

So-Hyun Bae	hy@baesohyun.com	Syllaba	type design	4
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COCHAB
AIRLINE
EUPHONIES PRINTANIÈRES

Re: **Johab** rassemble les contributions reçues au lancement d'un appel à proposer des textes avec la police de caractères expérimentale inspirée de l'écriture coreenne appelée **le hangeul**. La tonalité des contributions sont consultables en ligne : www.bresobrun.com/johab/.

Remerciements aux contributeurs :
Stefano Bernabovi, Dimitri Charrel, Tanguy Choné,
Alexandra David, Léon Delage, Studio des formes,
Elise Grenois, Noémie Gustot, Natoni Dessouillers,
Pauline Nuvier, Cédrick Philippe, Marie-Loïc Deschamps,
Frédéric Sacher, Colin Thiel, Jeanne Vandrooghe,
Zanetti, et une personne anonyme.

LE RETOUR
FAIRE UN TAS DE MOTS
SA NS-TI TRE
(H)AIRLINE
CRÈME MANGA
LA FONTANA MALATA
RE: JOHAB
COHABITATION

allers

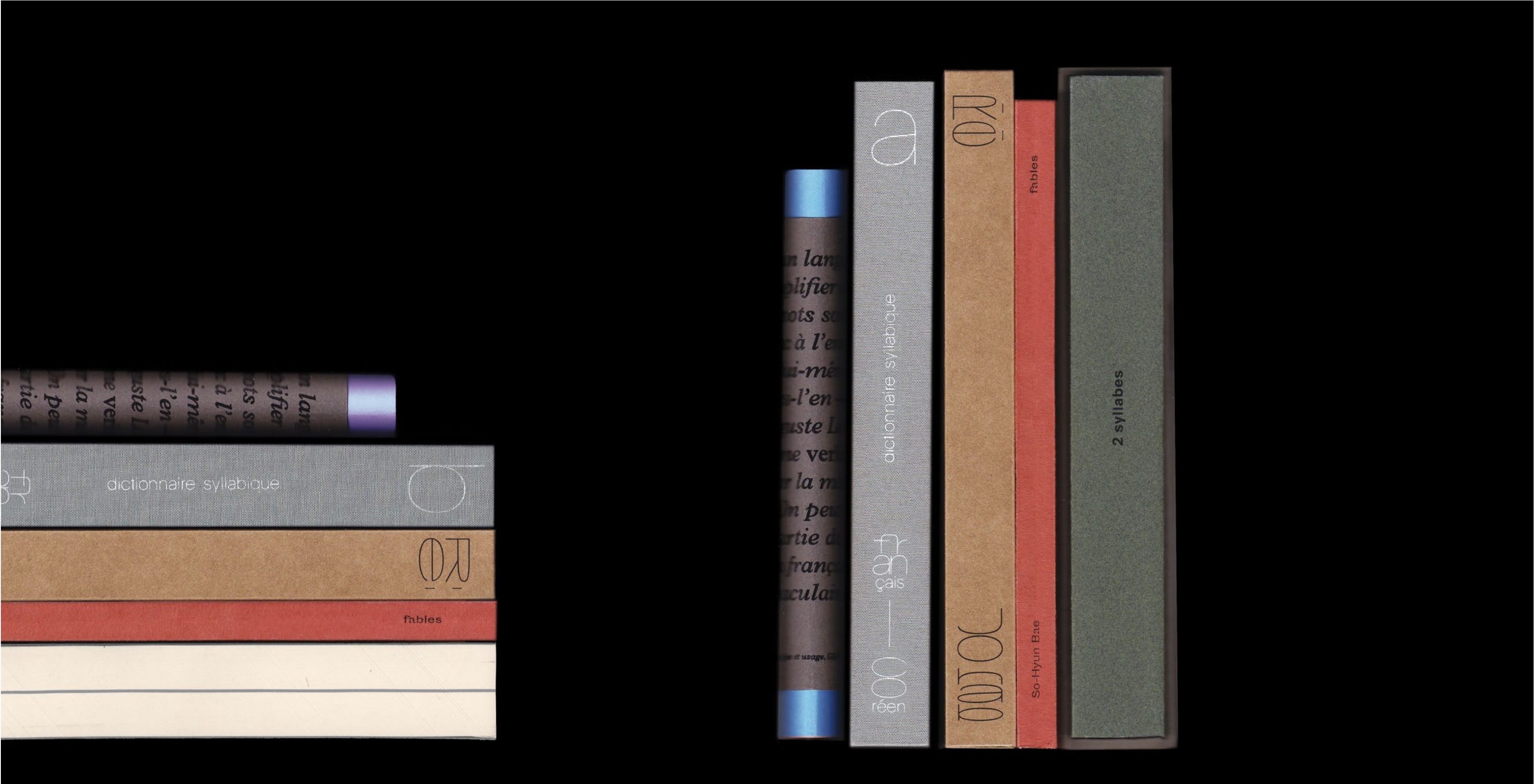
05.03.2018 — 09.05.2018

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et bouillies

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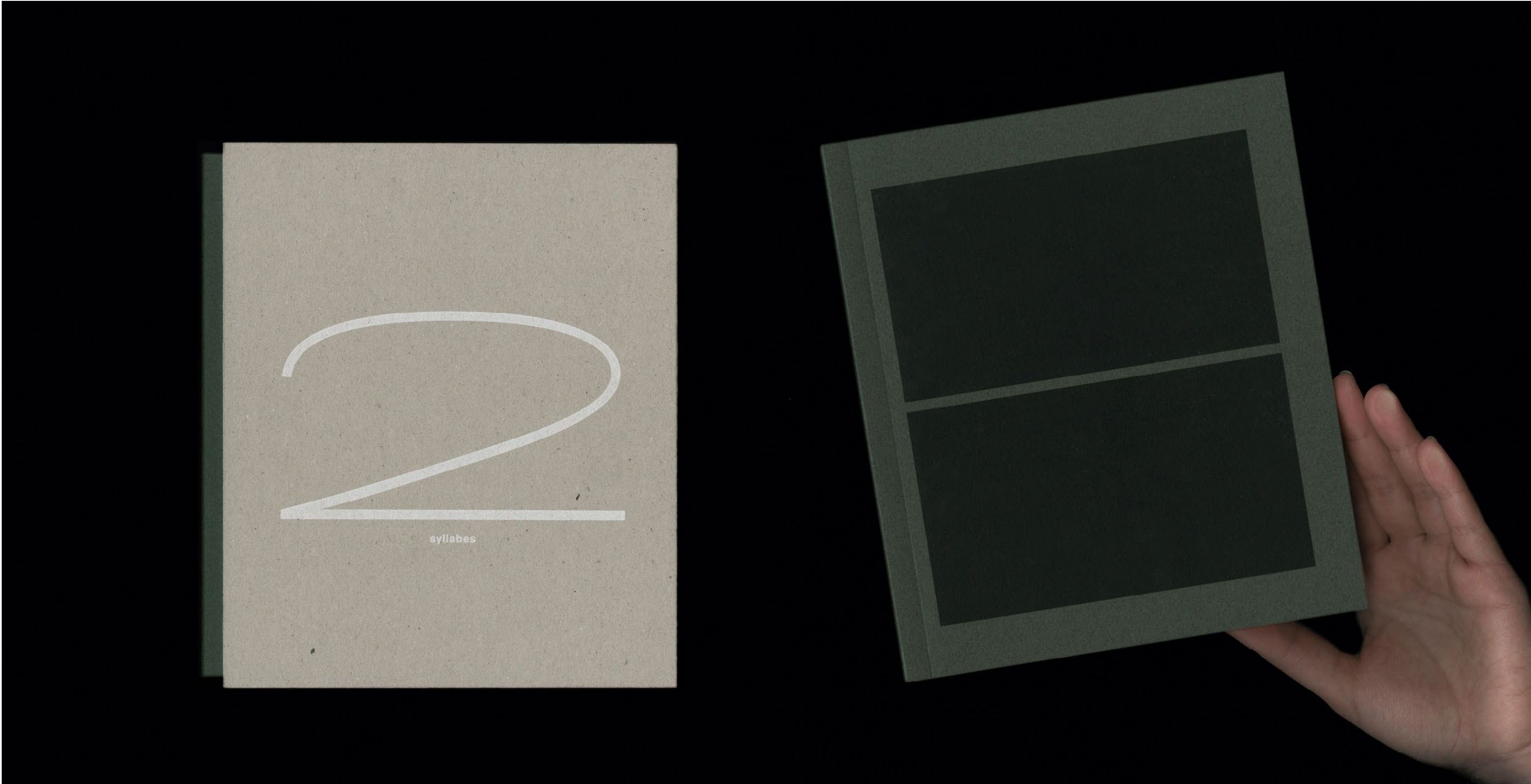
What content can be appropriate to use Syllaba? Also, what kind of content can Syllaba create? After creating enough glyphs to create words and sentences, I started to play around with my typeface and this lead me to many experiments, especially editorial. The next slides will present just two of these experiments: *2 Syllabes* and *Verlan*.

