



ISAAC LAI

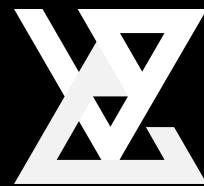
Animator/ Graphic designer

Email: isaac lai9713@gmail.com

Instagram: [isaac lai0103](https://www.instagram.com/isaac lai0103)

Phone Number: +852 9220 2618

Hong Kong, China



Concept Art

ANIM-385 Concept development

"One STEP FORWARD"

Isaac Lai



Character
Turn Around
- Main Character -

Layering
Demo
→



Front



Quarter



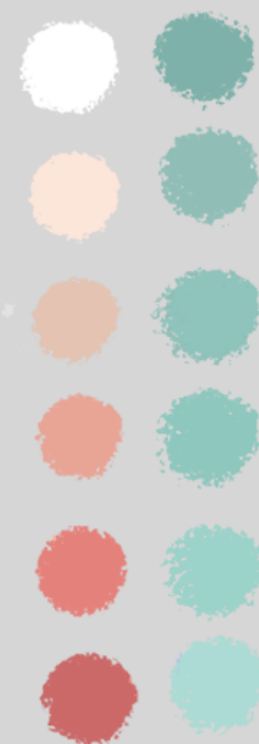
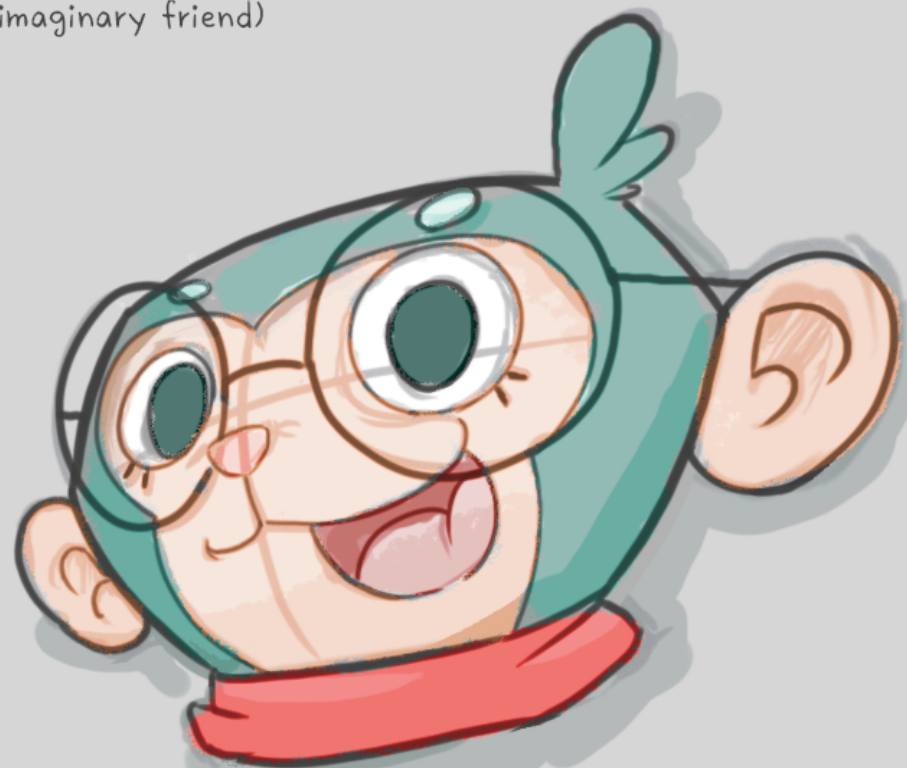
Side



Back

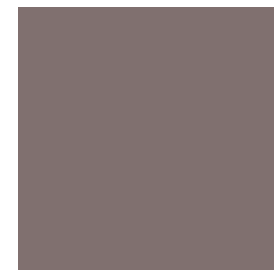
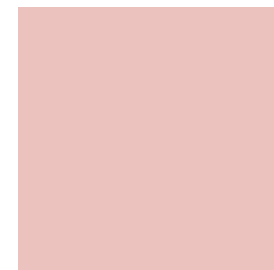


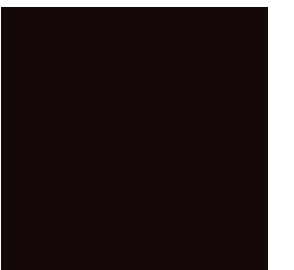
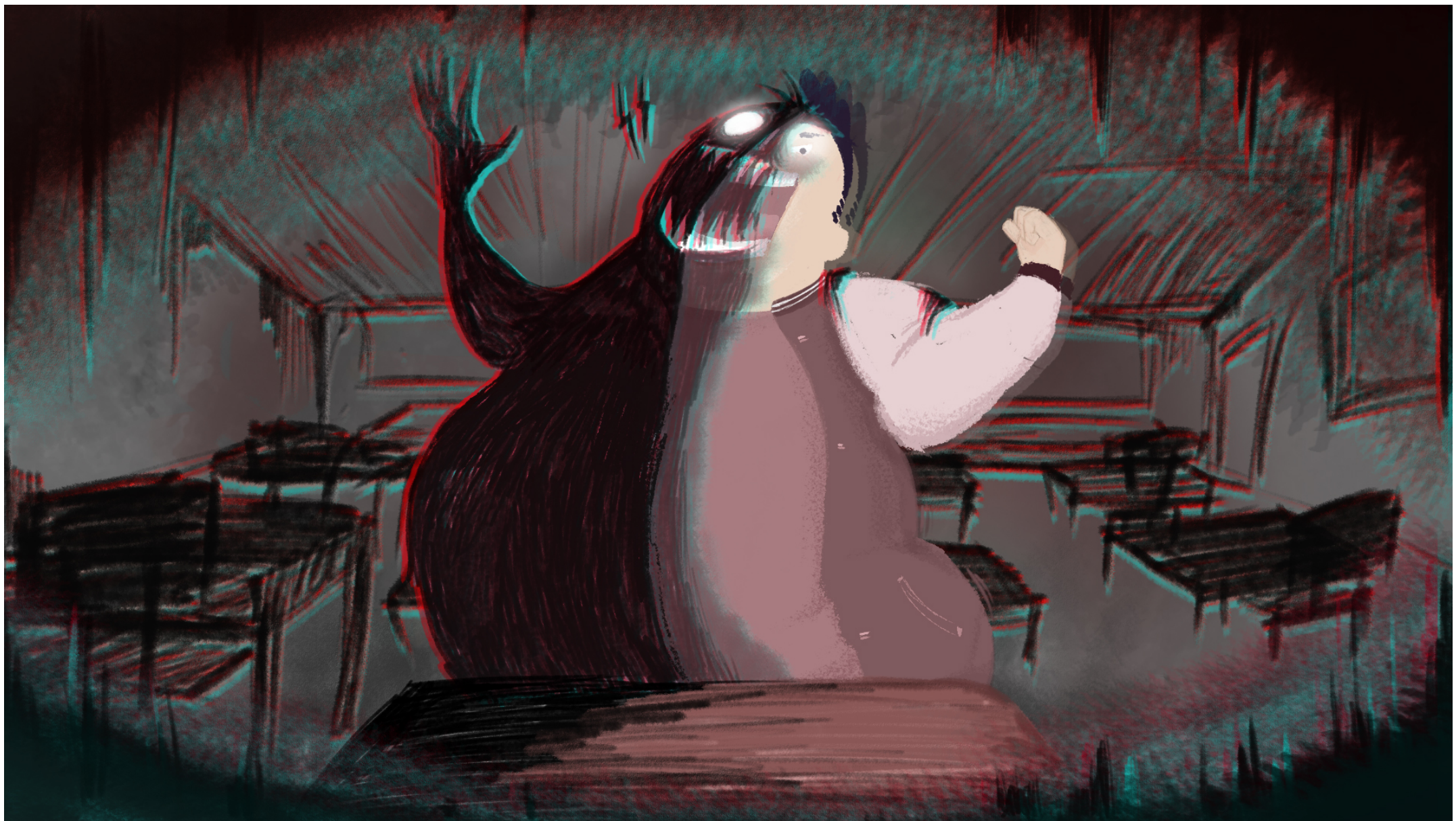
-Character Design-
MONKEY
(imaginary friend)

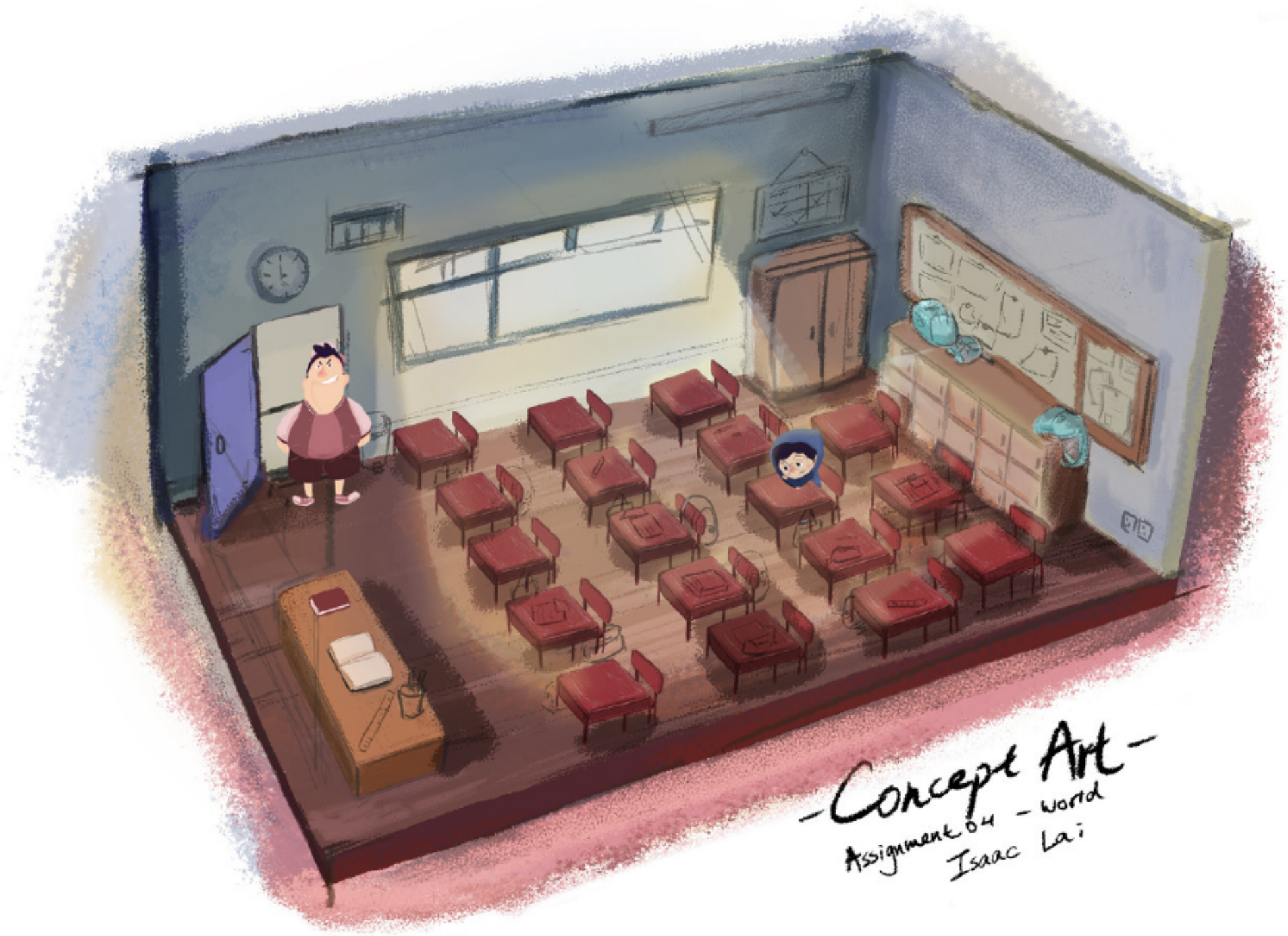












-Concept Art-
Assignment 04 - World
Isaac Lai

Location-02

The second location is the classroom. The classroom will appear in two forms which is the normal form and the distorted form in the story. The mood and appearance of the classroom will change regarding the little boy's imagination and fear. Refer to the story, the little boy tends to have illusions when he was feeling scared. Therefore, the classroom will turn into black and white and appear in a distorted way followed by his illusion.



