

GRAPHIC DESIGN

PORTFOLIO

ANDZELIKA

NOWAKOWSKA

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Book Cover Design

HELLEMYRSFOLKET

The Project

In this project I have redesigned the covers of *Hellemyrsfolket*, a book series by Norwegian author Amalie Skram.

The project is a part of the course *IDG 3013 Editorial Design 2* at the *Norwegian University of Science and Technology* (6th semester). The design process was in supervision of norwegian designer *Johanne Hjorthol*.

The first book in the series is titled *Sjur Gabriel*.



Book Cover Design

HELLEMYRSFOLKET

The Book Series

The novel cycle Hellemyrsfolket, which was published between 1887 and 1898, is Skram's greatest literary achievement, and is considered one of the main works in Norwegian literature.

The second book in the series is titled *S.G. Myhre*.

Mockup from unblast.com



Book Cover Design

HELLEMYRSFOLKET

The Plot

The plot follows a series of destinies in the Hellemyr family, and emphasizes the issue: Does man have the freedom to choose his life, or is their life predetermined at birth?

In addition to drawing sharp portraits of the main characters Sjur Gabriel, Sivert, Severin and Sofie, Skram also gives a precise picture of the social conditions that influence these characters.

The third book in the series is titled *Avkom*.

Mockup from unblast.com



Book Cover Design

HELLEMYRSFOLKET

The Design

My illustrations are drawn in a “amateurical” style to portray the content of the book. The drawn characters are depicted in a sorrow hopeless way, with messy lines and sad facial expressions.

The colors for each book fit the narrative, where the brown in the first book represents alcoholism and poverty. The green in the second book represents jealousy and greed. The red in the last book represents suicide and hopeless love.



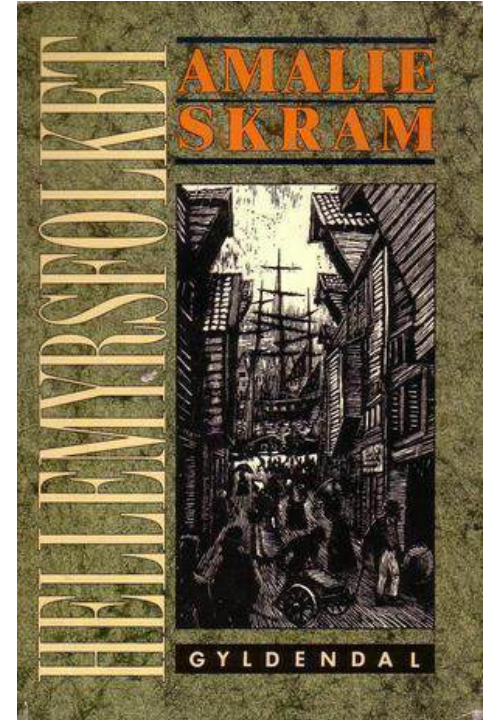
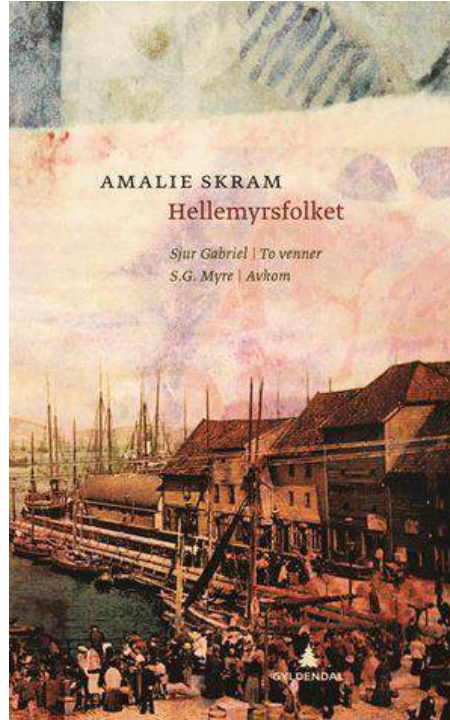
Book Cover Design

HELLEMYRSFOLKET

Inspiration

The series has had many covers throughout the time, and most have a rough and artistic expression. Many of the earlier covers are lino prints, with a “scratched” artstyle. I took inspiration from this in my design.

I first drew the characters on paper, and later traced them digitally. To fit the story's themes and feelings, I aimed to keep the lines rough, thick, and slightly messy.



Book Cover Design

HELLEMYRSFOLKET



Amalie Skrams romanserie *Hellemyrsfolket* regnes som et hovedverk i den naturalistiske litteraturen i Norge. Forbindelsesverket tar opp hva som former et menneskeliv og i hvilken grad arv og miljø bestemmer et menneskes skjebne.

Sjur Gabriel er første romanen i serien.



Det fattige gårdbrukerparet Oline og Sjur Gabriel driver gården Hellemyren, rett nord for Bergen. De lever under harde kår, og Oline tyr ofte til flasker.



Amalie Skram



Hellemyrsfolket **Sjur Gabriel**

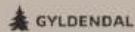


Amalie Skram



Sjur Gabriel

Hellemyrsfolket



Amalie Skram.

Amalie Skram var en norsk forfatter, ansett for å være en av de fremste naturalistiske forfattere i Norge. De fleste verkene hennes handler om kvinner og deres private liv, i romanene sine ga hun en kritisk fremstilling av de sosiale forholdene i samtiden, men hun skrev også om det indre livet. Fra hun debuterte i 1885 til hun døde i 1905, ga hun ut rundt 20 verk. Det meste er romaner, men noe er også noveller og skuespill. I tillegg skrev Skram en rekke litteraturanmeldelser i sitt arbeid som kritiker. Noen av verkene hennes er også filmatisert.

Book Cover Design

HELLEMYRSFOLKET



Amalie Skrams romanserie *Hellemyrsfolket* regnes som et hovedverk i den naturalistiske litteraturen i Norge. Firbindsverket tar opp hva som former et menneskelig og i hvilken grad arv og miljø bestemmer et menneskes skjebne.

