

# Recent Work

2023

## Verizon

Campaign design with McCann Design NY for Verizon. Messaging created for specific domestic markets including OOH campaigns in New York, Los Angeles, and more. Design direction by Emely Perez and designed in collaboration with the Verizon account team at McCann Design NY.



Verizon



Verizon

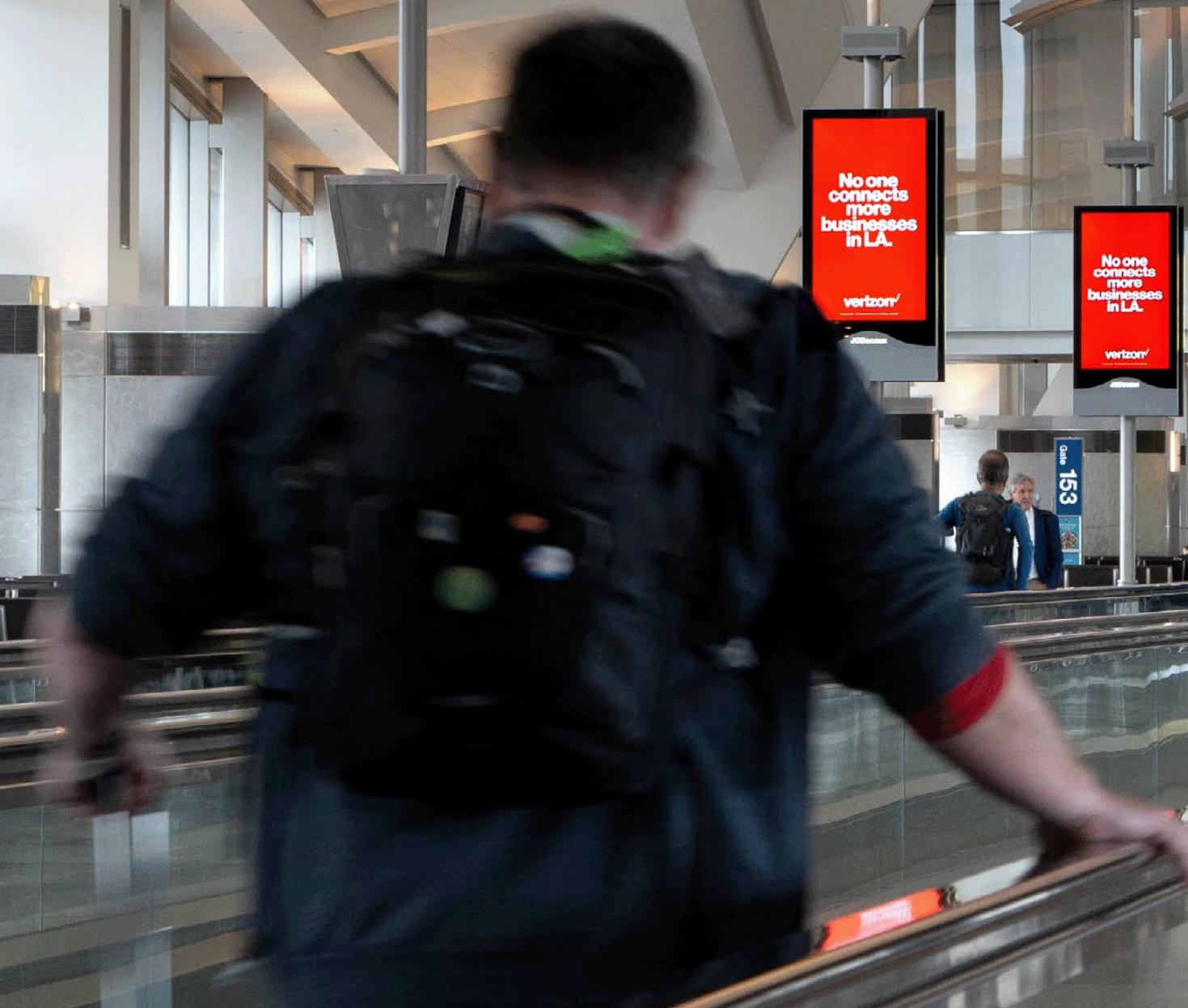
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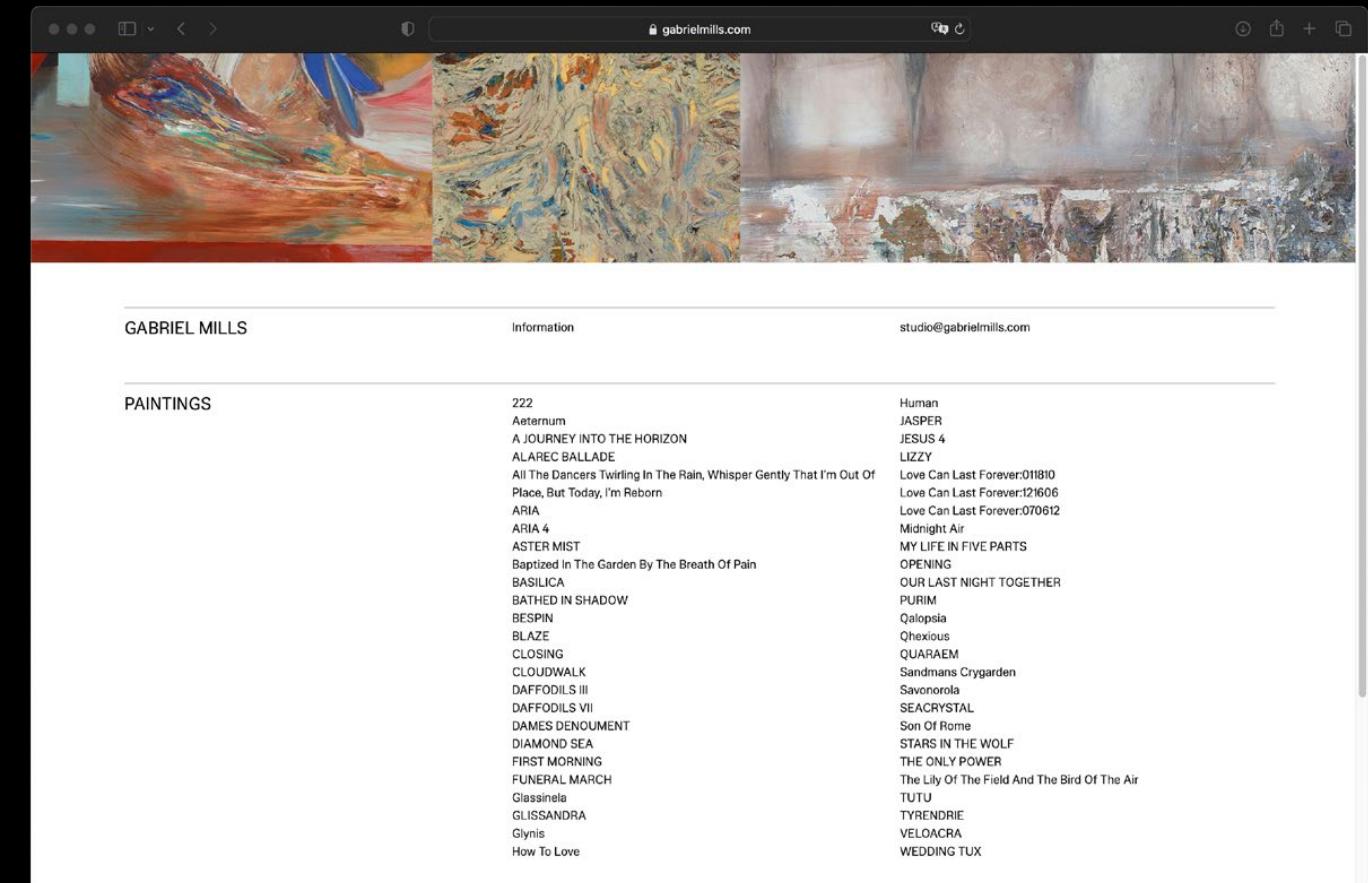
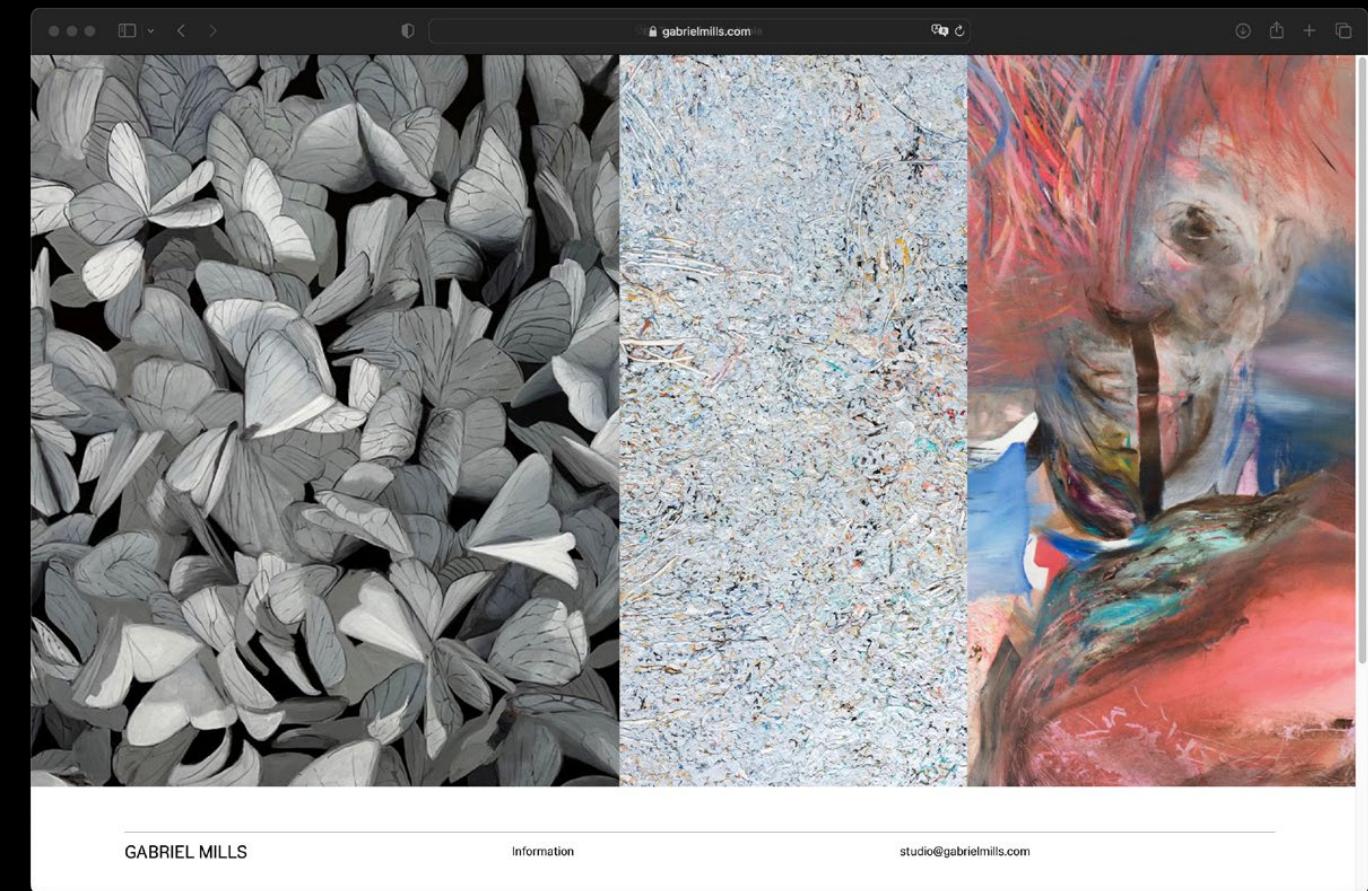
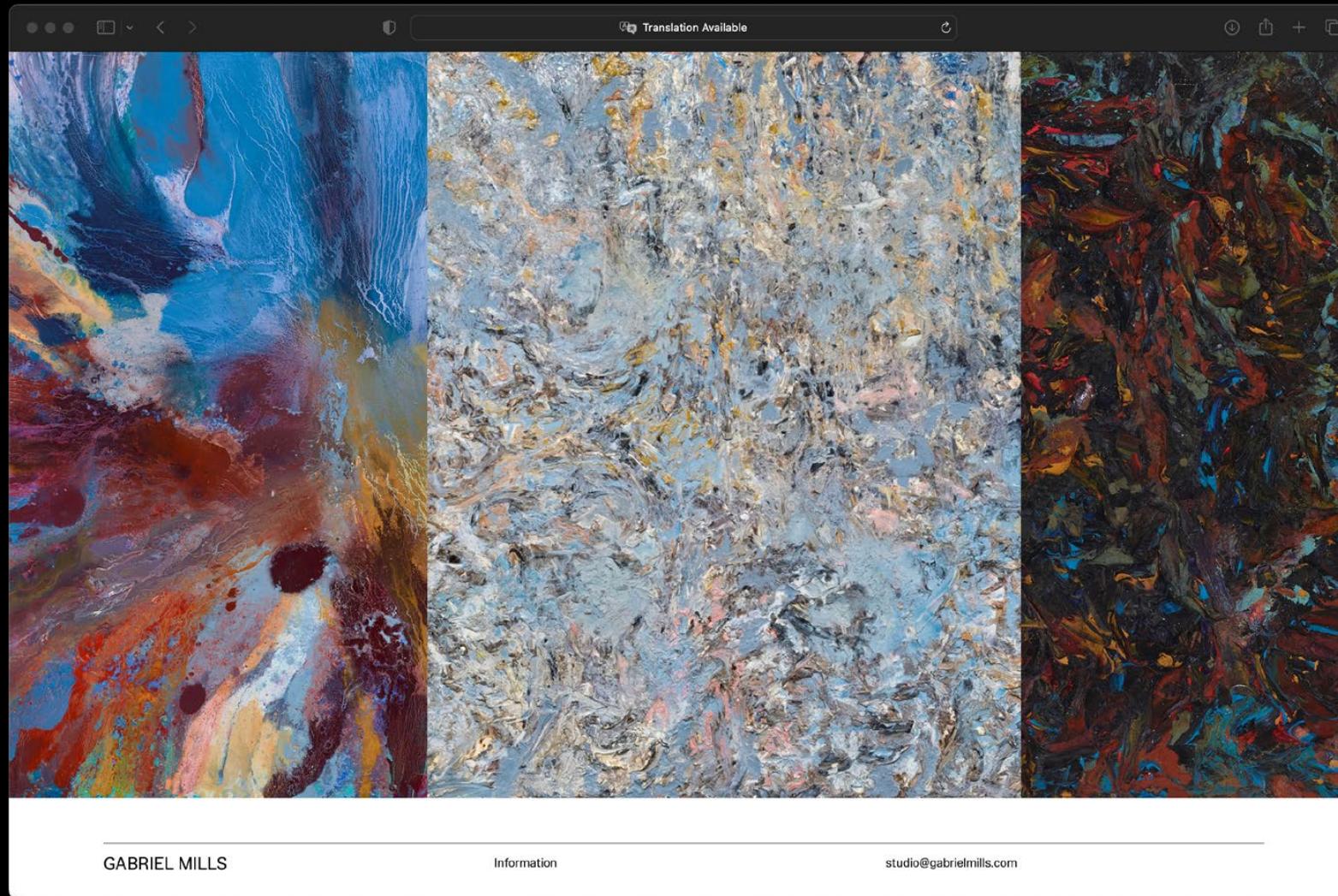
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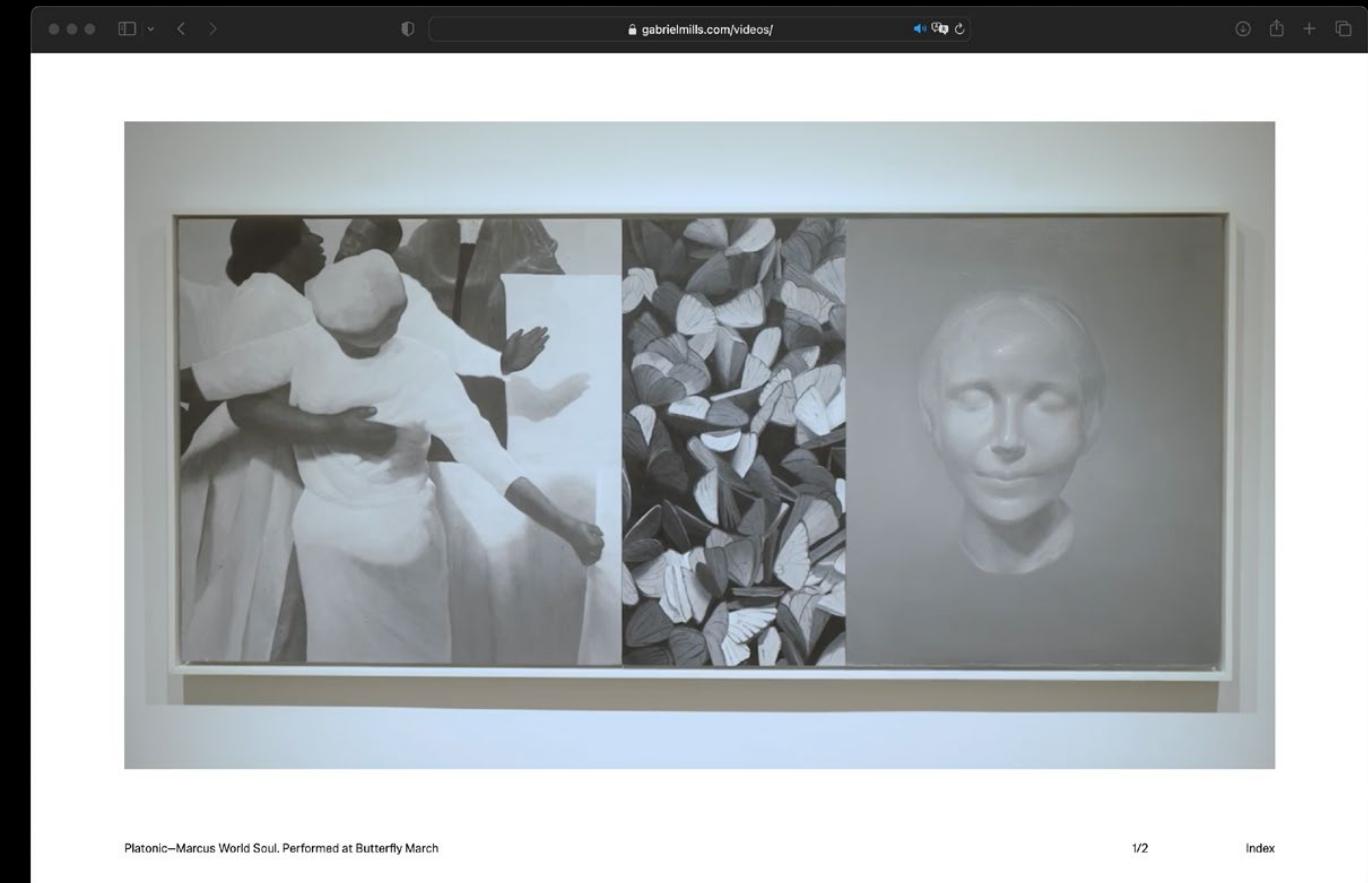
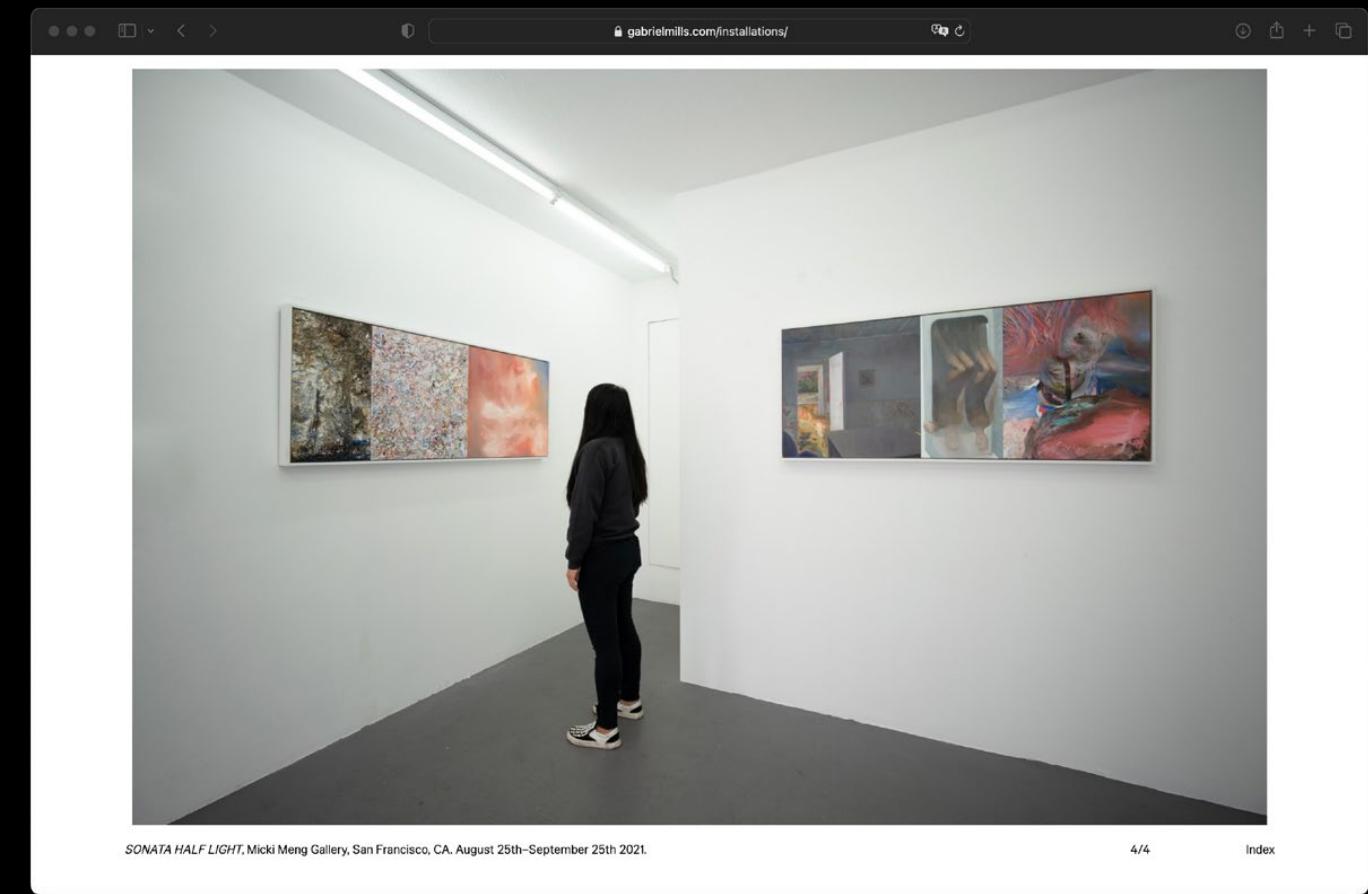
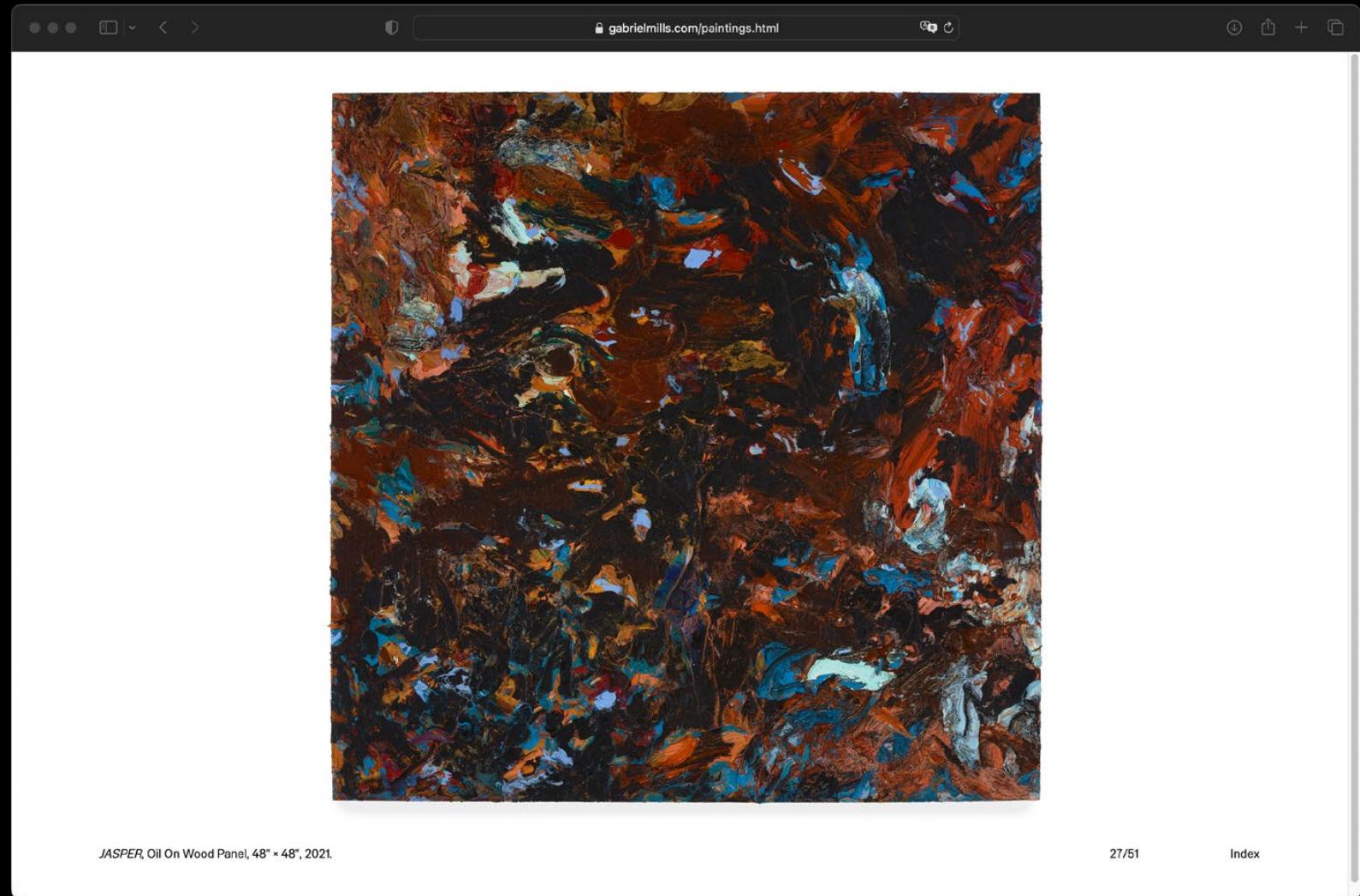
## Gabriel Mills Website

