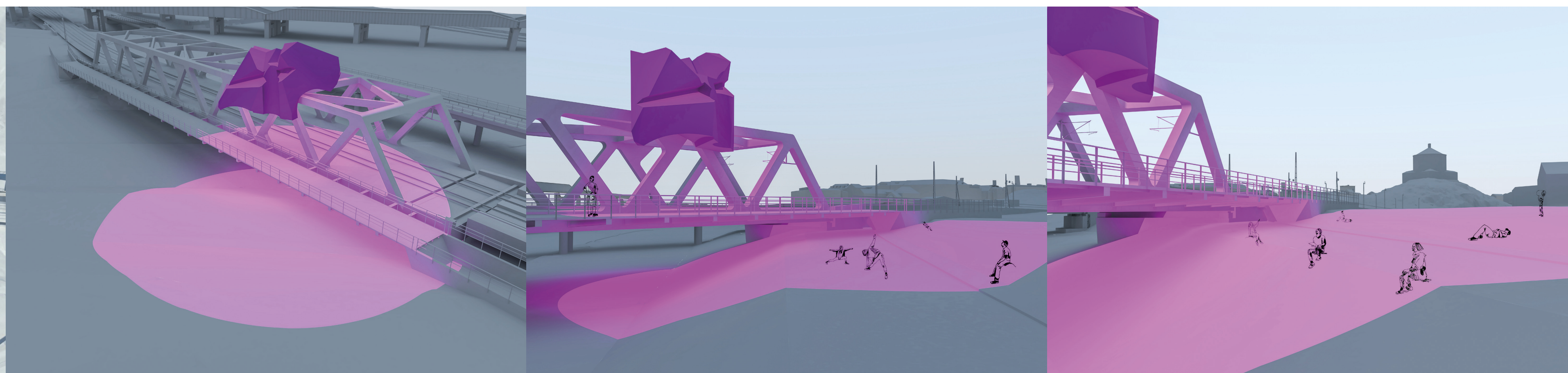
bLINK provides the city with an artificial arena where trains, cars and pedestrians can appear on the same stage. The stage has the power to fuse time, action and space as in Greek drama. This stage compresses emotions at a moment in time as people pass by at different speeds. The stage makes emotions available and visualises that availability. The stage itself is available to everyone at any time.

bLINK is a catalysing marker like an acupuncture needle that reaches further than its physically intended area. It is open to incoming energies and magnifies their overlap before they leave once more. It highlights the dynamic transformation of Gothenburg’s city concept, which automatically includes The Castle.

bLINK can be seen as the abstract alter ego of The Castle. The Castle functions as a time capsule for the city’s history. It is a very strong reminder that once upon a time there must have been something else present that now appears copied and pasted into an impressive web of traffic. The alliance of The Castle and *bLINK* forges the powerful thought that everything is contemporary: the „past“ as well as the „future“.

bLINK allows us to rethink our concepts of time, of control and of mistakes. We might want to look at our decision-making process in relation to different time frames. Are the past 200 years of Gothenburg’s history a long time or did they pass like a second of entangled traffic, simply transformed by a pink spotlight?





Artistic concept

Gothenburg's urban structures are being realigned. The future rail and street traffic concept will create new connection possibilities for people's living areas. The reorganisation of the movement between the home base and the workplace will create multifaceted nodes of coincidence.

That is what bLINK sets out to highlight.

