

# NOGUCHI REMOTE

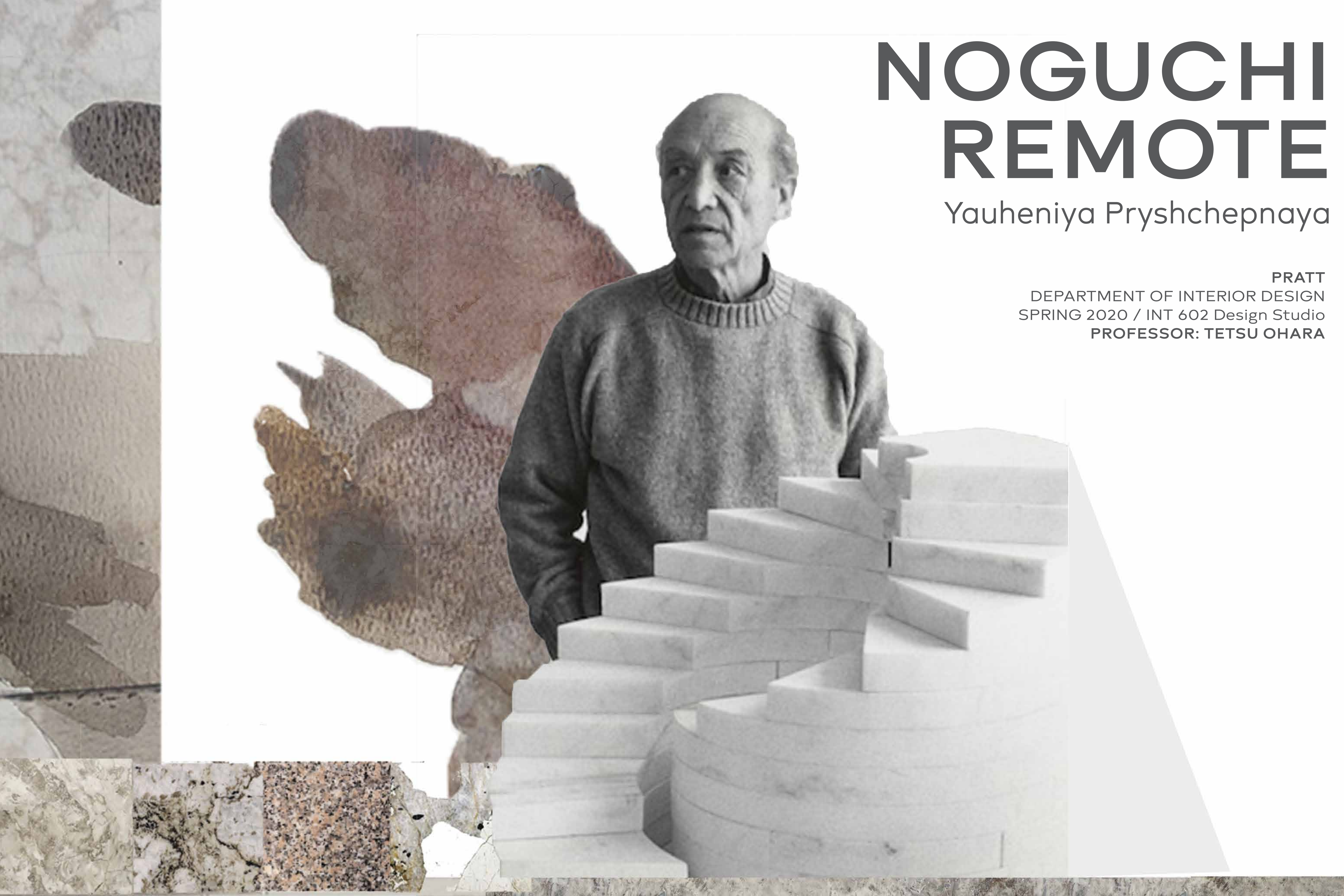
Yauheniya Pryshchepnaya

PRATT

DEPARTMENT OF INTERIOR DESIGN

SPRING 2020 / INT 602 Design Studio

PROFESSOR: TETSU OHARA



# oneness | sculptured space

**"Art should become as one with its surroundings"**

*Isamu Noguchi*

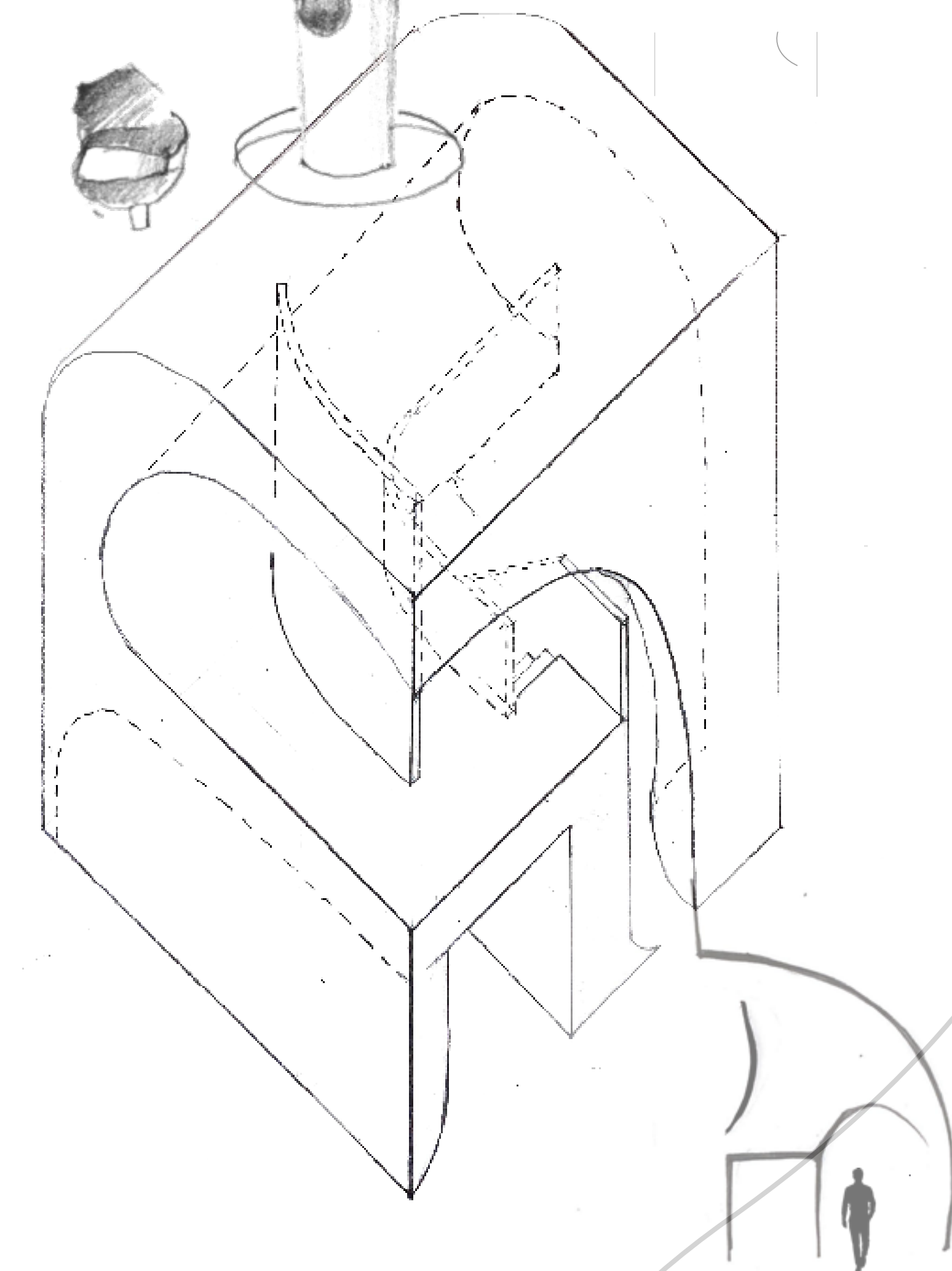
**"Everything is sculpture"**

*Isamu Noguchi*

This project is oriented to create a viewing room for one or two people to access the Noguchi museum remotely during the current pandemic.

The resulting analysis of the Noguchi sculpture, "Composition for Arrivals Building, Idlewild Airport, 1956" acts as a catalyst, a conceptual driver for the project. An amorphic form with sharp edges as a spatial strategy is proposed which creates a oneness continuous form for guiding visitors. Indentation within indentation creates a monumental, monolithic carved out space which makes visitors feel the space itself become a sculpture. The rhythm and repetition of the window openings add playfulness and act as an integral part of the viewing experience connecting the exterior with the interior. The skylight represents Noguchi's concept to connect the earth and sky.

The viewing room is divided into three areas for digital experience and the overall space acts as a tactile exhibit of materials. The panoramic 3D projection of the garden with Noguchi sculptures (including sound), the viewing area (remote control holograms of Noguchi sculptures) and a double-sided interactive screen with Noguchi's biographical and artistic timeline.



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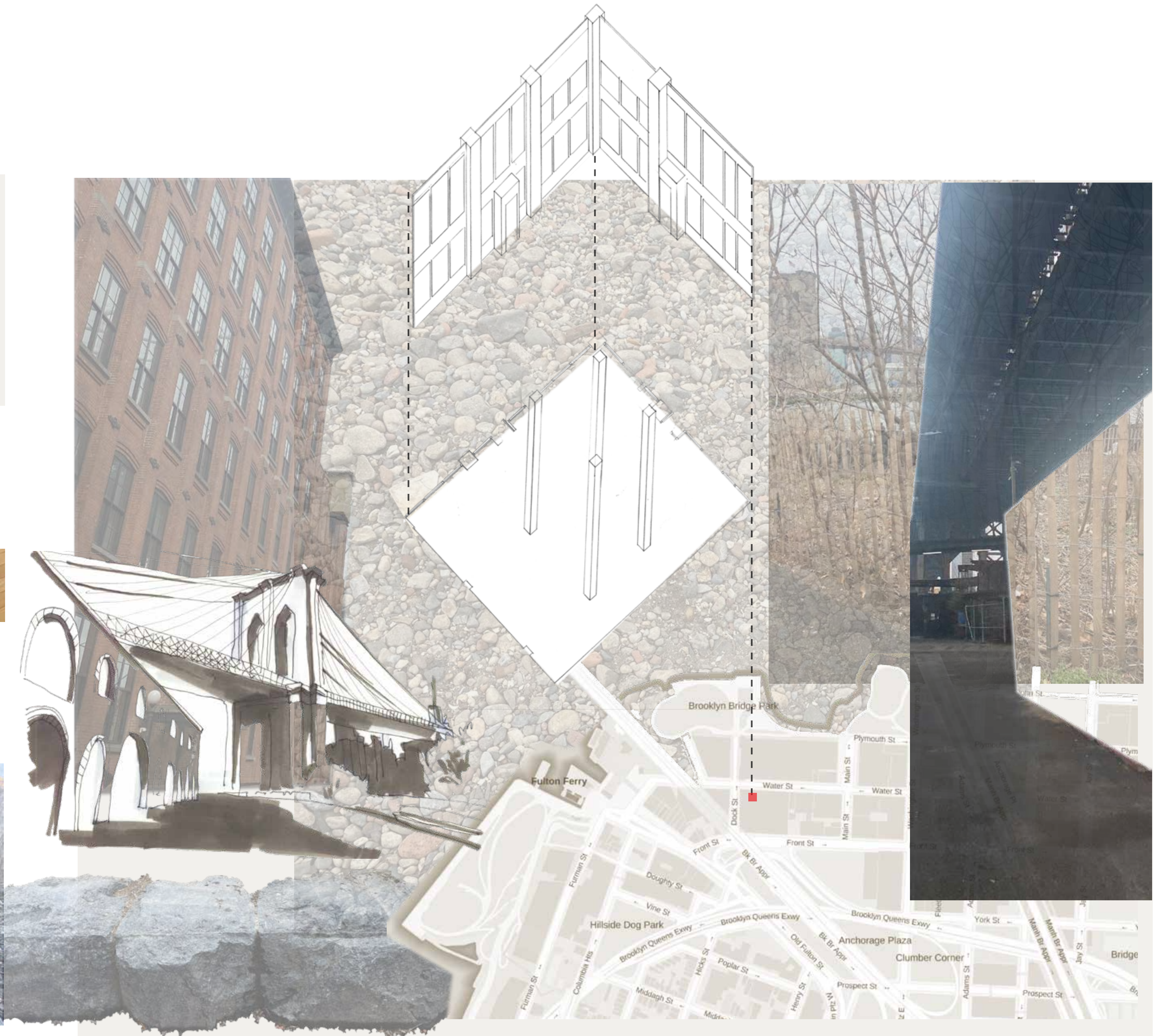
# SITE ANALYSIS | materiality: DUMBO, BROOKLYN, NY vs. NOGUCHI MUSEUM+SCULPTURES

Analysis and **comparison** of Noguchi museum/sculptures **materials** and analysis of **site materiality** show similarity of use industrial and natural materials of different types

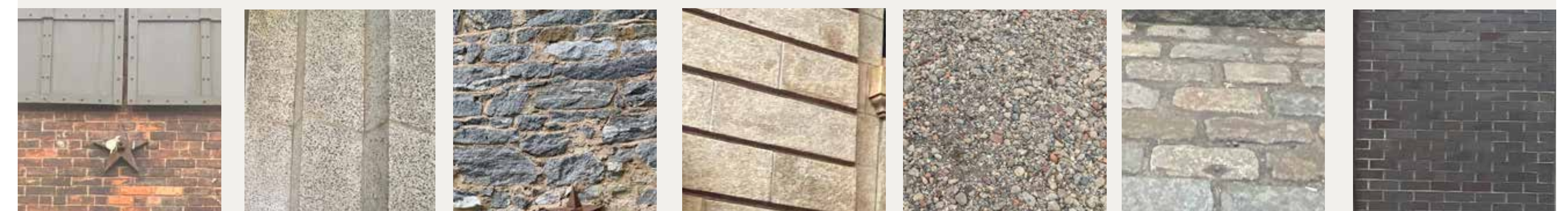
## NOGUCHI MUSEUM+SCULPTURES



different types of stone/metal/brick/plaster/marble/wood/concrete



## DUMBO, BROOKLYN, NY



brick/metal/cast iron epoxy stone stone masonry concrete beach stone belgium block brick

# SITE ANALYSIS | history & light DUMBO, BROOKLYN, NY

-The area, currently known as "Dumbo" (Down Under the Manhattan Bridge Overpass) was historically and predominantly an industrial and manufacturing district

-The neighborhood was the location of warehouses and factories that manufactured machinery, paper goods and brillo soap pads

-Fulton Landing is located in the western portion of the site and was named after Robert Fulton's ferry company that crossed the East river and connected Manhattan and Brooklyn

-The ferry line revolutionized travel service between the borough of Manhattan and Brooklyn, as well as the rest of Long Island

-As the neighborhood deindustrialized, the area became a residential hot spot for artists and young home owners seeking large inexpensive loft apartments and studios in the late '70s and early '80s

-As property values rose, Dumbo became increasingly gentrified and began losing its young, artistic identity

-The term "Dumbo" became popular with locals in hopes that an unattractive name would discourage wealthy developers from continuing to build in the area

-Nowadays, Dumbo is home to more tech companies than any other neighborhood in Brooklyn. Companies to know: Etsy, Huge, Amplify, Big Spaceship, Mouth Foods, Red Antler, Brooklyn Digital Foundry, HUSH Studios, TuneCore, Gothamist



1880



1924



2018

by QUOCTRUNG BUI and JEREMY WHITE



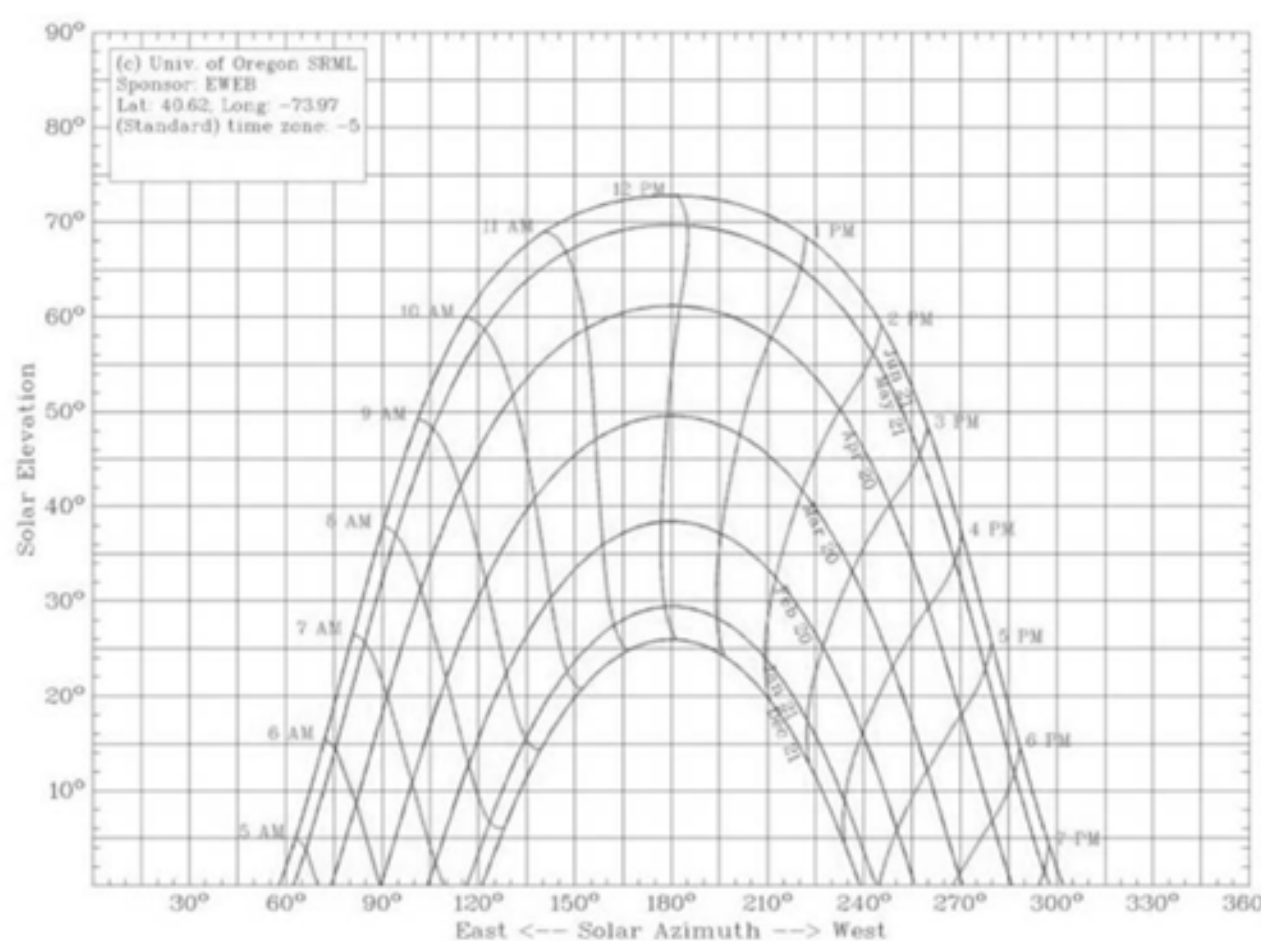
shadow map "DUMBO"



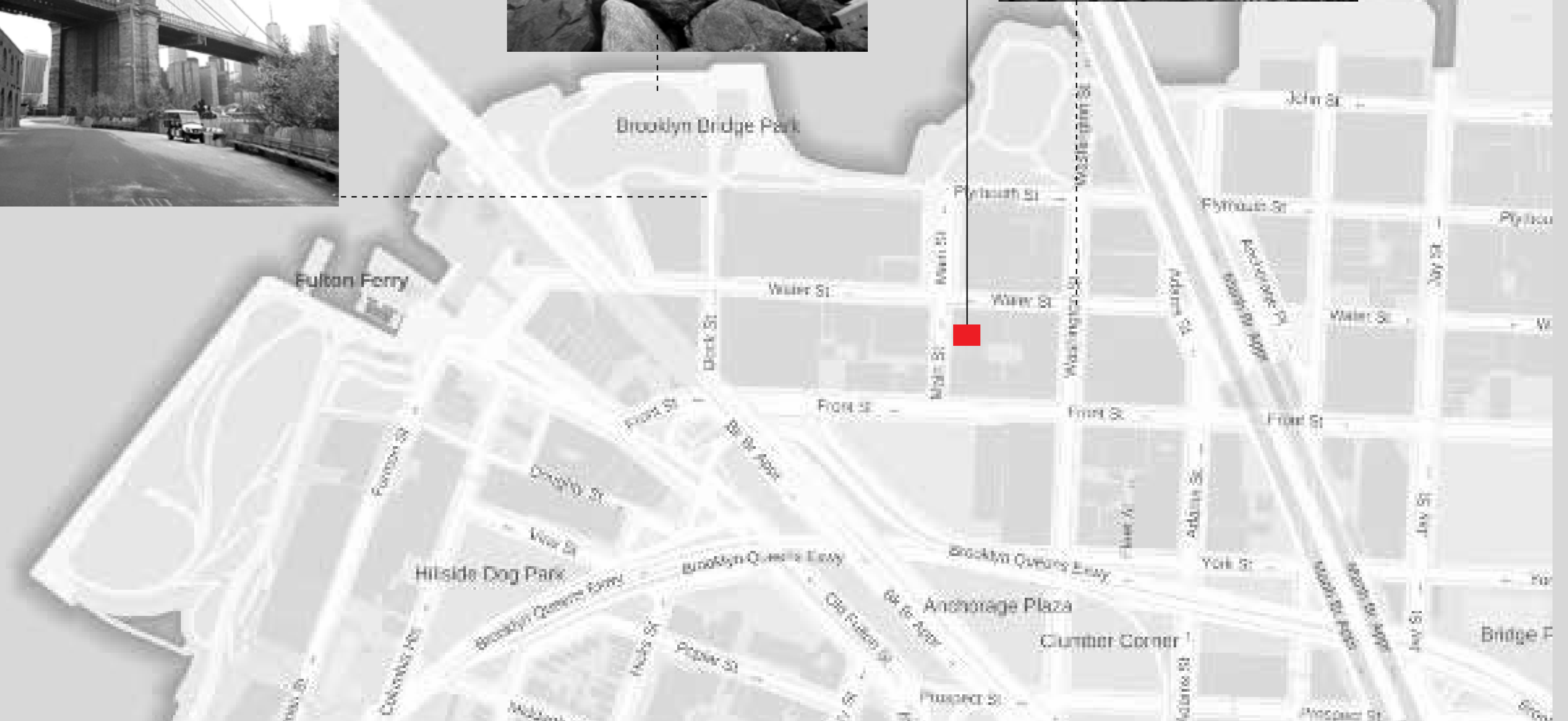
view from inside



inside



sun diagram "DUMBO"



http://arch360ffioscaro.blogspot.com/2011/10/dumbo-brooklyn-site-analysis-group.html

https://maps.nyc.gov/then&now/

# SCULPTURE ANALYSIS | Isamu Noguchi, Composition for Arrivals Building, Idlewild Airport, 1956. Plaster



Isamu Noguchi, Composition for Arrivals Building, Idlewild Airport, 1956. Unrealized model; commissioned by Skidmore, Owings & Merrill. Plaster, paint.

Composition for Arrivals Building, Idlewild Airport 1956 (cast 1958) Bronze, gold patina



Isamu Noguchi, Figure Portion of Composition for Arrivals Building, Idlewild Airport, 1958 Greek marble



## SUPPOSED TO BE A 25-FOOT-TALL BIO-ARCHITECTONIC COLUMN

Noguchi was invited by the architects Skidmore, Owings & Merrill (SOM) to submit a design for a monumental sculpture for the new International Arrivals Building they were designing for New York's Idlewild Airport, the first large-scale international airport in the world. It is safe to say that Isamu Noguchi is history's most traveled artist.

Noguchi submitted a plan for a two-element space-age totem to be made of granite. A 25-foot-tall bio architectonic column, suggesting an alien order of architecture and topped by a upturned crescent featuring a three-dimensionalized version of the parabolic, cometary swoop that would soon become a trope of aerospace logos, was to be flanked by a five-foot-high horizontal element hovering just off of the ground. The monument was to sit uplit at the center of a recessed light well as if lifting off. The proposal went no further than a scale model Noguchi made in plaster and painted to look like stone. What we can say is that the Idlewild proposal was part of a long lineage of works in which **Noguchi sought to connect earth and sky by way of recalibrating our aspirations to the environment of our universe.**

# SCULPTURE ANALYSIS | Isamu Noguchi, Composition for Arrivals Building, Idlewild Airport, 1956. Plaster



step 1 :  
material basswod /convert  
measurements in the right scale



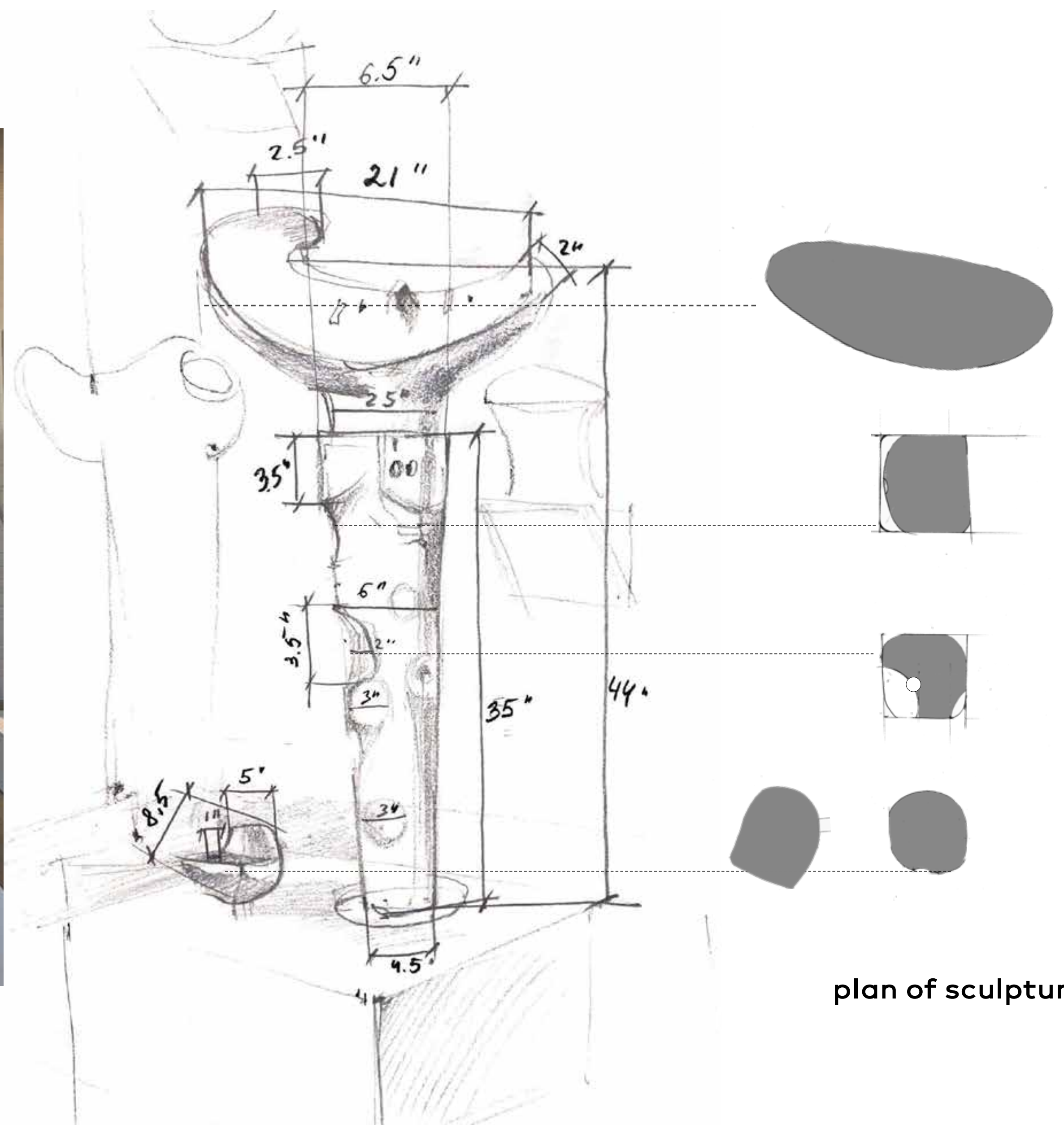
step 2 :  
cut all parts



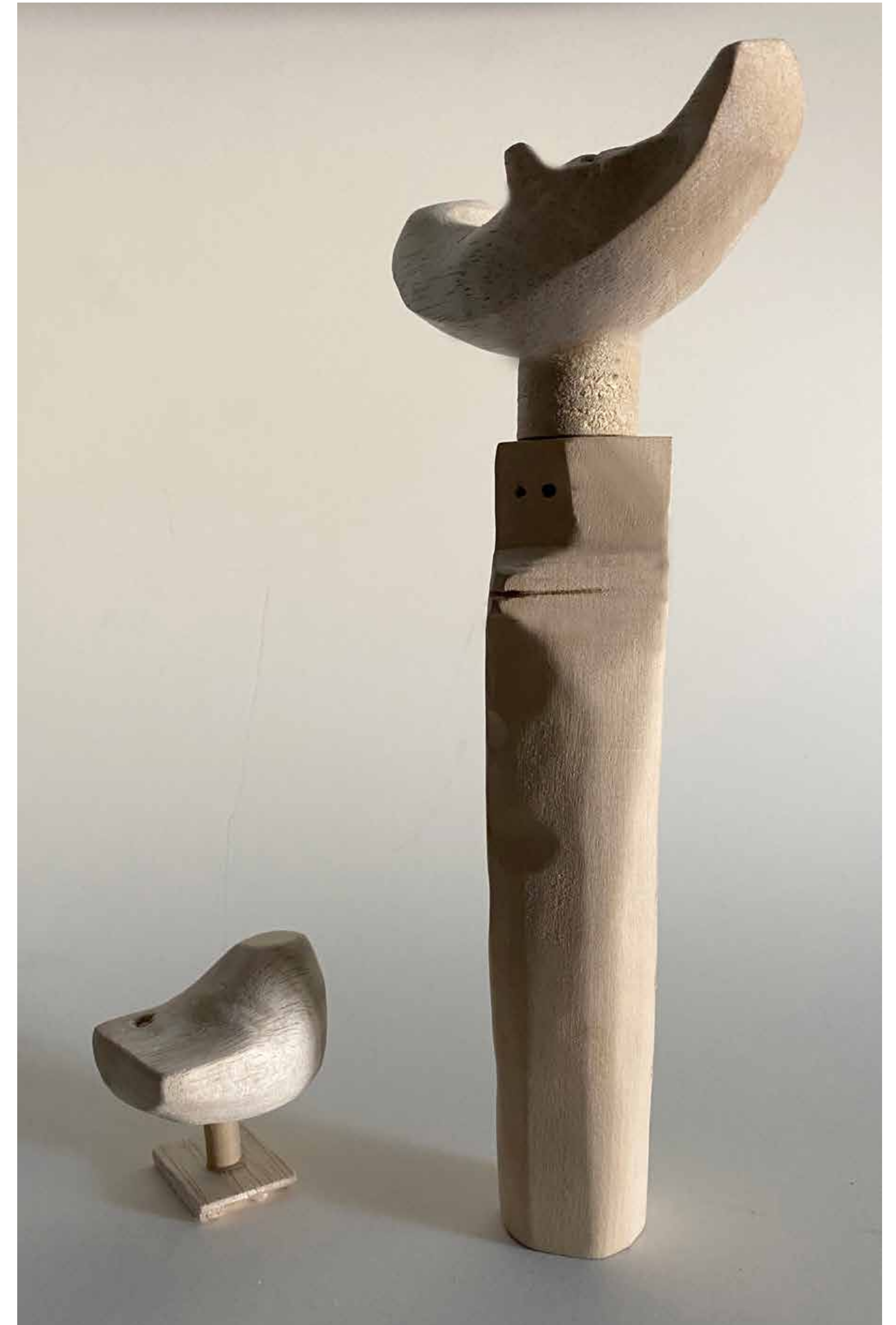
step 3 :  
draw and then carve with knife  
the right shape

