



sunflower cones and other chairs

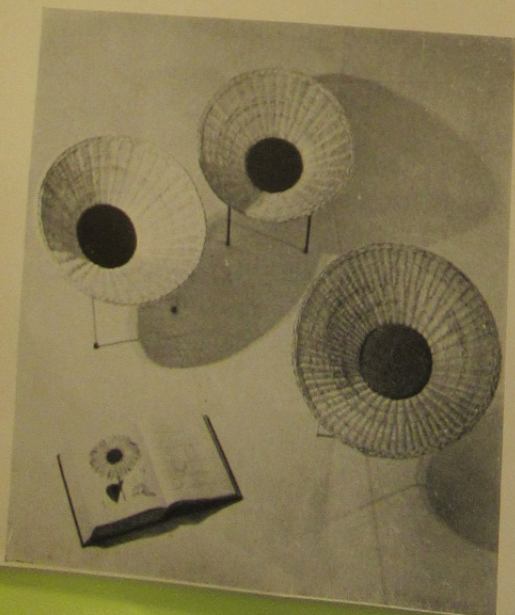
MECHANICAL PATENTS TO ROBERTO MANGO

photograph at left by joy ross; all other photographs by roberto mango

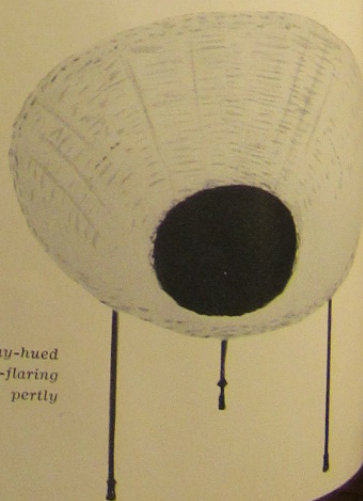
The pretty, rather playful aspect of architect Mango's collection suggests, at first glance, that he has a sense of humor (which also accounts for his portrait photograph — taken head on while he was lying full length on a drafting table, in case you're wondering). But there was nothing playful about the idea behind them. These inventions are carefully calculated for low cost production, low cost shipping, low cost stocking. They are also delightfully proportioned compositions based on simple geometric forms. Because he designed them to be made in Italy and exported, Mango abandoned the traditional chair structure concept of

seat, back, and legs and divided the forms into two parts, each readily stackable, support and container. Four of the five supports illustrated here are black iron tubing. The containers are wicker, folded canvas, masonite, cord, and plywood.

The predominating cone shape for the containers was a logical outcome of the availability of that wonderful Italian handcraft, cheap, strong, light and very beautiful wickerwork. The cone is a natural and favorite form for this work, and Mango's experiments convinced him that it offers the human occupant an equally distributed resiliency that combines support with freedom of movement.



Punctuated by black or gay-hued cushion "eyes" the wide-flaring wicker sunflowers stand pertly on trim legs.



The wicker chair is stackable and stacked you merely turn the rear leg to the tip of the 360°, seat to be accepted as the iron circle to give comfort.

