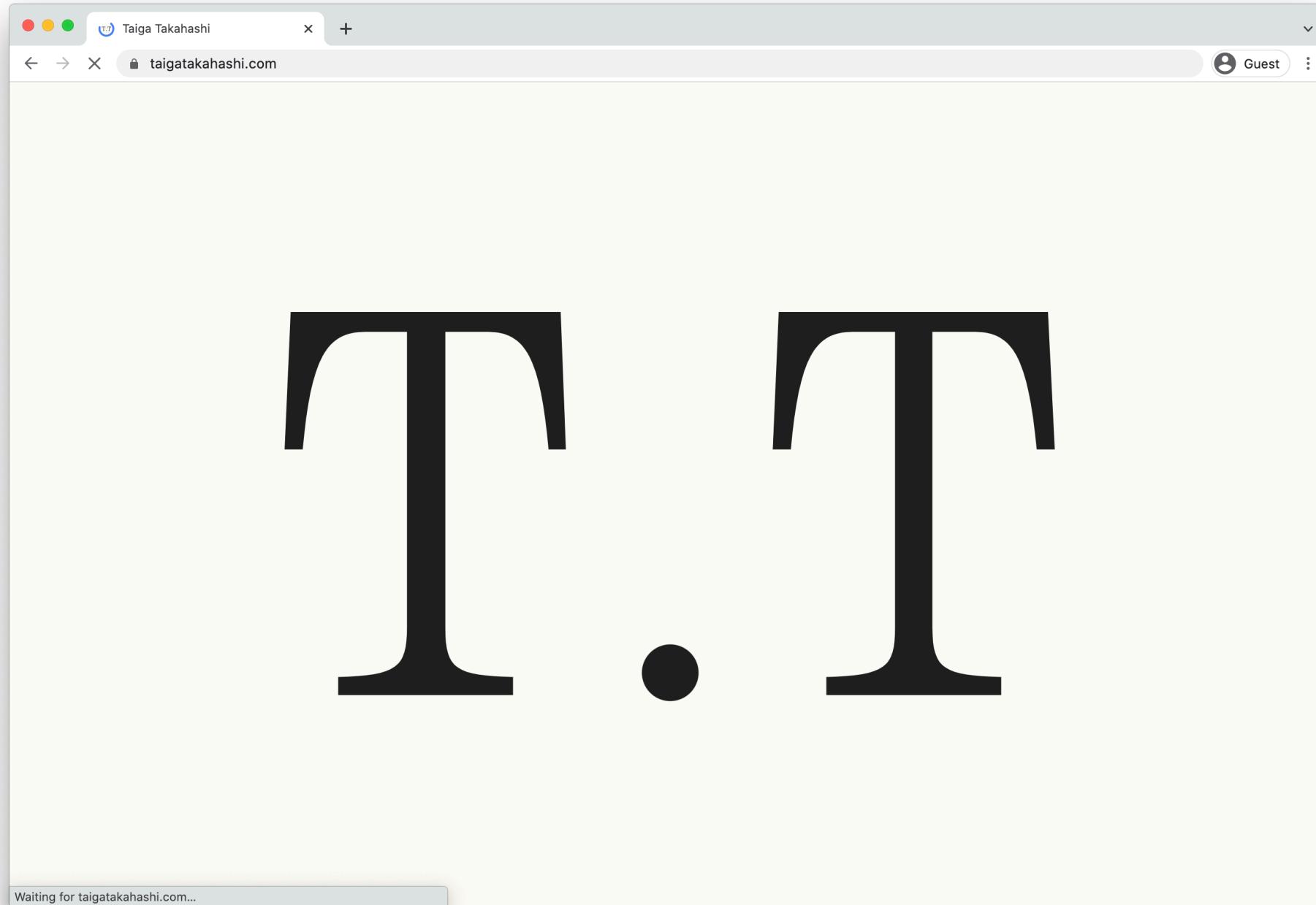




Concept, design, art direction and style guidelines for Taiga Takahashi website. The website is divided into e-commerce, archive, journal and lookbooks. Worked as a part of the OK-RM team in close collaboration with the developer and client.



The screenshot shows a web browser window for the Taiga Takahashi website. The header includes the site name 'T.T Taiga Takahashi' and a 'Guest' button. Below the header, there's a navigation menu with links for '1', '2', '3', '4', 'JP', and 'Search'. The main content area displays a grid of products. On the left, a denim jacket is shown with the caption 'DENIM JACKET (LOT 701) Raw Indigo ¥46,200' and size options 'S M L'. To the right, a brown leather belt with a gold-toned rectangular buckle is displayed. The background of the page features a light gray gradient.

T.T

1 2 3 4 JP Search

Selected..... 06 Lot №0 Accessories..... 02 Lot №3 Jackets..... 06 Lot №6 Jerseys..... 09  
AW/2021..... 37 Lot №1 Tops..... 04 Lot №4 Outerwear..... 04 Lot №7 Denim..... 02  
SS/2022..... 00 Lot №2 Trousers..... 04 Lot №5 Knitwear..... 05 Lot №8 Leather..... 01

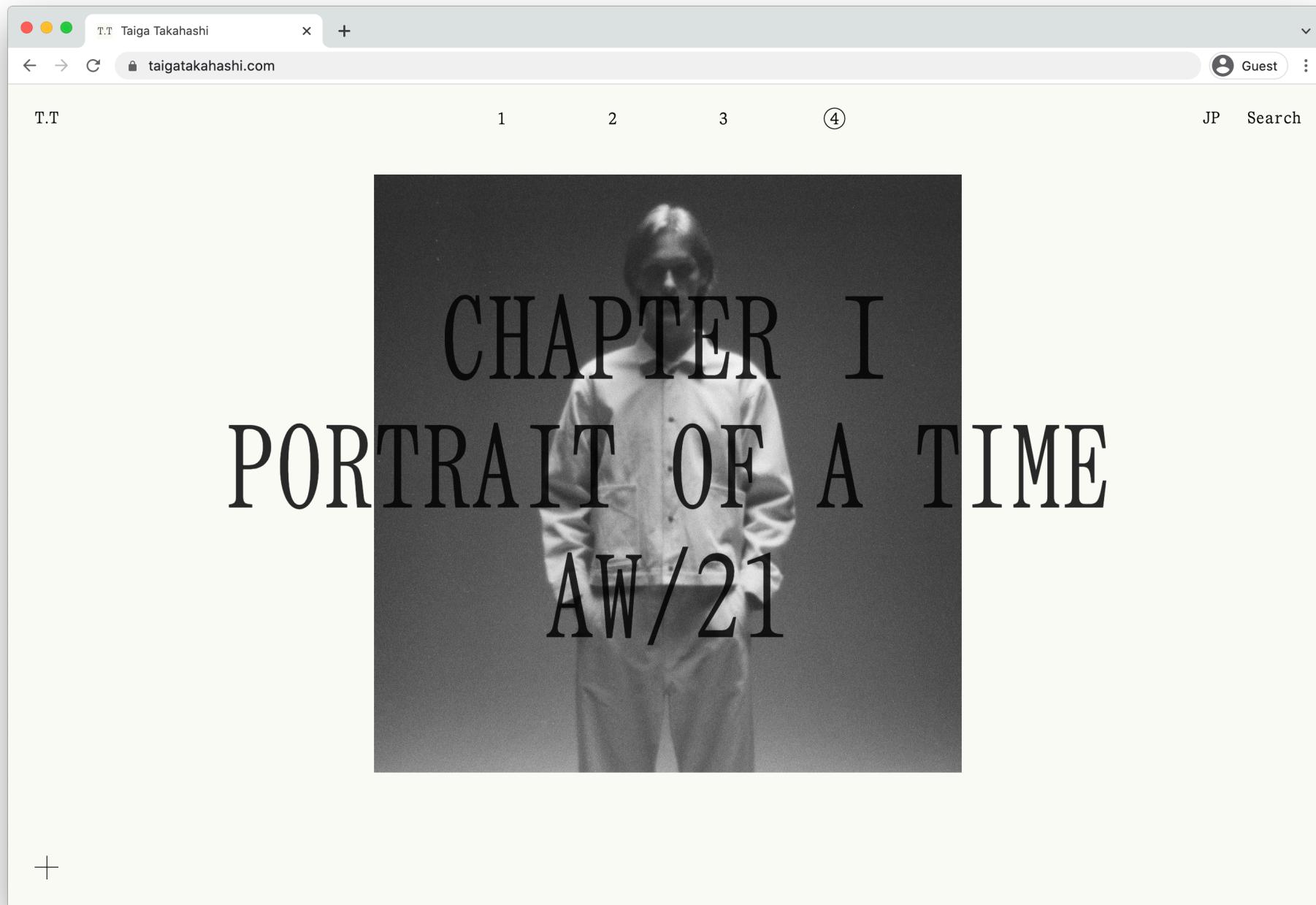
DENIM JACKET (LOT 701)  
Raw Indigo  
¥46,200

S M L

T.T Taiga Takahashi    1    ②    3    4    JP    Search

OBJECT #	TITLE	CATEGORY	MEDIUM	ORIGIN	PERIOD ▲
1900.001.03	UNKNOWN	Photography	Paper	USA	1900s
1910.017.01	WORK COAT	Work	Cotton	USA	1910s
1910.018.01	AUGUSTA PLAID DEADSTOCK FABRIC	Fabric	Cotton	USA	1910s
1910.010.01	CINCH-BACKED TROUSERS	Formal	Wool	France	1910s
1910.008.01	CHORE JACKET	Work	Cotton	USA	1910s
1910.004.01	J.F. DELITZ SACK COAT	Formal	Wool	USA	1910s
1910.003.01	FROCK COAT	Formal	Wool	France	1910s
1910.010.03	UNKNOWN	Photography	Paper	USA	1910s
1910.007.01	SACK COAT	Work	Cotton	USA	1910s
1910.020.01	UNKNOWN	Photography	Wood	UK	1910s
1910.005.01	FROCK COAT	Formal	Wool	France	1910s
1910.006.01	SACK COAT	Work	Cotton	USA	1910s
1910.012.03	UNKNOWN	Photography	Paper	USA	1910s
1910.009.01	OVERALL	Work	Cotton	USA	1910s
1910.019.01	RICHMAN'S CLOTHES FABRIC SWATCHES	Fabric	Wool	USA	1910s
1910.003.03	LA CROSSE RUBBER MILLS COMPANY CATALO...	Book	Paper	USA	1910s
1910.015.01	COVERALL JACKET	Work	Cotton	USA	1910s
1910.013.01	WW1 U.S.ARMY TROUSERS	Military	Wool	USA	1910s
1910.005.03	UNKNOWN	Photography	Paper	USA	1910s
1910.009.03	UNKNOWN	Photography	Paper	USA	1910s
1910.007.03	UNKNOWN	Photography	Paper	USA	1910s
1910.001.01	EDWIN L. HAGY BLANKET SHIRT	Work	Wool	USA	1910s
1910.013.03	UNKNOWN	Photography	Paper	USA	1910s
1910.001.03	INSTRUCTIONS FOR KNITTING THE AMERICA...	Book	Paper	USA	1910s
1910.004.03	UNKNOWN	Photography	Paper	USA	1910s
1910.011.03	UNKNOWN	Photography	Paper	USA	1910s
1910.014.01	WW1 U.S.ARMY JACKET	Military	Wool	USA	1910s
1910.002.01	VEST	Formal	Wool	USA	1910s
1910.011.01	TROUSERS	Formal	Wool	USA	1910s
1910.008.03	UNKNOWN	Photography	Paper	USA	1910s
1910.002.03	ARMY AND NAVY STORE CO., INC. CATALOG...	Book	Paper	USA	1910s
1910.016.01	DUSTER COAT	Work	Cotton	USA	1910s
	ING COLLAR DRESS SHIRT	Formal	Cotton	UK	1920s





This website collects over 1,500 images from the Yale University Library Digital Collections. The visitor is prompted to pick one of two images, this process continues, there are 256 unique paths.