S. G. Myre er tredje romanen i serien.



Det fortelles om Siverts ungdomår, fra han som løpegutt hos konsul Munthe forelsker seg i datteren i huset, til han feier bryllup med Petra Frimann og kan sette skilt med eget navn over butik i Muregården. Slekten fra Hellemyren har arbeidet seg oppover sosialt, men for Sivert har arven derfra vært tung å bære.



Amalie Skram



Hellemyrsfolket S. G. Myre



Amalie Skram



S. G. Myre

Hellemyrsfolket



Amalie Skram.

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HELLEMYRSFOLKET



Amalie Skrams romanserie *Hellemyrsfolket* regnes som et hovedverk i den naturalistiske litteraturen i Norge. Forbindelsverket tar opp hva som former et menneskeliv og i hvilken grad arv og miljø bestemmer et menneskes skjebne.

Avkom er fjerde romanen i serien.



Severin, Siverts sønn, velger en mørk avslutning på sitt liv. Severins søster Fie får en helt annen skjebne enn broren. Felles for de to søsknene er at livet deres domineres av en uløstelig kjærlighetsles mor. Den rike og lykkelige konsulfamilien Smith danner en skarp kontrast til Myre-familien. Likevel er de to familienes liv vevet sammen på avgjerende områder.



Amalie Skram



Hellemyrsfolket: *Avkom*



Amalie Skram



Avkom

Hellemyrsfolket

GYLDENDAL



Amalie Skram var en norsk forfatter, ansett for å være en av de fremste naturalistiske forfattere i Norge. De fleste verkene hennes handlet om kvinner og deres private liv. I romanene sine ga hun en kritisk fremstilling av de sosiale forholdene i samtiden, men hun skrev også om det indre livet. Fra hun debuterte i 1885 til hun døde i 1905, ga hun ut rundt 20 verk. Det meste er romaner, men noe er også noveller og skuespill. I tillegg skrev Skram en rekke litteraturmeldelser i sitt arbeid som kritiker. Noen av verkene hennes er også filmatisert.

App Design

RUBY

The Project

Ruby is an independent project I undertook as an exercise in strategy building and UX design. It began as a short assignment in the *GCM810 Creativity, Clients, and Design* course at *Toronto Metropolitan University*.

The research and strategy were developed collaboratively, while I created the visual identity and app design individually after the course concluded.



Your digital
finance companion

App Design

RUBY

Vision

Ruby aims to focus on removing the stigma of financial instability, and envisions a future where it is accessible to everyone. What separates Ruby from other financial apps is that it aims to be friendly, community based, and educational, with a focus on mental health.

The vision is to provide the users with the feeling of calmness, stability and control over personal finance, to better their mental health and well being.

My goal is to help you reach financial freedom.

Download the free app today, and let's start this journey, together.



App Design

RUBY

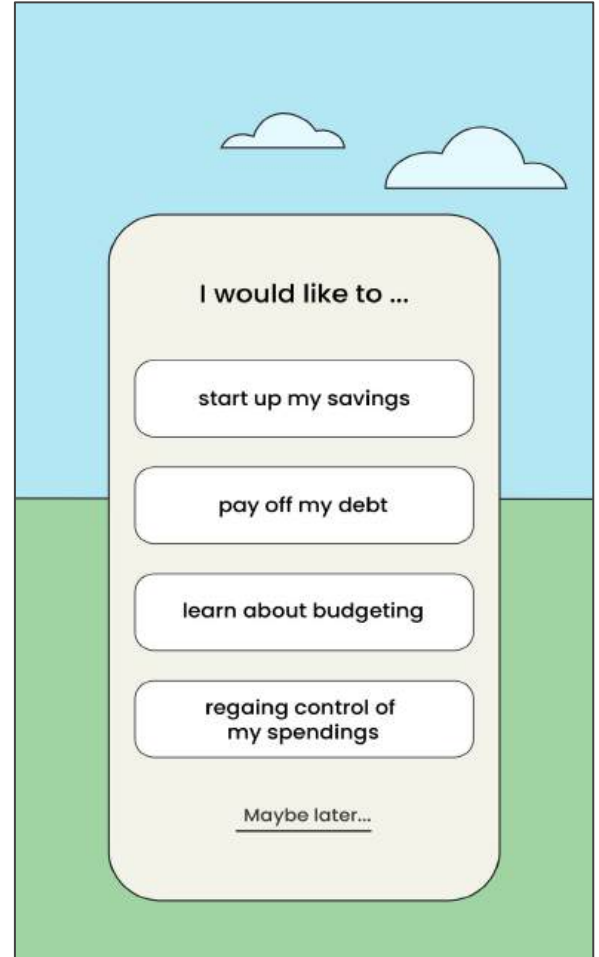
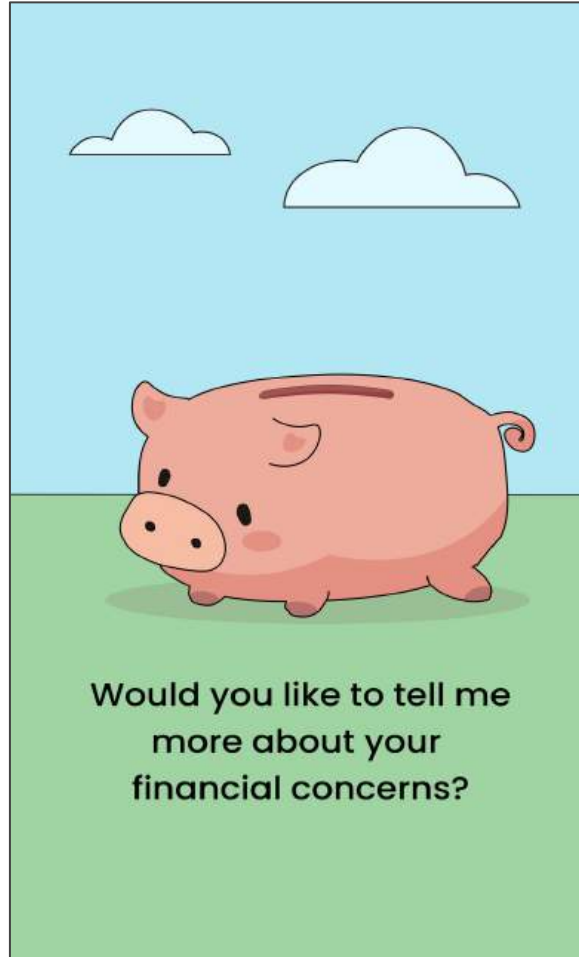
The Design

The brand logo features a charming piggy bank named Ruby.

