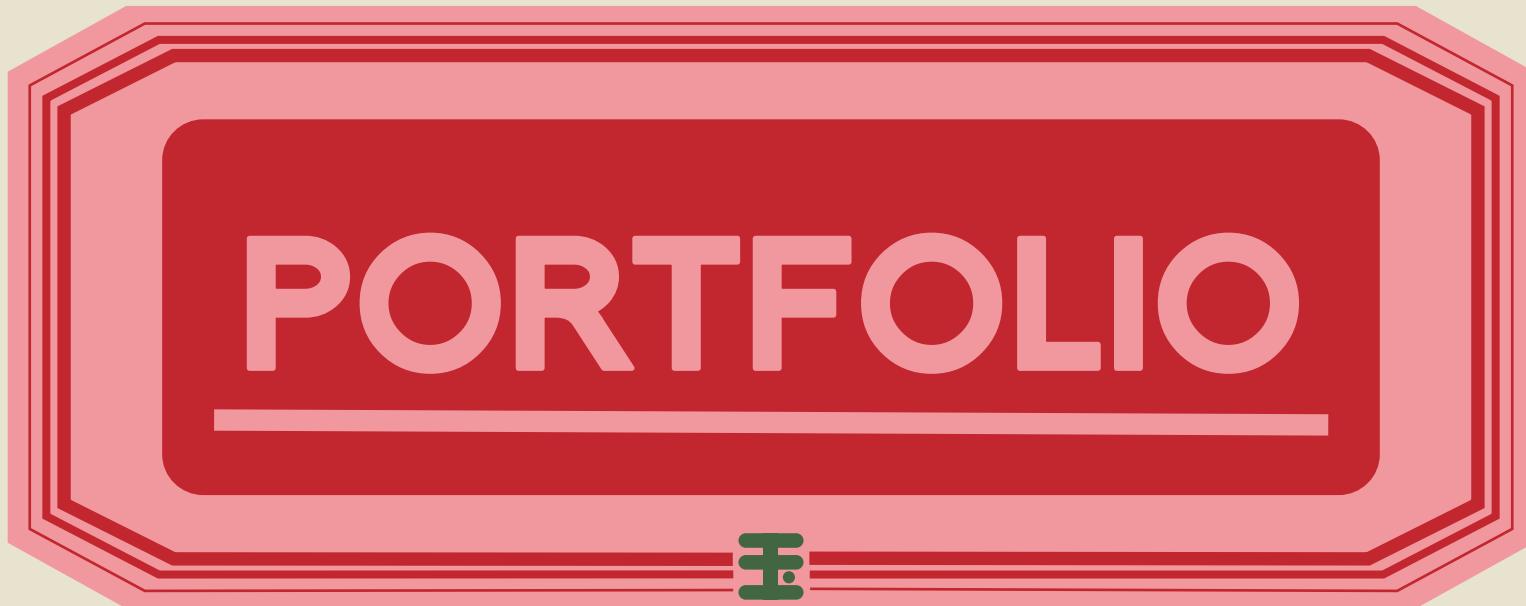


2025



JADE TU

[JADE2U.GITHUB.IO/PORTFOLIO](https://jade2u.github.io/portfolio)

[JADEWTU@GMAIL.COM](mailto:jadewtu@gmail.com)



ABOUT ME

I'm Jade, a multi-media designer and recent Interactive Media Arts graduate from NYU.

I am passionate about solving design problems across media and am experienced in digital marketing, game, and web design. I thrive in a collaborative environment and am always eager to learn new skills.

Some of my hobbies include puzzles, reading graphic novels, and going to concerts!

SKILLS

TOOLS



SKILLS

Design Thinking

Wireframing

Prototyping

Content Creation

Research & Development

STRENGTHS

Branding & Identity

UI Design

Web Design & Development

Typography & Layout





CONTENTS



MASHUP

Proposed a rhythm game as a new way to share music.

Product & Presentation Design

RUSH HOUR ANXIETY

Put players in the shoes of an MTA-riding NYU student.

UI/UX Design

WHAT A SHAME!

Designed musician Hyejin's debut EP rollout.

Product & Brand Design

SPOTIFY: RIBBON

Visualized music listening data using the Spotify API.

Web & Information Design

+ MISC. PROJECTS

Print Design, Branding, Image & Video Editing



MASHUP

Mashup is a proposed multiplayer, mobile rhythm game that allows friends to share songs in the form of a turn in the game. It was also my Capstone project as an Interactive Media Arts major at NYU.

In my research, I identified how music recommendation algorithms often lack nuance due to users' lack of social engagement. I aimed to propose a solution that would be both thorough detailed, thoughtful **research, design, and development**.

The **full proposal** can be viewed more in depth in its research paper (<https://bit.ly/mashup-essay>) and presentation (<https://bit.ly/mashup-slides>).

MY TASKS

Research and Development
Product Design
Game Development

PROGRAMS USED

Illustrator
Figma
Unity
Wwise
Google Workspace

RESEARCH

My goal was to identify how **algorithmic vs. natural music recommendation** fundamentally differ by asking what is music, what is music taste, and how do we form music taste.

PROBLEM

A central aspect of music taste formation is social interaction. Algorithmic music recommendation **lack opportunities for social engagement** between users, leading to results lacking in nuance or personal meaning.

