

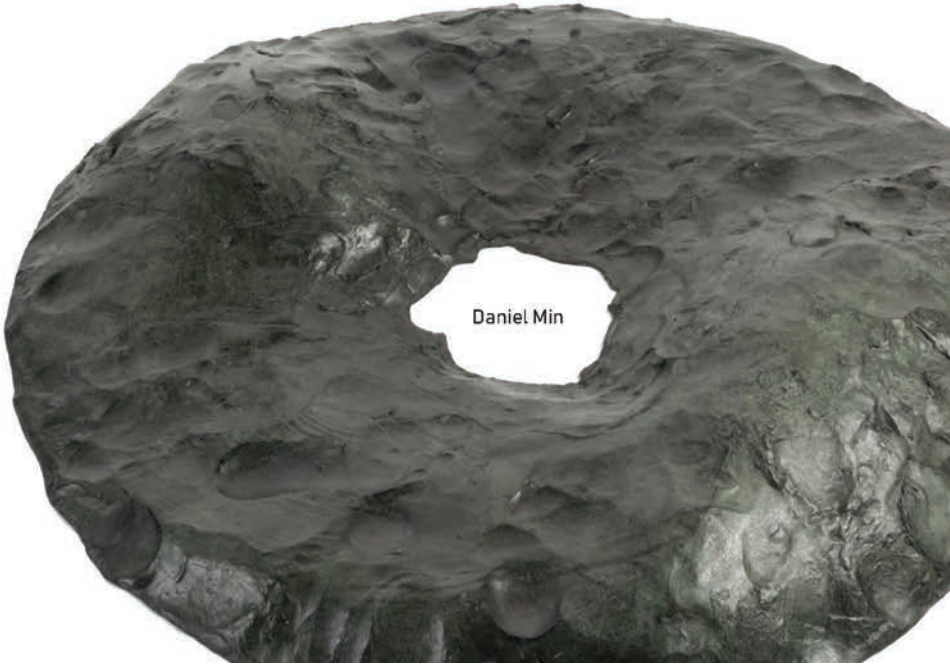
INTIMACY AND INHABITATION

Daniel Min



Cornell AAP Department of Architecture
CURATING MODEL BEHAVIOR Arch 4509/6509 Spring 2020 Seminar
Instructor: Naomi Frangos, Visiting Associate Professor in Architecture

Isamu Noguchi: A Sculptors World
analysis + projects

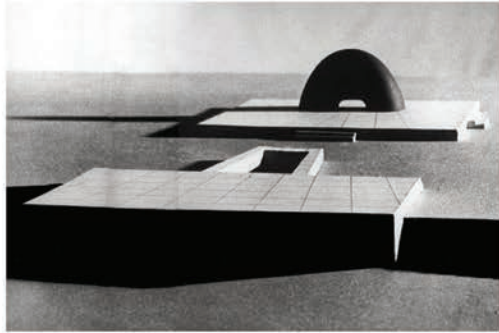


INITIAL RESEARCH/ STUDIES



Initial Study

Intimacy and Inhabitation



Invention

"Why should the artistic imagination be so contained, or be unequal to the broadening scope of our world awareness? I thought of function as a determinant of form, and invention of function as a possible opening to an art beyond the accepted categories. Not art? Invention is equally creation to me."

Project for the Memorial To the Dead, Hiroshima

In collaboration with architect Tange Kenzo, Noguchi designed the memorial to symbolise the horrors displayed during the war. Hence, the project was partly underground and partly above ground, to suggest a "place of solace to the bereaved" and a "womb of generations still unborn". He imagined the space to represent the contrast of life and death, created with a mass of black granite. The underground space held the repository of names, while the above ground would serve as a symbol. This is truly an inventive project that displays program defining form, whilst maintaining free sculptural qualities.



Gardens

"Scale and meaning enter when some thoughtful object or line is introduced. This is why sculptures, or rather sculptural objects, create space. Their function is illusionist."

Sculpture Gardens for the National Museum, Jerusalem, Israel (Billy Rose)

Noguchi planned the sculptural gardens in Israel to have curved walls that vary in level to "create an undulating and walkable landscape, born out of the adversity of the terrain." He wanted the space to be open and the walls to "not limit possession like the hills of Judea". Hence, the enclosure would be partial and relative. In terms of scale, the sculptures are meant to be seen from varying distances with the help of the open walls, making the contextual space relative. In a way, the sculptural and architectural space is defined by the viewer as stated in his conceptual writings.



Architecture

"I am excited by the idea that sculpture creates space, that shapes intended for this purpose, properly scaled in space, actually create a greater space. There is a difference between actual cubic feet of space and the additional space that the imagination supplies. One is measure, the other an awareness of the void - of our existence in this passing world."

Marble Garden, Beinecke Rare Book Library, Yale University

The design for the Marble Garden began from an inspiration from the sand mounds in Japanese temples, but came to be a "dramatic landscape, one that is purely imaginary." This directly relates to his conceptual idea of an "additional space that the imagination supplies", a space that is infinite and fictive. In the garden, there are three shapes that signify energy: a pyramid, coiled magnet, and a cube. The pyramid represents matter, the circular coil represents solar life energy, and the cube represents a man-made energy. The points of these shapes portray the concept of infinity.



