

Dear Apple,

My name is Alex and I am applying for the Designer, Prototyping position at Apple. I am currently a student at the Rhode Island School of Design (RISD) graduating with honors with a BFA in Graphic Design this spring. I took a slightly circuitous route to completing my degree after leaving RISD in 2008 to pursue an extensive career in hospitality & fine dining as a chef in New York City, San Francisco, and Kyoto, Japan.

Renewed by a deep appreciation for technology, my time since returning to RISD last fall has been spent diving deep into coding and interaction based projects in tandem with branding and publication work related to creative technology and cognitive neuroscience topics. In the past months I have become focused on deep explorations of interaction design and machine learning engineering.

I am currently building an experimental design studio merging interaction design, machine learning, and cognitive engineering as a means of researching human-computer interaction and building new tools.

My work is evolving on a daily basis and this is a current representation of some of my process work thus far. I am focused on interaction design as I begin to close my time at school and believe that my work here could translate into the immediate future delivering interactive prototypes and creating new affordances and capabilities that are responsive, discoverable, easy to perform, and provide clear feedback at Apple.

I value design as a means of communicating. My background in graphic design at RISD has engrained in me an instinct for form, color, alignment, type, and layout in the creation of static visual communication artifacts. Through my own initiatives, I am creating a permanent framework through which I can independently work on unique projects and concepts to solve problems.

At Apple, I would be able to be challenged to deepen my ability to create novel and unexpected solutions. Moreover, the environment would allow me to try multiple approaches (and to try anything), to work/learn/communicate across disciplines, and to improve in my practice by acting on project feedback and being part of a larger discourse on significant concepts and ideas.

Thank you for your time, I hope to speak with you further about my work and vision as a designer at Apple.

Sincerely,

Alex Kim

APPLICATION : ALEX KIM DESIGNER, PROTOTYPING APPLE

I'M ALEX.**HELLO!**

A creative in user experience (UX) and interaction design (IxD) with an interest in human-computer interaction (HCI) and machine learning (ML).

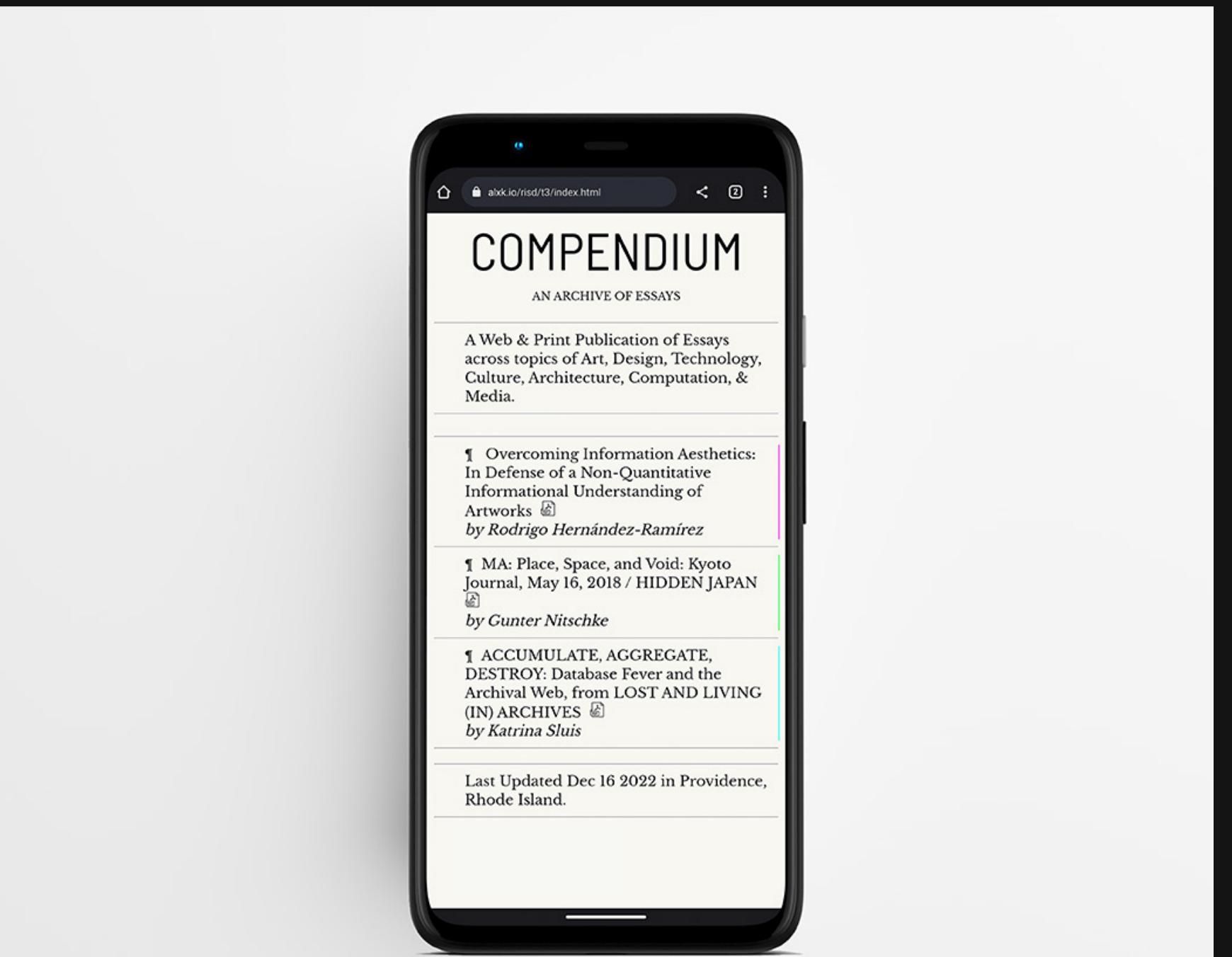
A PROCESS PORTFOLIO

Human Interfaces, Interaction Design, Design Systems, UX Research, UX Strategy, UX Writing, Emerging Technology, Machine Learning, Neural Networks, Product Design, Digital Tools, JavaScript, CSS, Coding, Web Design, Creative Computation, SVG, WebGL, Product Visualization, 3D Rendering, 3D Modeling, CMF, Google Cloud, TensorFlow, Material.io, Swift, Flutter, Typography, Variable Fonts, Monospace Fonts, Icons, Color, Branding, the Grid System, Architecture, Design Research, Nature, Cognitive Neuroscience, Economics, Food Systems, Brazilian Jiu Jitsu.