All text in the app is set in Poppins, a geometric and minimalistic typeface that balances a friendly yet professional tone. The soft pastel color palette represents support, friendliness, and optimism.

The Features

As you load into the app for the first time you are greeted by the 'Get to Know You' page, where users can customize the app based on their personal needs.



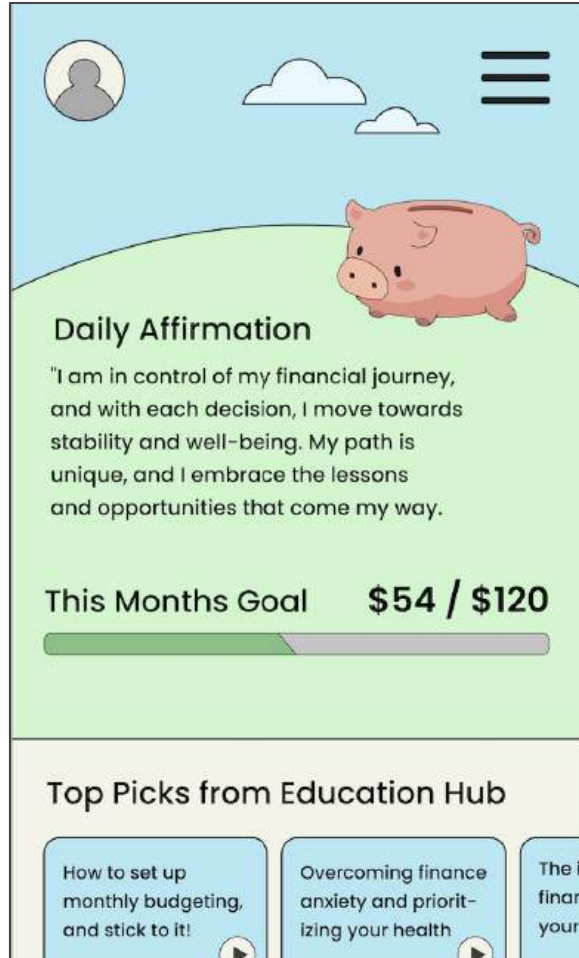
App Design

RUBY

The Features

The home page shows an overview of the features Ruby offers, such as: daily affirmations, monthly goal progress bar, top picks from the education forum, monthly budget at a glance, and the users savings.

These features are shown through various infographics to enhance usability, and offer users a clear visual explanation.



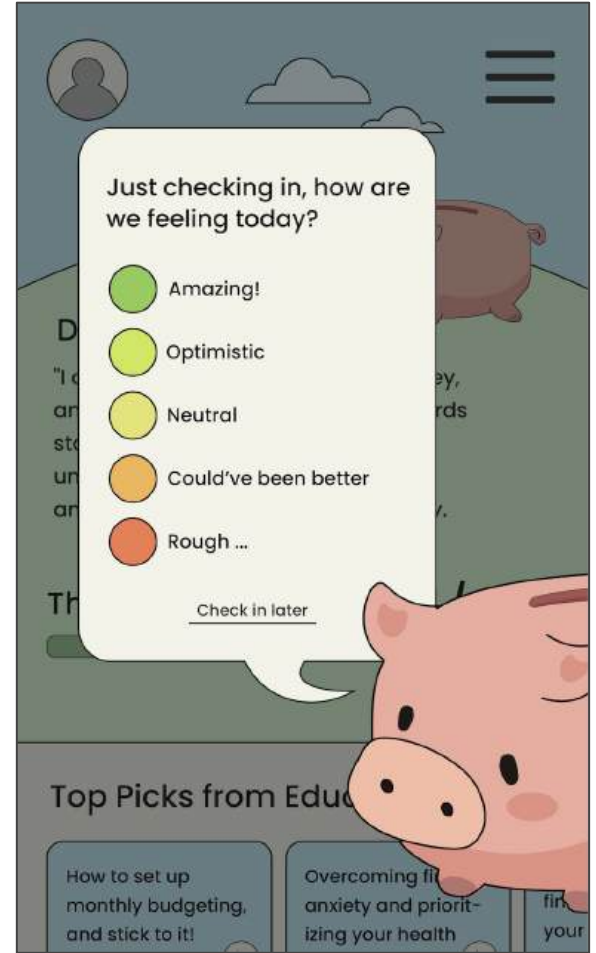
App Design

RUBY

The Features

The rest of the features can be found on the sidebar menu, and include the following: mood journal, financial goals, budgeting, self assessments, the financial education hub and a community tab.

Everyday a popup will show Ruby checking in on the user to track the users mood. The moods will be tracked in the 'Mood Journal'.



Typeface Design

'HAPPY SANS'

The Project

In this project I have designed my own typeface from scratch in the program Glyphs.

The project is a part of the course *IDG 2013 Calligraphy and Typeface Design* at Norwegian University of Science and Technology (4th semester). The design process was supervised by well-known typeface designer, and co founder of TypeTogether, Veronica Burian.