Playgrounds

"I like to think of playgrounds as a primer of shapes and functions; simple, mysterious, and evocative: thus educational"

Playground for Riverside Drive Park, New York

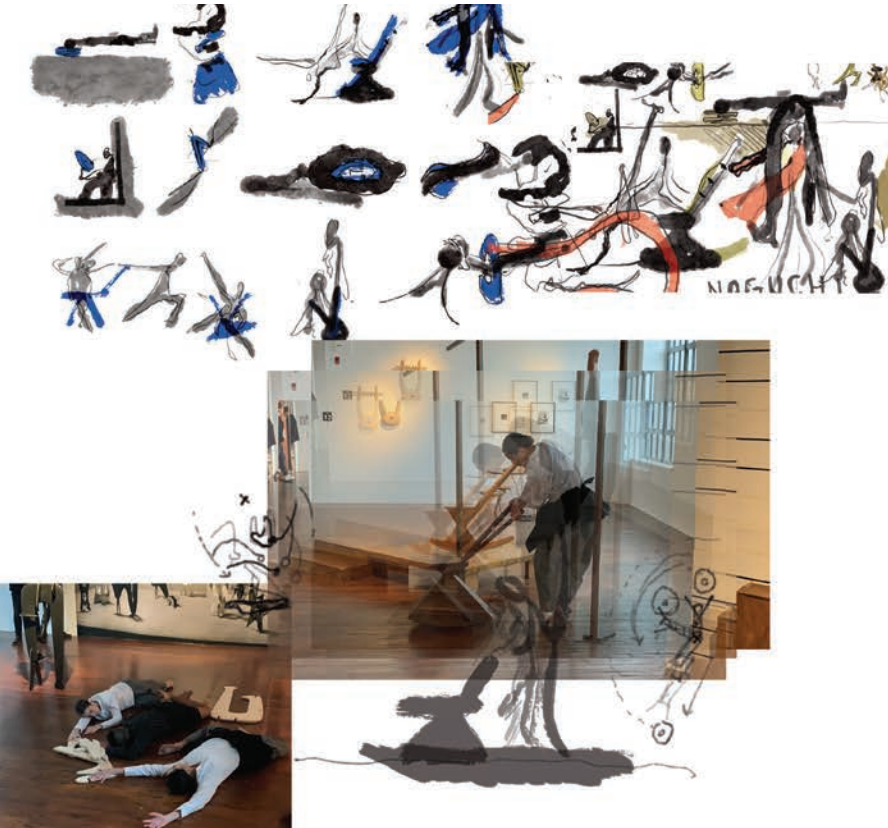
Noguchi realised the potential for a sculptural landscape for kids. He imagined a space available to children, as well as adults and the elderly. To do this, he created a building "shaped like a cup" to be a "sun trap for winter months, a fountain for the summer". Like previous iterations, he creates space beneath the ramp, allowing the roof to serve a double function. By comparison, the play space articulated with simple shapes. For instance, the play mountain is a "mound of large triangular steps" and the sand and pebble area is a "large oval with maze-like divisions."

Initial Study

Initial Study



Isamu Noguchi: A Sculptors Museum



Contract and Release

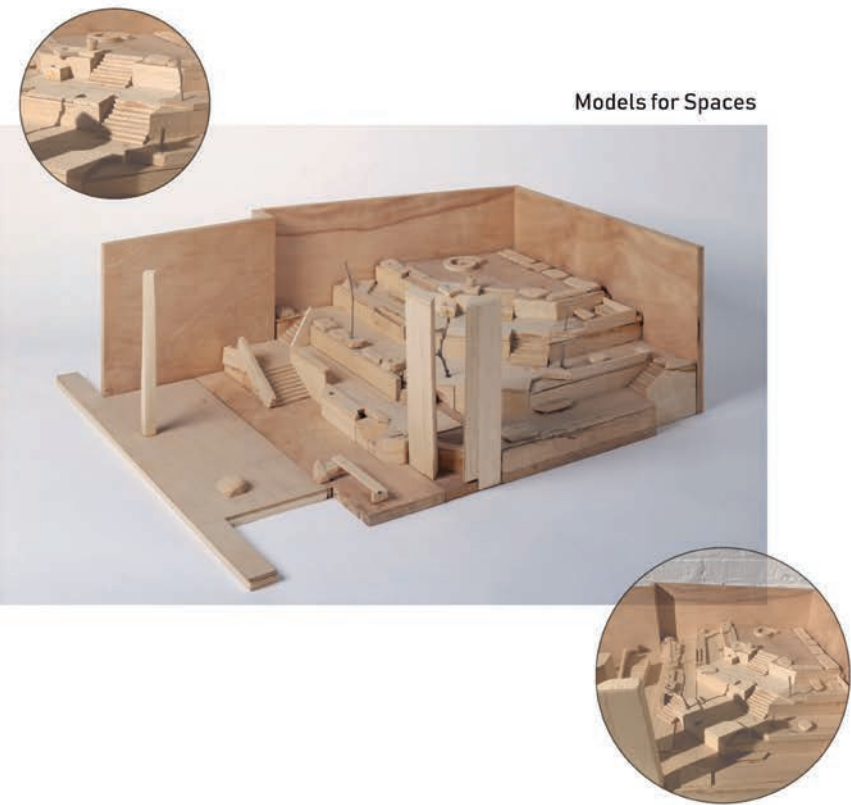
Brendan Fernandes + Noguchi

The performance started abruptly, blending into the museum experience. The movements seemed to be elegant, yet slow and forced as if the dancers were underwater. More dancers appeared. One dancer spread his legs out, almost touching the other dancer, yet somehow they were in their own separate lines of motions. I was most captivated by the way they used every verb possible to maneuver upon the rocking structure. One dancer dragged the chair, another leaned on it to make ballerina pose (penche?), and others interacted on the floor. Similarly, the various motions were performed on the notched sculptures, worn around the neck and stacked as a pillow.

c. 2019-20

Sculptor's Museum Analysis

Sculptor's Museum Analysis



Models for Spaces



Sogetsu Plaza / Model for Heaven (Tengoku)

Kenzo Tange + Noguchi

The model conveys a stone garden built in 1978, aptly titled the Sogetsu Plaza of "flowers, stones and water". Evidently, the model is rough, with exposed glue stains, roughly cut shapes, and cracked wood. However, the stairs and the steps provide scale, whilst somehow reproducing an aura of ambiguity. Since the materiality is consistent, it is almost difficult to tell what is architecture and what is sculpture. The model displays the qualities of a clear architectural model, with circulation and site boundaries, whilst merging the sculptures into the architectural scale. Trees, benches, stairs provide scale, while larger rock and rounded unfinished forms create ambiguity.

