



# BOONTHESHOP

## ART DIRECTION

### Fall Winter 2018–19

Lookbook for the renown South Korean brand's upcoming fall winter campaign. The theme for this collection is "Once Upon a Time in the West." Photography of the Mojave Desert in Southern California and stills of desert findings were carefully paired with the fashion.



BOONTHESHOP

FALL WINTER 18/19



T = Lorem Ipsum Dolor Sit Amet etci Varius Natoque Penatibus Et Magnis Aliquam Dolor Rissus

Lorem Ipsum Dolor Sit Amet etci Varius Natoque Penatibus Et Magnis Aliquam Dolor Rissus

Ipsum Dolor Sit Amet etci Varius Natoque Penatibus

Et Magnis Aliquam Dolor Rissus

Ipsum Dolor Sit Amet etci Varius Natoque Penatibus

Et Magnis Aliquam Dolor Rissus



1 – Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nullam et magna, aliquet et, posuere et, magna. Aliquam erat volutpat.

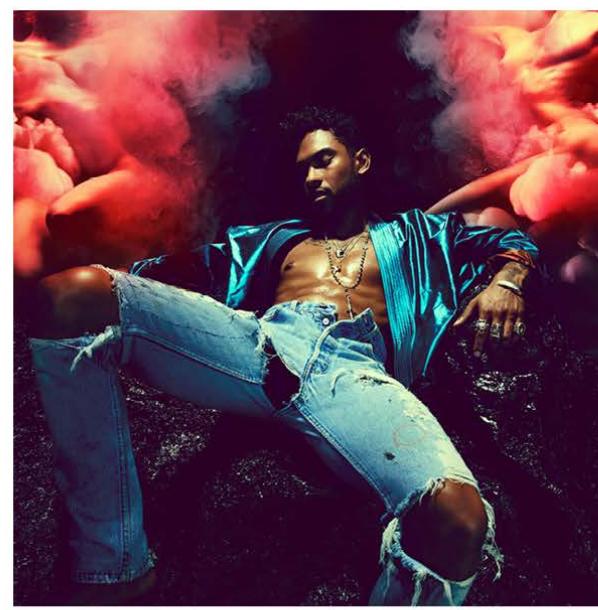
1 – Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nullam et magna, aliquet et, posuere et, magna. Aliquam erat volutpat.

WEB DESIGN

Willo Perron & Associates (WP&A) wanted a fresh re-design of their website that better displayed the images of their diverse, sizable, and impressive volume of projects in a pragmatic and modern way.

The site is set on a 12-column grid in order to easily assign a hierarchy to each project (H1, H2, H3, and Archive) depending on their importance and relevance.

[www.wiloperron.com](http://www.wiloperron.com) (under development)



MIGUEL

## Wildheart

Creative Direction, Package Design



A Punk Magazine from Los Angeles: 1977-1980  
Design Direction



ST. VINCENT  
Self-titled Album

Creative Direction



MARILYN MANSON  
Pale Emperor

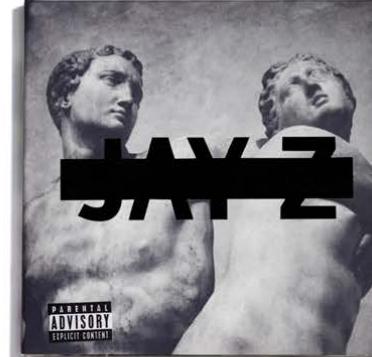
Creative Direction



## BRUNO MARS

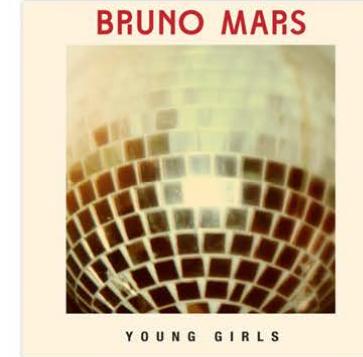
KANYE WEST





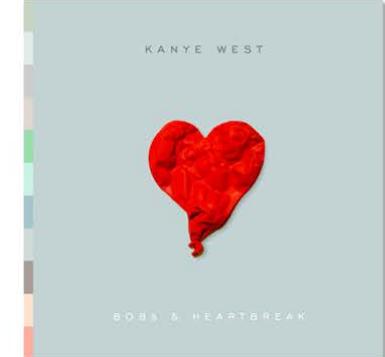
JAY-Z  
Magna Carta...Holy Grail

Creative Direction, Logo Design



BRUNO MARS  
Young Girls

Creative Direction, Package Design



KANYE WEST  
808s & Heartbreak

Creative Direction, Package Design



KANYE WEST  
VH1 Storytellers

Creative Direction



BRUNO MARS  
Unorthodox Jukebox

Creative Direction, Package Design



JAY-Z  
MCHG Merch

Creative Direction, Merchandise & Apparel Design

## ARCHIVE: PRINT

SORT BY:  
DATE  
ARTIST

The X Factor	David Blaine	2017	Brand Wall	Samsung	2017	SNL Live	Kanye West	2017
Space Magazine	The XX	2017	Los Ageless	St. Vincent	2017	Brand Wall	Samsung	2017
4:44 Tour	Jay Z	2017	Nike x NBA	Nike	2017	Los Ageless	St. Vincent	2017
Panorama Music	Kendrick Lamar	2017	Montreax Jazz	Woodkid	2017	The X Factor	David Blaine	2017
LA Store	Stussy	2017	The X Factor	David Blaine	2017	Space Magazine	The XX	2017
ANTIdiary	Rihanna	2017	Space Magazine	The XX	2017	4:44 Tour	Jay Z	2017
SNL Live	Kanye West	2017	4:44 Tour	Jay Z	2017	Panorama Music	Kendrick Lamar	2017
Brand Wall	Samsung	2017	Panorama Music	Kendrick Lamar	2017	LA Store	Stussy	2017
Los Ageless	St. Vincent	2017	LA Store	Stussy	2017	ANTIdiary	Rihanna	2017
Nike x NBA	Nike	2017	ANTIdiary	Rihanna	2017	Nike x NBA	Nike	2017
Montreax Jazz	Woodkid	2017	SNL Live	Kanye West	2017	Montreax Jazz	Woodkid	2017
The X Factor	David Blaine	2017	The X Factor	David Blaine	2017	The X Factor	David Blaine	2017
Space Magazine	The XX	2017	Space Magazine	The XX	2017	Brand Wall	Samsung	2017
4:44 Tour	Jay Z	2017	4:44 Tour	Jay Z	2017	Los Ageless	St. Vincent	2017
Panorama Music	Kendrick Lamar	2017	Panorama Music	Kendrick Lamar	2017	Nike x NBA	Nike	2017
LA Store	Stussy	2017	LA Store	Stussy	2017	Montreax Jazz	Woodkid	2017
ANTIdiary	Rihanna	2017	ANTIdiary	Rihanna	2017	The X Factor	David Blaine	2017
SNL Live	Kanye West	2017	SNL Live	Kanye West	2017	Space Magazine	The XX	2017
Space Magazine	The XX	2017	Brand Wall	Samsung	2017	4:44 Tour	Jay Z	2017
4:44 Tour	Jay Z	2017	Los Ageless	St. Vincent	2017	Panorama Music	Kendrick Lamar	2017
4:44 Tour	Jay Z	2017	Nike x NBA	Nike	2017	LA Store	Stussy	2017
			Montreax Jazz	Woodkid	2017	ANTIdiary	Rihanna	2017
			The X Factor	David Blaine	2017	SNL Live	Kanye West	2017
			Brand Wall	Samsung	2017	Space Magazine	The XX	2017
			Los Ageless	St. Vincent	2017	4:44 Tour	Jay Z	2017
			Nike x NBA	Nike	2017	Panorama Music	Kendrick Lamar	2017
			Montreax Jazz	Woodkid	2017	LA Store	Stussy	2017
			The X Factor	David Blaine	2017	ANTIdiary	Rihanna	2017
			Space Magazine	The XX	2017	SNL Live	Kanye West	2017
			4:44 Tour	Jay Z	2017	Space Magazine	The XX	2017
			Panorama Music	Kendrick Lamar	2017	4:44 Tour	Jay Z	2017

