

# Hello, A&P

If you prefer web portfolios, this site has been duplicated from my official portfolio site  
and does not include my name, photos or any reference to my gender and education.

**<https://humandesigner.github.io/design/>**

## ABOUT ME

I'm a designer focused on moving people through holistic, relevant experiences and bringing artistry to projects I'm a part of.

## DESIGN PRACTICES

**My design practices include UX, UI, interaction and visual design. I aim to tell stories through my work and understand people's motivations, needs and behaviours to help create meaningful interventions.**

# Contents

---

04 **Arc'teryx**

---

**My design work and decisions are often motivated by people and research.**

22 **Kino**

---

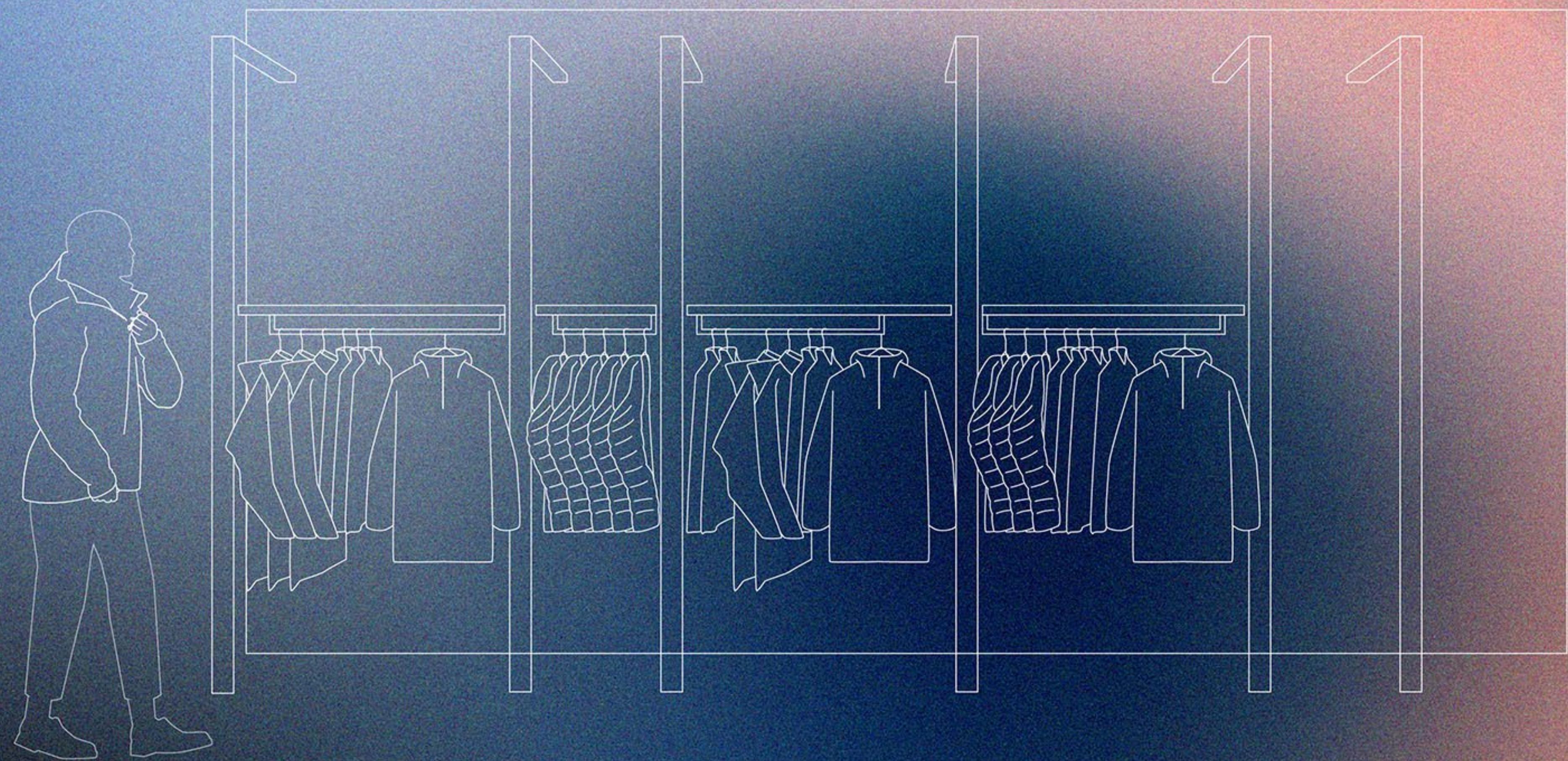
**Participating in design challenges keep me informed about the world and sharpens my design thinking process, skills, and speed.**

29 **Desirable Future**

---

36 **Helvetica  
Neuemerals**

**On my free time I also like to experiment with typography and make art.**



# Arc'teryx

**Initiating product care habits for people who own Arc'teryx garments. Repurposing scrap Gore-tex materials from Arc'teryx factories.**

---

01

**CONTRIBUTION**  
User Research  
Product Strategy  
Visual Design  
Interaction Design

---

02

**TEAM**  
I worked in a team with  
3 other designers.

---

03

**TOOLS**  
Photoshop  
Illustrator  
Figma  
Miro

---

04

**DATE**  
January — May  
2020

# Introduction

Our team was tasked with seeking an organization whose values we shared. Arc'teryx's philosophy as a design company and commitment to sustainability resonated with our team, and we were lucky to be able to collaborate with them.

# My Contribution

Conducted on-site ethnography, user research and interviews, and led the visual design of presentation slides. Facilitated remote co-design workshop and design sprints. Designed, ideated, and illustrated product care artifacts. Designed online experience of receiving product care gifts.

# Patterns

We designed an intervention to tackle the lack of product care knowledge that online Arc'teryx customers often face.

01

**Customers are unaware of proper product care procedures.**

02

**Customers are unaware of educational content.**

03

**Customers believe it is damaging to machine wash or dry their garments.**

04

**Customers believe that Arc'teryx's reputation for quality and the high price point mean that products do not need care.**