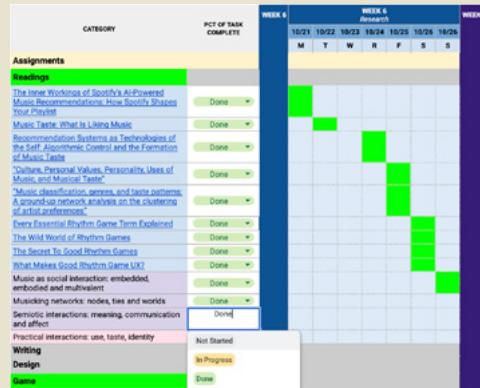
HYPOTHESIS

If users were **prompted to actively engage** with the music shared with them, they could develop a new dimension of meaning attached to the music.

SOLUTION

A **multiplayer rhythm game** could encourage active and authentic social interaction through gameplay and competition.

Gantt Chart



Final Essay

Mashup: Playing the Playlist

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Interactive Media Arts
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ABSTRACT

Mashup is a multiplayer, mobile rhythm game that allows friends to share songs in the form of a turn in the game. Modern music algorithms lack nuance due to their misinterpretation of music as an individual experience. Mashup challenges this by centering the role of social interaction in taste formation through its accessible and engaging game design. Compared to traditional music games such as Spotify's Music Jukebox, Mashup's active gameplay allows players to share their music taste with less fear of judgment, as they are able to be judged on their scores rather than their musical knowledge. By combining the fun of rhythm games with the functionality of Spotify's user interface, the game creates a space where users can explore their music and the reasoning behind Mashup, this paper will establish a conceptual framework for the importance of interaction in music taste formation, and modern music experiences within that framework, and explore the design process of the Mashup project.

Author Keywords
Music recommendation, Music taste, Recommendation algorithms, Rhythmic games, Social engagement

INTRODUCTION

Music is a universal language, offering an unparalleled method of communication, expression, identity formation, and social connection. Its significance extends beyond sound, embedding itself in our memories, relationships, and our identities. While music is often experienced as a private encounter and interact with music have become increasingly mediated by algorithms. Platforms like Spotify use data-driven approaches to predict user behavior and personalized recommendations for users, prioritizing accuracy over

nuance. These systems miss a vital element of music appreciation: the social dimension. Music gains its rich meanings through interaction, whether it is a song tied to a shared memory or one recommended by a trusted friend.

Recognizing this gap, Mashup aims to challenge how music is experienced by users. By prioritizing how users experience music rather than static data points such as how often they listen to music. Rather than trying to teach users how to judge their taste, Mashup invites players to make music discovery by centering the role of social interaction in taste formation through its accessible and engaging game design. Compared to traditional music games such as Spotify's Music Jukebox, Mashup's active gameplay allows players to share their music taste with less fear of judgment, as they are able to be judged on their scores rather than their musical knowledge.

By combining the fun of rhythm games with the functionality of Spotify's user interface, the game creates a space where users can explore their music and the reasoning behind Mashup, this paper will establish a conceptual framework for the importance of interaction in music taste formation, and modern music experiences within that framework, and explore the design process of the Mashup project.

BACKGROUND

What is Music?
Oreilly's definition for music is "humanly organized sound", or sounds made by humans for other humans to engage with as music [4]. For example, if an artist releases a song, it is up to the listener to decide if it is music and interpret that silence differently compared to the silences of everyday life. Because the silences was formed as music by the artist, listeners engage with it as music, making it the music. While music taste depends on the social context of the music, the music itself is ultimately music, although dependent on the listener's engagement as listeners interpret soundwave into a song; they are the ones that make it music. Music is defined by how it sounds as much as it is defined by who is listening to it.

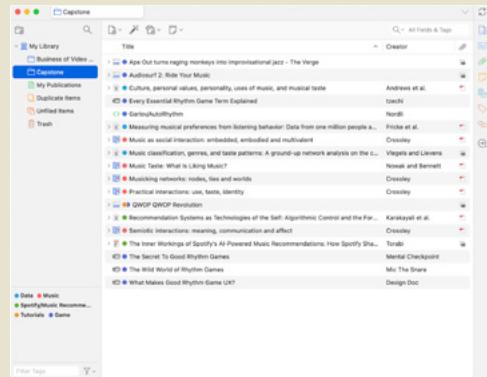
What is Music Taste?

Music taste is informed by various experiences and lived experiences. For example, if a user has no music taste, the music taste is formed in the same way right, a song played during a high school day at the end of the year may not be liked because it will feel the Chapman and the influence from the students that do not study. Music taste is formed on people's past experiences.

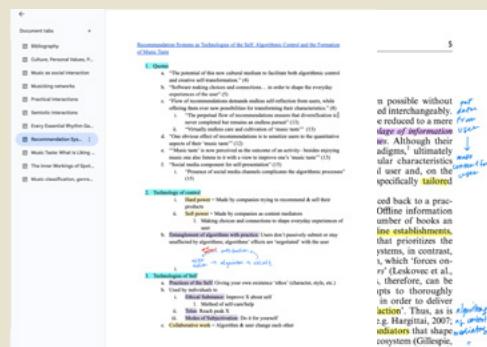
Algorithmic Music Taste Formation
As interaction, as established previously, depends on social interaction between artist and user. While music taste depends on the social context of the music, the music itself is ultimately music.

