

# Akari in Contrast: The Transformative Axis

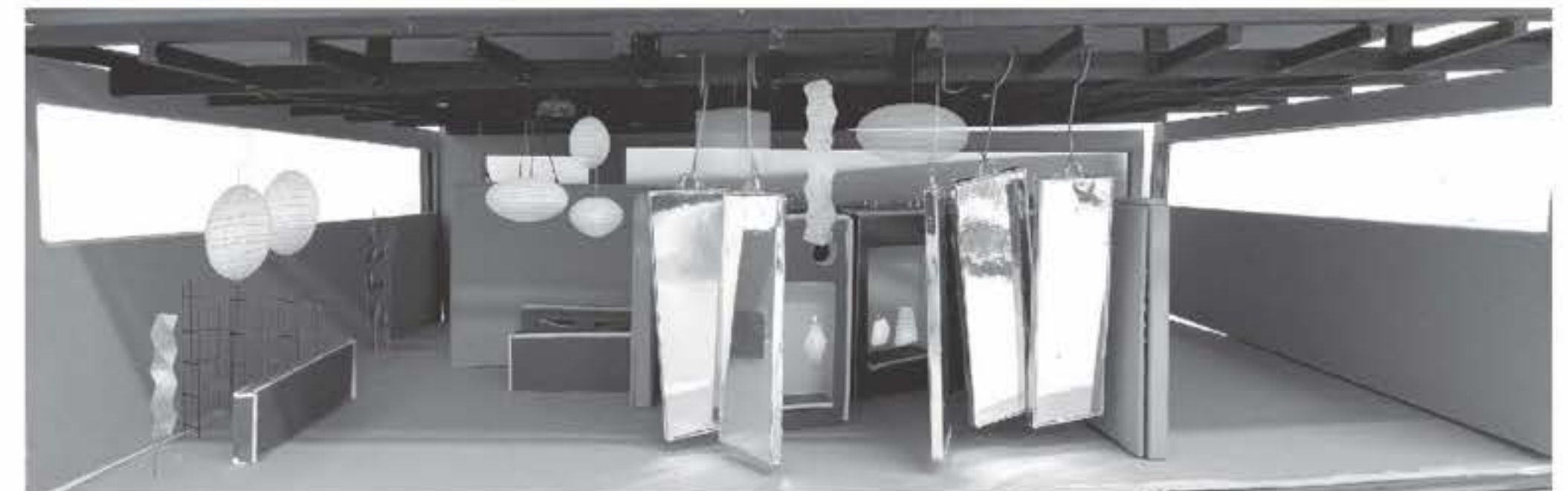
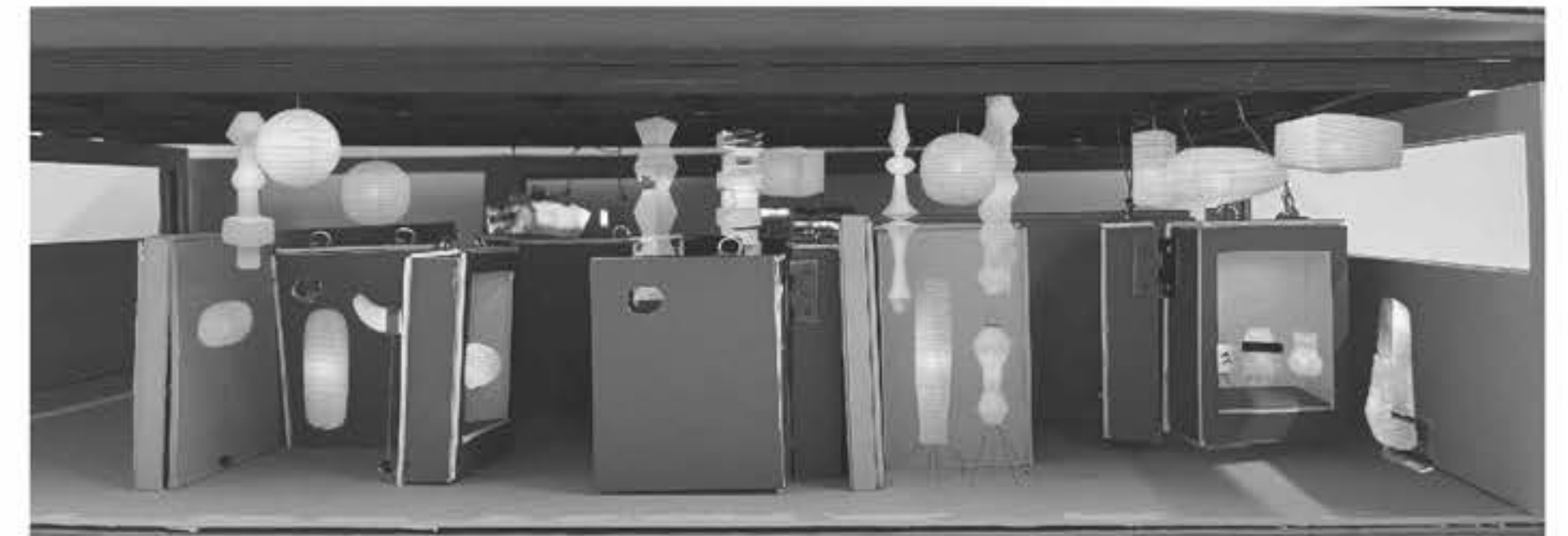
## The Retail Experience:

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

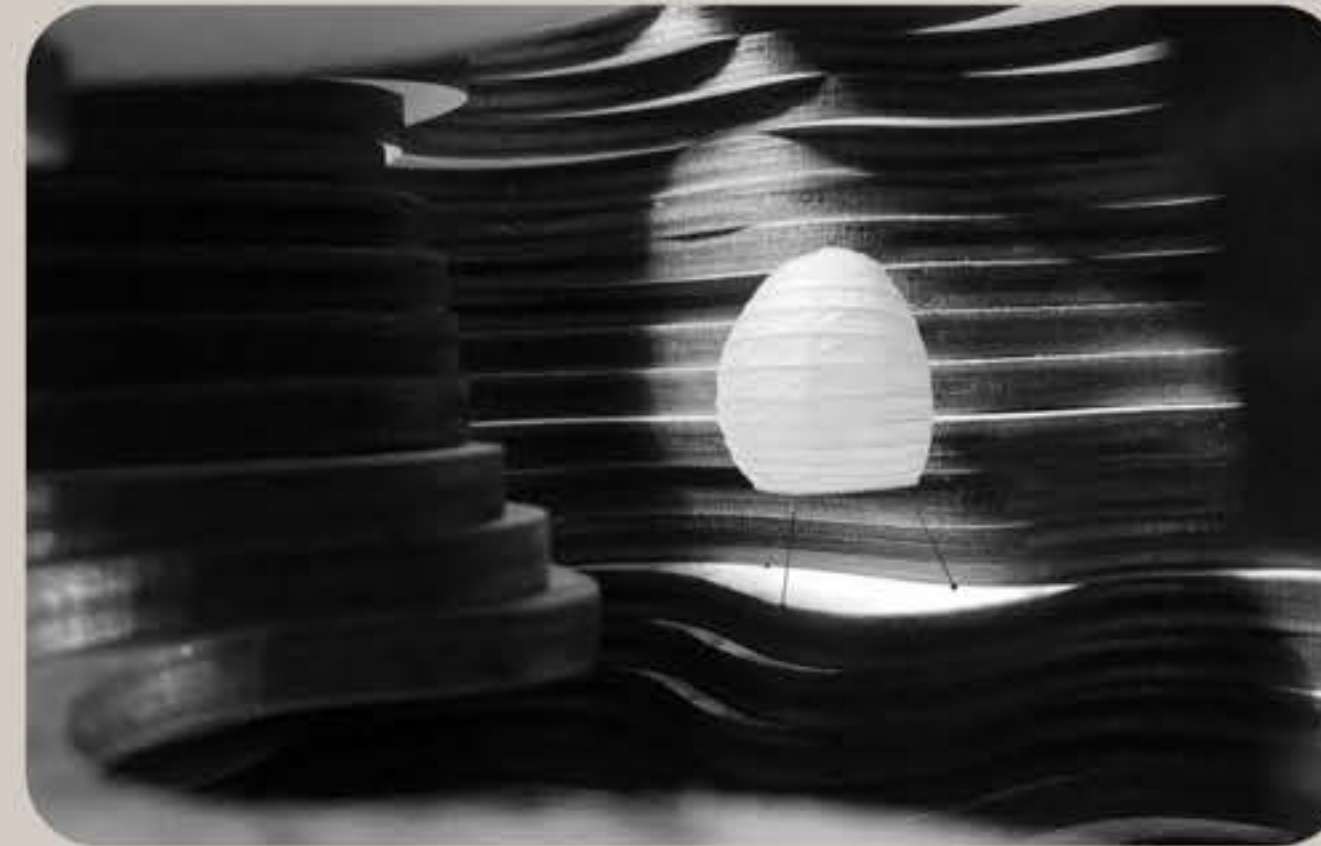
“He was seeking to make heavy stones look light, hard stones look soft, immobile stones like they were in motion. I learned through him that approach to the stone.” - Isamu Noguchi





## 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.

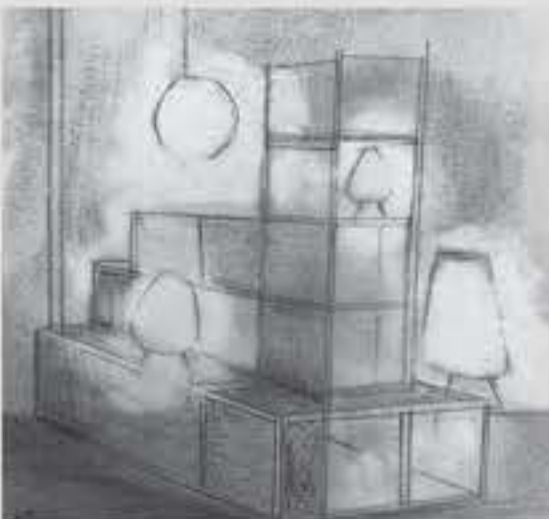
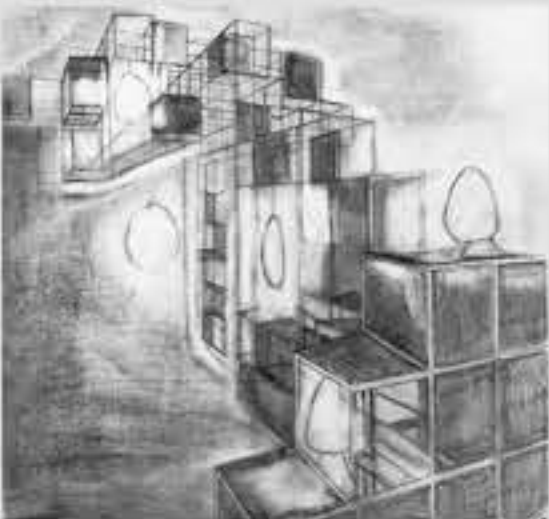




# Intra-Akari

Barbara Dweck | Professor David Ling

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.



RETAIL DISPLAY



AKARI SHOWROOM



TRAVERSE SECTION

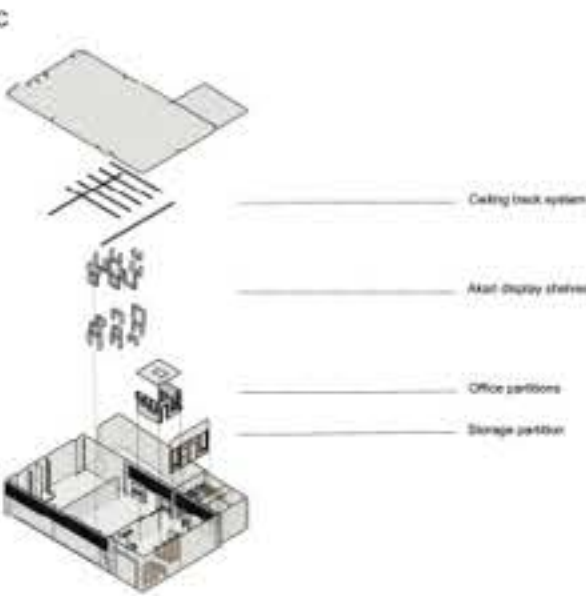
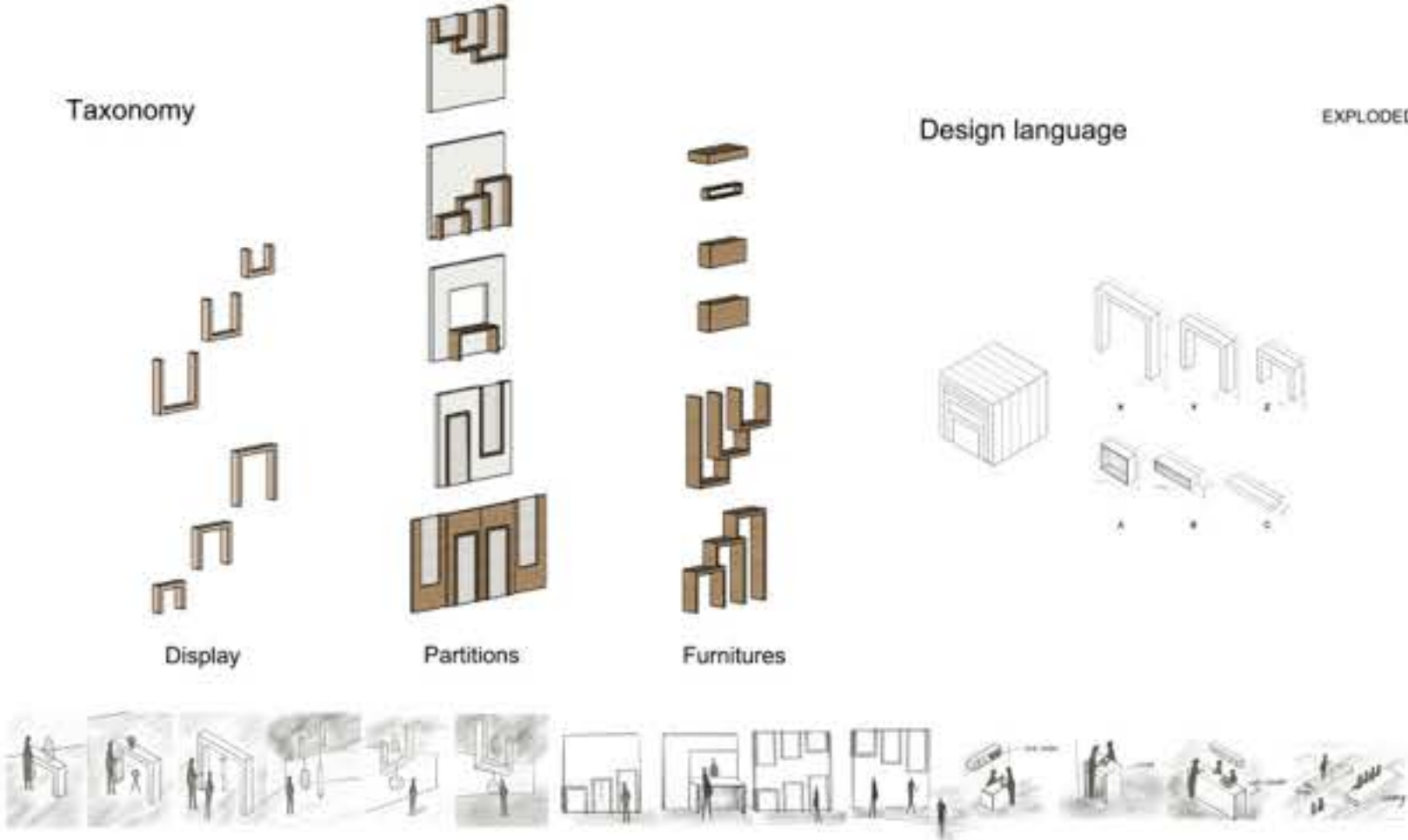
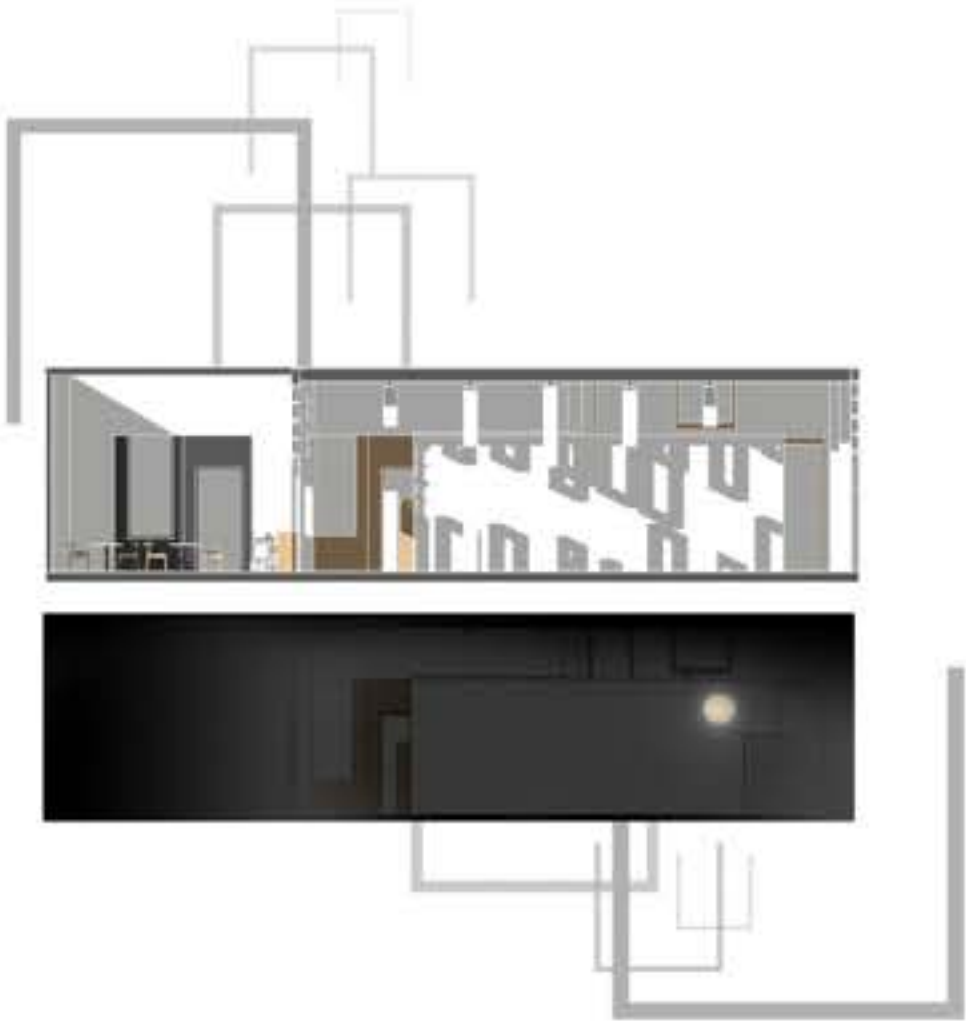


# The Abundant Void

## — 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.





# interconnected individuality

caleb wint  
int 602  
prof. suzanne song

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.



plan (display)



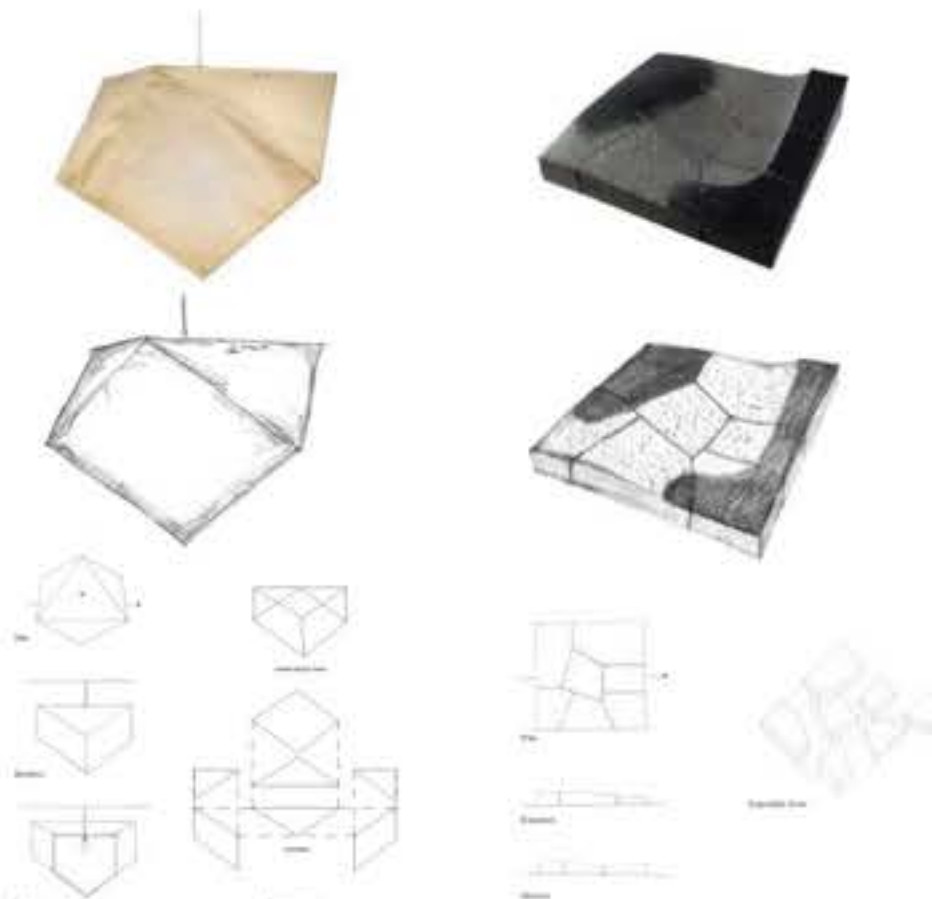
fully deployed display (to move through)



compacted display (to move around)



**Another Land 1968**

[View Within Context](#)

Angled view



# AKARI IN-BETWEEN THE MIST

INSTRUCTOR| Brita Everett  
DESIGNER| Chan Chen

The project aims to **explore a possible future for retail spaces in a post-COVID society** where the virtualization of our lives becomes more established. **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 timelines**, balancing the retail/storage/exhibition functions and rethinking 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-spatialization** the fabrics will start from a panel with no concept of space and grow out of it through traction. Through combinations and variations, light and transparent layers of visual partitions are created. Finally, these spaces can be easily "dissolved" by releasing tension through the cords at the top. By designing different panels, spaces can be flexibly created and dissipated, easily serving a variety of different activities.

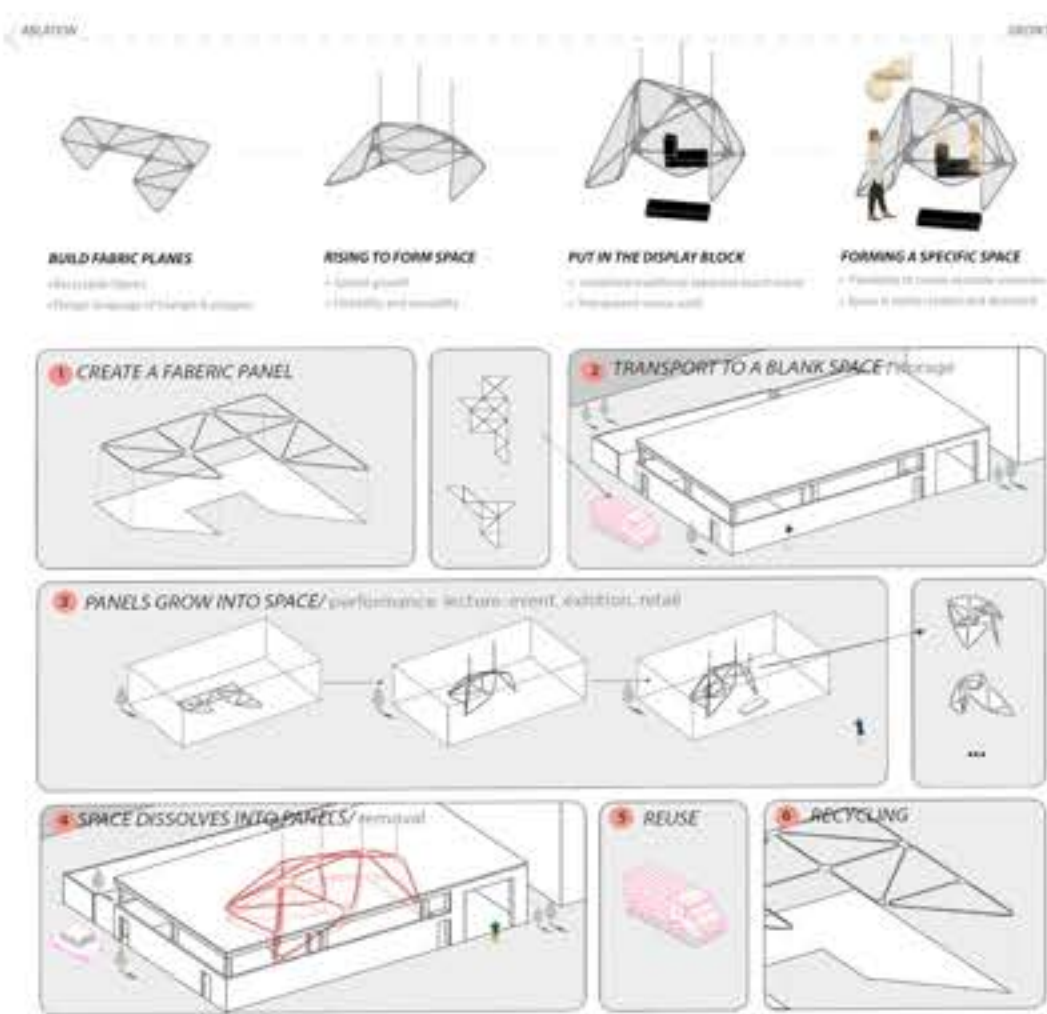
I extracted the language of form and philosophical logic from **noguchi's sculpture floor frame**. If one pays attention to the positive space of the sculpture on the floor, one finds that it seems to be dissolving downwards. If one focuses on the negative space below the floor, the sculpture seems to have a root system and grows upwards. Therefore, I use fabric and reclaimed wood to **create a spatial scene that can grow and dissipate quickly at any time. This design allows the user's experience in the space to be created specifically and flexibly.**



PLAN VIEW / RETAIL + TALK + EXHIBITION



DESIGN CONCEPT / Flexible growth and dissipation of fabric space



Axometric drawing / details



Showroom window (Garage Door)



Retail Counter (entrance)



