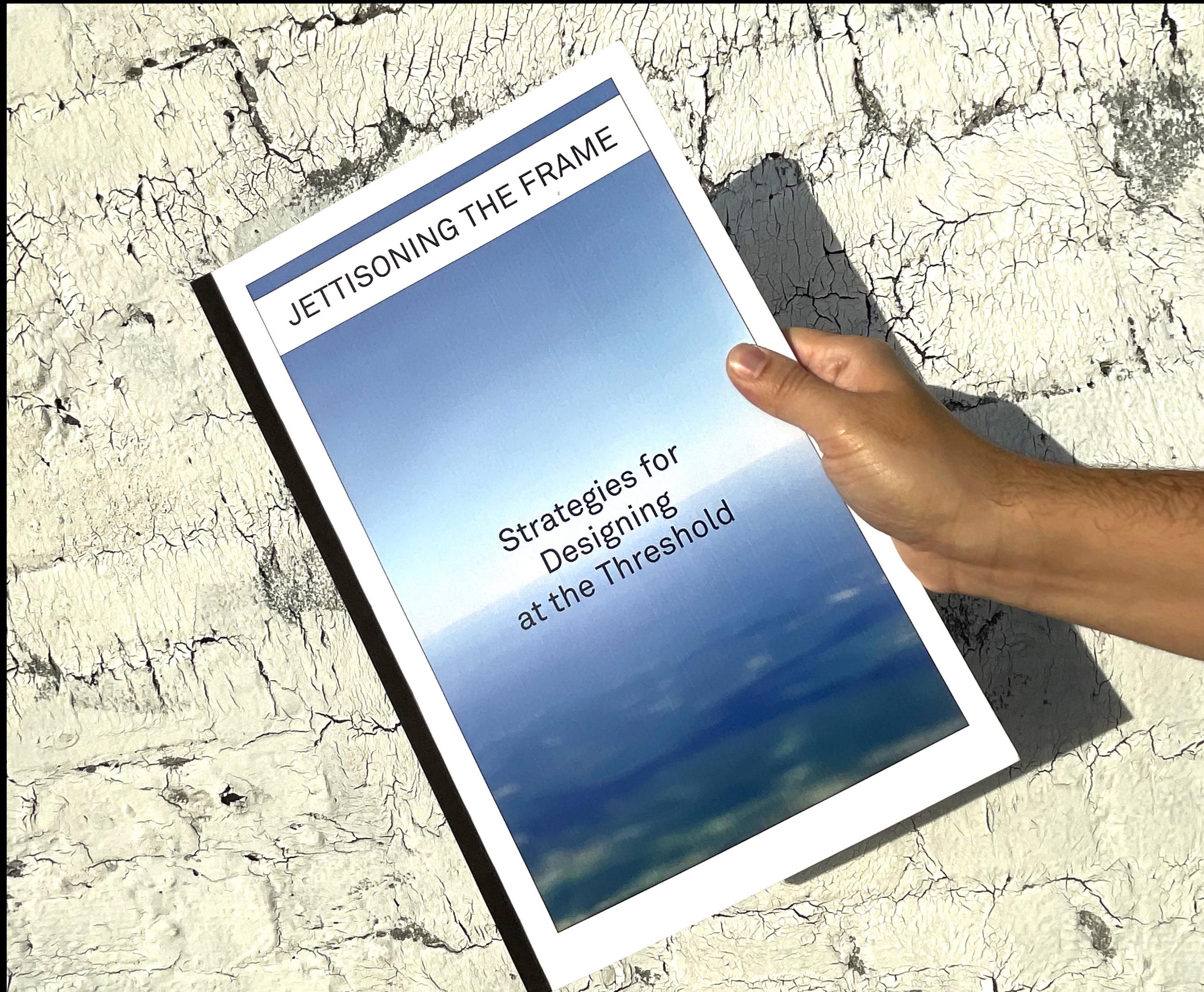


# Will Mianecki



18	<p>image, and illustration onto the page, creating an imaginary ground similar to the one constructed by a vertical perspective.</p>	
	<p>Instead of a horizon line and vanishing point, graphic design deploys a system of grids, margins, columns, and frames as a way of organizing content and rationalizing composition. In an attempt to acknowledge this, I have made the frames that organize content on this page explicit. I have also created abrupt shifts in the scale of the type and image as a strategy to destabilize the frame. These decisions conflict with design's politics of transparency, in which the designer disappears into the background to prioritize legibility, smoothness, and efficiency. I recognize that this creates a reading experience that is at times fractured, disorienting, or potentially uncomfortable. It is an approach that is also uncomfortable and vulnerable for me as a designer, revealing the ways in which the page is constructed, arranged, and contrived.</p>	
	<p><b>THE MAP OF THE PAGE</b></p> <p>Maps demonstrate the innate capacity of graphic design to construct a politics between viewer and subject through perspective. Maps enact a politics of vertical perspective, flattening subjects and positioning viewers in a position of power in relationship to a constructed surface and the space the map represents. They operate with the authority of scientific objectivity, despite being predicated on visual abstractions. As technologies of capture like drones and satellites enable the widespread construction of vertical perspective, they also shift the substrate of graphic design — replacing the page or the screen with an artificially constructed ground. In my research into tech platforms like Facebook and Amazon, the perspective that I encounter most often is vertical representation of spaces and subjects. This is prevalent in the documentation associated with Facebook and Amazon's construction of network and distribution infrastructures. The documents I have collected associated with these projects include maps,</p>	
		<p>diagrams, and renderings. They depict construction sites from above, often erasing or flattening local communities or realities. These forms of representation then become the medium for design and proposed grids, buildings, and interventions are rendered on top of the flattened ground as if it were a neutral page. This is separate from the act of mapping. It is a form of designing in relation to the map.</p>
19		<p>→ Find explorations of bureaucratic documents in the project documentation for <i>By Every Name</i> on page 66 and <i>Placements of Power</i> on Page 70</p>

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# GOLDEN SPIKE

My favorite part of looking for network infrastructure in America is really all the ghosts. Networks tend to follow networks, and telecommunications and transportation networks tend to end up piled on top of each other. The histories of these places isn't always immediately obvious, but it's there, forming a kind of infrastructural palimpsest, with new technologies to annihilate space and time inheriting the idealized promise and the political messiness of their predecessors.

Ingrid Burrington, "How Railroad History Shaped Internet History"

<p>Golden Spike is a reproduction of the ceremonial breaking ground shovels used by Facebook in corporate rituals to mark the start of construction at its global network infrastructure projects. The work insists on an embodied, material relationship with a corporation often represented through digital interfaces or abstract data metaphors like the cloud. The work's title references the golden spikes used to mark the beginning geologic periods, such as the Anthropocene, as well as the spikes that were used to mark the completion of several American railroads.</p> <p>The gold plaque mounted on the shovel is inscribed with twenty five codenames, each of which represents a project within Facebook's global network infrastructure that supports a business model built on extracting, processing, and analyzing data. The code names exist as one of the many layers of obfuscation that Facebook</p>	<p>deploys to shield their infrastructure projects from public scrutiny. The design of the plaque references the typography found on the golden spike that marked the completion of the first American transcontinental railroad.</p> <p>Golden Spike works to situate Facebook within what Kathryn Yusoff describes as a "white, colonial geology," by linking its network infrastructure projects to a history of communication and transportation networks as well as imperial and colonial histories.</p>
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↗ The golden spike is a ceremonial 17.6-karat gold spike that was driven to join the rails of the First Transcontinental Railroad across the United States. It was engraved with the names of the railroad officers and directors. In recreating a Facebook breaking ground shovel, I referenced this spike, including by using similar typography on the shovel's plaque. Golden spike is a term that also references geologic markers that indicate the beginning and end of a geologic period. The placement of these spikes is significant and contested because it implicates who or what is responsible for the shift in geologic period.



40

# Something is Broken: A Conversation with Ingrid Burrington

Robert Smithson, *The Monuments of Passaic (The Pumping Derrick)* (1967)

JETTISONING THE FRAME | STRATEGIES FOR DESIGNING AT THE THRESHOLD

41

Ingrid Burrington is an artist who writes, makes maps, and tells jokes about places, politics, and the weird feelings people have about both. She's the author of *Networks of New York*, an illustrated field guide to urban internet infrastructure, and has previously written for The Atlantic, The Nation, The Verge, and other outlets. Her work has previously been supported by Eyebeam Art and Technology Center, the Center for Land Use Interpretation, and Rhizome. We spoke over Zoom on April 12, 2021.

<p>This transcript has been edited for clarity and length.</p>
<p><b>WM</b> A lot of my thesis work and research has revolved around network infrastructure and other infrastructures as an avenue to critique or understand tech platforms and the systems they are produced by. Sometimes, I find that people are surprised that I am so interested in a topic others might find boring or mundane. As someone who is well known for their work in the area of network infrastructure, among other topics, I'm curious what drew you into that world? And what, if anything, keeps you engaged?</p>
<p><b>IB</b> I think the misunderstanding that infrastructure is boring is perpetuated by an assumption that infrastructure is a neutral entity. That it is something that doesn't necessarily bear politics, which is obviously not the case. The entire history of transportation design in the United States refutes that entirely, and the internet is no exception either. My interest was piqued in 2013, when a lot of the Edward Snowden documents were coming out.<sup>1</sup> I was coming out of being very deep in lefty activist circles in New York City. I was around Occupy Wall Street and people who were getting FBI visits for organizing marches. At the time, [the Snowden] stories had a big impact on that community. I remember getting very interested in the business model [of surveillance]. It's not that they wouldn't exist otherwise. It's just that after 9/11, the military contractor industry exploded, and tech opportunities also increased dramatically. Initially, I was interested in that. I was also interested in the visual vernacular around surveillance and surveillance technologies. When the Snowden story started dropping, it tended to have art attached to it</p>

that was either images of the PowerPoints, which were themselves these sort of fascinating representations of the banality of infrastructure: It's just shitty clipart. I remember seeing a few projects at the time by graphic designers who were saying: "I made nicer slides." They missed the point. I don't really know what that intervention was going for. If it wasn't the banal slides, it was stock imagery of people in hoodies at laptops, or a close-up shot of some source code. A really popular one was just the jQuery source code, which I find fascinating: "Ah, yes, the core tool for sneaking around and spying on people: the toggle button."

**WM** (laughing) That's really funny.

**IB** I found a lot of that imagery really frustrating as I got more into learning about all of these companies, and the revolving door of people working in the intelligence community and then at these companies, as well as the broader ecosystem that perpetuated the need for more surveillance because you could keep making money. That world is actually quite aesthetically dull. I did a little project in 2013, where I went to take photographs of this office park that's next to the NSA. It's just defense contractors. It's Booz Allen Hamilton, Northrop Grumman, everyone you can think of is there. It's pretty ugly. It's got some really shitty public sculptures. I think of that work in the same vein as the stuff Robert Smithson was doing in the 1970s, his obsession with construction and the suburban environment as non-site. That standardization of architecture and landscape that lends itself to entropy. Through that, I got into network infrastructure, because the thing that happens when you're driving around Northern

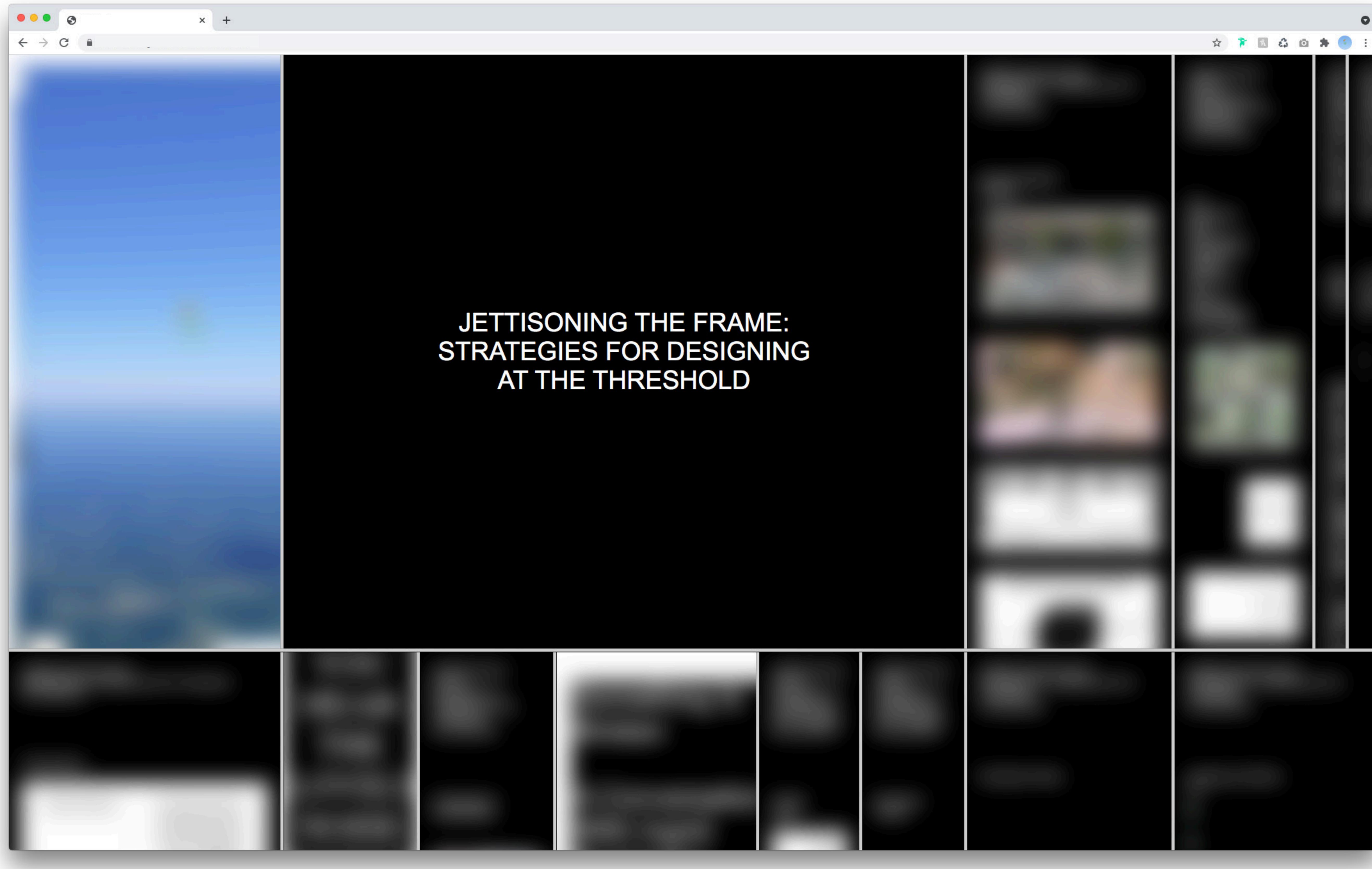
<sup>1</sup> "In 2013, Snowden was hired by an NSA contractor, Booz Allen Hamilton, after previous employment with Dell and the CIA. Snowden says he gradually became disillusioned with the programs with which he was involved, and that he tried to raise his ethical concerns through internal channels but was ignored. On May 20, 2013, Snowden flew to Hong Kong after leaving his job at an NSA facility in Hawaii, and in early June he revealed thousands of classified NSA documents." Wikipedia contributors. "Edward Snowden." Wikipedia, 9 June 2013, en.wikipedia.org/wiki/Edward\_Snowden

