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A Year of
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Showcase of thriving education
and dynamic pedagogy

ideas. action. and change.



By the time this book is published, we will be back on campus. The past year and a half has been unlike any in our history. When we suddenly went remote in March 2020, we were faced with a range of challenges. We pivoted quickly, due to outstanding and innovative efforts by our faculty, staff, and university leadership, and delivered quality experiential learning and research in a new and different set of contexts.

Despite the challenges that we faced during the past year, our faculty continue to conduct ground-breaking research, scholarship, and creative practice in fields as diverse as information design, communications, music, journalism, architecture, and game design.

As always, we must respond to the world around us, and in a year dominated by urgent awareness of social and racial justice, many of the projects were designed to address those concerns.

Of course, all of this played out against the backdrop of a global pandemic. Our faculty, students and staff came together to work on the unexpected problems that arose in a remote learning environment, and they conducted myriad research that fully examined the effects of Covid-19 in the realm of design, media, and communication, striving to provide solutions in a post-pandemic world.

Led by our Center for Design and Center for the Arts, as well as our thriving departments and schools, CAMD's growth during this unprecedented time has been remarkable. The college has emerging, industry-relevant programs that prepare our students well for life after school. This fall, we are launching our third center, the Center for Communication, Media Innovation and Social Change. We are excited to continue to establish ourselves as a global leader in our disciplines, as well as an invaluable resource within Northeastern's growing networks.

A handwritten signature in black ink that reads "Elizabeth Hudson". The signature is fluid and cursive.

Elizabeth Hudson
Dean, College of Arts, Media and Design

an evolution.

On May 25, 2020, the world irrevocably changed.

In a span of nine minutes and twenty-nine seconds, the amount of time that it took for George Floyd's life to be extinguished by a White Minneapolis police officer, the world changed. No longer was it acceptable to be passive bystanders, outraged in the moment but ultimately returning to a comfortable mindset of taking action later. On that day and in those nine minutes and twenty-nine seconds, as they played and replayed endlessly on social media, the rage transcended the moment and demanded a response.

That the tragedy played out against the backdrop of a global pandemic only added to the uniqueness of the moment. As the images of hundreds of thousands of masked protestors gathered across America in a time of extreme self-isolation, institutions of higher education grappled with how to respond in meaningful ways.

For the College of Arts, Media and Design (CAMD) at Northeastern University, the challenge was clear: engage in self-examination with an eye towards self-improvement. Determine where shortcomings lie and plan for innovations in areas such as curriculum changes, new faculty hires, research, programming, and more. In short, a "radically relevant" college needed to evolve and create a meaningful response.

In ways small and large, CAMD responded. The Dean appointed a Special Assistant on diversity, equity, inclusion, and belonging and a Social and Racial Justice advisory board. Our groundbreaking centers introduced new methods of examining social and racial justice, along with overcoming the challenge of thriving during a pandemic. The Center for the Arts (CfA) created Art at the Crossroads of Health and Racial Justice, in collaboration with the Bouve College of Health Sciences. Working with the School of Law, the CfA introduced Pattern Recognition: An Interdisciplinary Colloquium which examined the intersection of the arts, technology, law and

governance. Responding to COVID, the CfA created virtual gallery tours and participated in running the Area Code Art Fair in Boston. The Center for Design responded to the pandemic with its Design for Emergency Project, the Future of Games for Health series and the Covid Visualization Archives, possibly the largest in the world.

Innovative action bubbled up from the departments. The School of Architecture instituted the Spatial Inclusivity Series around racial and social justice in the built environment and was able to keep the Ruggles studio open amid thoughtful scheduling solutions. The Department of Art + Design created The Under, a COVID live and VR theater experience and examined mental health game-based interventions. Communication Studies introduced several new race and social justice courses and a COVID by the Numbers online dashboard study. The School of Journalism looked at race, police and the media, introduced a social justice town hall, and created a task force to examine every syllabus. The Department of Music created a committee for social justice, focused their Leading Voice Series on women and minorities and, through remarkable innovation, continued to deliver live music performances. And the Department of Theatre featured a season of all productions directed by women of color, created a Racial Justice Team, virtually performed and broadcast plays and joined with the We See You White America theatre movement.

It was indeed a year of evolution and transformation, as CAMD looked closely at events and questions in the world and crafted first steps in terms of response.

How the college reacted during the different reality that was 2020-2021 provides a glimpse towards the future and the work that must still be done. This, then, serves as a story of both the last year and the efforts to come. [N](#)

Center for Design Addresses Present and Future Crises

It is inevitable that the full scope of the COVID-19 pandemic, the greatest public-health crisis in a century, can be understood only in retrospect, even as the infection rate drops and vaccinations become more widely available. The lessons it imparts are likely to be critical to development of future strategies as climate change and globalization make the such novel diseases more common.

This search for actionable data has occupied Northeastern’s Center for Design (CfD) for the past year and a half, since the first reports of a virulent, pneumonia-like infection began to emerge from China’s Wuhan region. The mystery has deepened in the months since, with early findings suggesting that the disease may have been transmitted from animals to humans through a local seafood market, and subsequent revelations that a nearby lab was conducting research on bat coronaviruses that are closely related to COVID-19.

Faced with the daunting task of monitoring outbreaks around the globe, CfD Director **Paulo Ciuccarelli** and Associate Research Scientist **Dr. Sara Colombo** founded the Design

for Emergency project to coordinate data-mining efforts around the world. This open platform allowed for users to share information about their personal experience and to collaborate on appropriate responses.

The Design for Emergency project took on professional and personal significance for Professor Ciuccarelli and Dr. Colombo, both of whom were born, raised, and completed their university and graduate education in Italy. Ciuccarelli earned his Master of Science degree in architecture at Politecnico di Milano, teaching there for 20 years before joining Northeastern’s College of Arts, Media and Design. Colombo received her M.S. and Ph.D. in design cum laude from Politecnico di Milano. As Italy became one of the world’s earliest COVID-19 hotspots in March 2020, offering a grim preview of lockdowns to come, Design for Emergency offered a much-needed outlet for people confined in their homes.

“Time was essential, and we needed to move fast, both in understanding what people were living through and in responding with meaningful solutions,” Colombo explained. Among the

Demographics



distinct advantages Colombo had was her past exploration of sensory, emotional, and cognitive experience among interconnected individuals—with the proviso that many of her subjects might now be connected only by phone, internet, or terrazzo talks.

Armed with their insight into the Italian people, Colombo and Ciuccarelli devised a survey to assess the everyday experiences, challenges, and outlooks of those living in quarantine. Within four days, they had received 1,600 responses.

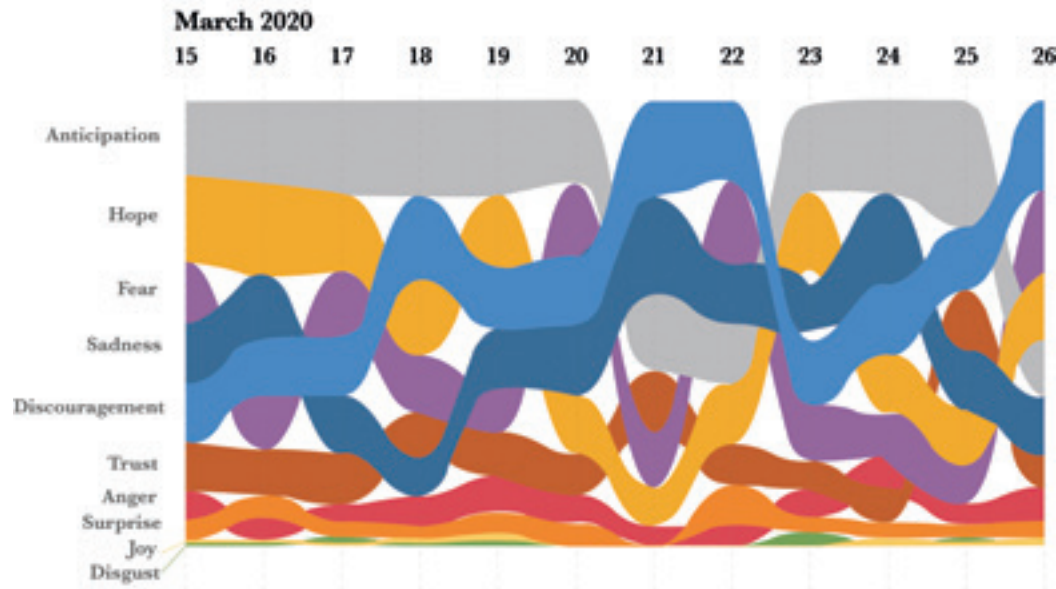
Crucial to the success of Design for Emergency was development of the Covid Visualization Archive development of the COVIC (COVID-19

Online Visualization Collection), a similarly open-source platform to present information gathered first through the survey, and later from biomedical institutions, governmental and non-governmental organizations, news media, and independent data collection agencies.

While the data most commonly associated with the pandemic are conveyed in line graphs showing rates over time of coronavirus infection, hospitalization, mortality, and more recently, vaccination, more complicated correlations require more complex representation. One example from the survey is a chart indicating the percentage of respondents reporting specific, color-coded emotions on a given day. This graph

Day by day

The graph shows the relative value (%) of emotions day by day*



*Values for March 27-29 are not shown in the graph, because the number of responses for those days was less than 20.

allows a viewer to observe daily variations, and the degrees thereof, in self-reported feelings by survey participants. Unsurprisingly, these mood swings were especially pronounced for hope, fear, and discouragement, reflecting the sheer uncertainty of the pandemic's early days.

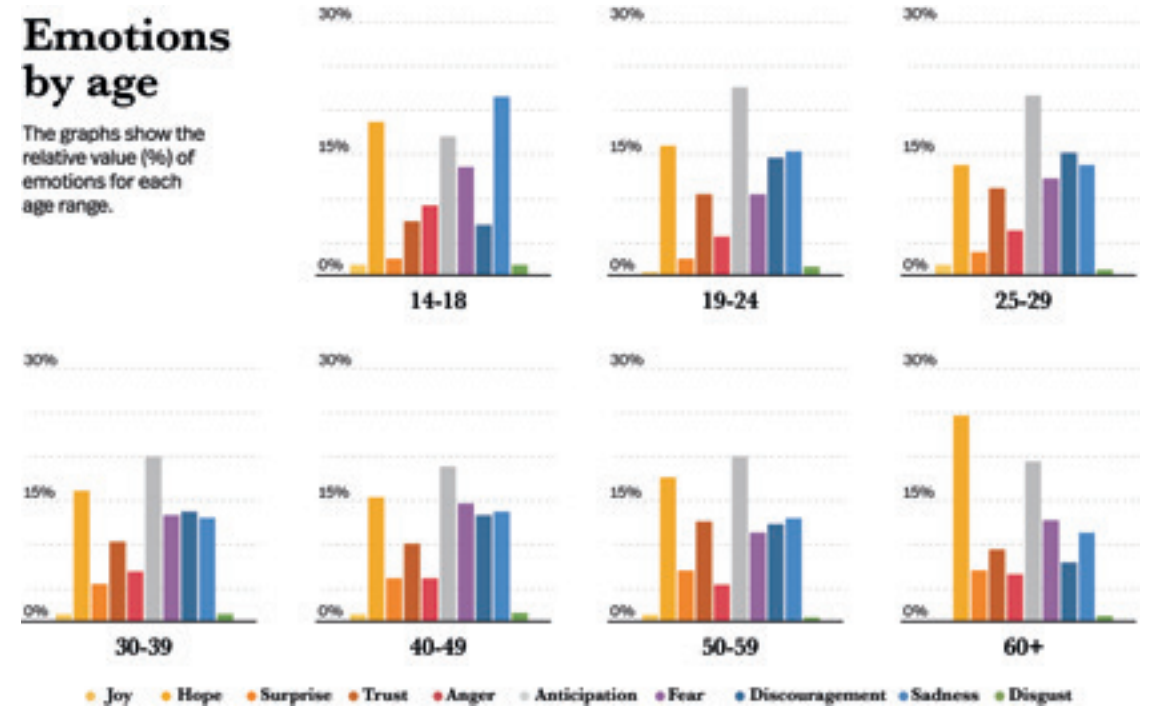
Ciuccarelli acknowledged that his and Colombo's training put them on solid ground when designing the survey and preparing visualizations. "I would say that the pandemic has reaffirmed our traditional scientific background. It allows us to embrace complexity and use an interdisciplinary approach to collecting data." To Ciuccarelli, the broad range of medical, psychological, emotional,

economic, and sociological variables that researchers have sought to measure during the pandemic symbolizes a new frontier. "It's clear that it's not just about analysis," he said. "The details are there, but now we realize what it really means to gather and build data."

The survey conducted in Italy has been put to use in a series of groundbreaking, crowdsourced efforts to organize and optimize collected data. Through Design for Emergency, information and visualizations have been made available in design challenges, allowing participants to offer their own variations on the findings and propose products and services to remedy

Emotions by age

The graphs show the relative value (%) of emotions for each age range.



respondents' physical, mental, and emotional issues. A similar challenge was later launched in Brazil. These initiatives encourage designers to react to shifting needs in real time, through a Creative Commons license. Among the "seed ideas" submitted through these programs are a full-body protective garment, sanitizer dispenser for public transportation, and a face shield and modular sanitizer that have already reached the development stage.

In a nod to Colombo and Ciuccarelli's academic roots, Design for Emergency partnered with Domus Academy in Milan to present the first-ever design challenge workshop. The platform was

also selected for inclusion in the Collaborative City exhibition at World Capitol Lille Metropole 2020, a year-long program promoting sustainable urban planning and policy. It has fostered relationships with research centers around the world, including Italy, the United Kingdom, France, Russia, Austria, and Mexico.

Ciuccarelli said that the pandemic has clarified his perspective on the relationship between architecture and data-driven design. Whereas one requires physical materials, the other employs statistical ones. But, he noted, they do share a common denominator: "You must always take the needs of the user into account." ✎

New Research Opportunities in the Global Network

Growth in Research Partnerships

As the university's network of campuses continues to expand, faculty in the College of Arts, Media and Design are finding tremendous new opportunities to continue to grow their research and extend their global reach.

One exciting example is the research partnership created last year between Information Design and Data Visualization (IDDV) researchers in CAMD's Center for Design, and industry collaborators at the Roux Institute, located at Northeastern's campus in Portland, Maine. The Roux was founded, in part, with a \$100 million grant from technological investor and entrepreneur David Roux and his wife, Barbra, with the primary goal of stimulating economic development in Northern New England. Emerging research partnerships and new graduate programs at the Roux focus around artificial intelligence, computer and data sciences, digital engineering, and advanced life sciences and medicine.

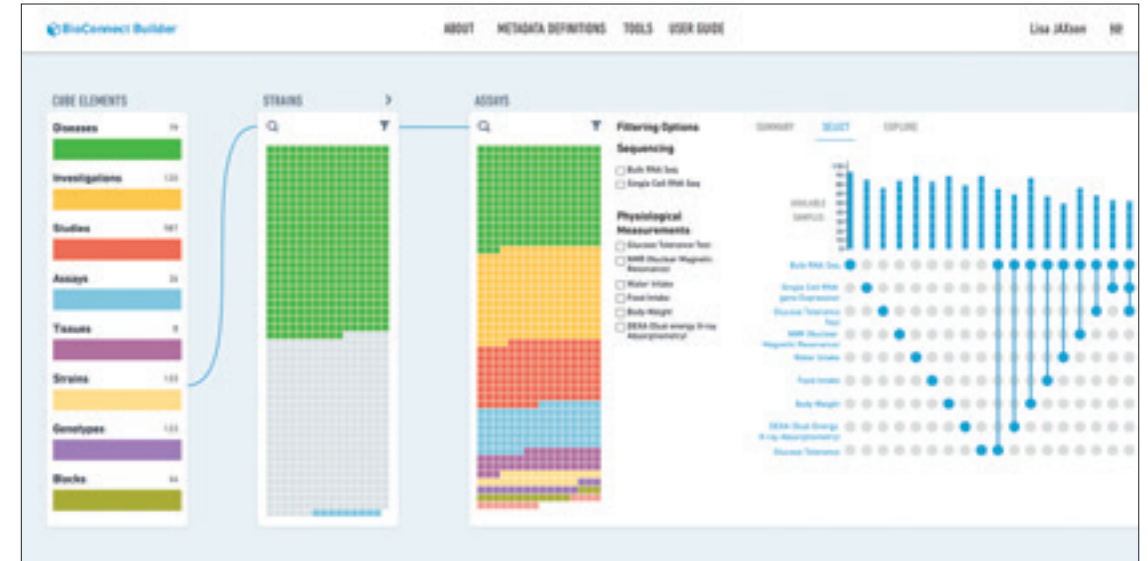
CFD and The Jackson Laboratory – Problem Solving Through Design

An outstanding example of this is led by **Paolo Ciuccarelli**, CAMD Professor of Design and founding director of Northeastern's Center

for Design, who last year joined a research collaboration with The Jackson Laboratory, or "JAX", a founding research partner of the Roux Institute.

JAX is a nonprofit biomedical research center whose research teams focus on cancer, immunology and autoimmune diseases, neuroscience and neurodegenerative diseases, and life-cycle biology. The Roux is engaged in a genomic data partnership with JAX, providing scientists with a framework to investigate the full range of genomic technologies and computational strategies, explore the human genome, and pioneer new models of disease prevention.

As a central part of this larger effort, Ciuccarelli worked with JAX researchers and a team of two designers and alumni of Northeastern's Information Design and Data Visualization graduate program, **Todd Linkner** and **Antonio Solano**, to design a visual interface for researchers and analysts. While the research collaboration between CAMD's Center for Design and JAX started out by focusing on helping researchers make sense of their data, and making their analyses better, it quickly turned into so much more.



“As we started to work with the researchers, we began to closely examine the entire research process,” says Ciuccarelli. “So at the end it really became a design project, not just a data visualization project. And I say that on purpose. I see design as something broader than just visualizing data. It’s looking at the person, and working with the person, and understanding what they do, understanding the pain points and the problems, the issues and the concerns, and then designing something that fixes those issues and addresses those concerns. We ultimately made the process more meaningful, more functional, more effective, and didn’t just change the way the data looked.”

The end product, which JAX began implementing over the summer, allows users to create their own analytical experience by combining a number of

visualizations. Users are also able to create a history of their analysis that can easily be shared with other researchers, allowing them to either replicate the original path, or diverge at a certain point to begin their own analytical pathway. This is also the first time the researchers have everything they’ve needed in a single platform, eliminating the need to move from one tool to another and having to address interface and language changes.

“I hope that this first project is an example of what design can do and that there will be opportunities to replicate this kind of process with other companies,” Ciuccarelli said. “That’s something I think is a part of the core mission, to connect Northeastern broadly with companies in Maine and the surrounding area, and this is a key example of how it’s working.”



Ciuccarelli would like to extend a special thanks to additional members of the collaborative team, **Abigail Ames, Robyn Ball, Jake Emerson, Andrew Currier, Madeleine Braun, Amy Dunn, Hongping Liang, Matt Mahoney, Heath McCarthy, Dietmar Offenhuber**, and the BioConnect Hackathon analysts.

New Voices in Partnered Research

Another major facet of CAMD’s growing collaborations in partnered research in Information Design and Visualization includes welcoming **Melanie Tory** in May 2021 as the new Director of Data Visualization Research based at the Roux Institute. Tory joined Northeastern from Tableau Software, where she was engaged with both academic and applied user and industry visualization projects.

