

PORT

FOLIO

2026

Kin Isles

Multimedia Designer



About me

Hi! My name is Kin, a multimedia designer with a passion for creativity and visual storytelling. This portfolio showcases a selection of my work across graphic design, motion, web, and 3D design, highlighting projects that reflect both my skills and creative approach.

Table of contents

01 Saint-Pierre Le Vignoble Wine Label

02 Vernissage Media Campagne

03 The Art of Animation Website

04 Nintendo Brand Guide

05 Cyberbullying Campaign

06 Kids Code Jeunesse Annual Report

07 Soda Packaging Design

08 Summer: A Short Film Web Portfolio

09 Depths of Serenity: A Visual Dive

10 IsleScent Perfume Packaging Design

11 Fantasy Character Card Series

12 Cottage 3D Modeling

13 Jefff with 3 Fs

14 Coraline Title Sequence

15 Collage Self-Portrait AR

16 JIKODO Brand Style Guide

Saint-Pierre Le Vignoble Wine Label

Illustrator / InDesign / Procreate

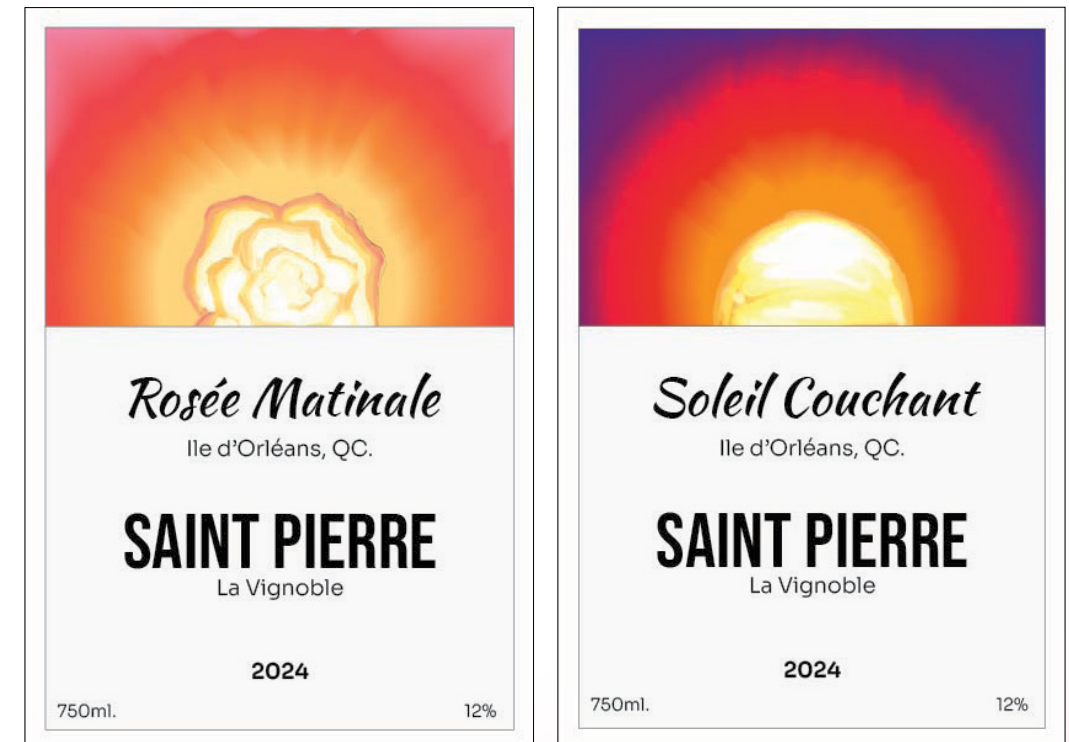
I designed two wine labels, Soleil Couchant and Rosée Matinale, aiming for a clear, organized, and visually appealing design that blends professional branding with my artistic style.

Challenges

- Choosing one design direction.
- Maintaining personal style in Illustrator.
- Avoiding overly vectorized look.

Solutions

- Gathered peer and mentor feedback.
- Added hand-drawn illustrations in Procreate.
- Balanced vector and organic elements.



Vernissage Media Campaign

Illustrator / InDesign

I created a promotional campaign for the 2026 Multimedia Integration Vernissage, designing an eye-catching identity that reflects the creativity of the graduating students.

Challenges

- Developing a strong and original concept
- Translating the concept into illustration
- Maintaining a clear and consistent design

Solutions

- Developed the idea through sketches
- Built a cohesive visual system
- Used a clear and consistent design throughout.



