

Renvisoning Museum Experience: Project Proposal

- A vs B
- 1.Touchable vs Untouchable
 - 2.Visible vs Invisible
 - 3.Abundance vs Scarcity

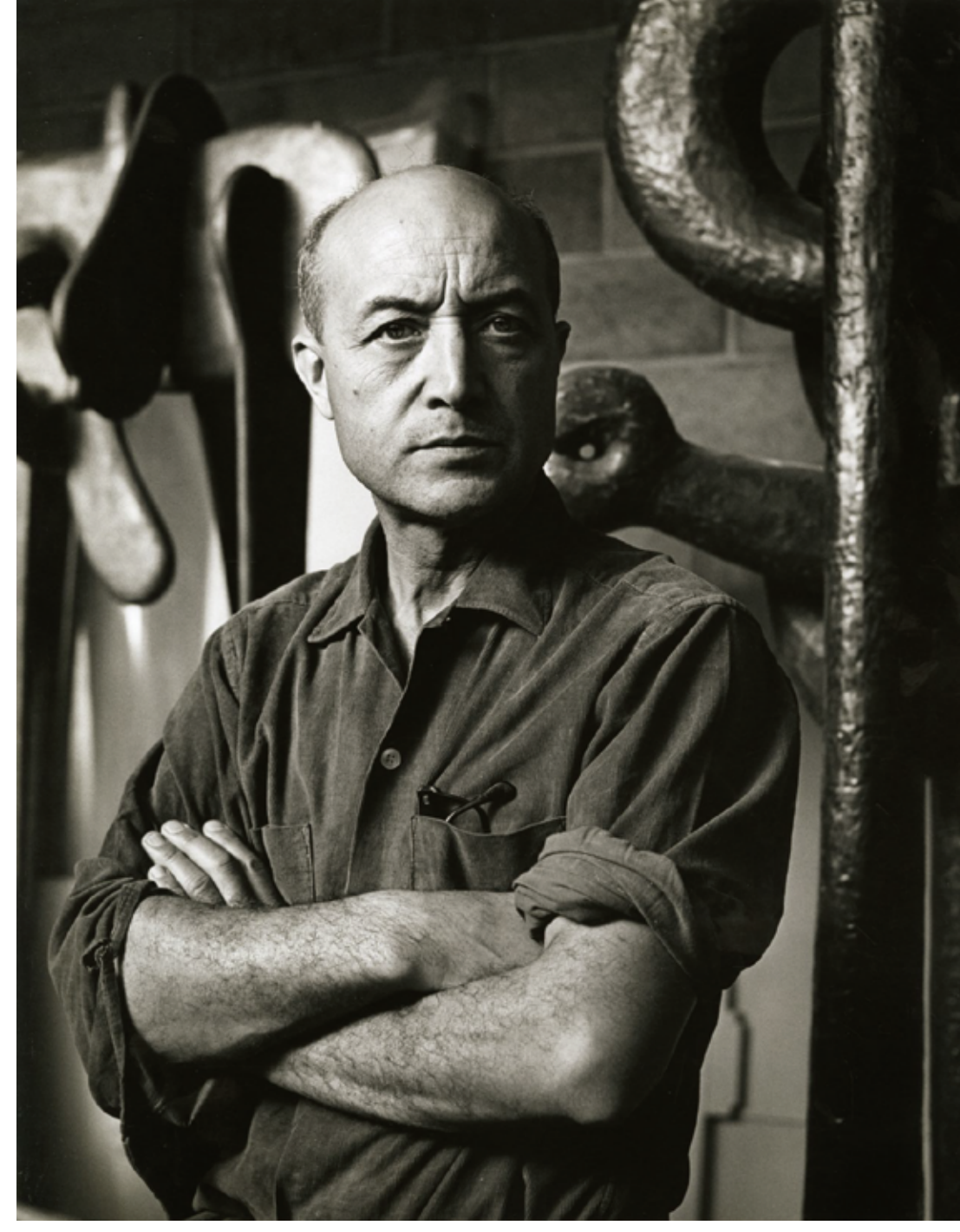
DESIGN STATEMENT

Curate an experience that presents the not readily available process of gradual changing when the stone sculptures are being made.