# W P



# A

SCROLL TO ENTER

The following four pages show the UI/UX concept for the landing page that starts with WP&A's logo. Upon scrolling, the first full-bleed homepage content "pushes" the logo up in place to become the navigation. WP&A will only become a working navigation once it's locked on top of the page.

- W = Client Work
- P = In-Studio Projects
- 🏠 = Home
- A = Archive

W

P



A



W

P



A



W

P



A



*Los Ageless*



CAMPAIGN

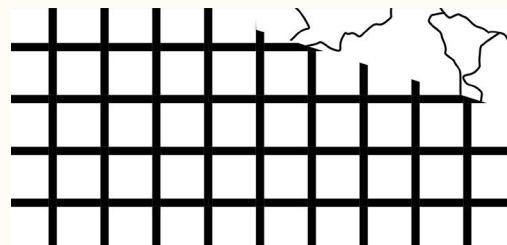
**ST. VINCENT**  
Los Ageless Video

# STANDARD LIBRARY

## PROJECT MANAGEMENT

Working with Los Angeles-based design studio, IN-FO.co, and curator for the U.S. Pavilion at Venice Architecture Biennale 2018, Iker Gil, I was housed by Standard Library to oversee and manage the site from its early design stages through to its development.

[www.dimensionsofcitizenship.org](http://www.dimensionsofcitizenship.org)



## FORM N-XOO

ESSAYS —

EVENTS —

FORM N-XOO —

Team —  
Sponsors —  
Book —  
Press —  
Visit —

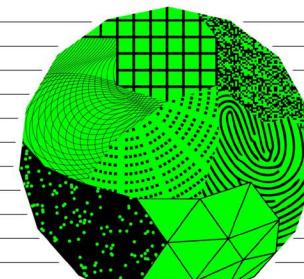
□ ≡

- About
- 
- 
- 
- 
- 

PUBLIC NOTICE



# DIMENSIONS OF CITIZENSHIP



US Pavilion  
Biennale Architettura 2018  
May 26–November 25

In a time when the expansion of the United States–Mexico border wall looms over more nuanced discourses on national citizenship, it is urgent for architects and designers to envision what it means to be a citizen today.

## Smelting Pot

Jennifer Scappettone

Consider two terminals of American architecture, one positive, one negative, in an epicenter of global capital flows: a colossus and a void. The colossus rises from the harbor at the metropolis' Southern pole; the void is cloaked as a helical shell at the edge of a park to the North. Both operate as conductors, waystations in an immense circuit of goods and services. The statue attracts the laborers and potential citizens from across the globe who will fuel the circuitry; the museum channels illustrious artifacts of that economy's glut in privileged zones of operation. One of these monuments is a public figure financed by collective fundraising efforts in two countries, the other an amphitheater for the edifying fruits of private enterprise rendered accessible to the citizenry out of generosity, with the mission of enlightening the public. Icons of American politics and cultural affairs—the promise of US citizenship taking the form of liberty and a strike-it-rich fantasy—these New York landmarks were nevertheless forged by global flows: by exploitation of the elsewhere. Both were built by copper. Liberty's legendary skin is constituted by 62,000 pounds of it, the amount in thirty million copper pennies, or 1,771,429 iPhone 5s; the Guggenheim testifies to a family's countless millions derived through copper's extraction and capitalization from afar.



Effortless Slippage: Cartographies of the Networked World ↓

—PARTICIPANTS—

—ESSAYS—

—EVENTS—

—FORM N-XOO—

Team —

Sponsors —

Book —

Press —

Visit —

## EVENTS

THE UNIVERSITY OF CHICAGO

June 2

### CitAZen: Roots in Motion

US Pavilion courtyard | 12:00–4:00 p.m.

—PARTICIPANTS—

July 7

### Reclamation Day

Campo San Giacomo and Calle Convertite, Giudecca | 5–9 p.m.

—ESSAYS—

—EVENTS—

September 15

### Life in Waiting

The Lido | 5–7 p.m.

