



**MICHAEL GAGE**  
**COSTA**



## PUBLIC SERVICE ANNOUNCEMENTS

“Do you know what it’s like...?” Series (13”x19” cardstock, semi-reflective paper)

I find that many people have a lot of difficulty seeing things from any perspective other than their own. I also believe that if people took the time to do this more often, they would greatly benefit from the experiences of others. I created this PSA series that asked the viewer to consider what it would be like to step into the shoes of a stranger. The faces were removed and replaced with a mirror to encourage the viewer to see themselves in an unfamiliar situation.

Do you know what it's like...



...to wonder if you'll see your 21st birthday?

Do you know what it's like...



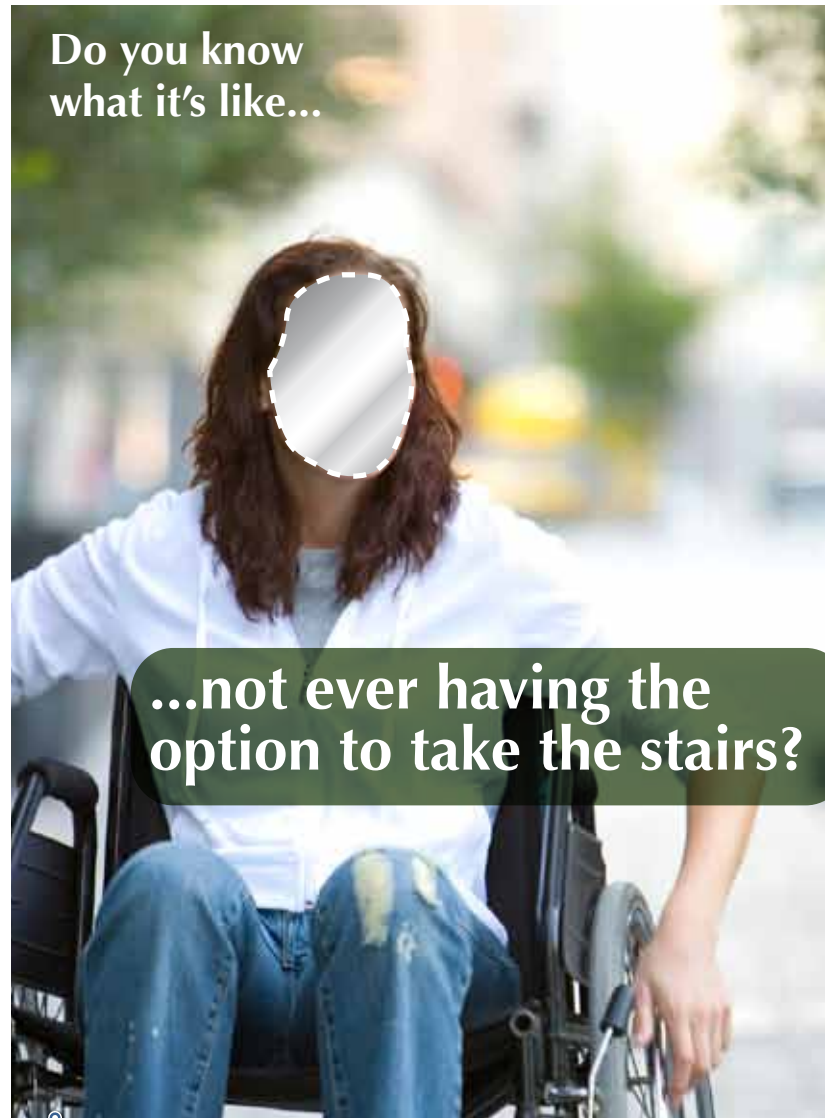
...to pay for a meal using only nickels?

Do you know what it's like...