COMPENDIUM

PRINT & WEB

A project working with multiple complex long-form texts to design readable, engaging, and typographic interpretations of the text across three surfaces: mobile, desktop, and print with the aim of maintaining a consistency for the everyday multi-platform reader, approaching the design & typography to make the most of each medium and its affordances and virtues.

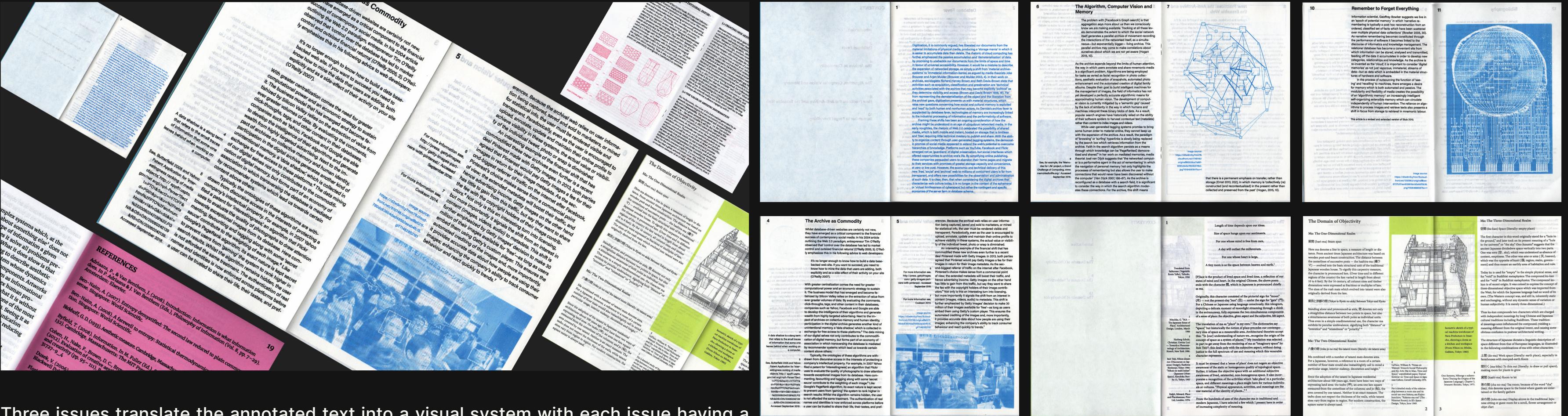


01. COMPENDIUM

RISD

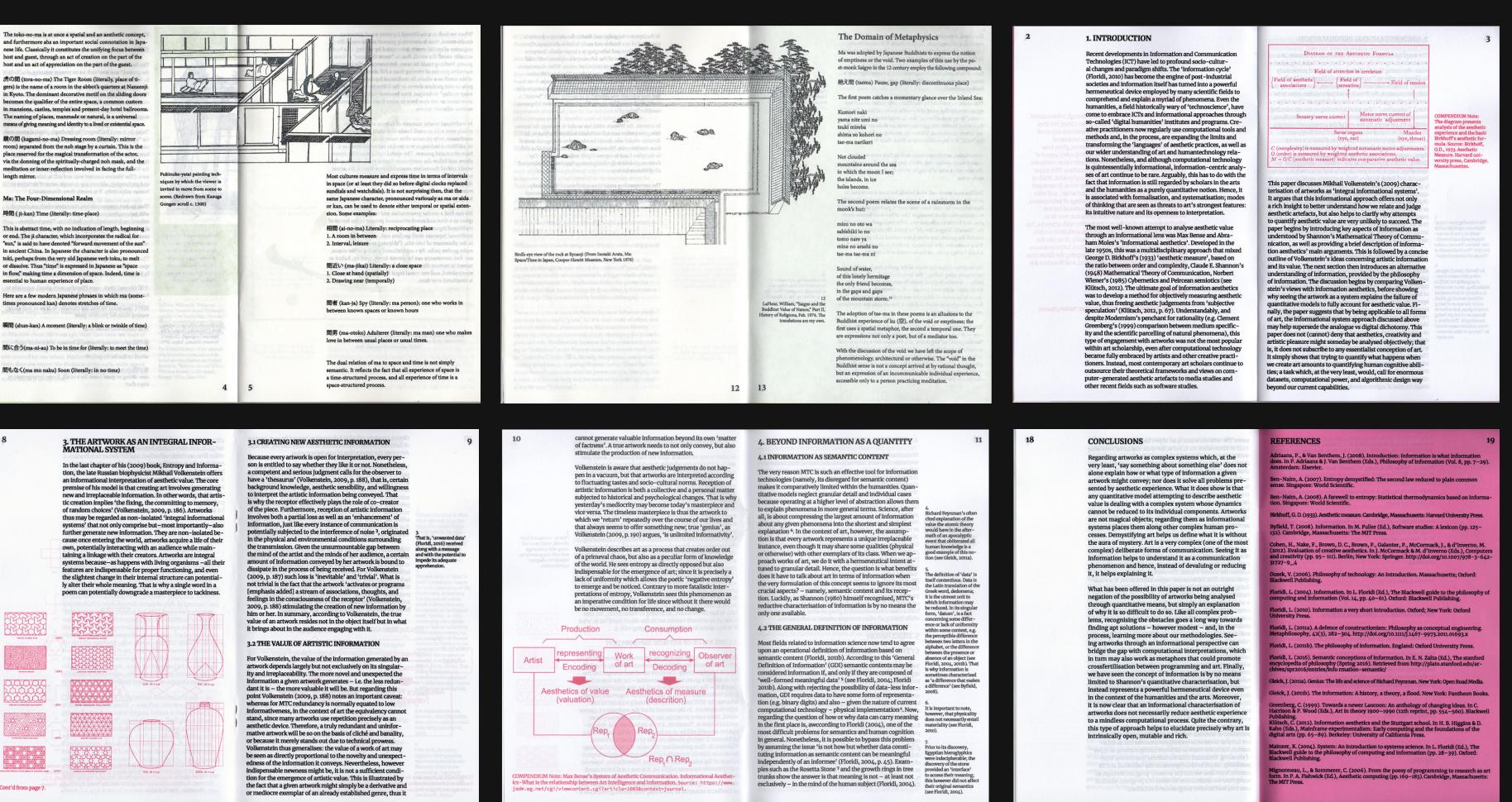
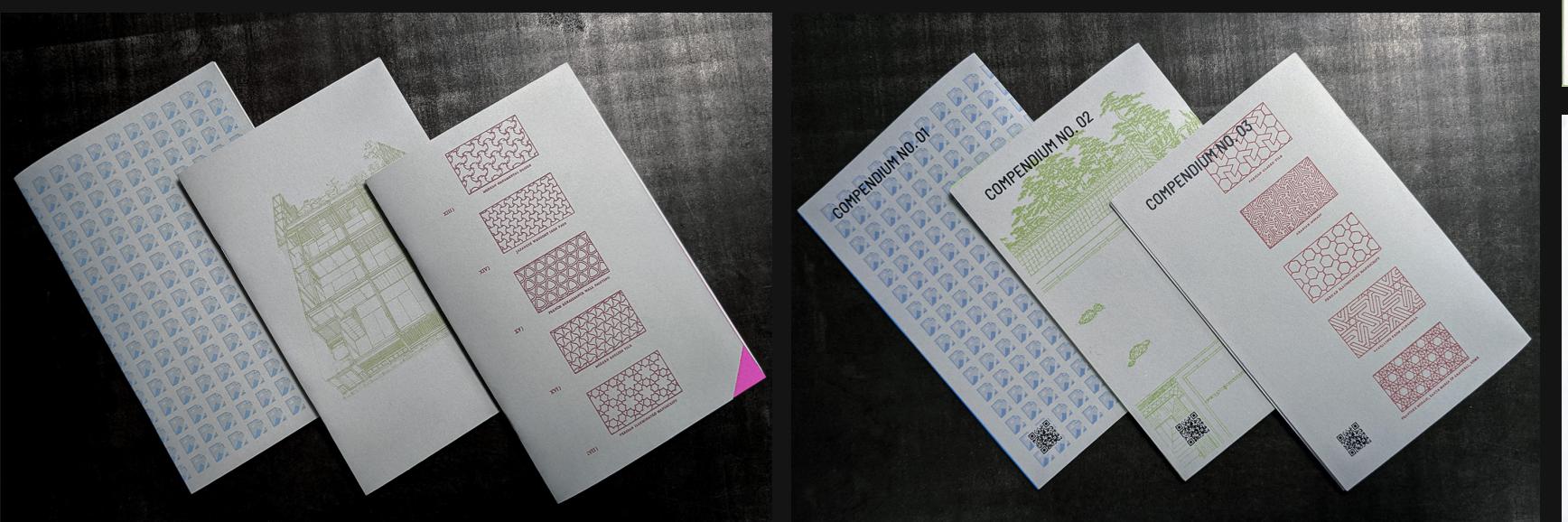
This section displays a grid of pages from the print version of the COMPENDIUM, specifically focusing on essays related to space and place. The pages are heavily annotated with red and blue ink, highlighting specific terms and concepts. The annotations include definitions, etymologies, and personal notes. The essays cover topics such as 'The Domain of Objectivity', 'The One-Dimensional Realm', 'The Two-Dimensional Realm', 'The Three-Dimensional Realm', and 'The Realm of Experience'. The print version uses a mix of black and white photography, line drawings, and detailed text blocks to present the complex ideas of the essays.

01. COMPENDIUM



