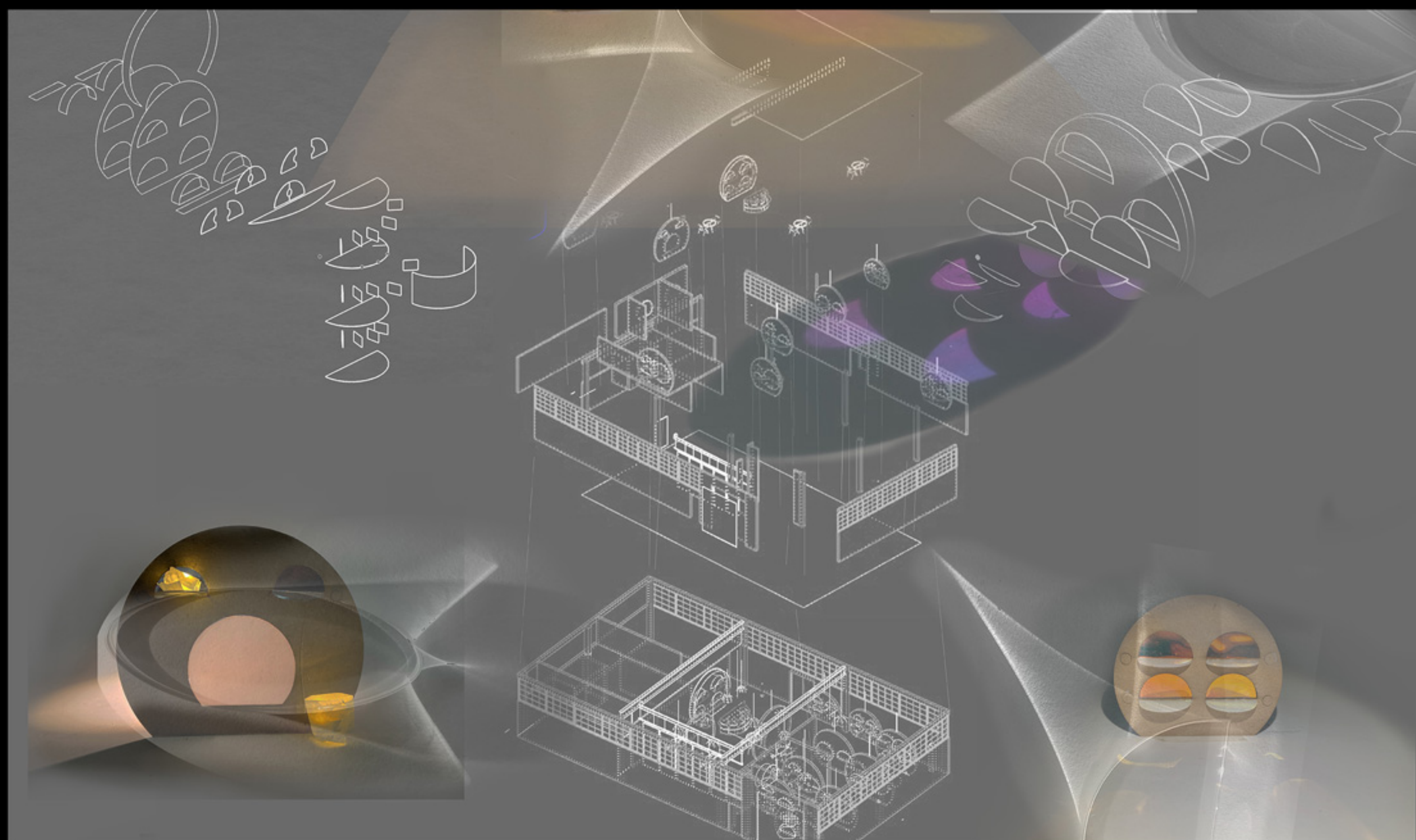
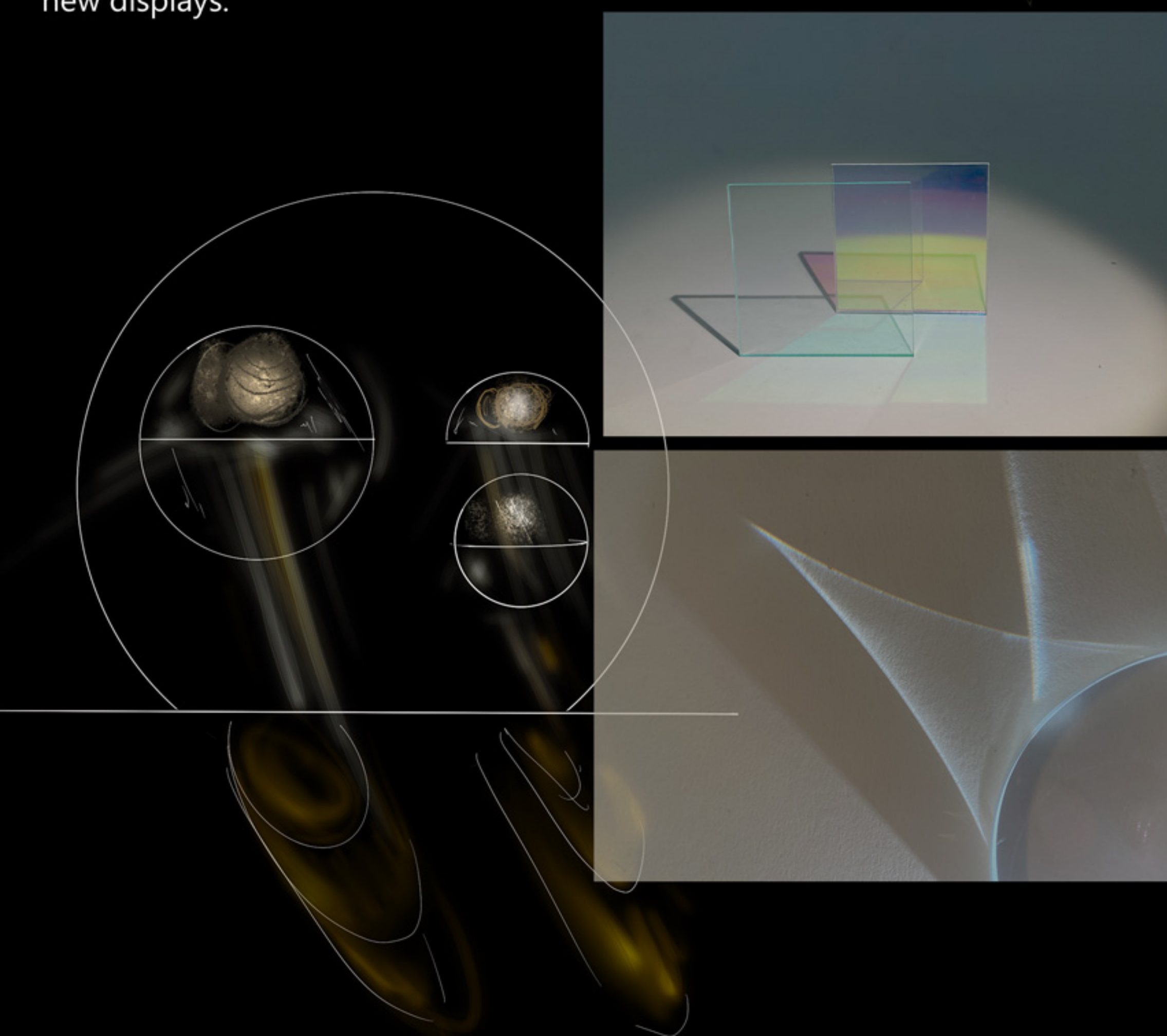
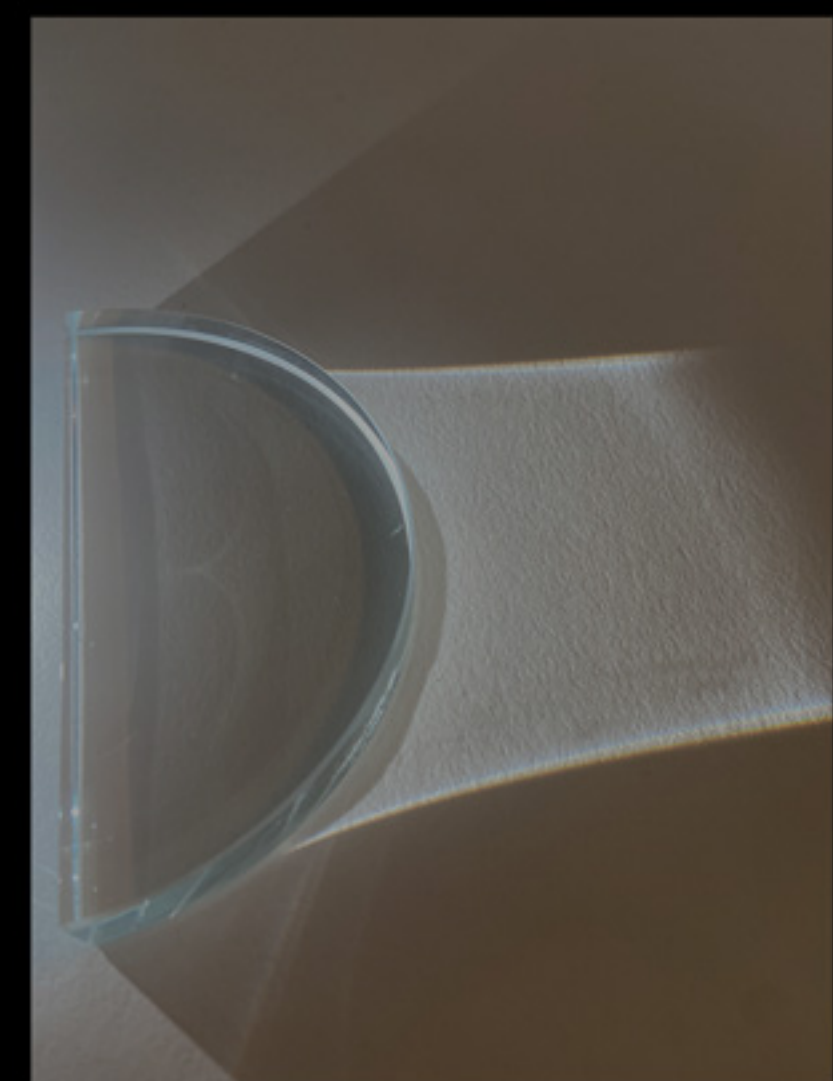


# SUN AND MOON DISPLAY SYSTEM

Drawing inspiration from systems derived from Isamu Noguchi's Akari UF6-L4 and "To Bring to Life" as well as the Akari logo, Sun and Moon aims to celebrate and emphasize light in a modular and adaptive display.

Circular and crescent shaped apertures along with intentional material choices allow for the passage, reflection, refraction, and expansion of light. The result is an ephemeral and spiritual atmosphere, one visitors will want to bring into their own homes.

Hinged shelving units that can move along on a ceiling track system and accommodate a wide variety of Akaris and other products allowing for countless vignette combinations that will encourage visitors to return again and again to see exciting new displays.



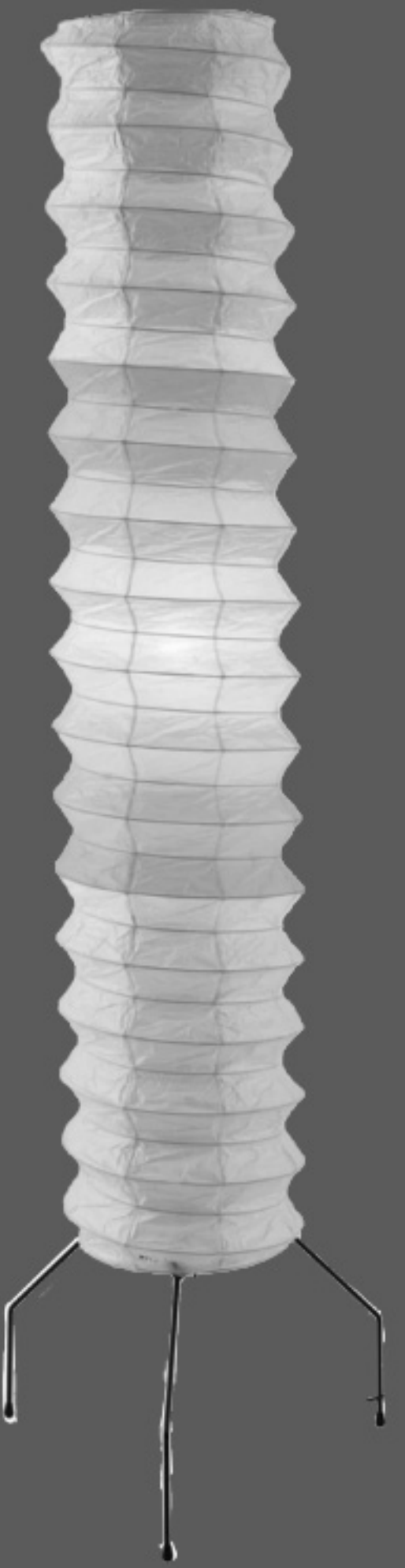


# ELEVATING LIGHT

Inspired by the vertical nature of Noguchi's Akari UF4-31N, a forest of Akari lamps guides the occupant through the Noguchi Studio Space; the light sculptures are elevated at various heights upon a series of interconnected shelves and mobile partitions. Flexibility and mobility remain cornerstone aspects of the design, as the shelves may be disassembled and partitions moved to facilitate various displays and manipulate circulation within the space.

Occupants have the opportunity to wander amongst lights at every height; the light sculptures appear lifted, heightened, and elevated, befitting their elegant and ethereal nature.

AKARI UF4-31N





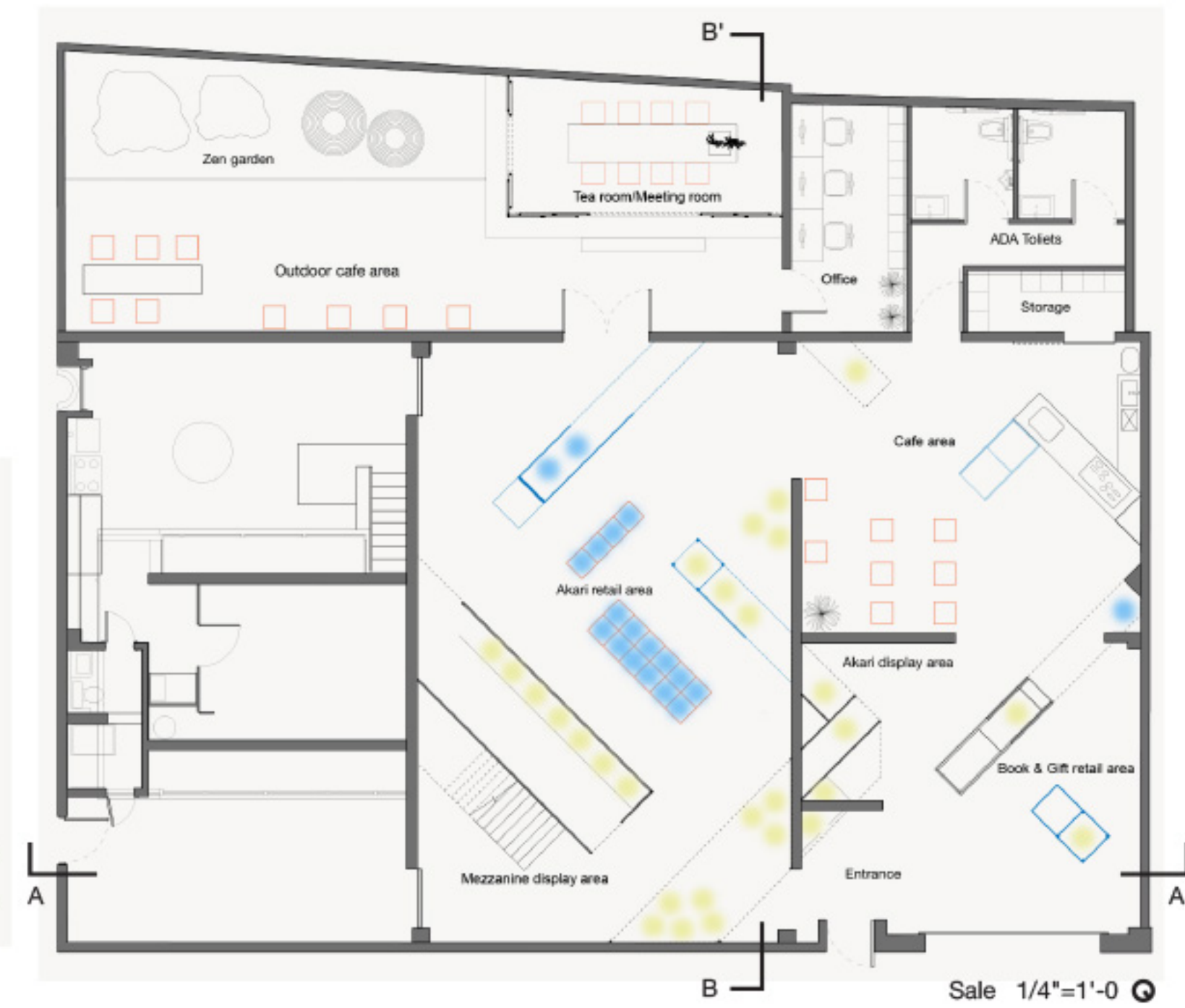
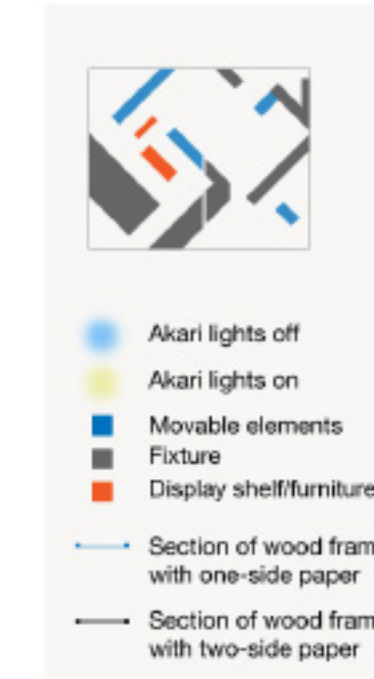
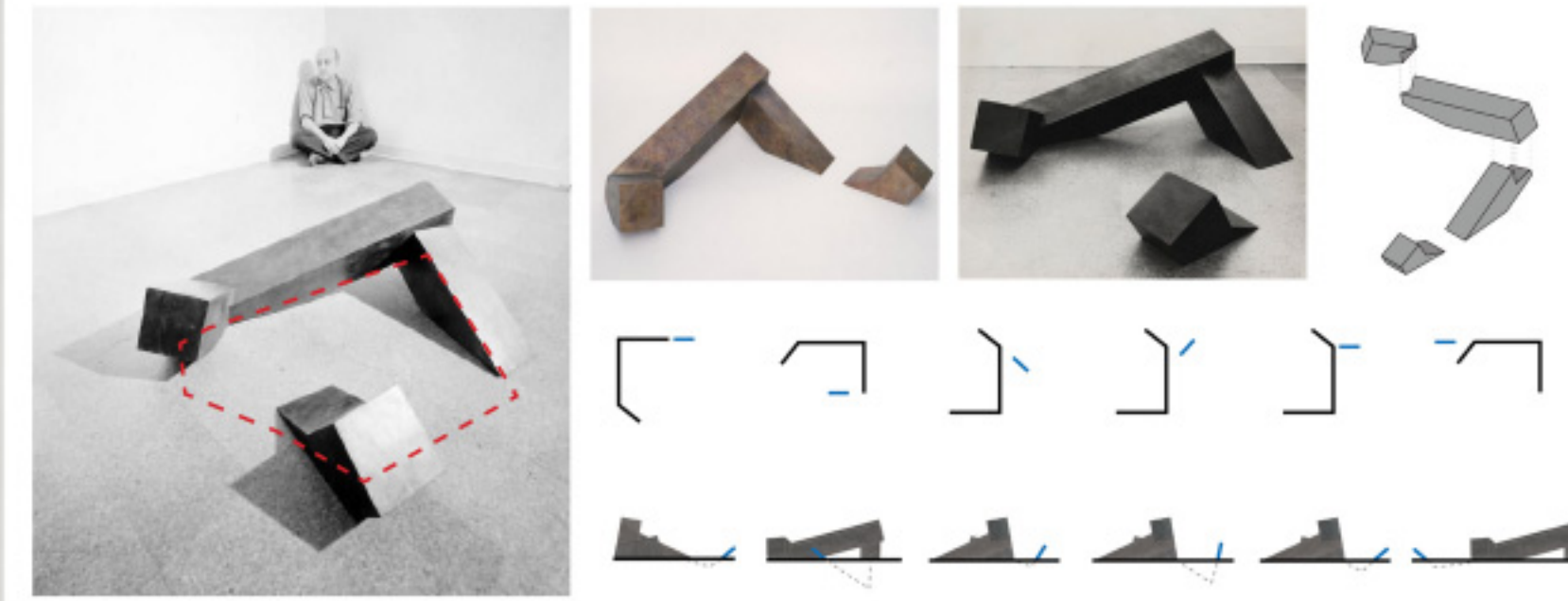
# INVISIBLE CONNECTIONS

Hao Wu

INT602.04.Spring 2021/Suzanne Song

## PROJECT NARRATIVE:

In this design of Akari retail store, how space is enclosed to create a special atmosphere is explored and frame system is derived from Noguchi's sculpture Floor Frame. Wood frames with invisible parts separated / cut by floors and walls is designed to stimulate people's imagination when they are in this space. Paper is used as the skin of the frame. The properties of paper are studied to create different overlapping effects. The warm features of the paper light will be amplified in this space to make people feel like they are inside the Akari light when they walk around this space. The warm features of the Akari will be amplified, thus provoking the desire to buy.



Section A-A'  
Sale 1/2"=1'-0"



Section B-B'  
Sale 1/2"=1'-0"





LATERAL ELEVATIONS

Joette Jones | Pratt Institute | MFA Interior Design

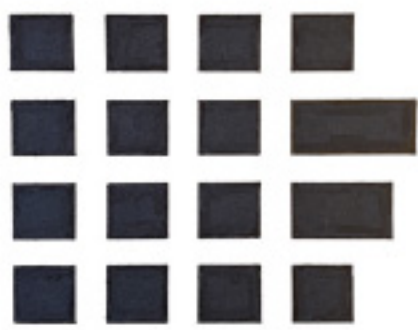
Derived from extended banding of the Akari 16A, Lateral Elevations celebrates a transitional and flexible modular retail space. Upon entering the showroom, the cubic language of the walls provides a dynamic continuity; selected cubes extend laterally framing the Akari on display. This versatility allows for the studio to be easily and continuously reconfigured, creating new spatial possibilities for the Akari to perform in a myriad of layouts without distraction. This theme of reconfiguration expands into the café and garden spaces, both functioning as multi-use spaces within the influence of the cubic grid.



AKARI 16A



SECTION



DISTORT



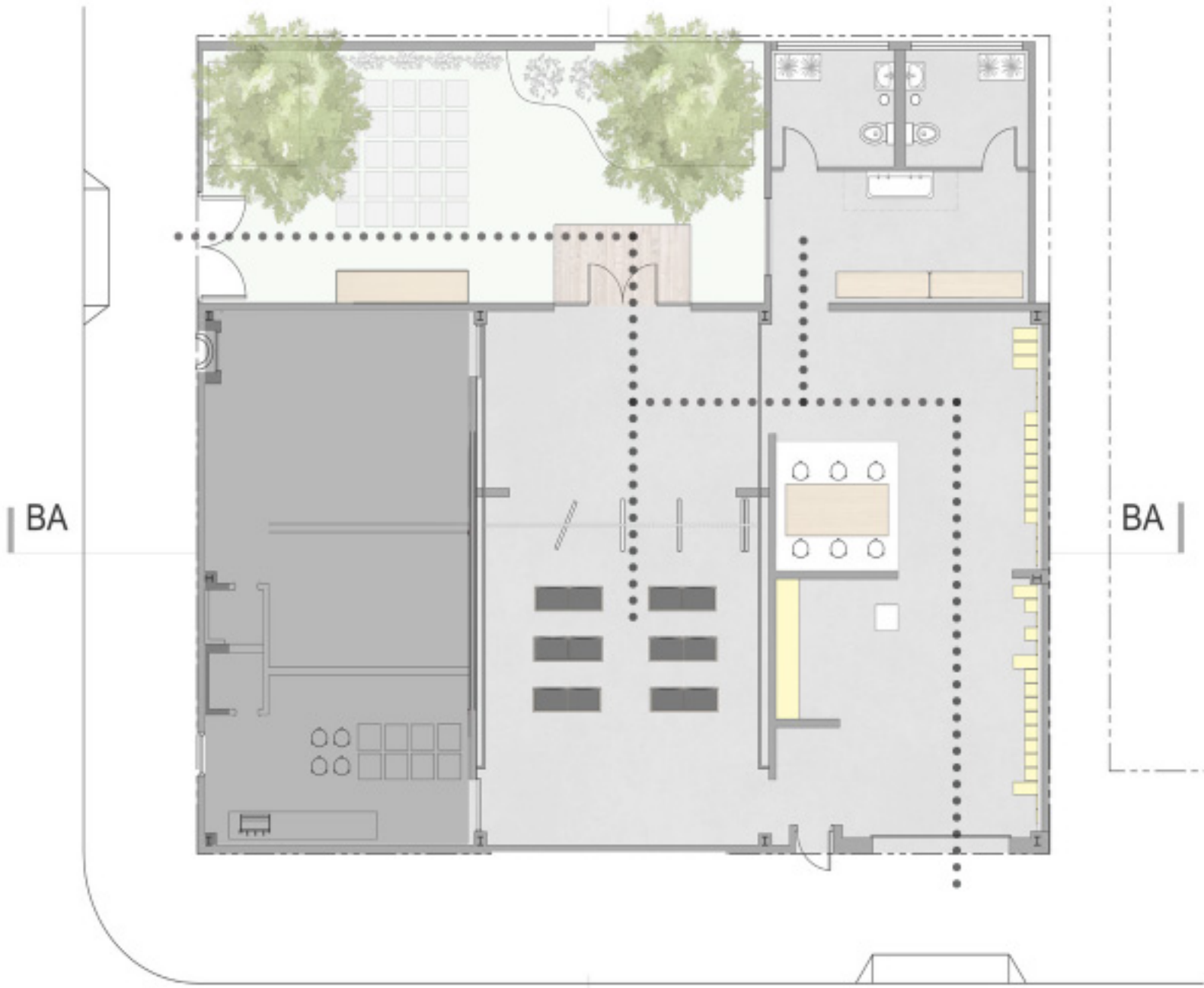
EXTEND



AKARI DISPLAYED ON MODULES



AKARI DISPLAYED ON PEG SYSTEM



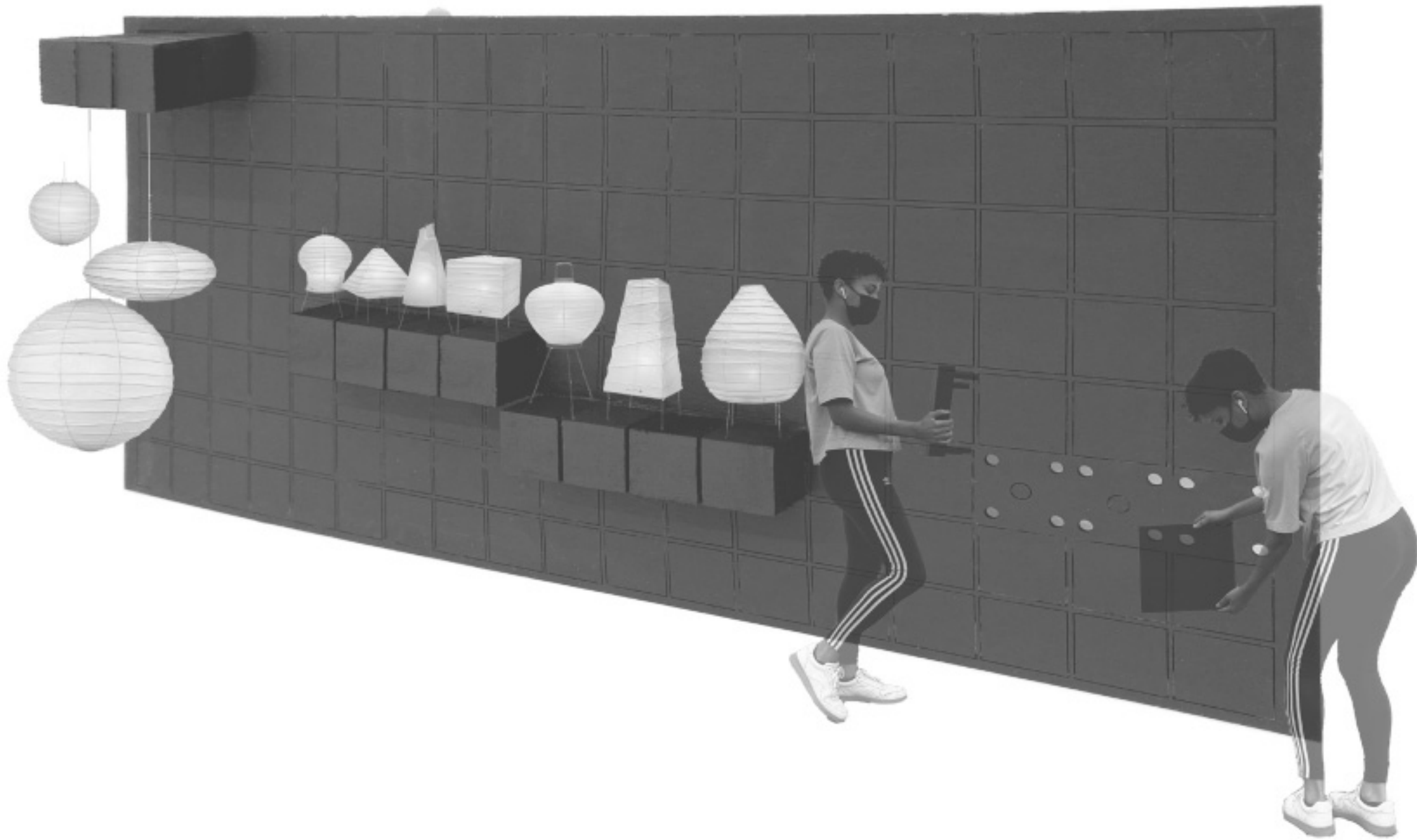
PLAN



BA



DISPLAY TAXONOMY

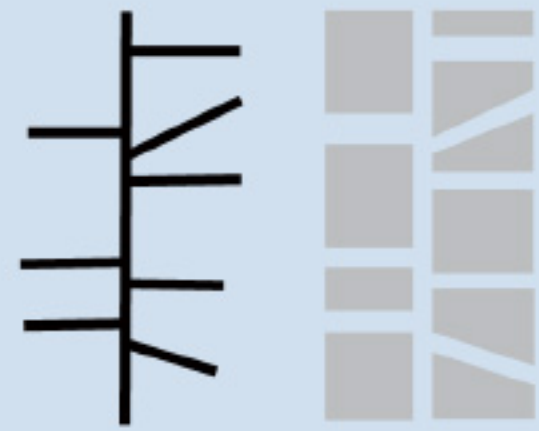


	top	bottom	latitudes	installation	cord mgmt
12"X12"X2"					
12"X12"X14"					
12"X12"X26"					
MODULES					





Inspired from the concept of Noguchi's playground design, the movable boxes aims to combine **aesthetics, functionality, and human's ability to engage** with the space.



Formal inspiration extracted from Noguchi's sculpture "Folded Torso"



Angular

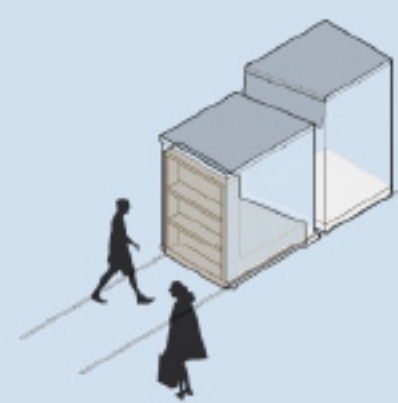


Circular

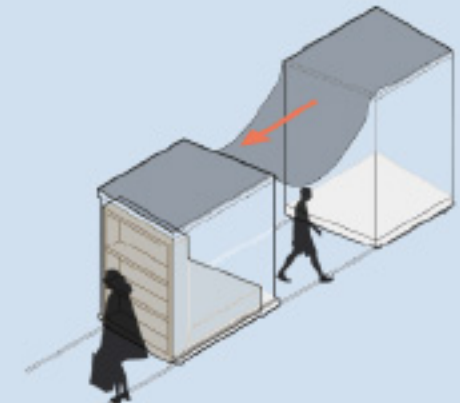


Vertical

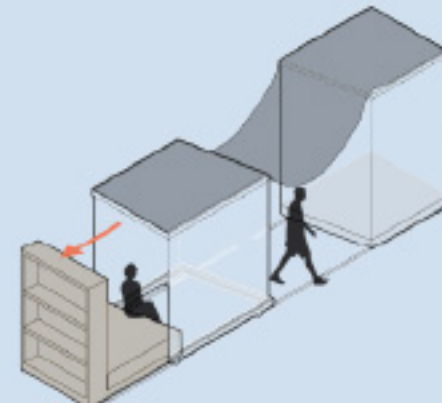
The wide range of shape and size choices of akari is emphasized as an retail advantage in an organized way through **categorization** and **concentration** to avoid information surplus. Akari was divided into three families of shapes and each displayed in one box to encourage concentration of one family at one time.



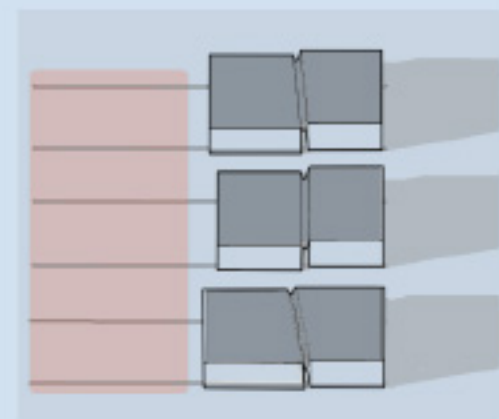
Empty space created.



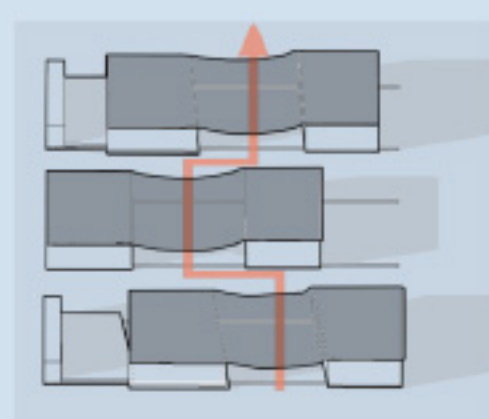
Central pathway created.



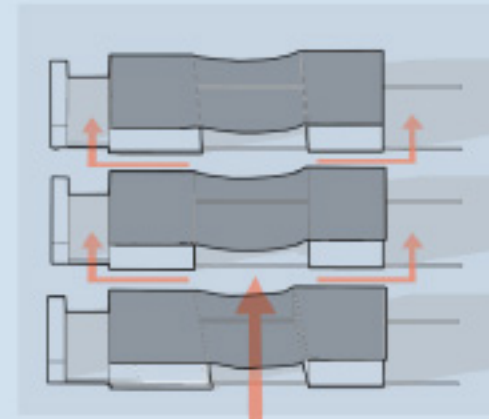
Reading box opened.



Empty space created during occasional event.

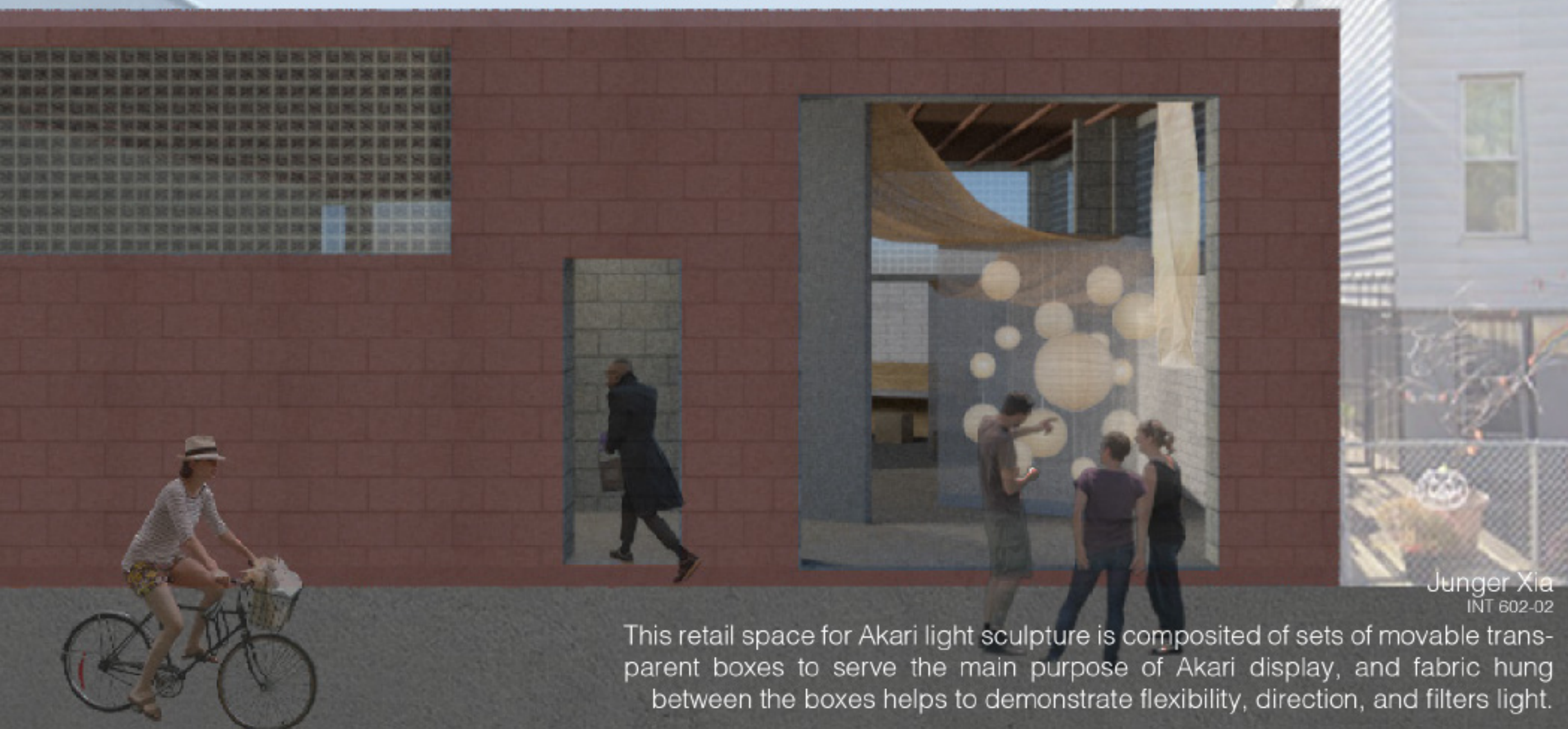


Boxes can be moved freely along the track for more flexibility.



Usual arrangement, different speed of routes planned.

