

Ver Sacrum

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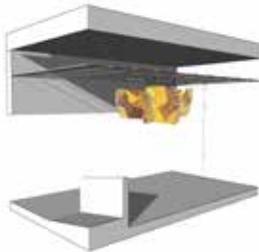
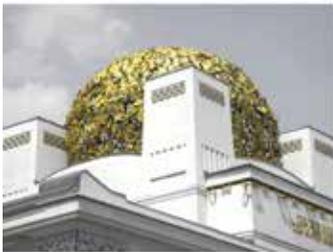
Within the category Architecture in an Expanded Field, from Interiors to Landscapes, this project operates at the micro-scale of an intervention at the interface of public space and infrastructural space.

The public art project, Ver Sacrum, studies a new form of digital pattern making on architectural surfaces by combining organic figures with structural scaffolds. Ver Sacrum refers to an engraving at the Viennese Secession Building with its golden, highly ornamented dome structure. Taking inspiration from the Viennese Arts and Crafts movement, this suspended installation is attempting to achieve a technologically driven version of ornamented surfaces, generating a radiant array of spatial effects. Located at the entrance of the Decatur Marta station, the three structures undulate, creating a contrast to the Decatur Square's architecture. Light meets solid, as ornament engages with industrial structure, overhead the vibrant pattern radiates and projects onto the surrounding surfaces.

The installation is fabricated from thin mirrored, golden aluminum sheet metal. The color is referencing the Viennese Secession Building by Joseph Maria Olbrich, but instead of formulating an iconic, exterior gesture it creates a hidden experience. It starts a dialogue with the infrastructural architecture of the train station by creating a contrast to the metallic and grey surfaces of the infrastructural architecture. The golden color animates the spaces through reflections. The surface

is ornamented with leaves, which are bent towards the center of each structure. The bent leaves cause additional reflections and implant an organic motif. The algorithm used to grow veins and leaves tries to treat the object as one: it creates continuity by growing veins from three starting points along each edge of the facet, until the veins and leaves meet in the center of each facet negotiating their space for growth with each other.

Through its fragility and lightness, the structure reacts to the force of the site and makes hidden movements underground visible. Approaching and departing trains create a strong airflow through the lower levels of the station, which exit through the main entrance areas. The wind animates the structure and the now shaking surfaces communicate the hidden underground activity.



VER SACRUM

Within the complex, built between an old (1960s) and a new (2010s) building, the project opened up the interior space of an underground station and infrastructure space.

The public art project, Ver Sacrum, creates a new form of digital pattern-making on architectural surfaces by combining organic forms with structural materials. Ver Sacrum refers to an engraving at the Vatican Museums Building with its golden light on a textured stone structure. Taking inspiration from the Ver Sacrum film and light artworks, this suspended installation is designed to achieve a reflection of the three sources of structural surfaces, generating a vibrant array of spatial effects. Located at the entrance of the Ontario Street station, the three structural columns, creating a column to the Ontario Street station. Light enters and, as a result, creates a vibrant pattern and provides the surrounding surface.

The installation is fabricated from the structural, perforated aluminum steel mesh. The idea is to enhance the Ver Sacrum Building by Joseph Hertz, but instead of formulating an icon, create a series of forms that create a dialogue with the architectural architecture of the train station by creating a contrast to the metallic and grey surfaces of the architectural architecture. The golden color creates a space through reflection. The surface is constructed with metal, which are then treated with a series of perforations. The three forms create additional reflection and create an organic form. The structure used to create space and form is to use the light as a form of space creation by creating space from their existing form along each edge of the form, and the form is to use the light as a form of space creation by creating space from their existing form along each edge.

Through its light and form, the structure leads to the form of the art and makes hidden structures and patterns visible. Approaching and departing, there is a strong surface through the lower level of the station, which is through the main entrance area. The work creates the contrast and the new building, which continues the hidden architectural story.