Three issues translate the annotated text into a visual system with each issue having a distinct iconographic, typographic, and color identity while being streamlined through a standardized design system.

These three editions are based on three research articles based on [1] database and the archival web [2] the concept of 'ma' in Japanese culture four-dimensions and [3] information aesthetics, a non-quantitative understanding of artworks.



DESIGN COGNITION SYMPOSIUM

BRAND

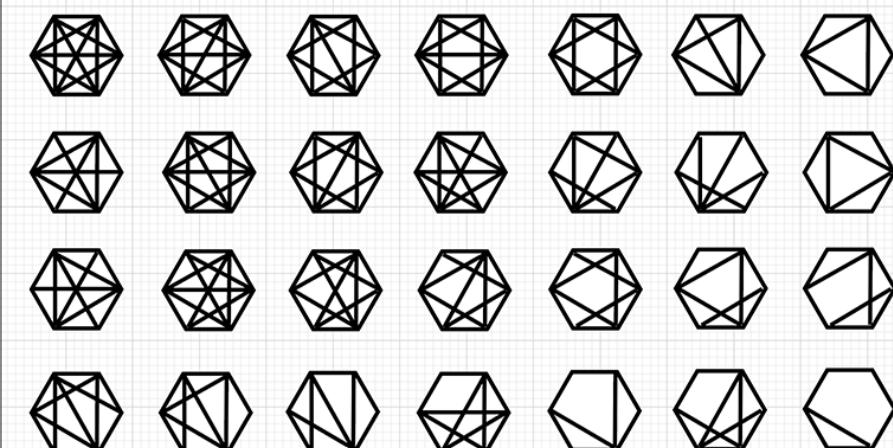
02. DESIGN COGNITION SYMPOSIUM

RISD

A dynamic typographic identity system dealing with hierarchy, flexibility, modularity, screen, and print in interior, urban, and public spaces. This piece considers a dynamic branding system with a logo created around UX principles for an imagined week-long summer speaker series event : a hybrid design and cognitive neuroscience symposium at the UC San Diego Qualcomm Institute.



1. LOGO EXPLORATION (SEE NOTES - 1.)



2. FINAL FORM WITH COLOR



NOTES

1.

TESSLER'S LAW : also known as the Law of Conservation of complexity, states that for any system there is a certain amount of complexity which cannot be reduced.