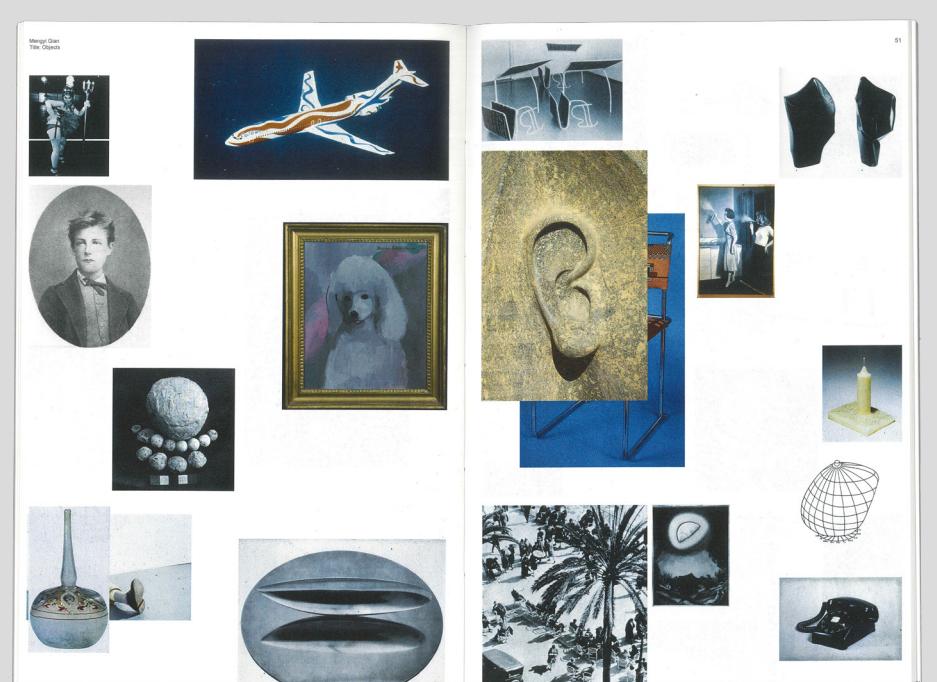
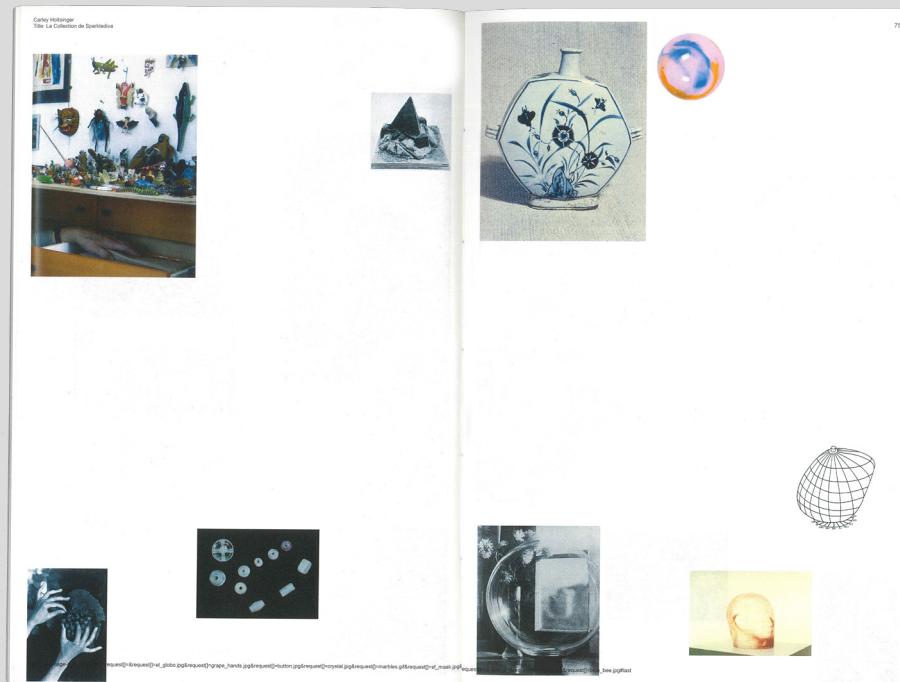
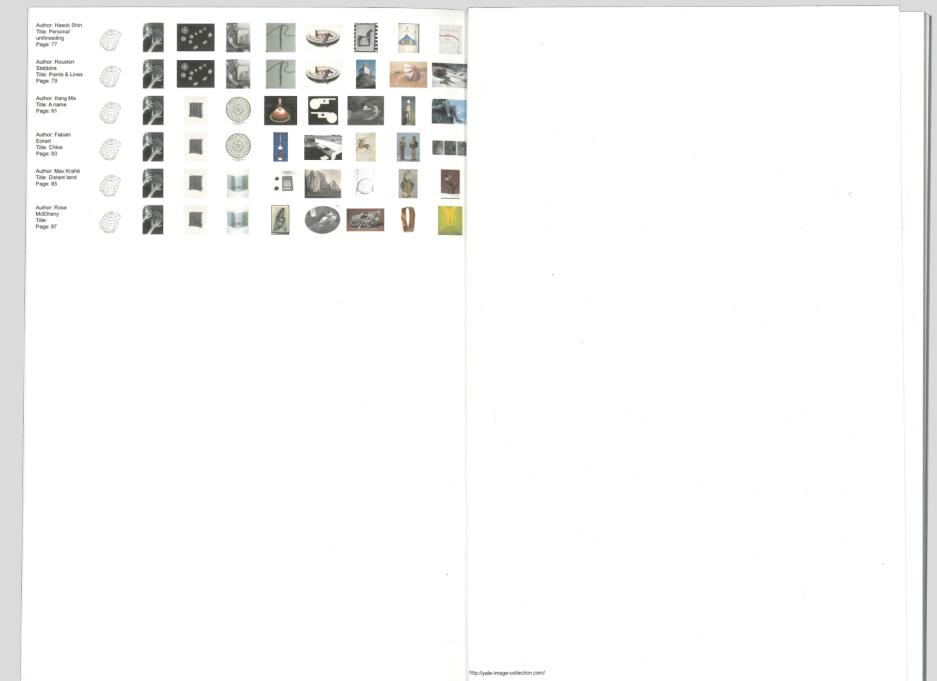
The screenshot shows a web browser window with the title bar 'Yale Image Collection'. The address bar indicates the site is 'Not Secure | yale-image-collection.com'. The main content area displays four images arranged in a 2x2 grid:

- Top Left:** A terracotta head of a person, possibly a female, with large eyes and a neutral expression.
- Top Right:** A white metal filing cabinet with four drawers, each featuring a circular pull handle.
- Bottom Left:** A dark, vertical object with a textured surface, resembling a piece of folded fabric or a roll of material.
- Bottom Right:** A landscape photograph of a dry, rocky, and arid terrain under a clear blue sky.

The word 'or' is centered between the top-left and bottom-left images, indicating they are alternative choices for the user to select.



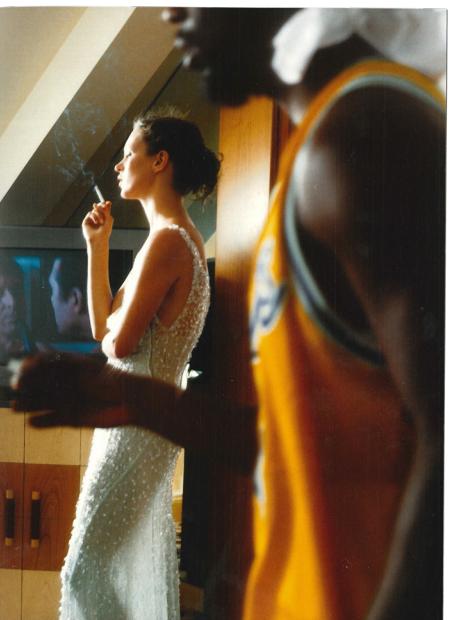
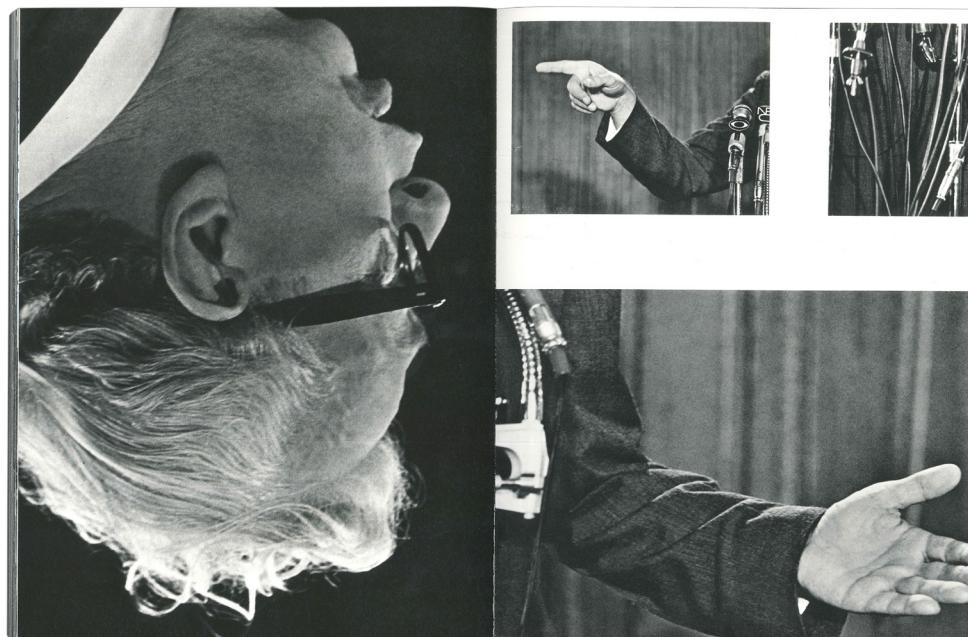
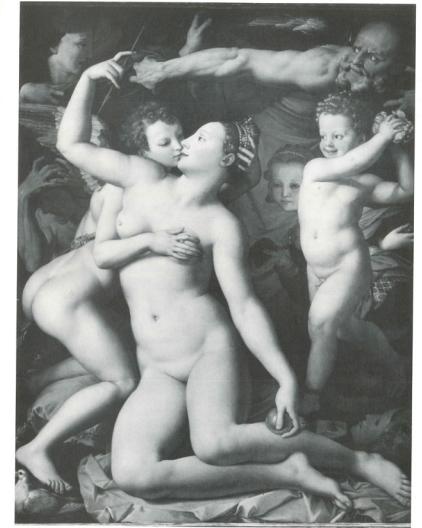
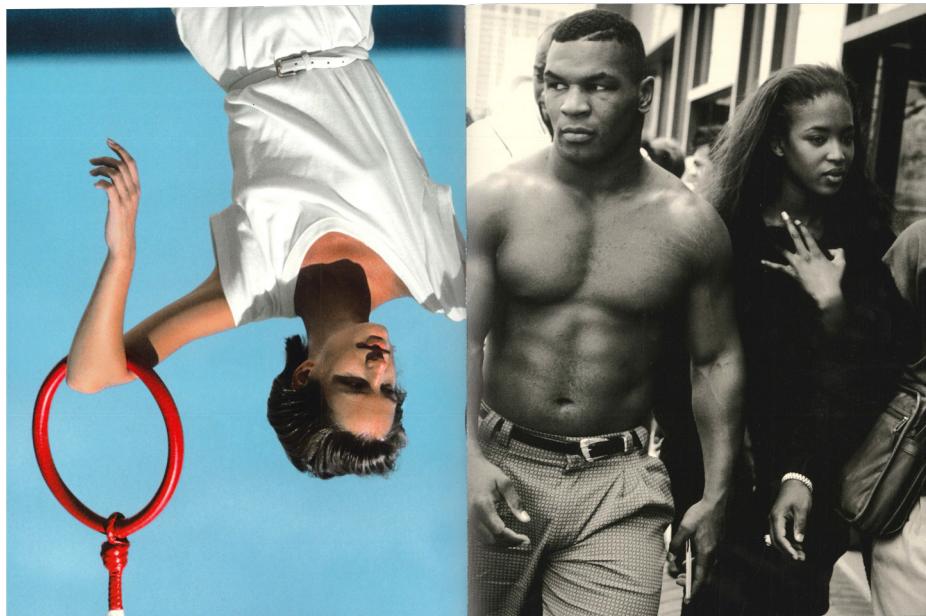
18 × 27 cm  
Softcover, swiss bound  
88 pages