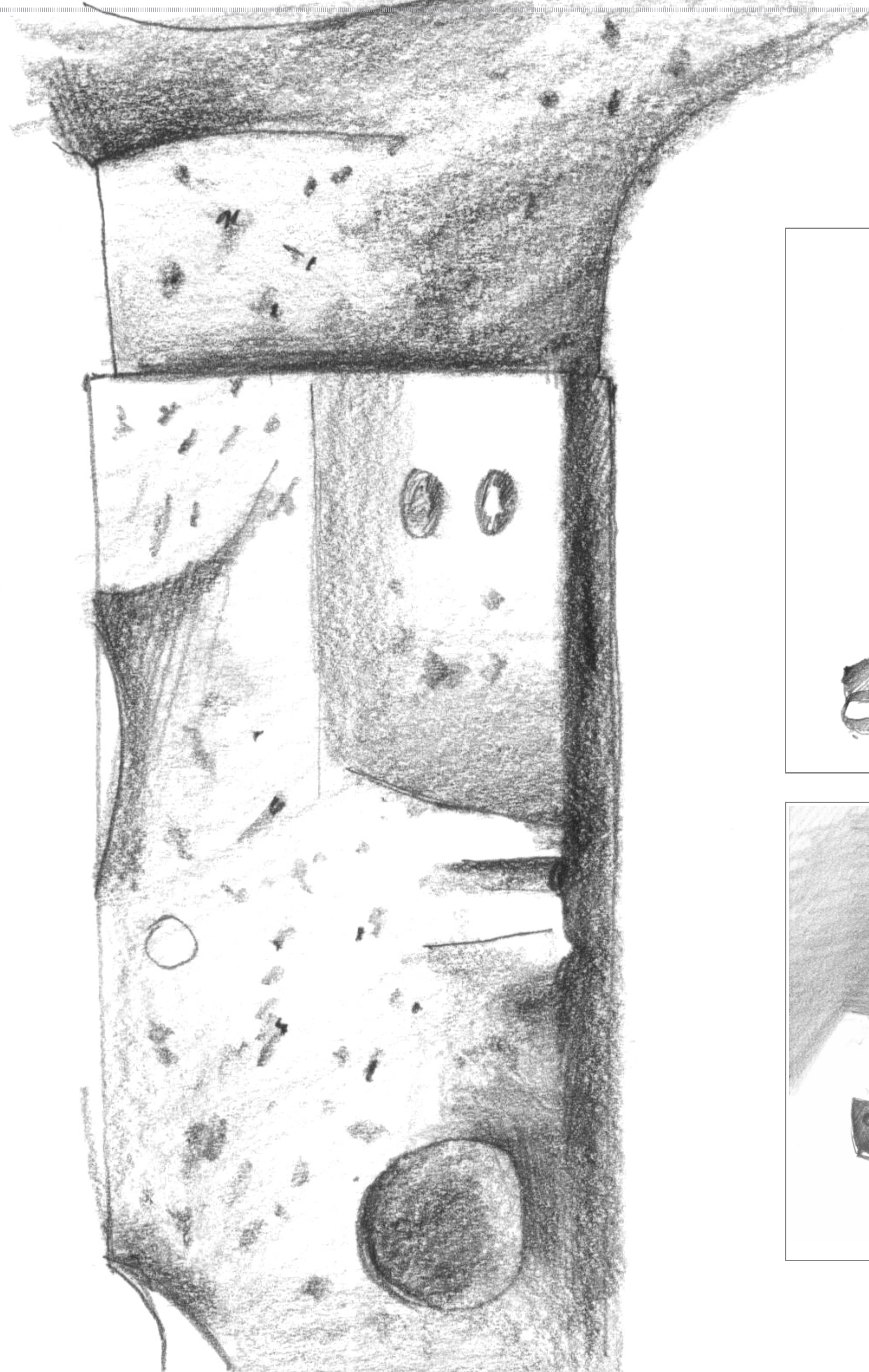


step 4 :  
sand for smoothness

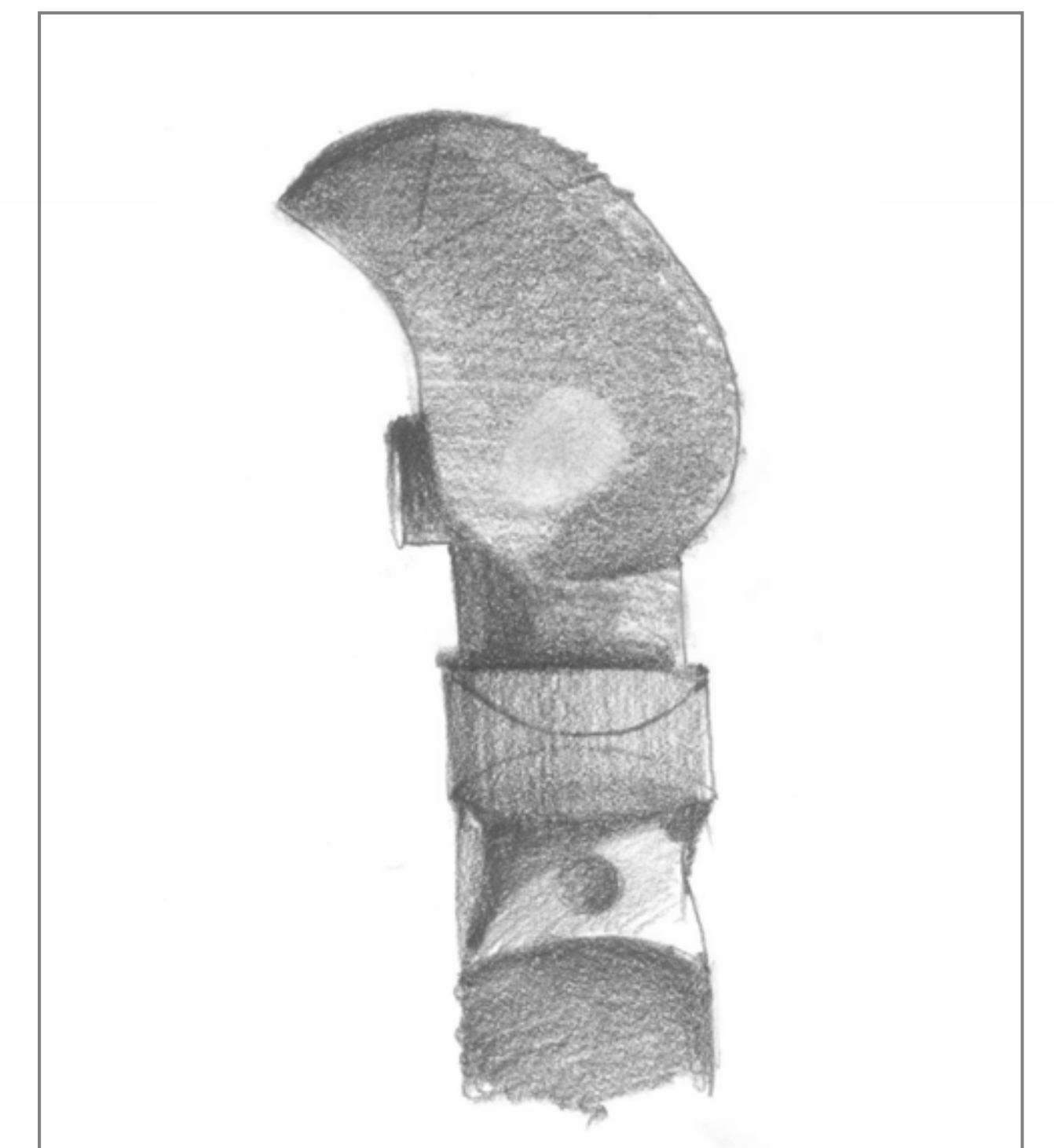
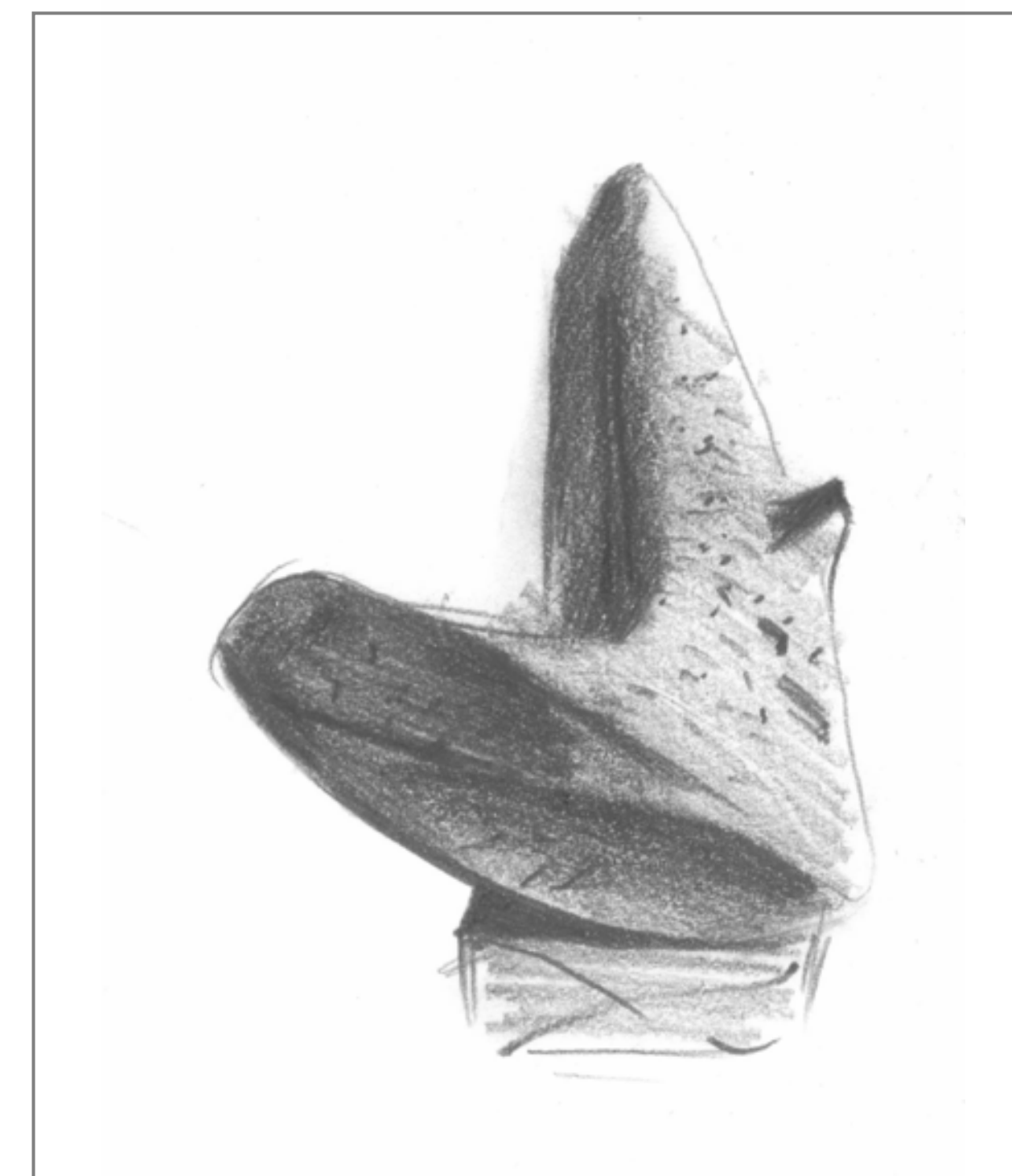
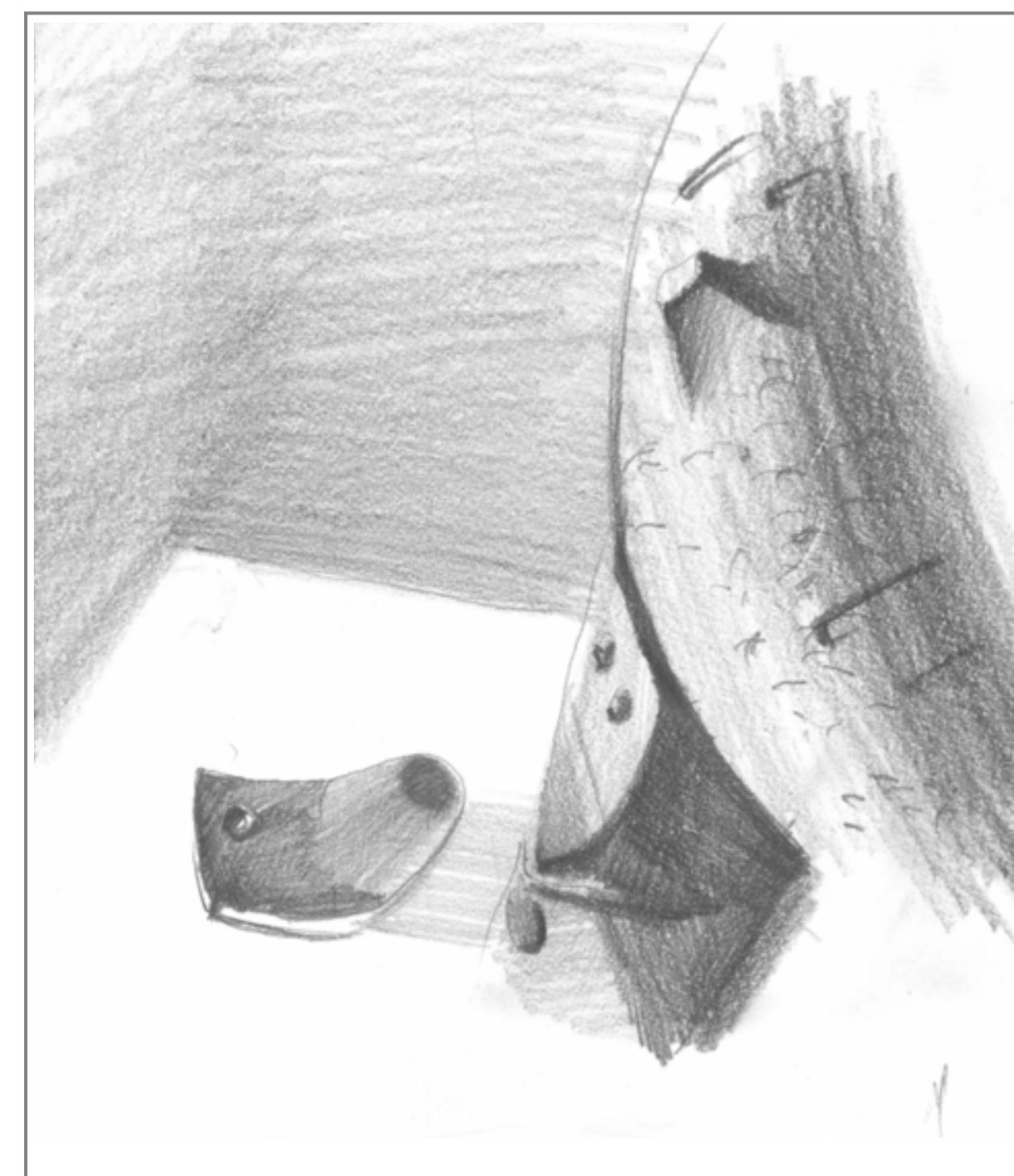
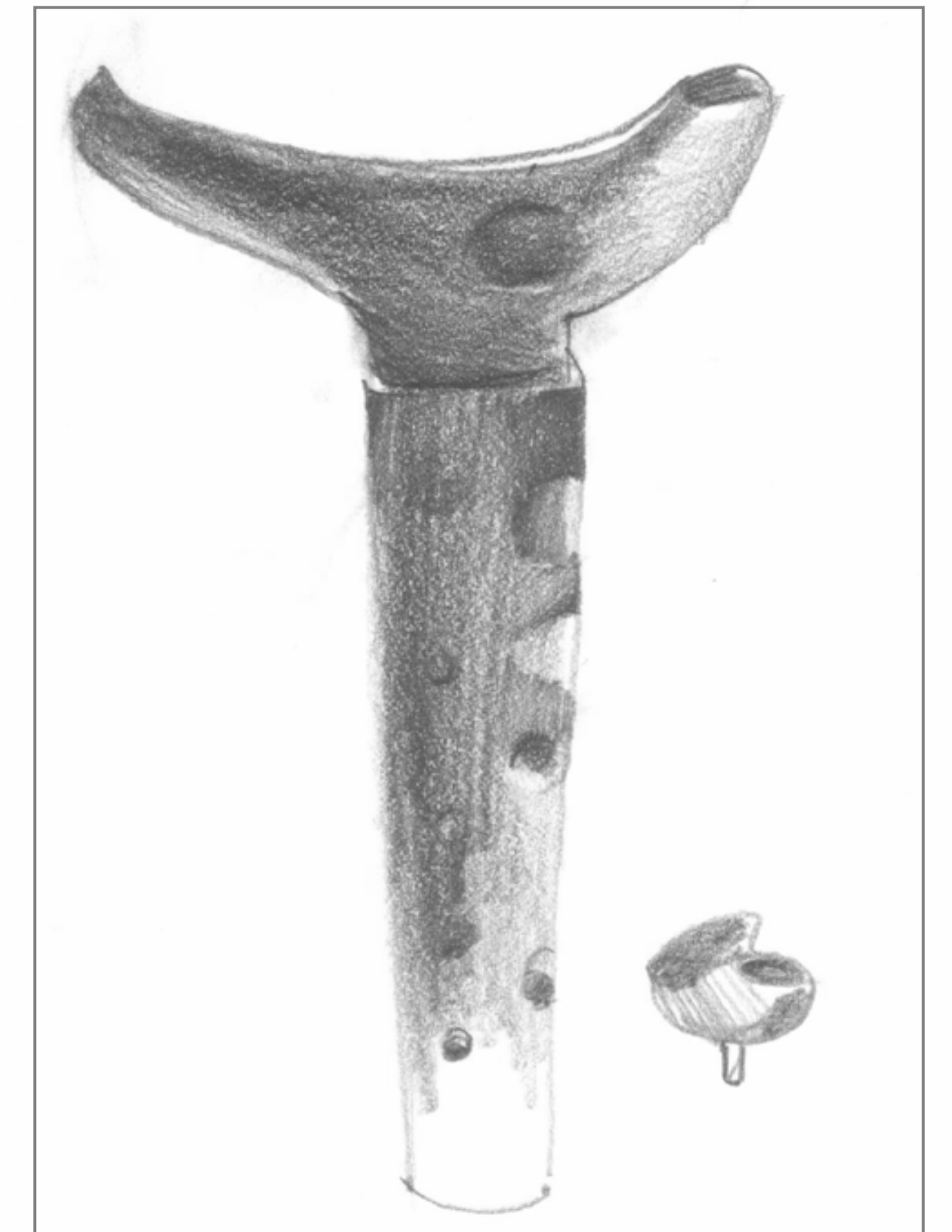
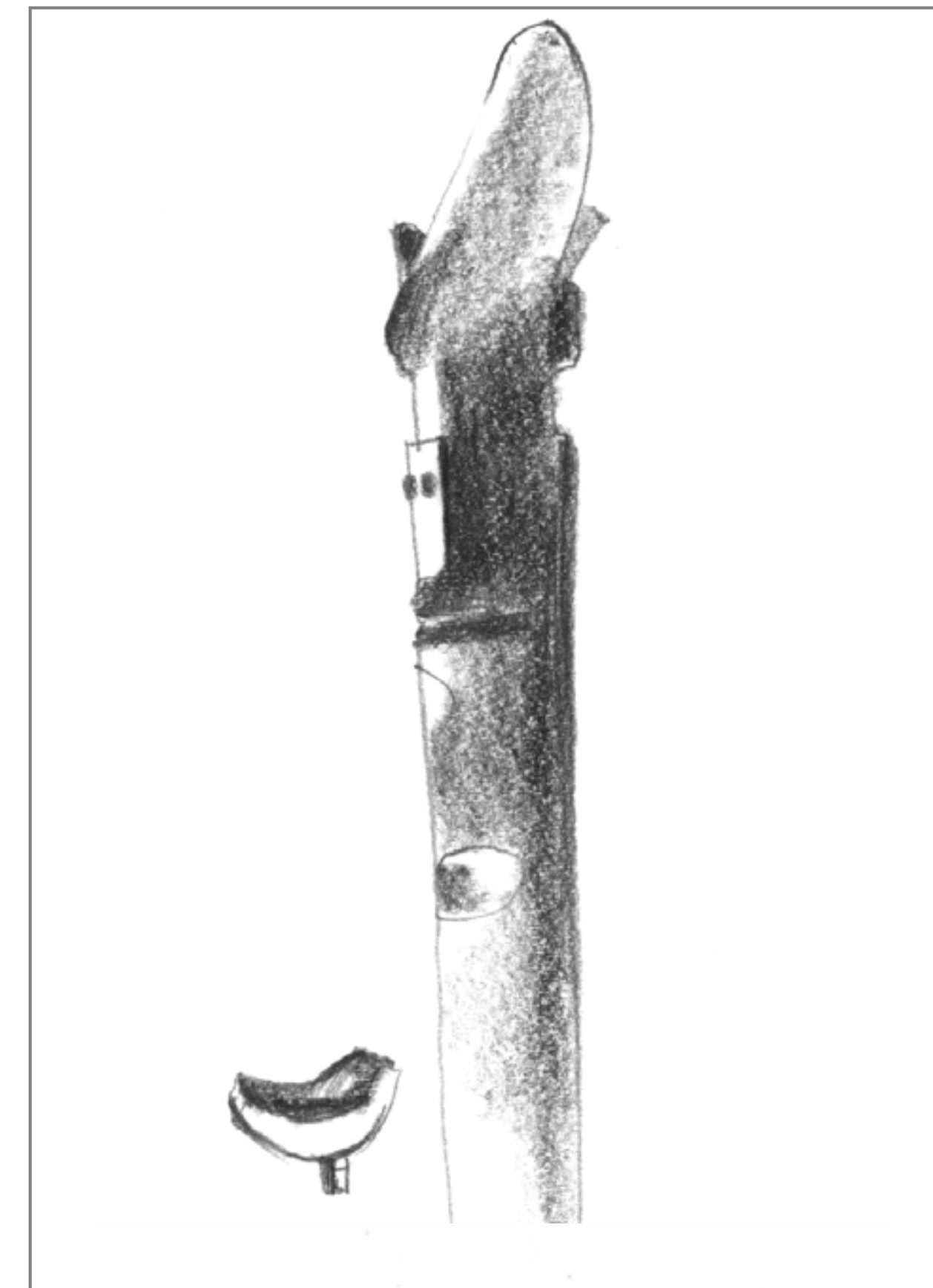
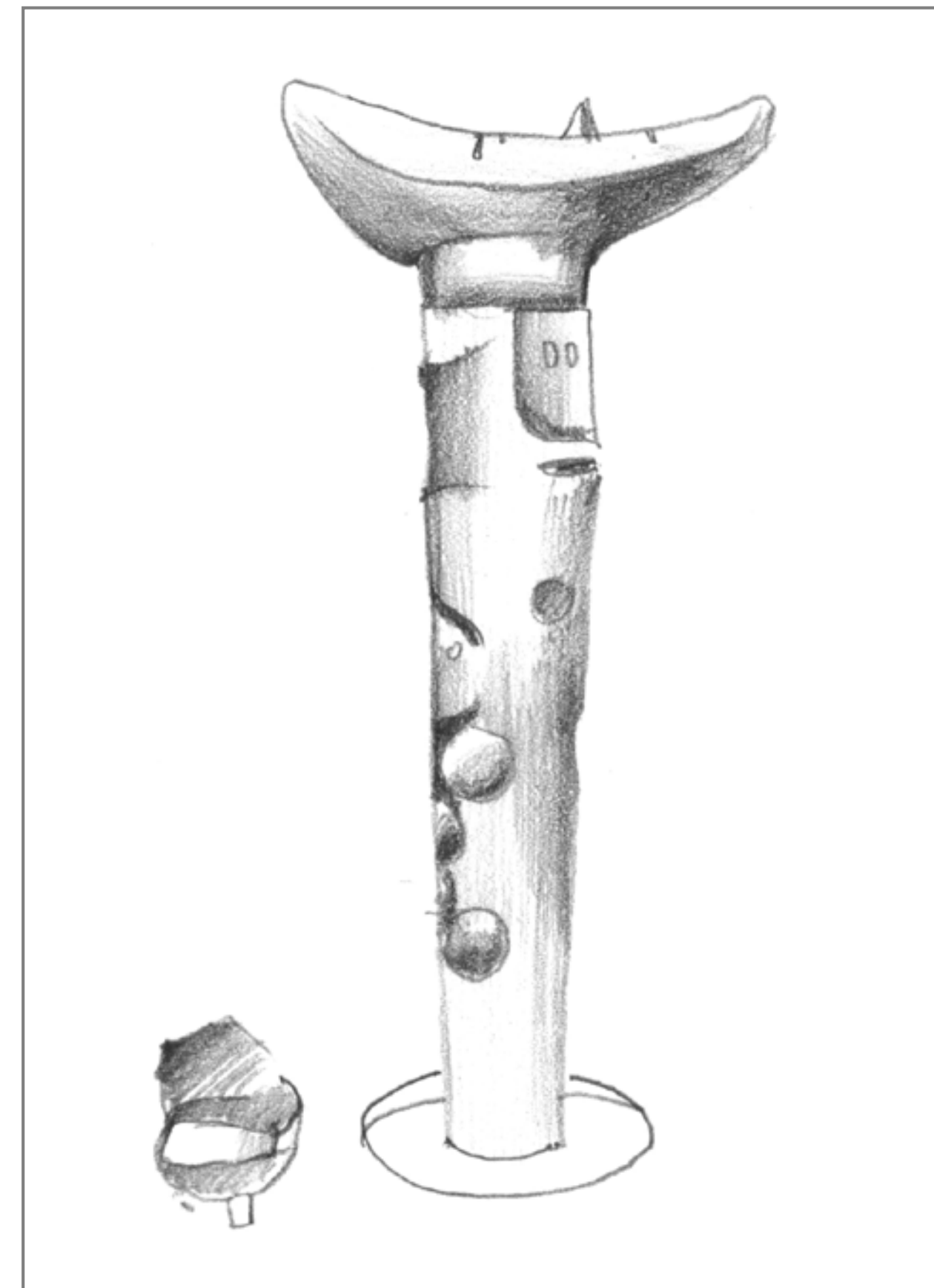


