**HELLO!** 

## A creative in user experience (UX) & interaction design interested in human-computer interaction (HCI) + machine learning (ML).

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

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# **A PROCESS PORTFOLIO**

#### COMPENDIUM

## PRINT & WEB

01. COMPENDIUM

of ma as "place" is my own.[2] The dictio

ditional subjective awareness of lived, existential, non-homogenous space. It als recognition of the activities which 'take place' in a particular space, and different

lace might have for various individuals or cultures. "Physical appearance, activities, an ranings are the raw material of the identity of places...

From the hundreds of uses of the character main traditional and modern Japanese. I have

ce" by Itoh Teiji [4]; this deals only with the subjective aspect

f use and meaning which this venerable charact

RISD

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

AN ARCHIVE OF ESSAYS

A Web & Print Publication of Essays

In Defense of a Non-Quantitative

Informational Understanding of

by Rodrigo Hernández-Ramírez

¶ MA: Place, Space, and Void: Kyoto

**1** ACCUMULATE, AGGREGATE,

DESTROY: Database Fever and the

abk.io/risd/t3/index.html

Media.

Artworks 🙆

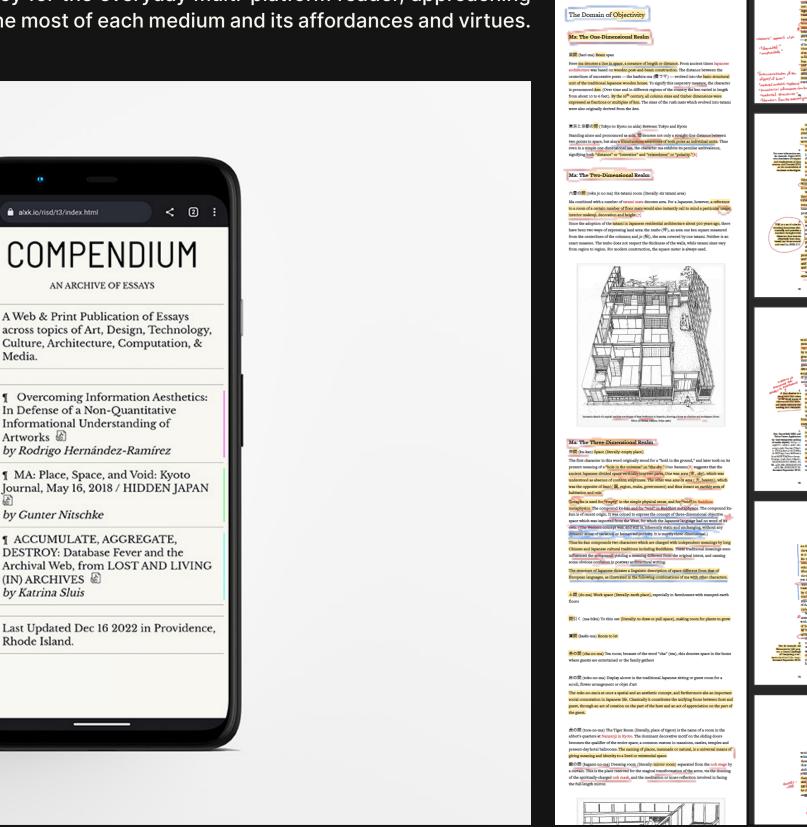
by Gunter Nitschke

(IN) ARCHIVES

by Katrina Sluis

Rhode Island.

Û



### PORTFOLIO

#### Katrina Slui



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femember to Forget Everything

#### The Domain of Subjectivity

energy of the setting. Examples: 木の間 (ko-no-ma) Among trees (literally: place/ti



#### Ma: The Realm of Art

Ma ga warai or its opposite, ma

問取り (ma-dori) Design (literally: grasp of place.

