

Anh Ngo // PORTFOLIO 2022

ABOUT

I'm Anh Ngo, a Vietnamese-born designer based in Helsinki, Finland. I enjoy solving problems and facilitating meaningful experiences with expressive, sensible and functional design.

My skillset spans UX/UI, user research, brand identity, and graphic design.

I'm open to work. Get in touch!



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Helsinki, Finland

SKILLS & PROJECTS

UX & UI

- 1. Landings of the Footless Bird website 2022
- 2. The Cookie Jar app 2022

USER RESEARCH

- 3. Design with Qualitative Research 2022
- 4. Design with User Scenarios 2021

BRAND IDENTITY

- 5. VFCD visual system 2021
- 6. HESBURGER storytelling 2021

EDITORIAL & ILLUSTRATION

- 7. Hopfully Beer label 2021
- 8. Publication projects 2021

[Resume](#)

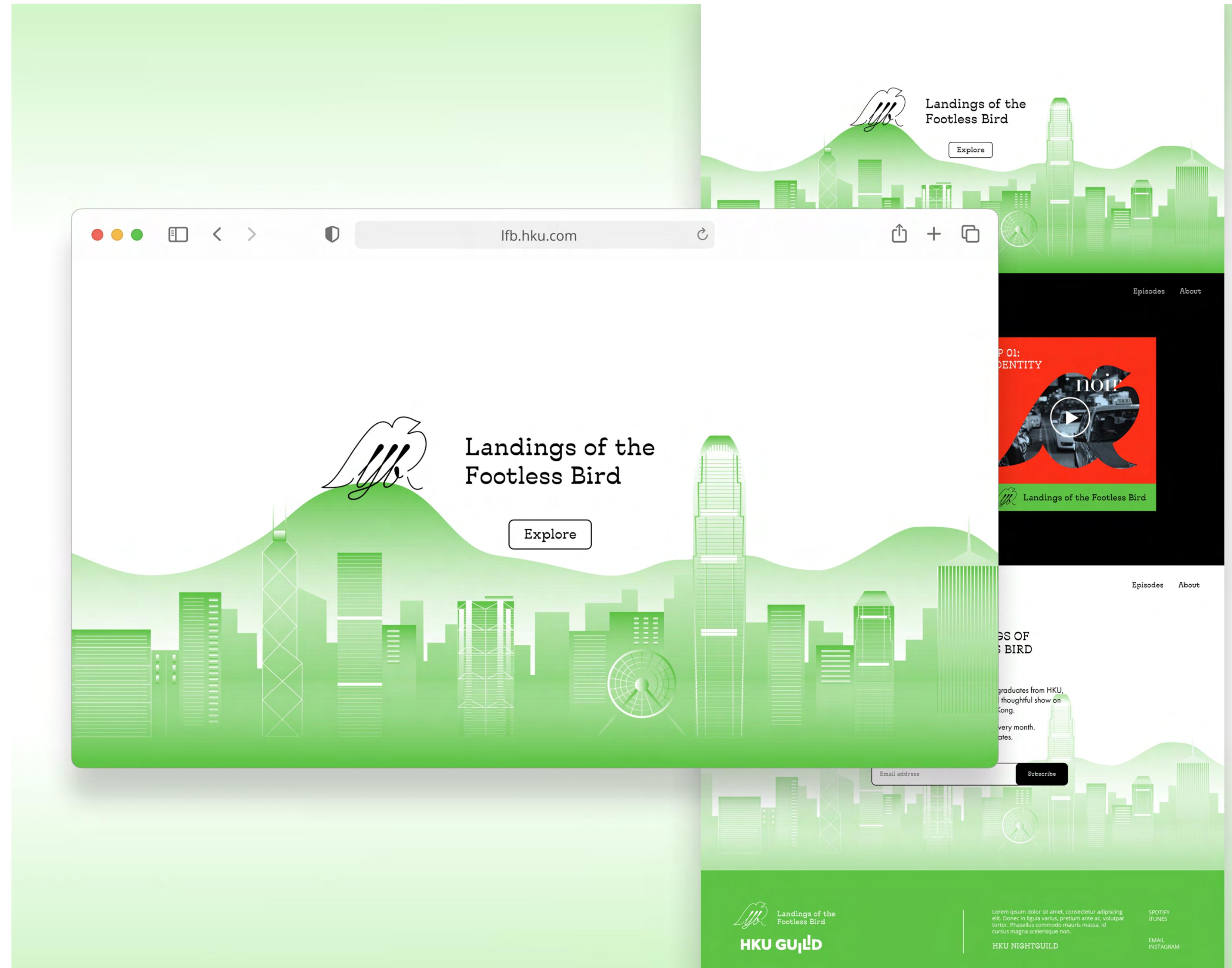
[Website](#) / [LinkedIn](#) / [Instagram](#)

Selected works // UX & UI

A website for a podcast on Hong Kongese identity

During my internship at the HKU Guild, I was responsible for various digital design projects, including Landings of the Footless Bird. I designed the web and mobile interfaces, as well as the visual identity. The process involved collaboration with web developers, podcasters, and the program director.

SKILLS: UX/UI Design, Visual Identity
TOOLS: Figma, Adobe Illustrator
FOR: HKU Guild (Hong Kong, 2022)



| Color and Typography

Aa
Euripides



#5EC145

#FA3019

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| Full logo



Landings of the
Footless Bird

| Mobile User Interface

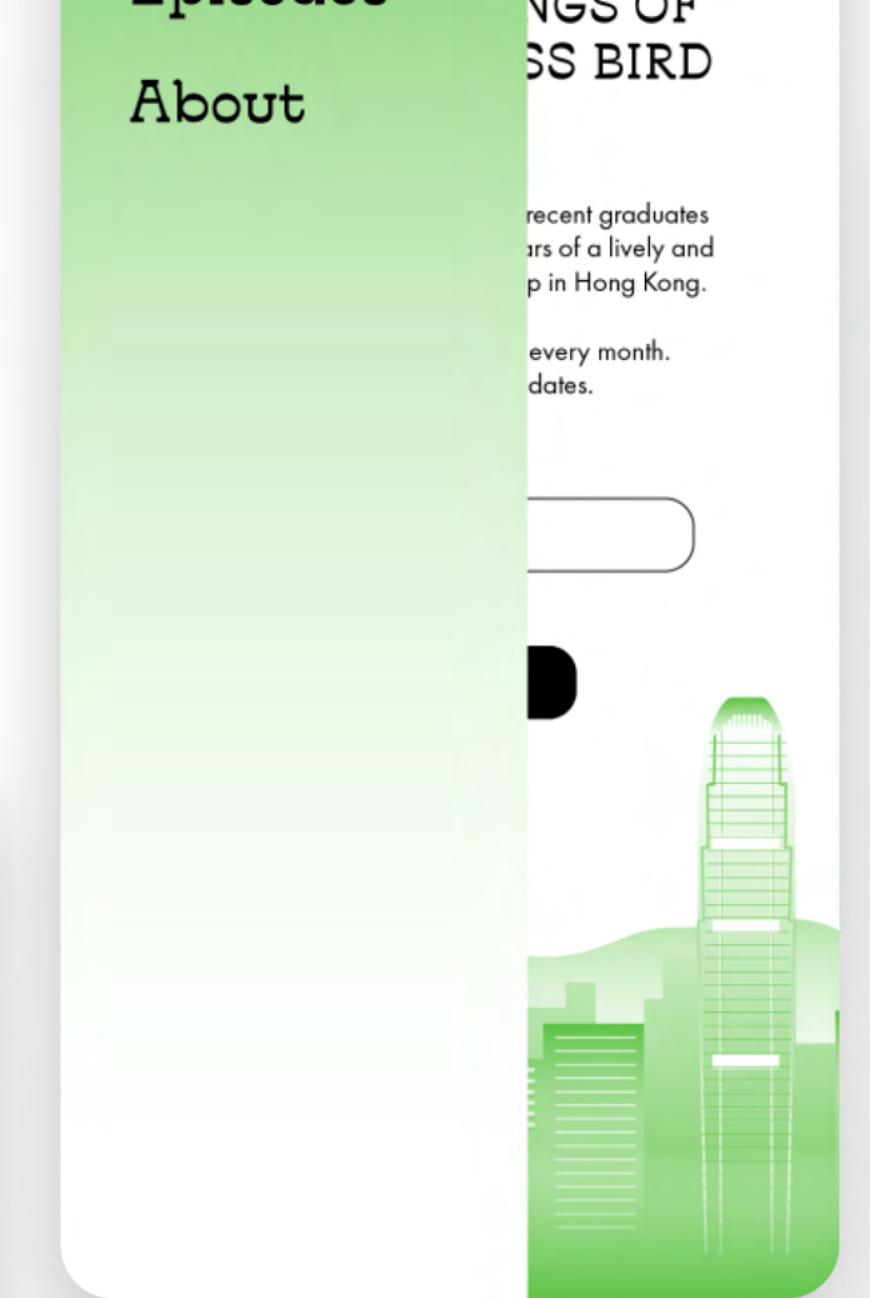
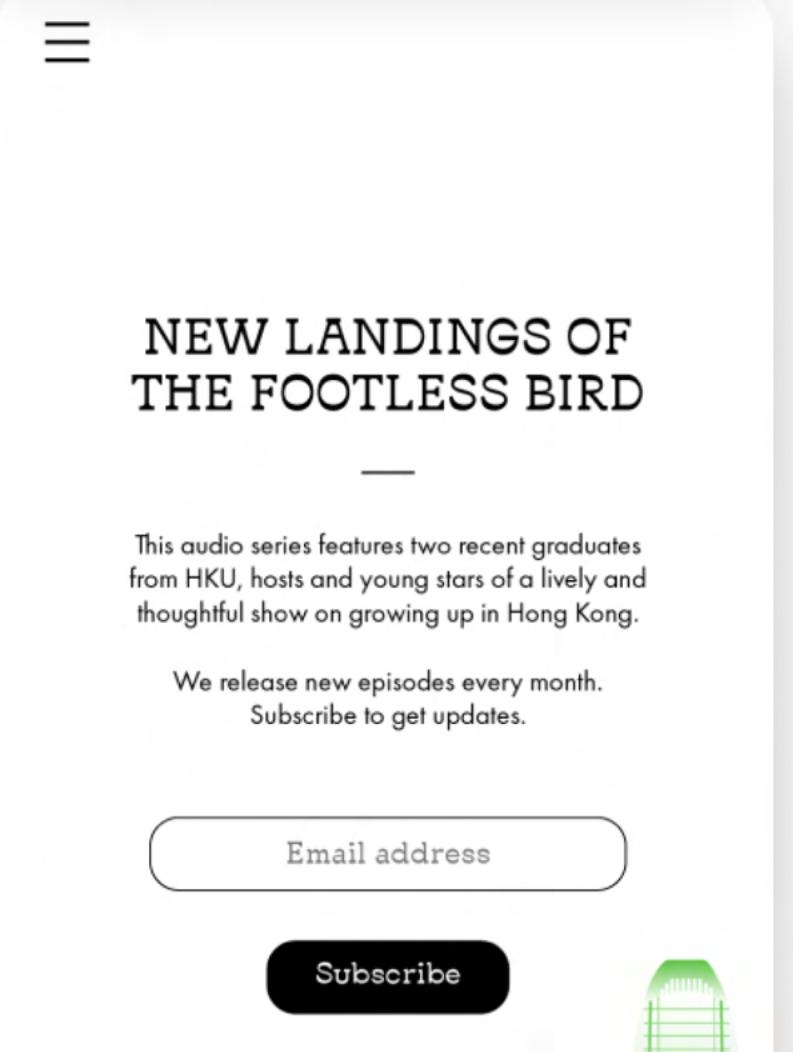
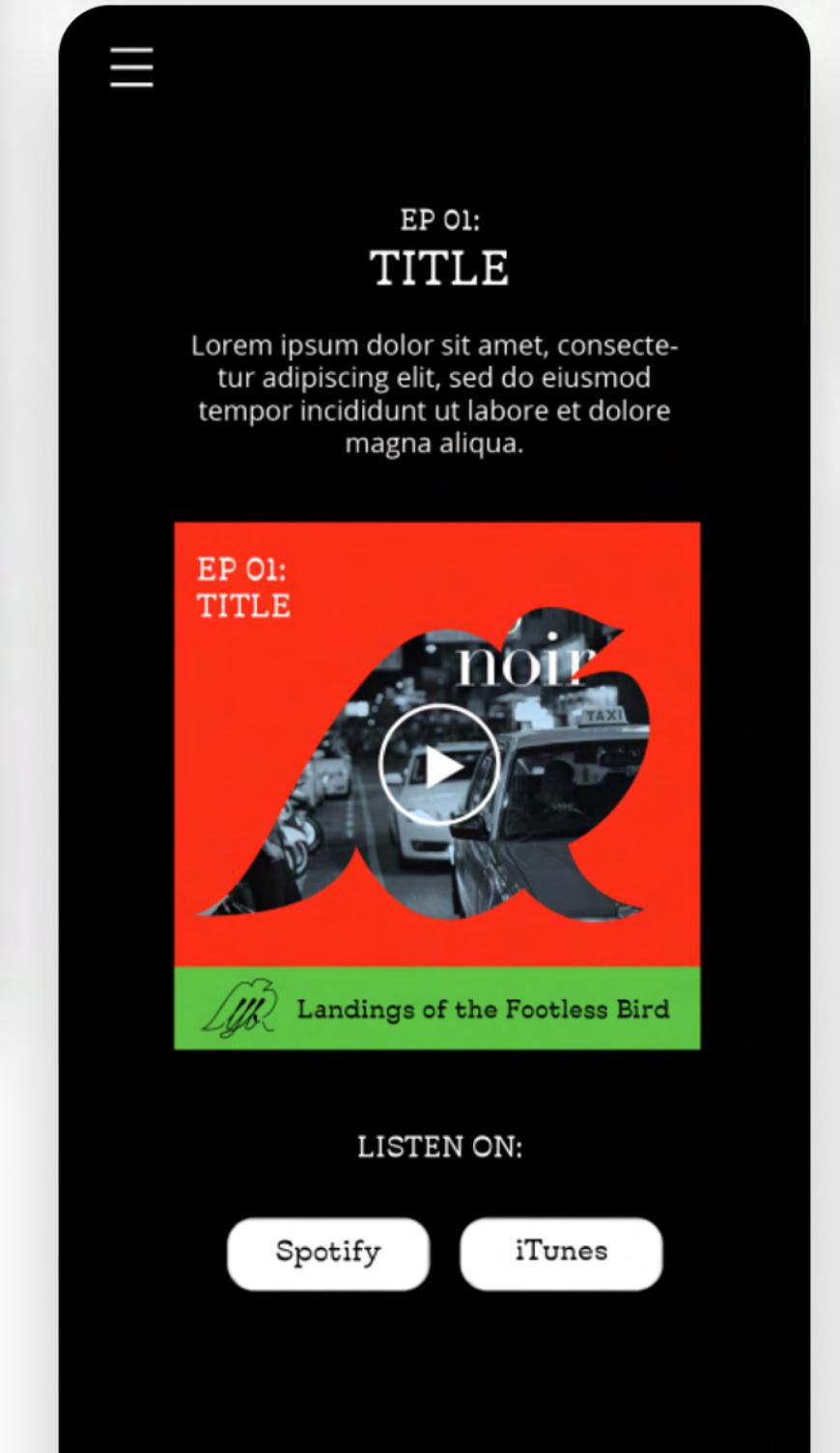
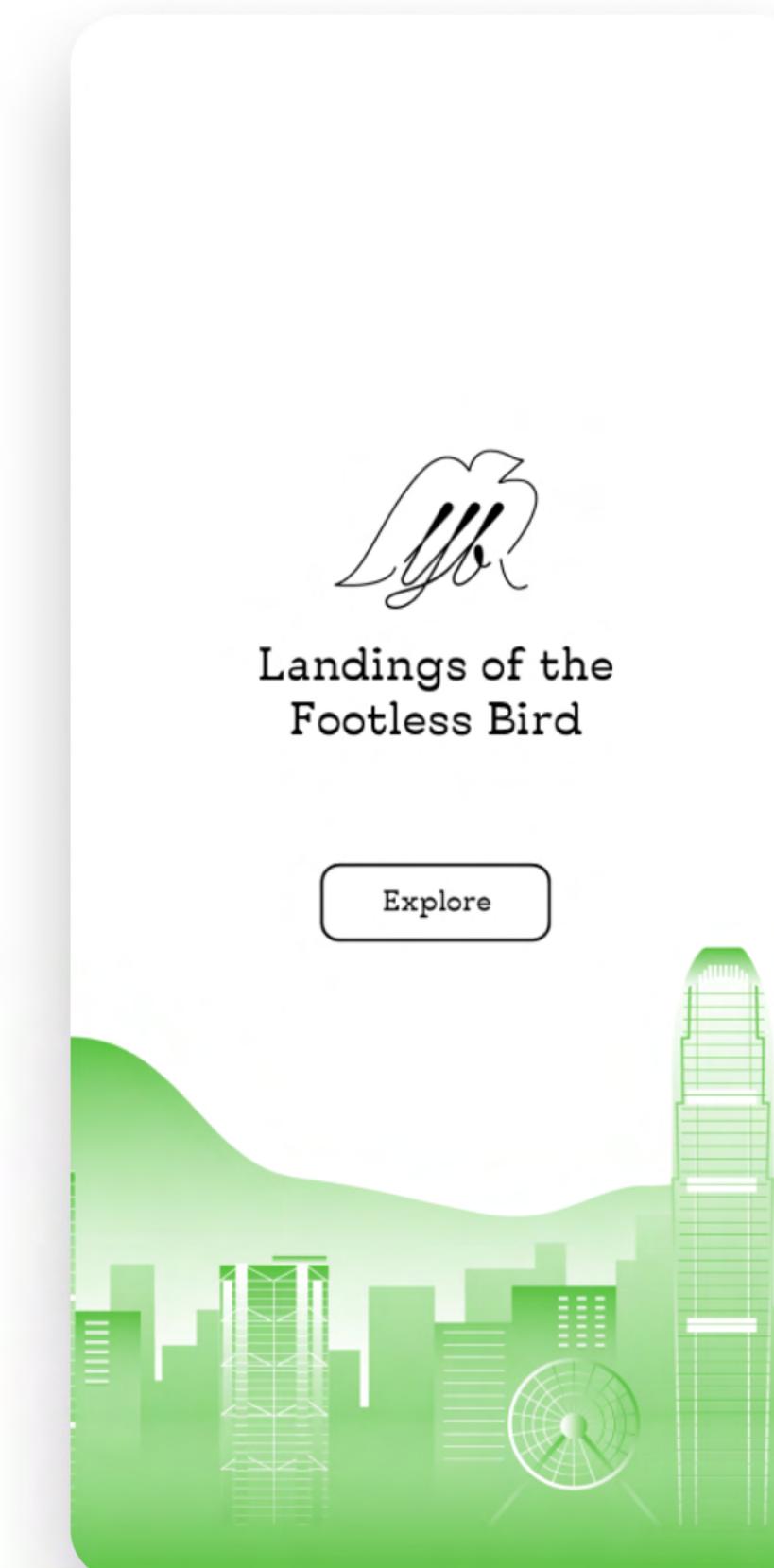