In her new role, Tory cultivates and drives innovative research partnerships in IDDv as a major thrust area across the university’s global network. She also holds Professor of Practice appointments in the College of Arts, Media and Design and Khoury College of Computer Science.

Charged with building a team of research professors, research scientists and post-doctoral researchers, Tory is initially focusing on interdisciplinary research projects with CAMD,

Khoury and Roux Institute colleagues, and developing relationships with external partners with a substantial presence in Maine.

She also aspires to play a major role in connecting visualization across all of Northeastern’s global campuses. As she explains, “That includes building cross-disciplinary relationships between visualization professionals in CAMD and those in computer science and those who might be starting up other projects at regional campuses.”

With a background in both academic and industry research, Tory is more than comfortable working at the “intersection” between the two realms where projects “are interesting to the academic community but also have a real world impact. We’re trying to find problems where research we do will bring value or delivers something new that a partner needs, while also advancing state of the art knowledge in the field.”

The growth in IDDv research partnerships across the network parallels CAMD’s expanding graduate program presence. For example, a new Master of Science in Information Design and Data Visualization is currently under development in Vancouver, a region with vibrant industry growth at the intersection of creative and technology fields. [N](#)



Connecting the Digital and the Physical Worlds

What started almost seven years ago as a volunteer project with two Game Design students has officially received Tier 1 funding as of July 1.

Tiny Seas is an interdisciplinary collaborative effort with faculty experts in Marine Science, Game Design, and Data Visualization. “Tiny Seas, as the name suggests, takes place in a small aquarium or sea in which you have a bunch of creatures that are loosely inspired by actual marine life,” Art + Design Associate Professor **Casper Harteveld** explains. Each creature has its own thermal curve and eating habits, all of which the player needs to balance as actual climate change data is slowly introduced throughout the game. “As the climate changes over time you will see that the ecosystem changes as a result, and that’s one of the learning objectives that we wanted to get across in the game,” he said.

“We are trying to communicate some pretty complex ecological processes that explore how marine ecosystems will respond to climate change,” College of Social Sciences and Humanities Professor **Brian Helmuth** said. “Gamification is a fantastic tool for allowing students to explore these concepts in a way that is engaging and fun.”

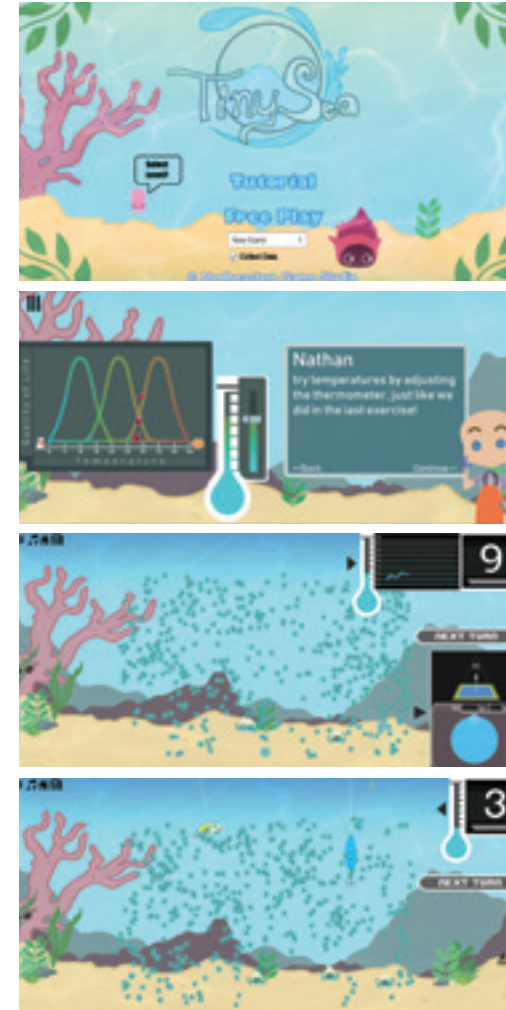
But there’s so much more to the game than just showcasing the effects of climate change. Art + Design Assistant Professor **Laura Perovich**

recently joined the project with the goal of taking data visualization off of the screen and into the physical world, making the data more accessible to a wider range of people. “Scientists and individuals who deal with data all the time have certain ways of reading data, but if you turn that same data into a sculpture or an installation in the physical world, you may see different things in that information,” she explains. “Different people can understand data in different sorts of ways.”

Aimed at middle school students, Perovich also hopes Tiny Seas will get students more interested and invested in their local environments. “It could be as simple as getting kids to go outside and understanding local resources,” she said. “With the pandemic there’s been a big focus on the digital world, but it’s important to remember that there are wonderful things about the physical world and there’s an opportunity to connect those spaces.” She also hopes that the connection between the digital and the physical space will inspire players to take action to address issues impacting the environment. “It’s one thing to understand the concept of climate change or resiliency on the screen, but if you can connect to something that’s happening near you hopefully that can help communities start making small changes.”



“In TinySea, you are an aquaculture farmer. Build, manage, and sustain a productive, multi-tropic aqua farm in the face of environmental change.”



Using Virtual Reality to Improve Physical Rehabilitation

Rehabilitation is a critical and transformative time in a patient’s life. Rehabilitation regimens are integral to a successful recovery requiring consistent and repeated exercise and assessment. However, problems with access and delivery of physical rehabilitation programs are common.

In collaboration with Massachusetts General Hospital and Massachusetts Institute of Technology, a group of interdisciplinary students are working together to develop an innovative physical rehabilitation approach using virtual reality (VR). Utilizing the benefits of immersion, the approach guides patients through their regimens supporting their physical and emotional recovery.

Currently named Chrysalis, the current product focuses on rehabilitation for total knee arthroplasty, but the end goal is to enable a general remote, adaptive, accurate, interactive, accessible and low-cost physical rehabilitation method. “There is a lot of interest in integrating these new technologies into the healthcare field,” said Game Design Associate Professor **Casper Hartevelde**, who is overseeing the project on the Northeastern side.

Hartevelde assembled a group of eight students from across the university utilizing Northeastern’s XN project system, and was quickly impressed

by how motivated and dedicated the students were. “They really took ownership of the project,” he said. “I established three different groups and naturally there were leaders who emerged in each group and they started planning and coordinating meetings themselves.”

The students ultimately ended up submitting the project to the annual RISE competition, where they were awarded Best Interdisciplinary Project. “It was nice to be recognized for all of the hard work the students are putting in,” Hartevelde said.

This project has continued over the summer with approximately 13 students, including many returning from the spring semester. They have been further developing the initial prototype, focusing in particular on what kind of data can be extracted to be able to give meaningful feedback to users as they complete different levels of their rehabilitation.

“It will really be interesting to see how this new group of students take to the project,” Hartevelde said. “This semester was really transformational for the students who participated. And they’re already stepping up and showing leadership and providing directions to new students and it’s really amazing to see.” [N](#)



Example of the StudyCrafter game, related to climate change.

Gamified Story Helps Researchers Examine a Post-COVID Society

Researchers led by Northeastern Associate Professor **Casper Hartevelde** and Visiting Assistant Professor and postdoc **Giovanni Troiano** are working to understand and speculate around the future of society after (or with) COVID-19 in collaboration with **Matthew Wood** from the University of the West of England. The researchers, graduates from CAMD’s Master of Science (MS) in Game Science and Design program, were **Mustafa Feyyaz Sonbudak** and **Riddhi Padte**.

They have conducted a gamified story completion method study that challenges participants to imagine what the world will look like post-COVID. It examines impressions and understandings around how society will be affected and impacted by this pandemic in the future—including the availability of resources, human-to-human relationships, and technological progress. They focused on applying speculative design to the scientific understanding of social phenomena.

The work will be published at the Designing Interactive Systems (DIS) conference, titled “Are We Now Post-COVID?: Exploring a Post-COVID World Through a Gamified Story Completion Method.”

The story completion game is about the life of an individual who lives in a post-COVID world. Throughout the game, participants are asked to write stories that speculate about what this individual does, sees, and feels in this post-COVID environment.

StudyCrafter is a free and playful platform where users can create, play, and share research projects to advance understanding of human behavior together. The platform was developed by Hartevelde and is maintained by the Northeastern Game Studio at Northeastern University, and has received financial support from the Defense Advanced Research Projects Agency and the National Science Foundation. [N](#)

Center for the Arts Supports Local Cultural Ecosystem

The Center for the Arts (CfA) is a hub for anti-racist and community-building work on Northeastern’s Boston campus and across the wider city. Through contemporary art exhibitions, programs and events, city and campus collaborations, and interdisciplinary research initiatives that position creative practice as a catalyst, the CfA brings diverse people and perspectives together to engage with urgent issues of racial justice, cultural equity, and the role of the arts in individual and community wellbeing.

In response to the pandemic and ongoing structural barriers to arts access, in August of 2020, the CfA partnered with a team of Boston-area curators and artists to develop AREA CODE. Aiming to support the region’s cultural ecosystem and arts community, and to connect people safely with art—and each other—in a time of social distancing, the month-long decentralized art fair took on forms as varied as a video art drive-in in a Salem, Massachusetts, parking lot, a crowdsourced needlework project, and pop-up exhibitions in vacant storefronts in partnership with local businesses.

Amy Halliday, Director of the Center for the Arts, was curator and coordinator of public programs and artists’ talks: hosted by CAMD’s events team, these spanned Instagram live studio visits, participatory zine-making and virtual performance workshops, and panel discussions. In addition

to removing financial roadblocks—participation was free for exhibitors and viewers alike—it was also the first contemporary art fair focused on creators with links to New England, bringing a diverse group of regional voices to the forefront in a sector that often privileges the metropolitan centers of Los Angeles and New York City.

Supporting, amplifying, relationship-building, and contributing to the local has been an important ethical proposition for the CfA. The spring Gallery 360 exhibition, Dream Boston (February 15 – April 11, 2021) was inspired by a series of audio plays commissioned by the neighboring Huntington Theatre Company that invited local playwrights to imagine the post-pandemic future of the city. For Halliday, “Virtual Attendance,” by **Miranda ADEkoje**, struck a chord. The work presents a dystopian Boston hollowed out by gentrification and the erasure of prominent African American cultural spaces, such as Hibernian Hall and Nubian Square. Listening to the piece in the early fall of 2020, and thinking about the place of Northeastern in relation to the city, Halliday invited ADEkoje to co-curate a visual arts elaboration of the Dream Boston prompt.

Together the pair invited visual artists whose work is “in, of, or for” the city to respond to the call to imagine “what the future-we-wish-to-see might ask of us now,” ultimately selecting seven artists who each developed different visions, from a



Opposite page and above: *No Me Toques*, 2019-2021, spray paint and enamel on canvas and wall. Photo by Ruby Wallau/ Northeastern University

Miranda ADEkoje and her daughter, Yemisi, spending time in the exhibition. Image courtesy of Miranda ADEkoje.



Left: Candice Jackson, *Jordan, Nadia, Aaron, and Leah*, from the series *And They Were Radiant*, 2017, archival inkjet prints.

Opposite page: Woomin Kim, *Urban Nest: Boston*, 2017, found fibers from Boston area. Photo by Ruby Wallau/Northeastern University




100-pound textile woven from discarded items salvaged across the city, to hand-printed banners and futuristic video work. “Every piece in this contingent collection is layered, both physically and metaphorically. They solicit closer attention, pick at questions beneath the scab of what has become our accepted culture.” says ADEkoje of the exhibition.

ADEkoje and Halliday worked hard to engage audiences with the exhibition, despite campus spaces being closed to the broader public during the pandemic: They created a digital 3D model of the gallery, including text and high-resolution images and used it to lead curatorial tours, and invited artists for a virtual reception.

CfA programmatic and research initiatives included the Pattern Recognition colloquium, a trans-Atlantic exchange between Boston and London bringing together artists, sociologists, legal scholars, and others to illuminate issues at the intersection of art, technology, and law. Building on these conversations, the Center

awarded \$15,000 in seed funding to five projects on the theme of Modes of Address/Redress, including support for CAMD faculty **Derek Curry** and **Jennifer Gradecki**’s artistic research project *Boogaloo Bias*. The study uses absurdity to reveal some of the problematic uses of facial recognition software by law enforcement, such as the practice of “brute forcing” where, in the absence of high-quality images of a suspect, agents substitute hand-drawn forensic sketches, proxy images generated from artist sketches, and images of celebrities the suspect is reported to resemble, leading to extensive false positives.

Reflecting on the past year, Halliday is optimistic: “So often, people think of the arts as merely reflective or illustrative of what is happening in the world. Our experience working directly with artists, creating original exhibitions and events, and initiating new research ventures, makes it clear that the arts are generative and disruptive. Creative practices actively reveal and critique injustice and help manifest alternative ways of being. And that is something that gives me hope.” 

Live Theatre Undeterred by Pandemic

When COVID shuttered theater doors, Professor of the Practice **Melinda Lopez** found several ways to adapt. “Theater artists as well as so many other performing artists were all asking ourselves ‘how do we make theater when our mission isn’t possible?’,” Lopez asked. As the first recipient of the Charlotte Woolard Award, given by the Kennedy Center to “a promising new voice in American theatre,” as part of the Mellon Foundation’s national playwright residency program from 2013-2019, and as a proponent of advancing Latina voices in theater, Lopez was uniquely positioned to answer this question.

As of March 13, 2020 it was no longer possible to entertain and interact with audiences while keeping both performers and audiences safe. But with the help of technology, ingenuity, and creativity, Lopez and her colleagues were able to find a way.



Screen captures of *As U Like It* virtual performance.

Dream Boston

When the pandemic first hit, one question was clear: “What are we looking forward to when we get through this?”

Through a partnership with the Huntington Theater Company, several short audio plays (eight minutes or less) were commissioned to area playwrights, asking them to imagine a place in the city they loved and what it would look like in the future.

“What is the city we want to come back to?” Lopez asked. “What will the community feel like?”

The project commissioned a racially and ethnically diverse group of area playwrights and performers to compose a total of 15 episodes, all of which are free and available to access at huntingtontheatre.org/season/upcoming/dream-boston. Lopez wrote the introductory episode, “By the Rude Bridge”.

Black Beans Project

In a Zoom-recorded play featuring a fictional brother and sister duo coming together to comically cook a family recipe of black beans, Lopez and fellow Latinx actor **Joel Perez** address a concern that was familiar to many as pandemic-induced lockdowns came to a close—“How am I going to come out of this and am I ready?”

While the story is fictional, Lopez acknowledges it’s a sentiment that she feels is familiar to many. “We didn’t try to say ‘everything is fine,’ but the overall message is hopeful.”

Lopez and Perez both grew up in Massachusetts and wanted to make sure “Black Beans Project” featured experiences of the New England Latinx community, which are not commonly found in these narratives.

“As U Like It”

After so many virtual interactions, by Spring 2020 “people were just aching to do something together –to be in a community,” Lopez explained. After several discussions regarding safety protocols, she was given the greenlight to direct a production of “As You Like It” live.

“It was so needed, and so necessary for students who were hungry for that kind of experience,” Lopez said.

Following strict safety protocols and guidelines, students built sets, donned costumes, rehearsed, and ultimately put on a production, albeit not live, but recorded, for audiences to enjoy. While portraying a love story from six feet apart may be difficult, Lopez still states it was “amazing to see,” and was an instance that showcased many of the interesting theatrical ways problems can be solved, be it with clear masks or gloved hands. N

Communication Studies Professor Launches COVID Dashboard Study

Communication Studies assistant professor **Ryan Ellis** and his colleagues received grants from Ford and Sloan, and the National Science Foundation. The two grants (worth \$100,000) support Ellis and his team's research initiative, the COVID Data Builders project, which examines the rapid proliferation of online COVID-19 tracking dashboards.

Spun up under immense pressure by a loose network of volunteers and paid staffers, these dashboard landing pages became information lifelines. Infection-rate tallies, easily legible infographics, and interactive maps streamlined a wave of data, bringing much-needed order to the pandemic experience. One of the most well-recognized examples of these efforts is The COVID Tracking Project, which wrapped up operations in early March 2021. Countless others serve specific populations, run by dedicated solo coders. Northeastern has been relying on its own Testing Dashboard since mid-August 2020.

The focus of the COVID Data Builders project, which sets it apart from other more technology-centric studies, is the emphasis on people. The team examines the unique mix of part-time and full-time volunteers, government employees, and private sector individuals that create and maintain these dashboards. The project aims to offer a blueprint for navigating future public health crises and interdisciplinary collaborations.

The researchers also review the information COVID consoles provide. The COVID Racial Data Tracker highlights how the pandemic disproportionately affects Black, Indigenous, Latinx, and other minority communities. Created by the Boston University Center for Anti-Racist Research in partnership with the COVID Tracking Project, the dashboard is an explicit effort to accurately represent reality. Said Ellis, "We're looking forward to learning more about the remarkable efforts of COVID data builders and getting deeper insights into how data infrastructure are made, challenged, and maintained." [N](#)

Advocacy Firm Fights for Victims of Racism

At the onset of the Black Lives Matter protests in May 2020, Journalism master's student **Brandi Griffin** and Media Advocacy master's student **Tyler Stitt** saw a problem. The murders of George Floyd, Breonna Taylor, and countless others had sparked an avalanche of media coverage that capitalized on victims' suffering in a moment of national tension, while once again failing to address their systemic context.

Often, major media outlets only cover acts of racism when they cause injury or death. The reality, however, is that people of color experience racism daily in ways that don't generate evocative headlines and, as a result, never make it to newsrooms. Brandi and Tyler wanted to support individuals, groups, and organizations experiencing day-to-day racism by providing them the means to pursue justice. Driven by this purpose, the pair launched BLK SNO.

Created under the School of Journalism, the advocacy organization (pronounced "Black Snow") explored ways in which people of

color and concerned citizens can report and document forms of racism perpetuated by taxpayer employees and those in power using the disciplines of journalistic fact finding, research, and fairness. The group developed methods to authenticate, investigate, and document its findings in a publicly-accessible archive and worked with community activists to share and build upon it. By creating a safe space that would catalogue instances of racism, while holding the perpetrators accountable for their actions, victims were offered tools to move towards remediation.

While both Brandi and Tyler have graduated from Northeastern, the advocacy organization continues to grow with the support of School of Journalism Director **Jonathan Kaufman**, and engagement from Northeastern graduate students. Its founders plan to serve as consultants for the initiative and are excited about its ongoing evolution. [N](#)

School of Architecture Thrives in Unprecedented Times

In the face of an unfamiliar, rapidly changing situation, leaders in the School of Architecture had to think quickly in order to continue providing workspaces for students on campus and multifaceted learning experiences.

Spearheaded by Associate Professor **David Fannon**, alongside Graduate Programs Manager **Mary Hughes**, Administrative Assistant **Kate Zephir**, and Maker Space Manager **Patrick Kana**, the group reimaged and reconfigured the Ruggles Architecture Studio. The 14,000-ft. space went from 300 seats to approximately 80 seats to meet social distancing requirements. The team also set up a registration-based system where students could reserve three-hour blocks of time. While the graduates and undergraduates didn't have designated desks per usual, they always had access to a place to work. What's more, despite the influx of new regulations, all the stations—laser cutter, a model shop, craft area, 3D printers and digital output to tabloid printers—remained open.

Classrooms were taken outdoors, as faculty led field trips by foot or bicycle throughout Boston to allow for social distancing in the open air while studying the city. Professor **Michelle Laboy** held group conversations with students via their cell phones on-site. Change to During professor **Kate Kennen's** landscape architecture classes, she used chalk on city sidewalks and streets to review landscape construction details with students.