The Art of Animation Website

HTML / CSS

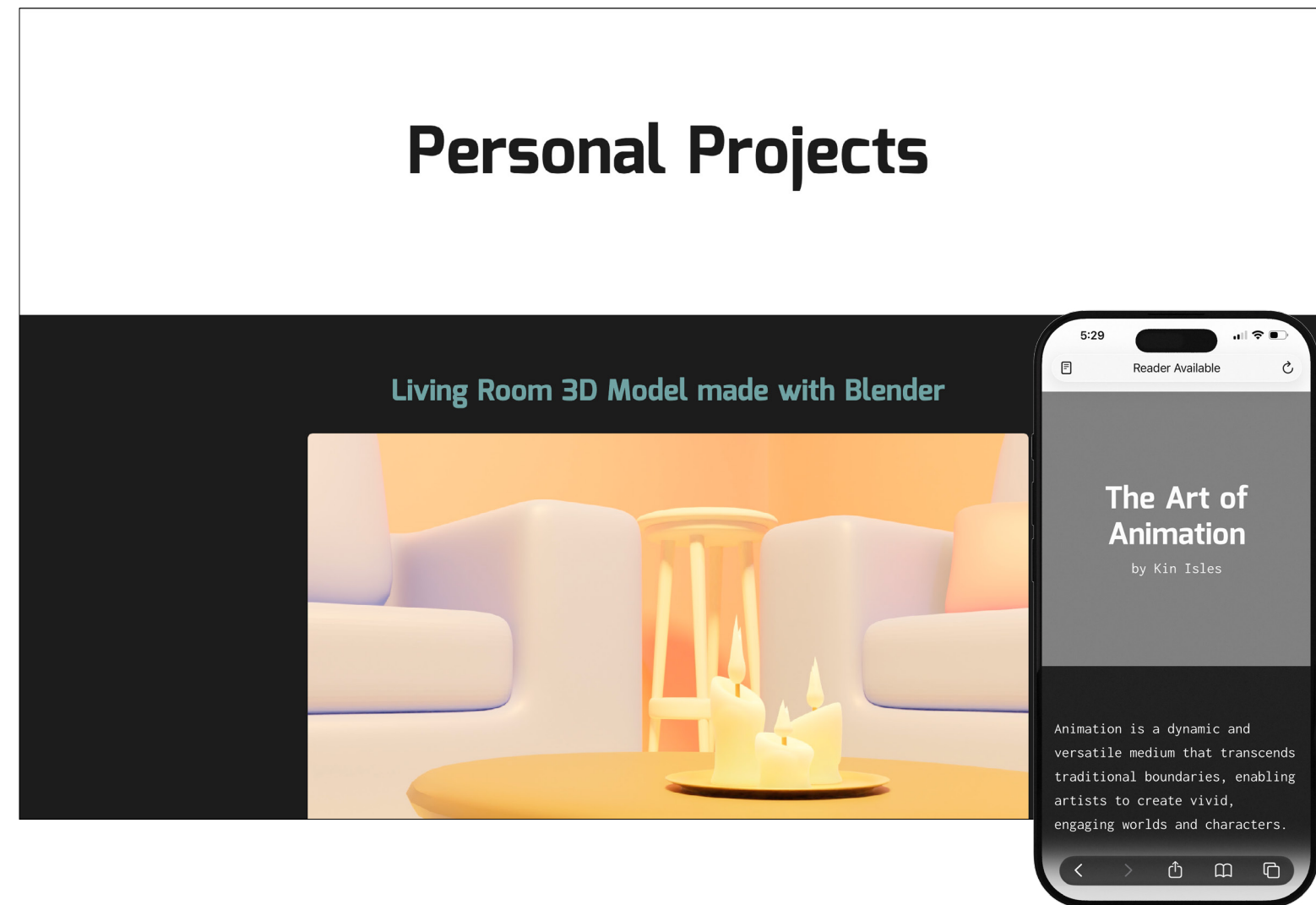
I designed and developed a website about the art of animation, explaining its definition, different types of animation, common software used, and some of my personal projects.

Challenges

- Organizing information clearly
- Balancing text and visuals
- Making the site responsive on different devices

Solutions

- Used clear sections and headings
- Arranged content in a simple layout
- Added CSS media queries for responsiveness



Nintendo Brand Guide

Illustrator / Photoshop / InDesign


I analyzed Nintendo's branding, focusing on its strategy, positioning, and visual identity, by researching its mission, values, audience, competitors, and communication style, and presenting the results in a clear, visually engaging way.