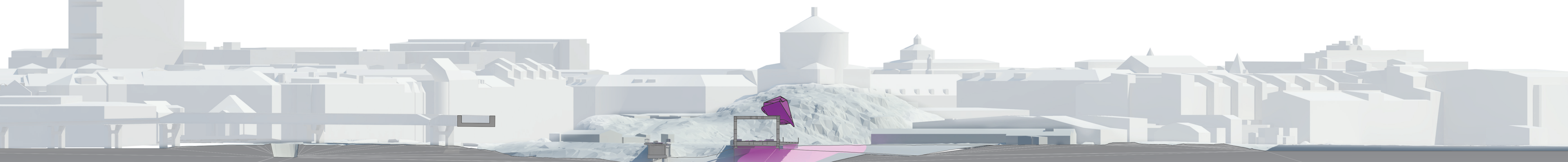
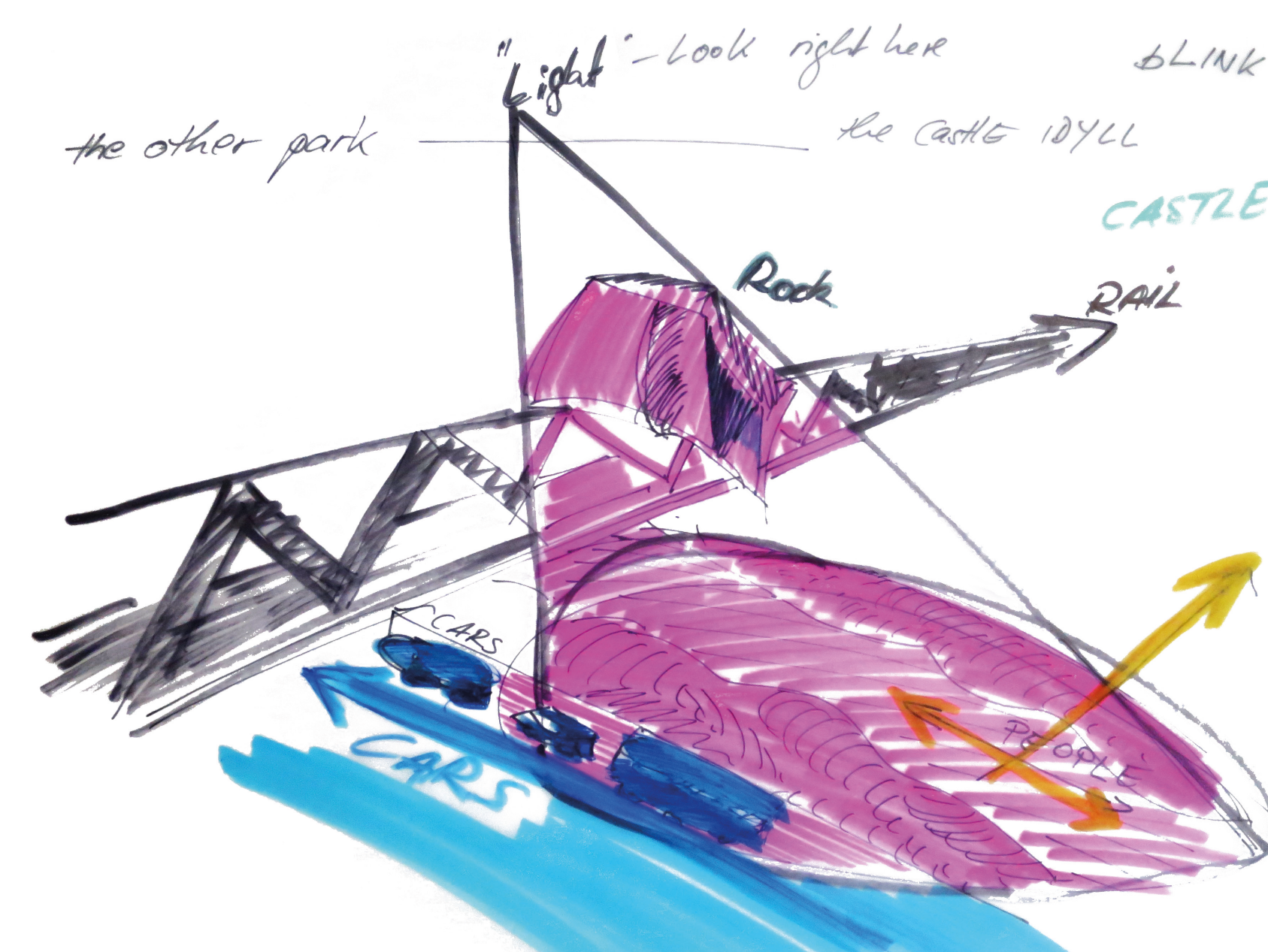
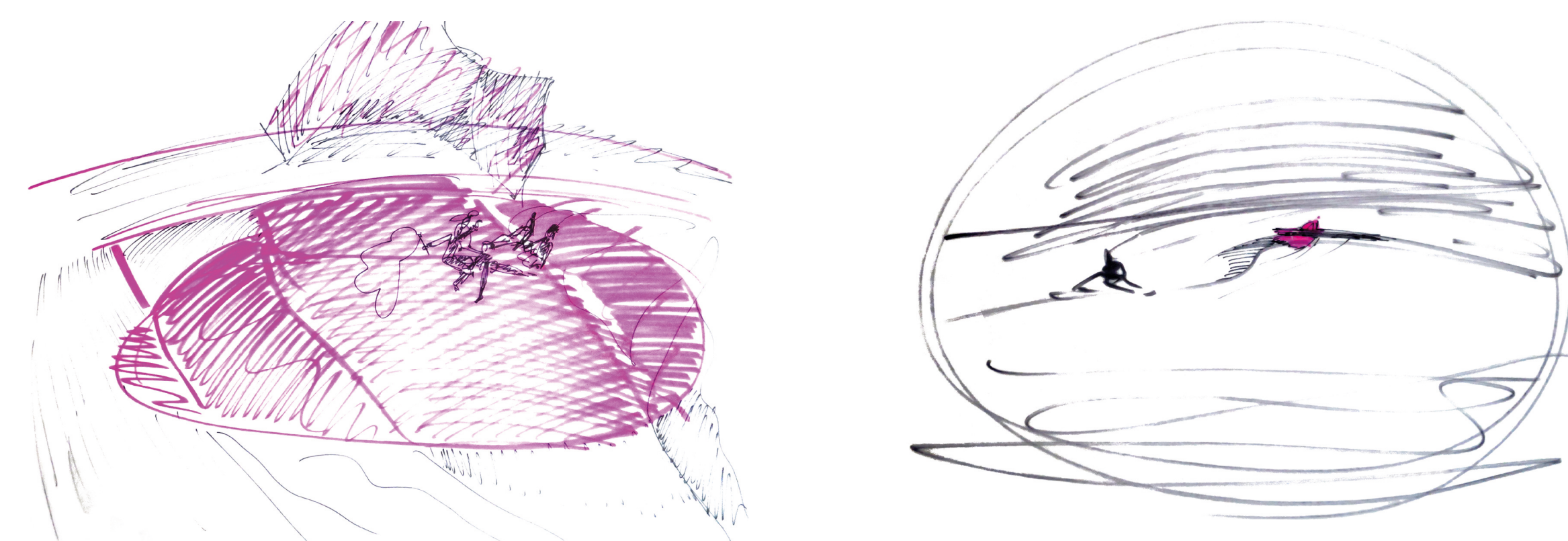
Therefore, the work's main components are provided by the city itself. These components are created by specific sites and their topography, on the one hand, and movement in relation to those sites, on the other.