Website design and development for the painter Gabriel Mills. The animated header recombines his various paintings each time the site is refreshed as a triptych, a format prevalent in Mills' body of work. This contributes to his perspective on his practice he describes as "seeing all of my work as one continuous painting." Site developed with Alvin Ashiatey. [View the website here.](#)



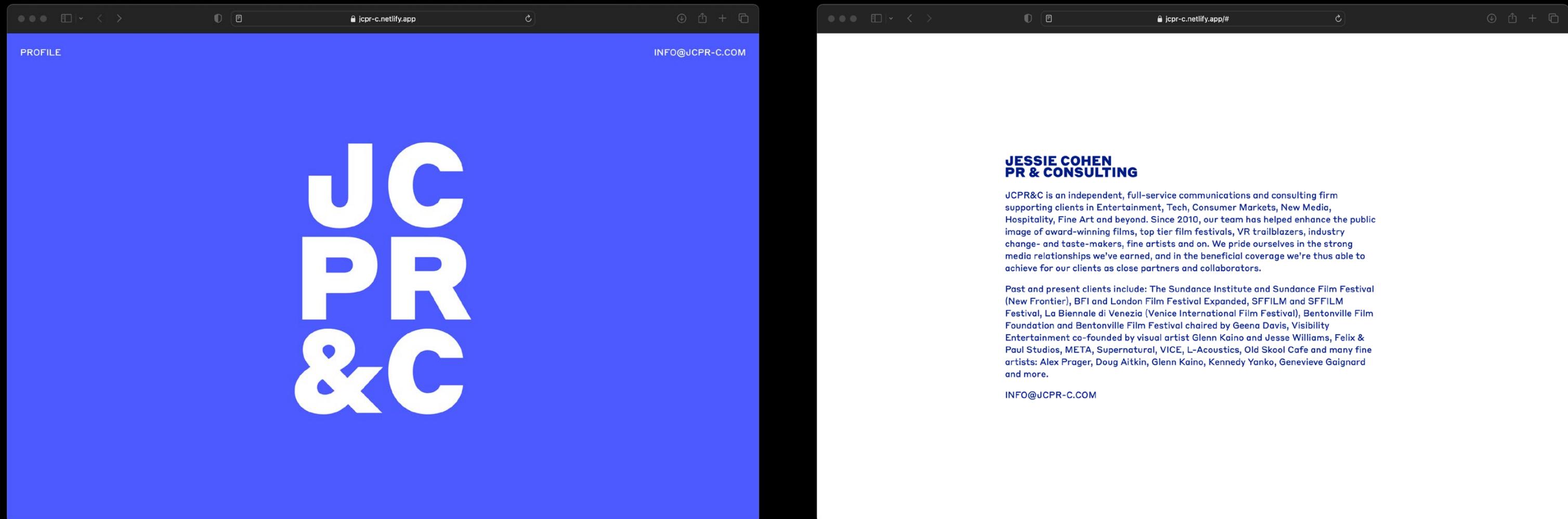
## Gabriel Mills Website

The site is organized as a Table of Contents—alluding to the graphic novel medium that inspires Mills' triptychs—leading visitors through documentation of his paintings, installations, videos, and artist information. [View the website here.](#)



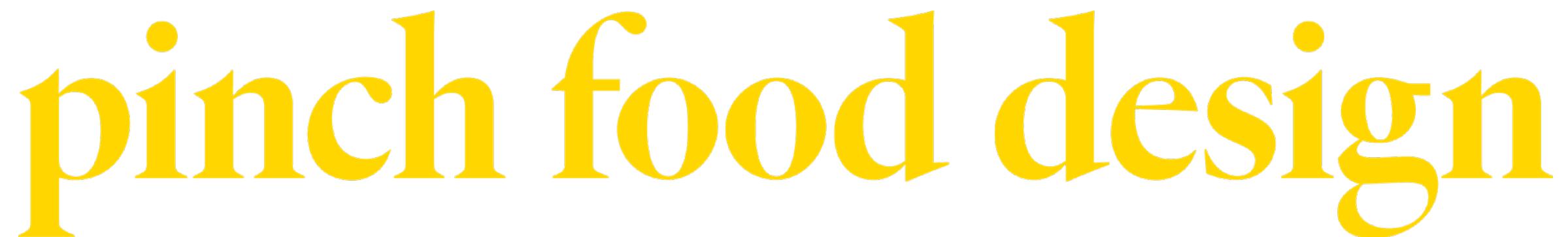
## JCPR&C

Visual identity, rebranding, and mini-site for JCPR&C, an independent, full-service communications and consulting firm supporting clients in Entertainment, Tech, Consumer Markets, New Media, Hospitality, Fine Art and beyond. [View the website here.](#)



## **Pinch Food Design**

Visual identity and branding applications for Pinch Food Design, a New York City based luxury catering company that creates culinary experiences as imaginative as they are practical for clients such as the Museum of Modern Art.

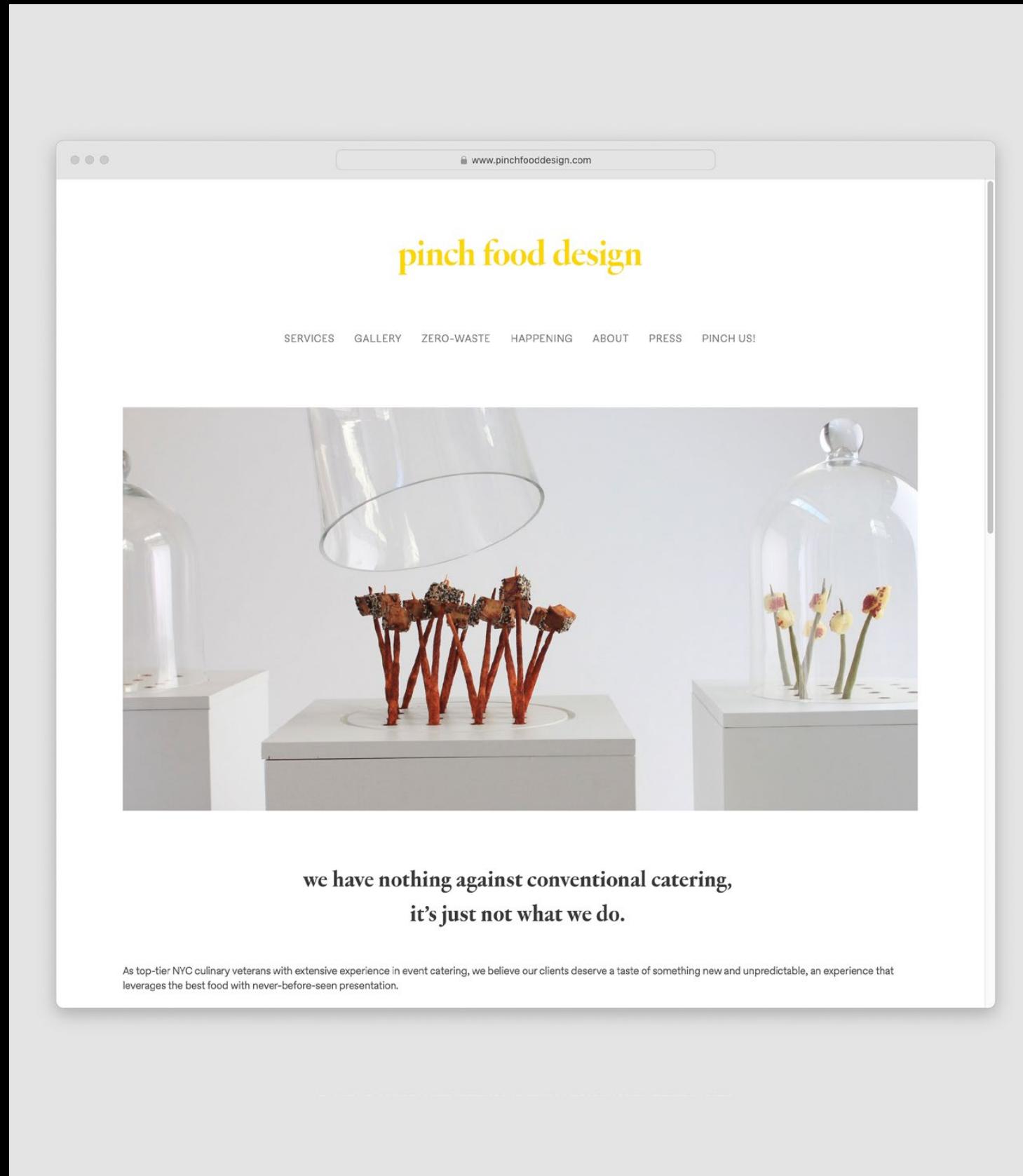
The logo consists of the words "pinch food design" in a bold, lowercase, sans-serif font. The letters are a vibrant yellow color, set against a plain white background. The word "pinch" is on the first line, "food" is on the second line, and "design" is on the third line, all centered horizontally.

pinch food design





## Pinch Food Design



Mike Tully



Recent Work

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## Romance Action Mystery

Identity, exhibition, website design and development, and publication design for the Yale MFA Photography 2022 thesis exhibition at Green Hall Gallery at Yale School of Art. Designed with Hannah Tjaden. [View the website here.](#)



## Romance Action Mystery

Artist names are numbered according to their location in the gallery.

