

Azusa Kobayashi

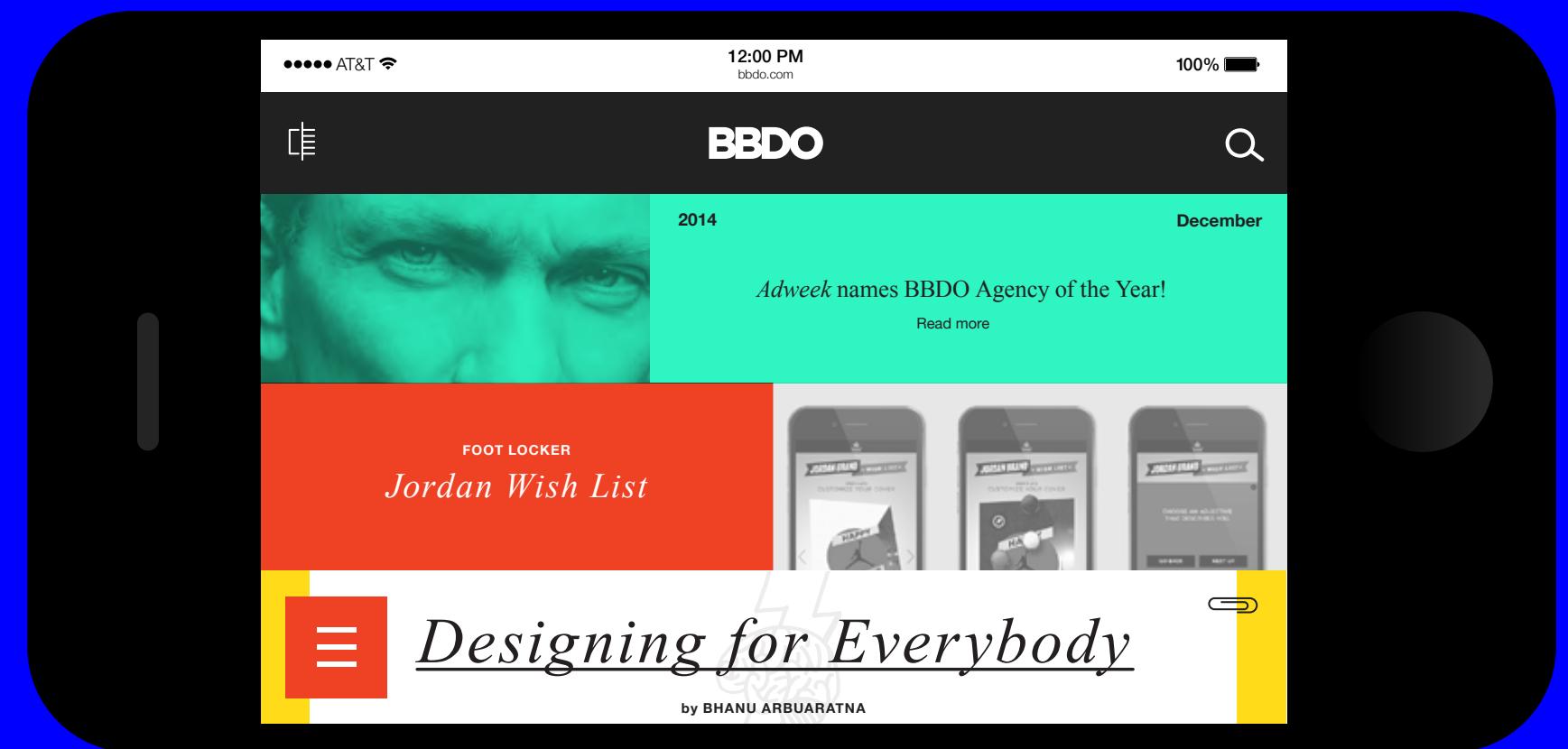
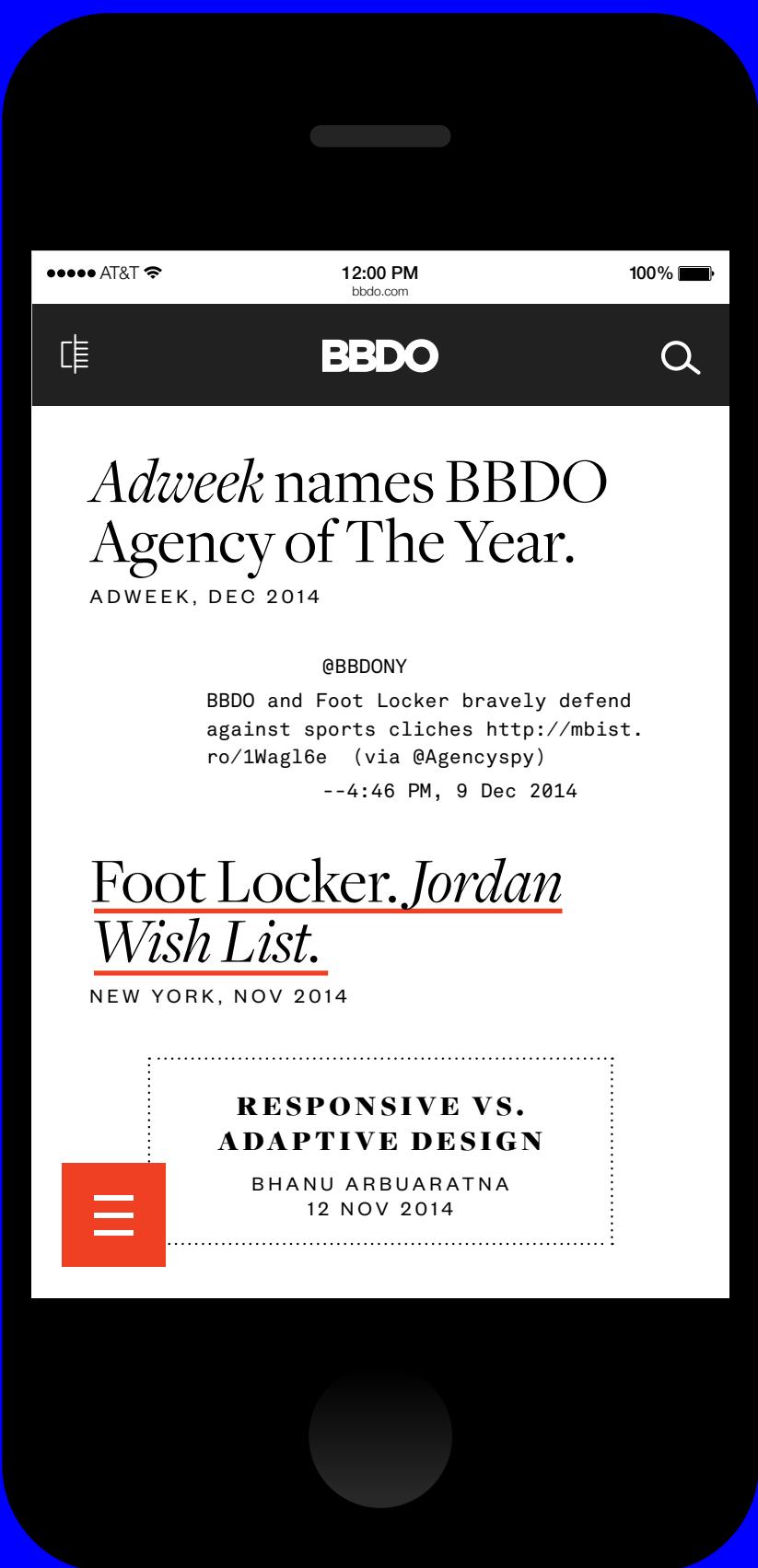
Selected work
March 2016