For the students socializing with each other is it why the event may influence their music taste. Music taste is formed on the back of the slow dance, the girl that likes him will finally be noticed and social networks is now used to. Everyday

Zotero Archive

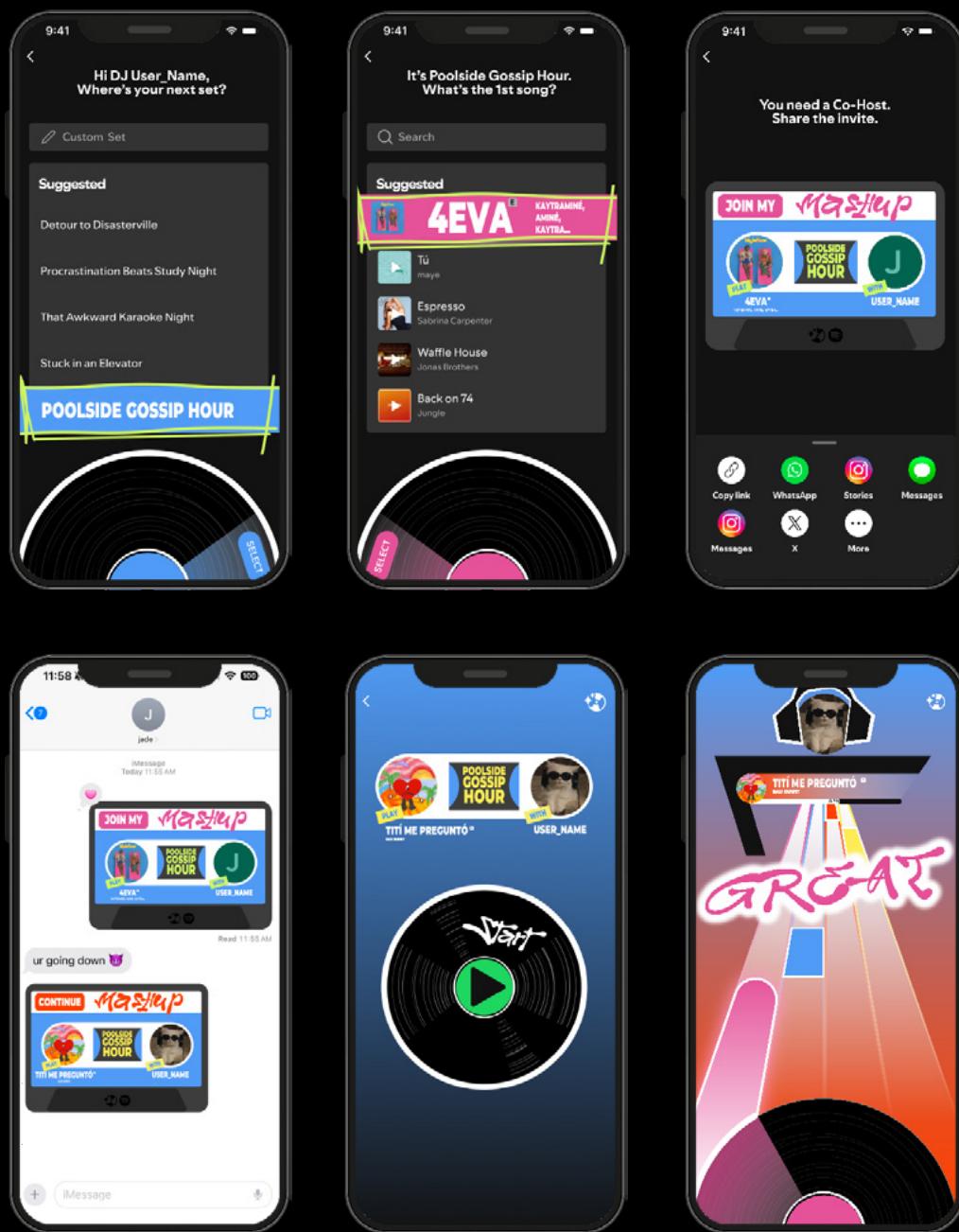


Notes



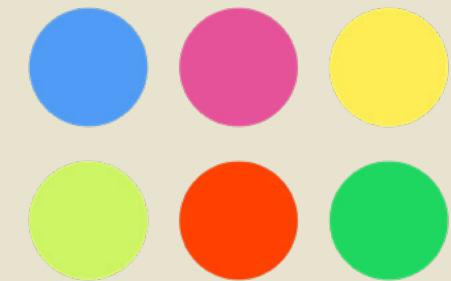
Final Presentation

Mashup



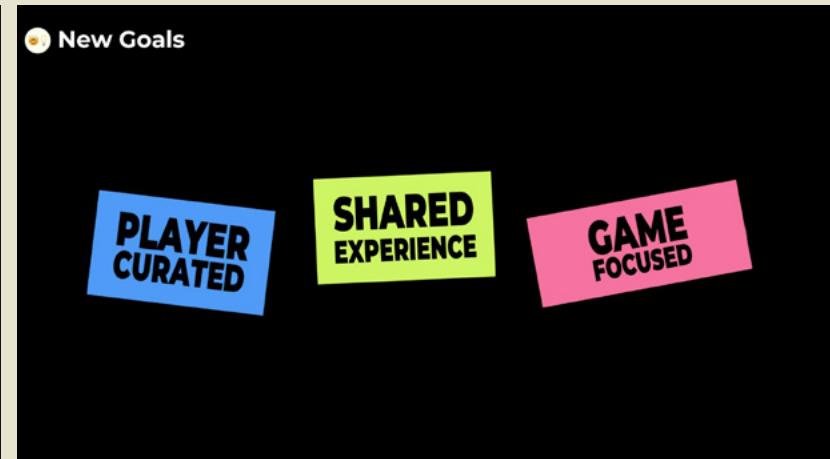
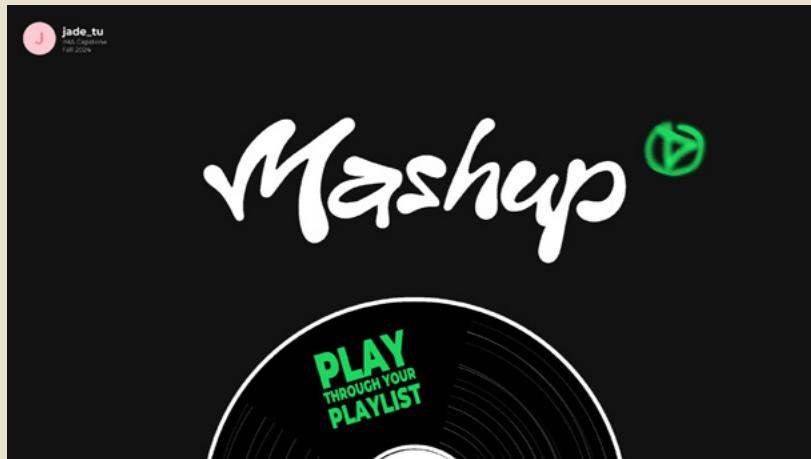
STYLE

I aimed to develop a unique style that balanced the DJ themes' fun vibrancy with Spotify's simplicity and legibility. The **final aesthetic** adds vibrant colors, graffiti-esque fonts, and hand-drawn elements to Spotify's existing layouts for a smooth, yet exciting user experience.



Montserrat Bold

Estrella Carly



A dark slide titled "Research" with tabs for "Algorithm", "Music", and "Related Works". It features a large exclamation mark icon and the text "Lack of Social Interaction" followed by "How can we make people socialize?"

A dark slide titled "Research" with tabs for "Algorithm", "Music", and "Related Works". It features a "Interaction Inspo" card with a "Made for Mashup" badge. The card lists three items: 1. Blend & Jam Spotify, 2. iMessage Pool GamePigeon, and 3. Games DDR, Guitar Hero, Audiosurf, Ape Out. On the right side, there is a "Sources" section with links to various rhythm game resources.

A dark slide titled "MAKING THE THING" with a "Wireframes" tab. It shows a wireframe of a mobile application interface with sections for "Choose A Friend", "Choose A Theme", and "Choose A Song". A pink "Figma" watermark is visible in the bottom left corner.

A dark slide titled "MAKING THE THING" with a "Game Development" tab and a "Next Steps" note. It features a large "PLAYABLE DEMO" button. To the right, there is a list of development goals: "Limited Themes & Songs", "Full Beat Maps", "Multi-Player", and "Research".



• PRODUCT

WHAT A SHAME!

