



# interACTIVE

*Noguchi Remote*

Young Ji Byun | INT602.2020 | Professor Sheryl Kasak

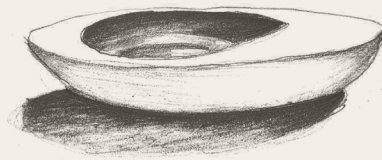
In response to the current COVID-19 pandemic, the act of viewing art has prompted a virtual response. The design language is derived from the analysis of Isamu Noguchi's Ashtrays and the embedded idea of making things to facilitate an activity.

Emphasizing interactivity and different ways of virtual viewing, the *interACTIVE* aims to create a remote single-user experience with Noguchi's artwork and remain unique and exploratory. Noguchi noted, "art is an act", and this space aims to translate his ideal behind Ashtrays, connecting the spaces through the system of interrelating connection, in relation to different prototypes and exploration that produced the sculptures that cohesively exemplifies Noguchi.

| Ashtrays



Ashtray sketch 01



Ashtray sketch 02

*"Art is an act. The act of creating a fundamental form, though it may be disciplined by the fundamental nature of the object desired, is not designing in the accepted sense."*

- Isamu Noguchi for *The League Quarterly*, 1949

Around the 1930s, smoking was common and ashtray as an accessory was regarded as an essential item like a chair, revealing a cultural value that was prominent at this time. Noguchi had two main concepts for his ashtrays. The first was to be handcrafted and biomorphic, developed through natural-selection-like process that resulted in nine plaster prototypes. The second was a design conceived for industrial manufacture, to be reproduced cheaply in multiple quantities.

Even though his second concept was designed for functional and adaptable qualities, Noguchi was told his design cannot be manufactured unless changed, which he was unwilling to do so. Eventually gave up the hope of getting "an income from such a silly trinket like an ashtray".

- excerpt from The Isamu Noguchi Foundation and Garden Museum



Isamu Noguchi



First concept prototypes (c. 1945 - 1948)  
+ idea: handcraft and biomorphic  
+ materiality: plaster and glass

Noguchi's effort to perfect the ashtrays exemplified him as an artist. He integrated craft and technology, while exploring the relationship between habit and ritual. Noguchi thought to reshape the social ritual of smoking into something more like the Japanese tea ceremony: celebration of the value of physicality, coherence, and resolution to space and time shared.

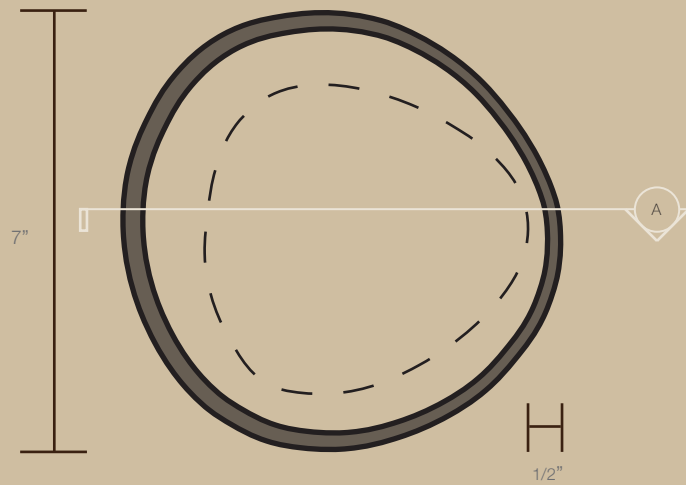
- images captured from The Isamu Noguchi Foundation and Garden Museum



Second concept prototypes  
+ idea: mass production and customization  
+ materiality: plater, metal, and glass

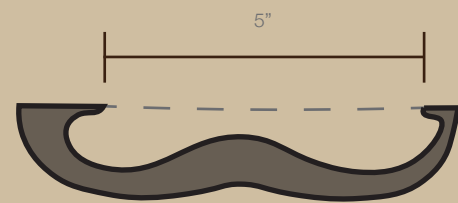


The Isamu Noguchi Foundation and Garden Museum  
The Ashtray Exhibit Room



NOGUCHI ASHTRAY PLAN

Scale drawn: 1' = 1'-0"



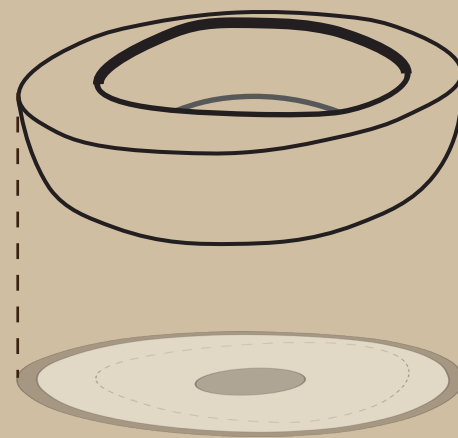
NOGUCHI ASHTRAY SECTION A

Scale drawn: 1' = 1'-0"



NOGUCHI ASHTRAY ELEVATION

Scale drawn: 1' = 1'-0"



NOGUCHI ASHTRAY AXONOMETRIC

Scale drawn: 1' = 1'-0"

One of Noguchi's first concept prototypes was studied. The measured drawing and the images are the Bonniers Bowl, which are not crediting Noguchi. However for the purpose of the in-depth study, it was used as a reference.

Noguchi emphasized the idea of handicraft and biomorphic aspect while playing around with different materials such as plaster, glass, and etc. The Sculpture studied is derived from one of his nine initial prototypes.

The orthographic drawings illustrate the form of Noguchi's Ashtrays. Furthermore, replica model was made to study how the form can relate to Noguchi idea of the relationship of the material and the process.

Ashtray exemplify a component of the relationship between the object and the user. *Noguchi was responding to his societal aspect smoking at the time and question the idea behind ritual and people.*

Ashtray Model  
+ material: clay



Noguchi Ashtray (Bonniers Bowl)  
+ material: cast iron



# Precedent Research

The Swiss Transport Museum  
Verkehrshaus der Schweiz

Media World Exhibition

The Editing Room



The 360° Booth



Image sources: <https://www.verkehrshaus.ch/en/visit/museum/>

The Reflection Tunnel



The Evolution Interactive



The VR Lab



The Prequel Lab



The Media World exhibition is a way to discover new and traditional media and offers interactive qualities. Highlights included virtual reality, TV studio, green screen, 360° photo booth for taking all-round selfies, and reflection tunnel. The Media world is a joint initiative of the Swiss Museum of Transport and the Red Bull Media House. This exhibition replaced the Media Factory in 2008 by iart. The concept of the exhibition was to encourage visitors producing their own content and to explore other ways with new technology. In the Media World, visitors delve into diverse world of media. In interactive way, one might explore different modern technologies and equipments. Opened in 2016, it was designed by dee und klang, SchmauderRohr GmbH, Frank Dittmann GmbH, and netcetera.

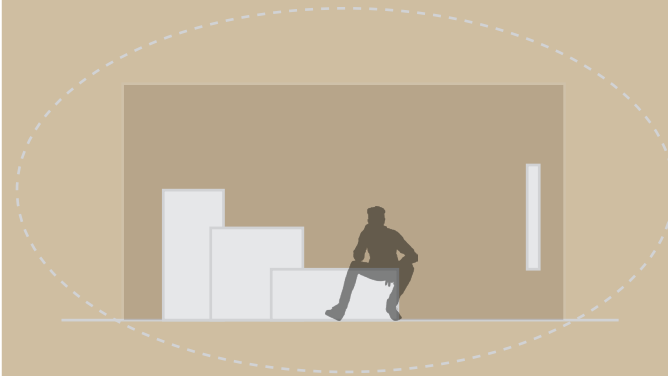
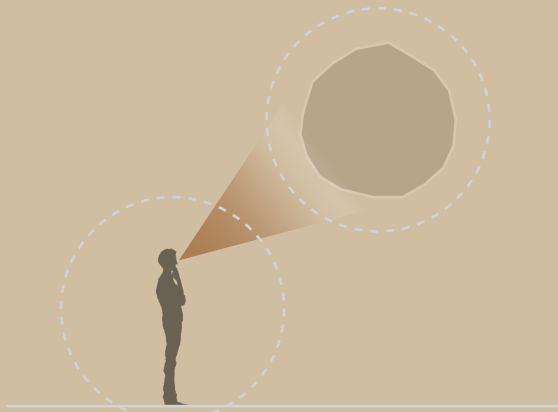
# Precedent Research Analysis

The Swiss Transport Museum  
*Verkehrshaus der Schweiz*

Media World Exhibition

Disconnection

Connection



The Media Globe

Although the Media World exhibit emphasizes the interactive aspect from the technology with the visitors, there are parts, such as the Media Globe, that exemplifies the disconnect between the information to the audience.

The strength of the Media World exhibit is the aspect where visitors' experience and exploration of using different technologies such as the Green Screen Box room. This illustrates the sense of connection that cohesively interlocks the exhibit with the audience.



The Green Screen Box

## Precedent Research

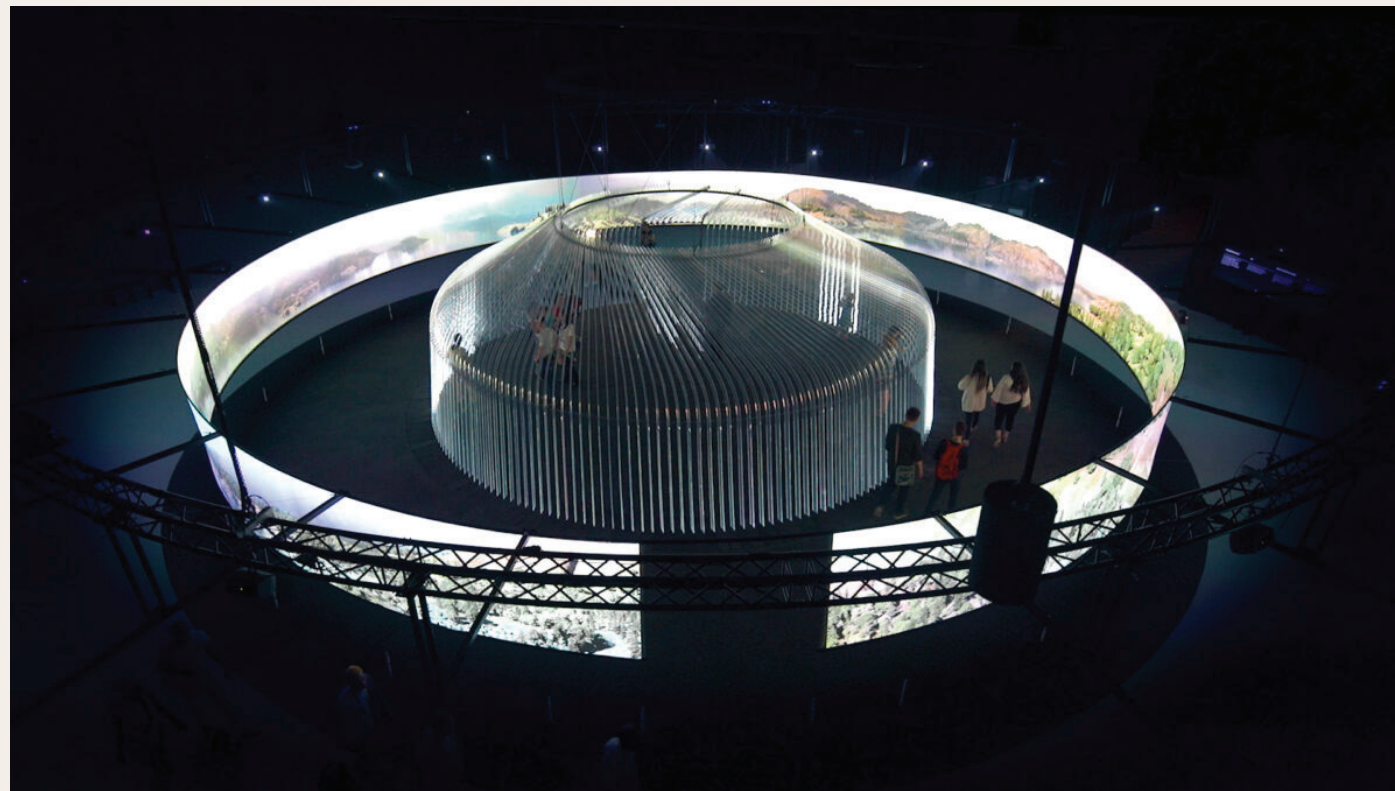
Yurt of Light  
*British Pavilion at Expo 2017*

