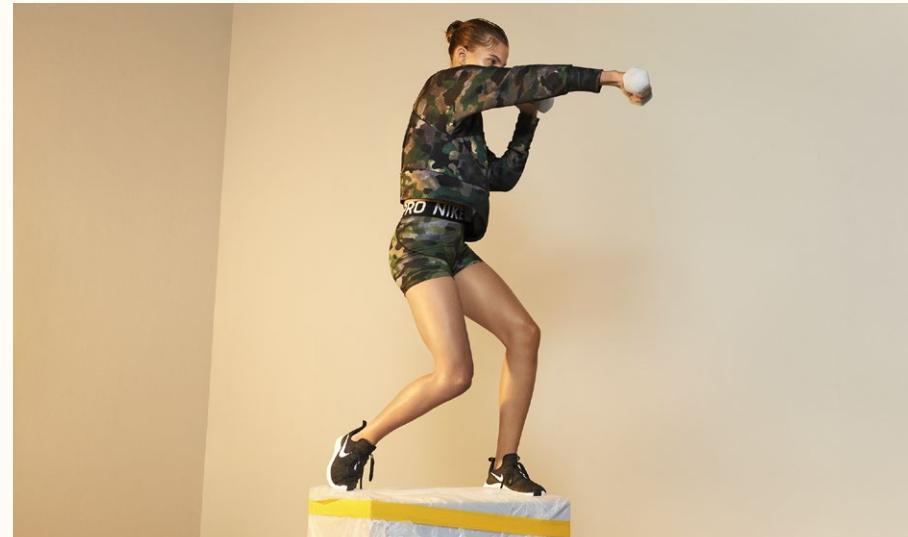




N I K E

PRODUCTION & ART DIRECTION

Nike PDP+ photography is an enhanced editorial set of images supporting the regular PDP (Product Detail Page) content on Nike.com. The images allow an opportunity to highlight a specified benefit of the garment while bringing a lifestyle quality to Nike's digital retail space.



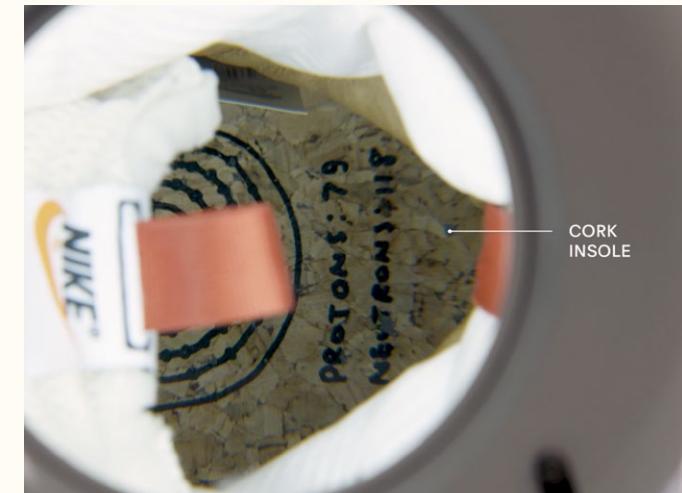




G O A T

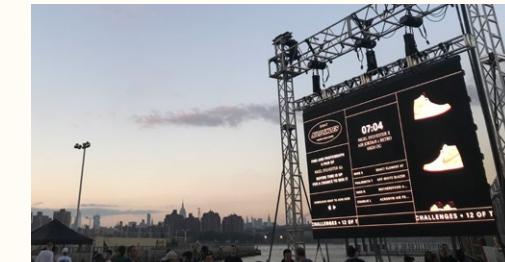
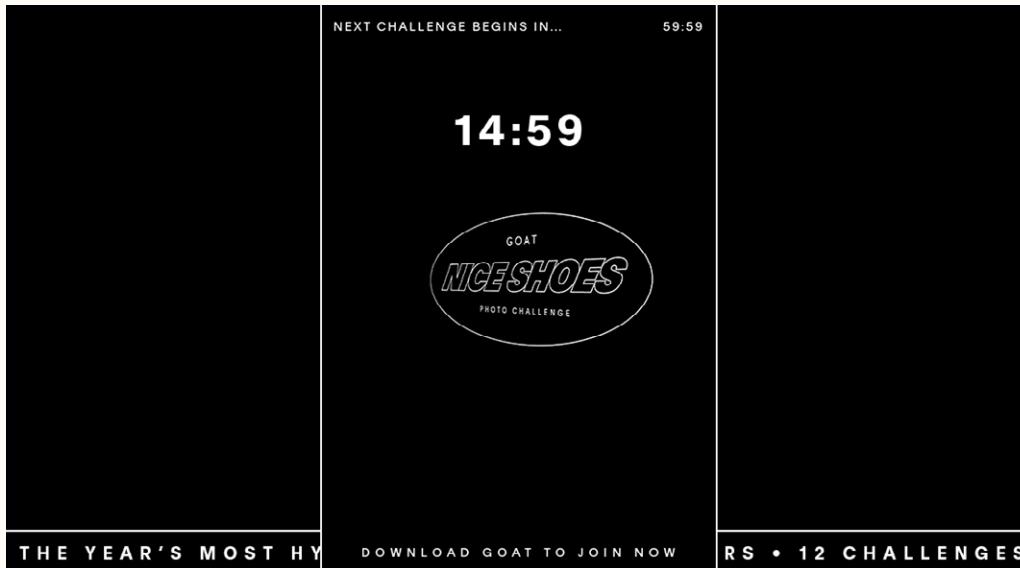
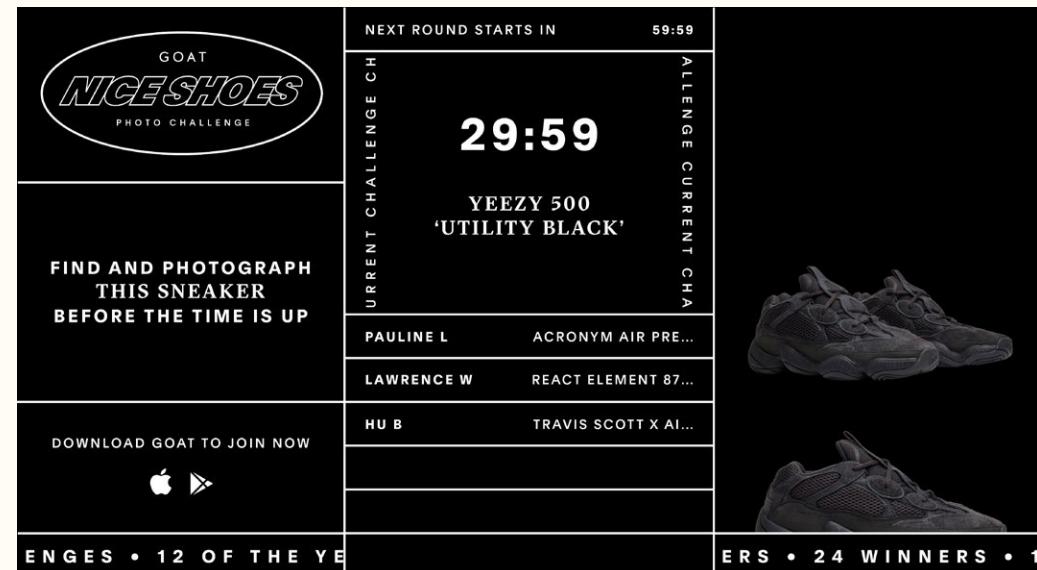
ART DIRECTION