Location-01

The first location is the dockside where the little boy tried to commit suicide by jumping into the sea. This location also appeared at the end of the story when the little boy and his imaginary friend enjoyed the sunset together.

Senior film trailer



The image is a collage of four scenes from the animated film 'Hachi'. The top-left scene shows a man in a hat and scarf crouching on a train platform at night, looking at a small white dog. The top-right scene shows a dog running on a train platform at night, with the train's windows glowing. The bottom-left scene shows a close-up of a dog's face, looking up. The bottom-right scene shows a dog running on a grassy field at night, with a long, glowing trail of light behind it. The text 'ANIM 312' is overlaid on the top-left scene, 'A Dog's Tale : Hachi' is overlaid on the top-right scene, and 'RICO LEE ISAAC LAI YAN CHAU' is overlaid on the bottom-left scene.

ANIM 312

Professor Jake Zhang

A Dog's Tale :

Hachi

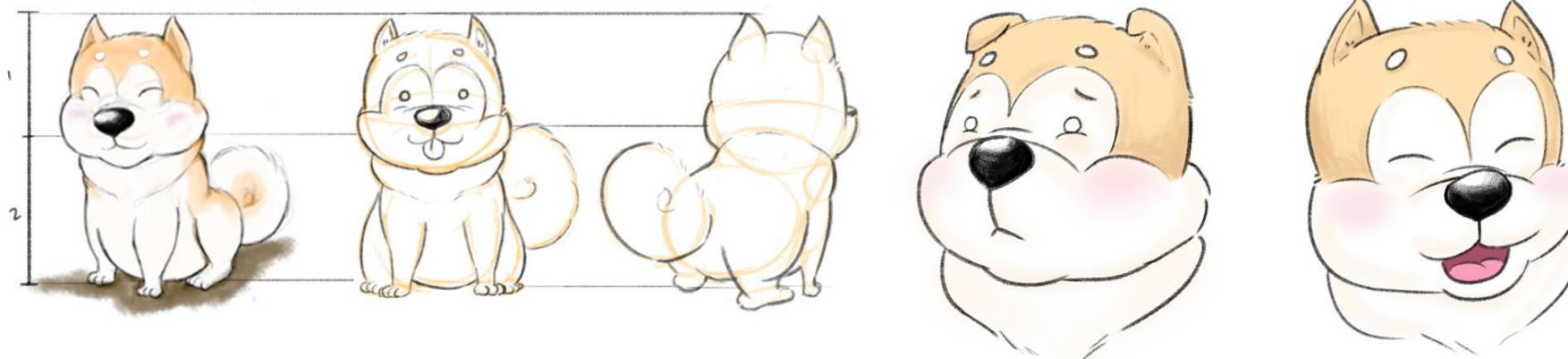
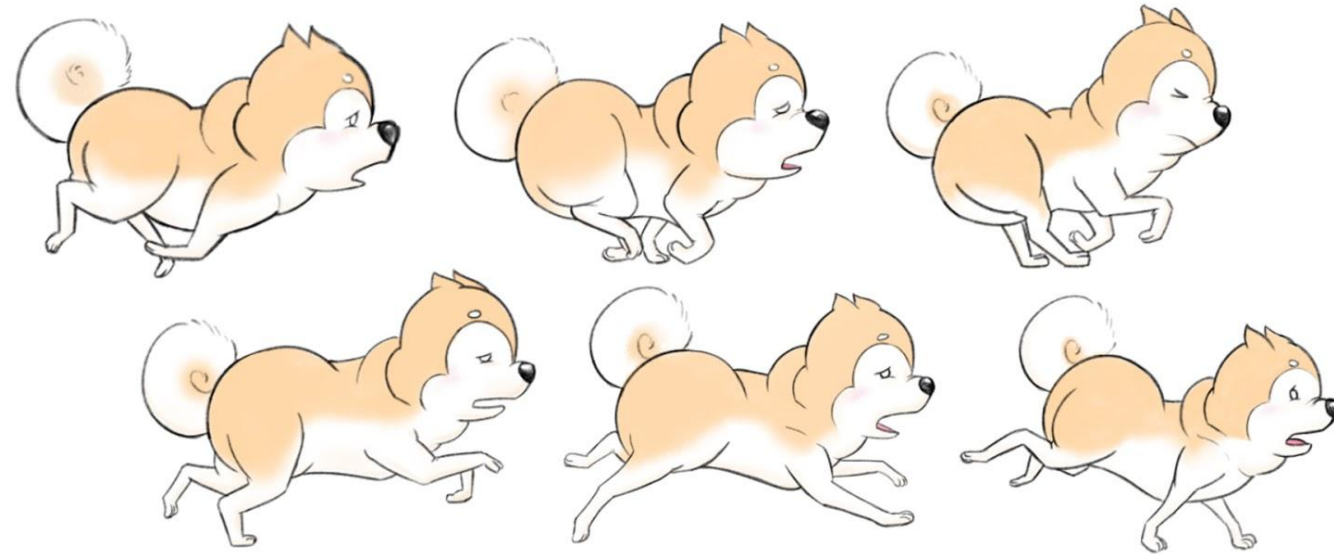
RICO LEE ISAAC LAI YAN CHAU

A Dog's Tale :

Hachi

CHARACTER SHEET

by
Isaac Lai

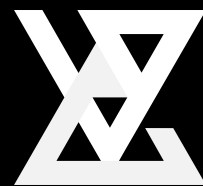




STYLE FRAME



STYLE FRAME



Graphic Design/ illustrations





on of text...
pages are not
new branch
multifaceted phenomena
realities that are not accessible
rough words and texts.

The theory of post-structuralists based
in the assumption that reality is a "text"
that has to be "read", that architect-
ure is a "text", that cities are "texts",
that our designed environment is a
"text" to be deciphered by the master
decoders, will have to be revised.
This text - fundamentalism has to be
relativised by showing that the deep-
ly engrained predominance of the
word in Judeo-Christian tradition (in
the beginning there was the Word, in
Antang war das Wort) is now starting
to be technologically undermined
and that its claim of the word as the
exclusive and predominant domain
of cognition is simply that: a claim that
today shows signs of corrosion.

For design, undreamt,
new possibilities open up. But
apart from dispersed initiatives to
tap the potential of design of graphic
cognition, the profession of graphic
designers pursues well-trodden
tracks. Here then is the challenge
for design education - to loosen the
strong association between graphic
design and sales promotion - from
detergents to political candidates.
We do not have yet a name for this
new domain that would correspond
to imaging science. Perhaps in the
future the notion of "image design"
or "visualisation" will become popular.
though I would prefer the term "infor-
mation design, because the picture be-
tween word and picture should be
avoided. The emerging field of infor-
mation design would not only require
a considerable collective effort to
get outlined and established as a
promising field of expertise to a
furthermore contribute to a design
approach that differs from the self-centred
design approach that gained attrac-
tiveness in the eighties.

27

The Virtuous Book

ONE VIRTUE:
VISUALITY

As an equivalent to Italo Calvino's virtue of Visibility, I
take Visuality in the field of design. He characterizes
visuality as "thinking in terms of images", that is an assess-
ment with radical implications, because in our culture
thinking is associated with linguistic competence, with
dealing with texts, whereas the visual domain is put into
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quacks,
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The denigration of vision and visuality has its philosoph-
ical origins in Plato's well known cave simile. We can call
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The Virtuous Book

The possibility
domain has
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[illegible]

One Virtue: Visualization

[illegible]



The return to levels of inequality not seen since before WWI, especially in the Anglo-Saxon countries but more generally as a world-wide phenomenon not only feeds these attitudes but points as well to the increasing fragility of the social and political compact that held together (but only just) the modern nation states. Unease about both development, as we know, is the still greater violence of a global economic system that is all too evidently set on course towards ecological and social catastrophe. That is capable of at once acting as a resource against the tendency and of helping us build bridges to a putative better world.

In the context we might think that Europe—the source, after all, of most of the world's brutality over the last 100 years—would feel a special responsibility in this year of all years towards the epoch with which from what we see in the earth from August 1914 to after all the catastrophe of Europe's violent century begins.

But no such responsibility is evident—and not only (if multiply) from Europe's leaders, always fostered by the apparently inextinguishable fires of consumption, all succeed in inducing a wholesale focus on the policies that is inimical to serious reflection and to the formation of ideas. Initiatives remain remote and inadequate to dealing with the scale of the devastation now at hand. Design does not escape this charge, which it serves and that it is in any case inherently virtuous. The quantum of truth that both these contain obscures the fact that neither can be simply maintained.

For the first, the illusion of an absolute distinction in practice induced by intellectual and professional divisions of labour do not withstand scrutiny. Fragmentation and specialization of practice and thought is not a 'natural' product of logic but of economic relations. Design (in the philosophical sense of the word) after all owes its professional and modern existence to economic processes of production and distribution and is therefore reactive to the core, design autonomy and consumption, moreover, reactive to what determines its subaltern position: it self-reduces the practices of design to what, at any moment, dominant



repeatedly
reflected about
their role in
society.

The most salient characteristic seems to me the stamina to reveal contradictions to rock the boat of self-complacency, to compare what is to that what could be, and in particular to ask for the legitimisation of power. This is a business that is not wholeheartedly welcome to the powers that be, whatever they are and wherever they are.



What adds to the confusion is that today design seemingly has no limit to what it may be applied to, either in extent (— ever larger assemblages of production —) or to what it may contain or comprehend. As useful instance of this last point note Labour's observation that...

everyone with an iPhone knows that it would be absurd to distinguish what has been designed from what has been planned, calculated, arrayed, arranged, packed, packaged, defined, projected, tinkered, written down in code, disposed of and so on. From now on, "to design" could mean equally any or all of those verbs.



Unsurprisingly, the sense today that the word is all but emptied of meaning is common even within design.

The recent fate of the term "design thinking" — which has rapidly shown itself to be neither a "thinking" nor particularly useful for designing — perfectly illustrates the processes at work here.

One result is that the more design seeks to assert its structural (economic, social, moral) necessity, the more the gap between the assertion and the substantive understanding that underpins it becomes glaringly apparent.



The ViRT- UOUS

Book

Two Essays By
Gui Bonsiepe
and Clive Dilnot

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The
**ViRT-
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Book

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Introduction

ONE VIRTUE:

On occasion of the Aspen Congress 1989, dedicated to Italian Design, Ettore Sottsass surprised the audience by presenting himself – quite naturally I would say – as an intellectual and cultural operator. Only an Italian or French can say that. Italy and France are two countries in which the notion of the intellectual does not produce a lifting of the eye brows and a climate of suspect.

Intellectuals are...

INTELLECTUALITY

In Germany, in the US and I assume also in the Netherlands and the world “intellectual” carries negative overtones and certainly many of the practicing design professionals would accept but with reluctance the self-interpretation as intellectuals. Rather they would say, that they are practitioners and they want to distance themselves from the neighbourhood of the intellectual; they do not share Gramsci's notion of the organic intellectual, who uses his technical competence with social institutions like private companies or public administration.

– rightly or wrongly – characterised as wordsmiths because they play a decisive roll in shaping the discourse of domains – political, cultural, scientific, and technological. In the field of design, intellectual formation has not a strong history, because design education grew out of craft training with a deep mistrust against anything theoretical.

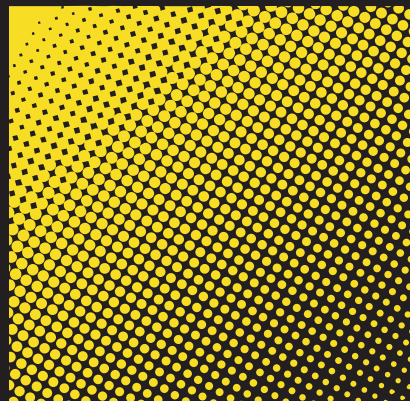
Intellectuals have repeatedly reflected about their role in society.

Recently however we can observe some promising signs of a shift away from an indifferent, if not openly hostile attitude towards an interest in articulation and theoretical issues. Designers start to write, particularly graphic designers – for me a promising symptom to overcome a period of collective muteness of the profession.

