

ERICA J KIM

Portfolio
2018-2020



ERICA J KIM

ericajaekim@gmail.com

Located in Brooklyn, NY
Originally from Toronto, Canada

WORK EXPERIENCE

Theory

Wovens Menswear Assistant Designer
October 2018-Present / New York, NY

NASA X RISD

Softgoods Designer
February 2015-June 2017 / Providence, RI

Studio Duuri x Samsung

Research Design Intern
May 2016-August 2016 / Providence, RI & New York, NY

Rhode Island School of Design - Work Study

Woodshop Monitor / Head Apparel Studio Monitor
September 2015-June 2018 / Providence, RI

STACKLAB

Industrial Design Intern
May 2015-August 2015 / Toronto, Ontario

SKILLS

Software:

Adobe Suite, Centric PLM, Rhino, Solidworks, Microsoft Word/
Excel, CLO 3D

Fabrication:

basic metal working/ jewelry techniques, intermediate
woodworking skills (hand tools and shop machinery), upholstery

Soft goods/garment construction:

drawing technical flats, tech pack creation, drafting, draping,
pattern making, machine knitting, machine + hand sewing,
weaving

Other:

organized, clear communication skills, multi-tasking, fast learner,
collaborative, pragmatic, process driven

EDUCATION

Rhode Island School of Design

Providence, RI / 2013-2018
BFA (Industrial Design)

Double major in Apparel Design

AWARDS/Achievements

NASA X RISD MS1 Suit:

Featured project on RISD XYZ, risd.edu, dailymail.co.uk, BBC Worldwide
2017 Mars: A Traveler's Guide documentary, dezeen.com

CFDA FF Showcase 2018:

Featured in a three day showcase for recent graduates to present their
thesis and become connected with future professional opportunities.

NYFW 2018 Thesis Collection:

Opened the show for the RISD class of 2018, along with 13 other alumni.

RISD ID Department Marc Harrison Award 2018:

Awarded to a student for excellence in design and innovation (for
contribution in the NASA x RISD project)

YMA Scholarship 2017:

Winner of student competition to submit proposals for a case study on
brick-and-mortar retail environments.

THEORY

Men's Woven Design

My work at Theory encompasses the full development process of a design, from idea to final garment. This includes all flat sketching, tech packs, BOMs and coordination with overseas factories. I communicate directly with the factories to launch proto requests and SMS POs for garments to show in global market presentations. All of the following information is uploaded on Centric PLM which I manage for all woven product.

Categories of product I design include: outerwear, leather product, tailored garments, bottoms and shirts. My main focus is on leather outerwear. In designing, I always try to incorporate some level of new-ness and innovation where ever possible. With every design I consider the merchandisers' comments, while maintaining overall seasonal direction from the Creative Director.

I work with the fabric R&D teams and the trim manager on shipments to prepare samples, as well as the production team for costing. I work on presentation tools to be used throughout the development process as our line plan guide for the season. Additional tasks include sourcing leather materials, managing approvals for production, occasional print/graphic design projects, and developing accessories.

My current role works cross-functionally between design and product development.

DATE 2018-2020

TYPE COMMERCIAL





RESORT 2021 EDITORIAL



SPRING 2021 EDITORIAL



FALL 2020 EDITORIAL (Images for Port Magazine)

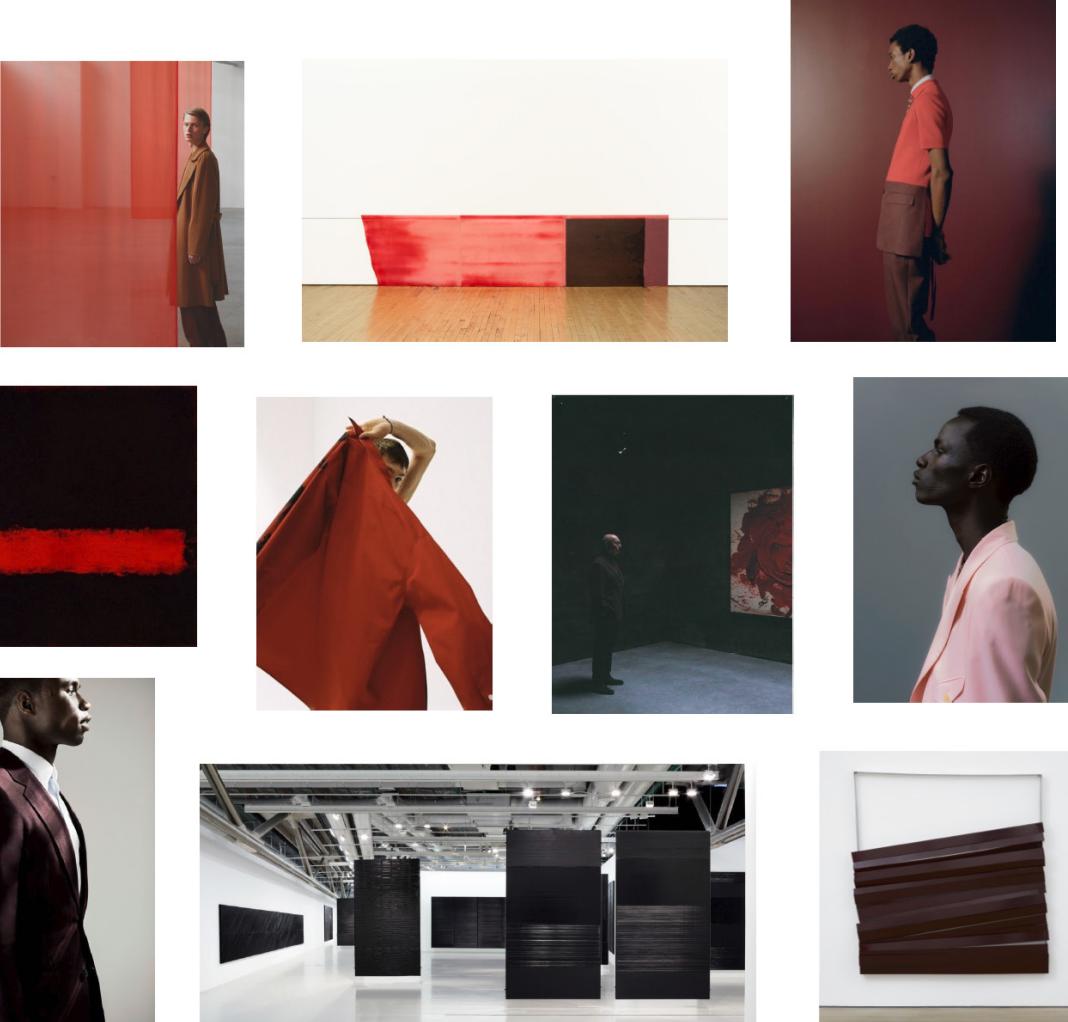




DESIGN PROCESS

Working with reference to the inspiration mood-board from the Creative Director, I research images of materials and silhouettes to solidify the seasonal product direction. Once the research is compiled, I present the ideas back to the Creative Director and discuss and filter the ideas to be sketched and developed into a proto-garment.

SEASONAL DIRECTION



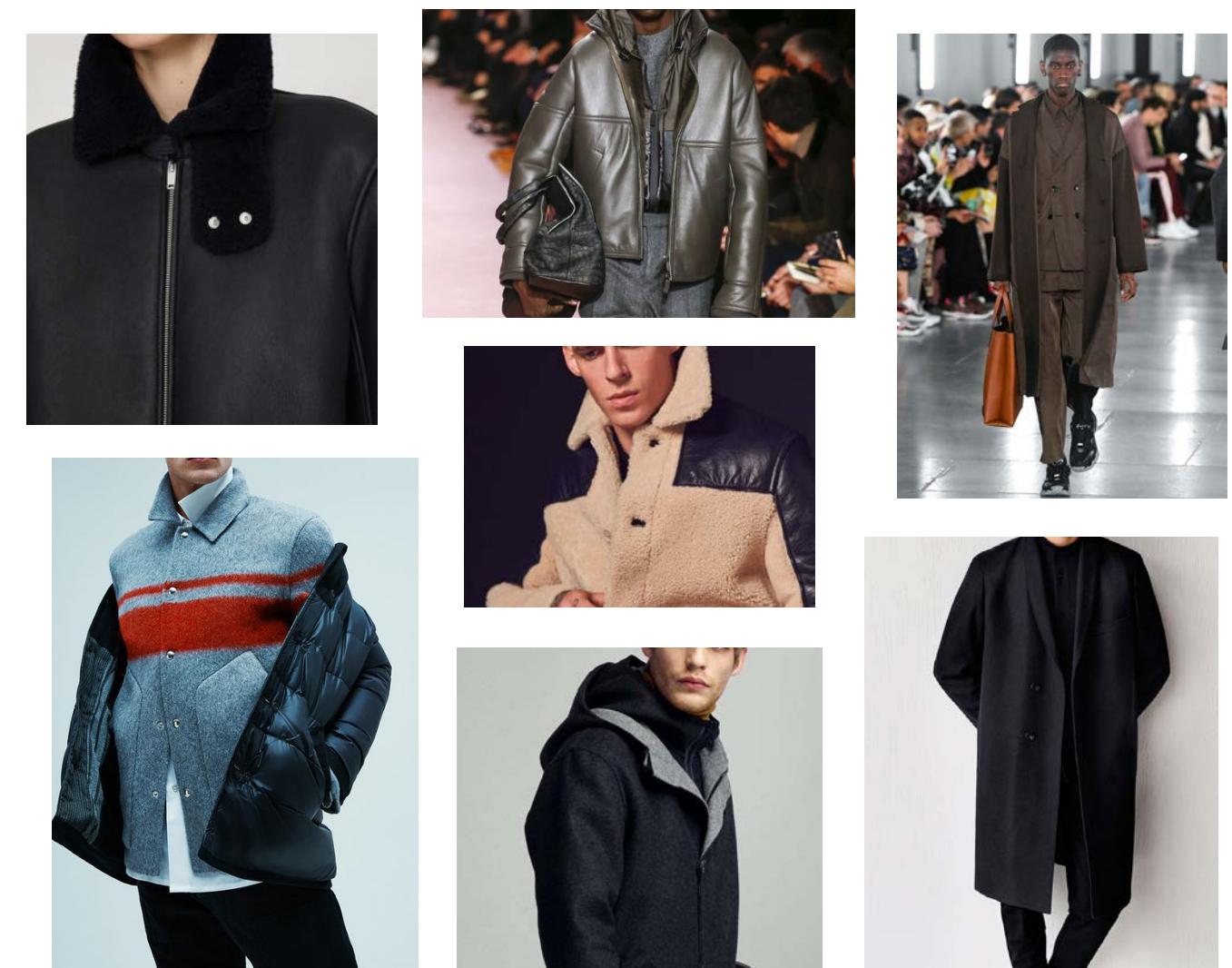
Soft color blocking - Texture - Black on black - Minimal - Long coats - Tailored

