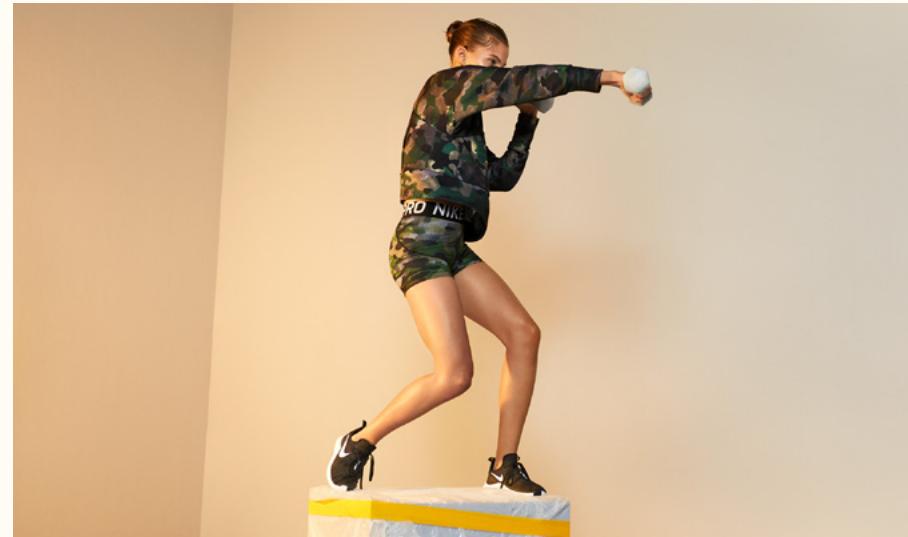




# N I K E

## 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.



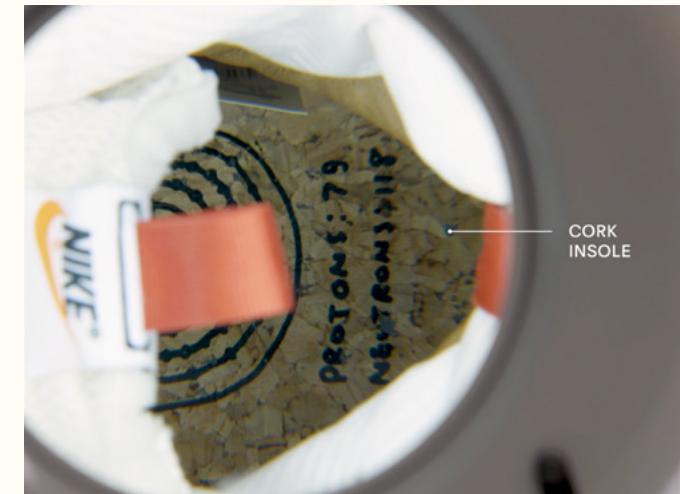




# G O A T

## 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.



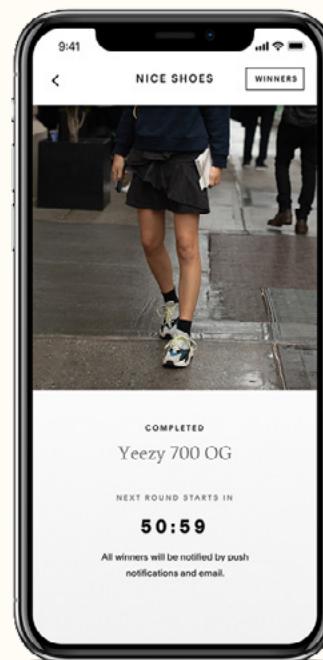
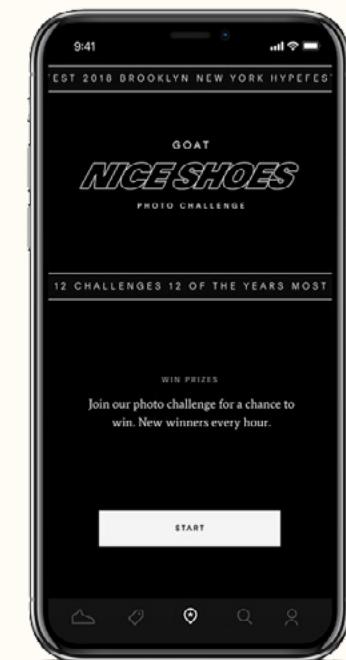
## DESIGN & EVENT PRODUCTION

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.



NEXT ROUND STARTS IN		59:59
CURRENT CHALLENGE		ALLENCE
CH		CH
		<b>29:59</b>
		<b>YEEZY 500 'UTILITY BLACK'</b>
PAULINE L		ACRONYM AIR PRE...
LAWRENCE W		REACT ELEMENT 87...
HUB		TRAVIS SCOTT X AI...
ENGES • 12 OF THE YE		ERS • 24 WINNERS • 1

The interface includes a large digital clock showing '29:59', a list of winners for the current challenge, and a large image of a Yeezy 500 Utility Black sneaker.

