

LYNN WUHAN LIN

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W LynnLinDesign.com

Profession:

Graphic Design

Always shows up

With heart & soul

OBJECTIVE

To obtain a visual communication role with a creative team, where I will contribute my branding, UI/UX skills, and freshly gained creative coding knowledge.

SKILLS

- Adobe CC Suite
- Motion Graphic
- Sketch (UI/UX)
- Flinto (UI/UX)
- Invision (UI/UX)
- Keynote / PowerPoint
- Cinema 4D
- Photography
- Film Editing(AF)
- Carbin-AR (AR)

EDUCATION

Academy of Art University

Fall, 2013–Spring, 2017

MFA, School of Graphic Design & Digital Media

ADDITIONAL TRAINING

Type@Cooper

Python for Designers | 2019

Augmented Type | 2019

School of Animation

Cinema 4D Basecamp | 2019

AGENCY EXPERIENCE

Superunion 扬特品牌同盟, Shanghai

Senior Designer | December, 2020–March, 2022 |

Worked closely with the strategy team and design team on the execution of branding projects. Attended initial client workshops and strategic meetings, conducted and presented design concepts with storytelling, executed and finished branding projects from logo, VI system, KV, and brand guidelines.

BBH, Shanghai

Visual Designer | April, 2020–December, 2020 |

—Google 谷歌出海计划 social campaign (YouTube ad, Wechat and other Chinese social platform);

—Campaign ideation, clients includes Martell, Max Factor;

Leibowitz Branding & Design, New York

Visual Designer | May, 2019–March, 2020 |

Worked closely with the creative director and web developers on branding, responsive-design website design. Industries I worked with include Financial & Wealth management, Health Care & Wellness, Tech start-ups, etc.

Honey, Sacramento

Graphic Designer | September, 2017–January, 2019 |

Worked closely with the creative design team on strategy and execution of branding projects and campaigns. Involved in every step of the project lifecycle from attending initial client workshops and strategic meetings, to concepting and developing logo, brand VI assets. Works include campaigns installations, print / digital collateral, social media graphics.

FREELANCING EXPERIENCE

ColorKey, Shanghai | April–May, 2022 |

Participated as a key designer in a in-house rebranding project for a well established Chinese cosmetic brand.

Lab 101 沛瑞, Shanghai | March–April, 2022 |

Built a distinguishing brand look for a well established Chinese skin care brand, including VI asset and art direction for packaging.

NARS, New York | February–March, 2019 |

Highly animated Keynote presentations for NARS global convention 2019

Selected work:

LAB 101

REBRANDING

PACKAGING

01

Selected work:

LAB 101

CONFIDENTIAL

Client:

尚美(广州)化妆品股份有限公司

Re-branding

KVs

Packaging Design

OBJECTIVE

Re-vision a new and coherent look and feel for an established skincare brand, based on the current logo.

Each direction includes:

- Visual Concept
- Visual System
- Packaging Platform
- Family Look Mockup
- KVs Style & Mockup
- Online Platform Mockup
- Retail Space Mockup

VISUAL CONCEPT

From lab to home, sealed and packed with care.

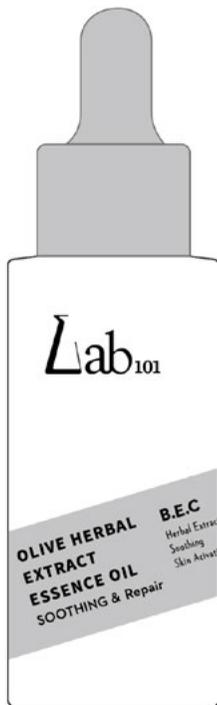
*Your safety
is our priority*



BRAND LOGO

Lab₁₀₁





PACKAGING PLATFORM

BRAND LOGO

PRODUCT-LINE-COLOR CODED
BRAND FLAG

PRODUCT
INFORMATION+RTB





CONFIDENTIAL



Lab₁₀₁

*Your safety
is our priority*



CONFIDENTIAL



Lab₁₀₁



Lab₁₀₁



Lab₁₀₁



Lab₁₀₁



Selected work:

COLORKEY

REBRANDING

02

Selected work:

02

COLORKEY

CONFIDENTIAL

Client:

尚美(广州)化妆品股份有限公司

Re-branding

KVs

Spacial Design

OBJECTIVE

Re-vision a new and coherent look and feel for a long-established cosmetic & beauty brand, based on the current logotype.

Each direction includes:

- Visual Concept
- Brand Icon/Monogram
- Persona Image Style
- KVs Style & Mockup
- Online Platform Mockup
- Retail Space Mockup

BRAND LOGO

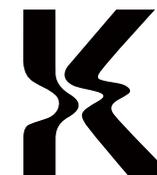
COLORKEY

VISUAL CONCEPT

Explore the Wonderland of Colorkey. Dare to venture, to discover all possibilites.

BRAND NOMOGRAM

The Key to venture in the Wonderland.



BRAND COLOR COMBOS



CONFIDENTIAL



JCDecaux

COLORKEY



DARE TO VENTURE

CONFIDENTIAL

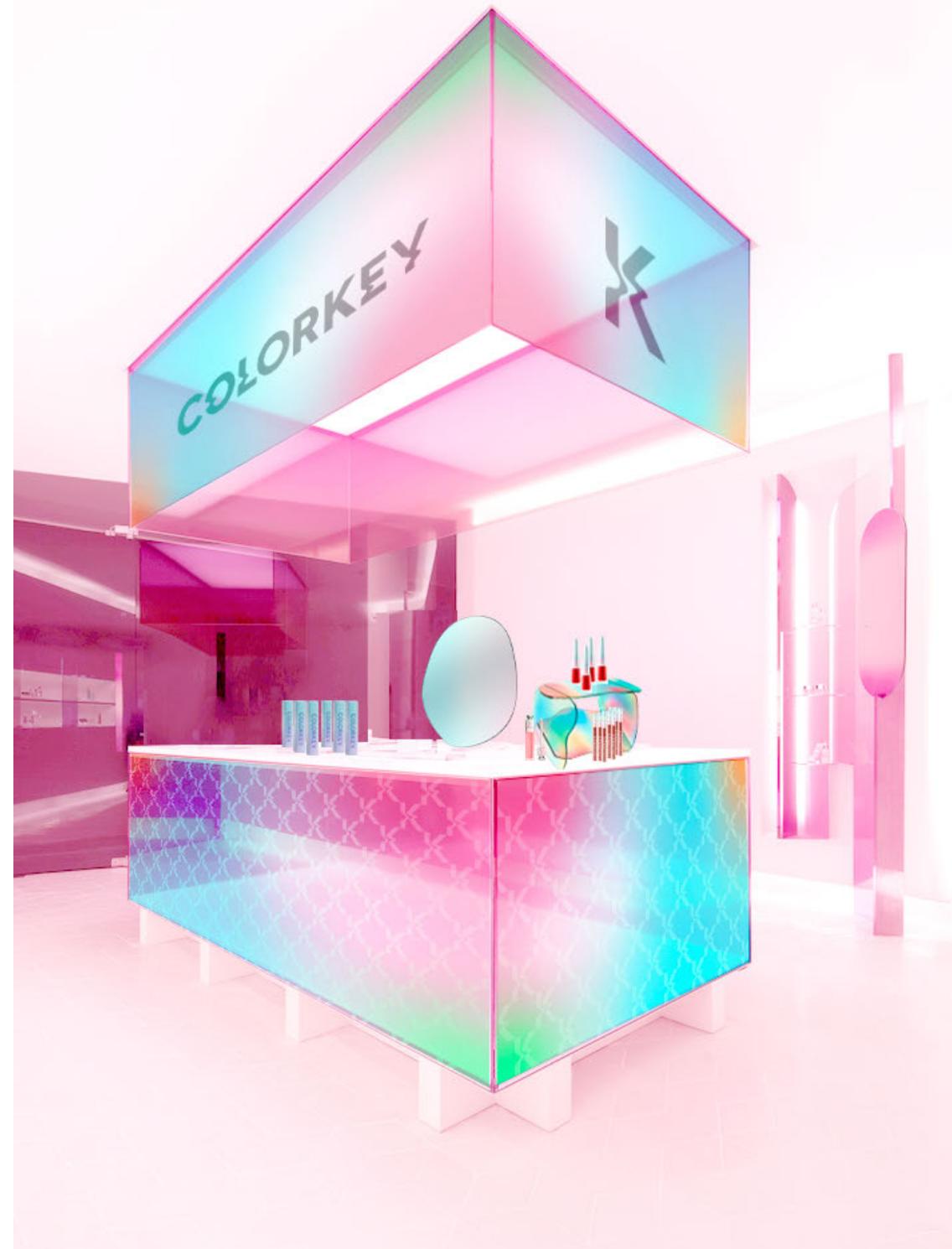


TMALL



CONFIDENTIAL

RETAIL SPACE



CONFIDENTIAL

COLORKEY

DEAR TO VENTURE



Selected work:

TINIBITE

BRANDING

PACKAGING

03

Tinibite 英氏忆小口

Client:

湖南英氏营养食品有限公司

Branding

Packaging Design

OBJECTIVE

To establish a memorable brand look and standout packaging design for Tinibite, a between-meal-nibbles brand designed for children aged 4-7 years old.

Tinibite is developed and launched by Engnice, after the successful launching of Enoulite, a dietary supplement food for babies, and the NO.1 market sale performance.