Design and writing about design are not longer seen as a sterile and mutually exclusive opposites. On the contrary, a design historian in the year 2050 who looks back at the design scenery at the end of the 20th century might be surprised about the binarism between action and contemplations. In two generations this opposition might appear as out-of-state as for us the debate about types between Muthesius and van der Velde nine decades ago.

The most salient characteristic seems to me the stamina to reveal contradictions to rock the boat of selfcomplacency, to compare what is to that what could be, and in particular to ask for the legitimisation of power. This is a business that is not whole-wholeheartedly welcome to the powers that be, whatever they are and wherever they are.

I do not want to heroise the role of the **intellectual**, and even less I want to overestimate his possibilities of influence, above all in the field of design.



Neither I do want to stylise him or her into a permanent resentful protester driven by the drive of “being against”. But I would not like to see this ingredient of a critical stance in the design culture missing or abolished. An antidote to intellectual acquiescence does not only seem to me desirable, but indispensable if one wants to avoid the danger of falling into the trap of indifference and accommodation.

As second conclusion, I would like to see maintained intellectuality as a virtue of design in the next century: readiness and courage to put into question the orthodoxies, conventions, traditions, agreed-upon canons of design – and not only of design.

That is not only a verbal enterprise, an enterprise that works through the formulation of texts, an enterprise of linguistic competence of a critical mind. The designer acting as designer, that is, with the tools of his profession, faces the particular challenge to of an operational critique. In other words, she or he faces the challenge not to remain in critical distance to and above reality, but to get involved in and intervene in reality through design actions, that open new or different opportunities for action.

ONE VIRTUE: OTHERNESS

As fourth virtue I mention **Otherness**, or better concern for Otherness. This issue is linked to the discussion about Self and Identity, about Presentation and Representation. It plays a strong role in discussions about feminism, gender roles, race and ethnic diversity. It has virulent political implications because it is rooted in the question of autonomy, i.e. the power to participate in the determination of one's own future. This leads us to put into focus the – as Edward Said formulated it – blithe indifference to a good three-quarters of reality.

Today design and design discourse reflect the interests of the dominating economies that under the banner of globalization are engaged in the process of modelling the world according to their hegemonic interests and imagery. Globalization as a new economic fundamentalism is the name for the actual planetary project or drift, a process that seems to advance with inexorable ruthlessness, like an objective force passing over the heads of individuals, governments and societies.

Tapping the conceptual repertoire of anthropological discourse, globalization can be interpreted as an attempt to incorporate Otherness and to subject Otherness.

That might not be to everybody's taste. It should not come as a surprise that the victims of this process that euphemistically and cynically are labelled with the term "social costs" resist the attempt of incorporation and prefer to enter with better preparation the arena. When fight and competition are the order of the day or the supposed inexorable divine imperative that not to accept would be quixotesque romanticism, one might agree; but the entrance conditions into the arena should be less distorted.

So my fourth virtue of design is respect for Otherness, leaving behind the racist distinction between developed and underdeveloped countries.

This virtue implies the acceptance of other design cultures and its inherent values. It definitely requires a critical stance against ethnocentric messianic visions of whatever type, European, North American or Asian. This virtue can counteract the propensity to focus exclusively on the one quarter of humanity that according to international statistics forms part of the industrialised rich economies.

ONE
VIRTUE:

VISUALITY

As an equivalent to Italo Calvino's virtue of Visibility, I take Visuality in the field of design. He characterizes visibility as **"thinking in terms of images"**. That is an assessment with radical implications, because in our culture thinking is associated with linguistic competence, with dealing with texts, whereas the visual domain is put into the subaltern role of

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something not to be trusted, that is, the opposite of macho-style thinking, at best a second-rate kind of thinking, but definitely an intellectual nullity.

The denigration of vision and visuality has its philosophical origins in Plato's well known cave simile. We can call this deep linguistic bias against visuality and its cognitive potential the **"imperialism of the word"**.

The possibility that the visual domain has cognitive power and is not a simple subordinate or corollary to text has been perceived sometimes, but it never got a strong foothold in our educational system and has been filtered out in academe where mastery of texts is institutionally consolidated. Nobody would doubt that literacy is a prerequisite for higher learning, but graphicacy as it has been called - the competence in dealing with images - is far from being recognised as a competence of equal importance. That might change in the future, putting an end to visual illiteracy that is disfiguring and disbalancing university education everywhere, producing masses of visually, and thus aesthetically atrophied graduates.

There are symptoms of change provoked by technological innovations. I refer to the process of digitalization. In increasing degree sciences and cognition depend on the power of the visual domain, of images and visualization, not in the traditional ancillary role of providing illustrations for the higher glory of texts, but in its own right. The still fledged imaging science is a new branch that deals with the multifaceted phenomena where images are not taken as examples of mimesis, but in which images reveal realities that are not accessible through words and texts.

The theory of post-structuralists based in the assumption that reality is a "text" that has to be "read", that architecture is a "text", that cities are "texts", that our designed environment is a "text" to be deciphered by the master decoders, will have to be revised. This text - fundamentalism has to be relativised by showing that the deeply-engrained predominance of the word in judaeo-christian tradition (In the Beginning there was the Word, Im Anfang war das Wort) is now starting to be technologically undermined and that its claim of the word as the exclusive and predominant domain of cognition is simply that: a claim that today shows signs of corrosion.

The antivisualism, the logocentrism counts with a long and strong tradition that - save a few exceptions - has passed with olympic indifference over the visual domain. Therefore a change will not occur from one year to the next; the shift might stretch over a period of generations.

For design undreamt, radically new possibilities open up. But so far, apart from dispersed initiatives to tap the potential of design for visual cognition, the profession of graphic designers pursues well-trodden tracks. Here then is the challenge for design education to explore this new domain and to loosen the strong association between graphic design and sales promotion - from detergents to political candidates. We do not have yet a name for this new domain that would correspond to imaging science. Perhaps in the future the notion of "image design" or "visualisation" will become popular, though I would prefer the term information design, because the binarism between word and picture should be avoided. The emerging field of information design would not only require a considerable collective effort to get outlined and established as a promising field of expertise, it would furthermore contribute to a problem-oriented approach to design issues that differs from the self-centred design approach that gained attractiveness in the eighties.

The fifth virtue then I would like to see maintained and increased in the next millennium I call Visuality. Let me quote a scholar of visuality to reinforce my argument:

"The history of the general move towards visualization thus has broad intellectual and practical implications for the conduct and the theory of the humanities, the physical and biological sciences, and the social sciences- indeed, for all forms of education, from top to bottom."

■ *Stafford, Barbara Maria, Good Looking - Essays on the Virtues of Images. Cambridge/London: MIT Press 1996. p. 23.*

ONE VIRTUE:

THEORY

—

Coming to an end of this panoramic tour into the domain of virtues let me now have a look at the question of design theory – a question that is related to the general issue of design discourse and design research.

As I have argued elsewhere I do not see any future for the design profession if within the next years we don't overhaul all our design education programmes and open an institutional place for design theory.

There are two reasons for this declaration: first, every professional practice takes place in front of a theoretical background; that holds even for practice styles that vehemently deny any theoretical involvement.

Second, professions that do not produce new knowledge do not have a future in technologically dynamic societies.

Therefore design theory should and – according to my assessment of the future – must become part of our educational programmes. Design theory still leads a marginal existence. It is considered pastime of some eccentrics in academic settings protected from the harsh realities of professional practice in the labour market. That is a somewhat biased view that does not reveal particular perspicuous vision.

Theory is not a virtue. But concern and cultivation of Theoretical Interests is a virtue that I would not only like to see continued into the next millennium, but brought to full blossoming.

THEORY

The return to levels of inequality not seen since before WWI, especially in the Anglo-Saxon countries but more generally as a world-wide phenomenon, not only feeds these attitudes but points as well to the increasing fragility of the social and political compacts that hold together (but only just) the modern nation state. Underneath both developments, as we know, is the still greater violence of a global economic system that is all too evidently set on course towards ecological and social catastrophe. Taken together these trajectories demand the urgent recovery of all of that is capable of at once acting as a resource against this tendency and of helping us build bridges to a putative better world.

In this context we might think that Europe—the source, after all, of most the world's barbarity over the last 100 years—would feel a special responsibility (in this year of all years) towards the ease with which from what was the day before the 'height of civilization' there can be created a hell on earth. From August 1914 after all the catastrophe of Europe's violent century begins.

But no such responsibility is evident—and not only (if majorly) from Europe's leaders. Illusions fostered by the apparently inexhaustible richness of consumption still succeed in inducing a wholesale focus on the moment that is inimical to serious reflection and to the formation of policies and initiatives remotely adequate to dealing with the scale of threats we face. Self-induced blindness to what is socially developing extends into every professional field. Design does not escape this charge. Its defenses, now as always, are two-fold: that it inhabits its own field, distinct even from the economy on which it is generally dependent and which it serves; and that it is in any case inherently virtuous. The quantum of truth that both these contain obscures the fact that neither can be simply maintained.

For the first, the illusions of an absolute distinction in practice induced by intellectual and professional divisions of labour do not withstand scrutiny. Fragmentation and specialization of practice and thought is not a 'natural' product of logic but of economic relations. Design (in the capitalized sense of the word) after all owes its professional and modern phenomenal existence to economics. Its relative autonomy is as planned and secured as any other moment of the processes of production and consumption. Moreover, reactive to the core, design autonomy takes its cue from, and is obedient to, what determines it in subaltern position: it self reduces the practices of design to what, at any moment, dominant

In any case, and today perhaps more importantly, the substantive content of what design “does” and what it “knows,” is as much obscured as it is clarified by focusing on its autonomy. What the defense of design as an activity unto itself misses is the question of how the practices and capabilities of design tie into the larger human sphere. Particularly as we look towards the future, which means as we look to the possibility of a future, that is a non-catastrophic future, this is crucial.

Design has little meaning if it cannot be linked directly to the wider human project.

From the side of the history of design narrowly conceived one proof of this is the manner in which design research—as well as most practice—ignores this history. Being unable to see in it any real contribution to knowledge, research sidesteps it, and thinks itself all the more scientific for so doing. Design research is of course as mistaken in this as it is in most other aspects of how it conjugates knowledge. It is precisely the almost complete lack of historical perspective in design research that renders what it produces all but null-and-void as genuine understanding. The visible testament of this is the depressing weakness of most doctorates in design. Yet the stance is understandable, if not defensible. If, on the grounds of ‘discipline,’ a field eschews both practice and knowledge and if we have a structural gap between a the norms of putative field and its substantive content, then it is difficult to see in what way that discipline contributes to knowledge.



Professionalization extracts a price that all professions are subject too, once constituted, their quasi-autonomy causes them to lose sight of their ontological role. One thinks here of Adorno’s comment on applied thought—that it suffer(s) ‘what triumphant thought has always suffered. [If] it willingly emerges from its critical element to become a mere means at the disposal of an existing order, then despite itself it tends to convert the positive it elected to defend into something negative and destructive. Rendered instrumental, all that is most valuable in the activity gets lost to sight. Thus, for example, while design still wishes to believe it is a force for good, in fact, beyond self-congratulation, it continues to find it hard—indeed all but impossible—to explain in what ways it is indeed “good.” A by no means negligible consequence of this is that it vitiates all claims to **virtue**. Stripped of substantive content assertions of the inherent **virtues of design** lose credibility. But as the **virtues of design** disappear and design itself stands for a process often seen as at once banal (in its applicability) yet still mysterious (in its transactions, in its mode of operation) the term loses resonance.

VIRTUES OF DESIGN



“

What adds to the confusion is that today design seemingly has no limit to what it may be applied to, either in extent (—'ever larger assemblages of production'—) or to what it may contain or 'comprehend.' As useful instance of this last point note Latour's observation that...

everyone with an iPhone knows that it would be absurd to distinguish what has been designed from what has been planned, calculated, arrayed, arranged, packed, packaged, defined, projected, tinkered, written down in code, disposed of and so on. From now on, "to design" could mean equally any or all of those verbs.

