



Projects/

IN UNIVERSE (graduation project)

OPPO ITALIA / TOILET PAPER MAGAZINE(INTERN)

CHANEL & LIFE MAGAZINE & XINQI(INTERN)

GRAPHIC EXERCISE(PERSONAL)

GENTLE MONSTER (AI DRIVEN)

PEI PEI'S PORTFOLIO

multidisciplinary creative

FASHION STORYTELLING, DRIVEN BY YOU.

# [ IN-UNIVERSE ]

EXPLORE



PEI-YAN KANG, SIYU CHEN, ATHENA KUANG

# **IN UNIVERSE**

## **Concept**

In Universe is a cultural innovation project that merges fashion storytelling with interactivity, community engagement, and literary depth. It reimagines traditional fashion narratives by inviting users to co-create content, transforming passive audiences into active participants.

We began by questioning: What are fashion narratives today? Often confined to static editorials and fashion films, current narratives feel distant, impersonal, and disconnected from their viewers. In contrast, In Universe proposes a future where fashion media becomes interactive, dynamic, and community-driven.

## **Key Elements**

### **Interactive Literary Storytelling/**

Stories unfold weekly. Each chapter ends with a user vote, shaping the next week's development. Over three months, the community collaboratively determines the final story.

### **Fashion Editorials Inspired by Stories/**

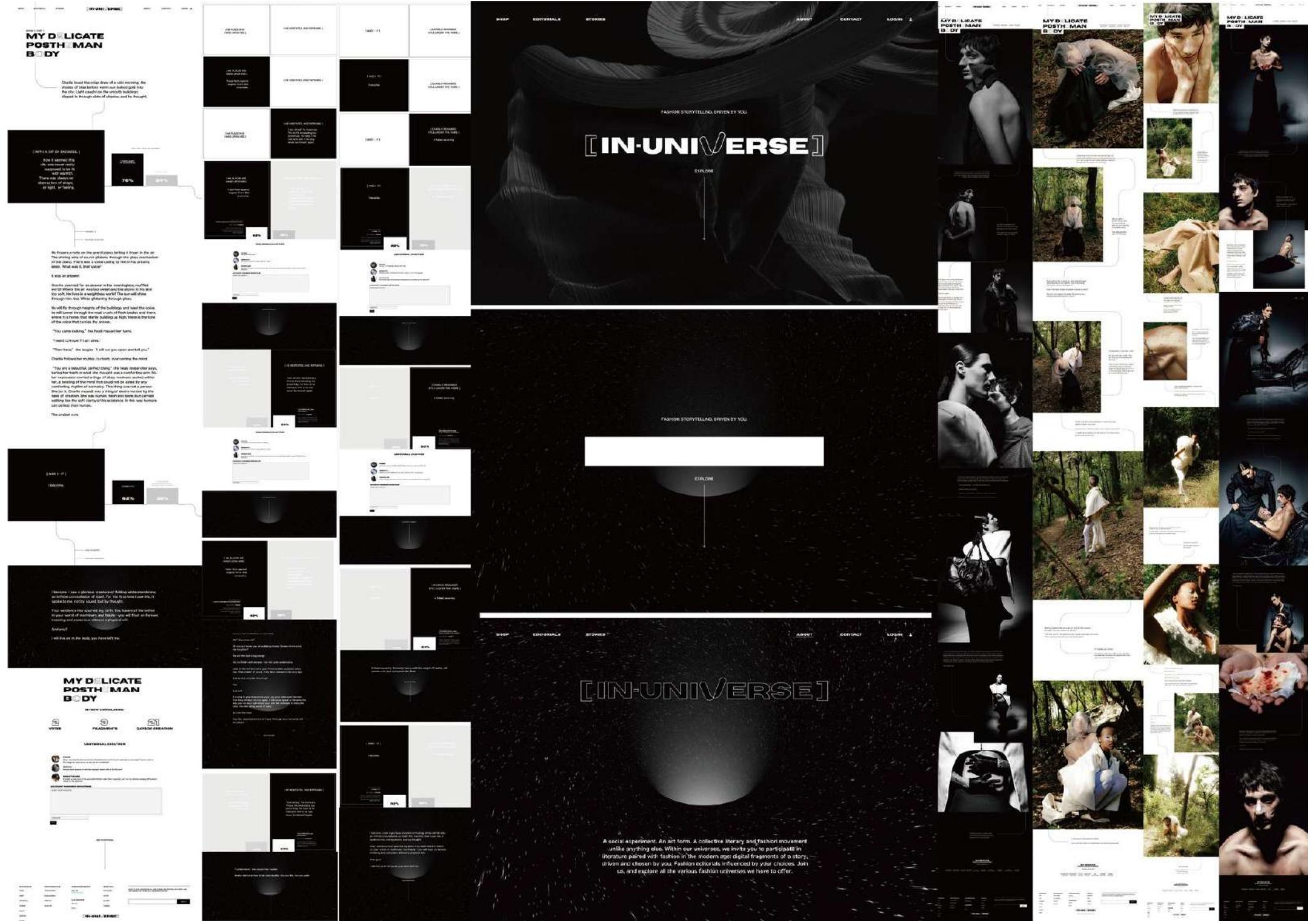
Based on the final voted storyline, a fashion editorial is created. Each ending results in a different visual direction, emphasizing the project's adaptability and openness to diverse aesthetics.