MYSTERY

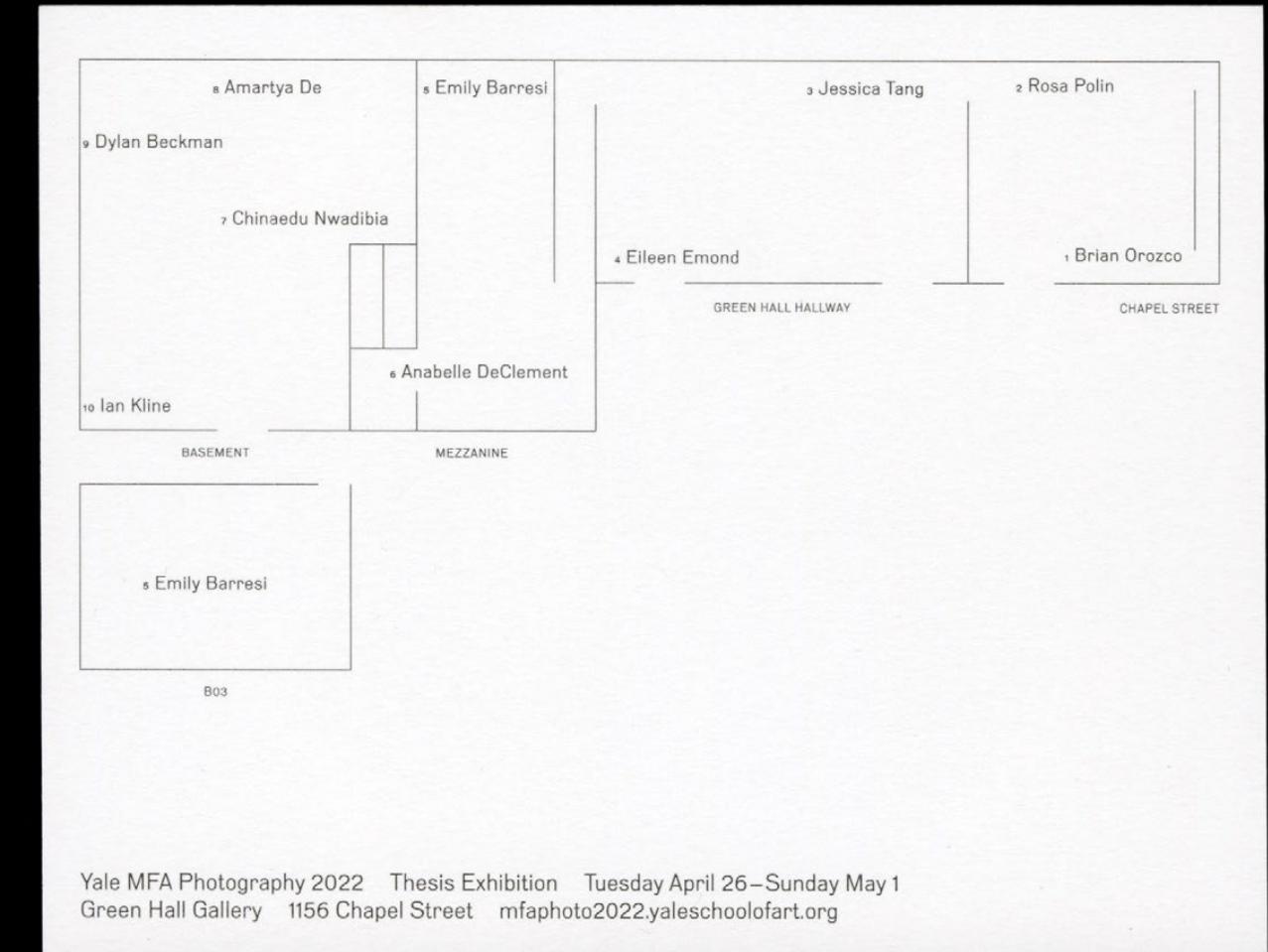
<sup>5</sup> Emily Barresi <sup>9</sup> Dylan Beckman <sup>6</sup> Anabelle DeClement <sup>8</sup> Amartya De <sup>4</sup> Eileen Emond  
<sup>10</sup> Ian Kline <sup>7</sup> Chinaedu Nwadibia <sup>1</sup> Brian Orozco <sup>2</sup> Rosa Polin <sup>3</sup> Jessica Tang



## Romance Action Mystery

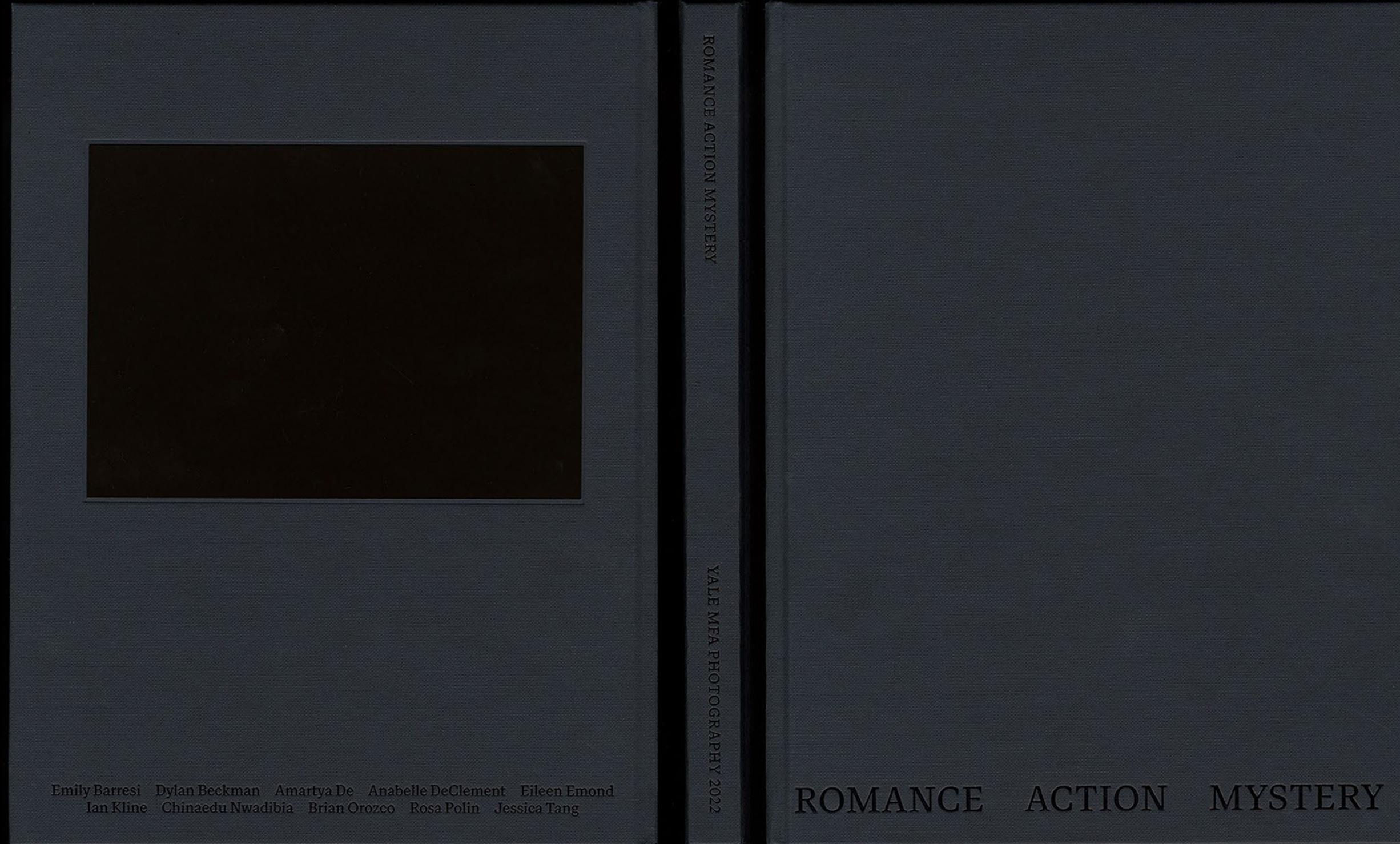
Artist names are numbered according to their location in the gallery.

# ROMANCE ACTION MYSTERY



### **Romance Action Mystery**

Each artist fully exposed their own silver gelatin prints, which were tipped on to the back of the corresponding publication.





Xin Wang When You Are Tender, You Speak Your Plural

In his preface for *A Lover's Discourse: Fragments*, Wayne Koestenbaum writes that Roland Barthes proves "we get love through proxies; we can't apprehend the thing itself, only the stylized miasma it stumbles through." This I have always found to be potently linked to artistic practices—in the ways artists invent and experiment with calibrating these alchemical conditions (Barthes himself relied on literary examples); it also speaks to the yearning for the things that cannot be apprehended head-on, particularly in a moment when topicality dominates thought and language, and the self becomes ever more unmoored in the quicksand of reality.

Imagine encountering the thesis work of the Yale MFA Photography class of 2022, fifty years later, and one will likely struggle to find any concrete markers of the pandemic era and its other atrocities, yet riveting evidence of the times abound. The artists—Emily Barnes, Dylan Beckman, Anabelle DeClement, Amartya De, Eileen Emond, Ian Kline, Chimaedu Nwadiobi, Brian Orozco, Rosa Polin, and Jessica Tang—spent their entire first year in isolation, often together; they collaborate intimately and conceptually, appearing in each other's images, travels, discourses. They often begin working with what appears convenient and (beguilingly) accessible: family, close relations, familiar environments or (sub)cultural milieus, which, when approached without the didactics, can be the most challenging and Romantic subjects yet.

And by Romantic, I mean the engagement with an unknown or unknowable "other": be it the lethargic entropy of places, the mysterious purposefulness of mundane rituals, passages of travel dictated by the rise and fall of tides, the intensity of chance encounters on road trips, generational space and aspirations, the allure and trappings of American white femininity, an almost forensic interest in bodily surfaces, or a hungover way of looking at daylamps that also taps into the sordid and accidental charm of Facebook vernacular photography. The languages vary accordingly, from cool yet poetically suffused straight photography to exuberant plays on material and texture; from fluid perspectives that accommodate the warped delirium of a world to experiments that subtly, methodically philosophize the apparatus itself. Where the works may feel unfamiliar or oddly specific, they (thankfully) don't feel exotic, or exoticized.

For the artists, who have collectively landed on the title *Romance Action Mystery*, which is taken from the lyrics of a Big Thief song titled "Certainty," love is the call to action. As the students wrote about this choice: "one first falls in love with the subject, then works to actively make the photograph. In its final being, the image is always imbued with some sense of mystery, despite any effort to describe the subject accurately." But often that impetus began long before the identification of a subject matter, or even a commitment to the medium, where, for instance, experiencing the magic of printing directly from film reels as a child can cultivate the penchant to work with cinematic modes and tropes. Photography ultimately relates to love through curiosity. We have never been more aware, conversant, and wary of the medium, which ironically can be a liberating condition. I invoke Barthes in *A Lover's Discourse* again for reformulating the question so explicitly: "Instead of trying to define the other ('what is he?'), I turn to myself: what do I want, wanting to know you?"

## No White Walls

Identity, website and development, exhibition design, and co-curation for the inaugural Yale School of Art Annual exhibition curated by graduate students. Designed with Miguel Gaydosh.  
[View the website.](#)



The screenshot shows the homepage of the website [nowhitewalls.yaleschoolofart.org](http://nowhitewalls.yaleschoolofart.org). The page has a yellow background with white abstract shapes resembling organic forms or cells. At the top, there's a navigation bar with icons for back, forward, search, and other browser functions. The main content area is divided into three columns. The left column contains text about the exhibition's mission to engage themes of collectivity and challenge the established history of the exhibition space in Western museums and galleries. The middle column discusses the exhibition's focus on tactile, olfactory, and other non-traditional elements. The right column details the exhibition's call for submissions from MFA practitioners in the Northeast. Below this, there's a section for submissions with instructions and contact information. At the bottom, there's a list of Yale MFA curators and their names.

**NO WHITE WALLS** is the inaugural Yale School of Art Annual exhibition curated by graduate students which **seeks to engage themes of collectivity and challenge the established history of the exhibition space in Western museums and galleries**—a history dominated by the white cube formula. As such, this exhibition will focus on artworks that stand free from the walls and incorporate sonic, tactile, and/or olfactory elements. Drawing from the lineage of *Rasquache* art, the *Tropicalia movement*, *Auto-construcción*, and other decolonial approaches to art making, this exhibition will attempt to disrupt the legacy of an educational model influenced by the commercial expectations facing MFA students today. The curators of the exhibition aim to identify, engage, and uplift MFA practitioners within the Northeast Region that are not solely invested in producing objects intended for a particular market or economic exchange. Through this refusal to engage in a market that capitalizes on the exploitation of MFA students, the exhibition will provide an alternative and temporary platform to practitioners that move beyond siloed forms of knowledge keeping.

**SUBMISSIONS**

Applicants must be currently enrolled in an MFA program located within one of the following states: Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island, New York, New Jersey, Pennsylvania, Maryland. To submit your artwork for consideration, please fill out the [submission form](#). Submissions will be accepted until January 1, 2022. The jurying period will take place during January 2022 and selected artists will be notified in February 2022. The exhibition is expected to be on view from March 28th–April 10th, 2022. For more information about the gallery and installation specifications, you may refer to our [installation guide](#). For any additional inquiries, contact us at [nowhitewalls@yale.edu](mailto:nowhitewalls@yale.edu).

**YALE MFA CURATORS**

Salvador Andrade Arévalo (Painting & Printmaking '22) Zoila Andrea Coc-Chang (Painting & Printmaking '22) Amartya De (Photography '22) Miguel Gaydosh (Graphic Design '22) athena quispe (Painting & Printmaking '22) Mike Tully (Graphic Design '22)

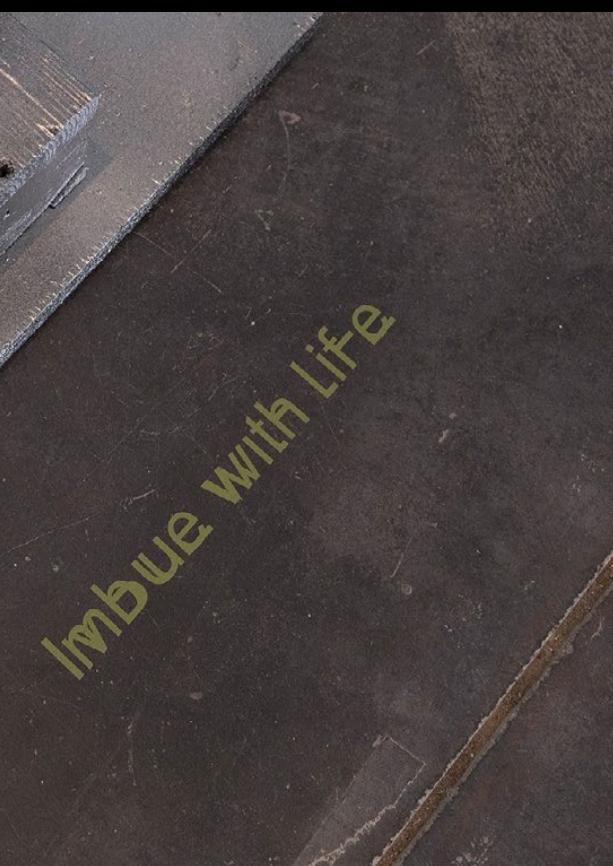
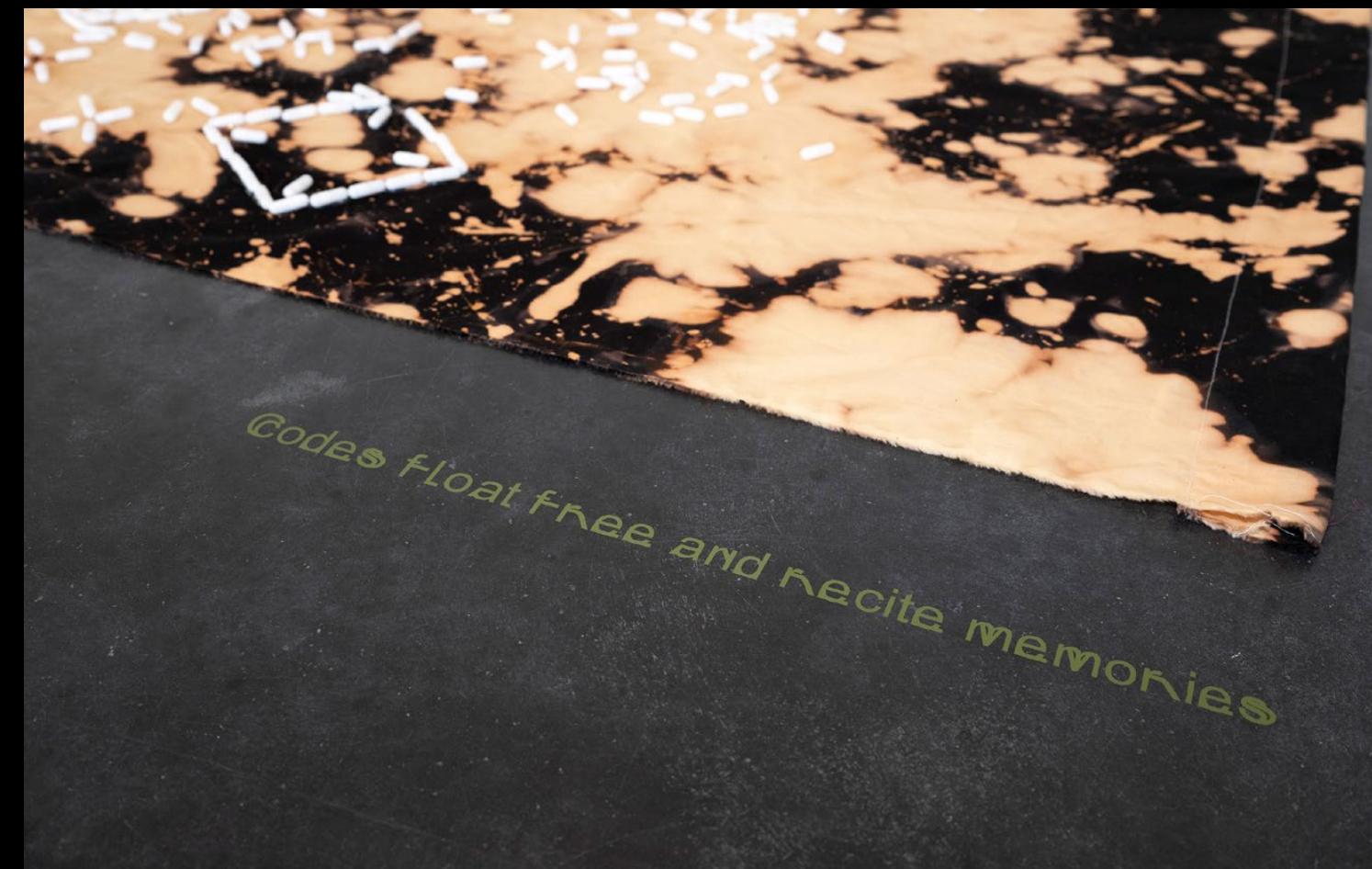


## No White Walls

Text for exhibition floor graphics were excerpted from artist's writing or maintenance instructions for their artwork.



