

27 Grids

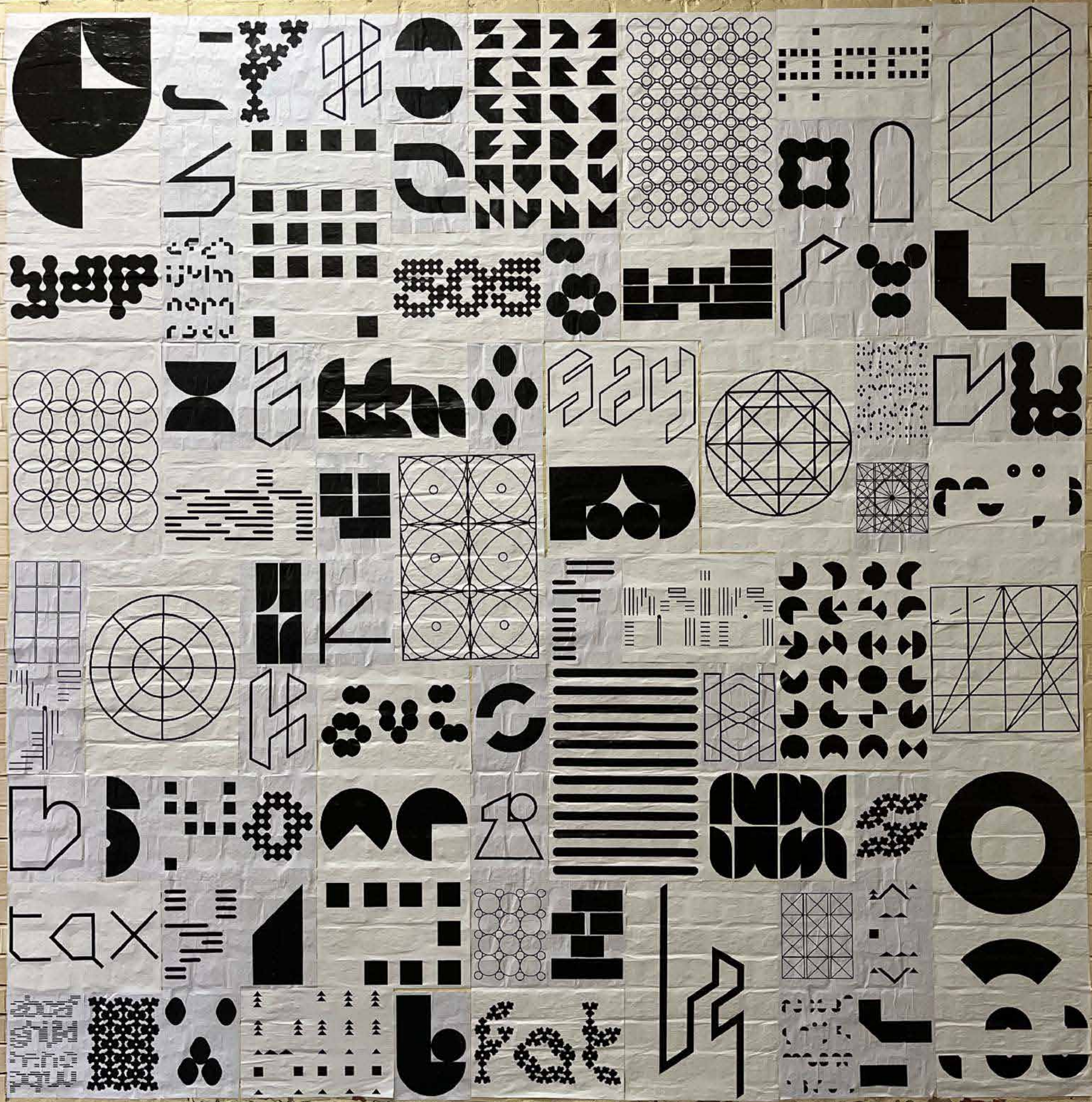
2025

TYPOGRAFIE

MUUR: 2100 X 4160 MM

Voor mijn masterscriptie ontwierp ik wekelijks een nieuw lettertype, telkens beginnend vanuit een complex grid waarin ik lettervormen in forceerde. Dit werd een studie naar experimentele typografie en beperkingen — ik onderzocht waar een letter overgaat in een grafische vorm.

De resultaten toonde ik op een expositie, waarbij ik bewust koos voor een grote muur om de kijker mee te nemen in mijn wereld van grids, letters en grafische vormen.