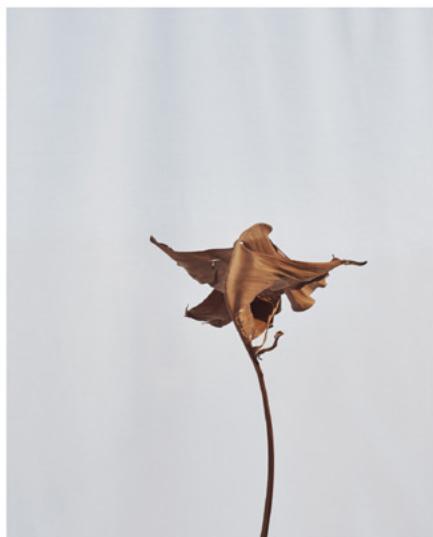


# BOONTHESHOP

## 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

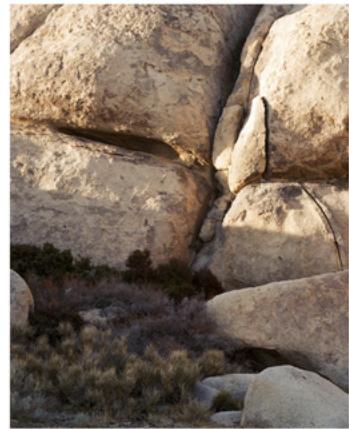


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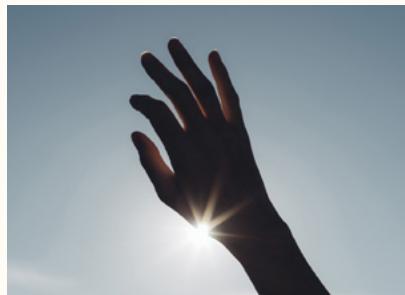
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Aliquam Dolor Risus

# 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**

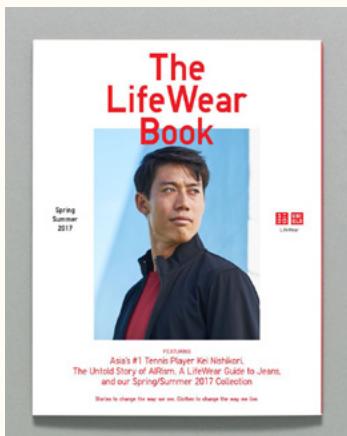
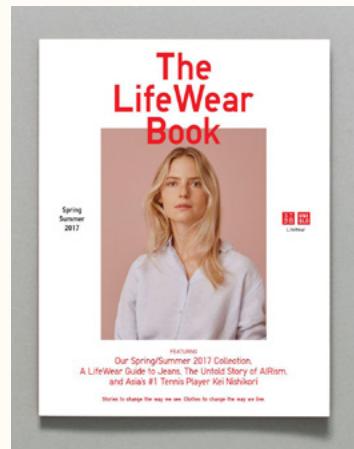
Uniqlo's criteria for Spring Summer 2017 was that the photography express different emotions, yet remain quiet and minimal due to the fact that these images had to live both in-store and editorially in the LifeWear Book (see next page). We decided to have Charlotte Wales shoot the collection because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

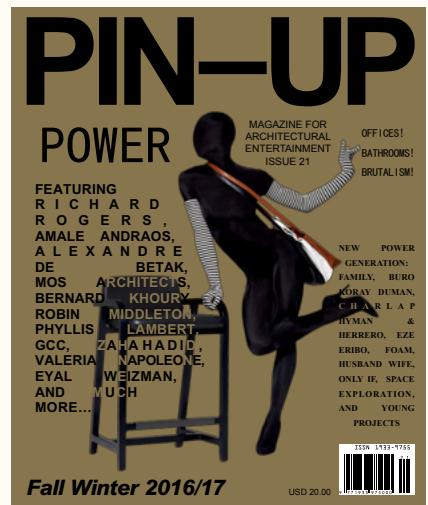
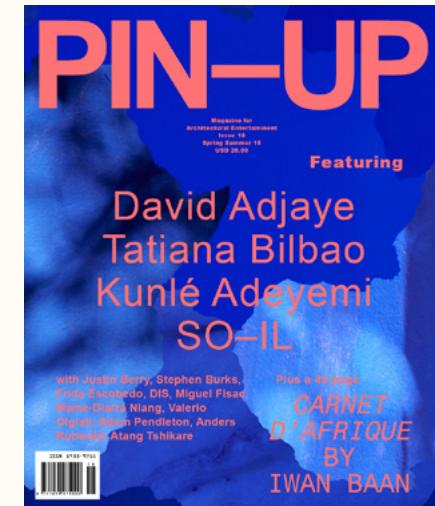
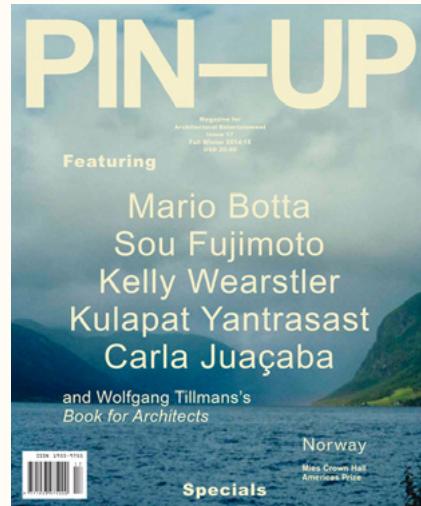
### UNIQLO LifeWear Book SS 2017

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 store in Tel Aviv's shoddy old salaried dormitory. And so the manager, a few of his paintings, and then was asked to customize some shirts. From there he began back in Berlin and what later evolved to include his own line and Puma. His contemporaries and influences, such as those in Cape Town's burgeoning creative scene are myriad, and include ceramists Art in the Forest and