To accommodate remote learners, much of the curriculum migrated to digital-based representation, shifting from physical modeling to using programs like Rhino, Grasshopper, and AutoCAD. However, particularly in the foundational design studios, the coursework was innovated to incorporate live-action videos of model fabrication or hand drawing and painting techniques. Upper-year undergraduate students were hired from locations around the country to host drawing and modelling sessions with students through make-shift recording stations set-up in spaces ranging from personal bedrooms to family garages.

Despite the multitude of barriers presented by the pandemic, Associate Professor **Peter Wiederspahn** and Kana launched one of the department's most successful studio courses, Furniture Urbanism. Groups of in-studio and virtual students worked together to build full-scale furniture. Unexpectedly, the less densely utilized studio allowed for local students to fabricate pieces in the shop with greater ease. Their off-site teammates created digital and 3D models. The results were large, whimsical pieces installed on Centennial Common, Richardson Plaza, between Ryder Hall and Ruggles Station, and next to the Interdisciplinary Science and Engineering Complex.



Photos are part of the Furniture Urbanism course.

Top: Christina Lau, Hannah Ferguson and Samuel Rosario seesaw on the Wooden Wave. Photo by Ruby Wallau/Northeastern University.

Bottom: Noah Wendel, Sung Jun Kim and Acadia Alden work on installation by Ruggles Station. Photo by Ruby Wallau/Northeastern University.

Opposite: Alexandria Batiste works on a project in the Architecture Studio. Photo by Ruby Wallau/Northeastern University

Similarly, in an effort to keep offering robust programming, the department launched an urban landscape painting and drawing course, led by visiting faculty **Bob Miklos** and **Tom Wales** of DesignLAB Architects—the team responsible for the Curry Student Center renovations.

Reflecting on this unprecedented experience, the Director of the School of Architecture **Daniel Adams** said, “We learned a lot this last year specific to the discipline of architecture—we learned more about where our cities and landscapes succeed and fail in serving communities. In school, we learned a lot of new lessons about how we can efficiently bring people together from diverse geographies and contexts, we learned about how we can, and must, make access to technologies more equitable, we learned how the most advanced digital technologies and the simplest mechanical tools—like pencils—can contribute to our resilience as designers. Most of all we leaned on the collective creativity and diverse experiences of our faculty, staff, and students to keep architectural learning and advancement moving forward.” [N](#)

Virtual Reality Reinvents Immersive Theater During COVID-19

What do you get when you combine virtual reality and immersive theater? One answer: The Under Presents, developed by Tender Claws, an LA-based art/game studio founded by **Danny Cannizzaro** and Northeastern Assistant Professor **Samantha Gorman**.

Launched in November 2019, the game contains two interlocking worlds, including “roving encounters” with live actors, who were initially slated to only perform virtually for four months but who continued to perform throughout 2020 due to COVID-related lockdowns. Both the recorded and live stage acts were developed in collaboration with Brooklyn-based experimental theater group Piehole.

“You never know what’s going to happen [in the game],” said Gorman, who developed a performance methodology for the cast of 18 actors who participated in this project. And that level of spontaneity seems to have kept users coming back for more, with one father/daughter duo claiming to have logged more than 500 hours of combined game time.

As COVID closed physical venues in Spring 2020, the Tender Claws team looked to The Under Presents to provide a more traditional ticketed, but still interactive and immersive, theater experience using VR. The result was The Under Presents: Tempest, a 40-minute long solo

show where a performer playing Prospero or Prospera takes audiences through their private re-imagining of Shakespeare’s original play. Participants interact with a performer and several other players live throughout different scenarios within the story.

While Tempest exists within the framework of The Under Presents, the team at Tender Claws had to overcome a number of obstacles to launch the show. “We had to ration the actors’ time...make sure the experience was scalable...develop a brand new virtual ticketing platform.” Gorman explained. “There were a lot of moving parts.”

But all that hard work has paid off. Not only have both The Under Presents and Tempest won a number of awards including “VR Experience of the Year” at the 2020 AIXR VR Awards and “Best Narrative Experience” at 2020 Raindance Film Festival, but the support from the user community was moving, according to Gorman.

“There was such an unexpected amount of support for the cast and a desire for the players to reach out to the actors,” Gorman said. From virtual group hugs at the end of a performance of Tempest, to roses being thrown on the stage after the play’s final performance, even in socially distanced circumstances, users still found a way to show their appreciation. [N](#)



Images from Tempest.

Faculty Explore Social Justice and Anti-Racism – with Support of New Grant Program

In July 2020, CAMD announced a new grant program to support research on social justice and anti-racism. The award recipients and projects are as follows:

DEREK CURRY

Assistant Professor, Art + Design

Hand's Up! (don't shoot)

This project served as a prototype of an experimental first-person shooter (FPS) game where the players' goal is to find alternatives to shooting other players and non-player characters. Using events in the news where law enforcement has used lethal force against unarmed civilians and non-violent protestors as a background narrative, the game works as a pedagogical device that encourages players to find solutions that do not involve the use of lethal force while also working to depict people of color as valuable members of society. The development team included **Derek Curry** (PI) who worked closely with game design students **Rayshawn Hughes**, **James Andrews Jr.**, **Christopher Boyd**, and **Tomme Denney**. The team used the "Values at Play in Digital Games" (Flanagan and Nissenbaum, 2014) that was developed specifically for the integration of human values into the design of video games. In early 2021, the team delivered a playable prototype of the game that will also be submitted to independent game festivals and publishers.

PATRICIA DAVIS

Associate Professor, Communication Studies

Marginal Bodies: Women of Color, Representation, and the Struggle for Citizenship and Belonging, 1920-2020

This project will be a visual exhibit detailing the historical representation of African American women in popular culture during the last one hundred years. Headed by **Patricia Davis**, the exhibit, which includes a timeline with a combination of images and written historical context, will enable viewers to make the connection between popular representation and the broader societal inequities that define contemporary society. As images wield tremendous influence in shaping debates over public policies, they have traditionally been used to marginalize African Americans and other disenfranchised groups from common notions of citizenship and belonging and have been mobilized in both the enactment of and resistance to structures of racial hierarchy. The exhibition, which will take place in fall 2021, will enable viewers to connect the symbolism embedded in images to the material realities of the depicted subjects and includes a range of images that appeared in various media spheres, including film, television, theater, print advertising, newspapers, and magazines.

FRANCESCA INGLESE

Assistant Professor, Music

Decolonizing Music: Resources for Students and Faculty

Supported by a CAMD Social Justice and Anti-Racism Mini Grant, the "Reframing the Music Classroom: Incorporating Anti-Racist Practices and BIPOC Voices" project aimed to provide students and faculty with resources to help center the voices of scholars and musicians who identify as BIPOC (Black, Indigenous, People of Color) and to provide faculty with pedagogical materials to create anti-racist music classrooms. **Francesca Inglese**; Music Library Specialist, **Debra Mandel**; and two undergraduate student researchers, **Avery Kelly** and **Rose-Laura Meus** worked on this project over the 2020-21 academic year. The team ultimately created four interconnected living subject guides featuring everything from peer-reviewed journal articles to popular blog posts and podcasts that add to efforts to decolonize the field by investigating our practices of citation and centering the perspectives of scholars long marginalized within academia. Meus and Kelly selected one provocative article or piece of media each week, which the group circulated to music faculty and students in newsletters. The project also resulted in a virtual event: "Black Women Musicians as Radical Intellectuals" featuring **Daphne A. Brooks** and **Terri Lyne Carrington**; a host of new library purchases, including 35+ books by BIPOC scholars and on topics related to Black music, music and race, and music from under-represented groups, as well as new journal subscriptions; and presentations at RISE and NEMLA. The guide is a living document and will continue to be updated through the fall and beyond. [N](#)



"Hand's Up! (don't shoot)" game design images provided by Derek Curry.

Faculty Research Spotlights

1

SARA JENSEN CARR

School of Architecture

In Spring 2021, an interdisciplinary studio in the School of Architecture, led by Professor **Sara Jensen Carr** and consisting of students from the Architecture, Landscape Architecture, and Sustainable Urban Environments programs were invited to take part in the Envision Resilience Nantucket Challenge, sponsored by Remain Nantucket and led by the Florida Climate Institute. Alongside other student teams from Harvard, Yale, the University of Florida, and University of Miami, these students were tasked with proposing innovative designs for the island of Nantucket that account for sea level rise and other climate impacts. Aided by environmental analysis and research performed in Professor **Cullen Meves'** Urban Ecologies and Technologies course, students met with national experts and community leaders to propose cutting-edge solutions scaled to the local context. Professor Carr and four students traveled to Nantucket the first week of June to present this work to the residents and other teams, and will have their work exhibited at the Macy Warehouse in downtown Nantucket through the end of 2021.

2

GLORIA SUTTON

Department of Art + Design

Pattern Recognition–Marginality as Research Methodology draws on case studies and methods from art history and data feminism to detail how computation and civil rights become co-constituted during the 1960s through the fundamental axiom of pattern discrimination—a term used in computer science to describe the “imposition” of identity input on data, as well as the prejudicial treatment of individuals based on gender, race, and ability. Focusing on visual artists who take up film, video, digital media, and software to generate decolonial and feminist artistic strategies, Pattern Recognition–Marginality as Research Methodology functions as an intersectional lens to examine how culture is not only mediated by computational frameworks, but increasingly transpires through algorithmically pre-determined ones. This project will yield a book-length study and a component of the project is a competency-based mentorship opportunity for a CAMD undergrad to work with project leader, **Dr. Gloria Sutton**, Associate Professor of Contemporary Art History in Art + Design.

3

ELIZABETH GLOWACKI

Department of Communication Studies

Elizabeth Glowacki, Postdoc in the Department of Communication Studies, authored a study, published in *Substance Abuse*, about addiction concerns on social media during the COVID-19 pandemic. During the recent periods of social distancing and stay-at-home orders, individuals managing or recovering from addiction turned to social media as a space to post questions and concerns. To track and better understand these conversations, the study, entitled Identifying #addiction concerns on Twitter during the COVID-19 pandemic: A text mining analysis, worked to identify how the public was discussing addiction on Twitter during the pandemic. Other contributors to the study were **Gary Wilcox** and **Joseph Glowacki**. In addition, Elizabeth is currently working on a social media and health messaging project with Professor **Susan Mello**, Communication Studies, on COVID-19 messaging on Instagram. Specifically, Glowacki and Mello are looking at how the Centers for Disease Control and World Health Organization use Instagram to communicate about the pandemic in a way that emphasizes threat severity and susceptibility, and how they attempt to increase self-efficacy and response efficacy within their audiences. They are co-principal investigators on the project, which is funded by Research Development and the Provost's Office at Northeastern University.

4

RAHUL BHARGAVA

School of Journalism / Department of Art + Design

LAURA PEROVICH

Department of Art + Design

The “Embodying Information” project explored dance and theater as paths to creating new understandings of information and bringing people together around data to increase collective empowerment and engagement. The interdisciplinary team included Northeastern faculty, post-docs, graduate students, and undergraduate students from Art + Design, Journalism, Theatre, and Architecture. In the past year, there were three workshops using activities that designed to explore embodied representations of information. The “Data dance” workshop investigated how somatic invitations might engage experienced dancers in formal modes of understanding and interpreting information through movement. The “Data theater” workshops leveraged participatory theater to investigate how people relate to data differently when asked to perform some story they find in it. The next phase of this project will involve working with community groups, performers, and educators to put the approach into practice in more real-world settings. [N](#)

Grants Fund Impressive Faculty Work

1

PSYCHE LOUI

Assistant Professor, Department of Music

Enabling Creative Social Interactions

Creativity is the cornerstone of human culture and is the core cognitive capacity that has enabled music throughout history. Much of the act of creating new music, such as in music composition, is an effortful process that requires prolonged persistence, motivation, and dedication. However, other aspects of musical creativity, such as musical improvisation, have an appearance of spontaneity and automaticity, and appear to depend on states of flow that seize the improviser as they encounter musical ideas and produce novel musical output seemingly in real time. How is this real-time creativity possible: how does the brain tackle the problem of musical improvisation, and how does it accomplish this feat? Can improvisation be learned, and if so, how? This project is about the role that expectation and prediction could play in how the mind conceptualizes creative acts in real time. Drawing from classic work in cognitive

science, Assistant Professor **Psyche Loui**, proposes a multi-level model of musical creativity as a complex system that can be described at computational, algorithmic, and implementation levels, with predictions over musical time operating at the center of the complex system. While musical improvisation is a real-time act of creativity, it draws upon a knowledge base of learning, memory, autobiographical experiences, and mental representations at multiple time-scales. Loui considers the relationships between prediction, expectation, creativity, and musical time, by reviewing evidence from diverse disciplines including human perception and performance, musical information retrieval, human electrophysiology, and structural and functional neuroimaging. As an illustrative case that ties together these diverse lines of evidence, Psyche examines musical improvisation as a set of human activities that flexibly engages multiple capacities of the mind across different time-scales.

2

BROOKE FOUCAULT-WELLES

Interim Chair, Department of Communication Studies

SSRC Social Data Research Fellowship

In an ideal democracy, many voices are expressed and heard. In U.S. American democracy, this ideal has not yet been realized; marginalized groups, including Black, Indigenous, and People of Color (BIPOC), women and gender minorities, and those with low socioeconomic status have been systematically excluded from equal participation in politics. Although the internet brought optimistic predictions that its openness was intrinsically more inclusive and democratic, research demonstrated that the early elites of the internet era looked a lot like pre-internet elites. While the expression of opinions proliferated online, traditional inequalities—both in who participated and who we paid attention to—remained. However, there are reasons to believe that new forms of political communication and participation enabled by social media are shifting this imbalance. A growing body of evidence suggests that social media, especially Twitter, may be shifting the balance of who has voice and influence in the public sphere, allowing ordinary citizens greater access to influence mainstream politics. **Brooke Foucault-Welles**'s research leverages a panel of 1.8 million Twitter handles matched to U.S. voter records, to examine how Twitter has changed political voice and attention dynamics in the lead up to the 2020 U.S. Presidential election. This research will demonstrate whether Twitter has changed how marginalized groups experience political voice, attention, and participation in the United States.

U.S. Army Research Lab STRONG Program

Leveraging state-of-the-art sensing technology, this project aims to theorize and model team communication at the micro- and meso-scales in order to develop virtual agents that are able to fully understand and effectively participate in dynamic human-agent teams. Brooke's team brings together leading experts in human physiology, non-verbal and verbal sensing, and dynamical team communication to collect a rich and comprehensive record of team communication dynamics across modalities and scales. They combine dynamical streams of multimodal data from human-agent team communication into a single, unified model of team interaction and performance focusing on two research aims: RA1. identifying streams of data that are uniquely, or in combination, predictive of team performance, and RA2. identifying critical windows where autonomy can intervene to alter, augment, and/or improve team performance outcomes. To achieve these research aims, Foucault-Welles' team built custom technology packages, integrated these custom technology packages with existing biosensing technologies, developed algorithms to integrate multimodal data streams collected at different time scales and with different degrees of detail, and the team will analyze the integrated data streams to identify signals of effective performance and opportunities for agent intervention. Together, the technology and algorithms Brooke's team develop will allow autonomous agents to dynamically and effectively participate in human-agent teams.



3

ANG LI

Assistant Professor, School of Architecture

Exhibit Columbus, an architecture biennial in Columbus, Indiana

Window Dressing is a façade installation along the Washington Street face of The Commons in downtown Columbus, Indiana, that invites the public to reflect on the cultural and architectural legacy of Late Modernism. Through a lightweight and ornamental cladding system of overlapping mylar shingles, the installation recalls the mirror-glass façade of the original 1973 building designed by César Pelli and Norma Merrick Sklarek of Gruen Associates, which was demolished in 2008. Assistant Professor **Ang Li**'s

research into the conflicting material histories of mirrored glass—first developed by the aerospace industry then rapidly used within architecture throughout the 1970s—continues her interest into the afterlife of building materials. Her installation, in contrast to the smooth and hermetic surface of the curtain wall façade, will present layered reflections of the surrounding context and the shiny mylar shingles will react dynamically to changing atmospheres and events: wind and light, pedestrian traffic, and the civic rhythms of downtown Columbus. [N](#)



Window Dressing is a site-specific installation by Ang Li, at the Commons, Columbus, IN, that invites the public to reflect on the thick history of the building's thin exterior envelope. Through the design of a temporary facade along Washington Street, the project recalls of the original Commons and Courthouse Center by César Pelli and Norma Merrick Sklarek for Gruen Associates.

Architecture Students Frame Campus-Wide Conversations About Social Justice

When Assistant Professor of Architecture **Michelle Laboy** was first approached to become the faculty advisor of Northeastern's chapter of the National Organization of Minority Architects (NOMAS) in 2017, she, like so many others, had no idea what 2020 would bring.

The aim of NOMAS is to create a space to discuss and explore areas of interest to minority architecture students, from creating affinity groups to addressing social justice issues within the field of architecture.

While members of Northeastern's NOMAS chapter had already been actively involved on campus, from leading workshops and assisting other student groups with community engagement projects, to finding fun and stress relieving activities for their fellow architecture students to participate in, in the fall of 2020 these students decided they wanted to be at the forefront of the discussions across campus that were focusing on social justice.

Fall 2020

"The students wanted to start an internal conversation that opened up to the world outside our campus," Laboy explained. "They wanted to take a look at the role architects can play in terms of transforming the culture within the school and beyond, and to set the tone for how architecture engages with ongoing and emerging movements of social justice."

After meeting with the administration throughout the summer of 2020, students and faculty designed three panels to examine the intersection of race and environmental justice with three critical and intersecting themes for designers of the built environment: access, engagement, and exclusion. "I can only describe these events as 'transformational,'" Laboy said.

Instead of only inviting panel guests with strictly architectural backgrounds, the students chose to invite artists and community leaders to participate in order to gain insight as to how a variety of creative fields empower marginalized people to engage with the built environment in their work.

The first panel discussion in September, on access, highlighted the work and experiences of artists that had a disability and used performance and art to empower themselves and others. The second, held in October, focused on engagement and featured community leaders from three non-profits in Boston—Chelsea Collaborative, IBA Boston, and NOAH—whose goal is to organize and engage communities to participate in the process of shaping the built environment, while addressing issues of affordable housing and community culture. The third and final discussion in November consisted of a panel of CAMD faculty and students examining the ways in which people are intentionally or through neglect excluded from society, from the public realm, and in some cases from the benefits of what designers create.

Spring 2021

After the success of the fall's programming, the NOMAS students decided they wanted to continue discussions the following semester. **Nicholas Brown**, Associate Teaching Professor, who teaches in both the Urban Landscape Program and the Department of History, invited film-maker **Brett Story** to have a discussion with the students after the screening two of her films, *The Hottest August*, and *The Prison in Twelve Landscapes*.

The final film screening featured the documentary film *The Changing Reality of Disability in America 2020*, immediately followed by a conversation with **Valerie Fletcher**, the Executive Director of the Institute for Human Centered Design (IHCD). Fletcher oversees projects ranging from the development of design guides for accessibility compliance and inclusive design to a wide range on consultation and design services to public and private entities in the U.S. and globally. Fletcher was of particular interest to students because she addressed what may be referred to as "hidden disabilities"—such as mental health issues, or other cognitive impairments—usually overlooked in architecture practice which tends to focus on physical disabilities.