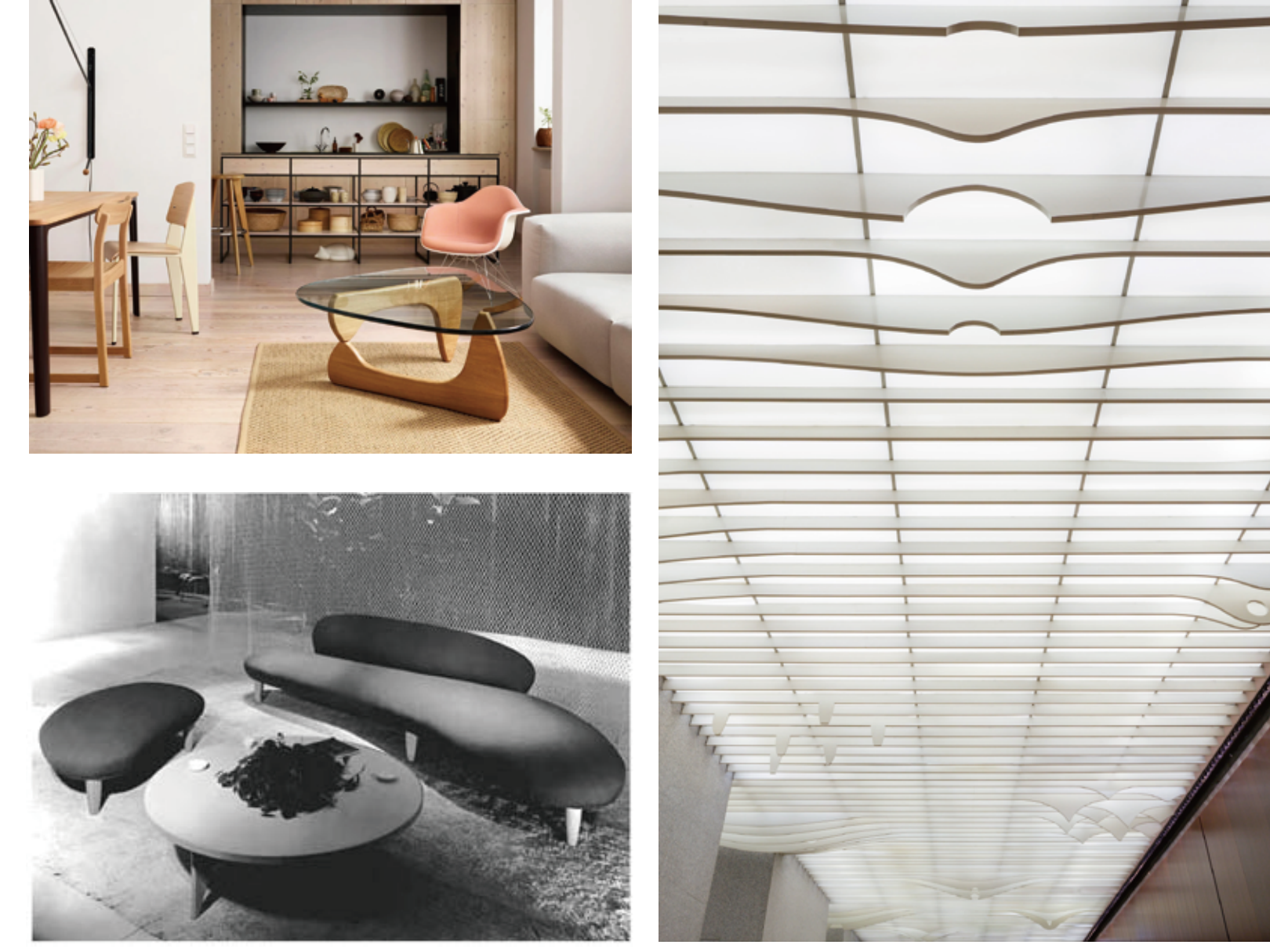
What makes the museum experience more **informative** and **engaging**?

