

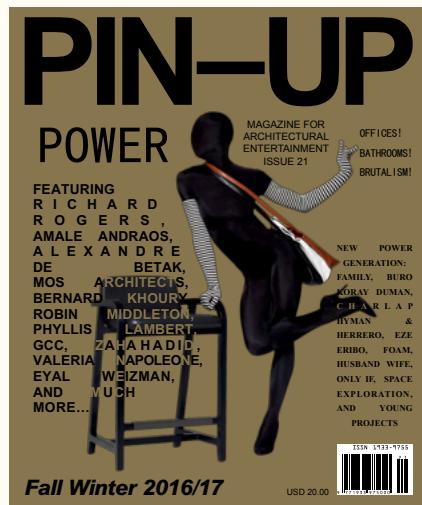
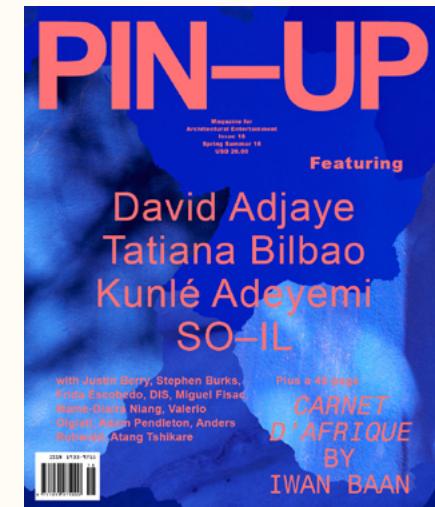
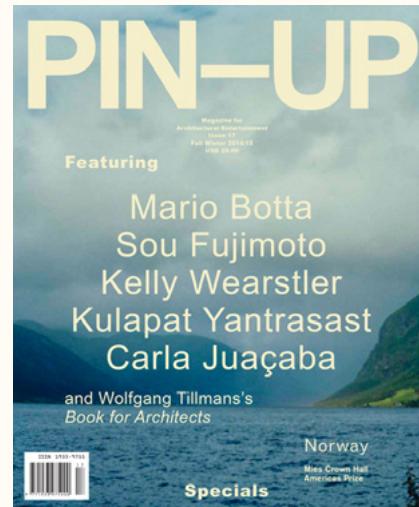
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**HELEN KOH
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PORTFOLIO

PIN-UP MAGAZINE

As graphic designer and content manager at PIN-UP, my involvement oscillated from brainstorming ideas for stories with a multitude of contributors alongside founder/editor-in-chief Felix Burrichter, to organizing and art directing photoshoots. However, it was designing the content into printed matter—expressively yet structurally—with design director Dylan Fracareta and Erin Knutson—that significantly added to my already colorful role at PIN-UP.



DESIGN

Spreads from PIN-UP 17-22

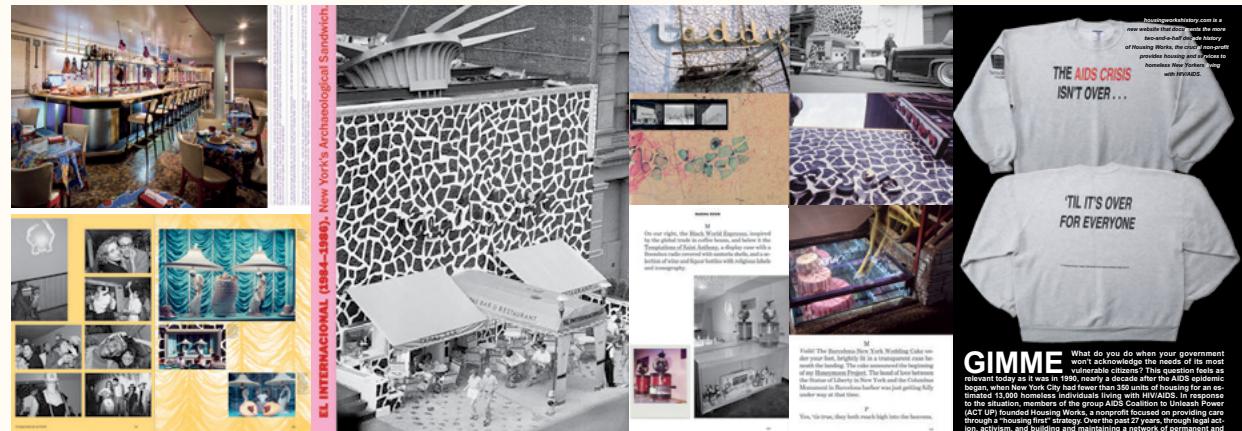
Putting out a beautiful magazine doesn't end with quality photography and well-written text, especially at PIN-UP. The rule of thumb is that the layouts remain as sophisticated (if not as wild) as the content. The typography may be a particular and peculiar challenge to the average reader, however a titillating view for the curious onlooker and design aficionado...all for your architectural entertainment!!

into the Blue

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PORTRAIT
PORTFOLIO

Photography by
Johann Clausen with
Daniel Sannwald



MUCHO In the early 1970s, Catalan artist Antoni Miralda was among the wave of young creatives who took advantage of the cheap rents in the old manufacturing districts of Manhattan. And it was in TriBeCa's 217 West Broadway that he later opened El Internacional. **BOOK** Tapas Bar & Restaurant. The subject of a glorious new book — *El Internacional (1984-1988): New York's Archaeological Sandwich* — the legendary restaurant, in its short but intense two-year lifespan, was as much art installation as eatery. Published by Miralda's own Food Culture foundation, the coffee-table book laid out by celebrated Spanish design studio Banda Gloria, *New York's Archaeological Sandwich* deftly captures the spirit with which Miralda ran El Internacional, deluging the reader with 272 pages of imagery and information plucked from the restaurant's prolific archives. Leasing the