ORIGINS : While working for Xerox PARC in the mid-1980s, Larry Tesler realized that the way users interact with applications was just as important as the application itself. The book *Designing for Interaction* by Dan Saffer, includes an interview with Larry Tesler that describes the concept of Tesser's Law and its application to user interface design for user experience and interaction designers. Larry Tesler argues that in most cases, an engineer should spend an extra week reducing the complexity of an application versus adding more features to it. An extra feature using up precious memory because of the extra complexity. However, Bruce Tognazzini proposes that people resist reductions to the amount of complexity in their lives. Thus, when an application is simplified, users begin attempting more complex tasks.

<http://humanist.co/blog/law-of-conservation-of-complexity/>

2.

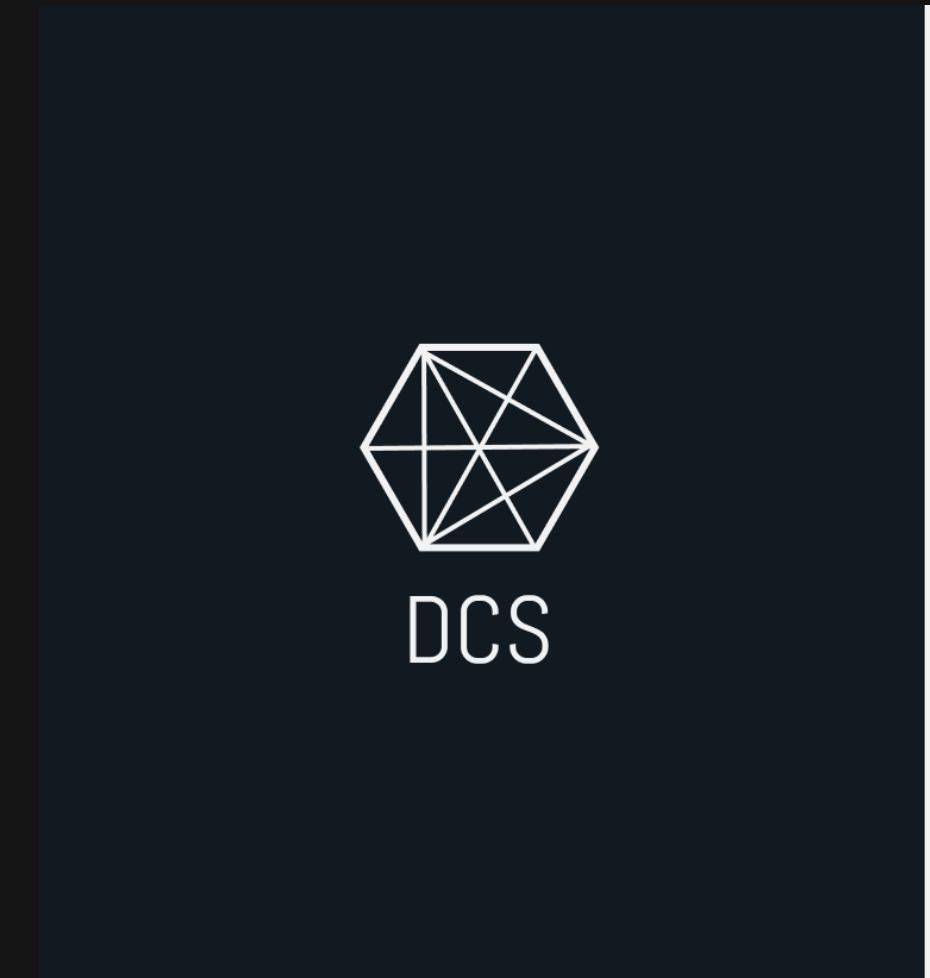
Law of Prägnanz : People will perceive and interpret ambiguous or complex images as the simplest form possible, because it is the interpretation that requires the least cognitive effort of us.

The human eye likes to find simplicity and order in complex shapes because it prevents us from becoming overwhelmed with information. Research confirms that people are better able to visually process and remember simple figures than complex figures.

The human eye simplifies complex shapes by transforming them into a single, unified shape.

ORIGINS : In 1910, psychologist Max Wertheimer had an insight when he observed a series of lights turning on and off at a railroad station. He was struck to see how the lights, which were part of a movie theater marquee, flashed on and off. To the observer, it appears as if a single light moves around the marquee, traveling from bulb to bulb, when in reality it's a series of bulbs turning on and off and the lights don't move at all. This observation led to a set of design principles that we still intuitively perceive objects. These principles sit at the heart of nearly everything we do graphically as designers.