Fig. 1

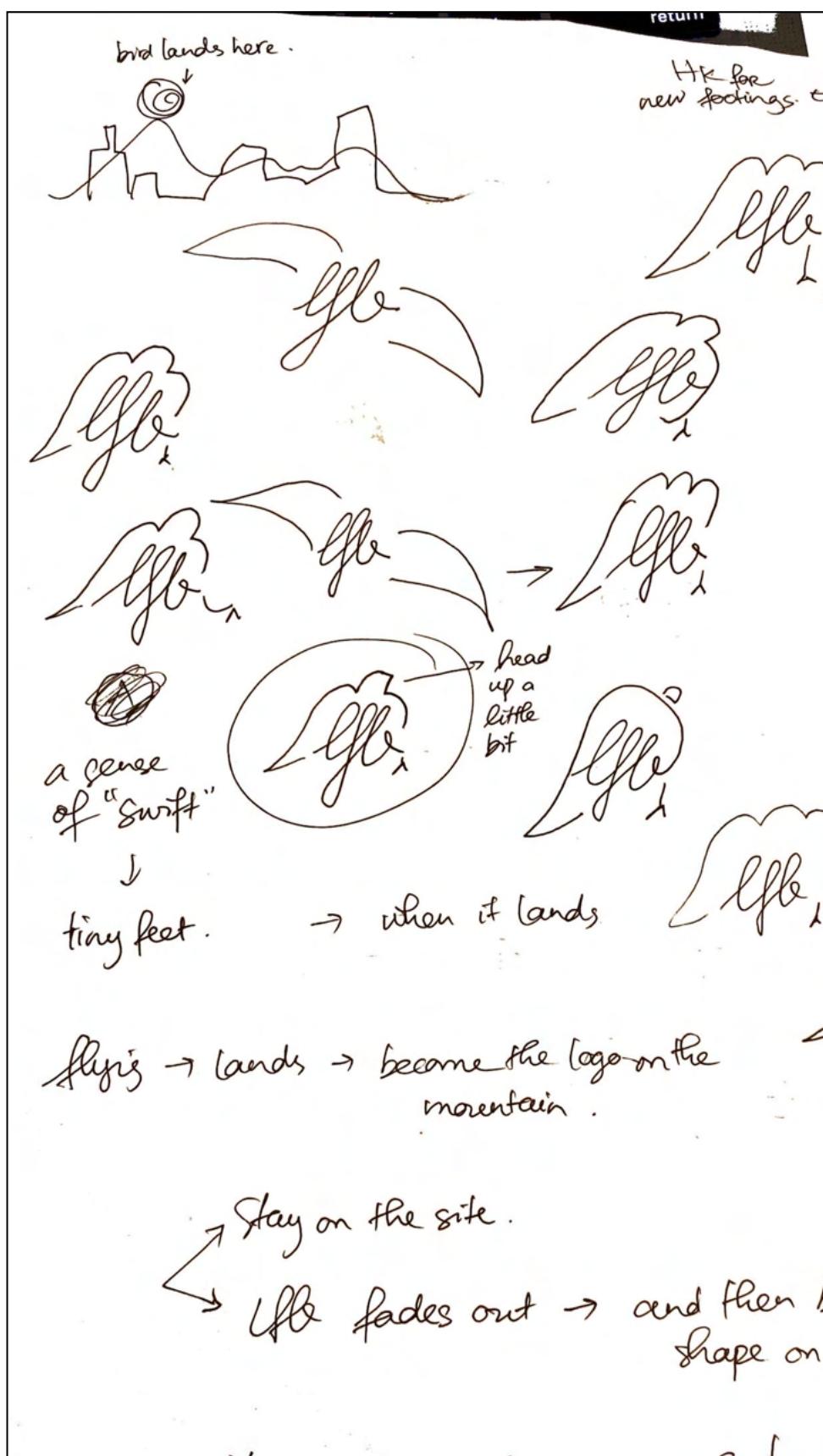


Fig. 2



Fig. 3

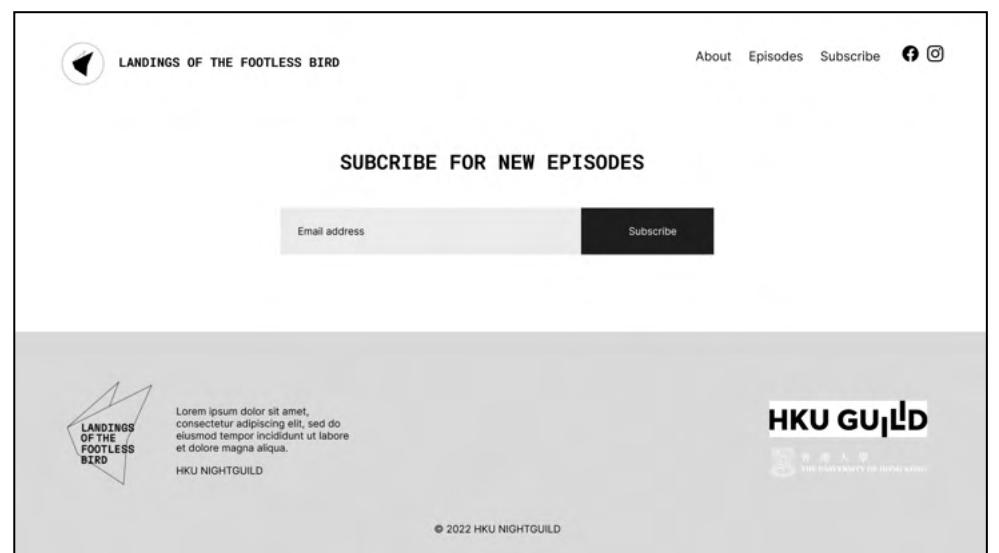


Fig. 4

THE BRIEF

Initially, I, alongside the program director and marketer, came up with some key visual elements: Hong Kong's landscape and the footless bird. I then researched Hong Kong's skyline and birds, connecting both images to the original story of the footless bird (Fig. 1).