DELIVERABLES

- VI Design/ Brand Asset
- Packaging Platform
- Brand Guideline
- Packaging Guideline



IP AS BRAND ASSET

When building the brand, we agreed that it'd be a good idea to have four IP figures to represent four product lines as a friendly and memorable way to communicate with children.

Therefore we collaborated with an IP/3D designer to design and develop four color coded IP figures.





爱吃海味系列产品标识:海蓝色



爱吃谷物系列产品标识:谷黄色



爱吃果蔬系列产品标识:叶绿色



爱上牛奶系列产品标识:温奶色





Selected work:

LIVIT LIFE INSURANCE

BRANDING

04

Selected work:

04

Livit Life Insurance 小康人寿

Client:

小康人寿保险有限责任公司

VI

Website/UI Design

Illustration

OBJECTIVE

To establish a friendly and trustworthy brand for a life insurance company whose target audience is the younger generation who is about to, or newly started lives of their own.

DELIVERABLES

VI Design/ Brand Asset
Website
Brand Guideline

LOGO IDEATION



a heart shape as "Love" & "Care";

a check-mark shape as "Accountability" & "Trustworthy"







Selected work:

MOMENT HOTEL

BRANDING

05

Selected work:

MOMENT HOTEL 拾光酒店

CONFIDENTIAL

Client:

锦江国际集团有限公司

Branding

OBJECTIVE

To envision and bring life to a new boutique hotel, where young people could seek some quality time and memorable moments in life.

Each direction includes:

- Concept
- Moodboard
- Logo
- Color Palette
- Mockups to demonstrate the brand

CONCEPT & LOGO

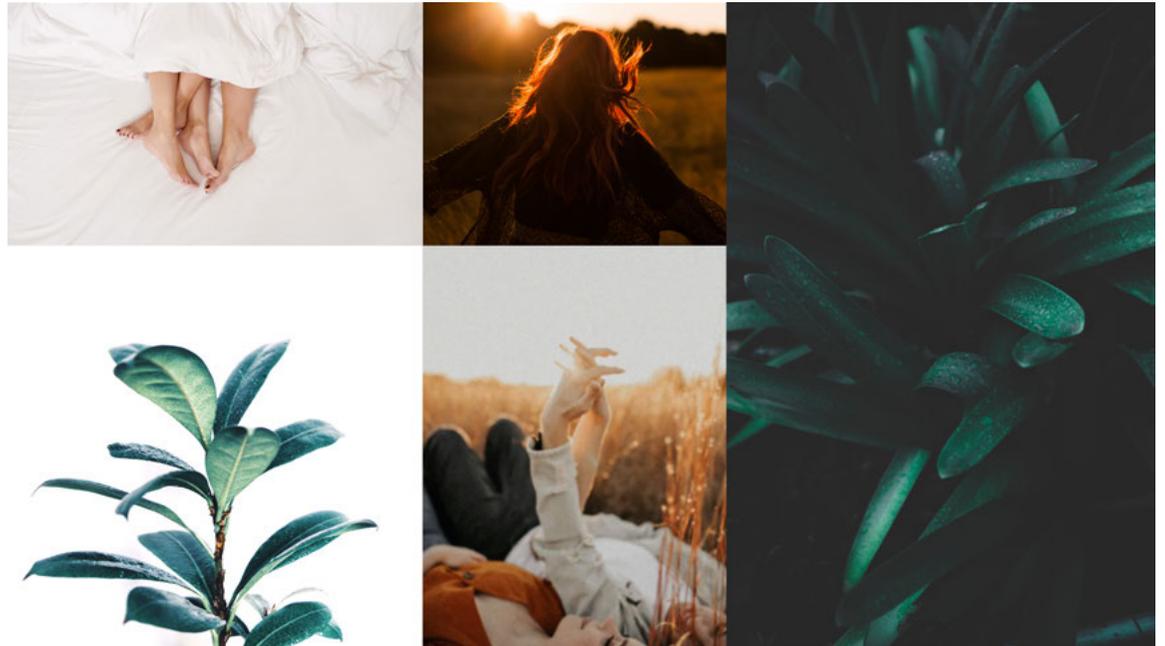
Embrace every season in life. Learn from the bad, be grateful for the good. Grow like a tree, sing like a bird.



拾光酒店
MOMENT HOTEL



MOODBOARD





拾光酒店
MOMENT HOTEL





Selected work:

CMA

BRANDING

06

Selected work:

06

CMA ↗

Client:

California Medical Association,
Sacramento

VI Design

Brand Guideline

OBJECTIVE

The California Medical Association (CMA) is a professional organization representing California physicians.

We designed a coherent brand visual system for CMA that are shared with its sub-brands—Californian Medical Association Political Action Committee (CALPAC), Physicians for a Healthy California (PHC), and 38 county medical societies that are affiliated with CMA.

A robust Brand Guideline was then written and designed by me, in order to reinforce the brand usage throughout all the organizations that are affiliated with CMA.

CMA LOGO



SUB BRAND LOGO



COLOR CODED COUNTY SOCIETIES





ELEMENTS



Use these graphic elements sparingly, to add interest, and at small sizes to not overpower key elements and content.



Incorporate photography with these shapes to tell more of a story. Photos may be used in square format, or within the leaf shape.

LOGO LOCKUP, CLEAR SPACE

NOTE
In print and web, all elements must be placed inside of the blue stroke. The clear space between the blue stroke and the pink square (the edge of the logo itself) is defined by 2 times of A, which is the difference of the two legs in the 'A'. Minimum size of the CMH seal follow CMH seal.

NOTE
The spacing of the brand full name inside the seal is defined to be adjusted based on the length of the brand name. However, the space left should not be larger than the blue stroke space for smaller than the print allowed size.
The blue stroke space is 1/2 of the B space, the pink stroke space is 1/3 of the B space.
Keep the branding between 200-700px.

NOTE
Round the text 7 symbols are straight and placed within the standard circle.
The first and last letters of this county name must be uppercase only.

ASSOCIATION MARK GUIDE | 81

LOGO LOCKUP, CLEAR SPACE

NOTE
In print and web, all elements must be placed inside of the blue stroke. The clear space between the blue stroke and the pink square (the edge of the logo itself) is defined by 2x the width of the stroke.

MINIMUM SIZE

NOTE
Follow the above minimum size guidelines to ensure readability in both print (inches) and web (pixels).

CMA 1000 0000 | 82

MONTSERRAT

ZILLA SLAB

PRINTING AND MEDIA | 83

THE CALIFORNIA MEDICAL ASSOCIATION POLITICAL ACTION COMMITTEE, SUPPORTS CANDIDATES AND LEGISLATORS WHO UNDERSTAND AND EMBRACE OUR PHILOSOPHY AND VISION OF THE FUTURE OF HEALTH CARE.

LEGISLATIVE AND POLICY | 84

CO-BRANDING

Logo lockups when co-branding CMA with it's affiliates, always use the CMA seal. Do not lock up the CMA seal with a county seal as they are the same.

NOTE
Display height

NOTE
Display height

CMA 1000 0000 | 85

DON'T DO THIS

THE DON'TS (do not) should apply to all CMA brands, including CALPAC and CALPAC logo.

DO NOT

- Stretch, scale or change the alignment of any part of the logo.
- Use effects such as drop shadows or the logo.
- Outline or add a stroke to the logo.
- Let any graphic elements collide (the logo clear space).
- Alter the color of the logo.
- Change the typeface of the logo/text.
- Place the logo on any color background. Follow the logo guide when using the seal logo.
- Place the logo over busy photography or backgrounds.
- Use old logo versions.

CMA 1000 0000 | 86



CALIFORNIA MEDICAL
ASSOCIATION



CMA

Selected work:

OPENING DOORS

REBRANDING

07

Selected work:

07

OPENING DOORS ↗

Client:

Opening Door, Sacramento

VI Design

Website Design

OBJECTIVE

To re-brand an non-profit organization — Opening Doors.

Opening Doors provides comprehensive life-changing services for refugees, immigrants, and human trafficking survivors and their families in the Sacramento (California) region.

OLD LOGO



VISUAL AUDIT

To avoid any door-pushing-to-open images that one could easily find online, such as examples shown below:

open OPEN]DOOR



INSPIRATION:

Without affecting the balance of a space, sliding doors allow two spaces to communicate without offending each other.

—*The Elegance of the Hedgehog, a novel*

NEW LOGO:



GRAPHIC ELEMENTS:

à á â ã
ü ñ ò



Using elements from non-English alphabets to create patterns to deliver the idea of weaving diversity and multi-cultures





OPENING
DOORS

A New Journey
Begins Here.
Welcome Home.



OPENING
DOORS



OPENING
DOORS



Selected work:

ATLAS LAB

REBRANDING

08

Selected work:

08

ATLAS LAB ↗

Client:

Atlas Lab, Sacramento

VI Design

Website/UI

Animation

OBJECTIVE

To re-brand Atlas Lab and update its website

Atlas Lab is an award winning northern California-based landscape architecture studio that designs spaces across various scales ranging from urban installations, commercial areas, urban streets, to regional open spaces and parks..

OLD LOGO



DESIGN CHALLENGE/ BRIEF

To keep certain recognition of their old logo, while create a modern, friendly and dynamic look.

