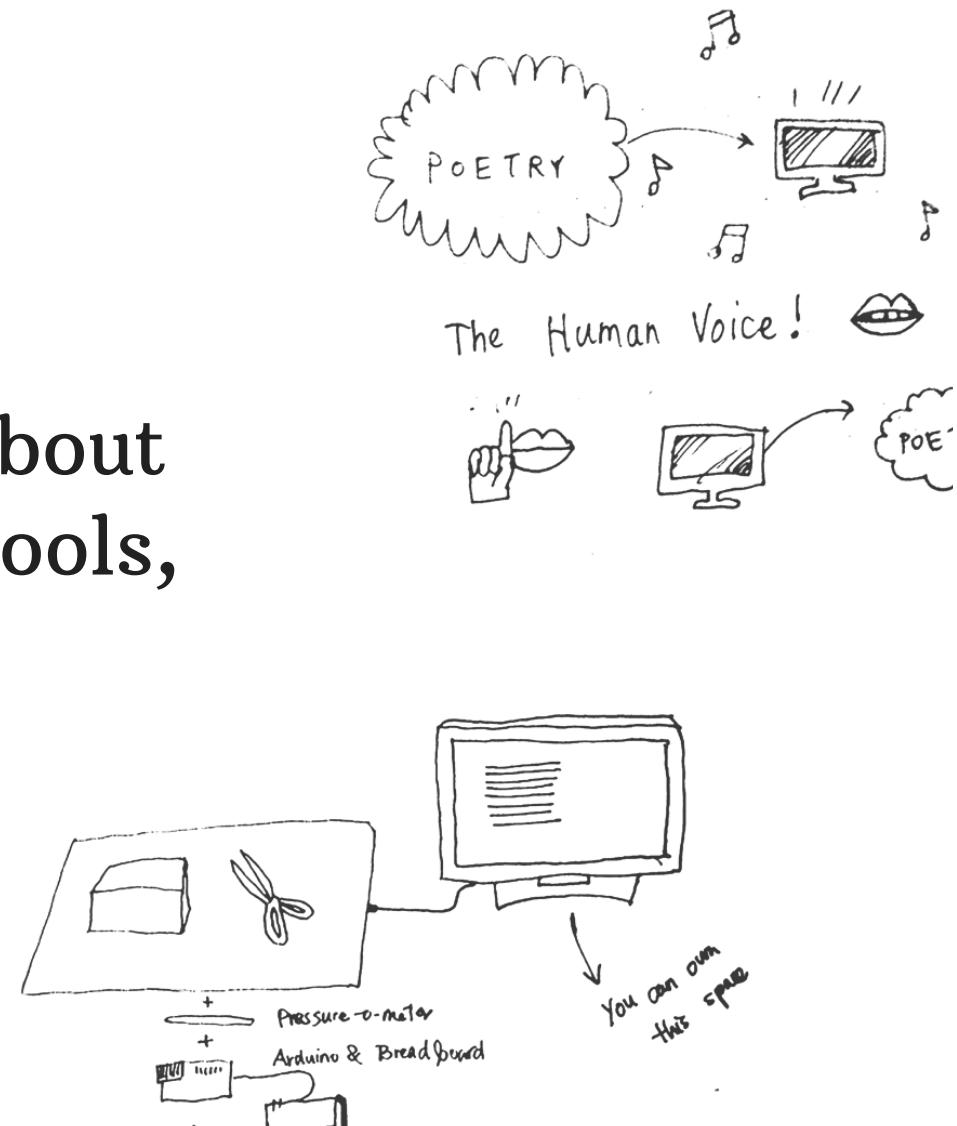


PORFOLIO 2017

Kathy Wu makes work about
internet poetics, media tools,
& human connection.

See my work online @ kaaathy.com

Read select writing @ medium.com/@kaaathy



ABOUT ME

I earned my BFA in Graphic Design at Rhode Island School of Design¹ in 2015.

I've since worked at IBM Design² & IDEO coLabs.³

1

...with an English minor, a 3.9 GPA, and an excellence award.

2

I'm a visual & interaction designer on enterprise software.

3

I designed opportunities in new tech, like VR & blockchain.

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UI/UX

⁷² WOOF!

UI/UX, Illustration

1-

Byte Catalogue

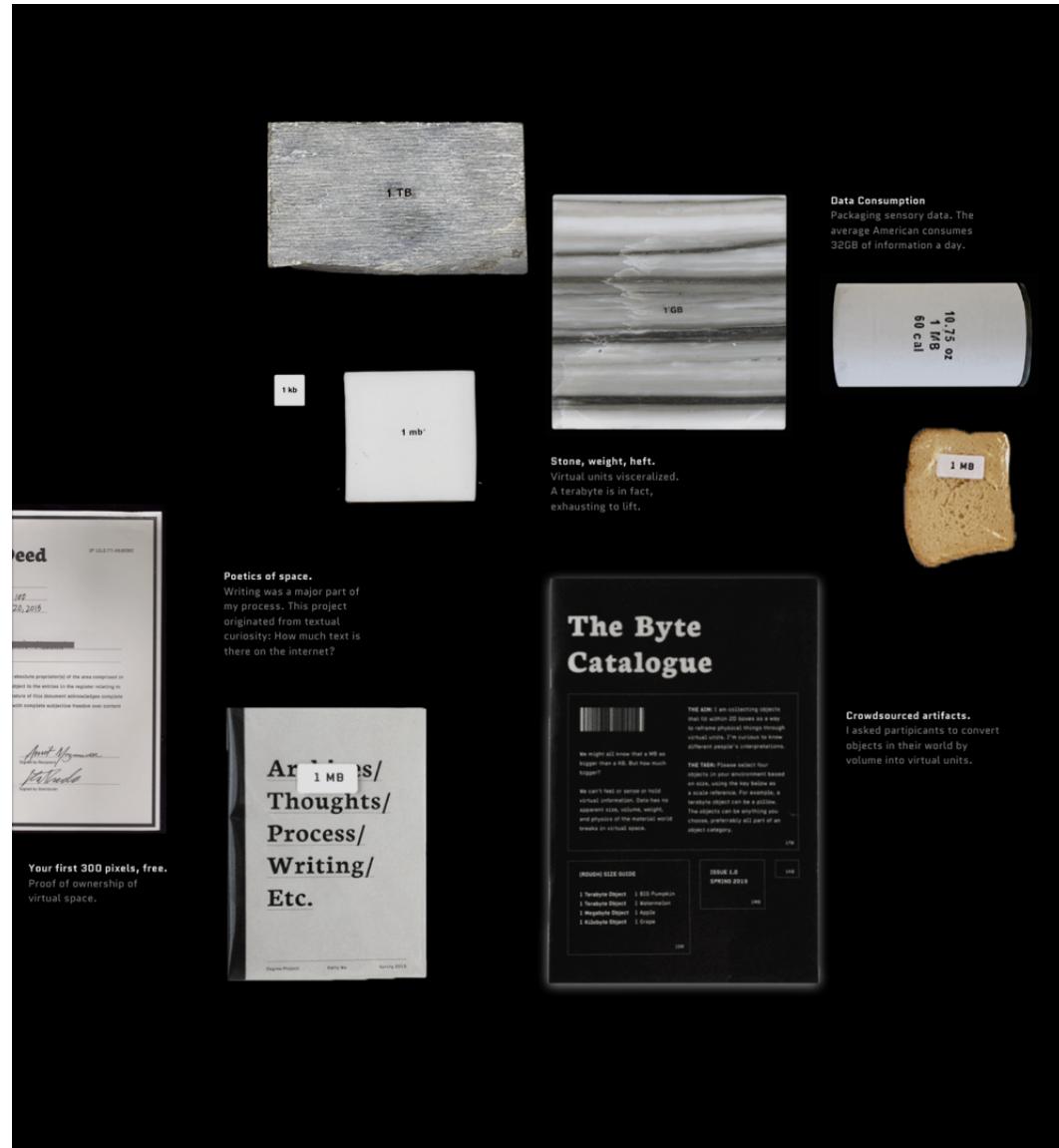
RISD Studio Work, 2015.

This is my degree project for RISD's Graphic Design program.
This project began as a investigation of the textual internet,
inspired by Kenneth Goldsmith's writings.

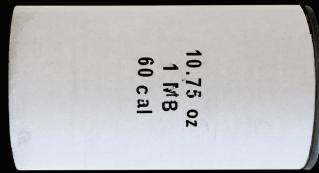
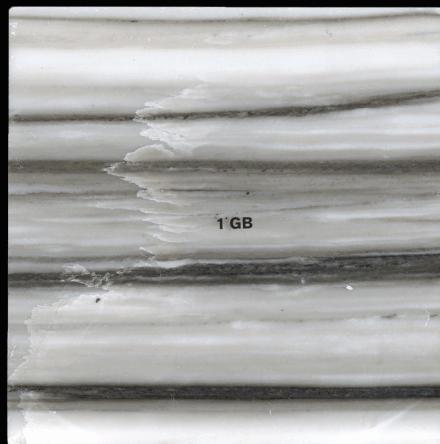
Over a semester, it evolved into a visceral experience of information, focused on comparing physical and virtual metrics.

The final output was a collection of objects, accompanied by print installations and documents. The project also includes collected essays documenting my thoughts on language and information.

Installation, Sculpture, Writing



1– Byte Catalogue



Volume & Weight

According to Kenneth Goldsmith, the American networked citizen consumed 100,000 words per day in 2008.

If our informational input could be measured in pounds, imagine how it would feel to literally consume or feel that much weight.

In early explorations, I translated data into sculptural objects with mass to expand the abstract idea of "gigabyte" or "terabyte," into a sensory one.

1– Byte Catalogue



Gesture of Conversion

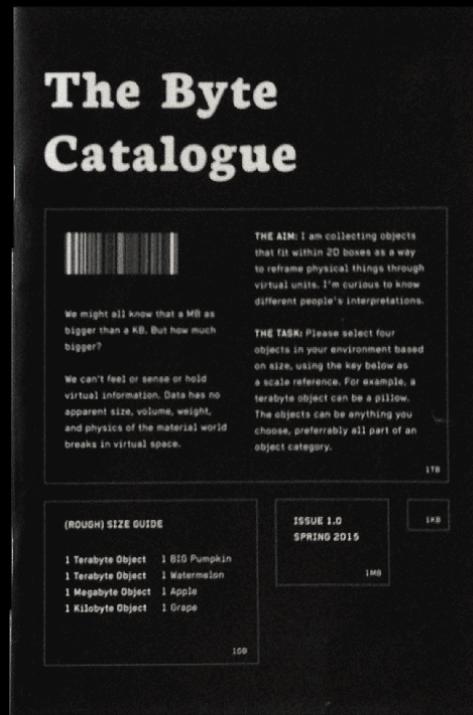
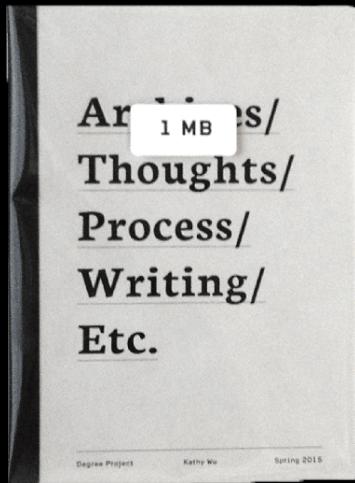
The human body understands the material world, and has unique intuitions that help us navigate it.

I was interested in how people would use intuition to convert their understanding of virtual units into physical objects.

I created interpretive “conversion tools” in the form of frames and boxes.

Each of these symbolized a space for an assigned virtual unit where people’s responses/objects would live.

1– Byte Catalogue



Archive Document

Writing was an important part of my process and discovery.

I collected about 1MB worth of text and images throughout this project.

The Byte Catalogue

This document compares objects I crowdsourced with intangible virtual experiences.

For instance, a shirt that takes up 10 cubic inches might equate to the Lord of the Rings trilogy in bytes.

1– Byte Catalogue



Ownership of Virtual Things

Inspired by the Million Dollar website, I was amused at the skeuomorph of buying "space" on the Internet.

I allocated pixel acre-age on my site for people to own, with a corresponding deed modeled after traditional land deeds.

1– Byte Catalogue



Virtual World

A display of all my conversion tools, collected texts, materials.

1– Byte Catalogue



Detail

Physical hard-drives made of glass.

2-

Body + Internet

RISD, MIT, Brown Collaboration. 2015.

This team project was created during a Brown, MIT and RISD collaboration over 4 weeks. I worked with a mechanical engineer and a biologist.

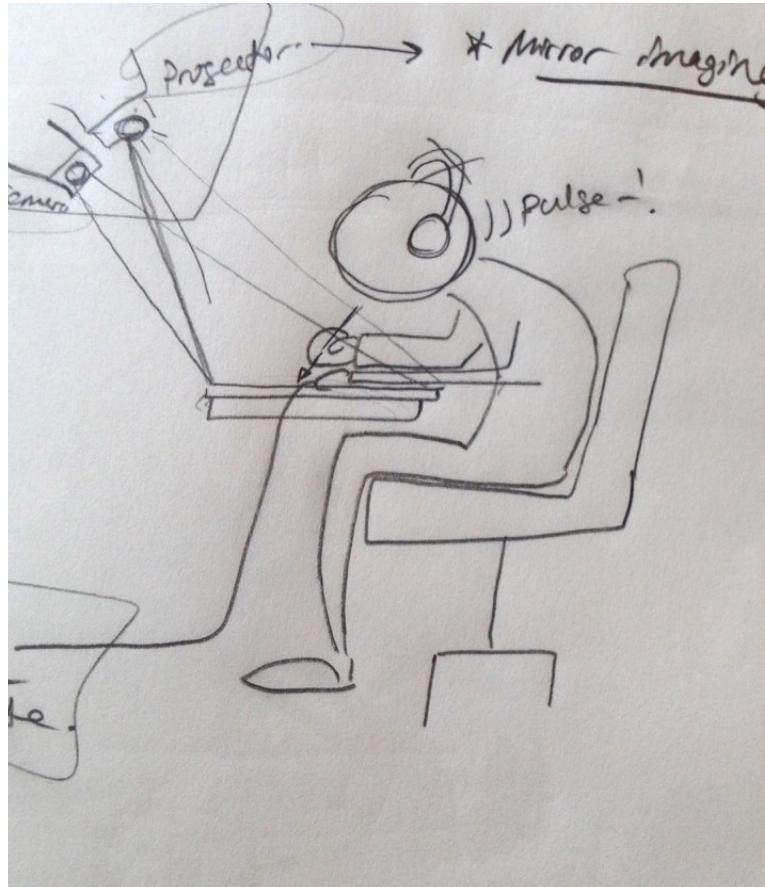
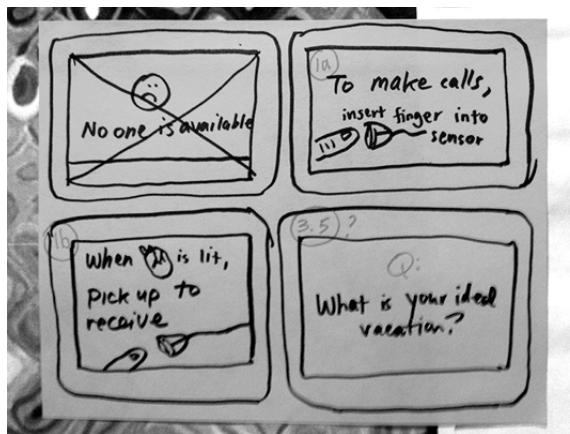
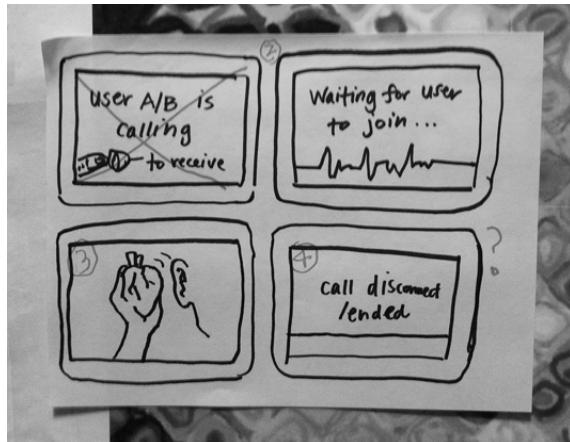
Our team was interested in creating intimate conversations across telepresence platforms.

In the final week, we created a stripped-down experience of just touch and sound. Gallery visitors in Providence, RI sat across from an invisible partner in Cambridge, MA, and could complete part of a duet by placing their hand on the table.

Installation, Hardware, Sound, Interactive



2– Body + Internet



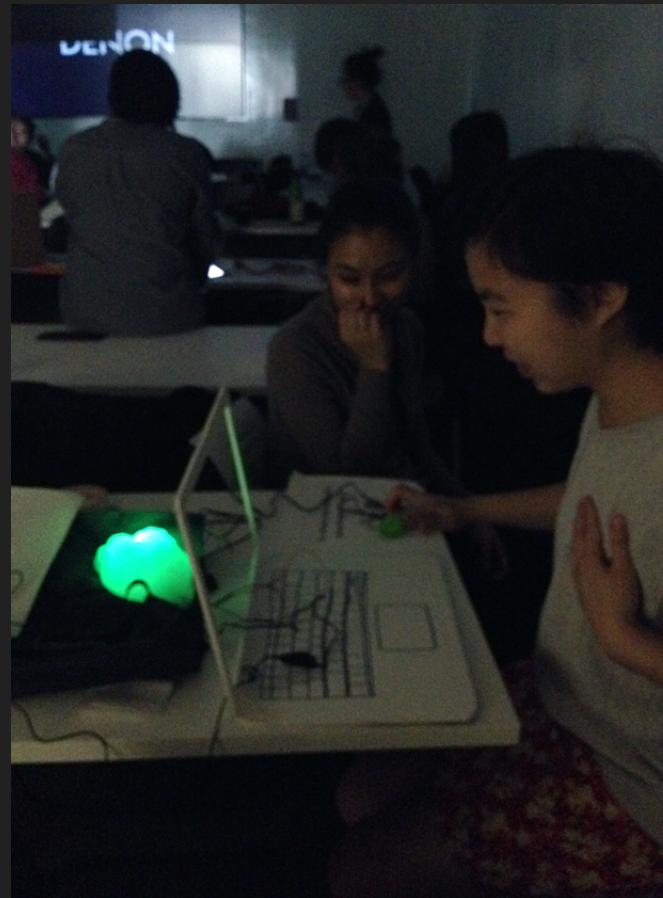
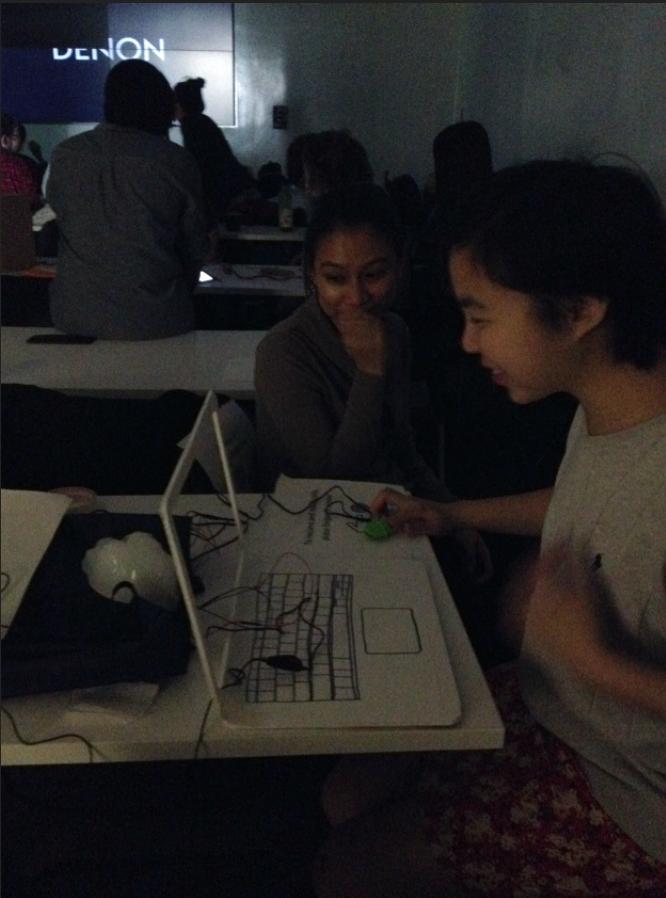
Early Explorations

This 5-week workshop prompted us to make work which bridged our physical bodies with our virtual lives.