## AKARI IN THE BOX

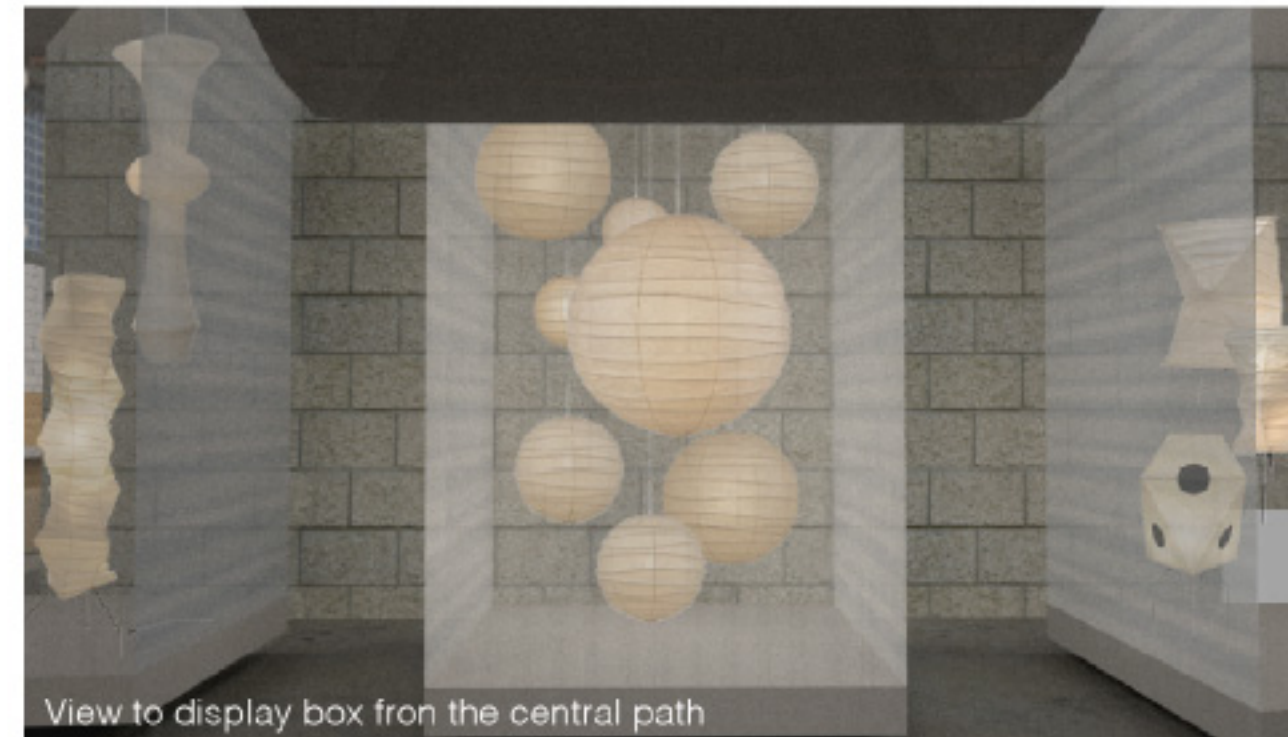


Junger Xia  
INT 602-02

This retail space for Akari light sculpture is composed of sets of movable transparent boxes to serve the main purpose of Akari display, and fabric hung between the boxes helps to demonstrate flexibility, direction, and filters light.



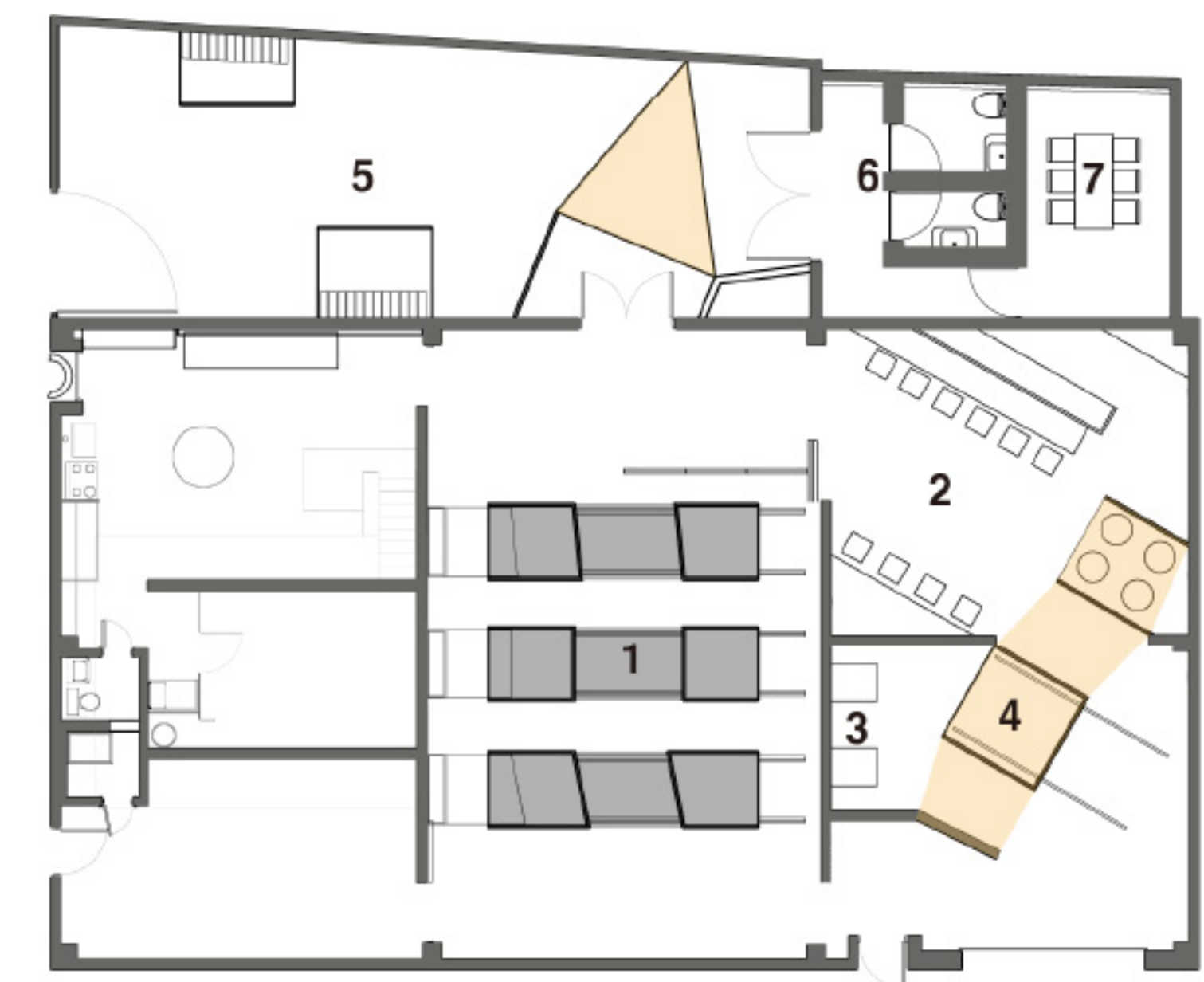
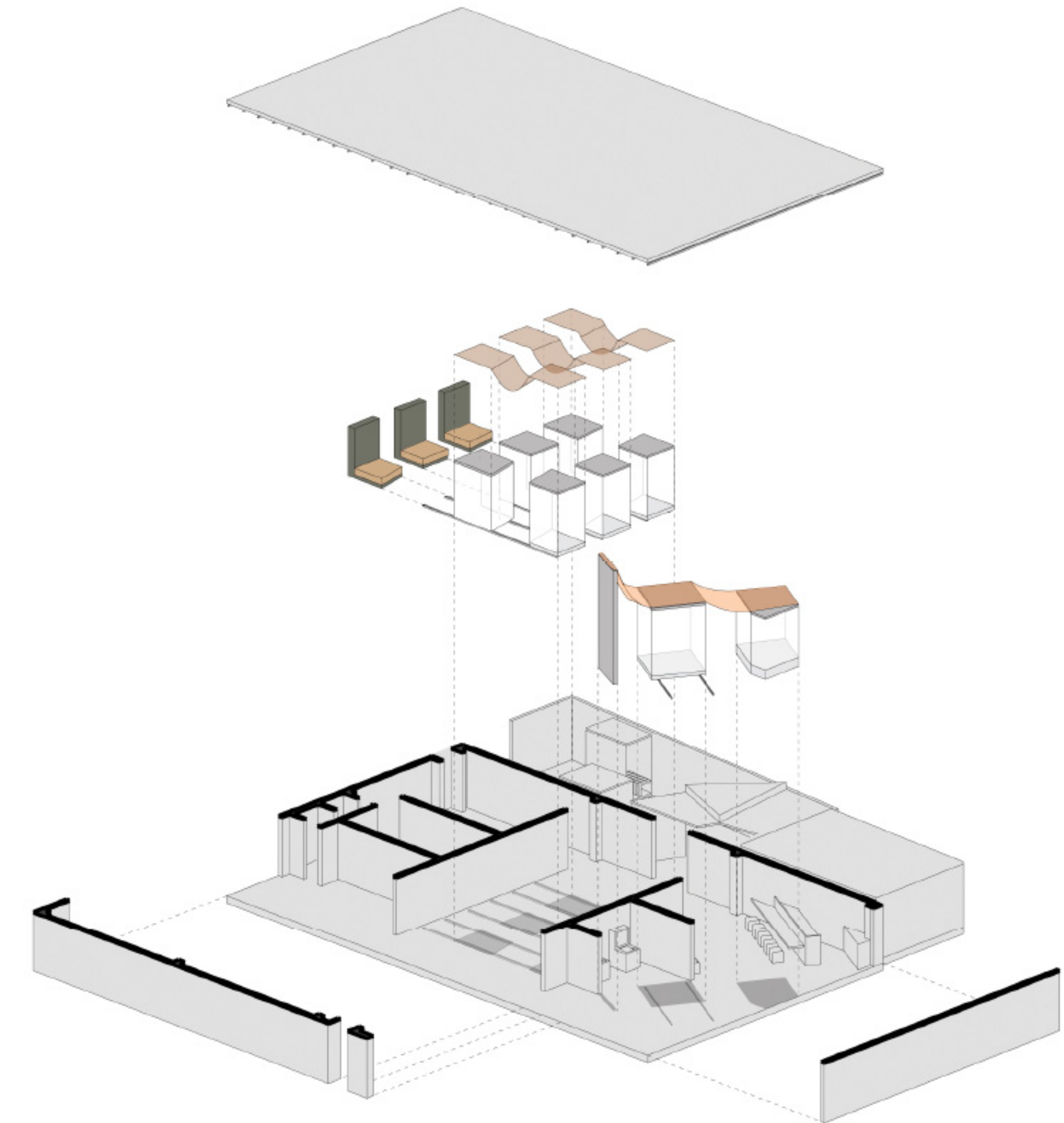
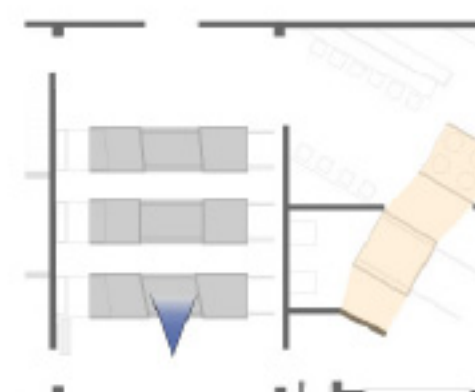
View to reading box from the central path



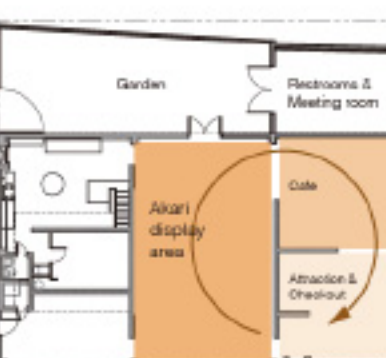
View to display box from the central path



Corner seating in Cafe



- 1 Main Display Area
- 2 Cafe
- 3 Check-out Point
- 4 Visual Attraction Box
- 5 Restrooms
- 6 Meeting Room



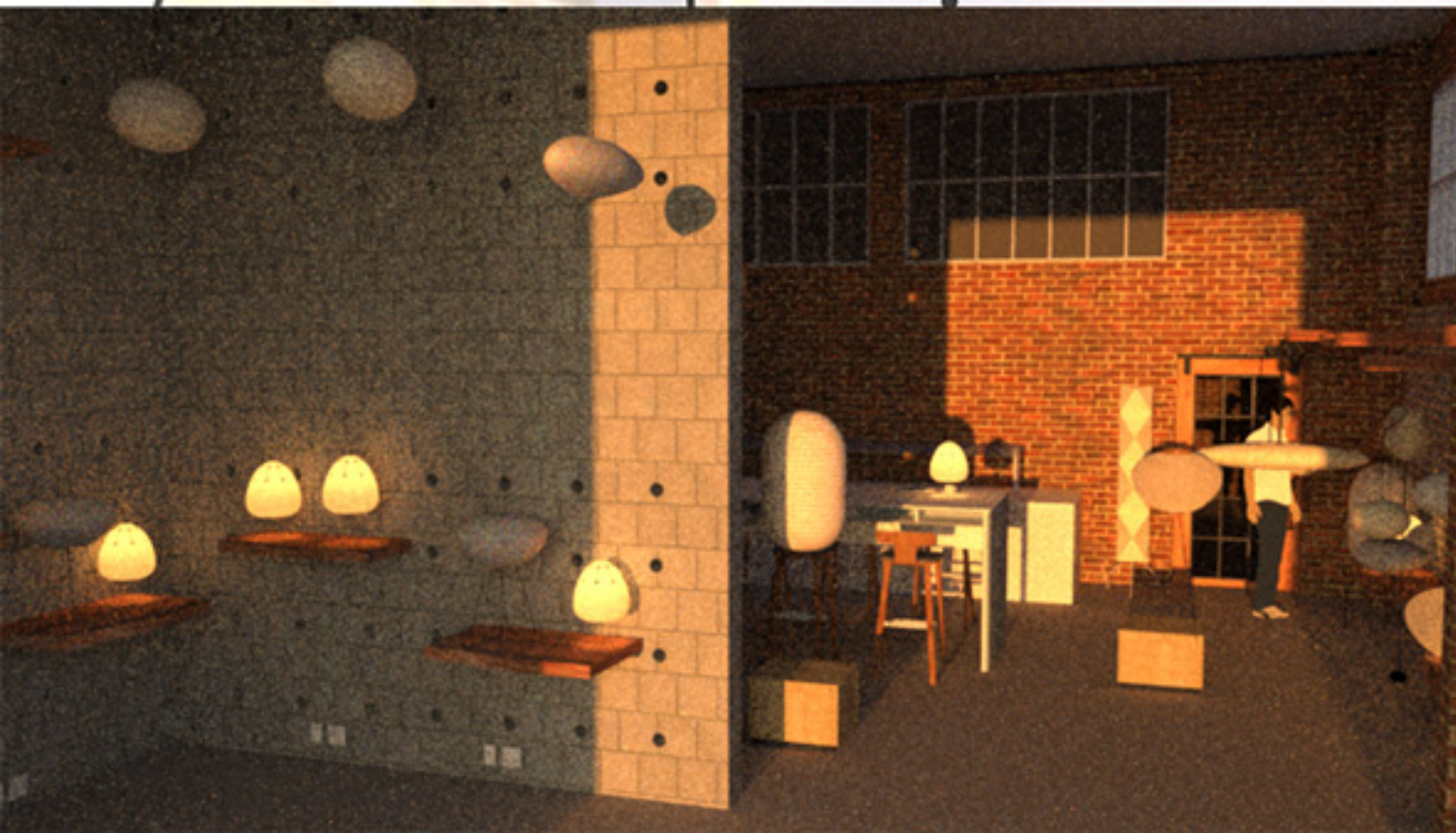
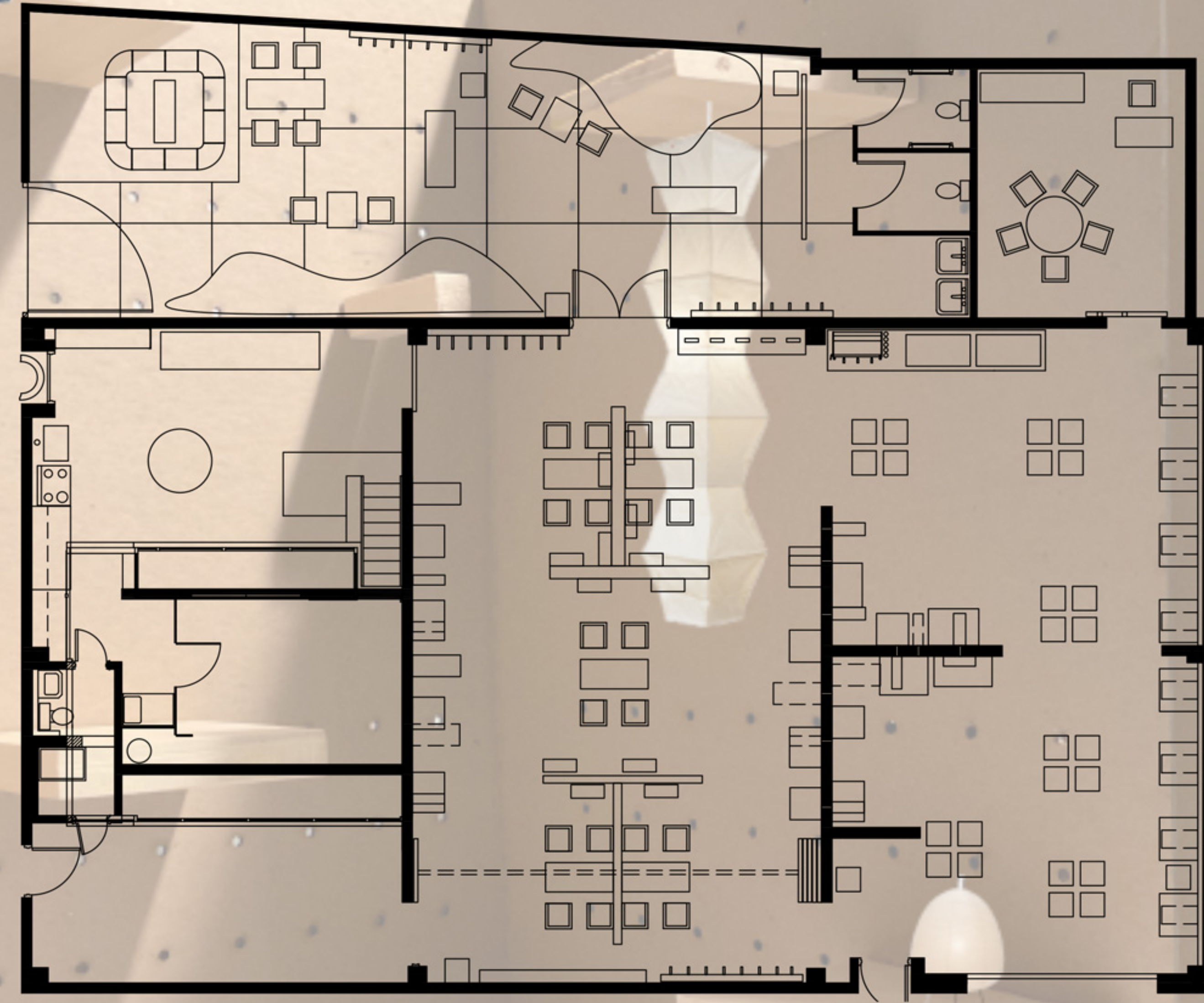
Spatial sequence diagram



# Mobility of Shelves

By: Parabjot Kaur

**The Akari 10A by Noguchi served as an inspiration for the display system. The derived system of “proportion of material” was extracted and informed the various thicknesses represented in the retail space's display system. The shelves flexibility is facilitated by creating holes in the walls, acting as a pegboard, and enabling shelves to be installed at different points along the walls. There are several shelves dedicated to Akari with different sizes and functions.**





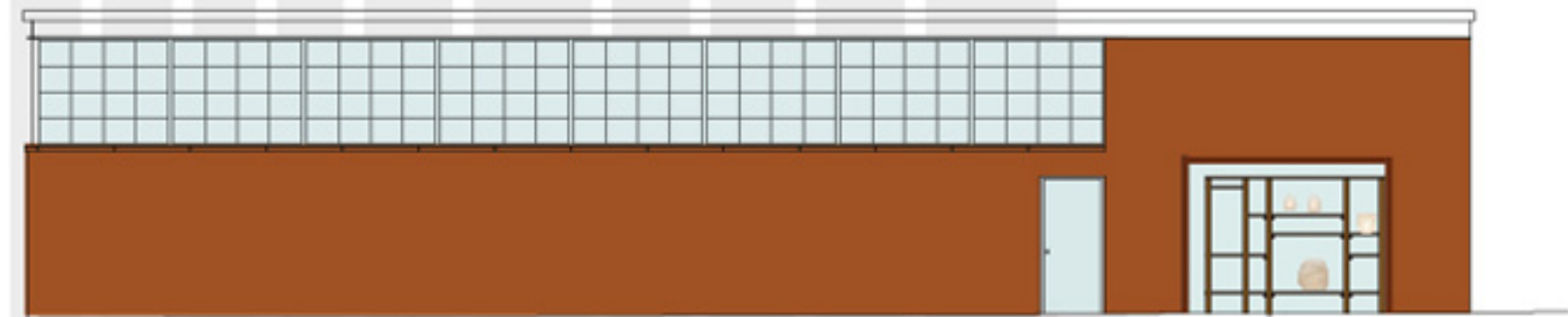
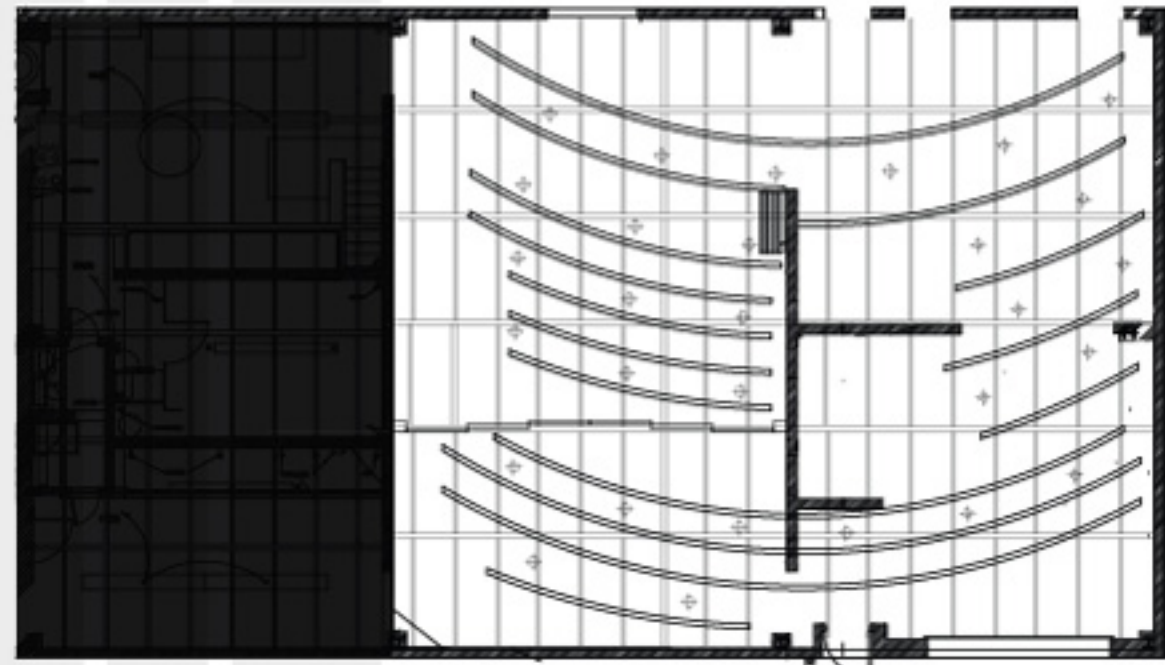
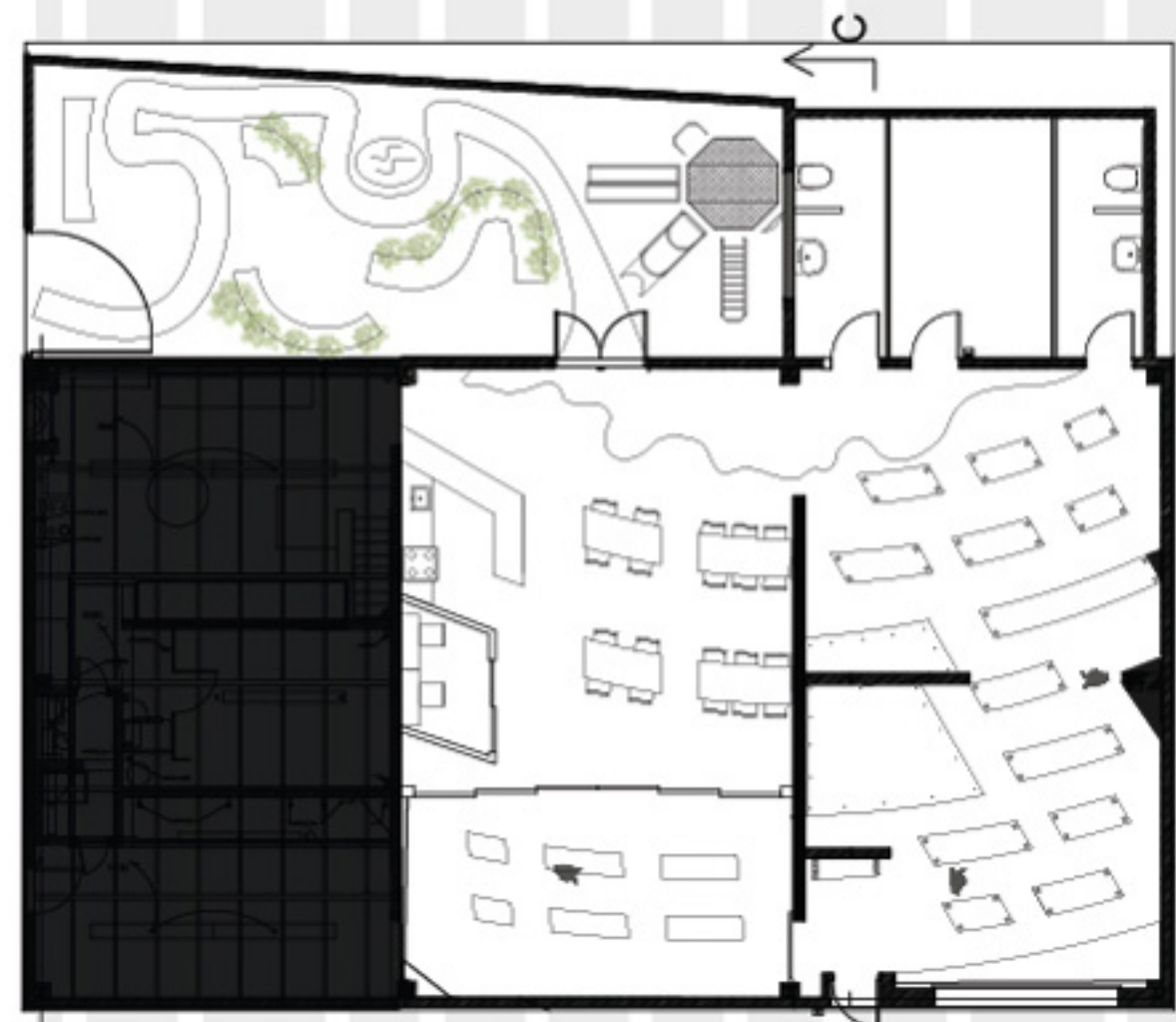
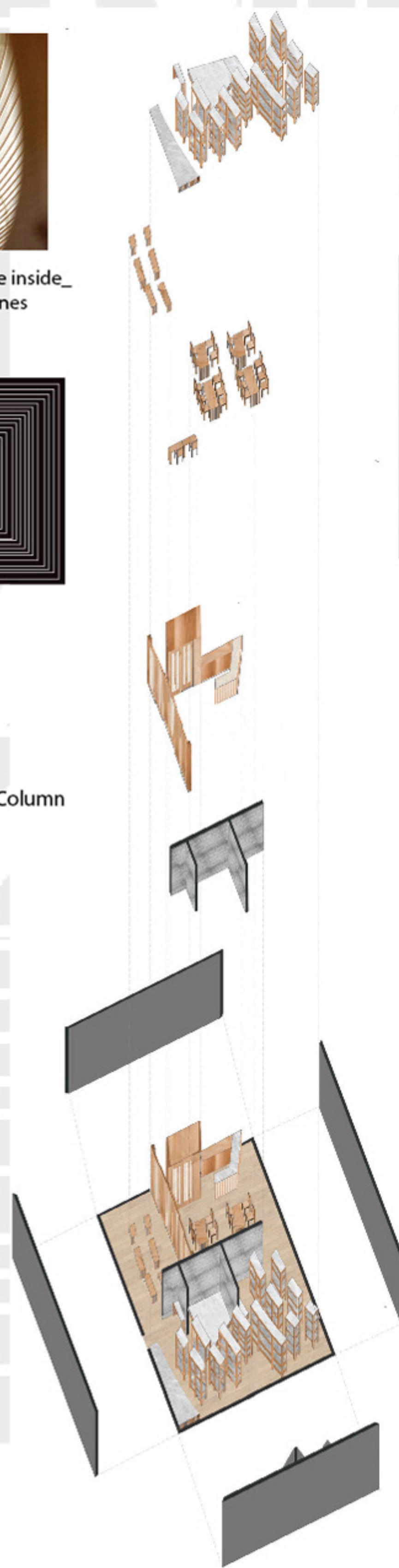
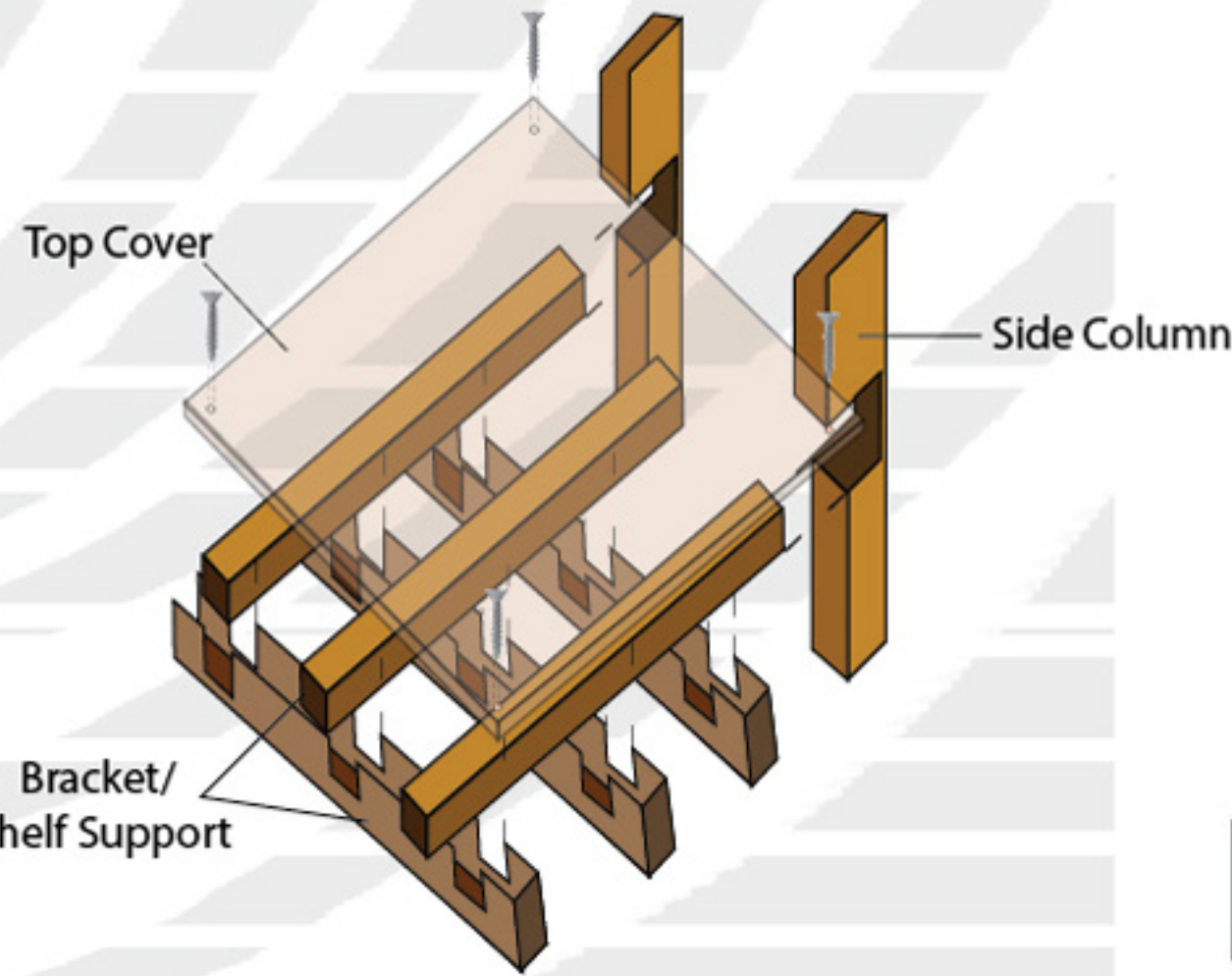
# Integration of East and West

Eunice (Yurim) Lee

Integration of Japanese and Western identity led Noguchi to become one of the unique artists of the modern world. The display strategy is influenced by combining East and the West features in a poetic gesture. Combining repetitive organic sphere patterns from Eastern influence and straight geometrical forms from Western influence manifests as pedestals, shelves, tables, bench, and ceiling surfaces for the ceiling Akari. The collaboration of concrete, cedarwood, and Hanji laminated to Acrylic reinforces material relationships and challenges the conventional perceptual hierarchy depending on the visitors' perspective and location. Through this site, the users can have an intimate experience of integration of two cultures.



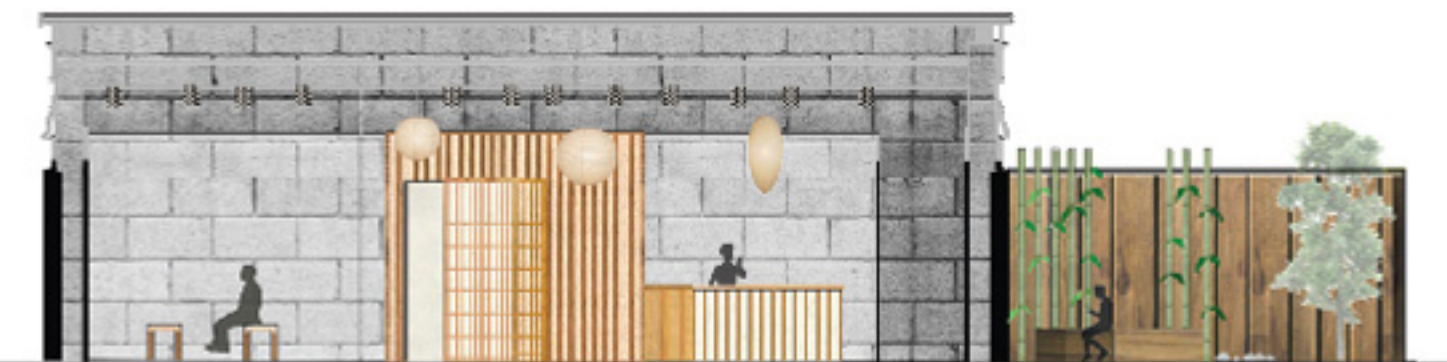
View of Akari Lamp from the inside\_ Repetition of organic lines



ELEVATION



SECTION A



SECTION B



SECTION C



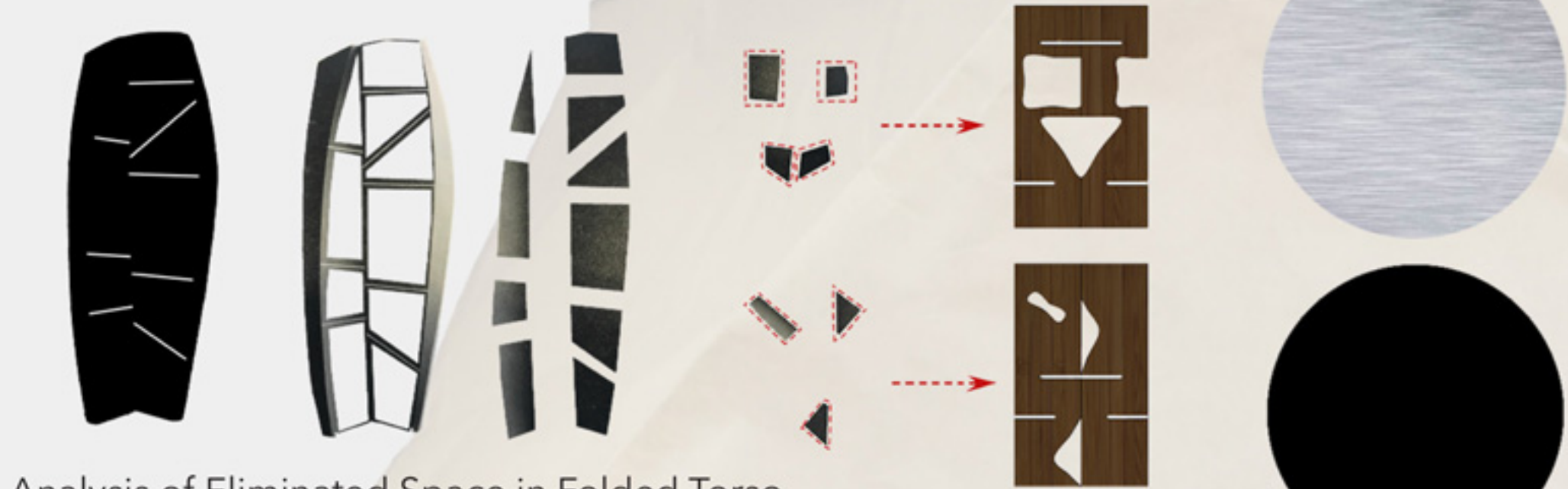
# Illumination form Elimination

In the retail space of Noguchi’s studio, guests will experience a unique retail atmosphere that focuses on finding enjoyment through knowledge and appreciation.

Drawing inspiration from Akari YP1 and the Folded Torso sculpture, this space encourages guests to interact through the eliminated space and angles. Much like many of Noguchi’s sculptures, we begin with a mass and explore the space that has been eliminated, In that void, the light is found.

Throughout this space guests will learn about Noguchi’s life in the studio and what inspired him to create his works of art. To learn about the artist, interactive digital screens will be placed in several areas inspiring interaction as well as entertaining information and an Akari catalog. This knowledge, along with an intriguing display if the Akari light sculptures will offer an experience that can only be achieved in person, with images and displays of both Noguchi, his work and the light sculptures throughout the entire space. This experience will encourage the purchase of the lamps by offering a memorable display and enrich a continuation of appreciation of Noguchi’s life work.

