

Kotchaporn Nga Yin Cheung's  
(or just Janice) Portfolio :)

Graphic Communication Design

Kotchaporn Nga Yin (Janice)  
Cheung

Brooklyn, New York & Hong Kong  
[cheungayin@gmail.com](mailto:cheungayin@gmail.com)  
+1 (917) 213-0803

LinkedIn:  
<https://www.linkedin.com/in/cheungayin/>

Portfolio Website:  
<https://cheungayin.github.io/>

GitHub:  
<https://github.com/cheungayin>

Janice is a recent graduate with a Bachelor of Fine Arts (BFA) in Communication Design with a minor in Printmaking from Parsons School of Design. She is passionate about graphic communication design, specifically print and media production, and all things creative especially when it comes to tactility. She enjoys working on various projects, including publications, book arts, editorial design, printmaking, web design, ceramics, photography, video production, etc.

## EDUCATION

### **PARSONS SCHOOL OF DESIGN - THE NEW SCHOOL, NEW YORK, NY**

Bachelor of Fine Arts Communication Design, with a minor in Printmaking, August 2021–May 2025, Overall GPA: 3.97, Diploma Issued May 2025, CeDiD: 25K4-JLMS-KDG4, Name: Ko Summer Intensive Studies, Design Studio, July 2019

### **ISLAND SCHOOL, HONG KONG**

International Baccalaureate (Total Score 36), June 2020

## ACHIEVEMENTS, EXHIBITIONS & CERTIFICATIONS

Institutional Honors & Departmental Honors, Parsons School of Design, May 2025  
*Open 2 Work: BFA CD Thesis Showcase*, 39 West 13th Street, 2nd Floor, Parsons School of Design, New York, NY, May 2025  
*Brooklyn Fine Art Print Fair*, Group Exhibition, Powerhouse Arts, Brooklyn, NY, March 2025  
*Offset Art Book Fair*, Group Exhibition, 2 West 13th Street, 6th Floor, Parsons School of Design, New York, NY, October 2024  
Dean's List, Parsons School of Design, New York, NY, Fall 2021–Spring 2025  
Scholarship, Parsons School of Design, New York, NY, 2020  
IELTS, Issued December 2019

## OTHER EXPERIENCES & INTERESTS

Volunteer for Asian Creative Festival 2023, April–May 2023  
Member of Island School's Mural Club, Student Council, Year 7 English Assistant, Head of Media for ANAIA 2019 (Sep 2018–Mar 2019)  
Volunteer Experiences in Mongolia (2018) and at Katja House in Nepal (2019)  
Muay Thai & No-Gi Brazilian Jiu-Jitsu (Blue Belt)

## SKILLS

### **Technical Skills:**

Adobe Creative Suite: Lightroom Classic, InDesign, Photoshop, Premiere Pro, After Effects, Illustrator, Acrobat; Microsoft Office Suite; Google Suite; Procreate; HTML; CSS; Visual Studio Code; GitHub; Figma; TouchDesigner; Letterpress; Screen Printing; Bookbinding; Etching; Ceramics: Hand-Building, Wheel Throwing, Glazing; CNC machining; Aspire; Upholstery; Pro Tools; Machine Knitting (Single Bed); Glyphs 3

### **Languages:**

Native/Bilingual Cantonese; Native/Bilingual English; Fluent in Mandarin; Conversational Proficiency in Thai

## EXPERIENCES

### **FREELANCE, NEW YORK, NY**

Graphic Designer, November 2024–Present  
Providing and delivering creative services including editorial and layout design, typesetting, branding and visual identity development, and film scanning.

### **PRINTMAKING CLUB @ PARSONS SCHOOL OF DESIGN - THE NEW SCHOOL, NEW YORK, NY**

Treasurer, September 2024–May 2025  
Utilized and maintained the provided SLI Budget Sheet with receipts, transactions, and purchases. Regular team meetings to discuss and plan events including: Riso + Relax Workshop, Code & Riso Explode Workshop (with DDAP), Brooklyn Fine Art Print Fair, etc. Project Manager for tabling at the inaugural Brooklyn Fine Art Print Fair at Powerhouse Arts, creating and managing inventory list and transactions, managing 41 artists' work and a total of 114 selected pieces.

### **PARSONS SCHOOL OF DESIGN - THE NEW SCHOOL, NEW YORK, NY**

Research Assistant (with Elaine Lopez), November 2023–January 2024

Support ongoing research projects and substantive academic tasks associated with course work and/or faculty research, e.g. creating social media assets for different platforms for Elaine's client.

### **FREELANCE, NEW YORK, NY**

Photographer, December 2021–October 2023, April 2024  
Contacting artists' teams requesting photo passes and entry. Photographing and editing photos, delivering them in a timely manner for social media purposes. Concerts covered include: Cheat Codes, Eddie Benjamin, EDEN, Jungle, Owl City, ThxSoMuch, Tom Odell, Two Friends, UPSAHL, etc.

### **NOISETREND, NEW YORK, NY**

Junior Photographer, January 2022–April 2022  
Photographed concerts for Jeris Johnson & Ethan Jewell, delivering content captured within given deadlines.

### **ABERCROMBIE & FITCH CO., HONG KONG SAR**

Part-time Brand Representative, September 2020–August 2021  
Promoted the brand by maintaining presentation standards and an active knowledge of products and store layout. Delivered customer service by identifying and responding to customer needs, communicating clearly, and ensuring a positive experience. Received 9 Positive Performance Notes, including 2 MVP awards for excellence.

### **PICNICH, HONG KONG SAR**

Photographer, May 2020–August 2021  
Captured high-quality images for the website and social media. Planned, prepared, and shot photographs in different environments.

### **COLOUR AWAY COVID, HONG KONG SAR**

Designer, May 2020–September 2020  
Coordinated with marketing & sponsorship team in making presentations using Canva. Utilized Adobe Premiere Pro in editing short videos to advertise competition. Developed promotional materials advertising for the campaign "Colour Away Covid".

1. Drawing Conversations
2. Scilati
3. 1903 film sequence
4. Manifesto: Designer as Curious George
5. Magnification
6. People Watching People: Chinatown, Manhattan, NY
7. Complement
8. UFC287

# 1. Drawing Conversations

In an era where digital interfaces mediate many of our interactions, physical movement and engagement with the tangible world have decreased, leading to greater social isolation and fewer shared experiences. My thesis, *Drawing Conversations*, explores how interactive, tactile experiences can counteract this shift by creating a renewed sense of presence, connection, and shared meaning between individuals.

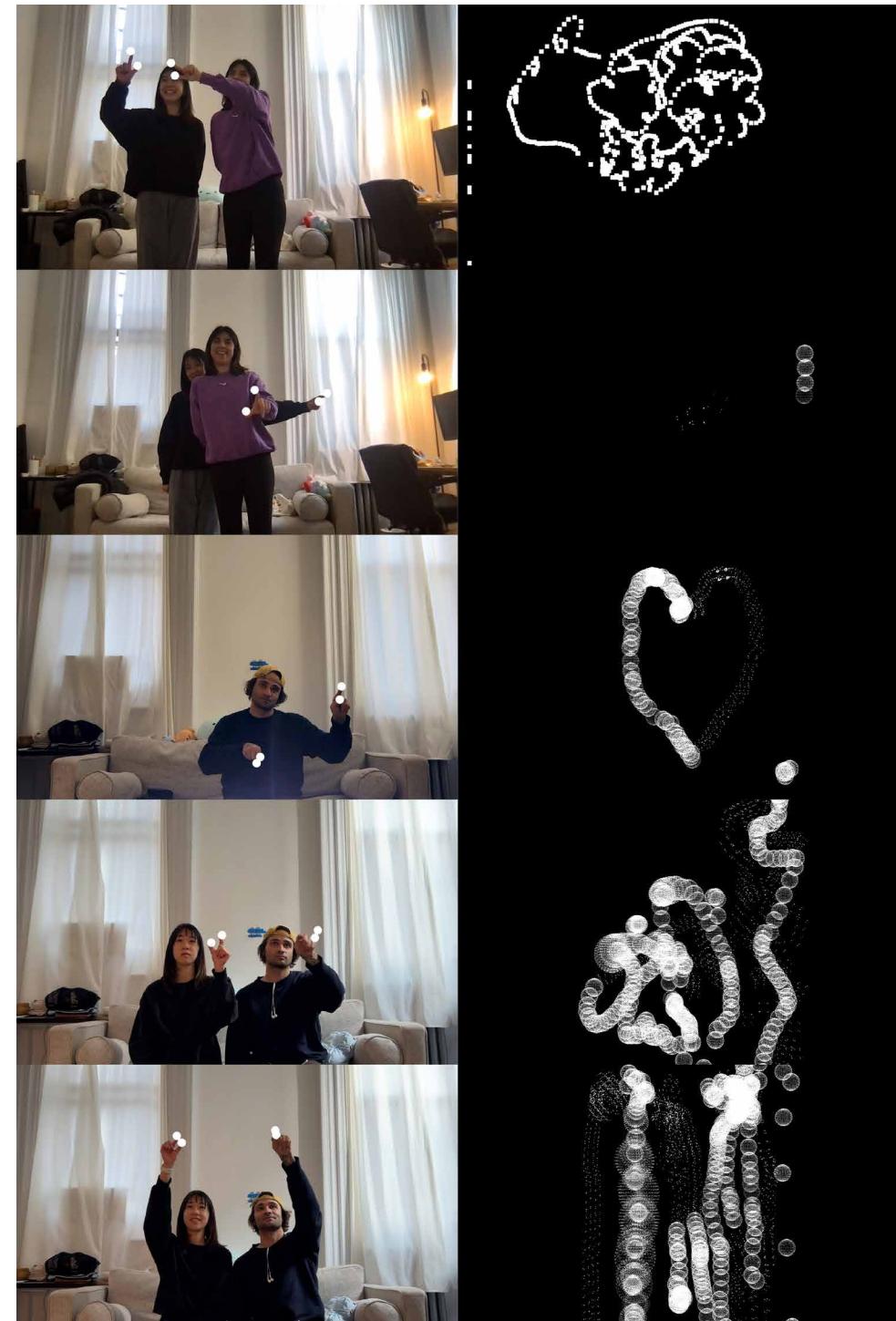
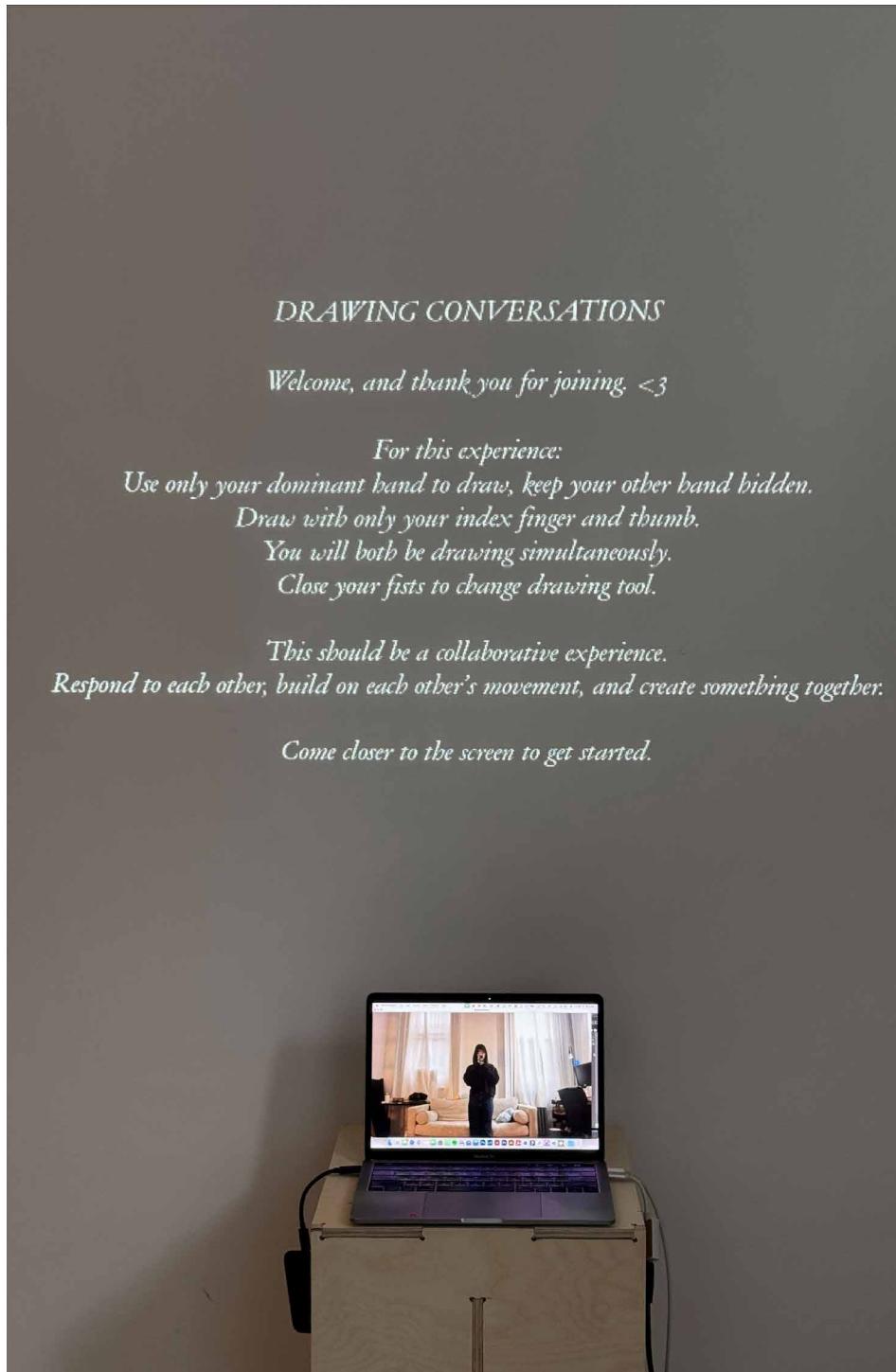
Through participatory prompts, sensory exploration, and creative movement, I explore how physical gestures shape perception, memory, and emotional connections. This project responds to our cultural gravitation toward screen-based interactions and digital solitude, as highlighted in Derek Thompson's *The Anti-Social Century*. Rather than rejecting technology, my thesis seeks to design an experience that encourages intuitive, in-person, hands-on engagement.