THE IDENTITY

I designed a logo for the podcast (Fig. 2). I animated the logo to illustrate the bird flying through Hong Kong's landscape, symbolising the quest for belonging and journeying. The ambience of Hong Kong was illustrated using the colour palette of two important elements: the TVB logo and Hong Kong nightlife (Fig. 3).

THE INTERFACE

I created a low-fidelity prototype on Figma to discuss the website's flow with the stakeholders (Fig. 4). I worked closely with the web developer to bring the interface to life on the forthcoming website.

A mobile application for individuals' well-being

The Cookie Jar is a digital application for self-compliments. The mobile app was designed under the challenge "Keep calm and don't panic" by Reaktor for Junction 2022. As the sole designer, I, together with my team members, created the app prototype in less than 48 hours. The app was designed with the team's UX & UI, programming, and machine learning skills.

SKILL: UX/UI Design

TOOLS: Figma, Adobe Illustrator

FOR: Junction (Finland, 2022)

TEAM: Anh Ngo, Ádám Balassa, Clara Akiki, Hyunkyung Choo, Juhu Ylä-Jääski

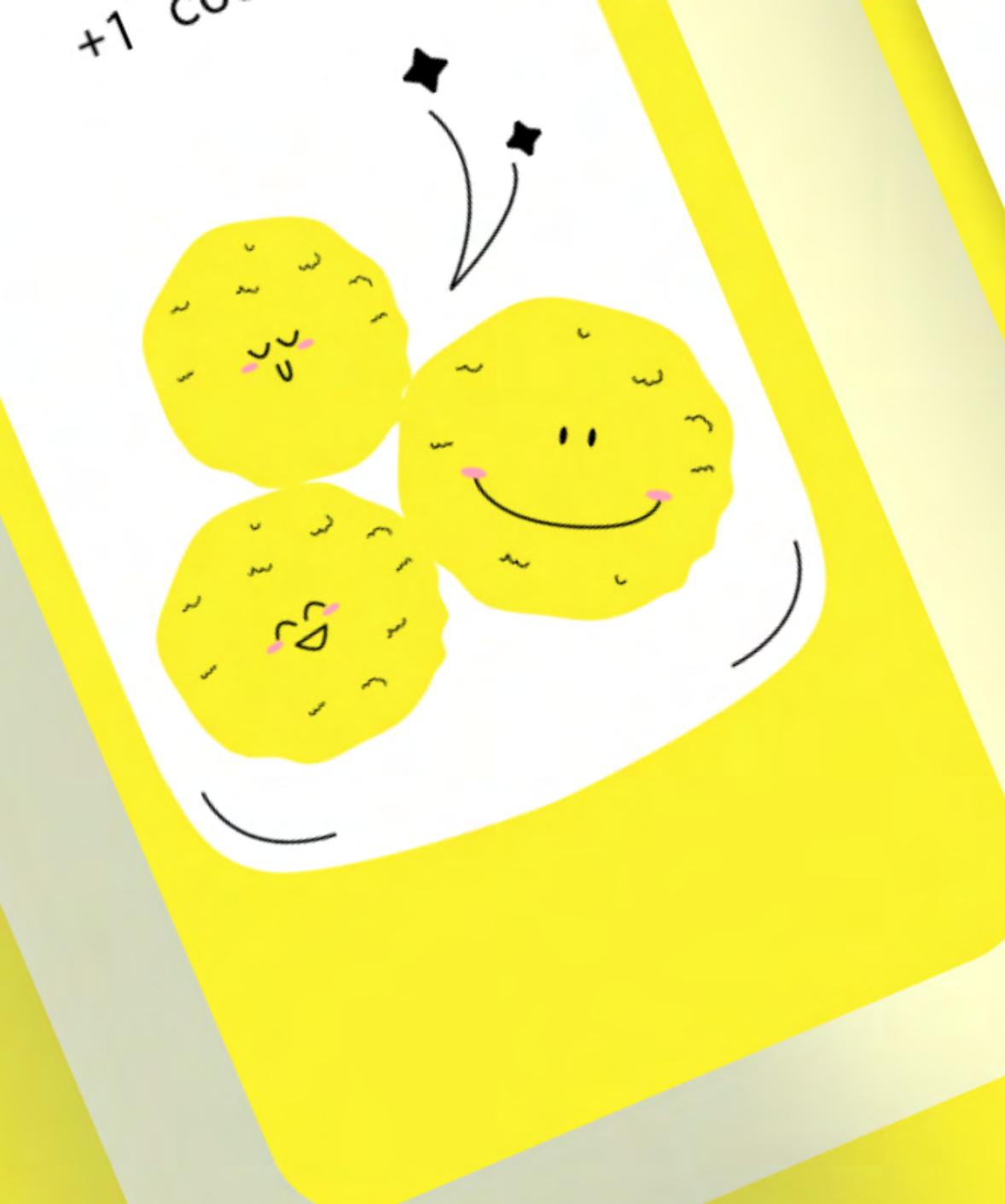
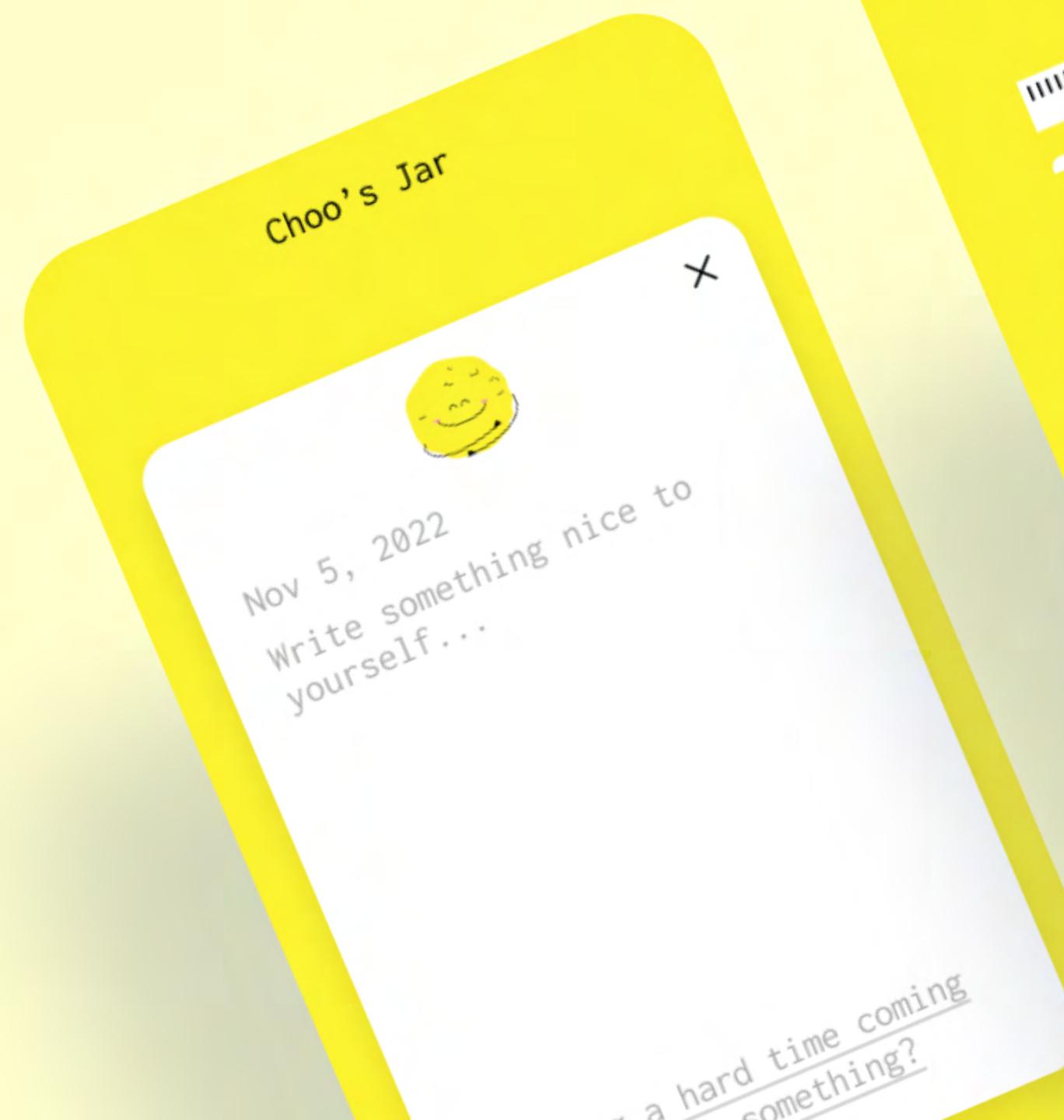
MORE: [Link to the app](#)



Keep and Receive your compliments in

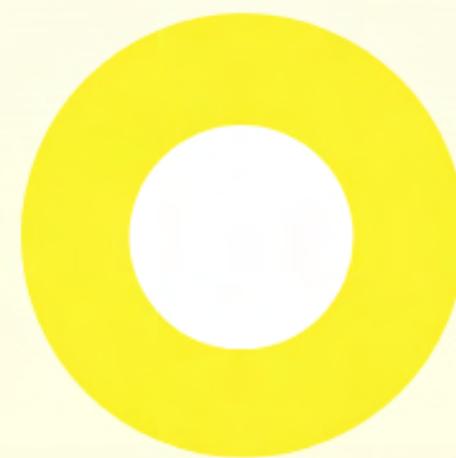


The Cookie Jar

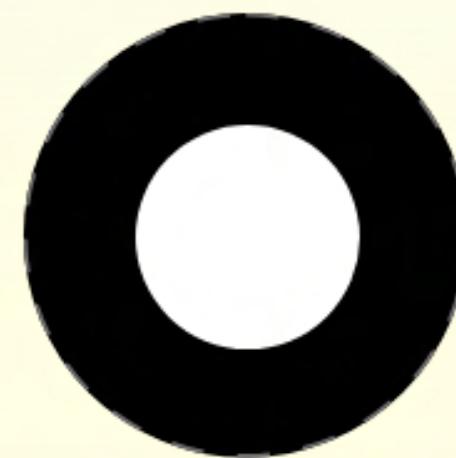


User Interface

A Inconsolata
Write something nice
about yourself...