### **Collaborative Creative Ecosystem/**

Open to writers, designers, photographers, filmmakers, and emerging brands. Users can publish their own stories, initiate collaborations, or feature their fashion designs in editorial content.

### **Slow Media Philosophy/**

By grounding the platform in literature, we advocate for slowing down in an era of AI-generated, disposable content—echoing the values of sustainability in fashion.



## **Visual & UX Design**

Aesthetic: Minimal, immersive, and narrative-focused.

User Experience: Designed to facilitate storytelling, emotional immersion, and creative participation across devices.

## **Prototype Story - “My Delicate Posthuman Body”**

This speculative fiction explores posthumanism and what it means to be alive from a non-human perspective. The community selected among four alternate endings, each leading to a unique editorial. The story is a philosophical reflection on identity, mortality, and technological embodiment.

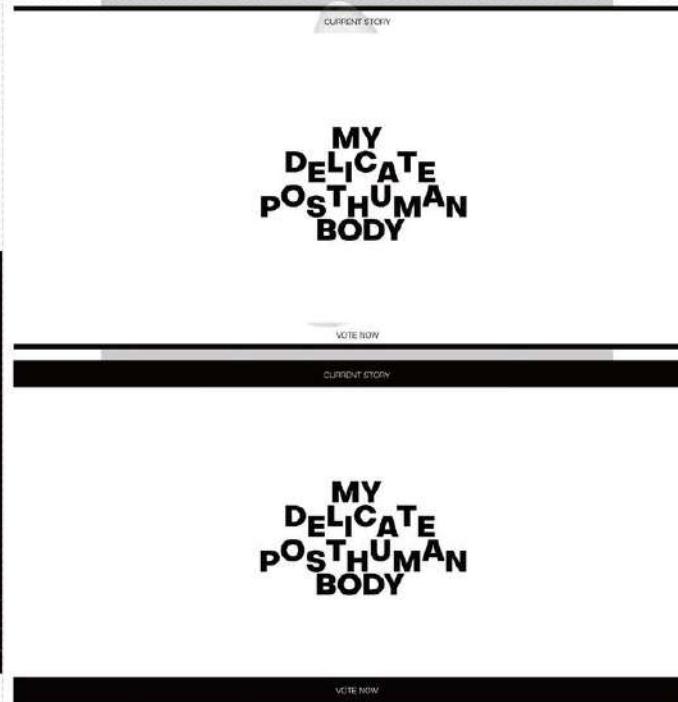
## **Project Goals**

Democratize fashion storytelling through interactive, digital-first platforms

Bridge literary arts and fashion as a method of slowing down consumption

Provide a collaborative space for emerging creatives

Offer a new cultural model for fashion media in the post-digital age





**SOCIAL CONTENT**







EDITION 1 / STORY 1

# MY DELICATE POSTHUMAN BODY

Charlie loved the crisp draw of a cold morning, the shades of blue before warm sun leaked gold into the city. Light caught on the smooth buildings; slipped in through slats of shadow, and he thought,