These two books were the result of a video piece by the same name. They are each unique and made from the loose pages from 8 different books purchased at used book stores.



26.7 x 19.5 cm  
152 pages  
26.7 x 19.5 cm,  
184 pages



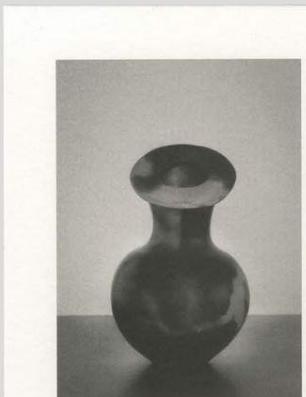


29.2 × 42 cm  
92 pages  
Saddle stitch

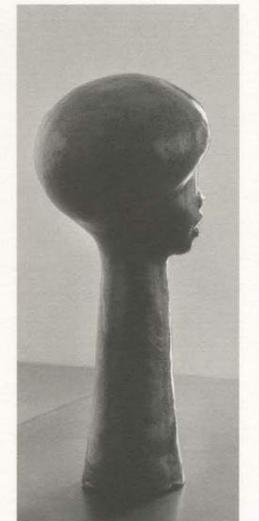
Conceptualised and designed as an archived ephemera the limited edition publication captures the spirit of the show and transcends its temporality marking its position in history. Comprised of a manilla DL envelope containing a silkscreened colour sheet wrapping a die-stamped linen envelope. Inside a series of offset reproductions.

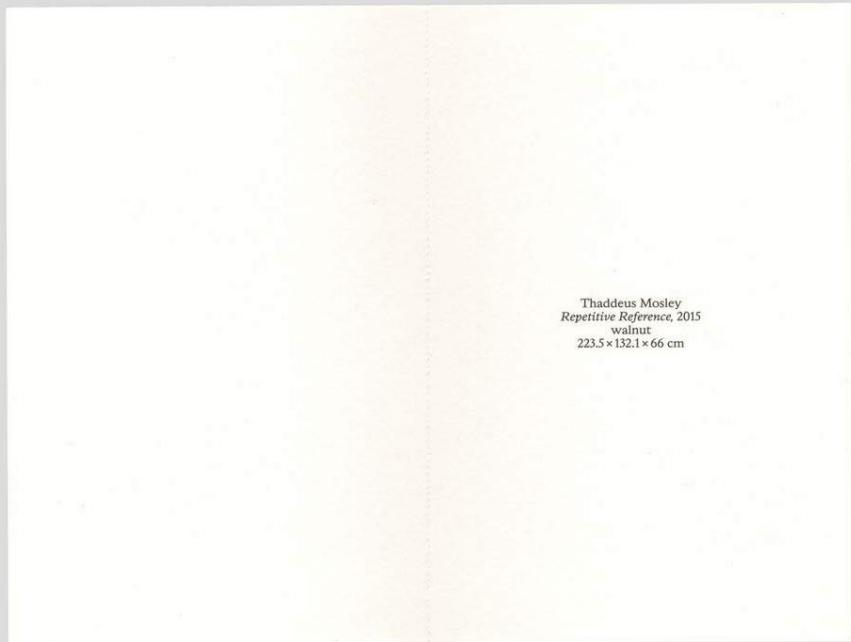


220 x 110 mm  
A manilla DL envelope containing a silkscreened colour sheet wrapping a die-stamped linen envelope. Inside a series of offset reproductions and a booklet Limited edition of 300 copies

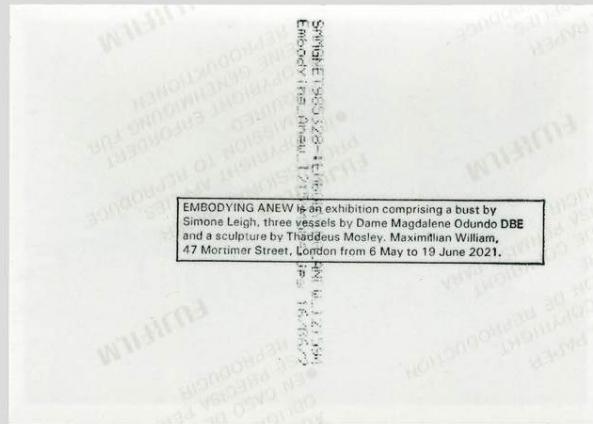


African art, in its myriad forms, courses through the warp and weft of art's histories, an integral thread; and in innumerable places one finds it broken, hanging in ragged holes, rendered incomprehensible through deliberate effacement, vandalism, or neglect. Elsewhere there is evidence of repair: contemporary, imaginative additions that suture together past and present; pockers indicating the places where extant passages of fabric were gathered to close the gaps.  
As a selection of sculptural works by two African American artists and one Kenyan-born artist residing in England,

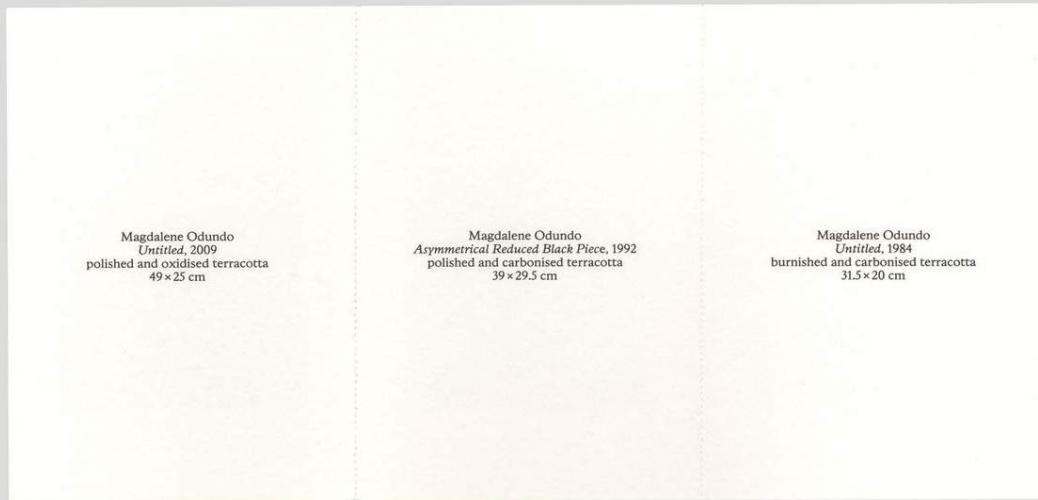




Thaddeus Mosley  
*Repetitive Reference*, 2015  
walnut  
223.5 × 132.1 × 66 cm



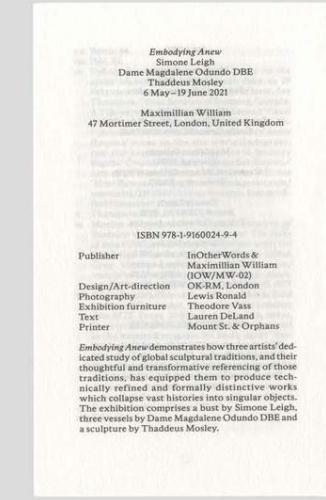
EMBODYING ANEW is an exhibition comprising a bust by Simone Leigh, three vessels by Dame Magdalene Odundo DBE and a sculpture by Thaddeus Mosley. Maximilian William, 47 Mortimer Street, London from 6 May to 19 June 2021.



Magdalene Odundo  
*Untitled*, 2009  
polished and oxidised terracotta  
49 × 25 cm

Magdalene Odundo  
*Asymmetrical Reduced Black Piece*, 1992  
polished and carbonised terracotta  
39 × 29.5 cm

Magdalene Odundo  
*Untitled*, 1984  
burnished and carbonised terracotta  
31.5 × 20 cm