Mike Tully with Miguel Gaydosh



Recent Work

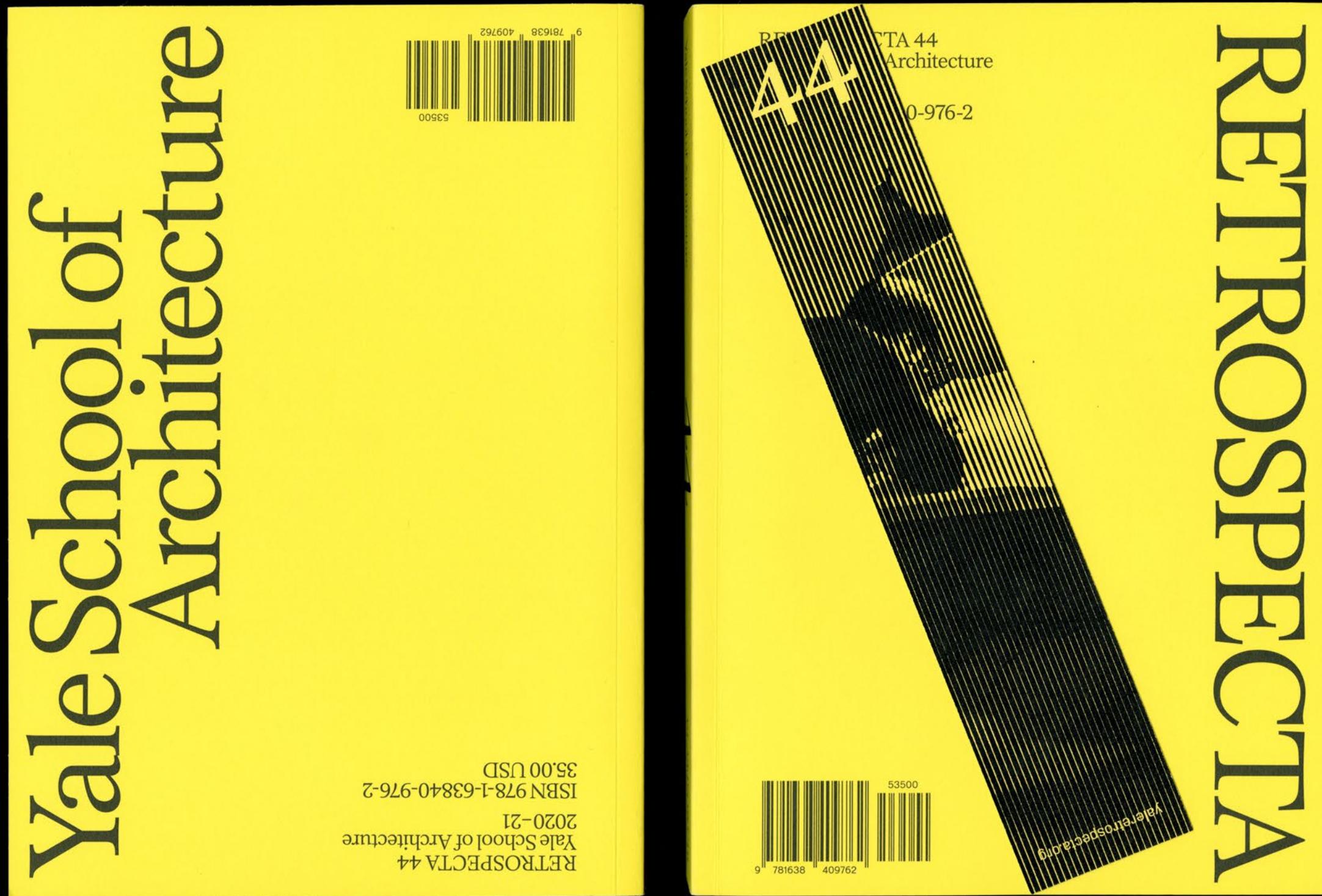
### The Guardian Illustrations

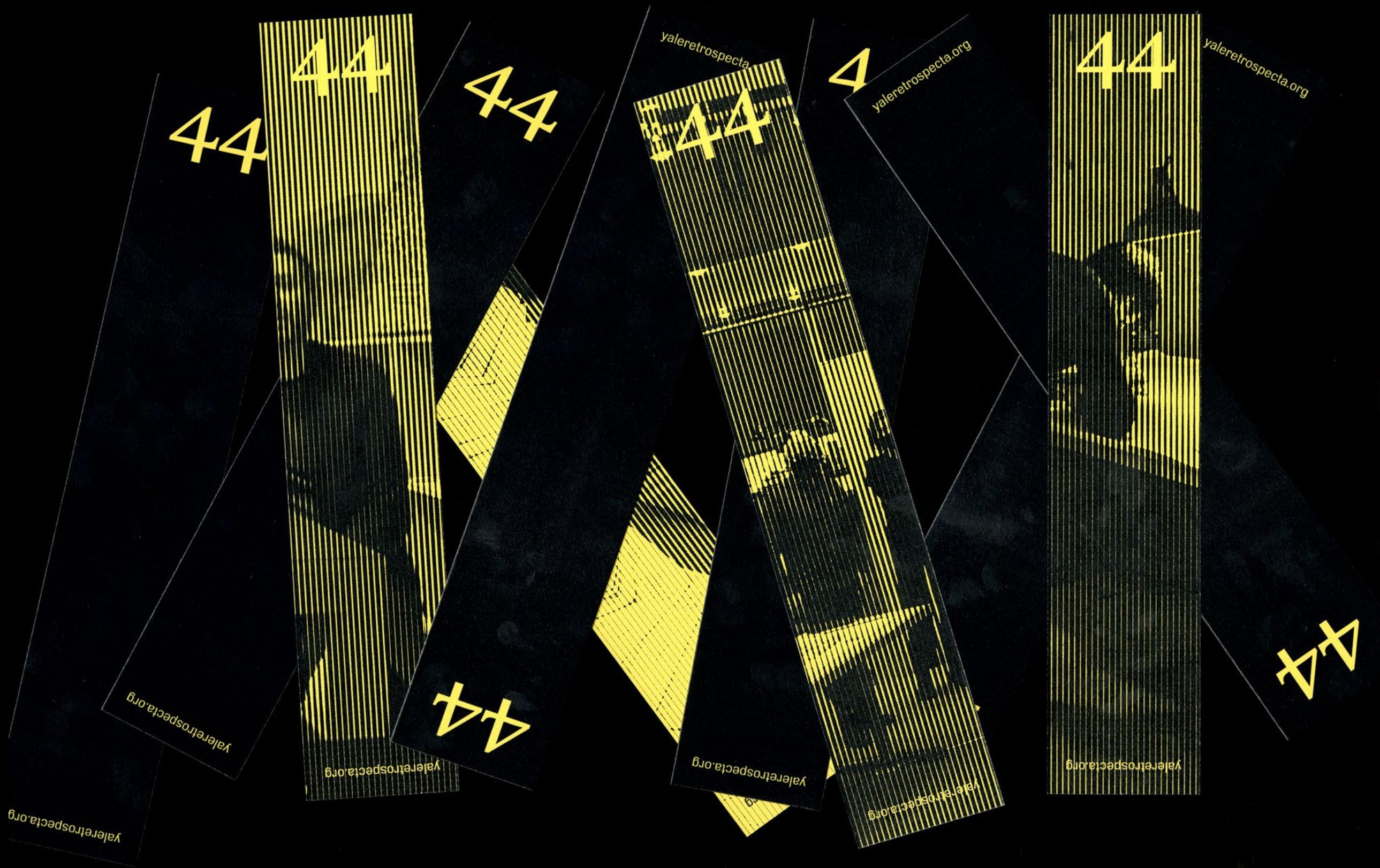
Illustrations for an article in The Guardian on grieving  
in the age of AI. Art direction by Marcus Peabody.



**Retrospecta 44**

Retrospecta 44 catalogs activity at the Yale School of Architecture during the 2020–21 academic year. This 384-page edition is accompanied by 11 custom bookmarks, individually paired with each copy. Designed with Immanuel Yang.





## Retrospecta 44

**Architecture Foundations**  
NIKOLE BOUCHARD, MIROSLAVA BROOKS  
68

Incoming students with limited architectural background learn the fundamentals of architectural language, ideation, creation, representation, and communication. Students are introduced to techniques and conventions used to describe the space and substance of designed objects, buildings and environments. Lessons are continuously supplemented with explorations and presentations intended to enhance students' powers of perception through close reading and critical observation to consequently cultivate a productive creative process, with an emphasis on imagination and invention. [1221A]

**DESIGN AND VISUALIZATION (REQUIRED)**

**Renaissance & Modern II**  
PETER EISENMAN, KURT FORSTER  
69

This course confronts historical knowledge with speculation about the intentions of architectural designs and the nature of their realization. Students will engage in debates between Peter Eisenman and Kurt Forster, readings of limited series of texts, and with buildings that command center stage. The course takes a broad look at the twentieth century and then organizes itself around a few key phases in the formation of architectural consciousness, moving through the postwar debates to current dilemmas. [3256B]

**HISTORY AND THEORY**

**Designing Social Equality: The Politics of Matter**  
MARK FOSTER GAGE  
69

Through the act of design, students explore ideas from contemporary thought leaders including Michelle Alexander, Ibram Kendi, Jacques Rancière, Robin DiAngelo, Steven Shaviro, Angel Davis, Justin Jennings, Stacey Abrams, the Laboria Cuboniks Xenofeminist Collective, and others. Concepts and movements addressed include, but are not limited to, the tangible, physical, and designed aspects of equality philosophy, environmental justice, colonization, anti-racism and white privilege, the geographies of voter suppression, mass incarceration, immigrant detention, virtue signaling, the contemporary status of hagiography through monuments and canon, and the relationship between protest and form. [1219A]

**DESIGN AND VISUALIZATION (REQUIRED)**

**Modern Architecture**  
CRAIG BUCKLEY  
69

Over the past century and a half, traditional fables began to yield to more scientifically conceived ideas of architecture's role in the creation of civilizations. As architecture gained importance in advancing social and industrial agendas, it also built a basis for theoretical reflection and visionary aesthetics. The course focuses on major centers of urban culture and their characteristic buildings, alternating attention to individual concepts and their impact in an increasingly interconnected culture of design. [3011A]

**HISTORY AND THEORY (REQUIRED)**

**Formal Analysis I**  
PETER EISENMAN  
70

Students develop a weekly series of texts and comparative analyses that move from the theocentric late-medieval, to the humanism and anthropocentrism of the early Renaissance, to the beginning of the Enlightenment of the late eighteenth century. Students are introduced to the seeing and reading of architecture through time. An architect must learn to see as an expert, beyond the facts of perception, different from the average user. Seeing becomes a form of close reading what is not present—the unseen. [1223A]

**DESIGN AND VISUALIZATION (REQUIRED)**

Design and Visualization - History and Theory  
Required / Elective

**Chapter 2**

**Body Politics: Designing Equitable Public Space**  
JOEL SANDERS  
70

This course explores the design challenges triggered by an urgent social justice issue: the imperative to create safe accessible public spaces for people of different races, genders, and disabilities. The class is organized around an in depth interrogation of five building types—public restroom, museum, office, campus, and urban street—that each have marginalized or excluded persons who fall outside white, masculine, heterosexual, able-bodied norms. First, the class situates this issue in a cultural and historical context. Then, it asks students to propose alternative design strategies that allow a spectrum of different embodied people to productively mix in public space. [3290A]

**HISTORY AND THEORY**

**Spatial Concepts of Japan: Their Origins and Development in Architecture and Urbanism**  
YOKO KAWAI  
70

This course origins the developments of Japanese spatial concepts and surveys how they help form contemporary architecture, ways of life, and cities of the country. Many Japanese spatial concepts, such as MA, are about creating time-space distances and relationships between objects, people, space, and experiences. These concepts go beyond the fabric of a built structure, and encompass architecture, landscape, and city. The course offers weekly lectures on specific Japanese word(s) and their respective design features, backgrounds, historical examples, and contemporary application. [3240A]

**HISTORY AND THEORY**

**After the Modern Movement: An Atlas of Postmodernism**  
ROBERT A.M. STERN  
70

This course seeks to answer the questions: What was modern and what was postmodern in architecture? To test the hypothesis that postmodernism was an evolution and corrective action rather than an outright repudiation of modernism, students participate in a postmodern game of imitation for the final project. Through research and formal analysis, students emulate a selected contemporary architect in the design of a facade for a hypothetical 40th anniversary Strada Novissima redux—offering up an opportunity for students to understand their selected architect's work within the recent history of the profession. [3283B]

**DESIGN AND VISUALIZATION**

**The Plan**  
BRENNAN BUCK  
70

Plans most clearly trace the power relations—defined by class, race, and gender—that buildings enact. The recent return of the plan as a topic of discourse and focus of architectural energy after the digital turn suggests renewed interest in the correlation of form and politics that the plan describes. This course traces the history of the plan as an index of architectural thinking. Students will be asked to define a strain of contemporary plan making, chart its historical antecedents, and speculate on its intentions and effects. [3100A]

**HISTORY AND THEORY**

**Chapter 3**

**9 GATES IN THE FOREST**  
Naomi Jemima Ng  
101

Architecturally, this project questions what it may be like to bring the familiar archetypal forms of the parliament back to the forest, and in doing so, how it confronts with the open landscape. Socially, this project questions how changing the spatial arrangement of the parliament may consequently change how decisions are made. Inspired by the nine gates lining the facade of the Norway parliament (the storting building) and the fragmented Icelandic "thing," this parliament primarily includes nine fragmented pieces scattered across the site. The forms derive from a mixture of geometries interpreted from the parliament in conjunction with the ruthless geometries of forest management practices. Ultimately, this project goes forwards and backwards simultaneously—forwards in breaking the century old parliament archetype but also backwards in terms of bringing the assembly back into an open landscape like the Icelandic "thing."

**Naomi Jemima Ng**

**The Forest · Callejas, Hansson, Coldeira**

**Advanced Studio**

**Recent Work**

Retrospecta 44

Chapter 3

**FOREVER, FOR NOW**  
Angela Lufkin

With a mandate to protect one copy of every published book in perpetuity, the British Public Library (BPL) necessitates a very big box—an expansive archival space capable of holding a projected 456,557 m<sup>3</sup> of books by the year 3000. This project meets these spatial and logistical challenges with the question of institutional resilience. How might the BPL ensure ongoing funding, attention, and space for an endeavor that will play out over many lifetimes and unpredictable generational events? By proposing an overhaul of the current site and the simultaneous intervention of the entire projected storage volume, the project envisions a new role for the BPL as real estate developer. Only filling a fraction of the total space at year zero, the books make way for a myriad of rental possibilities in the underground. In the interim, the architecture facilitates a dynamic world of public-private partnerships, creating an unexpected platform and welcome destination for a wide array of user groups.

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Angela Lufkin

Advanced Studio

Not Forever • Cormody, Groarke, Hogben

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Space-Praxis: Towards a Feminist Politics of Design  
Retrospecta 44

STUDENT  
M.C. Overholt

ADVISOR  
Keller Easterling

READER  
Elihu Rubin

**ABSTRACT**  
Outside of the academy and professionalized practice, design has long been central to the production of feminist, political projects. Taking what I have termed space praxis as its central analytic, this project explores a suite of feminist interventions into the built environment—ranging from the late 1960s to present day. Formulated in response to Michel de Certeau's theory of spatial practices, space praxis collapses formerly bifurcated definitions of "tactic"/"strategy" and "theory"/"practice." It gestures towards those unruly, situated undertakings that are embedded in an ever-evolving, liberative politics. In turning outwards, away from the so-called masters of architecture, this thesis orients itself toward everyday practitioners who are grounded in the environmental worlds they seek to reorganize and re-imagine. Though few of the space-practitioners discussed in this work would consider themselves architects, their work at the margin of design meaningfully expands contemporary definitions of architecture. Indeed, they exemplify the ways in which architecture could be retooled as a mode of activist engagement. The diverse array of spaces investigated include a handful of womxn's centers in New York City, Cambridge, MA, and Los Angeles; the first feminist self-help gynecology clinic; an empty house in Oakland that was reclaimed by a group of Black mothers in 2019; and a series of pop-up block parties in Chicago.

While this project in no way operates as an encyclopedia of feminist space-praxes, it highlights an array of such projects held together in their mutual project of building feminist commons and infrastructures of care. In each project, survival is understood as a material practice, contingent on the affective relationship between bodies, space, and technologies. Though the direct object of each project's intervention varies—from the clinic, to the house, to the neighborhood—each suggests alternative ways of living, surviving, and designing outside of the built environment's hetero-patriarchal scripts.

Independent MED Research • Easterling

Required • History and Theory

Required • History and Theory

Chapter 5

**Mapping Grounds for Reparation**

STUDENT  
Laura Pappalardo

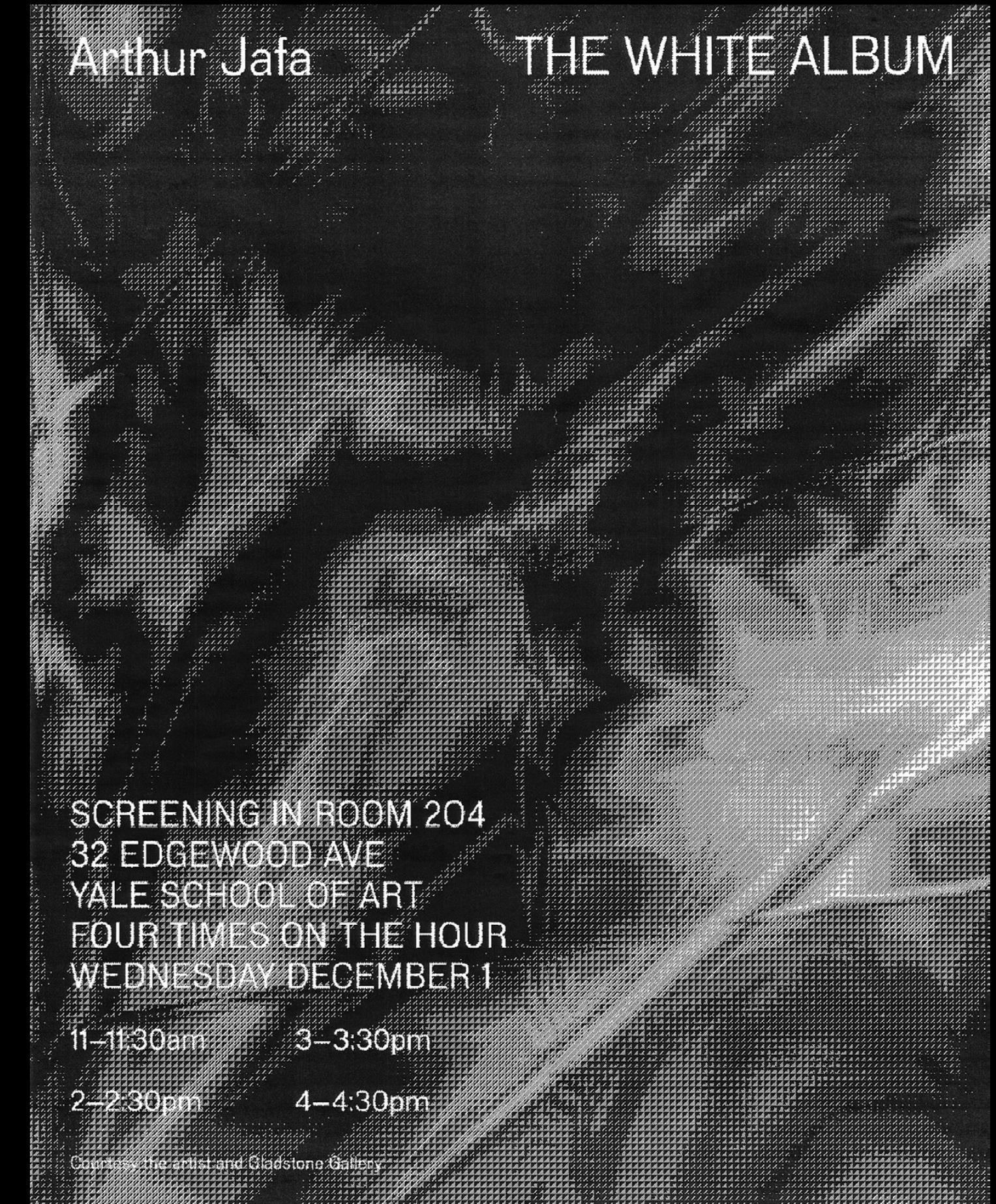
ADVISOR  
Keller Easterling

READER  
Ana María Durán Calisto

and Brazil. São Paulo exists entirely within Guarani territory. São Paulo's urban growth and the expansion of infrastructure networks (roads, power lines, and dams) have disrupted Guarani infrastructures (the presence of Atlantic Forest, the continuity of paths between Guarani villages, access to clean water). The three busiest roads in São Paulo—the first began in 1940—cut through the peccary area. Since the roads opened, car use, urban growth, starting on the roads' borders, have encroached continuously on Atlantic Forest. The São Paulo state government also transformed the peak into a state park for tourism, 60% of which overlaps Jaraguá Indigenous Land demarcated for the Guarani. Two telecommunication towers installed at the top of the peak in the 1960s broadcast electromagnetic pollution over the Atlantic Forest and its inhabitants. Nonetheless, Guarani communities in São Paulo remake Guaraní geographies every day, resisting Atlantic Forest encroachment and circumventing colonial networks. Guarani communities hold a crucial infrastructural and environmental role for the e

### **Arthur Jafa Screening**

Poster design for an independently organized film screening of Arthur Jafa's *The White Album* for the Yale School of Art and Yale University community.