Apr 2025  
Interactive installation using Touch Designer

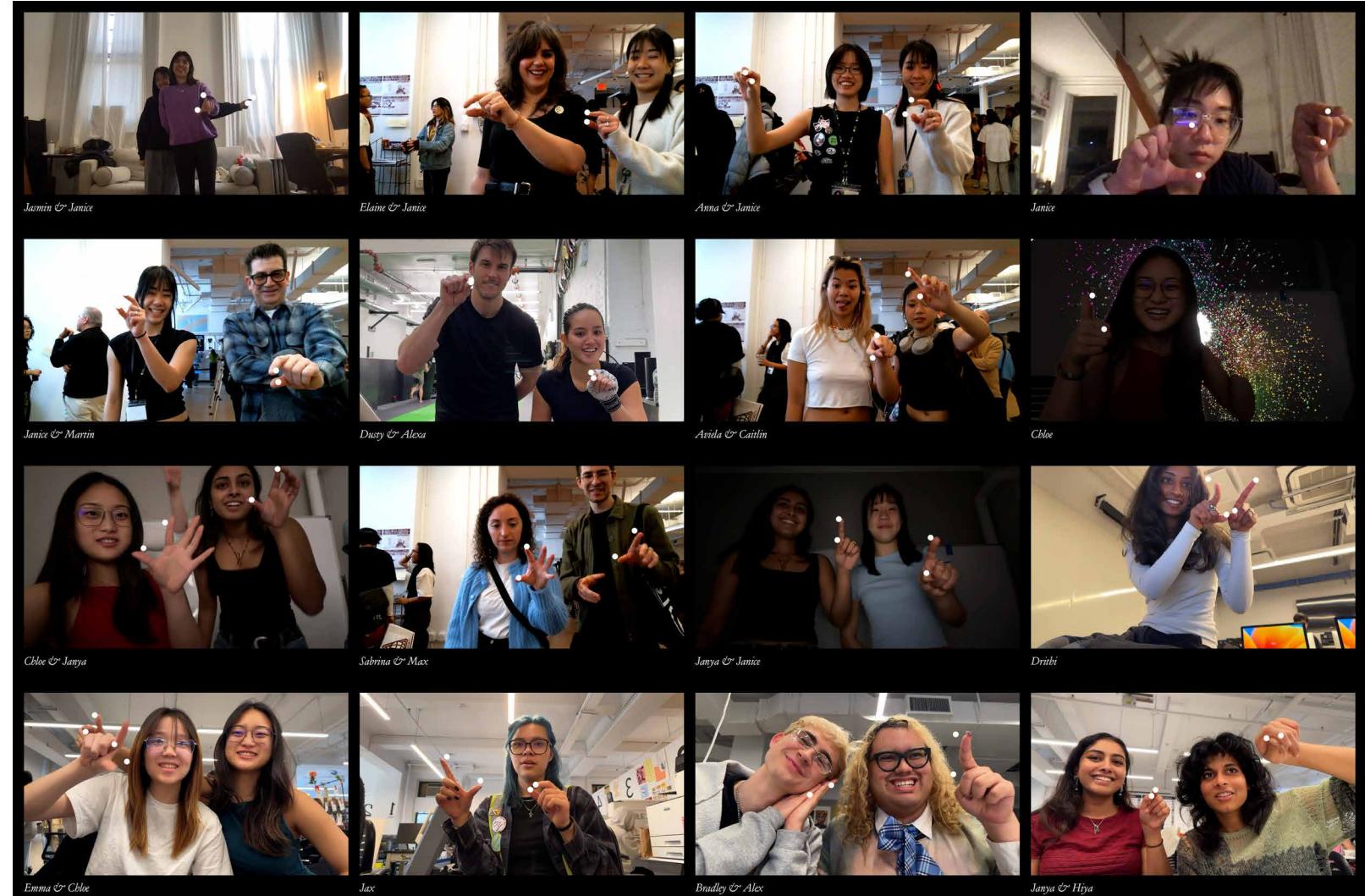
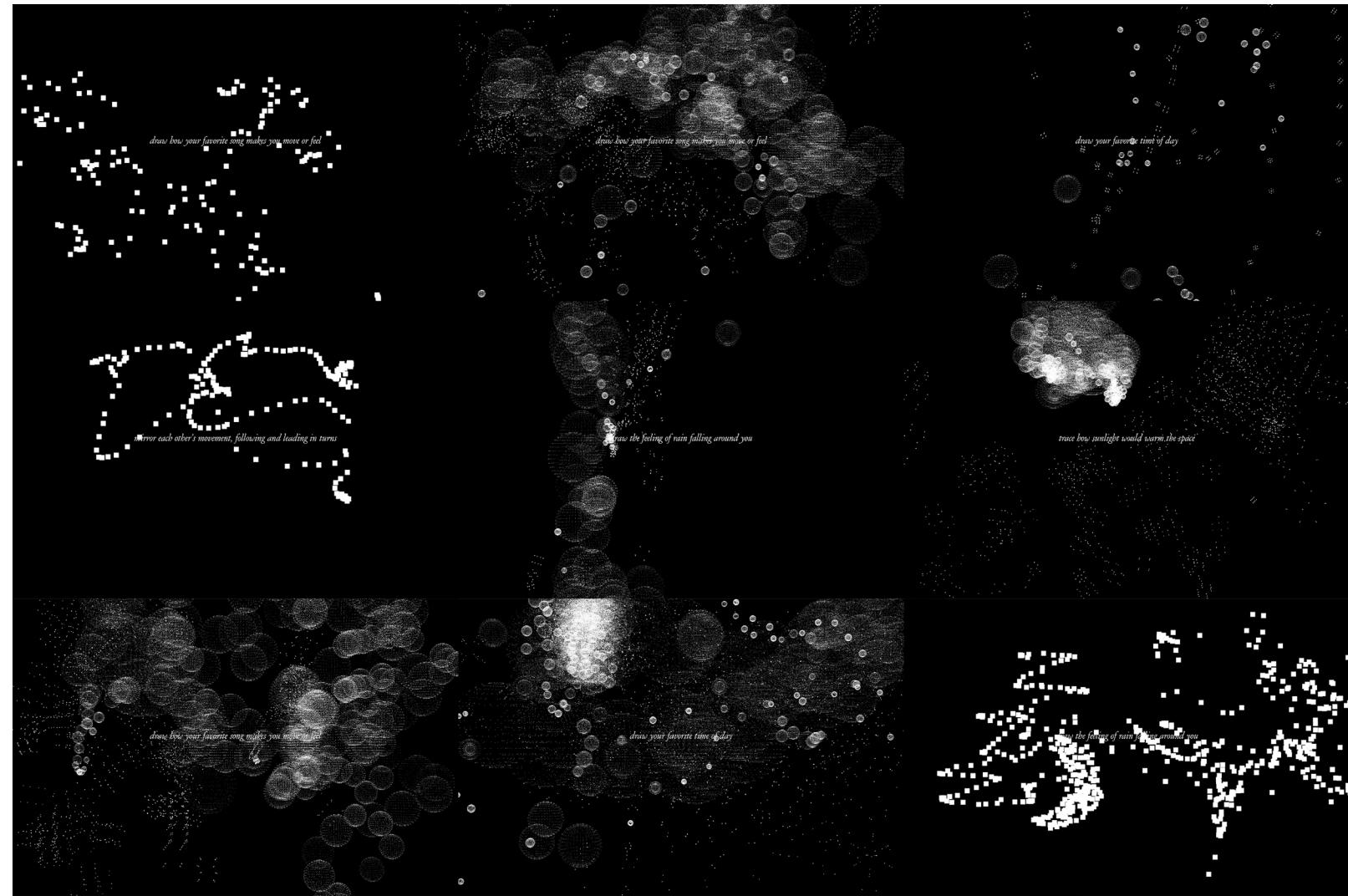
By creating an interactive space and collaborative activities, I aim to provide opportunities for people—myself included—to express themselves, connect with others, and rediscover the meaningful role of movement in communication and expression. This project emerges from my personal experiences with moving beyond digital spaces to connect with people around me, exploring how interactive design can bridge individual expression with collaborative participation, ultimately reinforcing the social and emotional aspects of human connection.

Project Credits: MediaPipe Plugin for TouchDesigner by Torin Blankensmith  
Project Page URL: <https://cheungayin.github.io/design/drawing-conversations>

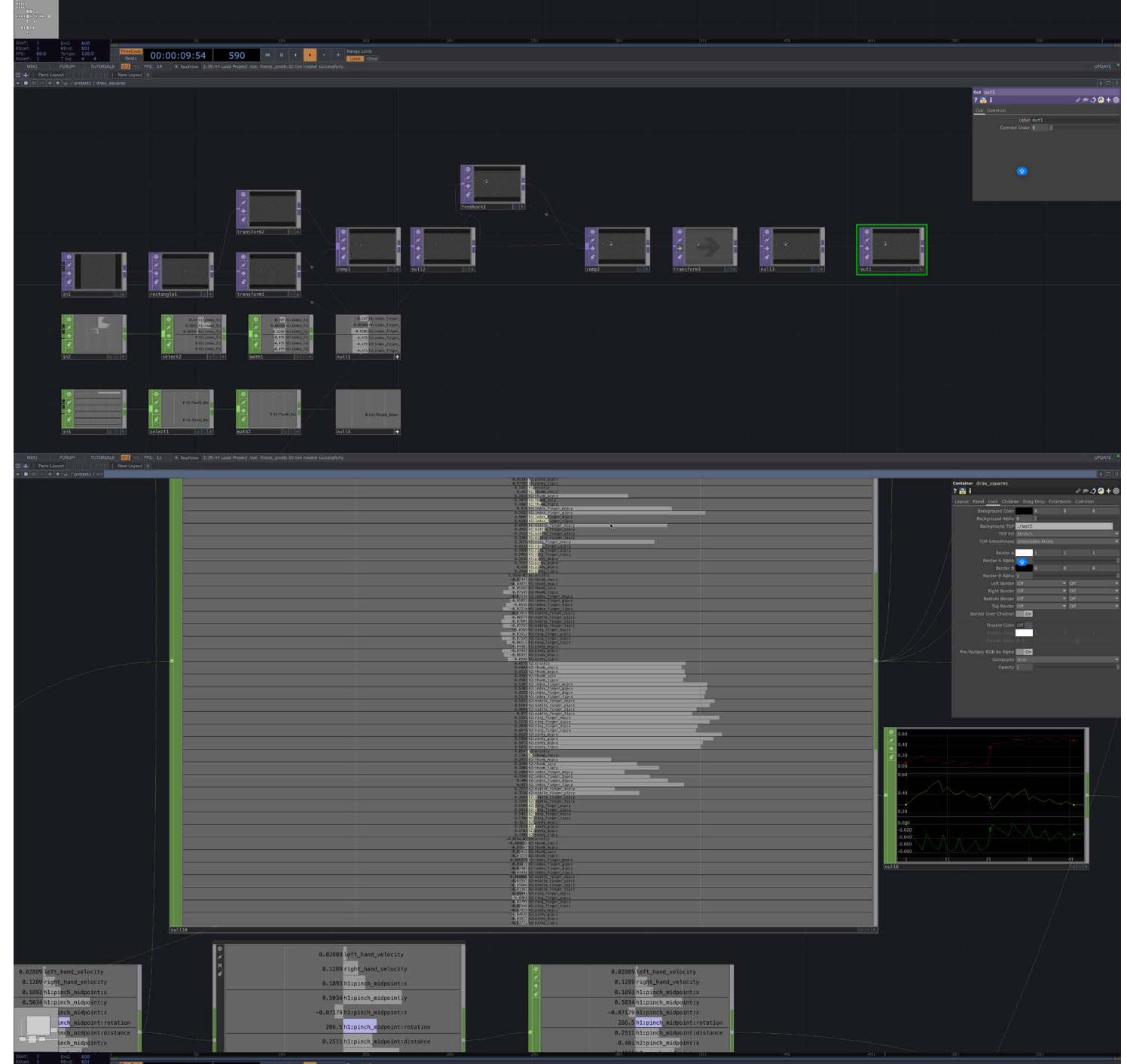
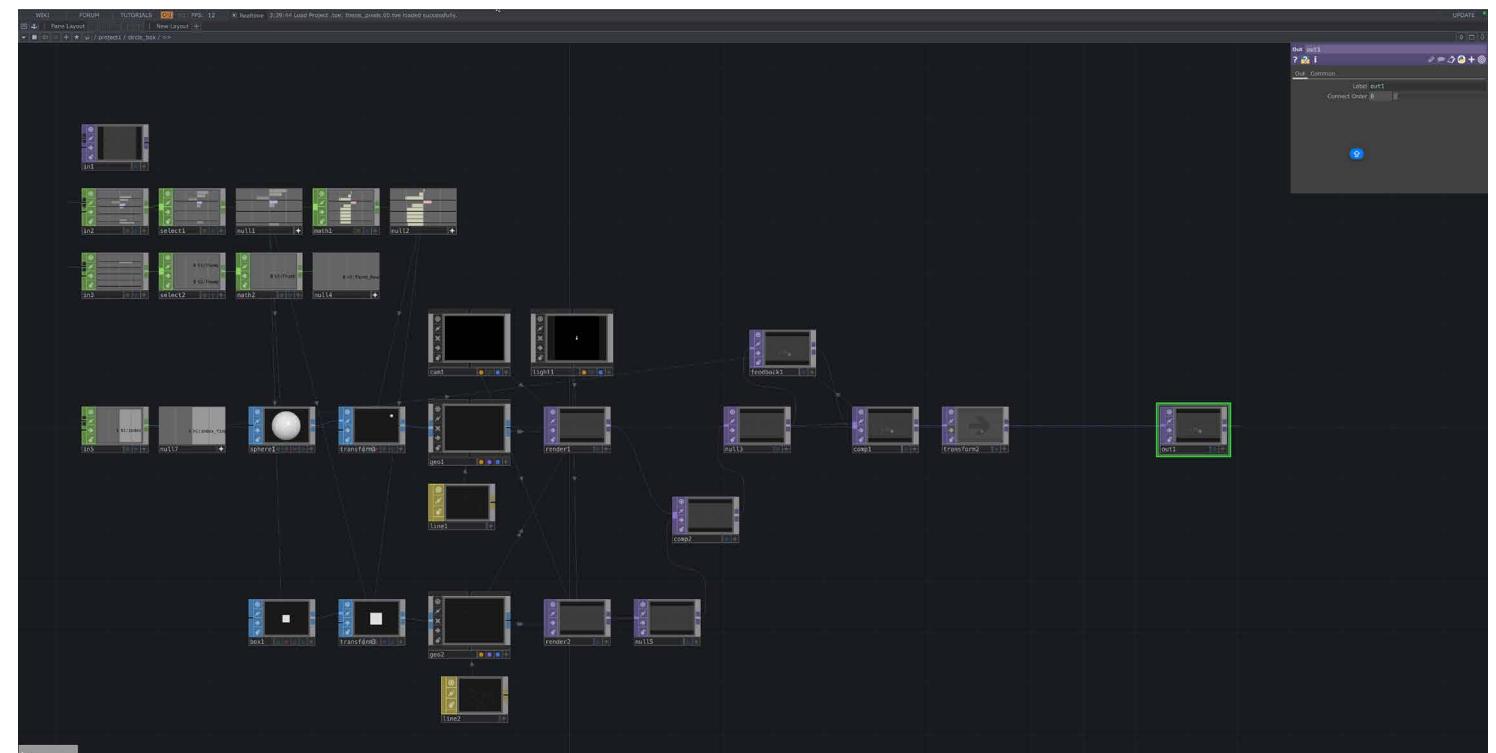
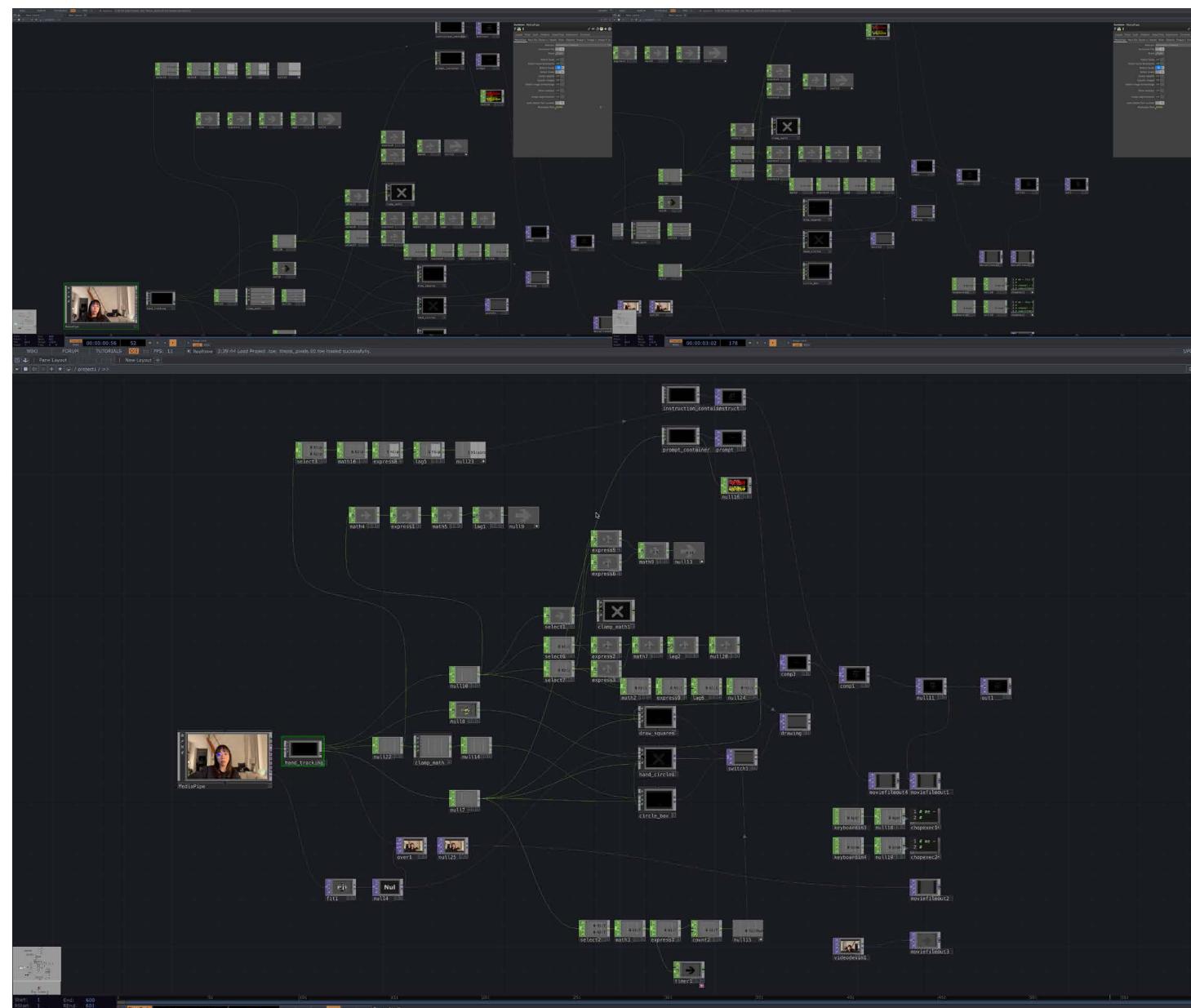
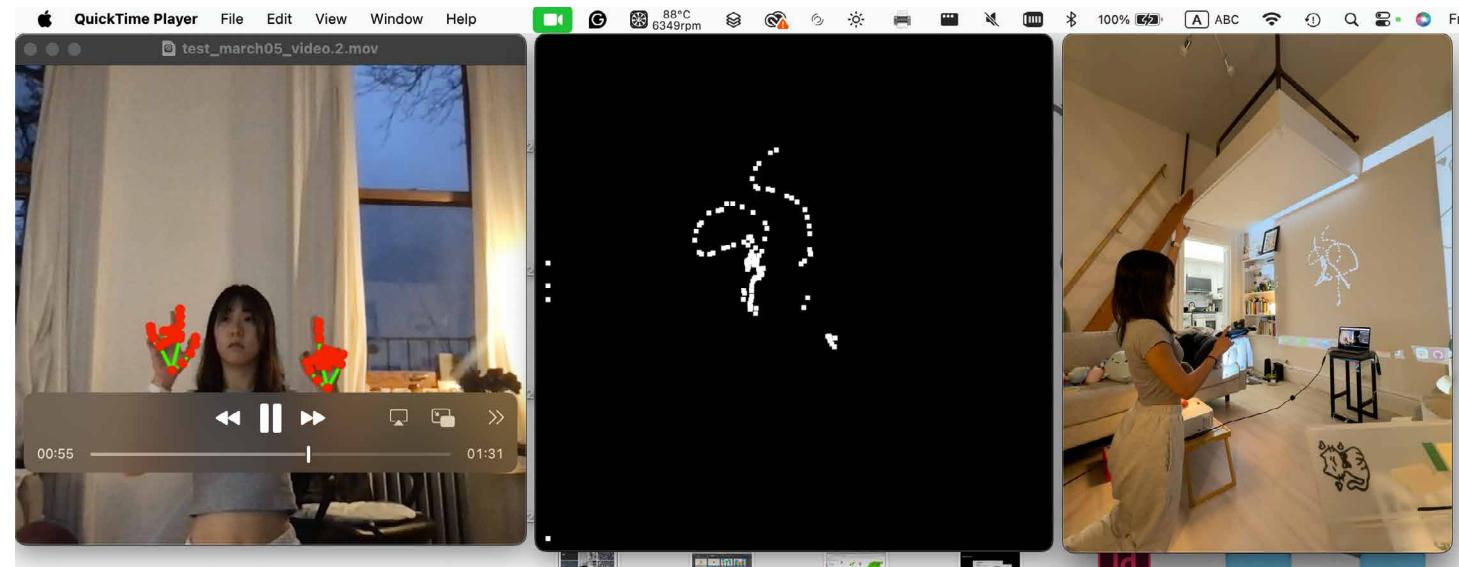
Projection of "Drawing Conversations" on a wall (left) & people's interactions with it (right):