c.1977-1978



Interlocking Sculpture

Noguchi + Martha Graham

The notched sculptures, created by Noguchi between 1945 and 1948 consist of shapes that are slotted into one another to create fantastical "transfigurative archetypes and magical distillations". The sculptures vary slightly in size, most pieces standing at human scale (around 4 feet tall, 1.5 feet wide). It provides a comfortable and intuitive scale for the human body, almost as an extension of a limb. The largest shape relates to the human leg or wingspan, while the smaller shapes relate to hands and arms. When built, the sculpture is complicated, unlike Noguchi's works beyond this time. The shapes seem regulated, but organic, relatable but somehow foreign.

c.1945-1948



Body-Space Devices

Sculptor's Museum Analysis

Sculptor's Museum Analysis



Contoured Playground



Model for Countoured Playground

Noguchi / Plaster, Steel

The contoured playground model behaves differently from every other sculpture or model in the museum, as it is placed at eye level, to emulate the true landscape envisioned by Noguchi, as if one is a bird flying near. This placement dominates the vision, proudly portraying the sweeping, natural gestures of Noguchi up close. The minimal play sculptures provide scale whilst being removable. On the other hand, the Play Tree is at 1:1 scale, creating a more human interaction with the model. The drawing of the contour line at 1:1 scale complements the tree nicely, as if the tree is fabricated of the actual landscape.

c.1941

Sculptor's Museum Analysis

Intimacy and Inhabitation

DIAGRAM + ANALYSIS DRAWINGS

Title of Drawing



Sacred Rocks of Kukaniloko
Model
Isamu Noguchi, 1976/
N/A / Hawaii / Built
Daniel Min
MODEL BEHAVIOR Seminar, SP20
Associate Professor Naomi Frangos
AAP, Cornell University

"To honor what was historically honored by native Hawaiians, I proposed an earth mound enclosure to protect the birthstones of royalty from the encroaching pineapples."

The project was built by Noguchi as a means to honor the native Hawaiians, the mound being a protective element. It is a simple shape and model but the spaces created in plan as well as in section provide the depth for the project.

In relation to the quote, Noguchi explains the protection of the "earth mound to protect the birthstones". The architecture speaks in relation to its function directly.

Model for Sacred Rocks of Kukaniloko,

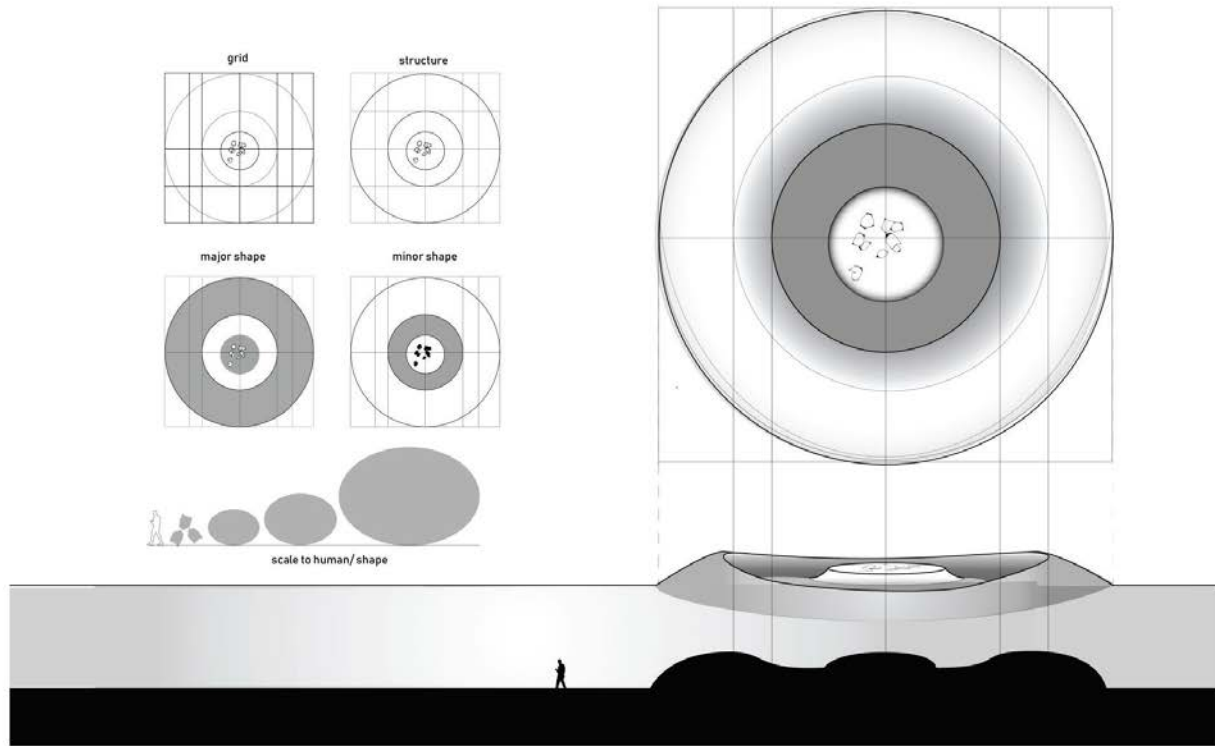
“To honor what was historically honored by native Hawaiians, I proposed an earth mound enclosure to protect the birthstones of royalty from the encroaching pineapples.” – Isamu Noguchi