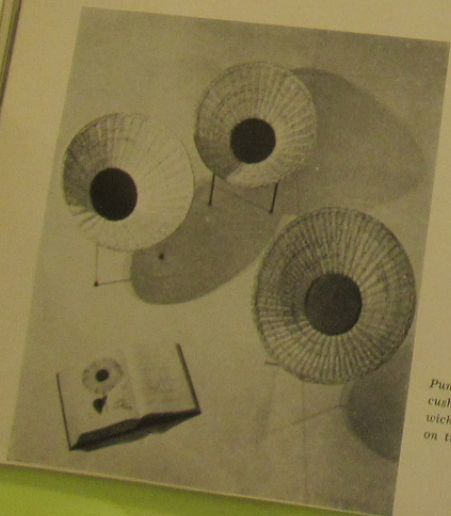


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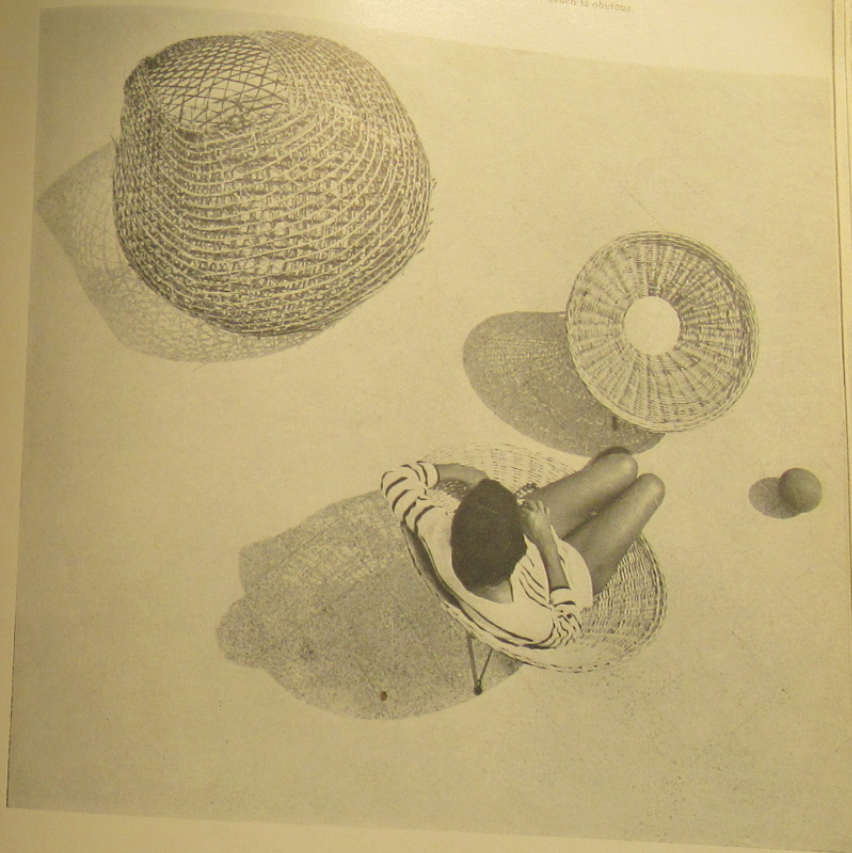
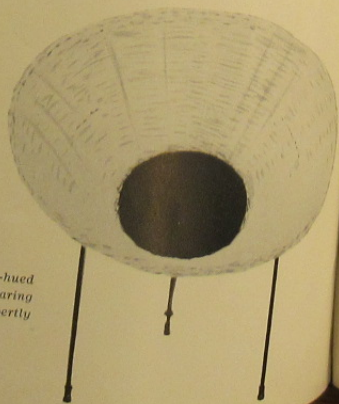
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photograph at left by jay ross; all other photographs by roberto mango

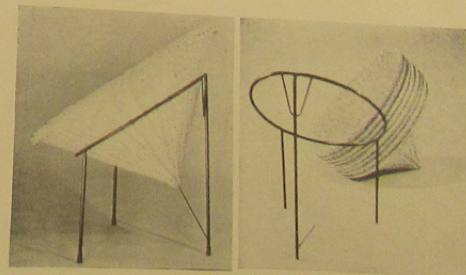
The pretty, rather playful aspect of architect Mango's collection suggests, at first glance, that he has a sense of humor (which also accounts for his portrait photograph — taken head on while he was lying full length on a drafting table, in case you're wondering). But there was nothing playful about the idea behind them. These inventions are carefully calculated for low cost production, low cost shipping, low cost stocking. They are also delightfully proportioned compositions based on simple geometric forms. Because he designed them to be made in Italy and exported, Mango abandoned the traditional chair structure concept of seat, back, and legs and divided the forms into two parts, each readily stackable, support and container. Four of the five supports illustrated here are black iron tubing. The containers are wicker, folded canvas, masonite, cord, and plywood. The predominating cone shape for the containers was a logical outcome of the availability of that wonderful Italian handcraft, cheap, strong, light and very beautiful wickerwork. The cone is a natural and favorite form for this work, and Mango's experiments convinced him that it offers the human occupant an equally distributed resiliency that combines support with freedom of movement.



Punctuated by black or gay-hued cushion "eyes" the wide-flaring wicker sunflowers stand perky on trim legs.

