

For your consideration

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Selected works, 2018-
24

Kristopher
Atteh
Kojo
Aziabor

*Due to a non-disclosure agreement I signed as a Fidelity Investments intern, I cannot provide any more detail to my work other than what is provided in this deck. Please contact me if you have any further questions.

Kristopher
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Aziabor

** As WORD: The Album and my two projects under Design at Yale are still in development, I have not included any of the final visuals or developmental sketches in this deck. A complete collection of the album visuals and its process will be added once the projects are released.

Values & Experience
Fidelity Investments*
“Coming Soon”

Software**

Values & Experience
Yale Visual Artists

Design**

Values & Experience
“Work”
“panopticon”
Selected Works

Photo

Values

As a Computing and the Arts major, I am driven by the combination of striking, accessible design and efficient, powerful code. Neither of these entities should exist in isolation, and I aim to play with this combination every time I begin a new project. I believe that many computer scientists and engineers are too uninterested in generating designs tailored to their end users – both on the frontend and backend sides – and often end up sacrificing their consumer's end experience. By viewing product architecture and design through an artistic lens and always being eager to combine a wild array of technologies, I ensure that my works stands out and puts the end user back in the driving seat of convenience.

Experience

Two consecutive full-stack software engineering internships have seen my proficiency on both sides of development grow leaps and bounds as well as my Agile project management skills – I became the bonafide scrum master of my intern team this summer. Working to make Fidelity's managed file transfer system more user-friendly and unified for the firm's diverse client and employee list, I produced both a proof of concept and prototype, helping lead the company's shift to cloud infrastructure. Outside of the institutions I have worked at, I created invaluable tools to my own productivity workflow and have helped Yale organizations revamp their technologies. As a web director for The New Journal, I have helped the publication's SEO performance increase dramatically as well as resolving massive bugs that would have delayed issue releases. For Yale Pop-Up, I am now leading efforts to automate the full reservation system, from an equitable lottery process to email and payment automation. Whenever I have spare time, I continue to develop Songs for You, a digital home for my traditions of gifting friends music.

Software /// Fidelity Investments

Full-Stack Software Engineering Intern,
Merrimack NH, June-August '24

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Proof of Concept

As a intern on Fidelity's Managed File Transfer (MFT) team, I produced a proof of concept on a cloud application that would be used as the company's primary technical tool to facilitate the transfers of sensitive files. This was one of the major blocks to the firm's new foundation for their shift from on-prem to cloud solutions – a move which will help them maximize efficiency in cost and usage. I was responsible for leading demo calls with the application's company and facilitating discussions to gain our team greater access to internal technologies. To ensure testing could occur without any inopportune stoppages, I built Jenkins CI/CD pipelines to automate the rehydration of Amazon Web Services (AWS) virtual computer environments. At the end of the internship, I presented my findings alongside two interns on my team to several members of senior leadership.

Alec Chum, mentor & project lead Senior Systems Engineer

“During his tenure, Kris demonstrated exceptional technical skills and remarkable work ethic!

Kris's primary project was a critical proof-of-concept initiative, which he completed with notable success. His development knowledge and ability to apply it effectively were instrumental in the project's success.

Kris's contributions were highly valued by our team, and his positive attitude and dedication made him a pleasure to work with. I have no doubt that Kris will excel in any future role he undertakes...”