DESIGN IDEATION:



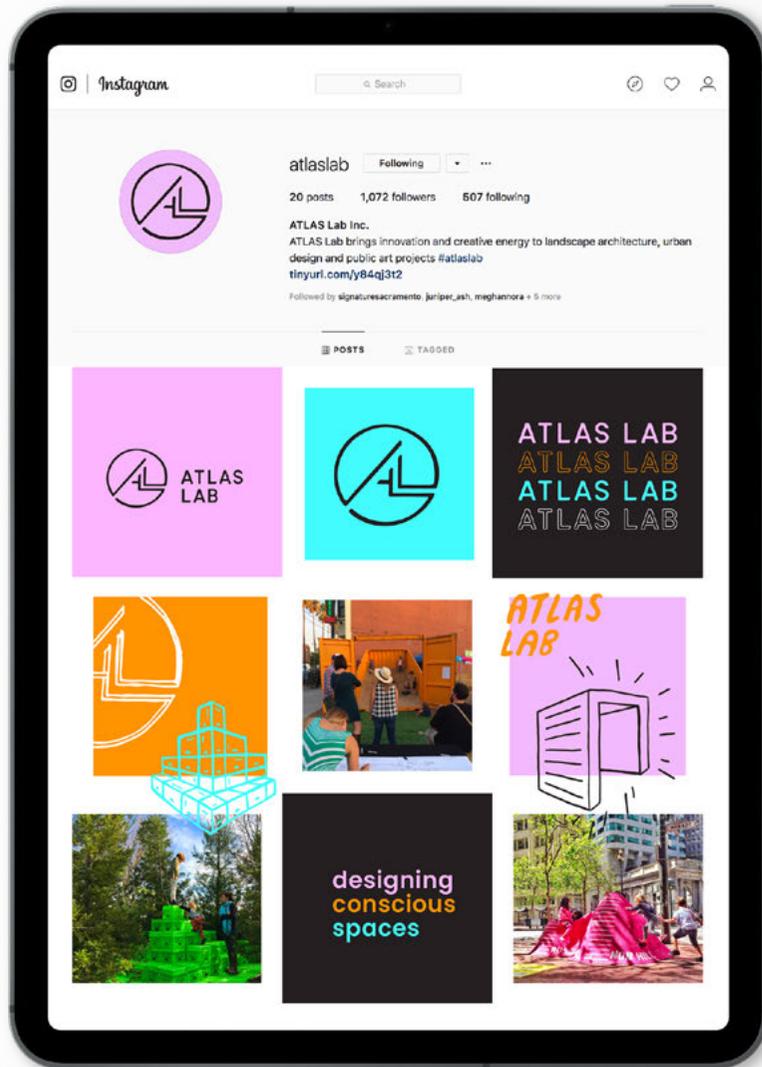
THE LOGO:

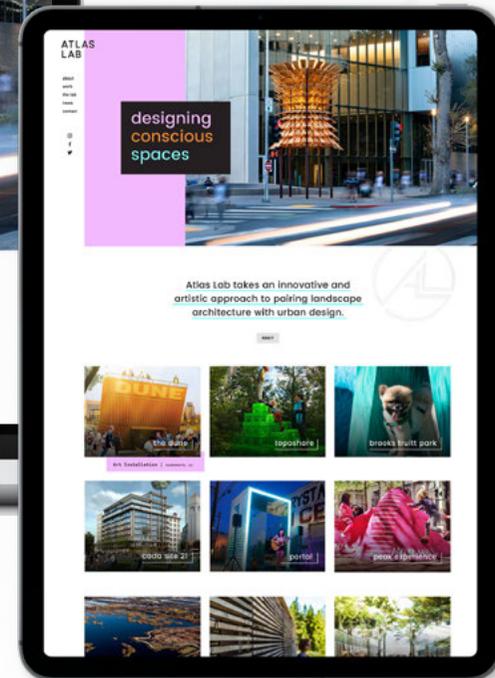
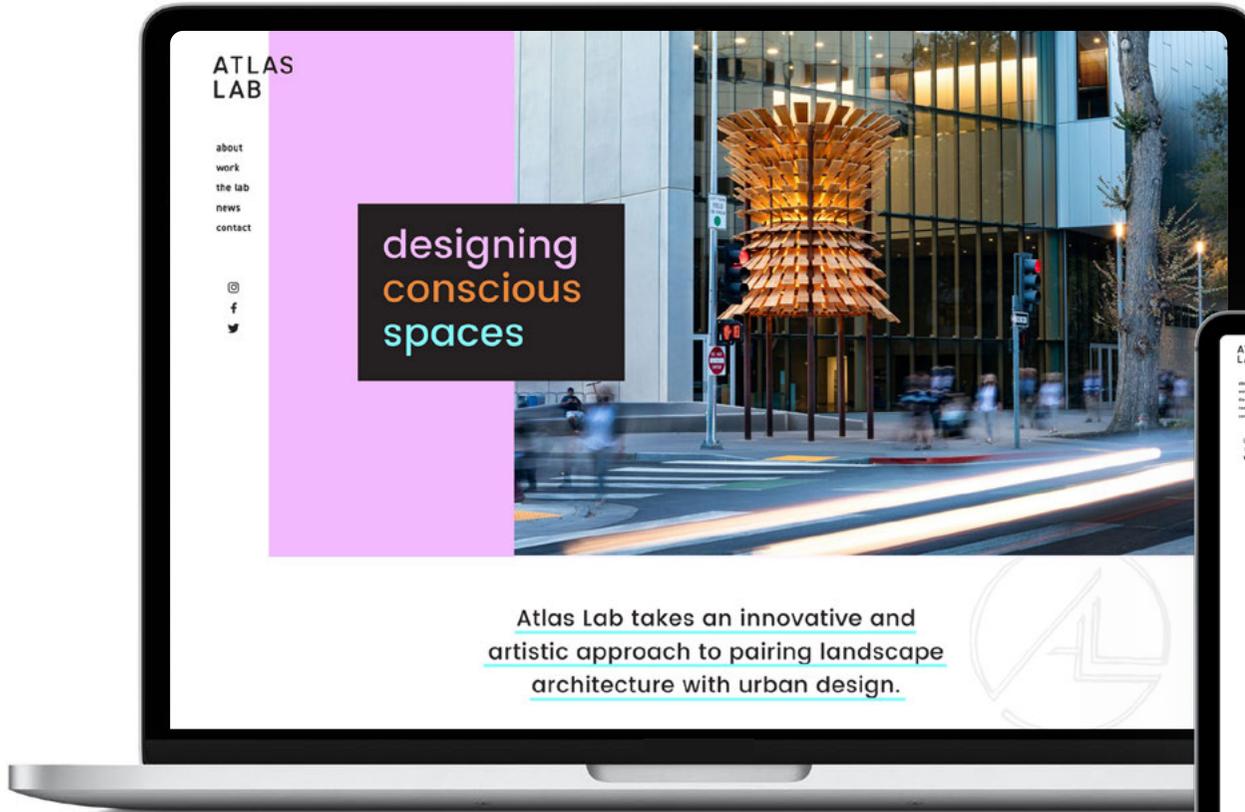


BRAND ELEMENTS:

A set of animated, sketch-like logo marks to represent the design process, as for an architecture studio, also to reveal an energetic and dynamic brand tone.







ATLAS
LAB





Selected work:

THE OUTLIERS

FESTIVAL DESIGN

09

Selected work:

09

THE OUTLIERS ↗

Client:

School Project, San Francisco

✓ Event VI Design

✓ Packaging Design

✓ Editorial Design

✓ Photography

✓ Short Film

OBJECTIVE

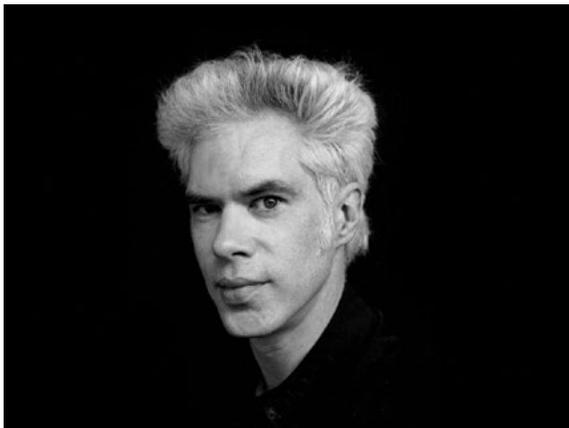
The Outliers is a hypothetical film festival to celebrate the outstanding independent film director Jim Jarmusch.

To design materials and deliverables that holistically reflect the visual language of the film festival, the certain look and feels that desinated to Jim Jarmusch — an outlier to his world, estranged from the known, coping with the unknown.

THEME & THREAD

Estranged from the known;
Coping with the unknown.

JIM JARMUSCH



THE OUTLIERS

A Jim Jarmusch Film Festival





Interview

You just made *Only Lovers Left Alive*, a vampire movie that you've said is actually a "love story with vampires." But still, why vampires? Surely you knew how loaded this genre is before jumping in.

I guess I keep my brain away from worrying about that kind of shit. I'm not ignorant of the glut of vampire stuff over the last years, but I don't really care. This genre is classic for the history of cinema. And, you know, when I approach genres I really walk alongside them. I don't engage in expectations. I've been trying to make *Only Lovers* for eight fucking years. So I'm just not concerned, I guess.

What took so long for the film to get made?

Financing was really rough. And the script was a bit more traditional at first. There was a lot more

action. [Tom Hiddleston's character, Adam] wasn't a musician. There was a war with these corporate vampires. They fought with crossbows and dissolved into dust. The investors would say, "OK, put more of that stuff in." And the more they would tell me that, the more I would take out. Just to be contrary.

