Akari in Contrast:
The Transformative Axis

The Retail Experience:

The contrast of the darker reclaimed wood to the white, washi paper used on the light sculptures is meant to draw in the consumer and create the desire of an interaction with the sculptures. There is a distinction in visual heaviness of the materials surrounding the light weight of the Akari, which enhances the fragility and details of the light sculptures. Additionally, there is a connection to the surrounding neighborhood by the use of common materials, which keeps the retail space approachable and relatable.

Alexis Velasco
INT 602 - Section 02
Spring 2022 - Tetsu

“He was seeking to make heavy stones look light, hard stones look soft, immobile stones like they were in motion. I learned through him that approach to the stone.” - Isamu Noguchi
Yin & Yang: Complimentary Contradictions

The principle of Yin and Yang is that all things exist as inseparable and contradictory opposites, with the pairs of equal opposites attracting and complementing each other. Inspired by the dichotomies inherent in much of Noguchi’s work, the design seeks to explore contrast between lightness and darkness and curvilinear shapes vs. sharp geometric lines to highlight Noguchi’s sculptures.
Intra-Akari is a sensory retail experience inspired by the juxtaposition between solid and void in Isamu Noguchi's work. The experiential showroom is composed of a flexible modular system that allows for discovery and active engagement with Akari light sculptures.
The Abundant Void
— the Space of Light

When a lamp is lit, the light fills the entire room. Light makes us see everything else, and without light, everything goes back to nothingness. The design language of this project begins with the revelation of light. How to illuminate the space when needed in a purposefully multifunctional space are driving the design of this retail showroom, educational, and event space for the Noguchi Museum and Foundation.

The spatial design considers the relationship between display and storage. Storage is not only for product stock but also the storage of indoor furniture and display shelves. All functions such as display racks, tables, chairs, stages, and audience seats are included in a similar modular. Most modular components are movable, which is the premise of this multifunctional space. When furniture and installations are needed, they are deployed, otherwise, they are nested away creating multi-use spaces, including a retail, cafe, event space, and educational space.
The proposed design for the Noguchi showroom seeks to create a modifiable display system for Akari light sculptures, inspired by the natural formation of basalt columns. The columns are clustered into hexagonal platforms of varied heights, creating levels for optimally viewing different sized Akaris. The moveable platforms allow for the deployment of multiple circulation paths and seeing the products from multiple viewpoints. The system allows for the space to flexibly accommodate events and evolve to suit the needs of the museum. Black Richlite evokes the basalt used in Noguchi’s sculptures as a lighter weight sustainable alternative. It’s dark subtle sheen allows for a contrasting background to optimally foreground the light objects and their emitted light.
Noguchi Showroom
Erosion and Sedimentation

The aim of this program is to create a unique and immersive retail experience that fosters wonder and encourages engagement. Drawing inspiration from Noguchi's sculpture "Another Land", a system of Erosion and Sedimentation was derived and abstracted. Through the variation in scale, the relationship between void and solid, capturing the movement and graduality that guides visitor through the experience. As the visitor circulates through the space, shifts in perspective enhance the experience by encouraging the spirit of discovery. Through the diverse and reconfigurable program, this project encourages appreciation of Noguchi's work.

Akari YP1 1951
Another Land 1968

- лишняая информация не была предоставлена -
AKARI IN-BETWEEN THE MIST

The project aims to explore a possible future for retail spaces in a post-COVID society, where the circulation of parties becomes more restricted. The design challenges traditional models of retail space or exhibition by creating rooms for culture and various events while selling. The design allows more diverse use of the space in different situations, existing the social representation function and rebalancing the community responsibility and cohesiveness of the art gallery.

The spatial strategy is to use translucent fabrics and movable traction lines to create a sense of de-specialization. the fabrics will start from a panel with no concept of space and grow out of it through traction. Through combination and arrangement, light and transparent layers of mist positions are created fluidly. these spaces can be easily "filled" by releasing traction through the counter at the top. By designing different panels, spaces can be flexibly realized and the panel easily forming a variety of different activities.

Inherited the language of form and philosophical logic from Noguchi's sculptures "Floral Vase." One pays attention to the positive space of the sculpture on the floor, one feels that it seems to be dissolving downwards. If one focuses on the negative space below the floor, the light seems to have a root system and grows upwards. Therefore, I used fabric and natural wood to create a spatial zone that can grow and dissapear quickly at any time. This design allows the user's experience in the space to be created specifically and flexibly.