## Sans Soleil Screening

Flyer design for an independently organized film screening of *Sans Soleil* by Chris Marker at the Yale Film Archive for the Yale School of Art community.



**Martin Kollar Announcement**

Lecture announcement for Martin Kollar apart of the Yale School of Art Photography Lecture Series. This lecture was the only lecture of Fall 2021 open to the public, motivating it's placement on the steps of the School of Art building.

**MARTIN KOLLAR**

PHOTOGRAPHY LECTURE SERIES

**YALE SCHOOL OF ART**

FREE AND OPEN TO THE PUBLIC ON ZOOM

**WEDNESDAY 12/8 AT 2PM**

JOIN ONLINE AT [YALEART.ORG/MARTINKOLLARVA](http://YALEART.ORG/MARTINKOLLARVA)

## AM Radio Flyers

Risographed flyers for AM Radio, an occasional internet radio show co-hosted with Alvin Ashiatey on Local Radio, an unofficial web-based radio server run out of the Yale School of Art.



<https://local-radio.piggyback.page>

Title...



One Time Weekly Monthly

Date, Time...

<https://local-radio.piggyback.page>

AM Radio to audycji radiowej, która odbędzie się 19 lutego 2021 roku w Yale School of Art w Atrium Projektowania Graficznego.

I-AM Radio ingumsakazo odla ngoFebhuwari 19, 2021, eYale School of Art ku-Graphic Design Atrium.

एप्म रेडियो ग्राफिक डिजाइन एटरियम में येल स्कूल ऑफ आर्ट में 19 फरवरी 2021 को एक रेडियो शो है।

AM Radio è un programma radiofonico trasmesso il 19 febbraio 2021 alla Yale School of Art nel Graphic Design Atrium.

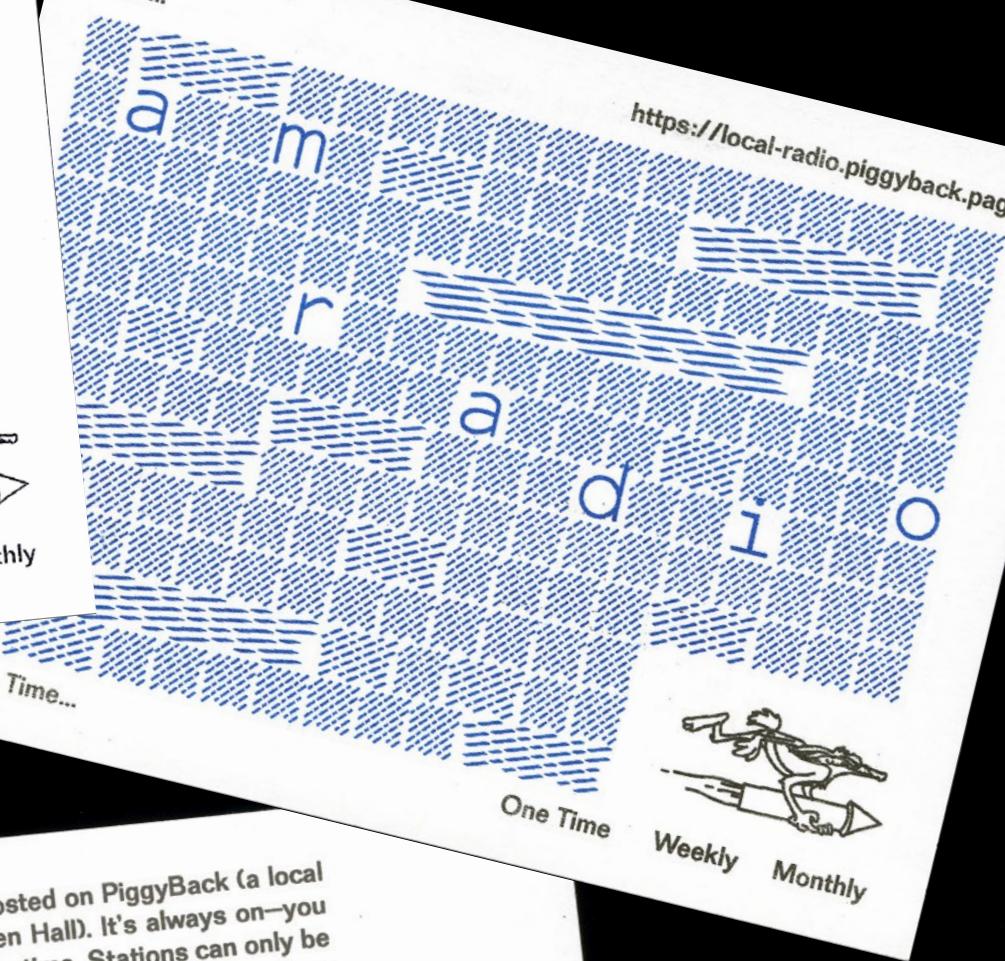


One Time Weekly Monthly

Date, Time...

<https://local-radio.piggyback.page>

Title...



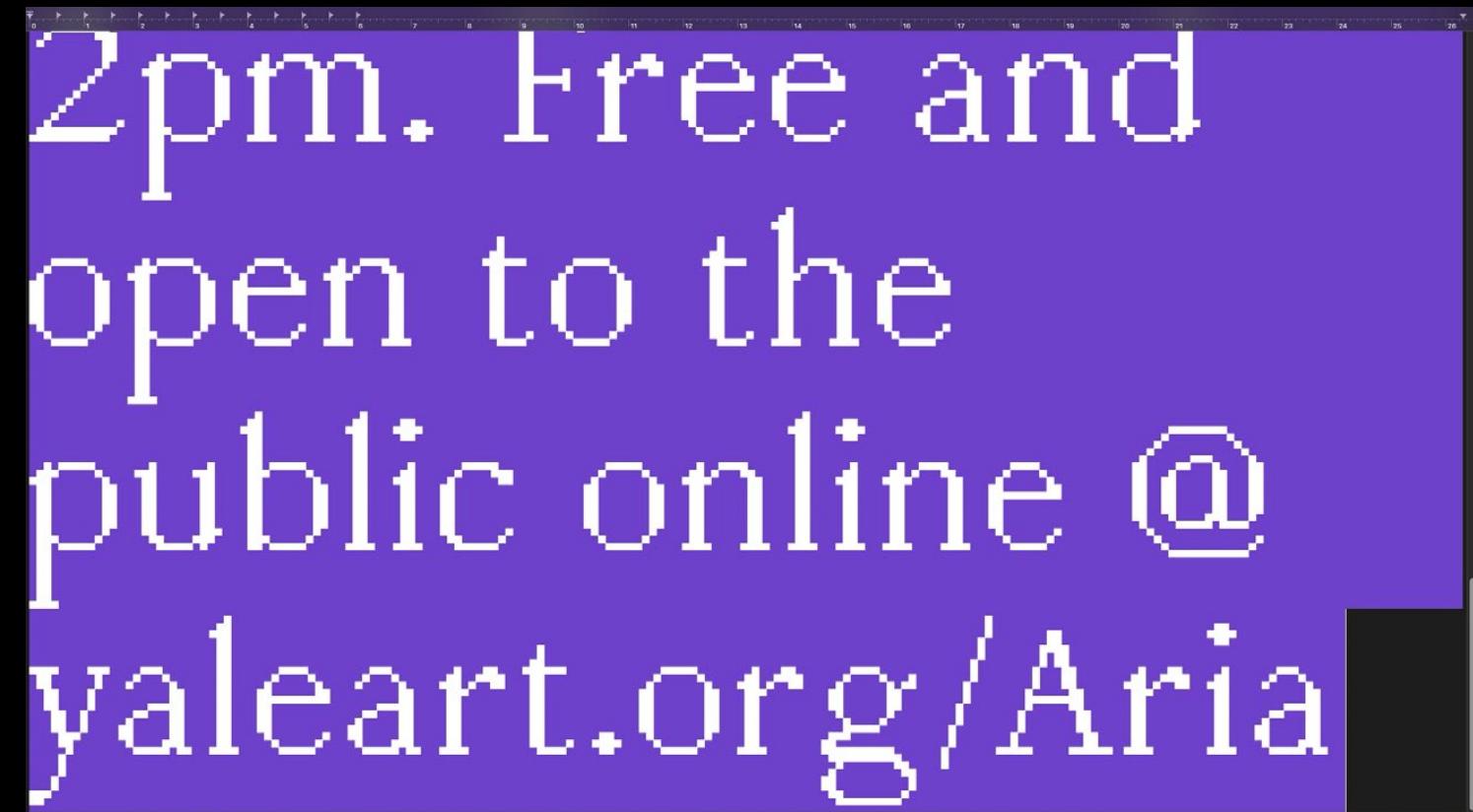
Local Radio is a bootleg web radio hosted on PiggyBack (a local server that sits in the Atrium in Green Hall). It's always on—you can set up a narrowcast station at any time. Stations can only be accessed from YaleSecure, they are temporary and are never archived. If you would like to propose a show, get help setting up a station, or get help printing flyers email/talk to Mike (mike.tully@yale.edu).

[Polymorphous media] are not intended simply to link smaller units into a larger whole: instead they involve the recovery of electronic technology that individuals can communicate, share idiosyncrasies!... Polymedia must be based on self-controlled tools, otherwise advanced technologies will remain as tools for the manipulation of power.

Tetsuo Kogawa, From MiniFM to Polymorphous Radio

### Aria Dean Lecture Screensaver

Announcement and custom font for a Yale School of Art Photo Lecture Series talk by Aria Dean. The announcement was shared in the form of a downloadable digital screensaver that infinitely types itself out, serving as a reminder for the event. Custom type design for the text. Conceptualized with Tarah Douglas.



## Paprika!

Architecture Kool-Aid – Volume 7, Issue 0 of *Paprika!*,  
the often-weekly broadsheet published by the students of the  
Yale School of Architecture. Designed with Betty Wang.



INTRODUCING

# Do You Read Me?

KATIE COLFORD

*Do You Read Me? is a recurring column that uses humor as a way of cutting through academic jargon while thoughtfully communicating something about the discipline of architecture. It is situated at the intersection of punditry, poetry, and absurdity.*

## The Paradoxical Performance

CLOUTIA CARLE

The conventional architectural critique—which students are asked to present their work and discuss with their professors and peers—engenders and reinforces a culture of implicit competition communicated indirectly by means of innuendo and nuance. Students perceive their critique performance as a means for gauging success in design studios and creative potential. While distinction in creativity cannot be objectively judged or explained, students are compelled to compare their work and performance to one another.<sup>1</sup> How the audience perceives the performance is inextricably linked to socially-constructed expectations of the individual identity.<sup>2</sup> Exploring women's experiences within this framework provides a lens through which the complications regarding the intersections between architectural norms and societal norms can be understood.

The competitive spirit in architectural education, perpetuated by the architectural review or concours (contests of elegance) originated in the Ecole des Beaux-Arts—a French school of architecture with an incredibly wide range of influence that shaped 19th and 20th century architectural education in many countries, including the United States.<sup>3</sup> This competitive, ritualized performance favors the assertive, persistent, outspoken and the bold. However, exhibiting such characteristics is often in conflict with cultural expectations pertaining to gender, race, and class.

Behavioral expectations and societal stereotypes exhibited by male-dominated juries during the architectural review impact the intellectual performance and identity development of students. Social psychologist Claude Steele argues that societal expectations and negative stereotypes of specific identities can be severely felt; resulting emotions manifest through a range of mediating mechanisms such as “interfering anxiety, reticence to respond, distracting thoughts and self-consciousness.”<sup>4</sup> Individuals do not need to believe the stereotype to experience the threat; emotional distress and a sense of inadequacy is felt nevertheless.

Performance in the architectural review requires women to both conform to and resist gender norms. Women are socially encouraged to show empathy and be egalitarian; men are nurtured to be assertive. Societal norms insisting that women behave in a quiet and calm manner and take on supportive, caring, and socially-oriented roles limits their chance of upward mobility in a system that champions

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LAUNCH PARTY

# ISSUE 00 ARCHITECTURE KOOL-AID

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All Hail the Architect

Like teacher, like pupil,  
Passion on the cult's morals  
Sig. Wanting black is crucial  
In the architecture school forums

They tell you how to ideologically indoctrinate  
Each school is a tribe  
With the southern Californians as the queen and east  
Salomons and Tabis all over the place!

Indoctrinated by crits and the like  
That are meant to prepare us for a field of surprises  
Professionals competing for prestigious commissions  
And using students' ideas without their permission

Protagonizing figures in Iss 00  
Students who won Comme, was cool  
Like they're following Mr. Miyagi

You see,  
The Architecture School  
Is perpetuated by the

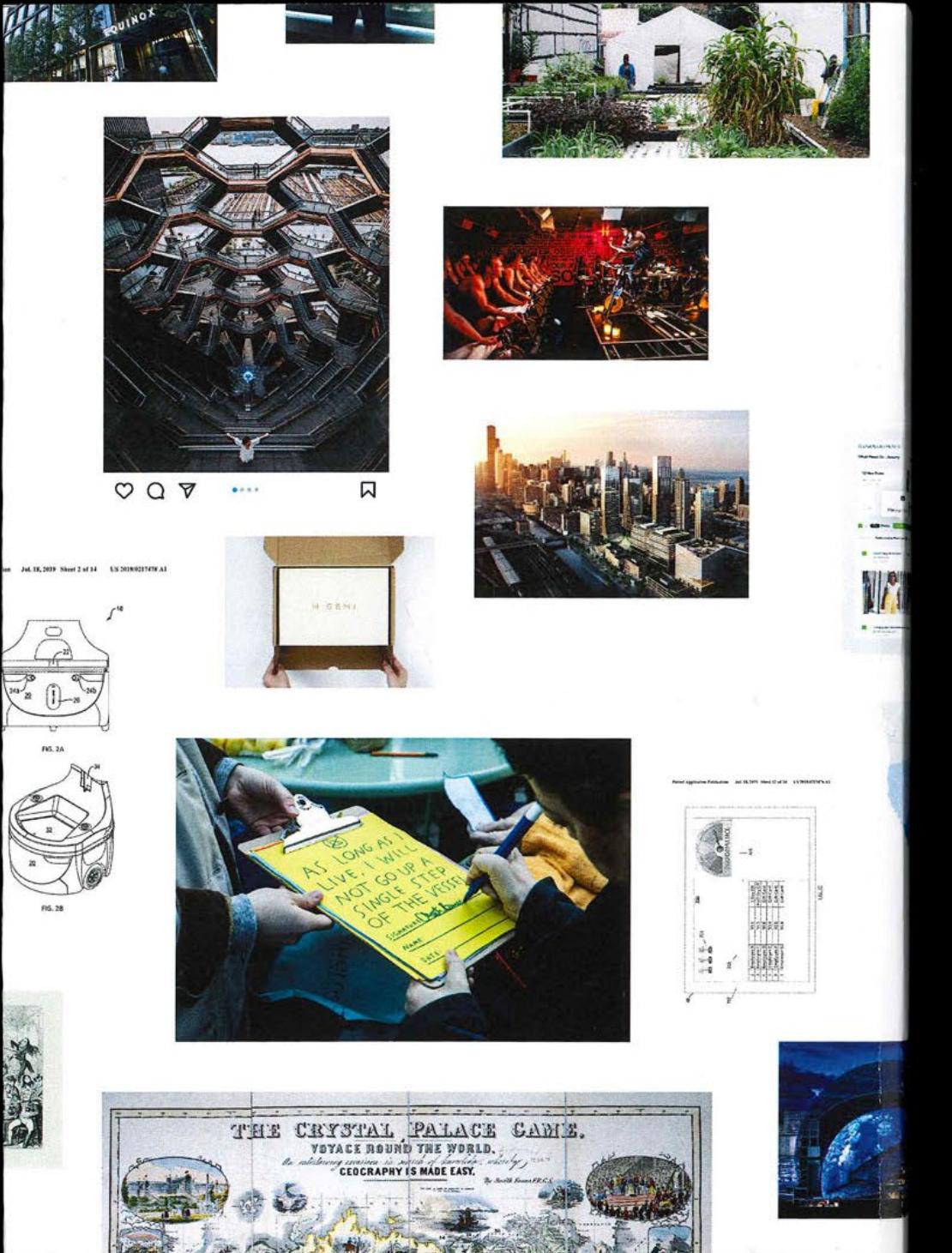
If you don't like it, you can make the engineering jolt

JOSHUA ABRAMOVICH

7PM \* 4TH FLOOR PIT

## The Weight of a Selfie

Publication design for *The Weight of a Selfie: Influence, Interface, and Invitation in the Image Economy* by Alex Kim. Designed with Julia Schäfer.



## INTRODUCTION: ALL THE WORLD'S A STAGE

### I. Participation and the Pharmacology of Narcissus

In spite of what one might assume from its name, the Museum of Ice Cream (MOIC) in Lower Manhattan is neither a museum, nor is it really about ice cream. True, visitors might pick up an ice cream pint or two as they exit through the gift shop, and MOIC has more recently introduced family ice cream-making workshops. But since its founding in 2016, most of the company's spatial programming has been dedicated to something entirely separate—taking a good selfie in its photogenic, stage set-like interiors (fig. 1.1). In their well-meaning attempts to identify in MOIC some perceived general societal decline in the contemporary milieu, the diagnosticians of our time often point toward a common cultural malaise.

The rise of narcissism<sup>1</sup>—of self-disclosure, of self-production—is to be blamed, they say, which is by extension correlated to a rise in the agents of this malaise—most obviously, social media.<sup>2</sup> In tandem with such digital platforms, as MOIC demonstrates, the cultural techniques of narcissism also pervade as spatial instantiations in the urban environment. Indeed, peculiar though it may be to scapegoat a millennia-old mythological figure for the ills of the day, it grows harder to disagree with the declensionary evaluation of self-obsession when the social image-scape of our selfie-taking, experience-chasing culture constantly bombards us with a virtual reflection that ostensibly confirms it.