05

**Power users may recommend people not to wash their garments.**

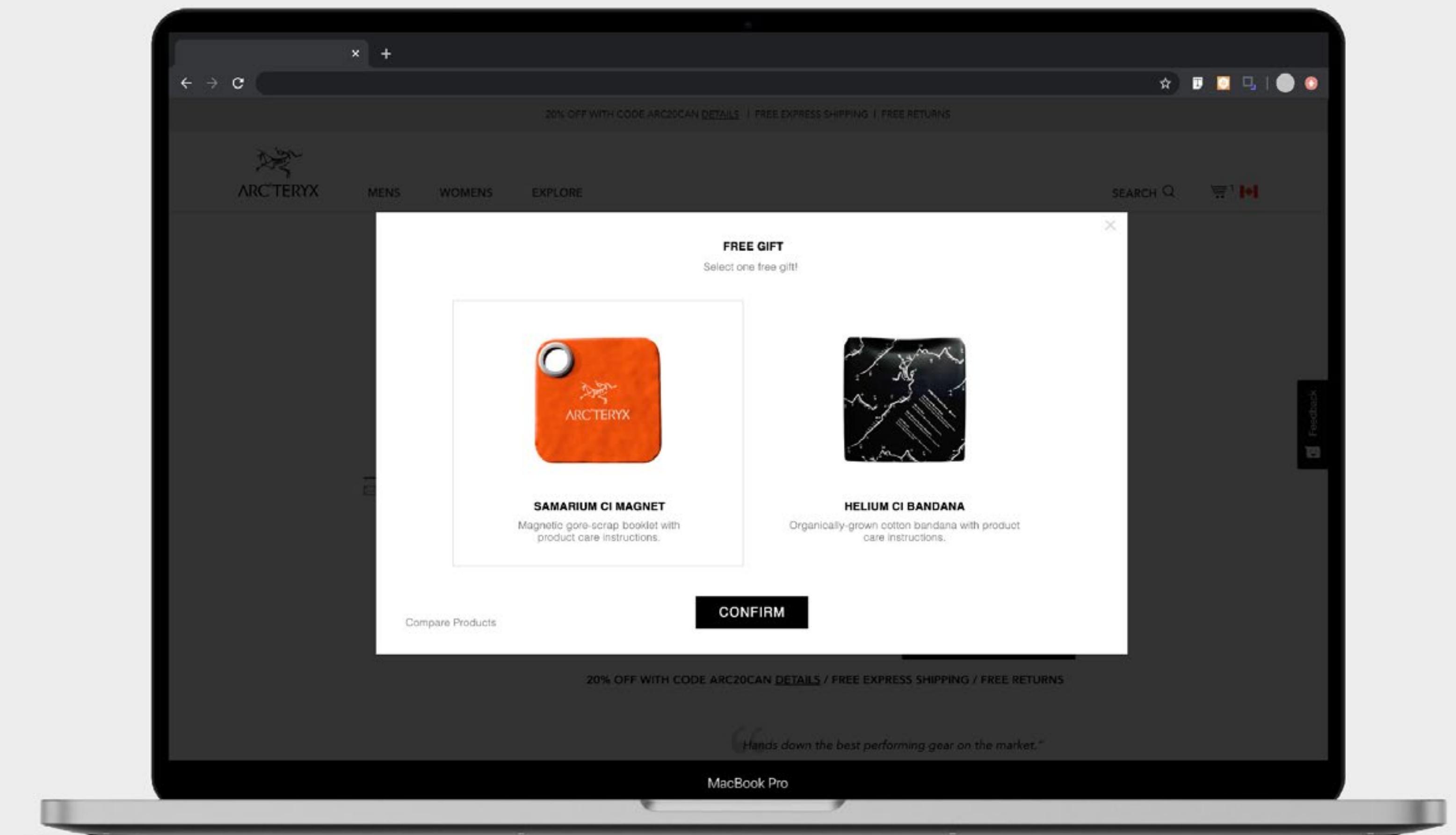
06

**New and old customers both carry the same misconceptions when it comes to product care.**

# The product care journey begins with a gift

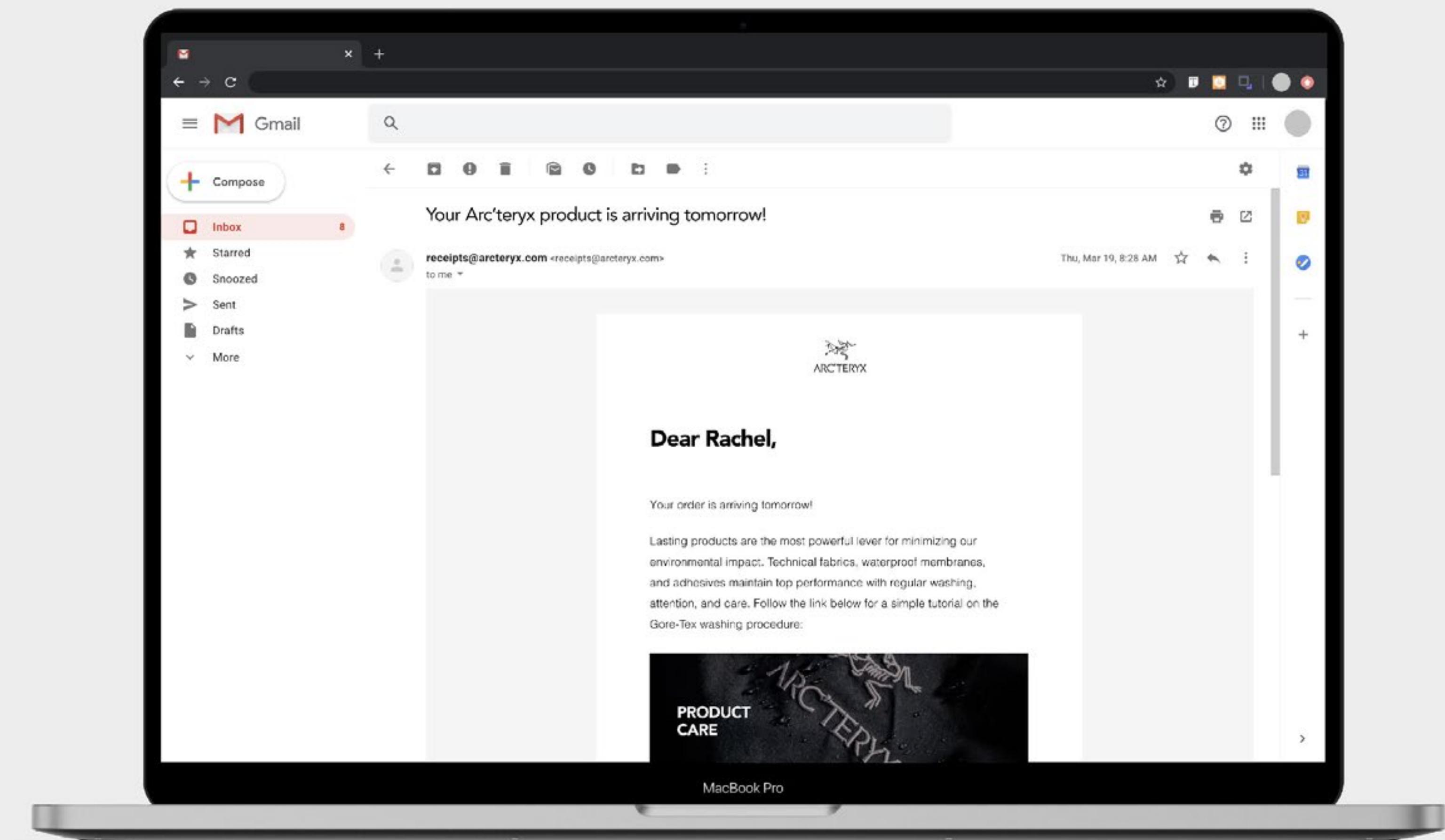
Arc'teryx customers are able to choose a free gift upon purchasing an item (online or in-store).

Our team decided on gifts because we wanted to make product care knowledge available to every customer free of cost. There was an opportunity to design for online buyers since there are no current product care touchpoints through ordering on the Arc'teryx website.



# Product Care Email Touchpoint

An email with product care links will be sent to users who are expecting to receive their gift soon. We want users to be ready for when the product arrives as it's recommended to wash the jacket because it increases the effectiveness of the waterproof material.



# Product Care Magnet

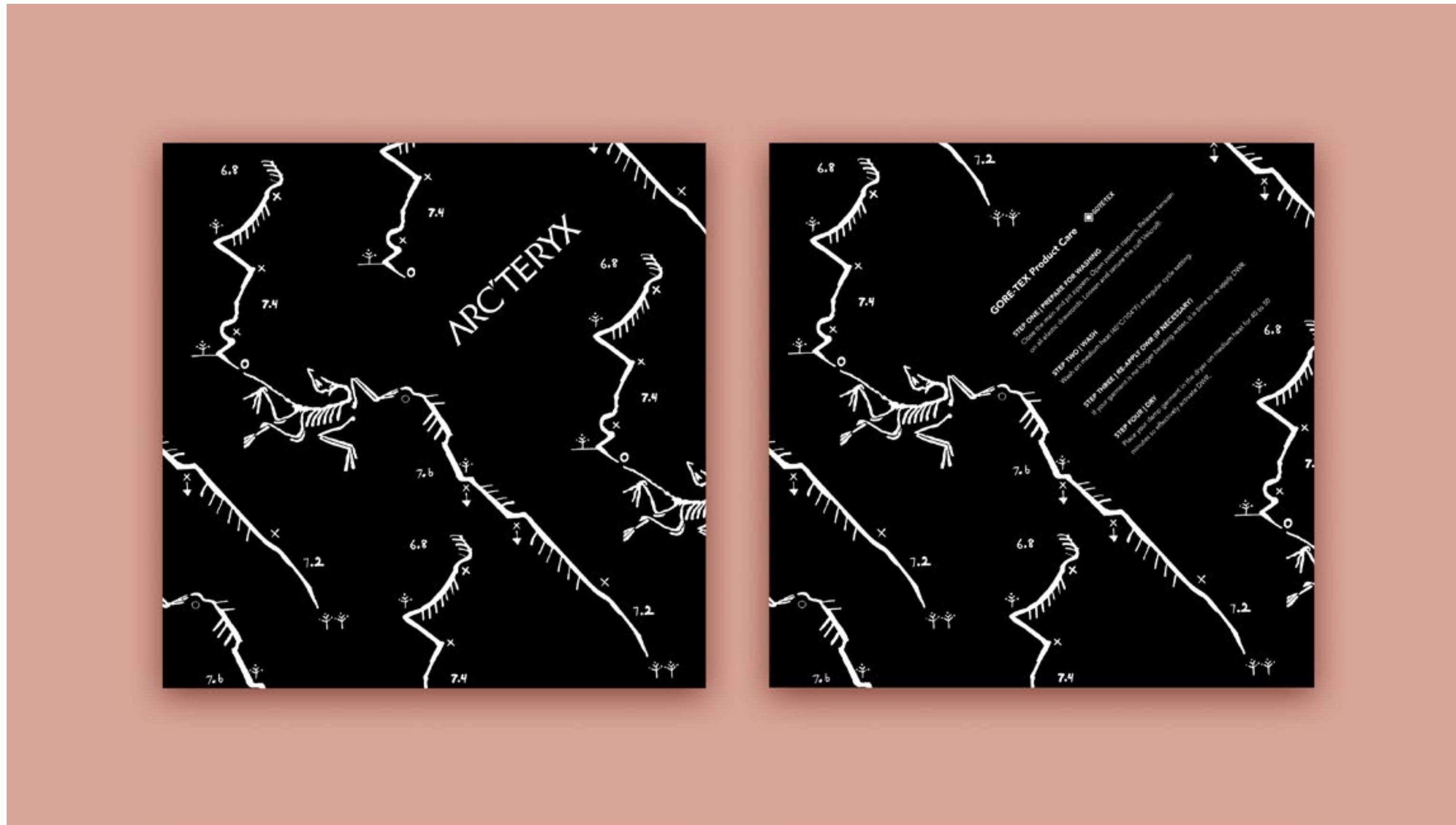
The magnet is a product care guide made from Gore-tex scraps, which was an environmentally conscious decision. The back of the grommet is magnetic, so people can stick it on their laundry machines. The loop allows people to hang the magnet on their coat hangers or wall hooks in case the user doesn't have a laundry machine.

We aimed to design an artifact that could live in the laundry room or closet — because it's a place where clothes live.



# Product Care Bandana

The banadana has product care instruction written on one side and the pattern features a Vancouver trail. This portable artifact was designed to be used daily for people adventuring in the city or nature.