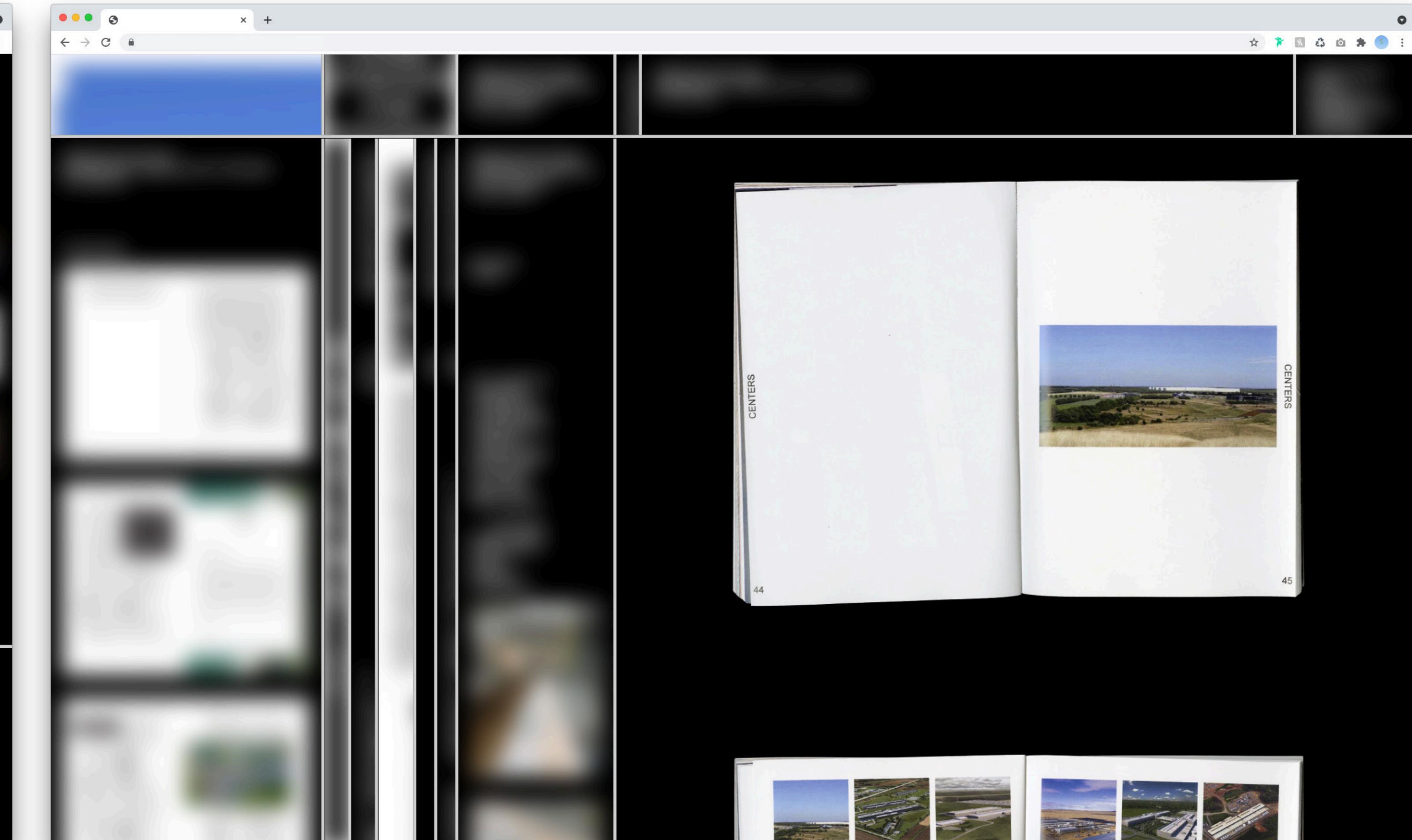
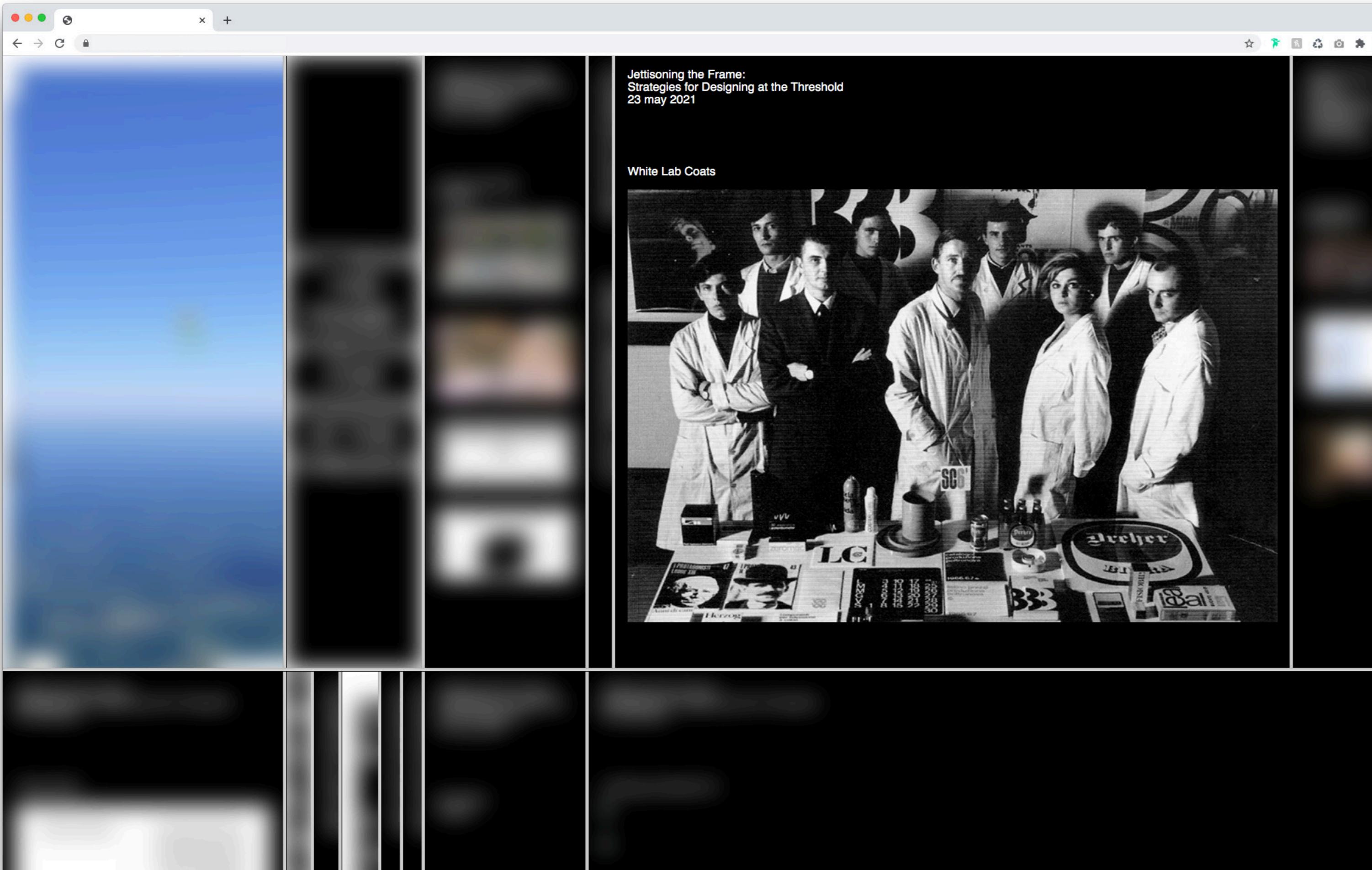
SOMETHING IS BROKEN | A CONVERSATION WITH INGRID BURRINGTON





LINKS: [wmianecki.github.io/thesis\\_website/](https://wmianecki.github.io/thesis_website/)  
[Site documentation \(video\)](#)





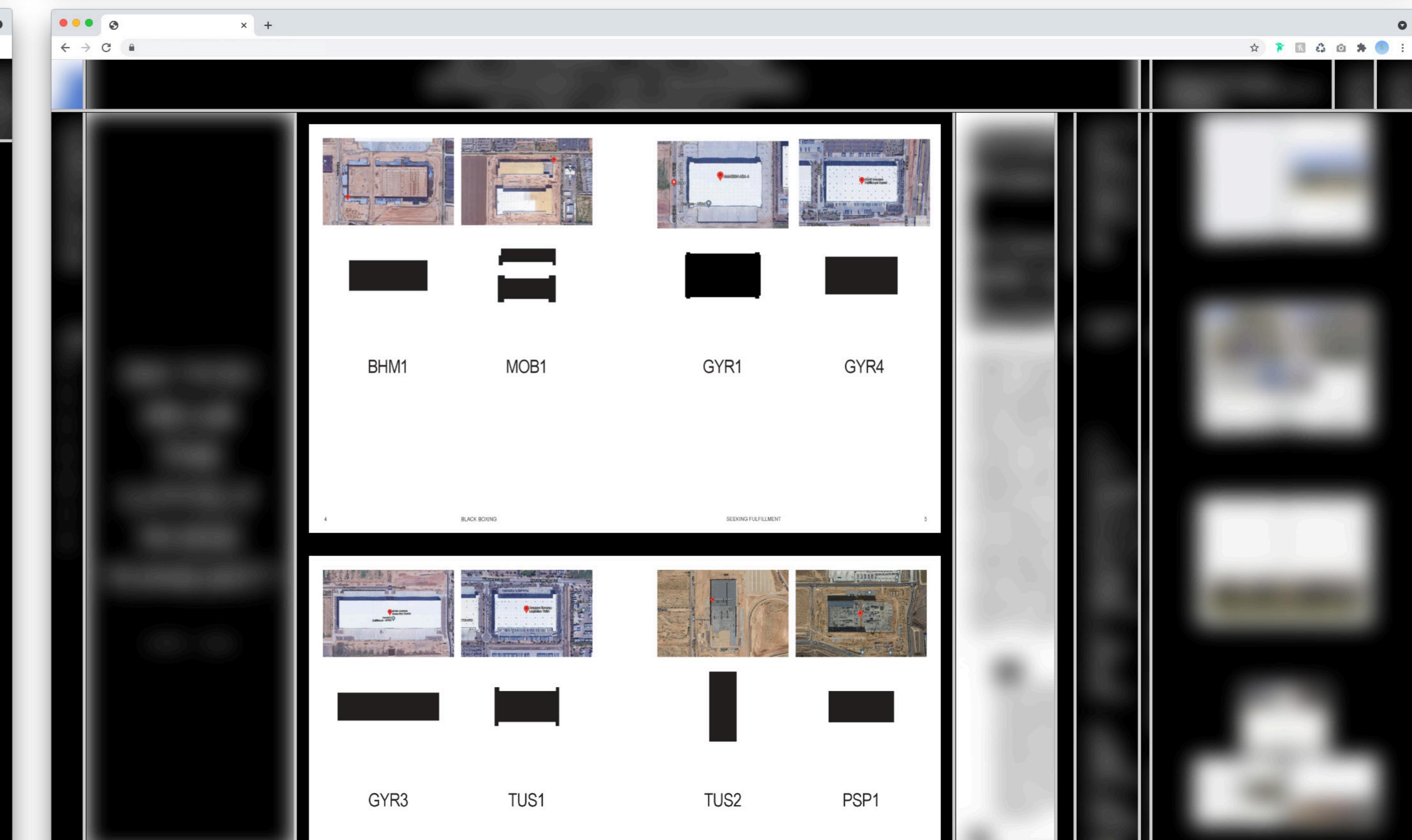
**Something Is Broken**

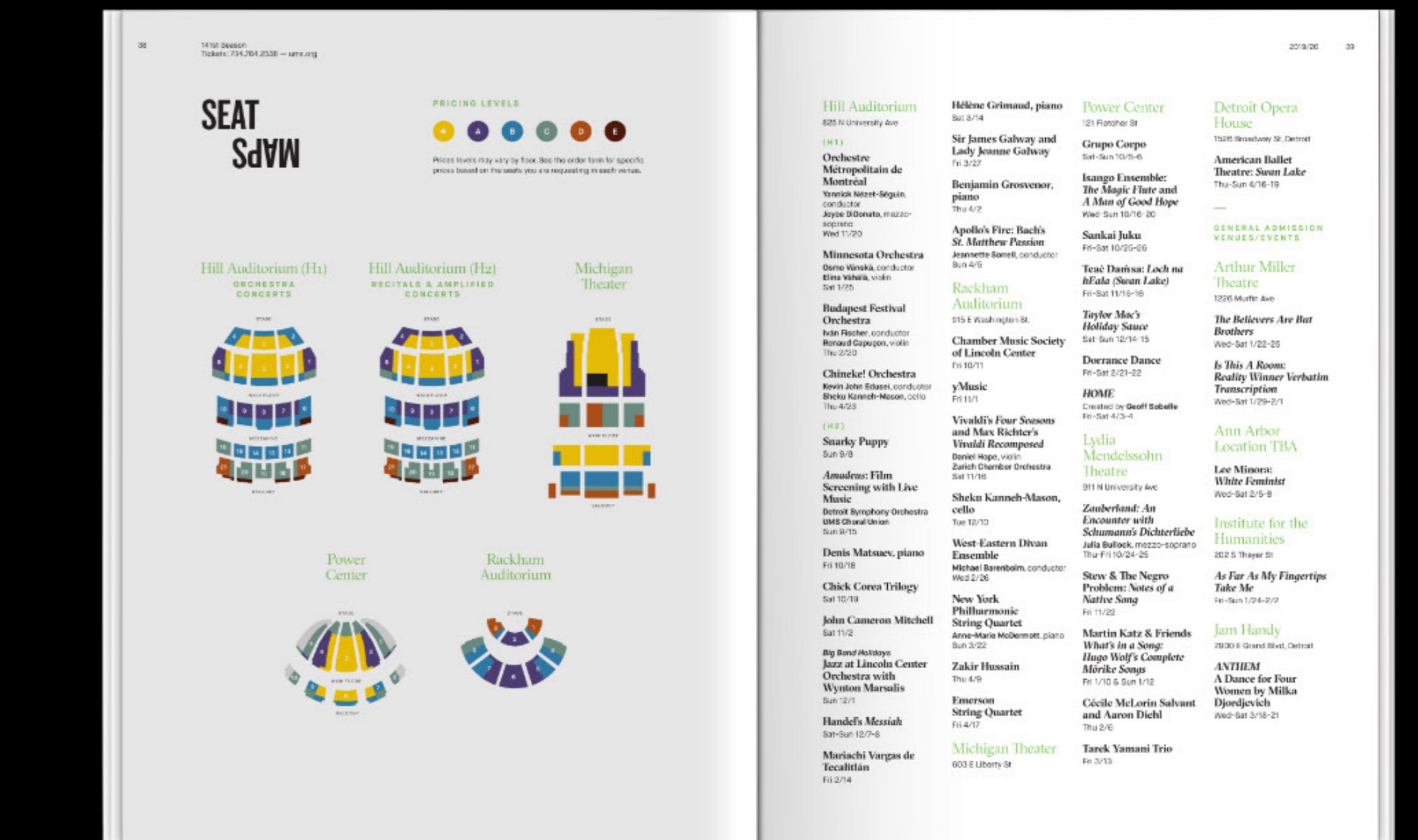
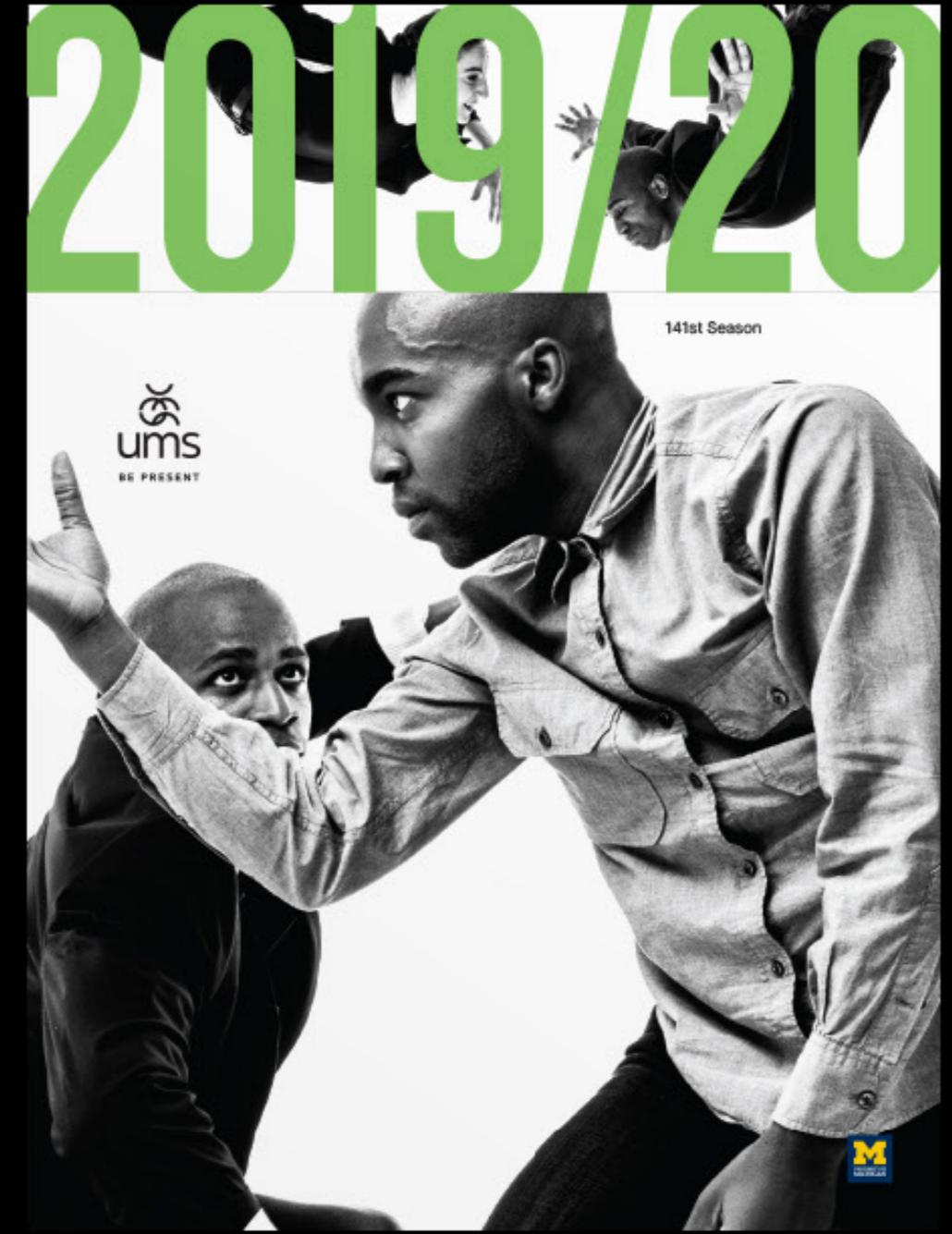
### A Conversation With Ingrid Burrington

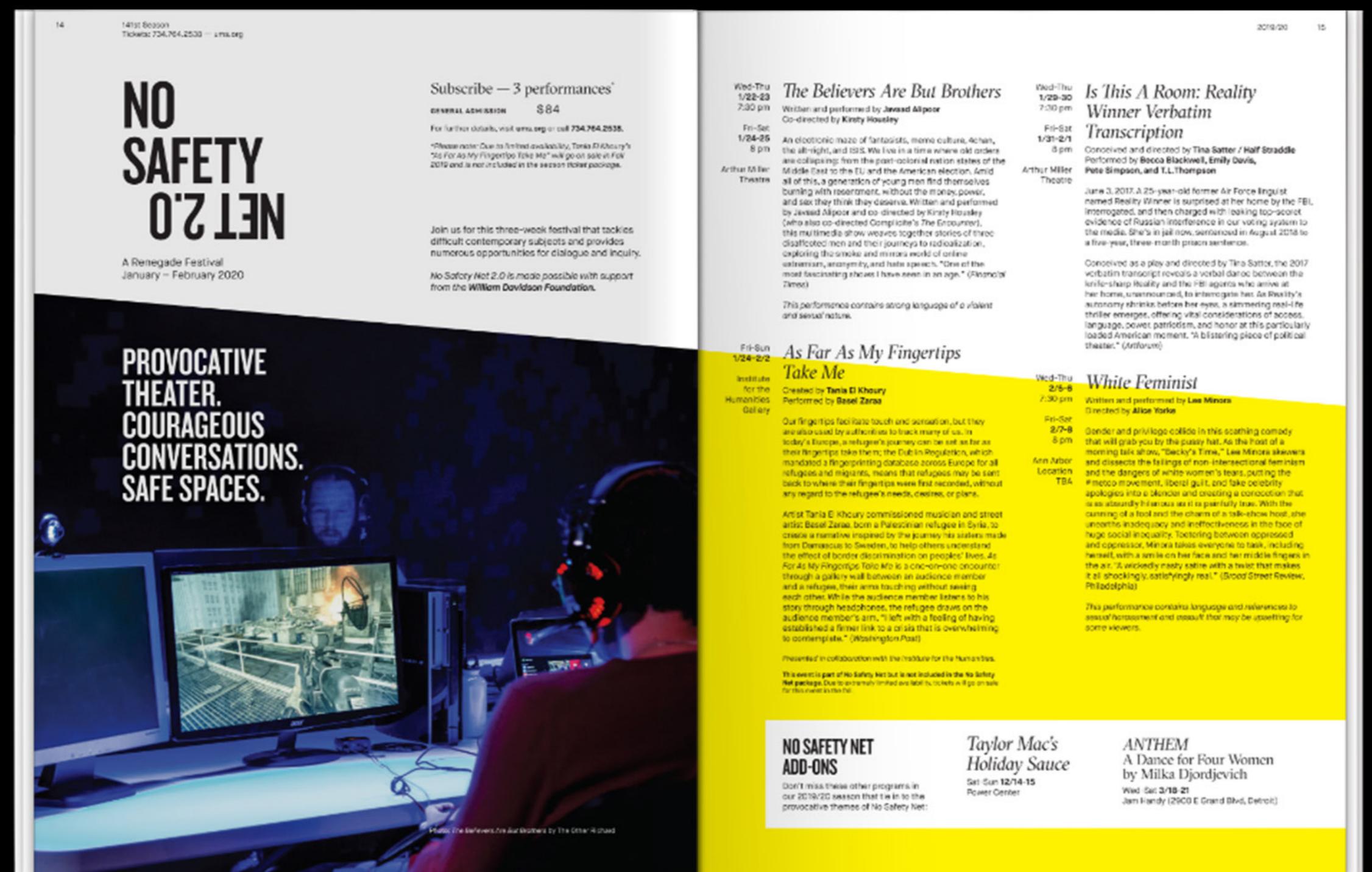
Ingrid Burrington is an artist who writes, makes maps, and tells jokes about places, politics, and the weird feelings people have about both. She's the author of *Networks of New York*, an illustrated field guide to urban internet infrastructure, and has previously written for *The Atlantic*, *The Nation*, *The Verge*, and other outlets. Her work has previously been supported by Eyebeam Art and Technology Center, the Center for Land Use Interpretation, and Rhizome. We spoke over Zoom on April 12, 2021.