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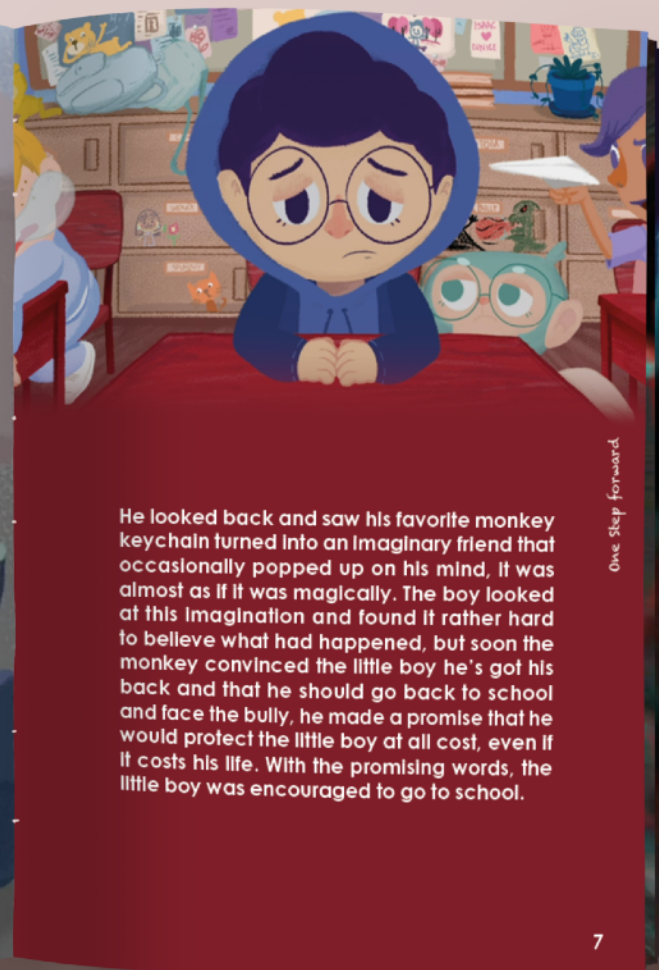
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The recent fate of the term "design thinking"— which has rapidly shown itself to be neither a "thinking" nor particularly useful for designing — perfectly illustrates the processes at work here.

One result is that the more design seeks to assert its structural (economic, social, moral) necessity, the more the gap between the assertion and the substantive understanding that underpins it becomes glaringly apparent.

COVER & BACK





He looked back and saw his favorite monkey keychain turned into an imaginary friend that occasionally popped up on his mind. It was almost as if it was magically. The boy looked at this imagination and found it rather hard to believe what had happened, but soon the monkey convinced the little boy he's got his back and that he should go back to school and face the bully, he made a promise that he would protect the little boy at all cost, even if it costs his life. With the promising words, the little boy was encouraged to go to school.

One Step forward



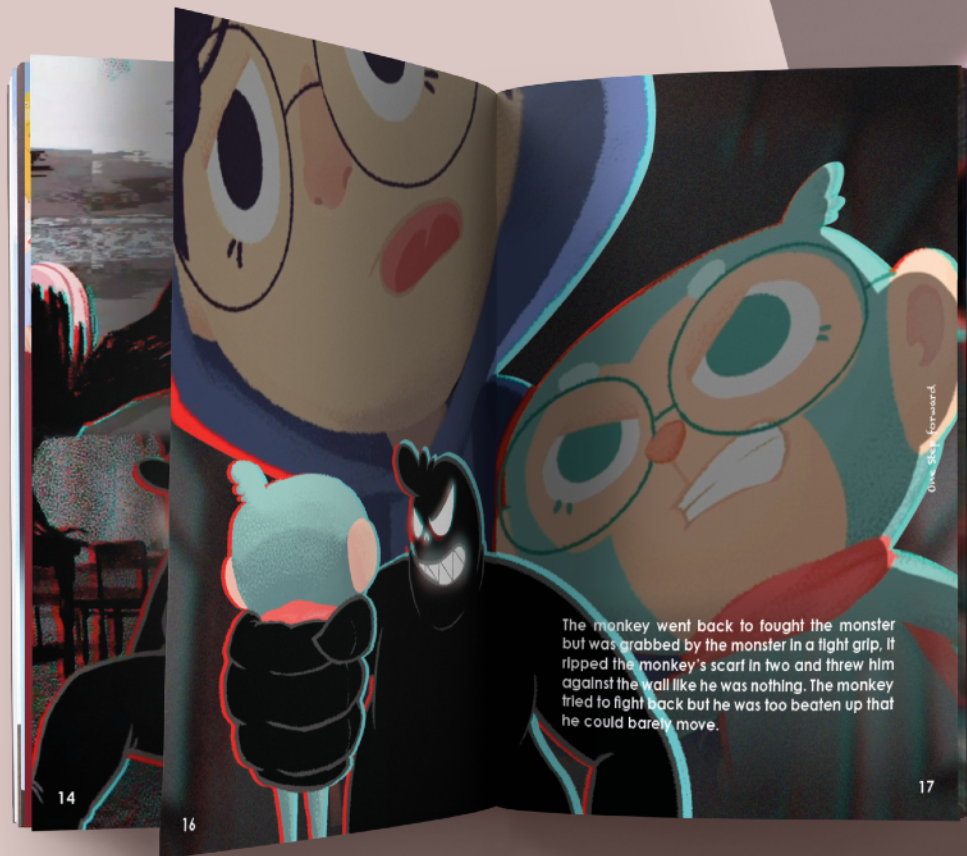
The monkey went back to fought the monster but was grabbed by the monster in a tight grip. It ripped the monkey's scarf in two and threw him against the wall like he was nothing. The monkey tried to fight back but he was too beaten up that he could barely move.

In a blink of an eye, the illusion faded, and both the little boy and the monkey were sitting on the dockside, smiling to one another.....

Sometime in life, when we come across dilemmas, it is either one step forwards towards giving up or one step forward towards facing the demons inside of us.

One step forward





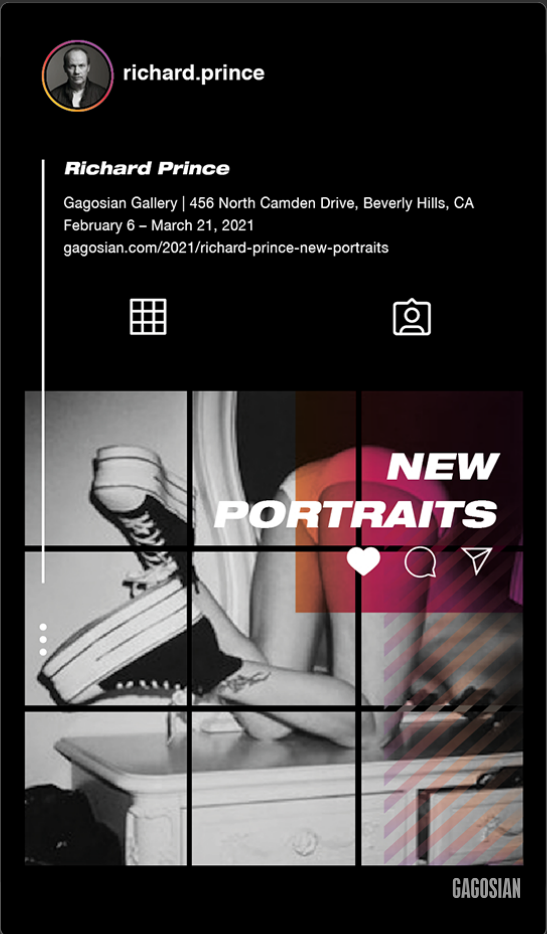
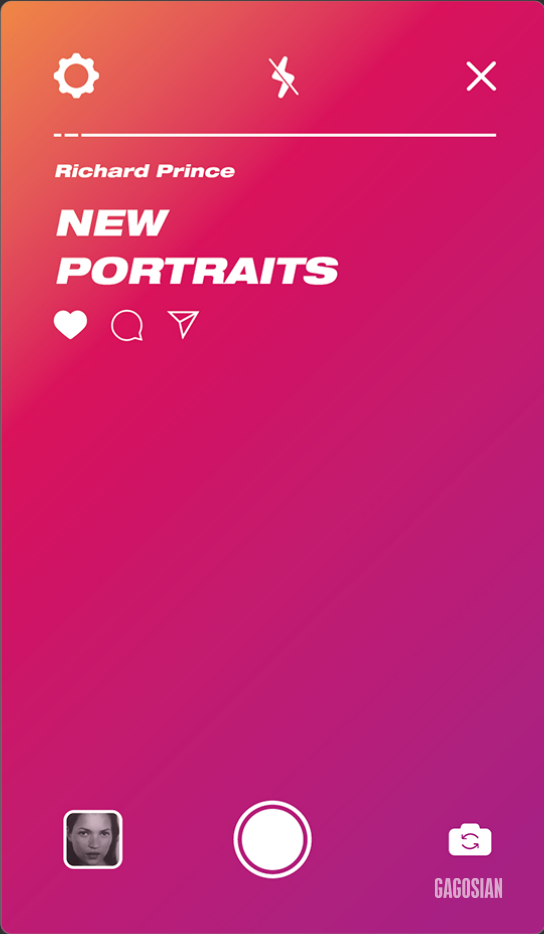
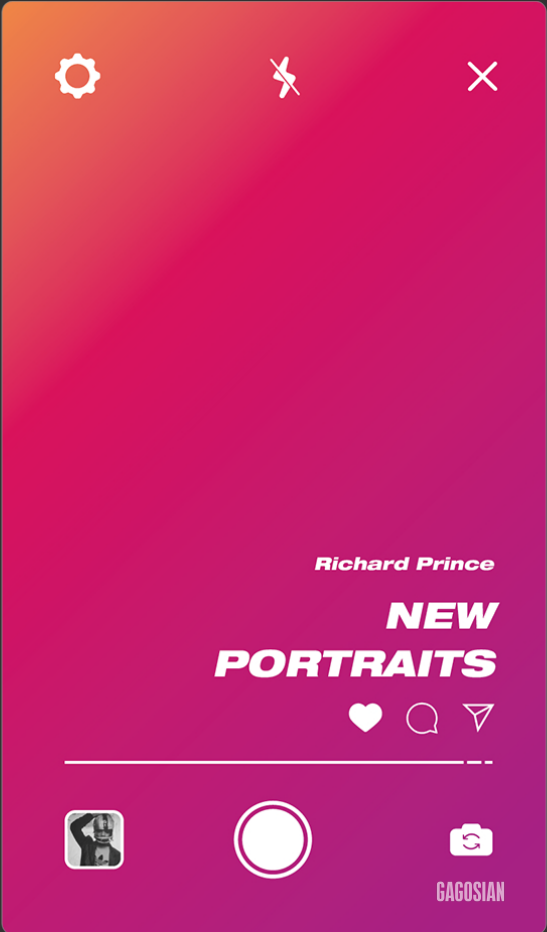
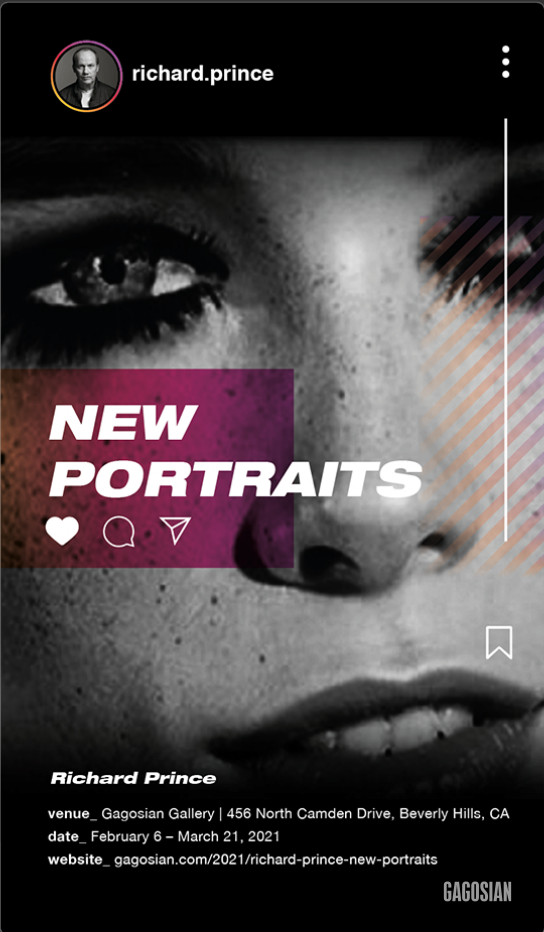
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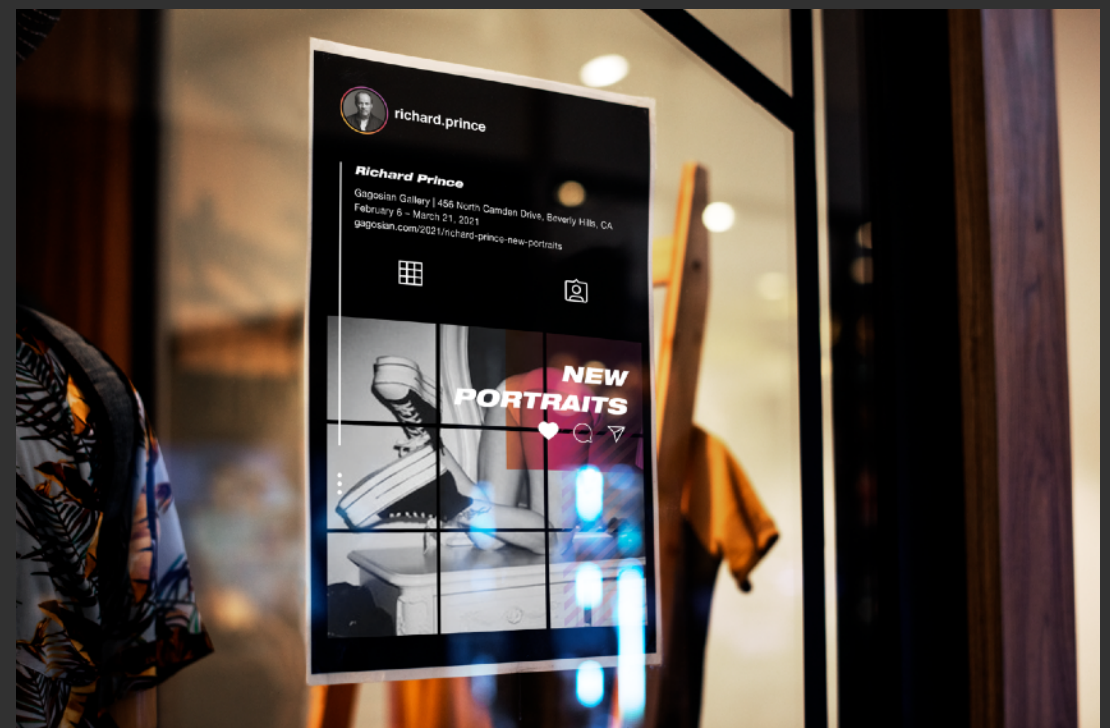
NEW PORTRAITS