Exhibition & Retail Space





## 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.

bottom of the wood pile

T. Hayman

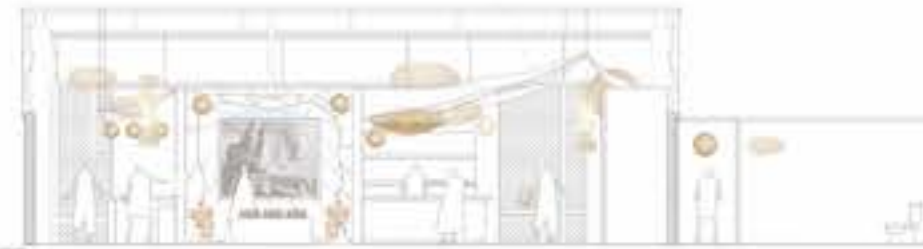
2 layers



Section A - Longitudinal



Section B



Existing Structural Beam

Added Pulley Tracks and Gantry Beam

- Flexible terms:

- clothes partitions and their frames
- plywood boards
- cloth roof
- gantry-mounted partitions

- plywood case
- retail counter
- display shells

- display shells



transverse curve is

Enter the display area from the quest instance:



In the display area, looking from north to south:



Looking at display area from the retail area



Humanitarian aid

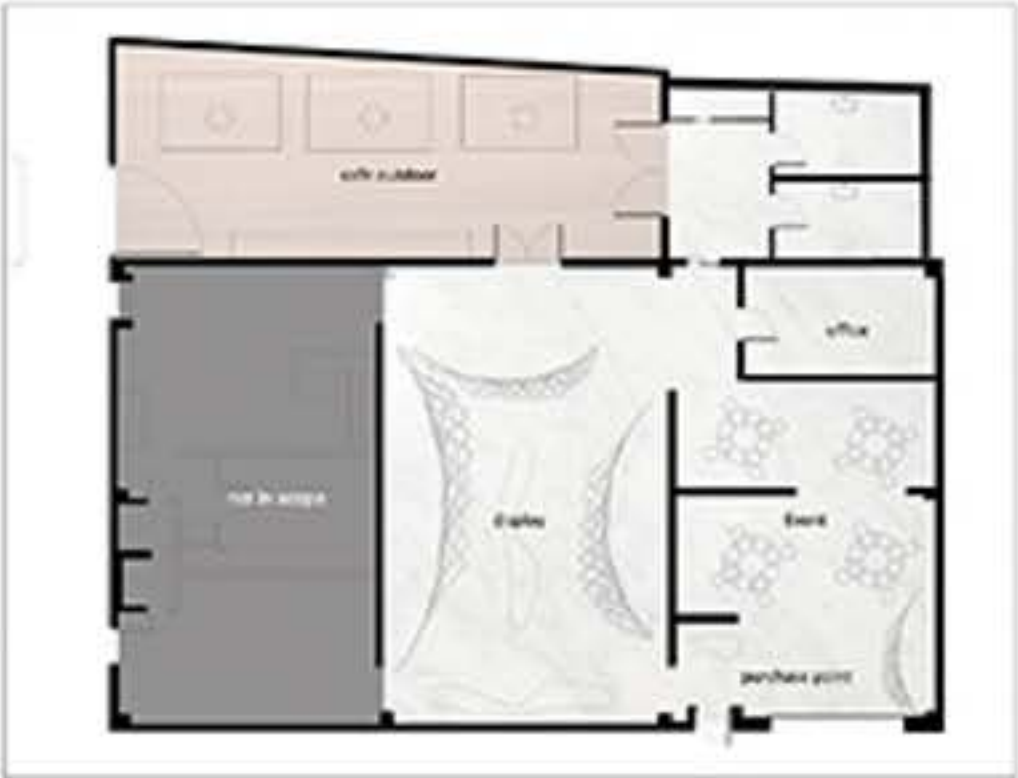


# Noguchi Showroom

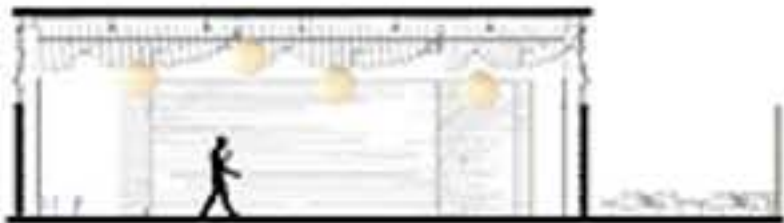
## Asymmetric Ribbon

Charlene Wang  
Professor David Ling

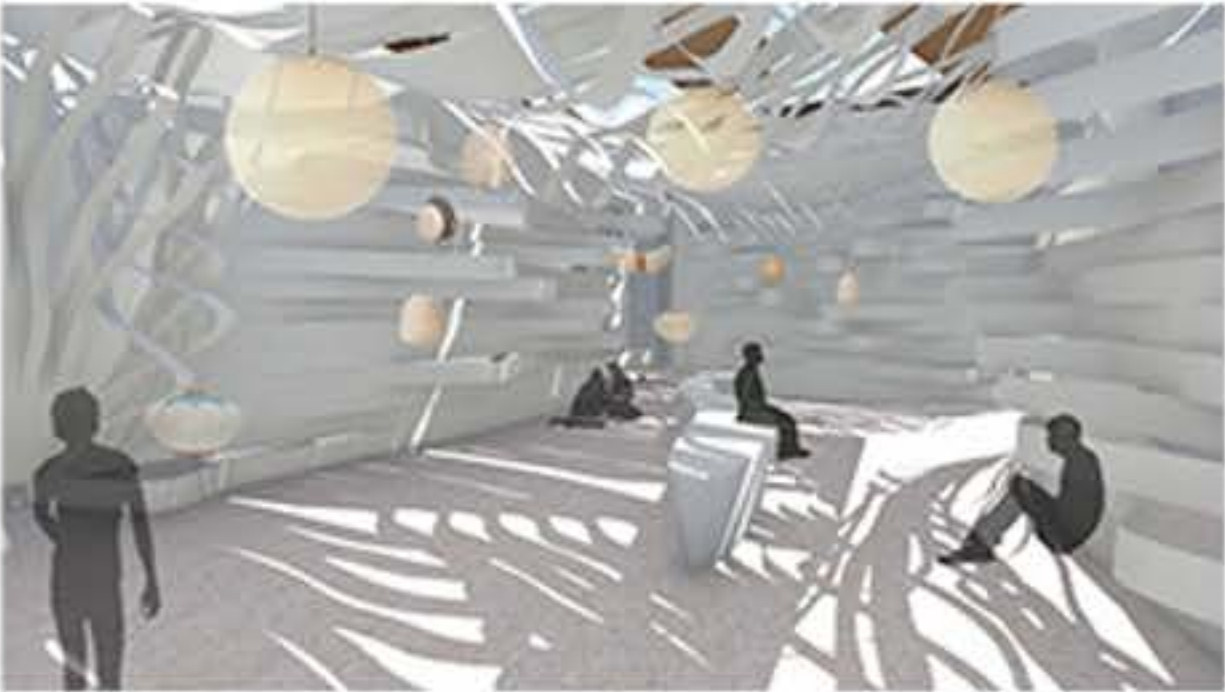
The design of the exhibition site combines the concept derived from Akari - asymmetric and the technique of Akari making- ribbing. The site encourages original thinking of the Noguchi design by providing a peaceful light and shadow reflected environment and allowing visitors to feel like they are inside an actual Akari.



SECTION A-A



SECTION B-B





# DISARRAYED SEQUENCE

'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.

## KEYWORDS



## CONCEPT DERIVED FROM

LEDA (1942)



MOMA PS1:  
JUNGLESCAPE (2019)



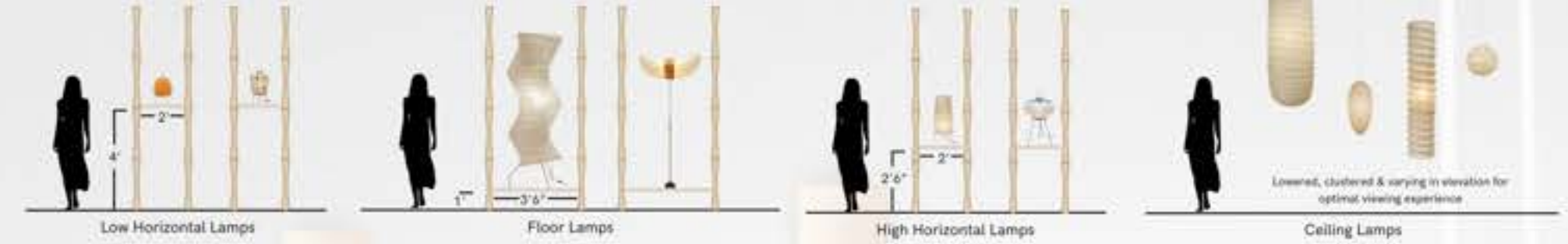
ST. PIUS CHURCH



AKARI  
BB3-33S



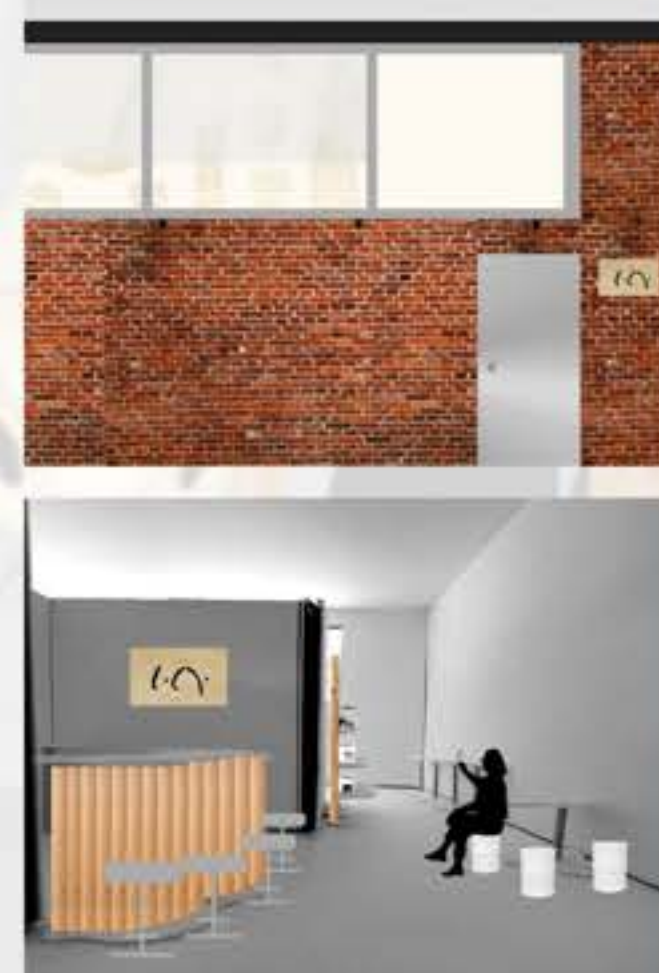
## DISPLAY TAXONOMY



## SECTION: FACING SOUTH



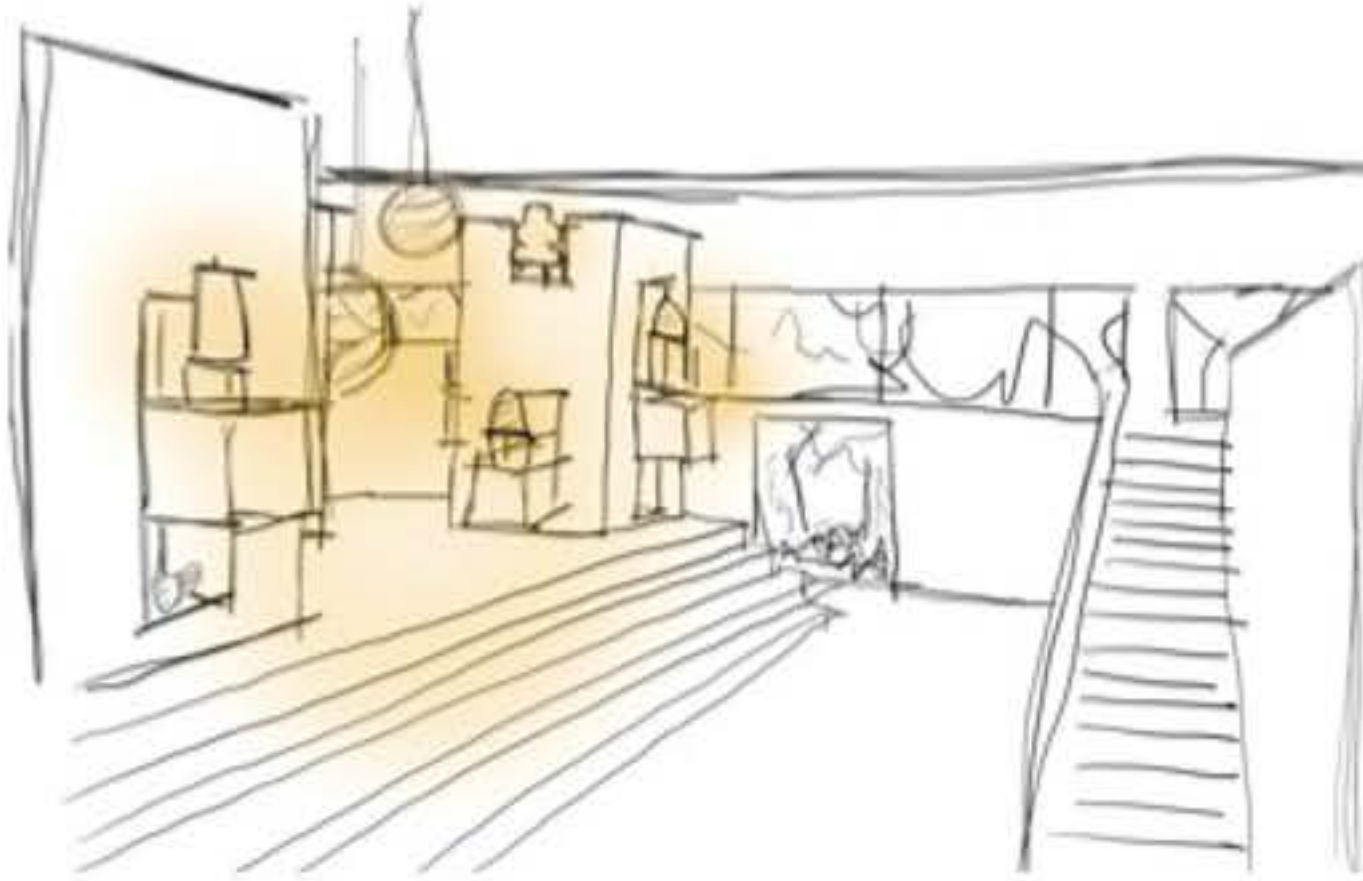
## FLOOR PLAN



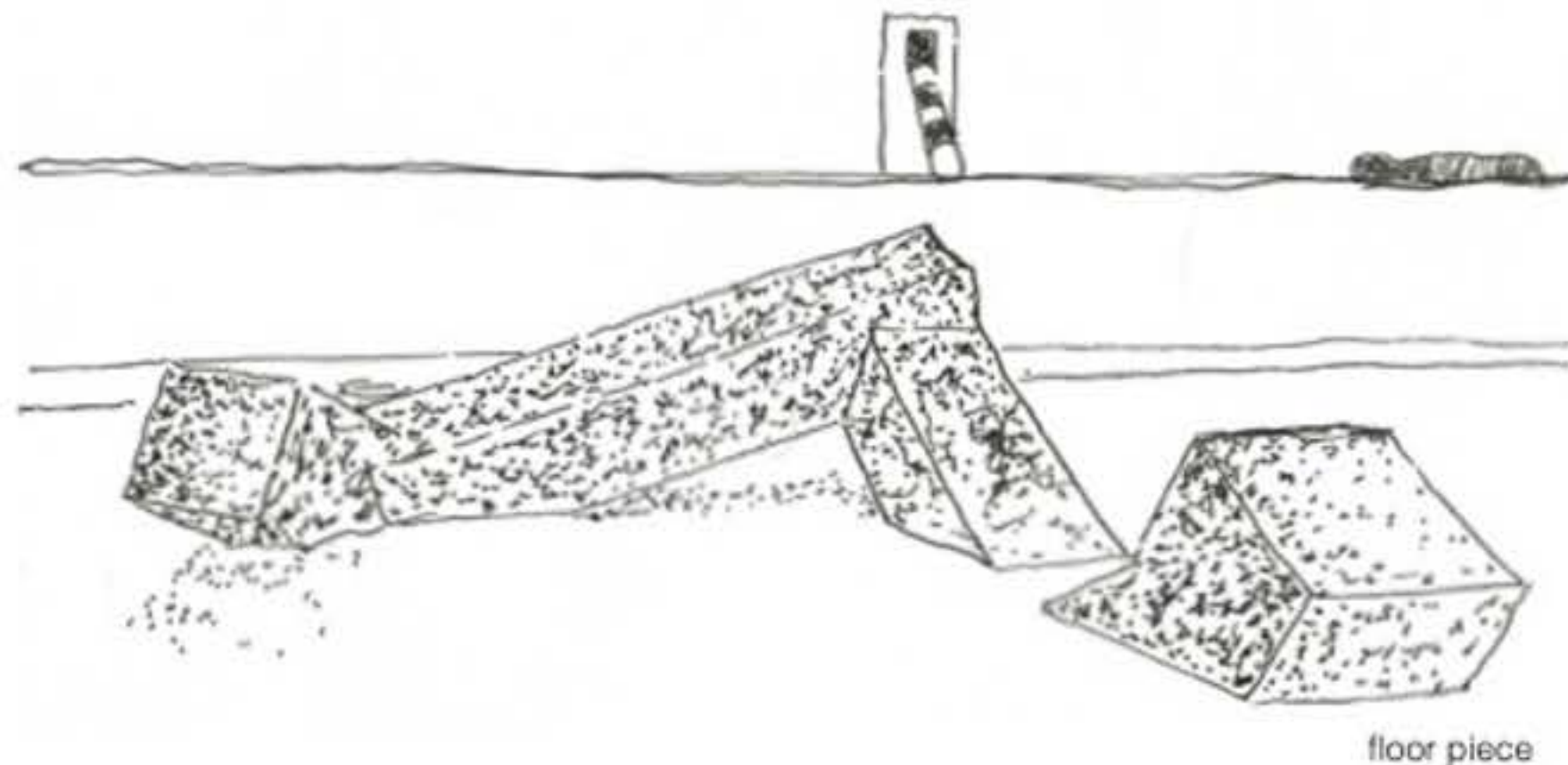


# Shifting Datum

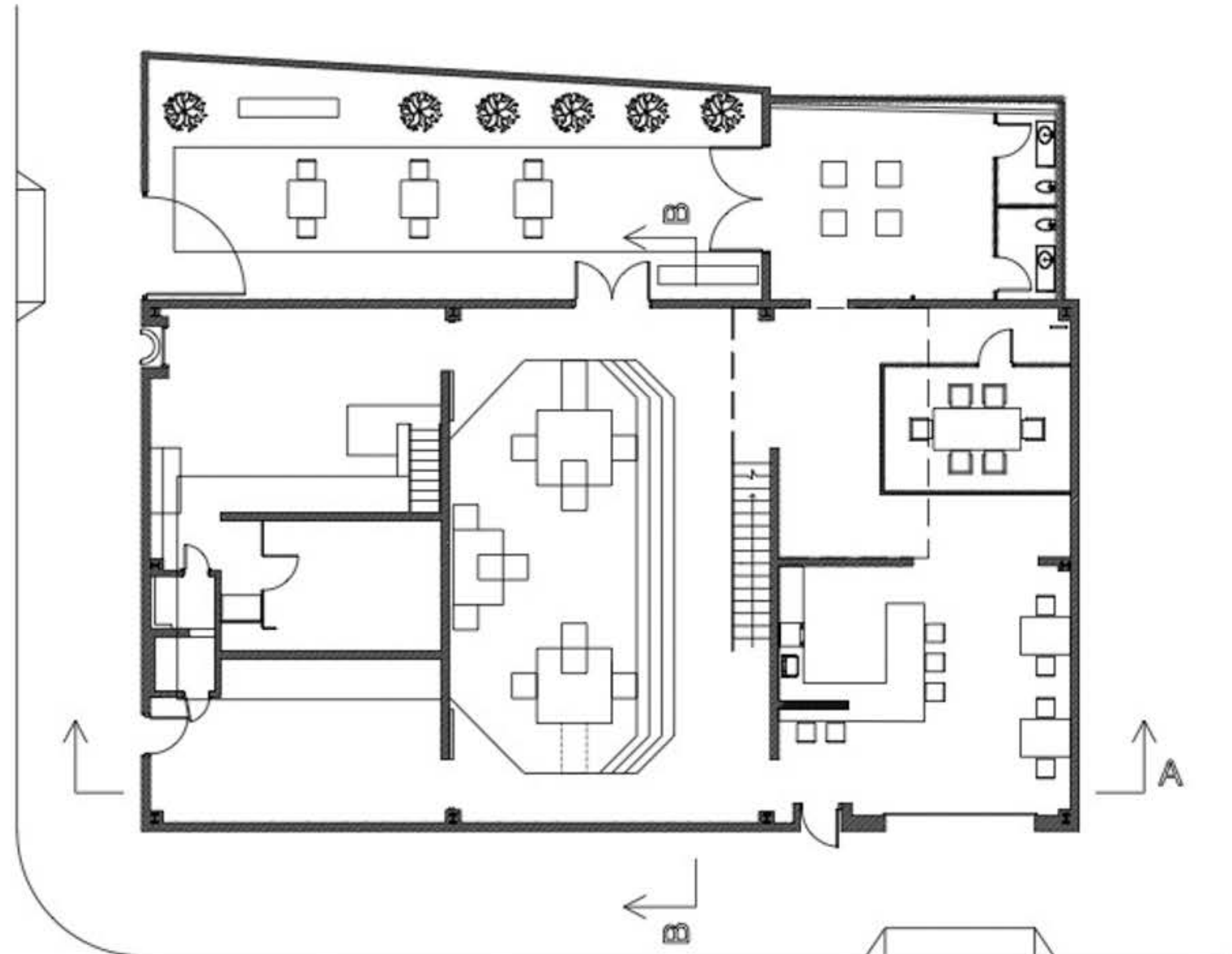
Paris Fabrikant | Int602-02



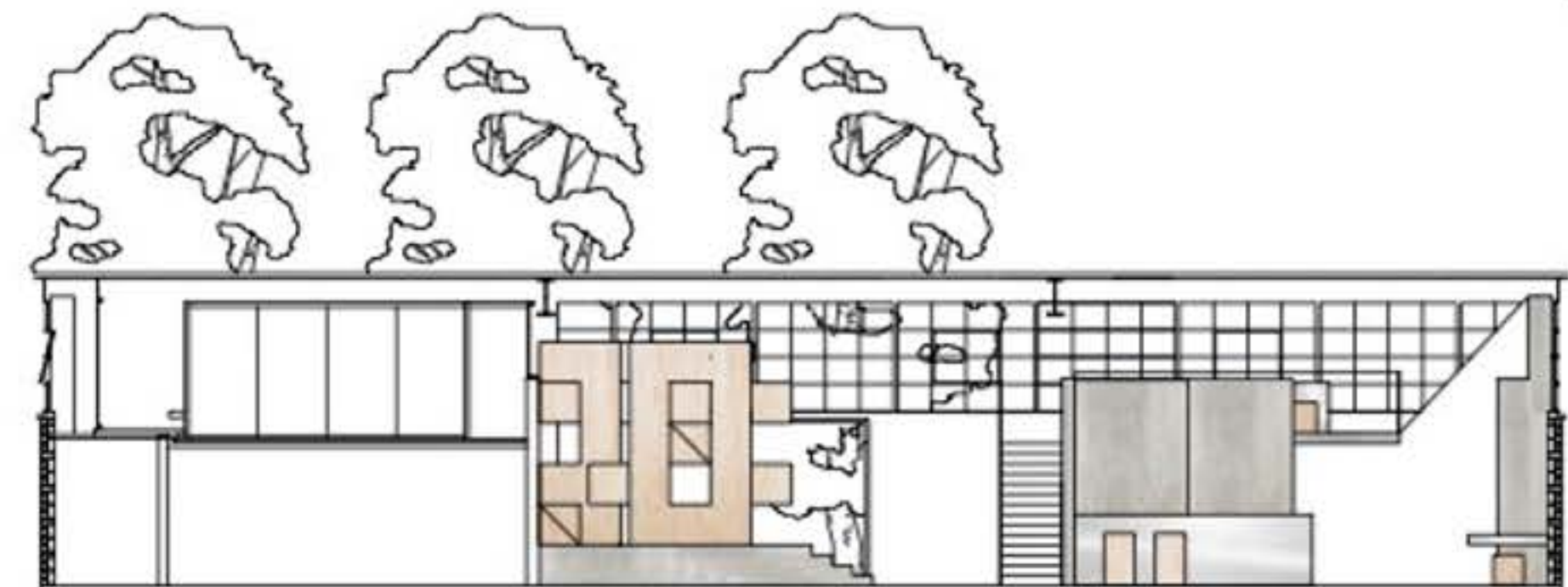
"Shifting Datum" takes cues from the existing structural grid of Noguchi's studio, informing the display fixture layout and rectilinear cubic design language. The display tectonic of the plywood and aluminum masses is inspired by Noguchi's "Floor Piece," piercing through datum created by the concrete 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.



floor piece



plan



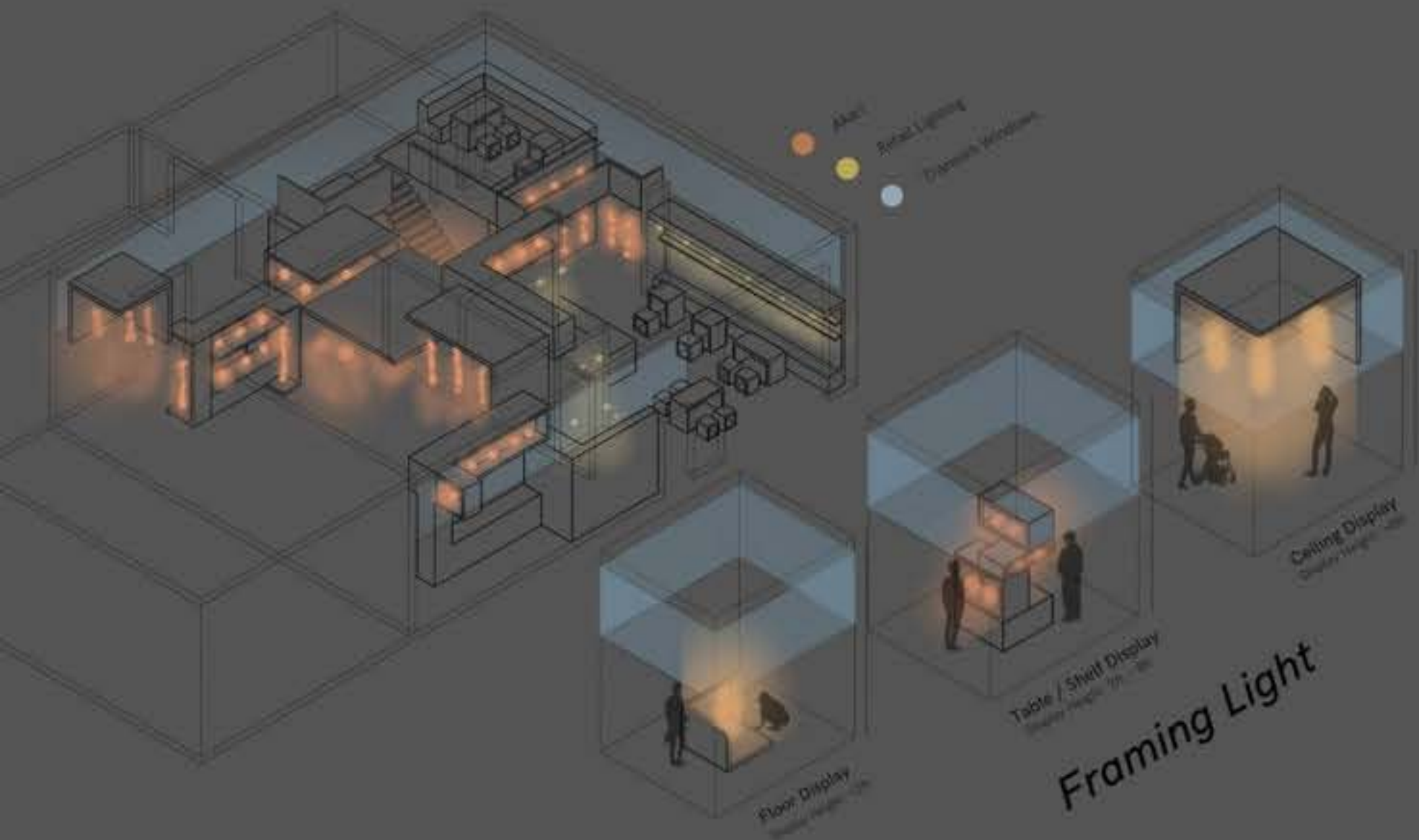
section A



# Hidden Lights

Fang-Ting Lee  
Professor Suzanne Song

"Hidden Lights" aims to evoke a sense of curiosity within visitors by using light emitted from displayed Akaris to guide circulation along a path of discovery. Upon entering, the Akaris are initially contained and hidden from view but their light is visible- framed and directed by boxes to entice viewers to walk through the showroom. Upon nearing the boxes, open corners reveal the Akaris 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 Akaris. The spatial layout sequentially creates corners, aiming to promote discovery of the variety of displays.