Art and design direction for GOAT's "Case Study" sneaker unboxing series. Using the lab as the setting, the visual direction playfully references the periodic table and diagrammatical scientific drawings to point out noteworthy details of each shoe as the scientist examines the shoe.



DESIGN & EVENT PRODUCTION

GOAT's "Nice Shoes" activation at Hypefest 2018 in Brooklyn, NY utilized the app as a device for a sneaker scavenger hunt. A large LED screen at the two-day festival displayed real-time information about the game: a countdown ticker, the shoe to look out for at the hour, fun facts about that shoe, and a winner's board.

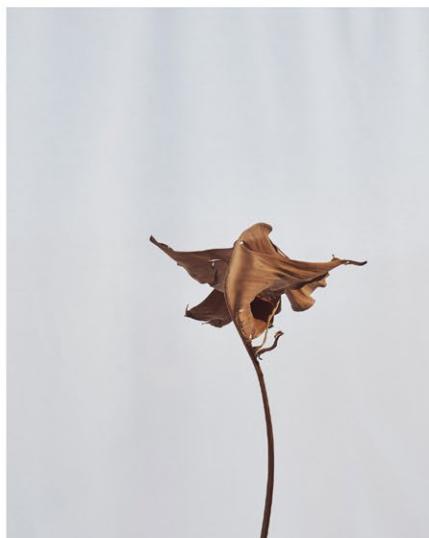


BOONTHESHOP

ART DIRECTION

Fall Winter 2018–19

Lookbook for the renown South Korean brand's FW 2018-19 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



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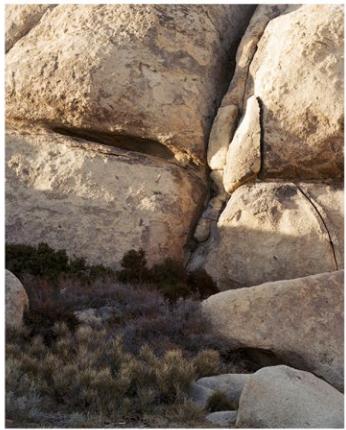
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U N I Q L O

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

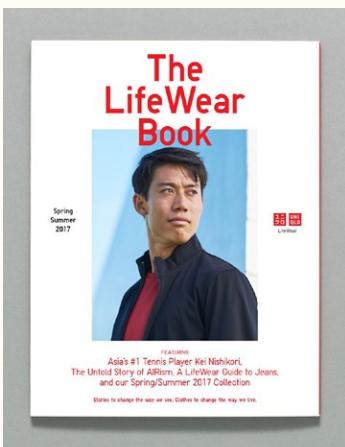
Uniqlo's criteria for Spring Summer 2017 was that the photography express different emotions, yet remain quiet and minimal due to the fact that these images had to live both in-store and editorially in the LifeWear Book (see next page). We decided to have Charlotte Wales shoot the collection because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

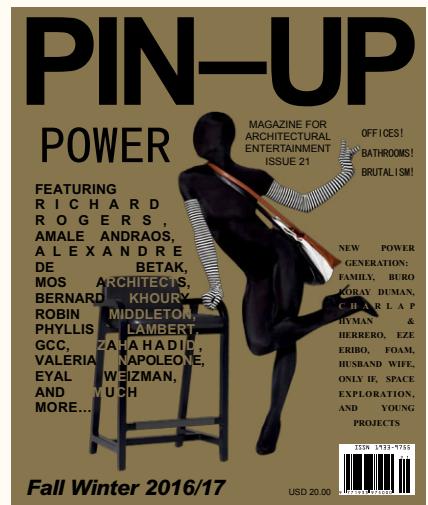
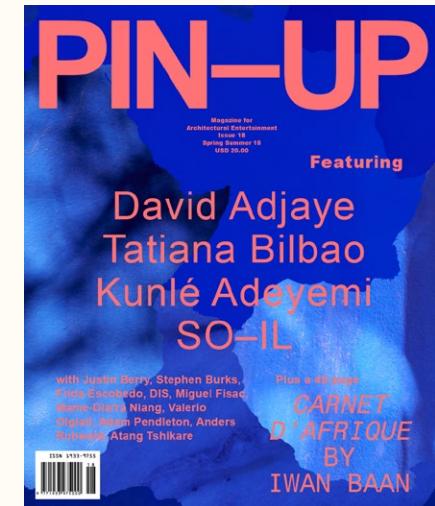
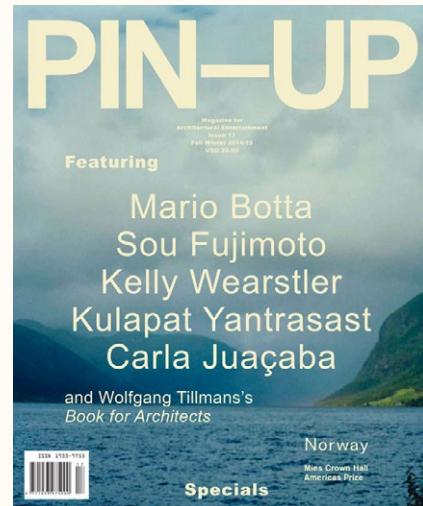
UNIQLO LifeWear Book SS 2017

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.