#### : The Realm of Society

Ma was adopted by Japanese Buddhists to express the notion of emptiness or the void. Tw mples of this use by the poet-monk Saigyo in the 12<sup>th</sup> century employ the following

絶え間 (taema) Pause, gap (literally: discontinuous place)

The first poem catches a momentary glance over the Inland Se

Kumori naki yama nite umi no tsuki mireba shima zo kohori n tae-ma narikeri

Not clouded

mountains around the in which the moon I see the islands, in ice holes become

The second poem relates the scene of a rainstorm in the monk's ht

mizu no oto wa sabishiki io no tomo nare ya mine no arashi n tae-ma tae-ma ni

Sound of water

of this lonely hermitag the only friend become in the gaps and gaps

of the mountain storm.

The adoption of tae-ma in these poems is an allusions to the Buddhist experience of  $\underline{ku}(\underline{x})$ , the void or emptiness; the first uses a spatial metaphor, the second a temporal one. They are expressions not only a poet, but of a mediator too.

With the discussion of the void we have left the scope of phenomenology, archite what the uncession of the work we new entry the scope of performance or governments of the scope of the scope

The classic expression of the paradoxical nature of this emptiness is or no-thingness is the Hear Sutra. It is one of the discourses ascribed to Gautama Buddha, and is recited by almost a dhist sects in Japan. It begins with:

, o Sariputra, form is emptiness and the very from form, form does not differ from emptiness.[13]

This world view offered by Buddhism only makes sense if one appreciates the first word of the sutra, the word "here." "Here" means "in my state of being." that is, calightenment. Thus, for the normal human being the sutra cannot make sense, it will stay utterly paradoxical. Utimately, nothing can be stated about the "youd." It is impossible even to think about it.

Nevertheless, enlightened ones, each in their own way, have created many devices with which they have tried to lure their disciples into a state of being in which the above phrase does make

Buddha used words and what he said has been transmitted to us in the sutras. Chinese and Japanese enlightened masters who have followed his path have used poetry, painting and gardening to communicate their messages. One of the most famous examples, and for me an effective one, is the rock-garden at Ryoanji, the "Peaceful Dragon Temple" in Kyoto. We do not know who created the garden, nor when it was created in its present form. It is a karesansul (d

My suspicion is that the origin of the garden lies in meditation techniques using staring, [14] For tere, the object - the natural rocks - is aesthetically so perfectly arranged in space - the Incly law object the mountain of the mountain property interpolation parts finely raked white sand surface — that eventually the polocker cesses to be sware of cit one or the other separately. The flow of energy is reversed and one is thrown onto the experience per se - consciousness

This "experience" - the word has to be used in quotation marks now - of consciousness is the ience" of the "void" of "no-thingmens," of "emptiness," It is therefore not a philosophical heric concept, but a notion derived from personal experience, a notion both beside and the personal experience, a notion both beside and beyond the experience of our physical world. It does not deny it. It is based on the reversal of the usual flow of our energy.

A blank surface of sand in front of a Buddhist temple or an empty sheet of white paper in Zen A ounts source or such as four in too of a boolance tempter of all empty select or such paper in zen-painting is not cough to origiger this insight. Architecture, guidening, painting or poerty, that is, some highly sophisticated setting of form and non-form is necessary to "experience" the void in the above sense. Only a poet can put this parader into words:

I dived down into the depth of the ocean of forms, hoping to gain the perfect pearl of the

