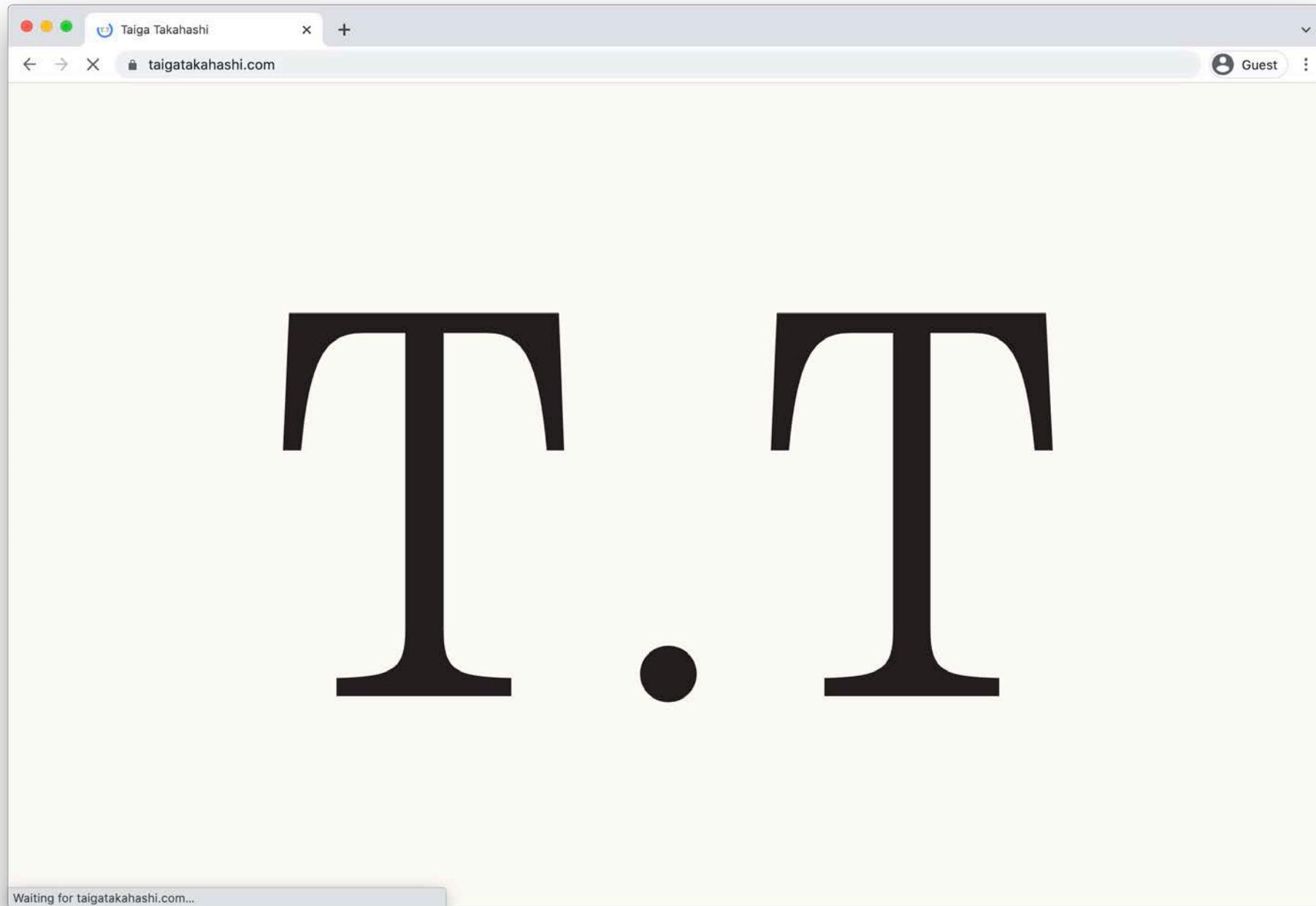


Concept, design, art direction and style guidelines for Taiga Takahashi website. The website is divided into e-commerce, archive, journal and lookbooks. Worked as a part of the OK-RM team in close collaboration with the developer and client.

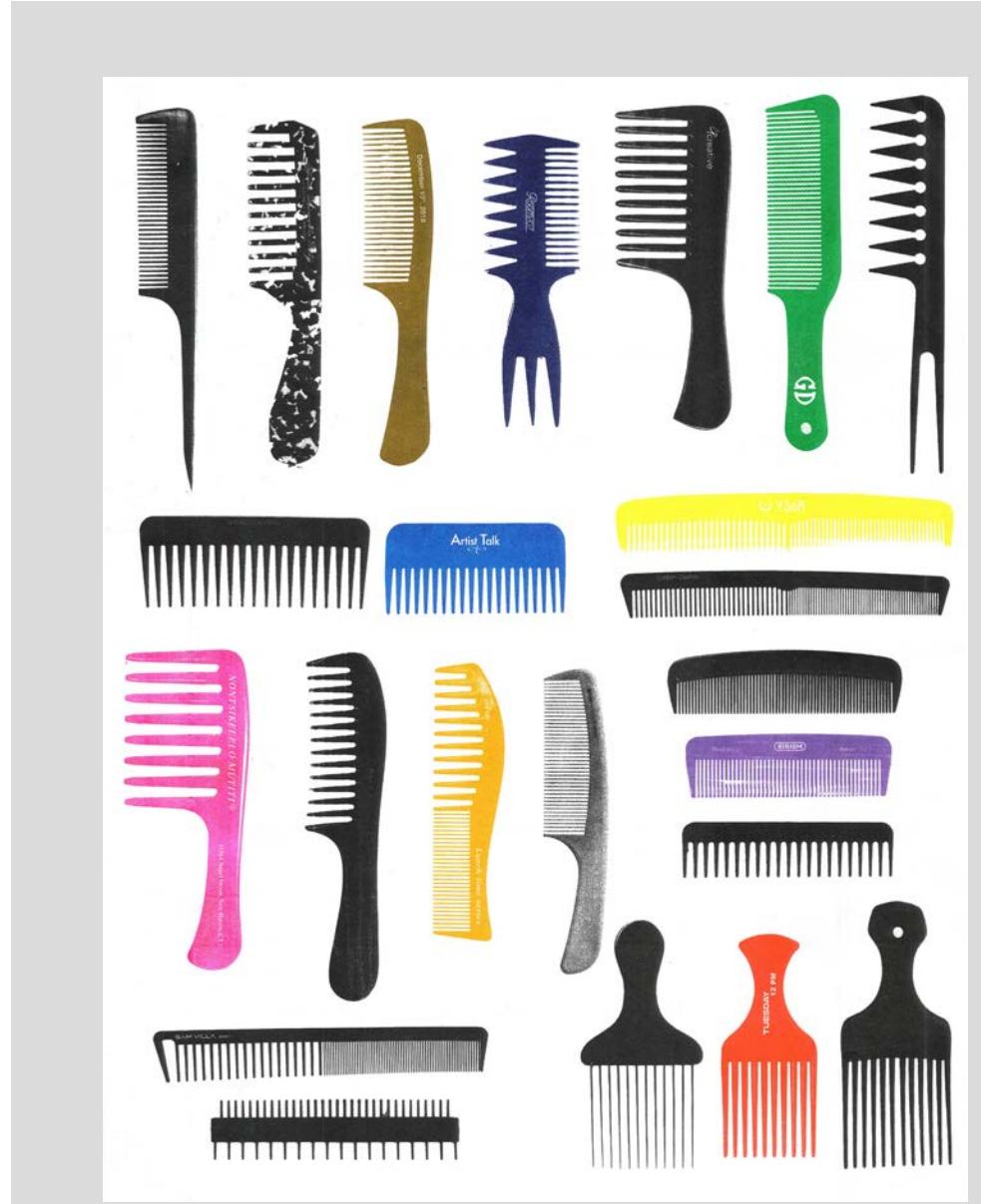


T.T Taiga Takahashi 1 ② 3 4 JP Search

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
	https://taigatakahashi.com/archive/1910-001-01 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' and shows the URL 'yale-image-collection.com'. Below the address bar, there are two large images presented side-by-side. The left image is a terracotta head of a person, and the right image is a white filing cabinet with four drawers. The word 'or' is centered between the two images, indicating a binary choice. At the bottom of the browser window, there is a horizontal image strip showing a landscape with a rocky foreground and a blue sky.

or



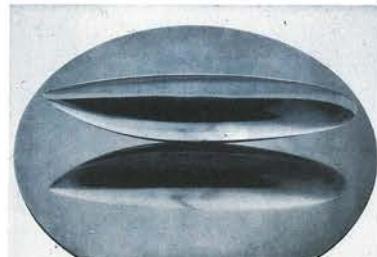
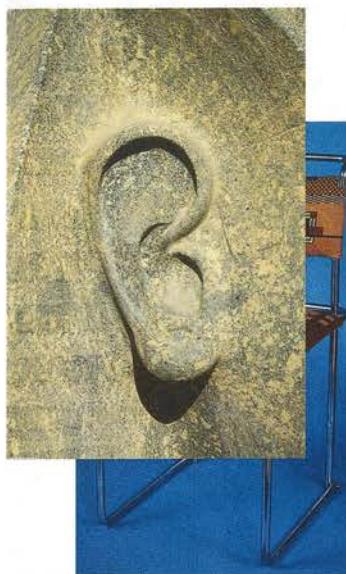






18 × 27 cm
Softcover, swiss bound
88 pages

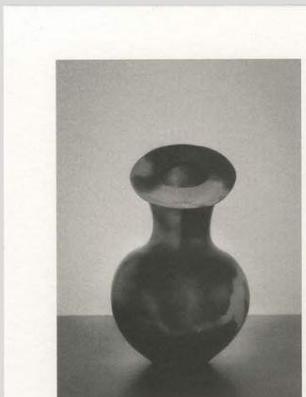
Mengyn Qian
Title: Objects



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.

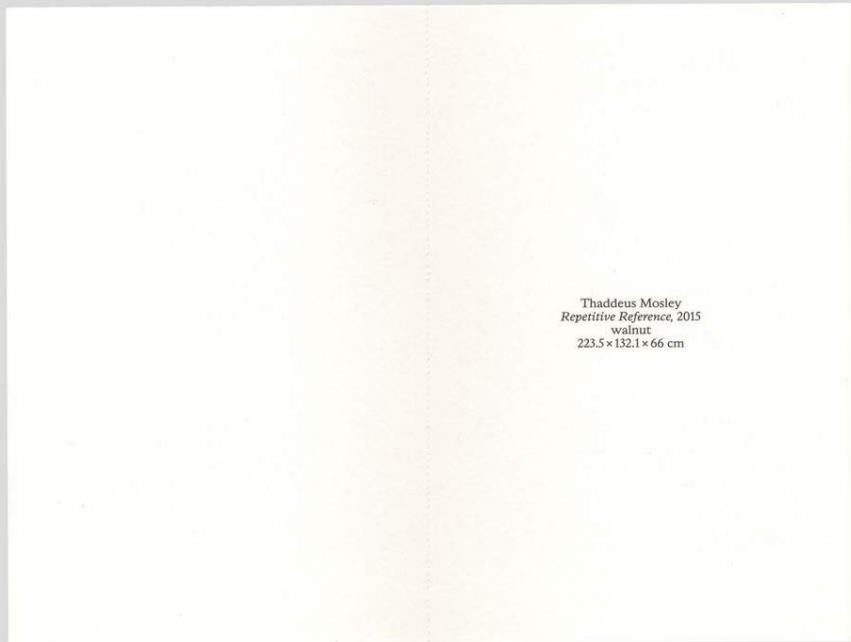


220 x 110 mm
A manilla DL envelope containing a silkscreened colour sheet wrapping a die-stamped linen envelope. Inside a series of offset reproductions and a booklet Limited edition of 300 copies