Building or project owner : UK Trade & Investment

Architecture : Asif Khan

Project artist/ concept/ design/ planning : Asif Khan, iart

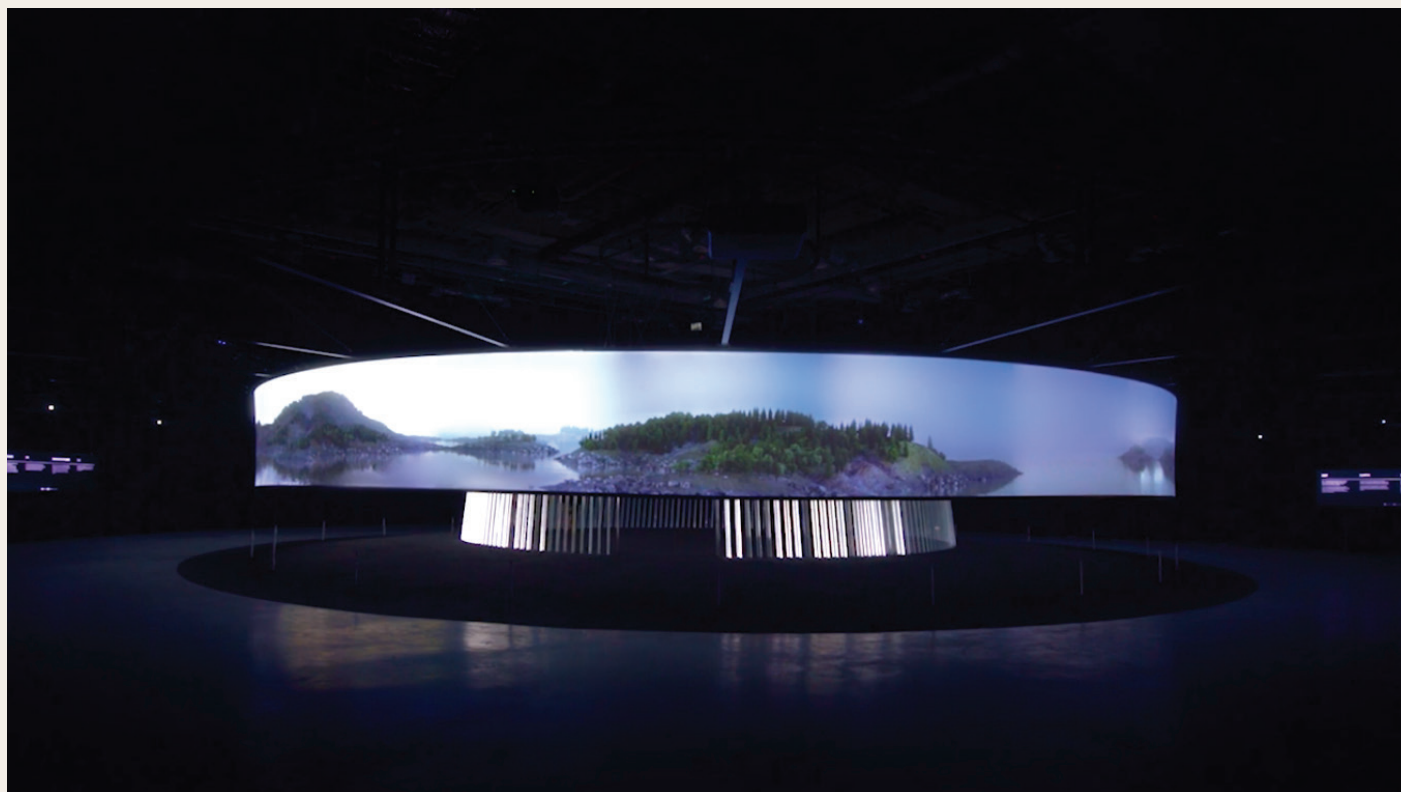
Interaction design/ programming : Asif Khan, iart



“In the Cosmos of Energy”

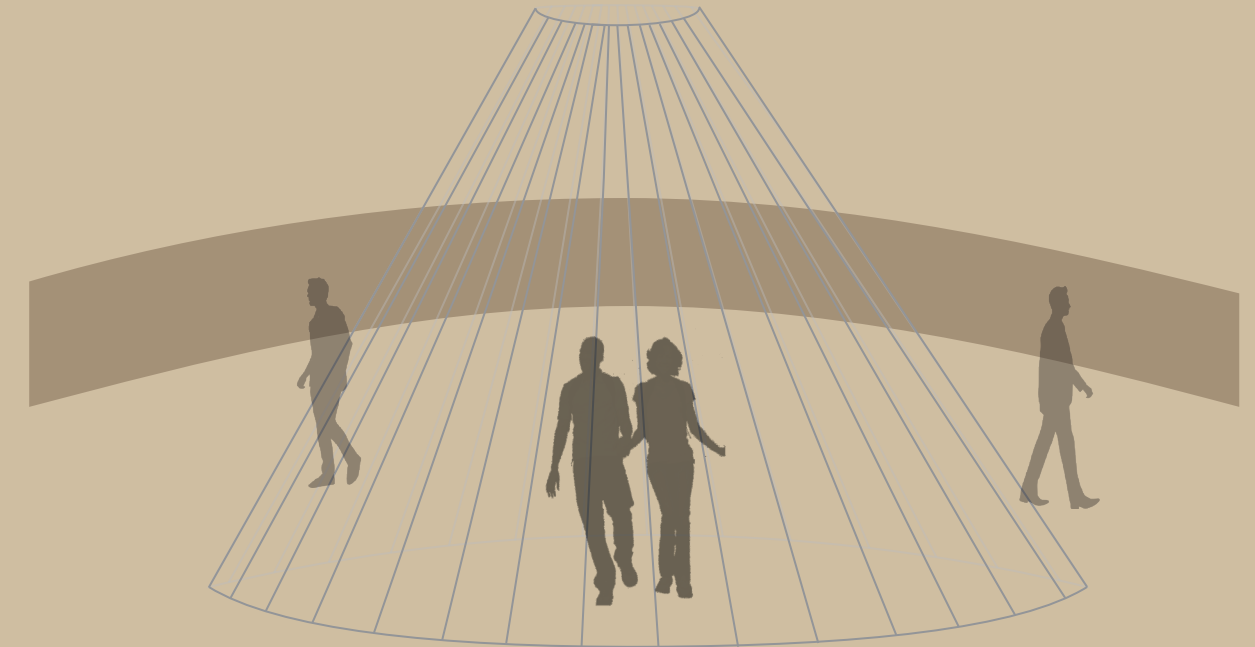
The interactive installation by iart and architect Asif Khan, the Yurt of Light confronts the complex relationship between nature and humanity in a playful way. The light sculpture is inspired by the architecture of Kazakh yurts, touch-sensitive sculpture glows and eventually fades. The visitors can enter this body and interact the architectural body that surrounded them. The visitors became part of a diverse play of light that they could design themselves and which was framed by the changing moods of the panorama

The yurt is encircled by a 60m panorama, displaying computer generated landscapes that exemplify the relationships between the sun, the earth, and our climate. Surrounded by the visual, the projected images also reacts and convey range of moods to the audiences.



## Precedent Research Analysis

Yurt of Light  
British Pavilion at Expo 2017



Yurts are a traditional round tent that originated in the Central Asia. They are enclosed circular frame and it was the main structural imagery that was used for the exhibition.

The interaction with the light conveys sense of community that further helps with the main idea of relationship between nature and humanity, but also explores the relationship of technology and humanity.