VOTE NOW

[ WITH A BIT OF SADNESS, ]

[ WITH JOY, ]

**WEBSITE LINK**

In Universe

An Interactive Fashion Narrative Experience

Art Director - Pei-Yan Kang

Photographer - Athena Kuang

Stylist - Simona Hu

Production - Si-Yu Chen

Interface Design - Athena Kuang

Graphic Design & Brand Aesthetic - Pei-Yan Kang

Set Design&Location - Pei-Yan Kang

Story Writer - Athena Kuang

Make-Up Artist - Giulia Cecceralli

Model - Michael D'Angelo, Giulia Sacchero, Zinam Klaas

Designer - Isabella Rose, Gabija Overlingaité, Shruti Pillai, Martina Flores Aricò, Maya Yaniv, Elias Matso, Isabella Valdez

Special Thanks -

Prof. Alessia Caliendo (Fashion Styling) Prof. Giulia Bonali ( Fashion Studies) Prof. Sandra Laube (Graphic Design) Prof. Marianna Fioretti (Fashion Writing) Prof. Riccardo Bartalucci (PhotoShoot 3) Prof. Francesco Rossi (Art direction & video)



oppo

TOILETPAPER





## OPPO&TOILET PAPER MAGAZINE

### Assistant Project Manager

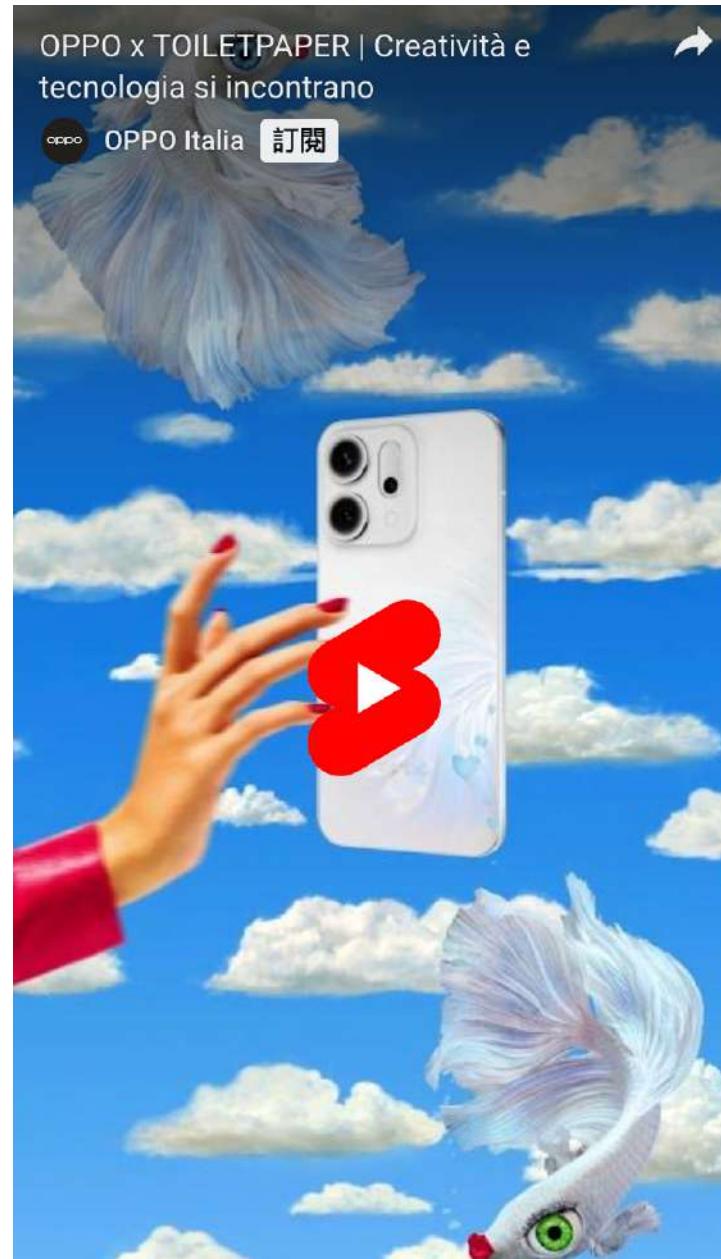
This year, I became a Junior Creative at Erni Creative, where I assisted in the collaboration between OPPO and Toiletpaper Magazine. In this project, I was involved in location scouting at the Toiletpaper Studio and assisted during the shooting. Working as an assistant project manager allowed me to learn how to effectively connect and communicate with clients and partners.