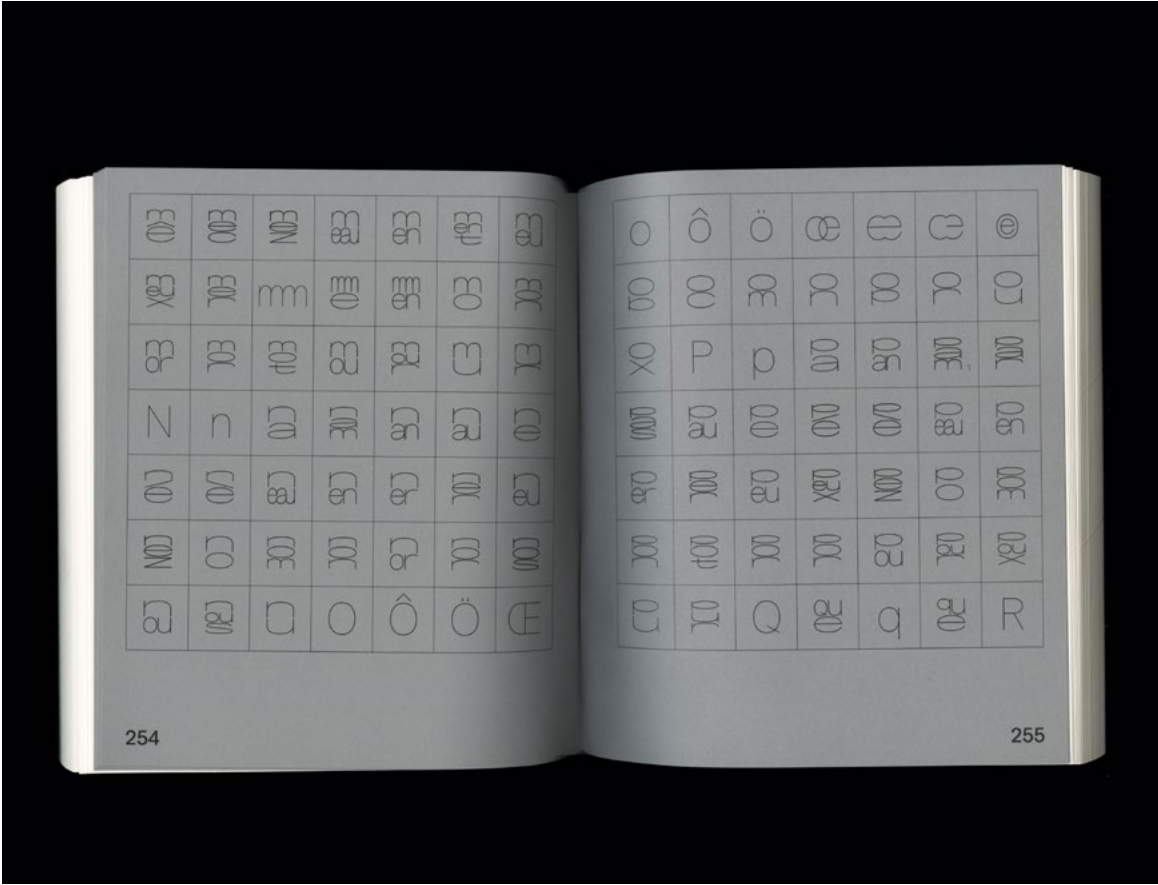
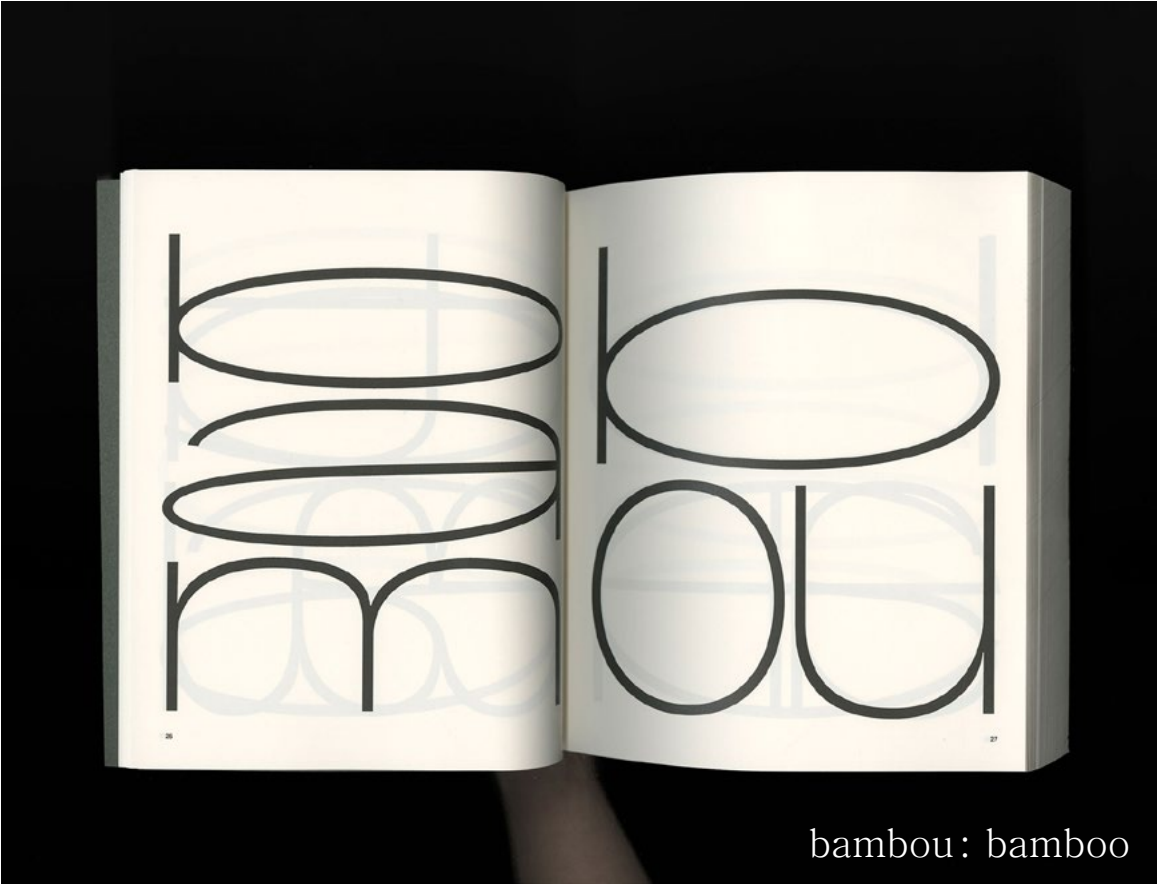
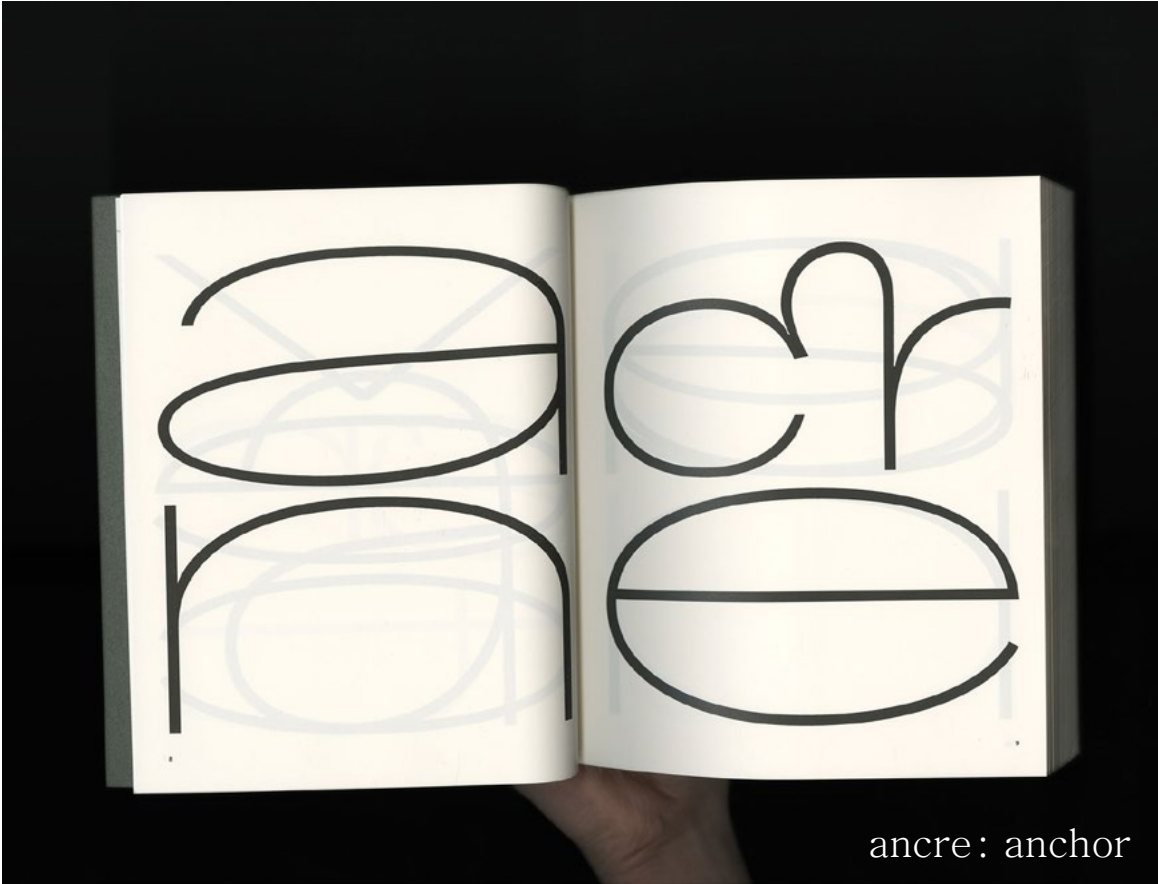
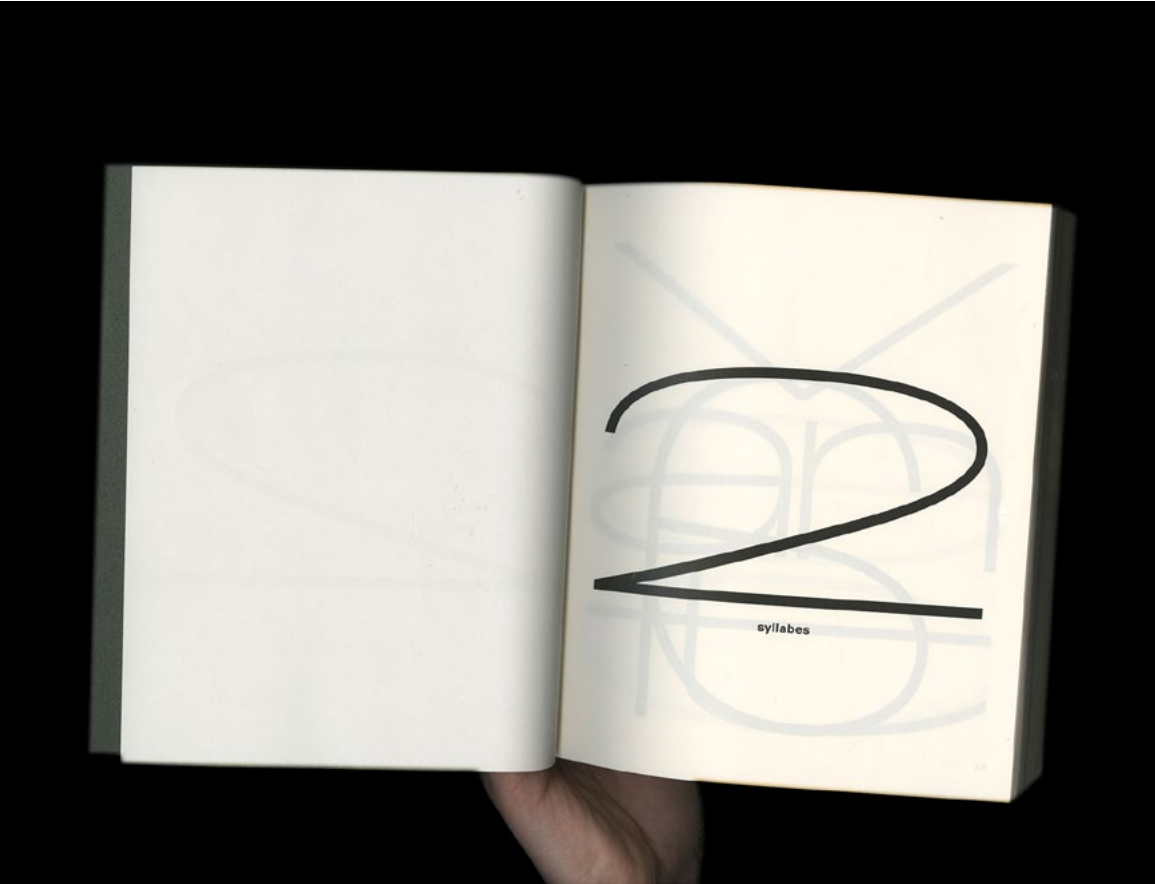