"This series really helped students and faculty think deeply about the work we do and the people we help, but also the people who are sometimes forgotten," Laboy said. "We hope to continue the series and expand upon topics related to social justice and to find ways to further integrate them into the curriculum every year." ✕

New Executive Editor of Time Targets Disinformation



News organizations should focus on delivering truth and developing trust as corrosive conspiracy theories and mudslinging erodes faith in journalism, says **John Simons**, a Northeastern alumnus who

recently became executive editor at *Time*. Simons joined the the vaunted publication at a precarious time for journalism, both ideologically and financially. But the 1992 graduate says he's more hopeful than ever.

"The biggest mission for the profession of journalism right now is combating misinformation and being champions of truth," explains Simons.

Simons says he learned about earning an audience's trust while working at *The Wall Street Journal*, both as a reporter and later as an editor.

"The Journal ranks really high among trusted publications and I think it's because the organization has strong rules and standards, things they just don't budge on," says Simons.

Simons had always wanted to write, but he initially started at Northeastern working toward a business major with a focus on economics. It was only after a friend suggested he try an introduction to journalism class that he realized he could make a living pursuing his passion.

"I loved that you take something you're good at and you figure out how to make yourself useful in the world," says Simons, who added that a journalism class focusing on local government made the biggest impression on him.

Students were told to pick a Boston neighborhood and make the beat their own. Simons chose the Fenway.

A Northeastern professor helped Simons get an internship at *U.S. News & World Report* after he graduated, and he was hired following the internship. His specialized focus on technology during the time of the internet boom helped Simons make a name for himself.

"Over the last few years people are starting to realize that it takes real work to get things right and organizations need to hire professionals. I'm hoping that it's only going to become clearer that to get a quality product, you need to pay for it," Simons says. [N](#)

[Excerpted from News@Northeastern, March 23, 2021. Image courtesy of John Simons.]

Team Explores Arts Participation as Strategy for Racial and Health Equity

As Principal Investigator for a 2020-2021 Tier 1 project, **Rebekah E. Moore**, Assistant Professor, Music Industry, recruited an interdisciplinary team of faculty, students, and community artists to research the arts as a critical public health intervention on structural racism and its predictive negative health outcomes.

The team, including **Antonio Ocampo-Guzman** Chair of the Department of Theatre, **Amanda Reeser-Lawrence** Associate Professor, School of Architecture, MFA graduate student **Dee Williams** (Art + Design), **Alisa Lincoln** (College of Social Sciences and Humanities and Bouve College of Health Sciences), **Shan Mohammed** (Bouve College of Health Sciences), **Laura Senier** (College of Social Sciences and Humanities and

Bouve College of Health Sciences), and recent MPH graduate **Taylor Smith** (Bouve College of Health Sciences) has generated needed knowledge on the history and diversity of Black and Latinx art in Boston and the interrelated economic, environmental, and health challenges facing BIPOC artists and the neighborhoods in which they live and work.

Dr. Moore also received an OIDI/Advance Faculty Innovations in Diversity and Academic Excellence Grant to commence research on high school music education access in Boston, alongside **Francesca Inglese**, Assistant Professor, Music, and **Victor Zappi**, Assistant Professor, Music, and to identify opportunities to leverage departmental resources to close the creativity gap. [N](#)

Experimental Digital Magazine Focuses Spotlight on Underserved Neighborhoods

While the *Scope* technically didn't begin operations in 2020-21, the online news source certainly came into its own during the past year. Begun by CAMD School of Journalism Assistant Professor **Meg Heckman**, the start-up hit its stride during a year of pandemic and racial and social justice.

As an experimental digital magazine focused on telling stories of justice, hope, and resilience in Greater Boston, the *Scope* provided outstanding coverage and service to local neighborhoods that often suffered from media neglect. The online service is editorially independent and operated by graduate and undergraduate students from the School of Journalism, and its mission is to practice journalism as an act of service, working to connect communities, inform civic life, and amplify voices that are often overlooked or mischaracterized by traditional media. The work is available for free on a variety of digital platforms and is intended to supplement, not compete with, the city's existing news outlets.

Reporting embraces a variety of techniques including solutions journalism, restorative narratives, and "less-extractive" reporting in

an ongoing effort to redefine the relationship between journalists and the communities they cover. This past year, under editor **Ha Ta '20**, a Pointer fellow, and with the help of Professor Heckman and incoming editor **Lex Weaver**, the *Scope* introduced a pilot news by text service, which amplified the ability to deliver essential information, including the nearest food pantries, the nearest COVID testing locations, and who was eligible for the vaccines. The *Scope* also produced a series of videos featuring small local businesses in Mission Hill and highlighted how they were dealing with decreases in customers, along with providing local angles on the election season of 2020.

As the *Scope* grows and expands—readership over the past year is up from 2,000 views per month to 9,000—fruitful partnerships are taking form. The *Bay State Banner*, a Greater Boston African-American paper, the *Dorchester Reporter*, and WGBH are all picking up and benefitting from *Scope* content. From its humble beginnings in 2017 as *The Docket*, the *Scope* has become a trusted community partner with the neighborhoods that surround Northeastern University. [N](#)



Isaura Oliviera leads the "Power of Skirts" dance performance in the streets of Roxbury at the fourth annual Roxbury Unity Day Parade on July 18, 2021. The performance amalgamated the cultural sounds of Africa, Brazil and Puerto Rico evoking spectators to connect to their roots and explore cultural unison.

Photos by Lex Weaver

Published on thescopeboston.org (June 2020)



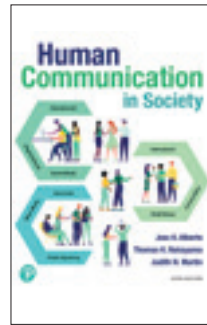
Faculty Publications

Our faculty write a broad range of publications that explore relevant, complex topics—and challenge readers to view the world in new ways. Over the past year, faculty from across departments have authored a number of acclaimed books. ✎



Networked Communication
Brooke Foucault-Weltes

Communication technologies, including the Internet, social media, and countless online applications, create the infrastructure and interface through which many of our interactions take place today. This book opens that space and creates a platform to integrate the knowledge produced in different academic silos so that we can address the big puzzles that beat at the heart of social life in this networked age.



Human Communication in Society
Thomas K. Nakayama

This book presents an overview of the discipline that focuses on the implications of communication in our daily lives. Providing a balance between theory and applications, this book highlights the tension between individual and societal forces in communication, as well as the role of differential experiences in understanding the complexities of communication.



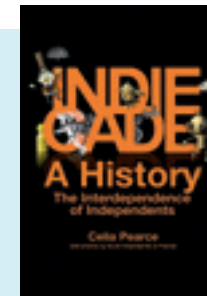
Political Godmother
Meg Heckman

This biography documents the career of newspaper publisher and conservative activist Nackey Scripps Loeb. *American Journalism*, a leading academic journal in media history described how it “not only chronicles the life of a fascinating woman but also the rise of right-wing populism in American politics and the strategies and tactics conservative media organizations... successfully implemented to foster growth over the past several decades.”



Wikipedia @ 20
Joseph Reagle

What began almost by accident—a wiki attached to a nascent online encyclopedia—Wikipedia became the world's most popular reference work. Regarded at first as the scholarly equivalent of a Big Mac, Wikipedia is now known for its reliable sourcing and as a bastion of (mostly) reasoned interaction. In this collection of essays, scholars, activists, and volunteers reflect on Wikipedia's first twenty years.



IndieCade: A History
Celia Pearce

Pearce chronicles the story of IndieCade as told by one of its three co-founders—its modest beginnings and evolving role in the larger independent games ecosystem over its decade-plus history. More broadly, it situates IndieCade within a historical context, looking at the various factors of the ecosystem that have contributed to making independent games such a major force in today's video game industry.



The Filing Cabinet
Craig Robertson

The first in-depth history of this neglected artifact explores how the filing cabinet profoundly shaped the way that information and data have been sorted, stored, retrieved, and used. The filing cabinet emerges here as a sophisticated piece of information technology that with its folders, files, and tabs continues to shape how we interact with information and data in today's digital world.

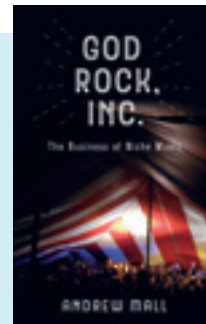
Journal of Architectural Education: Built
Ivan Rupnik

This special issue seeks to make room for knowledge and questions that emerge from the built environment. What are the critical discoveries that can be garnered from a relationship with the edifice and its conception? Does engagement with the social, cultural, economic forces actualized outside of the studio space, through building, generate particular forms of scholarship? Can we simulate this mode of working in the academy?



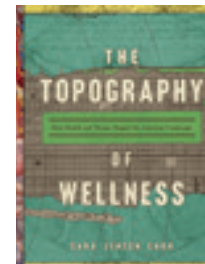
God Rock Inc.
Andrew Mall

This book considers the aesthetic, commercial, ethical, and social boundaries of Christian popular music, from the late 1960s through the 2010s. Drawing on ethnographic research, historical archives, interviews with music industry executives, and critical analyses of recordings, concerts, and music festival performances, Mall frames broader questions about commerce, ethics, resistance, and crossover in music outside the mainstream.



The Topography of Wellness
Sara Jensen Carr

A chronological narrative of how epidemics transformed the urban landscape, reflecting changing views of the power of design, pathology of disease, and the epidemiology of the environment. This book illuminates the state of our present-day relationship to wellness and the environment through a joint narrative of the shifting grounds of illness and the urban landscape.



Privileged Spectatorship
Dani Snyder-Young

Many professional artists attempt to use live performances in formal theater spaces to disrupt racism and create a more equitable society. This book examines the impact of such projects, looking at how and why they do and do not intervene in white supremacy, examining audience responses to a range of events that focus on race-related identity or conflict in the contemporary United States.

Students Sweep at Regional Emmy Awards

Cue the lights and roll out the red carpet; congratulations are in order for five CAMD students on their New England Emmy wins in the student production awards, highlighting their exceptional work in journalism and video production. Under the leadership of Teaching Professor **Carlene Hempel** and Professor of the Practice **Mike Beaudet**, Northeastern students are set up for success in the field of journalism.

Danae Bucci, **Katarina Torres Radisic**, and **Alyssa Lukpat** earned top recognition in the Magazine *Panama Up Close*, the *Continental Crossroads* (panamaupclose.com). **Matt Cunha** earned top recognition in the Arts & Entertainment/Cultural Affairs category for his project, *Extreme Sports in Panama*.

Both of these projects were completed in Professor Hempel's Reporting on the Ground class. This groundbreaking course allows students to dive deep into a country's culture, political issues, history, and struggles. The group visits the country and works around the clock to report on a variety of pieces. Following their arrival home, the students work diligently to collaborate, edit, and design their magazine and video project.

The trip to Panama took place February 28-March 9, 2020, just days before international travel was halted due to the Covid-19 pandemic. Northeastern's early Spring Break allowed the students and faculty to travel and return home safely before the shutdown.

Gianna Barberia, was also recognized by the Emmys in two categories: News Report: Serious News for her project, *Northeastern University Responds to Covid-19*, and Talent-News or Sport, for her News Reel in Multimedia Journalism. Gianna was a student in Professor Beaudet's Video News Reporting and Producing course.

Over the past few years, video storytelling has been a paramount element in the Journalism curriculum. "All of our students are exposed to it early on and then we offer a variety of courses that allow them to develop their video storytelling skills," explained Beaudet. Video storytelling classes at Northeastern include Experimental Video Storytelling and News Documentary Production.

The 2022 embedded program will take place in Venice, Italy. [N](#)

The Biomuseo, designed by famed architect Frank Gehry, is a museum focused on the natural history of Panama. Photo by Jordan Erb



Clockwise, from top: Mother and daughter are pictured wearing polleras. Generally a woman will own two polleras in her life: one before the age of 16 and one at adulthood. The price of a single pollera varies from several hundred to several thousands of dollars and may take up to a year to create. Photo by Estelle De Zan

Different textures and patterns, on this jewelry represent Panamanian flora and fauna. Photo by Estelle De Zan

A vendor sells shrimp at Mercado del Marisco, Panama City's largest seafood market, which was built by the Japanese government in 1995. Vendors buy seafood from fishermen at night, store them in the ice and sell them the next morning. Photo by Yunjia Hou

Indigenous Kuna people perform a traditional dance to tourists on one of the Guna Yala Islands. Photo by Yunjia Hou



Students Rise Despite Pandemic

In a year that presented new contexts, challenges, and opportunities, we are incredibly proud of the many ways in which our students learned, adapted, and thrived. Their success was evident in year-end exhibitions, performances, presentations and final projects, and in department awards that recognized outstanding work across diverse fields. [N](#)

Graduate Awards

ALEXIS ZAROW

Department of Art + Design



Alexis' project, *Seeking Queer Cyber Connection*, explores the creation of meaningful social inter-

actions between LGBTQ+ individuals as facilitated through digital means (such as social media, video blogging, and web games) as a response to the unique isolation and loneliness created by the global COVID-19 pandemic.

NICOLE ZIZZI

School of Architecture



Architecture and Dance share the same spatial principles, yet they differ. Dance occurs within a space

while architecture defines that space. Nicole, a M.Arch graduate student and professional dancer/choreographer, explored those questions through both coursework and professional dance practice.

SZU YU CHEN

School of Journalism



This interactive data-driven project looked at the racial disparities and geological differences in

Boston policing activities. Data from the Boston Police Department and Census Bureau were used to perform the analysis which shows that residents of places with a large Black population have the highest chances of getting stopped by the police.

Undergraduate Awards

DESIRÉ BENNETT

Department of Theatre



Scenes From Metamorphoses was an immersive digital project that enabled Des to explore

the intersection of film, theatre, and gender politics. The purpose of the piece was to examine how gender-bent casting can reframe the classical myths of Ovid to give new meaning to how love, loss, and transformation function in our society.

RACHEL BERKOWITZ

Department of Art + Design



As the Years Pass On serves as a photographic representation of a decade's worth of Rachel's saved

memorabilia. The project explored the significance of the things we hold onto, and represented the universal experiences that connect each of us to one another.

MATTHEW FISHMAN

Department of Music



Matthew's project seeks to analyze the folk song settings of Percy Grainger and use the compositional

techniques compiled to set a folk song, collected by Grainger, in Grainger's style. Grainger's relationship with folk song and his philosophy of composition are discussed using essays written by the composer in addition to existing biographical sources.

CAMMY KUO

School of Architecture



Cammy's design work attempts to make sense—not only of the gravity but also the ephemerality—

of our lived spaces and spatial imaginaries. Her projects are characterized by the necessity of supportive food systems and foodways, of resiliency to water in fire through climate action, and of enjoyment from human-scaled spaces.

RILEY ROBINSON

School of Journalism



In the summer of 2019 Riley drove the length of the U.S. southern border and reported about immigration,

healthcare access, local news deserts and environmental activism. She created a website called *West from South* to host her written and photo work.

ALYSSA SPAETH

Department of Art + Design



Alyssa's project involved the theoretical design and implementation of the visual identity for the

Itsukushima Shinto Shrine, a UNESCO World Heritage Site.

BROOKE STANLEY

Department of Communication Studies



The Involuntary Celibate is a misogynist online community responsible for several mass

killings since 2018. It creates novel terms that are used on the discussion forum *incels.co*. Brooke's study analyzes and identifies new terms, explains how they are created, and discusses their purpose.

Experiential Awards

ALESSANDRO RICCIARDI

School of Architecture



Constructing Community focuses on post-industrial sites in East Boston, and the question of how they

can be reinvigorated and utilized to promote social and economic growth for the East Boston Community. Through community interviews, data mapping, and analysis, Alessandro's response to the apparent problem became a community fabrication lab.

YAEL SHEINFELD

Department of Communication Studies



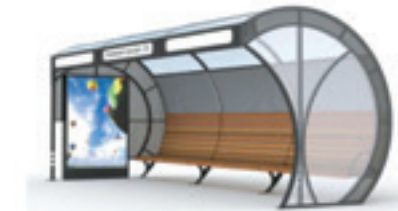
Yael won the Experiential Award for co-ops at Eaton Vance (Spring 2019) and the Jake Auchincloss

congressional campaign (Spring 2020).

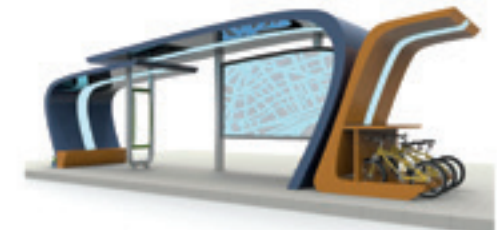
exceptional.
innovative.
experiential
education.



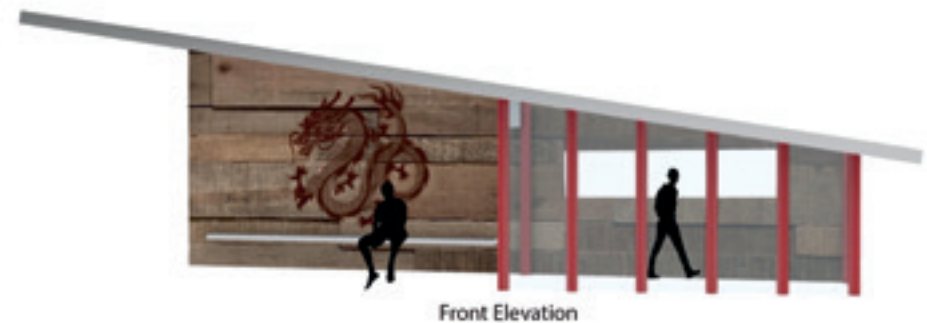
Metal Framing with Wooden Wall



Metal Framing with Wooden Bench



Metal Framing with Wooden Accents



Front Elevation

Rachel Kornberg

School of Architecture / Faculty: Shuishan Yu

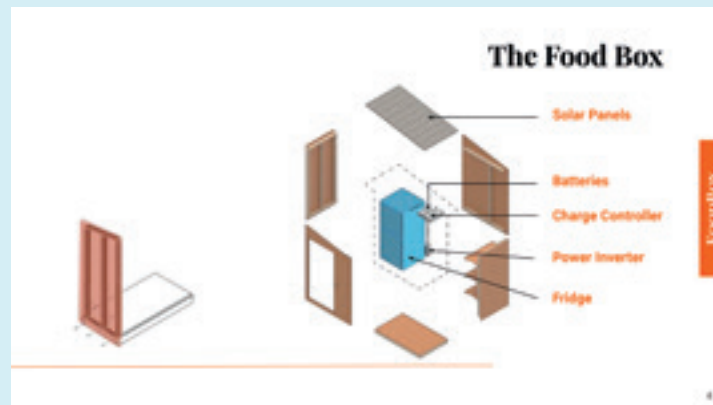
History of Chinese Architecture research presentation, design for a bus stop on Changan Avenue in Beijing.