Software ///

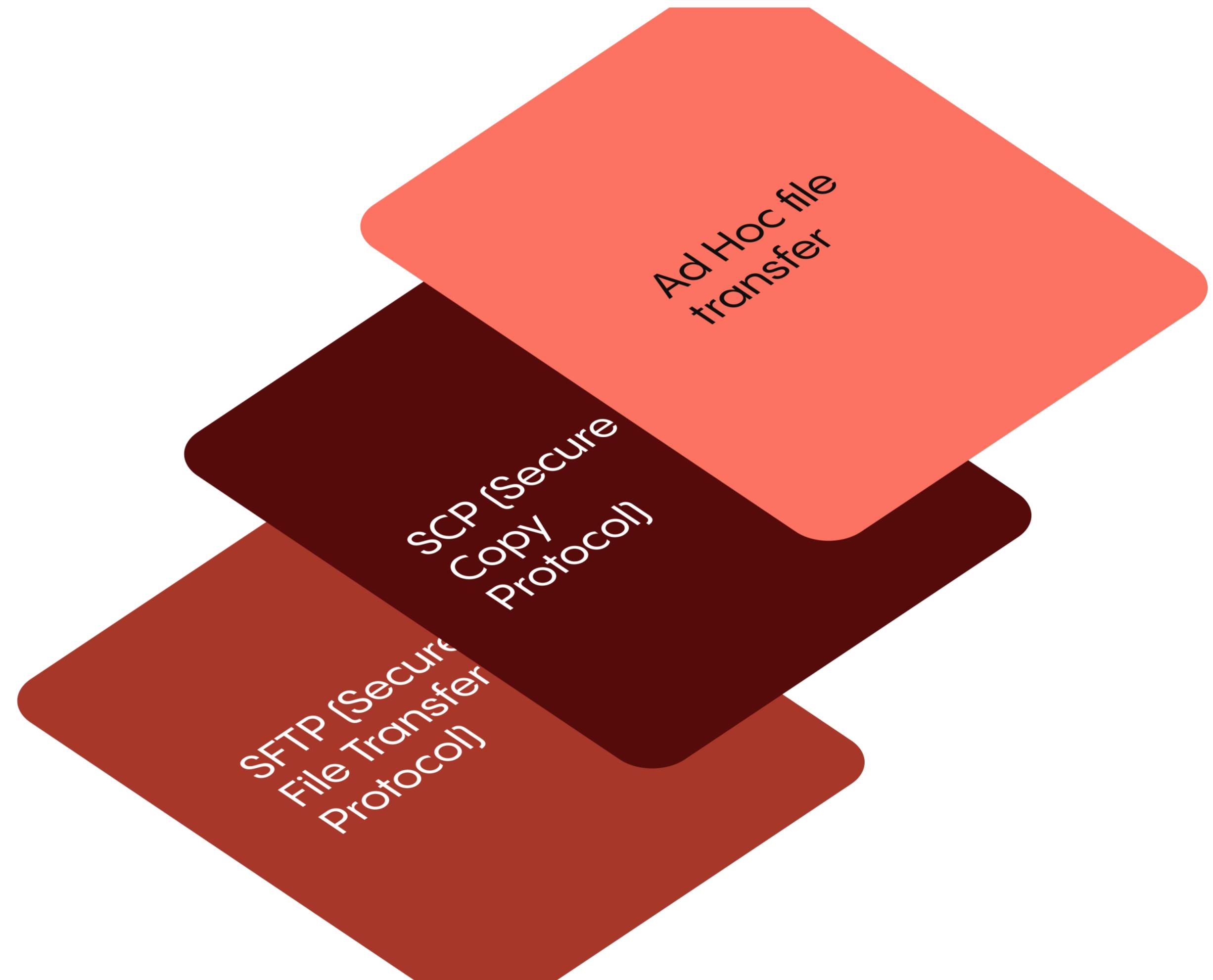
Fidelity Investments

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Additional Internal Application Prototype

Eager to spend our 10 week tenure developing a full-stack project, my intern team members and I proposed a web prototype project to our bosses after the first two weeks of the internship. After attending multiple troubleshooting sessions, we noticed that Fidelity employees who were not tech-savvy were struggling to juggle the multiple MFT applications and systems – each with their own distinct UIs and lengthy list of requirements that must be followed to a tee. Rooting the project in a third-party MFT client API – from the same company & product of the Proof of Concept work –, we created a lengthy collection of documentation that corresponded every button on our Figma wireframes to an API endpoint. Using a Python Django & Tailwind CSS frontend framework combination, we created minimalist & familiar visuals that leveraged the company's existing design system and its integration into Figma & Visual Studio Code. While we were unfortunately unable to implement the backend by the end of our tenures, the project allowed us to better understand the application and allow Fidelity to make an informed decision on next steps.



Software /// “Coming Soon”,

An internal product management tool
using Linear,
soon part of Kris Aziabor Dot Com

Product Purpose

A project that is less visually challenging than my others, I am seeking to optimize my use of project & task management software by replacing their limited feature sets with a high-performance integration using their sets of APIs and a GraphQL backend.

This helps maximize the efficiency for my work where I am leading the research, design, prototype, and development stages.

Workspaces in Linear,

containing issues with “cycles”/sprints for project management. For example,
Workspace #1 (Design at Yale Dot Com) &
Workspace #2 (Kris Aziabor Dot Com)

Linear’s API via GraphQL,

providing a now consolidated place where all issues & tasks across workspaces live and can be viewed/managed

Next.js frontend with Shadcn/UI, living in back page of Kris Aziabor Dot Com,

so visitors of the website can see a live view of what I am working on, and I will have the ability to change status of issues and move them to upcoming sprints.

Things URL Scheme (remote management of tasks in Things through a on-prem [my Mac] environment),

Linking the issues to my task management app, I can add an on-prem view of the issues leveraging an already strong GUI that I don’t need to create myself.

Values

My philosophy for design is a perfect marriage of what I stand for in my practices of software engineering and photography – striking and accessible, while playfully using the idea of time. On my soon to be released personal website, viewers are welcomed to the page with just two sentences. *Any ambition to create timeless work renders it lifeless. Its mortality and rebirth will always be the most beautiful.* In a summer where I was trying so hard to advertise/present my work as timeless, I finally realized I was forcing my visions and artistry into a box where it would never be able to fit. The design world is a blossoming space for me, and I am excited to pursue all my future work with these values in mind.

Experience

My design works spans internships, commissioned pieces and organization branding over the past three years. In 2021, I worked as a Design & Photography intern for *The Andover Shop*, a traditional menswear shop that had just undergone a change in ownership. Work comprising of social media graphics, product photography, and website redesigning helped the shop increase monthly sales by 438% during my six months.

After multiple years away from design work, I returned with several projects last year. I designed Timothy Dwight's Sophomore Dinner graphics, paying homage to the college's coat of arms (see in endnotes). I also joined Yale Visual Artists's board, contributing/leading their research, web & database architecture, brand guidelines and visual identity.

Lastly, I was commissioned by WORD to create a cover for their upcoming album set to be announced & released later this year, *WORD: The Album*.

