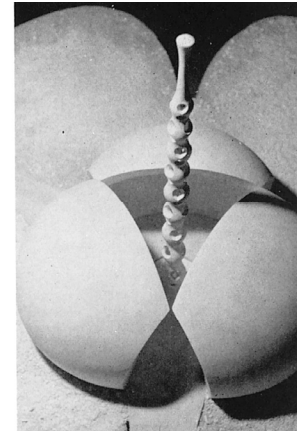
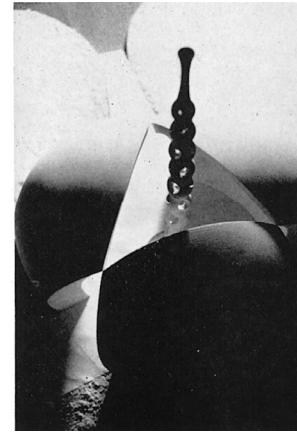


**Memorial to Buddha**  
on the 2500th Anniversary of Buddha's Parāmnirvāṇa, 1957  
New Delhi, India

## CONTAINMENT and INFINITY -NOGUCHI REIMAGINED

Without a fixed point of perspective all views are equal, continuous motion with continuous change... The imagination transforms this space into a dimension of infinity

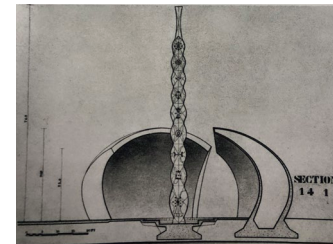
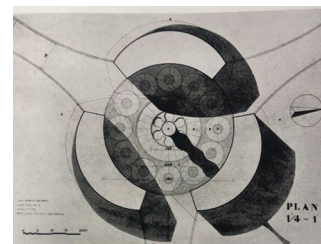
- ISAMU NOGUCHI



### HISTORY

Memorial to Buddha is a commemorative monument celebrating the 2500th anniversary of Buddhism, to be built in New Delhi. In entering the competition, Noguchi intended to mark the “Buddha's holy birth, rather than that of a religion”.

The design was inspired by the Lotus flower, a symbol of divinity, purity, and detachment of earthly concerns. Out radiating from the main monument are six horizontal earth-formed pedals. They frame the central lotus and subsequently mark the entry to the central core. The main structure is an apparent dome composed of three separate spheroid sections, quasi-cantilevered in structure. This is reminiscent of folded petals of a lotus blossom. The dome has four breakage points, three on the sides that form parabolic arch gates, and one on top that opens up to the sky. At the center of the monument is a lobed 76 ft tall column, extending beyond the shell and leading the gaze up to heaven.



Noguchi Archive

### CURATION

This curation reinstates how Noguchi used models to shape the physical experience. The procession throughout the space oscillates from containment to infinity. One approaches from a considerable distance. From afar, at general ground level, the vertical expansion is prominent as the soaring column breaks through the dome. Moving closer, one steps on to the six horizontal petals, raised 3 ft above the ground plane. The shadows cast by the sun animate the surface of the platform and prompt the body to follow the shadows - navigating from petal to petal until the long shadow of the column draws the body in through different gates depending on the time of the day. The entrance to the main dome structure marks a transition from infinity to containment. Inside the lotus, the field is well defined by the pristine white shell structure, which seems to encapsulate and incubate everything within. One sits in the meditative space and witnesses time, as the shadow of the column acts as a sundial, tracing the trajectory of the sun. The ever-changing interior shadows also play on the degree of containment. The afternoon, with a larger shaded area, induces more sense of containment than compared to midday.

One circumscribes the column and follows the gaze up to find the endless column penetrating the sky. In contrast to the six exterior pedals, which ripple out from the center, expanding the field laterally, the brass column pushes the boundaries of the field vertically. In addition to the strong verticality, the rhythmic and undulating geometry of the lobed column implies an infinite growth. The compression and release of views further reinforce the contrast between containment and infinity.