It was an honor to represent Toiletpaper Magazine and support OPPO in partnering with this rebellious and visionary Italian art collective to create an immersive experience that broke the boundaries of traditional product launches. To celebrate the release of the Reno14 series, OPPO commissioned Toiletpaper Magazine to reinterpret the product and its visual identity through their distinctive style — infusing the new Reno series with bold personality and strong expressive power using their signature ironic, colorful, and surreal artistic language.

# BEHIND

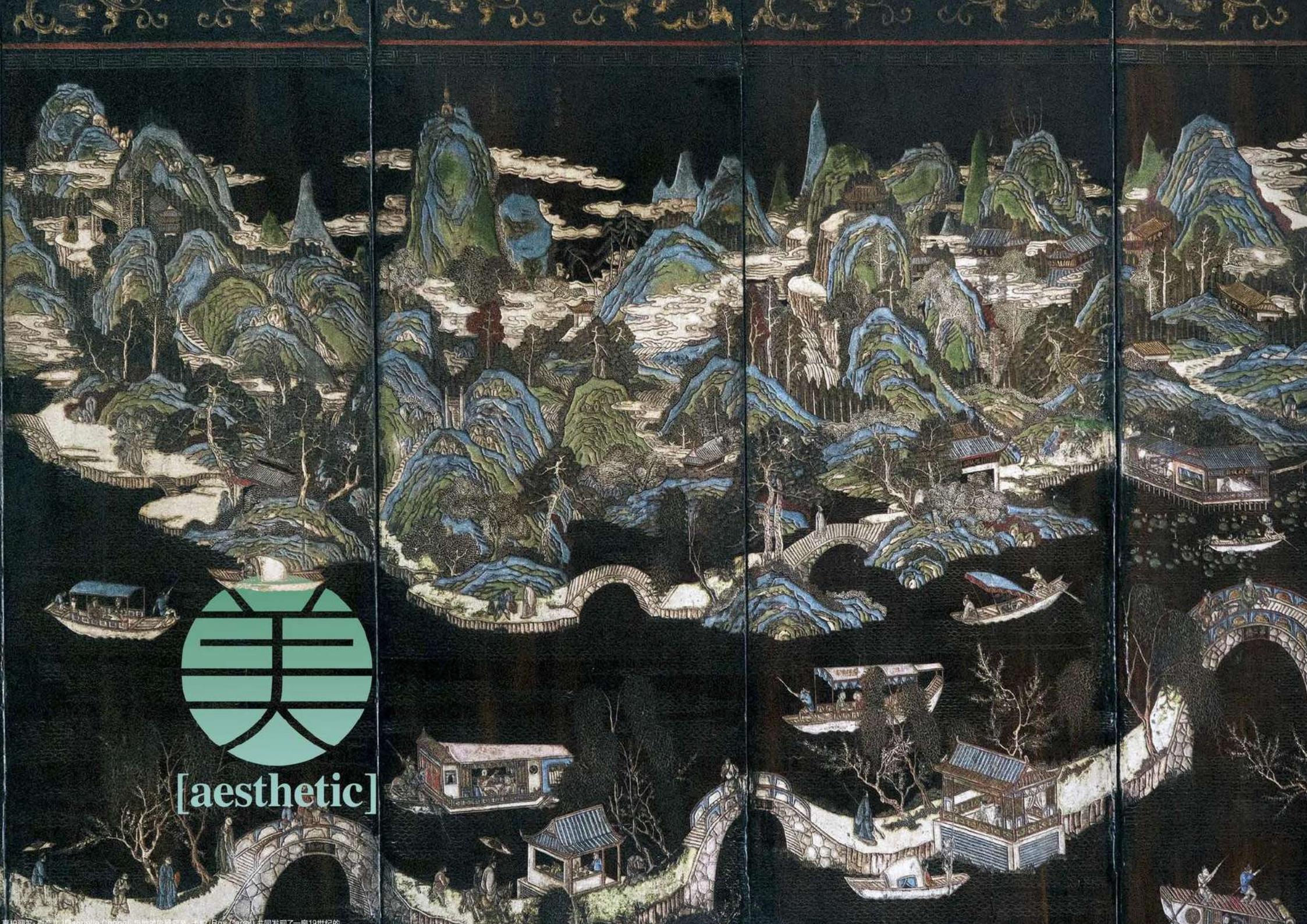


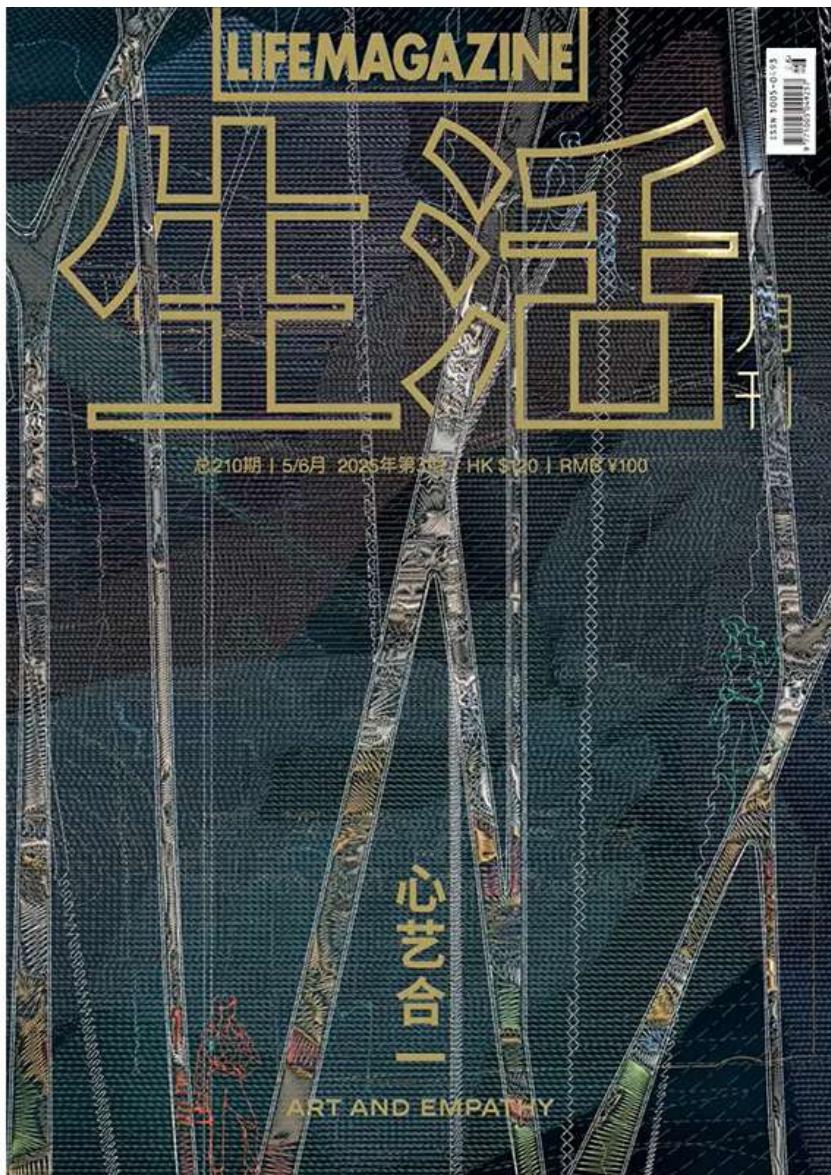
## SOCIAL CONTENT LINK





[aesthetic]