Selected drawings with prompt overlapping (top)  
& images of people's interactions with the project  
(bottom):



*Testing set up of projection/installation (top left) & project workspaces on TouchDesigner (bottom left and right):*



# 1. Drawing Conversations

## 2. Scilati

May 2025  
Typeface design using Glyphs 3

Scilati is a serif typeface that slants to the left, challenging the conventional notions of italicization, which usually leans right.

This leftward slant creates a sense of reversal, making the reading experience feel slightly unexpected but still familiar. By combining a structured serif with this unconventional slant, I want to explore the balance between tradition and playfulness, pushing the boundaries of perception and legibility while maintaining a strong, distinctive character.

Type specimen (left) & all characters of the typeface (right):

SCILATI

scilati  
(backwards)\*

ITALICS

italics

A B C D E F G H I J K L M  
N O P Q R S T U V W X Y Z

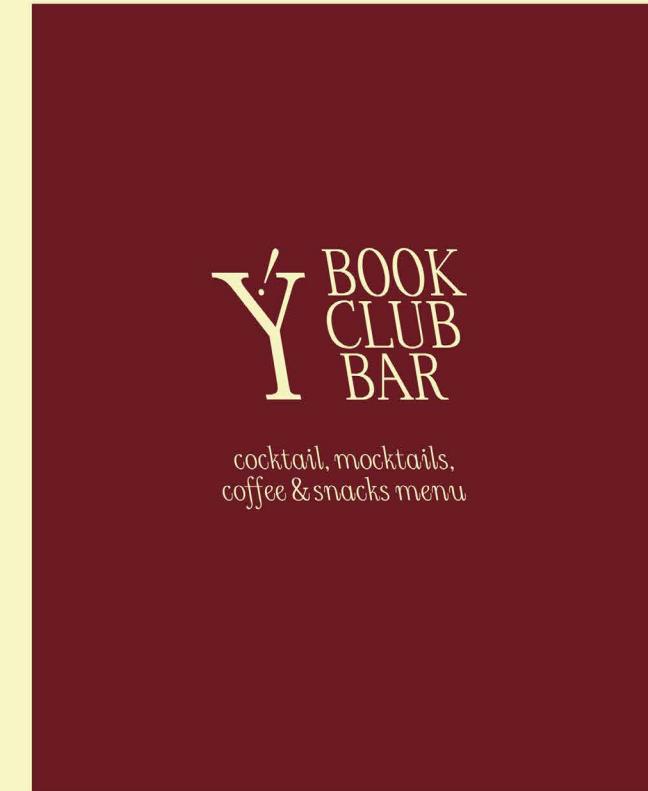
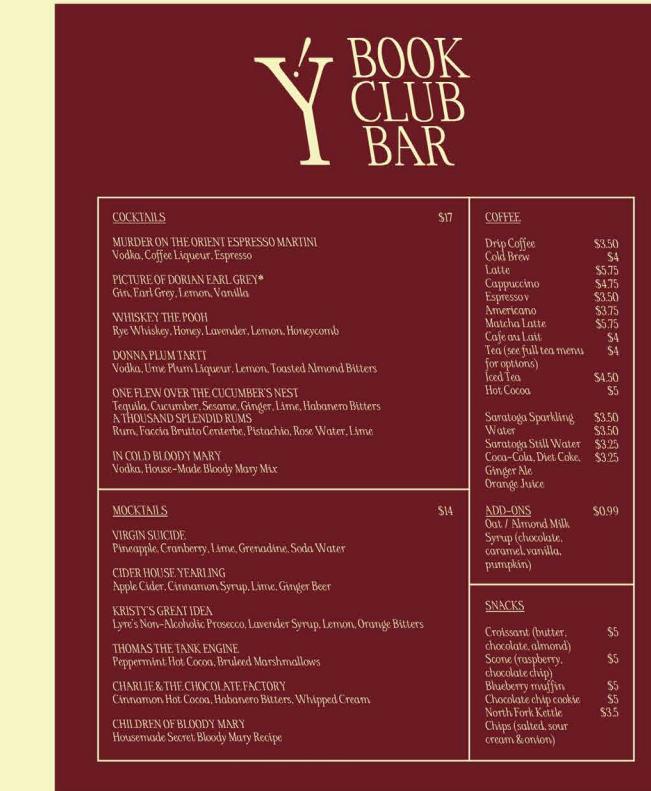
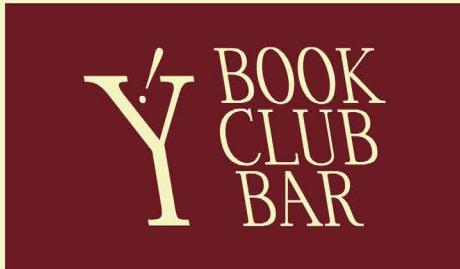
a b c d e f g h i j k l m n o p q r s t u v w x y z

0 1 2 3 4 5 6 8 9

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Type specimen: mockup of the Book Club Bar branding including business card, menu, stand, and window display using the typeface Scilati:



# 3. 1903 film sequence

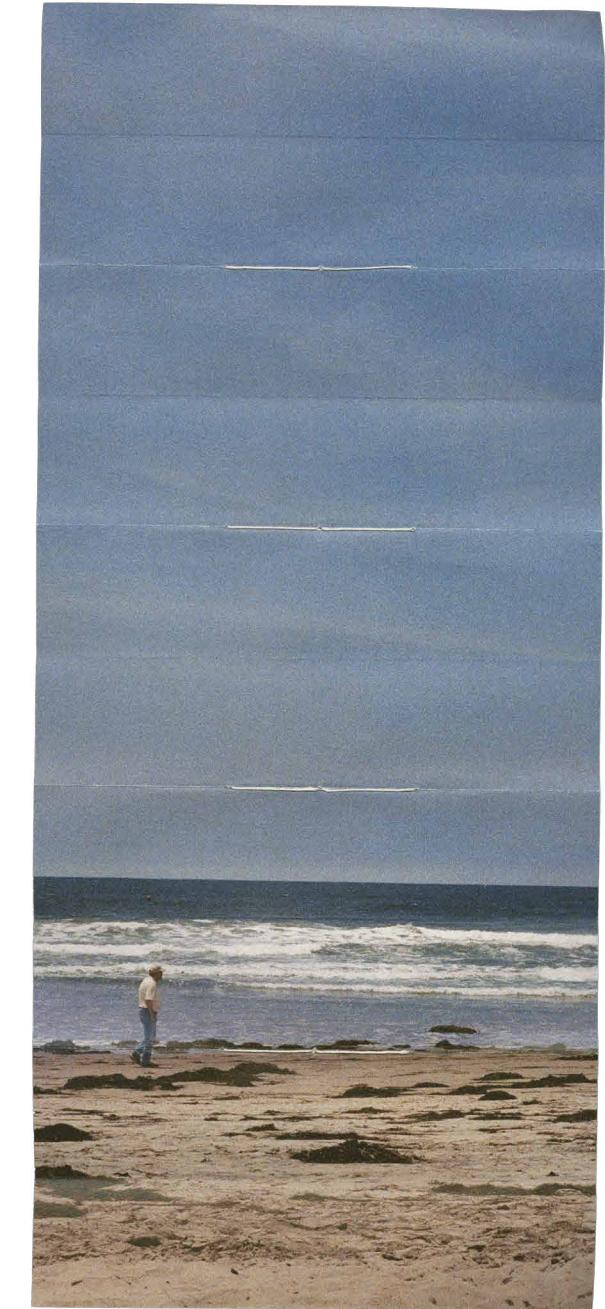
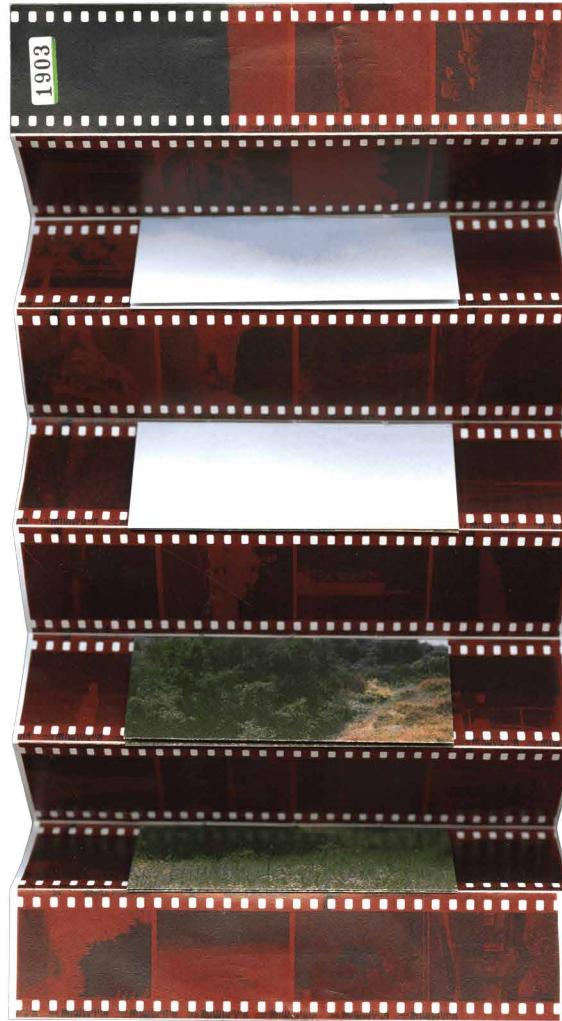
Sep 2024

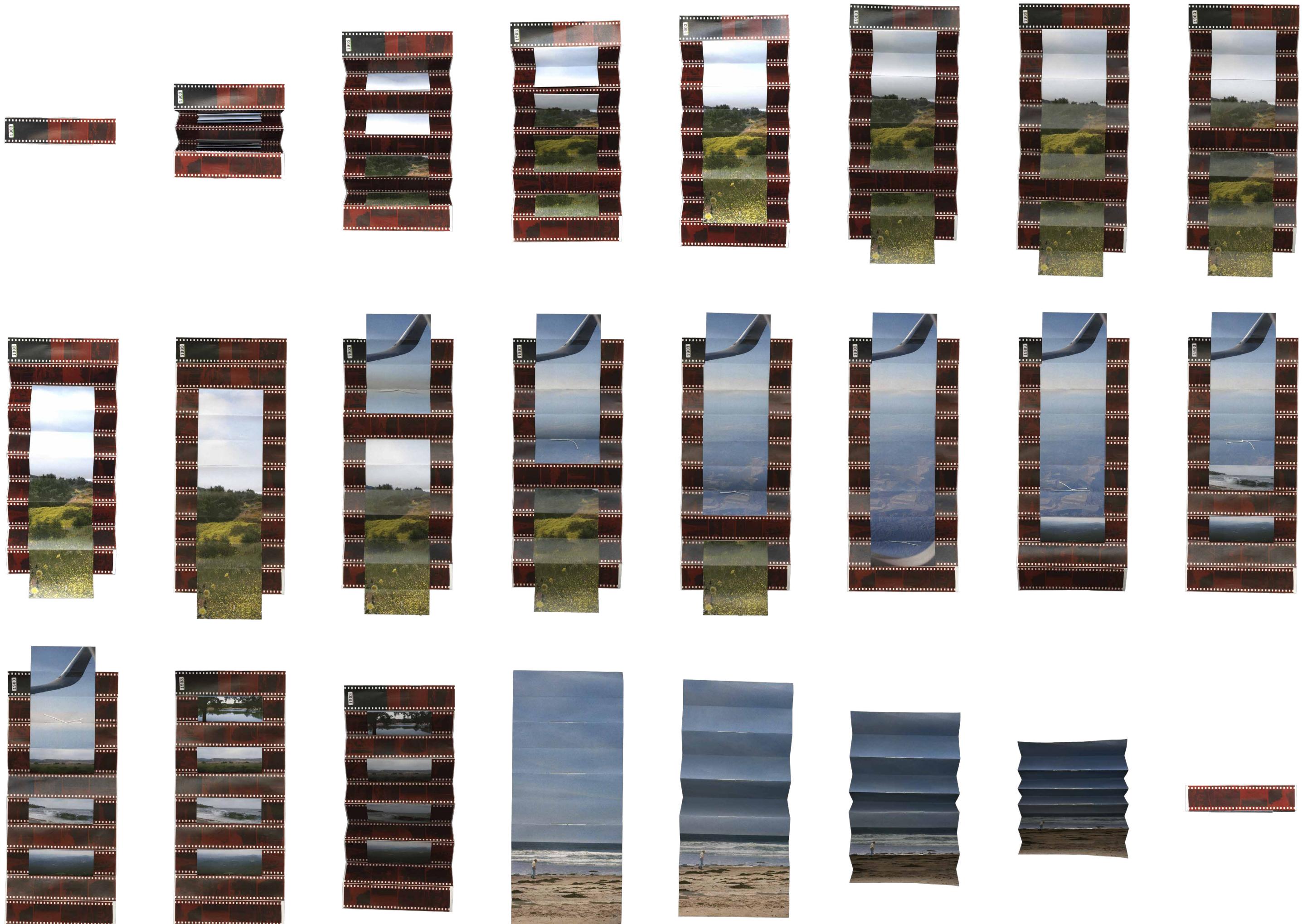
Color laser print on Neenah Class Crest Solar White 24lb Writing, handbound artist book  
6 × 13.85 inches (opened), 6 × 1.385 inches (closed)

This artist's book uses the natural sequence of one of my 35mm film rolls from the summer of 2024 to explore how moments connect and flow over time.