POSTER DESIGN





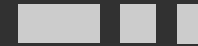
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ISSUE NO.
#24

BASKETBALL CULTURE MAGAZINE

SPORT.



■ 2020
-
NBA FINALS RECAP
-
SEASON HIGHLIGHTS

■ LAKERS
WON THEIR 17TH
NBA CHAMPIONSHIP

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KOBE BRYANT'S BRILLIANT AND COMPLICATED

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KOBE BRYANT'S BRILLIANT AND COMPLICATED

LEGACY

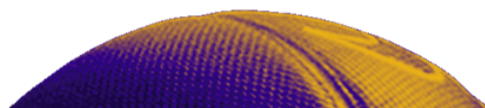


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FEATURED ARTICLE

KOBE BRYANT

Kobe Bryant, who made the leap directly from high school to a glittering 20-year career with the Los Angeles Lakers that established him as one of basketball's all-time greats, was among nine people killed in a helicopter crash on Sunday north of Los Angeles. Bryant was 41.

The crash also killed Gianna Bryant, 13, the second oldest of Kobe Bryant's four daughters with his wife, Vanessa. They were traveling from the family's base in Orange County, Calif., to Thousand Oaks, 30 miles northwest of Los Angeles. A budding star herself, Gianna was scheduled to play an afternoon game with her travel team, coached by her father, at Kobe Bryant's Mamba Sports Academy.

News of Bryant's death predictably rocked the N.B.A., which is filled with players who grew up watching Bryant as he won five championships with the Lakers and scored 81 points in a single game. Fueled by a seemingly endless reservoir of self-confidence, Bryant was an mammoth figure almost from the moment he arrived, at age 17, as the 13th overall pick in the 1996 N.B.A. draft.

The son of the former N.B.A. player Joe "Jellybean" Bryant, Kobe Bryant was drafted by the Charlotte Hornets on behalf of the Lakers and did not try — at all — to hide his ambition to surpass the accomplishments of the legendary Michael Jordan. Charlotte had agreed going into the draft to trade Bryant's rights to Los Angeles in exchange for the veteran center Vlade Divac.

Over the next 20 seasons, Bryant earned 18 All-Star selections, a regular-season Most Valuable Player Award in 2008 and two N.B.A. finals M.V.P. awards to go with his five championship rings and two Olympic gold medals. Amid all of that, a sexual assault allegation against him in 2003 would change how many people saw Bryant, though he remained hugely popular among N.B.A. fans and especially Angelenos, for whom he increasingly became synonymous with the Lakers — the only team, despite a trade demand in 2007, that Bryant ever played for.

The trade that made Bryant a Laker was engineered by the team's general manager at the time, Jerry West, who was instantly smitten by Bryant's fearlessness and prodigious talent. A standout at Lower Merion High School in Ardmore, Pa., outside Philadelphia, Bryant had auditioned for the Lakers in a predraft workout featuring a series of one-on-one drills against the former Lakers defensive ace Michael Cooper, then a 40-year-old assistant coach.

Bryant, who died with his daughter Gianna in a helicopter crash on Sunday, was an unquestioned basketball great, but his legacy is not so straightforward.

KOBE BRYANT'S BRILLIANT AND COMPLICATED

LEGACY

By Marc Stein
Feb. 25, 2020

FEATURED ARTICLE

KOBE BRYANT

Only a few high schoolers had gone straight to the N.B.A. at that point — and Bryant would be the first guard to do so. But West left the workout early, declaring that he had seen enough. “He’s better than anybody on our team right now,” West famously told fellow Lakers staffers of Bryant’s performance.

As West envisioned, Bryant indeed helped restore the Lakers to glory — albeit with no shortage of turmoil along the way. He did so first alongside the Hall of Fame center Shaquille O’Neal for three consecutive drama-filled N.B.A. championships in the 1999-2000, 2000-01 and 2001-02 seasons, then as the team’s unquestioned fulcrum for two more titles in 2008-09 and 2009-10. With a drive to rival Jordan’s and an ability to tune out critics who at times assailed his ball dominance and shot selection, Bryant was the central and enduring figure in one of the most gripping soap operas in modern professional team sports.

By the time he walked away from the N.B.A. in April 2016, after an unforgettable 60-point farewell game against the Utah Jazz, Bryant had built an unmatched legacy that persuaded the Lakers to retire both jersey numbers he wore over two 10-season stretches: No. 8 and No. 24. In perhaps the ultimate Bryant flourish, that 60-point game on the final day of the 2015-16 regular season — in which he hoisted 50 shots — upstaged the defending champion Golden State Warriors, who had defeated the Memphis Grizzlies on the same night to secure the best single-season record in league history (73-9).

Bryant is widely expected to be inducted into the Naismith Memorial Basketball Hall of Fame in late August, the first time he is eligible. He led the league in scoring twice and finished his career with 33,643 points in the regular season, which put him at No. 3 among N.B.A. scoring leaders, behind only Kareem Abdul-Jabbar (38,387) and Karl Malone (36,928) until the Lakers’ LeBron James passed Bryant on Saturday night in Philadelphia.

Bryant tweeted his congratulations to James on Saturday night, some 15 hours before the crash, writing: “Continuing to move the game forward @KingJames. Much respect my brother.”

As Bryant began his climb up the scoring charts, O’Neal nicknamed the brash teenager “Showboat,” but the term was not meant to flatter. Veterans on that Lakers team tried in vain to keep Bryant’s rookie ambitions modest — with O’Neal particularly determined to make it clear that he was the team’s true alpha.



KOBE



BRYANT



FEATURED ARTICLE

KOBE BRYANT

But Bryant could not be harnessed. After some notable playoff failures, Bryant broke through as a champion in his fourth season, forming a devastating partnership with O'Neal under the coaching tutelage of Phil Jackson.

"Kobe didn't care about night life or anything else," Del Harris, who coached Bryant for his first two N.B.A. seasons and the start of his third, told The New York Times in December 2017. "He only had one interest. His only focus was to be the best that he could be. And in his mind that meant challenging Michael Jordan."

"People can argue," Harris continued, "how close he actually came, but there's no question that he fulfilled pretty much all of his dreams."

Bryant scored 81 points against the Toronto Raptors in January 2006 to register the second-highest scoring output in league history, behind Wilt Chamberlain's 100-point game in 1962. But Bryant's reputation was more complicated than all his accolades would suggest.

He was charged with felony sexual assault in 2003 stemming from an incident at a Colorado hotel in which Bryant was accused of raping a 19-year-old woman who worked at the property as a front-desk clerk. Prosecutors eventually dropped the case when the woman told them she was unwilling to testify. Bryant later issued an apology, saying he understood that the woman, unlike himself, did not view their encounter as consensual. A lawsuit the woman brought against Bryant was later settled out of court.

In the closing stages of Bryant's career, well beyond the days of "Showboat," Bryant began giving himself nicknames, such as "Black Mamba" and, later, "Vino." The frequent helicopter rides he took to games at Staples Center in downtown Los Angeles — to avoid traffic and maximize time at home — only added to his mystique

In addition to making his name as one of the sport's most relentless competitors, Bryant was known for a special ability to play through injuries.

The one that managed to slow him the longest was a torn left Achilles' tendon late in the 2012-13 season. Of course, stubborn as he was, Bryant did not want to accept the on-court diagnosis he received from Gary Vitti, the longtime Lakers athletic trainer.

"I told him it's ruptured and he's done," Vitti told The Times in December 2017. "He said, 'Can't you just tape it up?'"

Given the intense focus that governed Bryant's playing career, many league observers questioned how he would cope outside the game, without an outlet for his uber-competitiveness. But Bryant was flourishing in retirement, entering the world of storytelling and winning an Academy Award by transforming a poem to announce his retirement into an animated short film ("Dear Basketball") that he wrote and narrated.

He had also been drawn back to the N.B.A. by his daughter Gianna's love for it. On Dec. 29, Bryant sat with her courtside at Staples Center to watch the Lakers play the Dallas Mavericks and take pictures afterward with Luka Dončić, the Mavericks' young Slovenian star.

"My friend, a legend, husband, father, son, brother, Oscar winner and greatest Laker of all-time is gone," Magic Johnson, the Hall of Fame Lakers guard and Bryant's boyhood hero, wrote on Twitter. "It's hard to accept."

c

COURIER

Courier is a monospaced slab serif typeface. The typeface was designed by Howard "Bud" Kettler (1919-1999). Initially created for IBM's typewriters, it has been adapted to use as a computer font and versions of it are installed on most desktop computers.

Kettler was once quoted about how the name was chosen. The font was nearly released with the name "Messenger." After giving it some thought, Kettler said, "A letter can be just an ordinary messenger, or it can be the courier, which radiates dignity, prestige, and stability."

Designed by Howard "Bud" Kettler



courier

typing since 1955...



Hi, I am MESSENGER!

Hi, nice to meet you.

Oops, I mean COURIER.

Oh, that's a great name.



WHAT
IS
A
BLOOD
MOON?

What is a BLOOD MOON? _

A “blood moon” happens when Earth’s moon is in a total lunar eclipse. While it has no special astronomical significance, the view in the sky is striking as the usually whiteish moon becomes red or ruddy-brown. The last blood moon on Jan. 20-21, 2019 coincided with a supermoon and the Full Wolf Moon, earning it the title “Super Blood Wolf Moon.”

The next blood moon will happen during the total lunar eclipse of May 26, 2021, which will be visible from parts of North America, Australia, the Pacific and Asia.

When is the next **Blood Moon**?

The total lunar eclipse on Jan. 20-21, 2019 was the blood moon until 2021. There are several partial and penumbral lunar eclipses coming up before then, though. Those eclipses won’t make the moon appear red, but they’re still worth checking out! NASA has a list of all the lunar eclipses until 2100.