“In the creation and existence of a piece of sculpture, individual possession has less significance than public enjoyment”  
- Isamu Noguchi



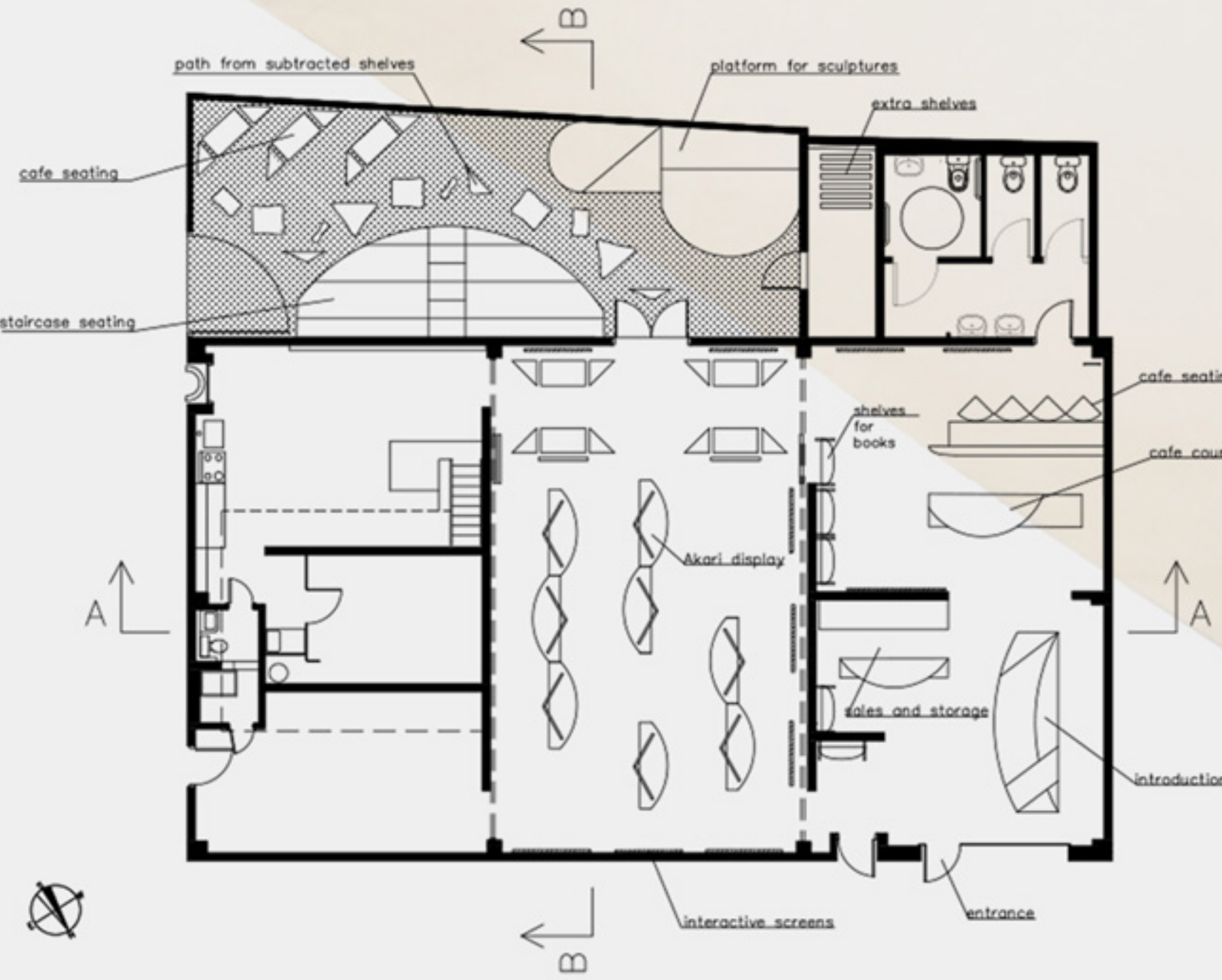
Analysis of Eliminated Space in Folded Torso as Conceptual Driver of Akari Shelving Display



SECTION A



SECTION B



Entrance



Check-out & Cafe



Retail Space with Interactive Screens and Akari



Retail Space with Akari and Projections

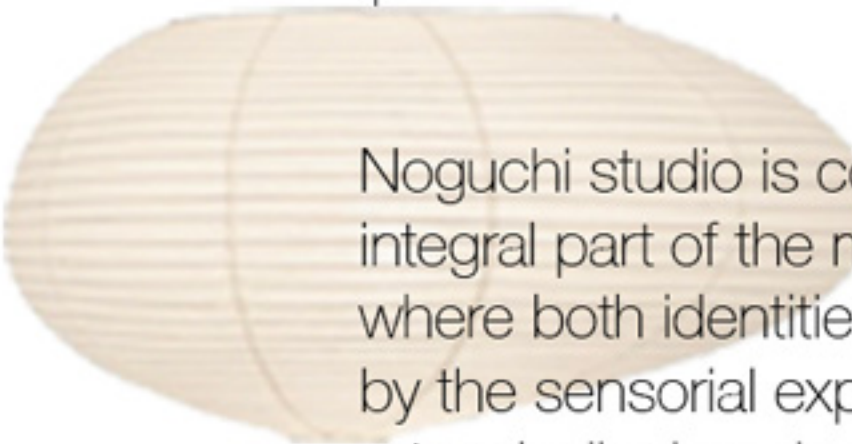


# EXCEEDING BOUNDARIES THROUGH LIGHT

Gloria Refrigeri | MFA '20 Interior Design | Pratt Institute



EXTERIOR ELEVATION



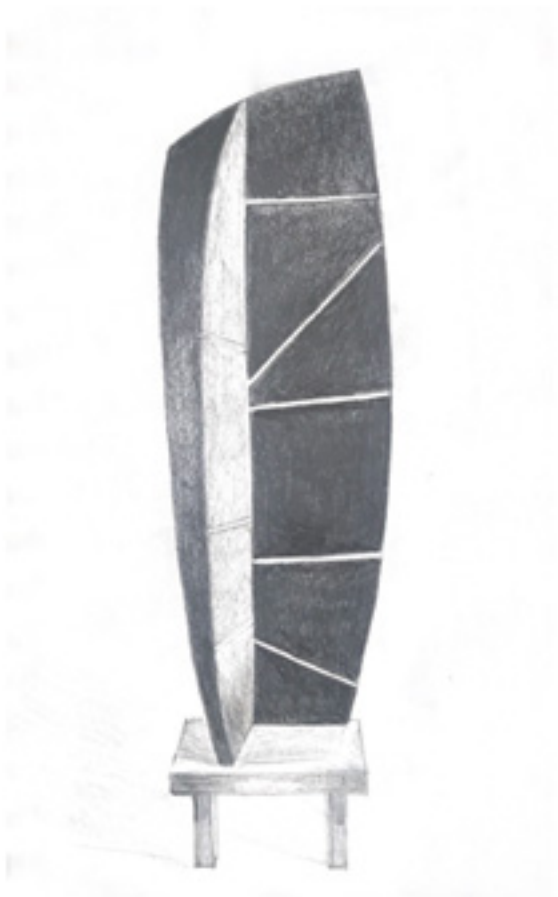
Noguchi studio is conceived as an integral part of the museum experience, where both identities are determined by the sensorial experience with the artwork displayed and the constant contact with nature.



COLLAGE

“Harmonic Contrast” and “Directional Angles”, derived from the study of Noguchi’s sculptures conceptually inform the design of the display system while the spatial strategy focuses on flexibility, multifunctionality, and coexistence of multiple programs.

Akari light sculptures guide the visitors through the space. The distinction between retail, art exhibition, and theatrical performance is blurred as well as the concepts of inside and outside.



FOLDED TORSO - 1050 [71 1/4 x 23 x 16 in.]



DIRECTIONAL ANGLES



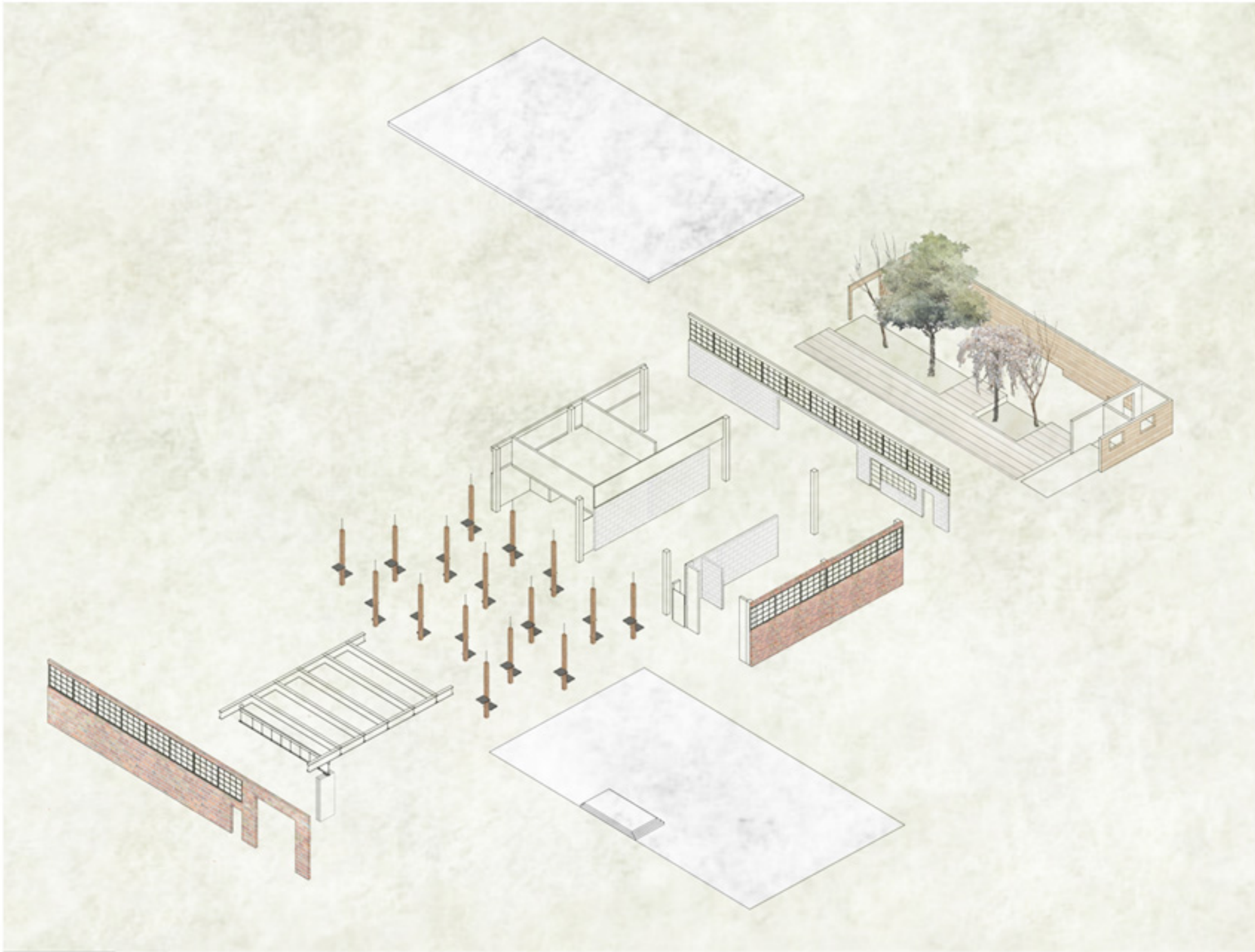
SHOW ROOM PLAN VIEW - scale 1/4" = 1'-0"



DINNER PLAN VIEW - scale 1/4" = 1'-0"



CONCERT PLAN VIEW - scale 1/4" = 1'-0"



EXPLODED AXON



# A BRIDGE THROUGH TIME AND SPACE

The proposed design transforms Isamu Noguchi's studio across the street from the Noguchi Museum in Long Island City into a contemporary and dynamic museum shop and event space while preserving the unique sense of the world Noguchi inhabited and responding to the geometry of the existing site. It draws on Noguchi's relationship with time and space, and his desire to escape from their constraints. The design is inspired by the sculptures Zazen and Akari L8 and based on the derived system of OPPOSITION OF VOLUMES AND PLANES that evolve and become animated as occupiable spaces indoors and outside in the garden. Reclaimed wood and galvanized steel are used throughout the space as references to Ancient Japan and modern New York City, the two worlds that Noguchi drew his inspiration from and attempted to bridge



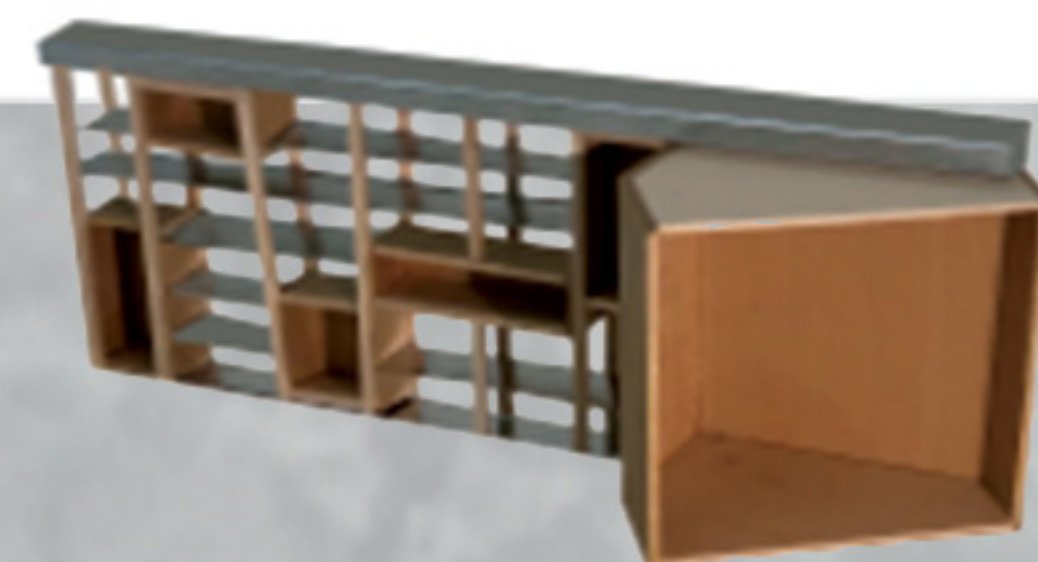
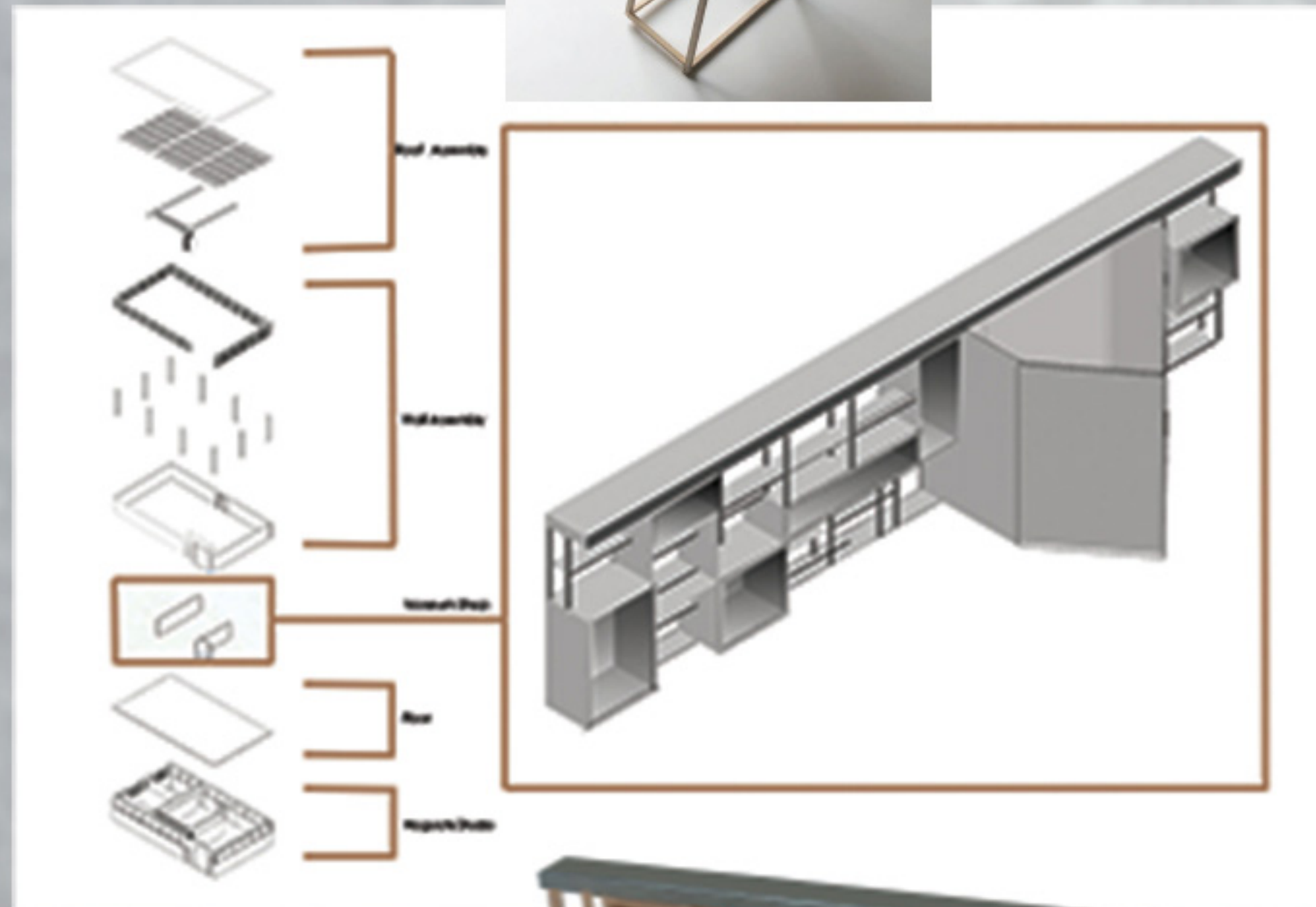
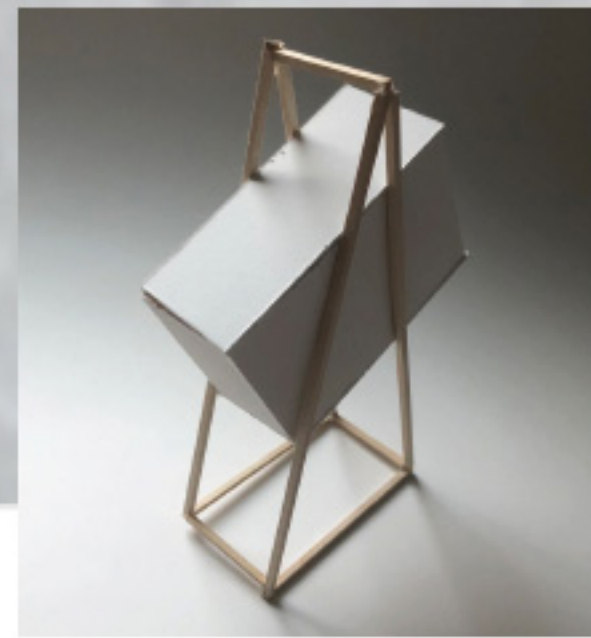
Zazen  
Image: Noguchi.org



Kodo Sawaki practicing Zazen  
Image: Wikipedia Public Domain



Martha Graham in Lamentation  
Image: loc.gov



Front Elevation



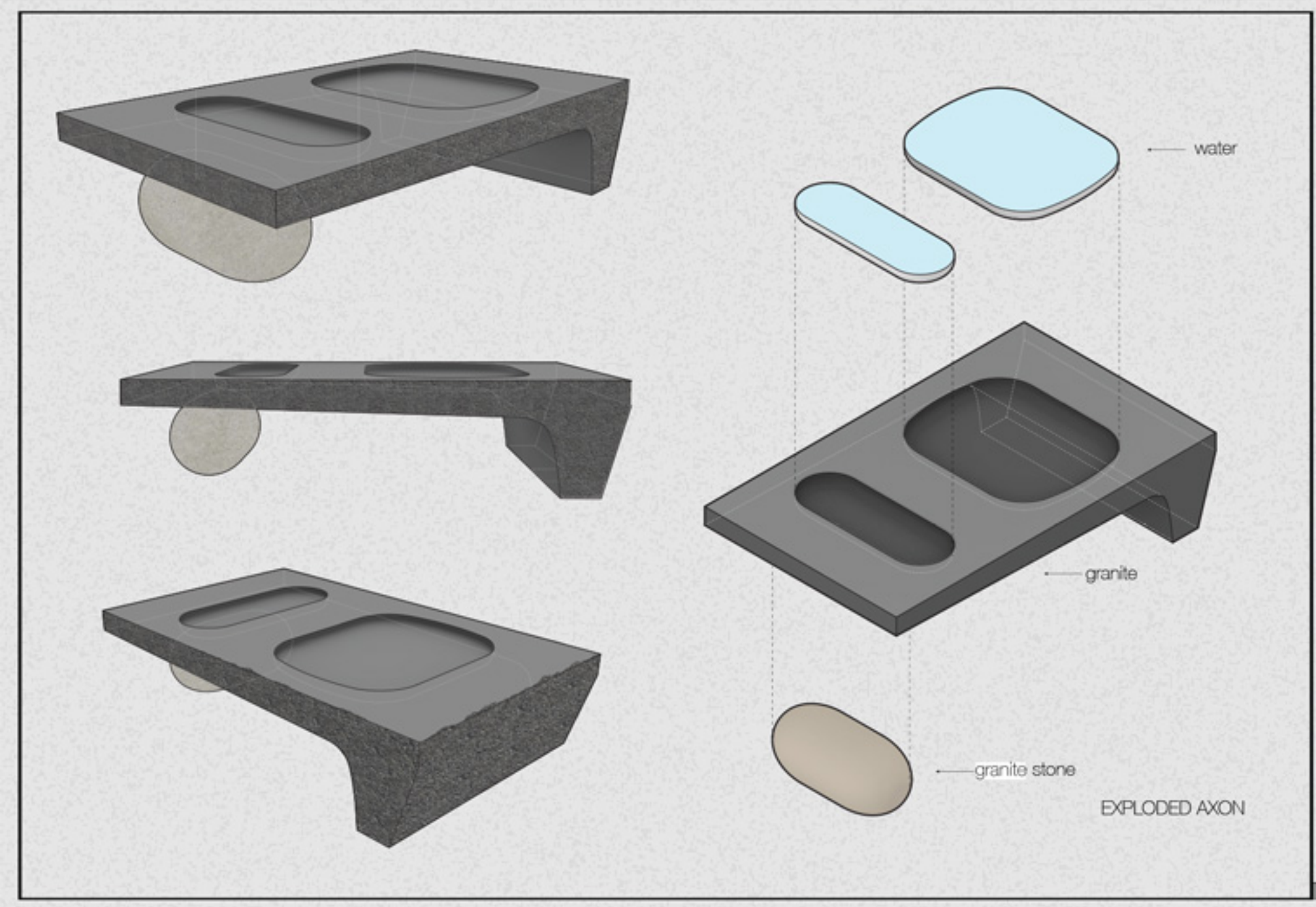
Section A1 Shop / Cafe





# HOME FOR AKARI

HOME FOR AKARI is a system of volumetric shells that host individual light sculptures acting as an individual living unit for each lamp. The shape of the shells was inspired by Noguchi's sculpture The Water Table where subtractive geometry exaggerates the negative spaces through the absence of edge. The main conceptual driver is to highlight the glowing nature of Akaris and emphasize how they transform the atmosphere around them. The display system hybridizes real and digital exhibition strategies to maximize the number of displayed items and enrich the visitor's experience.

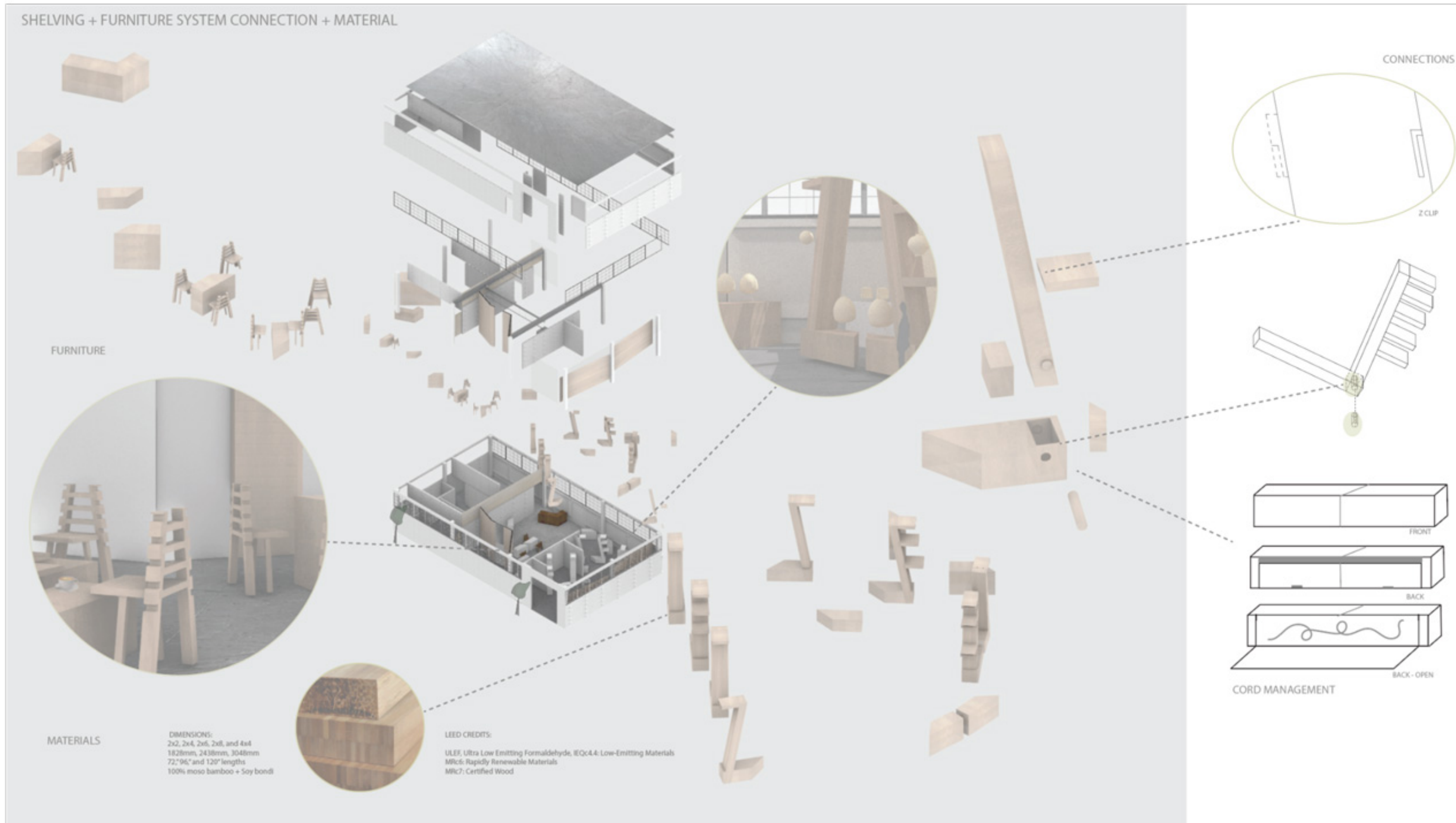
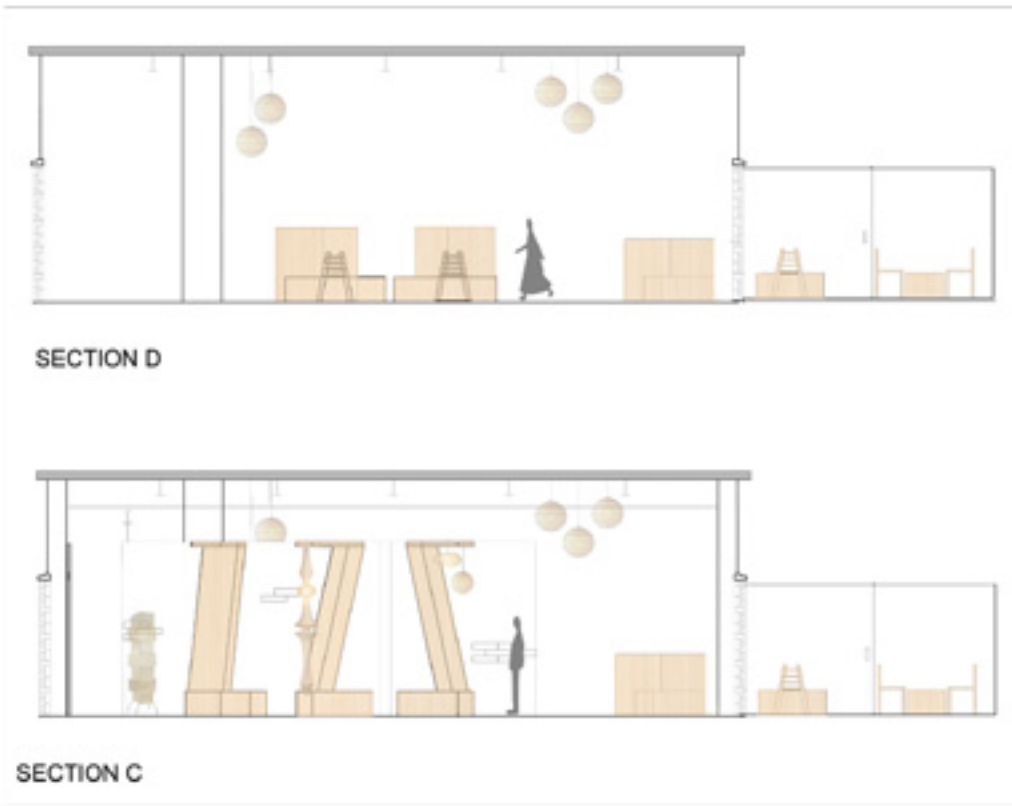
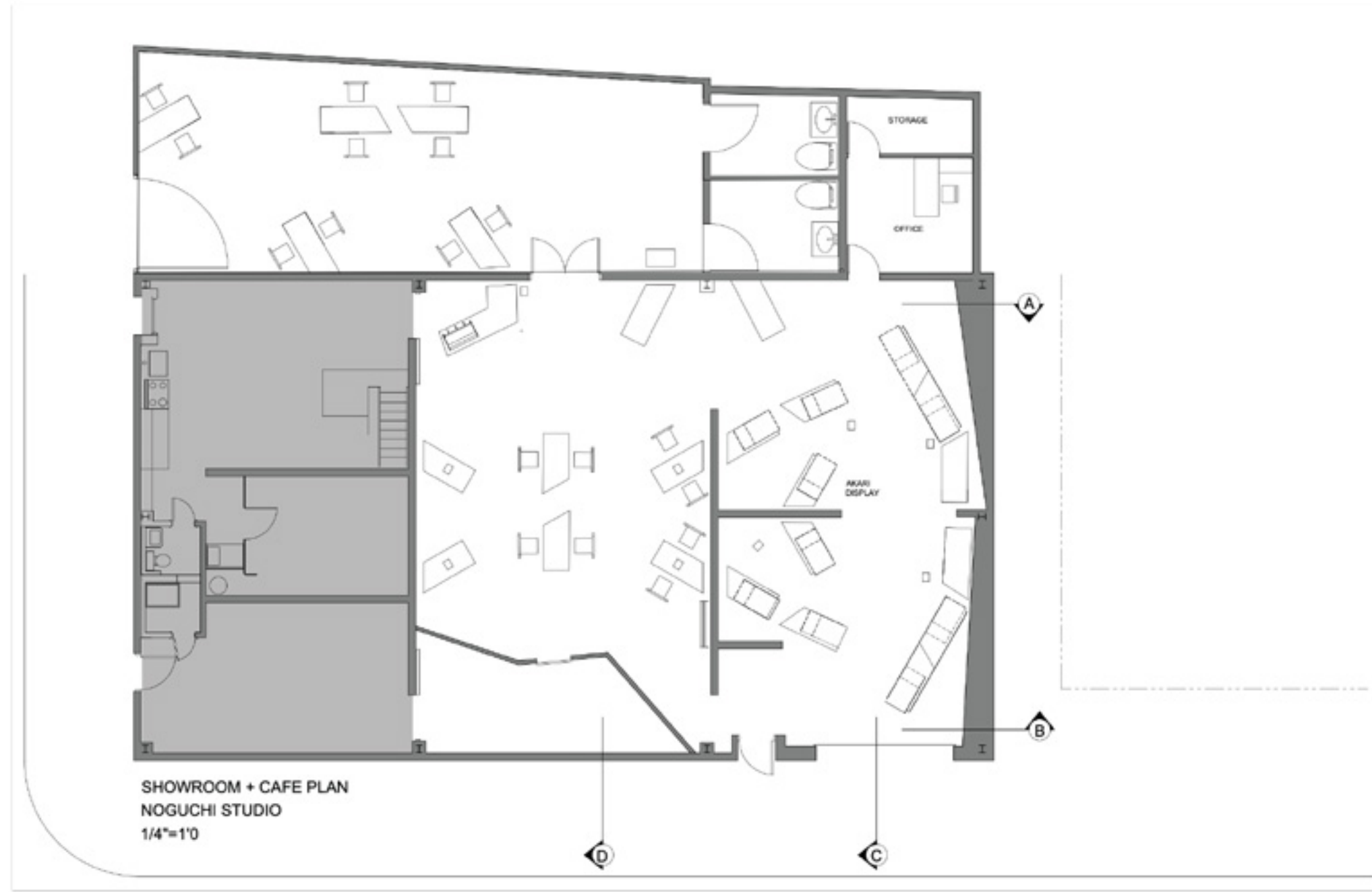
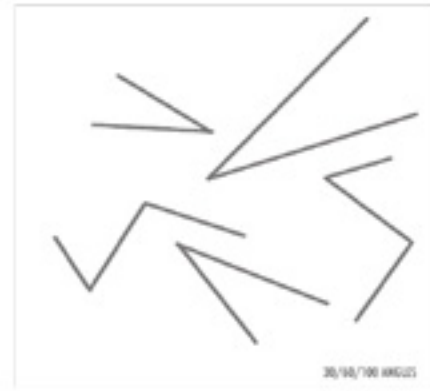




# CONTINUITY THROUGH DISCONNECTION

Isamu Noguchi’s Akari lamps are the catalyst to convert Noguchi’s studio into an Akari showroom and museum gift shop.

The design strategy for the Noguchi Showroom and Café is derived from the system of ‘disconnected continuity’ observed in Noguchi’s ‘Floor Frame’ sculpture. Through the exploration of an angular form perceived to weave through walls and partitions, the system performs as shelving and cafe furniture that implement the idea of disconnected continuity throughout the space.





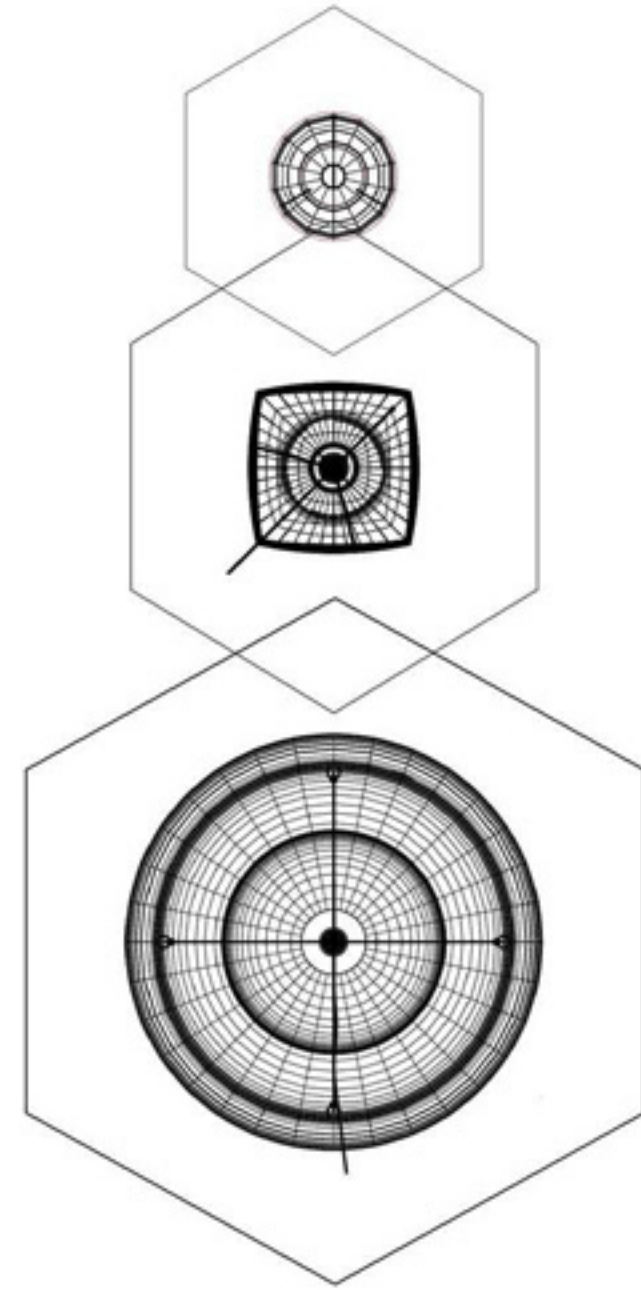
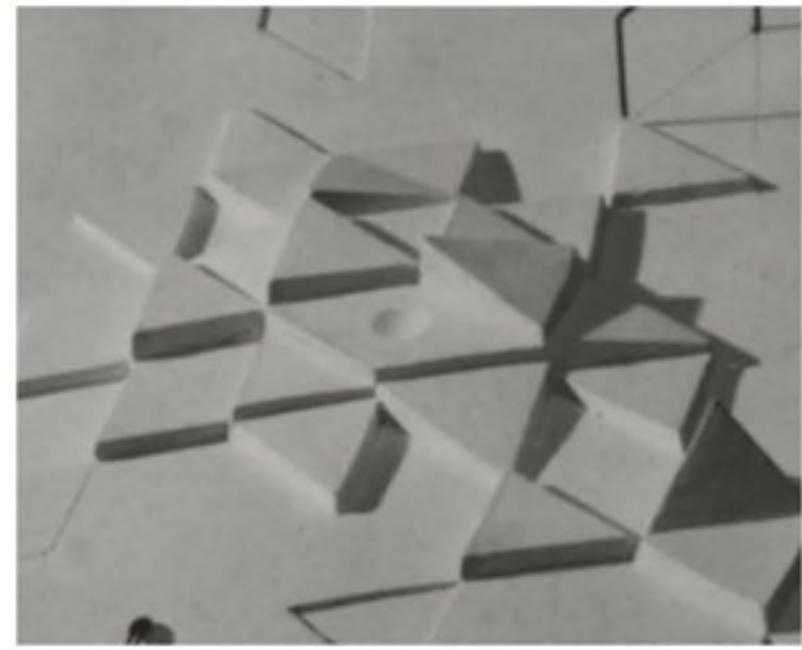
# Hidden Exploration