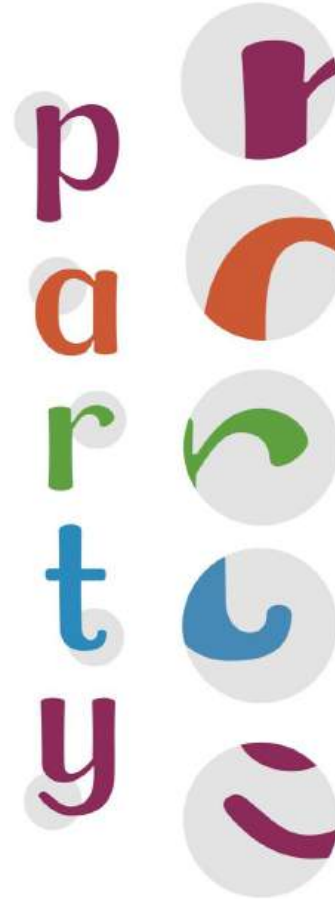
Typeface Design

“HAPPY SANS”

The Design

The typeface is designed to embody playful and friendly qualities, making it suitable for a childlike and inviting atmosphere.

It is intended to primarily serve as a display typeface.



“HAPPY SANS”

A	B	C	D	E	F	a	b	c	d	e	f
G	H	I	J	K	L	g	h	i	j	k	l
M	N	O	P	Q	R	m	n	o	p	q	r
S	T	U	V	W	X	s	t	u	v	w	x
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Wayfinding Design

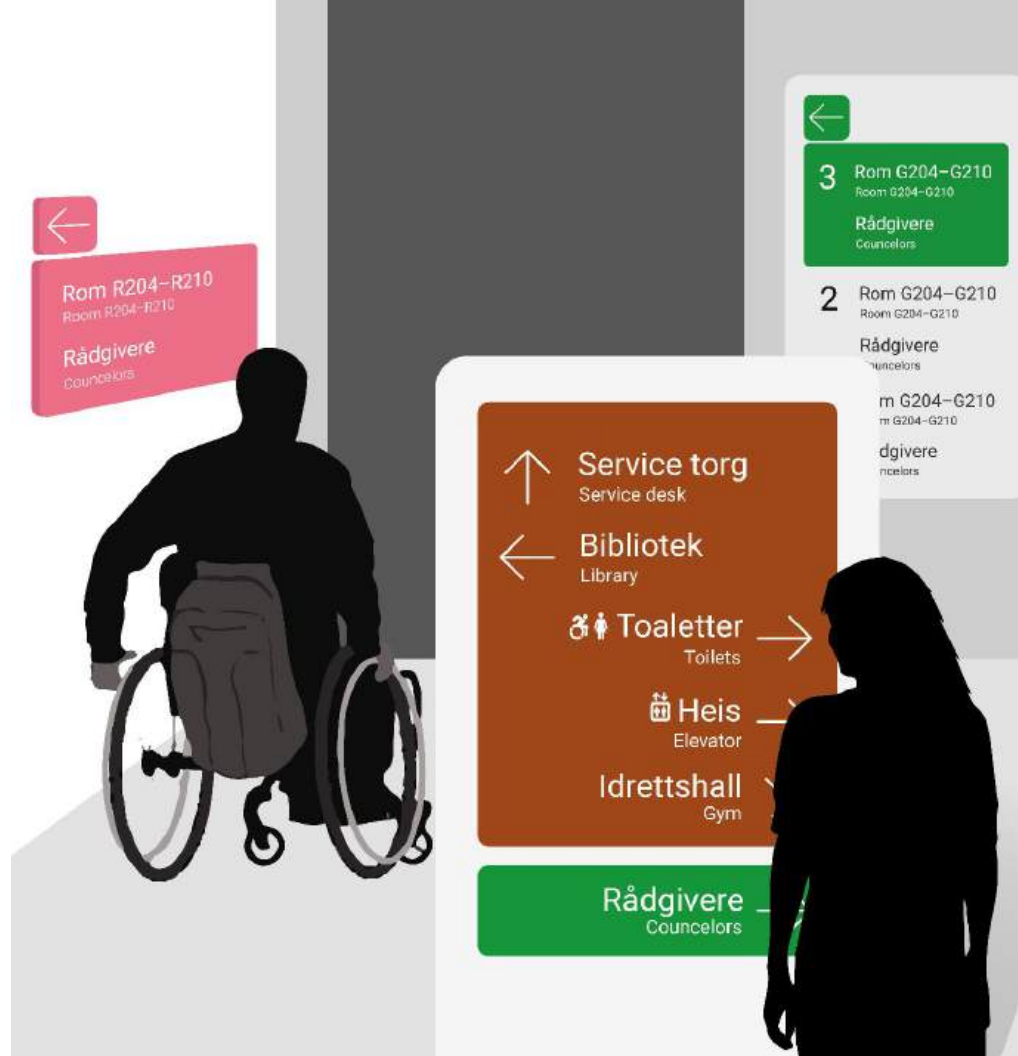
GJØVIK SECONDARY SCHOOL

The Project

Me and fellow graphic design student Monica Jankila have designed a new wayfinding system for Gjøvik Upper Secondary School.

The project is a part of the course *IDG 3950 Wayfinding Systems* at the *Norwegian University of Science and Technology* (5th semester), supervised by associate professor Ole Edward Wattne.

The visual elements were primarily designed by me, while my project partner focused on the strategy and research.



Wayfinding Design

GJØVIK SECONDARY SCHOOL

The Current System

This project focused on identifying key issues in the current system to create a clear, adaptable solution. We discovered during field observations that the system was non-cohesive and caused confusion – especially for new students.

The interviews we held confirmed the system was unclear and non intuitive. The student primarily had to rely on asking older students or school staff for directions. Some also reported getting late to class the first few weeks.