2 Syllabes (Syllaba in use)
book design

18 × 21 cm
2018

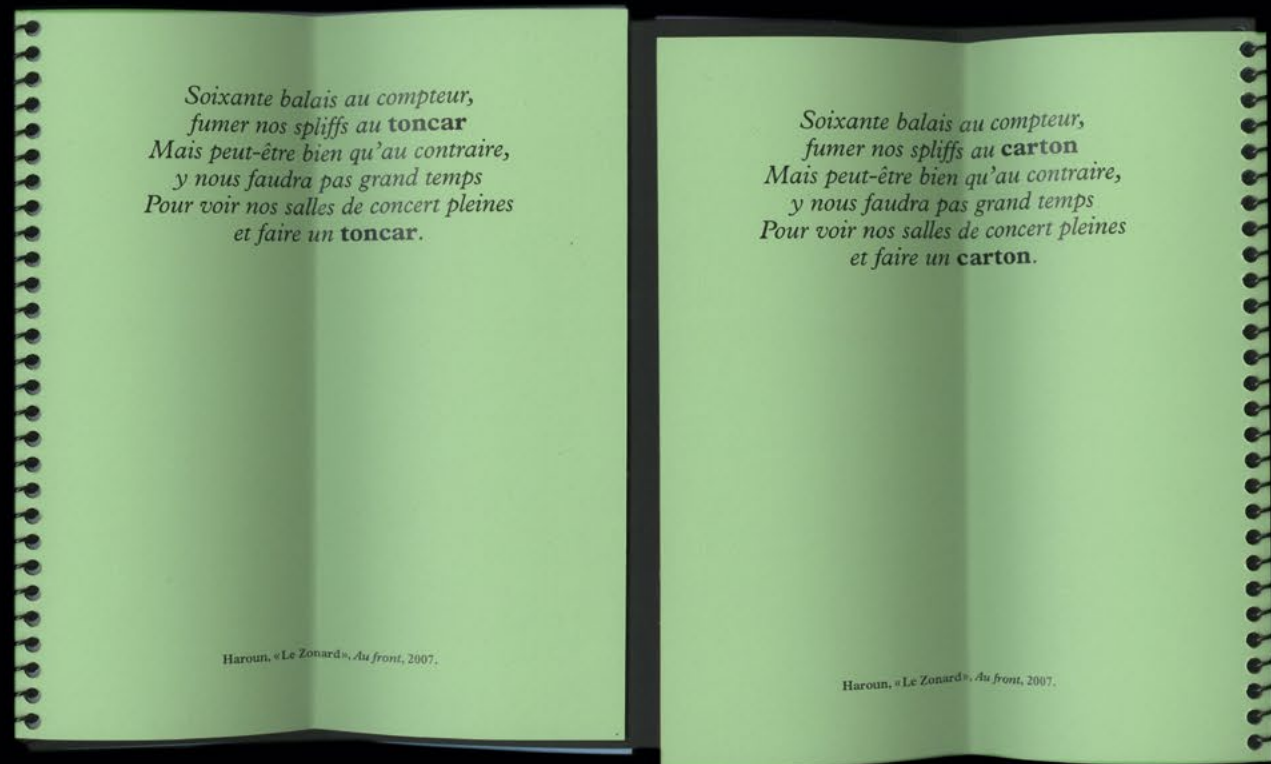
2 Syllabes is the type specimen of Syllaba. One syllable is presented on each page and a word can be deciphered on each double page.





A book about *verlan*, a peculiar French jargon that consists of switching syllables within a word. (For example, “merci” becomes “cimer”.) Like this curious French jargon, the book has a strange structure that imitates the principle of *verlan*. With this book, the readers can learn words in *verlan*.





ANRT Call for Applications 2019
poster design

80 × 120 cm
2019

This is a trilingual poster — French, English, Korean — that is never upside down (or always upside down...). The viewer chooses the orientation of the poster by deciding which words to put up in the right way. Poster designed for ANRT’s 2019 call for applications. Silkscreen-printed in the atelier of Lézard Graphique (Brumath, France).

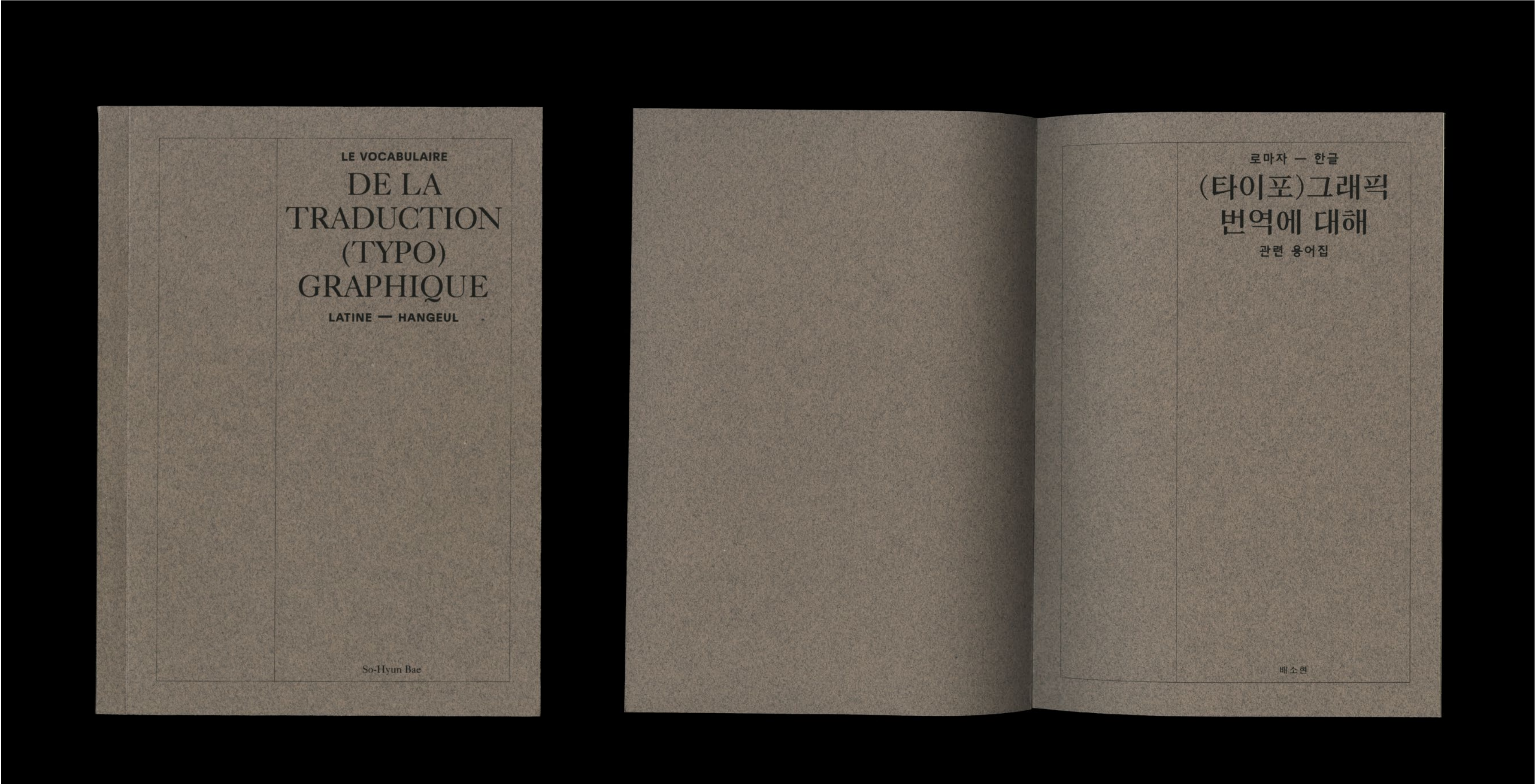


[illegible]