## Rose Gorski

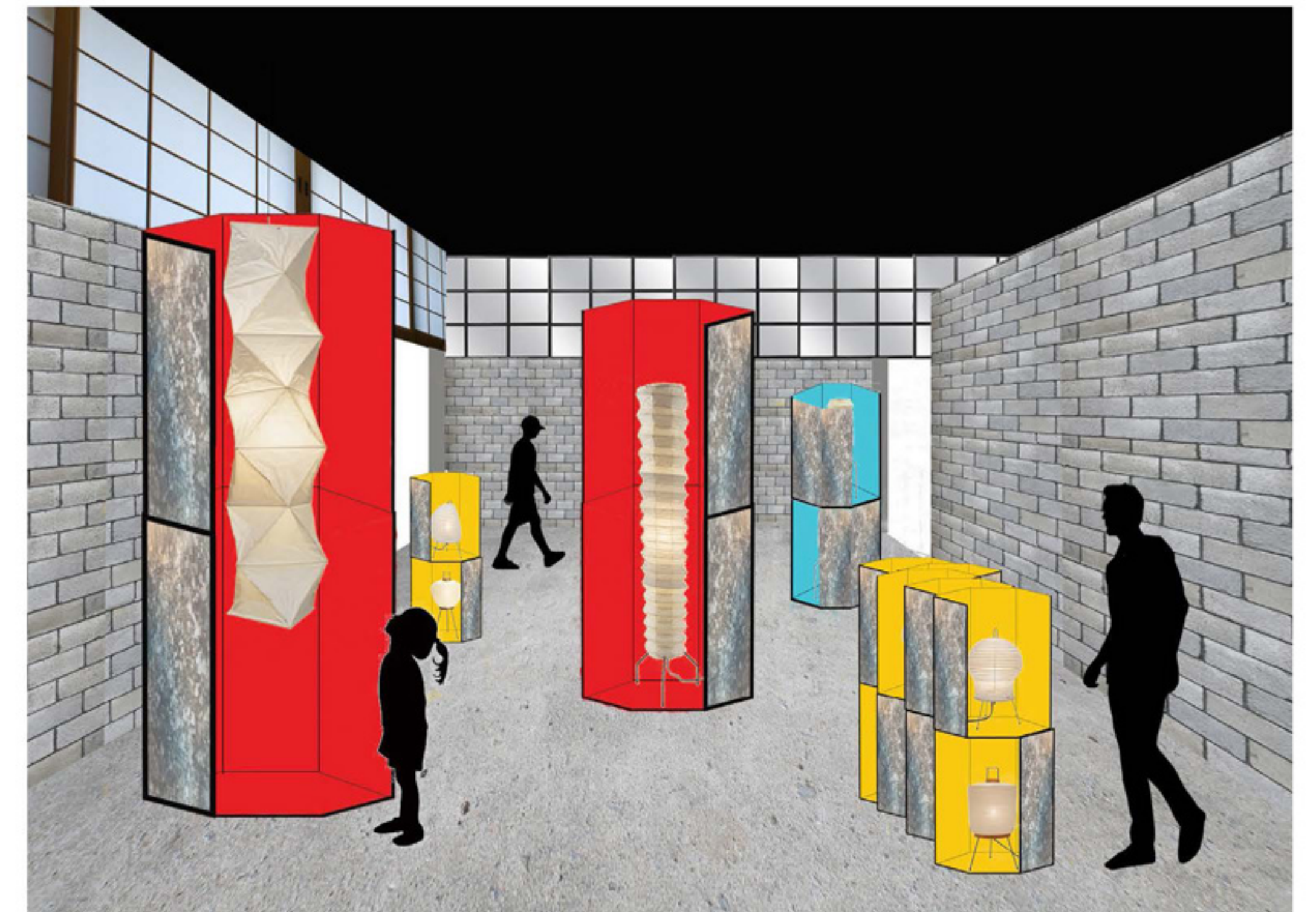
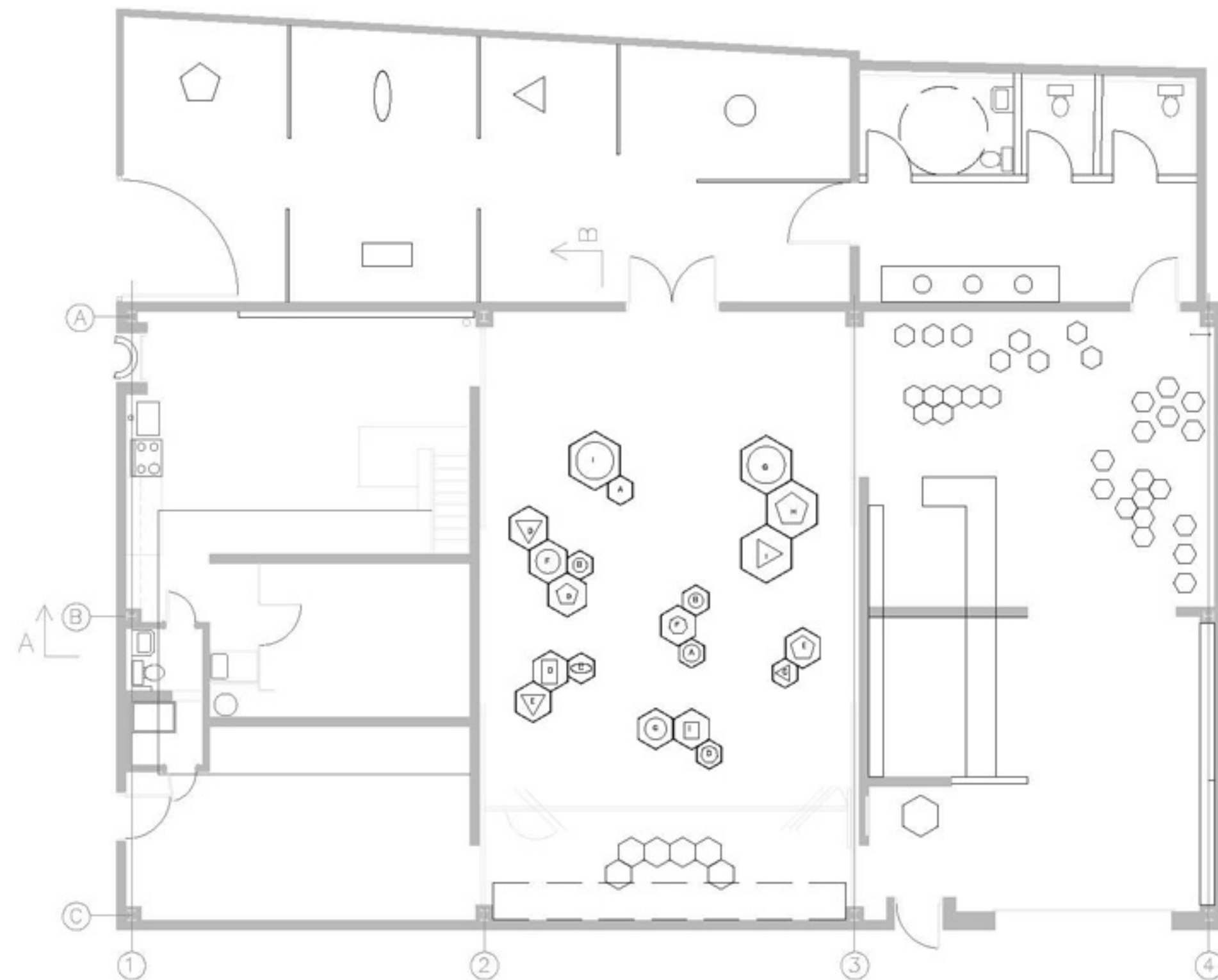
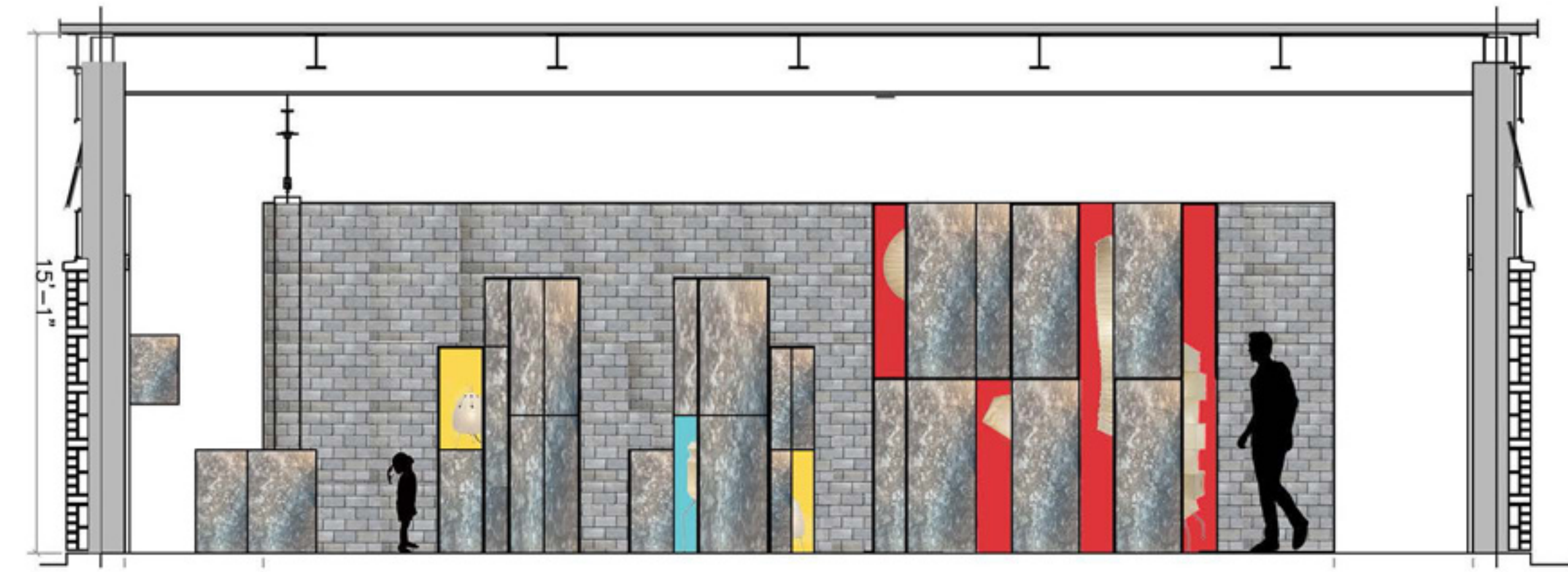
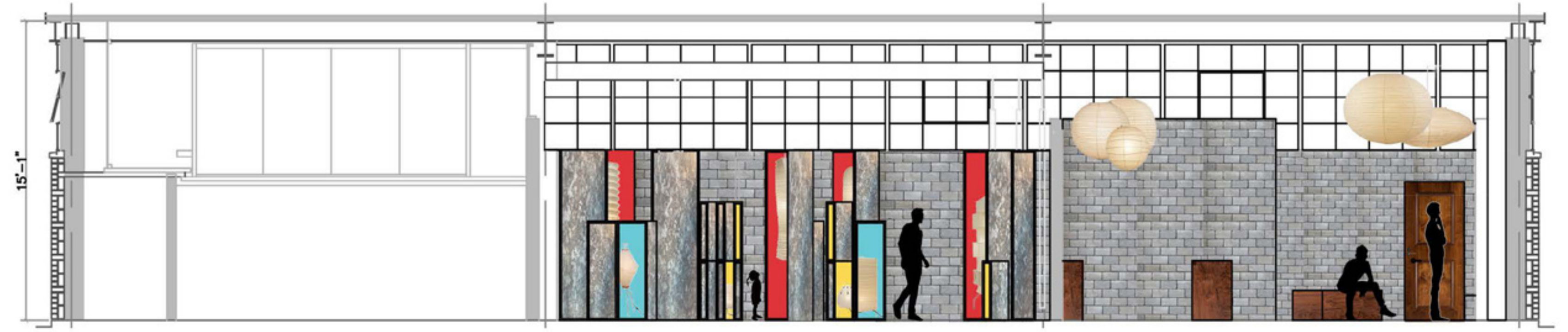
INT.602.SP21

"The playground, instead of telling the child what to do (swing here, climb there), becomes a place for endless exploration, of endless opportunity for changing play"

- Isamu Noguchi



Through the tectonic language of **prismic grouping**, the space will be transformed into clusters of hexagonal prisms with openings on varying sides to reveal the akari within. Customers will be **encouraged to engage** with the space by moving through the maze of prisms in a child-like pattern, just as Noguchi encouraged children to move through his playgrounds. Utilizing hot-dipped galvanized steel, as Noguchi did in many sculptures, will both create a beautiful contrast with the akari and blend well with the materiality of the existing space. Only upon discovery of the prism interiors, will guests see the **bright colors** that serve as the akari's backdrop. the space until the guests view the openings to be surprised by the bright colors found within the prisms. The museum will have the opportunity to select which akari will be highlighted in each **hidden area** and additionally can arrange the prisms in whatever way they deem ideal for the current function. Furthermore these little pockets of colorful light will bring warmth to the otherwise cold steel and concrete studio space.





# THE GARDERN OF AKARI

Garden is a collaboration between architecture and the poetry of space.

-- Isamu Noguchi

The Akari lamp store I design aims to creating an extension experience of the Noguchi Museum and the artist’ s aesthetics. Therefore, the inspiration was drew from Noguchi’ s garden design. Referring to the idea of forming a relationship between the garden and people walking in it, the retail store emphasizes on the interaction and flexibility to create an enjoyable retail experience for costumers to select an unique object that reminds the memory of Noguchi Museum tour.



Mountain Forming, 1982



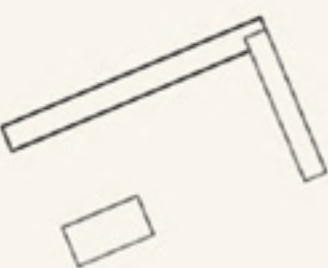
Lobby 66th 5th Avenue



Seen and Unseen, 1963



Floor Frame, 1962



Retail Area

Exterior Lounge

Restroom

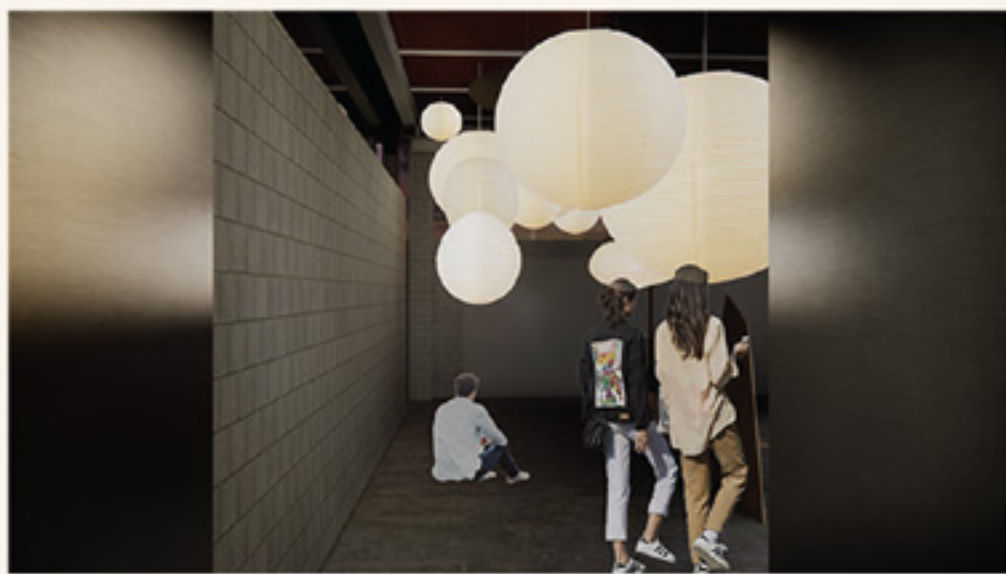
Cafe

Audio Visual Area

Readfing Area



CAFE



AKARI RETAIL | CEILING LIGHT



AKARI RETAIL



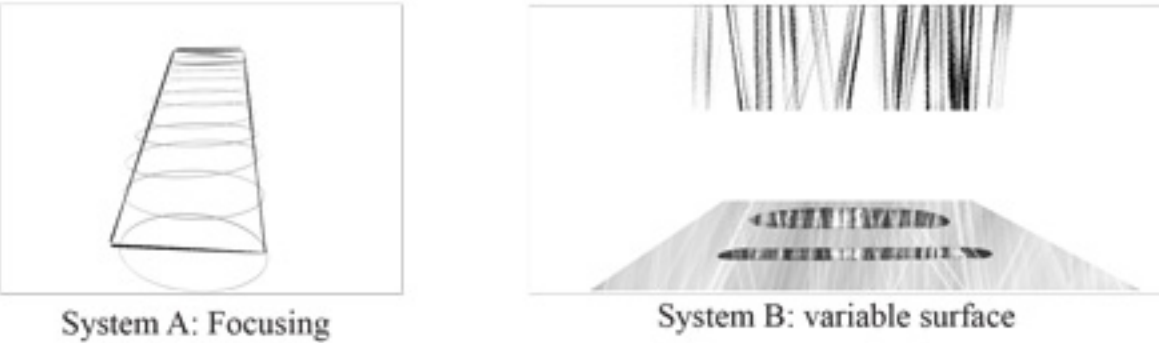
# Colorful Akari

Art should become as one with its surroundings.  
-Noguchi

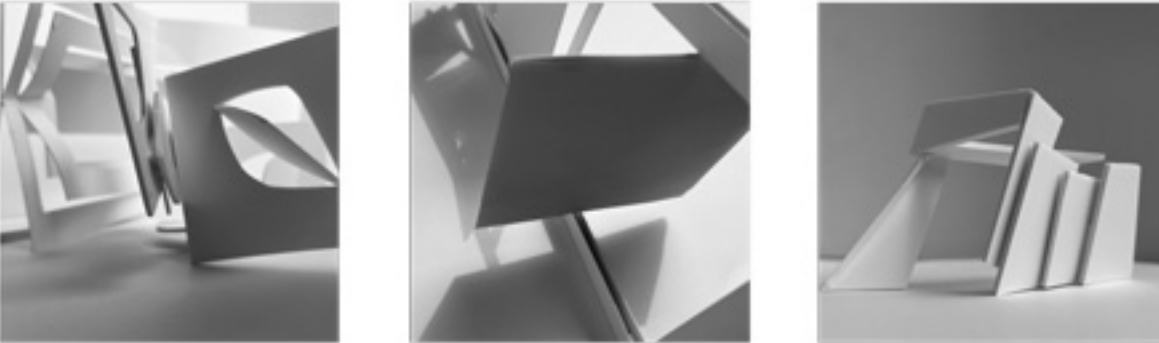
## Concept Statement

From Noguchi's sculpture **Water table** and **Akari 1p**, I find systems of penetration and diffusion. Therefore,I choose colorful translucent glasses and richlite as materials. Richlite works as bearing frame. Transluscent glasses rotate in multiple distances to illuminate. In this way, the akari display modules provide variable illumination from brightness to colors, creating a flexible surroundings with translucent films.

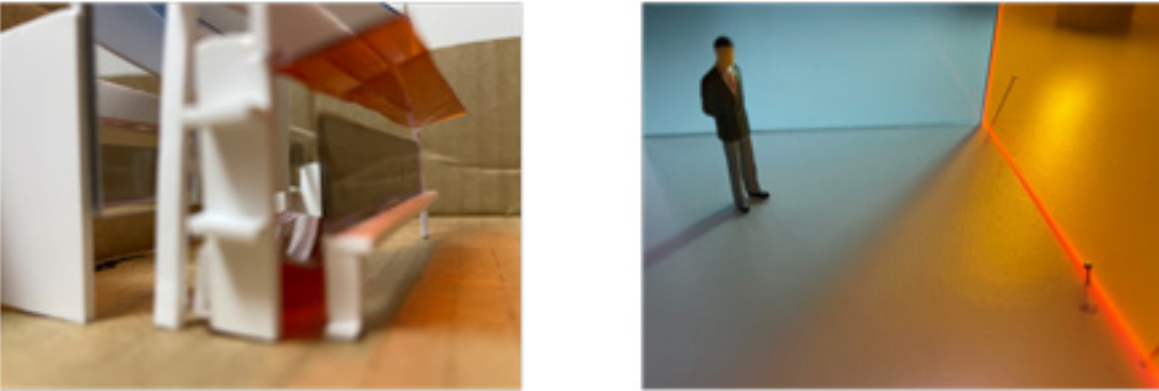
## Concept Development



## Richlite Taxonomy



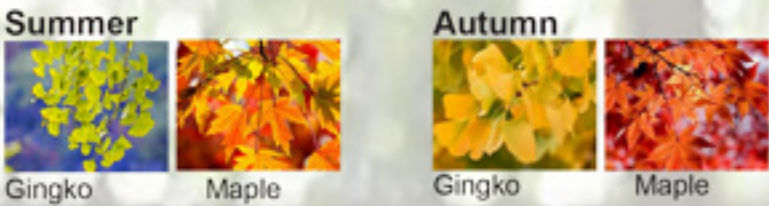
## Models Iterations



The creation of a variable system with translucent film can insert different lenses and Akari sculptures, with the illumination and perception of light, shade and shadow in active forms. In this way, audience can enjoy the mimic effects of home environment.

## Site analysis

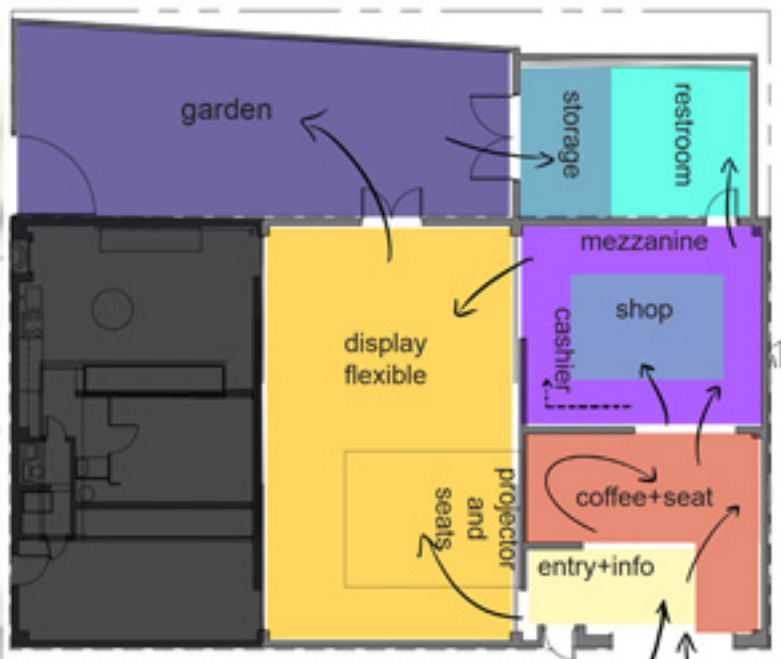
### Vegetative Surrounding



The climate of New York is **suitable for deciduous vegetation**. Because the portion of chlorophyll and other chemical coloration as carotene is changeable among seasons,the museum's neighborhood has **multiple colors** each season.

## Drawings

### Zone and Circulation



### Plan



## Renderings



garden view  
touch, stay close



display view  
touch, stay close



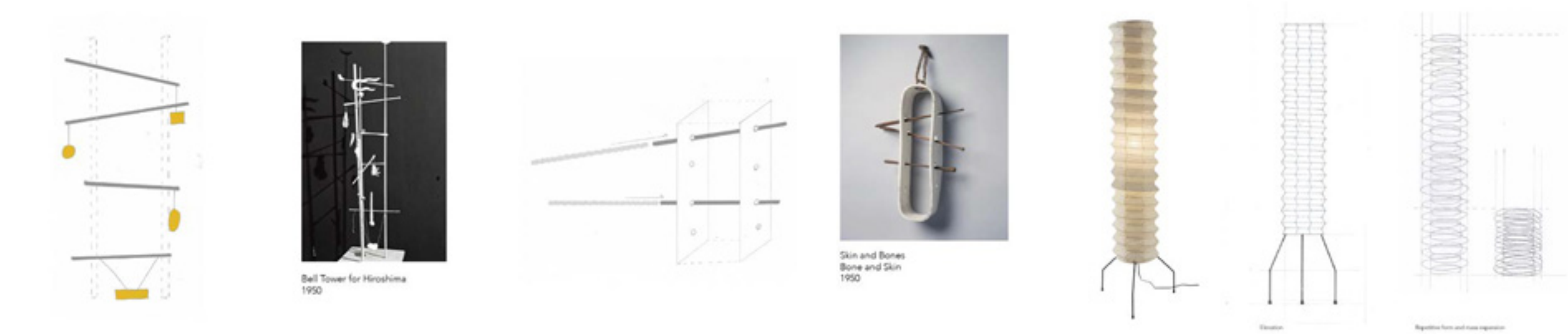
cafeteria view  
upwards twilight, and walk forward



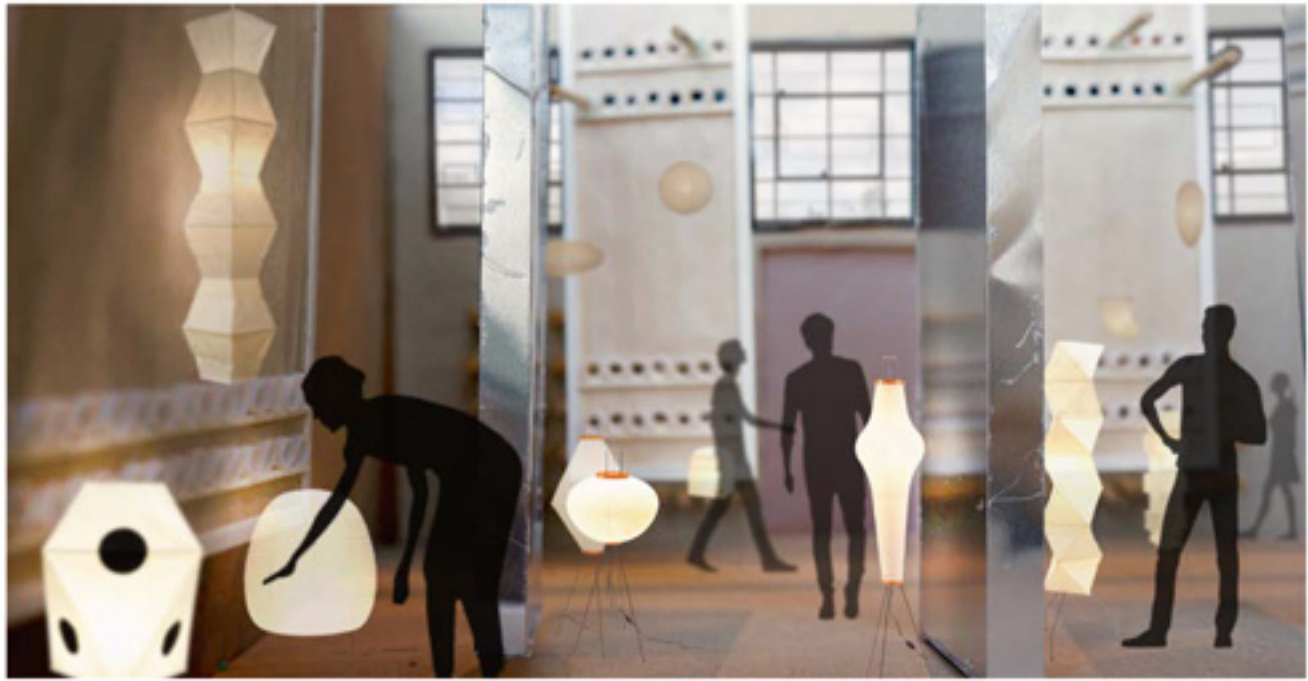
mezzanine view  
overlook



Design Language



Perspective



Akari Showroom

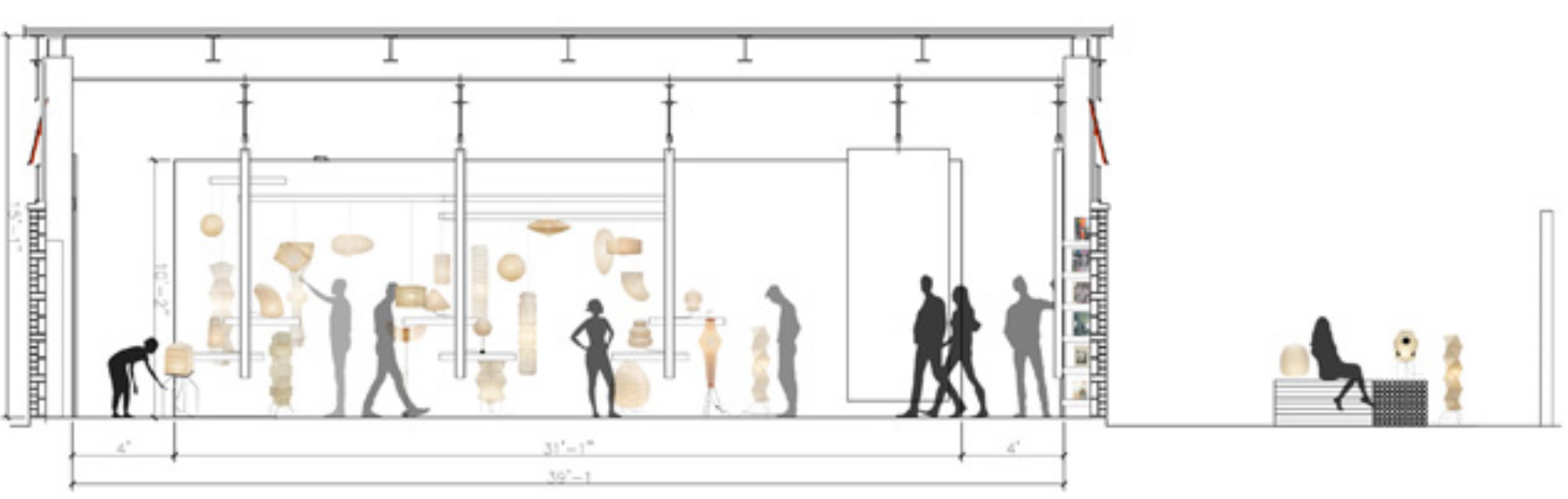


Cafe



Book / Magazine Area

Section - Akari Showroom / Outdoor Area



# The Ever-Changing Landscape

Noguchi: Behind the Scene  
Ann Hung

"We are a landscape of all we have seen."  
Isamu Noguchi

The notion of nature in Noguchi's sculpture and the repetitive form of Noguchi's Akari are the inspiration of the retail display system. The display system is build with screens with modulars that allows bamboo canes to insert in, creating shelves with different depth. With the highly flexible system of pushing and pulling of the modular, it creates a dynamic flow to the space and shapes an organic pathway. The moment of bamboos overlapping creates density and negative spaces in between as the air and light peek through. The retail experience is a "ever-changing landscape", the experience of being in the time passage is presented through the evolving of the retail space. Inspired by Noguchi's outdoor area, the eternity of the stone is contrast by its surroundings, the nature. The form of the system changes gradually and eventually becomes a totally different shape, like the changing of the seasons.

Seasons Configurations



Spring to Summer: LUSH FOREST



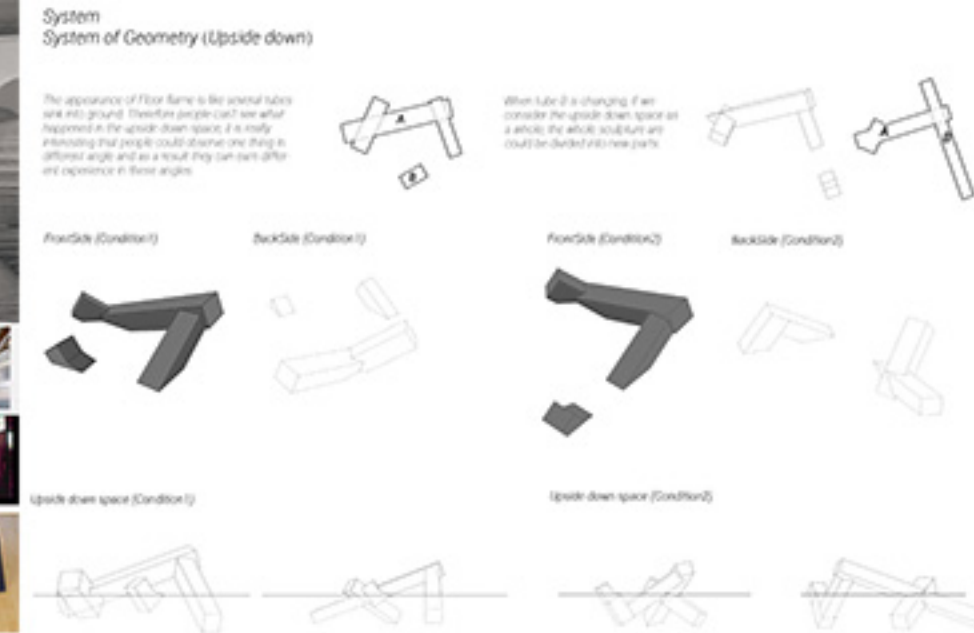
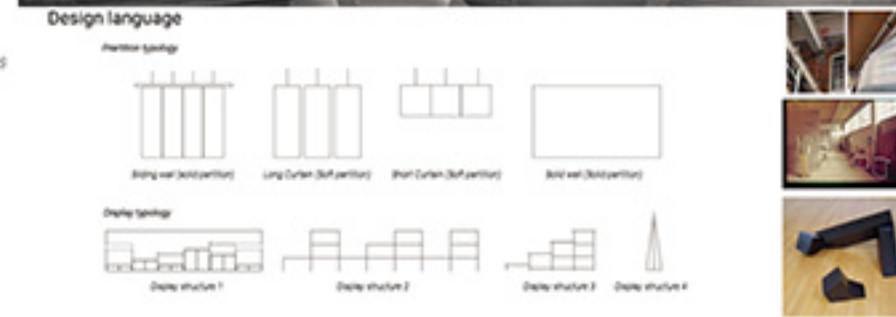
Summer to Fall: TRANSITION



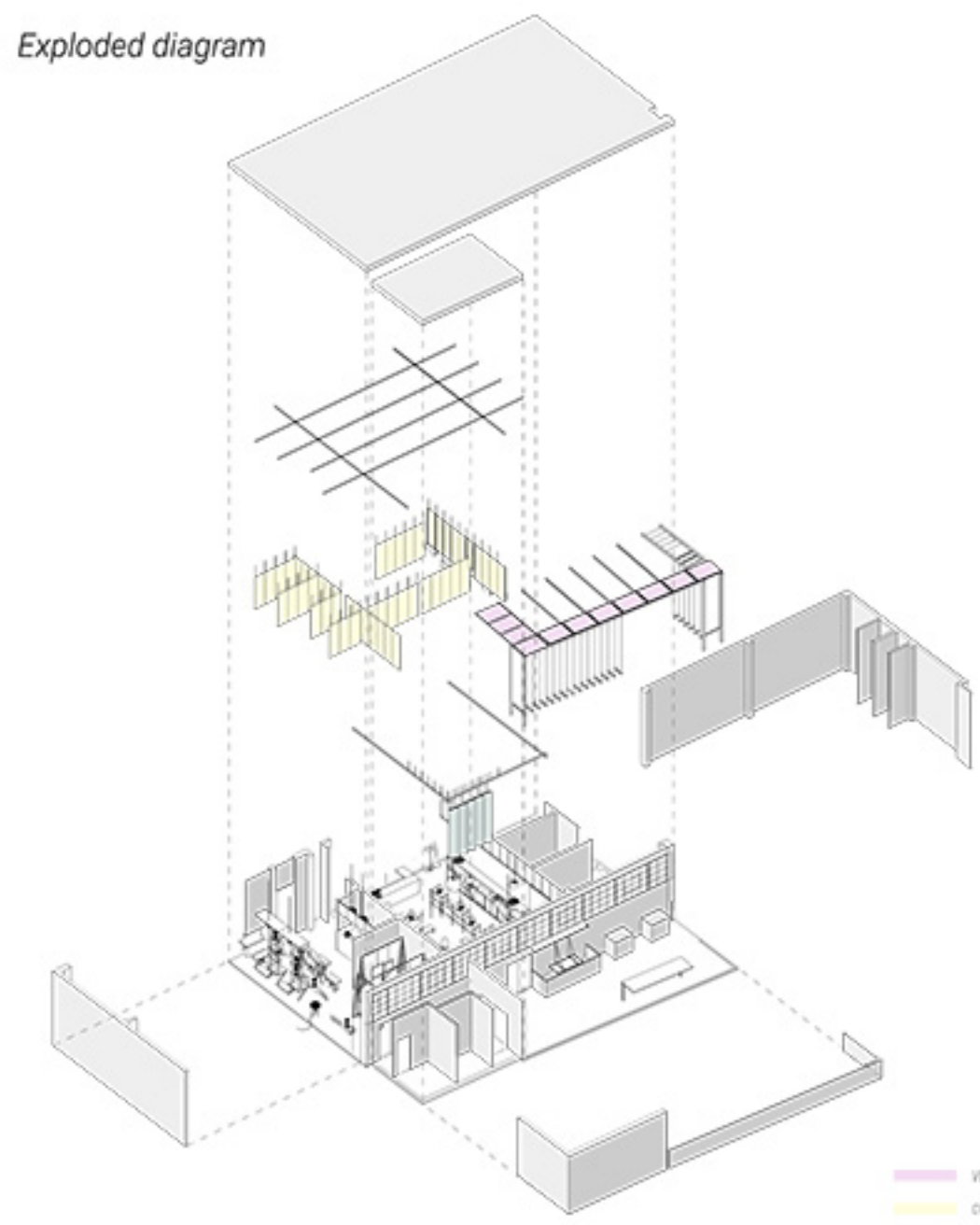
Fall to Winter: SPARSE LANDSCAPE



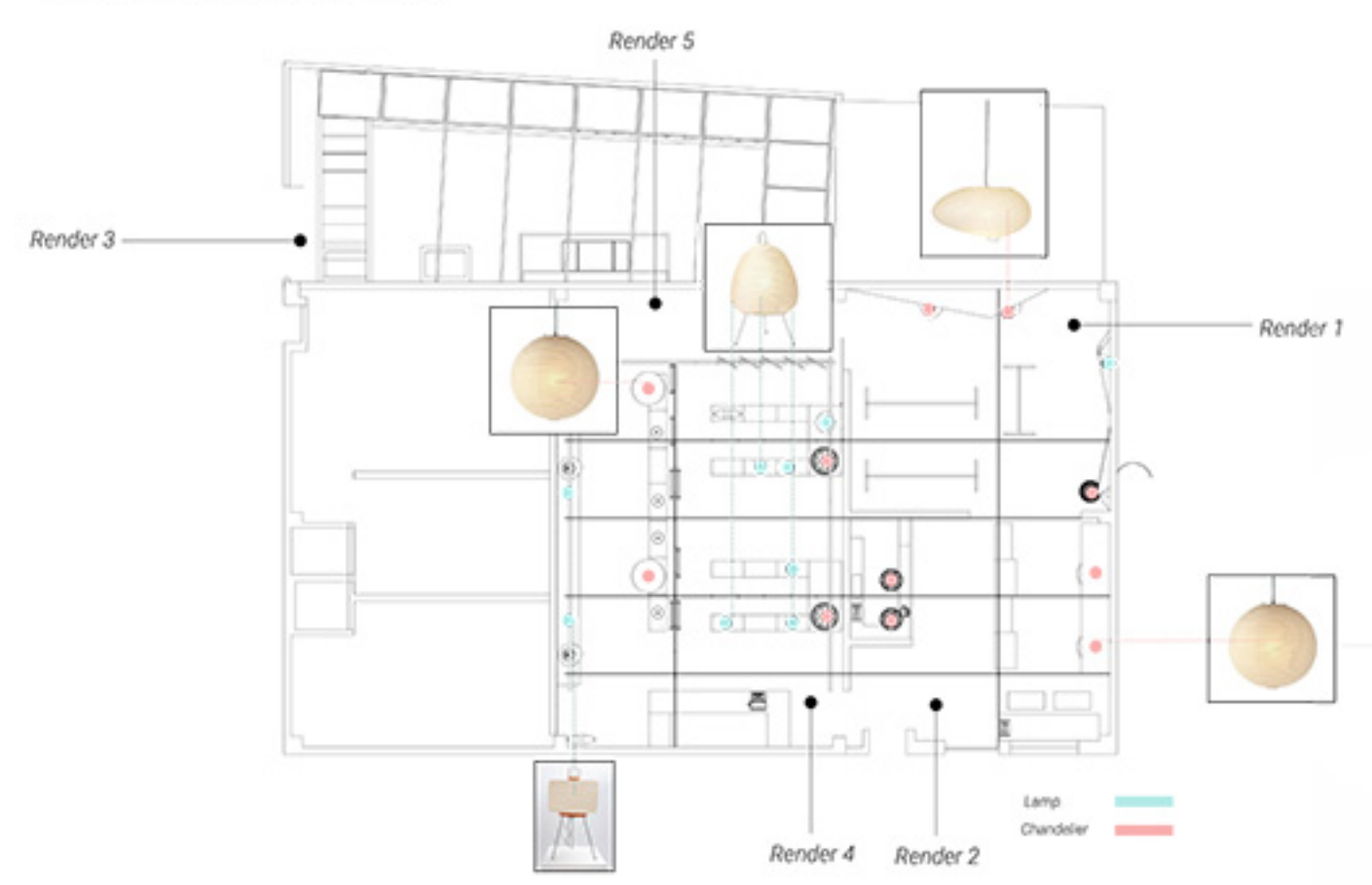




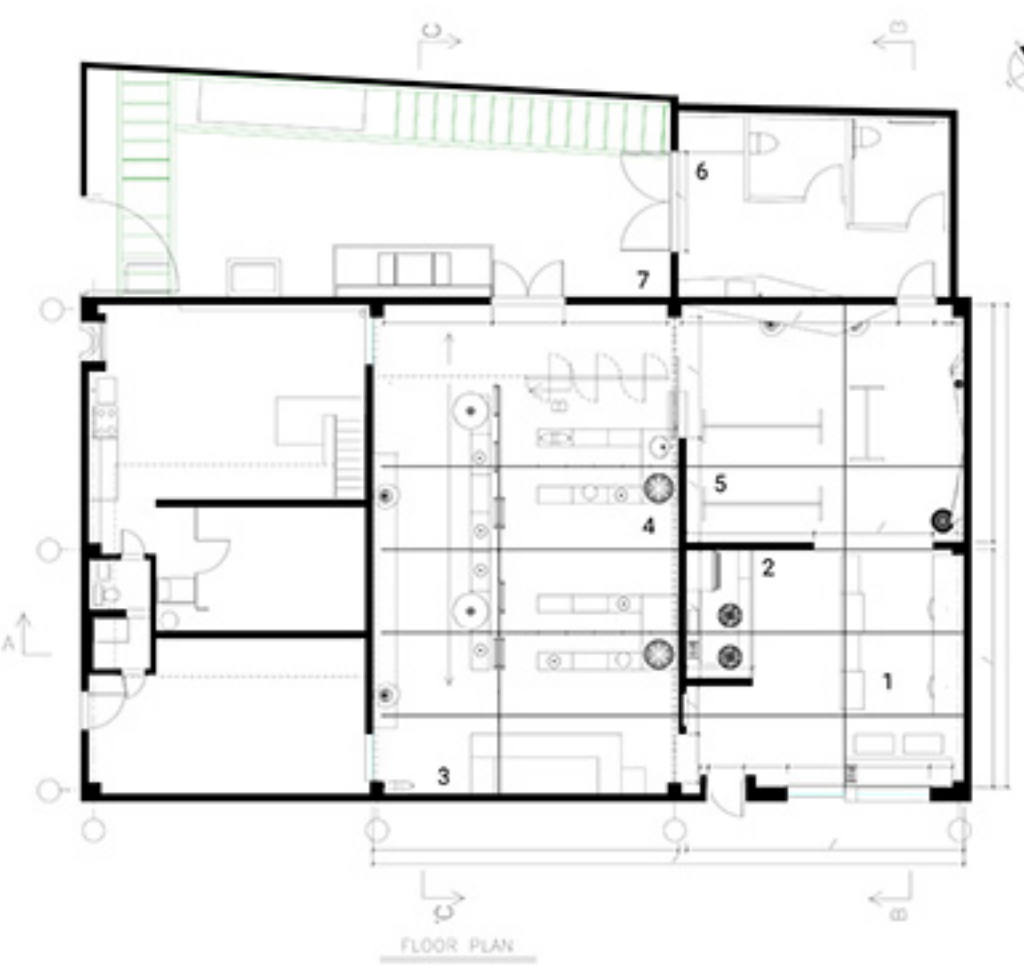
Exploded diagram



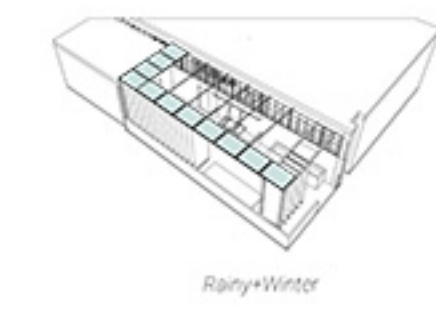
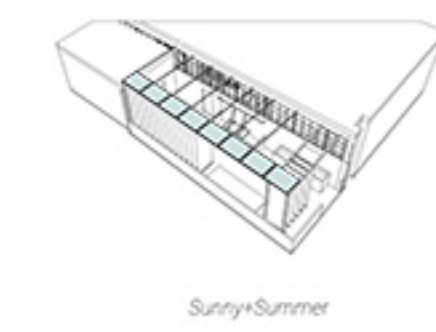
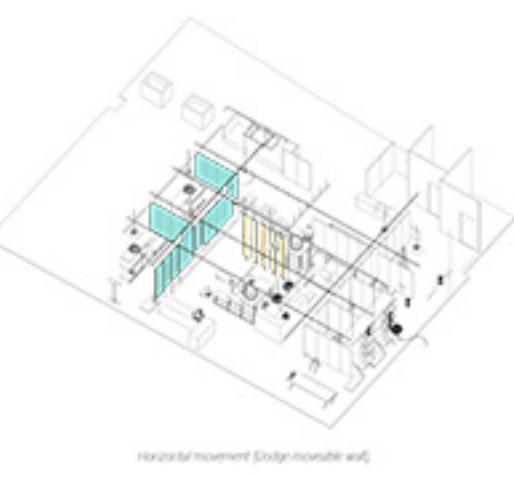
Akari light & Render location diagram