References:
Mark Rothko
Pierre Soulages
Dorothea Rockburne

SEASON FALL/WINTER 2019

STYLE EASTON

PRODUCT DIRECTION



Shearling - Double face wool - Soft tailoring
Monochromatic - Layering - Contrast colour blocking

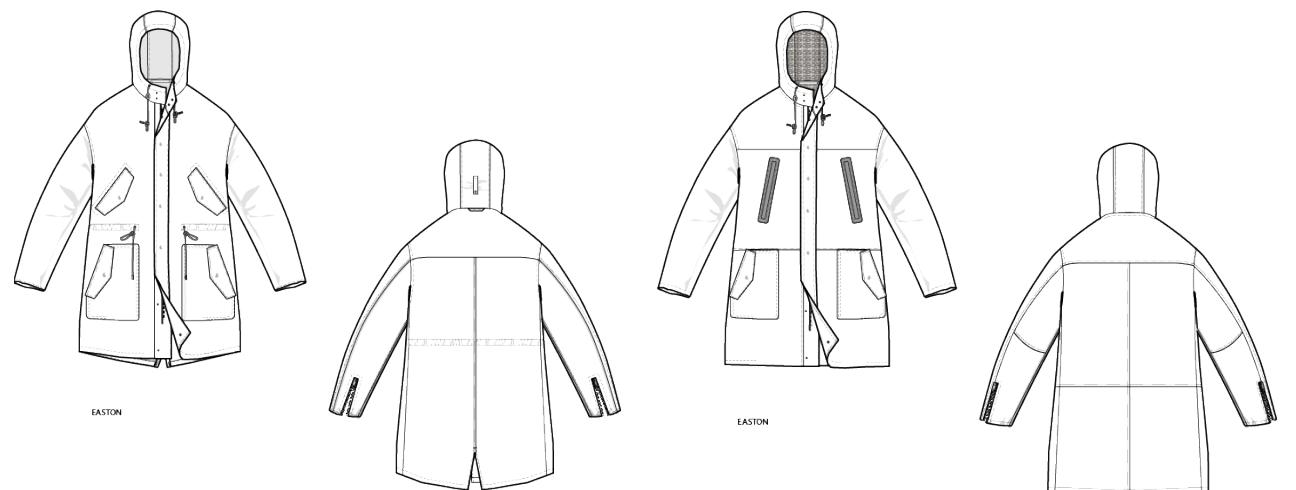


SILHOUETTE/BODY REFERENCE



SKETCH PROCESS

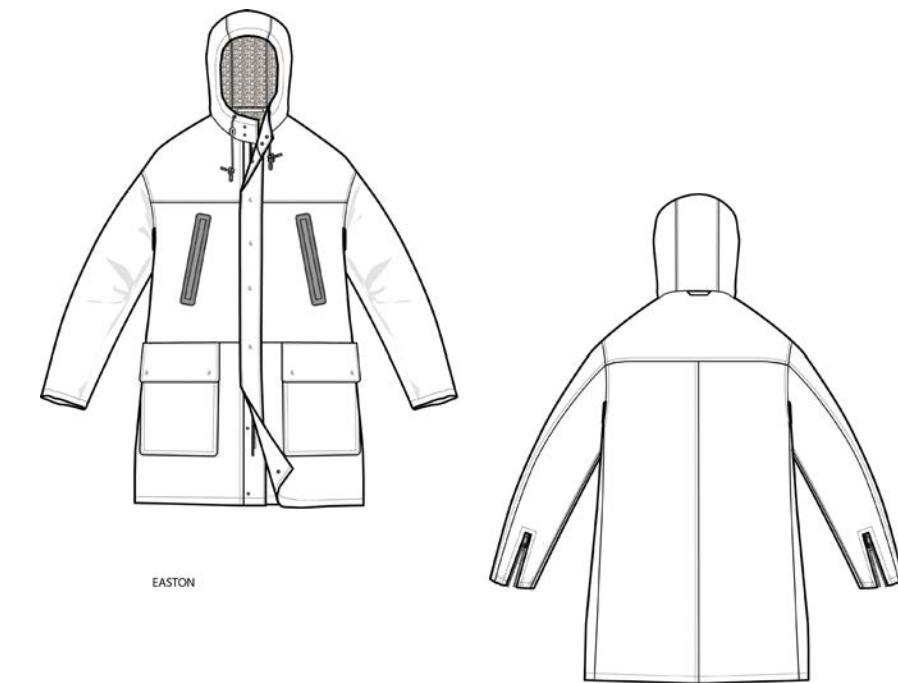
Once ideas are finalized, I sketch designs based on a focused product directive. While sketching I also work with the leather/shearling vendor to source the best quality material for the design. The following design was based off of a parka silhouette, but translated in a heavy weight lamb shearling.



SKETCH ITERATIONS



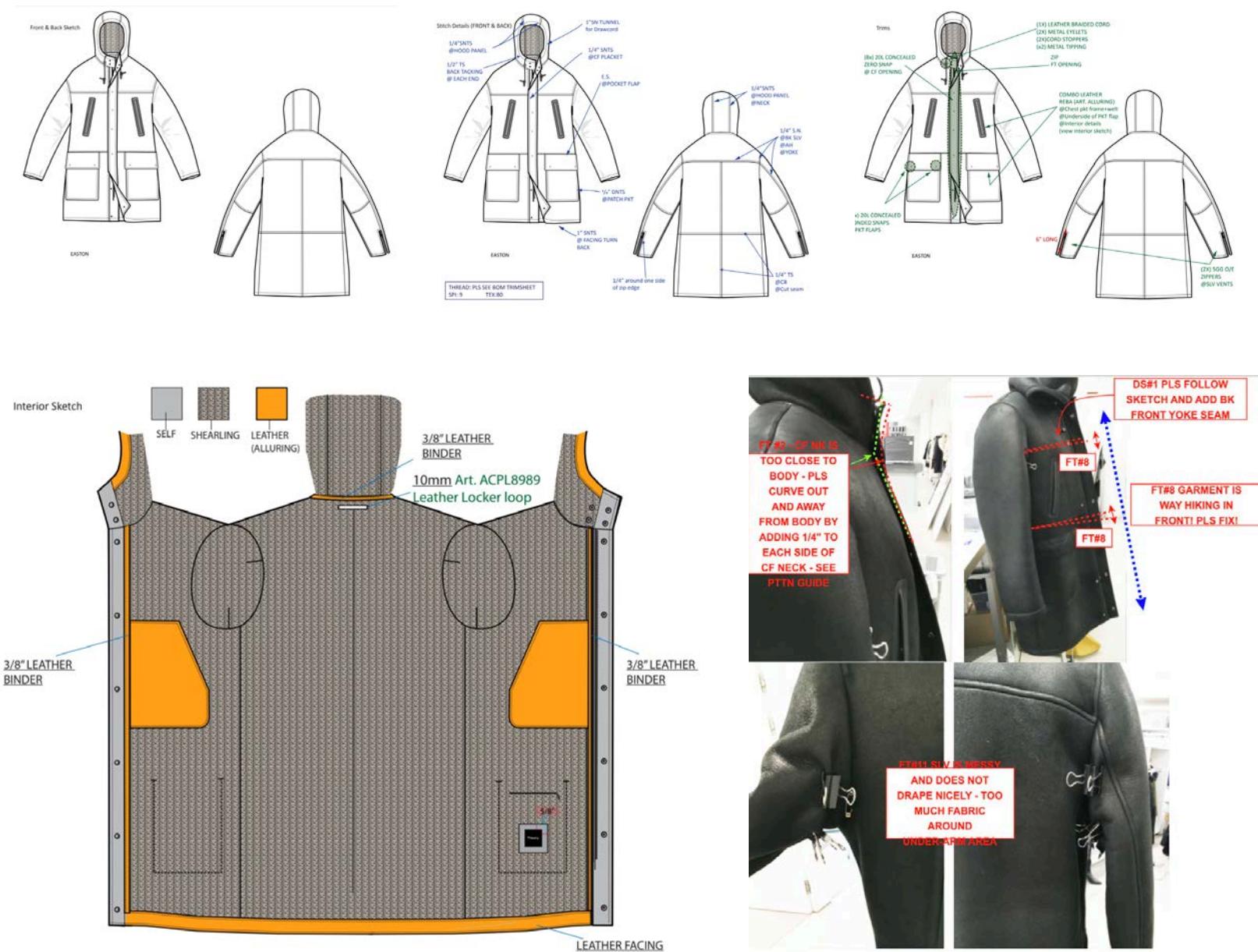
MATERIAL EXPLORATION



FINAL SKETCH

CONSTRUCTION TECH PACKS

After confirming the final sketch, I create the style notes for the garment. The style notes include all stitch details, trim call outs, an interior sketch and any other specific construction comments. Depending on the complexity of the style, I will work with the technical designer and the pattern making team to create a new pattern and tech pack to send to an overseas factory or to sew in house. Once the first proto-garment is complete, we will fit the garment and make comments to make a second or third proto or go straight to salesman sample.



FALL 2019 EDITORIAL (Images from Vogue.com)





SOFT GOODS

Theory

The following project was a special request from the Design and Creative Director to develop bags for the F/W 20 line. The final outcome was three bag shapes that come in multiple fabrications.

The documented work demonstrates my product development process, from design sketches to finished sample.