Deepening Knowledge



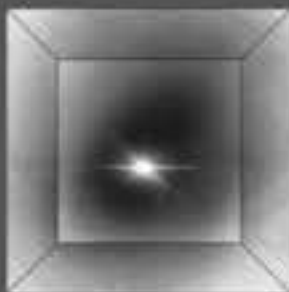
Inverted Corners

The corners of the rectangular alcove are inverted, creating a sense of depth and mystery. This design choice is inspired by the traditional Japanese technique of 'fukinuki yatai' (lifting the tatami mat) to reveal what lies beneath.



Deepened Reflection

A single Akari lamp is placed in a corner, creating a sense of depth and mystery. The light from the lamp is reflected off the polished surface, creating a sense of depth and mystery.



Section (South)



Section (West)

Section (East)

Section (South)



Section (East)



Section (West)



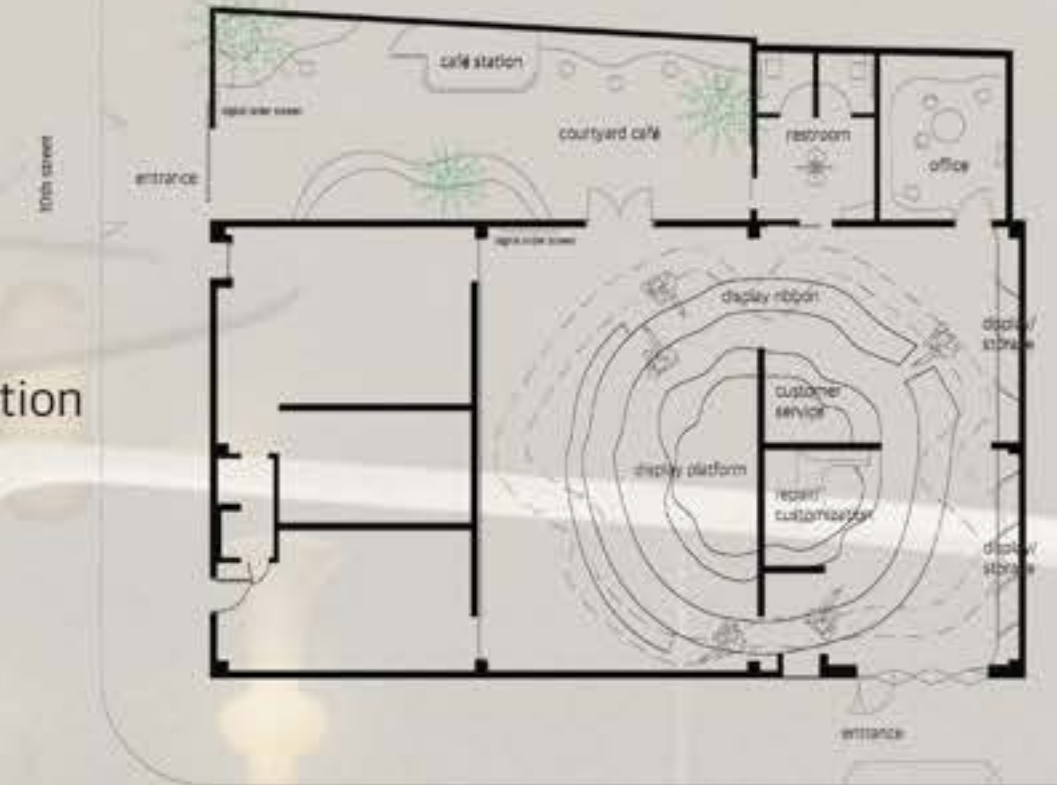


# ebb & flow

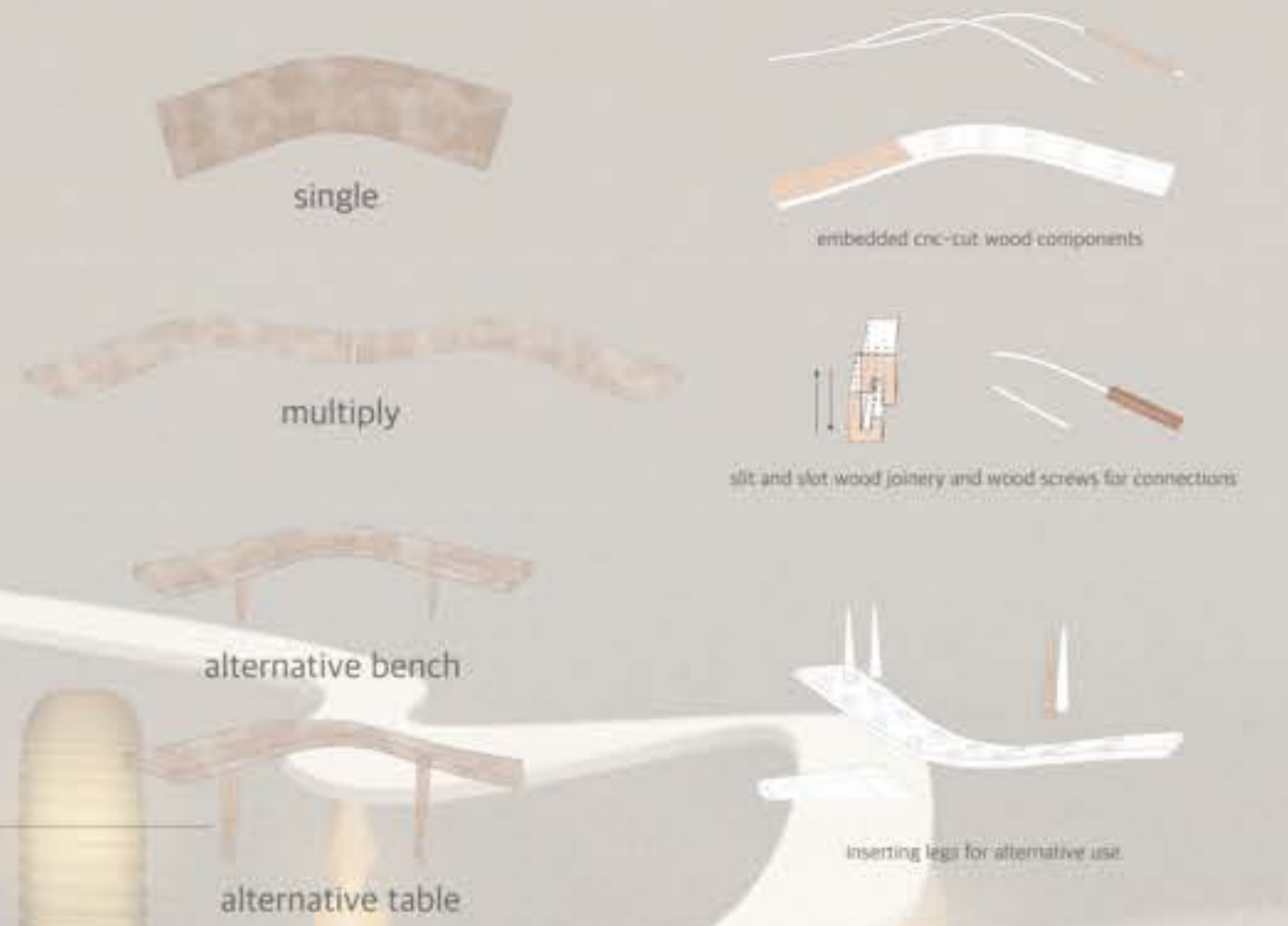
hanjun huang | 2022 | studio david ling

“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.



construction:  
mycelium ribbon system



main display area, digital order/reservation screen (colder light - adjustable LED)



concert night: disassembled ribbons (warmer light - multi-chip LED system)



entrance:  
glowing tyvek with ebb and flow silhouettes



first stop:  
interactive board, display and storage shelves



second stop:  
repair/customization counter



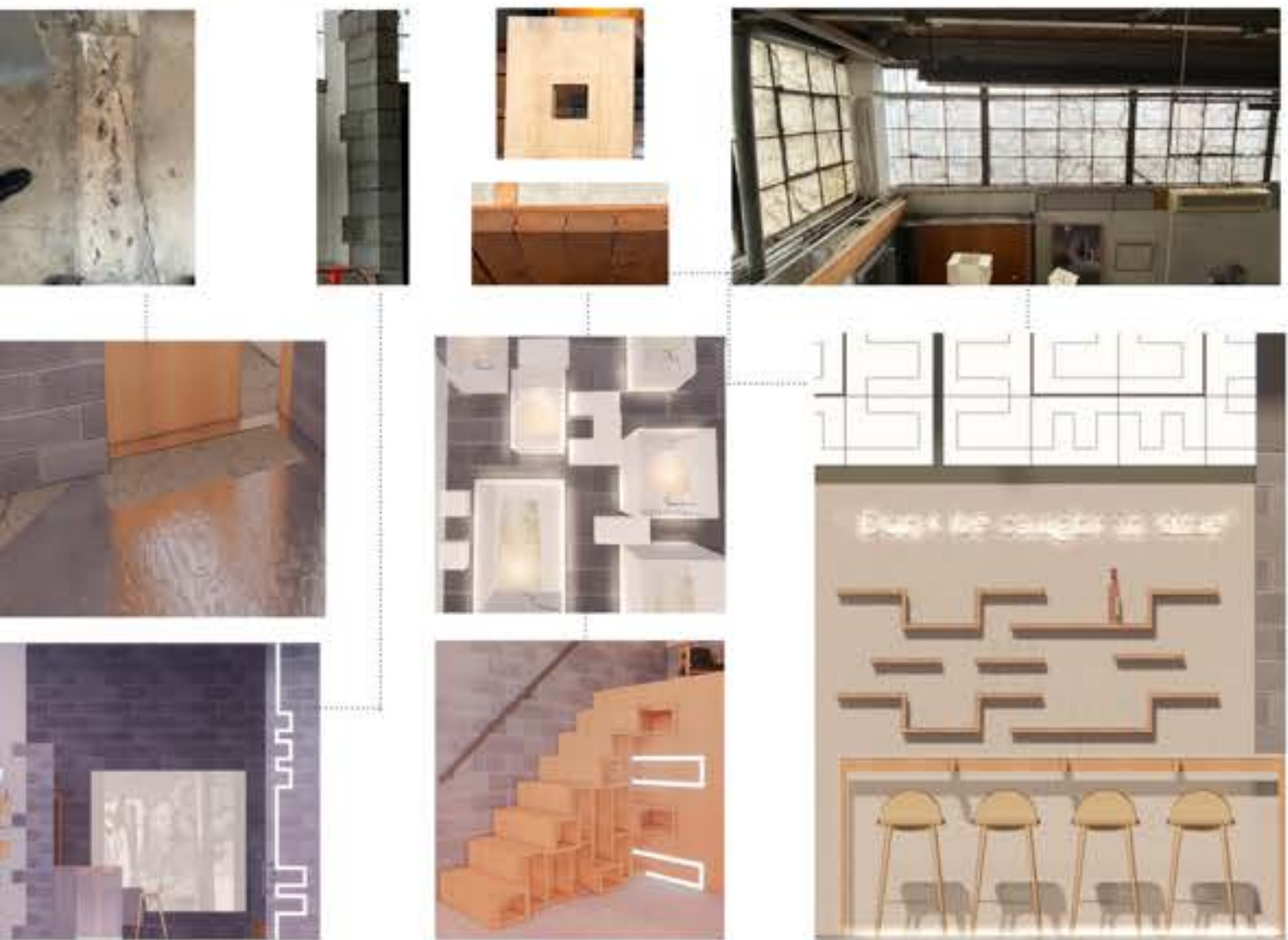
third stop:  
meditative platform, customer service counter



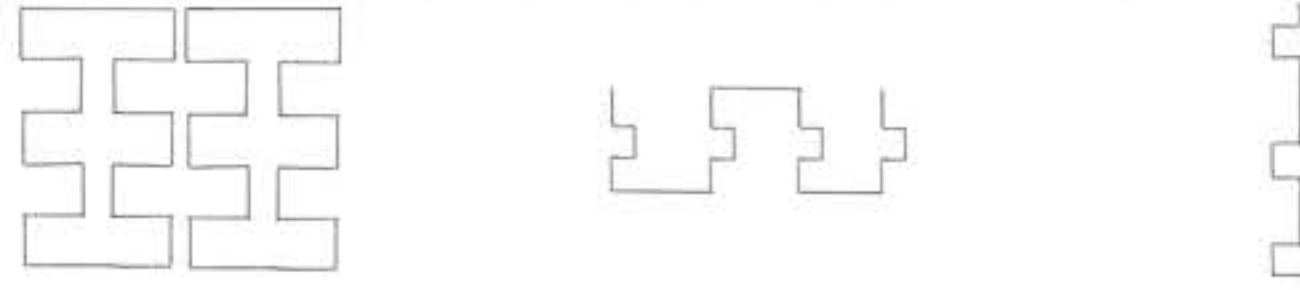
# "Don't Be Caught in Time"



Cherish the valuable historical trace, they tell the stories between Noguchi and his sculptures...



use the same interlocking design language to highlight the existing details



IN THIS SPACE, NOGUCHI'S SPIRIT IS ETERNAL.

HE IS ALWAYS WITH US. ...

An open space to interact, relax and learn.



1. Cafe



2. LED Tile Control Panel



2. Interactive Central Display



4. Education Center

For the members, an exclusive space to gather, communicate and commemorate.



5. Auction Akari Display



6. Members' Lounge Bar



7. Members' Lounge

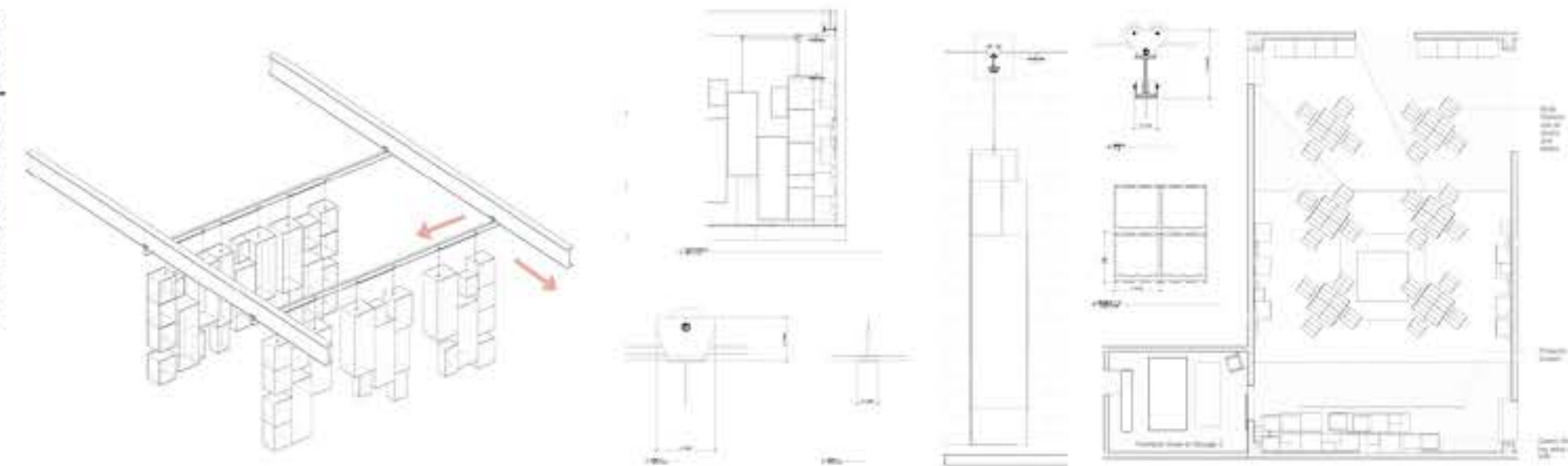


8. Members' Lounge Lookout



Plan

An Flexible Space



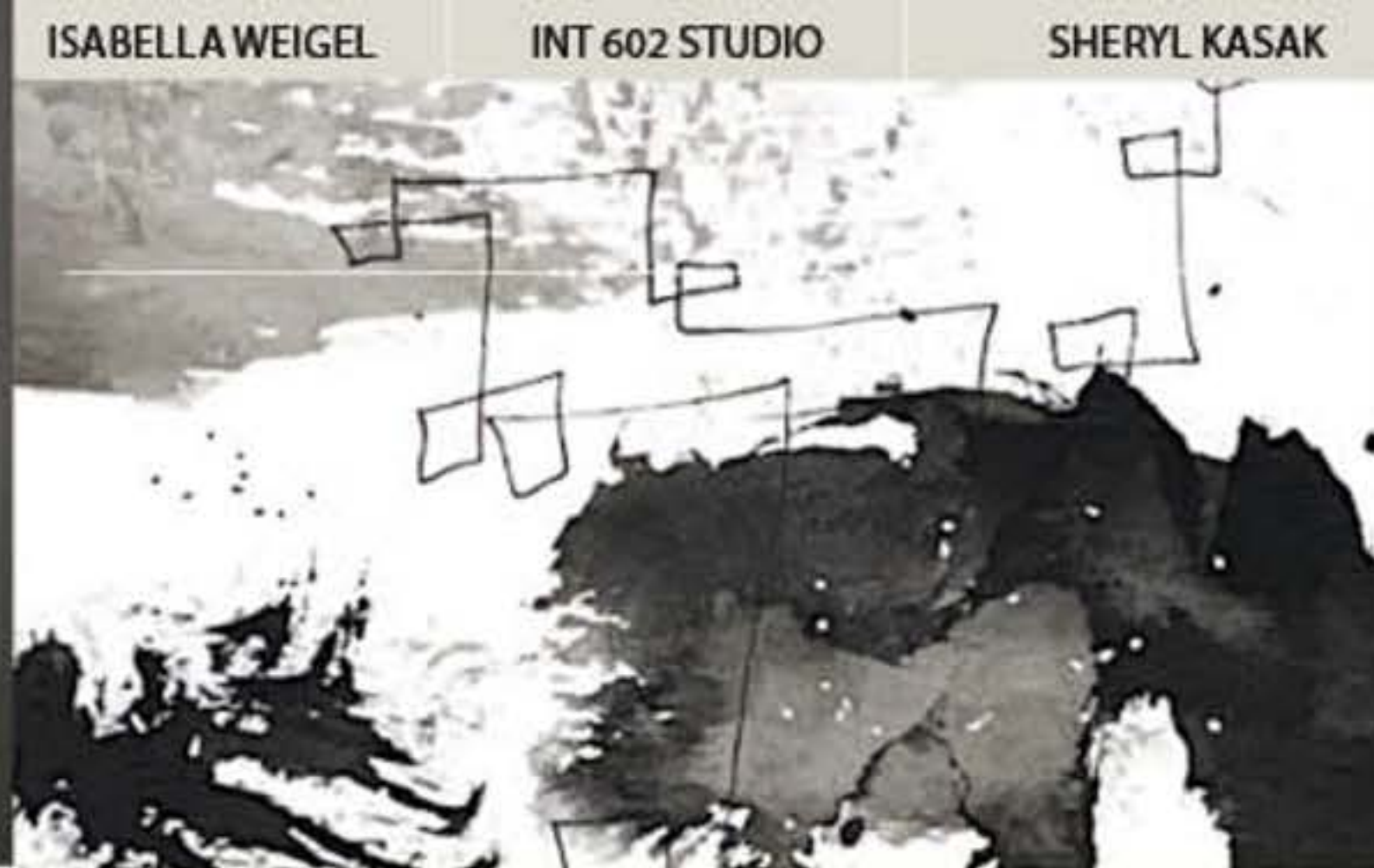




ISABELLA WEIGEL

INT 602 STUDIO

SHERYL KASAK



# UNFOLDING CONFIGURATIONS

"IF SCULPTURE IS THE ROCK," NOGUCHI ONCE WROTE, "IT IS ALSO THE SPACE BETWEEN ROCKS AND BETWEEN THE ROCK AND A MAN, AND THE COMMUNICATION AND CONTEMPLATION BETWEEN."

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.