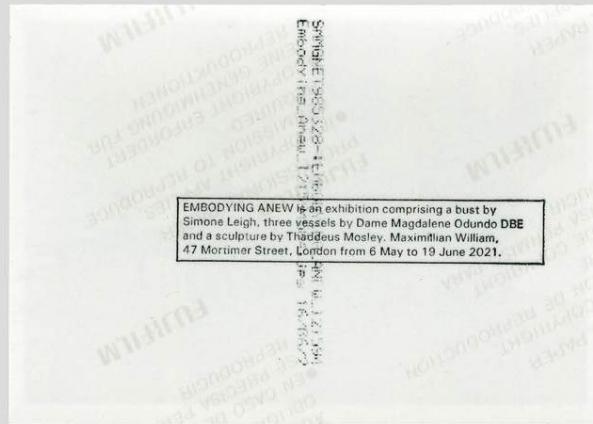


African art, in its myriad forms, courses through the warp and weft of art's histories, an integral thread; and in innumerable places one finds it broken, hanging in ragged holes, rendered incomprehensible through deliberate effacement, vandalism, or neglect. Elsewhere there is evidence of repair: contemporary, 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,

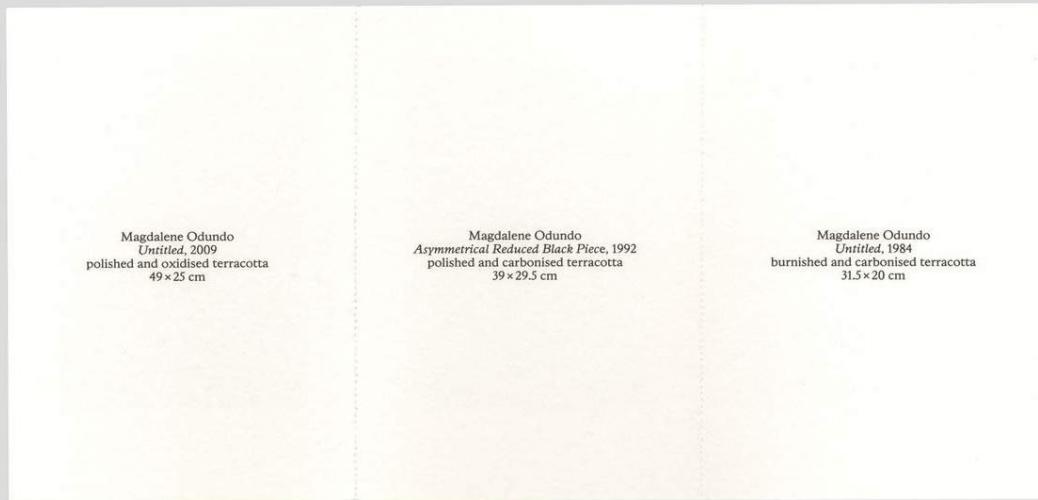




Thaddeus Mosley
Repetitive Reference, 2015
walnut
223.5 × 132.1 × 66 cm



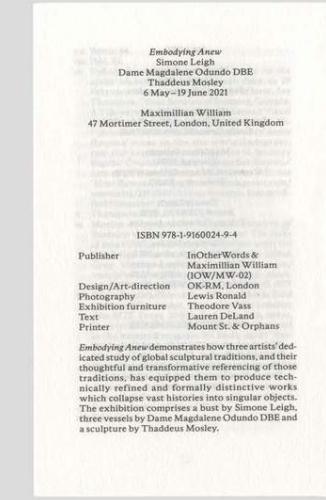
EMBODYING ANEW is an exhibition comprising a bust by Simone Leigh, three vessels by Dame Magdalene Odundo DBE and a sculpture by Thaddeus Mosley. Maximilian William, 47 Mortimer Street, London from 6 May to 19 June 2021.



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



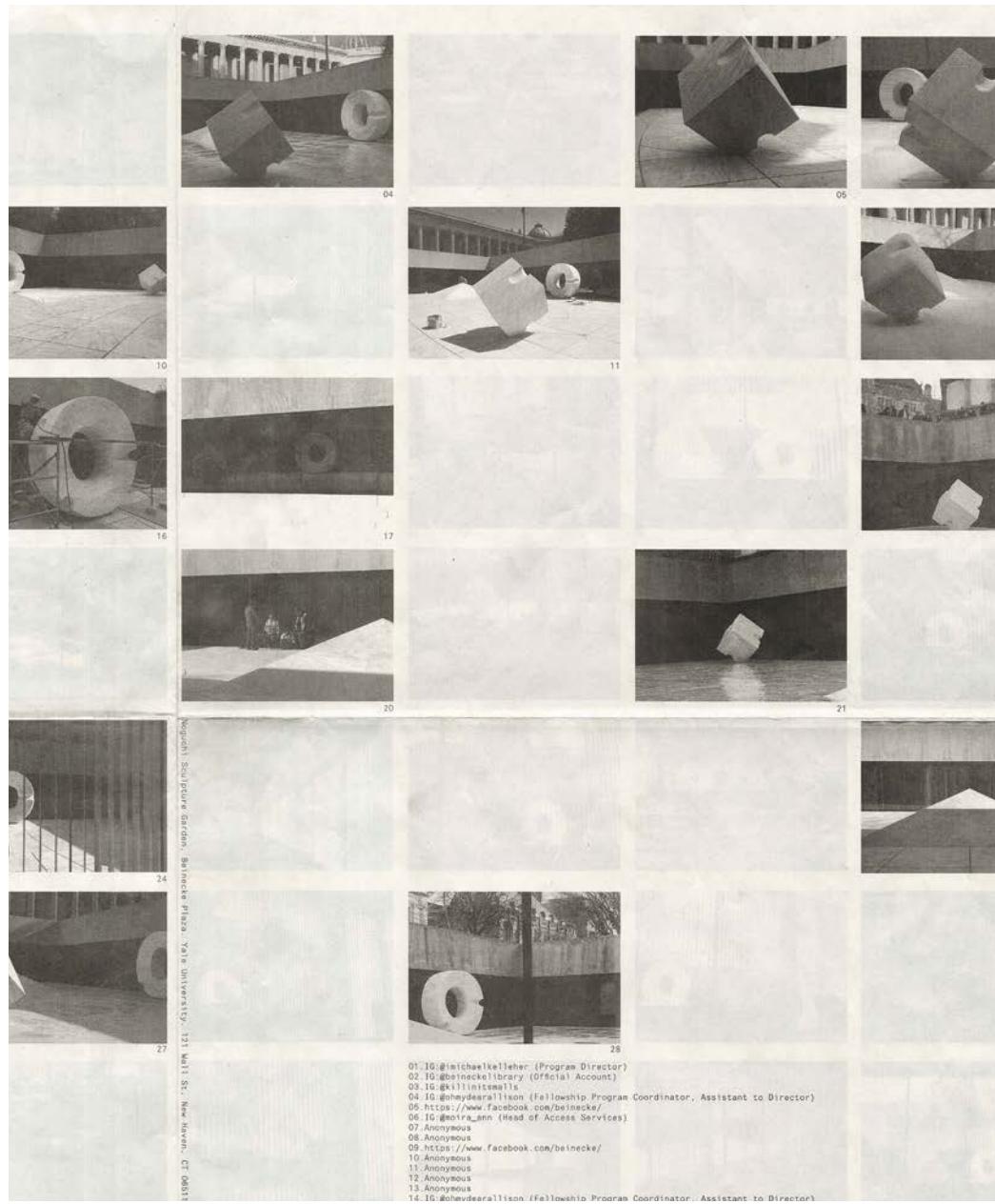
Embodying Anew
Simone Leigh
Dame Magdalene Odundo DBE
Thaddeus Mosley
6 May–19 June 2021
Maximilian William
47 Mortimer Street, London, United Kingdom

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

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.



The Value of Design

As the business world has moved over "innovation" and shifted quantity to quality, the word "design" has turned to "design." In 2019, Van Hove, whose V12 Laraki begins instead positions him as a coordinator, creating specific things using local materials and methods. More aims to translate that same process into a functional, mass marketable, and durable, is real. An autonomous sensor and cameras in real time straight and kill five people, or for going to make that choice. The truth isn't a right or wrong answer but a machine to decide.

Math Baxford: I think the premise of this question suggests that design is a part of a process, whereas we see design as a holistic discipline. Yes, we introduce visual and interactive designs early on in projects, but the whole process of design—Designers become smaller; see designers thinking and behaving much more like architects going forward, thinking about how to build strong, implement structures that enable experiences for people and are truly beautiful at the same time.

CC: Outside of Beyond, what type(s) of design do you see assigned the most value in today's business landscape?

MB: Probably user interaction (UI) design. Simple, beautiful interfaces. My personal opinion is that more value should be placed on service design—the design of a hotel, building becomes more possible through API (Application Programming Interfaces) and other means. The limits on how we connect to a cohesive overall customer experience become smaller; see designers thinking and behaving much more like architects going forward, thinking about how to build strong, implement structures that enable experiences for people and are truly beautiful at the same time.

CC: Let's talk about the McKinsey Design Index. On the one hand, that report from Doblin has opened corporate eyes

Cyndi Chen: When do you introduce design into the process at Beyond, and how much agency do designers have?

MB: Math Baxford: think the premise of this question suggests that design is a part of a process, whereas we see design as a holistic discipline. Yes, we introduce visual and interactive designs early on in projects, but the whole process of design—Designers become smaller; see designers thinking and behaving much more like architects going forward, thinking about how to build strong, implement structures that enable experiences for people and are truly beautiful at the same time.

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Cyndi Chen: Can I get five minutes? Two managers on Design

Claudia Rutter: I am the Managing Director of Techstars Accelerator, The Stanley+Techstars Accelerator in Hartford, Connecticut, focuses on additive manufacturing and sustainable packaging solutions. They adopt and mentor ventures working on 3-D printing, generative design, tooling, direct digital manufacturing, layered manufacturing, additive robotics, and sustainable materials.

Cyndi Chen: In the highest terms, it's possible to increase the value of design in business. You just need to be creative and add value to your brand, or even the bathroom cleanliness. Once you pick a logo, make sure it reflects your brand and that you're consistent with it. At Techstars, we look at companies, especially in the industrial space, before their brands are hashed out, so there's a huge opportunity to add value through the design of their brand.

Van Hove: whose V12 Laraki begins instead positions him as a coordinator, creating specific things using local materials and methods. More aims to translate that same process into a functional, mass marketable, and durable, is real. An autonomous sensor and cameras in real time straight and kill five people, or for going to make that choice. The truth isn't a right or wrong answer but a machine to decide.

Munari's Sentence Liam Grace-Flood (MBA 2020)

Today the logo is the official disability icon of Connecticut and New York. While she has an arts ground and works in and teaches design are most powerful when they grow to instead define a social movement.

Van Hove: whose V12 Laraki begins instead positions him as a coordinator, creating specific things using local materials and methods. More aims to translate that same process into a functional, mass marketable, and durable, is real. An autonomous sensor and cameras in real time straight and kill five people, or for going to make that choice. The truth isn't a right or wrong answer but a machine to decide.

Munari, Bruno. *Design as Art*. Translated by Patrick Creagh. London: Pelican Books, 1971. (Original work published 1966).

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.

LW: I think we're really seeing the cracks in some of these platforms—and I don't want to make too much of an inference—but the recent New Zealand shooting, live-streamed on

JF: For platforms like Facebook, it's so easy for Facebok speech. But we've seen issues where English is not the language understand the cultural landscaped on society is inter

people have to step up.

LW: I think we're really seeing the cracks in some of these platforms—and I don't want to make too much of an inference—but the recent New Zealand shooting, live-streamed on

JF: For platforms like Facebook, it's so easy for Facebok speech. But we've seen issues where English is not the language understand the cultural landscaped on society is inter

Max Storto (MEM, MBA 2020)

I have always been attracted to Vancouver's attitude towards work. In Vancouver, where people work less than the rest of Canada, it's a chance to have free time and exchange pleasantries, including the mandatory "what do you do?" question, folks respond by listing their hobbies, like "I go windsurfing" or "I make films." When that question is posed in the U.S., or at least in the east coast cities where I have spent most of my life, people first mention their job.