DESIGN CONCEPT / Flexible growth and dissipation of fabric space

PLAN VIEW / RETAIL+ TALK+EXHIBITION

INSTRUCTOR: Brita Everett
DESIGNER: Chan Chen

The project aims to explore a possible future for retail spaces in a post-COVID society, where the circulation of parties becomes more restricted. The design challenges traditional models of retail space or exhibition by creating rooms for culture and various events while selling. The design allows more diverse use of the space in different situations, existing the social representation function and rebalancing the community responsibility and cohesiveness of the art gallery.

The spatial strategy is to use translucent fabrics and movable traction lines to create a sense of de-specialization. the fabrics will start from a panel with no concept of space and grow out of it through traction. Through combination and arrangement, light and transparent layers of mist positions are created fluidly. these spaces can be easily "filled" by releasing traction through the counter at the top. By designing different panels, spaces can be flexibly realized and the panel easily forming a variety of different activities.

Inherited the language of form and philosophical logic from Noguchi's sculptures "Floral Vase." One pays attention to the positive space of the sculpture on the floor, one feels that it seems to be dissolving downwards. If one focuses on the negative space below the floor, the light seems to have a root system and grows upwards. Therefore, I used fabric and natural wood to create a spatial zone that can grow and dissapear quickly at any time. This design allows the user's experience in the space to be created specifically and flexibly.

DESIGN CONCEPT / Flexible growth and dissipation of fabric space

PLAN VIEW / RETAIL+ TALK+EXHIBITION

INSTRUCTOR: Brita Everett
DESIGNER: Chan Chen
Akari In Between the Fabric

Concept

The Noguchi Showroom is designed to deliver visitors a relaxed and intriguing meandering experience while appreciating the beauty of Akari lights. The showroom is a pop-up, seasonal interior installation that includes the function of the Akari displaying, retailing, cafe, outdoor garden, and storage.

Visitors could discover Akaris that are placed in various scenarios to better showcase their versatile functionality and timeless aesthetics. In the exhibition area, the flexible cloth partition is a significant design feature to accommodate different events and design purposes that might happen inside. The Akari lights are positioned at different heights based on their appearance property. Using Tencel fabric as the main material, the scenarios are created not only as the functional spaces but are also supplemental backdrops to the Akari, establishing an abstract, ethereal atmosphere.

The flexibility and the cost efficiency are the prior concerns of the design. The equipments and materials are supposed to be easy-installed and not overwhelming the main purpose of selling Akari lights.

Design Rule
Noguchi Showroom
Asymmetric Ribbon

Charlene Wang
Professor David Ling

The design of the exhibition site combines the concept derived from Akari - asymmetric and the technique of Akari making - ribbing. The site encourages original thinking of the Noguchi design by providing a peaceful light and shadow reflected environment and allowing visitors to feel like they are inside an actual Akari.
'Disarrayed Sequence' aims to create an engaging immersive retail experience for the Akari light sculptures. The display fixtures accommodate clusters of Akari at varying heights and configurations while simultaneously forming partitions that partially enclose and envelop viewers in illumination. Sustainably-sourced bamboo is used to construct lightweight and versatile shelving structures. Translucent alabaster surfaces allow the lamp illumination to impart a glow to the display system. Alabaster is also utilized as a hanging panel system to designate and close off the display area during events. The café is directly visible from the museum to draw interest and orient visitors. Similar to Noguchi’s playgrounds, multiple circulation paths foster meandering in the space.
“Shifting Datum” takes cues from the existing structural grid of Noguchi’s studio, informing the display fixture layout and rectilinear cubic design language. The display tectonic of the plywood and aluminum masses is inspired by Noguchi’s “Floor Piece,” piercing through datum created by the concrete platform to imply an unseen connection. Surfaces are created by cubes clad in aluminum that push and pull through the masses to create moments that frame and enhance light from the akaris. The materiality of “Shifting Datum” has an industrial intention, an homage to the existing studio space and surrounding neighborhood.
"Hidden Lights" aims to evoke a sense of curiosity within visitors by using light emitted from displayed Akarls to guide circulation along a path of discovery. Upon entering, the Akarls are initially contained and hidden from view but their light is visible through open corners revealing the Akarls allowing them to be fully viewable. The displays employ open-box assemblies and smaller scaled alcoves to provide diverse ways of seeing the variously sized Akarls. The spatial layout sequentially creates corners aiming to promote discovery of the variety of displays.
"a common and free experience"---isamu noguchi