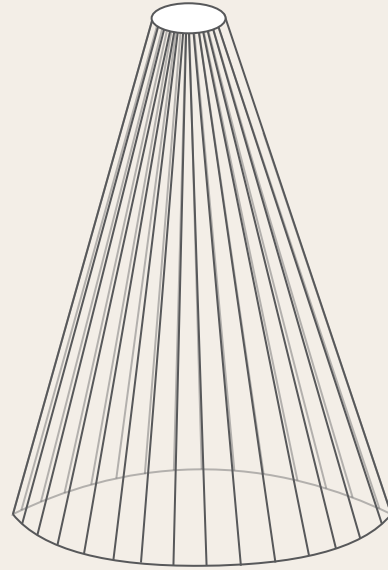
# System Diagram

## Concentric Enclosure

Noguchi's *Ashtray* prototype designs illustrates concentric enclosures designed to hold the ashes inside. Also looking at Yurt of Light exhibition, the idea of enclosure to not only hold individuals but enclosed viewing

en-clo-sure (noun)

1. an area that is sealed off with an artificial or natural barrier,
2. the state of being enclosed, especially in a religious community

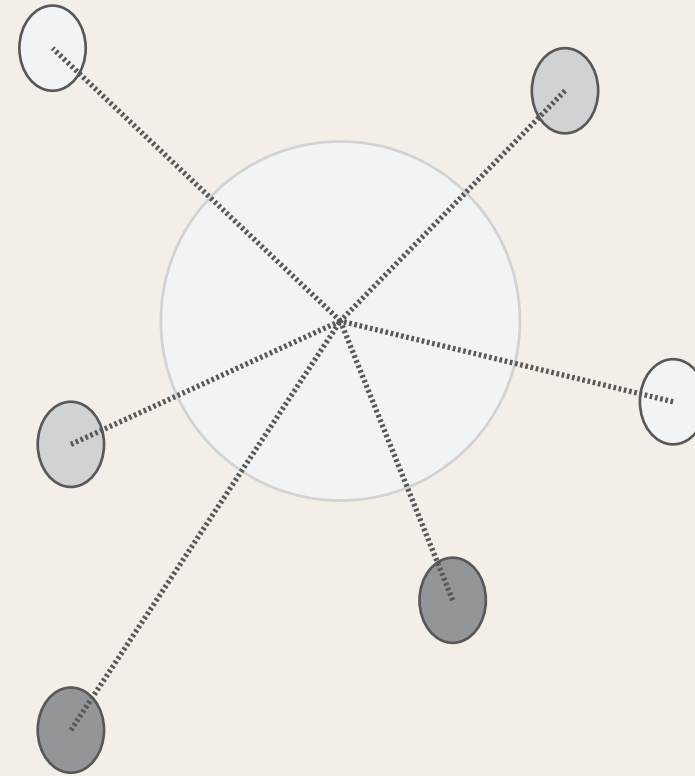


## Biomorphic

Derived from the idea of Noguchi's first prototype of Ashtrays . correlating to organic shapes, applying to windows/skylight and overall design language for the remote museum

bio-mor-phic (adj)

1. resembling or suggesting the forms of nature and living organism
- combined Greek words of 'bios', meaning life, and 'morphe' meaning form



## Inter-relating Connection

Inter-relationship between Noguchi's work and the visitors. Even the purpose of Noguchi's Ashtrays were for socialistic function. Also derived from the idea from the Media World exhibition at the Swiss Transport Museum

in-ter-re-late (verb)

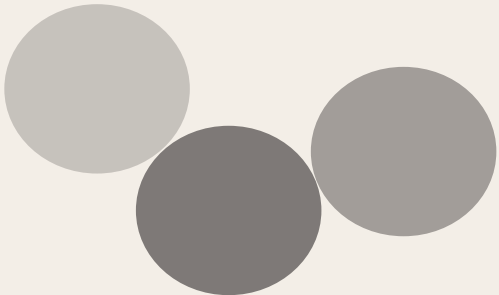
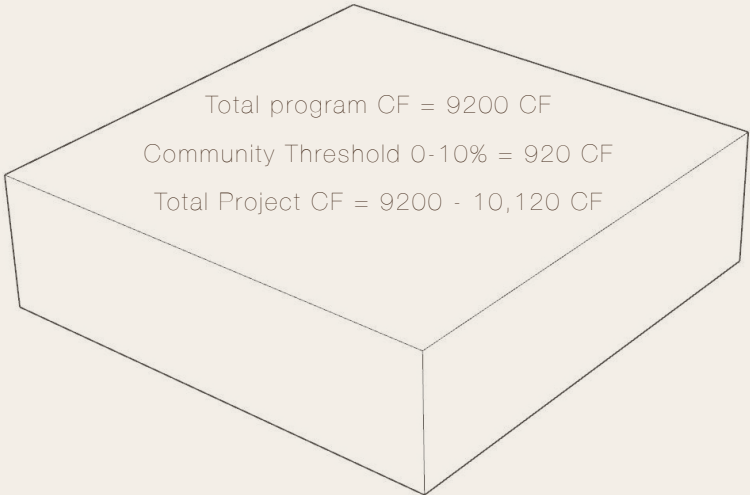
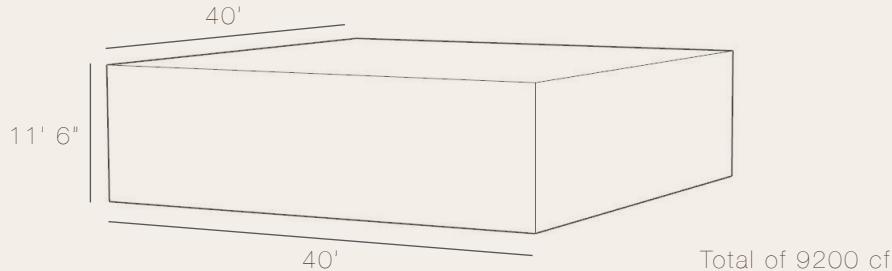
con-nec-tion (noun)

1. relate or connect to one another,
2. to be connected in such a way that each thing has an effect on or depends on the other

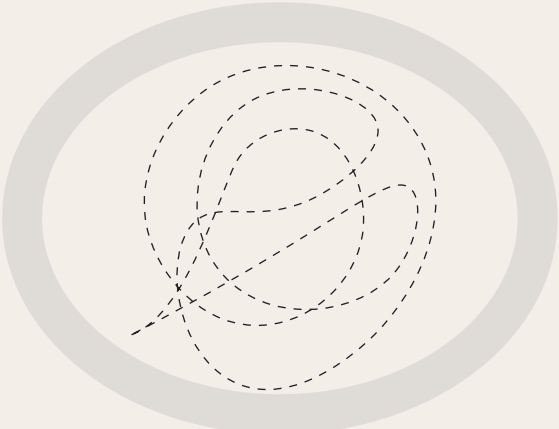
1. a relationship in which a person, thing, or idea is linked or associated with something else,
2. association with or development of something observed, imagined, discussed, etc.



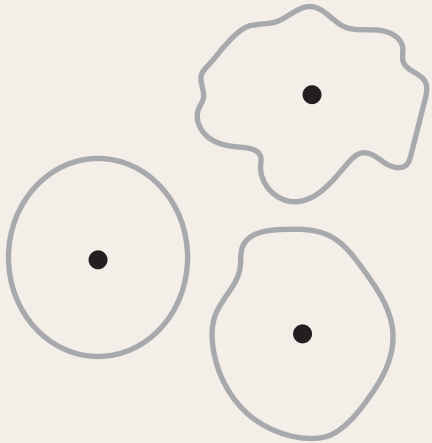
# 3D digital Model of Volume Constraint



Adjacent  
adjacent programs next to each other



Circulation  
open circulation in the interior space



Concentric  
converging/overlapping center point

# Tectonic Language

in relation to the sculpture, viewing mechanism, and the system diagram

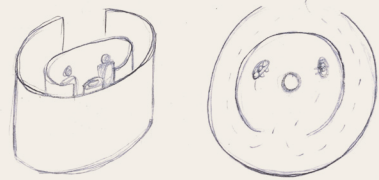


Descend  
shifting floor plain for different viewing rooms

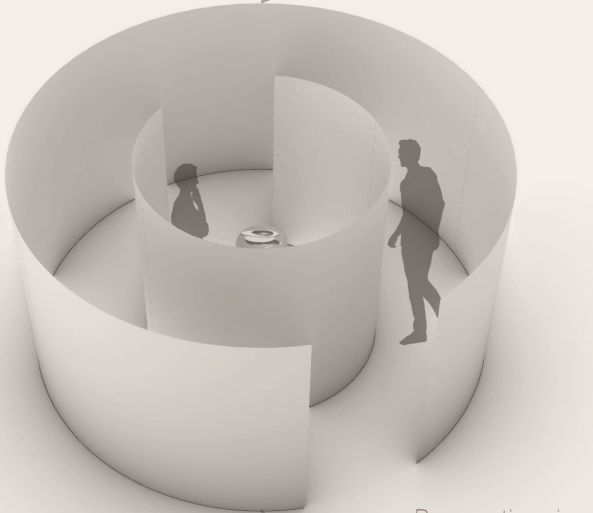


Curvilinear  
curved walls to facilitate smooth transition and for LED screens

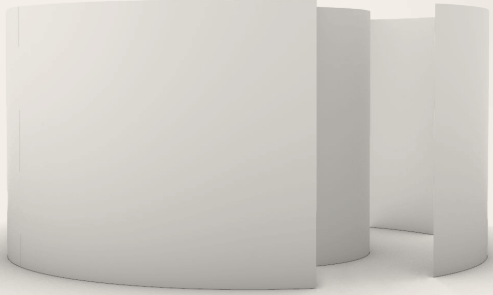
Viewing Mechanism Study



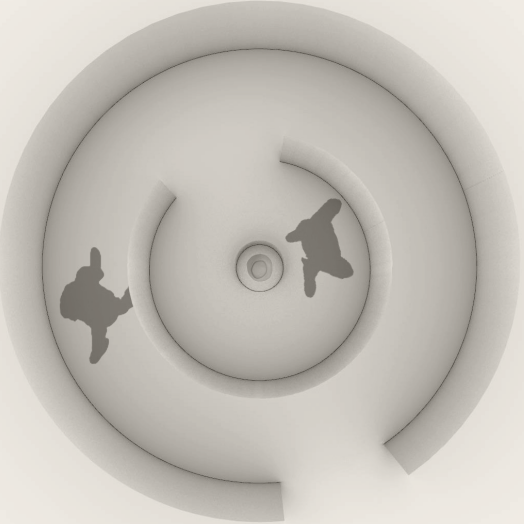
Sketched proposal



Perspective view



Elevation view



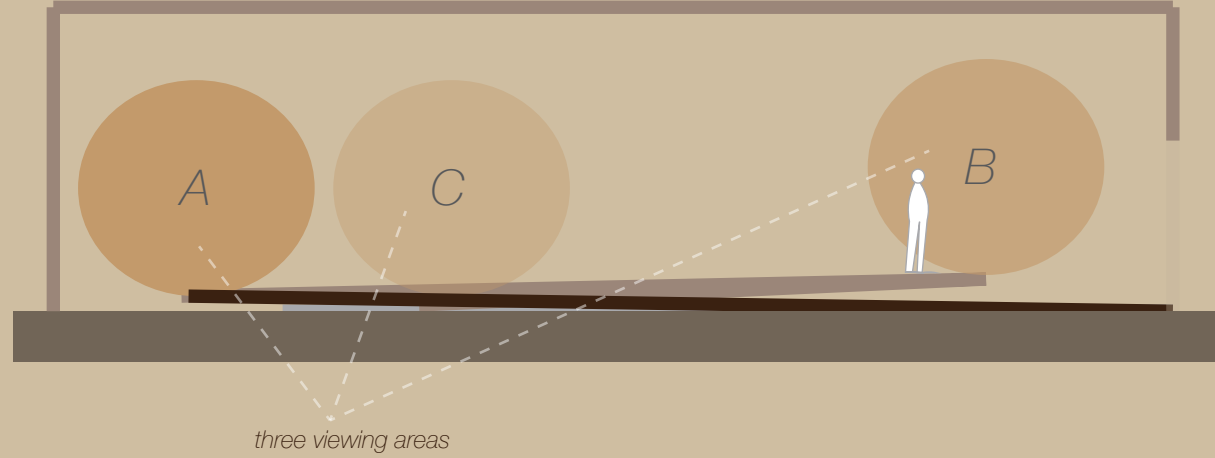
Plan view



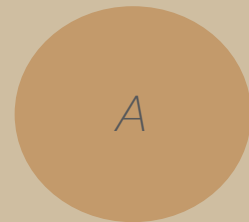
Zoomed-in perspective view

Viewing mechanism that is designed for two occupants in the space. Derived from the concentric enclosure system, it illustrates the 360 degree view of the Noguchi's Ashtray sculpture. This viewing mechanism emphasizes the circulation around the pedestal in the concentric area of the mechanism. The non-linear circulation promotes social distancing.