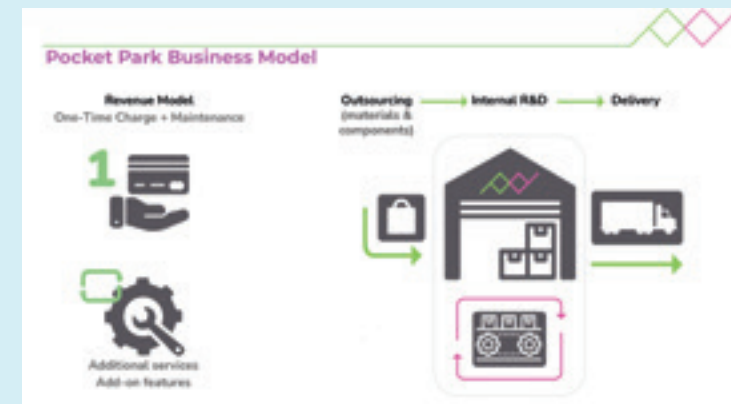
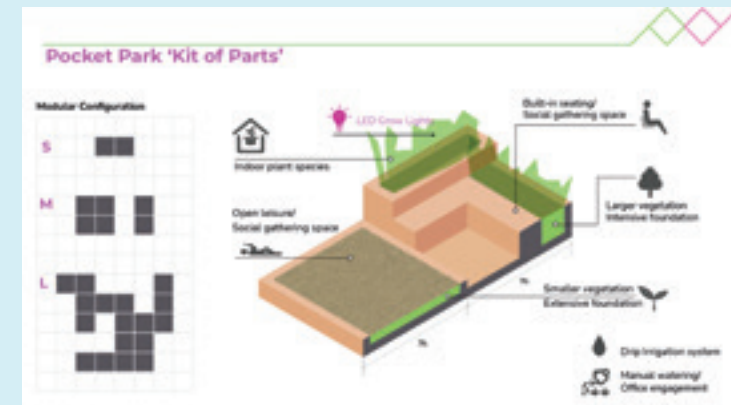
**Acadia Alden, Megan Arseneau
and Arpi Dayian**
School of Architecture /
Faculty: Peter Wiederspahn

“Planar Connections, 2021.” Inspired by the forms of Jean Arp’s sculptures, a modular seat interlocks without the use of glue. In addition to a seat, this object can be used in a variety of applications such as a bookshelf, desk, or base for staging or displaying items.





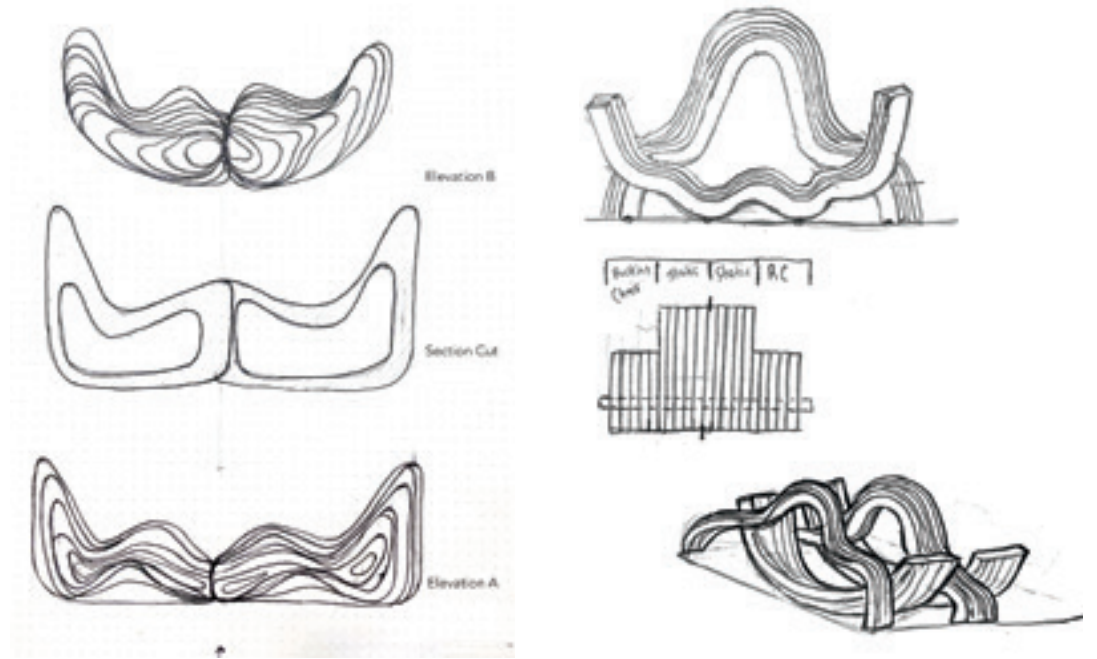
Zeina Alkhaja, Katerie Boursiquot, Jazmin Cabrera, Patrick Dawson, Laura Gomez, Taylor Herman and Alessandro Ricciardi
School of Architecture / Faculty: Sara Jensen Carr
Food Box Project

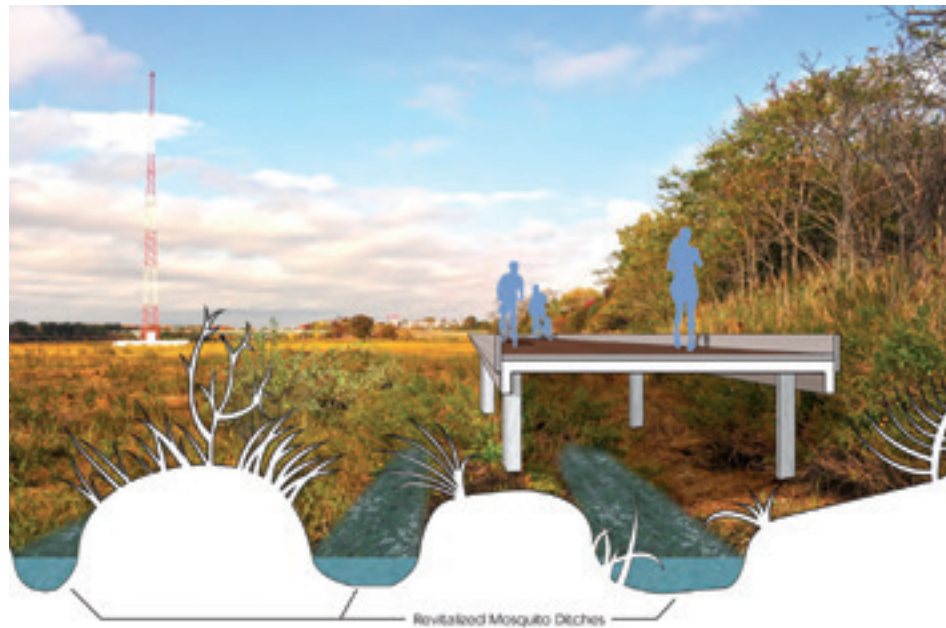
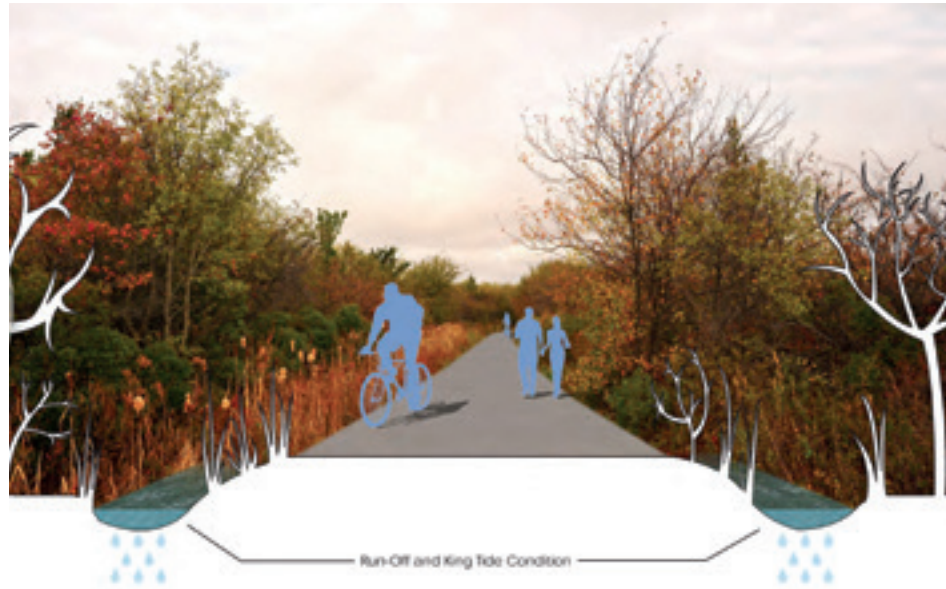


Serena Liang, Mohamed Ismail Ismail, Evan Maras, Kyle Martis, Adrianna Ciebielski and Mayra Villalobos
School of Architecture / Faculty: Jeremy Munn, Dan Adams
Pocket Park Project

**Alexandria Batiste Adele Biehl,
Mark Lewis and Adrian Ramon**
School of Architecture /
Faculty: Peter Wiederspahn

The Wooden Wave is an innovative way to bring people together. The design process began with an investigation of how to connect the key design elements of four very unique sitting objects in order to create a new form that would be a representation of each. Through the exploration of continuous form, motion, naturally curved features, material connections and seating ergonomics, the Wooden Wave was born.

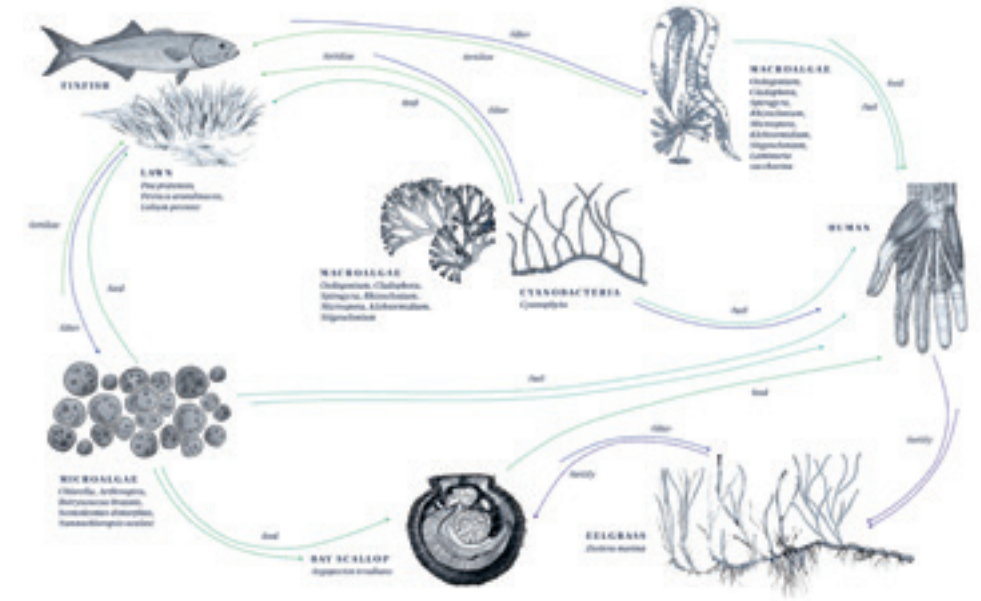




Daniel Nemeć

School of Architecture / Faculty: Scott Bishop

Neponset Trail Expansion. "When beginning to design the new path I wanted to make sure that it was accessible and usable."



Cammy Kuo

School of Architecture / Faculty: Sara Jensen Carr

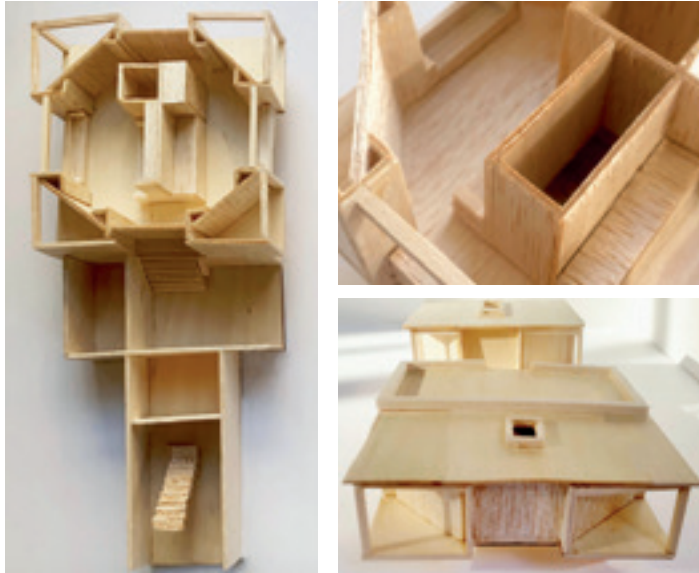
Emergent Aquatic Ecologies: Encouraging the Transformation and Health of Brant Point's Coastal Communities through Adaptation and Productivity.



Jinhui Gu

School of Architecture / Faculty: Mary Hale

Our obsessions with permanent materials raise questions about ownership between human beings and man-made objects. Without a doubt, most building materials would eventually outlast human lives. With the focus on addressing this paradox through researching and experimenting with sustainable and biodegradable materials, this project explores possible applications of bio-plastic with new architecture languages for installations that are decomposable and temporally stable.

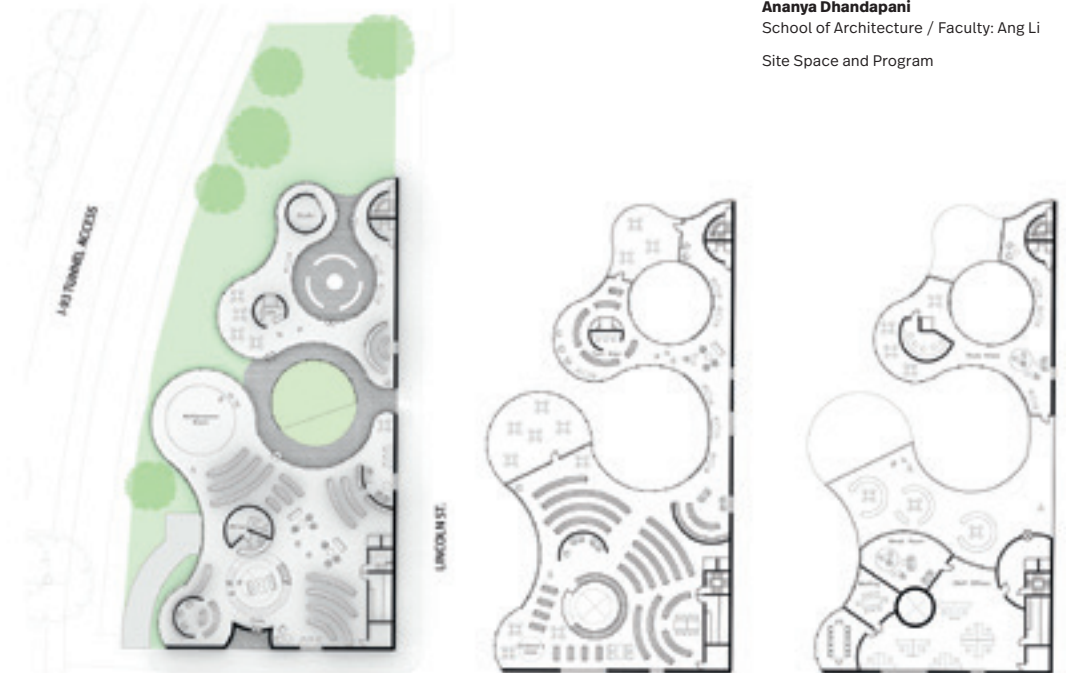


Olivia Geddes
School of Architecture / Faculty: Emily Ashby

Double House: Inspired by the singular "core" of the Farnsworth House by Ludwig Mies van der Rohe and by the depth created by windows of the Poli House by Pezo von Ellrichshausen, this Thick and Thin House uses balance and symmetry to create this contemporary, private, and dynamic space.



Ananya Dhandapani
School of Architecture / Faculty: Ang Li
Site Space and Program





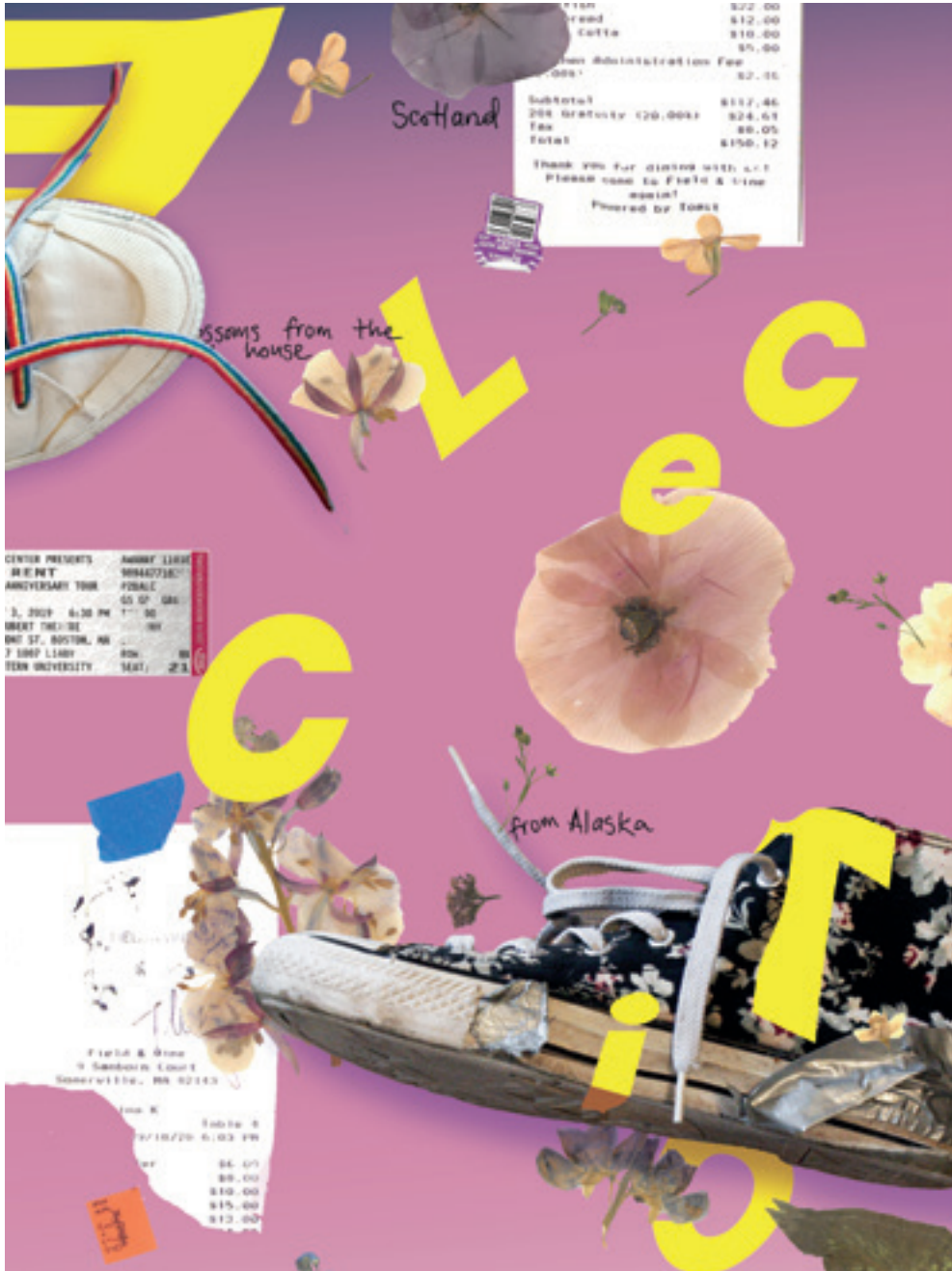
Sarah Pajouh
Department of Art + Design / Faculty: Tom Starr
"Outbreak: Encouraging Masking in a Turbulent Society." Self-initiated bus shelter campaign takes a poetic approach to break through to those who are mask averse.



Stephanie Miano
Department of Art + Design / Faculty: Tom Starr

"Making Memories into Meals." Self-initiated book of recipes of personal significance invites readers to reflect on their own meal-related memories, and lessen the fear of learning to cook.

