

LEVER HOUSE PLAZA

ISAMU NOGUCHI

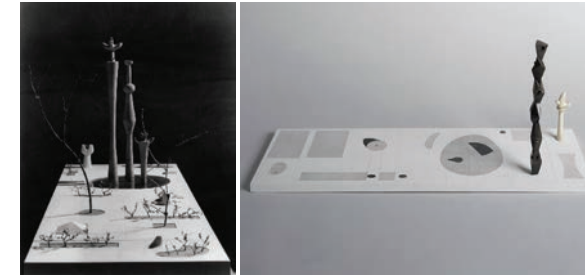


Lever House Plaza was built under the collaborative efforts of sculptor Noguchi and the architect Bundshaft. The plaza was built on the bottom floor of the Lever House, "the city's first glass and steel office tower." It was a revolutionary building "boldly expressing a modern style that would define an era." One of many of Noguchi's architectural endeavors, the project unfortunately was met with financial issues, which prevented the final scheme from becoming a reality.

Noguchi was commissioned by Bundshaft in 1951, as Bundshaft appreciated Noguchi's sculptural style. The initial scheme for the plaza imagined an "oasis of art at the heart of the city", heavily inspired by the white sand gardens of Tokyo. The garden would be a "pristine marble stage, from which sculptures would rise", the sculptures conceptually derived from three abstract figures representing the father, mother and child around the marble podium.

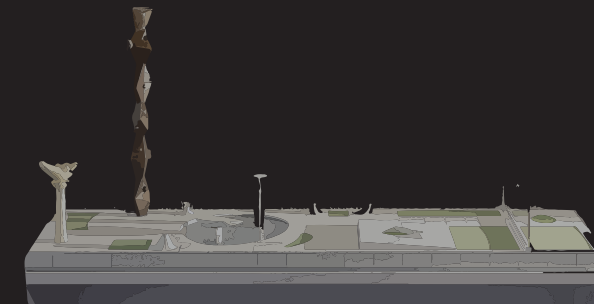
As the scheme evolved, Noguchi became more interested within the space created by these three sculptures which would present tension with the marble landscape. Additionally, he created "apertures in the marble for planting", appropriate for the garden scheme. He states, "my concept was to eliminate the bed of green in the central marble planting box which had already been determined and to cover it with marble from which would rise sculptures with small risings and apertures in the marble for planting."

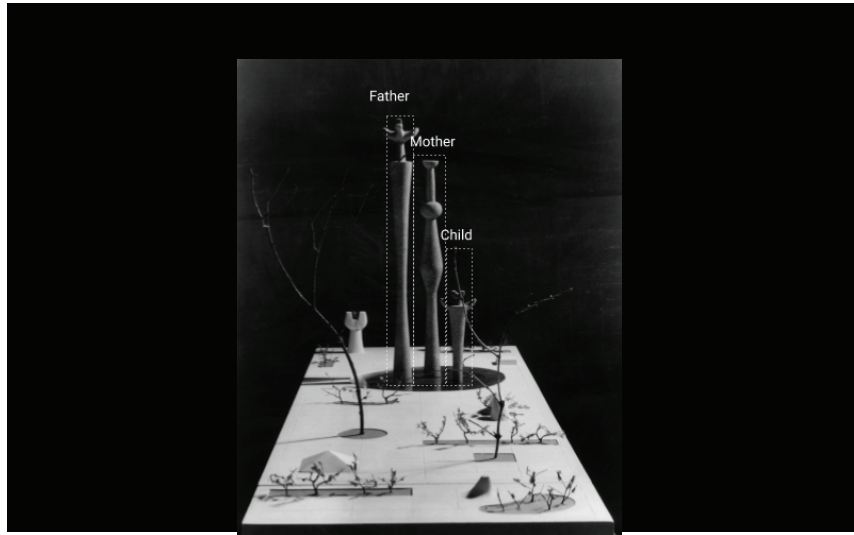
The curation project deals with the analysis of the triangulation created between the three sculptures on the architectural field. Additionally, a further analysis on Noguchi's use of the model scale ('Bird Song', 1952) and his architectural scale ('Lever House Plaza', 1951-53) further displays the technical aspirations of the project. By carefully placing the three sculptures on an architectural scale, Noguchi creates a space within another space. The project will allow users to explore both types of spaces, the "marble stage", and the "sculptural space". Potential to inhabit these various spaces will create an interesting visual experience for the visitors, whilst being able to experience Noguchi in both an architectural and sculptural scale.



