

Azusa Kobayashi

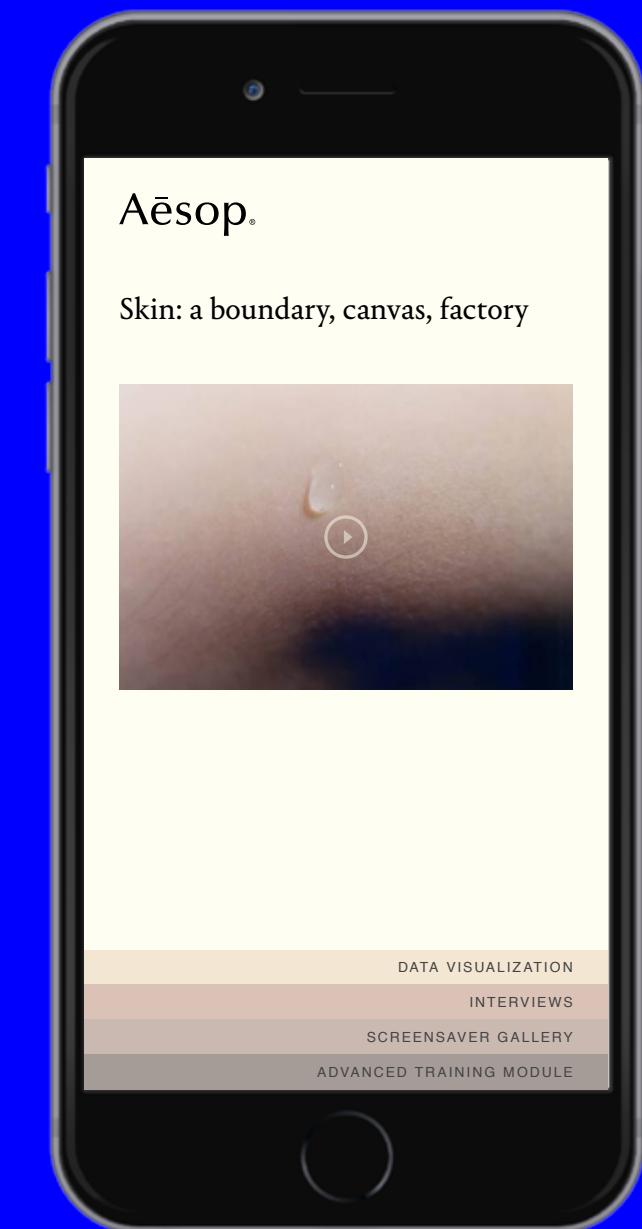
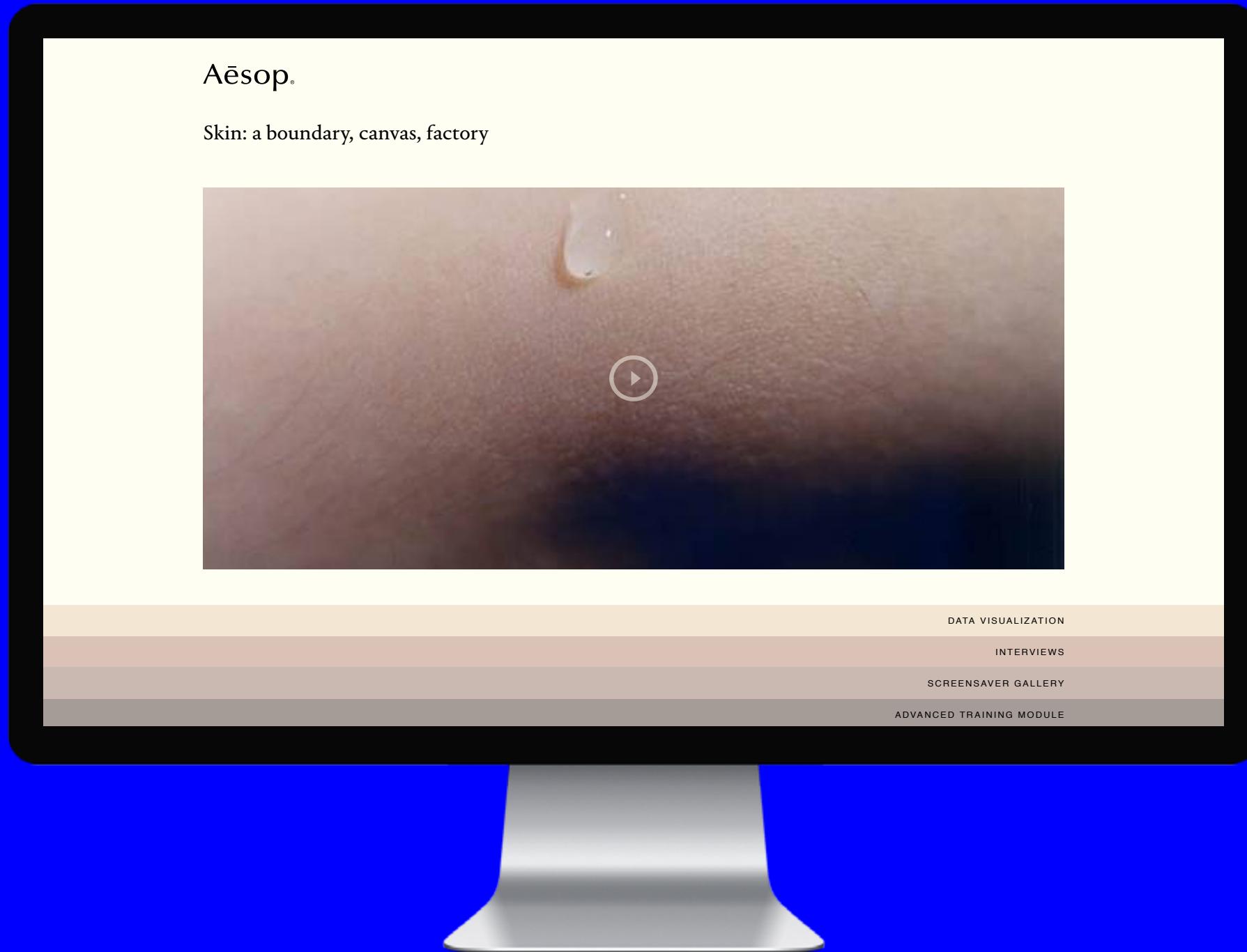
Selected work
July 2016

azusakobayashi.com

Aēsop

Design and art direction for
various print and digital projects for
luxury skincare brand

Skin: a boundary, canvas, factory—
Visual/UX design and art direction for
global print and digital launch of skin care
brand platform.



A screenshot of a web browser window titled "A Facial Appointments" from the website www.aesop.com/facialappointments. The page features a large photograph of a person's skin with a single water droplet. Below the photo is the text "Skin: a boundary, canvas, factory". A quote by Hermann von Helmholtz, "Everything is an event on the skin.", is displayed above a complex network visualization. The network consists of numerous nodes (represented by small circles) connected by lines, forming a dense web. The network is divided into two main sections: "EXPLORE" on the left and "INTERVIEWS" on the right. The word "DATA VISUALIZATION" is positioned above the network. At the bottom of the page, there are three horizontal bars with text: "SCREENSAVER GALLERY", "ADVANCED TRAINING MODULE", and "SCROLL DOWN".

Aesop.

Skin: a boundary, canvas, factory

'Everything is an event on the skin.' HERMANN VON HELMHOLTZ

DATA VISUALIZATION

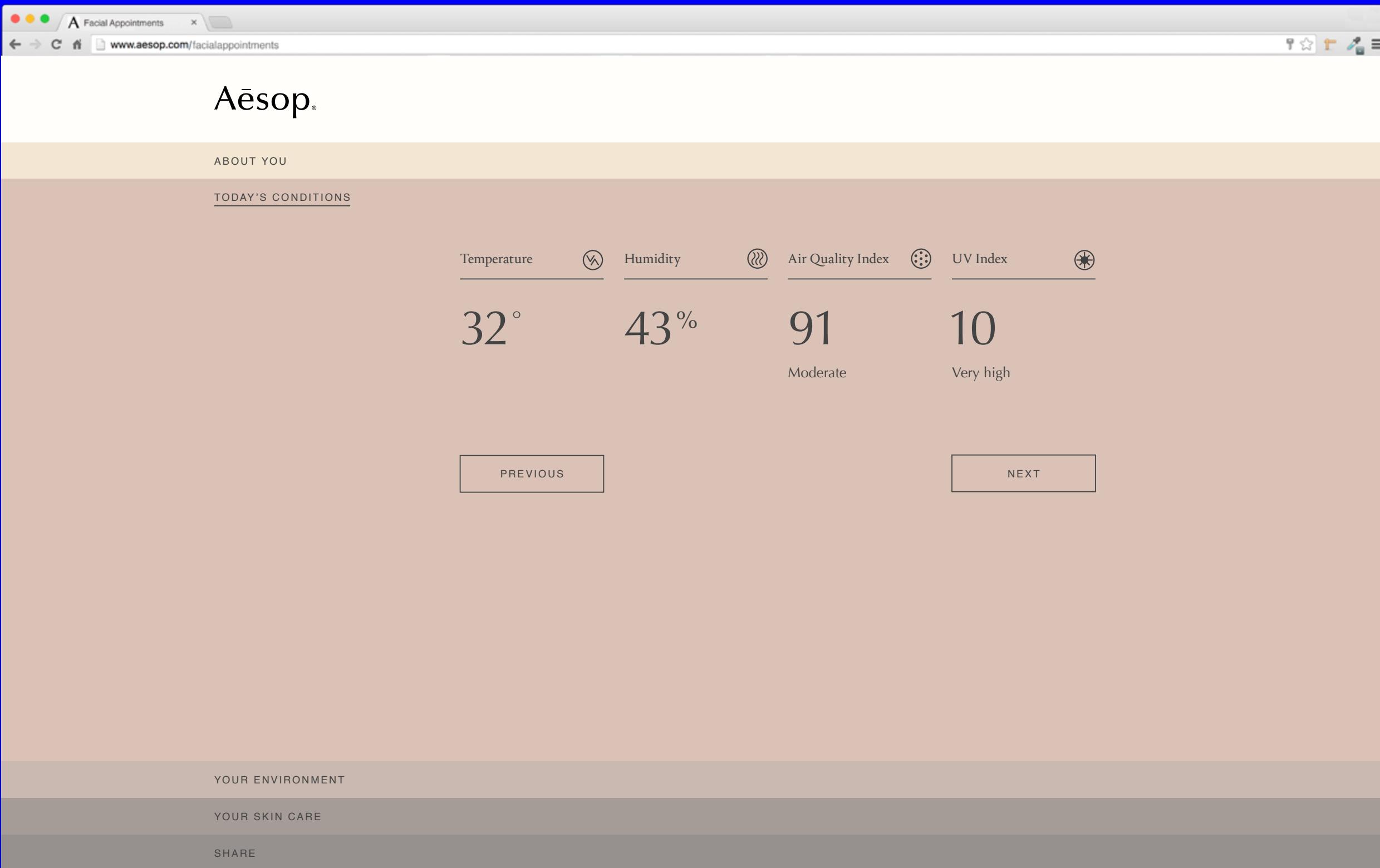
EXPLORE

INTERVIEWS

SCREENSAVER GALLERY

ADVANCED TRAINING MODULE





Elsewhere—

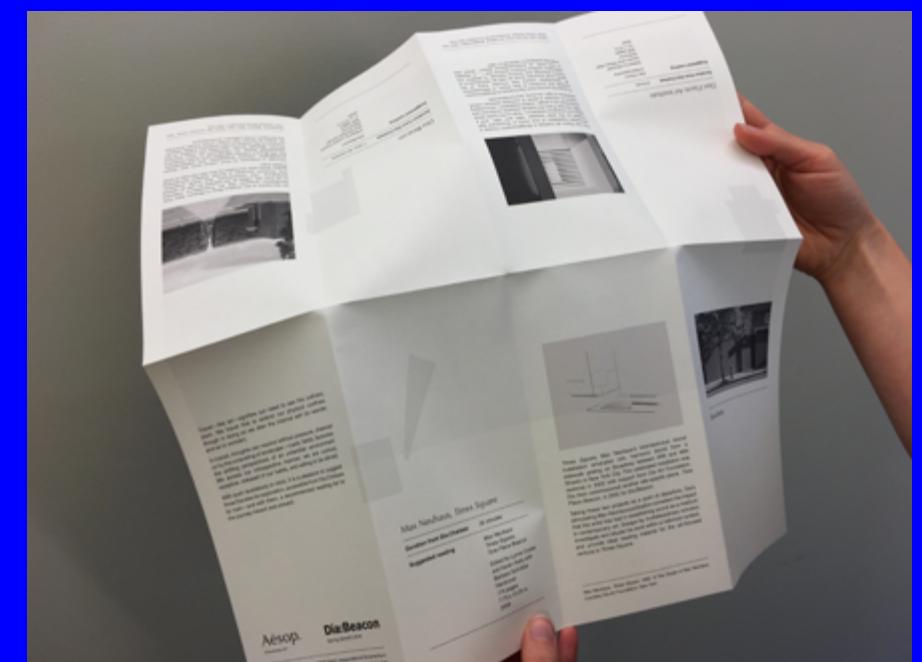
Reading guide and map based on the estimated reading time it takes to travel from Dia: Chelsea to other Dia sites.