Taking into account Hyejin's 90's R&B inspirations and the tracklist's cinematic theme, I developed an authentic, coherent visual identity for her debut EP.

Key design elements incorporate the futuristic design motifs of 90's/early 2000's pop culture and the dramatic typography of vintage film cards.

I visually reflected the EP's sound and story through **multiple promotional projects** such as merchandise, social media, and video.

MY TASKS

Product Design & Development
Video & Photo Editing
E-Commerce Management

PROGRAMS USED

Illustrator
Procreate
Premiere Pro
Shopify

TASK

I led the **creative direction** for the EP's promotional rollout.

I aimed to convey the EP's melancholic, introspective, yet fun and poppy tone through creating style guides and key graphic assets.

INSPIRATION

After speaking with Hyejin, I learned about her love for early 2000's R&B/Soul artists like Amy Winehouse and Norah Jones. We decided to combine Y2K and vintage aesthetics to reflect **Hyejin's current sound and her nostalgic influences.**

DIRECTION

Final graphics heavily reference **early film title cards** through the use of loopy fonts, decorative borders, and whimsical graphics.

Illustrations takes heavy inspiration from **Y2K cyber culture**'s chunky fonts, metallic textures, and organic shapes.

Liner Notes



Cover Photoshoot



Hoodie



Keychain



Stickers





RUSH HOUR ANXIETY

Rush Hour Anxiety is a web game that puts players in the stressful shoes of an NYU student riding the subway. Created for HackNYU's 2023 Mini Hackathon, **won 1st** in the Gaming category.

Key design elements include graphic fonts, bold colors, and incorporation of MTA iconography. Through user testing, in-depth research of the MTA's style, and reflections on our own experiences, my team and I were able to design a user-friendly interface that reflects the game's individual style and familiar environment.

Play it at <https://derin-ogut.itch.io/rush-hour-anxiety>

MY TASKS

Game UI (Design & Implementation)