### COLUMBUS

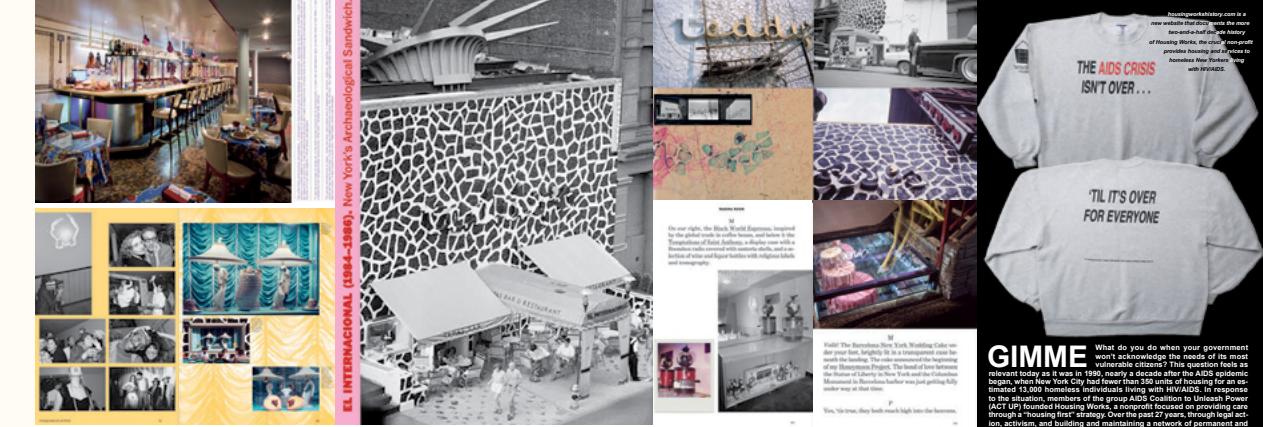
### DISCOVERY

In order to make a better community." The two-story, 10,000-square-foot building, which includes a library and another religious building, the North Christian Church by Saarinen's son, Eero (1964), the Case Report's Regional Library by L.M. Pei (1969), as well as the Miller House and

Portrait by Trevor Isaacson

Imiss Ceramics, fashion designer Kat Van Dusen, and furniture makers, Studio Design and Jasper Ede. In 2014 the museum of African Design in Johannesburg's Soweto neighborhood, which also offers a Future Fund Award for "excellence in design," has become a key if it's a distinction that expresses the same qualities as the name of the magazine: originality and use. Throughout South Africa's various dialects (Tshwane speaks six languages and two dialects, Afrikaans, English, Sepedi, Sotho, Tswana, Xhosa, and Zulu), the word is universal. "It means 'I'll go hard till you get your gear,'" says

Janelle Zora



### EL INTERNACIONAL (1984-1986)

New York's Archaeological Sandwich.

**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 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, it is dazzlingly laid out by celebrated Spanish design studio Bendita Gloria. Now, *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

### GUSTO

**BOOK CLUB II** 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 Robin Hood. When it first opened 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

space of Teddy's, a former nightclub with alleged mob ties, Miralda paired with chef and fellow Spaniard Montse Guillén to serve tapas to tourists and non-artists alike while rechristening them as performers in curated rituals.

**BOOK CLUB I** 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 Robin Hood. When it first opened 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

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

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, it was like we were literally chipping away at the layers and layers of history to reveal a chaotic 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 its monitors, and the "hand-picked, sexiest" wait staff, El Internacional was a project fueled by artistic passion. Accompanying the book is a DVD of Miralda's 1986 film *El Internacional*, which celebrates the restaurant's first decade and manifesto 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.

— NATALIA TORIJA

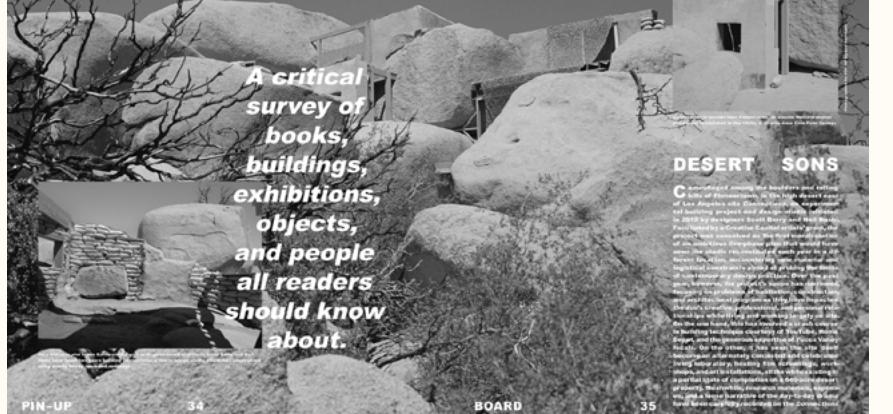
**GIMME** What do you do when your government won't acknowledge the needs of its most vulnerable citizens? That's the question that is relevant today as it was in 1990, nearly a decade after the AIDS epidemic began. In response to the crisis, Housing Works, a New York City-based organization, organized individuals living with HIV/AIDS. In response to the situation, members of the group AIDS Coalition to Unleash Power (ACT UP) marched on the White House, demanding that Congress provide more money for AIDS research and treatment. The group's actions led to the first "housing first" strategy. Over the past 27 years, through legal action, activism, and advocacy, Housing Works has provided permanent housing units for homeless New Yorkers with HIV and AIDS. Housing Works has dramatically changed the prospects of a population that once numbered 20,000 people but now numbers over 200,000 people have benefited from its programs. It currently serves at eleven housing sites all over New York. Housing Works focuses more on congregate services than on individualized care. Housing Works' clients face many similar struggles and take the same medications; doctors on call don't have to worry about individualized care. Patients can go to the same doctor to give up drugs before offering assistance. It's a strategy of the prevalence of the disease. Over time, Housing Works has expanded its services to include mental health services, domestic violence services, and services for marginalized communities. Writer and researcher Gavin Browning set out to document the success of the Housing Works model by creating an accessible website of its features. *Housing Works History* features an easily navigable and expandable website with news stories, a calendar, a blog, a photo gallery, T-shirts, statistics, and news articles (they sued Mayor Giuliani and won). Housing Works' success in many ways. Housing Works has evolved over the years to respond to the challenges of the times. The organization's expansion of the Housing Works project along with the number of New Yorkers with HIV/AIDS continues to grow. — RILEY HOOKER