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

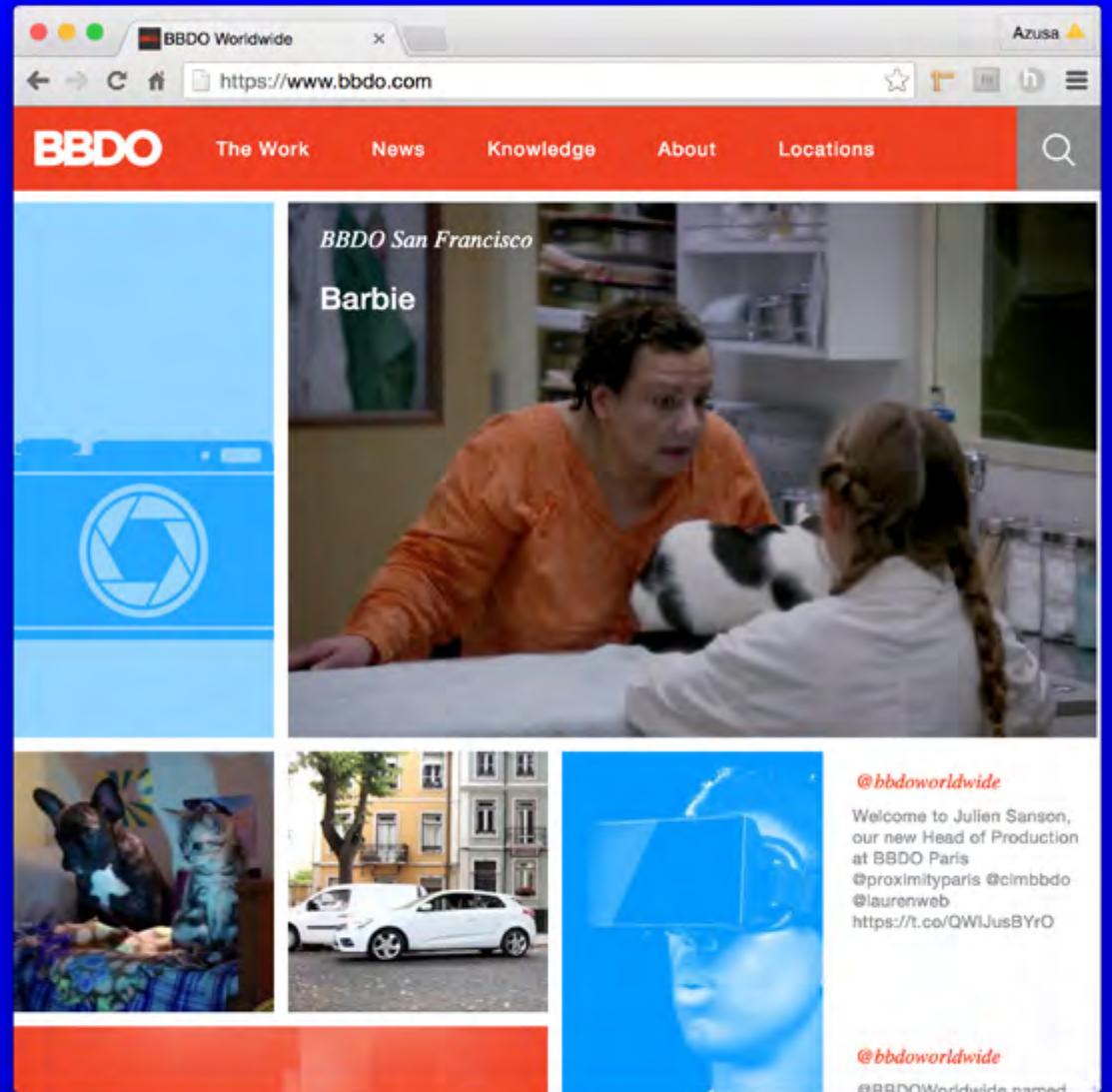
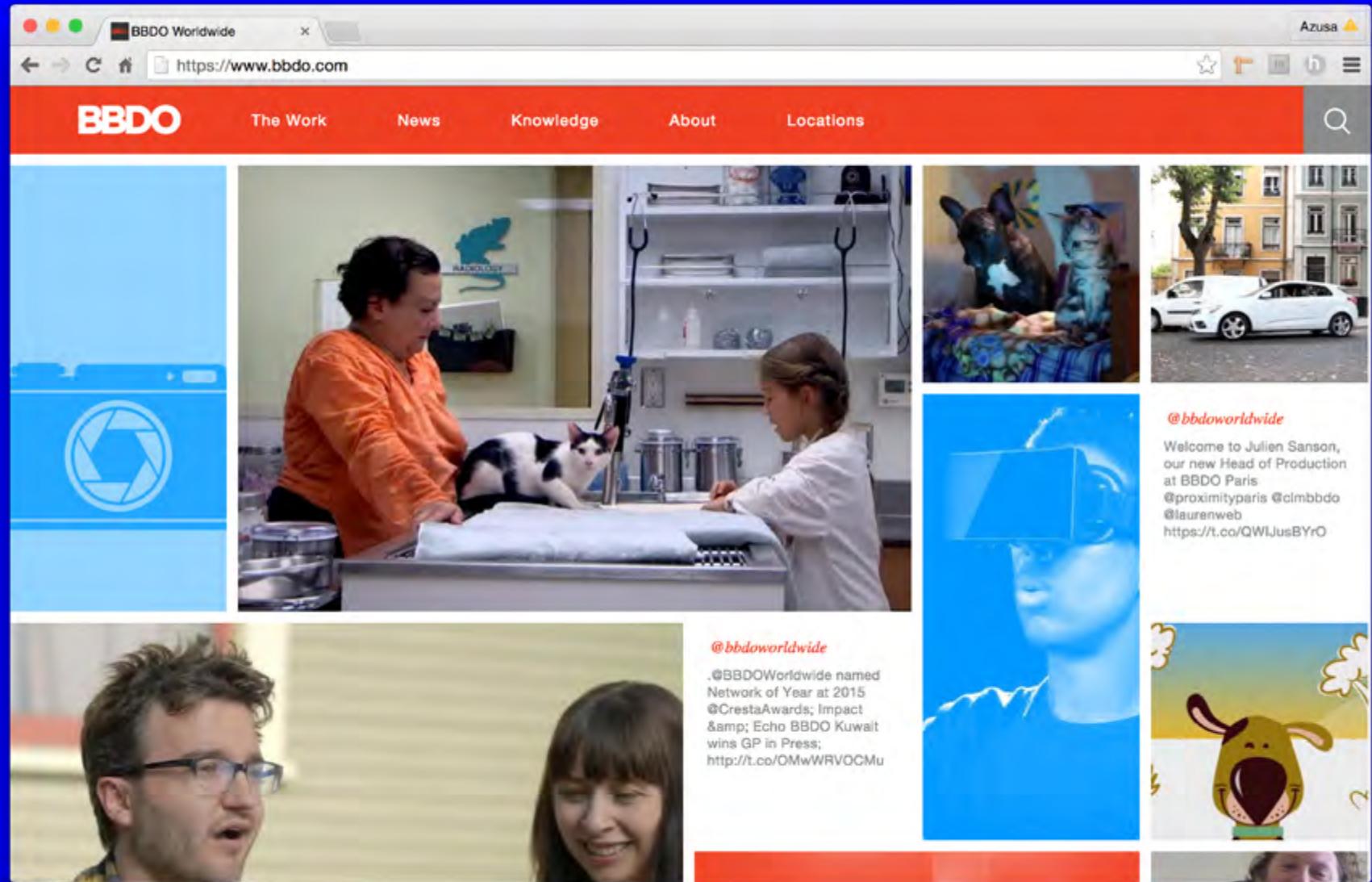
BBDO The Work News Knowledge About Locations