This design focuses on experience. We propose to build an exclusive yet accessible retail experience for every visitor. The 'ebb and flow' mycelium ribbon system, along with the newly included repair and customization counter, open up opportunities to approach Akari sculptures from comprehensive yet personal perspectives. We hope that at the end of their exploration, visitors will not only leave with their Akari, but a look of contentment after the immersive journey with Noguchi's essence—his appreciation of relentless liveliness and subtle flux between permanence and impermanence.
Cherish the valuable historical trace, they tell the stories between Noguchi and his sculptures...

The goal is to create a unique retail experience enhancing brand value. The design concept is to deliver the idea that Noguchi’s soul is eternal in this space. Inspired by the traditional Japanese festival Obon, Akari symbolizes the soul of Noguchi, creating unity to his historical residence. The enclosed lighting display area provides a touching, interactive experience. The glowing and floating translucent 100% recyclable polycarbonate Akari shelves create a spiritual ambiance. Design details highlight historical traces on the wall and floor emphasizing Noguchi’s soul on archeology level.

An open space to interact, relax and learn.

For the members, an exclusive space to gather, communicate and commemorate.
THE DESIGN STRATEGY FOR THE NOGUCHI STUDIO RETAIL DISPLAY AND CAFE IS A MULTI-FUNCTIONAL, ADAPTABLE SPACE. EASE OF MOBILITY, FOLDING AND UNFOLDING, AND ASPECTS OF REVEAL ARE KEY FEATURES IN THE DESIGN THAT WAS DERIVED FROM STUDYING NOGUCHI, HIS WORK, AND AKARI LIGHT SCULPTURES.

AS NOGUCHI WAS KNOWN TO ENJOY THE IN-BETWEEN MOMENTS OF SPACE ACTIVATED THROUGH OBJECTS, WHAT WAS HIS STUDIO CONTINUES TO INCORPORATE THIS IDEA WITH A SENSE OF PLAYFULNESS AS THE SPACE IS REIMAGINED SUPPORTING A NEW PROGRAM.

MOVABLE AND MULTI-FUNCTIONAL PARTITIONS HARMONIZE WITH THE EXISTING SPACE THROUGH SIMPLE MATERIALS AND FORM. THE MUSEUM IS ABLE TO CONTROL THE PLACEMENT BY ORCHESTRATING AND RECONFIGURING THE PARTITIONS TO BEST SUIT ITS NEEDS. THIS IDEA RESONATES WITH HOW NOGUCHI INTENTIONALLY FRAMED WHAT THE VIEWER WAS SEEING AND EXPERIENCING WITH HIS OWN WORKS. THE SIMPLE CUTS AND FOLDS EMPLOYED IN KIRIGAMI, THE JAPANESE ART OF FOLDING PAPER, INFORMED THE PARTITIONS EVOLUTION.

Balancing Act

Jaeun Cho
INT-602
Professor Suzanne Song
When people as audience staring at Noguchi’s sculpture, we are trying to feel this famous artist. At the same time, we eager to have the spiritual empathy with him. However, reinterpreted Noguchi’s aesthetic will become a challenge. This project is committed to creating one oriental philosophical atmosphere to help audience better experience Noguchi’s oriental aesthetic.
SUBTRACTION AND REFLECTION REVEAL
By Katy O'Connor
Studio 602.02, Sheryl Kasak

In this project, subtraction and reflection are utilized in tandem to reveal Noguchi's Akari light sculptures and have the forms of these sculptures constantly echoed and celebrated throughout the space.

