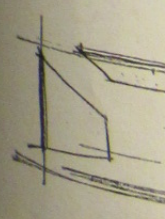


The solution of t
has always been a
of a period.

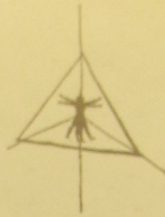
The simple shelter
of movement

spaces suggesting
extraneous to the



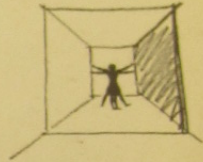
"The solution of the problem of spanning space has always been an indication of the creativeness of a period."
 —S. Giedion

Interiors to come



The simple shelter gives man elementary protective space which does not permit him freedom of movement but to which he instinctively adapts himself.

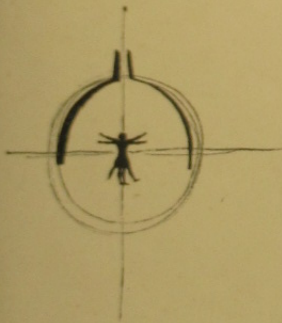
Architecture gives us three-dimensional spaces capable of containing our person: static spaces in which the projection of the individual is arrested by plane surfaces which establish a definite sensation of equilibrium and control . . .



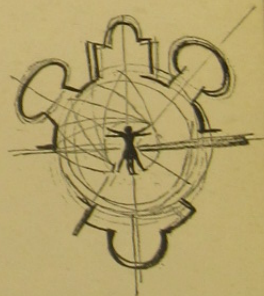
roberto mango: the space within



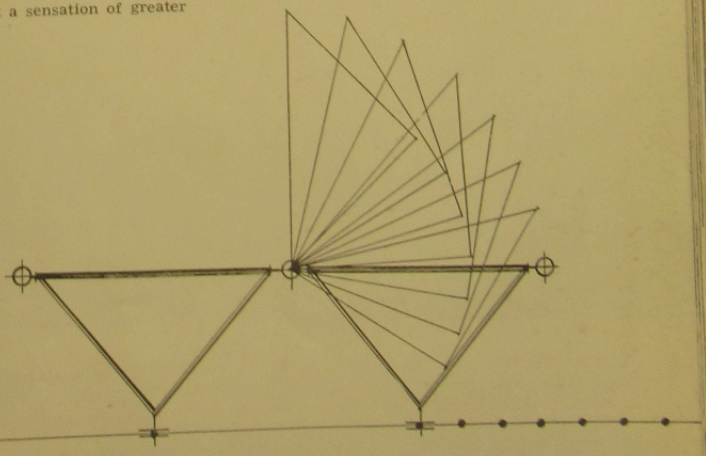
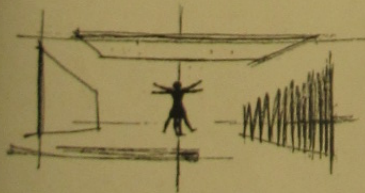
spaces suggesting forward or upward movement determined by indefinite, uncontrolled forms extraneous to the limit of human perception . . .



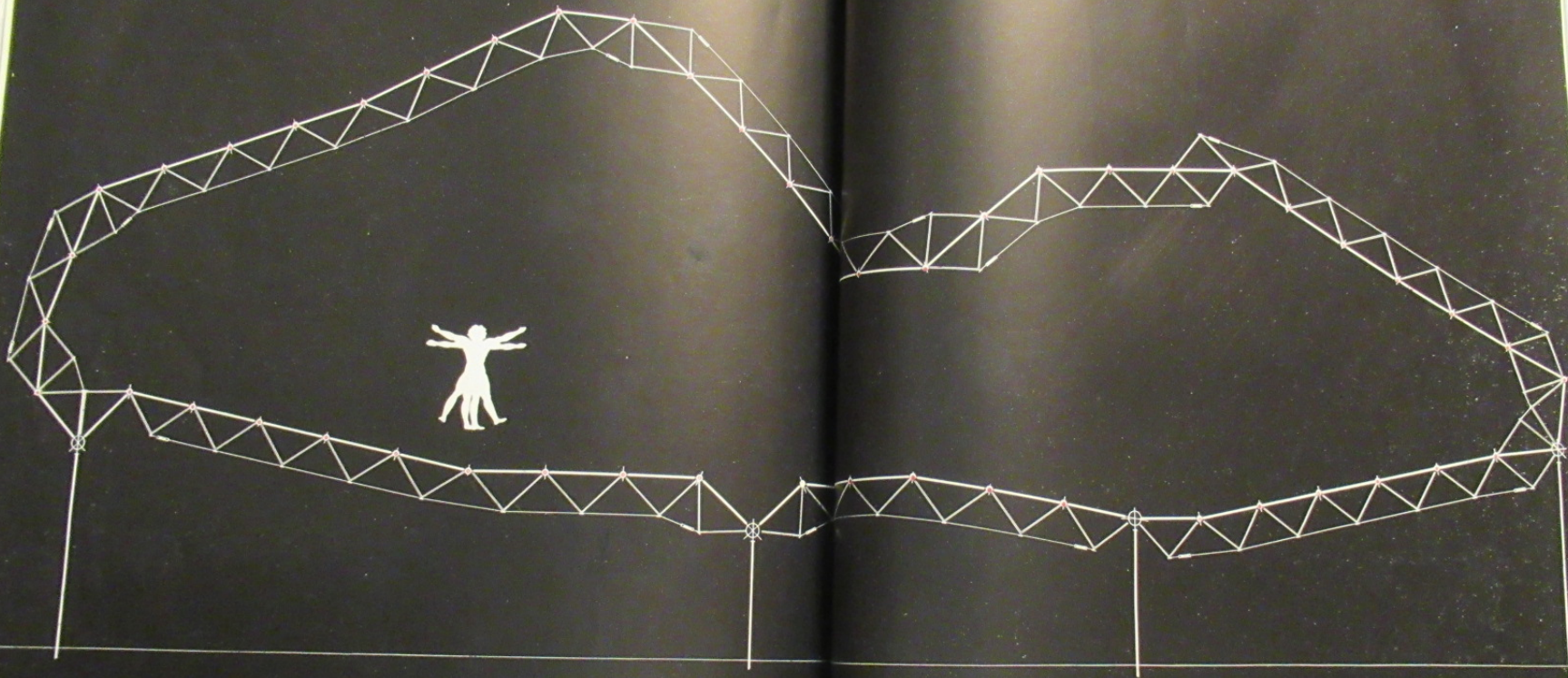
symmetric and concentric spaces which do not stimulate movement either in one direction or another, where the human body is the center of the architecture, to which consciousness regularly returns and from which it is pulled in all directions with equal force, and . . . related spaces where there exists no fixed proportion of architectural volumes around the human body, but additional volumes arouse an instinctive spiritual response to the many focal centers.