No enterprise has taken this quite so far as MOIC, which dispensed with all pretense of



Figure 1.1: Instagram post by @awesomejuliee taken at the Museum of Ice Cream, March 18, 2020 (@awesomejuliee, Instagram)



Figures 1.2-1.4: A sequence of stills from the Sleep No More Shanghai trailer shows a POV shot of an actress leaning in to kiss the protagonist (Theatre Musings, YouTube)

programmatic use effect of its media oversized thematic interior graphics, a sprinkles. Much ha posed vacuity—rig are increasingly th exception. Many b institutions appear clivities with invit perform, to play. L the New York City More, an immersiv expands its stage inviting you, the s in a navigable laby theater. With its s

and New York, Punchdrunk, the company is taking the show further on the road to which, with its first-person point-of-view shaky camera walkthroughs of the diegesis, the would-be theater-goer themself as one of the protagonists engaging in a narrative of macabre romance.<sup>3</sup>

Elsewhere, the participatory call also spills into the streets. Mural walks and other urban scenographic installations of the world as cities themselves seem to vibrate for the participatory attention of residents and tourists alike. Not only do they bring about a mediated participation through the practice of self-documentation and disclosure, but in some cases, as seen at the Hongdae Mural Village in Seoul (fig. 1.5), they involve an active participation in the co-production of the work itself. In Toronto, Sidewalk Labs' now cancelled Quayside project—reportedly a casualty of the COVID-19 pandemic—l

**French Roman**

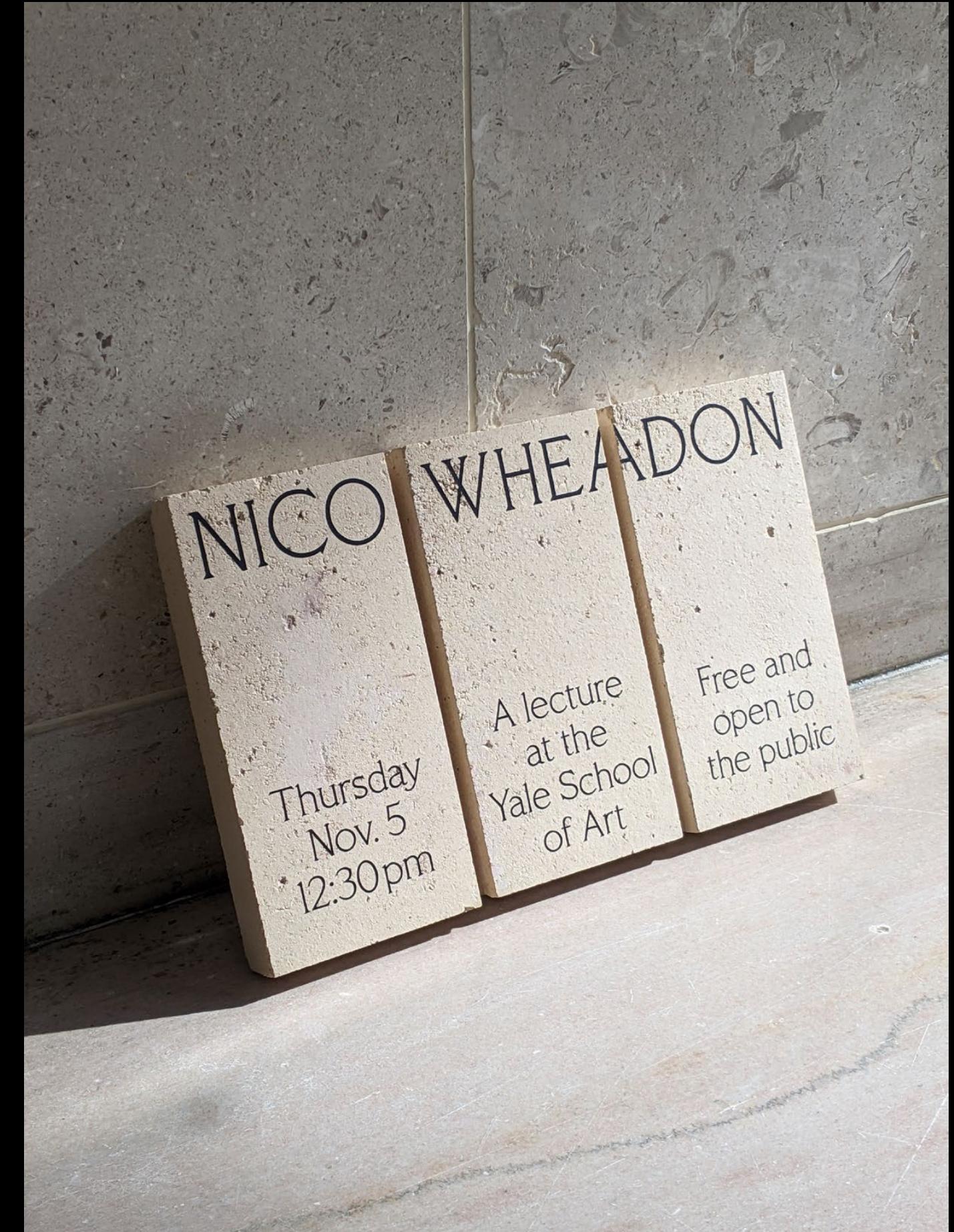
Typeface design for a modern roman capital serif font.

CITRINE  
GYPSUM  
SERPENTINE  
AMETHYST  
HAUYNE

Jasper  
Staurolite  
Hypersthene  
Chalcedony  
Epidote

FRENCH

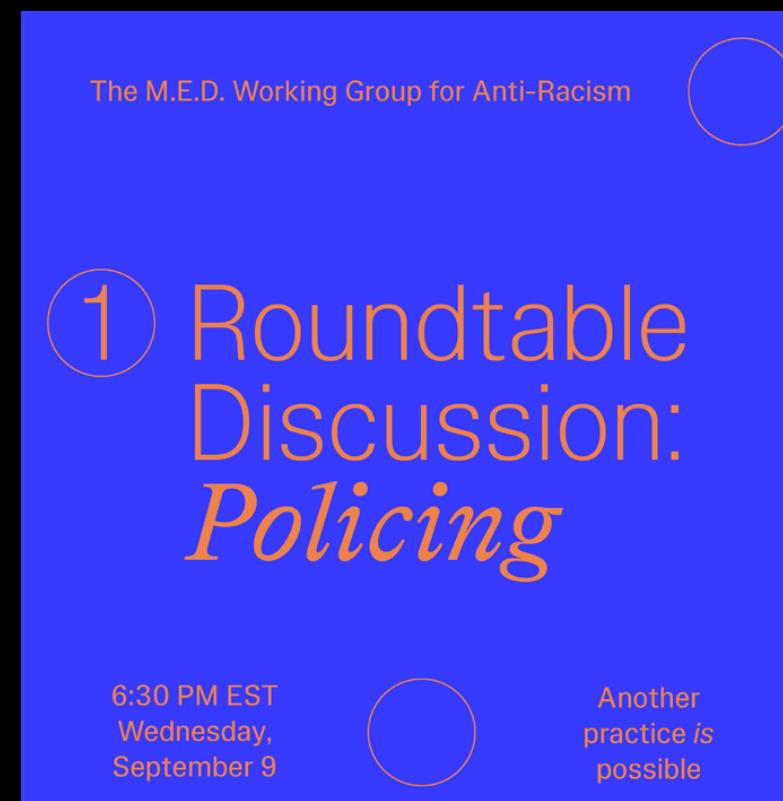
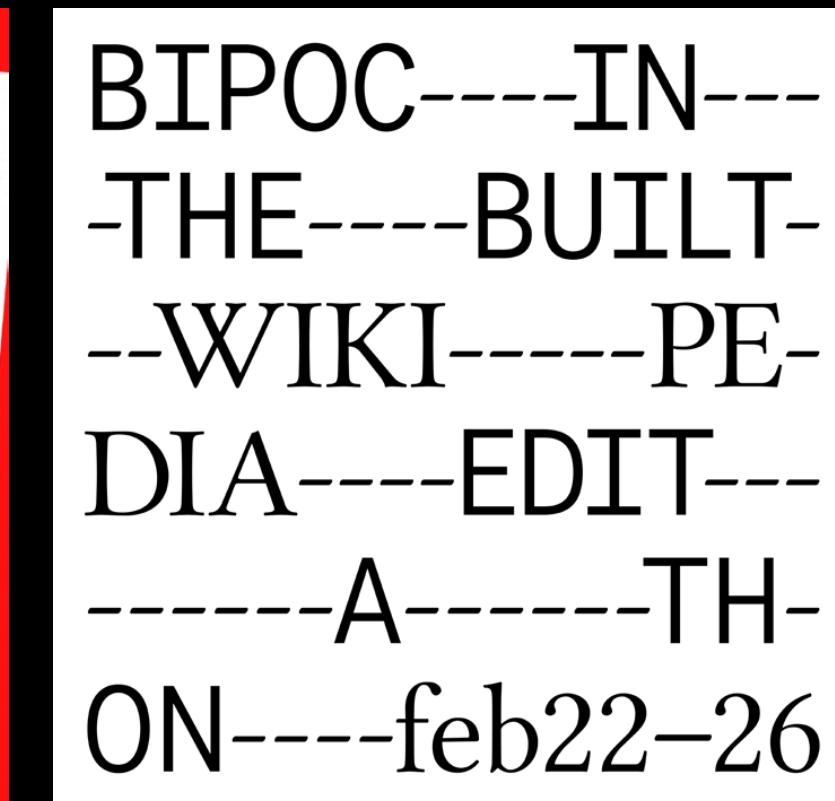
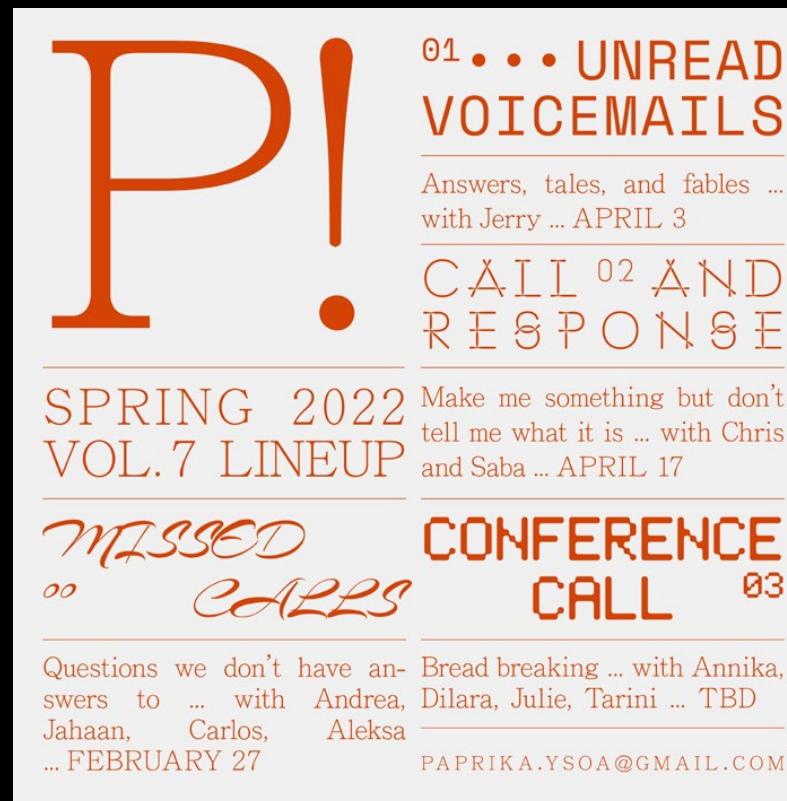
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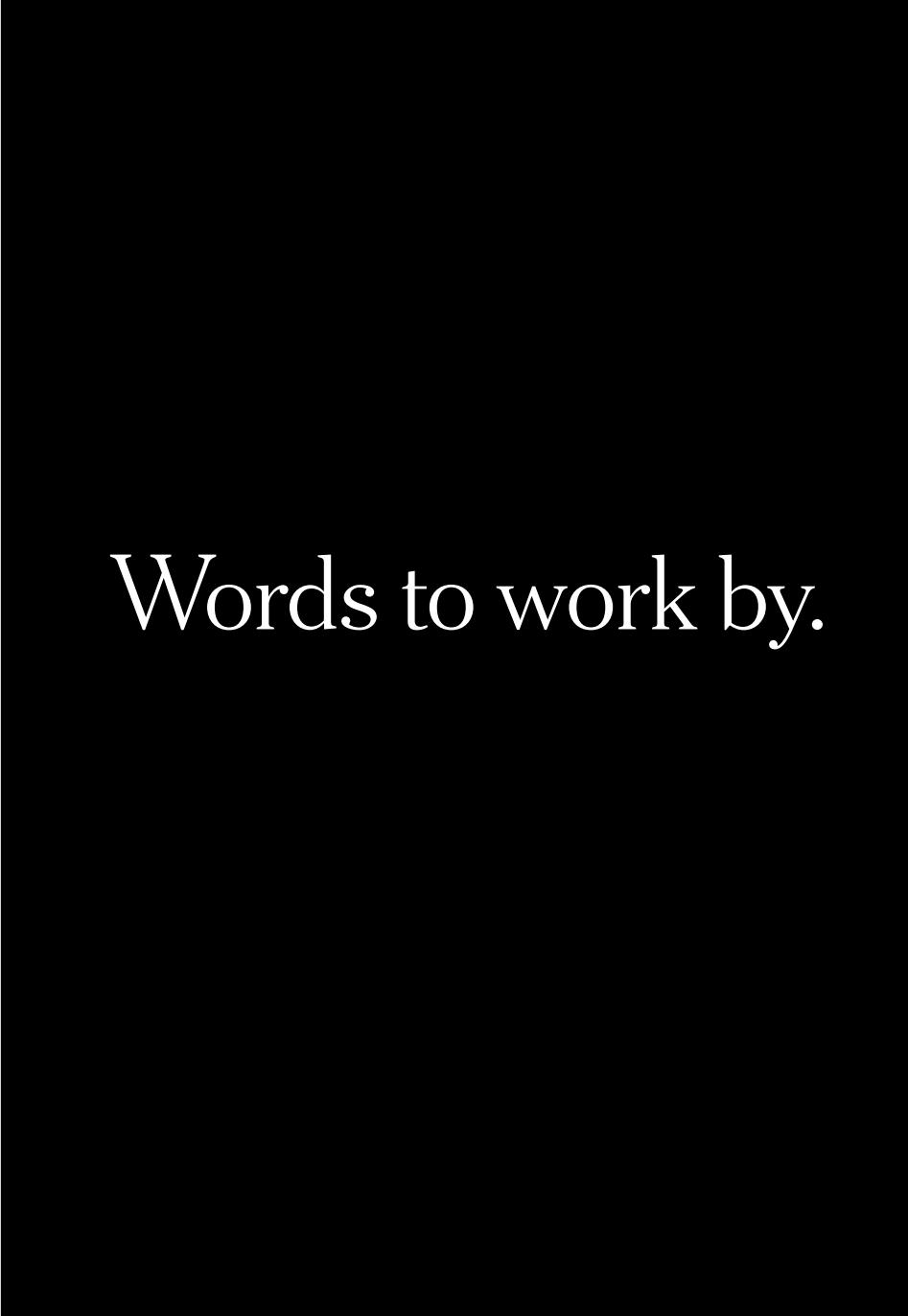
## **Yale School of Architecture**

Social announcements for Yale Architecture *Paprika!* launches,  
Yale School of Architecture, and Yale School of Architecture  
MED Anti-racism events.



**The New York Times: Words to work by.**

While working on the Special Projects and Brand Identity team and under the design direction of Kelly Doe, Head of Brand Identity at *The New York Times*, I assisted on the design for the first ever brand guidelines book for the *Times*, “Words to work by.” Art Direction by Melissa Jun and William Van Roden.



Words to work by.



Our vision.  
Our work.  
Our identity.

## The New York Times: Words to work by.



### Why this guide

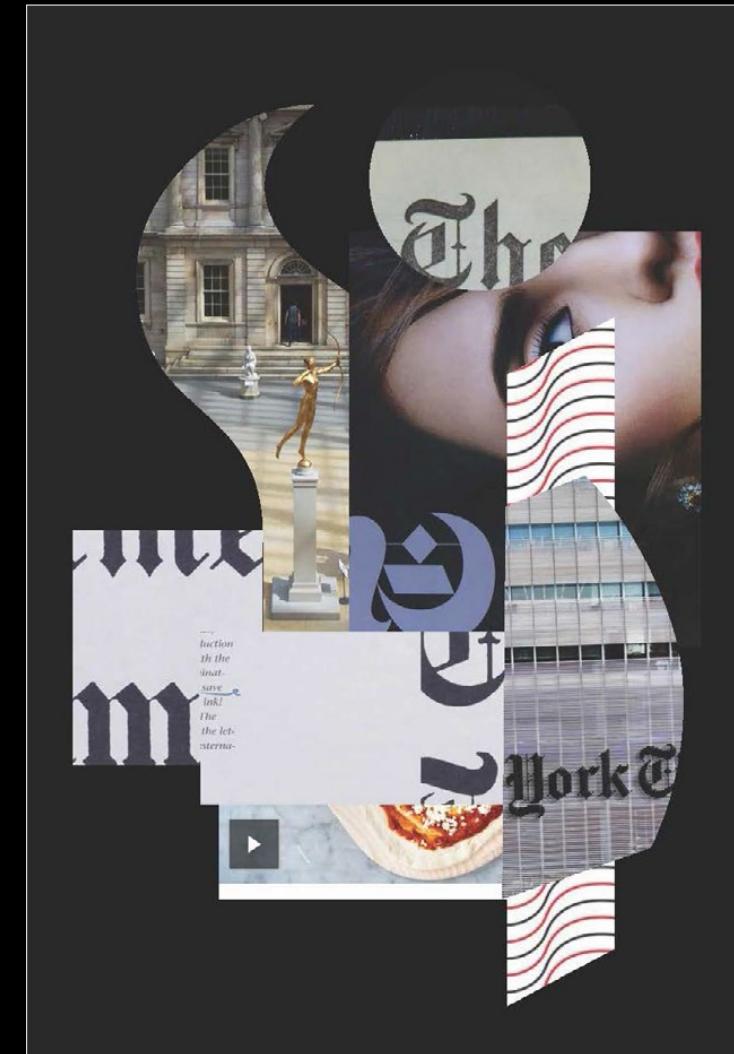
Every interaction someone has with The New York Times—the paper, the website, an email, an event, a voice on the phone—has an impact on that person's relationship with The Times and how he or she thinks and feels about the brand.

Creating consistency across these moments and points of contact is essential to proving our worth, to increasing our relevance and to succeeding as a subscriber-first organization.

By aligning our efforts to a shared set of standards, we can consistently differentiate who we are and how we create value in the world.

This guide comprises two parts: The first outlines the organization's brand principles; the second half is a more detailed style guide. Together, they serve as a reference tool for strategy and execution across functions, initiatives and teams.

9



### Why we do it

We enhance society by directing attention to what matters, without fear or favor.

15

## The New York Times: Words to work by.

**Our work**

The examples here represent some of our best work as an organization. Ambitious, informative, and thoughtful in their ability to help readers better understand the world, they demonstrate our care, courage and prowess in reporting stories fully and factually, and bringing them to life in the most compelling and resonant ways.

**The Daily 360: Daybreak Around the World**  
Immersive video pieces of unexpected settings and events, like sunrises around the world, offer viewers new perspectives and greater understanding from the convenience of their phone, tablet, or computer.