plan of sculpture

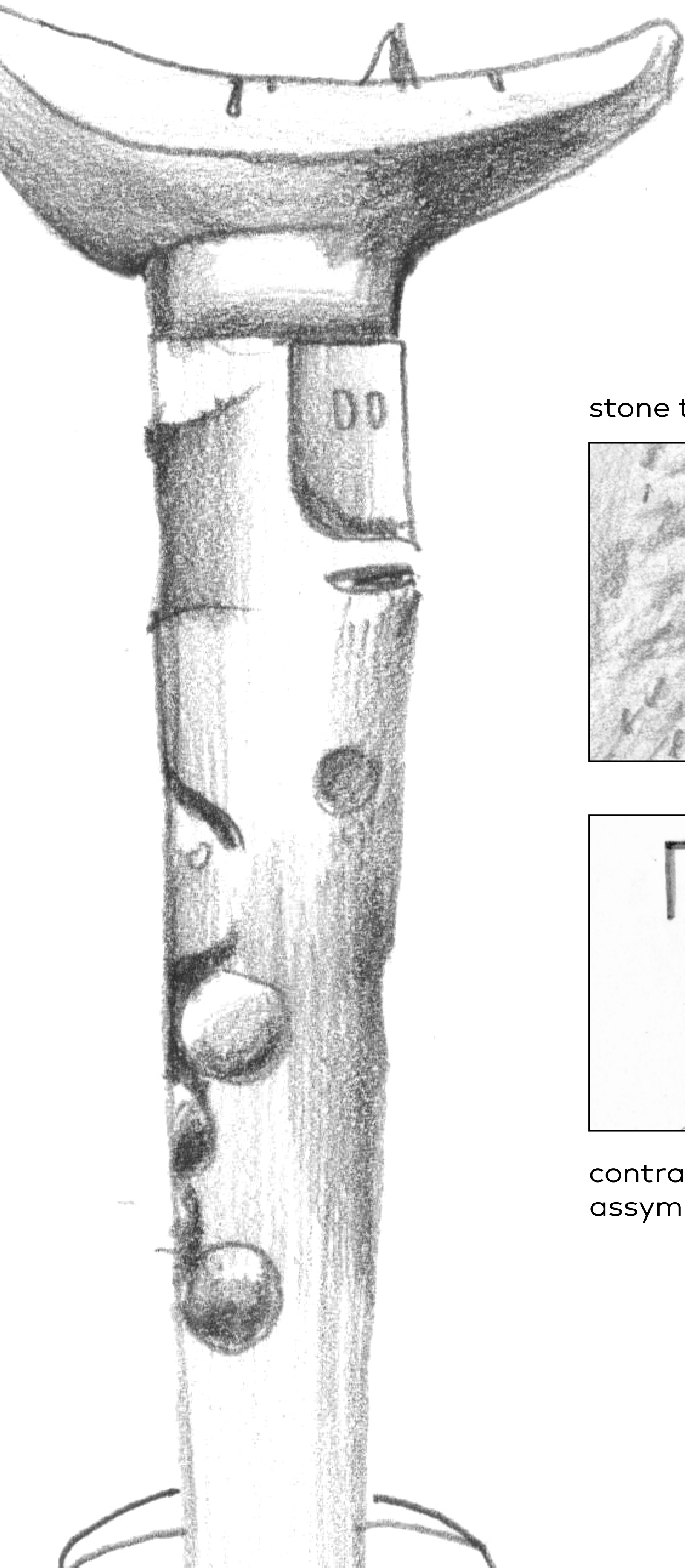




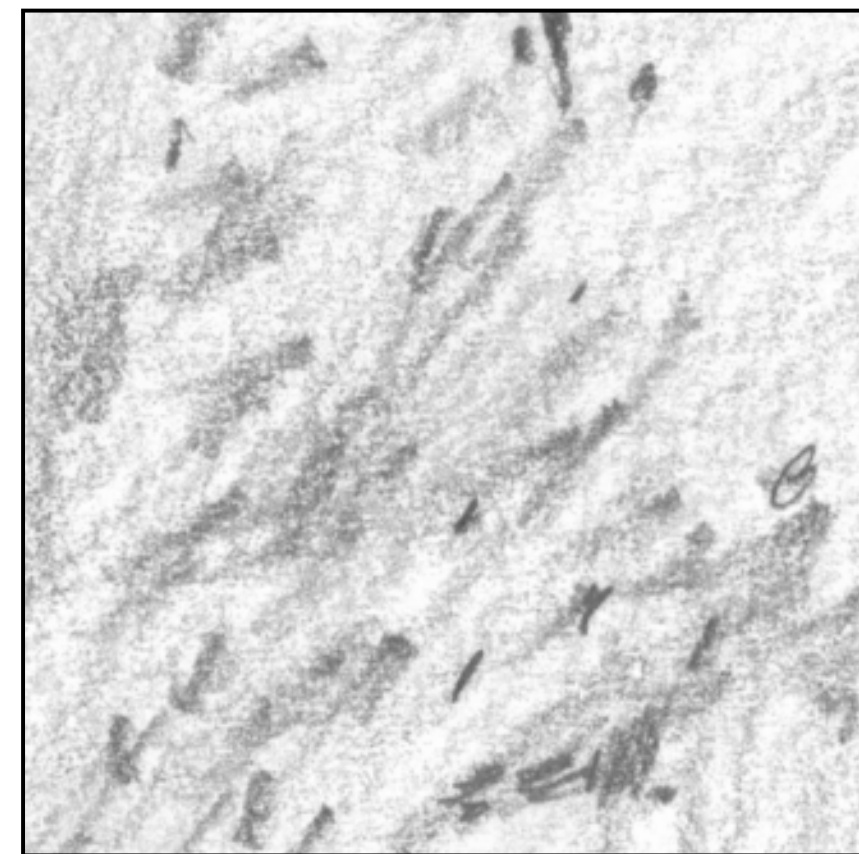
sculpture changes shape at the different angles



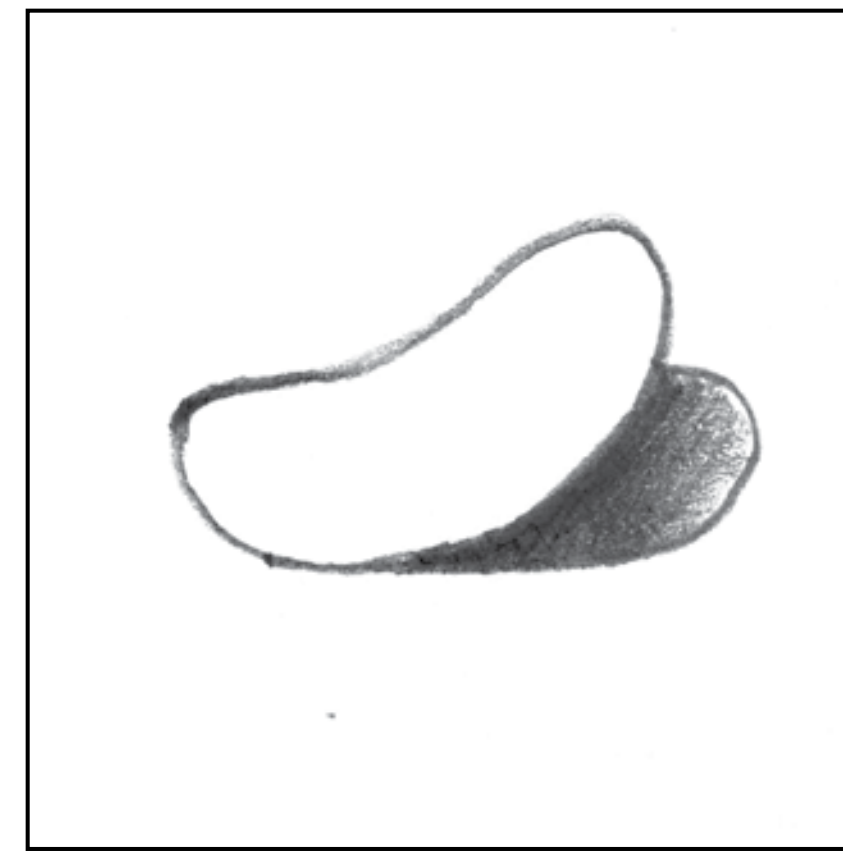




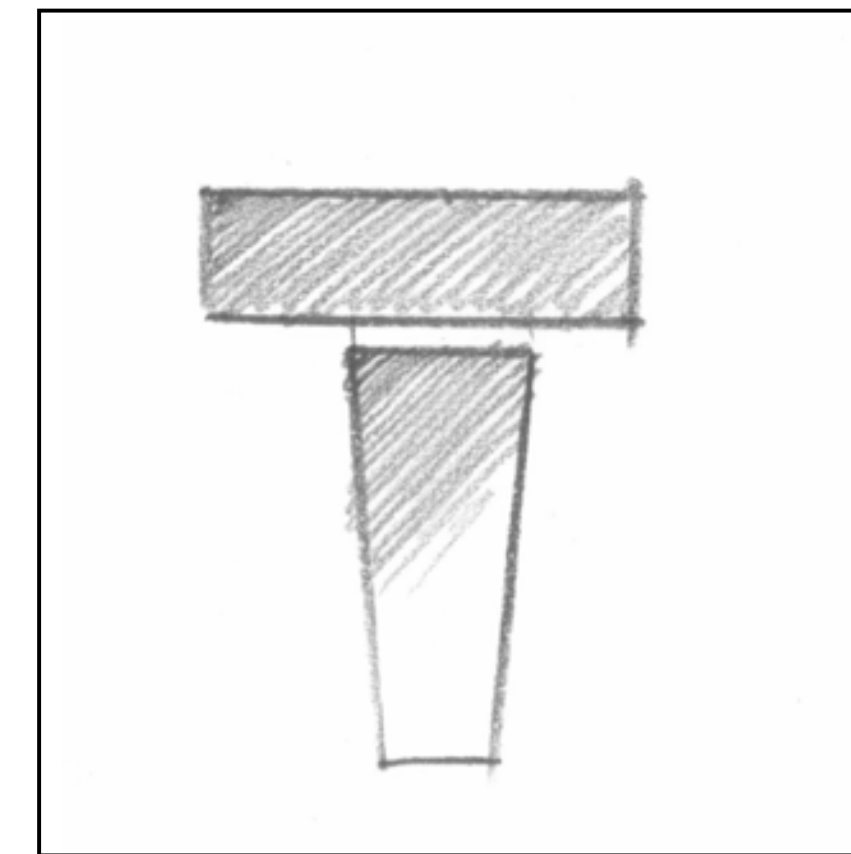
stone texture



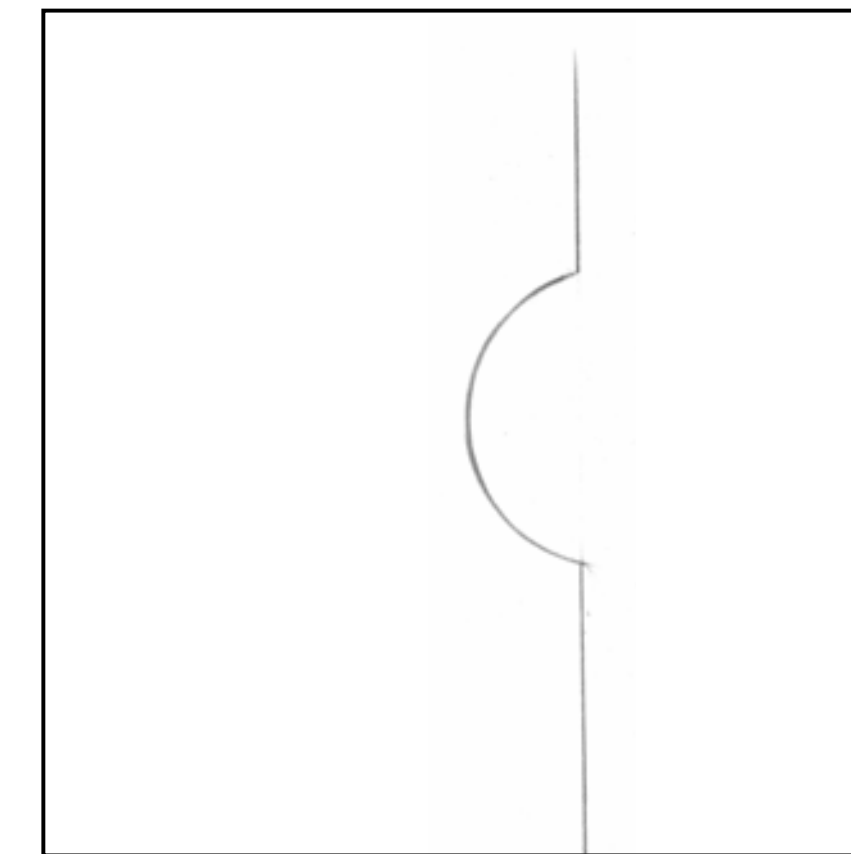
light&shadow



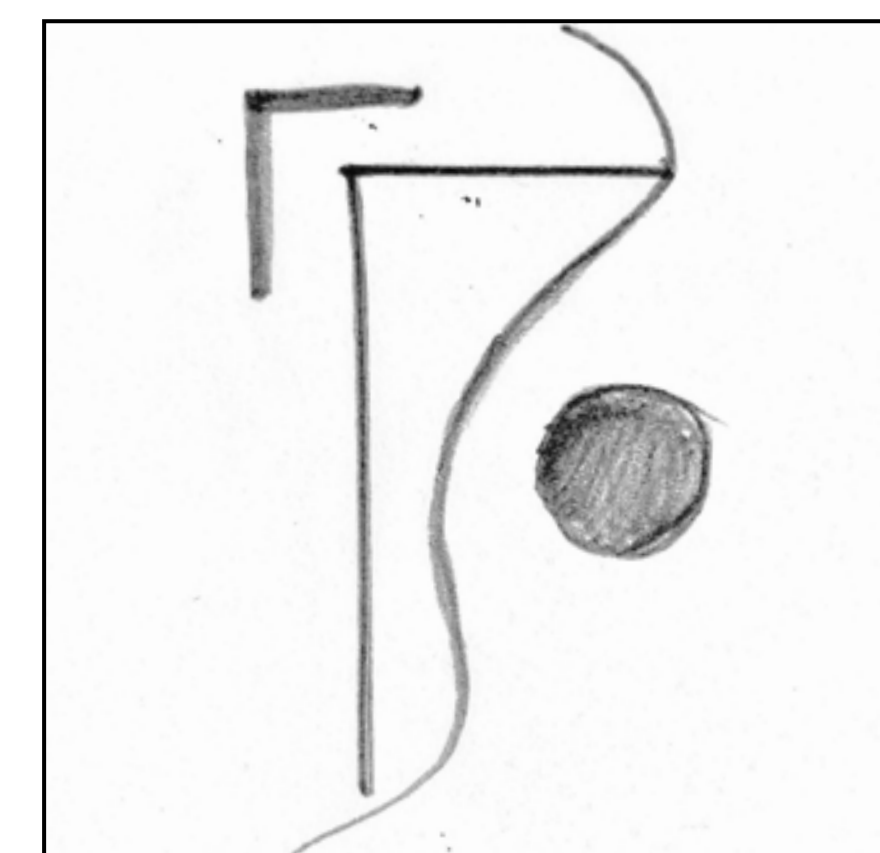
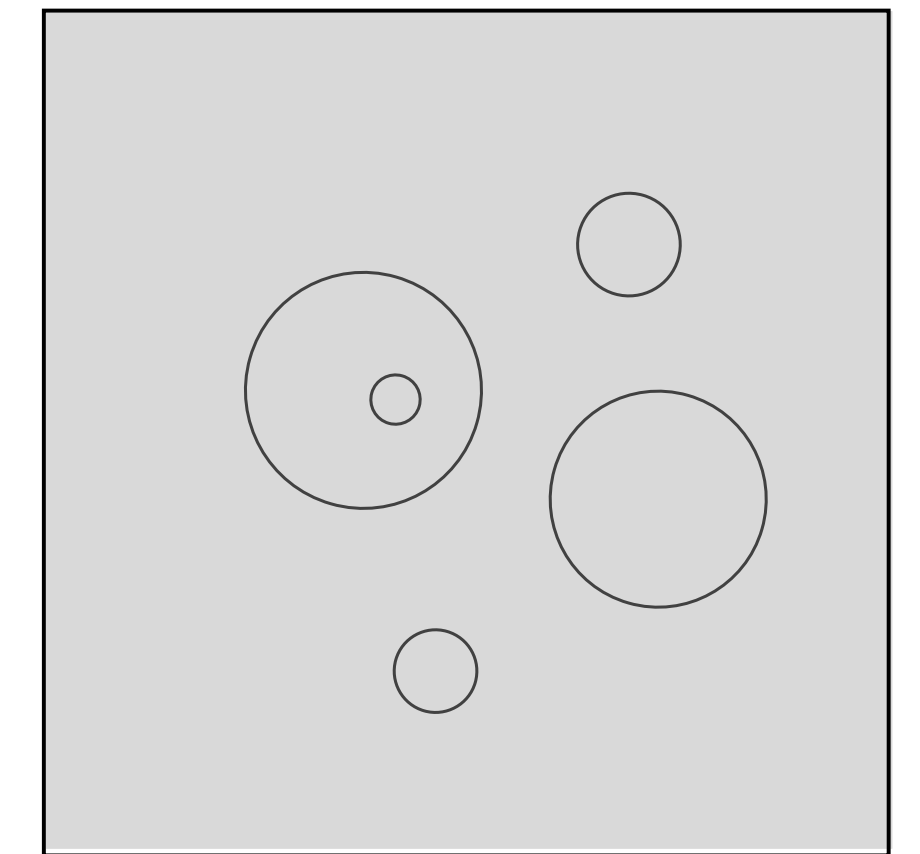
stucking



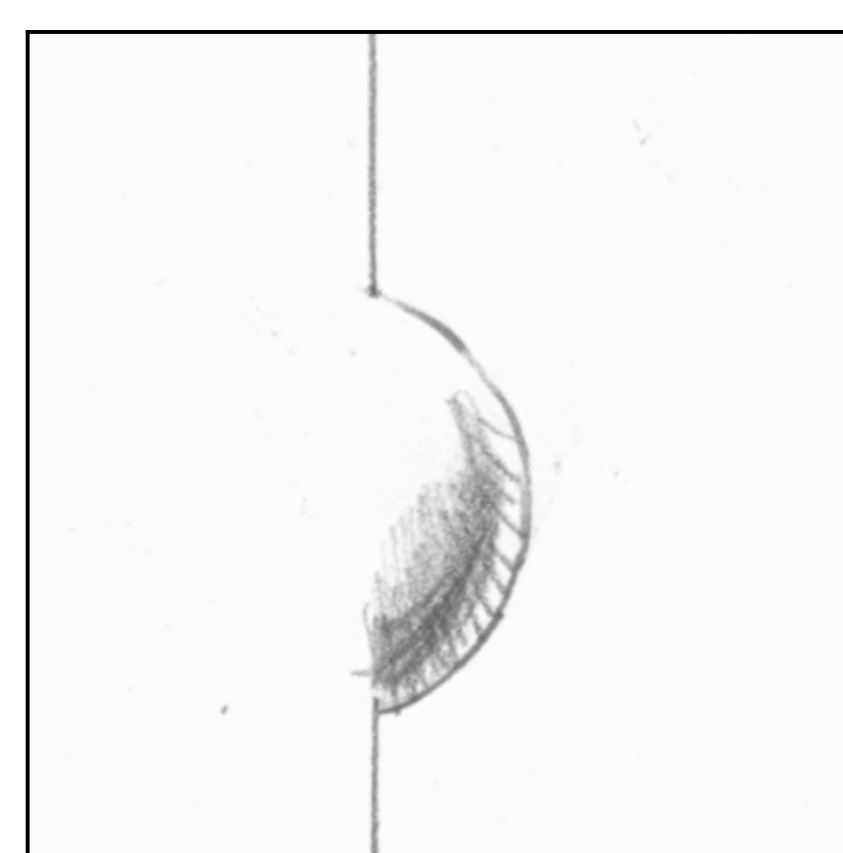
bumps



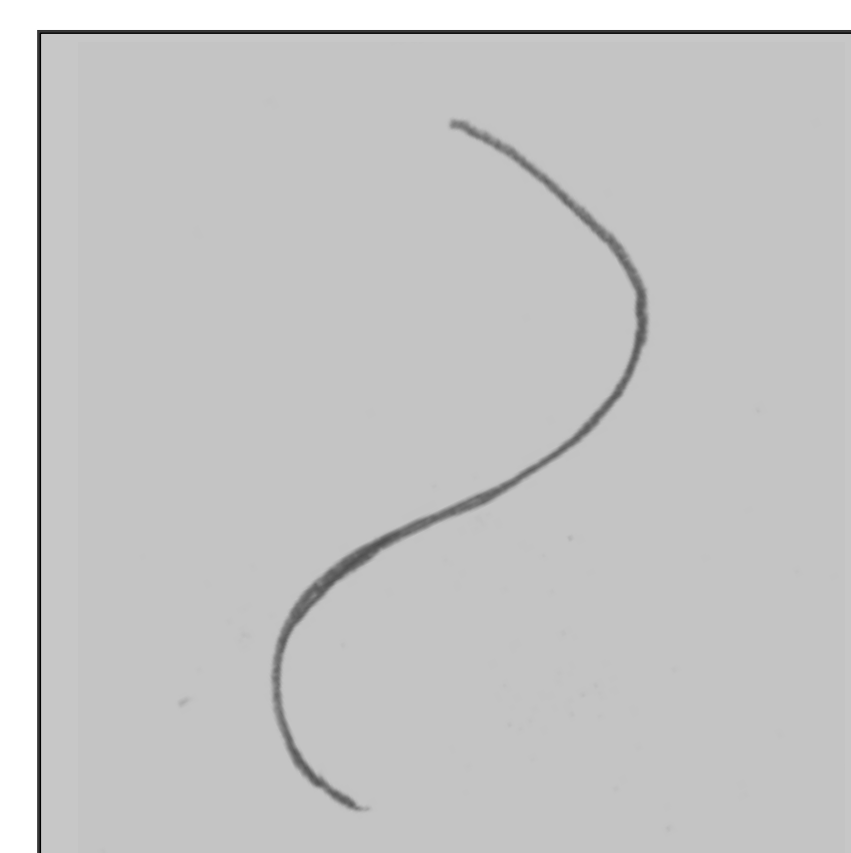
repetition /rhythm



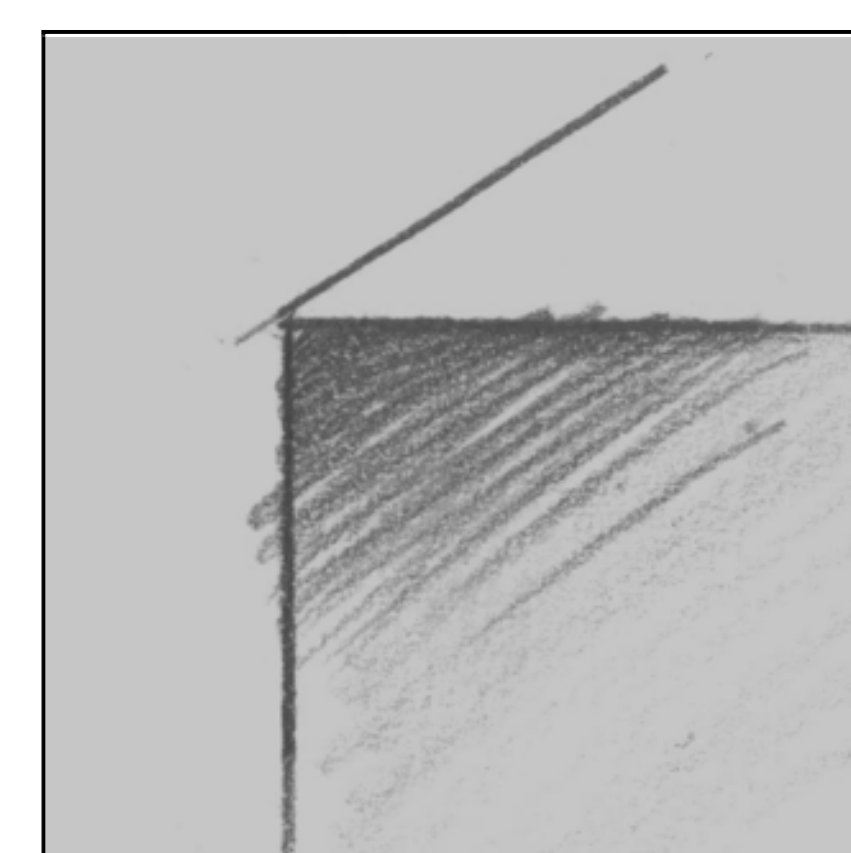
contrast/  
assymetrical balance



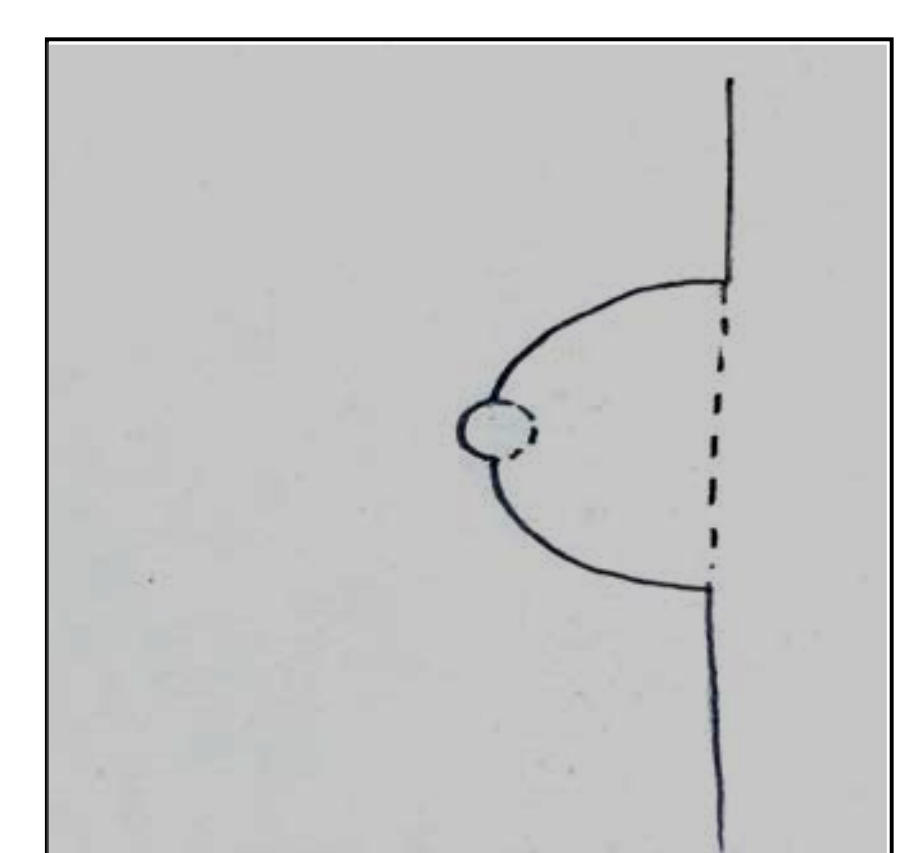
indentation



amorphic



sharp edges



indentation within  
indentation

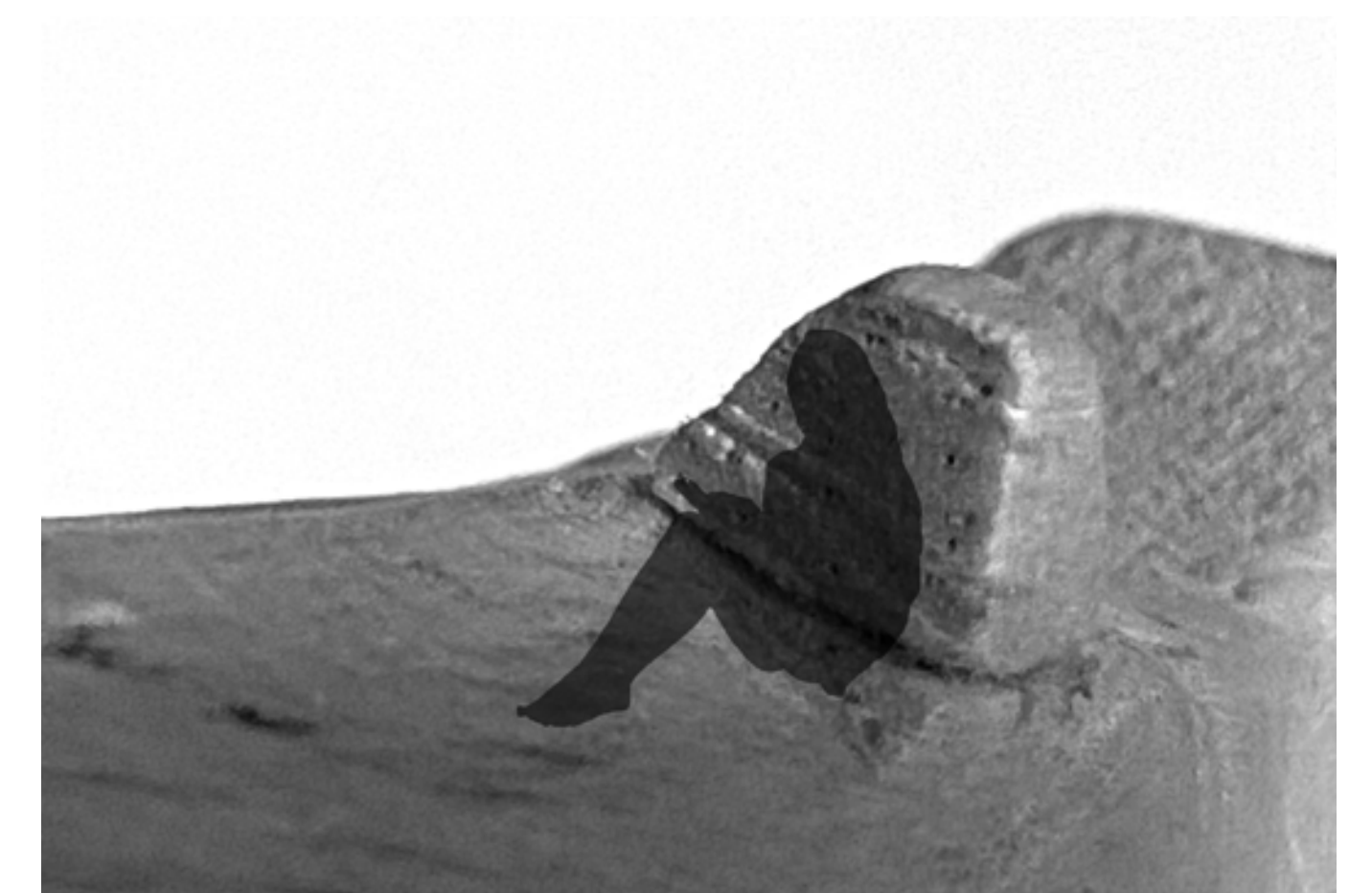
MAQUETTE CATALOGUE | zoom in moments of sculpture become space



