



# SUBTRACTED LANDSCAPES

## An Interactive Noguchi Experience

Inspired by Noguchi's process of sculpting, the design for this viewing room experience is grounded in the act of "carving" to reveal form. Subtracted Landscapes is designed to help users understand Noguchi's work in a fully immersive environment, where touch and play are encouraged, and the relationship of body to sculpture is reexamined and recontextualized in this remote experience. Overall a sense of harmony of form is presented, and a system of balance for subtraction and extrusion applied to further investigate details.

Designer : Omar Aqeel





## ORIGINALLY PROPOSED SITE ANALYSIS:

### DUMBO, BROOKLYN, NY

Historic district located on the Brooklyn waterfront encompassing a six block radius between the Manhattan and Brooklyn bridges, characterized by 95 19th century industrial factories and warehouses. Once an epicenter of industry and manufacturing, the neighborhood is now a destination for tourists and a hot bed for tech companies and tech startups.

Building Topography



Sound Pollution



Occupancy Density



DUMBO HISTORY

1830s  
Industrial Boom, manufactures move into the neighborhood



1883  
Brooklyn Bridge opens



1909  
Manhattan Bridge opens



1978  
DUMBO coined (Down Under the Manhattan Bridge Overpass). Area was home to artists



NEIGHBORHOOD  
COLOR STORY



PERSPECTIVE RENDERINGS



NEIGHBORHOOD  
MATERIALITY



Poured Concrete Buildings

Brick & Mortar Buildings

Belgian Block Streets

Cast Iron Building details

Pebble Beach

THEMES TO  
EXPLORE

#### HISTORY

Where past and present meet, a preservation of old architecture

#### MASSING

Large scale objects, tight proximity

#### WEIGHT

Creating a sense of weight and scale, emulating the feeling of standing under the bridges

#### TEXTURE

A collection of different natural materials and textures



NOGUCHI

*“Working with stone is not resisting time, but touching it” - Isamu Noguchi*



Isamu Noguchi (1904-1988)  
Born to an American mother and Japanese father, Noguchi is one of the most prolific artists of the last century, with disciplines across the fields of sculpture, furniture, lighting, ceramics, architecture, and landscape.

Time

Ambiguity of place and time touched with technology



Relational Aesthetics

The combination of two things that don't often belong together - without contraries, there's no progression



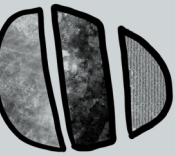
Identity

Truth in material - each piece explores its inherent attributes

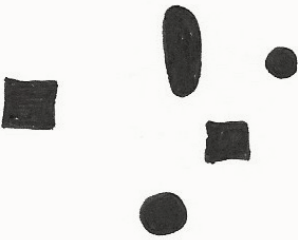


Material

Stainless steel, marble, cast iron, balsa wood, bronze, sheet aluminum, basalt, granite, and water.



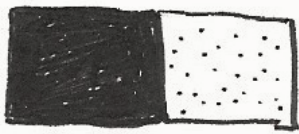
NOGUCHI MUSEUM  
EXPERIENCE



Wonder and Discovery



Landscape



Heavy and Light Densities





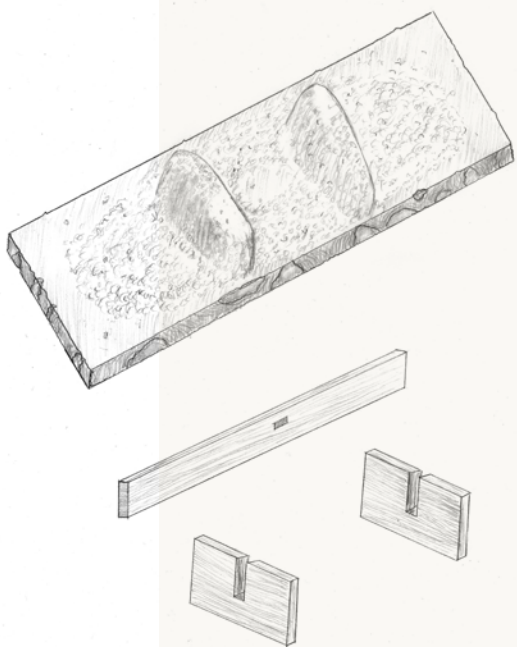
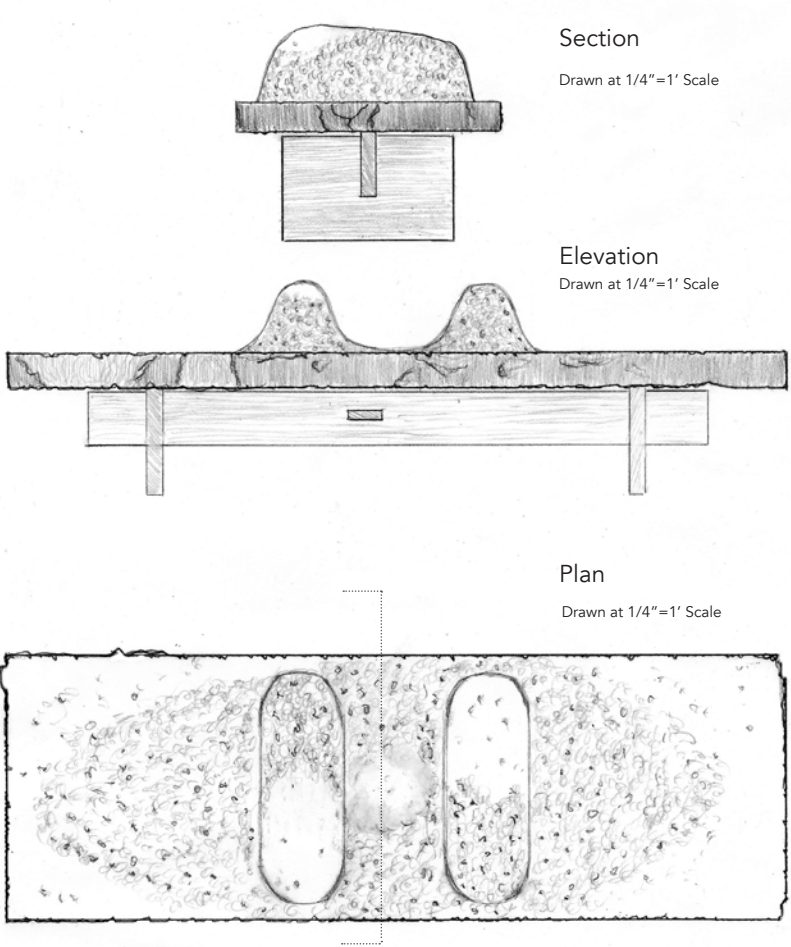
SCULPTURE STUDY OF  
"BLACK HILLS" PIECE



Black Hills  
1970  
Black Granite

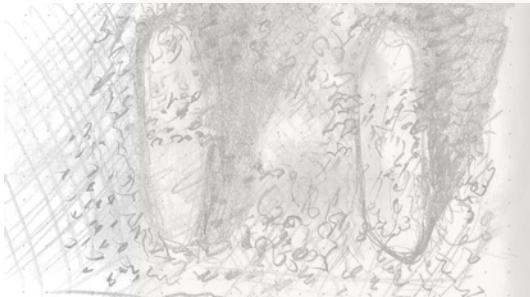
"Surely not a table. Works of this kind are a distillation of possibilities within a frame of limits. A convention is established."

