

"10"



"FOREWORD"

This book details the making of "TEN ICONS RECONSTRUCTED," a celebration of ten iconic Nike, INC. footwear classics built in collaboration with the designer Virgil Abloh.

The contents of this book capture the details of a massive undertaking—one that grew naturally from a relationship beginning in 2017—to form an encyclopedia of images and text surrounding the project.

The images you see were captured in Milan, New York City, London, and Portland, OR and are paired with original material from the Nike, INC. archives. The text you see has been cut, pasted, and edited for length and effect from tape-recorded interviews, live-streamed discussions, group SMS, and individual compositions. It is frequently non-linear.

The result is a collage of stories and techniques, releasing the energy built by each Nike icon both in competition and in community.

This process exposes the emotion and innovation contained within ten monuments of sport to preserve their legacy while offering a vision of their future.

This book was compiled in the Nike NYC studio. The intent is to inspire others to continue this creative dialogue moving forward.

The research and background stories included for each icon were prepared by Gary Warnett (1978—2017).



"10"



"10"



NIKE INC. c/o Virgil Abloh™



"CRASH COURSE"

8-13

"PROCESS"

14-55

"THE TEN"

56-223

**Nike Blazer, Air Jordan I,
Nike Air Max 90, Nike
Air Presto, Nike Air
VaporMax, Converse
Chuck Taylor, Nike Air
Force 1, Nike React
Hyperdunk, Nike Air Max
97, Nike Zoom Vaporfly.**

"OFF CAMPUS"

224-255

"CRASH COURSE"

"THESIS"

Nike is a beacon of creativity, design, and innovation. These attributes are a testament to our commitment towards the pursuit of groundbreaking athletic achievement, of course, but they're also a testament to groundbreaking creativity and to our diverse cross-section of researchers and designers who help build and shape the products you've come to know and love from Nike.

Working in partnership with Virgil on The Ten project underscored these ideals and what we strive to achieve at Nike. There's a synergy that exists in our collective pursuit of creative endeavors. When you bring a diversity of thought, practice, and culture you have the ingredients to build something truly inspirational.

But even before we began, this project with Virgil was immediately powerful. For a start, we'd never actually brought the Nike, Inc. family of brands together in one collection before, so having Converse, Jordan, and Nike together already laid the groundwork for us to create something special: ten icons reconstructed.

There are two things that I think define powerful creativity: curiosity and obsession. Our obsession with serving the athlete and building cutting-edge, pioneering performance products coupled with Virgil's intense curiosity, allowed us to, together, re-contextualize these iconic shoes for a new generation of Nike enthusiasts. Many of our icons are classics, and our ability to iterate allows them to remain as distinctly relevant and as culturally in stride now, as they were when they were first introduced.

The future insists that we build products that are distinct and new, remaining constantly on the precipice of improvement. But, being distinct is actually quite difficult in modern culture, so that's where we leverage the power of innovation through sport.

A good example of this is Breaking2 [The Nike Zoom Vaporfly], a shoe and a project obsessed with championing Eliud Kipchoge's inspiring pursuit to tear down an unimaginable human barrier: the sub-two-hour marathon. No stone was left unturned to make those shoes the best possible shoes for that one guy. At the same time, the form and shape and design vernacular is so unique that it created an entirely new form and iconic silhouette.

If we continue to be distinct and new, we allow ourselves the opportunity to build timeless products that have the power to reshape the potential for athletic achievement. The Ten project shows how you can take these kinds of icons to another level, innovate on the story, and bring them to life in a different expression that has the power to impact culture and drive an emotional connection to our community.

It starts with our Nike, Inc. icons. This is The Ten.

— Andy Caine, VP Footwear Design, NIKE

You can't set out to make an icon. Culture returns it to you.

The important thing about The Ten for me is that it's Nike recognizing its icons from the past, but showing them for the design integrity of the future. A postmodern idea about design, culture, innovation, and athletic performance all intertwined into one.

Here you have a company—it's obviously massive and focused on innovation and athletic performance—and then you have a kid like me who's like staring at every poster, going to school wearing Nike basketball, wanting to play like Jordan.

I believe that culture moves on this sort of wavelength. That a young generation possesses ideas that an older generation can now learn from in any genre, whether it's art, fashion, architecture, music. I see it as a renaissance instead of an Armageddon.

I wanted to give people the actual information, allow them to see what year these shoes are from, and how they place in the overall history of the brand. So, I looked at this whole project as like passing the baton and doing right by all that innovation, but adding a lifestyle layer to it, to say that these shoes are icons, they transcended into another space, highlighting what emotional attachment these objects [have]... or how we can now look at them in 2017 and understand how important they were in the past.

This project to me was especially important, not just for the sneaker itself, but to make a platform that a generation can see themselves in, that we obsess about, but also see a larger story.

— Virgil Abloh™



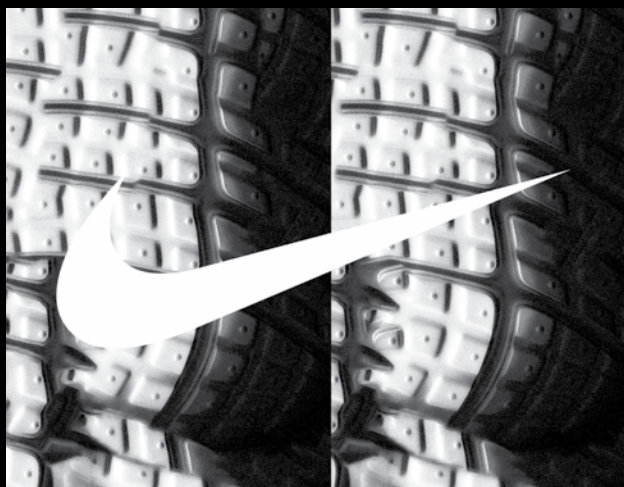


"PROCESS"

"RECONSTRUCT"

1.

**To construct again;
rebuild; make over.**



2.

**To re-create
in the mind from
given or available
information.**

Verb (used with object)

The Ten divides itself into two groups of five, each designed with its own approach.

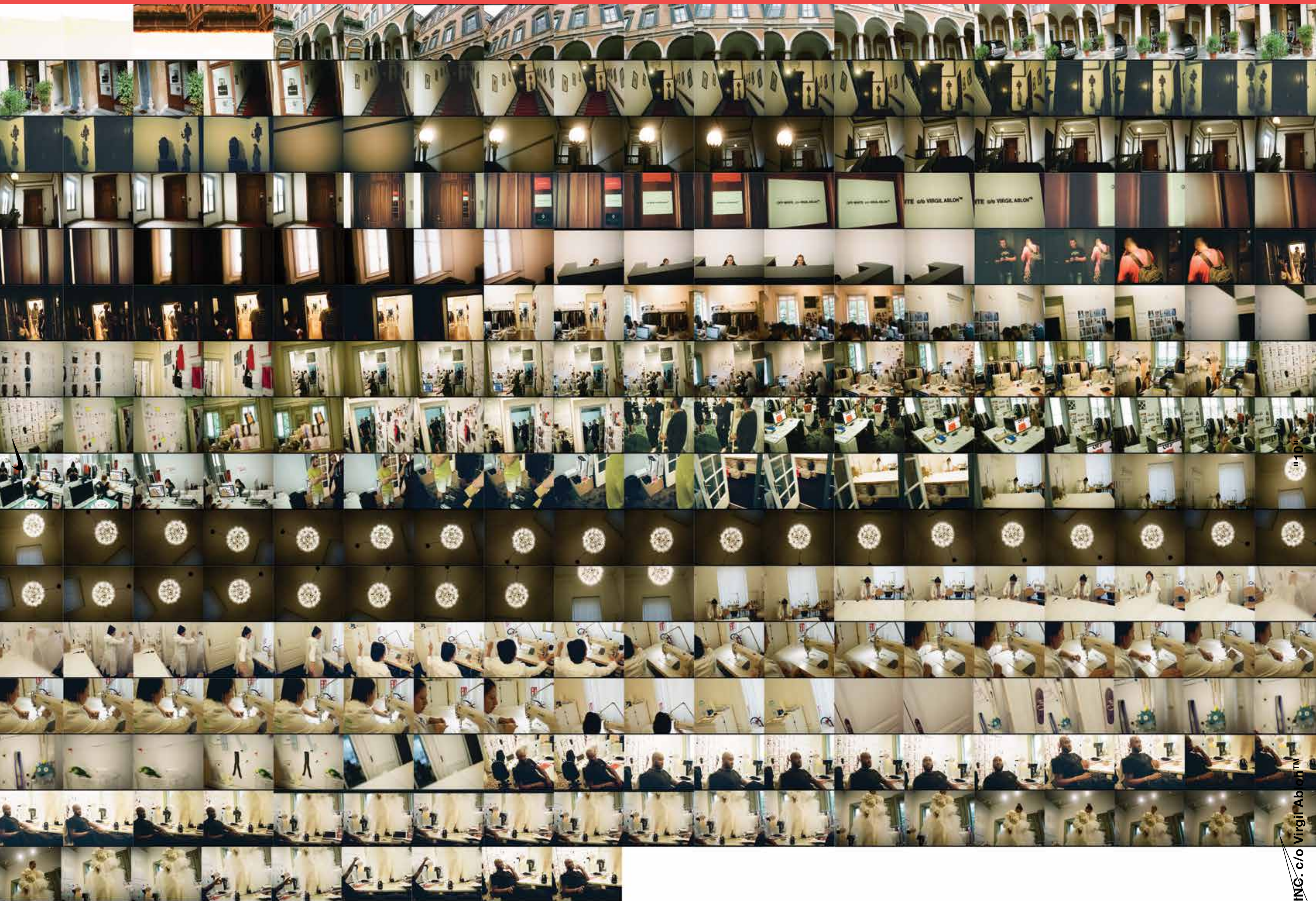
"REVEALING" uncovers the emotional details of each icon, offering a deconstructed, assembly-line feel that examines their past, present, and future. The X-ACTO blade becomes a primary tool, cutting away sections of the original example, using the subtext that's always been inside to create something new and yet immediately familiar from what typically goes unseen.

Nike Blazer Mid, Air Jordan I, Nike Air Max 90, Nike Air

Presto, Nike Air VaporMax.

"GHOSTING" uses a transparent outer layer to create a seamless effect, blurring the lines that make us think we know a shoe, stripping away elements to find a baseline. Each icon is reconstructed from an airy, ethereal material palette; an uncensored look at the shoe's makeup that demonstrates its importance while challenging its original expression.

Converse Chuck Taylor, Nike Air Force 1, Nike React Hyperdunk, Nike Air Max 97, Nike Zoom Vaporfly.



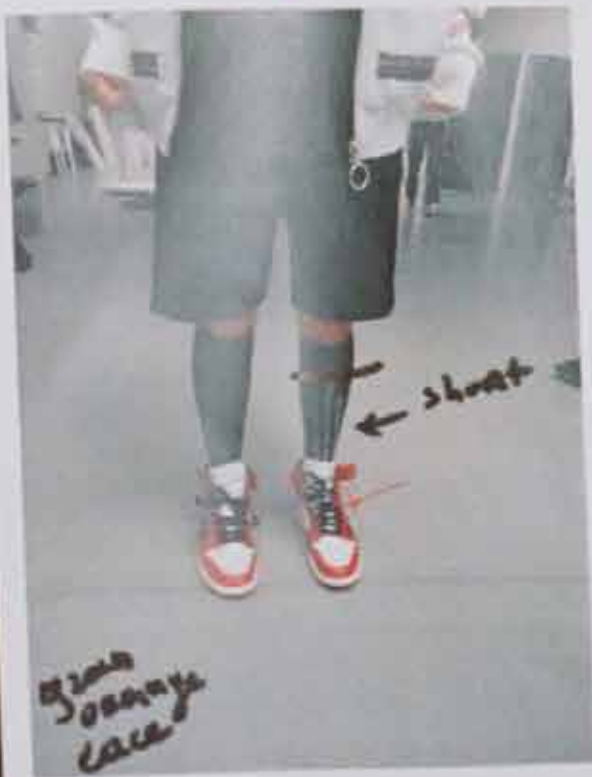


THESE SHOES HAVE LIFE



**PEN TO AIR MAX
90, OFF-WHITE™
WORKSHOP**





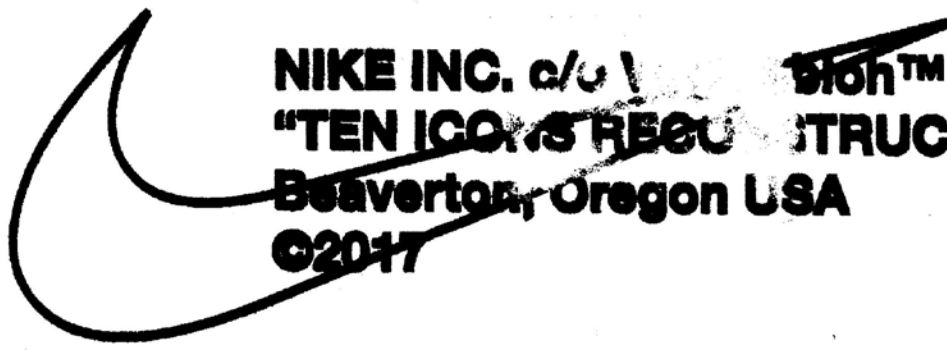
NEW Black socks

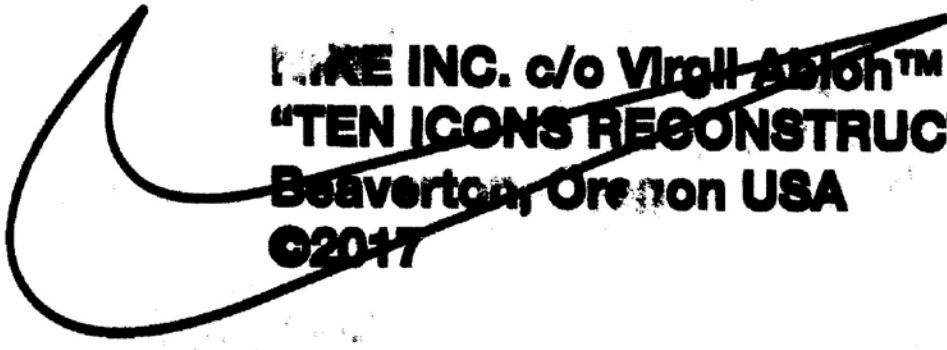


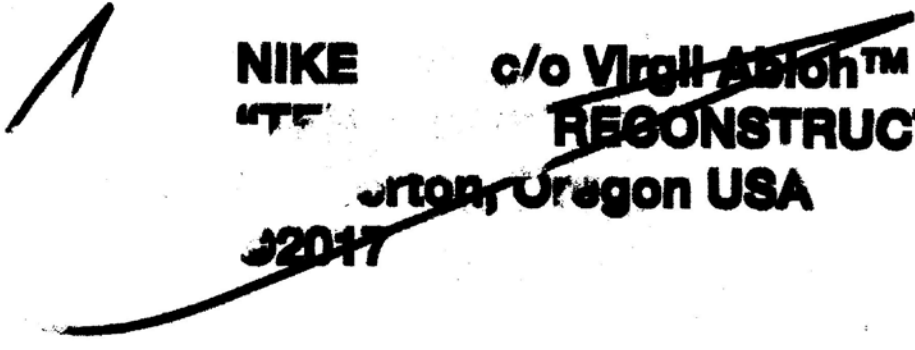
NO Socks

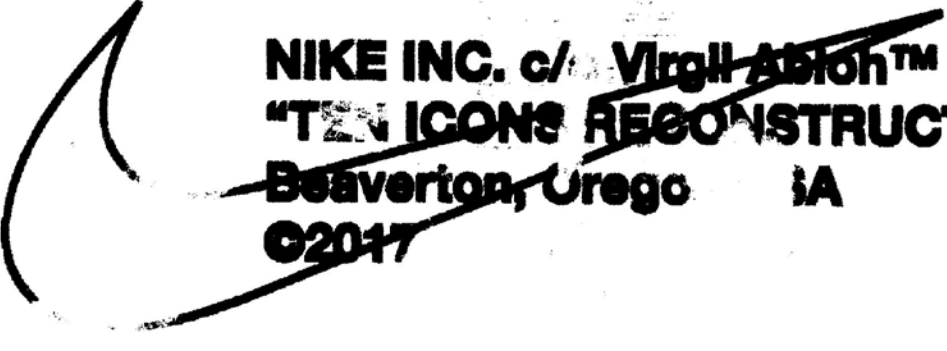
"RISOGRAPH TEST"



 NIKE INC. c/o Virgil Abloh™
"TEN ICONS RECONSTRUCTED"
Beaverton, Oregon USA
©2017

 NIKE INC. c/o Virgil Abloh™
"TEN ICONS RECONSTRUCTED"
Beaverton, Oregon USA
©2017

 NIKE INC. c/o Virgil Abloh™
"TEN ICONS RECONSTRUCTED"
Beaverton, Oregon USA
©2017

 NIKE INC. c/o Virgil Abloh™
"TEN ICONS RECONSTRUCTED"
Beaverton, Oregon USA
©2017







I'm perfectly old to be a millennial, but I'm also forever young and thinking about these idolized objects. So what I wanted to do was add something to the lineage of design, to prove that with this access I can do something that's in line with the great designers that came before.

— Virgil Abloh™



"REVEALING"

There are a few things I wanted to highlight in terms of the design ethos of the shoes.

One practice is reduction and removal. Celebrating the iconography of the shoe without damaging its aesthetic.

The only new space we have left is handmade.

One thing that I notice in my work, I haven't been able to figure out perfectionism. I like errors. I like the expression. I was trying to find a new vocabulary in design by removing panels.