MODEL ANALYSIS

Title of Image.../ Image Credie

Model Analysis

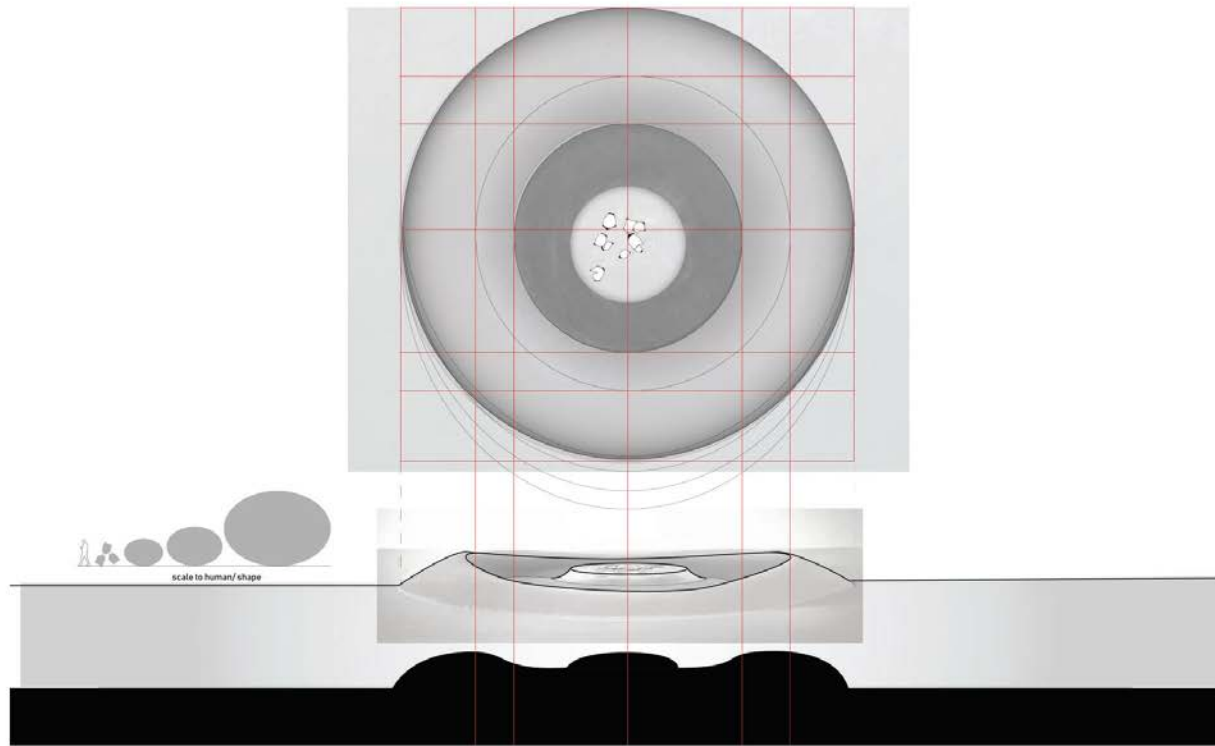
Intimacy and Inhabitation



Sacred Rocks of Kukaniloko
 Model
 Isamu Noguchi, 1976/
 N/A / Hawaii / Built
 Daniel Min
 MODEL BEHAVIOR Seminar, SP20
 Associate Professor Naomi Frangos
 AAP, Cornell University

THEME: SCALE to HUMAN, HIERARCHY OF ELEMENTS IN CONSTRUCTION

The drawing displays the hierarchy of the grid, structure, and shapes of the architecture. Additionally, the scale between shapes as well as humans in this protective form is shown. Additionally, the amalgamation of these elements provide a direct relationship between the plan and sections.

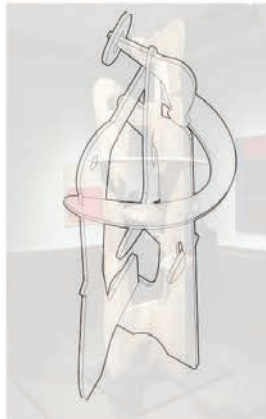
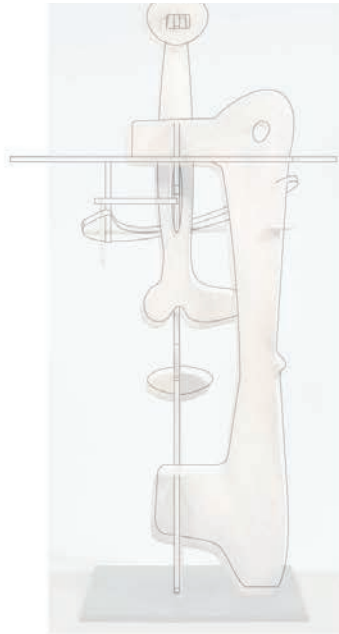


Sacred Rocks of Kukaniloko
 Model
 Isamu Noguchi, 1976/
 N/A / Hawaii / Built
 Daniel Min
 MODEL BEHAVIOR Seminar, SP20
 Associate Professor Naomi Frangos
 AAP, Cornell University

"To honor what was historically honored by native Hawaiians, I proposed an earth mound enclosure to protect the birthstones of royalty from the encroaching pineapples."

The project was built by Noguchi as a means to honor the native Hawaiians, the mound being a protective element. It is a simple shape and model, but the spaces created in plan as well as in section provide the depth for the project.

In relation to the quote, Noguchi explains the protection of the "earth mound to protect the birthstones". The architecture speaks in relation to its function directly.



Kouros
Sculpture
Isamu Noguchi, 1945/
N/A / New York / Built
Daniel Min
MODEL BEHAVIOR Seminar, SP20
Associate Professor Naomi Frangos
AAP, Cornell University

Everything I do has an element of engineering in it— particularly since I dislike gluing parts together or taking advantage of something that is not inherent in the material— only the stones holding themselves together.

This is a project by Noguchi creating a biomorphic species, that almost seem like a creature in itself. This work can be compared to the Surrealist movement, with artists like Miro, Picasso, and Tanguy.

The project relates to the quote as the notches and structure are created by the form itself. It relates to the idea of engineering, creating a form that contains the function itself.