ADAPTABLE

PLAYFUL

POETIC

MATERIAL ALLOCATIONS







ISAMU NOGUCHI

1904 - 1988

## Balancing Act

Jaeun Cho

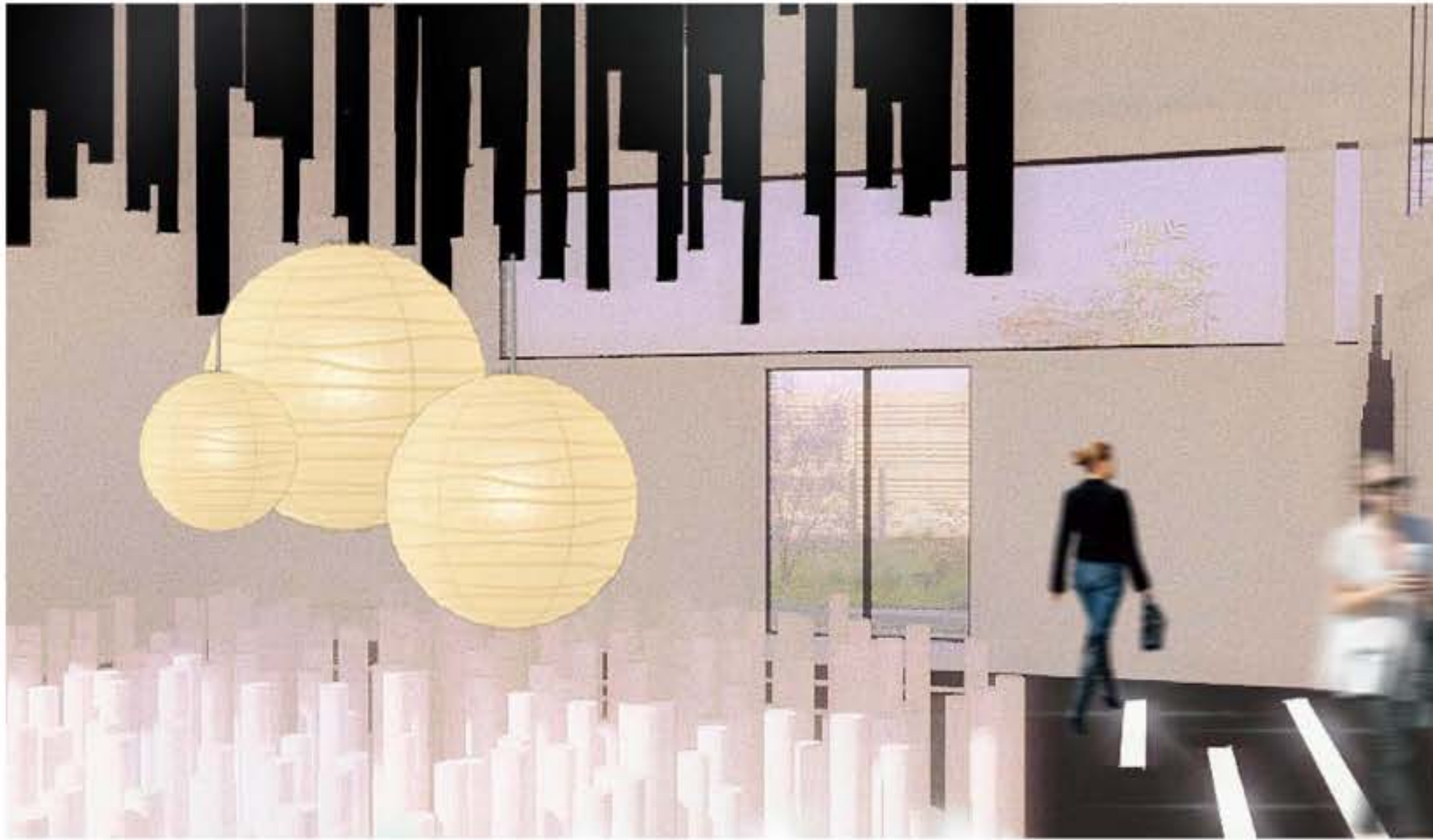
INT-602

Professor Suzanne Song

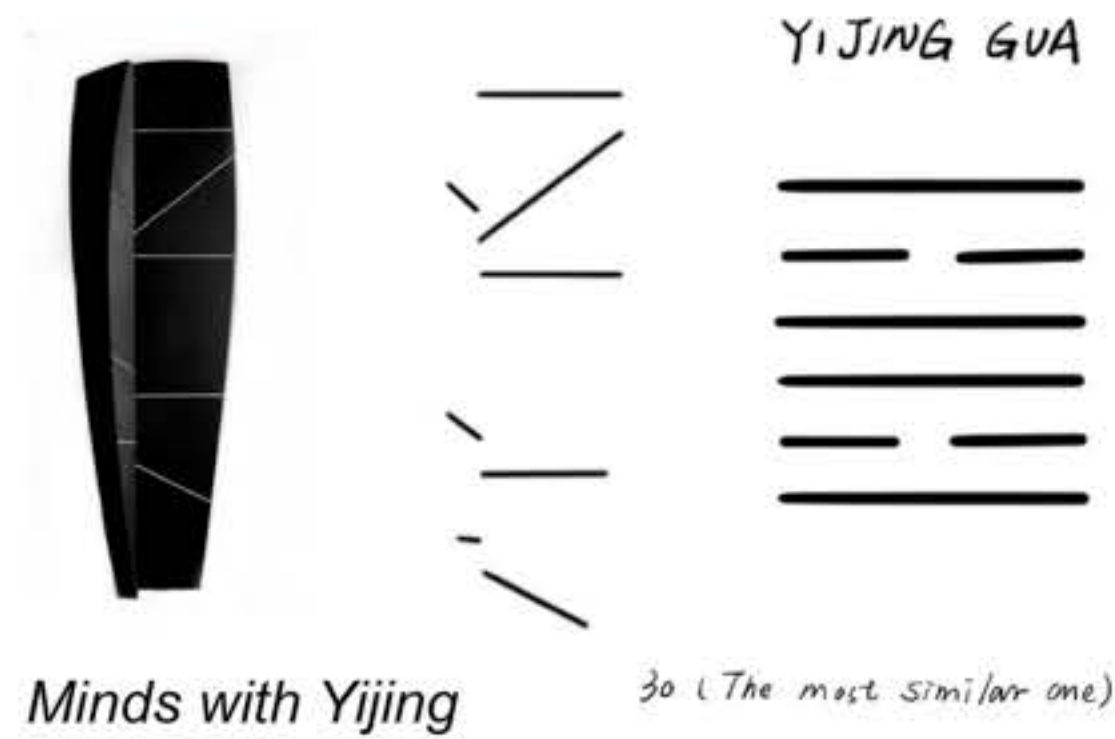


# Reinterpreted

## Noguchi Oriental Aesthetic

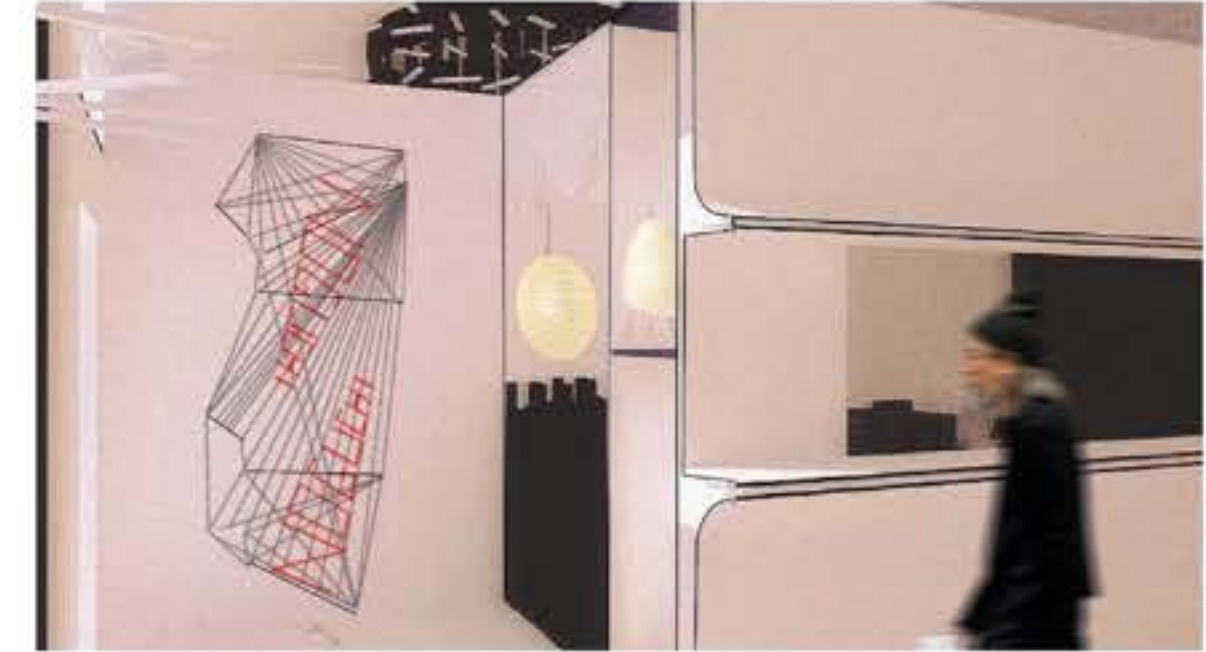


The Hanging Main Display Area



Minds with Yijing

30 (The most similar one)



The Cafe Street Entrance



The Cafe and Resting Space



Office Perspective -- The Lines Shadow

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 aesthtic will become a challenge. This project is committed to creating one oriental philosophical atmosphere to help audience better experience Noguchi's oriental aesthetic.

**jiadai Sun**  
**INT 602**  
**Instructor: David**

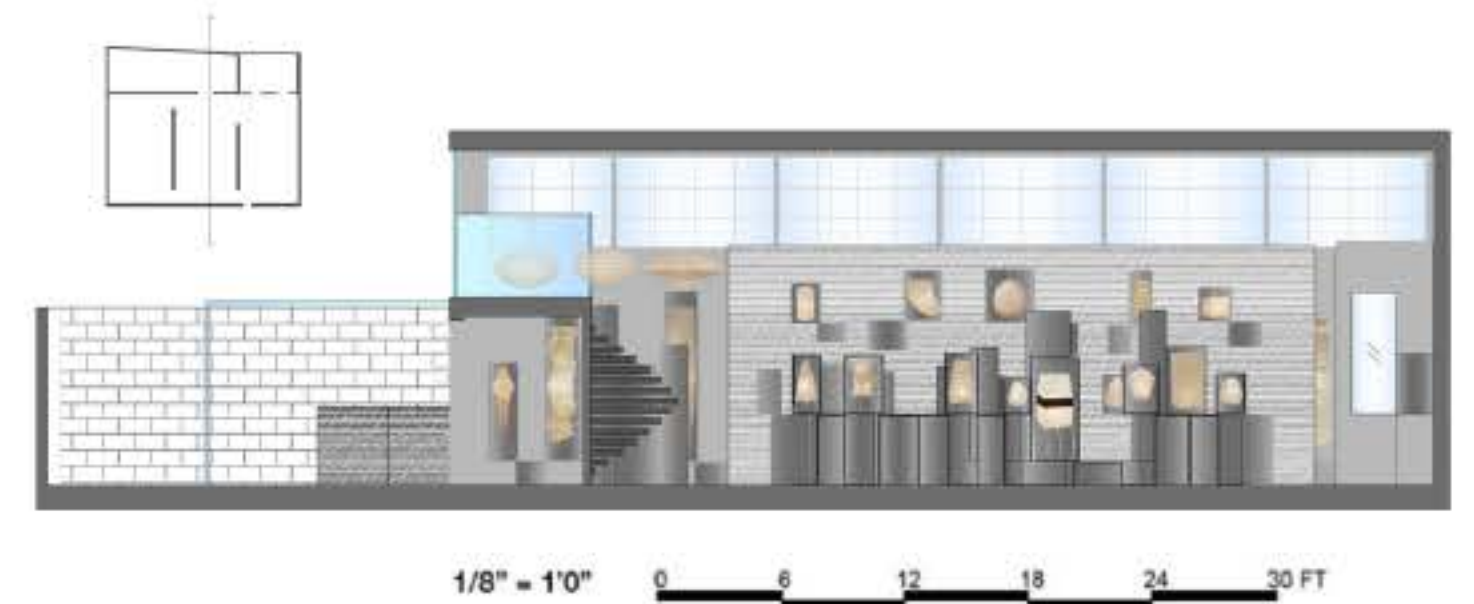
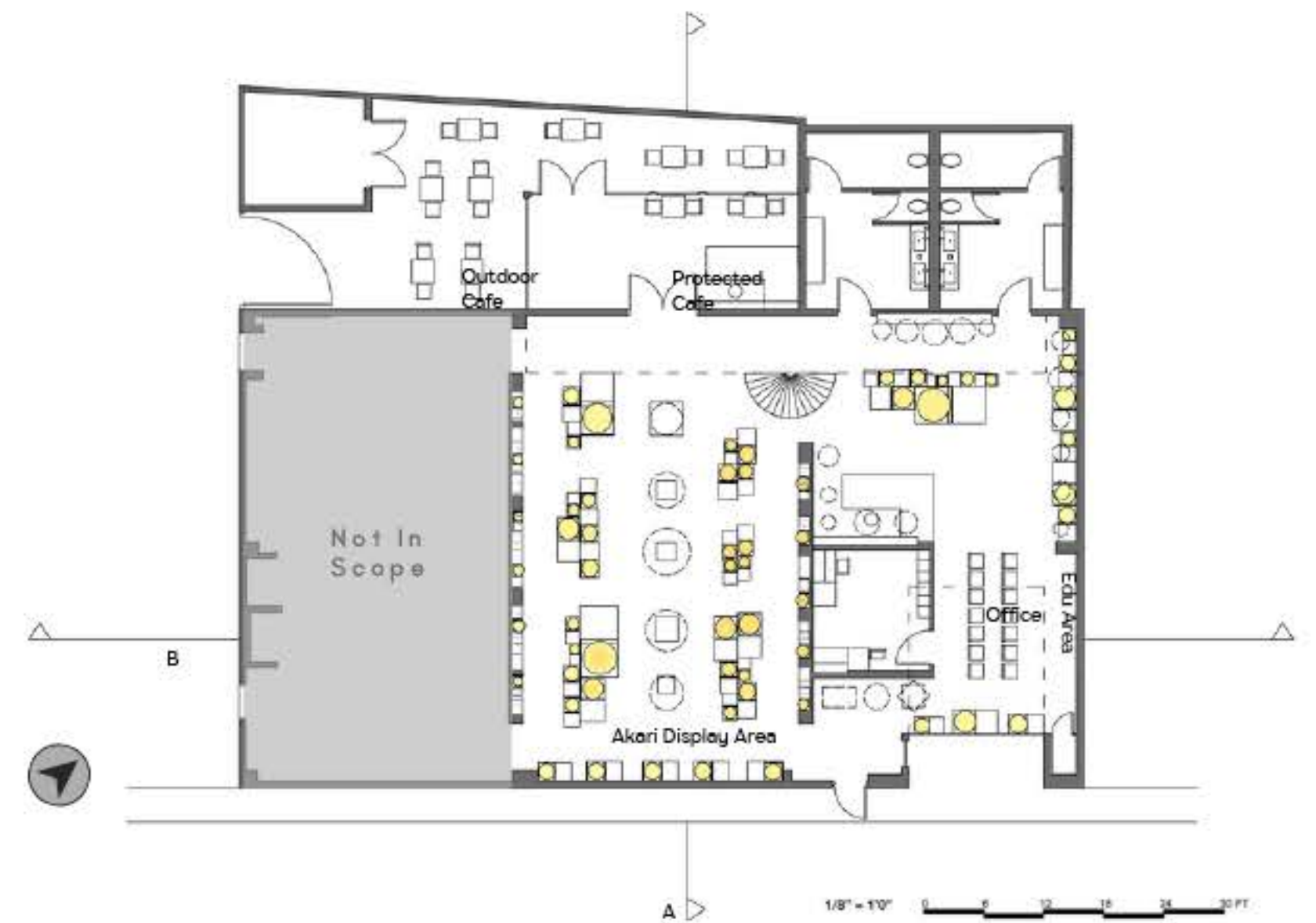


# SUBTRACTION AND REFLECTION REVEAL

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.





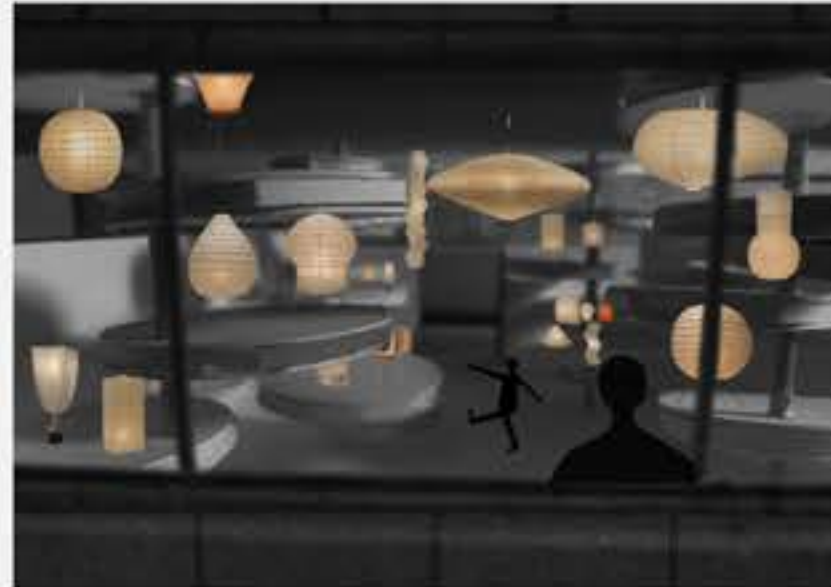
# THE ASCENDING AKARI

Lauren Cooper

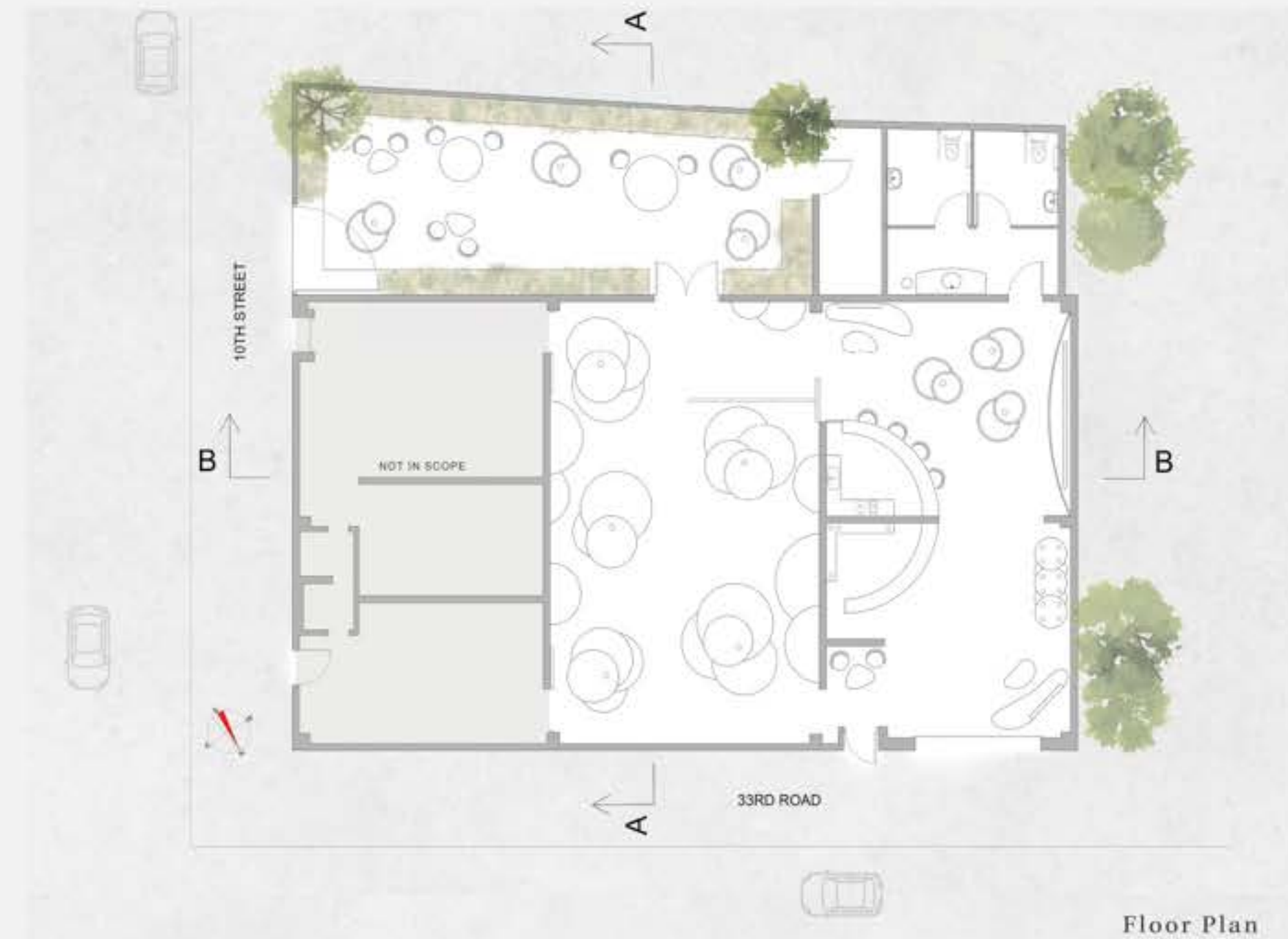
Professor Tetsu Ohara

laurencooper987@gmail.com

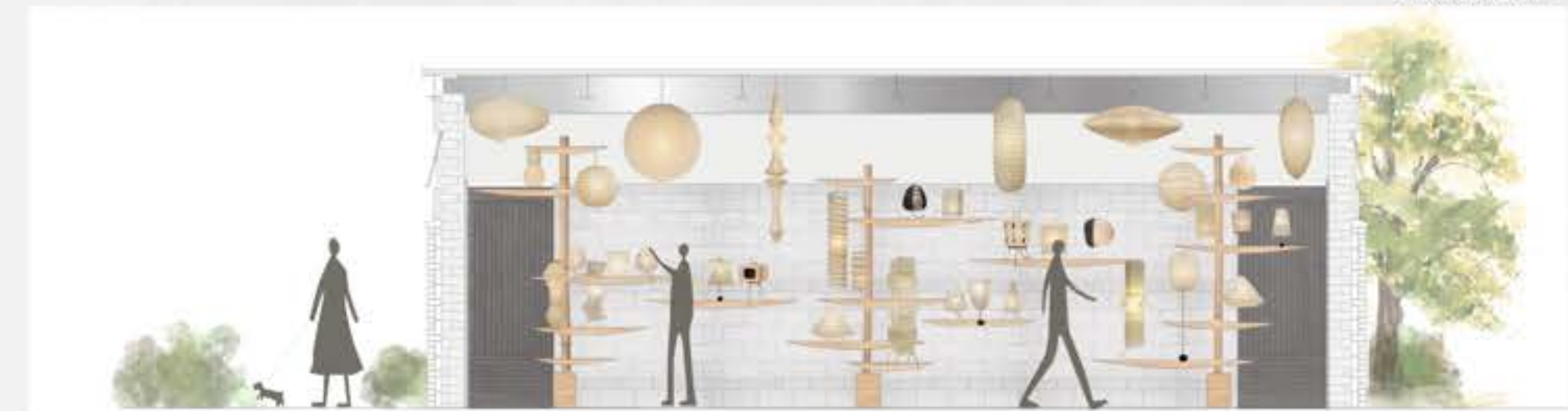
The warm glow of the Akari reflecting on the shelves encourage the guests of the Noguchi Showroom to engage with the Akari light sculptures through touch for a tactile experience. **The Ascending Akari is a rearrangeable viewing mechanism that includes certain shelves swivel 60 degrees around a hollow 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.**



Leda Sculpture



Floor Plan



Section A



Section B





NOGUCHI SHOWROOM | LESLEY SIEGEL  
INT 602.04 | BRITA EVERETT | SPRING 2022

# 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.



SCULPTURE RESEARCH + ANALYSIS



SECTION A1: GALLERY / MEZZANINE / MEETING ROOM  
SCALE: 1/8" = 1'-0"



STUDY MODELS

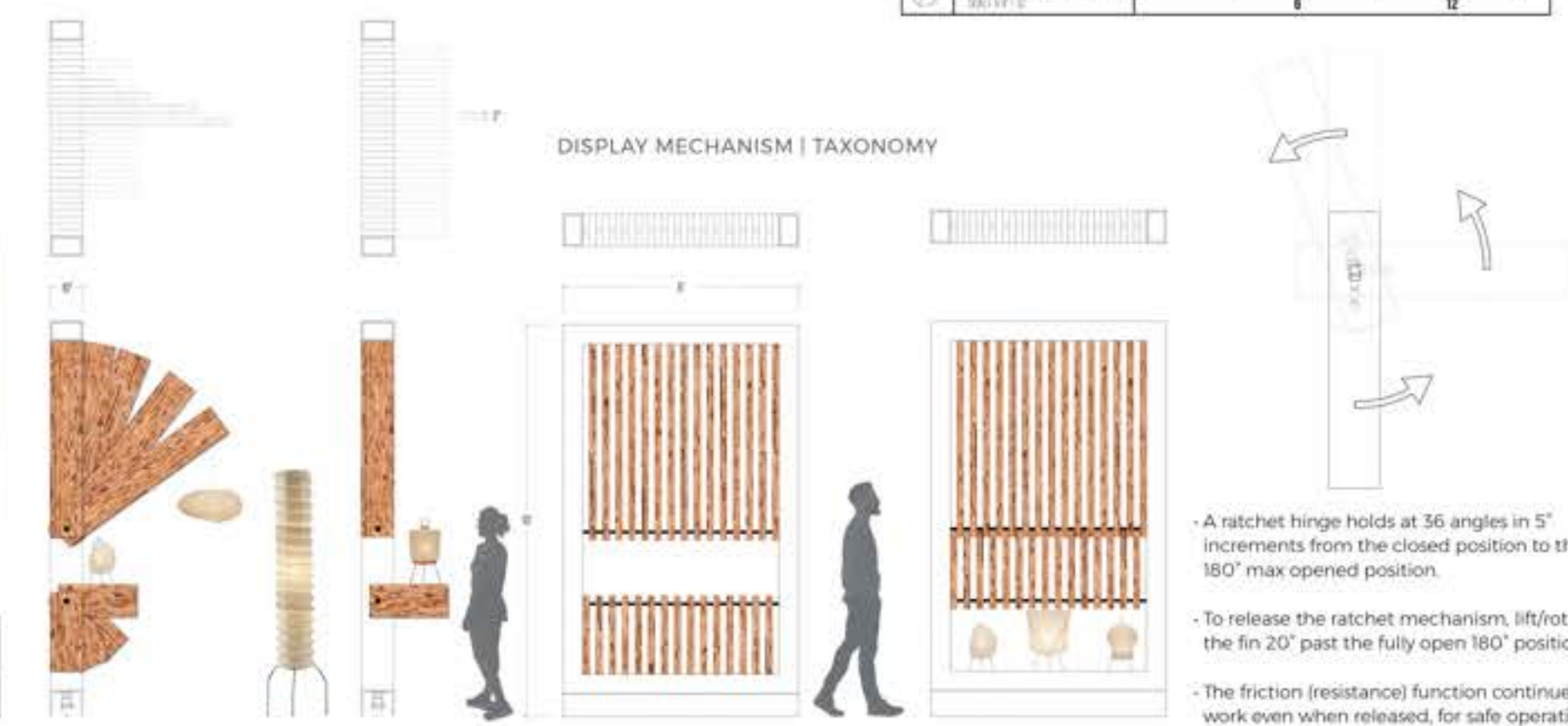


SECTION B1: GALLERY / MEZZANINE / MEETING ROOM  
SCALE: 1/8" = 1'-0"



PLAN 1: GALLERY LAYOUT  
ITERATIVE EXPANSION / NOGUCHI SHOWROOM  
SCALE: 1/8" = 1'-0"