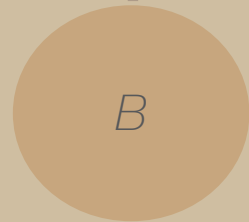
# Design Development



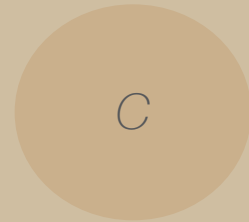
## Three different viewing spaces



*Visual-focus exhibition of Noguchi's Ashtrays*  
 A viewing space that exhibits Noguchi's Ashtrays -- different prototypes and on information on Noguchi as an artist.  
 Involved programs: seating



*Teleconference with a curator/tour guide*  
 A viewing space that interconnect the visitor and Noguchi's work with another individual. Interactive and educational that creates a space that lets the visitor talk with someone and not just exploring by oneself  
 Involved programs: laptop, camera, desk, chair



*Interactive touch-based exhibition of Noguchi's work*  
 A viewing space that is designed for the visitor to view noguchi's selected works on a panoramic touch-screen  
 Involved programs: screen, seating

# Program Requirements



*Laptop/Screens*  
 Laptop for viewing room B  
 Panoramic touch screen for viewing room C

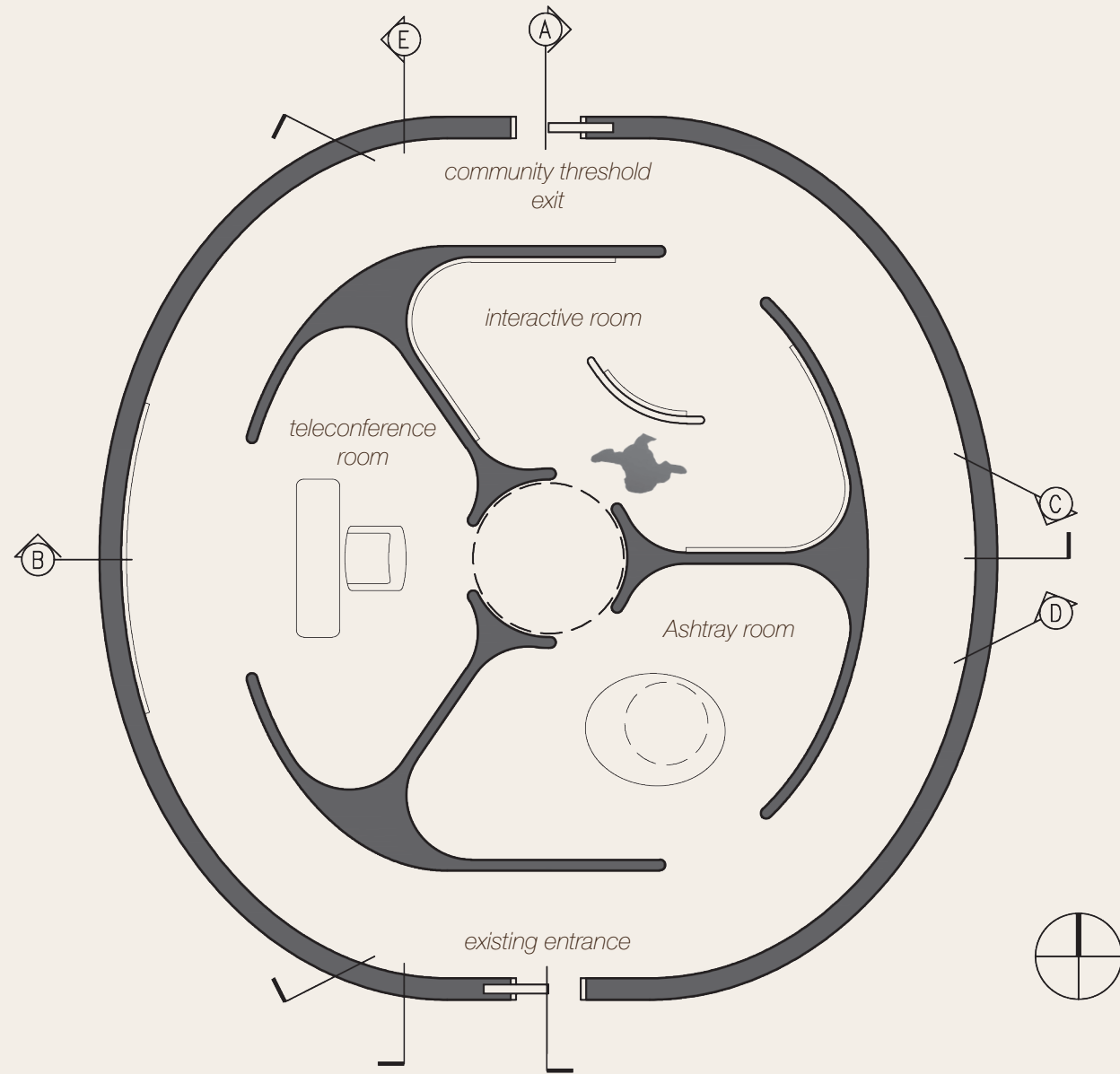


*Desk*  
*Chair/Seating*  
 Chair for viewing room B  
 Circular seating for viewing room A



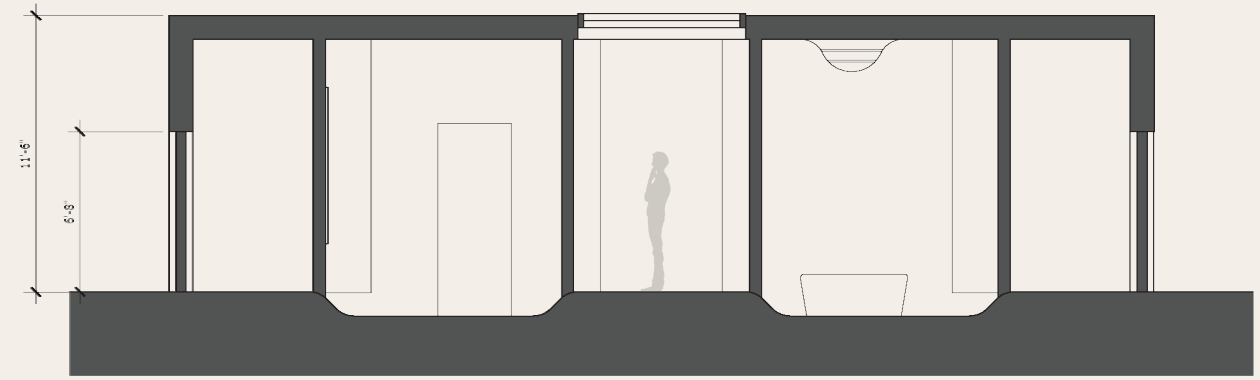
*Window*  
*Lighting*  
*Door*  
 touch-free automatic door

Final Design:  
Plan & Section A, B, and C



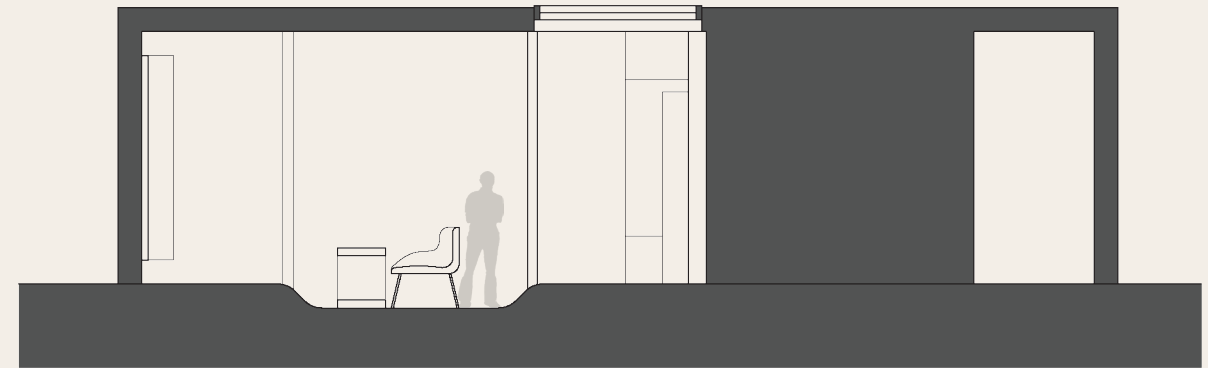
InterACTIVE PLAN

Scale drawn: 1/8" = 1'-0"



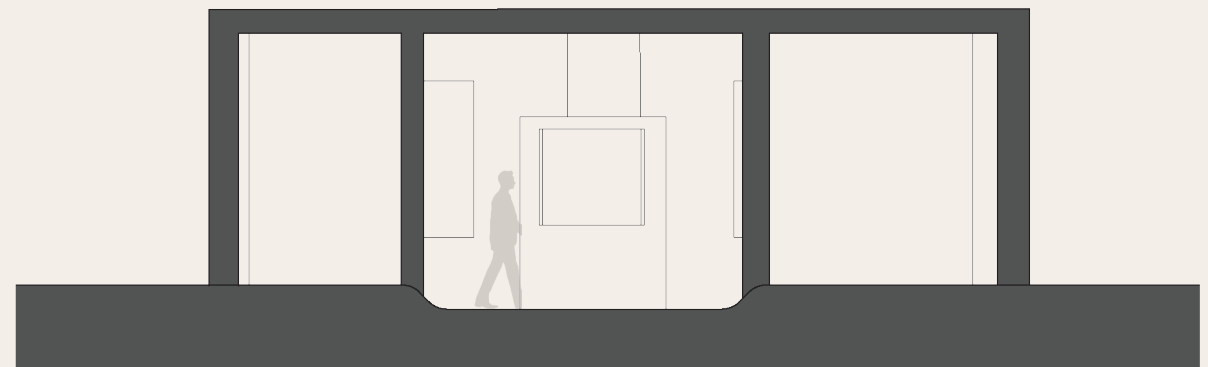
Section A

Scale drawn: 1/8" = 1'-0"