In the past couple of months, *The New York Times* and *The Atlantic* have publicized stories that highlight the trend of companies creating the lowest average work week. Economic theory suggests that as income increases, there is a diminishing marginal utility for more money; as people make more money, they consume more leisure. That holds true in Europe, but leisure seems like a foreign concept in the United States. Many predict that this tendency towards overwork will lead to excessive burnout, particularly amongst the millennial generation.

For-profit companies often tout that they are worker-focused because they offer free meals, on-site gym access, and shuttles to and from the office. While these perks are great, they all encourage employees to stay at the office longer and to work harder. This falls perfectly in line with Milton Friedman's philosophy of the primacy; he writes that it is the "social responsibility of business... to increase profits for itself and for its shareholders."¹ Friedman's philosophy has pervasively gripped the public equity markets since the 1980s, and companies' efforts to provide perks are simply veiled attempts to increase worker productivity.

There are an array of approaches to combat burnout. Perhaps the solution requires a fundamental switch in values and culture, one in which individuals are encouraged to leave their workplace. Alternatively, we can elect to work for companies that value their employees as people as opposed to units of productivity. The B Impact Assessment, a set of standards developed by the Standards Council, measures a company's social and environmental impact, already evaluates a company's contribution to its employees based on factors related to compensation, training, ownership, and job flexibility.² It should take the next step and encourage companies to promote a reasonable life balance for their staff. B Lab, a nonprofit organization, administers and oversees the B Corporation Certification. Certified B Corporations are defined as striving to benefit all stakeholders, not just shareholders. Think of a stricter version of fair trade or LEED labels, but applied to the entire company as opposed to individual products or buildings. B Lab is making it clear that the framework of companies that use "business as a force for good," to evaluate a firm's candidate to become Certified B Corp, applicants must score at least an 80 on the third-party audited B Impact Assessment, which covers six major themes: governance, workers, community, customers, the environment, and an industry-specific impact business model.

If B Lab's goal is to create the gold standard for measuring the social impacts of companies to show how work weeks are improving, Companies can self-assess their impact in order to respond to a client who they claimed that this could more client-centric, they are looking out for the best work-life balance for their workers' ability to have a better life.

I hope that one day we will instead be arguing at companies need to do to prevent such inclinations. we don't, what is the purpose of working hard and making a competitive salary if you don't have time to spend it?

Hopefully one day, when we're inevitably asked "what do we do," we can define ourselves by more than just our careers.

Letter to the Editor Dimitri Brand (M.Arch 1 2018)

We all know that Eisenman is a fantasy character he's a bridge troll, but a bridge troll that's integral to the story and somehow you end up being

Re Paprika! Pharaasy

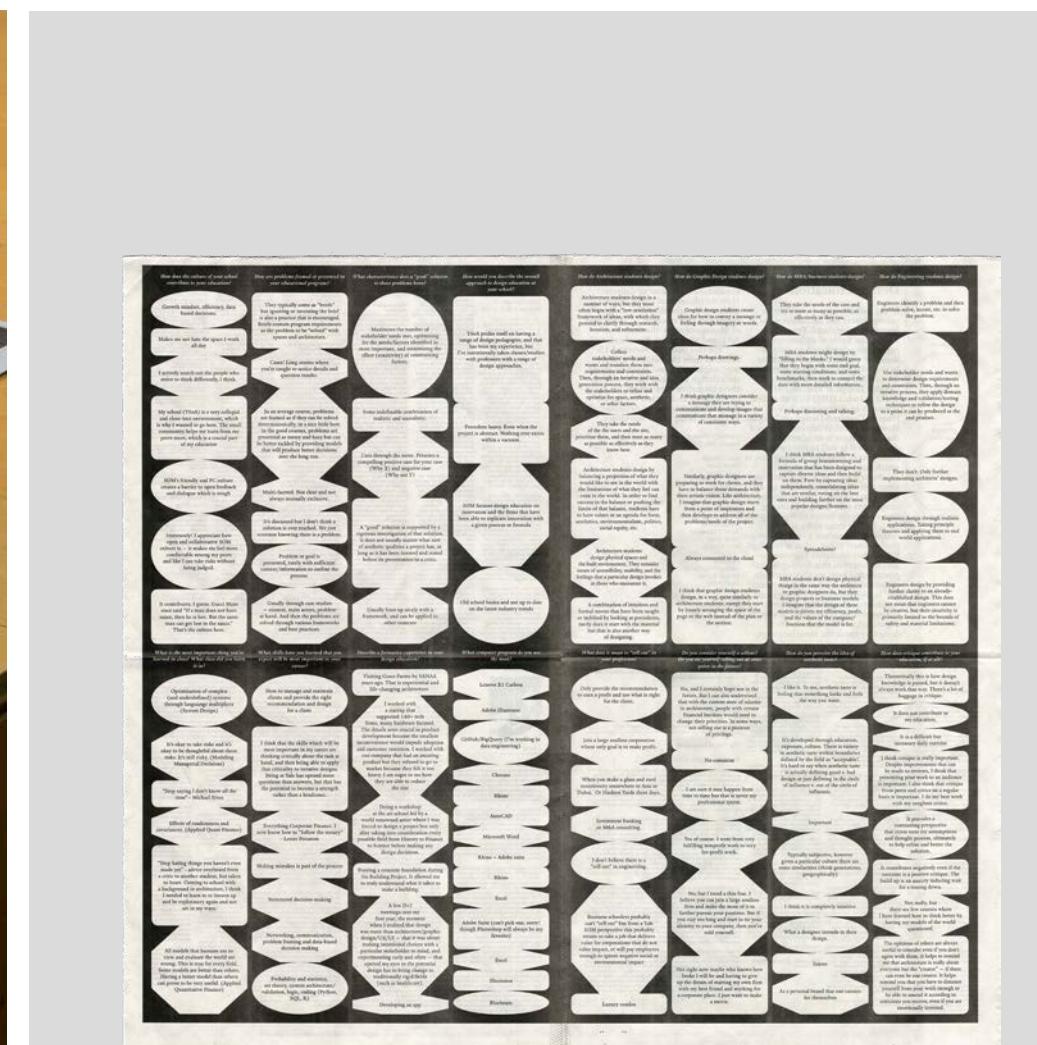
Volume 04, Issue 13

Milton Friedman, and Rose D. Friedman. *Capitalism and Freedom*. Chicago: University of Chicago Press, 1962.

2 B Lab. Impact Areas: Governance, Workers, Community, Environment and Customers. Visited 2019. <https://www.b-lab.org/b-corps/knowledgebase/articles/984318-im-pact-area-governance-workers-community-env>



Maria Laura Candanoza- Hurtado



Portfolio

A series of printed ephemera with various elements from the Charleston House. Bookmark featuring a door panel with Duncan Grant's 'Lemon gatherer', two postcards, a reproduction of a Duncan Grant line drawing, and Virginia Wolf's story 'A mark on the wall.' Photography by Lewis Ronald

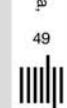




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direct.mit.edu/thrd



1091-711X



49

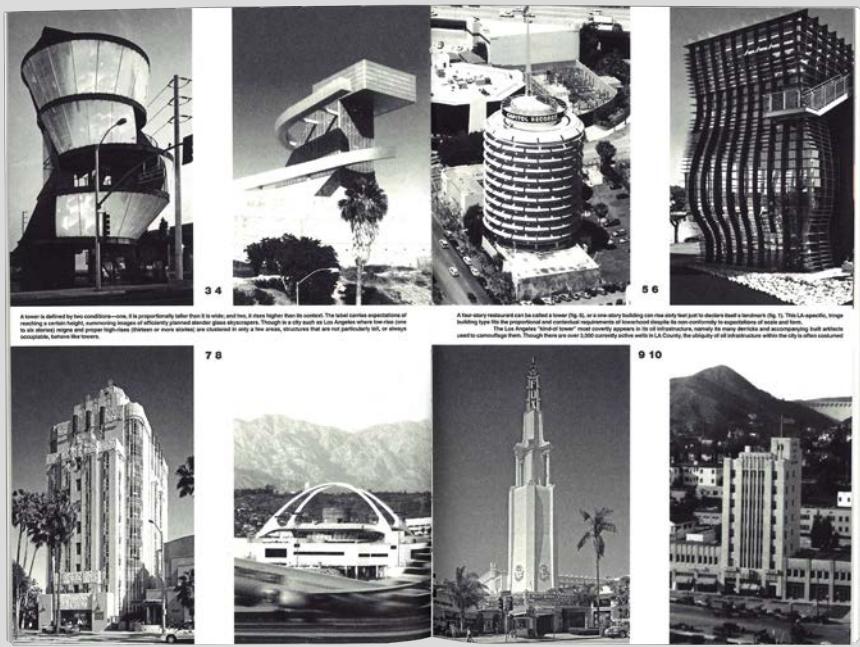
Thresholds 49: Supply
Edited by Nina Weiszblatt and B. Jack Hanly

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

49



16 × 24 cm
Softcover, section sewn
168 pages



Influenced by thinkers like Paul Otlet, Lewis Mumford, and Lucien Febvre, who argued that the social and cultural circumstances of given era shaped collective modes of thought and communication, Brier's vision of the library as a "factory of knowledge" was subsequently adopted by the French government. The term "factory of knowledge" was subsequently coined by John Stuart Mill's home economics, an "economic man" who worked in a factory, was a product of a meritocratic society, "produced only" carried on financial wealth. This is how documents were produced, which, as a result, emerged from this interwar political economy of information.³

A Factory

The architectural project of the Bibliothèque nationale was conceived by the French architect Michel Roux-Spitz, who, as it happens, was celebrated for his role in the renovation of his office with the efficiency of a factory boss (nature). Following in the footsteps of Le Corbusier and Henri Labrouste as the library's Chief Architect, Roux-Spitz began his work in 1928, at a time when, as Brier speculated, an entire library could be transformed into a monolithic roll and the "factory of knowledge" and industrial norms of productivity eclipse a discourse of erudition to impose a new model of organization based on "hard labor" upon thought.⁴

From a fringe theory, Brier's renovation of the Bibliothèque nationale shifted, decades in the making, where modernization hinged not strictly on the production of knowledge and practices of information. This article examines how the alliance of modernization and industrialization—science and documentation science—reconceptualized knowledge as a technical object, a material object that was produced, managed, and supplied by a material infrastructure. From the perspective of the library, the discourse of documentation fundamentally transformed how libraries and other public institutions (museums and archives, etc.) were organized on a national scale—I trace how the operation of internal work was reorganized and remodeled. The article highlights the effects of the 1929 stock market crash—highlights the compatibility of modernization and economic renewal.

Completed in three, successive stages between 1928–1936, the logistically complex project entailed a comprehensive set of interventions to coordinate library departments and transform the building into a streamlined system. These included expanding Labrouste's central stack

3. Mill identified this notion in an October 1836 article on "the definition of police economy," which was later published in *Essays on Government*. The term "factory of knowledge" was subsequently coined by John Stuart Mill's home economics, an "economic man" who worked in a factory, was a product of a meritocratic society, "produced only" carried on financial wealth.

4. For an overview of the Bibliothèque nationale's history, see Michel Roux-Spitz, *La modernisation d'Institut de la bibliothèque et de l'archivage à Paris, ad 1936*; Michel Roux-Spitz, *Le modernisation d'Institut de la bibliothèque et de l'archivage à Paris, ad 1936*; and Christine Ménigat-Péan, *Bibliothèque nationale de France: un siècle au service de l'histoire* (Paris, 1997).