DISPLAY MECHANISM | TAXONOMY



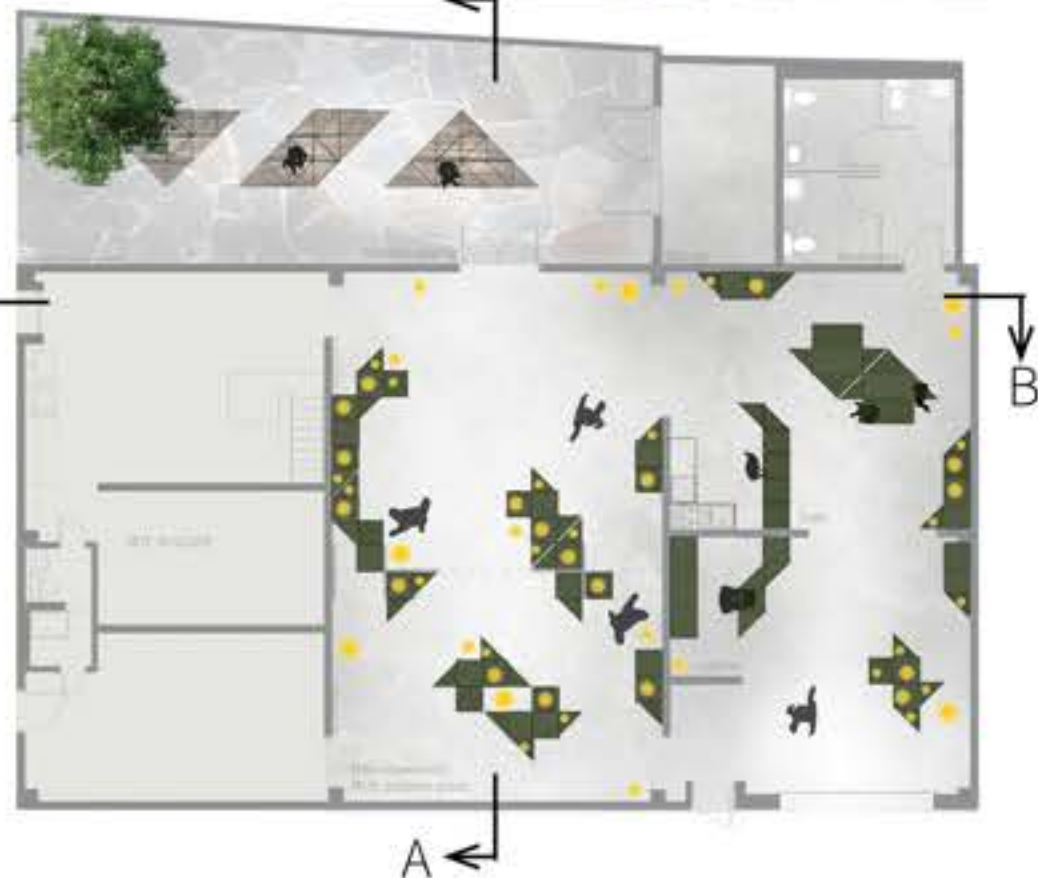
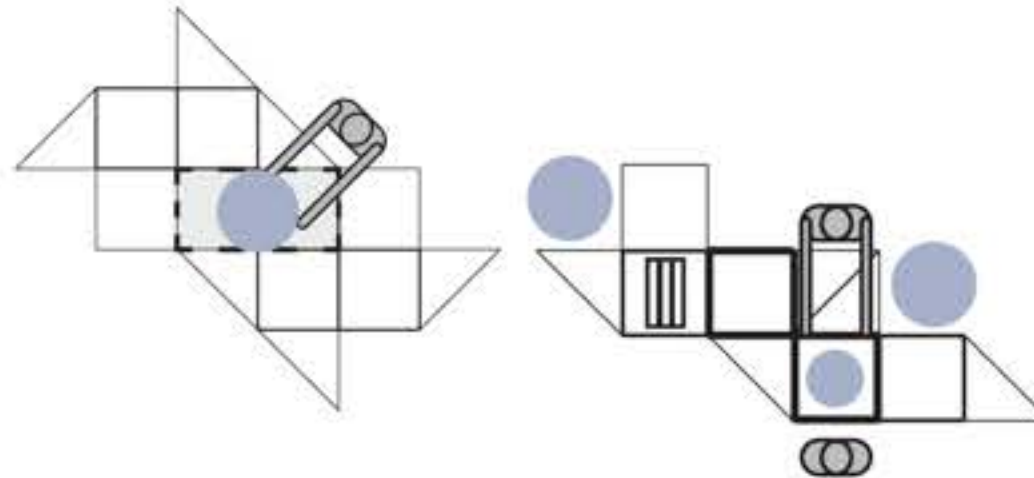
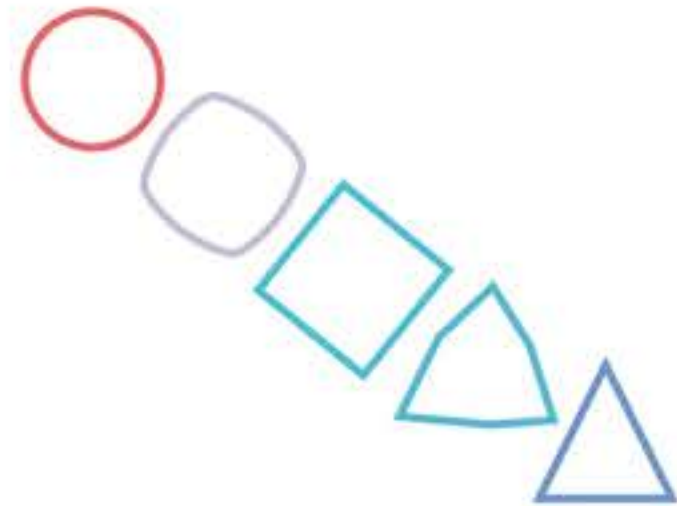
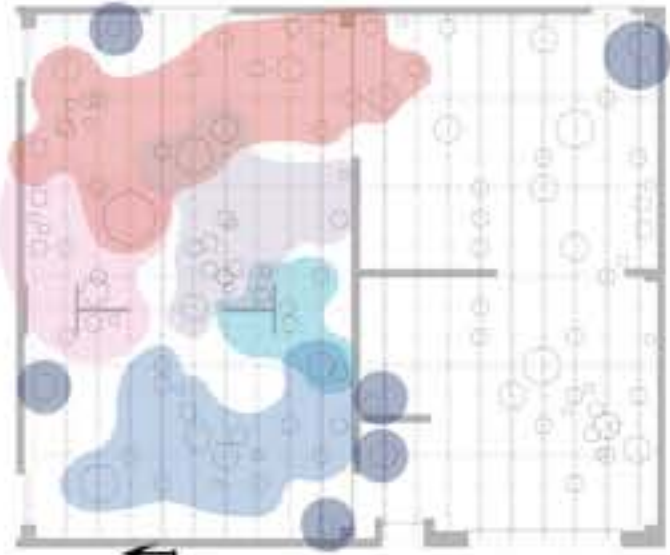
- A ratchet hinge holds at 36 angles in 5° increments from the closed position to the 180° max opened position.
- To release the ratchet mechanism, lift/rotate the fin 20° past the fully open 180° position.
- The friction (resistance) function continues to work even when released, for safe operation.



# 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 **applicable** 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.



Section A



Section B





## 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  
mrpezzi@pratt.edu



SECTION 1  
Noguchi Showroom  
Scale: 1/8"=1'-0



Noguchi Showroom  
Scale: 1/8"=1'-0

33RD ROAD



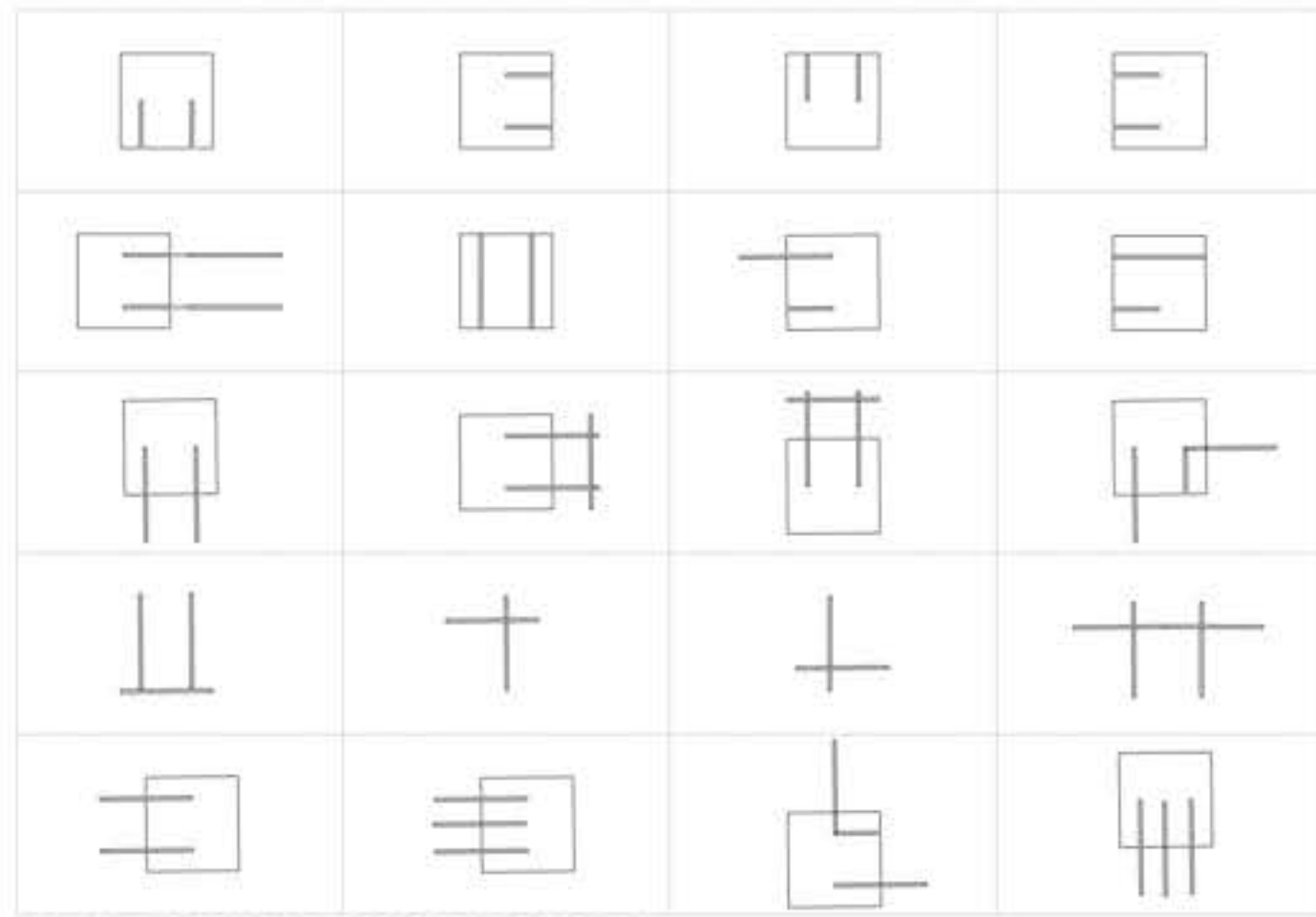
# SEARCH FOR IDENTITY

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.

INT.602  
David Ling  
Nicole DeBarba





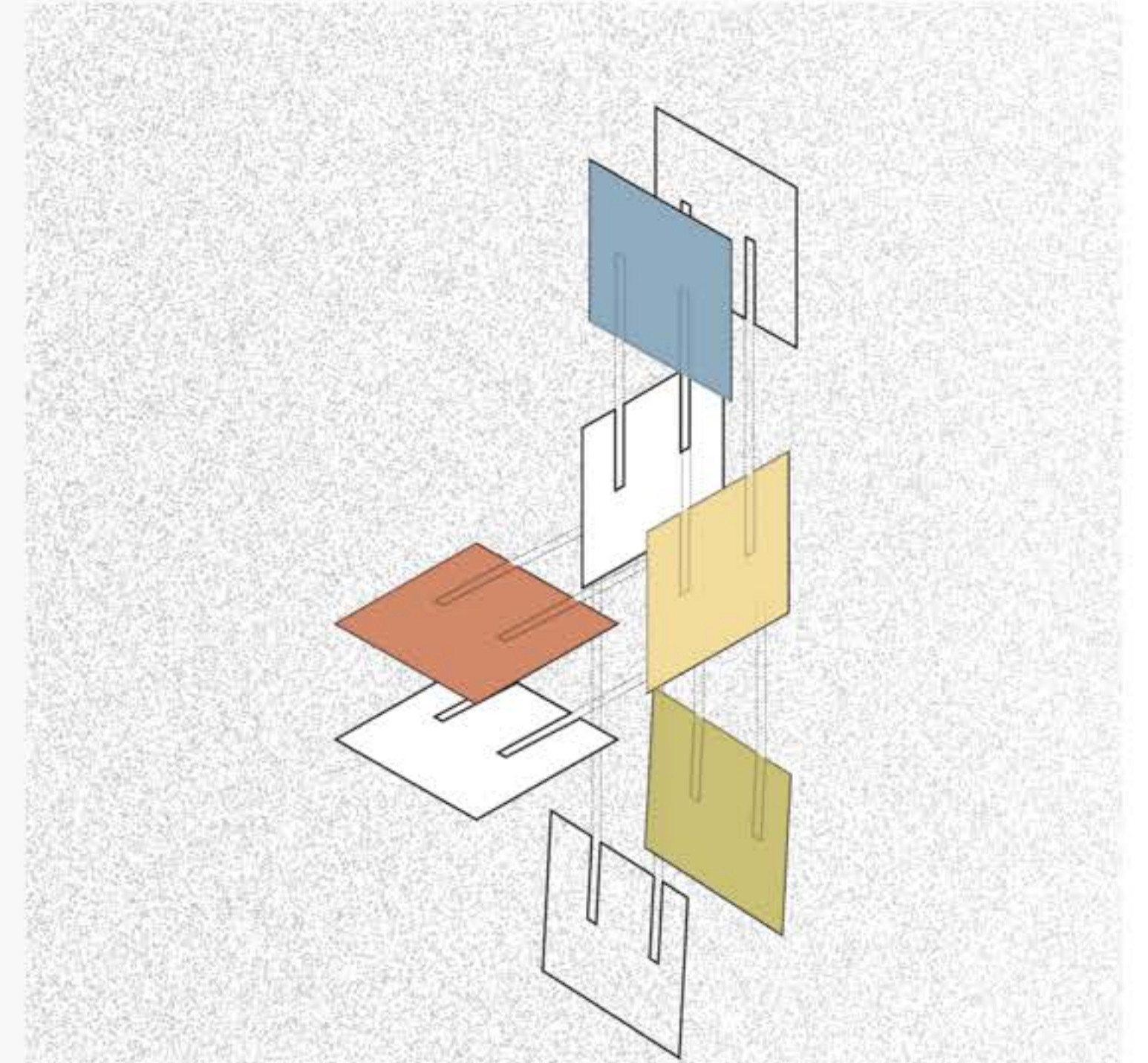


PLANE CONNECTIONS TAXONOMY



NOUR BANNOUT | INT 602-04  
BRITA EVERETT

# PLANESCAPES



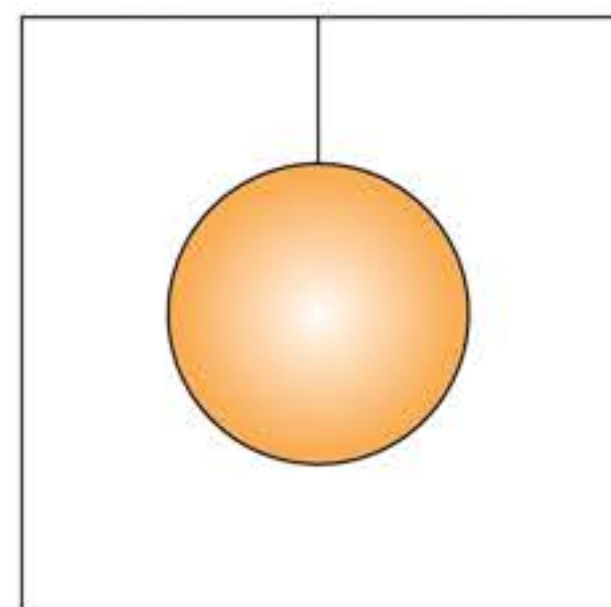
The idea of "Planespaces" is an exploration of how planes interconnect to create multi-functional forms for displaying, viewing and seating. By using simple connections to create a universal language of geometric balance, these planes seek to create a reconfigurable landscape to encourage the community to engage with the Akari lights. Inspired by Noguchi's only constructed playground in the US, "Playspaces", 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.



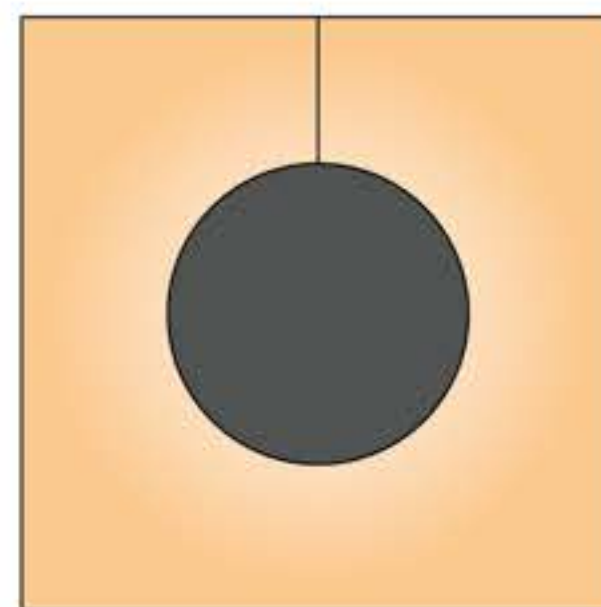
**LUMINOUS REVEAL** is a flexible showroom system for Noguchi's Akari light fixtures based on his sculptural spatial concepts: a specific connection to place through form and a reading of form through removal. Akari sales are promoted through a combination of tactile richness and a hint of mystery while 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.**



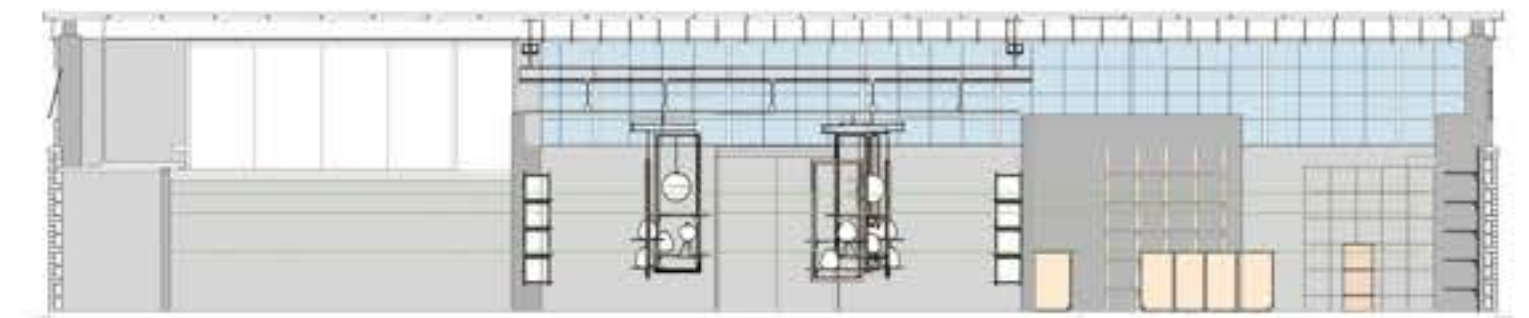
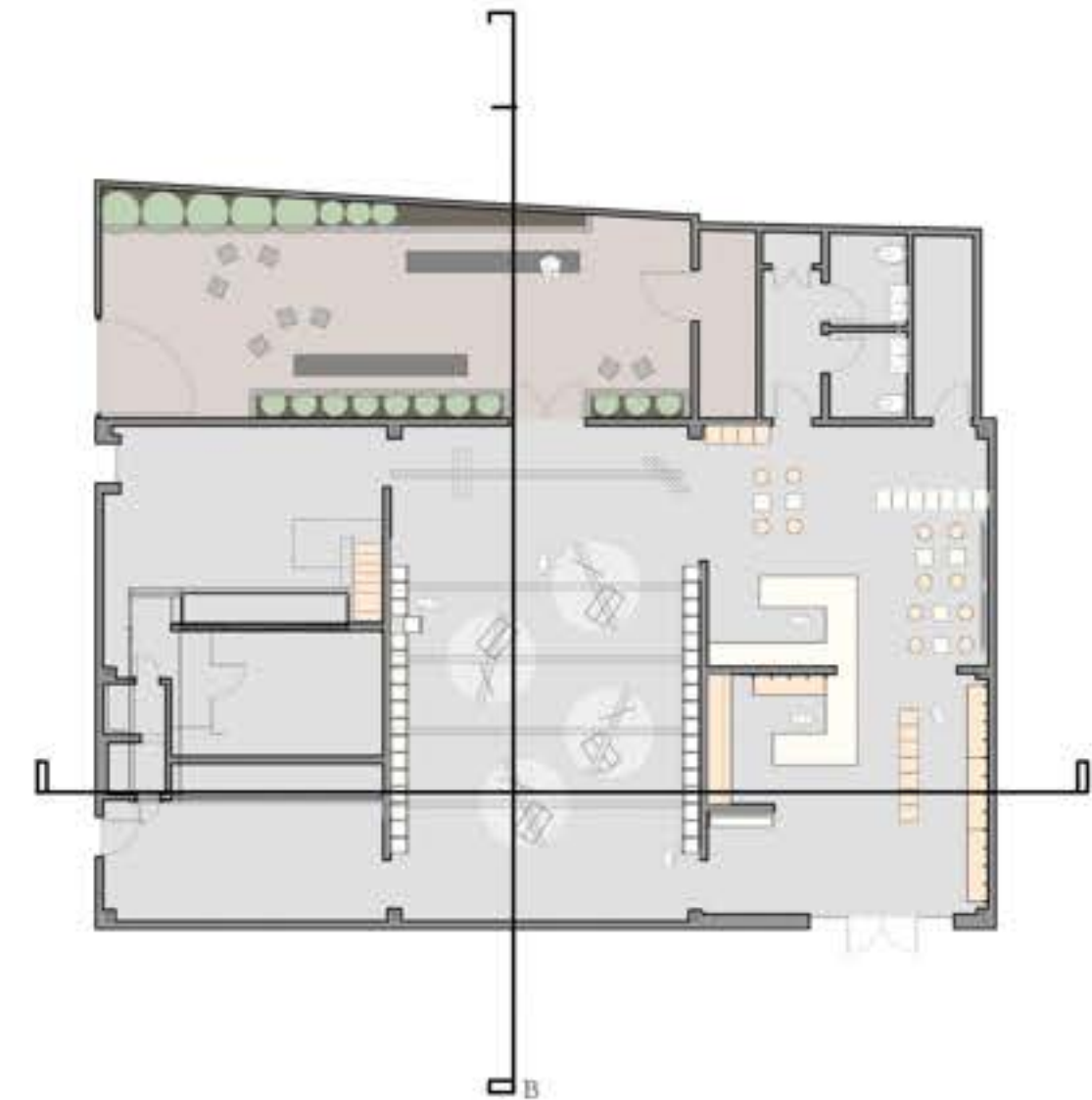
DRAWER OPEN,  
LIGHT ON



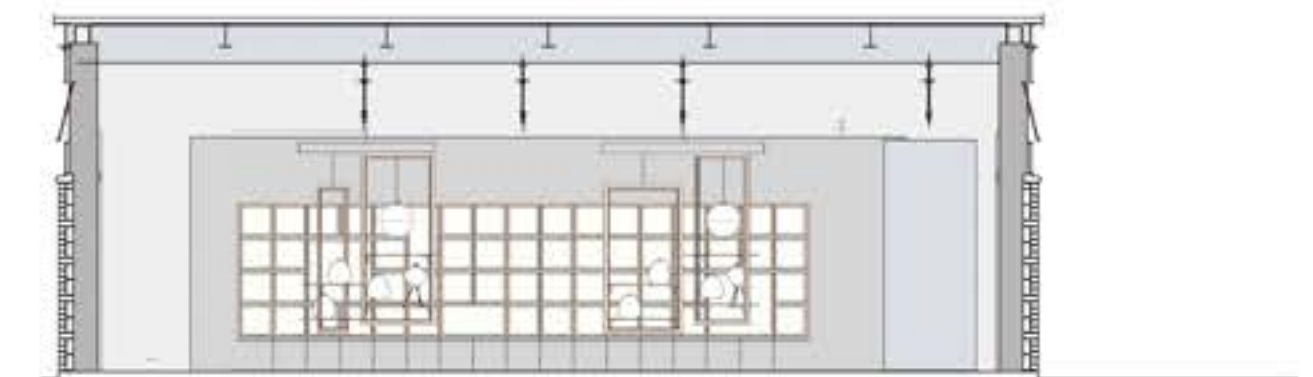
DRAWER CLOSED,  
LIGHT OFF

# LUMINOUS REVEAL

PAUL LAGASSE | INT 602.02, PROF. TETSU OHARA | NOGUCHI SHOWROOM | MAY '22



SECTION A



SECTION B





# UNFOLDED MATRIX

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.

Ruoran Pan  
Prof. Sheryl Kasak  
rpan@pratt.edu





# Another land for Akari

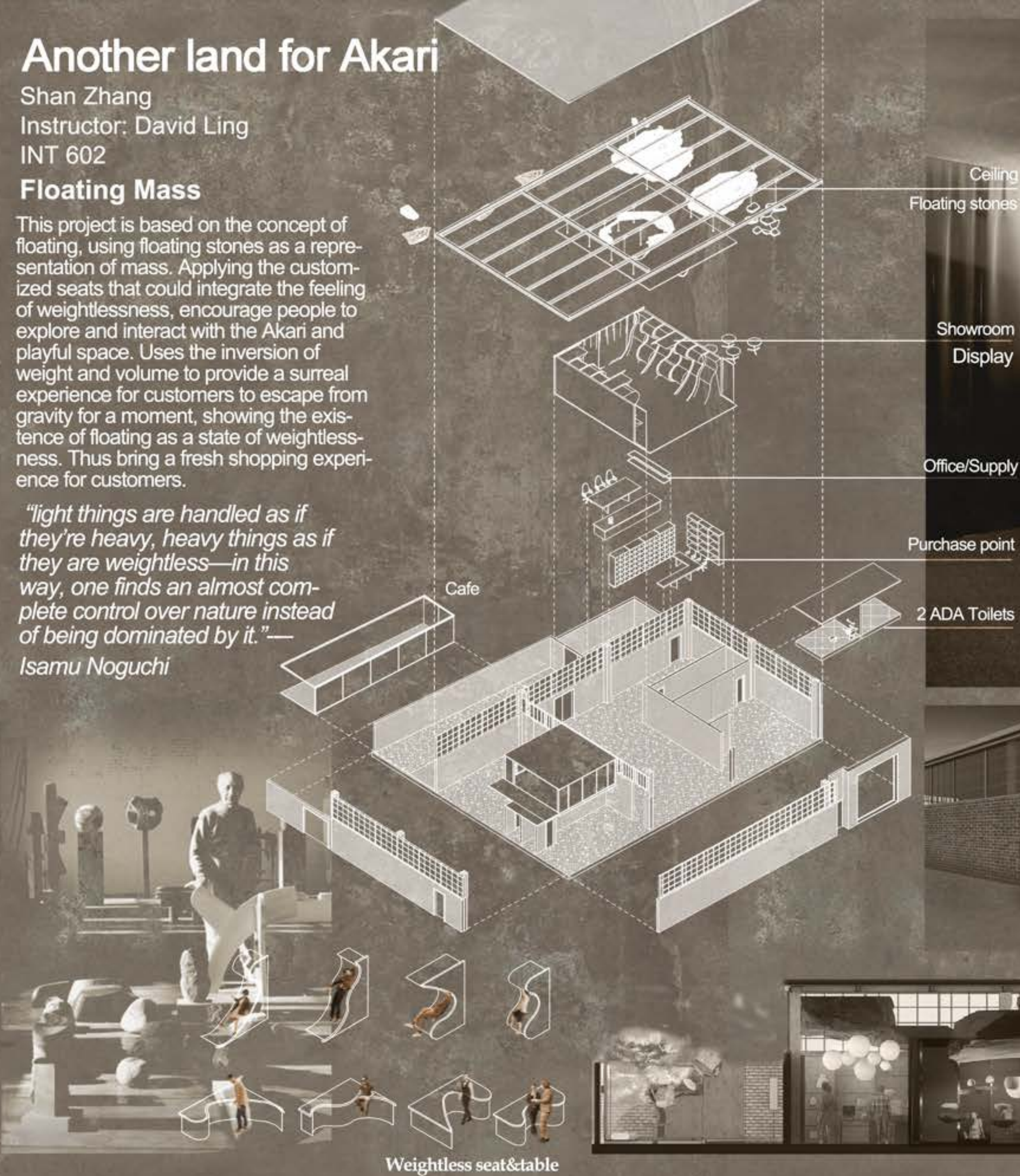
Shan Zhang  
Instructor: David Ling  
INT 602

## 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—in this way, one finds an almost complete control over nature instead of being dominated by it."*

Isamu Noguchi



Ceiling  
Floating stones

Showroom  
Display

Office/Supply

Purchase point

2 ADA Toilets



Showroom



Street



Showroom



Purchase point



Section A



Section B



# 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 1/8 x 50 7/8 x 49 1/2 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.