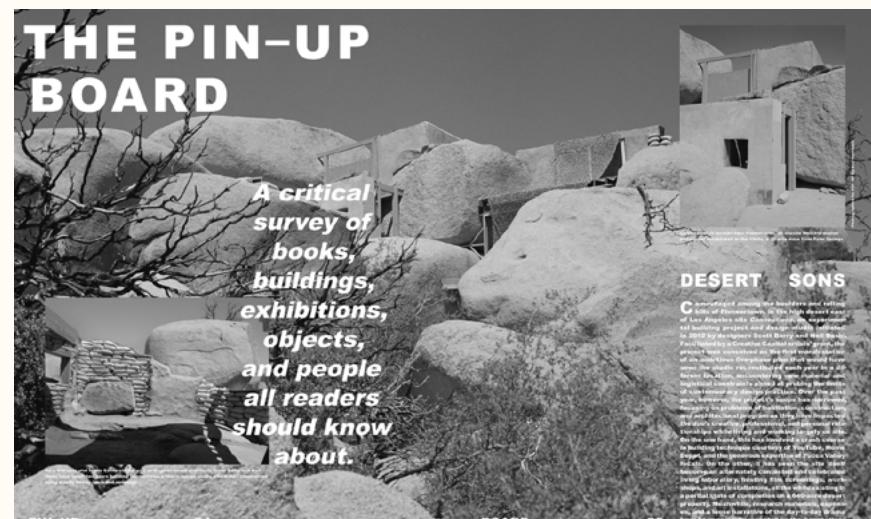
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ce of Teddy's, former nightclub
alleged mob
Mirada paired with chef and fellow Spaniard
Guillén to serve tapas to artists and
artists alike, while also hosting art
exhibitions. In **UB**, it's constantly changing decor,
or perhaps illuminated by candlelight or
fluorescents bouncing off a glitter ceiling.
Decor acrylic stairs with encased wedding
ceremonies, serenaded by blaring conch shells, or
watched over by chrome-horned
animal skulls and a cutout of
Ronald Reagan. **Wanderlust**, of
which **Casey** quickly became the restaurant's
regulars soon counted 80s art and
pop-culture royalty such as
Michel Baisquita, Pina Bausch,
and Byrne, Umberto Eco, and Grace Jones.
Decisive moment in the development of El
nacional came when a series of renovations

revealed original 1920s mosaics from the building's first iteration as a dining hall serving traditional German fare. Miralda remembers: "When we uncovered the original European tiles on the wall, I think we were literally chewing our fingernails off, because we were so excited and so knowing last-minute ways of saving a chandelier or a sandwich. Plainly, excavating, salvaging, and picking through textures of the 1950s and 1960s, removing the cable conduits and wire." But, behind the all-hours happenings, the experimental and documentary "video menu" displayed on its monitors, and the "hand-picked sexiest" wait staff, El Internacional was a project fueled by artistic passion. Accompanying their book's rich visual details, press releases, and interviews, which are full of wit, humor, and innovation and overturning expectations. Essays by food historian Paul Freedman and others reflect to the lasting legacy of a space where every sitting and eating could become an act of creation.

GIMME What do you do when your government has lied to you? When it has lied to you about who is vulnerable? This question feels as though it has been asked since AIDS began, when New York City had fewer than 300 units of housing for an estimated 15,000 homeless individuals living with HIV/AIDS. In response to the lack of available housing, the AIDS Housing Task Force (AHTF) and the ACT UP founded Housing Works, a nonprofit focused on providing care, advocacy, and support to people with AIDS. Housing Works' work has been instrumental in New York's fight against AIDS. Housing Works has directly influenced the politics of AIDS education which historically was either criminalized or ignored. To date, over 100,000 individuals have received services from Housing Works, which today are offered through its service arm, **SHELTER**, located across New York. Housing Works focuses more on concenter services than on policy advocacy, but it does not mean that they do not take a stand. They do. They stand and take the same medications; doctors can't call judge style decisions, don't consider gender identity, and don't require proof of diagnosis. They stand for the right to live in their own apartments; new residents often see their viral loads, a marker of the prevalence of AIDS, drop after moving into a Housing Works apartment. They stand in. In today's volatile political climate, narratives such as those above are an essential tool in combating the indifference and apathy directed towards the AIDS crisis. The following is a brief history of Housing Works, from its beginning to the present day, and a look at what it has done to document the success of the Housing Works model by creating a website, www.housingworks.org. The website is also available on the Internet. **Housing Works History** features an easily navigable and expertly curated history of the organization, including byzantine laws and regulations, and names they applied to themselves and others. Together they document the many ways Housing Works has evolved over the last 25 years. The website also includes a timeline of the expansion of the Housing Works project along with the number of New York City residents with AIDS and HIV/AIDS who are currently living with HIV/AIDS — **RILEY HOOKER**.