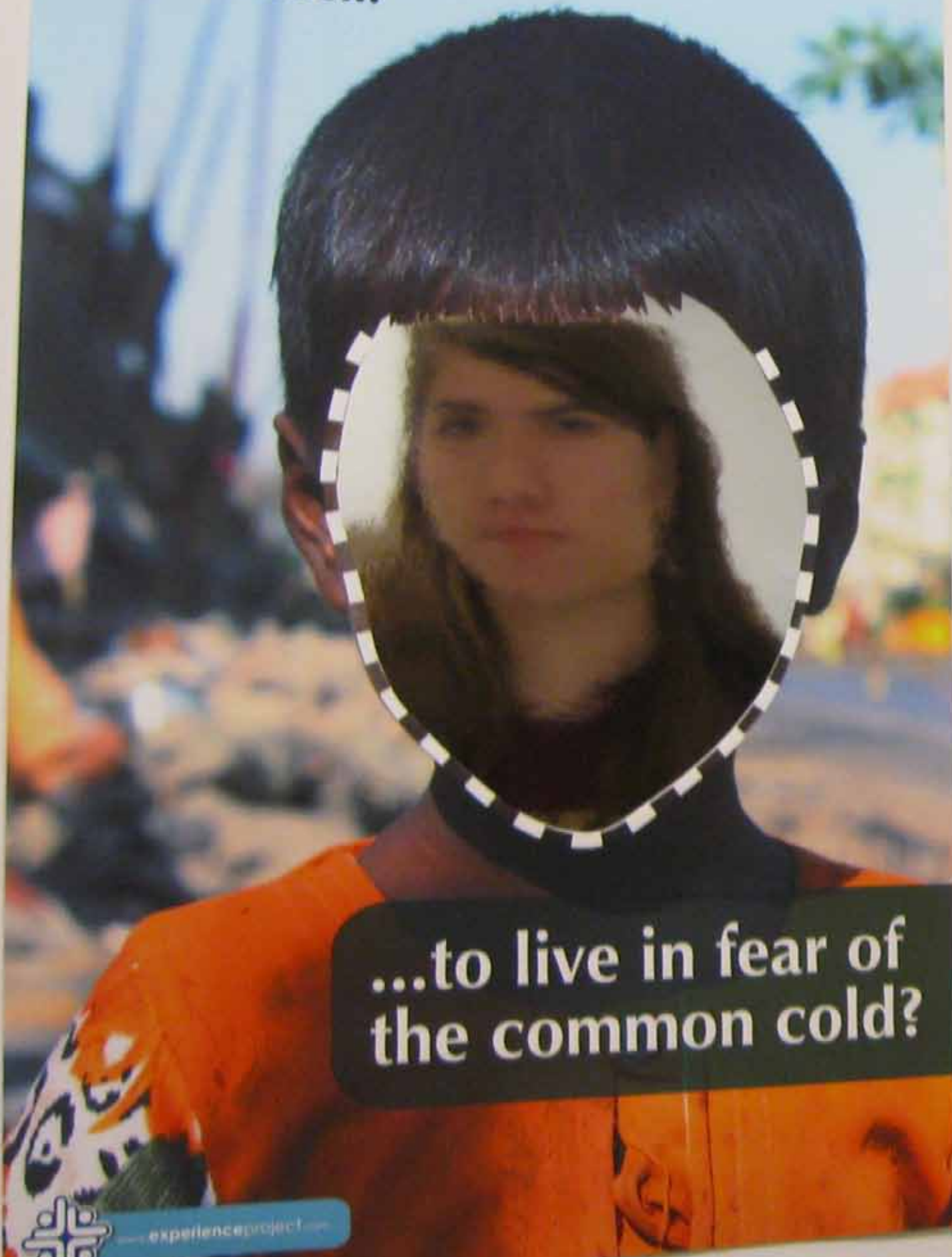
...to see someone die with your own eyes?

Do you know what it's like...



...not ever having the option to take the stairs?

Do you know  
what it's like...



...to live in fear of  
the common cold?



Do you know  
what it's like...

...to  
with y



## ESCAPE FROM CANCERLAND

Board Game (19"x19" gameboard, cardstock, label paper)

As a cancer survivor, I have always struggled to communicate about my life-altering experience with people who have not been effected by it themselves. I designed this game to bridge that gap and help people understand what it means to survive an ordeal like mine. I believe that games have great potential as an informational device and I designed Escape from Cancerland on this principle.