## Floor Plan



## Section



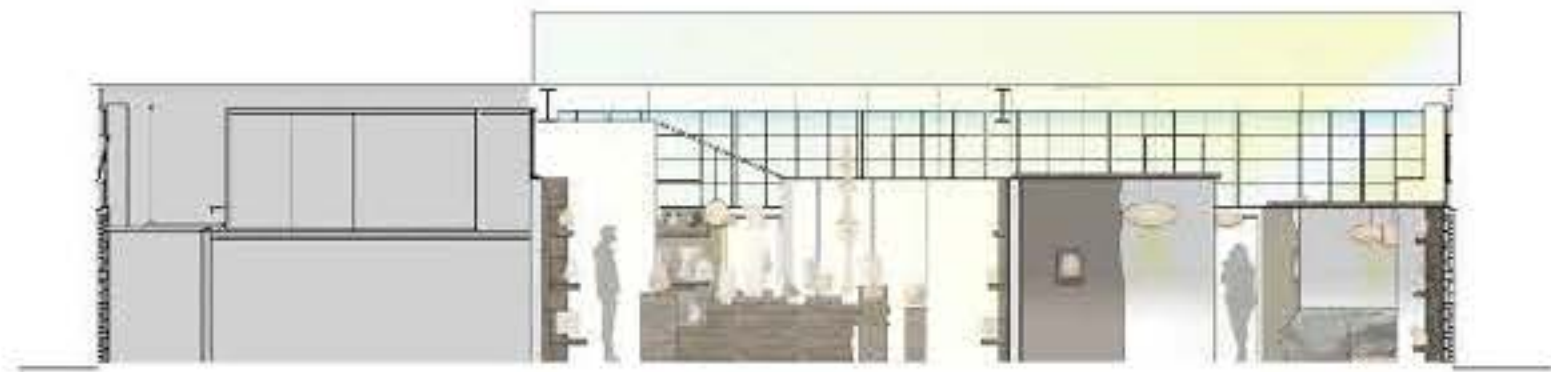
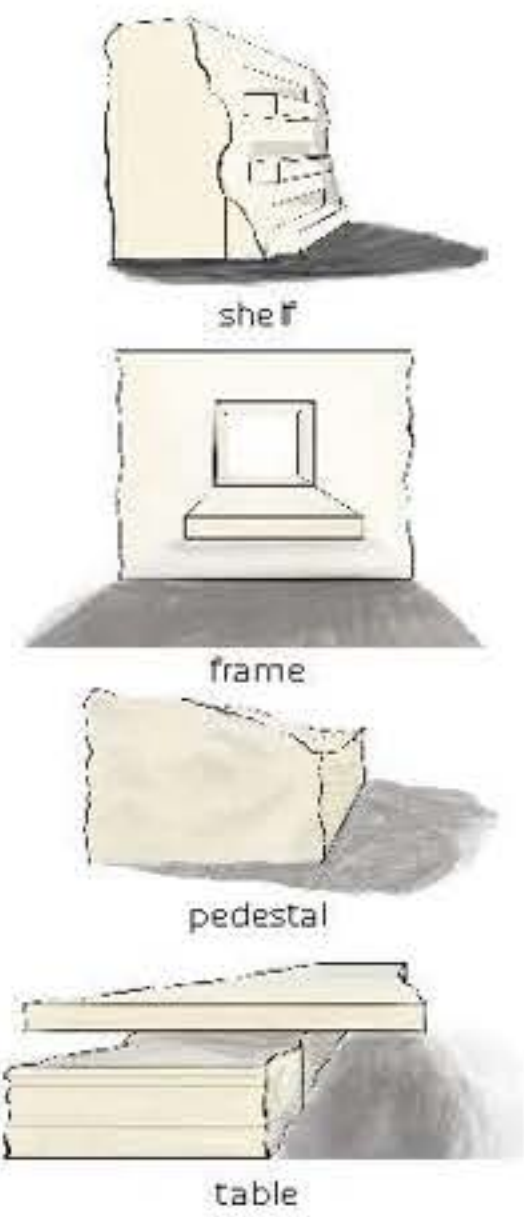


**interdependency**

soo yoon chung  
professor david ling  
int.602.05

**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.

**types of display**



SECTION A A'



SECTION B B'



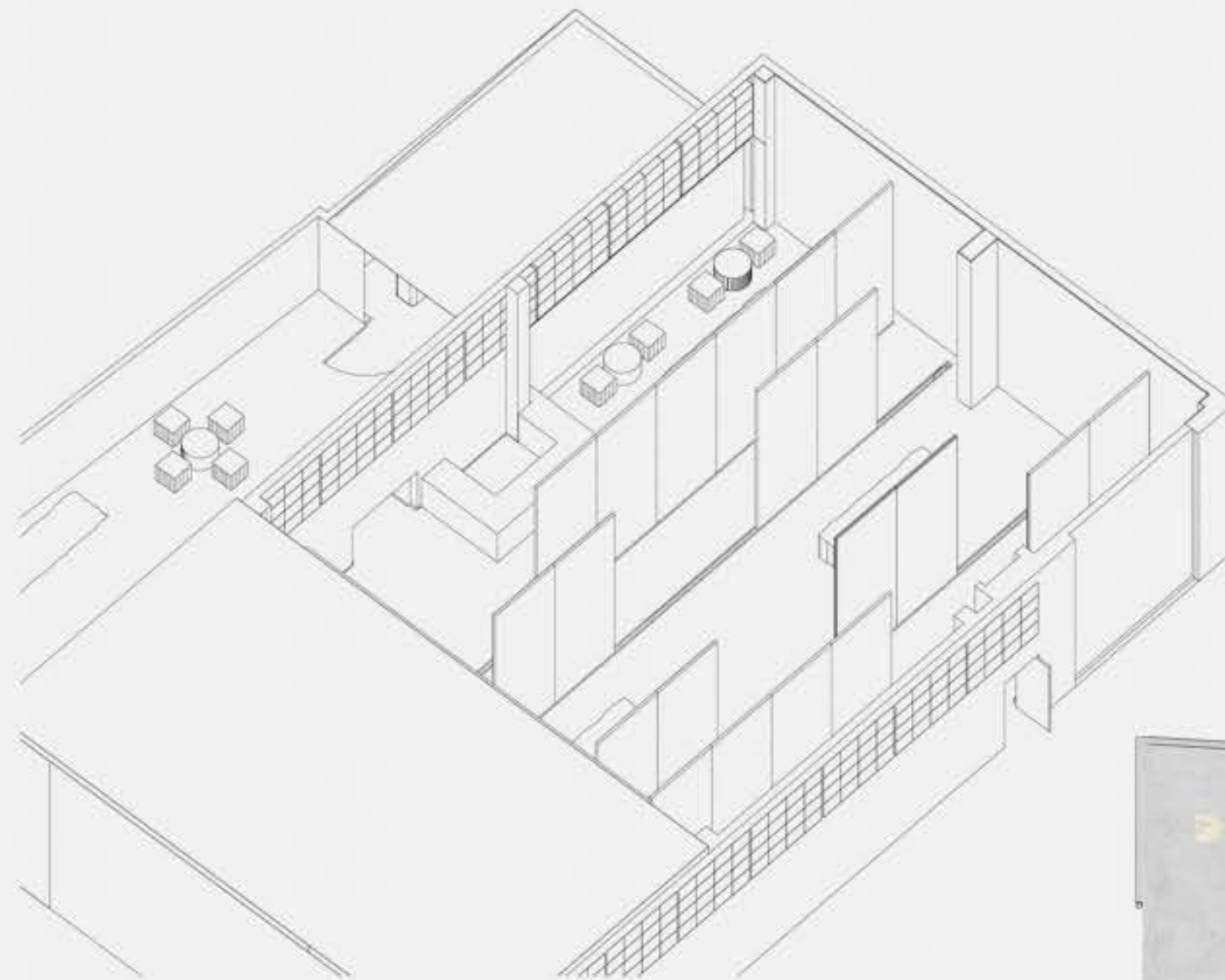


# IMPERFECT REVEALS

BY SOPHIE MOORE

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 reveal 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.



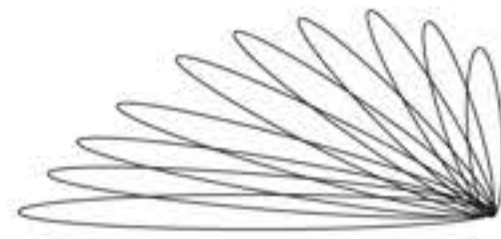


# Flexible Shadow

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

Akari: meaning light as illumination.

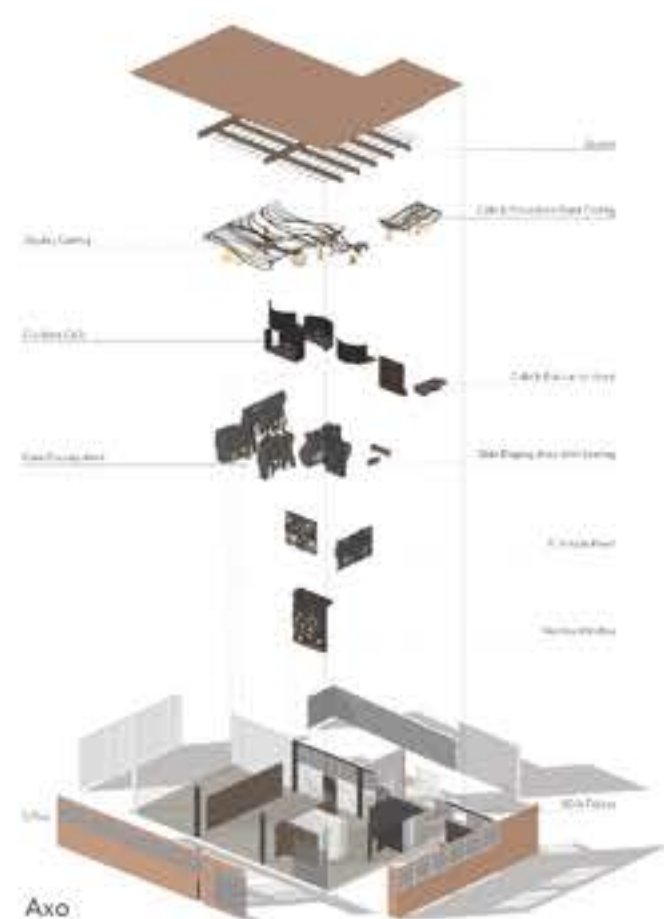
Akari's lightweight makes it easy to carry, and the softness of the bamboo ribbing allows it to be readily shaped into a variety of designs. By combining flexible curves and moveable furnishings, the design objective is to create a fluid environment that allows visitors to engage with the area profoundly. Combine light and shadow to create a warm environment that best reflects Akari's lighting. Just like Noguchi said: "poetic, ephemeral, and tentative."



Crescendo/ Fading



Shape & Space Flexibility



Axo

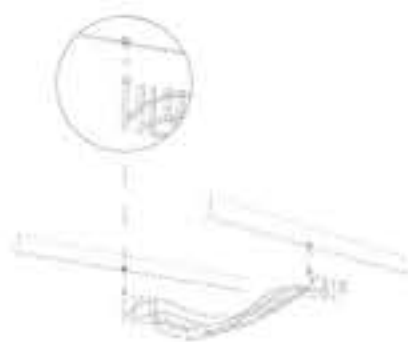
## Design Language



Curve flexible partition & Curve embrace Akari



Curve circulation - Contrast of bright and dark



Dovetail Joint

Each curve structure may be disassembled and reassembled in various locations to fit the various shapes of Akari. The different radian lengths of each structure can easily give the space a fading effect.



Mortise and Tenon Joint

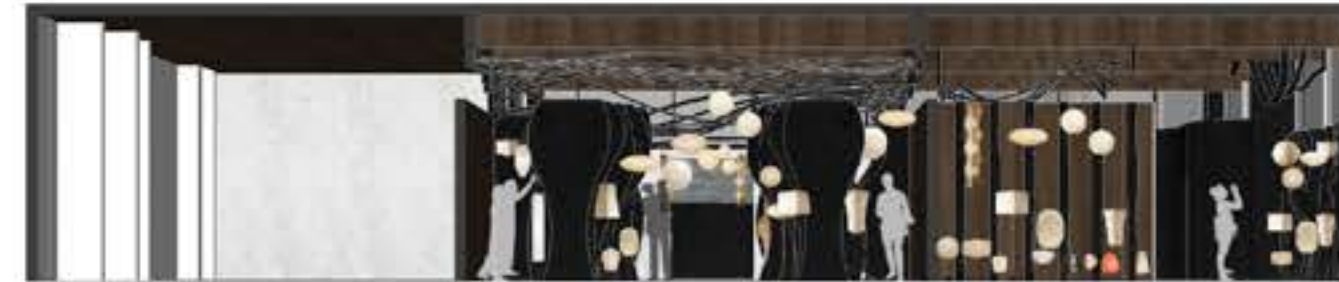
Each board can be positioned on the wall or the floor using the track. It can also be placed on various parts to change the path's shape and curve height for different Akari.

## Plan & Section



Plan

RCP



Longitudinal Section A



Longitudinal Section B



Traverse Section



Side Display Area



Display Area Hand-Made Model



Display Area



Purchase Point



Cafe/ Education Area



# Complementary Dimensions

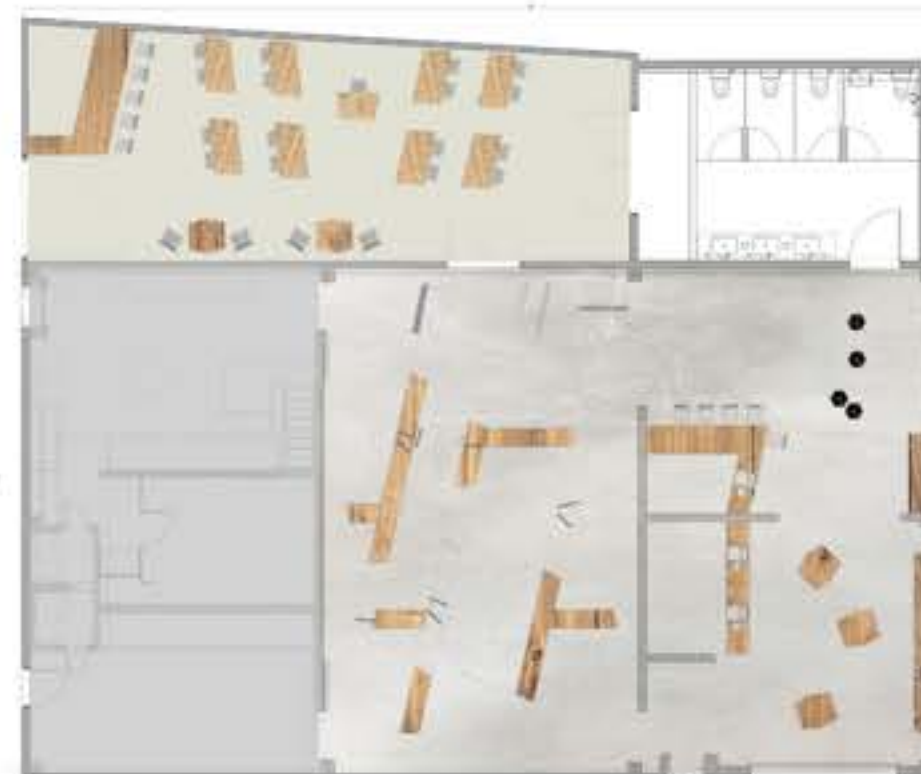
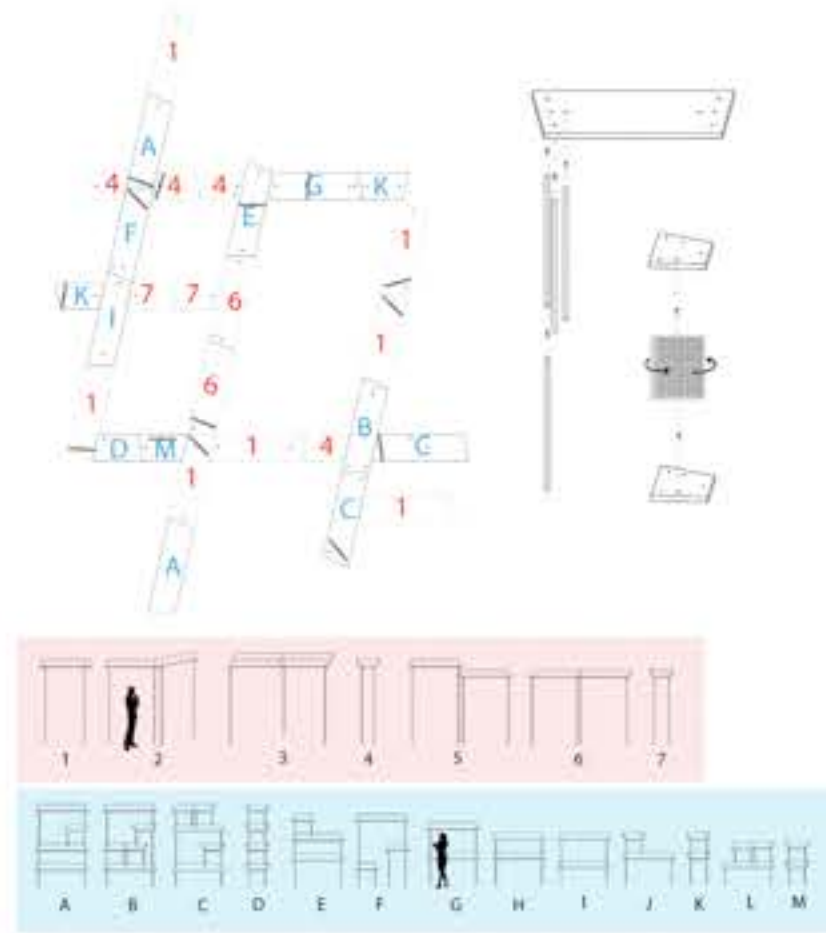
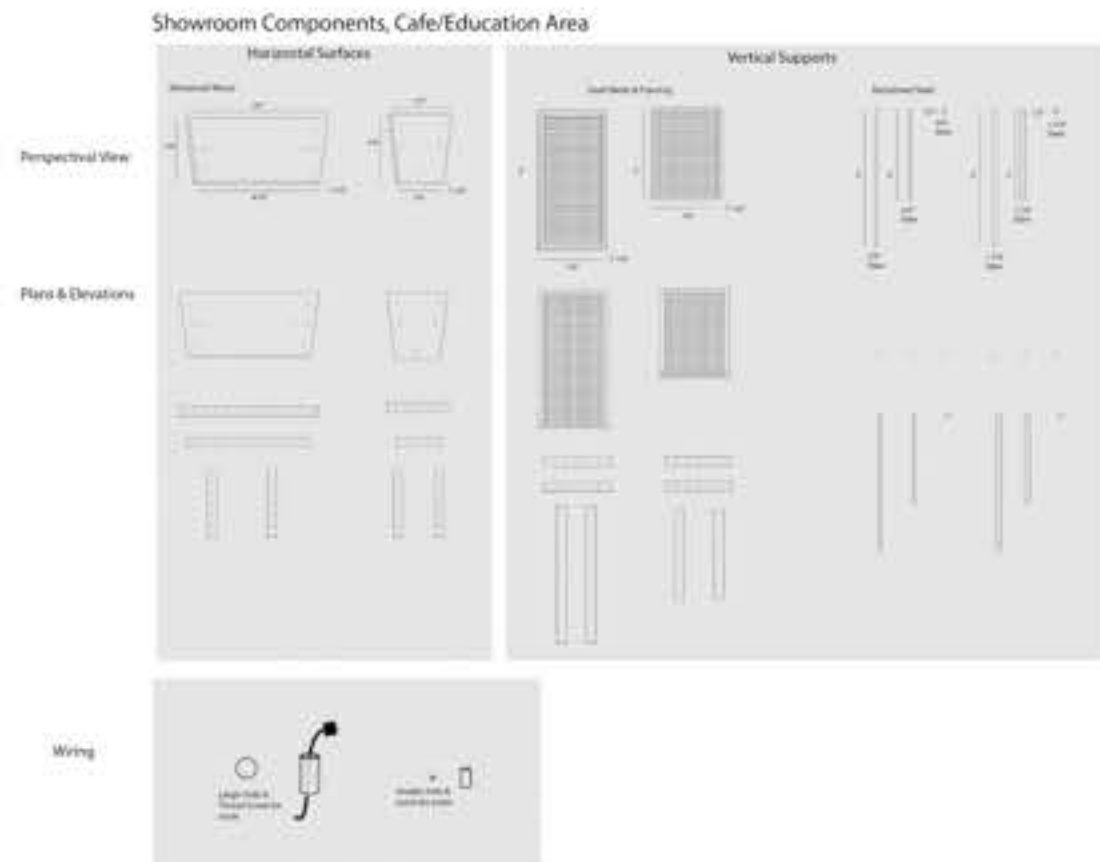
Tammi Fung | MFA Int 602 Studio | Tetsu Ohara

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





# Hidden Landscapes

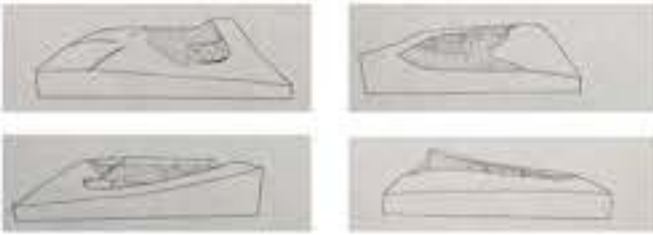
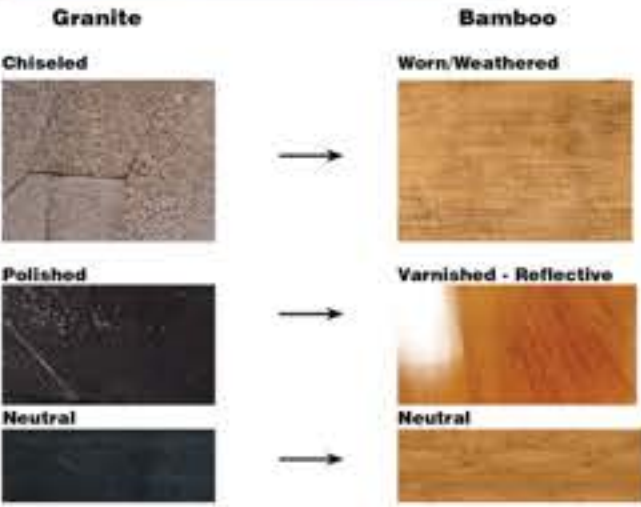


## A space that “shifts” as you move around it

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 Akaris” 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

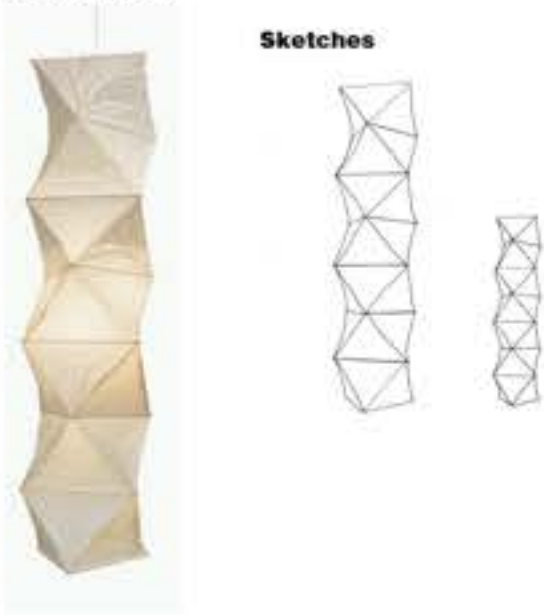


This sculpture creates “hidden landscapes” as your eyes move around, and up and down.