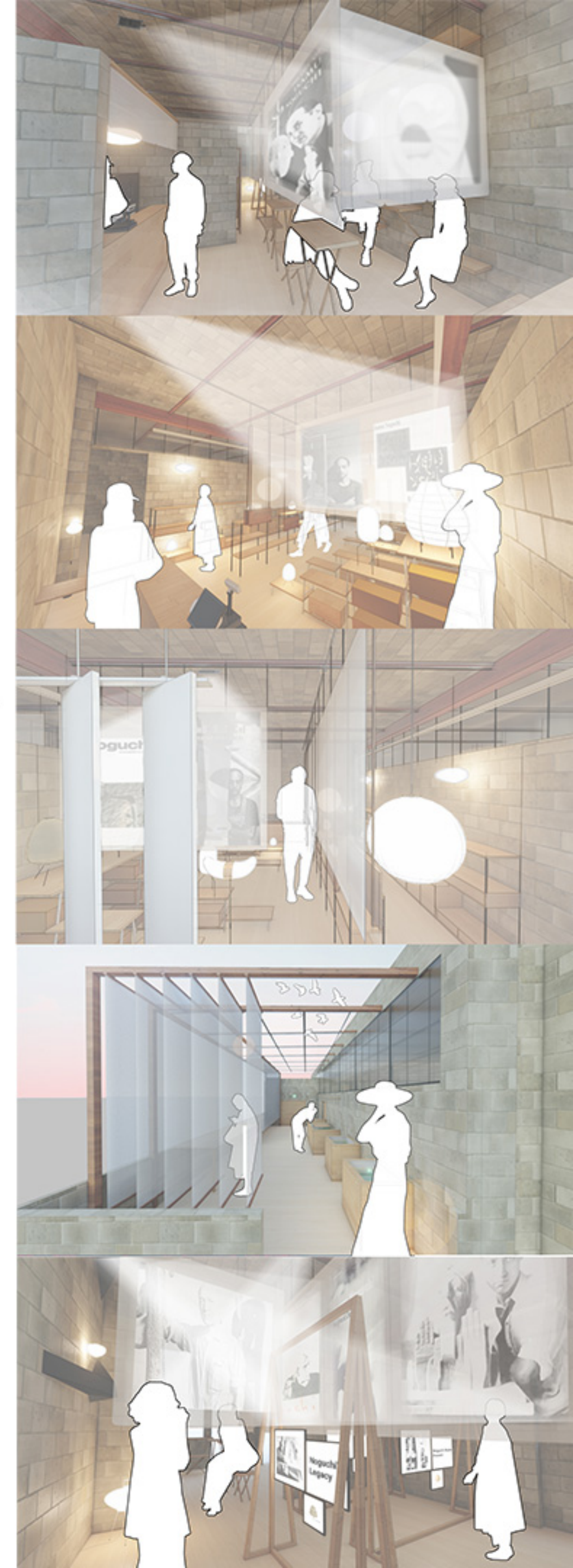
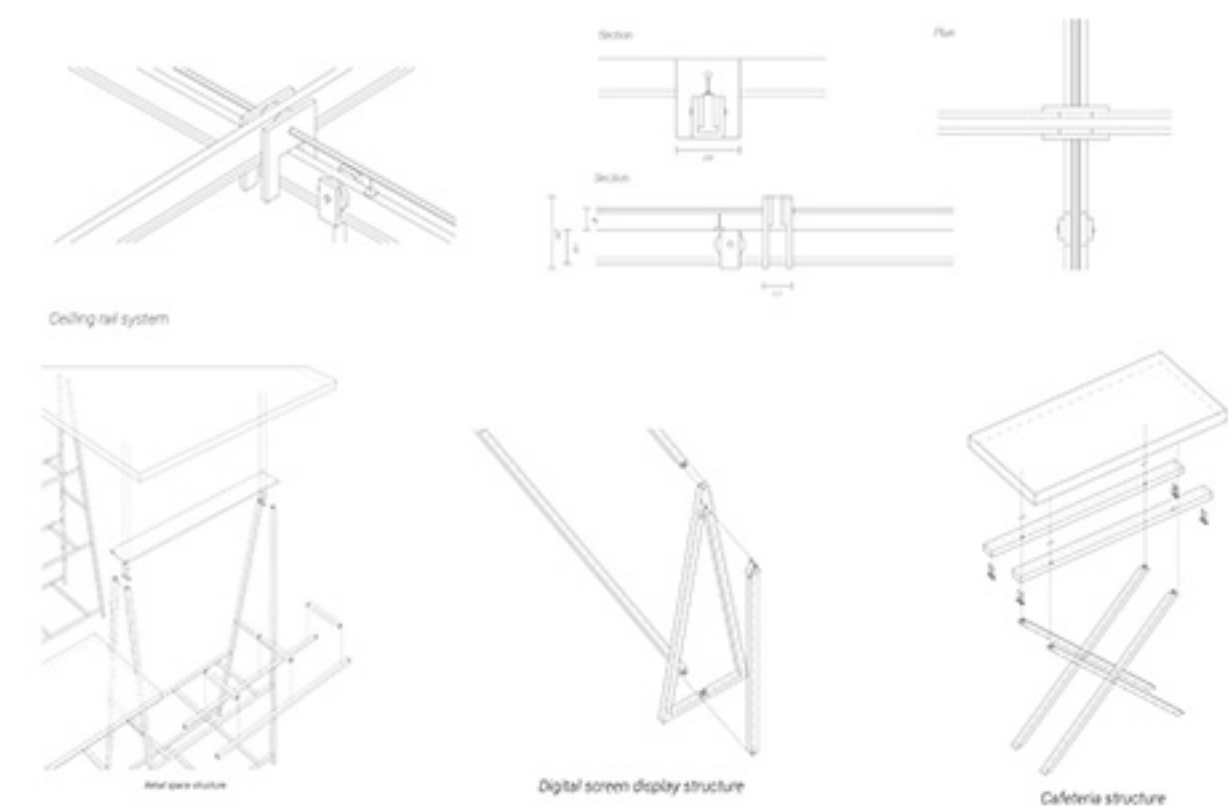
Revised plan



1. Cafeteria
2. Cafeteria check out
3. Retail space check out
4. Retail space
5. Learning space
6. Point
7. Backyard



Connections





# The Breathing Akari

“Like the beauty of falling leaves and the cherry blossom... Akari are ‘poetic, ephemeral, and tentative.’

- Isamu Noguchi via the Noguchi museum

*This movable and flexible display system references aesthetics, design language, and designed interior systems seen in Noguchi’s works. Using bamboo and creating a modular system, a suspended bamboo “forest” will be illuminated by the Akari lights which it displays. This modular display system is a celebration of the Akari; displaying the sculptures in a way which references their natural materials and organic forms. The mechanics behind this design allow the configuration to take nearly any form, for maximum potential in flexibility and adaptation or reconfiguration.*

geographic analysis;  
bamboo forest



sculpture analysis;  
Leda



material analysis;  
Akari BB3-33S



precedent analysis;  
Noguchi Studio



interactive points/checkout/café service and seating/restrooms



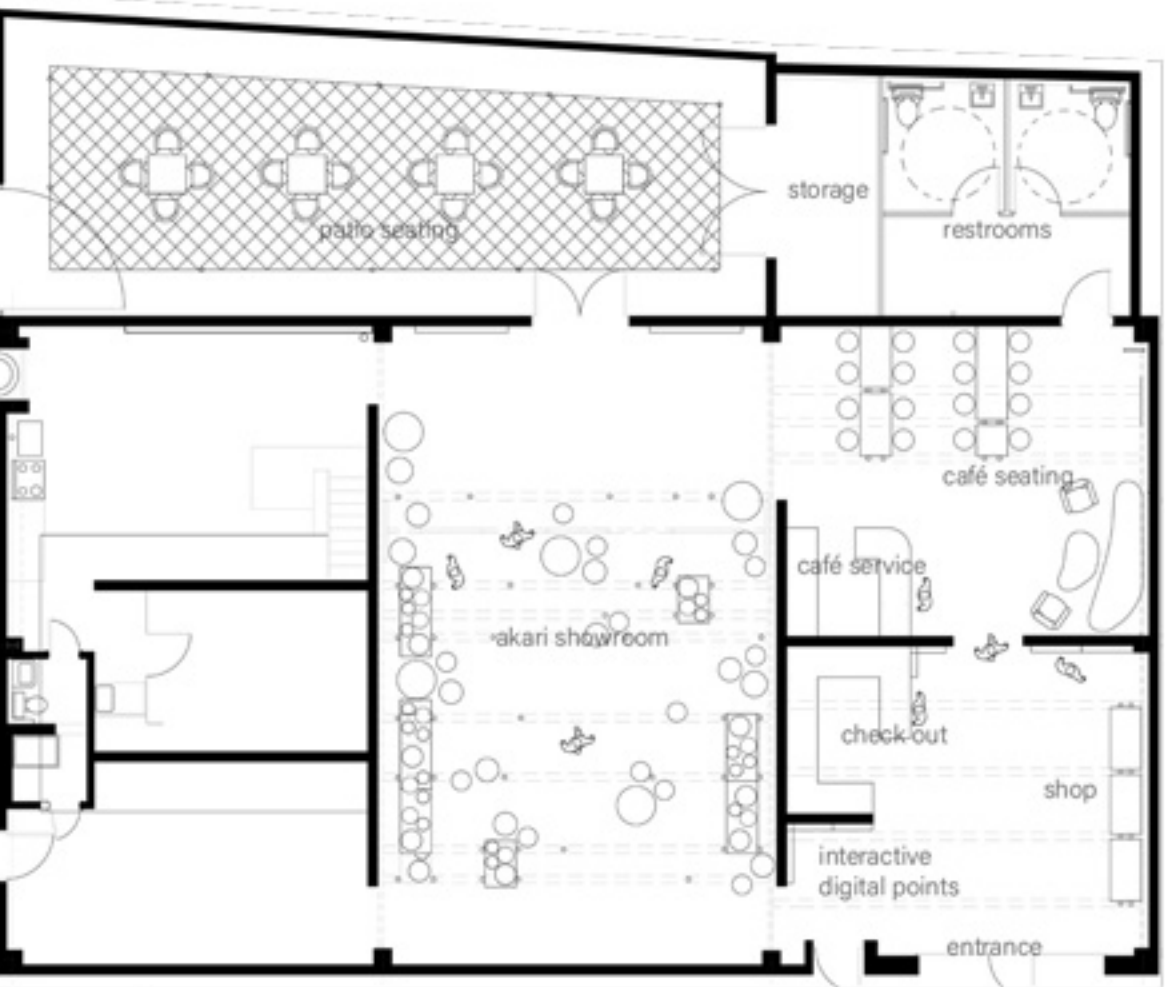
showroom/café service and seating



showroom/patio seating



shop/entrance/interactive points



floor plan



showroom



section elevation:  
shelves and bamboo  
rods; steel supports  
both within rod and  
under shelf



plan section; shelf  
and bamboo rods



elevation: shelf  
receiving system,  
bamboo rods



wheeled trolley connects  
rod component to beam  
magnetic electrical strips  
provide power to rods



retractable foot stopper  
at base used when  
shelving deployed



electrical outlets  
and audio system  
integrated within  
bamboo



# DANCING AKARI

CHRISTY THAI / SPRING 2021 / PRATT INSTITUTE

## BECAUSE THE PROJECT FOCUSES ON AKARI...

### •my concept driver = meaning of Akari

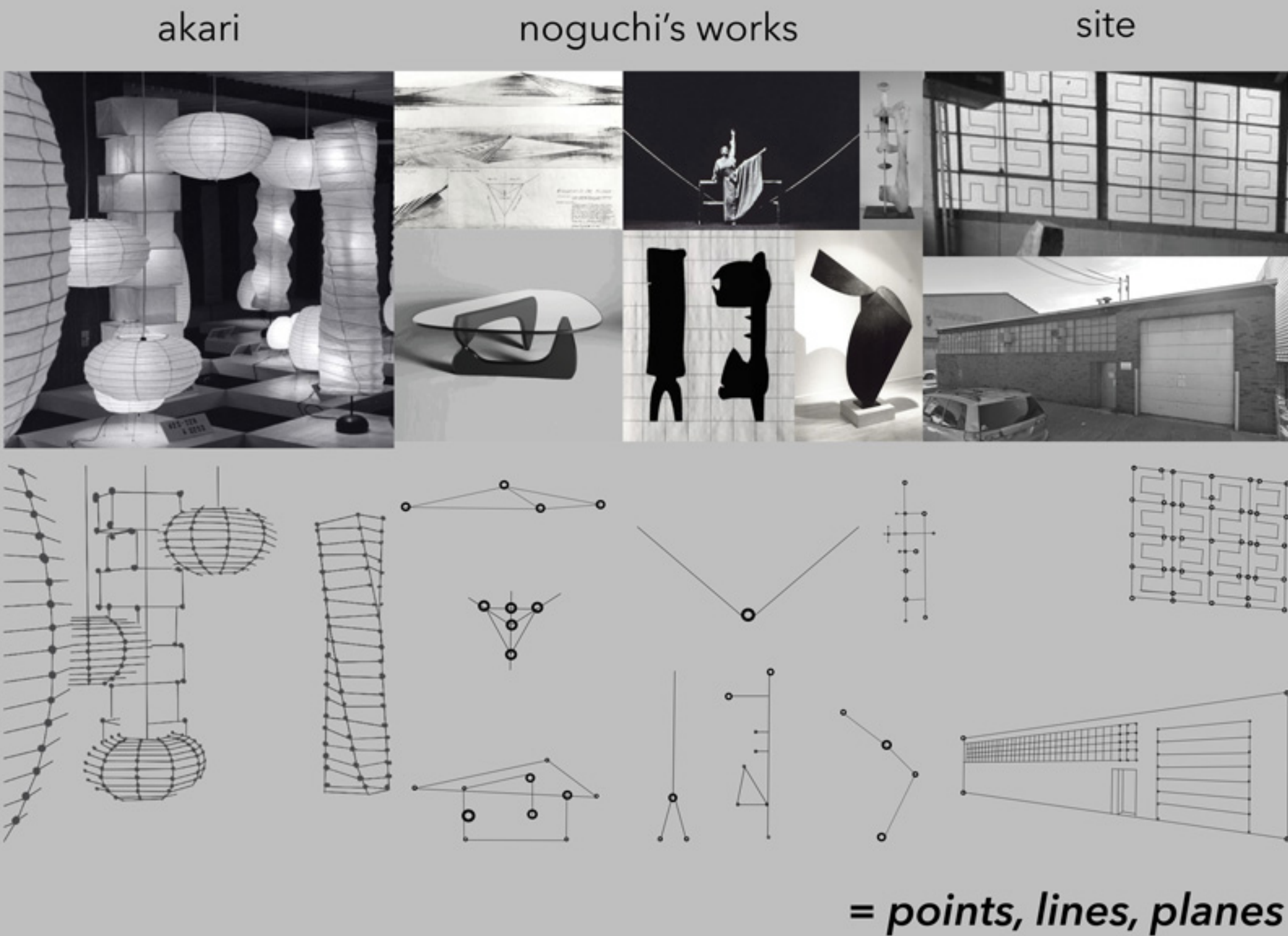
"...suggests *lightness as opposed to weight*...[and] combines that of the sun and the moon exemplifying lightness...their quality is *poetic, ephemeral, and tentative*. Looking more fragile than they are...they *seem to float, casting their light in passing*." - Noguchi

### •using Noguchi's tectonic language...

"[T]ake the essence of nature and *distill* it...that's what I'm interested in...to get to the kernel, to touch most poignantly the key forms." - Noguchi

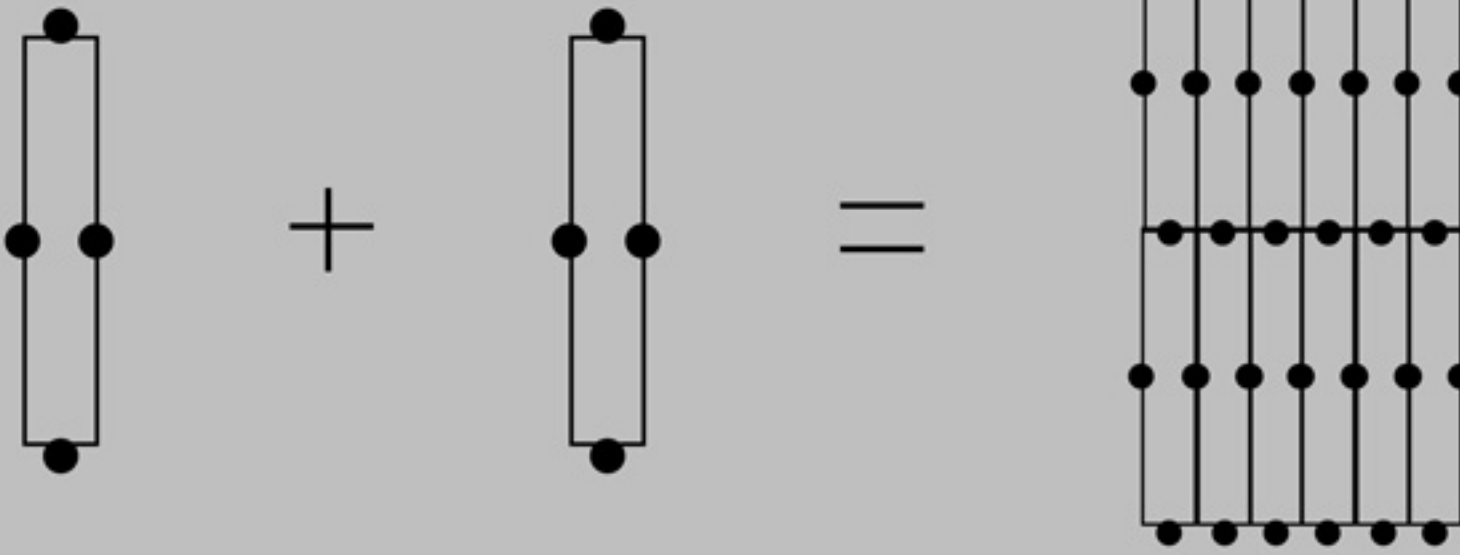
"A sculptor...thinks of [sculpture] as a composition of points, lines and planes...Ends and means are both aspects of the same reality - the closer the identity of the two the more abstract. But even the purest geometry is not completely abstract for the presence of geometric forms in nature evokes human responses and charges them with vital associations. The organic comes out of the inorganic." - Noguchi

### •and deconstructive/distillation analyses of...



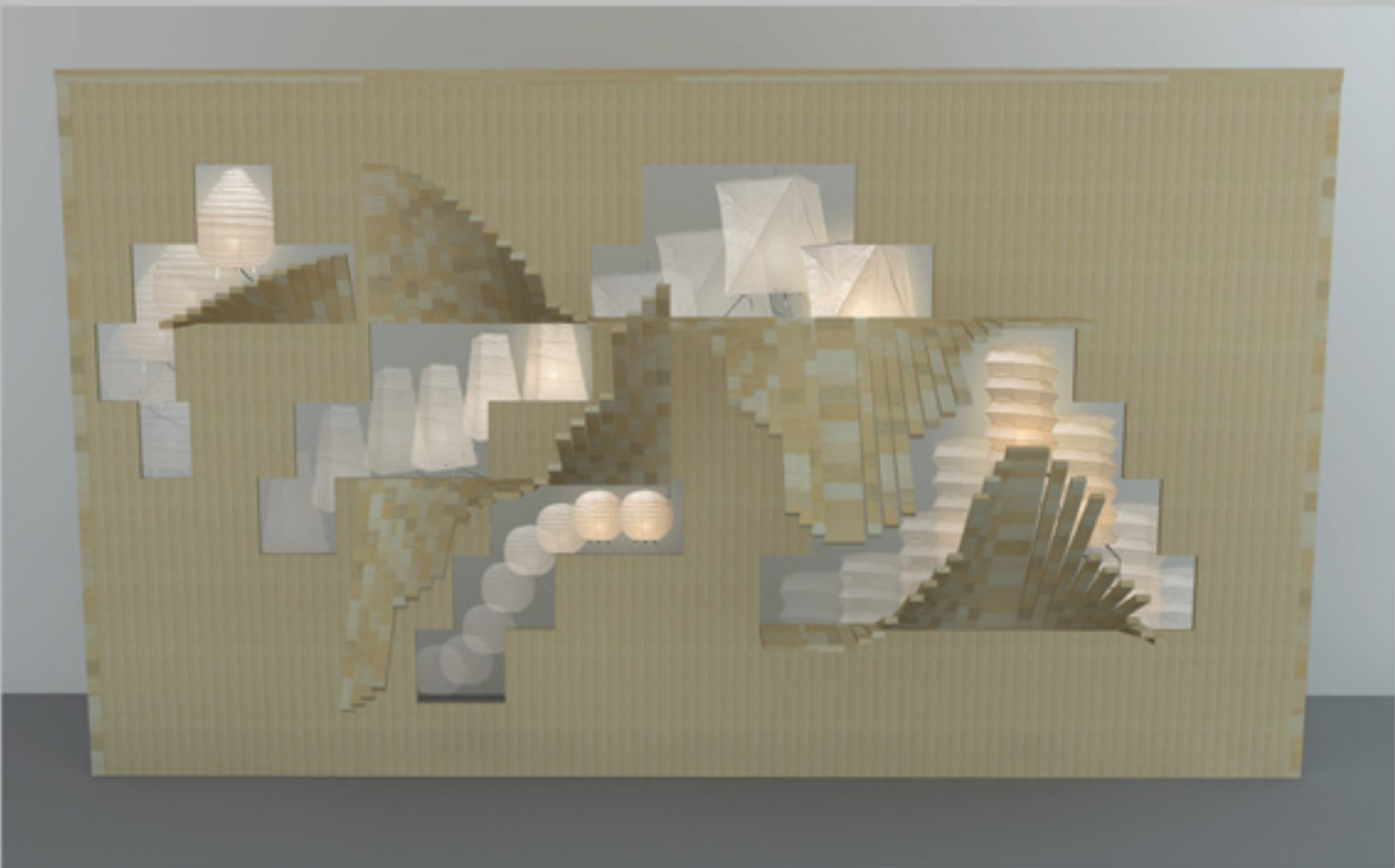
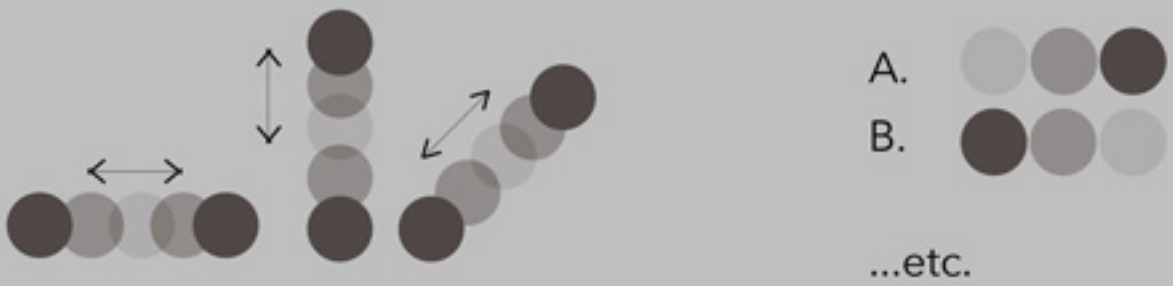
### •I designed a flexible system

of *linear* wood pieces, connected at *points* using only wood joinery to form surface *planes* of contrasting masses for Akari.



### •Additionally,

an xyz-coordinate motion system with synchronized light displays of ephemeral phenomena

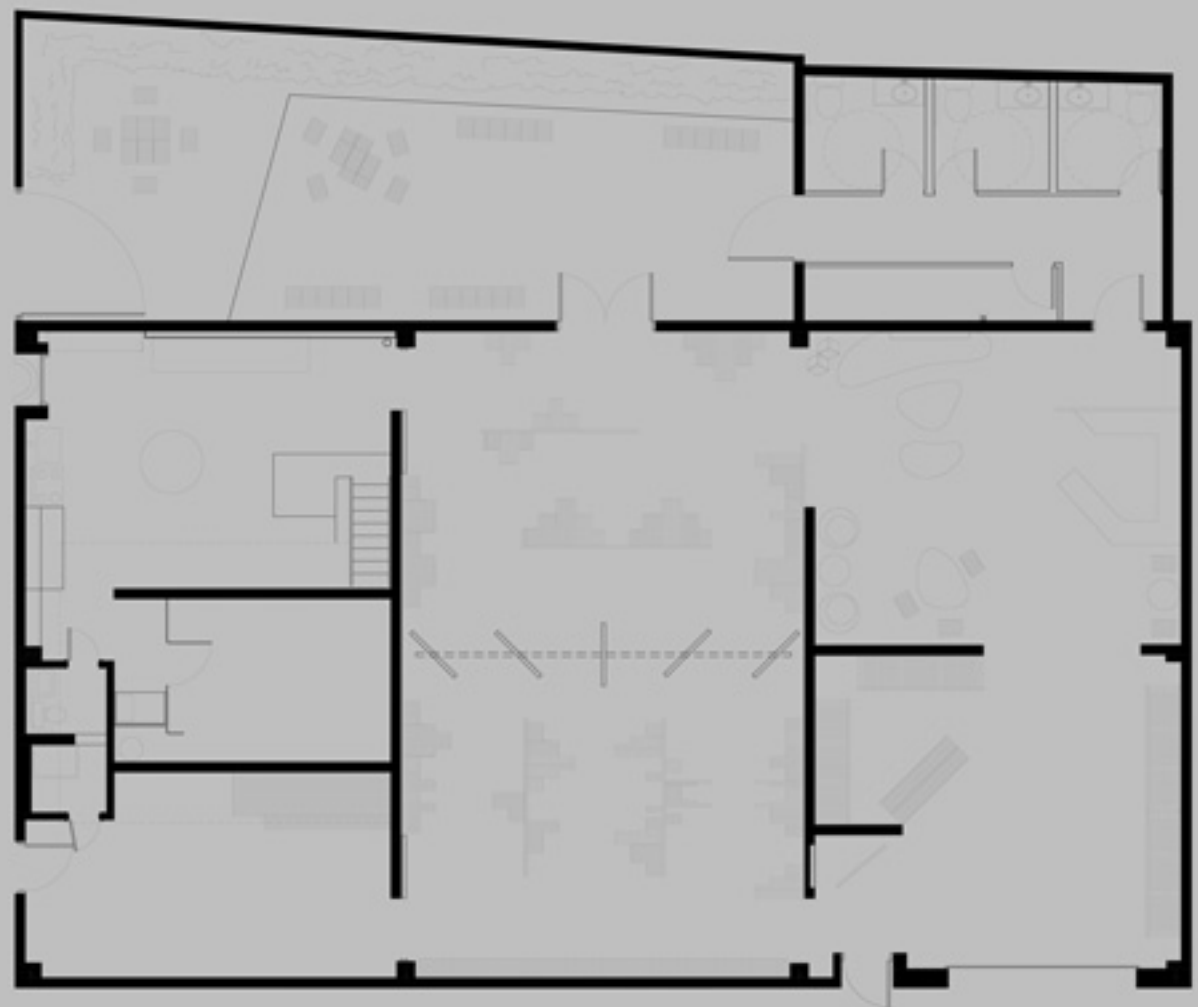


veiling of select Akari with stainless steel mesh



### •Thus, "Dancing Akari" refers to:

physically moving Akari  
+  
system of deconstructed Akari "dancing" in endless configurations.





Enter the Moonlight

Aakari gives the image of sunlight and moonlight pouring out into a room.

---Isamu Noguchi

Noguchi said that Akari gives the image of sunlight and moonlight pouring out into a room. Therefore, this project tries to use akari to create a different atmosphere of light and shadow, thereby creating an experience that puts people in the moonlight and makes customers feel that noguchi thinks and the philosophical meaning conveyed through akari.

Concept driver

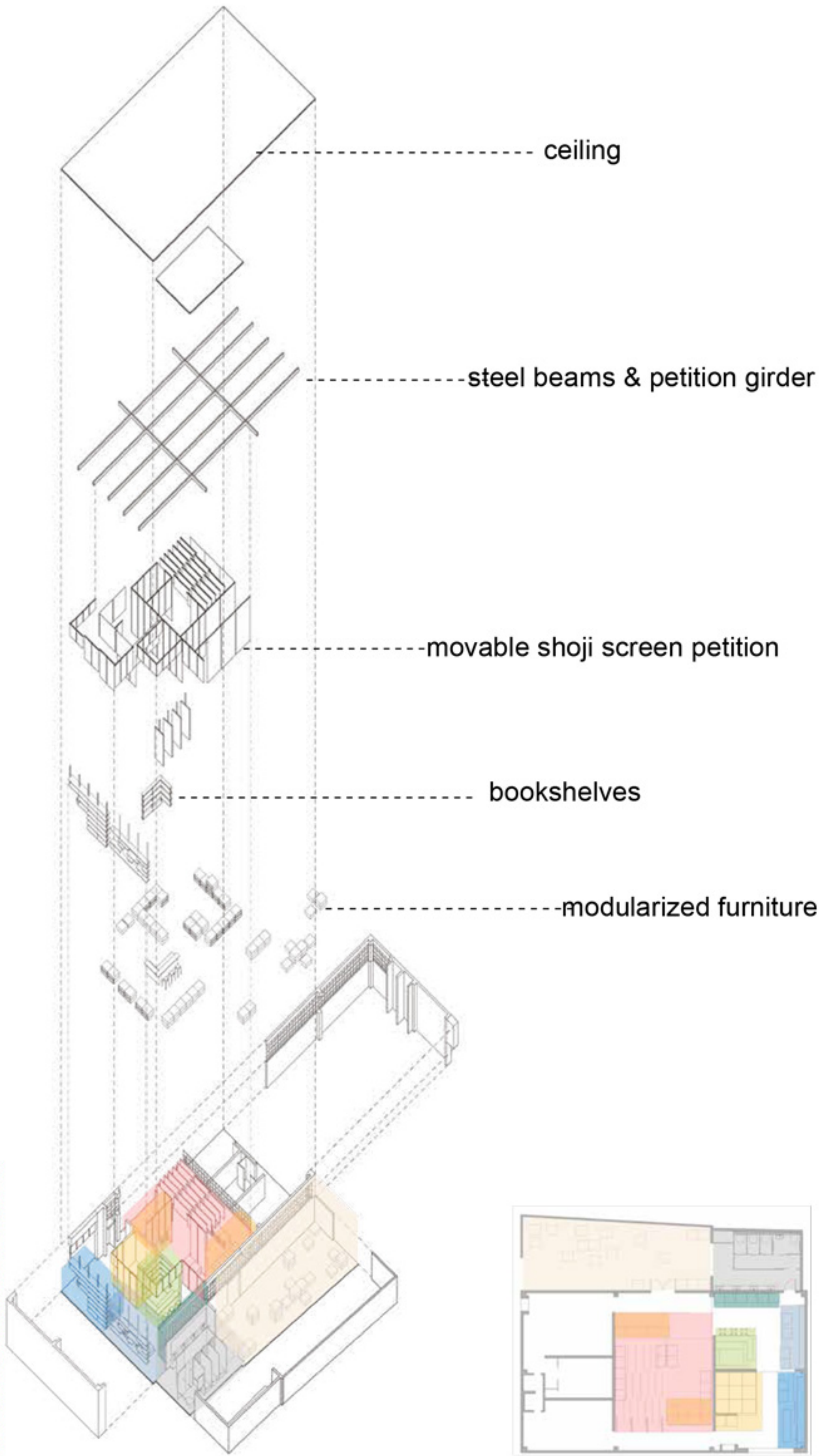
月さすや谷をさまよふ螢どち

—— 原石鼎

Moonlight in the valley,  
Flowing fireflies are hesitating.

----Sekitei Hara

Deconstruction of Akari



Moonlight

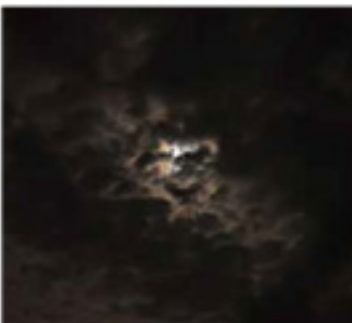


Soft light



Shade

The inspiration for this space comes from noguchi's desire to simulate moonlight through Akari, thereby creating a warm and hazy space. In Japanese culture, there are a lot of poetry describing moonlight, but what is interesting is that poets usually do not directly describe moonlight, but express the softness of moonlight through other objects. This coincides with Noguchi's work to a large extent. By studying Noguchi's sculptures, three concepts suitable for expressing this space are summarized, namely: Height, Enclose, and Hide.



cloud cover the moon



cloud shade the moon



cloud under the moon



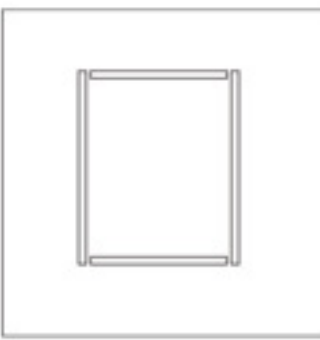
Meditation room



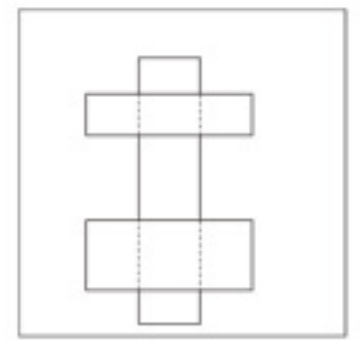
Katchina



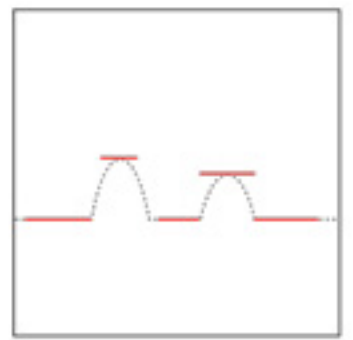
Black hill



Enclose



Hide



Height change





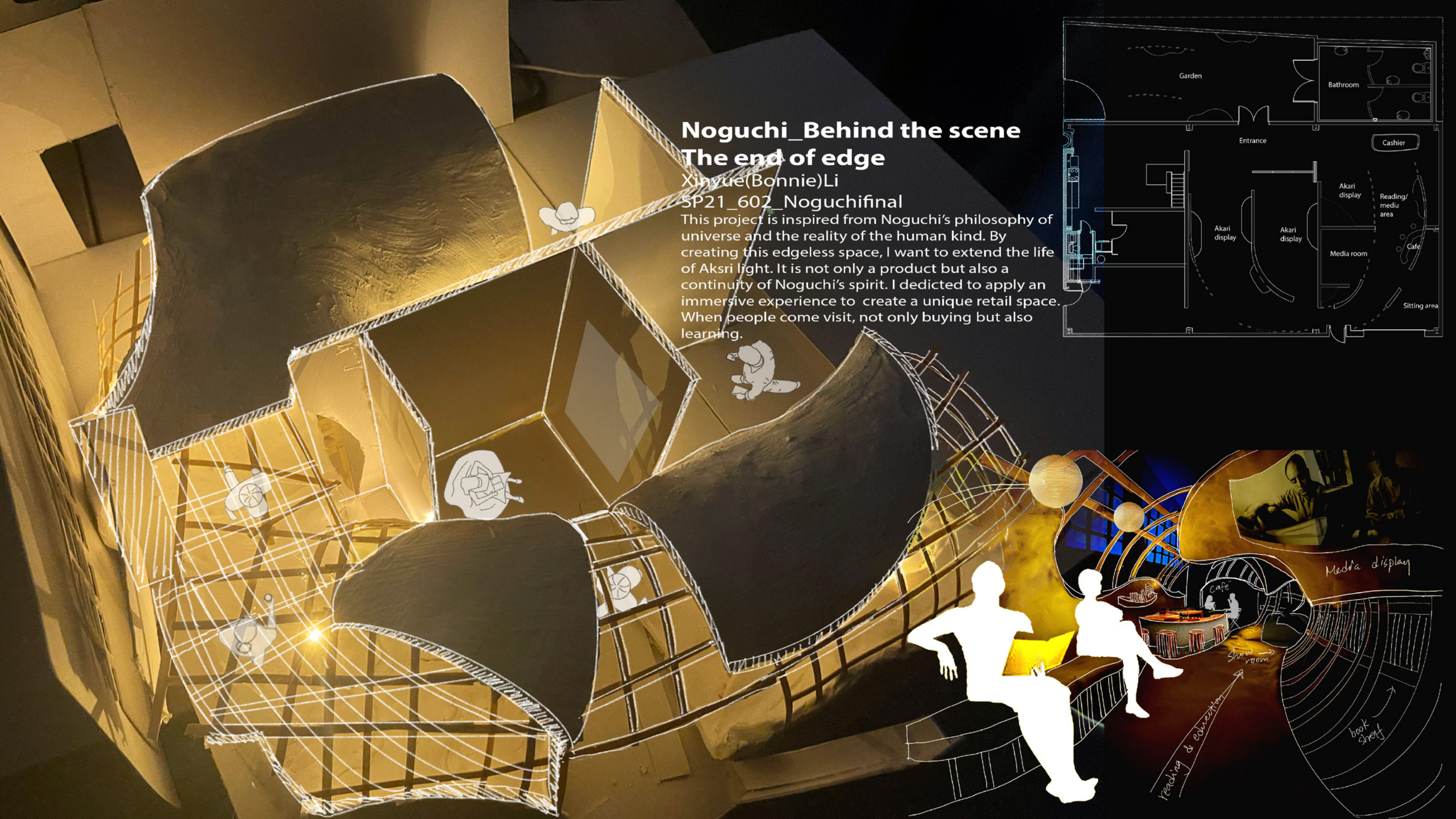
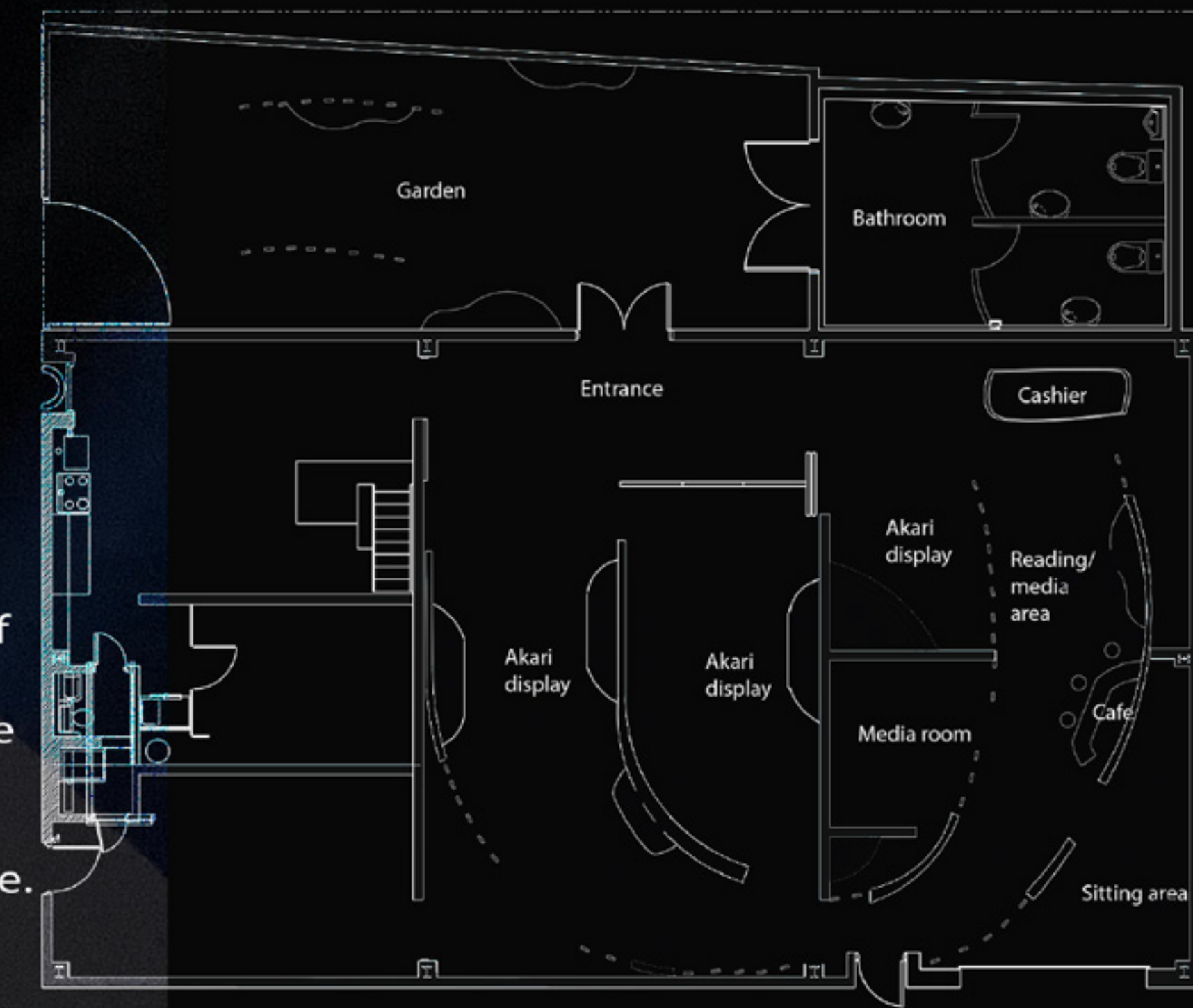
## Noguchi\_Behind the scene

### The end of edge

Xinyue(Bonnie)Li

SP21\_602\_Noguchifinal

This project is inspired from Noguchi's philosophy of universe and the reality of the human kind. By creating this edgeless space, I want to extend the life of Akari light. It is not only a product but also a continuity of Noguchi's spirit. I dedicted to apply an immersive experience to create a unique retail space. When people come visit, not only buying but also learning.