Design /// Yale Visual Artists

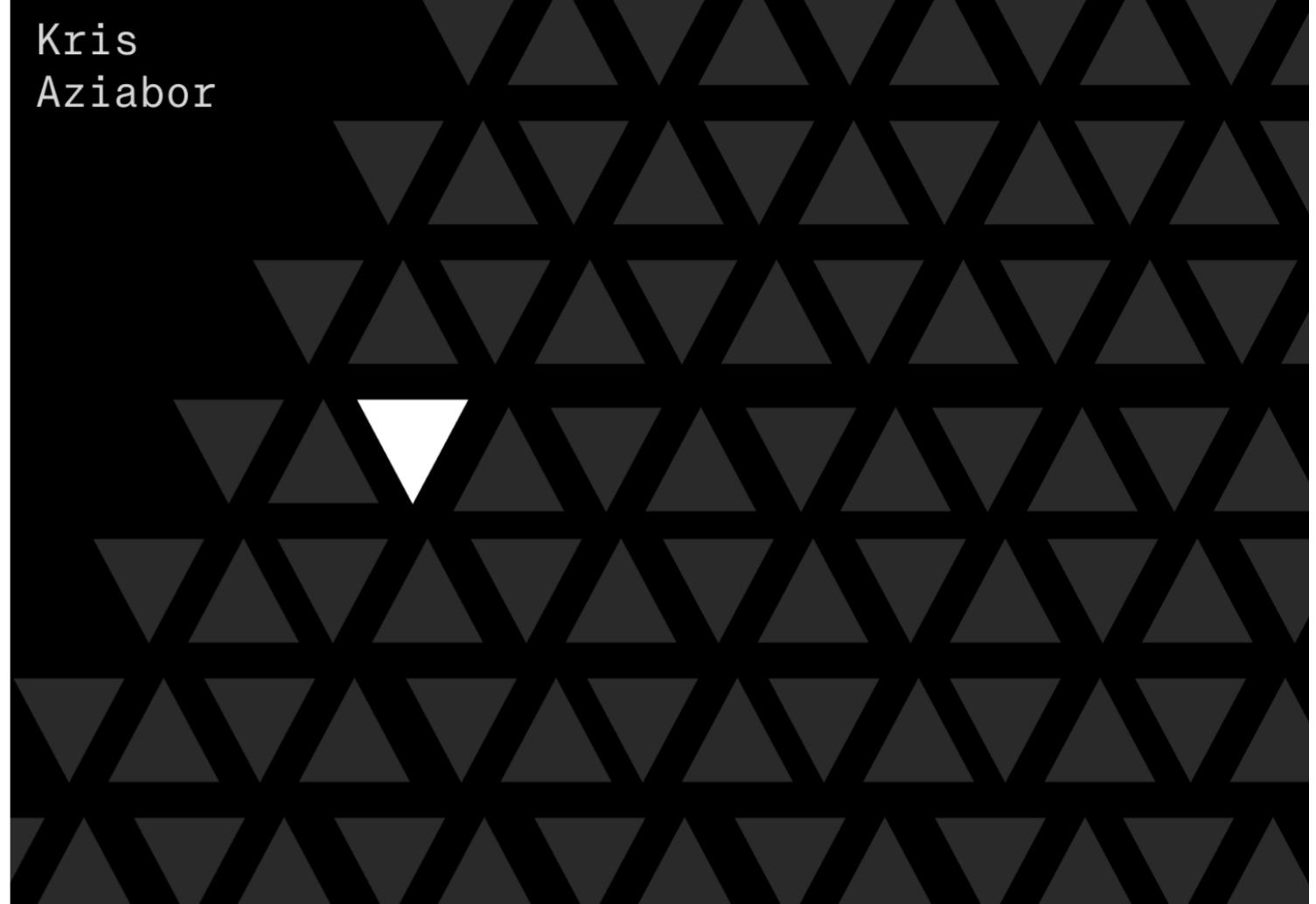
Project Lead & Board Member, 2023-24
& 2024-25

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Yale Visual Artists Dot Com & Brand Guidelines (in progress)

Joining the incredible YVA team last fall, I have become the project lead for the organization's website. The club's goal of producing a universal hub for undergraduate artists to connect and find new organizations and events is the foundation of the design I prototyped and presented to the board last spring. Inspired by the striking club logo featuring two triangles in opposite orientation, the site gives every artist/event on the page a triangle that can be expanded to see a full portfolio and written pieces. Users can toggle back and forth from this distinctive display to a more minimalist presentation of artists and events. A second phase of research – primarily rooted in establishing brand guidelines – is underway.

These visuals were eventually used as the primary visual identity for Echoes, the club's exhibition in the end of April. (see in endnotes)



Kris
Aziabor

is a photographer and graphic/web designer driven to explore the intentional creation and concessions of institutional memory. He loves to play with minimalistic aesthetics alongside thought-provoking words and visuals. *YVA, Maison at Yale, Y Pop-Up & others.*

View YVA's Artist Showcase with Kris and his portfolio.

Values

The camera is my machine of reflection and placing mental & physical places in the past. This is not the same as marking them as complete or finished; I always find myself returning to these homes of thought and experience eventually. Institutional memory and its destruction – whether through explicit or surreptitious means – has always fascinated me and photography allows me to explore what types of experiences and creations belonging to me will be known to others after I leave places. Will my almost twenty years in my hometown of Atkinson, New Hampshire – where the black population is recorded as 0.00% – be tattooed on the town's body when I depart for the last time? Will my future photographs that encapsulate tensions plaguing the Yale community belong in any archive across this campus? Will my thoughts and I – for my ugliness and beauty – be remembered? By using a monochromatic aesthetic, I can create visuals that evoke timeless or root viewers in a distinct, fleeting moment. As I hone in this photographic language alongside my revived interest in writing, I take comfort in knowing my best work is yet to come.

Experience

I seek to create & preserve personal moments with photography and have shared this gift with many members of the community in my Yale tenure so far. Yale Pop-Up. Maison at Yale. Yale College Arts. I have produced striking visuals that several Yale organizations have placed at the forefront of their marketing. Additionally, I worked as a freelance photographer for over a dozen clients in the last year alone, covering over thirty events. With every client comes a distinct aesthetic and visual demand that requires devotion and creativity. I have a proven track record and an established reputation for morphing my skill set to any specific client or need. I have pivoted my attention in this semester away from photography to focus on my software engineering, design, and writing pursuits. However, I am excited to return to the medium in the spring, as I aim to produce my coffee table book as part of ART 401 – Photography Project Seminar.

Initial Artist Statement

After two years of sharing Google Drive links and running from gig to gig with seemingly a new camera every week, I am finally ready to take my finger off the shutter for a little while. “Work” celebrates the traditions of labor I have consumed my Yale life with so far and forces me to reckon with the aesthetics I adopt as a photographer serving the institutions, groups, and individuals that hire me. What gazes do I have to grapple with or morph alongside my own when I create art solely for someone else? Can I chop and splice these works and make something truly of my own afterwards? Or do these pieces hold unsevered ties?

In the next few weeks, I will be posting several parts of this series as I try to become more comfortable sharing my work and as I close this era. I cannot describe how excited I am to venture into my own projects soon where my aesthetics and messaging can live and prosper, unabashed and unlatched from anyone else’s. At the same time, this work has allowed me to find new homes and people that I now cannot live without. I will forever be grateful for that.