Kouros

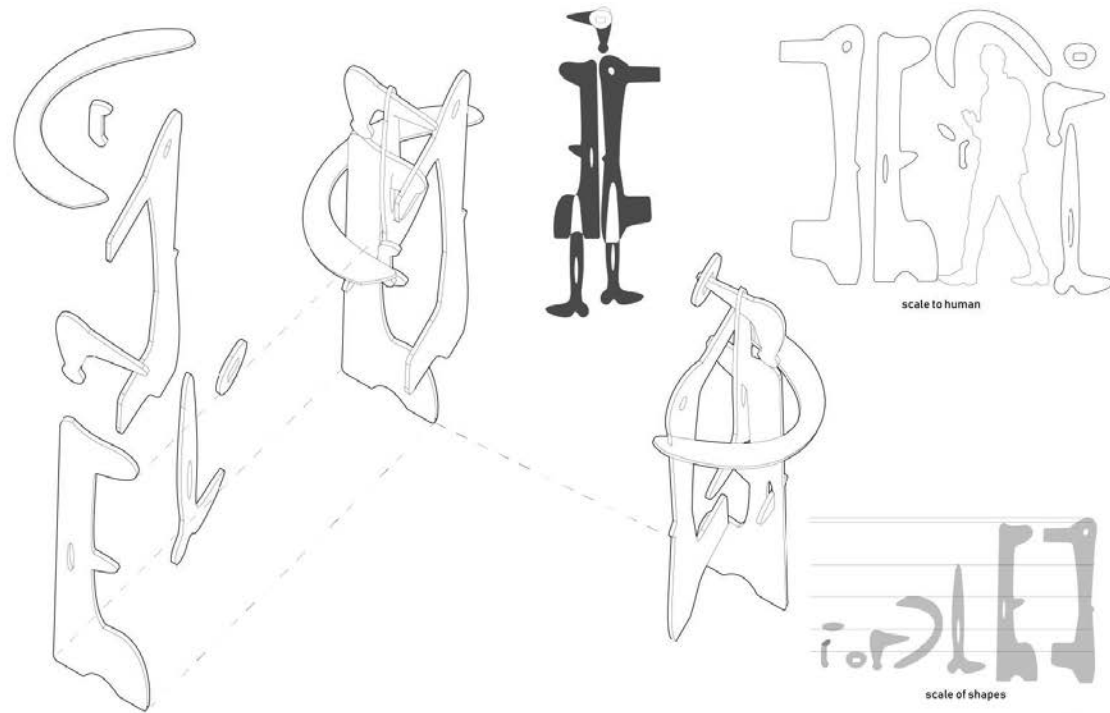
“Everything I do has an element of engineering in it,” Noguchi said, “-- particularly since I dislike gluing parts together or taking advantage of something that is not inherent in the material there is no adhesive of any kind -- only the stones holding themselves together.” - Isamu Noguchi

SCULPTURE ANALYSIS

Title of Image.../ Image Credie

Sculpture Analysis

Intimacy and Inhabitation



Kouroi

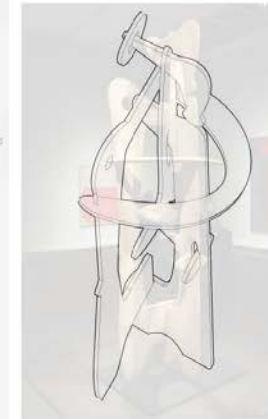
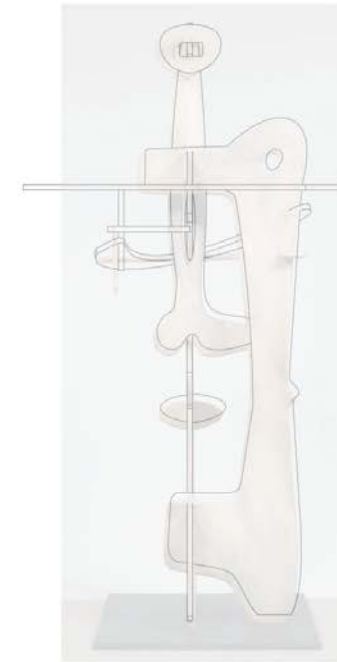
Kouroi
Sculpture
Isamu Noguchi, 1945/
N/A / New York / Built
Daniel Min
MODEL BEHAVIOR Seminar, SP20
Associate Professor Naomi Frangos
AAP, Cornell University

THEME: SCALE to HUMAN, HARMONY OF ELEMENTS IN CONSTRUCTION

The drawing shows the relationship between the human to the shapes that make up Kouroi, as well as to the shapes itself. Additionally, the axon portrays the construction method, as well as its many different/varying perspectives.

1

28



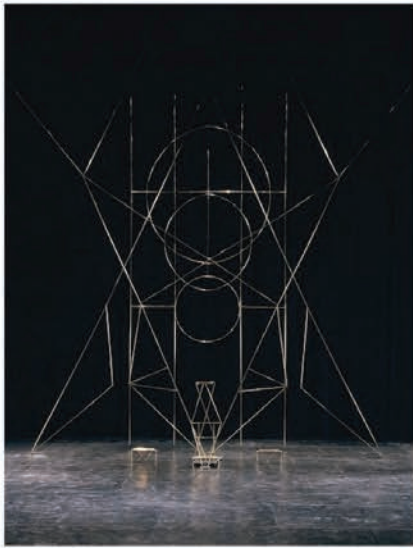
Kouroi

Kouroi
Sculpture
Isamu Noguchi, 1945/
N/A / New York / Built
Daniel Min
MODEL BEHAVIOR Seminar, SP20
Associate Professor Naomi Frangos
AAP, Cornell University

Everything Ido has an element of engineering in it— particularly since I like gluing parts together or taking advantage of something that is not in the material, e.g. earbuds— sizes of yardstick— only the stone holding them together

This is a project by Noguchi creating a biomorphic species, that almost seem like a creature in itself. This work can be compared to the Surrealist movement, with artists like Miro, Picasso, and Tanguy.

The project relates to the quote as the notches and structure are created by the form itself. It relates to the idea of engineering, creating a form that contains the function itself.



SERAPHIC DIALOGUE

Set Design
Isamu Noguchi, 1955/
Martha Graham / New York / Built
Daniel Min
MODEL BEHAVIOR Seminar, SP20
Associate Professor Naomi Frangos
AAP, Cornell University

"I depicted the life of Joan of Arc as a cathedral that fills her conscience entirely. To do this, I constructed a transparent edifice of brass tubing that looks like a church steeple.