# LIGHTING THE LANDSCAPE

## -Noguchi Akari Retail

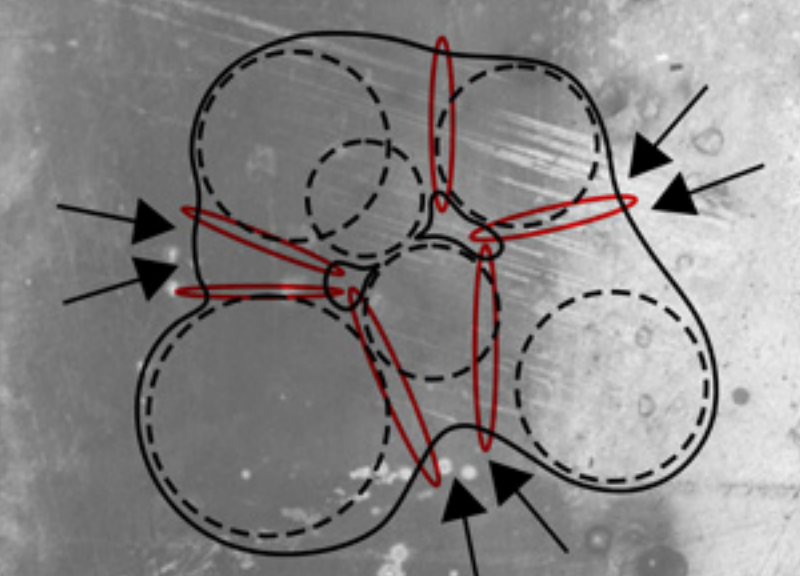
Tianli Gu | INT-602 Spring 2021 | Gregory Bugel

Inspired by the landscape design of Isamu Noguchi, the design aims to set up a landscape-like sculptural environment for the Akari retail so that visitors can better immerse themselves in the Akari atmosphere. Take advantage of the profound and tranquil materiality of the felt, a gray space with Noguchi's character came into being, so the Akari lamps with gleams can be more emphasized. The form of the landscape made of felt is a grid structure that is inspired by the bamboo skeleton of the Akari lanterns, while still maintaining the sculptural qualities similar to Leda.

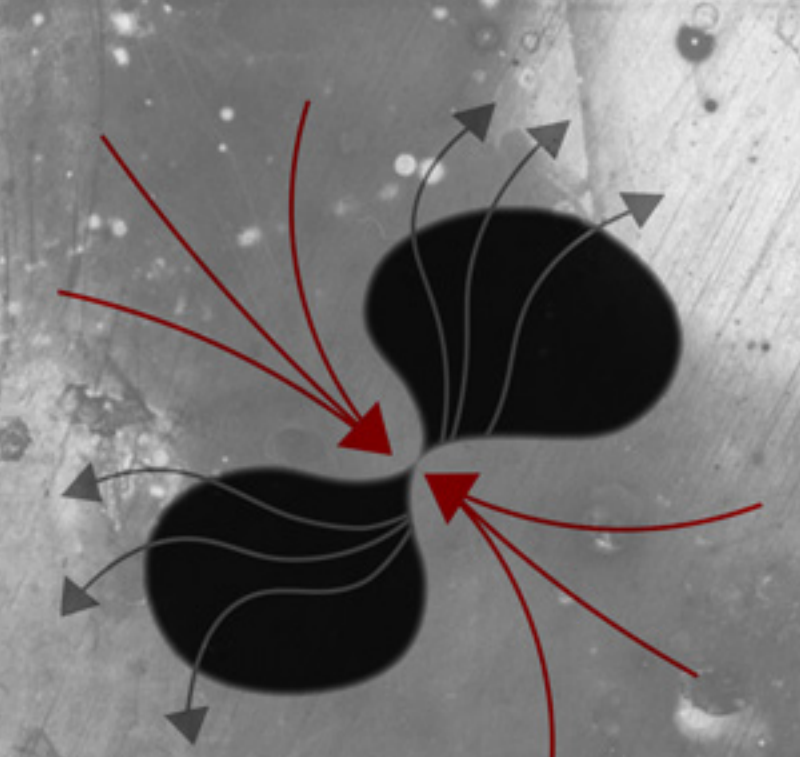
Similarly, the layout of the entire space also originated from Leda. The large-scale display rack, as a part of the landscape, just like the highlight moment in Leda's sculpture, also wildly constricts the space. As for Akari, it is almost hidden in the landscape, just like Noguchi's lunar series, containing within the contours of the grids, reflecting off the felt surface and lighting up the whole landscape.



Leda, 1924, Alabaster



Tightening Entity



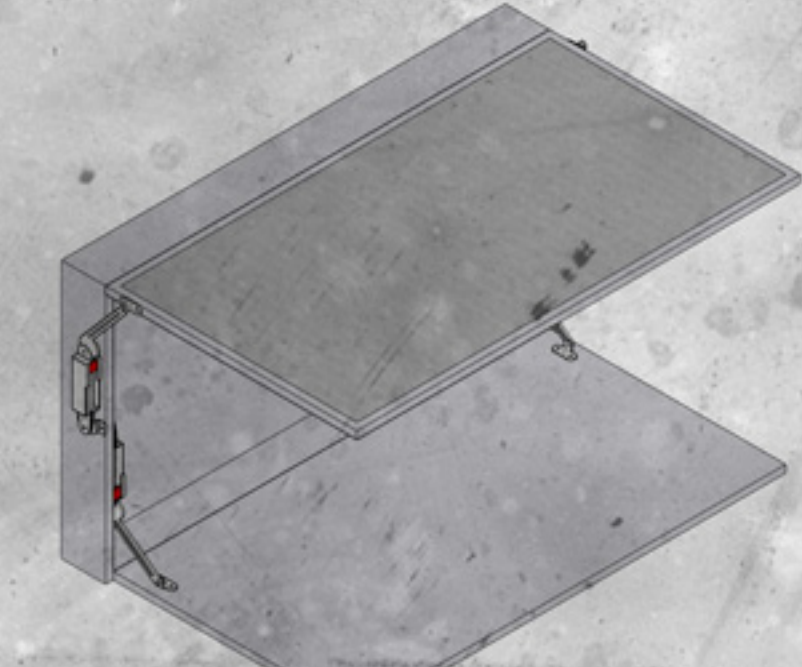
Tightening Void



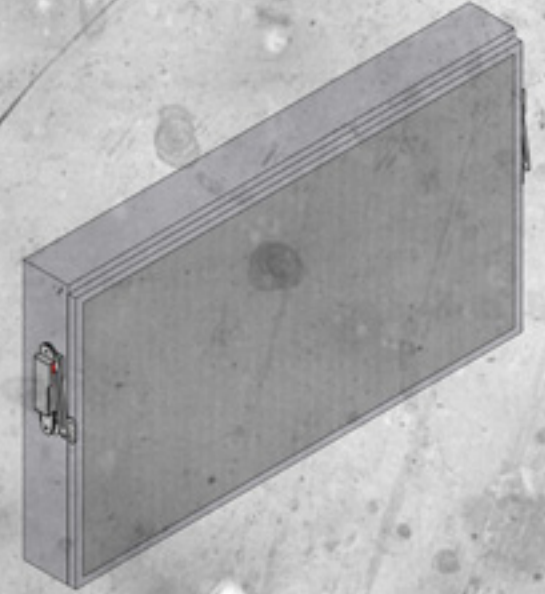
Audiovisual 1.2



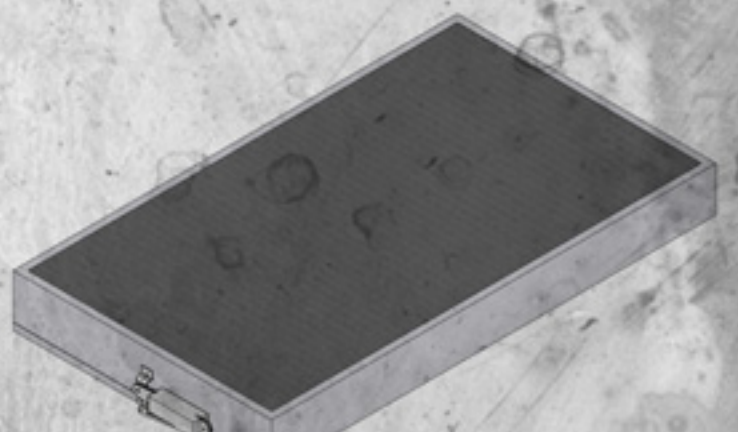
Retail 1.1



Retail 1.1



Audiovisual 1.2



Performance 1.3



Performance 1.3





# Light in the Forest

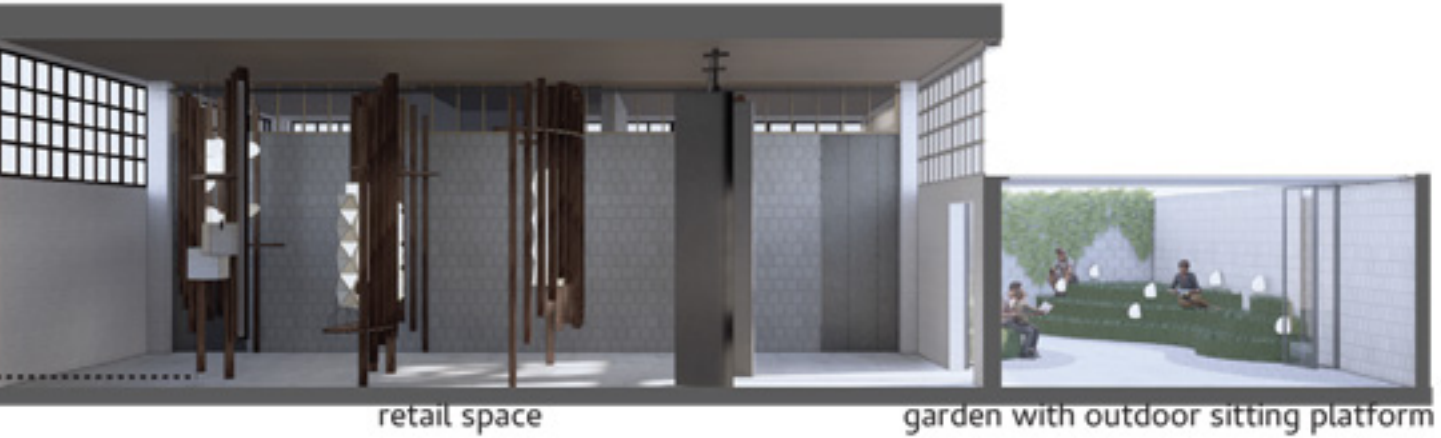
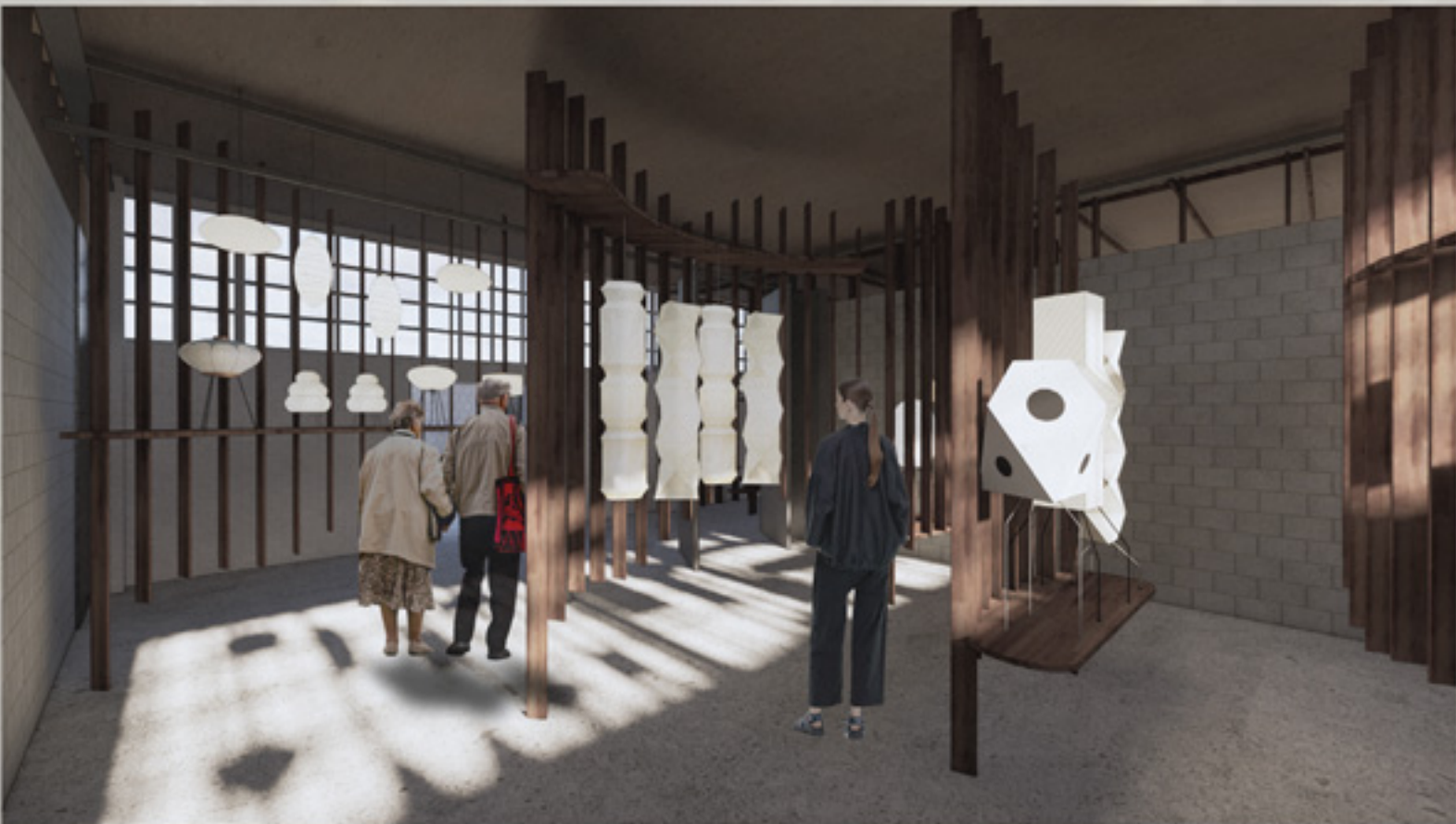
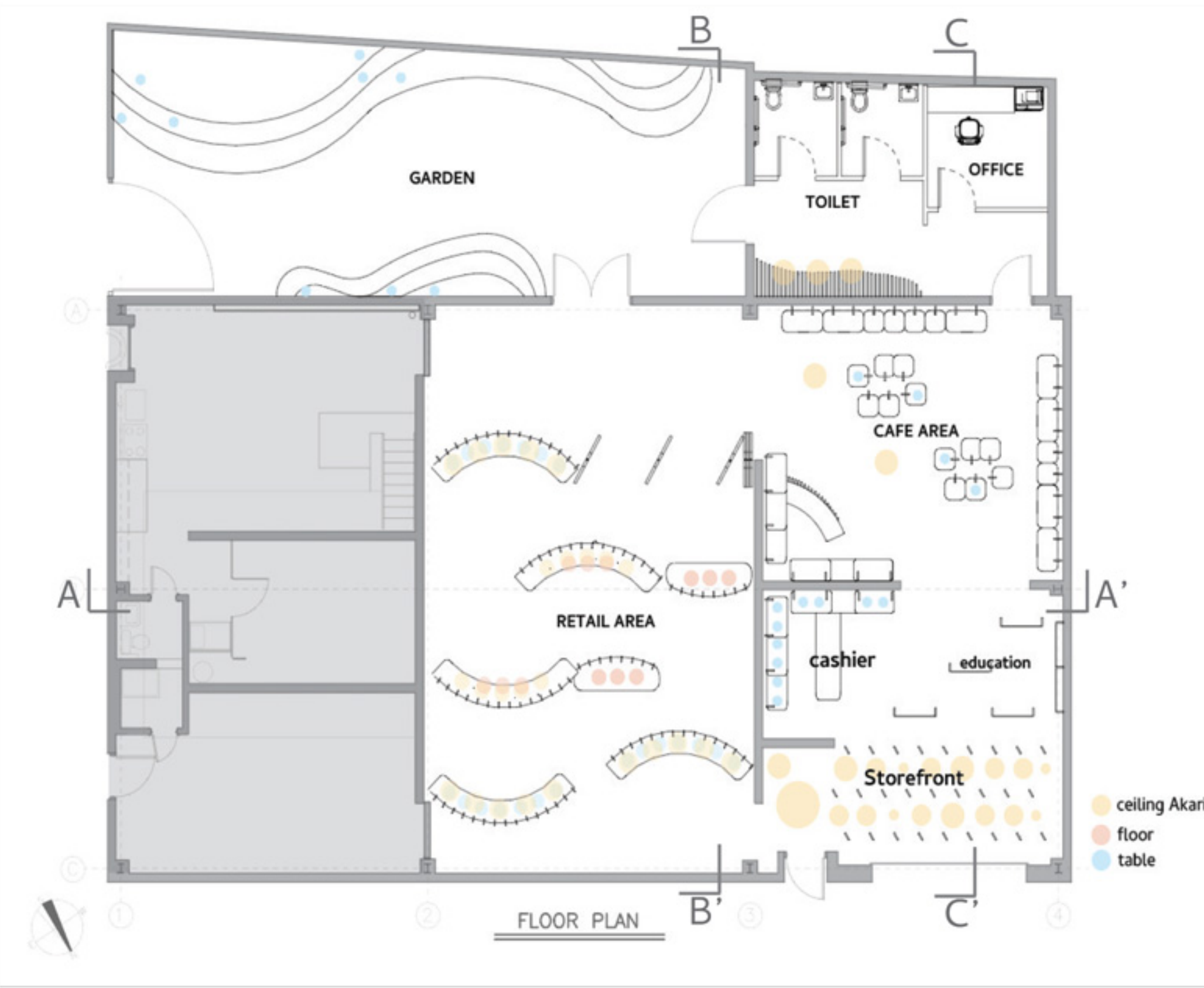
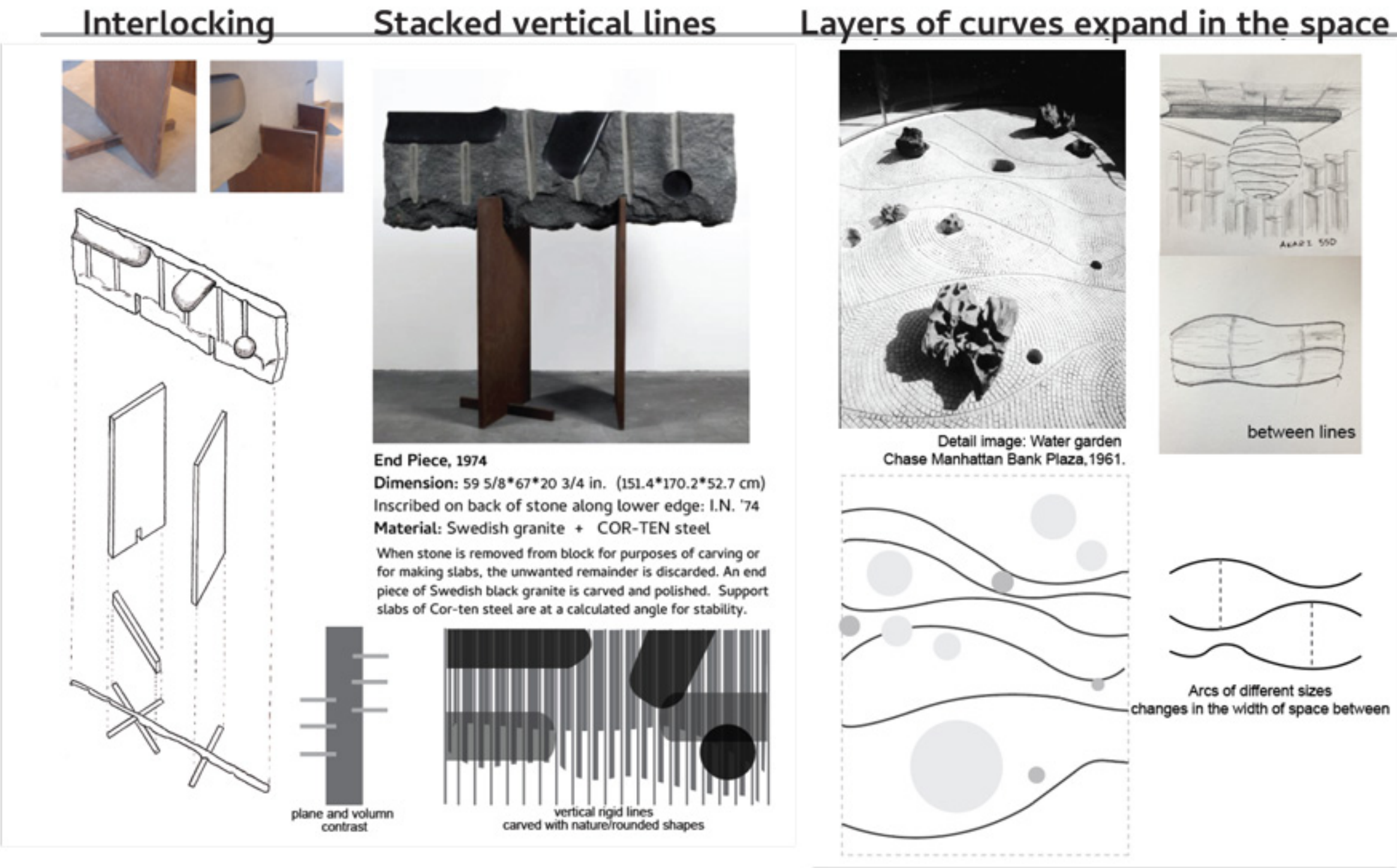
Lily Xuan INT602.03 Instructor: Gregory Bugel

Like the beauty of falling leaves and cherry blossom, Akari are poetic, ephemeral, and tentative.

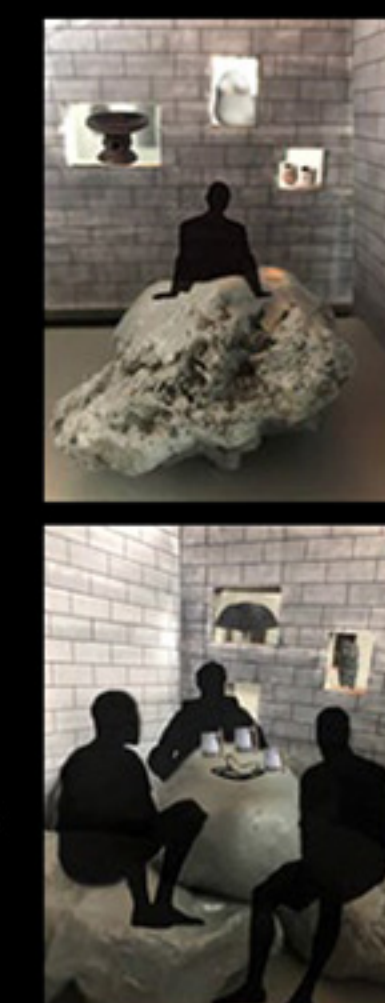
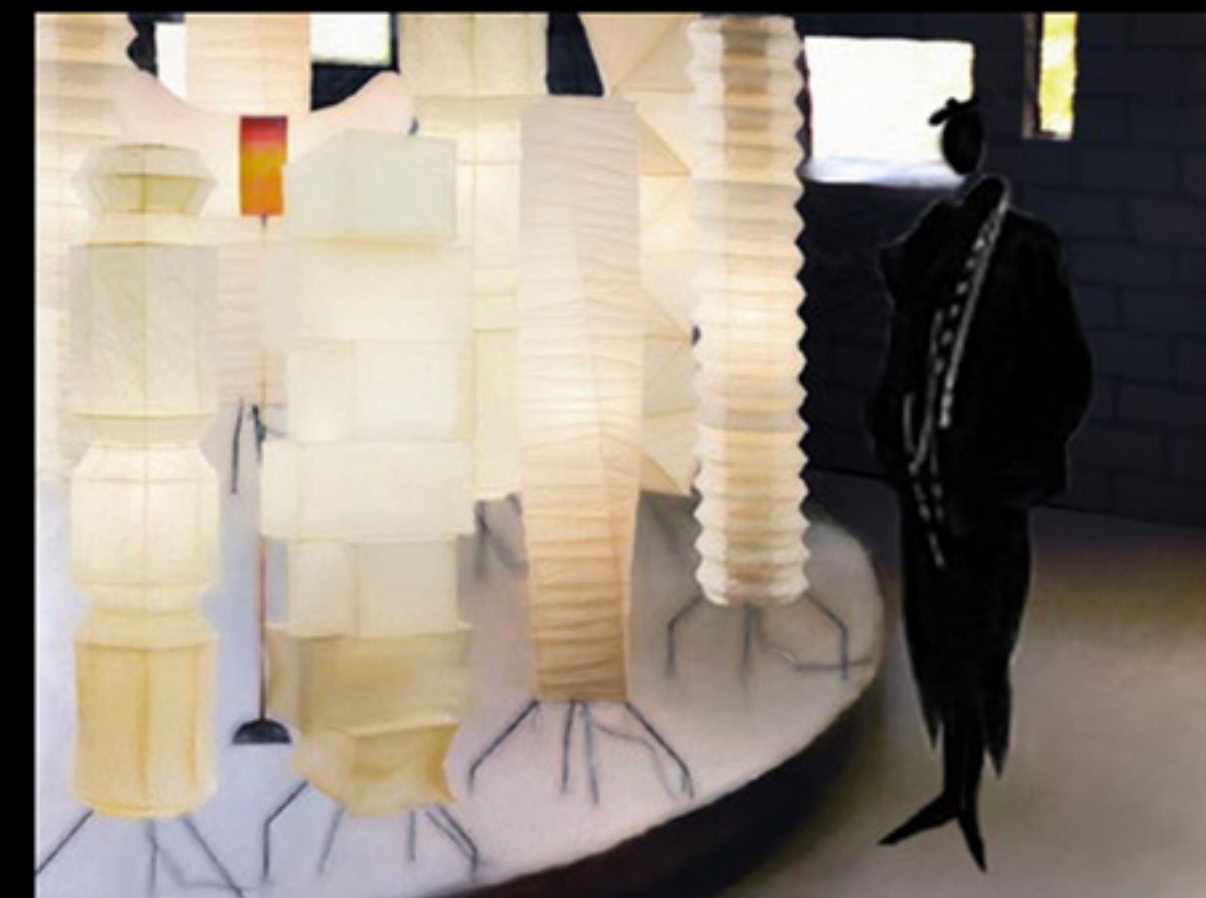
-Isamu Noguchi

Retail is not only limited to a function, but an immersive experience. People walking here is like walking through a forest, akari is a variety of natural landscapes. It is hung in large numbers at the entrance like a cloud; or it falls gently on a shelf like a leaf falling on a tree; or it is like a flickering firefly that needs people to discover.

Akari appeared vaguely, not overly emphasized or overly hidden. The dark plywood panels are fused with the existing materials, light-touch and decent. At the same time, the overall space is inspired by noguchi's sculptures and traditional Japanese wood-joinery, using an interlocking system to make display shelves. Different from the 'metal jungle' of the external environment, all the assembly here is simple and easy to operate and can be flexibly changed.





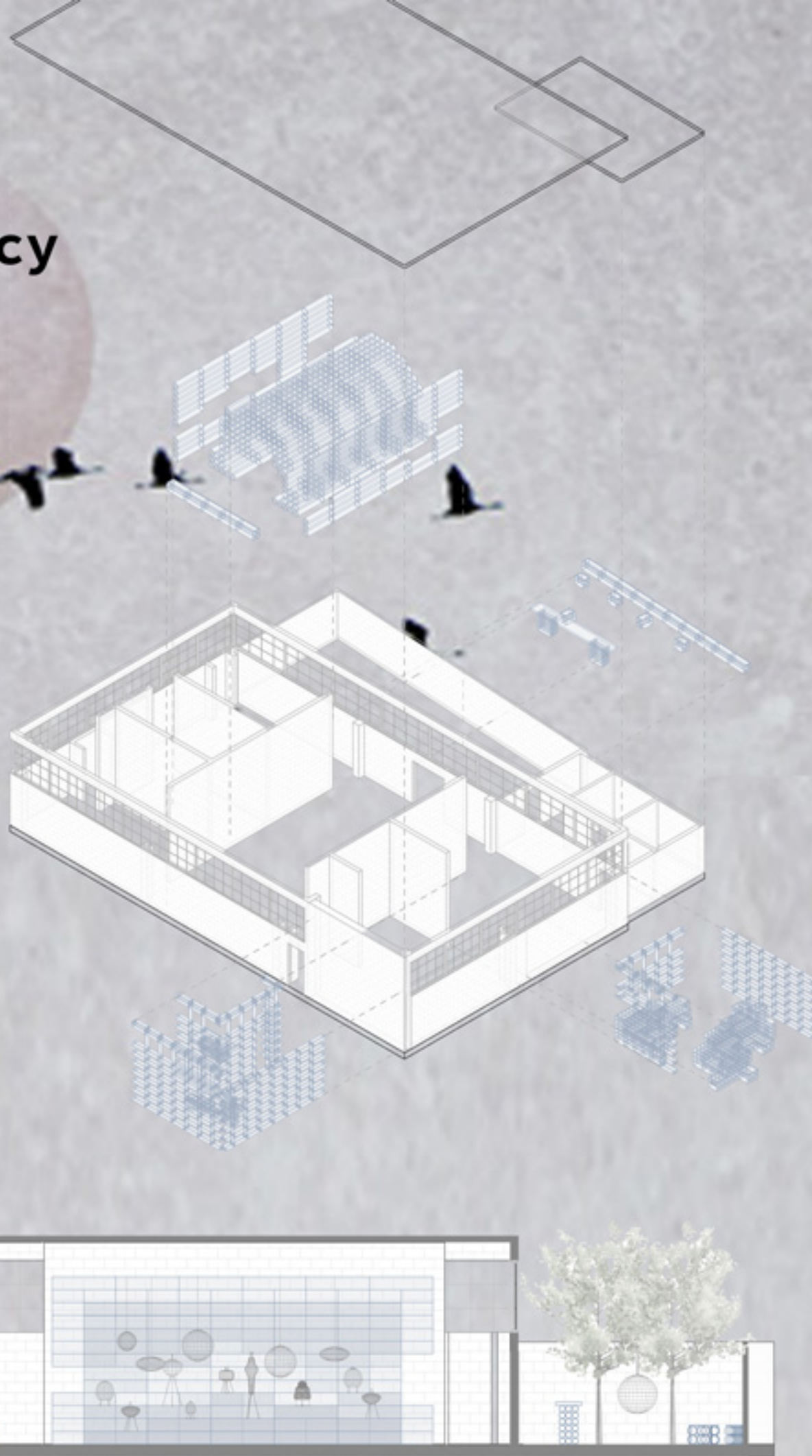
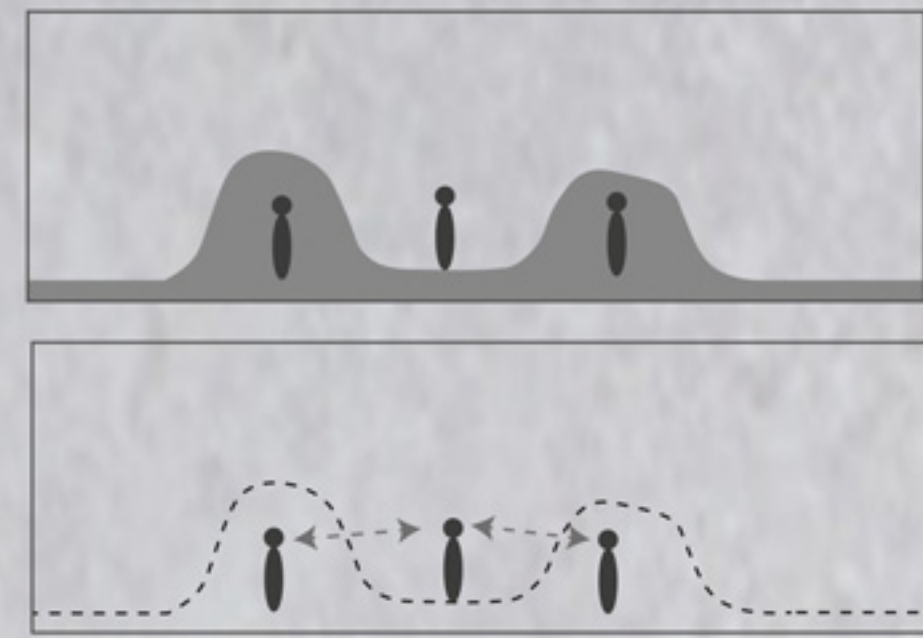
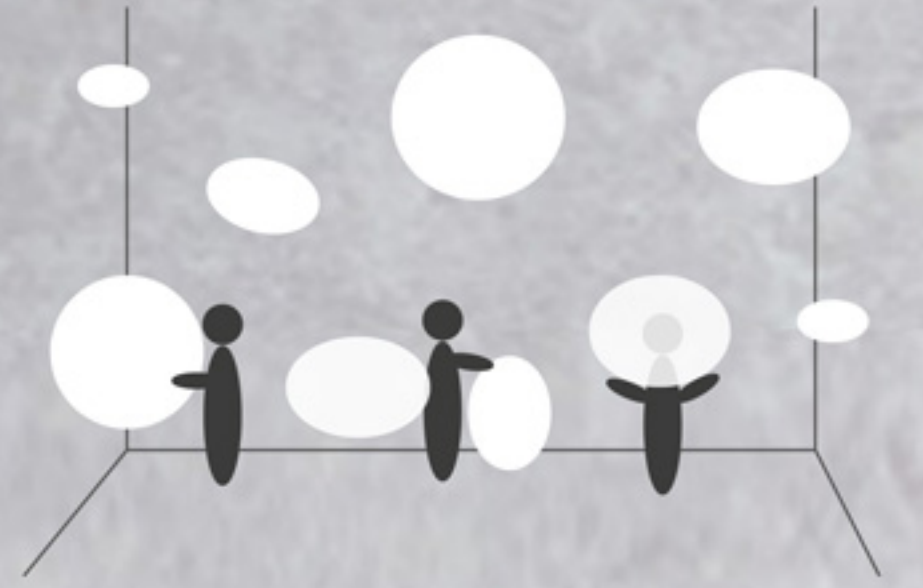


In his work Isamu Noguchi strove to transcend the cultural and the current to reach the universal and the eternal. "The older it is, the more archaic and primitive, the better I like it," Noguchi explained. In this design, the concept—accumulation, central column of light, and dispersion, lights and objects displayed in the niches built along the perimeter—is being used to evoke a primal atmosphere reminiscent of ancient hearths and altars. Accumulation is symbolic of Noguchi himself and the totality of his work. It's intentionally overwhelming. Dispersion distills the whole into its parts, making it easier to comprehend and disseminate into the world at large. Materiality of rough and polished stones is used throughout the space to pay homage to Noguchi's favorite medium. Non built-in furniture elements as well as 3D light shades in the retail space are inspired by deconstructed akari light sculptures. The retail space is very open and modular, allowing it to easily accommodate events and performances. The sidewalk outside is activated by the use of rocks that serve a wayfinding function between the museum and studio. Inside the cafe, the tectonic language of rocks seamlessly translates into seating and dining surfaces.

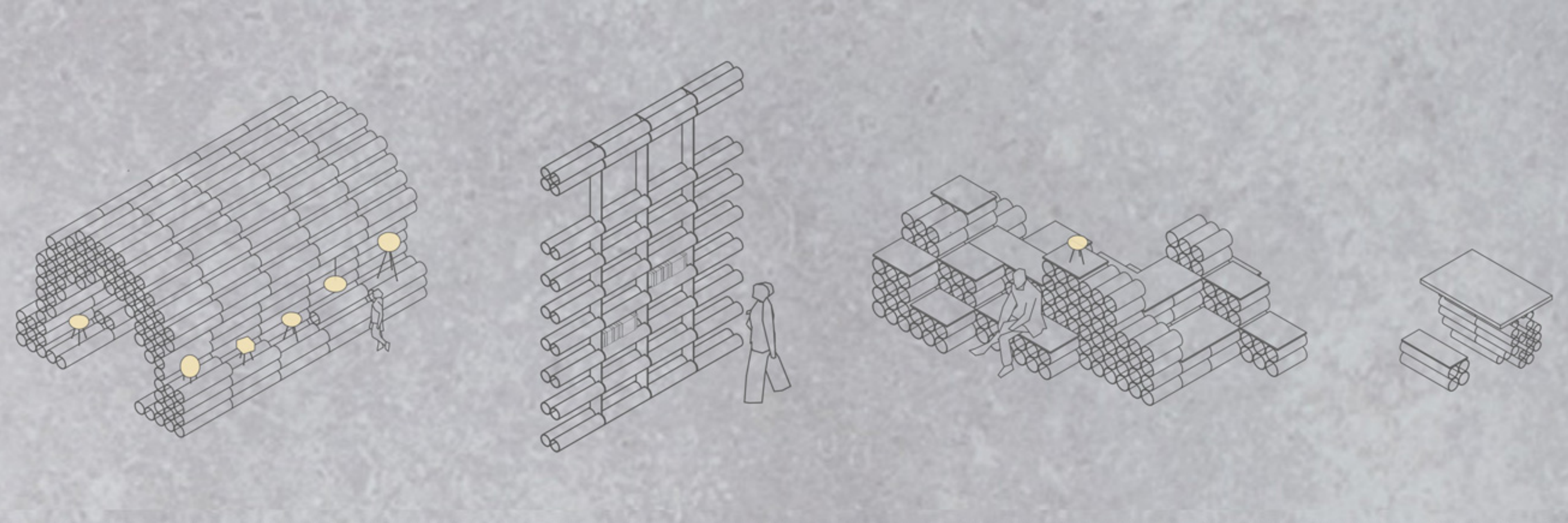
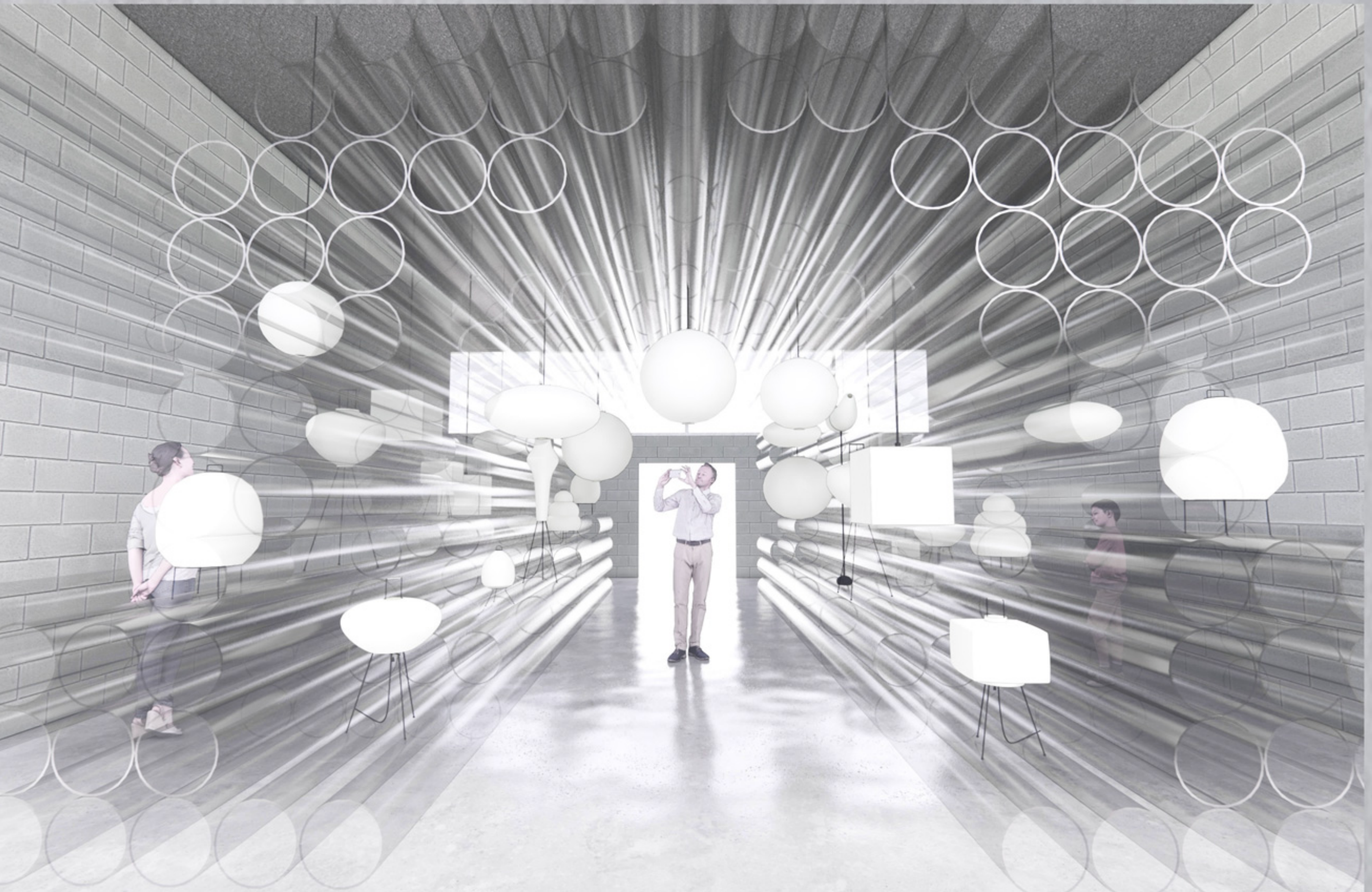


## Blurring the Boundary: Seeing Through Transparency

Noguchi.  
Behind the Scene.  
INT 602. 03. Yiwen Zhang



More than a showcase of Akari lamps, this project is a celebration of Isamu Noguchi's sculptural work, and an invitation to walk into his artistic world. In respect of the original Noguchi site, a transparent material- glass tube, is used to blur the visual boundaries within the space and unveil the existing structures and materials. Aggregating in a piled form, the glass tubes could become a seat, a shelf for display, or a container of light. The translucency and reflectivity of the glass complement the weightlessness of Akari and amplify the immersive lighting experience.