More on the way, Kris

Photo /// “Work”

Crush at Edon – social club or frat –, 2024

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Photo ///
“Work”

Crush at Edon – social club or frat –, 2024

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Photo /// “Work”

Crush at Edon – social club or frat –, 2024

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Photo /// “Work”

Watching dancers, 2023

Kristopher
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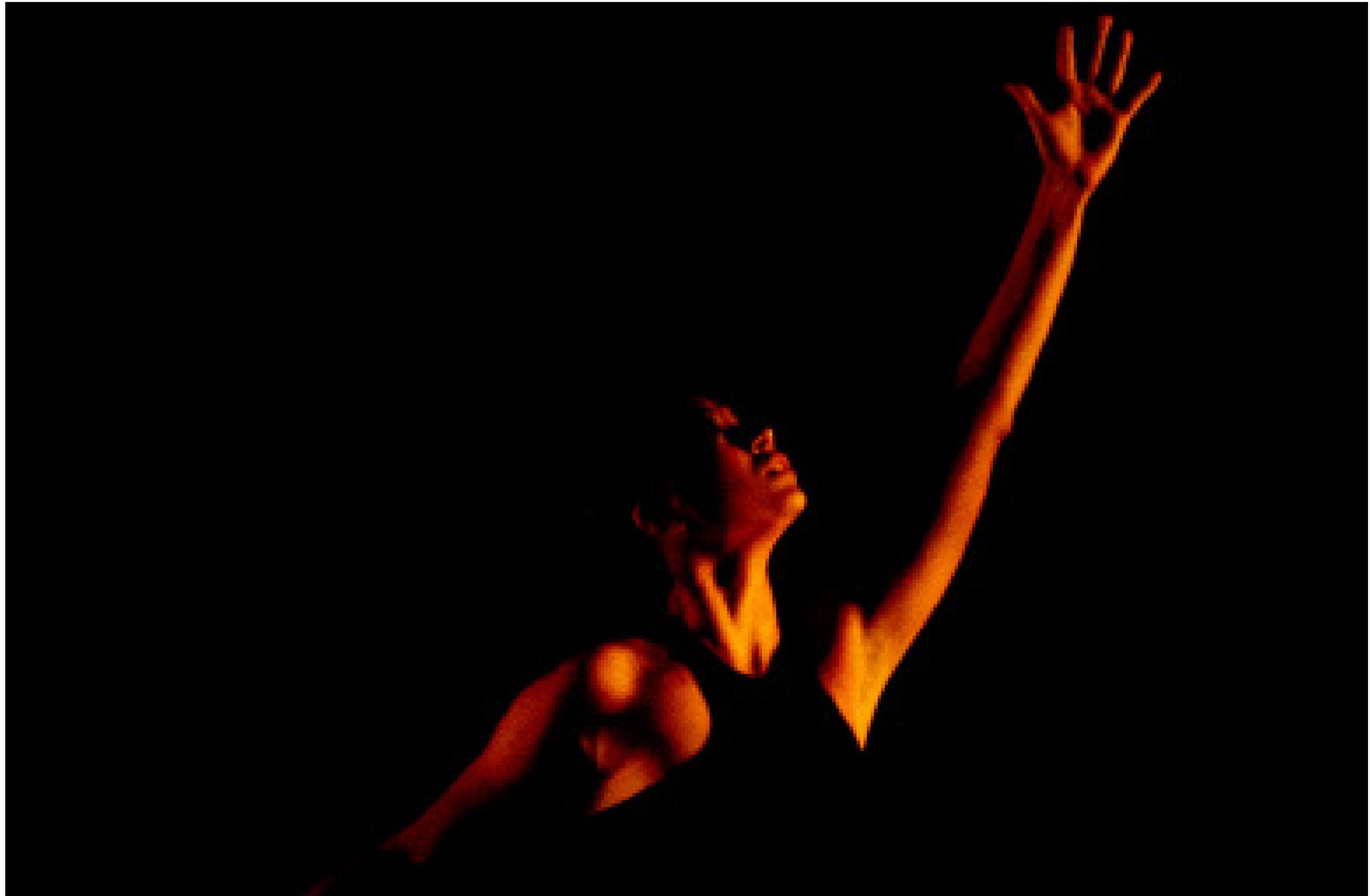


Photo /// “Work”

Watching dancers, 2023

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Photo /// “Work”

Watching dancers, 2023

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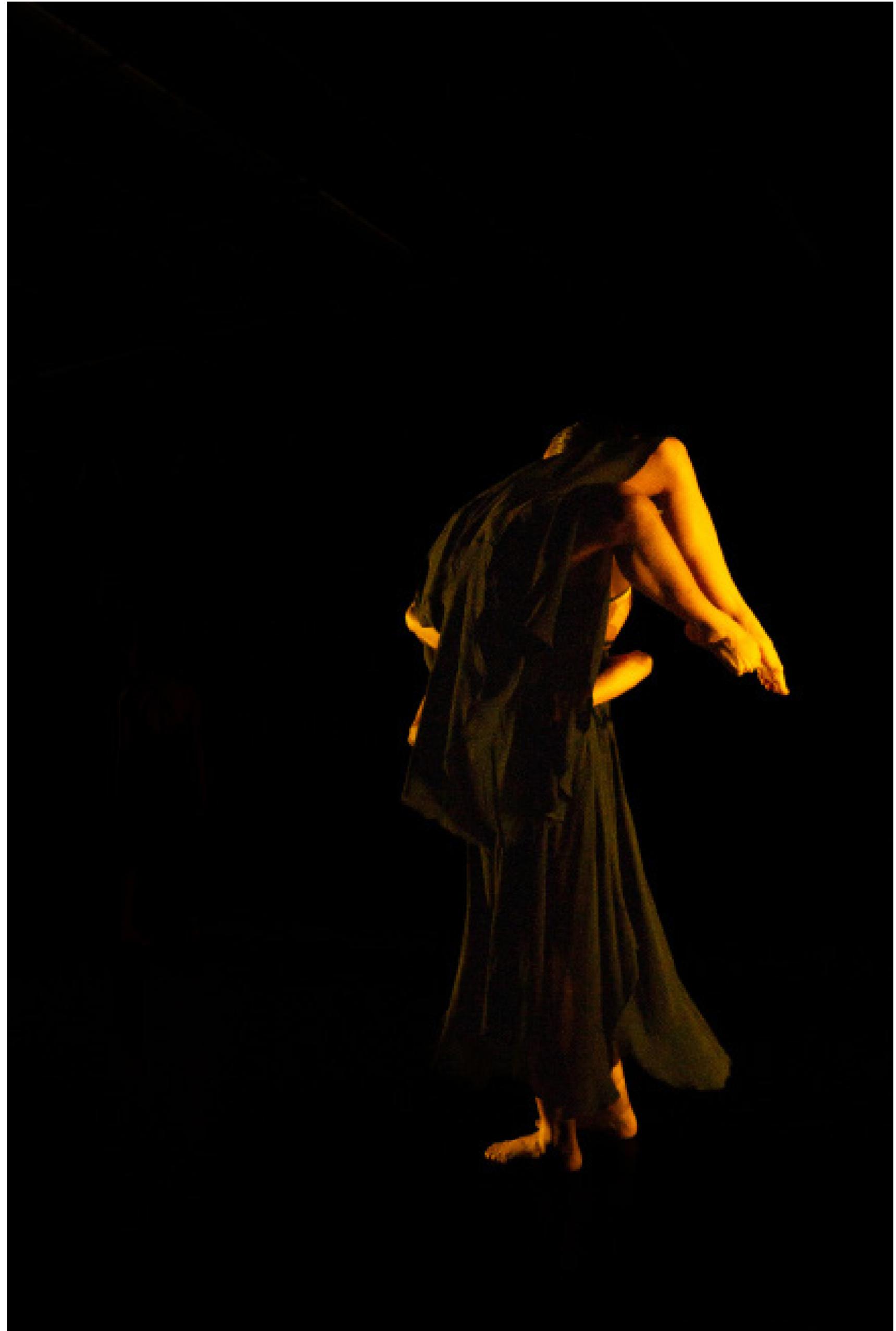