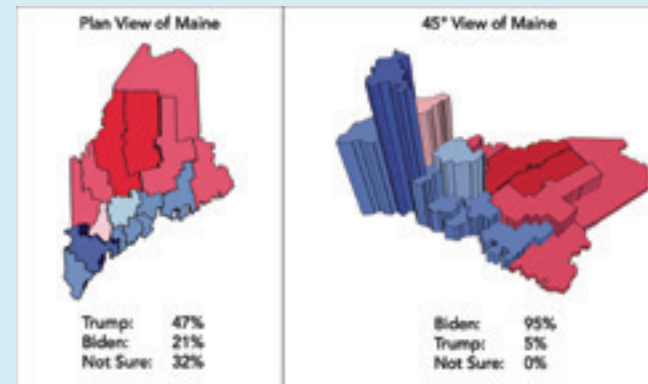
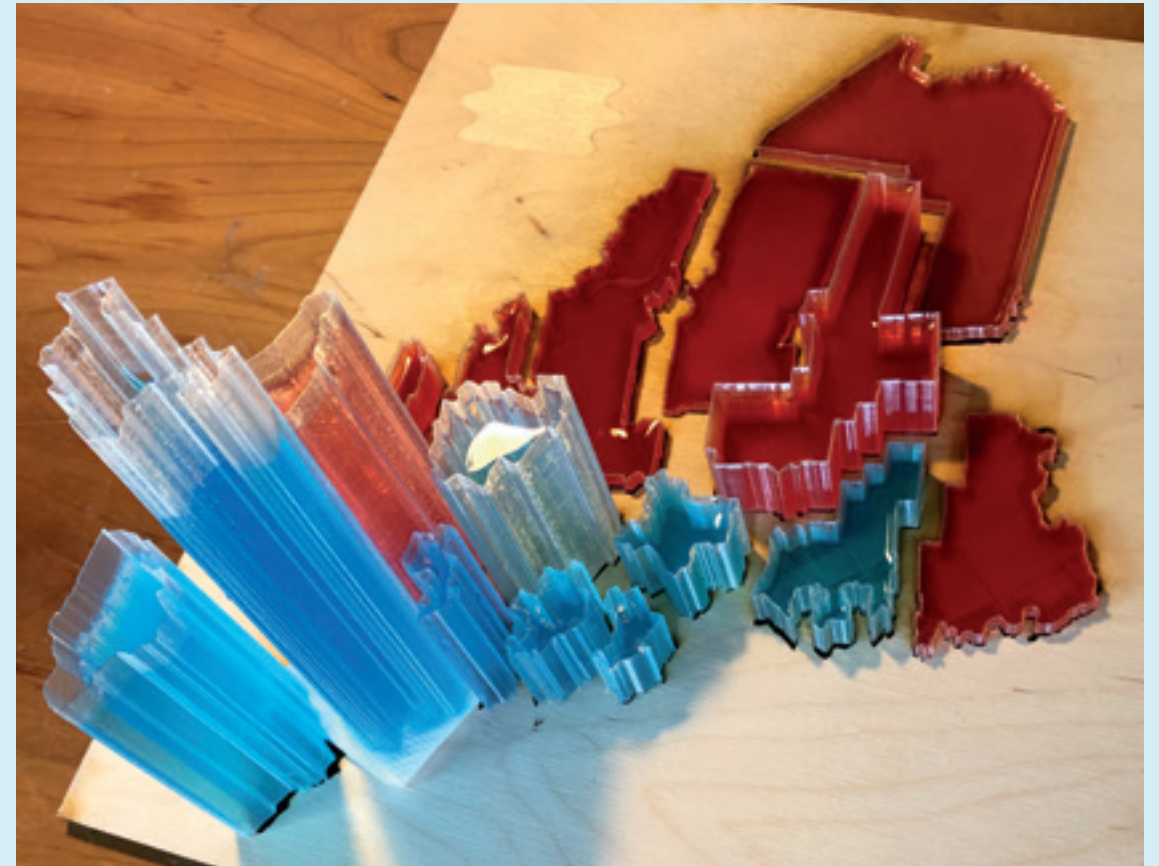




Sophia Petrucci
Department of Art + Design / Faculty: Alex Budnitz
Personal Identity Campaign project



Ethan Pidgeon
Department of Art + Design / Faculty: Alex Budnitz
Personal Identity Campaign project



Eli West
Department of Art + Design / Faculty: Michael Arnold Mages
Design for Behavior/Experience project. "I made a set of 3D election maps that reveal the population density of counties in addition to how counties voted."



Victoria Verrechia
Department of Art + Design /
Faculty: Michael Arnold Mages
Why I design?



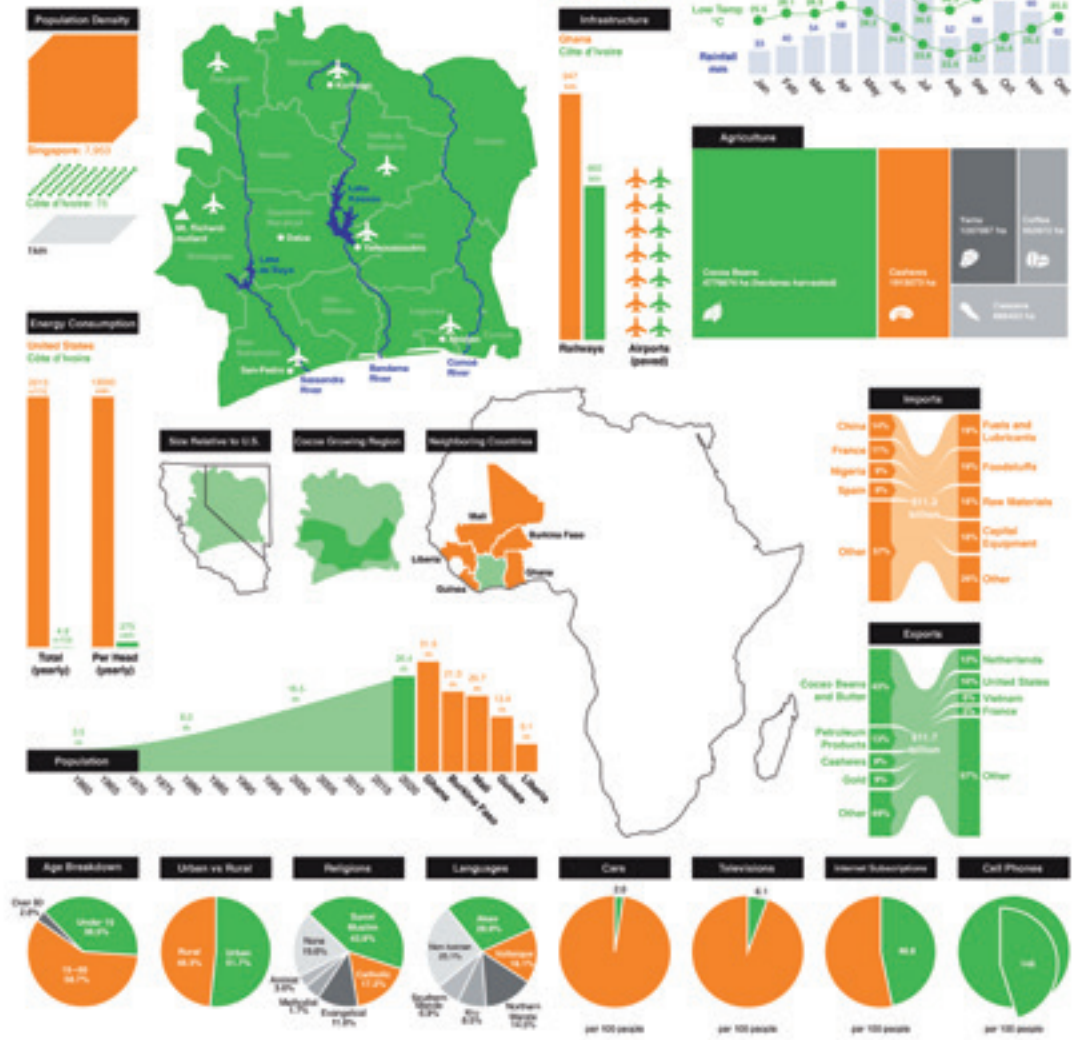
Emily McMichael
Department of Art + Design / Spark exhibition

"81%" Inspired by the design of the Venus of Willendorf, this piece is meant to represent the sexual harassment women face. The title, 81%, refers to the percentage of women who face sexual harassment in their lifetime. The red markings were made with a small, hand shaped stamp. Some of these markings are more obviously hand-shaped than others, representing how sexual harassment is not always clearly defined.



Côte d'Ivoire

By Daniel Casey



Daniel Casey
Department of Art + Design / Faculty: Doug Scott
Information Design project, "30 Pieces of Data about Ivory Coast"

MARK + LOGOTYPE



**ITSUKU
SHIMA**
SHINTO SHRINE



TYPOGRAPHY

OPPOSIT SEMIBOLD
PROXIMA NOVA SEMIBOLD
Proxima Nova Light

COLOR PALETTE



FIFTH ELEMENT



WEBSITE AND APP



Alyssa Spaeth
Department of Art + Design / Faculty: Doug Scott
Graphic Design Synthesis, Identity for Itsukushima,
world heritage site

BUSINESS CARD + ENVELOPE



LETTERHEAD + INFO SHEET



NEW YORKER ADVERTISEMENTS



3D SITE SIGNS



I migliori 200 artisti all'asta

Fonti
The Contemporary Art Market Report 2020 di Artmarket.com per il ranking, Artsy.net per la tipologia e valore delle singole opere più vendute dal 2000 al 2019.
Per ogni artista sono indicati sesso, anno di nascita/morte, paese di provenienza ed è evidenziato il risultato migliore all'asta.

Come si legge

- data di nascita
- data di morte
- vita dell'artista
- vita prosegue

Artista

- artista di sesso femminile
- artista di sesso maschile
- artista di sesso sconosciuto

Informazioni sull'asta

- asta in vita
- asta postuma
- Classifica in base al fatturato totale delle aste

Risultato migliore dell'artista

- \$190.487.500
Untitled, 1962, Juan-Michel Bouquiat
- \$2.098.300
Miyun Miao, 2000, Beatrice Mazzoni
- \$195.650
Moumen Fou, 1963, Stephan Balkenhol

Fatturato totale delle aste

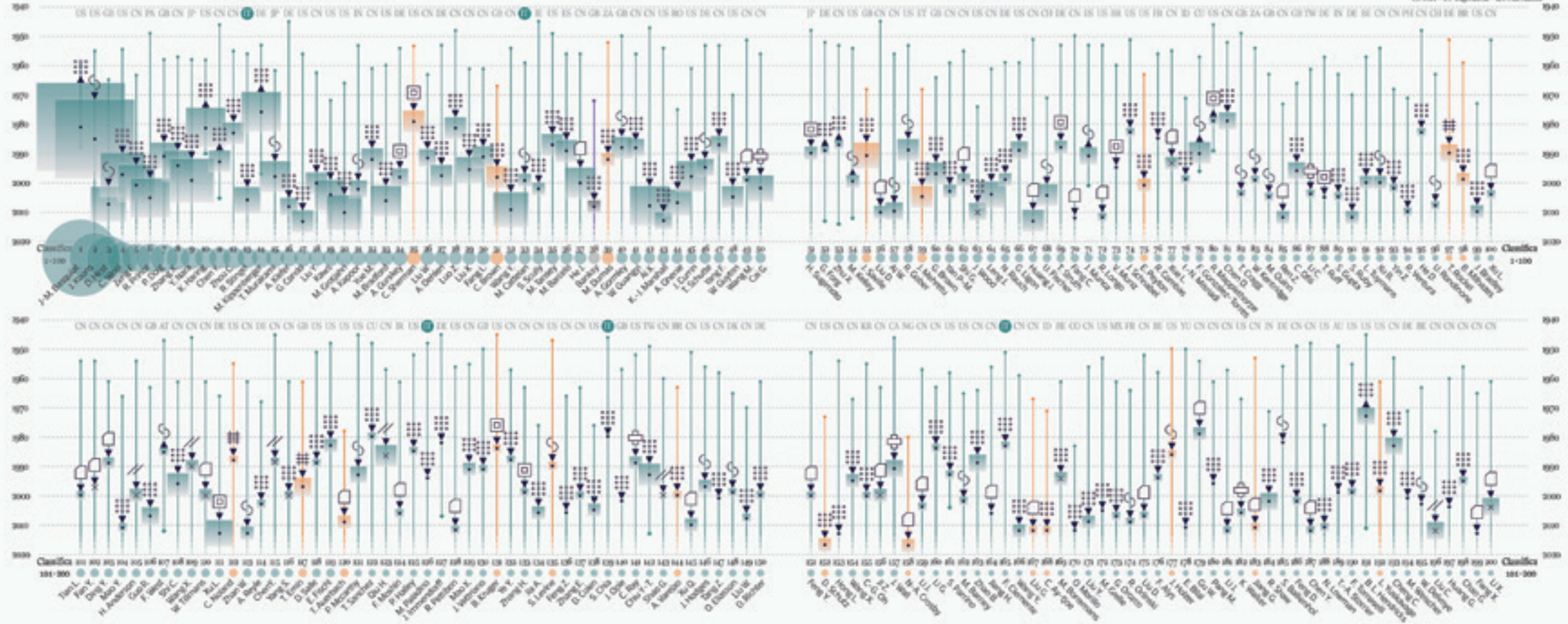
- \$2.175.601.772
- \$32.904.050
- \$65.126.734

Tipologia dell'opera d'arte

- pittura
- scultura
- opera su carta
- artefatti
- fotografia
- nd
- stampa

Paese natale dell'artista

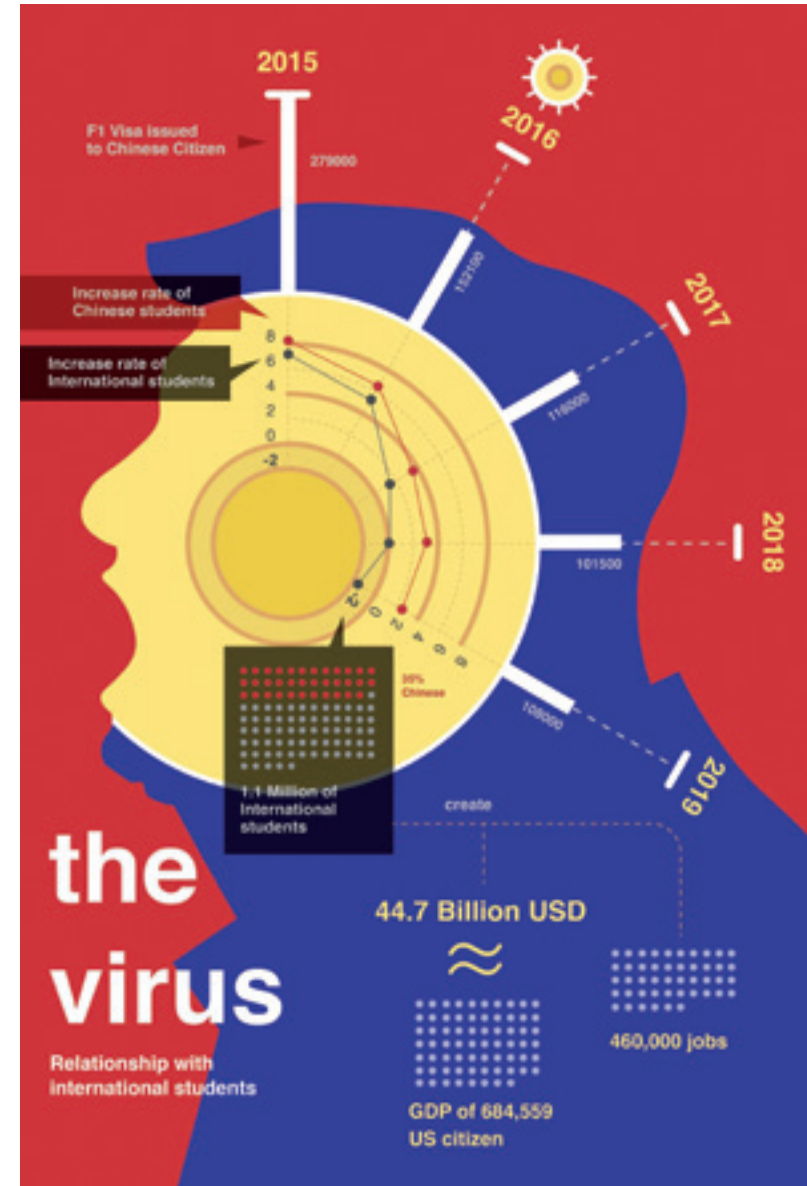
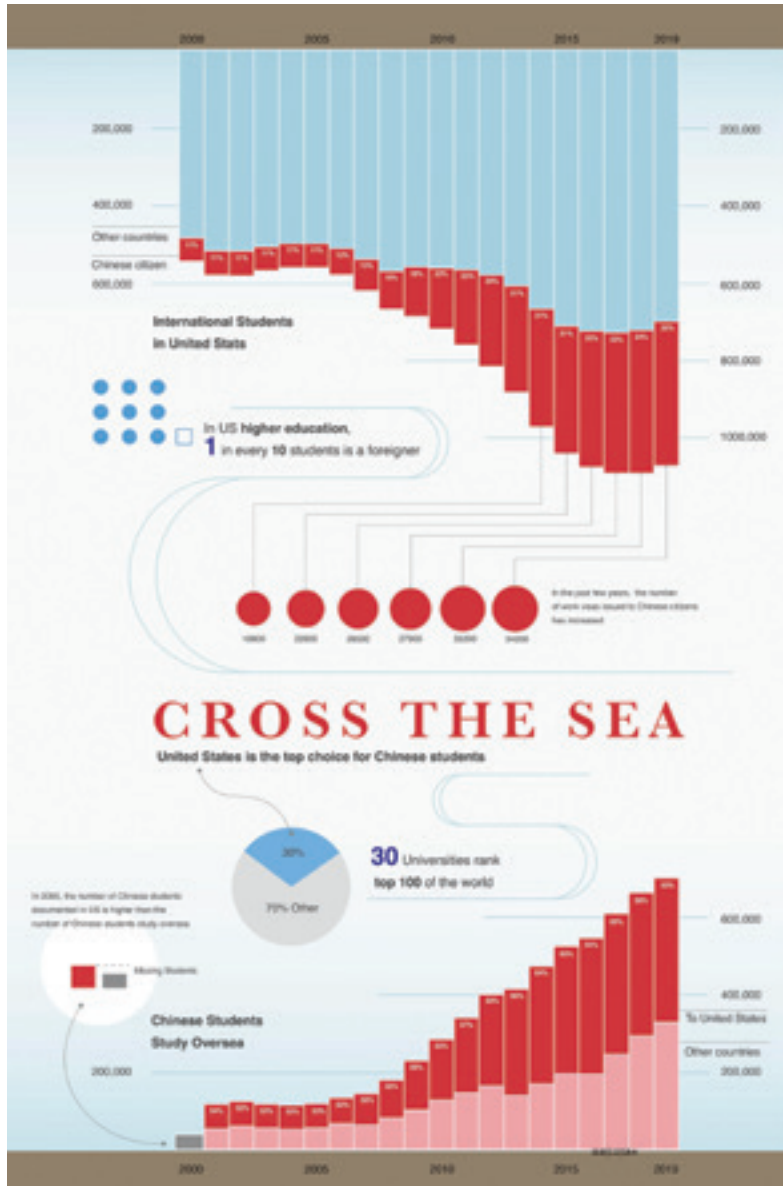
- AT Austria - AU Australia - BE Belgio - BR Brasile - CA Canada - CH Svizzera - CN Cina - CO Colombia - CU Cuba - DE Germania - DK Danimarca - EG Egitto - ES Spagna - FI Finlandia - FR Francia - GB Inghilterra - ID Indonesia - IT Italia - IN India - JP Giappone - KR Corea - MX Messico - PA Panama - PH Filippine - RO Romania - TW Taiwan - USA USA - VE Venezuela - ZA Sudafrica



Chloe Prock (in partnership with Beatrice Bazzan)
Department of Art + Design / Co-op: The Visual Agency in Milan, Italy

“Per La Lettura: 200 Artisti di Arte Contemporanea” Infographic designed to showcase the top 200 contemporary artists in the last 20 years

Published on La Lettura, the Sunday cultural supplement of Corriere della Sera (June 2021)

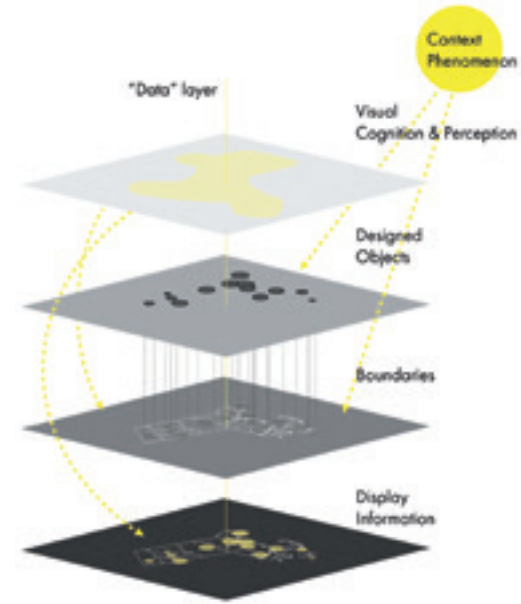


Siyue Tan
 Department of Art + Design / 2021 MFA Thesis Show, IDDV / Faculty: Nathan Felde
 Divergent Thinking: data visualization is an ideological expression processed by a designer from a certain standpoint that targets a range of viewers who also have their own ideologies.