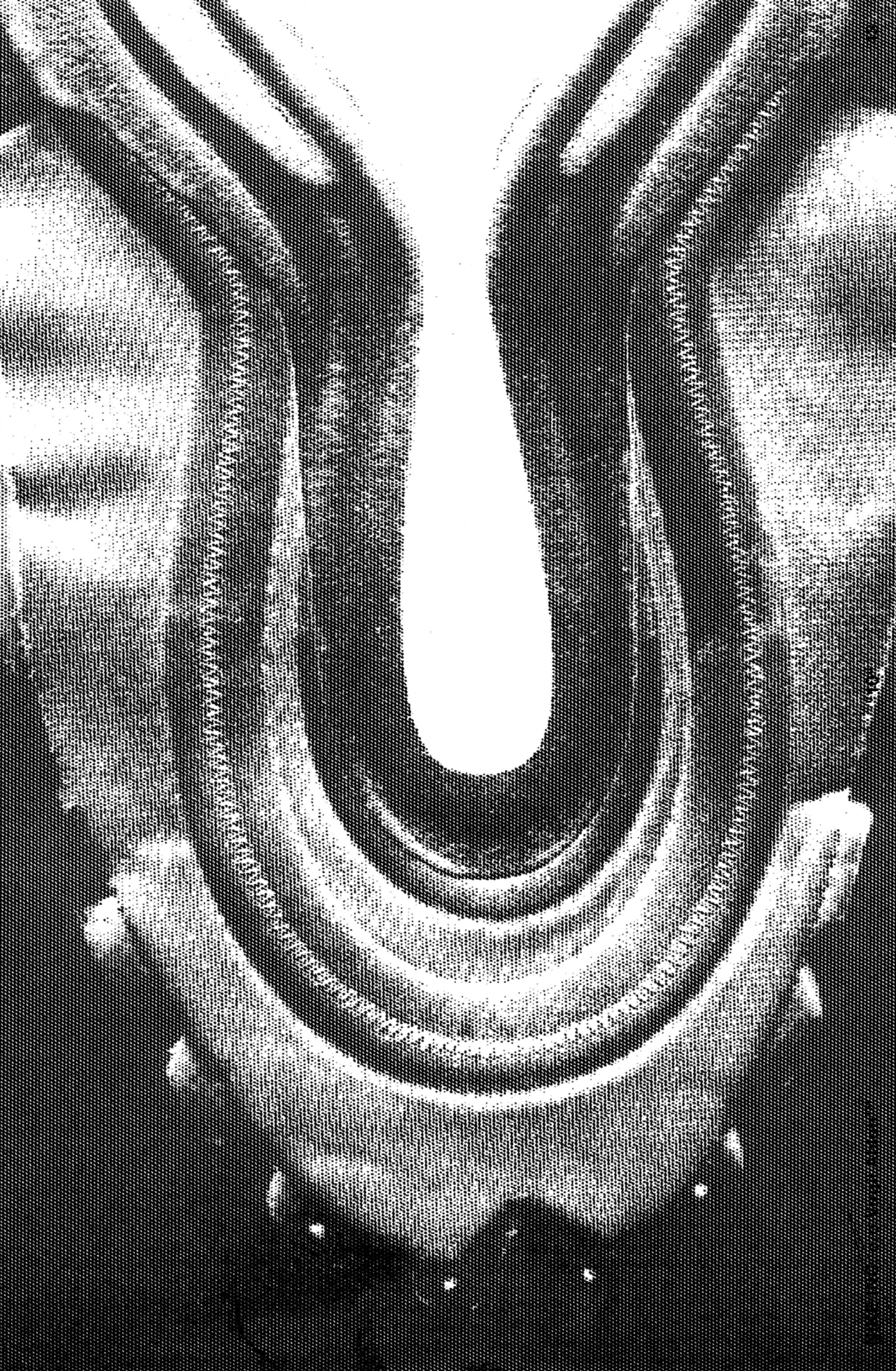
What you're seeing is actually the foam that's underneath every pair of Jordans you've had since you were a kid.

— Virgil Abloh™





**IT'S POTENTIALLY CAREER
SUICIDE, TAKING TEN THINGS
THAT ARE ICONIC AND ADDING
A NEW LENS. — VIRGIL ABLOH™**



When two partners have equal confidence working together, the levels of innovation that occur are unpredictable. That's purely because of an open mind, and a willingness to create. Every aspect of The Ten is a collaboration, from every image you see, to every future activation.







"GHOSTING"

Instead of changing the color, start at the beginning.

These iconic shoes, they each have a silhouette that was predetermined before I approached it. How can I use text in my design language to exemplify that?

We're adding this ghosting effect, a see-through effect for the second five that gives them a transparent outer layer.

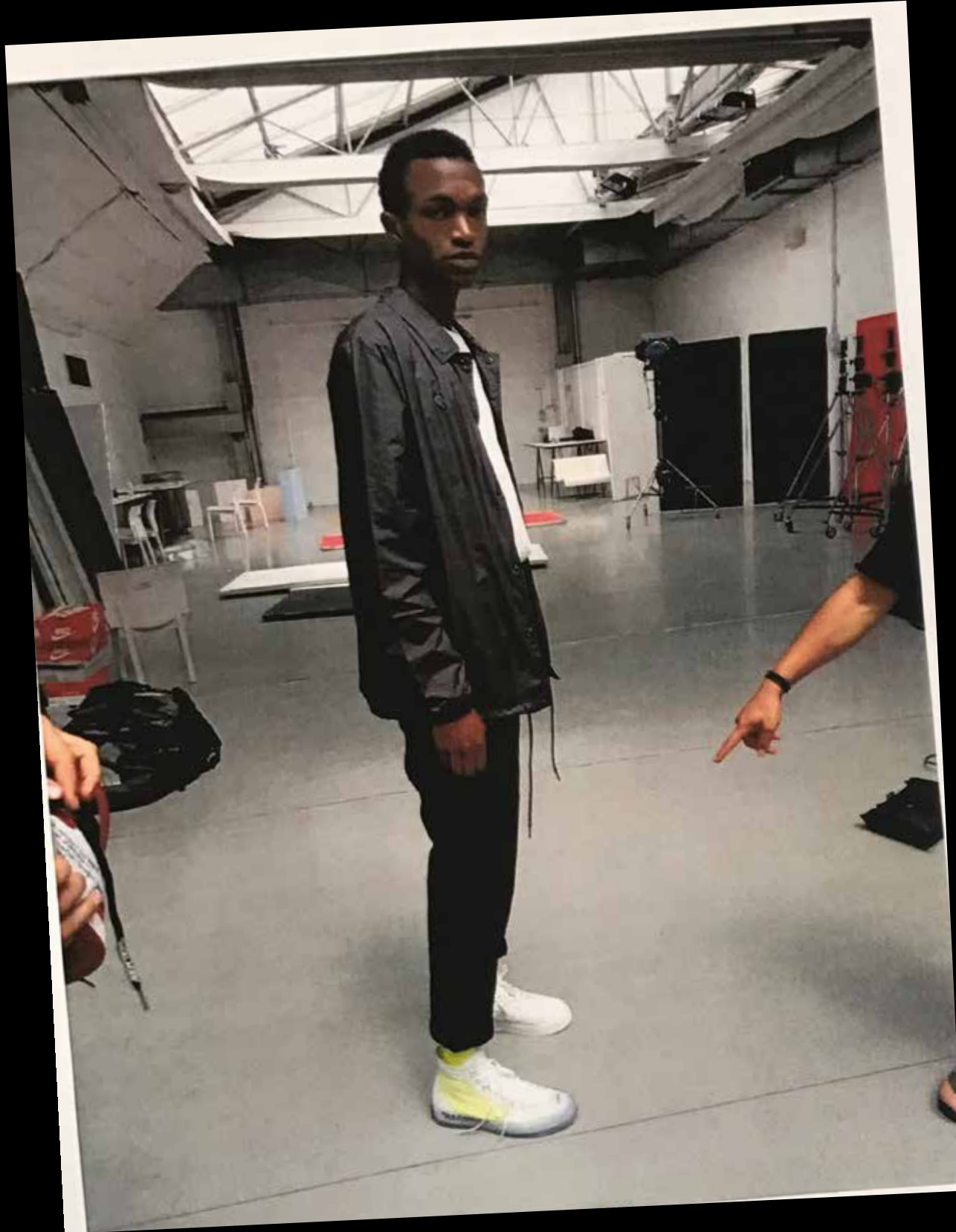
When you expose the shoe, it's a design approach that... it was the only thing left. If you tell some kid off the street that Off-White's doing an Air Force 1, they've seen enough Air Force 1s to say, "Oh it's probably gonna have black and white lines."

I was like, I need to over-deliver, find a credible design language and have a reason for it.

— Virgil Abloh™



"TEST SHOT"



**I THINK THAT WHEN YOU
GROUP TOGETHER THE TEN,
IT HAS SORT OF AN EMOTIVE,
BRUTALIST AESTHETIC,
MIXING AND MATCHING A FEW
DIFFERENT DESIGN CUES.**



"THE TEN"

 The Blazer was the original Nike basketball shoe.

Debuting in 1972, the shoe's design was highlighted by a fat-bellied version of the then unfamiliar Swoosh. Built in either leather or suede, the Blazer's traction and comfort helped turn the brand into a basketball contender, but it was the aesthetic (spurred by that Swoosh) that made the biggest impact. Bold colors caught the attention of crowds, and a new kind of connoisseur at street level. Near-mythical customized editions for high school, college and pro players preempted the world of coveted collaboration, and through Nike retailers on the West Coast, the Blazer became an unofficial skate favorite with that scene's new stars.

Over the decades, the shoe's authenticity was naturally cemented by being included as part of the core Nike SB line and playing a starring role in a new wave of collaborative projects with art world icons.



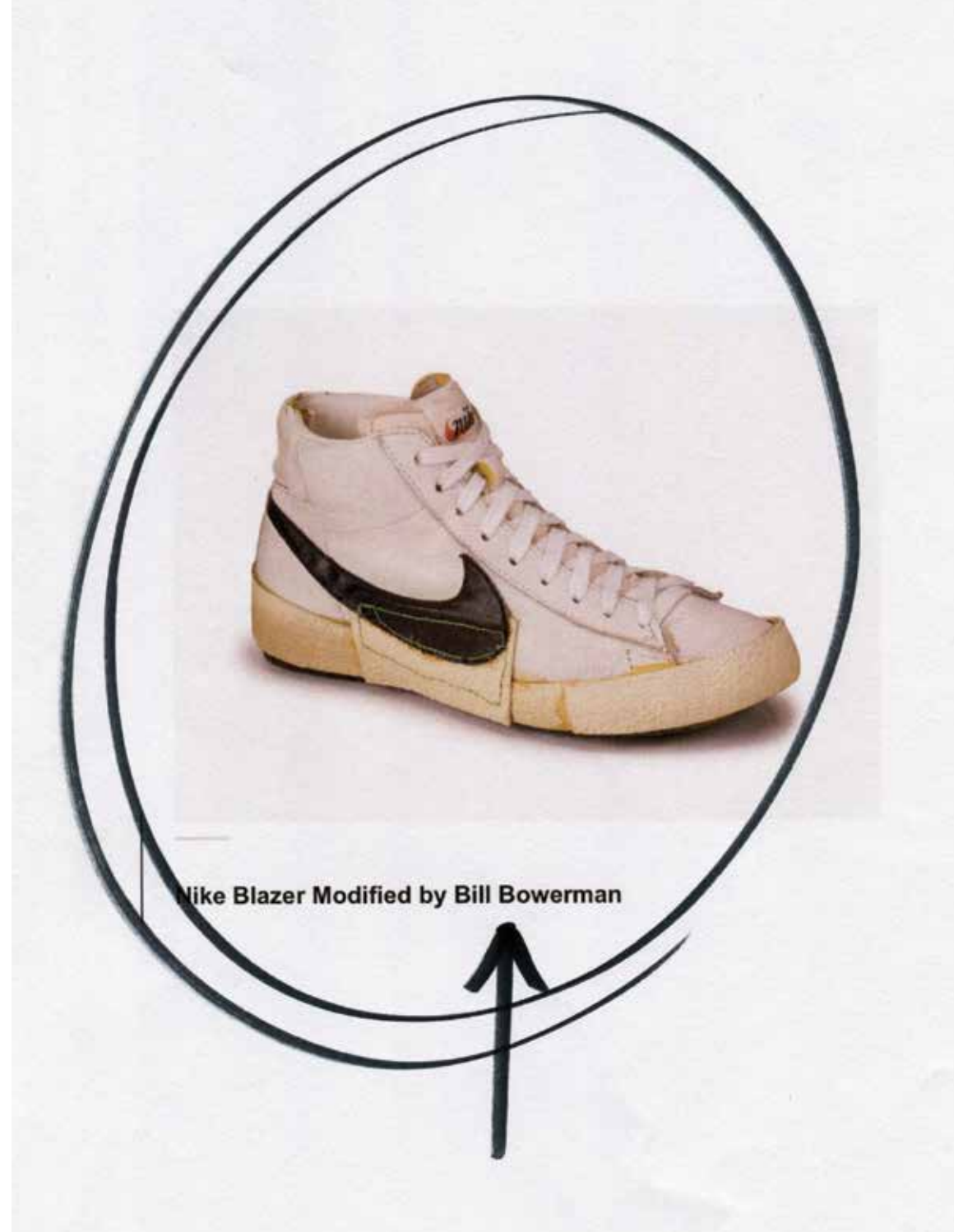
Nike Blazer

Timeless. Influential. Authentic.





**TIMELESS &
AHEAD OF ITS TIME**





People are infatuated with vintage for a reason. It's been washed by culture for so long that it kind of rubs off any sort of trend or hype, and it just becomes this holy spot where you can actually appreciate design.

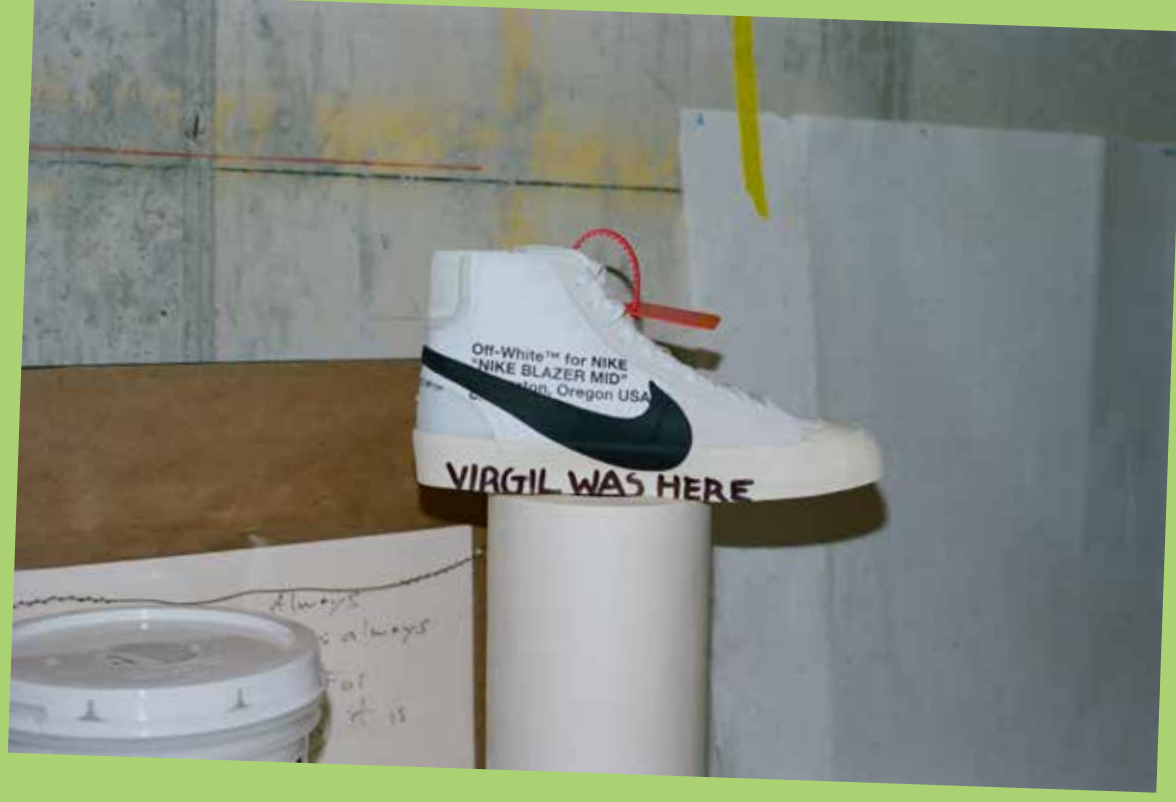
Something that I believe in as well, like to make something interesting, is not about totally reverting the whole thing, it's, like, ten minutes, or, a ten percent twist.

That's why I was enjoying this process, 'cause it's not about being super reductive or being super additive. It's just that ten percent, sort of nudge of moving the Swoosh lower onto the sole, so it keeps the whole design integrity, but it makes it interesting.

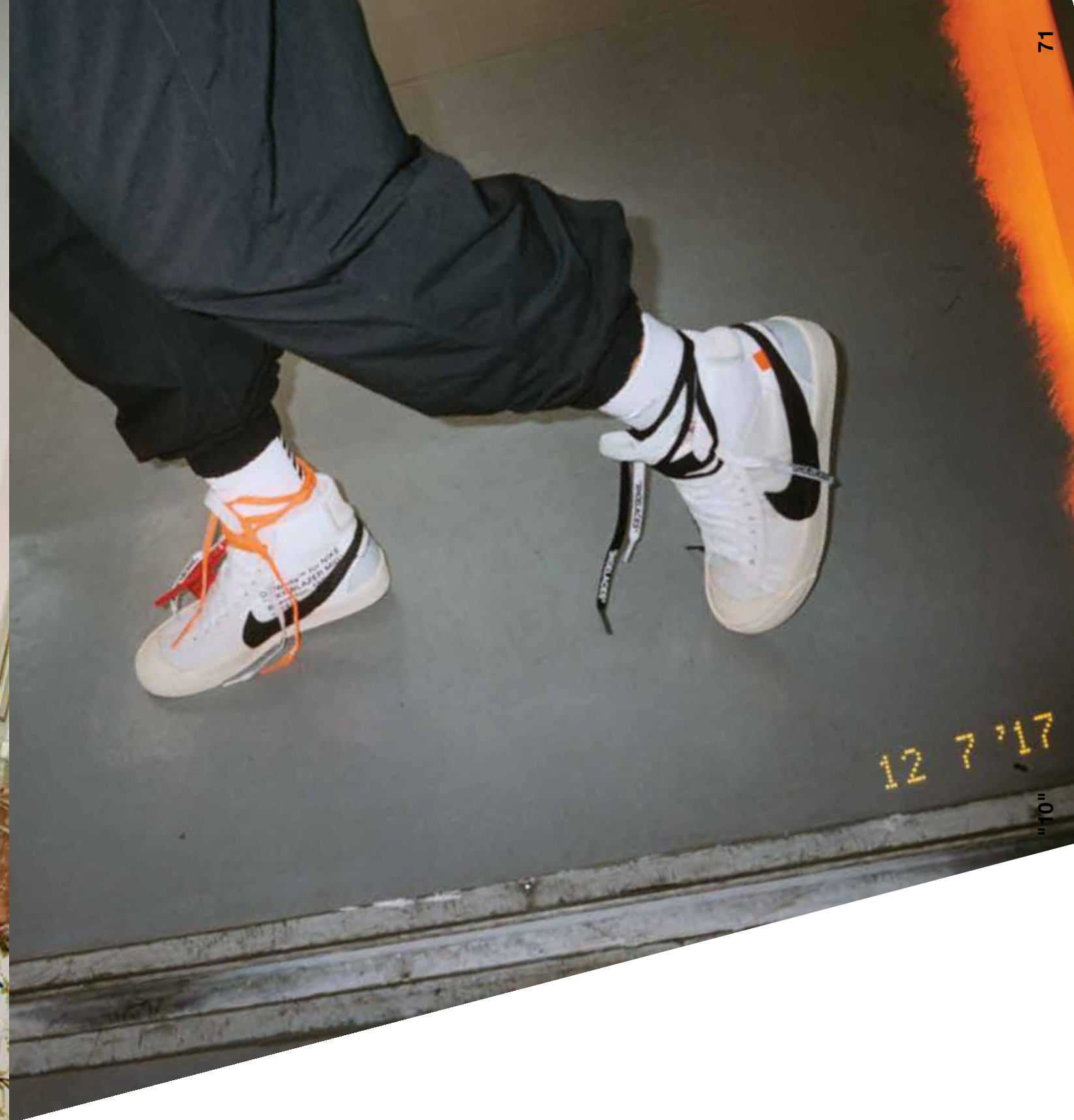
I wanted it to be white, and get dirty. There's a certain inverse relationship with not treating them like they're so precious and can't be worn. It's like here, they're already messed up, enjoy them. I love dirty sneakers. You see my personal pair—I wear them.