My team was fascinated by intimate moments of telepresence.

We prototyped a conversation script and a photo booth where prompted participants could write to each other.

2– Body + Internet

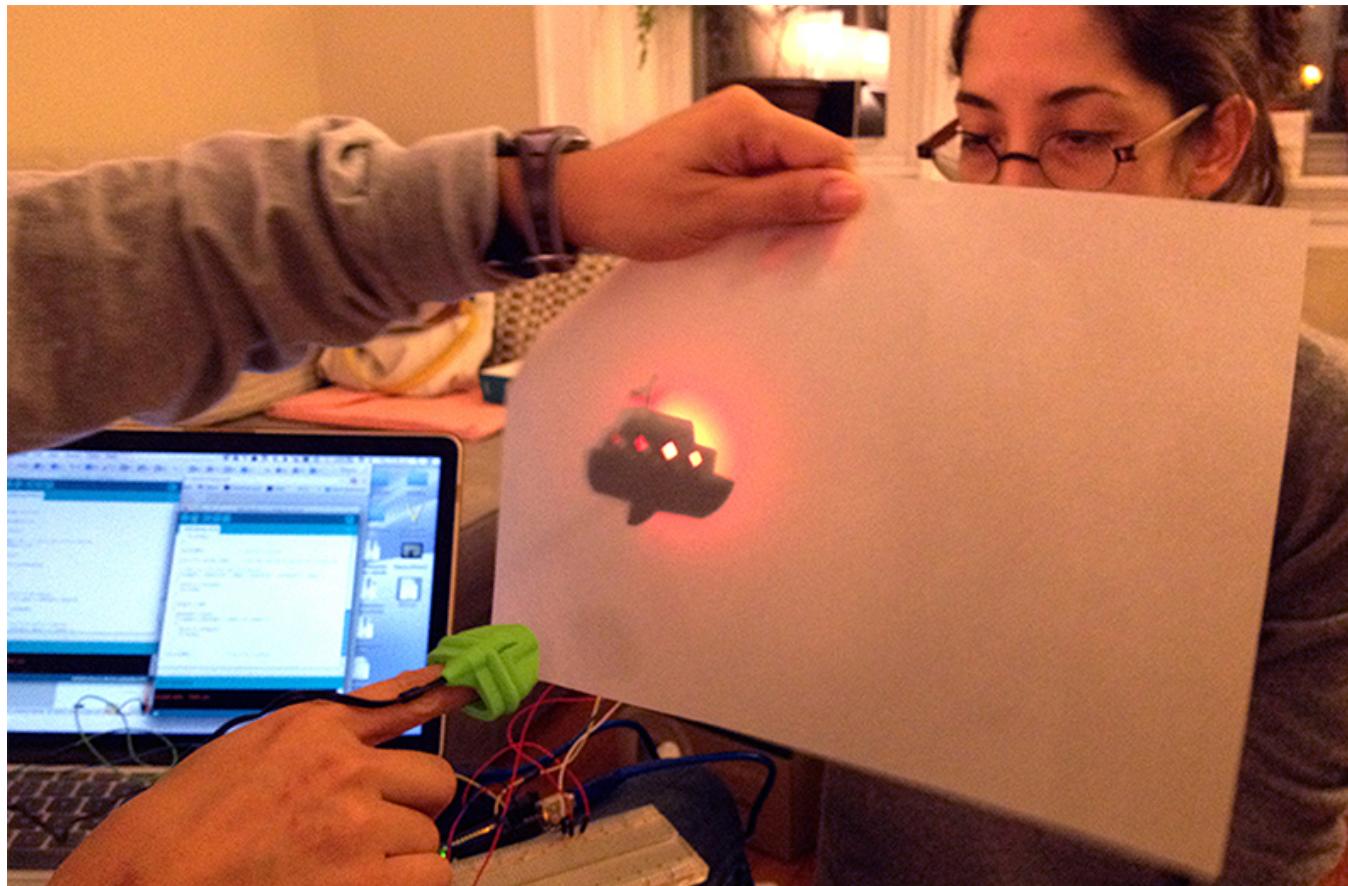


Prototype 1: Vital Signs

In the first few weeks, we prototyped ways to converse with remote strangers, while transmitting sensory information like breathing and pulse.

We tested the experience of sending a phone call through your heartbeat signal. You could see your partners heart light up.

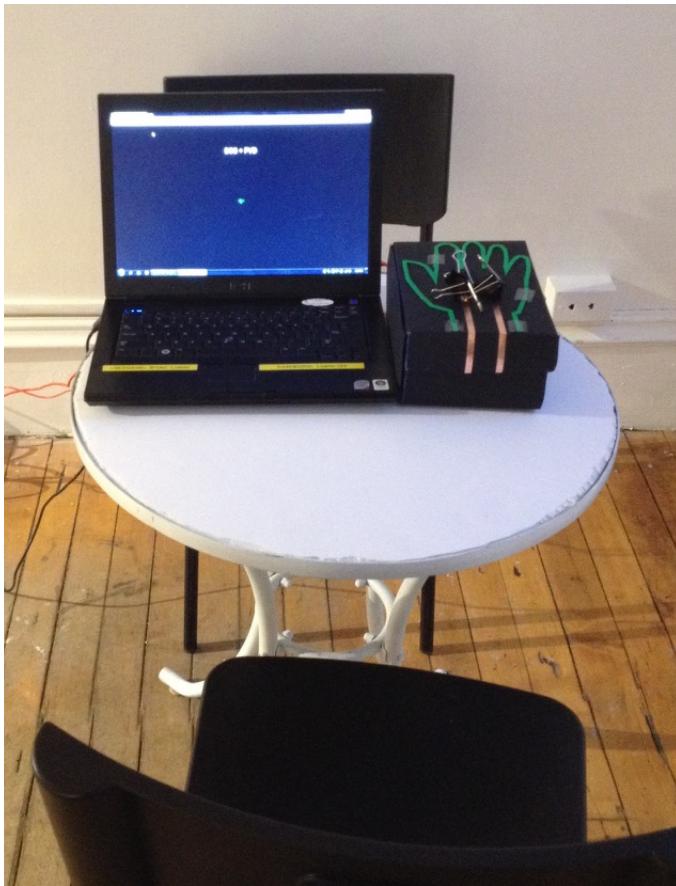
2– Body + Internet



Prototype 2: Silent Theater

In later explorations, we opted for subtler interactions. Here, we prototyped a way to use your body's vital signs to move players in a silent puppet theater.

2– Body + Internet



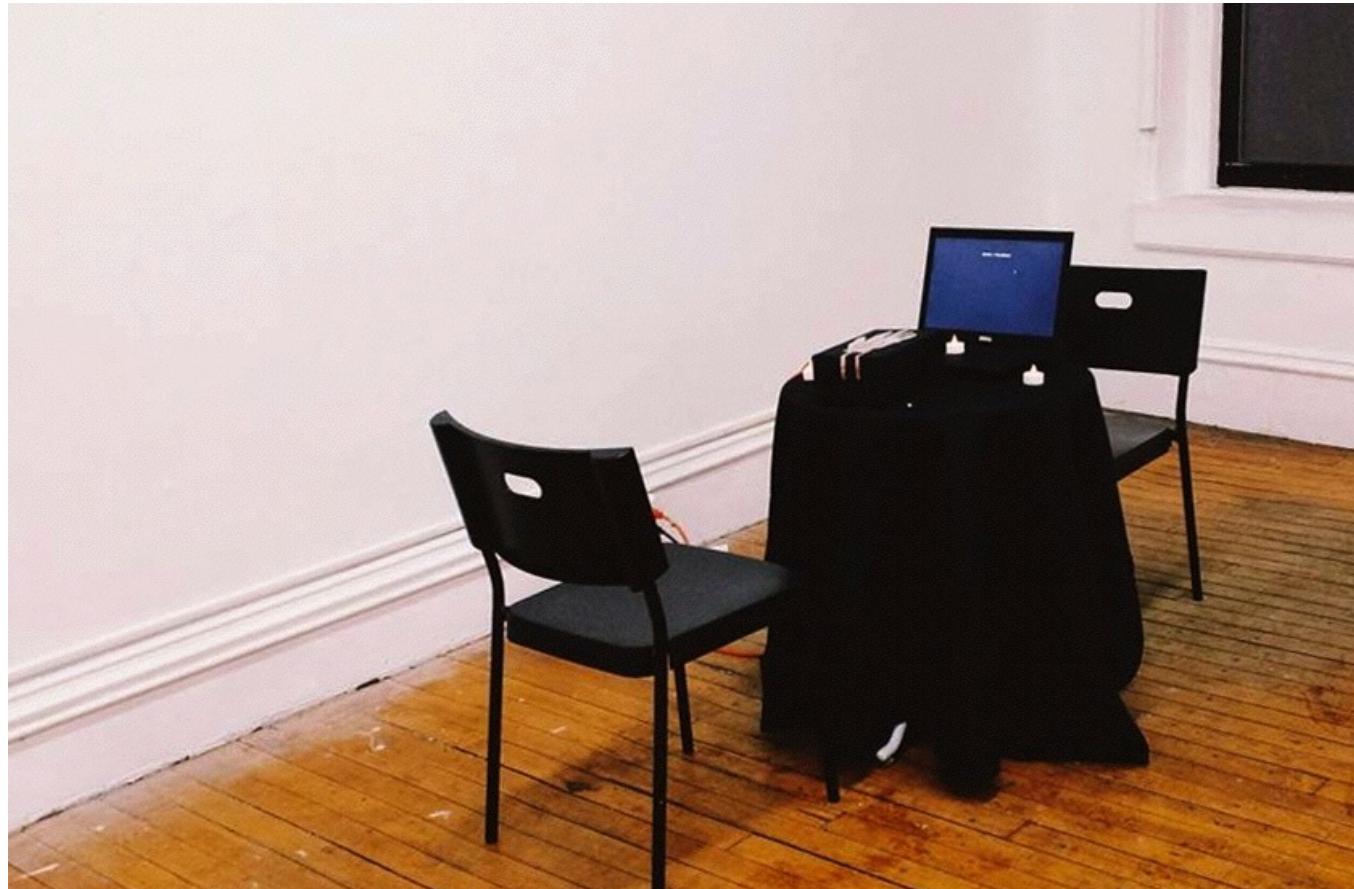
Prototype 3: Remote Duet

Due to technical constraints of pulse-detection, we pivoted to touch-based interfaces.

Participants could still create a narrative together, this time through sound.

Gallery visitors in Providence, RI sat across from an invisible partner in Cambridge, MA, and could complete part of a duet by placing their hand on the table.

2– Body + Internet



Gallery Night

Many participants between Providence and Cambridge came to the show.

What we originally intended to be a private experience became quite public—many people would come and try it out of curiosity. When someone was there, the whole room became aware.

3-

Digital Poetry Experiments

RISD Studio, 2014.

Printed text marries an immutable form, but a pixelated grapheme on the screen can follow a dynamic and multi-modal existence.

How can different sensory channels in the fluid web reading-space create new dimensions of readership?

Text already transports readers online; maybe it can also become emotive, responsive, even synesthetic.

Web, Interactive, Poetics



3— Digital Poetry Experiments



Vase With Low Handles
Circa 400 B.C.



Vase With Low Handles
Circa 400 B.C.



Vase With Low Handles
Circa 400 B.C.



Vase With Low Handles
Circa 400 B.C.

The Grecian Urn Room [Video Stills]

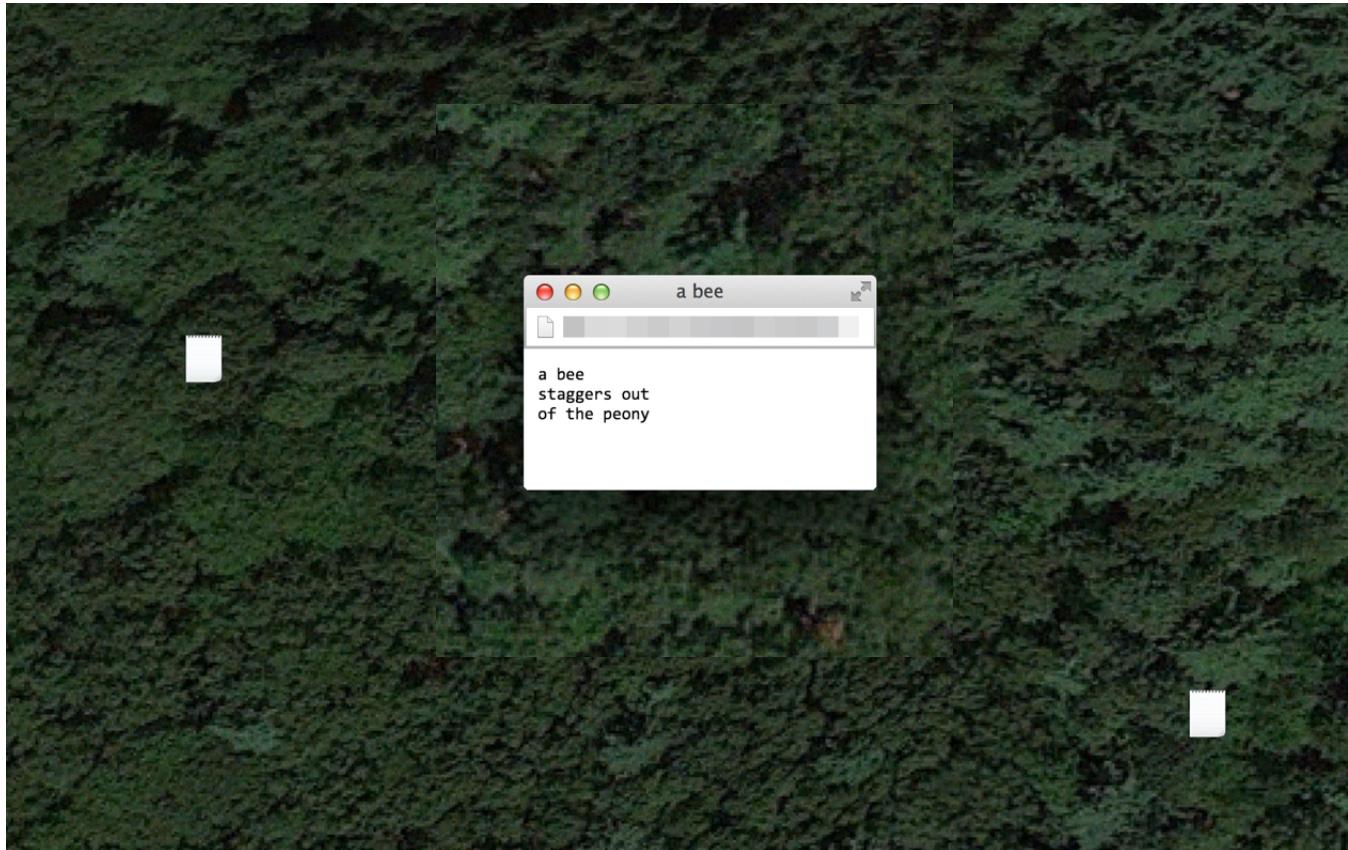
The internet gives text a very layered, visual life.

The pottery artifacts are formed from characters in ASCII art style. These text artifacts are built on a website of HTML and CSS.

Their textuality made these objects easy to play with. People delighted in stealing pieces of them and manipulating them.

► kaaathy.com/ffabschrift/pottery.html

3— Digital Poetry Experiments



Basho in the Woods

I wanted to create a non-linear reading experience, that invites moments of silence, discovery, and contemplation.

Here, a reader can wander and experience meditative haikus by the Japanese poet Basho by clicking through the forest.

▶ kaaathy.com/digpo/garden/basho.html

3– Digital Poetry Experiments



arrange the flowers.

Month of May

This is an interactive love poem builder, inspired by re-combinative writing of the OuLiPo tradition.

Writers can drag flowers (which move and bloom) to create word gardens.

► <http://kaaathy.com/digpo/may.html>

4-

Touch Art

RISD Studio, 2014.

Touch Art is a crowdsourced collection of virtual paintings touched by real humans.

Digital proliferation means that works of art that once existed as location-specific, single editions are now available to save and manipulate on personal computers.

I created instructions for fellow art-lovers to digitally intrude on favorite paintings, using their own pixelated hand. I asked them to find a painting on Google Images and just intrude on it with their virtual hand.

Web, Print, Fun



4—Touch Art



Inspiration

In the 21st century, there is one Mona Lisa—but there are also thousands of Mona Lisa, so now everyone can have their own.

I'm interested in this de-centralized experience of fine art. I visually intruded on this copy of the Starry Night with my hand and made it my own.

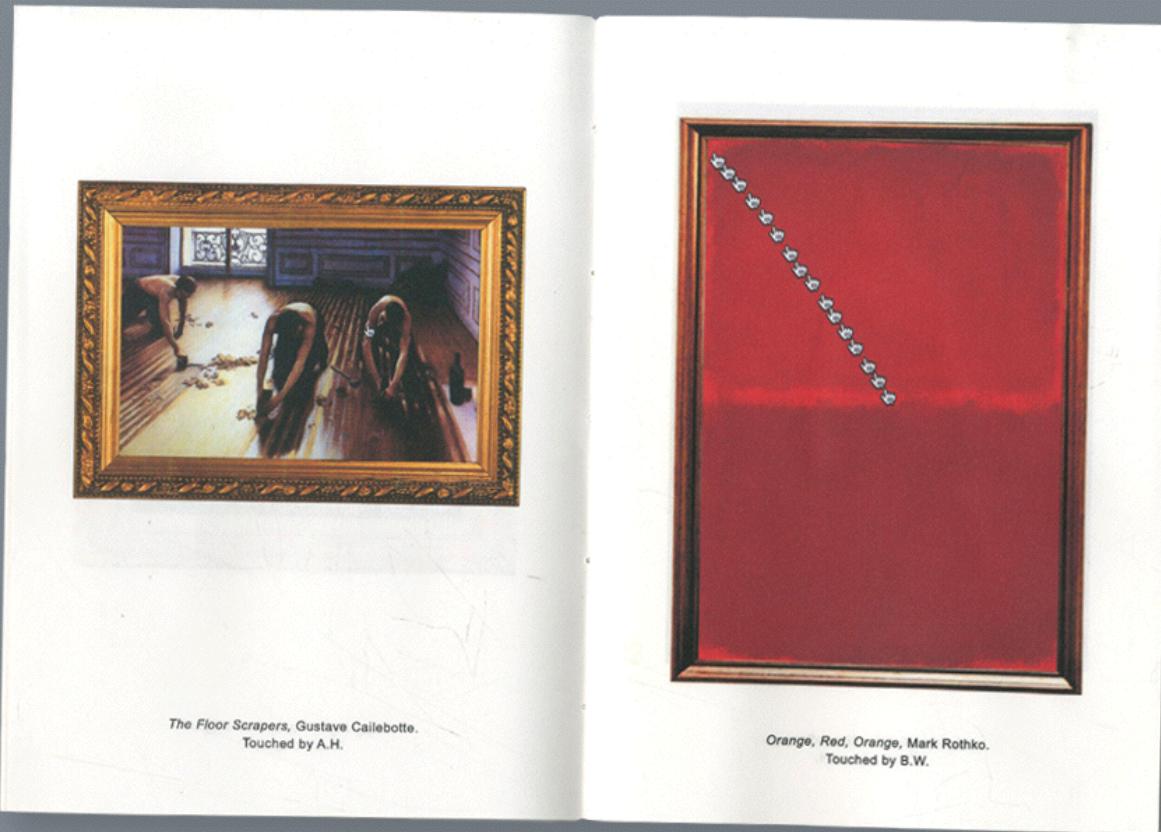
4—Touch Art



Samples

I sent a set of instructions to my Facebook network and asked them to participate with a favorite painting.

4— Touch Art



The Floor Scrapers, Gustave Caillebotte.
Touched by A.H.

Orange, Red, Orange, Mark Rothko.
Touched by B.W.

A Virtual Gallery

The output was a scrolling virtual gallery with instructions on how to contribute your own.

To save and elevate the images, I published all my initial contributions into a catalog.