DATE 2019

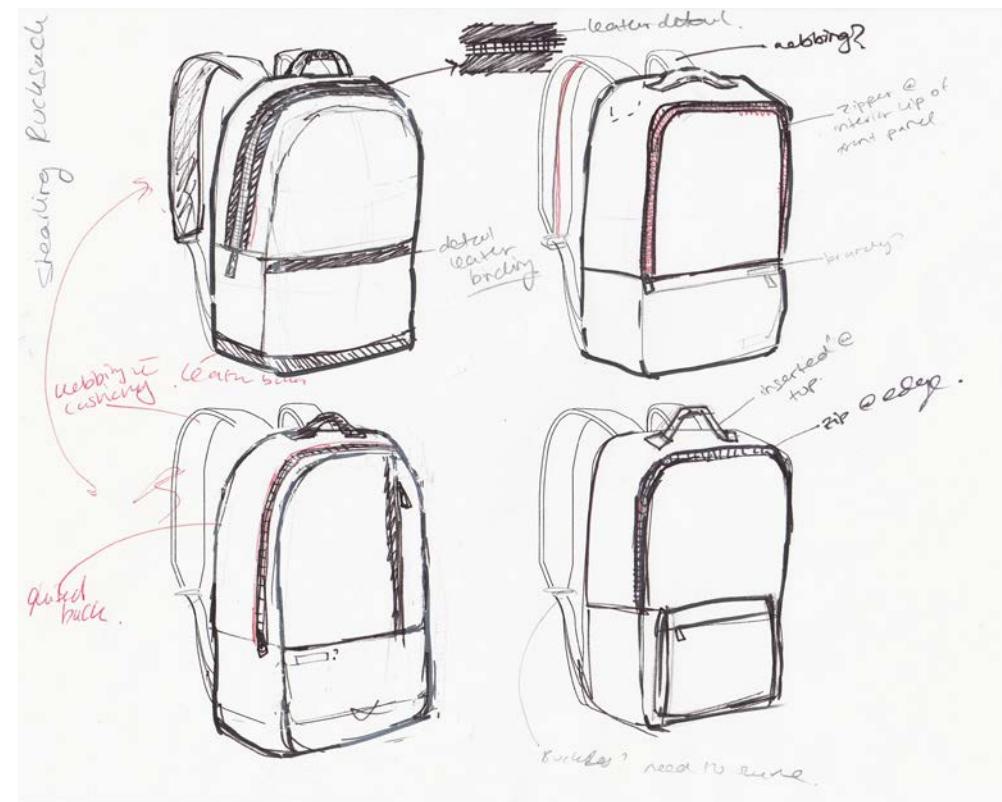
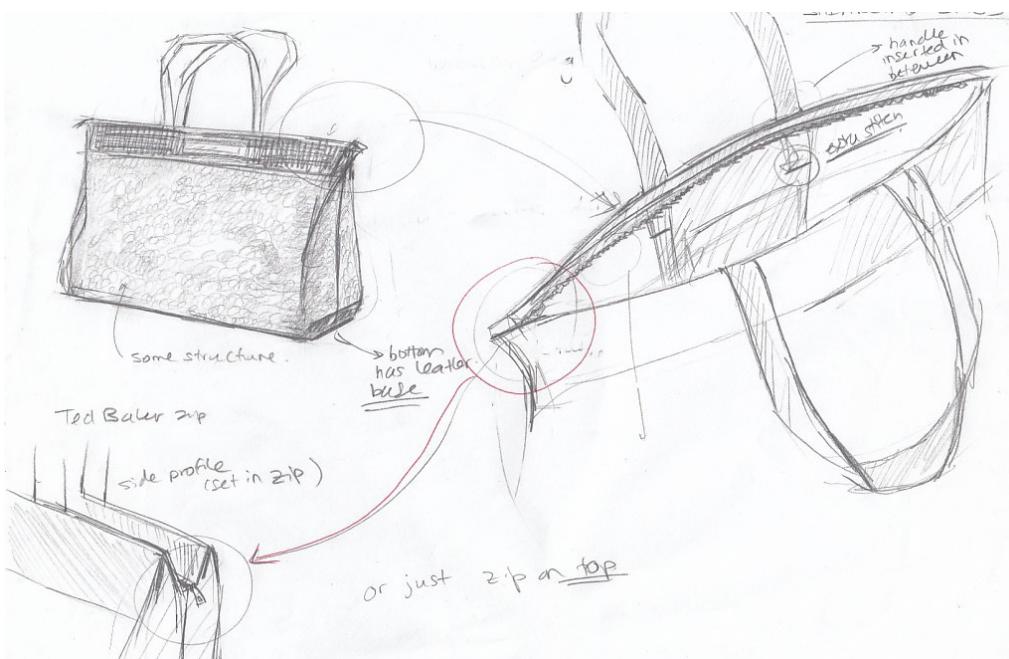
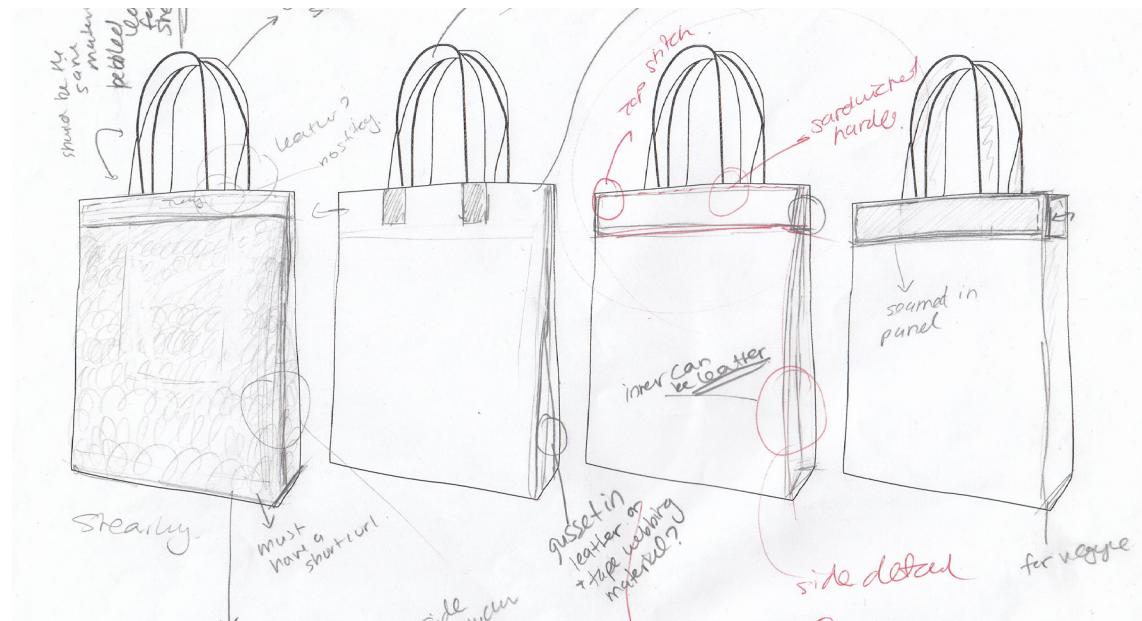
TYPE PRODUCT DEVELOPMENT



SKETCHES

I worked with the Design Director on three shapes of bags and used hand sketching to quickly ideate design details and proportions. After hand sketching, I translated the pencil sketches into cleanly rendered drawings done with Adobe Illustrator.

These drawings were also used to figure out material and color blocking for different fabrications of the bags.





PROTOTYPES

I sent out a preliminary tech pack with specified measurements and design details to the factory, which created proto-samples made out of substitute material to allow for marking and commenting on dimensions and overall proportion of the bags. The proto-samples also had some detailed mock-ups for handles/straps.

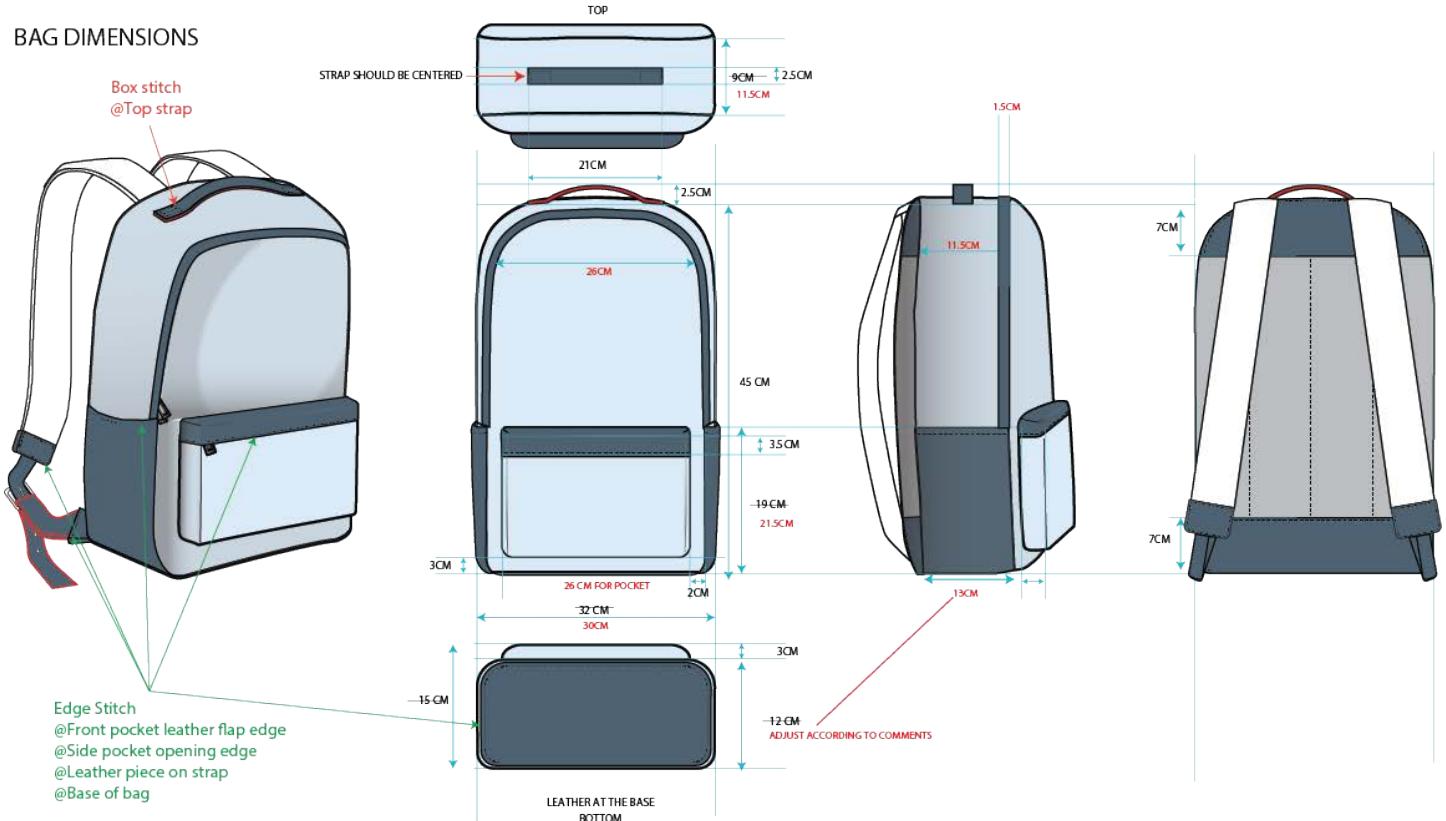
Comments on the proto bags were made in the SMS tech pack. Notes included measurement and shape adjustments, added details, interior details and materials to be used for the actual sample.



