

13 APRIL C/O UNIVERSITÀ STATALE
24 MAY DI MILANO
2015 VIA FESTA DEL PERDONO 7, MI

BLACK HOLE

"BLACK HOLE": A CHARGE OF CREATIVITY ENERGY

DESIGNED BY STEVE E. BLATZ AND ANTONIO PIO SARACINO,
THE PAVILION OF MARZORATI RONCHETTI, VETRERIA BAZZANESE AND ZORDAN FOR
THE INTERNI EXHIBITION-EVENT.

"ENERGY FOR CREATIVITY": THIS IS THE THEME OF THE EXHIBITION ORGANISED BY THE PRESTIGIOUS ARCHITECTURE MAGAZINE IN ORDER TO PERFECTLY CONNECT FUORISALONE – AN EVENT THAT SUPPORTS THE SALONE INTERNAZIONALE DELL'ARREDAMENTO – TO EXPO MILAN 2015 – THE MOST IMPORTANT CULTURAL EVENT OF THE YEAR AT THE GLOBAL LEVEL.

FOR INTERNI, "FEEDING THE PLANET – ENERGY FOR LIFE" ALSO MEANS FEEDING THE MIND WITH IDEAS, SOLUTIONS AND PROJECTS THAT ARE SOURCES OF KNOWLEDGE AND AWARENESS, ABLE TO CREATE INDISPENSABLE SYNERGIES IN TACKLING THE CHALLENGES PRESENTED TO HUMANITY BY THE THIRD MILLENNIUM.

FROM 13 APRIL UNTIL 24 MAY, THE TEMPORARY INSTALLATIONS OF THE MOST ESTABLISHED DESIGNERS FROM THE ENTIRE WORLD – TRULY UNIQUE PIECES OF THEIR KIND – WILL BE MADE AVAILABLE TO THE PUBLIC IN A NUMBER OF SPLENDID LOCATIONS IN MILAN, INCLUDING THE HISTORIC COURTYARD OF MILAN UNIVERSITY AND THE LUXURIANT BOTANICAL GARDEN OF BRERA.

MARZORATI RONCHETTI, VETRERIA BAZZANESE AND ZORDAN, LEADING NATIONAL COMPANIES IN APPLIED DESIGN, HAVE COMBINED THEIR EXPERTISE IN THE PROCESSING OF MATERIALS IN ORDER TO CREATE "BLACK HOLE", A WORK CONCEIVED BY THE ARCHITECTS STEVE E. BLATZ AND ANTONIO PIO SARACINO FOR THE OCCASION.

MAURIZIO ZORDAN, CHIEF EXECUTIVE OFFICER OF MARZORATI RONCHETTI AND THE ZORDAN GROUP, SAID:

"OUR THREE COMPANIES REPRESENT EXPERTISE IN METAL, GLASS AND WOOD AND HAVE CHOSEN TO TAKE PART IN THE EXHIBITION-EVENT TO CELEBRATE THREE OCCASIONS: THE ALLIANCE BETWEEN MARZORATI RONCHETTI AND ZORDAN, ZORDAN'S FIFTIETH ANNIVERSARY (7 APRIL 2015), AND THE COLLABORATION WITH VETRERIA BAZZANESE THAT HAS LASTED FOR MORE THAN 15 YEARS.

IT IS AN IMPORTANT MOMENT FOR ALL OF US AND AN OPPORTUNITY TO EMPHASISE ITALIAN ABILITIES, TALENTS AND CRAFTSMANSHIP BY PRESENTING A WORK IN WHICH EVERY PIECE IS UNIQUE AND EVERY DETAIL DESIGNED AND ADAPTED TO THE NEEDS OF THE PROJECT.

THE TECHNICAL COORDINATION OF THE PROFESSIONALS (ARCHITECTS, MANUFACTURERS, SUPPLIERS) ENABLED THE KNOW-HOW OF THE INDIVIDUAL COMPANIES TO BE BROUGHT TOGETHER AND THE PLANNING OF PROCESSES, ALSO TAKING ACCOUNT OF THE CHANGES TO

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THE INITIAL DESIGN FOLLOWING THE TECHNICAL VERIFICATION OF THE LIMITS OF CERTAIN MATERIALS."

BLATZ + SARACINO'S DESIGN IS A BLACK HOLE THAT GIVES FORM TO MATTER

NEW YORK ARCHITECT STEVE E. BLATZ AND ITALIAN ARCHITECT ANTONIO PIO SARACINO,
BASED IN THE UNITED STATES,
TALK ABOUT THE IDEA THAT GENERATED THE PROJECT.

WHAT IS THE BASIC IDEA OF "BLACK HOLE"?

WE WANTED TO CREATE THE IMAGE OF A BLACK HOLE, WHICH ABSORBS ENERGY BY WARPING AND GIVING FORM TO THE SPACE AROUND IT, AS A REFERENCE TO THE THEME OF THE EVENT.

HOW DID YOU INTERPRET THIS CONCEPT?