THE VALUE

**Confidence**

**Longevity**

**For customers**

Trusting that Arc'teryx's lasting quality is achieved through regular care

Garments that will last

**For Arc'teryx**

Clarity and trust that product care education takes place

Sustainability through fewer replacements and garments that are cared for

**So... How did we get here?**

# The Challenge

There was no brief. Our team had to do the research, seek the problem, and design an intervention for that area.

# Research

We began our research by visiting and observing each store across the lower mainland to understand their unique programs, while keeping in frequent contact with the store manager and marketing leads. During hour long sessions of undercover browsing, we took field notes, photos, and conducted interviews with product guides regarding customer-employee interactions.

To attain a nuanced and learned understanding of Arc'teryx customers, we conducted 8 qualitative interviews seeking to understand motivations, behaviors, and rituals. We sought out the people who were best able to shed light on our questions which included athletes, outdoor enthusiasts, urban commuters, techwear fans, and casual shoppers.

**"In 2013, I was on a hunt for a jacket to climb Kilimanjaro but one that I can still wear in the city's winter too. I learned the hard way that you're supposed to wash these jackets regularly/often to keep the waterproofness etc. Basically something went wrong when I once washed my Beta AR..."**

## Insights

Frustrations described by Arc'teryx customers confirmed for us that people's experience with Arc'teryx is great — until they feel frustrated and betrayed by their product's need for care.

# Current Discrepancies

Using data from our interviews, we mapped common journeys that customers may take, from their first connection with Arc'teryx, to active garment use, and eventual replacement. Discrepancies between Arc'teryx's expectations and customer patterns confirmed for us that there is an opportunity to further leverage the current touchpoints.

## Expectation

Arc'teryx expects customers to have consulted product care resources, and to perform maintenance on garments as needed after purchase.

## What actually happens

Customers avoid washing and drying, fearing it may damage their garment.

## Expectation

Arc'teryx expects product care education to take place in-store, during the sales process.

## What actually happens

Customers leave the store having forgotten product care information.

## Expectation

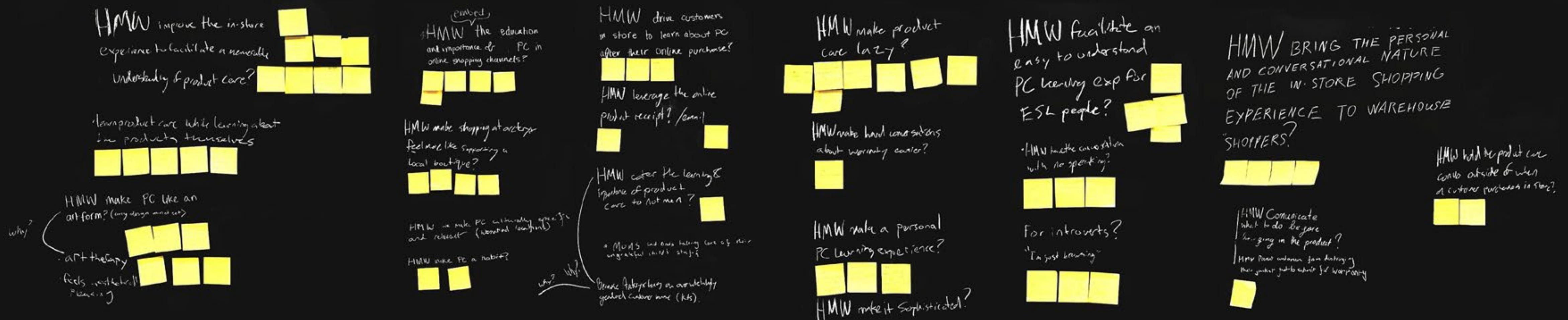
The Arc'teryx website has product care information for customers to find.

## What actually happens

Customers don't seek product care information.

## FRAMED DESIGN QUESTION

# How might we dispel misconceptions by facilitating post-purchase self-learning on why and how garments should be cared for?

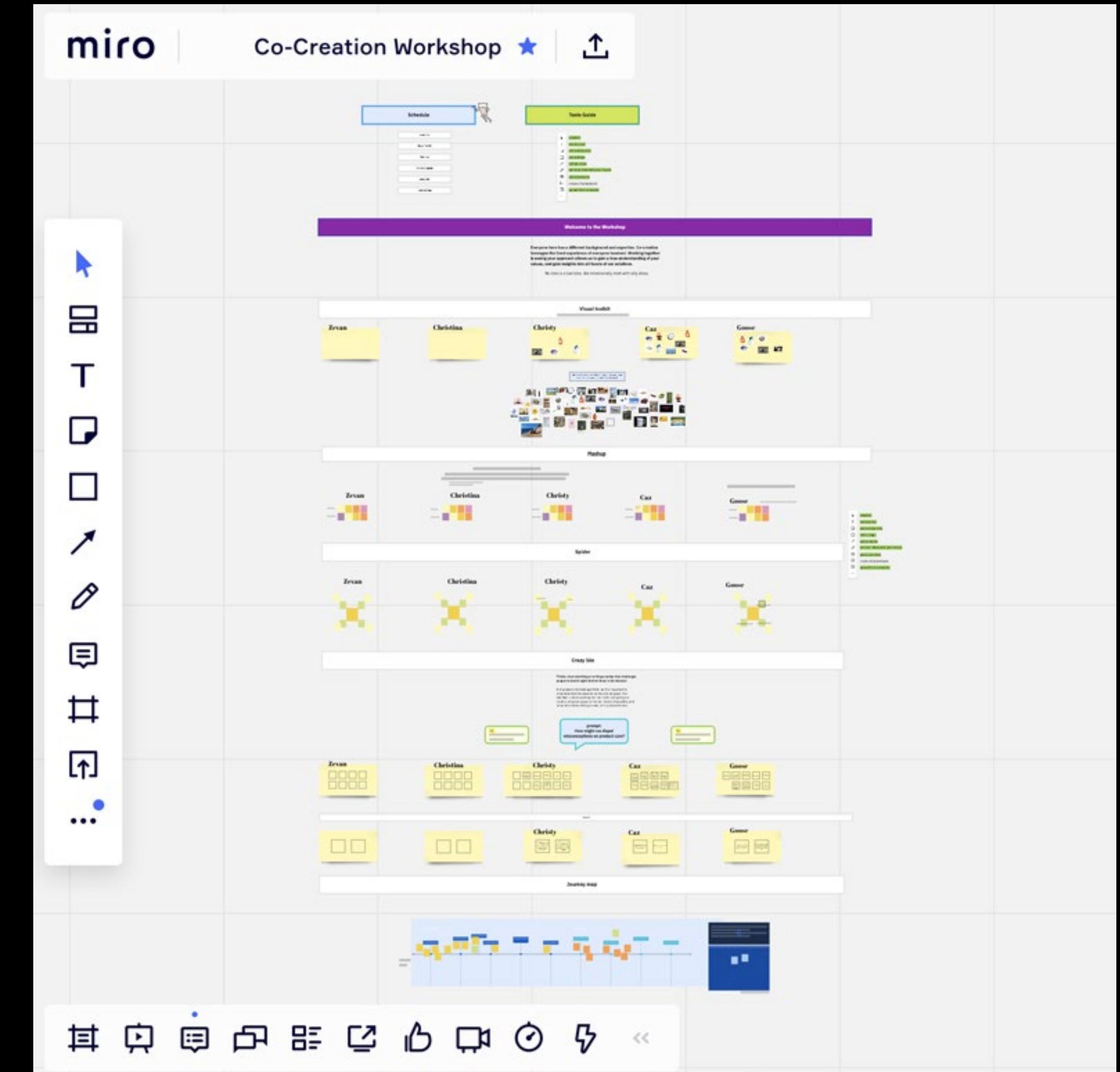


# Journey Maps & Personas

From the information our team gathered, we created two journey maps that described a person's typical experience regarding product knowledge and product care in-stores and online. Three personas were also created and used as tools to guide the direction of our project — the online deal seeker, the in-store customer, and the warehouse sale customer. Ultimately we designed a fourth persona, someone who bought garments online at the Arc'teryx official website.

## Co-Design Workshop

I helped facilitate a 1h 30min online workshop with Arc'teryx employees using Miro to better understand the wants, needs, desires and feasibility of ideas for an intervention. In this workshop we better understood the lens of product care through Arc'teryx. Together we did activities like Visual Toolkit, Mashup, Spider, Crazy 8's and made a journey map.