Background Artist

Colorist

PROGRAMS USED

Illustrator

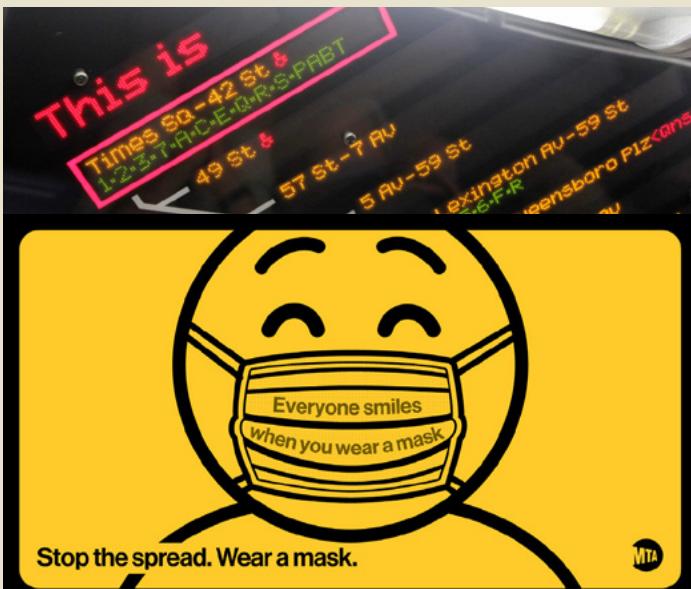
Procreate

Unity

RESEARCH

I started with identifying the MTA's **recognizable visual motifs** such as their use of Helvetica type, contrasting colors, and stylized illustration.

References



INDIVIDUAL STYLE

We chose to pair a graffiti-inspired, airbrushed art style with cheeky, referential graphics to reflect the **silly, youthful, and familiar** nature of the gameplay.

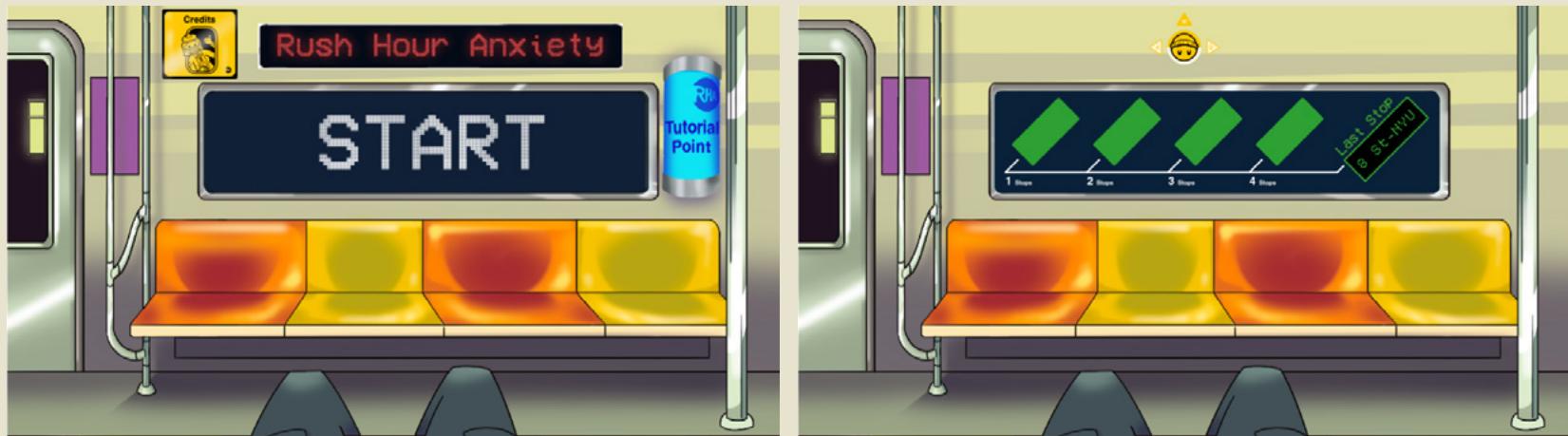
Graphics



Art



Final Screens





WEB

SPOTIFY: RIBBON

With the slogan "Your Spotify Wrapped With A Bow",

Spotify: Ribbon is a website displaying **visual-focused infographics** of users' Spotify listening data.

Combining my passions for music, color design, and coding, this project has been a rewarding lesson in problem-solving and served as my final project for Introduction to Web Design.

Using the **Spotify API**, I developed functions that designate colors and fonts based on genre and cover art. The **overall design** mirrors Spotify's brand design through bold, minimalistic combinations of shapes and colors.

MY TASKS

Web Development & Design
API Integration

PROGRAMS USED

HTML/CSS
Javascript
Illustrator
Figma
Cyberduck

RESEARCH

I looked at **other Spotify data sites** for inspiration on organizing the Spotify API data points. I compared and contrasted these sites with Spotify Wrapped, noting differences in user-friendliness and layout.

Obscurify

Your current results:
47% Obscurity Rating
More obscure than 47% of US users.

Top Genres

- pop
- rap
- r&b
- trap
- atl hip hop

All Time Current

Artists

Artist	Tracks
Hailey Knox	Tamagotchi
Doja Cat	Whatever She Wants
Ariana Grande	Summer Love
DEAN	Biking (Solo)
Lady Gaga	Charismatic

Spotify Wrapped

My Top Artists

Rank	Artist
1	Taylor Swift
2	Conan Gray
3	Olivia Rodrigo
4	Gracie Abrams
5	Sabrina Carpenter

My Top Song

Midnights

Anti-Hero

Taylor Swift

Total Streams: 115

Date First Listened: January 1

Spotify SPOTIFY.COM/WRAPPED

Receiptify

RECEIPTIFY
LAST MONTH

ORDER #0001 FOR [REDACTED]
THURSDAY, NOVEMBER 10, 2022

QTY	ITEM	AMT
01	POP	4
02	MODERN ROCK	2
03	INDIE POP	2
04	MODERN ALTERNATIVE ROCK	1
05	ROCK	1
06	ALTERNATIVE DANCE	1
07	INDIE ROCK	1
08	NEW RAVE	1
09	ROCK INDEPENDANT FRANCAIS	1
10	LA POP	1
ITEM COUNT:		10
TOTAL:		15