Isn't that exactly what happened when you showed your very first manuscript to Nicholas Ray? He told you there wasn't enough action, but you decided to take even more out.

Yes, exactly. You know that story? That was the lesson he taught me. So I took more and more action out, which made them pull their money further away from me. But it led me to strip all of that away, so that it wasn't a vampire movie, but a love story with vampires. Luckily, we got to make it.

Do you feel a particular kinship to the characters in *Only Lovers Left Alive*?

Yes, I do. I feel very close to a lot of their concerns, though they're not me. And they're quite different from each other. I see Adam as a little bit more fragile. He needs to see some of himself reflected back on him, whereas Eve has no need whatsoever with that. She's open to all the experiences of having a consciousness, [which] to her are enough. I understand, too, when Eva, the sister, refers to them as snobs. They are snobs. That's part of their character viewed from the outside. I love to read negative reviews; I don't really read the positives. And someone said, "Yeah, but they're just snobbish characters."

Adam is a kind of romantic character. He maybe is a bit flawed in a way, whereas [Tilda Swinton's character] Eve is very happy to just have a consciousness and be in awe of all the things, phenomenal logical things in the world, or in the world of ideas.

Adam, I mean, I carefully layered in that he was a friend of the romantic poets or hung out with Byron and Shelley and Scott. I really think of him as a tortured romantic. Is he really going to kill himself? I don't know, maybe he's just a drama queen. I'm not sure. But just the fact that it would occur to him, that kind of dramatic action is very insightful somehow. He's hurt by things he sees people do that he doesn't understand or, why does the world act the

How can you've live for so long and still not get it?

Well, if you and I were alive for 500, 1,000, 2,000 years, we would certainly appear as snobs to everyone else, because our knowledge and experience would be so much more vast, you know?

Do you ever identify with their snobbishness?

Sometimes, yeah. I hear myself sounding snobbish sometimes when I criticize the way other people do things. It's not a great quality. I try to check myself because I try to be ... what I don't believe in is telling anyone else what they should do or think. If I had any religious beliefs, that would be the biggest sin. I don't want to tell anyone else what they should think, feel, or believe. I want to respect whatever they've arrived at with their consciousness, and I would like them to respect mine. However, expectations will kill you. I've learned that.

Is it meant to have any commentary on males and females? Adam being flawed and insecure and Eve being a more divine figure?

way it does—what I like to think of as an operating system. Out of all of the potential operating systems we could have, why is it this one? It's a system based on greed and power, manipulation, subjugation and colonialism, which obviously isn't good. I have a sort of closeness to Adam on that level of, "Wow, I find that very kind of sad," and him it really bothers him. That's part of his character, that he's an emotional, complex creature that is affected by these things. Eve has certainly been affected by them too. I think she's a bit more resilient and maybe she's just more centered as a person. They're a bit different. I don't know if I'm answering your question.

Is it meant to have any commentary on males and females? Adam being flawed and insecure and Eve being a more divine figure?

That's interesting that you say that because to me what was most inspiring for me to make this film was the last book by Mark Twain, "The Diaries of Adam and Eve." That's why I named them Adam



and Eve, not the direct Biblical thing, but via Mark Twain. That book is very funny, beautiful and kind of slight. It's just diary entries of Adam and Eve's vastly different perceptions of the world, via the fact that she's female and he's male. It's a hilarious book and it really inspired me to want to make a film with two characters named Adam and Eve that sort of represented on some level the sun and the moon, but certainly very different perceptions of things.

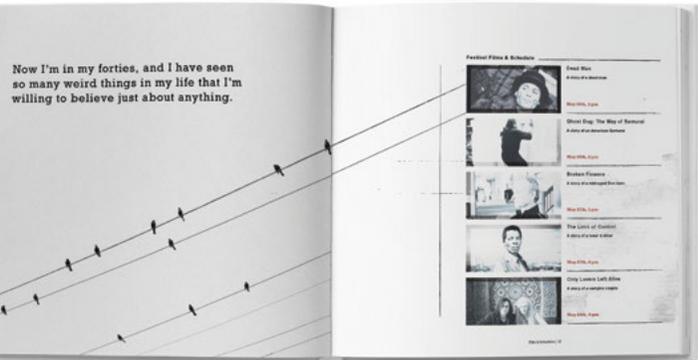




THE OUTLIERS

A Jim Jarmusch Film Festival

Estranged from the known, coping with the unknown



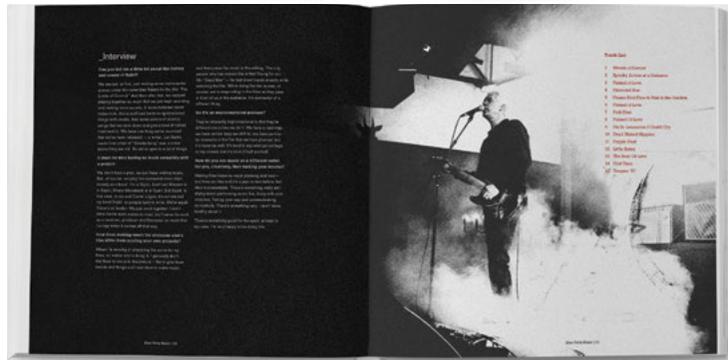
Now I'm in my forties, and I have seen so many weird things in my life that I'm willing to believe just about anything.

Festival Film & Schedule

- Dead Man**
A classic Western
1985, USA
- Ghost Dog: The Way of Bushido**
A story of a man's journey
1999, USA
- Broken Flowers**
A man's journey
2005, USA
- The Limits of Control**
A man's journey
1989, Spain
- City of Women**
A man's journey
1980, USA
- Stranger Than Paradise**
A man's journey
1984, USA



So this is your wilderness, Detroit.



Interview

Jim Jarmusch is one of the most remarkable modern American and international independent directors. He stands in recent film history very much as one of his own characters: an endearing eccentricity of taste with his background whose presence is at once self-effacing and subtly pervasive. His films are largely about displacement, cross-cultural communication, and exile, he has often described himself as an exiled American.

Jarmusch's output has been relatively small—11 feature films and a handful of short produced since 1989, and yet he is one of the most influential filmmakers to emerge in the States in the last three decades. His independence has set an example for many of his contemporaries as well as for a younger generation of indie producers. And his minimalism, very funny and bleak affect has also had an impact among recent directors. Jarmusch has helped to demonstrate the viability of independent cinema and has decisively contributed to shaping one of its dominant styles.

Track List

- 1. Dead Man
- 2. Broken Flowers
- 3. Stranger Than Paradise
- 4. City of Women
- 5. Ghost Dog: The Way of Bushido
- 6. The Limits of Control
- 7. The Dark Room
- 8. The Night of the Hunter
- 9. The Night of the Hunter
- 10. The Night of the Hunter
- 11. The Night of the Hunter



I am an American by circumstance

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A man's whole life is a succession of moment after moment.



Only Lovers Left Alive

A film about two immortal vampires who have lived for centuries in a city that has long since been abandoned.

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Some are born to sweet delight, Some are born to endless night.





THE OUTLIERS
A Jim Jarmusch Film Festival
Dead Man
26th May
1:00pm
Fisher Theatre

THE OUTLIERS
A Jim Jarmusch Film Festival
The Limit of Control
27th May
4:00pm
Fisher Theatre

THE OUTLIERS
A Jim Jarmusch Film Festival
**Ghost Dog:
The Way of Samurai**
26th May
4:00pm
Fisher Theatre

THE OUTLIERS
A Jim Jarmusch Film Festival
**Only Lovers
Left Alive**
28th May
4:00pm
Fisher Theatre