Designed as an accordion book with fold-out sections, it keeps the original size of 35mm film to stay true to the medium while creating an engaging viewing experience. The layout allows readers to see the photos both individually and as a continuous sequence, with the film strips and fold-out images carefully sized to work together harmoniously. By presenting an unedited roll of film, the book captures authentic moments exactly as they were photographed, allowing viewers to follow the natural progression of time through the lens of the camera.

*Selected scans of book:*





3.1903 film sequence

## 4. Manifesto: Designer as Curious George

I created a motion graphic for Constantin and Laurene Leon Boym's "Manifesto #16: Designer as Curious George" from the design manifestos collection. This manifesto resonated with me because it uses the character Curious George to illustrate how designers should always be driven to play, experiment, and embrace failure as a learning experience.

Sep 2024  
Motion graphic creating using Adobe After Effects  
1 minute and 15 seconds

To bring this manifesto to life, I created a 1-minute 15-second video using After Effects that visualizes and interprets its message. The video features a voice-over of the manifesto, accompanied by synchronized graphic elements and typography. By leveraging the benefits of time, motion, and sound, I aimed to clarify and enhance the manifesto's ideas, reflecting the playful and experimental spirit that it advocates.

Motion Graphics URL: <https://youtu.be/vtkgi2I6wAI>

"Manifesto: Designer as Curious George" storyboard:

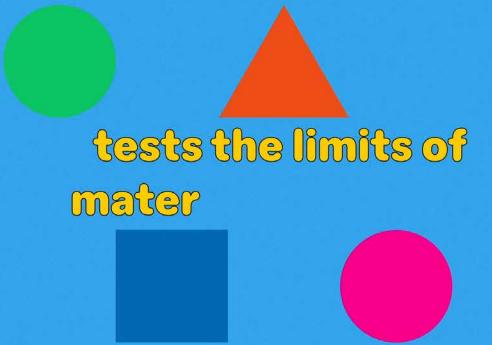


this is  
  
BOBBY!

CURIOUS  GEORGE!

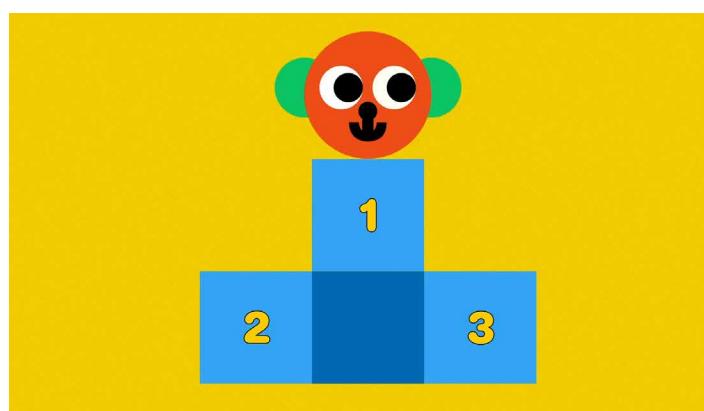


invents  different ways for daily routines

 tests the limits of matter

limits

**TROUBLE**

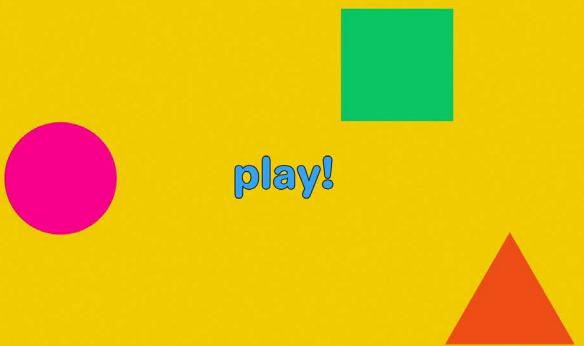


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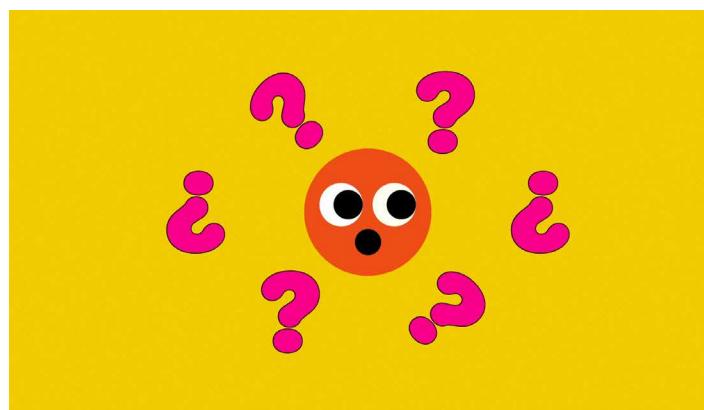
 to detect all the intangible vibes

**NEEDS & DESIRES TRENDS**

 play!

re-interpret 

 contemporary cultural hero



alternative   
to the status quo

~~MEDIOCRITY~~  
~~INDIFFERENCE~~  
~~BOREDOM~~

isn't this what  
“critical design”  
is supposed to be all about?

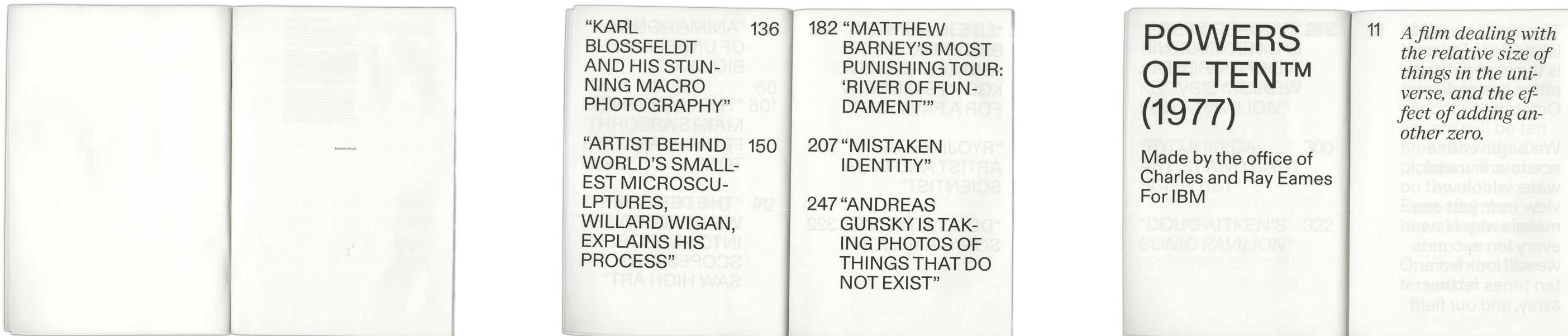
# 5. Magnification

The microscope is an incredible tool that makes it possible to look into landscapes that are hidden from the naked eye. It is an instrument of revelation, one that reveals the complexities of the invisible. Magnification becomes a dual lens, expanding the minute into the monumental and zooming into the microscopic at the same time. Details that had previously been overlooked are brought to light, encouraging us to look at what is familiar from a new perspective. The act of magnification becomes an act of revelation, bringing to light the intricacies and beauty that can often be overlooked. The small that was once left out now takes center stage and reveals how important it is to how we perceive the world.

Nov 2023  
Color laser print on Neenah Class Crest Solar White 24lb Writing and 80lb Cover  
7 x 10.25 inches  
442 pages

We delve into the interdisciplinary intersections of perception, art, and science in the nuanced exploration of these pages. The microscope bridges multiple disciplines by acting as both an artistic and scientific tool. The variations in size that direct your interaction with these pages create a visual choreography that reflects the intricate interplay between the magnified and the microscopic. We are encouraged to think about the dynamic relationship between the monumental and miniature by this deliberate modulation. The narrative of magnification extends into a deeper investigation that challenges our visual imagination in addition to being an investigation into the microscopic.

Selected spreads from "Magnification":



The picnic near the lake side in Chicago is the start of a lazy afternoon early one October. 12

We begin with a scene one meter wide, which we view from just one meter away. Now every ten seconds we will look from ten times farther away, and our field of view will be ten times wider. This square is ten meters wide and in ten seconds the next square will be ten times as wide. Our picture will center on the picnickers. Even after they've been lost to sight. One hundred meters wide. 13

clouds of Magellan. Ten to the twenty second power, a million light years. 20

Groups of galaxies bring a new level of structure to the scene. Glowing point are no longer single stars, but whole galaxy of stars seen as one. We passed the big Virgo cluster of galaxies among many others. A hundred million light years out. As we approach the limit of our vision, we pause to start back home. This lonely scene the galaxies like dust is what most of space looks like. This emptiness is normal. The richness of our own neighborhood is the exception. The trip back to the picnic on the lakefront will be a sped-up 21

version, reducing the distance to the earth's surface by one power of ten every two seconds. In each two seconds we will appear to cover 90% the remaining distance back to earth. Notice the alternation between great activity and relative inactivity, a rhythm that will continue all the way into our next goal a proton in the nucleus of a carbon atom beneath the skin on the hand of the sleeping man at the picnic. Ten to the ninth meters, ten to the eighth, seven, six, five, four, three, two, one. We are back at our starting point, we slow up at one meter, ten to the zero power. Now we reduce the distance to our final destination by ninety percent every ten seconds. 24

Our journey has taken us through forty powers of ten. If now the field is one unit, then when we saw many clusters of galaxies together it was ten to the fortieth, or one and forty zeroes. 25

**DNA MICROSCOPE SEES 'THROUGH THE EYES OF THE CELL'**

67 Peering inside cells has been an integral part of biology ever since the 17th century, when cells were discovered under a microscope. But even with advances in light and electron microscopy, researchers still have trouble to understand where various molecules are inside a cell—and thus how cells like neurons, immune cells and tumors differ from one another—can glean only so much.

Now, scientists have come up with a new way to capture what's going on in there. The approach, called DNA microscopy, uses simple chemical reactions essentially to map a cell's interior, highlighting contents and indicating exactly where everything can be found.

The technique, described Thursday in the journal *Cell*, can reveal genetic and epigenetic information not accessible with traditional microscopy tools: which immune receptor genes are turned on or off, say, and whether cells are healthy or full of disease-causing mutations.

"DNA microscopy captures both genetic and spatial information simultaneously," said Joshua Weinstein, a postdoctoral researcher at the Broad Institute of M.I.T. and Harvard and the lead author of the paper. "That's what's really beautiful about it."

A scientist starts by pipetting readily available chemical reagents onto a sample. This causes

*A new imaging tool works more like Google Maps than a traditional microscope.*

Kravil Sheikh

70 blowing cells up like balloons. The advantage of DNA microscopy is that it combines spatial details with scientists' growing interest in—and ability to measure—precise genomic sequences. Just as Google Street View integrates restaurant names and reviews into outlines of city blocks, DNA microscopy integrates genetic and epigenetic data into outlines of cells.

Because the technique uses quick chemical reactions to collect and integrate information, rather than light or electrons, it can process large numbers of samples. It can also be done with less specialized and less expensive equipment; all that's needed is a set of standard chemicals and a DNA sequencer.

*A fluorescent micrograph of a cell showing DNA (red) and RNA (green).*

71 Calling it microscopy may be a misnomer. "The researchers didn't use any kind of microscope," said Ulrike Boehm, an imaging expert at the Harvard-Hughes Medical Institute's Janelia Research Campus in Ashburn, Va., who was not involved in the study. "What the researchers did is more like DNA mapping."

Still, Dr. Boehm said, "This is very powerful technology."

*Fluorescence micrographs of a cell showing DNA (red) and RNA (green).*

Natalie Gelling

72 The startling beauty of the microscopic

73 **THE STARTLING BEAUTY OF THE MICROSCOPIC**

Natalie Gelling

*Olympus BioScapes announces ten winners of their 2013 Digital Image Competition, which honors some of the best images taken through a microscope*

74 **THE DESIGNER WHO PEERED INTO MICROSCOPES AND SAW HIGH ART**

Sarah Zhang

75 **THE DESIGNER WHO PEERED INTO MICROSCOPES AND SAW HIGH ART**

Carl Strüwe pointed a camera at a microscope lens in 1926. The result is a beautiful blend of science and art.

**ANIMATIONS OF UNSEEABLE BIOLOGY**

Drew Berry

*Screen shot of a video showing a cell dividing.*

We have no ways to directly observe molecules and what they do—but Drew Berry wants to change that. He demos his scientifically accurate (and entertaining) animations that help researchers see unseen processes within our own cells.

88 they physically run in opposite directions, which creates a number of complications for your living cells, as you're about to see, most particularly when DNA is being copied.

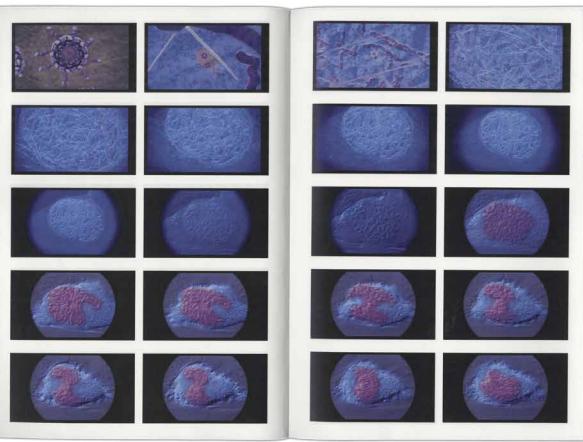
04:00 Now you have billions of this machine right now working away inside you, copying your DNA with exquisite fidelity. It's an accurate representation, and it's pretty much at the correct speed for what is occurring inside you. I've left out error correction and a bunch of other things.

04:16 (Laughter)

04:18 This was work from a number of years ago—Thank you.

04:21 (Applause)

04:23 This is work from a number of years ago, but what I'll show you next is updated science, it's updated technology. So again, we begin with DNA. And it's jiggling and wiggling there because it must be copied backwards. So it's thrown out repeatedly in these loops and copied one section at a time, because of the surrounding soup of molecules, which I've stripped away so

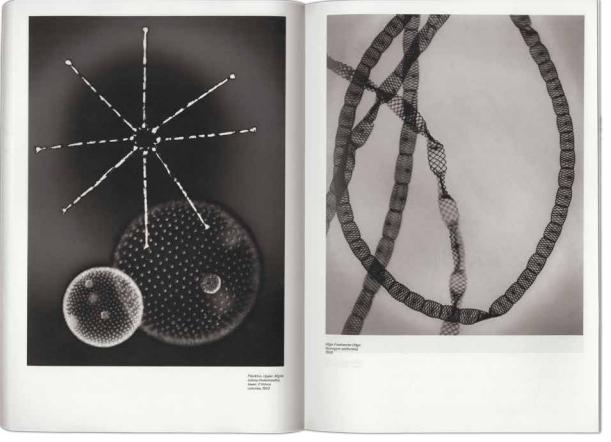


117 CARL STRÜWE TOOK only two kinds of photographs. The first was typical enough: Italian sculpture and architecture he saw on vacation. The second was far less typical: close-ups of diatoms, butterfly wings, snail tongue, whalebone—all taken through a microscope.