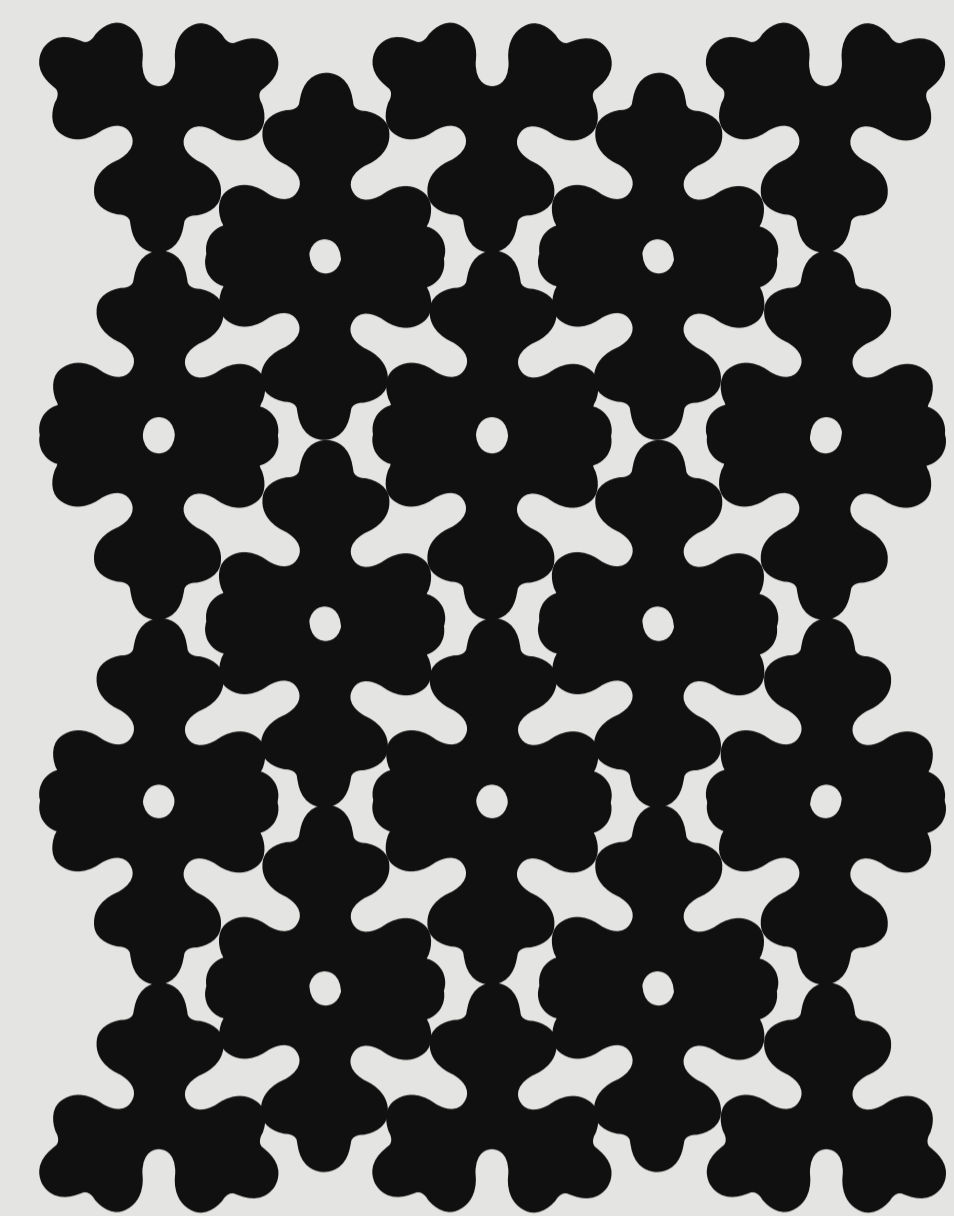


Handwritten text in a stylized, bold, black font, arranged in two lines. The characters are highly stylized and resemble a mix of Latin and Cyrillic letters.

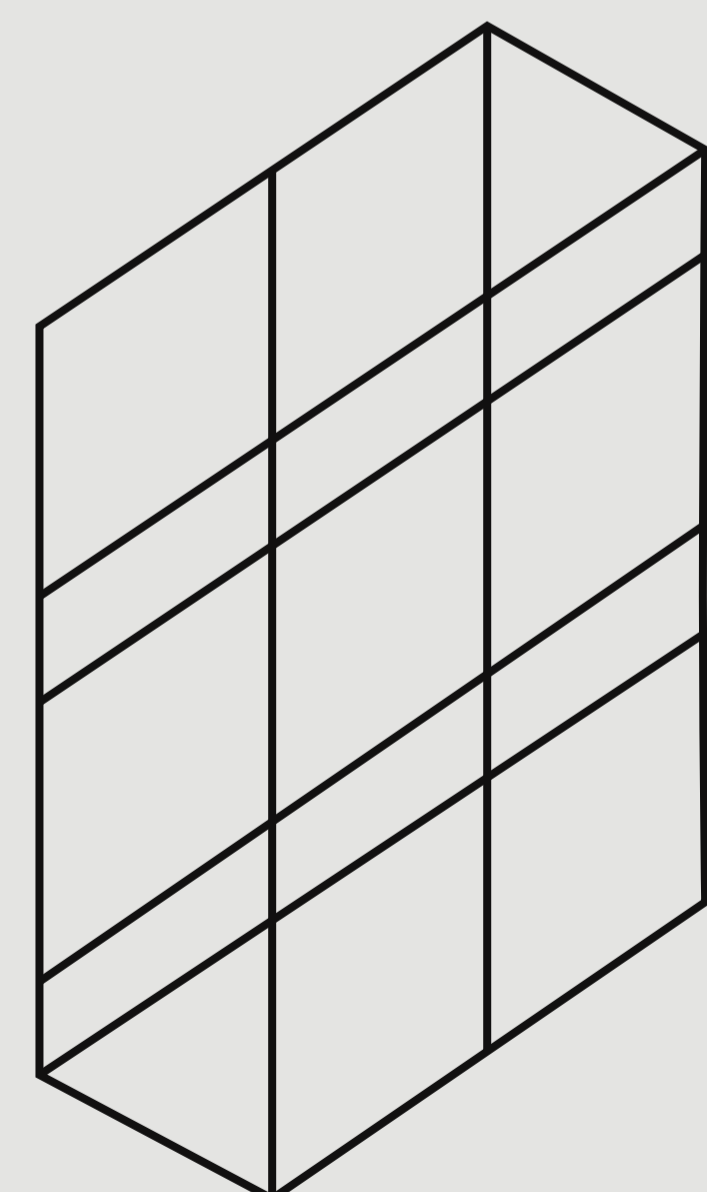
Handwritten text in a stylized, bold, black font, consisting of a single line of characters.