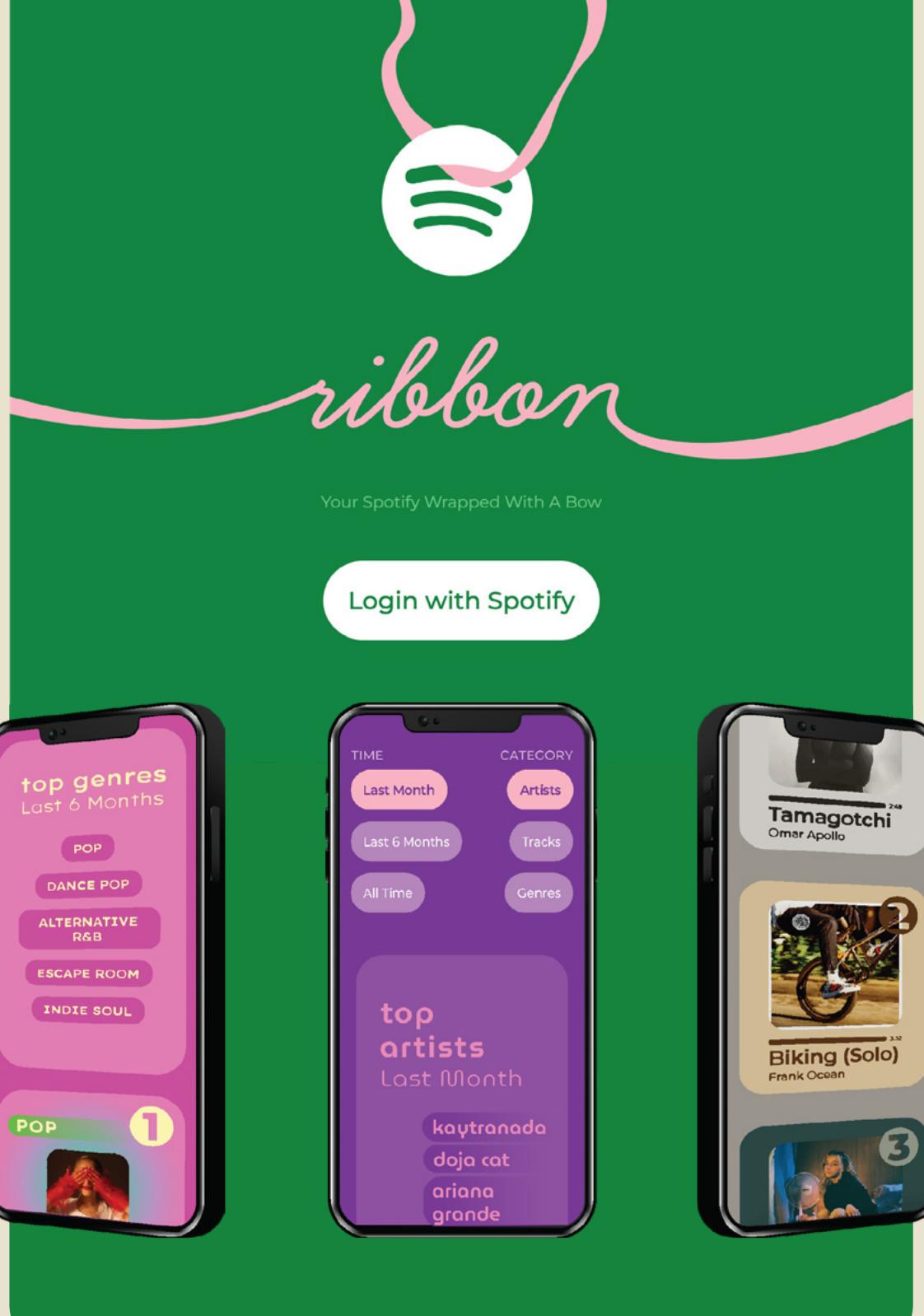
WIREFRAMES

For the Figma prototype, I created a **unique but familiar visual identity** by keeping Spotify Wrapped's minimal aesthetic and card layout while adding unique design elements and colorways.

The wireframe shows a grid of cards for different categories:

- top artists**: red card, featuring artists like red velvet, amaaiae, amy winehouse, rihanna, rosalia.
- top tracks**: purple card, featuring tracks like 1. Angels in Tibet, 2. Underwater, 3. True Romance, 4. Want Some More, 5. 2Night.
- top genres**: pink card, featuring genres like POP | R&B | DANCEPOP URBAN CONTEMPORARY | R&B.
- POP**: orange card, titled "Your Top Pop Artists" with a list including Taylor Swift, Rihanna, Troye Sivan, Rosalia, Doja Cat.
- ribbon**: green card, titled "Your Spotify Wrapped with a Bow" with a "Login with Spotify" button.

Each card includes time filters (All Time, Last Month, Last 6 Months) and category filters (Artists, Tracks, Genres).



FINAL FEATURES

1. Successful integration and organization of API data
2. Customized graphics using user's Spotify listening history, including genre-specific fonts and color palettes.
3. Smooth fade-in and fade-out transitions

FUTURE

Going forward, I would love to **continue experimenting** with API's and data visualization.