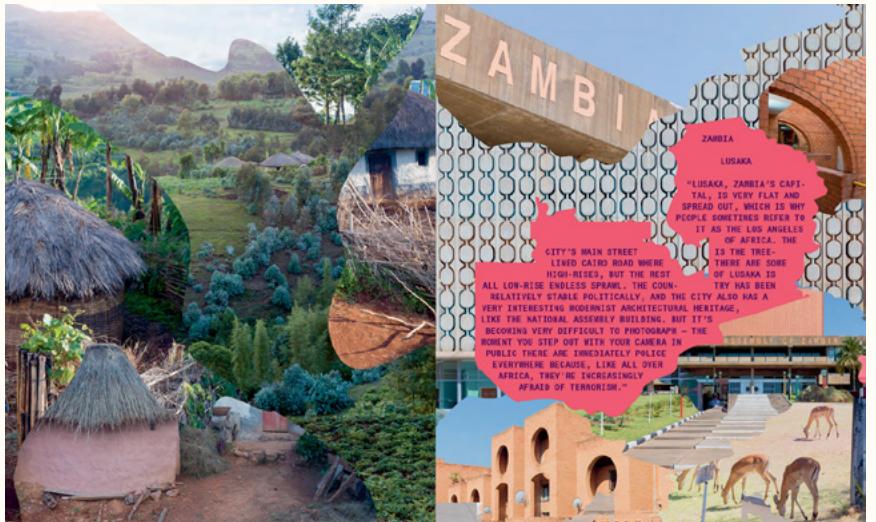
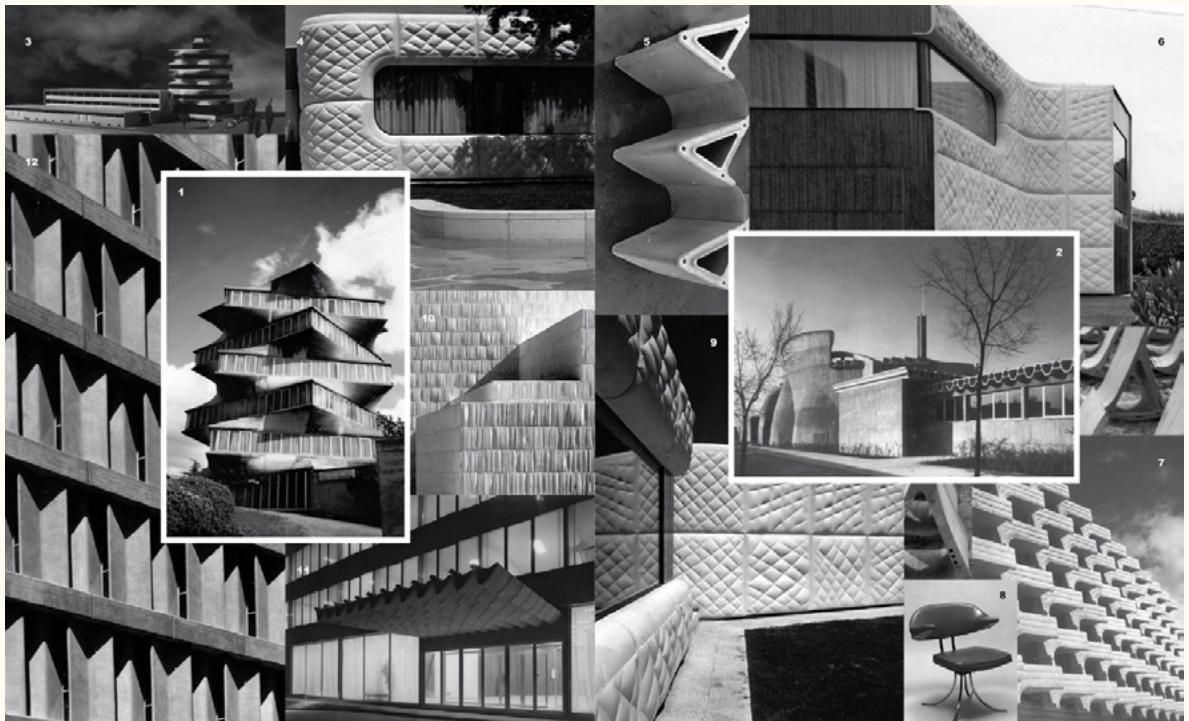
PIN-UP BOARD



1996-1997
Yearbook

A critical survey of books, buildings, exhibitions, objects, and people all readers should know about

100



PIN-UP BOARD

A constant stream of buildings, books, objects, people, and ideas all readers should know about.

40



Making a splash was never easier with today's new wave of water-resistant furniture. Take the just-released *All Plastic Chair*, designed by Jasper Morrison for VITRA. Available in seven different colors (including "buttercup two-tone," pictured), the *All Plastic Chair* was inspired by the typology of the classic wooden chair, but updated for outdoor use with a hard and high-strength polypolypropylene for additional stability and comfort—not to mention weather proofing. Not only is it resistant enough for year-round outdoor use, its solid construction is sturdy enough to withstand the kind of acrobatics Maira is prone to perform on it. Here she is defying gravity in a black-and-white striped hooded bathing suit by ARAKS and sunglasses by HOOD BY AIR.

DROP

WET GORGEOUS

PHOTOGRAPHY
VINCENT DILIO



Photography by
Maurice Scheltens and
Liesbeth Abbesen

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Code



Photo: Tatjana Bilbao

ART DIRECTION

PIN-UP 19: Pleasure Principle

The concept began with photographer Bela Borsodi's grossly brilliant idea to shoot live flies imposing themselves on pristine place sets. Facing Bela's photographs are my compositions of silhouetted porcelain plates and typography flying throughout the four-spreads story.

BY HELEN KHO COLLAGE PLEASURE PRINCIPLE

The art of hosting has long been a fundamental of polite society. What better way to demonstrate one's exclusive taste than to compare a table than with an impeccable collection of stylish tableware? Whether you compose a kaleidoscopic act of dining flora punctuated with a few lone bugs — or a more stoic stage in monochrome white, a thoughtfully laid table is form of poetry unto itself. Like the painters of the Dutch Golden Age, who in their vanitas still lifes portrayed the ephemeral nature of beauty and earthly beauty, modern-day hosts find bliss in the transitory act of regaling their guests with a sumptuous meal — an exuberant gesture of aesthetic generosity where even flies, those classic reminders of earthly decay, find their welcome place at the table.