CONSTRUCTION TECH PACKS

After confirming the designs, I created orthographic drawings detailing out measurements, material call-outs and interior design specs to be sent to the overseas factory.

Below are main pages of the proto-tech pack



INTERIOR DETAIL



MS01 SUIT

RISD X NASA

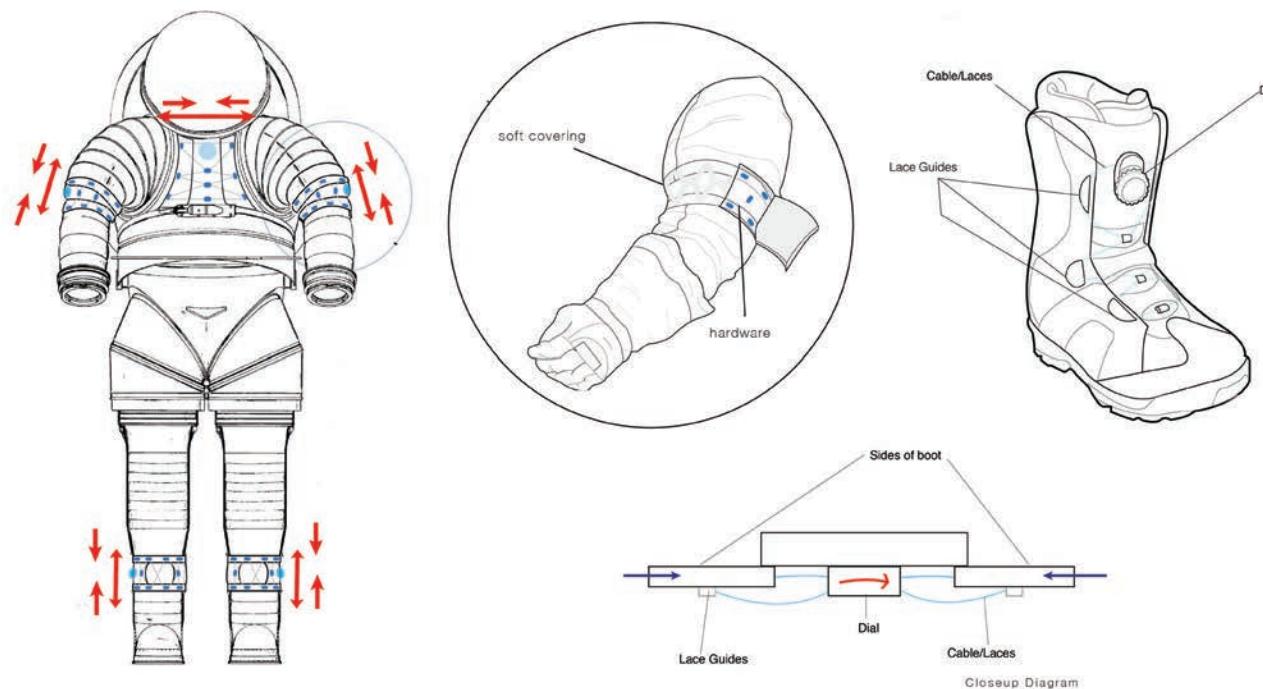
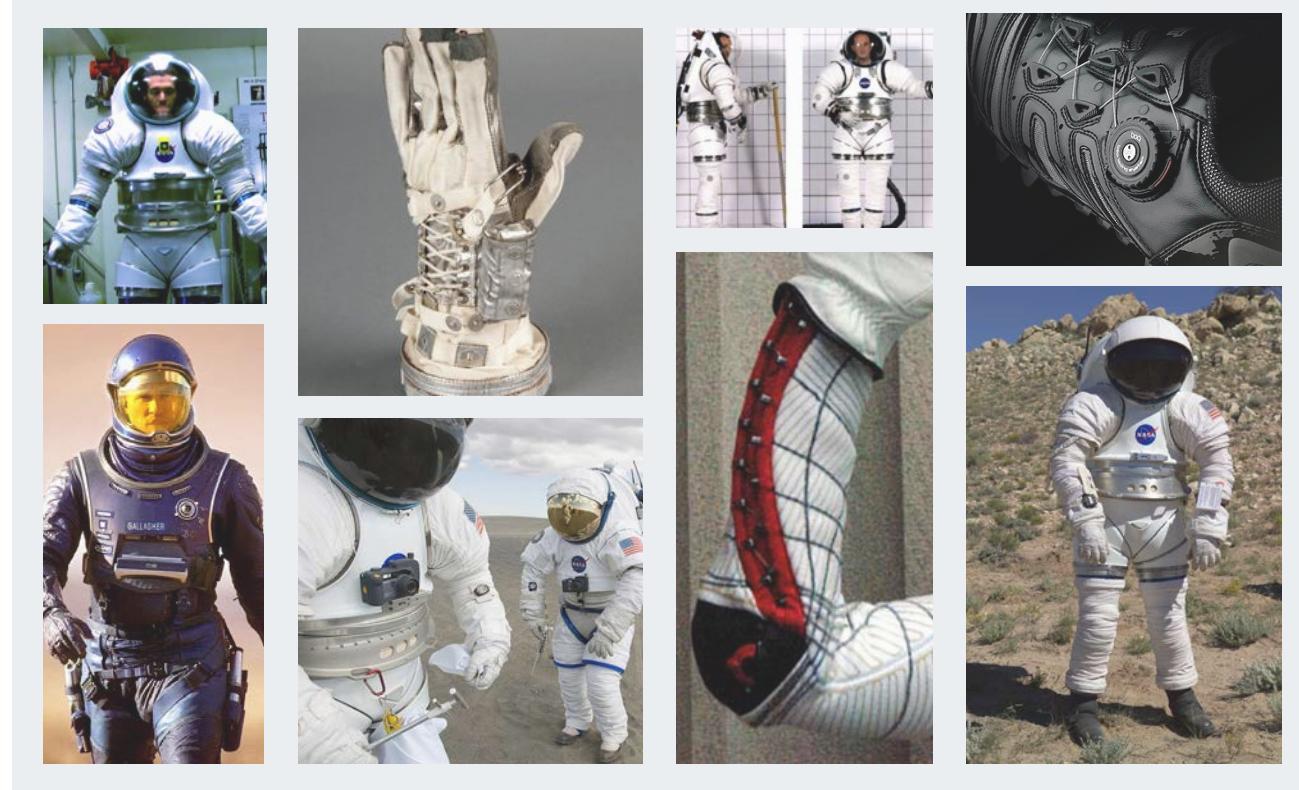
This research project was a collaboration with graduate student Kasia Matlak (ID'17) and Michael Lye (RISD ID Professor). Our objective was to create a simulation space suit to be used in the Hawaii Space Exploration Analog and Simulation mission (HI-SEAS). These missions are for simulating long term space exploration. Previous versions of the suit used in the simulations had issues with wearability in the Hawaiian environment, and sizing for taller and shorter wearers. My contribution to the project was to design, pattern, and construct all soft components of the suit.

DATE 2016-2018

TYPE RESEARCH PROJECT



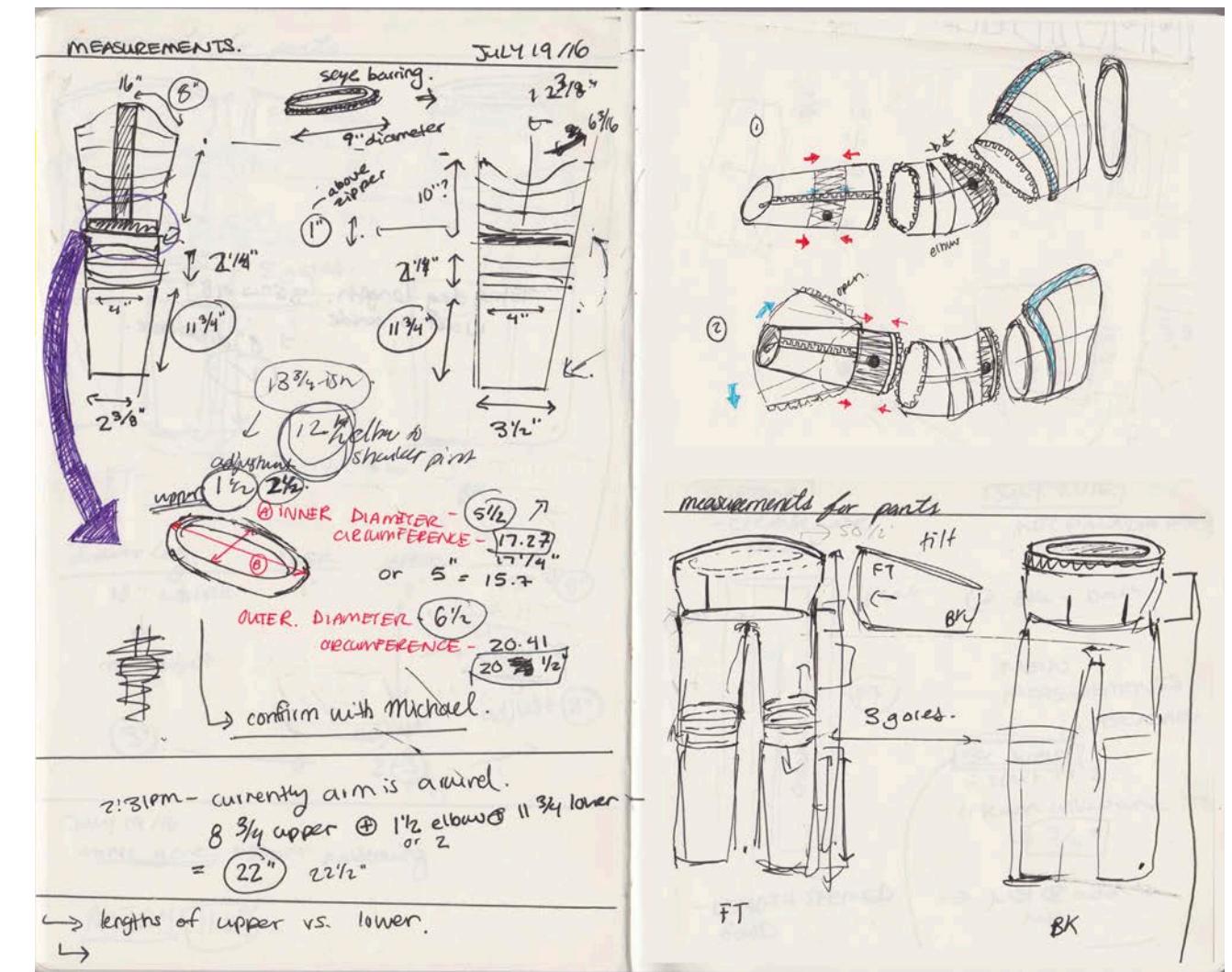
fall/winter 2019/20
rhode island school of design
// navigating the unknown



RESEARCH

The design process began with pulling images of current examples of spacesuits, as well as speculative suit design, to focus on the aesthetic and functionality needed for the final product. From studying the structure of existing space suits, I looked at incorporating articulated seams at the joints (goring), and channels to place structural material in order to achieve a pressurized sensation for the wearer.