PIN-UP BOARD



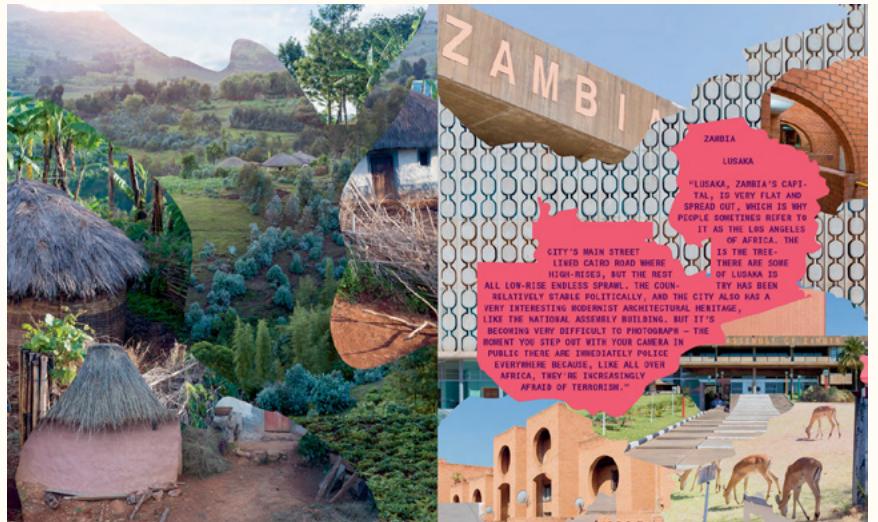
## THE PIN-UP BOARD

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



### DESERT SONS

**C**oncentrated among the badlands and hills of Arizona, in the high desert east of Phoenix, is the Taliesin West, Frank Lloyd Wright's 1937-1949 building project and design school. Located in Scottsdale, the Taliesin West complex is a collection of buildings designed by Wright himself. The complex includes a main studio, a guest house, a library, a dormitory, a workshop, a swimming pool, and a theater. The complex is surrounded by a vast landscape of desert and mountains. The Taliesin West complex is a unique example of Wright's organic architecture, which emphasizes harmony with the natural environment. The complex is a testament to Wright's vision and creativity. The Taliesin West complex is a unique example of Wright's organic architecture, which emphasizes harmony with the natural environment. The complex is a testament to Wright's vision and creativity.



## PIN-UP BOARD

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

40

**PORTFOLIO**

# Flora

## The facts about flowers

Photography by Maurice Scheltens and Liesbeth Abbesen

# Code

173

**IM MEXICO URBANISM IS USUALLY MORE ABOUT ECONOMY THAN ABOUT PLANNING.**

One of the public swimming pools in the bright pink **Miguel Hidalgo** neighborhood of Mexico City. The pools were created in 1970 as part of a massive urbanization project that involved the demolition of the previous slums and their replacement with an urban center. This one is considered one of the most successful projects in the city, though it has faced challenges over the years. The pools are open to the public, and the surrounding area is a mix of residential and commercial spaces. It's a great example of how urban planning can lead to positive outcomes if done right.

**THE AUTOMOBILE IS OFTEN REFERRED TO AS A CONSUMPTION, AND IN 2009, THE LUXURY FOUNDATION GAVE THE DESIGN AWARD TO A GROUP OF FRENCH DESIGNERS FOR A CAR THAT WOULD ONLY DRIVE ON WATER.**

This is a specific public car that was designed to encourage people to use public transportation instead of driving. It's a sleek, modern vehicle that looks like a cross between a boat and a car. It's a great example of how design can be used to promote sustainable living and reduce our carbon footprint.