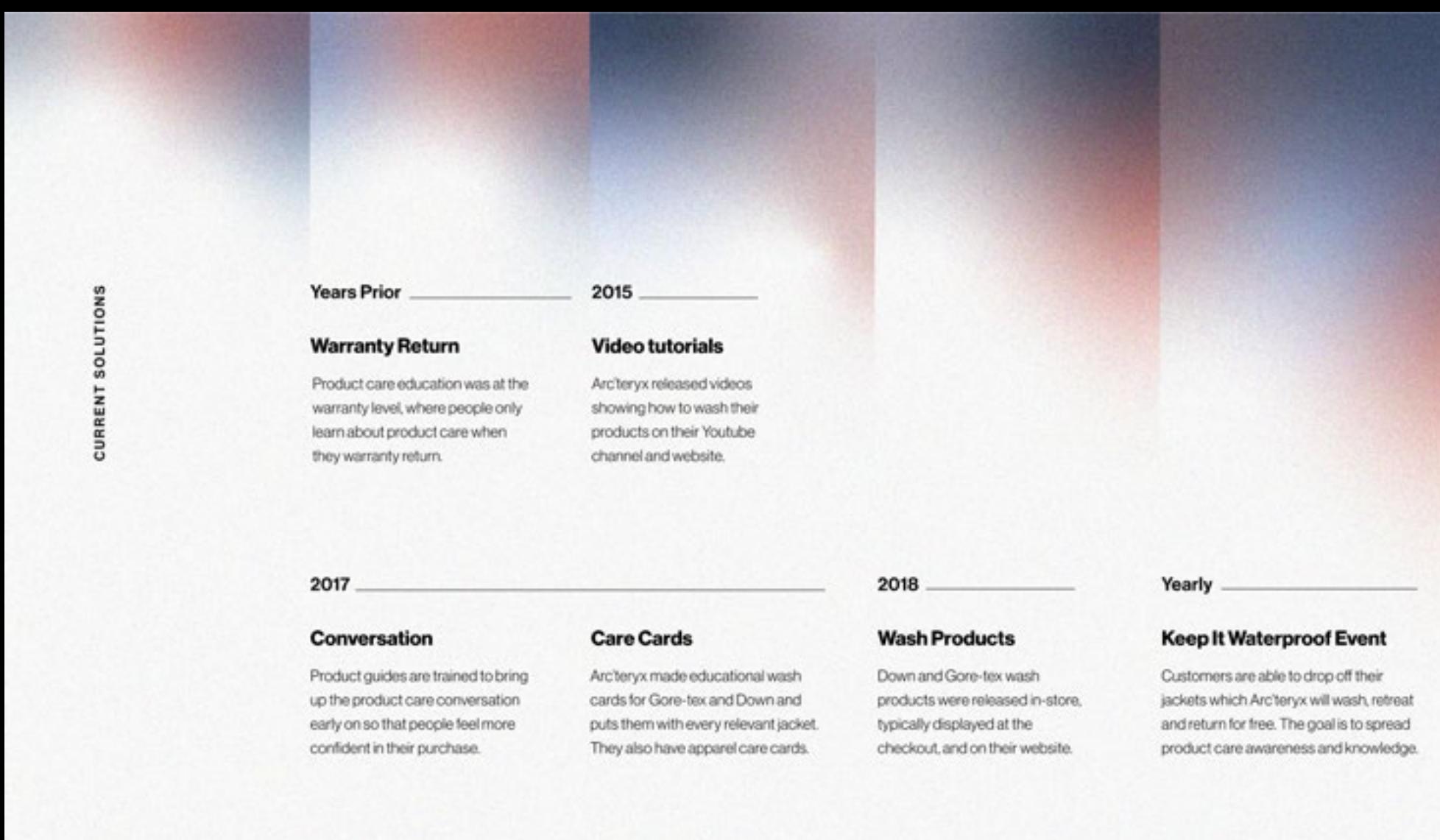
## THE VALUE

**Stronger trust and confidence between  
Arc'teryx and customers that their garments  
will last and be cared for properly.**



# A few presentation slides I designed.

Inspired by Xtian Miller.



Initial observations.

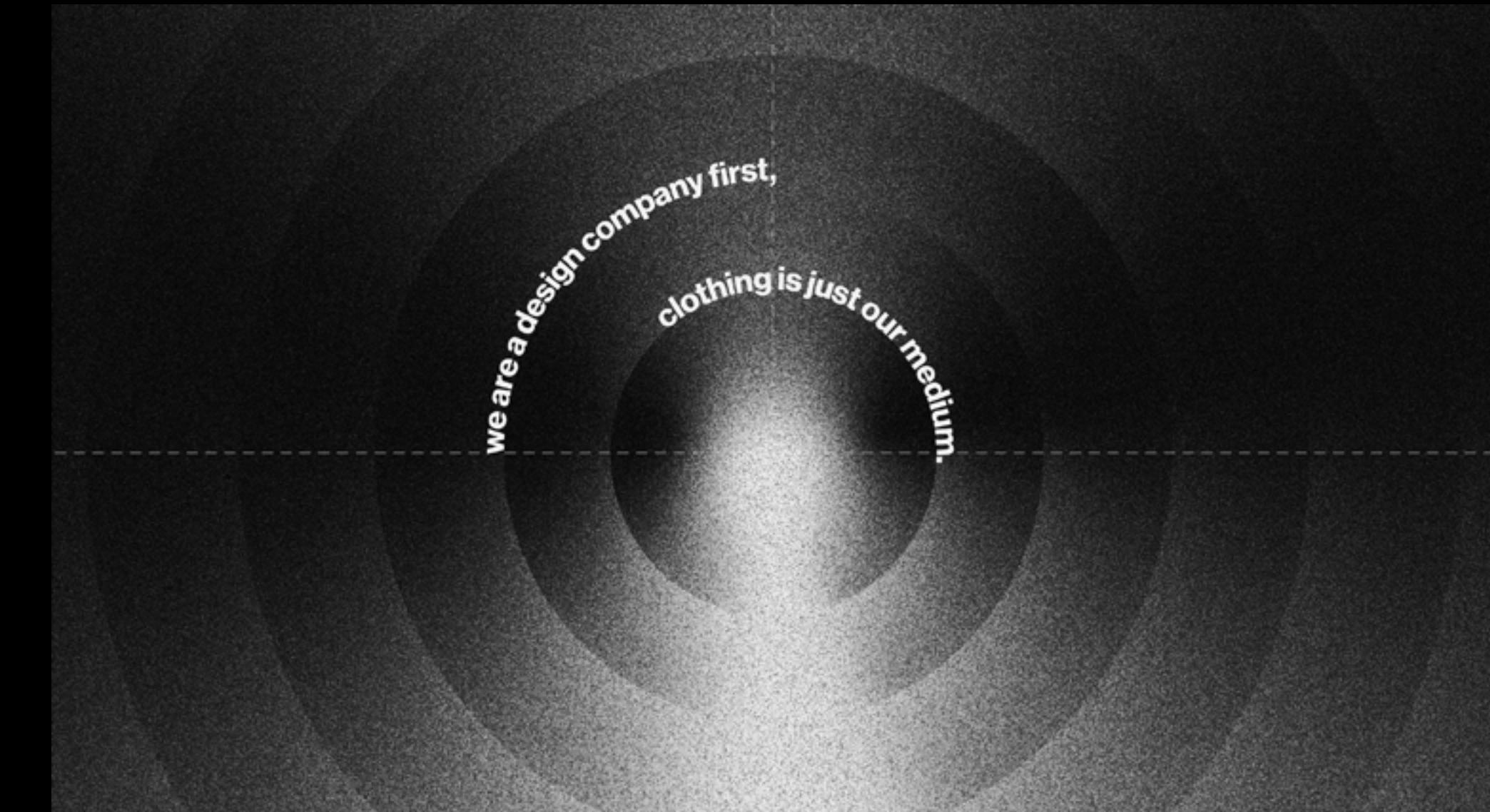
INSIGHT

**People often begin their shopping experience by running their fingers along the heat-sealed seams.**

Every store has a different purpose.

CONCLUSION

Customers feel satisfied by their large investment when they see the ability of the materials, working against the elements. Therefore leading to customers being redirected to stores with their needs.



# Contents

---

04 **Arc'teryx**

---

My design work and decisions are often motivated by people and research.

22 **Kino**

---

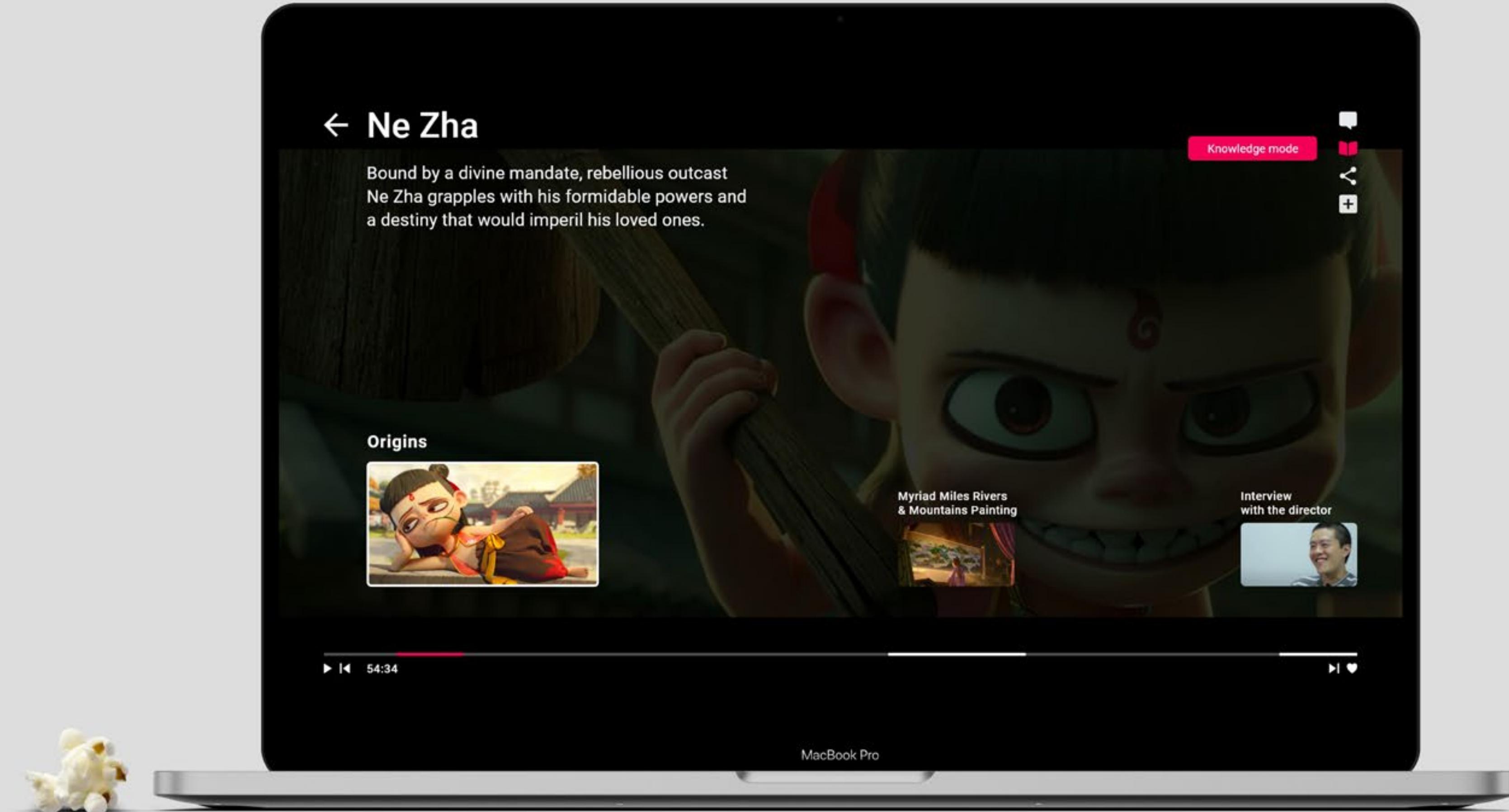
Participating in design challenges keep me informed about the world and sharpens my design thinking process, skills, and speed.