Handwritten text in a stylized, bold, black font, consisting of a single line of characters.

Handwritten text in a stylized, bold, black font, consisting of a single line of characters.



Wissen belken
onbetod groen



Papaya
en papier

K360

2020
MERKIDENTITEIT

De merkidentiteit van K360 verbindt het ambachtelijke vakmanschap van stoffering met een internationaal bereik. Als schakel tussen lokale ambachtsmensen en internationale ketens ontwierp ik een modulair grid geïnspireerd op het weefproces — dit resulteerde in een vierkante wereldbol als beeldmerk.

De vierkante onderkant verwijst naar het begin van het stoffeerproces, de afgeronde bovenkant naar zowel de wereldbol als het eindproduct.

Vanuit dezelfde ontwerplogica ontwierp ik een lettertype dat dezelfde regels volgt als het beeldmerk. De identiteit is toegepast op brochures, interfaces, drukwerk en social media.



From Local Craft to Global Presence



Upholstered

Custom Font

Connecting interior brands and global markets

Connecting premium interior brands with global markets through expertise and strong partnerships.

Funnel Display Regular

Google Font (variable)

K360 connects premium interior brands with international markets by aligning craftsmanship, strategy, and distribution. Through strong partnerships and local market expertise, we help brands grow beyond borders while maintaining clarity, consistency, and quality across every touchpoint.

Titles
60pt

Headlines
26pt

Body Text
18pt

The colour palette is built around a strong, bright blue, balanced with studio white and a concrete black to create clarity, contrast, and structure.

These core tones establish a confident and modern foundation. A set of refined pastel accents complements the palette, reflecting the international origins and diverse markets K360 connects.

Together, the colours create a flexible system that feels contemporary, global, and rooted in materiality.

Concrete Black
PMS BLACK C
HEX #2C2828
RGB 44 40 40
CMYK 0 9 9 83

Studio White
PMS 9081C
HEX #F7F6F0
RGB 247 246 240
CMYK 0 0 3 3

Upholstered Blue
PMS 2746C
HEX #13158E
RGB 19 19 142
CMYK 87 87 0 44

Brand Introduction

K360 is a frontrunner in connecting brands and markets. To match supply and demand of high-quality interior products and to find, develop and manage the right partners and distribution networks for the brands.

The pattern is created by duplicating and rotating the logo into a repeating graphic.

The logo elements are blue, red, and orange in the applications and are used across a blue background.

When placed over images or transparent surfaces, the white space between the forms is preserved to maintain clarity and visual balance.



Clear Space & Minimum Size



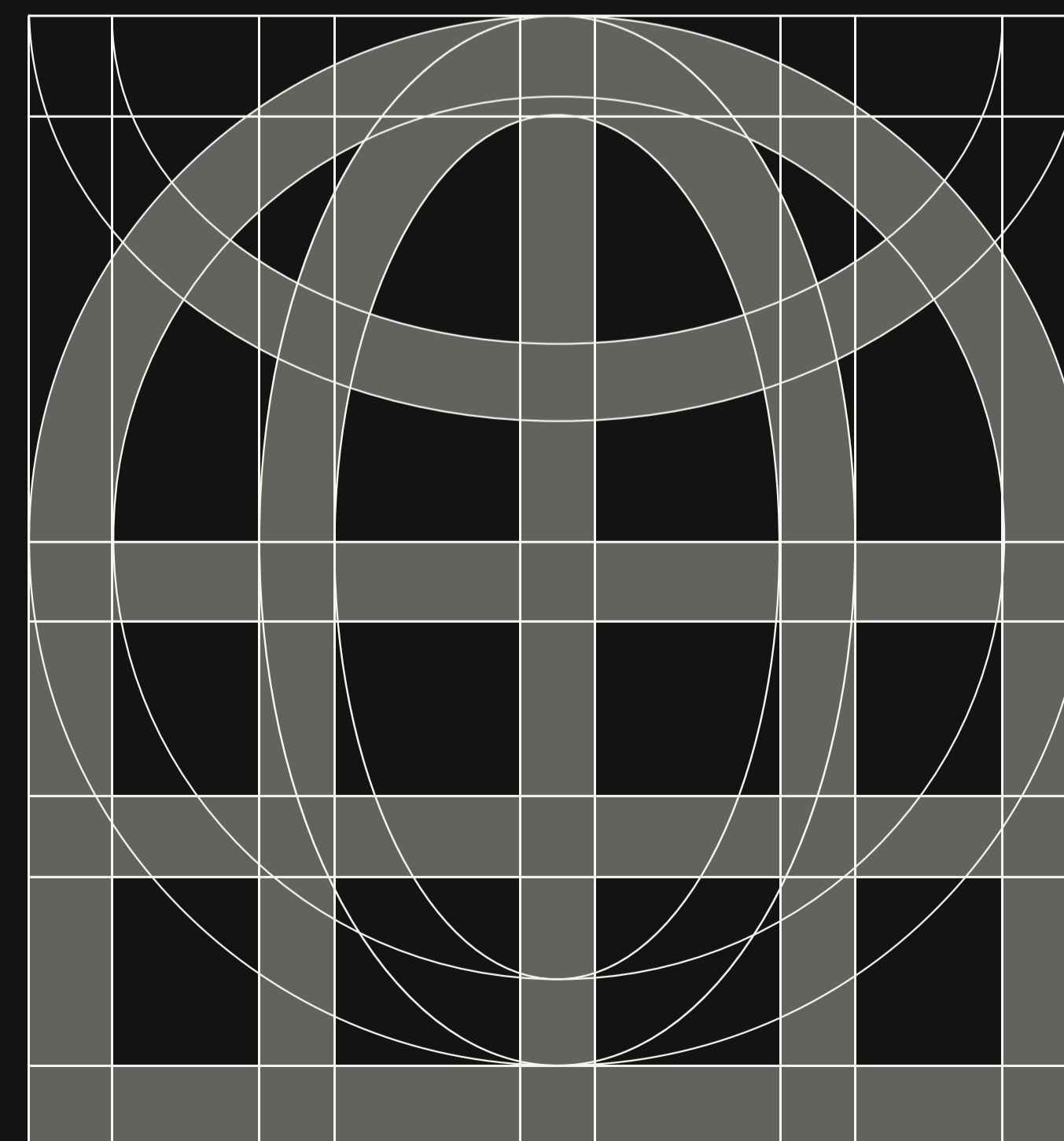
It sits around a globe on a squared base. The base represents the craft and structure of upholstery before fabric is applied — a reference to precision, construction, and expertise beneath the surface.