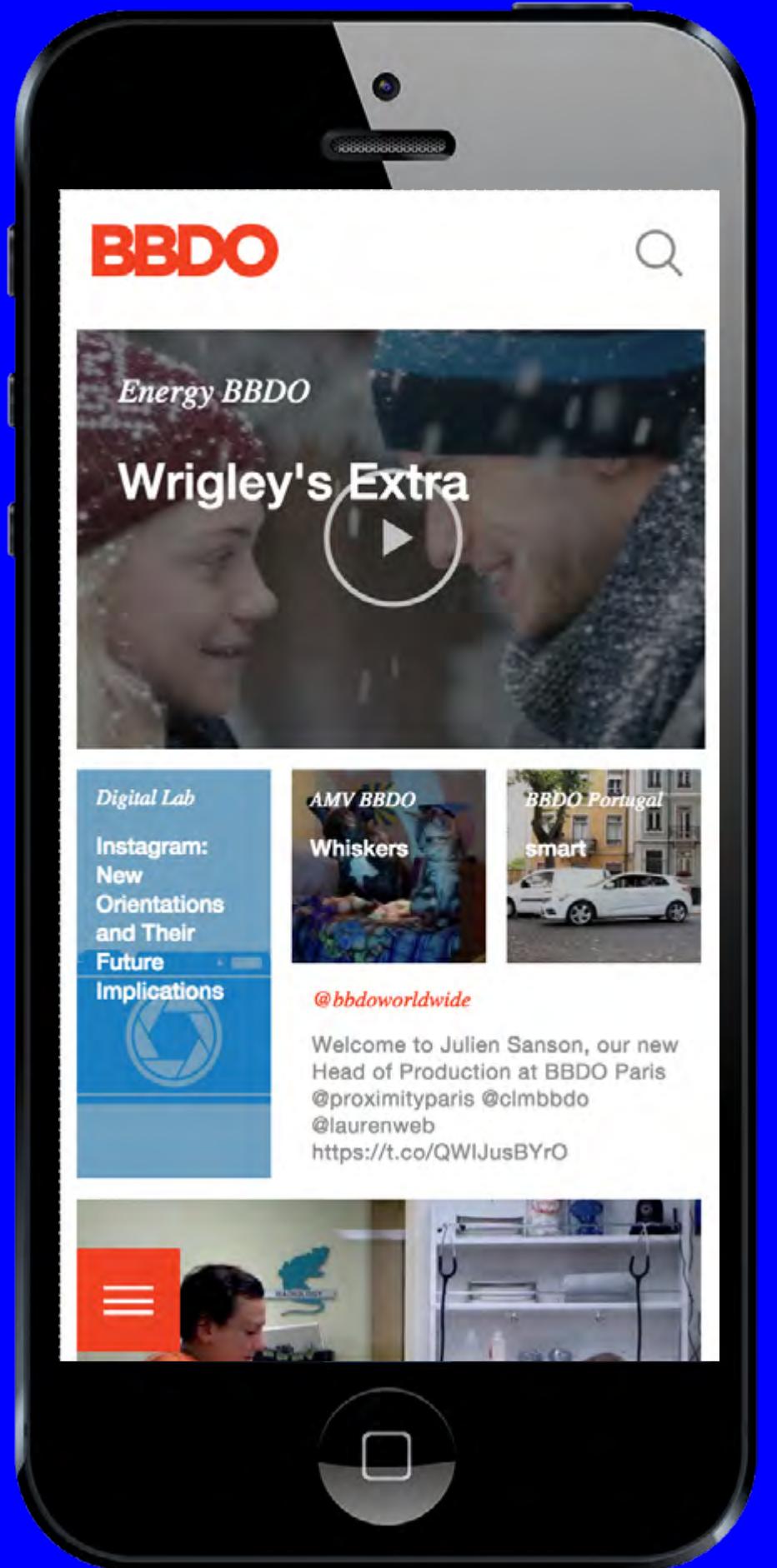
AMV BBDO

Pepsi Max

@bbdoworldwide

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

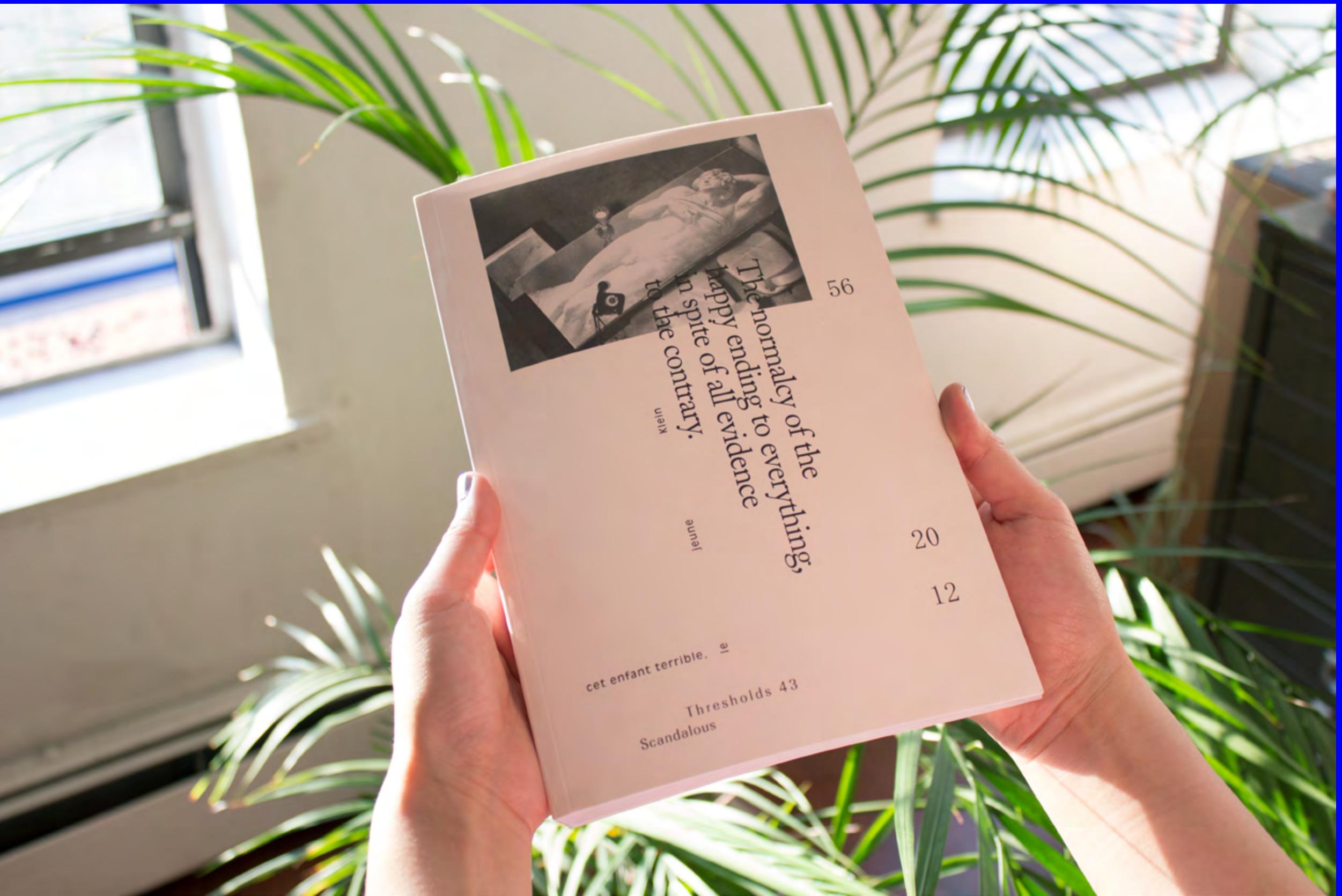




Thresholds 43: Scandalous

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

20

12

cet enfant terrible. ©
Thresholds 43
Scandalous

Amputated body parts



279

become interchangeable

Scientific Fraud Was Hot

172

with

an urban
aspiration
of exclusion

160

56

architectural elements

Identity

Time

and

at
what
point
did Turkey
become
modern? 178

66

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



20

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, revealing what was as a gradual, and linear process of monolithic growth, an instantaneous and lateral display of opposition. This sudden notoriety was urged on by a chain of petitions, public exhibitions that expanded the building's influence beyond the architectural community, and media outlets like *The Guardian*, *The Times*, and *Architectural Review*. In just a few weeks this once obscure item. Everyone, it seemed, was talking about the discussions revolving around the building.

At the beginning of the decade, the representations of the building were clear-cut: either monolithic or images of a proposal for the demolition. In them, Robin Hood Gardens was depicted with subtle features of the original building preserved, and interiors. The second included the Blackwall Reach Regeneration project's developers,

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.



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

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. Claude Rivière, "Exhibitions, requins et vampires," *Combat*, August 29, 1960, 9.

2 "César, Duchamp et les visions d'art," *Arts*, Dec. 7, 1960, Press Albums of the Yves Klein Archives.

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

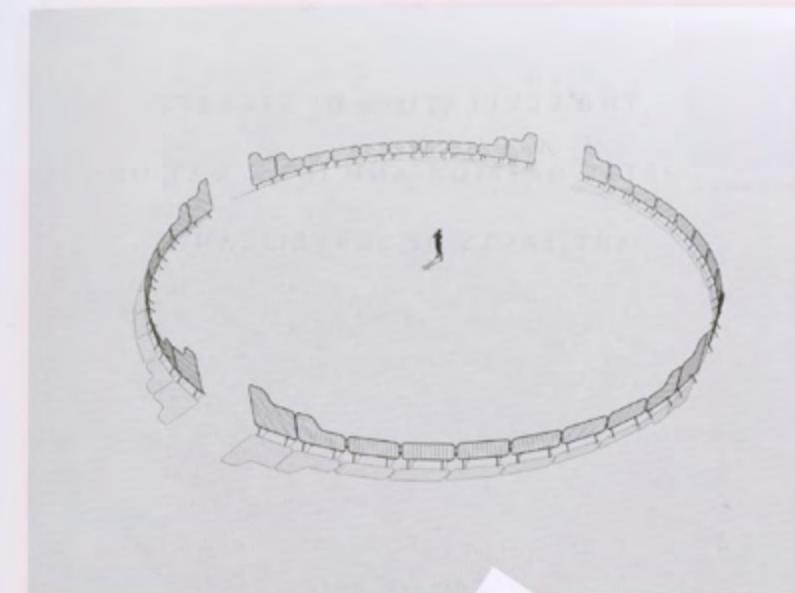
Perl 13

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
136

Sphinx Club

The Advertising Club

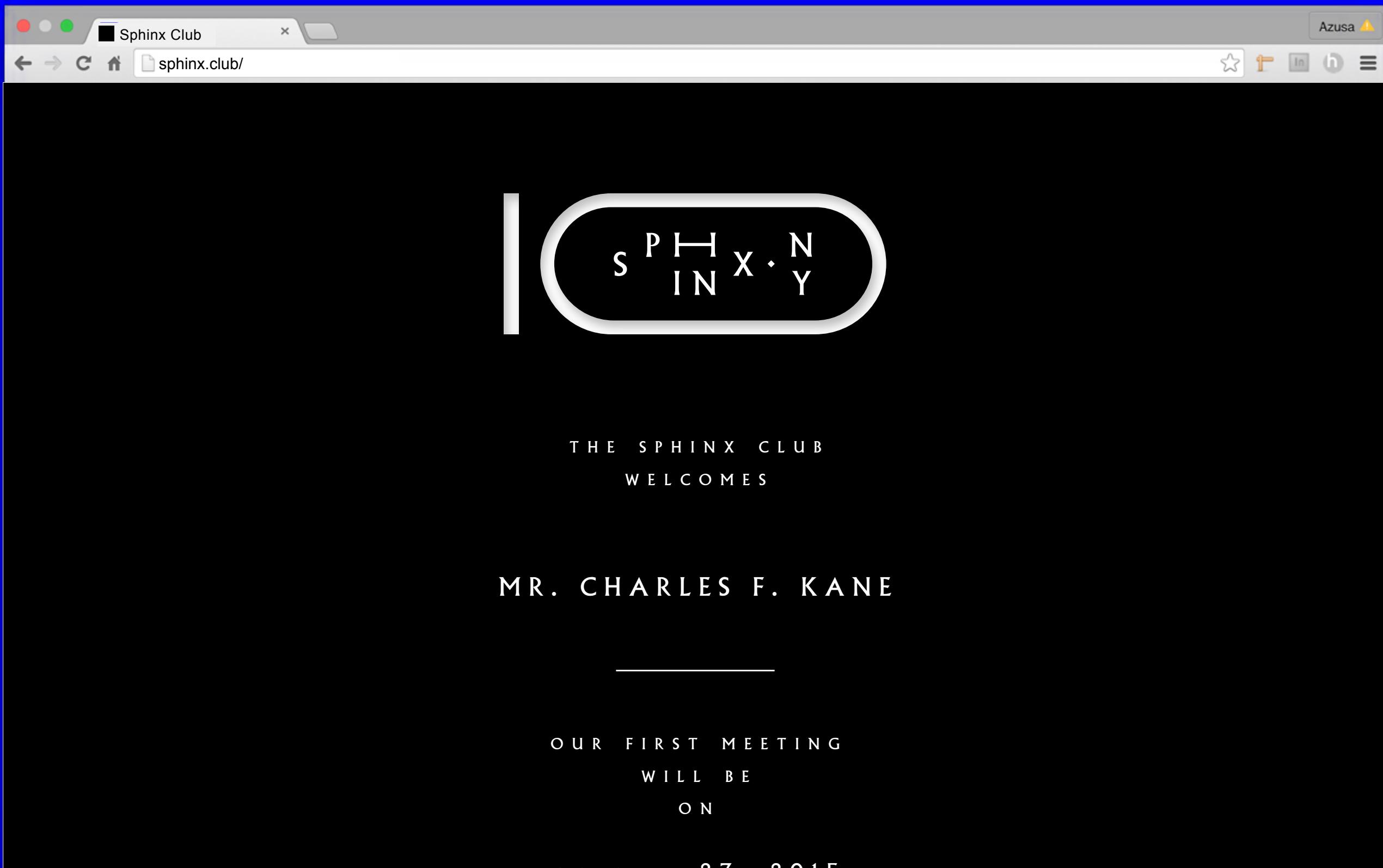
Branding and identity for an exclusive networking organization and conference for top marketing executives —currently in development

S P H X · N
I N Y









Perspecta 46: Error

Yale School of Architecture
MIT Press

Architectural journal

PERSPECTA 46 : ERROR



78
ERROR OR INVENTION?
CRITICAL RECEPTIONS
OF MICHELANGELO'S
ARCHITECTURE
FROM PIRRO LIGORIO TO
TEOFILO GALLACCINI
BY DANIEL SHERER

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TREATISE ON THE
NOBILITY OF THE
ANCIENT ARTS
BY PIRRO LIGORIO

128
MUSÉE JEAN
COCTEAU
BY RUDY RICCIOTTI

142
CLEARING THE
COWSHED
BY BRYAN BOYER
& JUSTIN COOK

160
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.