If I were to continue this project, some of my next steps would be:

- Get quota extension
- Card carousel
- Improve style/color diversity & legibility
- Shareable/downloadable assets



PRINT

MY TASKS

Graphic Design

Illustration

PROGRAMS USED

Illustrator

Photoshop

InDesign

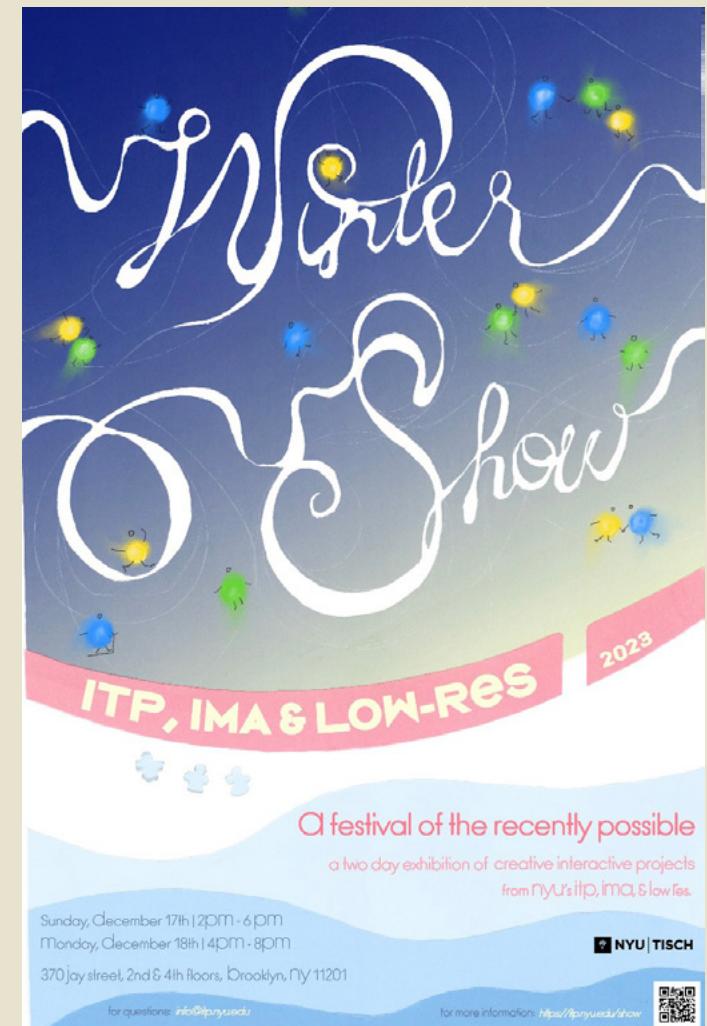
Procreate



Really Insane Party

2023

Assignment for class
Typography and Technology..



Winter Show

2023

Poster submission for NYU's IMA,
ITP, & Low-Res 2023 Winter Show.



Rush Hour Anxiety

2024

Promotional print posters for
game *Rush Hour Anxiety*.

The NYU Stern Briefing Book design features a purple header with the text "NYU STERN" and "Berkley Center for Entrepreneurship". The main title "BRIEFING BOOK" is prominently displayed in white. Below the title, there are sections for "EVENT", "DATE", "SCHEDULE", "LOCATION", "VENTURE NAME", "VENTURE DESCRIPTION", "REVIEW/QUESTIONS", and "NOTES". Each section contains specific information such as the event being "Customer Strategy with David Pring" on "Tuesday, February 9, 2021" from "3:00 PM Start" to "5:40 PM End" at "Zoom : https://nyu.zoom.us/j/91900979420". The "VENTURE DESCRIPTION" section notes "CoffeeCard's monthly subscription allows consumers to buy discounted coffee through a simple scan of the app at partner coffee shops." The "REVIEW/QUESTIONS" section lists two items: "How to successfully market/get customers as we roll out our beta phase in the next few weeks. Marketing strategies, guerilla marketing, etc." and "How do we scale? Are we reaching the right target?". The "NOTES" section states "Has class at 3:30 PM, so 3:30 hard stop for this appt."

NYU Berkley Center

2024

Updated branding & redesign
of Briefing Book.