Most likely created in Noguchi's Mure-cho studio where he was producing a series of large stone sculptures



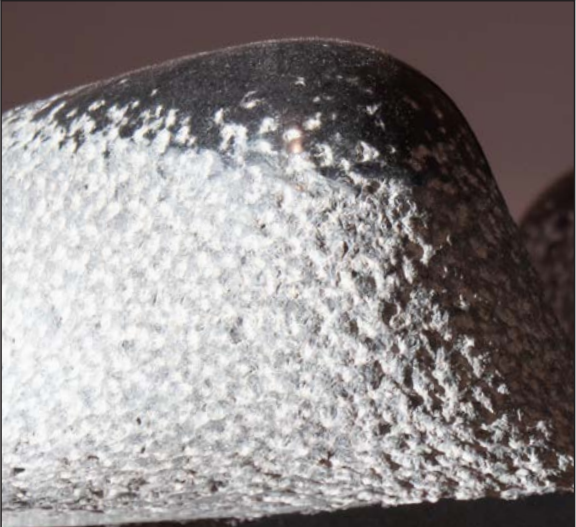
Smooth and bushed surfaces

A landscape is apparent



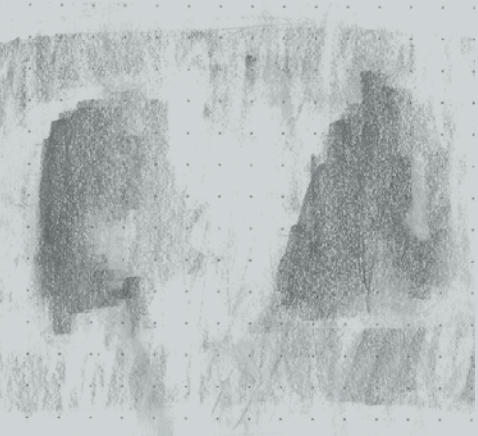
A notion of movement

EVIDENT SYSTEMS



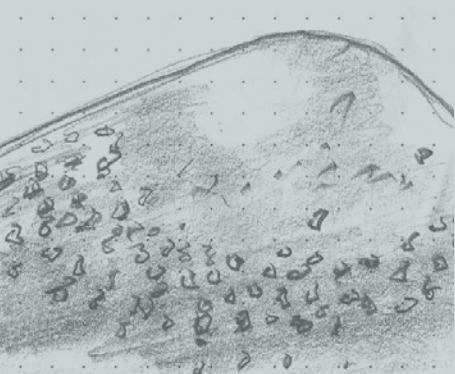
SUBTRACTION

Removing raw material to reveal forms



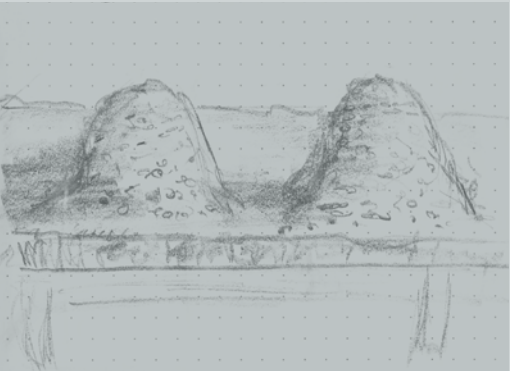
MOVEMENT

Smooth and bushed surfaces indicate movement



SYMMETRY

Symmetry in overall form creates a dialogue





# MAQUETTE MODEL STUDY

A further study of “Black Hills” by recreating a portion of the sculpture using Noguchi’s carving process and techniques.

## Process

- Stone removed with hammer and chisel
- Entire surface sanded and polished
- Bushings technique applied to achieve notching
- Resanded for finish