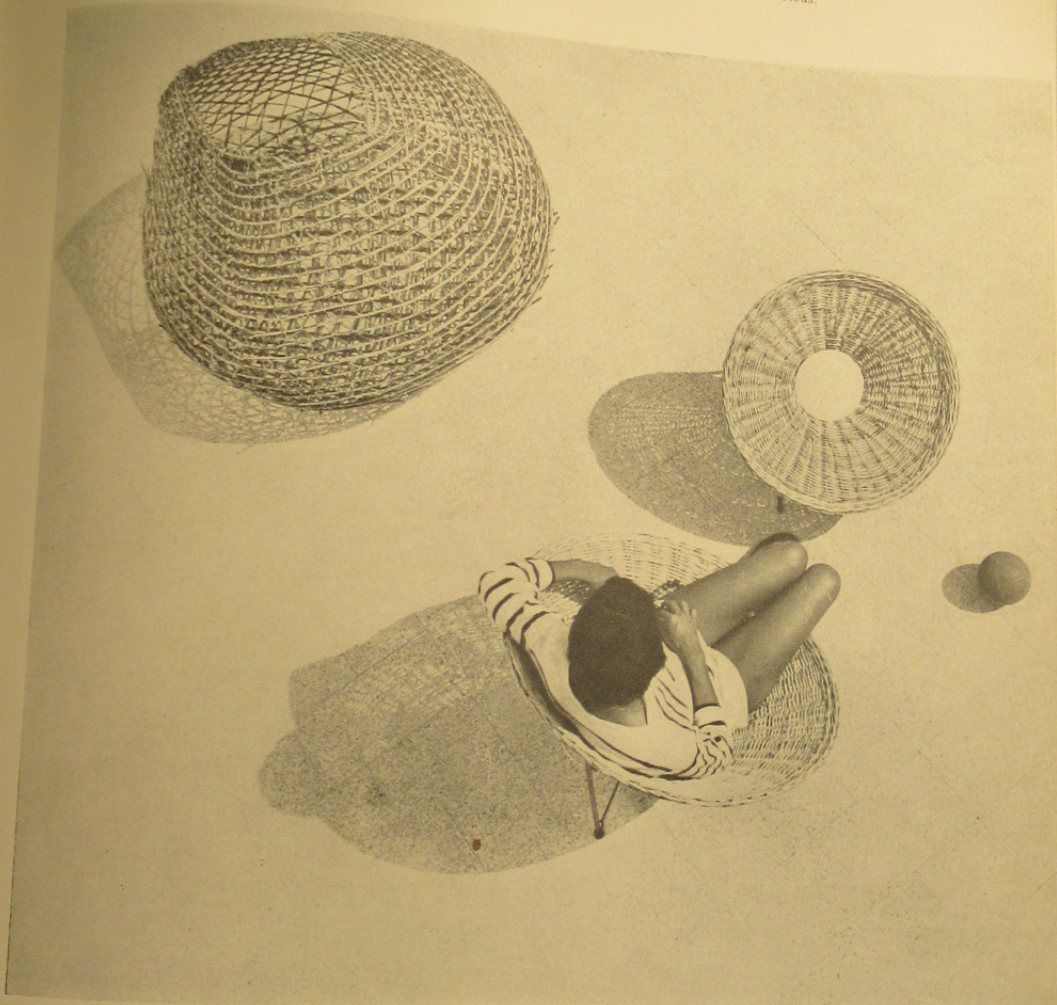


The shape and structure, taking basketry made of the same wicker. Resilient to use, it is not only strong and light, but impervious to sun, salt, and moisture, and its suitability for the beach is obvious.

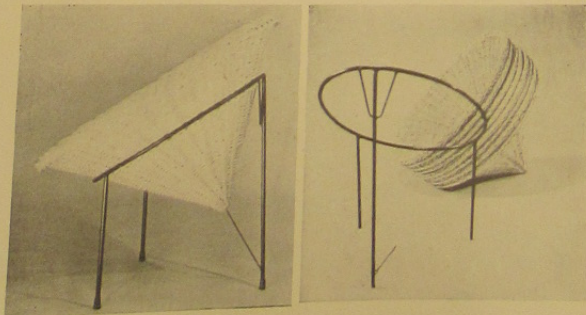


The wicker chair assembled, and dismantled and stacked for shipping. To assemble you merely turn a hand screw connecting the rear leg with the thick wire attached to the tip of the cone. The wide, almost 360°, seat to back angle is universally accepted as the correct one. Placement of the iron circle permits the resilient wicker to give comfortably under the thighs.

Cone chairs and a Positano fishing basket made of the same wicker. Needless to say it is not only strong and light, but impervious to sun, salt, and moisture, and its suitability for the beach is obvious.