## CHANEL & LIFE MAGAZINE

### Art Direction and layout

This year, I became a Junior Creative at Erni Creative, where my first project was to participate in the film collaboration between Chanel and Life Magazine, focusing on video layout and art direction. For this project, I worked closely with the editing team to explore visual styles that best represented the identities of both Chanel and Life Magazine. Through this experience, I gained a deeper appreciation for the beauty and influence of Chinese art in fashion, and it taught me to respect the connection between art, culture, and people on a more profound level.

Together with Life Magazine and Chanel, we followed Chinese artist Xin Qi into Chanel's spiritual world — from the private residence at 31 Rue Cambon, to behind the scenes at the le19M atelier, and finally back to Hangzhou, where Xin Qi created a cover piece for Life Monthly. At Chanel's le19M in Paris, we interviewed Aska Yamashita, the Artistic Director of Atelier Montex. From Montex's golden glass bead embellishments to the intricate layering of over 3,000 geometric pleating techniques at the Lognon workshop, the project revealed Chanel's poetic fantasy and Xin Qi's creative journey — weaving together threads of craftsmanship, culture, and dreams.

[VIDEO LINK](#)



RECORD

ERNICREATIVE

尔尼创意

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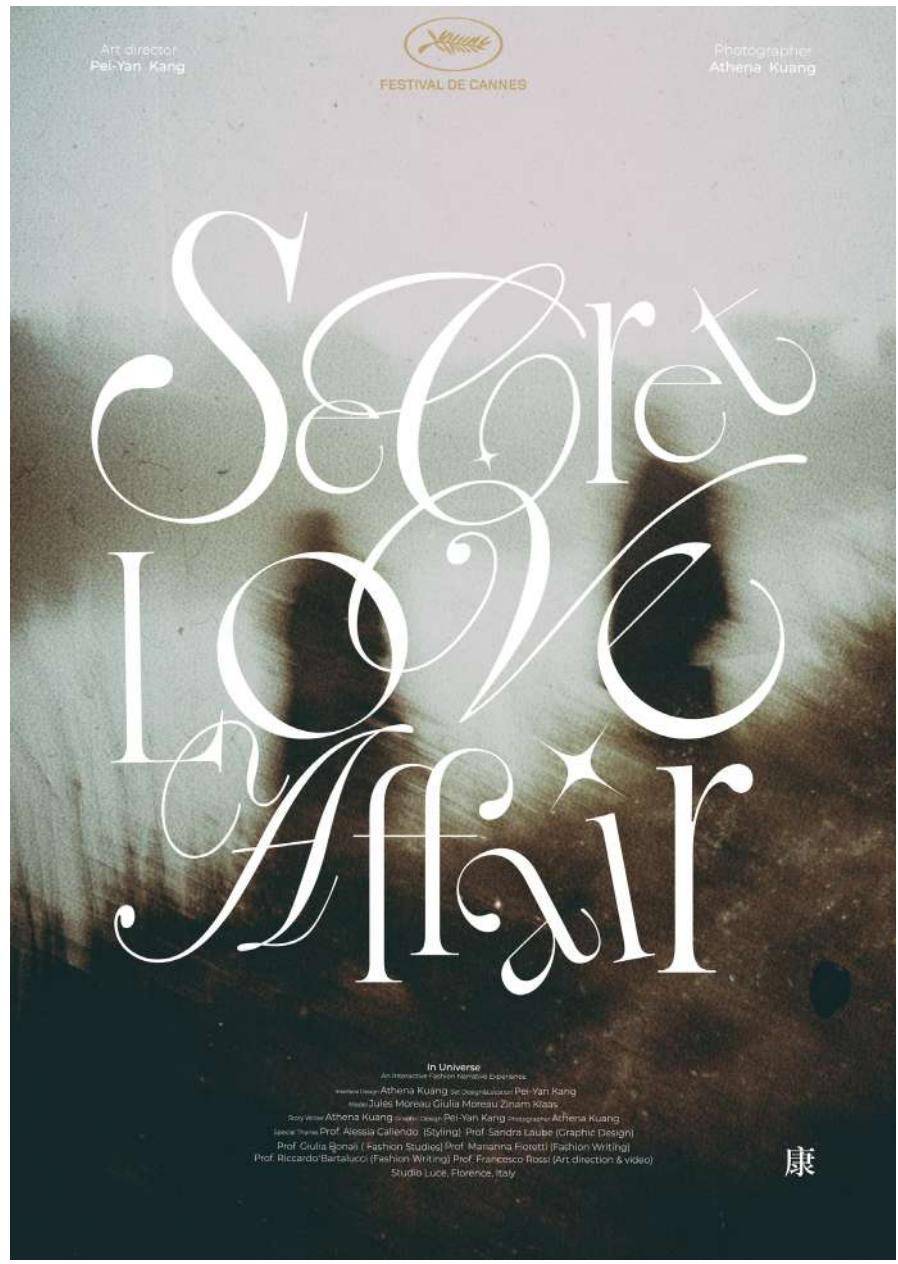
## **GRAPHIC EXERCISE**