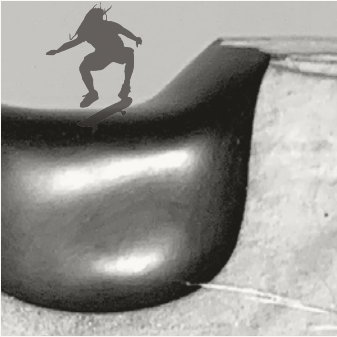
# CATALOGUE STUDY

A spatial exploration of Noguchi’s works

HEART OF DARKNESS



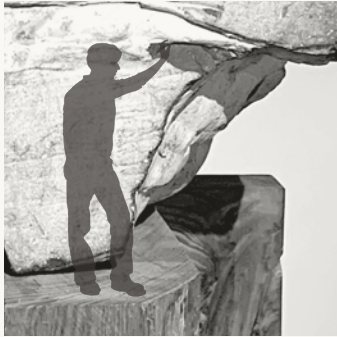
A



B



C



D

BLACK HILLS



E



F

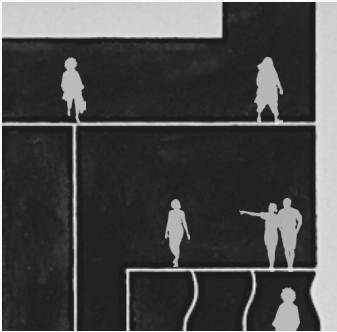


G



H

PARIS ABSTRACTION



I



J



K



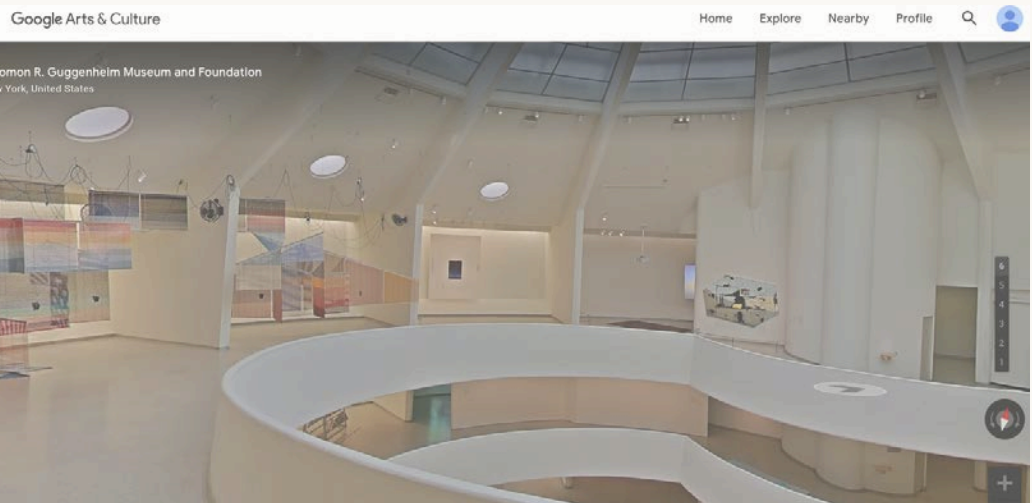
L



# PRECEDENT ANALYSIS

## THE MUSEUM EXPERIENCE

### Virtual Tours



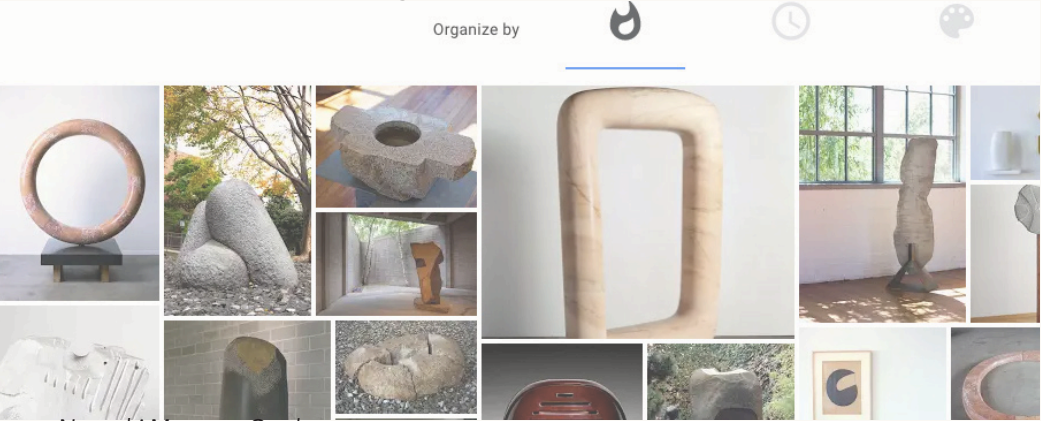
Google Arts and Culture Tour, Gugenhiem

### Interactive Experiences



Louis Vuitton - Series 2: Past, Present, Future

### Online Viewing Rooms



Noguchi Museum, Catalogue

## VIEWING ROOM INSPIRATION



Mosque, Australia  
\*Sculptural Interior



Juvet landscape Hotel, Norway



Snarkitecture Installation

### ***Learnings:***

Integrated technologies

Lack of “experience” in a 2D format

No tactile interaction

### ***Design Directives:***

Sculptural Space

Integration with Nature

Carved Spaces



DESIGN DEVELOPMENT

EXCAVATED SPACES



"Carving" form out of the presented volume of space. The performance of craving creates a singular spatial form to occupy.

STRATUM

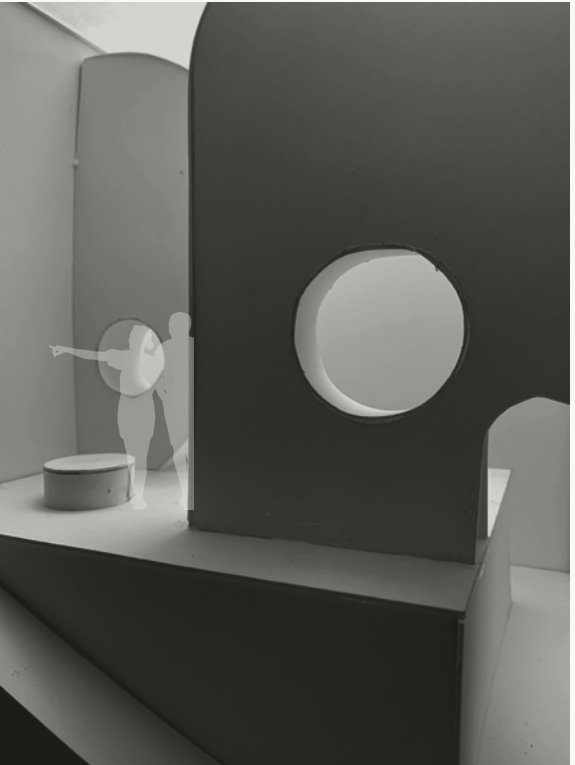


ORTHO



Further developing the language of "Excavated Spaces," two tectonic forms are explored. In order to maintain balance, the rule of positive and negative space carving is applied: when a geometry is "removed from the space, it must be extruded elsewhere. Stratum looks at the process of stacking curvilinear geometries to create viewing portals and occupiable levels while "Ortho" utilizes orthogonal boxes and platforms to achieve the same outcome.

LANDSCAPES



CARVING TO REVEAL FORM

SCULPTED SPACE



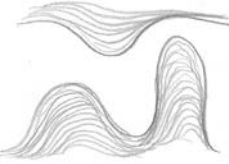
PROJECTED MOVEMENT



All form has inherent movement, outwardly projecting from floor, wall and ceiling.