negative



positive



# TECHNIQUES AND METHODS OF SHARING VISUAL INFORMATION ROOM INSPIRATION + DIAGRAMS

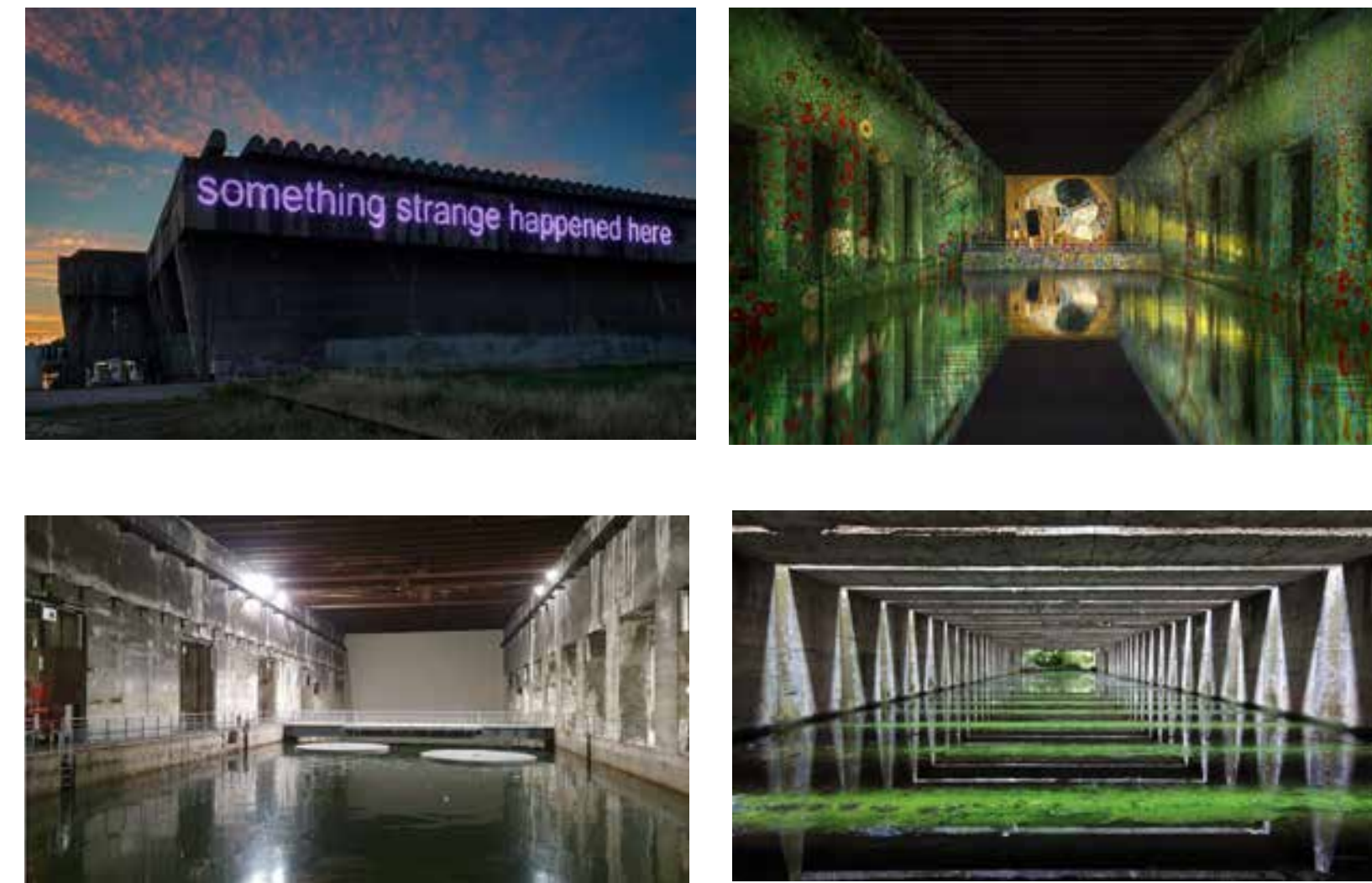
## DIGITAL PANORAMIC PROJECTOR

Bassins DE LUMIERES  
BORDEAUX

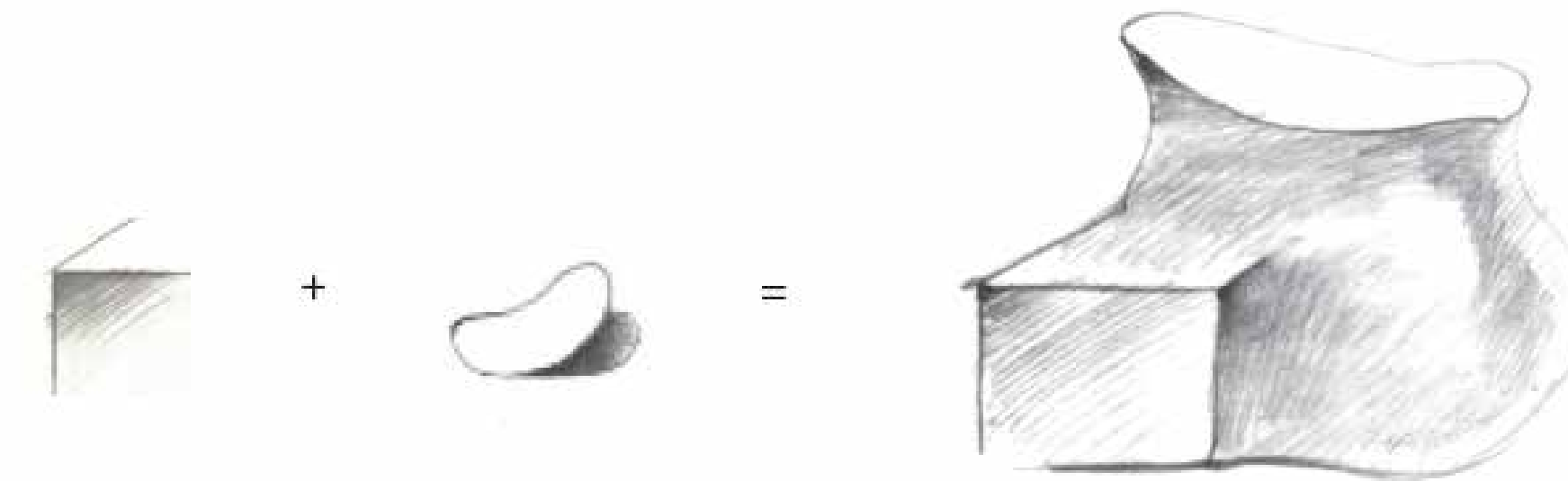
French WWII bunker is being converted into the world's largest digital art centre

The old underwater base—once used to house a fleet of German and Italian submarines—has been renamed as the Bassins de Lumieres, extending for over 13 thousand square meters and hosting immersive digital exhibits dedicated to the great maestros of art and their contemporary counterparts. The monumental space comes back to life thanks to Culturespaces, whose expertise in these kinds of transformations has also created the Atelier des Lumieres, an old iron foundry in Paris that has also been made into a digital art center.

<https://www.elledecor.com/it/best-of/a30297588/bassin-de-lumieres-bordeaux-digital/>



Amorphic form + sharp edges which creates one continuous



UCCA Dune Art Museum by Open Architecture.



OostCampus by Carlos Arroyo

## NATURE

SFER IK MUSEION UH MAY  
BY ROTH-ARCHITECTURE

The partially open-air, undulating structure is built from concrete and local wood and incorporates live trees. Visitors, who enter through a tunnel formed by Bejuco, the endemic climbing plant, explore the exhibition spaces and areas for artisanal workshops barefoot on winding pathways. Comprising an 18,400 square-foot central building, plus three satellite structures for services, the project is part of Azulik Uh May, a 25-acre arts and wellness complex being constructed in phases.

<https://www.interiordesign.net/projects/17429-sfer-ik-museion-uh-may-by-roth-architecture-2019-best-of-year-winner-for-small-museum-art-gallery/>



Indentation within indentation of the same form which creates repetition and flowing rhythm



Gaudet House, Antti Lovag

Hongkun Art Gallery / penda

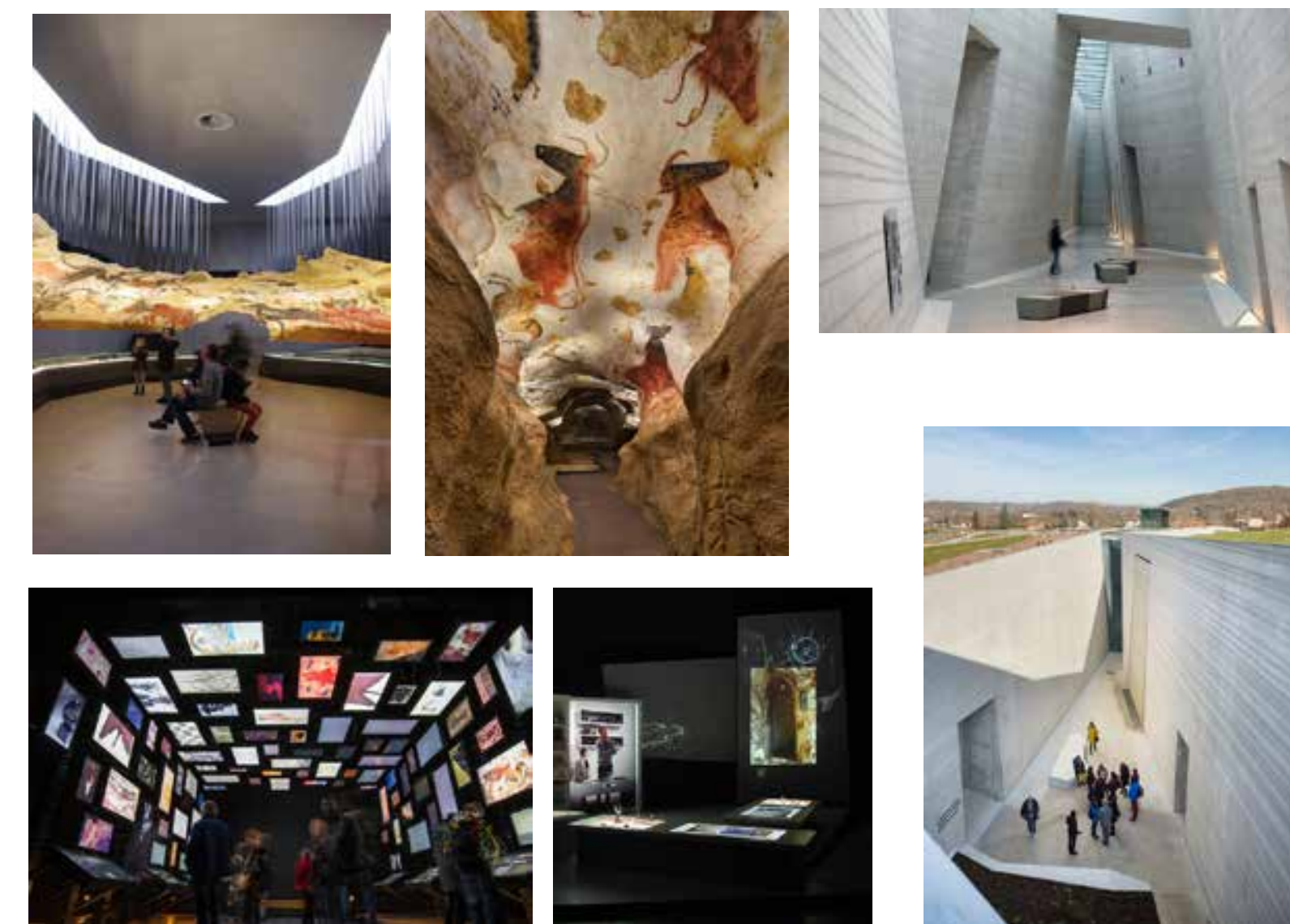
Centre for cave art by Shnetta

## LANDSCAPE/FOLDING EXHIBITION/INTERACTIVE SCREENS/3D FILM

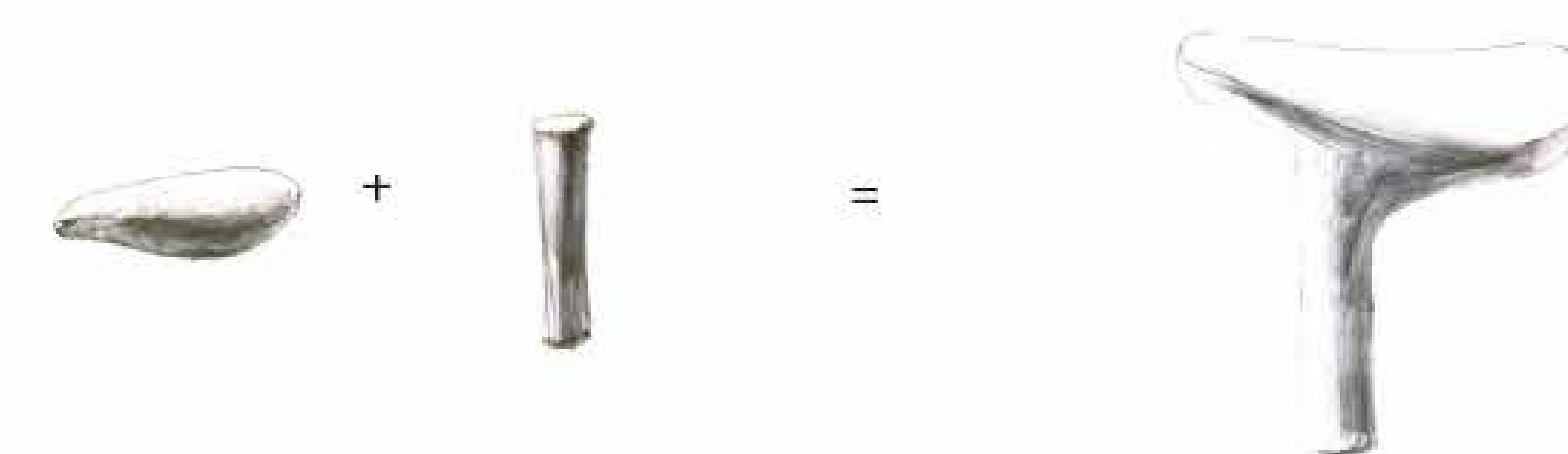
INTERNATIONAL CENTRE FOR CAVE ART BY SHNETTA  
OPENS IN SOUTH WESTERN FRANCE

In order to replicate the original cave form to a 1 millimeter tolerance, the facsimile was developed using advanced 3D laser scanning and casting technologies. Following its construction, 25 artists spent two years hand-painting 900 meters of resin rock reproductions. The artists even used the same pigments that the prehistoric painters used. Upon exiting, visitors arrive at a transitional contemplative space known as the cave garden. The interpretive center provides exhibitions that convey the history of the valley and its cave paintings. Installations by Casson Mann are enhanced by digital learning experiences, employing new technological devices and interactive screens. The cave art theatre presents a 3D film, while the imagination gallery allows visitors to explore the influence of prehistoric cave art on modern and contemporary artists.

<https://www.designboom.com/architecture/snetta-casson-mann-lascaux-iv-international-centre-for-cave-art-montignac-france-04-03-2017/>

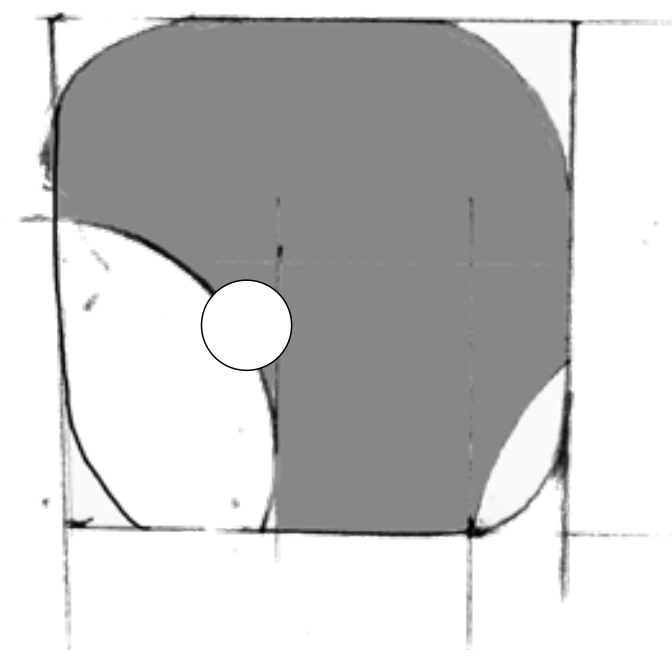


Vertical+horizontal stucking which creates one continuous organic form

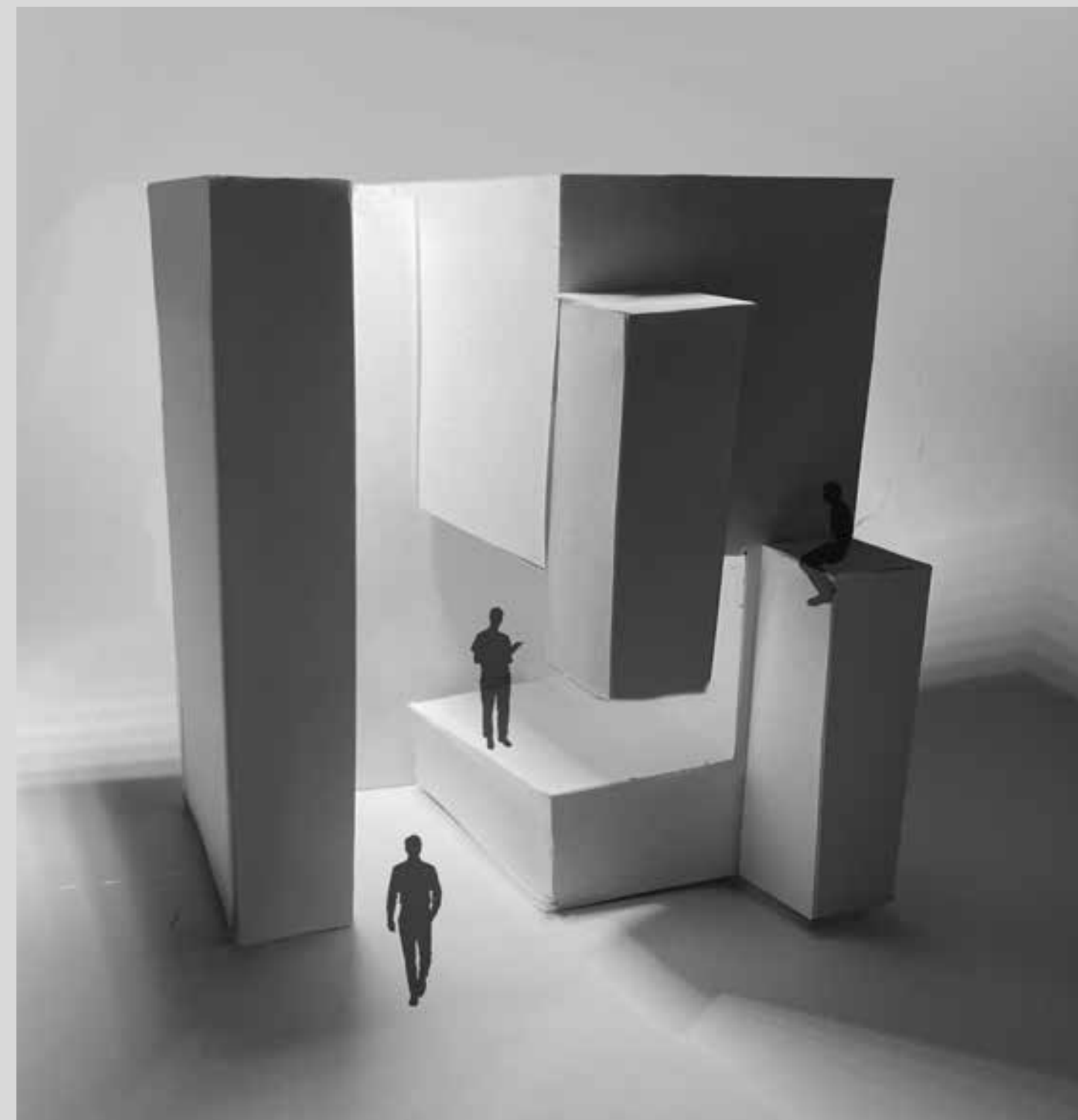


Sfer Ik Museion Uh May by Roth-Architecture

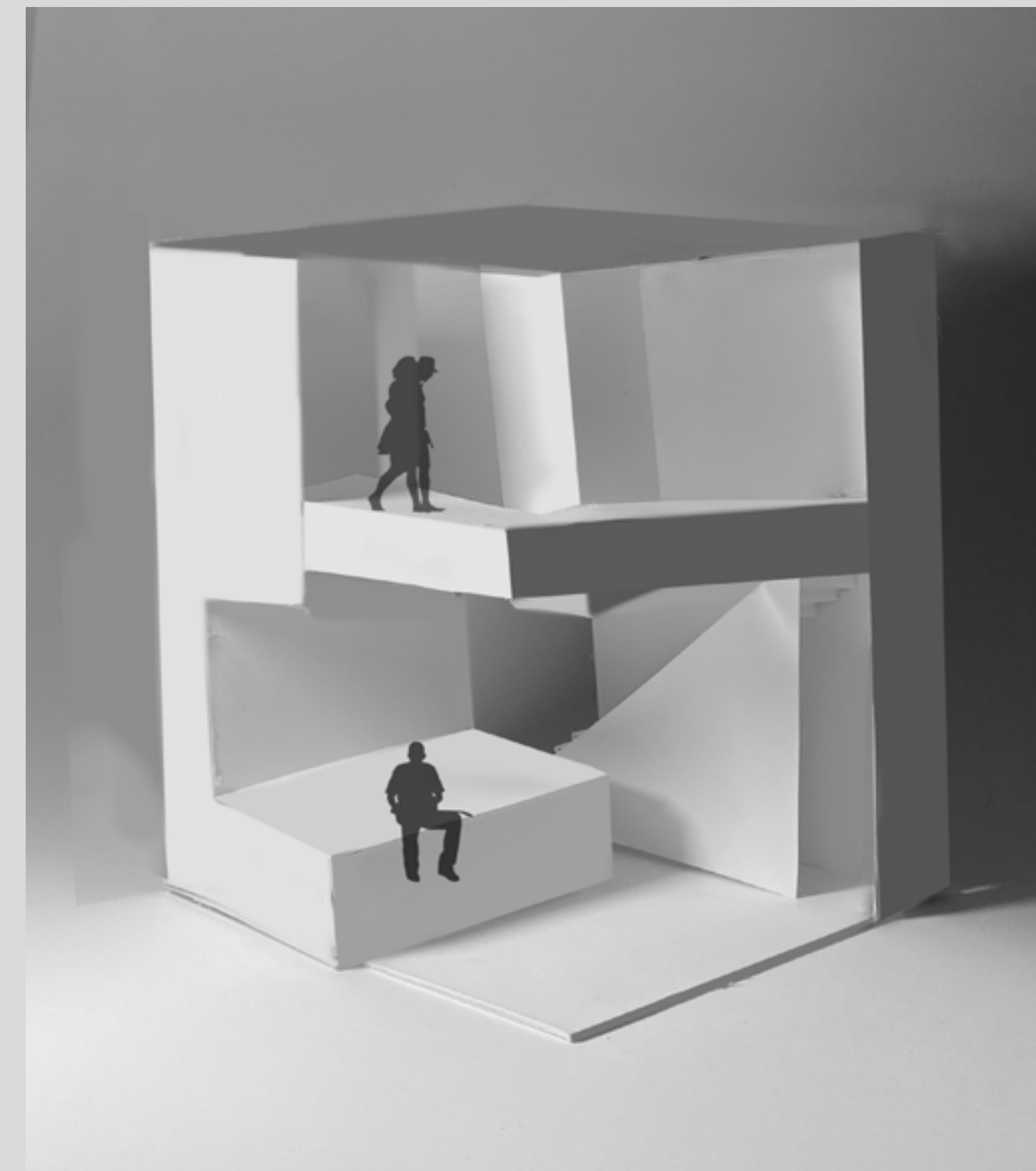
# SYSTEM DEVELOPMENT



Indentation within indentation of the same geometrical form which creates repetition and flowing rhythm