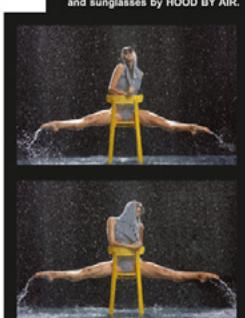
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**TATIANA BILBAO**

## DROP

### WET GORGEOUS



PHOTOGRAPHY  
VINCENT DILIO

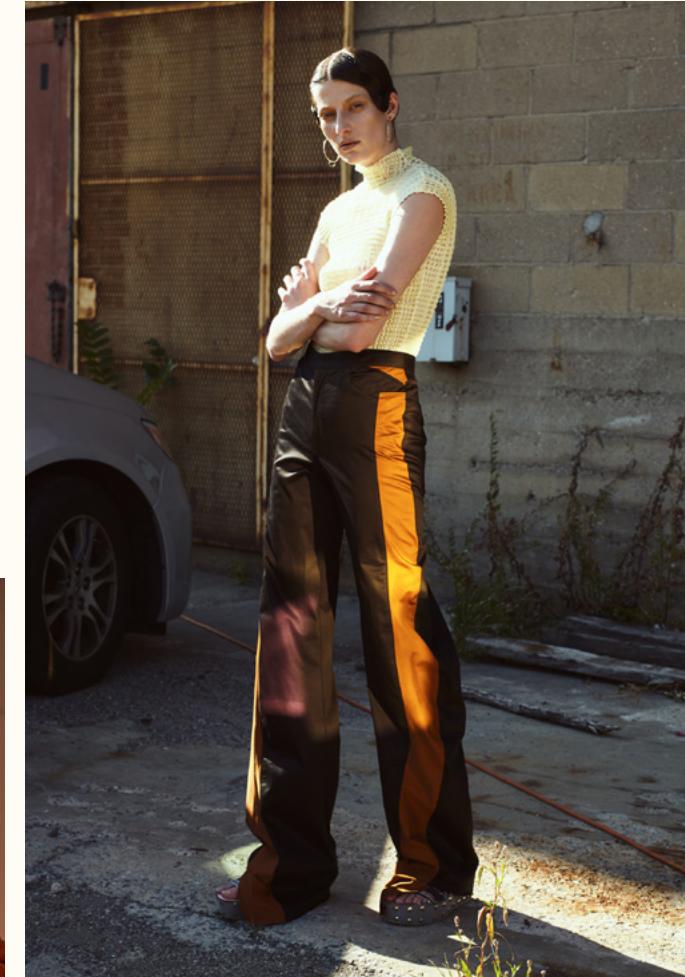
PIN-UP BOARD

# KAHLE

## ART DIRECTION & CONSULTATION

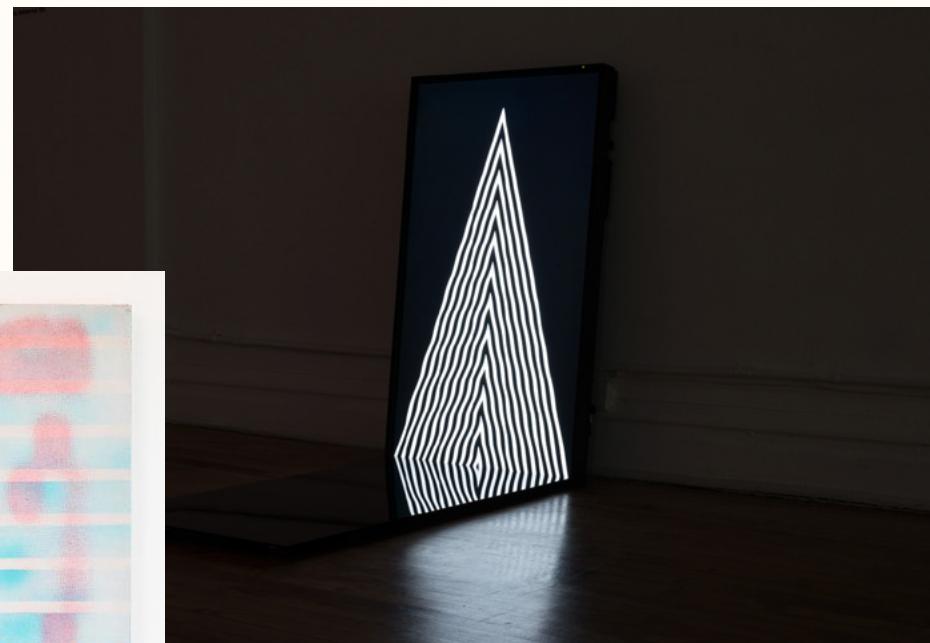
Since the launch of KAHLE in 2014, Mary (founder) regularly consults with me about branding and her ongoing collection. We develop the basic narrative and mood board, periodically discuss the progress of the designs, and configure a timeline for production. As we near production, my role of creative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