— Virgil Abloh™





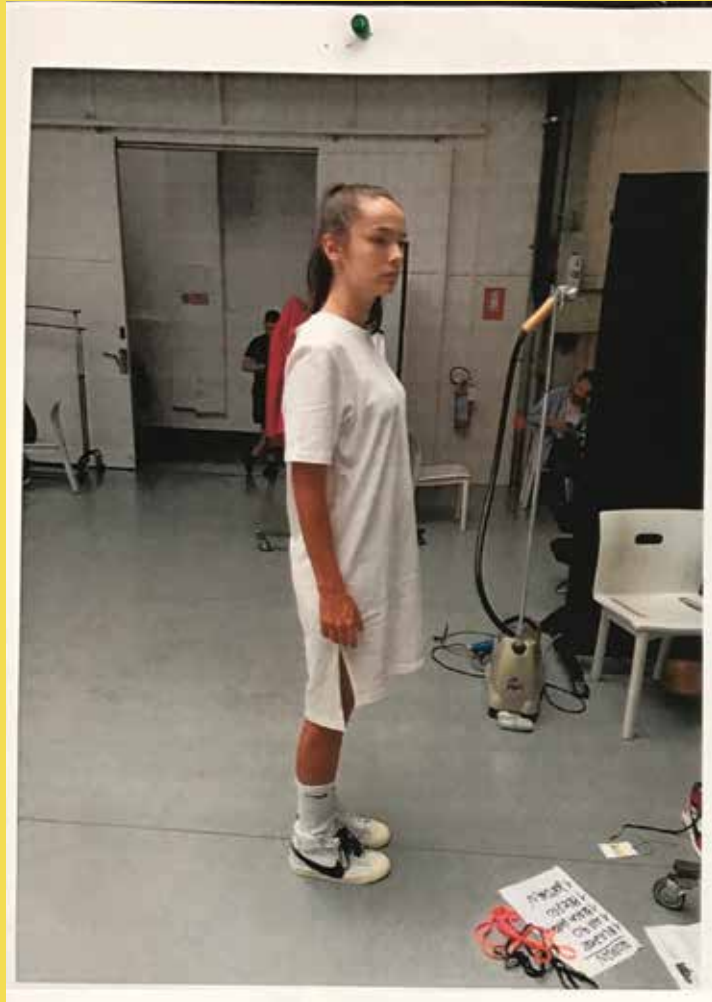
**"Converse Chuck
Taylor, Air Force 1,
React Hyperdunk, Air
Max 97, Zoom Vaporfly."**



"STUDIO"



"TEST SHOTS"







The Air Jordan series has been a no-compromise, shape-shifting dynasty since day one. Created

at rapid speed to prepare for the 1985/86 season, the first chapter of this now iconic shoe was a blockbuster—cut high for support, flexible where it mattered, Nike Air cushioned, and available in an array of makeups and colorways, the Air Jordan I shattered that era's conservative palette of hoops shoes.

But the shock-absorbing technology, padded collar and hard-wearing leather also made it ideal for another kind of airtime: skateboarding. In that space, the shoe inspired a wave of hi-tops for street and vert use. After the shoe was re-released to commemorate Michael Jordan's first retirement in the mid-1990s, a new fan base helped the Air Jordan I take flight again.

Air Jordan I

**Legacy.
Grail.
Flight.**



PREPARED FOR TAKEOFF



EXIT





"TEST SHOT"



"10"

What's under the shoe that changed our lives?
I'm from Chicago. Michael Jordan was our basketball player. To me he's like a superhero, he's like Superman in real life. Michael Jordan literally would just put on a basketball uniform as a person and transform into this larger-than-life character. But it's the shoes that were sort of like his cape.

For me to be able to re-approach that iconic shoe is too surreal. There's a cultural relevance, and I was conscious of the history. So, how do you give it new life without shaking it off its foundation? Which is a really hard design task. It's so iconic that if you do it in another colorway, like, you immediately take the energy away. So, for me, it was about being true to the colorway. How could I make you look at that with fresh eyes? That became about using reductive design instead of additive design.

Nike is such a premier company in how it makes its product and the ethos behind it, that the products are perfect. Even the retro products come out perfect. I wanted to sort of rough them up, then put them back on a Nike assembly line and have them come back out feeling handmade. So, what I was doing was taking an X-ACTO knife and cutting away whole panels, or taking the original Swoosh, picking off the whole thing, and then reapplying another Swoosh that's of a different size. Finding my vocabulary in design is purely emotional, less about trying to find perfection. The memory of these shoes becomes important. A little bit of, close your eyes and draw what you think you've known, then you notice that it's a little bit off.

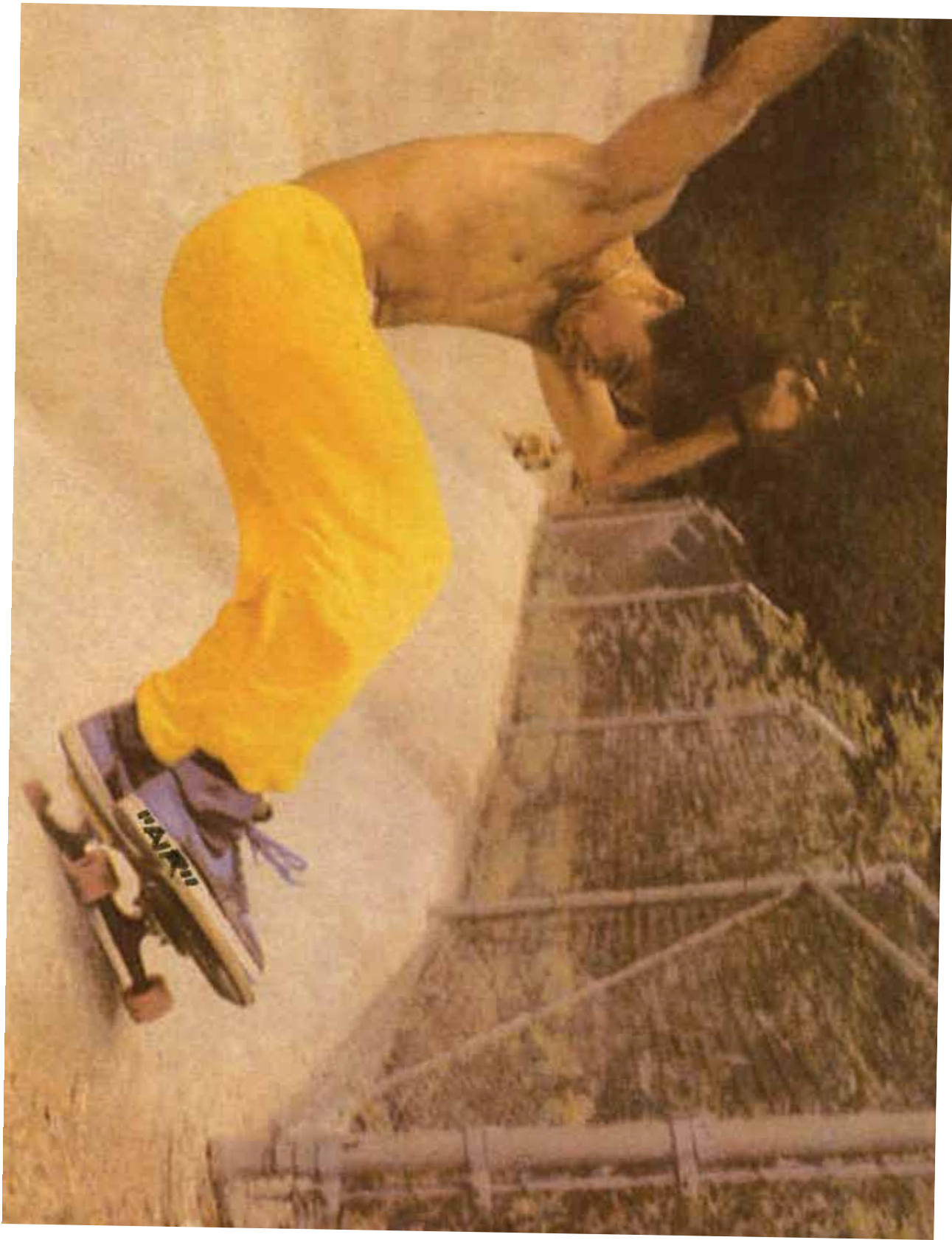
— Virgil Abloh™



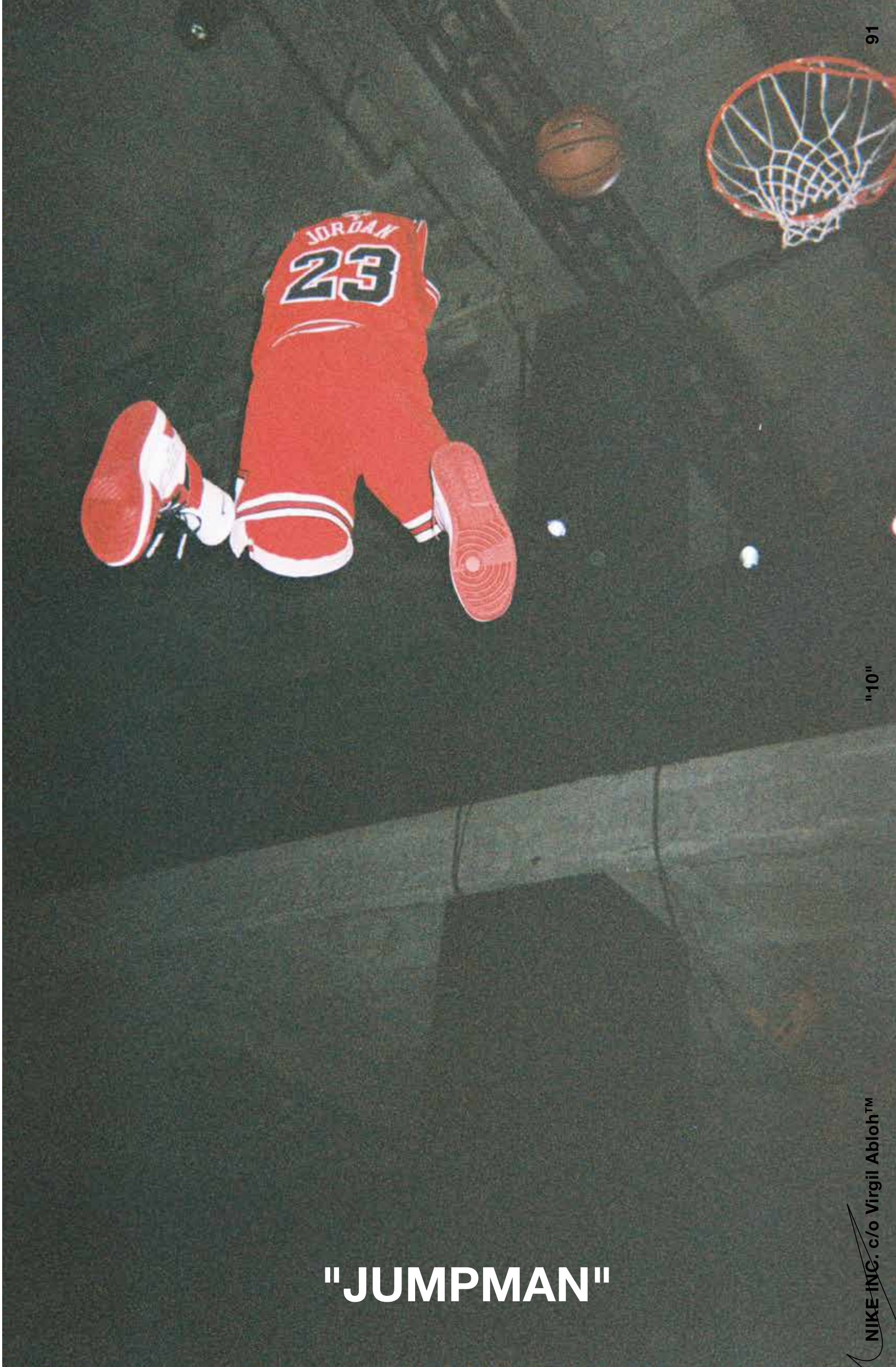




"SELF-PORTRAIT"



"JUMPMAN"



**"To me
Jordan is like
a superhero,**

**he's like
Superman
in real
life."**



"OFF CAMPUS"





Visible Air technology became a phenomenon in 1987. By the time the Nike Air Max 90 came along, veteran innovator and Nike designer Tinker Hatfield (the man responsible for the phenomenon) was aiming to push the idea further. He focused on making it more: more Nike Air cushioning through a bigger Air unit; more flexibility through forefoot grooves; more room for color through textured panels on the upper; more fit options through multi-port lace holes; and more color options than the running world had ever seen, including bold infrareds and laser-like blues that popped on the streets like nothing before. All this more was not to be mistaken for excess, though. This shoe weighed less than its predecessors.

On the East Coast, the Air Max 90 perfectly captured a stylistic moment in time, while in its leather form, the shoe became synonymous with the militancy of West Coast rap. In Europe, the silhouette resonated with rude boys, rude girls and ravers.

When the Air Max 90 made a grand return in the early 2000s, it became standard issue across several more subcultures, cementing its iconic status.