By simply zooming in, Strüwe took the familiar and made it alien. The German photographer wasn't the first to place the lens of a camera into the eyepiece of a microscope, but in the 1920s, he was among the first to do so as art rather than science.

The view from a typical microscope is circular. Strüwe cut out paper and stuck it inside his microscope to create a rectangular view. "It was to draw a

*Carl Strüwe painted a number of microphotographs in 1926. The result is a beautiful blend of science and art.*



162 looking at it in person through a microscope?

WW: One second. [Holds up microscope]

CL: So when you have exhibits, how does that work? Do you have blown-up photos next to the work?

WW: What I do is I have a trail of these microscopes, and they're all in globes. People can go along and press a button and look through the microscopes, and you can see [the work] perfectly.

HL: I've read that it was actually your mother who encouraged you to make small art when you were a child... she always told you that your work wasn't small

*The smaller I made my work, the bigger my name became.*

163 *The smaller I made my work, the bigger my name became.*

HL: My favorite part of your story is the way you describe your accomplishments despite being told by your teachers as a child

178 wrong. Okay, I lost this time, next time I'm coming back. So that's it. You've gotta have a competition with yourself.

*Carl Strüwe's model of the U.S. Capitol building, 1926.*

WW: Just be the Ugly Duckling. You know what the Ugly Duckling turned into? I'd teach it how to

179 that you wouldn't find success. What are the most important words of advice you could give to someone else who feels like you did all those years ago?

*Carl Strüwe's model of the U.S. Capitol building, 1926.*

**MATTHEW BARNEY'S MOST PUNISHING TOUR: 'RIVER OF FUNDAMENT'**

Randy Kennedy

GL: Which sculpture are you most proud of?

WW: The most proud of, I think probably The Last Supper. But once I've made my work, it doesn't belong

*Matthew Barney stands next to his sculpture "The Last Supper" at the Museum of Modern Art in New York.*

183 "River of Fundament" finds both sweet spots, centering on Mailer's deeply carnal version of Egyptian cosmology in which the dead seeking reincarnation must pass through a river of feces—a stand-in for a colon, in which sustenance is processed into waste that has the power in turn to fertilize new sustenance.

206 You also get the sense—as vast as the scope of the "Cremaster" project was—that Mr. Barney is swinging for the fences with "River of Fundament," risking failure far more than he has in the past, with the shade of Mailer as his defiant guide. "One of my big reasons for being drawn to Norman Mailer was what I thought of as his willingness to fail, to risk a kind of failure that was useful to the rest of us," he said. "Knowing Norman, I'm sure he would roll over in his grave to hear me say that."

*Matthew Barney stands next to his sculpture "The Last Supper" at the Museum of Modern Art in New York.*

**MISTAKEN IDENTITY**

Paul Vanouse

*Paul Vanouse working on his artwork.*

220 study called Race Crossing in Jamaica, to assess the aptitudes of bi-racial people.) RVID is an experimental race, about race. To complete the artwork, I first had skin color gene DNA extracted[i] from the blood of my family: "white" father, "black" mother, "brown" sister, "brown" brother (myself)[ii]. Since there were six genes understood to effect skin color, each family member had six different associated DNA fragments. Each

221 week during gallery exhibitions, museum staff insert one of the six individual DNA samples in the four lanes of a large DNA electrophoresis rig. Electrophoresis is a process that is typically used to separate DNA by size, resulting in a distinct banding pattern often referred to as a DNA Fingerprint. In RVID however, I repurpose the technology to literally race the different family member DNA fragments against one another, to poetically

224 the work as a live, dynamic process unfolding—the inscription of DNA into the construction of race.

**INDIVIDUAL IDENTITY**

*Electrophoresis gel showing DNA bands.*

225 Latent Figure Protocol (LFP), probes further into the meanings of the DNA image: Why is it called a DNA Fingerprint? After all DNA used to make these images doesn't usually come from a finger. Nor is the DNA image a physical imprint, but rather it is a complex laboratory procedure. An FBI director stated in the 1990s that they use the term DNA fingerprinting because it "invokes in the mind of a jury that we are

primarily our lover's 246  
bacteria that most at-  
tracts us? Or, what is ult-  
imately more decentering  
for our sense of self,  
since we may reproduce  
with this lover, are bac-  
teria steering human  
sexual selection and life  
evolution? (Vanouse  
2019)

## ANDREAS GURSKY IS TAKING PHOTOS OF THINGS THAT DO NOT EXIST

Farah Nayeri

The German photogra- 248  
pher's latest work in-  
cludes images of digi-  
tally created scenes and  
spaces. Are these the  
works he will be remem-  
bered by?



Courtesy of the artist and Gagosian

Exhibition view, 2018

Photo: Daniel

Guggenheim

Museum

New York

Jan. 26–

is the gallery

that shows

the work

of the

artist

that

has

been

seen

in

the

past

years

of

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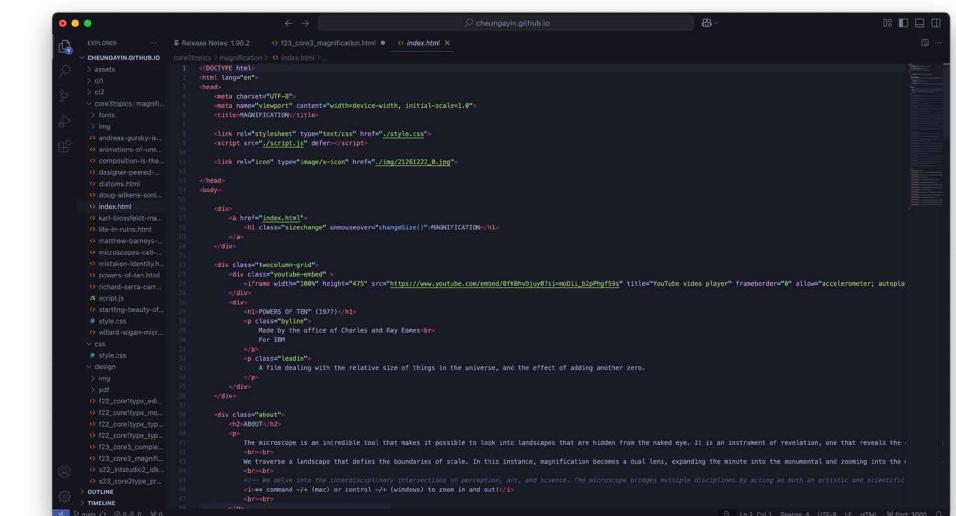
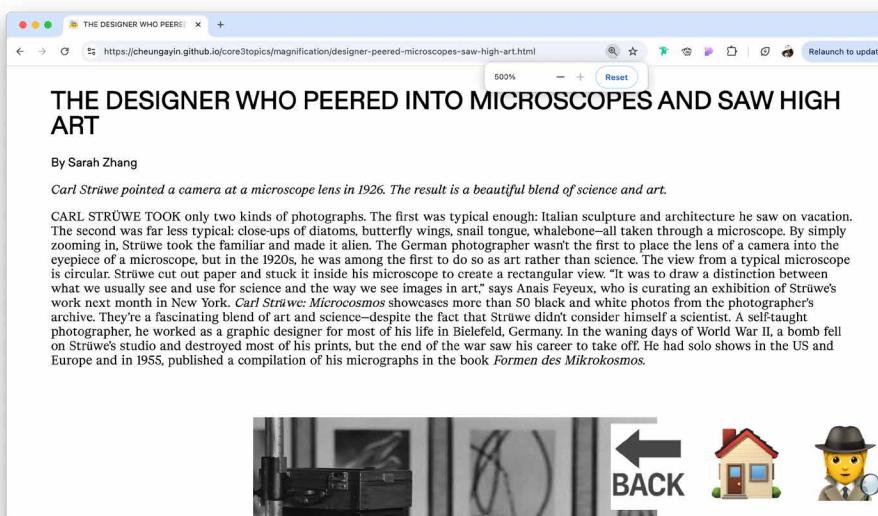
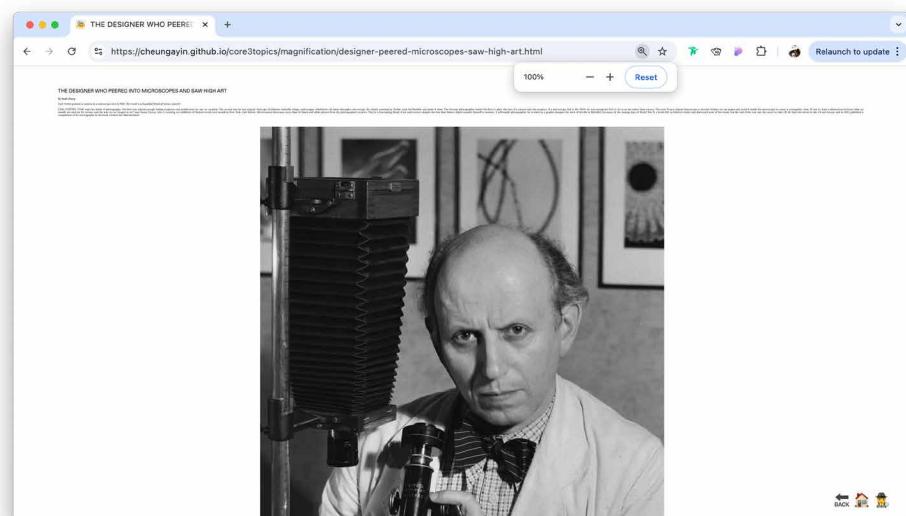
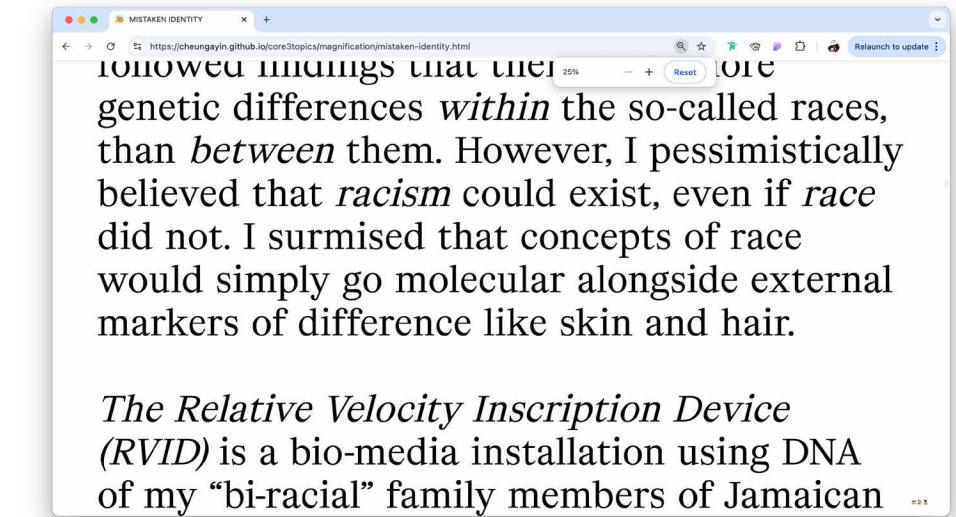
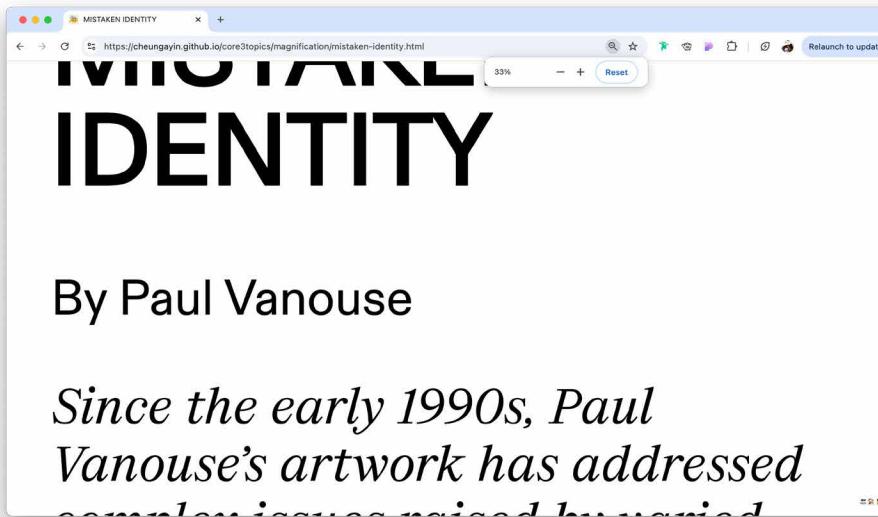
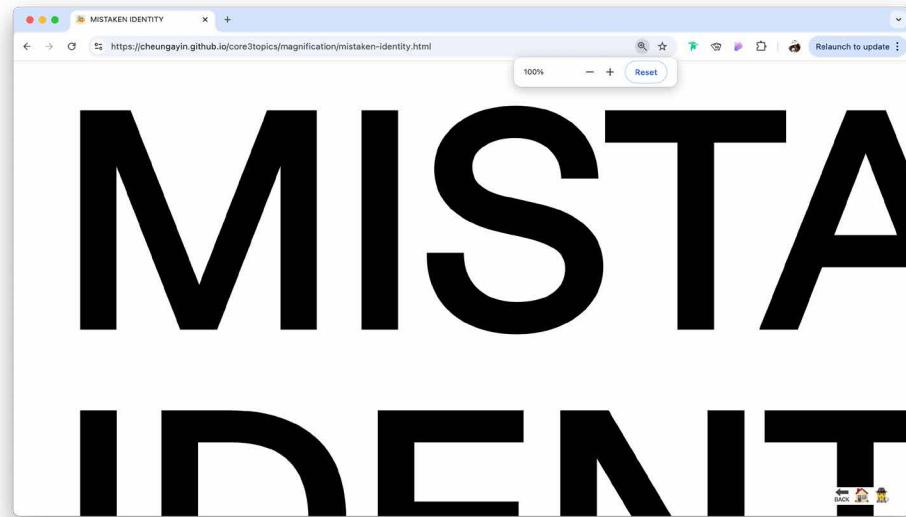
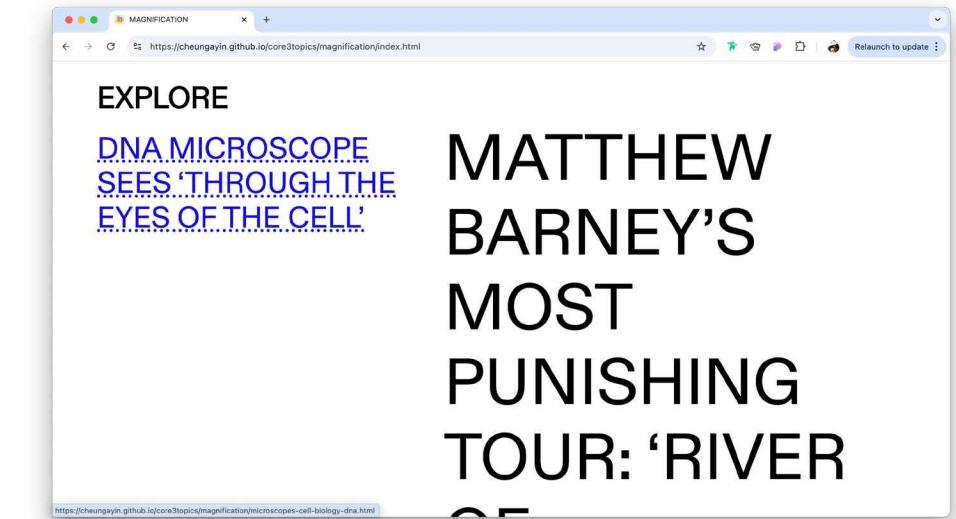
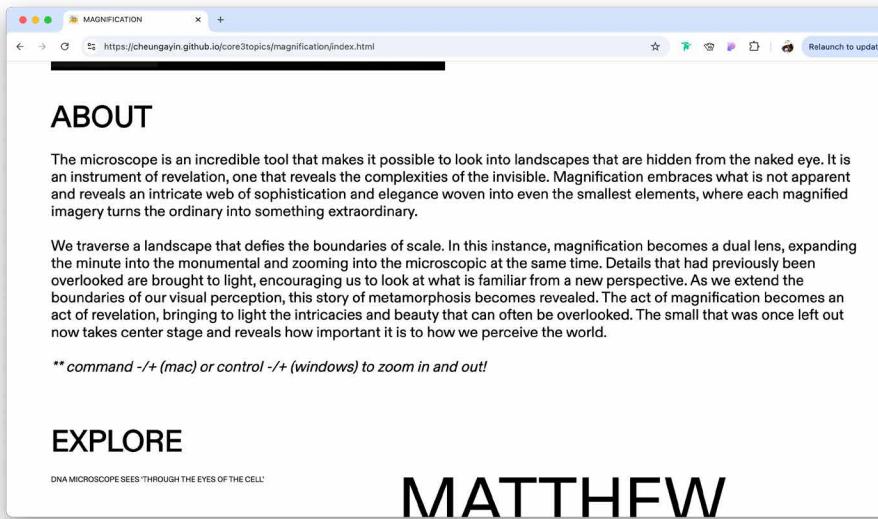
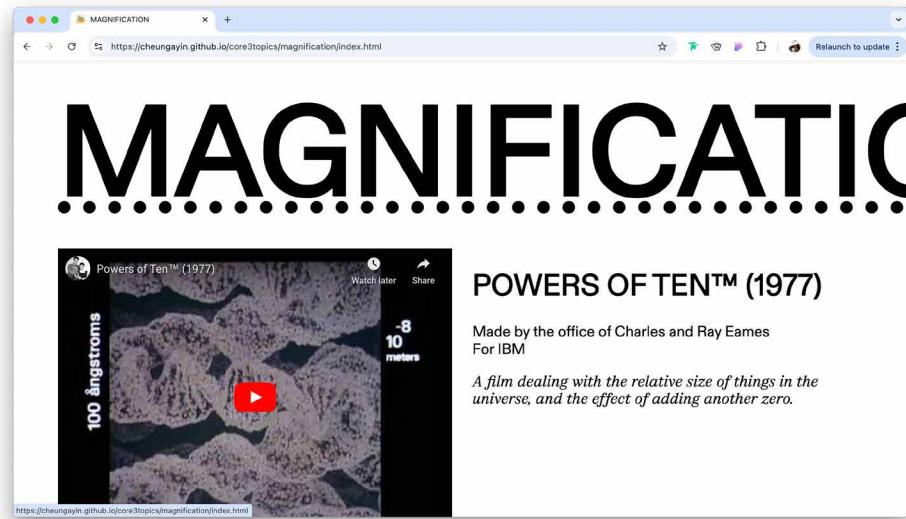
last