THE DESIGN CHALLENGE CONSISTED IN THE USE OF THREE DIFFERENT MATERIALS, SO WE TRIED AN ARCHITECTURAL SOLUTION THAT COULD ENHANCE EACH OF THESE, THROUGH ITS OWN FUNCTION WITHIN THE CONSTRUCTION – A SMALL PAVILION WITH TOWERS IN WHICH EVERY COMPONENT IS PART OF THE WHOLE. THE COVER IS FORMED BY OVERLAPPING SLABS, SPACED APART, WITH IRREGULAR-SHAPED HOLES CLAD IN STEEL PLATES THAT GIVE THE SENSATION OF A VORTEX. THIS CAVITY APPEARS TO ATTRACT THE WOODEN FLOOR, WHICH IS DISTORTED INTO THE SHAPE OF A CIRCULAR SEAT. IN LINE WITH THIS "GRAVITATIONAL" PULL, THE SANDBLASTING ON THE SIDE WINDOWS REDUCE THE TRANSPARENCY, FAVORING MEDITATION. THE WHOLE EFFECT WILL ENCOURAGE VISITORS TO SIT DOWN, DIRECTING THEIR GAZE UPWARD TOWARD THE VOID IN ORDER TO CHARGE THEMSELVES WITH NEW ENERGY.

DID YOU TRY OUT ANY SPECIAL SOLUTION?

THE DESIGN CHANGED REMARKABLY COMPARED TO THE ORIGINAL IDEA. WE WORKED WITH DIFFERENT SHAPES IN TURN, ALSO TAKING INTO CONSIDERATION A SQUARE TOWER WITH IRREGULAR CIRCULAR SHAPES ABLE TO VIVIDLY REPRESENT THE ENERGY AND ATTRACTION OF A BLACK HOLE.

WHAT IS THE MOST IMPORTANT ASPECT OF THE COLLABORATION WITH MARZORATI RONCHETTI, VETRERIA BAZZANESE AND ZORDAN?

WE USED THE MATERIALS WITH WHICH EACH OF THESE THREE INCREDIBLE ITALIAN BUILDERS WORKS, DISPLAYING THEIR EXPERTISE, ABILITY AND MASTERY THROUGH A WORK OF ARCHITECTURE THAT IS UNIQUE OF ITS KIND. IT WAS A FLUID COLLABORATION,

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WITHOUT ANY DIFFICULTIES WHATSOEVER, ON THE CONTRARY, WE WERE VERY PLEASED WITH THE SUPPORT AND ENCOURAGEMENT WE RECEIVED FROM THE TEAM.

WHEN THE VOID CREATES FORM

THE ARCHITECTURE OF BLACK HOLE IS A TRIBUTE TO THE CREATIVE ENERGY OF THE IMAGINATION.

BLACK HOLE IS A WORK OF ARCHITECTURE THAT CELEBRATES THE VOID.

MATTER COLLAPSES, WARPS, BOUNCES BACK. JUST AS IN THE MOST SOPHISTICATED THEORIES ABOUT GRAVITY. WHAT KEEPS SPACE TOGETHER IS THE ABSENCE OF A PART OF SPACE. AN INCLUSIVE, ROTATING, ICONIC SPACE. IN THE LOOP QUANTUM GRAVITY SCENARIO, THE UPPER DISKS ARE SECTIONS OF A TUNNEL OF SPACE-TIME THAT DIRECTS THE GAZE UPWARDS. A FORMULA THAT WORKS BY SUBTRACTION AND CREATES, BY ATTRACTION, THE SHAPES OF THE MATERIALS. WOOD, METAL, GLASS, AIR, LIGHT.

ARCHITECTURE, SPACES, SYMBOLIC OBJECTS HAVE ALWAYS USED THE FORCE OF THE VOID TO GENERATE PLACES THAT ENTER INTO A RELATIONSHIP WITH COSMOLOGICAL ELEMENTS. ASTRAL ALIGNMENTS, CONSTELLATIONS, GALAXIES AND EQUINOXES. MAN HAS ALWAYS BUILT CITIES BY TURNING HIS GAZE TO THE SKY. THE INFINITY OF THE COSMOS IS THE FIRST MAJOR REFERENCE FOR ARCHITECTURE, AS IN THE CASE OF THE ZIGGURATS, THE PYRAMIDS, THE MAYAN TEMPLES.

FROM THE PANTHEON TO LAND ART, FROM "RODEN CRATER" BY JAMES TURRELL TO THE CURVED MIRRORS OF ANISH KAPOOR, FROM THE ARCHITECTURE OF PALLADIO TO THE GREAT COURT OF THE BRITISH MUSEUM, FROM THE WORKS OF OLAFUR ELIASSON TO THE "SUN TUNNELS" OF NANCY HOLT: THE PHYSICAL LAWS OF THE COSMOS HAVE INSPIRED WORKS OF ART THAT BELONG TO CONTEMPORANEITY.