PIN-UP

As graphic designer and content manager at PIN-UP magazine, 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!



point was a simple pitch to the manager of a beachfront Adidas shop during Tokihiko's stint as a sales rep for the brand. "He liked me, I showed him a few of my paintings, and then was asked to customize some apparel for the store back in Brazil and which later evolved to include his own line of apparel. His contemporaries and associates in South Africa's Cape Town's burgeoning creative scene are myriad, and include ceramists Art in the Forest and

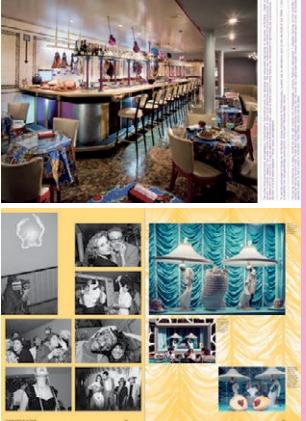


COLUMBUS DISCOVERY

In this spread, artist Wayne Ferreira embodies remembrance, truth, and purity. Portraits of Kal Van Dulmen, furniture makers Wild Design and Jasper Eskes, and architect Christopher West, a resident at the Museum of African Design in Johannesburg's bustling Sandton suburb, as well as winning the Southern Guild Design Foundation's Future Focus Award for "several unique items made by hand." It's a distinction that expresses the same qualities as the name of Kal's studio, "Kal's Studio". Throughout South Africa's various dialects (Tshukwe), Kal speaks six languages and two dialects, and can also speak English, Sepedi, Sotho, Tswana, Xhosa, and Zulu; the word is universal, "kal" means "to go". "It means 'to hasten'; he explains. "To go hard till you get your goal."

Janelle Zara

OTTOMAN EMPIRE #1



EL INTERNACIONAL (1984-1986) New York's Archaeological Sandwich

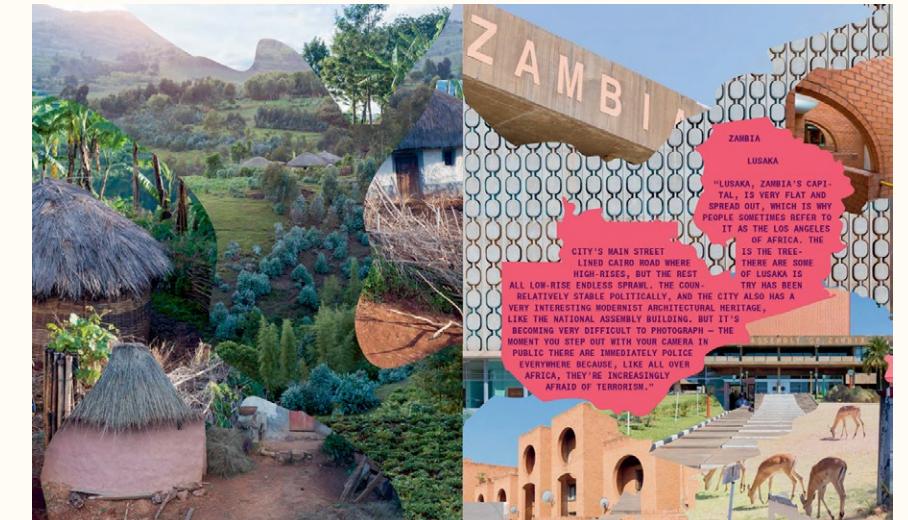
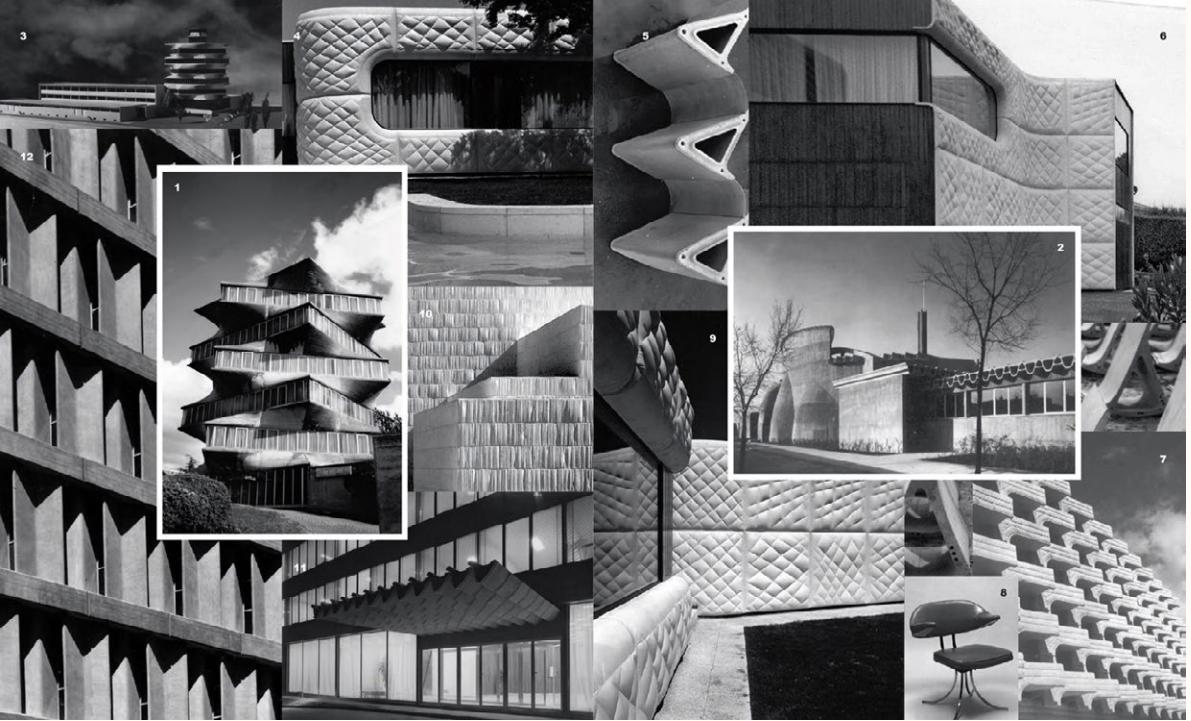
MUCHO In the early 1970s, Antoni Miralda was among the wave of young creatives who took advantage of the cheap rents in the old manufacturing districts of Lower Manhattan. And it was in Tribeca, at 217 West Broadway, that he later opened *El Internacional*, Tapas Bar & Restaurant. The subject of a glorious new book — *El Internacional (1984-1986): New York's Archaeological Sandwich* — the legendary restaurant is in short but intense two-year lifespan, was as much art installation as eatery. Published by Miralda's own Food Culture Foundation, the gloriously 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 the reader with 272 pages of imagery and information plucked from the restaurant's prolific archives. Leasing the