Above it, the rounded globe reflects upholstery once finished: soft, complete, and tactile, while also symbolising global reach and perspective.

The logo is built around a globe resting on a squared base. The base represents the craft and structure of upholstery before fabric is applied — a reference to precision, construction, and expertise beneath the surface.

Above it, the rounded globe reflects upholstery once finished: soft, complete, and tactile, while also symbolising global reach and perspective.

Logomark



Forming Patterns



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Main Identity Elements

Aa Bb Cc Dd Ee Ff
Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu
Vv Ww Xx Yy Zz
0123456789
! ? . , () @ £ € ¥ % & / : "] }

Washzzz

2024

MERKIDENTITEIT & VERPAKKINGSONTWERP

GERECYCLED KARTON, OFFSETDRUK

231 X 150 X 20 MM

De uitdaging bij Washzzz was het vinden van een balans tussen ronde, vloeiende vormen en een gevoel van autoriteit. Vanuit een vloeiend grid ontwierp ik een logo bestaande uit drie bubbels die als terugkerend element door de hele identiteit lopen.

Voor de typografie koos ik bewust voor een contrast: Raleway Bold voor titels om kracht uit te stralen, en Arial Rounded voor het logotype om de mix tussen autoriteit en vloeibaarheid te versterken.



Washzz.
Universele wasstrips
Natuurlijk krachtig

Ocean burst
60

Vegan
Geen schadelijke ingrediënten
Plasticvrij

Ocean burst
60

Vegan
Geen schadelijke ingrediënten
Plasticvrij

Washzz.
Universele wasstrips
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Geen schadelijke ingrediënten

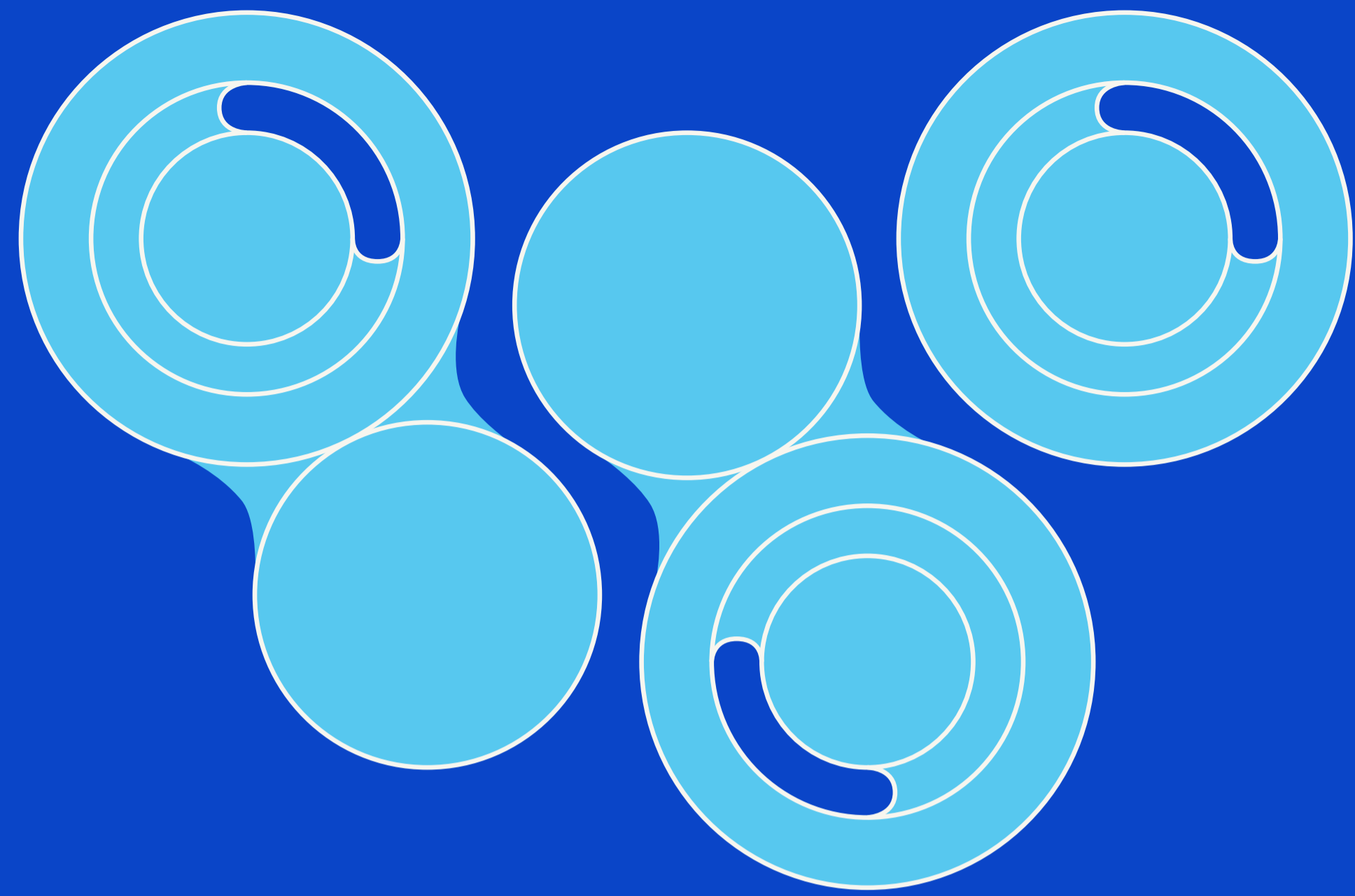
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Ocean burst
60