—FORM N-XOO—

Team —

Sponsors —

Book —

Press —

Visit —

October 13

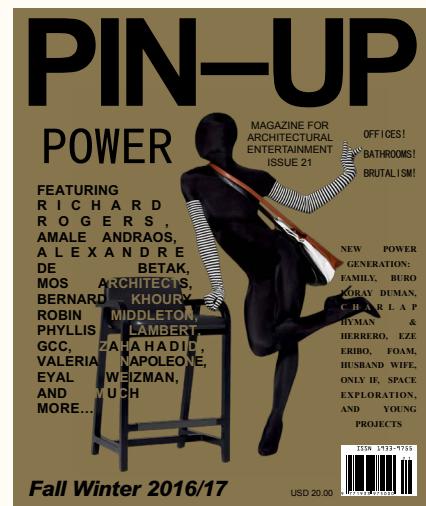
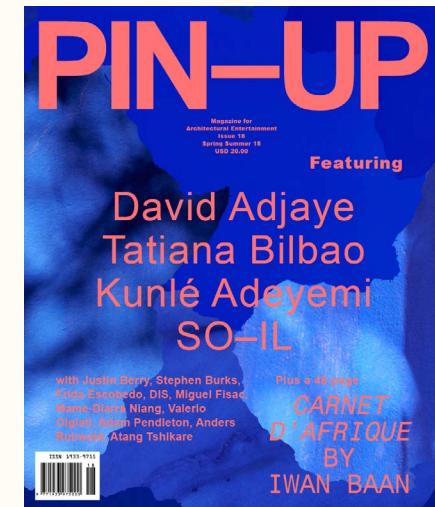
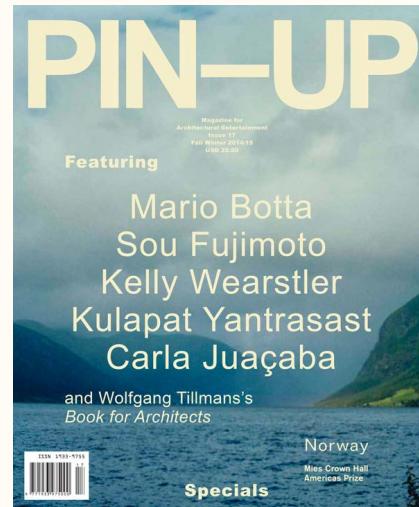
### Redesigning Tourism

Venice Fishmarket (Loggia del Pesce, Rialto) | 5–7 p.m.



# PIN-UP MAGAZINE

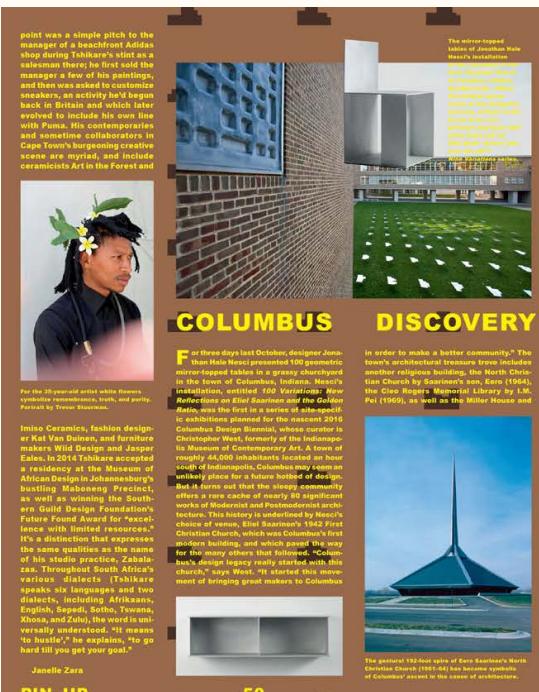
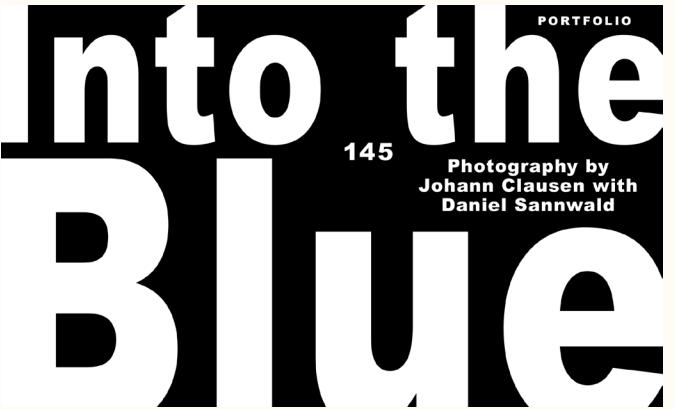
As graphic designer and content manager at PIN-UP, my involvement oscillated from brainstorming ideas for stories with a multitude of contributors alongside founder/editor-in-chief Felix Burrichter, to organizing and art directing photoshoots. Furthermore, designing the content into print form—expressively 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 eloquent and witty 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!



**MUCHO** In the early 1970s, Catalan artist Antoni Miralda spelt out his name in a white, blocky font.

was among the wave of young creatives who took advantage of the cheap rents in the old manufacturing districts of Lower Manhattan. And it was in Tribeca, at 217 West Broadway, that he later opened *El Internacional Tapas & Restaurant*. The subject of a glorious new book — *El Internacional (1984–1986): New York's Archaeological Sandwich* — the legendary restaurant closed its doors after two-year lifespan, was as much art installation as eatery. Published by Mirada's own Food Cultura foundation, and dizzyingly laid out by celebrated Spanish design studio Bendaña Gloria, *New York's Archaeological Sandwich* deftly captures the spirit with which Mirada ran *El Internacional*, deluging the reader with 272 pages of imagery and information plucked from the restaurant's prolific archives. Leasing the

was as much art installation as eatery. Published by Miralda's own Food Cultura foundation, and dizzyingly laid out by celebrated Spanish design studio Bendita Gloria, New York's *Archaeological Sandwich* deftly captures the spirit with which Miralda ran El Internacional, deluging with 272 pages of imagery and information plucked from the restaurant's prolific archives. Leasing the reader a taste of the restaurant's past, the book is a must for anyone interested in the history of food.

## **GUSTO**

Mirada Paired with chef and fellow Spaniard Miralda Guillén to serve tapas to artists and non-artists alike, while also enlisting them as performers in curated rituals. In CLUB II its constantly changing décor, diners might be illuminated by candlelight or hear fluorescent bounces off a glitter ceiling, descend acrylic stairs with encased wedding cakes, be seated in a room where a screen of watched over by rhinoceros-horned animal skulls, and a cutout of Ronald Reagan. Word got around quickly and the restaurant's regulars soon counted 80s art and pop-culture royalty such as Jean-Michel Basquiat, Pina Bausch, Umberto Eco, and Grace Jones. A decisive moment in the development of El internacional came when a series of renovations

revealed original 1920s mosaics from the building's first iteration as a dining hall serving traditional German fare. *Mirada* remembers: "The original mosaics were on the wall, it was as if we were literally chewing and swallowing layers and layers of a savory archaeological sandwich. Piercing, excavating, 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 monitors, and the "hand-picked, sexist" wait staff, *El Internacional* was a project driven by art and culture. The book's foreword, book's nine visual essays, letters, press releases, and manifestos which reveal a deep commitment to innovation and overturning expectations. Essays by food historian Paul Freedman and others testify to the lasting legacy of a space where even sitting and eating could become an act of creation.