5-

Mote Mote

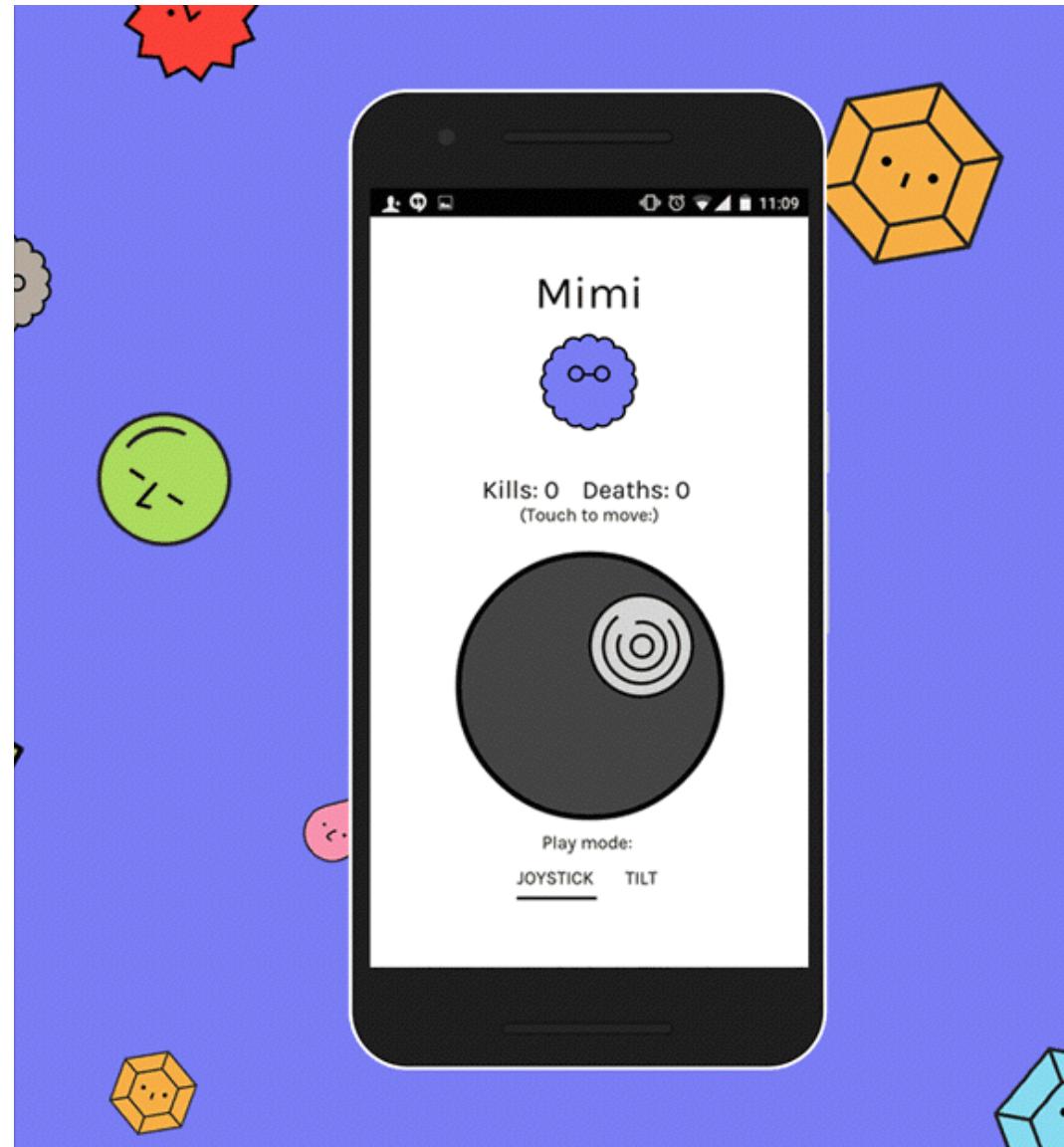
Brown University Hackathon, 2015. (Best Overall)

MoteMote is a game I created with two developers in 12 hours at the Brown University 2015 Hackathon. Our objective was to make group gaming more inclusive and fun.

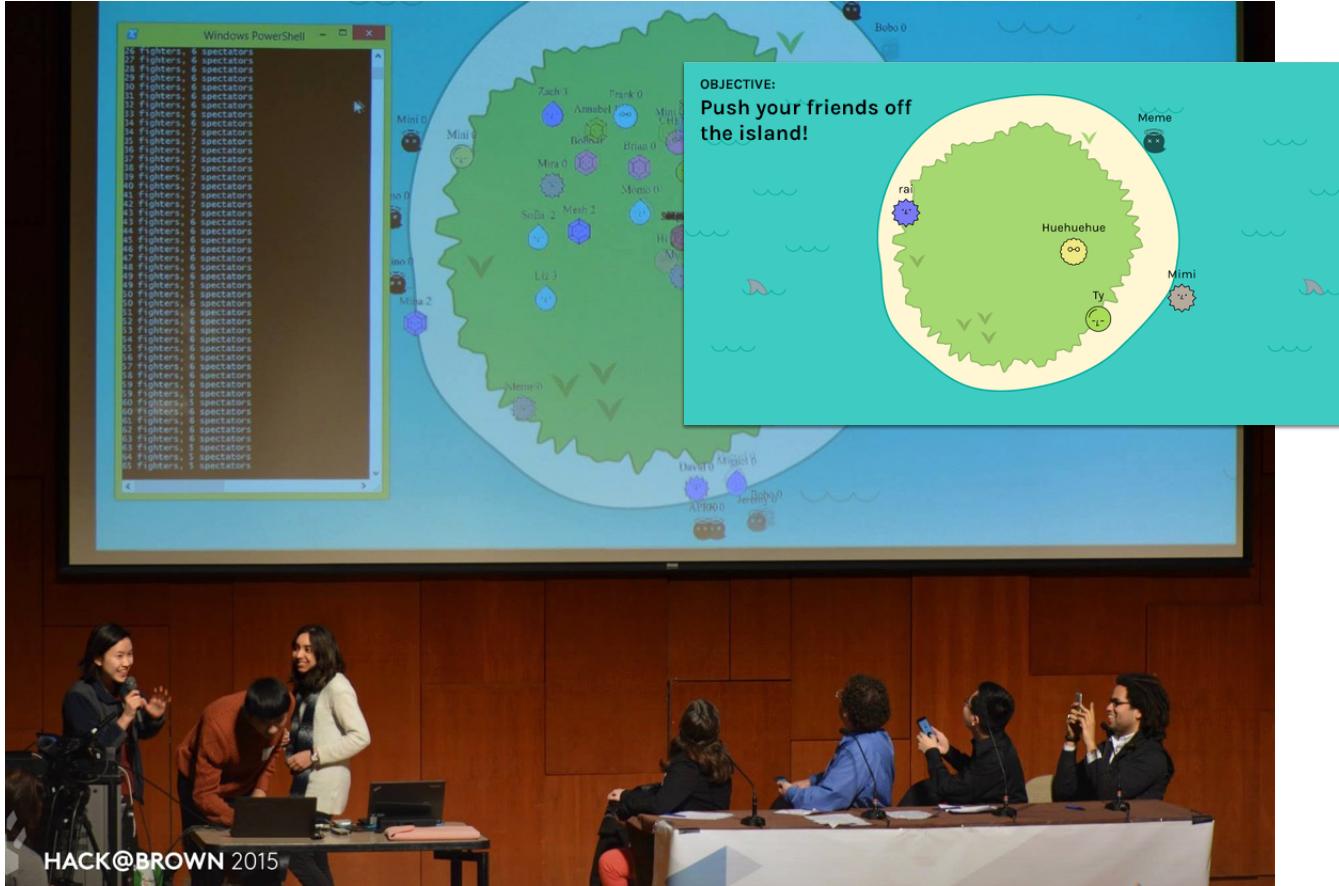
In MoteMote, users use their smartphones as a remote and play as a customizable sprite. Gameplay mechanics are simple, so that the barrier to entry is low. Anyone with the URL can join at any point in the game. The game can support (theoretically) infinite players.

The project won in the Best Overall category for originality and experience. I created the graphics and came up with the overall UI idea.

Game Design, Illustration, Software



5— MoteMote



200 Players at Once?!

During the demo, we invited everyone in the audience to join a single game. At one point, we had over 200 participants on-screen.

Even the judges are having a great time.

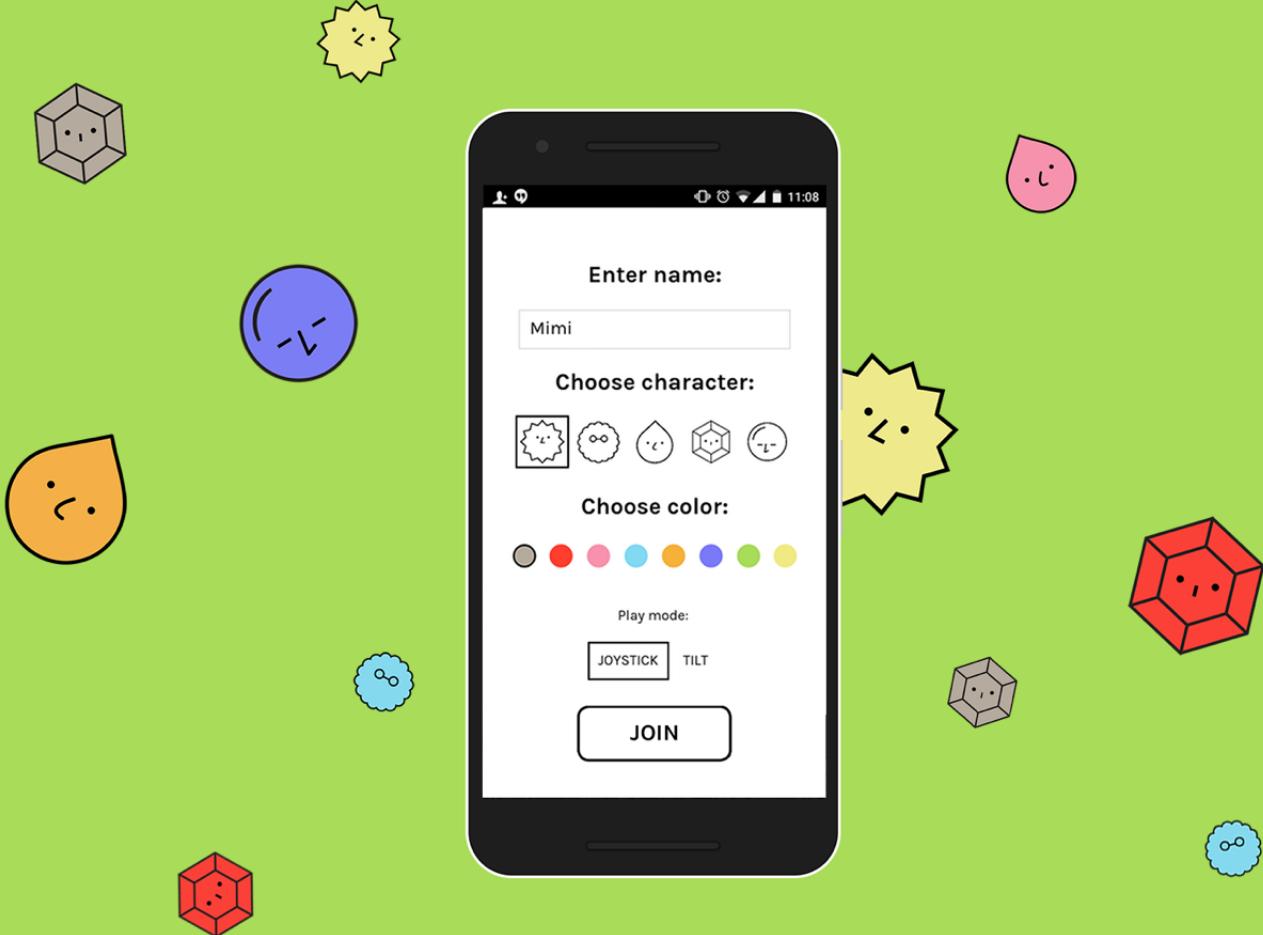
5— MoteMote



Testing the Game

The mobile interface proved itself as an ideal way to generate a lot of participation at once. It was quick and low-commitment for people coming in and out of the room..

People loved the game and found it addictive. We did slow down the sprites based on people's feedback.



The Interface

The game consists of two simple screens. In order to join, the user just picks a name, character, and play mode.

People loved seeing their unique sprite on the screen, among the chaos.



The Interface

This is the main gameplay screen, in joystick mode.

Bumble

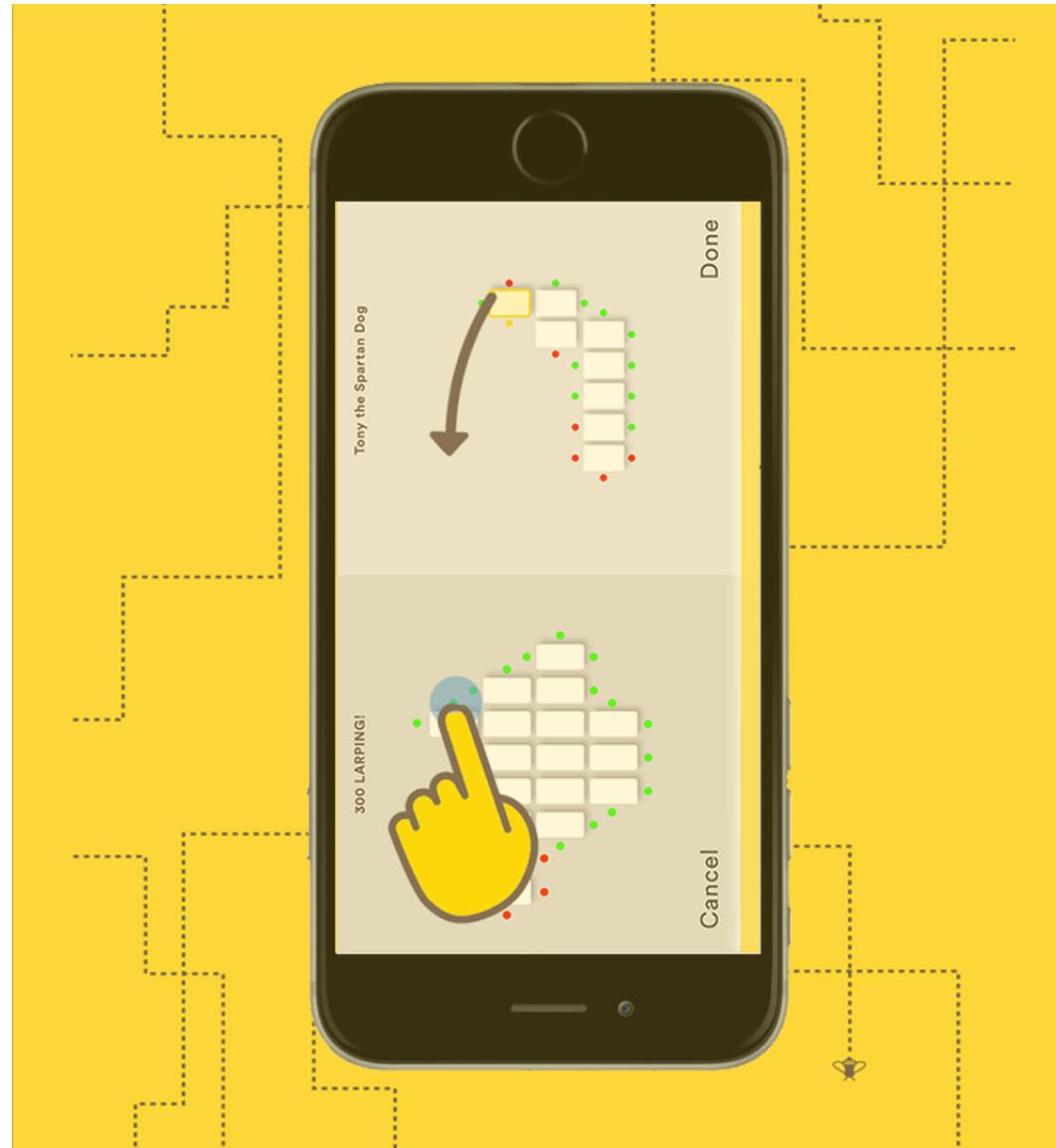
RISD Studio, 2015.

Bumble is a collaborative fiction-building software for smartphones. I worked with two other design students over 4 weeks.

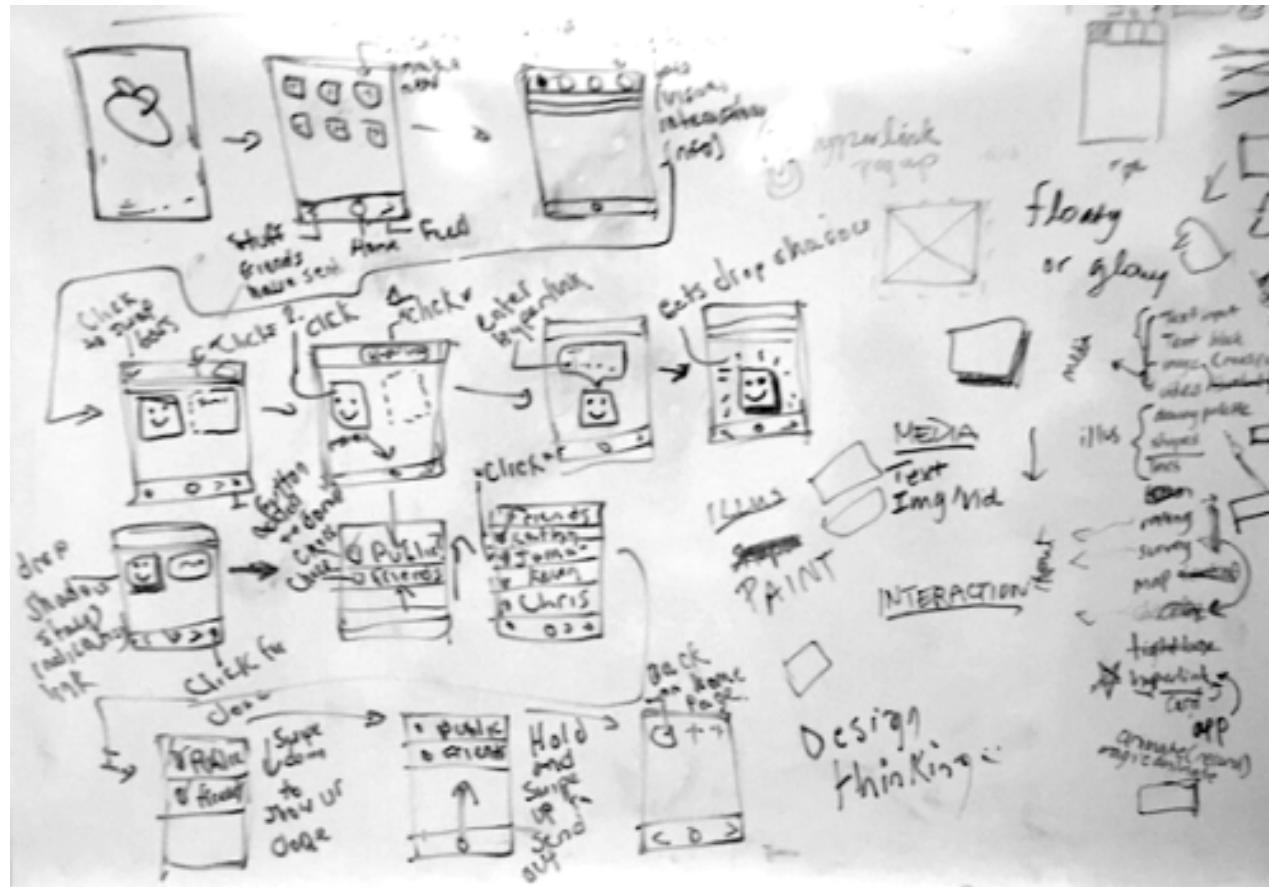
Today, even with responsive design, much of mobile media retrofits desktop computers. Our objective was to build a media-making tool native to the smartphone.

Bumble Users can write fictions with friends, record video, and manage their story's architecture from an aerial view.