29 **Desirable Future**

---

36 **Helvetica  
Neuemerals**

On my free time I also like to experiment with typography and make art.



# Kino

## Kino integrates education and entertainment together in the form of a desktop app.

Kino was done for Adobe Creative Jam, who holds events where teams compete in a tournament that puts their creative skills to the test using Adobe Creative Cloud. Over the 2 days, I took the lead in designing the wireframes, high fidelity UI, as well as prototyping. Our team received an honourable mention, placing among the top 3% as our project ranked 21 out of 612 projects.

---

01

**CONTRIBUTION**  
UI Design  
Prototyping  
Wireframing

---

02

**TEAM**  
I worked in a team with  
1 other designer.

---

03

**TOOLS**  
Adobe XD  
Figma

---

04

**DATE**  
June 22 - 24  
2020

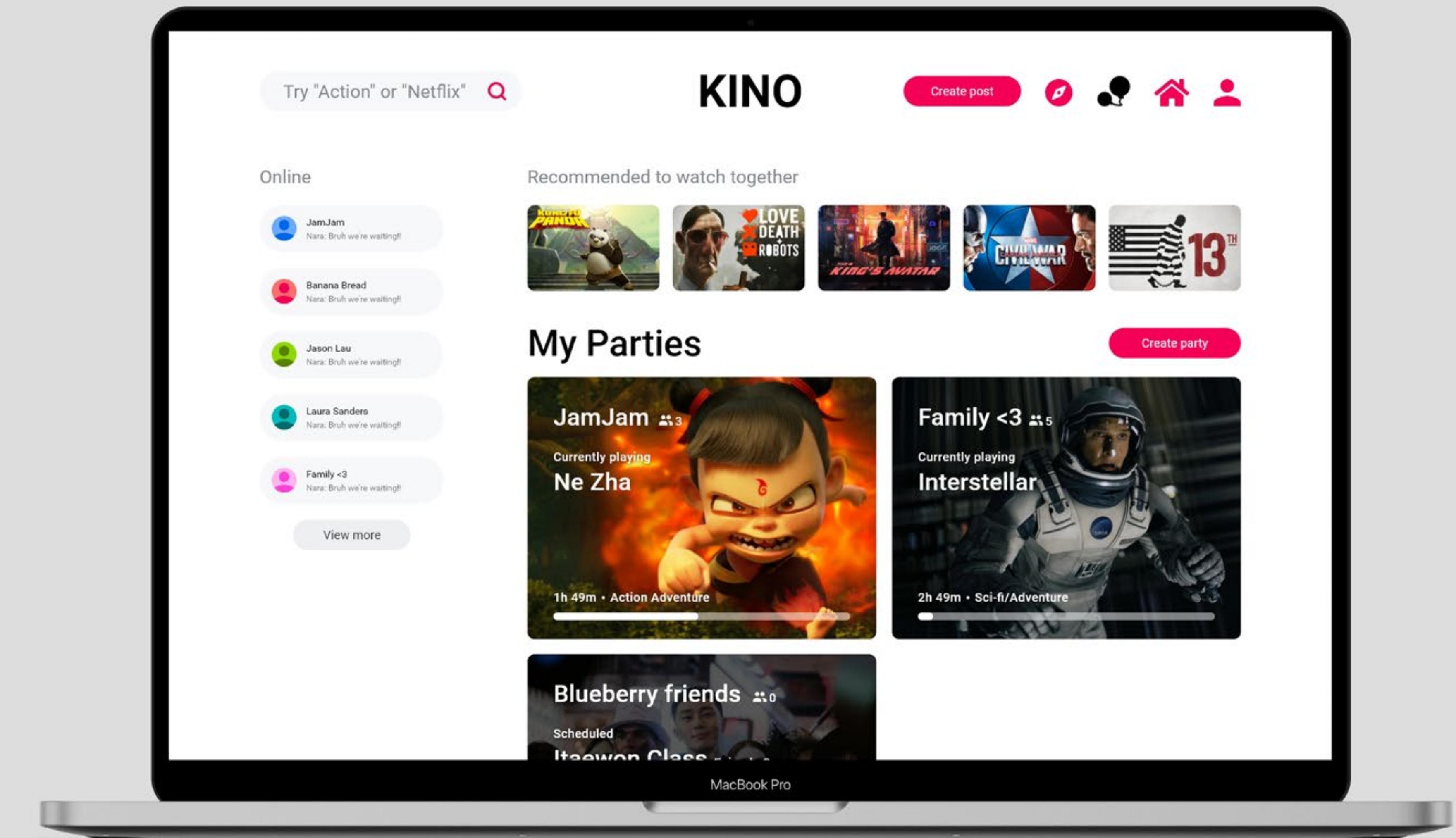
# **Challenge**

Netflix invests in creating and giving a platform to stories that connect people and cultures from around the world. How might we help families and friends utilize this platform and share their experience with content such as series television shows and movies they love? Design a third-party desktop web site or desktop app (not Netflix-branded) where the community can celebrate shared stories together through communal and authentic experiences.

# **Solution**

Kino integrates education and entertainment together when you join Watch Parties with other users and immerse yourself in a movie's clip. Watch a scene and learn more about its culture, artifact, and subject matter. Kino is short for Kino-eye, a film technique.

**Chat and host watch parties  
with family, friends, or strangers**



**Learn about culture,  
artifact, or subject matter**

54:34

Back to movie

Ne Zha

## Origins

Nezha (哪吒) is a protection deity in Chinese folk religion. His official Taoist name is "Marshal of the Central Altar" (中壇元帥). He was then given the title "Third Lotus Prince" (蓮花三太子) after he became a deity.