Created for the Dia Foundation, for their 2016 Spring Gala.



Elsewhere

Elsewhere—



Dia:Beacon

Duration from Dia:Chelsea 1 hour, 50 minutes

Suggested reading *Dia:Beacon*

Edited by Lynne Cooke
and Michael Govan
Hardcover
336 pages
11 x 12.5 in.
2003

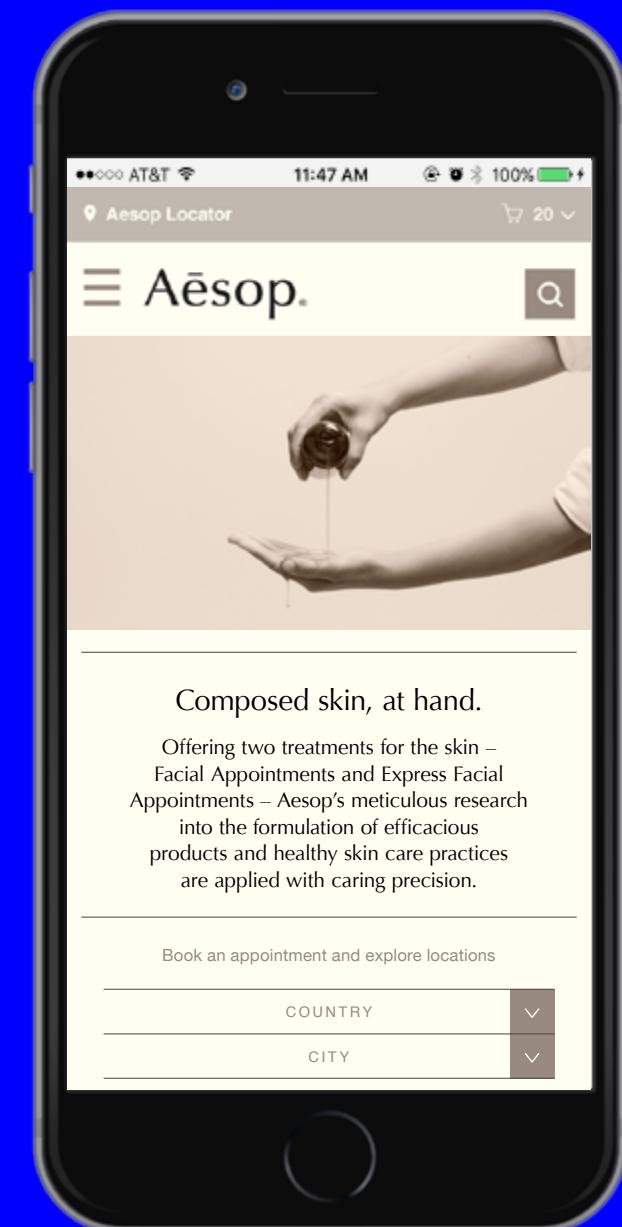
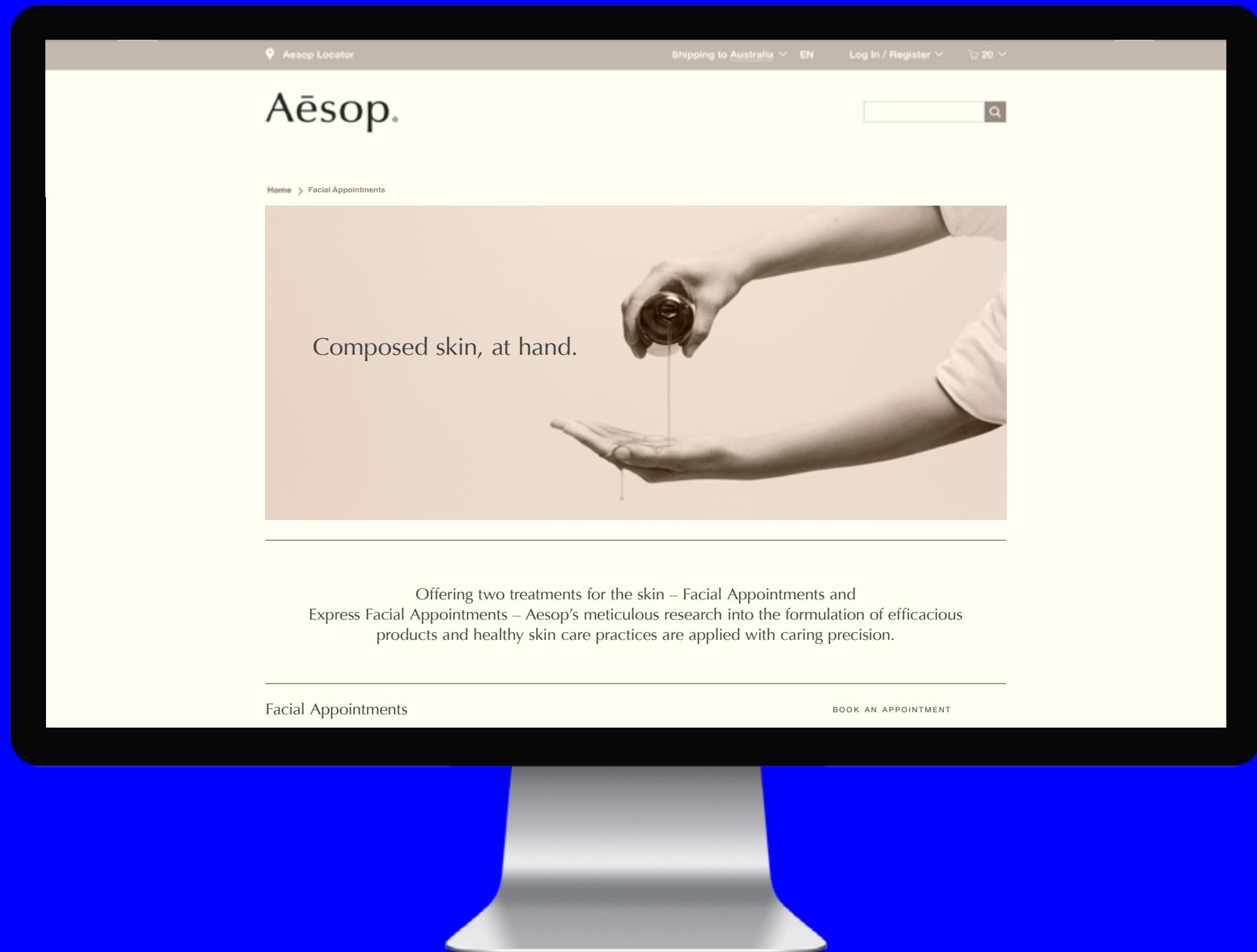


On the banks of the Hudson River in Beacon, New York, Dia:Beacon presents Dia Art Foundation's collection of art from the 1960s to the present as well as special exhibitions, new commissions, and public programs. The museum occupies a former Nabisco box-printing facility, which was renovated by Dia with the help of artist Robert Irwin.

Through a collective of short critical texts and vibrant photography, concise biographies and bibliographies, the *Dia:Beacon* volume highlights each of the museum's represented artists. An introduction by Dia's previous director, Michael Govan, describes the creation of the museum in the context of Dia's ambitious artistic mission. An essay by former Dia curator Lynne Cooke examines the formation of the collection at Dia:Beacon.

Dia:Beacon, Beacon, New York. Photo: Bill Jacobson Studio, New York. Courtesy Dia Art Foundation, New York.

Composed skin, at hand—
Visual/UX design and art direction for
global print and digital campaign introducing
customized facial treatments.



Composed skin, at hand—

A Facial Appointments

wwwaesop.com/facialappointments

Each treatment takes a convenient thirty-five minutes, and is available at select doors around the globe.

Explore our spaces



< >



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Composed skin, at hand—

Aēsop.



Facial Appointments
Composed skin, at hand.

Facial Appointments

In the aromatic calm of Aēsop treatment spaces, Facial Appointments for men and women are tailored to balance, stimulate and intensely nourish the skin – taking into consideration the relationship between the mind and senses. Conducted by Aēsop Trained Facial Therapists, a thoughtful pressure is applied to the face in rhythmic, cursive motions; a handwritten letter of care to the skin and self. Each stroke and gesture prepares the surface to receive generous doses of active ingredients from concentrated Aēsop formulations developed especially for the treatments. Subtle rhythms and patterns of touch emerge. These exacting intentions, as well as our considered approach to the invigorating qualities of scent and sound, are not only restorative in nature, but integral to the efficacy of our Facial Appointments.

Prior to your treatment, a Facial Therapist will perform a consultation to understand your aims, discuss any specific skin concerns you might have, and to determine the customised formulation best suited to you. To ensure a well-rounded skin care regimen, it is recommended you enjoy a Facial Appointment every four to six weeks.

To make a reservation, or to address queries, you are kindly invited to speak with a consultant, or visit aesop.com/facialappointments.

Facial Appointments are available at select Aēsop locations.

Lactate Surge

Lactic Acid and Sodium Lactate treatment gently and efficiently activates surface cell renewal. As the skin's exfoliating cycle reduces with each passing year, a little external assistance can ensure maintenance of the optimum 28-day cell turnover, effecting smoother, clearer, brighter skin. Ideal as a monthly maintenance treatment to address pigmentation and general blemish concerns, and particularly suited to skin over thirty years of age.

Duration: 75 minutes RRP: [insert price]

Ascorbic Action

Intensive treatment that delivers potent concentrated doses of anti-oxidants, Vitamin E and stabilised Vitamin C at a low pH, for continued absorption into the skin. Executed via massage with an application of custom-blended Vitamin C facial serum. Perfect as a monthly upkeep for patchy, congested and dull complexions.

Duration: 60 minutes RRP: [insert price]

Skin Quench

Intensely moisturising treatment for dry, stressed and tired skin, formulated to maintain ideal skin hydration. Addresses dehydrated areas with concentrated doses of Vitamin E and Vitamin A, offering nourishment and relief. An effective nurturing ritual recommended prior to long-haul flights, precisely twenty-four hours before significant events, and/or with each change of season.

Duration: 60 minutes RRP: [insert price]

Calm Correct

Dual-action treatment suited to combination, sensitive and reactive skin; most beneficial for use after breakouts, stressful stages, and prior to immersion in humid climates. Simultaneously deep cleanses oily, open-pored T-zones and delivers a surge of antioxidant-rich hydration to dry areas such as the cheeks and neck. Soothes, calms and balances the most reactive skin. Ideal as a monthly balancing treatment.

Duration: 60 minutes RRP: [insert price]

Detox Anew

Thoroughly cleansing, skin-calming treatment to bring congested, patchy and less-than-glowing skin back into smooth, soft order. Combines an intensive botanical exfoliating system with a detoxifying Azulene-based calming masque. An apt complement to a medically supervised detox diet; also suited to stressed and irritated skin types as a monthly addition to a well-rounded regimen.

Duration: 60 minutes RRP: [insert price]

Parsley Seed Intensive

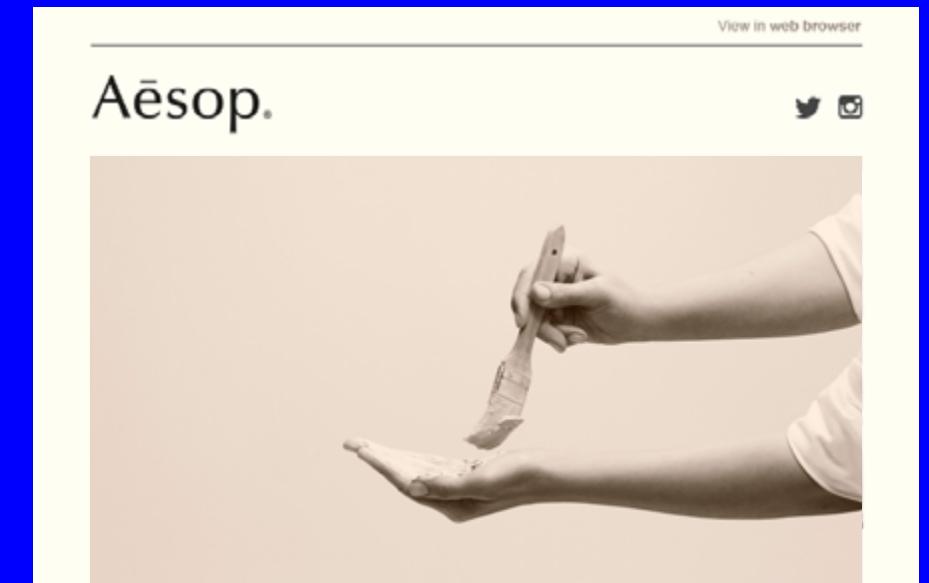
The ultimate anti-oxidant treatment, employing formulations rich in Parsley Seed Extract – the leading light in our Parsley Seed Skin Care range – to help fortify skin that is subjected to the effects of urban pollution and artificial heating and cooling. Deep cleansing is followed by gentle yet thorough exfoliation and intensive hydration, to leave skin immaculately clean, soft and supple. Suited to all skin types in dire need of monthly maintenance.