Vegan
Geen schadelijke ingrediënten

Vegan
Geen schadelijke ingrediënten

Universele wasstrips
Natuurlijk krachtig



go

Het logo begint met een eenvoudig grid van onderling verbonden cirkels en vormt zo een duidelijke W-structuur. Deze visuele aanpak symboliseert de modulaire werking van

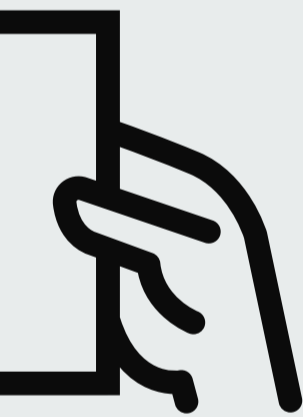
Washzz-wasmiddel, waarbij de bubbels in elkaar grijpen voor een schoon resultaat. De ontwerpfilosofie combineert de primaire lettervorm van het merk met de functie ervan.

De introductie

In een markt die verzadigd is met whitelabelproducten die rechtstreeks uit het buitenland worden geïmporteerd, staat Washzz voor een terugkeer naar materiële eerlijkheid. We hebben het 'gemak' van het

abonnementsmodel onder de loep genomen en ontdekten een verborgen milieukost in de herkomst ervan. Mijn doel met het merk Washzz was om deze transparantie zichtbaar te maken.

Door onze productie in Europa te laten plaatsvinden, hebben we de lijn tussen producent en gebruiker verkort. De merktaal weerspiegelt dit: gestructureerd, modulaair en geografisch bewust.



rspiegelen. Deze dat het merk zowel teurig als t.

Bubbel Blauw	Burst Blauw	Strip Groen
PMS 2728C HEX #0B45C9 RGB 11 69 201 CMYK 95 66 0 21	PMS 2985C HEX #58C9F0 RGB 88 201 240 CMYK 63 16 0 6	PMS 7481C HEX #00BA53 RGB 0 186 83 CMYK 100 0 55 27

De kleuren

Bij Washzz draait alles om kleur, en daarmee om het verhaal van een 'betere reiniging'. We bewegen van het Bubbel Blauw van het water naar het Burst Blauw van het schuim,

om uiteindelijk te eindigen bij een Strip Groen dat de consument eraan herinnert dat een krachtige reiniging niet ten koste hoeft te gaan

van het milieu. Het kleurenpalet is ontworpen om zowel een gevoel van hoge prestaties als van een verantwoorde aanpak te creëren.

De lettertypes

A

Raleway regular

A

Raleway bold

He or du sy

ISGM: The Void

2024

REDACTIONEEL ONTWERP

OMSULSEL: 170GSM GLOSS, DUBBELZIJDIG

700 X 1000 MM (B1)

BINNENWERK: 52GSM RECYCLED,

GEVOUWEN, LOSBLADIG

350 X 495 MM

In 1990 vond in het Isabella Stewart Gardner Museum een van de grootste kunstrovers ooit plaats — de gestolen werken zijn tot op de dag van vandaag nooit teruggevonden. Met deze krant wil ik opnieuw aandacht vragen voor die roof.

Om de leegte van het museum te vertalen naar de krant liet ik de plekken waar kunstwerken zouden staan bewust leeg — enkel voorzien van een klein onderschrift. De krant is gevuld met archiefmateriaal uit de Boston Globe door de jaren heen.

Door de krant in het omhulsel te wikkelen moet de lezer hem eerst uitpakken — ook dat is een bewuste keuze die het concept van afwezigheid versterkt. Als omhulsel koos ik voor twee foto's die direct na de roof zijn gemaakt, waarop de lege lijsten in het museum te zien zijn.

I
G
M

\$600m Gardner Museum art theft

2 men posing as police tie up night guards

By Nico van Dalen
LUCA STUDENT

In what was described as the biggest art theft since the 1911 robbery of the "Mona Lisa," two men posing as police officers gained entry to the Isabella Stewart Gardner Museum early yesterday, restrained two security guards and left with an estimated \$600 million worth of art, police said.

The works stolen included paintings by Jan Vermeer, Rembrandt and Edgar Degas, museum officials said.

In a daring, middle-of-the-night robbery, police said, the two men knocked on a side door of the world-famous Gardner in Boston's Fenway section at about 1:15 a.m. and told the security guards there was a disturbance in the area, and were allowed to enter.

Police and FBI officials said the men then overcame the guards, tied them with tape and spent about two hours in the museum, stealing 15 art objects.

Acting curator Karen Haas said the \$600 million estimate is conservative and the worth of the stolen works may be "hundreds of millions of dollars." She said they are considered priceless because they have not been on the market for nearly a century, and their value to private collectors is unknown.