Section B

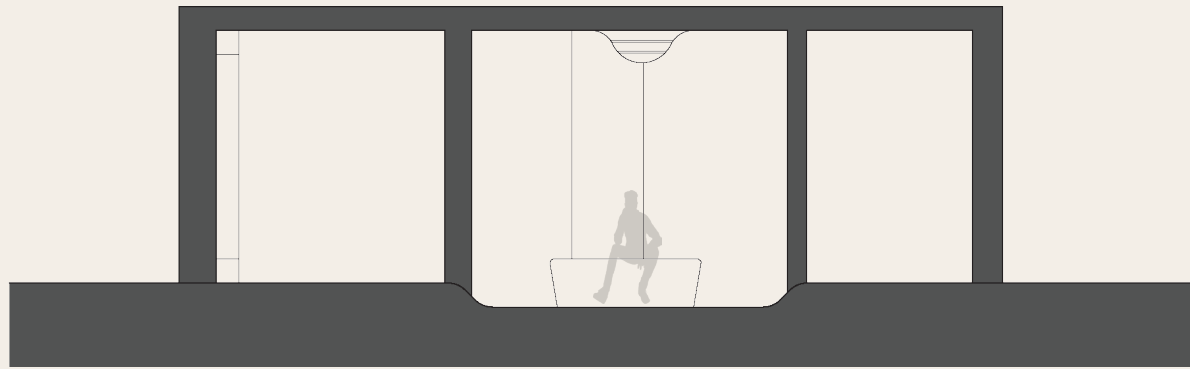
Scale drawn: 1/8" = 1'-0"



Section C

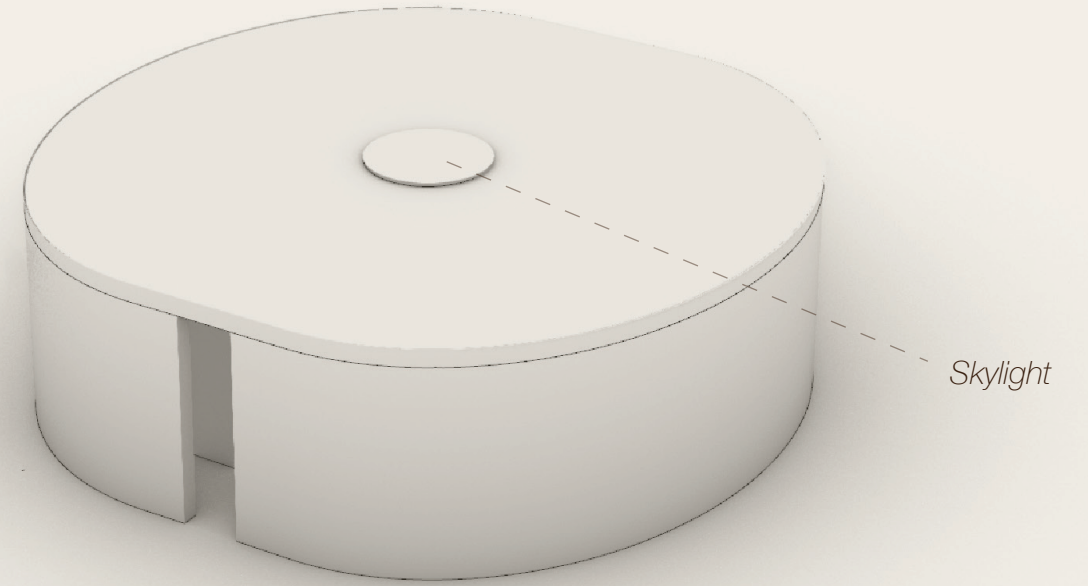
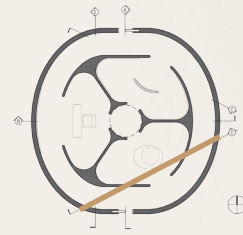
Scale drawn: 1/8" = 1'-0"

Final Design:  
Section D and E & 3D Model

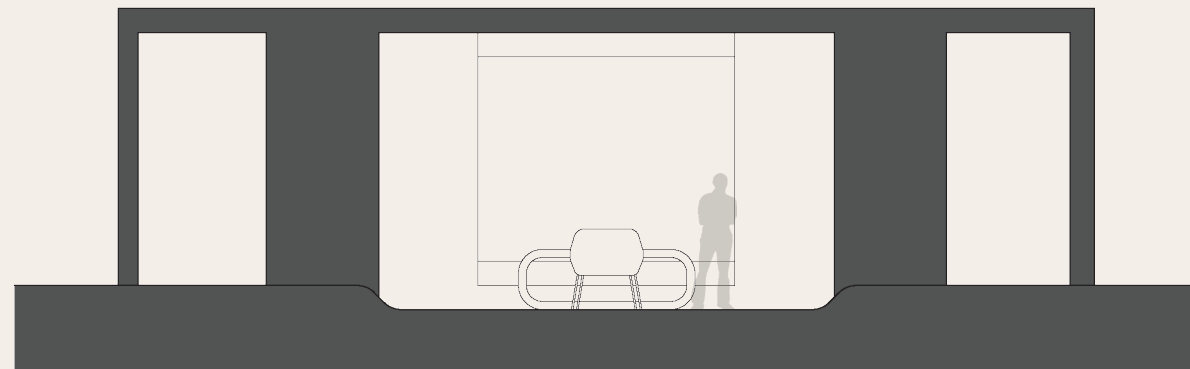


Section D

Scale drawn: 1/8" = 1'-0"

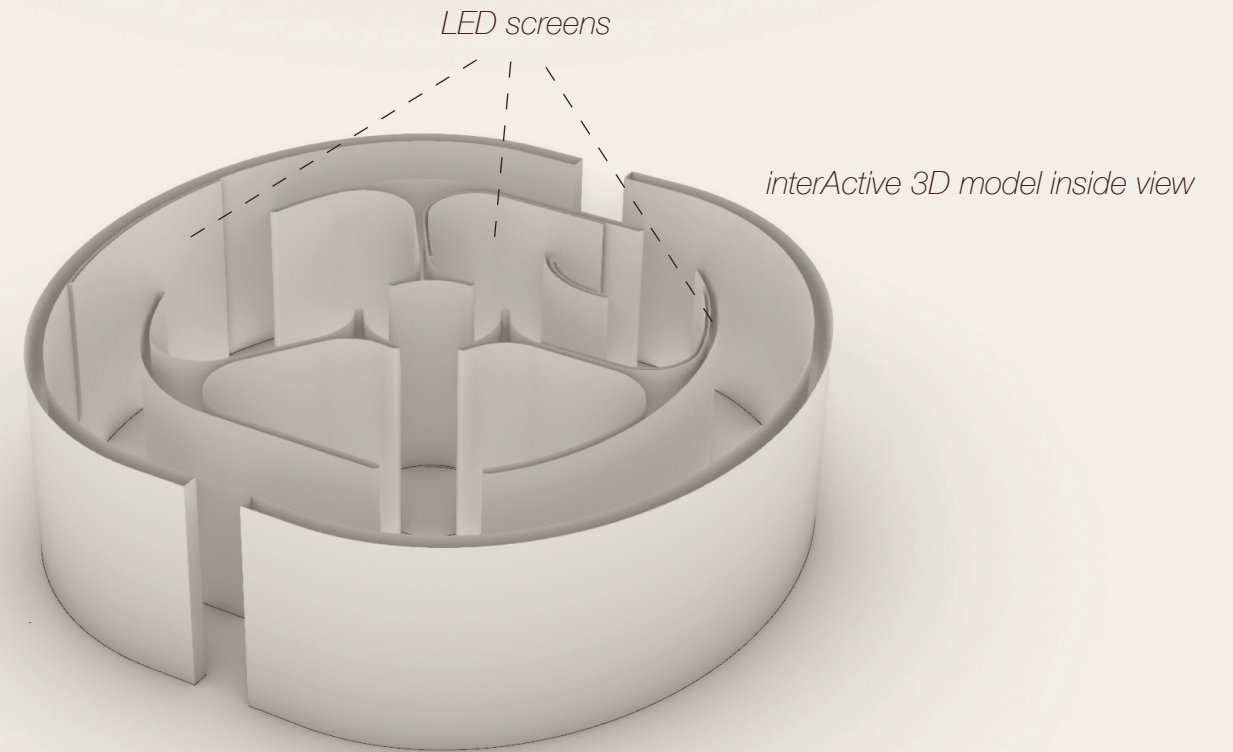
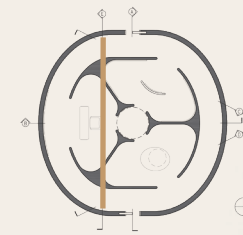