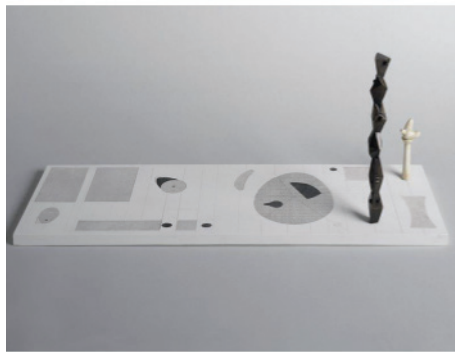
(From top left to bottom right) multiple schemes of Noguchi's Lever House Plaza Design, in chronological order.

"My concept was to eliminate the bed of green in the central marble planting box which had already been determined and to cover it with marble from which would rise sculptures with small risings and apertures in the marble for planting." - Isamu Noguchi (1952)





Lever House Plaza (1951 Scheme)

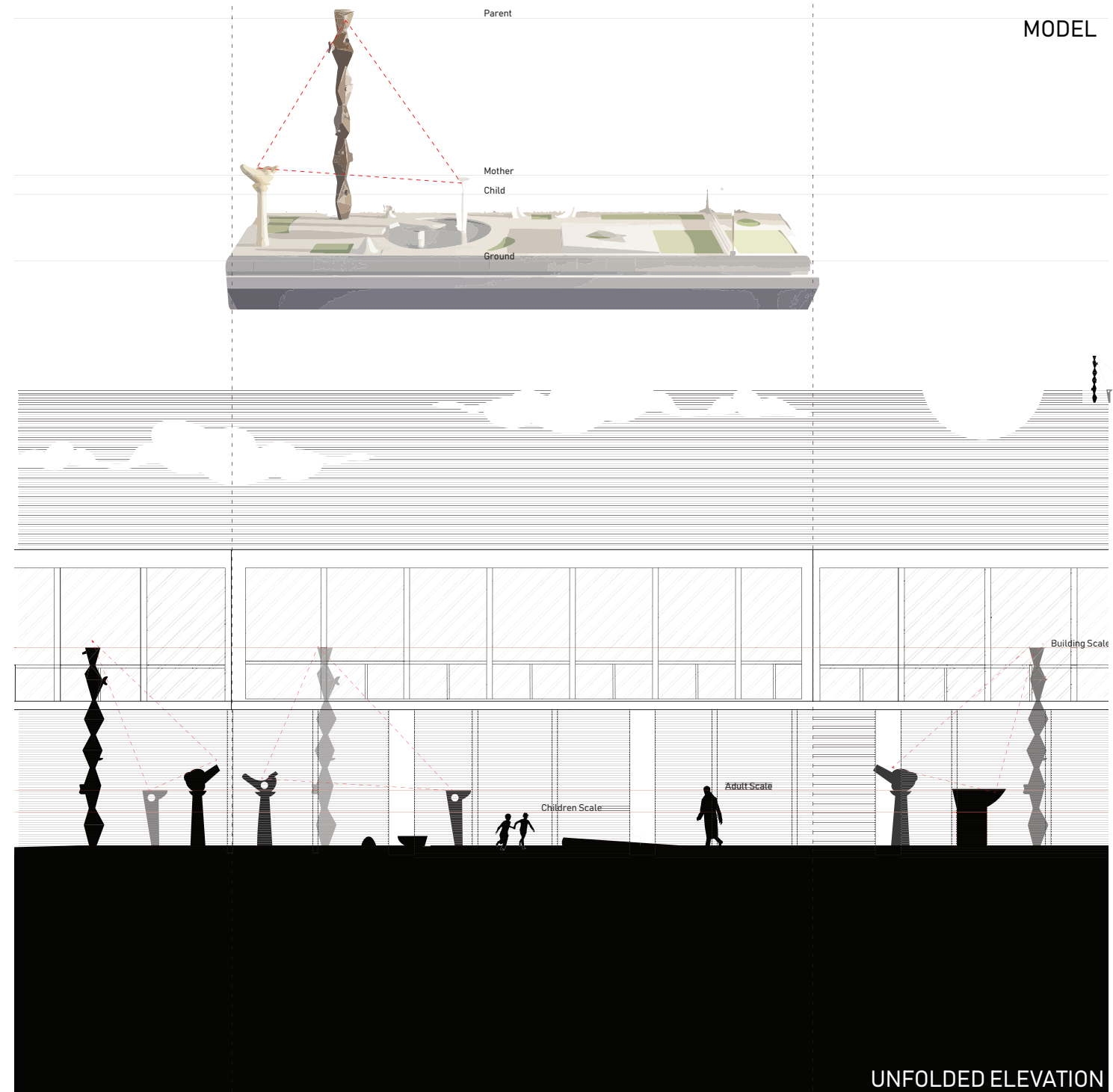


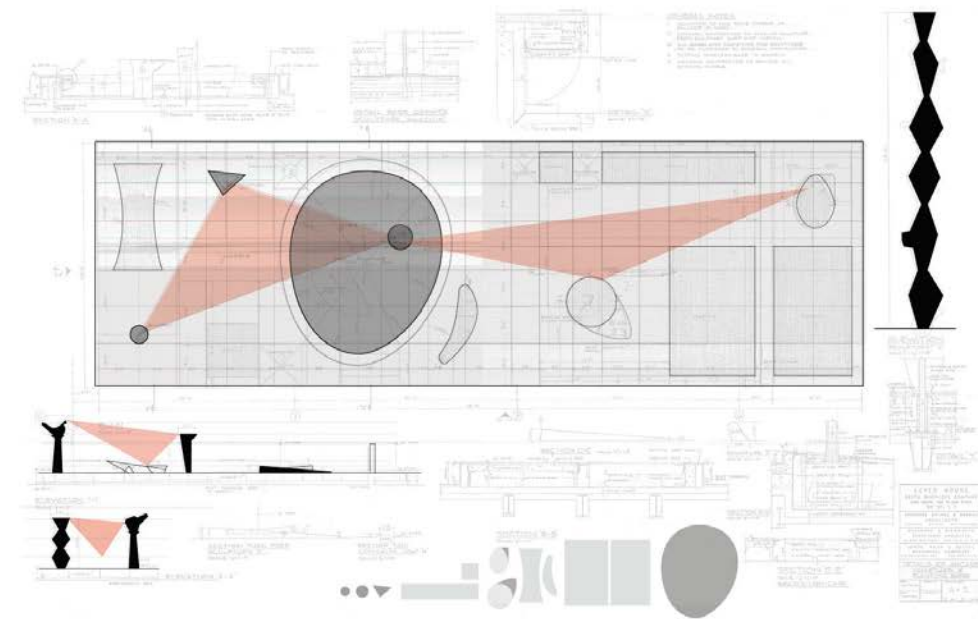
Lever House Plaza (1953 Scheme)



Bird Song (1953)