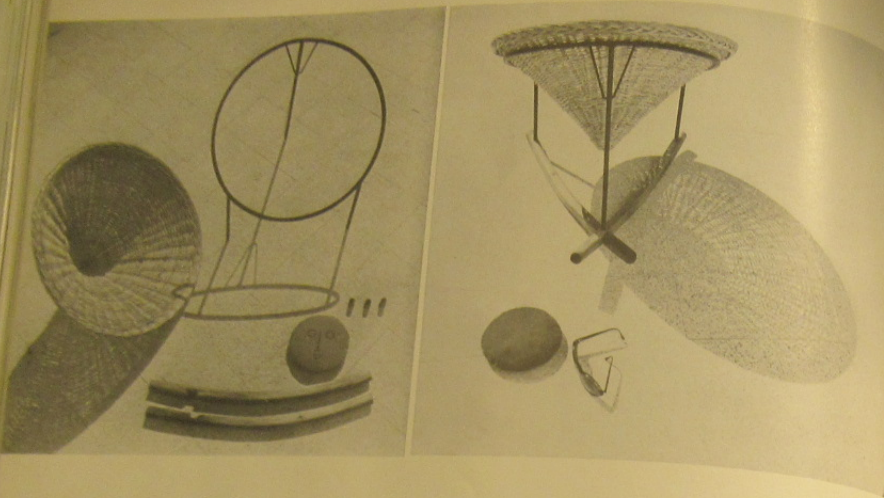


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Above: Child-sized rocker version of the wicker cone chair disassembles for shipping as neatly as the standard model. Below: Variations of posture in the cone, which offers comfortable support for the arms, tips the weight back relaxingly but not so far back as to make the sitter feel helpless. There is also room at the side to put down a book, kitten, or small child. In all, a good natured item.

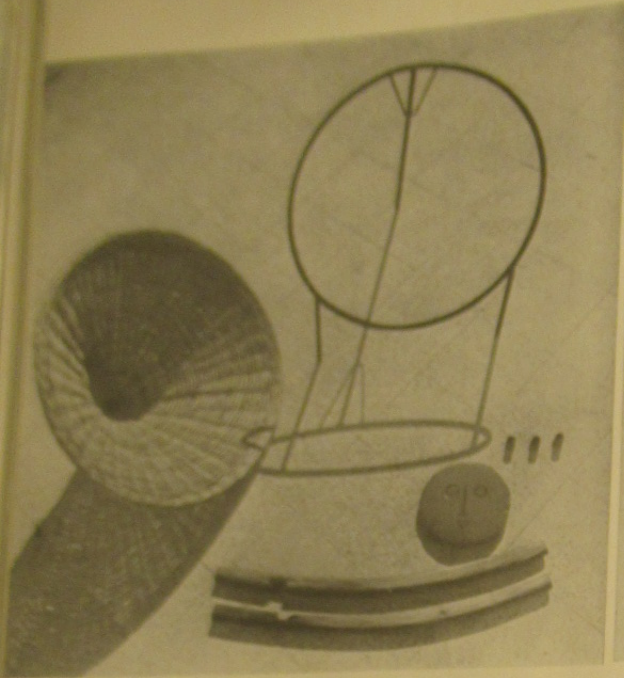


ARCHITECT ROBERTO MANGO

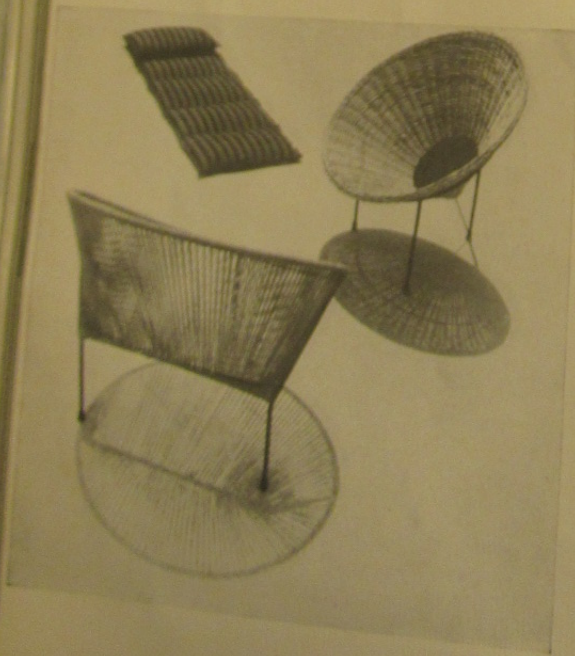


The cord chairs require a modification of the cone shape, and the container is now united with the base. Nevertheless the charm—and economy—of a three-legged support is retained. We have our choice of calligraphy and shadow-pattern—either parallel cords or netting—in a choice of bright colors, fubnet or nylon.