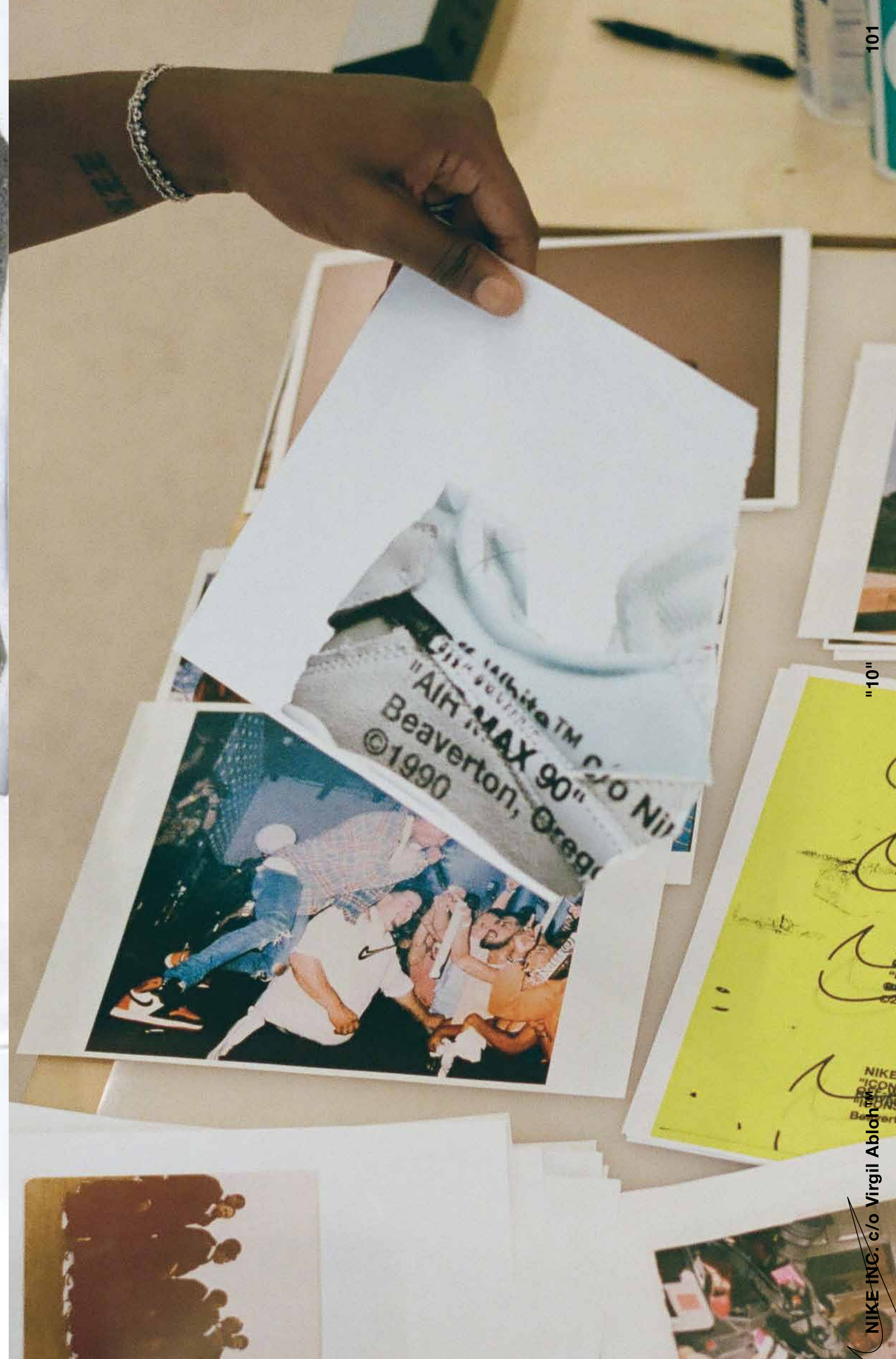
Nike Air Max 90

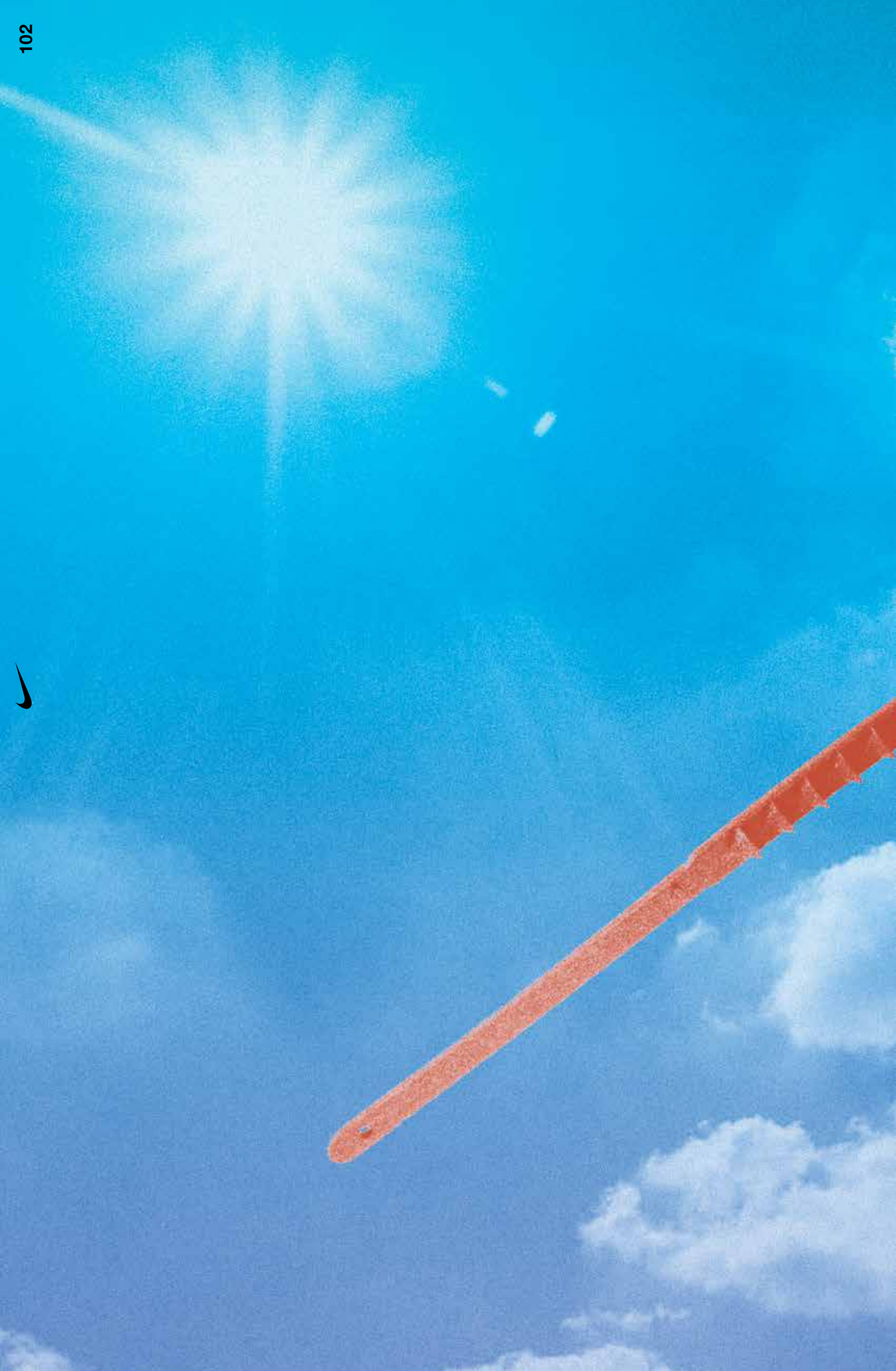
More.
Elevation.
Music.





"DNA"





"...when you cut things, it releases energy; it gives you a window into what the maker sees."

I went heavy with the X-ACTO knife... to cut away edges so you knew they were foam underneath.

What I've realized from this process is different shoes mean something different in different regions of the world. I had cousins who lived in the UK, in a city where this shoe was a classic—like, almost what a Jordan was to a Chicago kid.

That's why I'm interested in design, period—the niche culture that gets embedded in the product. When it came to this shoe, it was about not thinking of myself, but thinking about what the shoes represented to UK culture, then bringing my design sensibility to give it a new life.

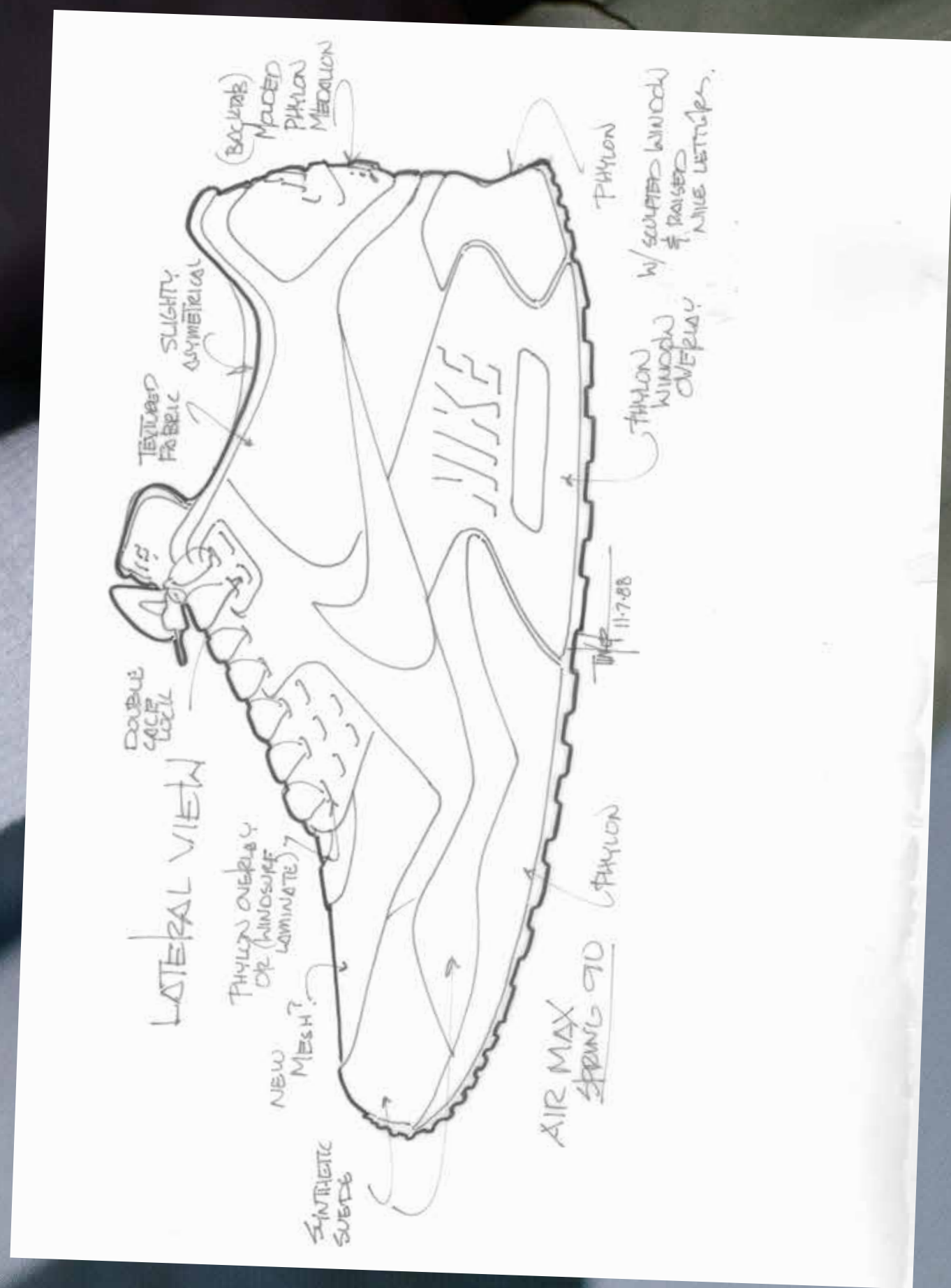
What I found is when you cut things, it releases energy; it gives you a window into what the maker sees. What you're seeing is under every Air Max 90 you've ever had, you just didn't know it was there. It's like an X-ray in real time.

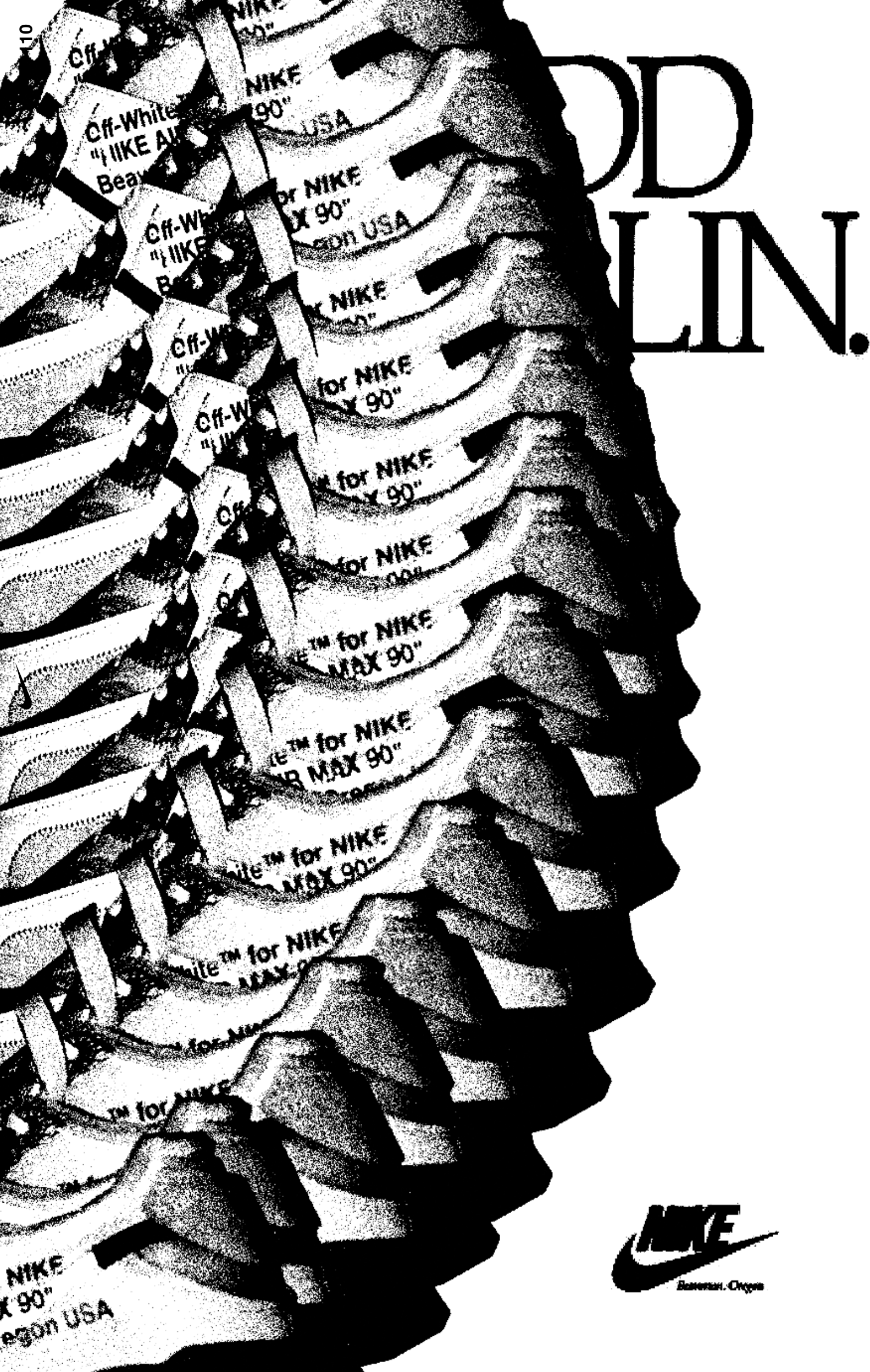
All this padding is normally what's underneath, and then we've put a skin over it to protect it. Having all these layers be raw edge, or having the stitch line removed, in my mind, is one part aesthetic and one part giving a view of the technological innovation on the part of Nike that goes into these iconic shoes.

— Virgil Abloh™



SHOW THE WORLD MORE





"TEST SHOT"



NO Socks



Nike Air Presto

Reductive. Streamlined. Effortless.



Released in 2000, this shoe led a new creative vanguard.

Following reductionist principles, the Nike Air Presto's lead designer, Tobie Hatfield, carved out a section of the collar to relieve tension, freeing the foot, and employed a brand-new seamless stretch mesh along with minimal yet effective cage elements. This led not only to a whole new build for a running shoe, but also a fresh perspective on sizing—XS—XXL, just like a T-shirt.

An unforgettable use of color and regional makeups—including special editions created as part of the co.jp, Japan-only release program—helped the shoe gain a cult following in the age of Internet culture and streetwear's new wave.







"This started off with an Air Max 90, cutting it open, turning it inside out, and jamming it into the Presto cage."



I was born in an era when rock and roll and rap music were mixing. My friends and I were skaters, so we were just wearing graphic T-shirts, we were wearing jeans. The style within sport was sort of how I learned fashion. For me it's about how can you effortlessly represent yourself? And that's through your clothing. It's not so much about brands. My ethos isn't, like, wear Off-White; it's more like, celebrate everyday clothes.

The clothing that I make is a study of normal things that are offered with a twist. So, in translating this design, you can tell the shoe is very reactionary about what already exists. The Presto you could buy for years—the shoe that I wore in high school—my idea was to, like, sort of offer a Mad Max version that almost seems like you wouldn't find it in a store; you would find it in an artist's studio.

That's where the emotional part of these shoes [comes in], especially the Presto. I used this cage, started cutting it up, and then jammed them back in the cage, and that's where the Swoosh is being sort of intersected back in the shoe, exposing the foam and adding another tongue. Two tongues, just to give it a different proportion.

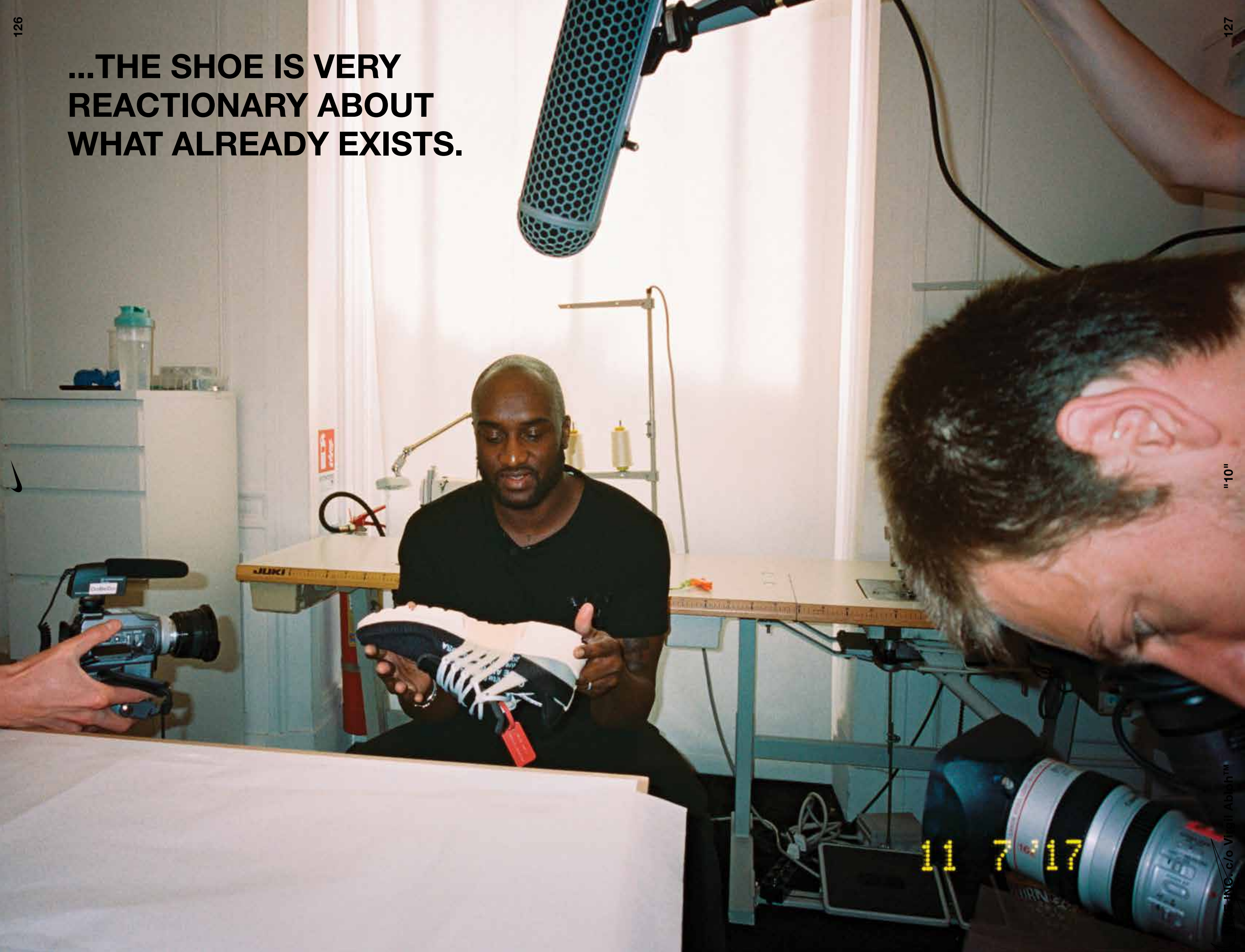
— Virgil Abloh™



"OFF CAMPUS"



...THE SHOE IS VERY
REACTIONARY ABOUT
WHAT ALREADY EXISTS.