Of (Typo)graphic Translation
book design

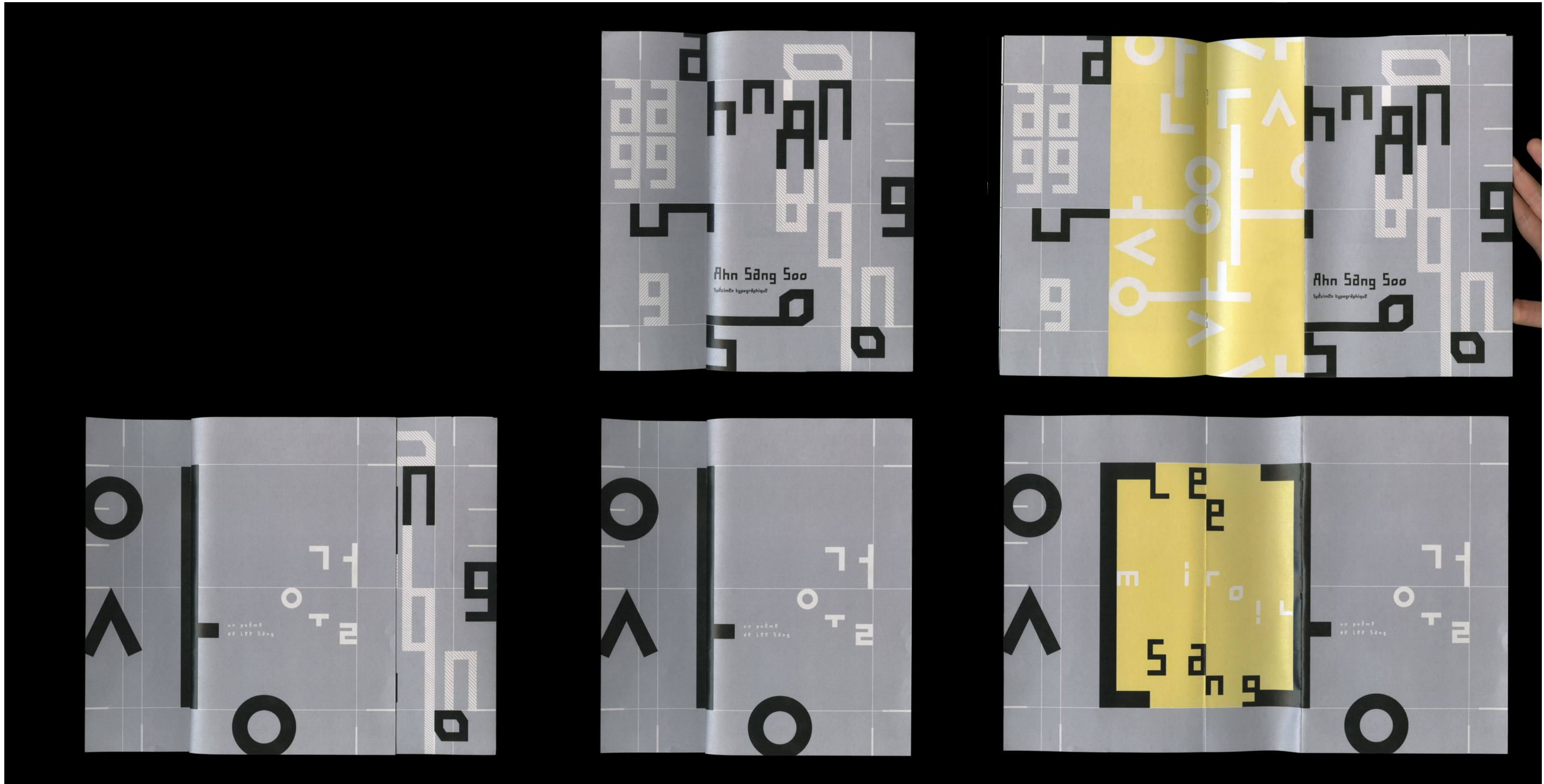
15 × 21 cm
2018

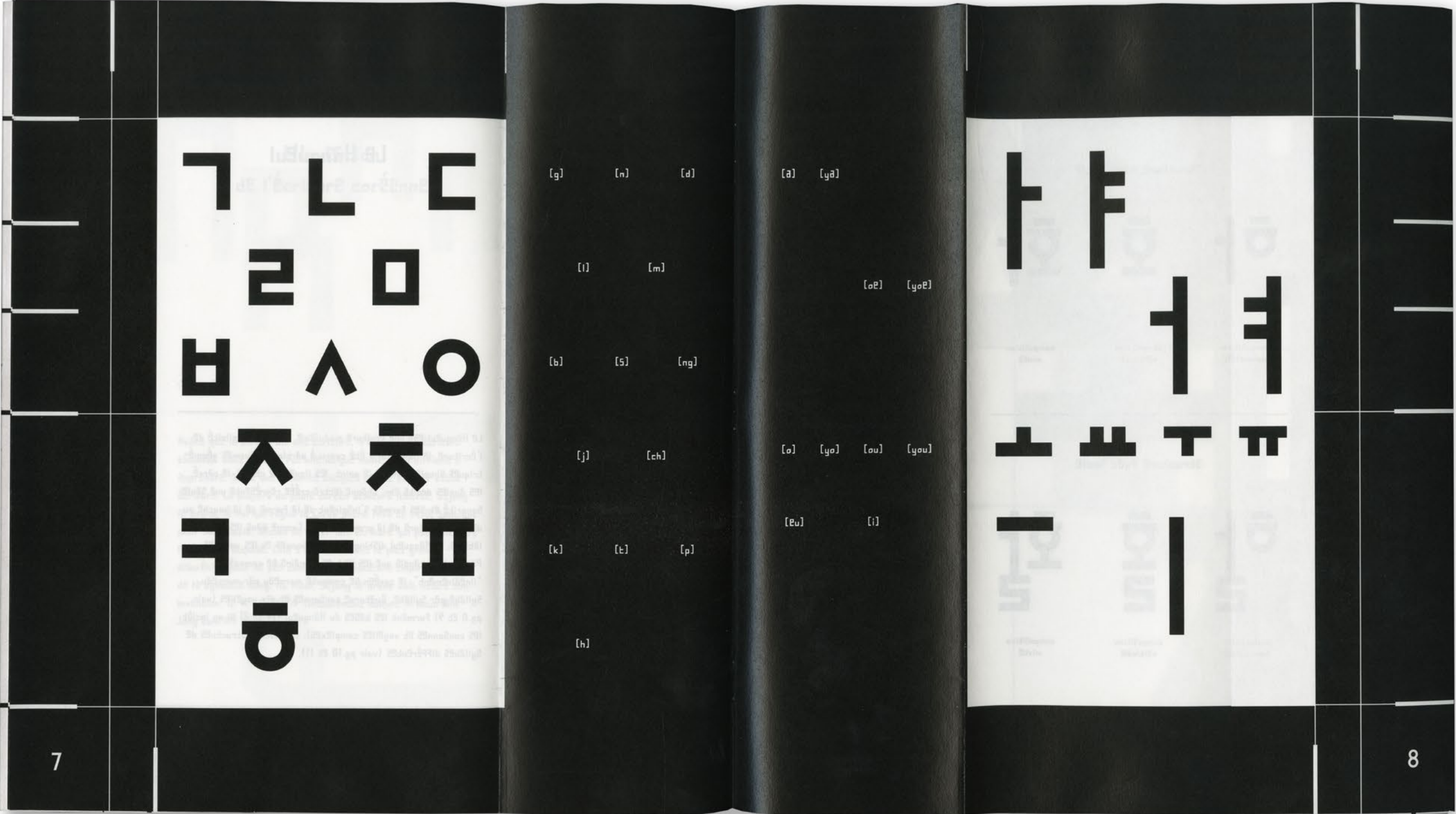
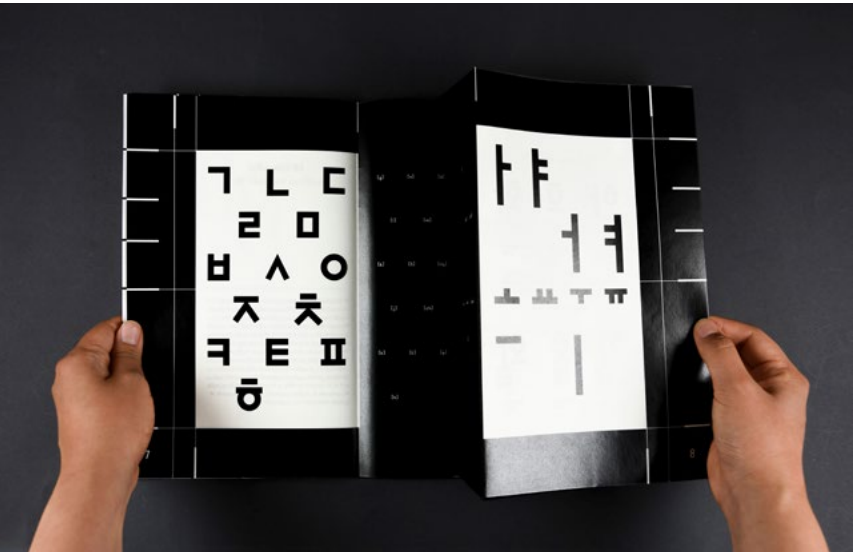
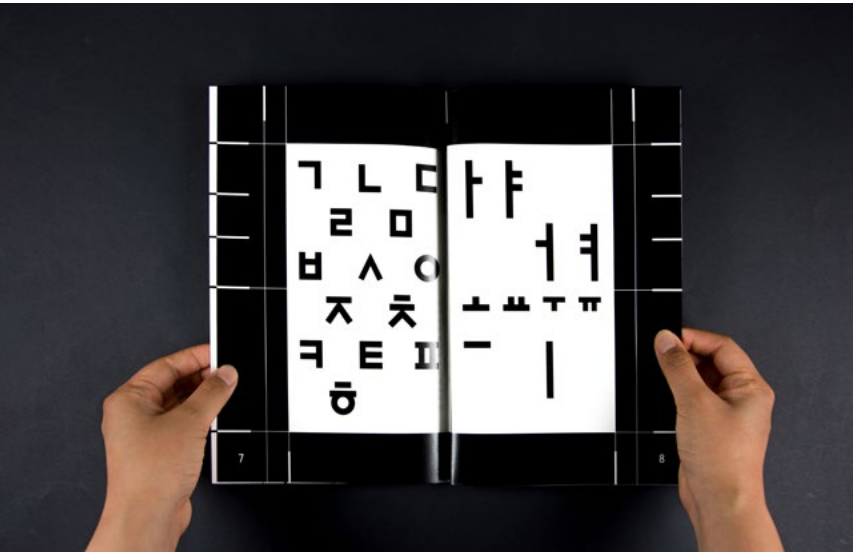
My master thesis was designed as a lexicon which contains vocabularies linked to (typo)graphic translation, specific to Latin and Hangeul typography and type design.