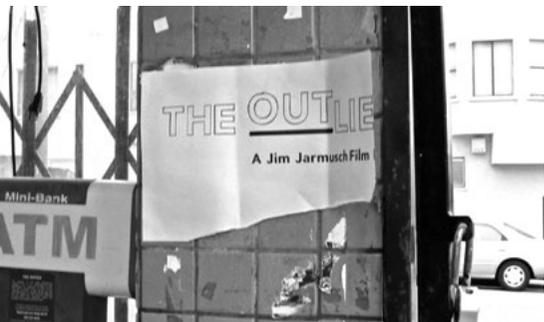
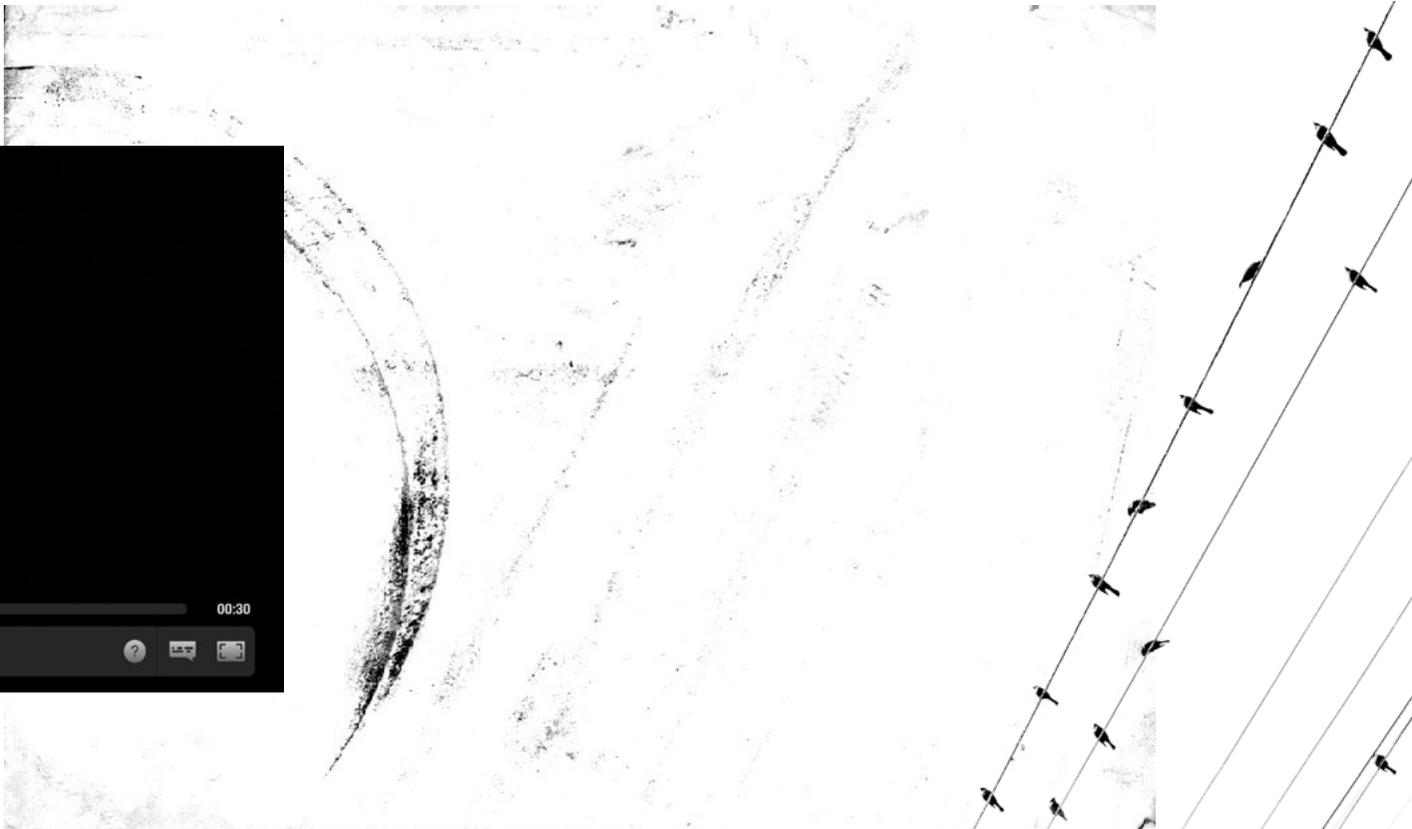
THE OUTLIERS
A Jim Jarmusch Film Festival
**After Party:
Poetry Reading & Music**
28th May
7:00pm
Michigan Theatre

THE OUTLIERS
A Jim Jarmusch Film Festival
"I mean you were...
very passionate."
"Yeah well, passion is
a funny thing."

BROKEN FLOWERS

From the opening mystery to a series of concentric holes—the film is an elegant exercise in ellipsis. All it provides is a passing glimpse at events and characters that are vividly, if fragmentarily, conveyed, but thoroughly unknown.

Cast:
Bill Murray | Jeffrey Wright | Tilda Swinton



Selected work:

CLOSURE—A COOKBOOK

EDITORIAL DESIGN

10

Selected work:

10

CLOSURE—A COOKBOOK ↗

Client:

School Project, San Francisco

📖 Book Design

📐 Typography

📷 Photography

OBJECTIVE

To record a story using photography & writing. The recordings will then be the contents and designing of the book to reflect the central theme about the story.

Closure is a cookbook and a break-up story.

THE STORY

While preparing a dinner for two as a closure to a relationship, the host went into the memory land and brought the reader more than the process of the dinner preparation, but also her personal journey of letting go a relationship.

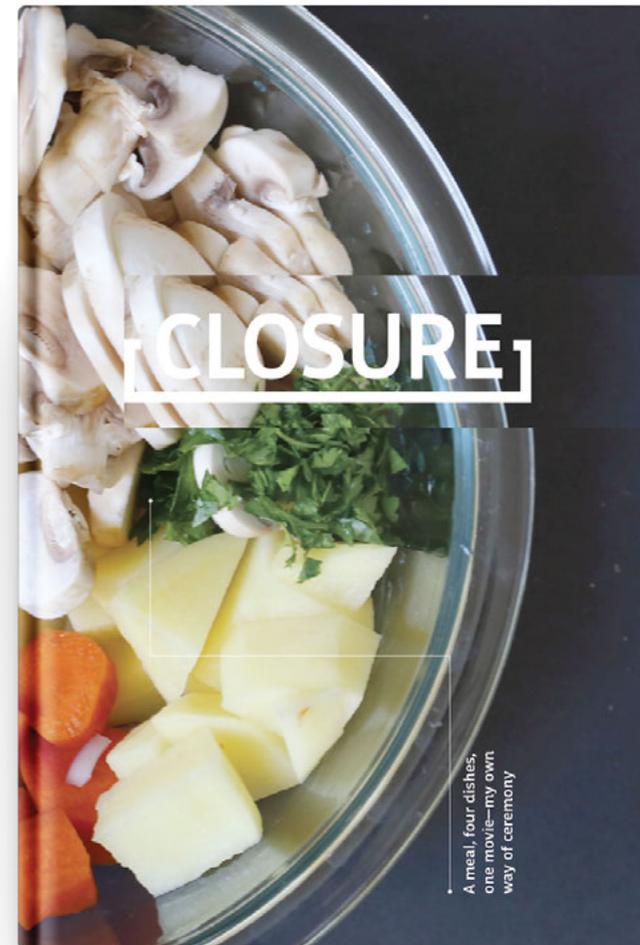
Quotes from the movie *The Disappearance of Eleanor Rigby* were employed to highlight the underlying story.

TYPOGRAPHY

Two typefaces were used to represent the mixture of the composure on the surface and the emotional turmoil underneath.

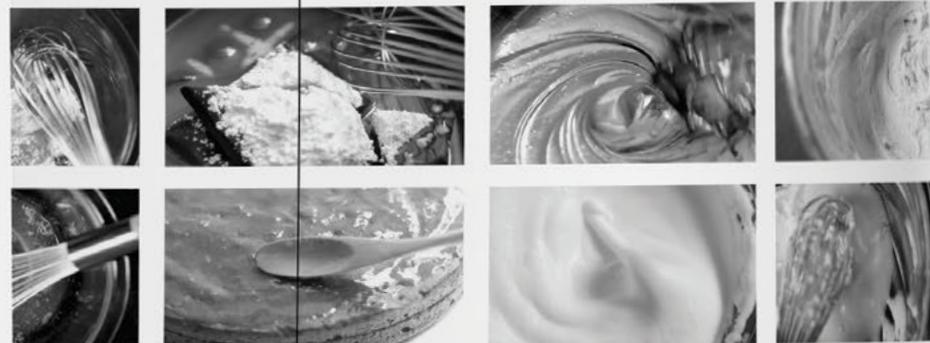
Bold calligraphy under vellum paper to express the restrained, yet aggressive emotion.

** I cooked the food, took the photos and wrote the story.*





THE WORLD IS NOT & THAT
IT'S LIKE
BUTTER.
A CREAMY.



TIPS:

A good dark chocolate combines rich bitterness with a subtle taste of sour and sweet. It is like memory. Memory has never come along purely sad or happy. They usually leave you either a sweet sadness, or a sad sweetness.

No matter how sad or confused I was, I always remember his goodness. I regret, but I don't hate. Him, in opposite, he could not forgive. He acts like he was the only one got hurt, and if I was hurt, I deserved it. How bitterness it is...

"I was going to say something really good. And it would have solved all our problems and made everything all better. I just forgot what it was."

—Conor, *The Disappearance of Eleanor Rigby: Her*

Sacher Torte is a specific type of dark chocolate cake invented by Austrian Franz Sacher in 1832 for Prince Wenzel von Mettemich in Vienna. It is one of the most famous Viennese culinary specialties. The cake consists of a dense chocolate cake meringue based with a thin layer of apricot jam on top, coated in dark chocolate icing on the top and sides. It is traditionally served with unsweetened whipped cream.

In general, there are three different ways to make cakes. The way to make Sacher Torte is the complicating one. Firstly, you need to separate the egg yokes from the egg white carefully. The egg white need to be kept clean and cool. Then, You beat the sugar with the room temperature soft butter until they get really creamy. After that, you add the egg yoke one by one, keep beating until the mixture get creamy, again. Now, you will add in the melted dark chocolate that you have prepared previously and well mix them. Well, it is all about well beating, getting creamy. But when you add in the flour and the baking powder, you need to kind of fold them in gently, no more beating but

well mixing. Well, then you start beat ing again—beat the liquid egg white until they get puffy and creamy. Finally, you will gently fold the puffy egg white into the mixture. And that's it—send it to the oven and bake it for about 45 minutes or so.

I could have chosen to make any cakes with a simple easy recipe, but I like making Sacher Torte for people I care. I enjoy all these complicating and tedious steps of beating and folding. I love to release my love into the well beating and gentle folding process. I don't think I've ever failed to make a good Sacher Torte. But I screwed up a relationship. Apparently, making Sacher Torte is way easier than keeping a guy.

We had a lunch together the other day. He still held bitterness toward me and again blamed me for being mean to him, which resulted in what-ever happened afterward. Does one holding such bitterness deserves a good meal that I prepare with love?