"TEST SHOT"



Since the Nike Air Max debuted more than 30 years ago, its upgrades have strived to create the definitive symbiosis between the upper and its famed see-through Air Sole. Removing the barrier between the two has been a long time coming, and with the new molded sole unit eliminating the midsole completely, the Air VaporMax lets the wearer feel and flex like never before. An instant phenomenon, it embodies a cultural

Nike
Air

VaporMax

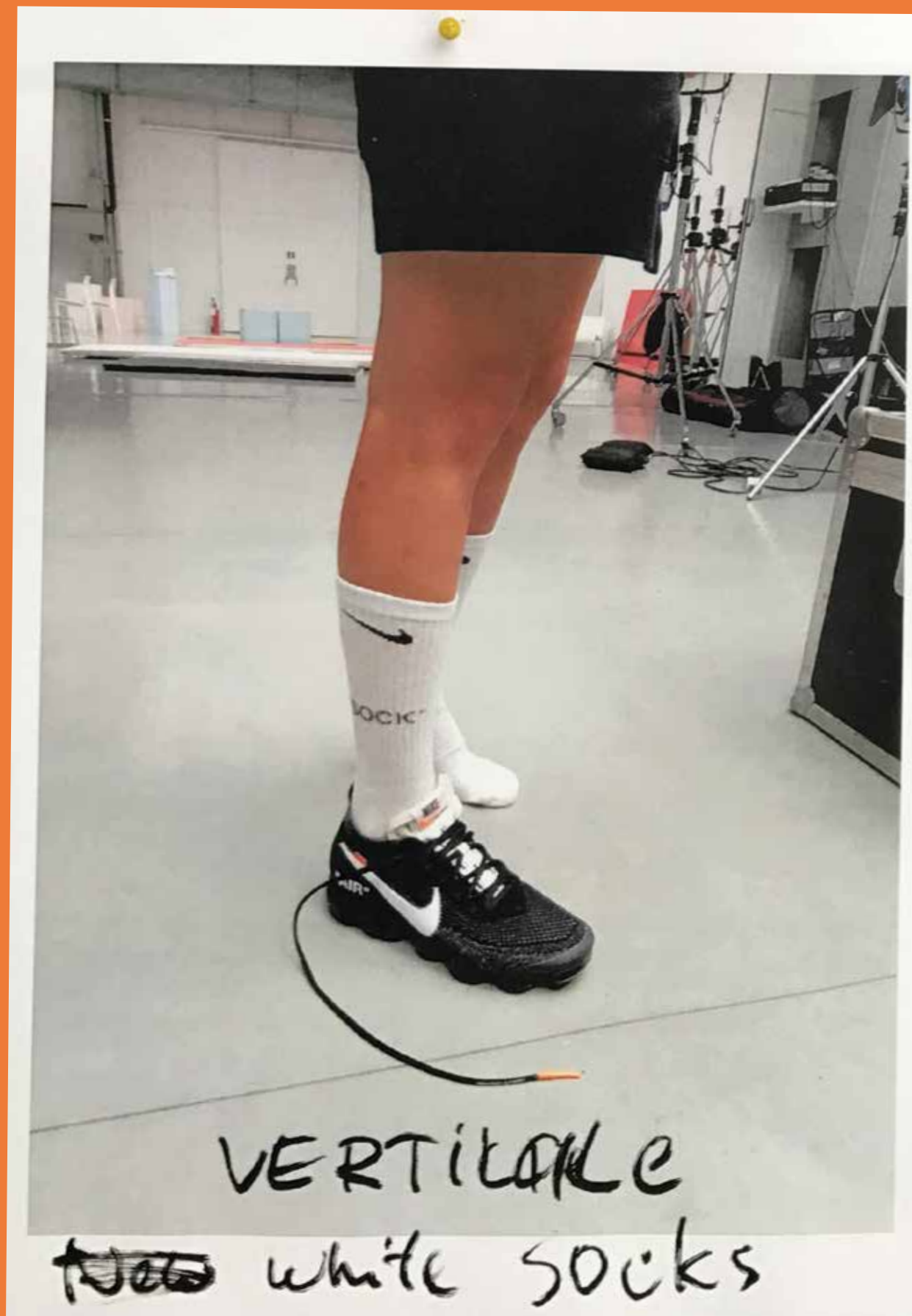


Air.
Phenom.
Future.

crossroads between high fashion, progressive tech looks, an emphasis on exercise, and the baseline need for wearable comfort.

In the current milieu, style needs to perform rather than offer passive aesthetics, and the Nike Air VaporMax hits all the high notes—it's as clean on a Sunday jog as it is under the lights of a Paris runway.





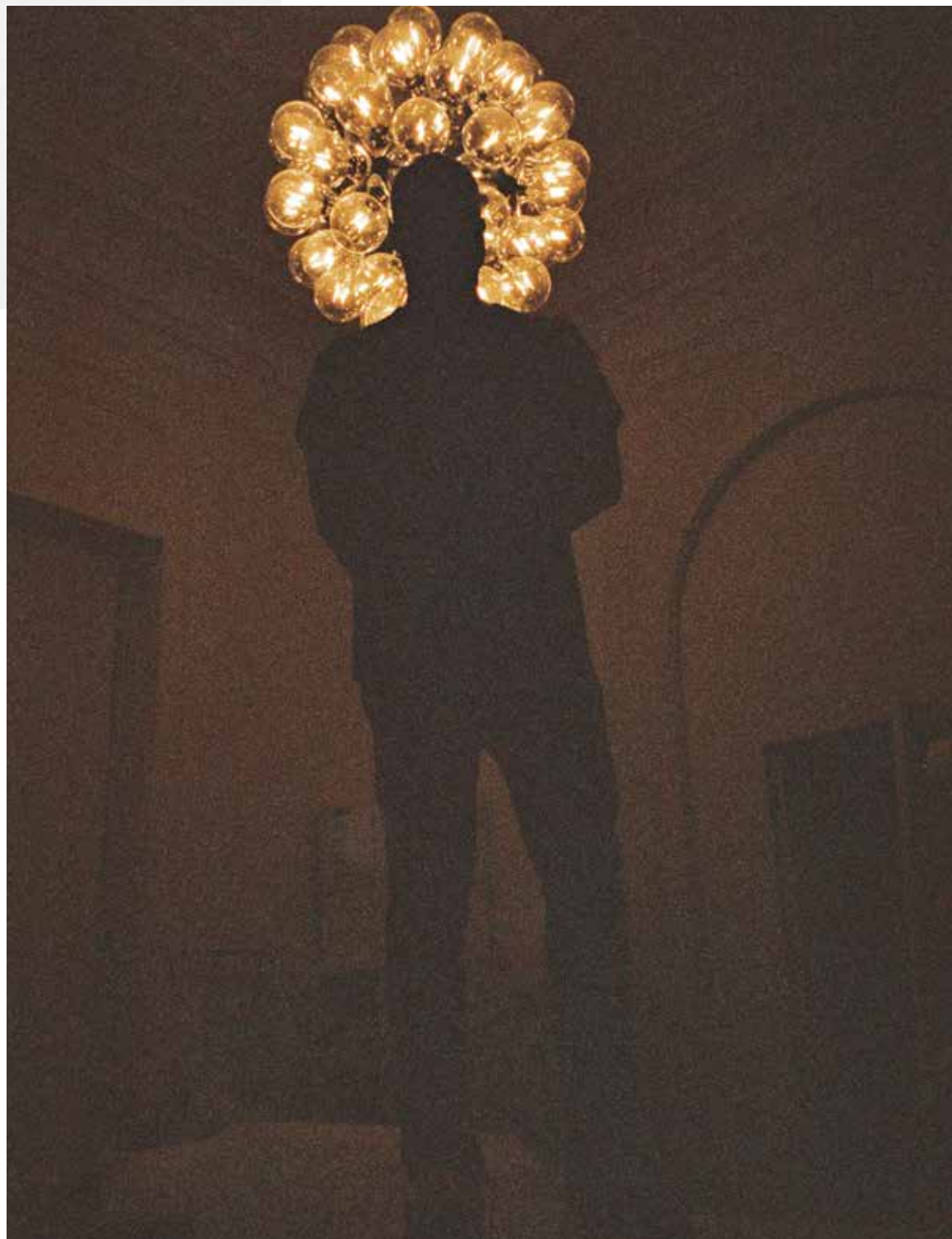
"TEST SHOT"



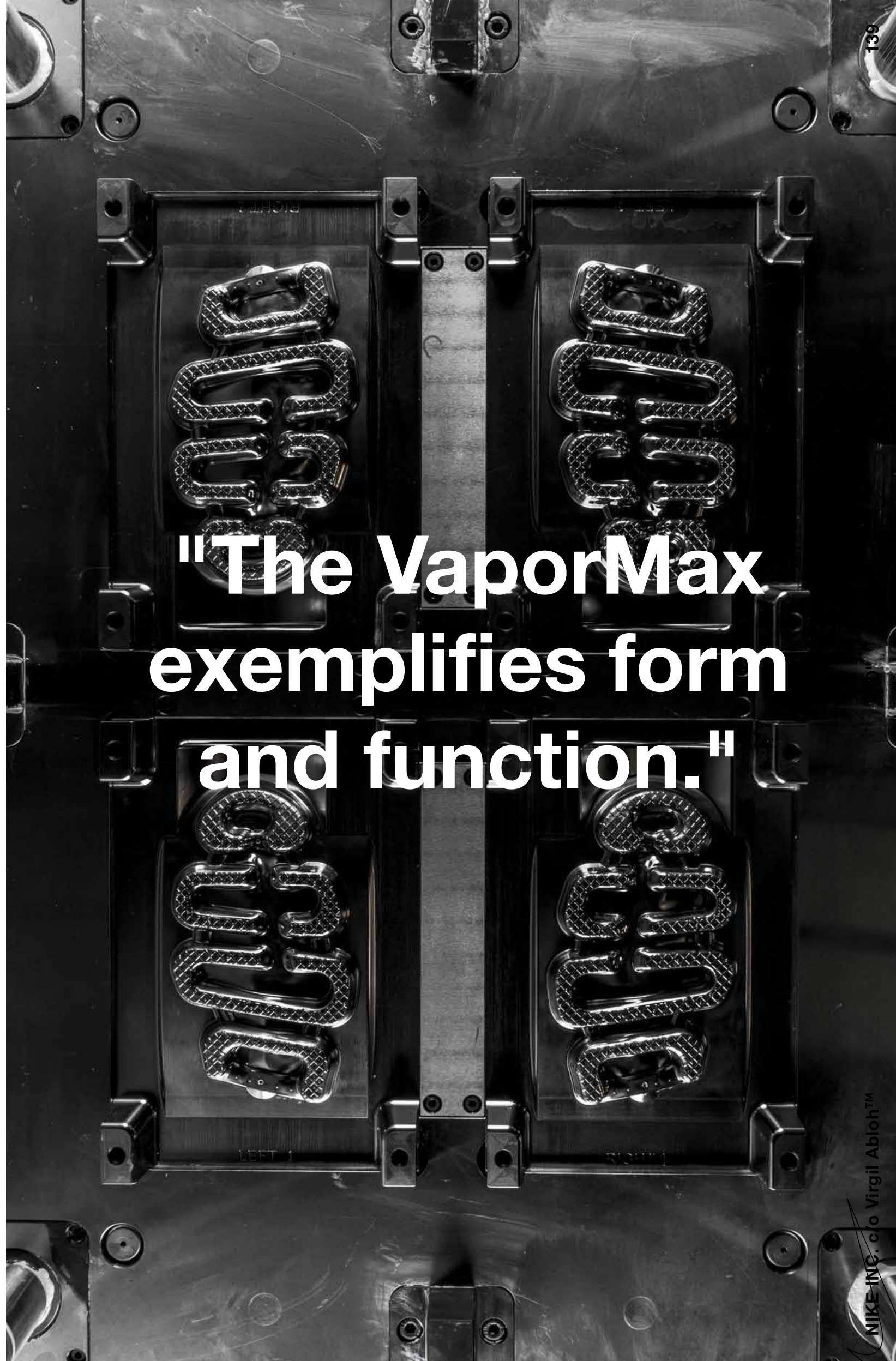
A NEW STANDARD OF AIR



DIY
Vapor Max



"The VaporMax
exemplifies form
and function."





"LEFT IT TO THE AIR"

This felt like I was caught in a tornado. I didn't know what was coming out.

The VaporMax exemplifies form and function in a new reality. To me, it's a new form which is illustrating a classic function—flexibility of the sole, the ability to provide cushioning.

How I understand sneaker design is actually by making them. I fell in love with the fact that Nikes were originally cobbled-together shoes that were based on running performance, very much cut and paste, which is obviously the tool that I use the most.

This shoe is true Nike DNA. I took a perforated tongue from one of the earliest running shoes and stuck it on the latest Air. What I felt was that almost the oldest Nike visual language, this tongue, had the same sort of ethos behind the original running shoes, but then the chassis of the VaporMax was something that hadn't been out by the time I designed it. So, it's a literal crash of old and new. But, also, this is a sneaker language that everyone can understand. The shoes you had in kindergarten had a foam tongue, but everything else is so far in the future.

I wanted to draw a line from the very first running shoe to the shoe that hadn't been released yet. I picture a Wright Brothers plane all the way to the latest fighter jet. I'm using shoes to represent that. That was enough of a design for me.

— Virgil Abloh™



21.07.17



Converse Chuck Taylor

Original. Defiant. The signature.

Since then, the All Star has represented both team uniformity and a rebel attitude; the shoe of choice for misfits, cool kids, crews, rivals, enemies, rockers, punks, rappers, and skaters.

When the Converse All Star debuted more than 100 years ago, the blueprint of athletic performance footwear (written in canvas and rubber) was set. This was innovation: early 20th-century style. Defying age or gender, the shoe's appeal exploded in the 1970s and 1980s when bold new colors and patterns were introduced.





The Chuck Taylor, it's been washed by culture, so you're just seeing a sneaker; that's the only thing that you're looking at. You see an icon—it's been worn by so many iconic figures. It's like almost all the topics that we've talked about with other shoes exist in that shoe, which makes it unique.

But more so, what I think needs to be celebrated about the idea of The Ten project as a whole, and why I think Nike is very forward, is that it's a company that looks at all the companies in its portfolio and pops them into one project.

The Chuck Taylor is obviously a Converse shoe and I was allowed to re-approach it. In the spirit of Duchamp, my ideas on this one were probably the most extreme. The goal was to put a Swoosh on a Chuck Taylor, which is sort of like a figurative dream project.

Of course there were limitations, but we found a sweet spot. What I've done as a signature placement across the shoes is put the Nike woven label on the side of the tongue. For the Chuck Taylor, we figuratively placed it. Since it can't technically be there, I cut it, so it's removed, but the remnants of it give an impression.

I also wanted to keep it true to an all-white canvas, but instead we used a see-through fabric, so you can take a look at an X-ray version. The sole is, like, almost see-through, the upper is pretty much mesh, but it's still a white Chuck Taylor.

— Virgil Abloh™





ULTIMATE EXPRESSION



"...we
used
a see-
through
fabric,

so you
can take
a look at
an X-ray
version."



Nike Air Force 1

Initial bragging rights came from making customs, sometimes with luxury fabrics, proving the shoe's capacity as an open-source experiment in expression. Thousands of official and unofficial colorways later, the Air Force 1 remains an all-time great.

**Expressive. Competitive.
Culture-defining.**

The first Nike Air basketball shoe, the Air Force 1, became a cultural force the tried-and-true way: by word of mouth. Debuting in 1982 as a hi-top and followed by a low-cut edition shortly afterward, the Air Force 1 was the product of years of hard work for designer Bruce Kilgore and his team at Nike. It introduced a new Air unit created for the court, and tactically placed concentric circles on the outsole, effectively redefining basketball performance. Then, when it almost left the market entirely, a handful of retailers in Baltimore argued for the silhouette's survival. In doing so, they cemented it as an icon.





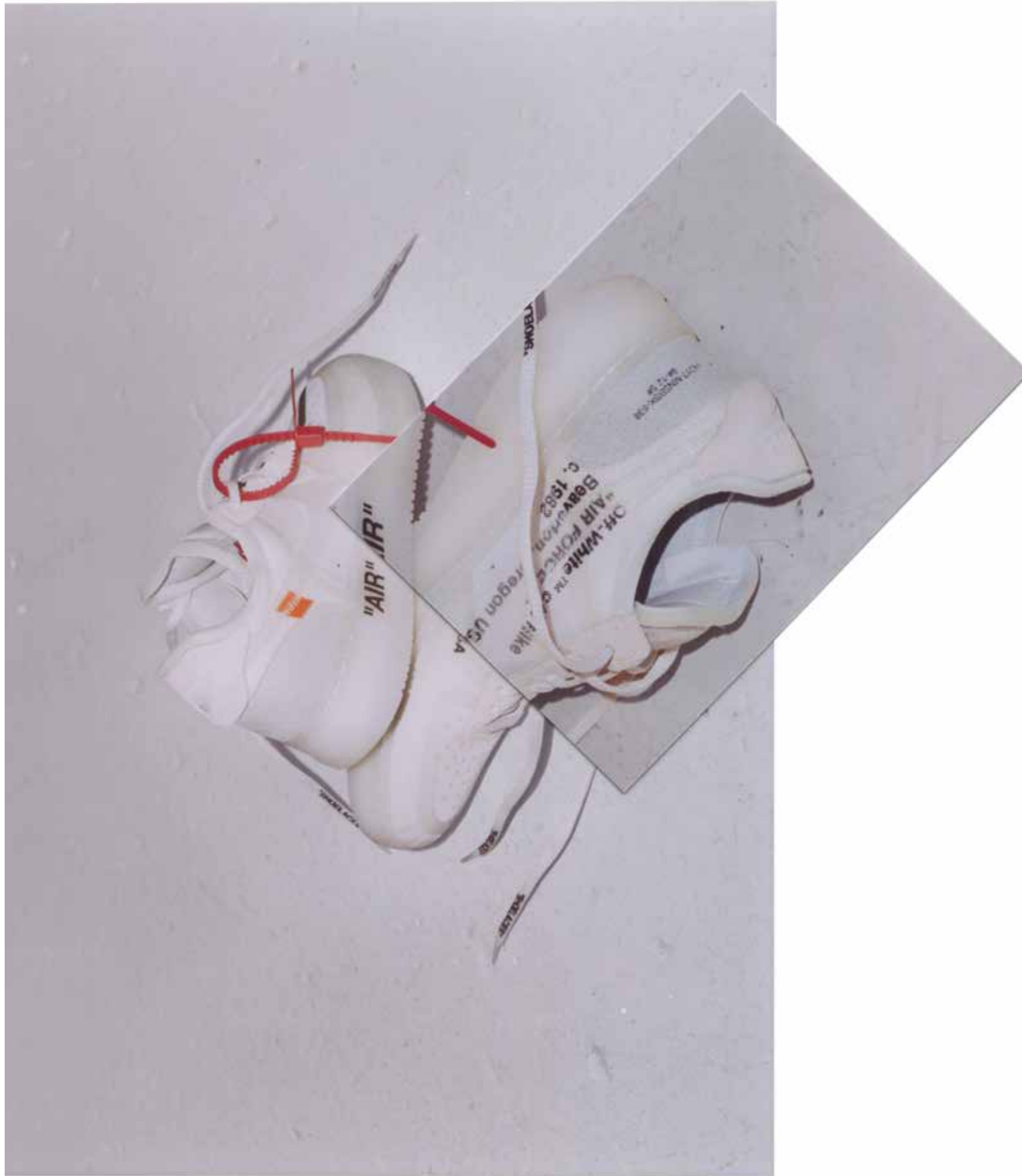


"RISOGRAPH"