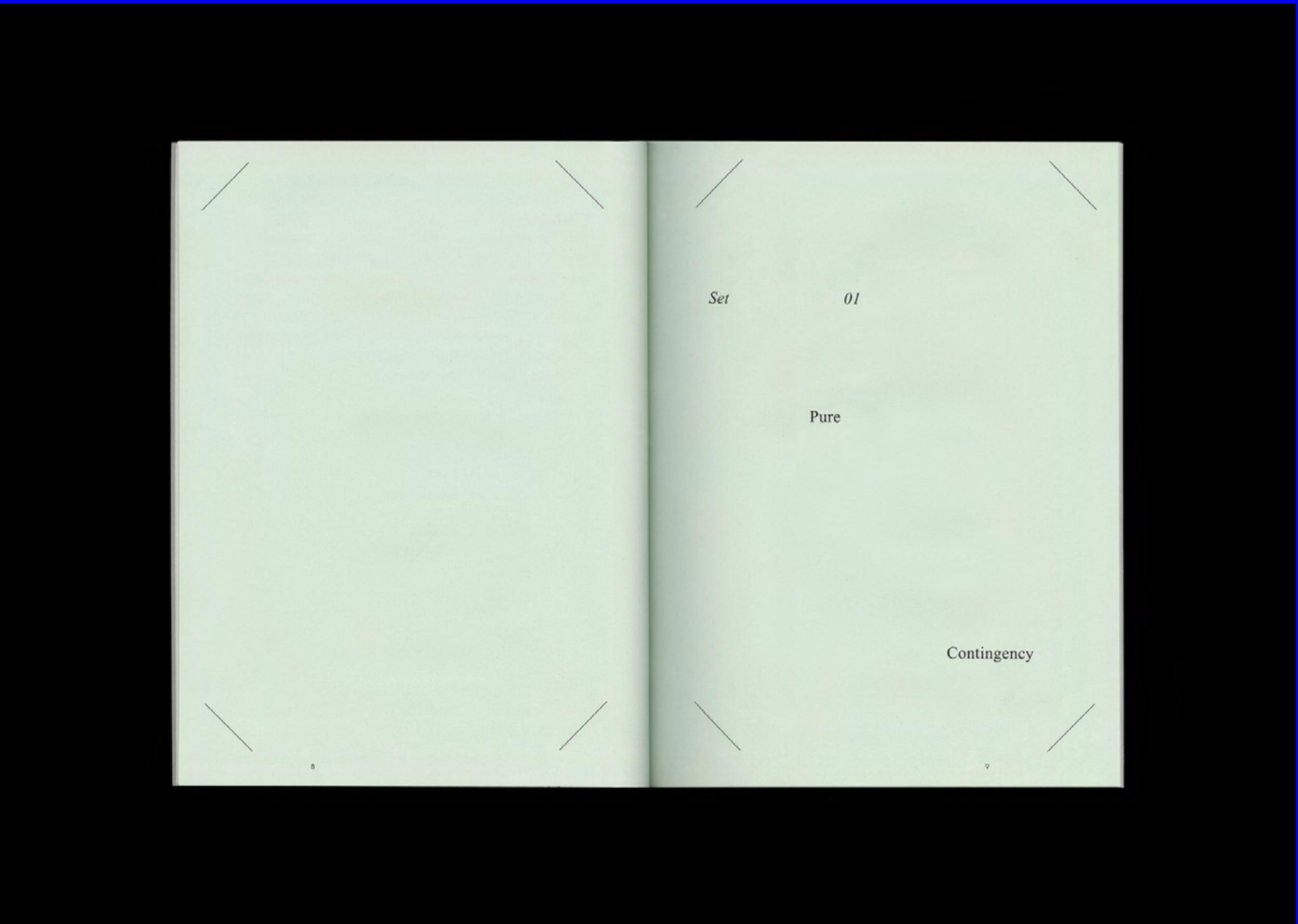
¹ Asté d’Espirbés, “Les Dadas Visitent Paris,” *Comœdia*, April 14, 1921. I wish to thank Noam Elcott, Anne Higonnet, Lorenzo Buonanno, Colby Chamberlain, and Stephanie O'Rourke for their invaluable suggestions and advice regarding earlier versions of this paper. I am also

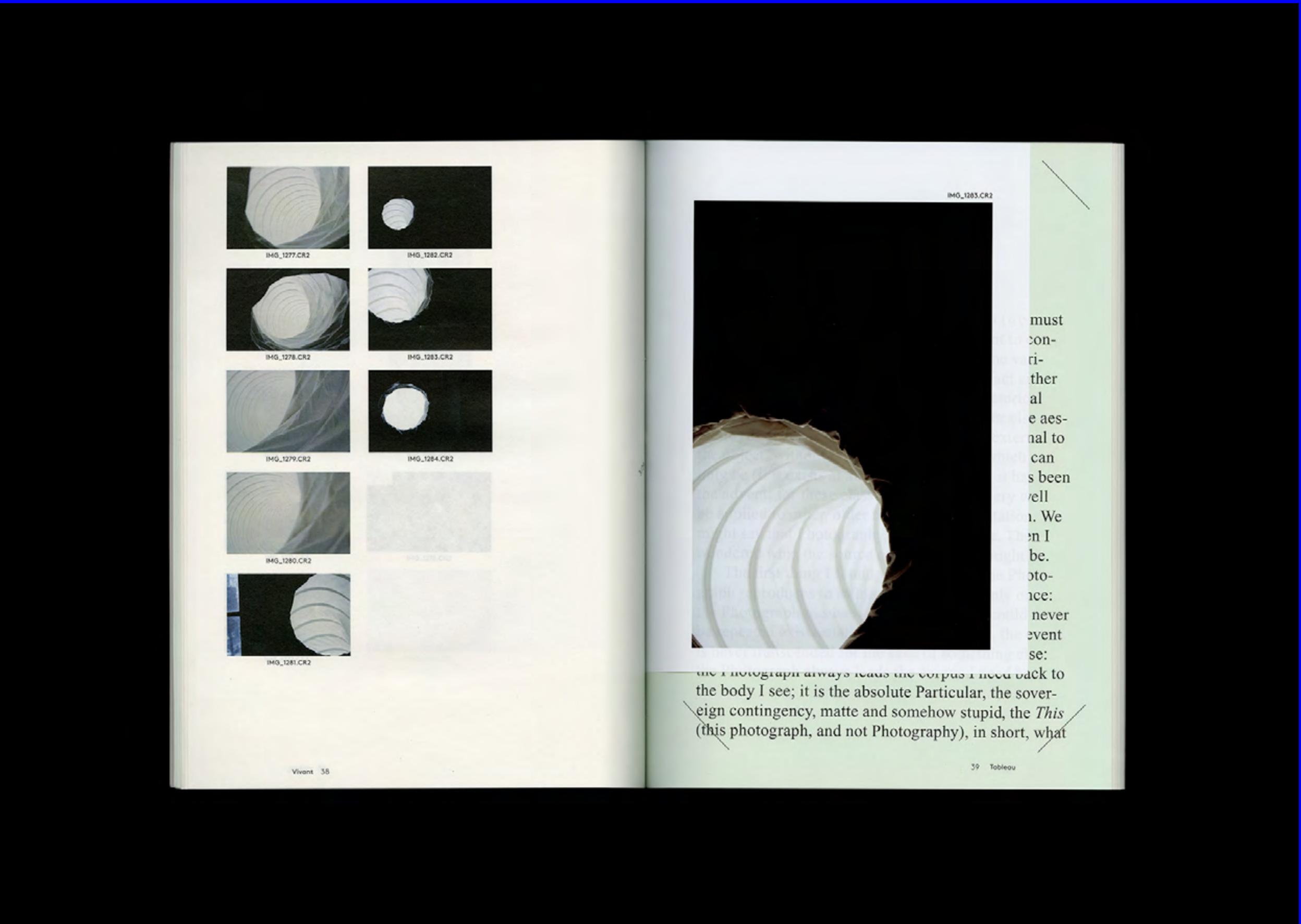
deeply grateful for the thoughtful and incisive editorial guidance of Emma Jane Bloomfield and Joseph Clarke.

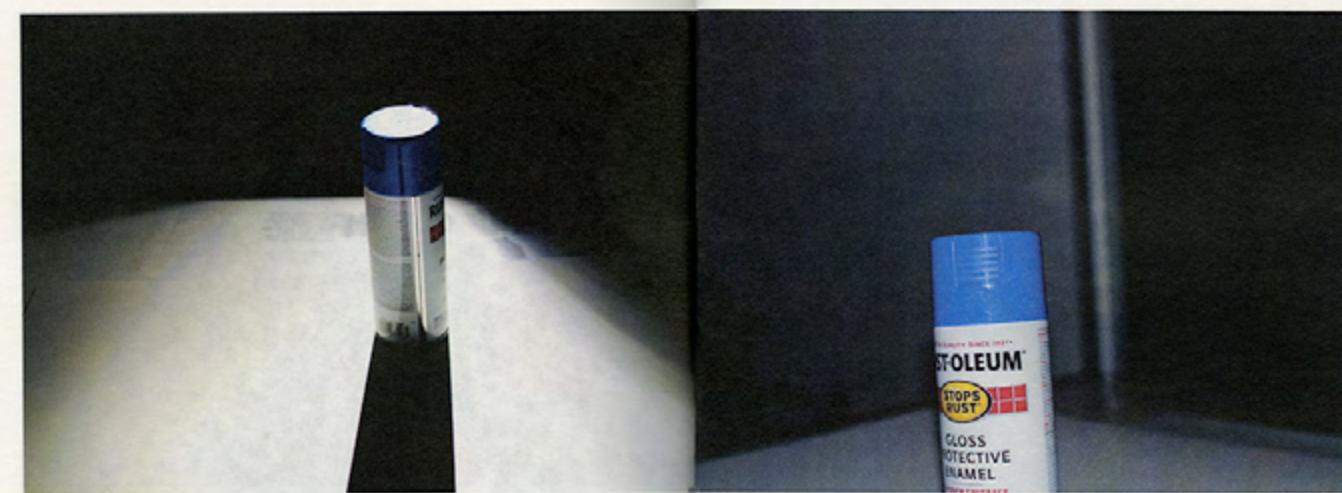
² Cited in Michel Sanouillet, *Dada à Paris* (1965), ed. Anne Sanouillet (Paris: Flammarion, 1993), 254. Translation mine.

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.