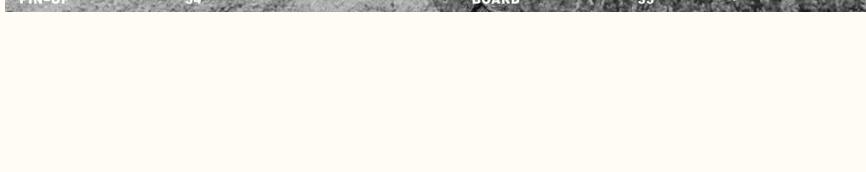
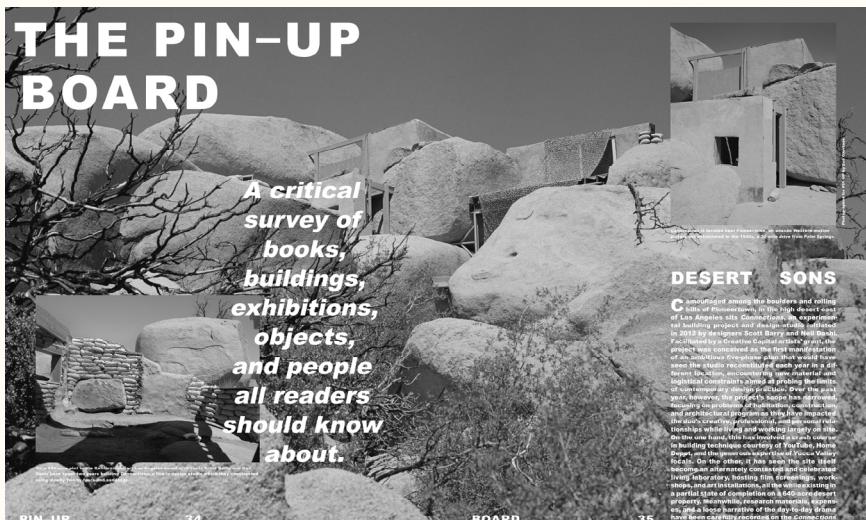
**GIMME** What do you do when your government won't acknowledge the needs of its most vulnerable citizens? This question feels as relevant today as it was in 1990, nearly a decade after the AIDS epidemic first exploded.

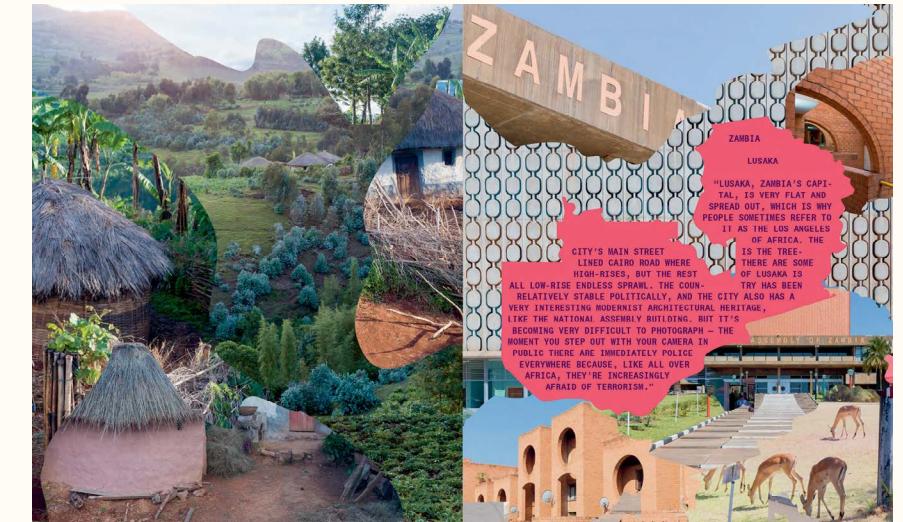
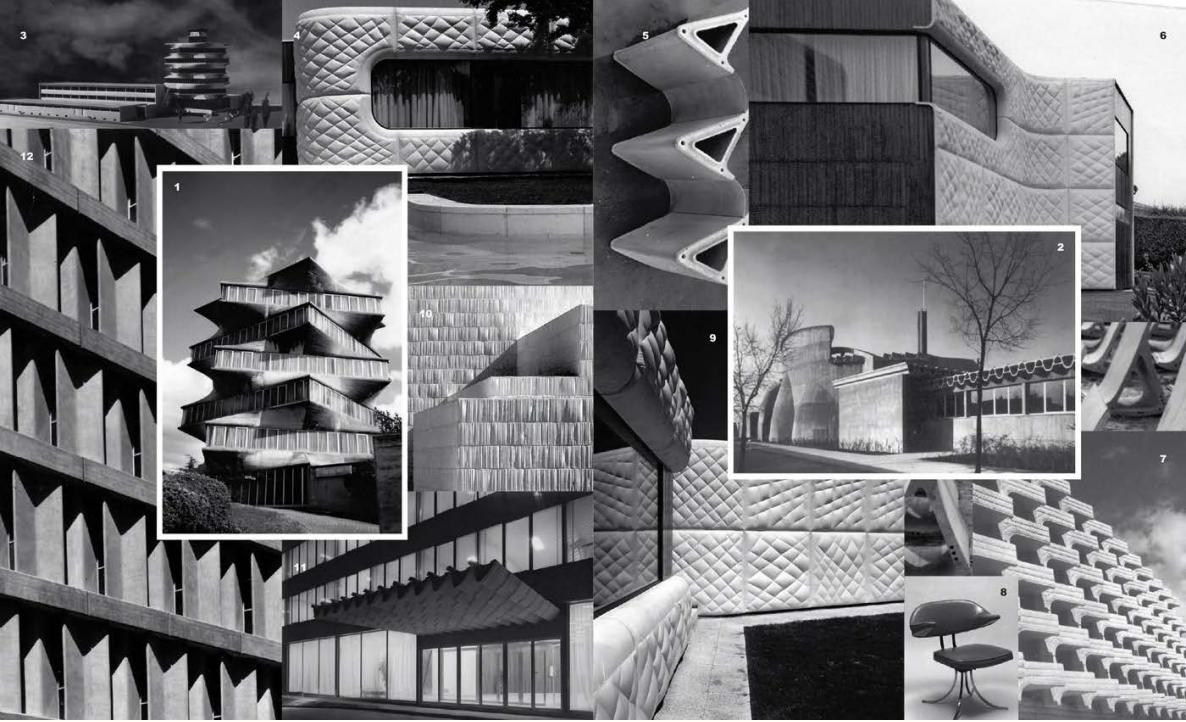
relevant today as it was in 1989, nearly a decade after the AIDS epidemic first came to light. In New York City alone, there are an estimated 13,000 homeless individuals living with HIV/AIDS. In response to this crisis, in 1990, the AIDS Community Emergency Team (ACT UP) founded Housing Works, a nonprofit focused on providing care, support, and advocacy for people with HIV/AIDS. Through education, activism, and building and maintaining a network of permanent and transitional housing units for homeless New Yorkers living with HIV/AIDS, Housing Works has become a leading national organization whose mission which historically was often criminalized or stigmatized. To date, over 10,000 individuals have been served by Housing Works' services, which today are offered through its three programs: SHELTER, HOME, and CARE. Over the years, Housing Works focuses more on concierge services than on policing and surveillance; one sees and is seen by others who share common challenges. Housing Works' motto is "We judge people by their lifestyle choices, don't question gender identity, and don't require proof of HIV status." The Housing Works model of providing services: new residents often seek their viral loads, a marker of progression, to determine if they should drop to a lower risk category. In today's volatile political climate, narratives such as this are essential tool in combating the indifference and antipathy directed towards low-income individuals with HIV/AIDS. In 2016, Housing Works released a report to document the success of the Housing Works model by crafting a narrative that highlights the work of Housing Works. This report, available on the Internet, *Housing Works History* features an easily navigable and user-friendly website that includes a timeline, a glossary of terms, 14 infographics, statistics, and never articles (such as May's *Gulf War* and won). Together they document the many ways Housing Works has evolved over two decades. The report also details the challenges and successes of the expansion of the Housing Works project along with the number of New Yorkers served by Housing Works.