Your RPLND surgery leaves you with 30+ staples down your torso and a 13-inch scar on your abdomen.	Abdominal surgery causes your digestive system to screech to a halt. You can't eat or go to the bathroom for 3 weeks.	Your surgeon is able to save your kidney during the RPLND surgery!	You're fooling around with the mechanical doctor chair and you raise as high as it will go, just as the doctor walks in!	You receive a surprise visitor to your hospital room: Lance Armstrong!
Your HCG tumor markers spike, meaning that the tumor has begun to grow again.	Your tumor markers are known as HCG. For a healthy person, this number should be 0. Your HCG is 240,000.	Your chemotherapy has been so successful the doctor informs you that you will not need lung surgery!	You visit Florida between treatments. You feel the warm breeze and the sun on your face and for a brief moment you feel healthy again.	You fall asleep in a hospital bed with your significant other sleeping beside you. It is a wonderful night's sleep.
You spend more than 100 nights in the hospital in one year.	You have a bad cold and a fever, but you still have to stay on schedule with chemotherapy.	After not eating for a week, you enjoy a warm bowl of chicken consomme.	Loved ones travel from far and wide to donate blood for you.	The nurses get together, buy you a cake and sing to you on your 21st birthday.
Everyone tells you the key is to stay positive. You feel guilty that you can't do this, as if you will be responsible for getting sicker.	You are baffled as to why you see cancer patients outside the hospital, smoking cigarettes in hospital gowns while hooked up to IV poles.	You fall in love with your best friend, who sticks by you through every step of your battle with cancer.	Your father hugs you on the way into the ER, and tells you "You're the best thing I've done with my life".	Between chemo cycles, your hair grows back as soft as baby's hair, and to your surprise, blonde!
You suffer from painful, uncontrollable hiccups.	You have terrible back pain. This is from an abdominal tumor pressing on your spine.	You take a nap, knowing that your mom will be reading quietly by your bedside when you wake up, like every day.	Your best friends come visit you in the hospital for board game night!	You finish your chemo cycle just in time to come home for Christmas Eve.



Each player attempts to move across the board from "Diagnosis" to "Survival". As they move, they flip cards, each with a small anecdote from my own cancer battle. Some cards are black and some are yellow. If the player finds a yellow card, they may stay on that space, or else they must go back to start. Metaphorically, the player must wade through a sea of setbacks by creating islands of "hope" for themselves in order to get to the end of the game.

# ESCAPE from CANCERLAND

## HOW MANY PEOPLE CAN PLAY?

The game works best with 2 to 4 players.

## HOW DO I SET UP?

It's easy! Just shuffle the deck and randomly place the cards, face down, on every open space on the grid (except the black spaces). Then choose a colored piece and place it on the **DIAGNOSIS** space (i.e. *Start*).

## HOW DO WE START?

The first player to identify something **yellow** in the room gets to go first.

## HOW DO I WIN?

By defeating cancer, of course! Make it to the **SURVIVAL** space and you've earned the title of Honorary Cancer Survivor!

## WHAT'S THE GOAL?

You've been diagnosed with cancer. You will face many setbacks, but you can't let them stop you. Stay focused on the positive experiences and create islands of hope for yourself. **You must survive!**



## WHAT ARE THE RULES?

When you roll the dice, you move that number of spaces around the grid. You can change direction, but you may not move diagonally. You *cannot* land on a red square. When you land on a space, flip over the card and leave it face-up on the space.

This is a **SETBACK** card. It is indicated by white text on a black background.

If it is a **SETBACK** card, you must return to **DIAGNOSIS** (*Start*), no matter how close to **SURVIVAL** you may be.

This is a **HOPE** card. It is indicated by the yellow background.

If it is a **HOPE** card, you can remain on that space until your next turn. This is how you progress through the game and get closer to the **SURVIVAL** space (i.e. *Finish*).

You cannot stay on a space unless it has become a **HOPE** space. You cannot land on a **SETBACK** card that has been flipped over, but you can pass over it (counting it as a space). If there are no blank or **HOPE** spaces within range of your dice roll, you lose your turn. Better luck on your next turn.





## 24-HOUR **NARRATIVE**

Flip Books of the Unspectacular (*1½"x2" pages, 250 frames per book*)

Again, my interest in sharing experiences both large and small drove me to create this series of flip-books. I wanted to capture the passage of time while still working in a print medium, which led me to the flip book medium. I filmed myself going about my daily life, broke these videos down into frames, and compiled them into 6 flip books of the mundane.









front



back

## NEW MUSEUM

Identity System Redesign *(cardstock, envelopes, digital media)*

A hypothetical redesign of the identity system for the New Museum of Contemporary Art, located in the Bowery in New York City. The NewMu often exhibits controversial and forward-thinking work, and I wanted to bring this idea into their logo design. Shown above is a potential business card.



These are some of my sketches and initial visual trials for the logo. I wanted to make sure the logo reflected the unique perspective of the New Museum while referring to the "white box" aesthetic of the building itself. I arrived at the final logo by looking at the famous Penrose triangle, an impossible shape which forces the viewer to look at it from multiple perspectives.