Measured by the potential value of the art, the theft was considered the biggest ever in the United States, and perhaps the greatest ever verified for any crime according to law enforcement officials, art experts and records kept on crime and art theft.

The stolen items included masterpieces such as Vermeer's "The Concert," two Rembrandts, "A Lady and Gentleman in Black," and the museum's most popular piece, "The Storm of the Sea of Galilee," both done in 1633.

Also taken was a self-portrait etching by Rembrandt, but not his more famous oil self-portrait in the same room. Haas, despondent after the theft, said she had no idea why certain works were taken.

Also stolen was the work entitled "Landscape with an Obelisk," until recently attributed to Rembrandt but now thought to have been done by one of his students, Govert Flinck. Five works by Edgar Degas, an Edouard Manet oil, a Dymally

Jan Vermeer's priceless "The Concert" was among the works stolen.

Art stolen from Gardner Museum was unrestrained.

The two men who duped their way into the museum as police officers and stole 15 art objects, including paintings by Jan Vermeer and Rembrandt, from the renowned Gardner museum in Boston's Fenway. P3

Insuring art that's priceless is pricey.

With art values skyrocketing along with the cost of insuring works, it is not unusual to find small museums and private collectors deciding to "go bare." P3

Museum's loyalists stunned, angered by its violation.

Yesterday, people from around the world and the Northeast arrived at the black iron gates of the Gardner to be confronted by hand-printed signs telling them only that the museum was closed. P4

Gardner's museum, majestic, eccentric.

When her crew of painters could not produce just the right sun-dappled stucco effect on the walls of the Fenway Court, Isabella Gardner mounted the scaffolding

Vermeer painting, one of 32 in world, called greatest loss

By Nico van Dalen
LUCA STUDENT

on "The Concert," an exquisite painting of two women and a man making music as silvery light filters in from the left. No

Both museum delegates craved bidding, because in those times museums didn't war for paintings. And so Gardner got

velvet doublet. It is a wonder this work - which art historian Bernard Berenson called "one of the most precious pictures

Lift masterpieces from Gardner

Thieves may find the booty 'too hot to handle'

By John van Dolen
LUCKY RECOVERY

There is not far to go for the art world's most coveted treasure: a collection of masterpieces from the Gardner Museum. The thieves who stole the art last week are likely to find the booty "too hot to handle," according to a source familiar with the situation.

The Gardner Museum, which often has rotating exhibitions, is a museum of the 17th century. It was founded in 1903 and is now owned by the Commonwealth of Massachusetts. The museum's collection includes works by Rembrandt, Vermeer, and other great artists.

The theft of the art last week was a major event in the art world. The stolen works include a Rembrandt painting, a Vermeer painting, and several other masterpieces. The value of the stolen art is estimated to be in the hundreds of millions of dollars.

The Gardner Museum is a private museum. It is not open to the public. The museum's collection is one of the most important in the world. The theft of the art last week was a major event in the art world.

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Cost of the theft coverage described as prohibitive

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Following, opportunity to reflect individual, group.

rdner yesterday and as if her just las week, y also spoke of the violated her feelings.

ra Schwartz, who m a must stop on to Boston.

told about the robbery copy of the mug-ck and began paging es of what had been

her friends to accom-ise of the joy it had giv- was upset to learn that Vermeer's "The Concert" beautiful paintings I have schwartz, a graduate stu- y. "I feel like someone has

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Continued from previous page

Thief and other masters in the Gardner collection.

Huguenot, who is currently writing a book on works in Degas were taken "because they're easier to re-sell." While the whereabouts of the oil paintings numerous and less valuable works on paper are not necessarily followed with the same care. "The greatest harm," according to Sutton, is that even if stolen pic- tures are returned, they are often damaged. Sutton mentioned Raphael's "Esterhazy Madonna" which was stolen and broken in half, and Vermeer's "The Letter," which was taken from the Rijksmuseum in Amsterdam. The work was removed from the frame, rolled up and then sat on during a taxi ride, causing immense damage to the painting's surface. "The Letter" was eventually recovered but required great restoration and will never be the same painting.

Because of the kind of museum the Gardner is, yesterday's theft was particularly heart breaking to art lovers. The Gardner is set up as a home - lavish and eccentric, but a home nonetheless - with brocade wallpaper, ornately carved antique furniture and even China adding to an ambience that is the opposite of the white-walled austerity of more inter-nationalized museums.

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REACH NEW HEIGHTS



2024 SUMMER TICKETS ON SALE NOW

REDSOX.COM/TICKETS

Art collector's passion or ransom seen as

Continued from previous page

The items stolen are of immense value. The stolen works include a Rembrandt painting, a Vermeer painting, and several other masterpieces. The value of the stolen art is estimated to be in the hundreds of millions of dollars.

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LUCA: Re-Curated

2024

REDACTIONEEL ONTWERP

OMSLAG: 120GSM GLANS

BINNENWERK: 90GSM RECYCLED, ZADELSTEEK

215 X 285 MM

Dit project bundelt 14 essays en 7 interviews over de geschiedenis van grafisch ontwerp, vormgegeven naar het strakke grid van de VPRO gids.

Elke keer dat een ontwerper werd genoemd behandelde ik de naam als een filmtitel — ingesprongen en op een nieuwe regel. Rode iconen markeren grafische media zodat de lezer deze snel kan vinden, en universiteitslogo's tonen waar elke ontwerper is opgeleid.

De cover bestaat uit een selectie van genoemde ontwerpers, elk geplaatst in een 4:3 kader — de klassieke televisiestandaard — die samen één nieuw gezicht vormen.