Duration: 60 minutes RRP: [insert price]

As a courtesy, we kindly request twenty-four hours' notice for any changes to your appointment.

[View in web browser](#)

Aēsop.



Confirmation

Thank you for scheduling an Aēsop Facial Appointment; it is our pleasure to confirm your treatment on **February 15th at 3:45pm**. For your records, your receipt number is **305622947**.

An Aēsop Facial Therapist will employ the finest formulations to nurture and stimulate skin and spirit, and will be on hand to discuss and prescribe your skin care needs upon completion of your appointment.

Appointment time: **February 15th at 3:45pm**
Location: **Aēsop Paddington**

Should you have any queries prior to your appointment, we warmly encourage you to contact us on [telephone number], or at [email address].

As a courtesy, we kindly request twenty-four hours' notice for any changes to your appointment.

"Touch has a memory." **John Keats**

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To ensure the safe receipt of our communications, please add aesop@aesop.com to your address book.



Your next appointment _____

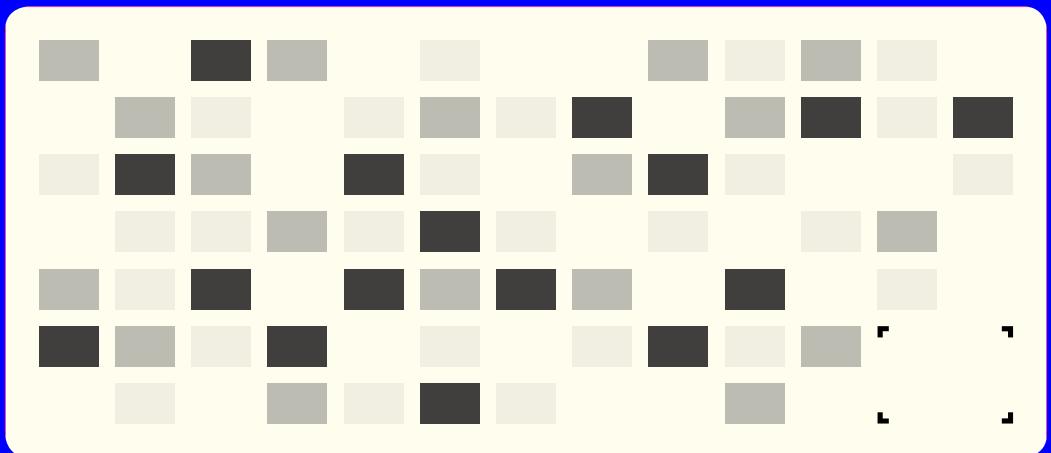
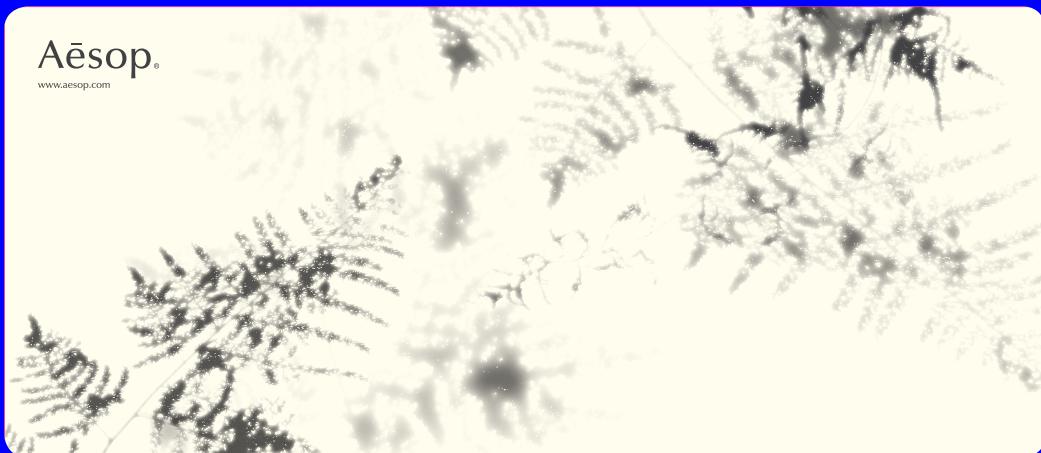
Your facial therapist _____

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91 Queen Street, Brisbane 4000
+61 7 3003 0904 myerqueenst@aesop.com

"Touch has a memory." **John Keats**

Elsewhere—

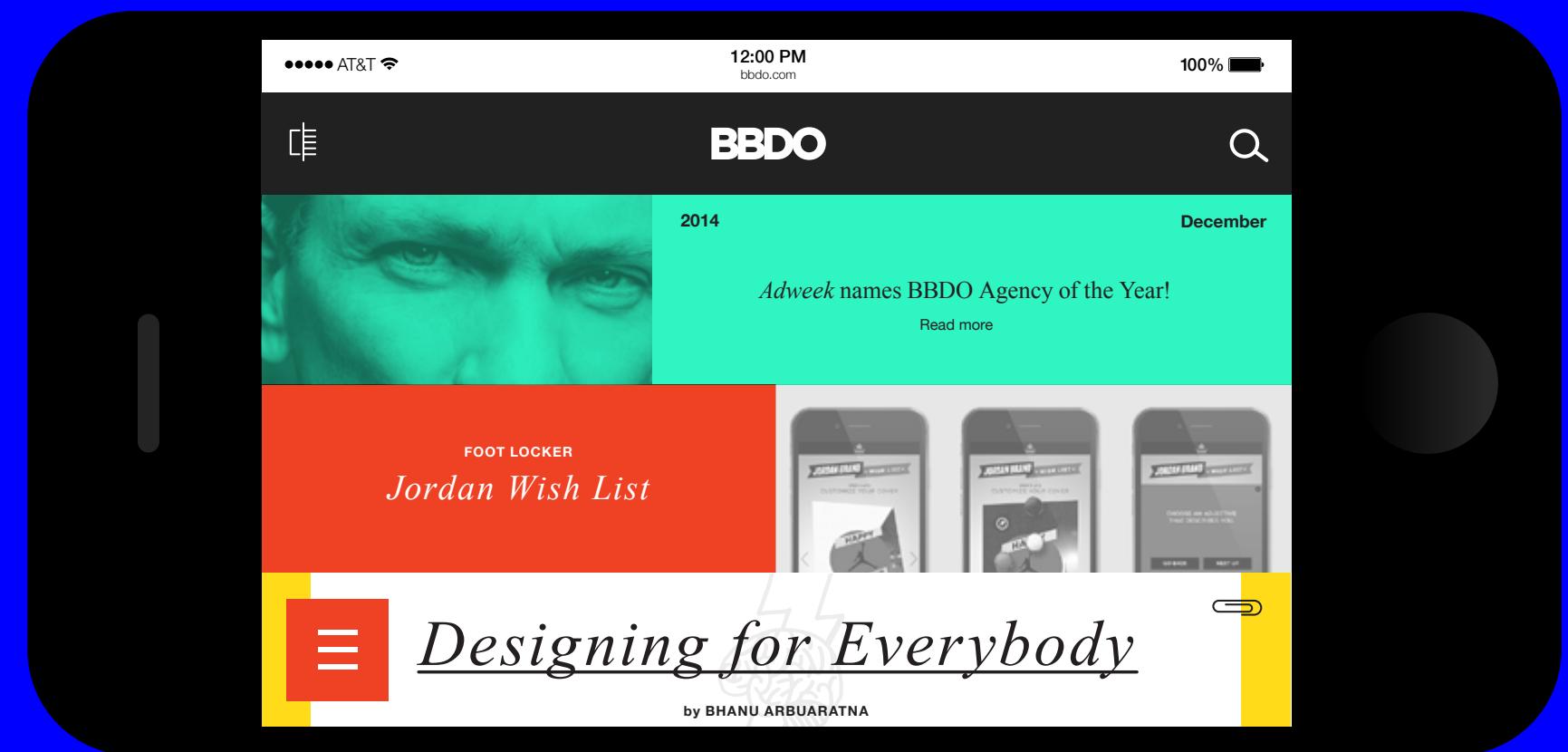
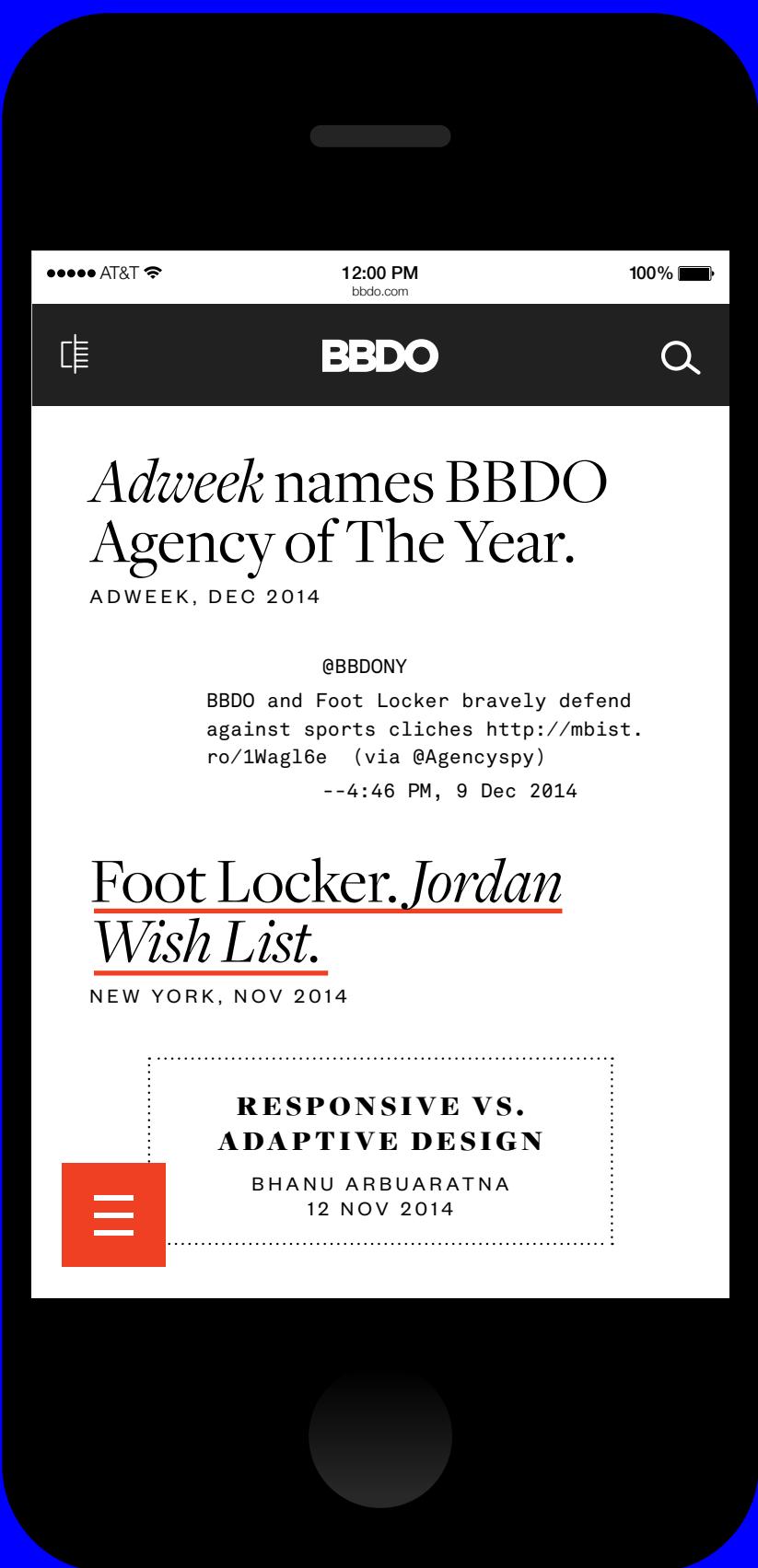
Various print and experiential projects, including: Pop-up store activation in collaboration with Nordstrom, bespoke label for *The Paris Review* 2016 Spring Gala, postcards for The Armory Show and Frieze Art Fair, exhibition of *The Paris Review* prints at Harvard Square



BBDO.com

Front-end visual and UX design 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