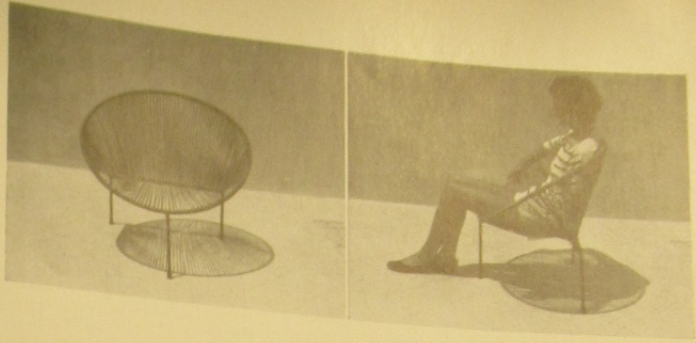




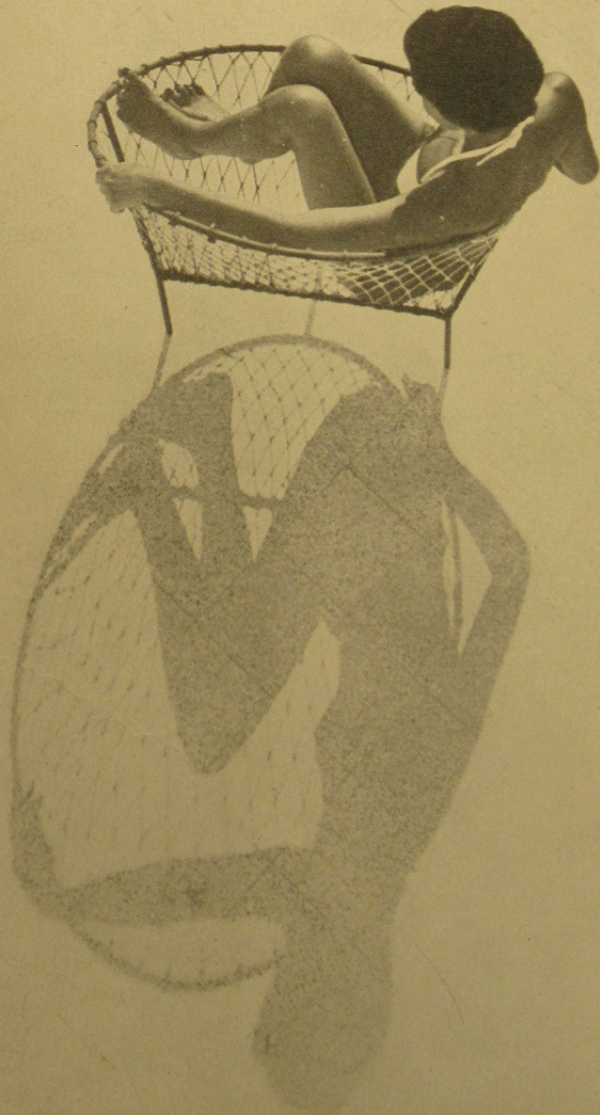
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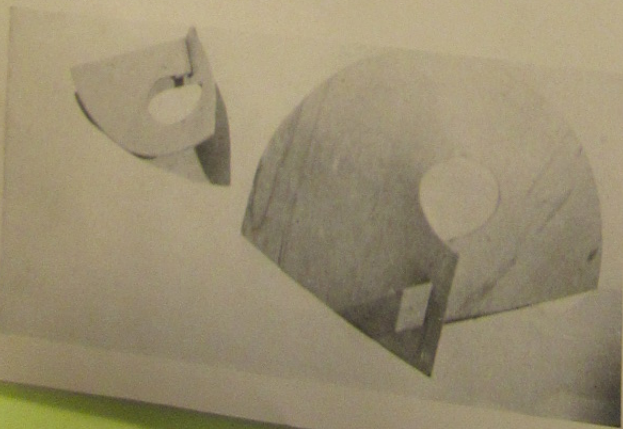
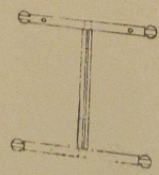
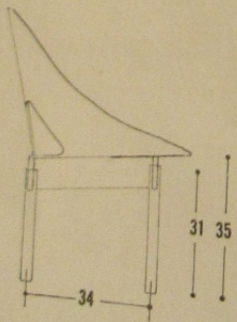
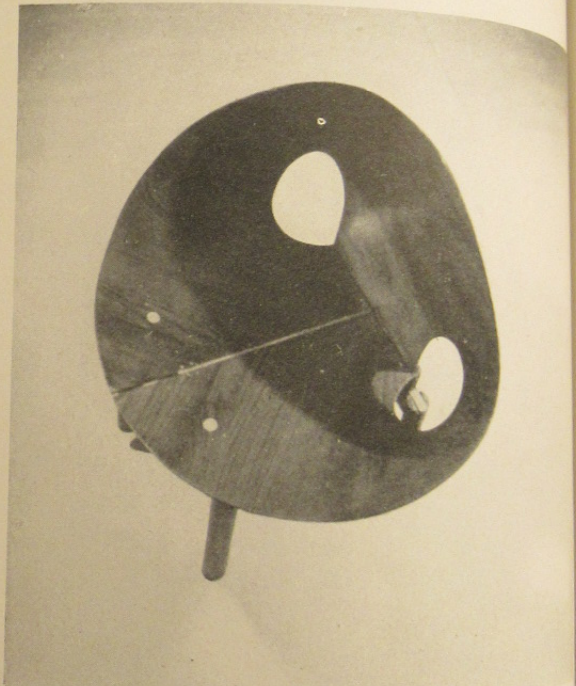
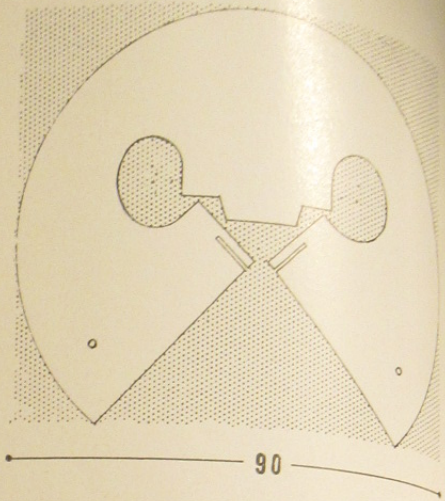
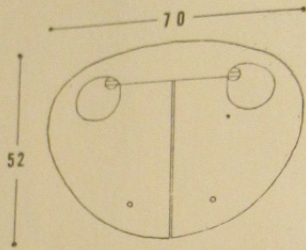
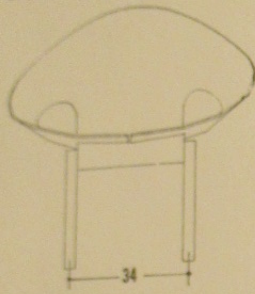
ROBERTO MANGO



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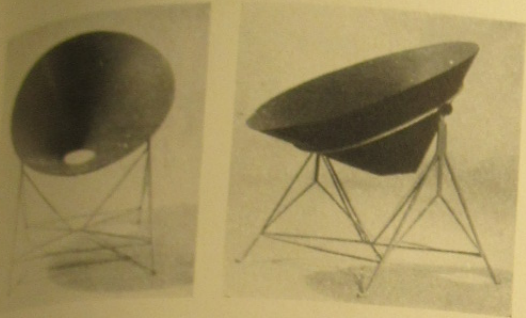


Remarkably economical production has been built into the design of this imposing chair whose legs are simple rounds, whose base is a sturdy double T, and whose "container" is a plywood sheet cut into the specified shape and naturally, easily bent by hand -- the desired shape being controlled by a system of tongues and grooves so that its rigidity is independent of the base. By the simple expedient of making the front legs higher than the rear pair, the chair has been given a comfortable tilt. Retention of the inherent comfort, elasticity, and resilience of the plywood is a direct result of the fact that Mosso's invention dispenses with expensive counterforms and molds that would harden it into its shape.