DIGITAL FORM of Magnification publication, coded on Visual Studio Code.

Project Page URL: <https://cheungayin.github.io/core3topics/magnification/index.html>

\*\* command -/+ (mac) or control -/+ (windows) to zoom in and out!

Screen grabs from website and screenshot of Visual Studio Code file:



# 6. People Watching People: Chinatown, Manhattan, NY

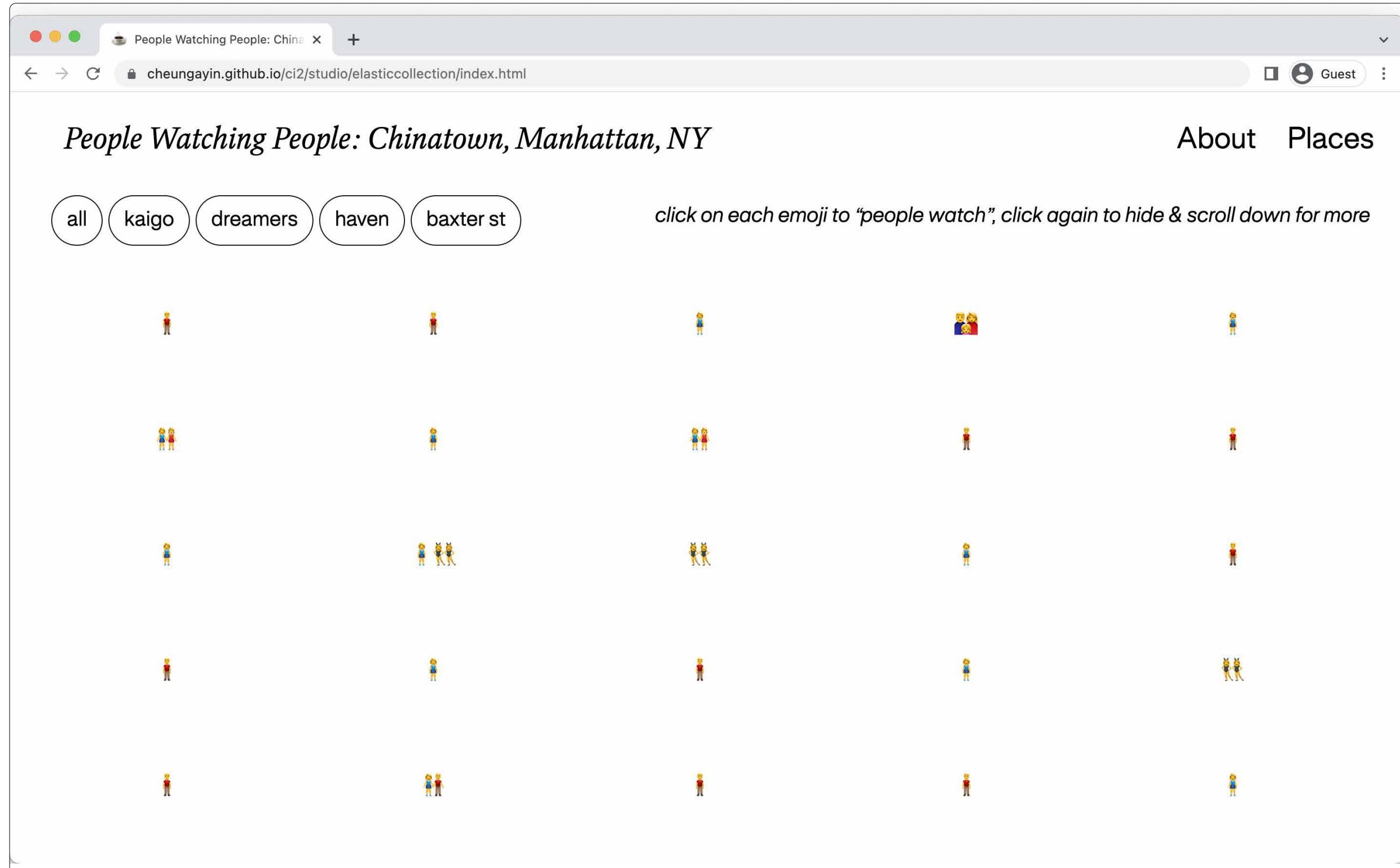
Any time you see a multiplicity of an object, you begin to notice similarities and contexts in a new way. Seeing multiple of an object allows for this kind of in depth research that observing one object does not. The way the object is documented and organized helps direct the viewer on how the object is meant to be experienced.

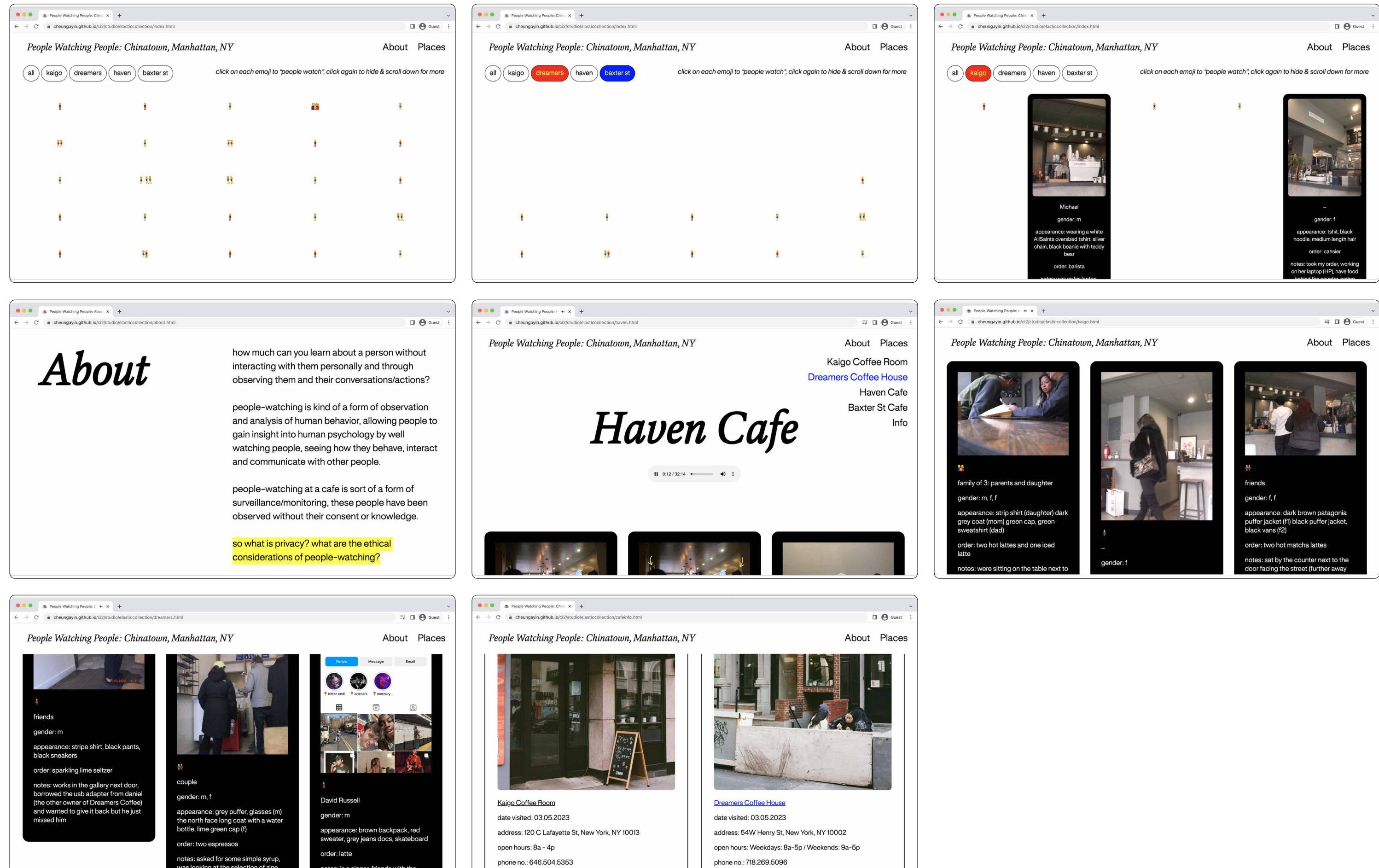
Apr 2023  
Coded on Visual Studio Code, using HTML, CSS, and JavaScript

This project investigates the themes of privacy through people-watching. The aim of this project is to gather and organize a collection of data, understand metadata, to tell a story through content curation and order, to experiment with interactions with a collection, and to develop a working relationship of JavaScript objects and data collections.

\* all data is pulled from a JSON file and uses JavaScript & is responsive and function on a mobile screen  
Project Page URL: <https://cheungayin.github.io/ci2/studio/elasticcollection/index.html>

"People Watching People: Chinatown, Manhattan, NY" landing page:





# 7. Complement

Driven by the idea of power of enhancement and inspired by everyday objects and their ability to transform the ordinary into the extraordinary, I explored this concept through my design of this book. This publication takes a closer look at the intricate connection of elements, showing how even those with less innate value on their own can enhance and elevate something else, eventually improving that "something else."

It is about the underlying relationships and the narratives, how each small, simple thing can develop and expand to become a part of an interesting story and add to a more vibrant whole. So a lot of things in our environment contributes to creating a narrative, enhancing an experience, and ultimately, making something better.