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**NOV 15-16**

**RENEGADE**

**Teac Dairnsa  
Loch na hEala (Swan Lake)**

Michael Keegan-Dolan, artistic director and choreographer

Rooted in a place where ancient Irish mythology and modern Ireland meet, *Loch na hEala (Swan Lake)* is a brilliant and utterly gripping deconstruction of one of the world's most famous ballets by the imaginative theater-maker Michael Keegan-Dolan. His version is a tragic Irish tale of an unemployed 30-something whose depression is the result of a uniquely Irish family drama. Premiering in 2016, *Loch na hEala (Swan Lake)* has toured the world, winning the *Irish Times* Theatre Award for Best Production, and the National Dance Award for Best Modern Choreography, showcasing storytelling, song, and live music; the production features the Dublin-based band Slow Moving Clouds, combining Nordic and Irish traditional music with contemporary influences. The piece has become an international hit since its sold-out premiere at the Dublin Theater Festival and visits only five US cities this fall. "Raw, raucous, redemptive, majestic, vital, and empowering." (*Irish Times*)

This production contains adult themes.

**ADDITIONAL EVENTS:**

Post-Performance Artist Q&A Fri 11/15  
You Can Dance Sat 11/16

Lead Presenting Sponsor: Renegade Venture Fund, established by the Maxine and Stuart Frankel Foundation  
Presenting Sponsors: Richard and Susan Gutow and the Gutow Endowment Fund  
Media Partner: Metro Times

Tickets: 734.764.2538 — ums.org

Photo by Colm Hogan

**Fri-Sat  
11/15-16  
8 pm**

**Power  
Center**

**Ages  
14+**

**FEB 6**

**Cécile McLorin Salvant  
and Aaron Diehl, piano**

"[Cécile McLorin] Salvant, regularly and rightly, is considered one of the greatest jazz singers of her generation, but that label sells her short." (*Rolling Stone*) Though over 29 years old, Salvant has spent the last decade wowing a swelling of critics and fans to a multi-Grammy Award winner and a prescient and fearless voice in music today. Fresh off of her tour in April 2019 with the Monterey Jazz Festival, she returns to UMS in a more intimate setting as part of our Song Remix series, with her longtime collaborator, pianist and composer Aaron Diehl. These two sets in Lydia Mendelssohn Theatre feature the two artists improvising and harmonizing, playing freely on time, harmony, melody, and phrasing in a program featuring the Great American Songbook. "You get a singer like this once in a generation or two." (Wynton Marsalis)

Patron Sponsors: Michael Alleman and Janis Bobrin  
Funded in part by: JazzNet Endowment Fund  
Media Partners: WEMU 89.1 FM, WRCJ 90.9 FM, and Ann Arbor's 107one

Tickets: 734.764.2538 — ums.org

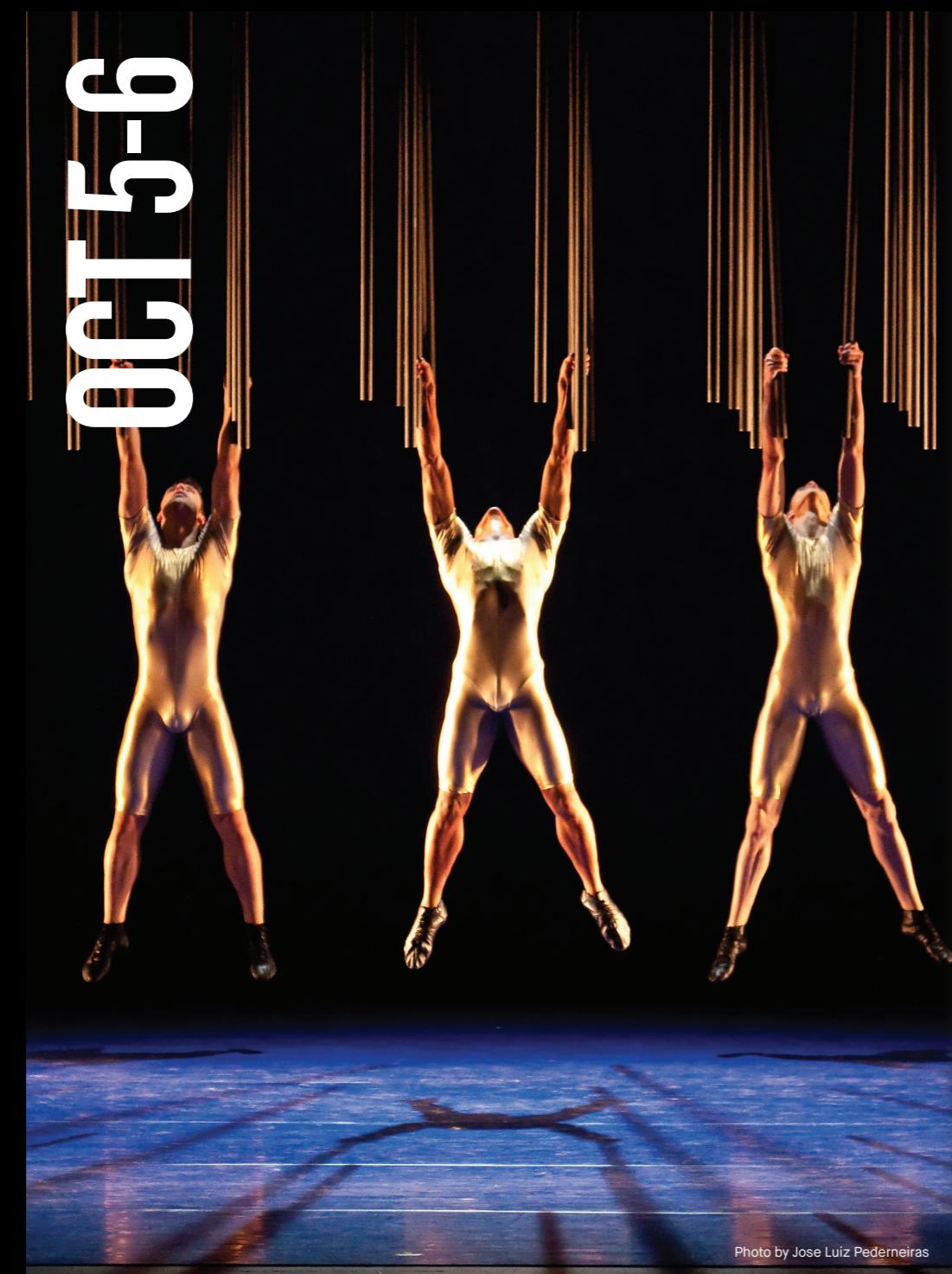


## Cécile McLorin Salvant and Aaron Diehl, piano

Thu  
2/6  
7 pm & 9 pm  
(two sets)

**Lydia  
Mendelssohn  
Theatre**

**Ages  
12+**



**OCT 5-6**

**Bach & Gira  
Grupo Corpo**

Paulo Pedreira, artistic director  
Rodrigo Pedreira, choreographer

"It is the sheer physical virtuosity of the company that is so impressive... The choreography is often seemingly impossible." (*The Guardian*, London) The phenomenal Brazilian dance company Grupo Corpo makes its third UMS appearance with *Bach & Gira*, two wildly different works that showcase the 21-member group's extraordinary range. In *Gira*, choreographer Rodrigo Pedreira constructs a powerful glossary of gestures of praise, inspired by Afro-Brazilian religious rituals and set to music by Johann Sebastian Bach. In *Bach*, Pedreira's take on the world of Johann Sebastian Bach is made modern in a score by Marco Antonio Guimaraes, with dancers in brilliant shades of gold, regal blue, and black dropping from a set of enormous organ pipes. Grupo Corpo delivers a dazzling celebration of Brazil in all its diversity.

Note: Program contains partial nudity.

**ADDITIONAL EVENTS:**

UMS 101 Sat 10/5  
Post-Performance Artist Q&A Sat 10/5  
You Can Dance Sat 10/5

Funded in part by: Doris Duke Charitable Foundation Endowment Fund  
Media Partner: Michigan Radio 91.7 FM

Tickets: 734.764.2538 — ums.org

Photo by Jose Luiz Pedreira

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## TRADITIONAL/ NONCONVENTIONAL

Conventional and unconventional. Beautiful and thought-provoking. And you get to decide which is which. It's all part of the unforgettable 141st season from UMS.

Photos: Benjamin Groves by Decca-Sophie Wright;  
HOME by Maria Baranova-Suzuki

# Past Tense

**Carrie Mae Weems**

*Director*

Friday Evening, February 15, 2019 at 8:00

Saturday Evening, February 16, 2019 at 8:00

Power Center

Ann Arbor

30th and 31st Performances of the 140th Annual Season  
Theater Series

# Kamasi Washington & The Next Step

with

Kamasi Washington / Tenor Saxophone

Patrice Quinn / Vocals

Rickey Washington / Soprano Saxophone and Flute

Ryan Porter / Trombone

Brandon Coleman / Piano and Keyboards

Miles Mosley / Bass

Tony Austin / Drums

Robert Miller / Drums

Friday Evening, September 30, 2016 at 8:00

Michigan Theater

Ann Arbor

Fourth Performance of the 138th Annual Season  
23rd Annual Jazz Series

# Layla and Majnun

*Performed by*  
Mark Morris Dance Group

**Mark Morris**  
Artistic Director

*and*  
The Silk Road Ensemble  
*with*  
Alim Qasimov / mugham vocals  
Fargana Qasimova / mugham vocals

Thursday Evening, October 13, 2016 at 7:30  
Friday Evening, October 14, 2016 at 8:00  
Saturday Evening, October 15, 2016 at 8:00  
Power Center  
Ann Arbor

*Layla and Majnun* is presented in partnership with Michigan Opera Theatre, Detroit.

Eighth, Ninth, and Tenth Performances of the 138th Annual Season  
26th Annual Dance Series

#### A NOTE FROM ONE OF THE WRITERS

From my late teens through my early 30s I worked as a waiter in coffee shops, breakfast joints, restaurants, and bars. I was pretty good at my job, I think in part because I constantly, half-consciously pictured myself in a movie — a movie in which, by learning the rhythm of keeping the coffee pots filled during a morning rush; by keeping simultaneous conversations going with several different tables, the kitchen staff, and the incessantly ringing to-go telephone customers; by timing cigarette breaks so that nobody noticed I'd left; in short, by mastering all of the small moves that make up the dance of a simple service job, I was part of a romantic, heroic progression. In this ongoing daydream of my life as a film, I generally pictured myself as a compilation of various film waitresses and some of the truly great waitresses I've worked with over the years — salty, brash, gorgeous, tough as nails, and a little bit tragic. My movie life was accompanied by a soundtrack ranging from the Judds, to Morricone, to the hauntingly lonesome theme song from Percy Adlon's *Bagdad Café*: Bob Telson and Javetta Steele's "Calling You."

RoosevElvis, like all TEAM shows, was collaboratively written. At the beginning of development we knew only two things for certain: Kristen was going to play Teddy Roosevelt and Libby was going to play Elvis Presley. We talked a lot about how we see ourselves in constant relation to icons of "greatness," regardless of our own potential, and about how we find both solace and inspiration in these imagined connections. We talked

about how there are those who live their lives accompanied by an internal soundtrack and those who don't.

Film became a central component of the piece. Much of the action of *RoosevElvis* takes place on film, shot largely on location during a road trip from the Badlands of South Dakota to Graceland in Memphis, Tennessee. The original production was set on a film soundstage replete with c-stand lights maneuvered by stagehands and an oversized green-screen. Ann's humdrum house was a series of naturalistic movie sets out of which Ann, Brenda, Teddy, and Elvis exploded on their road trips.

In the last couple of years I've stopped waiting tables and, perhaps coincidentally, I've stopped picturing myself in a movie of my life. In my imagination I look more or less like myself and not so much like a weathered diner waitress lit by soft, magic hour light. I've noticed that unless the radio is playing I don't imagine a running soundtrack underscoring my daily activities. I genuinely wonder whether Teddy Roosevelt and Elvis Presley pictured themselves through the eye of a camera and whether they heard a score for their internal biopics. I suspect they did, and as we approach this remount of *RoosevElvis* with its glorious films and brilliant performances, I wish that I could somehow see the movies of these great men's lives as they imagined them.

Photo (next spread): Roosevelt; photographer: Kevin H.

ART

**TEAM** is a Brooklyn-based ensemble dedicated to making new work about the experience of living in America today. The company's work crashes American history and mythology into modern stories to illuminate the current moment, combining expressive athleticism with emotional performances and intellectual rigor to keep the brain, eyes, and heart of the audience constantly stimulated.

Founded in 2004, The TEAM has created or toured 10 works nationally and internationally. They are four-time winners of the Scotsman Fringe First Award; winners of the 2011 Edinburgh International Festival Fringe Prize, 2011 Herald Angel, 2013 Edinburgh Total Theatre Award, and "Best Production" Dublin Fringe 2007; and were nominated for a 2012 Drama League Award for "Outstanding Musical." The TEAM was cited on "Best of 2013" lists from all continents, and is a recipient of the American Theatre Wing's 2014 National Theatre Company Grant.

The TEAM has performed throughout New York (including the Public Theater, BAM, and the Ohio Theatre); the US (including the Walker Art Center in Minneapolis, and Harvard's A.R.T.); and internationally (including London's National Theatre, Royal Court Theatre, Barbican Centre, Almeida Theatre, and Battersea Arts Centre; Edinburgh's Traverse Theatre; Lyon's Culturgest; the Salzburg Festival; the Perth International Arts Festival; and the Hong Kong Arts Festival). Their creative process was captured in the feature-length documentary *The TEAM Makes a Play* (directed by Paulette Douglas), and their anthology *Five Plays by the TEAM* is published by Oberon Books.

ourigan.

A dynamic performance scene on stage. In the foreground, a woman with blonde hair, wearing a flowing red and white patterned dress, is captured in motion, her back to the viewer as she looks towards a man. The man, dressed in a bright blue long-sleeved shirt and dark trousers, stands facing her. The background is a large, expressive painting or projection of swirling green and red patterns, suggesting a landscape or storm. In the bottom left corner, the dark silhouette of an orchestra is visible, with musicians playing string instruments like violins and cellos.

Company, the SITI Company, The National Theatre of Scotland, Clubbed Thumb, The Foundry, SOHO Rep, and Yale Rep. Most recently she was part of Berkeley Rep's Ground Floor and is currently collaborating on the TEAM's upcoming project, *Primer for a Failed Super Power*.

**Kristen Sieh** (performer/costume designer) is a founding member of The TEAM, with whom she has written and performed in *A Thousand Natural Shocks, Particularly in the Heartland, Architecting, Mission Drift* (contributing writer), and *RoosevElvis*. Other credits include: The Public Theater (*Fortress of Solitude, February House*), Classic Stage Company (*Iphigenia in Anne Washburn's Iphigenia in Aulis*), The Foundry (*O, Earth*), Half Straddle (*Ghost Rings*), Pig Iron (*Viola in Twelfth Night*), Ripe Time (*The World is Round* at BAM), Elevator Repair Service (*Gatz, The Sound and the Fury*), Playwrights Horizons/Clubbed Thumb (*Men on Boats*), Banana, Bag & Bodice (*Beowulf: A Thousand Years of Boggage*), The Builders Association, The New Group, The O'Neill Center, The 52nd St. Project, and others. Regional credits include Syracuse Stage, Denver Center Theater, Long Wharf, and Baltimore CenterStage. TV credits include: *Orange is the New Block*, *The Blacklist*, *Boardwalk Empire*, and *Law & Order*.

**Rachel Chavkin** (director) is a director, writer, dramaturg, and founding artistic director of the TEAM. She collaborates regularly with writers and composers on new work, including Dave Malloy's *Natasha, Pierre, & The Great Comet of 1812* (Ars Nova world premiere, off-Broadway transfer, A.R.T., Broadway transfer upcoming starring Josh Groban and Denée Benton; *New York Times*, *Time Out NY*, and *NY Post Critics Pick*); folksinger Anaïs Mitchell's *Hadestown* (NYTW), Bess Wohl's *Small Mouth Sounds* (Ars Nova world premiere, off-Broadway transfer to the Signature Theatre); Chris Thorpe's *Confirmation* (2014 Scotsman Fringe First, national and international tour); and Marco Ramirez's *The Royale* (Lincoln Center, Old Globe). Ms. Chavkin is a three-time Obie Award winner, twice nominated for Drama Desk and Lucille Lortel Awards for "Best Direction," a 2013 and 2014 Doris Duke Impact Award Nominee, and a proud member of SDC.

**Jake Margolin** (associate director) is a visual artist and performer and a member of the TEAM. With the TEAM he co-authored *RoosevElvis* and co-authored and performed in *Waiting For You on the Corner of...;* *Mission Drift; Architecting; Particularly in the Heartland*, and *Howl*. For choreographer Faye Driscoll (visual design): *Thank You For Coming: Attendance* (Danspace/ICA Boston/Walker Art Center/international tour). For choreographer Yoshiko Chuma: *π=3.14* (LaMama Etc) and *POONARC* (Danspace/Romanian tour). With Nick Vaughan (visual art): *50 States: Texas, Oklahoma, Colorado* (Invisible Dog Art Center, New York); *Where The Ranch Actually Was* (Devin Borden Gallery, Houston); *50 States: Wyoming* (Art League Houston); *A Marriage: 2 (West-er)* (Invisible Dog Art Center, NYC); and *A Marriage: 1 (Suburbia)* (HERE/MCLA). Mr. Margolin is the recipient of a 2014 New York Foundation for the Arts Fellowship.

**Annie Tippe** (associate director/tour) Selected directing credits: *Ghost Quartet* (*New York Times Critics' Pick*); Anne Washburn's *When the Tanks Break* (Drama League Director Fest); *Washerteria* (Soho Rep, *New York Times Critics' Pick*); Aaron/ Marie (co-directed with Rachel Chavkin, *Under the Radar Incoming! Series*); and *I Heard Sex Noises* (Ars Nova). Ms Tippe was associate director for The TEAM'S

**Mission Drift**, as well as Gabriel Kahane's *The Ambassador* (directed by John Tiffany). She is a 2015 Drama League Fall Directing Fellow, Ars Nova's 2016 Director-in-Residence, and a member of Williamstown Directing Corps. For more information, please visit [www.annietippe.com](http://www.annietippe.com).