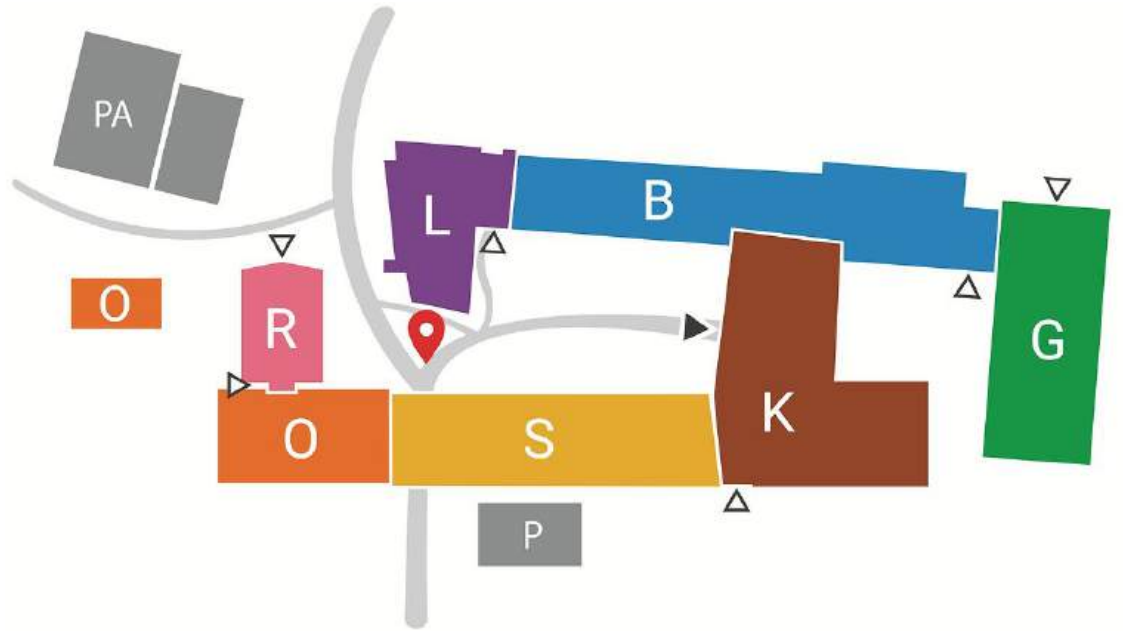
Wayfinding Design

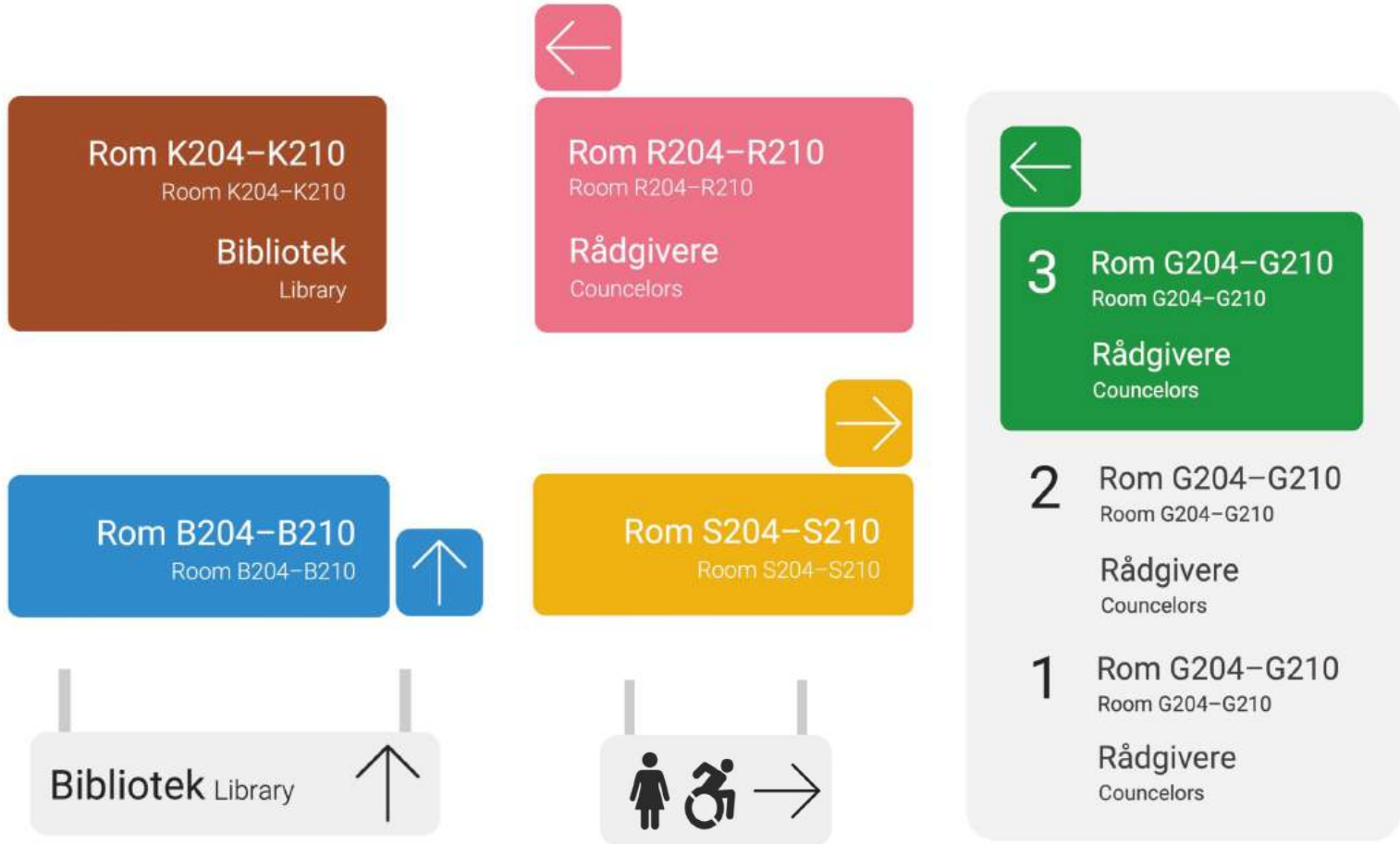
GJØVIK SECONDARY SCHOOL

Our Solution

We developed a new system where each building is named after a specific color. The signs and interior design of each area will correspond to its assigned color.