**NEW**

New Museum of Contemporary Art 235 Bowery, New York, NY 10002 212 226 5789 212 226 5744 [www.newmuseum.org](http://www.newmuseum.org)

**NEW**

NEW MUSEUM OF CONTEMPORARYART  
235 Bowery, New York, NY 10002

**NEW**  
NEW MUSEUM OF CONTEMPORARYART



**Jeffrey Inaba**

**Donor Lab**  
Inaba has created Donor Hall for the New Museum's lower-level hallway, a bold, immersive graphic environment that identifies and quantifies public and private philanthropy around the world.

12.1.2009 - 3.13.2010

**NEW**  
NEW MUSEUM OF CONTEMPORARYART



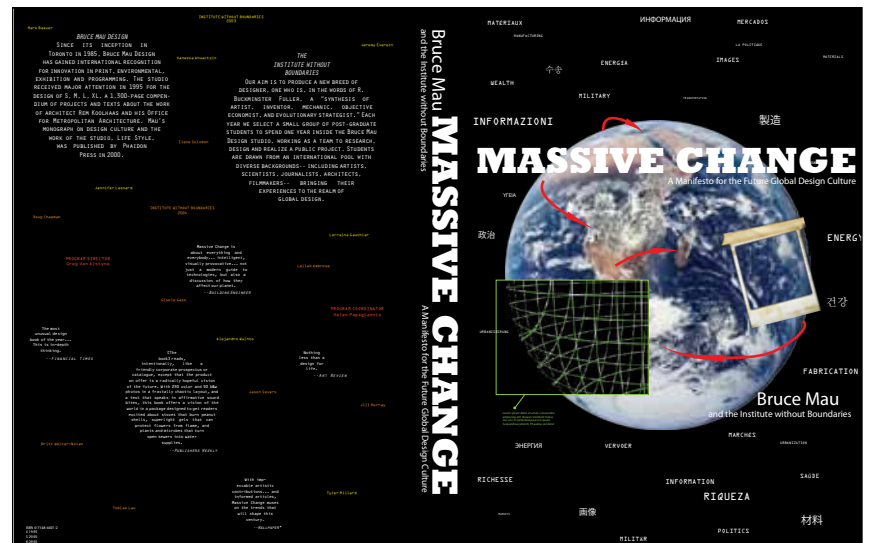
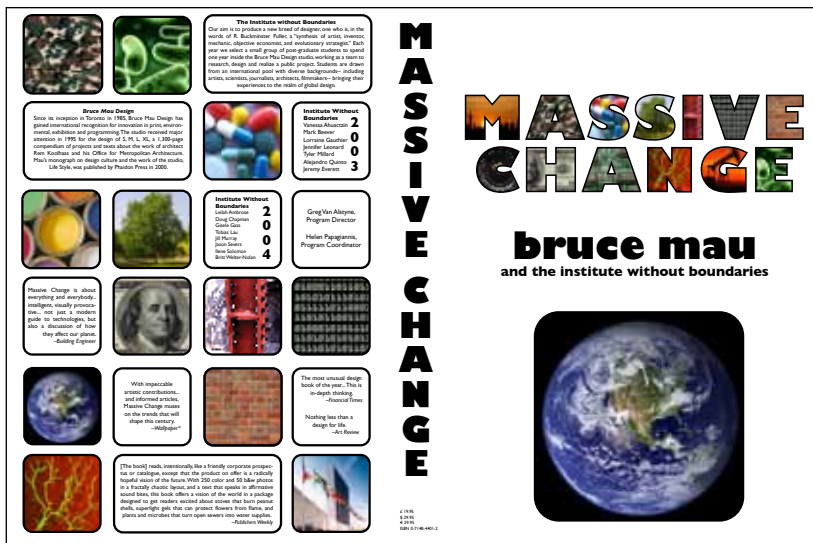
**Urs Fischer**

**Marguerite de Ponty**  
For his first large-scale solo presentation in an American museum, Urs Fischer has taken over all three of the New Museum's gallery floors to create a series of immersive installations and hallucinatory environments.