Media Design, UI/UX



6—Bumble

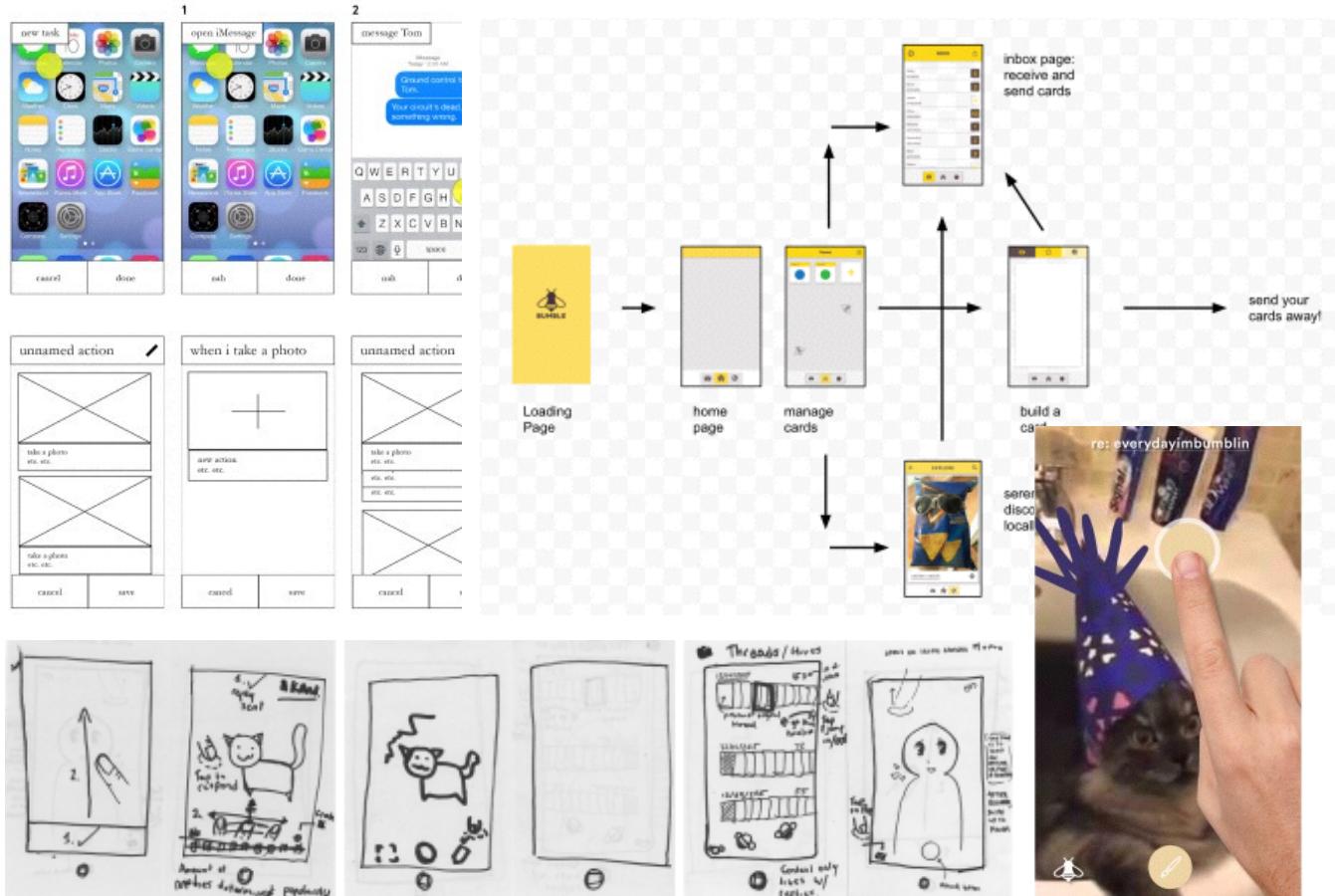


Inspiration

My team was inspired by Hypercard and SmallTalk, which informed the shape of media-making on personal computers in the 1960s and beyond.

Mobile devices encourage quick manipulation of images and videos. We were drawn to playful media-makers, like Snapchat and Kidpix.

6—Bumble



VERSION 1

Early Bumble invited users to build card-based websites on a social network.

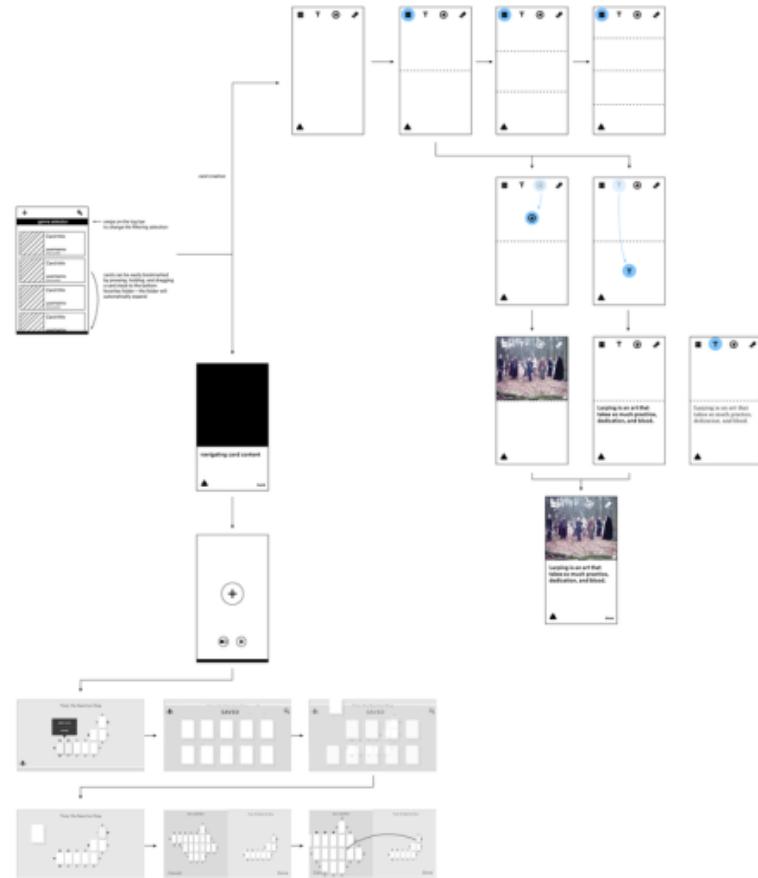
The program was overly feature-loaded. We learned we had to serve this platform's attention span. Mobile content creation should be streamlined to fast essentials.

VERSION 2

In reaction to this, we stripped down to quick primitives: drawing and video only. Our resulting solution was too similar to Snapchat, and without specific value.

It's better to make something that 100 people love than something for the masses to ignore.

6– Bumble

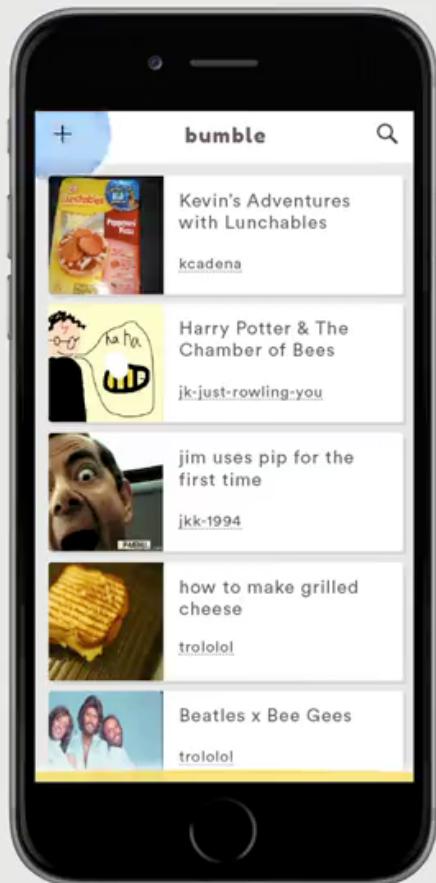


Focus on Narrative-Building

In our final iteration, we created a storytelling platform fueled by LARP culture.

The UI was inspired by Choose-Your-Own Adventure, and Borges' Garden of the Forking Paths.

6— Bumble

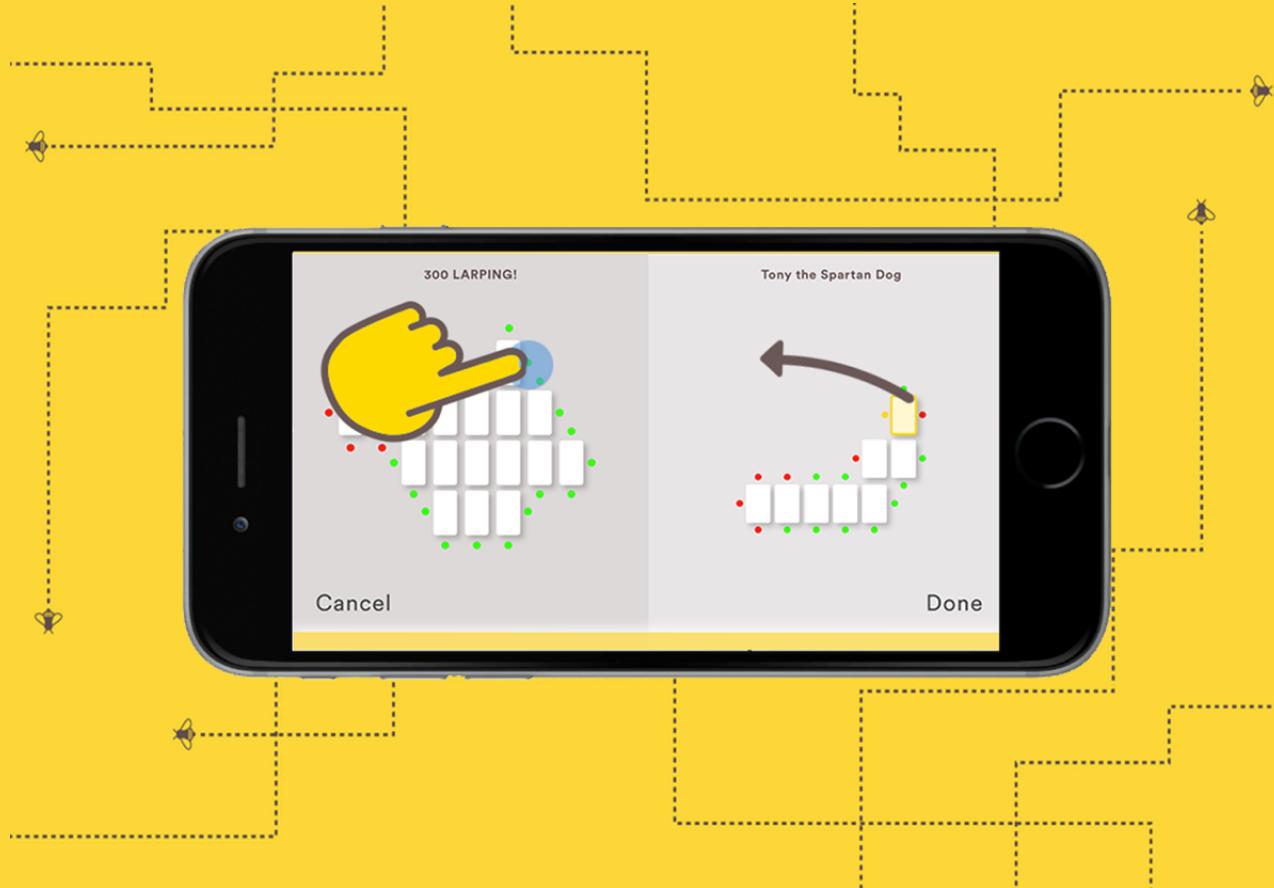


Demo

The UI concept features a four-directional architecture that respects the shape of a phone, and the singleness of a swipe.

A Bumble user can create a storycard, add it to an existing story, and navigate in Choose-Your-Own-Adventure style.

▶ <https://vimeo.com/197843621>



The Future

We imagine that in the future, Bumble can grow to accommodate new content. Instructional threads could draw in new networks of people demonstrating skills and recipes.

Or, similar to Reddit, people from all over the world can respond to a single thread prompt, with infinite branches.

ObWeb

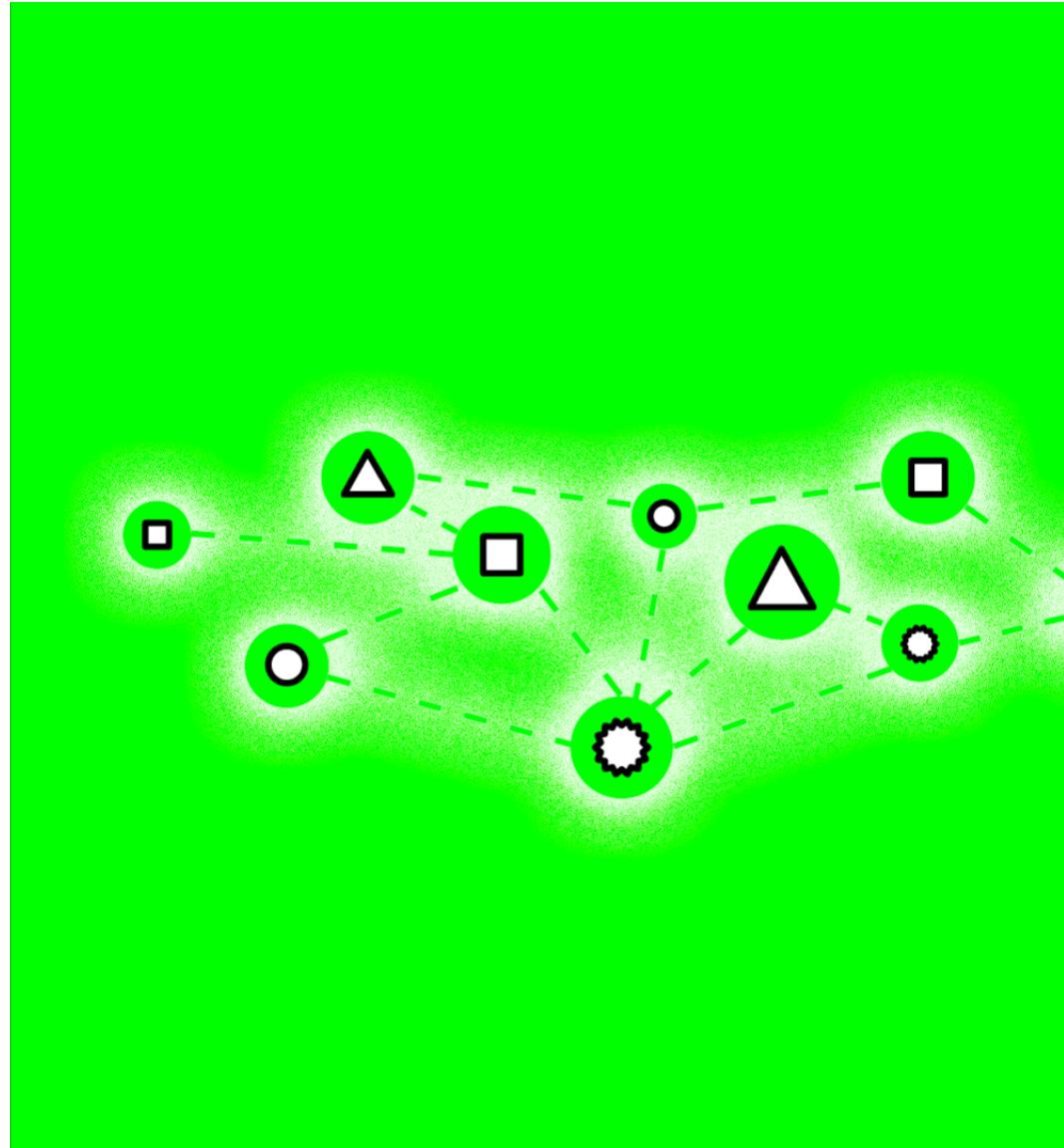
RISD Studio, 2015.

In the year 2016, 2 billion people will have smartphone cameras in their pockets. These cameras are only growing more powerful in resolution and intelligence.

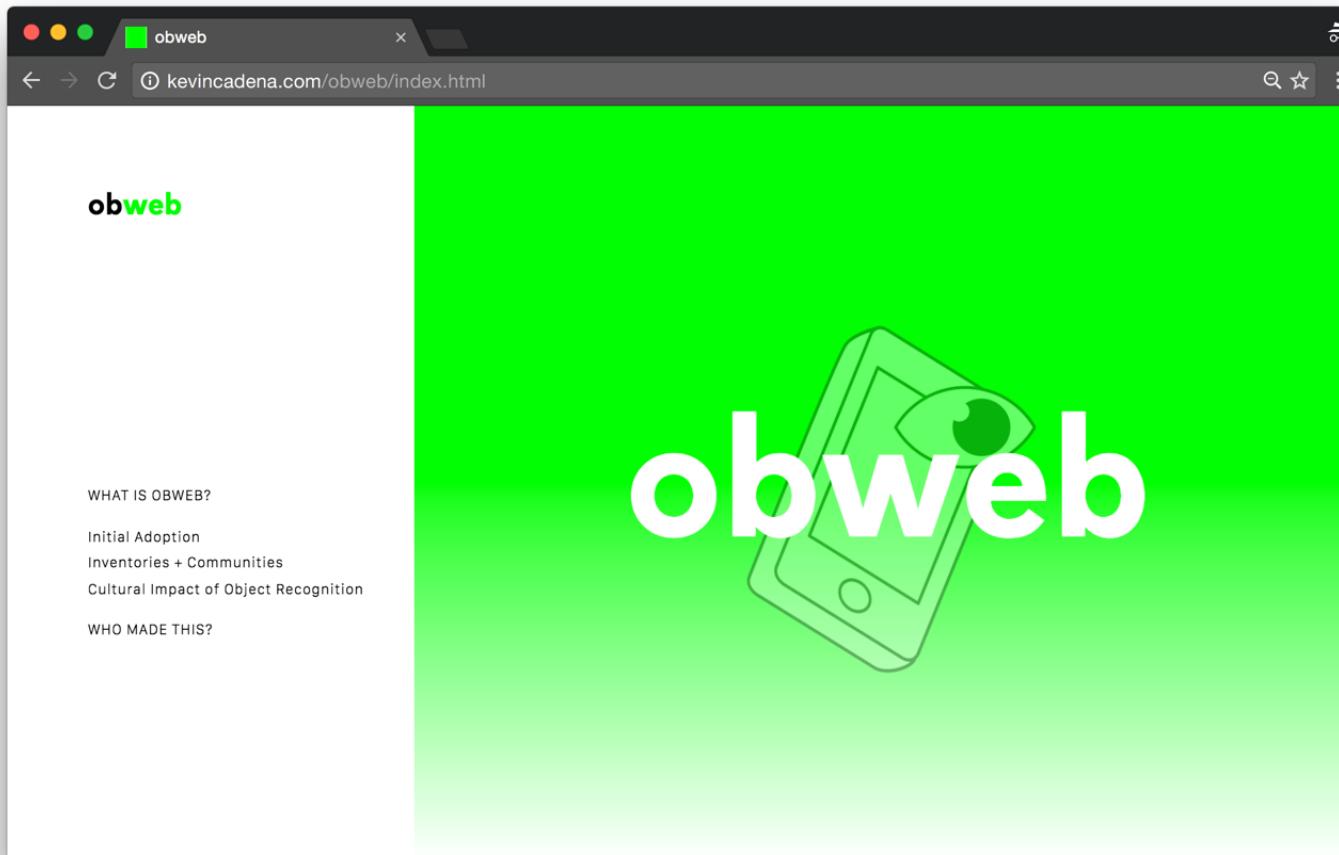
The internet connects information at network scale; computer vision connects us to a world of things. What does a world of both these paradigms look like?

ObWeb is a 2015 trendcast speculating the potential of computer intelligence + objects + humans with pocket cameras. I co-wrote ObWeb with two other design students. I designed the layout and illustrations, and my teammates coded the website.

Writing, Web, Illustration



7– ObWeb



See it live:

► <http://kevincadena.com/obweb/index.html>

7– ObWeb

The screenshot shows a web browser window for the 'obweb' site at kevincadena.com/obweb/index.html#what. The page features a large illustration of a smartphone with a single eye on its screen, emitting dashed green lines that connect to three circular icons representing objects: an apple, a slice of bread, and a steak. Below the illustration, the word 'obweb' is written in a green, lowercase, sans-serif font. On the left side, there's a sidebar with links for 'WHAT IS OBWEB?' (including 'Initial Adoption', 'Inventories + Communities', and 'Cultural Impact of Object Recognition') and 'WHO MADE THIS?'. The main content area has a heading 'Initial Adoption' and a paragraph about the challenges of adopting object recognition technology.

WHAT IS OBWEB?

- Initial Adoption
- Inventories + Communities
- Cultural Impact of Object Recognition

WHO MADE THIS?