Challenges

- Gathering brand information.
- Organizing large amounts of content.
- Designing layout to reflect brand style.

Solutions

- Conducted structured research.
- Divided content into clear sections.
- Applied Nintendo's visual style to layout.

Mission


"Nintendo's mission is to put smiles on the faces of everyone we touch."

Vision

Nintendo's vision involves strong commitment towards production and marketing of best products and services.


Core Values

- Flexibility
- Uniqueness
- Sincerity
- Honesty



Brand Personality

- Premium ————— Serious
- Mass Appeal
- Serious ————— Playful
- Conventional ————— Rebel
- Friend ————— Authority
- Classic ————— Innovative



Audience

Nintendo's audience includes kids, families, casual players, older fans who grew up with Nintendo, and collectors who love its games.

Competitors

- PlayStation**
The PlayStation is a home video game console developed by Sony Computer Entertainment.
- Xbox**
Xbox is a video gaming brand developed and owned by Microsoft.
- SEGA**
Sega Corporation is a Japanese video game company headquartered in Tokyo.
- Xbox**
Tencent is a Chinese tech company and is the biggest in gaming because of its investments.
- Mobile Games**
Mobile games have been developed to run on a wide variety of platforms and technologies.

Cyberbullying Campaign

Illustrator / Photoshop / InDesign

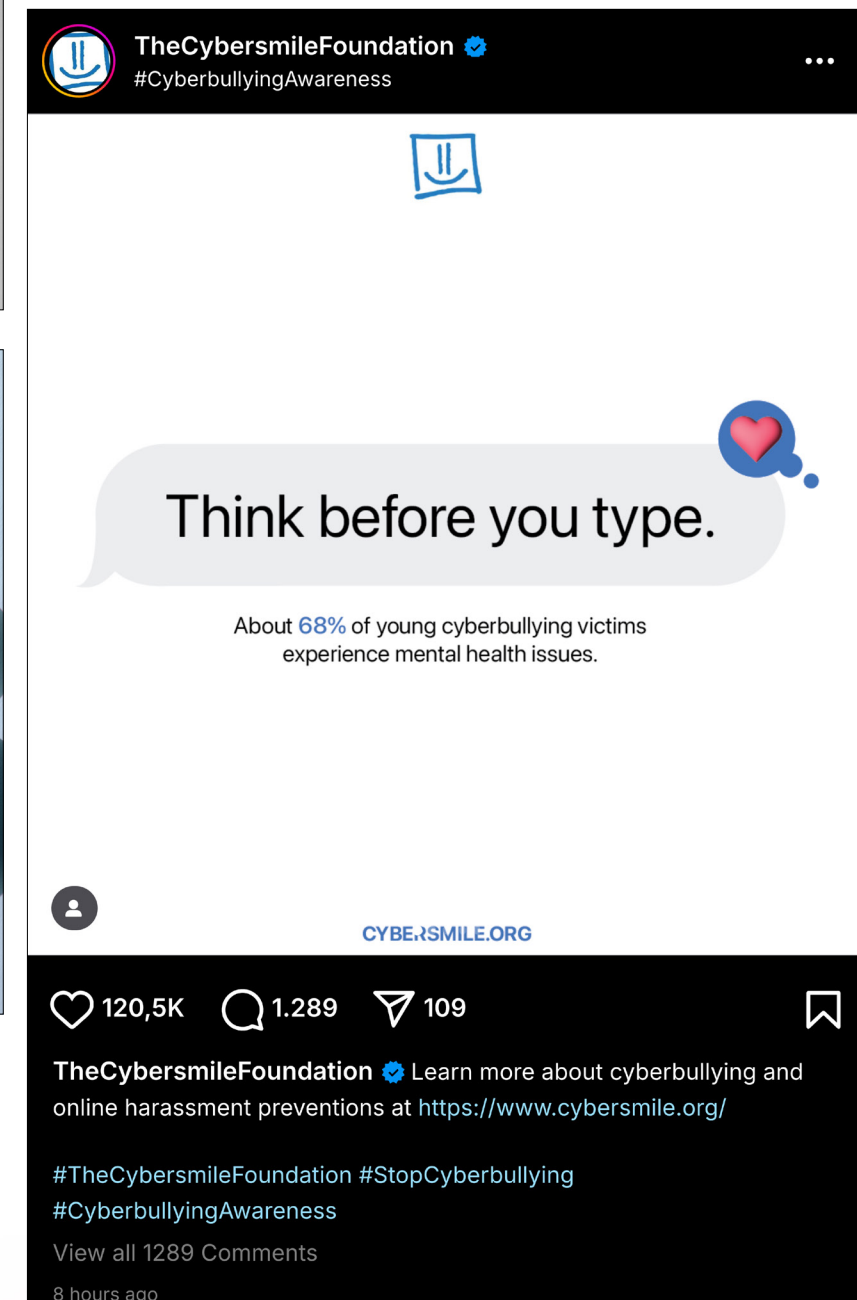
For this project, I created a public awareness campaign to raise recognition of cyberbullying using media, messaging, and coordinated communication strategies.