By visually distinguishing each area, students and staff can easily identify their program's space, reinforcing a connection to their specific environment.





Wayfinding Design

GJØVIK SECONDARY SCHOOL



Wayfinding Design

GJØVIK SECONDARY SCHOOL

The Signage

We strived to develop signage that is versatile and customizable. Accessibility is a key consideration in our design, with careful attention given to the size and height of the signs to accommodate children, adults, and wheelchair users.

The colors have been thoughtfully selected to ensure visibility and clarity for all users.



Branding

ESSENSIA

The Project

This is a branding project for the emerging brand *Essensia*, which I took on as a freelance designer after completing my studies.

The deliverable includes a complete branding solution, featuring the logo, typography, and color palette.

Photos in the background found on Pinterest



Branding

ESSENSIA

The Vision

Essensia is a natural brand that aims to make health accessible and understandable for everyone. They offer both products and a learning platform that provides a holistic experience for natural well-being.

Essensia represents the essence of natural well-being, inspired by the word "essence," which means the most fundamental part of something. Their goal is to bring purity, balance, and a holistic lifestyle to everyone, making natural health simple and accessible.

Photo from Against The Grain Ministries



Branding

ESSENSIA

The Typography

The typographic element is central to the *Essensia* brand, with the expressive and elegant Bely Display typeface capturing the organic and professional essence the brand aims to convey. Its uniqueness sets it apart from competitors, refreshing the natural cosmetics market.

The combination of the playful Bely Display and the strict Botanika Mono creates an engaging dynamic: Bely Display adds creativity and vibrancy, while Botanika Mono conveys precision and reliability.

Title — Bely Display

This is a 2nd level title — Botanika Mono

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This is a 3rd level title — Proxima Nova Bold

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Branding

ESSENSIA

The Logos

The logos are designed to be clean and minimalistic and contribute to strong brand recognition. The use of earthy colors and stylized nature motifs signals that the brand is associated with nature.

The first logo variation is designed for larger surfaces, and is the version that provides the name *Essensia* with the greatest visibility and recognition. This logo has been specifically developed to be clear and prominent on larger areas such as signs, banners, advertising posters, and websites. It will also be used on packaging, as it enhances brand recognition.



Branding

ESSENSIA

The Logos

The second logo variation is a simplified version of variant 1, specifically developed for use in smaller sizes and to function as an emblem for the brand.

This minimalist and symbolic design is ideal for use on smaller surfaces, such as packaging, advertising, and content on social media, where a compact and easily recognizable representation of the brand is necessary. The variant works well as a simple visual identifier without including the entire brand name.



Branding

ESSENSIA

The Logos

The third logo is a simplified version for the brand to use as a profile picture on social media.



Branding

ESSENSIA

The Color Palette

The color palette consists of warm, earthy tones that create a sense of natural well-being and optimism.

The deep rust-red Terracotta and dark brown Umber anchor the palette in earthy elements, while the soft Tangerine adds a warm, inviting quality. The deep green Juniper connects to nature, and the lighter tones of Blossom and Eggshell provide a feeling of calm and balance. Together, these colors create a palette that expresses both strength and softness, well-suited for brands that emphasize naturalness and sustainability



LMS Design

SCIO

The Project

In this group project, I collaborated with graphic designer Monica Jankila and interaction designers Henning Adolfsen Buanes and Aron Hundstad Haugen to create a new learning management system (LMS). My main role was branding and interface design.

This project is part of the *IDG 3009 Information Architecture* course at the *Norwegian University of Science and Technology* (5th semester), and was supervised by associate professor and study program leader Eivind Arnstein Johansen.

Mockup from Figma



LMS Design

SCIO

The Brand

As we developed our new LMS, we also built a new brand identity called Scio. Scio, meaning 'I know, I understand, I have knowledge' in Latin, reflected our strong connection to knowledge, with Latin historically used in scientific and literary contexts.

Our brand values were knowledge, efficiency, harmony, collaboration, and success. Our visual identity reflected these values, with green symbolizing science, nature, joy, and teamwork. The logo featured an elegant serif font with rounded curves, representing knowledge and literature."

The word "Scio" is displayed in a large, teal-colored serif font. The letters are elegant and have rounded curves, particularly noticeable in the 'S' and 'i'. The 'S' is a large, bold capital letter, while 'c', 'i', and 'o' are lowercase letters of similar height. The dot on the 'i' is a solid teal circle. The overall style is classic and academic, consistent with the brand's focus on knowledge and literature.





LMS Design

SCIO

Try out the prototype on Figma:

<https://www.figma.com/proto/RKvbOrZT9mGHLOf6JycKj4/Scio-prototype?node-id=288-5379&node-type=canvas&t=sqYoJXhtqbTB7lI9-1&scaling=scale-down&content-scaling=fixed&page-id=0%3A1&starting-point-node-id=207%3A4382&show-prot-sidebar=1>

Editorial Design

INTERNATIONAL JOURNAL ON E-LEARNING

The Project

This project consists of two parts: the first part involves my redesign of the covers for the International Journal on e-Learning. In the second part, fellow designer Charlotte Fure Lukes and I redesigned the book's interior.

This project is part of the *IDG 2013 Editorial Design 1* course at the *Norwegian University of Science and Technology* (3rd semester), and was supervised by typographer and associate professor Ole Lund.