Lever House Plaza Scheme





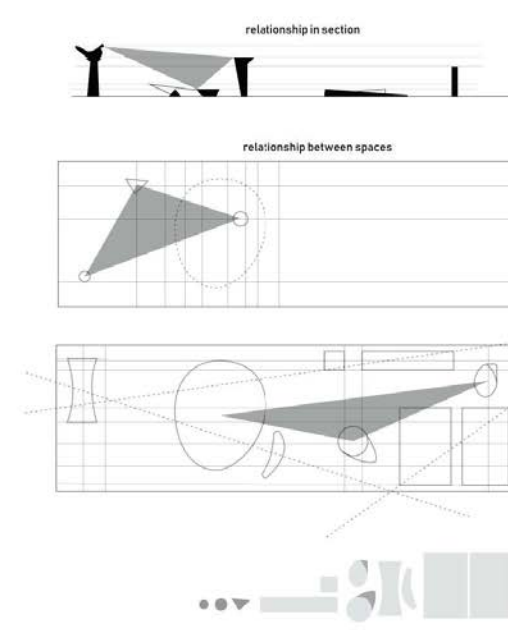
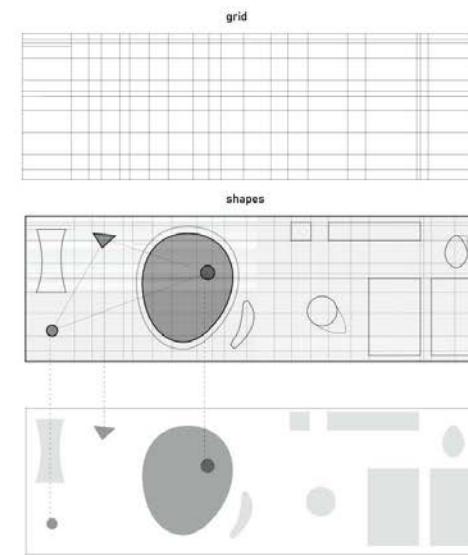
Lever House Plaza

Lever House Plaza
 Urban Design
 Isamu Noguchi, 1952/
 N/A / New York / Built
 Daniel Min
 MODEL BEHAVIOR Seminar, SP20
 Associate Professor Naomi Frangos
 AAP, Cornell University

"My concept was to eliminate the bed of grass in the central marble planting box which had already been determined and vented with marble which could rise up to the small rings and apertures in the middle of planting."

Lever house plaza was a project in New York that was the first glass and steel tower. This was a major collaboration between modern art as well as architecture. Dunshaft and Noguchi worked alongside each other to create this masterpiece.

In relation to the quote, Noguchi's work shows a relationship between the planting box and marble sculptures.