ART DIRECTION

PIN-UP 19: Matchy Matchy Mom

What's more appropriate to warm our hearts for the Fall/Winter issue than with little bundles of joy on set for a fashion and furniture editorial? In the playpen were photographer Vincent DiIlio, who I worked with on set direction and seamless colors; stylist Avena Gallagher, configuring outfits and directing hair and make-up; model and artist, Christina Kruse; and the little ones!



ART DIRECTION

PIN-UP 20: Textile Takeover

Two sets of model twins—Hector and Jan Carlos, and Adam and Patrick Perkins—joined us to create our own version of Renaissance paintings of supple figures lounging over draped fabric and design objects. On set with PIN-UP's usual crew, my involvement included (but isn't limited to) casting the twins and composing the set together with Vincent Dilio, and made arrangements for fashion and fabrics with Avena Gallagher.



U N I Q L O

ART DIRECTION

UNIQLO AIRism

AIRism is Uniqlo's summer innerwear that aids in keeping cool in warm weather. Completed with the team at MP Creative, our challenge was to make AIRism appealing by placing the garments in context to better explain what it is and teach consumers how to wear it. As it is a puzzling idea to wear an additional layer in order to keep cool, we had to ensure that styling (Jodie Barnes) and photography (Geordie Wood) clearly convey airiness and lightness.



ART DIRECTION

UNIQLO Spring Summer 2017

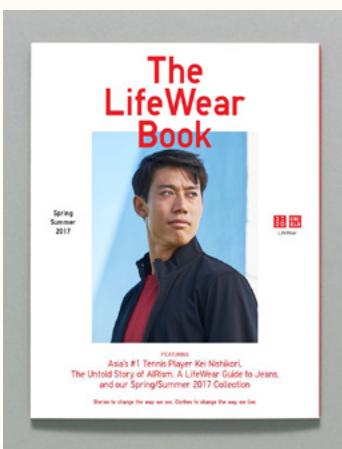
Uniqlo's criteria for Spring Summer 2017 was that the photography express different emotions, yet remain quiet and minimal due to the fact that these images had to live both in-store and editorially in the LifeWear Book (see next page). We decided to have Charlotte Wales shoot the collection because of her fun energy and ability to engage with the models, and the models pose in front of a minimal set that allows for subtle layers of color, shapes, and shadows.



DESIGN DIRECTION

UNIQLO LifeWear Book SS 2017

The LifeWear Book is Uniqlo's globally distributed catalogue with an editorial twist. I spearheaded the new design direction to editorialize the content because the purpose of this book isn't only to sell product, but to also teach readers more about the Uniqlo brand, technology, and lifestyle.

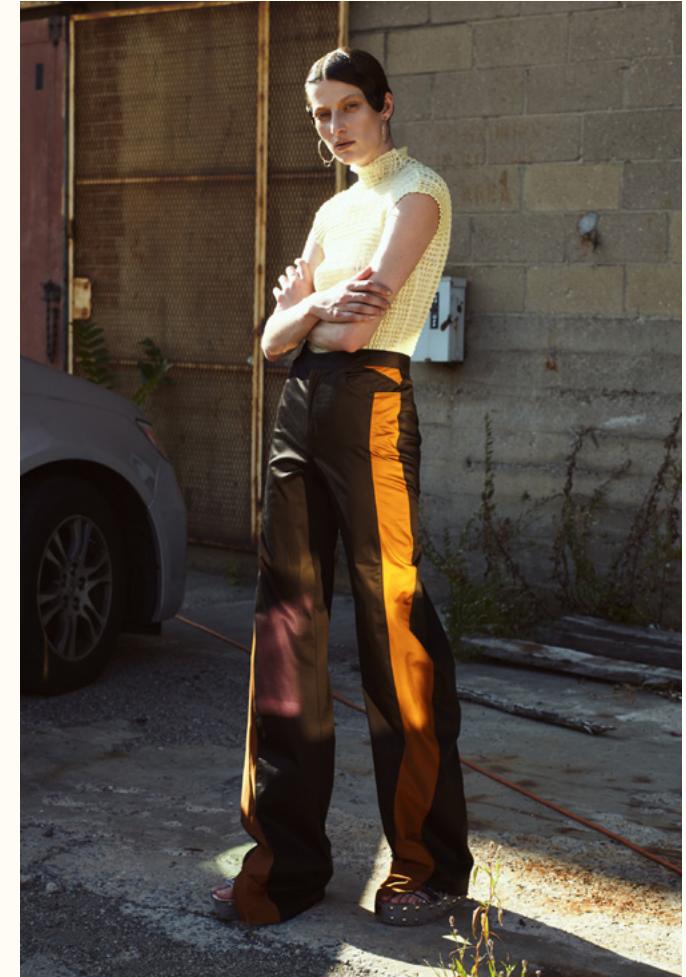
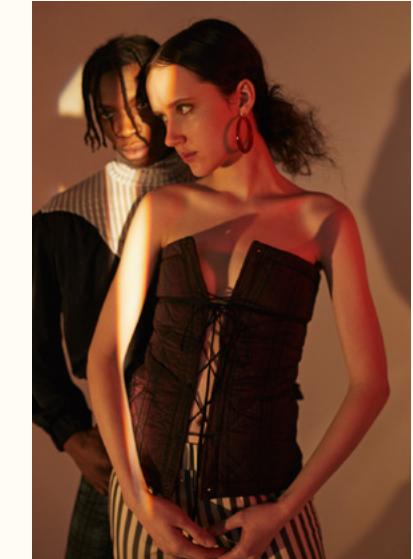