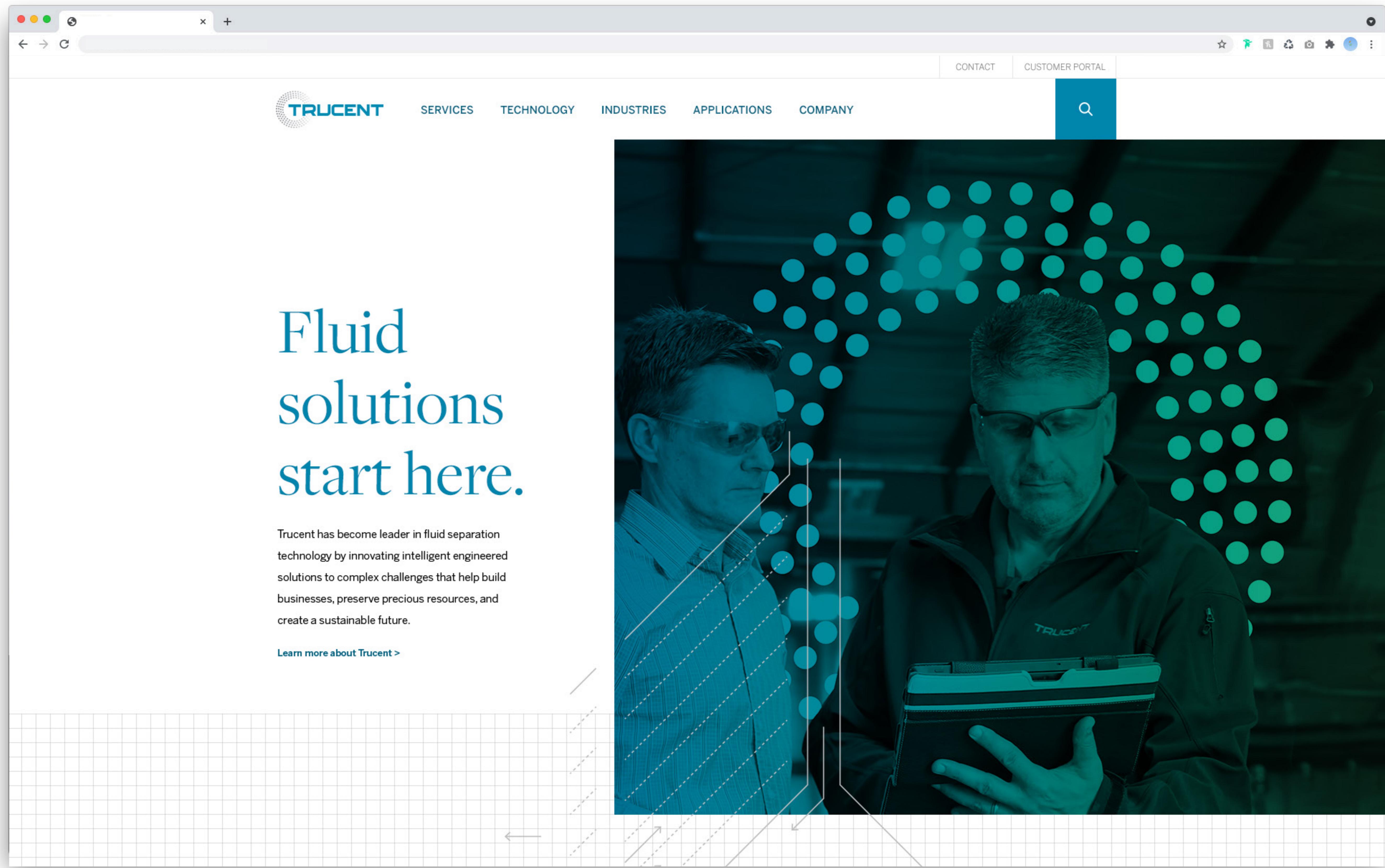
**Nick Vaughan** (set designer) is a visual artist and scenographer and a member of the TEAM. With the TEAM he designed *Anything That Gives off Light*; *RoosevElvis*; *Waiting For You on the Corner of...;* *Mission Drift*; *Architecting*; and *Particularly in the Heartland*. For choreographer Faye Driscoll (visual design): *Thank You For Coming*; *Attendance* (Danspace/ICA Boston/Walker Art Center/international tour). For choreographer Yoshiko Chuma: *It-3.14* (LaMama Etc) and *POONARC* (Danspace/Romanian tour). With Jake Margolin (visual art): *50 States: Texas, Oklahoma, Colorado* (Invisible Dog Art Center, NYC); *Where The Ranch Actually Was* (Devin Borden Gallery, Houston); *50 States: Wyoming* (Art League Houston); *A Marriage: 2 (West-er)* (Invisible Dog Art Center, NYC); and *A Marriage: 1 (Suburbia)* (HERE/MCLA). Mr. Vaughan is the recipient of a 2014 New York Foundation for the Arts Fellowship and the Tulsa Artist Fellowship.

**Matt Hubbs** (sound designer) For the TEAM: *Anything That Gives Off Light* (National Theatre of Scotland, Edinburgh International Festival); *The Holler Sessions (On The Boards)*; *Waiting For You on the Corner of...* (Sojourn Theatre/Kansas City Rep); *Mission Drift* (Almeida/PS122/Culturgest/international tour); *Architecting* (National Theatre of Scotland/PS122 international tour); *Particularly in the Heartland*, and *Give Up! Start Over, A Thousand Natural Shocks*. Other theater includes: *Indecent* (La Jolla Playhouse/Yale Rep/Vineyard Theatre); *Prelude (LCT3)*; *The Royale* (Old Globe/Lincoln Center); *Time & the Conways* (Old Globe); *Stage Kiss* (Playwrights Horizons); *Marie Antoinette* (A.R.T./Yale Rep); *Natasha, Pierre, & the Great Comet of 1812* (Arsht); *Commercial Transfer/A.R.T.*; *Hamm* (Dance Exchange/tour); *How We Got To Death Tax, and A Devil at Noon* (Humana Festival); *Three Pianos* (A.R.T./New York Theater Workshop); *Futura* (NAATCO/Human Scale (The Public); *The Matter* (Origins, Blueprints of Relentless Nature); *Radical Acts of Prayer* (Liz Lerman Dance Exchange); *Cornfield* (Baryshnikov Arts Center); *Tales of an Urban Indian* (Public Theater Lab); *Telephone* (The Foundry); *1001 (Mixed Blood)*; *100 Saints You Should Know* (Playwrights Horizons); and *The Project* (20 Green Gallery).

**Austin R. Smith** (lighting designer) Broadway: *Heisenberg* (Friedman/Murphy); Other theater includes: *Iphigenia in Aulis* (Classic Stage Company); *The Royal Hunt of the Sun* (The Old Globe/Lincoln Center); *Anna Christie*; *Arms and the Man*; *Baskerville* (Old Globe); *Queen of the Night* (Diamond Horseshoe); *When January Feels Like Summer* (Ensemble Studio); *Charles Ives, Take Me Home* (Rattlestick); *Stand Up Tragedy* (specific); *Jesus in India* (*Ma-Yi*); *Masque* (Rattlestick); *Futurity* (A.R.T.); *Sleep No More* (PunchDrunk); *Three Pianos* (A.R.T./New York Theater Workshop/Ontology-Release); *Hysteria*.

**Andrew Schneider** (video designer) credits include: *YOUARENOWHERE* (OBIE Award, Drama Desk nomination); *The Institute of Memory* (PiCA, TBA, Lincoln Center); *DANCE/FIELD* (Dance Roulette); *Tiddlywinks* (River Festival); and *WOW+FLUTTER* (Chocolate Factory). He was a Wooster Group company member from 2007-2010.

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The screenshot shows the Trucent website's homepage. At the top, there's a navigation bar with links for SERVICES, TECHNOLOGY, INDUSTRIES, APPLICATIONS, and COMPANY. Below the navigation is a large banner featuring a blue-tinted industrial fluid processing scene. To the left of the banner, the word "SERVICES" is written vertically, and below it, the heading "Industrial Fluid Solutions" is displayed in a large, bold, blue font. The main content area has a teal background. On the left, there's a section about Trucent being an industrial fluid solutions company. On the right, there's a detailed paragraph about machine tool precision and fluid performance. At the bottom, there are three small links: "Fluid Performance Program", "Purification Services", and "Technology".

This screenshot shows the "Purification Services" page. It features a large industrial facility photograph with a worker in the foreground. A decorative graphic of white dots is overlaid on the image. The heading "Purification Services" is centered above a descriptive paragraph. Below the paragraph is a bulleted list of services:

- Expert process and application engineering, working in concert with plant personnel to ensure the best equipment/platform
- Routine maintenance of equipment by on-site technician
- Regular laboratory/analytical assessment of fluid concentration, contamination, pH, etc. and corrective action

This screenshot shows the "Technology" page. At the top, there's a "customer" dropdown menu. Below it, a section titled "Value over traditional programs:" lists four bullet points: Process engineering and mass balance analysis to understand plant processes; Laboratory analysis to identify contaminants, ensuring an optimal technology solution; On-going analytics to ensure fluid performance and consistency; and "No worries" program to maintain fluid quality. A "CONTACT US" button is located at the bottom of this section. The main content area has a light gray background. It features a section about Trucent's Technology program, a sidebar with a "FILTER:" dropdown containing categories like WATER BASED, OIL BASED, INDUSTRIAL WASTEWATER, WASH SOLUTION, and WASH SOLUTION. Below the sidebar is a grid of five product cards: HIGH SPEED CENTRIFUGES (W-HS-SERIES), ULTRAFILTRATION MEMBRANE SYSTEMS (W-UF-SERIES), LIQUID-SOLID CÉNTRIFUGES (W-LS-SERIES), SUMP CLEANERS, and MAGNETIC SEPARATORS.

This screenshot shows the "High Speed Centrifuges" page. At the top, there's a navigation bar with links for SERVICES, TECHNOLOGY, INDUSTRIES, APPLICATIONS, and COMPANY. Below the navigation is a large banner featuring a close-up image of a high-speed centrifuge. The heading "HIGH SPEED CENTRIFUGES" is centered above the image. A "Name/label product" button is visible near the bottom of the image. The main content area has a light gray background. It features a section with a bulleted list of benefits:

- Malesuada fames ac turpis egestas maecenas pharetra convallis posuere.
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**Fluid solutions start here.**

Trucent offers a wide range of technologies and partnerships centered on solving our customer's most demanding output and production challenges.

**Technology**

Trucent Technology offerings

technologies and partnerships centered on solving our customer's most demanding output and production challenges.

The COSS-SL Corn Oil Operation System leverages Stoke's Law to separate oil from water. The process starts with grain delivery, followed by cleaning, germination, fermentation, distillation, molecular storage, and final ethanol storage. It also includes a fuel system, decanter, centrifuge, and water system.

**COSS-SL  
CORN OIL  
OPERATION SYSTEM  
LEVERAGING  
STOKE'S LAW**

platforms used in the recovery of co-products in corn ethanol plants. Combined with the knowledge, data, and service, our technology raises the standard for corn oil extraction in the industry.

**DCO Report Card**

We believe that true, relevant data has the power to change

[DOWNLOAD PDF](#)

**DCO Report Card**

We believe that true, relevant data has the power to change

The advertisement features a man in a blue polo shirt working on industrial machinery in a factory setting. A large circular graphic composed of dots is overlaid on the image, centered behind the man's head. The Trucent logo is in the top right corner, and the text 'CORN OIL EXTRACTION' is in the top left. Below the image are two columns of text and a small graphic of a corn kernel and a gear.

## CASE STUDY: DIE CASTER AVOIDS SHUTDOWN AND SAVES OVER \$20,000

# Auto supplier avoids shutdown and over \$20,000 in replacement fluid expense.

Cross-contaminated hydraulic fluids created safety and waste issues for a die cast customer.

Fire-resistant and oil-based hydraulic fluids commingled in a bulk tank left the plant vulnerable to fire. If plant operators filled their individual reservoirs from the direct-fill system, the issue would propagate throughout the plant. A full shutdown was imminent.

The customer faced the need to drain all contaminated fluid from the 4,000-gallon bulk tank, perform a thorough cleaning, and replace both fluids in the tank. The fluid replacement cost was estimated at \$23,000. Shutdown and cleanup costs would easily exceed fluid replacement expenses.

Trucent was asked to apply new perspective to the issue. Within two hours of the call, Trucent technicians and engineers were on-site retrieving samples and consulting with the fluid

manufacturers and plant process engineers. The samples indicated that oil-based fluid contamination was greater than 12% and was partially emulsified in the fire-resistant fluid.

Tests run at the Trucent labs determined that a process using centrifugal technology would bring fluid purity back to plant specifications. Technicians modified a skid-mounted purification module and quickly made the necessary hookups to the bulk tank to process the contaminated fluid.

Within 12 hours of the call, the fluid manufacturer verified that approved fluid specifications were restored, and plant process engineers verified that the plant was ready for full operation. More than 98% of the off-spec fluid was recovered, and the fire-resistant

## Overview

### SITUATION

A plant faced shutdown due to a bulk fluid tank being cross-contaminated with fire-resistant and non-fire-resistant hydraulic fluids.

### SOLUTION

Modified centrifugal technology was used to separate the fluids and restore the fire-resistant fluid back to plant specifications.

### RESULT

Plant shutdown was avoided, and waste treatment, cleanup, and fluid replacement costs were avoided.

**ANNUAL COST SAVINGS  
PRODUCED:**  
\$23,000

hydraulic fluid was retained.

The customer avoided a multi-day operational shutdown as well as waste treatment, bulk tank recharge, and fluid replacement costs.

**“Partnering Trucent with plant engineers and the fluid manufacturer saved this customer time, money, and lots of safety and environmental risk.”**

**Dave Semersky,  
Director of Fluid Purification  
Trucent**

trucent.com

800.458.4368

7400 Newman Blvd, Dexter, MI 48130

## CASE STUDY: ENGINE MANUFACTURER SAVES \$45,000

# Engine Manufacturer Saves \$45,000 through single use of a mobile purification unit.

A process error enabled 1,500 gallons of water to find its way to the 10,000-gallon central honing oil tank of an engine manufacturer.

The contamination shut down operations and a full replacement of the honing oil was determined to be the best solution. With a required lead-time of 72 hours to complete the replacement, cleanup, and drying processes, the customer decided to review other options. A team working on the plant's coolant purification solution understood the value of fluid-fluid separations technology and asked Trucent to review the honing oil contamination issue.

After analyzing samples, Trucent fluid technicians identified a dehydration solution capable of removing the water without the need to drain and replace the honing oil. To expedite the solution, a mobile purification unit was trailered into the plant to enable the customer's

millwrights to connect it directly to the contaminated tank. One hour later, fluid technicians were processing and purifying the contaminated oil.

The solution resulted in over \$45,000 of savings in honing oil and cleanup and drying services. The customer also avoided 48 hours of shutdown and the oil returned was cleaner and drier than the specified replacement.

## Overview

### SITUATION

Water contamination in a 10,000-gallon honing oil tank would require 72 hours of shutdown, replacement oil expense, and contracting cleanup and drying services.

### SOLUTION

A mobile purification unit was modified to deliver a dehydration solution that retained the honing oil without the need for specialized cleanup and drying services.

### RESULT

The plant avoided 48 hours of shutdown and over \$45,000 in replacement honing oil and cleanup services.

**ANNUAL COST SAVINGS  
PRODUCED:**

\$45,000

**“Every year, customized mobile purification units save customers from unnecessary shutdowns and fluid waste purges quickly and efficiently.”**

**Dave Semersky,  
Director of Fluid Purification  
Trucent**

trucent.com

800.458.4368

7400 Newman Blvd, Dexter, MI 48130

**CASE STUDY:**  
**DIE CASTER AVOIDS SHUTDOWN AND SAVES OVER \$200,000 ANNUALLY**

## Engine manufacturer saves \$200,000 annually and maintains product quality standards.

Plant engineers determined that an annual discharge and cleaning of the central coolant system would pay off in reduced operational costs.

Purging and cleaning an engine manufacturer's central coolant system can maintain the product's surface finish standards and decrease tooling replacement. During an annual plant shutdown period, the manufacturer was purging over 12,500 gallons of coolant, paying overtime to staff, and paying for waste treatment services. Despite the costs, this was a successful program with a positive return.

During a fluid optimization discussion with Trucent, plant management learned they could realize even more savings and reduce waste output by purifying and reusing the contaminated fluids. Working with plant engineers, Trucent designed a new plan.

Seven portable storage tanks, two purification modules and a few Trucent technicians were brought in during the next

four-day shutdown period to execute the new plan. Trucent pumped the fluid and contaminants into the storage tanks, purified the fluid using two skid-mounted centrifuge modules, verified fluid purity standards with a mobile testing lab, and returned the fluid back to the central system.

In less than the four-day period allowed, tramp oil levels dropped from 4% to <1%, over 80% of the insoluble materials were removed, and the fluid supplier's chemical manager verified the specifications in the central coolant system.

On top of preventing over 12,500 gallons of chemicals from entering the waste system, the facility was able to bank the overtime hours and over \$200,000 in savings.

## Overview

### SITUATION

To preserve product quality and extend tool life, an engine manufacturer was purging and discarding over 12,500 gallons of coolant from a central system.

### SOLUTION

Utilizing temporary storage tanks and two purification TOP 1020 modules, Trucent was able to purify and return over 12,500 gallons of on-spec coolant to be reused.

### RESULT

The plant realized the specified product and tooling quality standards and saved \$200,000 annually in purging, waste management and overtime costs.

#### ANNUAL COST SAVINGS

#### PRODUCED:

\$200,000

*"Applying fluid purification expertise to an already successful program saved our customer from spending unnecessary funds and discarding chemical waste."*

**Dave Semersky,  
Director of Fluid Purification  
Trucent**

trucent.com

800.458.4368

7400 Newman Blvd, Dexter, MI 48130

## CASE STUDY: METALWORKING RECLAIM SAVES \$400,000 ANNUALLY

# Metalworking reclaim saves \$400,000 annually.

A transmission component supplier was losing large amounts of metalworking fluid before the fluid could reach the existing purification system that would keep it from becoming unnecessary waste.

The supplier had 48 independent machine tools, each equipped with its own sump and each performing tasks that produced a high volume of metalworking fluid.

It was inefficient to purify the fluids at 48 separate machines and the centralized system was unable to keep up with the demand. Therefore, new fluids were being pumped in to maintain purity levels. As a result, the individual machines were overflowing with metalworking fluid that was draining into the waste treatment system.

