

Azusa Kobayashi

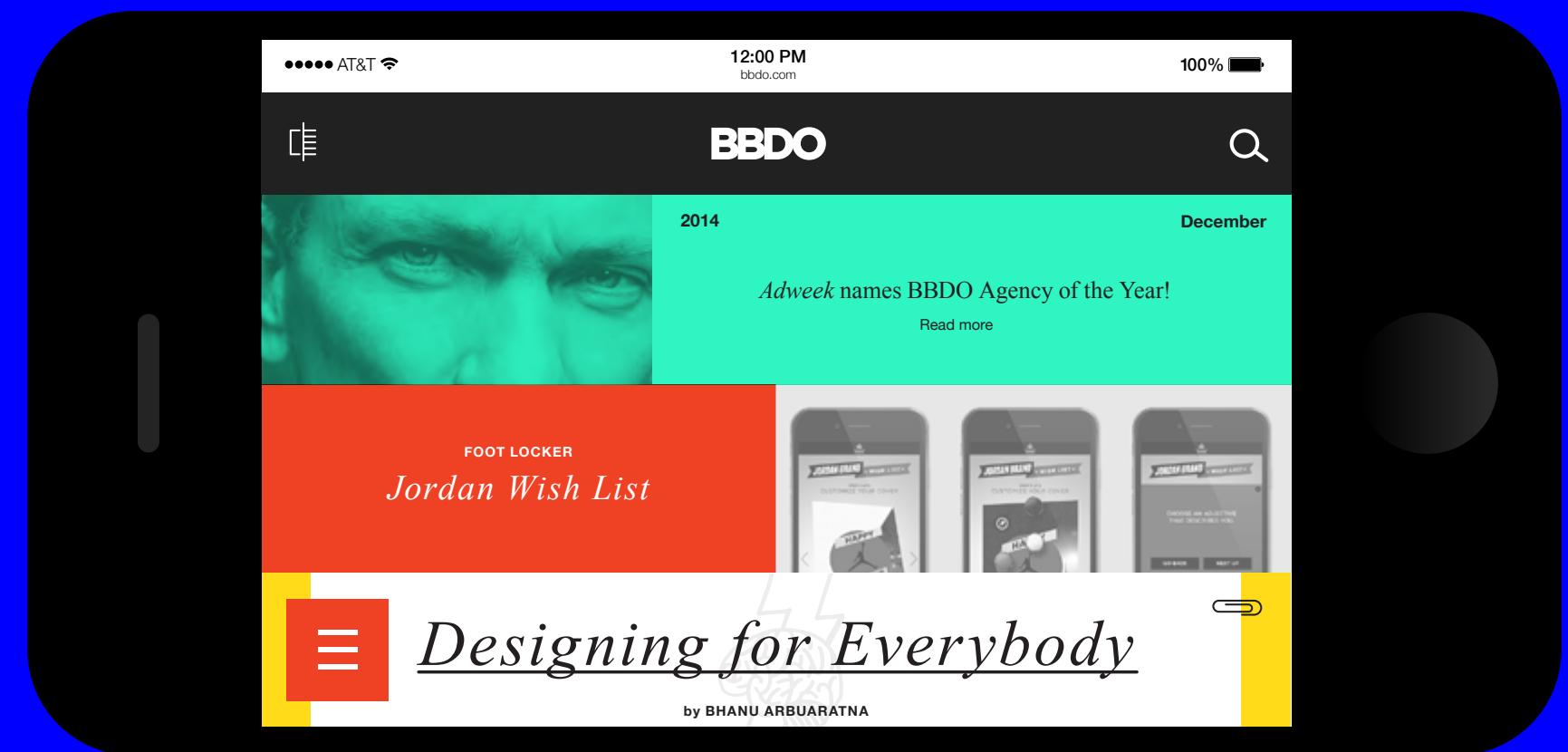
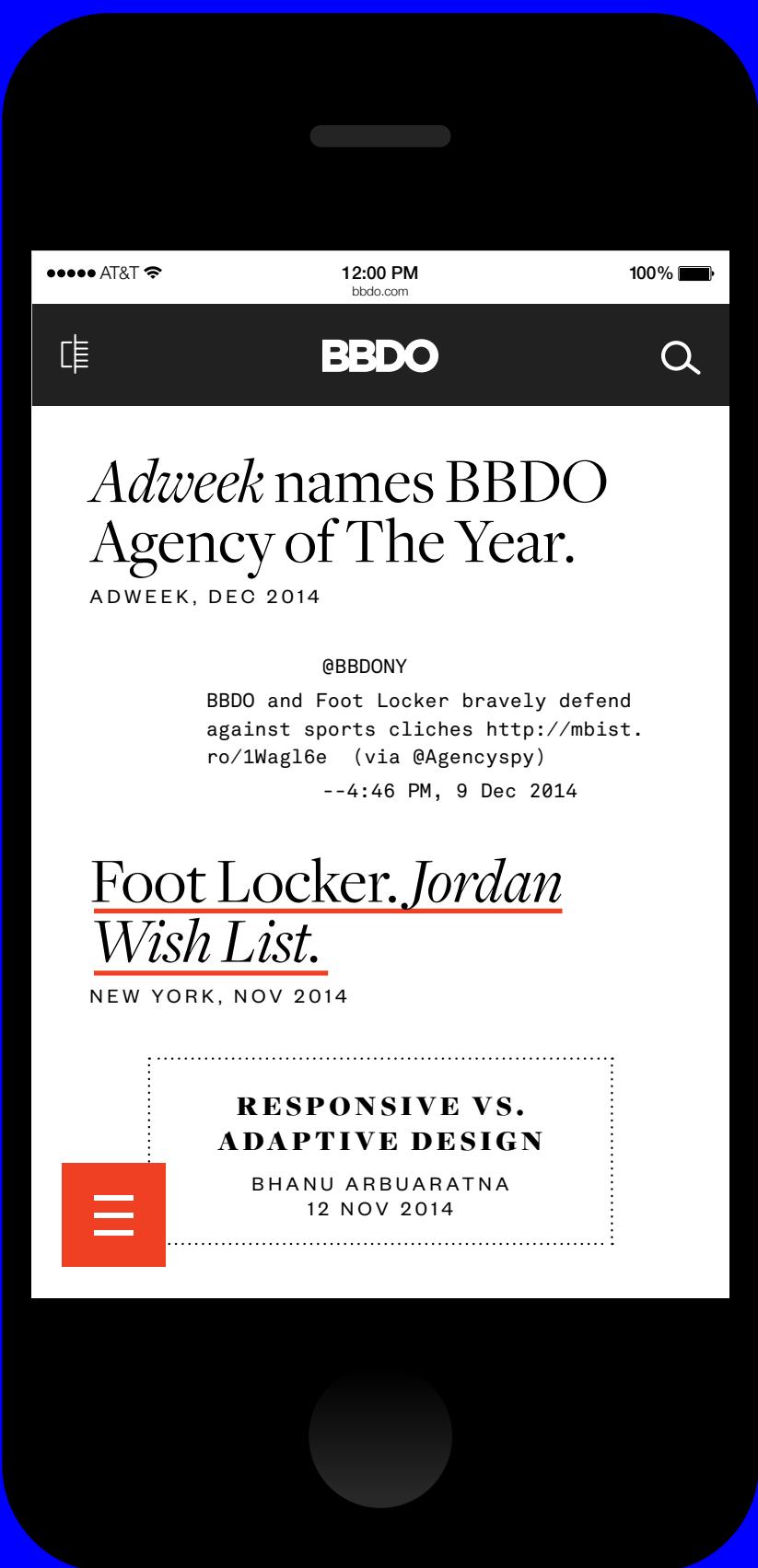
Selected work
July 2016

azusakobayashi.com

BBDO.com

Responsible for front-end visual design
and UX of web platform for global agency.

Proposed initial concept—
Alternate viewing modes (a nod to the two
creative facets of advertising, Art and Copy)
triggered by orientation of device.