Initial Adoption

Popular culture resists new technology. How will culture adopt object recognition as an interface to information? What is the quickest way to establish dynamic object inventories?

Object cataloging through manual photo-captures feels cumbersome and slow. The initial application of object recognition has to promise enough practical and daily value for mainstream success. While surveillance feeds make people uncomfortable, its automatic nature makes it the easiest implementation.

See it live:

► <http://kevincadena.com/obweb/index.html>

7– ObWeb

The screenshot shows a web browser window for the 'obweb' site at kevincadena.com/obweb/index.html#what. The page features a green header with the 'obweb' logo. Below the header is a navigation bar with links for 'Initial Adoption', 'Inventories + Communities' (which is underlined), and 'Cultural Impact of Object Recognition'. A sidebar on the left lists 'WHAT IS OBWEB?' with links to 'Initial Adoption', 'Inventories + Communities', and 'Cultural Impact of Object Recognition', and 'WHO MADE THIS?'. The main content area has a title 'Inventories + Communities' with a sub-section asking 'How can we connect multiple inventories together in useful ways?'. It includes a paragraph about connecting fridge contents and a note at the bottom about shared inventories at a community scale.

WHAT IS OBWEB?

[Initial Adoption](#)
[Inventories + Communities](#)
[Cultural Impact of Object Recognition](#)

WHO MADE THIS?

Inventories + Communities

How can we connect multiple inventories together in useful ways?

In the case of Fridge Tracker, connecting fridge contents creates simple shared inventories: for example, understanding that your neighbor has the ingredients you're missing. This service could also enable reasoning about a collection of shared inventories. In a shared food inventory, the act of borrowing one item could generate new recipes.

At a community scale, shared inventories create a sense of fluid ownership—for example

See it live:

► <http://kevincadena.com/obweb/index.html>

7– ObWeb

The screenshot shows a web browser window for the 'obweb' site at kevincadena.com/obweb/index.html#what. The page features a large graphic at the top right depicting a green circle containing a white bottle, with several white thumbs-up icons and green square highlights connected by dashed green lines, symbolizing object recognition. Below this, the main content area has a heading 'Cultural Impact of Object Recognition'.

WHAT IS OBWEB?

- Initial Adoption
- Inventories + Communities
- Cultural Impact of Object Recognition

WHO MADE THIS?

The sharing culture of smart collections will require a certain level of transparency in user inventories. These complete and public "object profiles" reflect lifestyle in a more transparent manner than isn't heavily curated like social media platforms.

Another thing to keep in mind is that the current companies that have the closest technology to object recognition are the technology giants: Facebook, Google, Amazon and Wolfram. How would they then use this technology to further their goals?

Could Facebook might use it to catapult social capital to new heights by creating mechanisms

See it live:

► <http://kevincadena.com/obweb/index.html>

Turrell Museum

RISD Studio, 2014.

This is a rebranding of the James Turrell Museum in Bodega Colome, Argentina. I designed a logo identity and visual system, which I applied to stationery, print brochures, and aspects of the museum experience.

What stood out to me about Turrell's work was how he distills nature into a pure, temporal experience. In the museum identity, I used color and sequence to parallel the way light changes throughout the day.

Brand Identity, Illustration, Print



8—Turrell

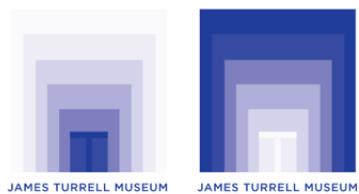


Research

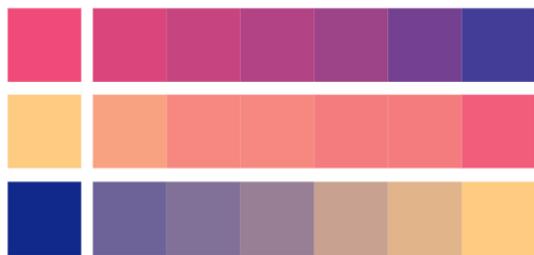
Moodboarding, drawing, and word studies.

I explored pages of logomarks, starting on paper, and also playing with vectors, shadows, and cut vellum paper.

Logo



Main Palette



Typography

LOGOTYPE – GOTHAM

AaBbCcDdEeFfGgHh
1234567890 ,.?!

AaBbCcDdEeFfGgHh
1234567890 ,.?!

BODY – CALIBRE

AaBbCcDdEeFfGgHh
1234567890 ,.?!

AaBbCcDdEeFfGgHh
1234567890 ,.?!

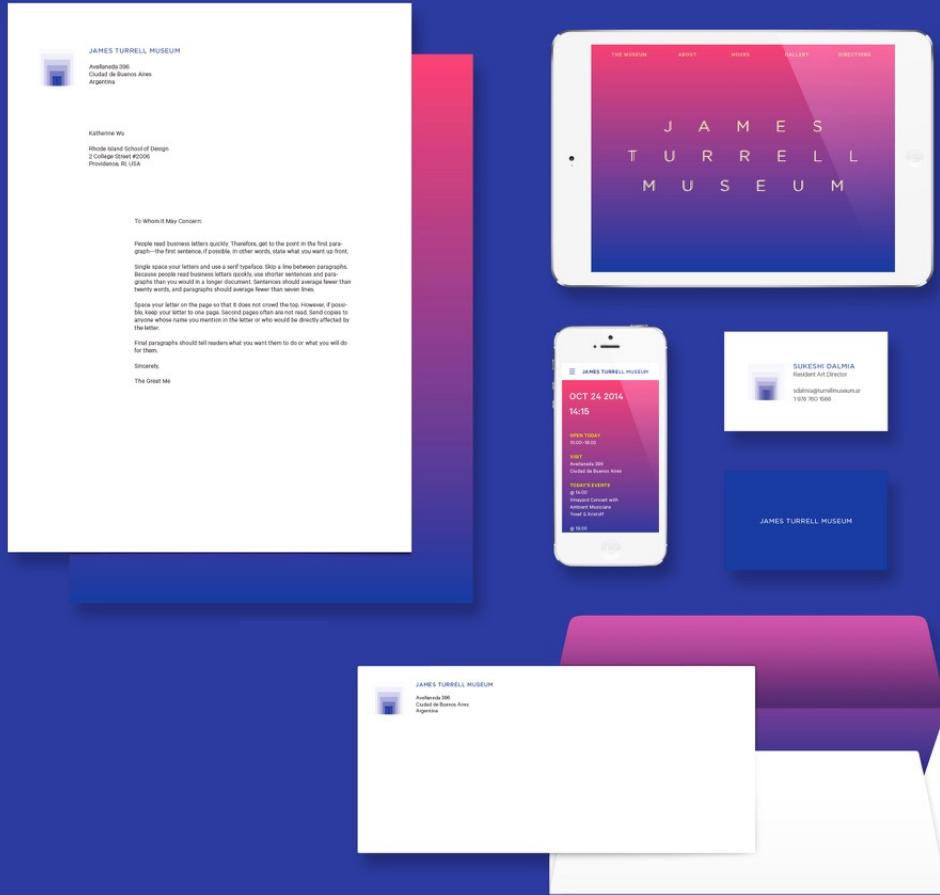
Identity System

The final mark references a slow, recession of light, space, and atmosphere, while winking at the “T” of Turrell.

The palette is a saturated take on the gradation of daylight, and the colors of the Turrell's native Arizona landscape.

I chose geometric, evenly-proportioned typography and form.

8—Turrell



Stationery set, business cards, digital mockups.

8—Turrell



Print Materials

Postcards mimic how light moves across Turrell's architected rooms.

Poster recreates the edge-lessness of Turrell's installation.

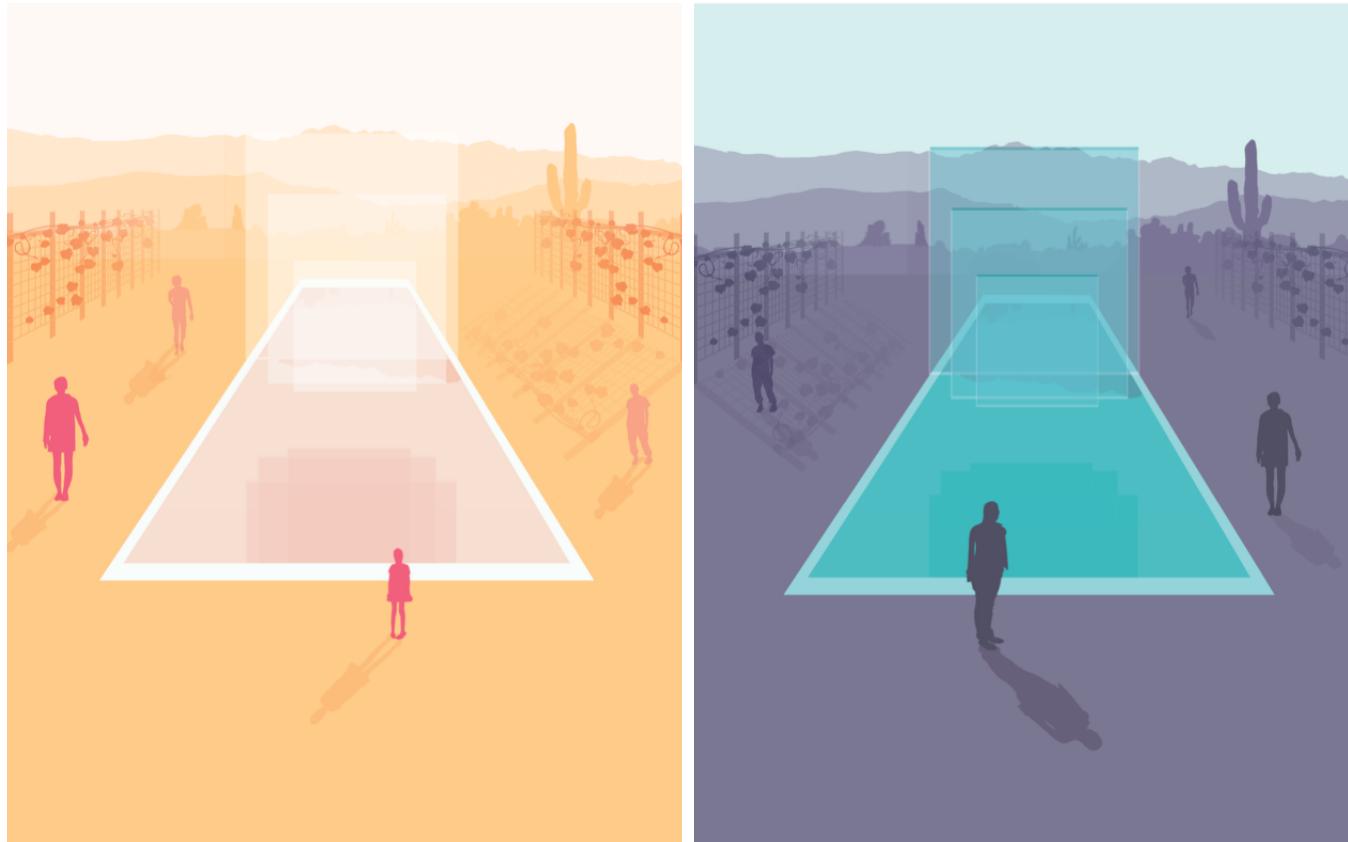


Event Brochures

These accordion-format books form a year-long calendar of museum events.

The color progressively shifts page by page towards the end of each season.

8—Turrell



Museum Garden

What stood out to me about this museum's unique location was how beautiful the surrounding Argentinian wineries were.

This outdoor installation would bring visitors together in a tranquil museum garden. The pool connects to an irrigation system which waters the nearby vines.

In this way, the piece feeds back into the terrain, the way a Turrell piece works together with nature.



Temporal Tickets

The way a Turrell piece transforms when viewed during different times of the day inspired these dynamic tickets.

The museum, open from 10:00AM to 6:00PM daily, issues a different colored ticket to visitors each hour. Viewed as a long strip, the tickets appear as a continuous gradient.

9-

Chocolee

Personal Project, 2013.

Inspired by origami and Japanese wrapping cloths called furoshiki, "Chocolee," chocolates feature patterns designed with both collaged and digitally drawn food elements. Each square wrapper can be easily repurposed for paper-folding and crafting.

This imaginary chocolate brand emphasizes not only beautiful wrapping but the fun in its re-use, with paper you might give a second life as gift wrap or a paper crane.

Featured on Packaging Design Served, Behance Student Show, and The Design Blog.

Packaging, Illustration, Pattern



9— Chocolee



9— Chocolee



Fraction

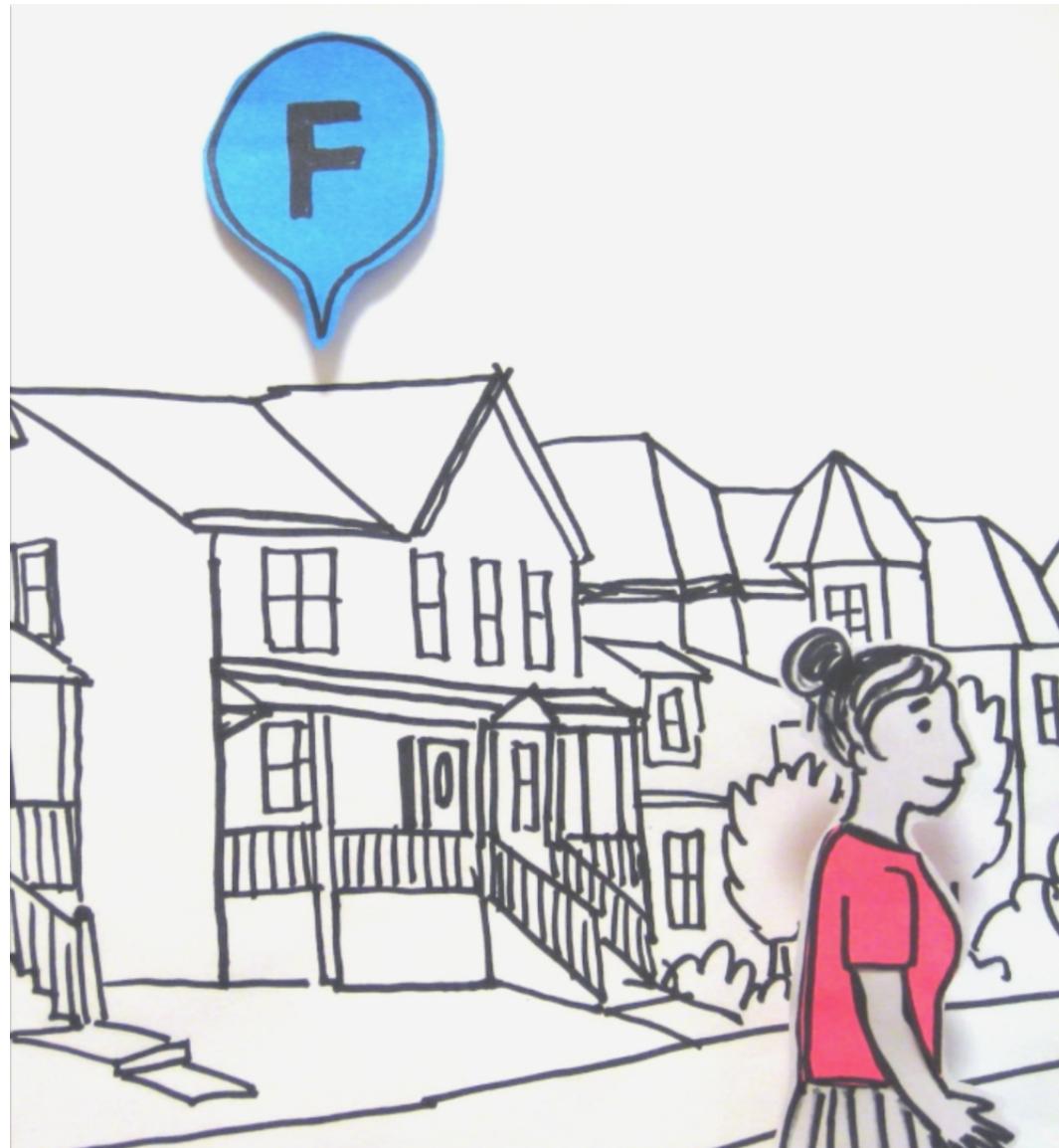
IDEO coLabs: Bits + Blocks Fellowship. 2015.

At IDEO coLabs, I worked with students in business, tech, and HCI to create a speculative venture using blockchain technology. Our objective was to mitigate painful transactions and build trust.

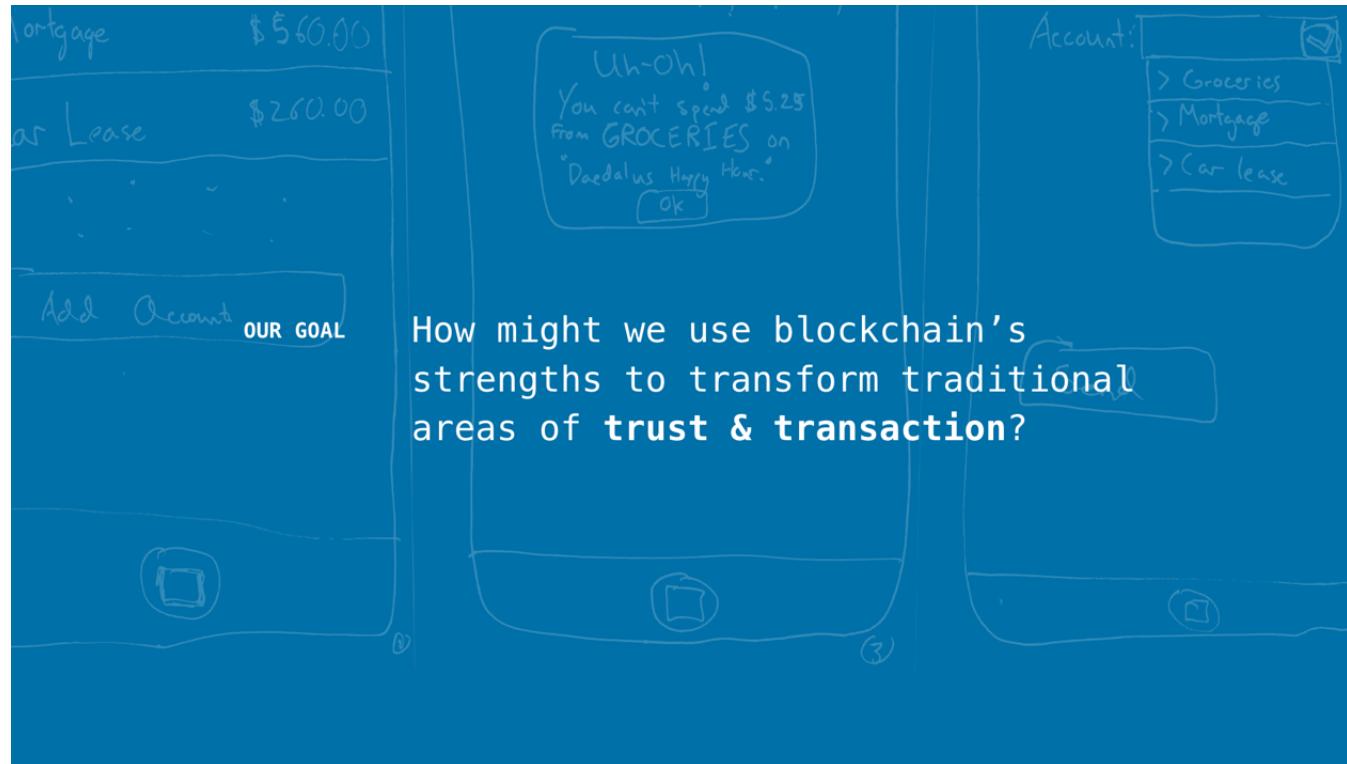
Fraction is a web platform that enables de-centralized ownership of real estate properties. The idea evolved out of human-centered design methods, as well as an understanding of blockchain's strengths.

I conducted user interviews, created paper and digital prototypes, and built the UI. I was also in charge of storytelling.

Venture Design



10 – Fraction



How might we use blockchain's strengths to transform traditional areas of **trust & transaction?**

Wait, Why Blockchain?

The blockchain is a complex, decentralized record which could challenge centralized economy forces like banks and funds. Encrypted information exists in many individual node instances, instead of one single ledger.

We were interested in how blockchain offers:

- Tracking ownership & provenance
- Secure verification at scale

10 – Fraction



Human Centered Approach

The unique thing about this fellowship is how it combined tech-driven inspiration with a human-centered design.