Upon entry the viewer is addressed with sets of steel rectilinear vessels that are placed next to each other to form shelving wall partitions, where one side of each vessel is subtracted in order to hold each individual Akari. Additionally subtraction is exhibited in each vessel through a removed bottom segment that is partially subtracted and slid aside from the bottom, what is discovered from this act of subtraction is that under the subtracted form lies a floor mirror that reveals the bottom of the Akari up to the viewer. Reflection is also demonstrated through the softer reflections of the Akari coming from the polished steel of the vessels, along with the steel vessels implemented on the walls. This lets shoppers encounter the bodies and light of the Akaris directly as well as without squarely facing them, allowing for a truly immersive shopping experience.
The Ascending Akari

Lauren Cooper
Professor Tetsu Ohara
laurencooper987@gmail.com

The warm glow of the Akari reflecting on the shelves encourage the guests of the Noguchi Showroom to engage with the Akari light sculptures through touch for a tactile experience. The Ascending Akari is a rearrangeable viewing mechanism that includes certain shelves swivel 60 degrees around a hollow bamboo stick to give an ever-changing view of each Akari. While walking around the shelves, the line of vision changes for the viewer which gives them a different perspective of the Akari with every step they take. Key design decisions are derived from Noguchi's sculpture Leda such as overlapping shelves, asymmetrical balance of form, and rotation around one central axis.
**Iterative Expansion**

The design proposal for the Noguchi Showroom is a dynamic display, emerging and receding to form a relationship with its visitors. The flexible system utilizes sustainable materials to honor the Akari light sculptures in an existing interior environment.

Iterative Expansion employs a series of movable walls with adjustable fins, producing a continuous ebb and flow of expression. Drawing on the idea of the in-between, the articulated display supports, frames, and showcases the lights in curated modification. The reconfigurable layout incites curiosity and encourages guests to return eager to view a transformed arrangement and gain a cumulative appreciation for Noguchi and his work.

To release the ratchet mechanism, lift/rotate the fin 20° to the full open position. The friction mechanism continues to work even when released for self-reformation.
a journey of form

Linh Nguyen | INT 602-02 | Professor Tetsu Ohara | Spring 2022

The proposed akari showroom is a celebration of simple geometry—the most basic shapes that were frequently employed by Isamu Noguchi in his works, especially his akari light sculptures. The showroom invites viewers to journey between clusters of light to witness the evolution and spectrum of akari morphology that lies between the most basic shapes. The display system ensures each sculpture's appliable position, visibility and reachability. Richlite panels, which are made from recycled paper and thus shares the akari sculpture's warmth and paper microtexture, are the main component of the display system, thereby magnifying the sculptures’ tactile qualities. They are economically cut into squares and right triangles, forming modularized shelves that can be assembled into infinite combinations for multiple applications, and are disassemblable, thus maximizing the design unity and usage of the space.
Methodize Grid

Inspired by the assembly and structure of Noguchi’s Akari 23N, Methodized Grid utilizes varied gridded structures that support and frame the Akari’s on display, publications, furniture and gifts, and in some cases people. Methodized Grid is formed through cross lap joints inspired by End Piece, 1974 Basalt and COR-TEN Steel. The gridded structures will create apertures that invite the viewer in at specific moments while simultaneously highlighting the existing environment with intentions of paying homage to the history of Noguchi’s studio and existing neighborhood of Astoria, Queens.

Marisa Rapezzi
INT602- Prof. Sheryl Kasak
mrapezzi@pratt.edu
My concept represents the idea of an individual finding his or her identity. The idea is to struggle through the path in locating the Akari Showroom, in a similar manner to how humans struggle to find their identity. There is only one path as each person holds one unique story.
The idea of "Planescapes" is an exploration of how planes interconnect to create multifunctional forms for displaying, viewing and seating. By using simple connections to create a universal language of geometric balance, these planes seek to create a reconfigurable landscape to encourage the community to engage with the Akari lights. Inspired by Noguchi’s only constructed playground in the US, “Playscapes”, in which he uses modular pieces to create an endless exploration of “play”. The forms that these planes create eliminate unnecessary material waste designed as a minimalist environment that can be transformed to meet the needs of the moment in versatile ways. The reduction of materials emphasizes the focus on the Akari lights and sculptures, letting Noguchi’s objects speak for themselves.
LUMINOUS REVEAL is a flexible showroom system for Noguchi’s Akari light fixtures based on his sculptural spatial concepts: a specific connection to place through form and a reading of form through removal. Akari sales are promoted through a combination of tactile richness and a hint of mystery while maintaining an atmosphere of curiosity and engagement.

The showroom space is created through a flexible system of cedar and bronze mesh frames. Utilizing the existing gantry-beam, the luminous volumes reflect the existing materials, forms and systems within the space. Each element reinforces moments of pause with the Akari, their glowing silhouettes beckon the visitor before details become evident.