Here’s a list of all the “blood moons” coming up in the next 10 years and the locations where they will be visible:

- **May 26, 2021: North America, South America, Asia, Australia and the Pacific.**
- **May 16, 2022: North America, South America, Europe and Africa**

By Elizabeth Howell

YEARS ALL YOU AND EVERYTHING YOU DO

LOOK AT THE WAY THEY SHINE FOR YOU

YELLOW!

YEARS ALL YOU AND EVERYTHING YOU DO

LOOK AT THE WAY THEY SHINE FOR YOU

YELLOW!

LOSING HIM WAS
BLUE
MISSING HIM WAS
ALL ALONE
DARK GREY

NEVER MET
HIM WAS
OH HIED
RED
BUT

FORGETTING HIM WAS THE
THINGS TO FORGET FORGETTING YOU

LOSING HIM WAS
BLUE
MISSING HIM WAS
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DARK GREY

NEVER MET
HIM WAS
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BUT

FORGETTING HIM WAS THE
THINGS TO FORGET FORGETTING YOU

Self-Branding
Logo and Business card design

ISAAC LAI



Logo Draft



2010-08-12

And I will try to fix you...



SELECTIONS FOR THE
FIRST ARTHINK-BOOK CONTEST
#VinylArthink

480

Under the moonlight

based on:
"Dancing in the Moonlight"
by Toploader



WILL TO POWER

ISAAC LAI



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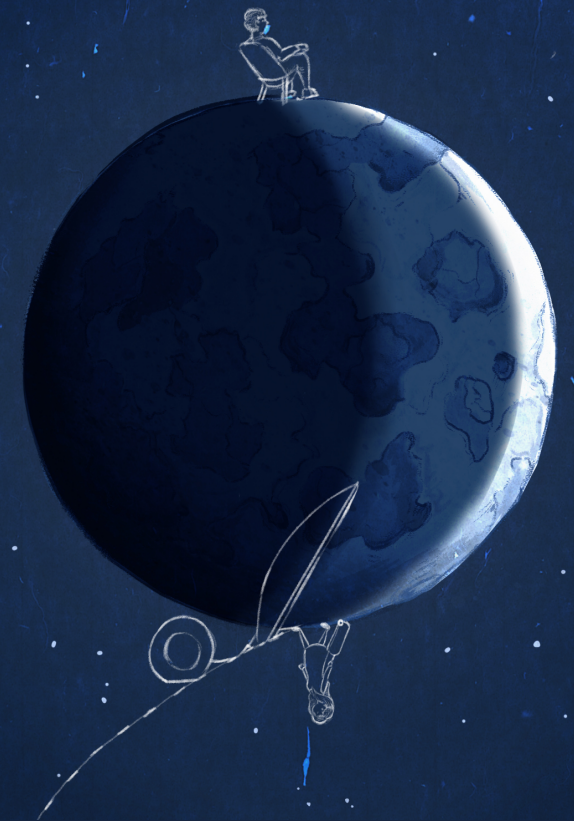
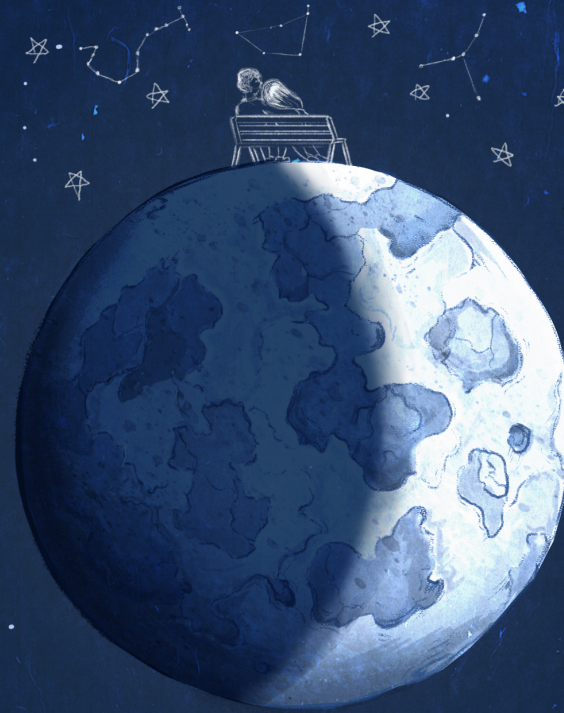
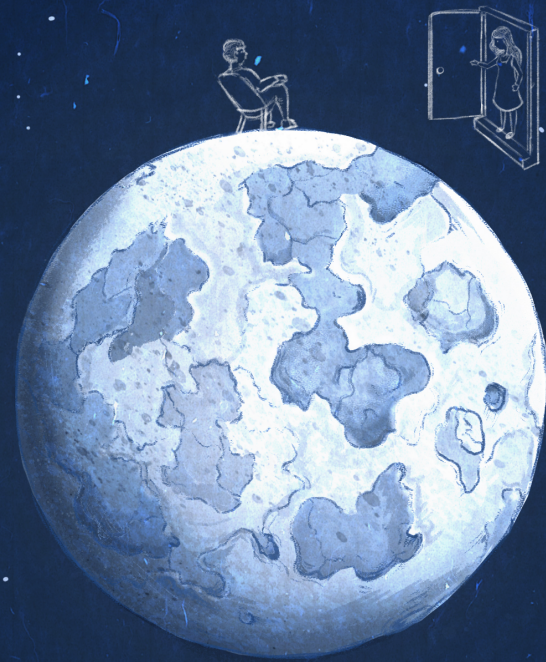
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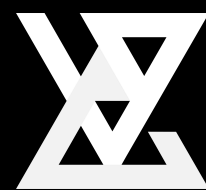




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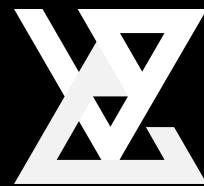




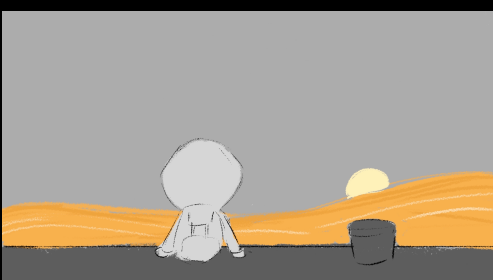
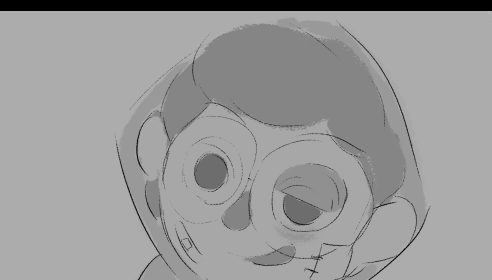
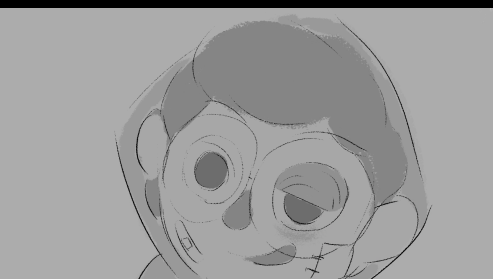
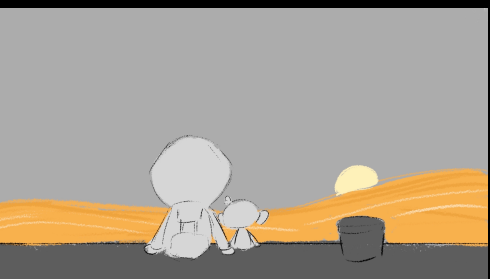
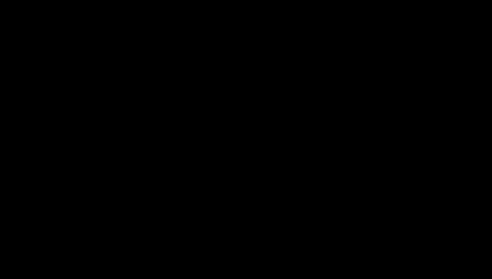
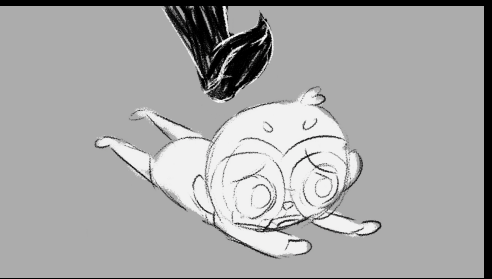
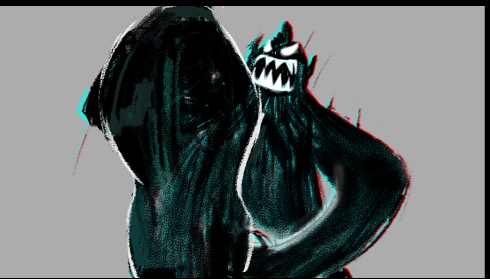
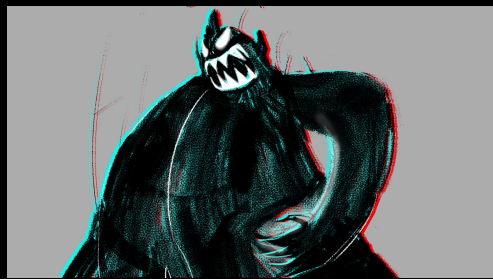
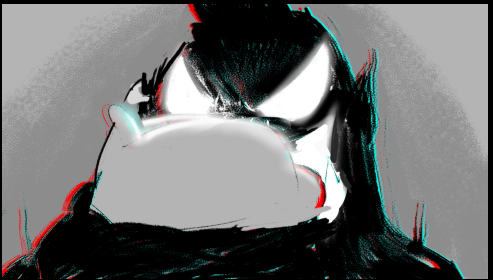
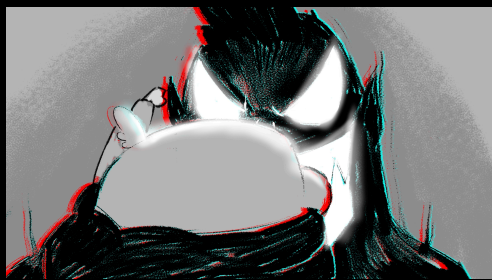
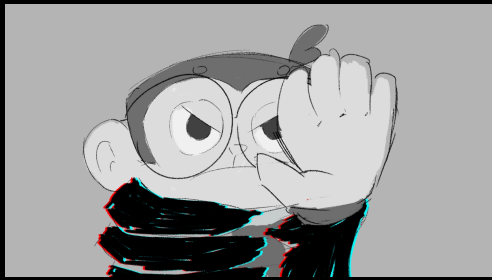
李小龍