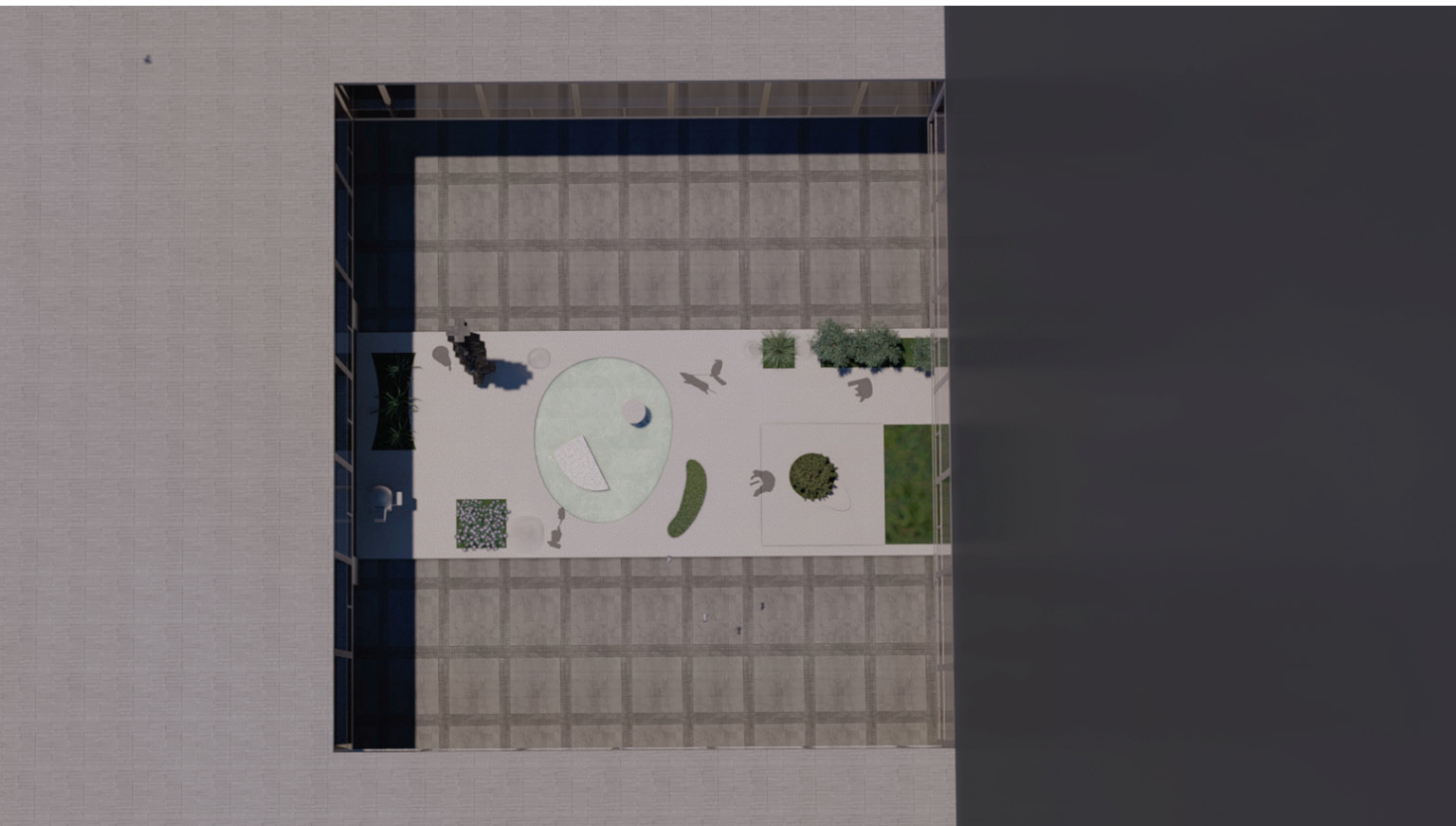


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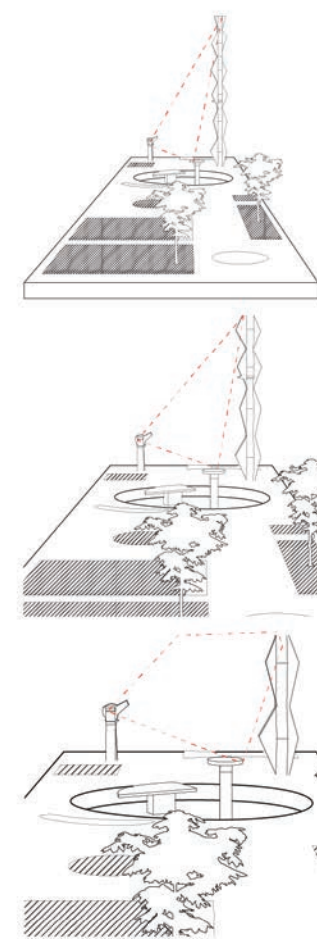
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THEME: SCALE to HUMAN, HIERARCHY OF ELEMENTS IN CONSTRUCTION

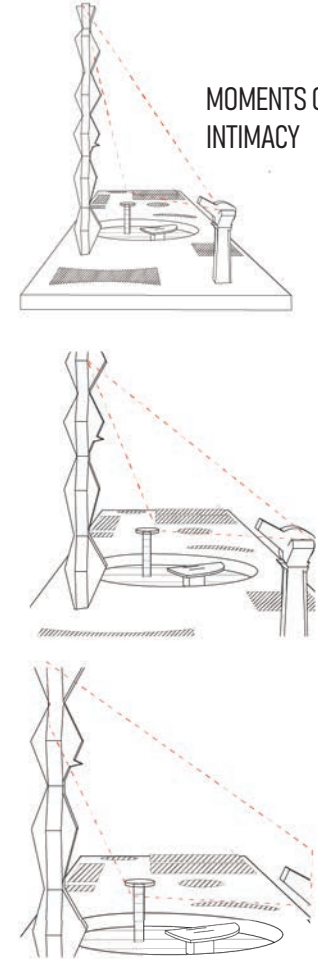
The drawing shows the hierarchy between the grid, shapes, and relationship between all of them. This can be seen in plan as well as in section. Additionally, it displays the scale between the shapes and the human.