Iteration 1



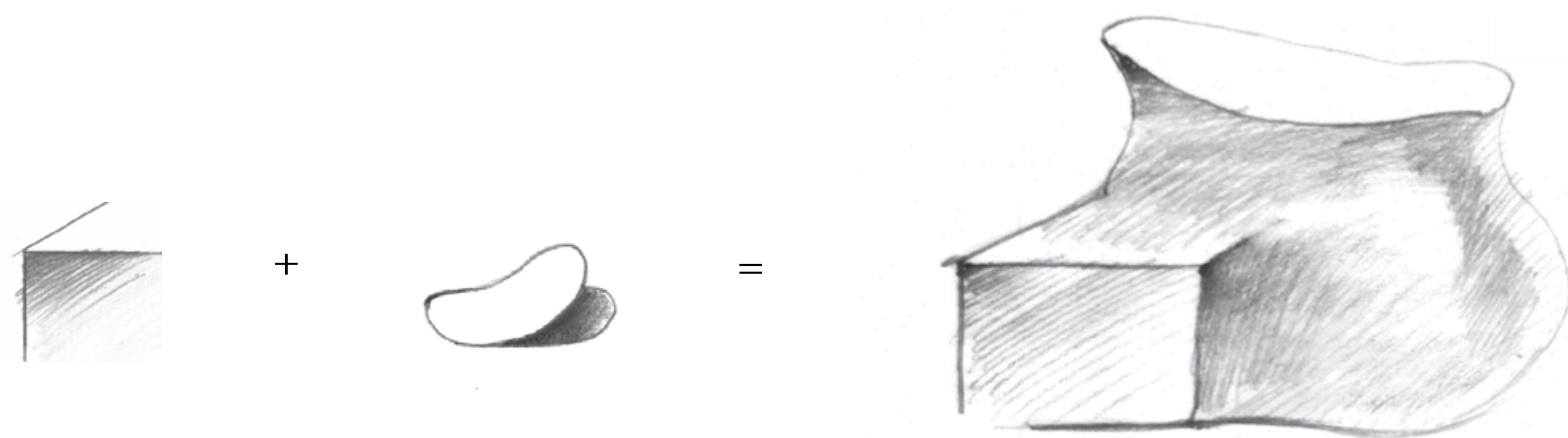
Iteration 2



# SYSTEM DEVELOPMENT

iteration 1

amorphic form+sharp edges which creates one continuous form



vertical+horizontal sticking which creates one continuous organic form

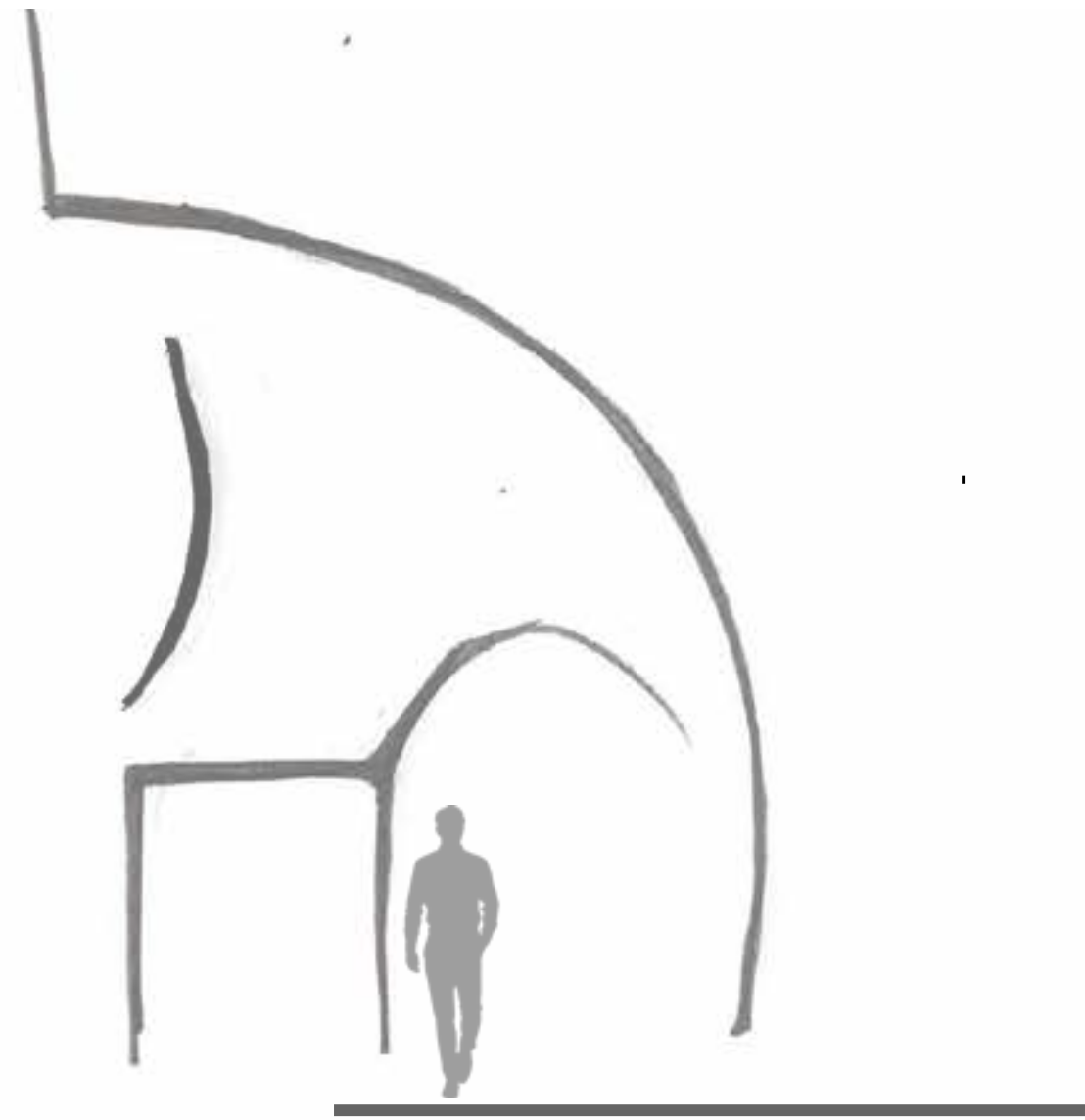


# SPATIAL DESIGN DEVELOPMENT

iteration 2 | space itself becomes a sculpture



sculpture to view



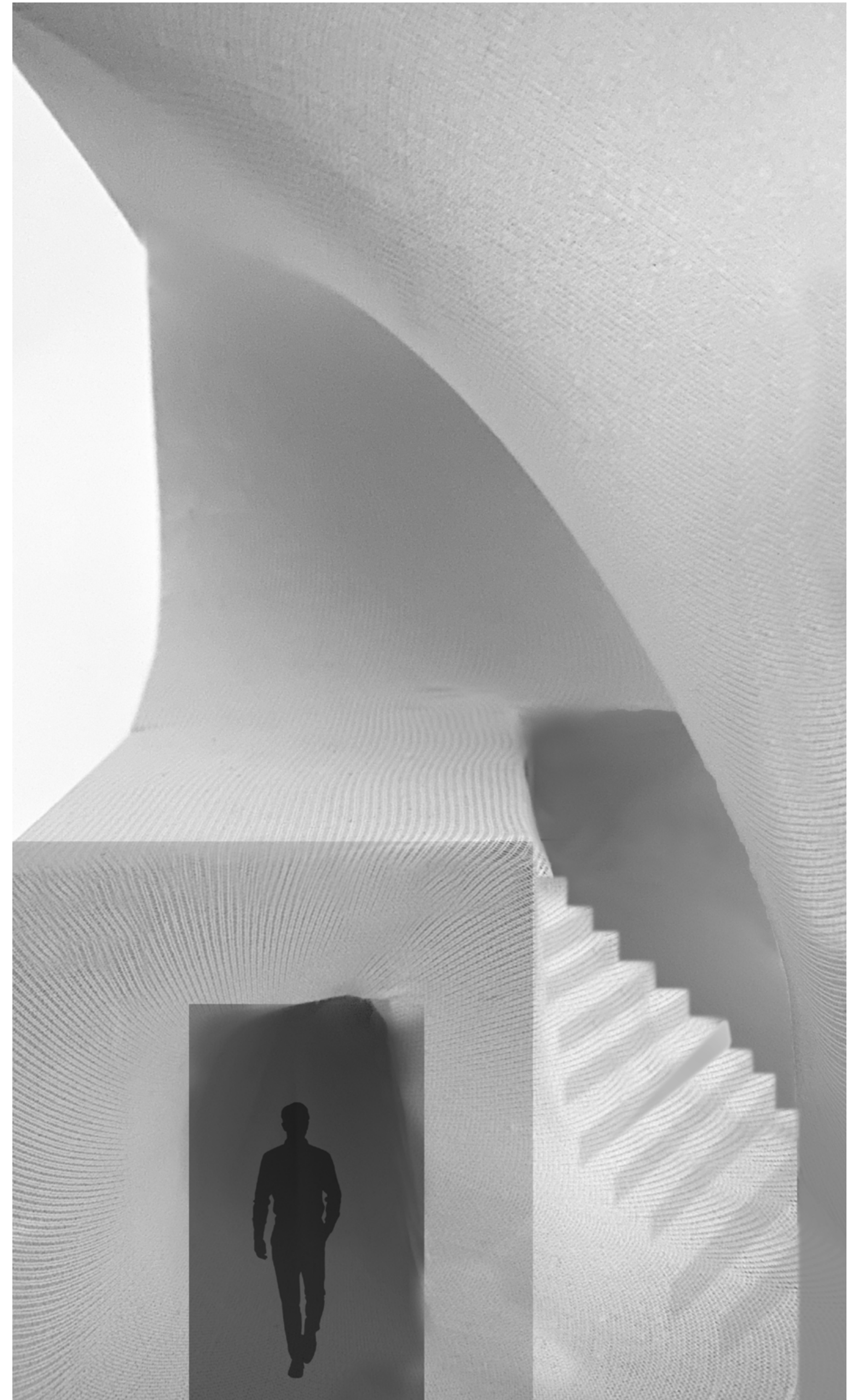
sculpture becomes a walkthrough path



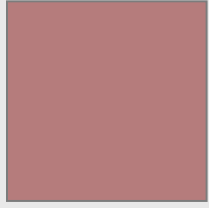
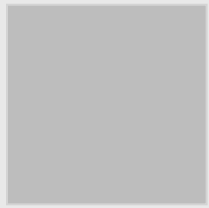
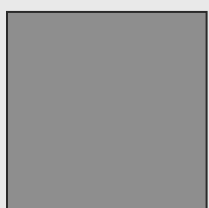
Playground Study sculpture by Isamu Noguchi

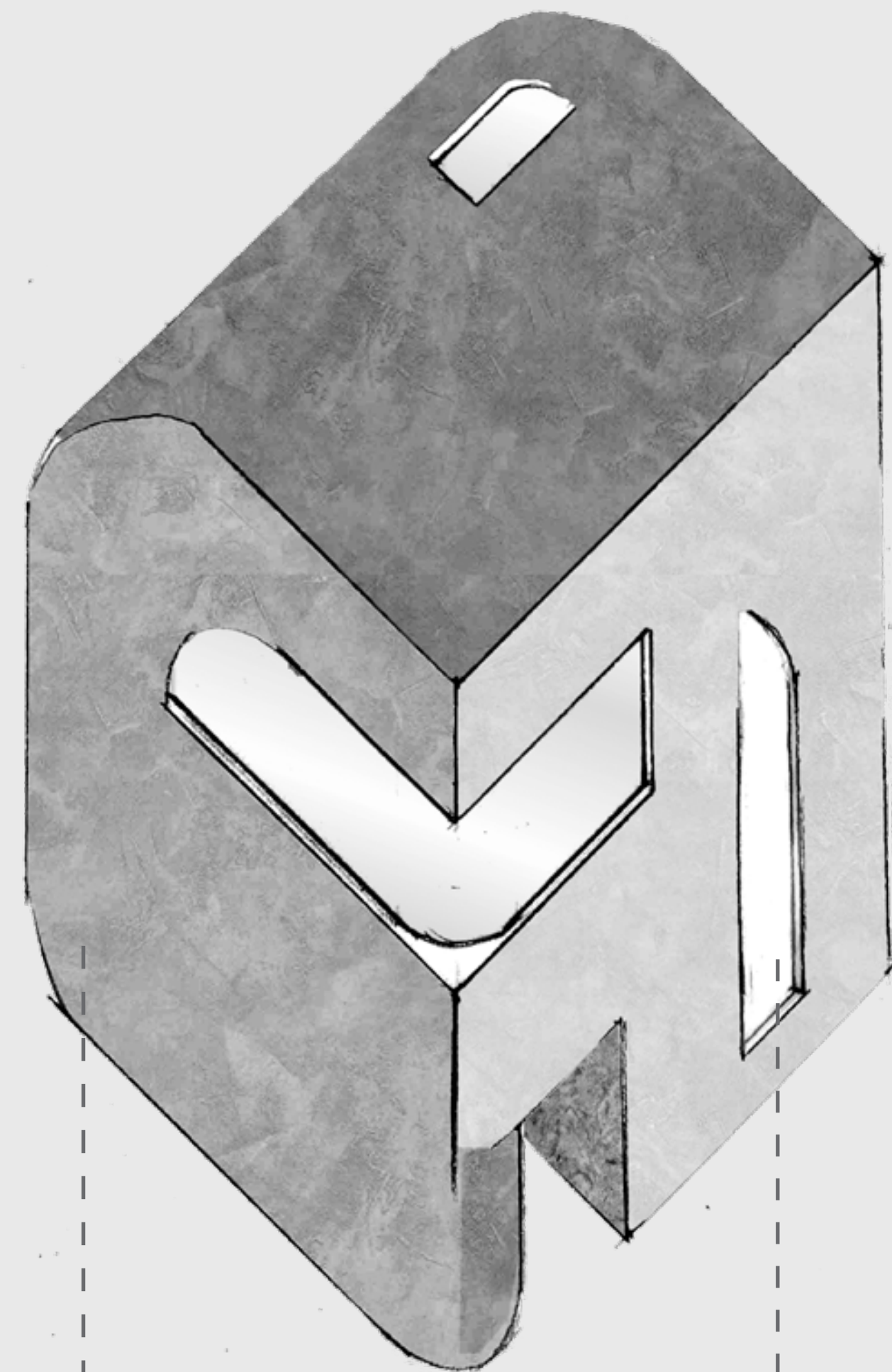


"Slide Mantra", Isamu Noguchi

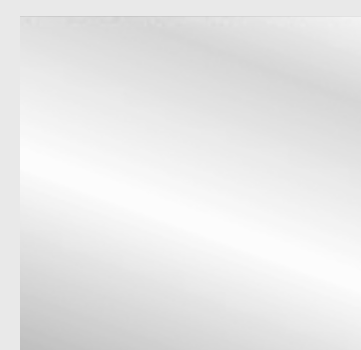


# SPATIAL DESIGN DEVELOPMENT | "ONENESS" FINAL DESIGN

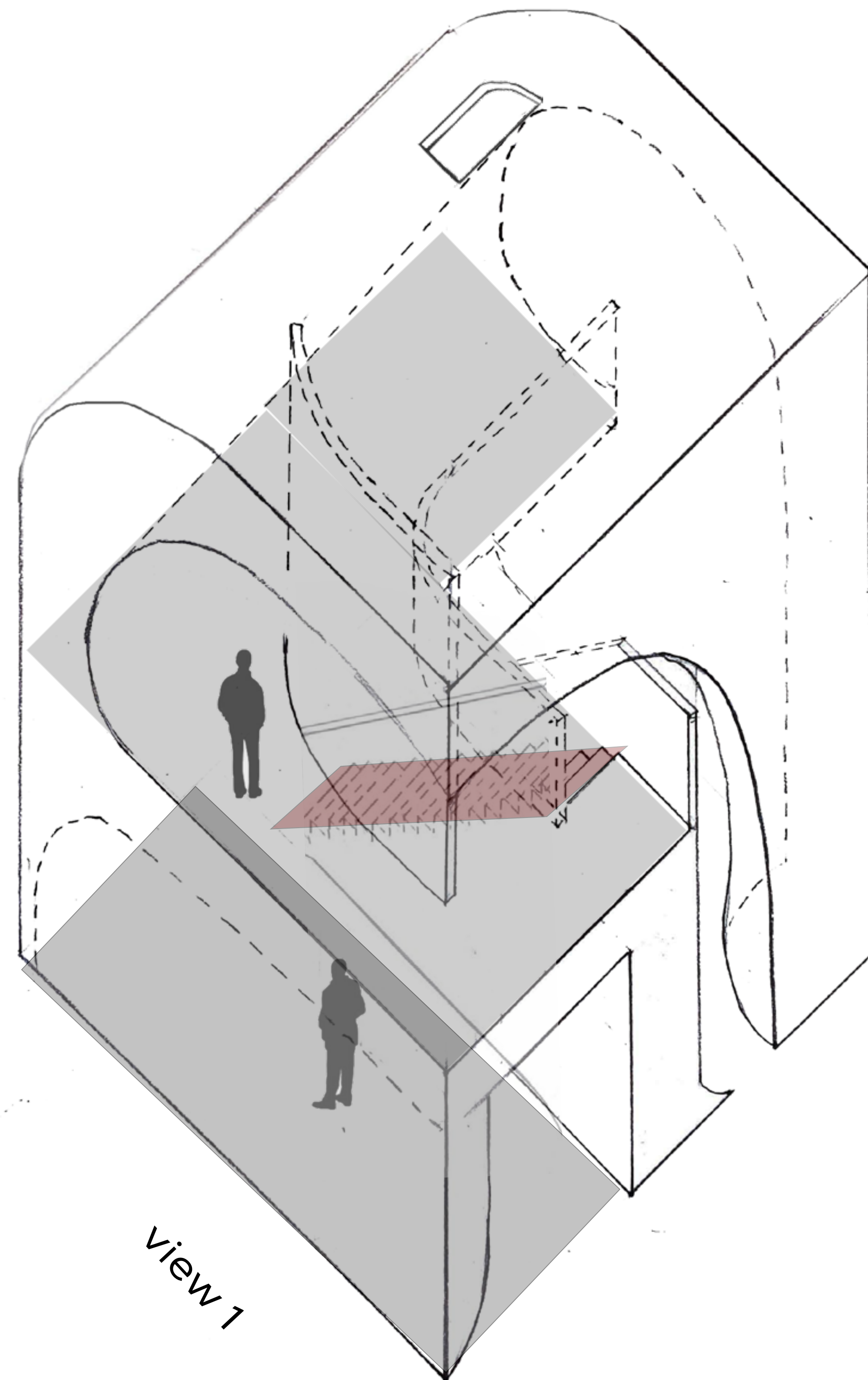
-  vertical circulation
-  2 level
-  1 level



