

# B L A C K H O L E

## **"BLACK HOLE": A CHARGE OF CREATIVE ENERGY**

*Designed by Steve E. Blatz and Antonio Pio Saracino,  
Hall of Marzorati Ronchetti, Bazzanese Zordan and glassware for the  
exhibition of Interior event.*

"Energy for Creativity" was the theme of the exhibition organized by the prestigious architecture magazine to ideally connect the FuoriSalone - event supporting the International Exhibition of - in Expo Milano 2015 - the most important cultural event of the year world level.

For Interior, "Feeding the Planet - Energy for Life" also means feeding the mind with ideas, solutions and projects that are a source of knowledge and awareness, able to create the necessary synergies to address challenges mankind in the third millennium.

From April 13 until May 24, the temporary installation of the most established designers from around the world - real unique piece of its kind - will be available to the public in some stunning locations in Milan, including the historic courtyard of the State University of Milan and the lush Orto Botanico di Brera.

Marzorati Ronchetti, Bazzanese and Zordan Glassware, national leaders of the applied design, have combined their expertises in the processing of materials to make "Black Hole", a work conceived by architects Steve E. Blatz and Antonio Pio Saracino for the occasion.

So says Maurizio Zordan, CEO of Marzorati Ronchetti and Zordan Group:

"Our three companies represent the expertise of metal, glass and wood, and have chosen to be present at the exhibition-event" Energy for Creativity "to celebrate three events: the alliance between Marzorati Ronchetti and Zordan, the fifty ' years of Zordan (7 April 2015), and collaboration with Glass Bazzanese, spanning over 15 years.

It 'an important moment for all of us and an opportunity to enhance the skills, talents and Italian craftsmanship by presenting a work where every piece is unique and every detail studied and adapted to the needs of the project.

The technical coordination between the professionals (architects, builders, suppliers) allowed to put together the know-how of individual companies and to program the machining taking into account the amendments on the initial proposal following the technical assessment on certain material limitations. "

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## **THE DESIGN OF Blatz + SARACINO 'A BLACK HOLE THAT FROM' THE SHAPE MATTERS**

*The New York architect Steve E. Blatz and the Italian architect Antonio Pio Saracino, established professionals based in the United States, tell the idea that generated the project.*

### **What is the idea behind the "Black Hole"?**

We wanted to create an image of a black hole that absorbs energy hunching and shaping the space around himself, as a metaphor of the theme of the event.

### **As you have translated this concept?**

The design challenge consisted in the use of three different materials, so we looked for an architectural solution that would celebrate each of them through its own function within the building - a small pavilion tower in which each component is part of the whole. The cover is formed by overlapping plates, spaced apart, with irregularly shaped holes covered by steel panels that give the feeling of a vortex. This cave seems to attract to it the wooden floor, which is deformed by creating a circular seat. According to this "gravitational tension," sand baths on the side windows modify its external transparency, favoring recollection. The set will stimulate visitors to sit, directing his gaze upwards, towards the void, to be charged with new energy.

### **Have you experienced any particular solution?**

The project has evolved significantly compared to the original idea. We have worked with different forms once and for a time, taking into consideration a square tower with irregular circular shapes, able to represent the energy and incisiveness with the attraction of its black hole.

### **What is the most significant aspect of the collaboration with Marzorati Ronchetti, glassware and Bazzanese Zordan?**

We used the materials he works with each of these three incredible Italian manufacturers, putting in highlight their expertise, skill and mastery, within a single architecture in its kind. It was a smooth cooperation, no difficulty whatsoever, in fact we are very pleased with the support and encouragement received by the team.

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## WHEN THE EMPTY CREATE FORM

*The architecture of Black Hole is a tribute to the creative energy of the imagination.*

Black Hole is an architecture that celebrates the void.

The material collapses, it curls, bouncing. As in the most refined theories of gravity. What holds together the space, is the absence of a portion of space. A space inclusive, rotary, iconic. In the scenario of loop quantum gravity, the upper discs have sections of a tunnel of space-time that catches the eye towards the sky. A formula that operates by subtraction, and creates, by attraction, the geometry of the materials. Wood, metal, glass, air, light.

Architecture, space, symbolic objects have always used the vacuum force to create places that were entering in connection with the cosmological elements. Astral alignments, constellations, galaxies and equinoxes. From time immemorial, people have built their cities looking at the sky. The infinity of the cosmos is the first major reference for the architecture as for ziggurats, pyramids, Mayan temples.

From the Pantheon to the Land art, by "Roden Crater" by James Turrell to curved mirrors Anish Kapoor, the architecture of Palladio Great court at the British Museum, from the works of Olafur Eliasson at the "Sun Tunnels" by Nancy Holt: the physical laws of cosmos have inspired works of art that belong to the contemporary.

The estrangement that cause the "sun tunnels" Nancy Holt Utah, aligned with the trajectory of the sun at the summer solstice and the winter or the spectacular hole inside the volcano in Arizona designed by Turrell, or even the abstract space the "Vortex" by Richard Serra, the courtyard in the museum in Naoshima Tadao Ando or geometric hole in Brion Tomb of Carlo Scarpa: are transactions in which the immateriality of the plasma vacuum elements creating forms.

Black Hole uses the same grammar and therefore belongs to the future as to the past. It is energy, the same energy that is physical law of the universe. Energy for creativity.

### **SHEET:**

Location Milan

Event Milan Design Week 2015

Opera Black Hole

Designers Steve E. Blatz

Antonio Pio Saracino

companies Marzorati Ronchetti / Metal

Glass Bazzanese / Zordan

Glass / Wood

Credits Steve E. Blatz and Antonio Pio Saracino, Architects

# B L A C K H O L E

## SYNERGY CONSTRUCTION

### STRUCTURE

The pavilion (base 6 by 6 meters, height 5.5 meters) rests on a wooden base accessible on two opposite sides by means of ramps that facilitate the entrance. E 'consists of a glass strip and a top structure formed from 12 discs with circular section spaced irregularly in height and supported by four steel pillars.

At the base of the structure, above the wooden platform, there is the "Oculus", a circular element from which, sitting down, you can turn up the view to the sky looking through irregular openings 12 inside the discs. The latter are covered with wood and edged, both outside and inside, in the super-mirror stainless steel.

The two sides did not reach corners of the base are delimited by curved glass sandblasted and internally house the lighting fixtures.

### THE GLASS

The curved glass sheets follow a part of the circular shape of the structure and are housed inside two floor and ceiling channels. The architectural design provides a surface effect of alternating transparency to a blasting treatment of different grades (from 10% to 100%) of horizontal bands at irregular intervals. Each development glass is formed by curved laminated glass 6 + 6 1,52 for a total length of about 8 meters. Since the curvature of a seemingly simple but not without difficulties process it can happen that it should be repeated in order to obtain satisfactory results, hence the real complexity of the realization of curved glass that increases the added value. To create special pieces is not only a mission but an ever new and exciting challenge that requires special attention and artisan skills of the highest order.

### THE WOOD

For the basement was used thermo wood solid ash Treaty, which has been treated to be made hydrophobic, and matte black oiled. The ash is the European wood that has the best performance in terms of weather resistance and workability.

The upper discs are manufactured with a tri-fir layer by 20 mm panels, a compact and lightweight material not deformable and in large format to reduce the number of joints.