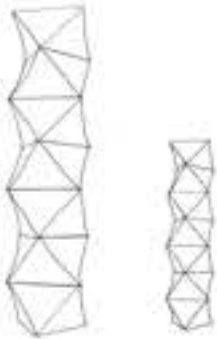
### Rule: Offset but Balanced



### Akari Sculpture: Akari UF4-L8



Sketches



Fall



Winter

## Throughout the seasons...

### Retail Entrance - Noguchi/Buckminster Panels



### Lantern Bar



### Checkout/Mini-Retail



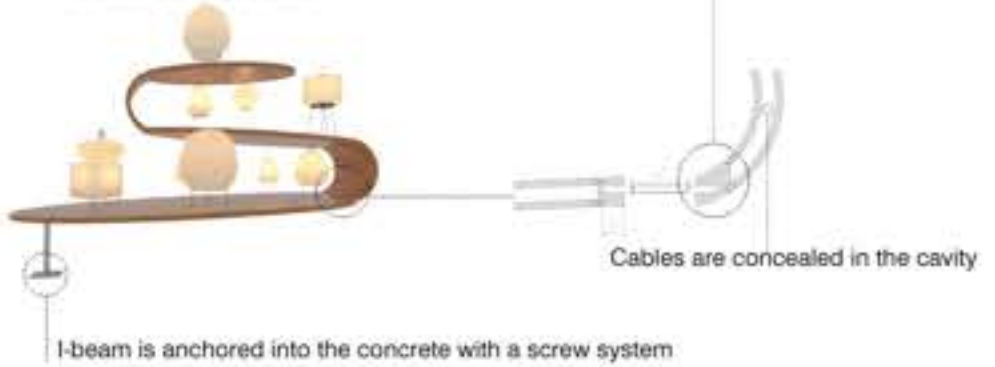
### Modular Space:

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:



Restaurant/Lounge/Music Venue

### Assembly/ Connection Details



“Connection Block”  
Dowel Joint System

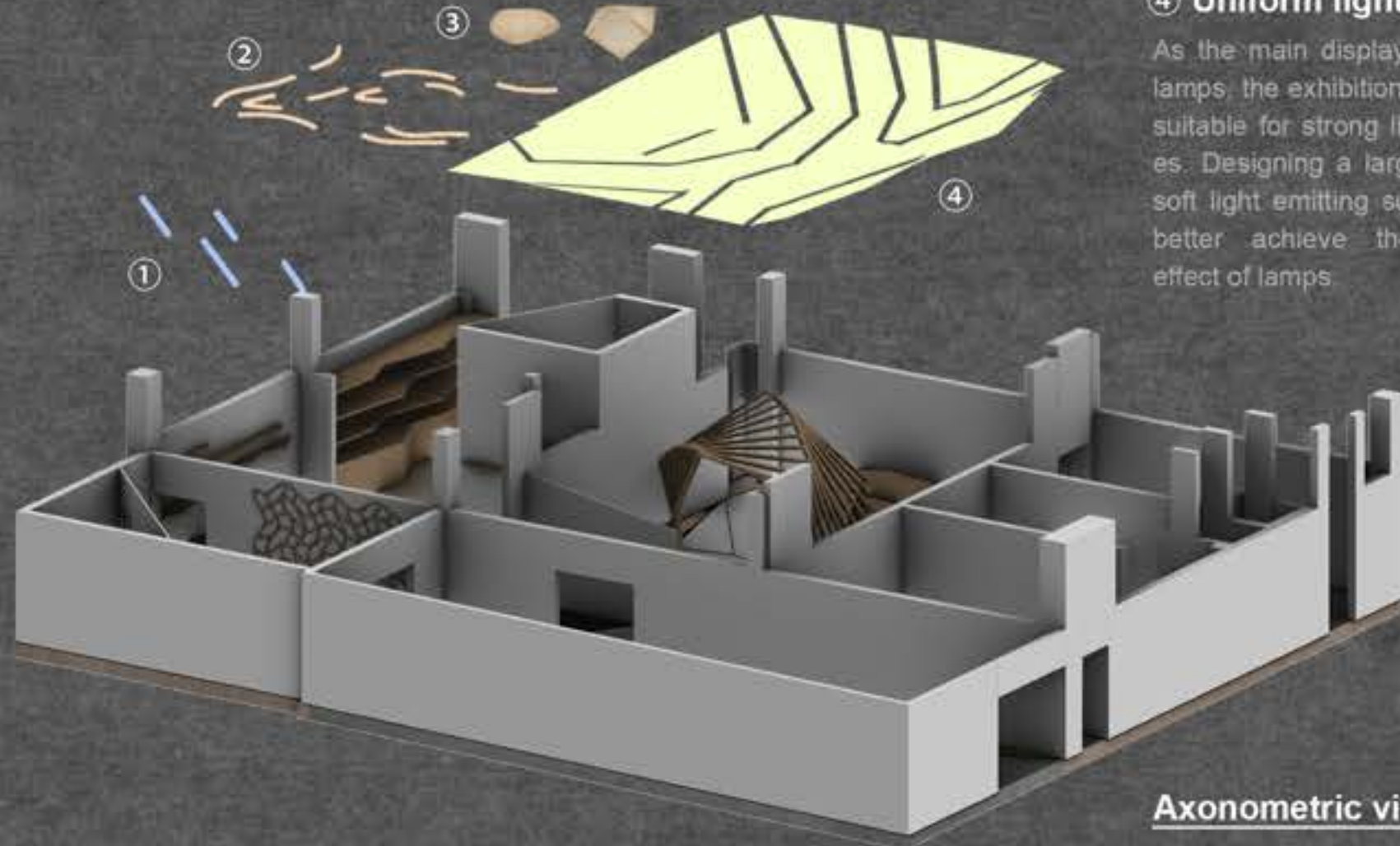
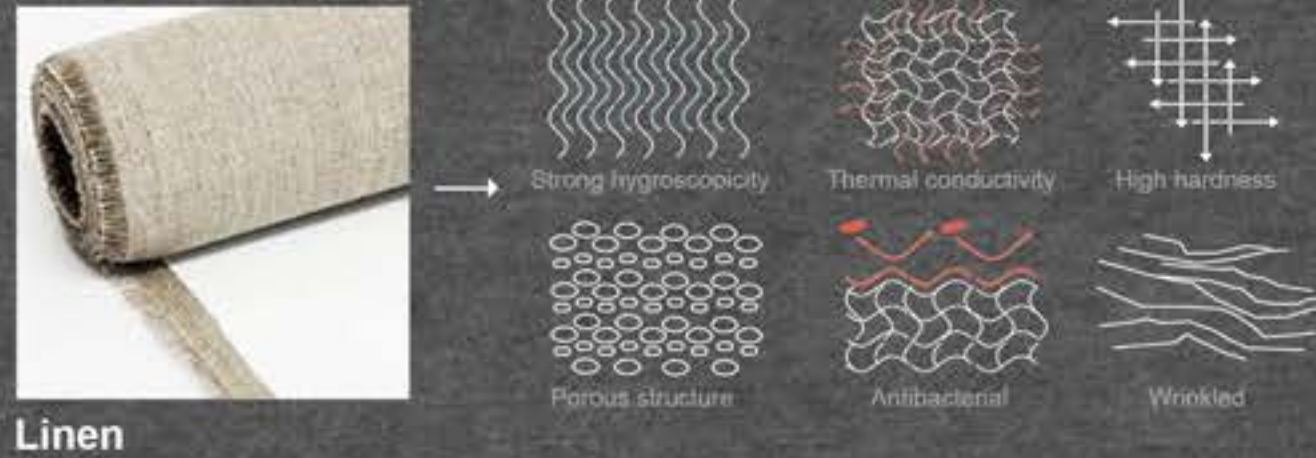
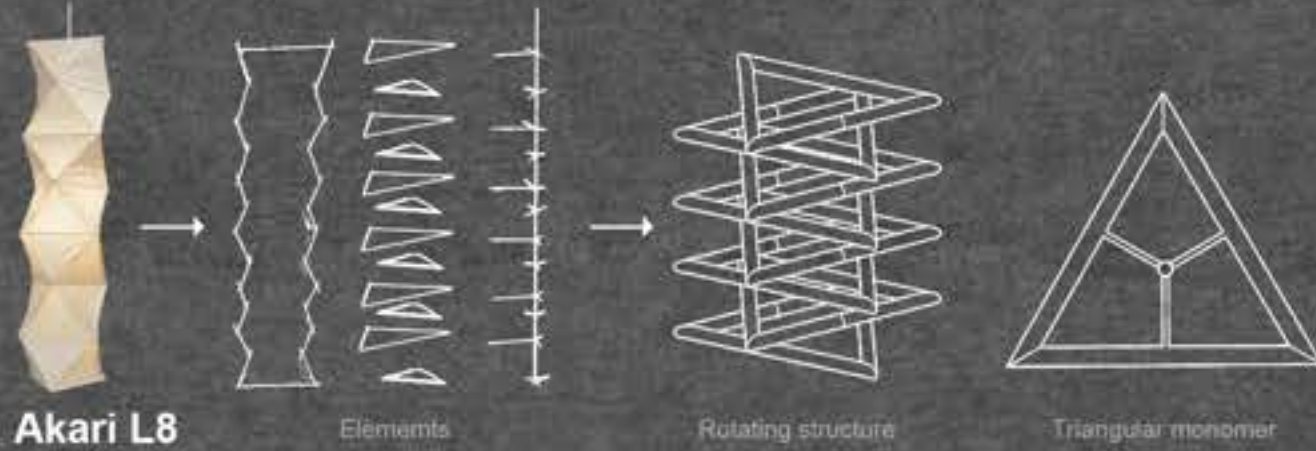
I-beam is anchored into the concrete with a screw system



# DEEP IN

Name: Tingting Yu  
Instructor: David Ling  
INT 602 Studio

The in-depth observation method contributes to ultimately meticulous observation. Inspired by Nouguchi'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 Nouguchi'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 cold light is more suitable for the office environment.

## ② Curve light

The coffee shop uses curved light strips to make guiding lighting to introduce the flow of people into the store.

## ③ Sale light

The lighting in the store can utilize the chandeliers, an accessory lighting product of the Museum of Lights, for display and sales.

## ④ Uniform light

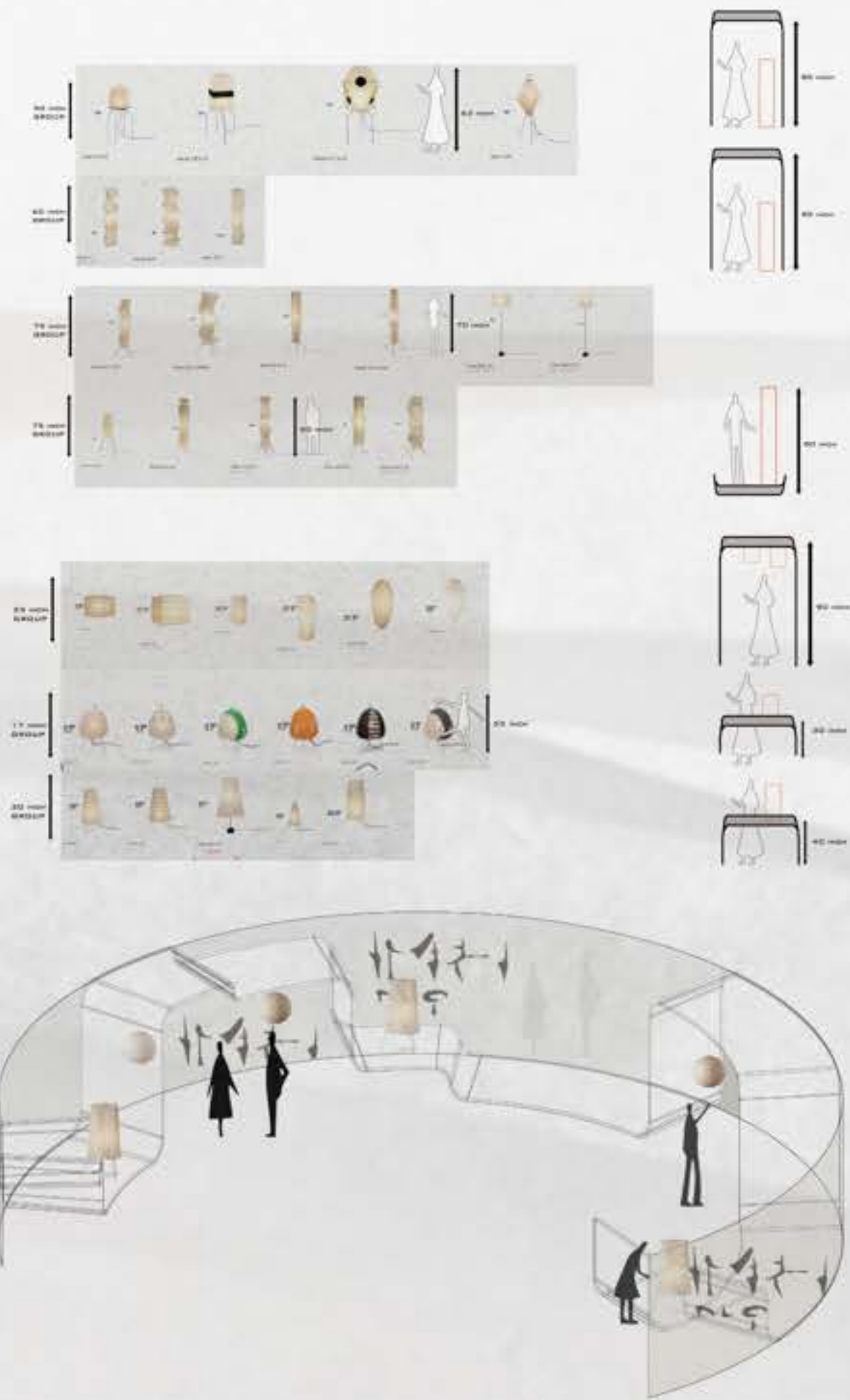
As the main display space of lamps, the exhibition hall is not suitable for strong light sources. Designing a large area of soft light emitting surface can better achieve the display effect of lamps.



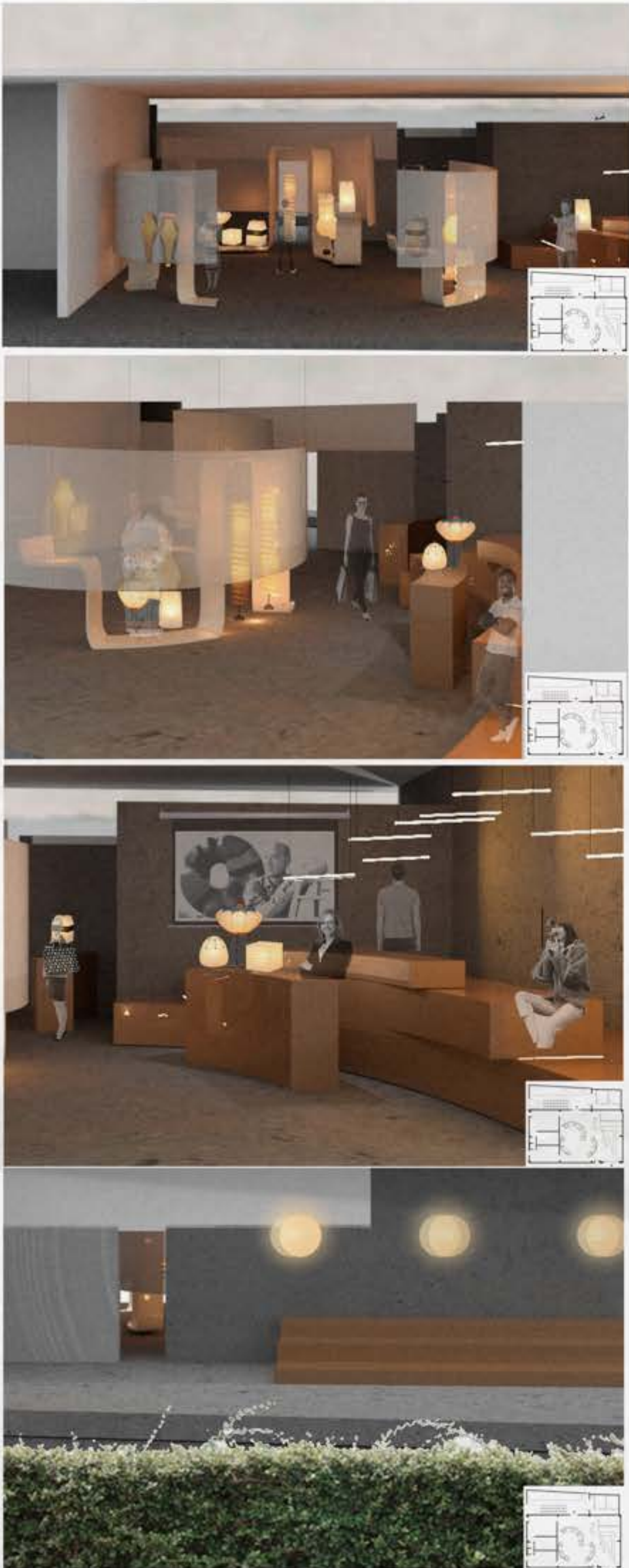


The spectrum of Akari light sculptures is displayed as a narrative of backlit silhouettes on circular scrim partitions. Upon entering the space behind the scrims, the Akari can be seen directly where various sizes are displayed on a shelf that undulates in height and allows for optimal viewing. The café 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.

DESIGN RULE



PLAN & SECTION





# NOGUCHI SHOWROOM FOLDED VARIATION

PRATT INSTITUTE | SP22\_INT602\_04 | PRO.BRITA EVERETT | XIN LU

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.

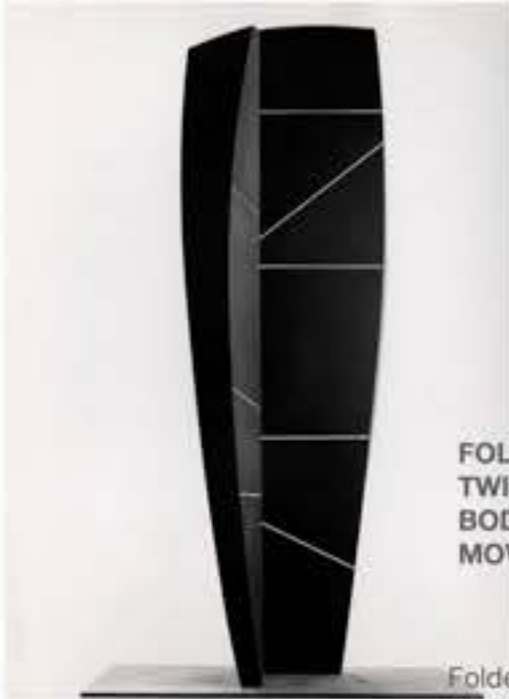
The contrast between delicate and heavy, and solid and translucent evoke a unique immersive retail, visual and virtual experience. The showroom aspires to attract people to visit and find connections with the community.

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.



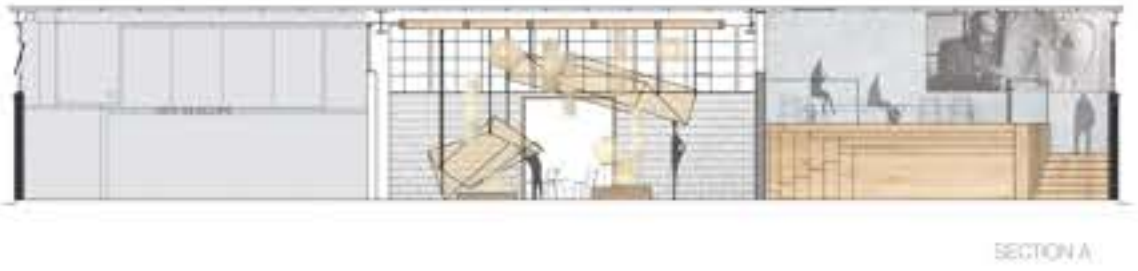
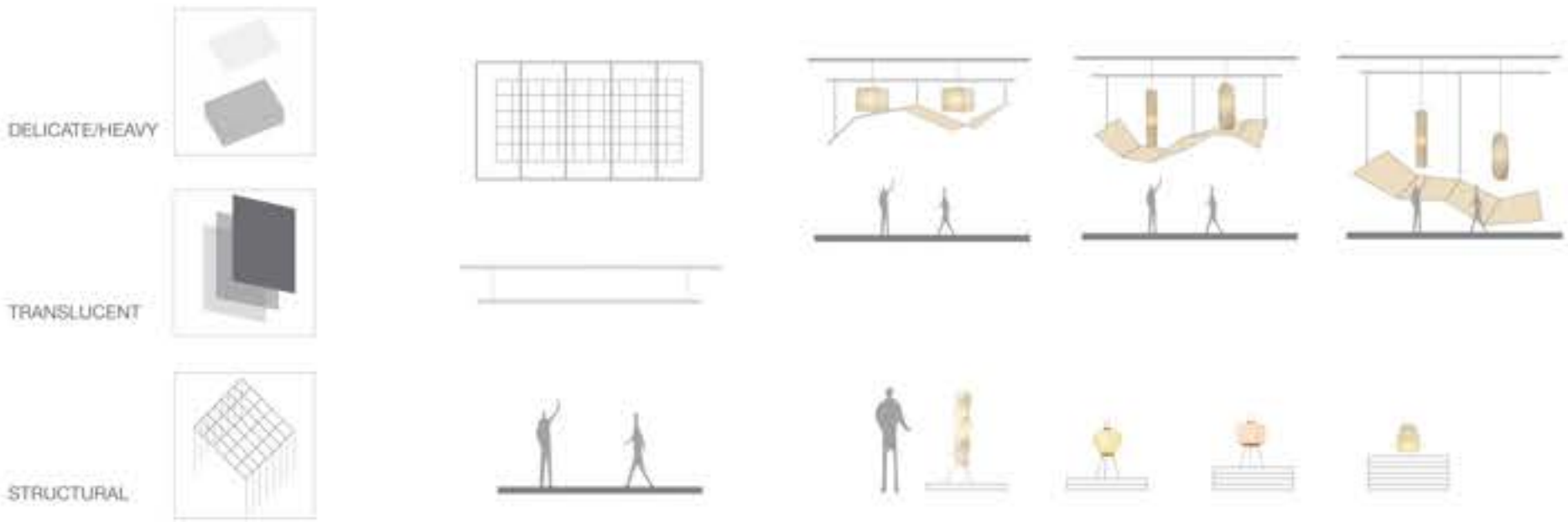
Akari Light L8  
L 17.3 in  
H 63 in

CONNECTION  
LINEAR & PLANAR  
DELICATE  
FLEXIBILITY



Folded Torso  
Aluminum  
H 71 1/4 in

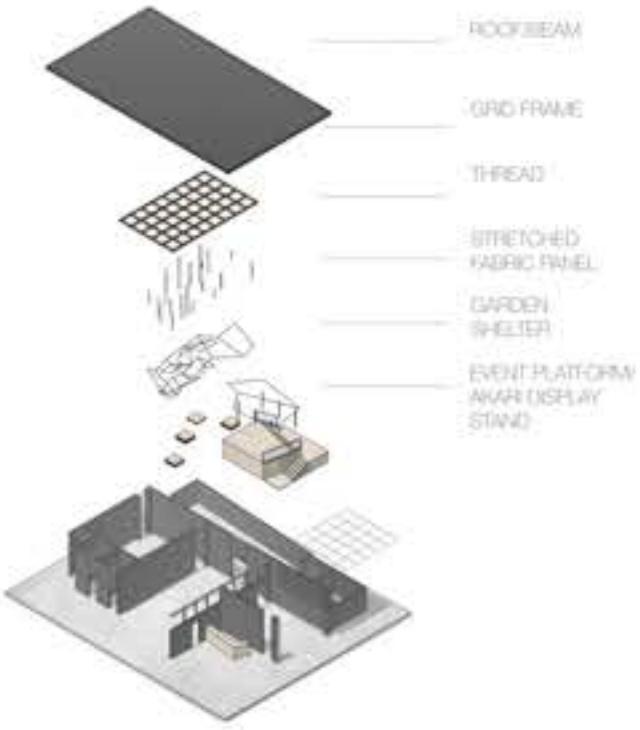
FOLDING  
TWISTING  
BODY  
MOVEMENT



SECTION A



SECTION B



WELCOME/INFO CENTER



AKARI SHOWROOM

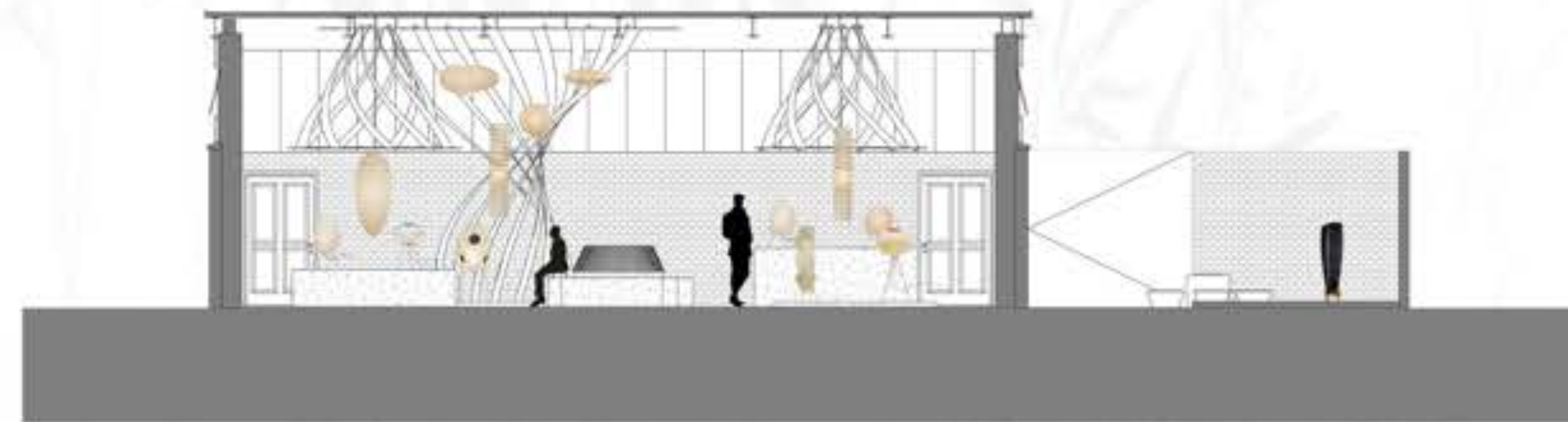
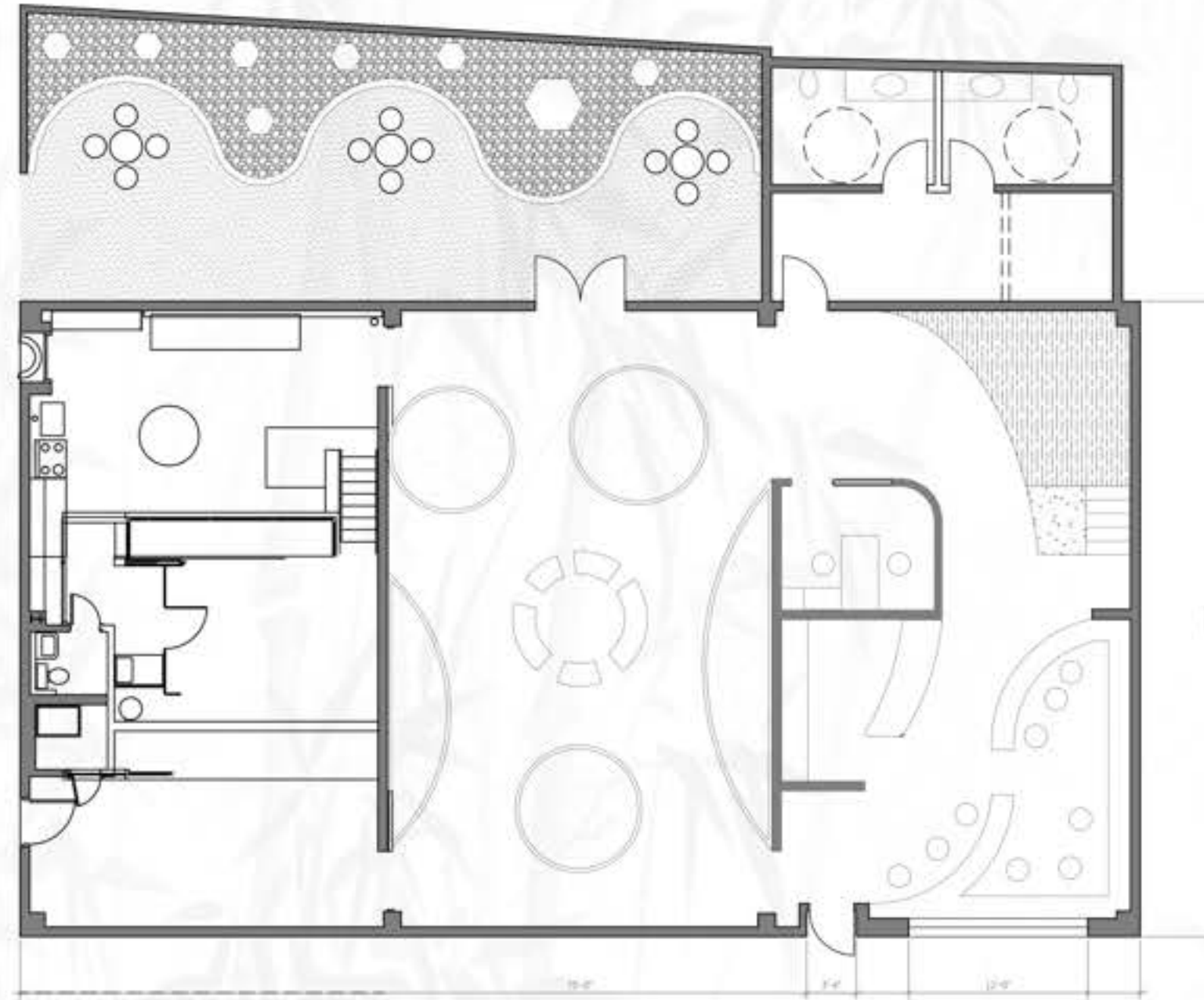


