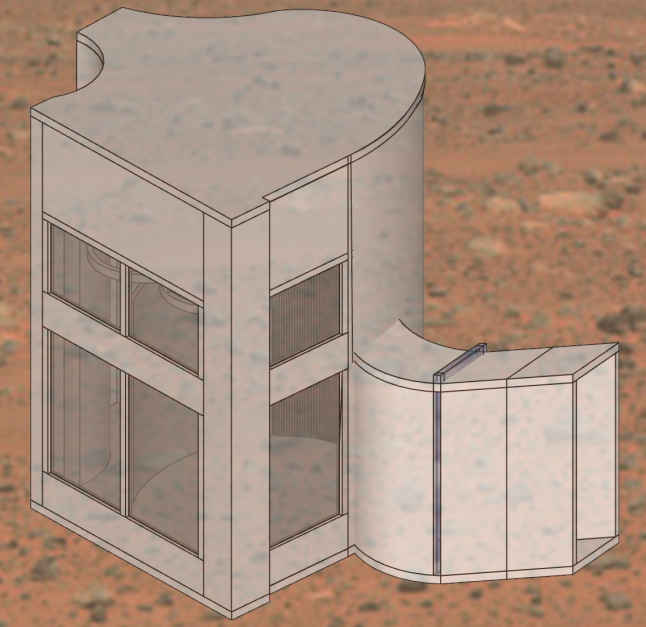
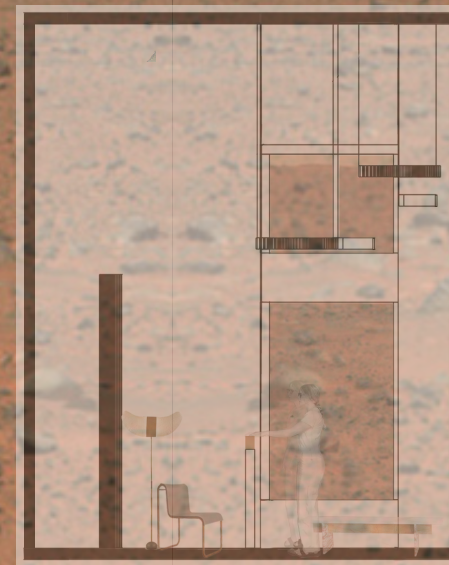
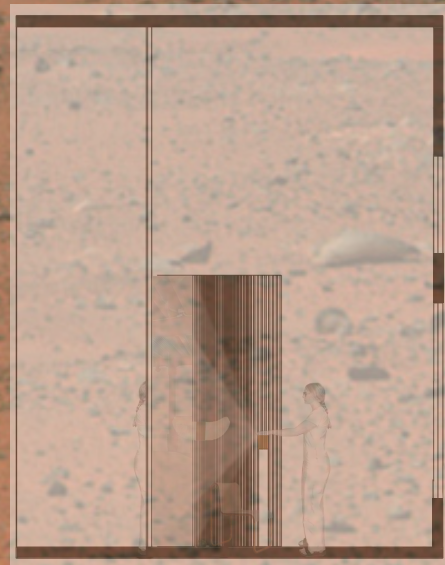
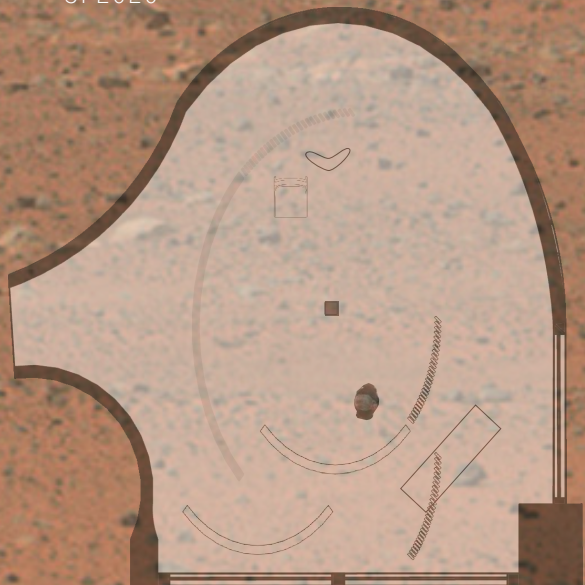
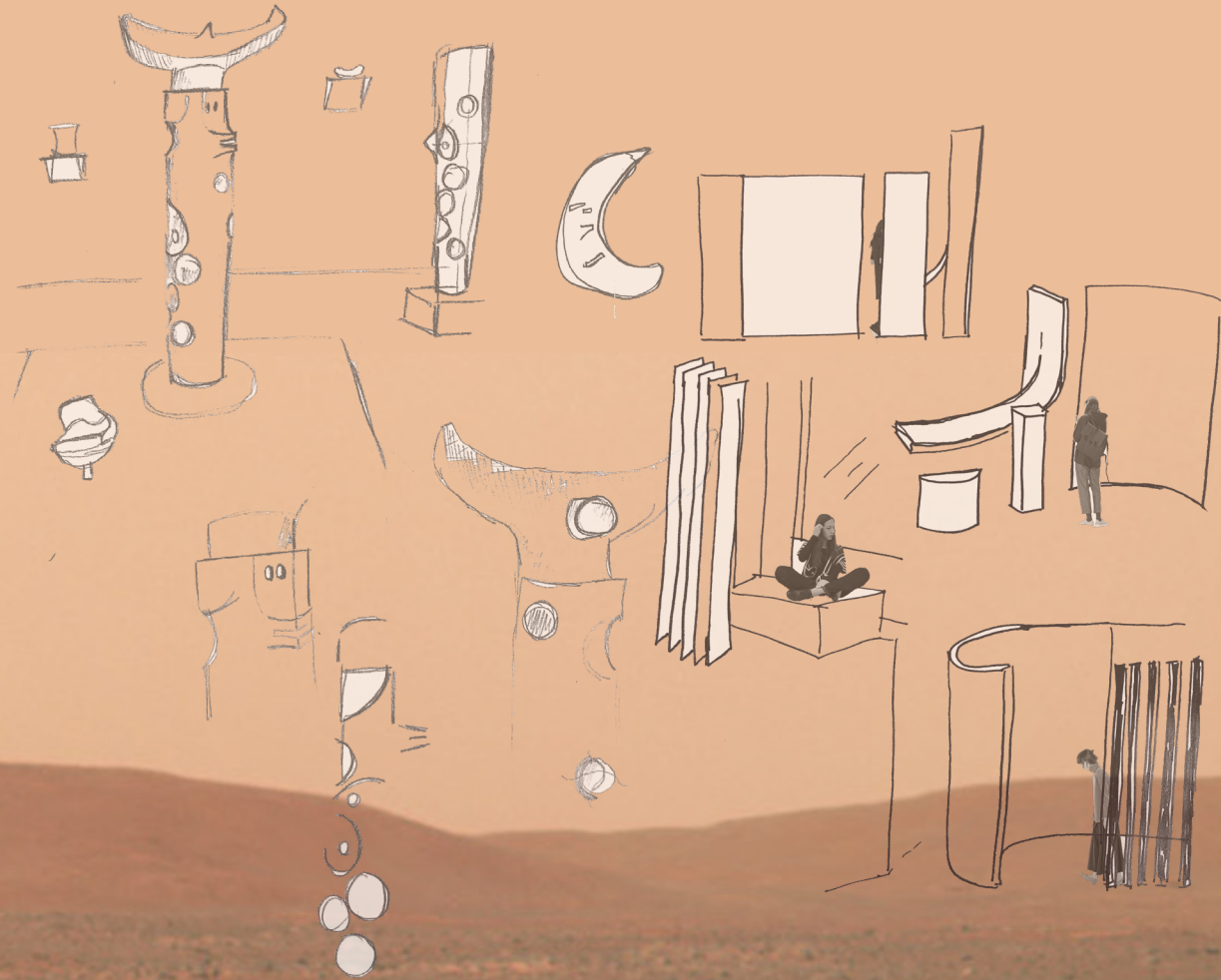


P l a n a r O b s c u r e

A concealed and **remote sanctuary** is required to digitally view Isamu Noguchi's work in the midst of a global pandemic. To best relate to the artist, the remote space has been designed to reflect the qualities found in the work, the originally intended site and the artist himself, bringing a sense of harmony through an interior that is unique to this moment.

Composition for Arrivals Building, Idlewild Airport, 1956 was the foundation for the spatial system; fostering transitional shapes, evoking lift, light and movement towards the heavens. These **planar geometries** are transformed through the flexing of suspended planes at different tensions, positioned throughout the interior and obscuring the viewing environment to create a sense of concealment and intimacy.

Aubrey Ament
INT602
Prof. Kasak
Noguchi Remote
SP2020



FLOWING | UNDER RIVER

NOGUCHI REMOTE VIEWING ROOM

Taking inspiration from Noguchi's sculpture 'Another Land', the design intent of this viewing room focus on creating the experience of moving through fluid. This space is perceived as a river with branches where the single viewer can make the decision of his/her flow. Within the space, the movement of the individual makes the static cement "flow" again, stimulating more possibilities for viewing and experience. Meanwhile, the curving trend design creates sense of intimacy and flexibility. The elegance of form and pureness of materiality are combined to embody Noguchi's philosophy.

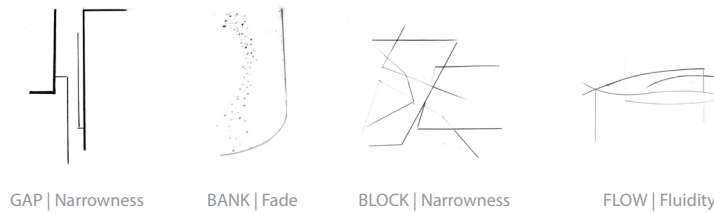
ASSIGNED SCULPTURE | system analysis



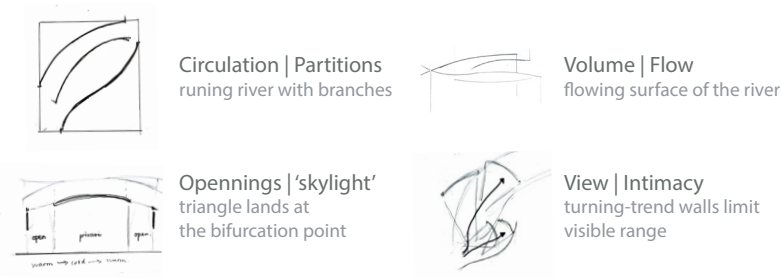
ANOTHER LAND

1968 | Granite

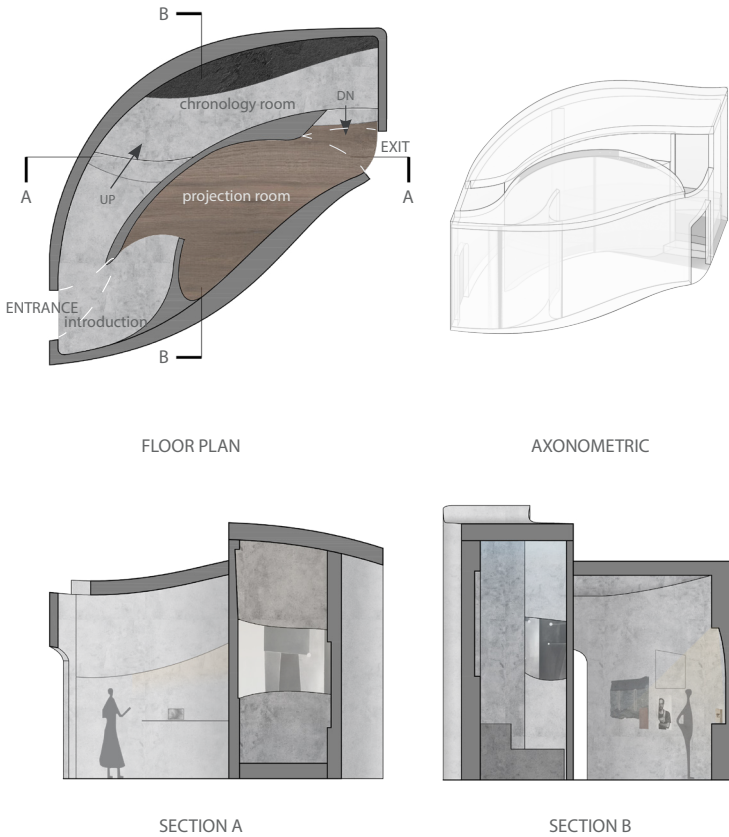
"When I refer to it as land sculpture, this is what I mean—water flow, nature's passage." —Isamu Noguchi



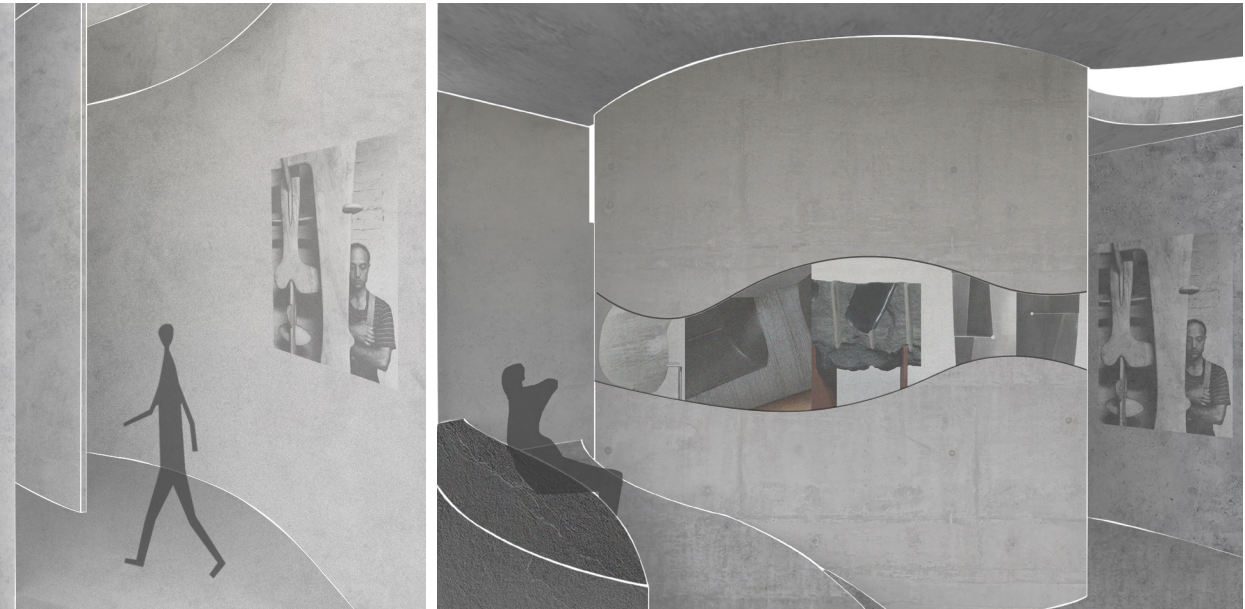
| DESIGN LANGUAGE |



| PLAN & SECTIONS |



| RENDERINGS |



Entrance | introduction

Chronology Room | the left branch



Projection Room | the right branch

Exit

Noguchi at Play

Noguchi Remote

Taking Influence from Noguchi's studio practice and aesthetics the viewing room has molded into an interactive exploration of his career, forcing active participation. With multiple, freeflowing pathways guests are able to create their own paths and explore the various levels, no visit will be the same.

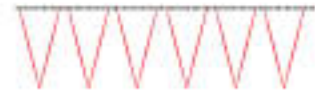
Derived Systems



Protrusions



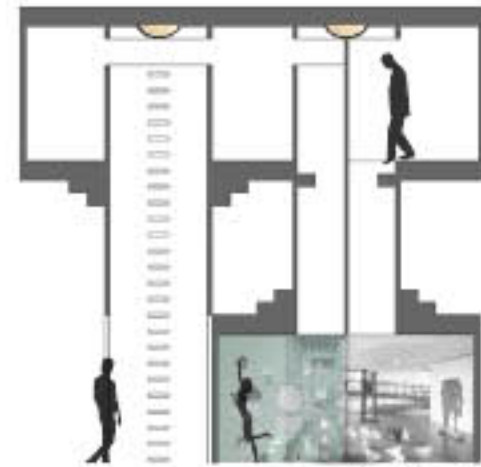
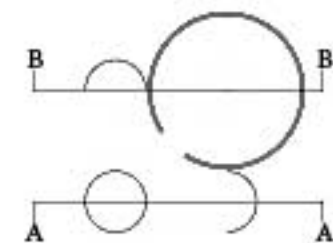
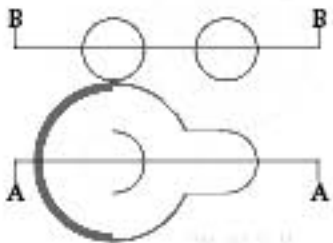
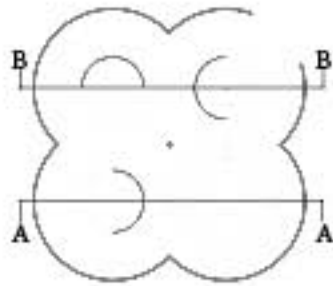
Indents