## — RILEY HOOKER

expansion of the Housing Works project along with the number of New Yorkers diagnosed and living with HIV/AIDS — RILEY HOOKER each year, suggesting that while the rate of diagnosis seems to be round-

## PIN-UP BOARD





**PIN-UP  
BOARD**  
A constant stream of buildings, books, objects, people, and ideas all readers should know about.

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

- 40 -

## DROP

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 "blueberry" two-tone), the chair's clean, modern lines are inspired by the typology of the classic wooden chair, but updated for the 21st century in rigid high-strength polypropylene for additional stability and comfort — not to mention weather proofing. Not only is it resistant to sun, it's also great for year-round outdoor use; its solid construction is also 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 swimsuit, holding onto a pair of RAKS sunglasses held by BOHD BY AIR.



# WET GORGEOUS

PHOTOGRAPHY  
VINCENT DILIO



# Flora Code

PORTFOLIO

## The facts about flowers

Photography by Maurice Scheitens and Liesbeth Abbenes

173

## The facts about flowers

Photography by  
Maurice Scheltens and  
Liesbeth Abbenes

173



**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 Dilio; stylist, Avena Gallagher; model and artist, Christina Kruse; and the little ones!



## ART DIRECTION

### PIN-UP 20: Textile Takeover

Two sets of model twins—Hector & Jan Carlos, and Adam & 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) conceiving the shoot, assisting with production, and selecting the images for the story.



# 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**

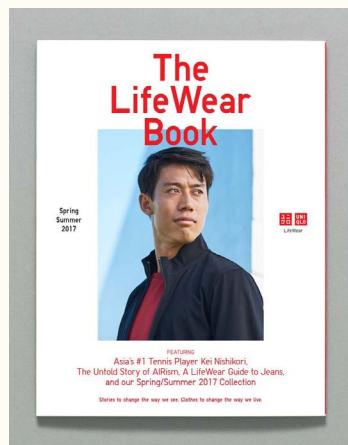
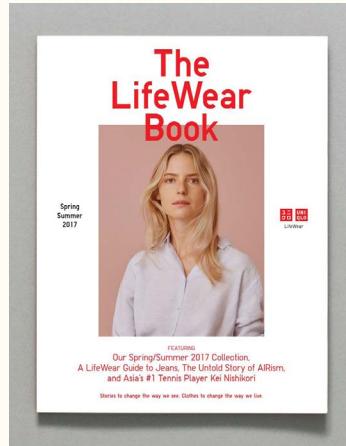
Uniqlo's criteria for Spring Summer 2017 was that the photography express different emotions, yet remain quiet and minimal due to the fact that these images had to live both in-store and editorially in the LifeWear Book (see next page). We decided to have Charlotte Wales shoot the collection because 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

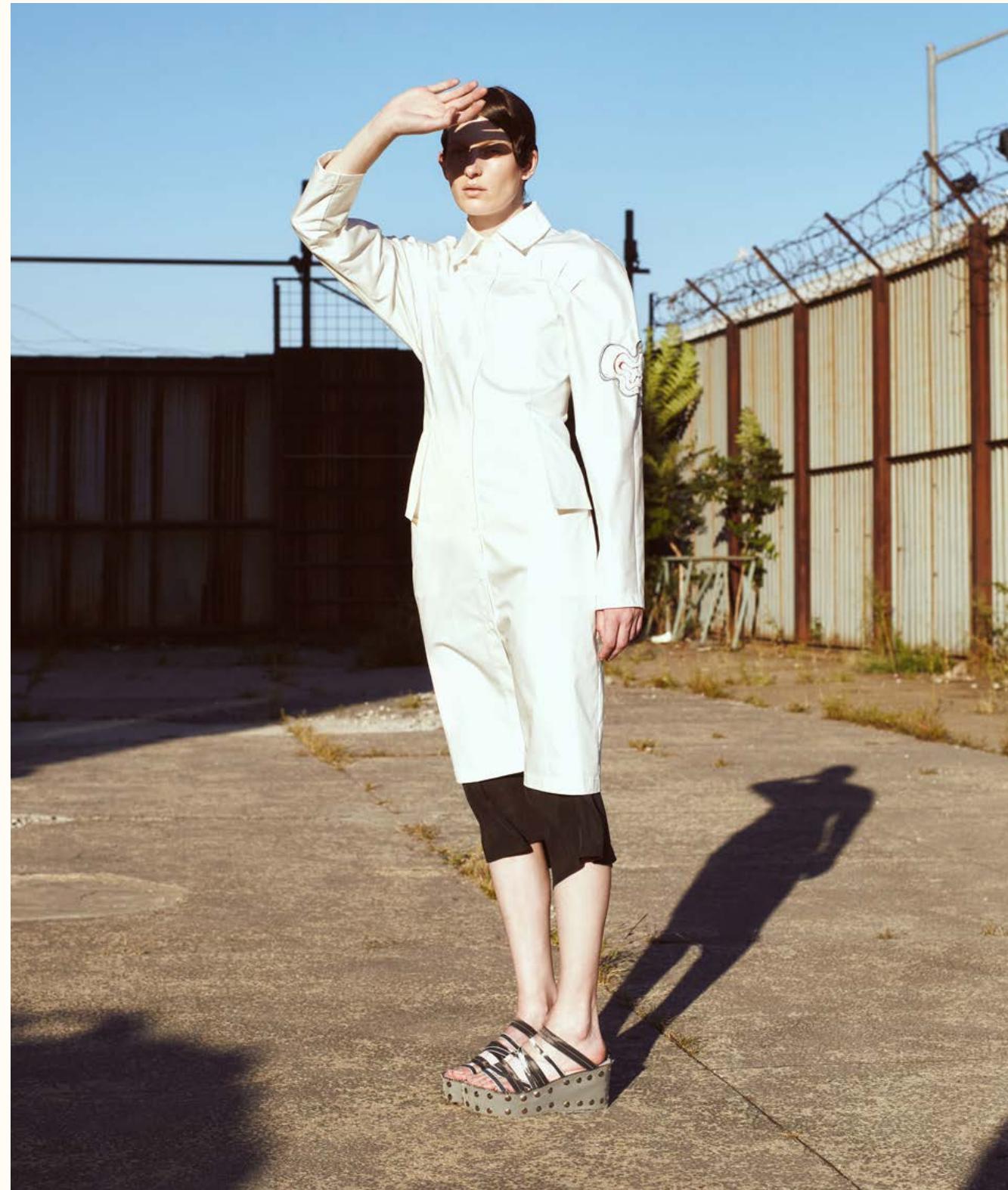
The LifeWear Book is Uniqlo's globally distributed catalogue with an editorial twist. I spearheaded the new design direction to editorialize the content because the purpose of this book isn't only to sell product, but to also teach readers more about the Uniqlo brand, technology, and lifestyle.