A SENSE OF MOVEMENT

TEXTURAL LANDSCAPES





## A journey through the landscape of Noguchi

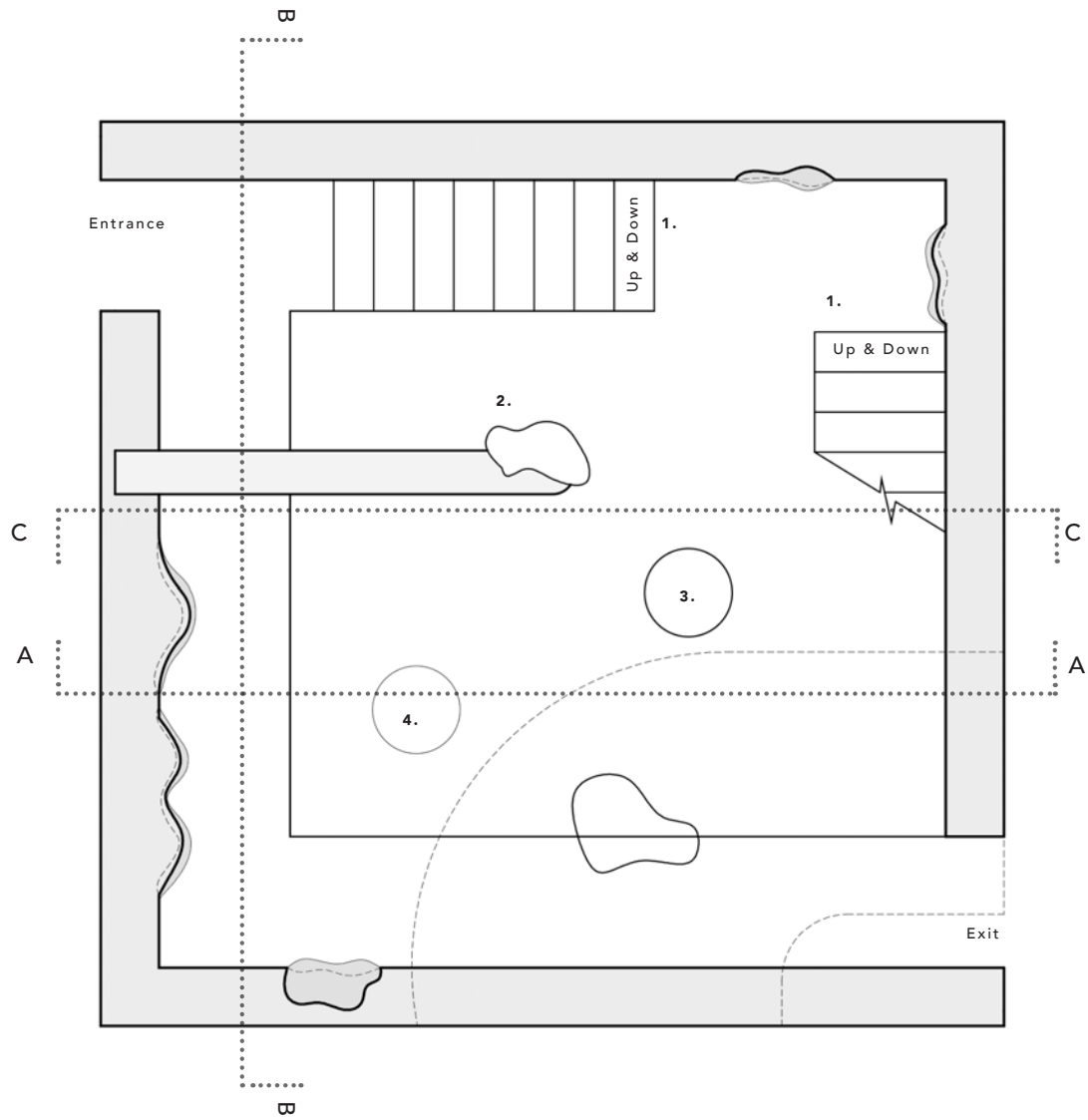


As users circulate through the space, shifts in perspective viewpoints enhance the user experience by enticing a spirit of discovery. Throughout, nuances of texture help bring to life a tactile exploration of his work. In this new world of social distancing, Subtracted Landscapes looks at changing our physical relationship with the catalogue of work - tactility is encouraged and we are brought back to a playful, child-like state of wonder, allowing us to become fully enveloped in the world of Noguchi.

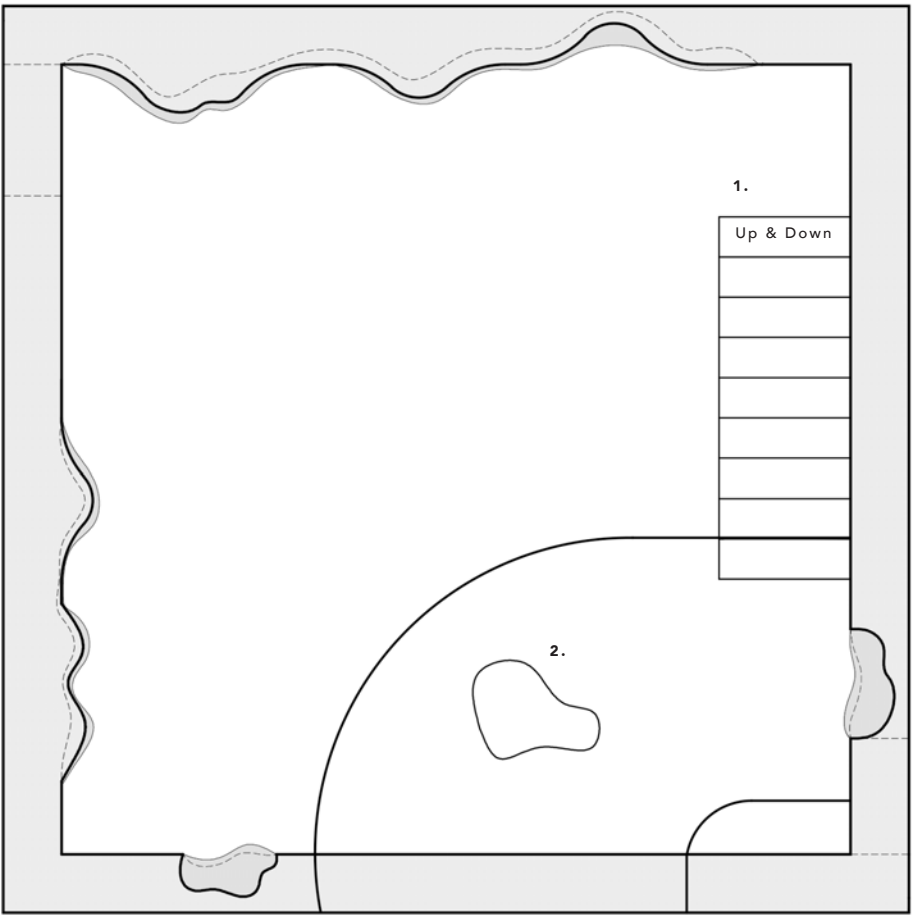


# Nuances of texture enhance discovery

- 1. Scaffold Stairs
- 2. Boulder Seating
- 3. Viewing Platform
- 4. Viewing Pit

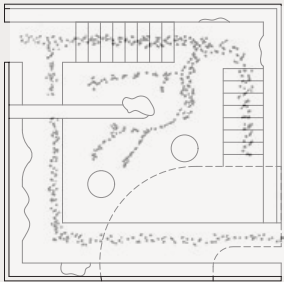


Plan (Ground Level)  
Drawn at 1/2" = 1'

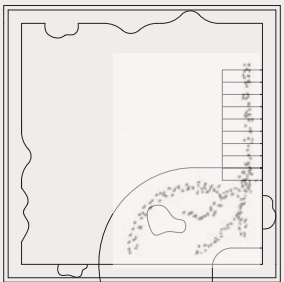


Plan (Balcony)  
Drawn at 1/2" = 1'

## CIRCULATION



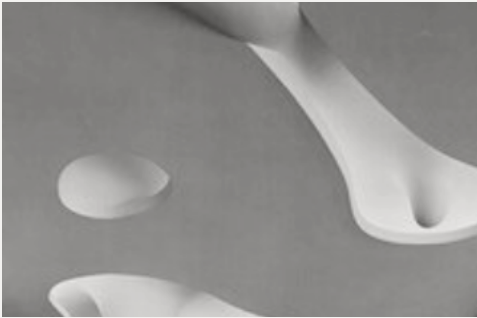
First Floor



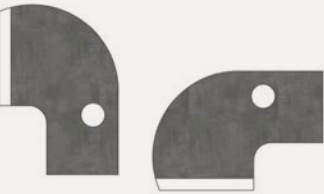
Balcony

## BALANCE IN FORM

To ensure spacial harmony, there is a balance of positive and negative spaces. Where spaces or walls are carved, they are extruded/revealed elsewhere. Reflections of these geometries perform throughout.