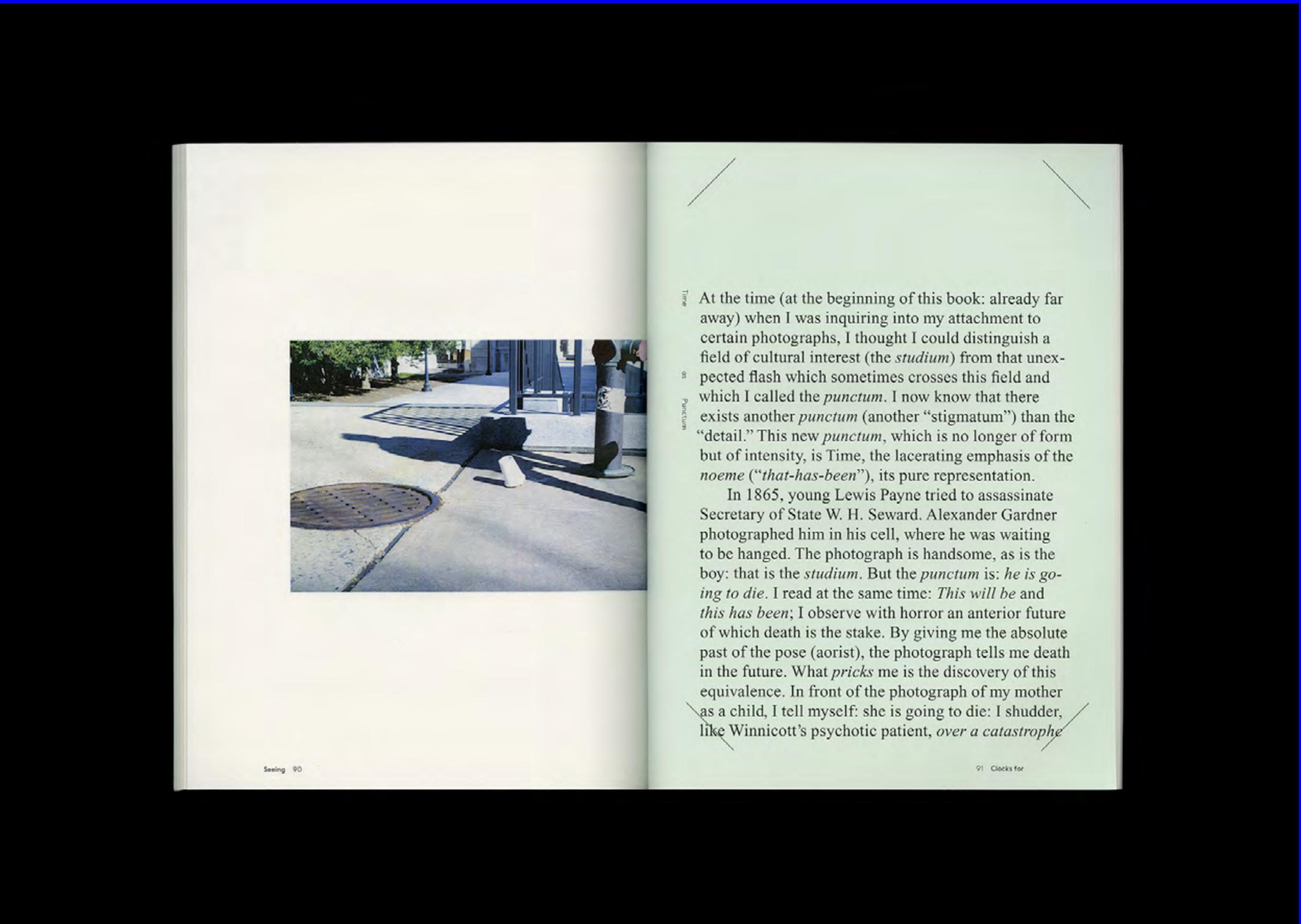






Seeing 102

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.

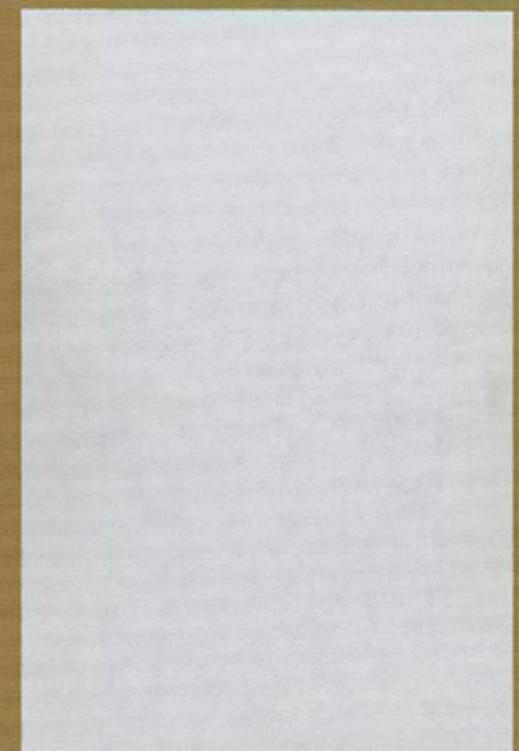
SHANNON

ALL

PICTURES

BY

SHANNON





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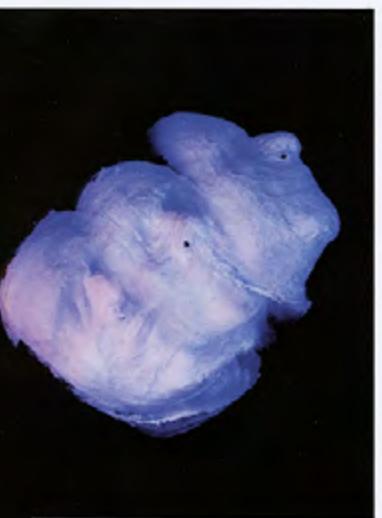


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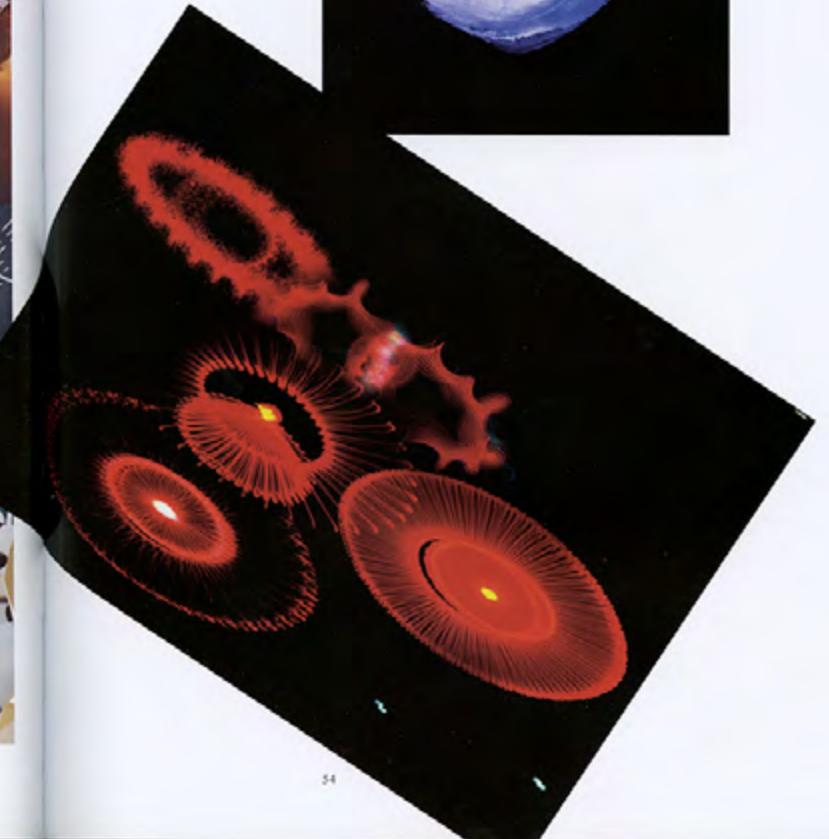


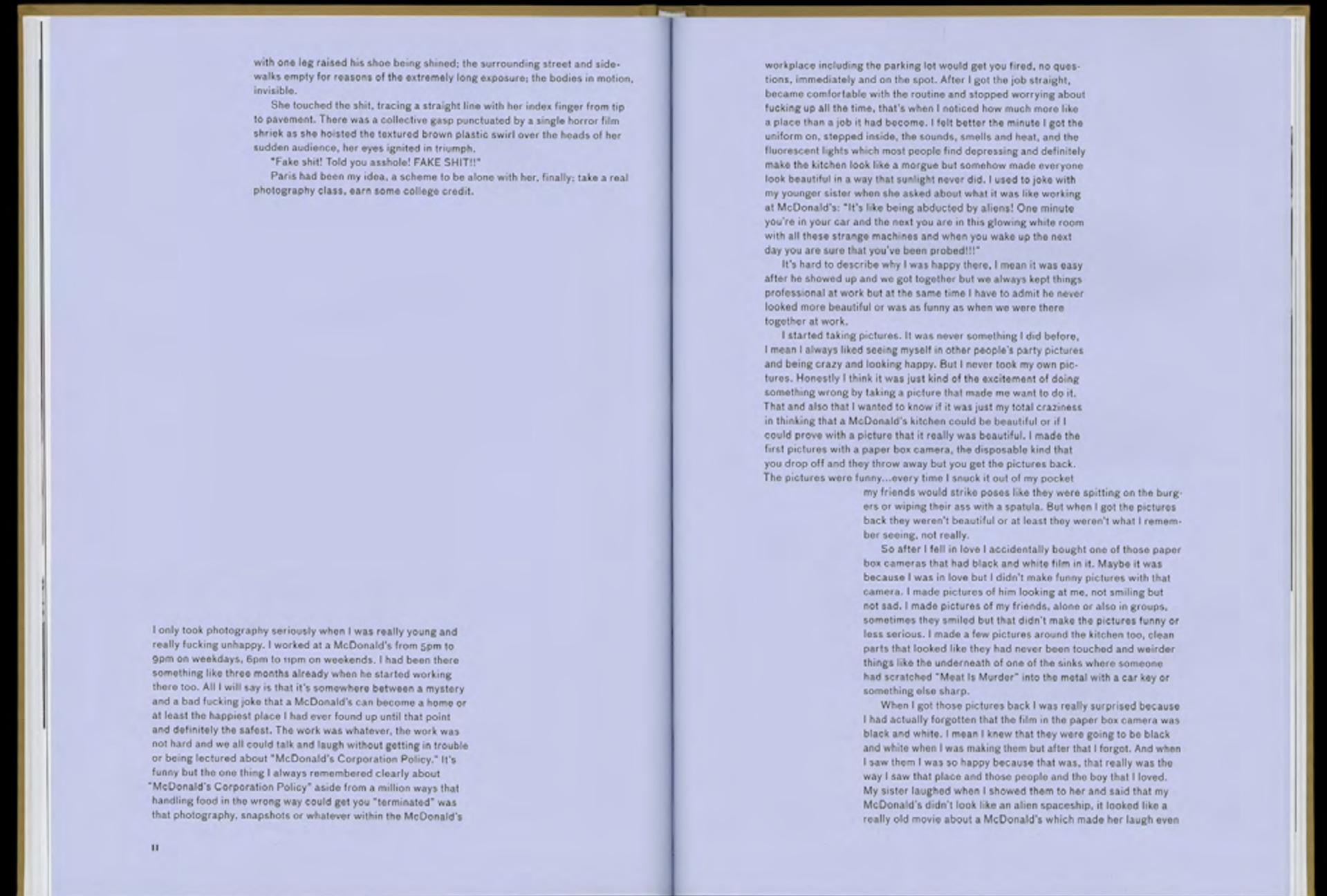
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53



