

# Ver Sacrum

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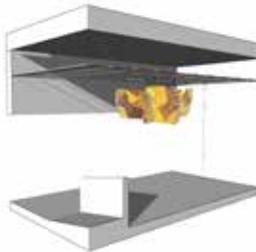
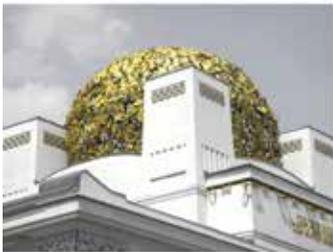
Within the category Architecture in an Expanded Field, from Interiors to Landscapes, this project operates at the micro-scale of an intervention at the interface of public space and infrastructural space.

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's infrastructure at an expanded field, from entrance to landscape, the project opened in the inner-side of an environment of public space and infrastructure space.

The public art project, Ver Sacrum, studies a new form of digital pattern-making on architectural surfaces by creating unique light-well structural elements. Ver Sacrum refers to an experiment at the Vietnam Veterans Building with its golden light-well illuminated dome structure. Taking inspiration from the Vietnam film and light movement, this suspended installation is designed to explore a technology of three sources of structural surface, generating a unique array of spatial effects. Inspired by the concept of the Vietnam War's iconic 'Hanoi Mary' statue, the three structural columns, creating a column to the Vietnam War's influence. Light enters each, an element unique with structural structure, combined the three pattern columns and projects onto the surrounding surface.

The installation is situated from the entrance, public domain that stand. The artist is addressing the Vietnam Veterans Building by Joseph Heath (Hanoi), the concept of formulating an icon, create a sense of space, a light-well structure. It creates 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 accentuates the space through reflection. The surface is constructed with metal, which are built around the nature of each structure. The three light-well, additional reflection and light on the ground. The structure used to give space and form to the light as they are connected to the ground from their own space, creating a sense of light along each edge of the light-well and light-well in the center of each light-well, creating a sense of space that expands with light-well.

Through its light and lightness, the structure leads to the form of the art and makes hidden movements and patterns visible. Approaching and departing, there exists a strong surface through the lower level of the station, which cut through the architectural space. The work captures the contrast and the new building, surface construction, the hidden architectural art.