BBDO Worldwide https://www.bbdo.com Azusa

BBDO The Work News Knowledge About Locations

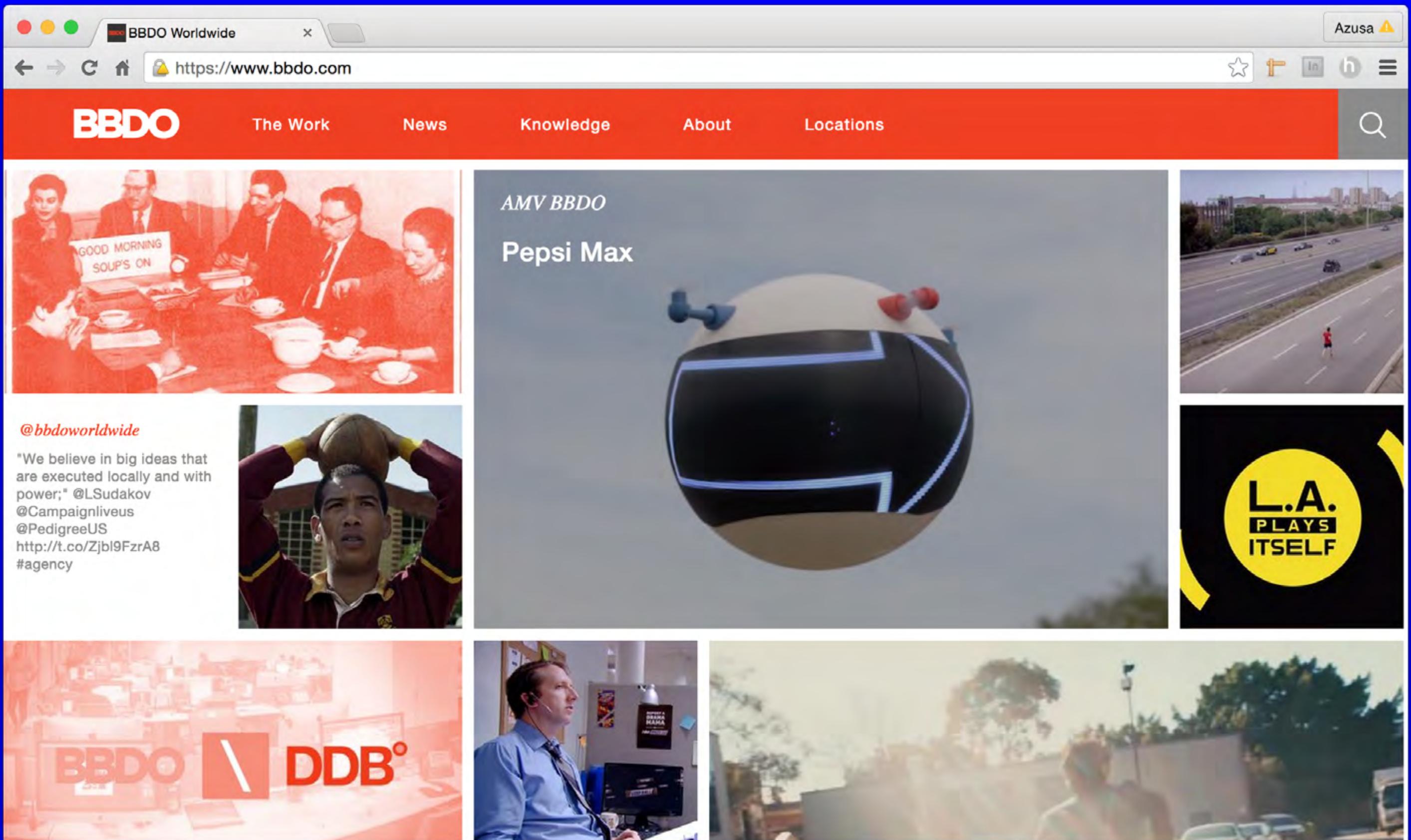
AMV BBDO

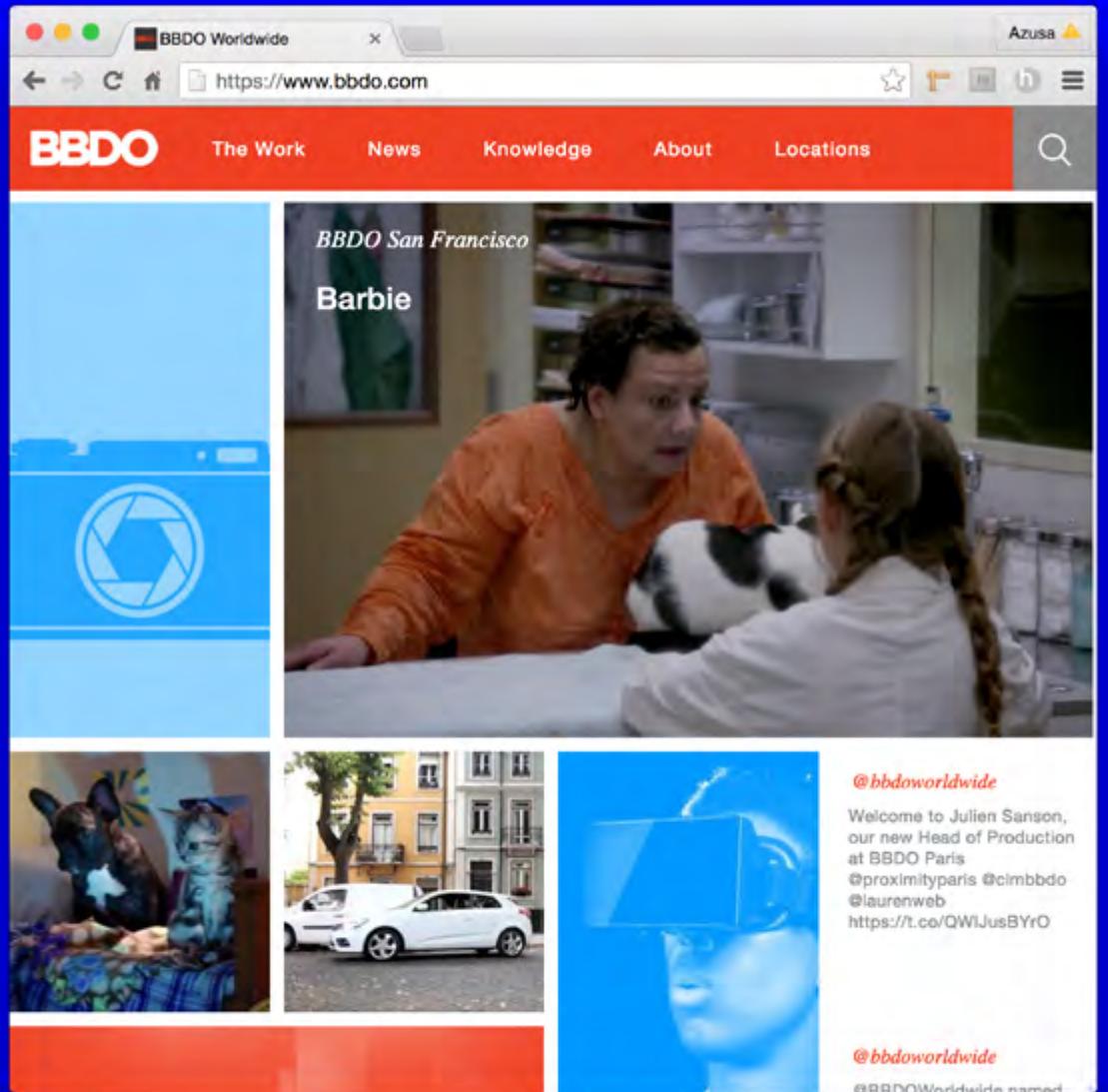
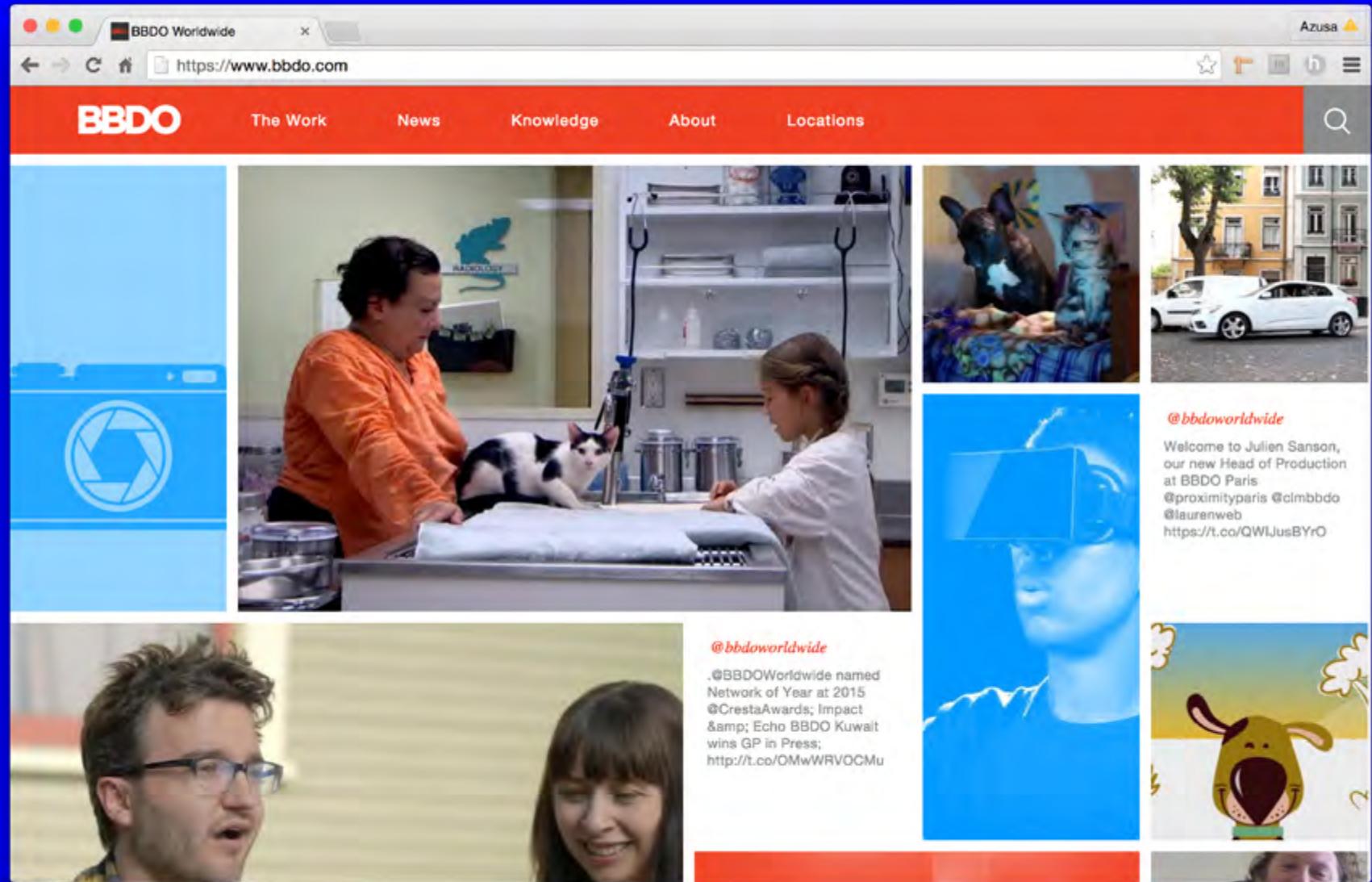
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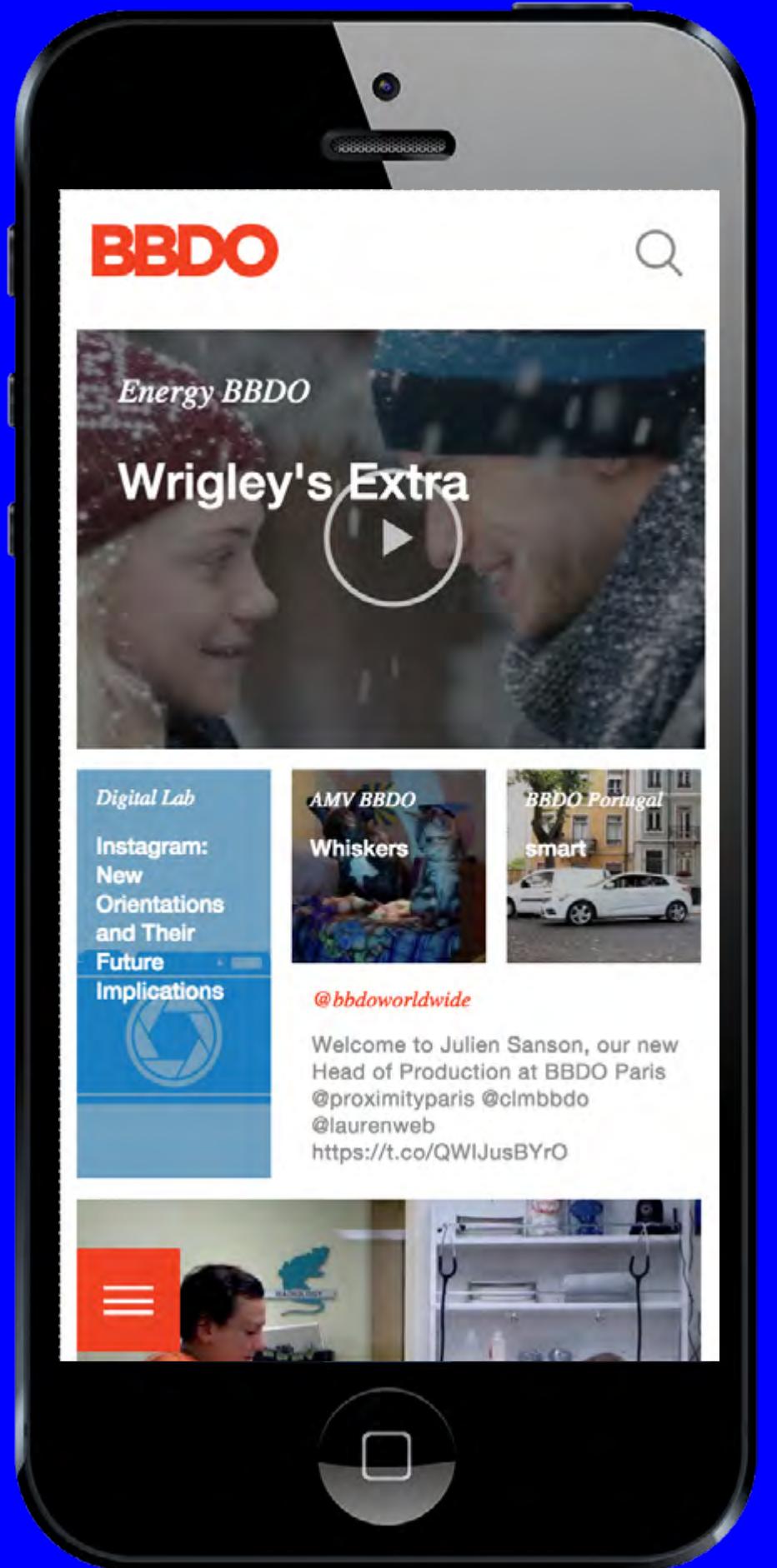
@bbdoworldwide

"We believe in big ideas that are executed locally and with power;" @LSudakov
@Campaignliveus
@PedigreeUS
<http://t.co/Zjbl9FzrA8>
#agency