THE ALIENATION PROVOKED BY THE "SUN TUNNELS" OF NANCY HOLT IN UTAH, ALIGNED WITH THE TRAJECTORY OF THE SUN AT THE SUMMER AND WINTER SOLSTICES, OR THE SPECTACULAR VENT INSIDE THE VOLCANO IN ARIZONA CREATED BY TURRELL, OR THE ABSTRACT SPACE OF THE "VORTEX" BY RICHARD SERRA, THE COURTYARD IN THE MUSEUM IN NAOSHIMA BY TADAO ANDO AND THE GEOMETRIC HOLE OF THE TOMBA BRION BY CARLO SCARPA: THEY ARE ALL OPERATIONS IN WHICH THE INTANGIBILITY OF THE VOID SHAPES THE ELEMENTS, CREATING THE SHAPES.

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BLACK HOLE USES THE SAME VOCABULARY AND THAT'S WHY IT BELONGS TO THE FUTURE, AND TO THE PAST. THIS IS ENERGY, THE SAME ENERGY UNDERPINNING THE PHYSICAL LAW OF THE COSMOS. ENERGY FOR CREATIVITY.

SCHEDULE:

LOCATION MILAN
EVENT MILAN DESIGN WEEK 2015
WORK BLACK HOLE
DESIGNERS STEVE E. BLATZ
ANTONIO PIO SARACINO
COMPANIES MARZORATI RONCHETTI / METAL
VETRERIA BAZZANESE / GLASS
ZORDAN / WOOD
CREDITS: STEVE E. BLATZ AND ANTONIO PIO SARACINO, ARCHITECTS

CONSTRUCTION SYNERGIES

THE STRUCTURE

THE PAVILION (6 X 6 METRE BASE, HEIGHT 5.5 METRES) RESTS ON A WOODEN BASE THAT CAN BE ACCESSED ON TWO OPPOSING SIDES BY MEANS OF RAMPS THAT ENABLE ENTRY. IT IS COMPOSED OF A LAYER IN GLASS AND AN UPPER STRUCTURE FORMED BY 12 CIRCULAR DISKS SPACED AT VARYING HEIGHTS AND SUPPORTED BY FOUR STEEL PILLARS.

AT THE BASE OF THE STRUCTURE, ABOVE THE WOODEN PLINTH, LIES THE "OCULUS", A CIRCULAR ELEMENT FROM WHICH, BY SITTING DOWN, THE VISITOR'S GAZE CAN BE DIRECTED TO THE SKY THROUGH THE 12 IRREGULAR OPENINGS INSIDE THE DISKS. THE LATTER ARE CLAD IN WOOD AND EDGED, BOTH OUTSIDE AND INSIDE, IN SUPER-MIRROR STAINLESS STEEL.

THE TWO INACCESSIBLE SIDES OF THE BASE ARE BORDERED BY CURVED, SAND-BLASTED GLASS THAT HOUSES THE LIGHTING FIXTURES.

GLASS

THE CURVED GLASS SLABS FOLLOW PART OF THE CIRCULAR DEVELOPMENT OF THE STRUCTURE AND ARE HOUSED INSIDE TWO FLOOR AND CEILING CHANNELS. THE ARCHITECTURAL DESIGN ENVISAGES A TRANSPARENT SURFACE EFFECT ALTERNATING WITH SANDING TREATMENT OF DIFFERENT DEGREES (FROM 10% TO 100%) ON THE HORIZONTAL STRIP AT IRREGULAR INTERVALS. EACH AREA OF GLASS IS FORMED OF 6+6 1.52 CURVED, LAMINATED GLASS FOR A TOTAL LENGTH OF AROUND 8 METRES. SINCE THE CURVATURE IS AN APPARENTLY SIMPLE PROCESS THAT IS NOT WITHOUT DIFFICULTIES, AND THIS MAY HAVE TO BE REPEATED TO OBTAIN PLEASING RESULTS: THIS IS THE REAL COMPLEXITY IN CONSTRUCTING CURVED GLASS THAT INCREASES ITS ADDED VALUE. CREATING PIECES AD HOC IS NOT ONLY A MISSION BUT ALSO A NEW AND STIMULATING

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CHALLENGE THAT ALWAYS REQUIRES SPECIAL ATTENTION AND ARTISAN EXPERTISE OF THE HIGHEST ORDER.

WOOD

FOR THE BASE, THERMALLY-TREATED SOLID ASH WAS USED, WHICH UNDERWENT TREATMENT TO MAKE IT WATER REPELLENT, THEN OILED IN MATT BLACK. ASH IS THE BEST PERFORMING EUROPEAN WOOD IN TERMS OF RESISTANCE TO ATMOSPHERIC AGENTS AND EASE OF WORKING.

THE UPPER DISKS ARE CREATED IN 20 MM PANELS WITH THREE LAYERS OF FIR, A LIGHT AND COMPACT MATERIAL THAT DOES NOT WARP, AND IN LARGE SIZES TO REDUCE THE NUMBER OF JOINTS.

OVERALL, 3.7 CUBIC METRES OF WOOD WERE USED.

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