12.1.2009 - 3.13.2010





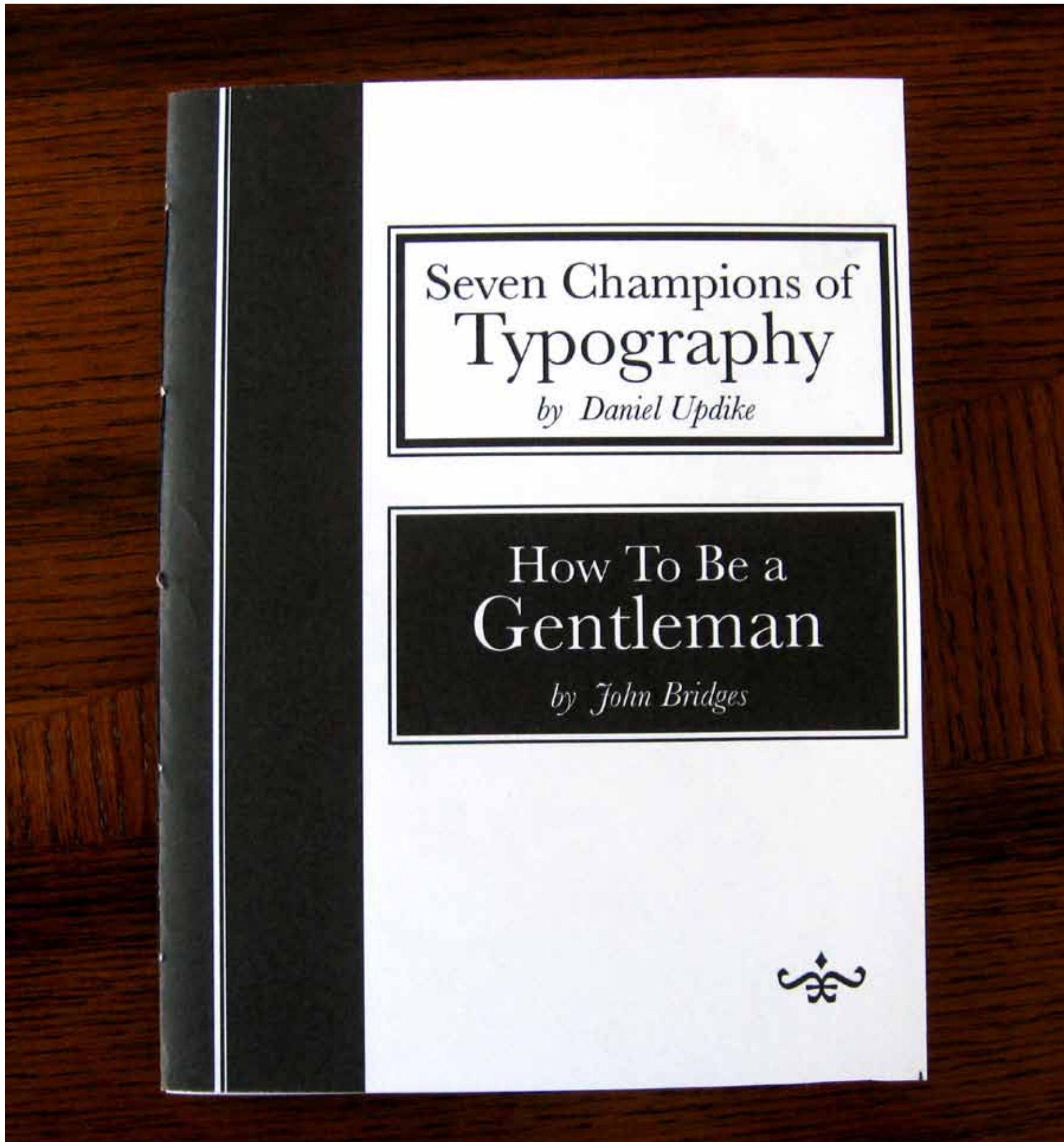


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# MASSIVE CHANGE

The book cover went through multiple versions as I attempted to pinpoint the best way to communicate the message of global progressive thinking, and highlight the wide variety of subjects addressed in the pages of the book. Shown above are several trials. The Table of Contents was designed to feel segmented, like the back cover, and utilize the monotype typeface that appears elsewhere in the design.



## CHAPBOOK

Dual-content Book Layout (6"x8" cardstock and matte laser paper)

The concept here was to design a booklet that could house two different texts simultaneously. Updike's essay is about the formal qualities and appropriate use of typography, while Bridge's text is an instructional text on etiquette and sophisticated behavior for the modern man. Both texts exude a sense of style and sophistication, so I designed the book to visually share these qualities.