This was a modern dance performance presented by the Martha Graham group. The set design by Noguchi, accompanied by music by Dello Joio, portrays a "dance portrait of Joan of Arc". Similarly, the set design by Noguchi imagines an architecture that acts as an "transparent edifice" that protects and guides the triumph of St. Joan.

Seraphic Dialogue

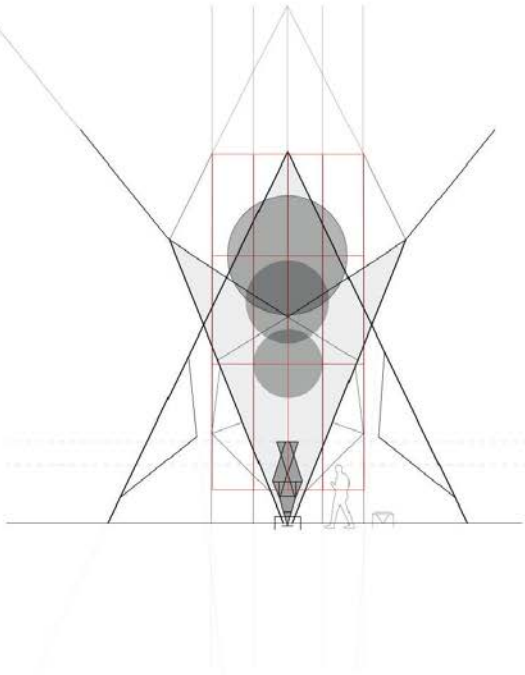
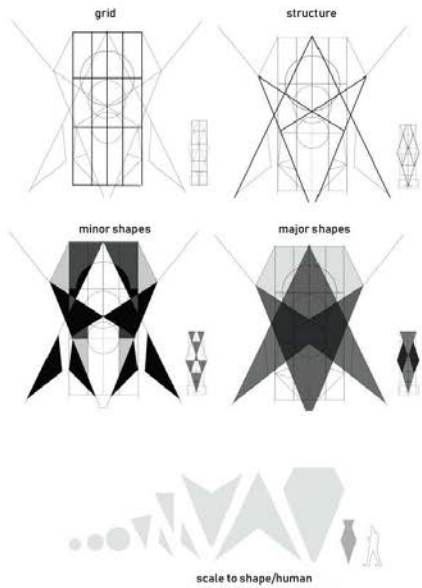
“I depicted the life of Joan of Arc as a cathedral that fills her conscience entirely. To do this, I constructed a transparent edifice of brass tubing.” – Isamu Noguchi

SET DESIGN ANALYSIS

Title of Image.../ Image Credie

Set Design Analysis

Even inanimate objects move a his touch- as do the rocks, at the pluck of his lyre.



Seraphic Dialogue

SERAPHIC DIALOGUE

Set Design
Isamu Noguchi, 1955/
Martha Graham / New York / Built
Daniel Min
MODEL BEHAVIOR Seminar, SP20
Associate Professor Naomi Frangos
AAP, Cornell University

THEME: ARCHITECTURE vs. HUMAN
SCALE

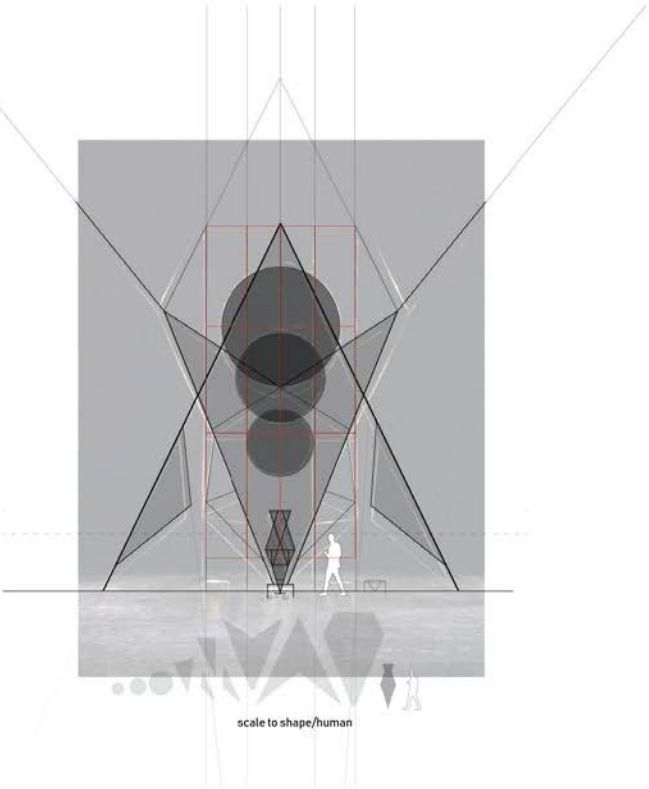
The analysis displays the different
architectural viewpoints that are
apparent in Noguchi's work. For in-
stance, the grid as well as the struc-
ture create a sense of scale between
the human body and the object.