space of Teddy's, a former nightclub with alleged mob ties, Miralda paired with chef and fellow Spaniard Montse Guillén to serve tapas, soups, and non-artists along while transforming them as performers in curated rituals. In its constantly changing décor, diners might be illuminated by candlelight or cheap fluorescents bouncing off a glitter ceiling, descend acrylic stairs with encased wedding cakes, be serenaded by blaring conch shells, or watched over by chrome-horned animal skulls and a cutout of Ronald Reagan. Who got laid quickly, and the restaurant's regulars soon counted 80s art and pop-culture royalty such as Jean-Michel Basquiat, Pina Bausch, David Byrne, Umberto Eco, and Grace Jones. A decisive moment in the development of *El Internacional* came when a series of renovations

BOOK CLUB II *El Internacional (1984-1986): New York's Archaeological Sandwich*, edited by James Casey and Angel Palma (Editions Dilecta/Food Cultura, 2017)

PHOTOGRAPH BY ANDREW HETHERINGTON FOR PIN-UP

PHOTOGRAPH



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



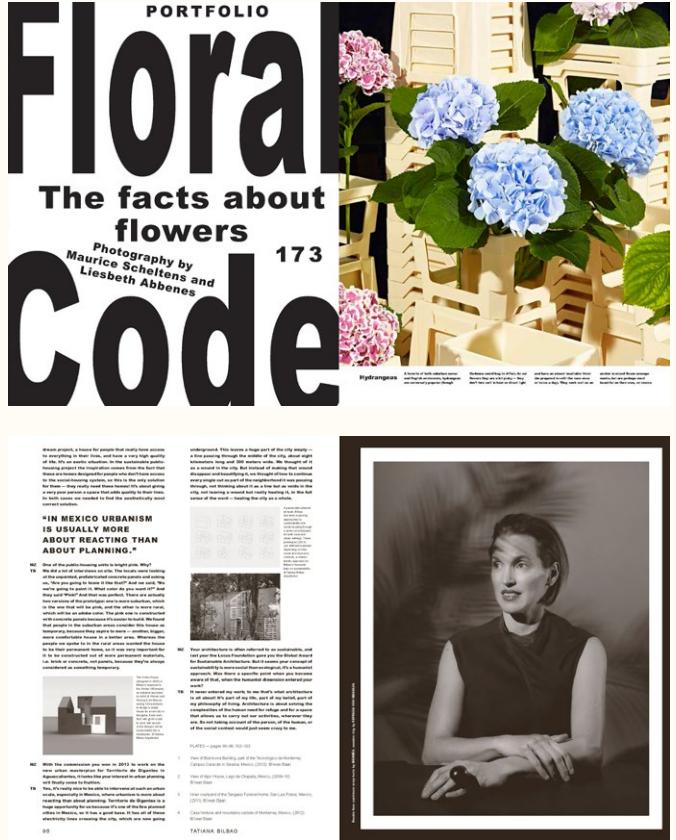
DROP

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 *Recreus*. Available in seven different colors (including the turquoise shown, pictured), the *All Plastic Chair* was inspired by the typology of the classic wooden chair, but updated for the 21st century in rigid high-strength polycarbonate for maximum stability and durability. Not only is it resistant enough for year-round outdoor use, its solid construction is also sturdy enough to withstand the kind of acrobatics Marie is prone to. The chair's bold design is defying gravity in black and white, too, as hooded bathing suit by *AKARS* and sunglasses by *HOOD BY AIR*.