54

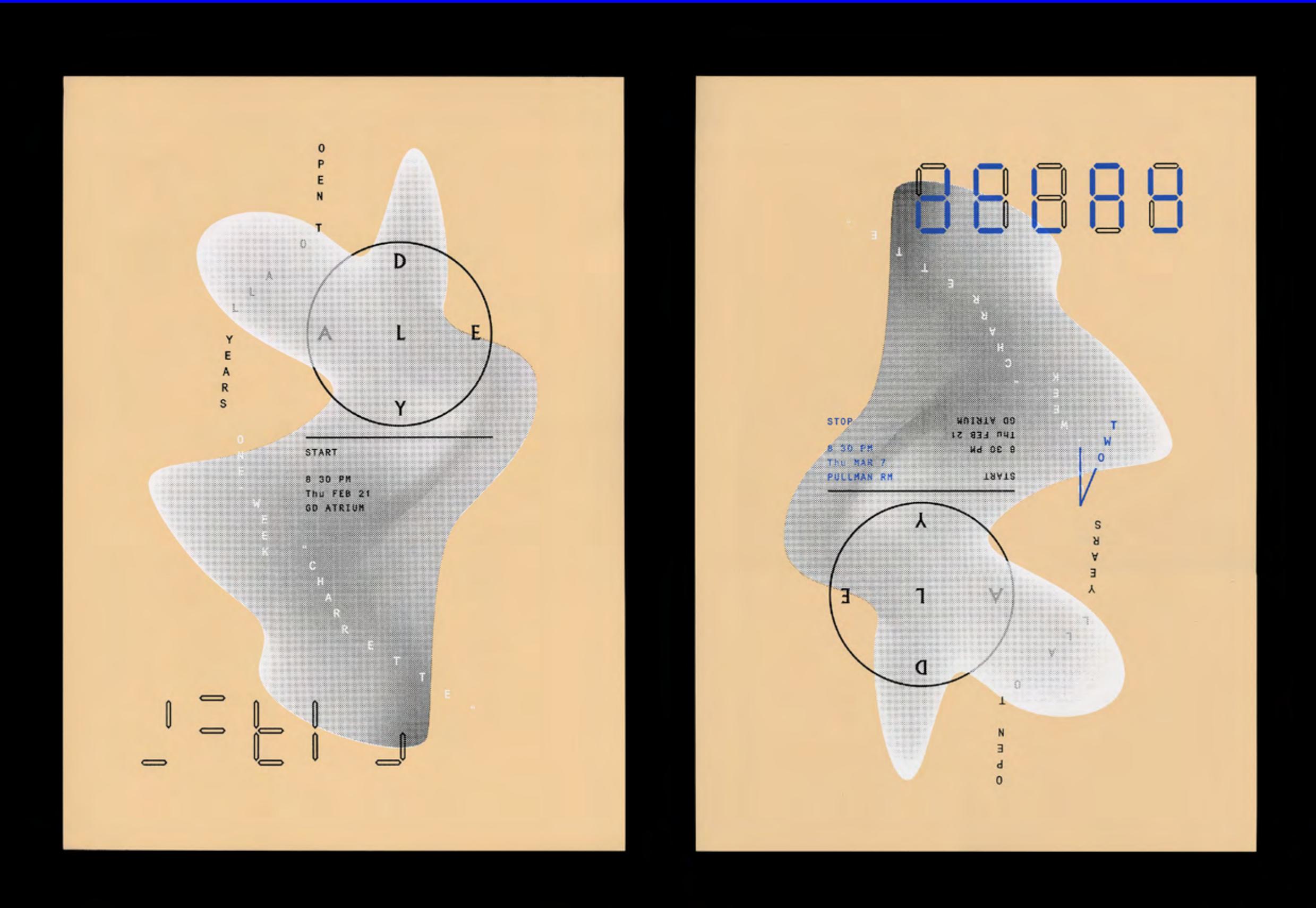


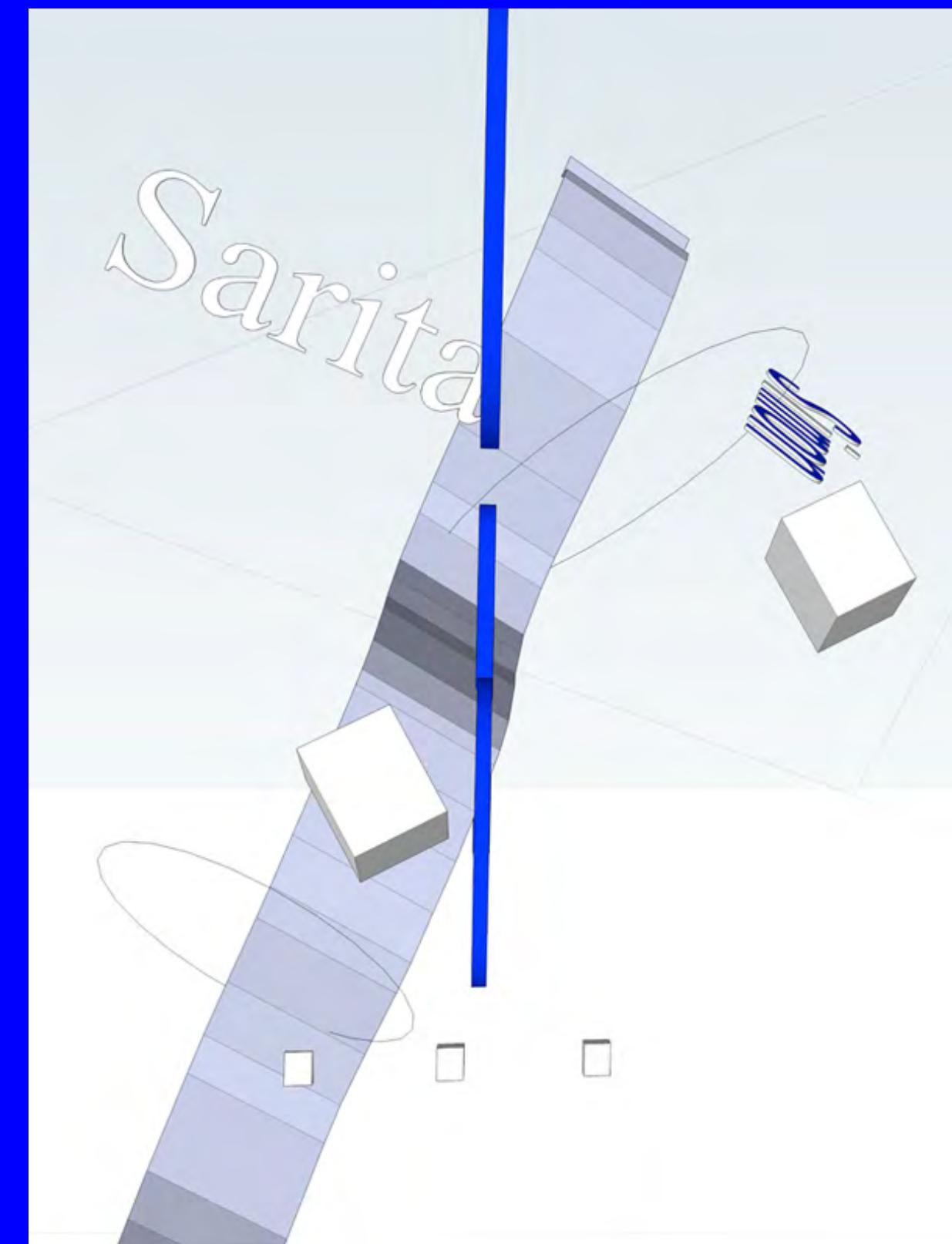
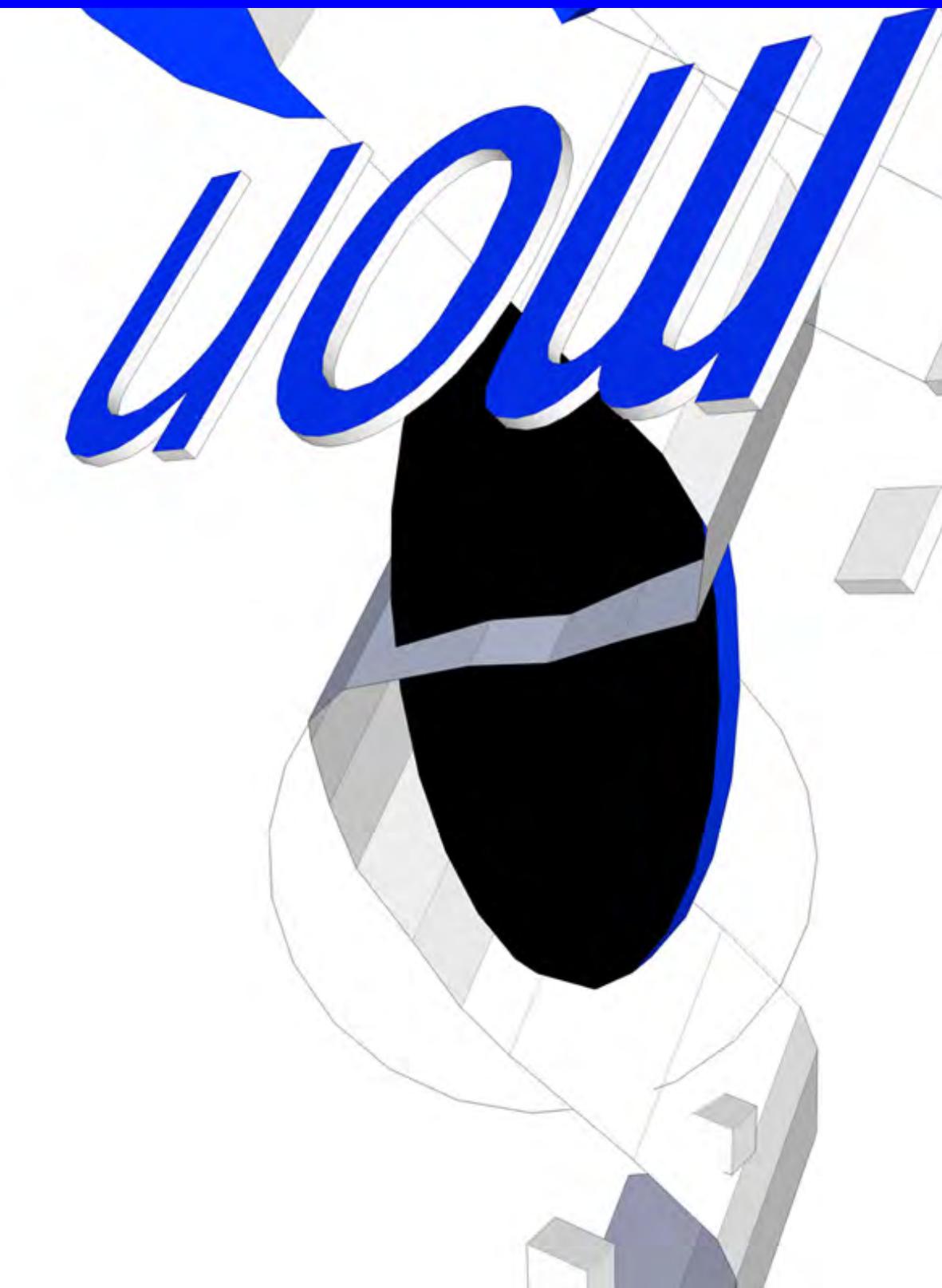


(with Pictures)