KAHLE

ART DIRECTION & CONSULTATION

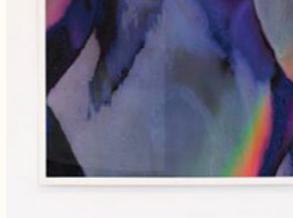
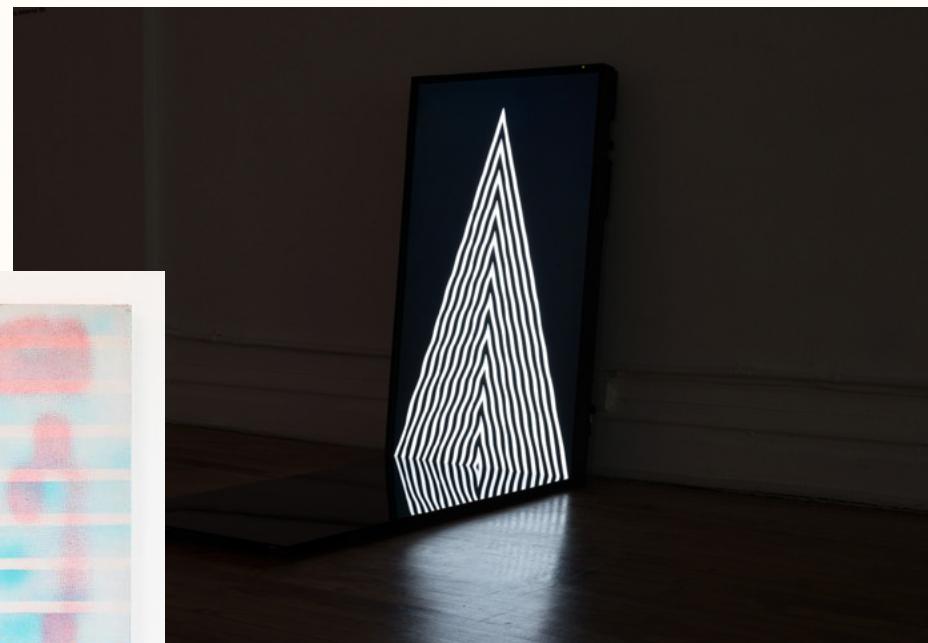
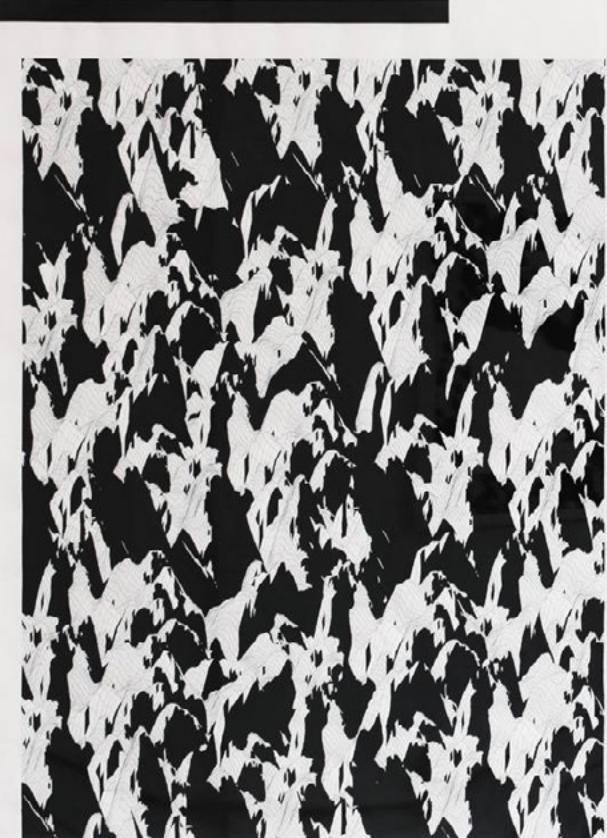
Since the launch of KAHLE in 2014, Mary (founder) regularly consults with me about branding and her ongoing collection. We develop the basic narrative and mood board, periodically discuss the progress of the designs, and configure a timeline for production. As we near production, my role of creative consultant morphs into that of an art director and designer for the remainder of the cycle of the collection.