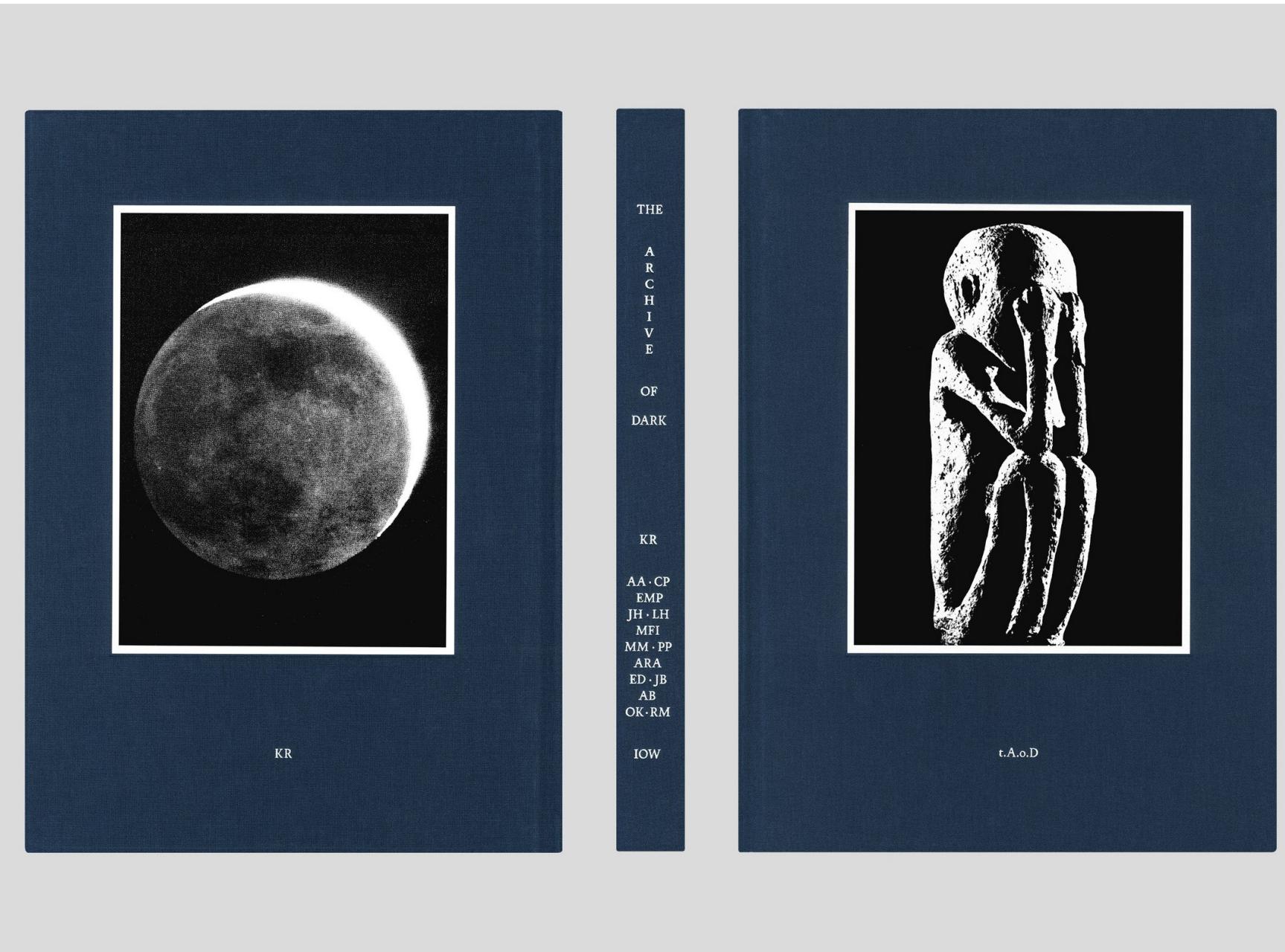


*Embodying Anew*  
Simone Leigh  
Dame Magdalene Odundo DBE  
Thaddeus Mosley  
6 May–19 June 2021  
Maximilian William  
47 Mortimer Street, London, United Kingdom

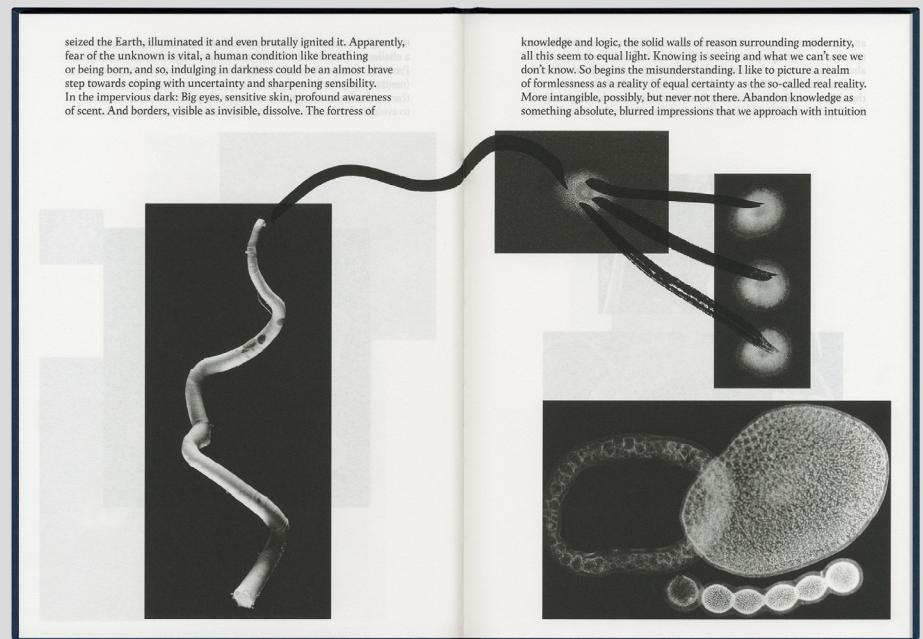
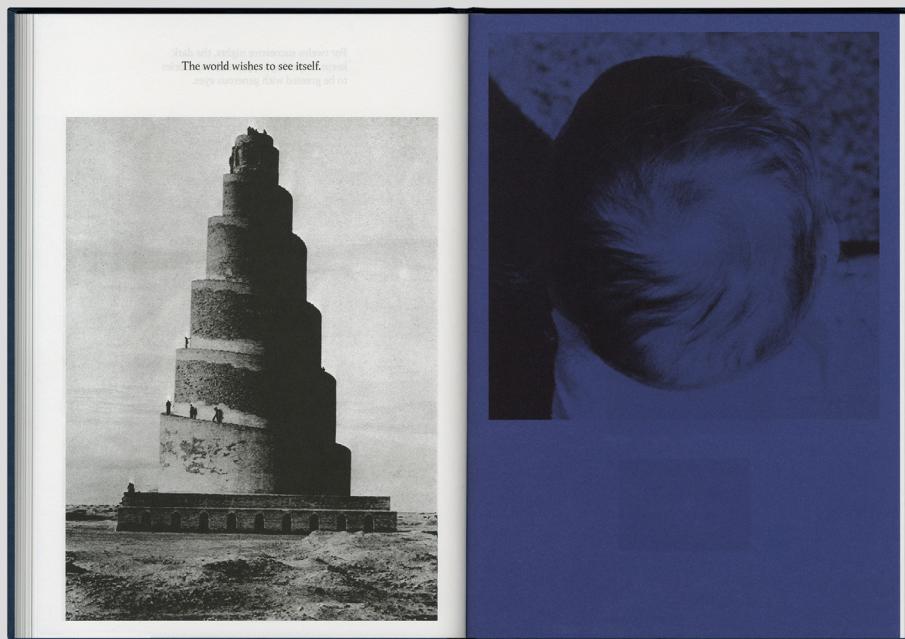
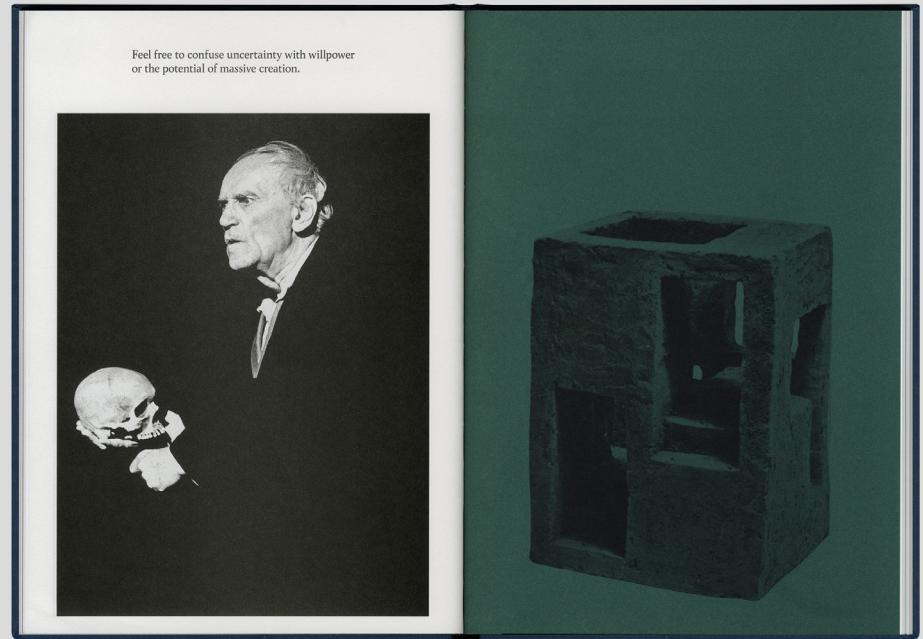
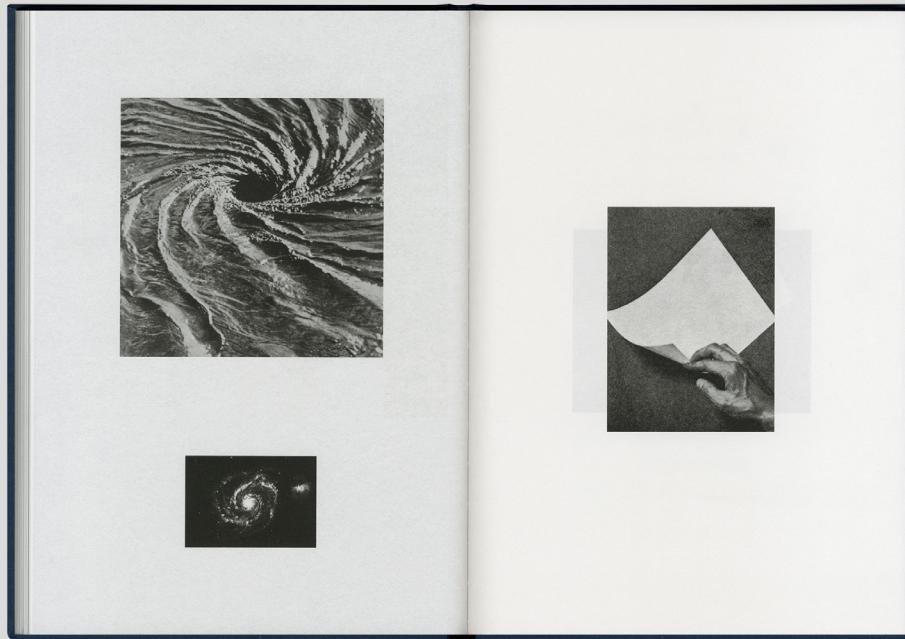
ISBN 978-1-9160024-9-4  
Publisher InContext & Maximilian William  
(OW/M/W/02)  
Design/Art-direction OK-RM, London  
Photography Lewis Ronald  
Exhibition furniture Thomas Ross  
Text Lauren DeLand  
Printer Mount St. & Orphans

*Embodying Anew* demonstrates how three artists' dedicated study of global sculptural traditions, and their thoughtful and transformative referencing of those traditions, has equipped them to produce technically refined works for which the resulting works which collapse vast histories into singular objects. The exhibition comprises a bust by Simone Leigh, three vessels by Dame Magdalene Odundo DBE and a sculpture by Thaddeus Mosley.