<https://lawsfox.com/law-of-prägnanz/>

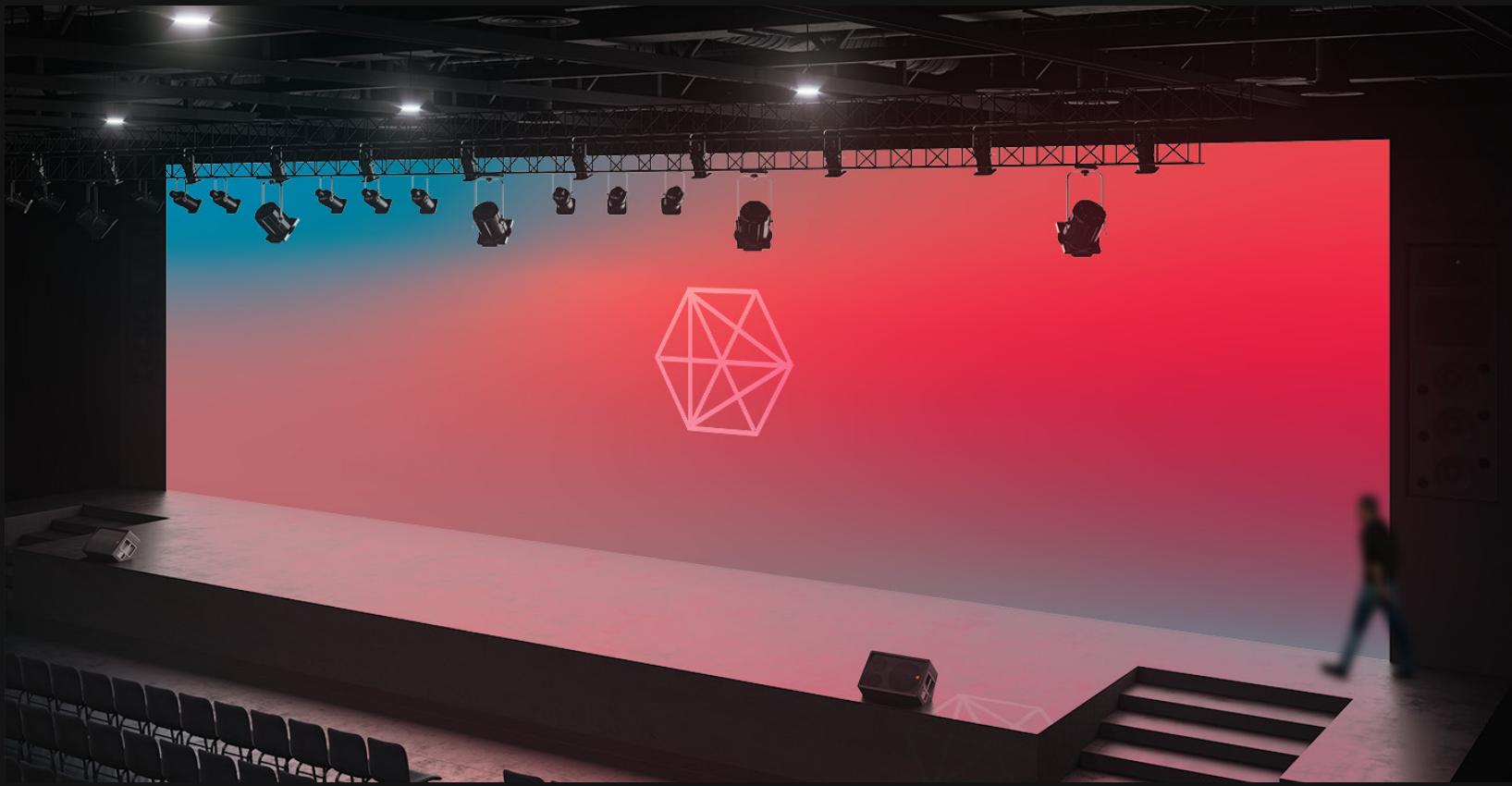


The Cognitive x Design Symposium is committed to the development of mind and brain research aimed at investigating the psychological, computational, and neuroscientific bases of cognition.

Font : Crimson Pro Semi Bold, 33pt

HEX : #FBFFF1 RGB : (248, 247, 241) CMYK : (2, 2, 4, 0)	HEX : #D9EAD3 RGB : (217, 234, 211) CMYK : (34, 3, 16, 0)	HEX : #00DFE3 RGB : (208, 223, 227) CMYK : (17, 6, 6, 0)	HEX : #0002E9 RGB : (217, 210, 233) CMYK : (16, 14, 2, 0)	HEX : #3B3030 RGB : (48, 48, 48) CMYK : (81, 76, 71, 41)
HEX : #D86B69 RGB : (219, 107, 104) CMYK : (5, 68, 48, 1)	HEX : #855C6B RGB : (133, 92, 107) CMYK : (46, 67, 39, 7)	HEX : #637889 RGB : (99, 120, 137) CMYK : (65, 42, 28, 5)		





Around 15% of the general population is considered neurodiverse (on the neurodiversity spectrum); yet only half of this group is aware of it. For this project, key considerations were taken into place. The Living Autism initiative of the UK suggests using soft, mild colors in neurodiversity-friendly web design. As people on the spectrum are more sensitive to sensory stimulation in general, they also tend to be overwhelmed by very bright colors. Consistent hierarchy, plain language, larger font-size and wider kerning and inter-word spacing were utilized to build a neurodiverse accomodating system.



DESIGN COGNITION SYMPOSIUM
online at dcs.co/summer
SUMMER SPEAKER SERIES : JUNE 11—17th, 2023 / SAN DIEGO, CALIFORNIA

The Design Cognition Symposium is committed to the development of mind and brain research aimed at investigating the psychological, computational, and neuroscientific bases of cognition and its relations to Design & Science. We invite speakers and participants from the Cognitive Sciences, AI/ML, UX/UI, etc.

SUMMER SPEAKER SERIES 2023
THE QUALCOMM INSTITUTE, ATKINSON HALL, UCSD

SUNDAY, JULY 11, 2023, 3:00 PM
The Importance of Cognitive Design
Misha Singha, Senior Product Manager, Amazon

SUNDAY, JULY 11, 2023, 5:00 PM
Cognitive Science and Design : Biological Computation
Alex Faaborg : Design Lead, Google AR/VR

MONDAY, JULY 12, 2023, 6:00 PM
Human-Centered AI : The Role of HAI
Dr. Fei-Fei Li : Professor of Computer Science, Stanford University

TUESDAY, JULY 13 2023, 6:00 PM
Augmented Cognition & Human-Computer Interaction
Björn Hartmann, Associate Professor of Computer Science, UC Berkeley

WEDNESDAY, JULY 14 2023, 6:00 PM
Cognitive Tools for Learning & Communication
Judith Fan : Associate Professor of Psychology, UCSD

THURSDAY, JULY 15 2023, 6:00 PM
Cognitive Systems : Interactions that Think With Us
Haakon Faste : Assistant Professor of Interacito. Design, CCA

FRIDAY, JULY 16 2023, 6:00 PM
The Intelligence of the Arts: Embodiment & Cognition
Simon Penny, Artist, theorist and curator of digital cultural practices

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Noam Chomsky : Professor of Linguistics, University of Arizona