# PUBLIC WORKS

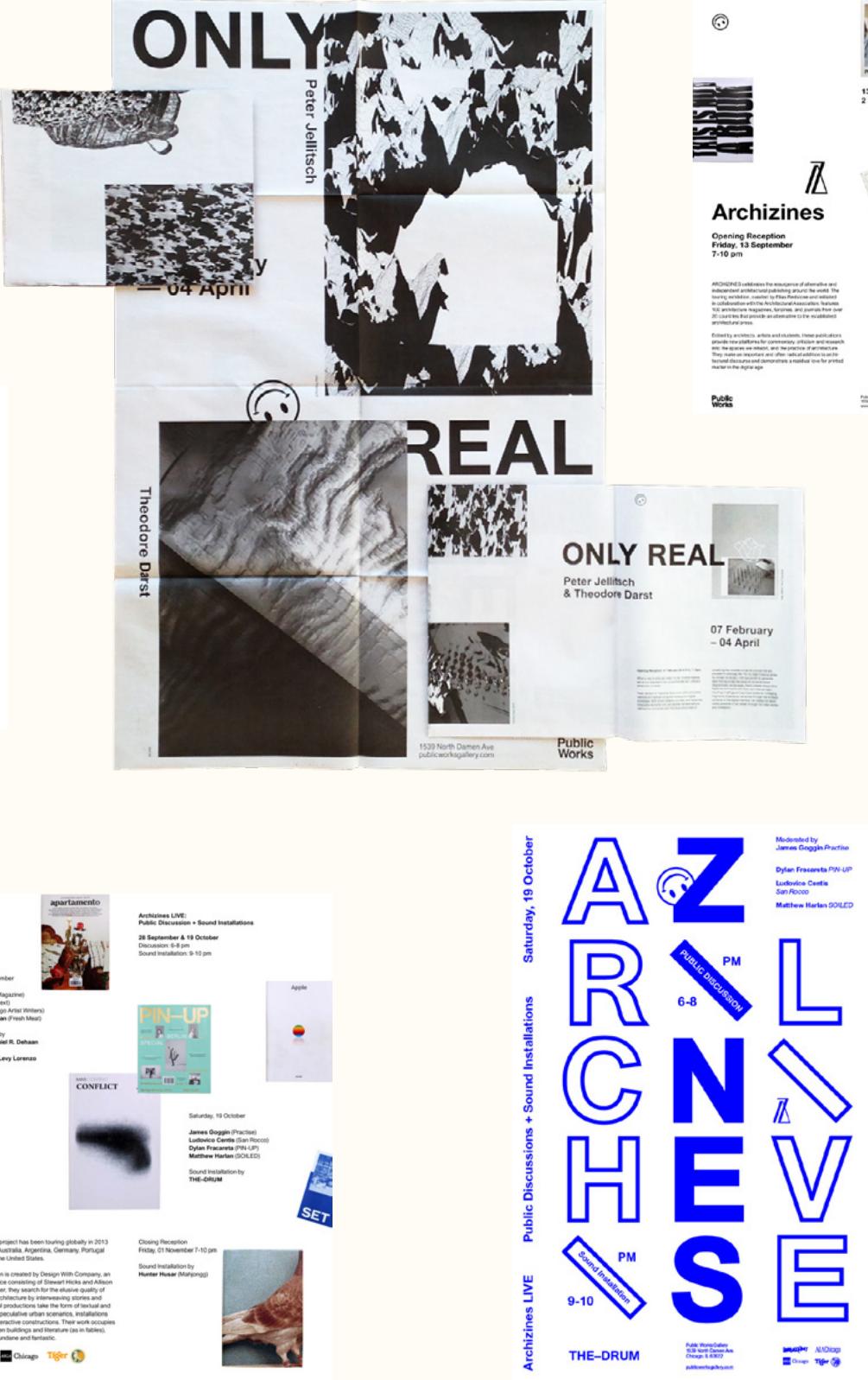
In fall of 2012, I entered the doors of then 4-years old Public Works as design director to give the gallery's branding a makeover and revisit its mission statement with collaborators Wallo Villacorta and Chris Eichenseer. With a shift in Public Works' identity came a turn in its curatorial direction;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