Nope. This meal is for my friends. Friends that love me, care about me.

The Recipe
The Thoughts
The Menu
Candied Eggs
Mushroom Soup
Goulash
► Sacher Torte
The Closure



Deviled eggs are hard-boiled deviled eggs that are soft in half, and that with the yolk removed. Deviled eggs are made with egg yolks that are mixed with mayonnaise and mustard. People will also add some other ingredients.

The best way to deviled eggs. The summer of 1900 was a golden age for deviled eggs. It was the only time that deviled eggs were made with other ingredients besides the egg. It was then that when you were not just eating the egg, but also the other ingredients. I often heard that when you eat a deviled egg, you are eating the egg and the other ingredients. I often heard that when you eat a deviled egg, you are eating the egg and the other ingredients.



"There's only one heart in this body. Have mercy on me"

—Cora's father, The Disappearance of Eleanor Rigby, Him

1910
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"It isn't your job to investigate the expanse of memory—that's called 'the past,' and judge what is right, and what is wrong..."

—Cora's father, The Disappearance of Eleanor Rigby, Him

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"We all know a little something about sadness, or whatever you want to call it..."

—Cora & Sam, The Disappearance of Eleanor Rigby, Him

"Yeah...well, I want to know a little less about it."

—Cora & Sam, The Disappearance of Eleanor Rigby, Him



Mushrooms describe a variety of fungi that are not related to plants. They are known as the "king" of the vegetable world. A variety of species of mushrooms are found in nature. Although some mushrooms are edible, others are not. Some mushrooms are used in cooking, while others are used in medicine. Some mushrooms are used in the production of antibiotics. Some mushrooms are used in the production of enzymes. Some mushrooms are used in the production of vitamins. Some mushrooms are used in the production of hormones. Some mushrooms are used in the production of neurotransmitters. Some mushrooms are used in the production of neurotransmitters. Some mushrooms are used in the production of neurotransmitters.



"You shouldn't be interesting in regretting things"

—Cora's father, The Disappearance of Eleanor Rigby, Him

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"It's funny how a person just by living, can damage another person beyond repair."

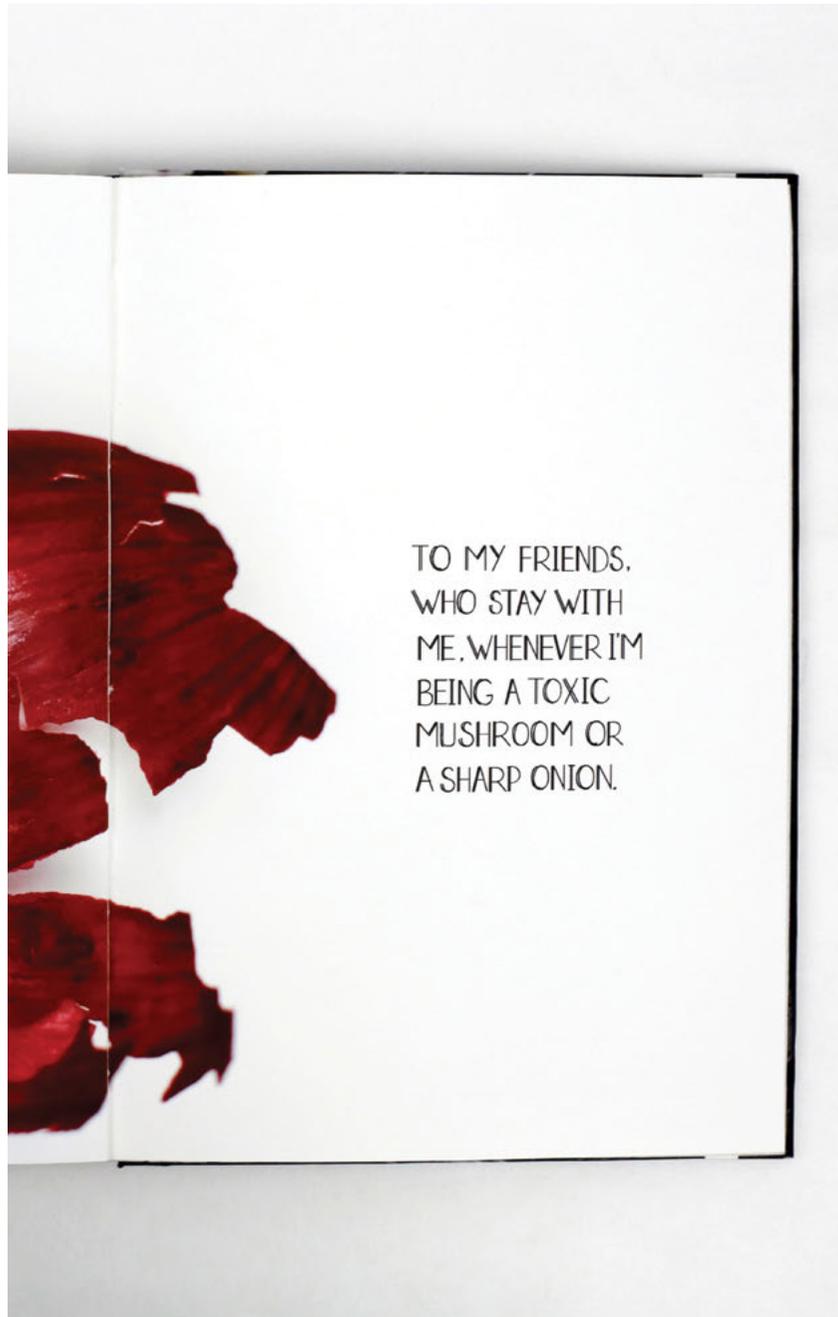
—Cora, The Disappearance of Eleanor Rigby, Him

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MUSHROOM SOUP

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TO MY FRIENDS,
WHO STAY WITH
ME, WHENEVER I'M
BEING A TOXIC
MUSHROOM OR
A SHARP ONION.



"I guess people grieve differently."
—El's mother, *The Disappearance of Eleanor Rigby: Him*



›
SACHER TORTE
Forth Dish

The Recipe:

1. eggs
2. butter
3. flour
4. dark chocolates
5. powdered sugar
6. baking powder
7. apricot jam

How:

It is complicated...

Selected work:

COMMÜ

THESES PROJECT

11

Selected work:

COMMÜ ↗

Client:

School Project, San Francisco

APP

Branding

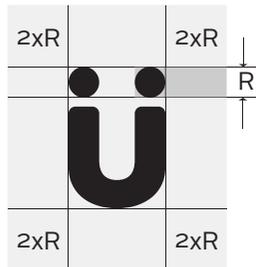
Book Design

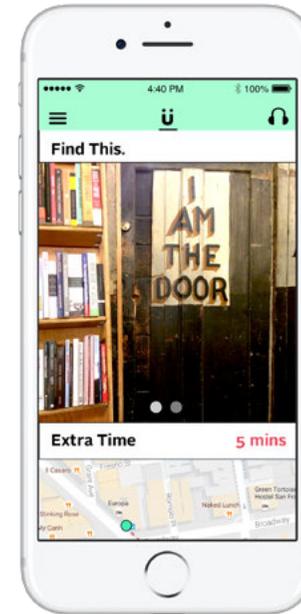
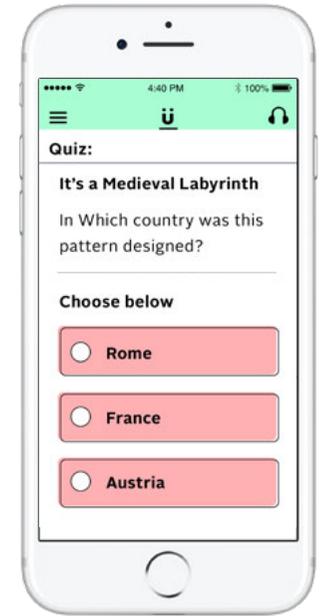
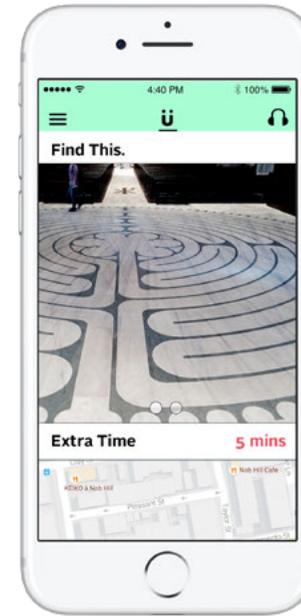
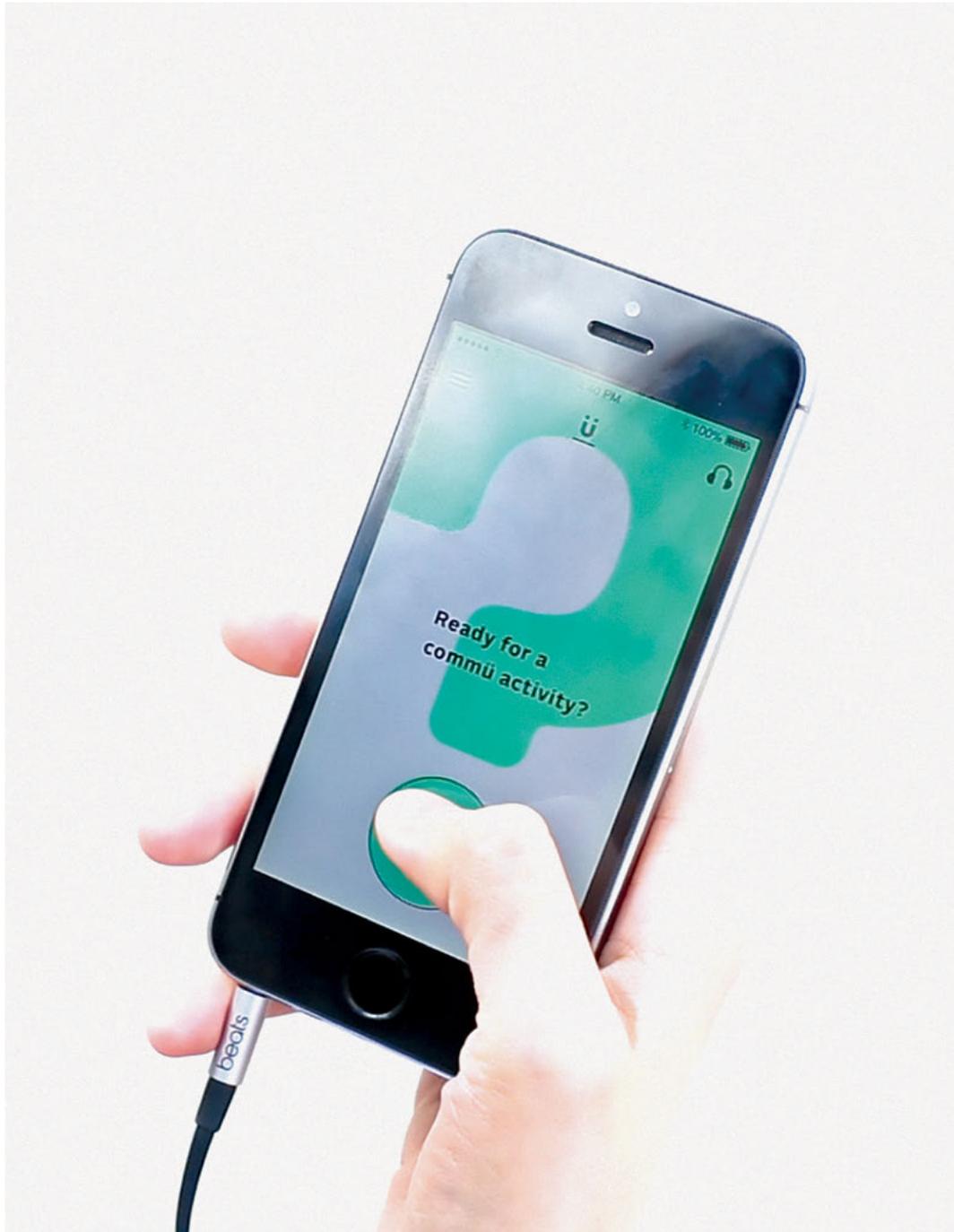
OBJECTIVE

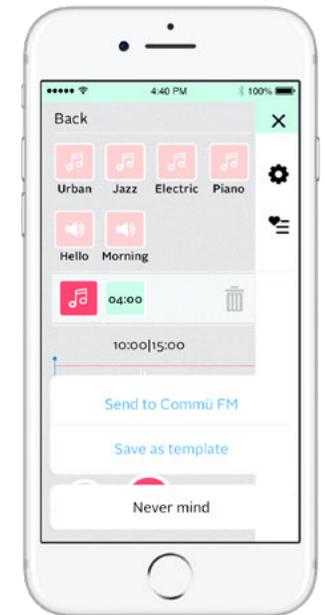
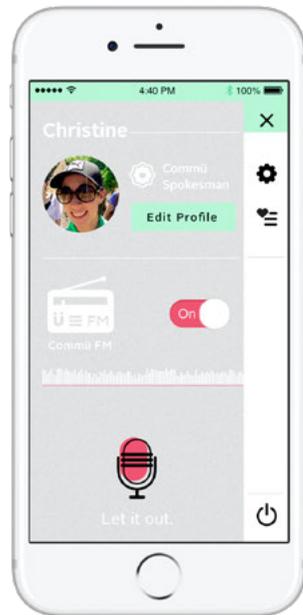
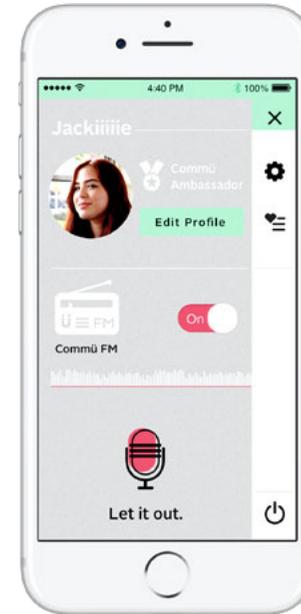
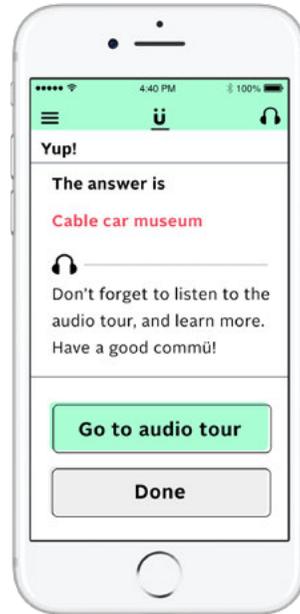
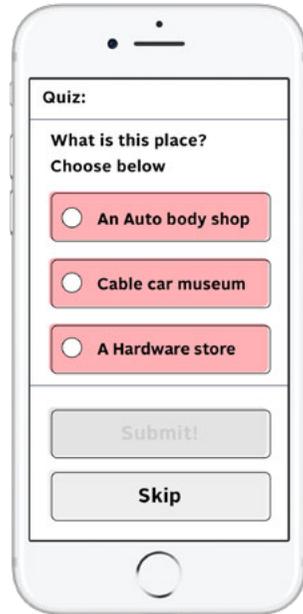
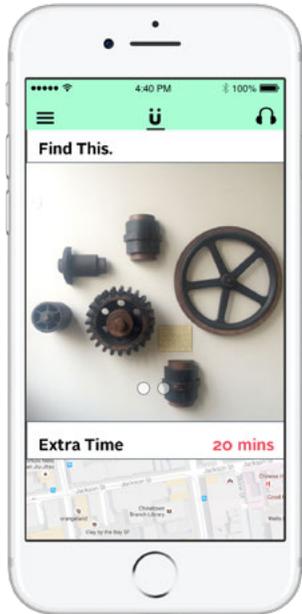
An extra fun for your days-in-and-out.

Commü app is a location-based app that connects urban commuters to people and places through stories told by real people, giving people a civic experience as one has in a museum.

Commü is to transform the everyday commute into a community-building experience by creating a movable neighborhood among urban commuters. It promotes an engaging commute experience.



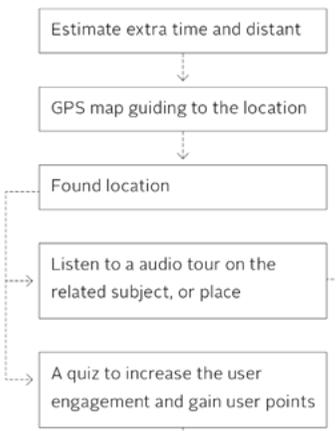




The Commü app

Activity

Discover places or subjects that are close to people's commute. Places and subjects that they usually will overlook, or they are not aware of.

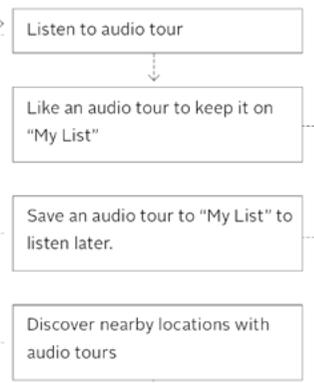


User levels

- 0-500 points:
Commü Resident (can save 5 audio tours, 15 seconds limit for each Commü FM record upload)
- 500-1000 points:
Commü Spokesman (can save 10 audio tours, 20 seconds limit for each Commü FM record upload)
- 1000-1500 points:
Commü Ambassador (can save 15 audio tours, 25 seconds limit for each Commü FM record upload)

Audio tour

Location-based audio tours provide users an engaging commute experience that one will have in a museum or gallery.



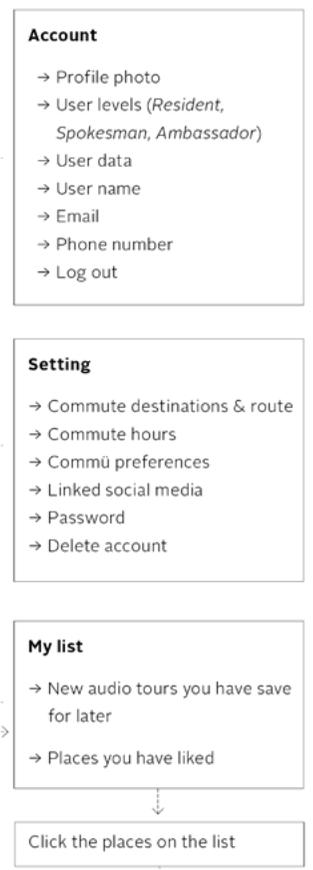
Commü FM

Location-based public podcast contributed by Commü users.



My profile

Account, user information, commü preferences and my list.