The gridded backlit display of the Akari evokes an old apothecary cabinet, DARING VISITORS TO DISCOVER WHAT’S INSIDE.

DRAWER OPEN, LIGHT ON
DRAWER CLOSED, LIGHT OFF
Unfolded Matrix proposes the renovation and reuse of Isamu Noguchi’s original studio in Astoria, Queens. Informed by an analysis of Noguchi’s Akari YP1, a wire and Washi paper light sculpture which has the shape of a cube with one corner removed, when unfolded, it reveals an interesting geometry of three squares and three triangles. The design language of the retail showroom, event and education space is inspired from that unfolded Akari. The pattern of the interior partitions is born from the aggregation of that language throughout the space providing a visually resonating background for the viewer to understand the objects being displayed and the program. The Akari sculpture and the interior become one.
Another land for Akari
Shan Zhang
Instructor: David Ling
INT 602

Floating Mass
This project is based on the concept of floating, using floating stones as a representation of mass. Applying the customized seats that could integrate the feeling of weightlessness, encourage people to explore and interact with the Akari and playful space. Uses the inversion of weight and volume to provide a surreal experience for customers to escape from gravity for a moment, showing the existence of floating as a state of weightlessness. Thus bring a fresh shopping experience for customers.

"Light things are handled as if they're heavy, heavy things as if they are weightless—and in this way, one finds an almost complete control over nature instead of being dominated by it." —Isamu Noguchi
Undulating Layers

Soojin Kim
Professor Suzanne Song

“Undulating Layers” is conceptualized as eroding rock formed by years of flowing water. A curvilinear, layered, landscape contour language forms the display fixtures which are placed to create smooth circulation paths between them. Multifunctional seating that incorporates bookcases is centrally located in the display zone, encouraging appreciation of the surrounding light sculptures. Black Richlite, ecologically comprised of paper layers but with a smooth texture and stone-like durability, is used for display fixtures and to accentuate the Akaris’ soft and light qualities. Naturally finished pinewood is used at the supporting areas including café, office and meeting room as a counterpoint to black display areas. Their undulating forms support the display language tranquil atmosphere.

Concept Driver

*Another Land*, 1968
Granite, 10' x 9' x 4.5' in.

Undulating Layers: The Passage of Time
Traces of water flow tells the story of time. Beyond the flow of time, it creates layers of different curves, and those curves combine to give birth to yet another form.

Subtracting the Volume: Earth Erosion
The mind fills in what the eyes do not see. Over long time the water flow had pared portions of the ground, and resulting void can be restored within our consciousness.
Interdependency is achievable through the balance of objects and ideas. By depending on one another, the objects and ideas become capable of a function through a synthesized effort – one that could only be fulfilled through cooperation.
Through designing a minimal space which reveals the imperfection in materiality, this Noguchi showroom aims to invite visitors to explore and understand not only the work of Noguchi but the persona of Noguchi himself. Isamu Noguchi had strong beliefs when creating his sculptures. In choosing purposeful materials, such as stone, he believed it would only reveal its true self when chipped away at, "it is honest." This same idea resonates throughout his Akari lights. The fragile but durable washi paper reveals creases beneath the surface when the light is switched on. Some may have worked to avoid such imperfections but Noguchi embraced them and appreciated it even more for its raw, honest beauty.

This design scheme represents Noguchi and his work through a series of movable washi paper panels aligned on four tracks, left with raw edges to celebrate the raw beauty and structure of the paper. Behind the panels are marble plinths which again reveal their raw edges, unrefined and imperfect.
Flexible Shadow

Sunny Ma
Professor David Ling
INT. 602-05. 2022

Akari: meaning light as illumination.

Akari’s lightweight makes it easy to carry, and the softness of the bamboo ribbing allows it to be readily shaped into a variety of designs. By combining flexible curves and moveable furnishings, the design objective is to create a fluid environment that allows visitors to engage with the area profoundly. Combine light and shadow to create a warm environment that best reflects Akari’s lighting. Just like Noguchi said: “poetic, ephemeral, and tentative.”
Complementary Dimensions
Tammi Fung | MFA Int 602 Studio | Tetsu Ohara

The tectonic design proposes a retail environment in which visitors enter an exploratory space interspersed with Akari lanterns. Minimal interference occurs with one's visual experience of the product and shoppers are simultaneously primed toward Noguchi-esque style. The viewing mechanism is created by several modular components, composed of linear and planar pieces that build volumes for the Akari to inhabit. It allows variation in assembly, by orientating how the legs are positioned, the proximity and shape of combined surfaces, and the visibility of other sculptures. Aggregation forms partitions and apertures to guide circulation and interface through a myriad of illuminated Akaris.