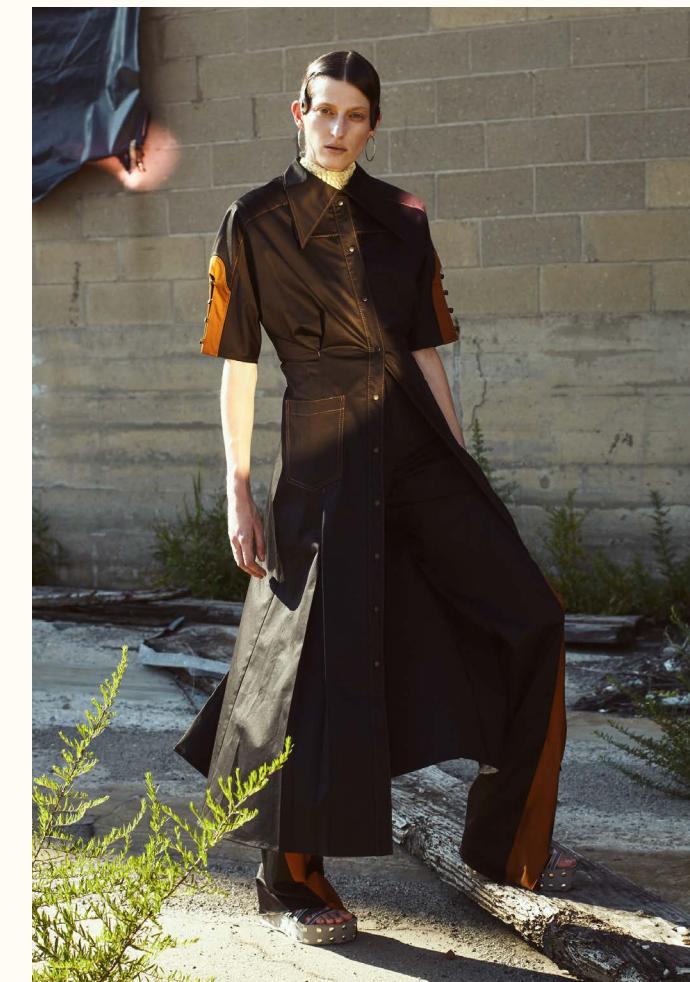
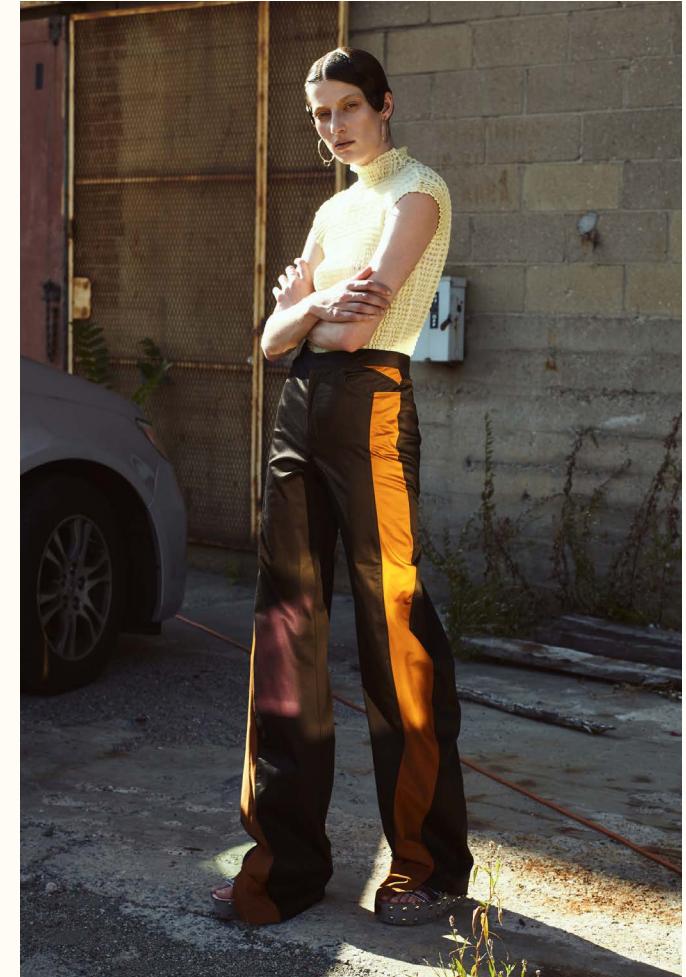
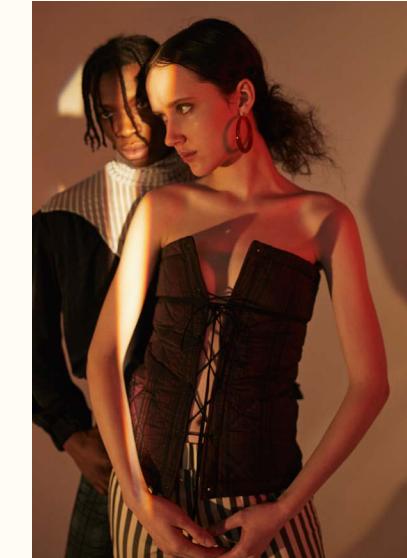