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Watching dancers, 2023

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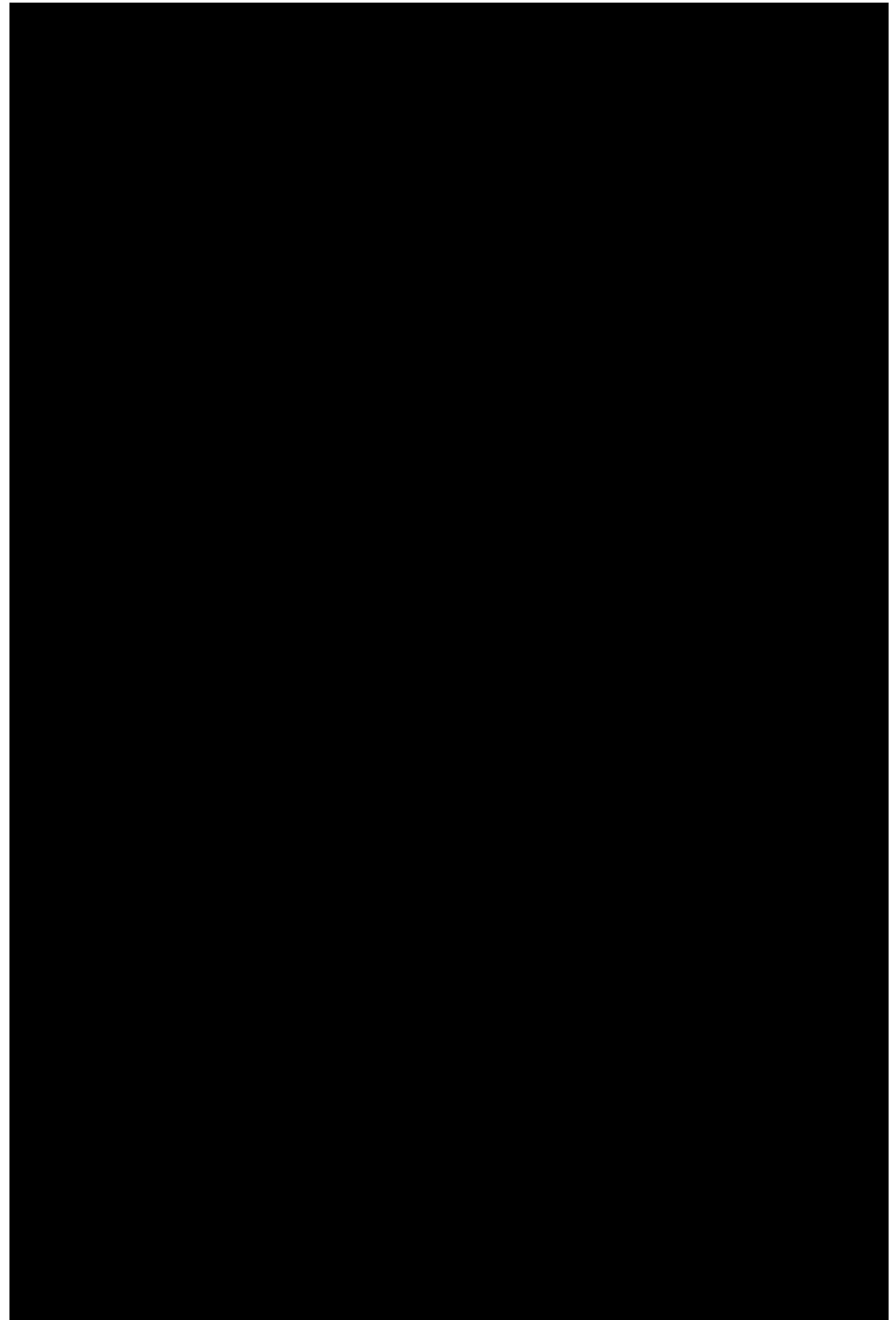


Photo ///
“Work”