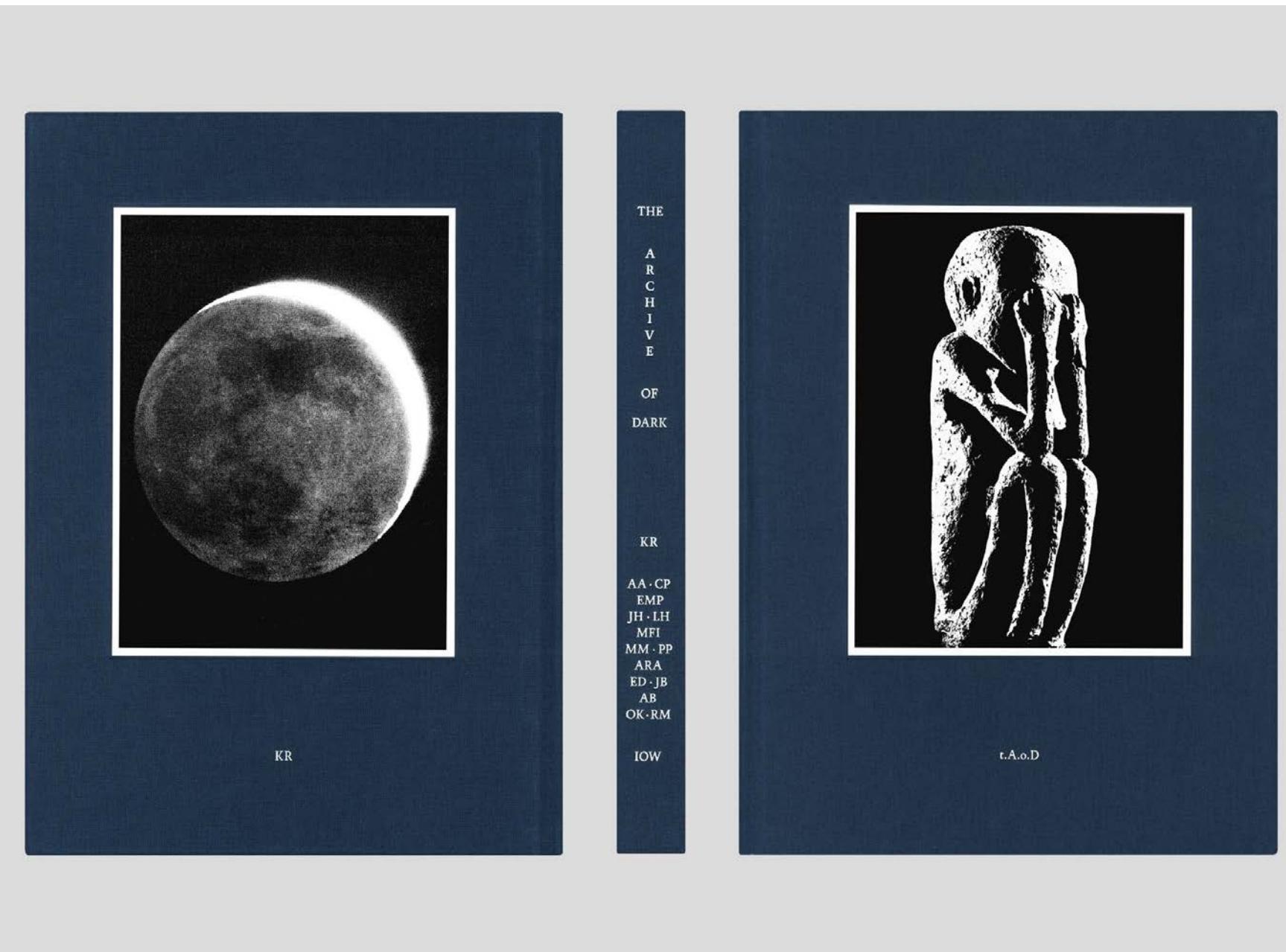
THRESHOLD 49: SUPPLY
MIT DEPARTMENT OF ARCHITECTURE

INTERRUPTION Contagious Machines:
From Positive to Negative
Jesse LeCesne
P. 99

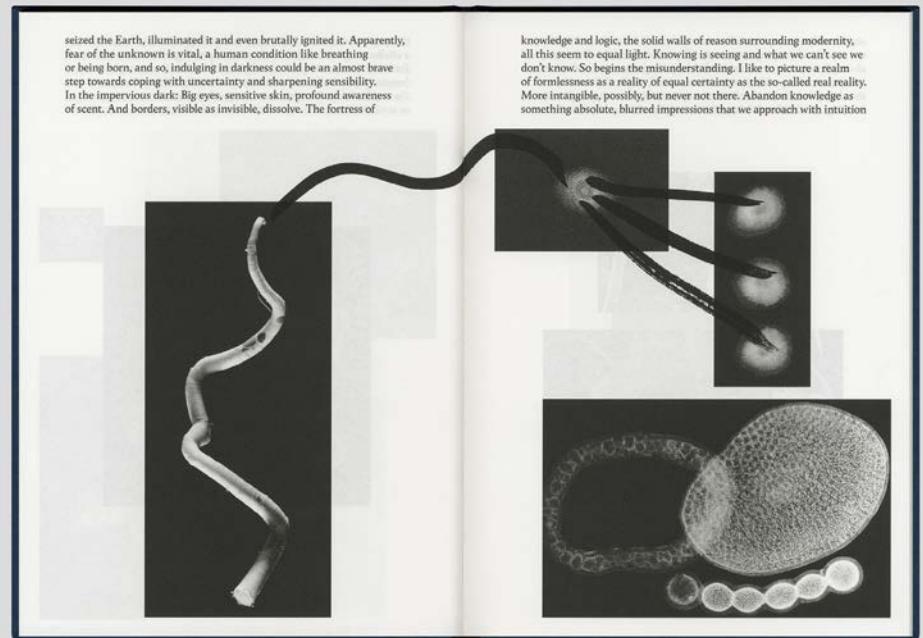
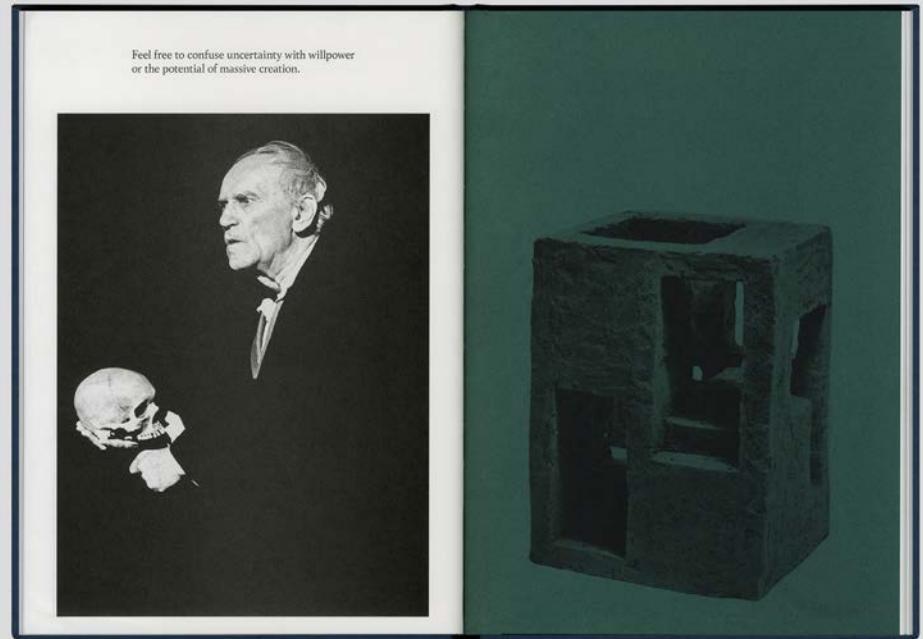
Alibiots in the Management of Loss
Ash Monza
P. 103

In Media Res
From Positive to Negative
Jesse LeCesne
P. 99

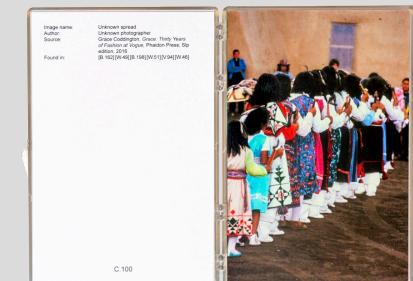
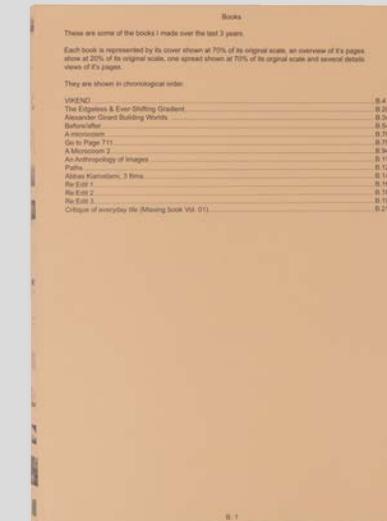
Alibiots in the Management of Loss
Ash Monza
P. 103



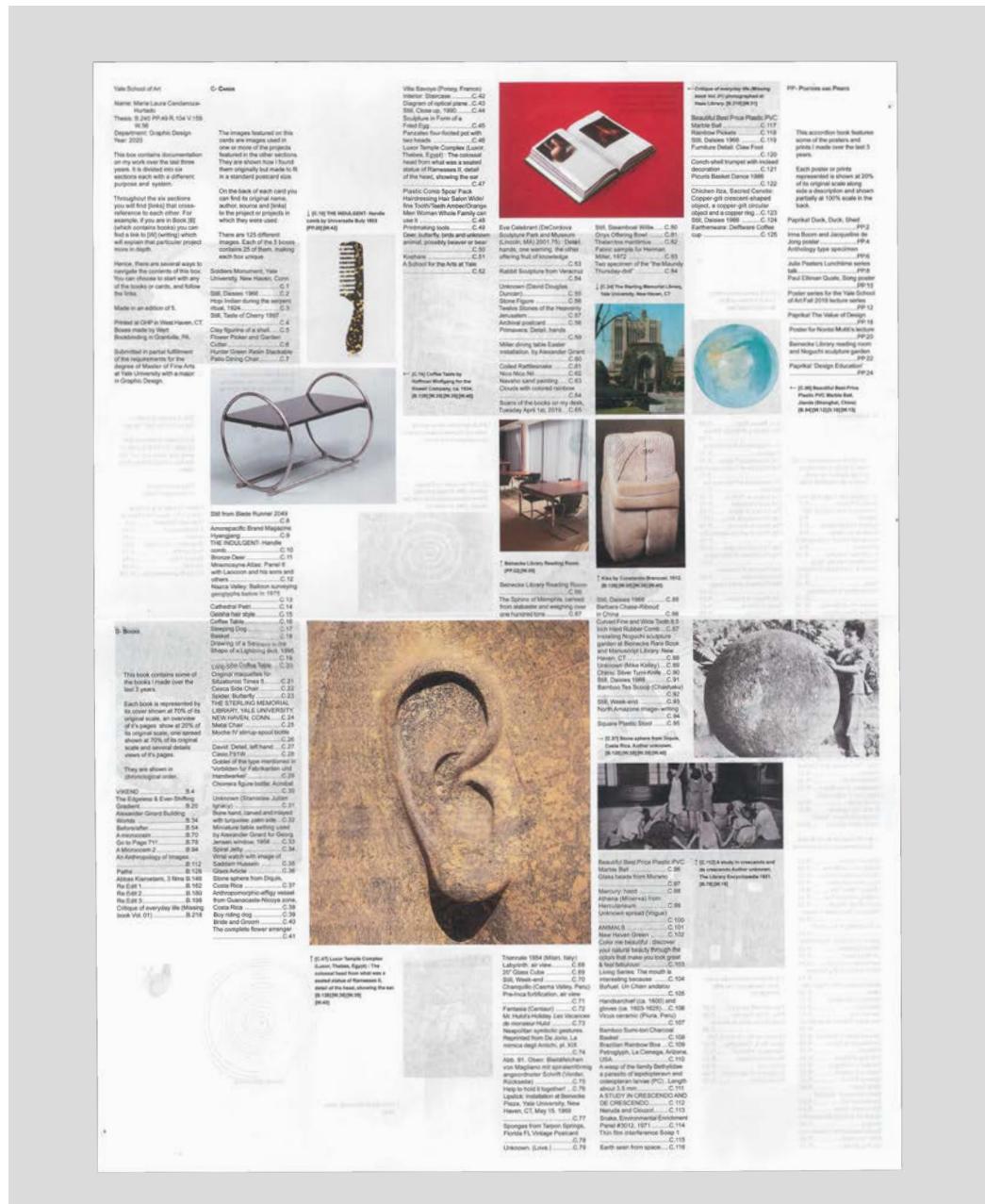
215 × 300 × 25mm
1000 copies
Case-bound with a linen cloth and has four cover variations
304 pages