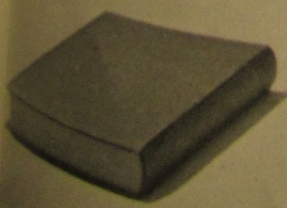
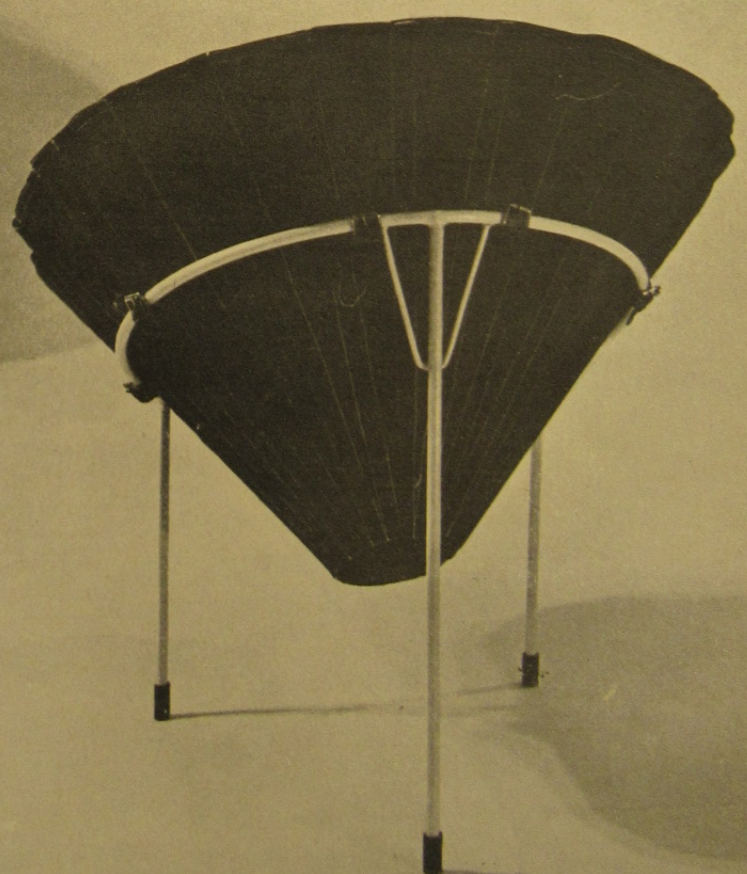
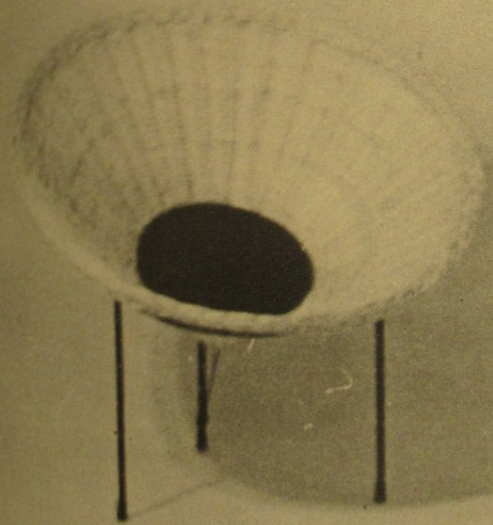