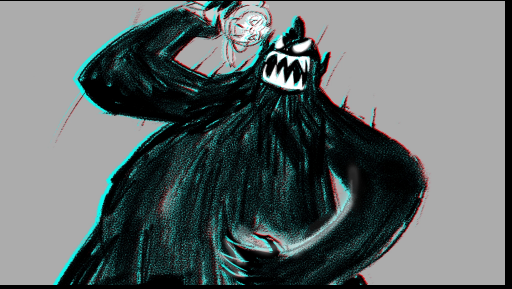
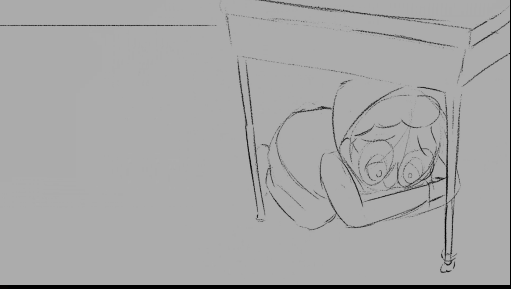
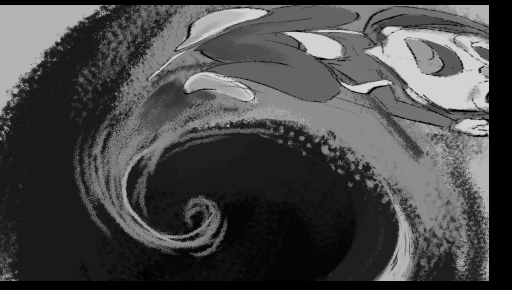
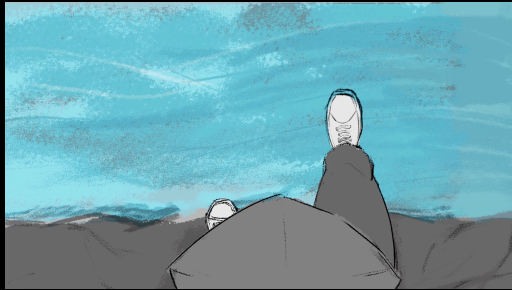
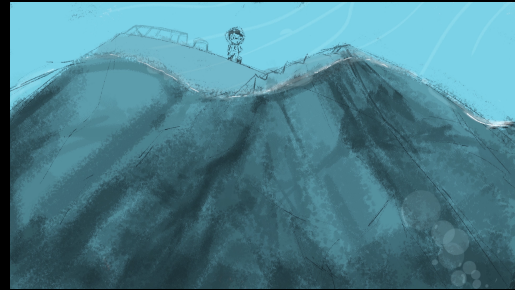
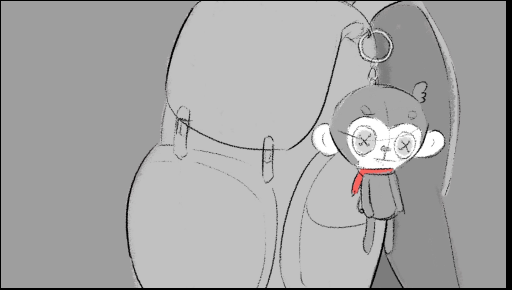
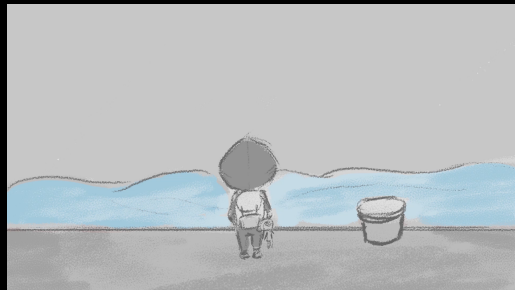
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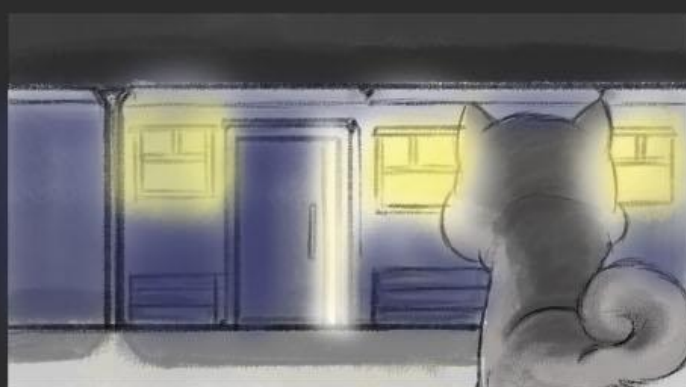
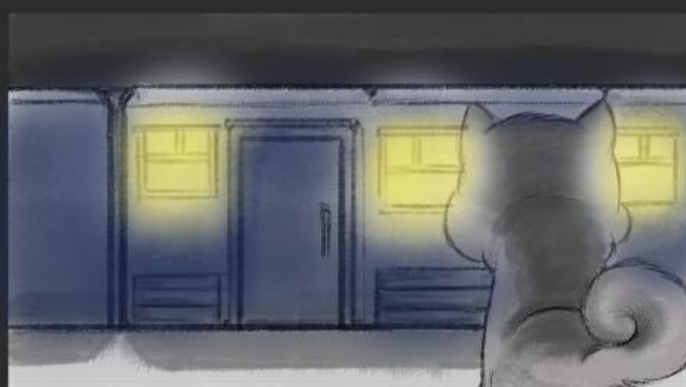
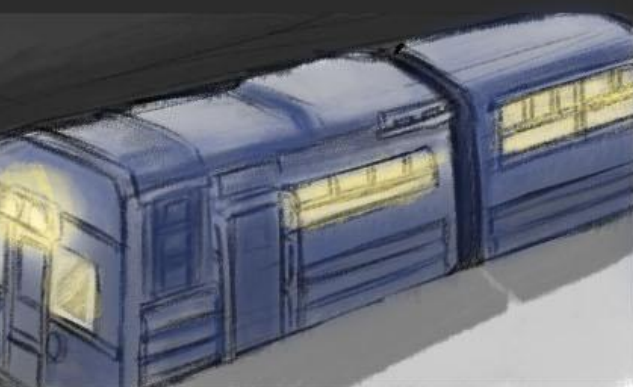
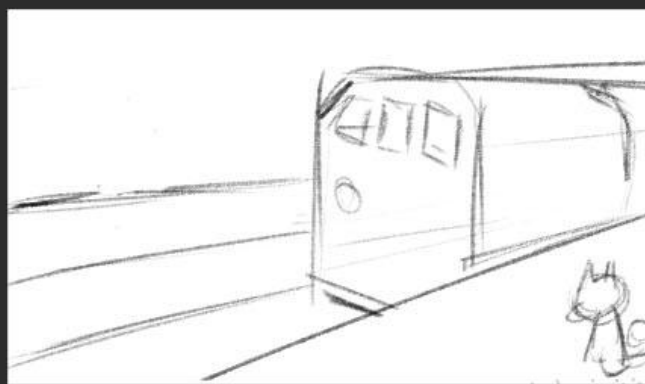
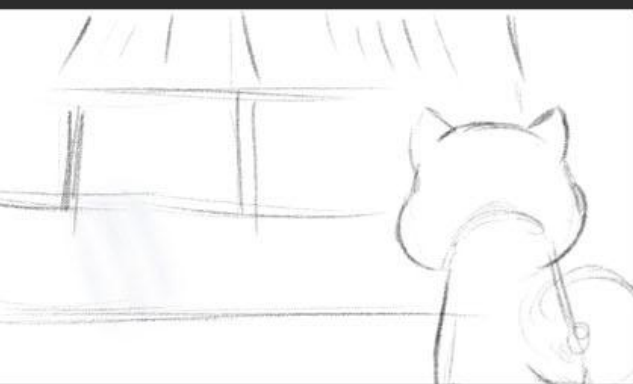


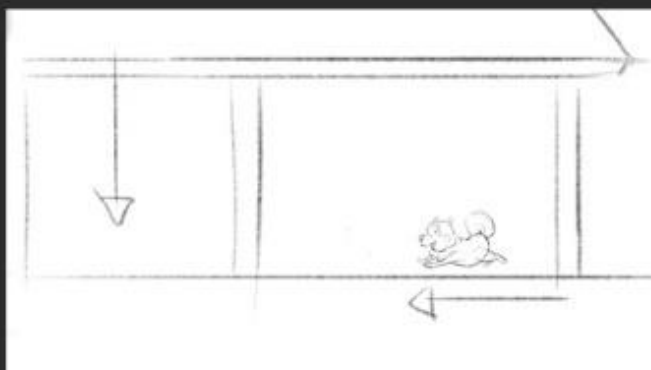
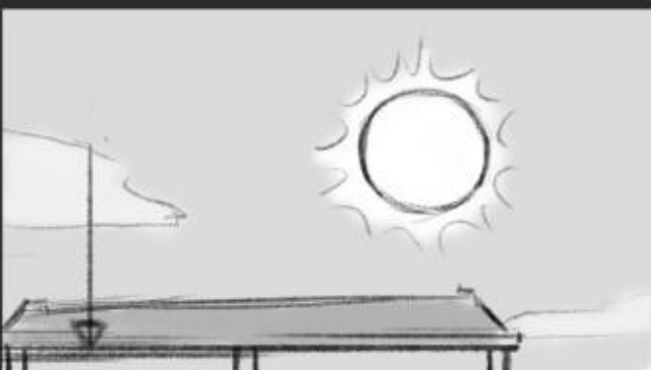
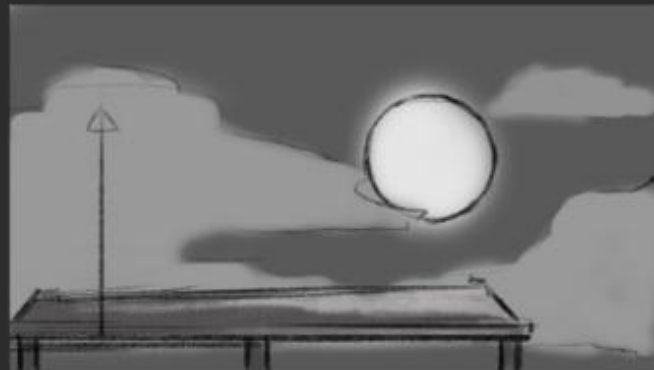
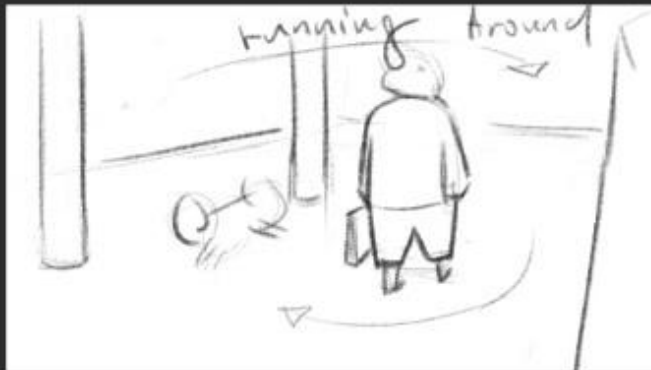