SERAPHIC DIALOGUE

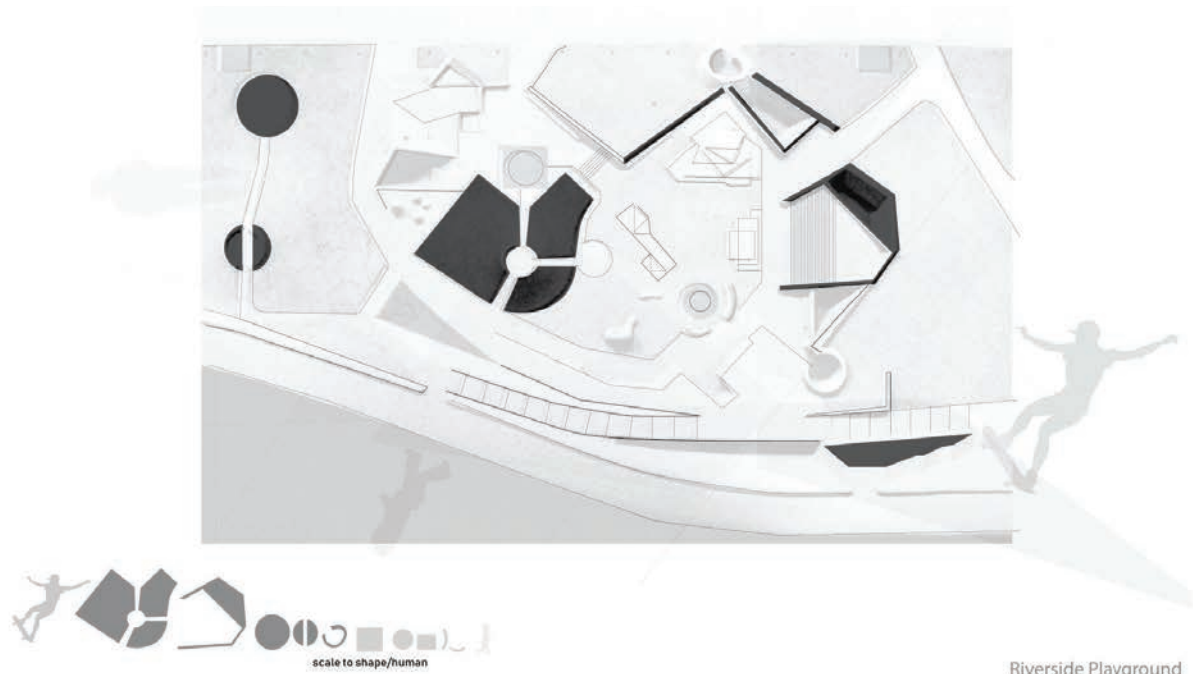
Set Design
Isamu Noguchi, 1955/
Martha Graham / New York / Built
Daniel Min
MODEL BEHAVIOR Seminar, SP20
Associate Professor Naomi Frangos
AAP, Cornell University

"I depicted the fabled of Ar
as a cathedral in itself con-
sciousness entirely of do this, I
constructed a transparent
of brass tubing that acts as a
church steeple

This was a modern dance perfor-
mance presented by the Martha Gra-
ham group. The set design by Noguchi,
accompanied by music by Dello Joio,
portrays a 'dance portrait of Joan of
Arc'.
Similarly, the set design by Noguchi
imagines an architecture that acts as
an 'transparent edifice' that protects
and guides the triumph of St. Joan.



Seraphic Dialogue



Riverside Playground
Playscape
Isamu Noguchi, 1961/
N/A / New York / Built
Daniel Min
MODEL BEHAVIOR Seminar, SP20
Associate Professor Naomi Frangos
AAP, Cornell University

The purpose of the Memorial Playground is to establish an area for family relaxation and play rather than an area for any specific sport...

The Riverside playground was built in collaboration with architect Louis Khan to create a playground that works with all different ages. The forms created by the architecture are multipurpose, with spaces created between and under other spaces.

In relation to the quote, the playground serves its function in being flexible and adaptive.

Riverside Playground

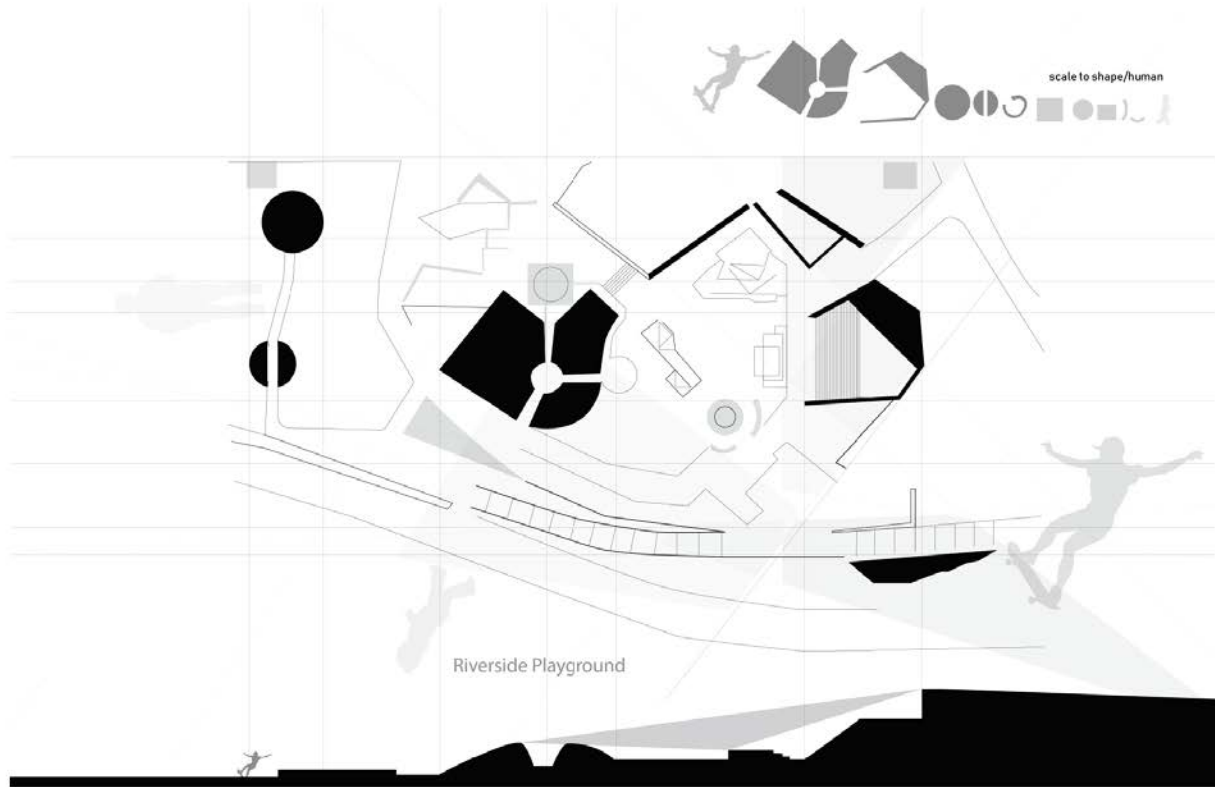
“The purpose of the Memorial Playground is to establish an area of familiar relaxation and play rather than an area for any specific sport” – Isamu Noguchi