Plan Rendering



Perspective Views



LEVER HOUSE PLAZA

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A black and white photograph of the Lever House Plaza by Isamu Noguchi. The image shows a modern architectural space with large glass windows and a central white sculpture. A man's face is visible through the glass on the right.

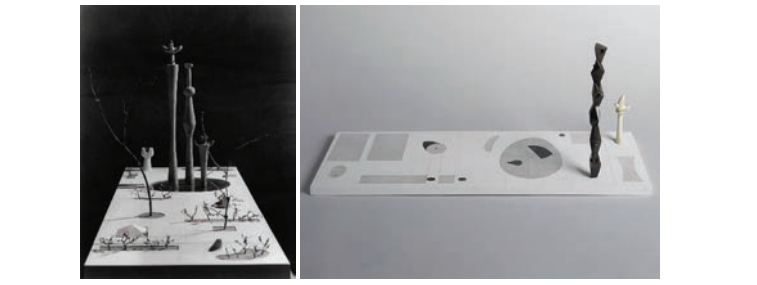
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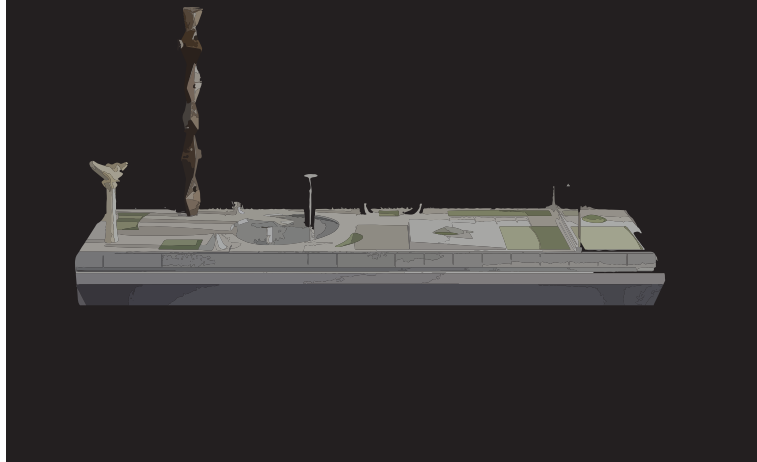
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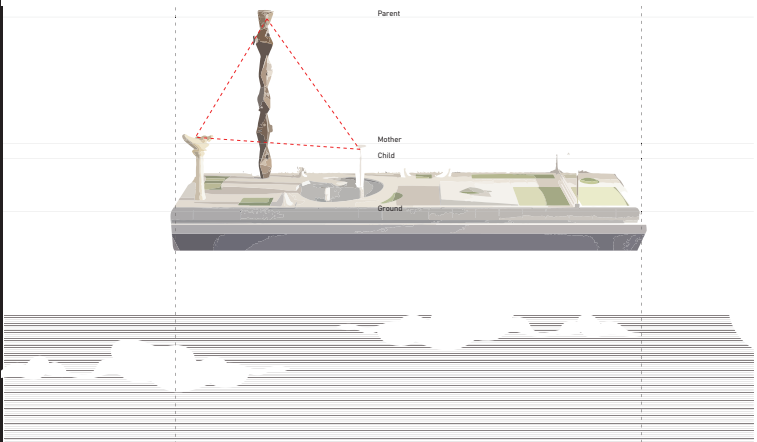
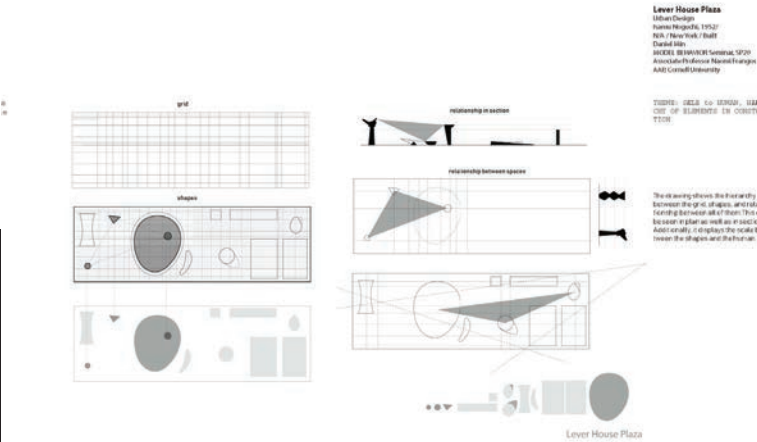