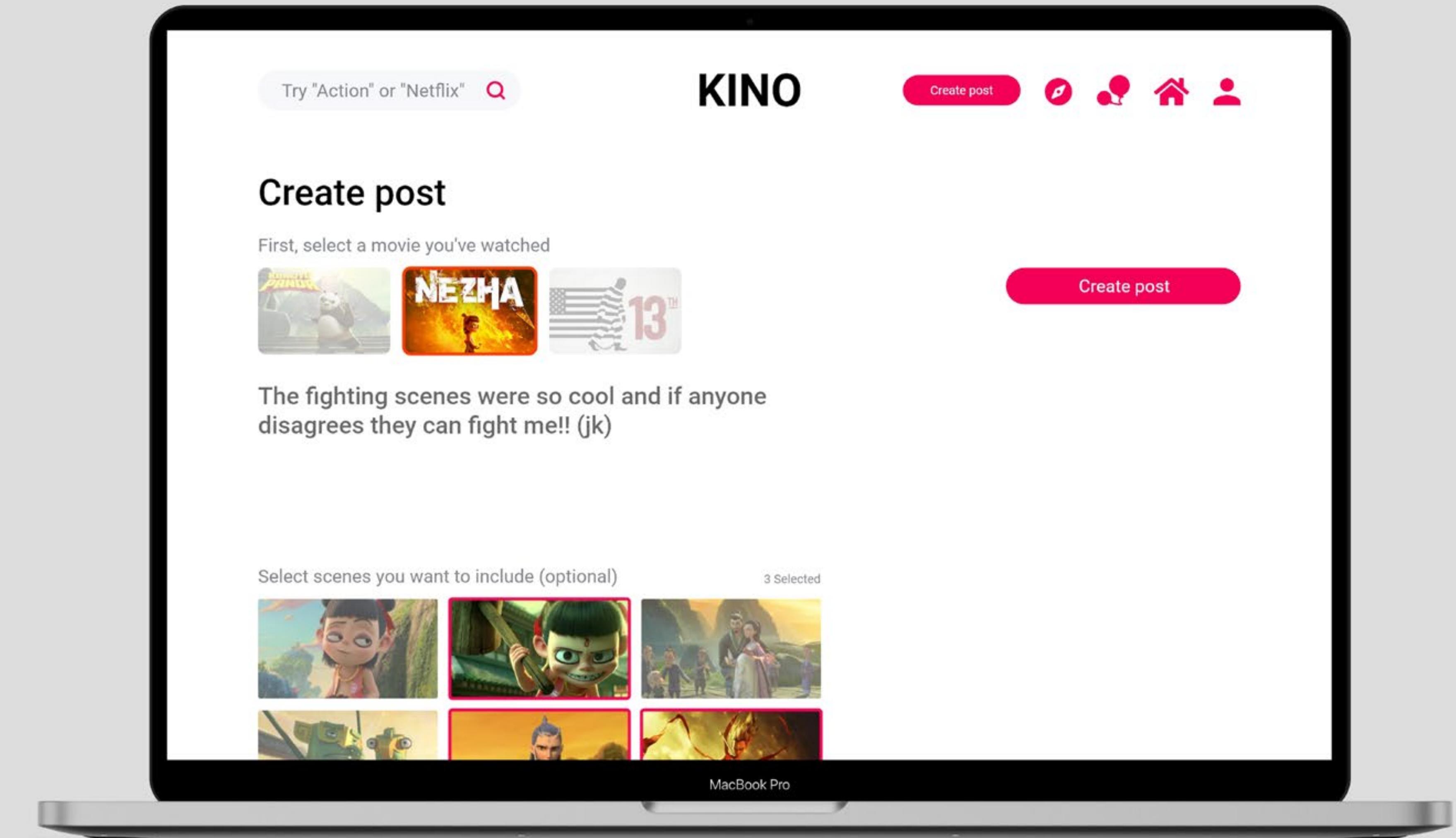
Cite this source

fb

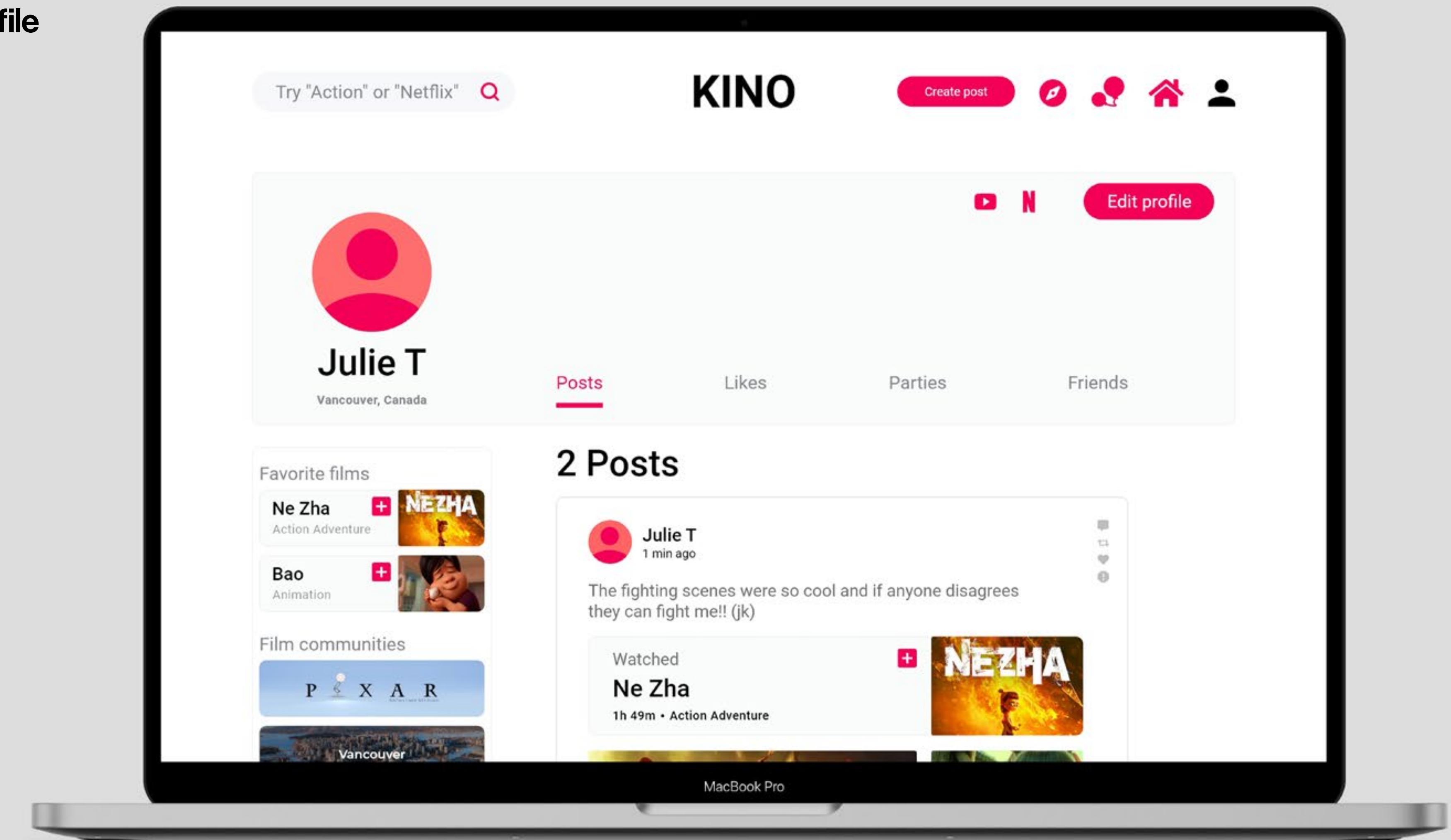
The digital page on the tablet screen displays information about Ne Zha's origins. It features a header with a progress bar and a 'Back to movie' button. Below the header is the name 'Ne Zha' and the section title 'Origins'. A paragraph of text describes Ne Zha as a protection deity in Chinese folk religion, mentioning his Taoist names and titles. Below the text are three images: a colorful illustration of Ne Zha riding a large, multi-headed dragon-like creature, a close-up portrait of Ne Zha's face, and a stone relief sculpture of Ne Zha in traditional warrior attire holding a sword. At the bottom of the digital page are social sharing icons for Facebook and Twitter.

MacBook Pro

**Share moments  
from the films you love**



**Express yourself through your profile  
and connect with the community**





.c ↓ ☺

# Desirable Future

**Designing and illustrating the future of 2060 where excess CO<sub>2</sub> can be improved through VR education about forestation.**

Hosted by THU (Trojan Horse was a Unicorn), Desirable Future was an ArtStation Challenge held June to August 2019. Over the course of 1.5 months, I researched online about VR and developed my concept art skills. I placed 2nd out of 432 people in the student category.

---

01

**CONTRIBUTION**

Concept Art  
Visual Design  
Copywriting  
Secondary Research

---

02

**TEAM**

This was an individual project

---

03

**TOOLS**

Photoshop  
Illustrator  
After Effects

---

04

**DATE**

June — August 2019

# **Challenge**

In 2060, there is still too much CO2 in the air but can be fixed with forestation, algae cultivation, or slow agriculture. Design a world where technology, creativity and innovation join forces to create a future where our inner child would want to play in and have fun with others.

# **Solution**

Reduce CO2 by using what we already have - trees that absorb CO2. Monitor the overall health of a forest using Tree Rings; build empathy for trees using emoticons and VR education.