**"The Daily" Podcast**  
Programs like "The Daily" let a broader audience engage with our journalism and entertainment on a regular basis via smartphones and AI devices.

**Living in China's Expanding Deserts**  
A demonstration of the lengths to which our journalists go to illuminate complex subjects, this feature included photography and drone-shot videos that capture the drastic impact of climate change.

**The Upshot: 50 Maps of the U.S. Cultural Divide**  
Using TV-viewing preferences as a filter, this graphics-heavy article depicted the nation's fragmenting culture as three distinct geographies, each with its own political implications.

**NYT VR**  
NYT VR exemplifies our ability to harness the latest technology with partners like Google to create experiences that delight and transport our subscribers.

**Refugees Encounter a Foreign Word: Welcome**  
The stories of Canadian citizens adopting Syrian refugees provide a moving view into the meaning of family in a world fraught with conflict.

**Puzzle Mania**  
This whale of a crossword puzzle, part of an effort to enhance our print edition, provided home delivery subscribers with a family-oriented, holiday-time activity and was the basis for a Times Insider podcast hosted by puzzle editor Will Shortz.

**Wordmark**

The New York Times wordmark is a visual representation of our company and brand. As the company's most distinctive and recognizable asset, it represents our history, quality and values. Any application of this mark contributes to the perception of the brand. For this reason, we have a responsibility to protect it, preserving its authority as we continue to broaden our reach by never modifying, cropping or partnering it in a way that compromises its integrity.

**STACKED WORDMARK**  
In limited cases, The New York Times wordmark can be used in stacked configuration to suit square, vertical or small spaces.

**The New York Times**      **The New York Times**

**SUPER T**  
The gothic T from the wordmark was redrawn for use as a visual shorthand in restricted space cases where the wordmark has already been seen. It is used as the logo for The New York Times Company and as an icon on social media when it is adjacent to text instances of "The New York Times."

**The New York Times**

**Super T**  
Always use the approved artwork for the Super T.

**T from the wordmark**  
Do not extract the T from The New York Times wordmark.

**Former T Magazine logo**  
Do not confuse the Super T for the former logo for T Magazine, which has a more stylized rounded shape.

**Color**

Our primary color palette is as simple as it is spartan: black and white, to symbolize the clarity that characterizes our journalism. Specific highlight colors are selected for branded products or programs to distinguish them as well as to signal their place in our broader portfolio. These accent colors have been chosen for their tonal sophistication—as complements to the complexity of our content—and as a counterpoint to the bright, saturated colors of many other publications. In our news products, we allow full-color images to add vibrancy and variety against the black-and-white backdrop of our text.

**COLOR AS A SYSTEM**  
Color is key component in defining our families of products and programs. It is one of the quickest ways to draw connections across platforms to ensure clarity and differentiation among product categories. Here are a few examples:

**nytimes.com**  
Using a limited palette to create a hierarchy of consistent interactions and notifications helps our readers to focus on content and provides for a seamless user experience.

**Graphics**  
The color palette for graphics (such as maps, charts and call-outs) is inspired by naturally occurring earth tones and supports the need to deliver information with absolute clarity.

**Product**  
Our product offerings use tightly defined color combinations that give quick recognition across different platforms. A few examples are shown here.

**Marketing**  
Color palettes used for marketing purposes are more extensive in order to cover the full range of our company's offerings and promotional touch points.

**Photography**

Our reporters and photojournalists bear witness to the world, its people and its events. Photography enables us to share a firsthand perspective with immediacy and emotional resonance. Whether used as a tool for documentation, advocacy, expression or persuasion, it is an essential part of our voice. As such, we use photography with bold and expressive purpose to effectively tell its own story. This requires that photojournalists and photo editors be involved with articles and concepts from planning to publication, creating context, clarifying meaning and directing attention. Peerless in its execution, photography at The Times speaks to our broadest audience, transcending language to reveal truth in its most undeniable form.



**Illustration**

Illustration plays an important and very specific role in our storytelling toolkit. We use still and moving artwork to bring additional layers of humanity and emotion to articles, evoking unspoken nuance and subtlety through the use of visual metaphors and concepts. In most cases, these visuals do not duplicate what is said in the text, but instead seek to build on an idea and to amplify its meaning. Our art directors (many artists in their own right) work with the world's leading illustrators and artists, in addition to discovering and nurturing new talent, to create solutions that range in style, media and technique. We seek a superlative level of craft, originality, and insight in these collaborations.

**A LEGACY OF ARTISTRY**  
New York Times illustration has a lengthy reputation among the finest artwork in publishing, with digital tools and platforms now broadening the scope and scale of what is possible.

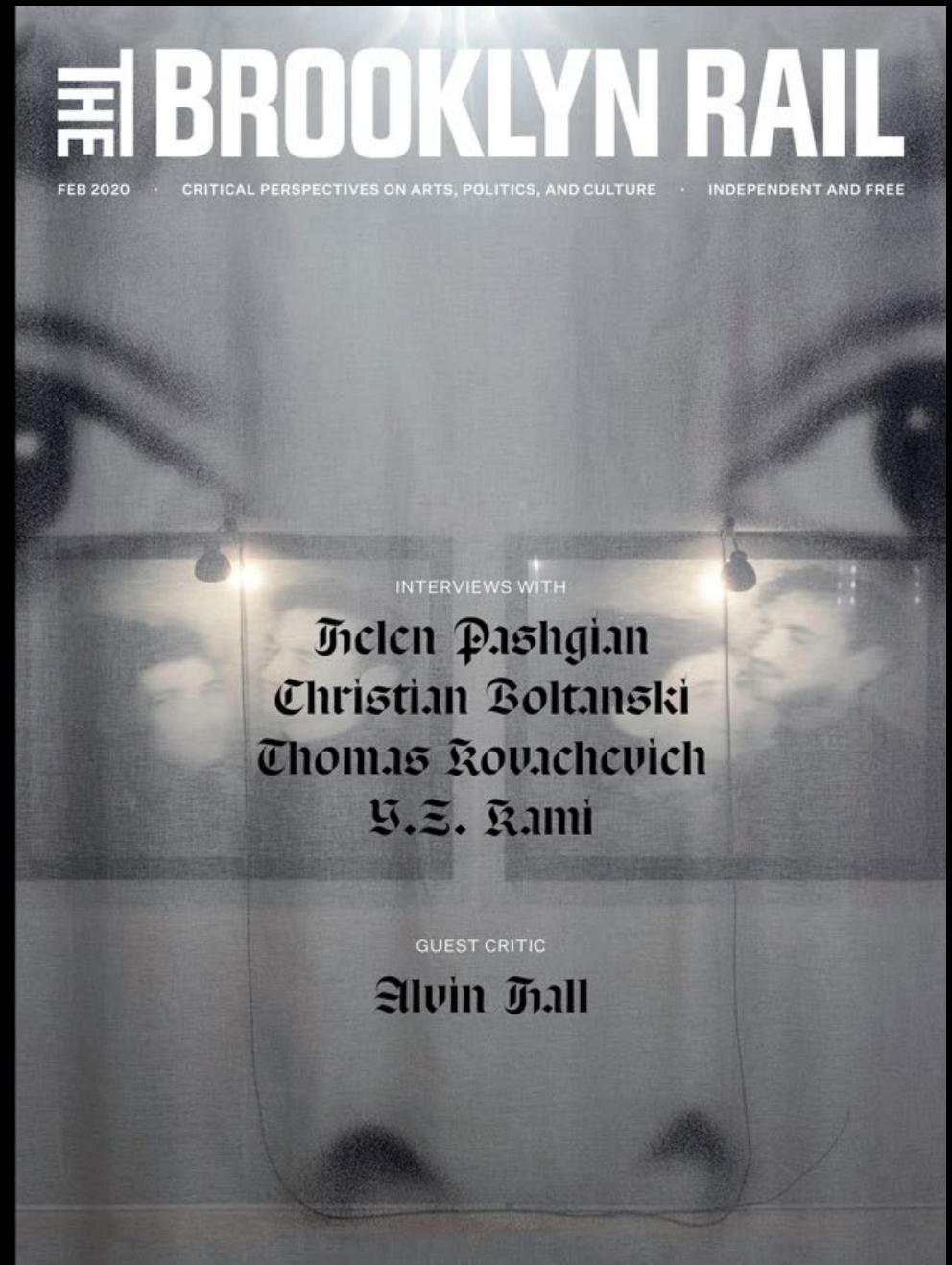
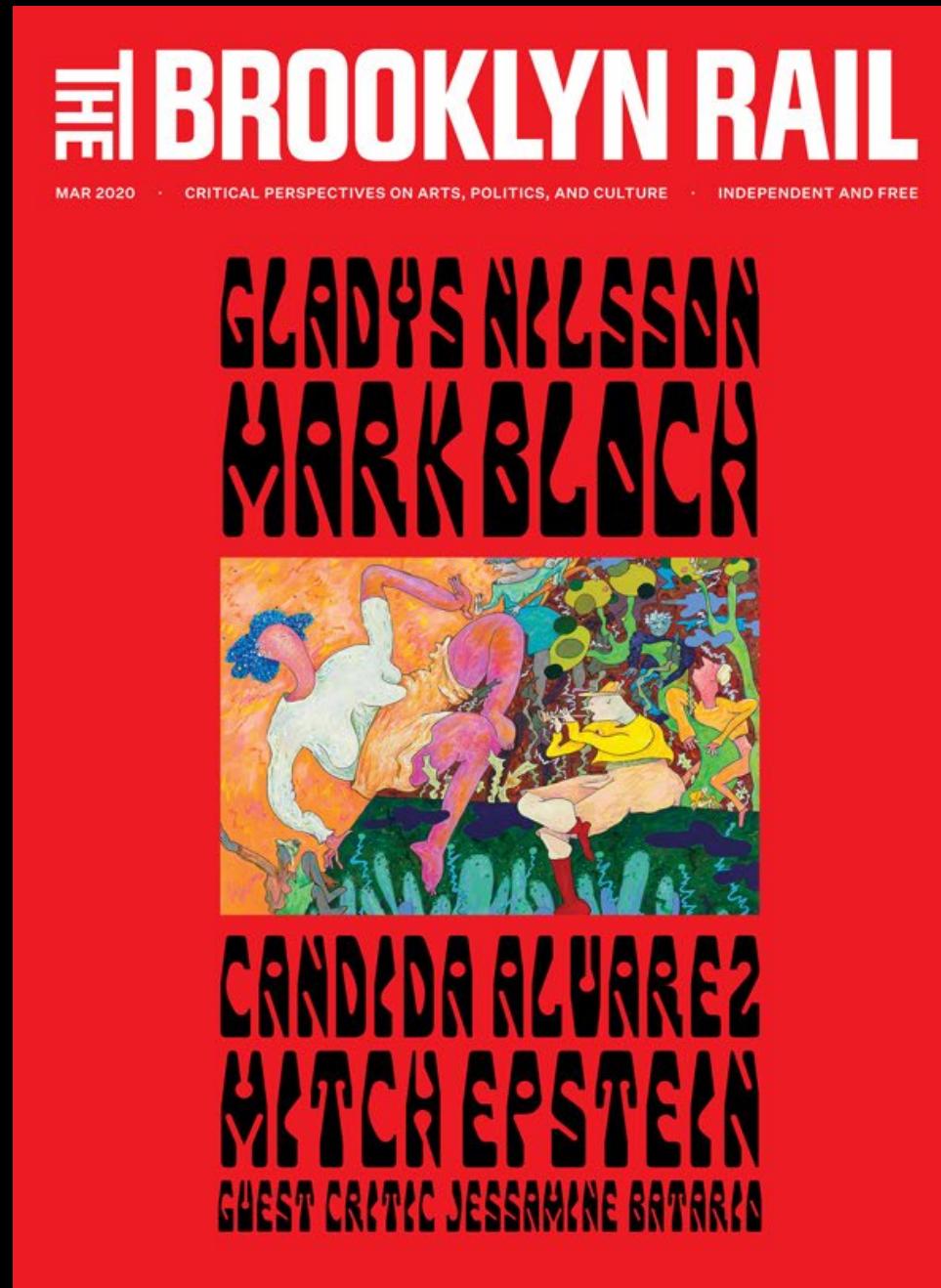
**Opinion**  
For more than 50 years, our Op-Ed section has championed a style of illustration meant to evoke emotional responses through well-wrought symbolism and metaphor. Artists often contribute visual commentary that reflects their independent perspectives and voices.

**Features**  
Artwork that accompanies a feature tends to represent key themes within an article and to tie very closely to the headline. Artists fulfill independent story assignments as well as long-term weekly assignments in which they are part of a column's voice and identity, as with Modern Love.

**Marketing**  
Illustrations used for promotional efforts distill a central theme or benefit and evoke a mood, helping to engage broad and target audiences with greater ease and affinity.

## The Brooklyn Rail

From 2018–2020, I worked as the Design Director for the *Brooklyn Rail*, a monthly print publication dedicated to “Critical Perspectives on Arts, Politics, and Culture.” I designed and art directed monthly issues and designed books for the publication’s publishing imprint, Rail Editions.



**EXPERIMENTS IN FREEDOM**

BY NICO WHEADON

I.

Freedom from... freedom from... freedom of...  
thought opinion and...  
artistic freedom let freedom ring free  
Free 99 Big Freddie freestyle  
Let's Get Free!

Most days, the assault of the city eclipses its promise.  
When Phong approached me to serve as the *Brooklyn Rail's* Guest Critic, I was turning the page on the book, packing it in a moving box, and relocating to New Haven from Harlem with my husband Malik and our dog, Phife. The aftermaths of this book still resonating in my bones, I was compelled by how he described the conceptual framework of the project—an opportunity to expand upon the conversations I was having with my community during this moment of transition. Fearing that *consciousness* might be the one thing we're leaving behind, I screamed *728!*

II.

And like any artist with no art form, she became dangerous.  
My quest for freedom is not and has never been a fight for survival—I wake up most days free to move as I please, free from bondage, and free of burdens. Despite this privilege, as a Black, queer woman in America, my pursuit of *freedom* remains intertwined with others—other Black, queer women—and like many others—subject to be persecuted, daily and in droves. Under these conditions, freedom is a gift I carry, with a heavy heart.

The load is compounded by the weight of shame. How dare I exercise my artistic freedom, whilst continuing to operate within the dominant cultural paradigm? How dare I be a Black, queer woman? How dare I feel so damn free when, for so many, freedom is a utopian concept found only in dreams, or in death? I'm coming to terms with the fact that my self-imposed shackles are not the only ones I'm bound to. In the very least, two distinct selves—the fluid-self, in a constant state of slipping and becoming, and the object-self, bound to the systems that have nurtured and, in turn, claimed me.

III.

I was hungry for images that represented the experiments in freedom that unfolded within slavery's shadow, the practice of everyday life and escape, subsistence stoked by the need to survive. I began to search for photographs exemplary of the beauty and possibility cultivated in the lives of those who were once held captive, and that stocked dreams of what might be possible if they could escape the house of bondage.  
There is this picture that my mother took of me when I was five. I'm standing outside on her porch completely naked, save for the sun on my shoulders and a pair of white, dad-sland Nikes and sports socks to match. My hair is in two braids, and I'm holding a red balloon in my hand on my hip. My hair drapes down from a center part in six double braids, fastened at the ends with alternating red and white barrettes. My teeth are slightly crooked, my limbs unapologetically reaching, and I've looked more free.

IV.

As I consider the weight of this image in my own life—and its place within the family photo albums of others descended from my Hennings and Thomas Jefferson—I imagine all the other experiments in freedom and scenes of rebellion out there that, together, might evidence our inventiveness and inherent abilities to get free.

V.