Typography is my favorite part of graphic design. It allows me to identify myself as both an art director and a graphic designer in my career. Before this, I studied fashion design and worked on several award-winning collections, where I also directed my own editorial shoots and developed branding graphics.

Combining that with my background in graphic design from high school, I realized that I have always been deeply drawn to visuals. When I came to Polimoda, I began to study graphic design more seriously and refine my sense of layout—especially typography.

For example, through poster exercises, I learned how to think about composition, type design, and spatial balance. I became sensitive to shapes and the relationships between elements, like a visual brainstorm. Designing in this way truly excites me—it opened up a new perspective where art direction and graphic design became deeply connected.

Now, I keep improving my aesthetic sense in typography and layout, continuously exploring new possibilities in creative direction.



THE FIRST ISSUE

ABOUT HER AND THEY

# DAILY

# *Brightness*

# *Darkness and*

# *Goexist*

This is a story about the coexistence of light and darkness. Through the imagery of "floating and sinking" and the ordinariness of daily life, it explores how humans confront their inner darkness and struggles, ultimately reaching reconciliation.

MAY 17th • 19th

FORMAT: 51DEGRES+GUESTS  
(FREE ENTRANCE)+DRINKS  
POLIMODA

DIRECTOR: PEI-YAN CANTY, KANG  
+39 344 553 8629

PHOTOGRAPHER: ATHENA  
KUANF ZI LING  
+39 344 553 8629

# *Floating*

# AESPA

# DISTANT LANDSCAPE

# *and Sinking*

CREATIVE STRATEGY

ART DIRECTION AND VIDEO

FASHION EDITORIAL

## TYPOGRAPHY POSTER



A close-up, high-contrast photograph of a woman's face. She is wearing large, dark sunglasses with a reflective, orange-tinted lens. Her dark hair is visible around her head. The lighting is dramatic, with strong highlights and shadows. Overlaid on the lower half of the image is the text "GENTLE MONSTER" in a bold, white, sans-serif font.

GENTLE MONSTER



NTLE MONSTER

# GENTLE MONSTER

Gentle Monster unveils its 2026 Winter Collection, "THE AGE," a fashion-editorial campaign exploring the evolving language of taste.

This collection introduces nerdy yet delicate silhouettes that redefine modern sophistication. By featuring individuals across different ages, the campaign reflects our desire to clearly understand—and thoughtfully respond to—the diverse aesthetic needs of our time.

Precise structural details and refined forms anchor the collection, while dynamic metallic colorways create a harmonious balance of modernity and elegance.

"THE AGE" represents Gentle Monster's expanding vision: seeing one another more clearly, acknowledging the uniqueness of every person, and offering intuitive ways to express personal style and identity.

This is not an official Gentle Monster campaign, but my own creative project exploring how the brand's visual language could evolve.

Crafted with AI



**GENTLE MONSTER**