WET GORGEOUS

PHOTOGRAPHY
VINCENT DILIO

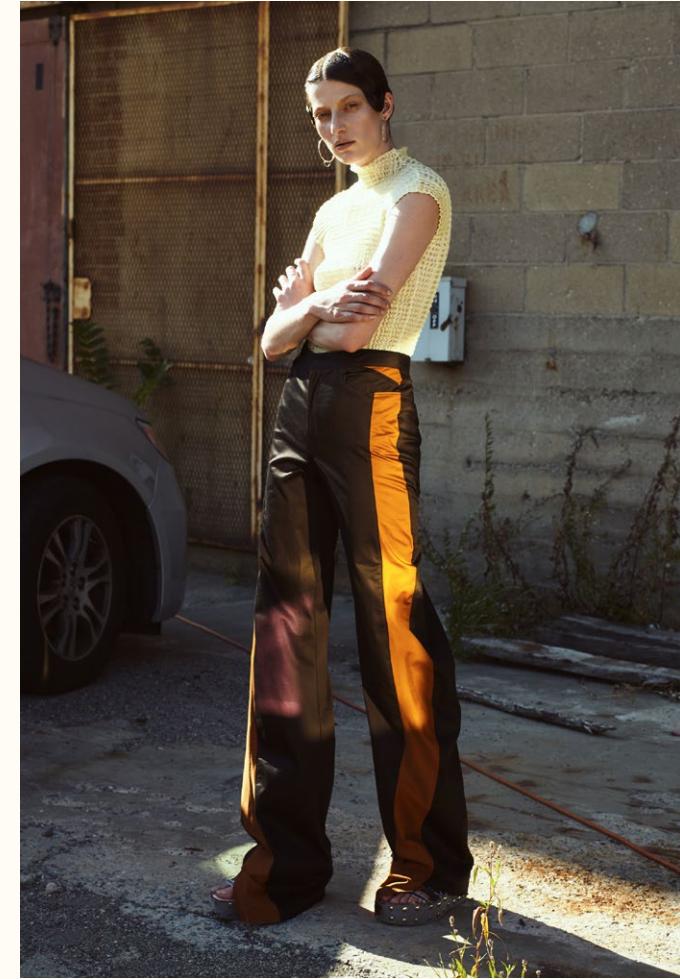


KAHLE

ART DIRECTION & CONSULTATION

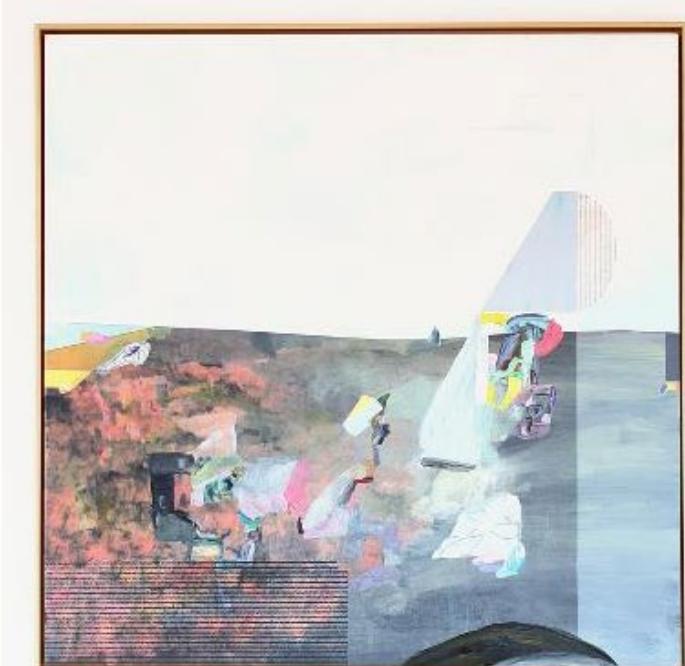
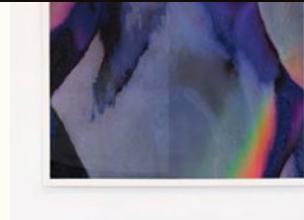
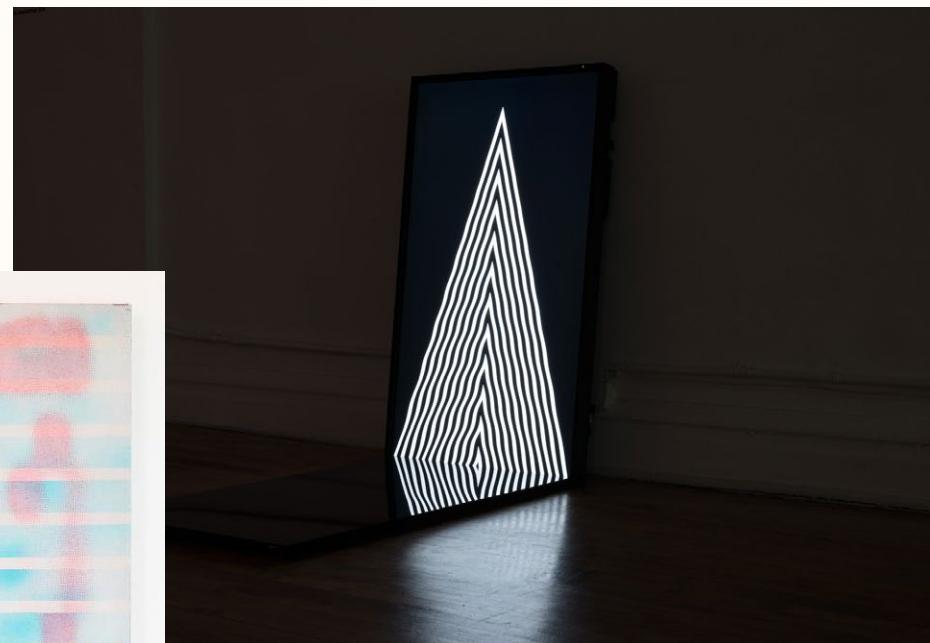
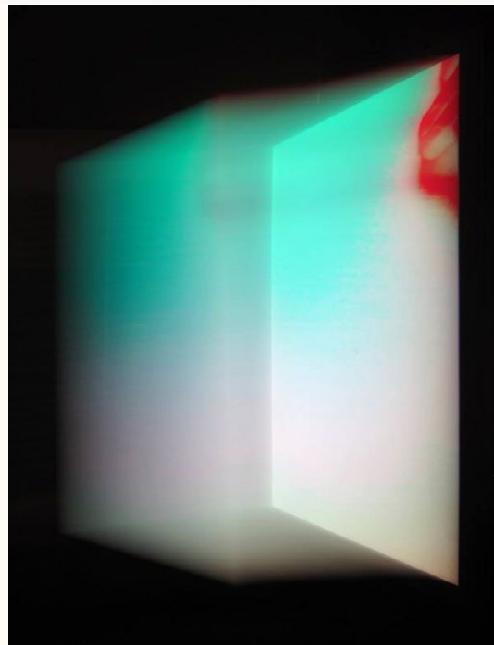
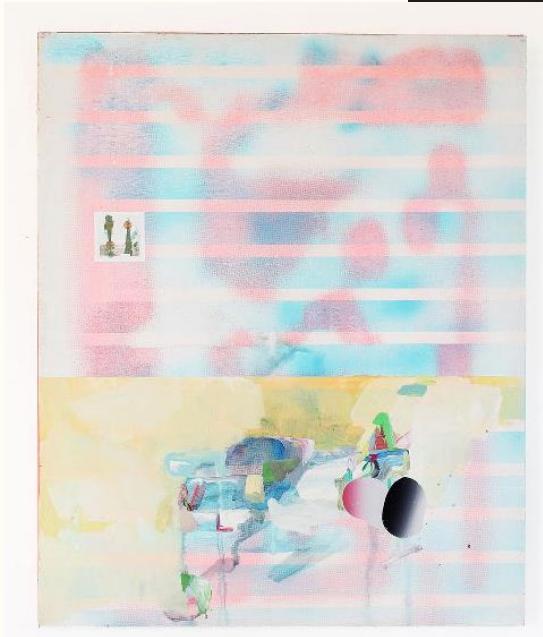
Since the launch of KAHLE in 2014, Mary (founder) regularly consults with me about branding and her ongoing collection. We develop the basic narrative and mood board, periodically discuss the progress of the designs, and configure a timeline for production. As we near production, my role of creative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