Wall and Balcony Form:



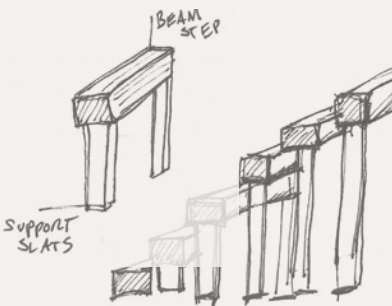
Rotation to achieve form,  
similar to coffee table



Balance of Negative and Positive Forms

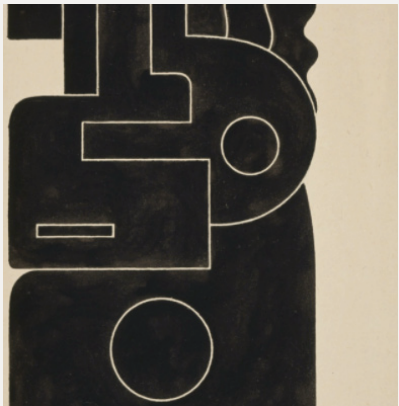
## INSERTION AND CONNECTION

Connecting the platform to the balcony is a scaffolding stair system, inspired by the many sculpture bases of Noguchi's work. This functional necessity becomes an artful center point, utilizing a mortise and tenon interlocking connection and composed of heavy reclaimed wood beams.



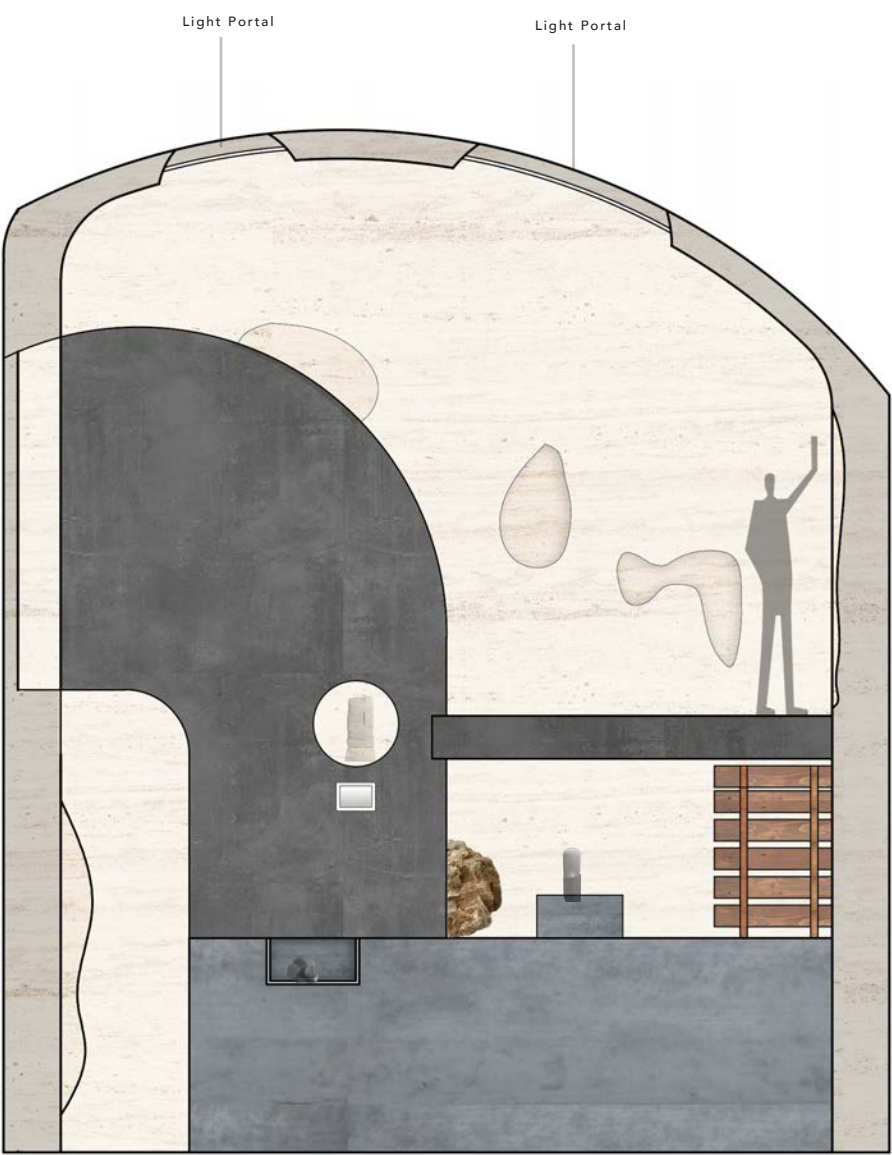
## LINEAR AND CURVED GEOMETRIES

Taking direction from his body of work, the viewing room encompasses a balance of linear and curved forms, as particularly demonstrated in his Paris Abstraction.