Account

- Profile photo
- User levels (Resident, Spokesman, Ambassador)
- User data
- Email name
- Phone number
- Log out

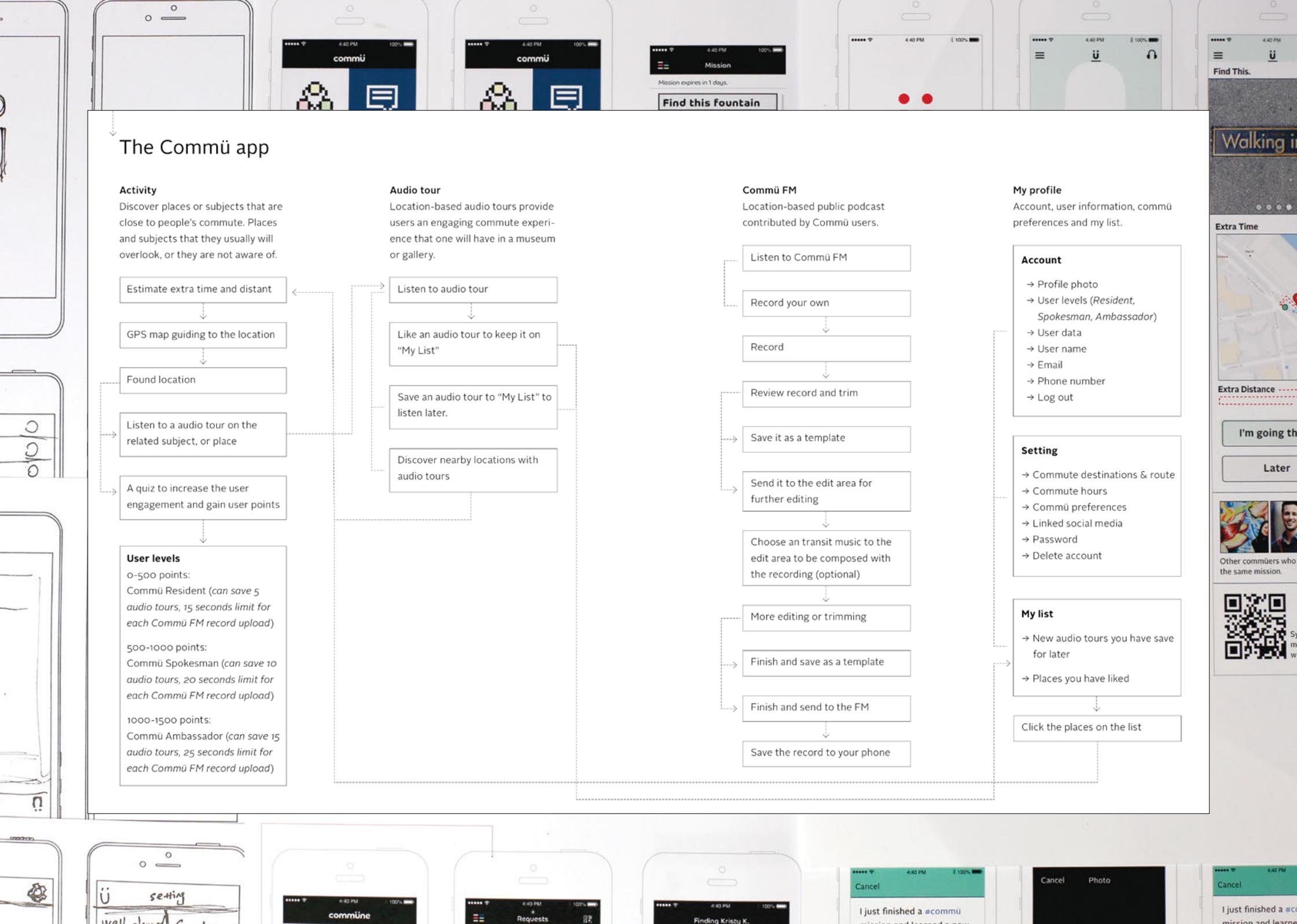
Setting

- Commute destinations & route
- Commute hours
- Commü preferences
- Linked social media
- Password
- Delete account

My list

- New audio tours you have save for later
- Places you have liked

Click the places on the list



Enhancing Our Everyday Commute

10 case studies
12 worldwide examples

by Wuhang Lin

commü



1. Triangulate strategy

Triangulation some external stimulus provides a linkage between people and prompts strangers to talk to other strangers as if they knew each other.

—William H. Whyte, *The Social Life of Small Urban Spaces*, p. 94

In his book, Whyte wrote about how street artists, musicians and entertainers draw people together. It's possible that this scenario may not work well in San Francisco, because we are mostly immune to these street performances. But what Whyte really suggested is that we need some common activity, some excuses to start a conversation. The stimulus can be a physical object or an event, as long as it helps people break the ice.

Since 2015, San Francisco has hosted an annual festival in October called the Market Street Prototyping Festival. Each year, the festival turns Market Street into an active, vibrant, and engaging public space with some awe-inspiring street attractions.

One of my favorites from the 2016 festival is Glimmer (image on the left), designed by Variable Projects, an Oakland-based design and research studio. Glimmer is dynamic and vivid. It allows passersby to enter, touch, and interact with a plush thicket of colorful suspended filaments. The vibrant pattern created by Glimmer changes with the position of the sun, the wind, and the passersby, making it a pleasing, interactive and sustainable Triangulation.

One of the best things about Glimmer was that it was a sidewalk installation, so it did not block or slow traffic. People could walk right through it and enjoy the pleasing scenes it offered.



...ing about talking to strangers that we tend to put our best faces forward. So often, that isn't really our best face. It's a mask we put on to protect our privacy. It's a mask we put on to protect our mood. Who does not want to be more of it?

Even fleeting glances can have the effect. Many of us have had the experience of what is called "looking at us through air." The rule of avoiding eye contact seems harmless, but it might not be. It does not make people feel good about being disconnected from others.

Acknowledging each other in our daily commute could reduce anxiety. The moment of happiness caused by connecting with others is contagious. Rather than fall back on our erroneous belief in the pleasure of solitude, we could reach out to our fellow commuters.

While safety concerns likely play a role in decreased socialization among commuters, however, a community-oriented commute environment will be built through social norms when, ideally, people watch for each other, and no one is by themselves.

Urban planners and designers need to keep location-awareness and social interactivity in mind when designing our commute environments. We can talk about how to achieve the goal set out in this book with some case studies, along with some worldwide examples.



The elephant in the room

We are indeed aware of the unwritten rules on public transport: do not make unnecessary eye contact, stay away from other people, do not talk to anyone. These are some of the many "rules" that commuters use as excuses to stay in their personal bubbles.

But what if the rules are wrong?

We live in a world of strangers. Avoiding people requires quite a bit of effort, especially in confined spaces like public transport, and we may be making things harder on ourselves than we need to.

"This phenomenon is troubling," says Fraser Kim, a sociologist from Yale University. Kim argues that in a highly society, individuals do need to interact more often.

"People don't realize the benefits of connecting in a public space," says a study conducted by professors Nicholas Epley and Juliana Schroeder from University of Chicago Booth School of Business. Epley and Schroeder found that commuters who socialized with each other not only understood others' interests in connecting, but also had positive experiences.

During the experiment, they approached commuters in a Chicago train station and asked them to interact with strangers on the train. In return for a \$5 Starbucks gift card. And these commuters agreed to participate in a single experiment. One group was asked to talk to whoever sat down next to them on the train that morning. The other was told not to talk to or make eye contact with those around them.



3. Cobblestones tell stories

Cobblestones, a mix of old and new, and precious. They carry history in their veins. They tell stories of war and peace, of love and loss, of joy and sorrow. They are the silent witnesses to the lives of a city. They are the storytellers of a city.

Living in cities like San Francisco, New York, and Chicago, people are surrounded by "cobblestones" of all kinds—historical buildings, vintage storefronts, corner stores that have had the same business for decades, the doorman who works for the hotel and like greeting to the assembly the two of us who have shared you to work every day for years.

The San Francisco market hall owners consider one of the largest and most diverse fleets of vintage storefronts in the world. It owns more than 50 storefronts built before 1950 that are currently in service or actively being restored (photos on the left). These storefronts run as well as they can, and the city runs one with a unique story that, sadly, unknown to most of the people they serve.

Unlike tourists, we tend to take our everyday surroundings for granted. We don't pay attention to them, or appreciate their design. Part of the reason could be that we are in the "commuting mood" and are seeking in our "personal bubbles".

It would help if our city planners protected stories that places have. People feel better about a place if they know more about it.



4. Lighter, quicker, cheaper

I have three words sum up a low cost, high-impact strategy to build a community-based public space: it is a small capital environmental model that requires less risk and less money.

This strategy could be applied to community pop-up activities regularly on Anise Street, a small lane between Market Street and Mission Street in the Financial District in San Francisco. In 2016, two days before Valentine's Day, the community hosted a pop-up activity. About Valentine's Day (photos on the right). There were three panels of spatial graphics designed and set up by design student Lynn Lin from the Academy of Art University.

The graphics in each panel represent different attitudes people might have toward this holiday. It was Friday, many people who work in nearby offices stopped by and participated before they headed home. Simply taking photos of, or with, the graphics, instead brought them some moments of happiness.

Enlightening moments are contagious, one group of people attracts more groups of people, and a community is coming into existence.



for more case studies,
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... thank you