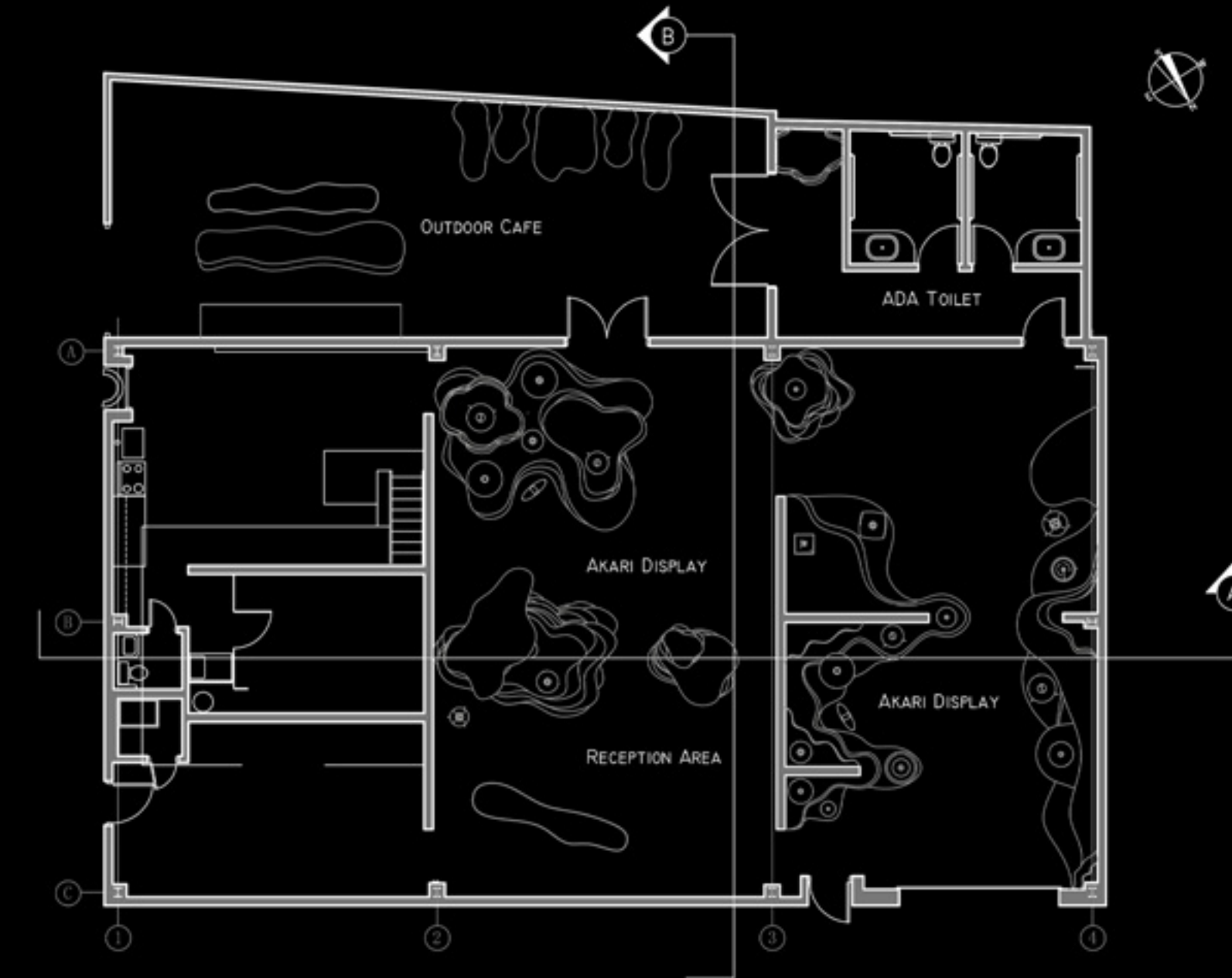
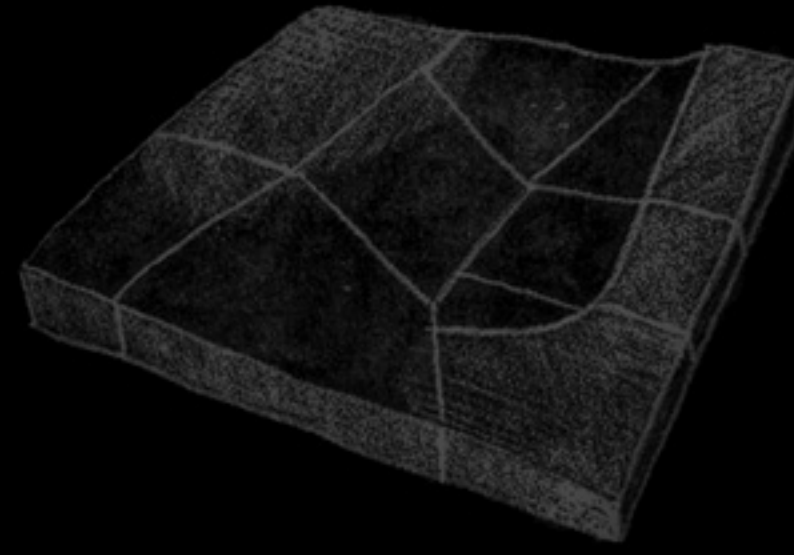


# Dancing Crete

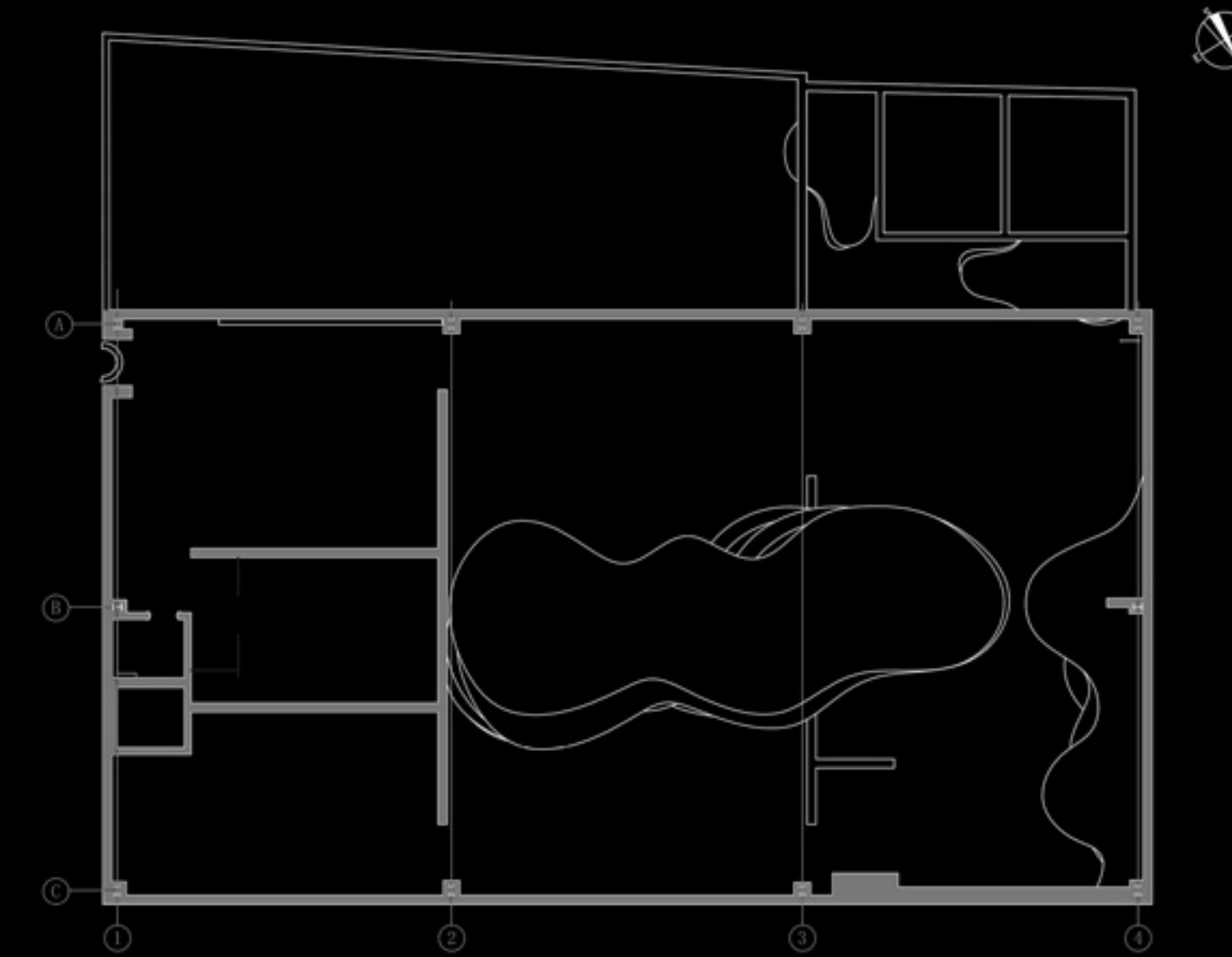
Shiyue Zhang

INT.602.03.Gregory Bugel

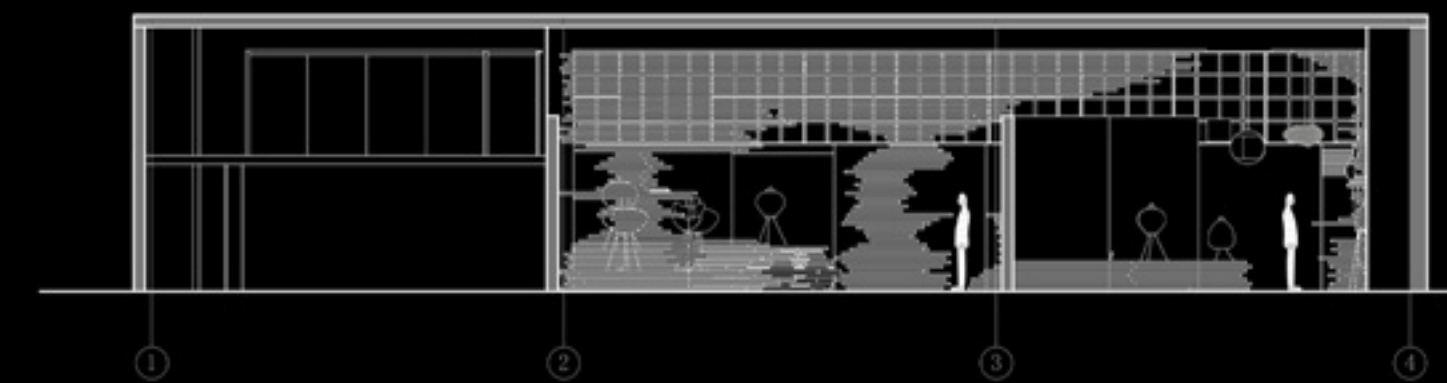
In this project, the overall design is inspired by Noguchi's sculpture Another Land, that is, an organic-water-flow form composed of varisized stone pieces of different roughness materials, the experience of the entire interior will be a natural cave. Cave is a natural void in the ground, specifically a space large enough for a human to enter. Noguchi once said cave was the heart of stone, it is the space which it creates that is the sculpture. By research and diagraming Noguchi's style, asymmetric, natural, and layering will be the main design languages and techniques. Remaining the cool color tone of Noguchi's stone bricks, papercrete will be a sustainable material with a similar feeling, but smoother, lighter, and more formable. Step by step integrate elements, the final design system will be asymmetrical organic layerings, performed by the room layout and Akari display shelves. Followed by the categories of Noguchi's Akari and the purpose to join new material with origin bricks, the display forms will be not only lying on the ground but also attaching to the wall, hanging on the ceiling. The vertical view of interiors, ceiling and shelving units will be positive vs. negative relationship. The whole space will be natural and cold-tone, by turning the lights on, gray color papercrete will stand out those warm color Akari of soft lights, and buyers can better understand the atmosphere Akari creates.



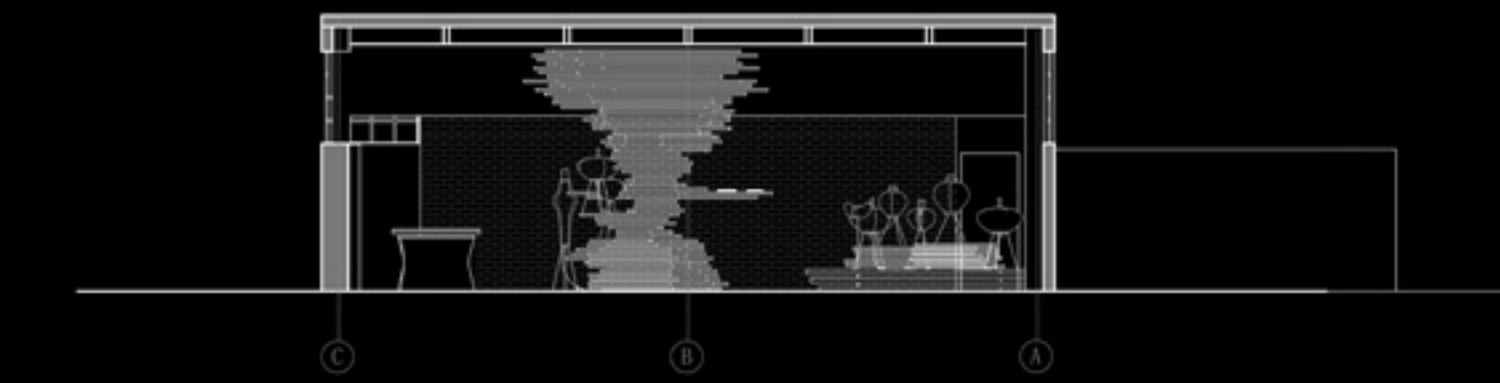
FLOOR PLAN I FOR AKARI DISPLAY



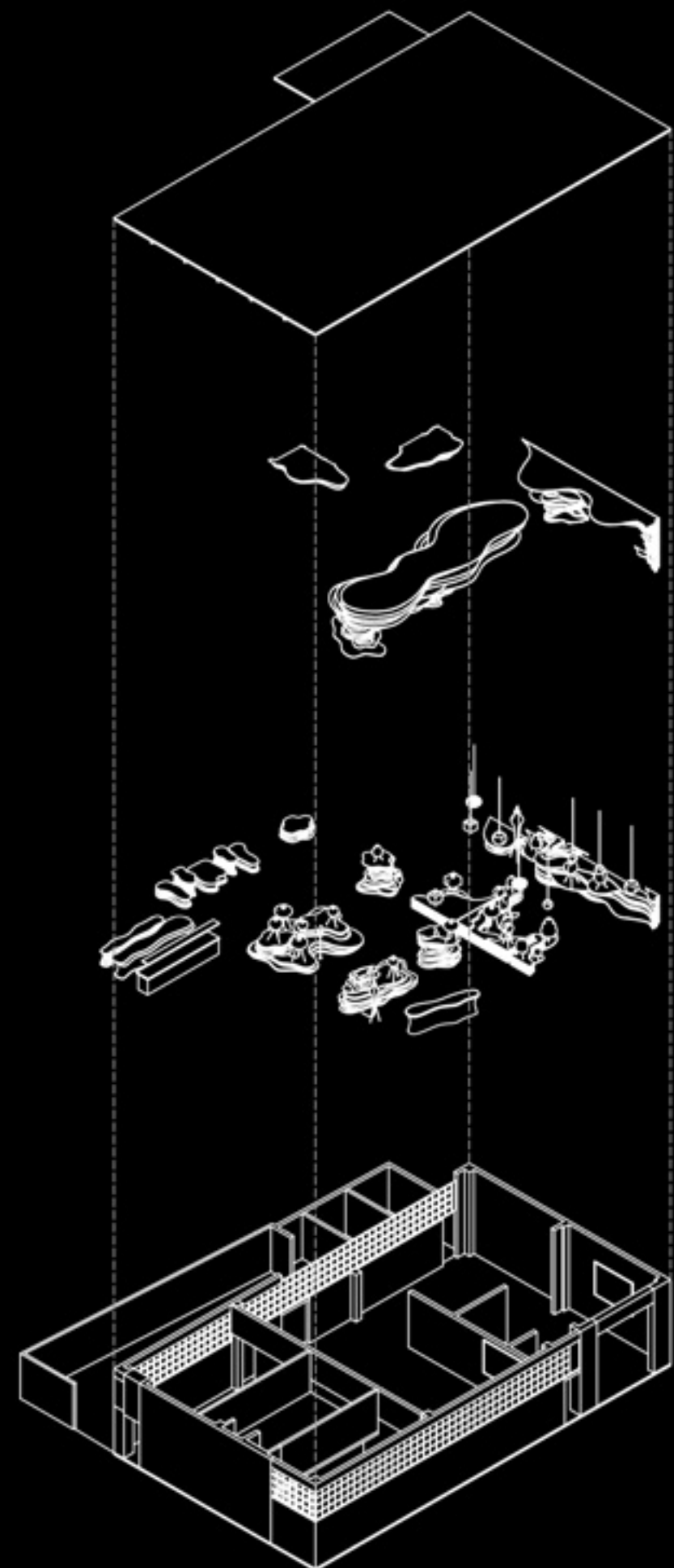
CEILING PLAN I FOR AKARI DISPLAY



SECTION I-A FOR AKARI DISPLAY



SECTION I-B FOR AKARI DISPLAY



Akari Display



Education / Event



# NOGUCHI \_ BEHIND THE SCENE \_ RESCULPTURE THE SPACE

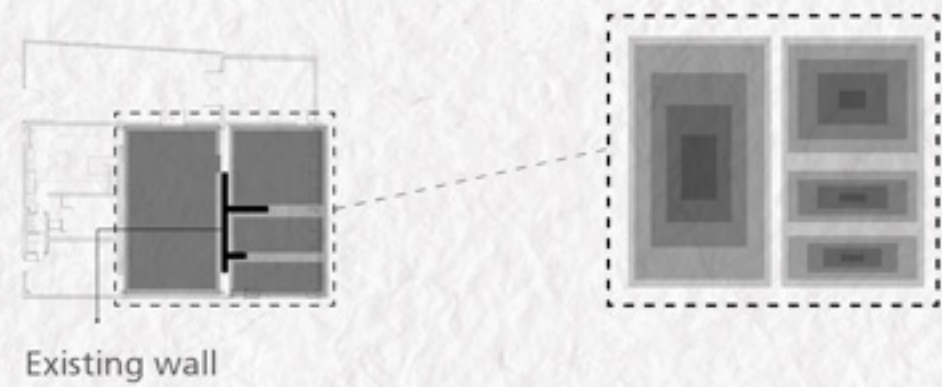
INT.602.03 JUNJIAO ZHAO PROFESSOR GREGORY BUGEL

This project attempts to mimic the way Noguchi shapes his sculpture by introducing a continuous curved surface to the original site as a display surface for the Akari lamps, thus reintegrating the original space and creating a continuous and novel retail experience.

*"If sculpture is the rock, it is also the space between rocks and between the rock and a man, and the communication and contemplation between."*

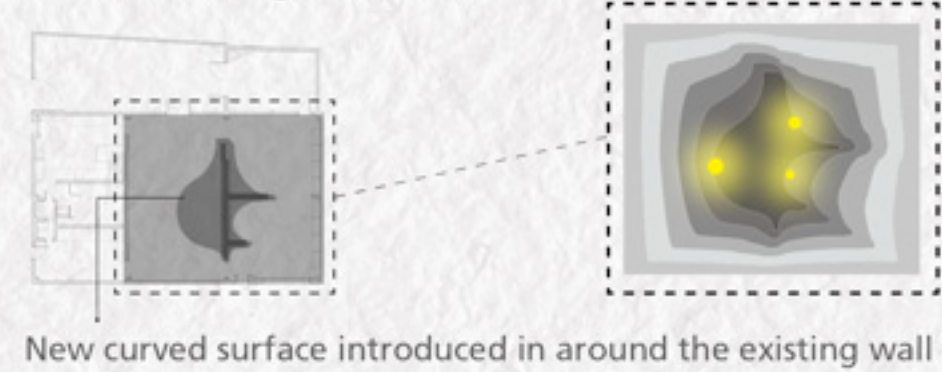
## Original Space

Individual functions serve in seperated fragments of space



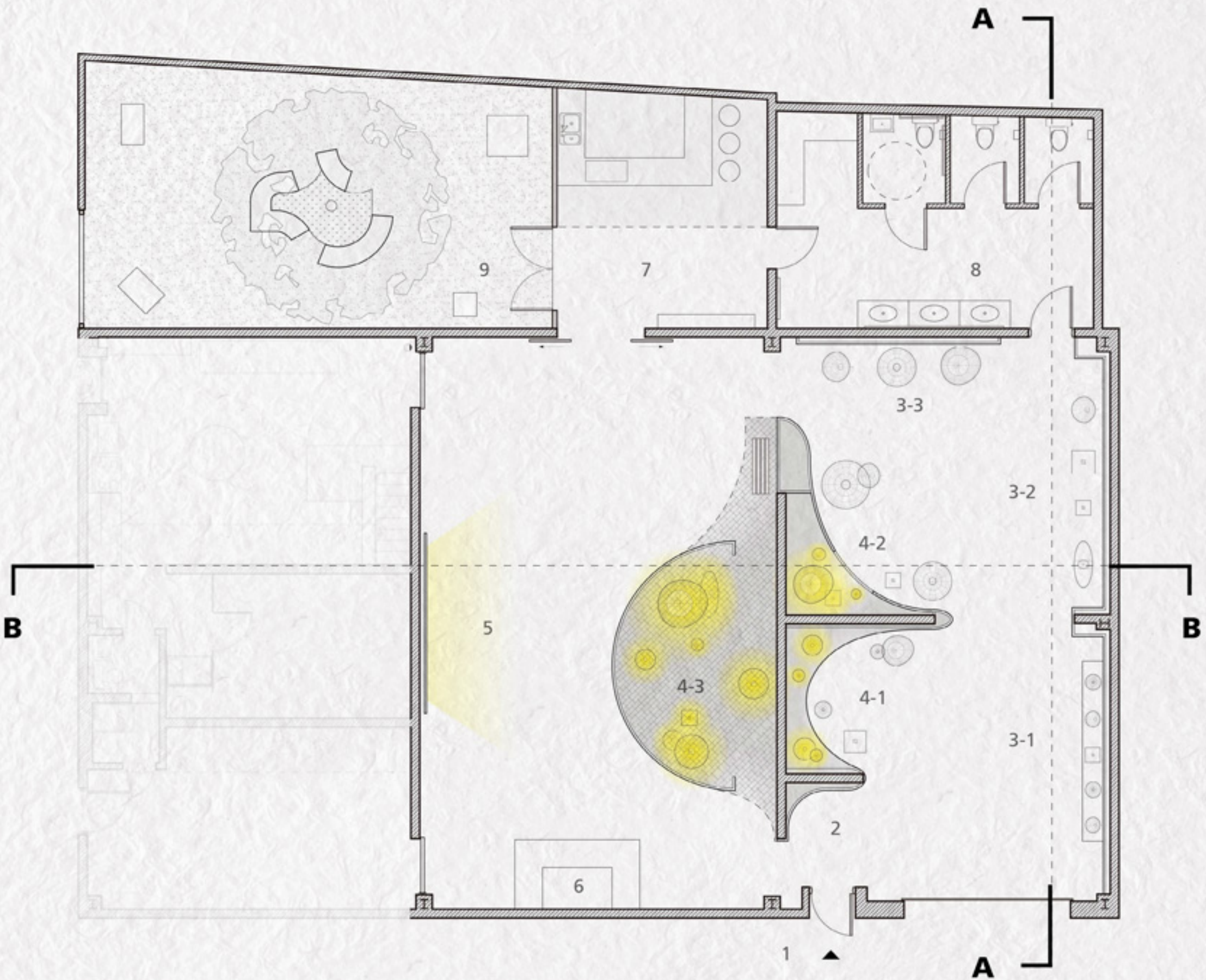
## Resculpturing the space

The fragments are integreted into a whole with interesting moments along the road



## Floor Plan

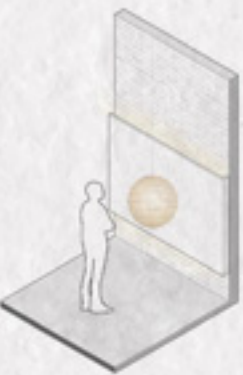
- 1. Entrance
- 2. Introduction
- 3. Retail
- 4. Display
- 5. Projector
- 6. Checkout counter
- 7. Cafe
- 8. Restroom
- 9. Backyard



## Display Strategy

- 1. Display different Akaris together on a dark background
- 2. Display individual Akaris on a light background

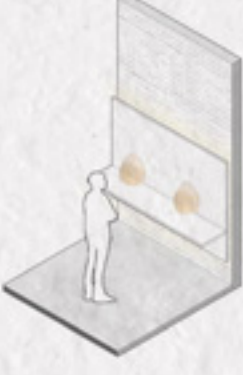
3-1  
Table Akaris  
on white  
background



3-2  
Floor Akaris  
on white  
background



3-3  
Ceiling Akaris  
on white  
background



4-1  
View Akaris on  
dark background



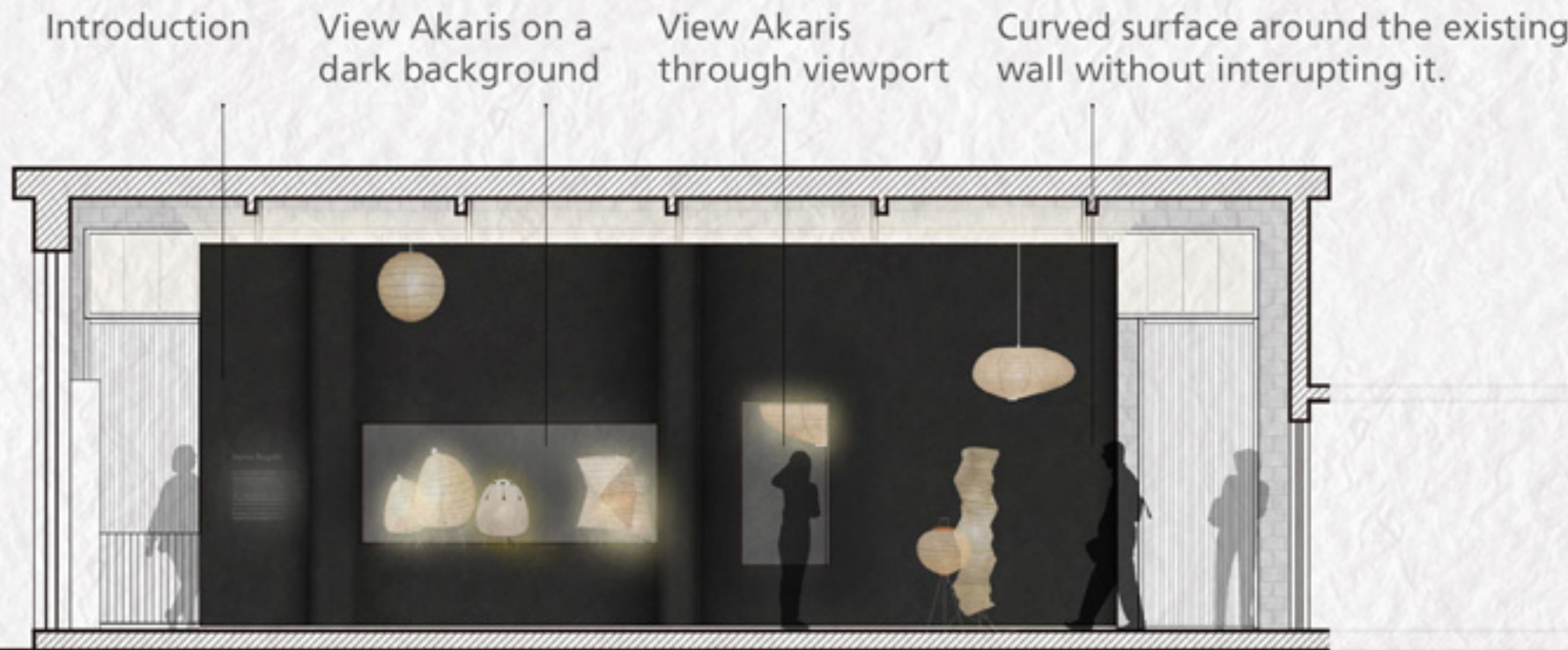
4-2  
Viewing Akaris  
through caves



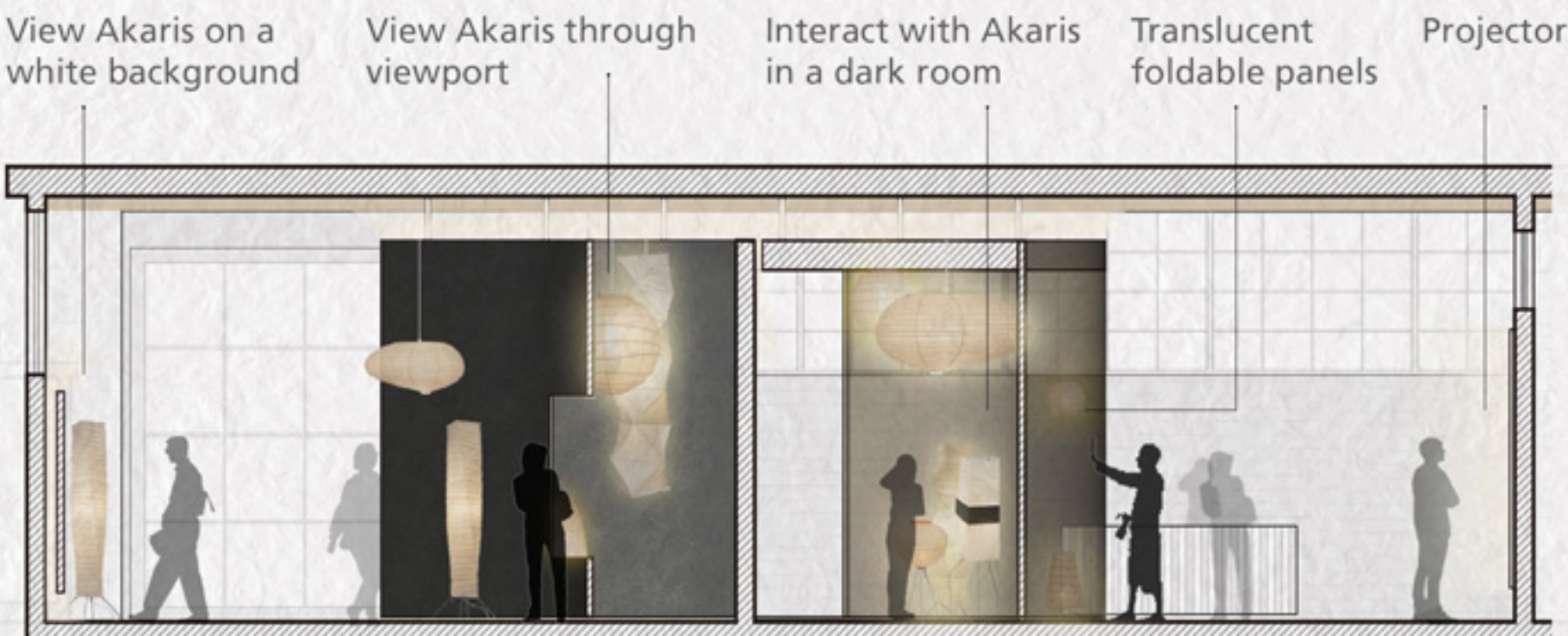
4-3  
Viewing Akaris in  
dark rooms



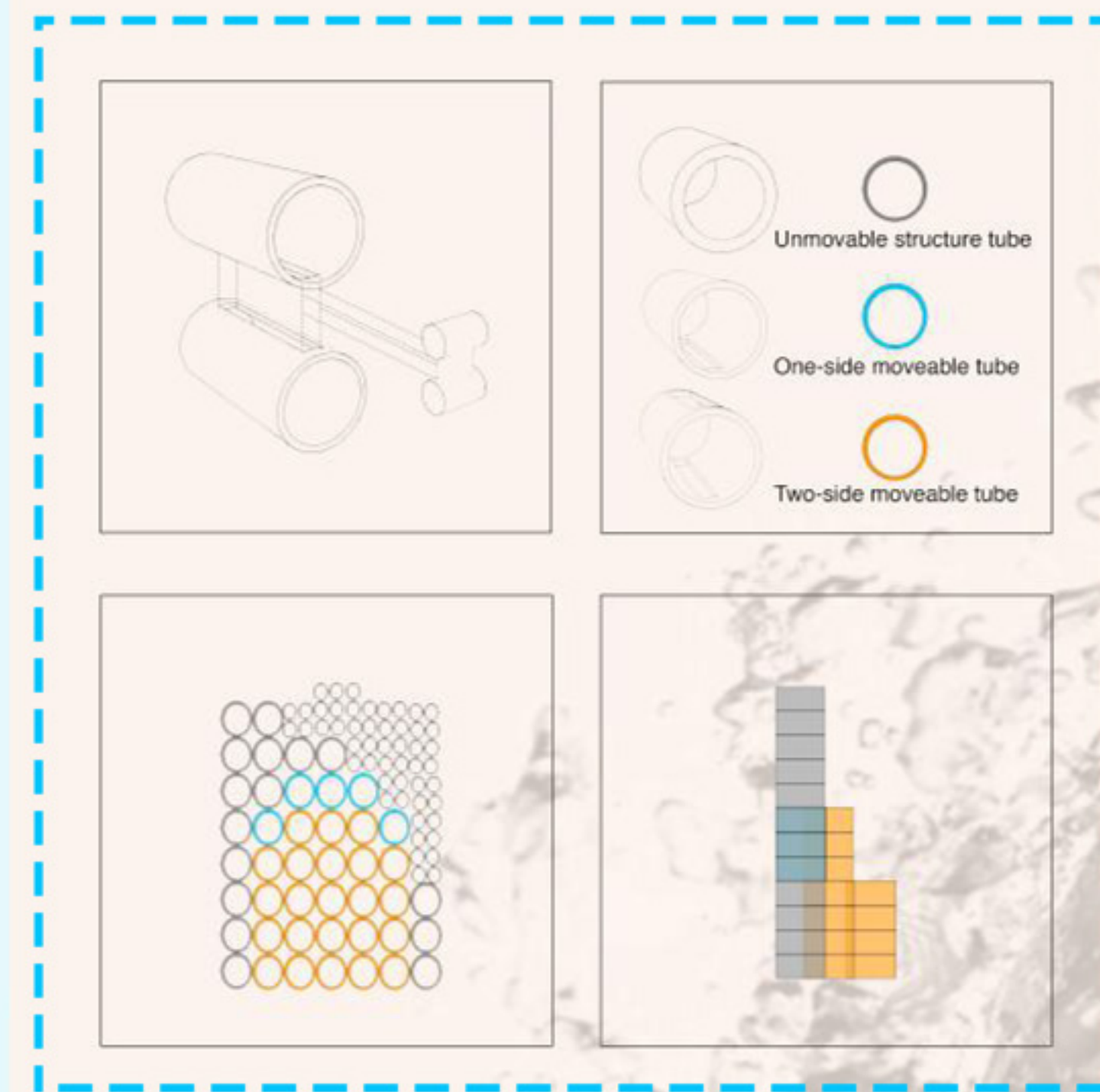
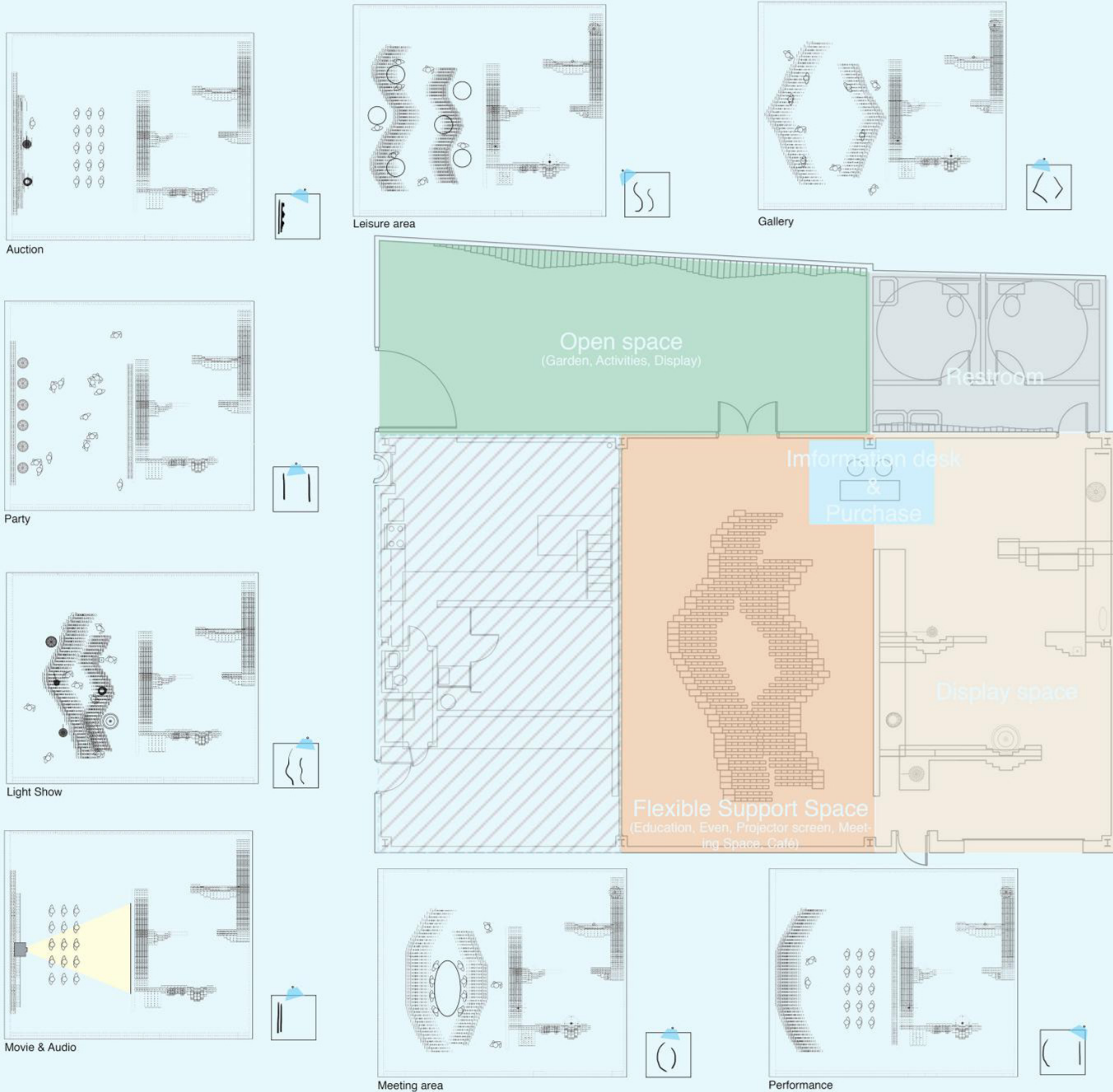
## Section A-A



## Section B-B





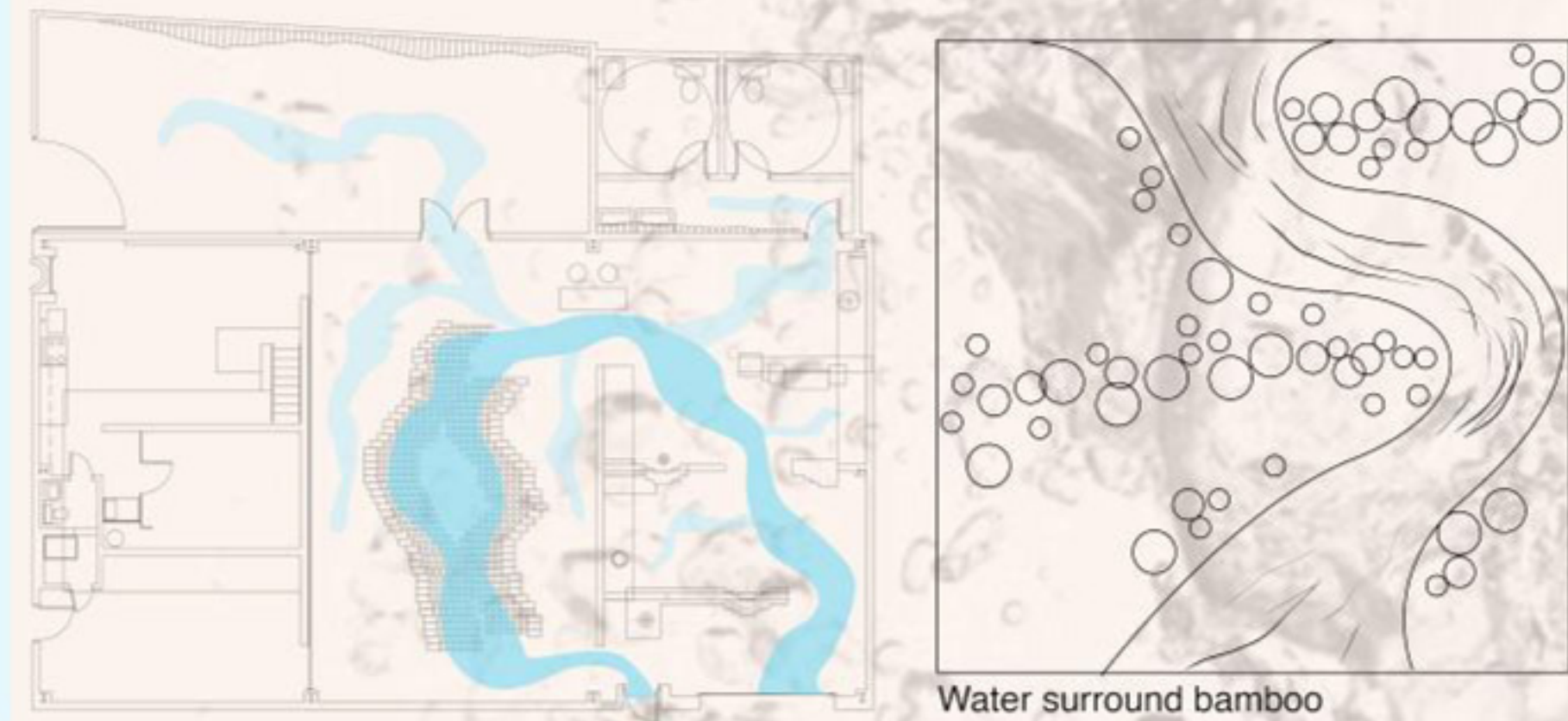


# Movement in Stillness

Water Flow:

When I refer to it as land sculpture, this is what I mean - water flow, nature's passage.