13 September –  
2 November 2013



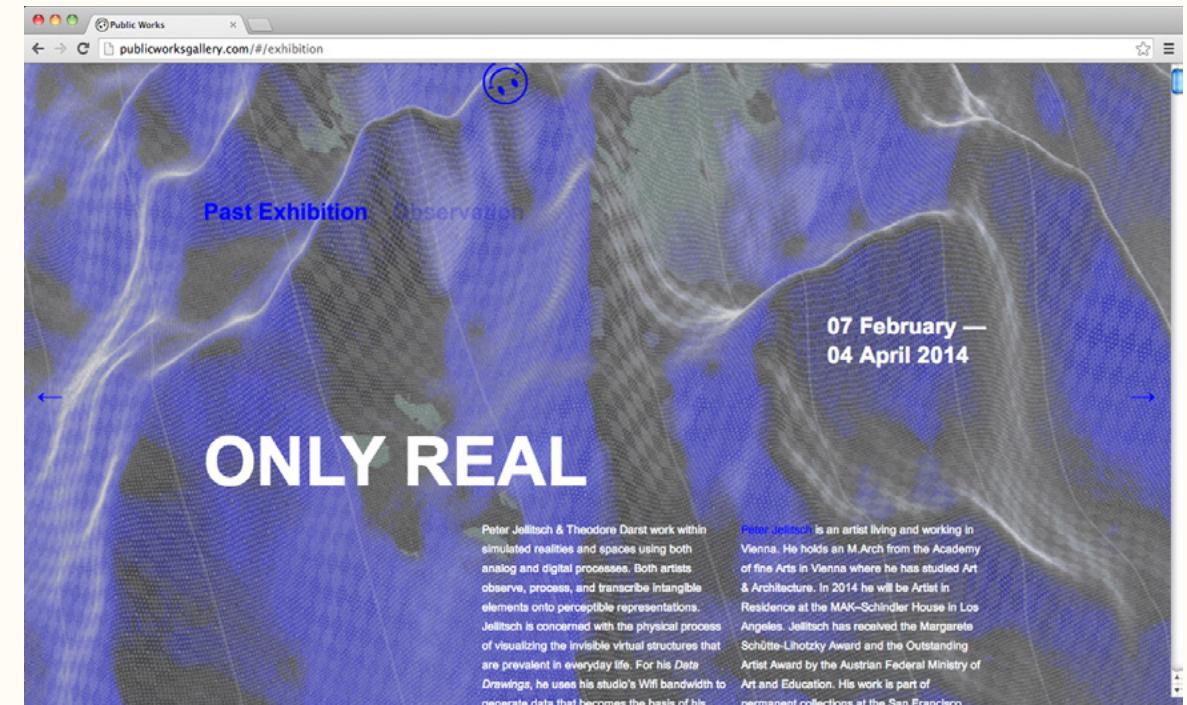
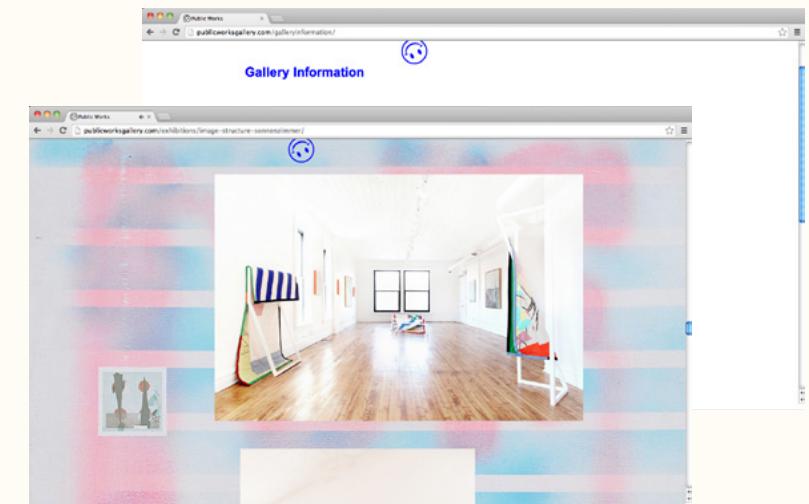
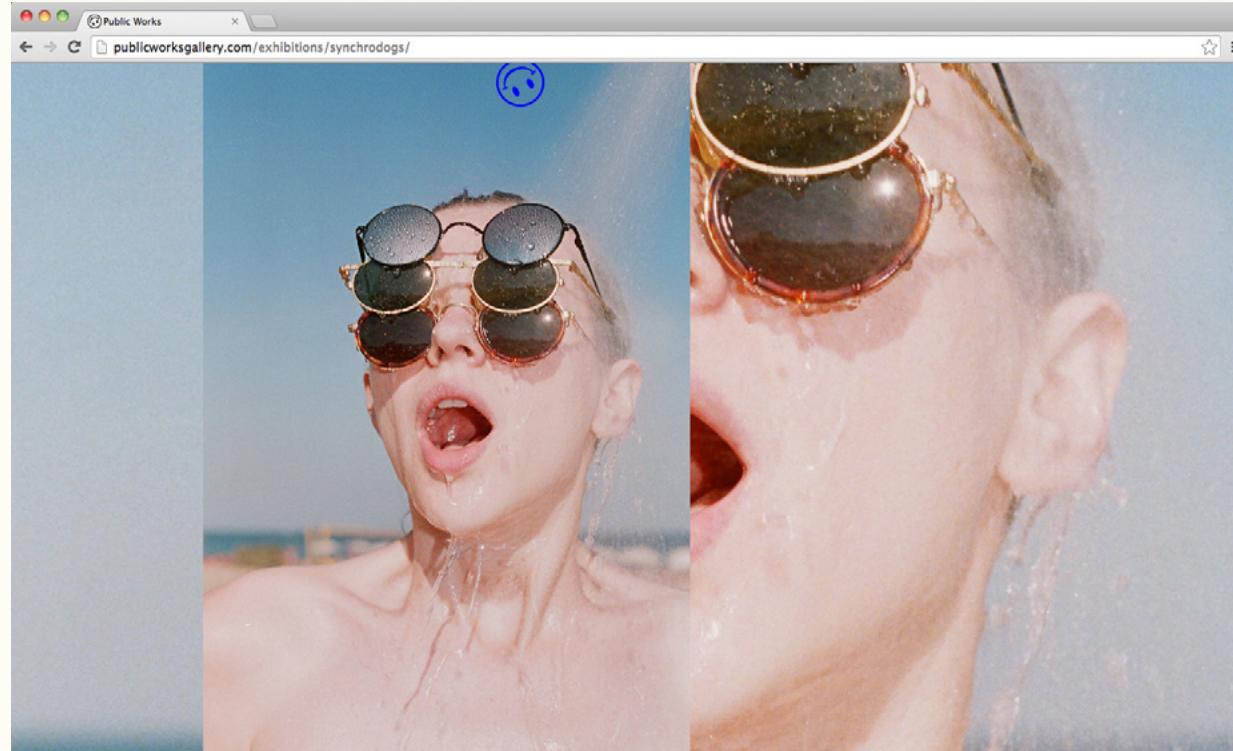
Public Works  
[www.publicworksworks.com](http://www.publicworksworks.com)

Public Works  
[www.publicworksworks.com](http://www.publicworksworks.com)