Various projects





TSF FILMS

FILM POSSES

FILM POSSES

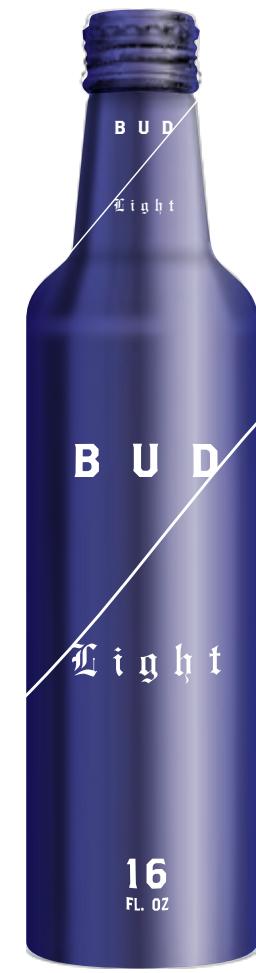
BOSSES

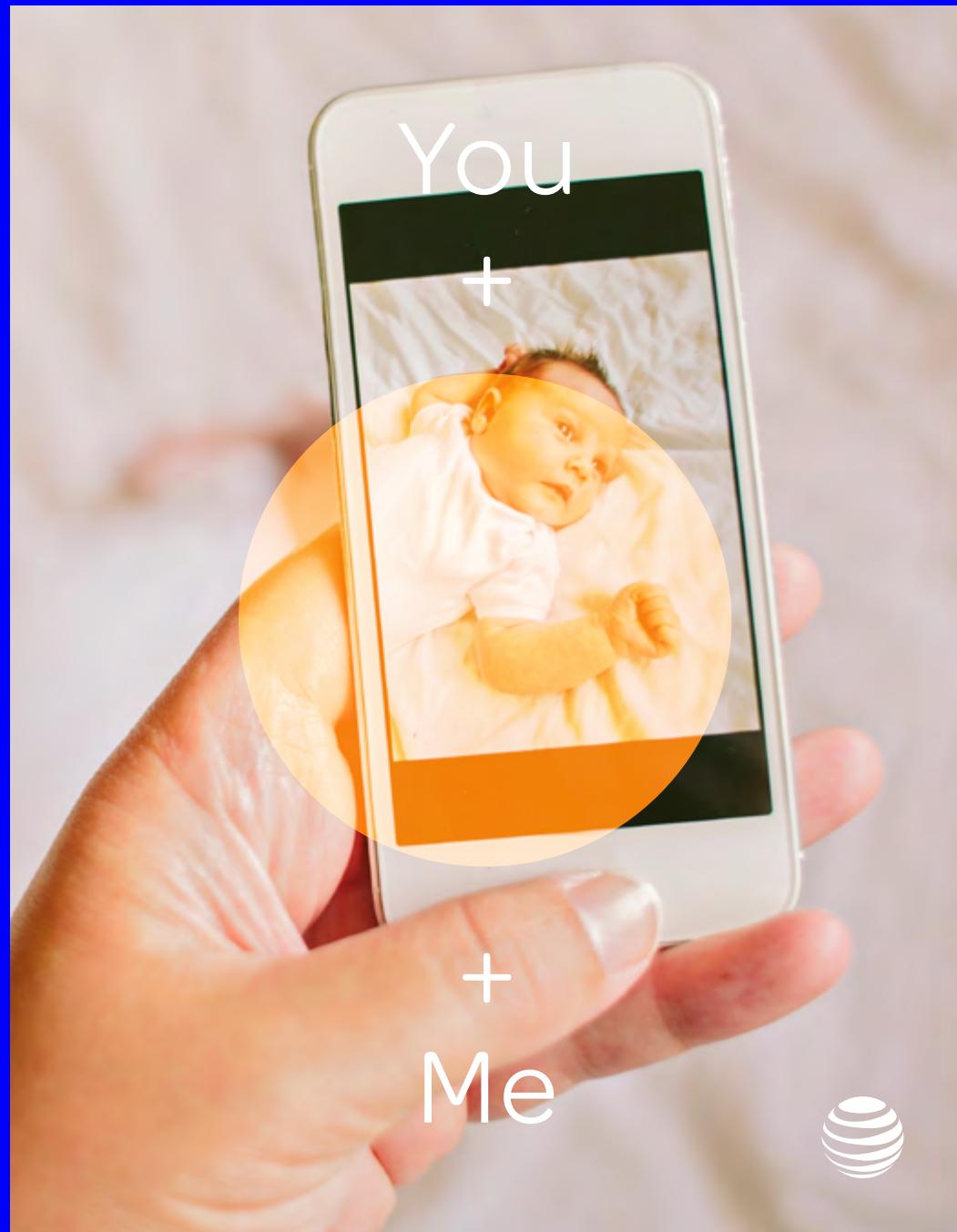
WOMEN

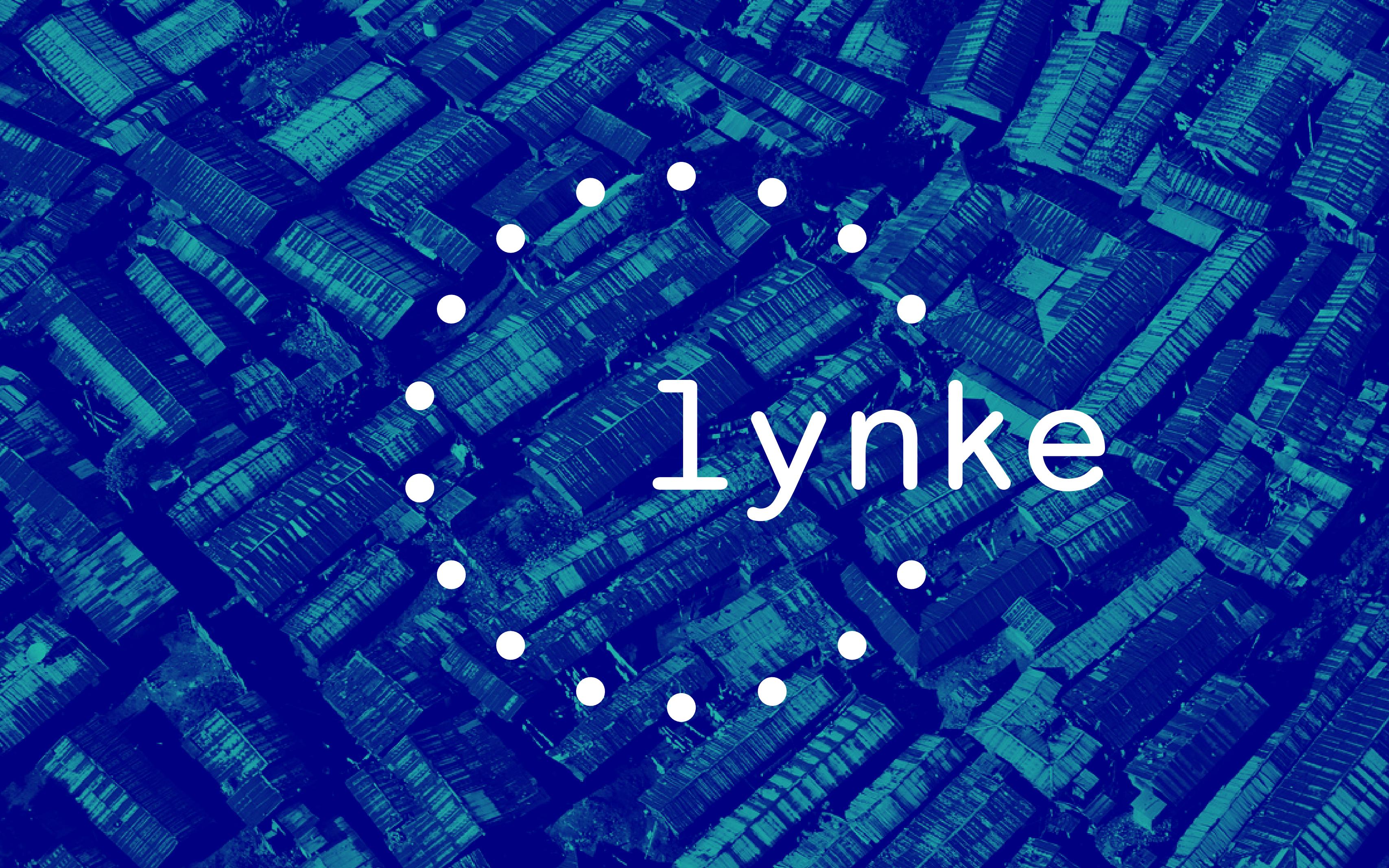
UNIVERSAL

ALL
RUNNERS
WELCOME









A black and white aerial photograph showing a dense urban landscape with numerous buildings and a complex network of roads. The buildings are mostly rectangular with varying roof styles, creating a textured pattern across the frame.

lynke

УБЧИЛЕЦІК ІН ЕХБЕНІМІС

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Lectures are free and open to the public. For some lectures, members of the MIT community with IDs will be admitted 45 minutes early and the general public will be admitted as space permits 10 minutes early. For more information, contact MIT Department of Architecture at (617) 253-7791 or <http://architecture.mit.edu/>. See <http://whereis.mit.edu> for lecture locations.

SEP 18 THU
CURATORIAL
CONFESIONS OF A
CROW, OFFICESUS
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OCT 2 THU
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OCT 9 THU
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LONG LOUNGE