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AMV BBDO

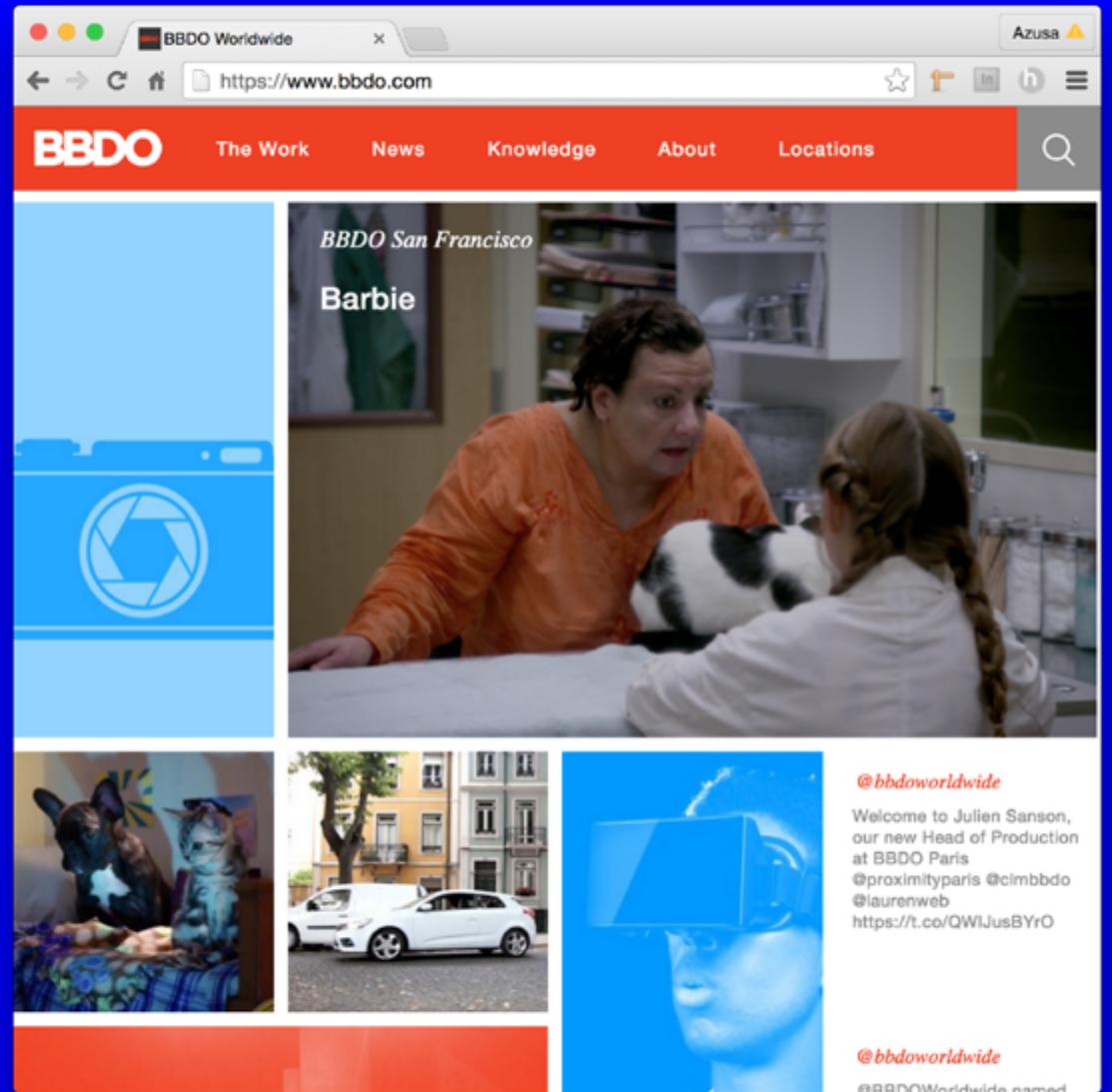
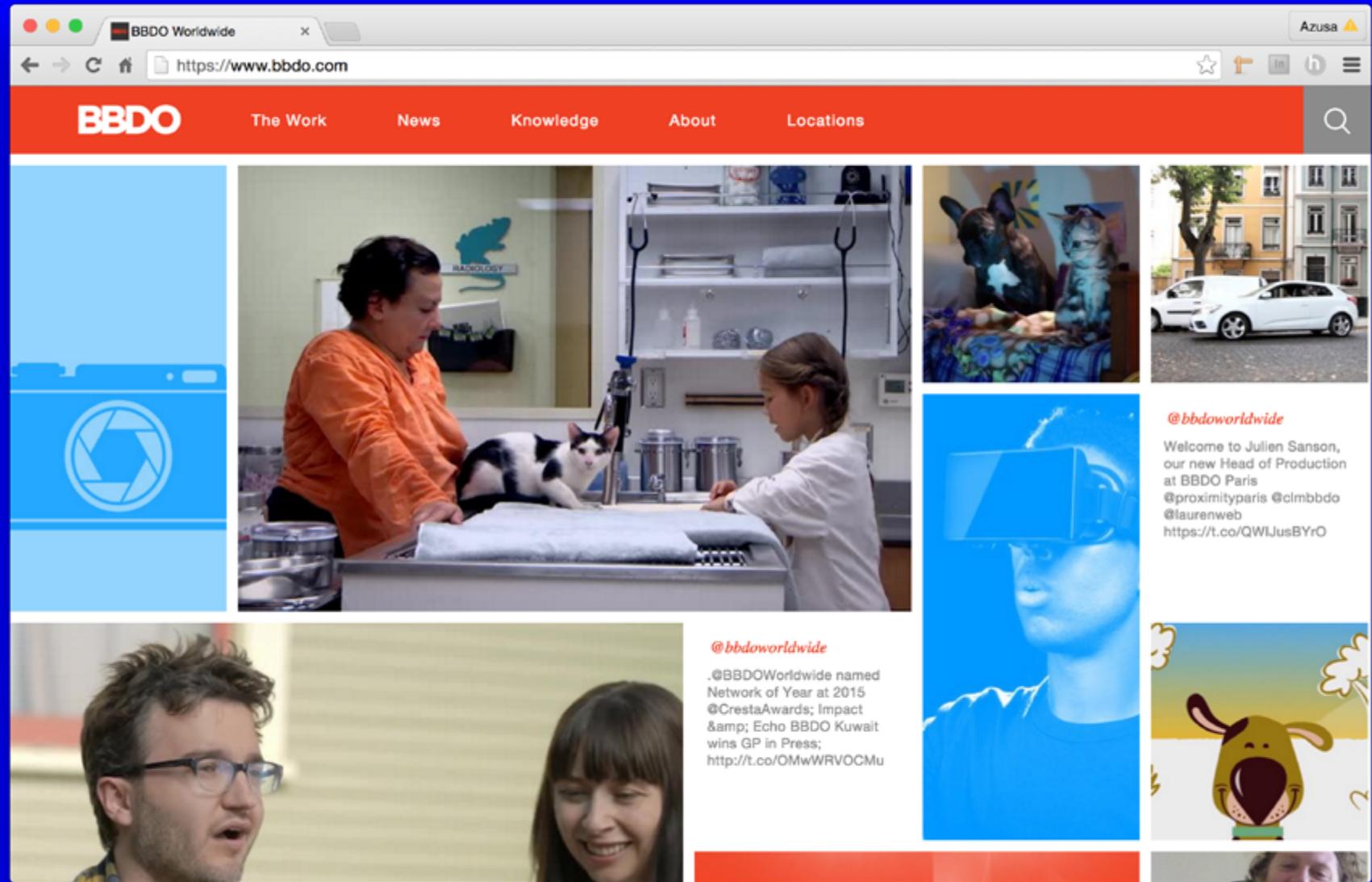
Pepsi Max

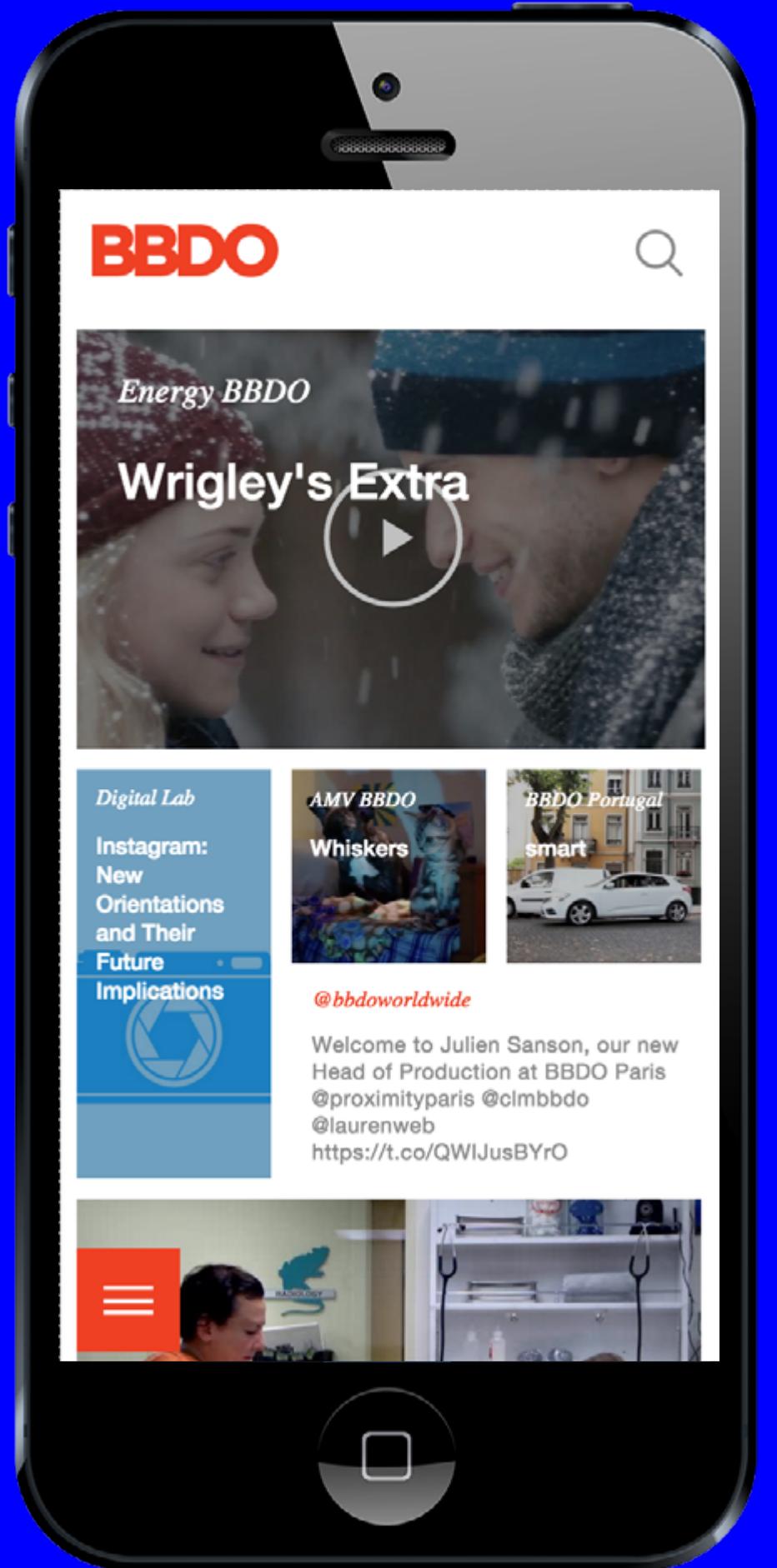
@bbdoworldwide

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

BBDO DDB°

A screenshot of the BBDO Worldwide website homepage. The header features the BBDO logo and navigation links for The Work, News, Knowledge, About, and Locations. A search icon is also present. Below the header, there are several promotional images and text snippets. One image shows a group of people at a meeting with a sign that says "GOOD MORNING SOUP'S ON". Another image shows a man holding a football. A large central image for AMV BBDO's Pepsi Max campaign features a stylized, futuristic robot head. To the right of the main content area are two smaller images: one showing a person jogging on a highway and another showing a yellow circle with the text "L.A. PLAYS ITSELF". At the bottom of the page, there are two more images: one showing the BBDO and DDB logos, and another showing a man working at a desk.





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.