PUBLIC WORKS

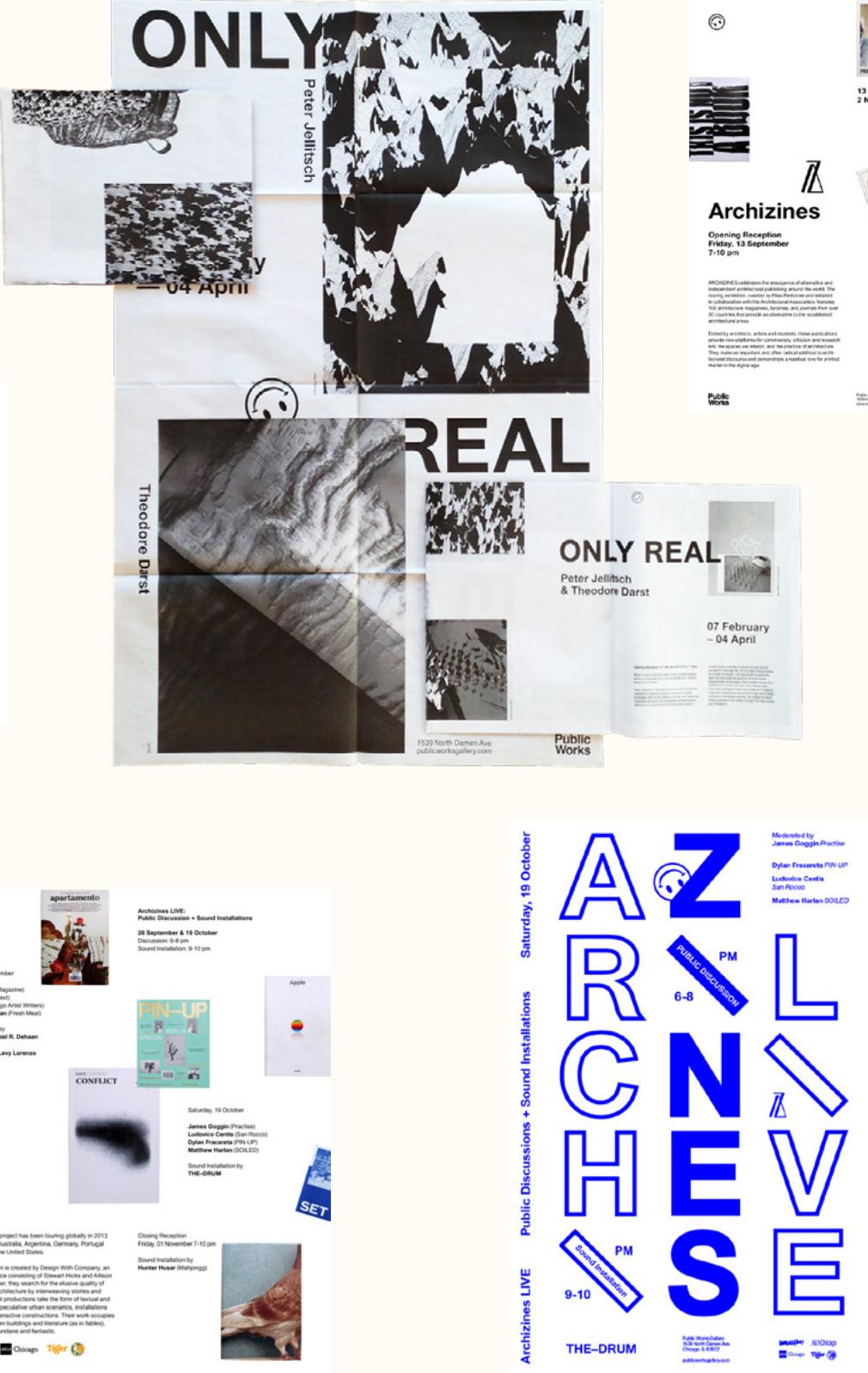
In fall of 2012, I entered the doors of then 4-years old Public Works as design director to give the gallery's branding a makeover and revisit its mission statement with collaborators Wallo Villacorta and Chris Eichenseer. With a shift in Public Works' identity came a turn in its curatorial direction; it became pertinent I pivot into the curatorial process to ensure that prospective exhibitions' concept and presentation see eye-to-eye with the new branding, and vice versa.



DESIGN DIRECTION

Public Works Publications & Print Collateral

Gridded off of what I call *misaligned-alignment*, this new design direction for the design-conscious gallery reinforced the usually image-heavy content in a unique and balanced fashion. In this case of *misaligned-alignment*, the grid's purpose wasn't to lock in the content. Instead it posed as a low fence (or a dotted line), where images and typography can jump about in relation to each other until a balanced design was achieved.



13 September –
2 November 2013



FIVE PEOPLE
MODERNIST
HOLES
POPULAR
FLIPS

Public Works
www.publicworks.com

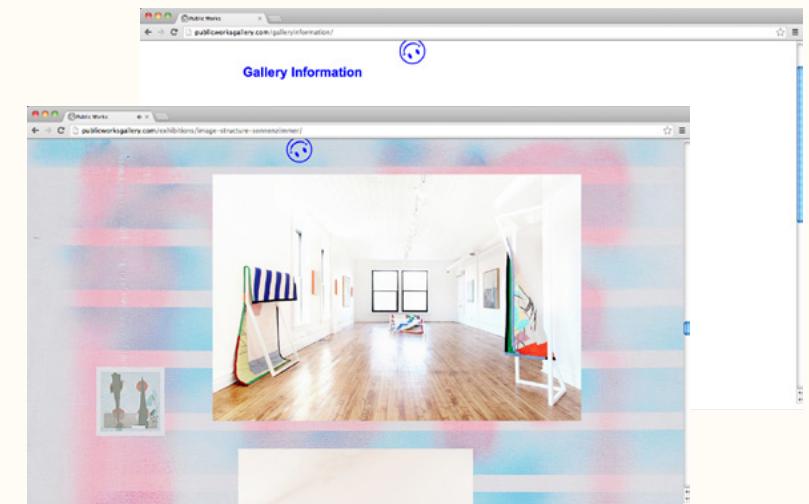
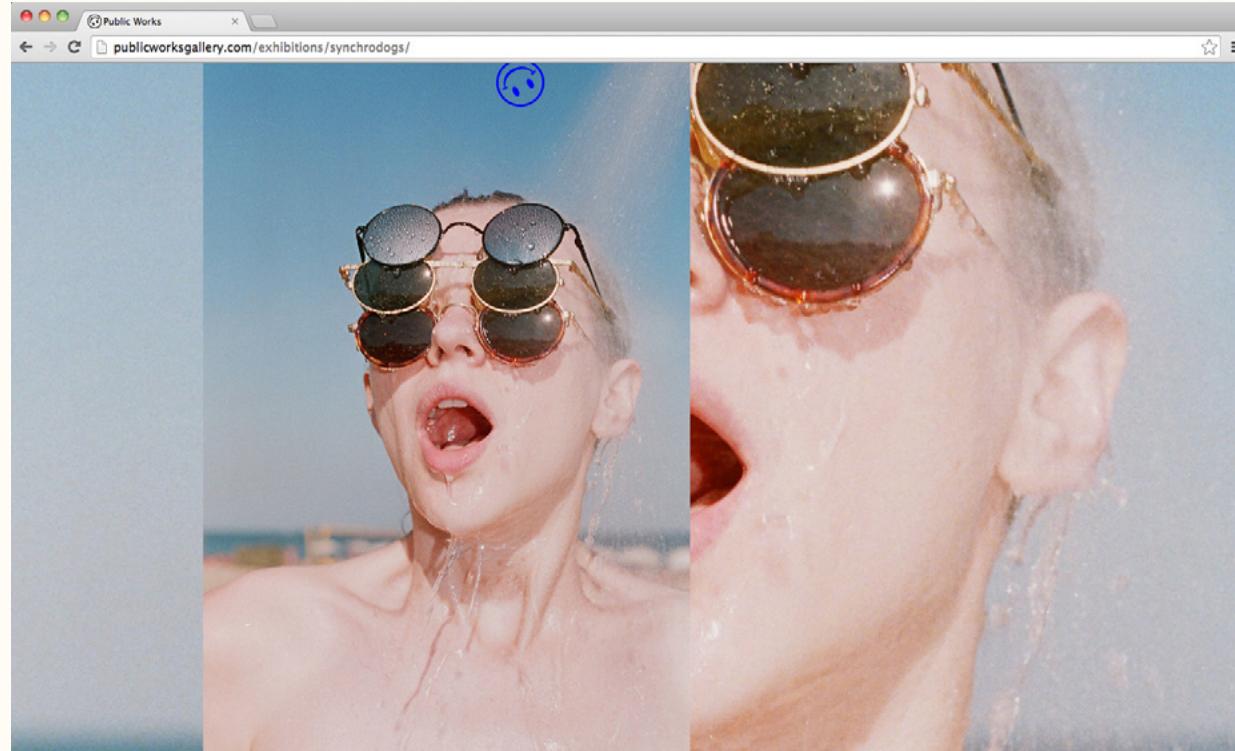
Public Works
www.publicworks.com