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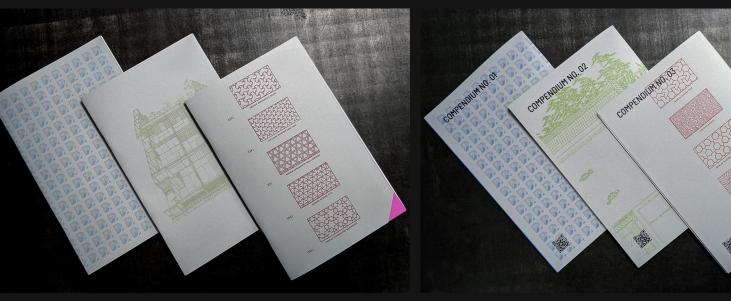
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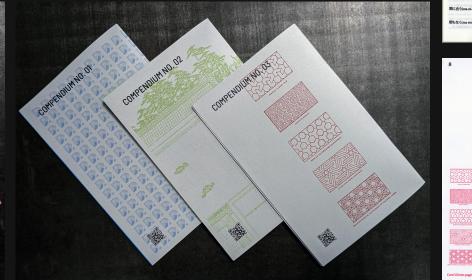
波問 (nami-ma) On waves (place/time/mood of waves)

01. COMPENDIUM

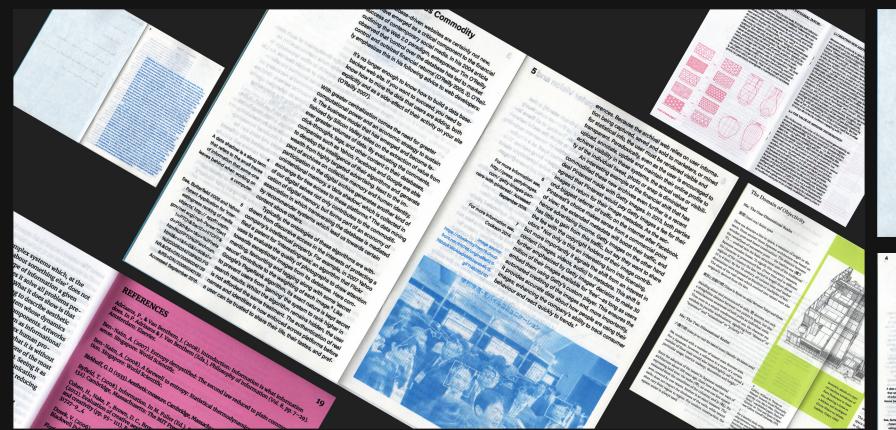
Three issues translate the annotated text into a visual system with each issue having a distinct iconographic, typographic, and color identity while being streamlined through a standardized design system.

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











#### PORTFOLIO

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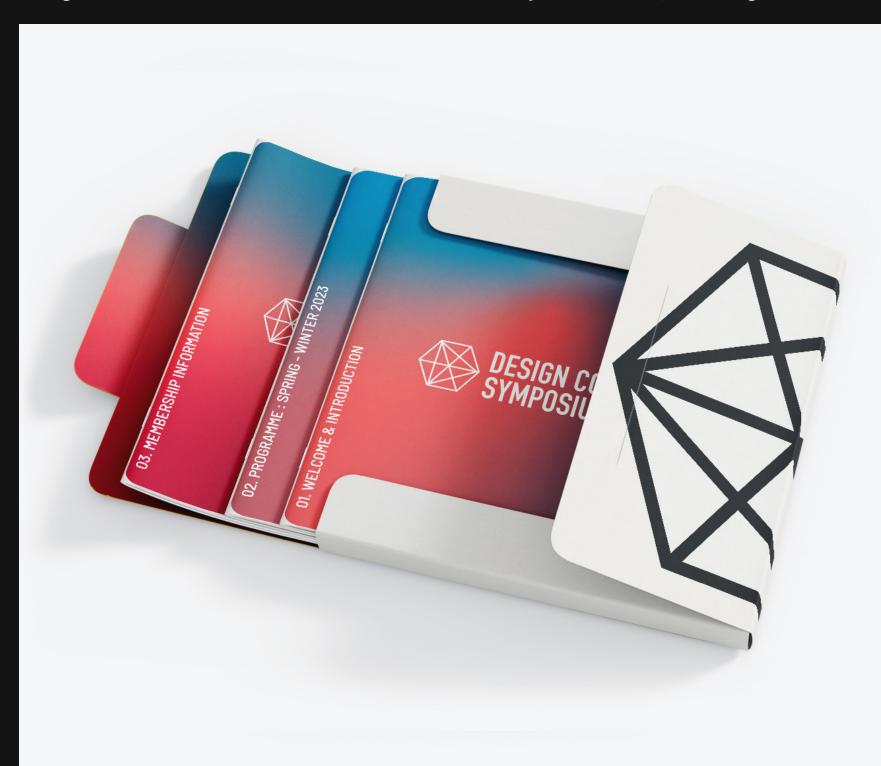
### DESIGN COGNITION SYMPOSIUM