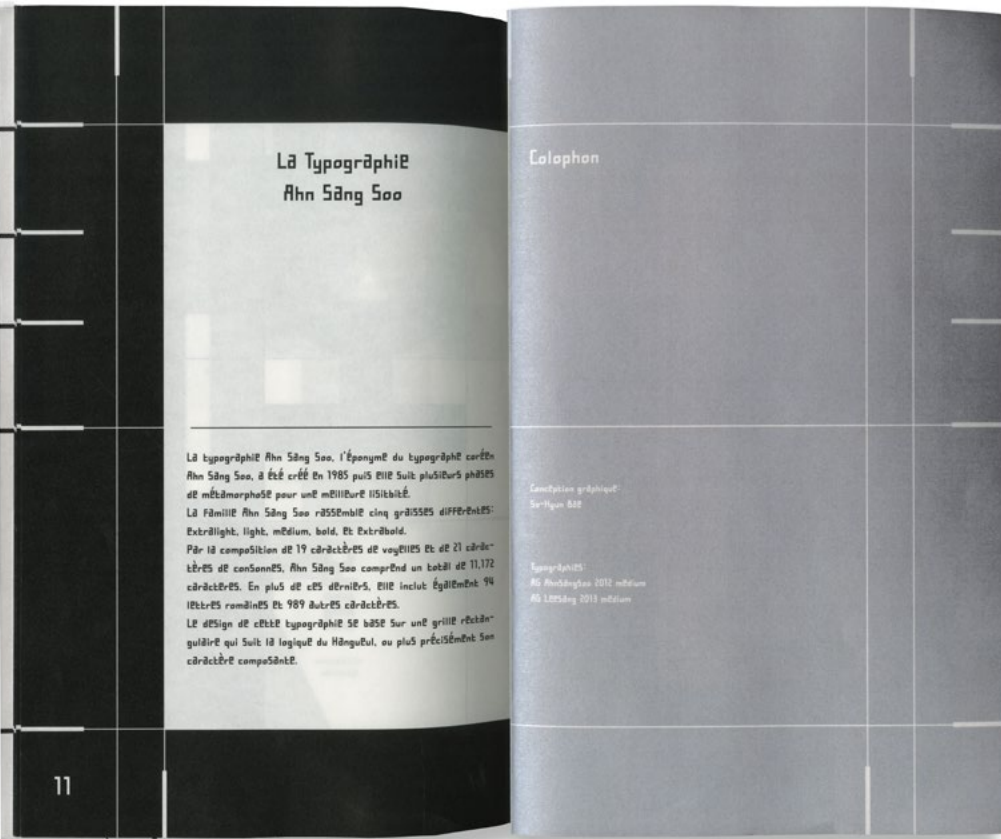
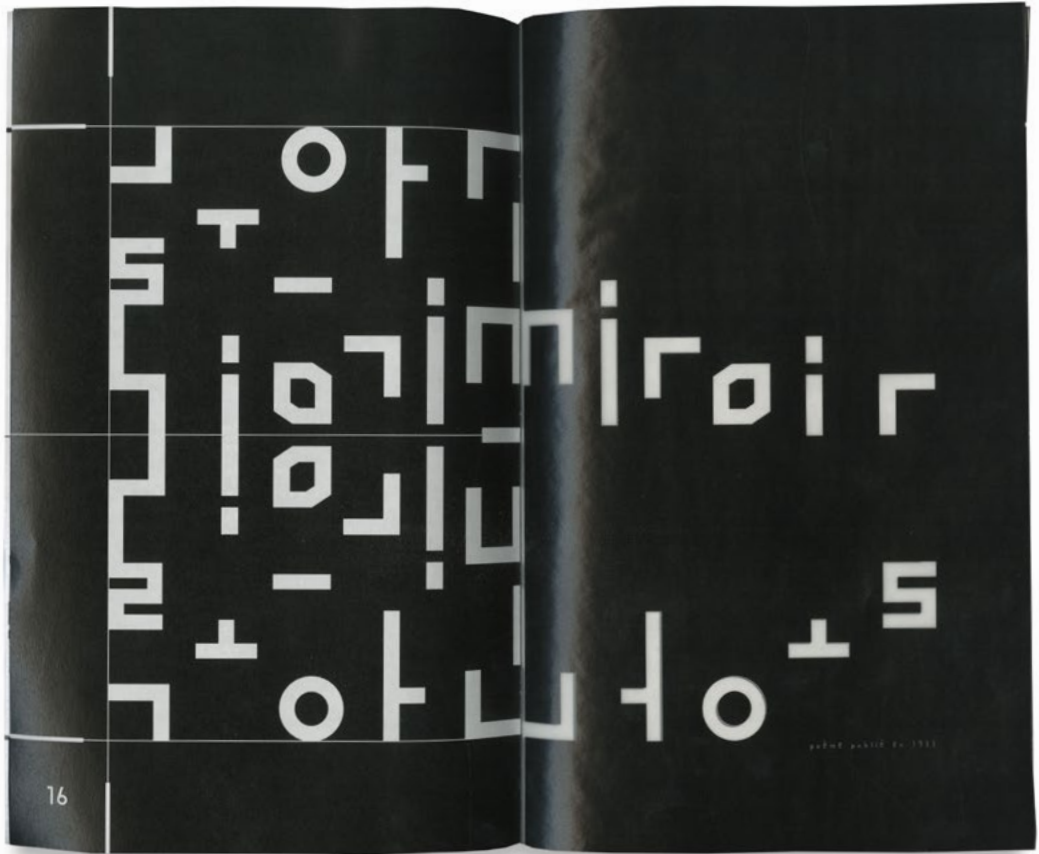
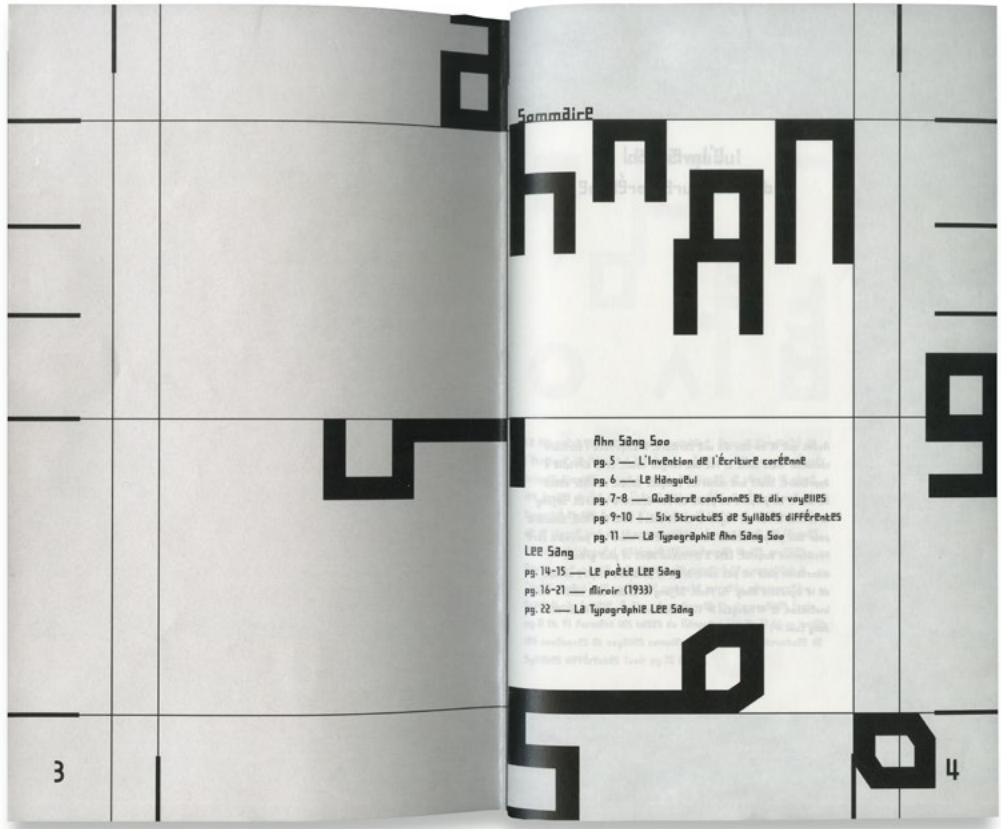