Public Works
www.publicworks.com

DESIGN DIRECTION

Public Works Website

The default setting of aligning left, right, and center in html is no stranger to Public Works' rebranded website. The shift in alignment allows for each page to have its own flow. To further distinguish one exhibition page from another, a customized wallpaper conversant with the exhibited body of work embellishes the webpage.



NECHE COLLECTION

Veronica Corzo-Duchardt

Artist Veronica Corzo-Duchardt's *Neché Collection* is a set of minimal, atmospheric prints and postcard photo diptychs that retell the story of her grandmother Neche's life across an array of all previous, quotidian possessions and how they map onto her memory, while also revealing her inheritance that spoke directly about her heritage: the Cuban exile of Leónidas Baranda, and as a career accoucheur, she was in charge of her grandmother's desire to pass on her knowledge of birthed bodies. In these more graphic renderings, Veronica magnifies these details to motives into a paper narrative of her familial history.

Her process is suggestive of a widespread contemporary condition: today we find ourselves floating between many places, people, and things, perhaps our best way of making sense of our ephemeral memories and intangible experiences is to glean meaning out of material patterns and physical artifacts.

VIA AIR MAIL

Public Works
1539 N Damen Ave, Chicago, IL 60642
773-525-7128 | info@publicworks.com

Past Exhibition Observation

ONLY REAL

Peter Jellitsch & Theodore Darst work within simulated realities and spaces using both analog and digital processes. Both artists observe, process, and transcribe intangible elements onto perceptible representations. Jellitsch is concerned with the physical process of visualizing the invisible virtual structures that are prevalent in everyday life. For his *Data Drawings*, he uses his studio's WiFi bandwidth to generate data that becomes the basis of his

Peter Jellitsch is an artist living and working in Vienna. He holds an M.Arch from the Academy of Fine Arts in Vienna where he has studied Art & Architecture. In 2014 he will be Artist in Residence at the MAK-Schindler House in Los Angeles. Jellitsch has received the Margarete Schütte-Lihotzky Award and the Outstanding Artist Award by the Austrian Federal Ministry of Art and Education. His work is part of permanent collections at the San Francisco

07 February — 04 April 2014

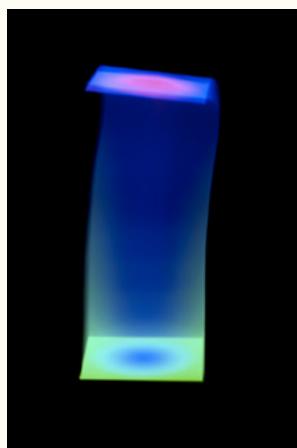
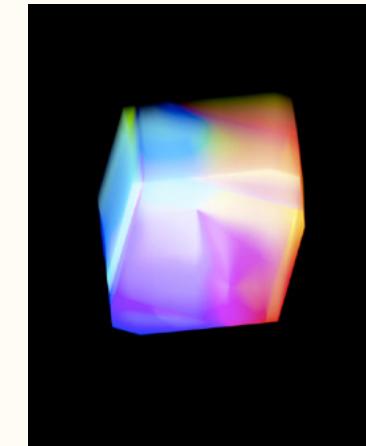
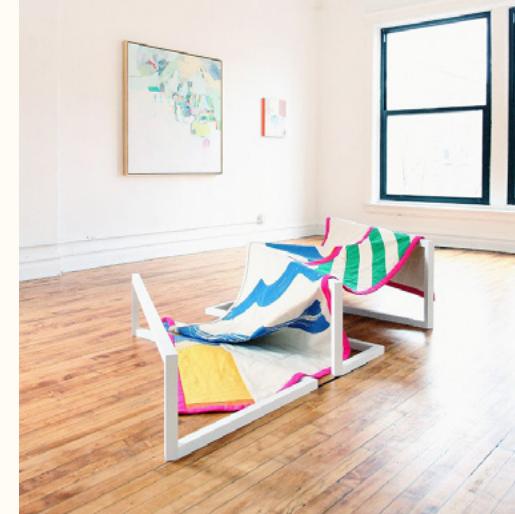
CURATION

Sonnenzimmer—*Image Structure* (2013)

Sonnenzimmer is a studio comprised of artist Nick Butcher and graphic designer Nadine Nakanishi, who specialize in silkscreen prints and works on canvas. For *Image Structure*, they stretched their boundaries beyond the stretched canvas by creating quilts that consciously draped over geometric structures designed by Cyril Marsollier and Wallo Villacorta. With this exhibition, the gallery released its first publication and launched its website under the new design direction.