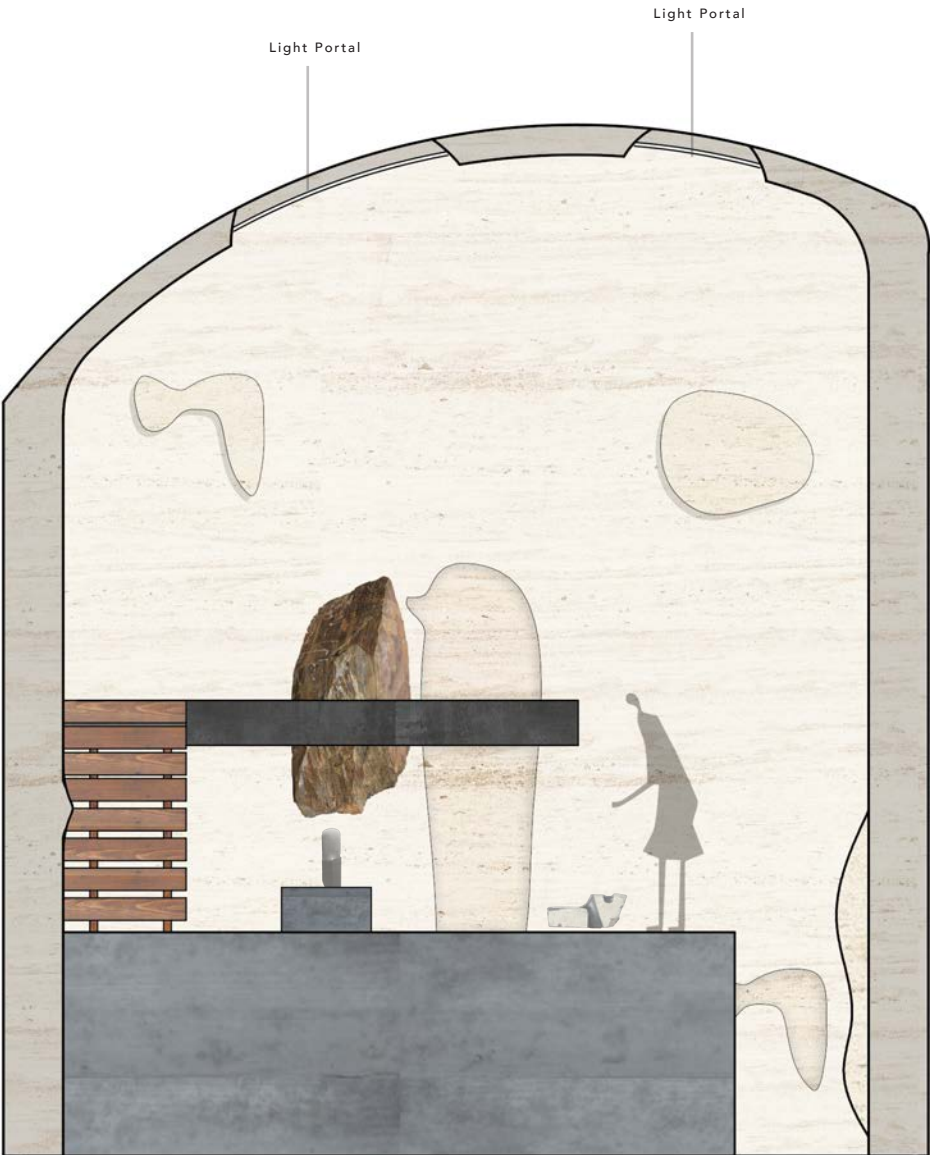
# An immersive experience of touch and play



Section A  
Drawn at 1/2" = 1'



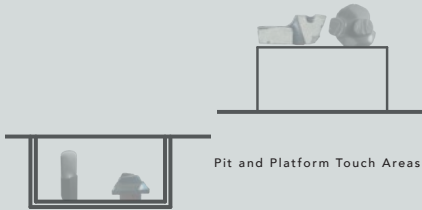
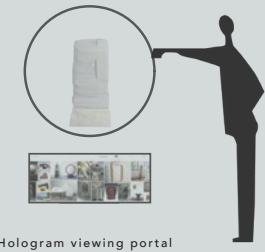
Section B  
Drawn at 1/2" = 1'



Section C  
Drawn at 1/2" = 1'

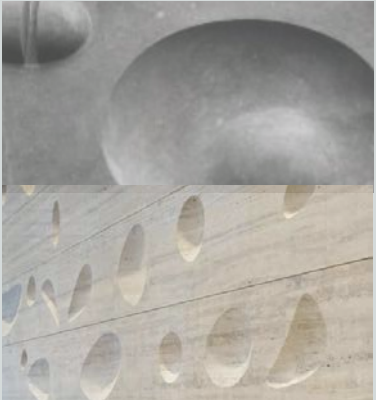
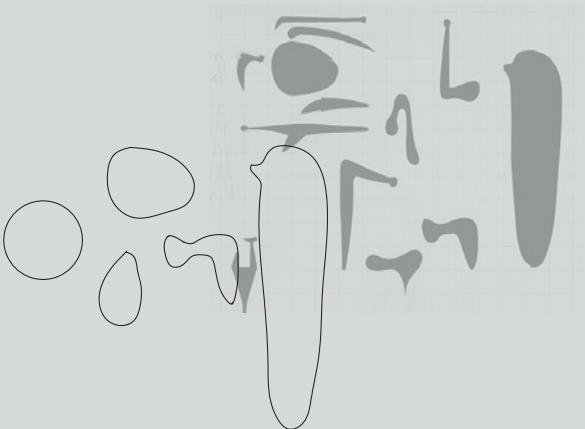
## VIEW, TOUCH AND PLAY

The intention for the space is a fully interactive and immerse educational experience. A carved view-port in the wall allows visitors to scroll through his catalogue via 3D holographic projections. Meanwhile, scale maquette models are placed throughout the space, available for visitors to pick up, study, and move.



## DETAILS TO UNCOVER

Expanding on the theme of discovery, the space has grooves and nooks carved out for placement of the maquette objects or for the visitor to touch and interact with. Each of these moves tells a texture story - helping to bring the user that much closer to Noguchi's work. The experience of circulating though the space is one of discovery, as viewers uncover these little moments.



## NUANCES OF TEXTURE

To be fully immersed in the language of Noguchi, the space leverages his philosophy of "Truth in Materiality". All materials are integrated in their true form, and are representative of the wide range of finishes he used. Visitors are encouraged to touch, stroke and become engaged with the collection of surfaces, making it a fully tactile experience.

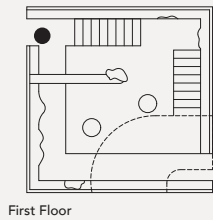




A spirit of discovery and wonder guide users



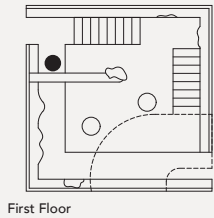
Upon entry, visitors are at eye level with the central platform - they see a display of objects within the sculpted space. They can either proceed up the stairs to the viewing platform and balcony, or circulate around the tableau on the ground level.



First Floor



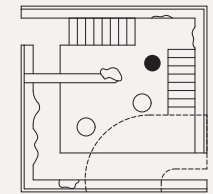
Passageway around central viewing platform.



First Floor



The raised platform and pit become the stage to showcase the maquette sculptures, able to be moved around the space. The experience becomes mutable, and the visitors the curators of their landscape.



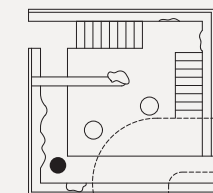
First Floor



D



The ground level provides a unique perspective of the landscape of objects on the central platform, as well as a chance to experience the wall carvings and extrusions.

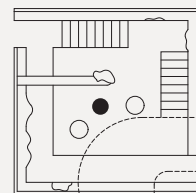


First Floor

E



Carvings and extrusions in the walls provide a textual experience, and invite users to engage with the space in unique ways - the space becomes a playground.