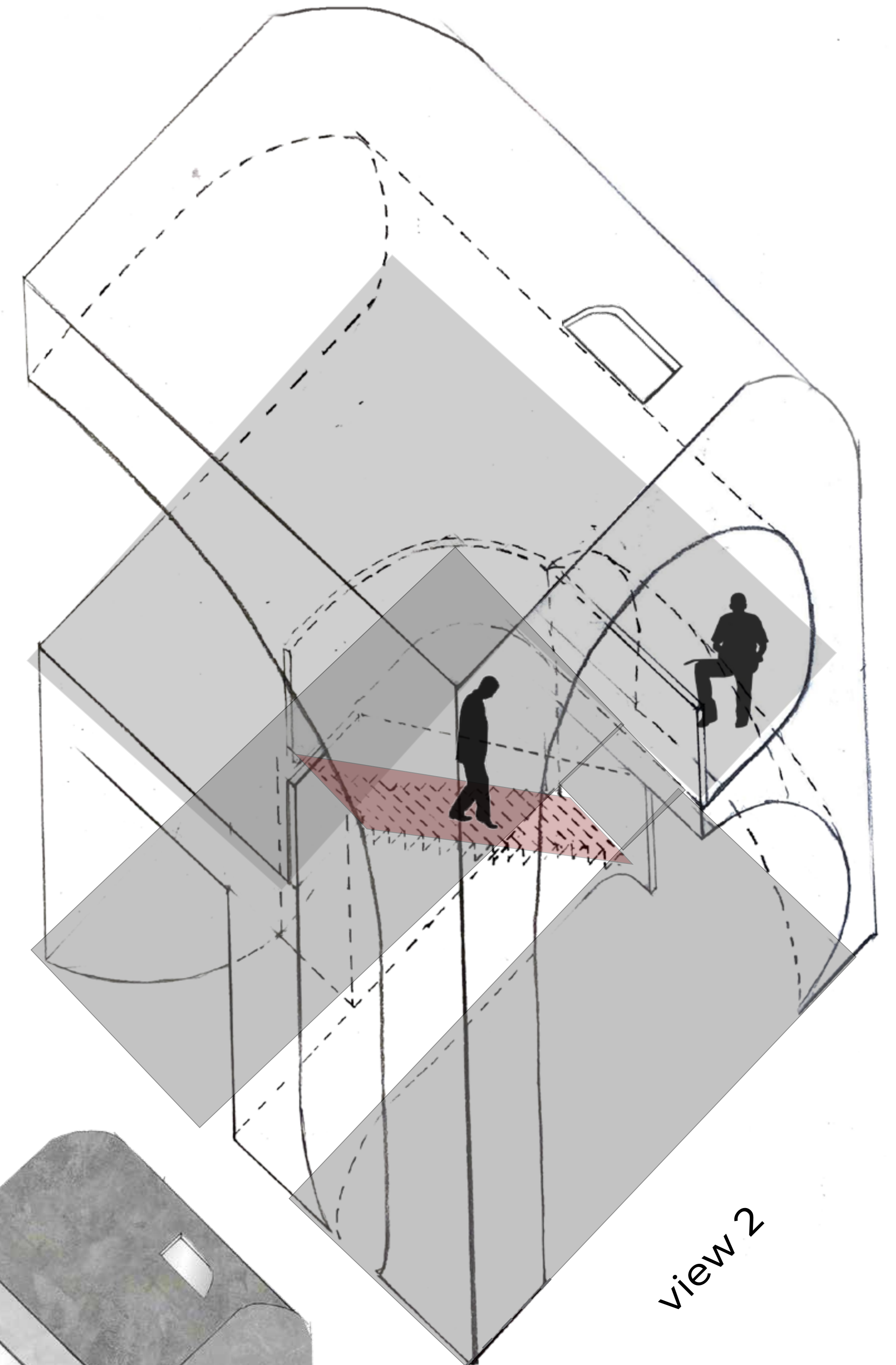
concrete



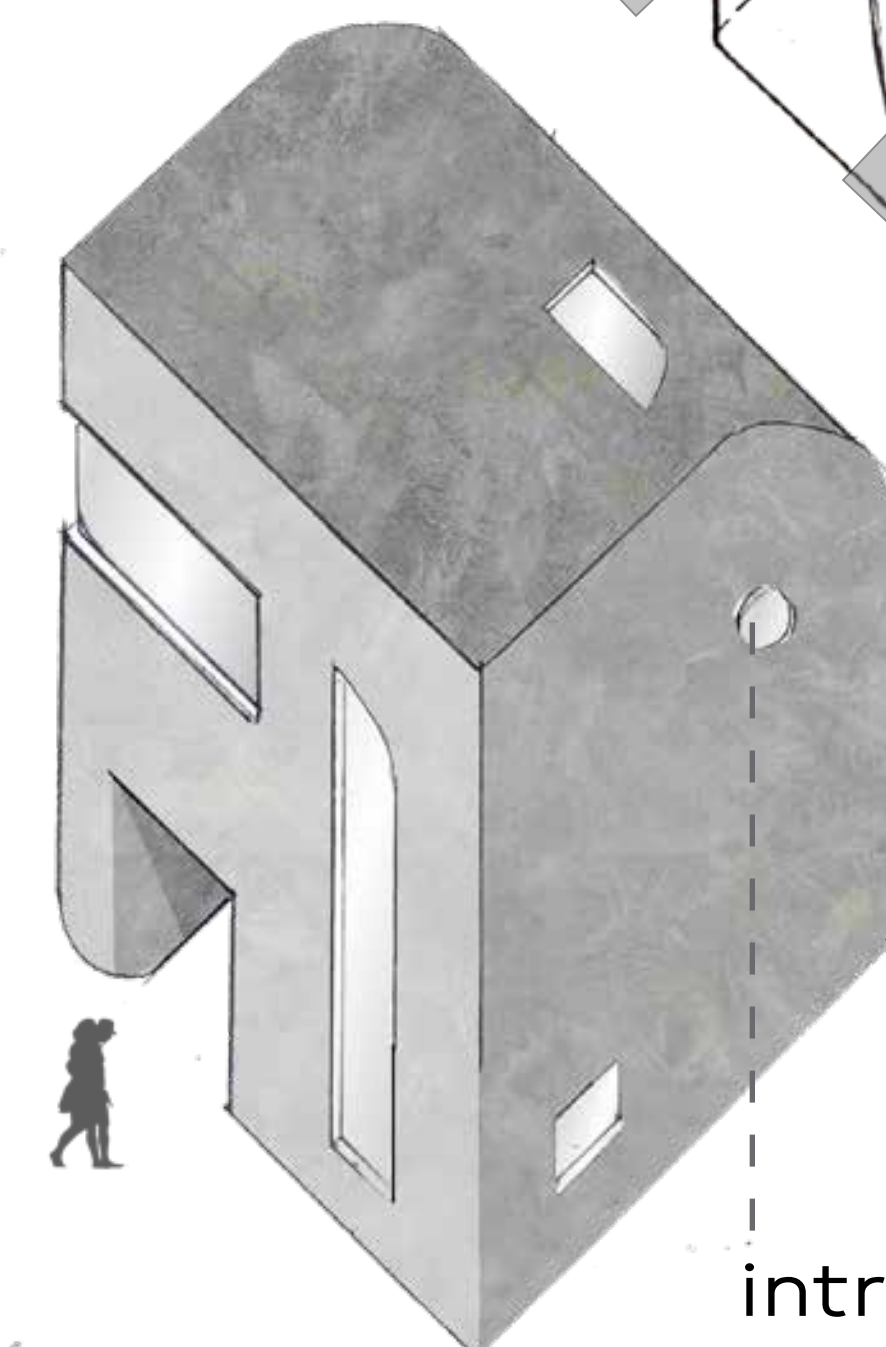
glass



view 1

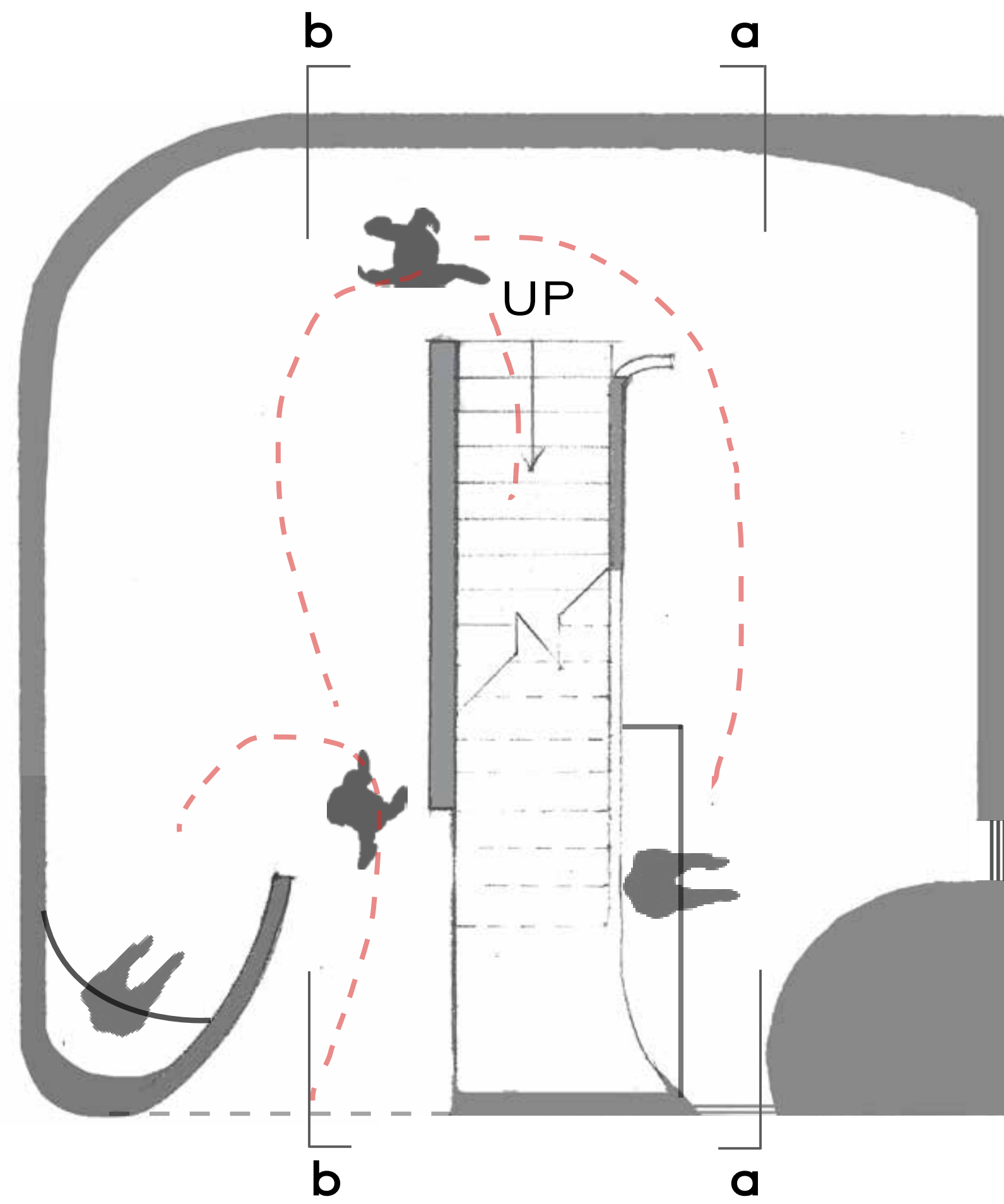


view 2

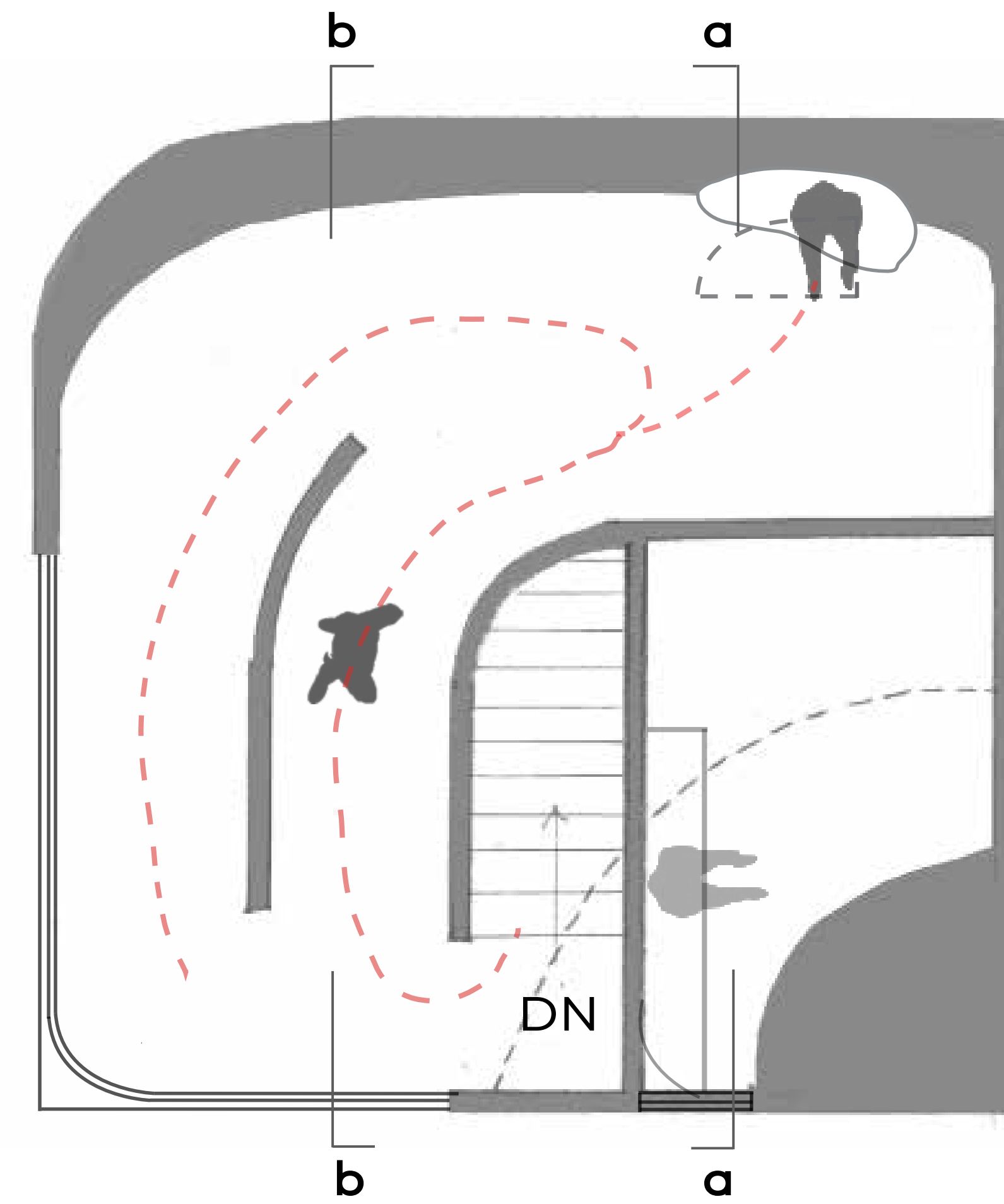


intriguing moment

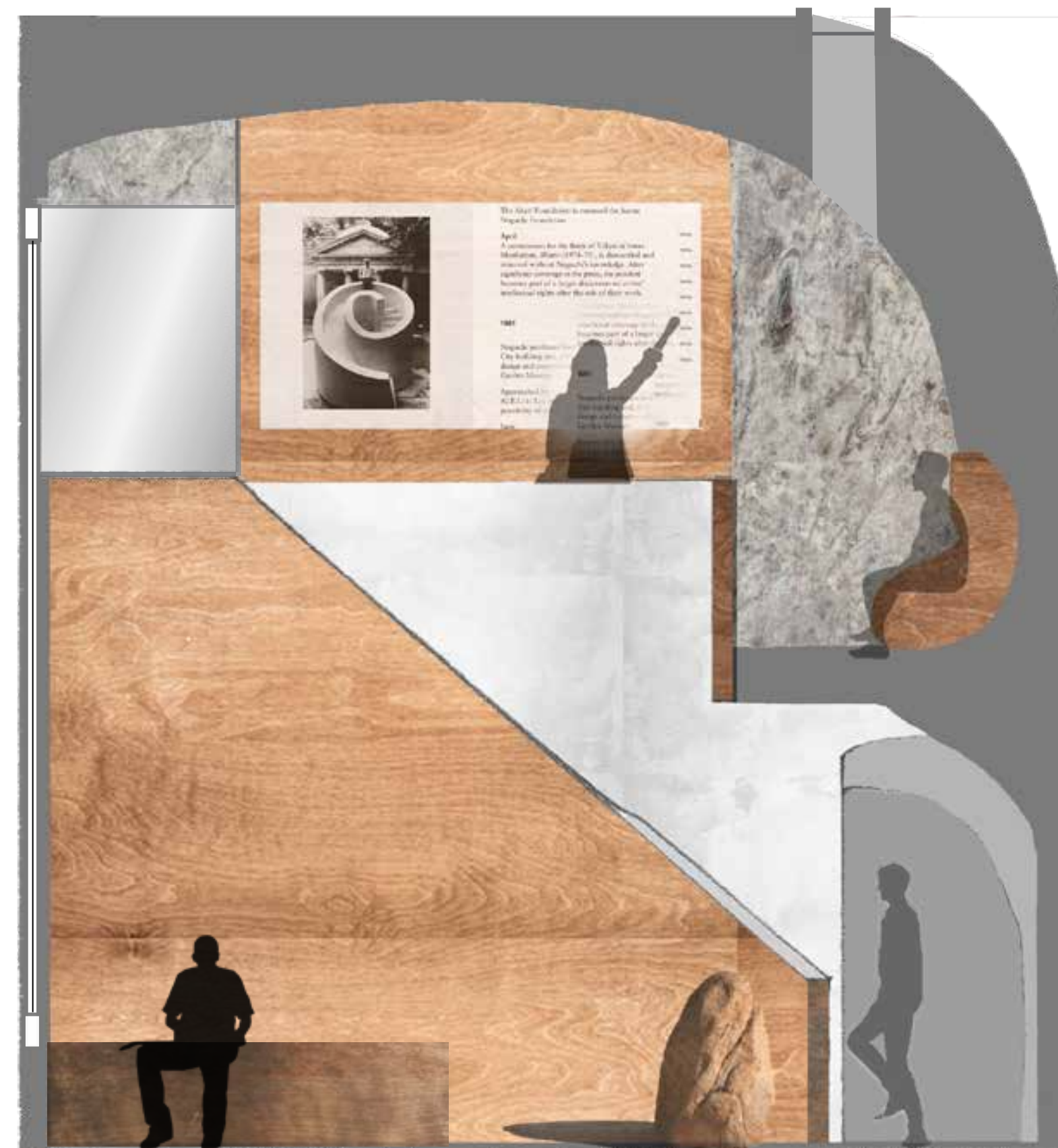
plan  
LEVEL 1



LEVEL 2



section a

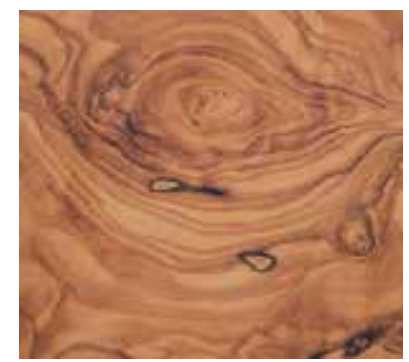


section b





# VIEWING EXPERIENCE | MATERIALS



wood



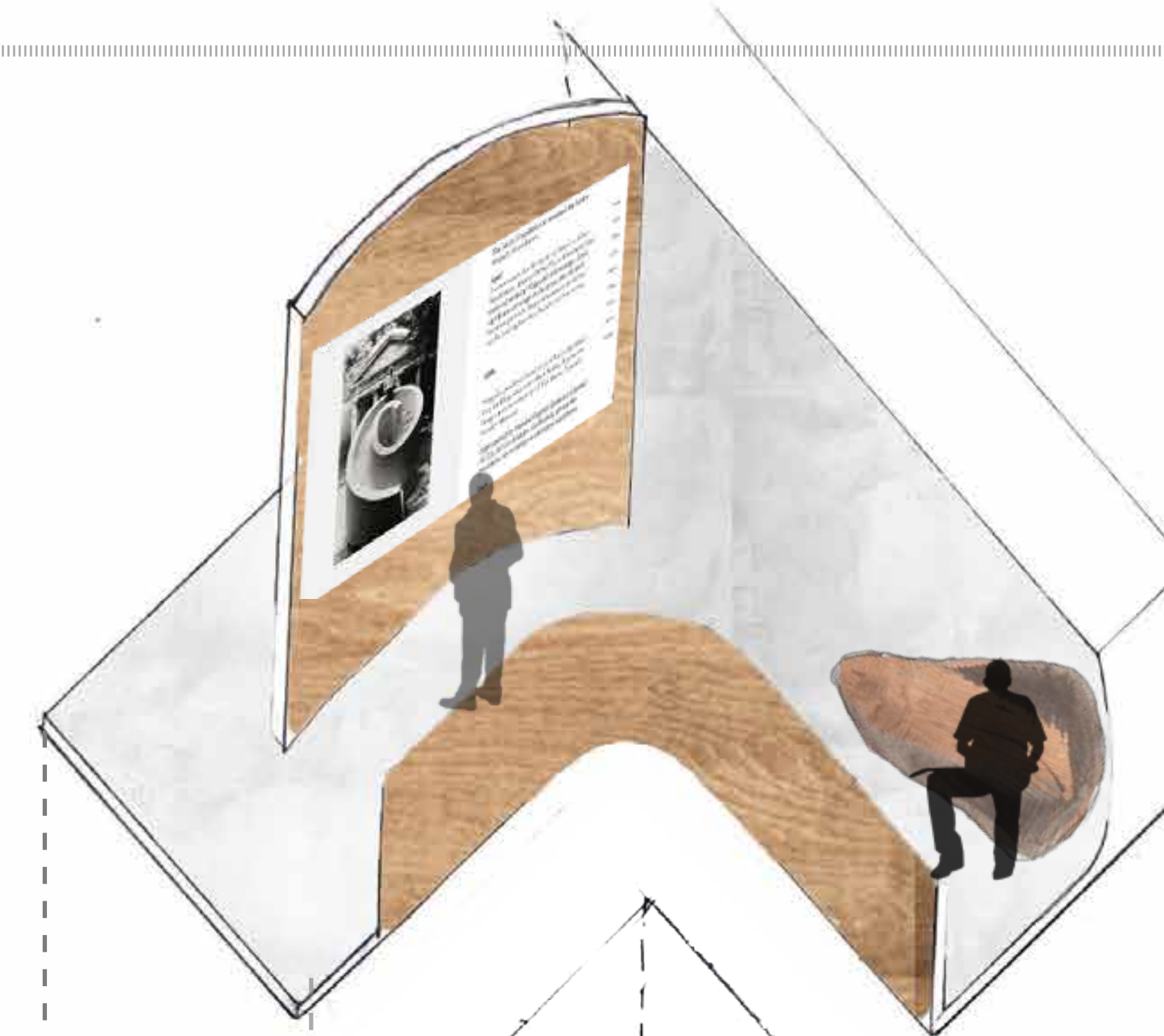
concrete structure



travertine (stone)

**interactive screen** with timeline of Noguchi's life

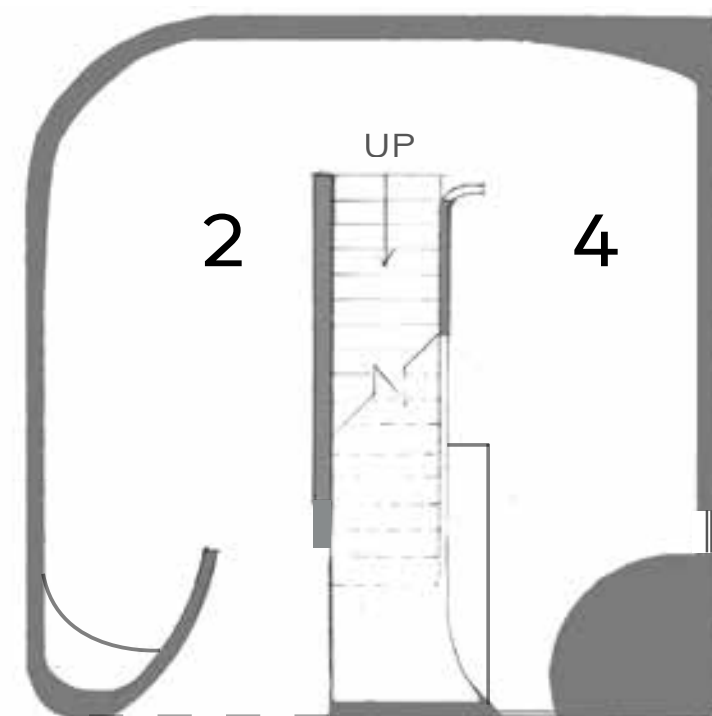
**1**  
from narrow entrance (projector room), space transforms the large curvilinear opening hall with 2 levels



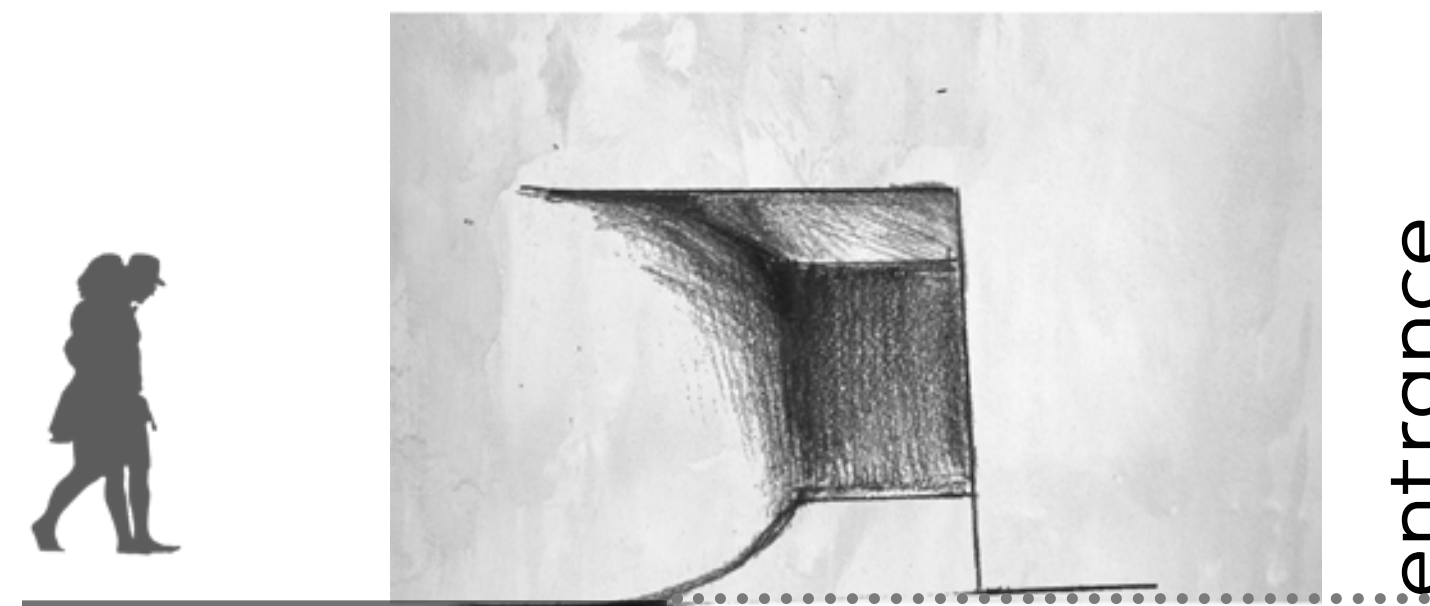
**3**  
remote control **hologram** of Noguchi sculptures



**2**  
**panoramic 3D projection** of garden with Noguchi sculptures

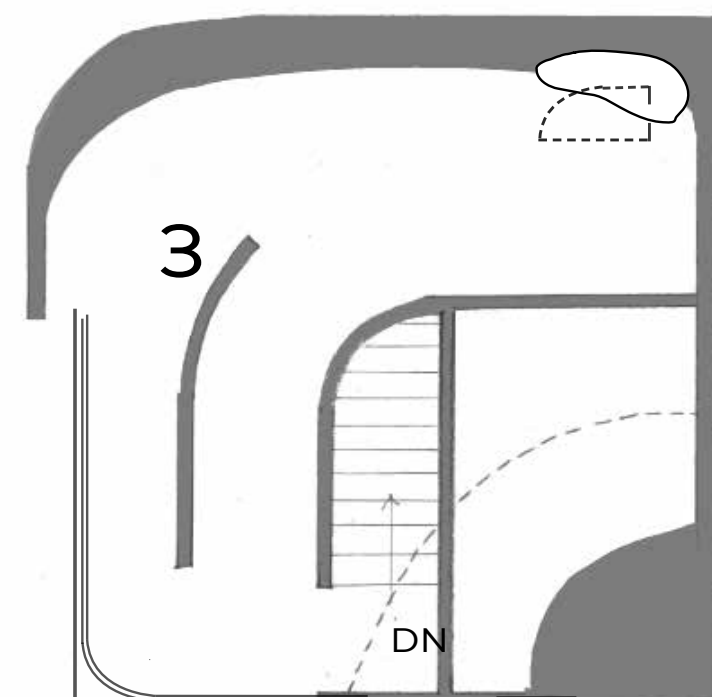


1



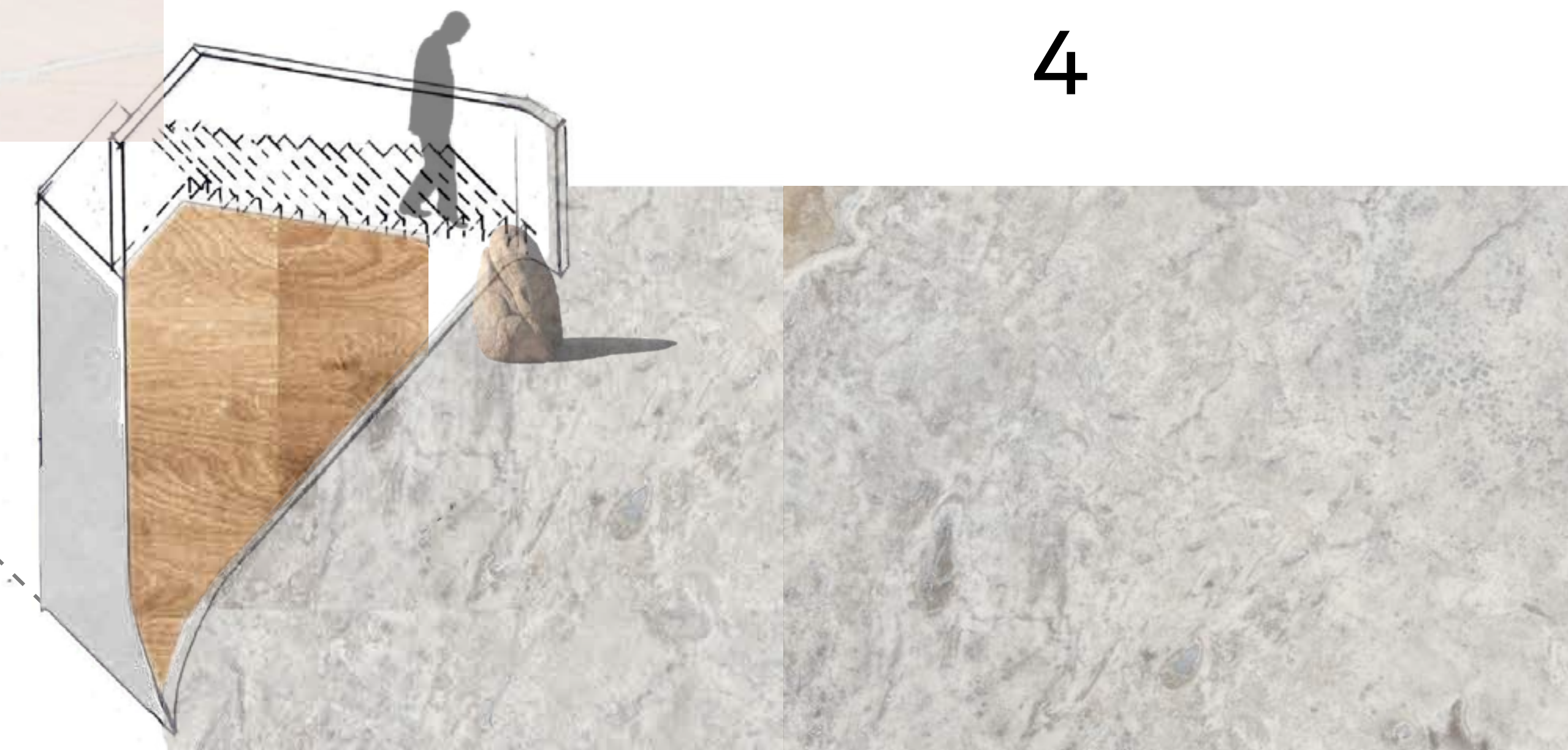
entrance

concrete structure integrate with marble granite



3

concrete structure integrates with different kinds of marble and granite. It acts as a tactile exhibit of materials



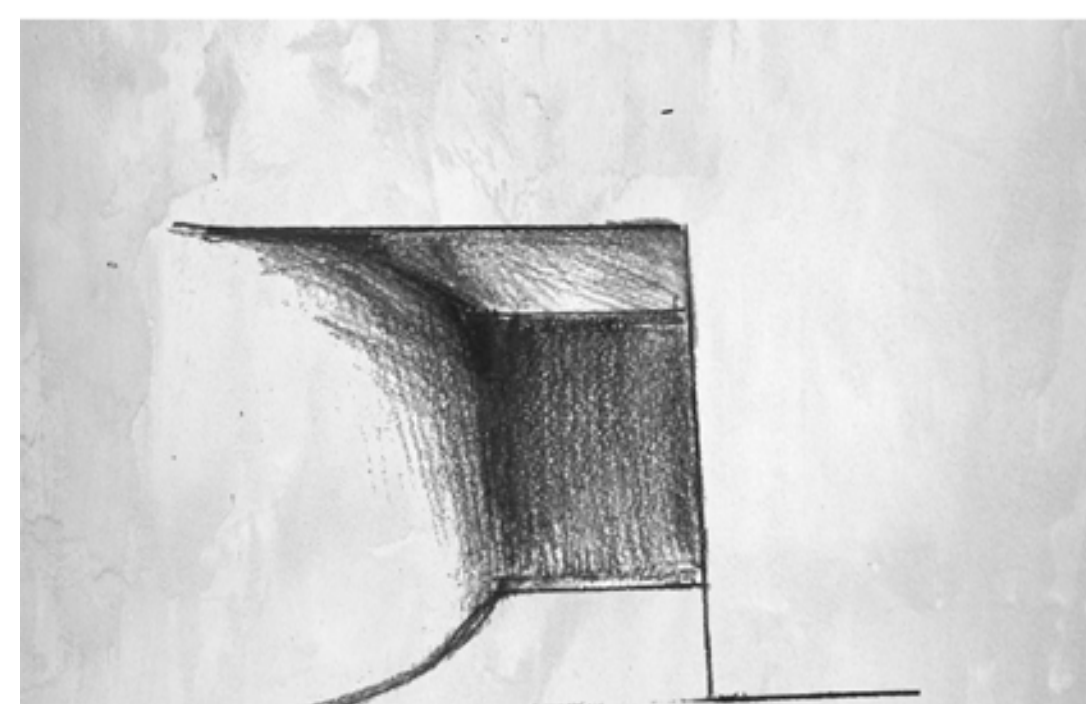
**4**

# VIEWING EXPERIENCE | digital

The **ENTRANCE** acts as a panoramic 3D projection room. Projection of Noguchi garden with his sculptures + outdoor sound gives the opportunity to experience a sense of Noguchi's outdoor art being inside the space.

The empty sculptured curved space acts as a canvas for projection. The curved form of the space guides visitors.

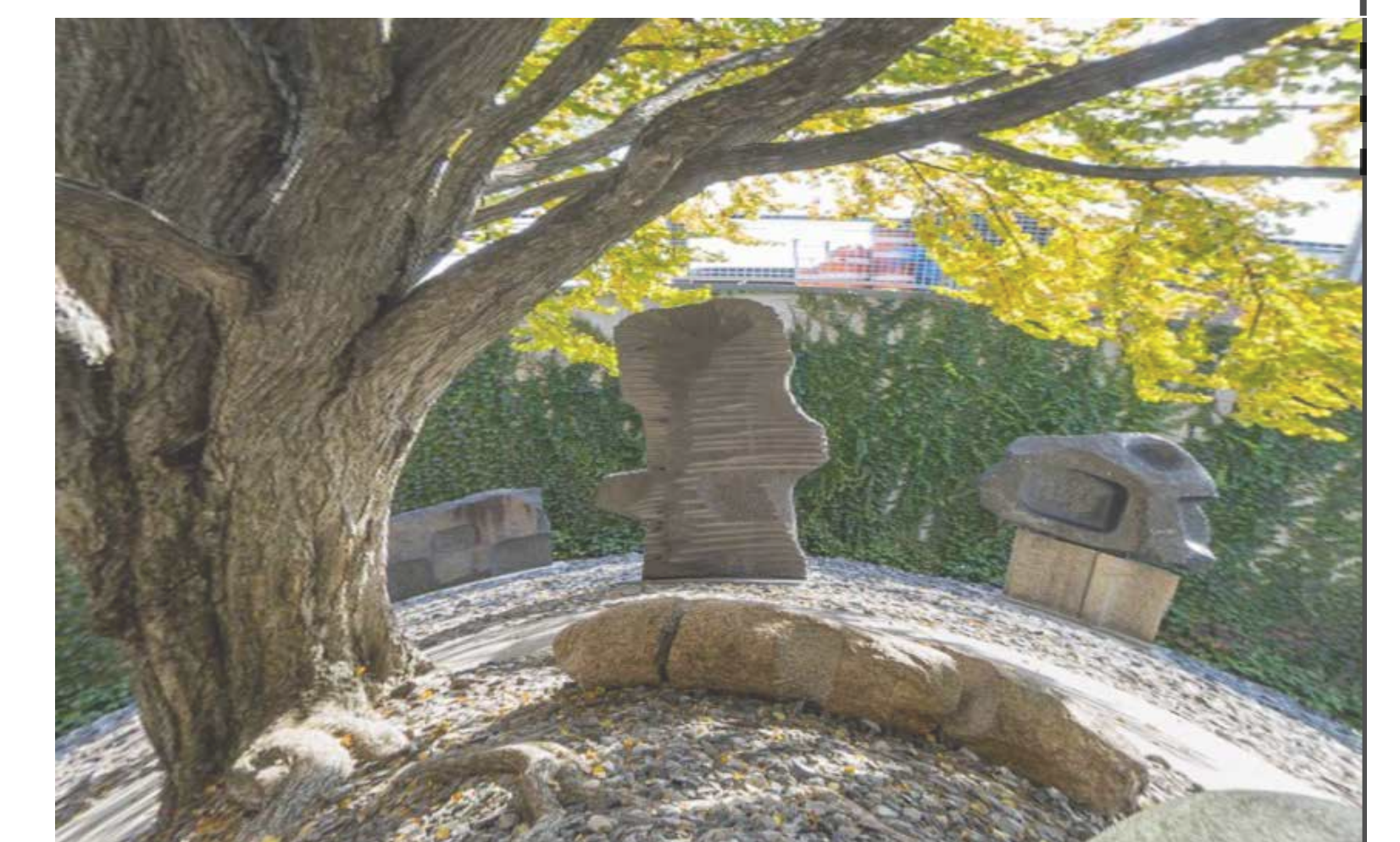
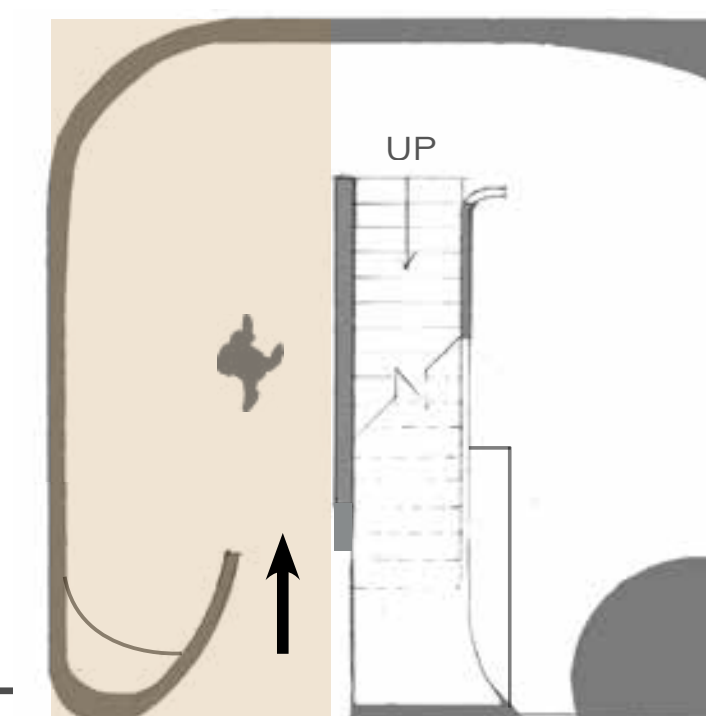
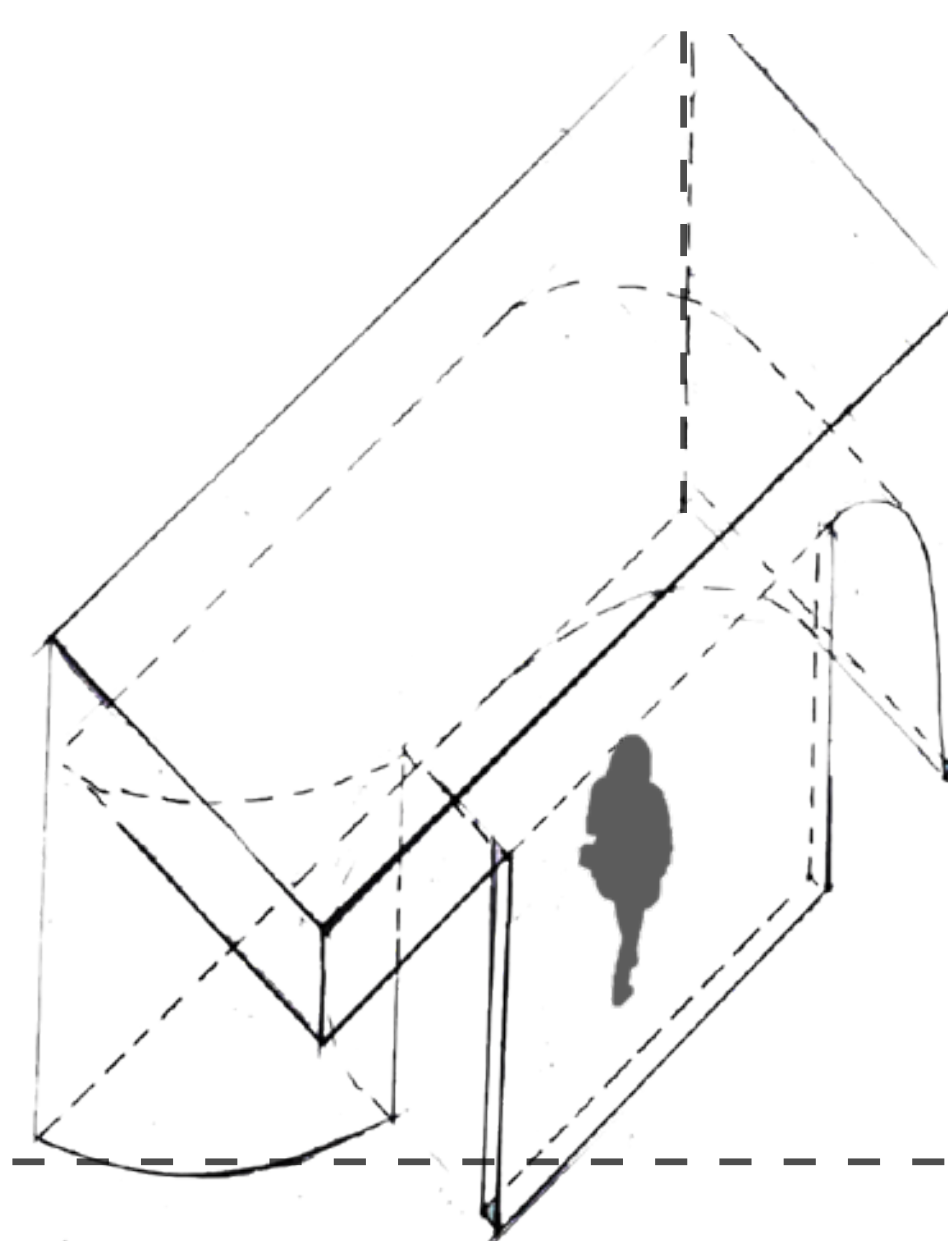
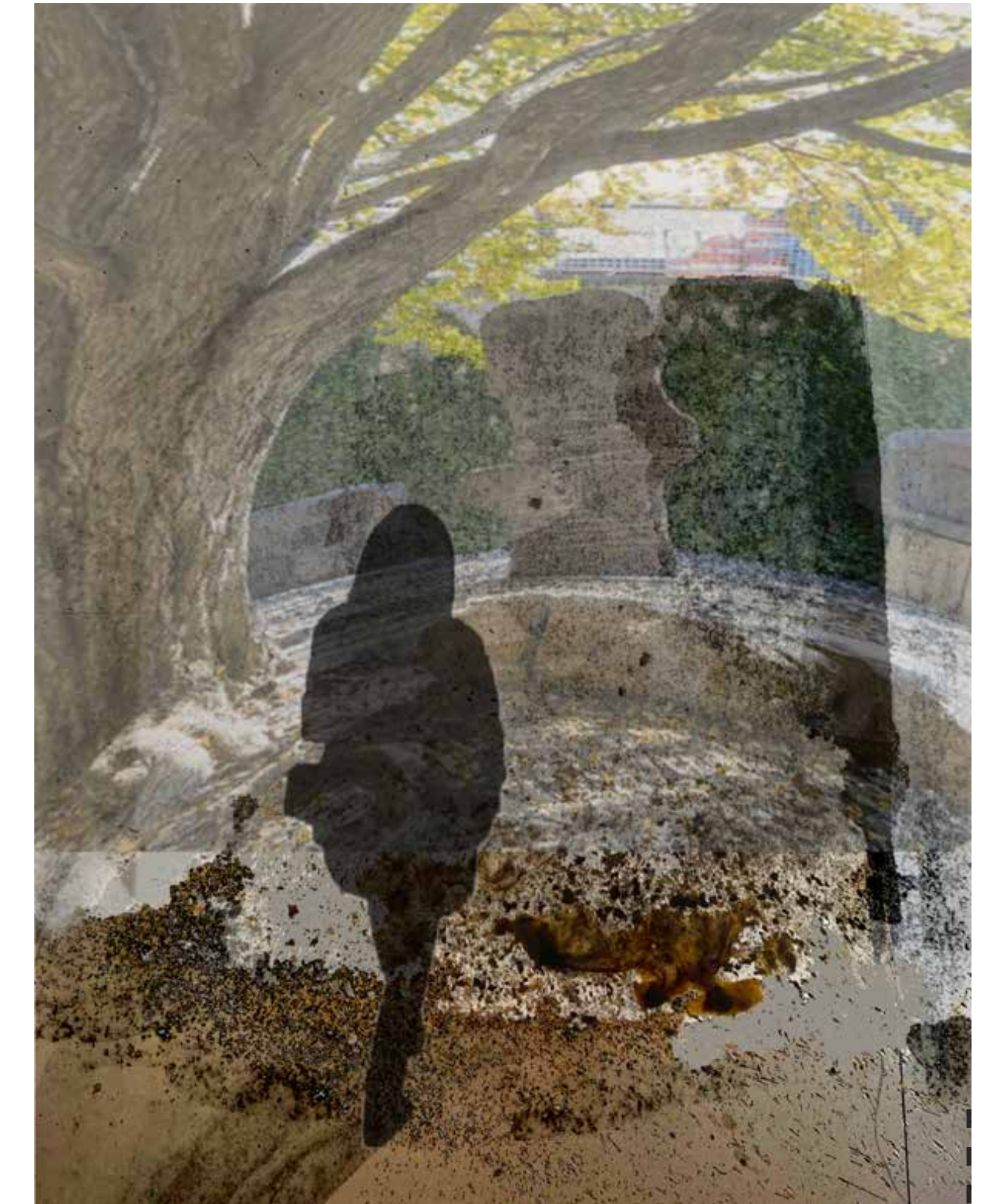
empty space