ABC 2
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19.00 ABC News 19.15
19.30 de 19.45
19.55 de 20.10
20.15 de 20.30
20.45 de 21.00
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February 15th - April 25th 2024

LUCCO guide

maandag tv

Nico van der ...



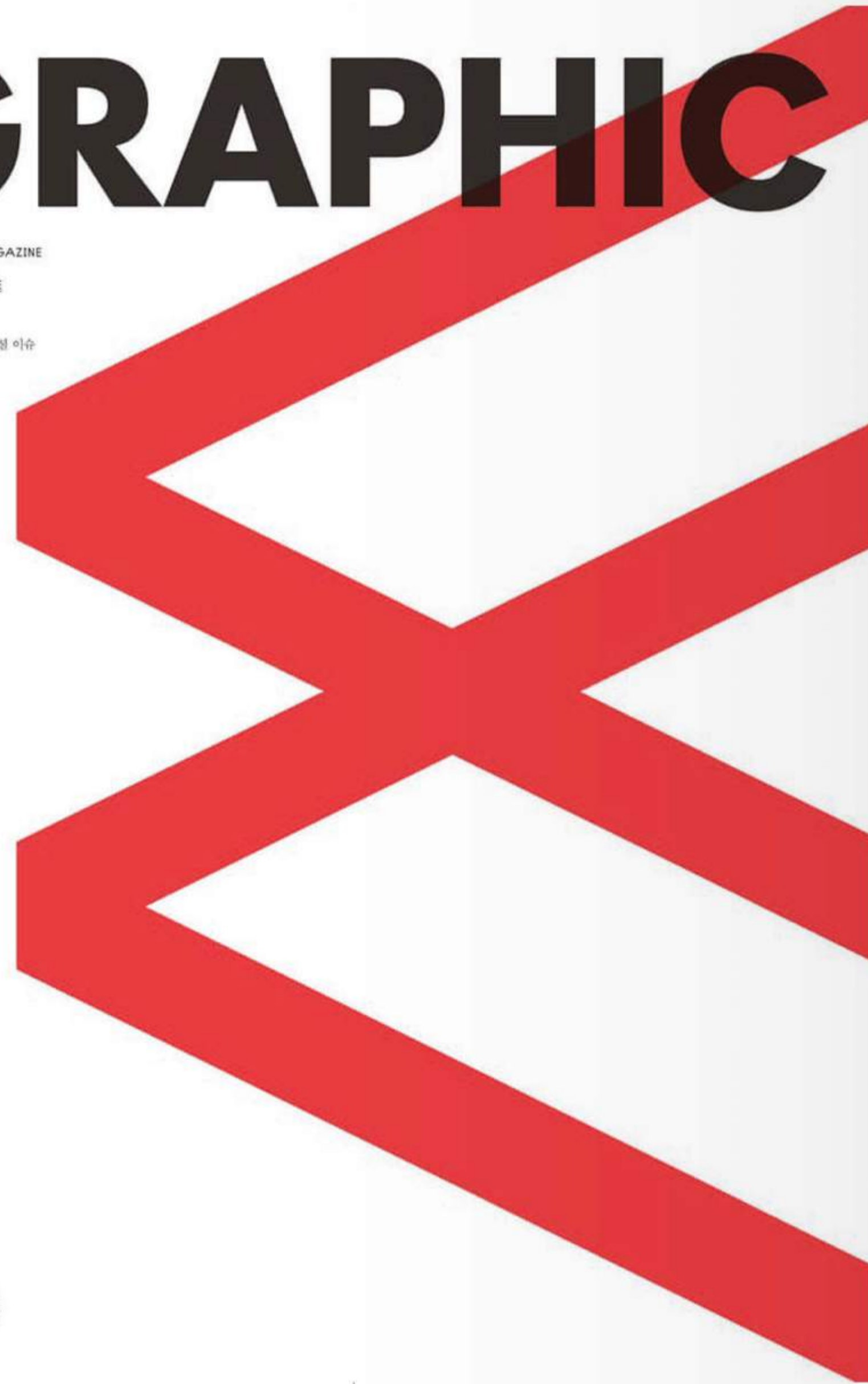
IDFA
ARTIKELN, INT...

GRAPHIC magazine, Issue 9, spring 2009. Image by ynkim.com

GRAPHIC

QUARTERLY GRAPHIC MAGAZINE
#9 SPRING 2009
WERKPLAATS TYPOGRAFIE
SPECIAL ISSUE

내담인드 디자인 학교,
베르그홀리츠 티포로라리 스페셜 이슈



took the length of the wall and divided it into the page numbers. The wall height is the page height that's the basic rule I always repeat with SET. I couldn't include all the shapes in the space, so I chose the compositions in the end.

Madeleine:

There's been 16 versions of SET to date, some are installations in different locations and some that take other forms. How does the space and context dictate the way you approach a version?

Kim:

For the the **BOOK** SET series, the book becomes a method to create different rules inside a new context. For the second installation, instead of including all the page numbers, I selected specific pages. For the 16th version, the curator wanted to sell prints, so I made the compositions on the wall black and white, with separated layers cropped within frames revealing the original colors of each shape on points (and which were the limited edition posters). For version 12, I painted all of the letter "As" (from the monograph) on the venue's wall. I've also done a version as a digital print on textile, as a pillowcase and duvet, as a set of stamps. Making a new SET is like playing a game with myself.

Madeleine:

When will you know that the SET series has come to an end?

Kim:

It's been five years now. I can keep doing it, but somehow, I've begun to question it more and more. When I don't question something, it means there's a reason to keep going. But if I keep asking questions, then I think there needs to be a reconsideration. Right now, I'm wondering: How can I make a good conclusion? It doesn't mean that I need to finish it and never do it again, it just means I need one kind of conclusion for myself.