Plural—*New Nature* (2013)

The multimedia aspect to Plural's work, founded by Jeremiah Chiu and Renata Graw, was fundamental to our conceptualization of *New Nature*, for which we patched up the windows with black vinyl in order to create a suitable habitat for an all digital show. When the exhibition was open to visitors, they would find the room fully lit with LED screens, light boxes, and an interactive projection that spanned the entire back wall.



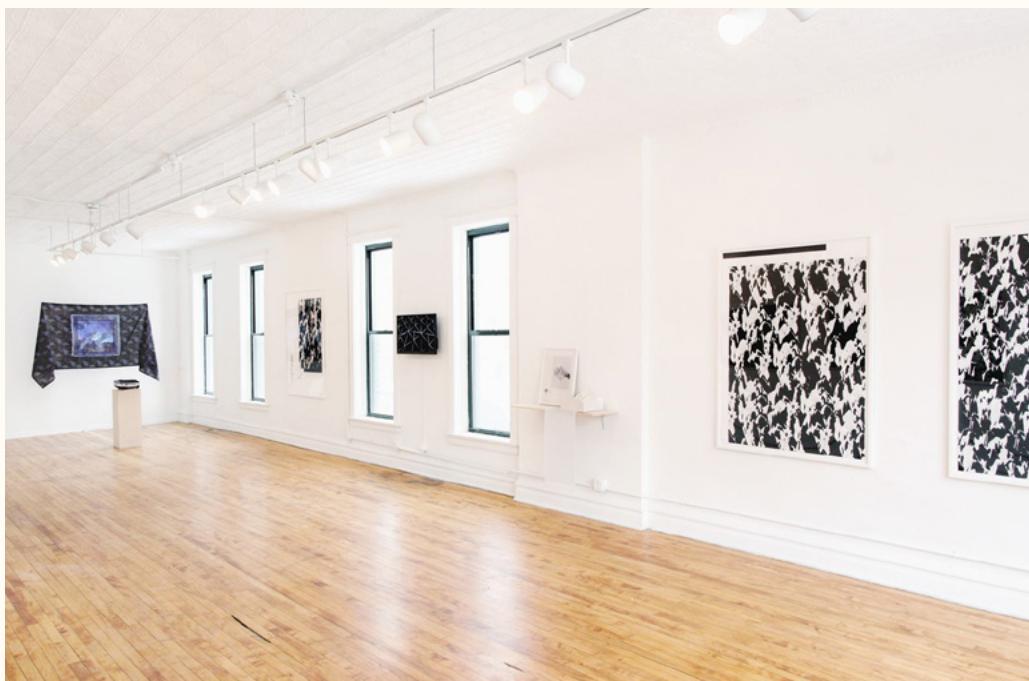
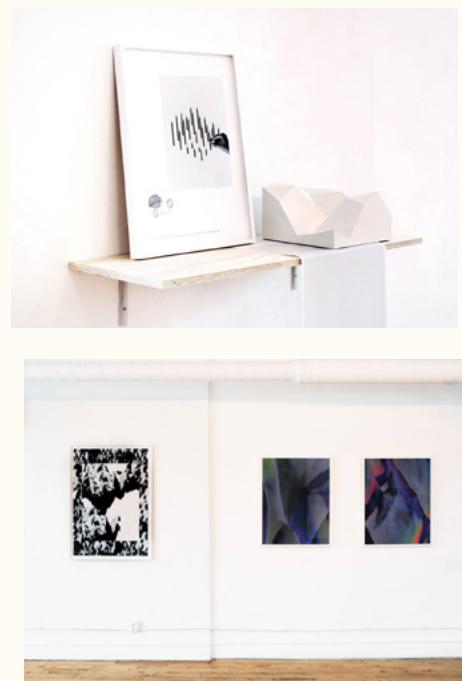
CURATION

Archizines (2013)

To celebrate Chicago's architectural spirit in time with EXPO CHICAGO 2013, I asked London-based curator Elias Redstone if his collection of traveling architecture publications can make a pit stop in Public Works. The collection—called *Archizines*—featured 80 magazines from over 20 countries, including a few from Chicago. Sponsored by AIA Chicago, the exhibition featured playful, modular structures for reading and lounging, designed by architects Stewart Hicks and Allison Newmeyer.

Peter Jellitsch & Theodore Darst—ONLY REAL (2014)

From the flatlands of Chicago to the distant city of Vienna, came together *ONLY REAL*, a marriage of works by digital artist Theodore Darst and Austrian architect-turned-artist Peter Jellitsch. While Peter and I wrestled with logistical issues of transporting his work from Vienna to Chicago in addition to the challenge of long-distance communication, Theo and I worked creatively on new pieces for the show, including a site-specific installment. *ONLY REAL* turned out to be a harmonious amalgam of fine arts and design, digital and analog, the very local and international, making it a personally fulfilling outro as my final exhibition at Public Works.



PROGRAMMING

Archizines LIVE (2013)

Eager to learn more about the role of graphic design in architectural publications and architecture at large, I invited both graphic designers—Dylan Fracareta (*PIN-UP*), Brandon Biederman (*Fresh Meat*), and Matthew Harlan (*SOILED*)—and editors—Ludovico Centis (*San Rocco*) and Iker Gil (*MAS Context*)—to participate in a series of design-focused panel discussions moderated by Kyle May (founder, *CLOG*) and James Goggin (design director, MCA Chicago).



THANK YOU