PUBLIC WORKS

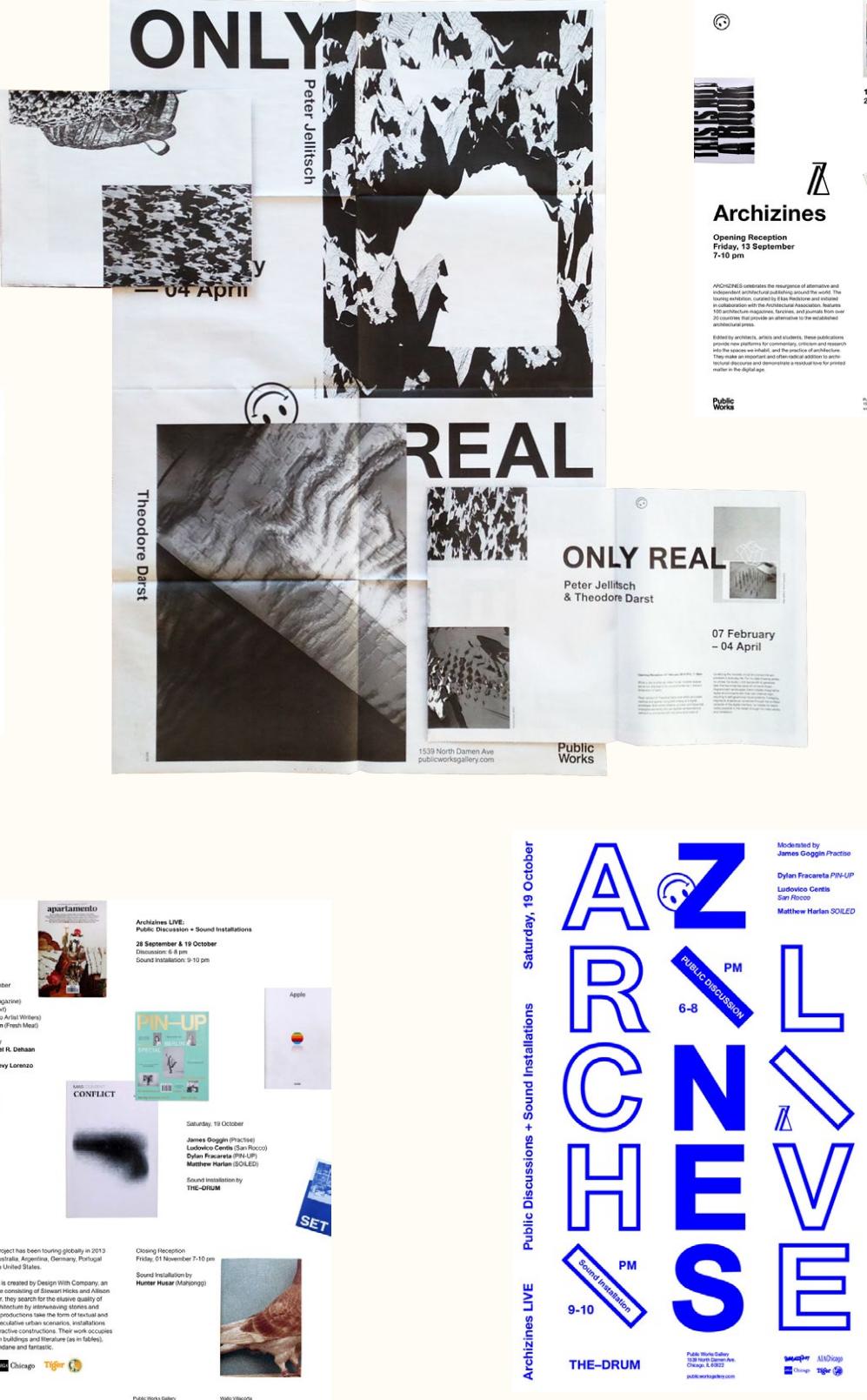
In fall of 2012, I entered the doors of then 4-years old Public Works as design director to give the gallery's branding a makeover and revisit its mission statement with collaborators Wallo Villacorta and Chris Eichenseer. With a shift in Public Works' identity came a turn in its curatorial direction;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