Oct 2023

Color laser print on Hammermill Premium Laser Print 32lb & Cardstock 110lb

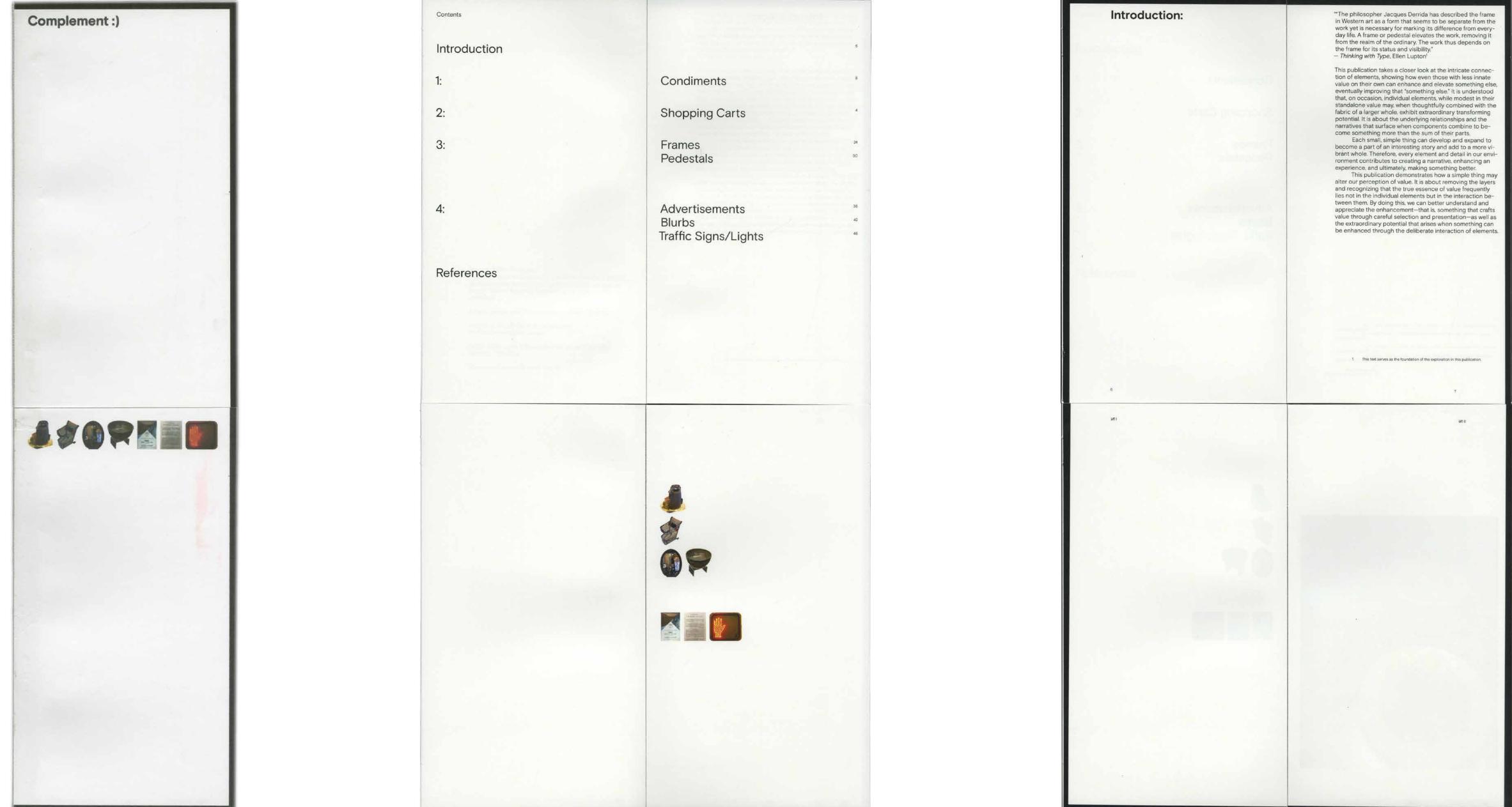
4.125 × 7.5 inches

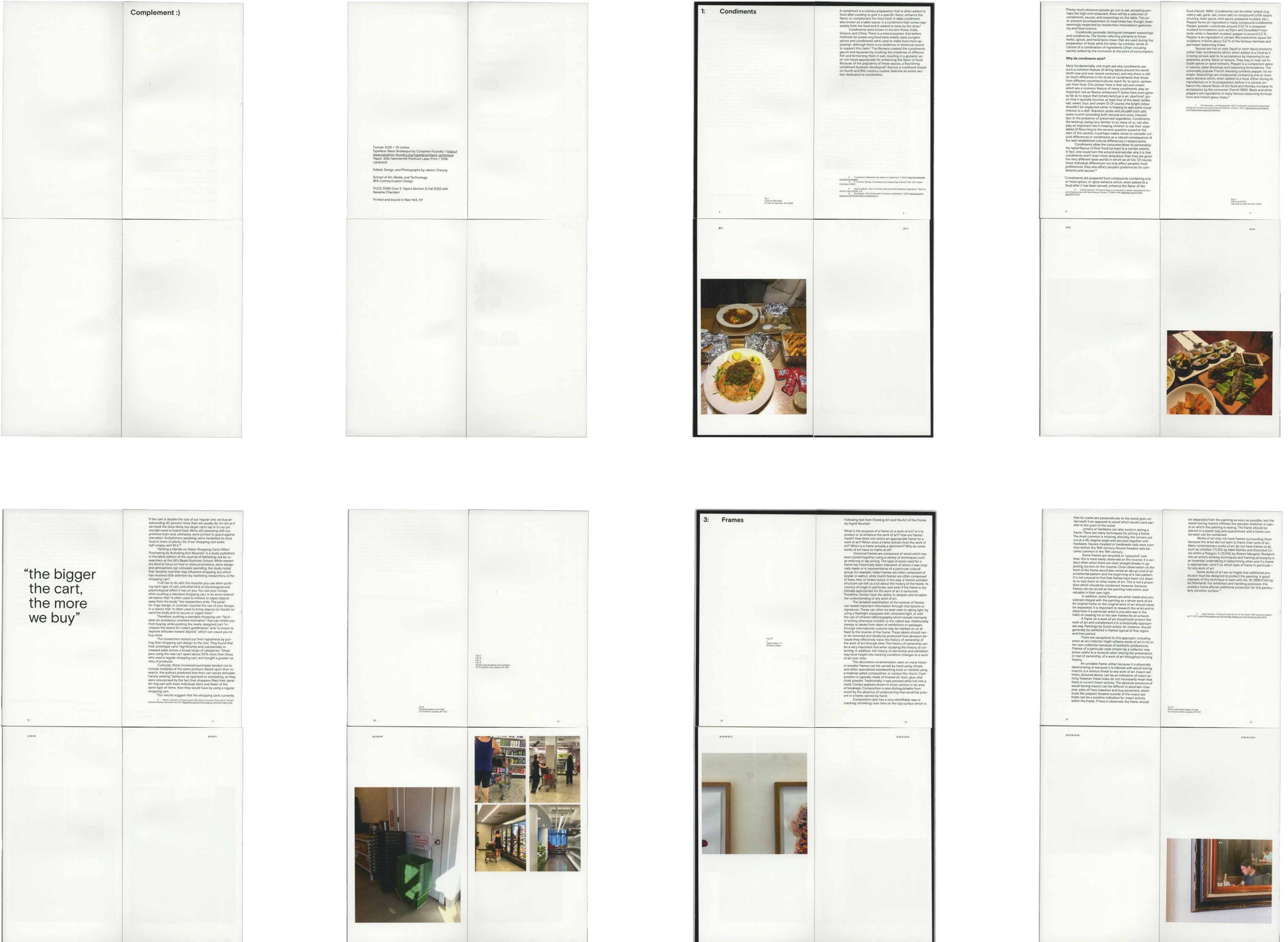
60 pages

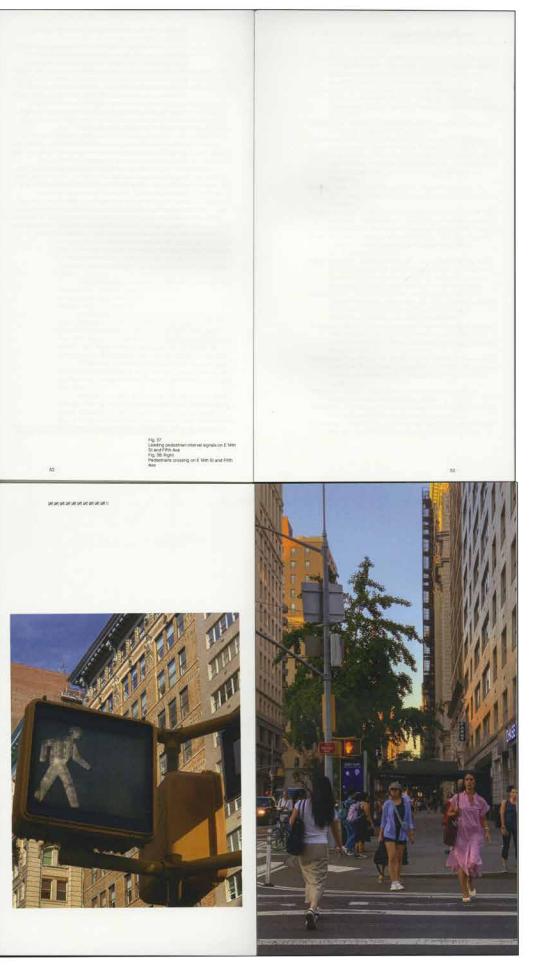
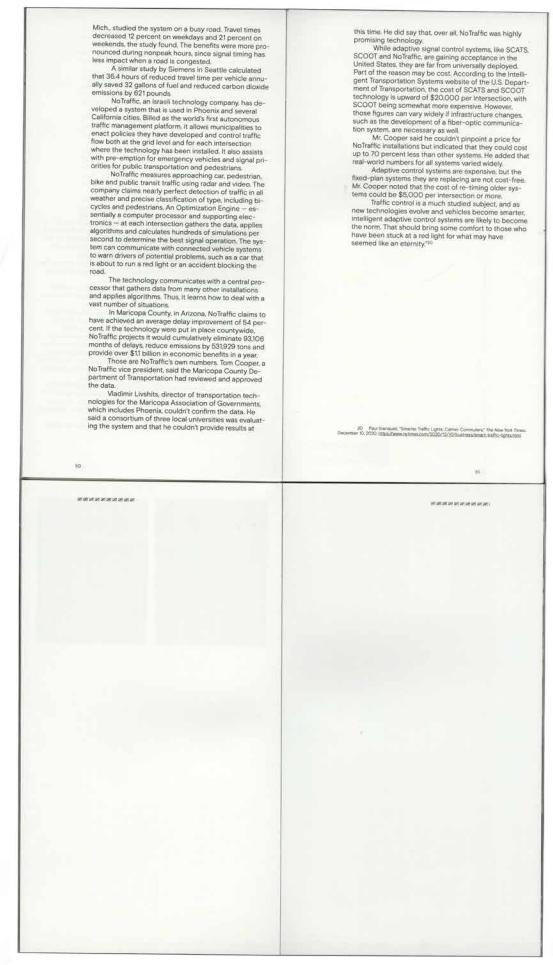
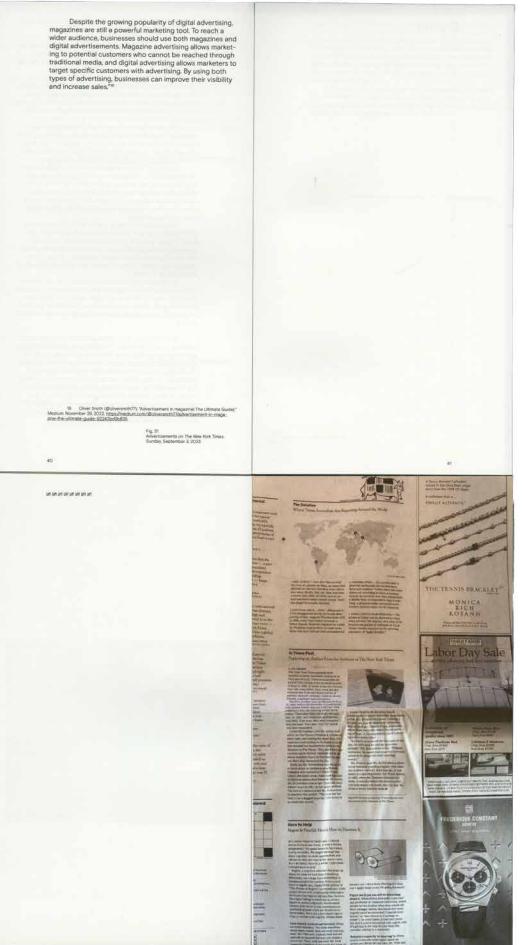
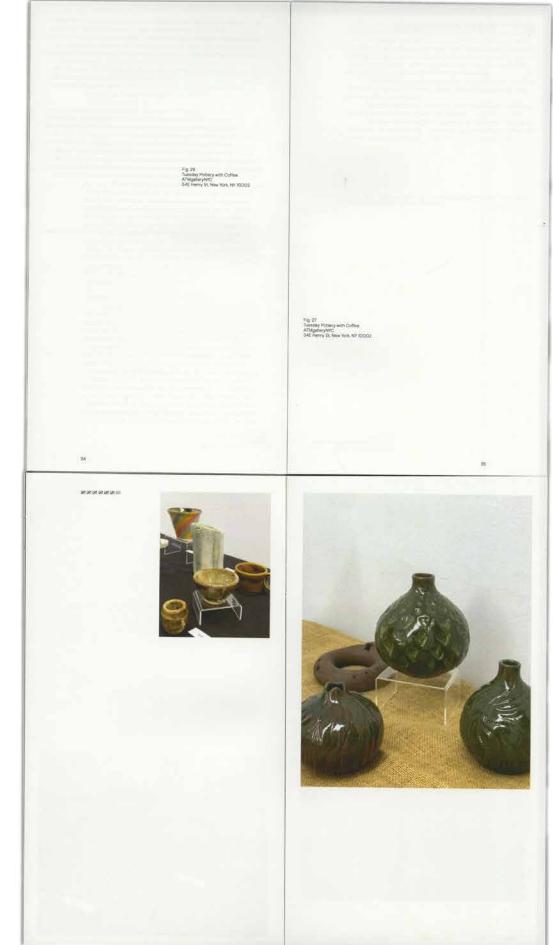
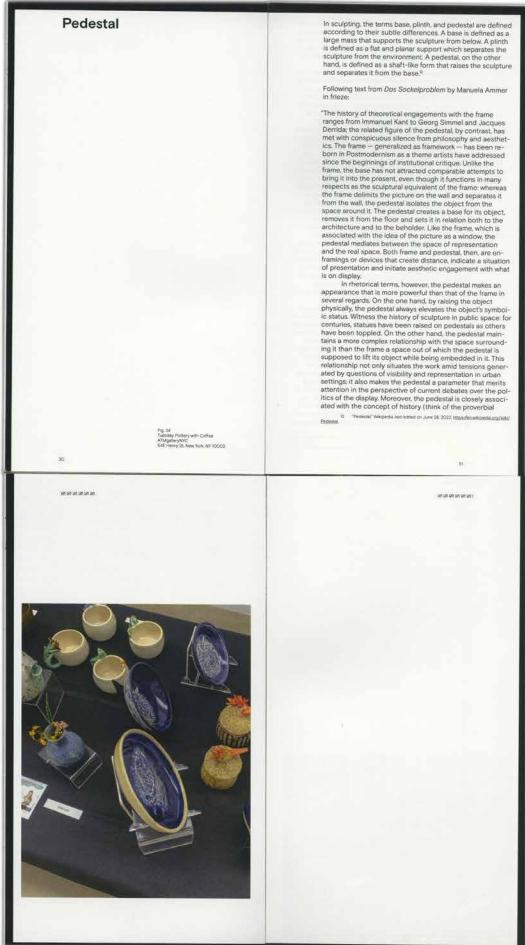
Overview of key design decisions with their influences/inspirations:

- form of publication: two books, one containing only text and the other images
- no words are used in the book containing only images and vice versa
- key design decisions, such as layout, typography, and visual elements, were meticulously chosen to amplify the message of enhancement
- each decision was influenced by the very concept that drives this project

Cover, Content and Introduction spreads from "Complement":