#FAF331



#000000



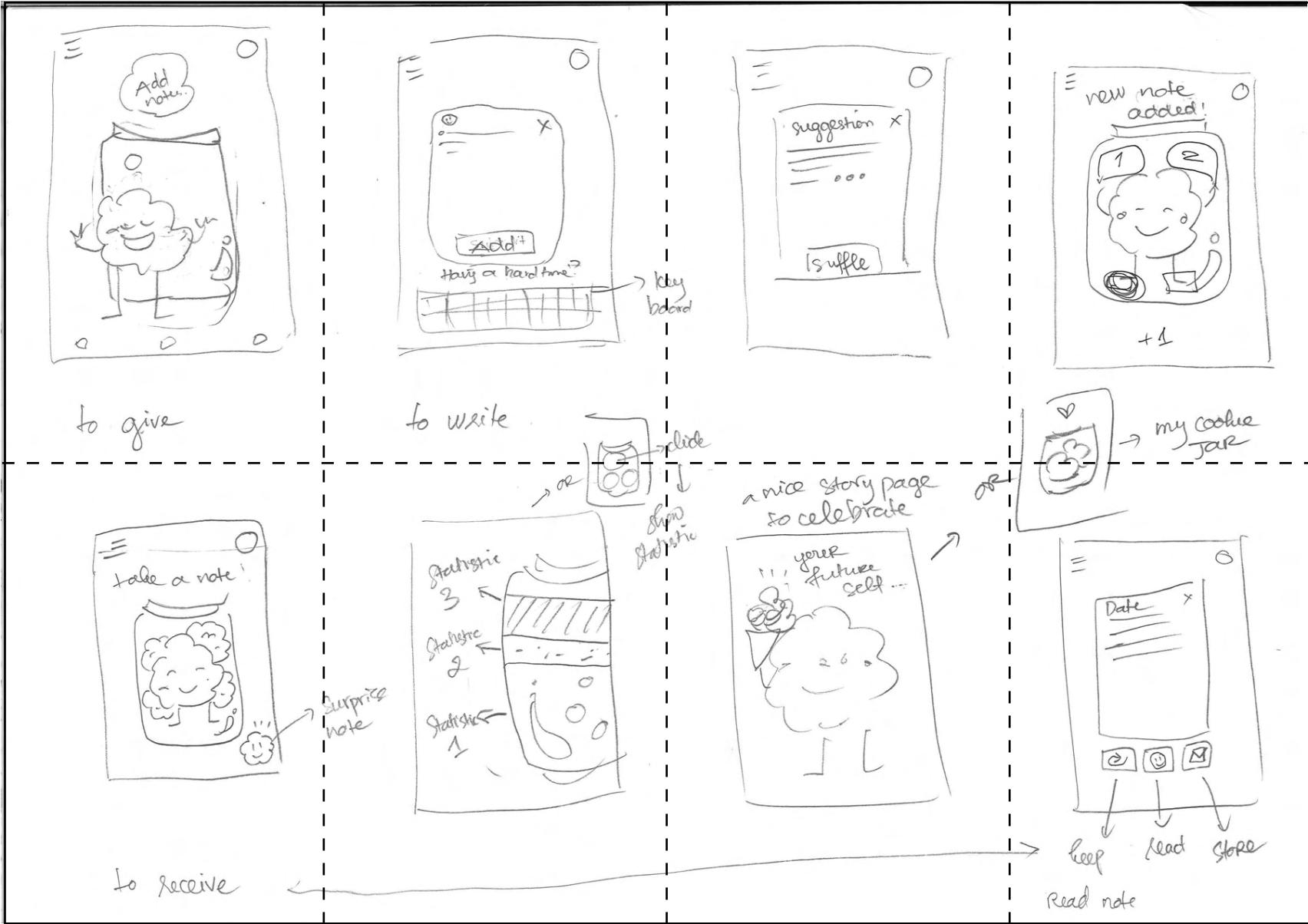


Fig. 1

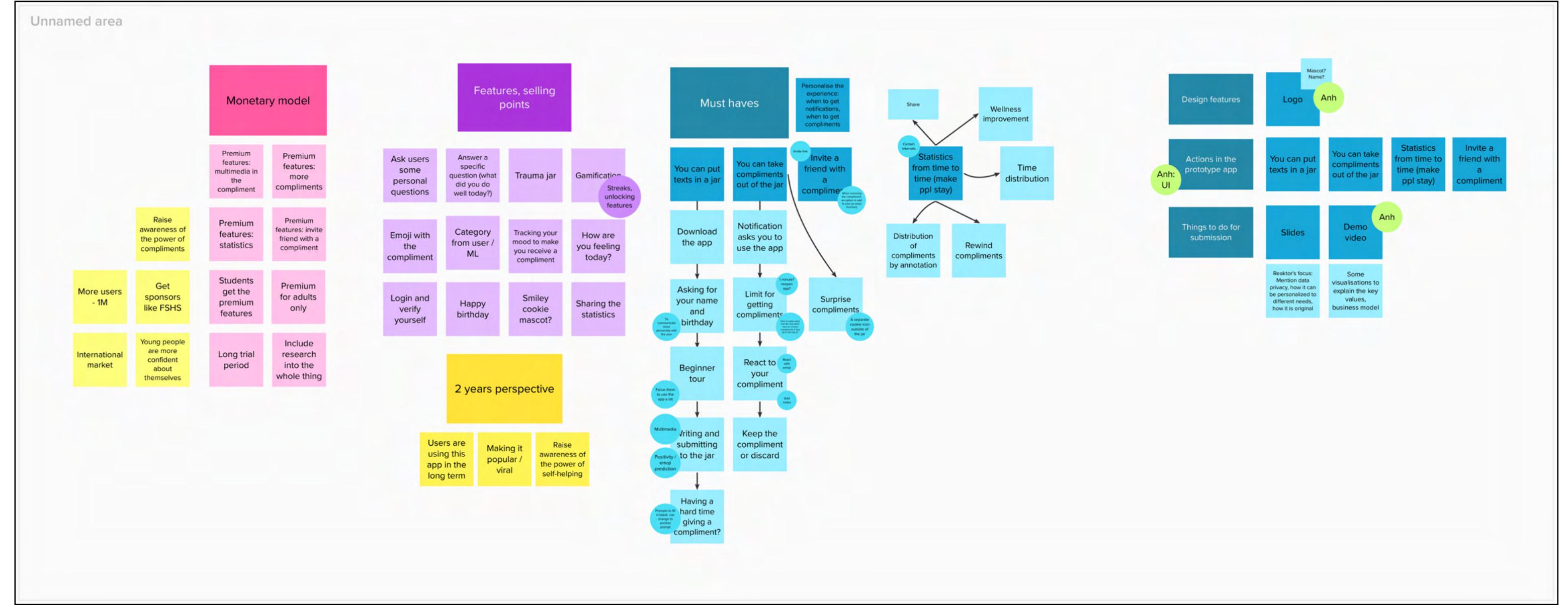


Fig. 2

THE PROBLEM STATEMENT

When thinking about a digital healthcare solution that differs from those available in the market, we targeted improving the well-being of individuals through self-compliments. Self-complimenting is a powerful yet easy-to-forget act. By adopting sprint methods like Crazy 8's, we were able to brainstorm and evaluate design ideas rapidly (Fig. 1).

THE USER EXPERIENCE

In the design phase, we mapped the different user journeys, describing must-have and extraneous features (Fig. 2). We also discussed how the app's business model and the ways it might improve user experience over time with the use of machine learning models.

THE USER INTERFACE

After mapping the user journey, we discussed different low-fidelity interface prototypes. Designing around the app's potential users, we wanted to create an effortless, friendly and memorable user interface. I then designed the high-fidelity interface on Figma, where I also integrated the visual identity and illustrated the app's mascot, a cookie.

Selected works // USER RESEARCH

Designing with qualitative research methods

As part of my bachelor's thesis, I conducted a research project — "Mend & Map" — that collected user feedback at different stages of developing a repair toolkit development process. Focus group discussions were facilitated at the research stage of the double diamond, and semi-structured interviews were conducted later for user evaluation. User involvement was essential, as part of a co-design approach.

SKILLS: User research, Workshop Facilitation

TOOLS: Focus Group, Semi-structured Interview, Thematic Analysis

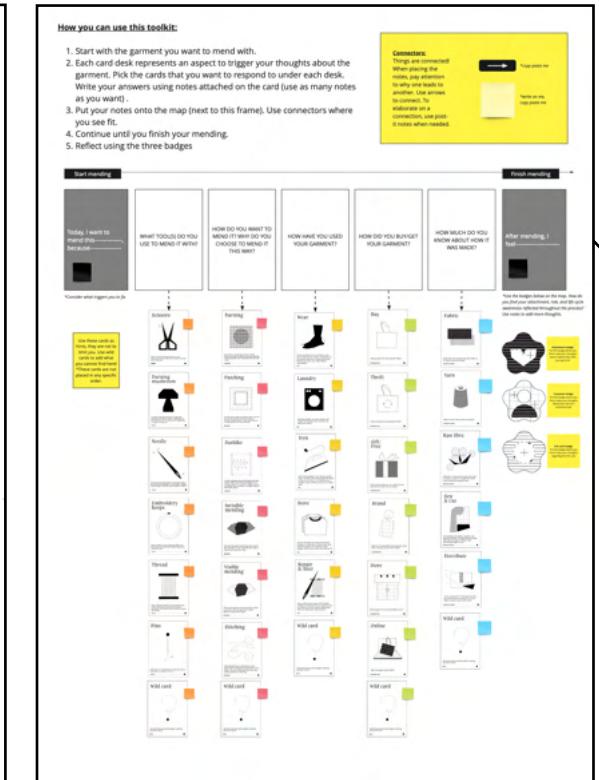
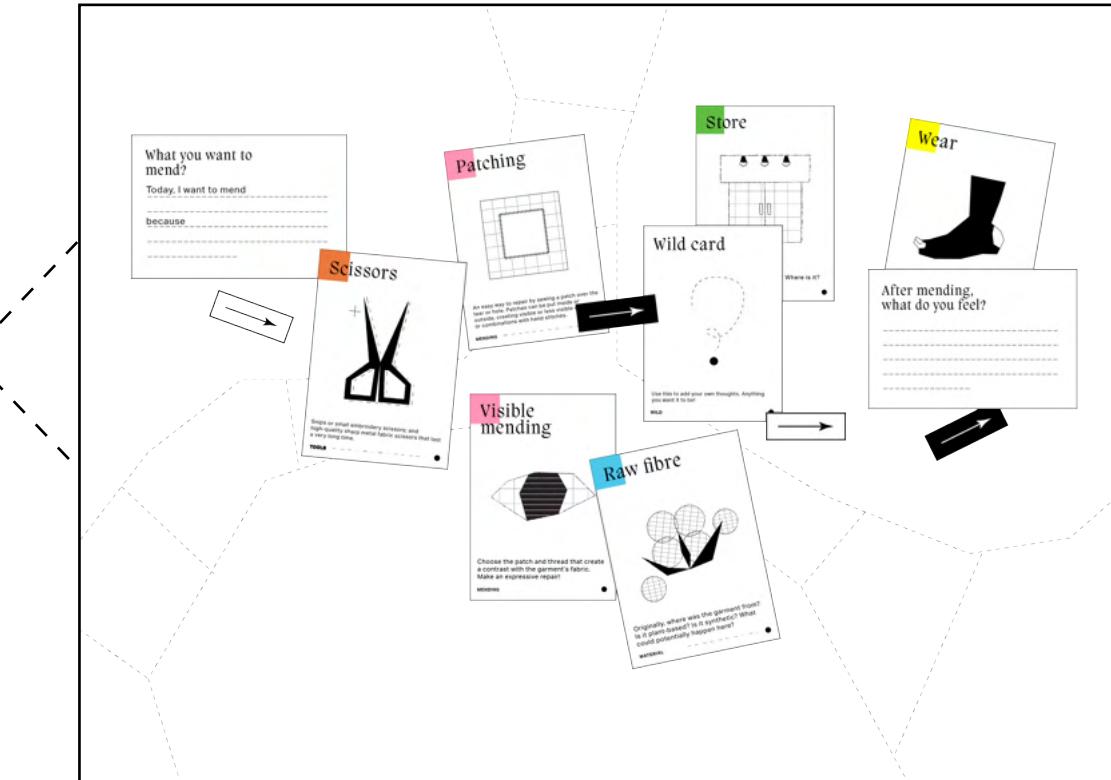
FOR: Bachelor's thesis (Aalto, 2022)

MORE: [Link to the paper](#)





THE DESIGN DOUBLE DIAMOND SUMMARY



THE RESEARCH PHASE

The research involved three focus group discussions as the data collection method. User data was collected through note-taking and audio recordings. My role spanned doing preliminary research with experts, organising and facilitating the discussions, and analysing the data.

THE DESIGN PHASE

Based on the insights from the data analysis, I designed a card toolkit that facilitates mindful mending. For evaluation, I asked workshop participants to test the prototype on Miro. Semi-structured interviews were then conducted between me and each participant. I prepared open-ended questions, aiming to understand how the toolkit adds value to users' repair processes.

User personas in developing a sexual wellness product

In my second year of the Design BA program, my teammates and I designed a brand that promotes sexual exploration. LYCE was born to tackle taboos and explore the course's theme, Design for Play. Designing with user research, particularly user personas, we developed a product package that includes exploratory objects, a guidebook, and a user interface.