The customer's initial approach to the situation was to increase each machine's sump capacity. This not only required a large investment, but it would be difficult to scale as operational demands changed.

Trucent engineers were brought in to

review the situation. The recommendation was to install two centrifugal technologies that acted as a single, centralized reclamation system for collection, purification, and return of the fluid for reuse.

Trucent installed two TOP 1020 units. These purification modules draw coolant from the current in-ground flumes, remove the solid and liquid contaminants, and return clean coolant back to the individual machines for reuse. Trucent maintains and adjusts the equipment for optimal purification.

"Re-engineering the customer's purification system showed a customer-documented 60% decrease in coolant concentrate usage," said Dave Semersky, Director of Fluid Purification at Trucent.

## Overview

### SITUATION

Automotive supplier was using 60% more metalworking fluid than required.

### SOLUTION

Separation technology experts engineered a solution using two purification modules to enhance the performance of the customer's existing purification system.

### RESULT

Re-engineered metalworking fluid purification system saved \$400k annually, and reduced waste and tooling issues.

### ANNUAL COST SAVINGS PRODUCED:

\$400,000

Documentation by the facility also showed a decrease in waste treatment and water usage. Tooling savings totaled over \$30,000 in the first four months of operation.

**"Re-engineering the customer's purification system showed a customer-documented 60% decrease in coolant concentrate usage."**

**Dave Semersky,  
Director of Fluid Purification  
Trucent**

trucent.com

800.458.4368

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BOUND TOGETHER  
Collaborative exhibition

In collaboration with Matthew Bejtlich, Laura de Baldeon, Ryan Diaz, Everett Epstein, Daphne Hsu, Madeline Wood, Romik Bose Mitra, Georgie Nolan, Kit Son Lee, Lai Xu, and Sophia Brinkgerd

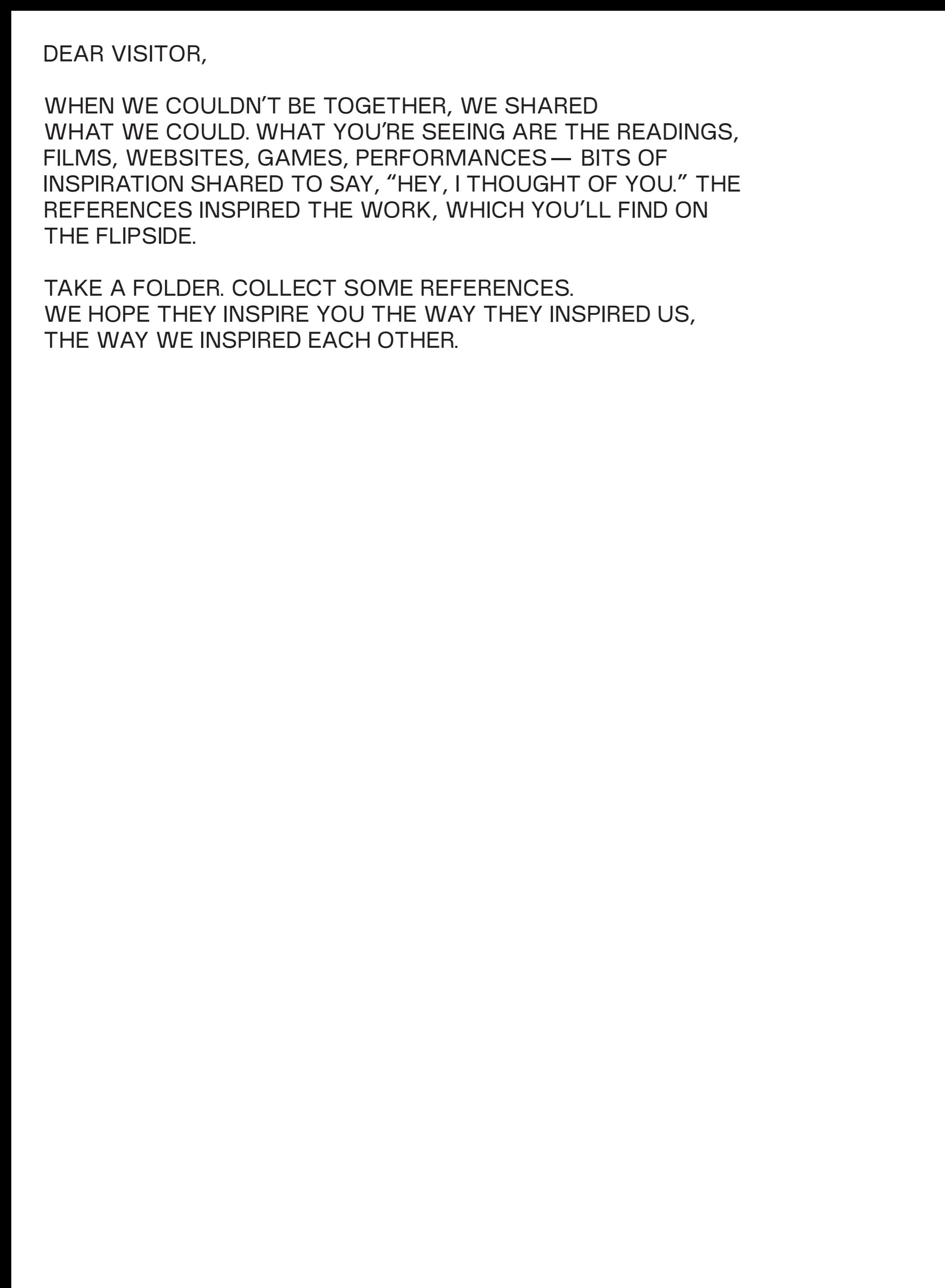
Various  
Collaborative exhibition

Bound Together is RISD graphic design department's contribution to the 2021 graduate exhibition. Each member of the cohort is represented by a color of paper, on which they curated references and the work it inspired from their time at RISD.

DEAR VISITOR,

WHEN WE COULDN'T BE TOGETHER, WE SHARED WHAT WE COULD. WHAT YOU'RE SEEING ARE THE READINGS, FILMS, WEBSITES, GAMES, PERFORMANCES—BITS OF INSPIRATION SHARED TO SAY, "HEY, I THOUGHT OF YOU." THE REFERENCES INSPIRED THE WORK, WHICH YOU'LL FIND ON THE FLIPSIDE.

TAKE A FOLDER. COLLECT SOME REFERENCES. WE HOPE THEY INSPIRE YOU THE WAY THEY INSPIRED US, THE WAY WE INSPIRED EACH OTHER.





BOUNDED TOGETHER  
Collaborative exhibition

In collaboration with Matthew Bejtlich, Laura de Baldeon, Ryan Diaz, Everett Epstein, Daphne Hsu,  
Madeline Wood, Romik Bose Mitra, Georgie Nolan, Kit Son Lee, Lai Xu, and Sophia Brinkgerd

Various  
Collaborative exhibition

Bound Together is RISD graphic design department's contribution to the 2021 graduate exhibition. Each member of the cohort is represented by a color of paper, on which they curated references and the work it inspired from their time at RISD.

**Campaign Name:** Home Office (Retreat)  
**Campaign Dates:** 04.07.15 - 04.19.15 (13 days)

**Benchmark - Average:** 01.07.2015 - 04.06.15 (90 days)  
Calculating Benchmark - Average: 3-month (90-day) running average prior to campaign

**Traffic Overview**

	Campaign	Benchmark - Average	% Lift
Total Unique Storefront Pageviews (Total Impressions)	9,610	-	-
Total Sales (\$)	\$ 536,265.24	\$ 506,947.38	5.78%
Total Number of Orders	367	384.08	-4.45%
Average Order Value (AOV)	\$ 1,461.21	\$ 1,319.91	10.71%

**Benchmark - Average: Traffic Overview**

	Total Sales (\$)	Total Number of Orders	AOV
01.07.15 - 04.06.15	\$ 3,926,155.73	2,605	\$ 1,319.91
Daily rate	\$ 38,955.95	29.54	-
13-day segment average	\$ 506,947.38	384.08	\$ 1,319.91

**Traffic Overview: Top 5 Products During Campaign**

Product Name	Quantity Sold	Sales (\$)
Aeron Chair	231	\$ 207,567.10
Caper Stacking Chair	52	\$ 13,216.00
Embody Chair	47	\$ 61,853.00
Sayl Chair	32	\$ 19,073.00
Mirra 2 Chair	28	\$ 25,122.00

**Carousel Traffic**

Carousel	Rank in Slider	Unique Pageviews sourced from HMI Storefront (Clicks)	% of the Product Pages' total unique pageviews sourced from HMI Storefront	CTR
Work Away from Work - Landing Page	1	166	45.45%	1.73%
Nelson X-Leg Table - Product Page	2			
Embody Chair - Product Page	3			
Nelson Swag Leg Desk - Product Page	4	46	7.14%	0.48%

**Carousel Traffic: Conversions**

Featured Product: Nelson X-Leg Table	Campaign	Benchmark - Average	% Lift
Sales (\$)	\$ -	\$ 725.98	-100.00%
Quantity Sold	0	0.29	-100.00%

**Benchmark - Average: Nelson X-Leg Table**

	Sales (\$)	Quantity Sold
01.07.15 - 04.06.15	\$ 5,026.00	2
Daily rate	\$ 55.84	0.02
13-day segment average	\$ 725.98	0.29

**Featured Product: Embody Chair**

Campaign	Benchmark - Average	% Lift	
Sales (\$)	\$ 61,853.00	\$ 61,344.73	0.83%
Quantity Sold	47	45.5	3.30%

**Benchmark - Average: Embody Chair**

	Sales (\$)	Quantity Sold
01.07.15 - 04.06.15	\$ 424,694.30	315
Daily rate	\$ 4,718.83	3.50
13-day segment average	\$ 61,344.73	45.50

**Featured Product: Nelson Swag Leg Desk**

	Sales (\$)	Quantity Sold
01.07.15 - 04.06.15	\$ -	0
Daily rate	\$ -	0.00
13-day segment average	\$ -	0.00

**Siderail Traffic**

Siderail	Rank on Page	Unique Pageviews sourced from HMI Storefront (Clicks)	% of the Product Pages' total unique pageviews sourced from HMI Storefront	CTR
Free Shipping	1	702	69.30%	7.30%
Tu Storage	2	106	65.03%	1.10%

**Email Performance**

	Email Campaign	Benchmark - Average	% Lift
Open Rate	30.68%	28.05%	9.38%
Unique CTR	3.03%	2.89%	4.84%
Sales (\$)	\$ 4,725.69	\$ 1,634.60	189.10%
Number of Orders	4	1.25	220.00%
Average Order Value (AOV)	\$ 1,181.42	\$ 1,307.68	-9.66%

**Benchmark - Average: Email Campaign**

	Total Sales (\$)	Total Number of Orders	AOV
01.07.15 - 04.06.15	\$ 13,076.82	10	\$ 1,307.68
2015 Email campaign average	\$ 1,634.60	1.25	\$ 1,307.68
(8 total 2015 email campaigns)			

**Email A/B Test Information:**  
The only difference between A & B is the addition of stars rating and copy under the white sweep image.  
A copy: "So supportive, sitting in it actually helps you think!"  
B copy (includes 5-star rating): Quote: "This is the best chair that I've ever sat in." - Customer, New York [WINNER]

**Social Media**

Carousel Tile Image Performance	Facebook	Twitter	Instagram
Sessions	47	12	24
Sales (\$)	\$ -	\$ -	\$ -
Title 1 Likes/Favorites	25	16	1,011
Title 1 Shares/Retweets	2	10	-
Title 2 Likes/Favorites	6	6	836
Title 2 Shares/Retweets	0	2	-
Title 3 Likes/Favorites	14	-	-
Title 3 Shares/Retweets	1	-	-
Title 4 Likes/Favorites	17	-	1,506
Title 4 Shares/Retweets	1	-	-

**Campaign Report: 4/20/2015 - 5/06/2015**  
**Eames Lounge Chair and Ottoman**

**4/20/2015 - 5/06/2015**  
**Traffic Overview**

**Overview**

	Campaign	Benchmark - Average	% Lift
Total Unique Storefront Pageviews (Total Impressions)	13,516	-	-
Total Sales (\$)	\$ 669,428.21	\$ 657,314.57	5.10%
Total Number of Orders	506	487.52	3.79%
Average Order Value (AOV)	\$ 1,356.46	\$ 1,348.28	0.55%

90 day running average prior to campaign: 01.20.15 - 04.19.15

**Top 5 Products During Campaign**

Aeron Chair	311	\$ 277,335
Sayl Chair	84	\$ 52,636
2-Legged Floor and Carpet Caster	11	\$ 10,110
Embody Chair	45	\$ 59,239
Sets Chair	34	\$ 21,360

**Carousel Traffic & Conversion**

Carousel	NAV	Rank in Slider	Unique Product Landing Page Pageviews sourced from HMI Storefront (Clicks)	% of the Product Pages' total unique pageviews sourced from HMI Storefront (Clicks)	CTR
Eames Lounge Chair and Ottoman - Landing Page	1	365	45.45%	2.90%	
Eames Lounge Chair and Ottoman - Landing Page - Landing Page	2	120	17.04%	0.96%	
Finely Finished - Product Page	X	3	424	5.79%	3.14%
Formed for Comfort - Landing Page	4	43	7.14%	0.32%	

\*Appears in HM storefront navigation

**Carousel 1 of 4**

**Carousel 2 of 4**

**Carousel 3 of 4**

**Carousel 4 of 4**

**Eames Lounge Chair Landing Page**

**Eames Lounge Chair and Ottoman: 4/20/2015 - 5/06/2015**

**Campaign Report: 4/20/2015 - 5/06/2015**  
**Eames Lounge Chair and Ottoman**

**4/20/2015 - 5/06/2015**  
**Siderail Traffic**

**Overview**

	Campaign Email	Benchmark - Average	% Lift
Open Rate	31.83%	28.38%	12.16%
CTR	4.19%	2.91%	43.99%
Sales (\$)	\$ 730.44	\$ 1,043.05	-29.97%
Number of Orders	1	0.69	12.36%
Average Order Value (AOV)	\$ 730.44	\$ 1,173.44	-37.75%

**Overview A/B Test Information**

Email A: White sweep image of Eames Lounge Chair and Ottoman, White Ash

Email B: White sweep image of Eames Lounge Chair and Ottoman with Black Leather (WINNER)

**Siderail 1 of 2**

**Siderail 2 of 2**

**Eames Lounge Chair and Ottoman: 4/20/2015 - 5/06/2015**

**Campaign Report: 4/20/2015 - 5/06/2015**  
**Eames Lounge Chair and Ottoman**

**4/20/2015 - 5/06/2015**  
**Email Campaign**

**Overview**

	Campaign Email	Benchmark - Average	% Lift
Open Rate	31.83%	28.38%	12.16%
CTR	4.19%	2.91%	43.99%
Sales (\$)	\$ 730.44	\$ 1,043.05	-29.97%
Number of Orders	1	0.69	12.36%
Average Order Value (AOV)	\$ 730.44	\$ 1,173.44	-37.75%

**Email A/B Test Information:**  
The only difference between A & B is the addition of stars rating and copy under the white sweep image.  
A copy: "So supportive, sitting in it actually helps you think!"  
B copy (includes 5-star rating): Quote: "This is the best chair that I've ever sat in." - Customer, New York [WINNER]

**Eames Lounge Chair and Ottoman: 4/20/2015 - 5/06/2015**

I worked with another intern to design a new reporting process for Herman Miller's online store marketing campaigns. The reports provided traffic and conversion metrics across multiple channels, including web, social media, and email.

6/29/15-7/12/15  
Living Office V1 & V2 HUB Comparison

### Report Context

This report provides performance metrics for the Living Office Hub on the Herman Miller US website and compares the new LO Hub v2 launched on 6/15/15 to the previous version which launched on 6/9/14.

The URL for the main page of both the new Hub (Hub V2) and the old Hub (Hub V1) is [www.hermanmiller.com/solutions/living-office.html](#). Hub V2 also contains 3 sub-pages, however, for several of the below reports, we'll compare only the main page to the performance of the old Hub, since it contained only one page. All metrics found in this report were sourced from Google Analytics (HM\_Dotcom - External).

### Pagviews Trend

This report shows the daily pageview volume trend for the first four weeks since launch of the new LO Hub v2.

### Traffic Overview

This report shows basic metrics on page utilization.

**Hub V2: 6/29/15 – 7/12/15**

Page	Pageviews	Unique Pageviews	Exit Rate	Time on Page
/solutions/living-office.html	3,570	2,805	24.51%	0:01:38
/solutions/living-office/people-and-work.html	722	581	34.90%	0:03:02
/solutions/living-office/placemaking.html	533	487	21.13%	0:02:26
/solutions/living-office/furnishings-and-tools.html	493	414	17.24%	0:01:20
Rolled Up	5,318	4,287		

**Hub V1: 6/23/14 – 7/6/14**

Page	Pageviews	Unique Pageviews	Exit Rate	Time on Page
/solutions/living-office.html	3,818	3,141	31.53%	0:03:33

### Previous / Next Pages

This report shows the most frequent pages users are coming to the page from and where they are most likely to go next. Entrances indicates that the user came from outside Hermannmiller.com and exits means the user left our site from the page.

**Hub V2: Previous Page**

Previous Page Path	Pageviews	% of total
/HM.com homepage	916	25.65%
/necon2015.html	384	10.75%
/solutions.html	157	4.39%
/solutions/living-office/people-and-work.html	112	3.10%
/solutions/living-office/placemaking.html	106	2.97%

**Hub V2: Next Page**

Previous Page Path	Pageviews	% of total
/solutions/living-office/placemaking.html	315	8.82%
/HM.com homepage	314	8.79%
/solutions/living-office/people-and-work.html	301	8.43%
/solutions/living-office/furnishings-and-tools.html	240	6.72%
/products/seating.html	143	4.00%

**Hub V1: Previous Page**

Previous Page Path	Pageviews	% of total
/HM.com homepage	1,375	48.48%
/solutions.html	257	9.06%
/necon2014.html	158	5.57%
/design-resources/living-office-design-solutions.html	87	3.07%
/products.html	70	2.47%

**Hub V1: Next Page**

Previous Page Path	Pageviews	% of total
/HM.com homepage	390	16.12%
/design-resources/living-office-design-solutions.html	237	9.80%
/products/seating.html	195	8.09%
/products.html	189	7.81%
/solutions.html	170	7.03%

**Traffic Sources**

Source / Medium	Sessions	% of total
google / organic	283	37.99%
(direct) / (none)	230	30.87%
airrows.com / referral	47	6.31%
theultralinx.com / referral	28	3.76%

**Hub V1: Previous Page**

Source / Medium	Sessions	% of total
google / organic	356	45.00%
(direct) / (none)	258	33.00%
email / social	26	3.30%
PR_News_Wire / PR	14	1.70%

**Traffic Sources (continued)**

Source / Medium	Sessions	% of total
google / organic	356	45.00%
(direct) / (none)	258	33.00%
email / social	26	3.30%
PR_News_Wire / PR	14	1.70%

### Traffic to Product Pages

This report shows the top product links being clicked within the image grids on the hub pages. See example below.