interActive 3D model outside view



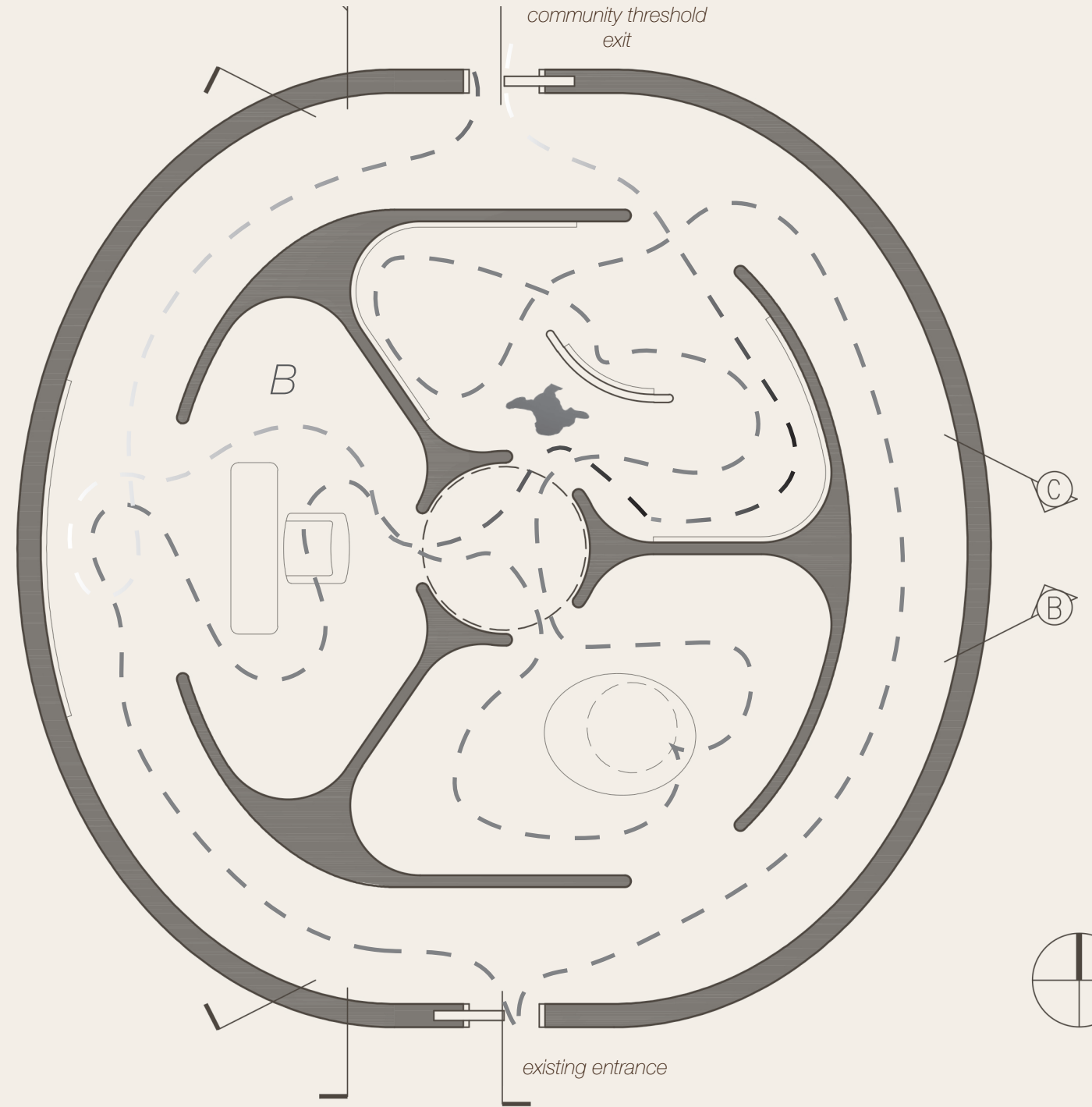
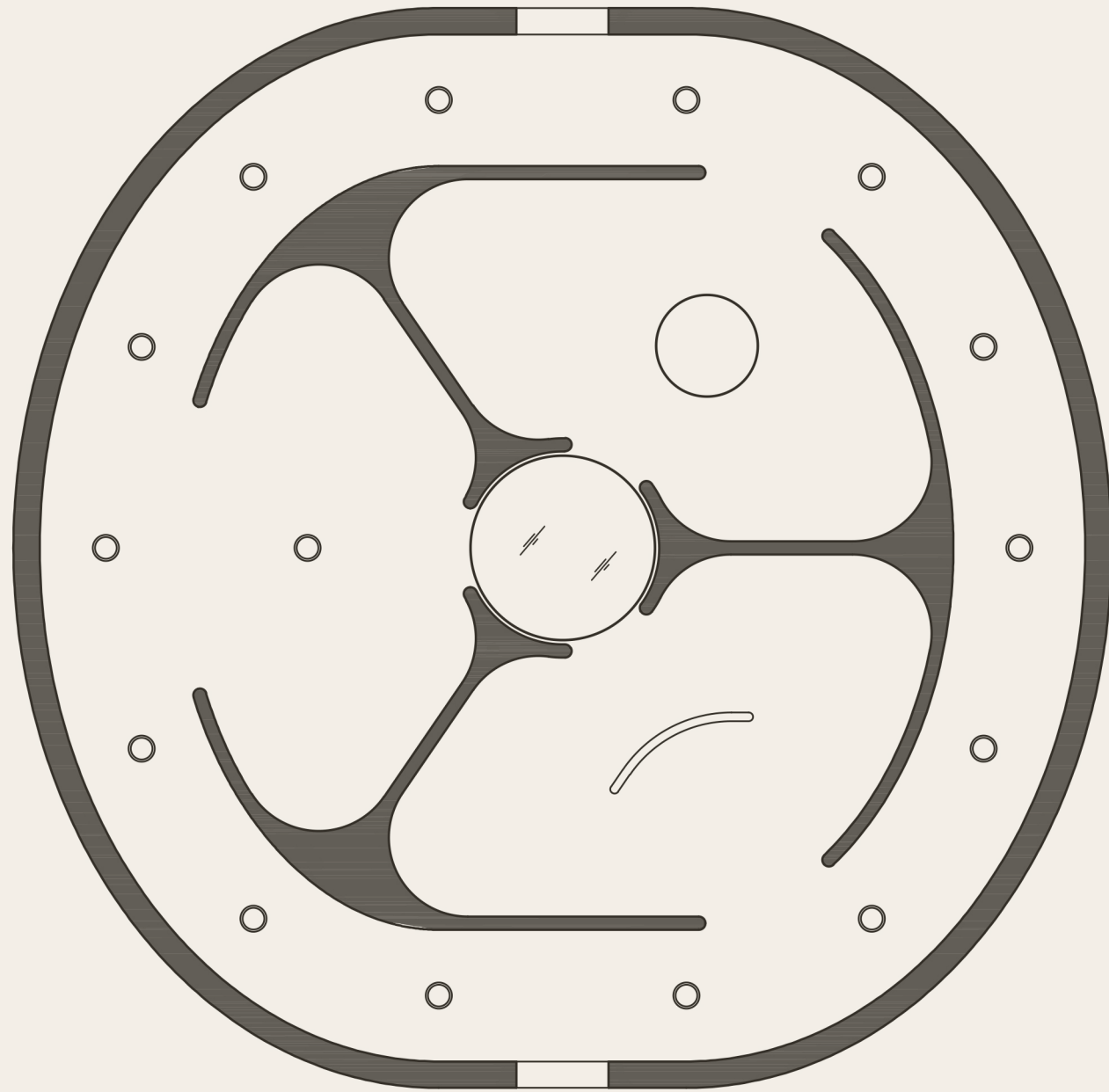
Section E

Scale drawn: 1/8" = 1'-0"



interActive 3D model inside view

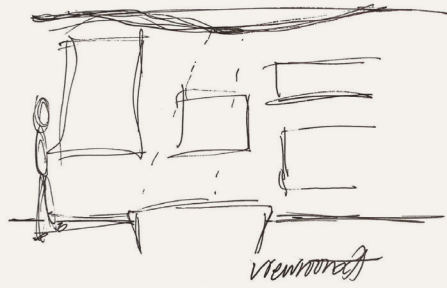
Final Design:  
RCP and Circulation Diagram



InterACTIVE Reflected Ceiling Plan

Scale: 1/8" = 1'-0"

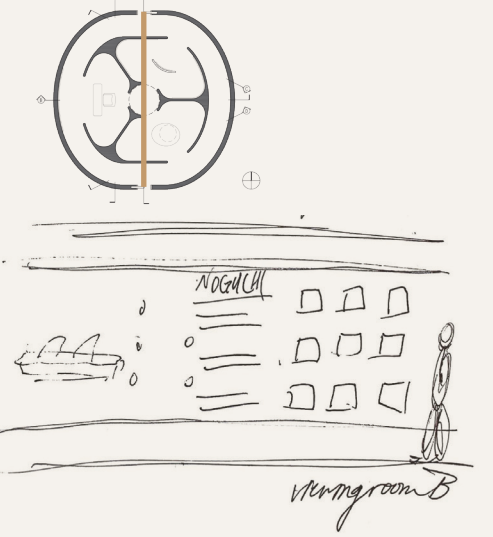
Experiences in  
Individual Viewing Areas



1



3

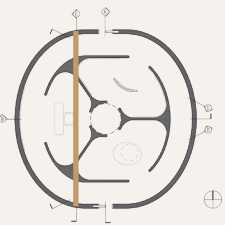


Visual-focus exhibition of Noguchi's Ashtrays

A viewing space that exhibits Noguchi's Ashtrays -- different prototypes and on information on Noguchi as an artist. More analogue exhibition

Interactive touch-based exhibition of Noguchi's work

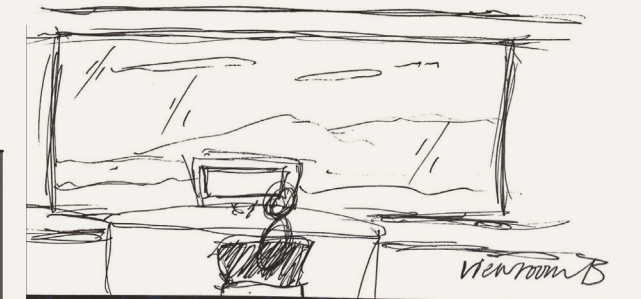
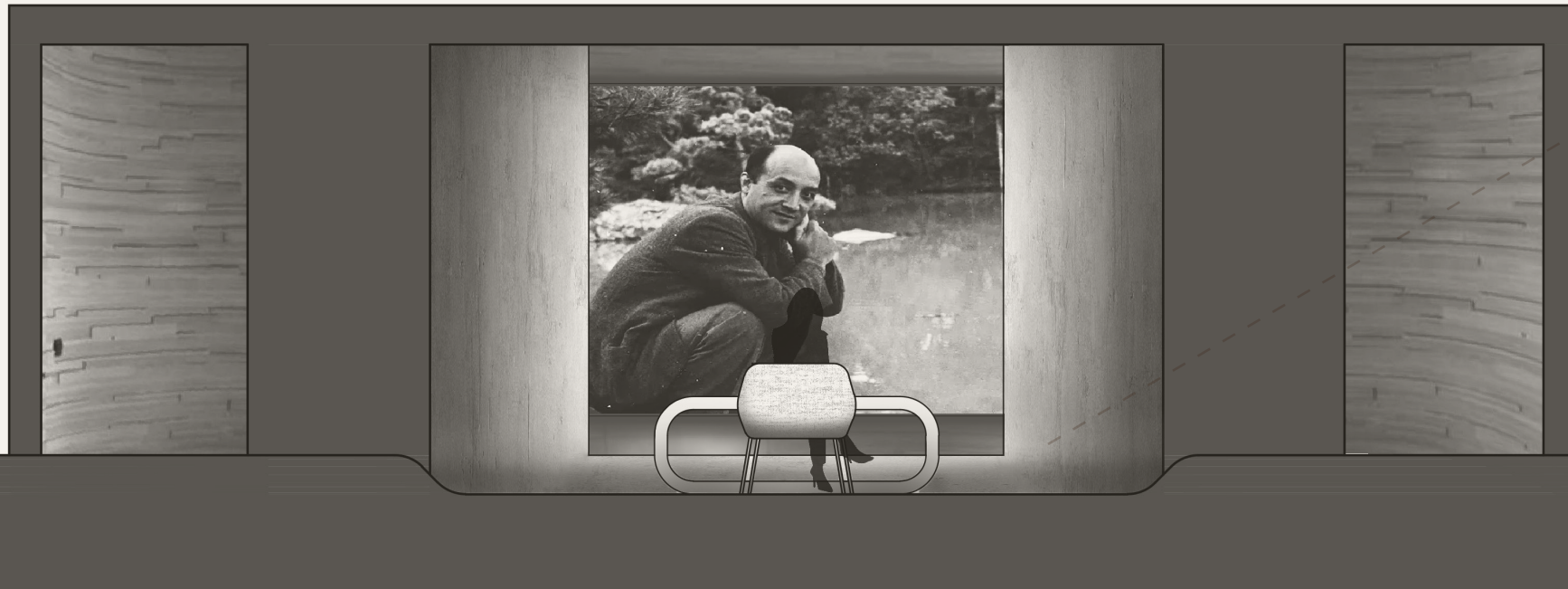
A viewing space that is designed for the visitor to view noguchi's selected works on a panoramic touch-screen. Small screen in the middle for audio focused interaction