-Isamu Noguchi



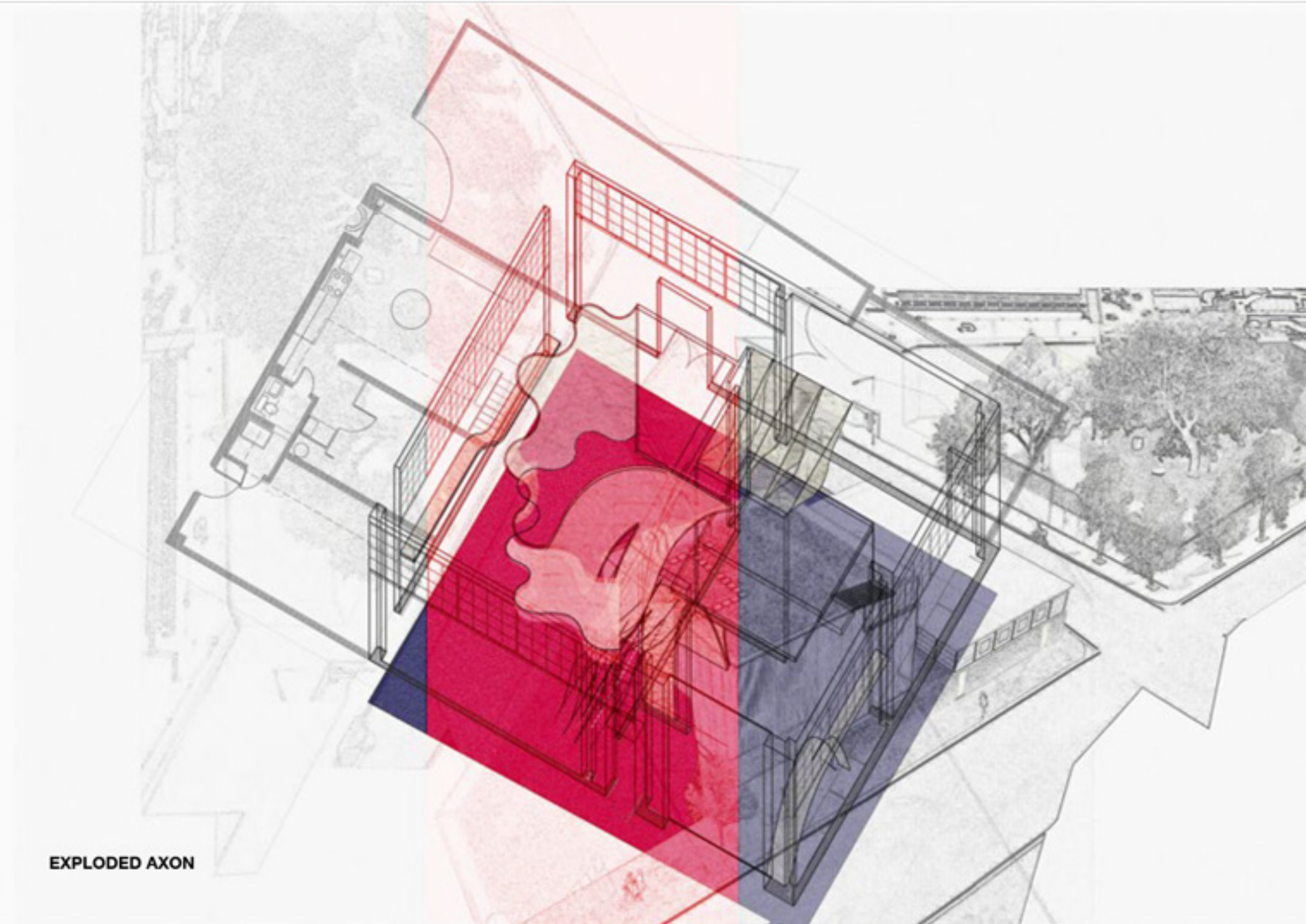
Water surround bamboo



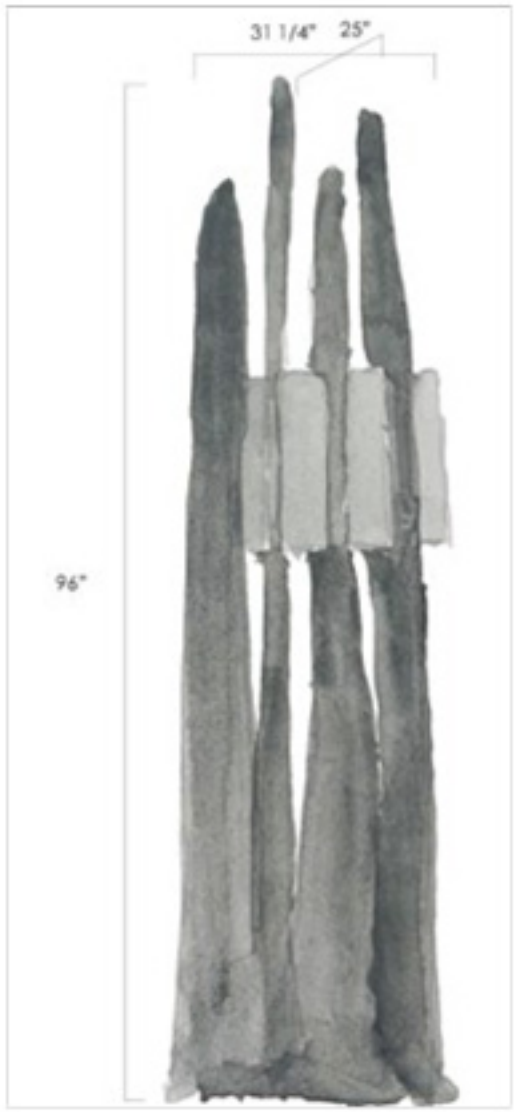
Noguchi retail shop / Huahua Huang

OUTSIDE IN

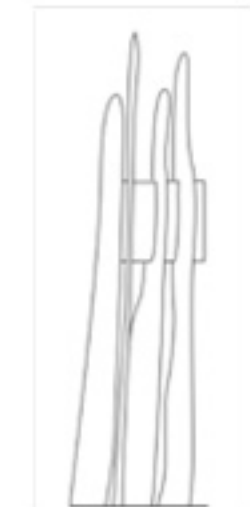
The concept uses display elements inspired by Noguchi's sculpture 'Rain Mountain' where organic landscape elements emerge from the existing structure and serve as a background to the merchandise. Rounded ribbon-like sheets arise from the floor to form display surfaces and sculpted spatial elements modulate display zones and light. The display strategy contrasts the raw surface texture of mycelium- formed into custom curved display and furniture elements- and the perfect geometries of the Akari Light Sculptures. The ribbon-like sheets are applied to multiple assemblies-ceilings, floors and furnitures to best accommodate different sized akari display and create an unique visual experience. The garage door is transformed into a street opening with an outdoor cafe to enhance its connection to the Noguchi museum across the street.



EXPLODED AXON



sketch



elevation - front



plan



elevation - left



system

perspectival drawings



FLOOR PLAN - DISPLAY MODE 1/4"=1'-0"

FLOOR PLAN - EVENT/EDUCATION MODE 1/4"=1'-0"

RENDERED PLAN OF SHOWROOM 1/8"=1'-0"

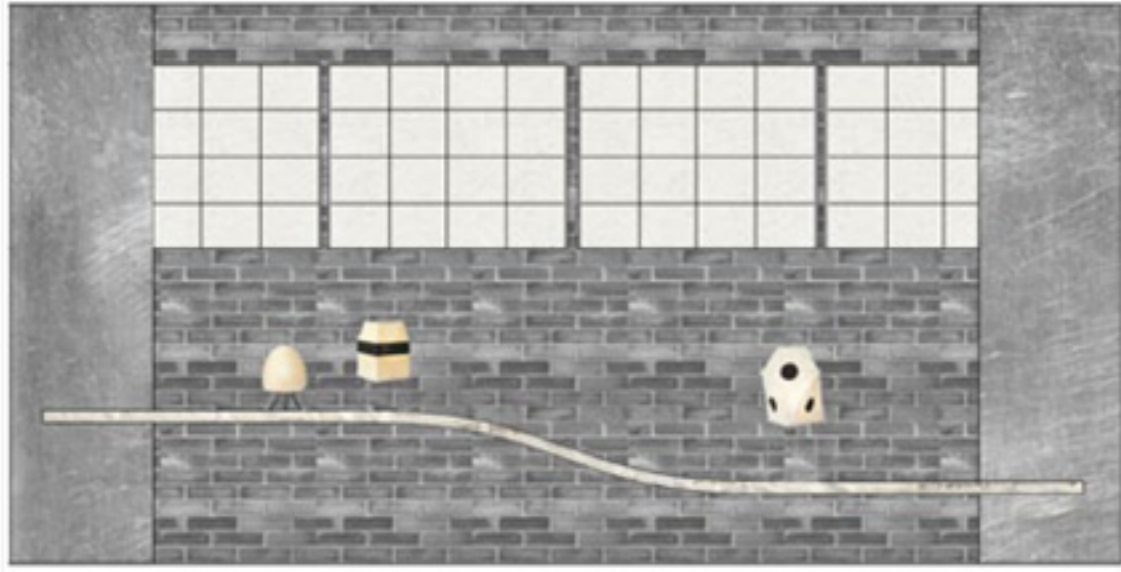


RENDERED SECTION OF SHOWROOM 1/8"=1'-0"

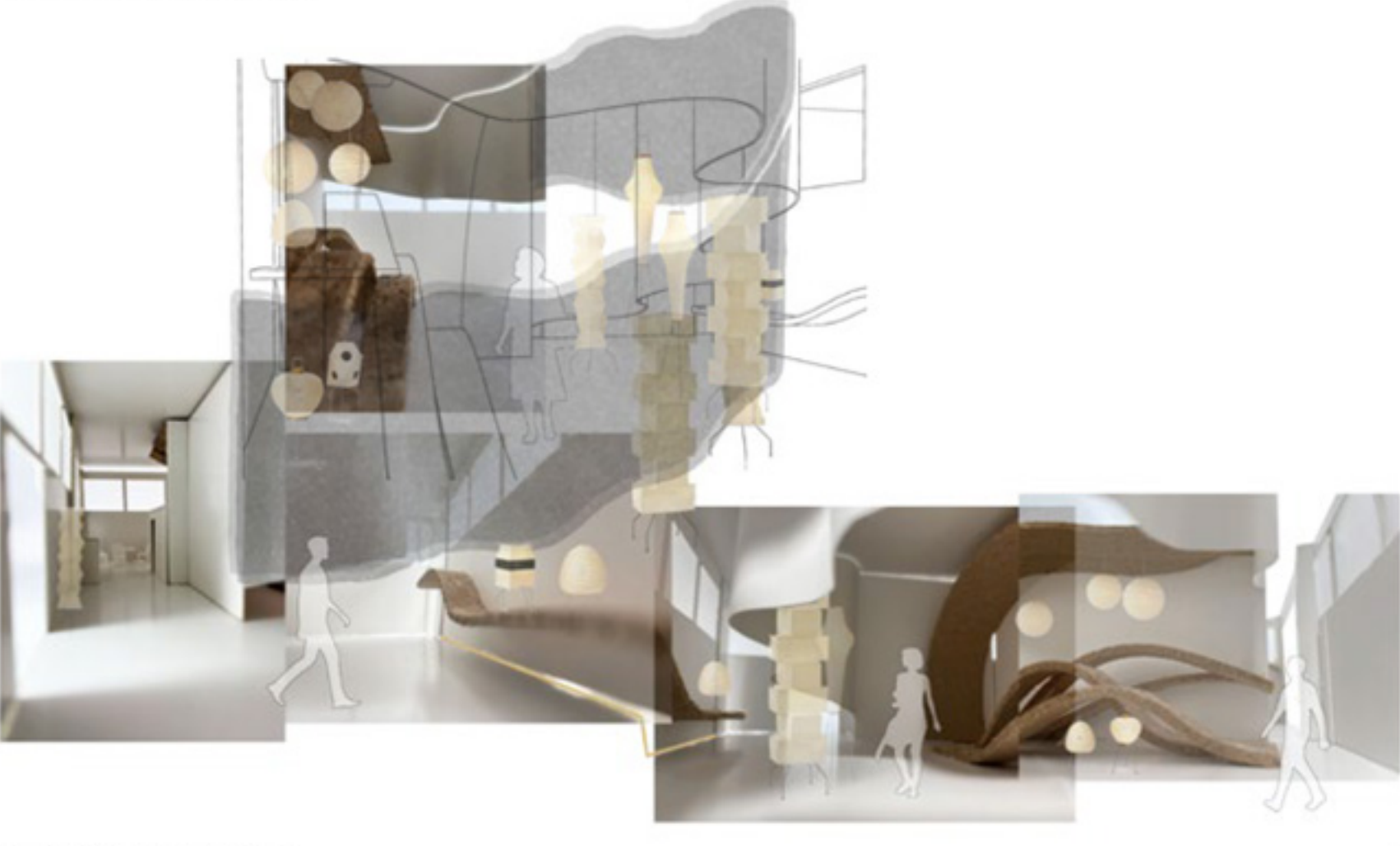


FELT SHOJI PAPER MYCELIUM

RENDERED INTERIOR ELEVATION 1/8"=1'-0"



PERSPECTIVAL COLLAGE 1: ENTRANCE



PERSPECTIVAL COLLAGE 1: SHOWROOM



# Grounded //

Inspired by Isamu Noguchi's incredibly large and diverse scope of work, 'Grounded' is an Akari display showroom, store, cafe, and event space that brings a floating, airy lightness to a more accessible, grounded earth. Akari, in Japanese, means 'light as illumination' as well as 'lightness opposed to weight' and the lighting fixtures embody exactly that. The translucent washi paper is versatile, durable, yet flexible enough to create waves that flow with the passing of a light breeze. It also helps with diffusing any harsh light from the exterior or from the light bulb. To ground these light objects, blackened steel and a more angular language is used to display them, taken from ideas surrounding Noguchi's sculpture 'Zazen'. Zazen, a form of seated meditation, brings people towards the floor and helps connect them to the earth. The interaction of light and dark, lightness and heaviness harmonizes contrast allowing visitors to be immersed in the full beauty of the Akari light sculptures. The spaces mimic the folding steel becoming ground for light to land on.



## Conceptual Driver



Akari L8

## Material Language

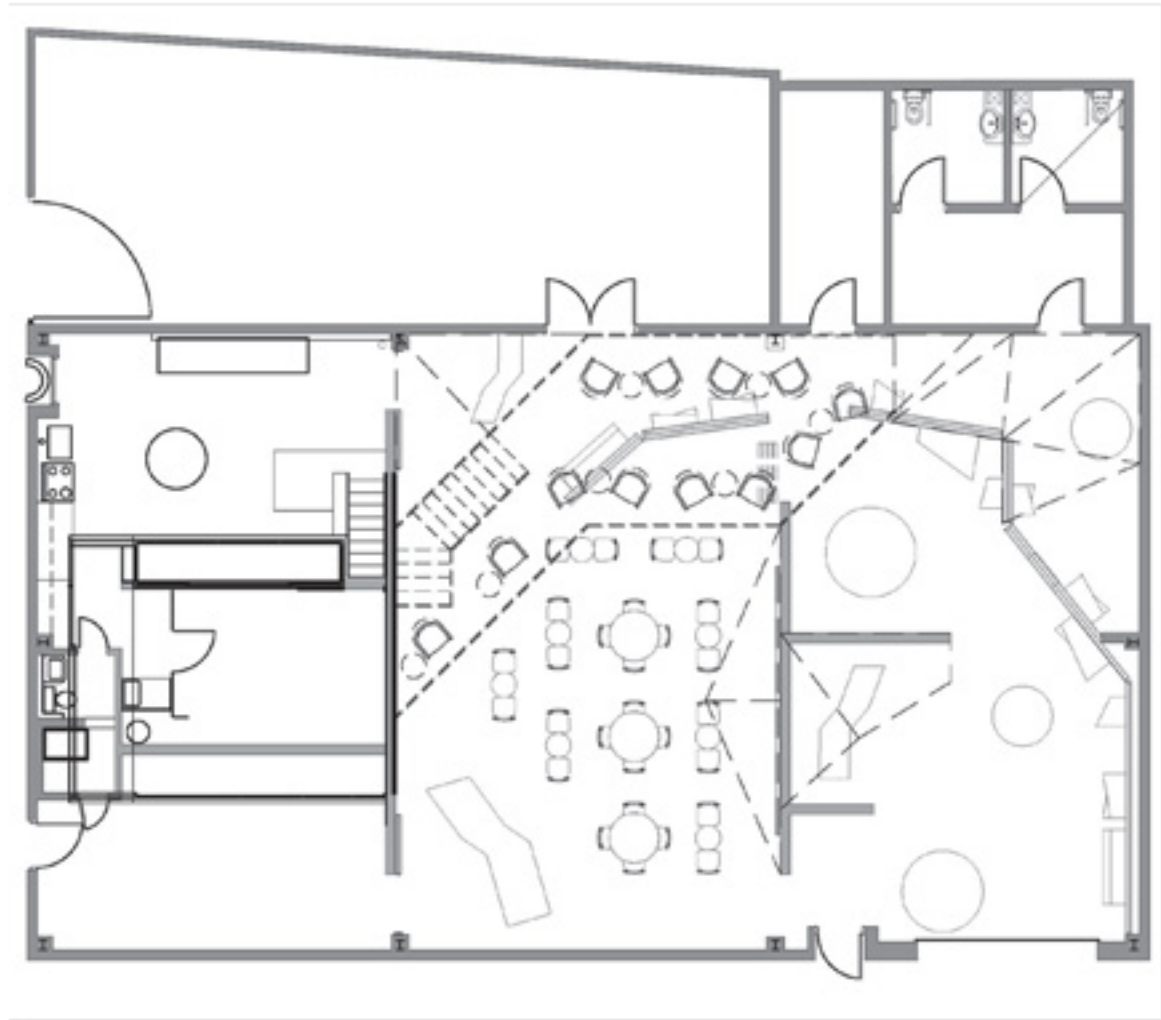


Washi



Blackened Steel

## Floor Plan



## Design System



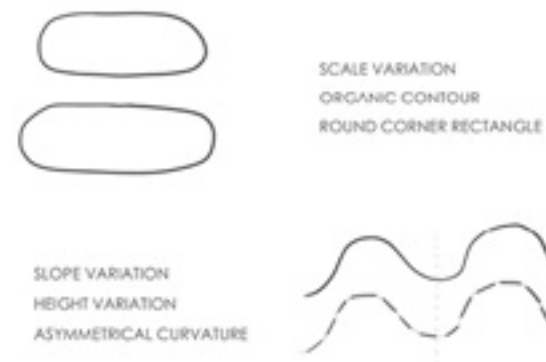
Zazen



Planar Mass + Angularity //  
Thickness and volume is created  
through angular connections to  
activate a space.







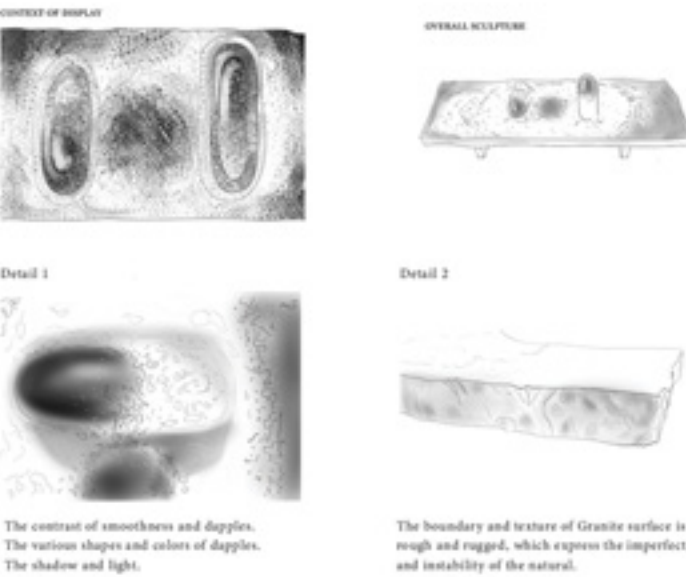
# THE SLIDE OF A HILL

NOGUCHI BEHIND THE SCENE  
QINGHUA WANG

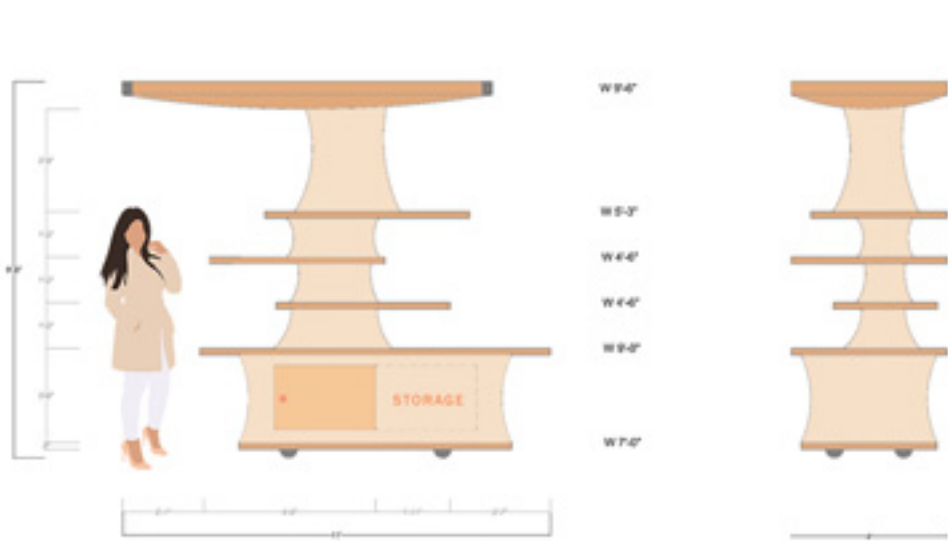
Inspired by the Noguchi's “Black Hills” sculpture, this AKARI lamp display system features the design elements of asymmetrical curvature, height variation, layering, slope, and scale. The height variation used in the display system helps to display the different dimensions and types of AKARI lamps. They can be not only hung from the ceiling or stood on the floor, but also hung on the top of the display system, and stood on the platforms with various level. The shape of each platform is oval which is related to the round-cornered rectangular shape of “Black Hills”.

The selection of bamboo as a fabrication material for the display system is inspired from the bamboo ribbon frame of AKARI lamps. It explores the material quality of being-light-weight, flexible, and durable - so that the system can be both robust but easily moved.

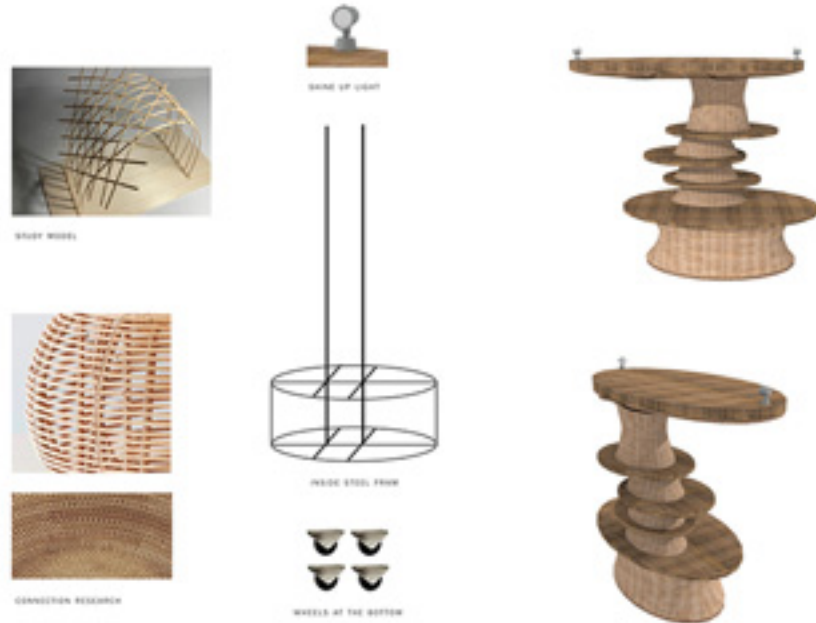
## OBSERVATION AND ANALYSIS



## DIMENSION OF DISPLAY SYSTEM



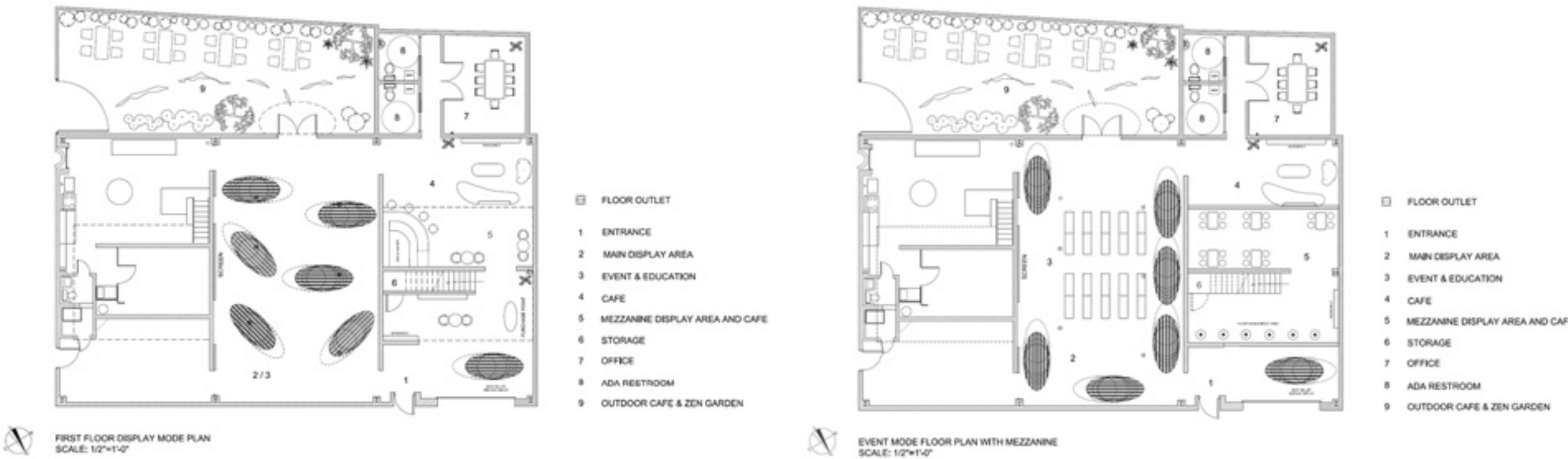
## ASSEMBLY OF SYSTEM 3D MODEL



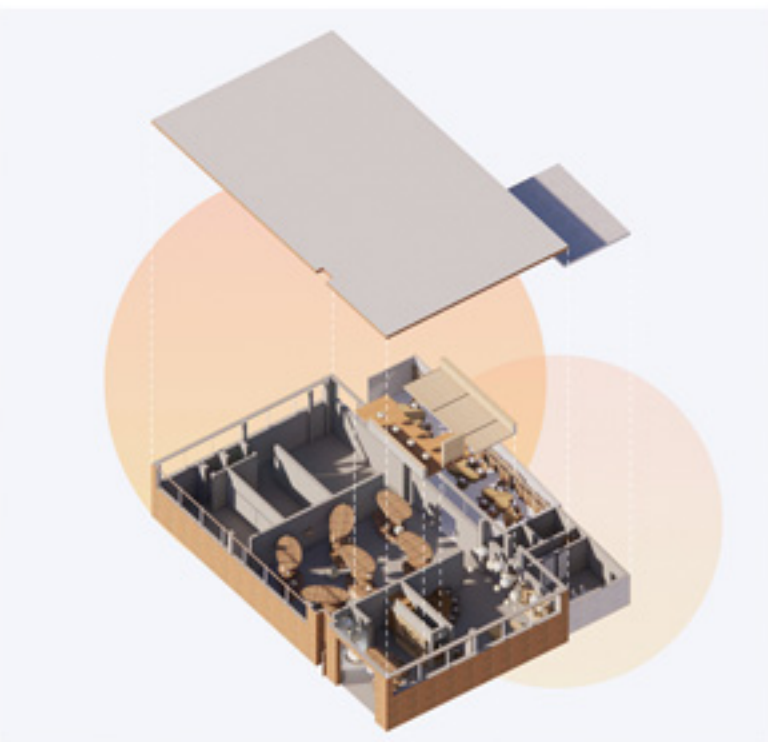
## PERSPECTIVE RENDERINGS



## FLOOR PLAN



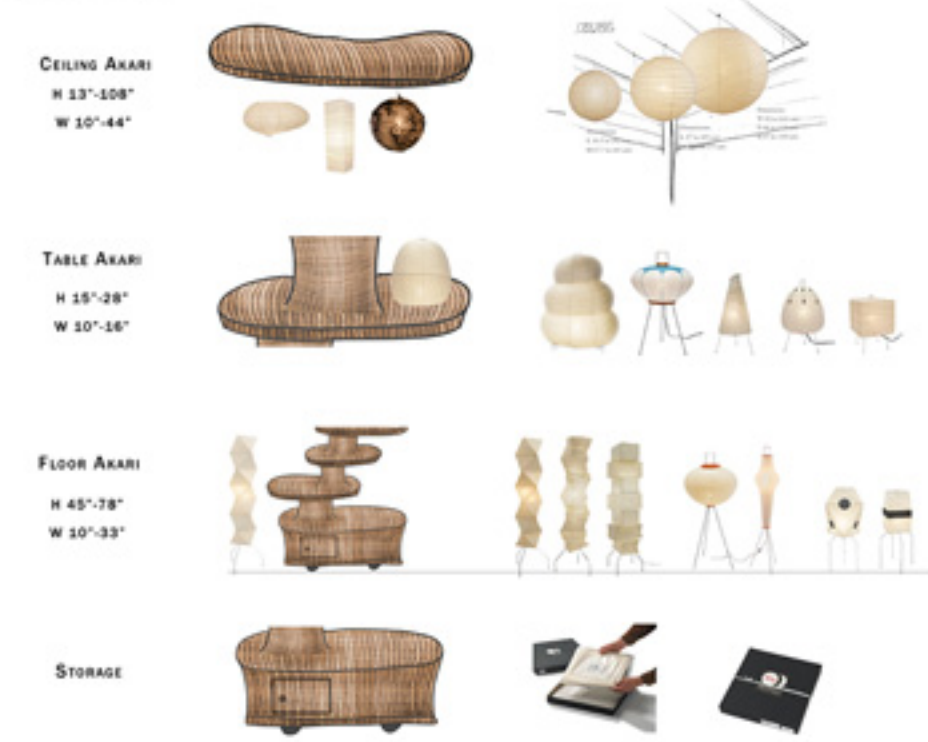
## AXO



## FURNITURE SELECTION



## DISPLAY TAXONOMY

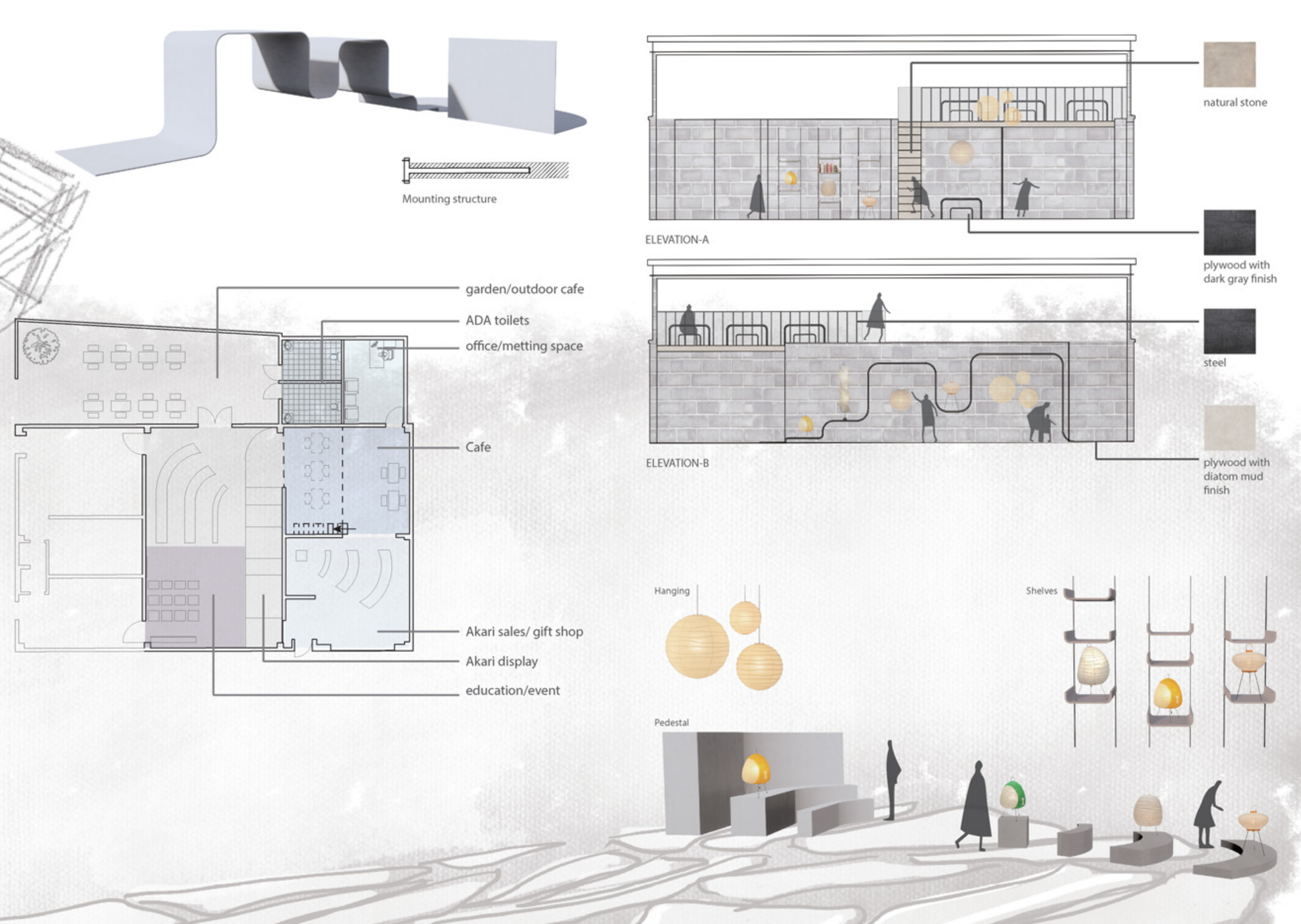




# FLOW

## Noguchi BEHIND THE SCENE Shannan Yao

The Noguchi Studio is an industrial, light-filled structure with a peaceful atmosphere that deserves to be historically retained. The main design language concept was inspired by the curves and tight fitting blocks of Noguchi's sculpture 'Another Land'. The curvilinear language of water flowing through the landscape in the sculpture informed the main gesture of an undulating display shelf and café mezzanine area cantilevered from the existing central CMU wall. Blocks of display fixtures and furniture direct the flow of circulation through the sales areas, education and café spaces. The furniture and showcases stack or nest together to provide flexible spaces to be used for events. An additional wall-hung adjustable shelving system accommodates differing product sizes and optimizes viewing heights. The material palette of stone, steel, and plywood coated with diatom mud paint retains the natural materials of Noguchi's sculptures and compliments the character of the existing industrial building materials





# Process Portfolio



## *02. Akari light store*

### *Layers of light*

Inspired by the Noguchi's sculpture "To bring to life" and Light akari UF4-L6, the new akari retail store will use the concept of layering to create an immersive shopping experience of akari light sculptures.

Bamboo, a key sustainable material of Akari light sculpture is also our main fabrication material, giving customers a sense of nature and helping them to better engaged in the Akari world.

The store will utilize different sizes of bamboo panels, composed of louvers, in both display and partitions system. The louvers on panels can be shifted in different directions, diffusing and creating variable patterns of shadows and light that emanates from the akari light sculptures on display. The store will also have flexible display and education mode which can fulfill all the needs of daily and event use.