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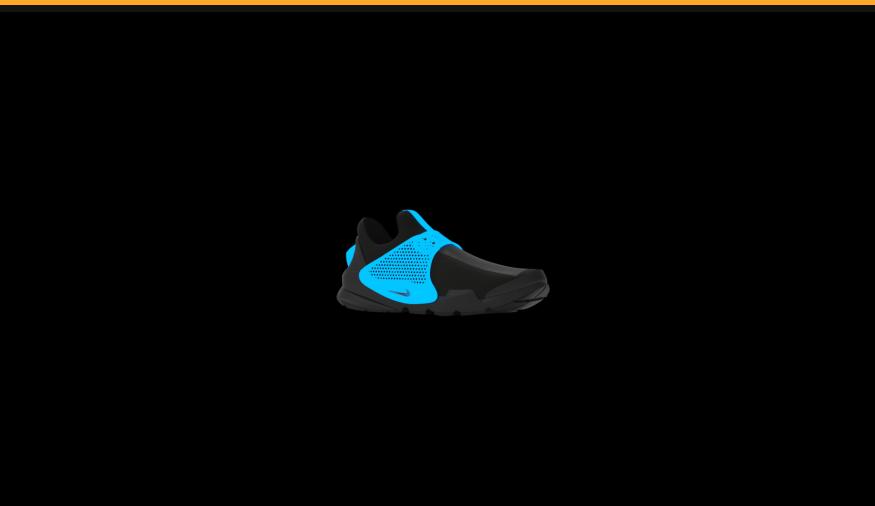
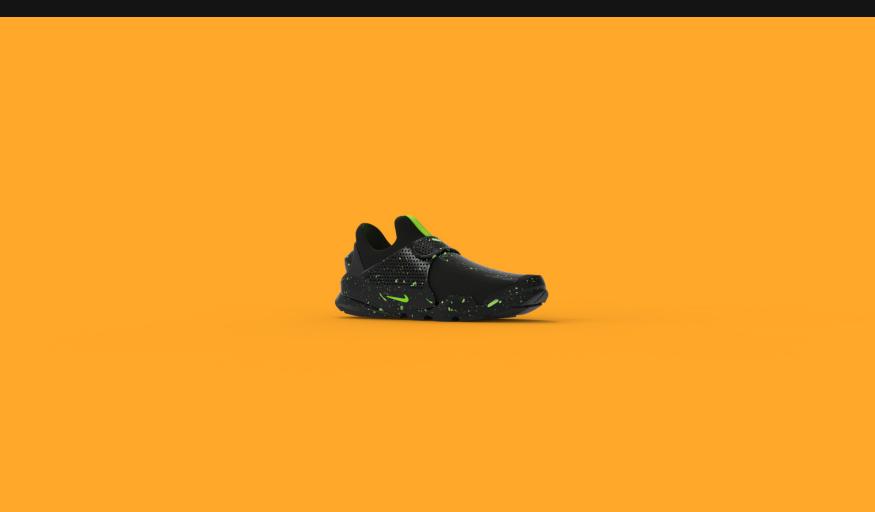
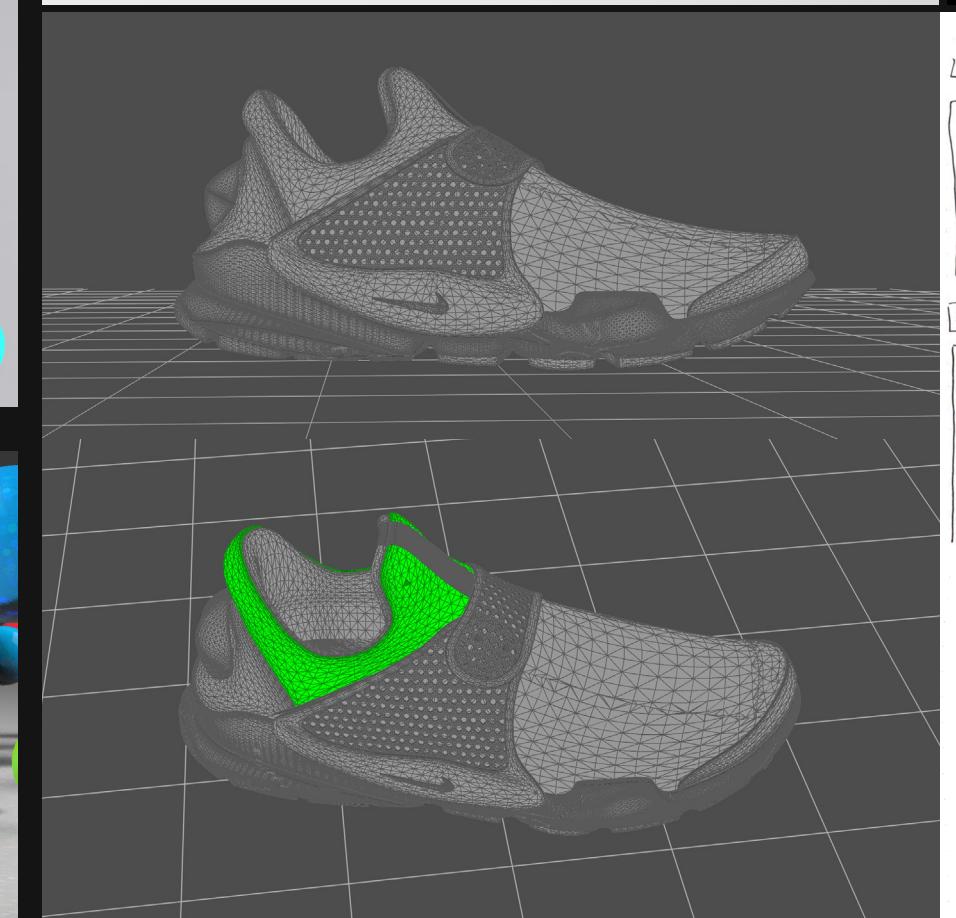
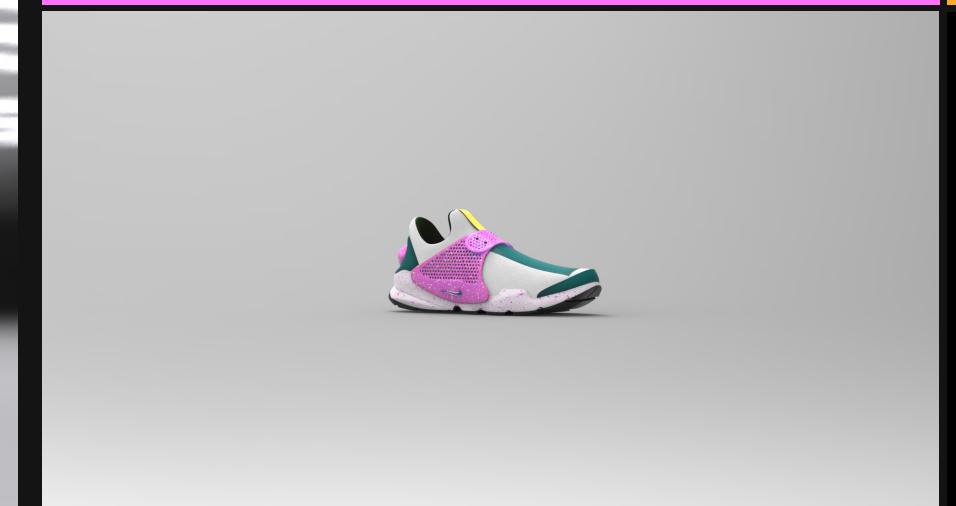
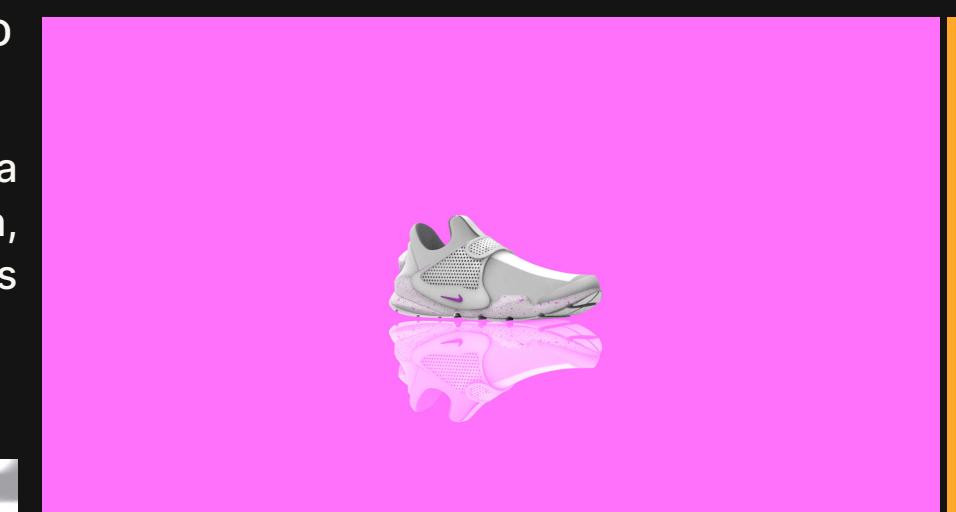
SNEAKER CONCEPT