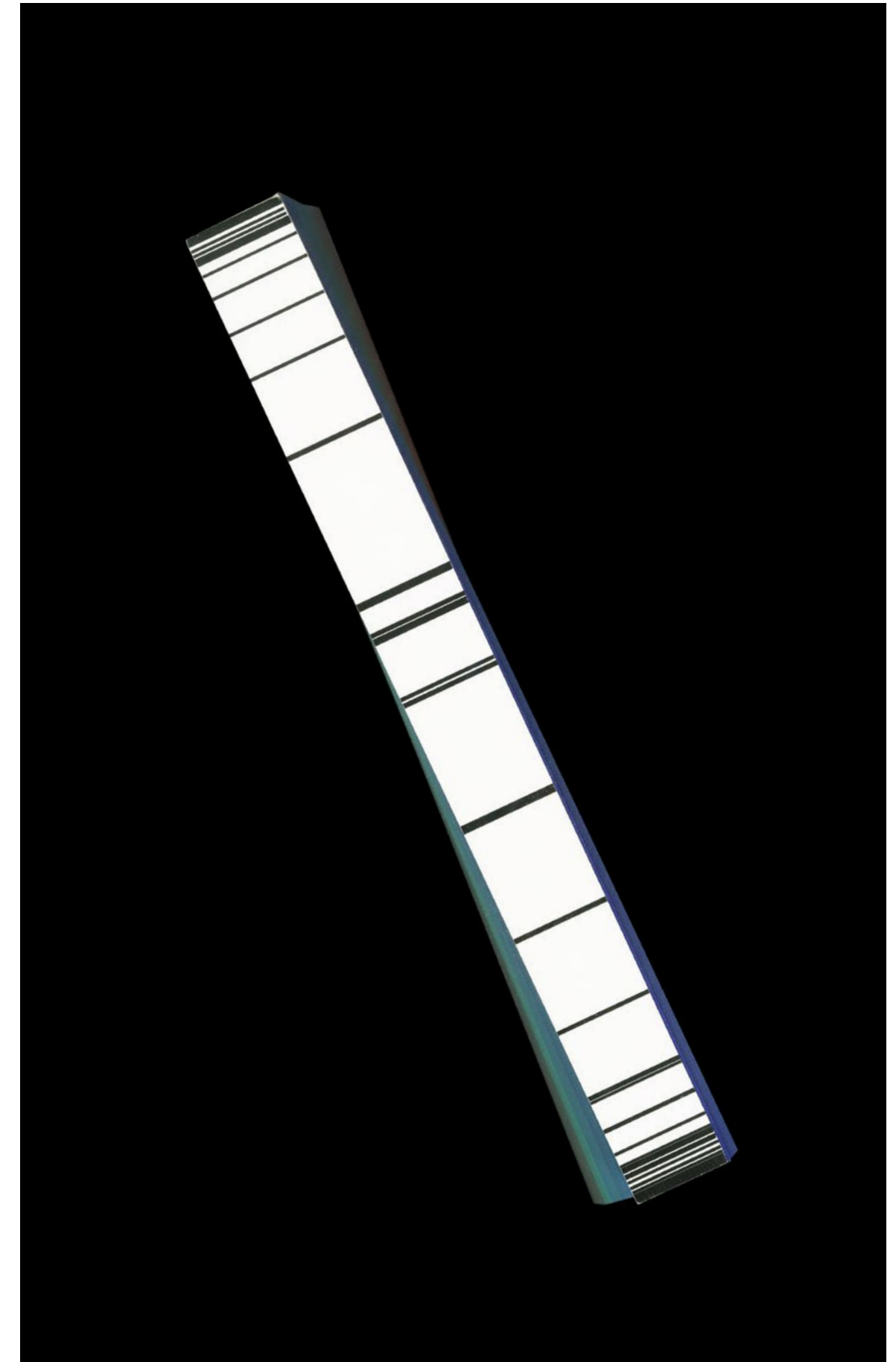
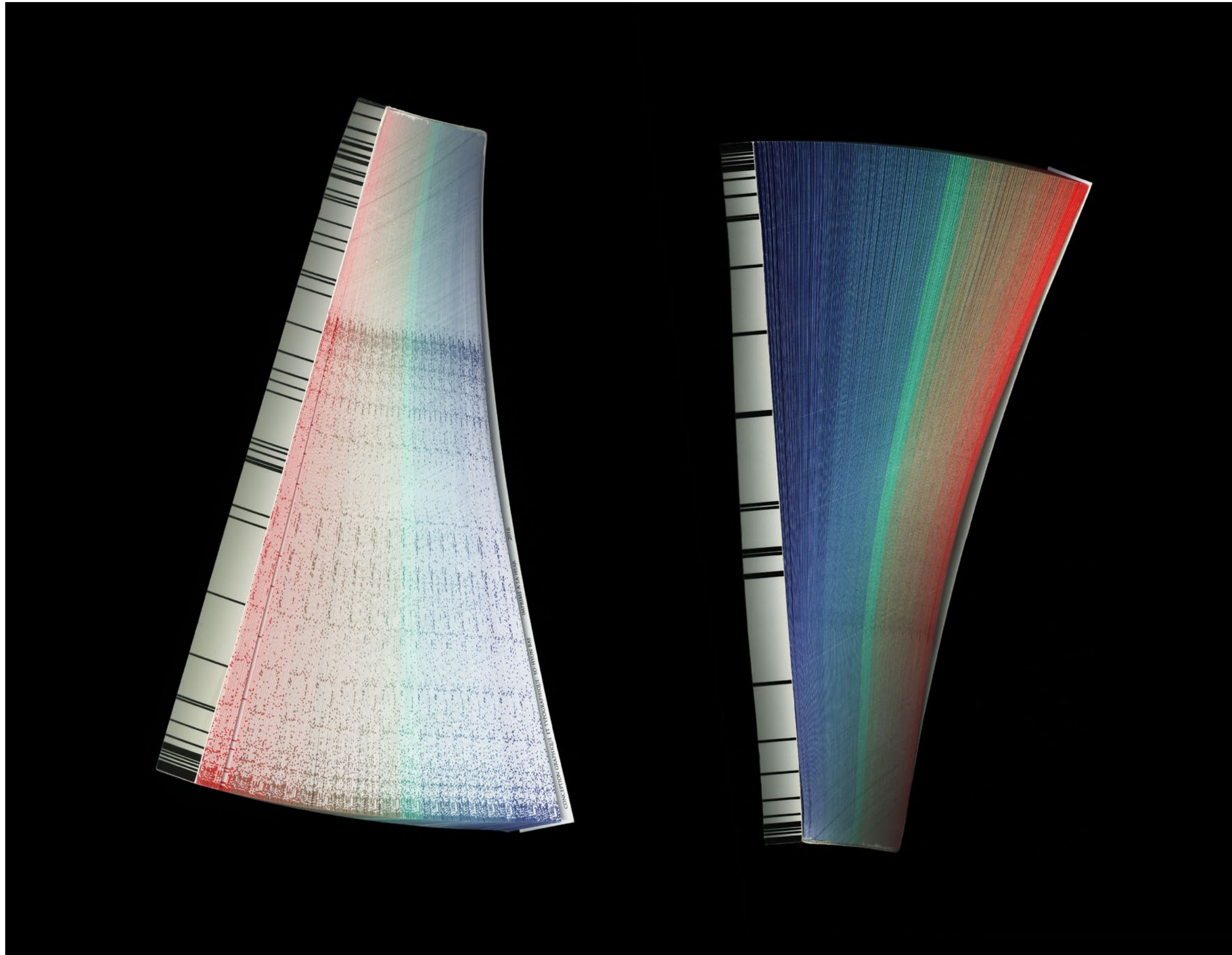


A Korean-French bilingual type specimen of Ahn Sang Soo (first released in 1985) and Lee Sang (1991), two fonts designed by the Korean typographer Ahn Sang Soo. The peculiarity of this book is that it allows to turn the pages infinitely.