Bird Song (1953)

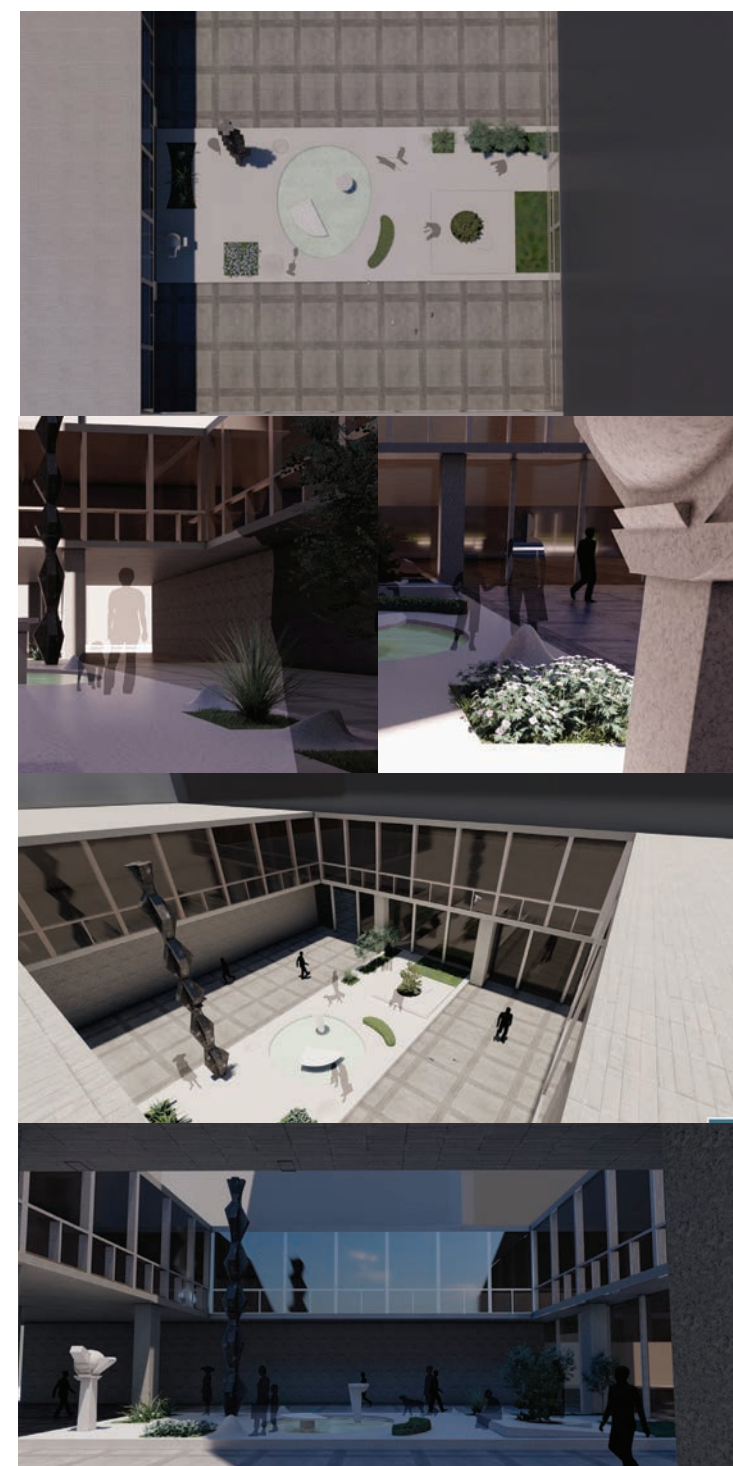
(Bottom) Comparison between Noguchi's architectural scheme versus model scale.