BBDO \ DDB°



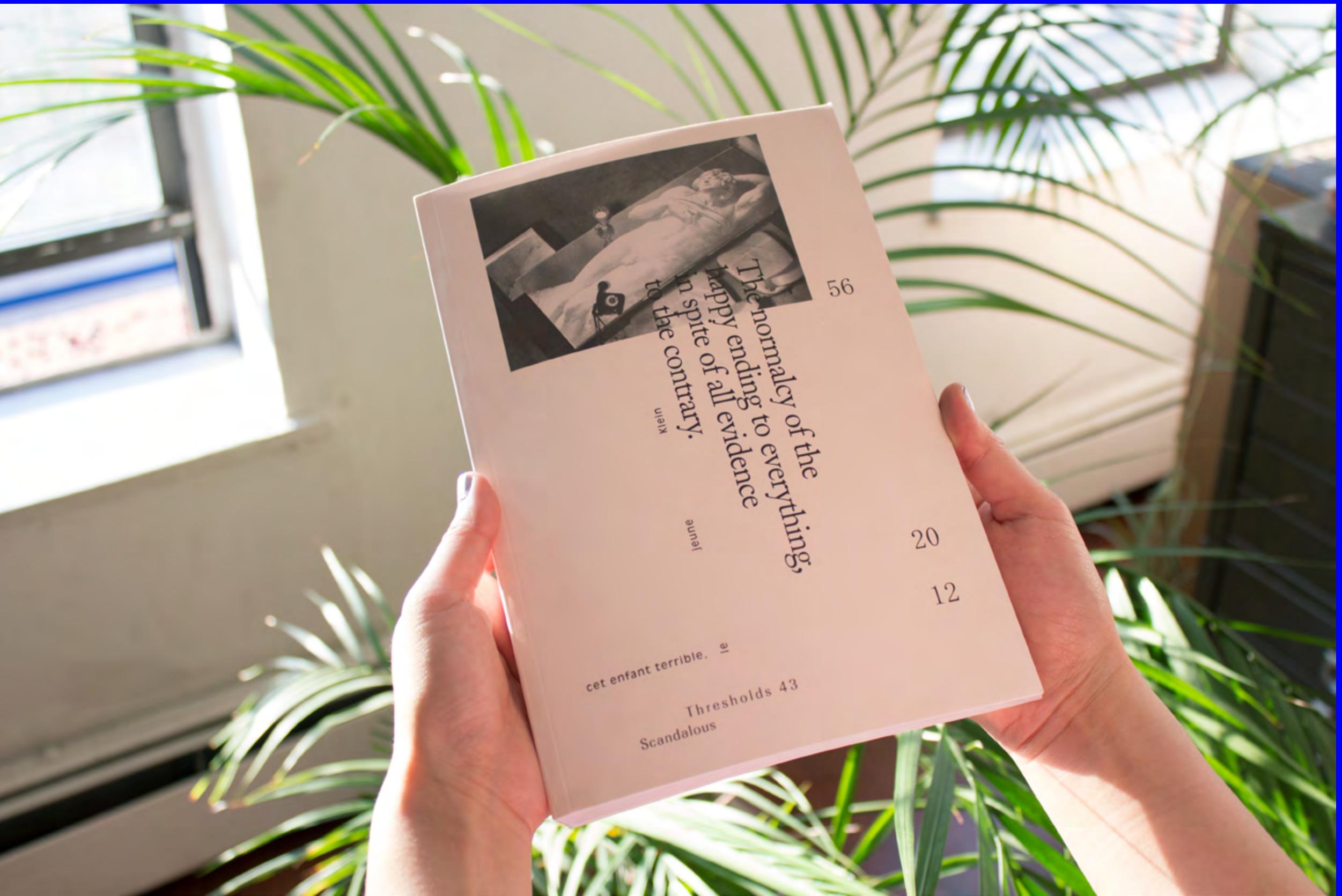




Thresholds 43: Scandalous

MIT School of Architecture

In keeping with the theme of the issue, “Scandalous,” the design of the journal demonstrated how a scandal might play out throughout the course of a publication, as new scandals replace the old, and the old come back to haunt the new.



The normalcy of the
happy ending to evidence
in spite of all evidence
to the contrary.
unreal

cet enfant terrible. ©
Thresholds 43
Scandalous

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Amputated body parts



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become interchangeable

Scientific Fraud Was Hot

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architectural elements

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reading madly to make
sense of my role as a
political subject



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the
City

Hood,"¹² "This Frog could become a Prince,"¹³ and "Get off the Couch and Fight this Blight."¹⁴ The imperative force of these headlines provided the authoritative blank slate required to rewrite Robin Hood Gardens into the architectural canon, at the same time erasing the complex history of its reception up until that point. In an ironic twist of fate, its inevitable demolition had the opposite effect of elevating the building to the status of heritage—bypassing debates about the architecture itself.

Bonta's biomorphic chronology implies an evolutionary progression in our interpretation of architectural canons. However, all natural processes are subject to disturbances that have the potential to create kinks and folds in its internal logic. Robin Hood Gardens found itself precisely in this state of distortion due to the demolition debates—the threat of demolition performed the role of a catalyst, forcing what was as a gradual, and linear process of monolithic evolution into an instantaneous and lateral display of opposing forces. The building's notoriety was urged on by a chain of petitions, protests, and exhibitions that expanded the building's influence beyond the architectural community. Media outlets like *The Guardian*, *The Times*, and *Architectural Review* covered the issue in news stories over a few weeks this past summer, drawing attention to the item. Everyone, it seems, was talking about the discussions revolving around the building.

At the beginning of the year, the future of the buildings was still uncertain. The fate of the building was the subject of a series of articles in the media, mostly from the UK, that presented a range of images of the building's future. In them, the building is shown with subtle changes, such as the second inclusion of a new entrance. The Blackwall Reach Regeneration project's developers,



Fig. 3 Robin Hood Gardens
the year of its completion in
1972. Photograph Alison and
Peter Smithson.

15 Elizabeth Hopkirk and
Andrea Klettner, "Robin Hood
Gardens Remodelled," *BD*, 28
Jan., 2011.

12 Amanda Baillieu, "To the
Rescue of Robin Hood," *BD*,
22, Feb., 2008.

13 Jonathan Glancey, "This
Frog could become a Prince,"
BD, 29, Feb., 2008.

14 Marcus Fairs, "Get off the
Couch and Fight this Blight,"
BD, 6, Jun., 2008.

Ann Marie

Perl

S U C C È S D E " S C A N D A L E "

and

B i b l i c a l s c a n d a l

:

Y V e s

Klein's

debut performance of

What appears so striking in retrospect about the French artist Yves Klein's legendary Parisian debut performance of the Anthropométries in 1960 is how disparate were its shortly successive waves of reception—and not without cause. The event was designed by Klein: to appeal to the beau monde invited; to expose the conceits of art world that this beau monde patronized; and to introduce Klein and his artistic project to a much larger audience. Only the art world was genuinely scandalized in the aftermath of the debut, refusing to recognize what Klein had created as art: Georges Mathieu, then the leading young French painter, dismissed it as "comportement," while the art critic Claude Rivière viewed it as "d'éléments [d'exhibition] annexes à l'art."¹ Likewise, over the course of the next year, Klein would most often serve in the mass media as self-evident proof of the modern artist's depravity, which, it is worth emphasizing at the start, did not dissuade Klein from pursuing a project in late 1960 with Alain Bernardin, the king of Parisian striptease.² Even more, such a project arguably appeared as a logical next step, given Klein's ongoing interests and that the debut itself had featured three naked young women, sponging themselves with paint and, under Klein's direction, pressing their wet, colored bodies against white paper supports. Although there would be neither stripping nor teasing at the debut, Klein deliberately

invoked this contemporary fashion otherwise. Popular culture, especially its supposedly most vulgar varieties, had long provided modern artists with inherently contentious source material and the means with which to challenge the dominant conventions and institutions of art.³ In contrast to the art world and the larger public, the beau monde applauded this debut performance as "l'art," viewing it as scandal in the tradition of the historic avant-garde. "Yves Klein est un des rares contemporains," wrote a journalist, delivering the verdict of the social set in the mainstream weekly magazine *L'Express*: "capables de concevoir un 'scandale' digne de la belle époque surréaliste, et de réussir son exécution, alors que Mathieu, avec ou sans jabot de dentelle, Dali, avec ou sans rhinocéros, s'essoufflent à vouloir estomper avec une pareille 'force de frappe'.⁴ The French fin-de-siècle expression "succès de scandale"

in

1960

1 Georges Mathieu, "Le Bloc-Notes de Georges Mathieu," *Arts*, March 9, 1960, 2.
2 Claude Rivière, "Exhibitions, requins et vampires," *Combat*, August 29, 1960, 9.

3 As Klein wrote in a manifesto of 1960: "I shout it out very loudly: 'KITSCH, THE CORNY, BAD TASTE.' This is a new notion in ART. While we're at it, let's forget ART altogether!" Yves Klein, "Truth becomes reality," in Klein, *Overcoming the Problematics of Art: The Writings of Yves Klein*, trans. Klaus Ottmann (Putnam, Conn: Spring Publications, 2007), 189.

4 J.-L. B., "Vernissage: Yves Klein," *L'Express*, no. 458, March 24, 1960, 39.

Anthropométries

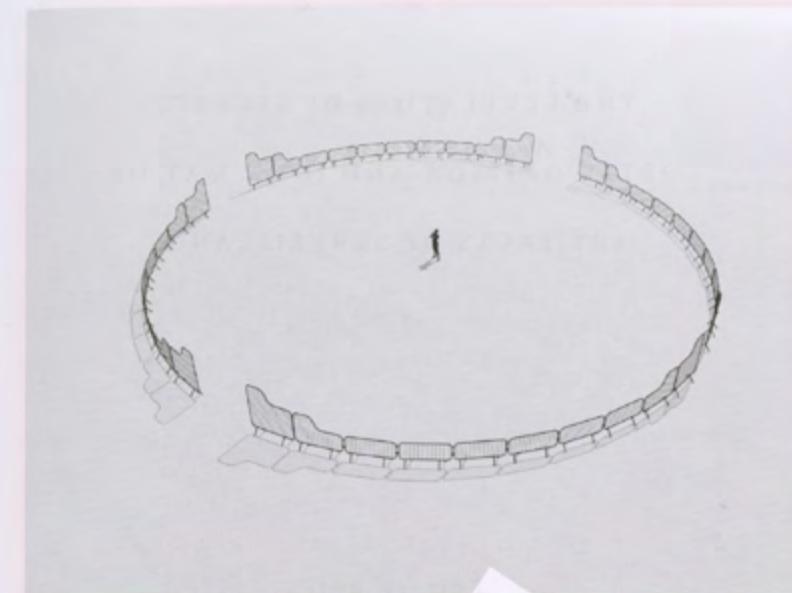
Perl 13

the installation. But the first hour was pure because people didn't know how to negotiate the situation, if it was real or fake. Was it an aggression? Was it meant to be static?

AL
For our last question, I want to ask about the two titles for the project: both *Memories of Tomorrow* and *Love Songs for Riots*, and the use of the Bizet song. What is the role of romance in this project?

DF
Probably I will make a very simple answer. It's because I still want to have something naïve in the projects. Something where somebody who is not an academic can get it in two seconds, just out of the appearance. That's why the title of the first one, *Memories of Tomorrow*, is a bit more complicated, but *Love Songs for Riots* is direct. It's simple and maybe a bit naïve also, or subversive in a way. Naïveté is—it's a part of me, as maybe the last way to be a bit free in thinking.

I like pink, I like flowers, I like what I like. I want to tell people: the beginning of freedom is about saying what we like, what fascinates us, even it's not part of the frame we are expecting from an architect.