My group brainstormed areas where trust and transaction is high stakes. For instance: adoption, purchasing dangerous goods, or buying a home.

We interviewed dozens of people and probed for pain points with paper prototypes.

10— Fraction



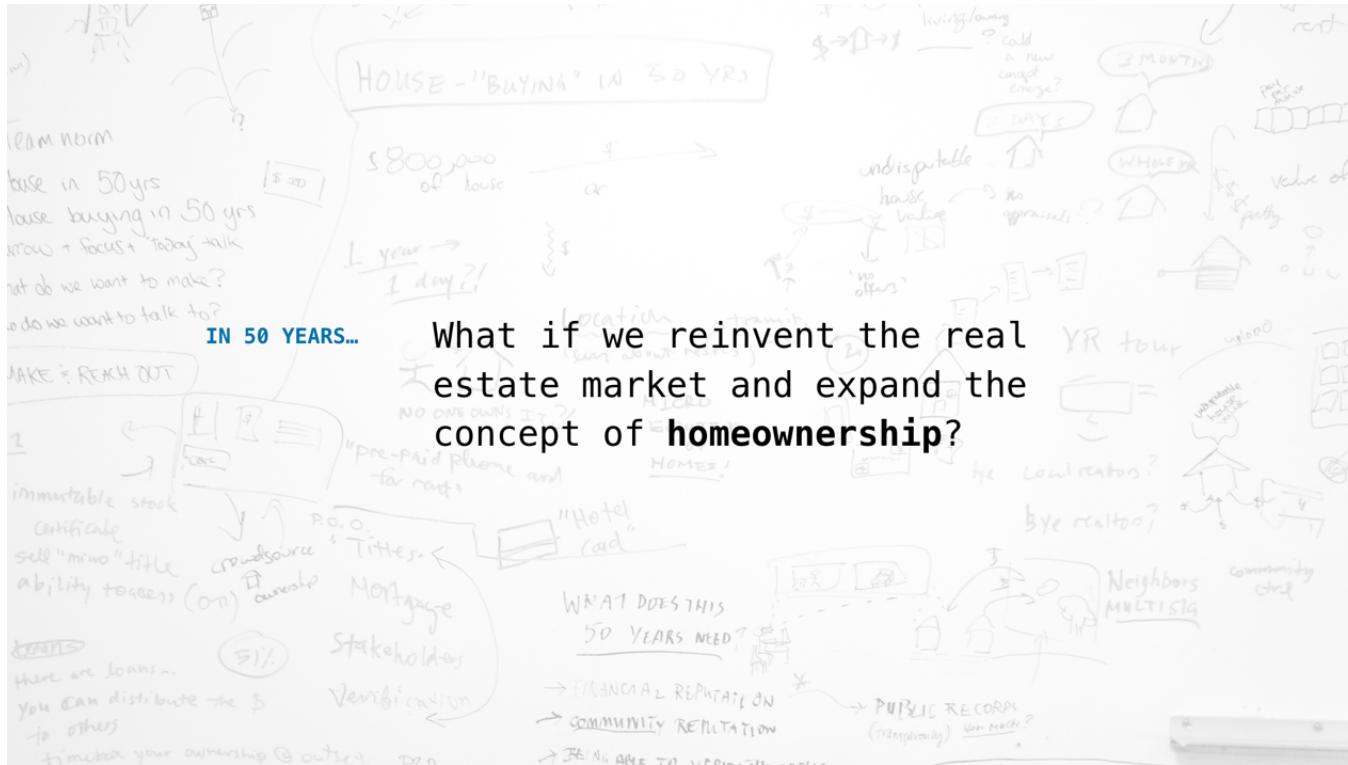
Focus on Real Estate

Out of all the areas we explored, we felt real estate processes involved user pain that we could solve without attacking the infrastructure.

From the **home-buyers' perspective**, we found these problem areas.

(Icons created by A. Scherbik, L Michelson, D Polshin from the Noun Project.)

10– Fraction



Pain + Opportunity

Our research informed a few design directions, but we felt the impact was too marginal. (For example, we created a real estate paperwork platform.)

We brainstormed ideas to transform the way homes are owned in 50 years.

10– Fraction



The Concept

Fraction is a speculative venture which allows for partial ownership of property on the blockchain. The blockchain enables secure micro transactions and securely tracks ownership at scale.

Learn more about the idea:

▶ <https://vimeo.com/198154682>

10– Fraction



The Market

For this idea to take off, investors would have to seed the market and homeowners would open up their homes.

We heard interest on both sides. At the end of the sprint, our fellowship sponsors were interested in piloting an MVP.

Still, it would be tricky to build trust. We planned to approach **REIT investors** and **second-property owners** because their mental model of property was the closest to what we were proposing.

10 – Fraction

BALANCE

Value you keep: **\$536,000**

Rent you collect: **\$3,250**

67% Your Fractions 33% For Sale

Cash out: [\\$264,000](#) for [33%](#) at [\\$800/Fraction](#)

ADJUST PRICE **SELL**

THIS YEAR

PAST FIVE

PAST TEN YEARS

This is the value of the property over this past year

2 Sunset Road, Somerville, MA 02144

VALUED AT \$800,000

3 beds, 2 baths

Remodeled in 1997

Open concept floor plan

Plenty of room for growing family with spacious dining to your Master bedroom, and three other bedrooms.

Private deck, large closets.

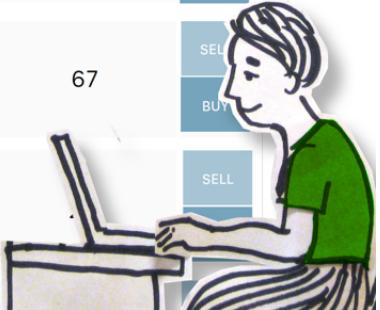
Homeowners

...can see the speculated value of their homes, and sell more to make that capital immediately liquid.

Some quotes from our users:

- I wish that I had kept 25% of my condo in New York,
- If I could have kept part of my apartment in Boston with this...

10 – Fraction

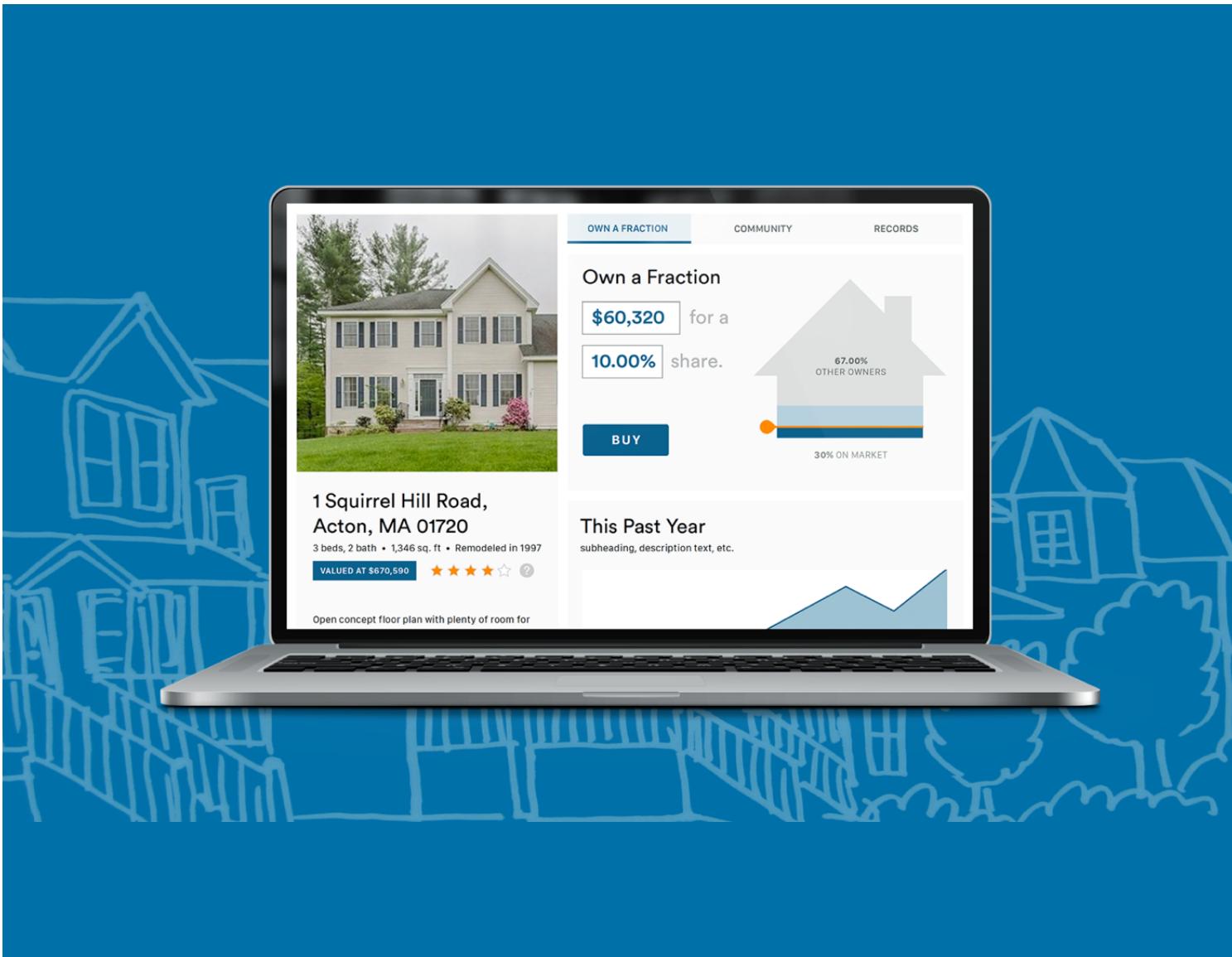
FILTER BY:	STREET ADDRESS	INVESTMENT VALUE	FRACTIONS	GAIN/LOSS	DAYS OWNED	
	1308 Valencia St., #2 San Francisco, Ca.	\$2197.98	.09%	↑2.32%	83	SELL BUY
	42 Holland St., San Francisco, Ca.	\$429.12	.002%	↑0.02%	13	SELL BUY
	514 Morris Lane, Redwood City, Ca.	\$4091.23	2.9%	-0.00%	32	SELL BUY
	231 Main St Arlington, Mass.	\$10,203.21	3.5%	↑0.54%	67	SELL BUY
	311 Huntington Ave. Boston, Mass.	\$228.09	.004%	↓0.39%		

Investors

...can manage micro-ownerships of properties that they can sell again at any point in time.

Some quotes from our users:

- I would do this if I knew it worked.
- I would definitely want to invest in my neighborhood.



Reflection

It was my first time applying Human-Centered design in a cross-disciplinary team.

Through this process, I appreciated how a simple prototype could immediately align our perspectives. Making, as opposed to talking, quickly clarified our abstract, system-level ideas. This approach helped our team get unstuck often.

Read the full reflection here:

<https://medium.com/@kaaathy/making-breaking-ventures-b1a6e6bb3b71>

If given more time, we would have liked to published a live working prototype of this UI to get quantitative metrics online.

IBM Manager Onboarding

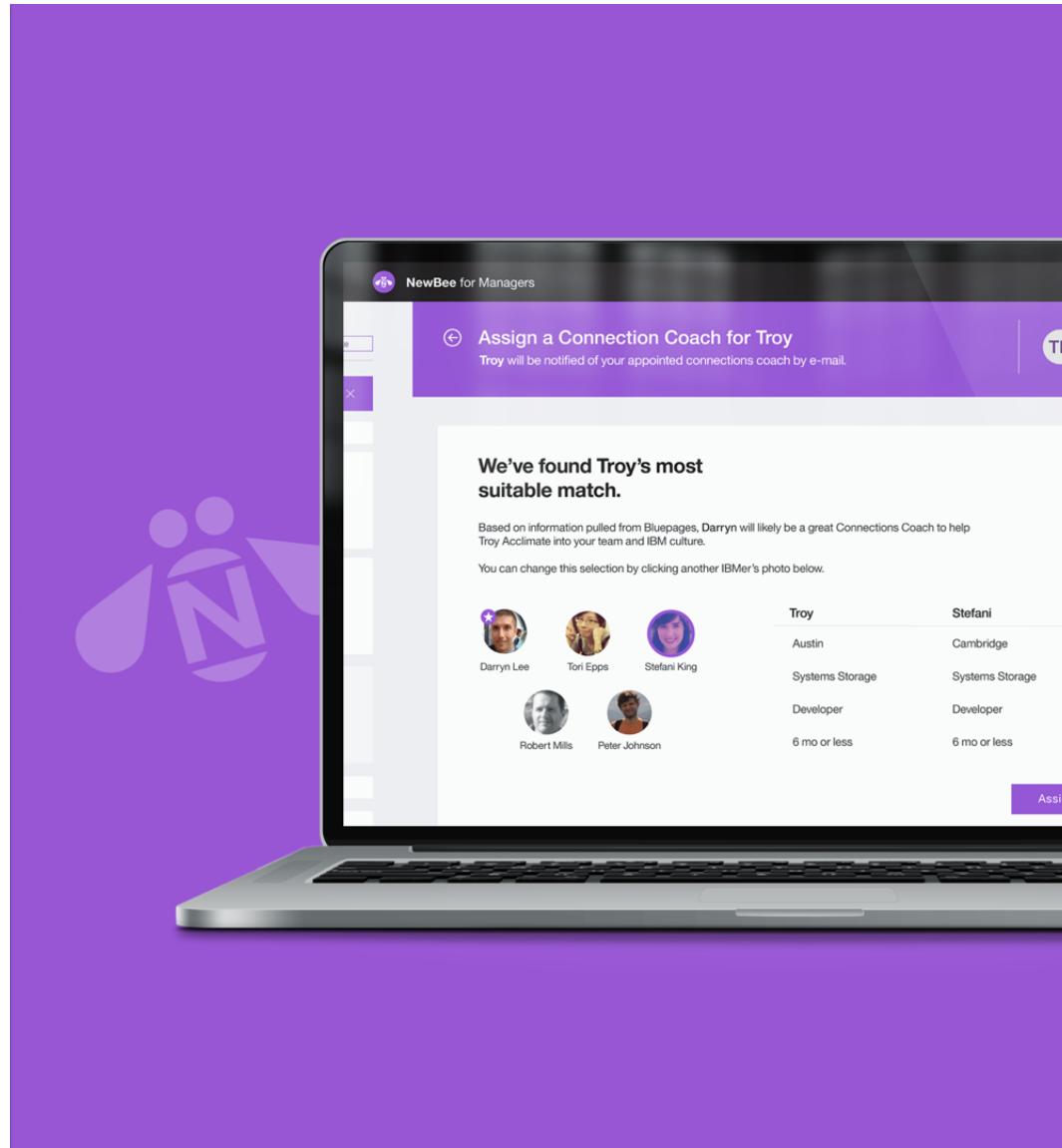
IBM Design: HR Project. 2016.

This 4-week project was developed during IBM Design's Bootcamp, which is an industry training period for new hires.

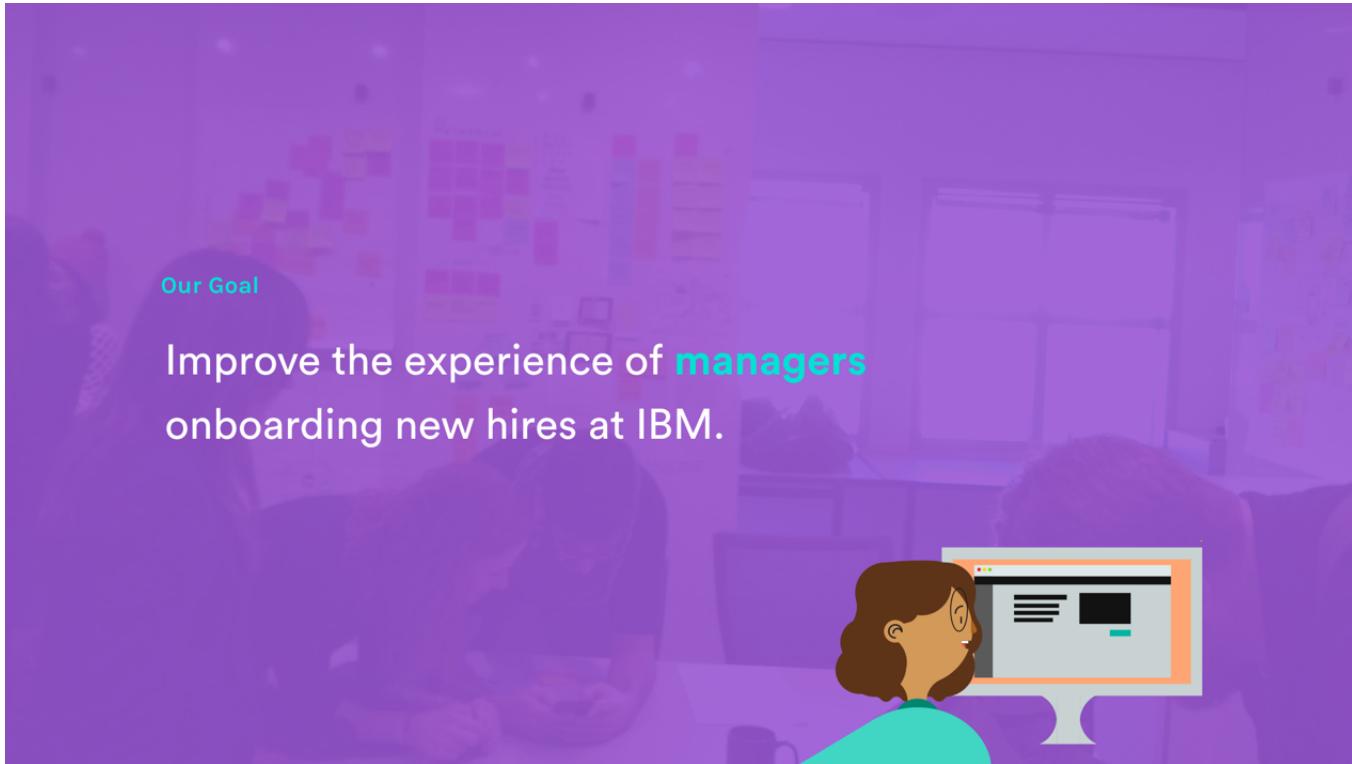
I worked with UX designers and a researcher in a team of five. Our objective was to improve the onboarding experience for IBM managers bringing in new talent. We worked closely with internal HR stakeholders.

The process involved intensive user research and testing. The output was an online interface. I designed the visuals alongside another visual designer. I also assisted closely with research and wrote our research insights.

UI/UX



11– IBM Manager Onboarding



Our Goal

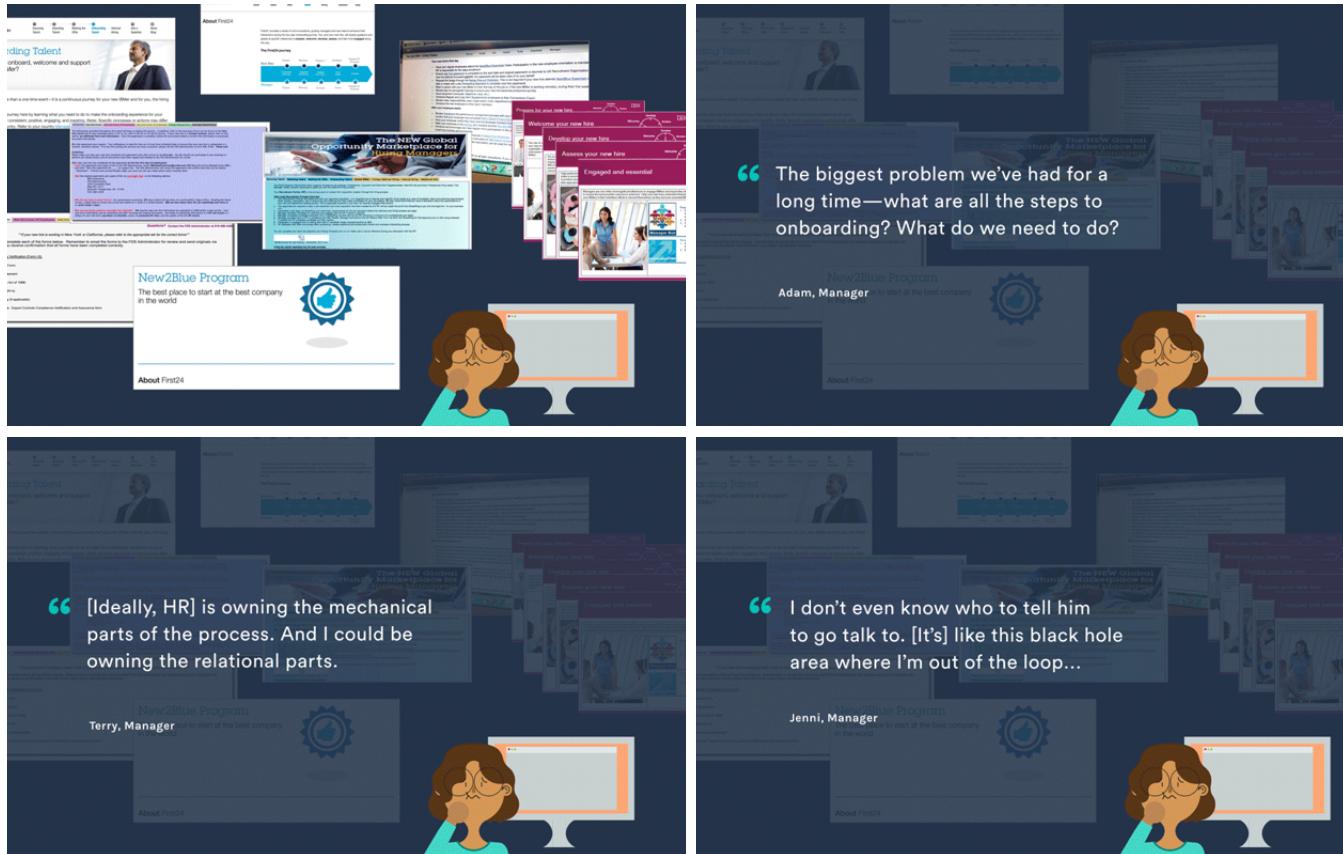
Improve the experience of **managers** onboarding new hires at IBM.