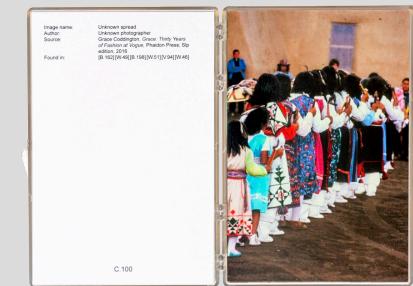
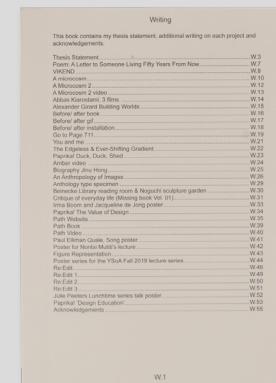
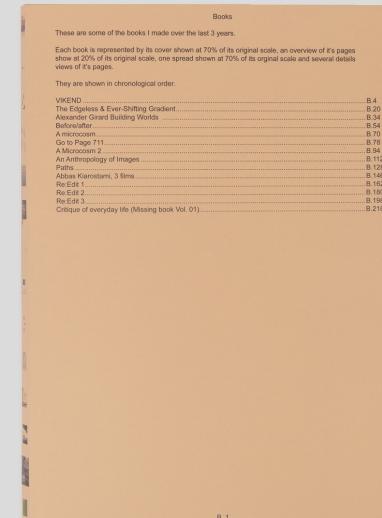
Simone Leigh  
*Stretch (GREEN)*, 2020  
stoneware and tea dust glaze  
63.5 × 24.8 × 25.4 cm



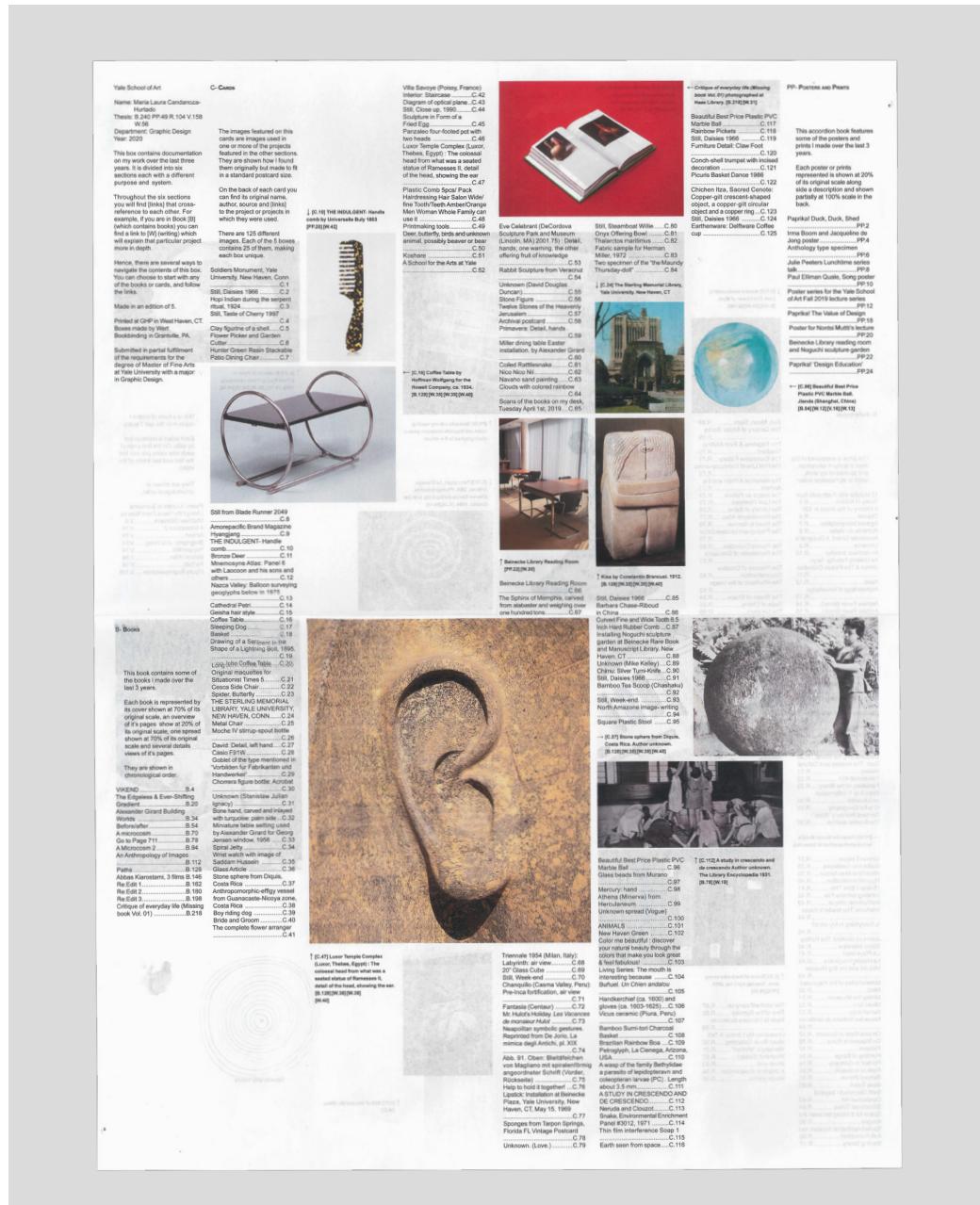
215 × 300 × 25mm  
1000 copies  
Case-bound with a linen cloth and has four cover variations  
304 pages

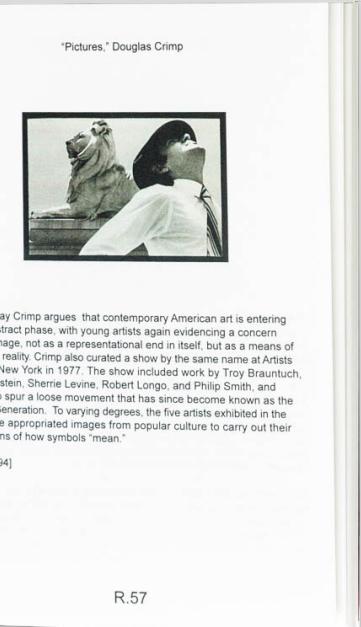
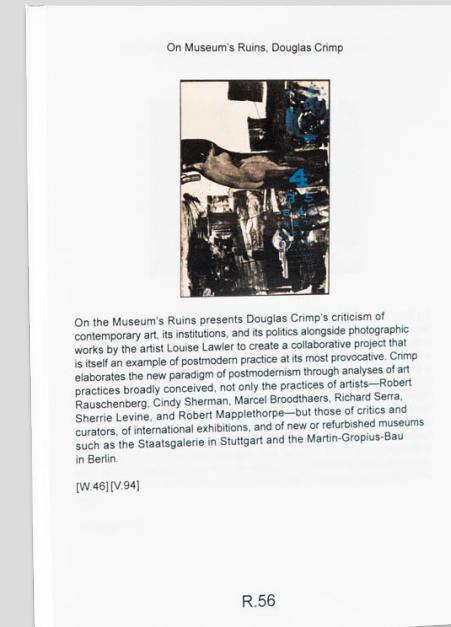
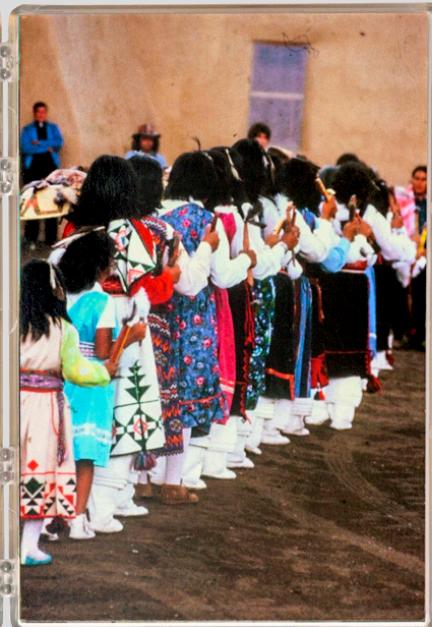
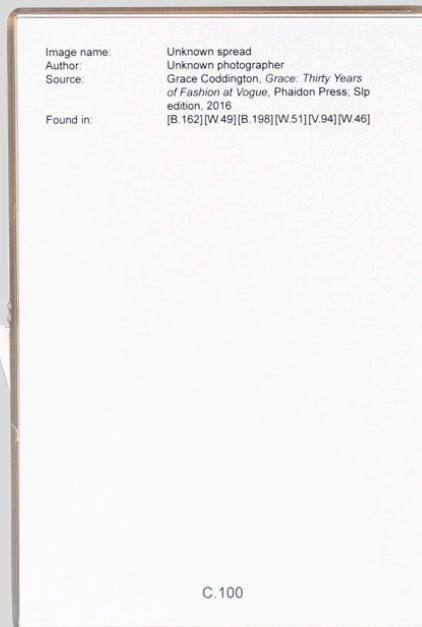






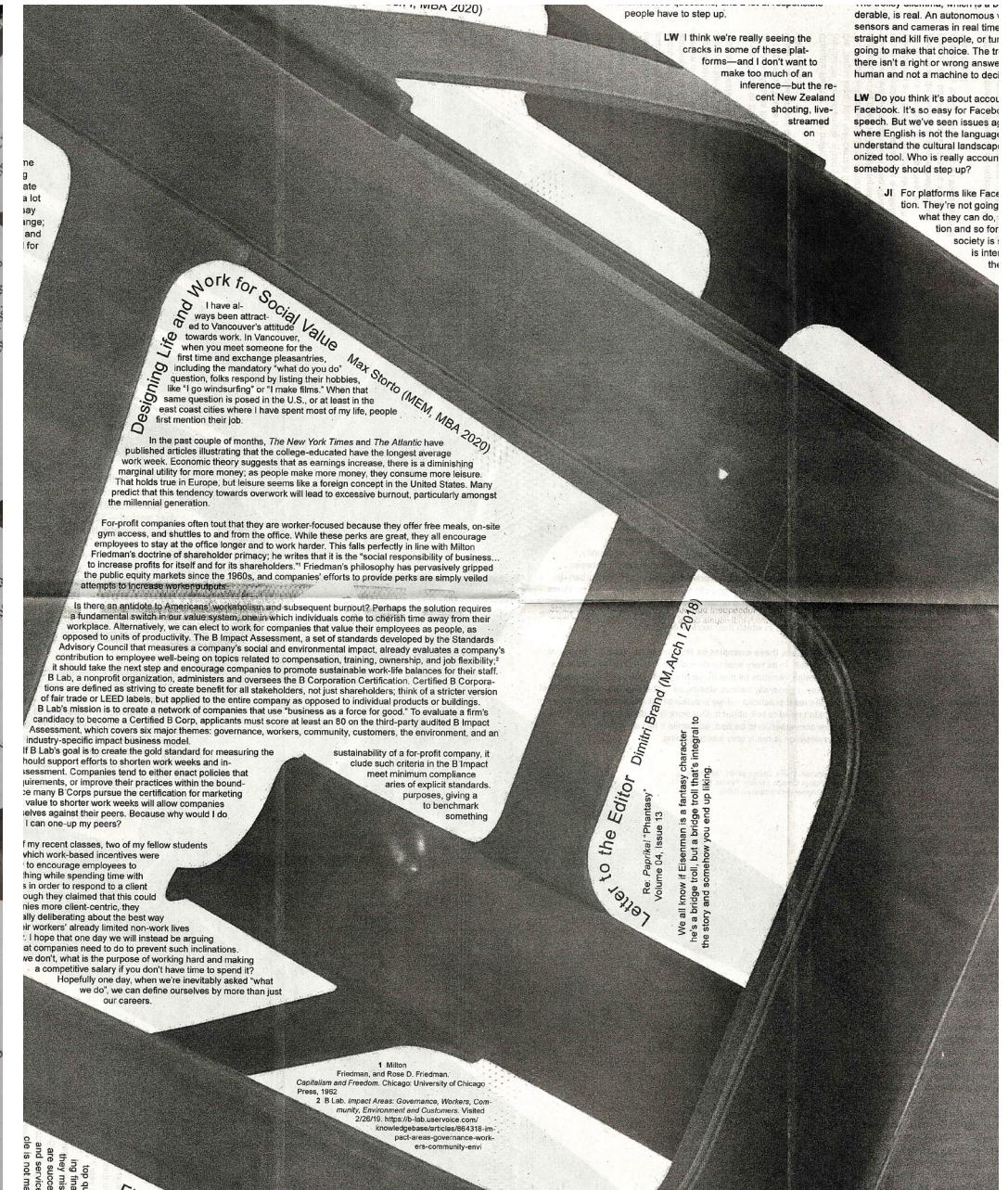
The cards feature images I have used in my work in their original state, meaning how I found them in the source. In the back you can see the name, author, source and which projects I used the image on. Often times I use images in more than one project.