# KAHLE

## ART DIRECTION & CONSULTATION

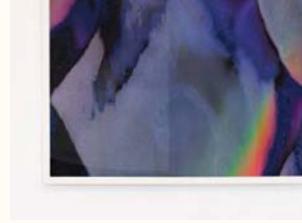
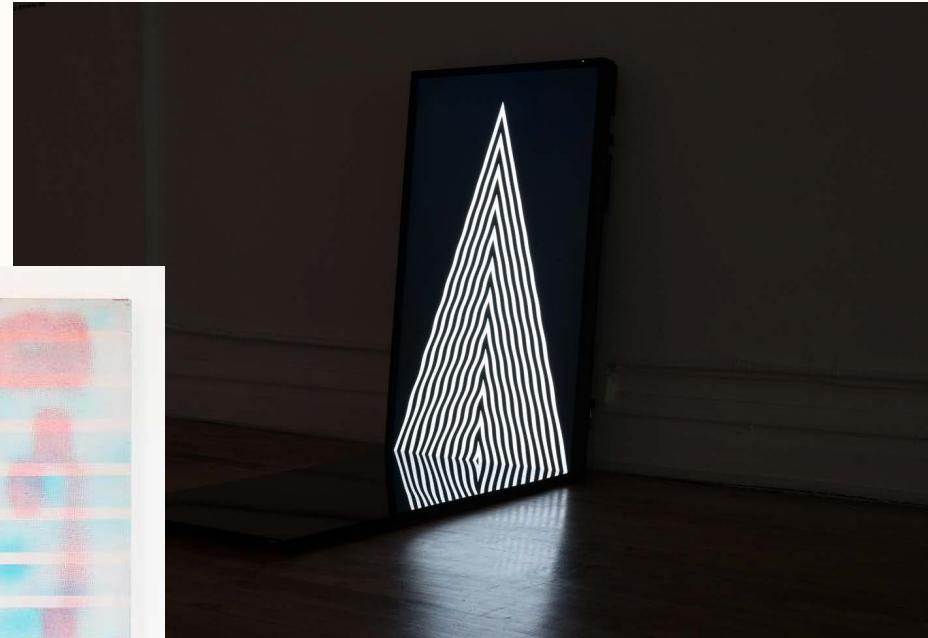
Since the launch of KAHLE in 2014, Mary (founder) regularly consults with me about branding and her ongoing collection. We develop the basic narrative and mood board, periodically discuss the progress of the designs, and configure a timeline for production. As we near production, my role of creative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





# PUBLIC WORKS

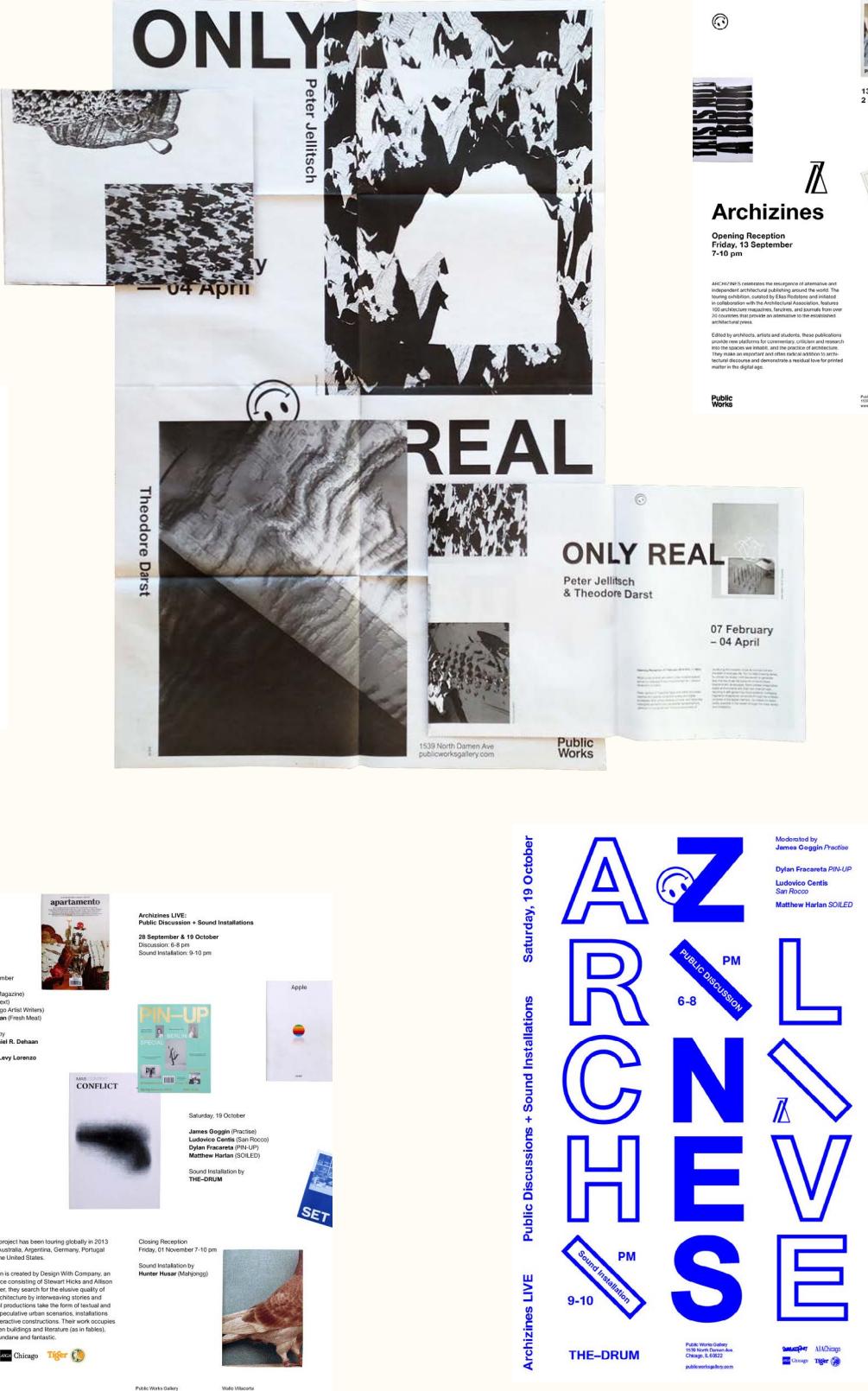
In fall of 2012, I entered the doors of then 4-years old Public Works as design director to give the gallery's branding a makeover and revisit its mission statement with collaborators Wallo Villacorta and Chris Eichenseer. With a shift in Public Works' identity came a turn in its curatorial direction; 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