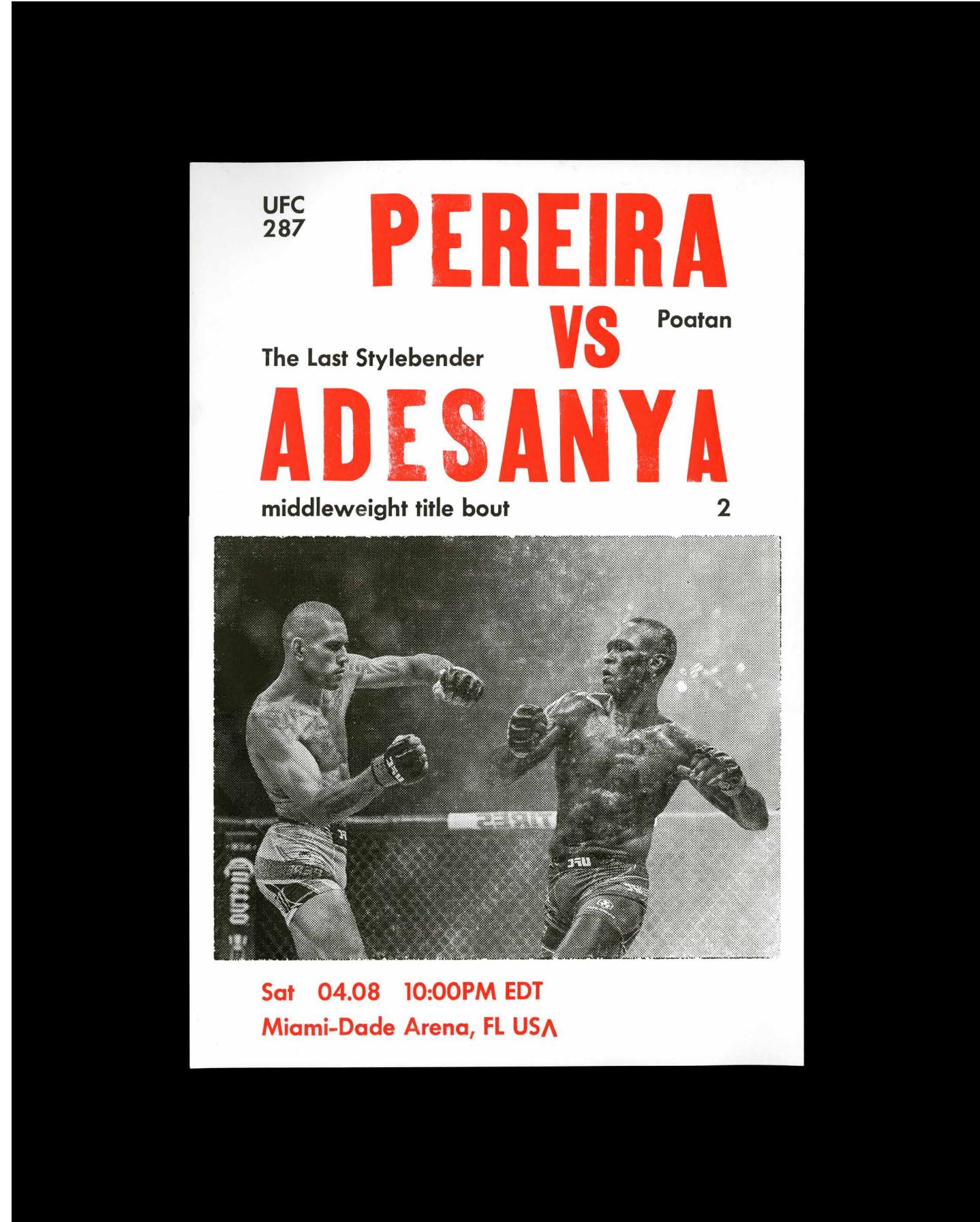


## 8. UFC287

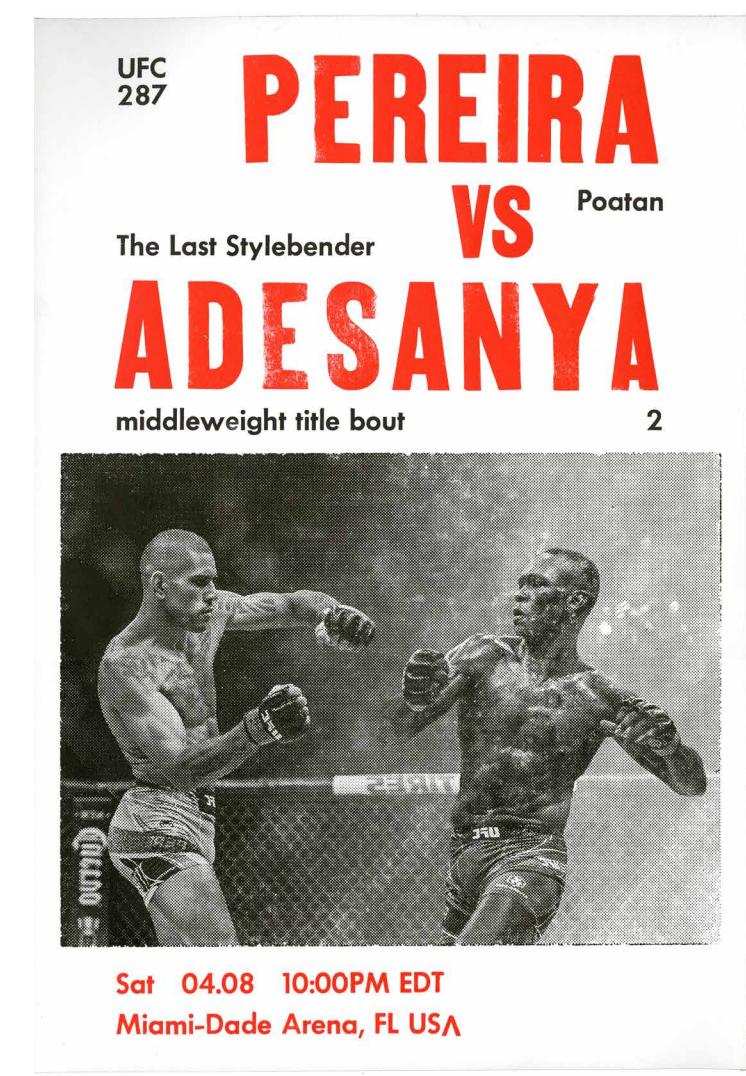
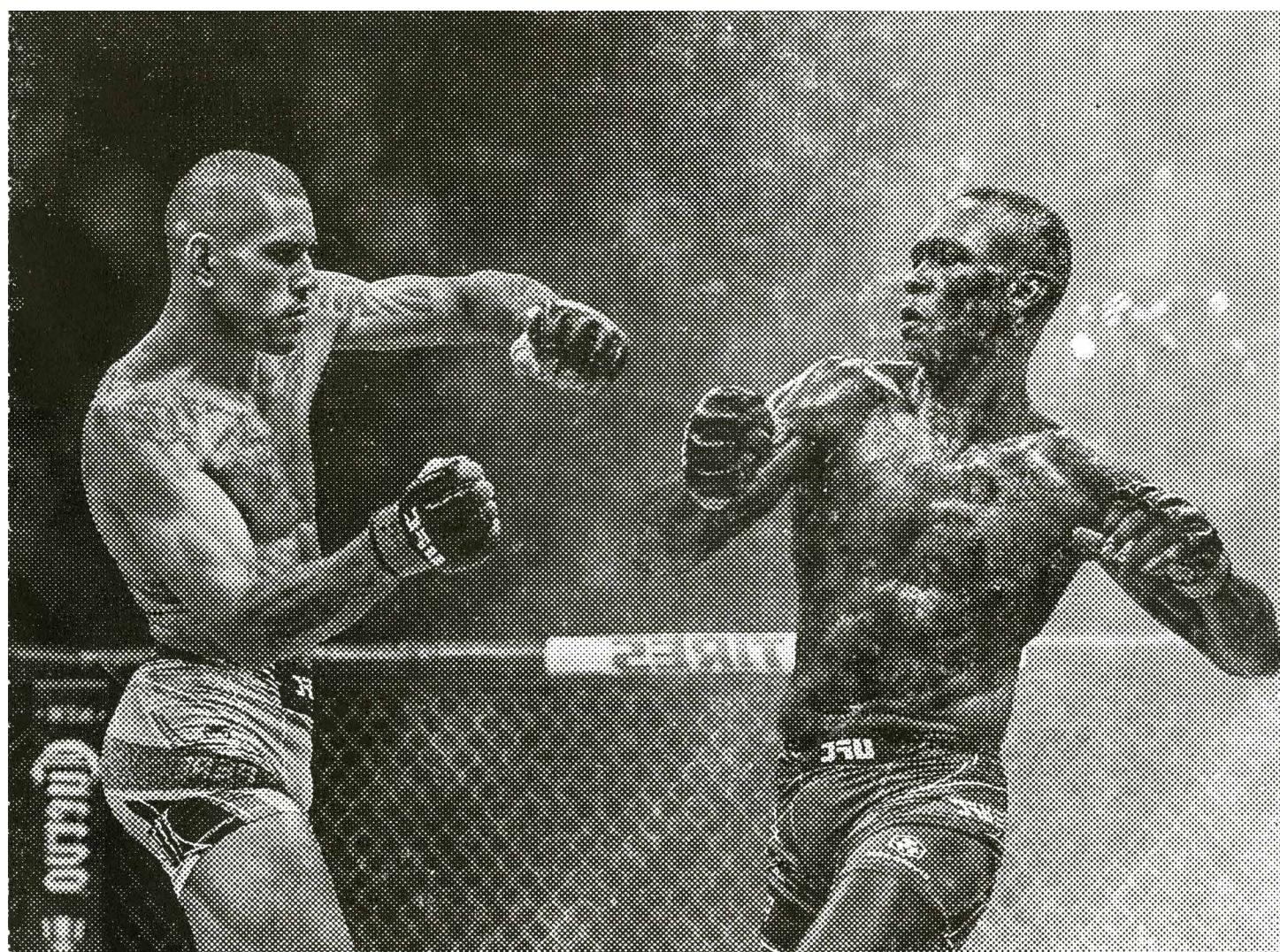
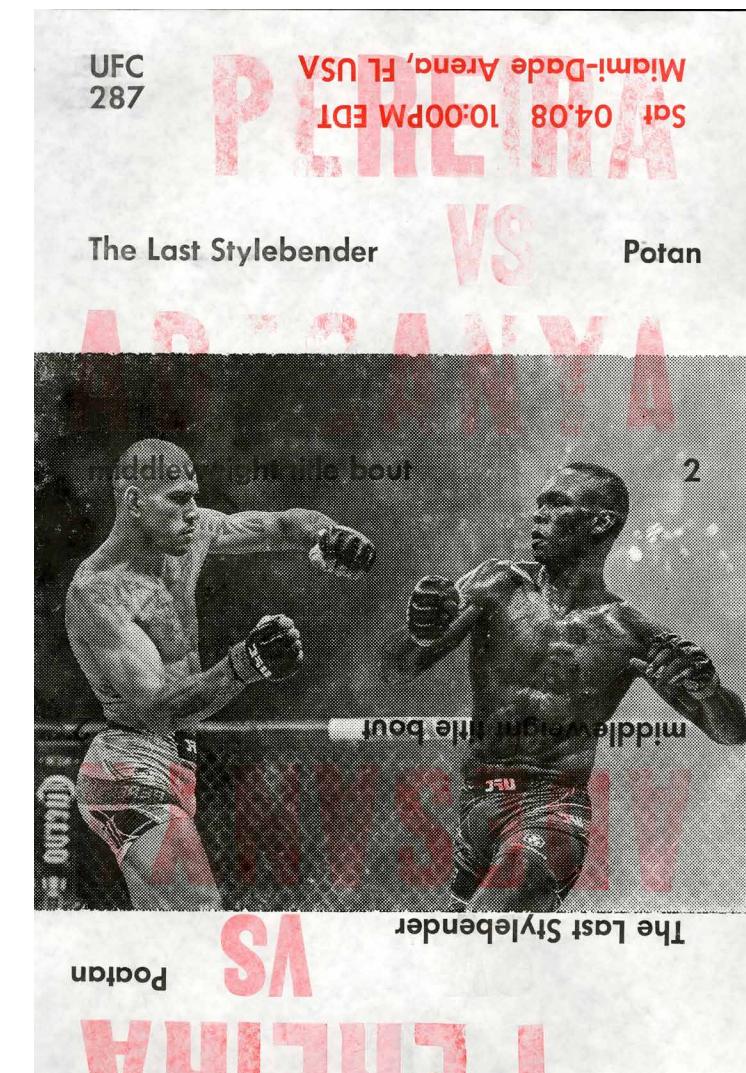
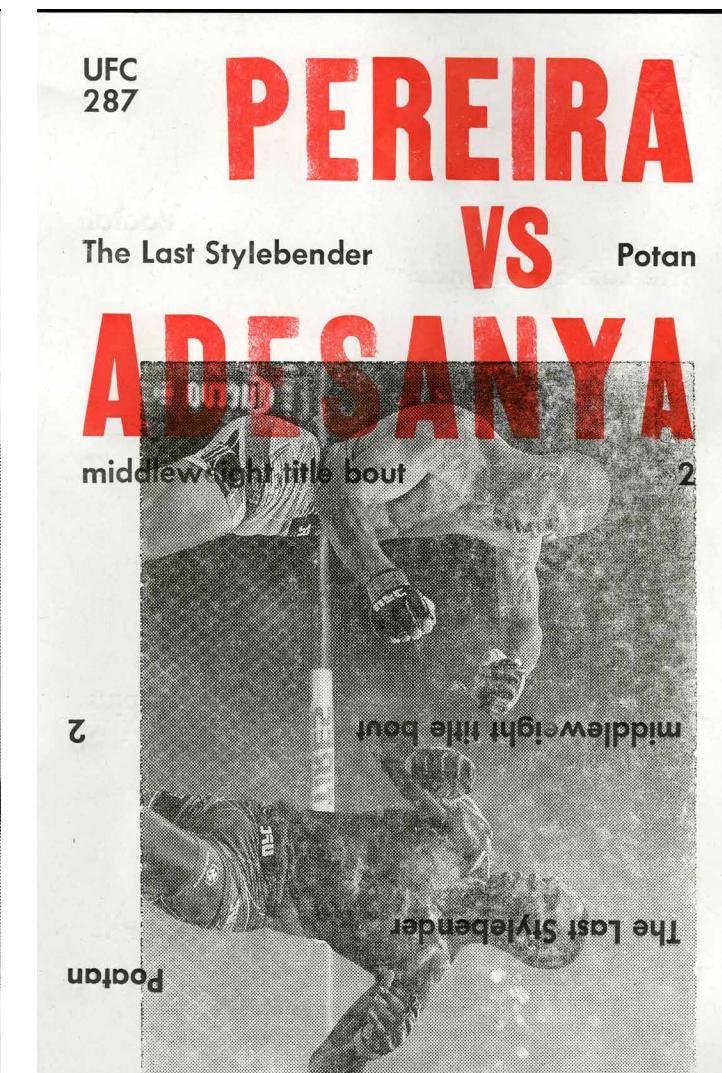
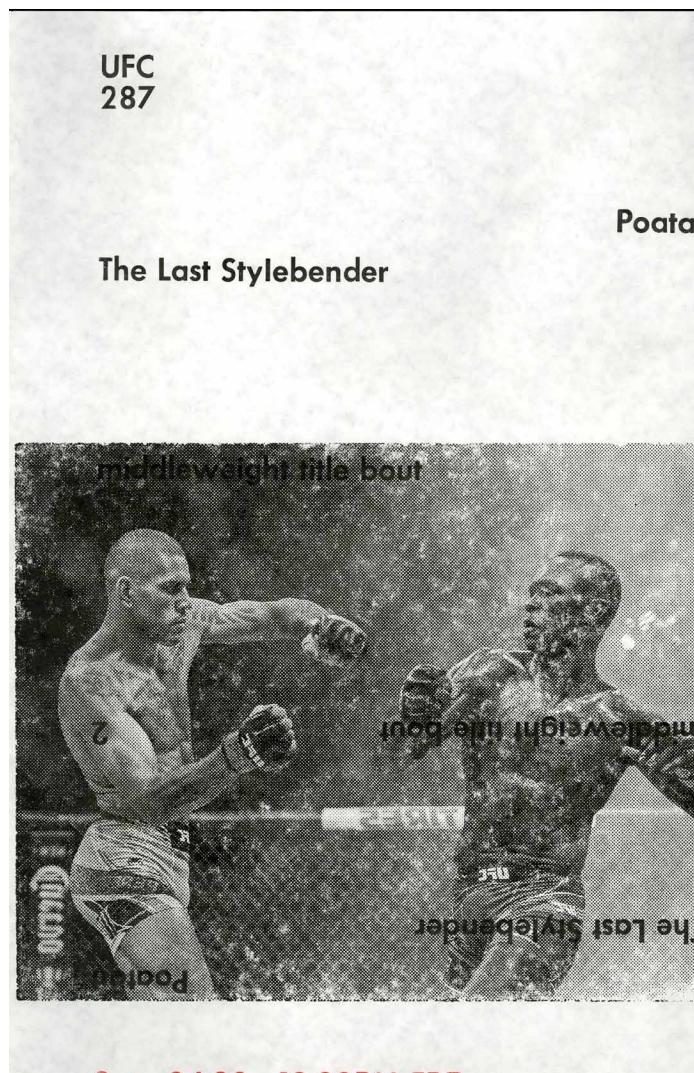
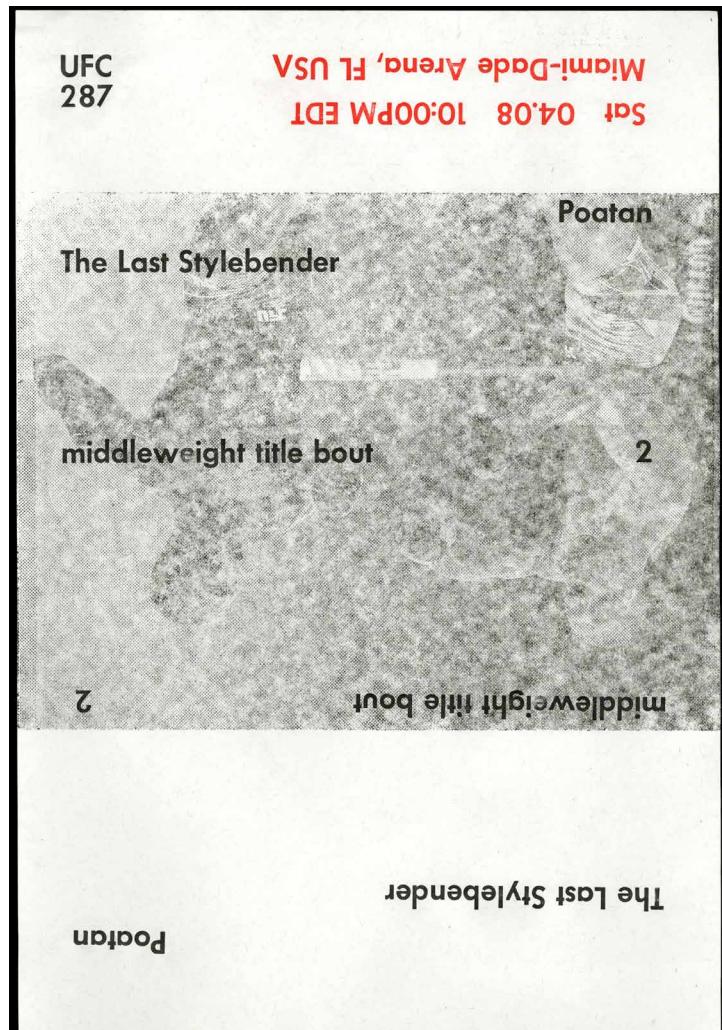
Apr 2023  
Letterpress print on Neenah Ultra Bright White Smooth 324gsm  
13 x 19.25 inches  
Edition of 15

Event poster printed on the letterpress for UFC 287: Pereira vs Adesanya 2, a mixed martial arts event by the Ultimate Fighting Championship that took place at the Kaseya Center in Miami, Florida on April 8, 2023.

BRIEF: Select an upcoming event. The subject you select should be for an actual event, rather than a hypothetical happening. Choose something that is out of the mainstream and that has not already been branded with image stylization and typographic restrictions.



Test prints and ghost prints, and close up of image on prints:



# Thank you :)