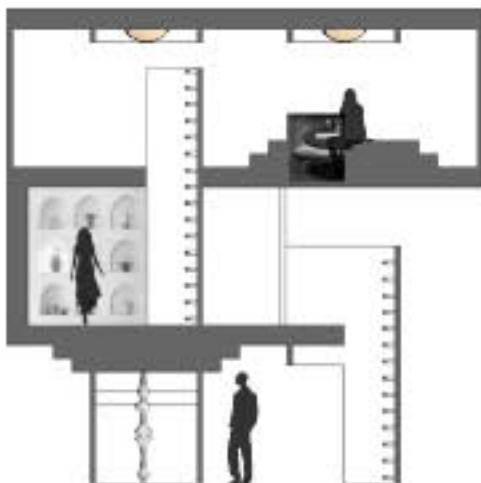
The Sculptor and The Ashtray



Plans

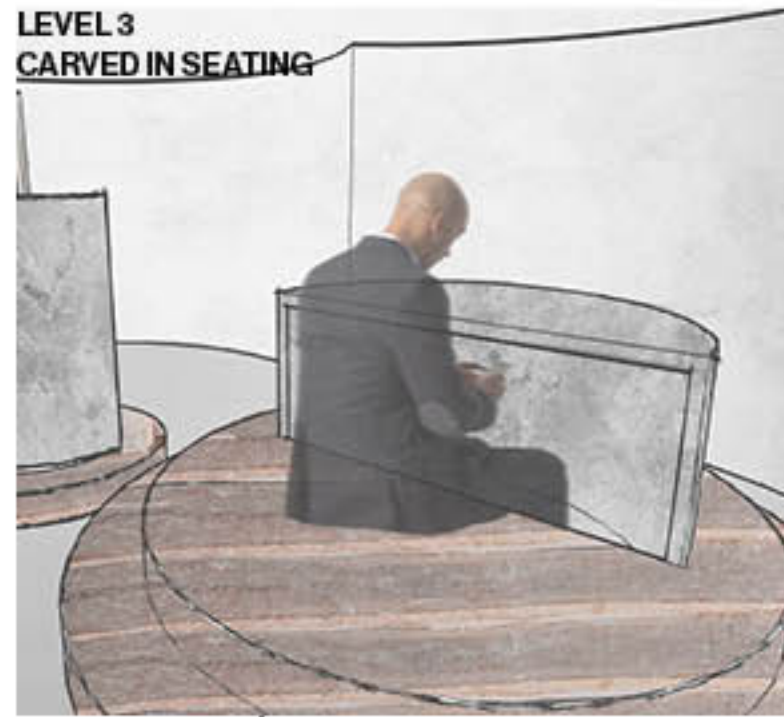


Section B

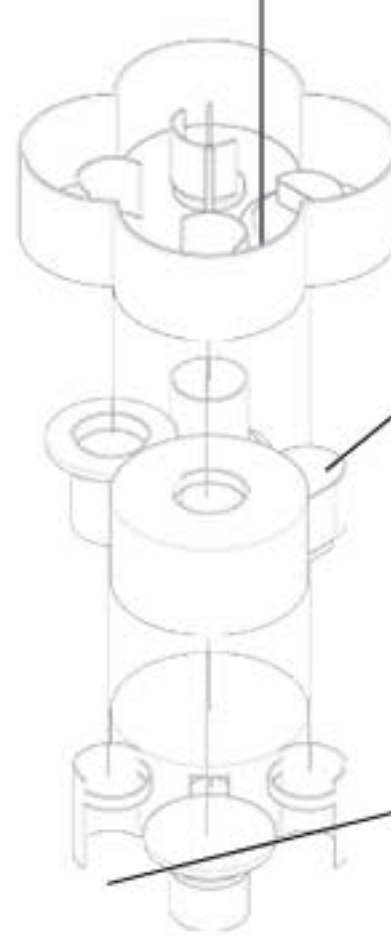
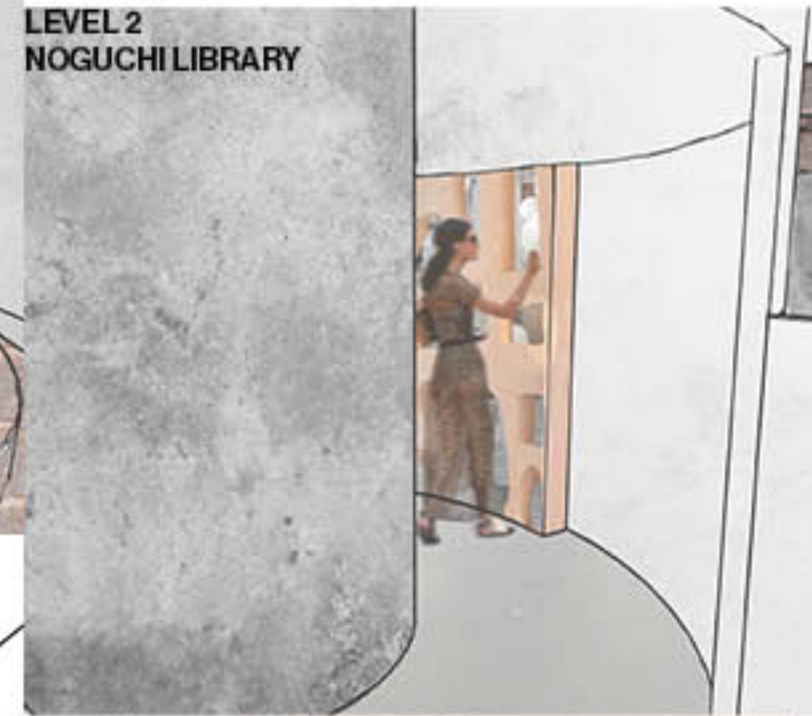


Section A

LEVEL 3 CARVED IN SEATING

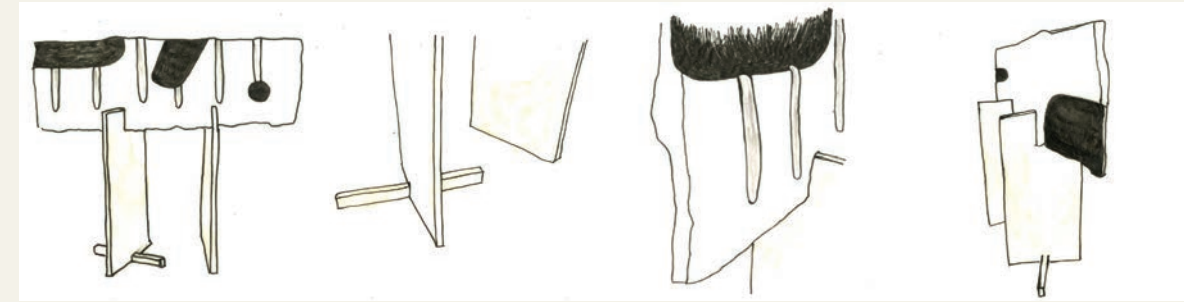
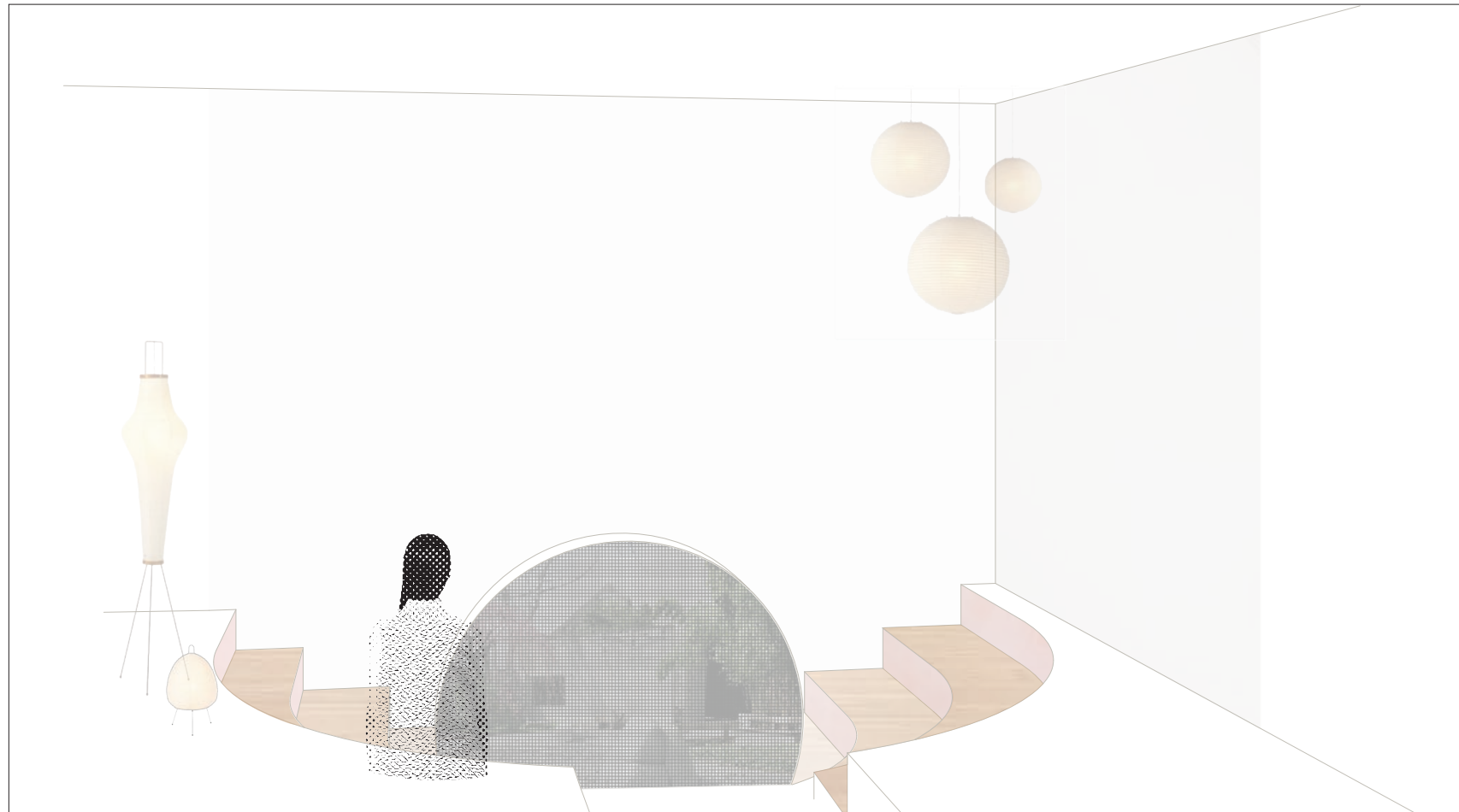
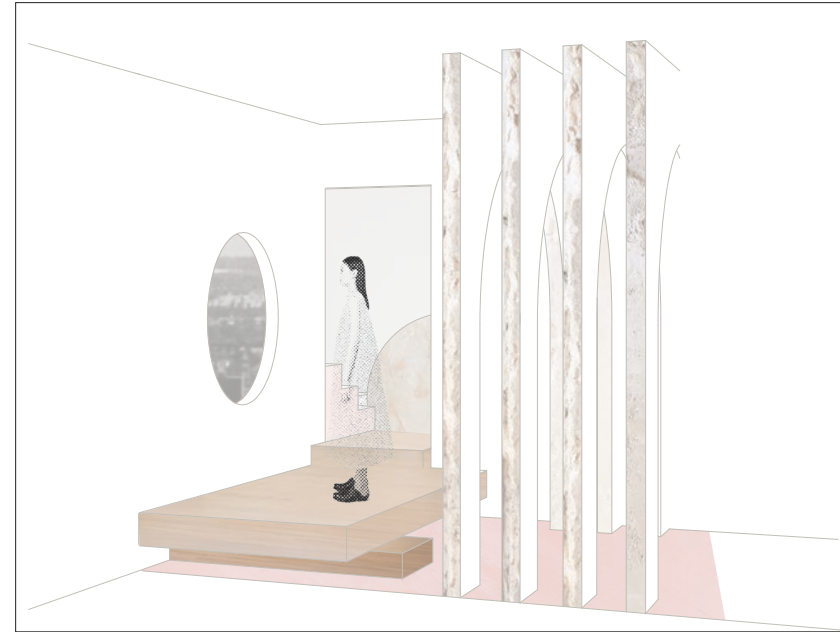
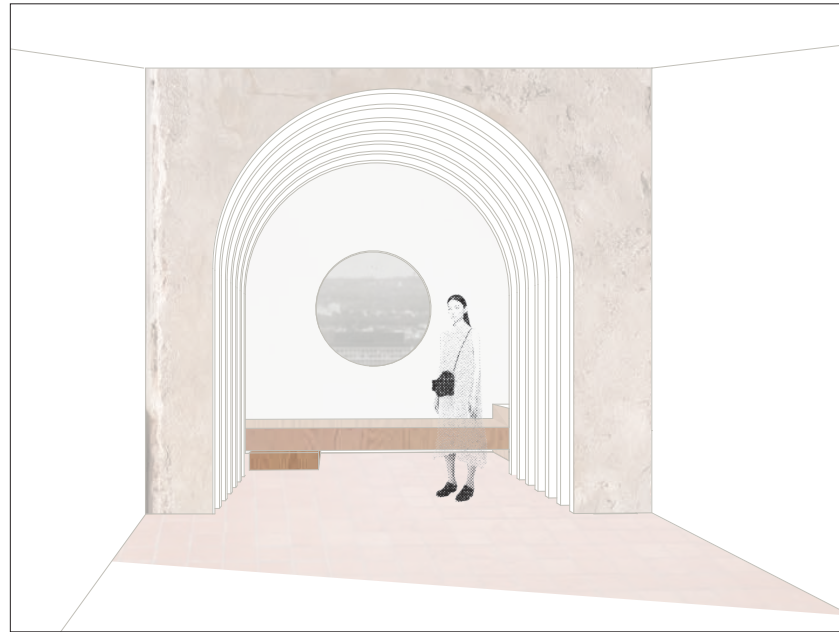


LEVEL 2 NOGUCHI LIBRARY



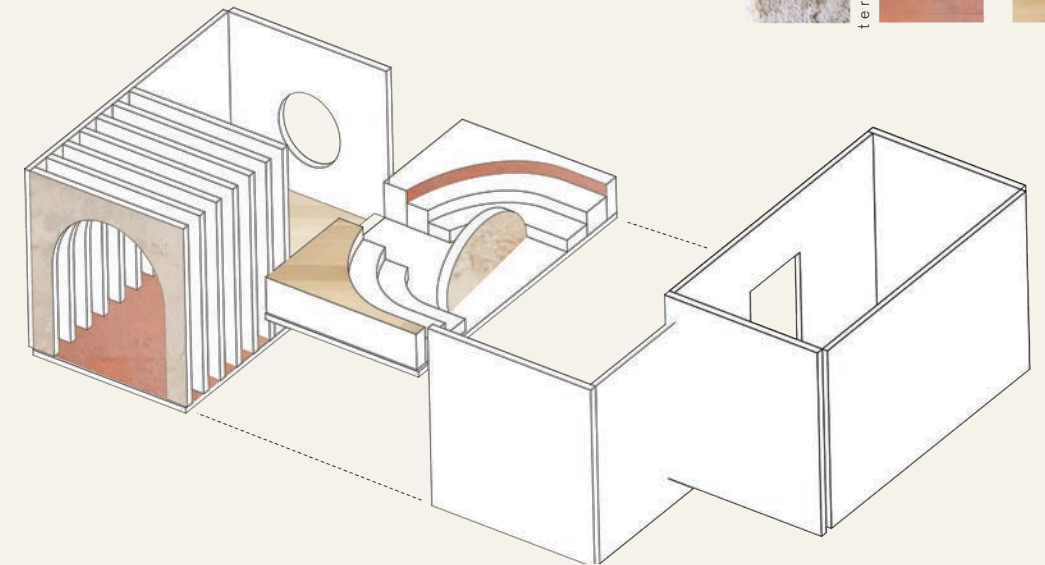
LEVEL 1 TOUCH SCREEN ROOM 360 VIEWING COLUMN



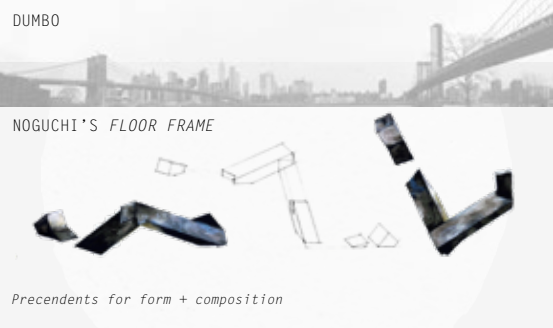


drawing upon the asymmetrical balance of intersecting forms and materials in Noguchi's 'End Piece' [1974], the design places emphasis on a flow of movement through space.

as interlocking relationships formed through dissimilar elements imply a balanced symbiosis of the dichotomous, integrated and concurrent forms within the proposed design celebrate serendipitous connections and capture entangled spatial relations. by resisting conclusive directionality, the interwoven assemblage of space invites a sense of being immersed in, and part of an open and dynamic spatial-relational network.



rough to smooth, materiality of disparate composition is balanced within the space. refined wood and raw plaster are mediated through the warmth and texture of terracotta, a union from the co-existence of contrasting elements.



Within this 20'x20'x23' space, Isamu Noguchi's work is encapsulated through refinement of form, truthfulness of materiality, and sensibility of light. The space takes references from DUMBO, the original Noguchi museum in Queens, and Floor Frame, creating an arena for exploration. A feeling of timelessness is brought forth, representing the growth of the area while also valuing noguchi's use of natural materials. Using Noguchi's "Floor Frame" as a precedent for form and composition, the interior is comprised of systems including, **contradicting directional forms, intersecting connections, and illusion of space.** The orthogonal form that encapsulates the digital portion of the viewing space is placed within a garden-like space, referencing to the way Noguchi usually has one walk around his artwork. One has the opportunity to feel as though they are inhabiting one of Noguchi's sculptures while the space itself also takes on another function of displaying information.