The Isamu Noguchi Foundation and Garden Museum, New York

### FEATURED

- **Virtual Experience**  
Animated Clip
- **Analytical Drawings**  
Shadow Plan (Fig. 1)  
Vertical and Lateral Expansion (Fig. 2)

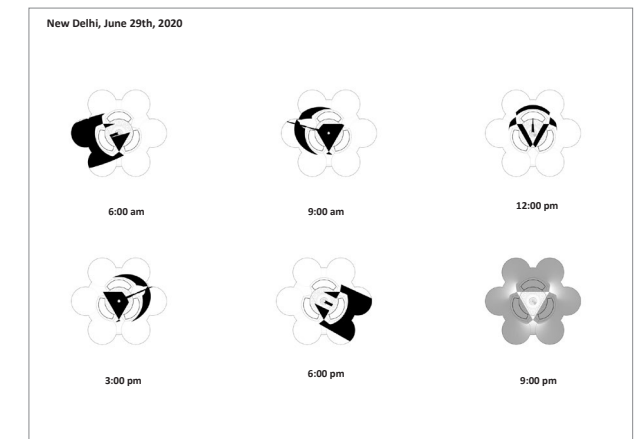


Fig. 1

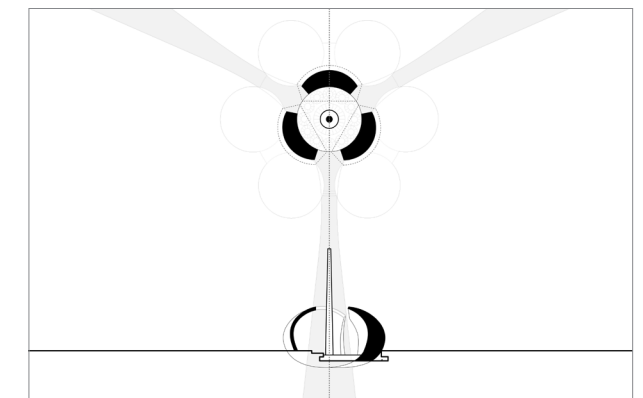
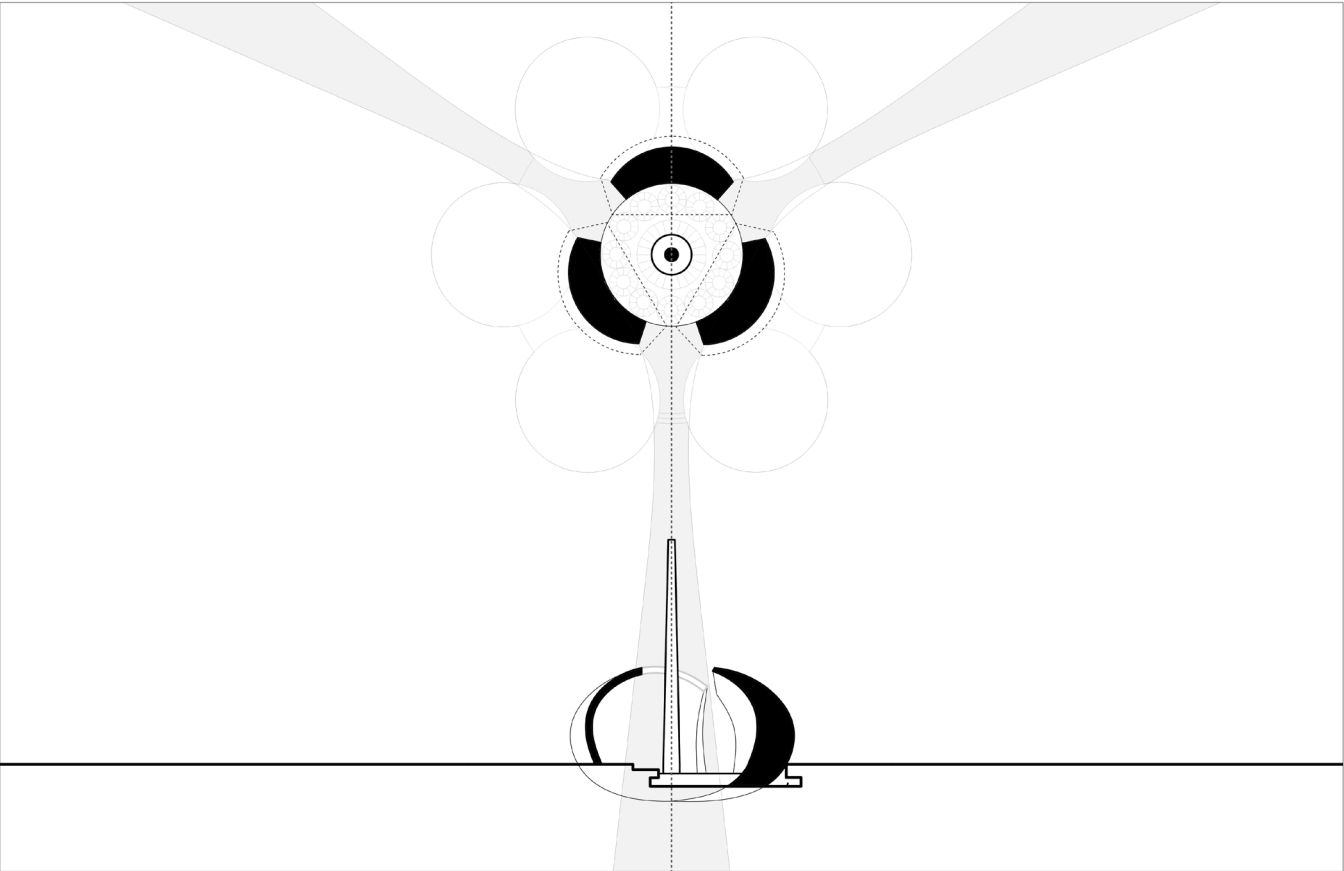
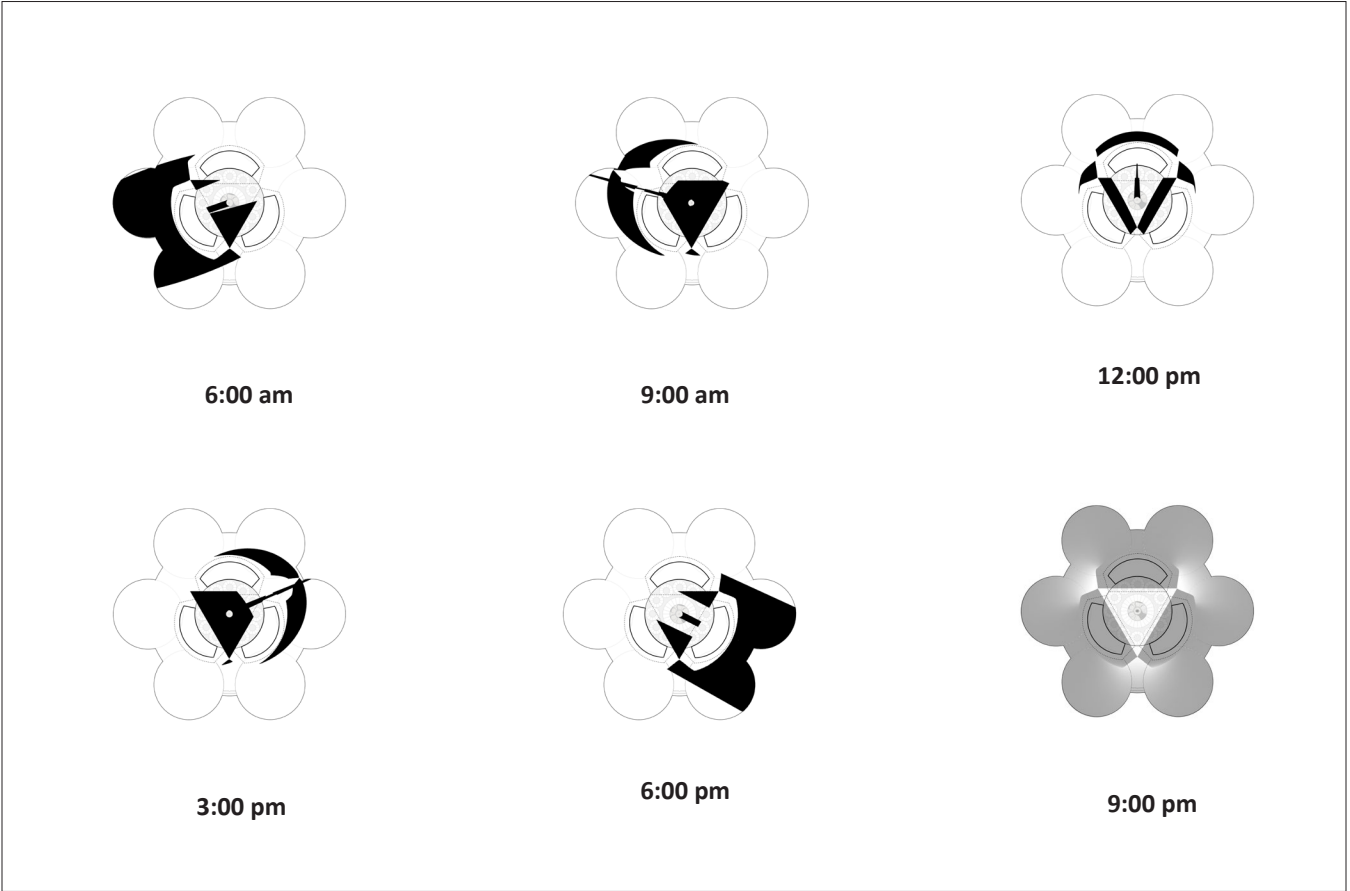