Amputated body parts

279



become interchangeable

Scientific Fraud Was Hot

172

with

an urban aspiration
of exclusion

160

56

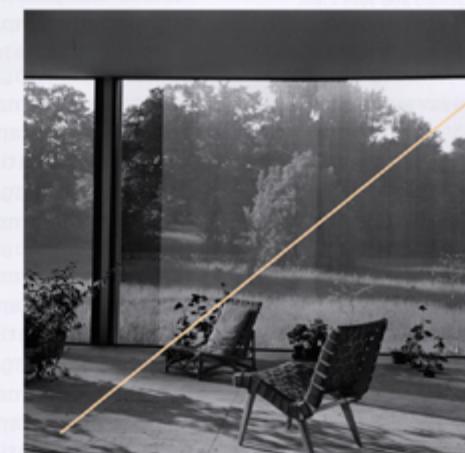
architectural elements

Identity
hot
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 debates—the threat of demolition performed the role of a catalyst, driving what was a gradual, and linear process of monolithic evolution into an instantaneous and lateral display of opposition. The building's notoriety was urged on by a chain of petitions, press conferences, and exhibitions that expanded the building's influence beyond the architectural community. Media outlets like *The Guardian*, *The Times*, and *Architectural Review* covered the item. Everyone, it seemed, had an opinion about the discussions revolving around the building.

At the beginning of the decade, the representations of the building were clearly negative. The architectural press articles were filled with images of a monolithic concrete block, images of the proposal to demolish the tower blocks and flats.¹⁵ In them, the features of Robin Hood Gardens were often depicted with subtle irony. The second inclusion in the Blackwall Reach Regeneration project's developers,



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 "

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

Klein's

What appears so striking in retrospect about the French artist Yves Klein's legendary Parisian debut performance of the Anthropometries 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.

Anthropometries

debut performance of

Perl 13

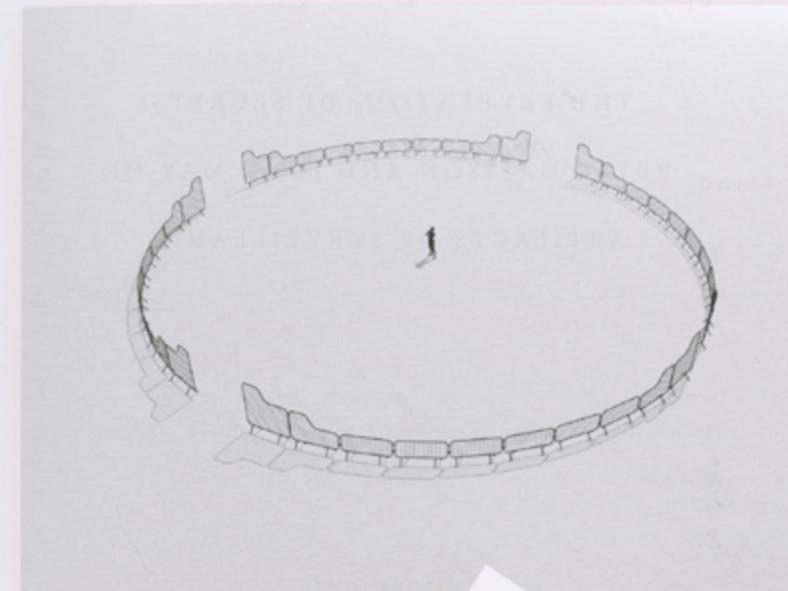
the installation. But the first hour was pure because people didn't know how to negotiate the situation, if it was real or fake. Was it an aggression? Was it meant to be static?

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.



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Gallison and May, Part I

Sphinx Club

The Advertising Club

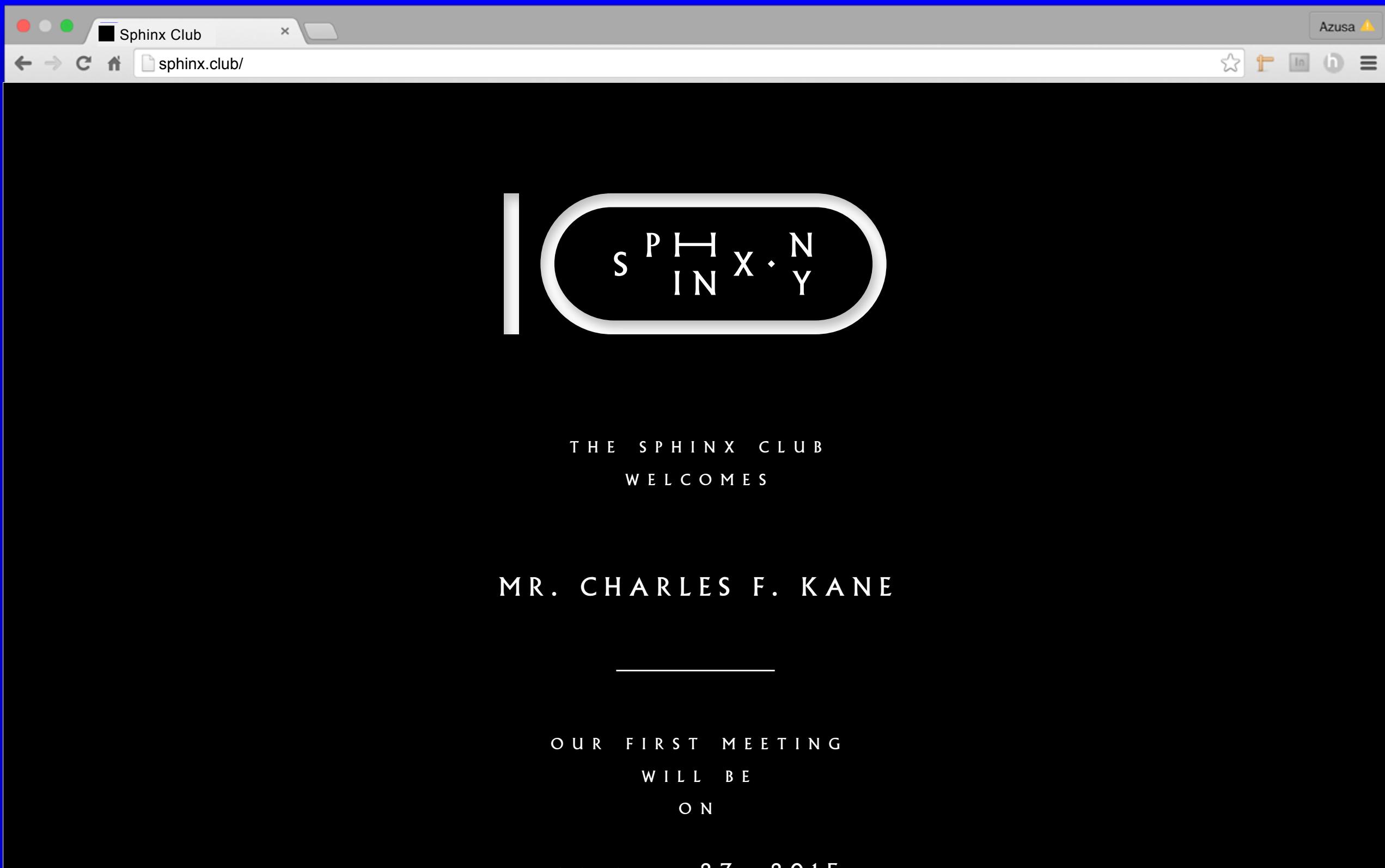
Branding and identity for an exclusive networking organization and conference for top marketing executives —currently in development

S P H
I N X . 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

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MUSÉE JEAN
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BY RUDY RICCIOTTI

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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.

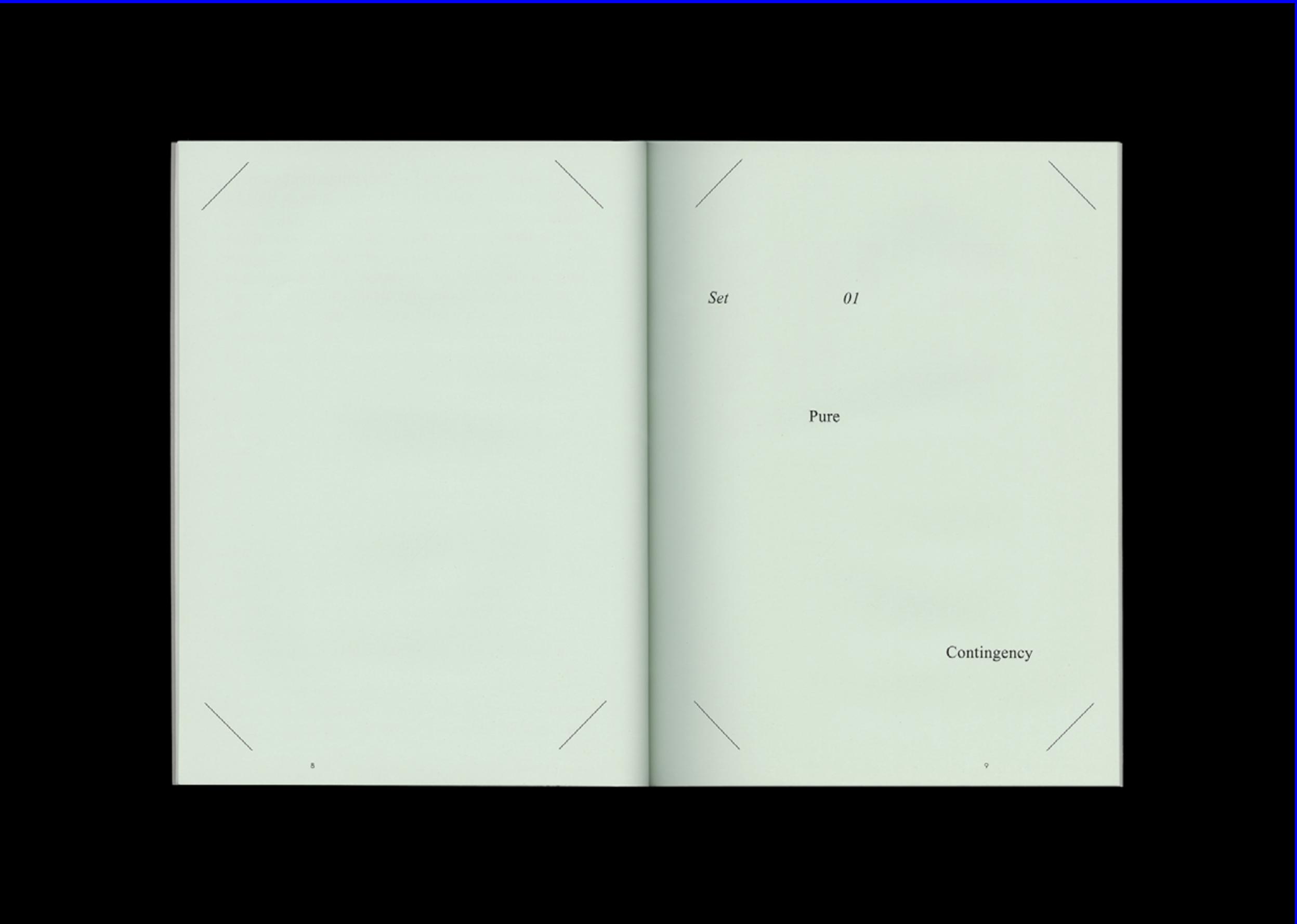
¹ Asté d’Espirbés, “Les Dadas Visitent Paris,” *Comœdia*, April 14, 1921. I wish to thank Noam Elcott, Anne Higonnet, Lorenzo Buonanno, Colby Chamberlain, and Stephanie O'Rourke for their invaluable suggestions and advice regarding earlier versions of this paper. I am also