SKILLS: User Research, Art Direction, Visual Identity

TOOLS: User personas, Surveys, Adobe Illustrator

FOR: Thematic Studio II course (Aalto, 2021)

TEAM: Anh Ngo, Vera Väänänen & Zina Marpegan



Zofia

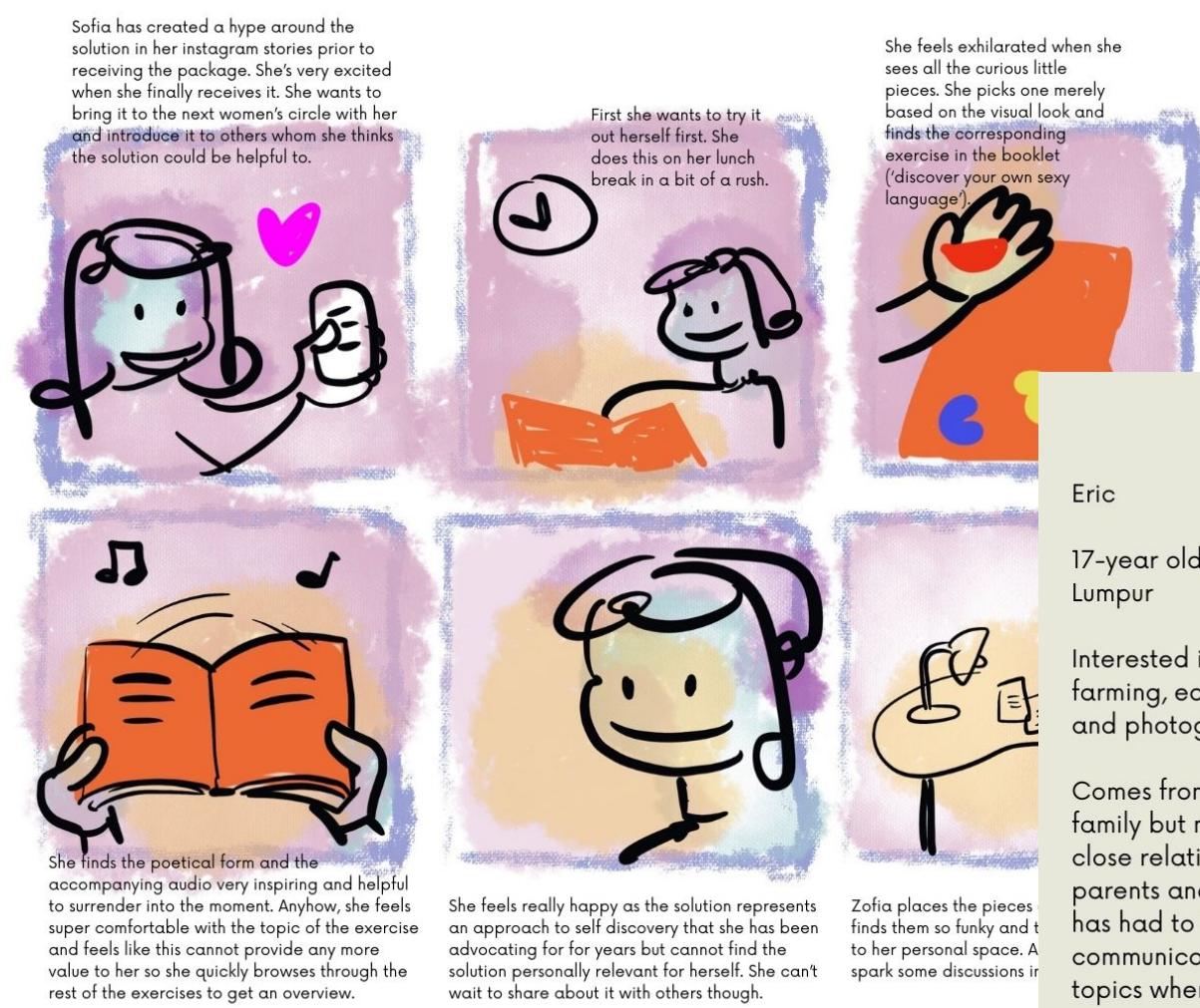
26-year old journalist from Gdańsk, Poland

Host of a weekly multicultural women's circle to discuss contemporary topics

Interested in online activism, upcycling old clothing, going to the theatre and listening to podcasts

Knows every corner of her home city and has big following both in real life and online

Tries out the newest stuff in all areas of interest and adopts new solutions that gladly shares with everyone who listens to her; our sex education kit is one of these things



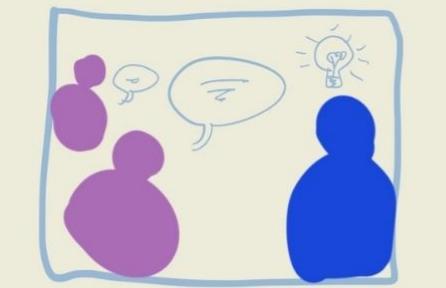
Eric

17-year old from Kuala Lumpur

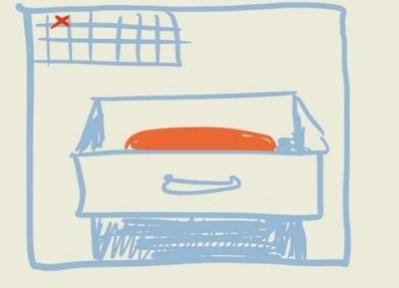
Interested in organic farming, ecstatic dancing and photography

Comes from an artistic family but never has had close relationship with parents and siblings, thus, has had to learn a way to communicate personal topics when growing up

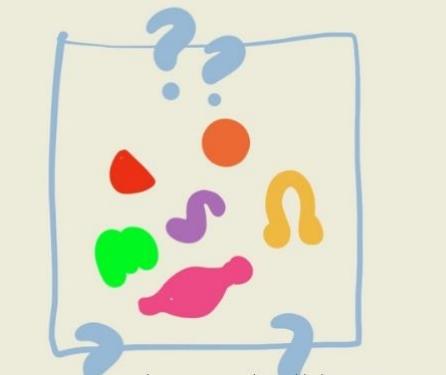
1. Eric has really open-minded friend group and they share a lot of discussions related to sex and sexuality. A few of his friends have mentioned about a sex exploration kit and Eric got very intrigued and decided to order it.



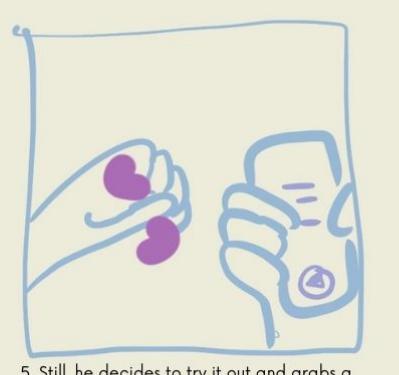
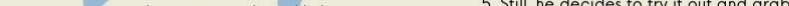
2. As he first receives the package, he leaves it laying around in his drawer as he leads a busy lifestyle and wants to take his time for the first use.



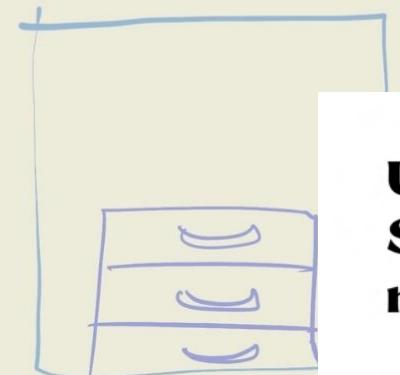
3. After a few months he realises he has completely forgotten about the kit. He feels a bit annoyed as it was a rather pricey purchase for him and decides to open it in this mindset.



4. He sees the pieces and quickly browses through the guidebook. The poetical texts in the guidebook don't seem to resonate with him on any level, and he finds the pieces only annoying and cannot imagine how he could benefit from them.



5. Still, he decides to try it out and grabs a soft, curvy piece in his hand. He finds the corresponding exercise ('Speak Up'), but can't get much out of the text itself, so scans the QR code for audio. The audio opens up on Eric's phone and he sees the total length of 6 minutes.



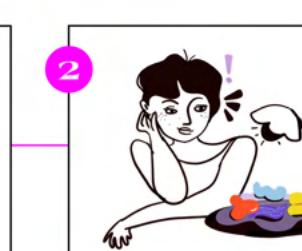
6. It feels like too much and he puts the pieces away. He feels quite annoyed and disappointed but as really would want to like this solution, puts it back into the drawer to wait for a better moment for use.



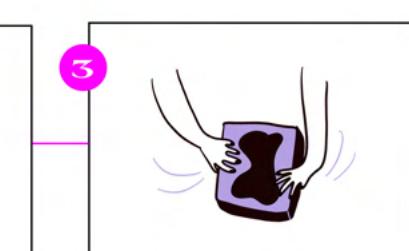
User Scenario



1. Sam is spending a quiet day alone at home and is chilling in their bedroom.



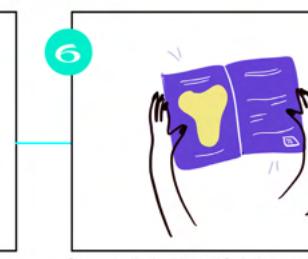
2. Sam's eyes wander to their bedside table where they have placed a few intriguing objects of their recently purchased sex exploration kit.



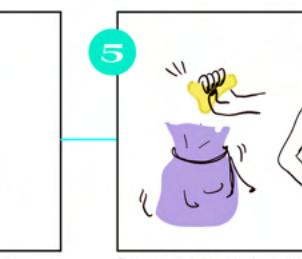
3. Sam feels tempted to play with the curious pieces again and grabs the kit box from their drawer.



4. Sam scans the little QR code that is on the page, as they want to really surrender to the moment and let the soft audio guide their actions.



5. Sam grabs the booklet and finds the page that corresponds to the object. The task for this object is Body Mapping and it is given in a beautifully poetical form.

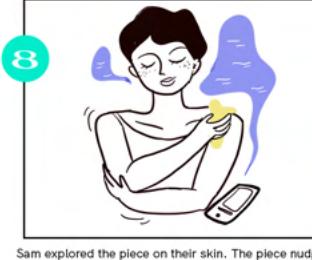


6. Sam puts their hand in the pouch and enjoys feeling the different textures and surfaces of the pieces. Sam grabs a piece that feels smooth and heavy and holds it in their hand.



7. Sam feels like opening a personal treasure box where there is always a welcoming card that the kit invited them to write down to make it their own.

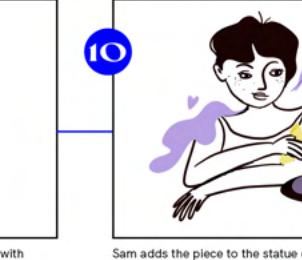
During



8. Sam explored the piece on their skin. The piece nudges them to try things and feel sensations they haven't experienced before. The soft audio gives them a lot deeper experience and adds to the experience.



9. Afterwards Sam feels really content and in tune with themselves and their body.



10. Sam adds the piece to the statue of objects, and feels very proud of themselves for being on this journey.

After

SYMPATHISING WITH USER PERSONAS

User personas became a useful tool to sympathise with different approaches to sexuality. As we wanted to design a product that can facilitate different needs within a safe, encouraging space, we created different personas, each with their own journey of getting to know and use the product.

Personas were developed with the help of the online survey that we previously gathered from young adults, our target group.

Selected works // BRAND IDENTITY

Identity for Vietnam Festival of Creativity & Design

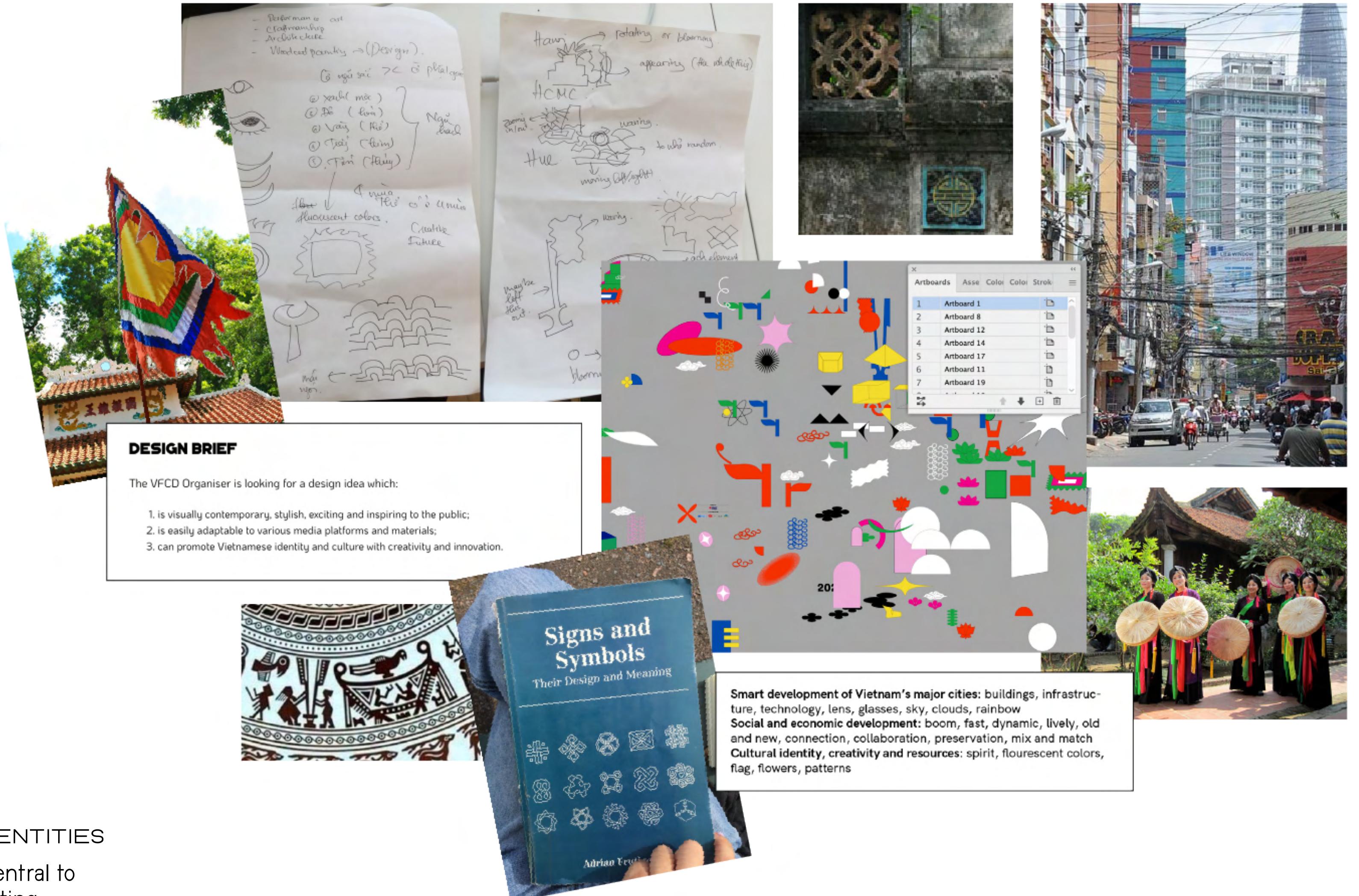
Vietnam Festival of Creativity & Design (VFCD) is an open and interactive platform for creative individuals and organisations to engage with audiences online and offline. My design was submitted under the 2021 theme, Creative Future, and it received the Inspiring Award.