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ROBERTO MANGO

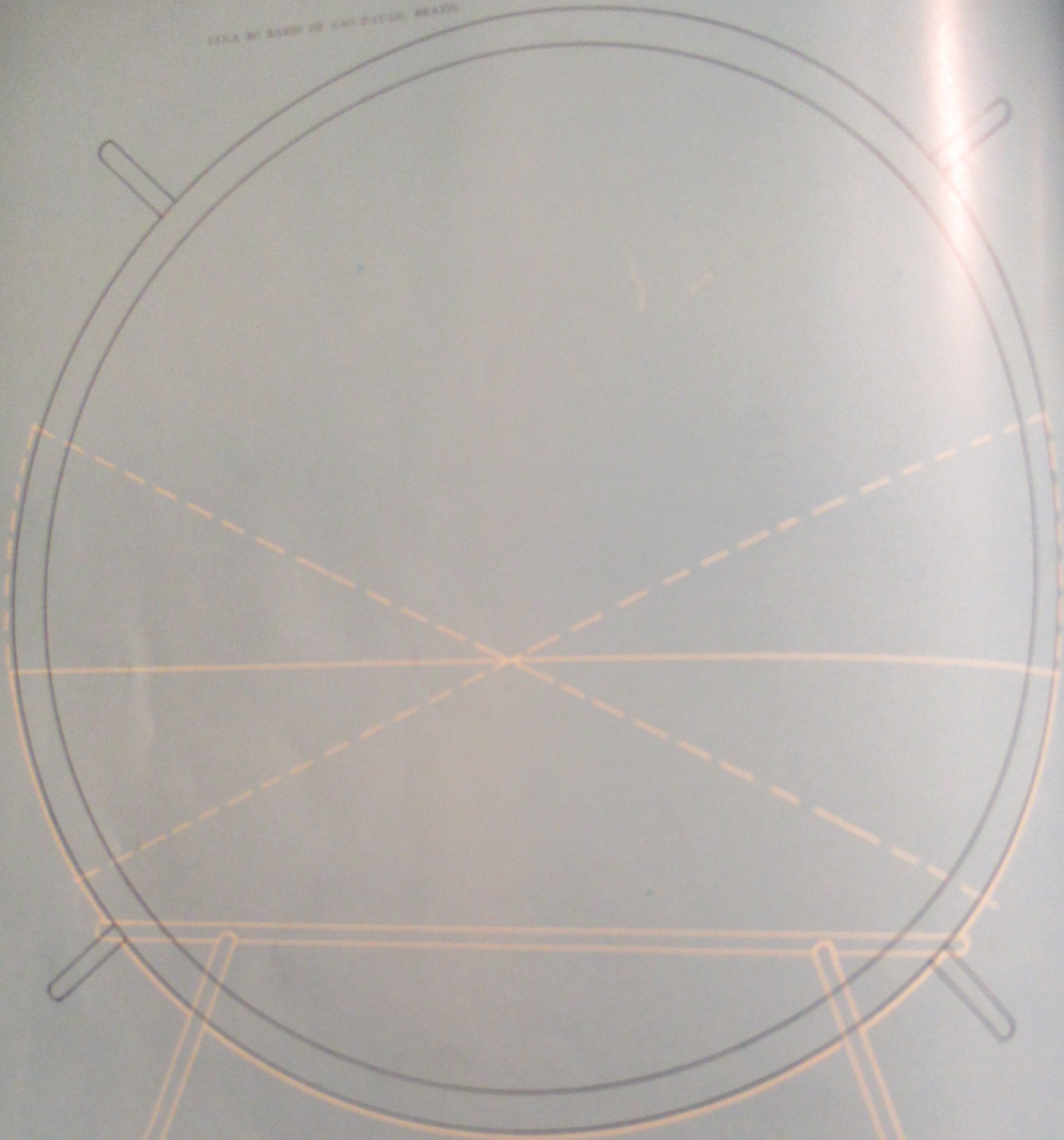


For the Masonite hardboard chair (small photographs), Mango has used the same iron ring as that which holds the wicker cone chair, but the legs are more intricate and lighter, to contrast with the relative weight and severity of the seat. The Masonite may be covered with foam rubber and upholstery material. The canvas "umbrella" chair, which uses the same base as the wicker cone, has a lift-out cone that literally does fold up like an umbrella for carrying out to the beach for example, or for storing — while the bases are stacked. The mysterious umbrella action is made possible by flexible reinforcing ribs made of wooden strips.



free-tilting cuddle bowl

LENA BY BARDI OF CASAPLUTO, BRESCIA



Like Roberto Mangi, Barbara Bardi uses a symmetrical center and a ring of supporting metal — but to exactly different practical effect. Here legs are not comfortably positioned any single point in the warm and somewhat hard seating shell; one can change posture and reclining angle as easily. Despite industrial material (plastic shell, foam rubber padding, steel tubing) and a general appearance in tune with industrial production methods, the chair probably proves only the better and more versatile use of the design as Italian-form-and-function minimalist of any serious contemporary. Her figure (and face) accompanied photo is her first design for the magazine. She has also designed a free-tilting metal



It is the design
the versatility
by a change of
time. The bowl
downward pro
light weight
the frame for
tilting. It is

It is the designer herself who dramatizes the versatility of her semi-spherical chair by a change from casual to formal costume. The bowl's tilt responds to light downward pressure of hand or thigh. It's light weight makes it easy to lift from the frame for almost horizontal off-floor lolling. It is suggested for the beach.