Our Scope

IBM's HR department was our stakeholder in this project.

According to the Aberdeen research group, 76% of new hires' decision to stay with the company occurs during the first 3 months.

11– IBM Manager Onboarding

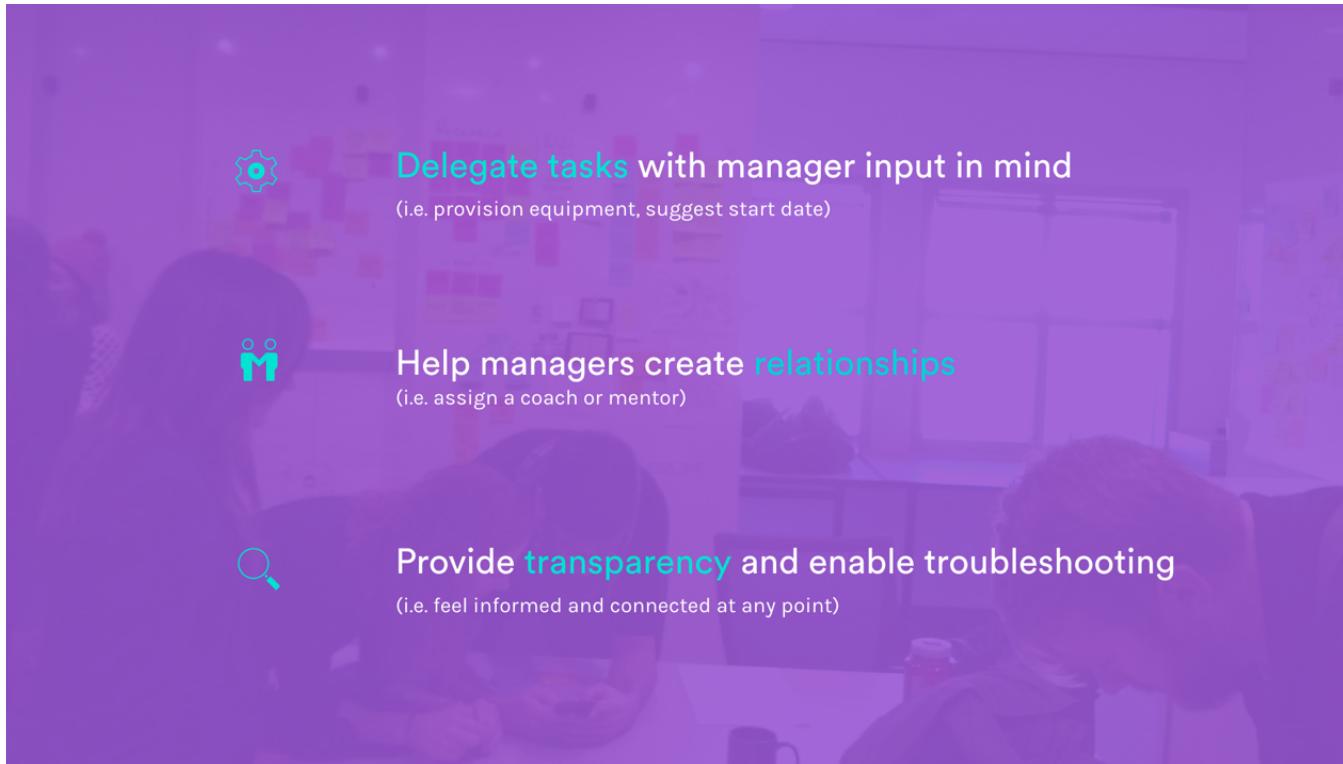


Challenges of Onboarding

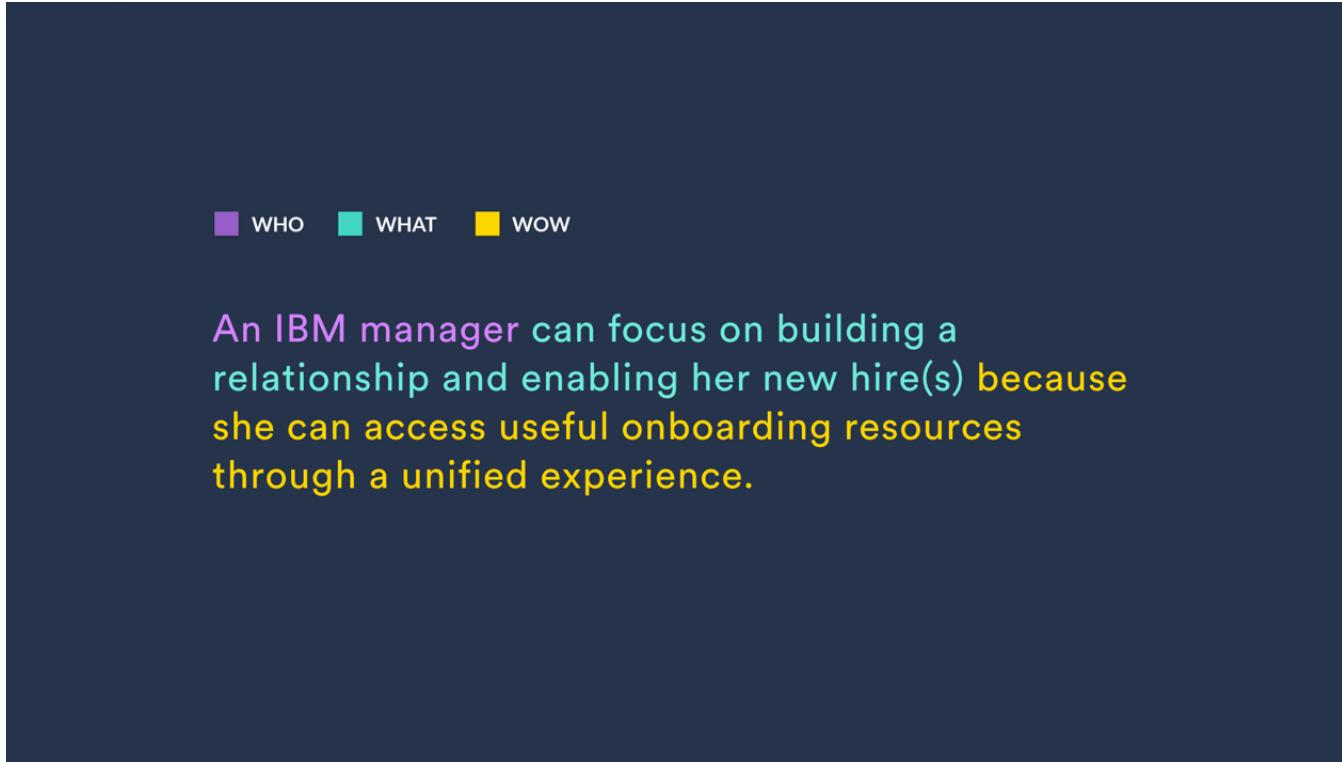
The experience today is fragmented across multiple tools and resources.

We also heard that managers felt out of the loop with their new hires and HR, and they wanted a clear and holistic view of the process.

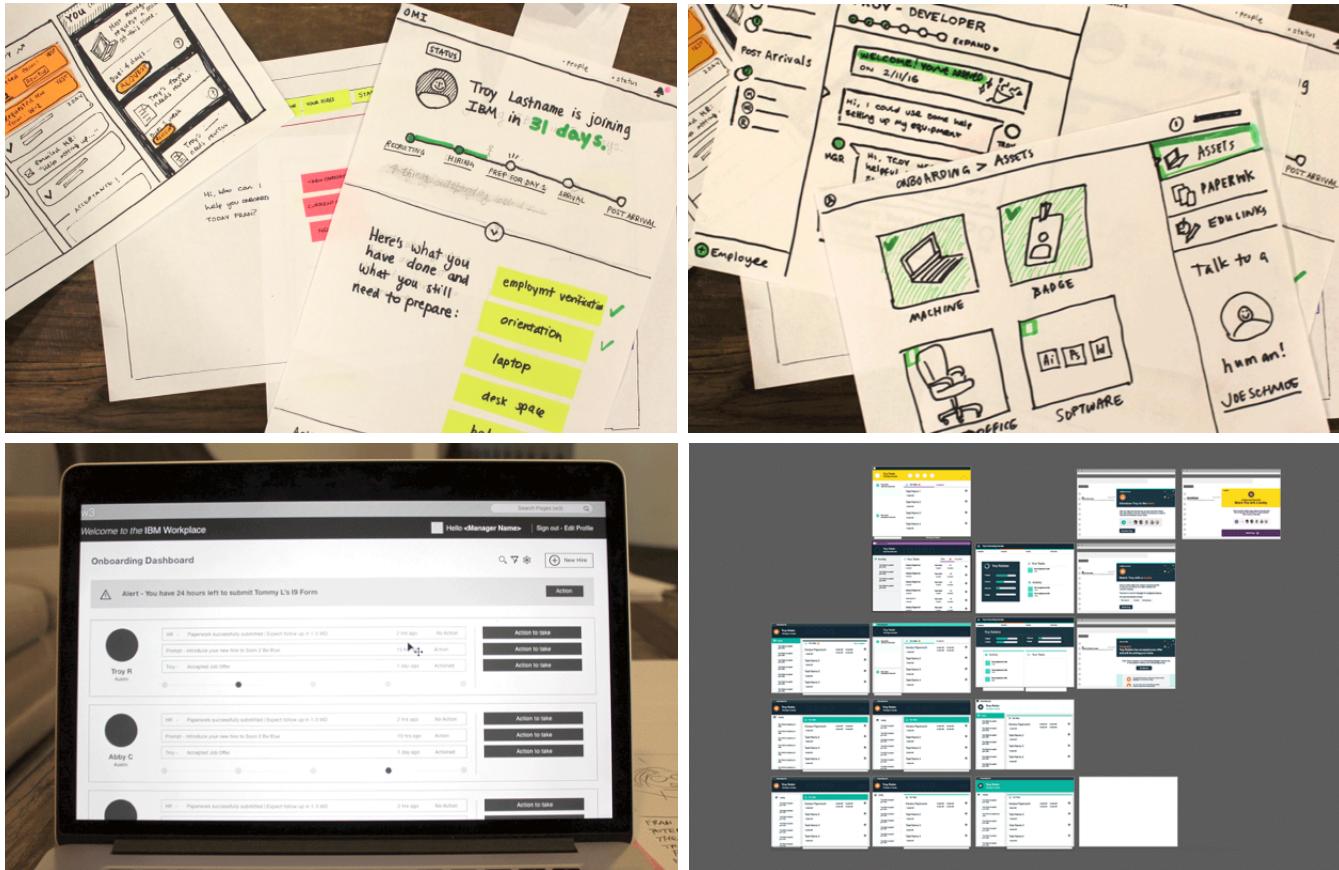
11– IBM Manager Onboarding



11– IBM Manager Onboarding



11– IBM Manager Onboarding



Our Process

Paper prototypes, wireframes, and visual design.

We shifted our design based on user reactions. Managers wanted to see a checklist and “point person” above all, and they trusted their own expertise over HR’s Best Practices.

11– IBM Manager Onboarding

The image shows a composite view. On the left, there is a purple sidebar with a teal header containing the text "Suggesting a Start Date". Below this, it displays a profile picture of a person named "Troy" with the title "FED Security" and the date "First Day March 23". A cartoon illustration of a woman with brown hair, wearing a teal dress, is shown with her right arm raised and holding a glowing yellow lightbulb. On the right, there is a screenshot of a digital application titled "NewBee for Managers". The application has a dark header with the logo and navigation links. Below the header, a banner says "Your Onboarding Monitor". Underneath, there is a section titled "Start Date Complete" with a purple background. It lists three categories: "Kenexa Forms" (Due Date Feb 25, Completed NDA Form, Next Step W-2 Form, Task Owner(s) with "View" button), "Relocation" (Due Date TBD, Completed USMA Form, Next Step BEETS Forms, Task Owner(s) with "Action" button), and "Provisioning Portal" (Due Date TBD, TBC Desk Space, TBC Laptop, Task Owner(s)). At the bottom, there are dropdown menus for "First Day" and "Post Arrival".

Flow 1:

Delegate Tasks with My Input

Our manager can set a start date without having to wrangle multiple conversations.

She can input her preference and trust that HR will take care of the rest.

View the entire flow:

▶ <https://vimeo.com/197842550>

11– IBM Manager Onboarding

The screenshot shows a user interface for 'NewBee for Managers'. A sidebar on the left has a teal header 'Connecting Troy to another IBMer' and a purple background with a woman icon at the bottom. The main area has a purple header 'Assign a Connection Coach for Troy' with a note: 'Troy will be notified of your appointed connections coach by e-mail.' On the right, there's a profile for 'Troy Robin' (FED, Contact). Below, it says 'We've found Troy's most suitable match.' and lists five potential coaches with their profiles and compatibility scores. An 'Assign' button is at the bottom.

We've found Troy's most suitable match.

Based on information pulled from Bluepages, Darryn will likely be a great Connections Coach to help Troy acclimate into your team and IBM culture.

You can change this selection by clicking another IBMer's photo below.

Troy	Darryn
Austin	Austin
Systems Storage	Systems Storage
Developer	Developer
6 mo or less	6 mo or less

Assign

Flow 2:

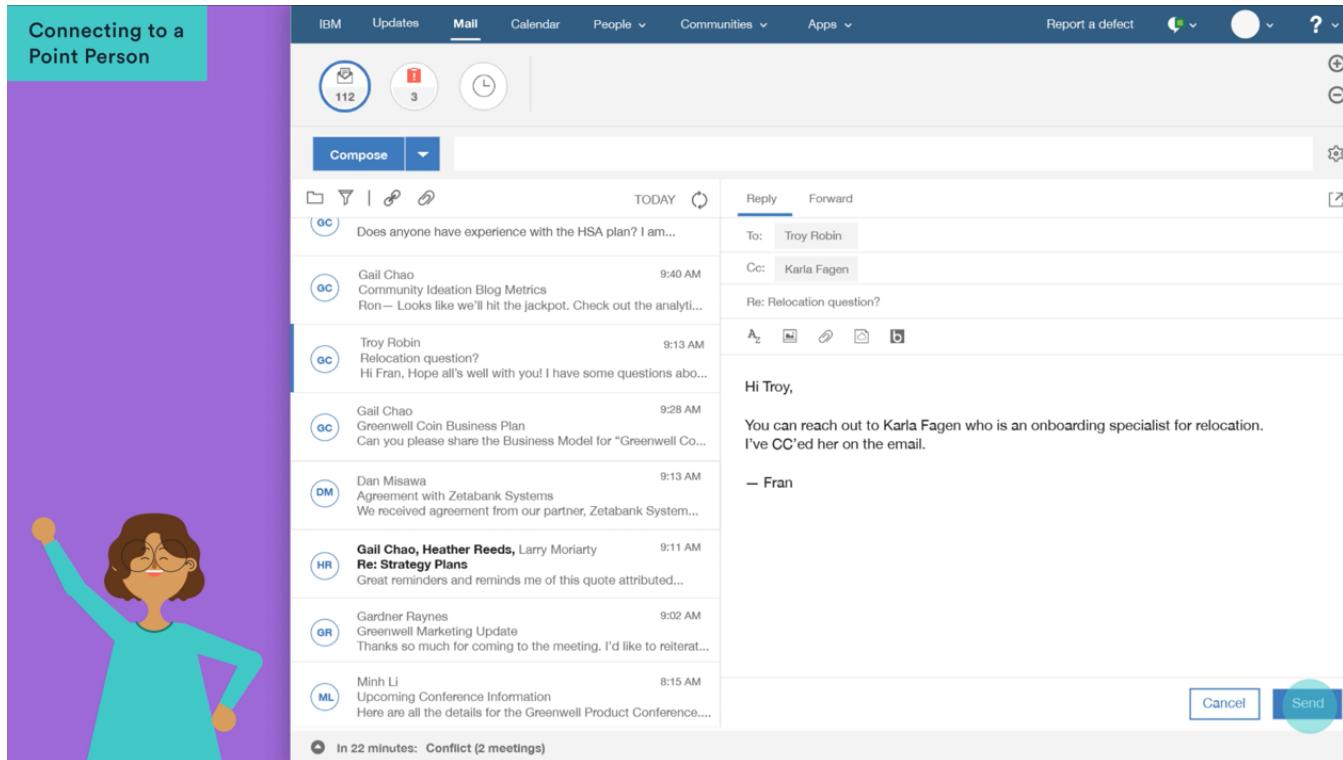
Help Me Create Relationships.

Our manager can do her job better.
The tool helps her create relationships between new hires and their team.

View the entire flow:

▶ <https://vimeo.com/197842550>

11– IBM Manager Onboarding



The screenshot shows the IBM Manager Onboarding interface. A sidebar on the left features a teal header "Connecting to a Point Person" and a cartoon illustration of a woman with glasses and a green dress, holding a yellow lightbulb. The main area is a mail client with the following details:

Mail tab selected. Top navigation includes: IBM, Updates, Mail, Calendar, People, Communities, Apps, Report a defect, and Help.