- concrete brick
- poured concrete
- patina finish

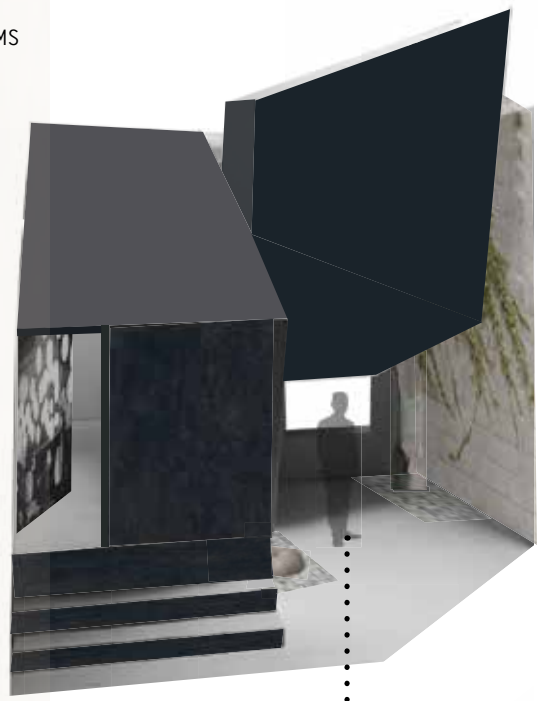
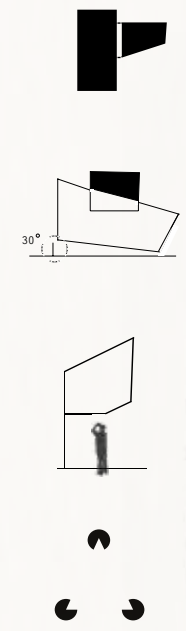
EVIDENT SYSTEMS

CONTRADICTING FORMS

INTERSECTING CONNECTIONS

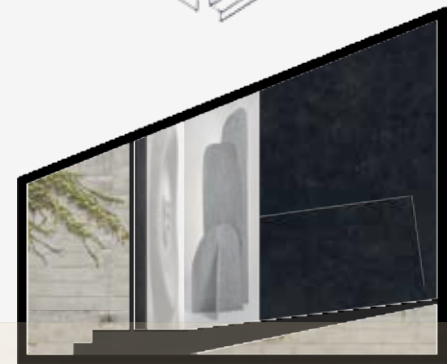
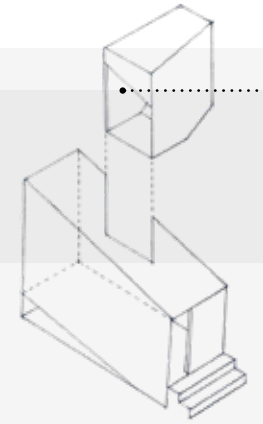
OVERHEAD MASS

ILLUSION OF FORM

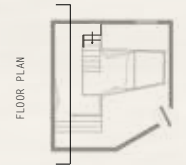


SCULPTED LANDSCAPES |

AN ILLUSION OF TIMELESSNESS THROUGH FORM, MATERIALITY + LOCATION



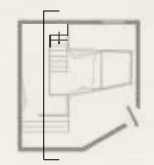
SECTION A



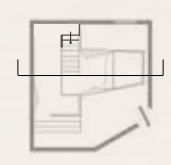
FLOOR PLAN

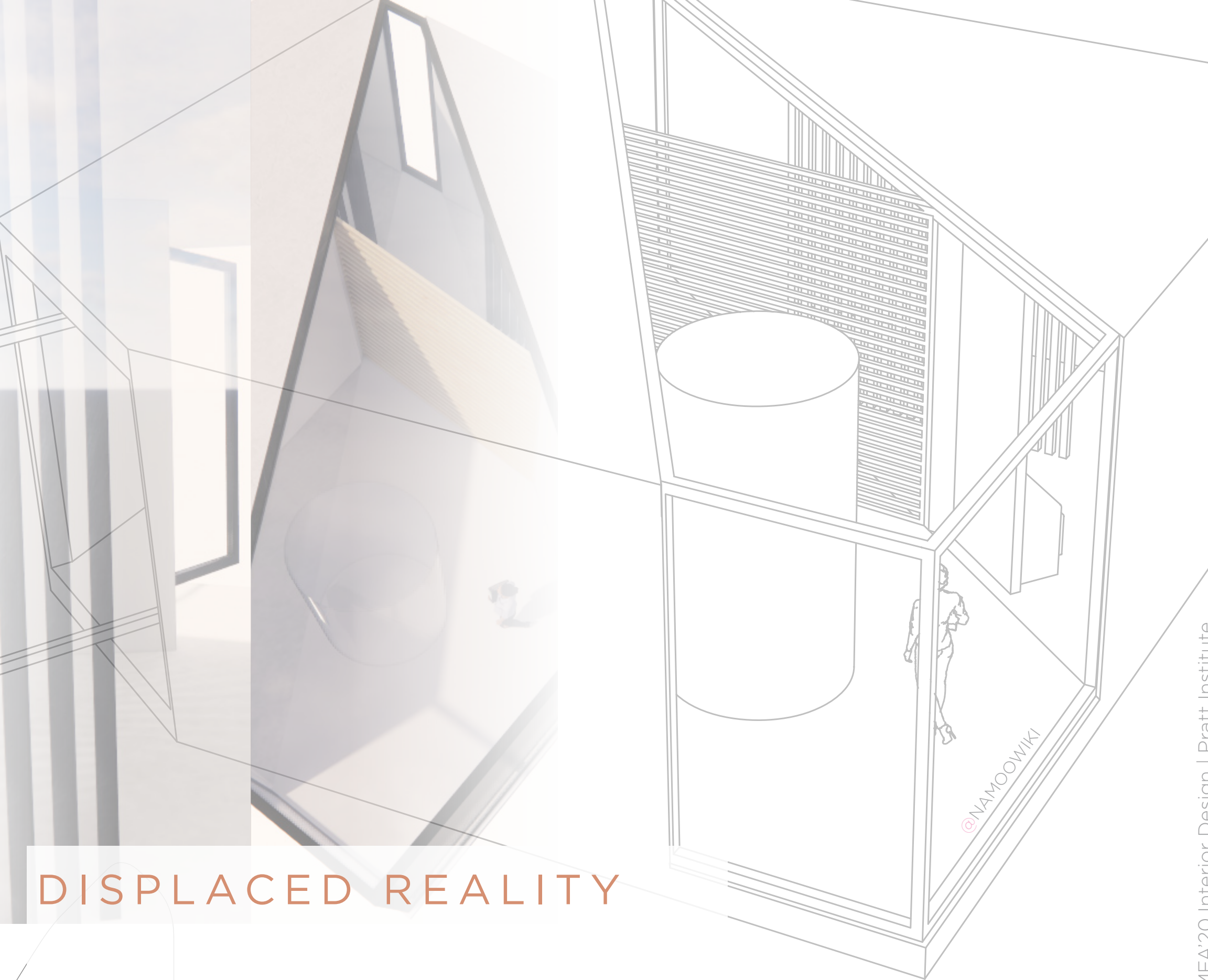


SECTION B



SECTION C



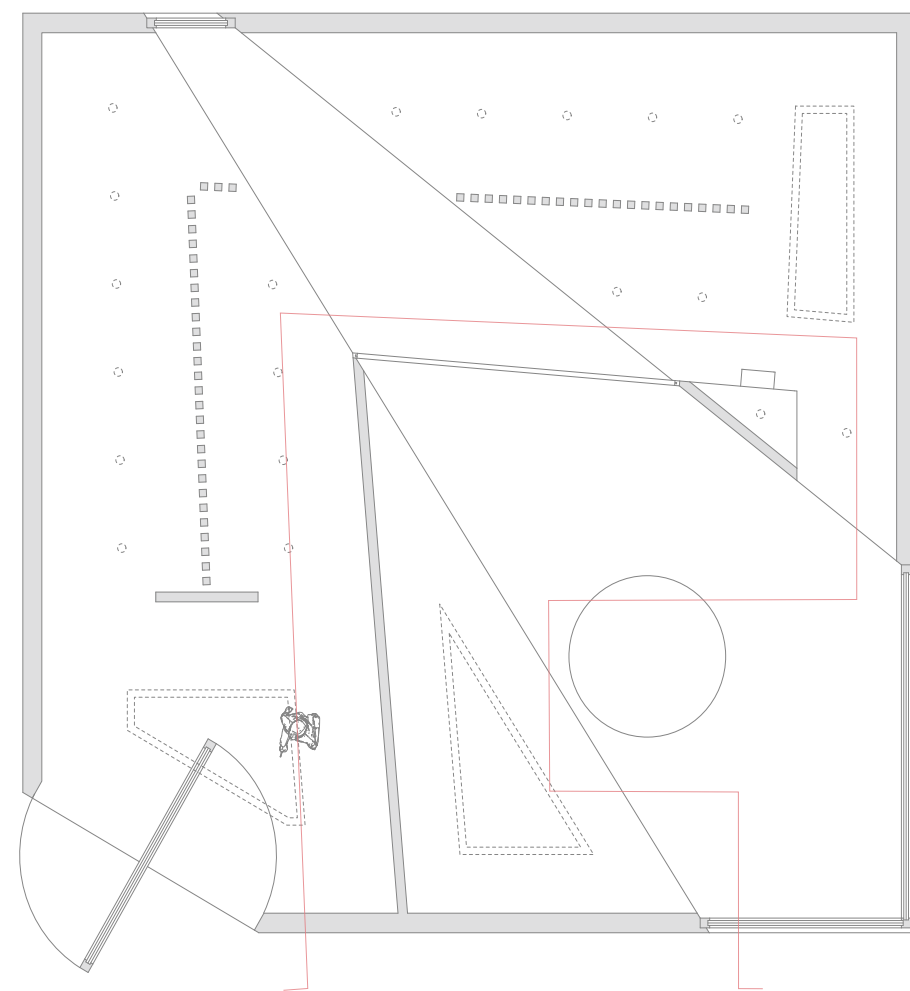


Jin Bae Jung | MFA'20 Interior Design | Pratt Institute

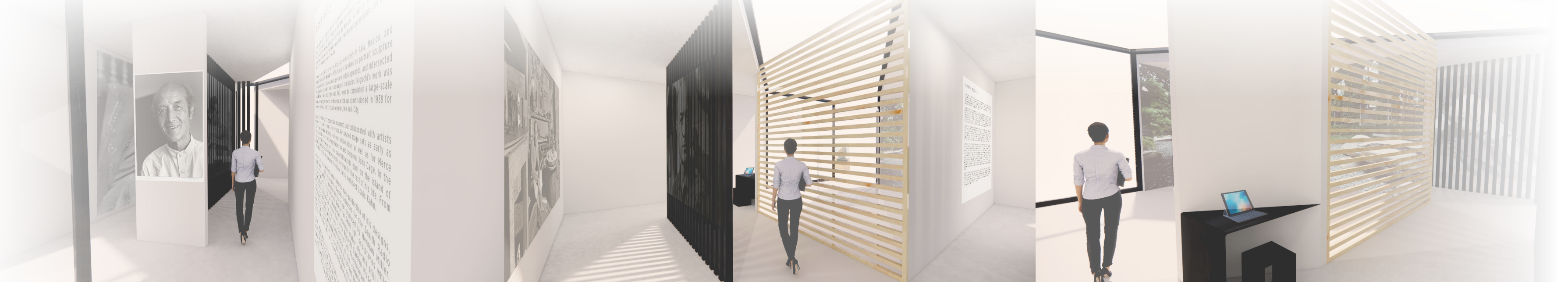
DISPLACED REALITY

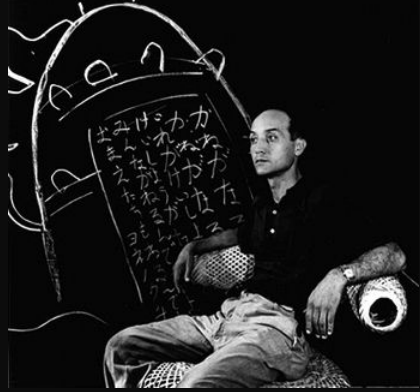
Displaced Reality is a space designed to view Isamu Noguchi's works virtually in response to COVID-19 and the distancing rules from this pandemic. Inspired by Noguchi's "Untitled 1982", the placement of partitions and projections are separated based on the derived system of 'Displaced Harmony'. A singular skylight bifurcates two main volumes and defines the program with light.

To better understand the artist and his works, storytelling is used throughout the program through a digital archive to view his life story and his work as a whole. The space is divided chronologically with a digital archive at the end. Holograms are used as a means to examine Noguchi's work exhibited at the Noguchi Museum. As the viewer directs themselves towards the exit, Noguchi's portrait and studio is shown like an illusion on the partitions in respect to a great artist



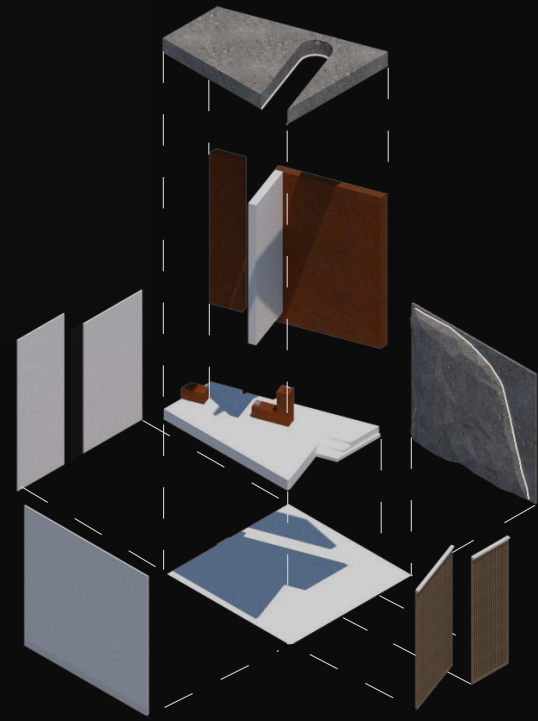
"The upper and nether parts are defined to give meaning to their separation."





It is weight that gives meaning to weightlessness.

— Isamu Noguchi —



White Veneer



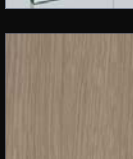
Swedish Granite



COR-TEN Steel



Glass



Mahogany

ISAMU NOGUCHI

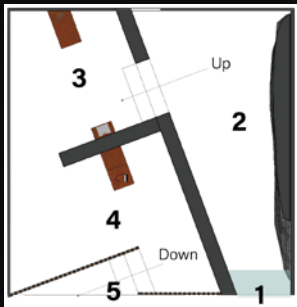
REMOTE VIEWING ROOM

END PIECE

Zhen

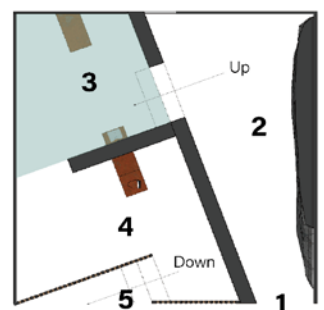
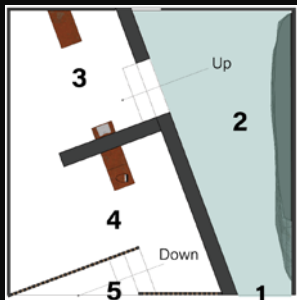
ENTRANCE

1 The entrance space is from narrow to wide, the light is from bright to dark, people's feeling of stress to relax, this process of entering will give visitors a sense of contrast. This is exactly what I learned from the Noguchi's artworks. Noguchi uses simple methods to support large sculptures with small structures.



INTRODUCTION

2 This space is the exhibition hall of remote visit. However, physical experience and emotional feeling are the parts that current technology cannot replace. In this section. Visitors can adjust their mood, touch real materials, look at the structure, feel the space.

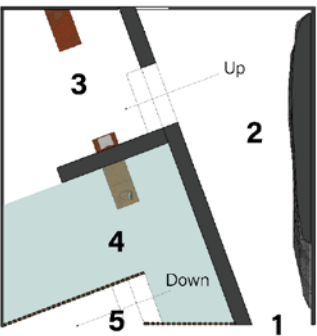
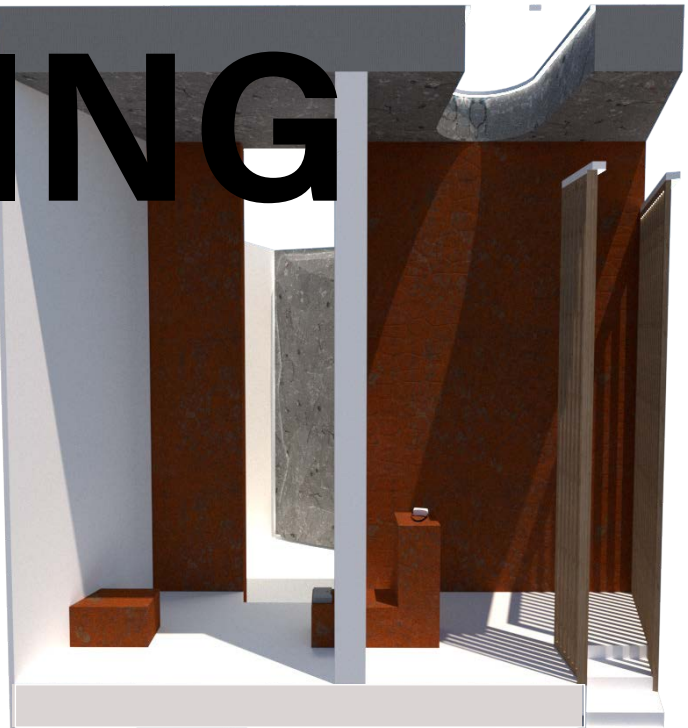


MOVIE

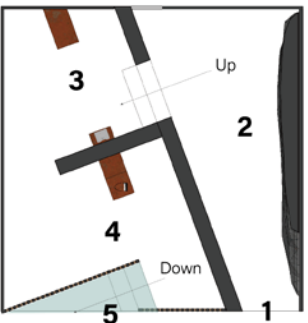
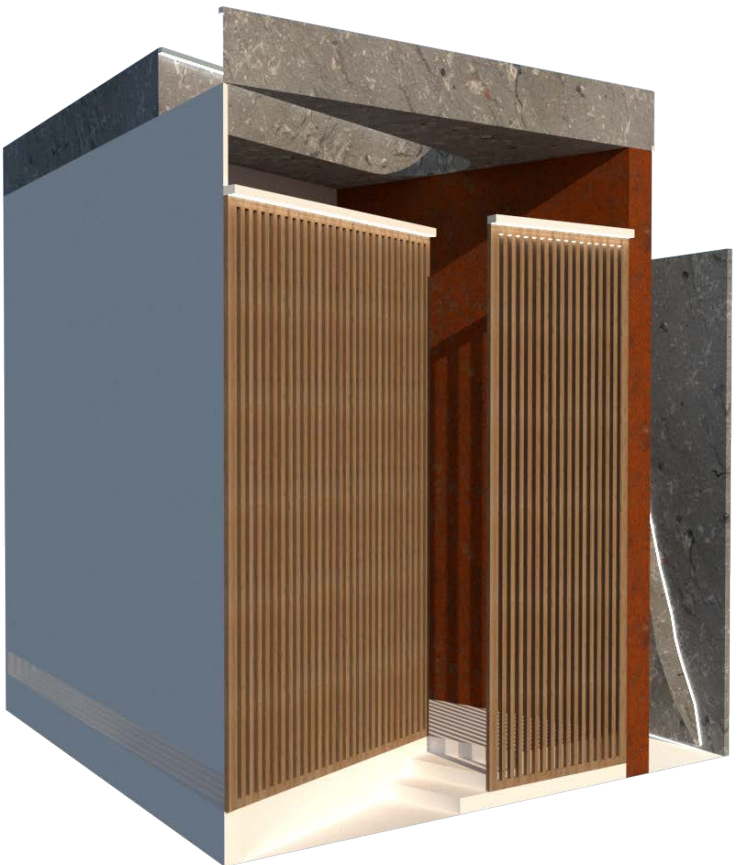


3 In the movie area, visitors can calm down to watch Noguchi's documentary. The space is relatively closed and there is not much light, which helps viewers watch the film

VR



4 The space is a VR area, visitors can wear VR see Noguchi's works. Screen creates different lights shadows throughout the day, and people have different feelings at different times. The sufficient light comes from skyline.



EXIT

5 Exit, I refer to the environment of Noguchi's exhibition hall in the Metropolitan Museum. The looming sensation of the screen can also enhance the curiosity of exterior viewers and the comfort of internal viewers

Noguchi Remote |Suspended Space

JUAN LIN | SP2020 INT 602 | TETSU OHARA

"It is weight that gives meaning to weightlessness."
-----Isamu Noguchi

In the suspended space, columns suspend on a different level to show the space rhythms. People stand at one point of the space, they could only see some part of the other space through gaps but not the whole part, what makes people curious about what is behind it and exploring by themselves.