**Living Office Image Grid**

**Aeron Chair Product Page**

**Hub V2: /solutions/living-office.html**

Pageviews
38
14
10
8
5

**Hub V2: /solutions/living-office/placemaking.html**

Pageviews
8
7
6
5

**Traffic Sources (continued)**

Source / Medium	Sessions	% of total
google / organic	356	45.00%
(direct) / (none)	258	33.00%
email / social	26	3.30%
PR_News_Wire / PR	14	1.70%

**Glossary**

Term	Definition
Engagement Score	The average percent watched per video view (calculated by adding all the percentage watched divided by the number of video views)
Entrances	Entrances is the number of times visitors entered your site through a specified page or set of pages
Exits	Exits is the number of times visitors exited your site from a specified page or set of pages
Exit Rate	For all pageviews to the page, Exit Rate is the percentage that were the last in the session
Impressions	Number of times a video was loaded and ready for interaction
Pageviews	Pageviews is the total number of pages viewed. Repeated views of a single page are counted
Play Rate	The percentage of videos that were loaded that were actually played (video views / video impressions)
Sessions	A session is the period time a user is actively engaged with your website, app, etc. All usage data (Screen Views, Events, Ecommerce, etc.) is associated with a session
Time on Page	The average amount of time users spent viewing a specified page or screen, or set of pages or screens
Unique Pageviews	Unique Pageviews is the number of visits during which the specified page was viewed at least once. A unique pageview is counted for each page URL + page Title combination
Views	Number of times a video begins to play; it is not a measure of individual viewers

### Traffic to Product Pages (continued)

**Hub V2: /solutions/living-office/furnishings-and-tools.html**

Pageviews
7
6
5
5
2

**WHY / Research Traffic**

This report shows the number of times users are clicking the links to WHY and Case Study articles from the Hub.

**Hub V2: /solutions/living-office.html (6/29/15 – 7/12/15)**

Next Page Path	Pageviews
/why/groomed-for-growth.html	18
/research/case-studies/mars-drinks.html	2
/why/make-room-for-meeting.html	2

**Video Traffic**

This report shows views and engagement of the videos hosted within the LO Hub v2.

**Hub V2: 6/29/15 – 7/12/15**

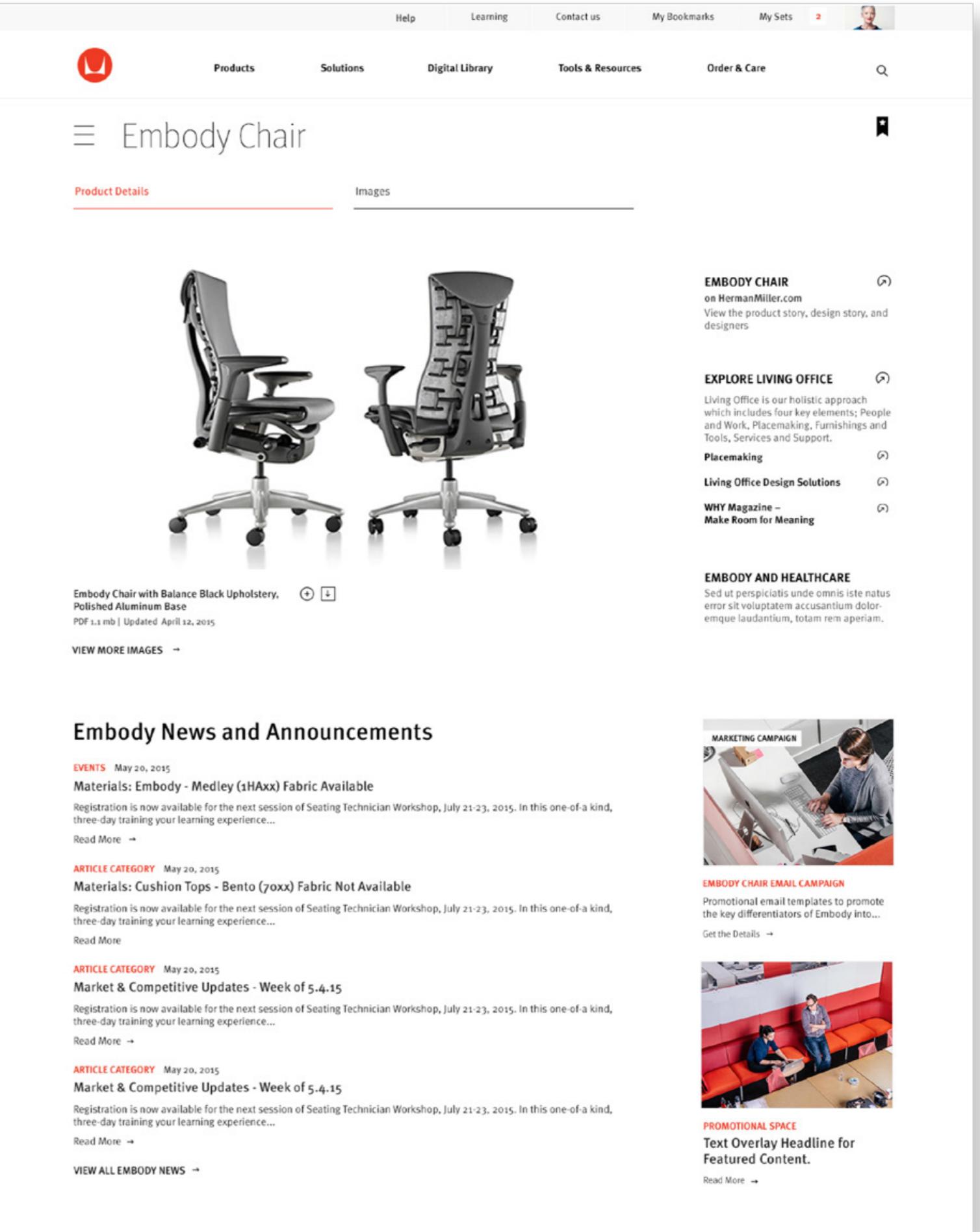
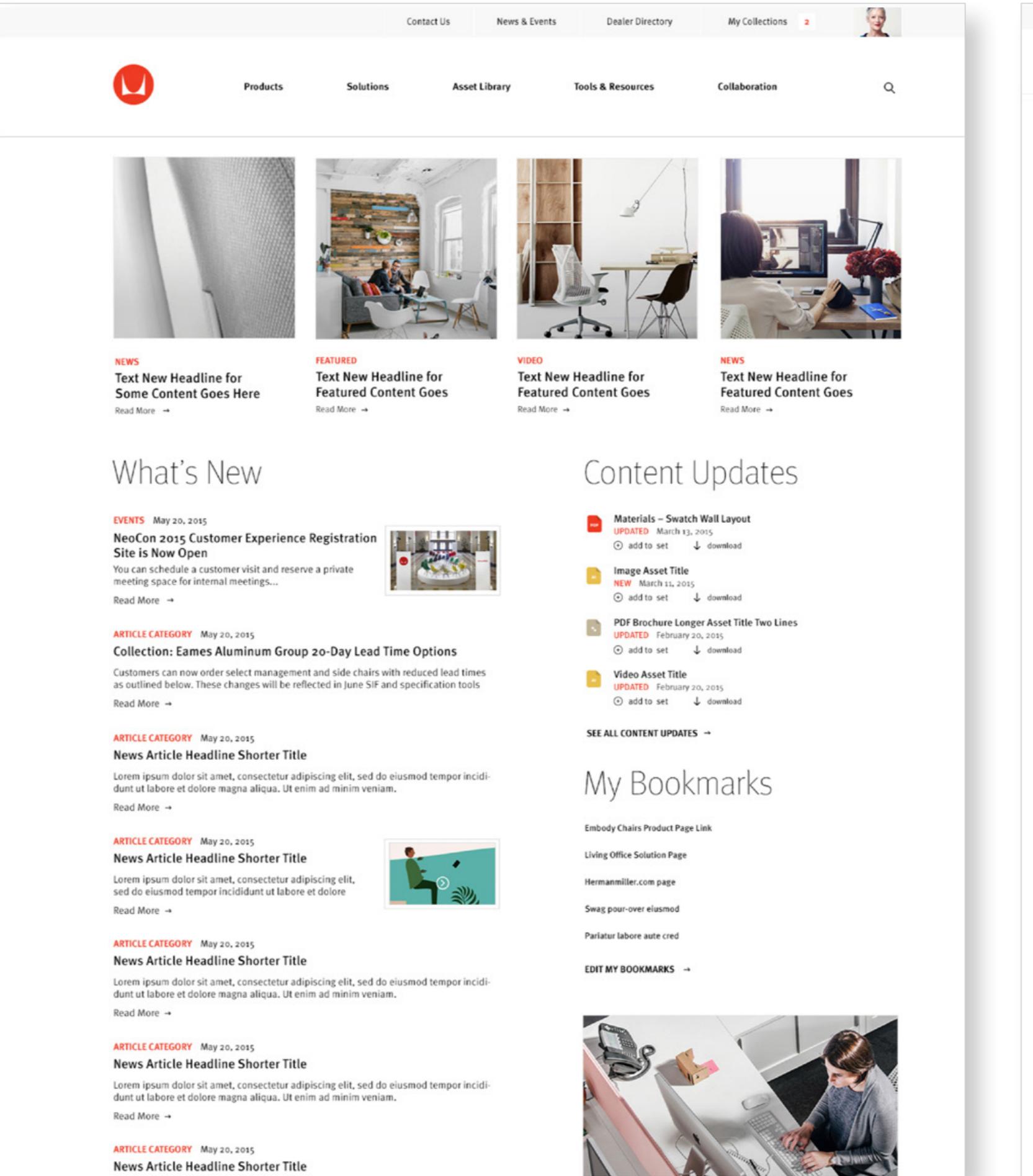
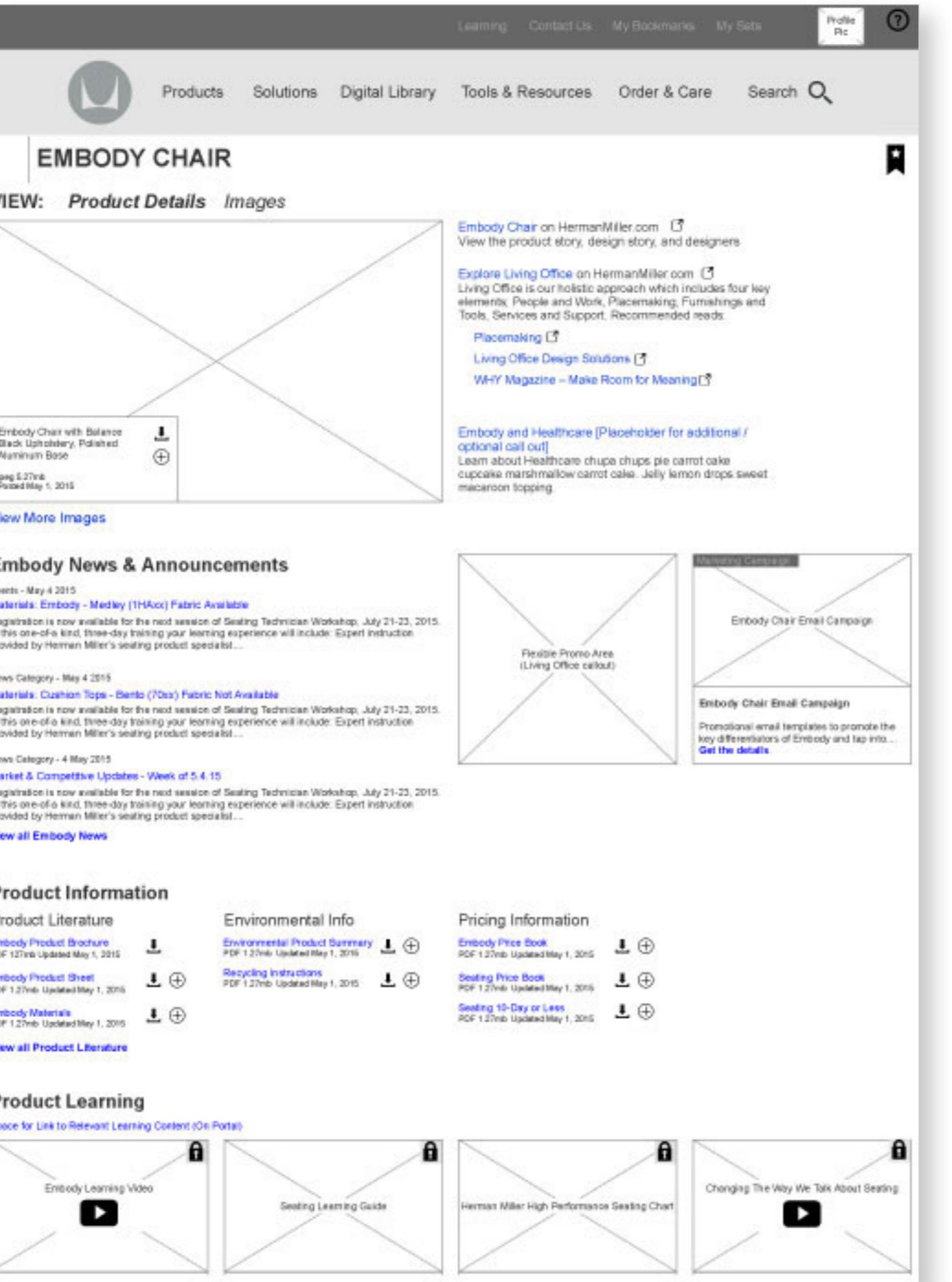
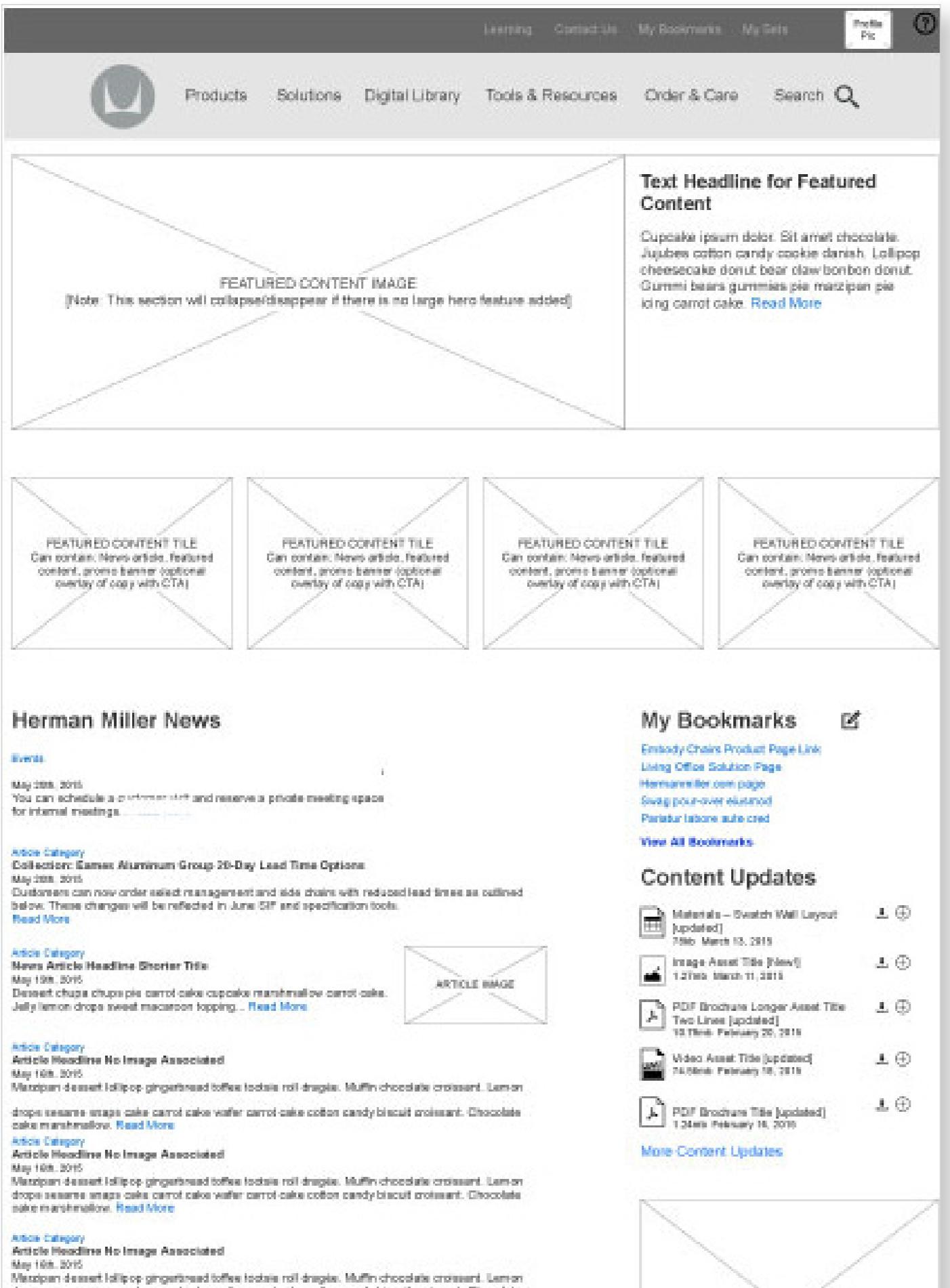
Video	Views	Impressions	Play Rate	Engagement Score
Living Office - Fuseproject Case Study	370	3915	24.51%	57
Herman Miller Design Yard - Customer Experience	128	724	34.90%	56

**Traffic Sources**

Source / Medium	Sessions	% of total
google / organic	356	45.00%
(direct) / (none)	258	33.00%
email / social	26	3.30%
PR_News_Wire / PR	14	1.70%

### Glossary

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Views	Number of times a video begins to play; it is not a measure of individual viewers



42.3770°N, 71.1167°W  
51.50466°N, 0.17505°W  
52.3712°N, 4.8939°E  
40.736°N, 74.00°W  
42.568°N, 83.249°W  
44.968°N, 93.288°W

# GROUND 791°, 370° TRUTH

A collection of lectures on the material politics of technology, infrastructure, and geology

<https://wmianecki.github.io/webtype-project-1/index.html#perry>

42.3770°N, 71.1167°W  
51.50466°N, 0.17505°W  
52.3712°N, 4.8939°E  
40.736°N, 74.00°W  
42.568°N, 83.249°W  
44.968°N, 93.288°W

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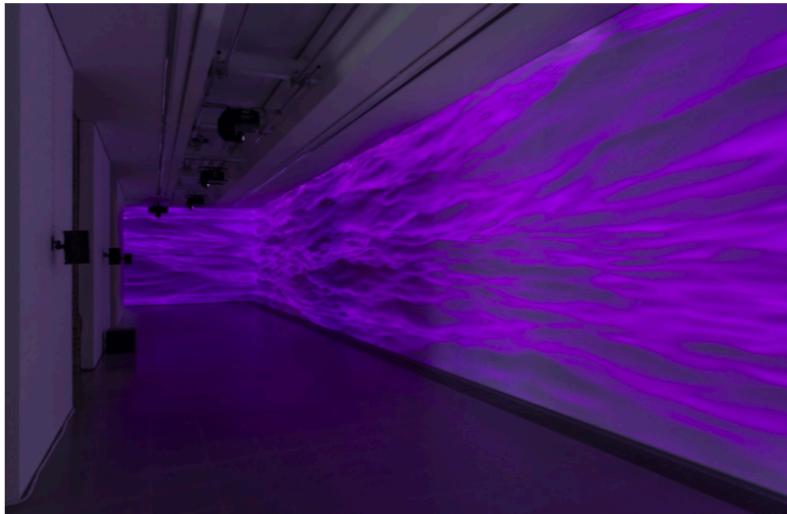
## Sondra Perry *Typhoon Coming On*

MARCH 6 — 2, 2018  
Serpentine North Gallery  
Lecture Link

Perry makes work about blackness, black femininity and African American heritage, often taking her personal history as a point of departure. Her use of digital tools and material, ranging from blue screen technology and 3D avatars to found footage from the internet, reflects on these modes of representation and the abstraction of black identity in art and media. Perry has said: "I'm interested in thinking about how blackness shifts, morphs, and embodies technology to combat oppression and surveillance throughout the diaspora. Blackness is agile."