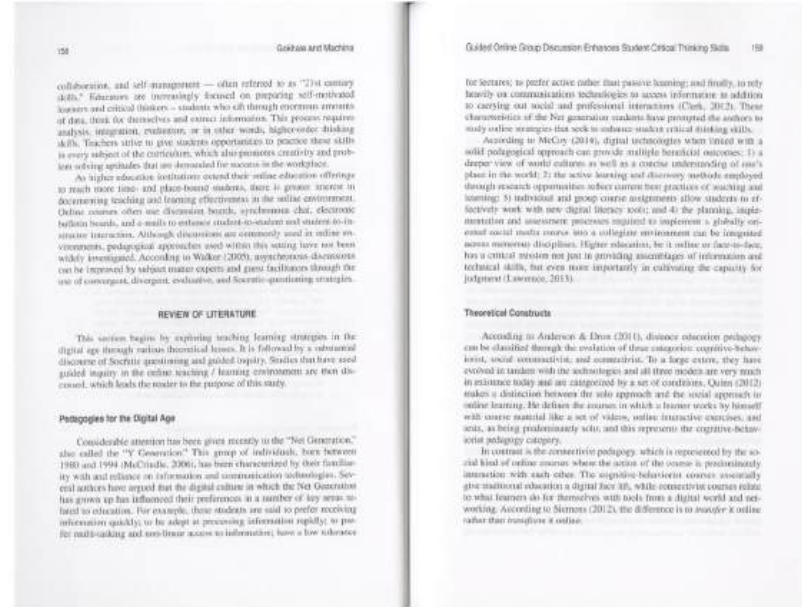
Editorial Design

INTERNATIONAL JOURNAL ON E-LEARNING

Analysis of the Current Design

We found the covers of the International Journal on e-Learning (IJEL) to be outdated, especially in their technological references. There is little variation between volumes, making them hard to distinguish.

The interior typography appears disorganized and unappealing, with unclear hierarchy and confusing whitespace. The poor justification and hyphenation disrupts the reading flow. Additionally, the slender sans-serif font may hinder readability at smaller sizes.



Editorial Design

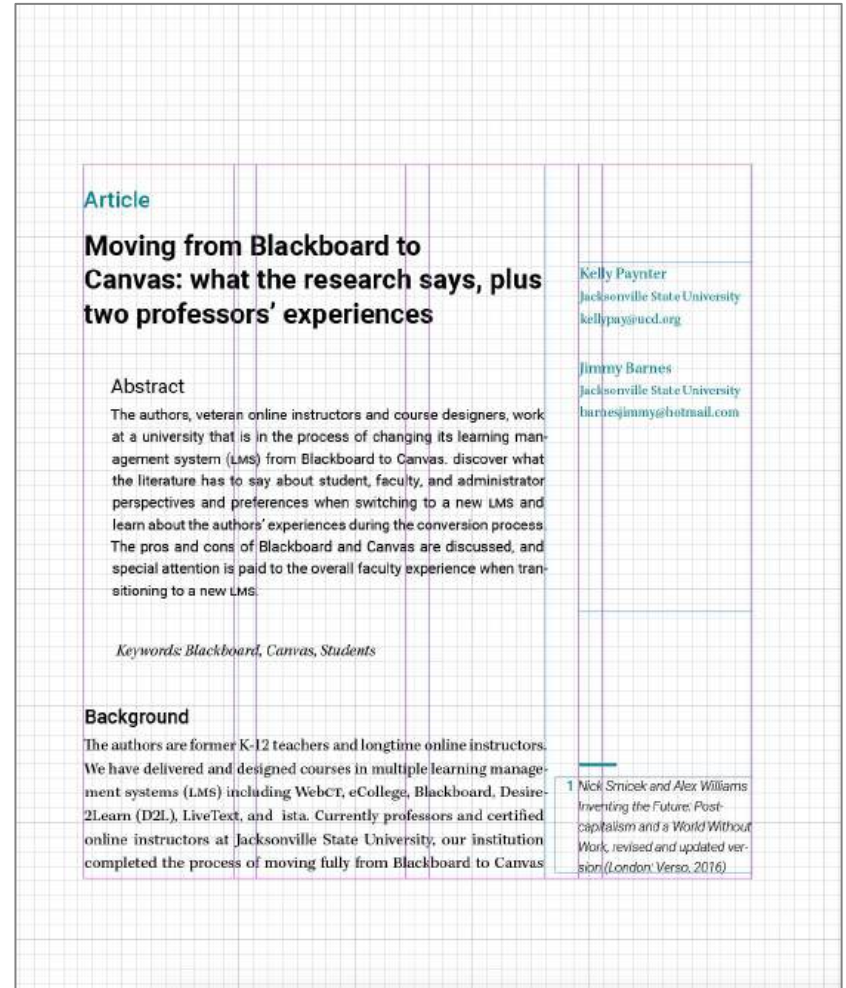
INTERNATIONAL JOURNAL ON E-LEARNING

The Interior

In the interior we mainly focused on fixing the issues we mentioned in the analysis, as well as creating a more modern and vibrant layout with the help of colors and dynamic headline variations.

The Covers

My cover designs now show a clear distinction between the volumes of the journal. It has a fresh new layout with more exciting colors. I chose to illustrate the covers by making networking lines, that symbolize technology and science.



Editorial Design
**INTERNATIONAL JOURNAL
ON E-LEARNING**

International Journal on e-Learning

no. 1
vol. 20 / 2021

IJEL serves as a forum to facilitate the international exchange of information on the current research, development, and practice of e-learning in these sectors.

The Association for the Advancement of Computing in Education (AACE), founded in 1981, is an international not-for-profit, educational organization with the mission of advancing information technology in education and e-learning research, development, learning, and its practical application.

AACE serves the profession with international conferences, high quality publications, leading-edge digital library, career center, and other opportunities for professional growth.



International Journal on e-Learning

Social media and it's role in e-learning

vol. 20 / 2021

1

International Journal on e-Learning

no. 1
vol. 20 / 2021

Founded by the Association for the
Advancement of Computing in
Education

VR as an e-learning tool

Academic success online:
The role of self-efficacy on
academic performance

p. 2

Online Forum Participation
in an Online Master of
Computer Science Program

p. 9

How Students Navigate
in Online Classrooms:
Usability and structure

p. 18

Editorial Design
**INTERNATIONAL JOURNAL
ON E-LEARNING**

International Journal on e-Learning

no. 1
vol. 19 / 2021

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International Journal on e-Learning

Social media and it's role in e-learning

vol. 19 / 2021

1

International Journal on e-Learning

no. 1
vol. 19 / 2021

Founded by the Association for the
Advancement of Computing in
Education

How the pandemic shaped e-learning

Challenges and opportunities from the perspective of students and teachers

p. 7

How the pandemic evolved the education system in a way we never expected

p. 13

Campus trafficking: the challenges of students in the medical field

p. 21

Website Design

UNGFRITID.NO

The Project

This group project involved collaboration between me and fellow graphic designer Louise Marie Hansen, along with interaction designers Henning Adolfsen Buanes and Lisa Grøtan Sørgaard, to develop a new website solution for the organization Ung Fritid. My primary responsibility was the interface design.