2

Teleconference with a curator/tour guide

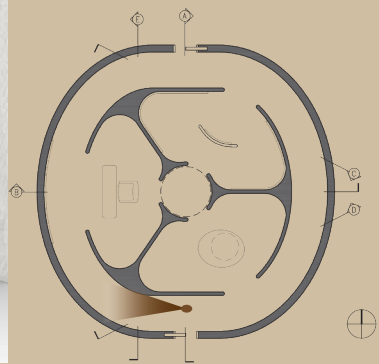
A viewing space that interconnect the visitor and Noguchi's work with another individual. Interactive and educational that creates a space that lets the visitor talk with someone and not just exploring by oneself





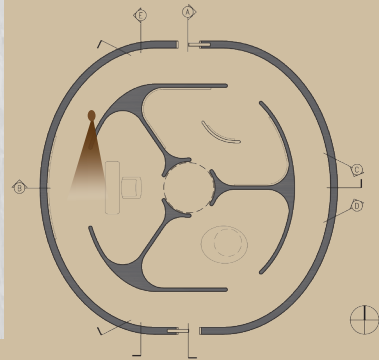
Entrance through existing door walking towards the viewing room

A view from the entrance, the visitors are given two initial routes to take to explore the space



In part of the hallway with LED screen viewing

A view that connects a video-audio based screening to learn more about Isamu Noguchi and his life

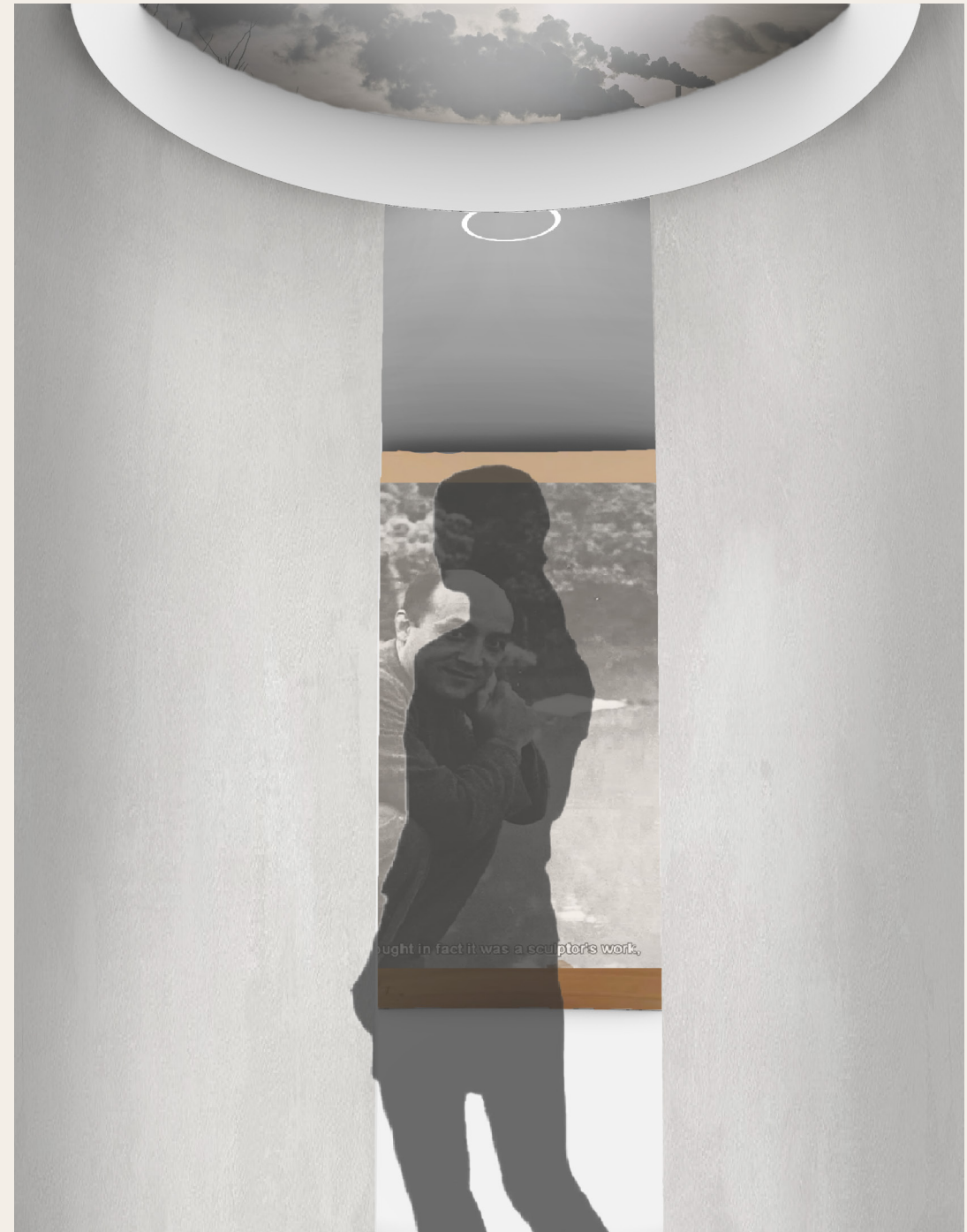
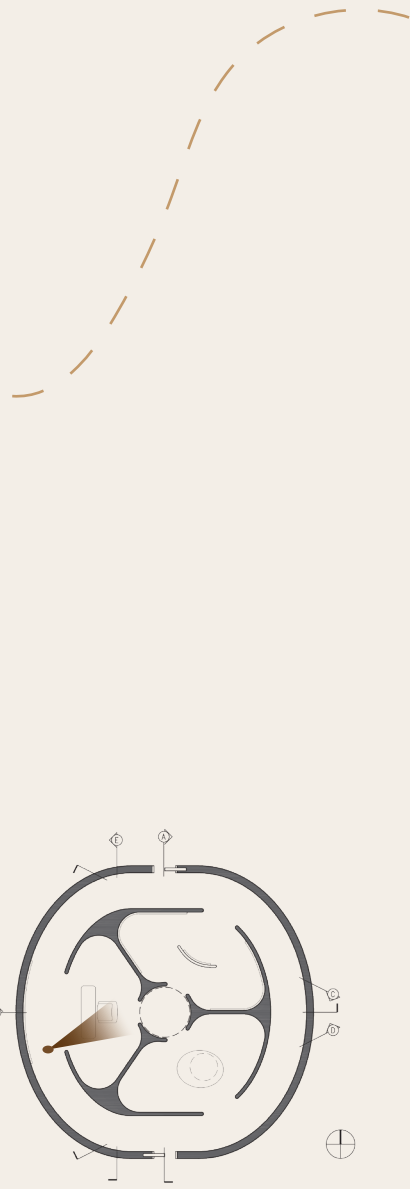






*Teleconference room across from the LED screen*

A view from the inside of the teleconference space where the visitor can communicate with a curator to learn more about Noguchi or if there are any questions



*Inner interconnecting space that connects all three viewing rooms*

A view from the inside of the inner connecting space that connects the teleconference room, Ashtray room, and the interactive room. This space also has a skylight that brings natural light





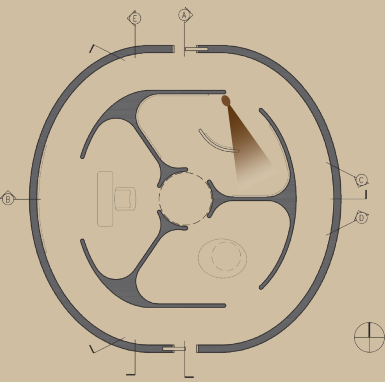
*Ashtray exhibition room with custom inspired seating area*

A view of the Ashtray room that highlights and exemplify Noguchi's Ashtray sculpture prototypes



*Interactive room with touch-screen exploration*

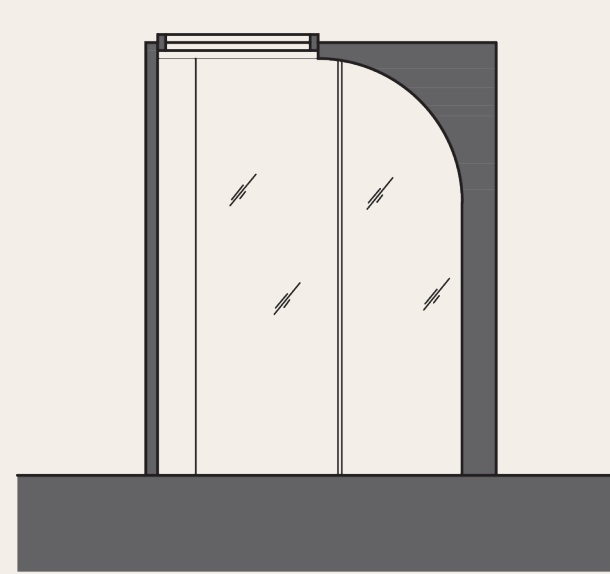
A view of interactive room that illustrates big touch-screens that visitor can interact with Noguchi's works and learn more about each individual one



# Interrelating Connection to Between Subtraction

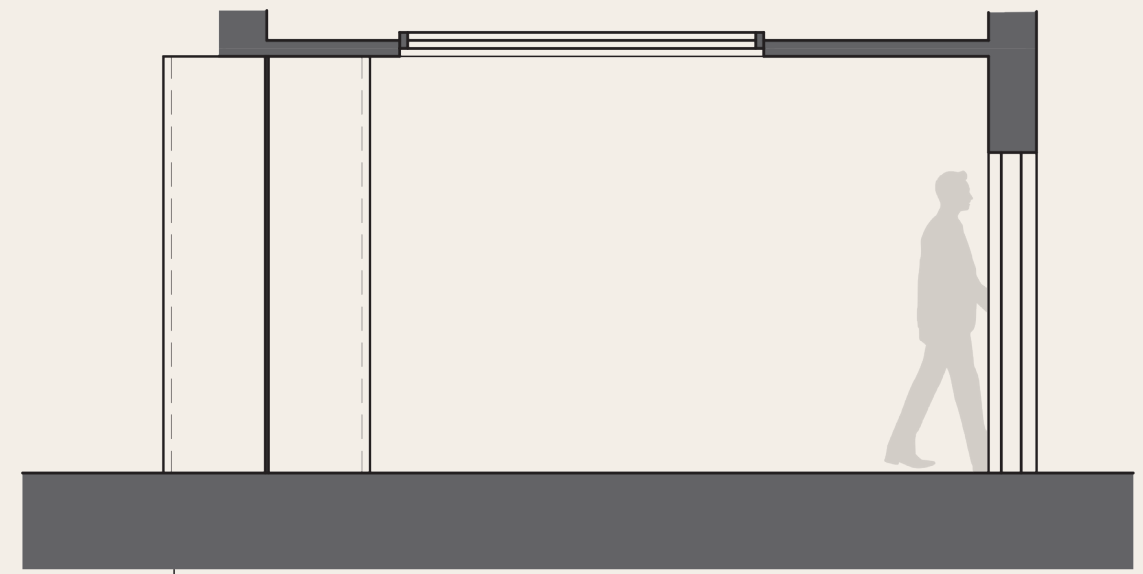
## | Community Threshold

The Community Threshold is designed to connect to another student's Noguchi Remote. This is the transition from the system of *interrelating connection* to Francine's *between subtraction*. Derived from the tectonic language of concentric space, this threshold emphasize the design shape as it's focus when a visitor is transitioning from one space to another