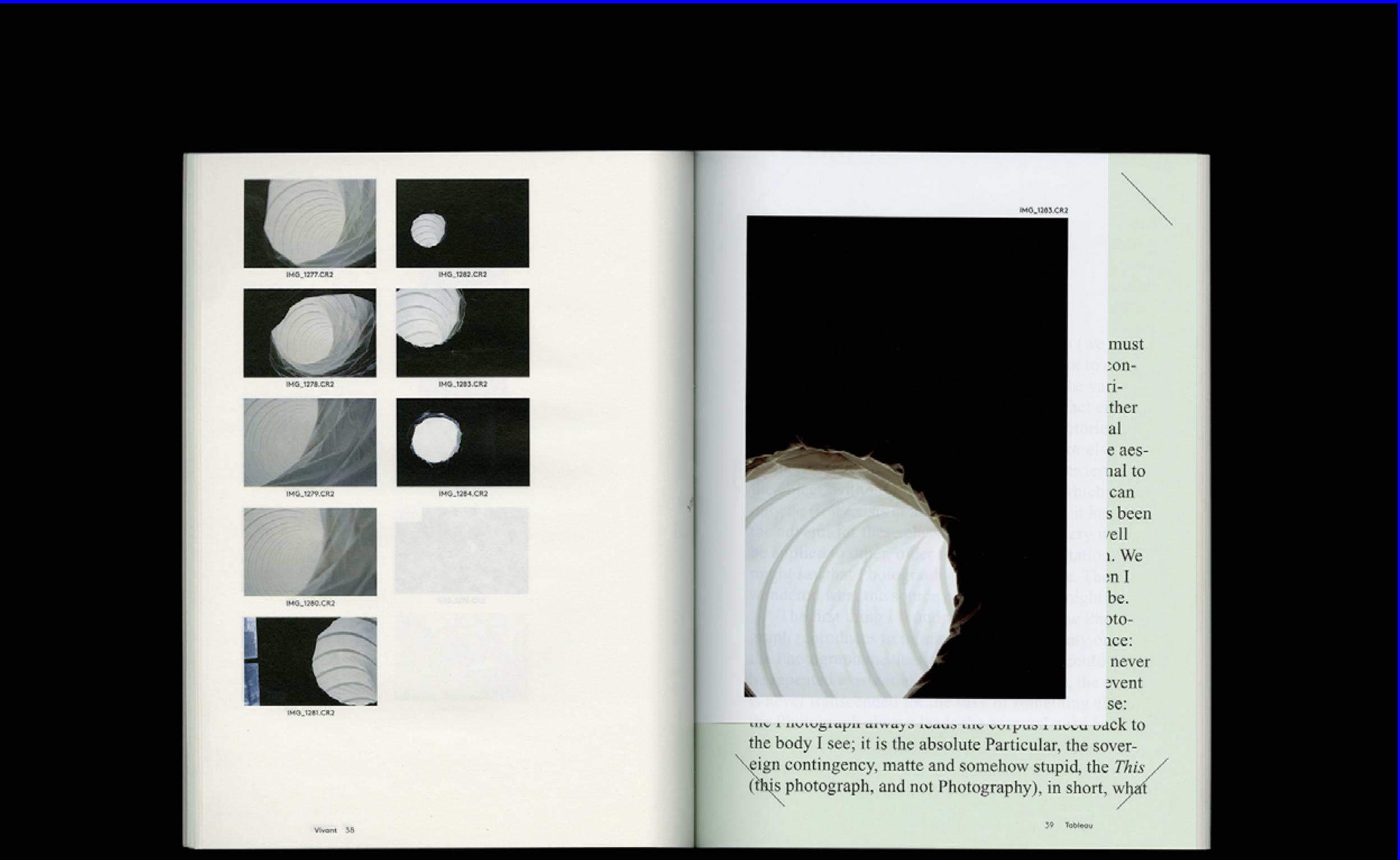
deeply grateful for the thoughtful and incisive editorial guidance of Emma Jane Bloomfield and Joseph Clarke.

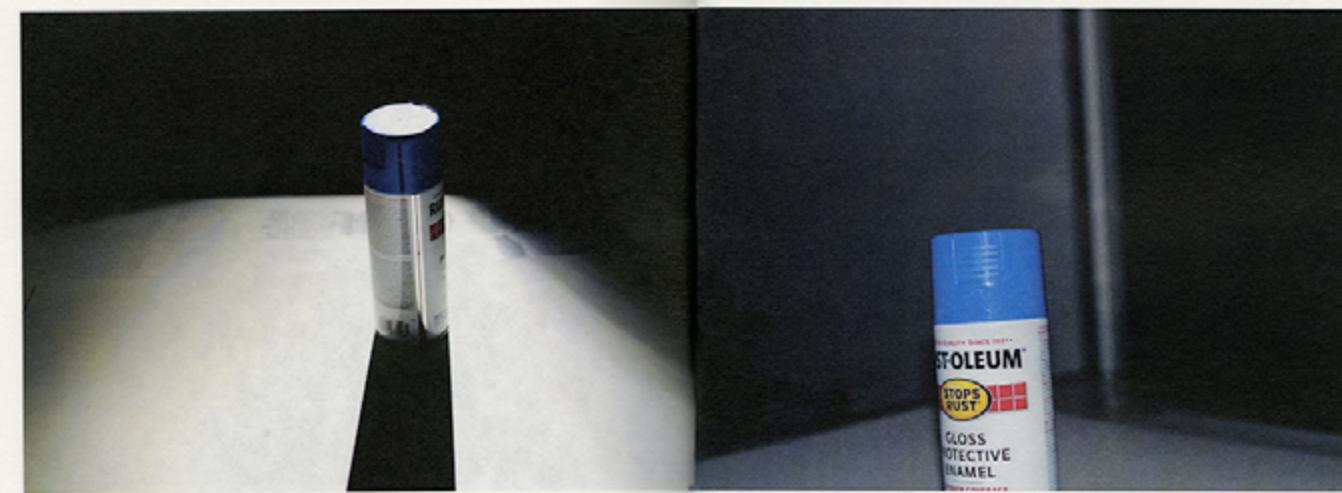
² Cited in Michel Sanouillet, *Dada à Paris* (1965), ed. Anne Sanouillet (Paris: Flammarion, 1993), 254. Translation mine.

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.