PLAYSCAPE ANALYSIS

Title of Image.../ Image Credie

Playscape Analysis

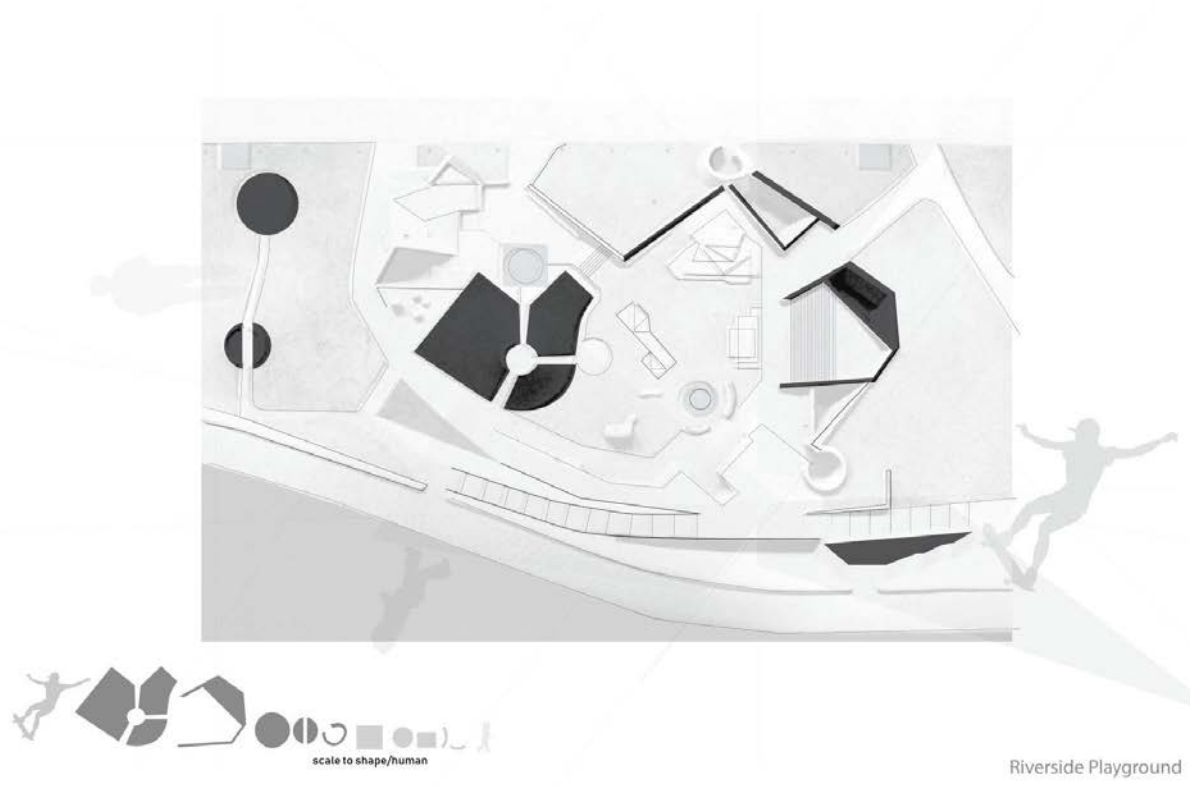
Intimacy and Inhabitation



Riverside Playground
 Playscape
 Isamu Noguchi, 1961/
 N/A / New York / Built
 Daniel Min
 MODEL BEHAVIOR Seminar, SP20
 Associate Professor Naomi Frangos
 AAP, Cornell University

THEME: SCALE to HUMAN, HARR
 CHY OF ELEMENTS IN CONSTRU-
 CTION

The drawing displays the various
 major shapes that make up the
 architecture, as well as the relatin-
 ship in scale compared to the shape
 and human. Additionally, the plan is
 compared to the section, as well as
 the sections of most flexibility.

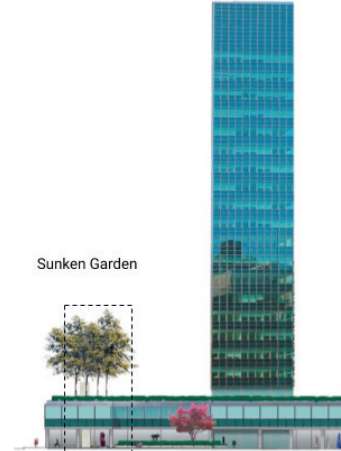
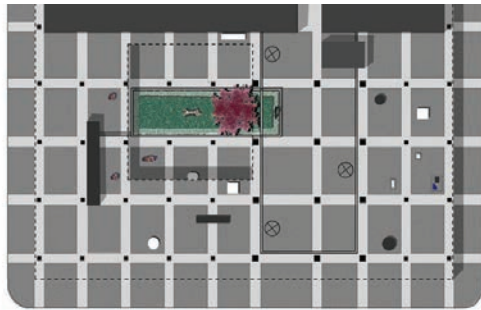


Riverside Playground
 Playscape
 Isamu Noguchi, 1961/
 N/A / New York / Built
 Daniel Min
 MODEL BEHAVIOR Seminar, SP20
 Associate Professor Naomi Frangos
 AAP, Cornell University

The purpose of the Memorial
 Playground is to establish an area
 for family relaxation and play
 rather than an area for specific
 sport...

The Riverside playground was built
 in collaboration with architect Lou-
 is Khan to create a playground that
 works with all different ages. The
 forms created by the architecture are
 multipurpose, with spaces created
 between and under other spaces.

In relation to the quote, the play-
 ground serves its function in being
 flexible and adaptive.



“Lever House was the city’s first glass and steel office tower, boldly expressing a modern style that would define an era.”
 –Bundshaft, SOM architects

Site Analysis