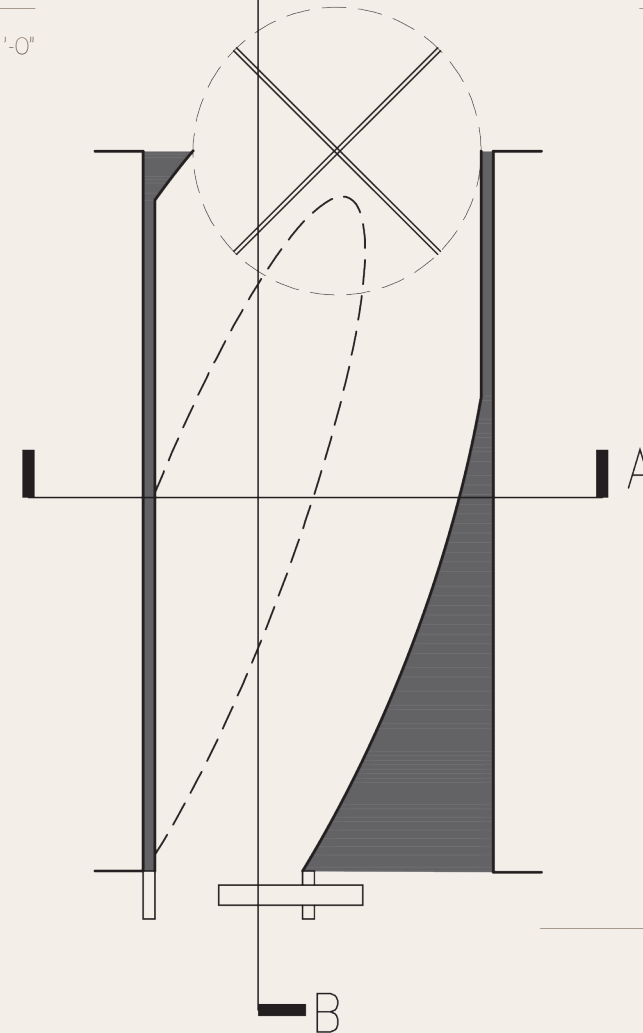
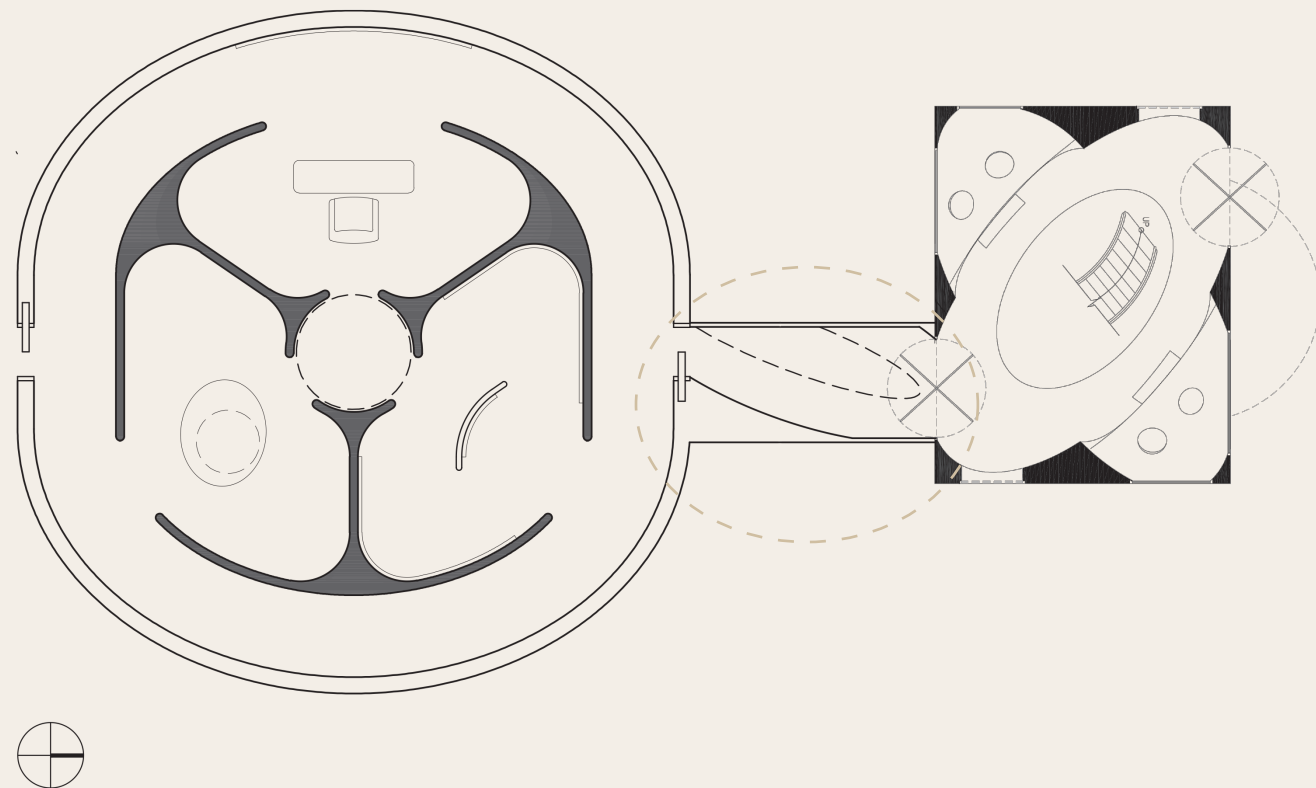
InterACTIVE CT Section A

Scale: 1/4" = 1'-0"



InterACTIVE CT Section B

Scale: 1/4" = 1'-0"

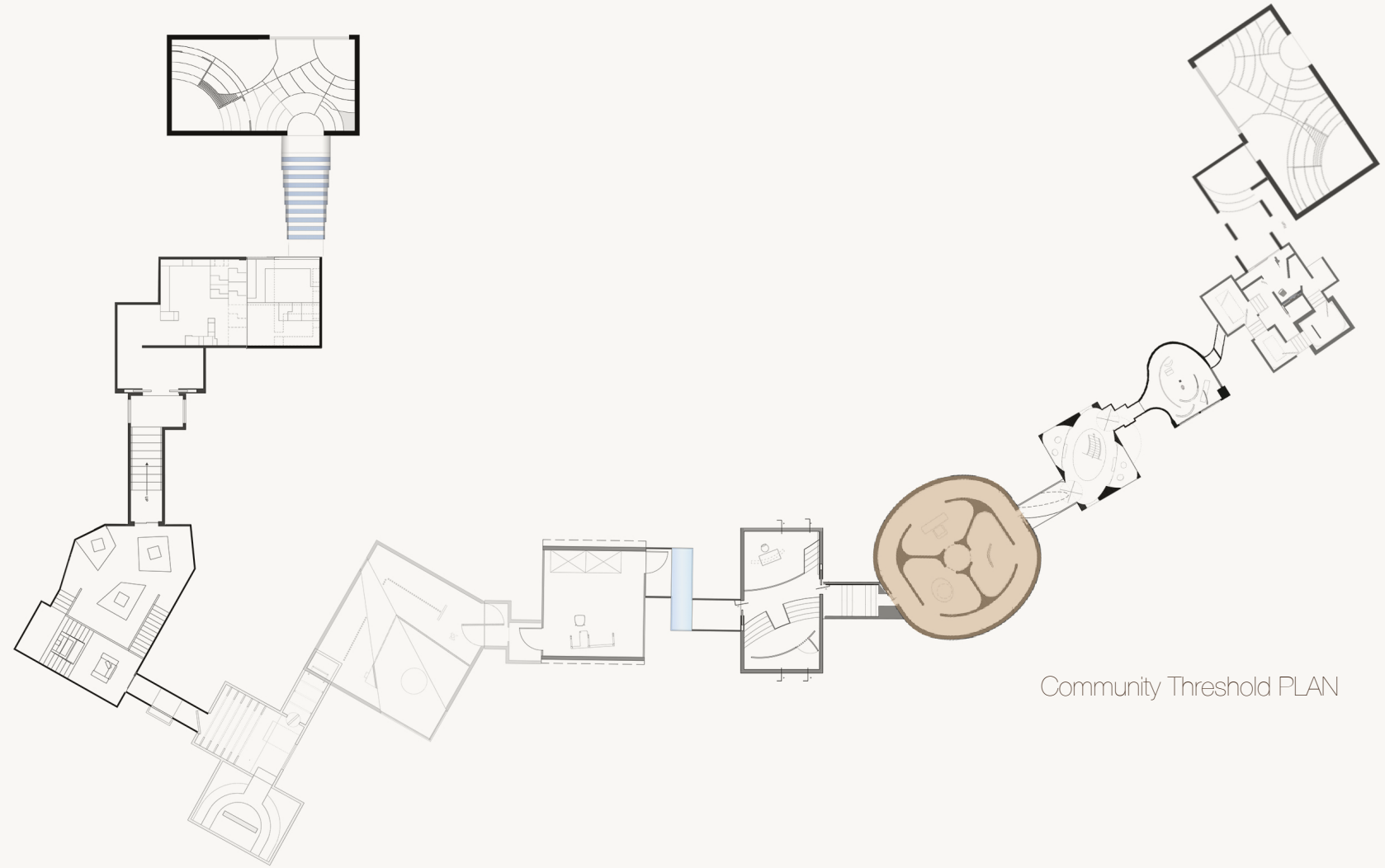


InterACTIVE CT Plan

Scale: 1/4" = 1'-0"

## Community Threshold Connection

The Community Threshold connected to all the student's Noguchi Remote spaces



Community Threshold PLAN



Community Threshold SECTION