Public Works Publications & Print Collateral

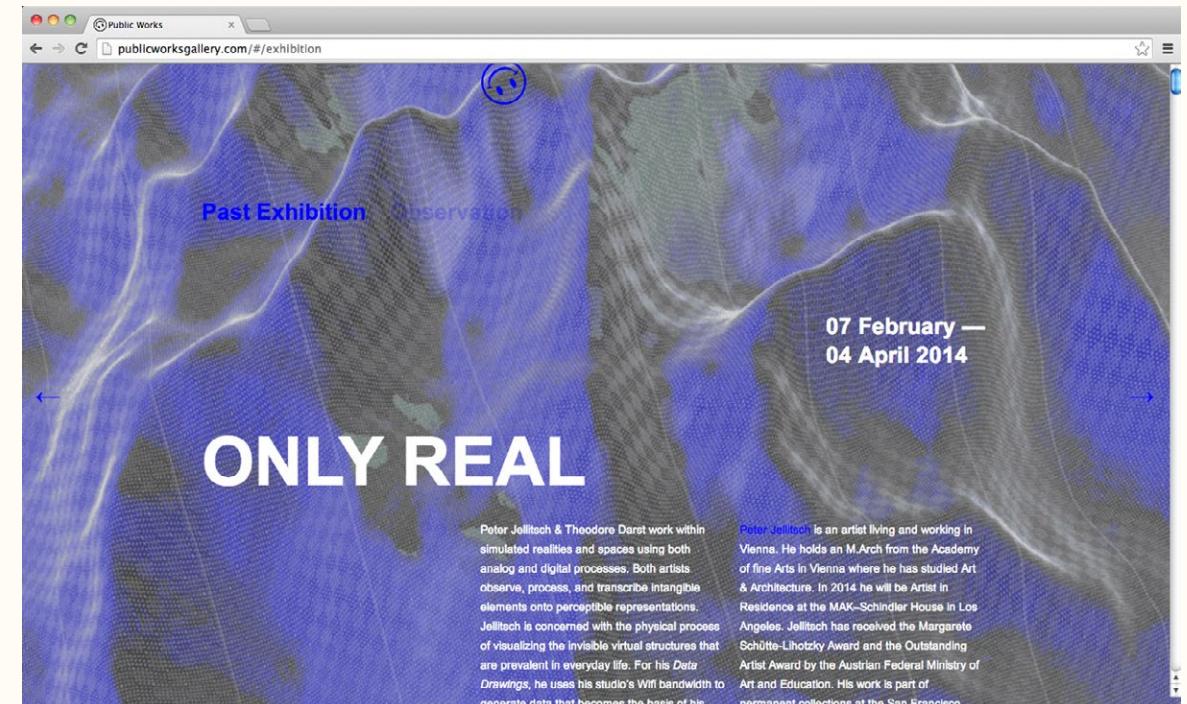
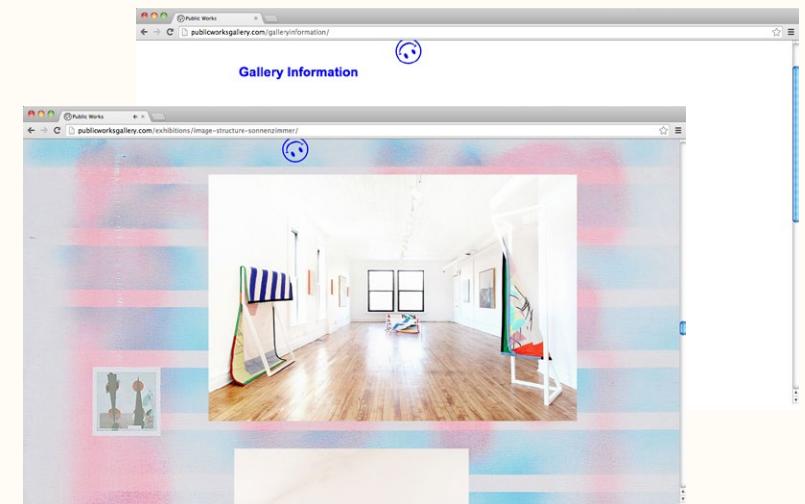
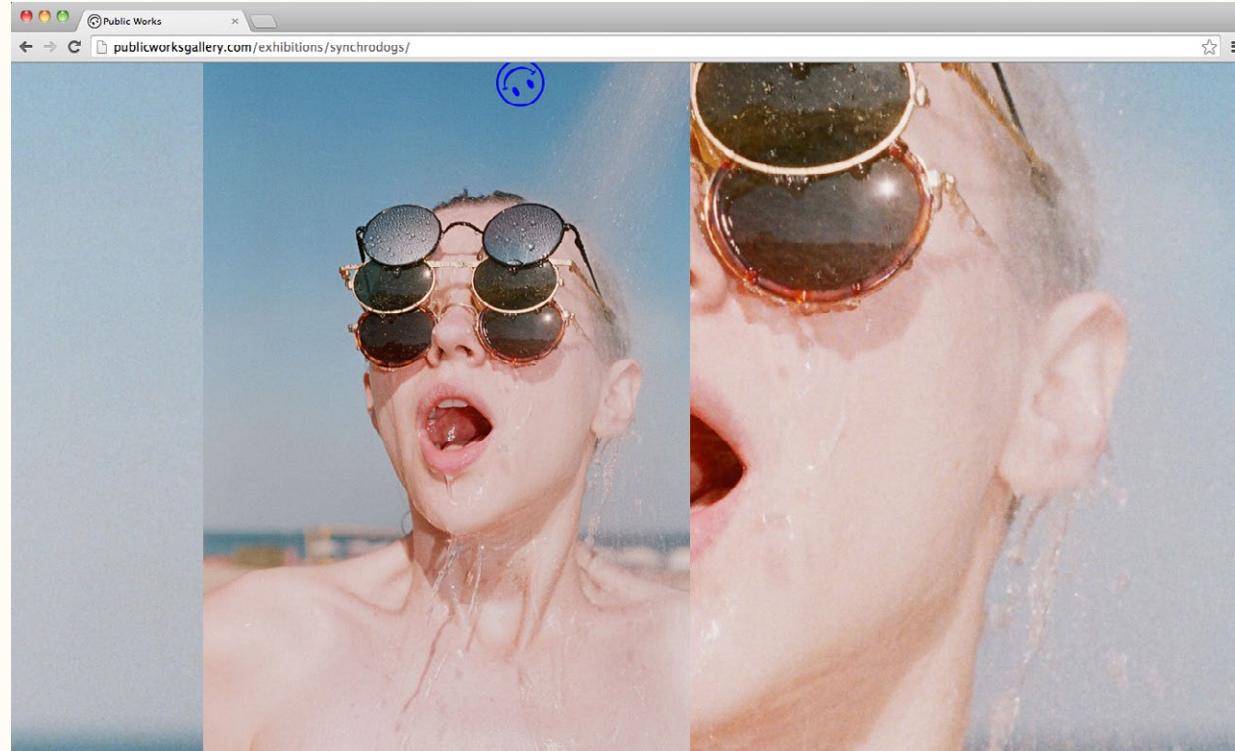
Gridded off of what I call *misaligned-alignment*, this new design direction for the design-conscious gallery reinforced the usually image-heavy content in a unique and balanced fashion. In this case of *misaligned-alignment*, the grid's purpose wasn't to lock in the content. Instead it posed as a low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