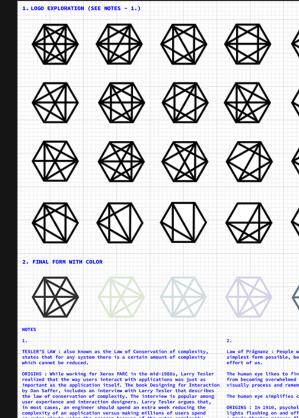
BRAND

02. DESIGN COGNITION SYMPOSIUM

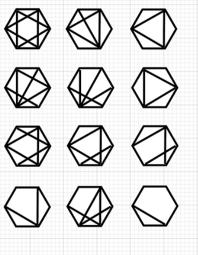
RISD

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





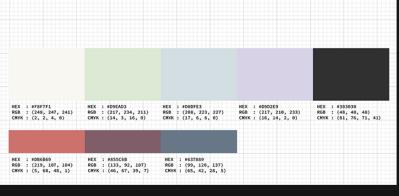
DCS





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

Font : Crimson Pro Semi Bold, 33pt







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



#### DESIGN COGNITIO SYMPOSIUM UMMER SPEAKER SERIES . ILINE 11-17th 2023 / SAN DIEGO CALIEORNIA

### SUMMER SPEAKER SERIES 2023

THE OUALCOMM INSTITUTE, ATKINSON HALL, UCSD

ULY 12, 2023, 6:00 PM -Centered AI : The Role of HAI

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#### PORTFOLIO



SUMMED SPEAKED SERIES - HUNE 11-17th 2023 / SAN DIEGO CALIEORNIA

#### SUMMER SPEAKER SERIES 2023

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#### DESIGN COGNITIO SYMPOSIUM