NOGUCHI RESEARCH / ANALYSIS

Isamu Noguchi (1904–1988) was a Japanese American sculptor, designer, and landscape architect who blended Eastern and Western aesthetics. Raised in Japan and the U.S., he developed a style that combined organic forms with modernist abstraction. His work from sculpture and furniture to playgrounds and public parks sought to bring art into everyday life. Using sustainable materials like stone and wood, he designed outdoor spaces that harmonized with their natural surroundings. Projects like Moerenuma Park and the UNESCO Garden reflect his lasting impact, preserved today by the Isamu Noguchi Museum in Queens, New York.



INSPIRATIONS: ISAMU NOGUCHI'S FURNITURE AND INSTALLATION DESIGN

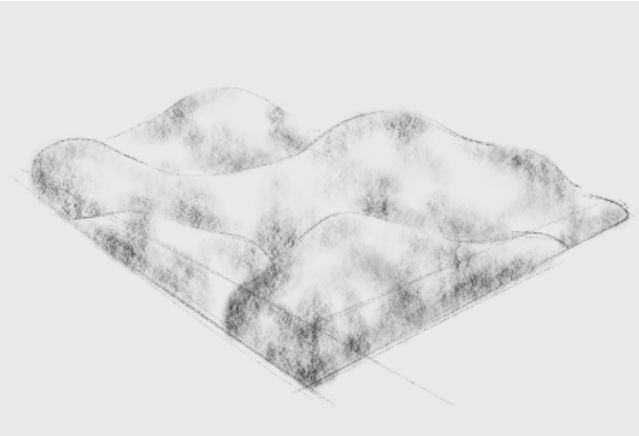


Design for 5Ws1H

Where: first floor entrance open area
When: no restrictions of time since the design will be built into plywood backing for easy removal
Who: all visitors
Why: to fill in the gaps between the viewers' appreciation of the art itself and understand the process behind them and the nature of the materials.

PROCESS AND IDEATIONS

After deciding on an area of my interest, I began sketching out potential formats that presents my idea well.



SITE ANALYSIS (AREA OF INTEREST)



The entrance half opened outdoor area is the first thing visitors see when they walk into the museum. It was also mentioned that this area is the only part of the museum building that is not pre built but designed by Noguchi himself, so I'm very interested in the process of how to navigate between maintaining Noguchi's design language while coming up with new experiences for the visitors.

PRECEDENT / INSPIRATION

This exhibition highlights Isamu Noguchi's global and cross-cultural approach to tools and materials. On display are fifty of Noguchi's tools from the collection of The Isamu Noguchi Foundation and Garden Museum in New York. Noguchi's experience with tools began with Japanese carpentry during his childhood in Chigasaki. He later learned new woodworking techniques in Constantin Brancusi's studio and, throughout his career in New York and Mure, Japan, combined tools from various cultures and eras, spanning traditional craftsmanship to modern technology.



MUSEUM RESOURCES/ RESEARCH

Maintaining authenticity and the history of the museum itself are both very important invisible aspects of museum experience. All website, archival and app contains information about what the museum used to look like and the timeline of Noguchi's career trajectory. This provides an interesting opportunity to objectify these invisible elements and present them to the viewers without them getting on the internet.

VS. (DESIGN TAXONOMY)