Black yearbook, 2024

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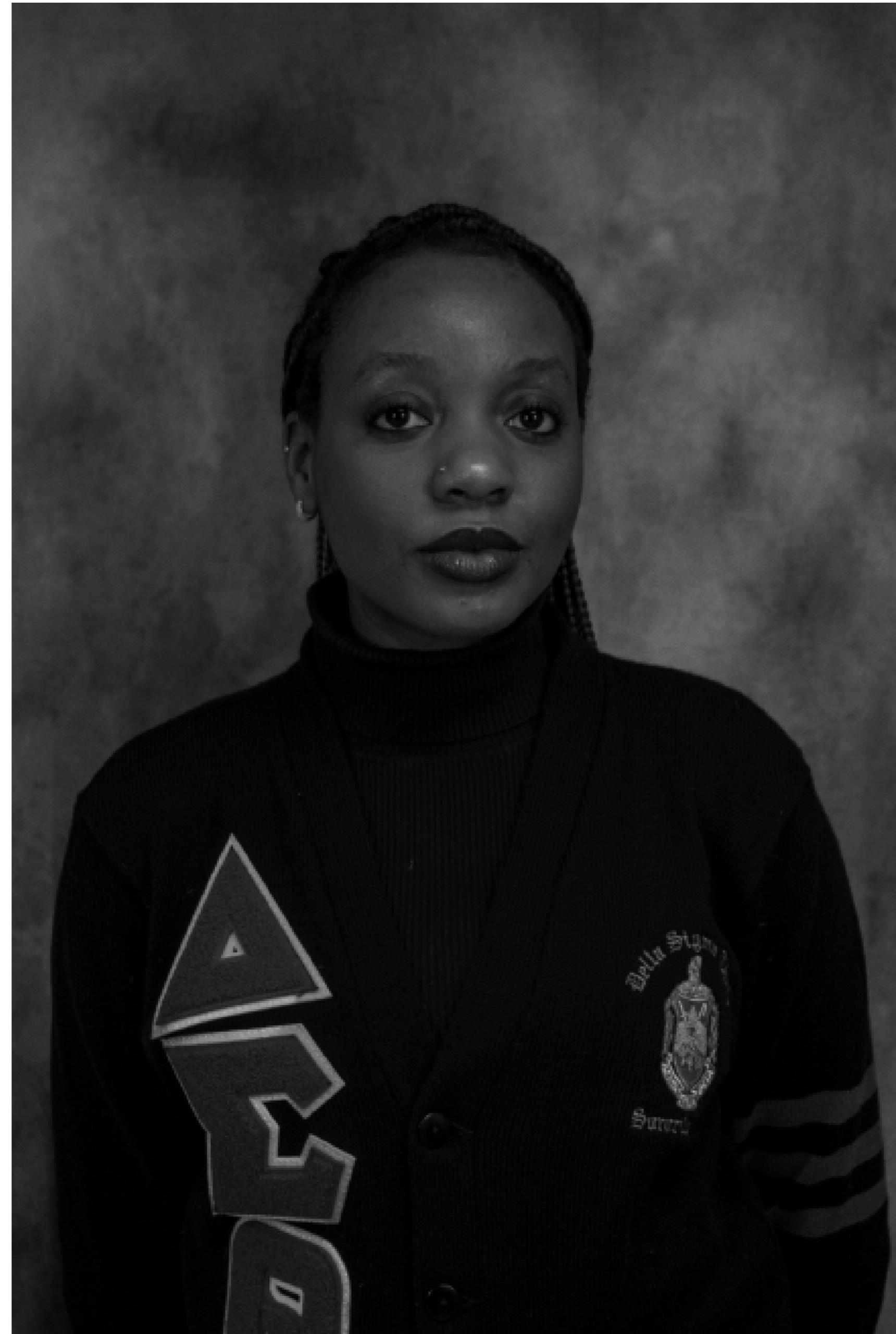


Photo ///
“Work”

Black yearbook, 2024

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Initial* Artist Statement

With a series of eight monochromatic portraits, Kris Aziabor invites his subjects and his audience into the glamorous Trustees Room. Aziabor captures the raw emotions of his subjects as they conquer a space hidden from the greater community. With each frame, Aziabor poses these questions: Do our complex histories and legacies at Andover remain in this even more complicated institution long after we leave? Do our moments of pain but also our times of joy become timeless? Or, do their colors fade into the bleak and perpetual background?

Acknowledgements

This photo series was the manifestation of a Photography Independent Project in my final semester at Phillips Andover advised by *Hector Membreno-Canales*. This work would not have been possible without him or my project peer & massive source of inspiration, *Anushka Bhat*.

Finally, I would like to issue a special thanks to subjects *Emiliano Cáceres Manzano, Sean Meng, Mary Muromcew*, and *Nnenna Okorie*, all members of the Andover class of 2022.

*I have since modified the collection of photos. While the artist statement is from the original display/exhibition, the final photo in the series is a recent addition.

Photo ///
“panopticon”, 2022

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Kristopher
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Photo ///
“panopticon”, 2022