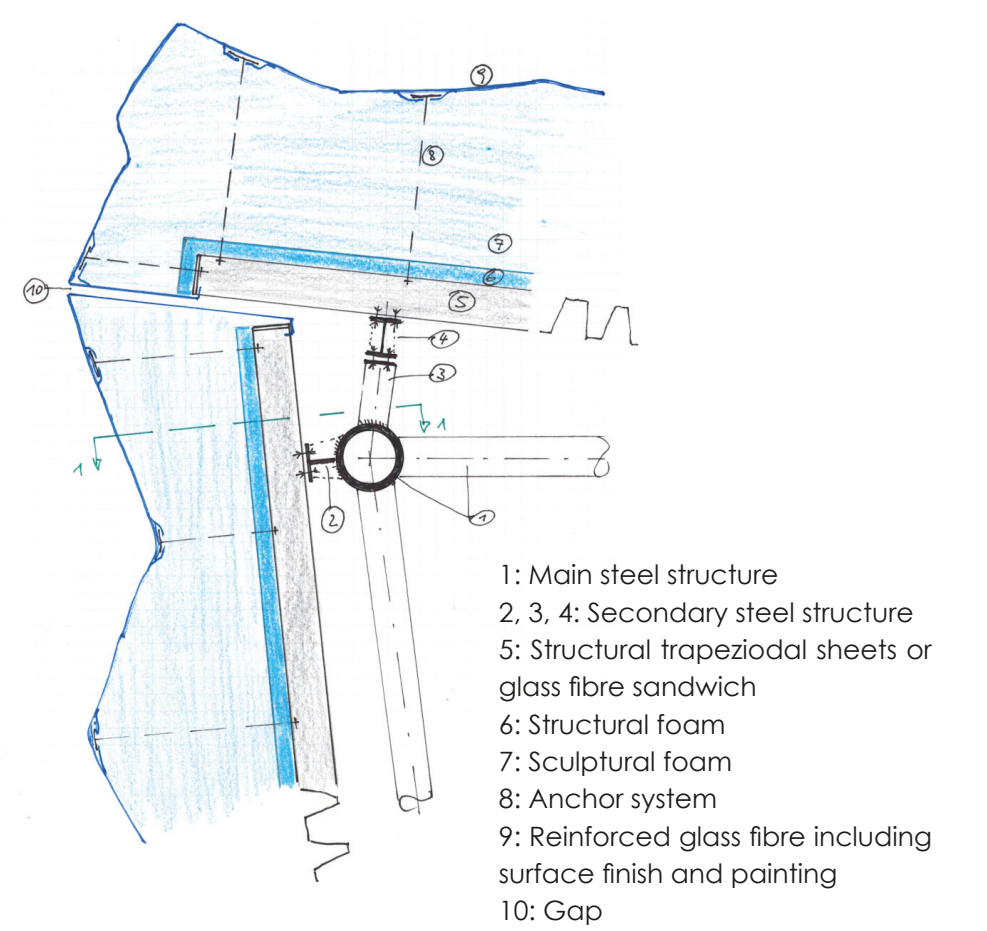
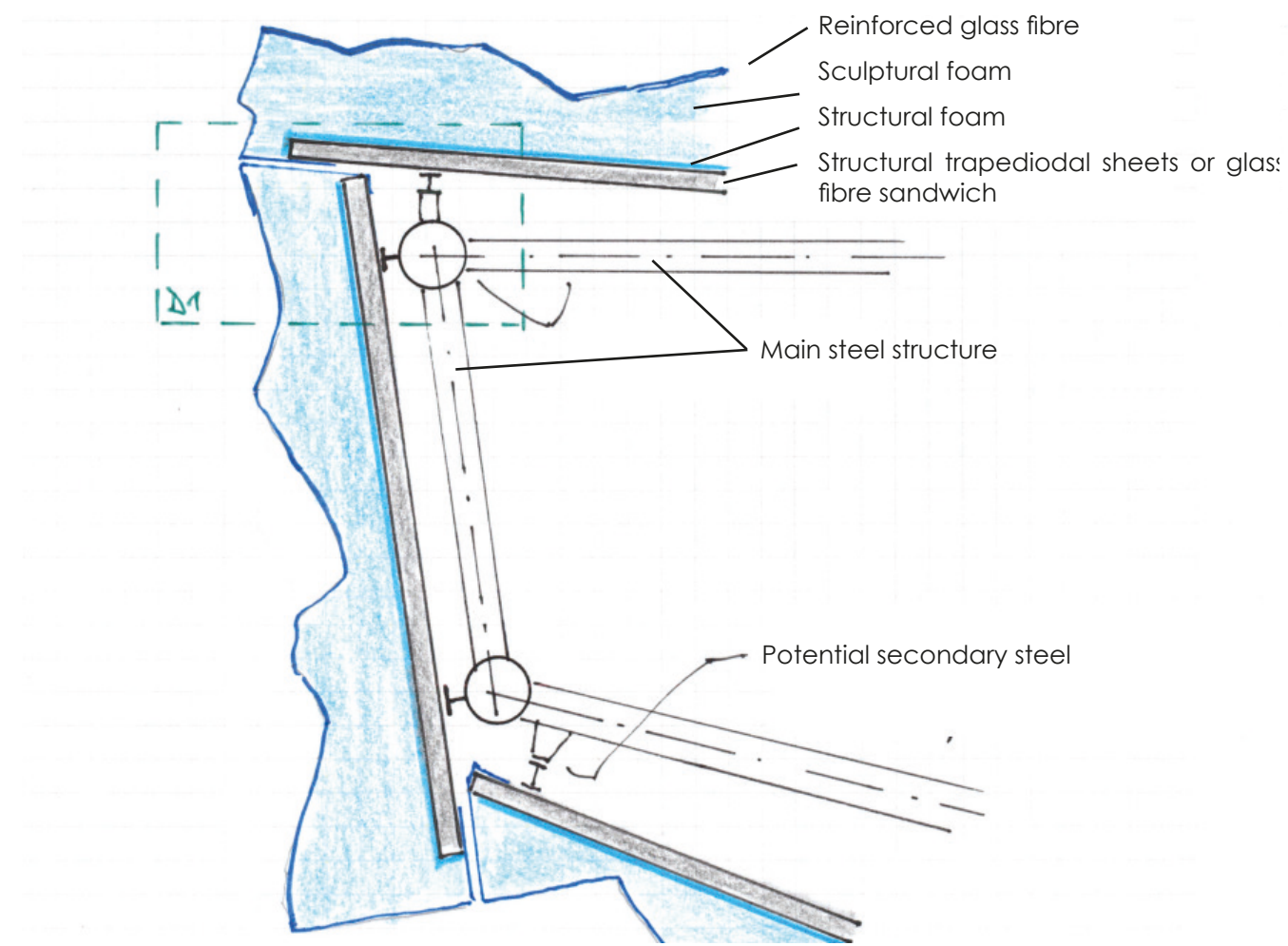
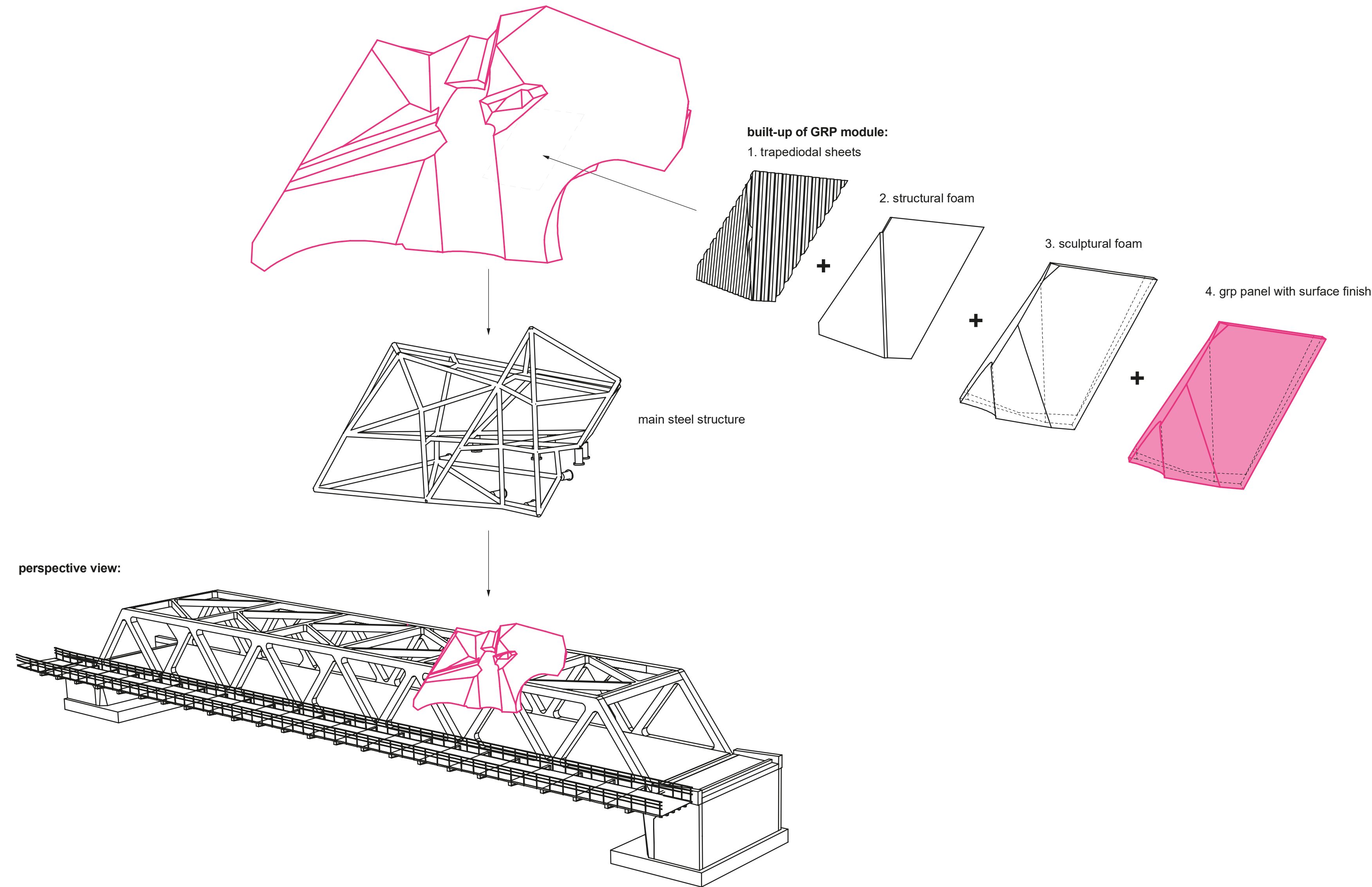
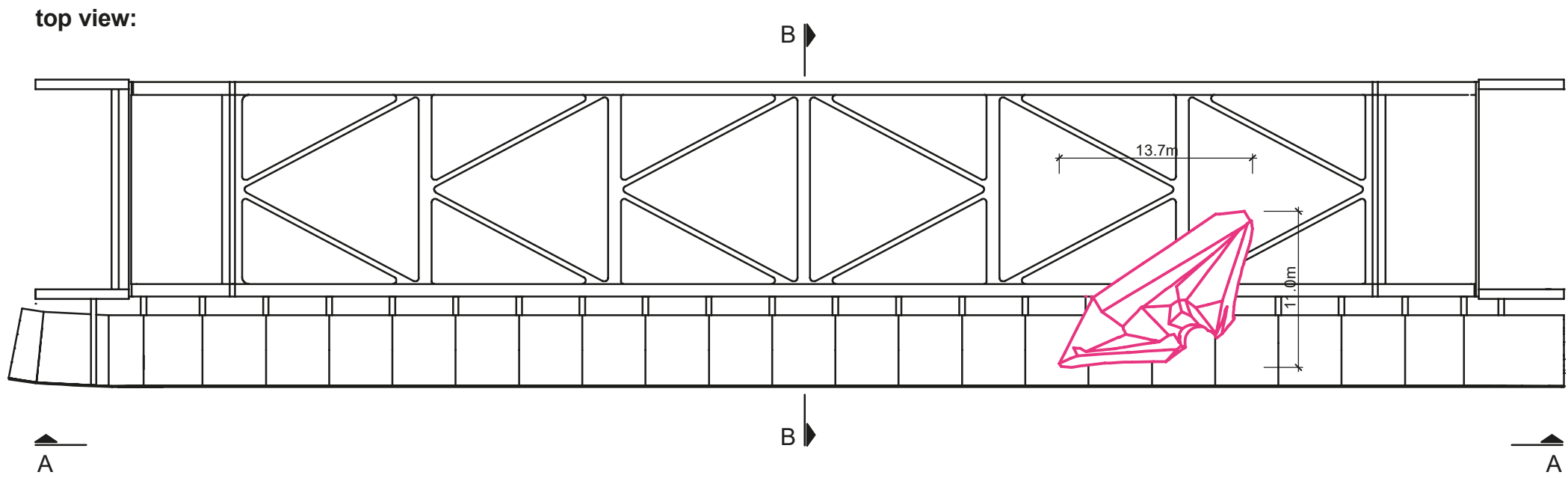