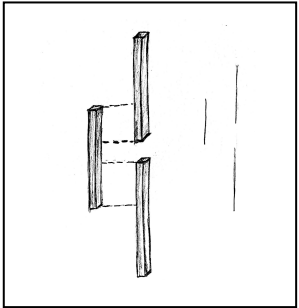
Maquette Model

Sculpture by Noguchi



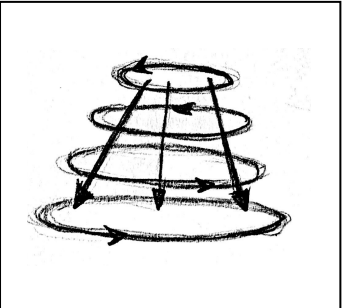
Cage Vase (Kago)
1952

Design Language



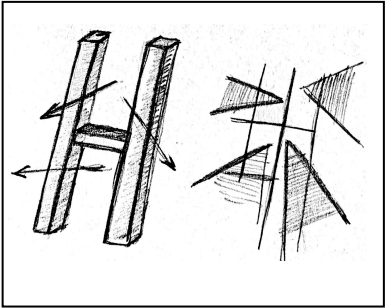
Repetition Linear

Liner lines goes around the volum which create different proportions from different angles.



Rotation

Circular movement goes from bottom to top, large to small



Diverse Diffusion

With different proportions, visible range from inside to outside are different.

Sections



Connection Hallway Rendering



Renderings



Entrance



Viewing Room

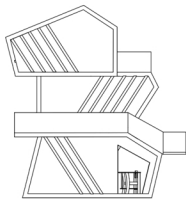


Observer

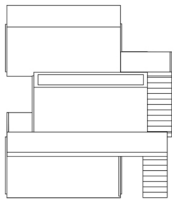
Dynamic Offset

Noguchi Remote | Zeyu Liu | SP 2020 INT 602 01 Sheryl KASAK

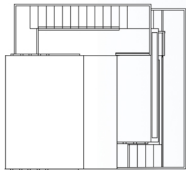
This project aims to provide a safe viewing space for one person to access the Noguchi museum collection remotely during the quarantine period. Occupiable volumes are informed by the system of "offset" derived from Noguchi's sculpture, AWA ORDORI, 1982, which manifests axially with a central core divided into three separate rooms: digital center, interactive center, projection room. The occupant can access the sequence of these rooms differently to view different areas in the museum. Offset : the amount or distance by which something is out of line, and dynamic: pertaining to or characterized by energy or effective action.



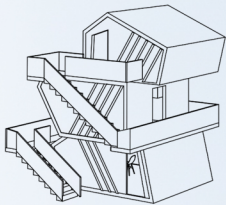
Elevation



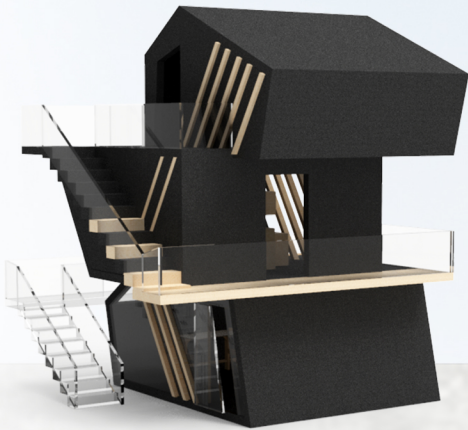
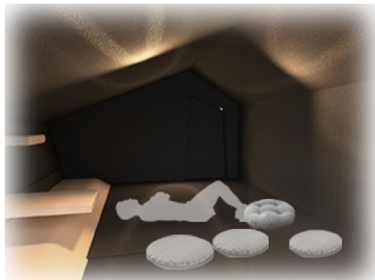
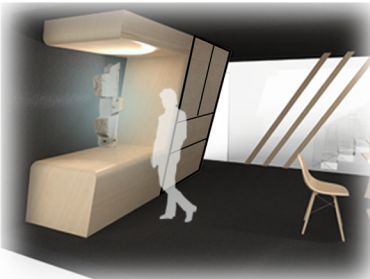
Elevation



Top View

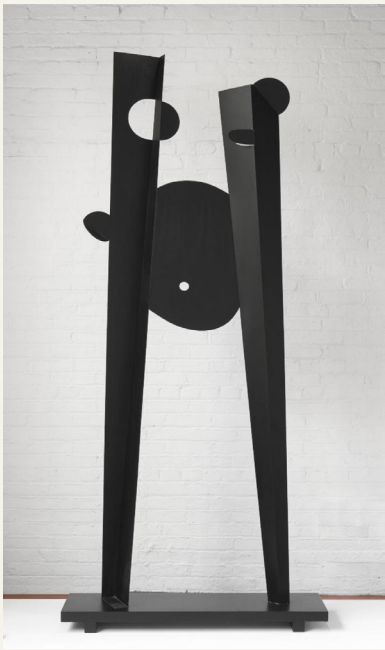


Perspective



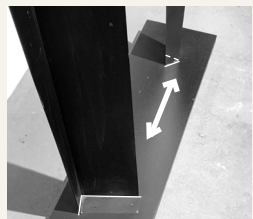
ILLUSION OF VOLUME

Inspired by one of Isamu Noguchi’s sculpture SOLAR, this viewing room aims to create a sense of geometrical illusion of suggested volumes through the act of *subtracting, overturning and displacing planes*. The constructing of this space is inspired by Noguchi’s sculpting process, in which he starts by carving out and removing volumes inwards.

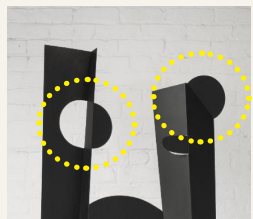


Solar
1958

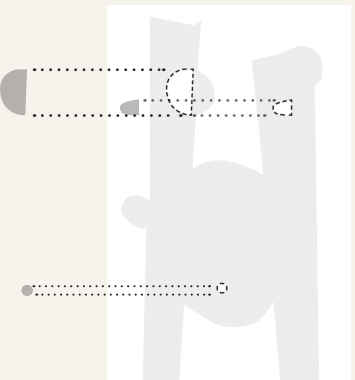
EVIDENT SYSTEMS



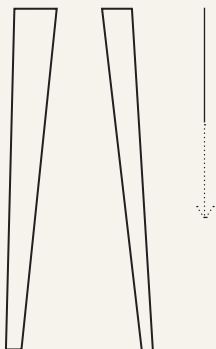
SHIFT



DISPLACE



SUBTRACT



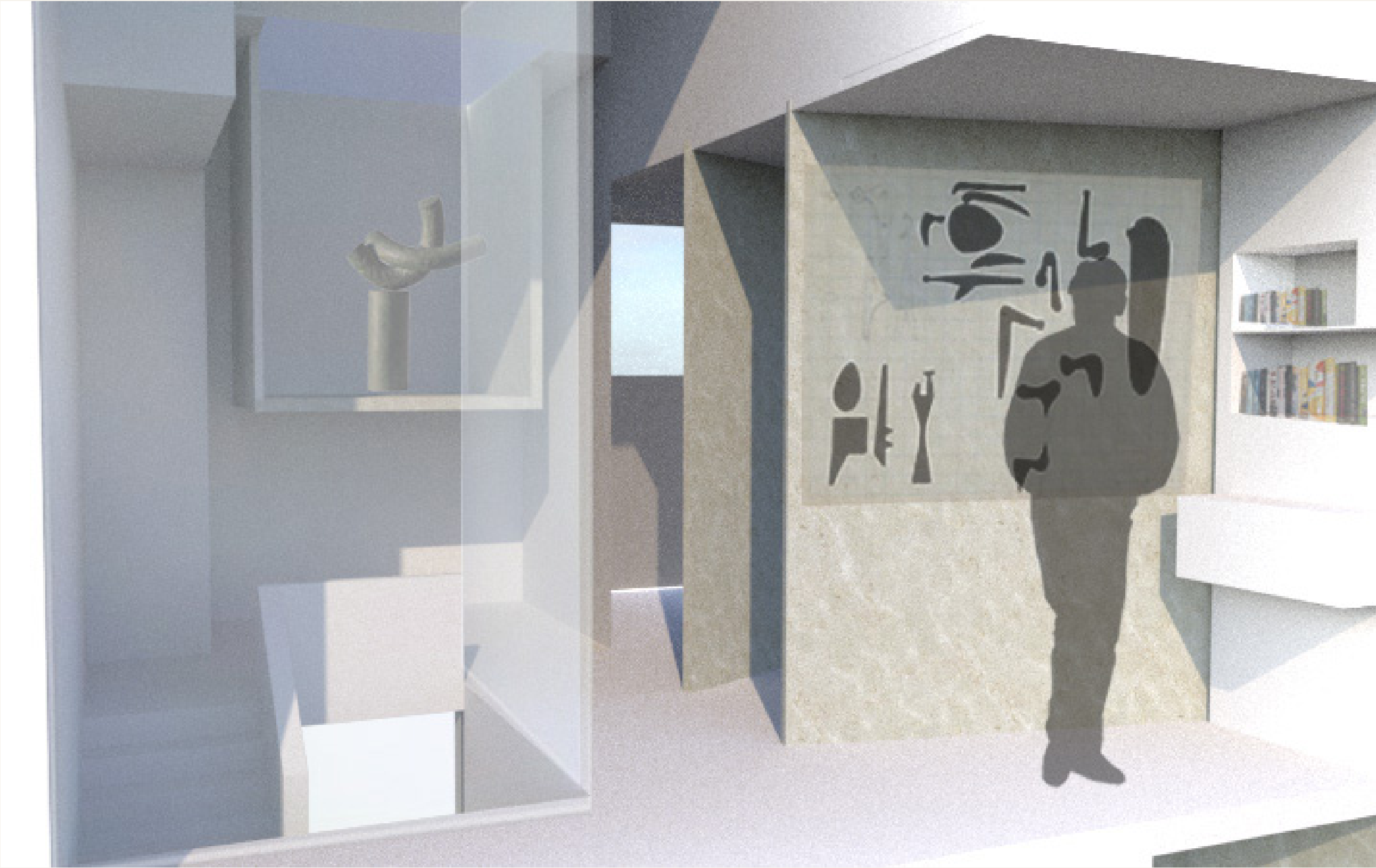
TAPER



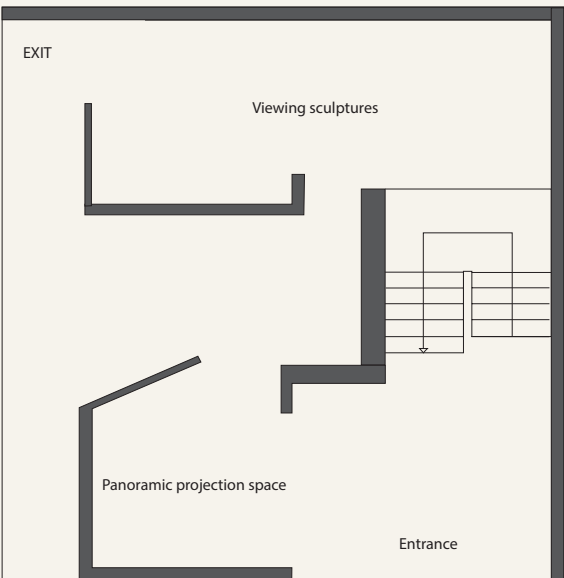
GRAY MARBLE



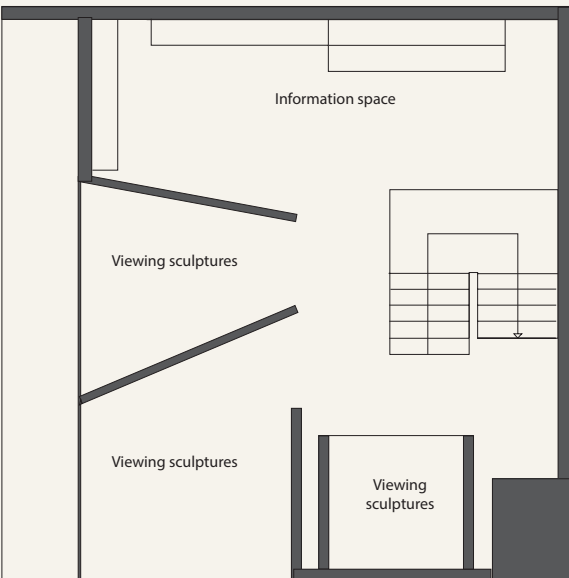
CONCRETE



INFORMATION SPACE



1ST FLOOR PLAN



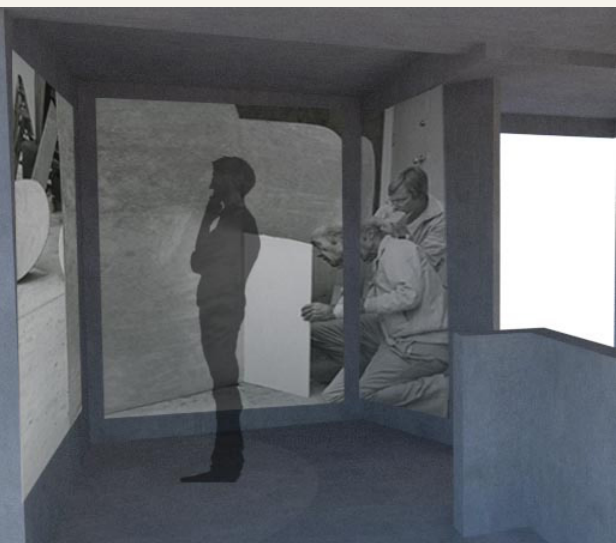
2ND FLOOR PLAN



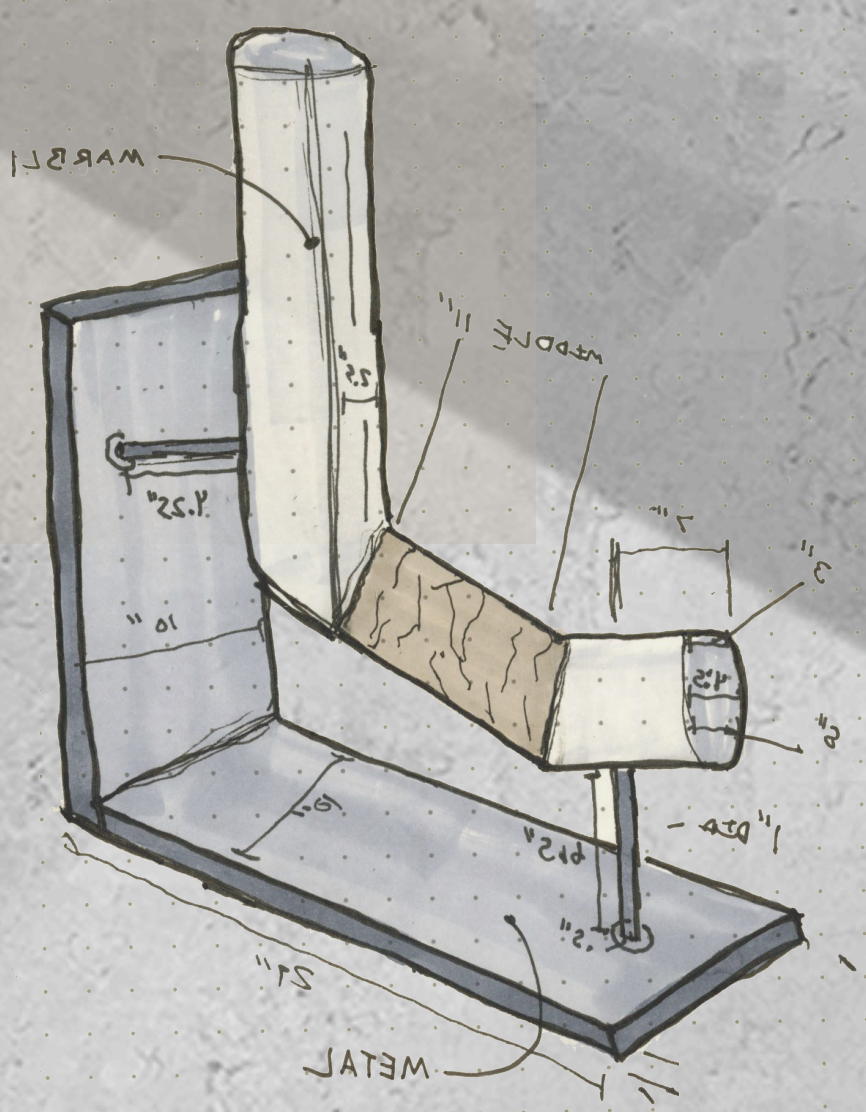
WALKING TOWARDS TO VIEW SCULPTURES



INFORMATION SPACE



PANORAMIC PROJECTION SPACE



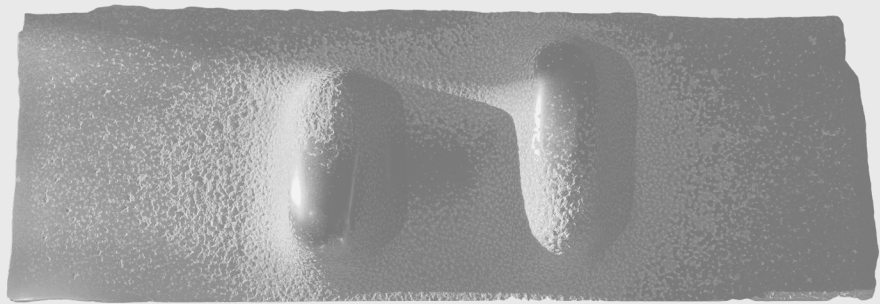
A Digital Noguchi Experience

A system of right angles was derived from the Noguchi sculpture, *The Elbow*, c. 1970. This system sparked a tectonic language that dictates both the spatial boundaries and interior environment of the single occupant viewing space. The user, upon entering the space is greeted by dense materiality and dramatic right angles that protrude from the walls, floors and ceiling. This formal assembly guides the occupant through a double height space fashioning an immersive digital art viewing experience.

