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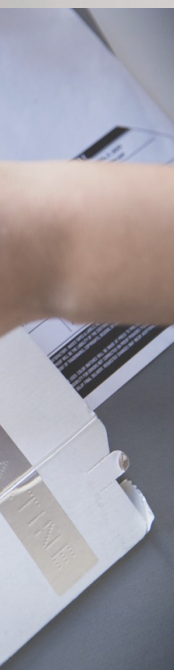
I worked at Peter's office for two years and then I quit, which is a funny story. I had moved to New York with my then-boyfriend who I met in college. Two years in, he fell in love with someone he worked with and left me. Suddenly I had an apartment that I couldn't pay for, I worked a job that couldn't pay me, and the last straw was when I tried to schedule a doctor's appointment and found out my health insurance had been canceled. I walked into the office the next day and said, "Hey, Peter, I'm leaving." He asked, "Where are you going?" and I said, "I'm leaving the office." A little before noon, I walked downstairs, out the door, and down 25th Street. I was elated, but I had nothing. The boyfriend was gone, the apartment was gone, the job was gone. Now what?

About three weeks later, Peter's managing partner called and said, "It's been three weeks. We realize that you're probably not coming back, but we'd still like you to do some projects for us," including the book. In the most generous act, they set me up: they gave me a computer, printer, scanner, and monitor so that I could work. I was on my own as a freelancer doing projects for Peter and others. I don't know what my plan was, but during that time period, Peter said to me, "Why don't you just become a graphic designer?"



You had never considered graphic design? No. I thought of myself as a designer and architect, and I was doing graphic design, but I had never thought about becoming a graphic designer. That was the first time the thought crossed my mind. In 1999, I applied for digital production work at MoMA after I saw an ad in the newspaper. Ingrid Chou, the assistant director at MoMA who

now teaches with us here at Parsons, also encouraged me to be a graphic designer. At the time I thought, "I like these people," so I decided to go to graduate school and study graphic design as a way to commit. I went to Yale from 2000 to 2002 and continued freelancing the whole time, which was probably not a good idea, because all I wanted to do was work.





# Juliett

**“I’d say this: once you are given decision-making power, resist the urge to step back in case you make a mistake.”**



# e Cezzar


**You have called yourself a graphic designer raised as an architect. What led you to study architecture in the first place, and how did you discover that you were actually a graphic designer?** Where do I even begin? I was born and raised in Queens, here in New York City, where my dad worked for the city. Right before I started fifth grade, my dad got his dream job at AT&T Bell Laboratories. We were so excited to move to New Jersey, but before a year had even passed, my whole family was miserable. AT&T had a program where they would send their engineers to teach computer science at historically black colleges and universities, and my dad opted to teach at Hampton University in Southeast Virginia. So I spent middle school and high school there. I took all these courses over the summer, and when I was near the end of it my guidance counselor said, “We don’t have anything else for you.” I graduated early and went to college at Virginia Tech when I was 16.

Studying architecture was a miscalculation in a sense. When I was in high school, I was into math and art. I figured that math plus art equaled architecture. After five years of school, I realized that architecture is about buildings. So after I graduated college, I didn’t want to become an architect right away, but I did want to move to New York. In addition to math plus art, I was a big reader and writer, so I applied for editorial jobs. I interviewed with Cynthia Davidson at a publication called ANY, which was my favorite publication on earth at the time; it was a mix of architecture and theory. She said, “Look, we really like you, but you don’t know anything.” I didn’t. I was 21. She said, “My husband needs an architect right now. Maybe you should go work for him.” So I worked as a publication and exhibitions coordinator for Peter Eisenman for two years. It was the best education I ever had.





Juliette

A photograph of a modern building interior. On the left, a staircase with white steps is visible, featuring a glass railing with a brass handrail. The background shows a large window looking out onto a city street with buildings and trees. A white rectangular box with a thin black border is positioned on the right side of the image, containing a quote.

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