Gallison and May, Part 1
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Sphinx Club

The Advertising Club

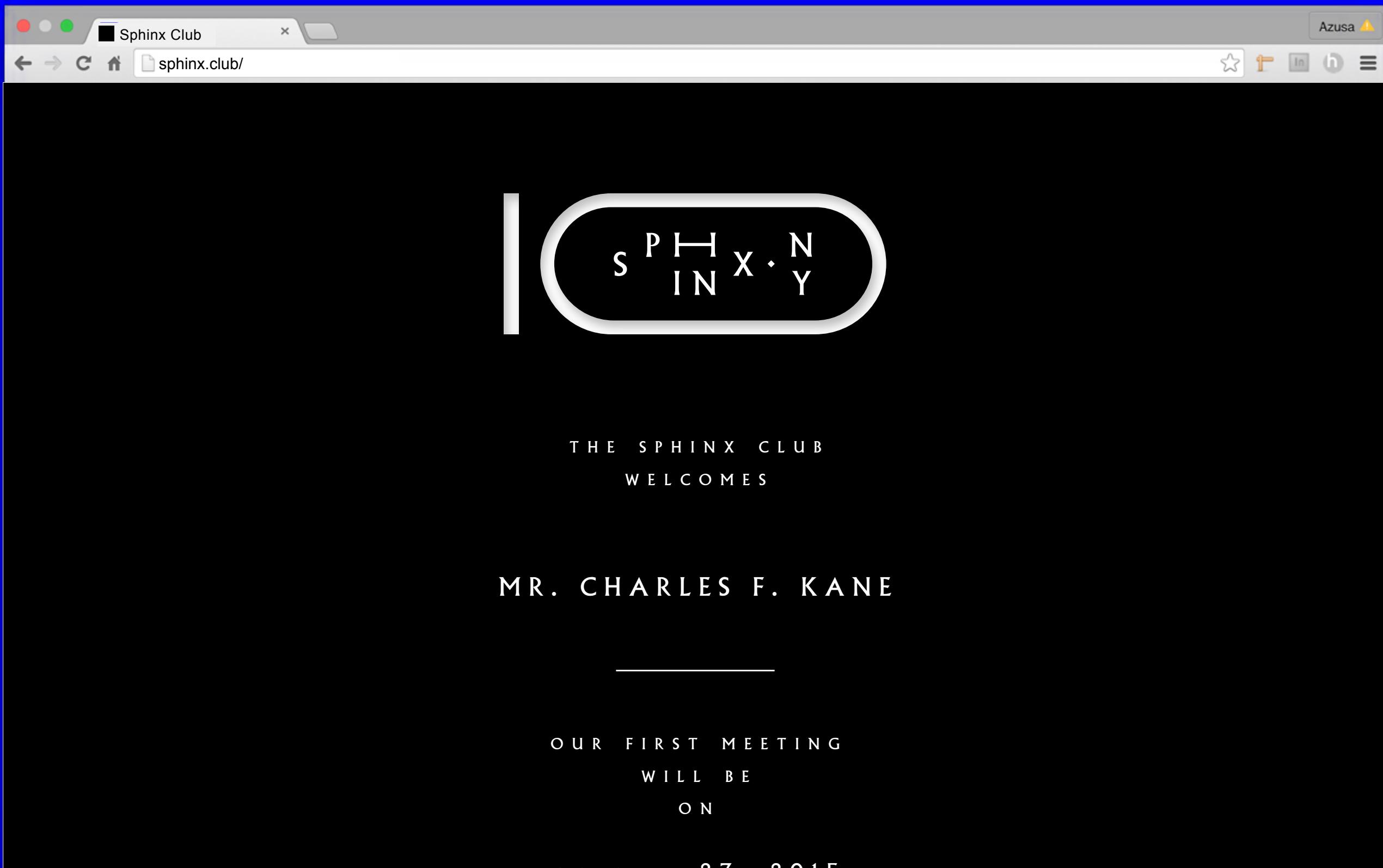
Branding and identity for an exclusive networking organization and conference for top marketing executives —currently in development

S P H X · N
I N Y









Perspecta 46: Error

Yale School of Architecture
MIT Press

Architectural journal

PERSPECTA 46 : ERROR



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ERROR OR INVENTION?
CRITICAL RECEPTIONS
OF MICHELANGELO'S
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FROM PIRRO LIGORIO TO
TEOFILO GALLACCINI
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CLEARING THE
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BY BRYAN BOYER
& JUSTIN COOK

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POSTCARDS FROM
GOOGLE EARTH
BY CLEMENT VALLA

MUSÉE JEAN COCTEAU



Play of shadows along the fragmented colonnade. Credit: Lisa Ricciotti

RUDY
RICCIOTTI

‘THE DADAS TOUR PARIS’: TOWARD AN EXPANDED DEFINITION OF THE DADA DIAGRAM¹

SUSAN WAGER

On April 14, 1921, Paris journalists received a Dada press release with the following invitation:

Today at 3 p.m. in the garden of the church Saint-Julien-le-Pauvre, rue Saint-Julien-le-Pauvre (Metro: Saint-Michel), Dada, inaugurating a series of Excursions in Paris, invites its friends and adversaries to tour with it, free of charge, the grounds of the church Saint-Julien-le-Pauvre.²

This Excursion, planned primarily by André Breton as part of the 1921 Great Dada Season, was the first of several projected Dada Tours and Excursions, the rest of which—including trips to the Louvre, the Gare Saint-Lazare, and the Parc des Buttes-Chaumont, and even invasions of domestic spaces—never came to pass.

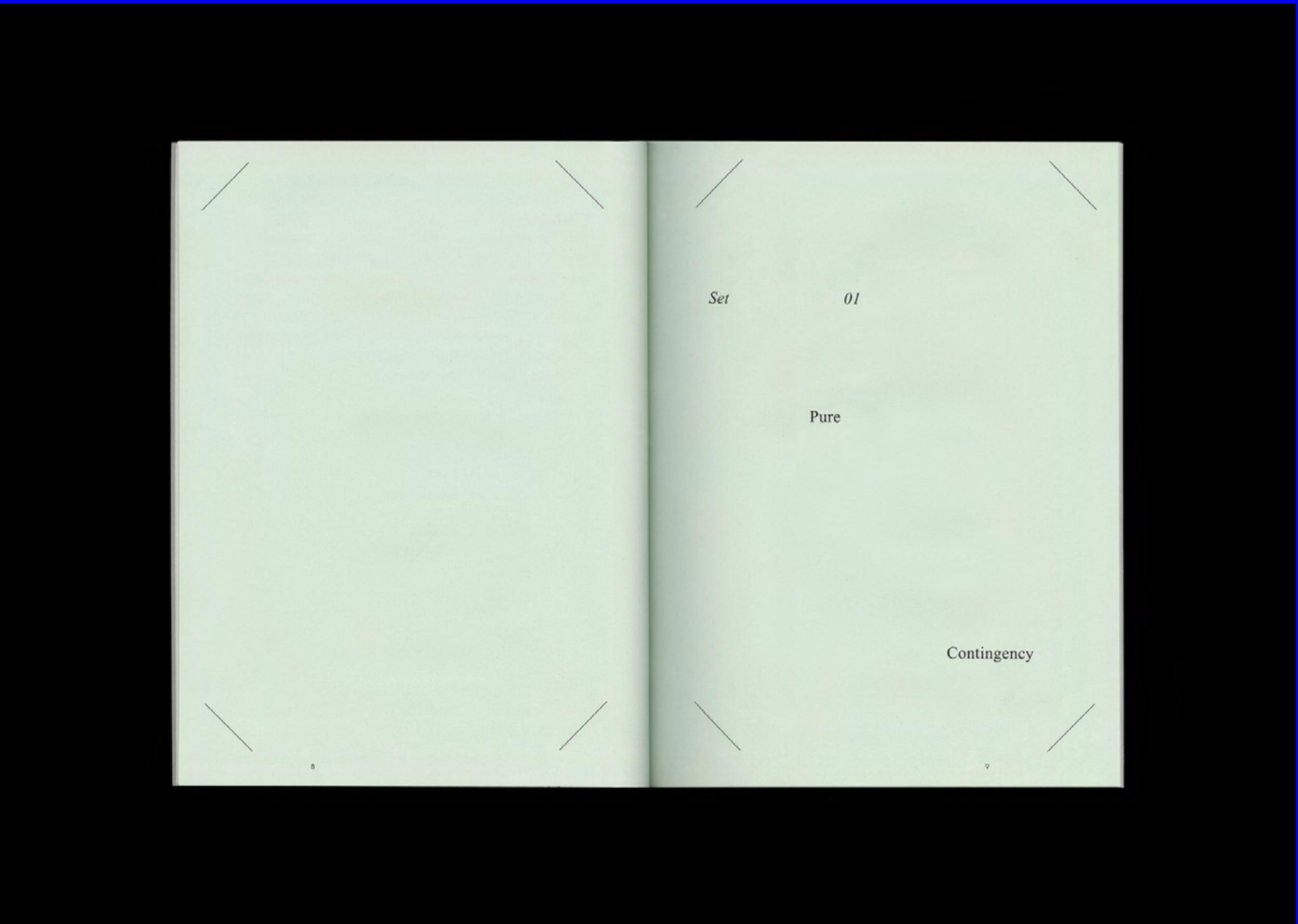
¹ Asté d'Esparbès, "Les Dadas Visitent Paris," *Comœdia*, April 14, 1921. I wish to thank Noam Elcott, Anne Higonnet, Lorenzo Buonanno, Colby Chamberlain, and Stephanie O'Rourke for their invaluable suggestions and advice regarding earlier versions of this paper. I am also

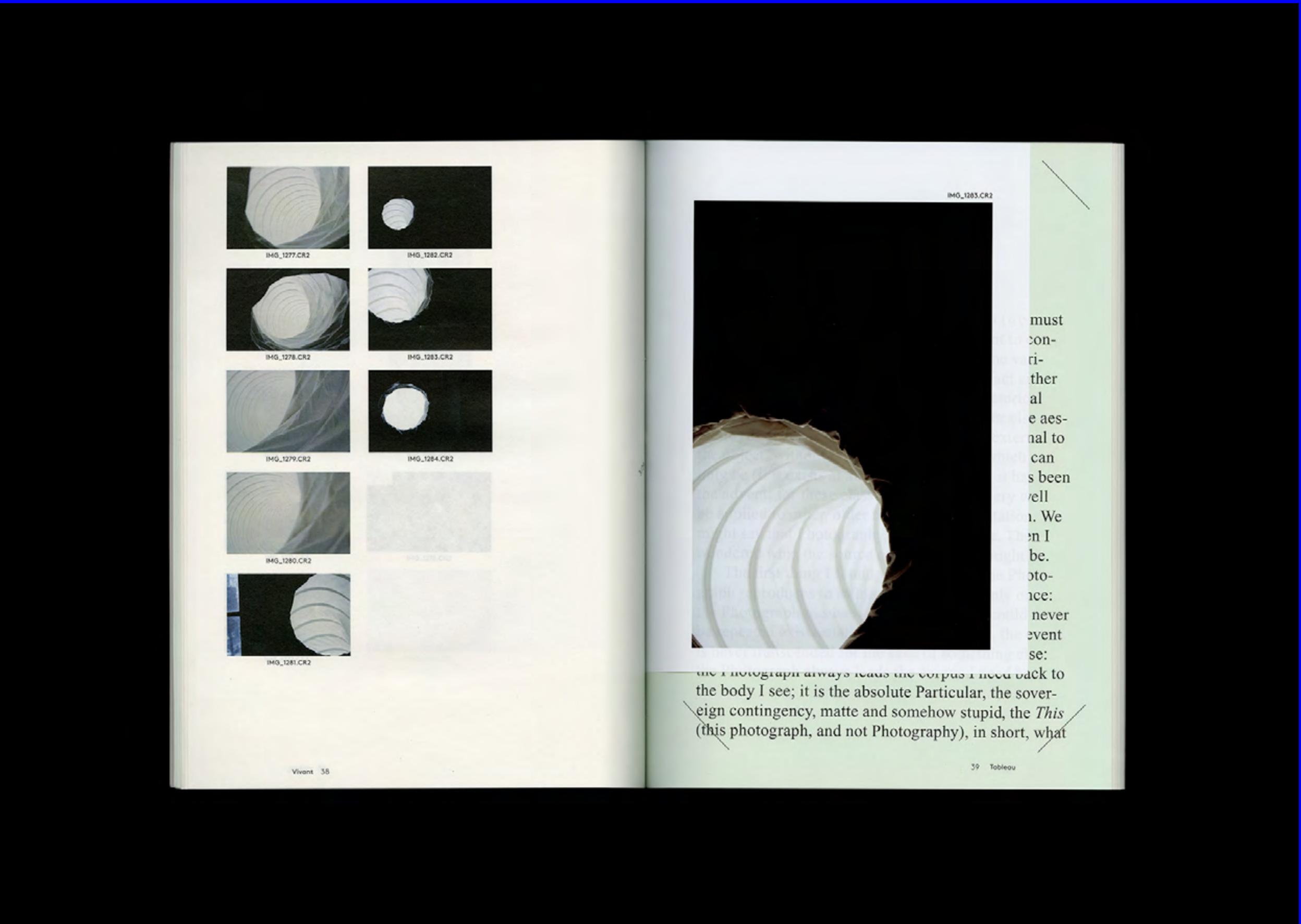
deeply grateful for the thoughtful and incisive editorial guidance of Emma Jane Bloomfield and Joseph Clarke.