Seven Champions of Typography  
by Daniel Updike

How To Be a Gentleman  
by John Bridges



Seven Champions of Typography  
Daniel Updike

I. Spacing is a term used  
space between the words  
word from another. It gives  
Everybody knows that the  
for the printer is no simple  
use of spaces of different  
of space between lines—  
The spaces between  
they were exactly another  
being required between  
may end one word and be  
between a 'y' and an 's'.  
William Morris, in his pre-  
spaces between the words  
that they should be quite  
understand this, but it is  
another point which they  
is the tendency to the flat  
the page, a hemsid white  
and forethought, the dead  
binding masonry or betw

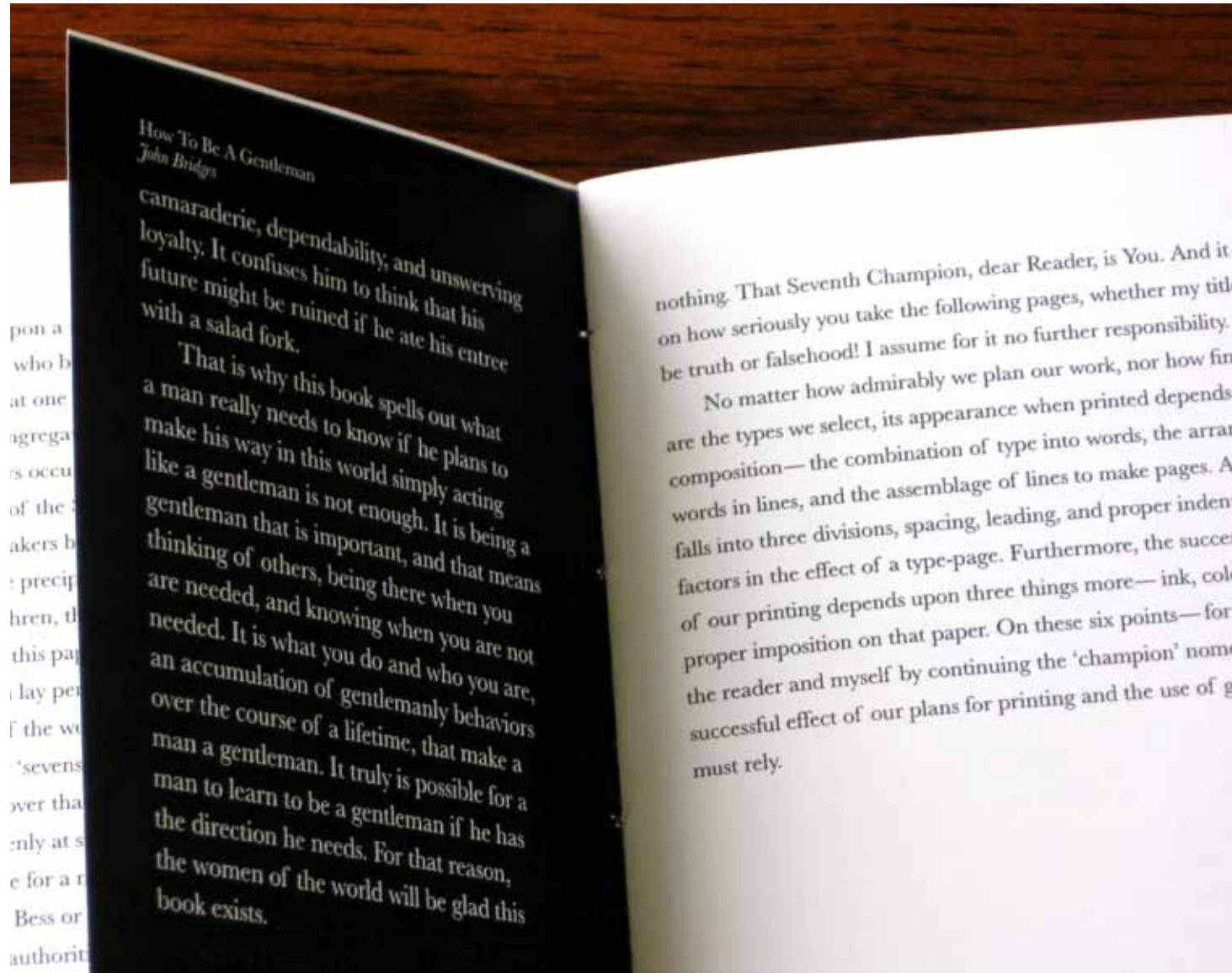
How To Be a Gentleman  
John Bridges

back nose. A gentleman never forgets that  
watching a live performance is not the  
same thing as watching a TV show in his  
own living room. He does not talk during  
the performance, even during the very  
loudest music or sound effects. He does not  
shift about in his seat unnecessarily. And,  
if he has a tendency to cough, he always  
carries a cough drop. Should a gentleman  
find himself surprised by an uncomfortable  
coughing jag, he leaves the auditorium,  
both for his own good and for the good of  
others. At a concert or any other musical  
performance, a gentleman does not applaud  
until the end of a complete musical number.  
If he is unsure he would be well advised not  
to start an ovation alone. If a gentleman  
is lost, he admits it. He readily asks for  
directions.