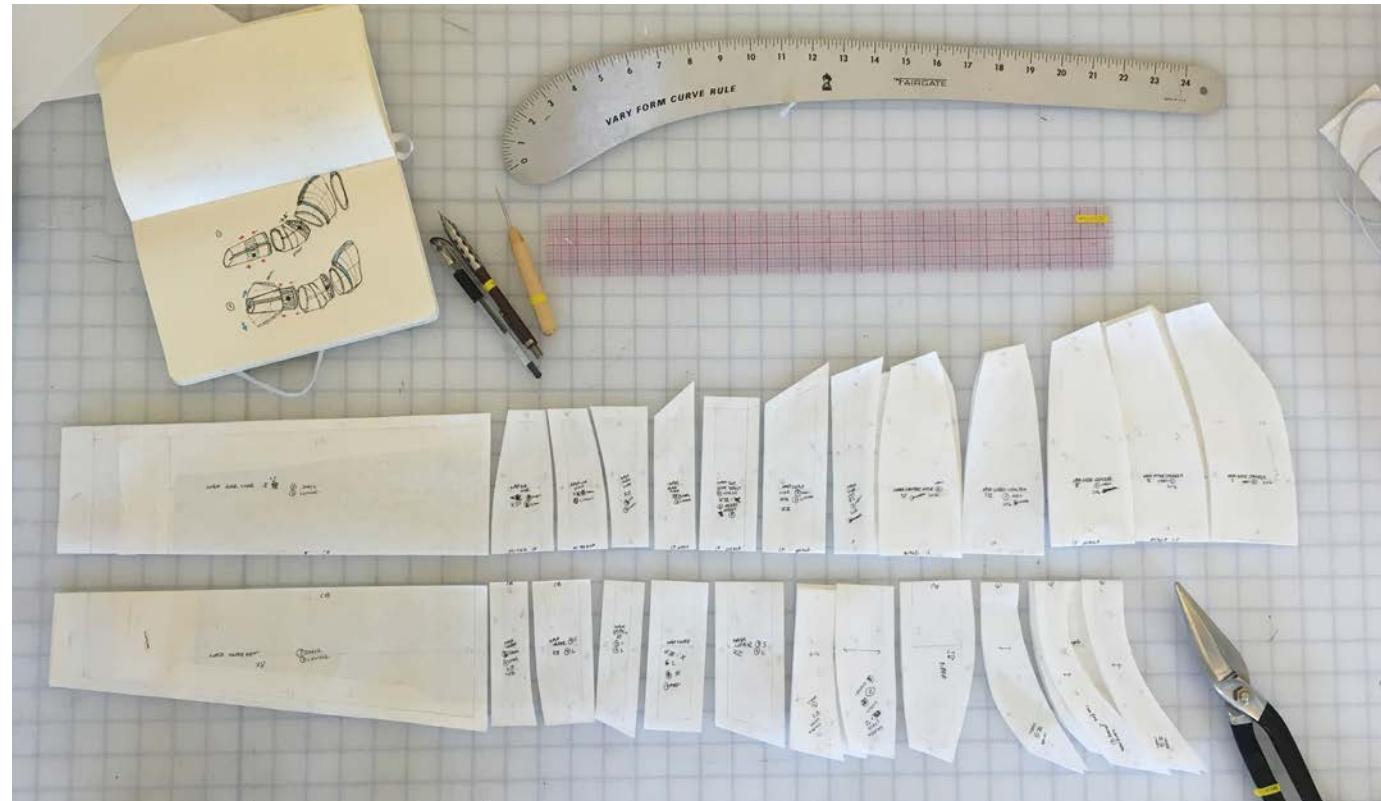
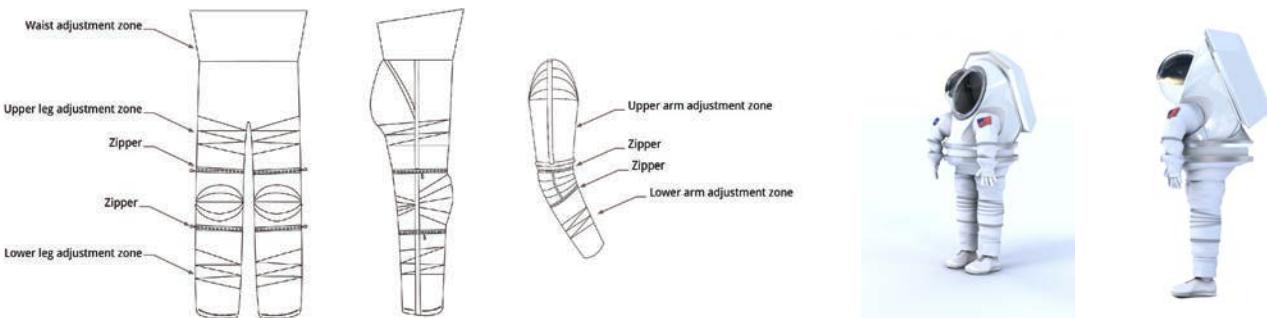
I began hand sketching designs to slowly figure out how to put the components together and worked with Michael and Kasia to add specific design features to the sleeves and pants of the suit. I did research on snowboarding equipment as I thought the functionality of snow gear could inform the design. I decided to include a BOA lacing system to achieve the adjustability component for the suit as it allows for easy adjustments for snowboarders on the hill. I thought it could work similarly for the trainees on their outdoor explorations. We also decided to add zippers to make cleaning and replacing damaged parts much easier.



PROCESS

After finalizing the design details, I began creating mock-ups in muslin to test out ideas on how to create structure in the suit. I also created quick sketches and 3D renderings to get a sense of proportion and shape. An important aspect of the suit, besides protecting the wearer, was to simulate the feeling of pressurization. From my training in apparel design, I thought that corsetry boning could function as a lightweight but rigid material that could easily be manipulated to simulate the pressurization.

It was important to also consider that the suit could be used in extreme temperature conditions, first in the heat of the Hawaiian testing ground, and later on across glaciers in Iceland. The suit had to be breathable and lightweight, as the user would have to wear the suit any time he or she was outside for extended periods of time. The outer shell fabric was a technical nylon and the inner green liner was a ripstop material.





FITTEST

Before going out into the field, we were able to invite members of the HI-SEAS mission to wear-test the suit to ensure we achieved project goals. They were able to give us great insight on adjustments that would improve the functions of the suit, based on their experiences with previous models. One attendee had experience wearing a real space suit and gave their insight how the simulation felt in comparison.

We tested basic and exaggerated physical movements to examine the range of motion the wearer had. We also had the suit be worn for an extended period of time to test the breathability and the weight-load stress. After testing the performance, a few adjustments and features were added prior to a field test.



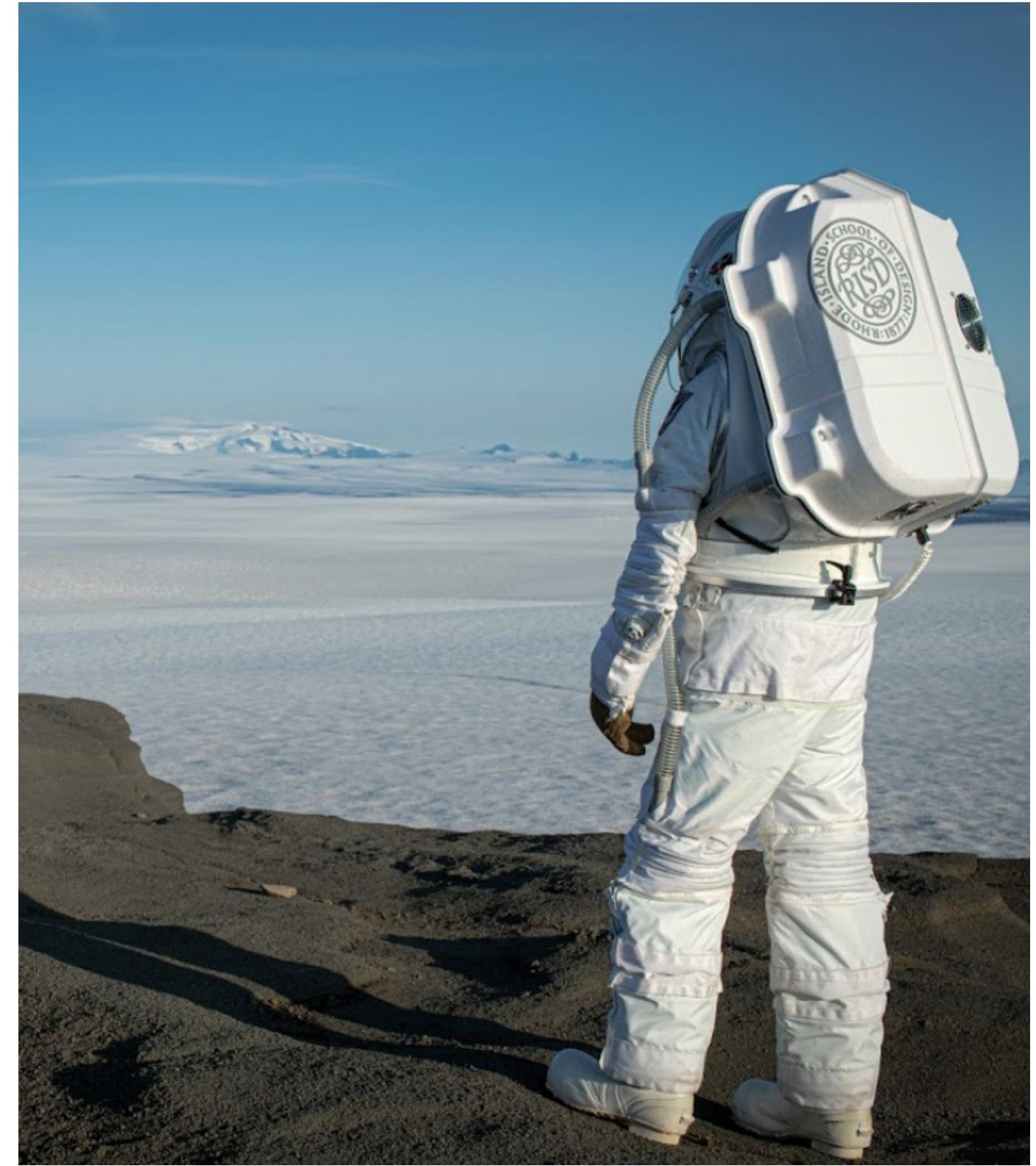
Vatnajökull-Iceland Expedition (Images from RISD XYZ)