² Cited in Michel Sanouillet, *Dada à Paris* (1965), ed. Anne Sanouillet (Paris: Flammarion, 1993), 254. Translation mine.

Original Copy

Documentation of a photographic conversation between two designers. The exchange and the documentation are investigations into modes of repetition inherent in photography, both in its act and as an object—acknowledging from the start that there is no original copy of a photograph; every photograph is a reproduction of a moment, capable of being multiplied infinitely, just as our photographs are re-presented in multiple copies of this book.





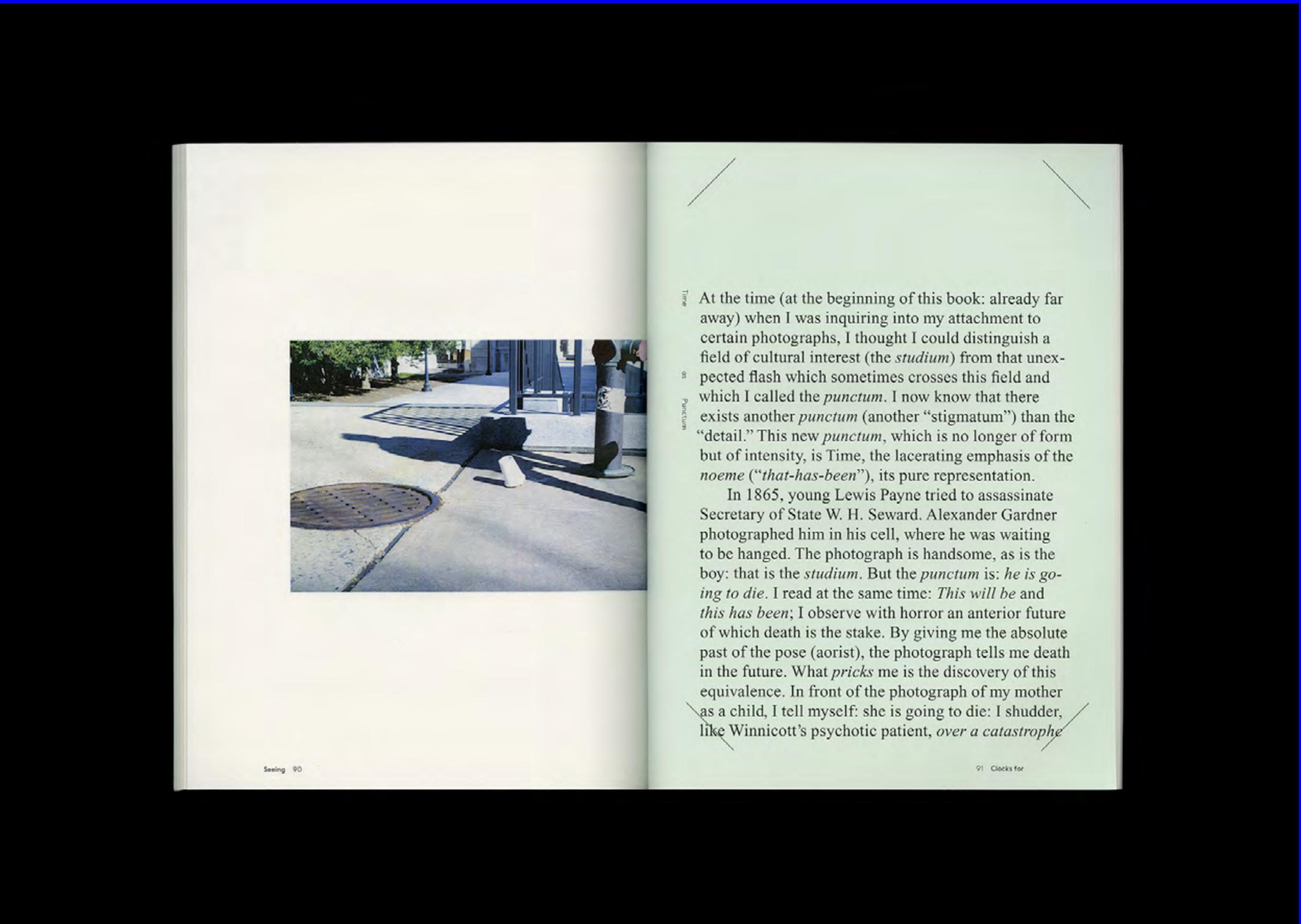
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~~the~~ *I* photographic always leads the corpus *I* need back to
the body *I* see; it is the absolute Particular, the sover-
eign contingency, matte and somehow stupid, the *This*
~~(this~~ photograph, and not Photography), in short, what



Seeing 102

103 Clocks for



(All Pictures by) Shannon

Yale School of Art

Year-end catalogue publication of MFA Photography department. All photographs were presented under the pseudonym of a fictional artist named Shannon, who became the collective conscience of the photographers.

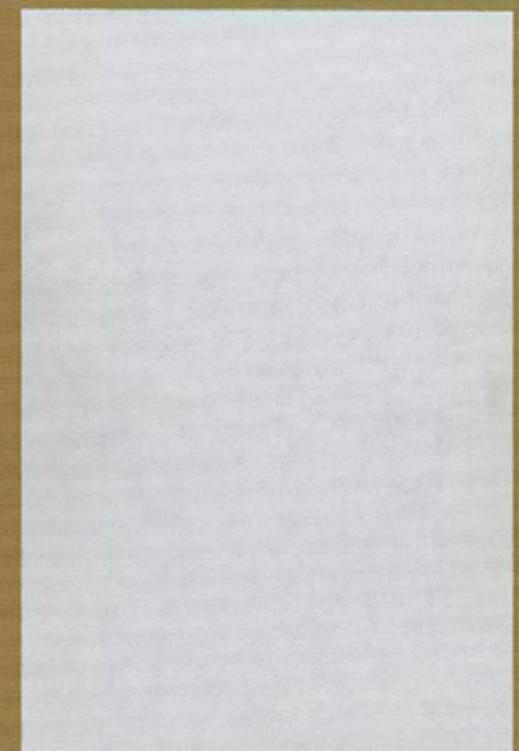
SHANNON

ALL

PICTURES

BY

SHANNON





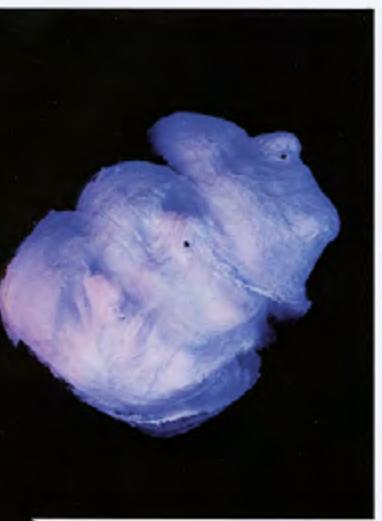
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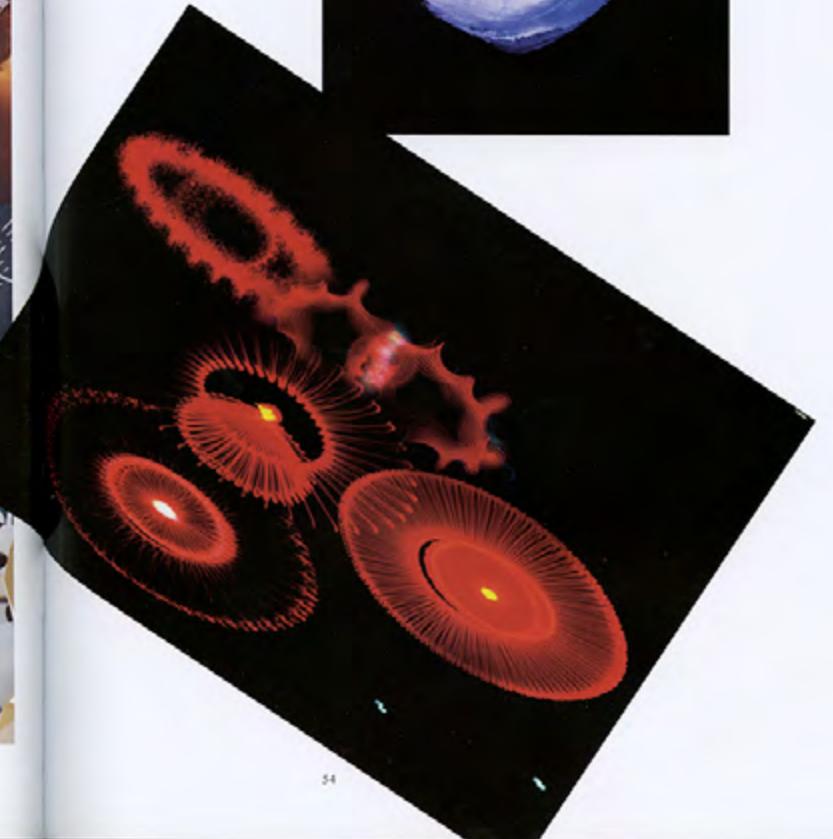