SKILL: Visual System

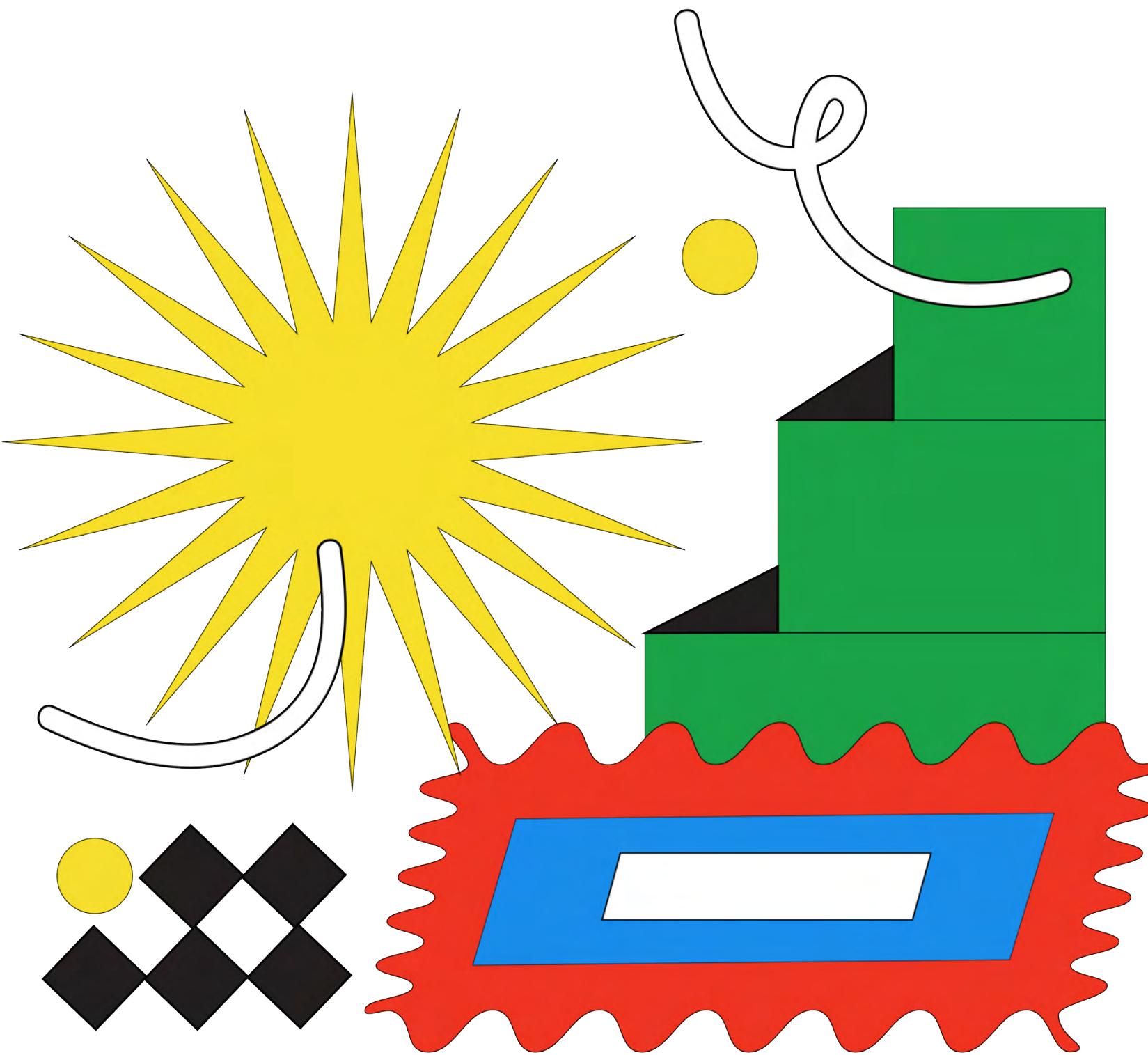
TOOLS: Figma, Adobe Illustrator

FOR: VFCD (Vietnam, 2021)



VISUAL RESEARCH OF CULTURAL AND SYMBOLIC IDENTITIES

With the open-ended brief, I started by identifying elements central to the festival's theme. I used the brainstorming method of generating keywords as quickly as possible. After diverging into different possibilities, I converged into a few concepts, which I explored and researched visually. In the design phase, I made a lot of sketches, which were narrowed down to a final concept after feedback.