Rachel Berkowitz
Department of Art + Design / Spark exhibition

“As the Years Pass On” explores the significance of the things that we hold onto over the years. It asks each of us to consider our relationships with materiality and memory through the visualization of a single person’s most treasured objects. Most importantly, it serves as a representation of the universal experiences that connects each of us to one another.



Yuke Li
Department of Art + Design / Information Design and Data Visualization Thesis / Faculty: Dietmar Offenhuber

“Be the Light” thesis project is a work-in-progress about exploring the diversity of geo-visualization displays in terms of data physicalization. The choice of information/methodology/medium that designers made can be connected to geographic maps and personal information delivery cohesively. Current experiments are mainly focusing on how to utilize different layers of maps and by deconstructing each information to translate to physical patterns.

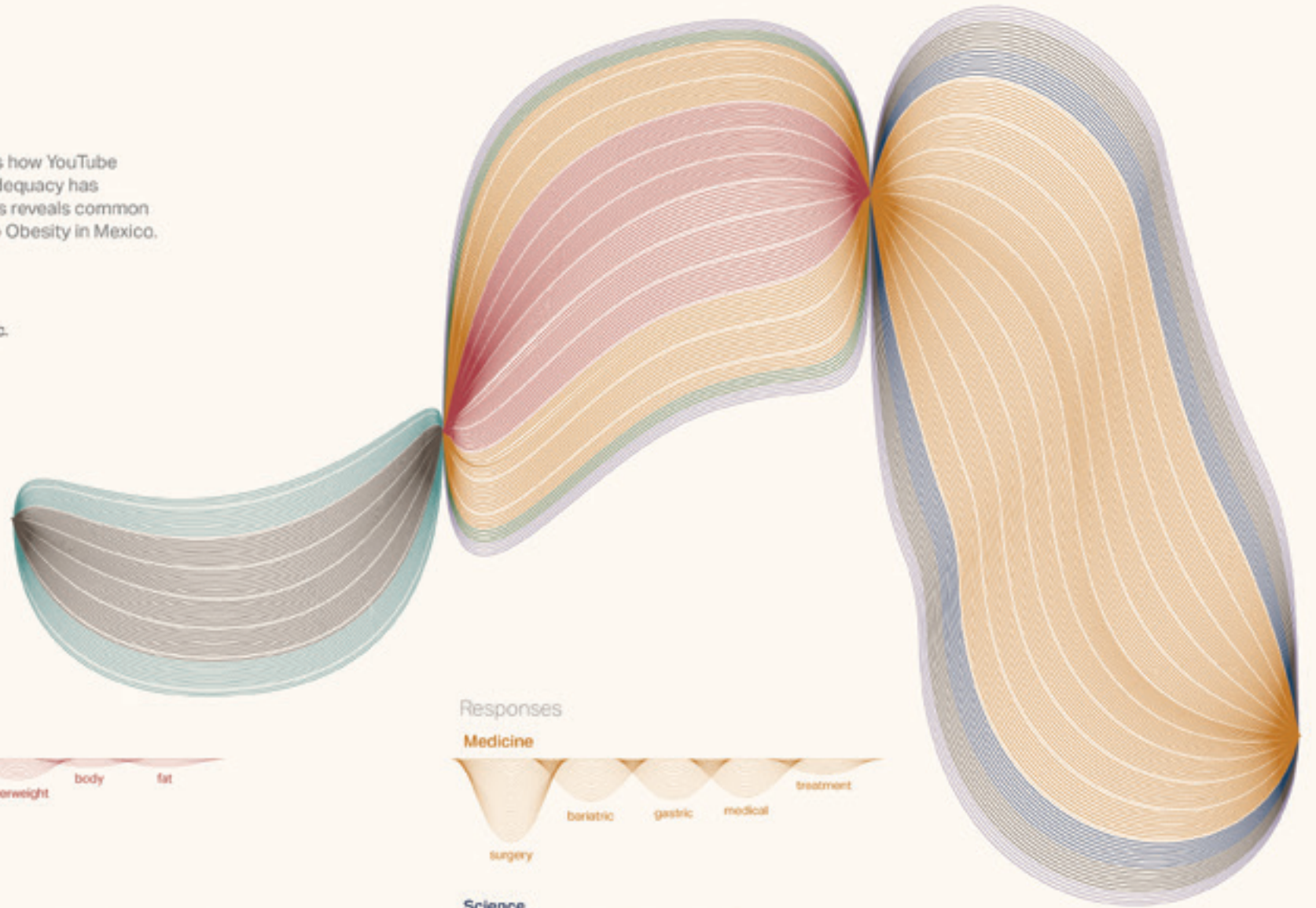


The Language of Obesity in Mexico

How do we talk about obesity in different countries? This visualization examines how YouTube users describe videos about obesity in Mexico, where a surge of nutritional inadequacy has generated a public health crisis. The aggregation of over 800 video descriptions reveals common themes related to the Causes of Obesity, Impacts of Obesity, and Responses to Obesity in Mexico.

How To Read It

Top-occurring words, organized by theme, create the bulging representation of this epidemic.



Causes

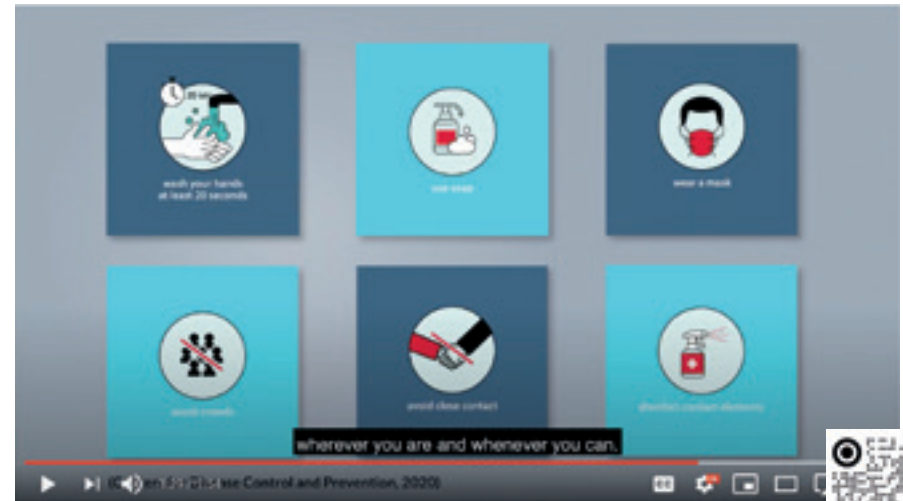
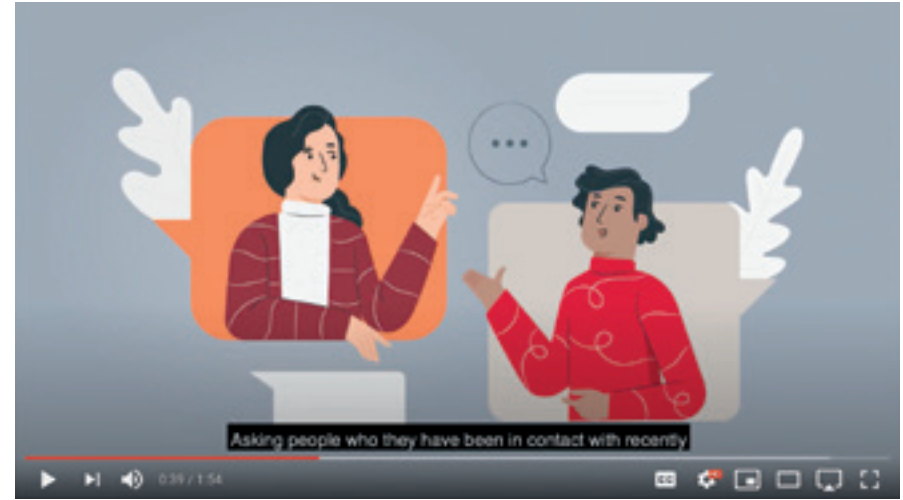
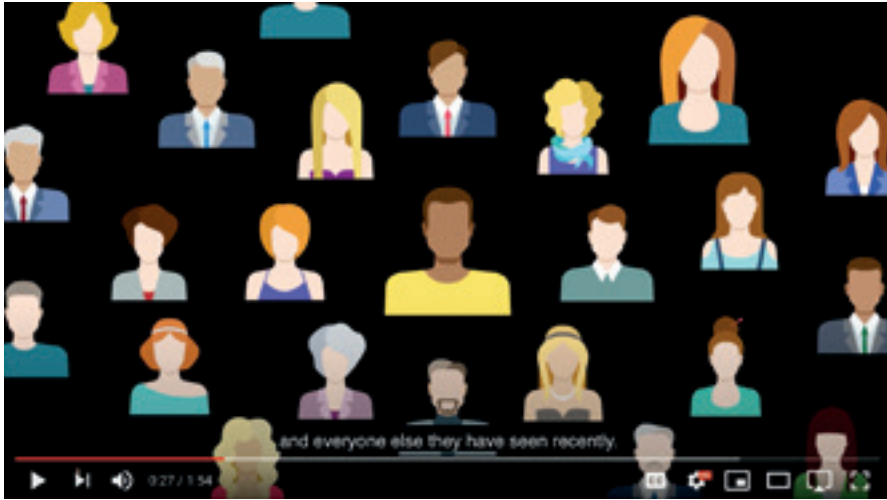


Impacts



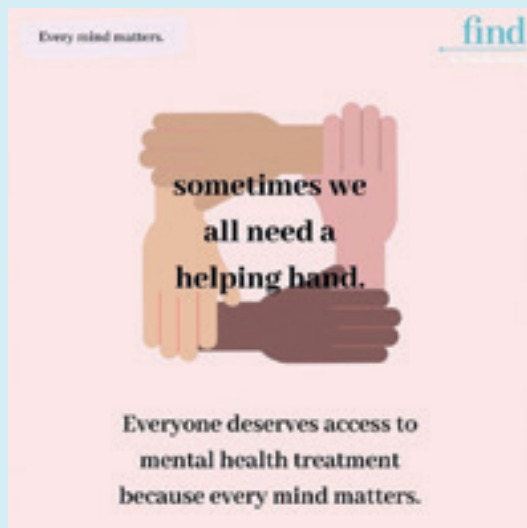
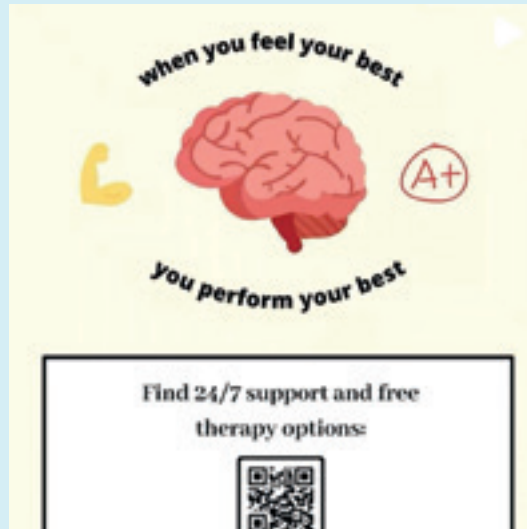
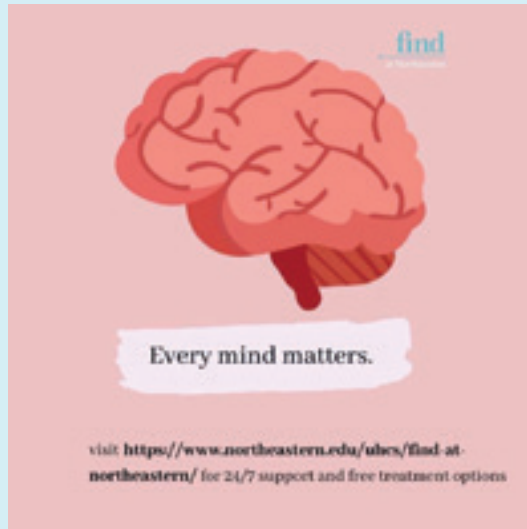
Responses





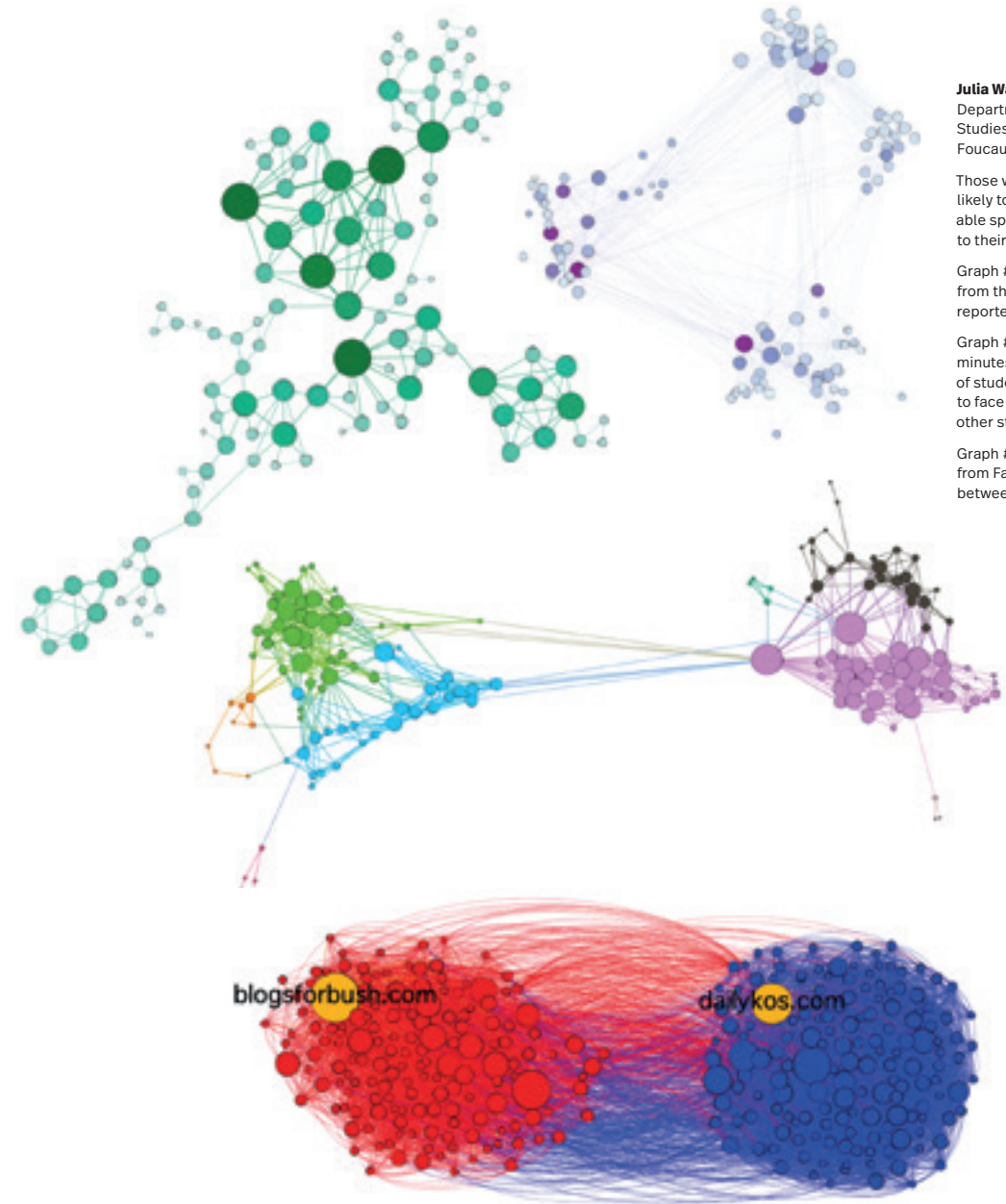
Allegra D'Virgilio, Michaela Mudrick and Jaime Si
Department of Communication Studies / Faculty: Susan Mello

"Disclose & Discuss: A 'QuaranTEAM' Checklist for Socializing with Your Peers During the COVID-19 Pandemic"
(Focus Award Winner at RISE)



Kara DiOrio, Saiesha Hardasani, Shaquille Walters and Abby Zhang
Department of Communication Studies / Faculty: Susan Mello

"Every Mind Matters"



Julia Wanamaker
Department of Communication Studies / Faculty: Brooke Foucault Welles

Those with more friends are likely to be the most comfortable spreading information to their mutual friends.

Graph #1 represents data from the students self-reported friendships.

Graph #2 represents the minutes interacting data of students having face to face interactions with other students.

Graph #3 represents data from Facebook connections between students.

Hana Chalmers
Department of Communication Studies / Faculty: Brooke Foucault Welles

This network exhibits the interconnectedness between both conservative and liberal blogs. In order to help visualize the network, the liberal blogs are blue and the conservative blogs are red. Additionally, the most referenced blogs from both the conservative and liberal side have been represented in yellow.



Despite the pandemic, barbers are still cutting and styling at D'Friends Barber Shop in Jamaica Plain. The Community Fridge can be seen from the inside of the shop with Northeastern student Talja Ketchum painting vibrant rainbows and flowers onto its exterior. The barbers are enthusiastic about the new initiative right outside their door.

Kelly Fleming, Chelsea Henderson, Ivy Saltsman, and Taraneh Tabib-Azar
School of Journalism / Faculty: Dan Zedek

"The Grassroots Battle Against Food Insecurity in Boston"

On the bustling corner of Centre and Dyer Streets in Jamaica Plain, a brightly painted fridge stands as a symbol of the grassroots battle against food insecurity in Boston. Open its doors to find a variety of fruits, vegetables and frozen goods, free for the taking. This ultra-local food donation center is part of a growing movement of community fridges, which are often set up by members of the neighborhood with the help of local businesses that supply electricity.