BBC WORLDWIDE 2017 Mars: A Traveller's Guide Documentary



Vatnajökull-Iceland Expedition (Images from RISD XYZ)



A CHAIR YOU CAN WEAR

Thesis Project

This project examines the intersections between furniture and fashion design through focusing on upholstery. For my thesis I wanted to experiment with the functionality and construction techniques of clothing versus furniture to illustrate the culmination of my time at RISD having studied both industrial design and apparel design.

I chose upholstery as the intersection between clothing and furniture as both mediums utilize the similar materials and techniques of creating structure through sewing and patterning. Where the layers of wood, batting and springs creates support for furniture, thread and seams create reinforcement and structure to a piece of clothing.

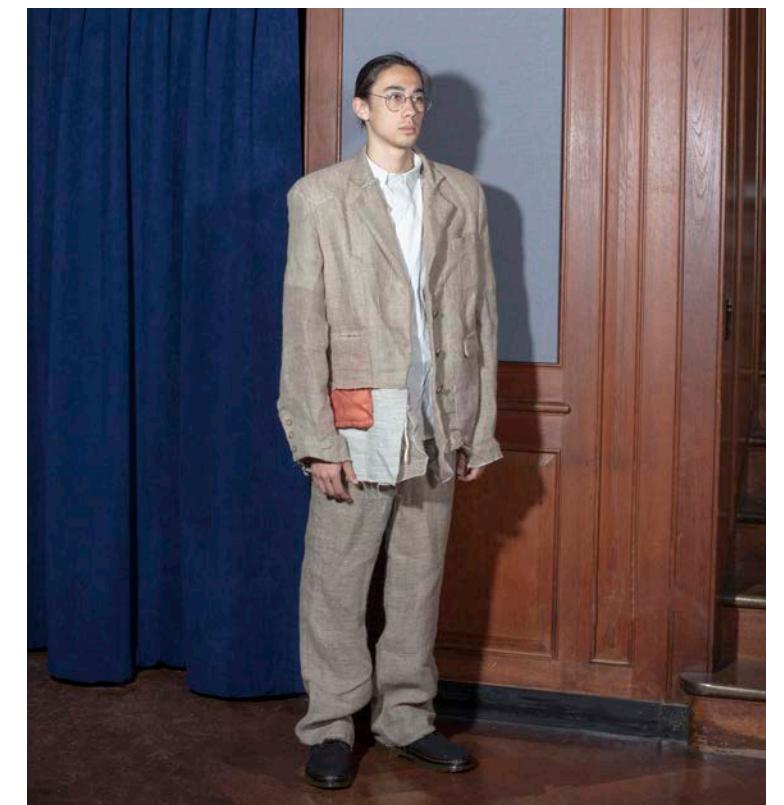
The pieces in this collection work within a spectrum from wearable clothing to more sculptural garments. The silhouettes are familiar and relatable, however I subverted them through introducing "non-body" like forms underneath the garments (for example, hard rectangular edges and 3D geometric shapes). Through layering of clothing and the layering of materials, each look contains a quality of cushioning and rigidity much like an upholstered chair.

The final outcome of this project was a collection with eleven looks and one upholstered chair.

