

ASSEMBLAGE, A FOCUS ON THE DESIGN

Simply defined, this design style/type is a number of different components unified as an artistic, pleasing, whole that interprets a theme or title. We could get fancy and pronounce it with French flair: AHH-SIM-BLAGSCH, but in English, it rather tells you what you are going to do ...assemble "stuff" (components) into a design.

Further, our Handbook tells us that this design is a three-dimensional abstract combination of plant materials and found/disparate objects. Remember that this design MUST conform to the requirements for ALL Creative Designs. Additionally, the following are some of the required elements:

1. The use of components is non-representational of their "real" form or function. The parts or components are used solely for what they can add to the creative interpretation of the idea of the designer so far as line, shape, color, form, texture, etc. are concerned.

2. Interest is equated over the assemblage of disparate items BECAUSE they are disparate, unexpected and unusual. Would you expect to see engine parts, a blue glass bottle, a bathroom plunger and drapery hardware used together? Probably not, but IF they are creatively combined, there is interest in more than the Assemblage itself...interest goes from one grouping of components to another BECAUSE of the components used. The variety of components actually LEADS your eye into and through the design...wondering what you will spy next. Plant materials are used to enhance and complete the design, providing line, connectives, areas of interest or rhythm, etc.

3. Use is made of plant material abstracted by "Mother Nature" or the designer. There may be no container and plant materials may be placed in unnatural positions.

4. Dynamic Balance, a technique combining rhythm and balance helps in equating interest throughout the designs. We ignore such things as gradation and transition.

5. There is obvious penetration and interpenetration of space which adds depth. Space, in an Assemblage, has visual weight, adding to the interest of the design. Voids give the eye a "gliding" or resting place between areas of interest.

6. We tend to use bolder, more exotic plant materials (often those that can go without water for extended periods of time), but that doesn't mean we MUST do so. The common carnation, when bunched, has color, form, texture, and boldness.

So where do you find the creative designer who has signed up to make an ASSEMBLAGE? Look for him/her in the toy store, the hardware store, the junk yard, the roadside, the construction site, or picking through industrial discards. Have a program on this design type in your Judges' Council. Refer to your Handbook, page 133. Dare to combine the unexpected... Dare to Create!

by
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