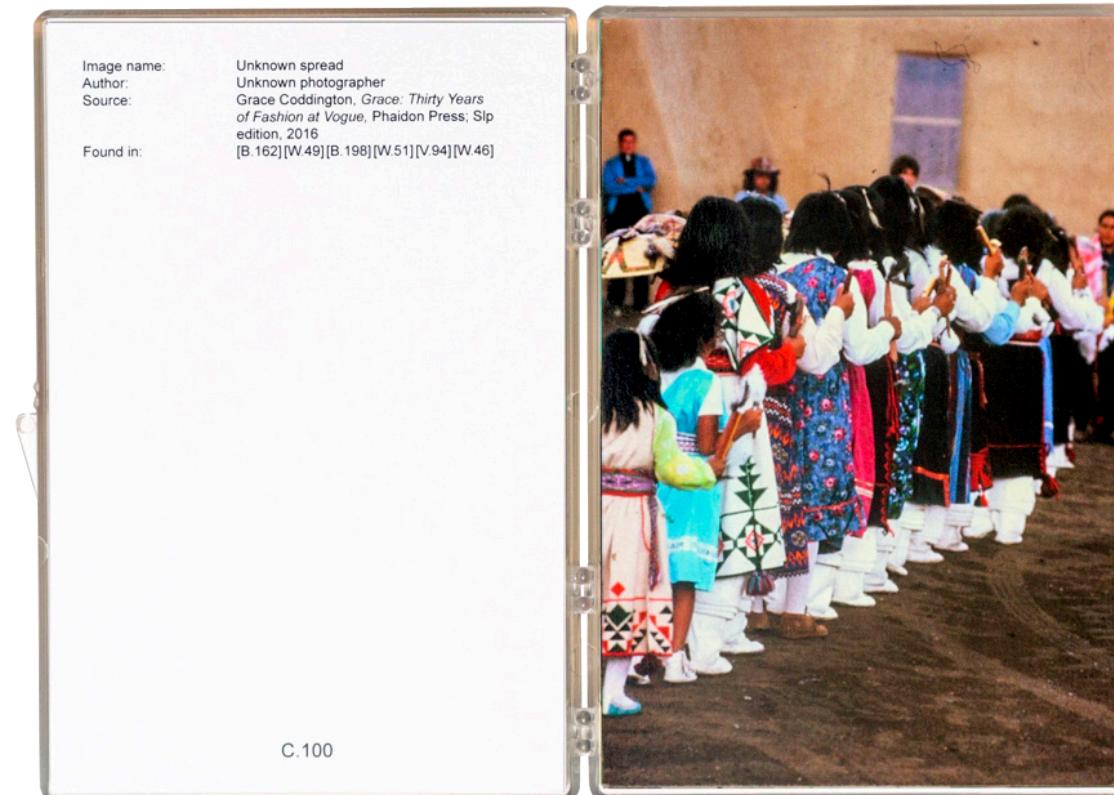


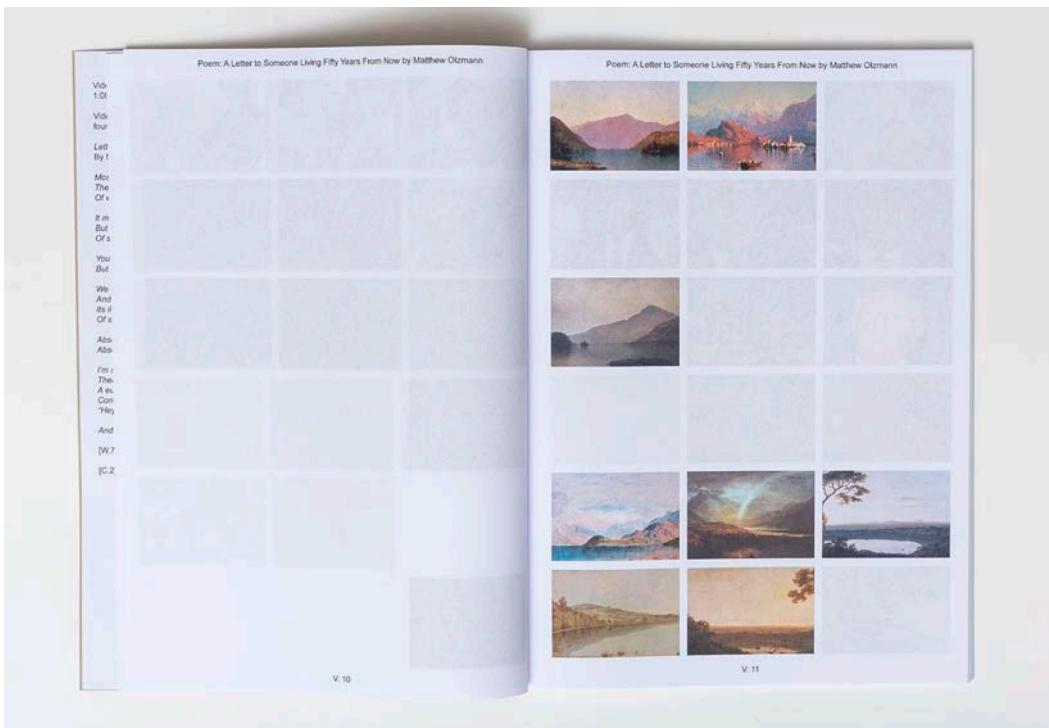




The cards feature images I have used in my work in their original state, meaning how I found them in the source. In the back you can see the name, author, source and which projects I used the image on. Often times I use images in more than one project.



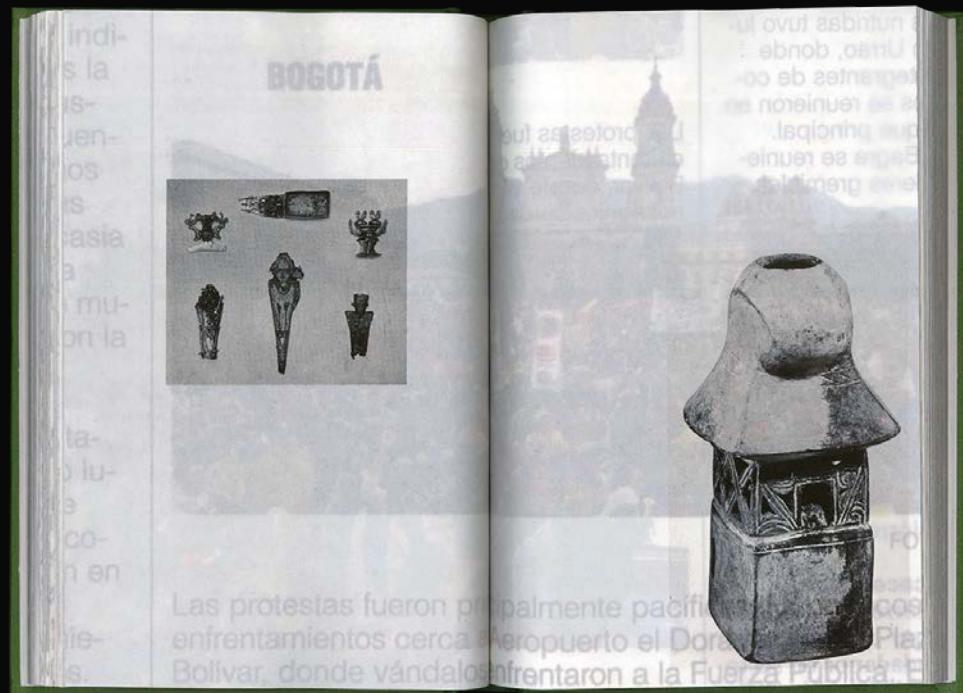
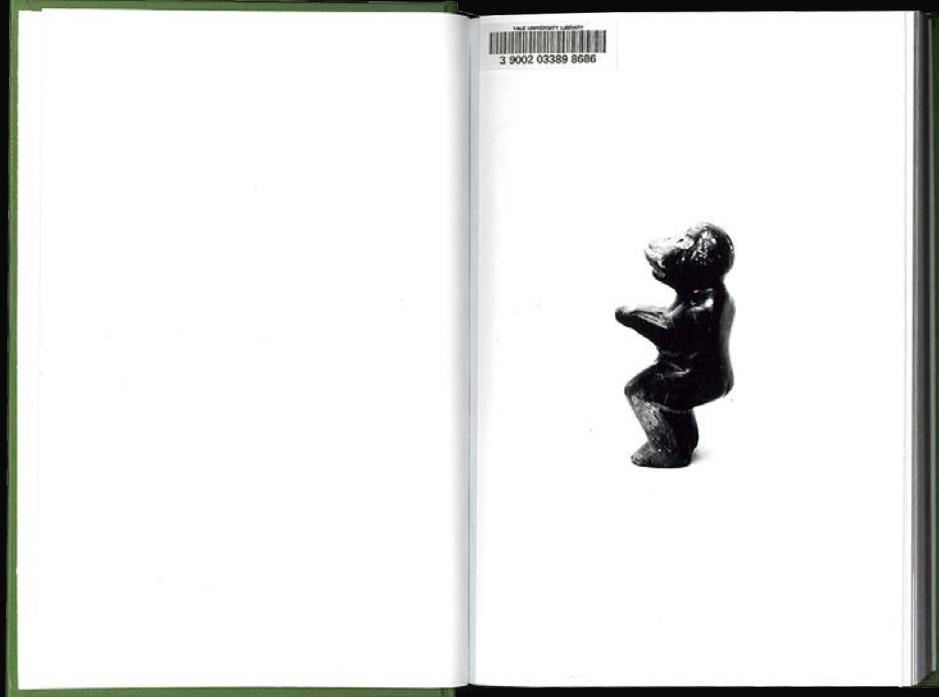




This series is an attempt to replace all the books that had once been part of the collection of the Yale University Library system but had been reported missing or lost. This one takes the seminal Henri Lefvre text *Critique of everyday life*.



15 × 23 cm
182 pages
French fold





22.8 × 32.2 cm
Section sewn
154 pages

FIRST FLOOR

BASEMENT

MEZZANINE

FIRST FLOOR

BASEMENT

MEZZANINE

FIRST FLOOR

YALE MFA

Photography 2019

Angel Pedro

Kanthy Peng

1.

2.