Published on *What's Essential?*, a website produced by Northeastern University School of Journalism students.

essential.camd.northeastern.edu



Inspired by the rapid spread of community fridges in New York, Gonzalez and his friends were motivated to see if something similar could take root in Boston. "The idea and the initiative of a community coming together, it's so important," he explained. "All it takes is one fridge." Gonzalez hopes the fridge is a safe space for fridge users. "Please stop by, we're not going to judge you – we want people to take the food."



Cheriai, 2, and Bryana, 5, stand in front of the fridge as they drop off donations of chocolate milk and snacks. Their mother wants to instill a sense of giving back in the girls at a young age, and donating food to the fridge in their neighborhood has done just that.

teenVOGUE STYLE POLITICS CULTURE IDENTITY SUMMIT

MENTAL HEALTH

How Toxic Diet Culture Is Passed From Moms to Daughters

DEANNA SCHWARTZ



When I was a kid, I thought my mom was the most beautiful woman in the world. She never seemed to think of herself the same way. My mom has been on a **diet** for almost her entire adult life. She started her first diet, she told me, when she was a junior in high school.

Every important woman in my life mirrored the same habits. My mom and my aunt would say the same things to each other at every Thanksgiving dinner, Mother's Day brunch, or Yom Kippur break-fast:

"You look so thin! Have you been dieting?"

"God, I look disgusting. Tomorrow I start my diet."

"I've been so bad this week."

It's no wonder that when I grew up to look like my mom, I also developed her feelings of body insecurity and harmful eating patterns. I was 10 when I first began to feel insecure about my body. At 11, I began to feel shame over food. At 13, I began restricting my eating. By 17, I was on **Weight Watchers**.

Deanna Schwartz
 School of Journalism / Faculty: Dan Kennedy
 POV: The Art and Craft of Opinion Journalism
 Published on TeenVogueInsider.com (August 2021)


Poynter. Search

NEWS TRAINING ETHICS & LEADERSHIP FACT-CHECKING MEDIA LITERACY EVENTS

Commentary Ethics & Trust Reporting & Editing

Visual journalists must approach protest coverage with an informed perspective

In the age of viral media and punitive surveillance, visual journalists have an ethical obligation to minimize harm when covering protests.



A George Floyd protest in Toronto, New Jersey, in May 2020. (Courtesy: Sam Weisman)

By: **Taraneh Azar**

June 2, 2021

On Aug. 13, 2014, Edward Crawford Jr. picked up a tear gas canister that had been hurled toward him by Ferguson riot police. Wearing an American flag T-shirt and holding a bag of potato chips in one hand and the burning canister in the other, Crawford launched the chemical weapon back where it came from.

Michael Brown, an unarmed Black teenager and resident of Ferguson, Missouri, had been killed by law enforcement in the same area just four days earlier. Crawford was one of many residents who had either taken to the streets to demand justice for the 18-year-old or come to observe the community's response to his killing.

Taraneh Azar
 School of Journalism /
 Faculty: Dan Kennedy
 Issues and Ethics
 in Journalism class
 Published on
 Poynter.org (June 2021)



Riley Robinson
 School of Journalism /
 Faculty: Carlene Hempel

"West from South: Stories from the Southern Border." was born from a desire to understand a crisis in our country. To produce this work, Riley drove 2,000 miles along the U.S.-Mexico border, interviewed more than 30 people, and shot hundreds of photos to produce a stunningly impactful, meaningful, and illuminating project.

westfromsouth.weebly.com

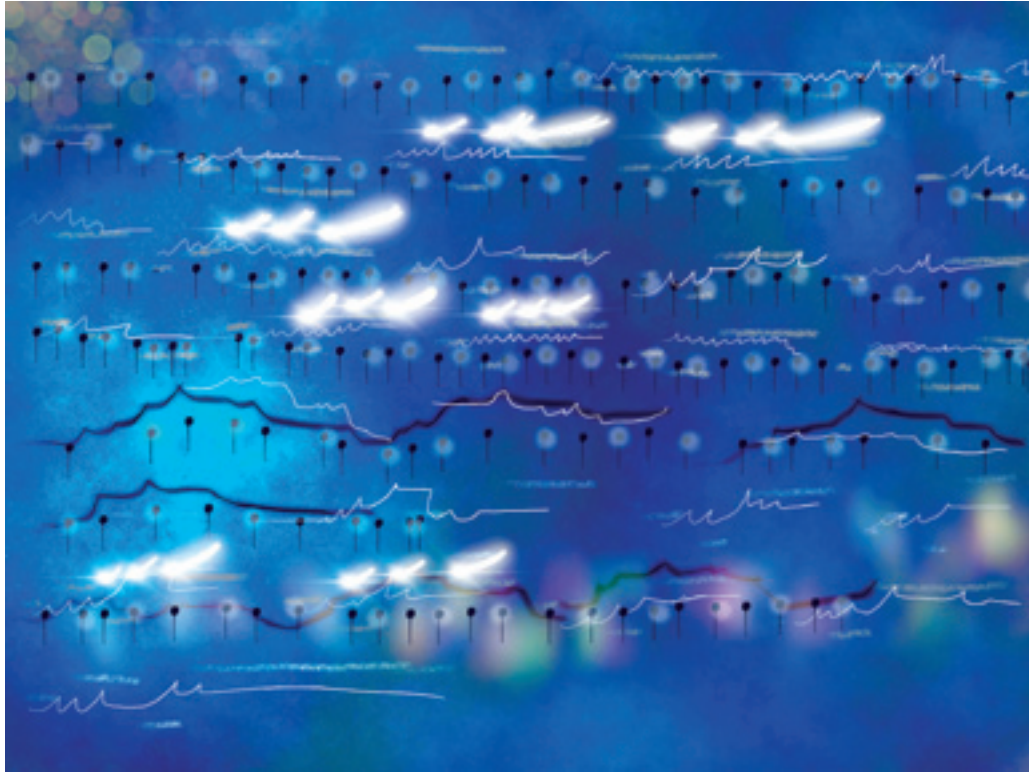


The border at Nogales, Arizona.



The top of the fence in Yuma, Arizona.





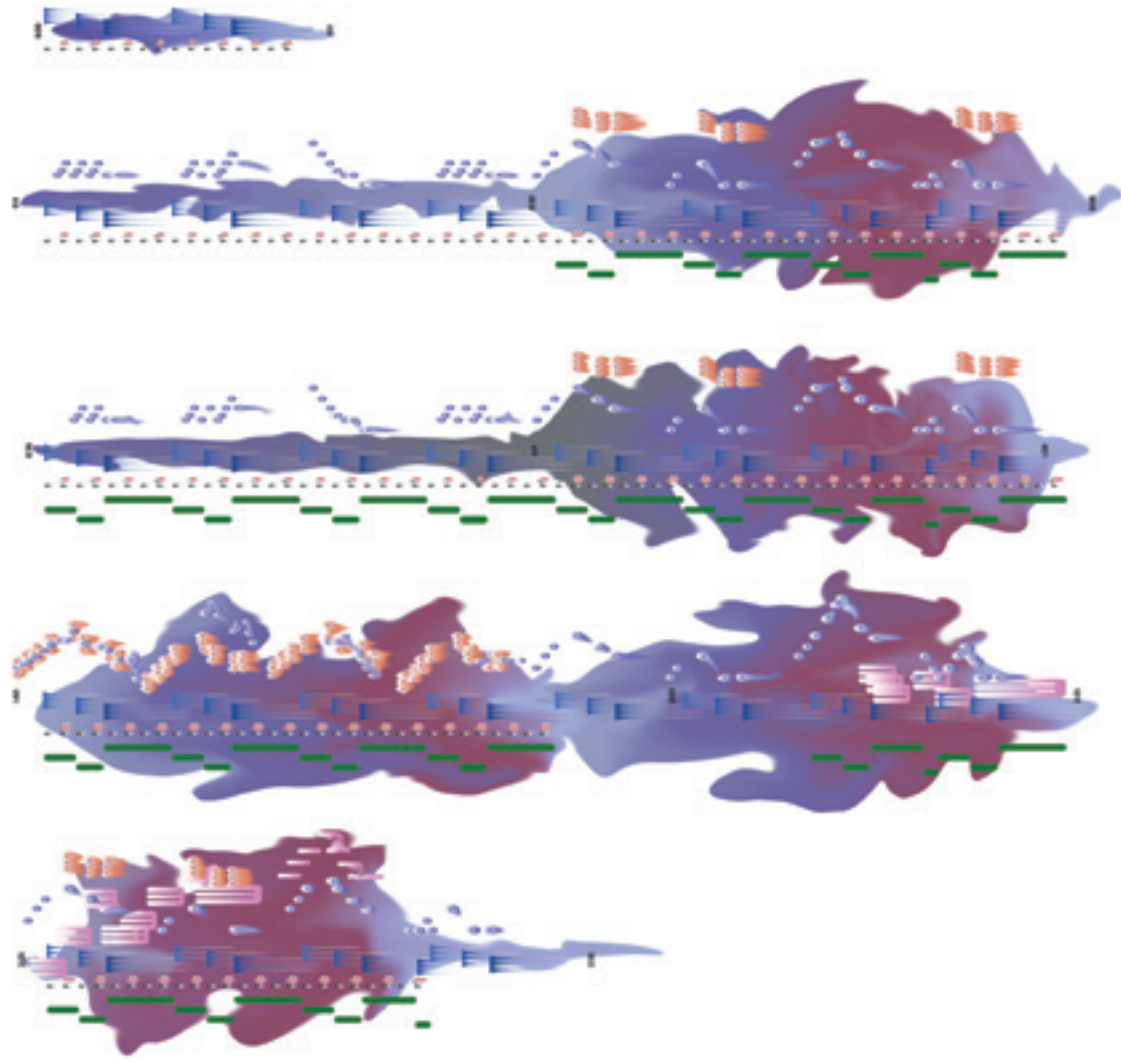
Maolin Zhang
Department of Music / Faculty: James Gutierrez

Students were asked to create a visual description of the song "Stay With Me" by Sam Smith in a way that highlights musical elements that might be obscured or left out by traditional notation. This underscores the strengths and limitations of notation, and reveals some complexities of music perception. The results are diverse and insightful.



Arielle Nelson
Department of Music / Faculty: James Gutierrez

Visual description of "Stay With Me" by Sam Smith.



Christian Bender
 Department of Music / Faculty: James Gutierrez
 Visual description of "Stay With Me" by Sam Smith.



Jonathan Bell, Marc D'Almeida, Matt Fishman, Ryan Gehrlein, Ben Heim, Jalen Seapker and Lydia Yenser
 Department of Music / Faculty: Allen Feinstein

"One Week", an original score by the Northeastern University Wind Ensemble. The class involved students from all over the University, including the CAMD students listed above.

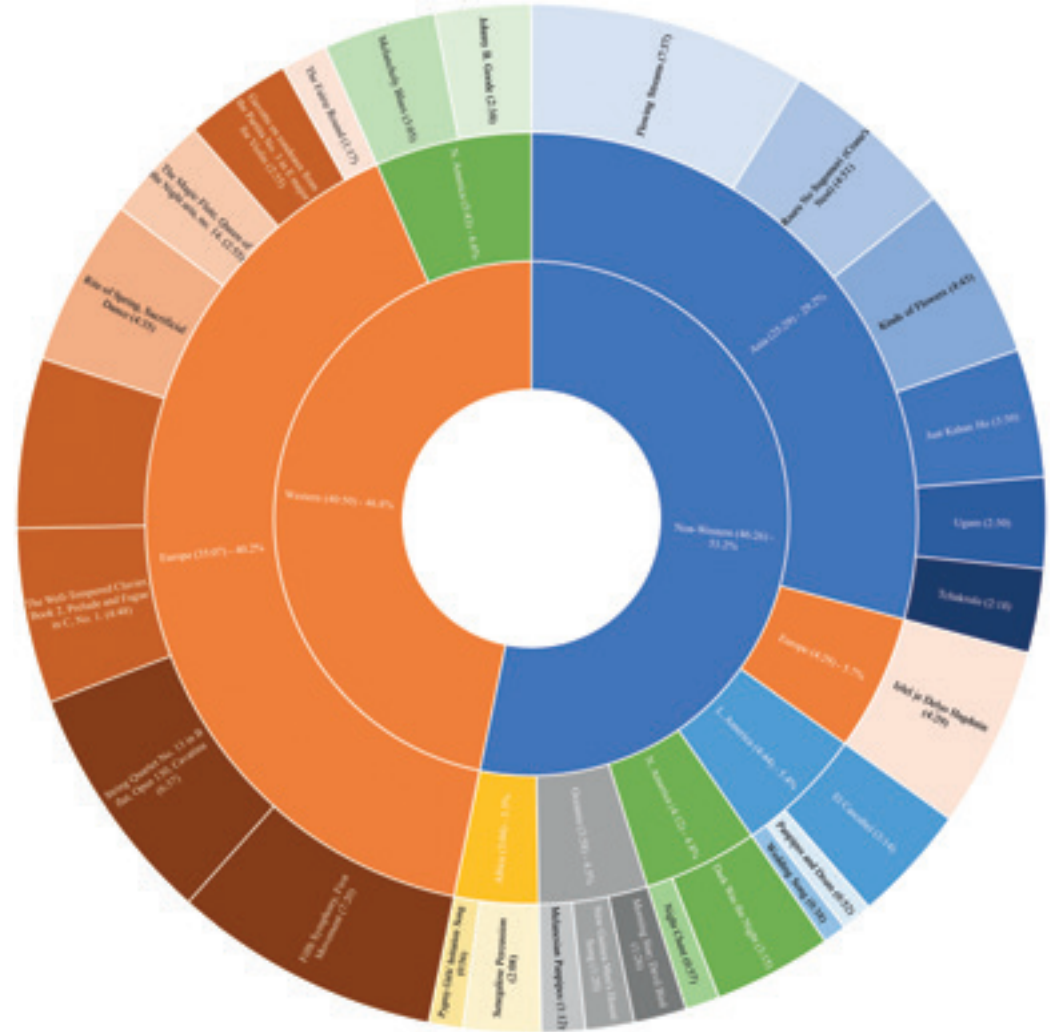


Sam Stapinski and Wendy Schiller
Department of Music / Faculty: Francesca Inglese

Students conducted socially-distanced and virtual ethnographic fieldwork with musicians in order to document the impact of COVID-19 on musical communities in Boston.

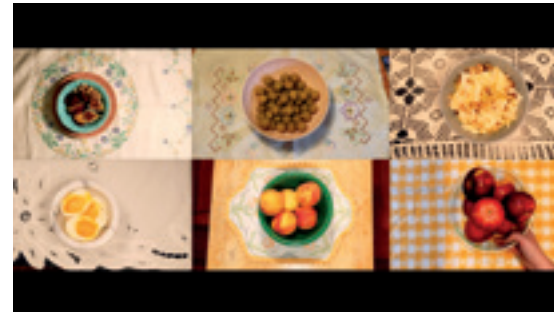
Salesperson on break at Guitar Center. Photo by Jack Osterhage.

Wendy Schiller stands next to her mural painted on the electrical box outside the Great Scott in memory of the venue. Photo by Sam Stapinski.



Kearsley Lewis
Department of Music / Faculty: Francesca Inglese

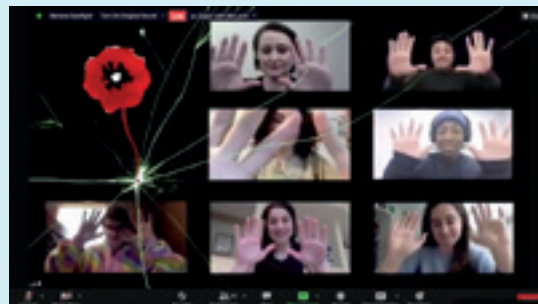
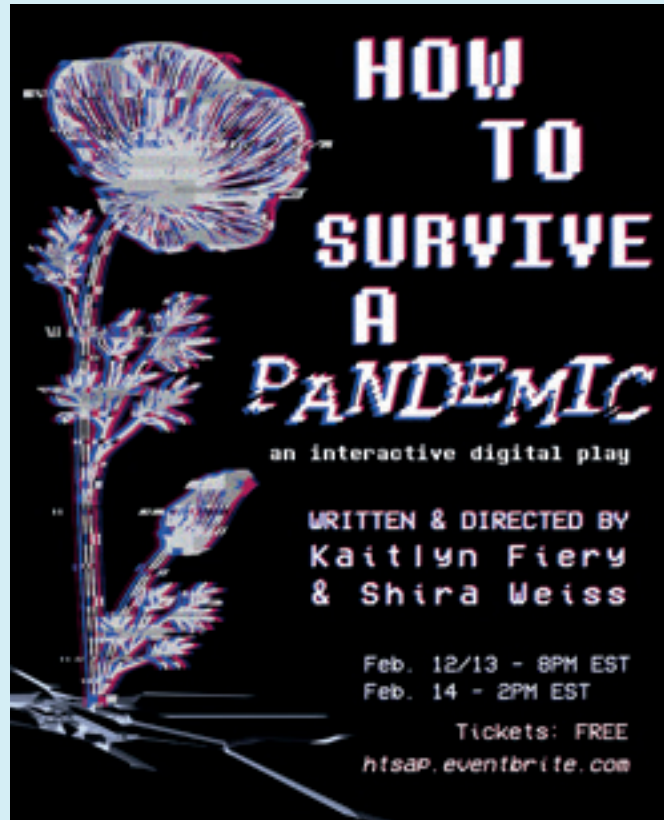
Visualized breakdown of musical selections from NASA's 1977 Voyager Golden Record in order to analyze its claim at global representation and critique its Eurocentric framework.



Des Bennett

Department of Theatre / Faculty: Antonio Ocampo-Guzman

"Scenes from Metamorphoses" Digital Theatre Production. Director: Des Bennett / Writer: Mary Zimmerman / Costume Design: Frances McSherry / Scenic, Lighting, and Digital Design: Oliver Wason



Kaitlyn Fiery and Shira Weiss
Department of Theatre / Faculty: Antonio Ocampo-Guzman

"How to Survive a Pandemic" Digital Theatre Production



Devon Whitney
Department of Theatre / Faculty: Ilya Vidrin

"I adapted this spread from a zine I created. The title of the piece is *holding on / letting go*. Utilizing physical shapes, line, and text, (both original and borrowed), this is an exploration of how memories live in the body."



Meryl Prendergast
Department of Theatre / Faculty: Frances McSherry

"In the fall of 2020, I traveled in an RV 10,000 miles around the country designing a clothing line for young people inspired by the United States' environmental crisis. My goal was to capture the beauty of the landscape, but also the ways in which mankind has hurt the environment."

Academic Year Fall 2020 – Spring 2021

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Chair, Theatre

The College of Arts, Media and Design is a vibrant community of scholars, practitioners, and entrepreneurs focused on understanding and shaping human experience in the age of artificial intelligence. Powered by Northeastern's renowned experience-driven learning model, faculty and students explore uncharted spaces between disciplines, from game and environmental design to augmented reality and other new forms of data-driven communication and artistic expression. The college is at the forefront of the university's humanics curriculum, integrating data and technological literacies with literacies that are uniquely human, from creativity, collaboration and communication to cultural agility.

102 Ryder Hall
360 Huntington Avenue
Boston, MA 02115

camd.northeastern.edu