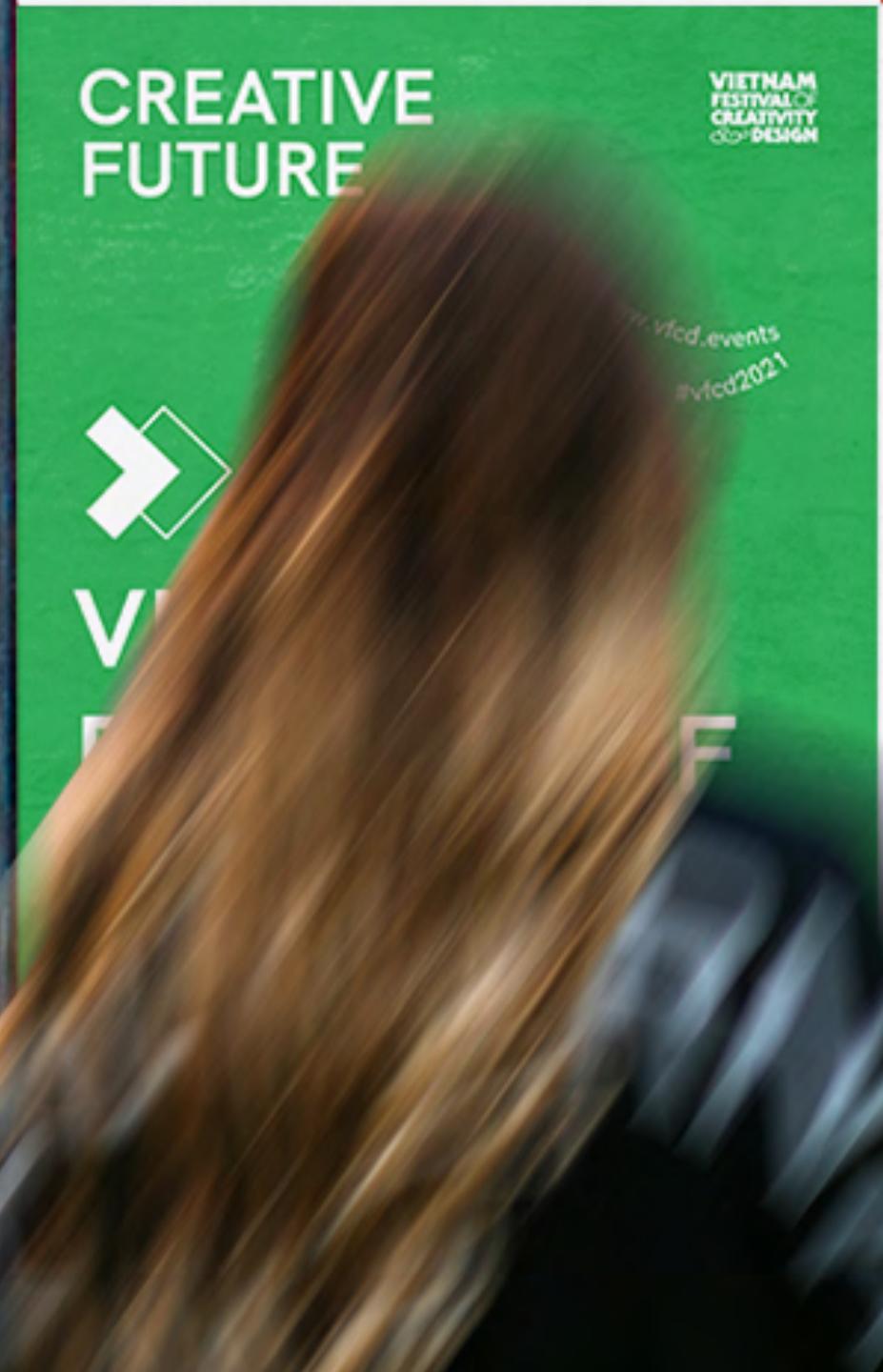


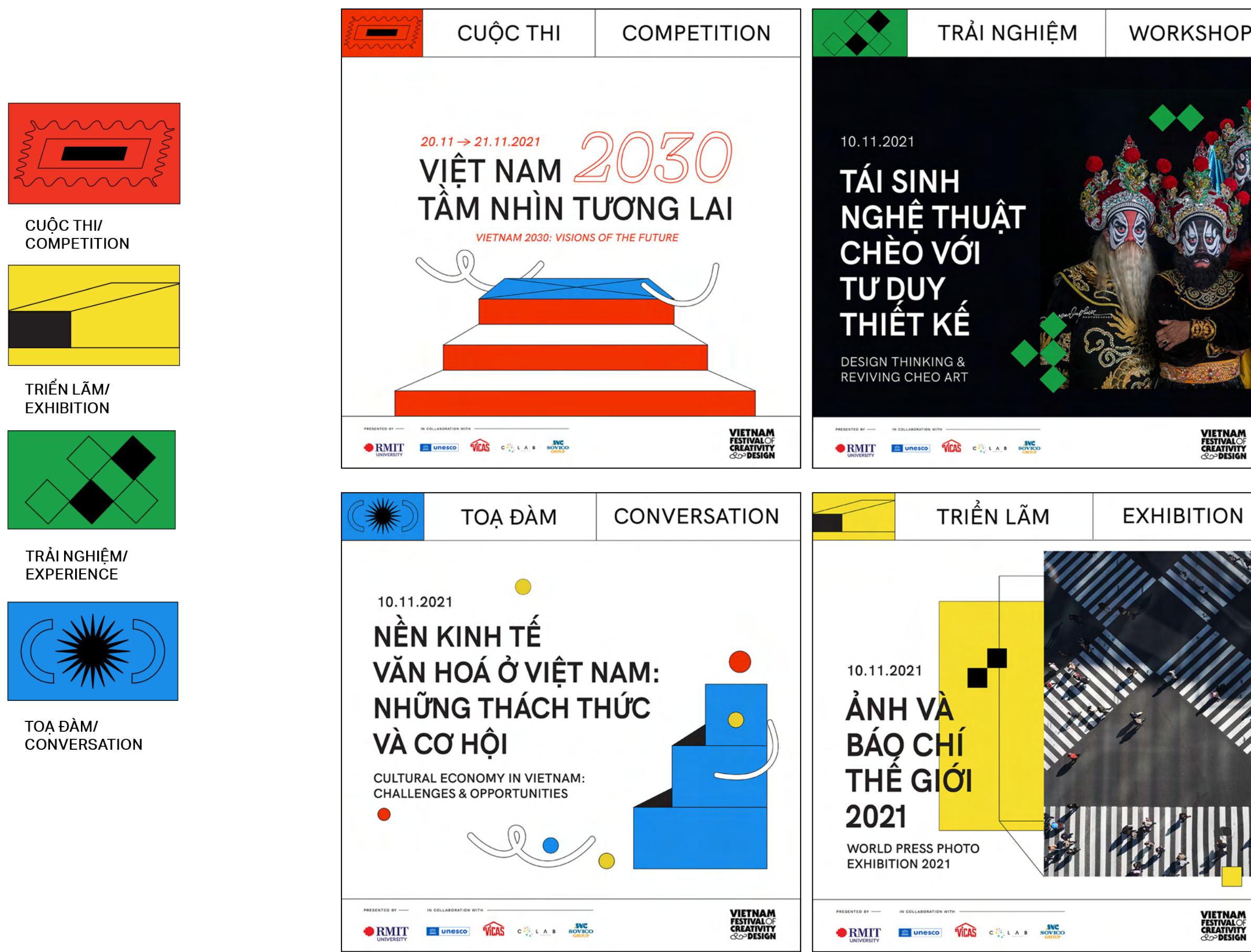
THE VISUAL SYSTEM

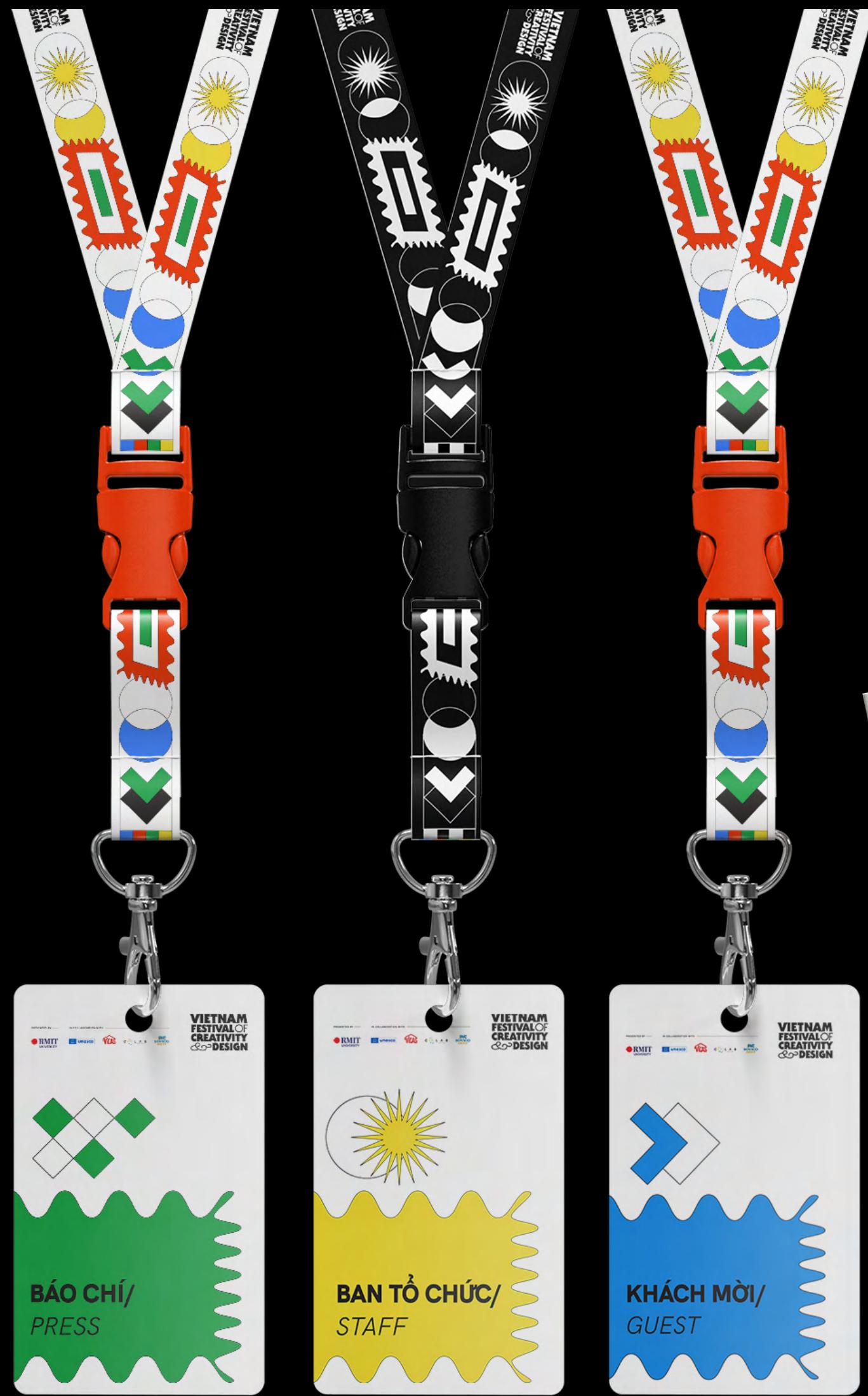
I designed a visual system that can be composed into different layouts for multiple platforms and different formats. The key symbols were built into posters for the different cities in Vietnam in which VFCD operates.

VISUAL ELEMENTS:









Renewing Hesburger's brand identity through storytelling

During my Design BA's programme, I conducted a brand research project on Hesburger. After six weeks of research, my teammates and I developed a new strategy to boost the brand's image through storytelling. I designed posters about Hesburger's ingredients. We were later contacted by Hesburger's communication department for the project's review.

SKILLS: Brand Strategy, Illustration, Typography

TOOLS: Adobe Illustrator, Procreate

FOR: Strategic Design and Identity course (Aalto, 2021)

RESEARCH TEAM: Reti Kilvet, Anh Ngo, Liv Telivuo, Lauriina Markkula



BUD MCGATE

Sa
7 - 9 h

Be- und Entladen
Ein- und Aussteigen

A STORY OF MAKING RESPONSIBLE CHOICES

FINNISH * MAYO *



Moi! I'M PROUD the FINNISH Creation by HEIKKI SAMELA 1972
FINNISH ingredients & choice wherever POSSIBLE!
CANOLA OIL are from SUPPLIERS WHENEVER
possible! Yeast in the
shortening
contains of small notches
allow it!

FOLLOW THE HAMBURGER STORY
FIND US ON HAMBURGER.COM

ASTORIA and Russette® CHOICES

frei

frei

A close-up photograph of a street sign. The sign is rectangular with a dark border and a white background. The text '11th Street' is printed in a bold, black, sans-serif font. The sign is mounted on a metal pole. In the background, there are some out-of-focus buildings and trees. The overall lighting is bright, suggesting it's daytime.



A STORY OF MAKING RESPONSIBLE CHOICES

★ BERRIES



Moi! I AM PICKED FROM THE FORESTS AND GROWN BY FINNISH FARMERS IN SUOMUSALMI * WE ARE PROCESSED WITH A LARGE PRODUCT IN MIDNIGHT SUN, ABSORBING HEALTHY SUBSTANCES! SAFETY

FOLLOW #HESBURGHSTORY
ON LINE AT HESBURGH.COM

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FOLLOW THESE
SIMPLY AND EASILY



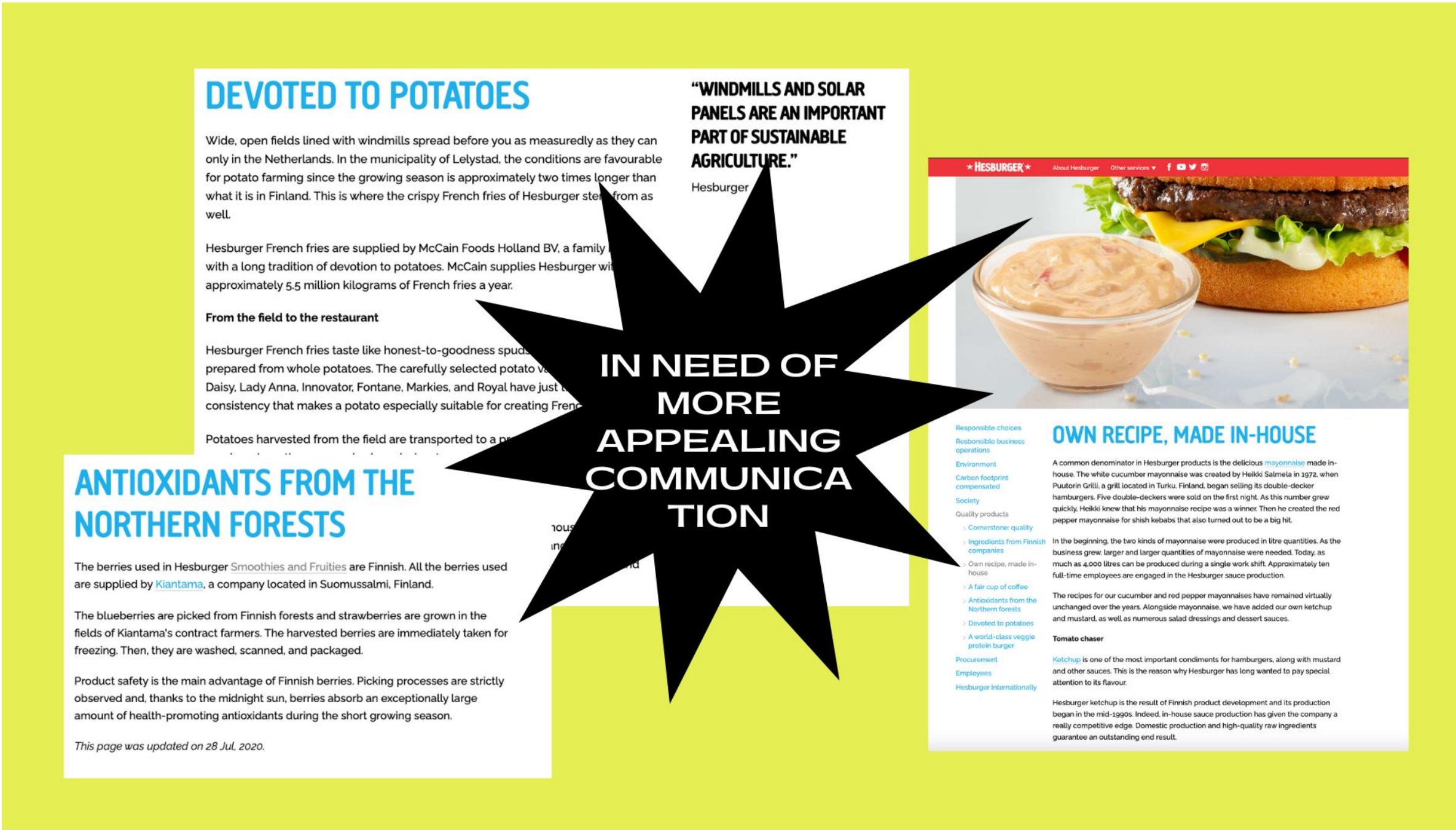


Fig. 1

THE NEED TO BOOST THE BRAND'S COMMUNICATION

My idea was to elevate the Hesburger brand's communications through a series of stories about its famous ingredients. I gathered research on their ingredients, available on their website, which is very thorough but only exists in plain text and hidden from customers! (Fig. 1)



Fig. 2

THE DESIGN THAT FOSTERS HONEST-TO-GOODNESS BRAND IMAGE

I created a typography and visual style, referencing their ingredients, that can be extended to other communication channels (Fig. 2). The posters would act as a bold, playful and honest representation of Hesburger while bringing customers closer to the brand by storytelling.

Selected works // EDITORIAL & ILLUSTRATION

Artwork for Hopfully's Christmas beer

During my exchange in Dublin, I won the commission for Hopfully's seasonal beer label. The chocolatey stout is named after my artwork "Joy to the Box". I created two versions: one is for the front label, and the other is landscape-sized for the inner side. The commission was part of Hopfully x NCAD (National College of Art and Design) collaboration.

https://hopfullybrewing.com/beers/joy-to-the-box

ABOUT US BEERS ART & BEER BLOG CONTACT

Home / Beers / Joy To The Box /

JOY TO THE BOX

OATMEAL IMPERIAL STOUT 440ML - 8.5%

Online Shops:

CRAFT CENTRAL BEER CLUB BEER CLOUD

MOLLOYS EXPRESS MCHUGHS BEERS MART

Pineapple & Coconut Imperial Oatmeal Chocolatey stout with backed notes of over Decadent and lightly sweet.