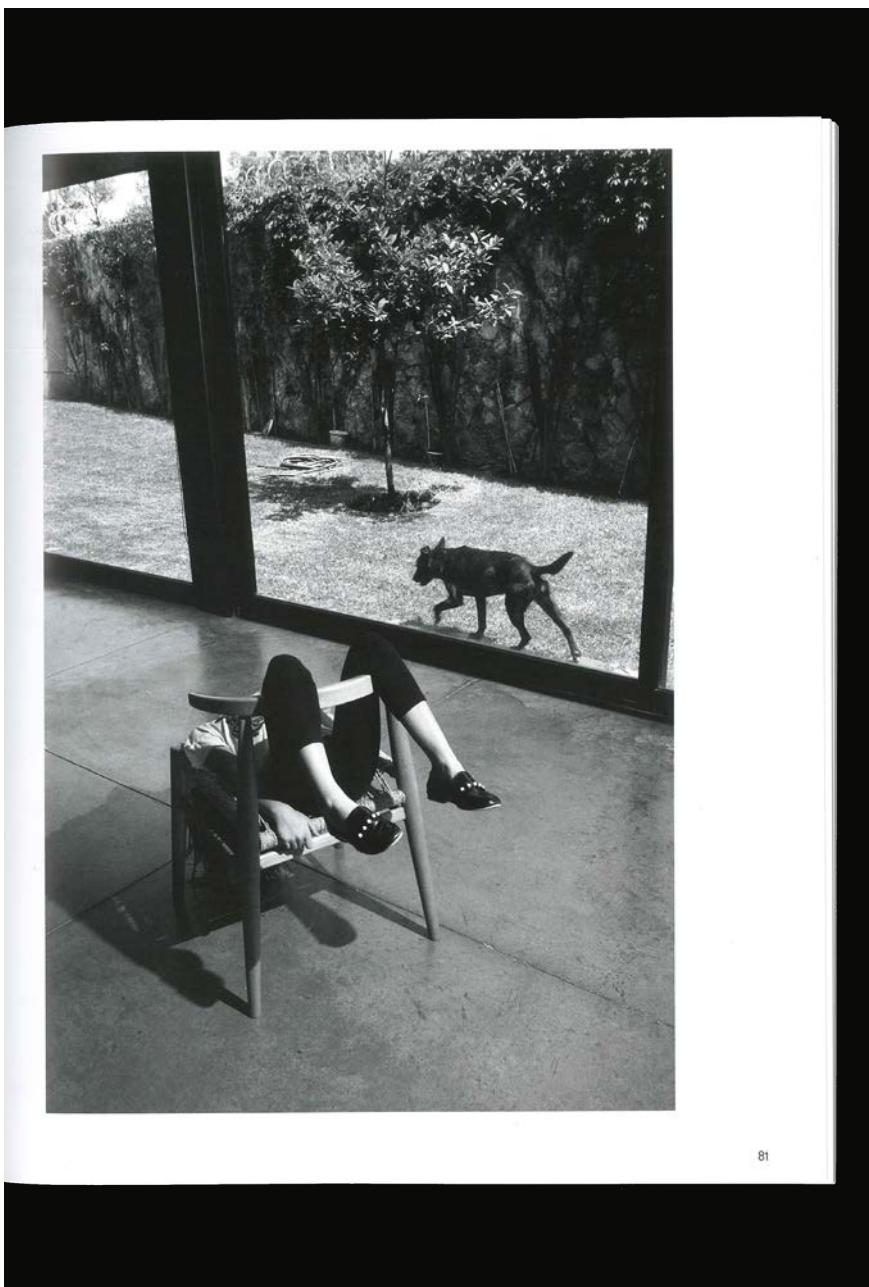
3.

4.

5.

Another Awaiting Stone

1. film: 14 mins
2. Video installation: 8 mins loop
3. Untitled
4. Untitled
5. Untitled



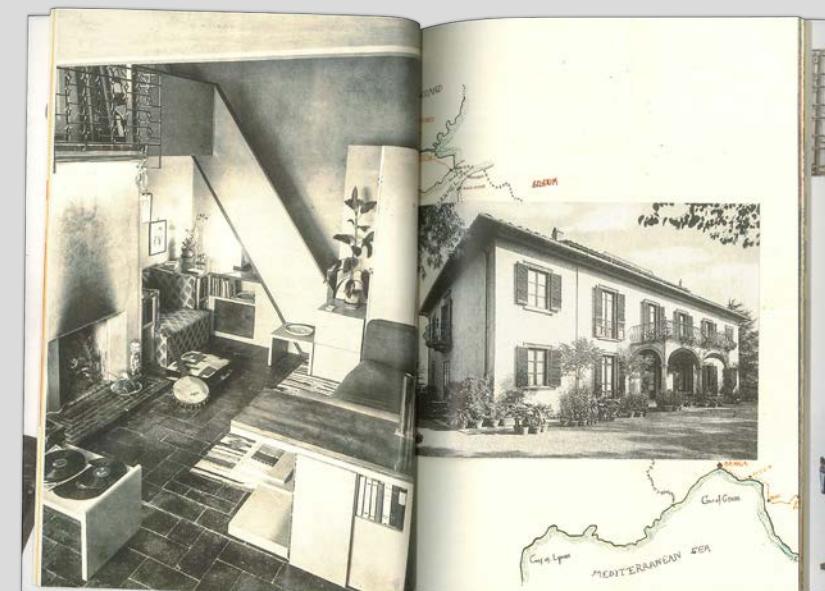
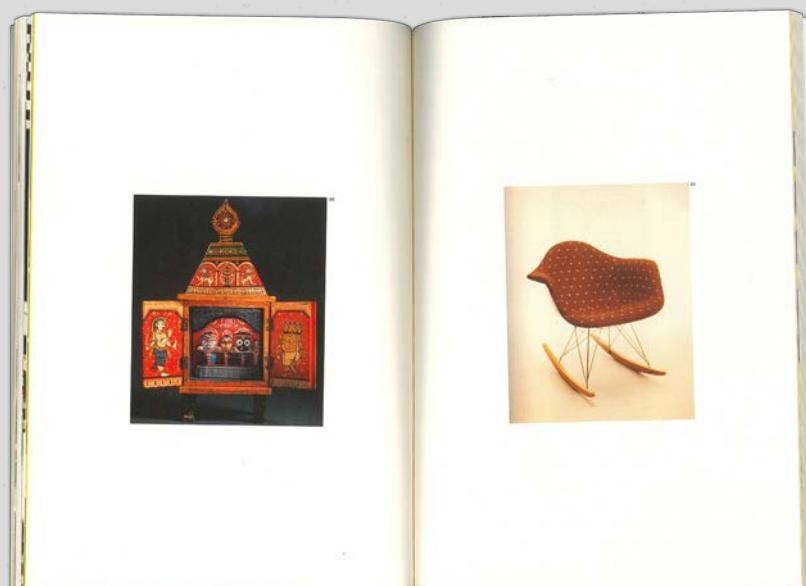
81



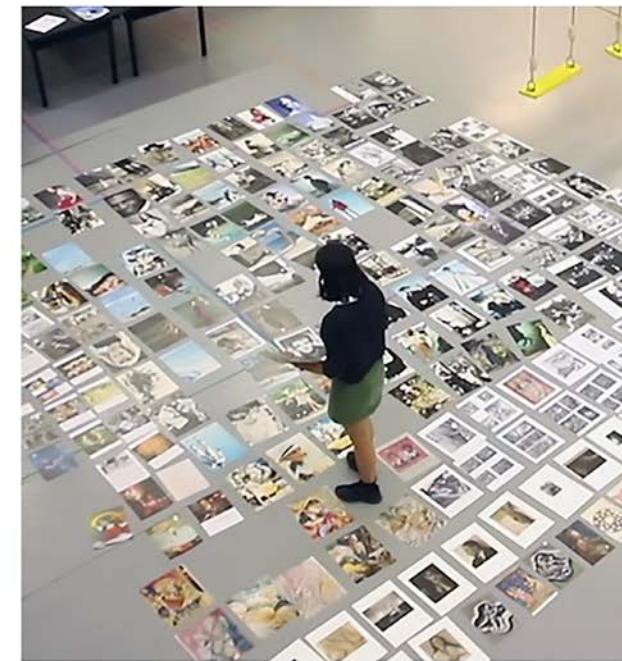
20 × 25 cm
Swiss bound
162 pages



22.8 × 32.2 cm
Perfect Bound
154 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.

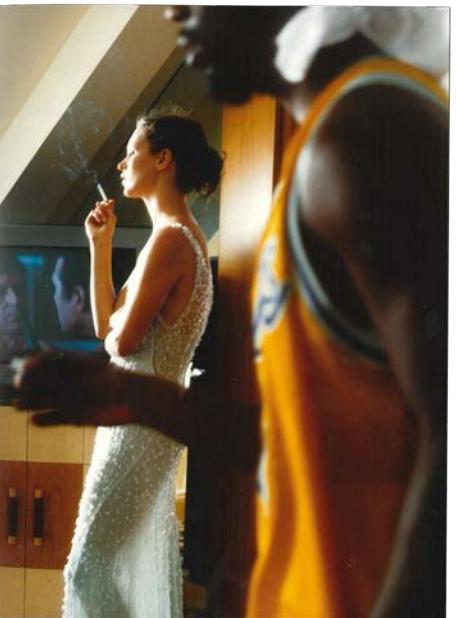
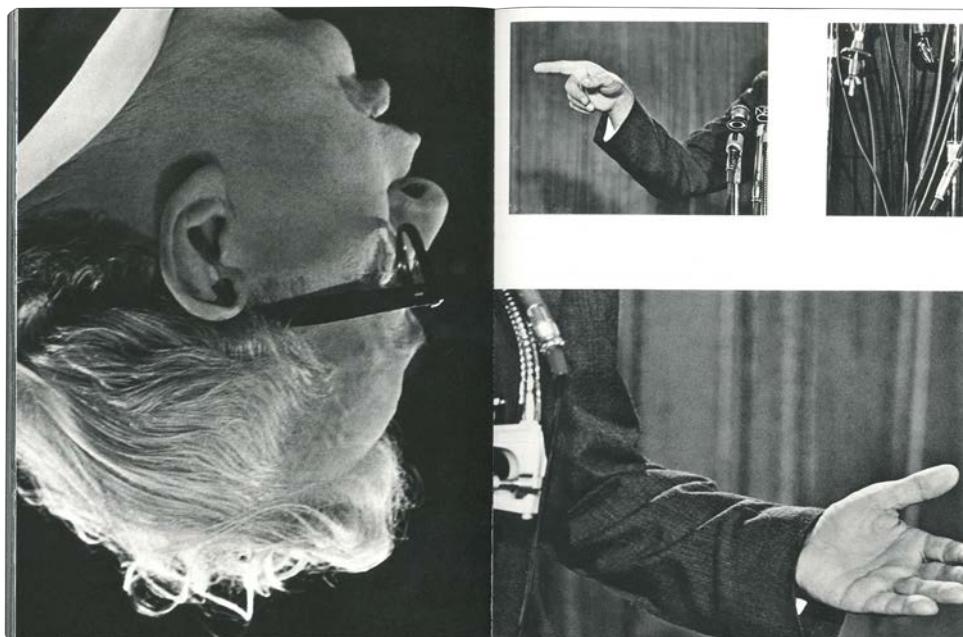
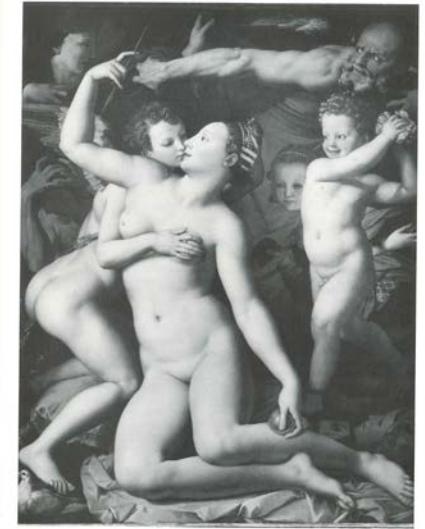
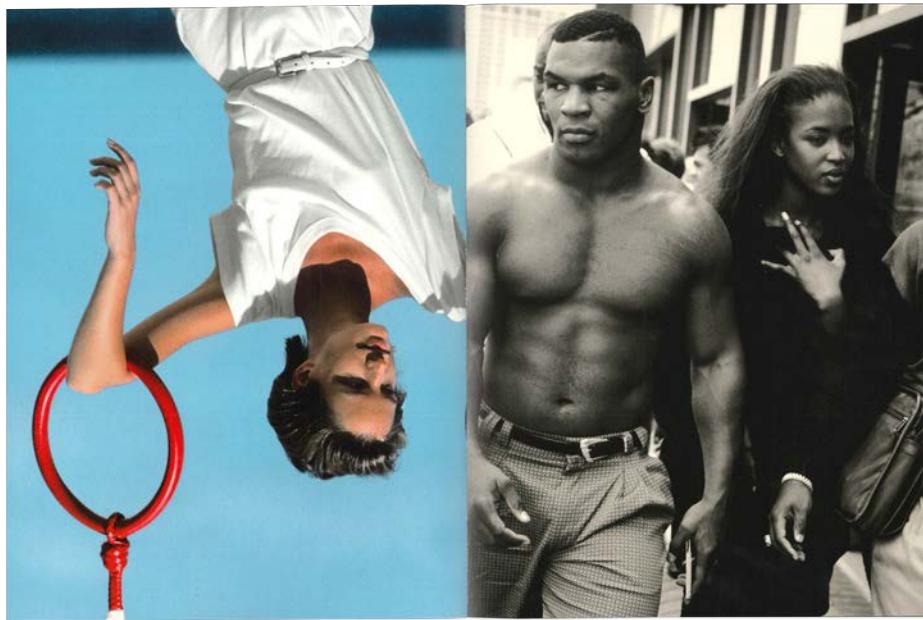


Video, Sound
4:32 minutes

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.