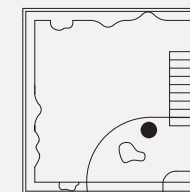


First Floor

F



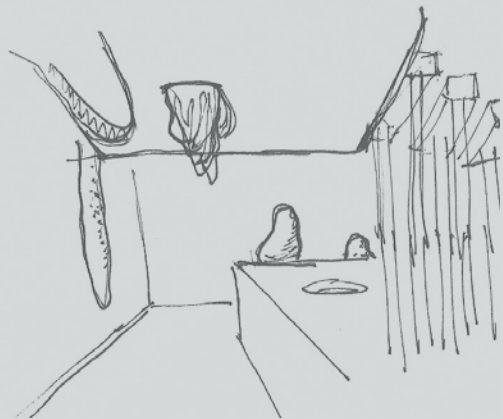
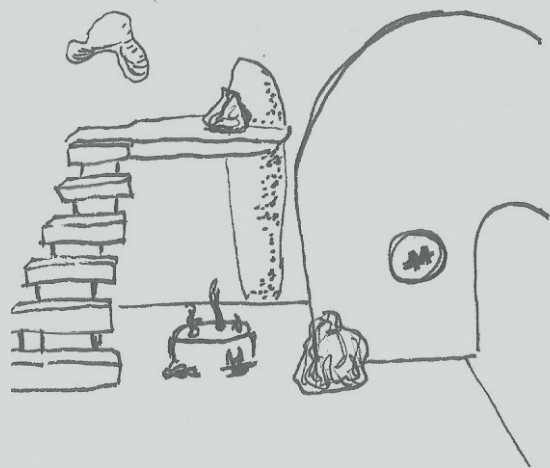
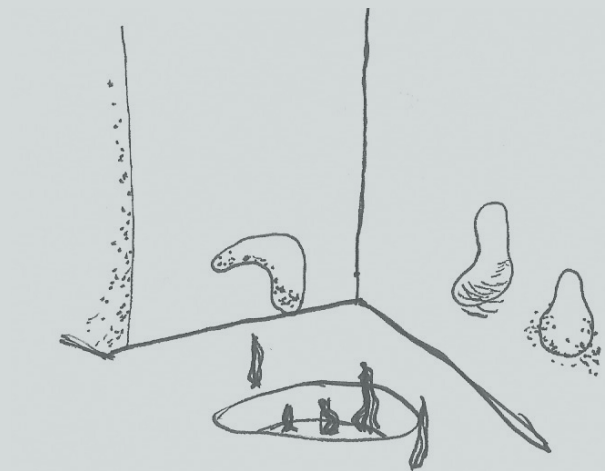
A "birds eye view of the space" - a new perspective of the landscape below, and an offering of a more intimate moment, should there be multiple visitors.



Balcony



INITIAL PERSPECTIVE SKETCHES



LIGHT AND MATERIALS



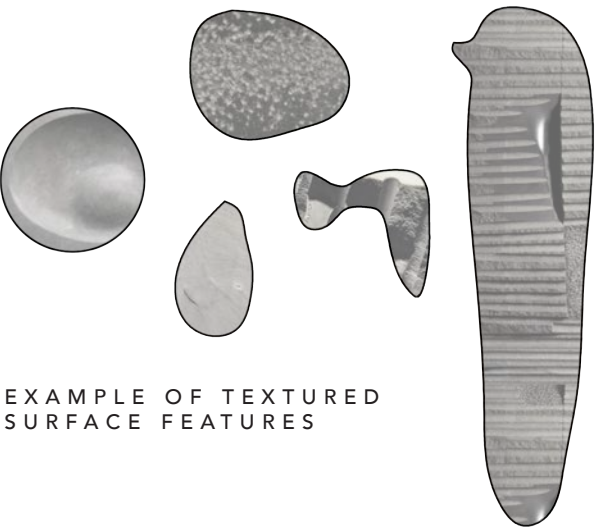
Brushed Metal Wall and Balcony Structures

Poured Concrete Floors and Viewing Platform

Reclaimed Pine Beam Stairs

Limestone Slab Walls

Raw Boulder Forms



EXAMPLE OF TEXTURED SURFACE FEATURES



SOFT LIGHT

Embracing the soft ambient light shrouding Noguchi's work in the Museum, the viewing room uses subtracted portals in the curved ceiling to illuminate the space. Lighting can be controlled to mimic various times of day, generating a different experience, each time a user visits the space.

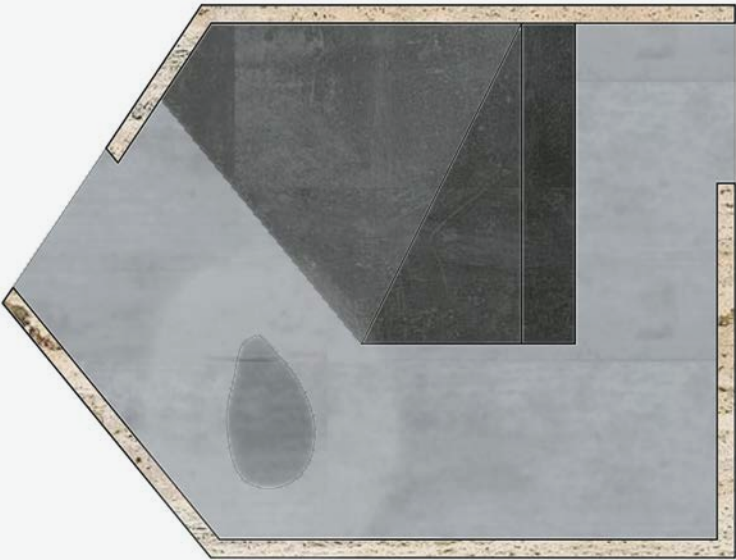


Akari Screen Light Portals



COMMUNITY CONNECTION

Considering that both spaces facilitate this experience of circulating around a central mass. Here, the pathway around the mass is consistent, but the perception of mass changes, depending on which space the user is exiting.