A gentleman does not pick his nose in  
public. In fact, he is wise if he does not pick  
his nose in private, since bad habits are far  
too easily formed.

The general solidity of a page is much to be sought for: modern printers  
generally invade the 'whites' in the spacing, a defect probably based on  
them by the characterless quality of the letters. For where these are bold  
and carefully designed, and each letter is thoroughly individual in form,  
the words may be set much closer together, without loss of clearness. No  
definite rules, however, except the avoidance of "rivers" and excess of  
white, can be given for the spacing, which requires the constant exercise of  
judgment and taste on the part of the printer." On looking at the page of  
Mr. Morris's essay about proper spacing, we find the remedy has seven times  
in the field, for in denunciation of Mr. Morris's own theories, a large white 'river'  
runs across the very phrase in which he deplures them! The book was issued  
under the auspices of the London Society of Arts and Crafts—an example  
of how much easier it is to tell people that work should be done, so that our  
commonest things are beautiful, than it is to put the precept into practice!

While I cannot agree with much that has been said about the folly of  
close spacing and pages of type set solid (i.e. without leading), so if it were  
merely an asserted return to antique methods and a perverse desire to make  
books unreadable, some modern printers, in their efforts to obtain 'colour'  
in a page, have undoubtedly forgotten that the spacing of a line must be  
sufficient to make a distinct separation between words and one sufficient to  
be readily apparent to the eye. A good test of spacing is to hold a printed  
page upside down, when, the sense of the words not being caught, the eye  
more readily perceives whether the spacing of the page is even or not.



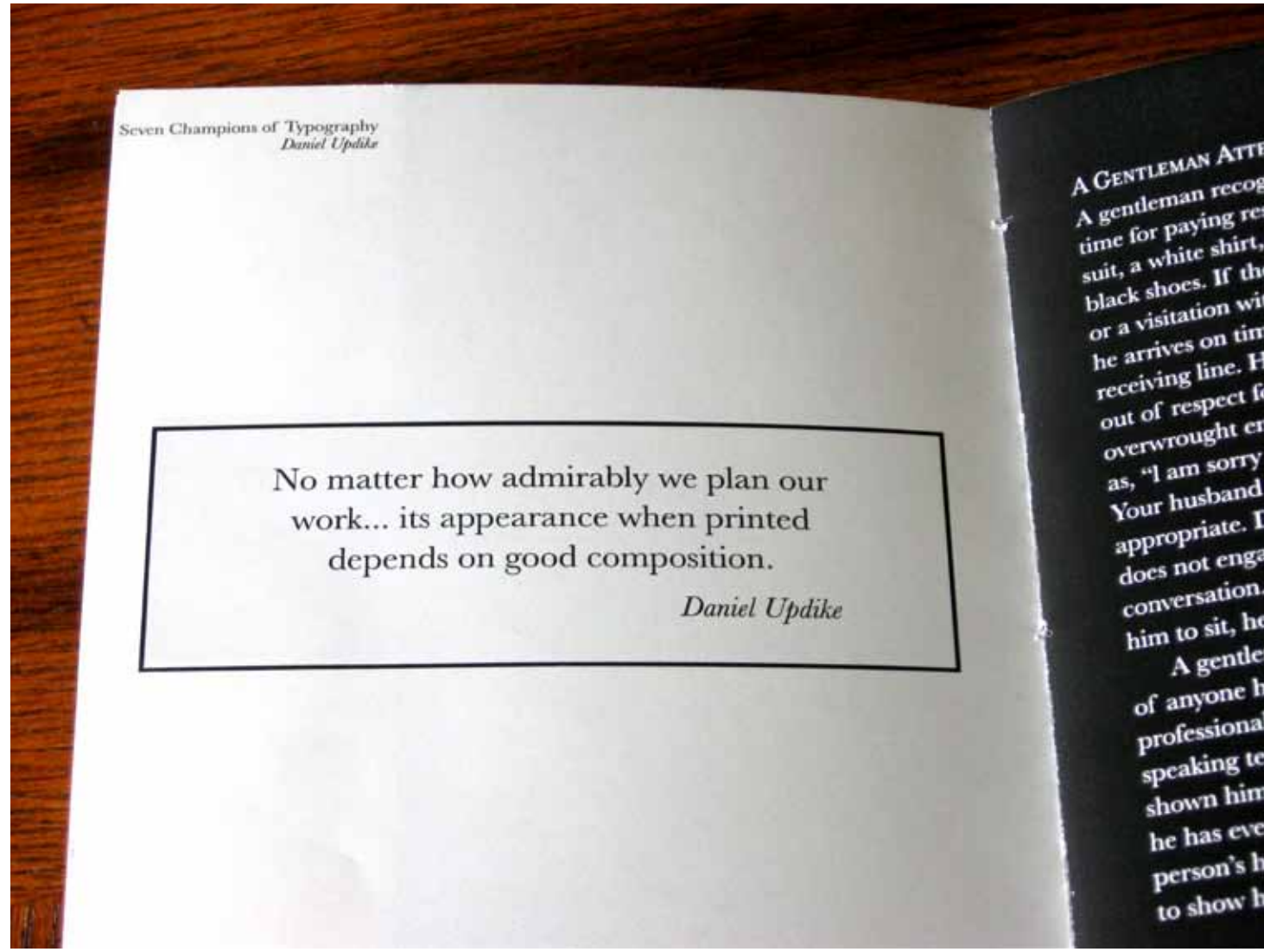
*How To Be A Gentleman*  
*John Bridges*