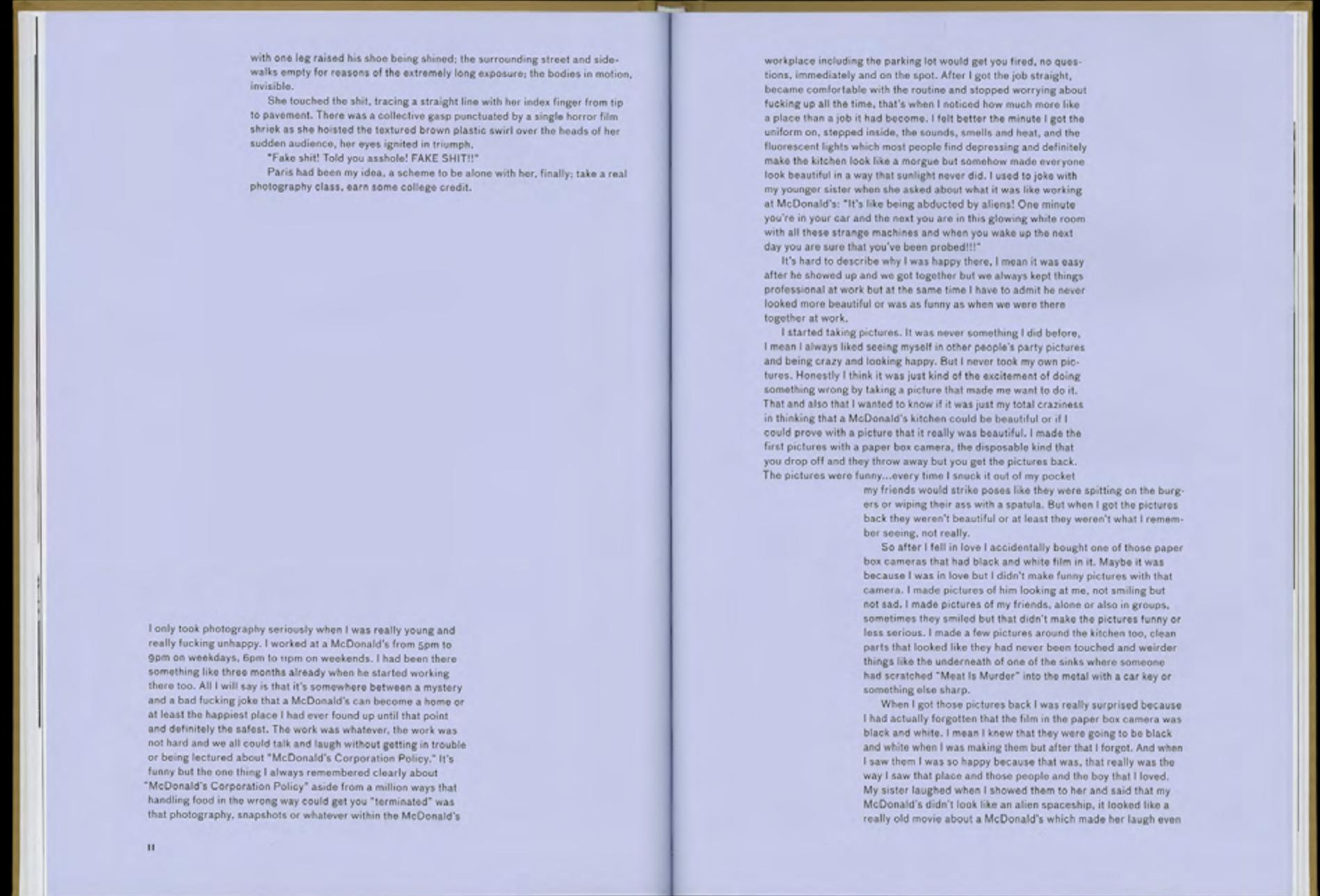
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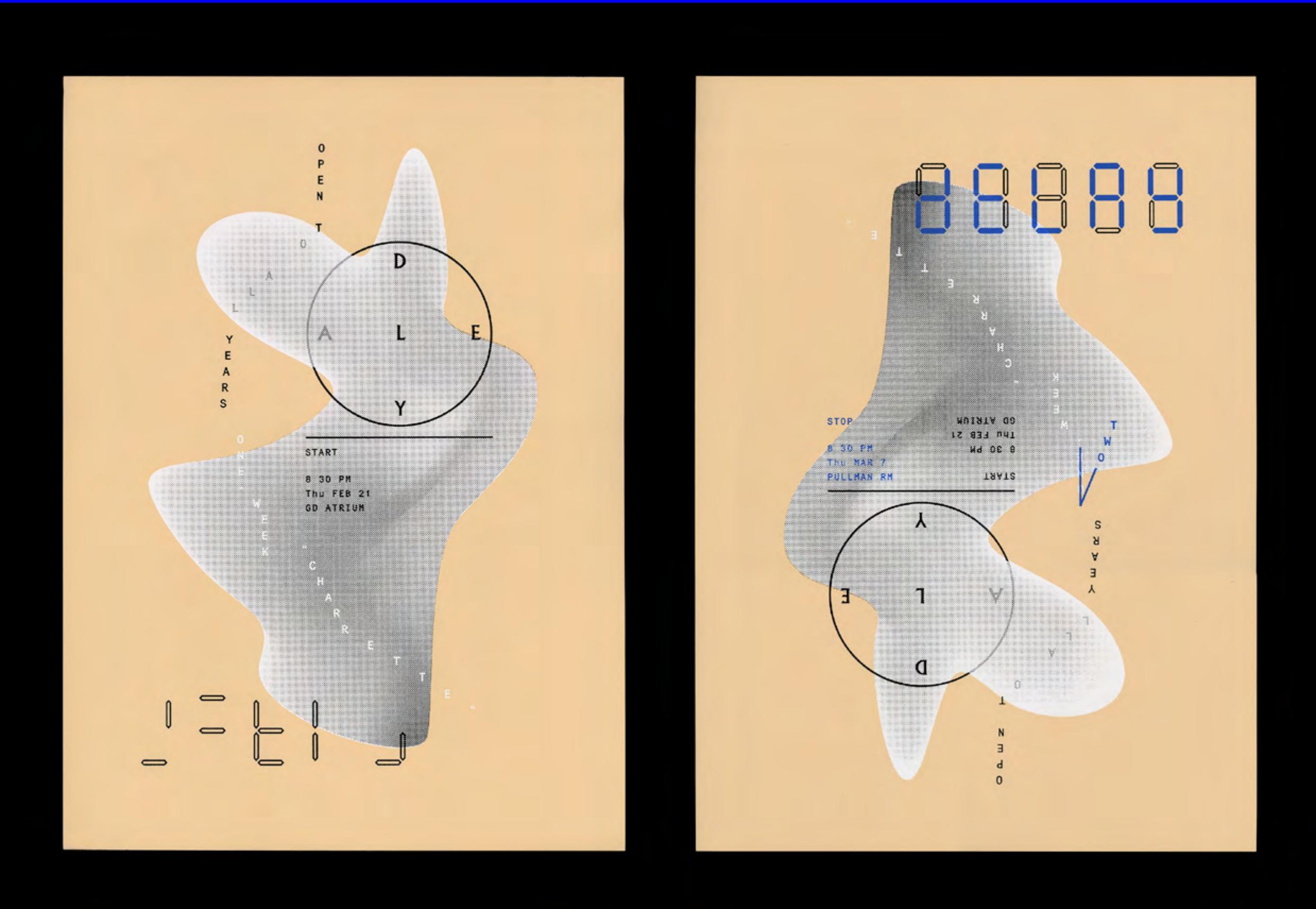


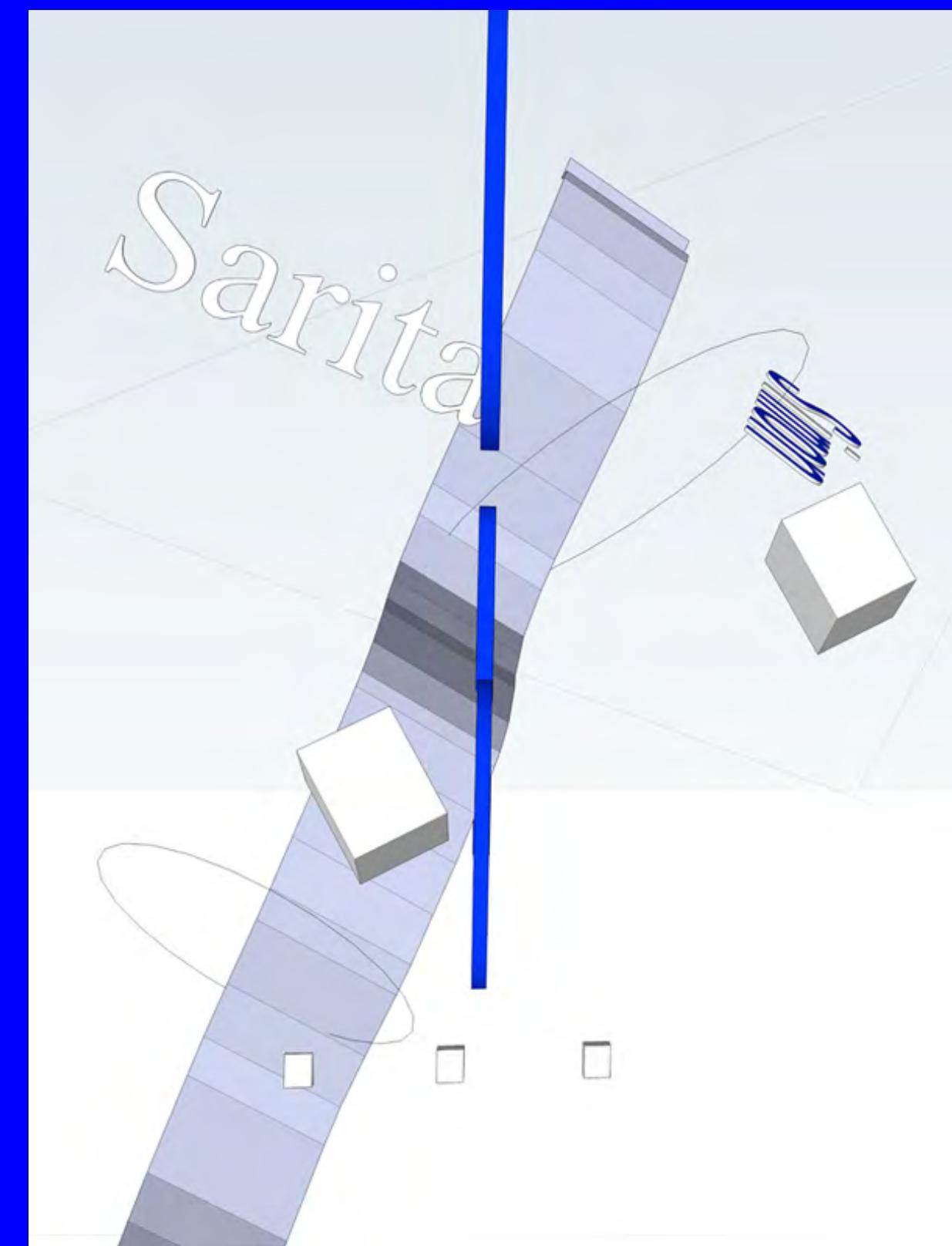
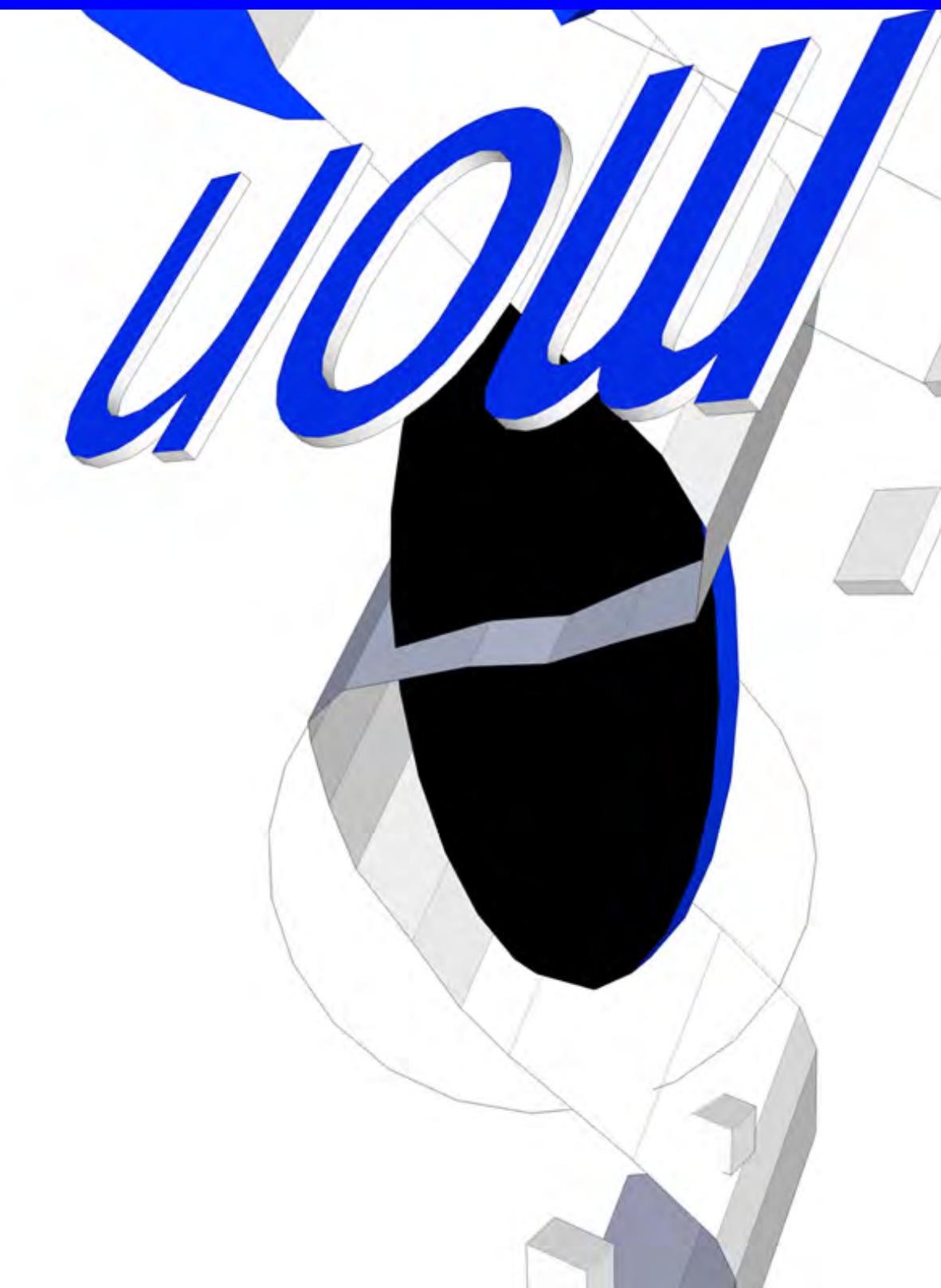


(with Pictures)