**BORN ON
THE COURT.
MADE BY
THE CITY.**



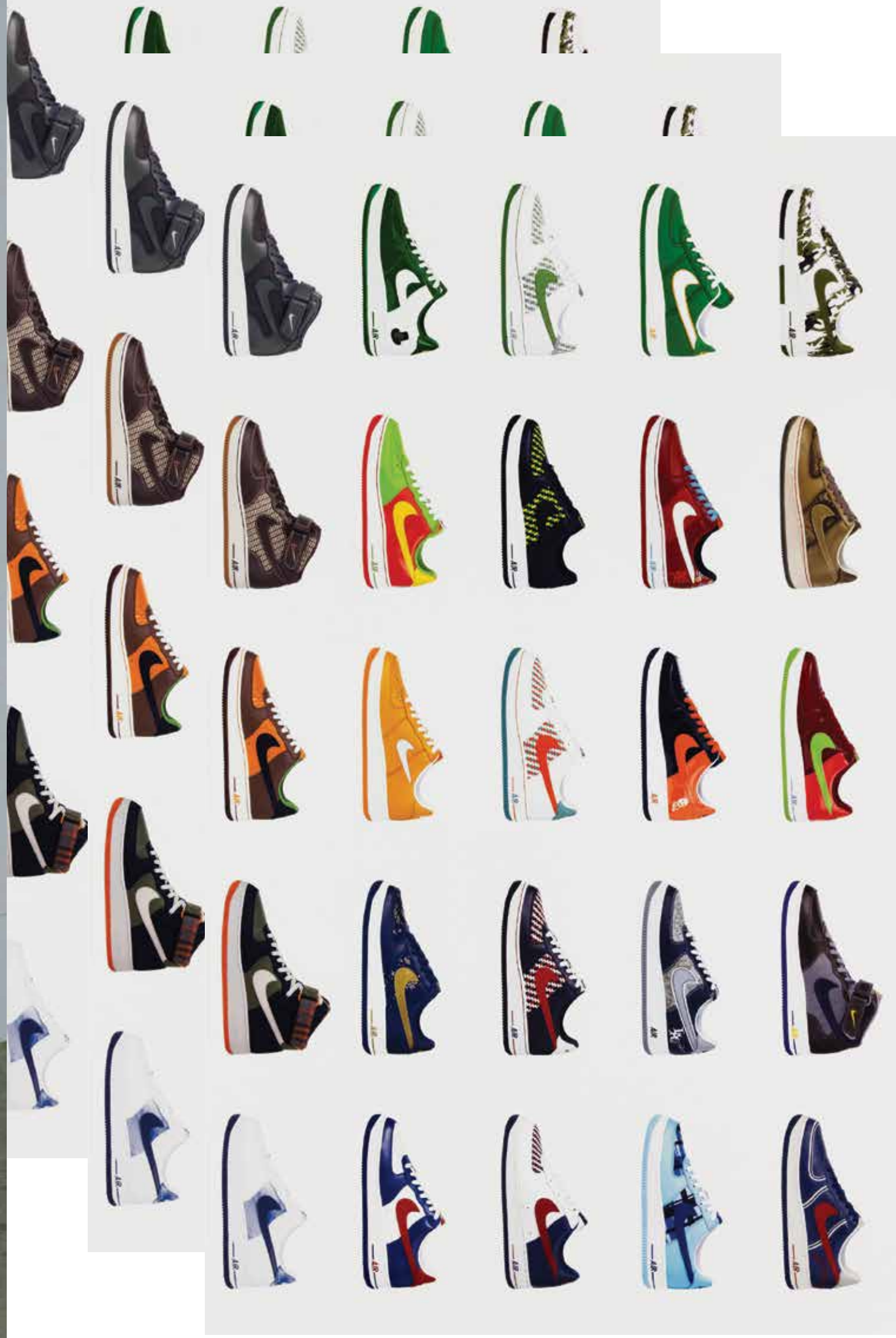
The Air Force 1 is a very New York shoe, and the crew of kids I came up with were Kanye West and Don C. Don C is an important figure in sneaker culture—he was an early collector in a modern era, and such a fan of sports in general that he was a style icon.

There was this moment when Kanye and Don were going to New York City to try and make this career that was, like, uncertain. In New York at the time, in hip-hop, the foundation of it is this shoe, the Air Force 1, the Uptown. It doesn't get more hip-hop in New York City than a white-on-white Air Force 1. But my friends were charting this new history. We're from Chicago, we still wear Jordans, and I remember them telling stories of being in the studios—this was before the idea of wearing retro, you didn't wear old sneakers; usually you wore things that were new, like, oh, these new sneakers just came out, we're gonna wear those. Don C and Kanye were like, no, we're still wearing Jordans we bought, and at that time there was no retro—we bought enough pairs to last us.

Also in hip-hop you don't wear dirty sneakers. That's impossible. Jay-Z made it known, a sneaker a day, white on white; if it got a scuff, switch shoes. So, imagine my friends are coming to New York wearing brand-new Jordans, but then also getting made fun of, like, look at these guys wearing old sneakers.

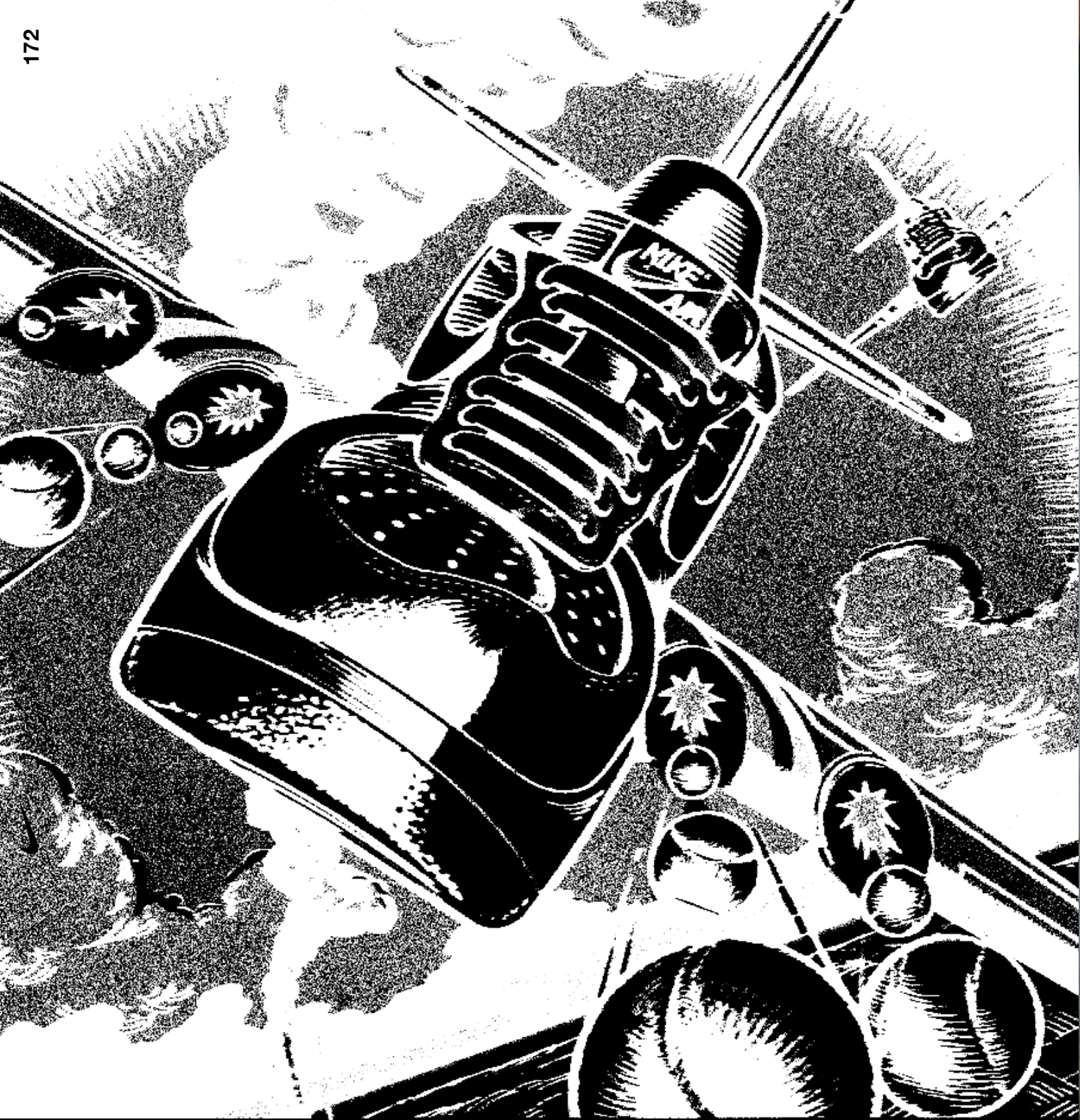
Again, with this one I wanted to do, like, a hyper version of what we've been doing, which is to completely remove everything almost down to the padding. So it's even more reductive than this, but it's still technically a white Air Force 1; still a pillar of culture. In a way, it's almost the most experimental one. The shoe is having a resurgence and a lot of prominence now, so I wanted to do something that was as far from a standard pair as possible.

— Virgil Abloh™



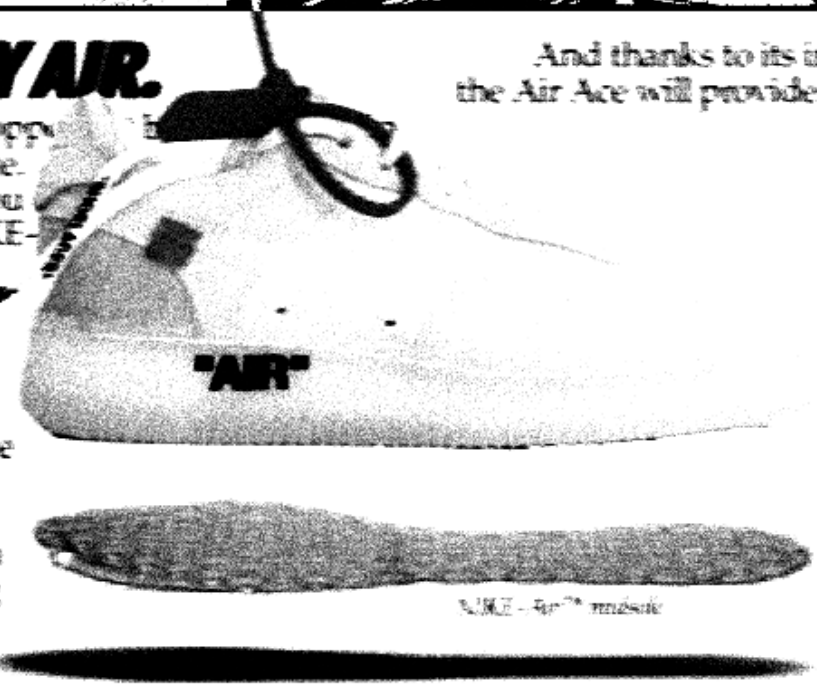
**"In New York at the
time, in hip-hop,**

**the
foundation
of it is this
shoe, the
Air Force
1, the
Uptown."**



SION BY AIR.

...t to catch your oppo...
...ew Nike Air Ace.
...actually save you
...secret? The NIKE-
...No other tennis
...it. Which may
...why no oth-
...cushion, as
...ashion as long,
...use of its unique
...reduce shock to
...des and joints.
...ce will send you
...o those grueling
...uels with an
...st of energy.



And thanks to its innovative outsole design,
the Air Ace will provide excellent traction in any
direction. Yet, the concentric
circle design lets you pivot
with minimal stress to the
ankle, knee and hip joints.
Plus, this is a shoe that
endures. The outsole is
made from a special high-
density polyurethane that
gives better wear—even
when the court tempera-
tures and action heat up.
The Nike Air Ace.
Not just a
shoe. An
adventure.



VIRGIL ABLOH

The Nike Hyperdunk series was built on the next generation of greatness.

In summer 2008, the original iteration introduced Flywire and Lunar cushioning, drawing from the past and the future to land a brand-new look for basketball.

Initially endorsed by Kobe Bryant, each successive Hyperdunk design has been fronted by a player poised for superstardom—the latest debuted on the feet of defensive stalwart Draymond Green.

Nike



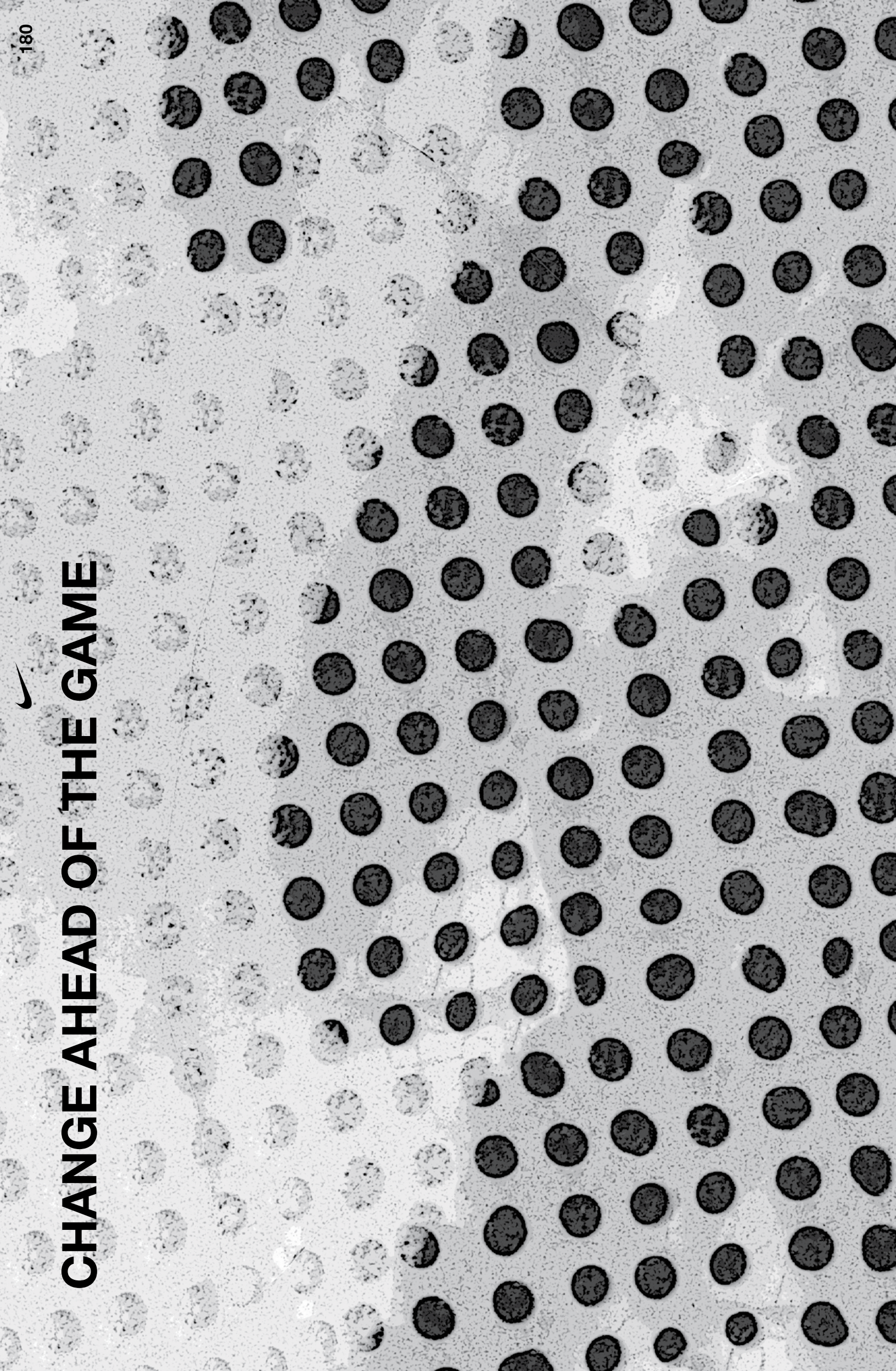
React Hyperdunk

**Energy.
Impact.
Innovation.**

"10"

The Nike React Hyperdunk Flyknit is, like its predecessors, a pure expression of the game. The shoe channels the spirit of classic, progressive performance, and with its clean top-line, is a potential future classic.