camaraderie, dependability, and unswerving loyalty. It confuses him to think that his future might be ruined if he ate his entree with a salad fork.

That is why this book spells out what a man really needs to know if he plans to make his way in this world simply acting like a gentleman is not enough. It is being a gentleman that is important, and that means thinking of others, being there when you are needed, and knowing when you are not needed. It is what you do and who you are, an accumulation of gentlemanly behaviors over the course of a lifetime, that make a man a gentleman. It truly is possible for a man to learn to be a gentleman if he has the direction he needs. For that reason, the women of the world will be glad this book exists.

nothing. That Seventh Champion, dear Reader, is You. And it is on how seriously you take the following pages, whether my title be truth or falsehood! I assume for it no further responsibility.

No matter how admirably we plan our work, nor how fine are the types we select, its appearance when printed depends on composition—the combination of type into words, the arrangement of words in lines, and the assemblage of lines to make pages. A page falls into three divisions, spacing, leading, and proper indent factors in the effect of a type-page. Furthermore, the success of our printing depends upon three things more—ink, color, and proper imposition on that paper. On these six points—for the reader and myself by continuing the 'champion' nomenclature—the successful effect of our plans for printing and the use of good types must rely.



*Seven Champions of Typography*  
*Daniel Updike*

No matter how admirably we plan our work... its appearance when printed depends on good composition.  
*Daniel Updike*

**A GENTLEMAN ATTENDS**  
A gentleman recognizes the time for paying respect. He wears a dark suit, a white shirt, and black shoes. If he is invited for a visitation with a friend, he arrives on time and stands in the receiving line. He bows slightly out of respect for the host. He never overwrought erases, "I am sorry." Your husband's behavior is appropriate. He does not engage in conversation with him to sit, he shows respect for anyone he meets professionally. He is speaking to you and shown him that he has even shown him how to show his

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ways changes

HECKOUT LINE  
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checkout line  
limit. On the  
uple of items,  
o step ahead  
e offer. He is  
type of bag  
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hier. When  
eman has  
rd ready.  
a delay in  
at there are  
baskets and  
entleman,  
checkout

It is what you do and who you are,  
an accumulation of gentlemanly  
behaviors over the course of a lifetime,  
that make a man a gentleman.

*John Bridges*

*Notes*

- 'Dog's-teeth,' or as Masson called them, 'pigeon-holes.'
- Entire books have been printed without a single broken word. An example of this is Marcelin Brun's *Manuel pratique et abrégé de la Typographie française*—the first edition printed by Didot père et fils at Paris in 1823, and the second by Vroom of Brussels in 1826. The latter is a 12mo volume of two hundred and forty pages, and is set in 8-point type, with notes in a still smaller size.
- Day's *Lettering in Ornament*, London, 1902, p. 29.



This book is set in Baskerville, a "transitional" typeface designed by John Baskerville in England in the mid-18th century, revived in the early 20th century and widely used for books and other long texts. Many versions are available. Baskerville's roman is fairly round and open, with a vertical stress but relatively low contrast.

This typeface was chosen for its elegance and sophistication, which relates to the text both in visual style and historical timeperiod. I wanted the text on the page to call to mind the image of a well-dressed, well-mannered man of style and class.

Updike text: Baskerville 10/16

Bridges text: Baskerville 12/16