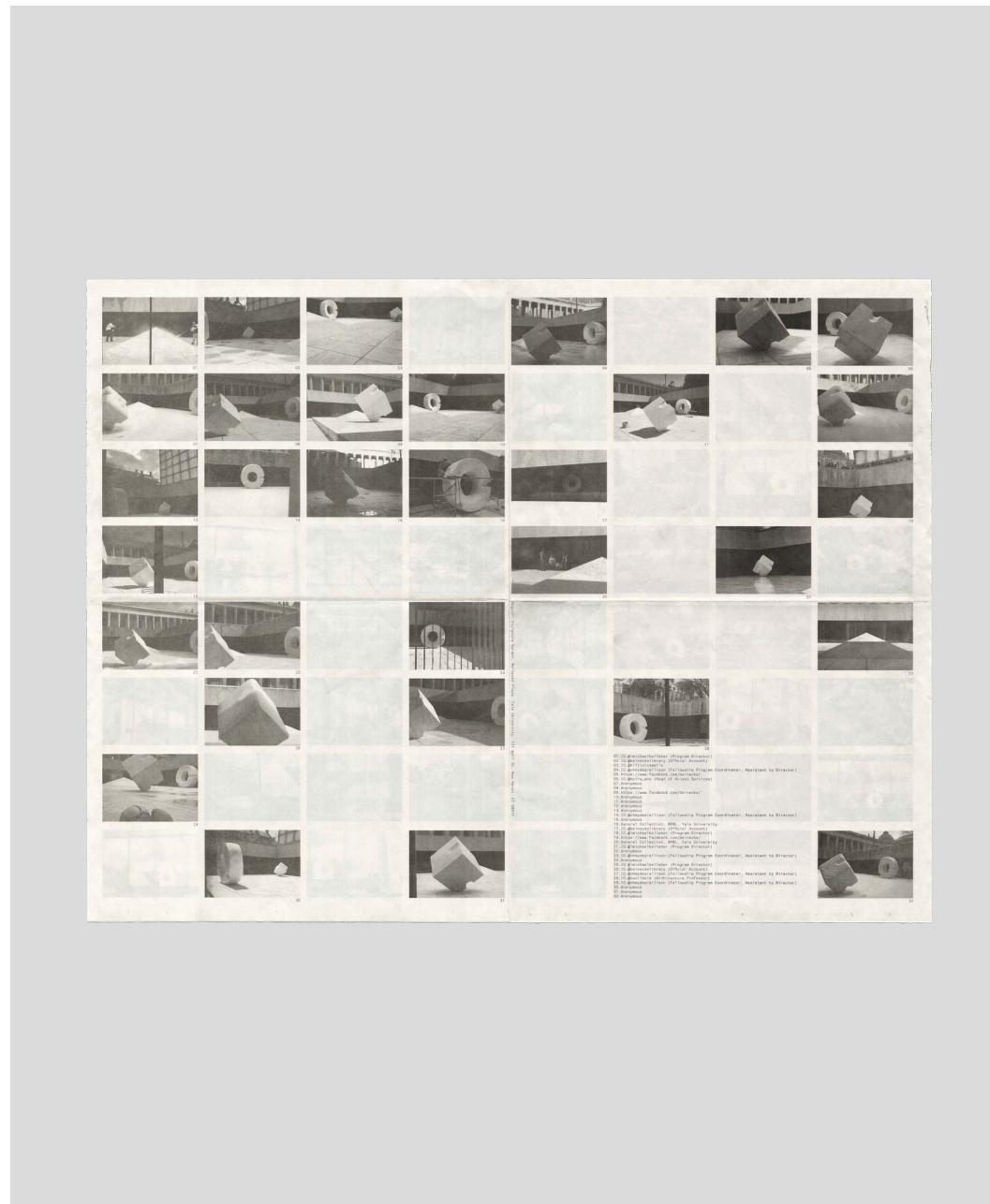
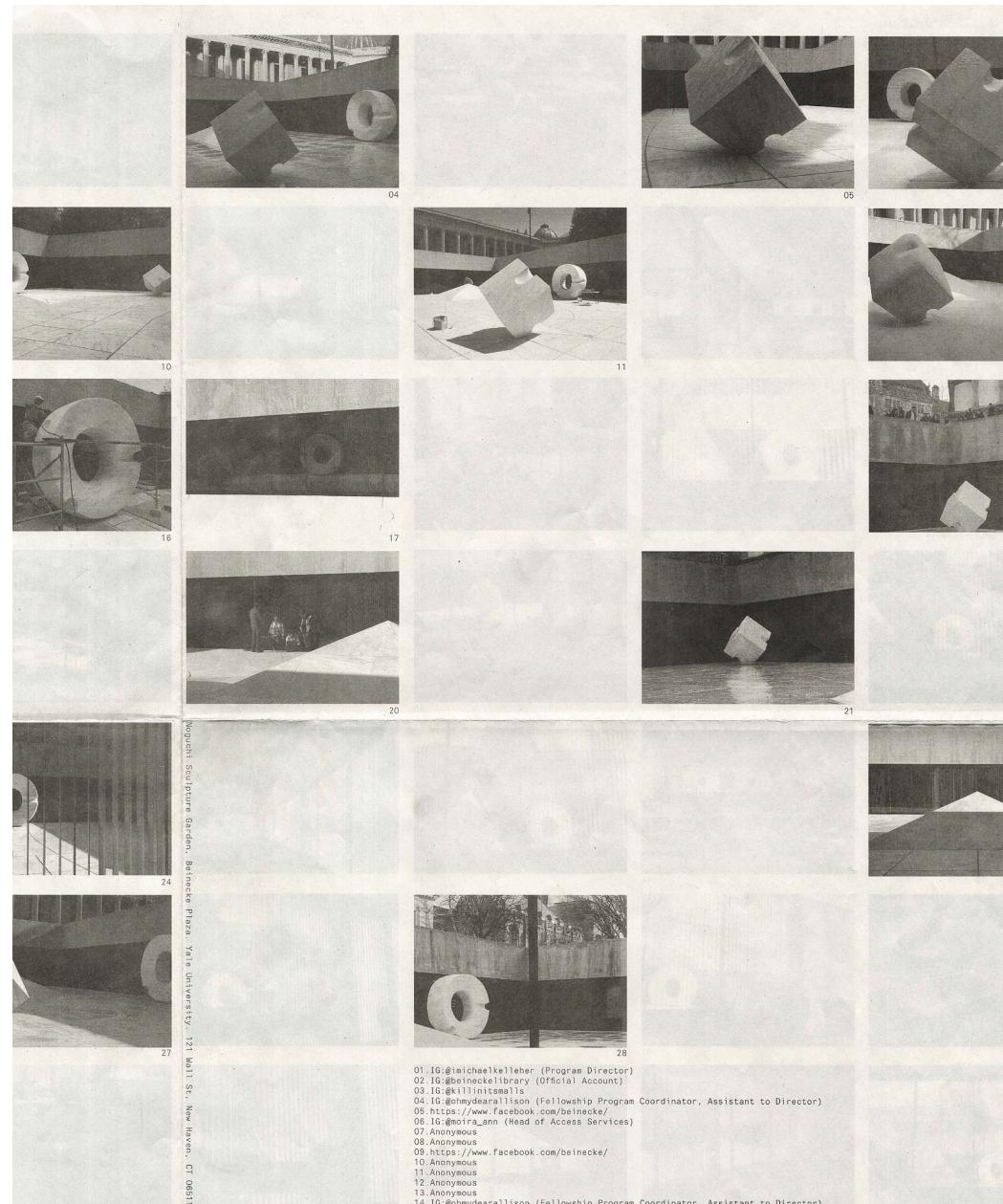




*Paprika!* is a window into emerging discourse from Yale School of Architecture and Yale School of Art. Every issue is student-curated and aims to broadcast diverse voices in the fields of art, architecture and design. Designed with Kyla Arsadjaja.



This broadsheet features a collection of pictures taken from inside the reading room at the Beinecke rare books and manuscripts library (an act which is strictly prohibited) and pictures taken of the Noguchi sculpture garden in the courtyard of the library. All images were sourced from Instagram and official Beinecke accounts.



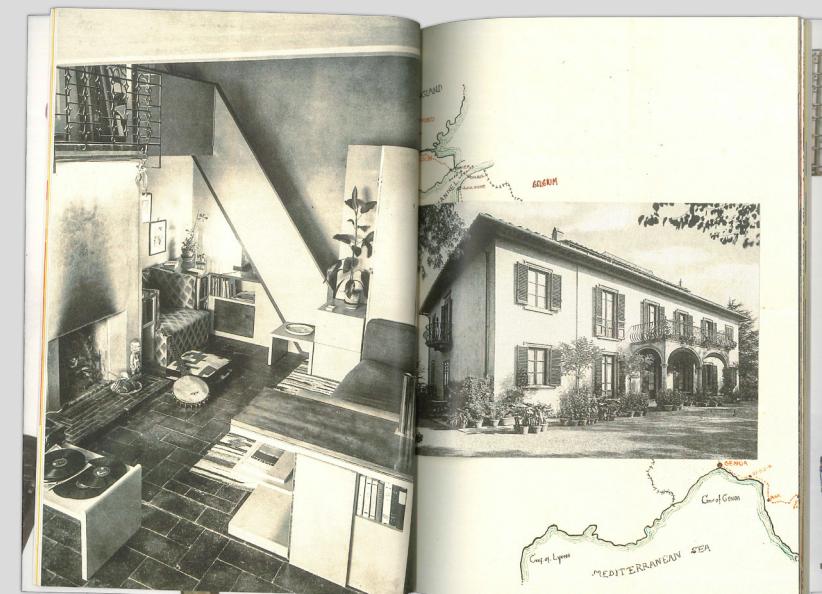
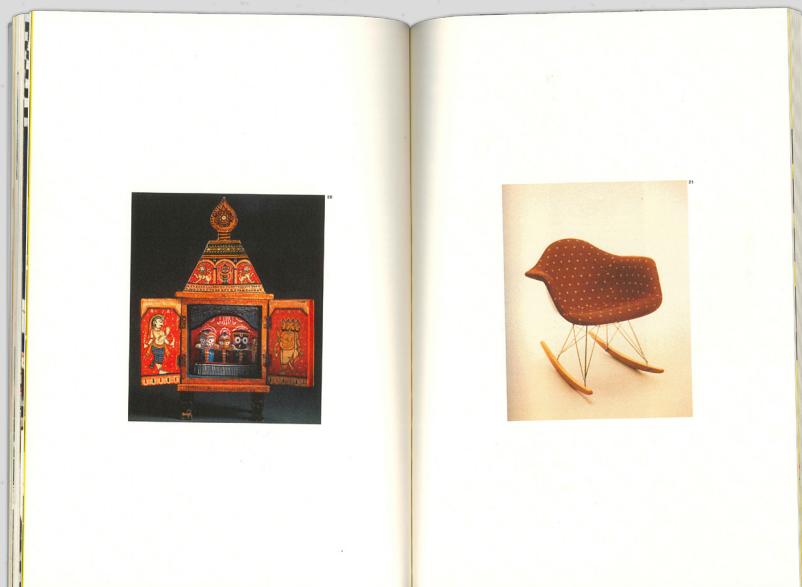
This series is an attempt to replace all the books that had once been part of the collection of the Yale University Library system but had been reported missing or lost. This one takes the seminal Henri Lefvre text *Critique of everyday life*.