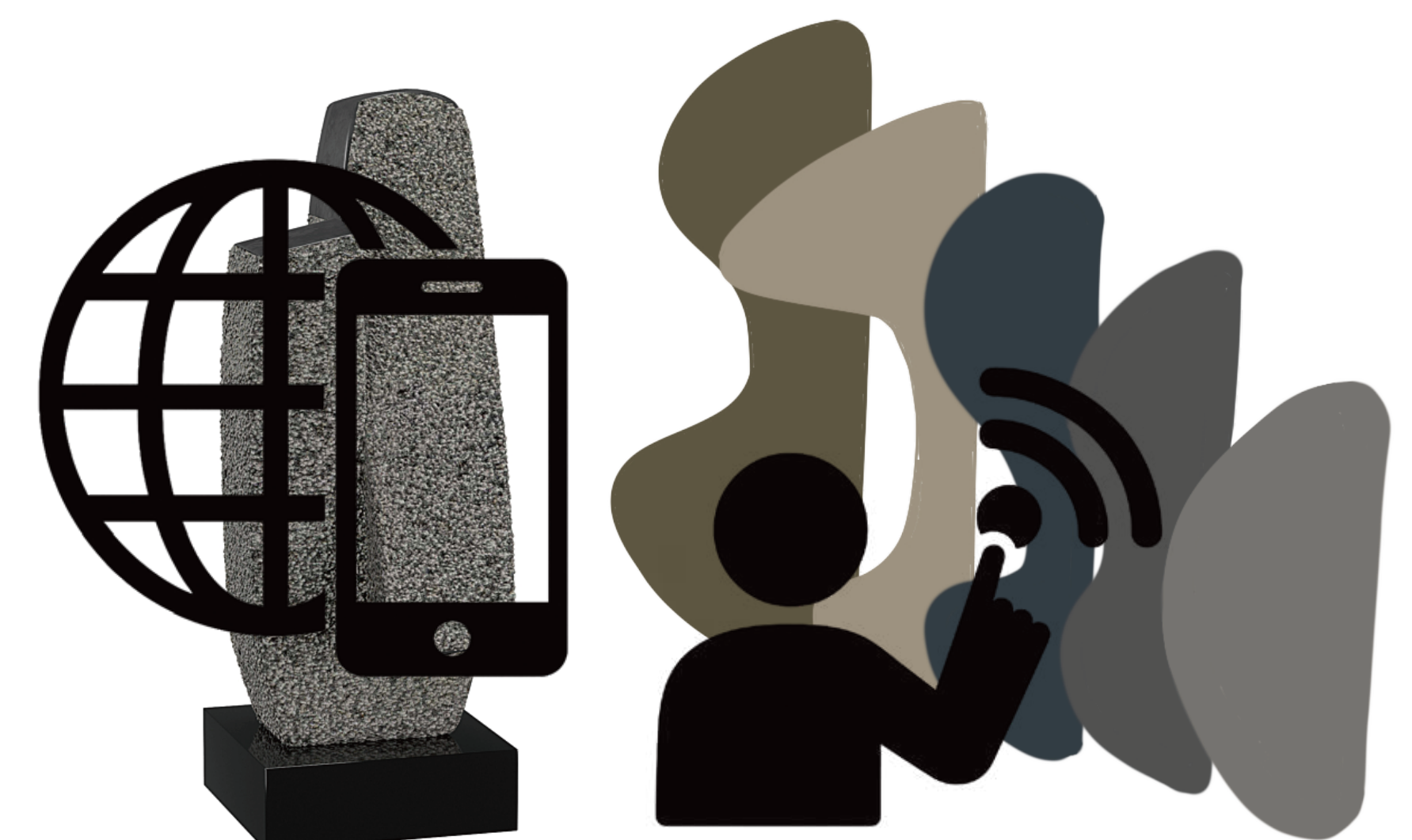
Visible objects vs Invisible Process



Touchable vs Untouchable



Abundance of Engagement vs Scarcity of Written Information



DESIGN



The proposal aims to design a temporary display system in appreciation to Noguchi's process in making stone sculptures. The design is specifically aimed for visitors to understand story of the stone sculpture they look at within the first floor open area, and also to be able to touch all the finishes during Noguchi's process of making, since the distinction between stones' natural skin and human made finishes are such an important part of his intentions. The display will be containing replicas of Noguchi's original tools, and also a range of textures/ finishes



Digital Component:
 A simple app will be attached with the display through a QRcode, which takes users through the mock up of the tool using process, using Noguchi's sculptures as a reference simulating the original state of the stones. Users can drag and drop the tools step by step as instructed to reveal each tool's outcome individually.



QUOTE

"It is said that stone is the affection of old men. That may be so. It is the most challenging to work. A dialogue ensues – of chance no chance, mistakes no mistakes. No erasing or reproduction is possible, at least in the way I work, leaving nature's mark. It is unique and final."

Isamu Noguchi

Hazel Feng
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