SUMMER SPEAKER SERIES : JUNE 11-17th, 2023 / SAN DIEGO, CALIFORN

#### SUMMER SPEAKER SERIES 2023

THE QUALCOMM INSTITUTE, ATKINSON HALL, UCSI JNDAY, JULY 11, 2023, 3:00 F

The Importance of Cognitive Design

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**DESIGN COGNITION** 

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

# SUMMER SPEAKER SERIES : JUNE 11-17th, 2023 / SAN DIEGO, CALIFORNIA

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

SUNDAY, JULY 11, 2023, 3:00 PM The Importance of Cognitive Design 

## CMF DESIGN

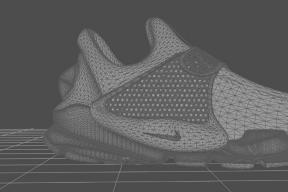
03. SNEAKER CONCEPT

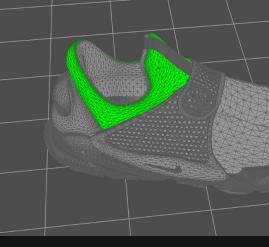
RISD

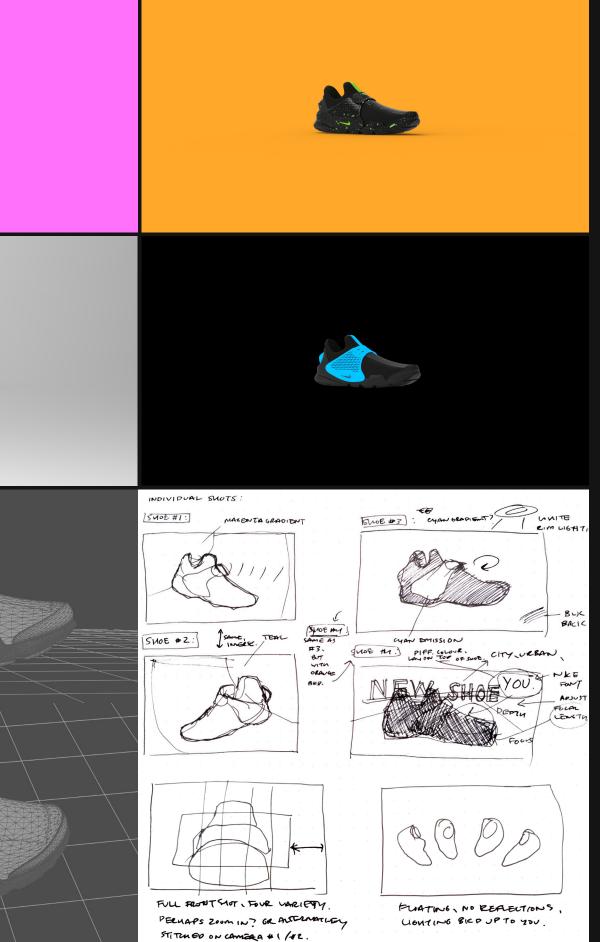
3D renderings for a speculative line of concept sneakers. Project was in response to a mock project brief for academic practice in product visualization. Color, material, finish, texture, environment, and lighting were all considered in response to the client's requests in this simulated client-designer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











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03. SNEAKER CONCEPT



An experimental design + engineering studio researching systems that interface humans with technology + machine learning tools.

*KITA* as a word represented phonetically transforms into numerous different meanings when written in the Japanese language, depending on the Chinese characters used in context. When written as  $\mathbf{1}$  it means "north"; as **\mathbf{\overline{B}}** it takes the meaning of "many happinesses"; as **\mathbf{\overline{H}}** it means "field of trees." The character **\mathbf{\overline{H}}** (*ta*) means field, and the character **\mathbf{\overline{K}}** (*ki* - tree) can also be multiplied into the character **\mathbf{\overline{K}}** (*mori*), or *forest*.

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# **KITA LABO**

## **FOUNDATIONAL WORK**

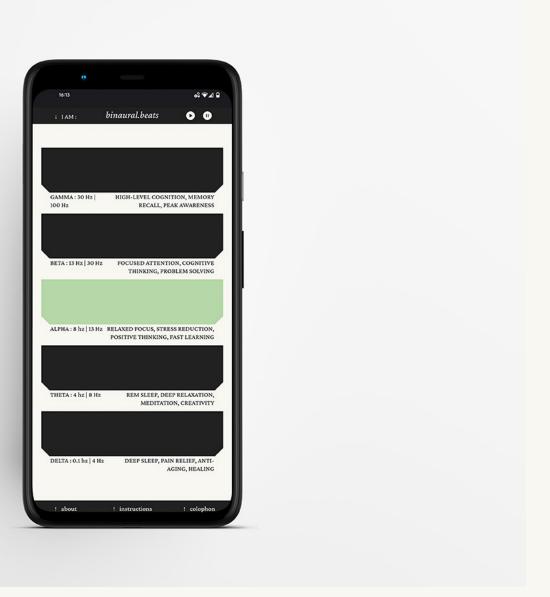


**SOLSTITIUM** is a web + mobile application inspired by cycles, the seasons, time, and the sun.

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

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

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



2023

THE FONTS USED ARE BARLOW, INTER, CHARTER, ROBOTO MONO & LEKTON. DESIGNED IN PROVIDENCE, RHODE ISLAND, USA BY ALEX KIM. E-MAIL : AKIM06@RISD.EDU WEBSITE : ALXK.IO

EDITION 00. PUBLISHED MARCH 31, 2023.

# THANK YOU.