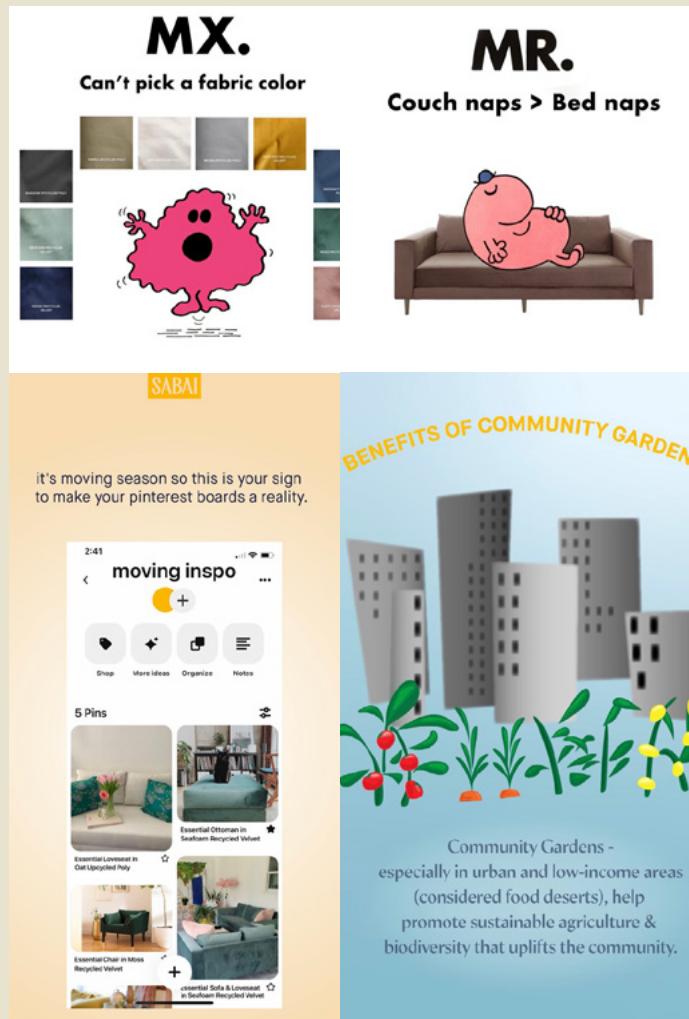
DIGITAL

MY TASKS

Graphic Design
Animation
Video & Photo Editing
Research & Analysis

PROGRAMS USED

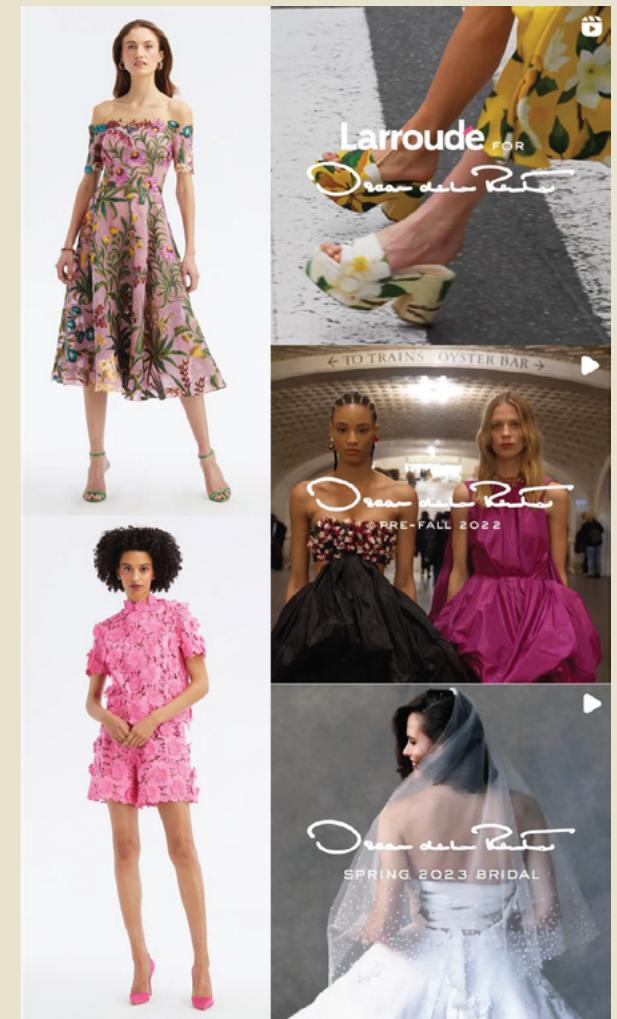
Illustrator
Photoshop
InDesign
After Effects



Sabai Design

2022

Designed and animated graphics for social content.



Oscar de la Renta

2022

Retouched product images.
Edited videos and motion graphics.



Bleecker Street Media

2024

Designed invitations for special screenings and events.
Sourced audio, edited video, and wrote copy for video content.

SEMESTER KICK-OFF: Black Women in the Music Business

Virtual Panel

Partners



girls
who listen.

On September 15th, 2021, Girls Who Listen teamed up with Interscope and Geffen records to host the "Semester Kick-Off", a virtual panel conversation spotlighting Black women working in the music business. This discussion highlighted the career trajectory of three IGA senior-level executives who have faced adversity in the workspace and are now creating their formula to success.

Social support
on Instagram



Events & Partnerships

Press

Donation

Audiomack

2021

In celebration of #WomensHistoryMonth, Audiomack committed two donations of \$2,000 to women-led and women-supporting organizations. Girls Who Listen Inc. was amongst the recipients.

Click [here](#) to read.



girls
who listen.



Audiomack @audiomack Mar 15
In celebration of #WomensHistoryMonth, we've committed two donations of \$2,000 to women-led and women-supporting organizations @girlswolisten and @prettygirlssweat.
READ: [audiomack.com/donation](#)

Donation

The Brownie Agency

2020

In October of 2020, The Brownie Agency, a community of Black women to network and build relationships through various social events, book clubs, run clubs, and more rewarded GWL with a **small business grant award** of \$2,500.

The company was co-founded by Ayanna P. Wilks and Brianna Agyemang.

WHO WE ARE

Girls Who Listen (GWL) is a non-profit organization dedicated to supporting future female creatives & executives within the music industry.



About Us

WHAT WE DO

Events

We host a series of events such as panels, mingling mixers, songwriting sessions, and compile an internal networking database for upcoming creators and professionals aiming to learn more about the music industry.

Programs

We also offer a series of programs like Girls Who Listen University, which serves as a medium for college students to receive hands-on experience and connect with some of the industry's most brilliant minds.

Community

Our newest initiative, Girls Who Care, is a mental health division that focuses on the well-being of our community.

WHO WE REACH

girls
who listen.



Demographics



Locations

Girls Who Listen

2024

Redesign of media kit.

玉

THANK
YOU!

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