Compose button and a list of recent messages:

- Gail Chao: Does anyone have experience with the HSA plan? I am... (9:40 AM)
- Troy Robin: Relocation question? (9:13 AM)
- Gail Chao: Community Ideation Blog Metrics (9:40 AM)
- Troy Robin: Relocation question? (9:13 AM)
- Gail Chao: Ron— Looks like we'll hit the jackpot. Check out the analyti... (9:40 AM)
- Troy Robin: Hi Fran, Hope all's well with you! I have some questions abo... (9:13 AM)
- Gail Chao: Greenwell Coin Business Plan (9:28 AM)
- Dan Misawa: Greenwell Coin Business Plan (9:13 AM)
- Gail Chao, Heather Reeds, Larry Moriarty: Re: Strategy Plans (9:11 AM)
- Gardner Raynes: Greenwell Marketing Update (9:02 AM)
- Minh Li: Upcoming Conference Information (8:15 AM)

Compose screen:

- From: Troy Robin
- To: Karla Fagen
- Subject: Re: Relocation question?
- Message body: Hi Troy,
You can reach out to Karla Fagen who is an onboarding specialist for relocation.
I've CC'd her on the email.
- Sign-off: — Fran
- Buttons: Cancel, Send

Flow 3:

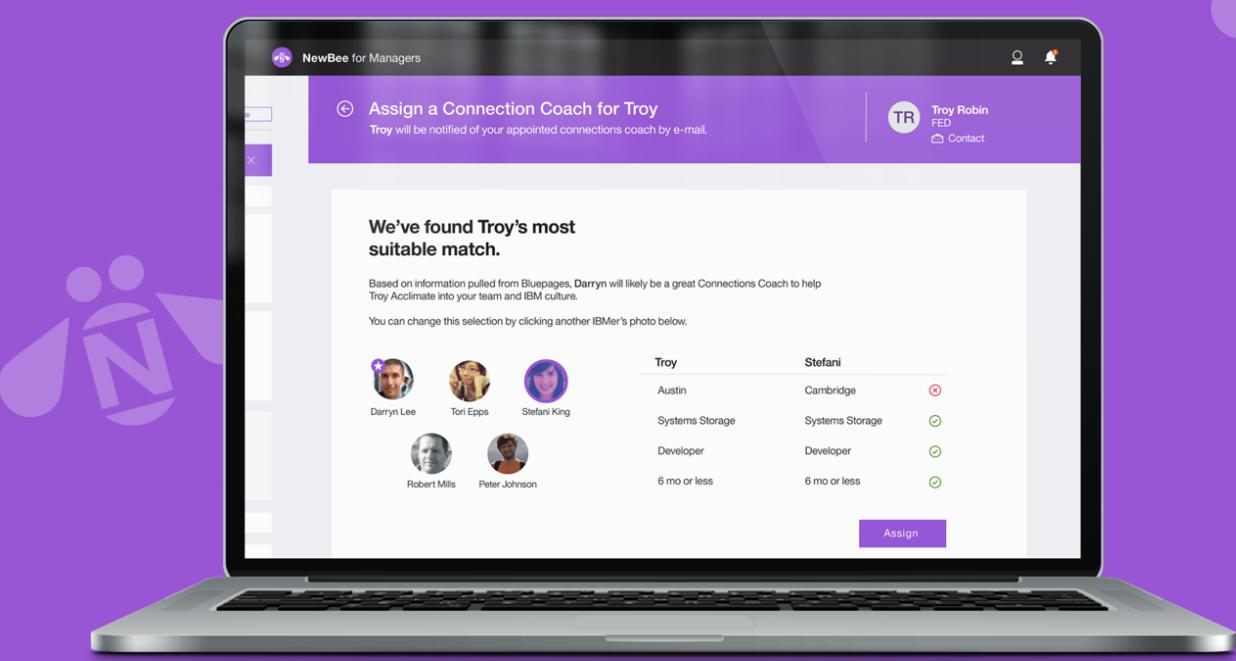
Give Me Transparency & Troubleshooting

Our manager knows when there's something wrong, or if her new hire has a question.

She can push things along if something is late, because she knows who to contact.

View the entire flow:

▶ <https://vimeo.com/197842550>



Reflection

My biggest take away from this was how to use research techniques to inform a design.

To improve this, I would explore more visual identity directions. We aligned on the identity quickly in order to align with other design teams.

My biggest contributions were in the high fidelity stage, and I also assisted with interviews and wrote our insights.

12-

WOOF!

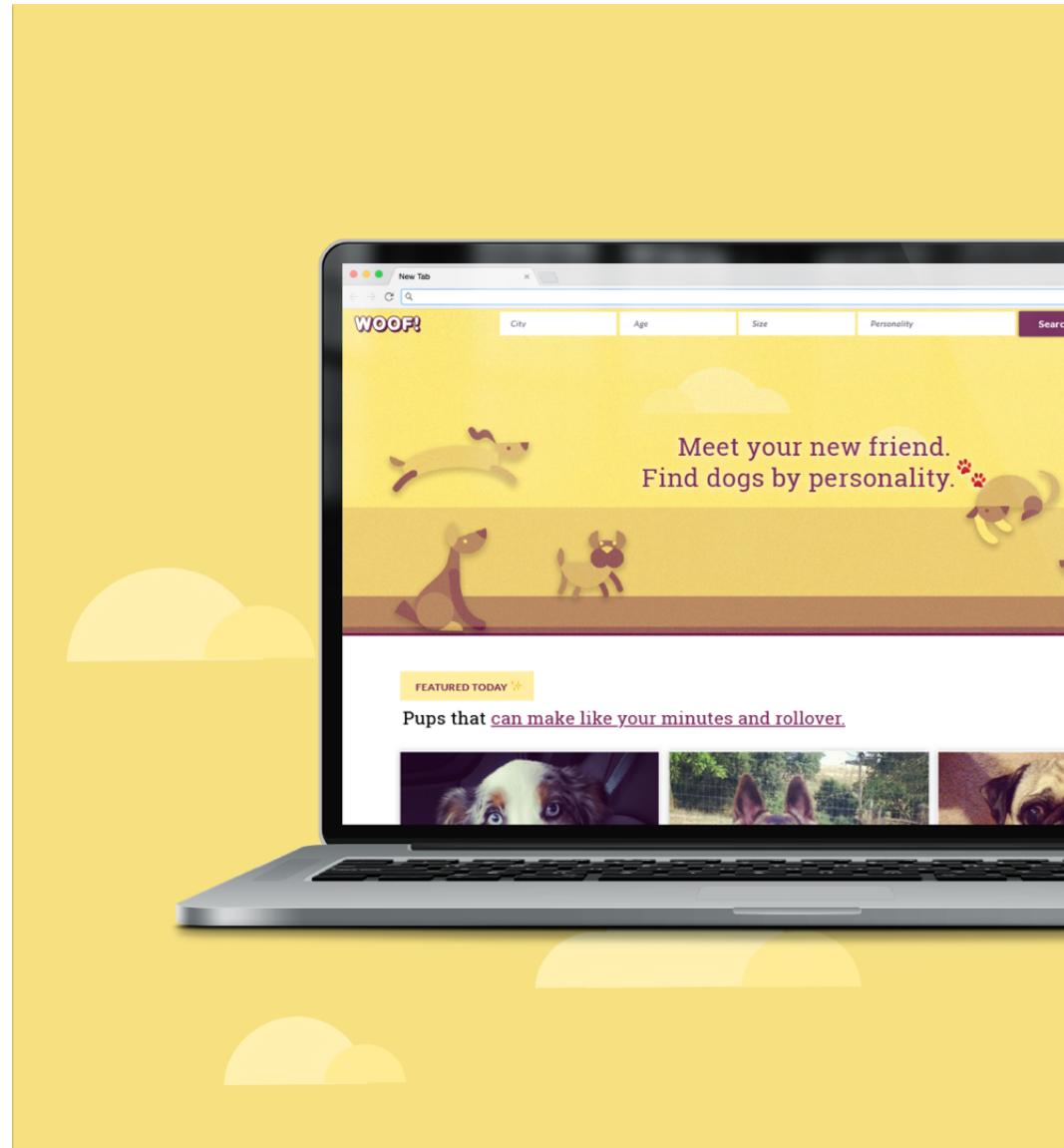
Personal Project, 2016.

I created this interface in 1-week in response to an industry design challenge. I performed the research, concept design, storyboarding, and wire framing.

WOOF! is a web platform to connect people looking for a new pet with dogs from shelters.

My objective was to design for a sense of compatibility, as well as joy. My longterm goal with this concept is to reduce the number of animals returned to shelters because of a poor fit.

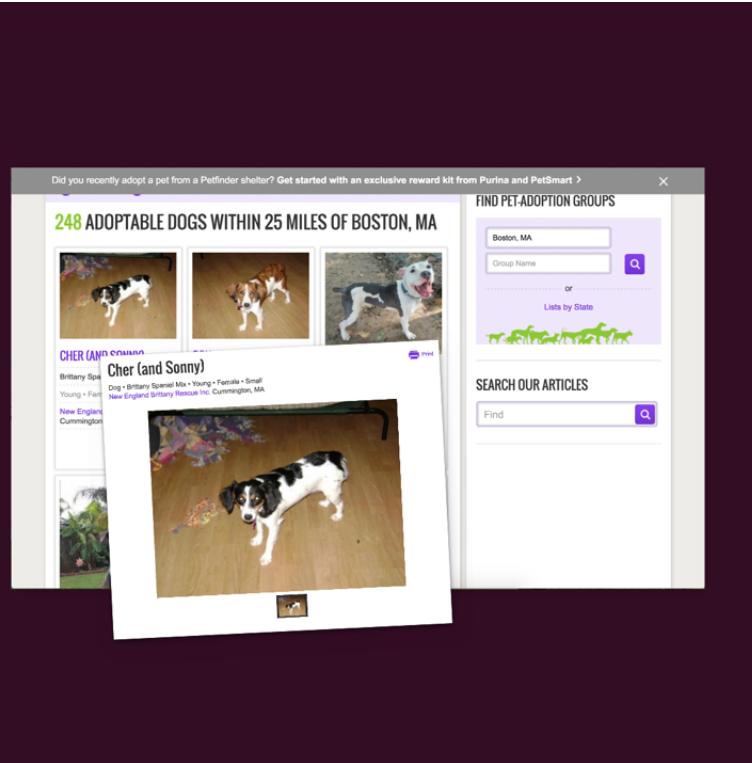
UI/UX, Illustration



It's difficult to make an educated choice.

Photos and text aren't enough to give a sense of compatibility.

Even in-person visits can be brief, and still lead to returned pets.



The As-Is

Tools to connect owners and shelter pets are barely more personal than online shopping—when really, it's about compatibility in a long-term relationship.

As a result, pet-owners may have an under-informed experience and bring home pets who are not good fits.

A couple of my friends have had to take dogs back to the shelter due to incompatibility—a stressful predicament for both owner and animal that could be prevented with better tools.

12—Woof

← Animal Adoption Survey! ↗

QUESTIONS RESPONSES 18

Roughly how long was the process for you to adopt— from your decision to bringing the animal home?
(18 responses)

A pie chart illustrating the duration of the adoption process. The data is as follows:

Duration	Percentage
Less than a week	16.7%
Less than a month	53.3%
Between 1 and 6 months	16.7%
Over a year	13.3%

“ Know the dog's behavior and personality—with ANY adoption is very important. You'll know exactly what you're getting into.

Meryl, 26 Please describe your pet in 1-2 sentences 😊 (What animal, breed, age, etc)
(18 responses)

Golden Doodle
A sweet, shy, 3 year old, 15lb black terrier mix. She prances like a dainty dog, but has the coat of a rugged cairn terrier.
Refer to answer above
Candy is a beagle/spaniel mix, currently 18 but when we adopted her she was 2.
My dog is a seven year old, half chow, half golden retriever mix. He's basically a crazy, small golden retriever with a big fluffy tail.

Research

I sent out a survey via my Facebook network on the first night and got 18 responses.

Among other things, I wanted to know, What was the most important thing people considered when adopting a dog?

The ideal search should tell me about the dog's personality.

When asked what factor was MOST important, 12 of 18 people said personality.

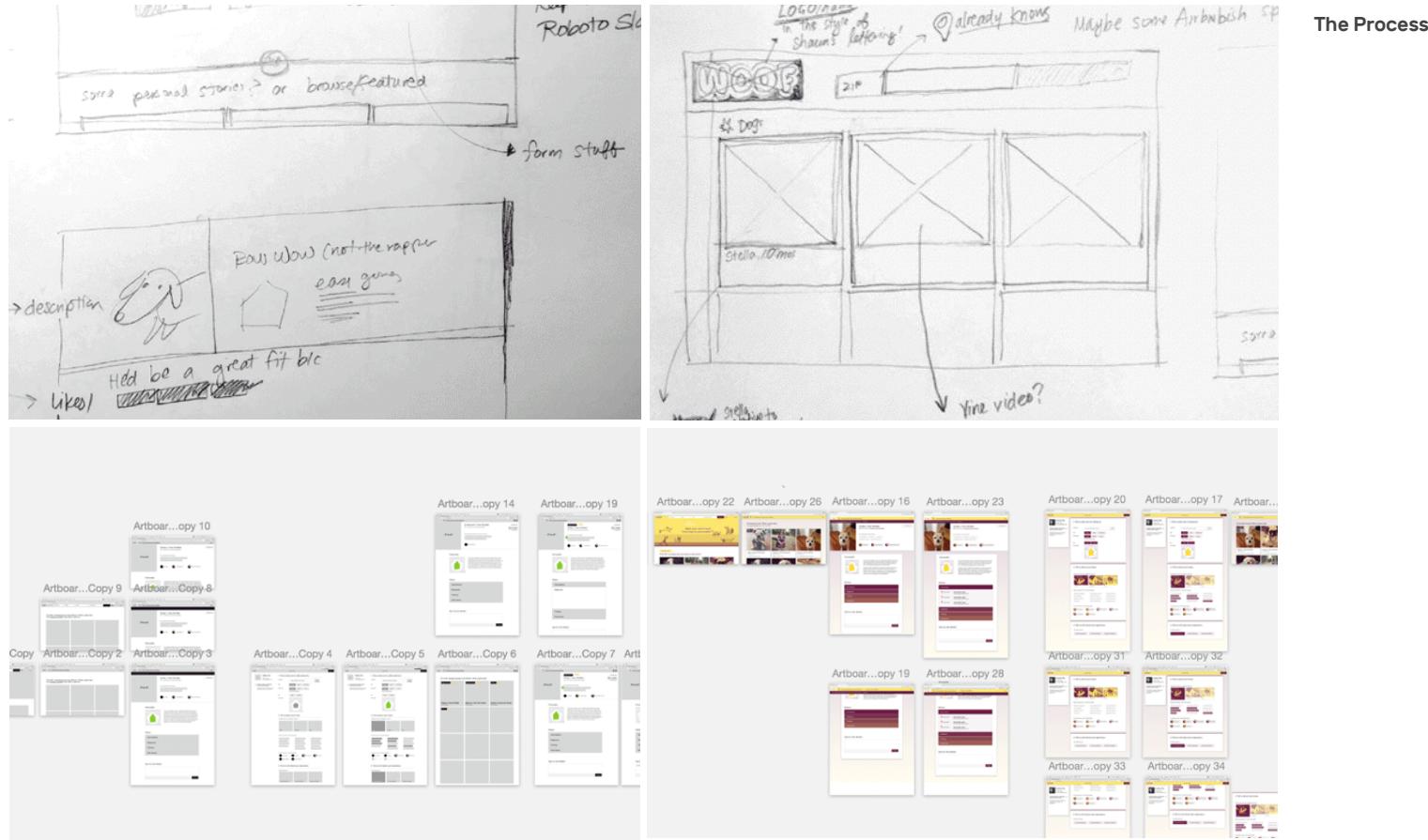
Age, behavioral history, and appearance were also big factors.

Designing for Compatibility

Understanding if someone's personality or behavior is the right fit for you and your lifestyle can be very nuanced.

I referenced UI choices from video games and online dating— personality maps, profiles, compatibility ratings, word tags, and badges.

12—Woof



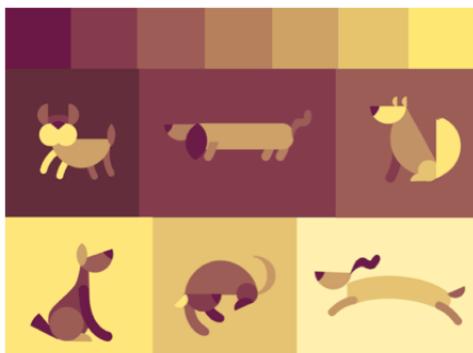
The Process

12— Woof

Logo



Palette



Body— Lato

The quick brown fox jumps over the lazy dog.
The quick brown fox jumps over the lazy dog.

Header— Roboto Slab

The quick brown fox jumps over the lazy dog.

Visual Identity

The tone of most shelter sites today is that of “rescuing” dogs; it doesn’t acknowledge the joy or excitement that comes with finding a longtime family member.

In terms of tone, I wanted it to be playful and encouraging.

12– Woof

The screenshot shows a web browser window for 'WOOF!' with a yellow header bar. The title 'Create Profile' is at the top right, and a 'Save' button is on the far right. On the left, there's a sidebar with a user profile for 'Kathy Wu' from Boston, MA, with an email address. Below this, there are two sections: 'Looking to adopt a small puppy within 50 miles of Boston.' and 'Tell shelters a bit more about you and what kind of dog you're looking for.' At the bottom of the sidebar, a dark purple banner says 'Woof takes user lifestyle into account'. The main content area has a section titled '2. Tell us about your home.' It asks 'I describe my home surroundings as closer to:' with three options: 'Urban' (purple building), 'Suburban' (yellow house with trees), and 'Rural' (yellow house with fields). Below this, it asks 'We'll get along well if... (Pick all that apply)' with a grid of 12 items. At the bottom, it asks 'In my home, I have... (Pick all that apply)' with four categories: 'Young kids' (boy icon), 'Allergies' (bell icon), 'Other animals' (dog icon), and 'Other dogs' (two dog icons).

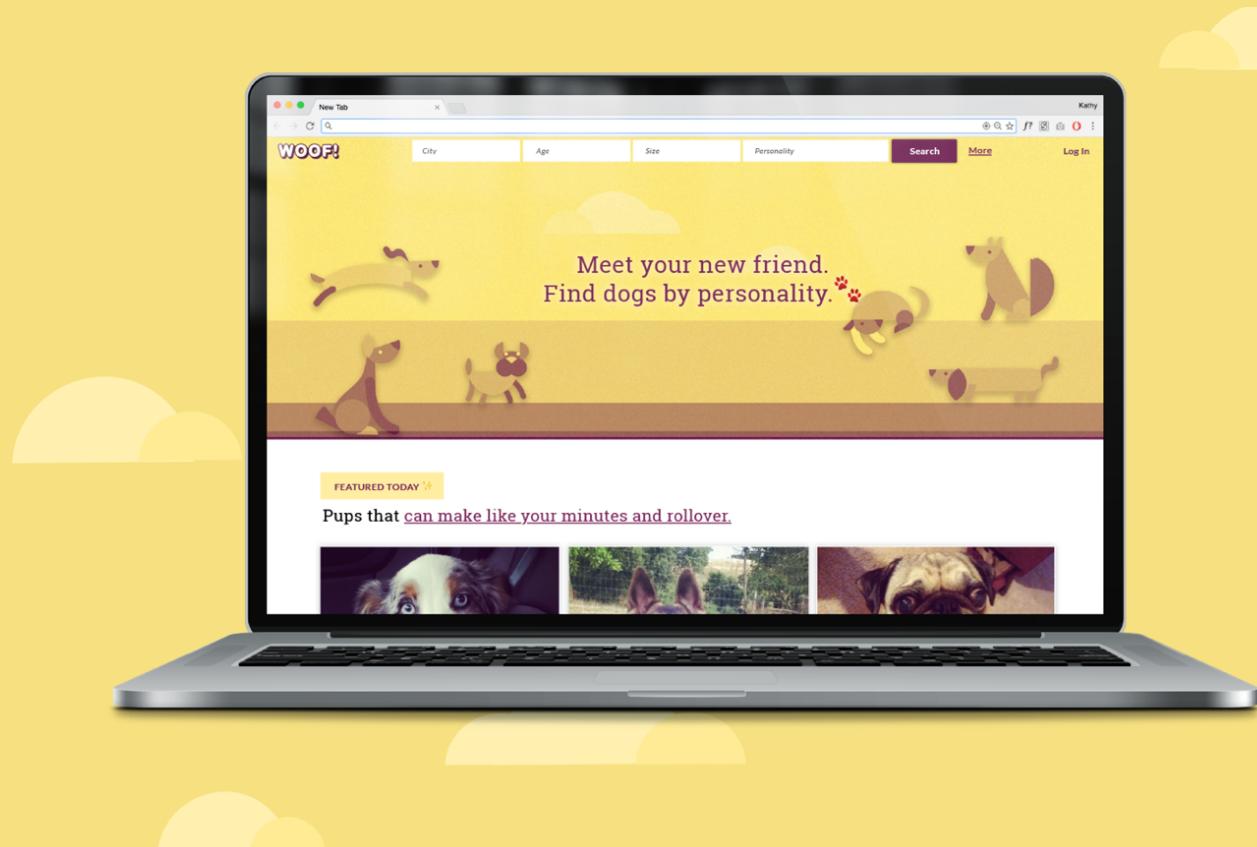
Demo

Users can search by personality, and input specific aspects of their lifestyle. The site surfaces dogs based on best fit.

Users can see the dog's history and message the shelter directly, in an experience which provides more transparency on both ends.

► <https://vimeo.com/197842498>

12—Woof



Reflection

I enjoyed working on this project because it combined my interests in fostering connections, performing research, and creating playful experiences.

Because this project had a 1-week-long time constraint, I had to abbreviate the user research.

If I had more time, I would have liked to speak to many pet-owners one on one, as well as hear shelters' perspectives.

PORTEFOLIO 2017

Thank you.