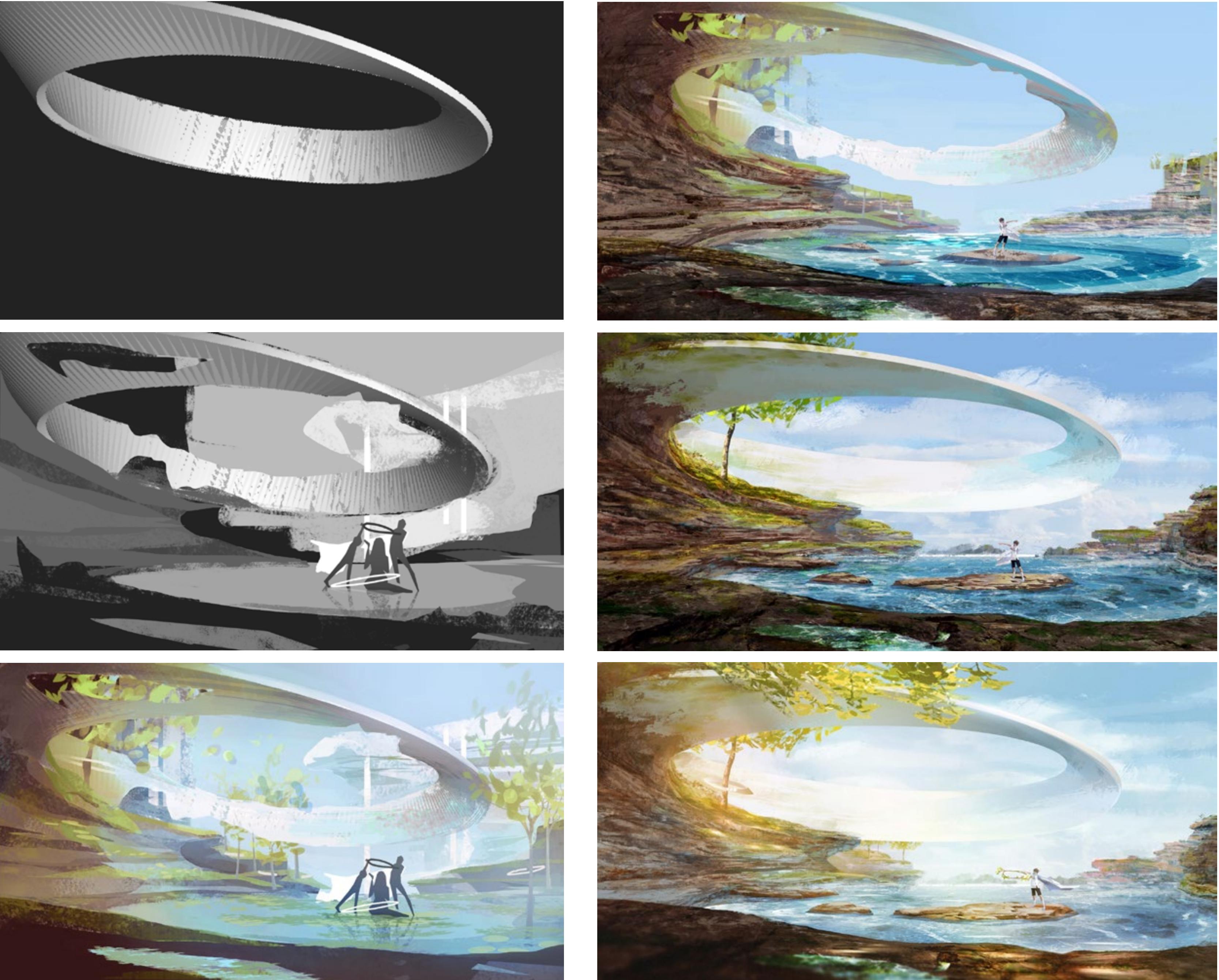
## Tree Ring

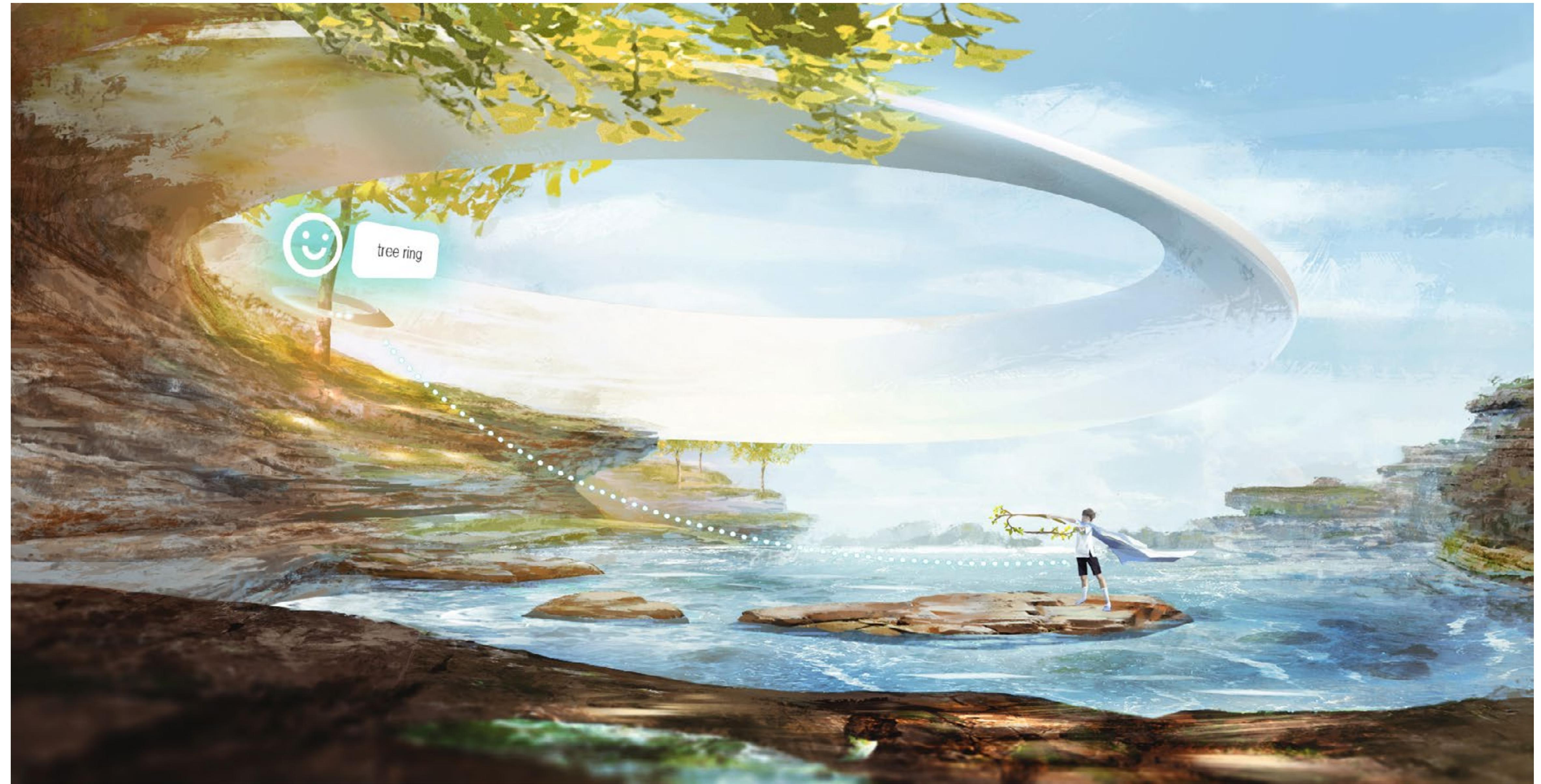
2060 has the technology to monitor and improve the health of trees. Tree Rings are inserted around tree trunks to boost oxygen production and CO<sub>2</sub> absorption. A few Tree Rings can also be placed throughout a forest to track the overall health and quality of the plants that live there.

## Emoticons

Using emoticons rather than a set of numbers to show the state of a tree is more effective for children; emoticons light up the same parts of our brain when we see a human facial expression. An emotional bond can be created, making children care more about trees.

## Process





# Contents

---

04 **Arc'teryx**

My design work and decisions are often motivated by people and research.

---

22 **Kino**

Participating in design challenges keep me informed about the world and sharpens my design thinking process, skills, and speed.

---

29 **Desirable Future**

36 **Helvetica  
Neuemerals**

On my free time I also like to experiment with typography and make art.

---

design

# Helvetica Neuemerals

Helvetica Neuemerals is made with the numbers from the Helvetica typeface.

---

01

**CONTRIBUTION**  
Visual Design

02

**TEAM**  
This was an individual project

03

**TOOLS**  
Illustrator

04

**DATE**  
July  
2020

# Overview

This self-initiated project was a spontaneous design spree where I make the latin alphabet out of Helvetica number characters.

# Restrictions

- No descenders.
- I cannot resize the original numbers.
- I can cut, rotate and reflect the numbers.
- Create lowercase characters.
- Let the numbers' form shine through the characters.