Kristopher
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Aziabor



Photo ///
“panopticon”, 2022

Kristopher
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Aziabor



Photo ///
“panopticon”, 2022

Kristopher
Atteh
Kojo
Aziabor



RB Vision, 2023



Photo /// Selected Works

Untitled (Heterotopia), 2023

Kristopher
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Kojo
Aziabor

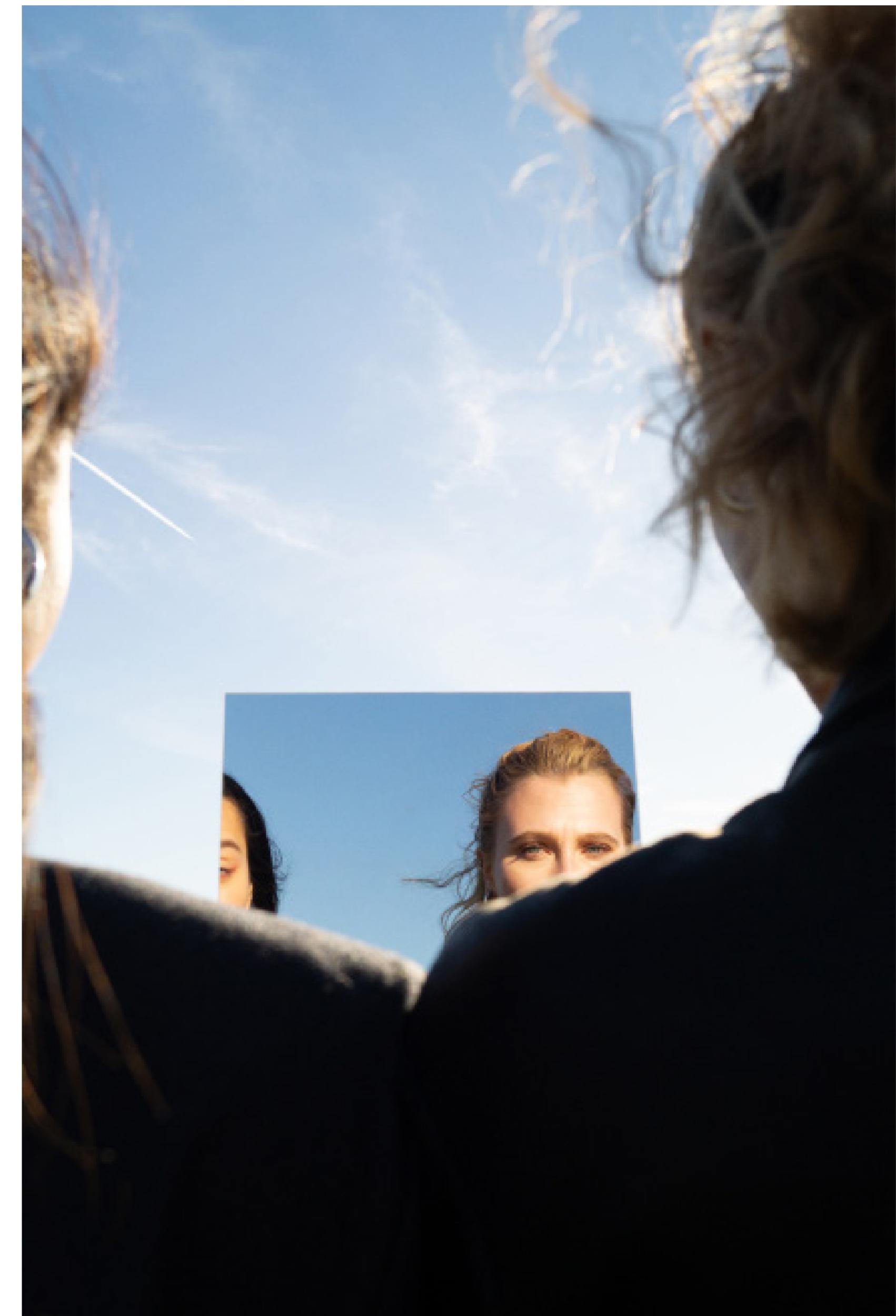


Photo /// Selected Works

Untitled (Hardy and Taimur), 2023

Kristopher
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Leadership positions:

Design at Yale, studio member
-> Creative director of DAY's rebrand of
Y/CS & sole web designer &
developer for Design at Yale Books

Yale Pop-up, former chief photogra-
pher and current technology director &
co-leader of creative direction team

Maison at Yale, former photographer &
publicity co-head

Yale Visual Artists, board member,
graphic designer and current project
lead, Yale Visual Artists Dot Com

The New Journal, web director

Hired by:

Commisioned by WORD
for cover & additional visuals for upcoming
album, WORD: The Album

Black Student Alliance at Yale
Kappa
National Society of Black Engineers
Rhythmic Blue
Senior Societies
The Edon Club
The New Journal
The Percentage Project
Yale College Arts
Yale Dramatic Association
Yale Policy Initiative
Yale Taps