CHANGE AHEAD OF THE GAME



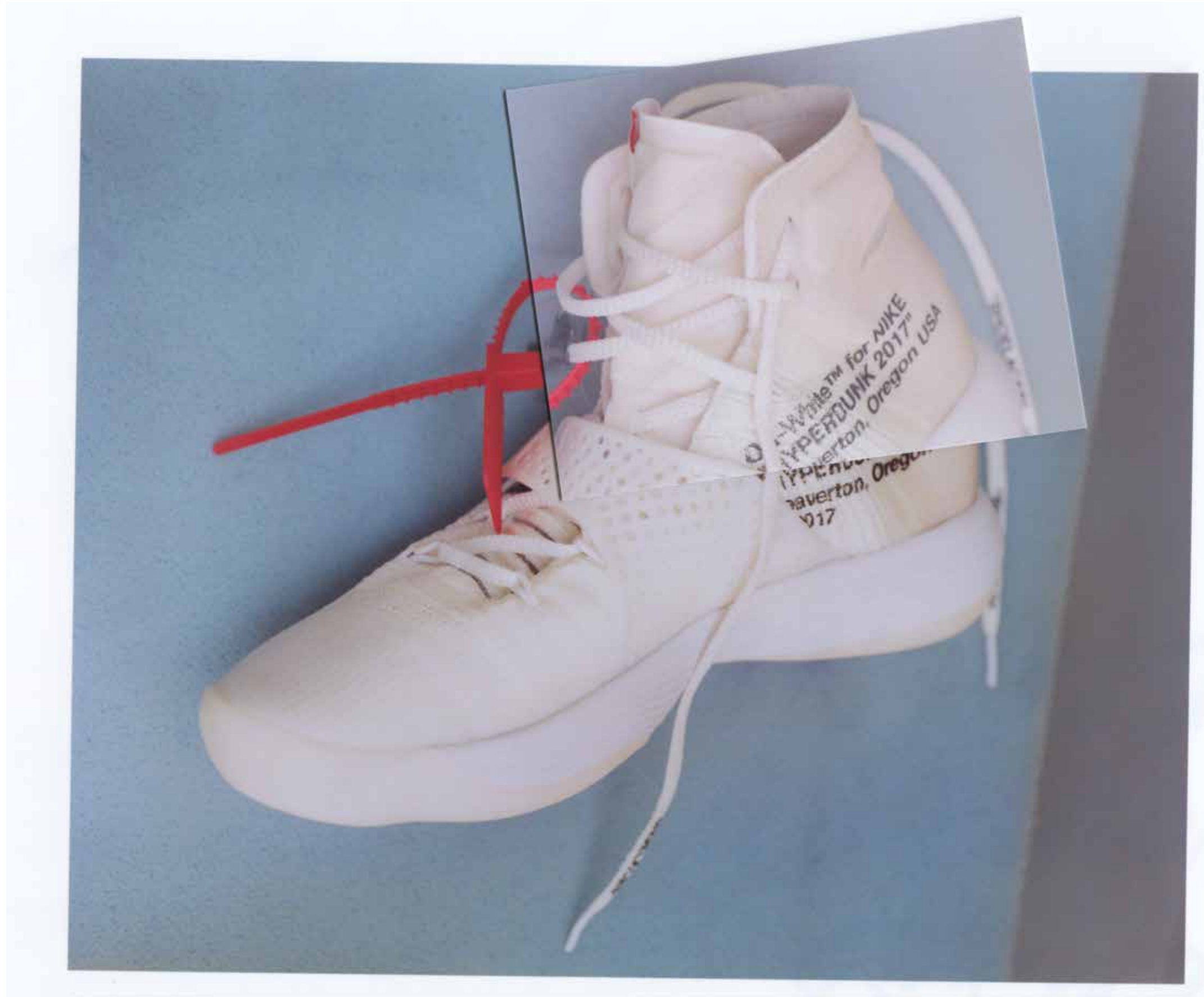
One of the joys of working with Nike is that it's rooted in athletic performance.

The chassis to all these products is that major athletic innovations have been made, and so it gives me a basis. I'm adding lifestyle and my teenage years, and what I figuratively remember from star athletes as a layer on top.

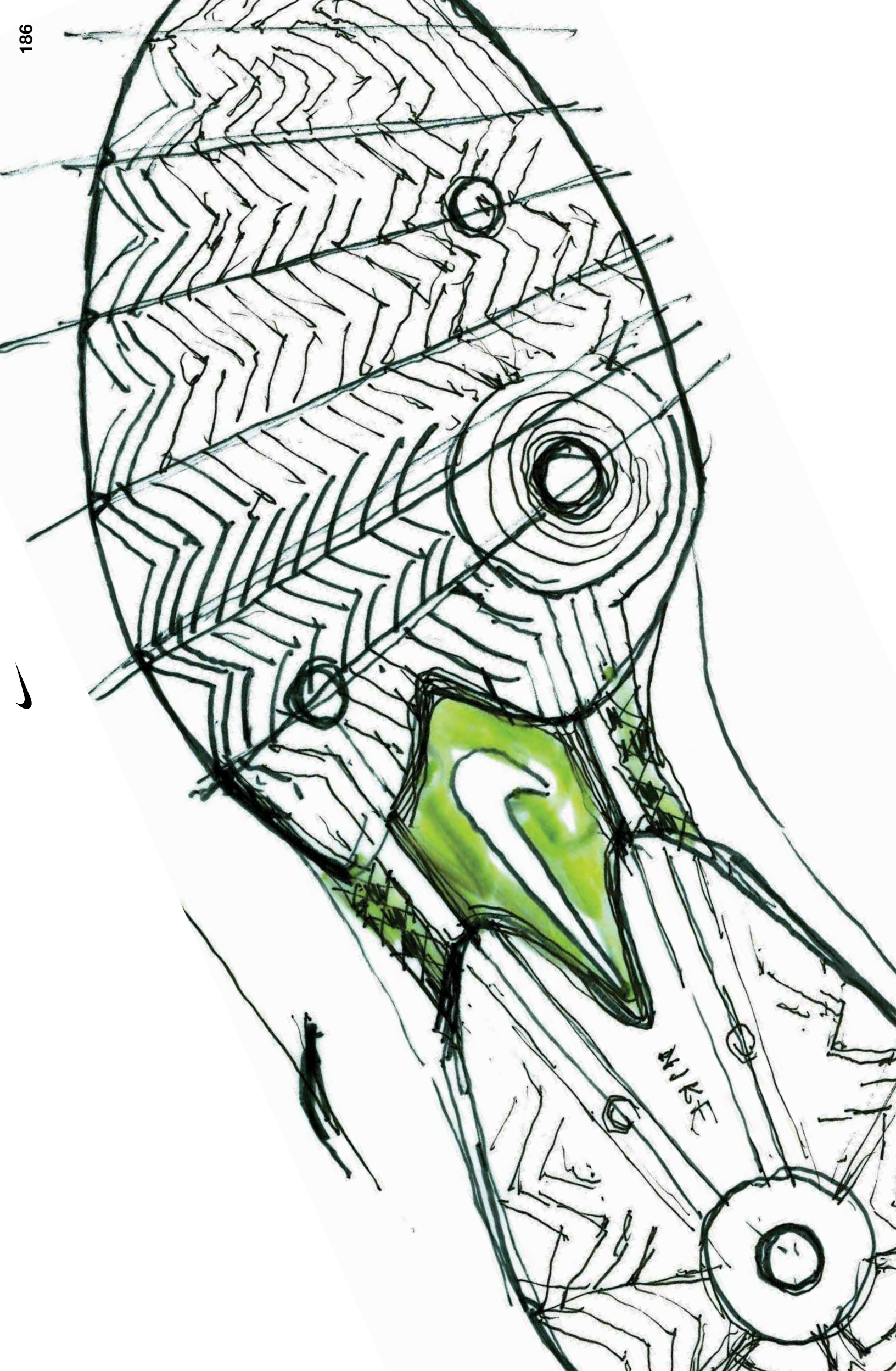
The Hyperdunk, with Kobe being an early adopter, gave a sort of modern basketball twist to it, both in terms of actual performance and also [because it occurred at] the start of his career. Being able to take the newest version of that shoe, and add the same vocabulary of design tricks and findings that I was using on other shoes to that was super cool. Its upper is all knit, it has React foam, which is a technology that offers comfort and support to sort of be the next generation of a leading basketball shoe.

What I like is finding ways to make that technology relatable. A way to give technology lifestyle meaning or relevance in a way that people can understand what the technological innovations are. That's, like, what I sort of specialize in. Visually communicating that, making it approachable, making it lifestyle, so you get the next level of adaptation.

— Virgil Abloh™







**"This is
about the
shoes.
Highlighting
their
innovation."**





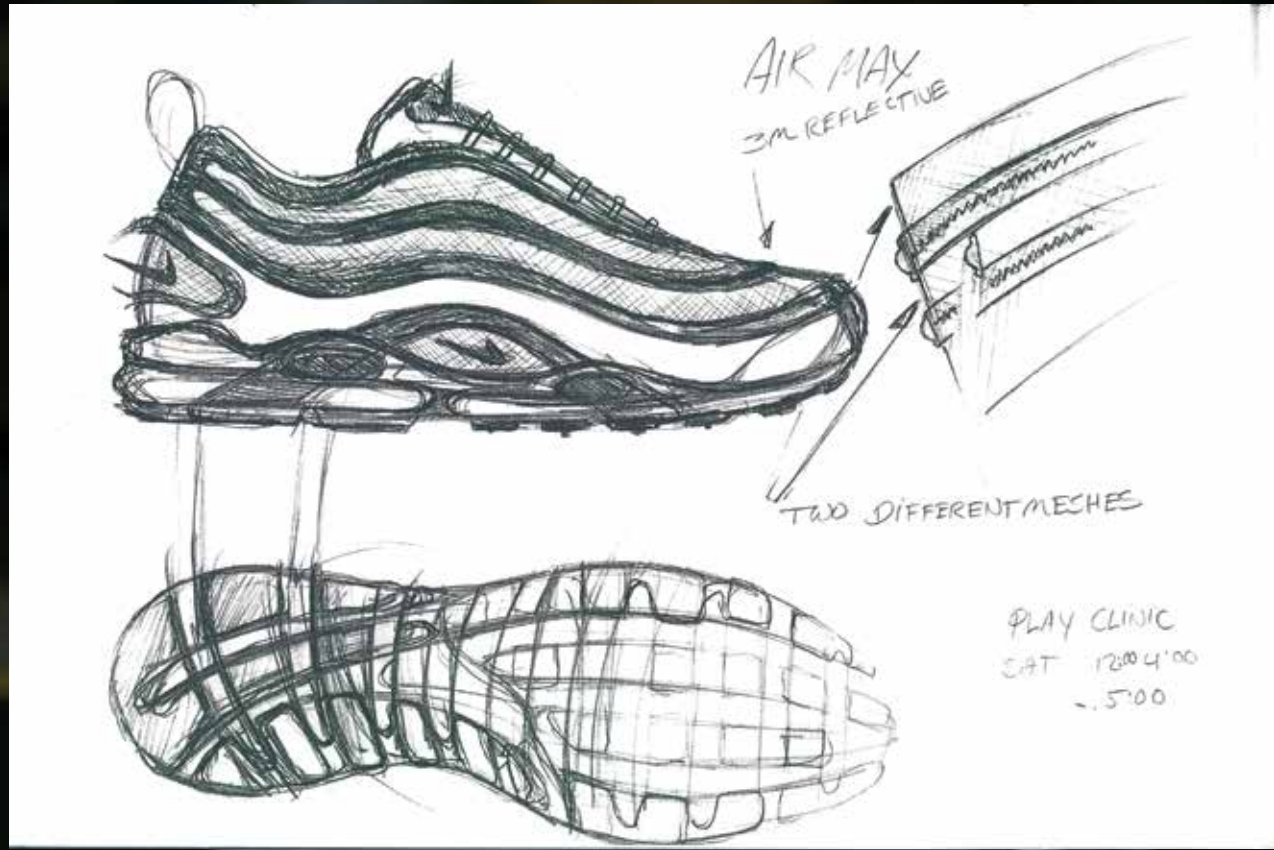
Nike Air Max 97 Fashion. Contoured.

Arriving in an era of tech obsession, club culture excess, and ostentatious lyricism, the Air Max 97 hit hard. Designed with unparalleled visibility and a sense of speed in mind, the shoe introduced the full-length Air Max unit and, after some initial caution toward its otherworldly looks, shattered old-guard conceits. In its silver launch color, the shoe evoked a distinct vehicular feel, with reflective strips and metallic mesh breathability.

Once it walked the catwalks of Milan, it became a full-fledged fashion phenomenon in Italy, inspiring a new kind of Eurocentric, high-end athleticism. Twenty years later, the shoe still evokes shock and awe, no doubt aided by infallible subculture co-signs.







FAST FORWARD TO THE FUTURE



"DNA EXPERIMENTS"



I approached this shoe as another one that I knew had extreme importance in Europe, in rave and dance culture, and in street culture, and research showed that it was especially prominent in Italy.

This shoe is obviously known for its, like, speedy, rounded style lines, and so what I wanted to do was just normalize that. Tone it down so you could look at the shape. It's a very beautifully shaped sneaker. It was also the first time (1997) that the Air unit was the full length of the sole and fully exposed.

So, from the start of the journey in '85 when the innovations couldn't even be seen, by '97 you can fully see the whole technology on view. And by virtue of us stamping the medial side, you can sort of feel the innovation.

I'm very happy with how this turned out. It follows a design language, it shows the importance of the technology, and it's a wearable version.

— Virgil Abloh™





"TEST SHOT"



"This shoe is obviously known for its speedy, rounded style lines. What I wanted to do was normalize that so you could look at the shape."





Nike



Zoom Vaporfly

**Speed. Dynamism.
Aerodynamics.**

The Zoom Vaporfly resulted from Nike's constant crusade to cut finishing times. Its bold aesthetic, drafted from the Breaking2 bid to crack a two-hour marathon barrier, comes from an arresting heel-to-toe shape, offset with a near-seamless upper.

The minimalist makeup carries a unique sense of transparency that evokes past experiments in speed, like 2003's featherweight Mayfly design.

State of the art, and speed-oriented, the Zoom Vaporfly's lifestyle adoption is the latest example of Nike's capacity to turn performance innovation into an everyday icon.





"DNA"

One of the joys of the project, The Ten, is that certain shoes have been out for some time. Like, the Chuck Taylor's been out for 100 years.

But then, these shoes at the time design started, the consumer hadn't even properly seen them yet. So, it truly goes past, like, super far in the past, to the near future.

This sneaker, the Zoom Vaporfly, is part of the storyline in Nike of Breaking2, which is a sub-two-hour marathon run, so it's like, so much running innovation and top-of-the-line progressive design is embedded in the chassis of this shoe.

So, again, I wanted to use a sort of design tool to show the engine of performance. Nike has amazing designers behind the scenes making things that we love, [but] their work usually doesn't get seen, or talked about, so I wanted to make a consumer product that gives people a window into prototypes.

Imagine if this was the only shoe, like this is just one shoe that leads to a shoe later.

—Virgil Abloh™

BUILT FOR THE CHASE

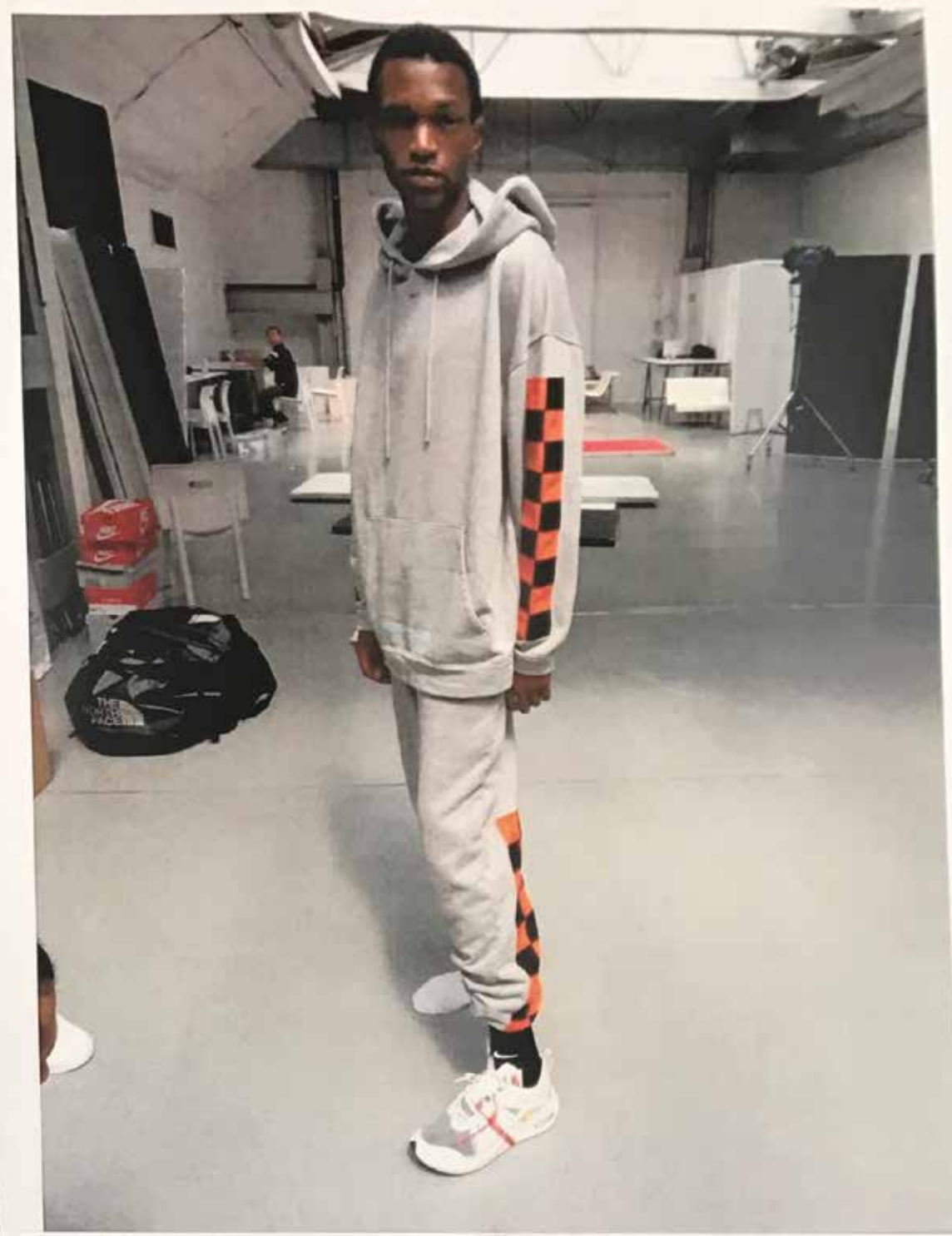




"10"



"TEST SHOTS"



"SKETCHES"



"I wanted to use a sort of

design tool to show the engine of performance."



WE STILL MAKE THEM LIKE WE USED TO.



Some things never change.

The Terra T/C, the American Eagle, and the women's Elite® Classic are three racing shoes from Nike that have been around for years. And will be around for years to come.

Because when it comes to popularity, there aren't many racing shoes that can match them. And when it comes to performance, there aren't many that can catch them.



Ask your Nike dealer

**"OFF
CAMPUS"**



NIKE INC.

c/o Virgil Abloh™

"OFF CAMPUS"

"OFF CAMPUS" was initiated in New York City and London to create a space for the exchange of new ideas in sport and culture.

Friends, collaborators, athletes and creatives of all disciplines joined Nike, INC. and Virgil Abloh, hosted panel discussions and workshops to encourage and inspire the next wave of leaders in thought and performance.

All were welcome, all were required to participate.

When I see lines of kids that are sleeping outside for product, I look at that as a potential missed opportunity to educate, influence, and motivate young kids to design themselves.

I'm interested in how a kid outside of city centers, or "fashion cities", can take my design ethos and get inspired. [They can] go buy a simple pair of whatever sneakers are released, take a marker to the shoes, draw their name on them, tie a red zip tie through the laces, and now they're a part of the conversation.