15 × 23 cm  
182 pages  
French fold



22.8 × 32.2 cm  
Perfect Bound  
154 pages





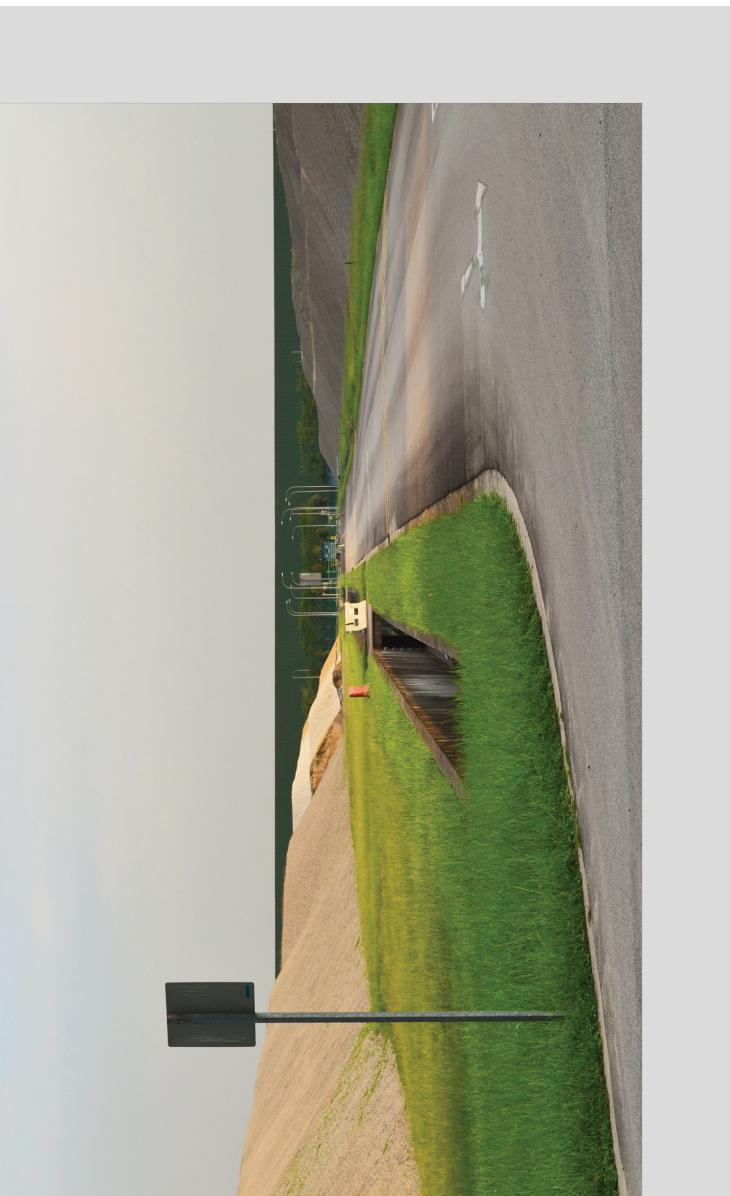
Published by the MIT Press on behalf of the Department of Architecture, MIT School of Architecture and Planning  
[direct.mit.edu/thd](http://direct.mit.edu/thd)



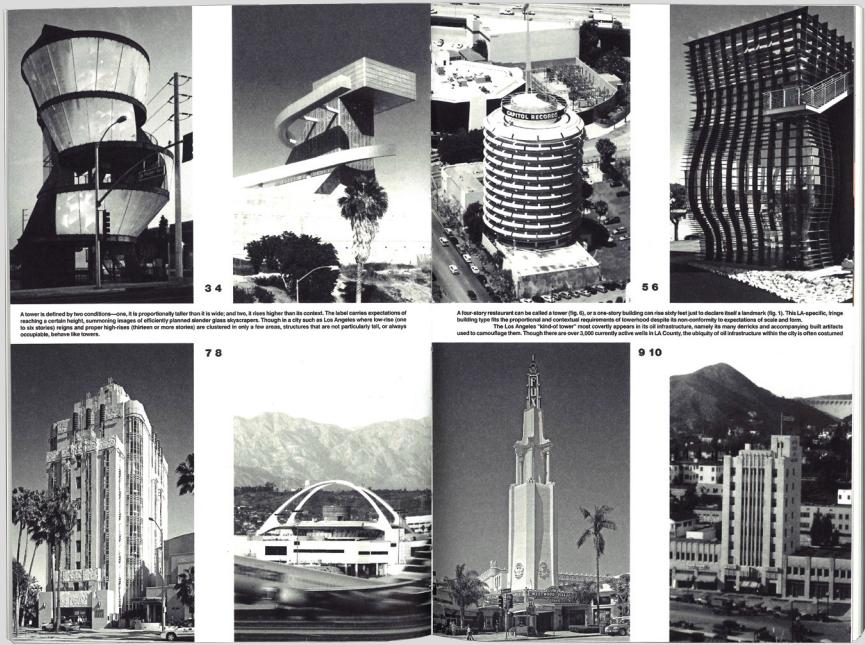
49

Thresholds 49: Supply  
Edited by Jina Weixelblatt and B. Jack Hanly

Contributions by Imani Jacqueline Brown, Hou Chi-Chia, Meg Duguid, Michael Faciejew, Gabriel Fuentes, Larissa Guimaraes, Matthew Hockenberry, Mark Jarzombek, Jesse LeCavalier, Bin Li, Adam Longenbach, Charlotte Malterre-Barthes, Jumana Manna, Ash Moniz, Galen Pardoe, Vikramaditya Prakash, Thea Riofrancos, Veronica Smith, Sophia Stamatopoulou-Robbins & Jina Valentine



16 x 24 cm  
Softcover, section sewn  
168 pages

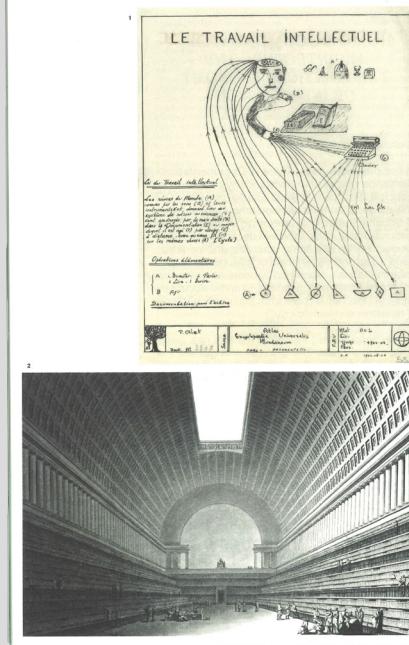


A tower is defined by two conditions—one, its proportionately inferior mass is visible, and two, it sits higher than its context. The latter denies separation of reading a landscape, compressing the field of alternative planes under glass domes. Though in a city such as Los Angeles where low-rise buildings are to be shamed, reigns proper high-rises (towers or more stores) are clustered in only a few areas, structures that are not particularly tall, or always conspicuous, become the towers.

A non-story restaurant can be called a tower (fig. 3), or one-story buildings can be daily but not to decisive benefit (fig. 4). This LA-specific image building has the proportions and commercial requirements of a tower despite its non-conformity to expectations of what constitutes a tower. The Los Angeles "kind" of tower most covertly appears in its old infrastructure, namely as many derelict and accompanying built artifacts used to camouflage them. Though there are over 3,000 currently active wells in LA County, the oligopoly of oil infrastructure within the city is often concealed



The exhibition embodies the taxonomic impulses of grain storage and measures, pointing to the transformation of systems of maintenance and knowledge from practices of survival to centralized economies of capital growth. The playful gesture of "visiting storage" points to the ideological contrast between the histories of supply and the imbalanced futures that accompany the act of preservation today.



Influenced by thinkers like Paul Orléans, Lewis Mumford, and Lucien Febvre, who argued that the technological and social circumstances of given era shape collective modes of production and consumption, new tools of intellectual work—the typewriter, the telephone, the microfilm reader—had created a new intellectual rhythm in space and in time, thus renewing the human condition. The slogan inscribed on Brel's wall was that the man interested in Brel was the product of a print culture that had created a post-Enlightenment period. This old humanism also had as a logical consequence the figure of the cultured space of the reading room, where neat bookshelves represent the world in an orderly totality, as emblematically represented in the original Boulleau-Doucet project for the Bibliothèque du Roi (1780) (fig. 2). Brel's emphasis on the typewriter as a means of analogy instead of a technical culture of information. But what happened to the typewriter? As Brel speculated, an entire library could be transferred to a minimum roll and distributed to all users, where industrial norms of productivity eclipse a discourse of erudition to impose a new mode of "informational cultural labor" upon thought.<sup>3</sup>

Far from a fringe theory, Brel's reflections on the typewriter, and the shift, decades in the making, wherein modernization hinged not strictly on the typewriter but on the new practices of information. This article examines how the alliance of modern art, science, and technology and of science and documentation science reconceptualized knowledge as a technological object, a material object that was produced, managed, and supplied by a material infrastructure. For Brel, the typewriter was the locus of the discourse of documentation fundamentally changing how libraries and other memory institutions (museums, archives, etc.) were organized on a national scale—I trace how the organization of information that was equated with art and moral progress—was put to work in modern governments and rendered them into a streamlined system. These included expanding Labrouste's central stack

<sup>3</sup> Miti identified this notion in an October 1836 article on "the definition of political economy" in which he argued that the concept of the term "Tribus pecuniariorum" was subsequently cast from the collective space of the reading room to discrete information systems, as well as from the individual to the collective users. Where John Stuart Mill's homo economicus, an "economic man" who maximizes pleasure and minimizes pain, had created a new intellectual rhythm in space and in time, thus renewing the human condition, the slogan inscribed on the wall of the man interested in Brel was the product of a print culture that had created a post-Enlightenment period.

<sup>4</sup> Jean-Paul Sabatier, "Les agences d'architectes et les dessinateurs de presse," *Architecte*, no. 3 (1937): 66. On Roux-Spitz, see Michel Roux-Spitz, *Architecte 1888-1927* (Paris, 1988).

<sup>5</sup> For an overview of the Bibliothèque nationale d'Amérique, see Anne-Marie Dufour, *Bibliothèque nationale d'Amérique au cœur de Paris*. ed. Anne-Marie Dufour and Christine Mengin (Paris: Bibliothèque nationale de France, 2013).



*Retrospecta* is the annual journal of student work at the Yale School of Architecture. Part historical record, part monograph, *Retrospecta* seeks to capture and record the current life of the school. Designed with Nicholas Weltyk.



22.8 × 32.2 cm  
Section sewn  
154 pages

BASEMENT  
MEZZANINE  
FIRST FLOOR

YALE MFA  
Photography 2019

BASEMENT  
MEZZANINE  
FIRST FLOOR

Angel Pedro

Kanthy Peng

1.

2.