By Dylan Roberts | Pratt Interior Design | Instructor Sheryl Kasak

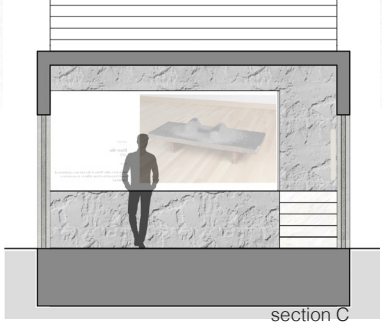
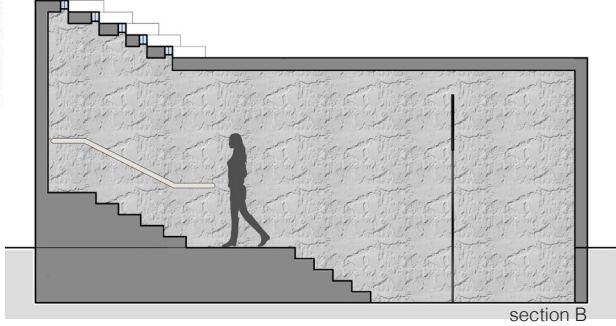
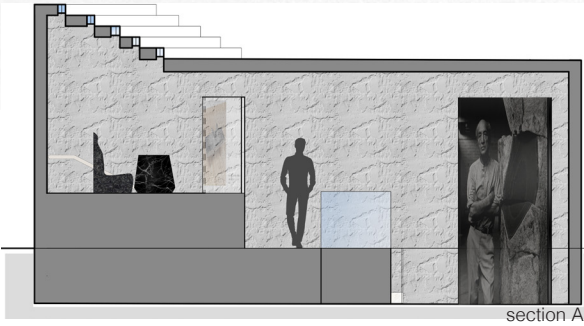
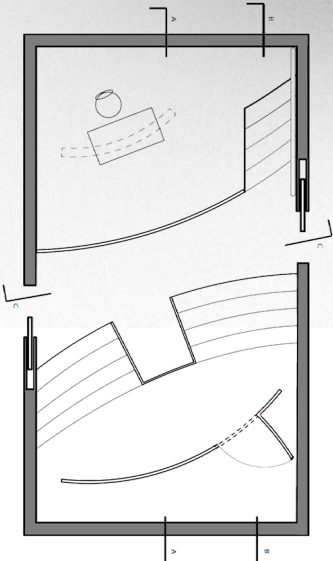
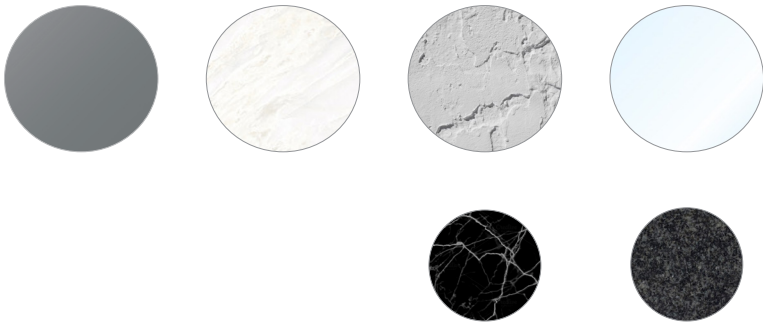
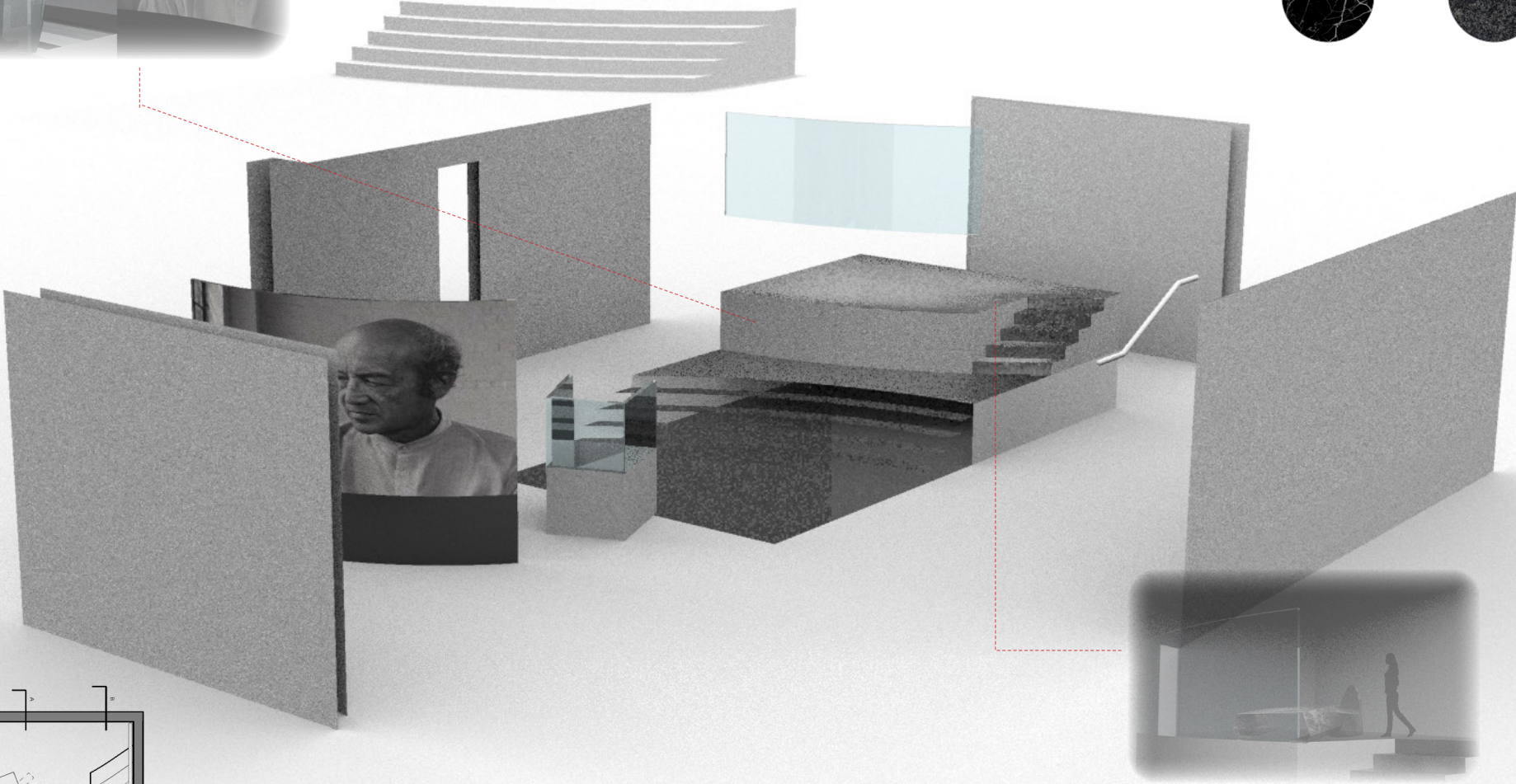


Noguchi Remote | duality



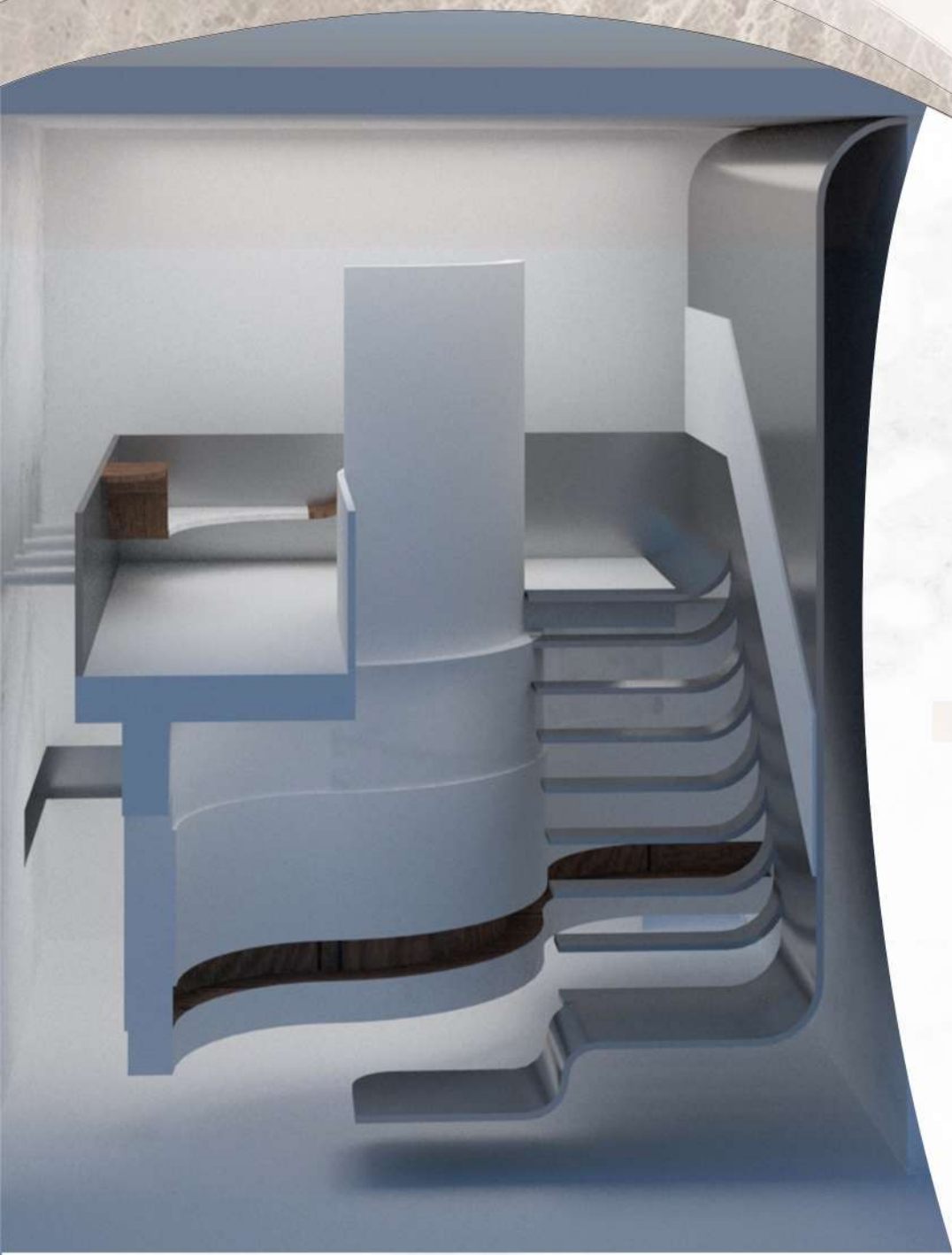
This project proposes a spatial design for one occupant adhering to new social distancing rules and inspired by Noguchi's "Black Hills", 1970. Derived from the sculpture, the system of duality, one of positive and negative plays a role in how the user moves through the space and views multiple works electronically. As one moves through the space experiencing different heights and depths, their perception of positive and negative is challenged, allowing views to Noguchi's work from different perspectives.

Due to COVID-19 and all it's restrictions, this space allows the user to touch, feel, and experience the sculptures and Noguchi's life through materiality of the space and technology. The large screen allows them to view and interact with information on Noguchi. The raised space (contemplation) gives the user a moment to pause, sketch, view, think and/or merely just sit. The holographic projection screen on this raised space allows them to view different sculptures in three - dimension.



NOGUCHI REMOTE |

Yizhe Wang
Instructor : Tetsu Ohara



1-Entrance&Introduction



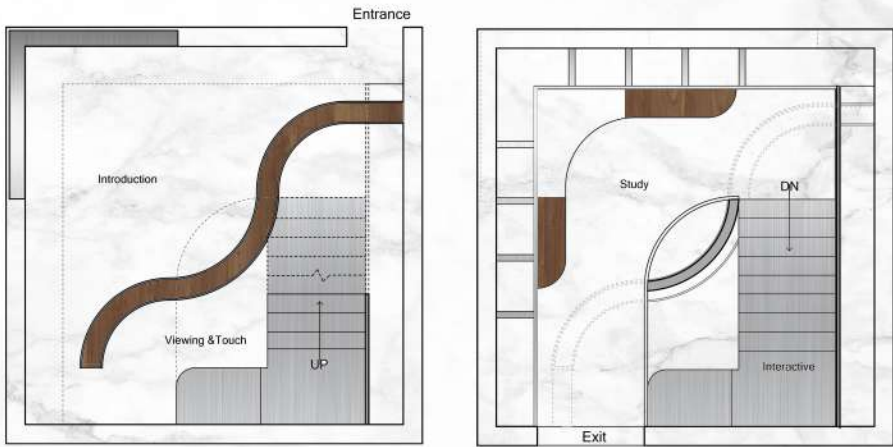
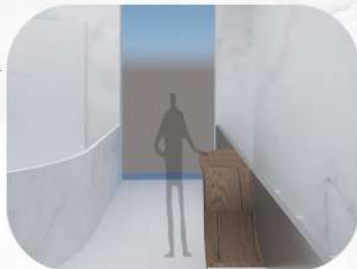
2-Viewing&Touch



4-Study Area

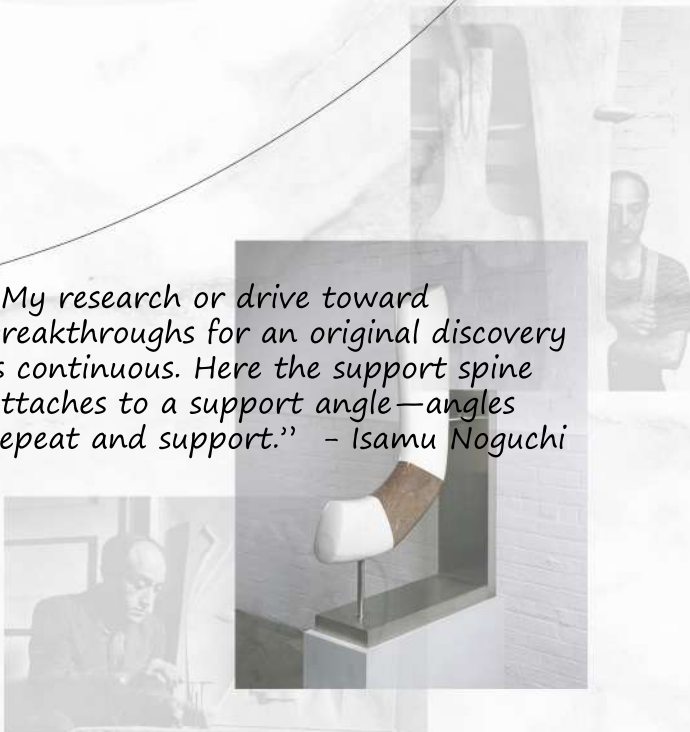


3-Interactive



Inspired by Noguchi's way of thinking and his work "elbow", this space is designed for people which may remotely view and "visit" Noguchi's art as an individual while remaining physically distanced from the work and other viewers. This remote viewing room explores the space between curve and straight, the multiple functions which provided by curve, and conceal joint, with which characterize the piece "elbow, 1970". The suspend wall shows the Noguchi's thought "It is weight that gives meaning to weightlessness. -Isamu Noguchi"

"My research or drive toward breakthroughs for an original discovery is continuous. Here the support spine attaches to a support angle—angles repeat and support." - Isamu Noguchi



Between Subtraction

Francine Teng
INT-602
Instructor :Sheryl Kasak
Spring 2020

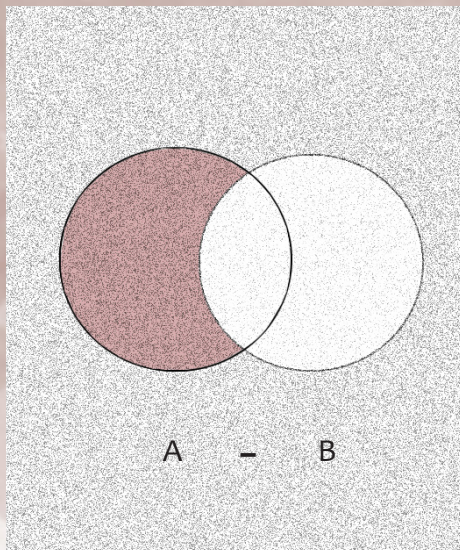
During the COVID-19 pandemic, a project is proposed to provide a viewing space for a single user to appreciate Noguchi's digital exhibition remotely, responding to global social-distancing. The space focuses on redefining the relationship between exhibition space and physical experience both conceptual and performative ways.

Through a study of the systems inherent to the Cage Vase (1952), three typologies are determined: Subtract, curve, and pivot. These typologies are consequently synthesized in one coherent system. The user can discover the private spaces within the public space while they view the arts.



THE CAGE VASE (1952)

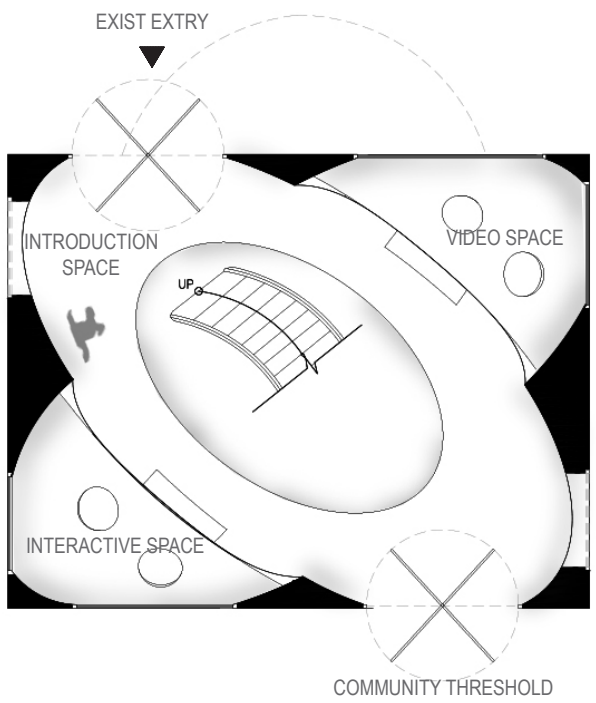
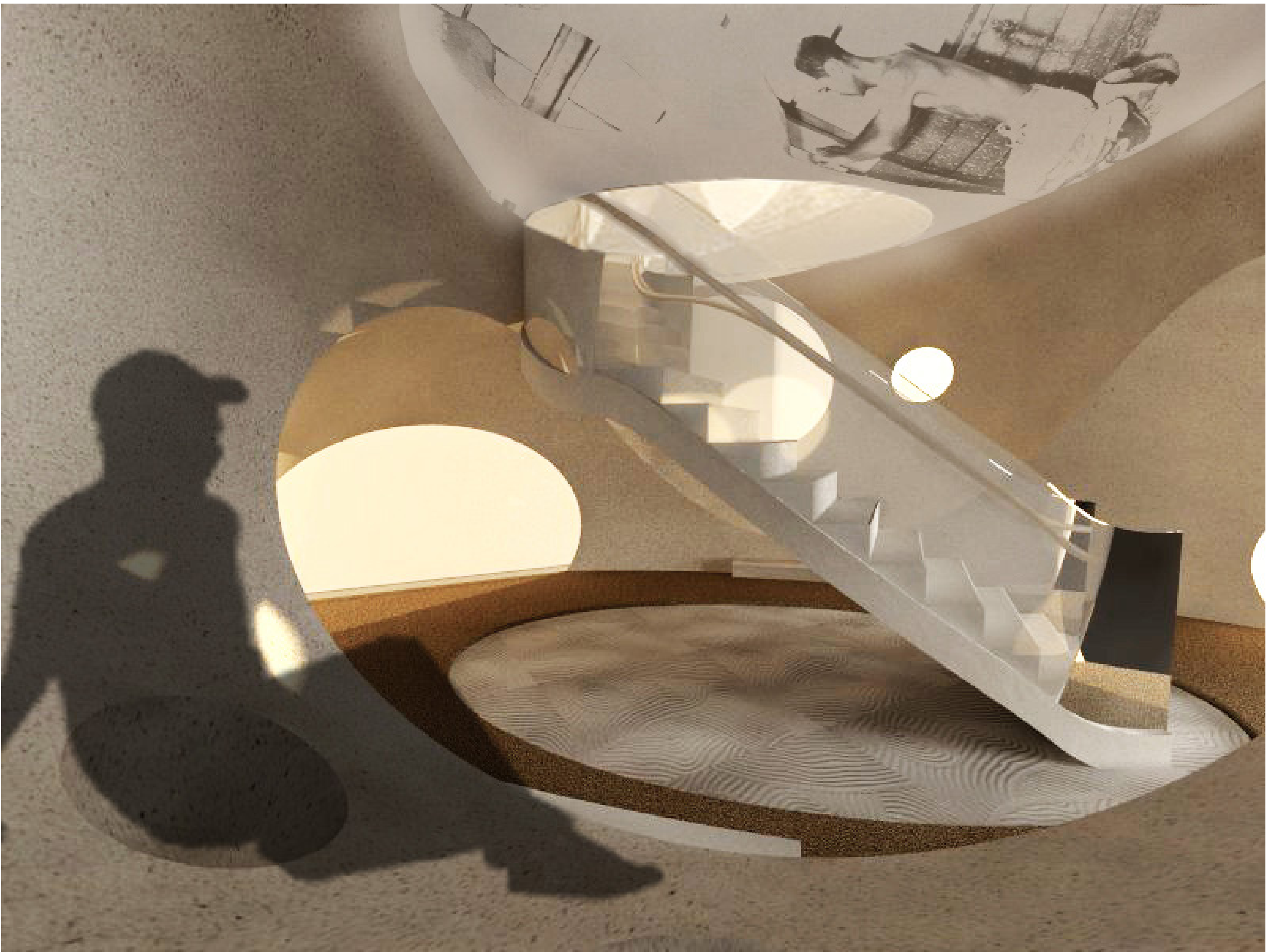
The Cage Vase is made of pottery ceramic and then coated with a rough glaze to create an antiquated effect, just like the unpolished surface of the metal. He wrote of making this sculpture as "my close embrace of the earth".