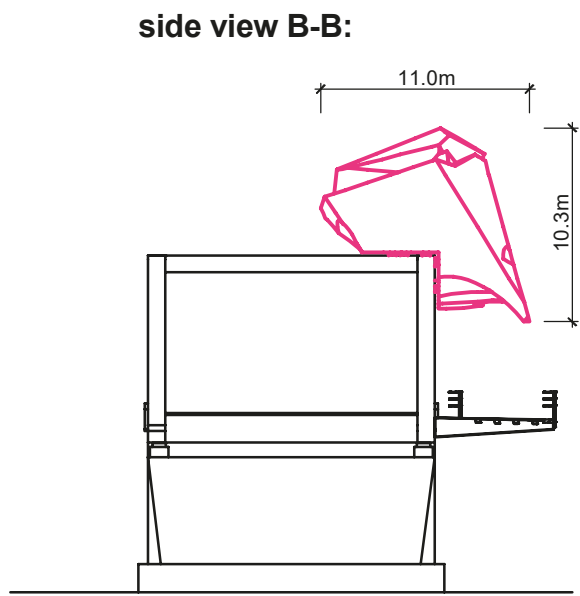
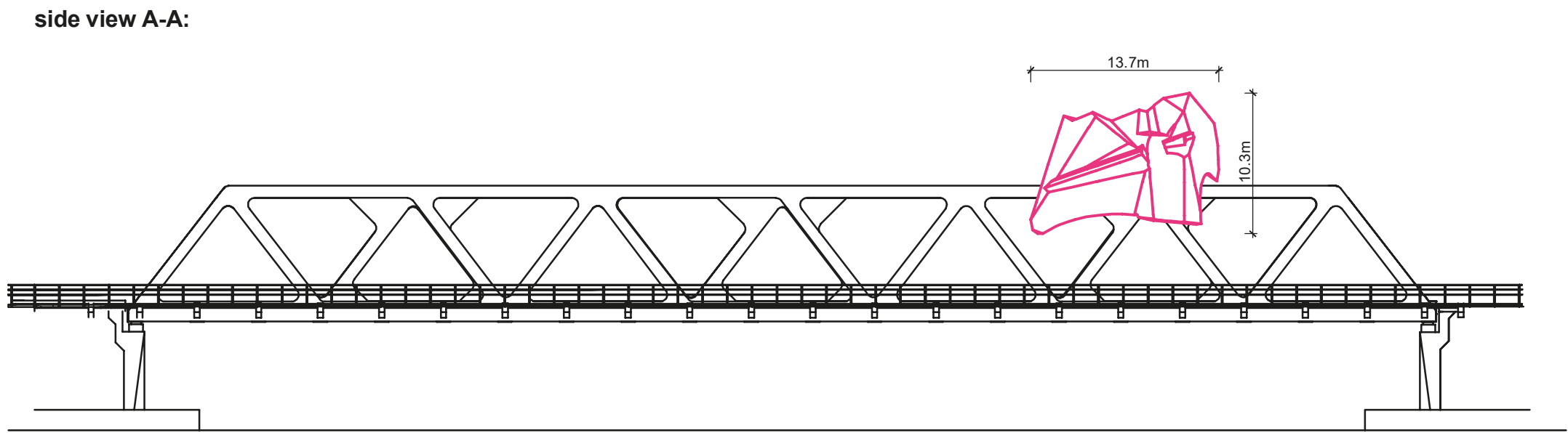
We want to look into possible locations such as bridges leading over streets and pedestrian passages or a prominently visible part of a building among the long storage units. That is why the bridge over the E6 opposite The Castle is so fascinating, as it ties railway, motorway, footpath and the historical entity of The Castle together.