This exhibition continued the Serpentine's engagement with Perry's practice, following her acclaimed performance for Park Nights 2016, where she shared a billing with the American poets Fred Moten and Eileen Myles.

Perry is committed to net neutrality and ideas of collective production and action, using open source software to edit her work and leasing it digitally for use in galleries and classrooms, while also making all her videos available for free online. This principle of open access in Perry's practice aims to privilege black life, to democratise access to art and culture, and to offer a critical platform that differentiates itself from the portrayal of blackness in the media.



Sondra Perry, Installation view, *Typhoon coming on*, Serpentine Sackler Gallery.

42.3770°N, 71.1167°W  
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44.968°N, 93.288°W

42.568°N, 83.249°W

## Heather Davis *White Supremacy as an Ecological Formation*

NOVEMBER 8, 2017  
Cranbrook Academy of Art  
Lecture Link

Fall Critical Studies and Humanities Fellow Heather Davis's research at Cranbrook focuses on the uncomfortable inheritances of living in the Anthropocene, examining the ways in which we think about the world literally produces the geologic and biologic conditions in which we find ourselves. In particular, she explores the legacies of plastic and white supremacy in producing what has come to be known as the Anthropocene.



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42.568°N, 83.249°W  
44.968°N, 93.288°W

42.3770° N, 71.1167° W

## Kathryn Yusoff *Geo-Logics: Natural Resources as Necropolitics*

NOVEMBER 16, 2020  
Harvard University  
Graduate School of Design  
Lecture Link

This talk addresses how natural resources are the dominant and normative modality of matter, one that is predicated on and institutionalizes racialized relations. Two stratal relations deployed in the making of natural resources in the U.S. are addressed. First, the stratigraphic imagination of race in Louis Agassiz's geographic race maps and portraits of the enslaved, alongside his scientific and political claims about polygenesis, plantations and the enduring legacy of racial difference. The second strata examines a convict lease prison mine in Birmingham, Alabama, which helped build the 'Magic City' and floated U.S. Steel on the stock exchange. This example of the carceral form of 'natural resources' and the undergrounding of black life during and after Reconstruction built the white surfaces of Modernity, enacting the stratigraphic imagination of





**STUD: ARCHITECTURES OF MASCULINITY**

In the opening passage of Ayn Rand's novel, *The Fountainhead*, its architect hero Howard Roark stands naked at the edge of a granite cliff surveying a panoramic view of a wooded valley below. The Fountainhead achieves its author's stated goal — "the presentation of an ideal man" — by portraying its male protagonist as an architect capitalizing on the popular cultural perception that author's buildings, like the structures that he creates, embody the very essence of manhood. Confining the male architect's body with the landscape that elevates him, Rand's hard-edged prose lodges both masculinity and architecture in a transcendental natural world. "His face was like a law of nature—a thing one could not question, alter or implore" (15). Roark's robust physique, composed of long, straight lines and angles, each curve is broken into planes," seen silhouetted against the sky, reads like a description of Frank Lloyd Wright's famous house "Fallingwater," also a composition of hard geometric forms set against a rugged forest setting. An unfettered and independent creator singlemindedly concerned with "the conquest of nature," the professional architect mines his intrinsic "manly" faculties: possessing both physical and mental prowess, Roark shapes and masters the natural forces that sustain him (679). "These rocks, he thought, are here for me: waiting for the drill, the dynamite and my voice, waiting to be split, ripped, pounded,

reborn; waiting for the shape my hands will give them" (16). Rand's portrait of the architect as elemental man vividly dramatizes how culture relies upon architecture as a foundation for the construction of masculinity.

Architecture and masculinity, two apparently unrelated discursive practices, are seen to operate reciprocally in this remarkable opening scene from *The Fountainhead*. Rand exploits building metaphors to articulate the theme of "manhood" while portrait of Howard Roark as one who sacrifices architectural doctrine. In the novel's central dramatic scene, the courtroom scene in which Roark is tried for dynamiting one of his own buildings "disfigured" during construction, Rand's uncompromising male idealist defeats the principles of modern architecture with arguments comparing built structures to masculine virtue, claiming buildings have integrity, just like men. Roark's narcissistic proclamation echoes the words of Western architects and theorists from Vitruvius to Le Corbusier who, in their attempt to locate and to fix architecture's underlying principles in a vision of transhistorical nature, recruit masculinity to justify practice. Rand's architecture of masculinity offers one of the most dramatic, although certainly not the earliest, renditions of the notion that buildings derive from the human form itself — specifically from the unity, scale and

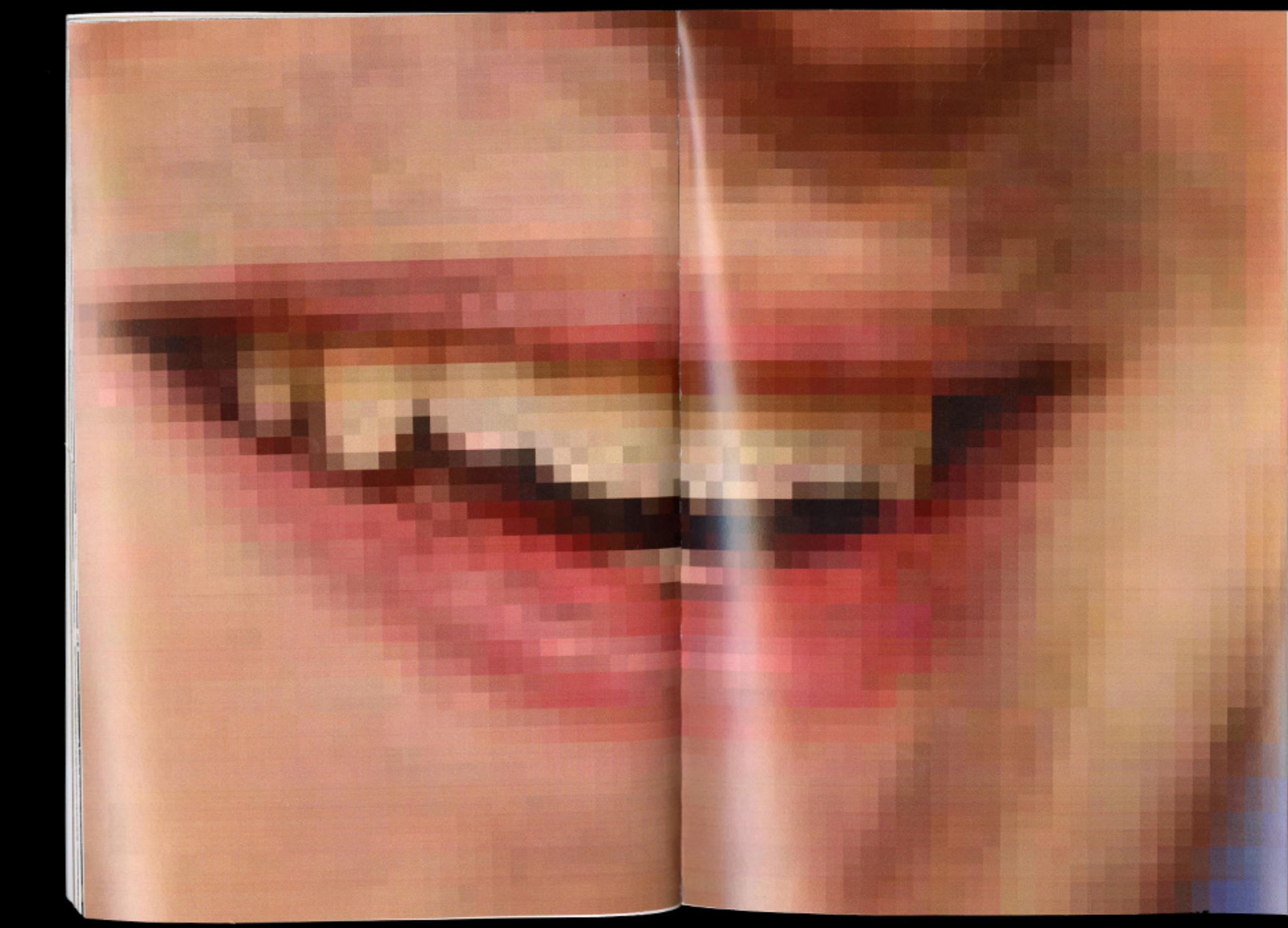
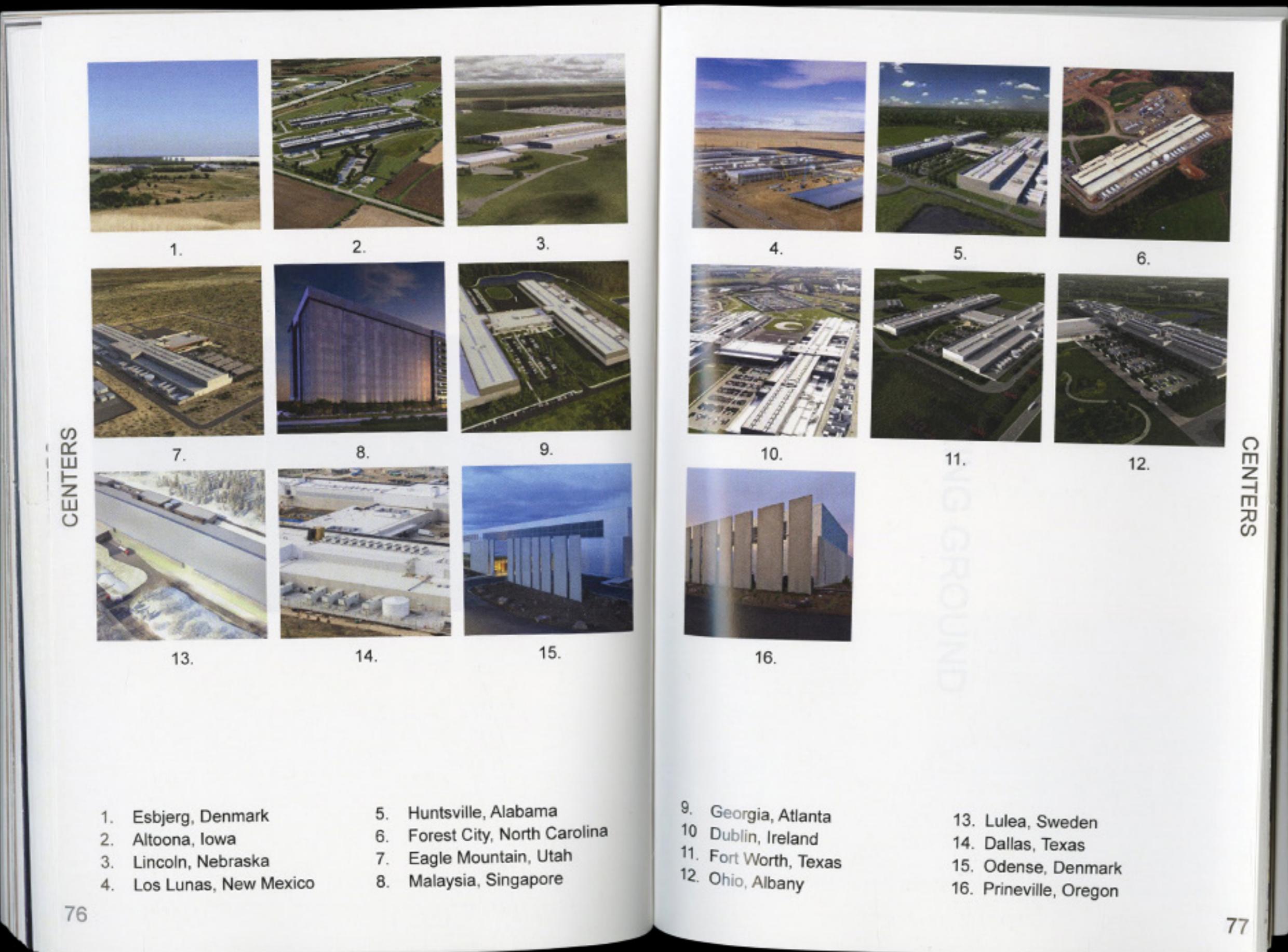
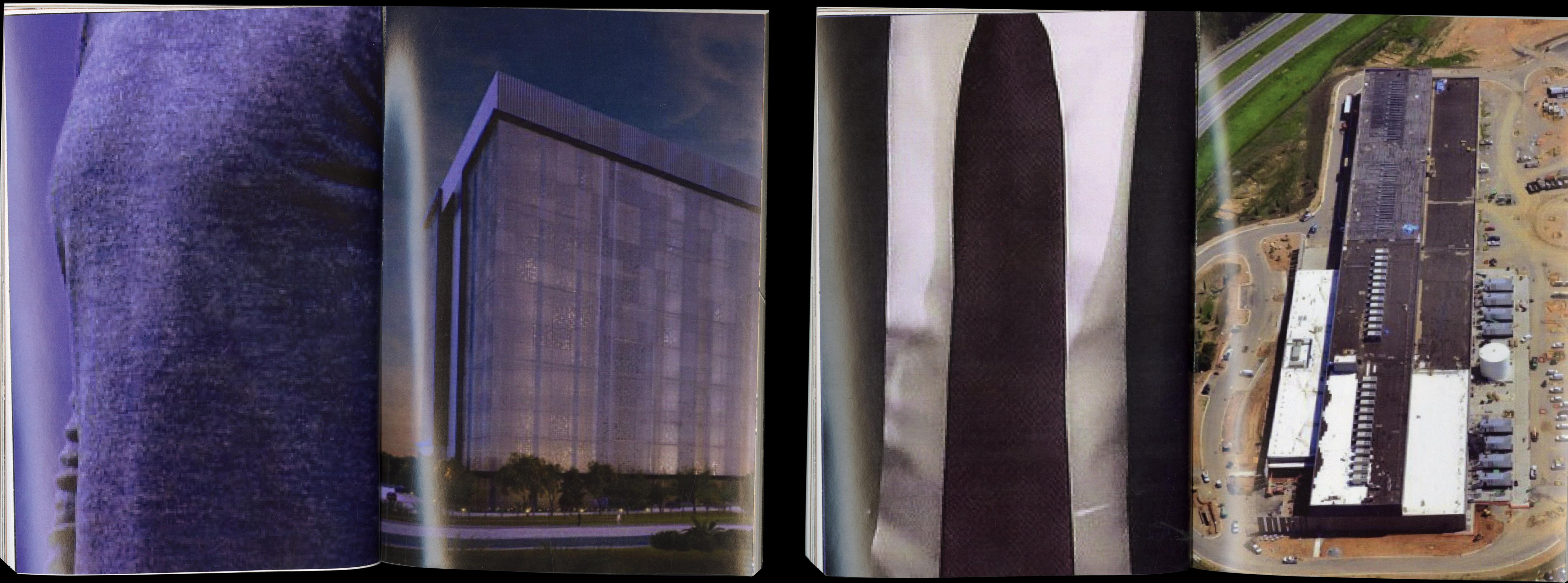
Joel Sanders

PREFACE

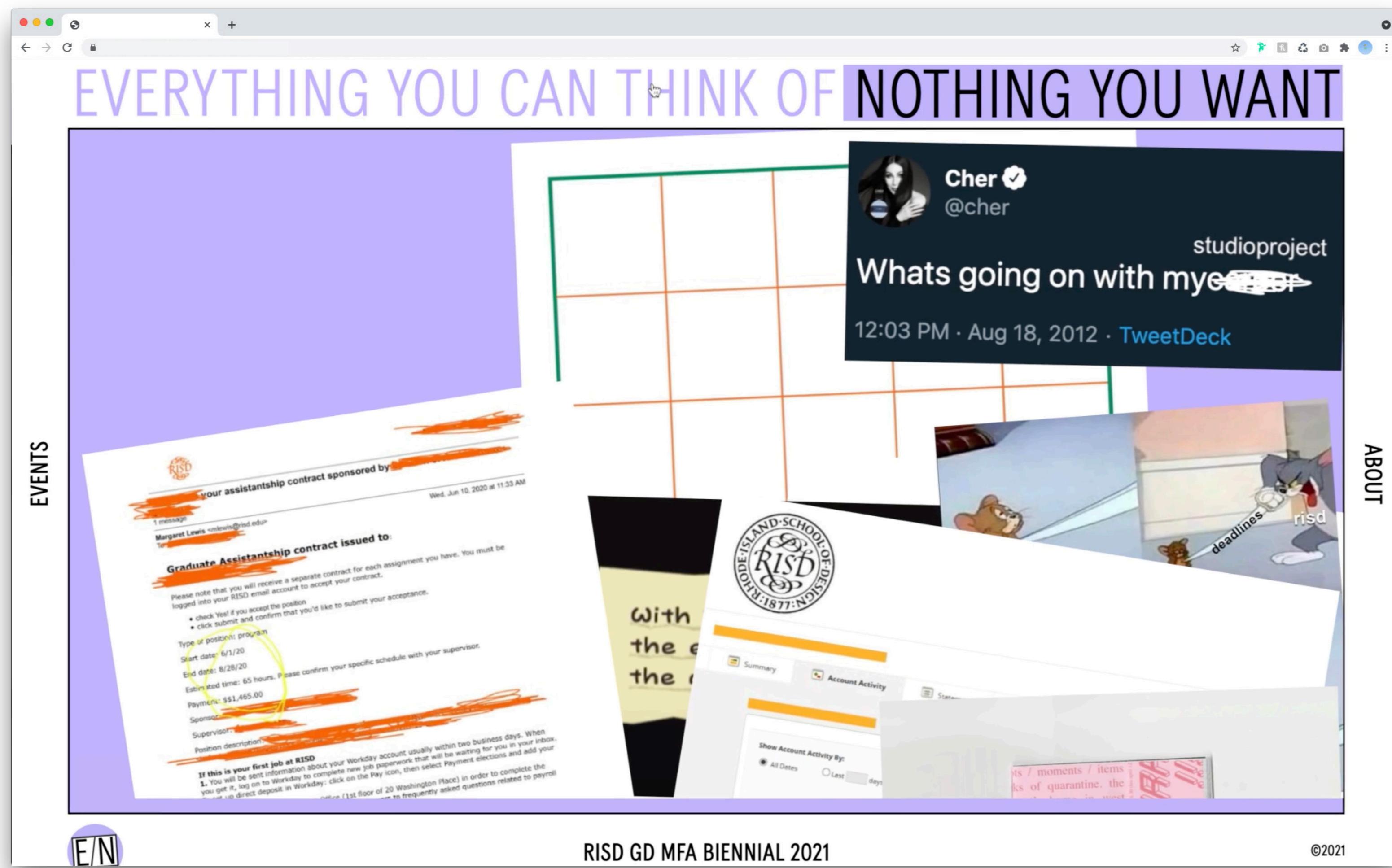
1

BREAKING GROUND

103



The screenshot shows a grid-based website layout. At the top, a large purple banner contains the text "EVERYTHING YOU CAN THINK OF NOTHING YOU WANT". Below the banner is a navigation bar with tabs for "HOME", "ABOUT", and "EVENTS". The main content area is a 2x4 grid of images, each representing a different project or artwork. The top row includes a yellow graphic, a red graphic with text, a dark graphic, and a black graphic. The bottom row includes a graphic with a grid of colorful objects, a map of the United States with green highlights and text, a photograph of a person's face, and a smartphone displaying a starry night screen. On the left side of the grid, the word "EVENTS" is written vertically. On the right side, the word "ABOUT" is written vertically. At the bottom left is a circular icon with the letters "EN". The bottom center features the text "RISD GD MFA BIENNIAL 2021". The bottom right corner has the copyright notice "©2021".