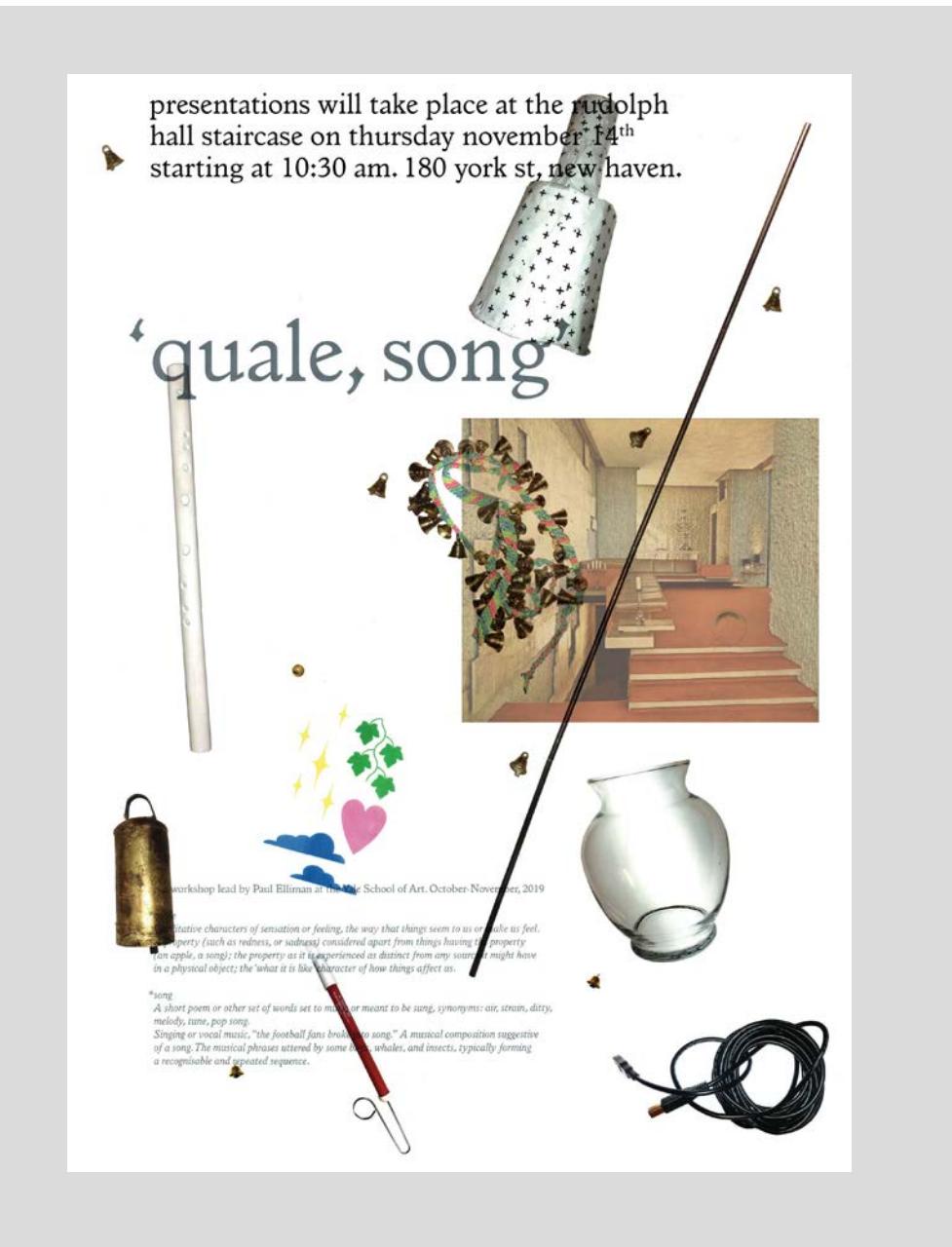


26.7 x 19.5 cm
152 pages
26.7 x 19.5 cm,
184 pages





29.2 × 42 cm
92 pages
Saddle stitch

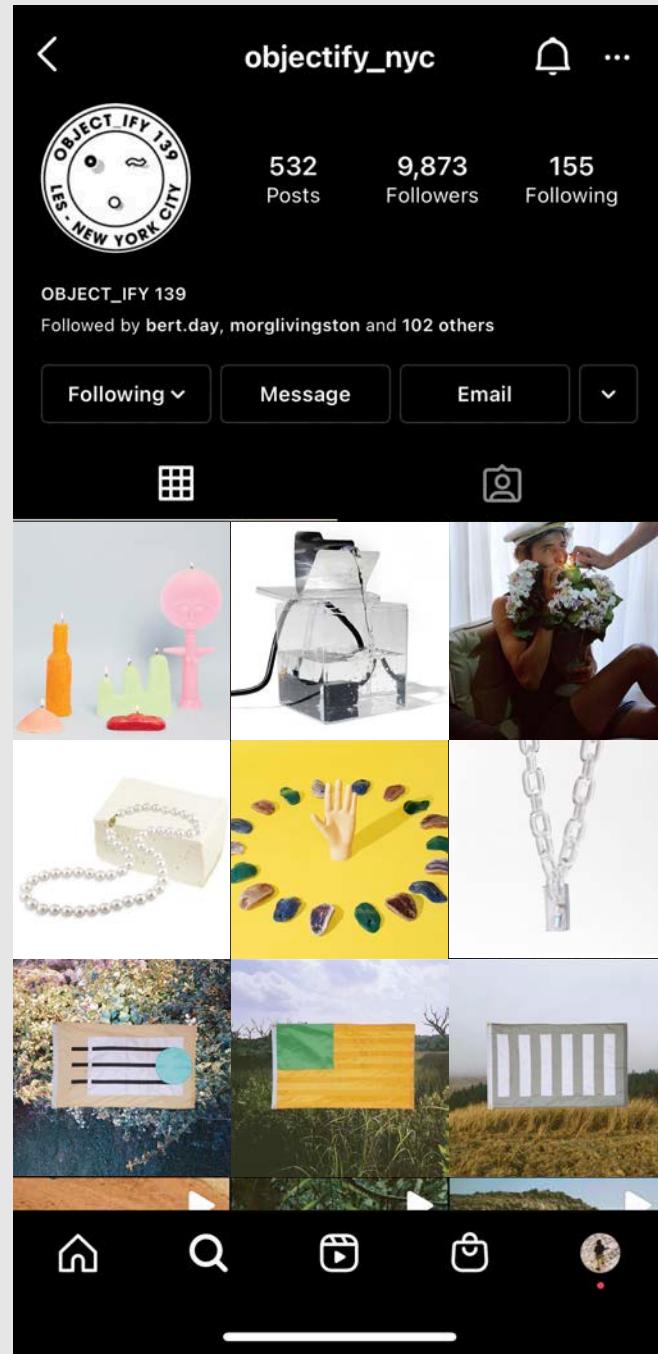


I was asked by the cultural team at the hotel to produce a show for the space in LA. I commissioned 8 artists and designers to design a flag which stood for a value or idea that they saw threaten by the Trump administration.



Art direction, interior and graphic design for Object-ify 139. Objectify was a space selling art objects and multiples, books and magazines. Its main focus was to showcase emerging artists. The graphic identity was developed in collaboration with Josefina Santos. Campaign photos by David Brandon Geeting.



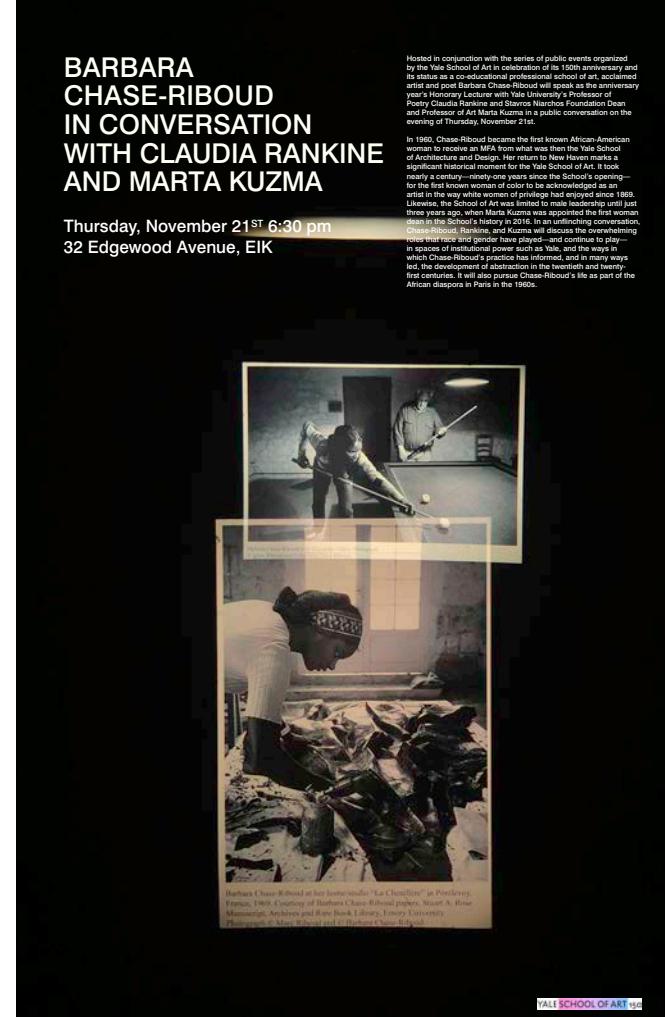
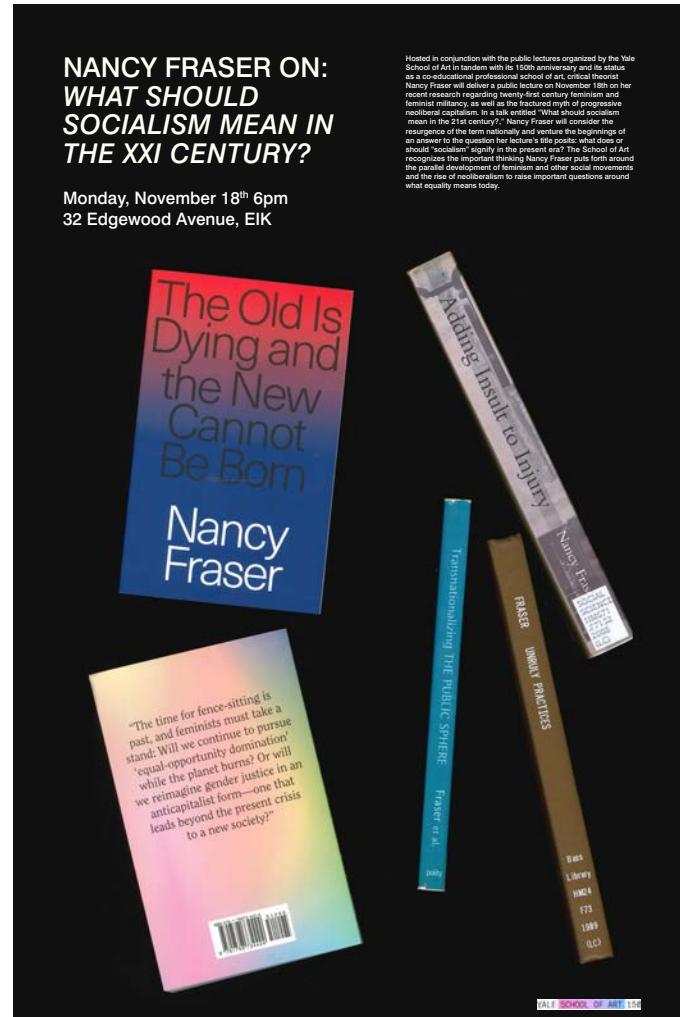