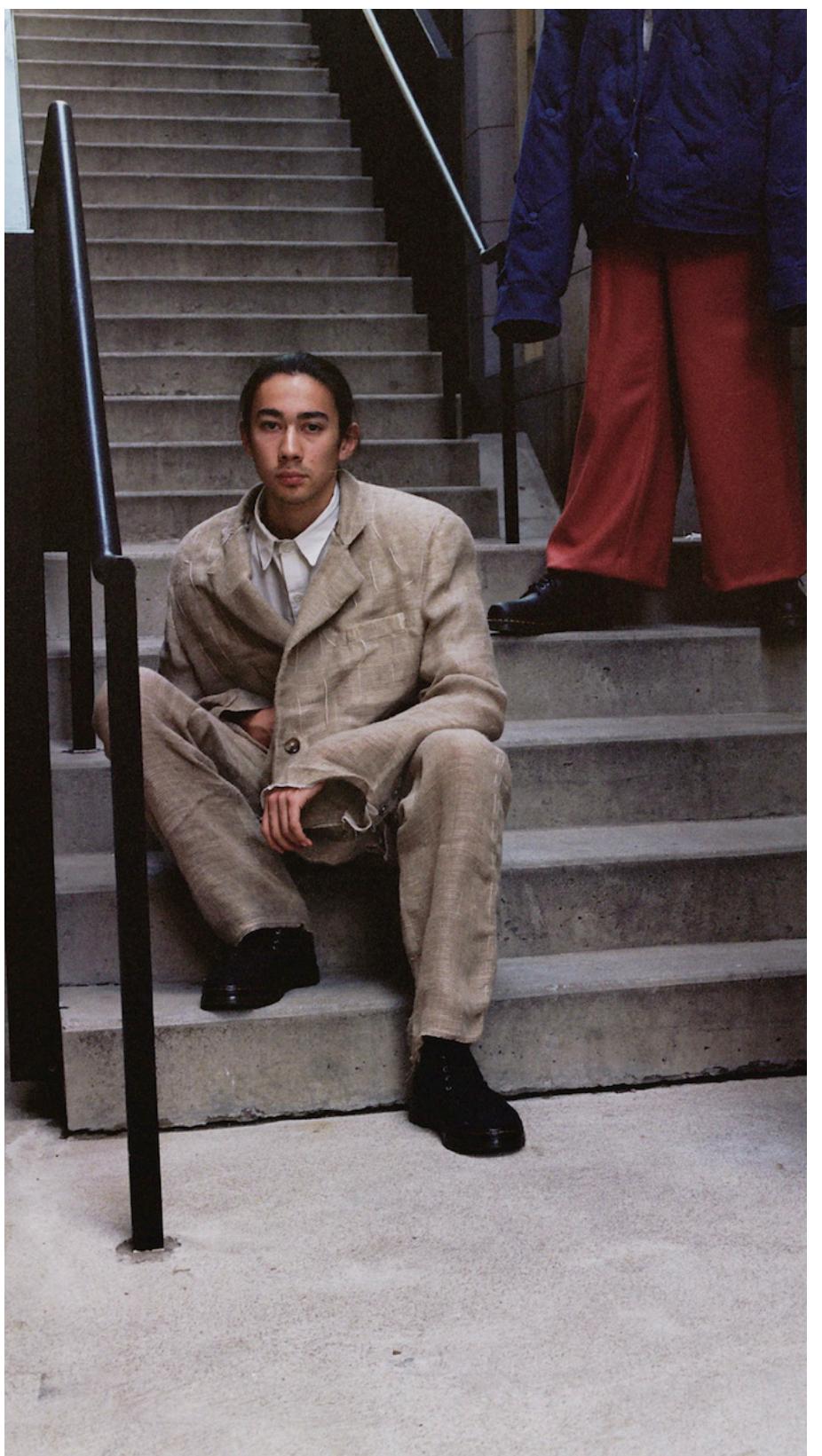
DATE 2017–2018

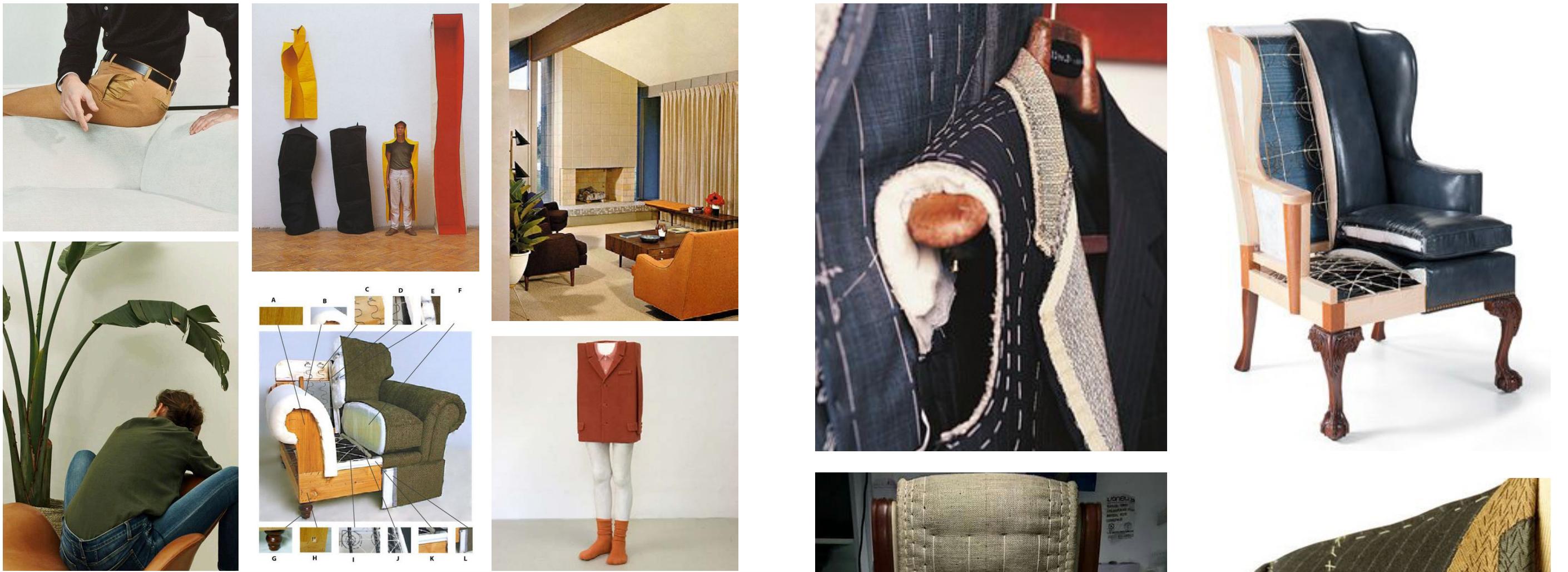
TYPE ACADEMIC THESIS







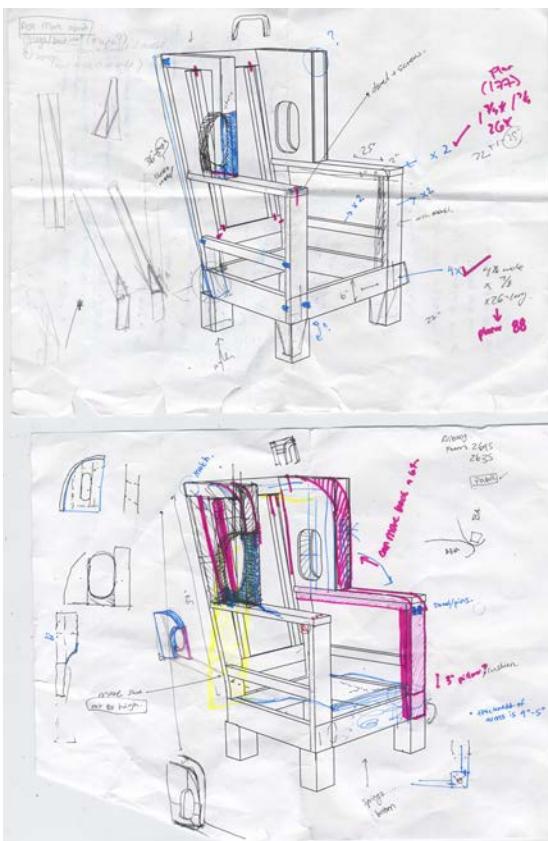
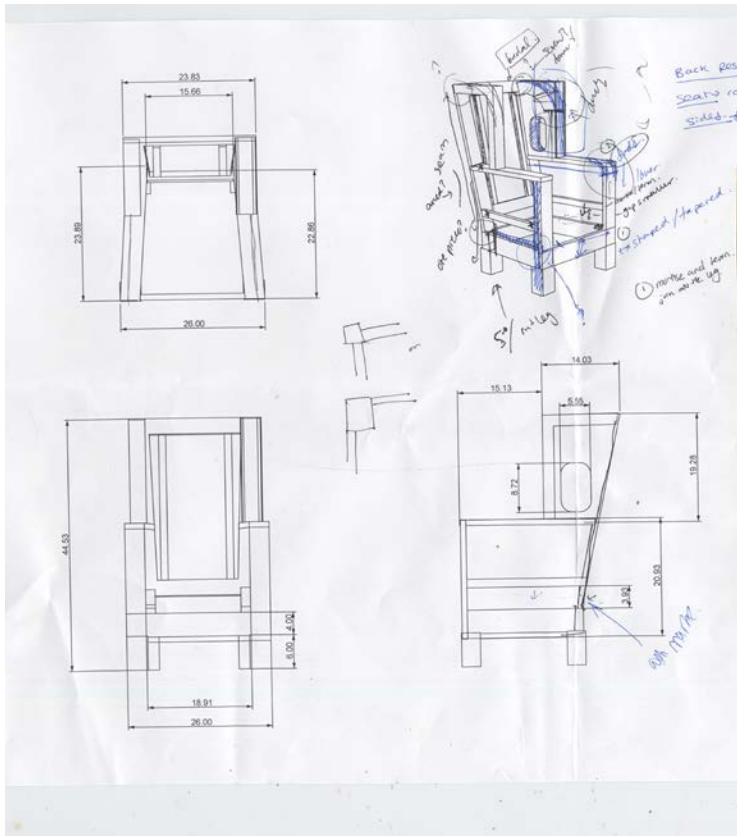




CONCEPT/MOODYBOARD

I began my thesis research by compiling images in my archive of pictures I had collected throughout the months prior to beginning the thesis. After looking through all of the pictures, I tried to analyze components of the images to find patterns of either subject matter or color to get a sense of what I was attracted to. I was able to deduce that most of the images either depicted clothing, living room spaces or construction processes. I found a direct connection in this observation with what I was studying in apparel design and industrial design.

Studying both majors, I was exposed to many different methods of making soft and hard products. I treated each differently, but did not have a direct opportunity to explore both skill sets in a course or project. I thought that this was something that could be interesting to explore since it was so personal to my own practice.



UPHOLSTERY REASEARCH

During Winter semester, I had the opportunity to take an upholstery class. To be able to experiment with my thesis concept I had to fully understand the process of upholstery, beyond the visual research and references. The class introduced the students to both traditional and modern techniques. Lectures and hands on demonstrations were used to teach the principles of the craft. Throughout the course, the students were challenged to create a definition of upholstery and what it truly means to upholster.

For the final project, I decided to challenge myself to think about my thesis concept and translate it in furniture as a medium. I came to this design that primarily looks like a chair, however the way in which the user interacts with the chair is reminiscent of putting on a jacket. As the user sits him or herself down, he or she is required to place one arm at a time in the armholes, in order to sit comfortably in the chair. Essentially, one "wears" the chair as he or she sits in it.

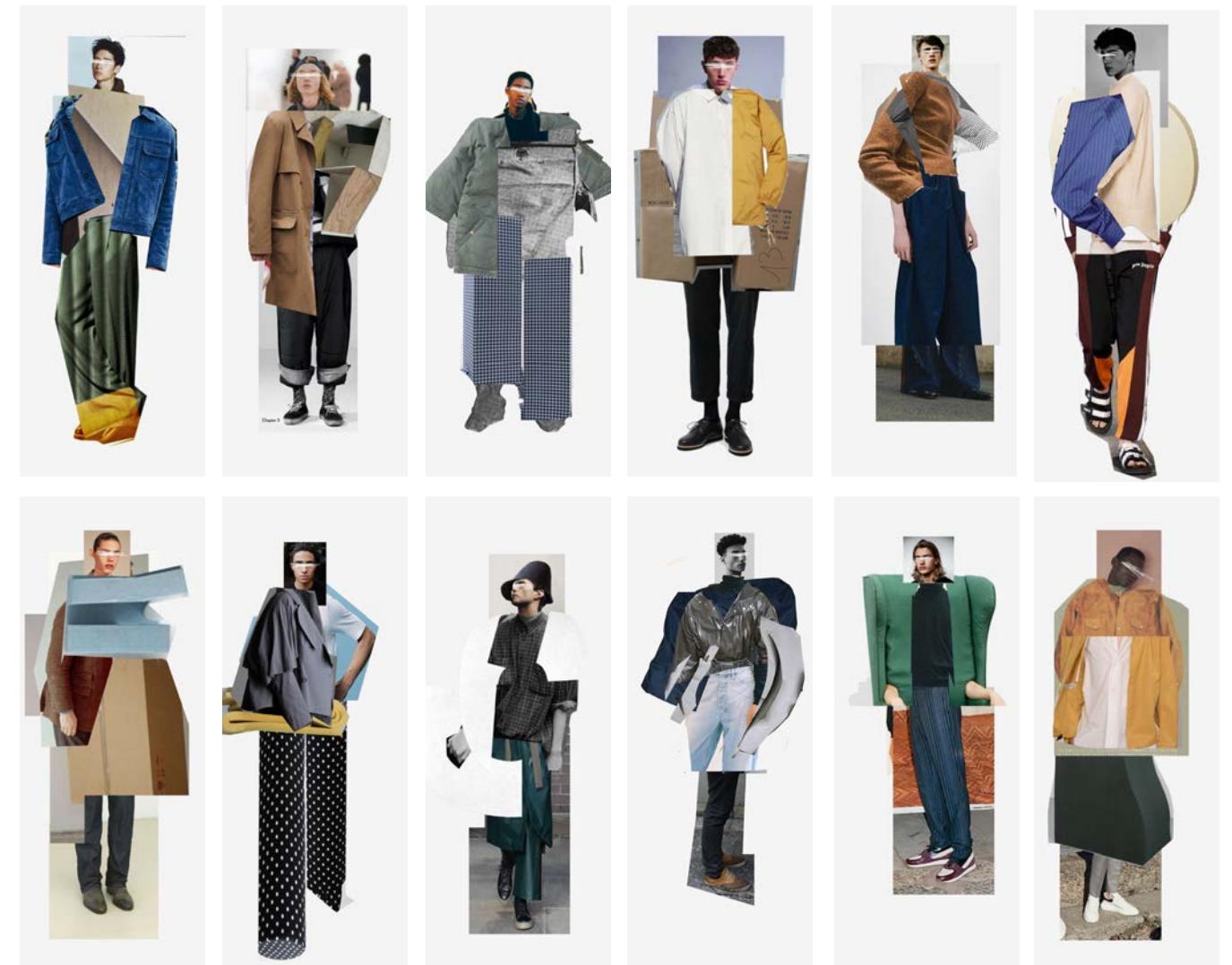




DESIGN PROCESS

To begin the clothing design process of the apparel collection, I began to digitally collage images that I had pulled from my archive of inspiration. This method of splicing and combining images helped me to create a visual language that I could translate into unique physical pieces. The collaging was a productive method to combine fashion and furniture together.

Based on the images, I selected four looks to start making into physical drapes. I immediately worked in creating mock-ups and drapes of the exaggerated shapes in the images. I used a combination of materials, from fabric to cardboard to wood, to achieve the rigid geometric forms. I also took into consideration all of the techniques and construction methods I learned from the upholstery class in the finalization of my designs.