entrance



with projection

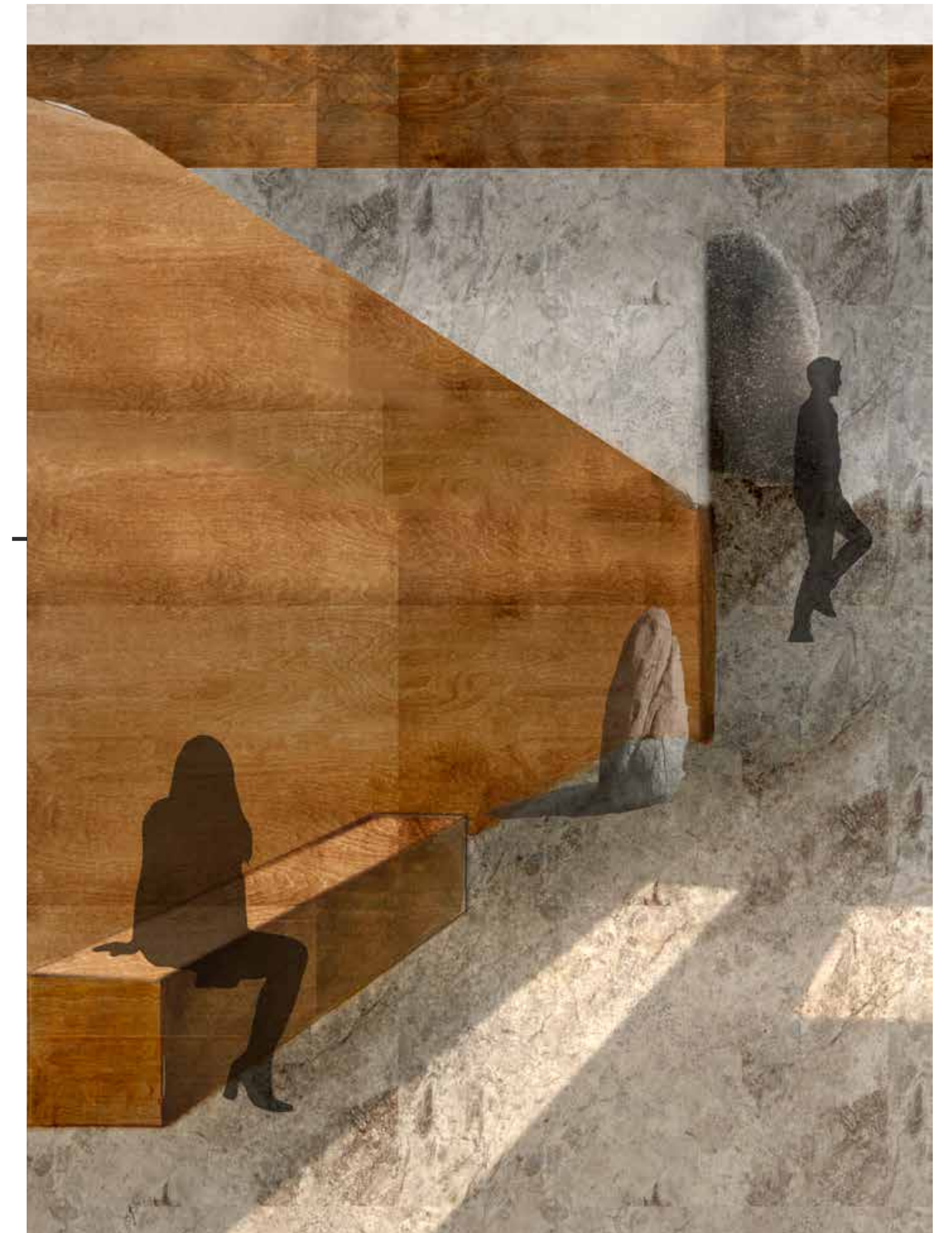
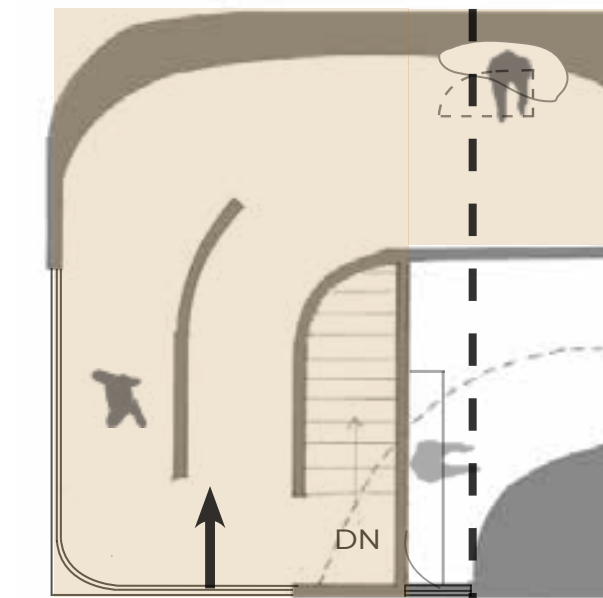
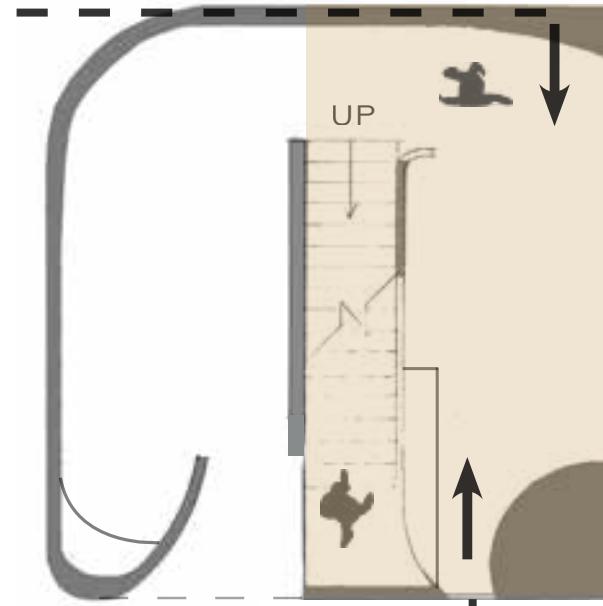
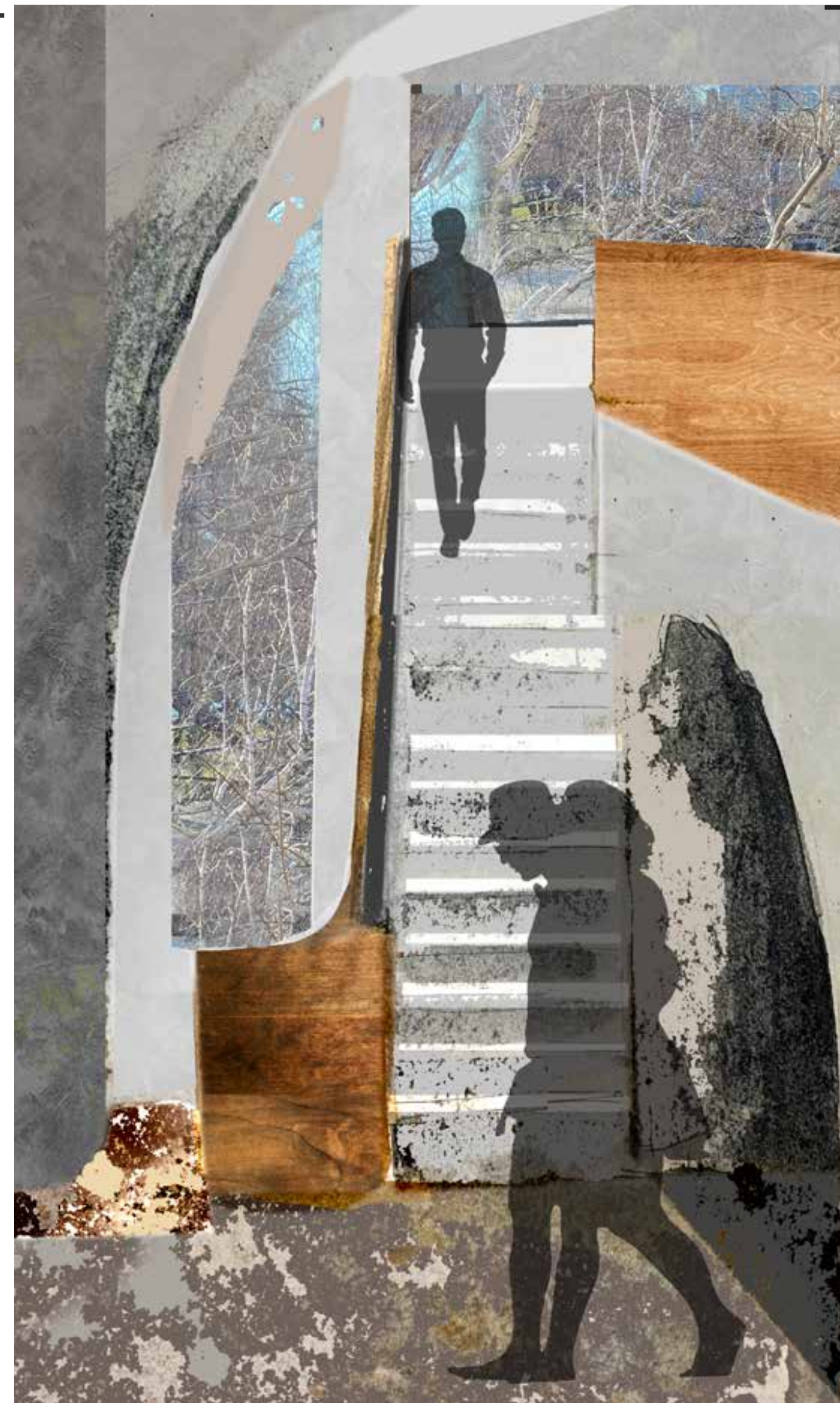


Noguchi garden with his sculptures

## VIEWING EXPERIENCE

From low and narrow (projector room) space transforms in the curved **monumental sculptured opening hall**. Visitors have the choice to continue their viewing experience on the second level or to rest and enjoy the space itself on the first level.

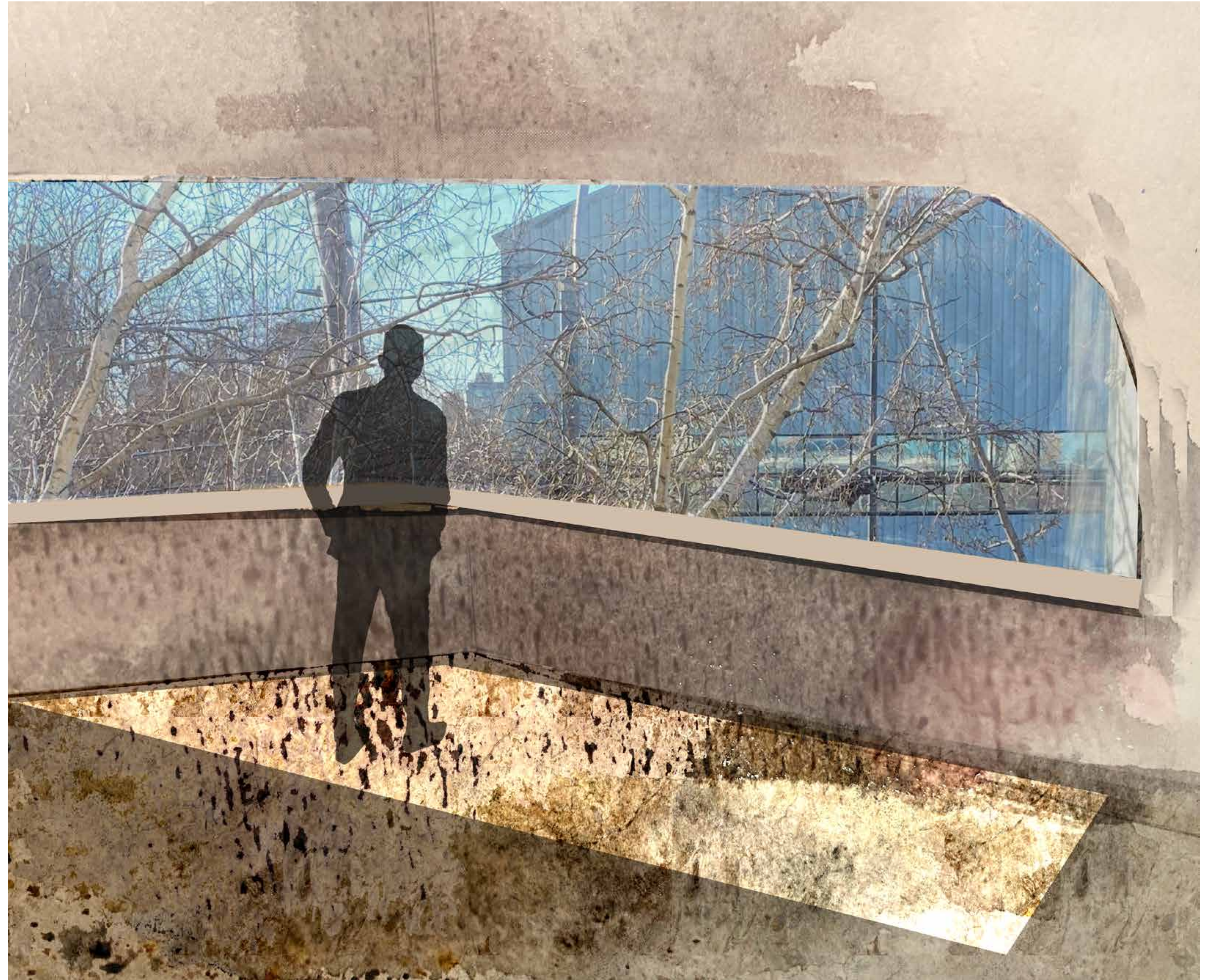
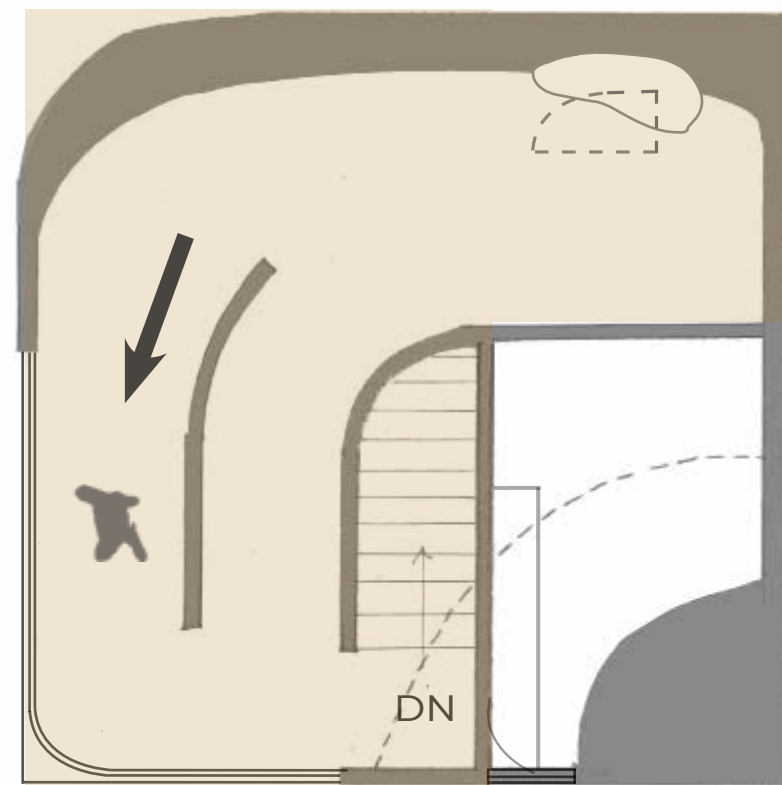
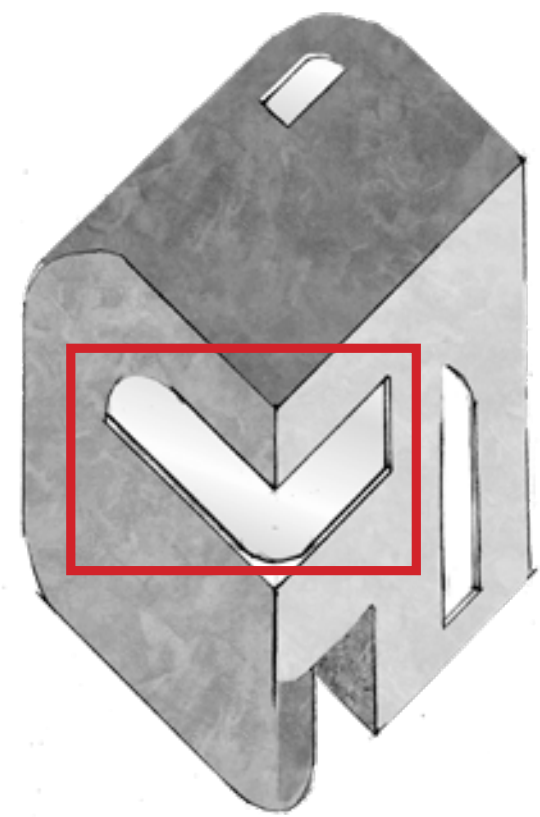
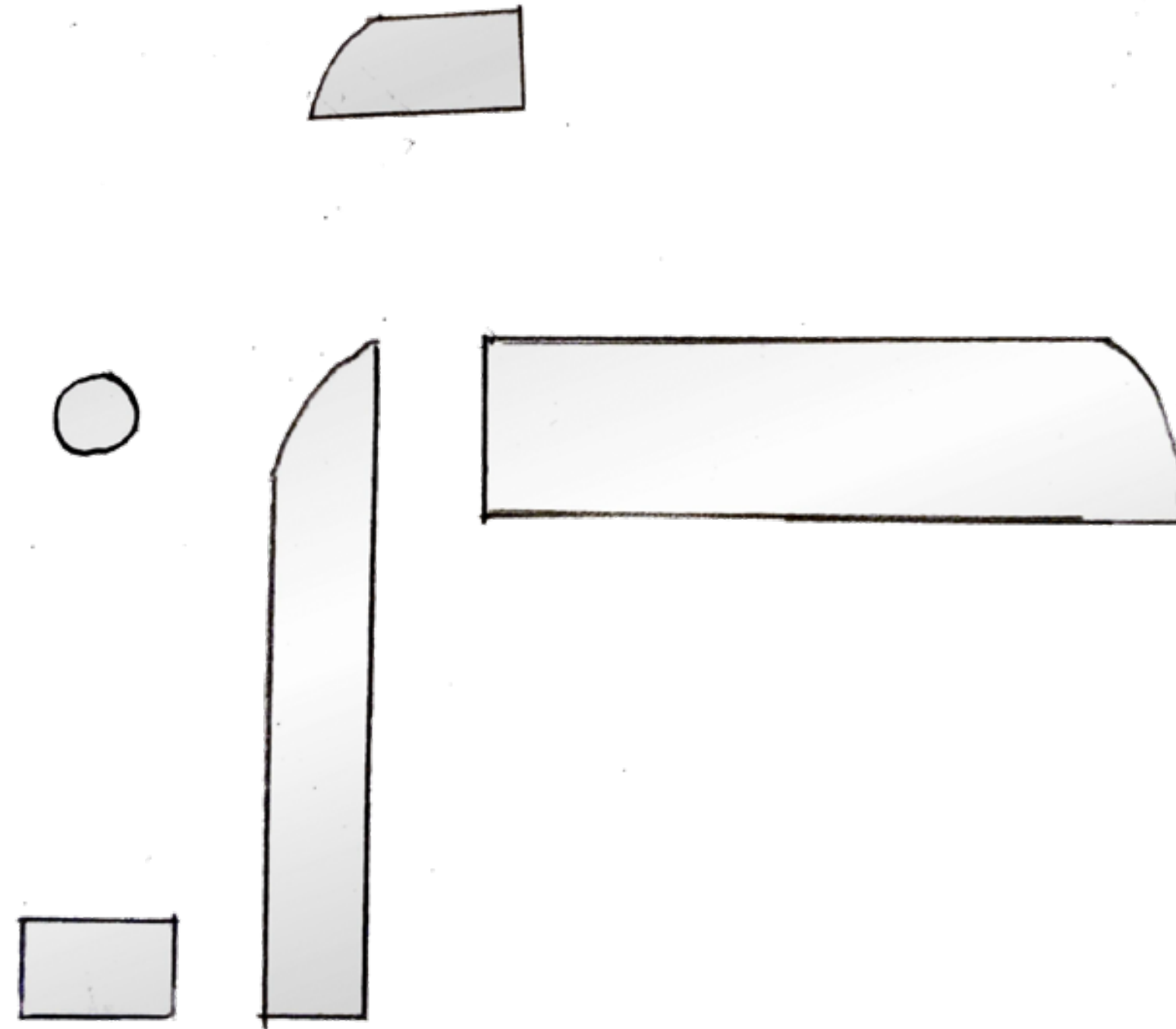
The sculptured biomorphic column which interflows with the ceiling reflects Noguchi's passion for vertical forms which he has created during his entire career.

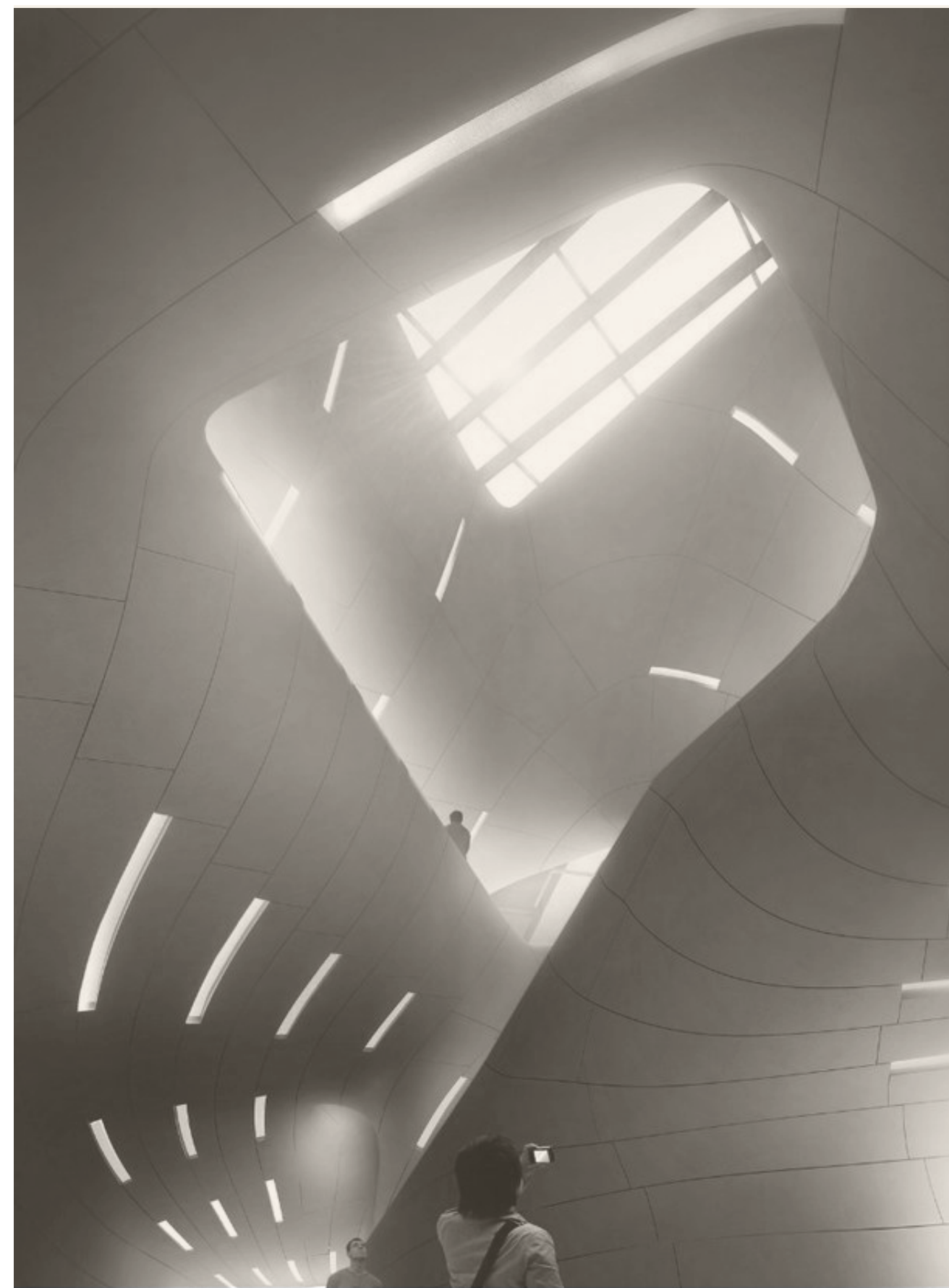


On the second level is an interactive experience to explore Noguchi's art in digital format. It includes double-sided digital screens with Noguchi's life timeline and remote controlled holograms of Noguchi sculptures. Curved guardrails and screens on wood panels guide visitors and continues highlighting the overall form of the space. Seating places of two types—ergonomic (biomorphic form) and geometric (rectangular) inserted into a structure which supports overall tectonic.