EVENT/PROJECTOR ROOM



# 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

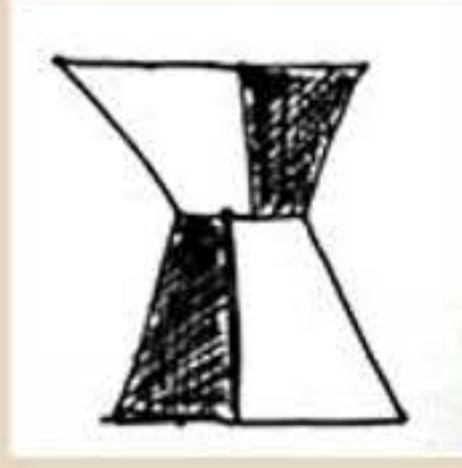
The interior experience will be drawn out, from the neighborhood's longstanding industrial presence and Noguchi's design ideas through materials and seamless design. Pulling inspirations from the magnetic qualities of existing Flexible panel system to create flexible Display systems. Contrasting the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



SOLID VS VOID



HIDDEN ELEMENTS



CONTRASTING TEXTURES

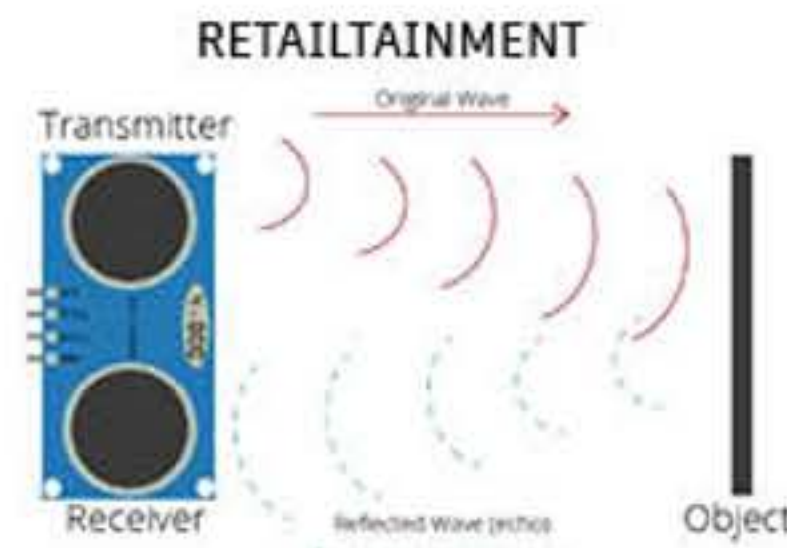
## Magnetic and flexibility Inspiration and Application



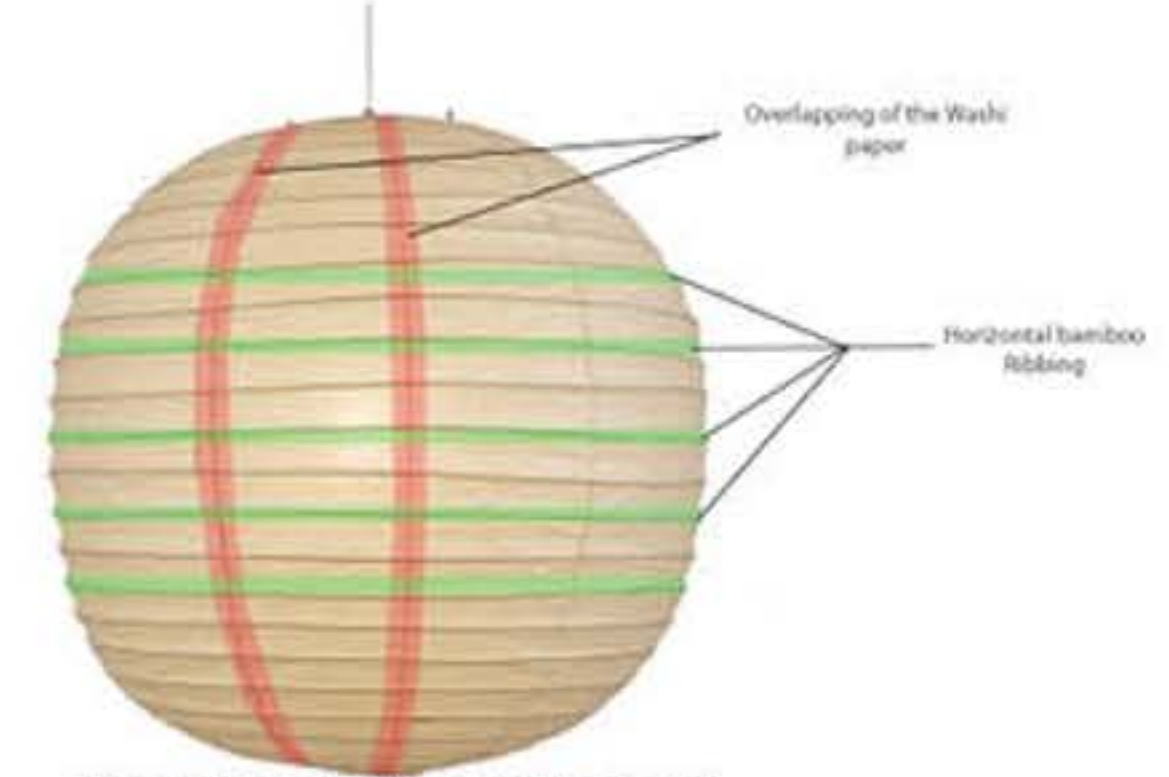
Existing Magnetic Qualities



Existing Gliding System



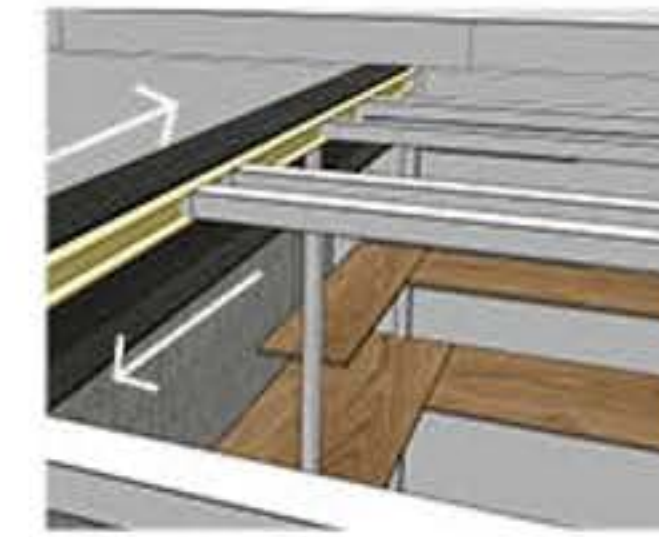
The Shelving units will be equipped with Ultrasonic sensors which detects a hinderance in the sound waves lits up the light to give a personalied experience and saves energy



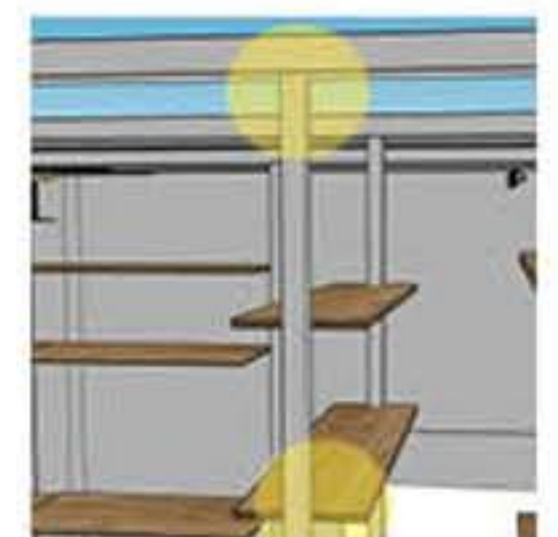
VIEWING MECHANISM INSPIRATION



Maqnetic bars



Integrated the Existing I Beam to



Magnetic qualities from the



YESWANTH LOGANATHAN  
Prof. TETSU OHARA



# NOGUCHI SHOWROOM

PRATT Institute Spring 2022

602 04 Brito Everett

YINGYING SU

"...It's still unmade, is still being made, as a person looks at it, it continues to be made..."

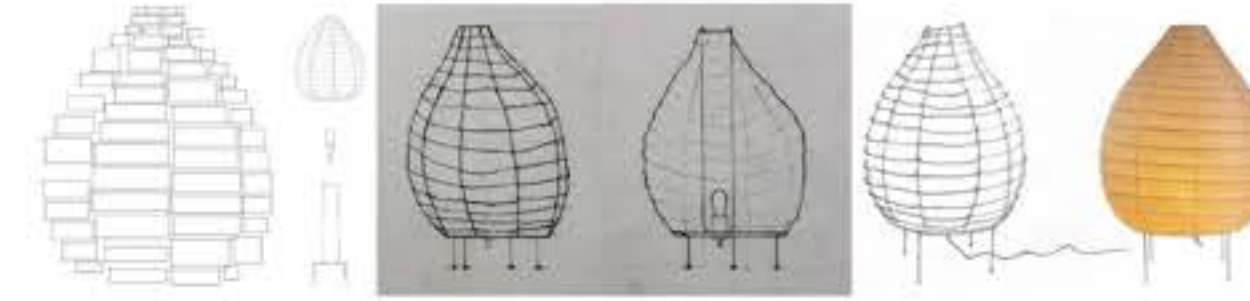
"The combination of human beings to the sculpture, their relationship is what is so important..."

- 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.



AKARI 23N



TO BRING TO LIFE



RENDERED PLAN



FLOOR PLAN



TRANSVERSE SECTION A



TRANSVERSE SECTION B



LONGITUDINAL SECTION C



LONGITUDINAL SECTION D





# NOGUCHI SHOWROOM

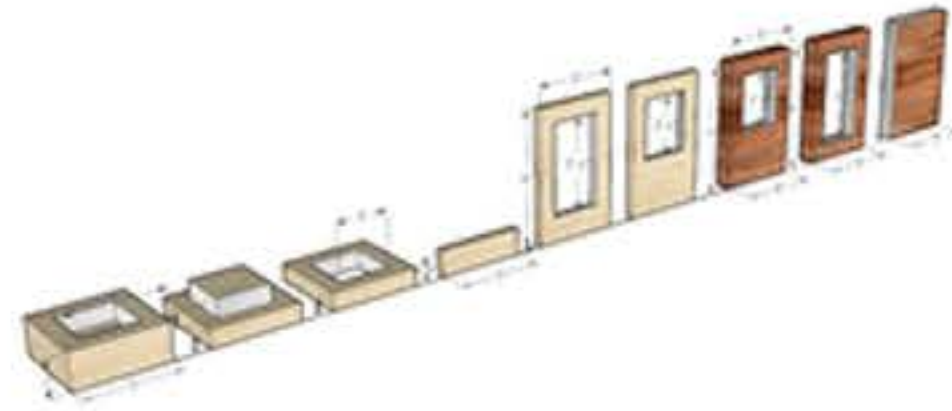
Yizhen Zhu | SP22\_INT602\_04 | Professor Brita Everett

## 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 multi-dimensional 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.



Entrance



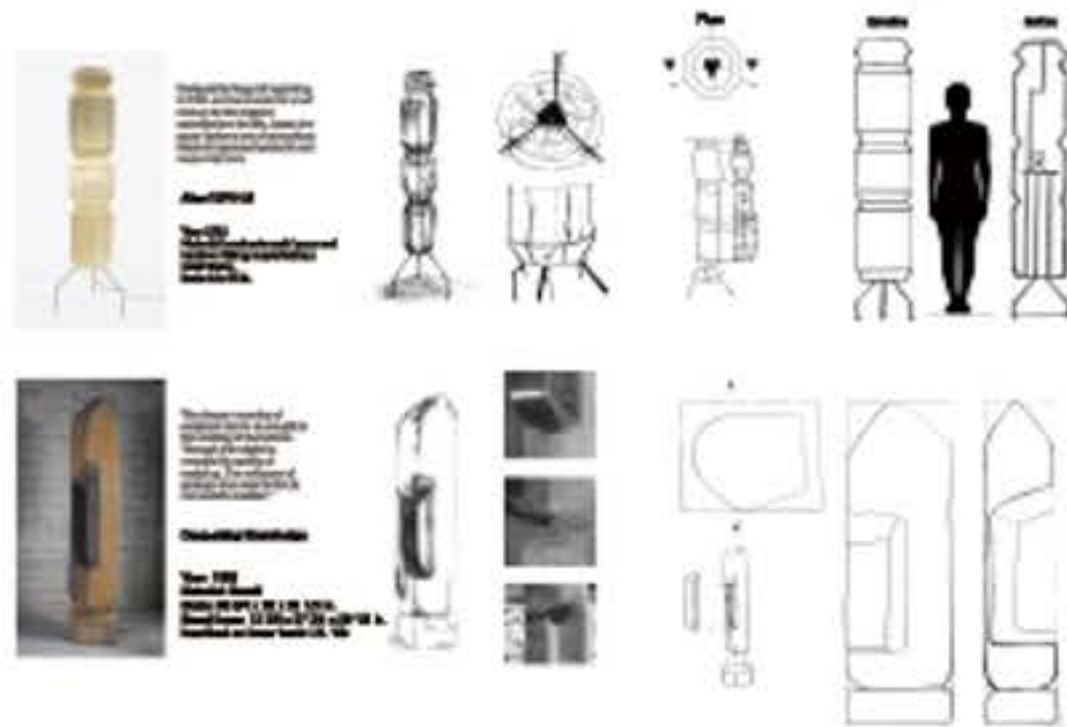
Event+showroom



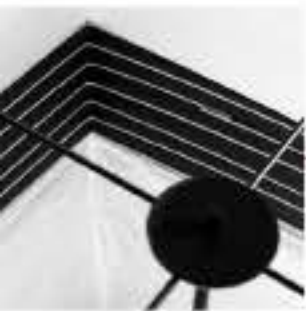
Coffee Bar+Cashier



Akari Retail







## ILLUMINATED SHADOW

PRATT STUDIO | Professor: SUZANNE SONG | YUXI WANG | 05/2022

### 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 exhibition 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

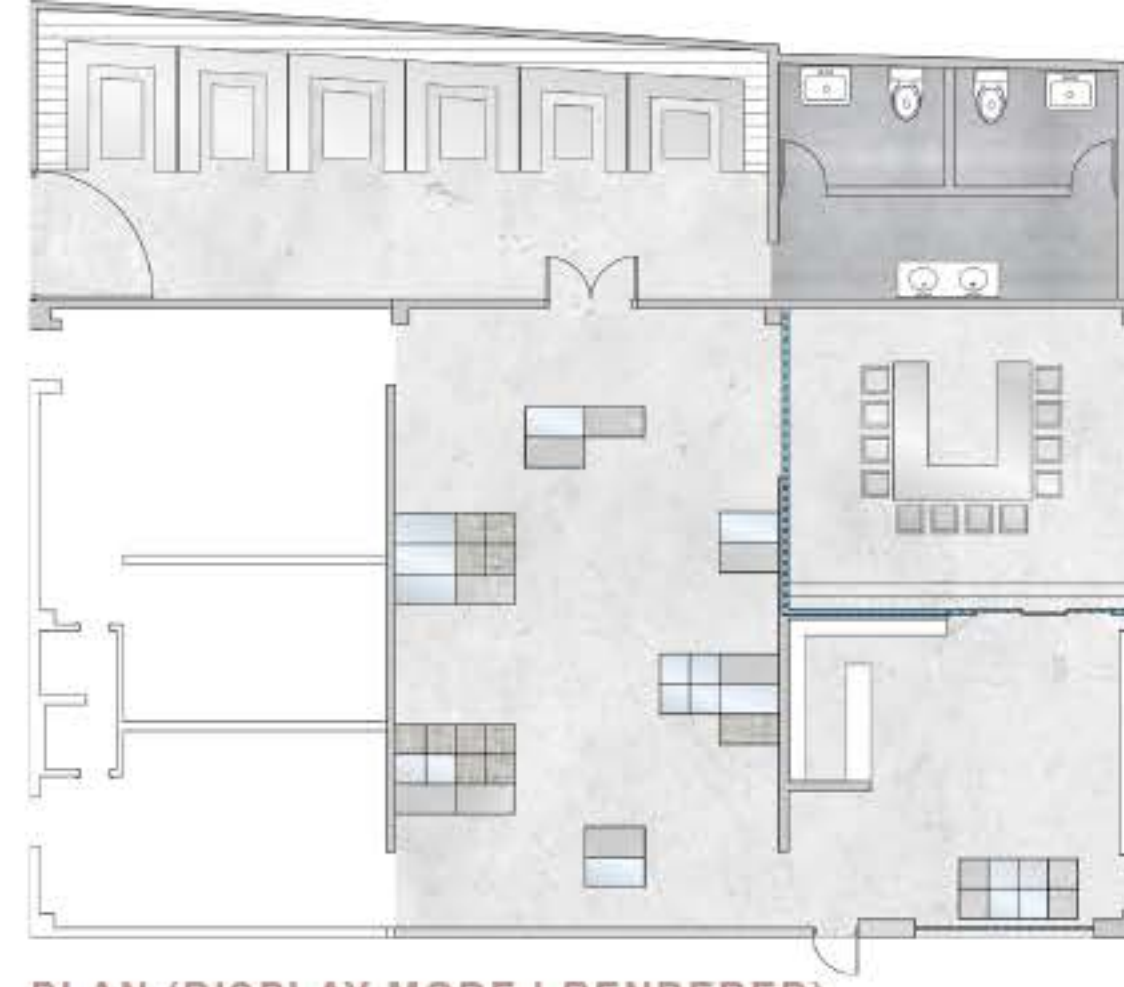
01 | tectonic display of Akari

02 | retail store of Noguchi's Akari and other art works

03 | community responsibility (events, lectures, gathering...)

04 | interactive art studio (DIY activities/festivals)

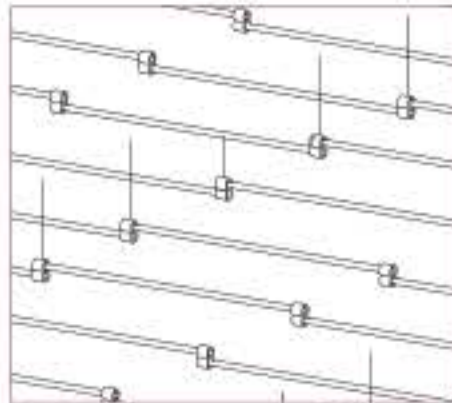
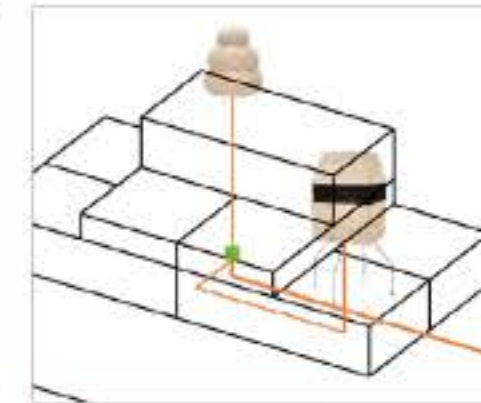
05 | establishment and promotion Noguchi art brand



PLAN (DISPLAY MODE | RENDERED)

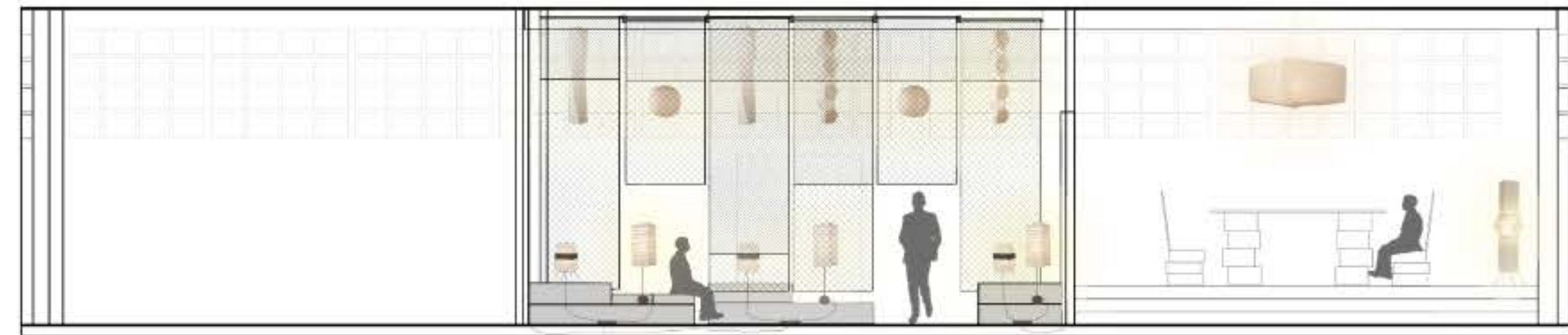


RCP (SCRIM STRUCTURE)



FLOOR SYSTEM

CEILING SYSTEM



LONGITUDINAL SECTION





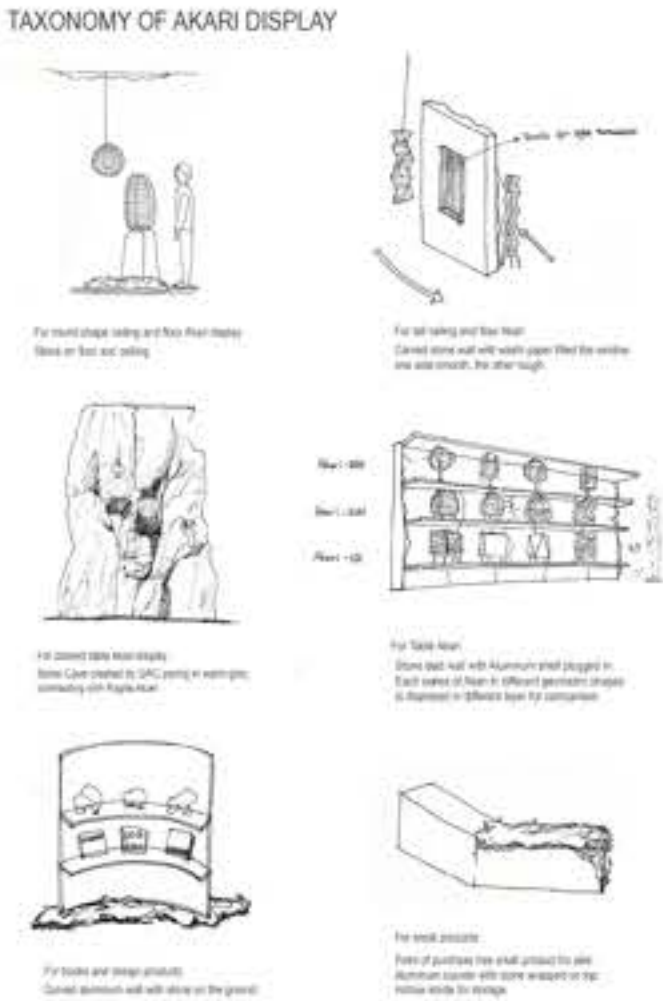
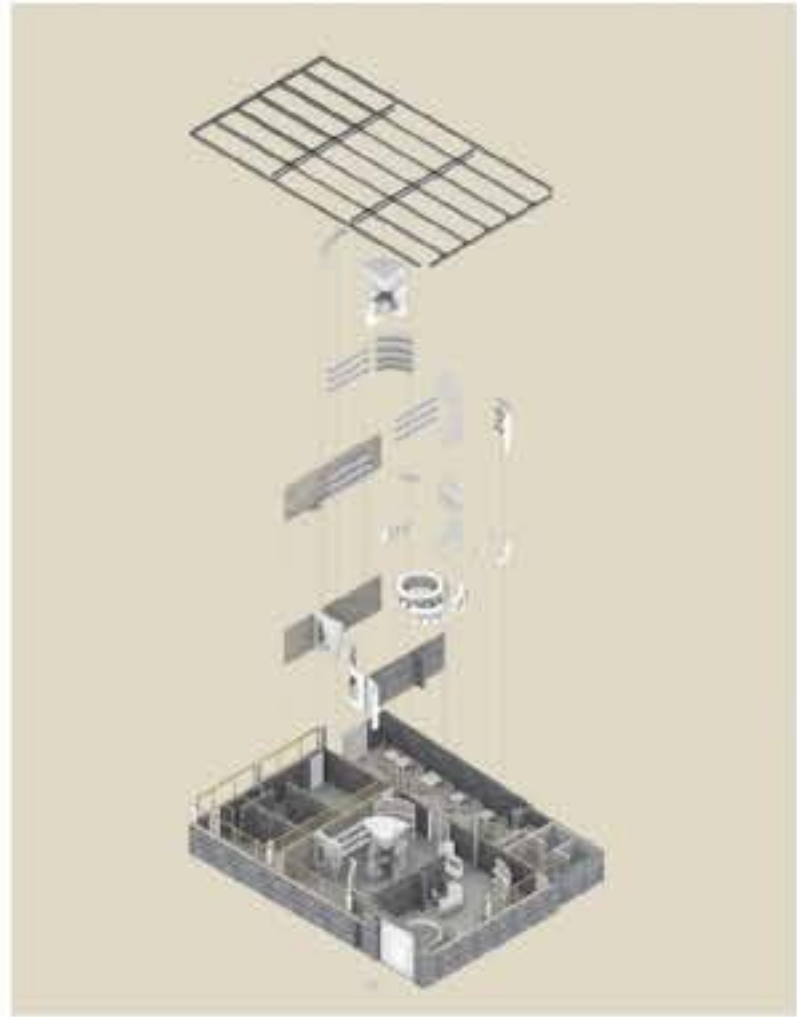
# NOGUCHI SHOWROOM

*In Between Stone and Light*      Yuying Zhu | Prof. Sheryl Kasak

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

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