Various projects





TSF FILMS

FILM POSSES

FILM POSSES

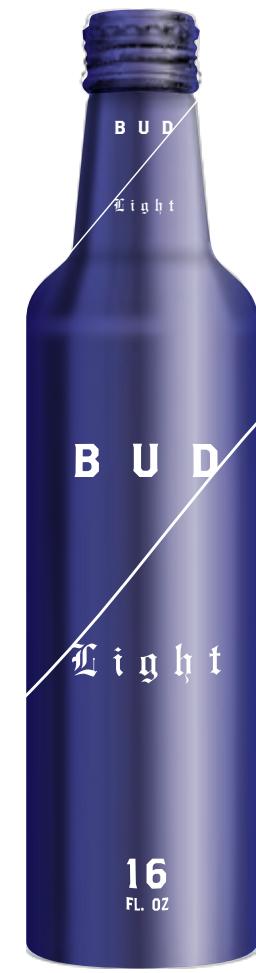
BOSSES

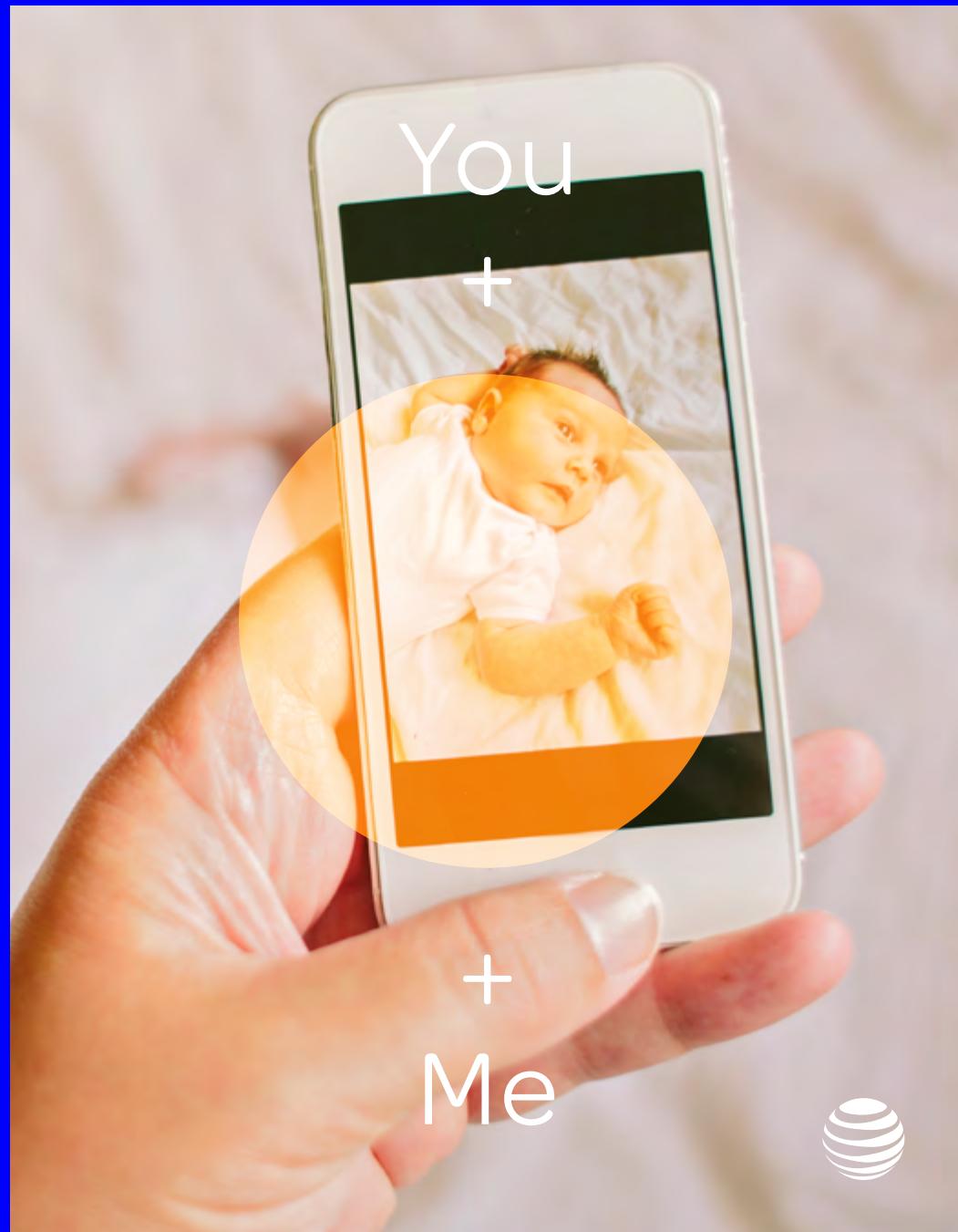
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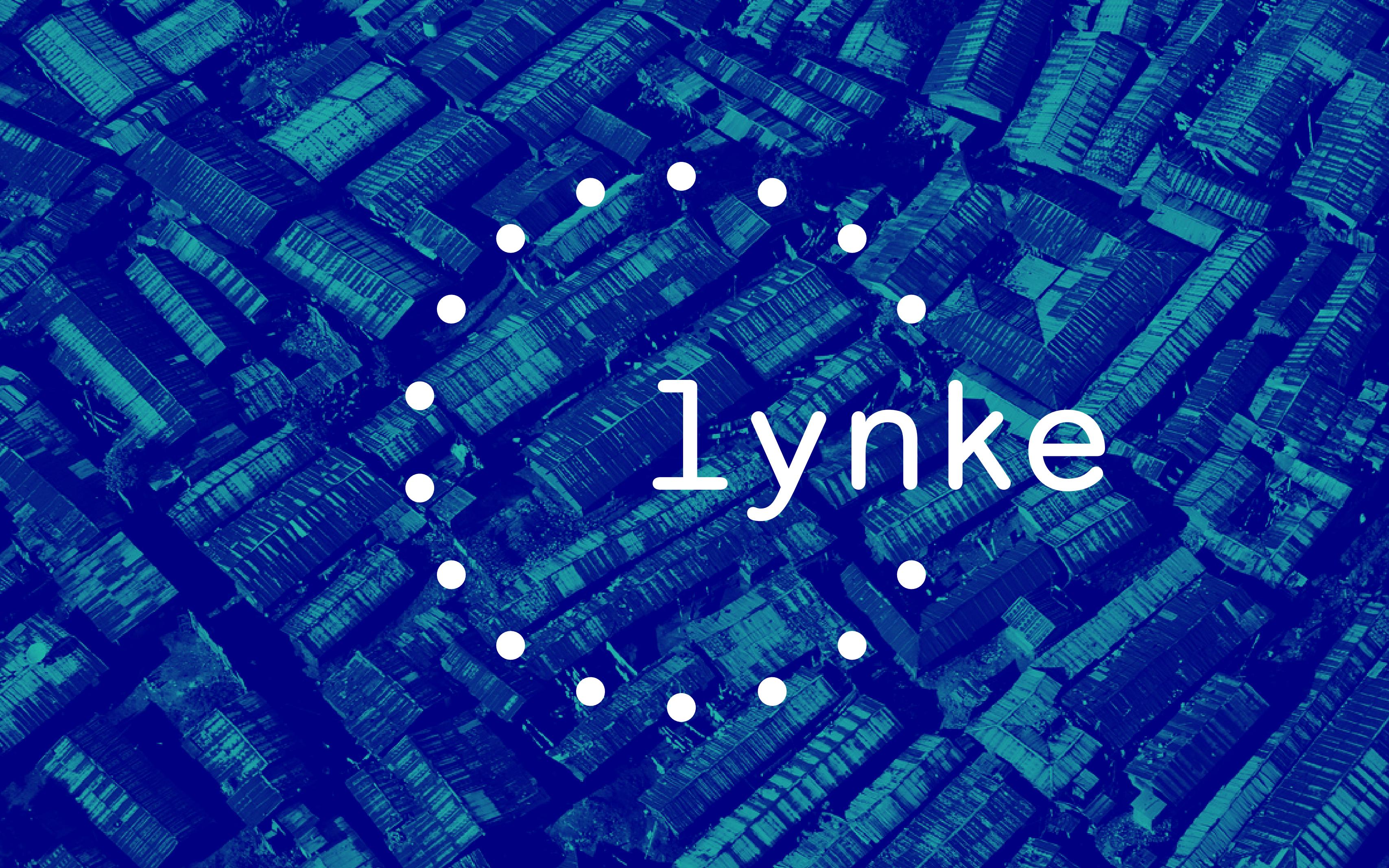
UNIVERSAL