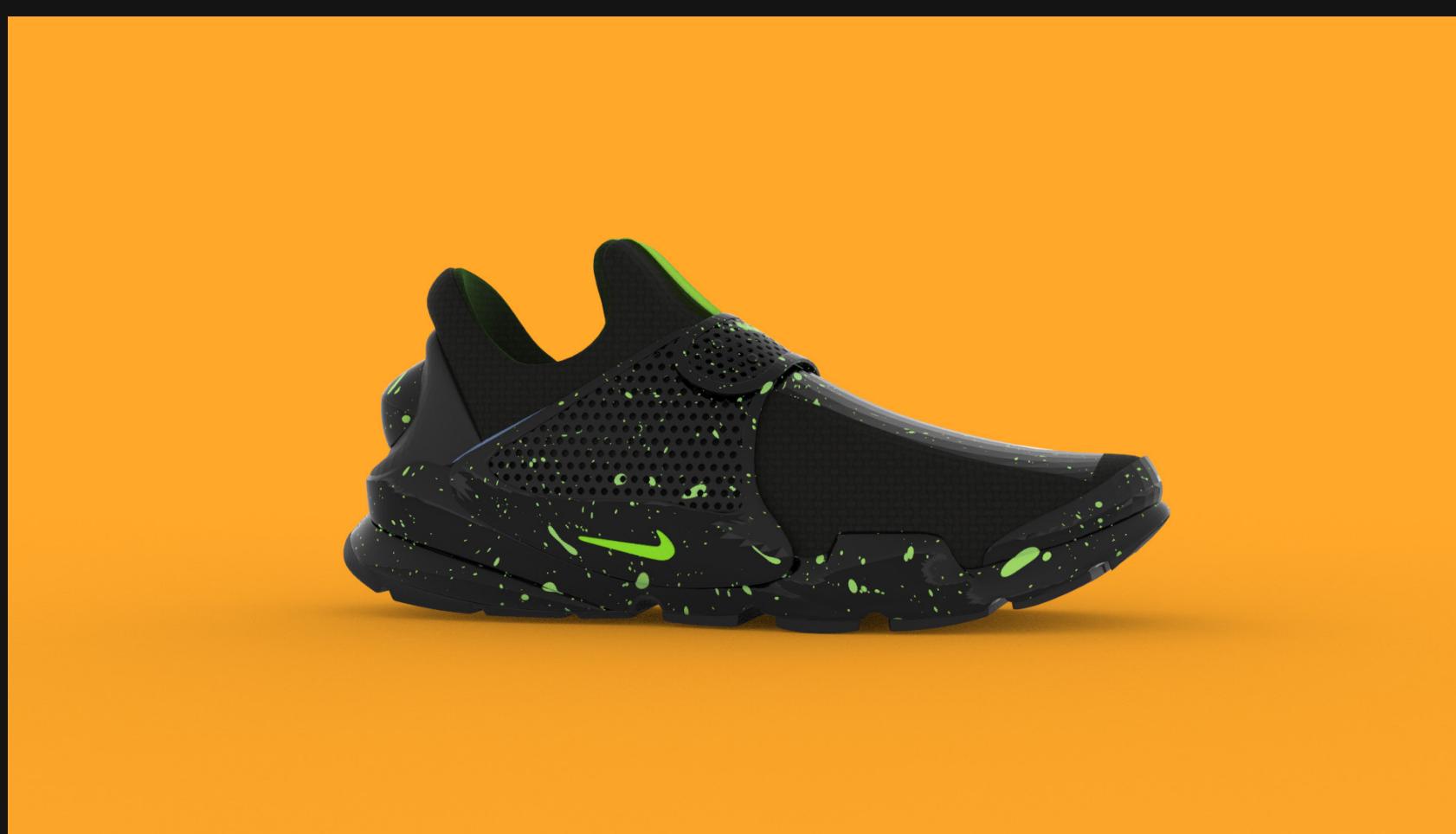
CMF DESIGN

03. SNEAKER CONCEPT

RISD

3D renderings for a speculative line of concept sneakers. Project was in response to a mock project brief for academic practice in product visualization. Color, material, finish, texture, environment, and lighting were all considered in response to the client's requests in this simulated client-designer interaction.