EVIL  
PEOPLE  
MODERNIST  
HOMES  
POPULAR  
FILMS

Public Works Gallery  
1539 North Damen Ave  
Chicago, IL 60622  
publicworksgallery.com

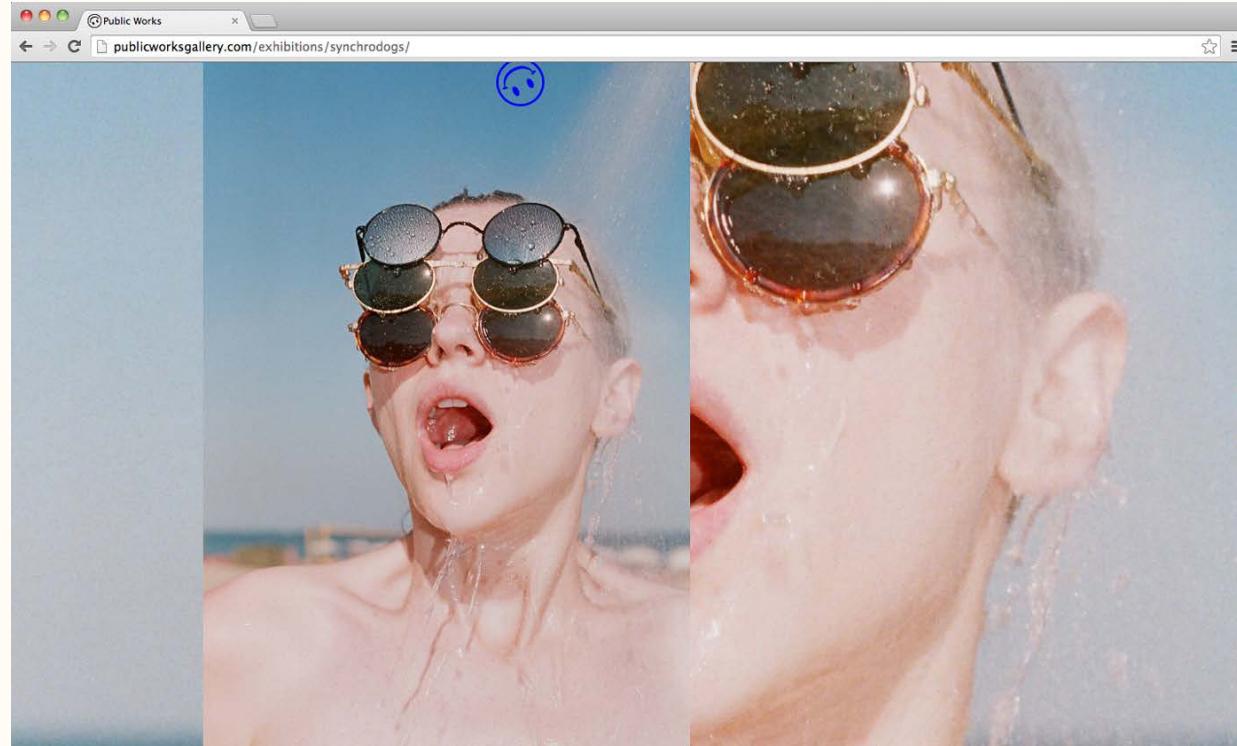
Public Works Gallery  
1539 North Damen Ave  
Chicago, IL 60622  
publicworksgallery.com

Public Works Gallery  
1539 North Damen Ave  
Chicago, IL 60622  
publicworksgallery.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 as the backdrop.



**NECHE Collection**

**Veronica Corzo-Duchardt**

Artist Veronica Corzo-Duchardt's Necho Collection is a set of minimalist, atmospheric prints and photo diptychs that retell the story of her grandfather Necho's life across an archive of his precious, quotidian possessions, and home traps across time. After Necho's death, Veronica inherited items that spoke directly about his heritage: the Cuban exile of Leonidas Cerdas, and as a career accountant, she also found her grandfather's desire to leave Cuba in the form of altered documents. Due to complications with her grandfather's expressive graphic tendencies, Veronica translates these material touchstones into a paper narrative of her familial history.

While each print is elegant on its own, in combination, they reveal complex storylines. While each memory is poignant on its own, in combination they trace the shape of a life.

**Opening**  
Friday, 2 December 2011, 7-11pm

**Gallery Hours**  
Tuesday – Friday, 2:00-5:00pm  
Saturday, 12:00-5:00pm

Public Works Gallery  
1539 N Damen Ave, Chicago, IL  
773-529-7128 | info@publicworks.com

**VIA AIR MAIL**

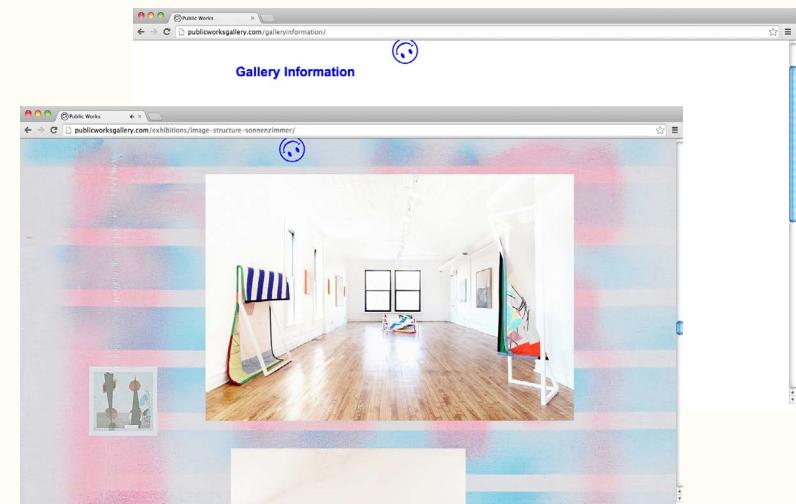
**Past Exhibition Observation**

**ONLY REAL**

**07 February — 04 April 2014**

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



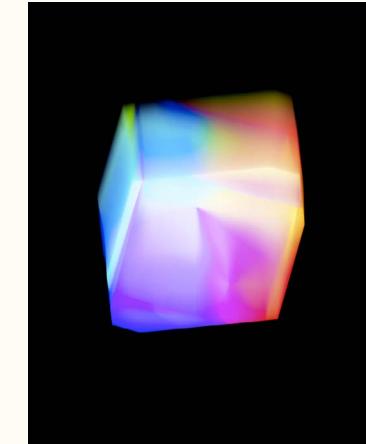
## CURATION

### 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.



**THANK YOU**

HELEN KOH  
HELEN@H--K.CO  
+1 513 227 8291  
WWW.H--K.CO