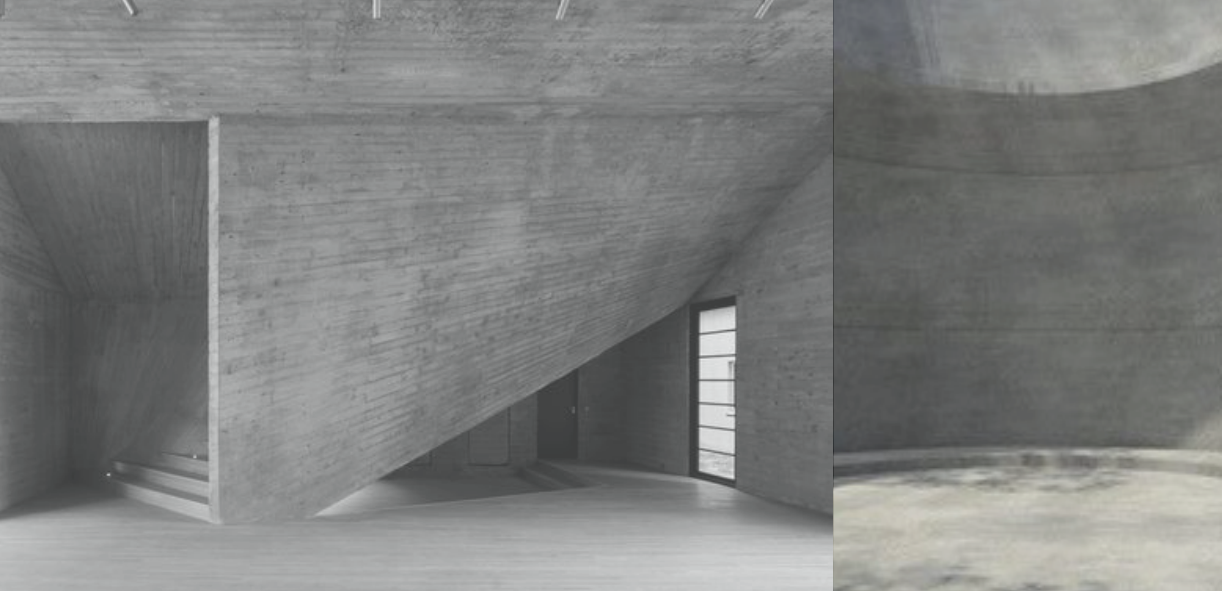


Plan

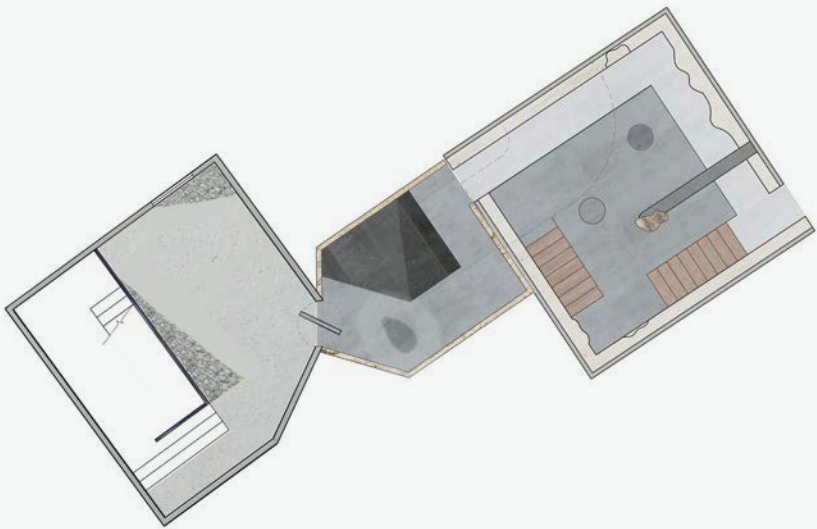


Section

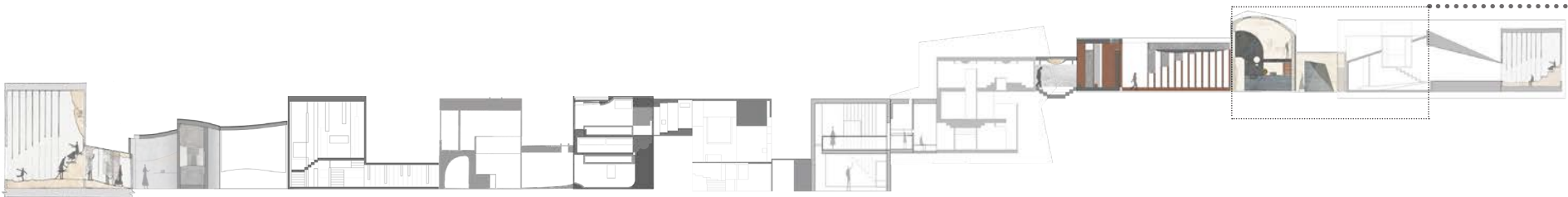
Leaving Subtracted Spaces, the viewer sees the same square concrete platform language continued, However leaving Sculpted Landscapes, the visitor is confronted with similar shifting, intersecting metal. planer forms.



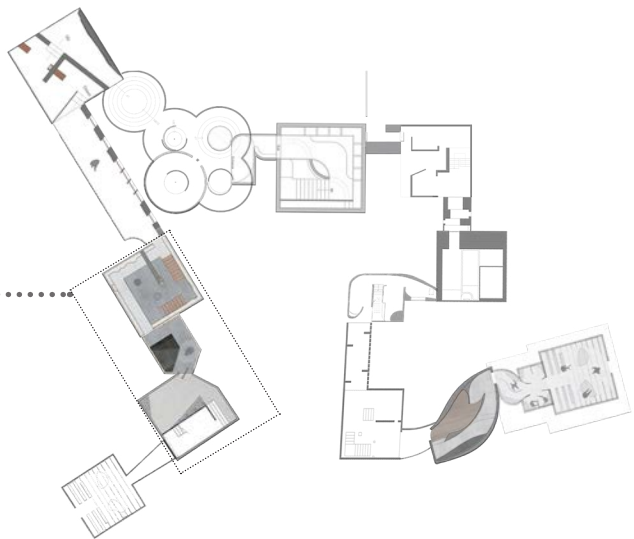
Design Inspiration. *Fu Space*, Archi-Union Architects



Connection to "Sculpted Landscapes"



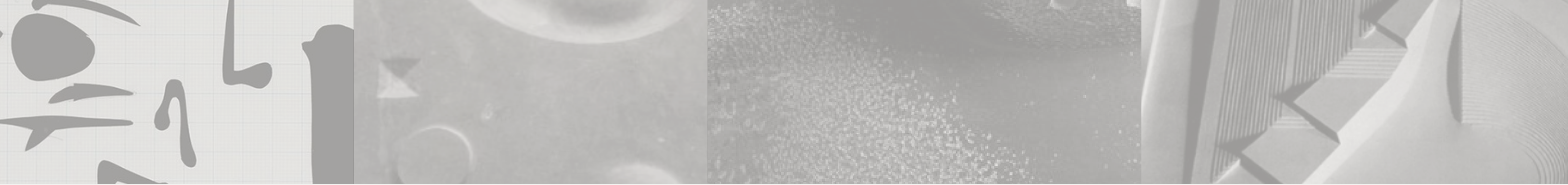
All Community Connections  
Section



All Community Connections  
Plan

"Subtrctated Landscapes" Connection





thank you