This forty-eight inch cubic box kite is a study of how spatial and perceptual complexity can be developed through the structural logic of the space frame. Invented at the turn of the twentieth century by Alexander Graham Bell, the space frame was first developed as a kite structure that used repetitive spatial geometries and ultra light materials to create lift through volume. Bell’s research was adopted by architects as a structural system that enabled buildings to enclose large volumes of space. Twenty years ago, Shoie Yoh began to modulate the dimensions and proportions of the space frame, exchanging its modularity for supple deformation through repetition and variation. This project returns to the tetrahedral kite as a potentially architectural structure through a logic of hierarchy and difference. Rather than lift, our structure creates a complex three-dimensional order of intricately stacked volumes. A logic of three-dimensional packing rather than deformation or smooth variation creates nested hierarchies and symmetries as well as individual cells with very different character and orientation. As the cube turns, two-dimensional images fragment into a volumetric field before re-collapsing into a single image again. Specifically, meshed translations of Marilyn Minter’s highly made-up eyes are projected through the volume producing points of figural legibility and hybridization that emphasize the dynamic spatial qualities of the interior.
2. Full Model, Suspended from Ceiling

3. Plan of Kite

4. Section of Kite
4 Cell-based Methodology of Assembly

5 Elevation of Kite

6 Model with Colored Panels and Space Frame
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