Illustrations by Jenice Kim

NEWYORK FASHION WEEK: RISD Showcase 2018





RENDERINGS

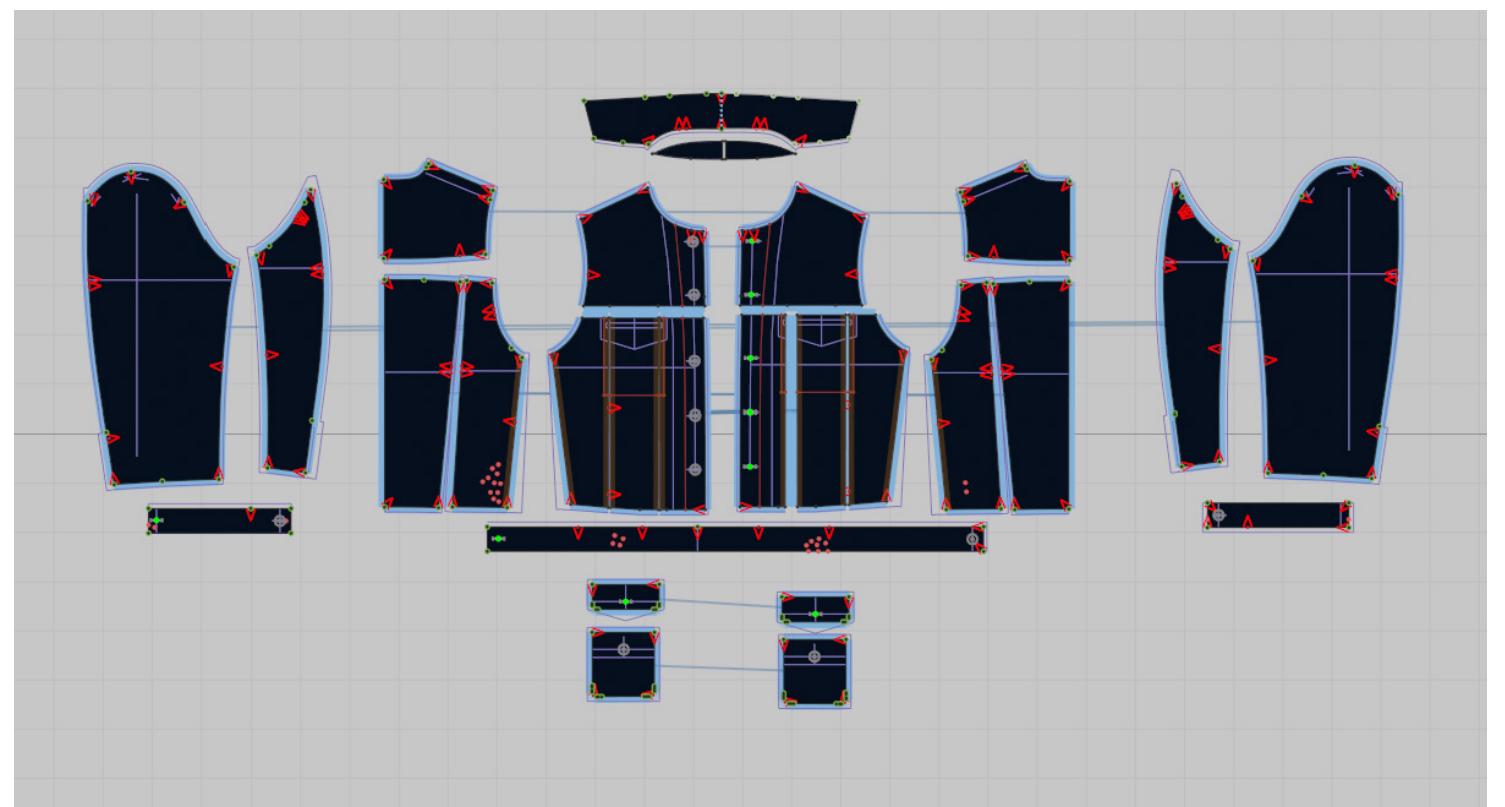
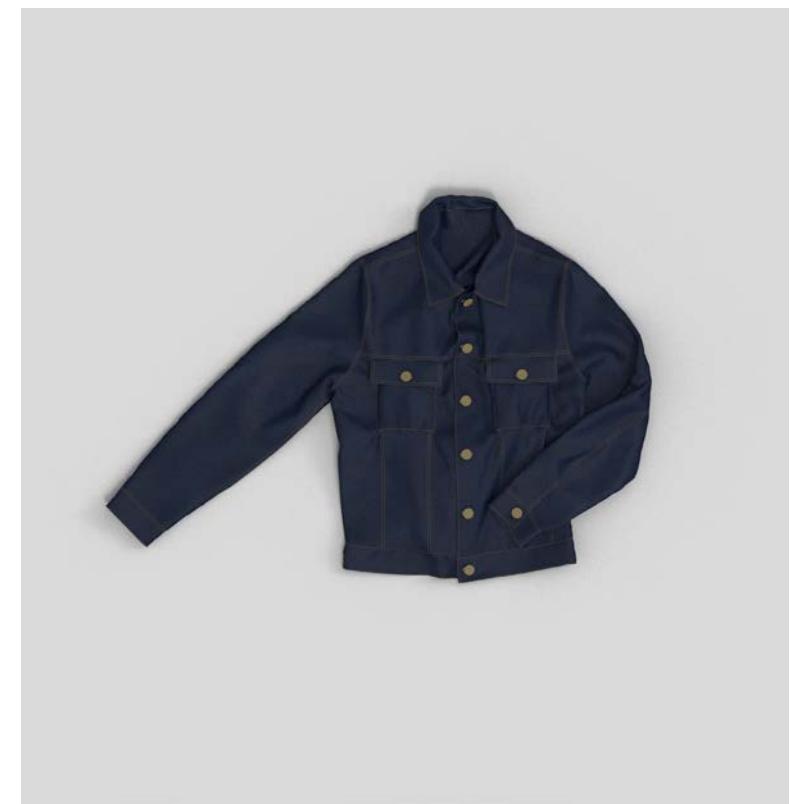
3D Exploration

The following images are experiments in rendering softwares. The programs used are Rhino and CLO 3D. I am looking to continually add new mediums of designing to experiment with. I am interested in further exploring rendering for representation of garments as a new design tool.

DATE 2018-2020

TYPE DIGITAL







TEXTILE WORK

Fabrication Exploration

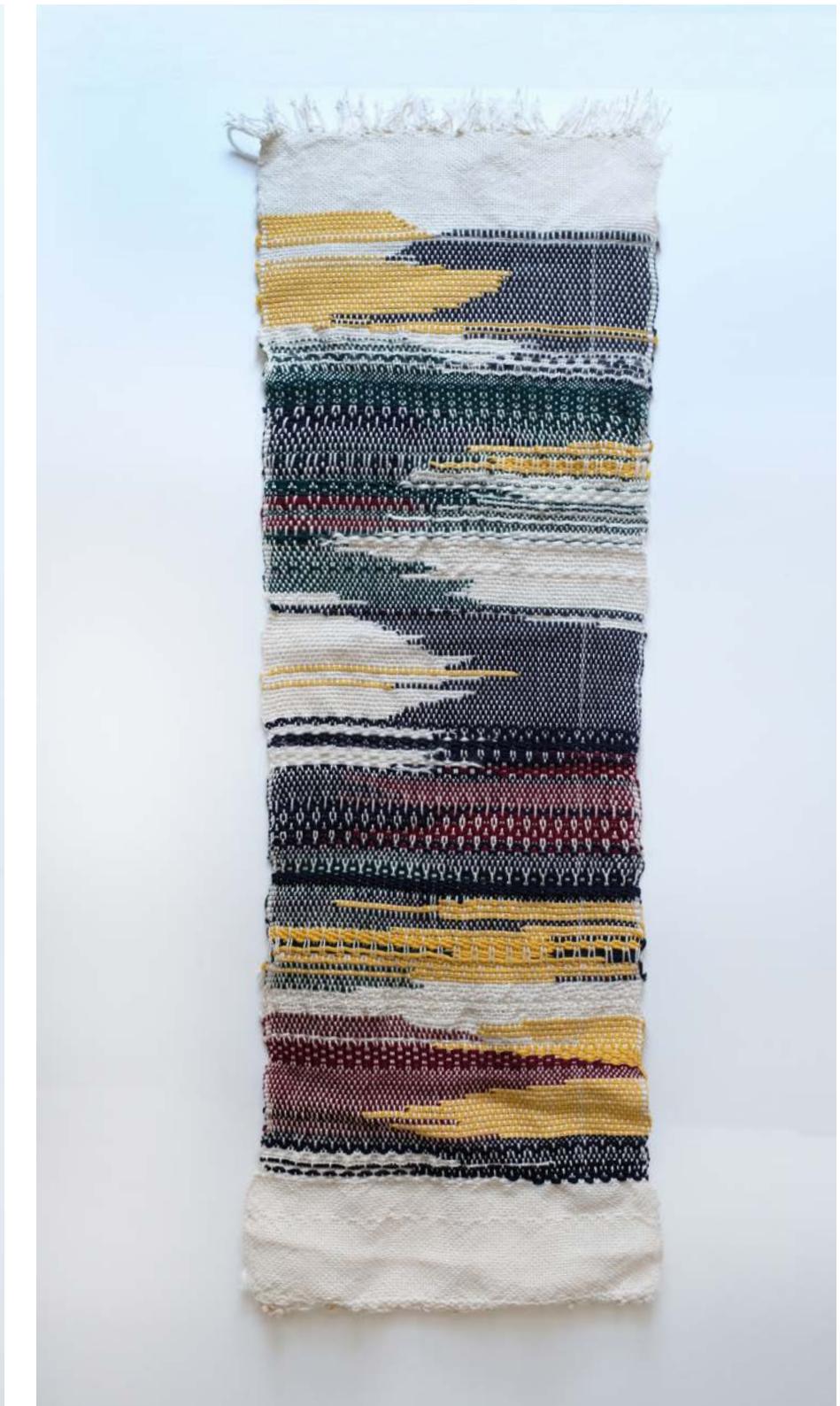
The following images show a variety of textile techniques I have experimented with over the past year. I have been working with weaving on a floor loom and machine knitting. Working on textiles allows me the opportunity to experiment with color palettes, patterns and textures.

DATE 2019-2020

TYPE PERSONAL



WOVEN SWATCHES



MACHINE KNITTING