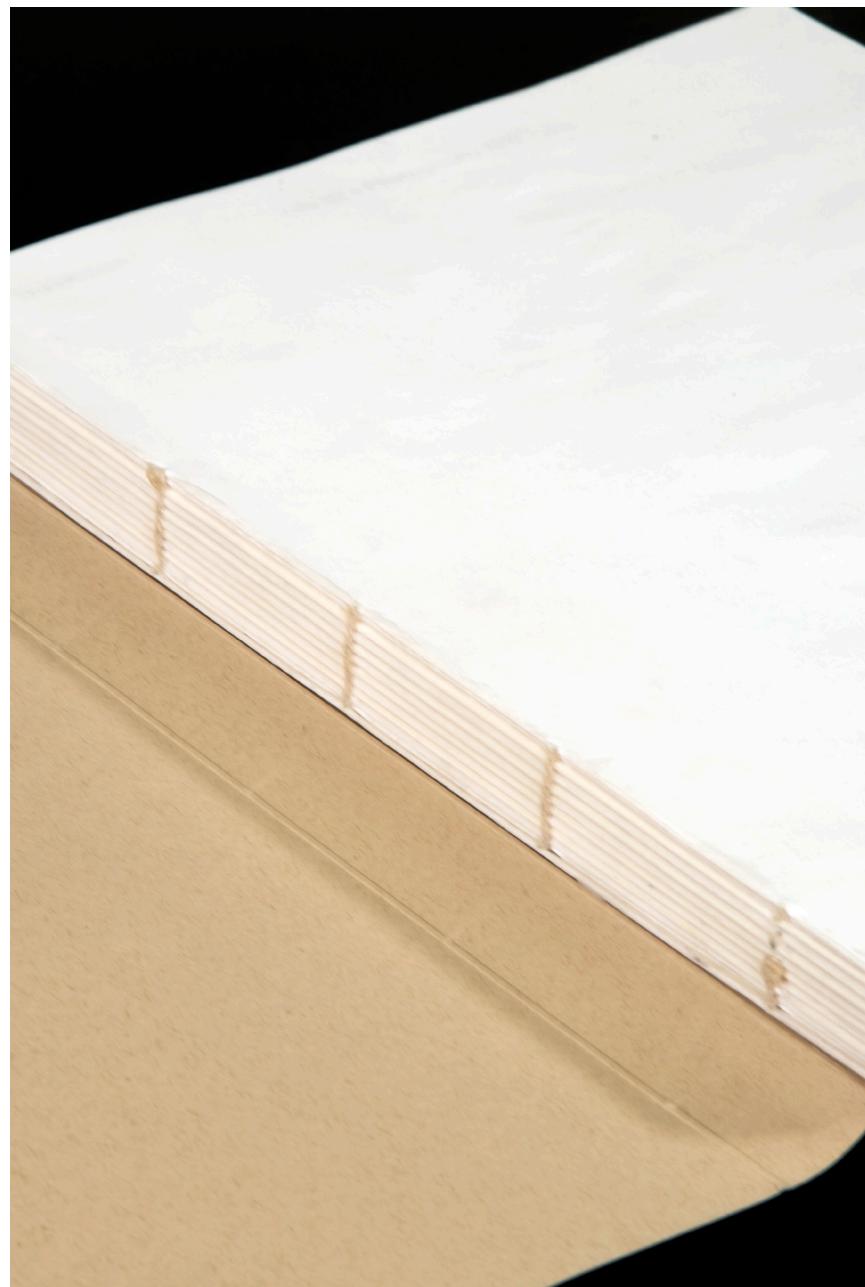
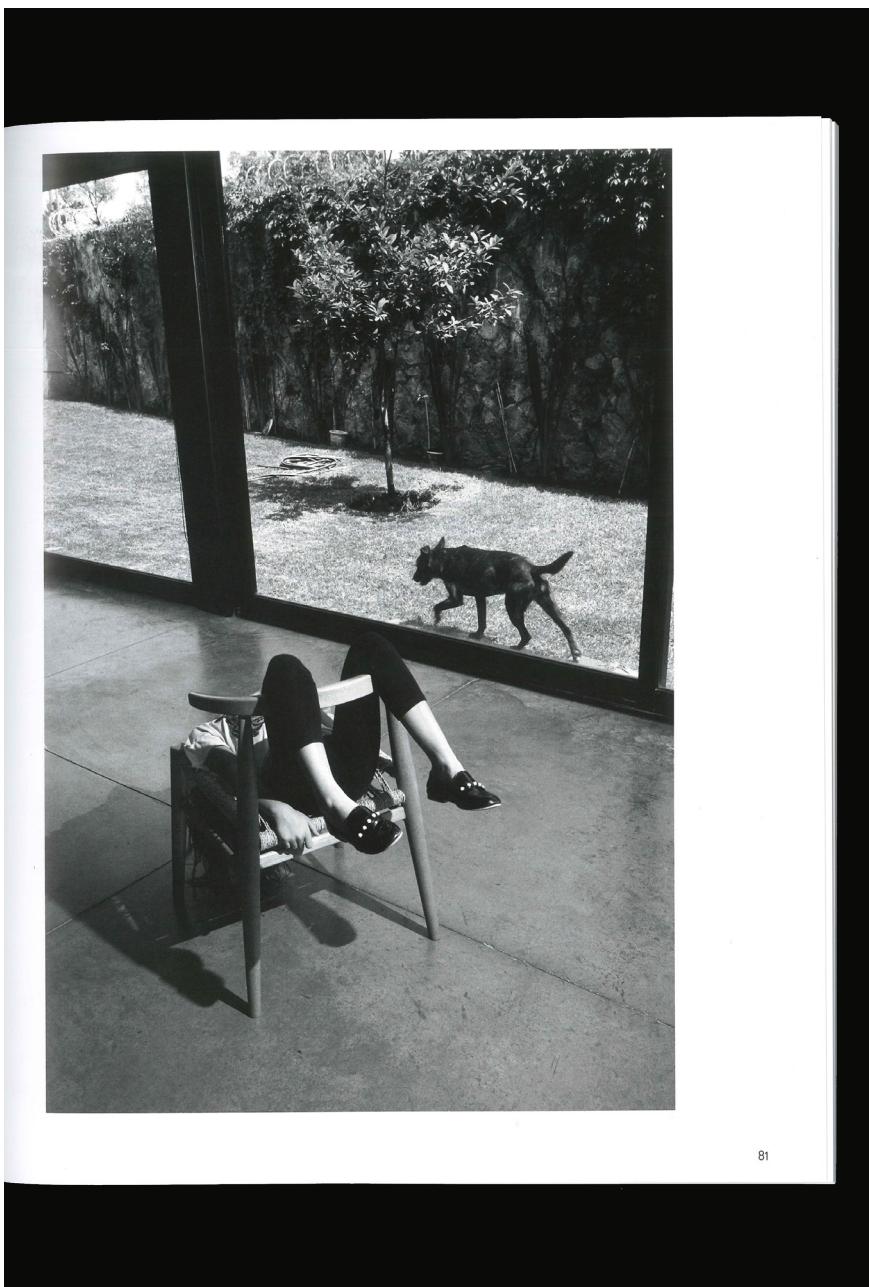
3.

4.

5.

Another Awaking Stone

- 1. Film: 14 mins
- 2. Video Installation: 8 mins loop
- 3. Untitled
- 4. Untitled
- 5. Untitled



20 × 25 cm  
Swiss bound  
162 pages

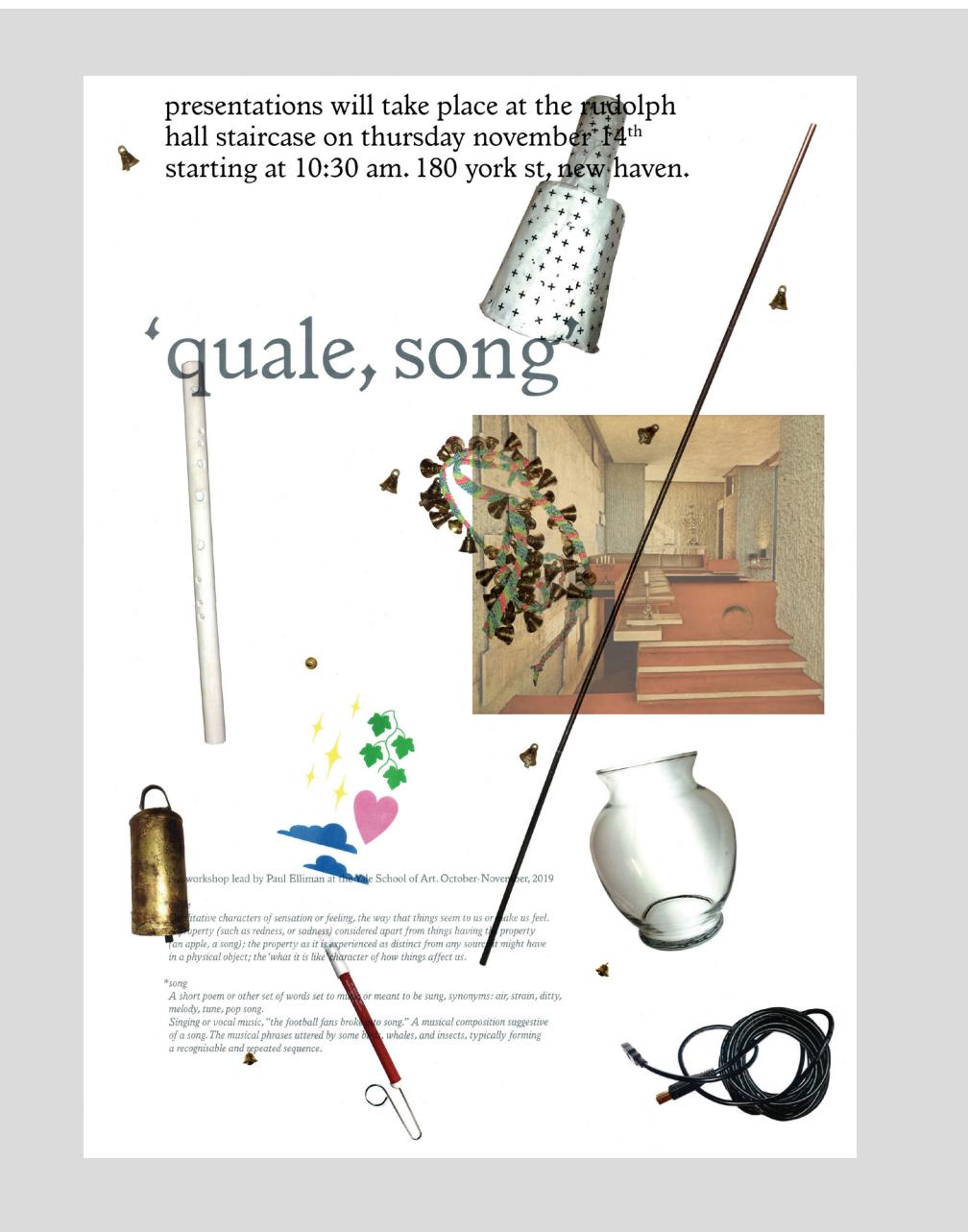
This video explores the role of editing and sequencing as a form of collage, touching on semiotics, context and representation and using different principles as an editorial guideline.



Video, Sound  
4:32 minutes



43.2 × 55.8 cm  
Riso poster



I was asked by the cultural team at the hotel to produce a show for the space in LA. I commissioned 8 artists and designers to design a flag which stood for a value or idea that they saw threaten by the Trump administration.

