

B | T | E | S

Building

Technology

Educators

Symposium

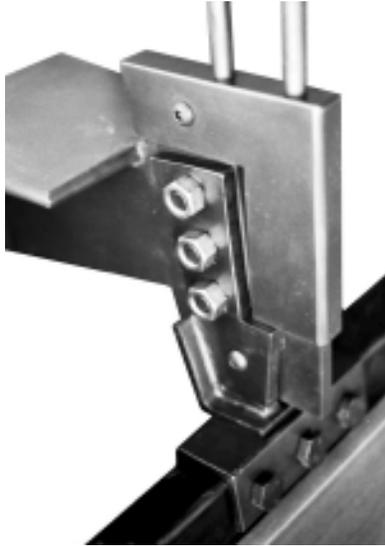


Name: Fredrick H. Zal
Institution: Atelier Z, *an architecture and industrial design studio advocating dialogue in the fine + applied arts*
Postal Address: 4912 N.E. 27th Avenue, Portland, Oregon 97211.6329, USA
E-Mail Address: fzal@fhzal.com
Website: <http://www.fhzal.com>
Daytime Phone: 503.236.4855

Track: **Presentation + Panel Discussion**

Title: **Materiality:**
Assemblage Theory of Scarpa + Chernikhov

Materiality



This theory can manifest within all two and three-dimensional scales. It was drafted by Carlo Scarpa [Italian Rationalist] and Iakov Chernikhov [Russian Constructivist] during the early to mid 1900's. Images of selected projects show application at a tactile scale with the Display Wall Clamp and Ballet Étendre Barre. Communicating design intentions through structural language engages all of us in the subtle beauty possible in our world.

Assemblage Theory of Scarpa + Chernikhov

Materiality is a philosophy of design, which creates hierarchies of mechanical and molecular jointed hybrids that timelessly resonate with the human psyche and soul. This pedagogy maximizes the efficiency of stock materials and tradecrafts, while allowing for aesthetic play with forms that evoke an intuitive, tactile and visceral understanding of structural design intentions.

Every design starts with a basic goal: Create "X". To construct "X": "A" and "C" must be structurally joined. Whether "X" is an institution composed of offices, auditoria and galleries or a balustrade of steel and wood, this combinatory language may extend from the smallest of tactile scales up through the entirety of urban environment. "A" and "C" each have their own purpose, physical material, geometric orientation, volume, mass, stress/strain, and kinematics that must be optimized in respect to their methods of formation. Therefore, a language is formed through an evocative series of set and subset relationships that orchestrate the predisposed individual and communal natures.

Core to this theory of assemblage is the creation of a third element: "B", which transponds between the two other components. Sometimes "B" is a simple welding that assimilates "A" and "C" into one. But other times, utility, economy and a sense of beauty allow for "B" to evolve into something entirely unique; a structural hybrid of "A" and "C", which allows for interpolation of their individual languages into a collaborative dialogue and flow of visual and tactile interest. This composition of distinct elements by a mitigating third juncture allows the mind to appreciate the full potency of design, tactility and substance.