Madeleine:

One of the things that I've noticed about your trajectory is that you went from engineering and building to focusing on industrial design to specializing in graphic design. Then, once you learned the rules of graphic design, you extended this particular language to other mediums. You've designed tables, created sculptures, and painted installations.

Madeleine:

How does cross-medium thinking figure in your practice?

Kim:

That was a very natural way of thinking for me. I never tried to force roles onto myself. I've never said: From now on I'm an artist, or a graphic designer, or an industrial designer. It feels like if I want to do something in a particular way, then I should do it. If an idea should be a poster, then it should be a poster. If you believe a medium is the best for explaining a concept, then that's the one to go for. I feel like graphic design is my basic language it's about visuals, communication, typography. And it doesn't matter what the medium is, it's more about having a good understanding of the language I'm working with. The language is important and the attitude and point of view. In 2014, I was invited to create a work for a show at the National Museum of Modern and Contemporary Art in Seoul called Human-Space-Machine. Stage Experiments at the Bauhaus. What I ended up doing as a result of this invitation is very connected to this topic of cross-medium thinking. I was interested in how these stage experiments can sometimes feel like graphic design, because they're considering a basic language and experimenting with that basic language. I looked at the performance Space Dance [from

Oskar Schlemmer's

Bauhaus Dance], which shows the basic elements of the choreographic theories at the Bauhaus. There are three dancers, one red, one yellow, and one blue, moving at different paces along a geometric system of lines painted on the floor. I traced the dancers frame by frame from a video of the dance, noting the height and length and speed. From this analysis, I created a score of the sequence, which I then installed around the glass courtyard of the museum with red, yellow, and blue colors charting the individual movement of the three dancers. I forgot about the work for a while. Then

early this year, for the 100th anniversary of the Bauhaus, I was invited by the Gwangju Design Biennale to create another Bauhaus piece. Gwangju is my hometown. I wanted to extend some of the ideas from my 2014 installation. I was thinking about body language and the movement of the dancers, which got me thinking about my own memories. In particular, I remembered this Chinese restaurant in Amsterdam that I sometimes go to. To get to the toilet, you have to go outside and up this spiral staircase. I often think about this scene where someone is in a hurry to go to the toilet, and they have to run up this spiral staircase which feels really long. I thought about the human movement inside the spiral stairs, and how you go around in a circle in the same speed. "My design process basically emerges from the process of archiving." I wanted to bring this personal memory to the Bauhaus piece. I created three spiral staircases, one for each dancer, and the steps contain the score in relation to the speed of the dancer. The yellow guy is always quick, twice as fast as red, which is twice as fast as blue. For me, this collection of thoughts and projects is an example of why medium isn't necessarily important to my process. For me and my work, it's less about medium specificity, and more about understanding a language, going back to specific memories, and making connections, understanding a language, going back to specific memories, and making connections.

Madeleine:

I know that personal memories are an important part of your making process. And also, collecting and archiving. I'm interested in how these areas come together.

Kim:

The role of archiving is definitely more important than cross-medium thinking when it comes to my work. More and more, I realize that my design process basically emerges from the process of archiving. I sometimes think about collecting, revisiting a collection, and archiving through an exercise I refer to as "Found Fiction." Because when you archive, you often create a kind of fiction from the collection. It's like the process of writing autobiography: If you write about yourself, you always write fictional things, unconsciously, because you can't remember details. So I realized that fiction always happens in the process of collecting and archiving memories it becomes a found fiction. Something is found, and fiction happens to it. I like to see this process amidst defined systems. "It was a slice of a particular moment, taken at that moment in time."

Madeleine:

I can see that process with **BOOK** SET, which is both a systematically arranged sample book and a kind of autobiography.

MAGAZINE Graphic magazine, though, is the work that perhaps most overtly functions as an archive issues like the Yale Yale issue, and the Werkplatz Typografie **ARTIZ** issue, are such vital time capsules of particular moments in graphic design.

Kim:

MAGAZINE Graphic always starts with the idea of archiving, because each issue features a different graphic design scene.

MAGAZINE Graphic has one theme, and looks at that theme without adverts; it's just one focus, and the same questions are asked to every designer interviewed, whether young or old. It has the same format issue to issue. I liked that overall consistency. It was the attitude of the archive: We treated all the material with the same position. But also, we could never cover all of a scene as we always included a specific selection of designers in an issue. So actually, each issue became more-or-less a sample of a scene. It was a slice of a particular moment, taken at that moment in time, which only came out the way that it did because we knew someone involved in the scene, or because a certain exhibition was going on at that moment in time. Accepting the imperfections of archiving, I came to realize, is quite important.

Madeleine:

In what way does a slice of something give you an understanding of the whole?

Kim:

A slice of a moment doesn't mean it's disconnected from the past or the future it's the example you're showing at a particular moment in time, but each particle inside it is reoccurring in some way or connected to the bigger picture. Words by

Madeleine Morley

Published by Eye on Design on January 23rd, 2020

Shadow World

2023

POSTERONTWERP, ZWART & WIT

90GSM MAT, OFFSETDRUK

841 X 1189 MM (A0)

Voor de documentaire Shadow World ontwierp ik een poster die verder gaat dan een gewoon 2D-ontwerp. De documentaire belicht de duistere deals achter de wapenhandel — daarom kan de poster worden gevouwen tot een gevechtsvliegtuig.

Door de negatieve ruimte tussen de tekstoppervlakken te volgen verandert de typografie van informatieve tekst naar decoratieve camouflageprint.