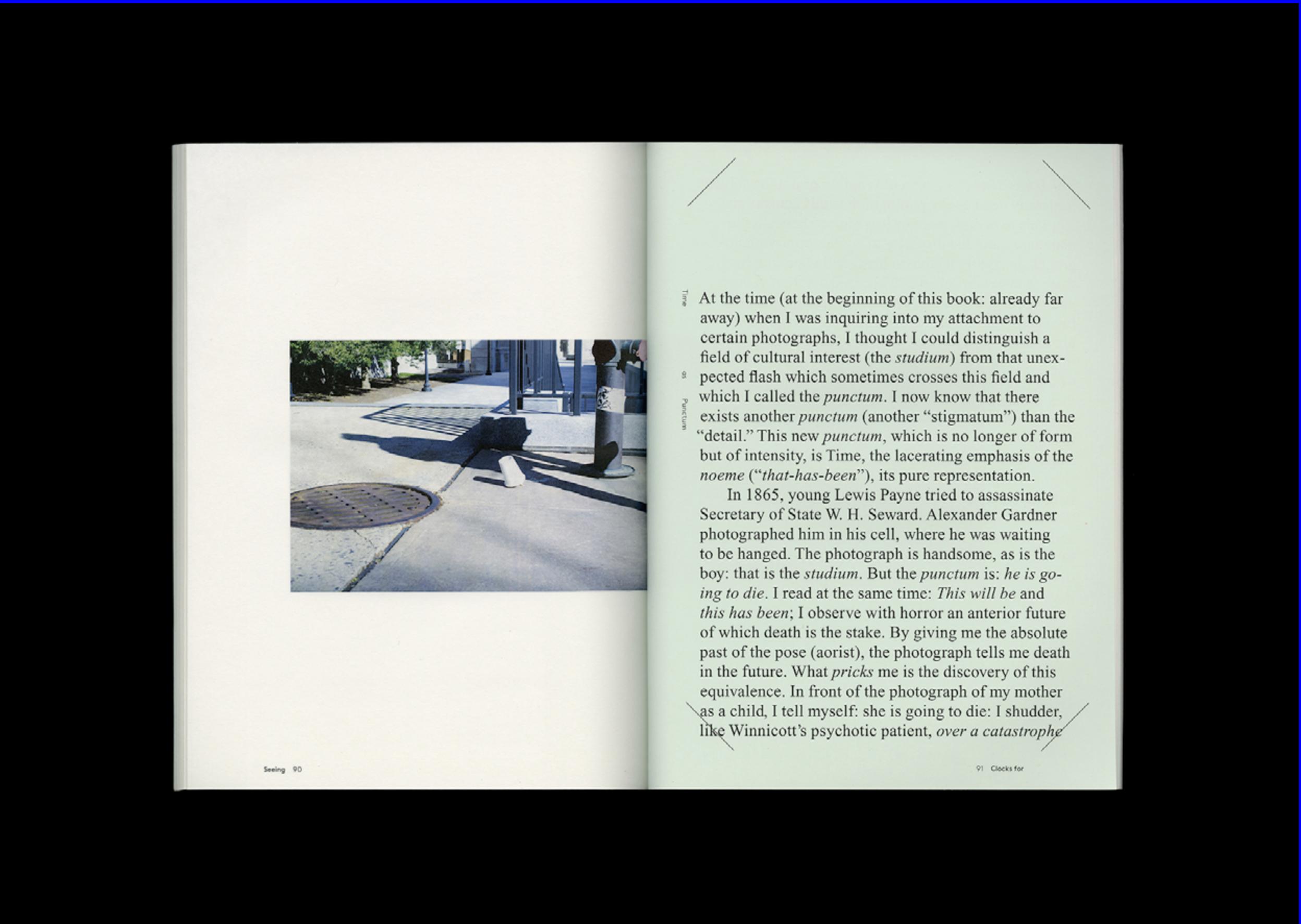






Seeing 102

103 Clocks for

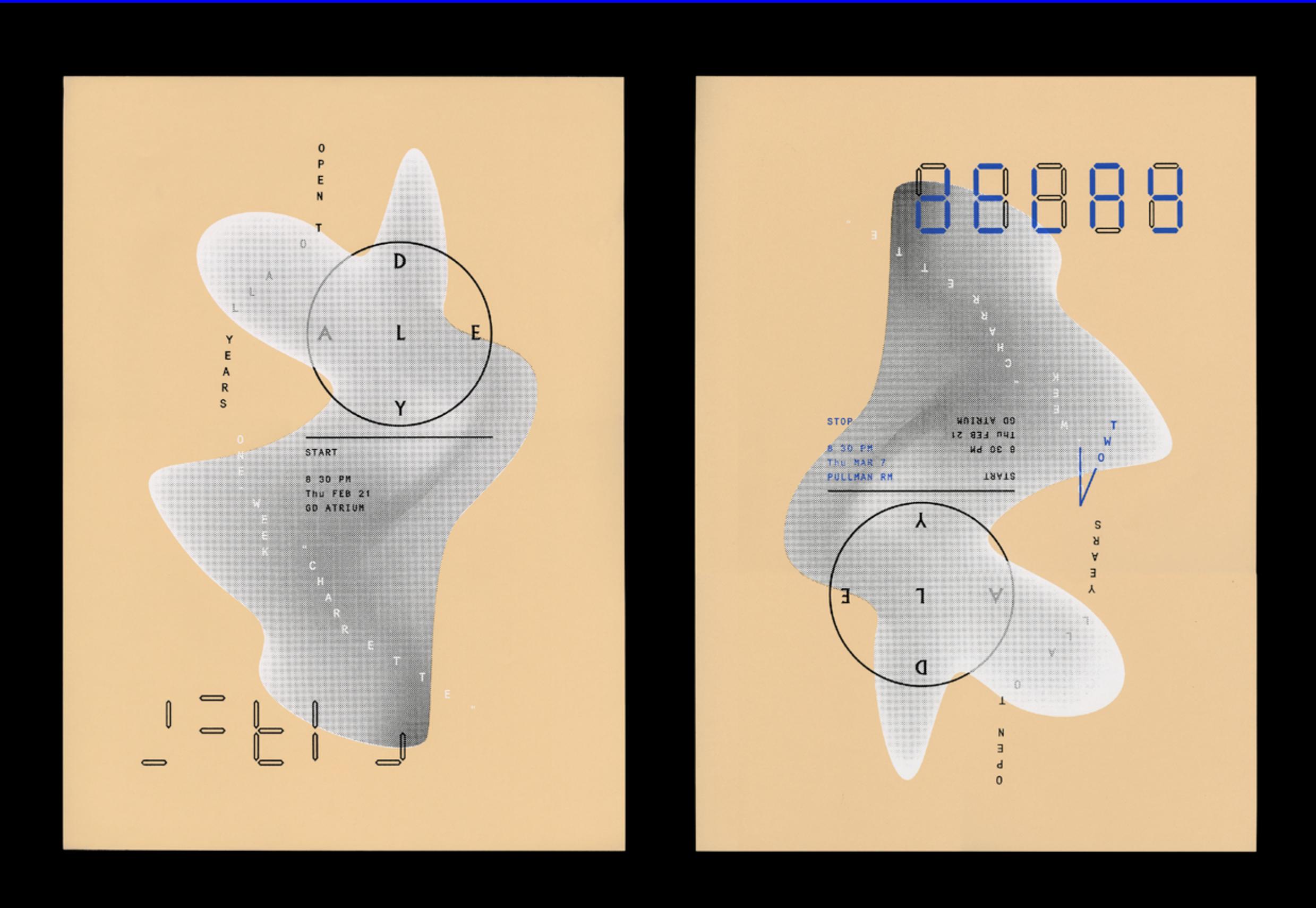


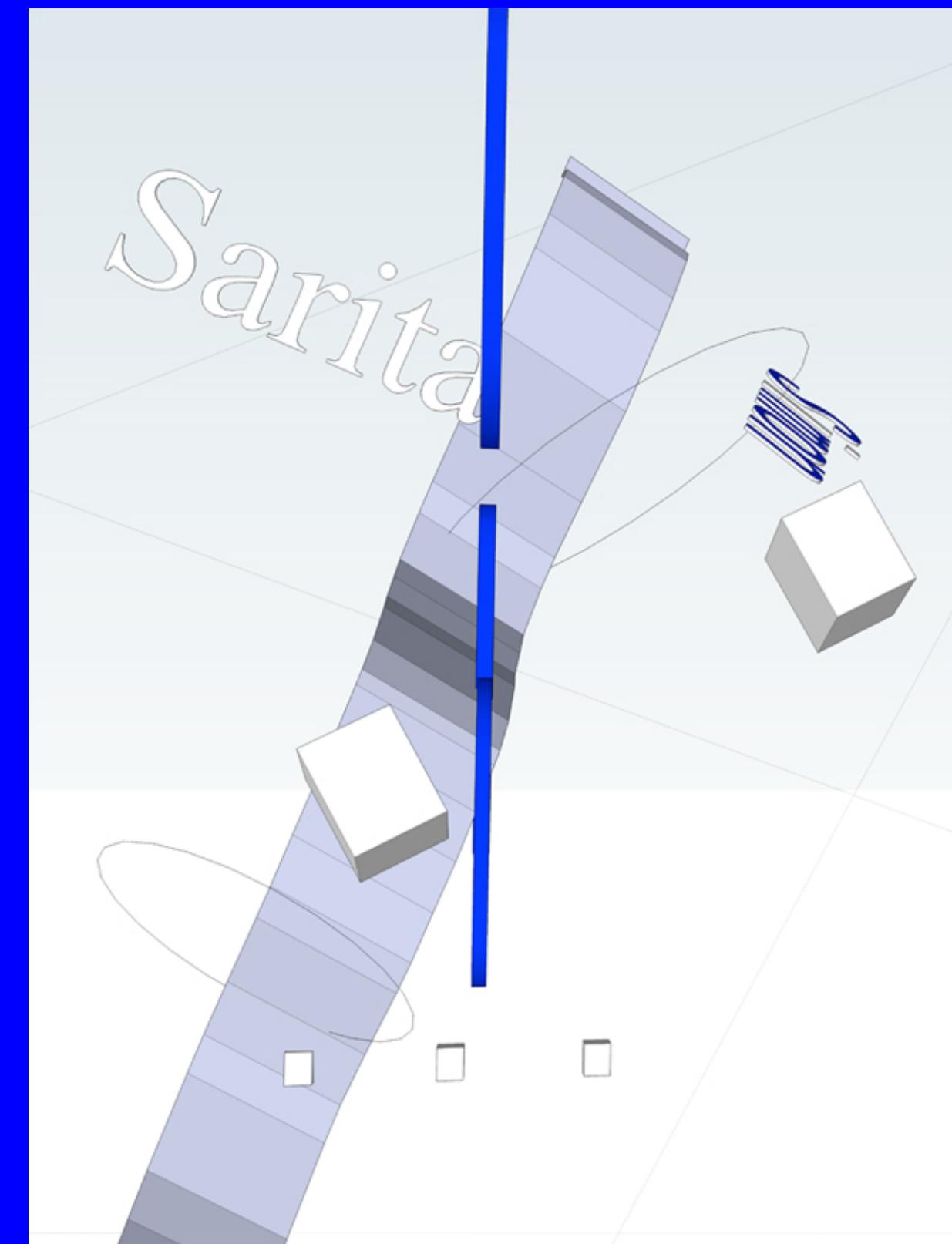
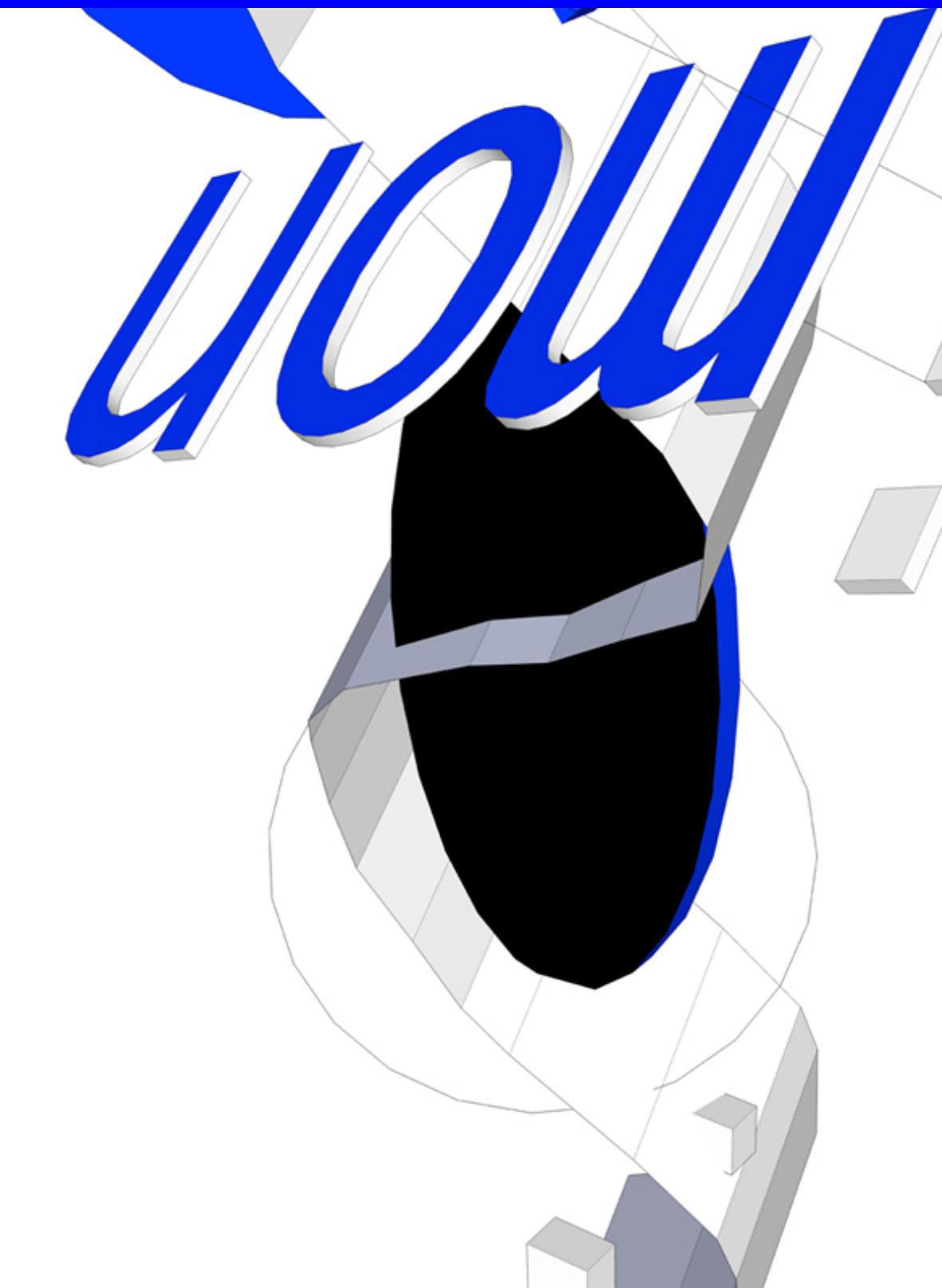
Time
as
punctum

At the time (at the beginning of this book: already far away) when I was inquiring into my attachment to certain photographs, I thought I could distinguish a field of cultural interest (the *studium*) from that unexpected flash which sometimes crosses this field and which I called the *punctum*. I now know that there exists another *punctum* (another "stigmatum") than the "detail." This new *punctum*, which is no longer of form but of intensity, is Time, the lacerating emphasis of the *noeme* ("that-has-been"), its pure representation.

In 1865, young Lewis Payne tried to assassinate Secretary of State W. H. Seward. Alexander Gardner photographed him in his cell, where he was waiting to be hanged. The photograph is handsome, as is the boy: that is the *studium*. But the *punctum* is: *he is going to die*. I read at the same time: *This will be* and *this has been*; I observe with horror an anterior future of which death is the stake. By giving me the absolute past of the pose (aorist), the photograph tells me death in the future. What pricks me is the discovery of this equivalence. In front of the photograph of my mother as a child, I tell myself: she is going to die: I shudder, like Winnicott's psychotic patient, *over a catastrophe*