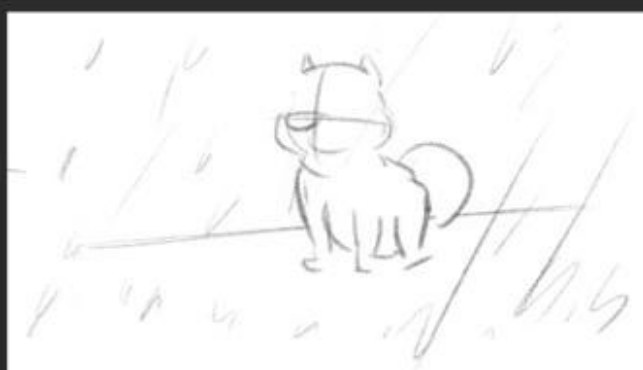
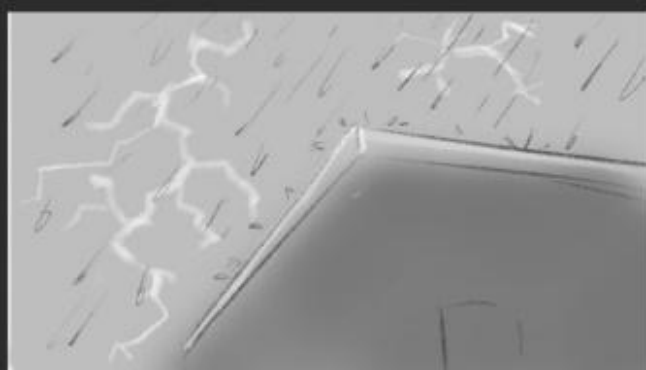
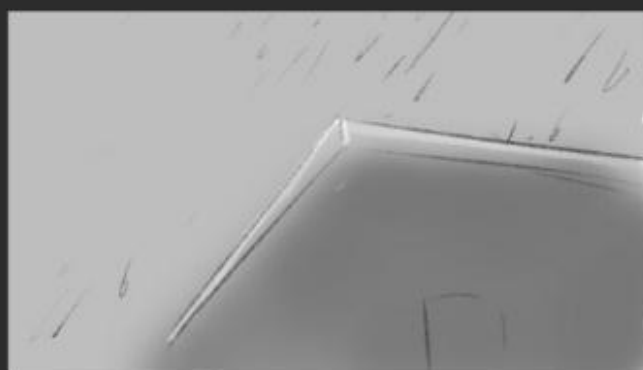
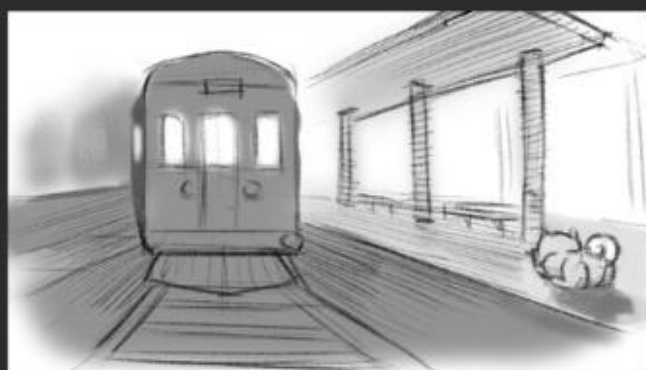
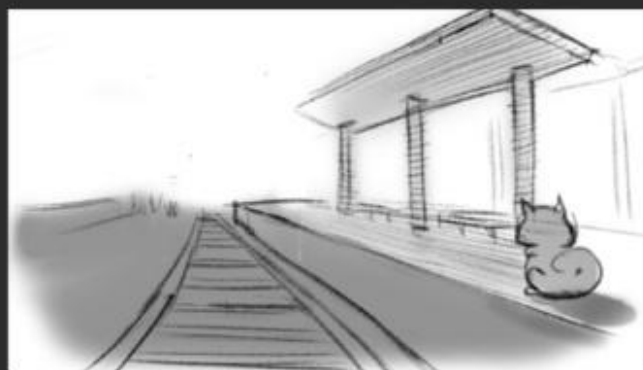
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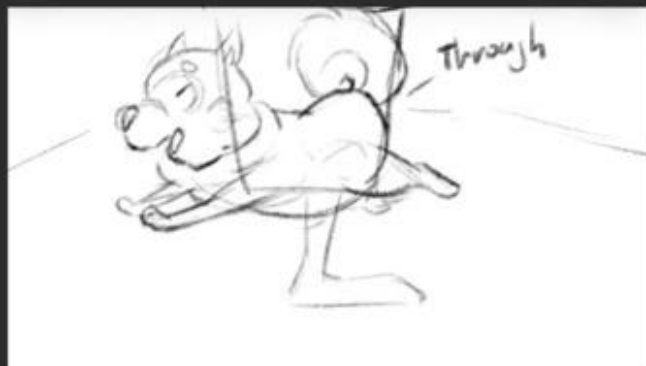
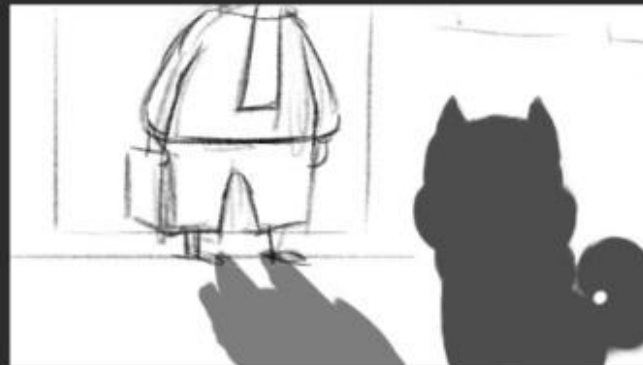
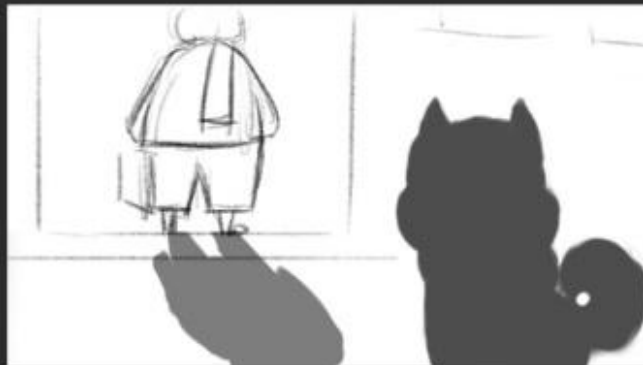
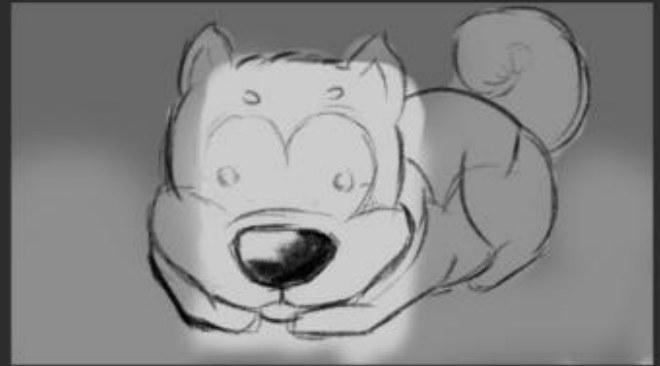
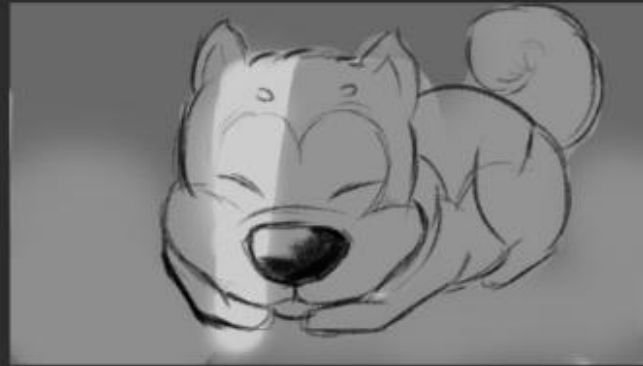


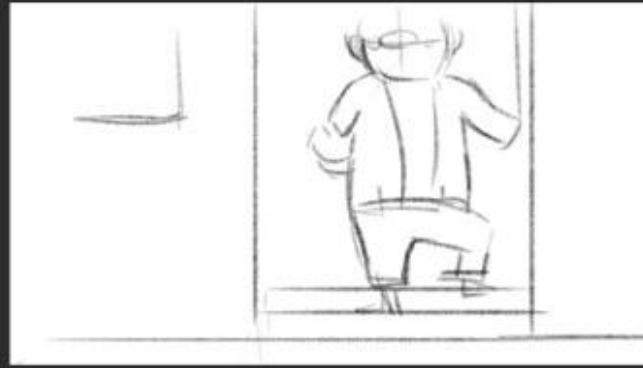








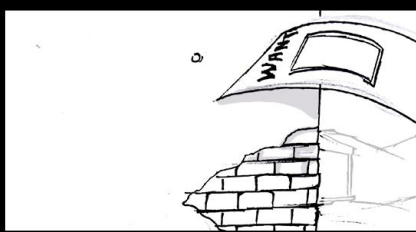




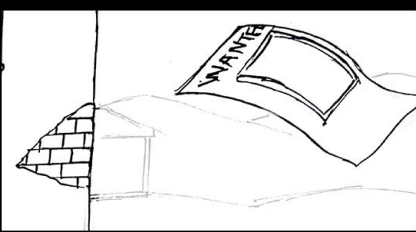
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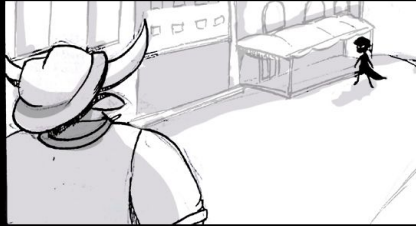
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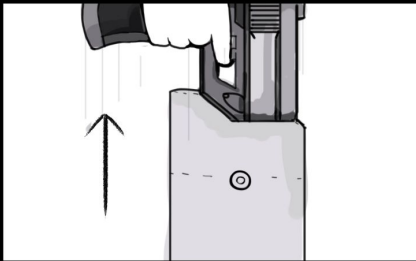
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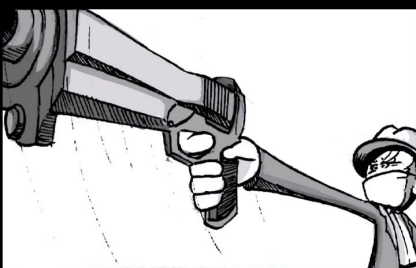
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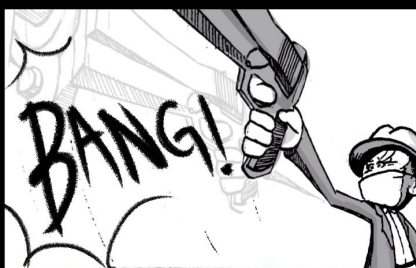
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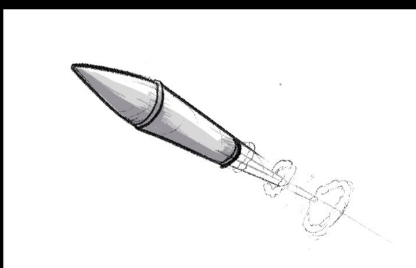
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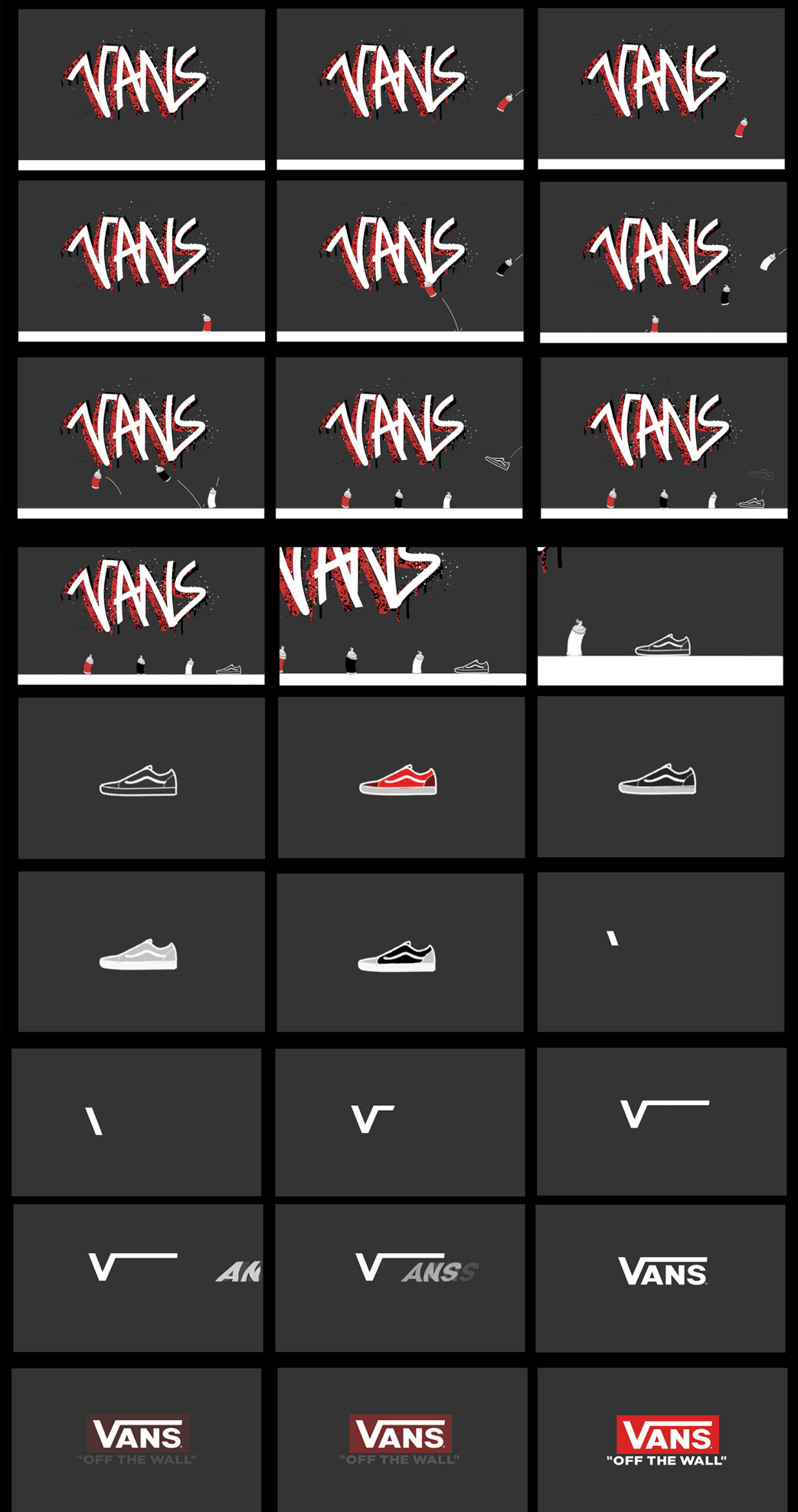


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