Ճ

Ե

Ը

Ճ

Ե

Ւ

Գ

Ի

Լ

Յ

Կ

Ւ

Ր

Շ

Օ

Պ

Ջ

Ր

Հ

Ւ

Վ

Լ

Ո

Խ

Յ

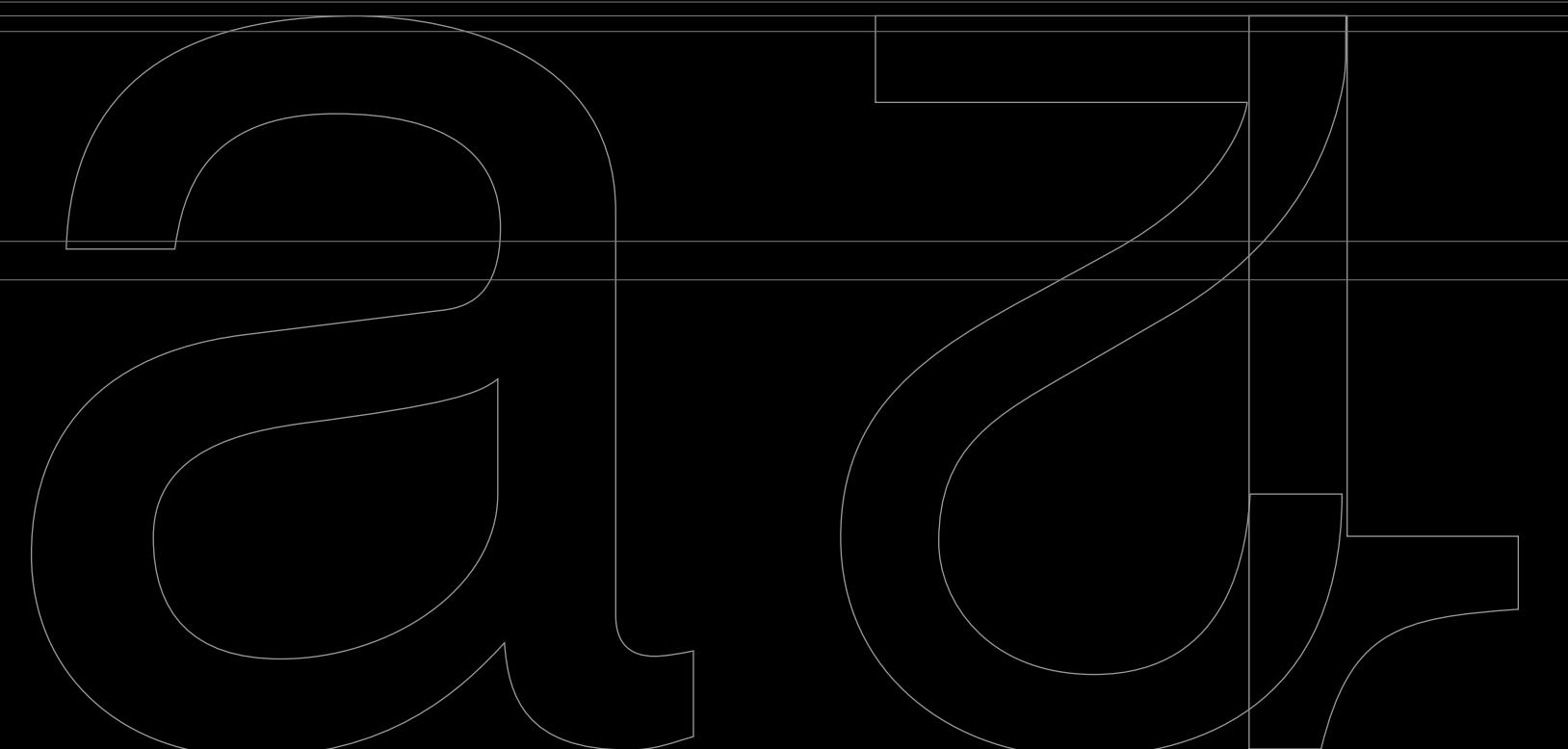
Ն

yeah,  
kinda  
funny

it's

# Let the numerical form shine through the characters.

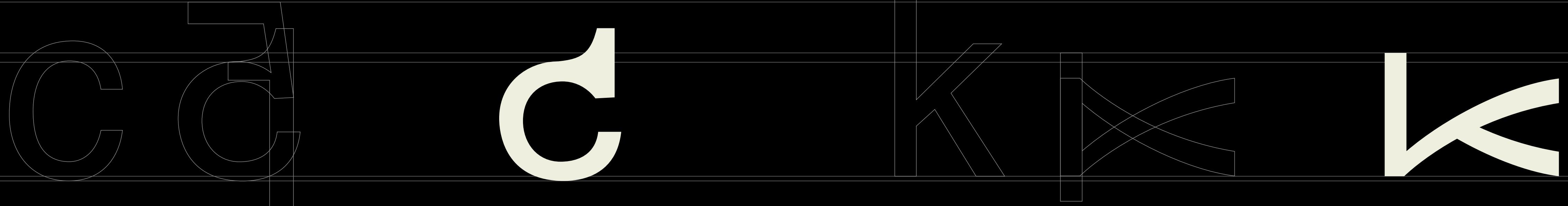
My goal was to not modify the characters to the point where numbers cannot be recognized. This led to difficulty defining a consistent grid since I did not want to modify the numbers too much. Helvetica Neuemerals follows the horizontal grid of the Helvetica alphabet. I cut the numbers up and used them like puzzle pieces for each letter, doing this allowed for many different variation of each letter, but in the end I decided to go with the simplest option possible to let the numerical form shine.



$$1+2=a$$

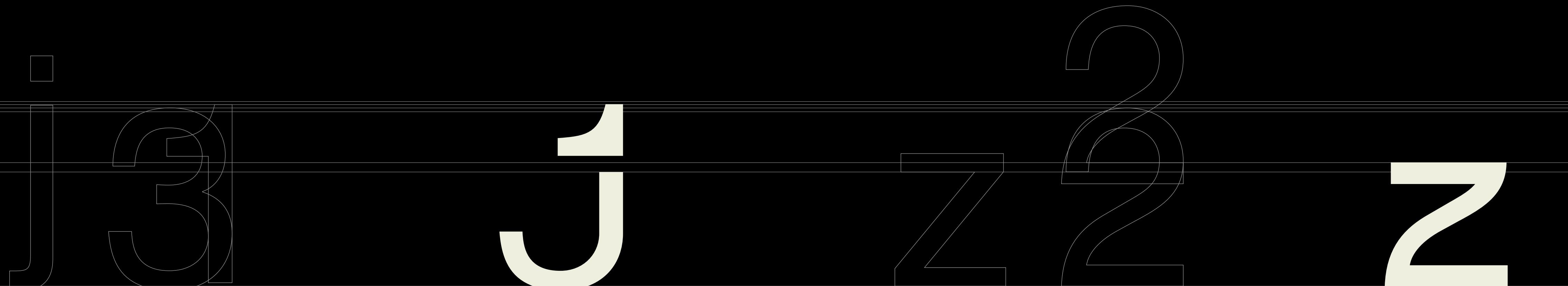
1+5=c

7+7=k

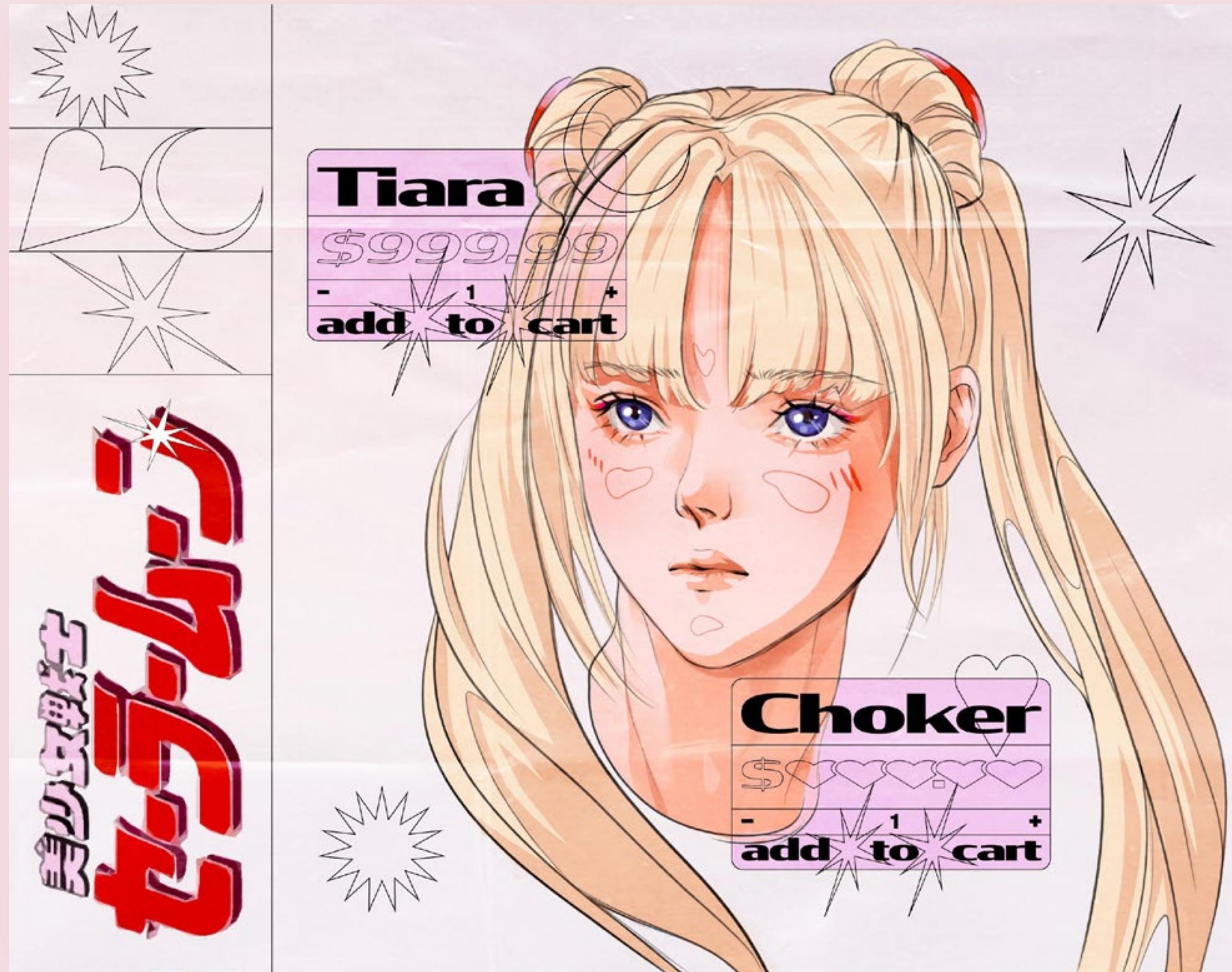


1+3=j

2+2=z



I also like to draw, here's some of my art.



セーラーモード  
セーラー





**Thanks for taking the time to view my  
work, if you'd like to chat and know  
more about me, feel free to reach out!**

If you prefer web portfolios, this site has been duplicated from my official portfolio site  
and does not include my name, photos or any reference to my gender and education.

**<https://humandesigner.github.io/design/>**