Noguchi's Scheme

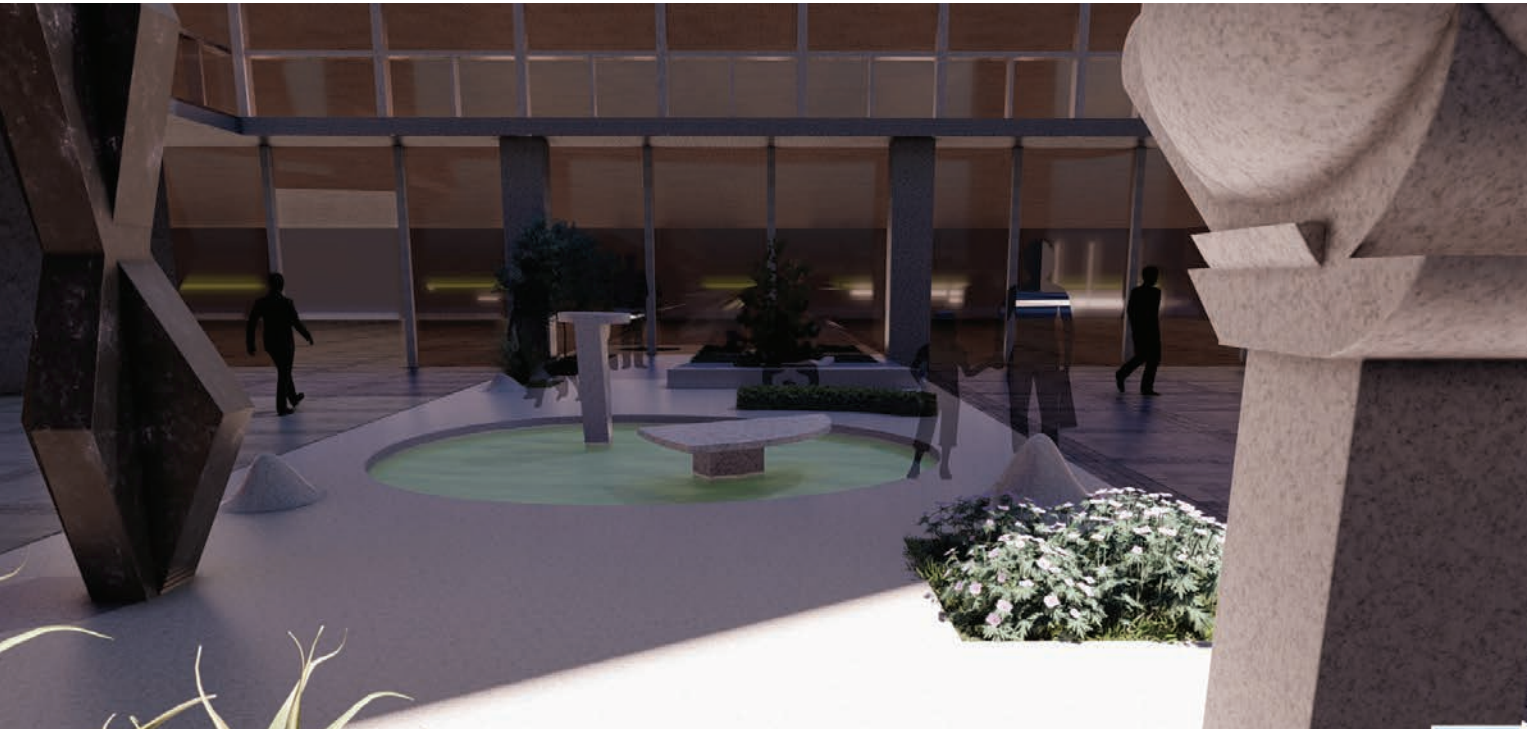
(Below) Model Perspective Views showing intimacy



UNFOLD



(Above) Rendered Views of Curation, ranging from intimacy to inhabitation



Architectural Rendering (Intimacy)



Architectural Rendering (Intimacy)



Architectural Rendering (Intimacy)



Architectural Rendering (Intimacy)



Architectural Rendering (Inhabitation)



Architectural Rendering (Inhabitation)



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