## 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.



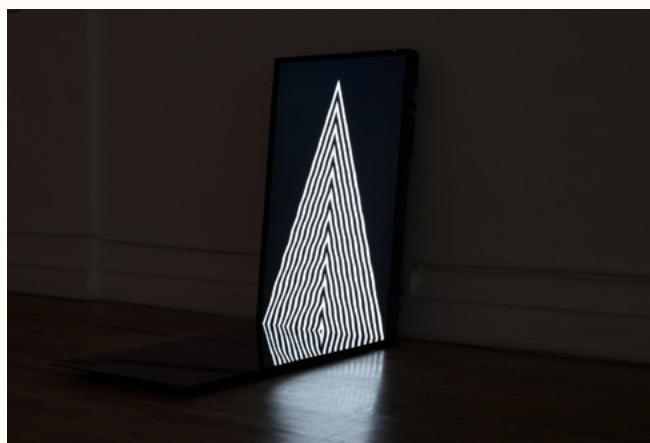
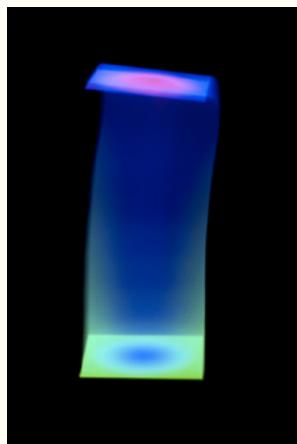
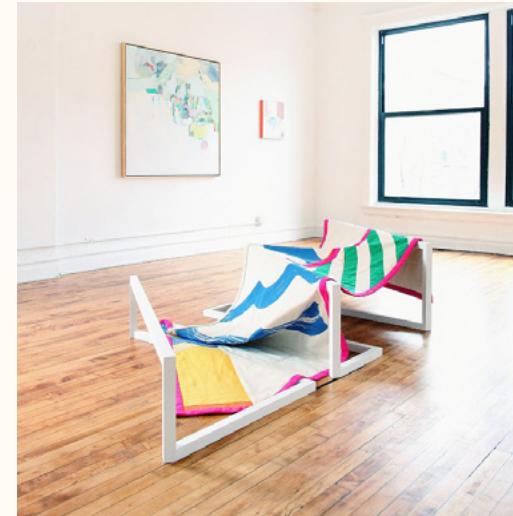
## CURATION

### 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.



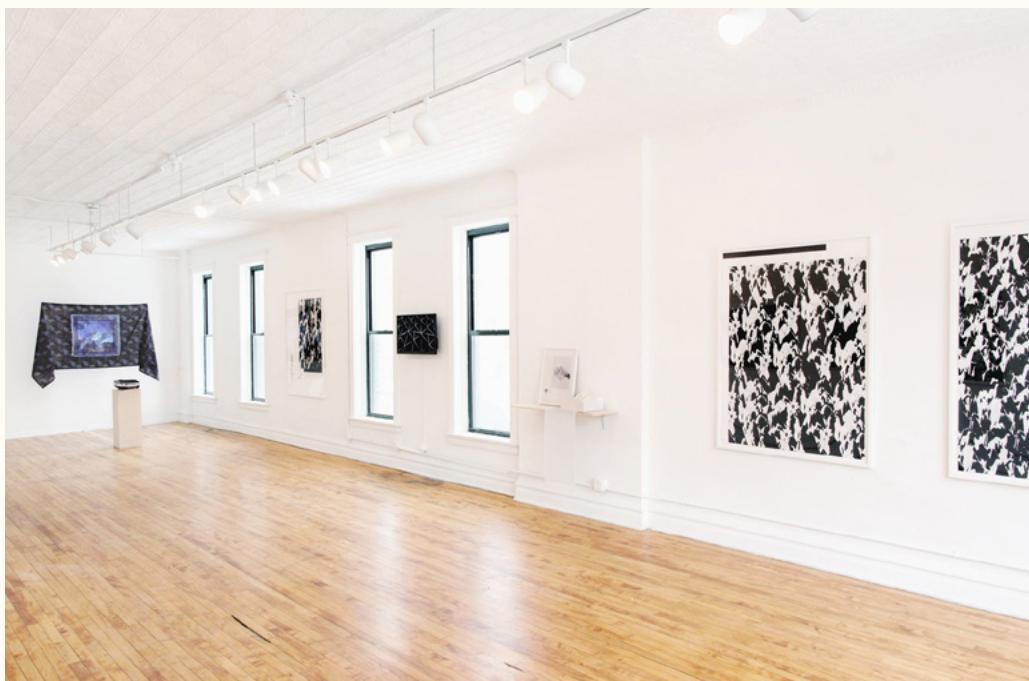
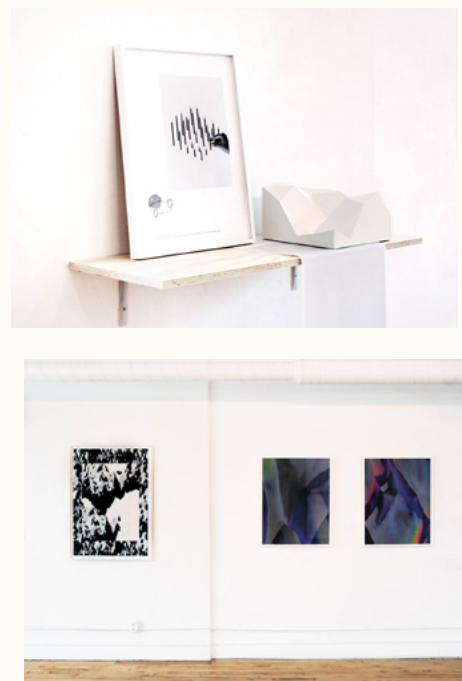
## CURATION

### 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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