DESIGN

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.



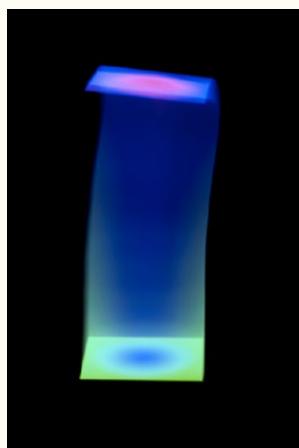
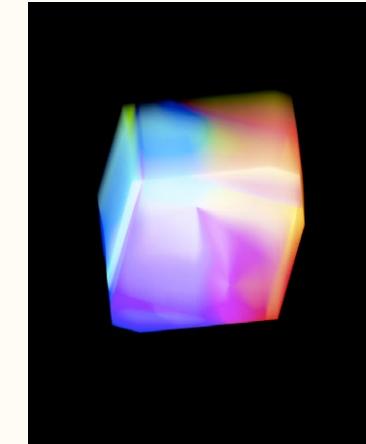
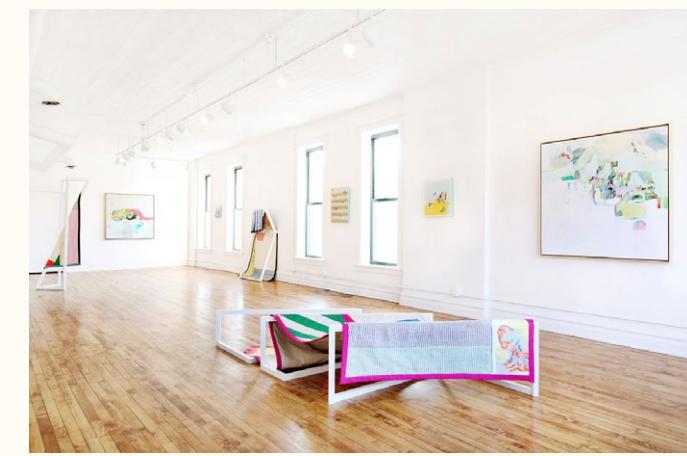
CURATION

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.



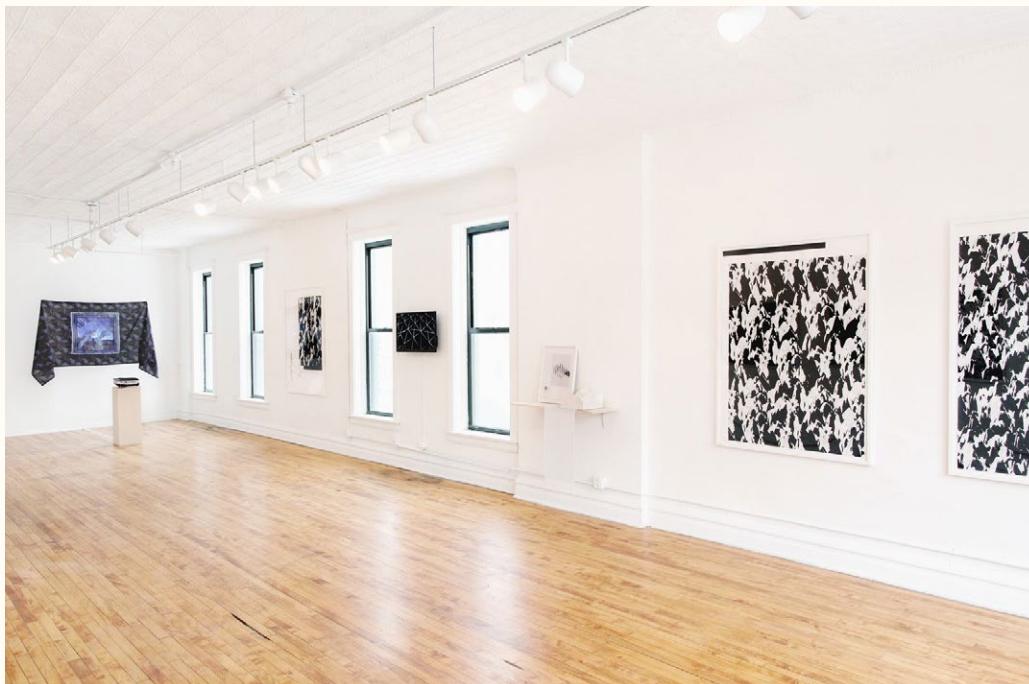
CURATION

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

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