“The essence of sculpture is for me the perception of space, the continuum of our existence.” -Isamu Noguchi
A space that “shifts” as you move around it

The goal of the space is to highlight the spaces in between: horizontal and vertical planes shift and rotate, and meet in perspective to create a different “landscape of Akari” given one’s position inside the space. The result is a space that “shifts”, both in form as one walks through the space, and in color as one visits the store throughout the seasons.

The design rules below gave the space a set of constraints derived from Noguchi’s design aesthetic. The space’s materiality, intersecting planes, and the Akaris in the space will all come together to create “hidden landscapes” that shift as one walks around.

Materiality

*Another Land* - Noguchi

- Granite
- Bamboo
- Maple
- Walnut

This sculpture creates “hidden landscapes” as your eyes move around, and up and down.

Rule: Offset but Balanced

Linear  ---  Shifted Plane  ---  Offset but Balanced

Akari Sculpture: "Another Land" - Noguchi

Throughout the seasons...

Retail Entrance - Noguchi/Buckminster Panels

Lantern Bar

Checkout/Mini-Retail

Modular Space:
The client for the space wants a modular assembly for the retail space, one that can give way to a completely new configuration. The bamboo shelves are designed to be quickly disassembled by one or two people and stored easily:

Assembly/Connection Details

Checkout/Mini-Retail

Restaurant/Lounge/Music Venue
The in-depth observation method contributes to ultimately meticulous observation. Inspired by Noguchi’s Akari lamps, the concept I propose is to fold and transform them into our site so that people can have a better experience in the museum and get more integrated into Noguchi's works. As a model of lighting exhibition space, our project starts with the production structure of the lighting, analyzing the transformation in the internal form of the lighting, so as to have a deeper understanding of the lighting utility. The atmosphere there allows exhibitors to have a deeper understanding of the internal of lamps and lanterns where, for instance, the ground below the stage is reflected by the mirror material, giving people a sense of space experience among the lamps.

1. **Linear lights**
   - The lighting in the office follows the shape of the ceiling, and the area light is more suitable for the office environment.

2. **Curve light**
   - The coffee shop uses curved light strips to make soft lighting to introduce the flow of people into the store.

3. **Sale light**
   - The lighting in the store can enhance the display, as an accessory, lighting product of the Museum of Lights, for display and sale.

4. **Uniform light**
   - As the main display space of the lamps, the exhibition hall is not suitable for strong light sources. Designing a large area of soft light-emitting surface can better achieve the display effect of lamps.
The spectrum of Akari light sculptures is displayed as a narrative of backlit silhouettes on circular scrim partitions. Upon entering the space behind the scrims, the Akari can be seen directly where various sizes are displayed on a shelf that undulates in height and allows for optimal viewing. The café and seating areas are on raised platforms that orient toward the circular display screens, thus always allowing a clear view to the Akari light sculpture.
The Noguchi showroom aims to exhibit and display Isamu Noguchi’s light sculptures—Akari lights as well as hold events for visitors to explore Noguchi’s stories and his artworks.

The flexible and dynamic system within the display area celebrates the beauty of the Akari lights from various perspectives, which are revealed in front of the viewers.

The contrast between delicate and heavy, and solid and translucent evoke a unique immersive retail, visual and virtual experience. The showroom aspires to attract people to visit and find connections with the community.