## SCHEDULE OF EVENTS

**Jan. 21, 7PM EST**  
Launch Event with Elaine Lopez

Join us for the launch of the RISD GD MFA Biennial, titled "Everything You Can Think Of; Nothing You Want." This Zoom event will include mingling, an introduction to the website, a discussion with the curators, and a presentation by Elaine Lopez.

Elaine Lopez graduated from the RISD GD MFA program in 2019. She is an Associate Professor of Graphic Design at the Maryland Institute College of Art and an AICAD Fellow.

**Jan. 28, 7PM EST**  
Community Building Through Design  
Tatiana Gómez Gaggero & José Menéndez

How to aim to build strength, confidence, and trust in our communities through design by doing what you can with what you have?

José Menéndez and Tatiana Gómez will talk about some bottom-up initiatives they have been part of or have initiated during the last year as a way to respond to the needs of their surrounding community in times of a pandemic, social unrest, and climate change.

**Jan. 30, 2PM EST**  
Graphic Design is Our Passion: Creating Community between MFA Programs; Or, I'll Show You Mine If You Show Me Yours!  
Bobby Joe Smith III

How come we have never met? We have so much in common!

This event is a platform for conversation between current and recent students of graphic design MFA programs. Primarily, this is a meeting space, a talking space, a community space.

The COVID-19 pandemic has put MFA programs and their students into various situations of crisis. It feels appropriate to reconsider what a graduate education means and how it serves our goals and growth as designers. What better way to do so than coming together as a community. So we are interested in coming together and asking: How are you doing, really? What are we even doing? Are we getting enough? Are we dealing with too much?

## NOTHING YOU WANT

'Do you make it hot? Bright and youthful, it transports you to a world of happiness and self-

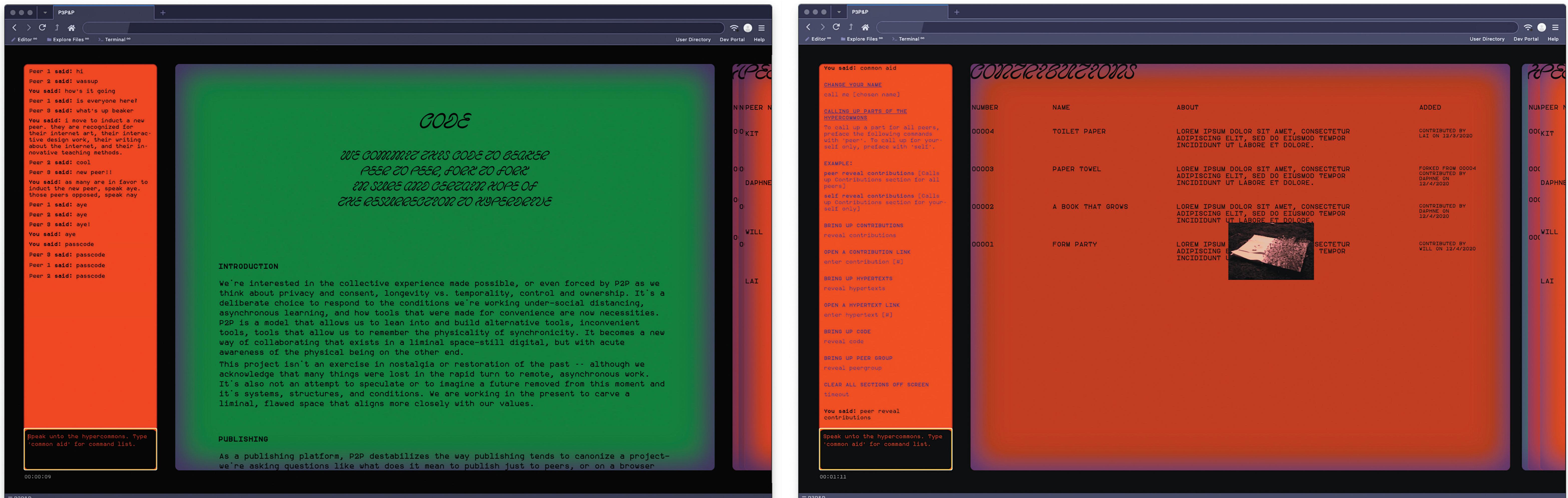
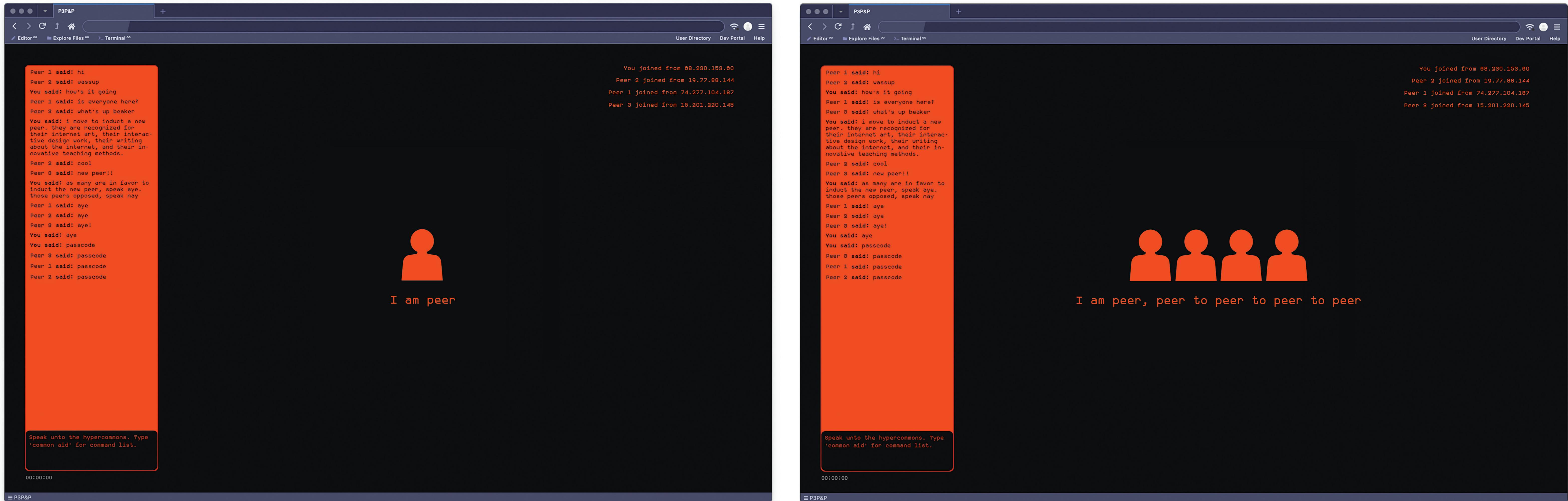
**BIENNIAL 2021**

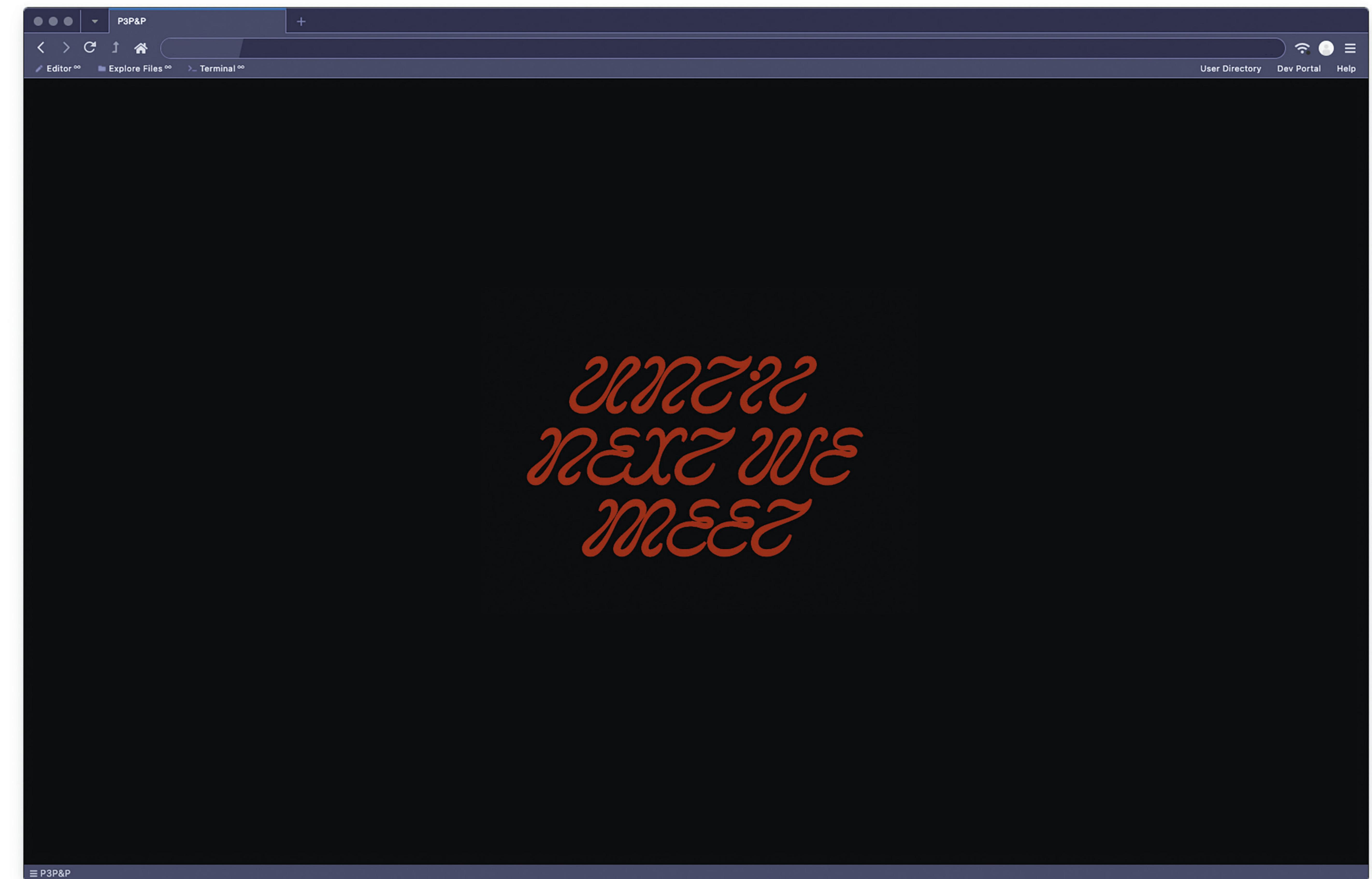
The screenshot shows a web browser window with the title "RISD GD MFA Biennial 2021" and a "Not Secure" warning. The main header features the text "EVERYTHING YOU CAN THINK OF NOTHING YOU WANT" in large, bold, black letters. Below the header, a message states: "This biennial was on display from Jan 21–Feb 21, 2021. Exhibited works are catalogued below." To the left of the main content area, there is a vertical sidebar with the word "EVENTS" and a circular logo containing the letters "E/N". To the right, there is a vertical sidebar with the word "ABOUT". The main content area contains a table with two columns: "TITLE" and "CONTENT". The table lists ten entries, each with a title and a corresponding file type or link.

TITLE	CONTENT
"coping mechanisms" (apple cinnamon cake)	image
Burnout/Wellness Survey: "I can tolerate the pressure of my work very well"	image
Itemized list of charges & credits Fall 2019–Fall 2020 (PDF)	pdf
David Proulx response to the Grad COVID-19 Task Force email (3)	image
@risdwhf "YOU WOULDN'T DOWNLOAD A DEGREE"	image
David Proulx response to the Grad COVID-19 Task Force email (1)	image
@risdwhf Depressed Jerry meme: "students; deadlines/risd; risd; students"	image
Paris Hilton wearing a white tank top that says "STOP BEING POOR"	image
Albertus Modification	image, image, image, image
U+16E99: Unsettling Grammars or Artifactual Obfuscation	image, image, image, image
Instagram selfie: "GOOFY ANIMAL FACES" chameleon filter	image
Burnout/Wellness Survey: "After work, I tend to need more time than in the past in order to relax and feel	image

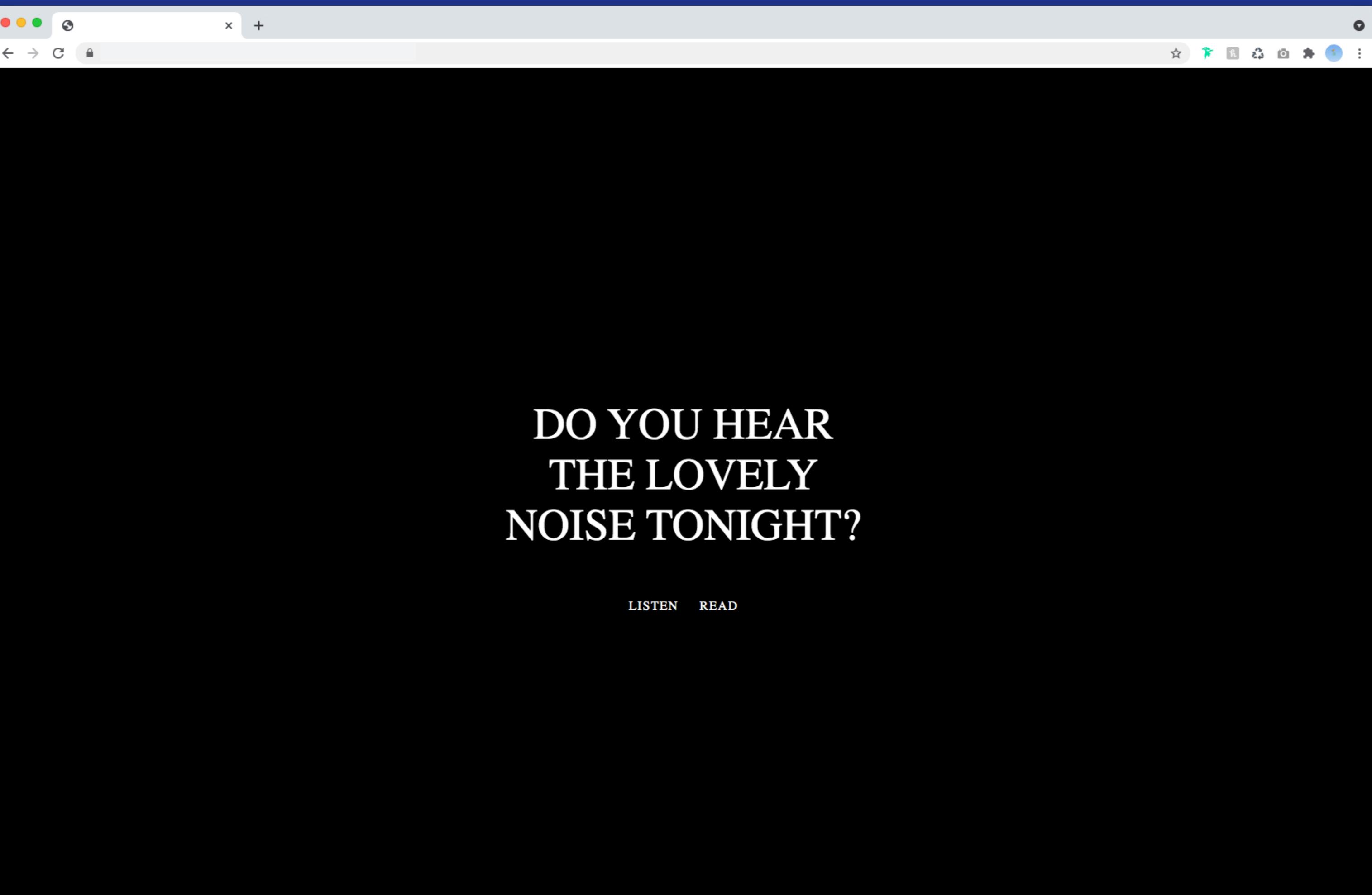
RISD GD MFA BIENNIAL 2021 ©2021











KT  
We should take these recordings and play it continuously at the city hall (at the same volume we hear it)

MG  
I had a similar thought... outside their houses. If they don't cite Cyrus, how could they cite you?

KT  
@MG oh! No! We will be considered criminals and end up in Jail. Cyrus One has a PERMIT from CITY, and COUNTY to do their atrocities. The same police officer who would support Cyrus One will arrest us! and the Mayor would report(in his state of city address) that certain individuals who were disturbing others were arrested and he is keeping the city safe.  
That's the burden of unfairness we have to tolerate!!

MG  
@KT they literally have a permit to exceed the noise limits and breach city codes? (I'm sincerely asking)

KT  
@MG Sincere Answer Yes. Based on what the company representatives