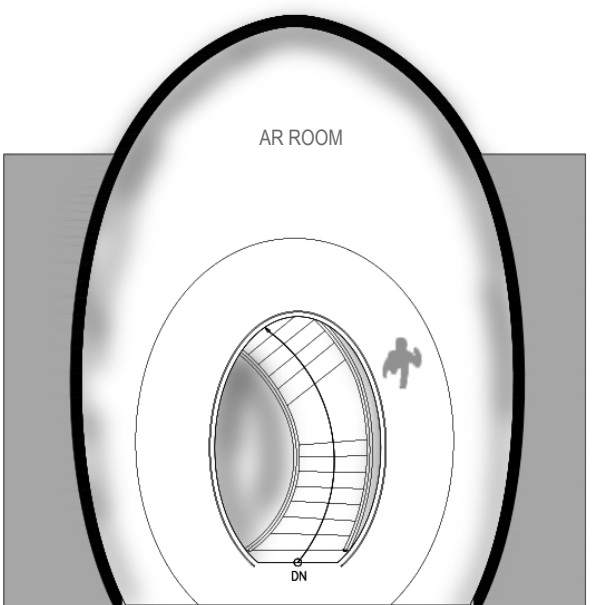
SUBTRACTION

(noun.)

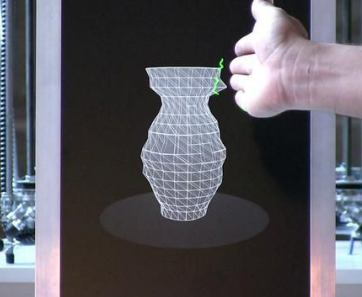
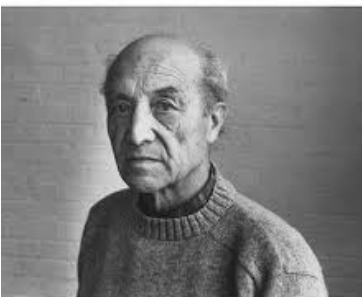
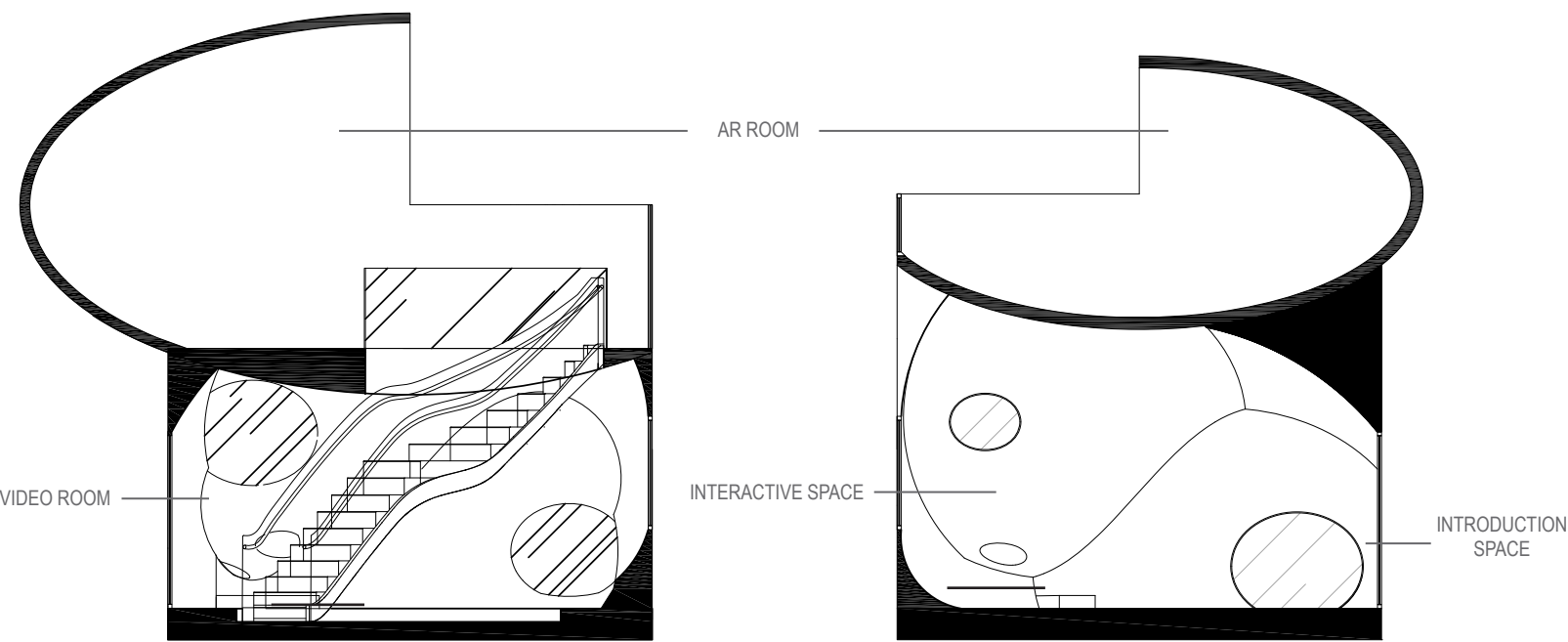
The relative complement or set difference of sets A and B, denoted $A - B$, is the set of all elements in A that are not in B.



First Floor Plan



Second Floor Plan



ACTIVITY

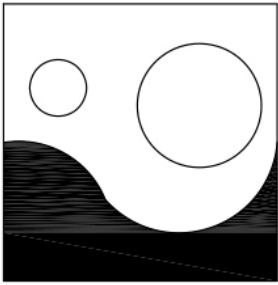
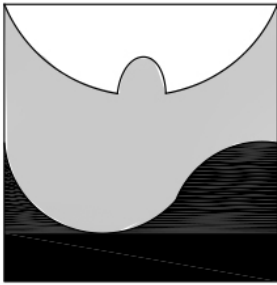
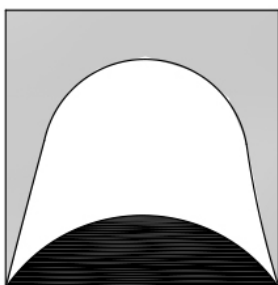
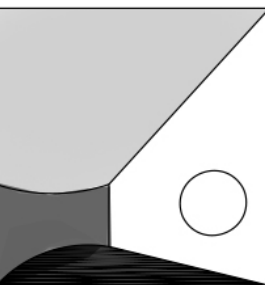
The entrance shows the biography of Noguchi and a brief introduction to the exhibition.

Using Augmented Reality provides the user experience like appreciating the artworks in the museum.

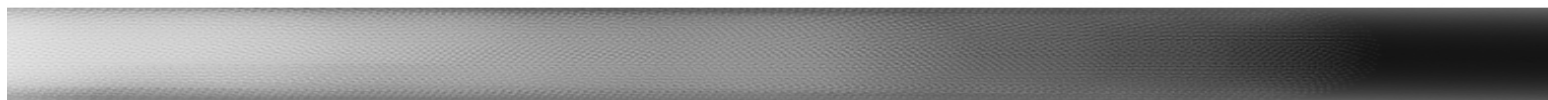
Using the control panel on the wall to control the display screen on the ceiling, and learning about the crafts and more information of Noguchi's artworks through the video.

The interactive space with the OLED panels on the wall, the user can have the experience to paint and make pottery virtually.

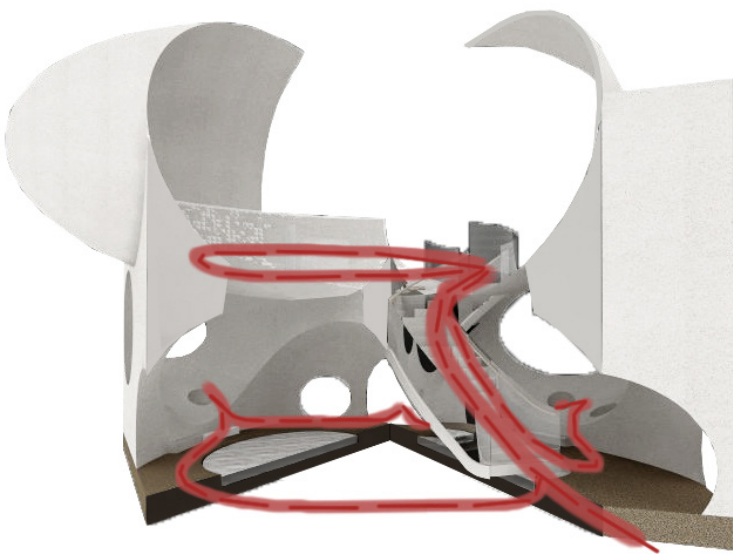
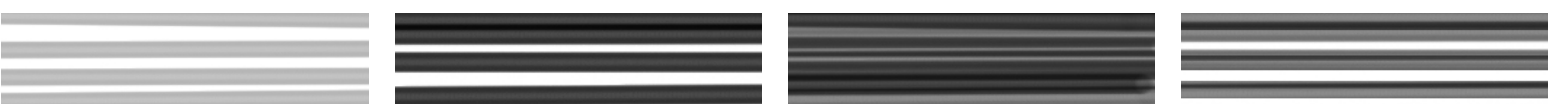
SPACE VIEW



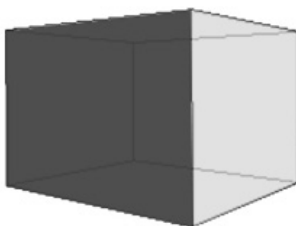
UNDERSTANDING



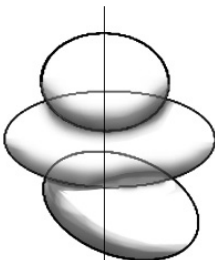
OCCUPANCY



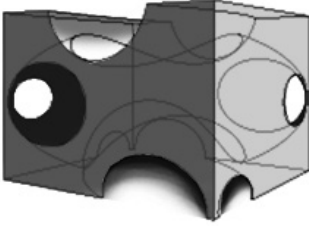
Vertical and horizontal circulation



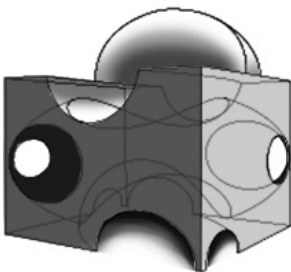
A solid



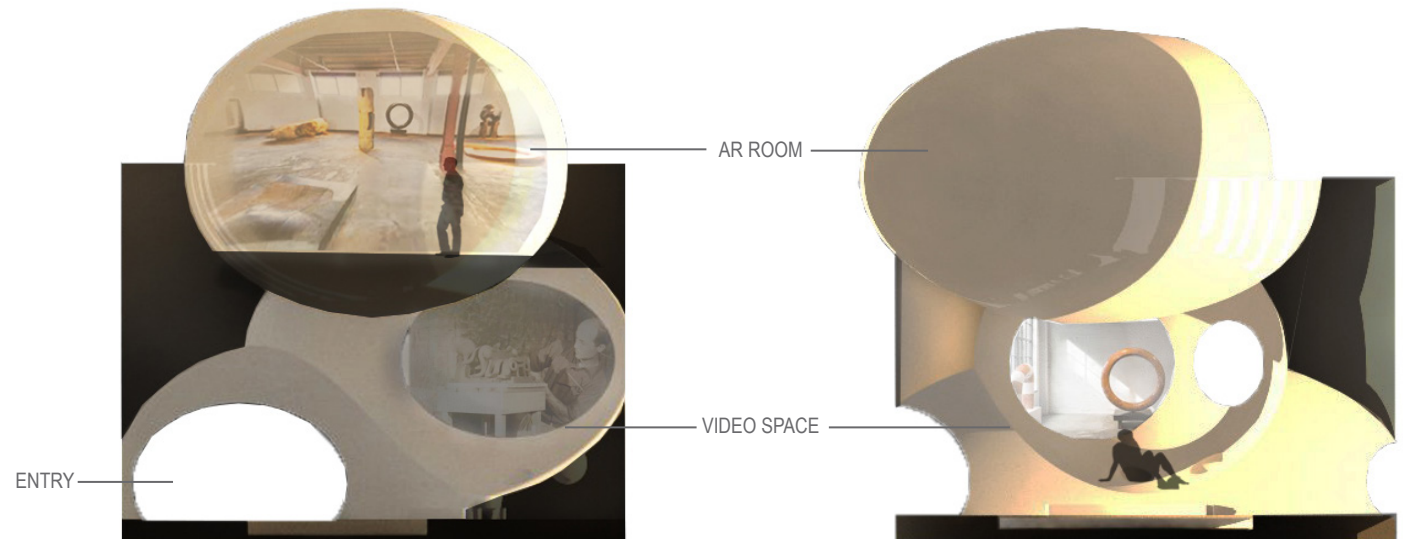
A fixed point supports the ellipsoids balance, and rotating the ellipsoids to increase the space that can be used.



Forming the void space.



Rebuilding a quarter of the ellipsoid to increase more space.



Shifting Views

- Noguchi Remote Viewing Room

WEN-CHING TING | SP2020 INT602 | TETSU OHARA

Inspired by Isamu Noguchi’s piece on view, Awa Odori, the viewing room aims to encapsulate Noguchi’s work, identity, and philosophies through the **shifting of volume, balancing between positive and negative space, and framing of views**. The subtraction and fluctuation of interior forms encourage visitors to engage a **playful interaction** with the exhibition.

The layers of information reveal as one goes upward through the ladder, encouraging the visitors to get closer to the artist in a **multi-sensory experience**. The viewing room aims to illicit **connection and intimacy** with the artist in this period of social distancing.

Noguchi Sculpture Study |

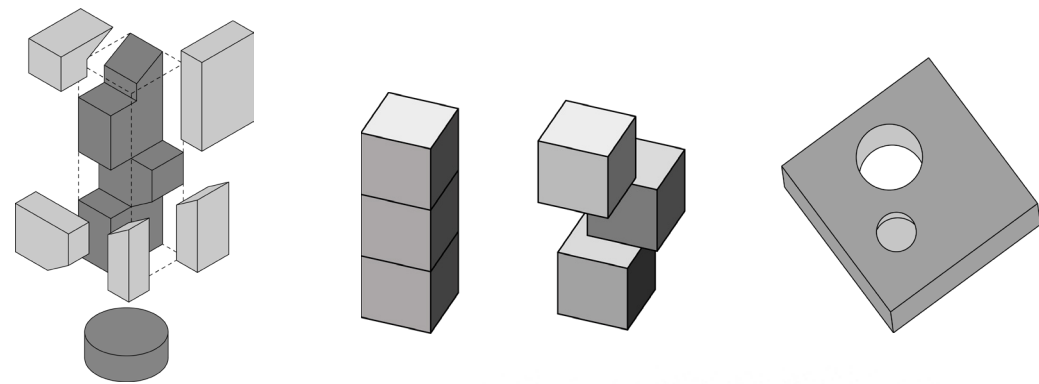
Awa Odori (1982)
Mure-cho, Shikoku, Japan



Inspired by the Awa dance festival in Tokushima Prefecture, Japan. It is an annual period of remembrance and honoring one’s ancestors.