ALL
RUNNERS
WELCOME







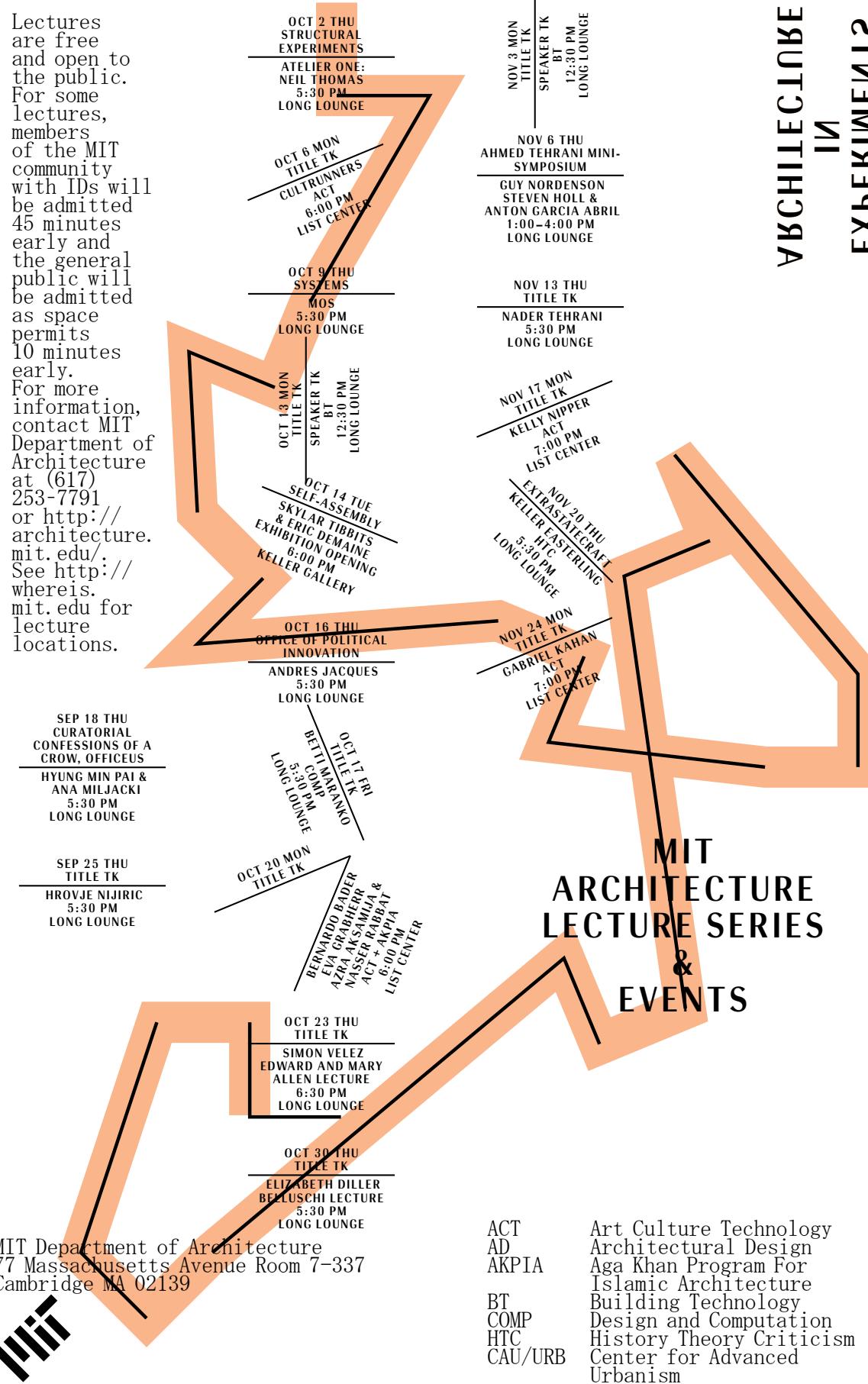


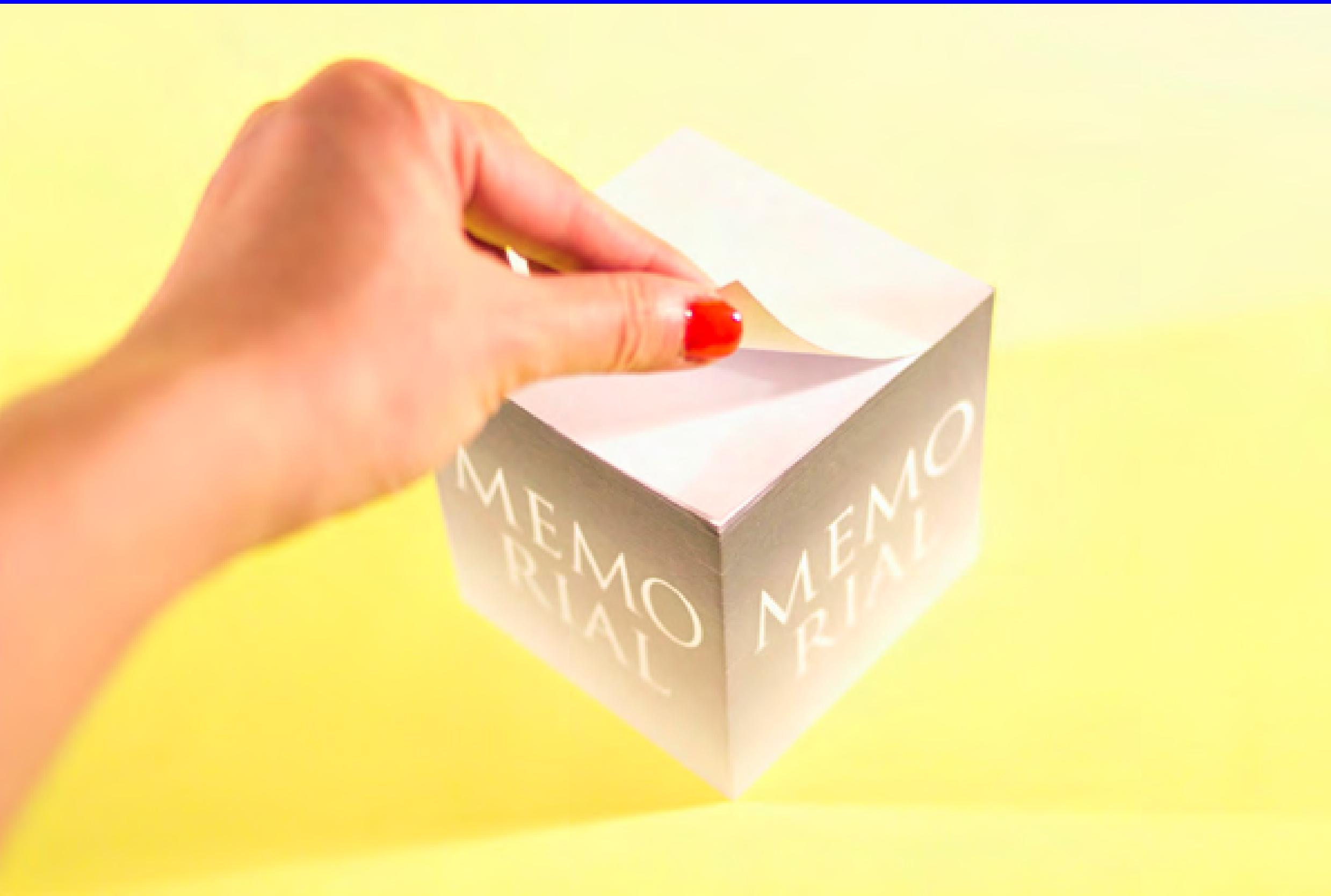
A black and white aerial photograph showing a dense urban landscape. The city is built on a grid pattern of streets, with numerous rectangular buildings of varying heights. The image captures the intricate details of the urban environment, from individual houses to larger apartment complexes and industrial structures.

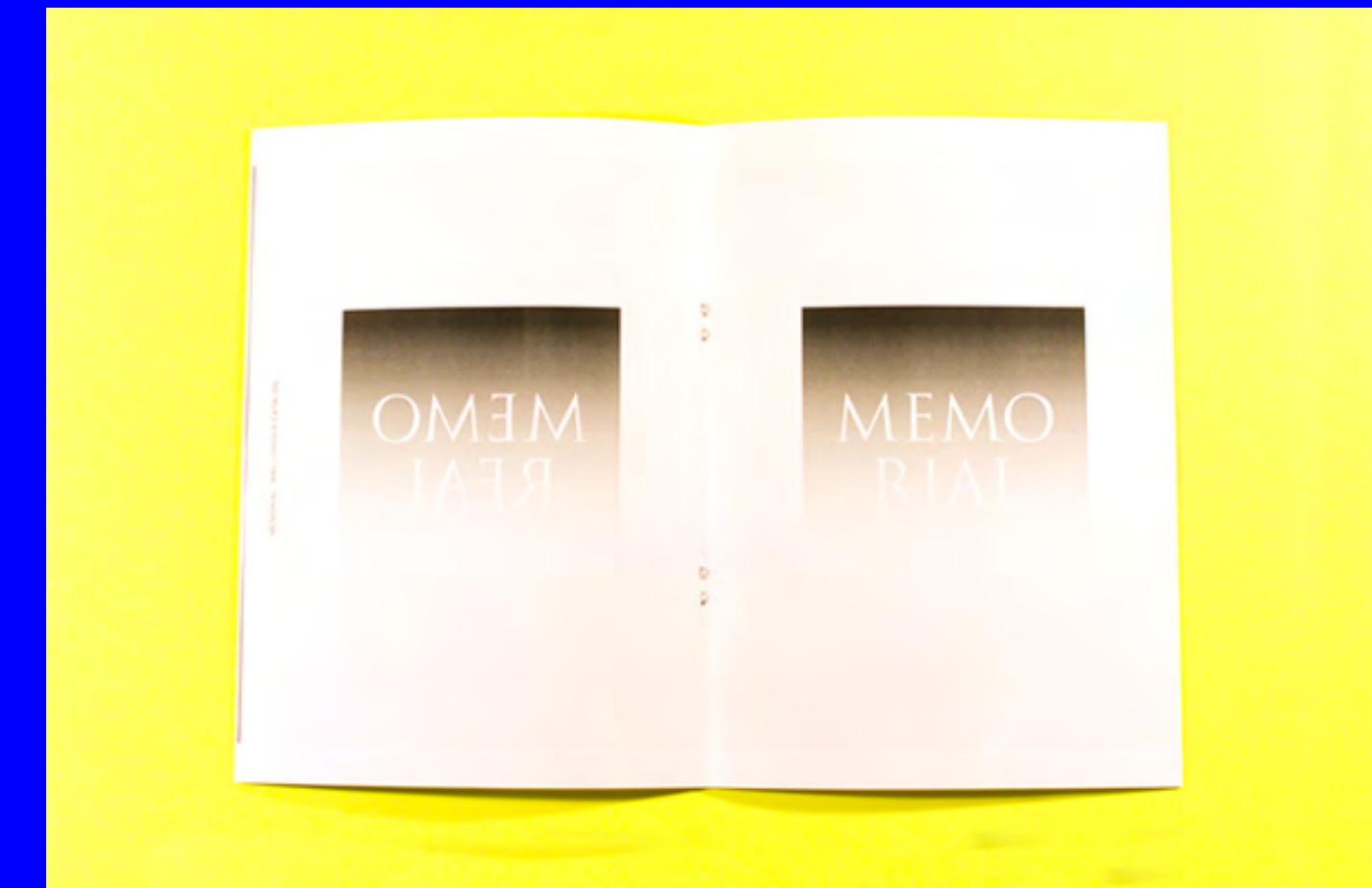
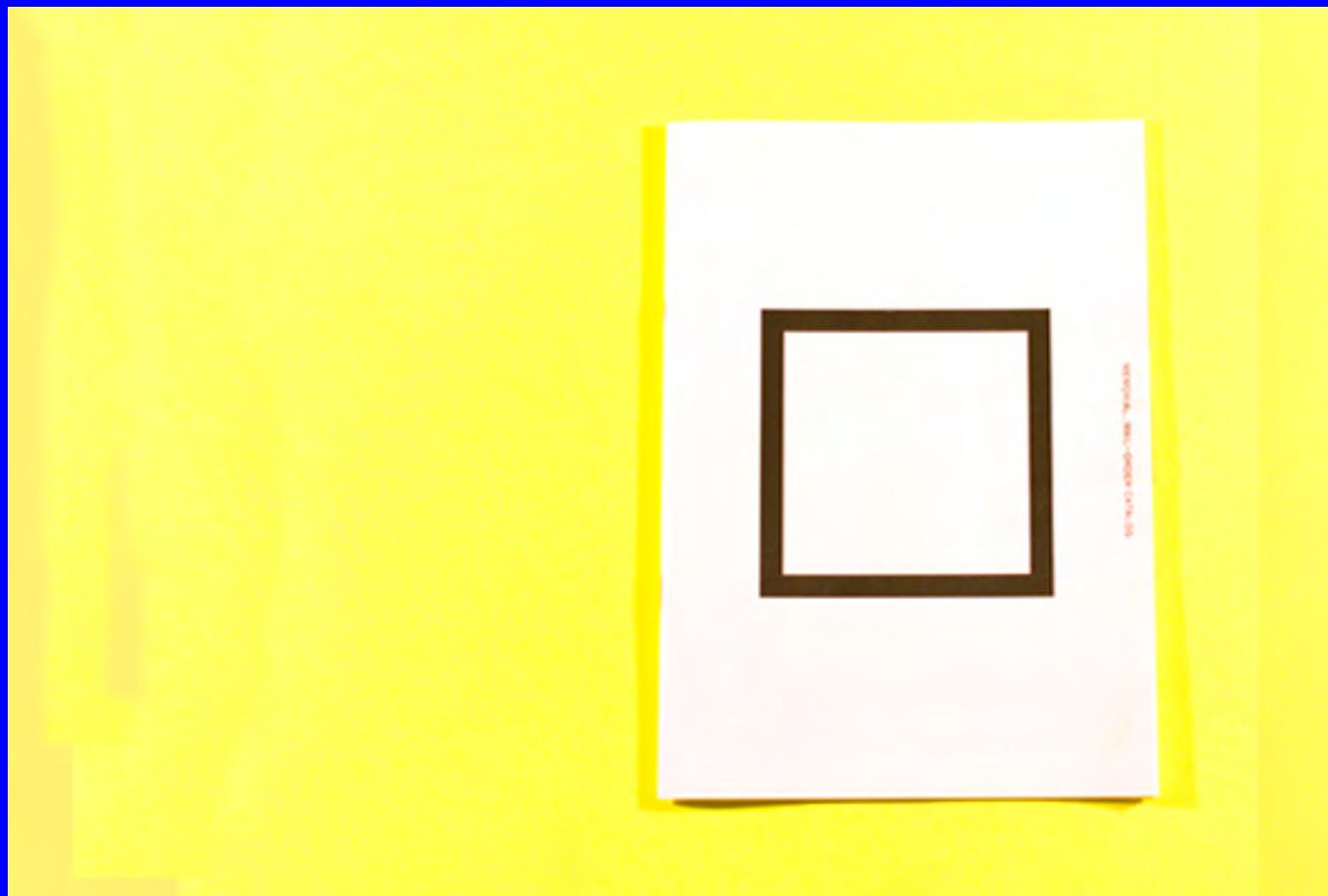
lynke

УБЧИЛЕЦІК ІН ЕХБЕНІМІС

MIT ARCHITECTURE LECTURE SERIES & EVENTS







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100FT

BLUE GRAY

0 YEARS

0 YEARS

BLUE GRAY

10 YEARS

10 YEARS

BLUE GRAY

100 YEARS

100 YEARS



Photo: Ugozio Salvi

Thank you

azusakobayashi.com
azusa.kobayashi@gmail.com
+1 917 586 4330