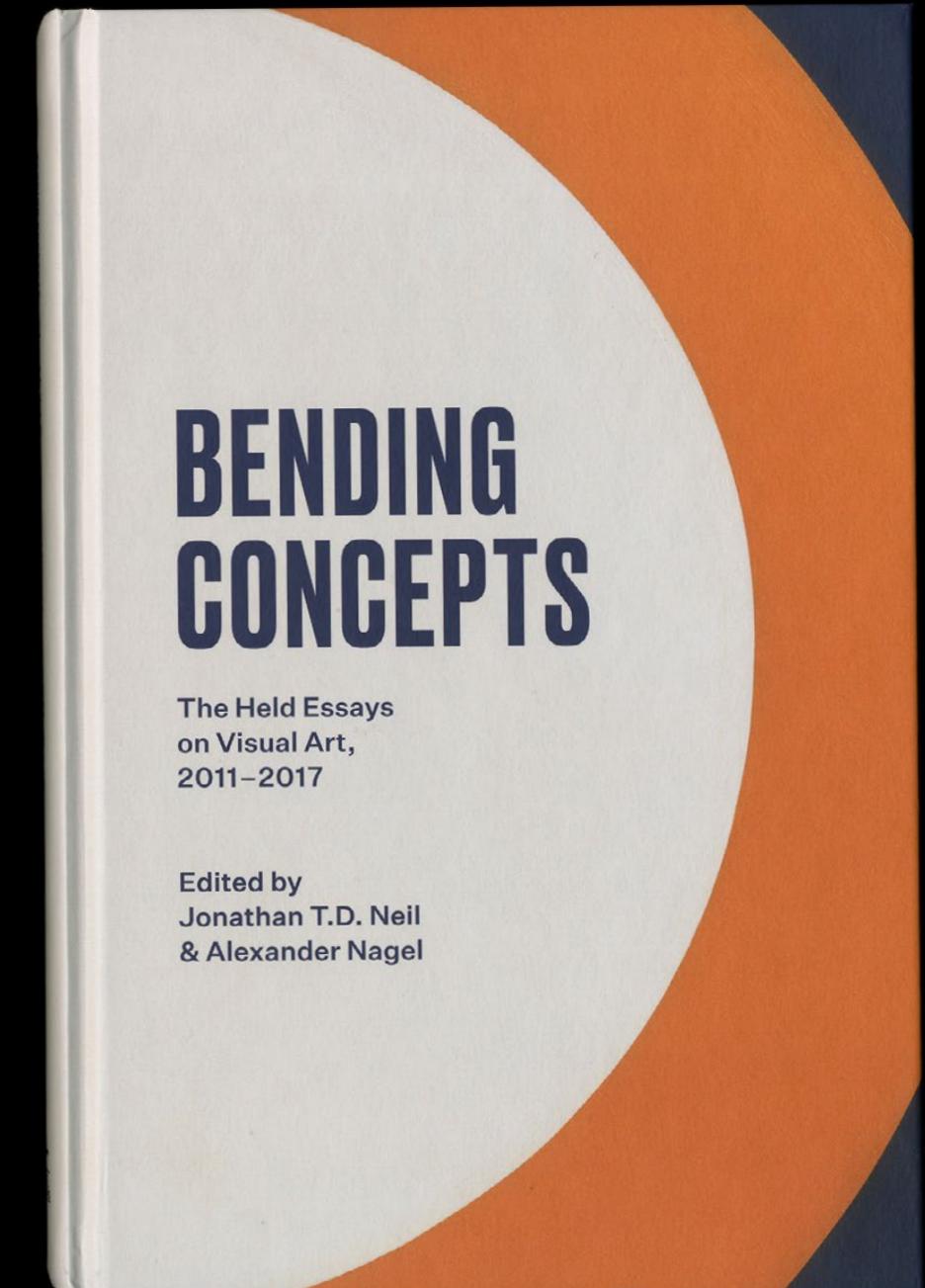
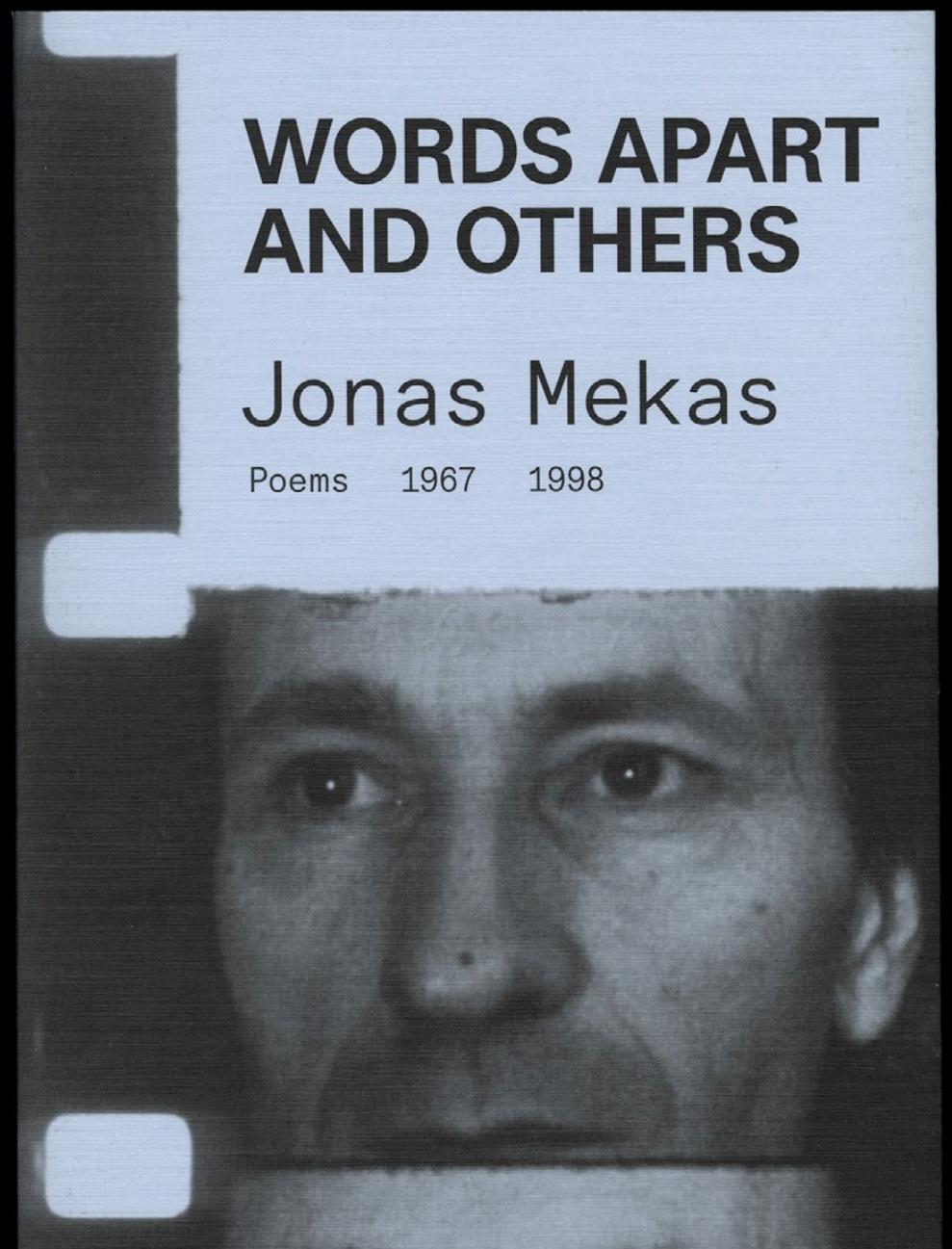
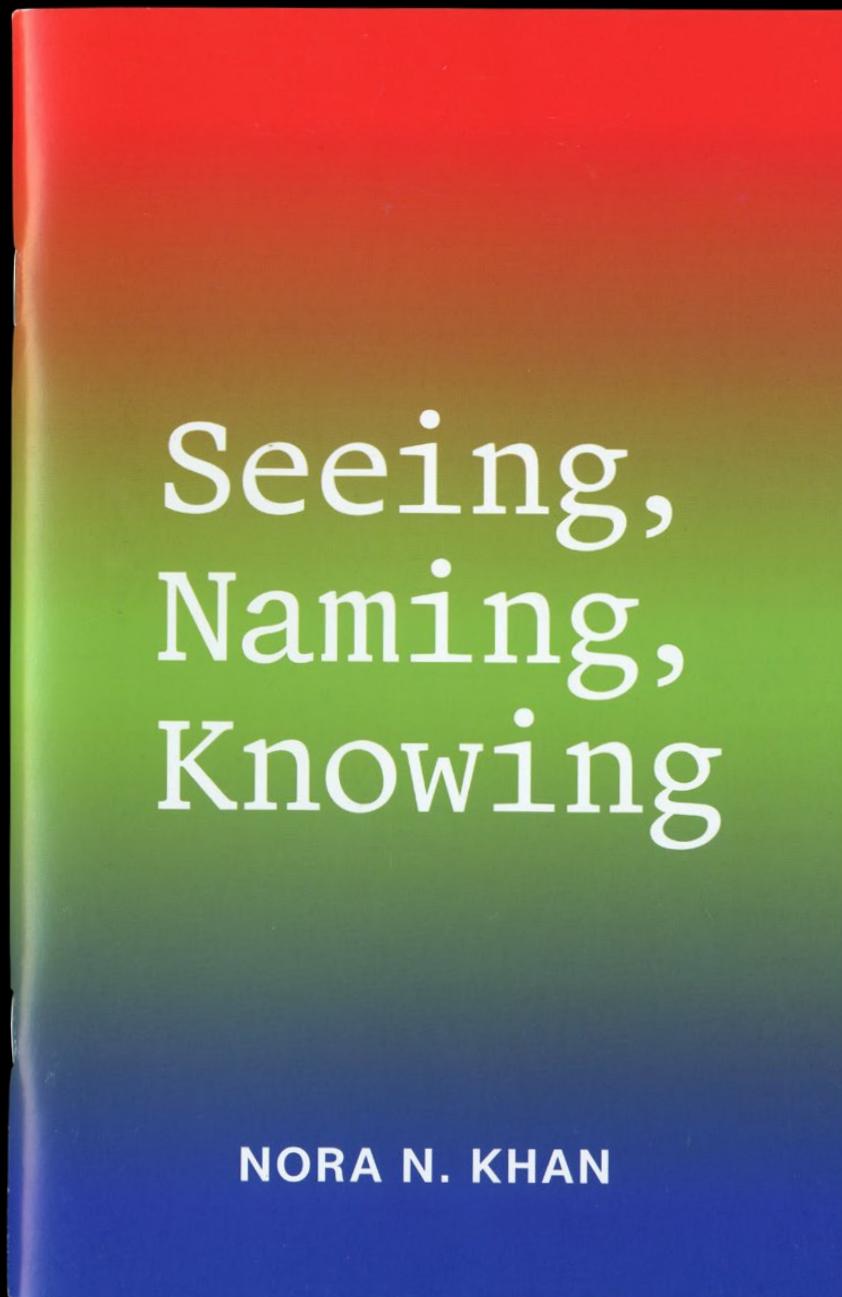
Beauty is not a luxury; rather, it is a way of existing, a habit of the body, an act of enclosure, a radical art of subsistence, an embrace of our terribleness, a transfiguration of the given. It is a will to adorn, a possibility for the baroque, and the love of too much.

Our experiments consider how to live in search of beauty and liberation in this oppressive, ugly world. They look inwards for truth, yet seek to cast what is discovered outwards for beautiful consumption. They are acts of defiance, acts of love, acts of hope. They are acts of the free, who, in the free, are embedded in paradox yet resist the premise that contradiction is comprised of competing ideas.

If learning to occupy the space of contradiction's enclosure is ultimately what will set us free! What if living amidst all our terribleness is what encourages us to dream of other worlds? And what if art is the tool that can have all been gifted to materialize these dreams out on earth? What if?

NICO WHEADON is the executive director of NICKYhi, a multidisciplinary arts incubator in New Haven, Connecticut. She is also an adjunct professor in the Department of Art and African Studies at Barnard College, and Professor of Practice at the School of Art (both within the interdisciplinary MFA program).

Critics Page



## Roll and Hill

Window signage for the Soho showroom of Roll and Hill, a design-minded American furniture and lighting company based in New York.



Roll and Hill



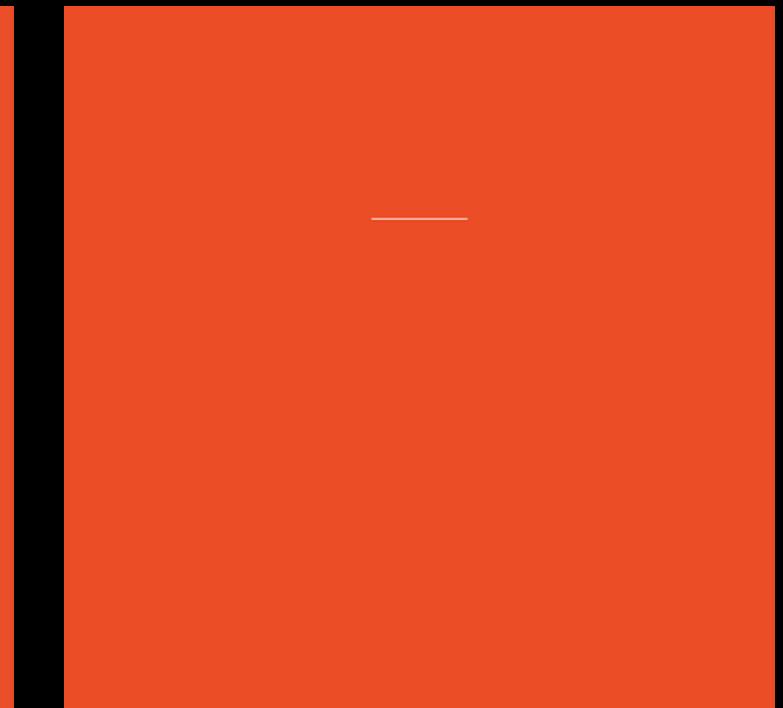
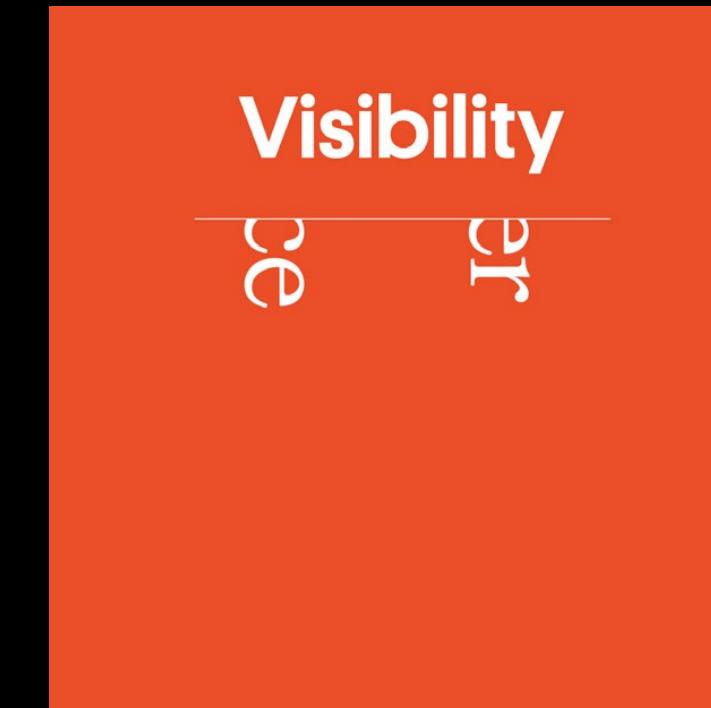
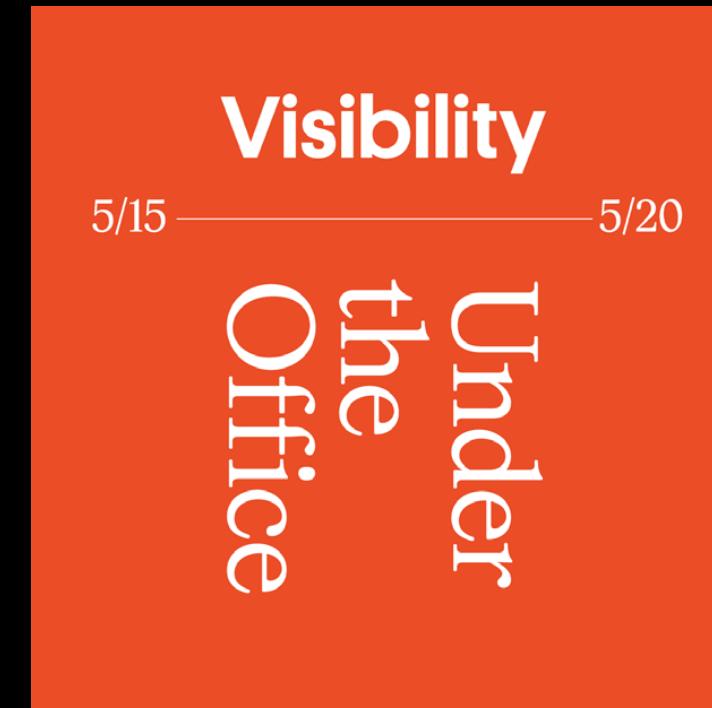
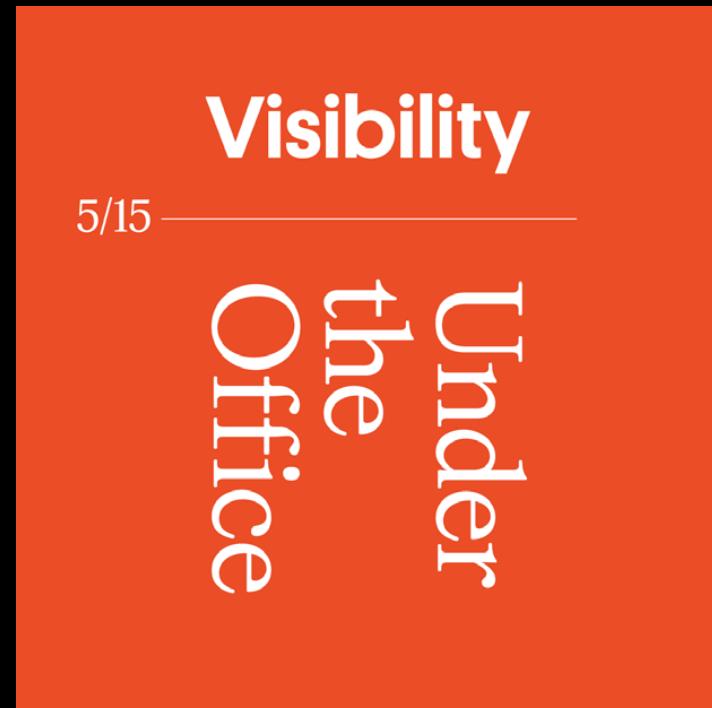
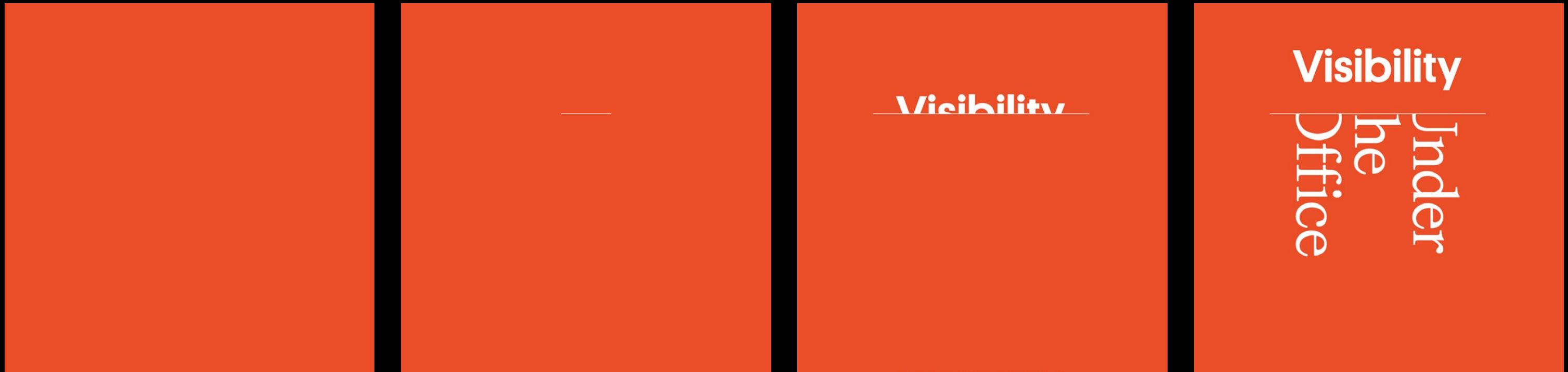
## Under the Office

Identity, exhibition, and print design for *Under the Office*, a temporary exhibition celebrating and showcasing five years of work by the New York-based industrial design studio Visibility. Commissioned on the occasion of NYC Design Week 2019 and open to the public at 195 Chrystie Street Gallery in New York.



## **Under the Office**

Looping animated announcements for social channels.



# visibility Under theOffice

Visibility  
Under  
theOffice

Visibility  
Under  
theOffice

5/15 — 5/20

Five  
Years  
at  
Work

# Under the Office

## Visibility

Visibility is an industrial design office that works as a general practitioner, designing products and furniture. We work on a wide breadth of projects that allow us to bring a comprehensive and thoughtful view to each that we approach. *Under the Office* is an exhibition that collects the processes and products from our time as a design office, just downstairs from our workspace.

It's been five years since we founded Visibility as a full time industrial design office. We left our jobs for the instability of working on our own practice. Since then, we've designed hundreds of products, furniture pieces, spaces, and conceptual works. We've sent about sixty objects into production, worked with over seventy clients, spread across ten countries. We know that design studios often get known for their successes, but rarely is there discussion of the countless failures. Failure is a natural part of the design process. Products get killed, pitches fail, producers go out of business, start-ups pivot, and prototypes fail to inspire. Failures, like successes, are the make-up of a way forward.

We've taken these obstacles in stride and with each we've learned lessons about form, material, engineering, consumers, logistics, market forces, and the short-comings of entrepreneurship. The objects collected here represent the manifestation of progress within our office; our successes, our iterative development, missteps, and achievements. For our fifth anniversary, we're pleased to share our archive of projects; past, present, and future.



For any inquiries, such as additional work samples,  
please contact:

Email: mike@mike-tully.com  
Phone: +1 917 865 0520  
Site: mike-tully.com

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