The large pink rock is envisioned to sit on, or to be partly incorporated into, the structure of the bridge. It adds another task to the mundane function of the bridge. The bridge carries the rock, which aims to transform everyday passage into instance which fires the imagination.

Under the rock and the bridge will be the footpath that becomes part of the work, providing an oval area as if lit from above. The area's surface will be transformed into a zone of otherness with artificial grass, Tartan track, waterproofed upholstery and tinted concrete or coloured rubble.

The colour and the surface structure mark a new zone. This zone invites the pedestrians to experience a shift from just passing through to appearing on some sort of stage.





Global Structural Concept:

The main artwork is a boulder-like object with a glass-fibre outer shell, which is reinforced by a load-bearing structure made from structural steel inside the object. It will be placed in a prominent position on top of the primary girder of the newly planned railway bridge. Knowing that railway bridges in general are constructed to withstand huge external loads caused by trains, the super-structure most likely will hardly notice that there is an additional structure placed on top, even though the artwork will also collect loads from wind, snow and ice, etc. Thus the lattice girder structure is considered as a rigid base for the artwork. The artwork's dimensions are approx. length/width/height = 17 x 7 x 10 metres.

Concept for Built-up and Materials used:

The main supporting structural element of the boulder is a spatial lattice truss made from structural steel sections, placed inside the object. The trusses either consist of a conventional cross-braced system or a Vierendeelsystem with stiff corners. The shape of the truss will approximate the object's surface geometry (sculptural surface) as far as is possible. The truss will be cut into pieces and installed using flange plate connections and high-grade, pre-stressed bolts. All truss parts are hot-dipped galvanised. The single triangular or planar quadrilateral surfaces will be covered by either a structural trapezoidal sheet or structural reinforced fibreglass sandwich panels. On top of this structural surface, there will be a layer of foam. This foam will be used by the artist to create the sculptural appearance. This foam is then protected by reinforced fibreglass layers, which also form the surface to be painted. The glass-fibre reinforced plastic (GRP) surface acts like a façade cladding system rather than a self-supporting shell.

Summary of facts:

Surface area	550m ²
Surface area sub-structure	230m ²
Volume in total	300m ³
Volume foam and GPR	140m ³
Estimated weight	22,000kg

Structural Interface:

The load transfer structure between artwork and bridge will be designed in such a way that the two objects act independently from one another and thus not cause any disturbance. In other words, the object is supported statically defined and any deformations or strains inside the bridge will hardly cause an impact on the artwork and vice versa.

Surface Treatment, Durability and Maintenance:

GRP is a material which is widely-used for outdoor structures such as boots, façade structures, rotor blades of windmill-powered plants and many others. Since the resin inside the composition itself may become yellow over time, the GRP is protected by an additional surface treatment system consisting of a coat of spar varnish, paint and top varnish. Years of experience have proven this to be long-lasting. In case of any unforeseen damage, the material and surface composition can easily be repaired locally. Thus, the maintenance task is limited to the cleaning of the parts that are not exposed to rain and to visual checks. It is planned that the object will be accessible from the inside.

Element	Material	Surface treatment	Durability
Sub-structure	Structural steel (S355J0H)	Hot-dipped galvanised	>20a
Trapezoidal sheet	Steel (S355/235)	Coating	>20a
Structural foam	Heavy foam (EPS M40)	Protected by top GRP	>10a
Sculptural foam	Soft foam (PU 80)	Protected by top GRP	>10a
GRP	Glass fabric/resin	Protected by top varnish	>10a
Primer		= protection layer	>10a
Paint		= protection layer	>10a
Finish	MSA Varnish	= protection layer	>10a