—Virgil Abloh™

MEMMO
Nike Air Presto
Martine Rose
1509-0930

NIKE INC. c/o Virgil Abloh™

"10"

229

228

(NYC)

The Ten: A Crash Course
w/ Virgil Abloh & Andy Caine, moderated by Phoebe Lovatt

ALL OF THE ABOVE
In Conversation: "FLIGHT" & The Air Jordan I
w/ Spike Lee, Don C, Aleali May & Virgil Abloh

SHOW YOUR WORK
Hands on Studio: "UPTOWN" & The Nike Air Force 1
w/ Shayne Oliver & Ian Isiah

"OFFICE HOURS" Creative Counsel
w/ Virgil Abloh, New York Sunshine & Jesse Leyva

ALL OF THE ABOVE
In Conversation: "UPTOWN" & The Nike Air Force 1
w/ Tremaine Emory, Bloody Osiris, Jonathan Mannion
& Odell Beckham Jr.

ALL OF THE ABOVE
In Conversation: "SPEED" & The Nike Air Max 97
w/ English Gardner, Venus X, Angela Dimayuga & Kimberly Drew

SHOW YOUR WORK
Hands on Studio: "T-SHIRT" & The Nike Air Presto
w/ Brendan Fowler & Cali DeWitt

ALL OF THE ABOVE
In Conversation: "SWOOSH" & The Nike Blazer
w/ Eric Koston, J.R. Smith, Jesse Leyva, Virgil Abloh & Atiba Jefferson

ALL OF THE ABOVE
In Conversation: "ORIGINAL" & The Converse Chuck Taylor
w/ Sage Elsesser, Vince Staples & Virgil Abloh

SHOW YOUR WORK
Hands on Studio: "WEARABLES" & The Nike Hyperdunk
w/ Heron Preston

"ONE FOR ONE" A Conversation Guided by Music
w/ Virgil Abloh, Benji B & No Vacancy Inn



(LDN)
WORKSHOP: "REMIX & RECONSTRUCT" The Nike Air Force 1
w/ Eddie Peake, Michele Lamy, Grace Wales Bonner
& A\$AP NAST

IN CONVERSATION: "PROCESS OF COLLABORATION"
The 10 icons
w/ Virgil Abloh & Nate Jobe

WORKSHOP: "AGIT-ZINE" The Chuck Taylor
w/ Neville Brody & Brody Associates

WORKSHOP: "T-SHIRT" The Nike Air Presto
w/ Martine Rose

WORKSHOP: "MUSIC CURATION" The Nike Air Max 90
w/ Benji B & friends

IN CONVERSATION: "CULTURE" The Air Jordan 1
w/ Virgil Abloh & Kim Jones

PHYSICAL EDUCATION: "CULTURE RUN"
The Nike Zoom Vaporfly
w/ Skinny Macho, JME & friends

SWOOSH PALETTE





CUT & PASTE TEE



LDN AIR PRESTO WORKSHOP W/ MARTINE ROSE



1 OF NONE

NYC AIR FORCE 1 WORKSHOP W/ SHAYNE OLIVER & IAN ISIAH





"OUTPUT"

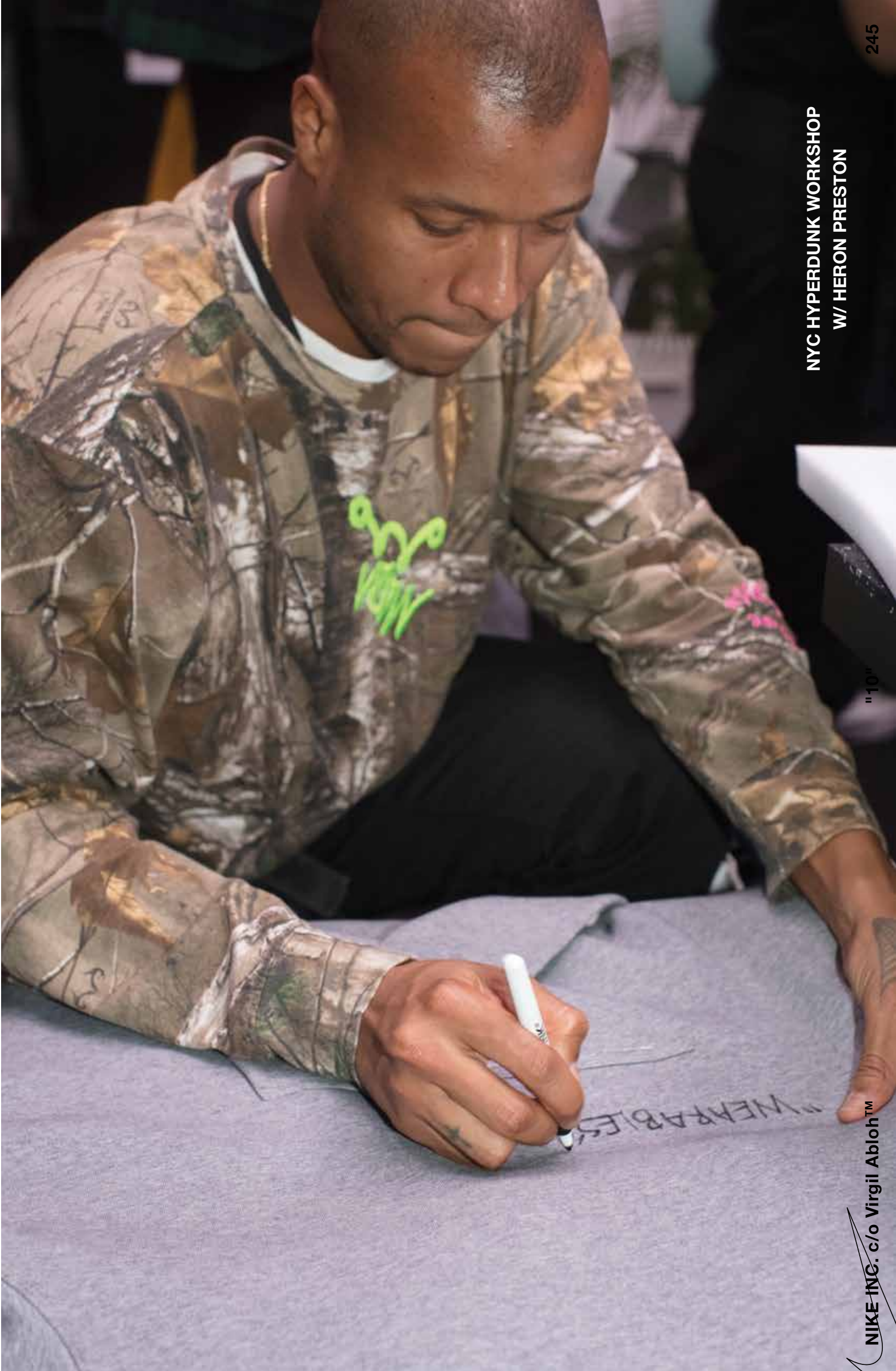


"10"



**HEAT-PRESSED,
HANDWRITTEN &
RUBBER-BANDED
AIR FORCE 1'S**

"WEARABLES"



NYC HYPERDUNK WORKSHOP
W/ HERON PRESTON





(7:31)

Kimberly Drew: So this is a good time to get into talking a little bit more specifically about speed, which was definitely one of the tenets in how Virgil was conceptualizing this line. Some of the key concepts that came out of our initial discussion ahead of the panel was thinking about tempo and rhythm and pacing. And so I wanted for each of you to really define on a larger level what speed means to you, as an individual and also as part of your practice in a way.

English Gardner: I guess I'll go first. My life is about speed and everything I do, everything I am, is about speed. How fast I can race the clock, how fast I can make people like you and the viewers out there love and want to watch this race, and just be involved in my sport. Honestly, when I run, speed is my getaway. You know, the fastest I can go, the fastest I can show America that I can be, or that a woman can run, it's something I've always wanted since I was a little girl. And so it means a lot to me.

And speed is something that attracts people. It's something that

looks good. And when you combine that with something that you can wear on your feet, it definitely opens up a lot of doors. And it brings together the world—how fast can we send a man to the Moon? How fast can she make a party turn up, and make the night lit? How fast can she cook up the best dish in the world? And then there are so many different components, as you said, pacing and stuff like that. So I say it's very important to society and to the world we live in; things are changing so much, and they're changing fast.

Venus X: Yeah, speed has everything to do with what I do. Everything I do is based on numbers that are relative to more or less like beats per minute. And I learned about it through learning why people like house music. People love house music because it mimics their heartbeat—it's about 130 beats per minute. But I hated house music. So my job was to figure out how to find a rhythm that people can work with, that makes them feel like staying and like being a part of this world that I'm creating, but it doesn't force me to play that same music that everyone's used to... and my friends and I were, like, we don't want to hear this same style of music, like 130 BPM into 130 BPM into 130 BPM. So our job was really about how do you go from 0 to 60 to 100 to 150 to 80 to 90, and tell the story of people in a room together who have all these different cultures, and those cultures have their own tempo.

So those speeds literally come

together in this room. And each of us brings a different style of music that has a different speed that is relevant to what we do in the place where we come from. And that conversation is not being had on the dance floor. And so we started to do that in a really aggressive way. But we had to figure out how to finesse it and make it work. Because nobody jumps from a really fast speed to a really slow speed to a medium speed to... in music, you're used to hearing the same tempo mixed in. And so I'm still learning every day. You know, because every time I download a new song it's like I have to figure out, okay, how is this speed going to interact with the other speeds? And how am I going to show people the diversity of what I think about in music without making them feel so uncomfortable that they leave, like you said. And I have to keep them in really fast to make them a part of the experience. But then I have to take them somewhere else to make sure they don't get too comfortable because the whole point is to rattle them and to make them feel like, you know, we're in New York, but there's an African person right next to you, and there's a Dominican person right next to you, and there's an Asian person there. And each of us has a different sound. And we're in the Internet age, so we can access all that music online, and so why are we all going to clubs where everything sounds the same?

So speed is ultimately, you know, it's what I do, it's numbers. It's heartbeats and it's rhythm and it's

bodies. So yeah, I would say I never thought about it before this talk, but speed is kind of... [laughter]

English Gardner: It's important.

Kimberly Drew: It's the layers; we're here to unpack them all. And Angela?

Angela Dimayuga: Speed obviously is a huge part of just making service work at the restaurant. I work at Mission Chinese Food. Has anyone been there? [applause] Yeah!

Kimberly Drew: If you haven't, you should go. That's your homework.

Angela Dimayuga: Yeah, so the food that we do there has been known to be pretty innovative and loud and really exciting.

For example, we have a wood oven which is 800 degrees and you can cook a piece of bread in there in, like, 2 minutes. And if you cook it any longer than that it's not good. Or on my wok station, it's 180,000 BTUs of flame. And you throw something in there and 30 seconds later it's cooked. And so all of that is completely... like you could have something be really delicious or completely ruined in a matter of seconds.

And so when I'm expediting on the line, you're just counting down. You're expediting 300 dishes, 600 dishes, 900 dishes a night. And when I'm calling them out, you're just talking about time, you're counting down. And I say, how long for this or that, and they just repeat a number. So it's all timing.



London, United Kingdom

©2017

"STUDENT"



NIKE INC. c/o Virgil Abloh
"OFF CAMPUS"
London, United Kingdom
©2017

AKHNATON SELBONNE - WILLIE

WORKSHOP:
"REMIX & RECONSTRUCT"

The Nike Air Force 1
w/ Grace Wales Bonner

1509-1500

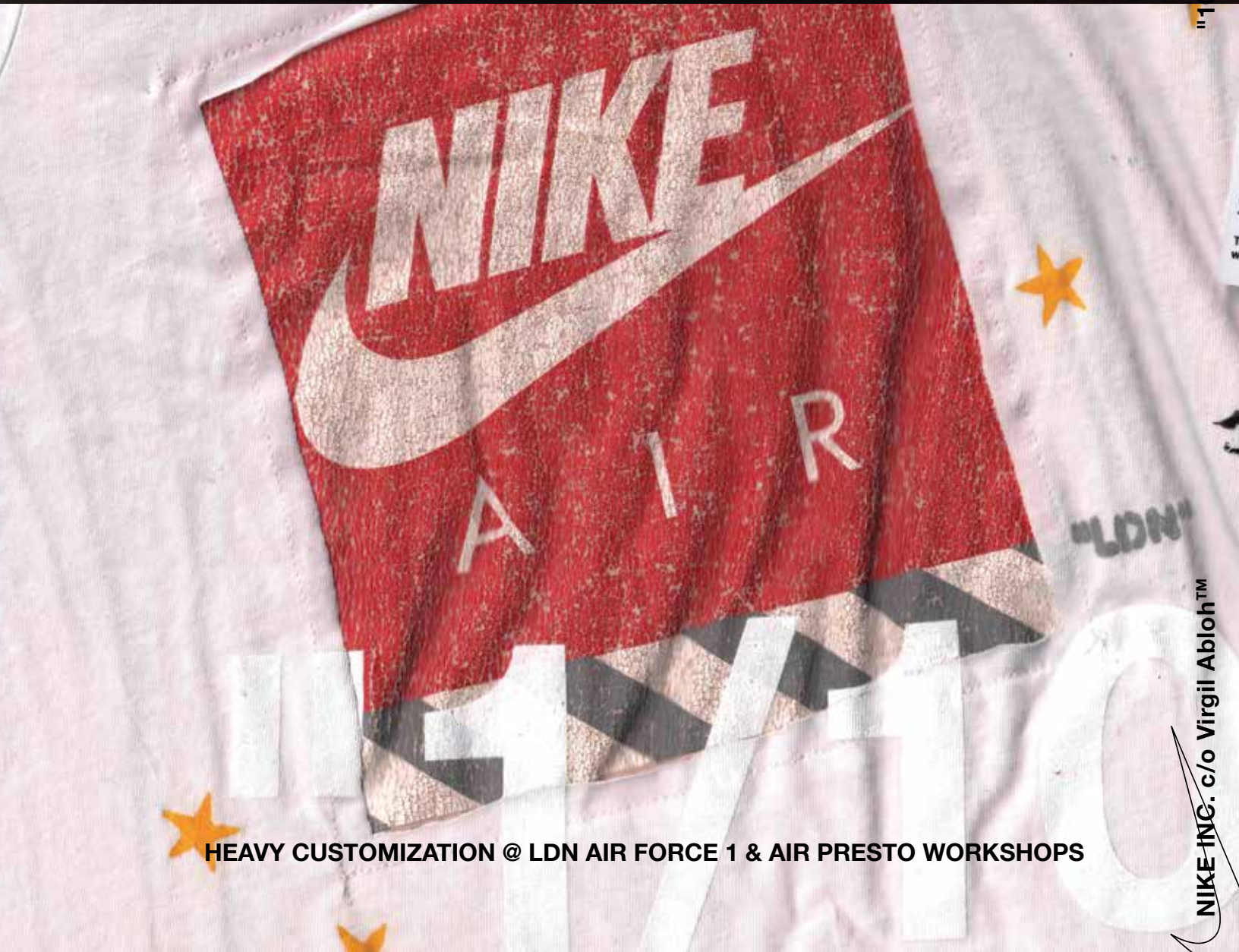


MIXING & MATCHING

NYC AIR PRESTO WORKSHOP W/
BRENDAN FOWLER & CALI DEWITT



"NO RULES"



HEAVY CUSTOMIZATION @ LDN AIR FORCE 1 & AIR PRESTO WORKSHOPS

(16:12)

Atiba Jefferson: In skateboarding, style is a big thing. And having good style is like, you can be the best skater and have bad style, and no one is going to care. But you could be, you know, the smoothest-looking skater and everybody is going to care, no matter if you're pushing, you know, so it's cool to hear you say that because in skating it's all about style. And, you know, I think that with basketball, being a fan of that and watching it and studying it, you know, style to me has always been one of my favorite things.

J.R. Smith: You take it back to the saying, "You look good, you feel good, you play good," you know? I mean, that's a true statement. If I can... the way I get dressed for a game, or my shoes, my socks, my tights, my shorts, my wristbands, my sleeve, my rubber bands, like, when I look at myself, I'm like...

Atiba Jefferson: Yeah, crispy.

J.R. Smith: ...I'm going to destroy somebody. Seriously, like that's the way you feel, you want to feel confident in everything you put on. That's where, you know, your style and individuality come into play.

Virgil Abloh: And what's fresh to me is that, you know, we have premier athletes in their sport who've added style, but you guys are both like 2.0, you're in control of your style. You're

able to think up designs, and with Nike giving us the window to embed that in the product, not just look at the talent that you guys have, like the pure stats, but that you equally have your own styles. So now you're outfitted in pieces that are influenced by your tastes on the court. And then this project here is like exactly what both of you guys just said; it's like the fadeaway jumper. It's like this shoe is trying to infuse what we used to grow up with, the poster, the images in a skateboard magazine.

(21:05)

Atiba Jefferson: So when you're walking down the street, and you don't see people, you actually see players.

J.R. Smith: Absolutely. I see defenders.

Atiba Jefferson: Because as skateboarders, when we walk down the street, we see spots, when we're in a car we see spots; so that's interesting that you see a crossover.

J.R. Smith: Yeah, I mean, even when I was a kid, we always, you know, act like you're crossing somebody up when you're walking down the street. And even though I don't do it now, I still see it as like, okay, go between the legs, cross in, in and out, behind the back, Shammgod him, dunk over him, get past him, like, you know?

Atiba Jefferson: So it's kind of always

on, like when you're... no matter what, it's always...

J.R. Smith: Yeah, I think people take training to a standpoint where you have to be working out... I mean, you can always train your mind to have those thoughts, so when you're in those positions, it's almost like, I don't want to say second nature, because you do need to work on those moves, but the thought is there, so it's already predetermined in your mind.

Atiba Jefferson: Well, I always think it's crazy, because, you know, like, I'll sit at my house, I have a hoop, and I'm always working on free throws. But I look at skateboarding, it's all muscle memory too, right? So like a 360 flip, it's like you've got to have your feet in the same place. And it's one of those things, like, how do you practice that? Is that more mental? Is that more physical? Like, especially even you Eric, like, when there's a trick, what is your mindset to make that happen over and over?

Eric Koston: It's like he's saying, I mean, visualization is key.

Atiba Jefferson: Right, pre-visualizing what you're going to do.

Eric Koston: Yeah, I think you need to see that. If you can actually see the trick in your head or see what you're trying to do, once you actually get to that point, you know that it's possible. That's at least how I feel.



If I can actually see it, I'm like, okay, this is possible. But what it takes is a lot of time and a lot of attempts. But I'm stubborn, and I'm persistent. So if I visualize something, I'm going to keep going until I get it, because that's like that crazy drive I have as a skateboarder. Because you want to accomplish that, that challenge. You want to beat it.

J.R. Smith: It's that competitive nature. That's why you are who you are.

Eric Koston: It is. But it's a personal battle against yourself.



"PEACE"

"Ten Icons Reconstructed"



2017



"01"