Affiliations, commissions, & clients

Endnotes /// Selected Works

Timothy Dwight Sophomore Dinner Invitations

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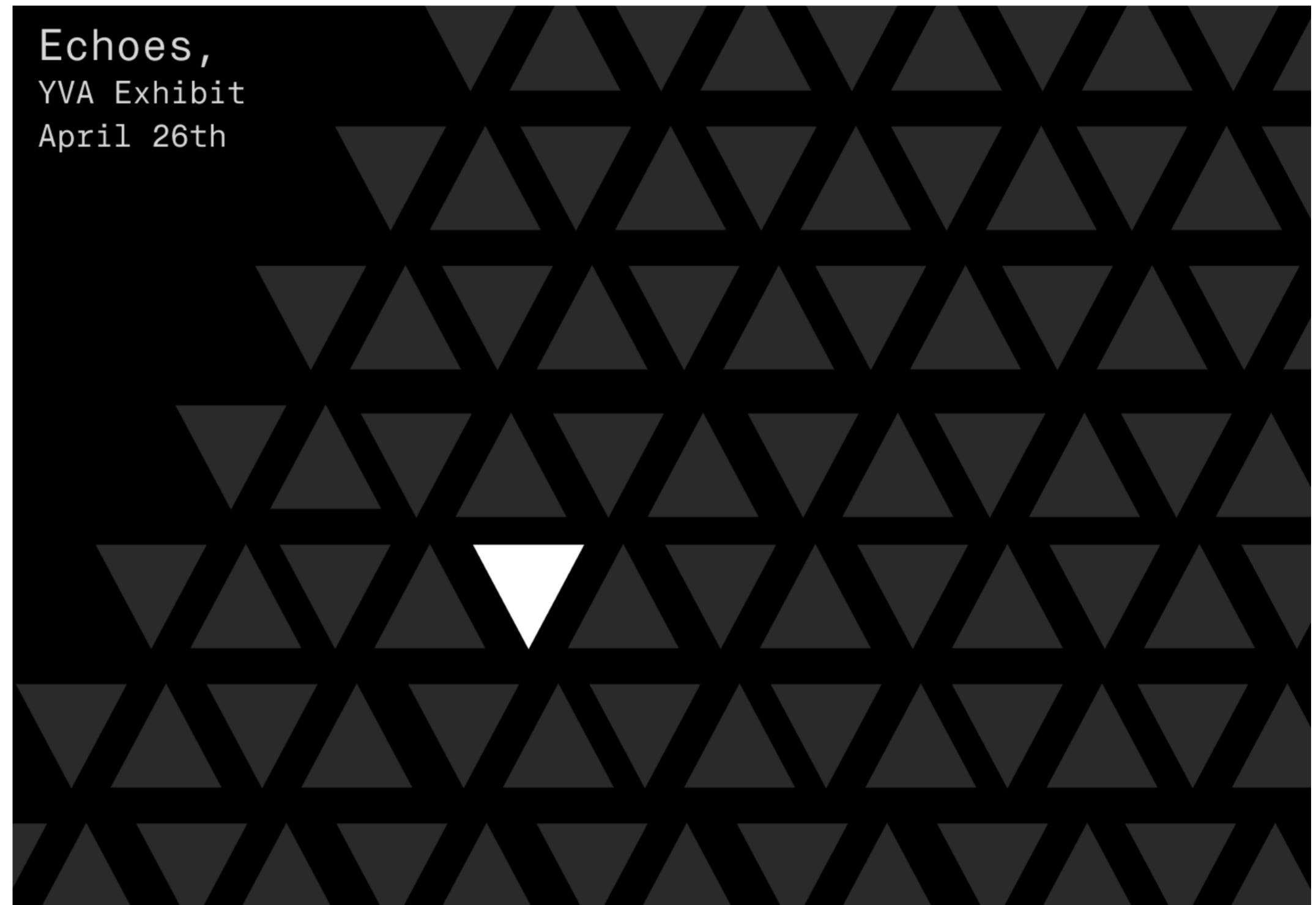
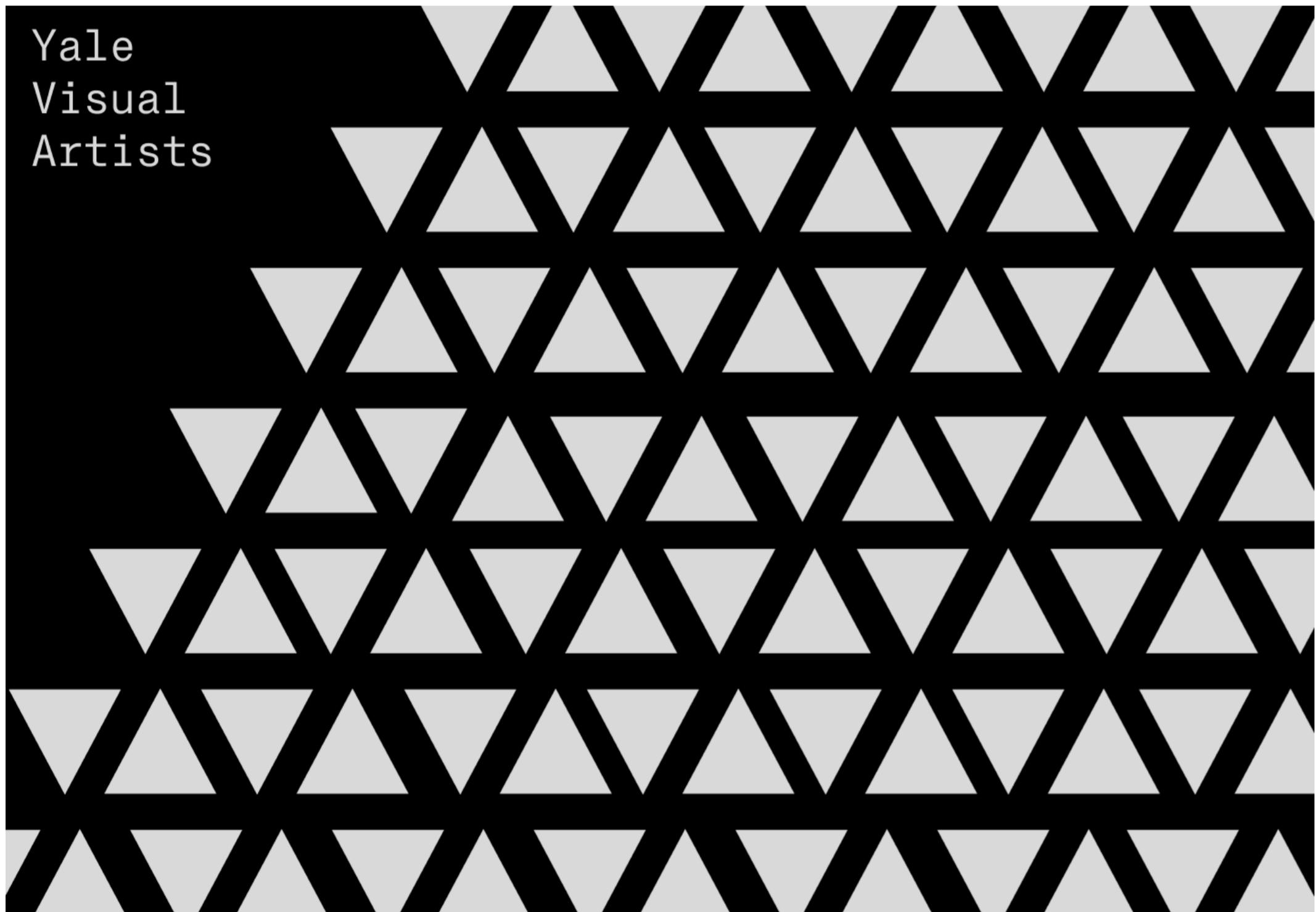


Endnotes ///

Selected Works

“Echoes” posters

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Typography

PP Neue Montreal, PP Neue Montreal Mono, and PP Editorial New all from Pangram Pangram Foundry

ABC Diatype Edu from Dinamo Typefaces

Tech production stack

Obsidian, Are.na, Eagle, Figma & Adobe InDesign

Inspiration from & special thanks to

Billy Sweeney
Daniel Hanick
Jess Wang
Sarah Stroschein

Colophon