This project is part of the *IDG 2200 Design and Prototyping for Digital Products* course at the *Norwegian University of Science and Technology* (6th semester) and was supervised by associate professor Mari Hermansen.

Mockup from Figma



Website Design

UNGFRITID.NO

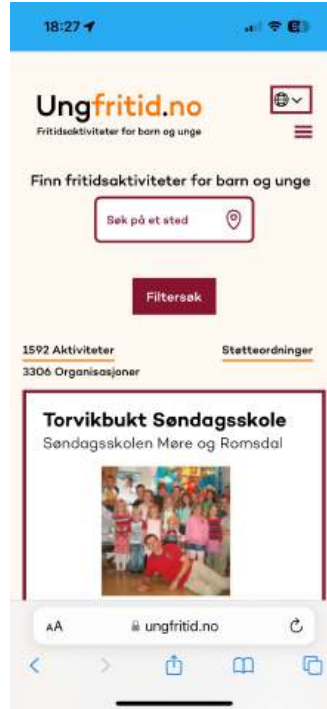
UX evaluation

We evaluated the website by collectively reviewing it and analyzing its appearance and functionality, identifying potential problem areas. We did this using Jakob Nielsens *10 Heuristics*.

We tested the website with 5 participants to gather insights on usage, and identify areas for improvement. Later we used methods like sorting, personas, and flowcharts to organize the information.

Our key findings showed that users found the website confusing, especially regarding search functionality and navigation.

The pictures show the websites current design.



Website Design

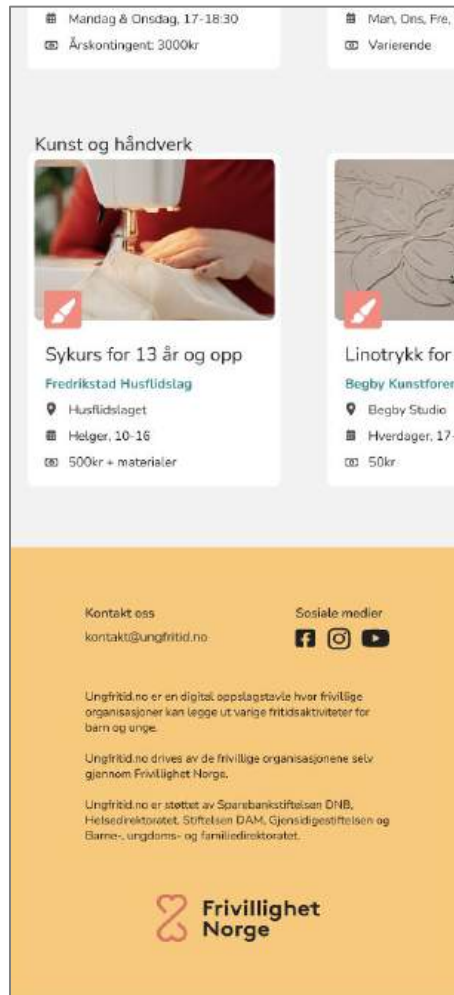
UNGFRTID.NO

The Design

We created a friendly and playful logo with the Nunito font, incorporating a bright color palette and playful shapes reminiscent of childhood blocks. The new colors improve visibility and accessibility, aligning with WCAG standards.

We enhanced the layout and search functionality to support broader searches, along with updated filter menus. The activity cards on the homepage maintain their original shape but feature rounded corners for a more approachable look, a design element that is consistently applied throughout.

The logo for Ungfritid.no is displayed in a playful, rounded font. The text 'Ungfritid.no' is primarily orange. The letter 'i' in 'Ung' has a blue dot and a red vertical bar. The letter 'i' in 'ritid' has a blue dot and a red vertical bar. The period before 'no' has a red dot. The final 'o' is a solid blue circle.



9:41

Ungfritid.no


Søk...



Tur til Klompestompen

[DNT Ung Østfold](#)

Vi inviterer til tur til Klompestompen førstkommande lørdag 22.4! Dette er en tur som er overkommelig for de aller fleste i aldersgruppen, og som tar omtrent 3 timer. Turlaget starter fra parkeringa ved Stompen, så går vi mot Nøstekteiva og så Klompestompen. Det blir en lunsj på toppen. Det trengs ikke noe spesielt utstyr, kun vanlige turklær. Vi sees på tur 😊



Tur til Klompestompen

[DNT Ung Østfold](#)

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Hvem kan være med?
15-17 år
Aktiviteten er for alle

Disse språkene snakker vi:
Norsk
Engelsk

Når og hvor skjer det?
📅 Lørdag 22. april
🕒 09:00-13:00
📍 Friluftsliv, Tur
📍 Vestre Østfoldvei 354, 1679

PÅMELDING

9:41

Ungfritid.no

Sted

Hvor gammel er deltakeren?
- 1 +

Aktiviteten er for

Kategori

Vis aktiviteter for

VIS RESULTAT

Website Design

UNGFRTID.NO

Try out the prototype on Figma:

<https://www.figma.com/proto/PUEUpGuuN388IAua4MkT7M/Ungfritid-redesign?node-id=286-7446&node-type=canvas&t=UZGPAIOtcxwlcU7k-1&scaling=min-zoom&content-scaling=fixed&page-id=286%3A7298&starting-point-node-id=286%3A7446&show-prototype-sidebar=1>