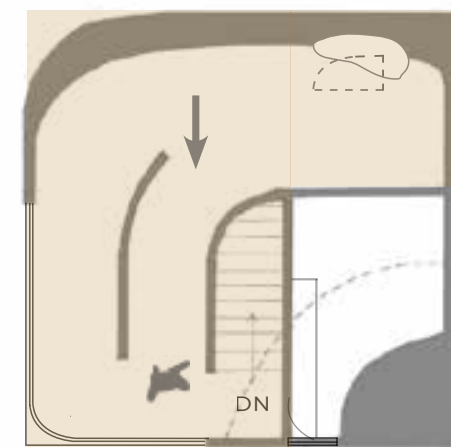
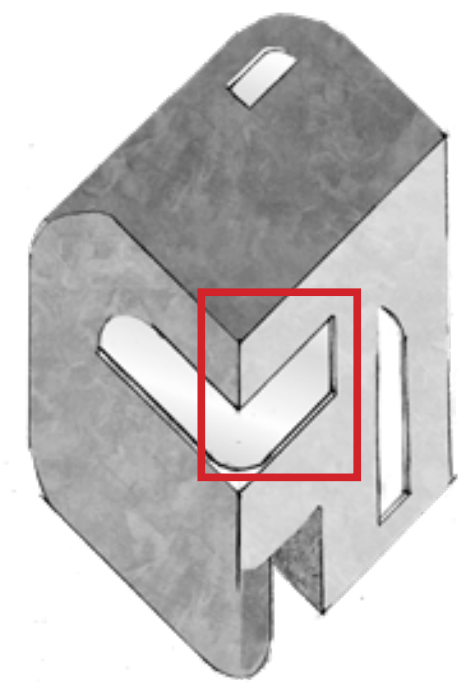
## VIEWING EXPERIENCE / daylight

Windows and skylight create rhythm, repetition and **asymmetrical balance**. Create special moments and **highlight the overall structure**. The outside view becomes part of the viewing experience.





Louisiana State Museum and Sports Hall of Fame / Trahan Architects

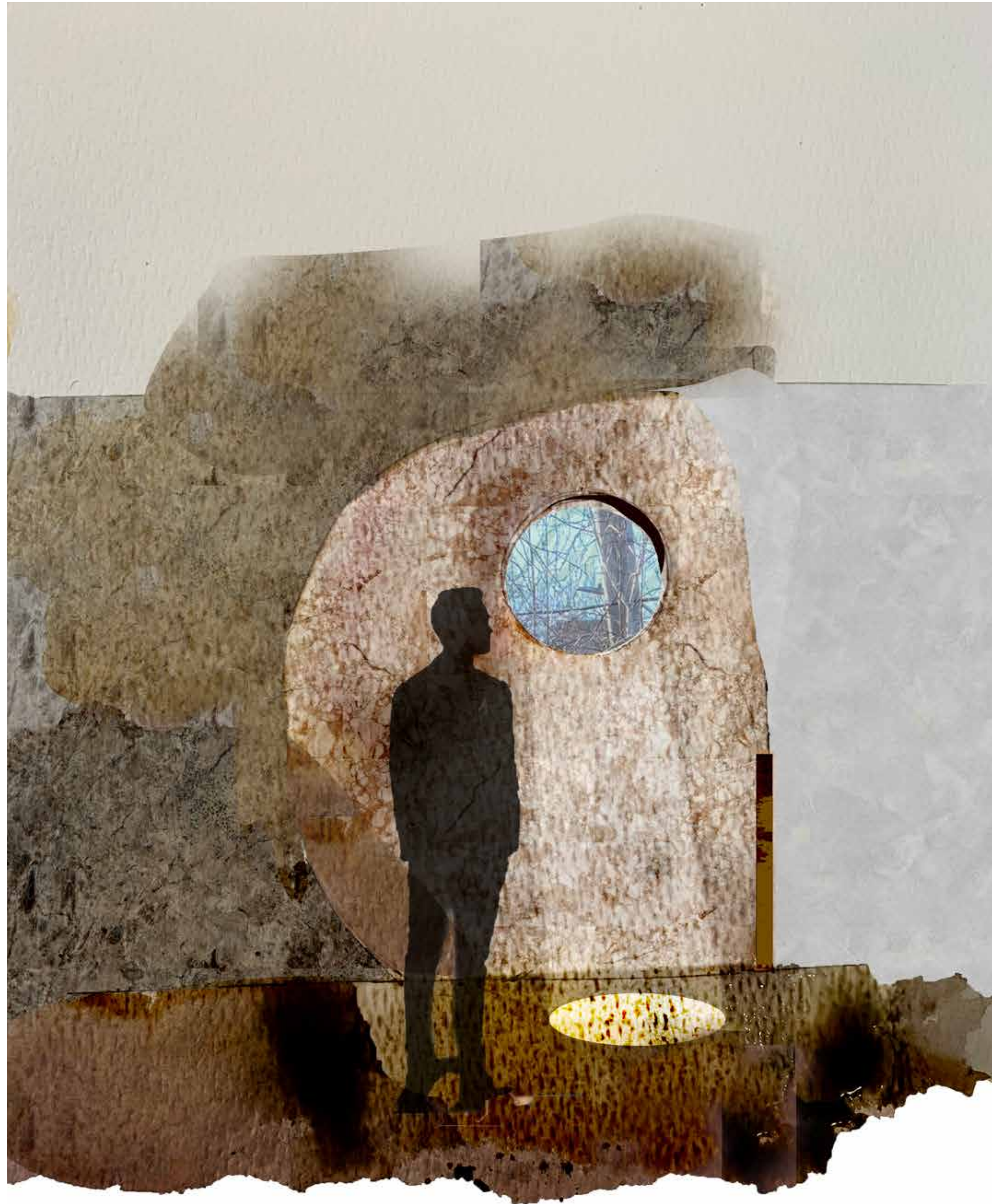


artificial light built-in and highlighted structure with soft light as in the Noguchi lamp, akari.

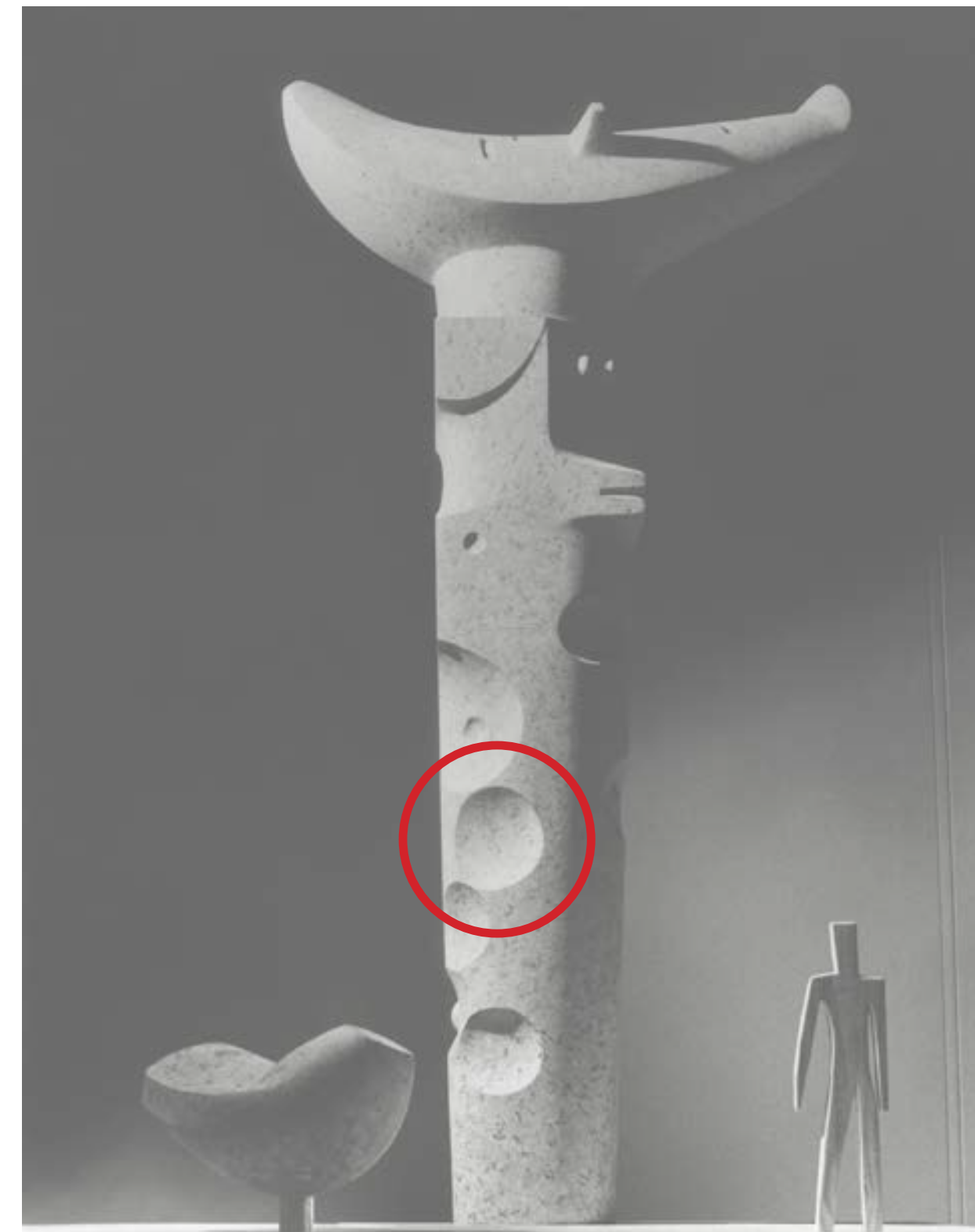


Akari = Light. A selection of Akari by Isamu Noguchi





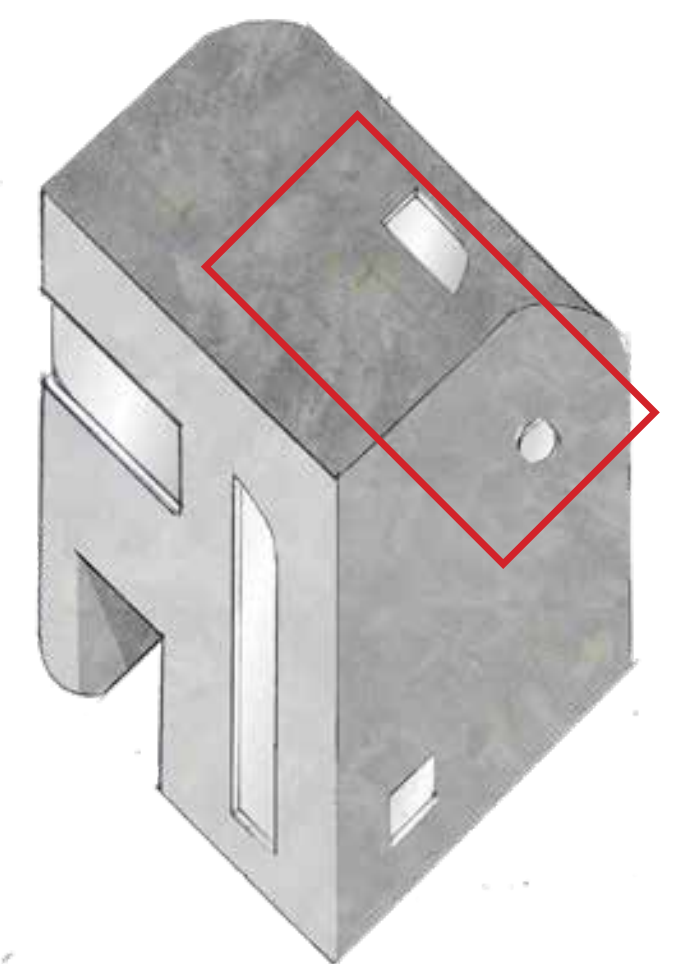
playful and intriguing moments



Isamu Noguchi, Composition for Arrivals Building, Idlewild Airport, 1956.  
©INFGM / ARS

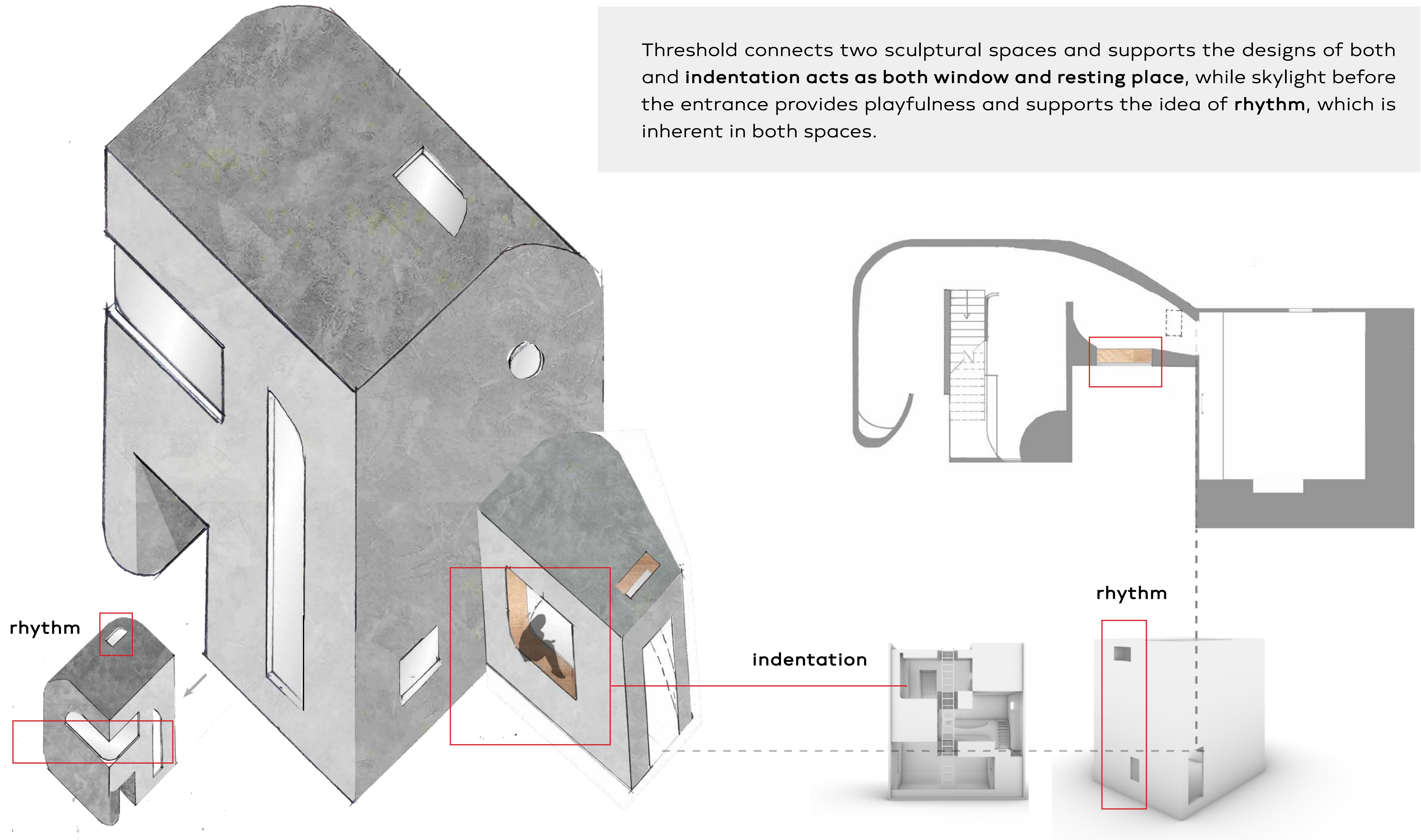


**SKYLIGHT**  
represents Noguchi's seeking to connect earth and sky

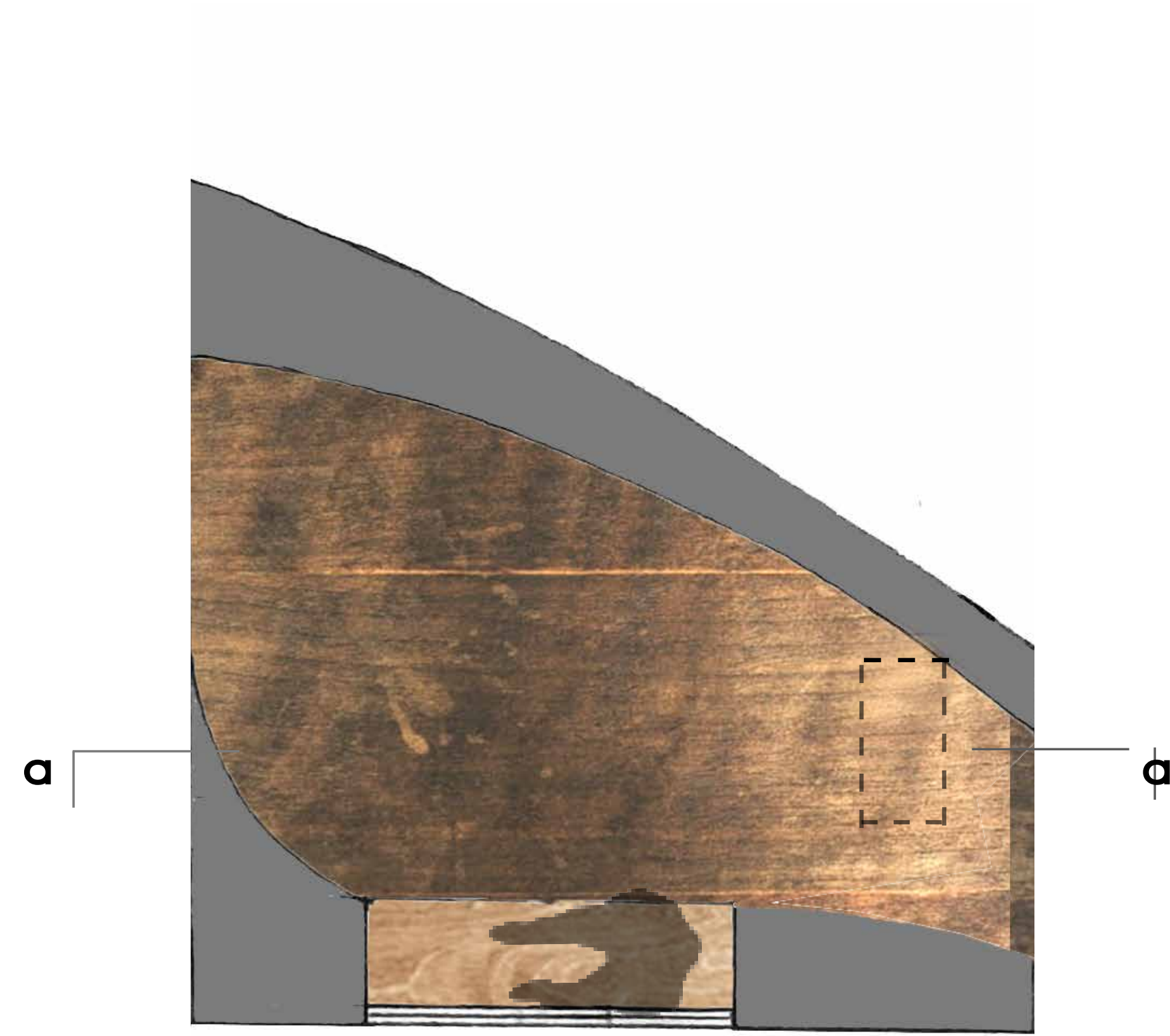


# THRESHOLD CONNECTION

Threshold connects two sculptural spaces and supports the designs of both and **indentation acts as both window and resting place**, while skylight before the entrance provides playfulness and supports the idea of **rhythm**, which is inherent in both spaces.



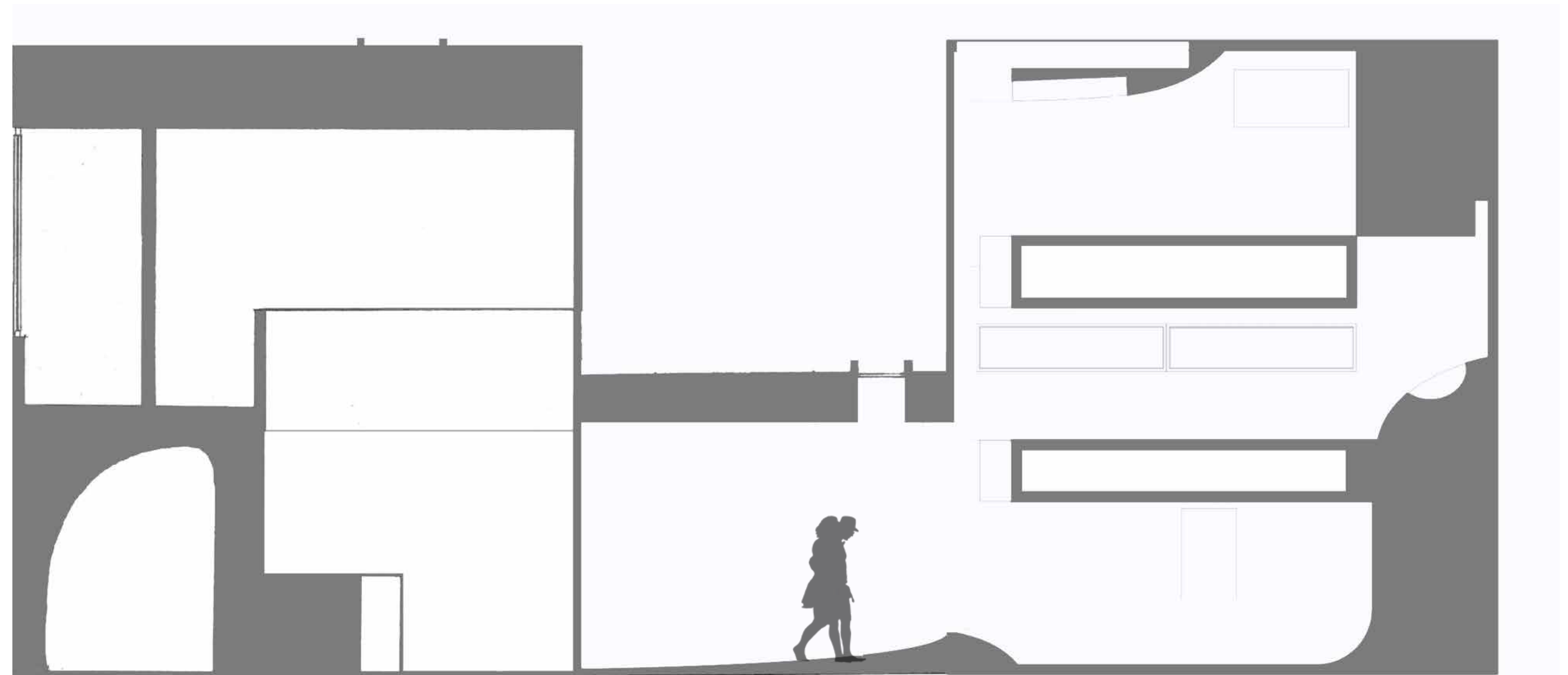
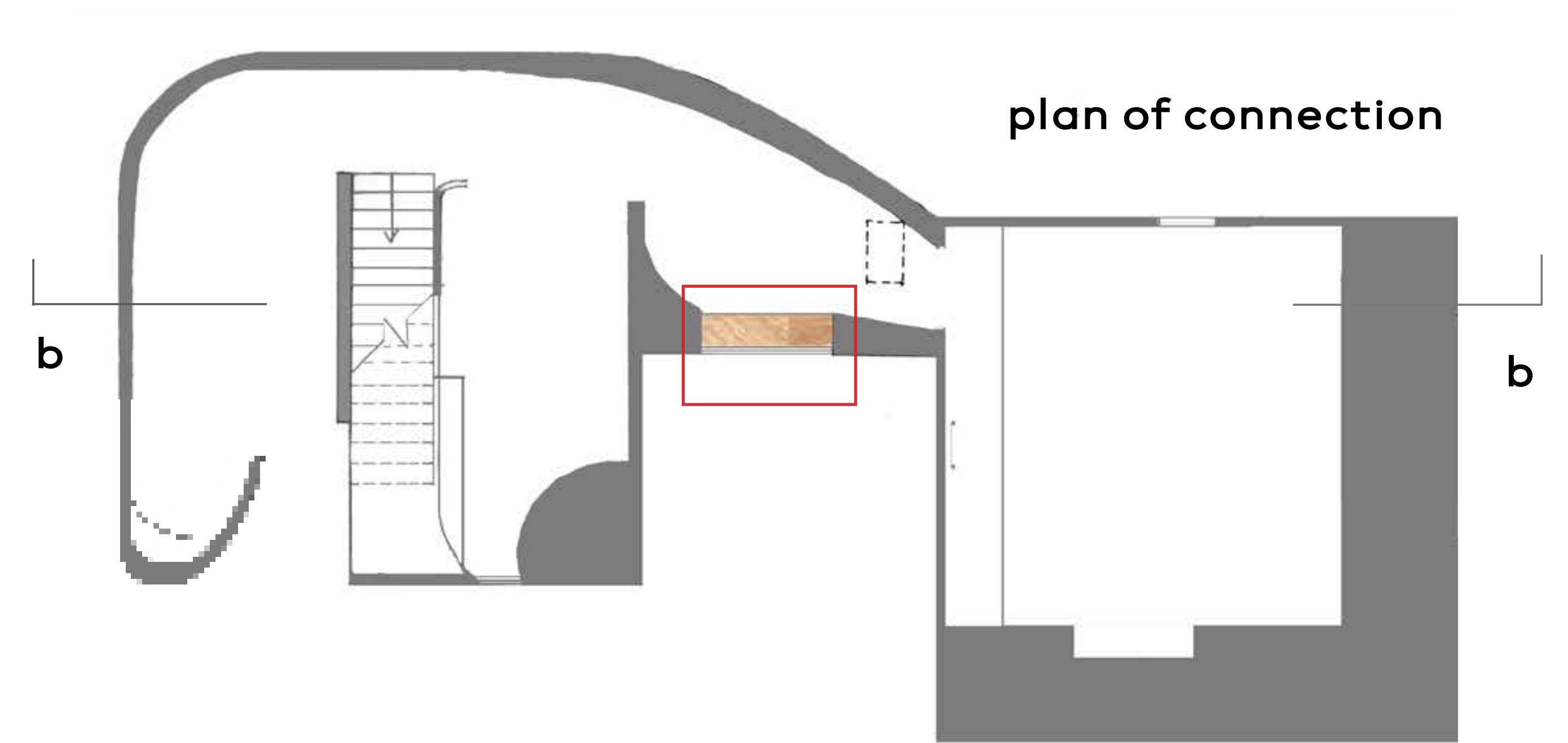
# THRESHOLD CONNECTION



threshold plan



section a



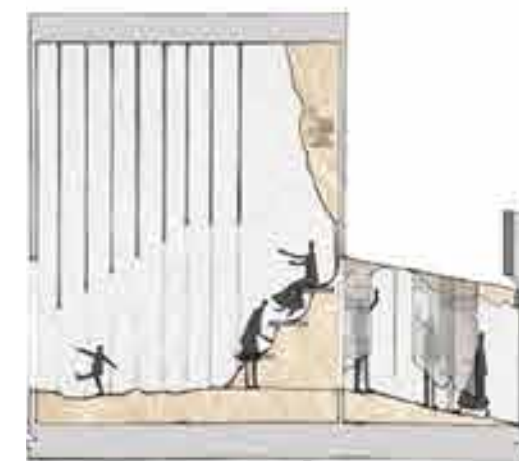
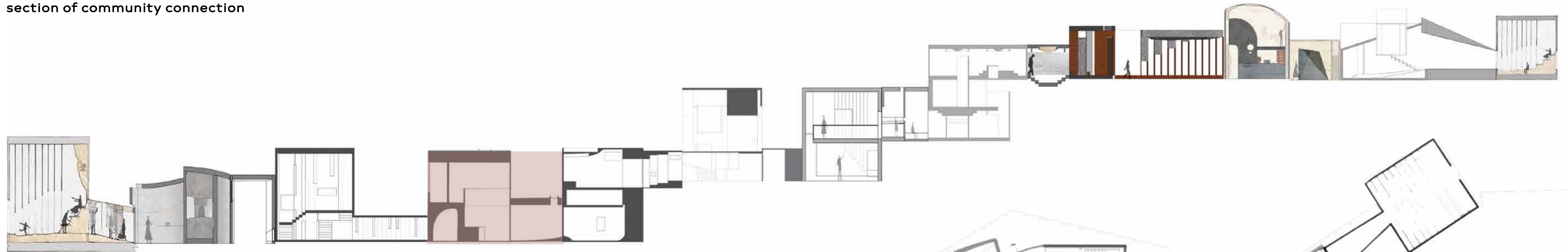
section b



"Appreciate the moment"  
*Isamu Noguchi*



section of community connection



We are all connected !



plan of community connection