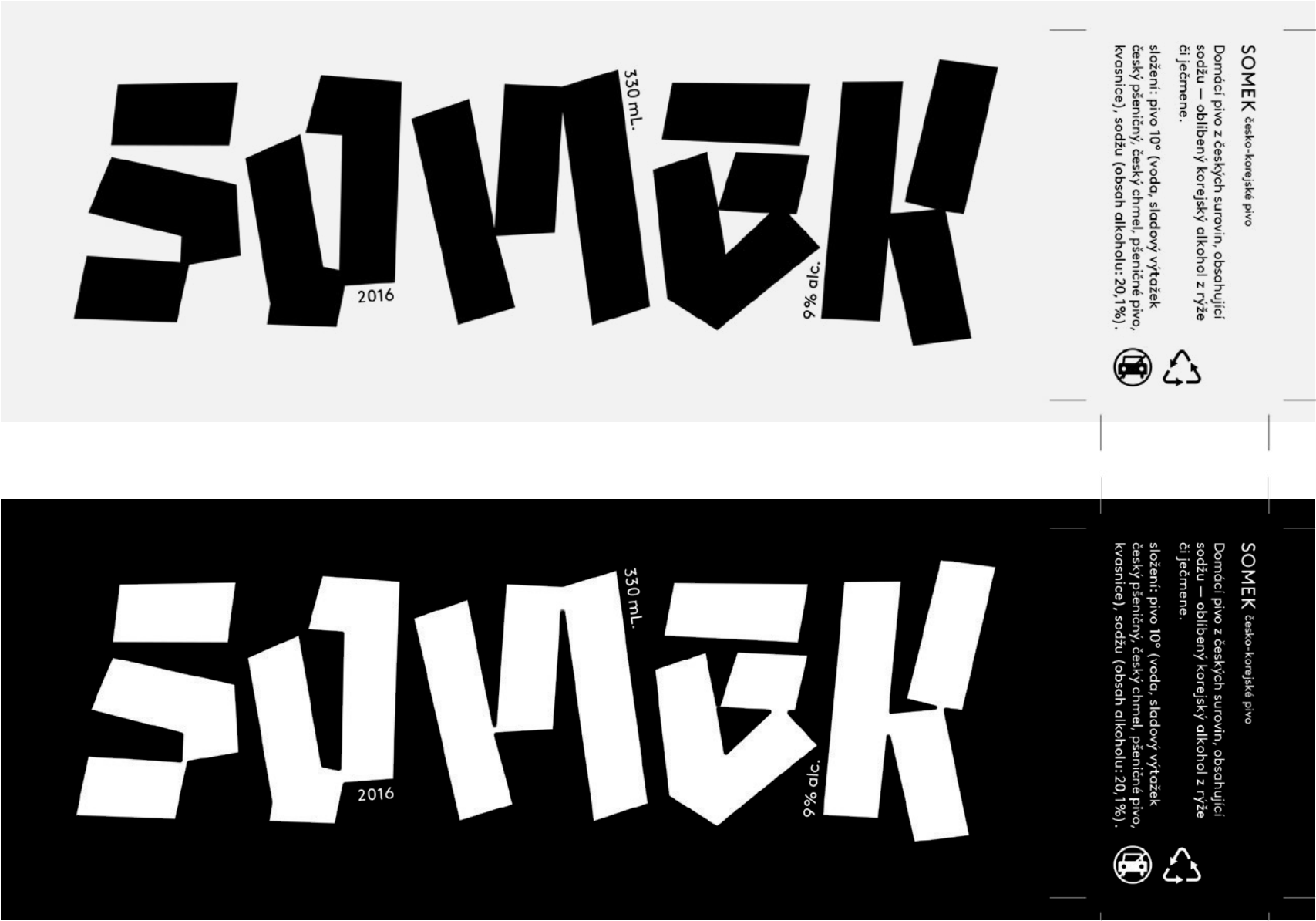








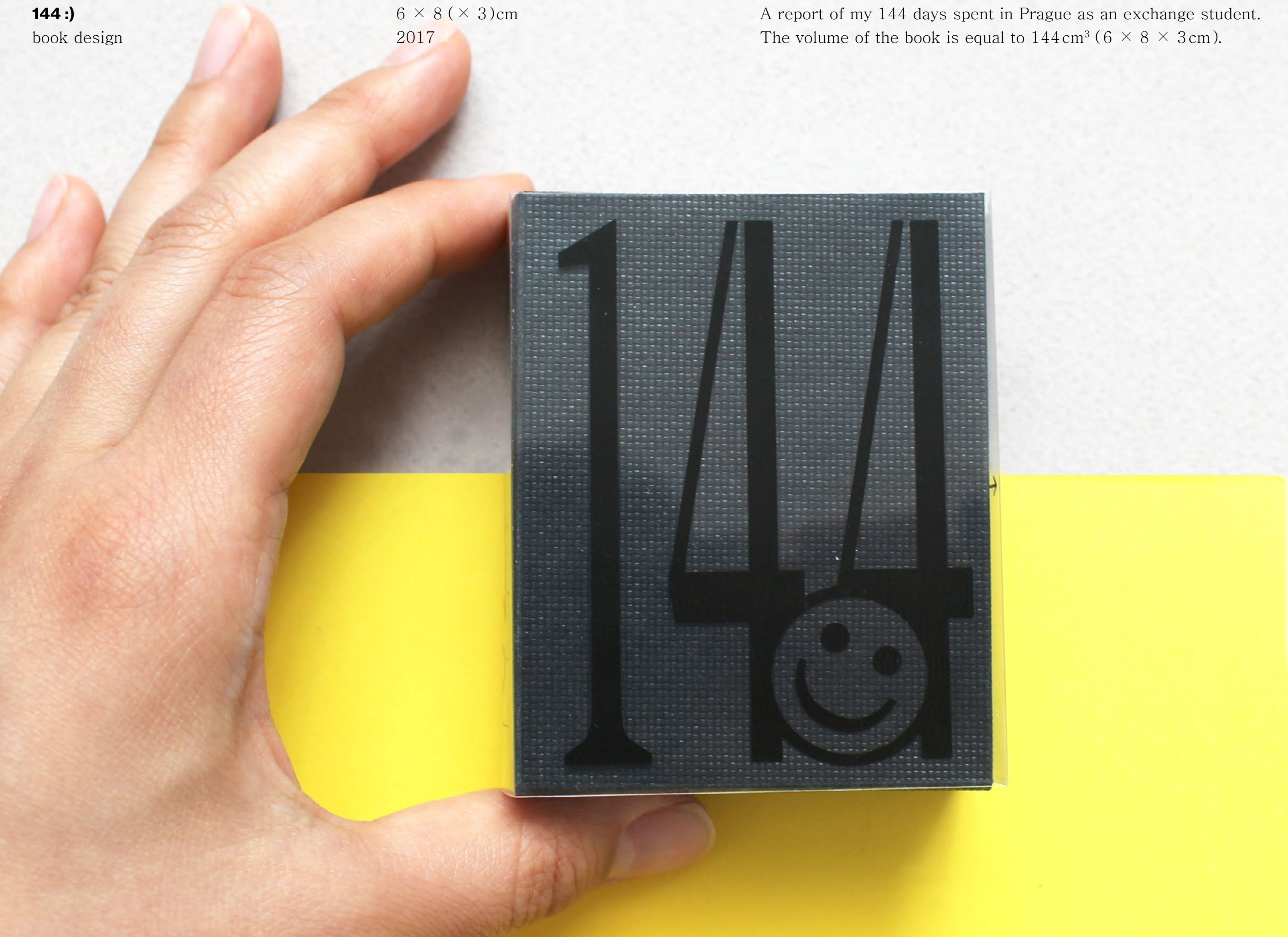
Logotype and packaging design for *Somek*, a craft beer that contains soju (a strong Korean liquor). The logotype was first hand-drawn calligraphically. The shapes are inspired from angular and geometric shapes of Hangeul. This was a project done during my exchange program in UMPRUM where a microbrewery project was initiated by the department of Type design and Typography. The logotype is directly screenprinted on the bottles.