Artwork by Ahn Ngo

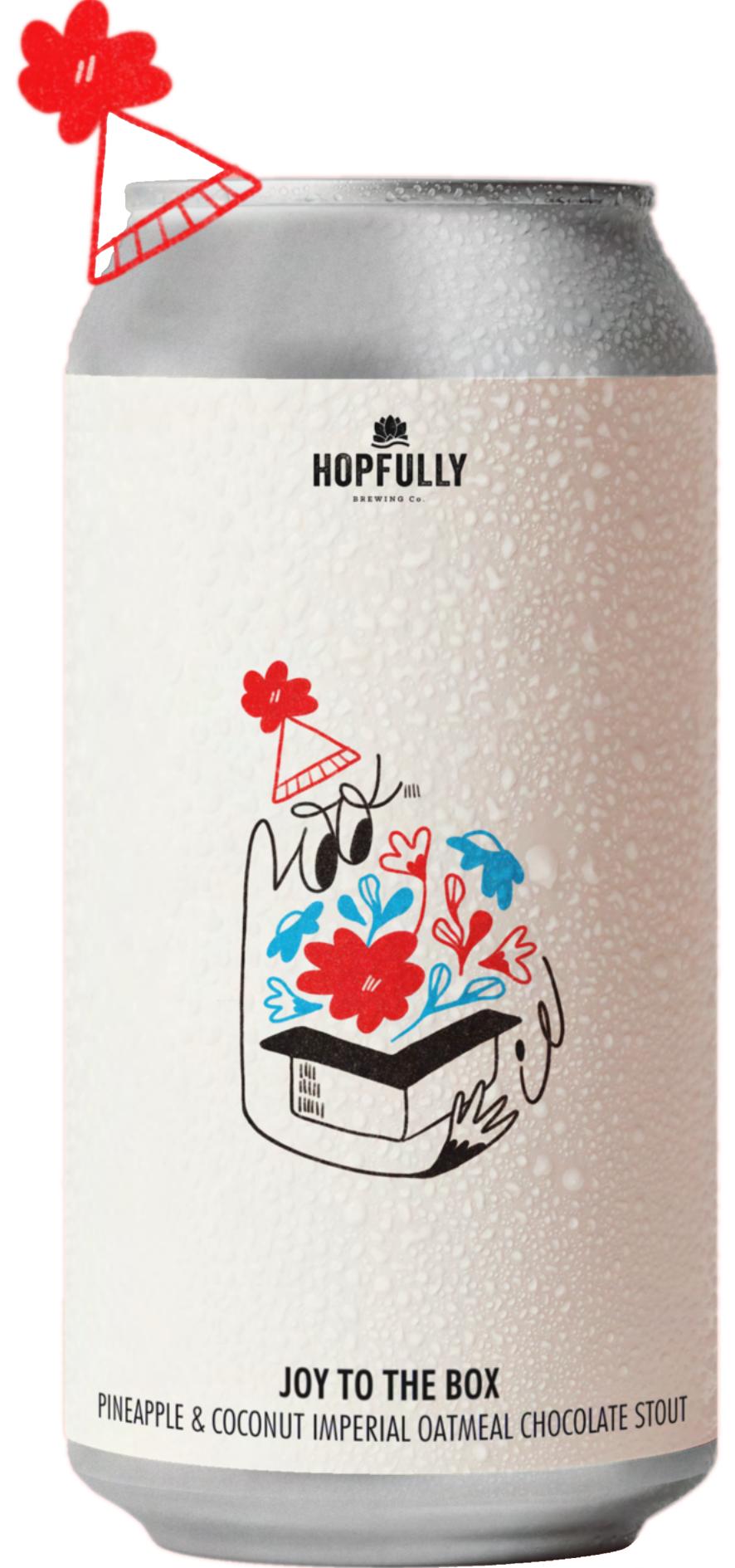
MALTS:
Extra Pale Maris Otter, Oats, Dextrin, Low Color Chocolate Malt, Chocolate Malt and Black Malt.



SKILL: Illustration

TOOLS: Procreate, Adobe Illustrator

FOR: Hopfully x NCAD (Dublin, 2021)



Publication projects

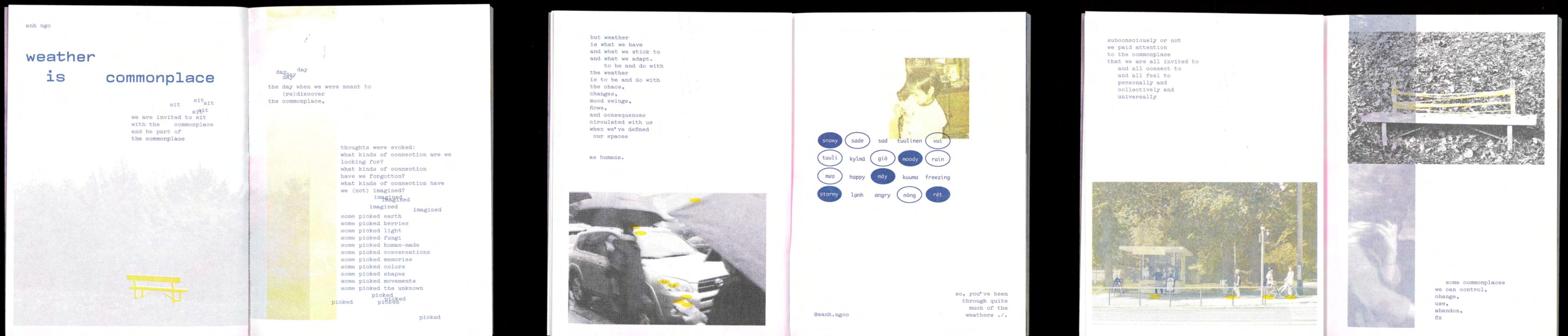
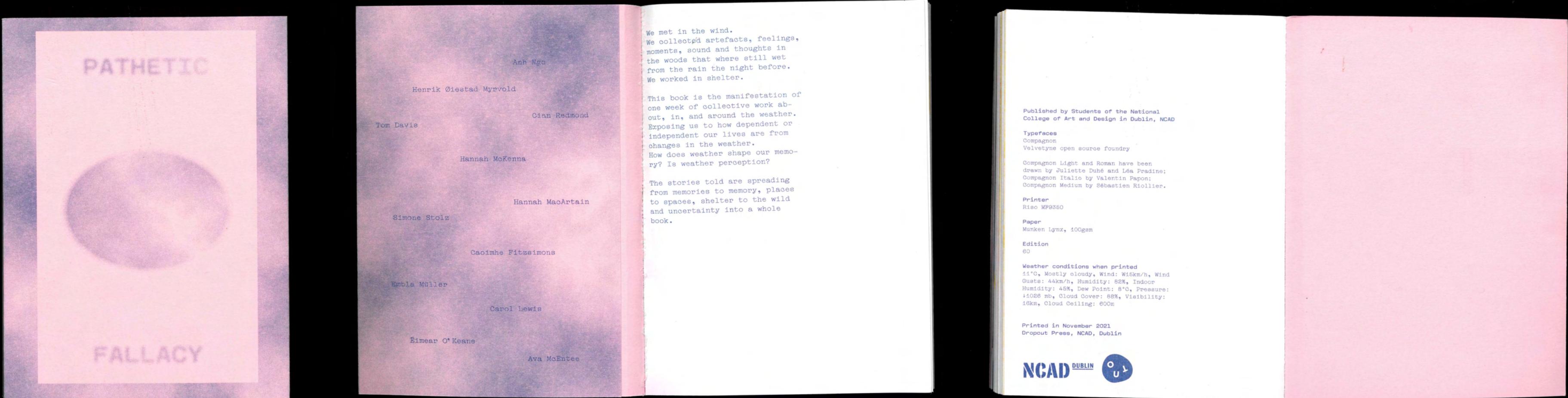
I designed the layouts and covers for a few publications. Featured here are the Risograph-printed book, Pathetic Fallacy, and a magazine, Might. They also published my essays on the topics of design and weather. Pathetic Fallacy was featured in Dublin Art Book Fair 2021.

SKILLS: Risography, Graphic Design, Writing

TOOLS: Adobe Photoshop, Indesign

FOR: Dropout Press x NCAD (Dublin, 2021) / Design Impact II course (Aalto, 2021)





matter

^{important}



MiGHT *

essays about the power of design in facing the uncertain

*MIGHT



TALK WITH DAD

DESIGN AND REFLECTIVE CONVERSATIONS WITH LOCAL CULTURES

by ANH NGO



During my studies at Aalto, I had to step out of my comfort zone. I could no longer design as I did before in a linear way with a strict career goal that I had set for myself. I was put in a position where I had to work with anything around me, even that which is not 'design-related' in my mind. And this included my dad, a doctor and a practitioner of Buddhism, who I engaged in the design process to explore the topic of cultural rituals for a class project. Little did I know that this would lead to enlightening reflections and hopeful ways for design to contribute to a caring life through the significance of local culture.

2



When I started studying graphic design 2 years ago, I felt like I was obtaining a superpower: I could translate invisible thoughts into aesthetic visuals and share them with others. However, I had concerns. I knew deep down that design had a purpose beyond the aesthetic and commercial value that has long been attached to design. I knew that there was another strength I could develop.

and values in shaping communal consciousness. It also travels through time with a spiritual source of knowledge essential to generations and, importantly, is easily lost if we move too quickly without reflecting back.

Bringing traditional elements of culture back to modern

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A CO-OPERA

BETWEEN DE

This idea resonated with me because of a talk with my dad. I was working on a project about the crossover between design and local knowledge, which includes networks of information and communication that relate to the

concepts, beliefs and perceptions that people hold about the world around them. I believe that while design has successfully operated with a wide, global audience and goals, many design topics concerning social practices and needs are directly related to and can co-evolve with local knowledge. We are all holders of local culture. The invisible 'ripple effects' this crossover allows can start right from within the designer's surroundings.

THE CO-CREATION OF A DESIGNER

AND A RITUAL PRACTITIONER

'A mindful Tet' is a project about encouraging conscious consuming behaviour in celebrating Lunar New Year, called as "Tết" in Vietnam, using board-game as an approachable method to engage with such a sensitive topic. This topic was chosen for the theme 'Design for Overconsumption' in Thematic Studio I course in Aalto. In that course, I explored the relationship between belief, which is represented through cultural celebrations and rituals, and consuming culture. At this point, culture was no longer a simple fascination for me, but an intriguing combination of conflicts and reflections about the problem of overconsumption and sustainability.

My approach was not to refuse the need for consumption, nor the importance of belief for humans. Instead, I wanted to understand the relationship of both sides and from there, find a way to increase consciousness about the choices we make. Hence, I came to listen to my dad, who's the most dedicated and knowledgeable person I have ever seen when it comes to certain rituals and customs in ancestor worship and Tet. The execution of ancestor worship is truly complicated, from scripting prayers, preparing props, and planning meals to

4

"Design culture, is located within network society, and is also an instrument of it. It expresses an attitude, a value, and a desire to improve things."

(Julier, 2006)

carrying out the performance itself with incense and burning joss paper. He is also respected by others for having a good heart towards other beings, for being a vegan and following the practice of Buddhism. To me, he is a true believer living in the midst of the conflicts I raise in this essay.

He shared that he is aware of the problematic issues that certain actions can bring to the environment and sustainability. For example, burning joss paper can create air hazards, but many people and many businesses take advantage of the burning with the belief of equally more blessings in order to sell more and consume more of this product. In fact, this act was originally for caring and ensuring that your dead loved ones have an adequate afterlife by sending them (mainly) money through this joss paper. Doing this was believed to bring good karma and to ask for favor from higher natural gods. This practice was inherited from many generations ago to the point that it needs to be taken into account for its impact on the living environment and health of others, but sadly sustainability has not become such an important topic in Vietnam yet.

Generally, the pure meaning of ancestor worship or such practices is indeed beautiful as it spreads to societal norms, like having respect for elders, communal bonds and an attitude of giving to others more than to yourself. However, by burning more and consuming more to gain more good luck and good deeds, we end up wasting more. I wonder if we will leave our children a good life or a trash field if we are not more mindful of what we do and believe in. Through the conversation with my dad, I know he has been trying to minimize acts

that have negative impacts on health and environment. Instead he is concentrating on channelling goodwill and a positive attitude for life and his ancestors from inwards. This project has brought me, my dad and a few from our community to ideate some alternative and more sustainable ways of celebrating rituals and festivals, while still ensuring a meaningful bond and spirit.

SMALL STEPS TOWARDS THE RIPPLE EFFECTS

Though this was a school project that requires further development, it had real impacts. I was able to engage my dad - a potential audience - in the process of design by discussing the brief I had proposed. We also brainstormed some elements of the game that could help to deliver the message in an approachable way by considering how people would react and perceive this topic thanks to his knowledge. I believe the activities of rethinking what can be done better, our normal perceptions of things and how new ways can be raised represent an attitude of design that can be adapted to anything and anyone in life.

For me, this was the first small step towards design for social innovation (Manzini, 2015) and engaging others - the holders of

local cultures - in design thinking and processes. Though this approach is just a small piece of the puzzle, co-efforts need to be undertaken by as many of us as possible. I believe that we need a mindset based on leading the kind of lives we value and doing it in a more sustainable and respectful way within our own community or culture. It is the designer's collaboration with their surroundings and sources of inspiration, where they possess more resources and understandings than outsiders, that brings the world unique, impactful insights towards complex problems of society. We have our own stories embedded in our backgrounds. Local culture can be the starting point from which design's ripple effects begin.



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