The framed and structured display creates order. In order to highlight the lamps, folded and framed fabric panels floating will be displayed in between them which create different levels of translucency. The movable and reconfigurable display stands to adjust the viewing heights. The flexible layout encourages viewers to find their own personal experiences to appreciate Noguchi and his works.
The Blossoming Akari

The ‘Blossoming Akari’ showroom is envisioned as an immersive environment of light. Inspired from Akari’s natural bamboo and washi paper materials, the display fixtures are conceived of as an abstract metaphor of blossoming trees. The ceiling and floor mounted fixtures are built of spiraling bamboo frameworks that aim to capture a dynamic gesture of growth and transformation. The Akari sculptures themselves are installed in the bamboo structures to represent blossoming flowers of illumination. The circulation within the showroom incorporates seating to further evoke a simulated natural environment akin to blossoming trees within a park.
LEVITATING AKARI

It is weight that gives meaning to weightlessness

- Isamu Noguchi

The interior experience will be drawn out, from the neighborhood's longstanding industrial presence and Noguchi's design ideas through materials and seamless design. Pulling inspirations from the magnetic qualities of existing Flexible panel system to create flexible Display systems. Contrasting the lightness of the Akari and the heaviness of the space gains visual attention. Ultrasonic sensors are used to create an experiential shopping experience.

Magnetic and flexibility Inspiration and Application

The Shelving units will be equipped with Ultrasonic sensors which detects a hindrance in the sound waves lit up the light to give a personalized experience and saves energy.

Existing Magnetic Qualities
Existing Gilding System

YESWANTH LOGANATHAN
Prof. TETSU OHARA
...It's still unmade, is still being made, as a person looks at it, it continues to be made...

"The combination of human beings to the sculpture, their relationship is what is so important..."

- Isamu Noguchi

My aim in designing the Noguchi showroom was to emphasize an immersive experience to appreciate the Akari lighting and make the entire space an art installation that everyone can enjoy and be able to access. People participate in it and become part of the art. The presence of the people makes the art complete. I designed a partition wall made by stacking two types of frame, layer by layer; the hollow part faces two different directions, solid for one side and void for another so that the wall can see through from both directions. Through the partition walls, people can visit the entire showroom space and how others appreciate and interact with the Akari lighting.
Dimension of Silence

Light = delicate + reflective + thin
Heavy = thick + opaque + absorptive

Inspired by the plane and steel frame of Akari lamps and smooth iron heart of sculpture, visitors will be through mirrors and openings and integrated into the interior space as vertical intersections and supports, emphasizing the multidimensional overlapping and arrangement between the planes.

When visitors enter the interior, they will see a maze of walls surrounding the Akari lighting with varying frames. The walls and ceiling have most frame and plane that people walk through as part of the space.
BRIEF

Noguchi's 10th Street Studio, situated in Long Island City, New York, serves as a modern retail showroom, presenting Noguchi's Akari lamps and other related art products. It is not only a studio to learn and enjoy Noguchi's art works, but also an art center for the surrounding community and the whole Long Island City. Akari lamps are the permanent theme of exhibitions here; interior flexible display strategy also allows activities such as educational art lecture, interactive studio workshop, etc. By applying advanced, economical, sustainable ways of design strategies into the space, we could change it from an old-school work studio and apartment into a modern retail showroom.

RETAIL GOAL

01 / tacitonic display of Akari
02 / retail store of Noguchi's Akari and other art works
03 / community responsibility (events, lectures, gatherings...)
04 / interactive art studio (DIY activities/festivals)
05 / establishment and promotion Noguchi art brand
Through a recessed, hidden entrance, a light guides people into the Noguchi showroom. Massive stone monoliths reference the form of Noguchi’s sculpture, the voids between the stone reveal the presence of Akari, illuminating objects on display. This poetic, ephemeral and tentative light coming through the Washi paper, leads people to explore a space which reveals the relativity and integration of humans and nature, creating communication and contemplation.

The use of stone and reclaimed wood promotes a sense of growth and supports a natural interior environment, encouraging people to put away the burden of urban life and welcome relaxation and freedom of mind. The strong contrast between the materials emphasizes their lightness and internal energy.

While walking through the space, people will see the entire interior environment as a sculpture, combining steel with stone, enhancing the space with layers of contrasting material evoking Noguchi’s idea of nature.
Temporal Space

Noguchi’s sculptures explore textures to convey shape, light and weight. This proposal for a Noguchi showroom focuses on a washi paper curtain partition system which supports multiple programmatic requirements. Slender wood columns support the washi paper and contrast with the brick walls as they support a dropped ceiling volume which appears to float creating individual rooms for viewing the items displayed. The ceiling volume modulates the interior boundary and is also adjustable as needed. The space can be almost endlessly reconfigured to support the varied needs of the retail, café and education space for the Noguchi Museum and Foundation.

Sheryl KASAK
Yuzhi Wang