The projection of several directional elements in modern interiors opens new possibilities for intuitional responses. The accentuation of horizontal lines gives the occupant a sensation of greater space.

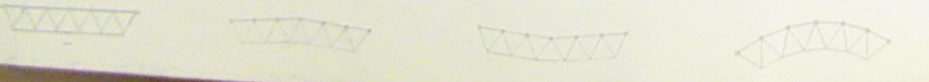


But even richer possibilities are suggested by modeling freely curved enclosing surfaces in which the perceived directional movement is based on a more dramatic interpretation of the space. Here, through the disintegration of a focal center, one arrives at the indefinite projection of the human body.



This is a *causation*, i.e. a structure in tension, made up of standardized truss elements. By subdividing the common open steel joist into its constituent triangular units, linking these units with hinge connectors, and then re-assembling them—as many units as are desired—with a flexible member in tension, we can achieve *variability in the length of the span*.

Like a ring, the structure so composed reacts totally to vertical and lateral loads. Two continuous lines of influence—compression and tension—run uninterrupted through it, keeping it as stiff as a single rigid structure.

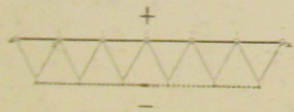


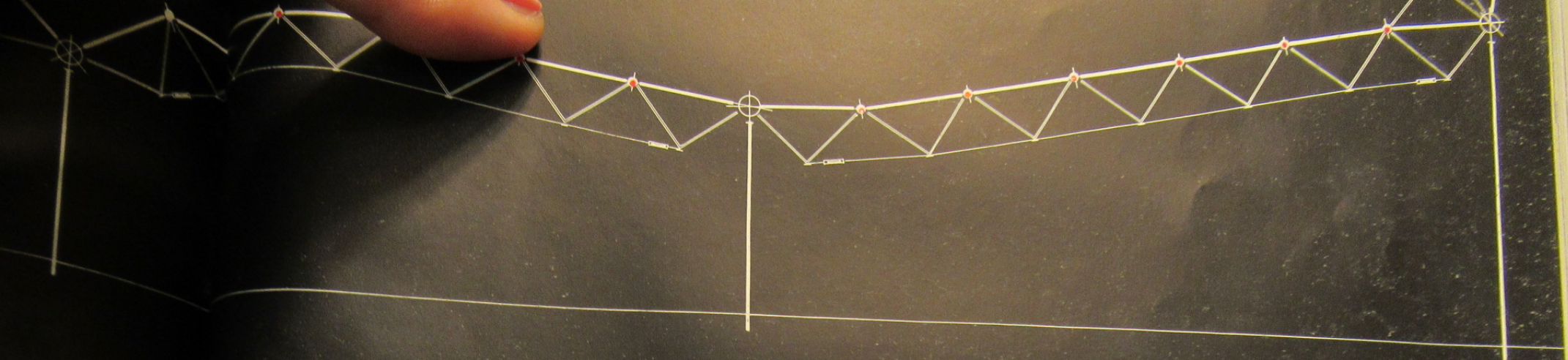
The truss will consist of rigid triangular elements whose members are held in compression. Hinged to one another at any desired angle, these triangular elements are fixed into position by cables in tension. By a simple variation in the length of the cable, the truss can be modeled into any conventional or free shapes, so that we can achieve *variability in interior space*.



This is a *tensistructure*, i.e., a structure in tension, made up of standardized truss elements. By subdividing the common open steel joist into its constituent triangular units, linking these units with hinge connectors, and then re-assembling them—as many units as are desired—with a flexible member in tension, we can achieve *variability in the length of the span*.

Like a ring, the structure so composed reacts totally to vertical and lateral loads. Two continuous lines of influence—compression and tension—run uninterrupted through it, keeping it as stiff as a single rigid structure.





into its
a flexible
ion—run

The truss will consist of rigid triangular elements whose members are held in compression. Hinged to one another at any desired angle, these triangular elements are fixed into position by cables in tension. By a simple variation in the length of the cable, the truss can be modeled into any conventional or free shapes, so that we can achieve *variability in interior spaces*.