144 :)
book design

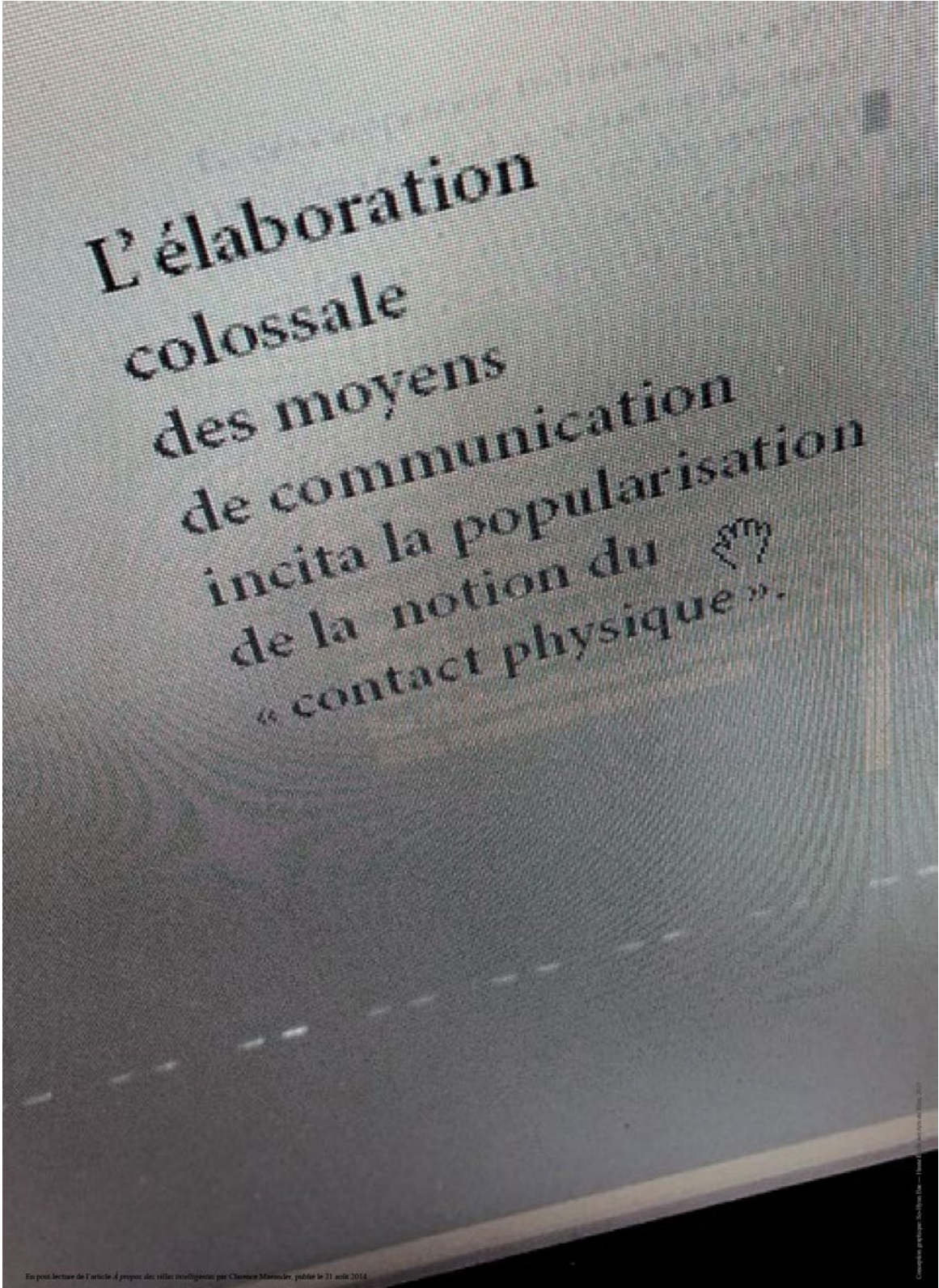
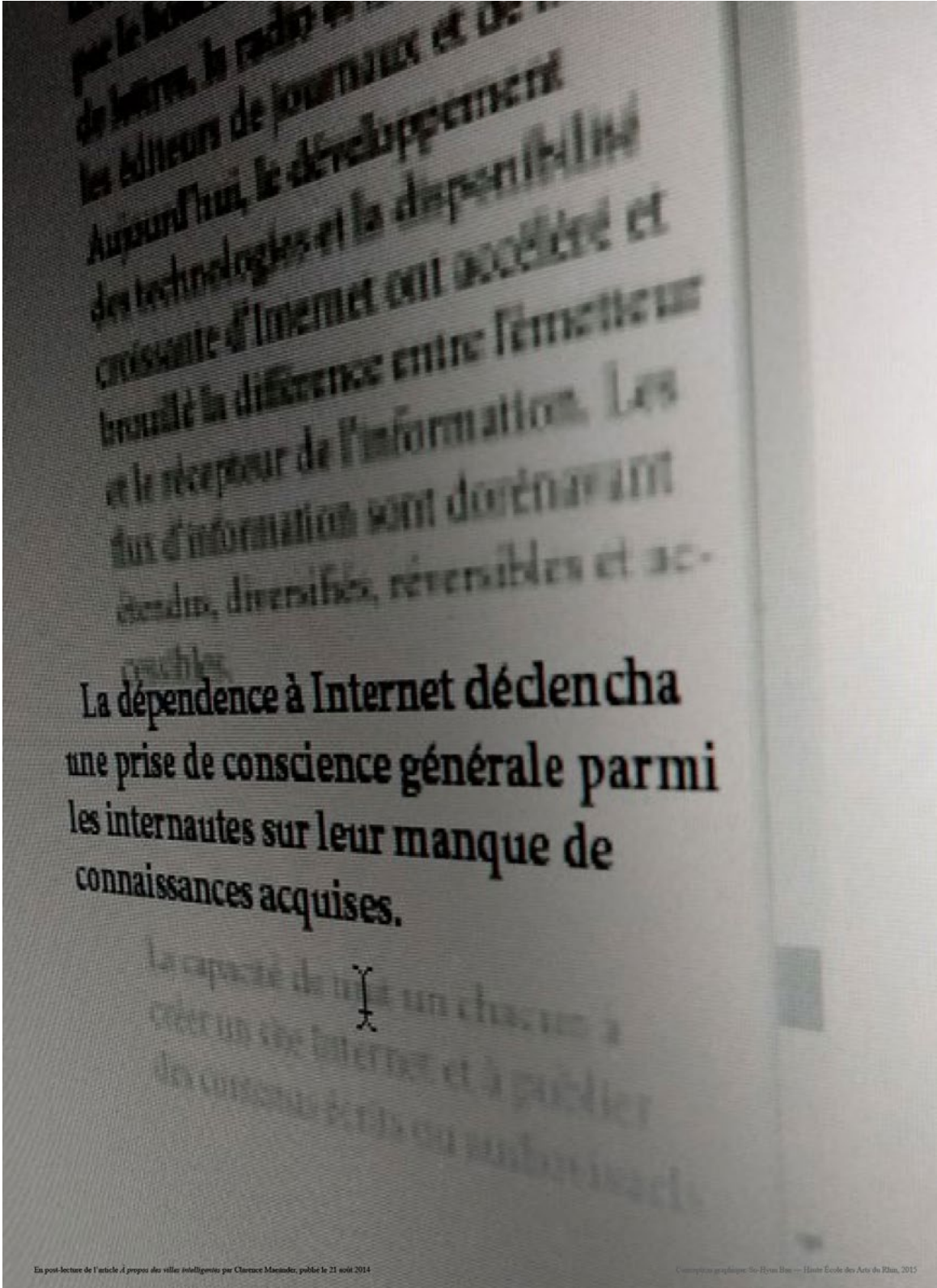
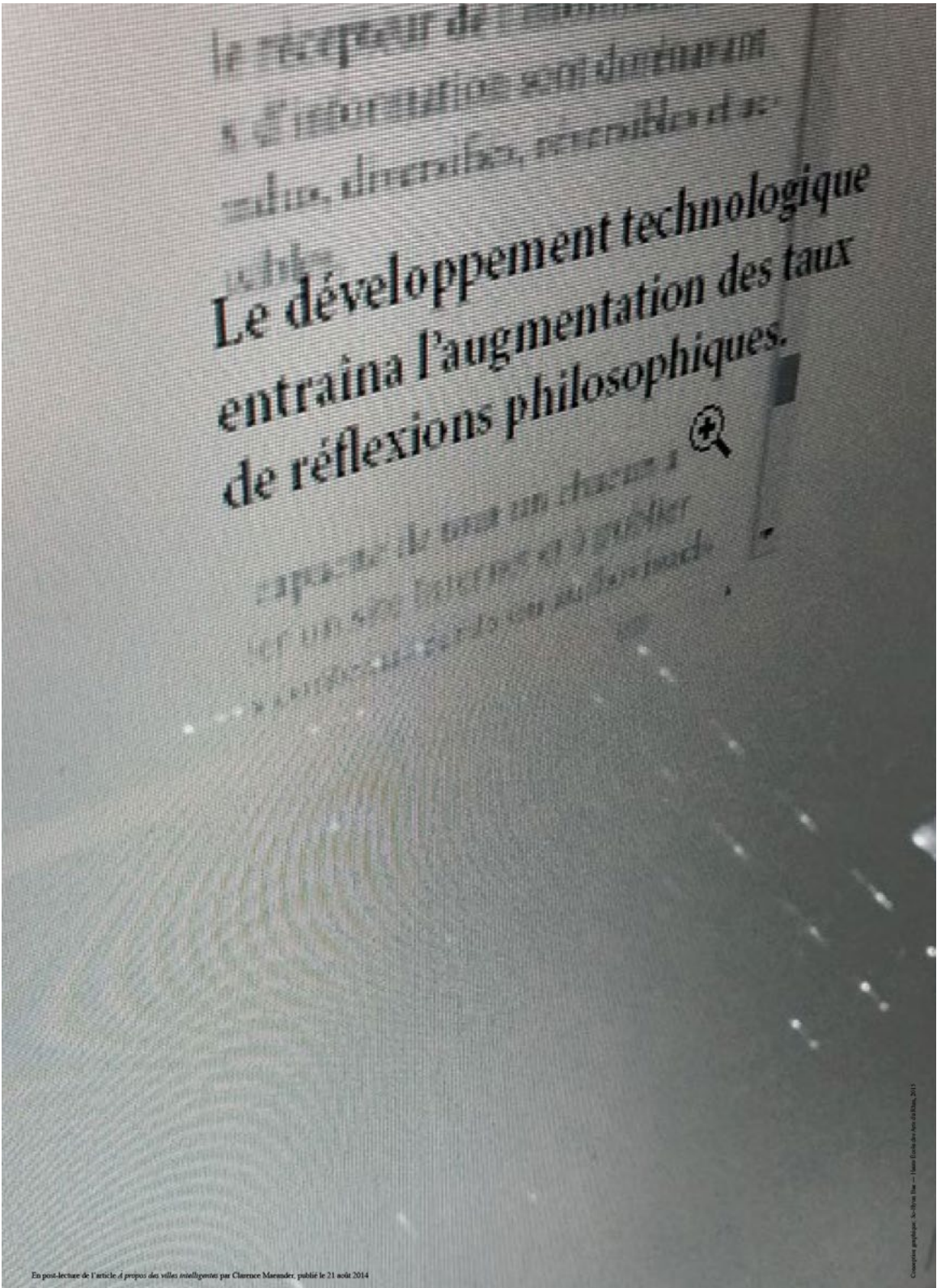
$6 \times 8 (\times 3)\text{cm}$
2017

A report of my 144 days spent in Prague as an exchange student.
The volume of the book is equal to 144cm^3 ($6 \times 8 \times 3\text{cm}$).





I imagined these posters to be printed in a near future, having a view ‘back’ on today’s screen-obsessed society. These posters are printed on translucent paper in order to replace the light source of these ‘screens’: from screenlight to sunlight.



1. Die Entwicklung der
ethischen Argumentation
in der Philosophie

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<p><u>Education</u></p>	<p><u>Professional Experience</u></p>	<p><u>Talks</u></p>	<p><u>Press</u></p>
<p>[10. 2018 — 03. 2020] Typographic research program at Atelier national de recherche typographique (ANRT), Nancy.</p>	<p>[02. 2021 —] Graphic designer at Condé Nast Germany, Munich, in charge of print and digital.</p>	<p>[25. 08. 2020] “Dialogue entre hangeul et latin,” <i>Rencontres internationales de Lures</i>, online.</p>	<p>[11. 2019] Blank Poster submissions published in <i>Blank Poster Volume 1</i>.</p>
<p>[06. 2018] Master in graphic design at Haute école des arts du Rhin (HEAR), Strasbourg.</p>	<p>[10. 2020 —] Freelancing for Santiago da Silva (Book designer, Berlin, DE), Marianne Mispelaëre (Artist, Paris, FR), The Artists and the Others (Cultural foundation, DE/NL) etc.</p>	<p><u>Workshops</u></p>	<p>[11. 2018] Graduation project published in <i>Étapes</i> :, n°246, Pyramyd Éditions, p.122–125.</p>
<p>[09. 2016 — 02. 2017] Exchange program in Type design & Typography at Academy of Arts, Architecture and Design (UMPRUM), Prague.</p>	<p>[07. — 09. 2019] Intern at Irma Boom Office, Amsterdam.</p>	<p>[08. 2020] “Livres étranges,” <i>Jeunes pousses : Livres de demain</i>, one week residency at Le Signe – Centre national du graphisme, Chaumont.</p>	<p>[06. 2017] Article by Angela Riechers, “This is What Happens When You Put Out a Call to Designers For Ampersands”, <i>AIGA Eye on Design</i>.</p>
<p>[06. 2016] Bachelor in graphic design at Haute école des arts du Rhin (HEAR), Strasbourg.</p>	<p>[07. — 09. 2016] [06. — 09. 2015] Intern & Junior graphic designer at (Team)Alexis Zurflüh, Munich.</p>	<p>[02. 2020] “Matchmaking, Matchbreaking,” <i>Inscriptions en relation</i>, Palais de la Porte Dorée–Musée national de l’histoire de l’immigration, Paris.</p>	<p>[05. 2015] Interview in <i>Bon Esprit Magazine</i>.</p>
<p><u>Exhibitions</u></p>	<p>[07. — 08. 2014] Art instructor for children at Leeum, Samsung Museum of Art, Seoul.</p>	<p>[11. 2019] “Des papiers (Papers),” <i>Festival visions d’exil</i>, Palais de la Porte Dorée–Musée national de l’histoire de l’immigration, Paris.</p>	<p><u>Skills</u></p>
<p>[06. 2018] Poster contributed to Oripeau, a project animated by Atelier La Casse, Nantes.</p>	<p>[09. 2016] Submissions to Blank Poster exhibited in Weltformat Poster Festival, Luzern.</p>	<p>[03. 2019] Typography workshop, École nationale supérieure d'art et de design, Nancy.</p>	<p>[languages] Fluent in English, French, and Korean. Spanish (DELE B1), learning German. Basic HTML/CSS.</p>
		<p><u>Prize</u></p>	<p>[softwares] Photoshop, Illustrator, InDesign, After Effects, Fontlab, Glyphs, etc.</p>
		<p>[06. 2018] Prix Communication de la Ville de Strasbourg.</p>	