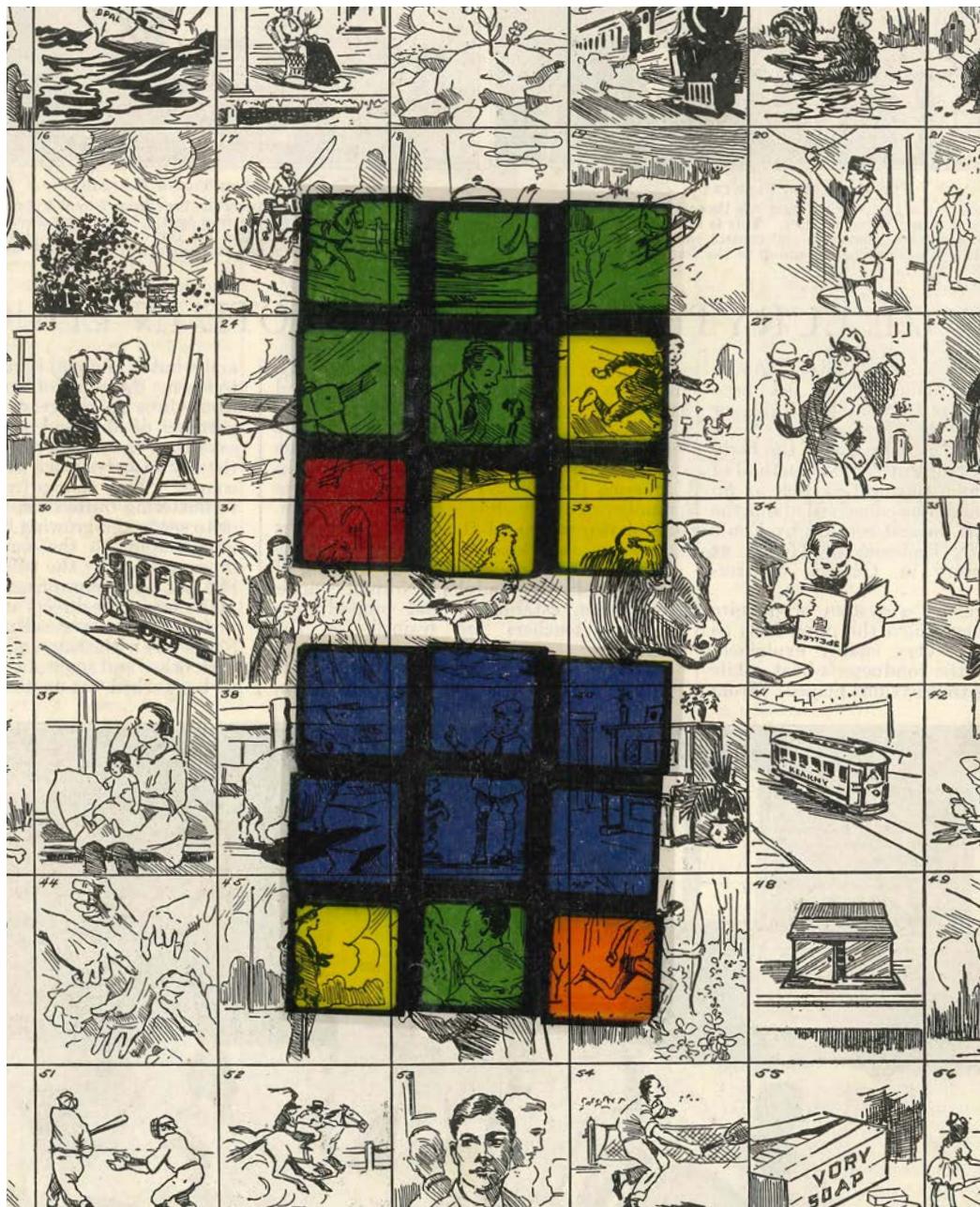
For the Object-ify planner I commissioned 52 different artists, illustrator and designer to do a contribution for each week of the year. Each month was printed in risograph on different colour paper. The planner was printed in a limited edition in celebration of 2 years of the store.





Commissioned work to design the Yale School of Art lecture series. This included print and web/animated versions, invitations and flyers.





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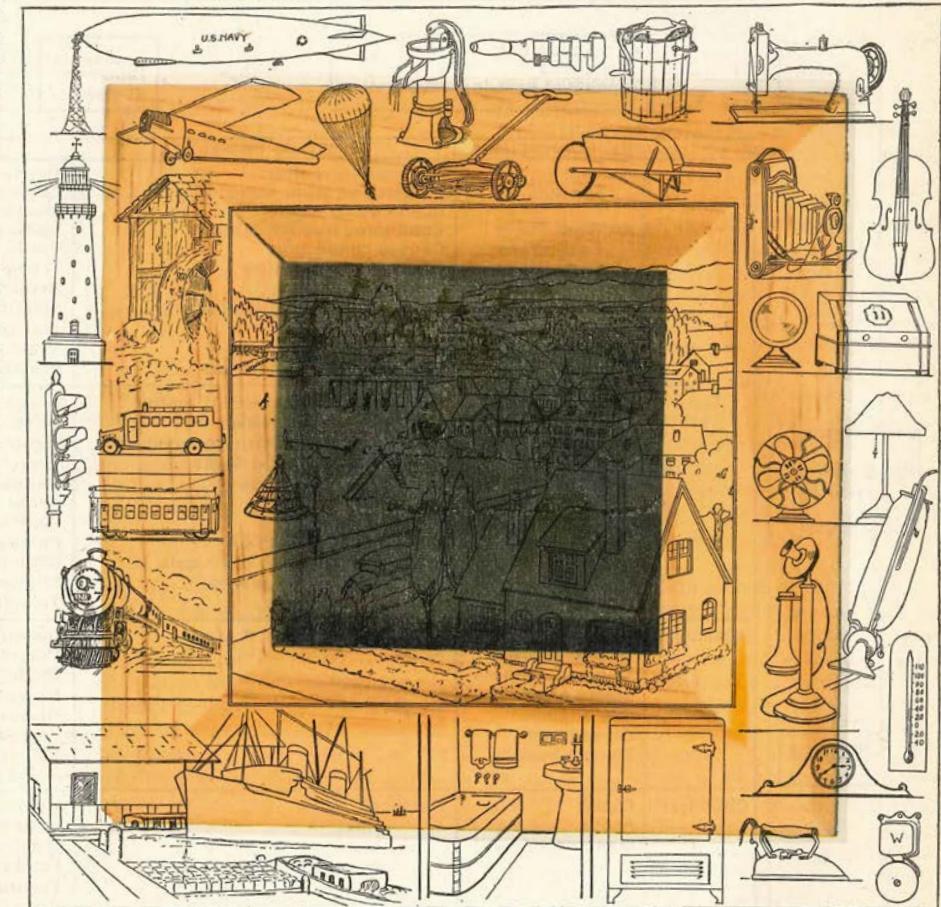
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ment of his life. And now that we have briefly outlined the field that physics covers in the practical affairs of the world, let us consider the science from a more technical standpoint.

Physics is the science which deals with the phenomena of the material world. The mate-

a single glass with water requires about eight million millions of millions of molecules of hydrogen and half as many molecules of oxygen. In a solid, as a piece of iron, the molecules are separated by spaces greater than the diameter of the molecules. In gases, the molecules are much farther apart than

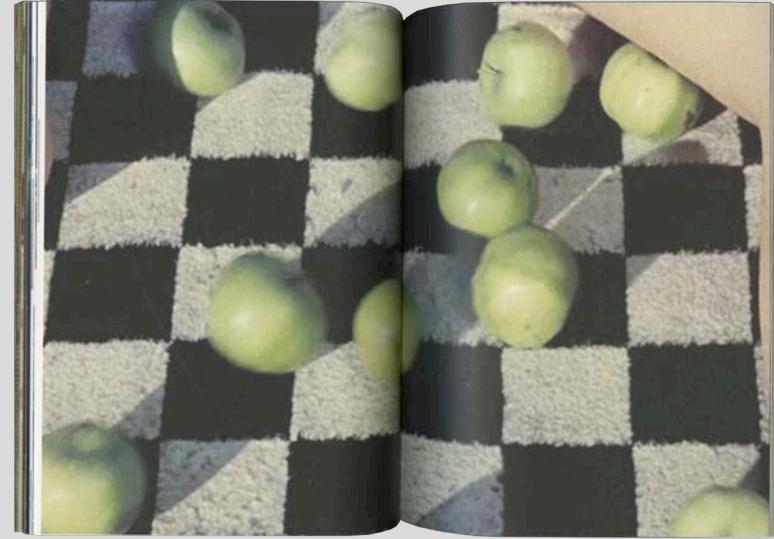
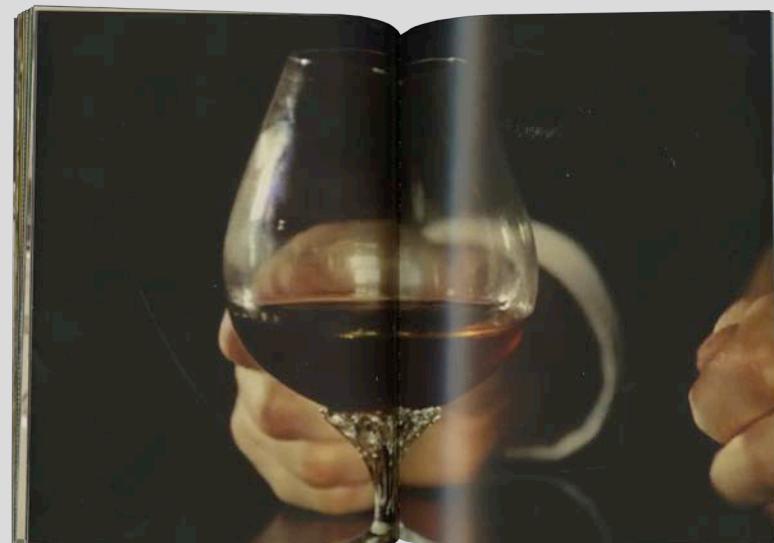
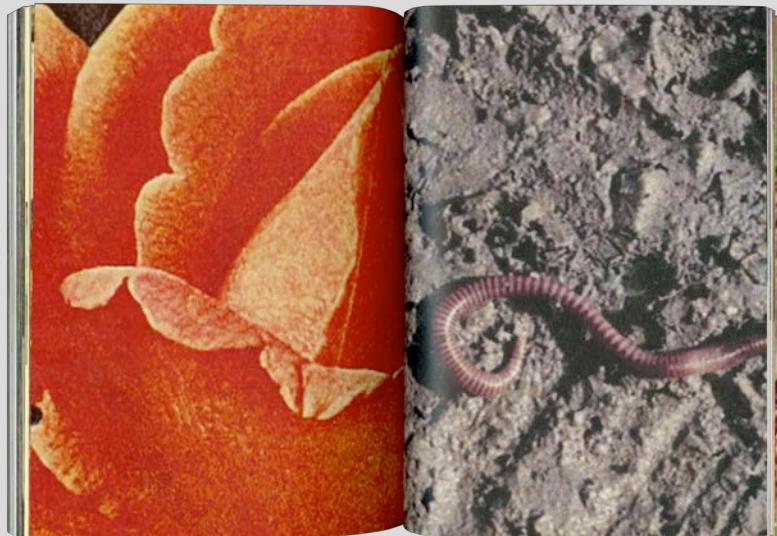


Physics in the Service of Home and Community
Physics plays an important part in the activities and equipment of the home and community.

rial world consists of matter, energy and ether. Matter is anything that has weight, as iron, water and air. There are numberless kinds of matter. Energy is the capacity to do work. There are five kinds of energy, namely:

in solids and liquids. One cubic inch of water makes about 1,700 cubic inches of gas (steam), but there are the same number of molecules in the cubic inch of water as in the 1,700 cubic inches of steam. In gases and

A trope of a fashion magazine which examines two new wave films, the Czech film *Daisies* by Vera Chytilová and the French film *Weekend* by Jean-Luc Godard. The book uses only stills from both films as ads, editorials and content for article.



21.5 × 29.8 cm,
254 pages
2017