KITA LABO

NEXT STEPS

2023 - CURRENT

An experimental design & engineering lab researching interfaces, interaction, & tools to help improve the way we connect with machines + technology in a more natural and meaningful way.

KITA LABO

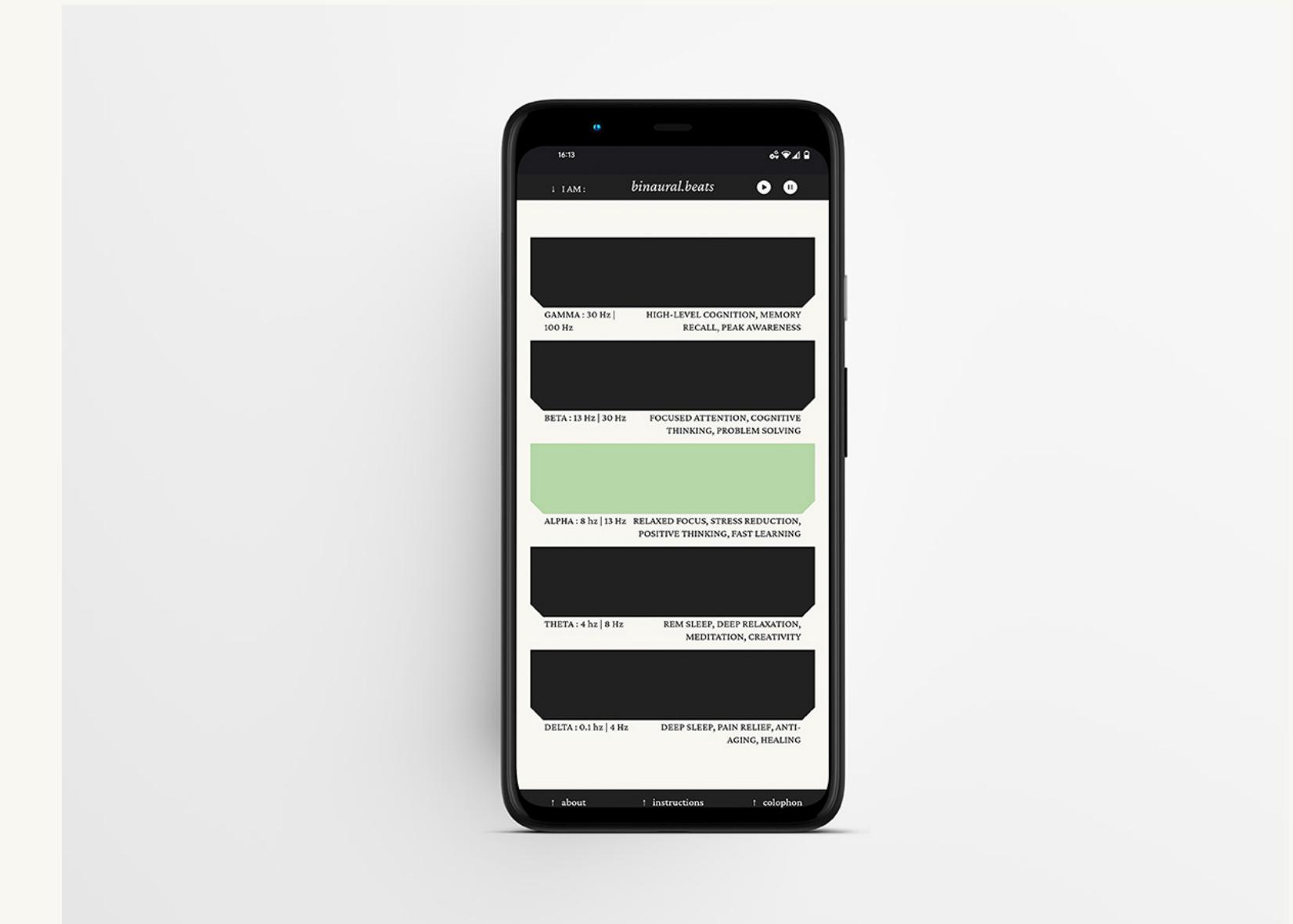
KITA as a word represented phonetically transforms into numerous different meanings when written in the Japanese language, depending on the Chinese characters used in context. When written as 北 it means "north"; as 喜多 it takes the meaning of "many happinesses"; as 木田 it means "field of trees." The character 田 (ta) means field, and the character 木 (ki - tree) can also be multiplied into the character 森 (mori), or forest.

FOUNDATIONAL WORK



SOLSTITIUM is a web + mobile application inspired by cycles, the seasons, time, and the sun.

A web application that points to the earth's current position relative to preceding and upcoming equinoxes & solstices, with option to toggle between the Northern and Southern Hemispheres. The approaching equinoxes + solstices are algorithmically determined based on the user's date and time.



BINAURAL.BEATS is a web + mobile application inspired by sound, frequencies, the brain, and activity.

An experimental cognitive tool, allowing users to choose between a multitude of states connected to a series of frequencies known as 'binaural beats' which are theorised to assist in focus/concentration, relaxation, or the mitigation of stress.

THANK YOU

COLOPHON

00. COLOPHON

2023

THE FONTS USED ARE BARLOW, INTER, CHARTER, ROBOTO MONO & LEKTON.

DESIGNED IN PROVIDENCE, RHODE ISLAND, USA BY ALEX KIM.

E-MAIL : AKIM06@RISD.EDU

WEBSITE : ALXK.IO

EDITION 00. PUBLISHED MARCH 06, 2023.

THANK YOU.