System Analysis |



Part to Whole Relationship

Shifting from Central Axis

Subtraction



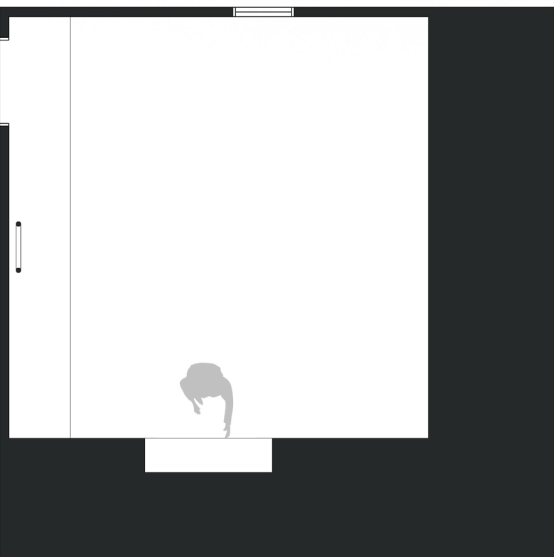
Sensory Zone

Viewing Screen

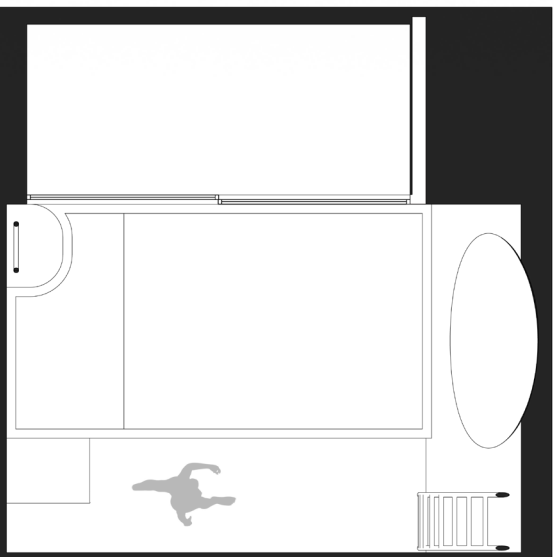
3D projection

Viewing Screen

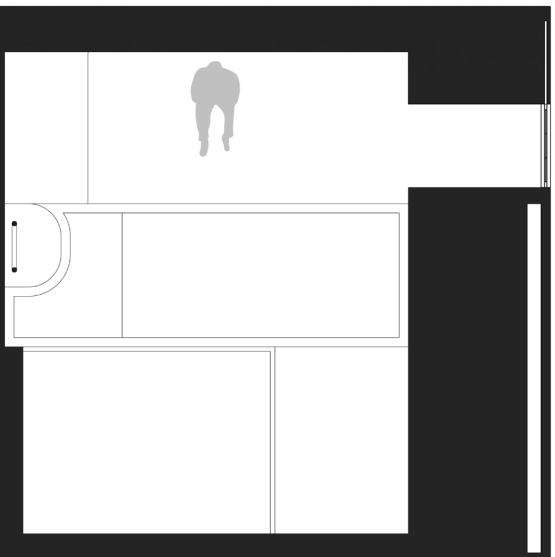
Entrance/Lobby Plan



Play Room Plan

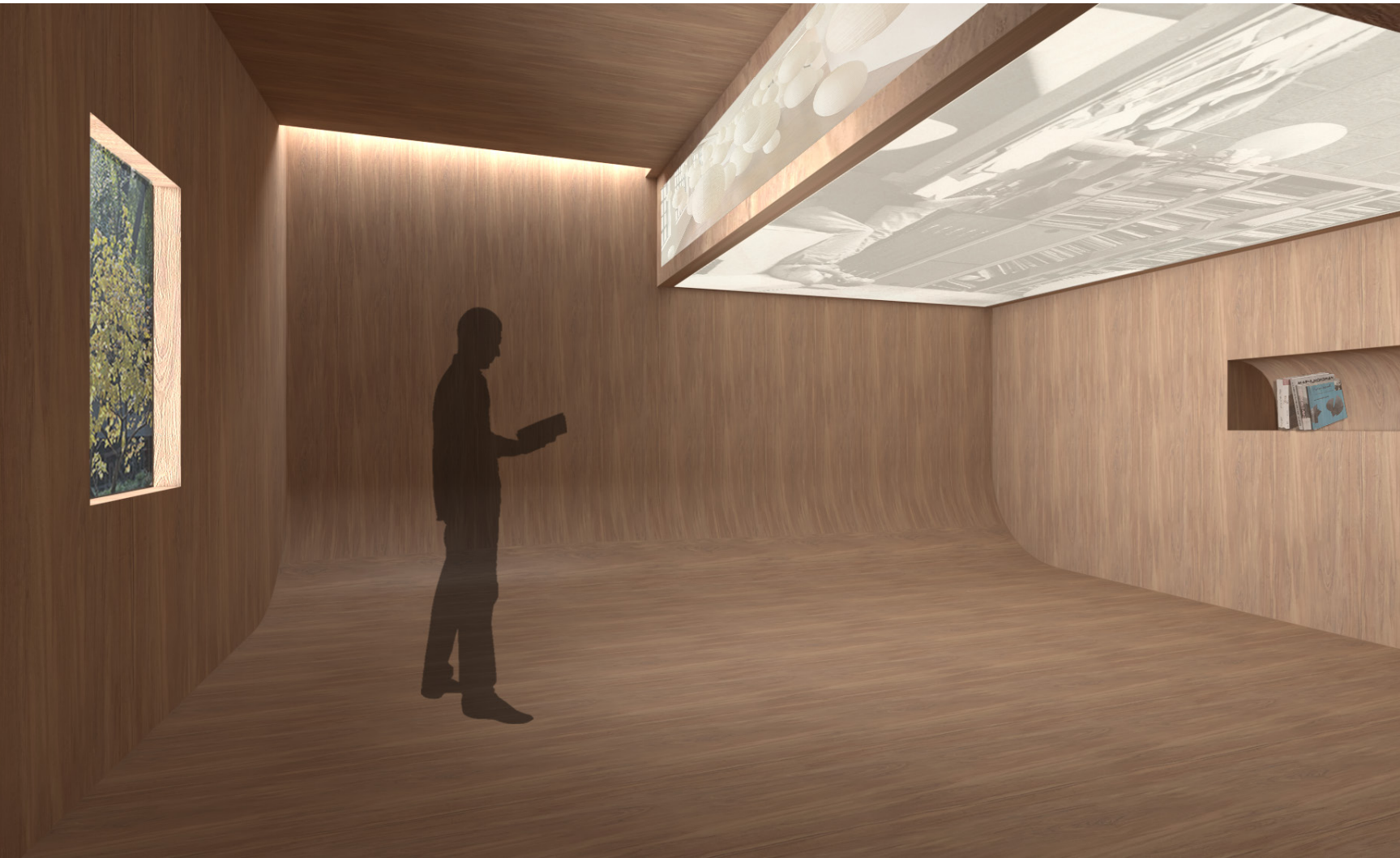


Sense Room Plan

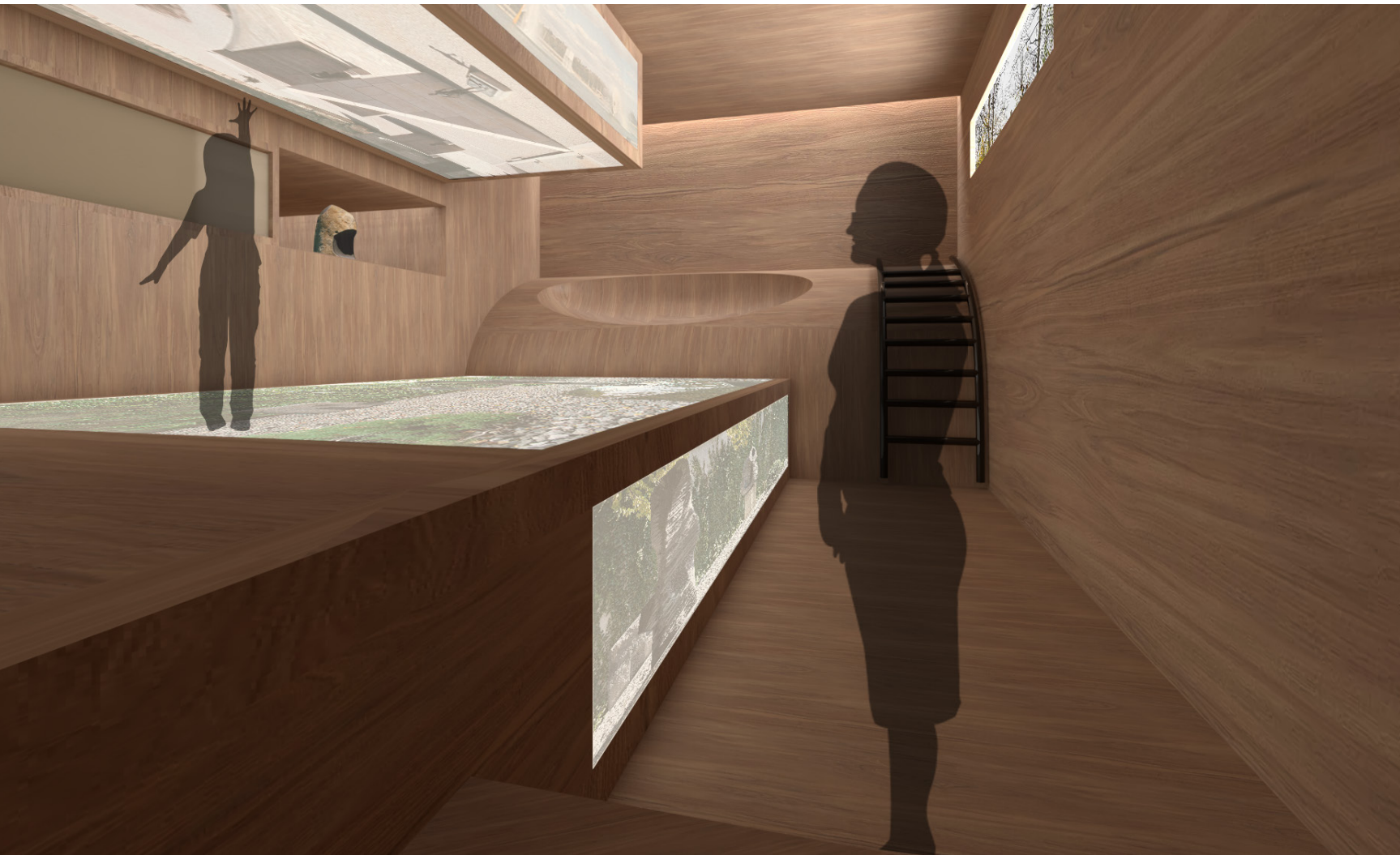


” The essence of sculpture is the perception of space, the continuum of our existence.”
- Isamu Noguchi (1904-1988)

Entrance/Lobby | Introduction



Play Room | Interaction



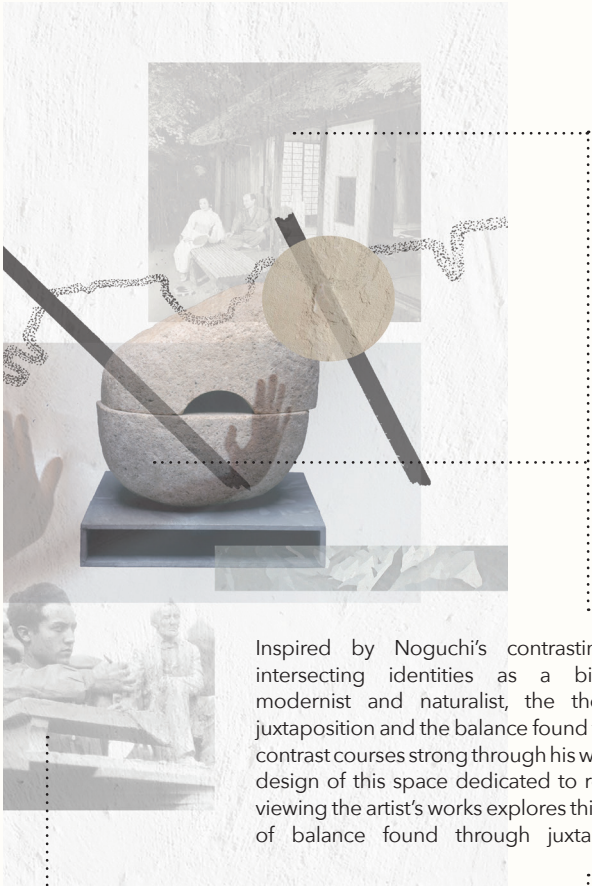
Sense Room | Immersion



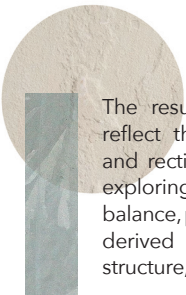
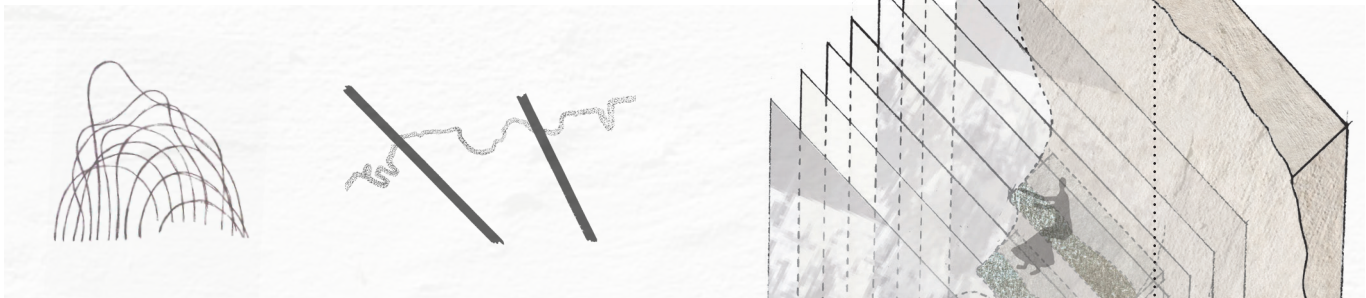
NOGUCHI REMOTE |

balanced juxtaposition

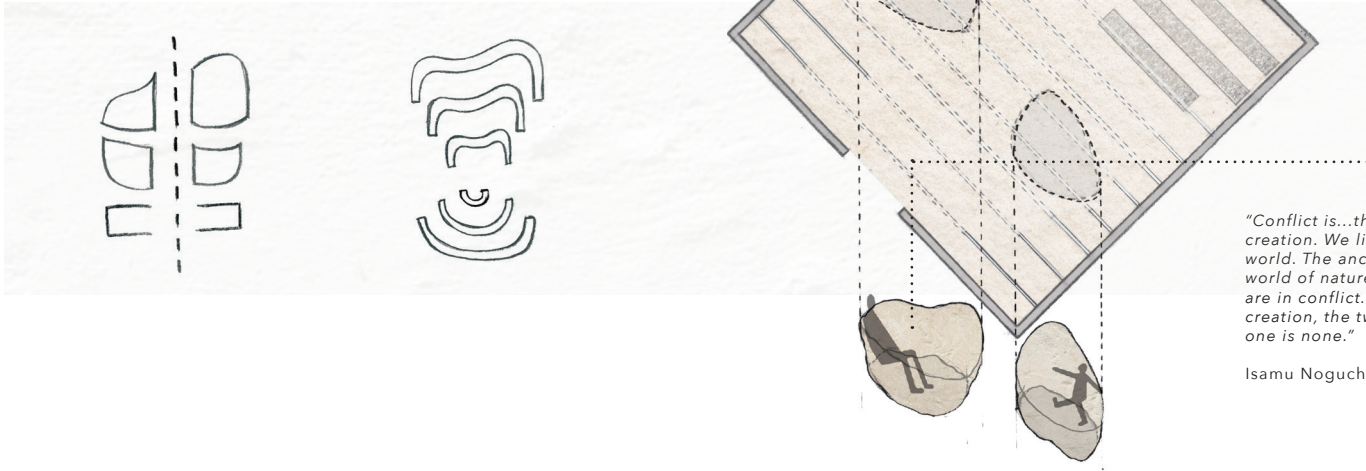
In the context of heightened surveillance and averseness to touch in the time of COVID-19, a burden which has been placed quite literally in our hands - anxiety over what and who we can and cannot touch has become society's new norm. To address sensory deprivation and to support the re-introduction of tactility into our daily lives, this project aims to bring viewers a sight+touch remote art viewing experience engaging specifically with the works of sculptor and designer Isamu Noguchi



Inspired by Noguchi's contrasting and intersecting identities as a bi-cultural modernist and naturalist, the theme of juxtaposition and the balance found through contrast courses strong through his work. The design of this space dedicated to remotely viewing the artist's works explores this theme of balance found through juxtaposition

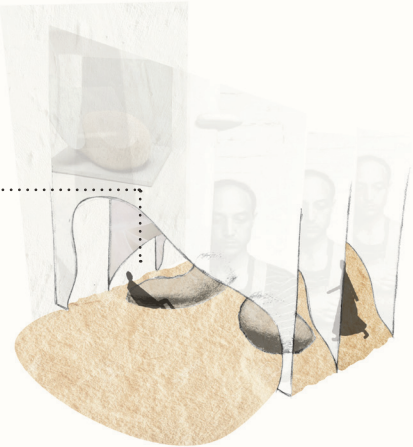
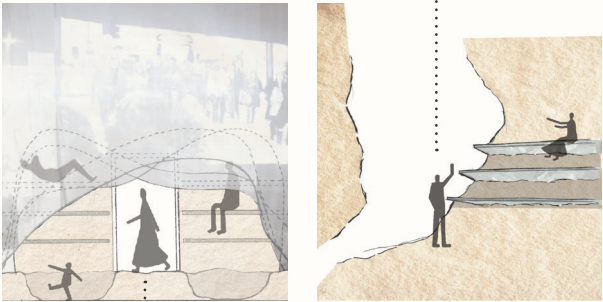
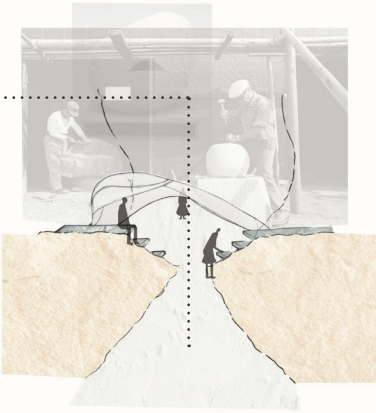


The resulting space has been sculpted to reflect the dichotomy between biomorphic and rectilinear forms, contours, and material, exploring symmetrical and asymmetrical balance, positive and negative spaces - systems derived from analyzing the composition, structure, and making of his piece *Untitled, 1982*



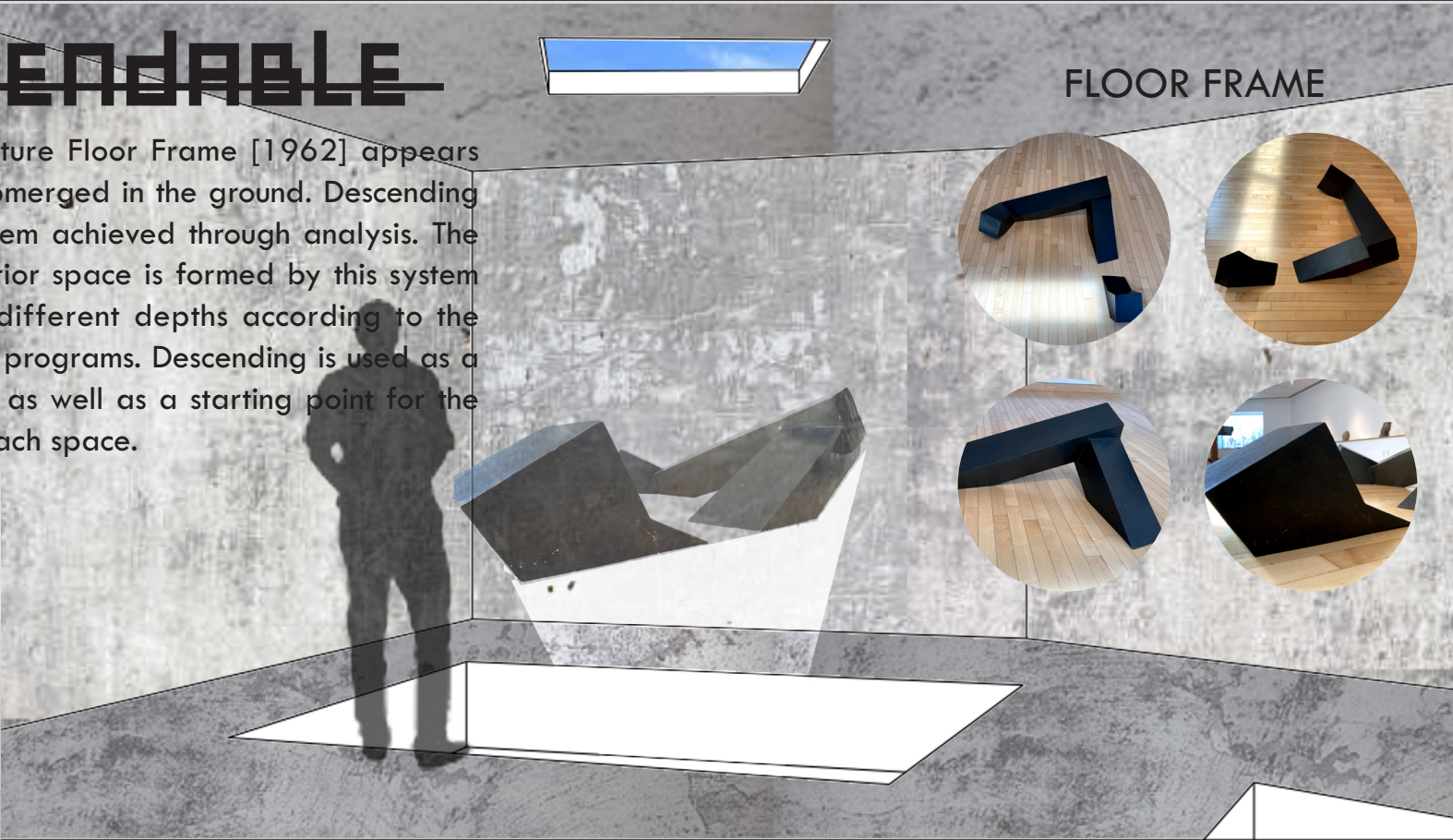
"Conflict is...the spark of creation. We live in a modern world. The ancient world, the world of nature confronts. We are in conflict. From that comes creation, the two together. Only one is none."