Fig. 2



Vertical abd Lateral Expansion Analysis

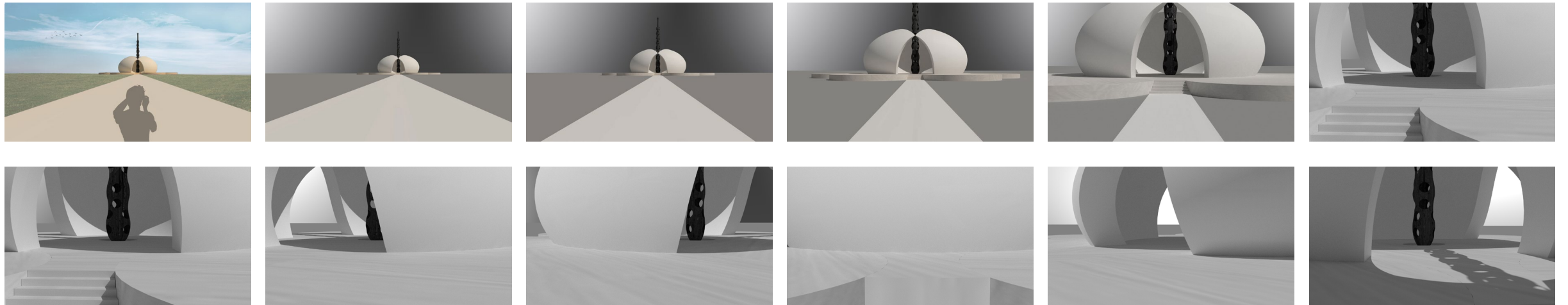
New Delhi, June 29th, 2020



Shadow Plan Analysis

## Sequence I

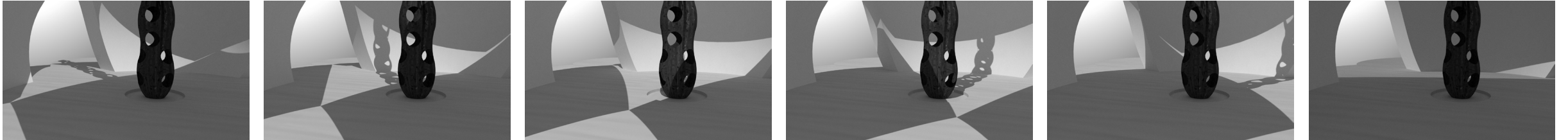
### The Approach



From afar, at general ground level, the vertical expansion is prominent as the soaring column breaks through the dome. Moving closer, one step on to the six horizontal petals, raised 3 ft above the ground plane. The shadows cast by the sun animate the surface of the platform and prompt the body to follow the shadows - navigating from petal to petal until the long shadow of the column draws the body in.

## Sequence II

### Sundial



Inside the lotus, the field is well defined by the pristine white shell structure, which seems to encapsulate and incubate another universe within. One sits in the meditative space and witnesses time, as the shadow of the column acts as a sundial. The ever-changing interior shadows also play on the degree of containment.

Sequence III

Extending Beyond

One circumambulates the column and follows the gaze up to find the endless column penetrating the sky. In addition to the strong verticality, the rhythmic and undulating geometry of the lobed column implies an infinite growth. The compression and release of views and the quality of sound further reinforce the contrast between containment and infinity.