OCT 13 MON
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LONG LOUNGE

OCT 14 TUE
SELF-ASSEMBLY
SKYLAR TIBBITS
& ERIC DEMAIN
EXHIBITION OPENING
6:00 PM
KELLER GALLERY

OCT 16 THU
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INNOVATION
ANDRES JACQUES
5:30 PM
LONG LOUNGE

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LONG LOUNGE

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EVA GRABHEIR
AZIZA AKAMIJJA &
MASSER RABBAT
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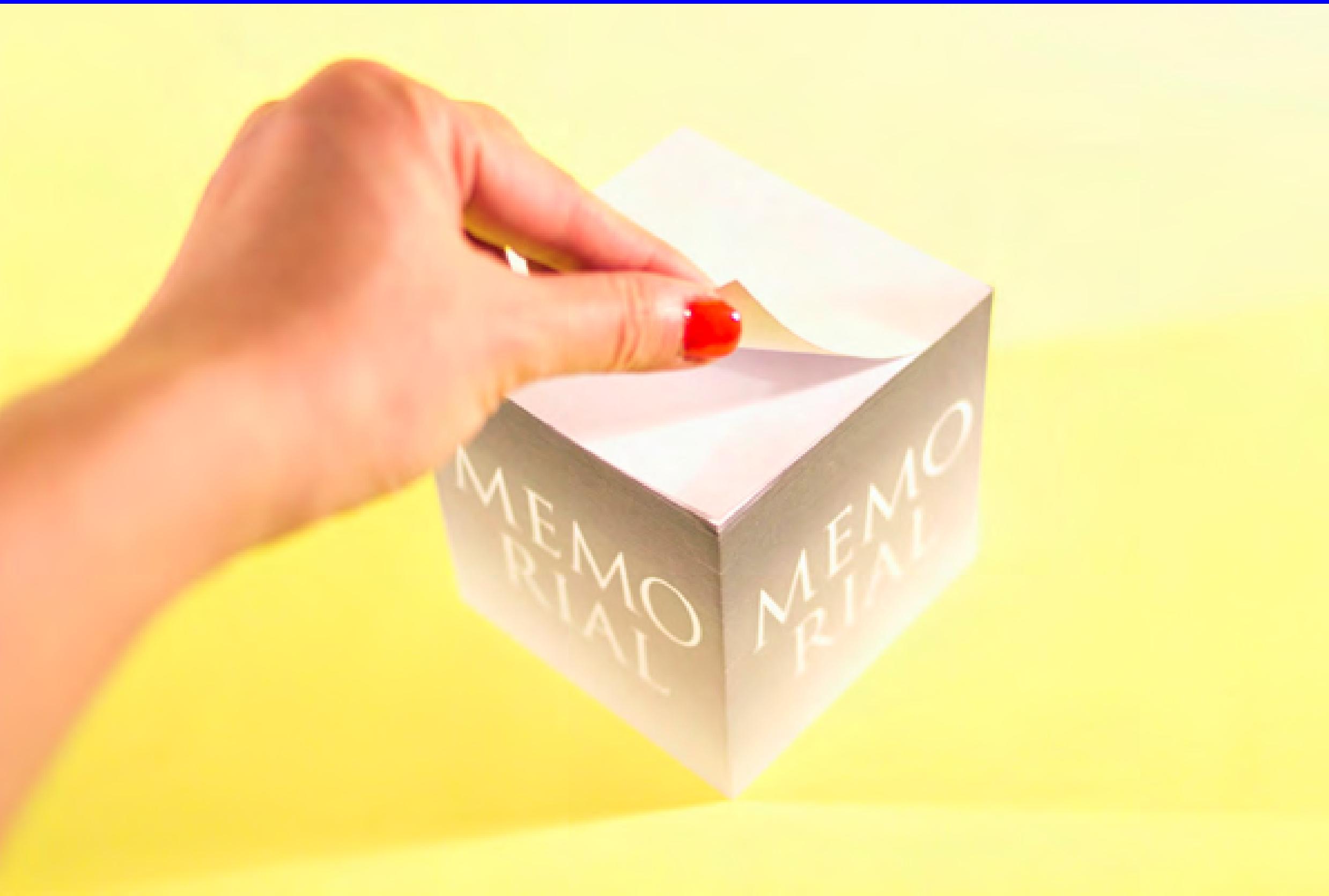
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SIMON VELEZ
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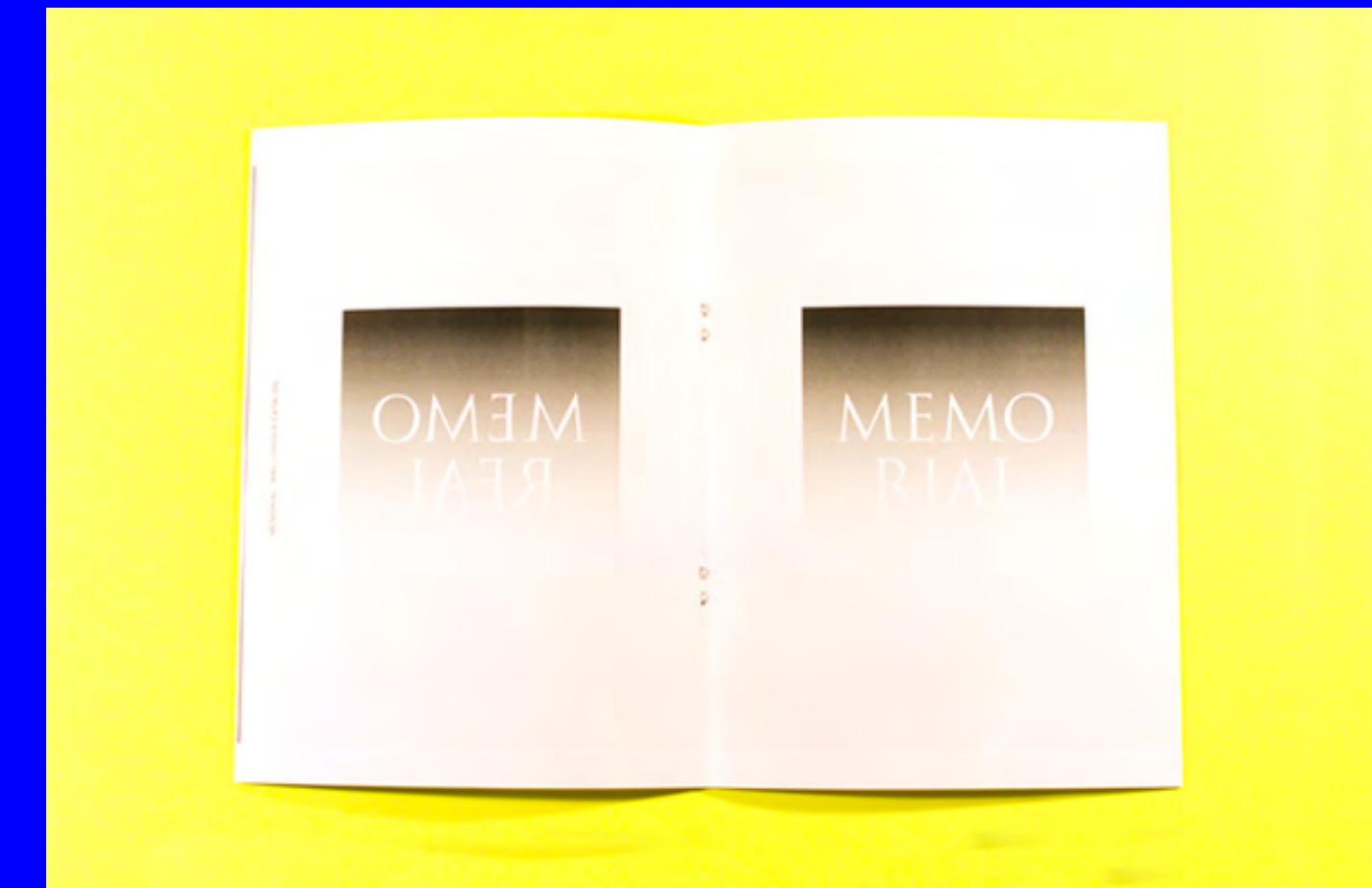
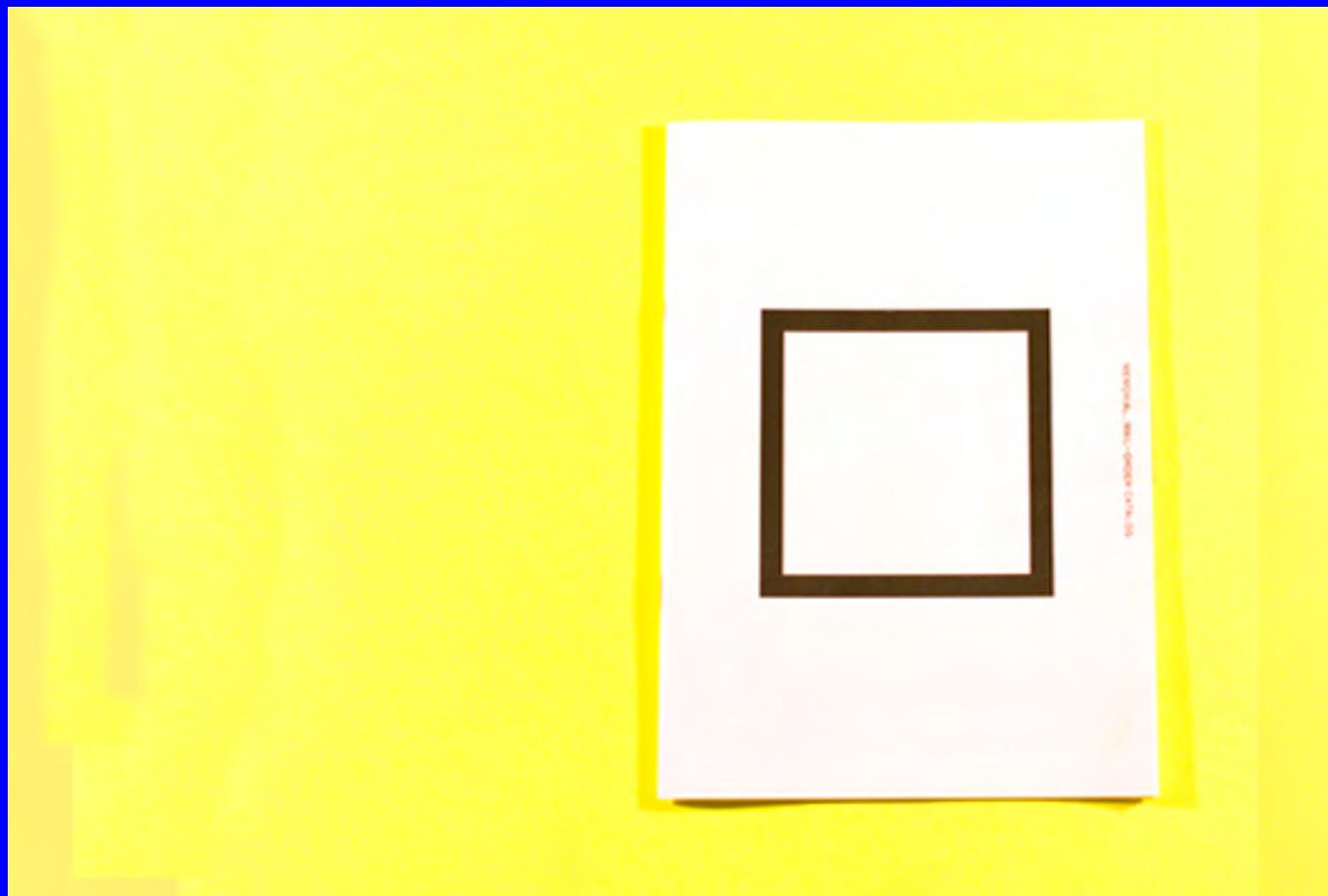
OCT 30 THU
TITLE TK
ELIZABETH DILLER
BELLUSCHI LECTURE
5:30 PM
LONG LOUNGE

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77 Massachusetts Avenue Room 7-337
Cambridge MA 02139



ACT
AD
AKPIA
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Art Culture Technology
Architectural Design
Aga Khan Program For
Islamic Architecture
Building Technology
Design and Computation
History Theory Criticism
Center for Advanced
Urbanism





100FT

100FT

BLUE GRAY

0 YEARS

0 YEARS

BLUE GRAY

10 YEARS

10 YEARS

BLUE GRAY

100 YEARS

100 YEARS



Foto: Ugo Sasso

Thank you

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