Isamu Noguchi

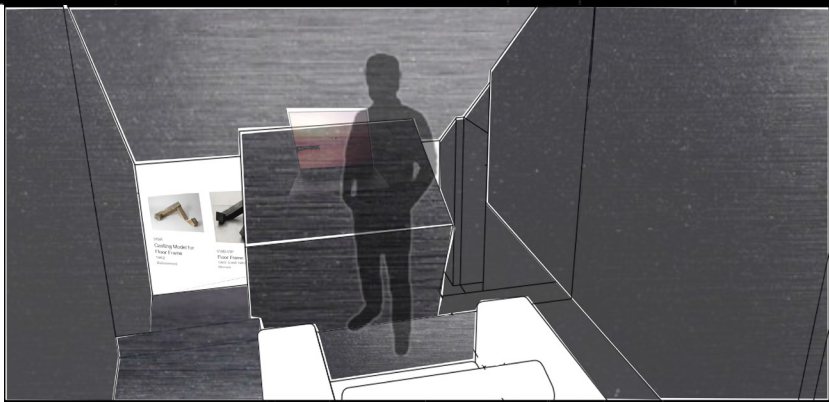
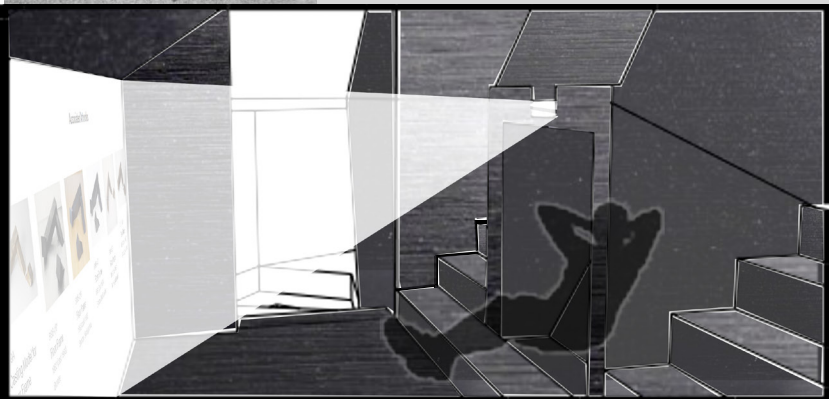
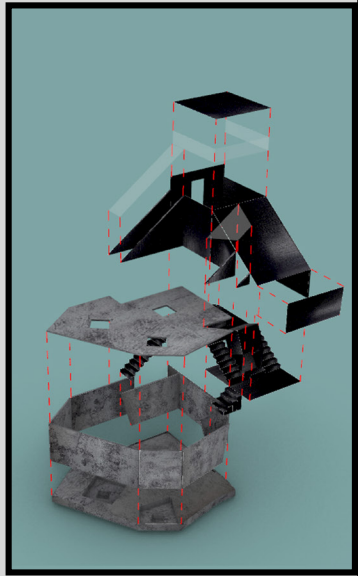
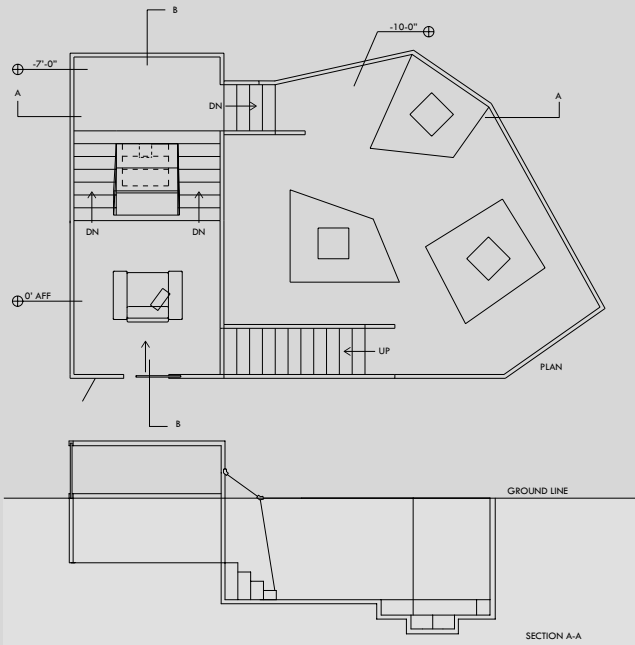


DESCENDABLE

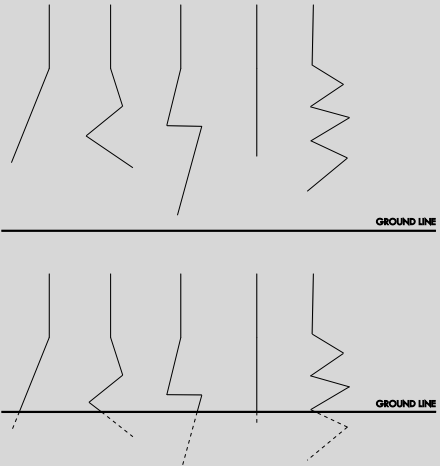
The Noguchi sculpture Floor Frame [1962] appears to be partially submerged in the ground. Descending is the derived system achieved through analysis. The design of this interior space is formed by this system in descending to different depths according to the needs of different programs. Descending is used as a tectonic language, as well as a starting point for the design details in each space.



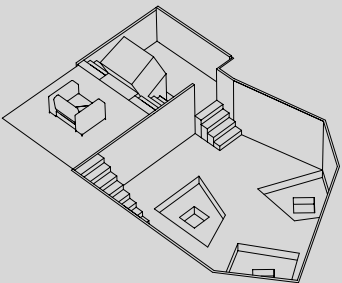
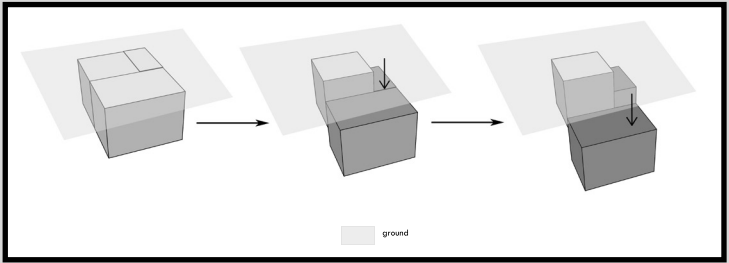
FLOOR FRAME



DESCEND



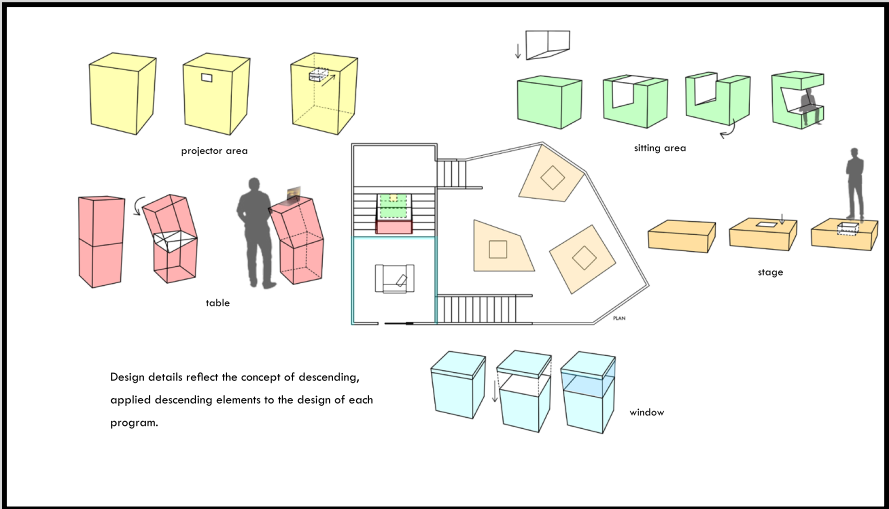
TECTONIC LANGUAGE



Taking descend as the design& tectonic language.

Descend means move or downfoward, as this diagram shows how an object descending into the ground.

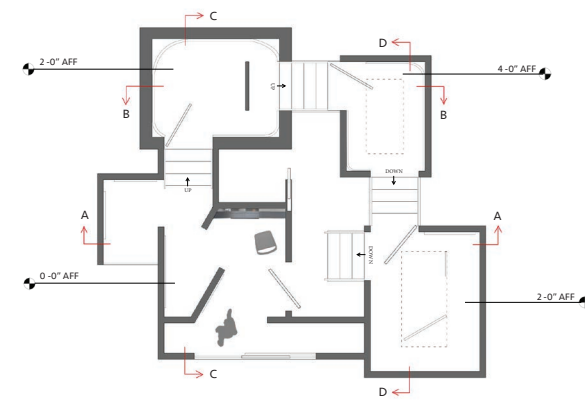
DESIGN DETAILS



Displaced Reality

The current global pandemic has imposed limitations on interpersonal contact and sets restraints on interacting with design in a physical space. In response to this confinement, this project proposes a remote exhibition space for a single occupant who will be able to view the work of Isamu Noguchi virtually, while practicing social distancing. The system of **displacement** derived from an analysis of Noguchi's sculpture "Solar (1958)" informs a user experience which is both segmented and collective. The interior is divided into multiple rooms, each "exhibiting" different categories of Noguchi's work in panoramic projection, bringing a 2-dimensional digital archive into 3-dimensional perception, faithful to one's experience walking through an actual museum.

Chen Zhong
Pratt Interior Design | Spring 2020



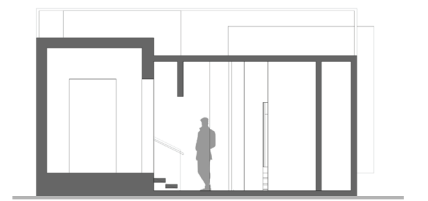
Floor plan at 6' -0" AFF



Section A
View of biography room
and interactive room.



Section B
View of "outdoor" room
and "indoor" room.



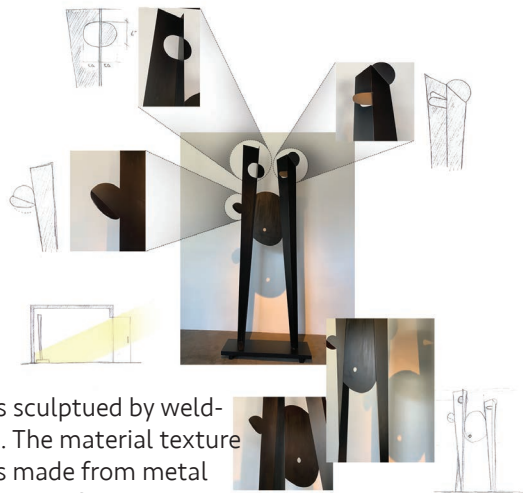
Section C
View of "indoor" room
and biography room.



Section D
View of interactive room
and "outdoor" room.

SOLAR 1958 (471A)

Noguchi's "Solar" was sculpted by welding and folding metal. The material texture is very smooth, as it is made from metal and also painted with black finishing (471A). This piece contains both linear and curvilinear elements, yet all shapes used are derived from the most simple geometric shapes: circle and rectangle.



Tectonic Systems

Displacing Cuts

There are multiple circular cuts on Noguchi's model. The area cut out areas are not disposed, but rather displaced at a different location on the model. The total area of "Solar" remains the same, yet this displacement introduces various new forms.

Displacing Folds

There are multiple folds on Noguchi's model. The folds act in accordance with cuts, that they are both displaced to create new forms. The folds are conducted at 180 and 30 degree angles. This brings an originally 2D shape into 3D.

Program

1. Lobby/entrance

Desk, chair, and laptop.



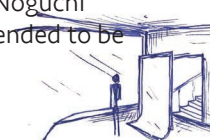
2. Biography room

Flat projected screens on partitions display Noguchi's biography, as well as audio narration.



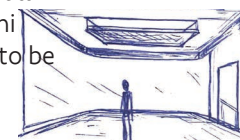
3. "Indoor"

Panoramic projection on all partitions exhibit Noguchi works that are intended to be displayed indoor.



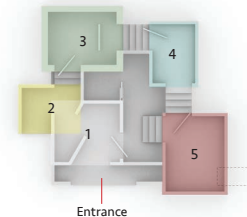
4. "Outdoor"

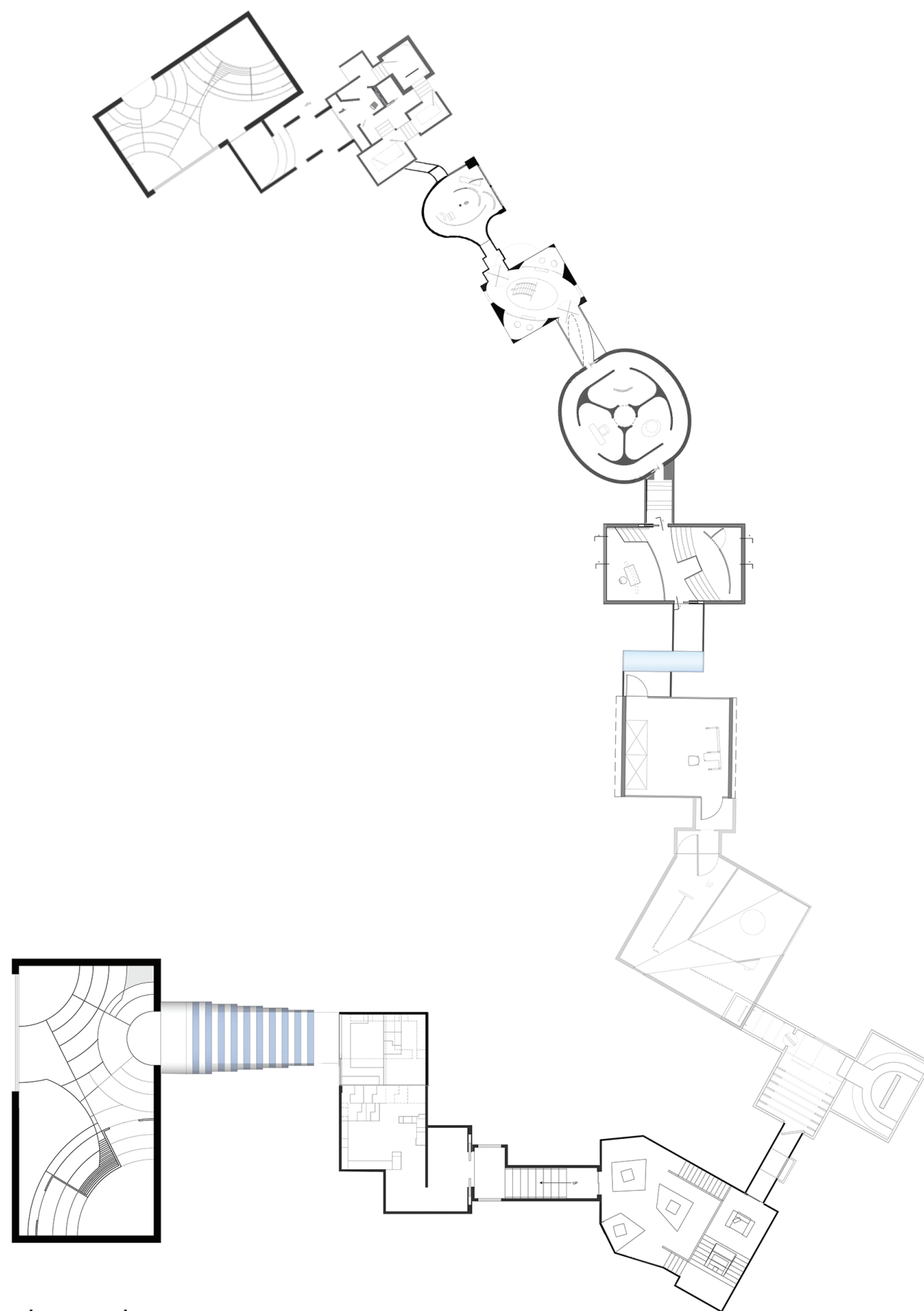
Panoramic projection on all partitions exhibit Noguchi works that are intended to be displayed outdoor.



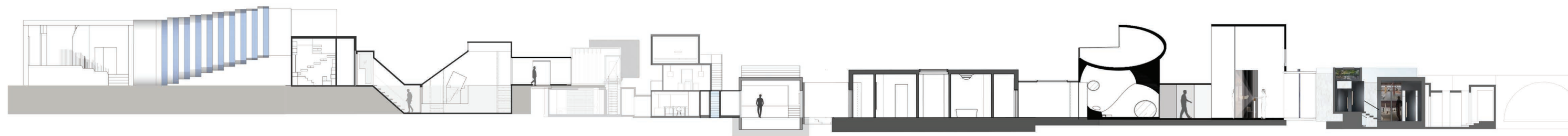
5. Interactive

Touch screen projected screens on partitions allow visitor to manually access Noguchi's archive.





Floor plan



Section