Various projects





TSF FILMS

FILM POSSES

FILM POSSES

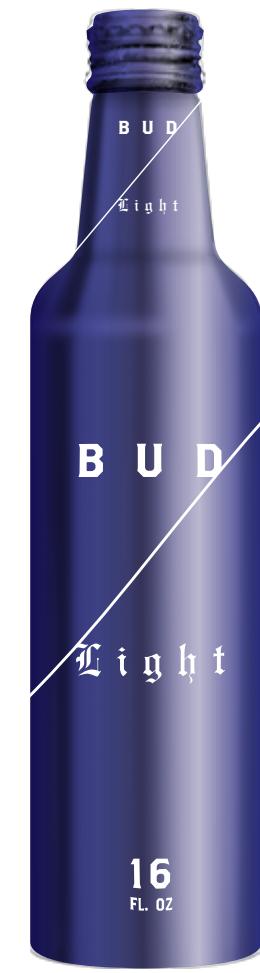
BOSSES

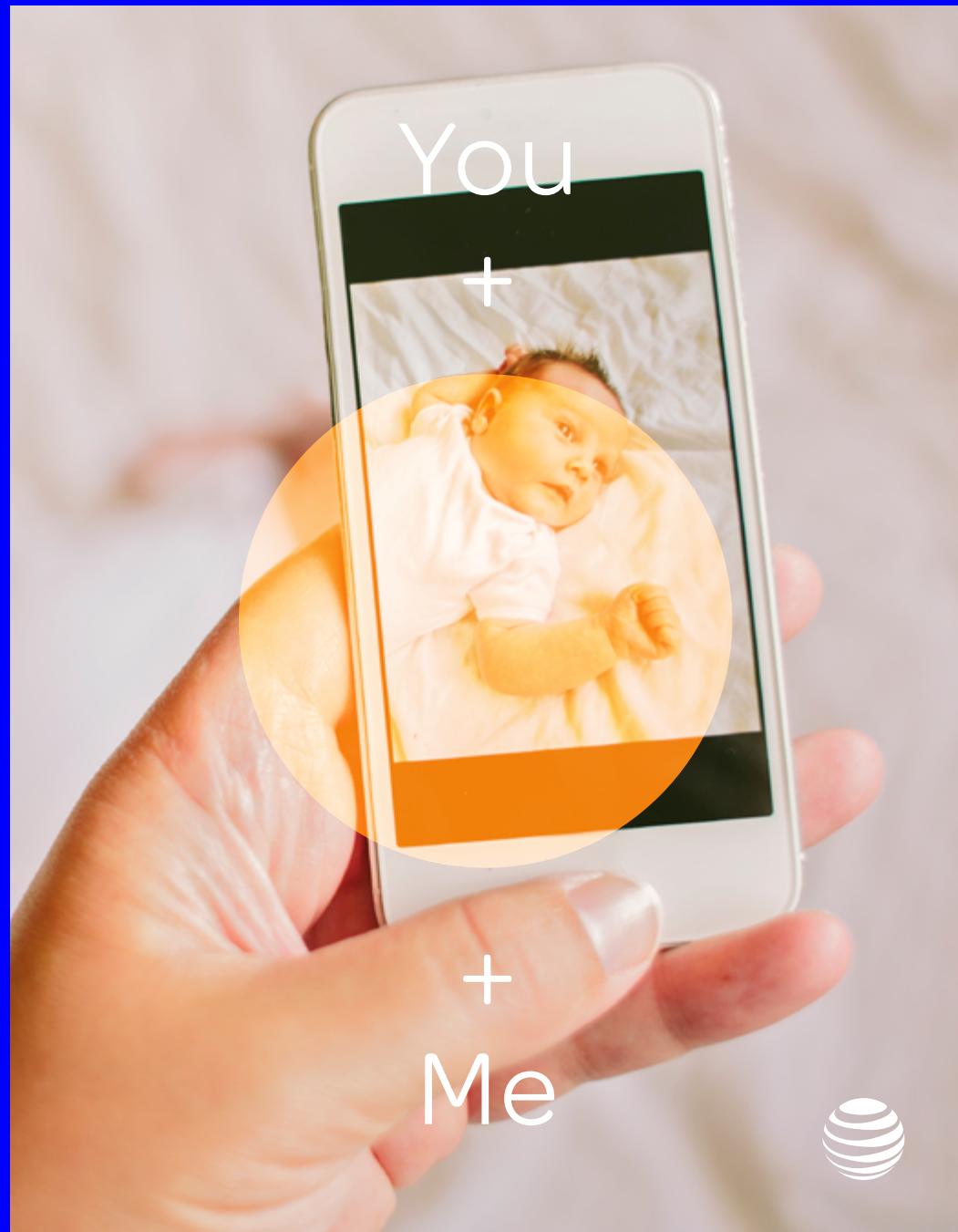
WOMEN

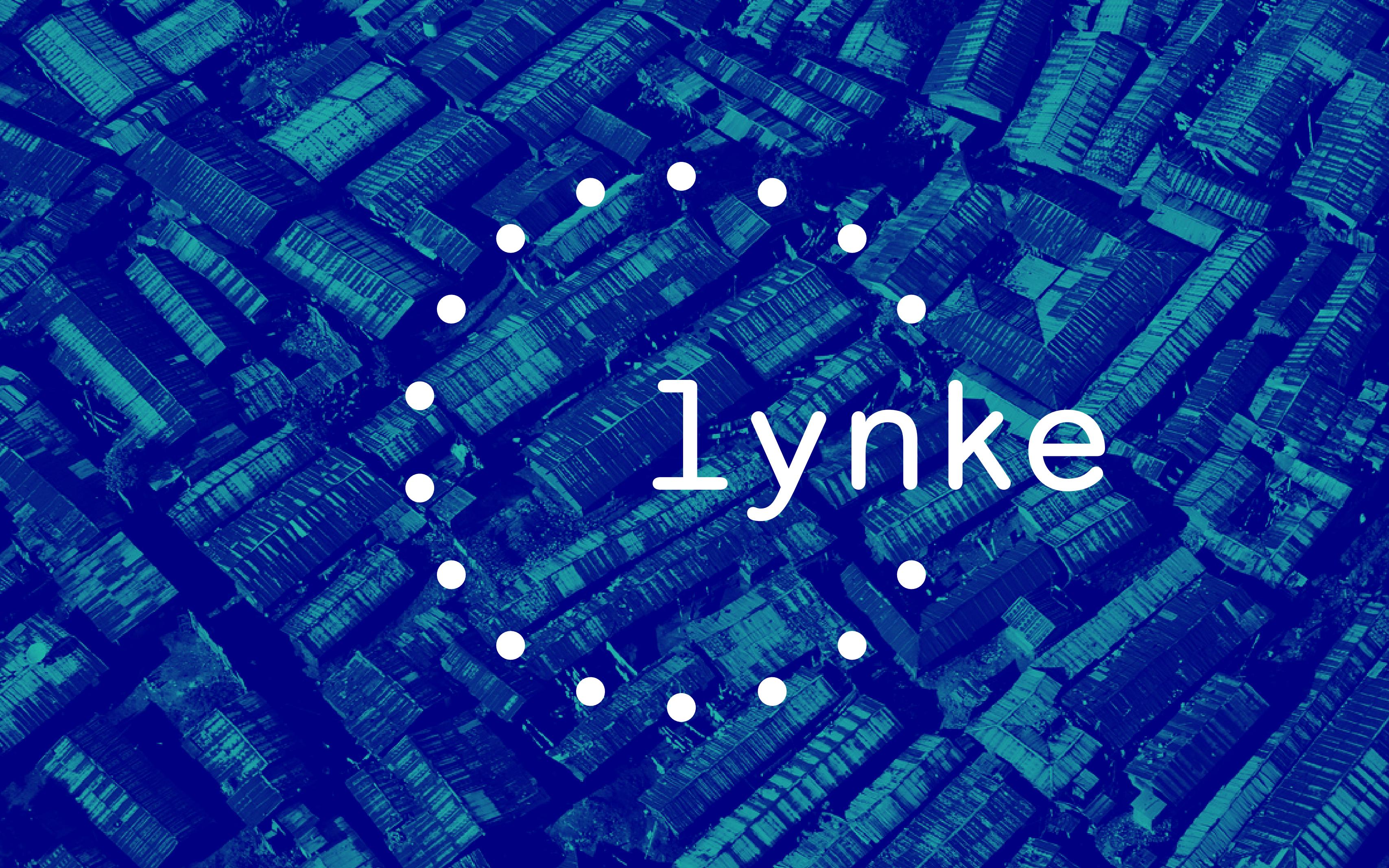
UNIVERSAL

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

MIT ARCHITECTURE LECTURE SERIES & EVENTS

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.

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CONFESIONS OF A
CROW, OFFICESUS
HYUNG MIN PAI &
ANA MILJACKI
5:30 PM
LONG LOUNGE

SEP 25 THU
TITLE TK
HROVJE NIJIRIC
5:30 PM
LONG LOUNGE

MIT Department of Architecture
77 Massachusetts Avenue Room 7-337
Cambridge MA 02139

OCT 2 THU
STRUCTURAL
EXPERIMENTS
ATELIER ONE:
NEIL THOMAS
5:30 PM
LONG LOUNGE

OCT 6 MON
TITLE TK
CULTRUNERS
ACT
6:00 PM
LIST CENTER

OCT 9 THU
SYSTEMS
MOS
5:30 PM
LONG LOUNGE

OCT 13 MON
TITLE TK
SPEAKER TK
BT
12:30 PM
LONG LOUNGE

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

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

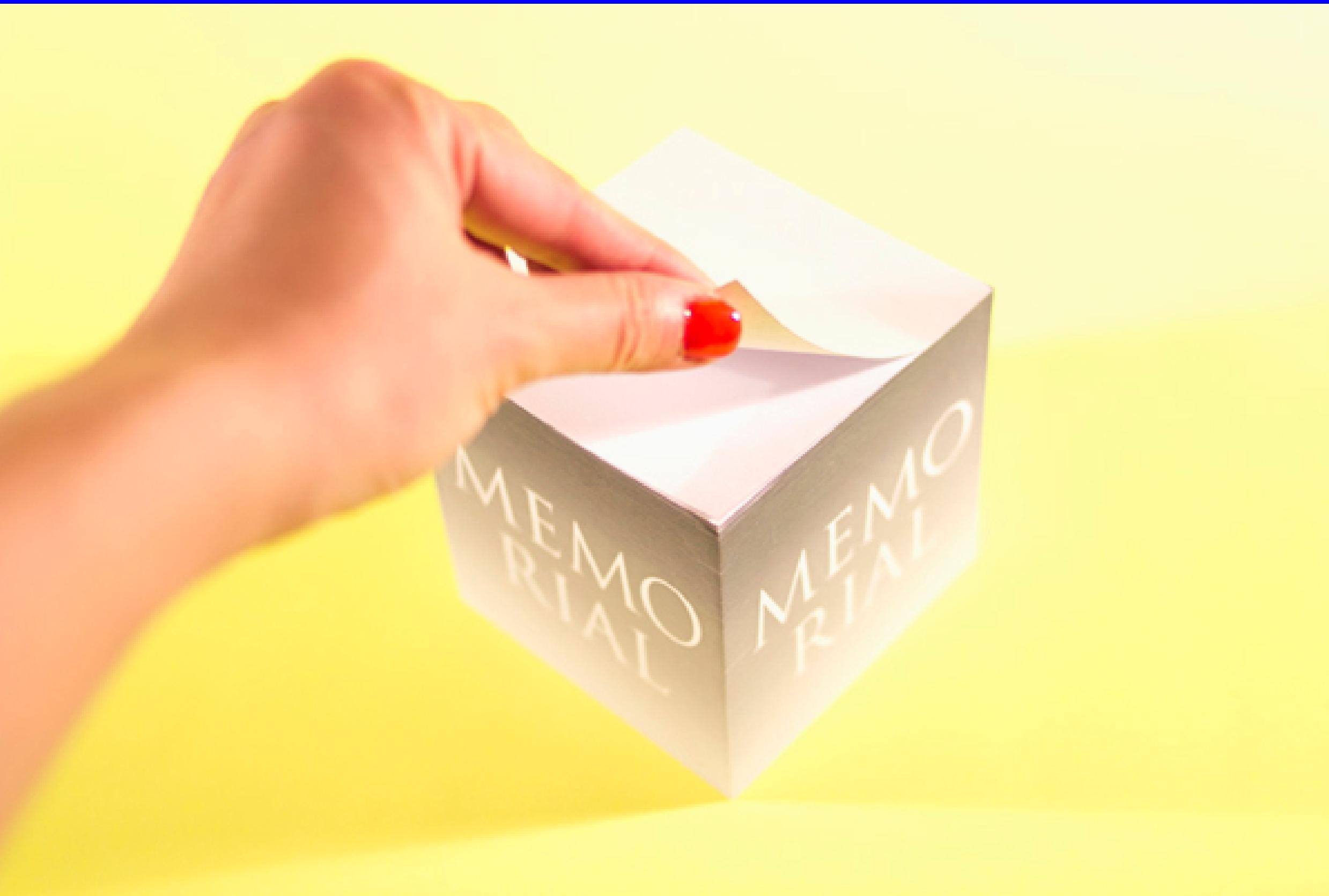
OCT 17 FRI
TITLE TK
RETTI/MAN
5:30 PM
LONG LOUNGE

OCT 20 MON
TITLE TK
BERNARDO BODDER
EVA GRABHEIR
AZIZA AKAMUJA &
MASSER RABBAT
ACT + AKPIA
LIST CENTER

OCT 23 THU
TITLE TK
SIMON VELEZ
EDWARD AND MARY
ALLEN LECTURE
6:30 PM
LONG LOUNGE

OCT 30 THU
TITLE TK
ELIZABETH DILLER
BELLUSCHI LECTURE
5:30 PM
LONG LOUNGE

ACT
AD
AKPIA
BT
COMP
HTC
CAU/URB
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

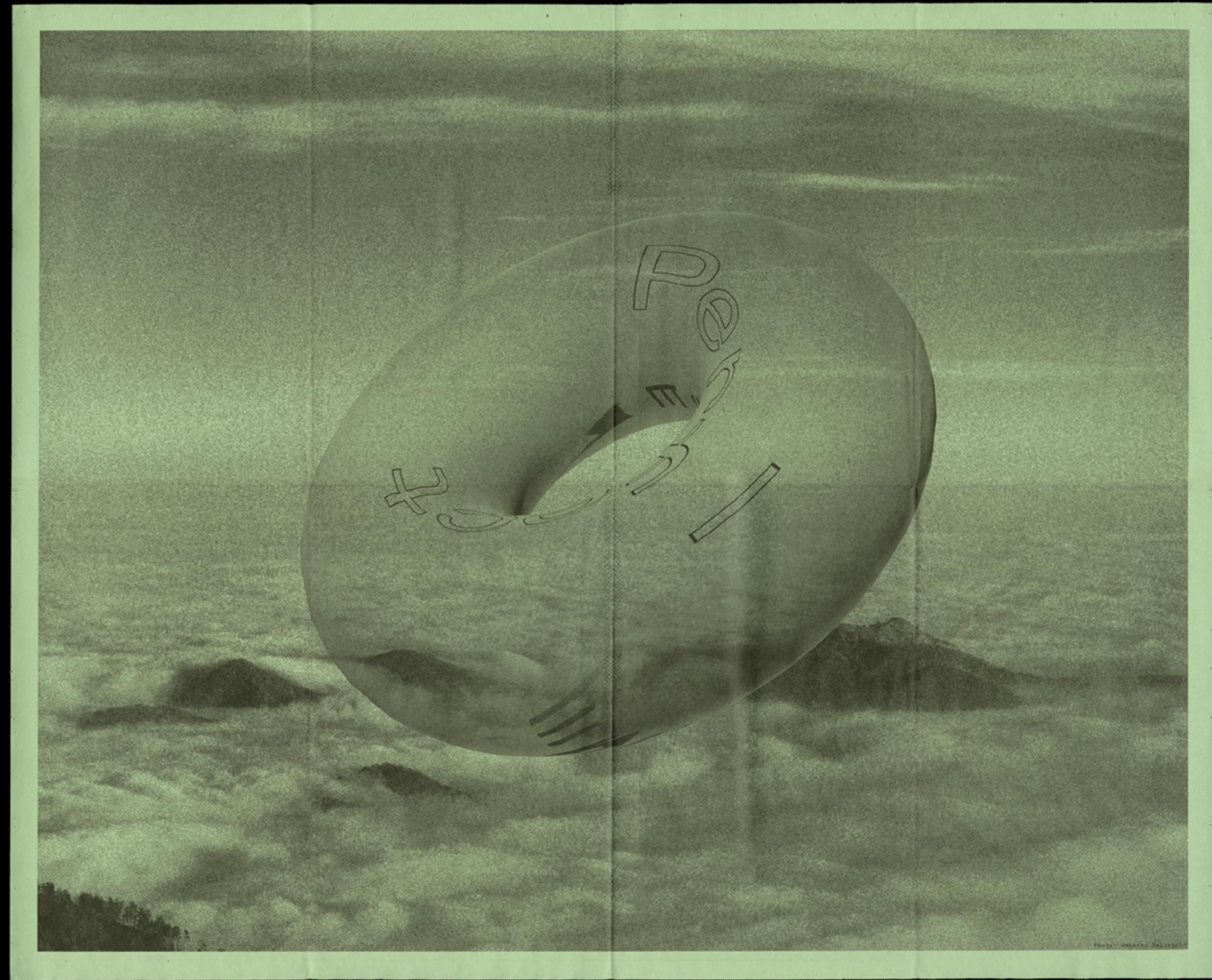
50 YEARS

50 YEARS

BLUE GRAY

100 YEARS

100 YEARS



Thank you

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