Challenges

- Developing a strong and original concept
- Translating the concept into illustration
- Maintaining a clear and consistent design

Solutions

- Developed the idea through sketches
- Built a cohesive visual system
- Used a clear and consistent design throughout.



Kids Code Jeunesse Annual Report

Illustrator / Photoshop / InDesign

I redesigned the Kids Code Jeunesse 2016–2017 Annual Report while respecting its brand values and original information, and added my own creative touch.

Challenges

- Making technical / data-heavy content engaging
- Keeping consistency across pages
- Highlighting key information without overcrowding the layout

Solutions

- Used visuals to simplify complex content
- Created templates for consistent design
- Used spacing and layout to highlight key points

Code,
Create,
Make

"Apprendre à coder. Coder pour apprendre."

When Christine Jost, director of École Paul Jarry in Lachine heard Kate Arthur speaking on the radio one morning she had what she calls "une prise conscience," a sudden sense of her responsibility to ensure that her students were digitally literate. "She decided that every teacher in her school would teach at least two projects using code. These days, code is everywhere," says Jost. In her elementary school, 60% of the students are living under the poverty line. "It's even more important for them to develop their competencies in the context of a digital world."



National lead instructor, Yasmin Ahmad, was up to the challenge of both training teachers and supporting them in classroom assimilation. When Ahmad returned to the school for follow up, "it was often the teachers who were the most resistant to learning code who ended up finding the most creative and interesting

ways to use code in their classrooms." Apprendre à coder. Coder pour apprendre has now become a school slogan.

The students of Paul Jarry join over 25,000 kids across Canada who have had the chance to learn to code thanks to the efforts of our instructors. With ongoing financial sponsorship and volunteers from companies like Vigilant Global, Microsoft, Google, SAP, Morgan Stanley and Ubisoft, Kids Code Jeunesse has been there to support the early adopters and convince the sceptical.

In the fall of 2017, Ahmad will be leading a team of instructors who will be bringing our eight-lesson coding workshops to over 120 schools in the Commission Scolaire de Montréal (CSM), the largest school board in Quebec. The workshops are designed to teach students and teachers how to code, but also to showcase how computational thinking and coding can stimulate learning in any subject.

"Teachers need a support team of specialists from the surrounding community," says Jost. Despite the progress that she and other schools are making, "the importance of coding as a means to better digital literacy is an idea still not widely accepted in Quebec." For this challenge, "we count Kids Code Jeunesse as a major partner."

In our mission to create a thriving digital culture outside as well as inside the classroom, Kids Code Jeunesse works hand in hand with the many libraries and other community groups that are now at the forefront of making sure that kids have a place to learn and practice the 21st century skills they need.

In May, thanks to a grant from NSERC for its Science Odyssey program, we were able to bring coding into libraries from Quebec City to Coquitlam, B.C. Thanks to a further commitment from NSERC of three years of funding towards national coordination and outreach, Kids Code Jeunesse will be able to sustain and grow our connections with libraries and other learning centers across Canada.

"What's great about libraries," says KIC co-director, Juliet Waters, is that "without even trying, we find the ratio of boys to girls is often 50-50."



With the appropriate materials and facilitators, digital literacy can thrive alongside traditional literacy as more and more libraries become de facto maker spaces, like Berry Library in Montreal, which offers 3D printing lessons.


In the fall of 2017, KIC will launch Code Club Canada as part of our international partnership with the U.K. based Raspberry Pi Foundation. Code Club provides a bank of projects translated into over 20 languages and easy to facilitate by volunteers who may be learning to code alongside kids.

Code Clubs from Hamilton Ontario to Pangnirtung, Nunavut have already used our step-by-step projects to build and expand their coding skills. Our hope is to expand this program to other cities and towns across the country, putting Canadian children and their curiosity at the forefront of global creativity and innovation.

"We need to create and maintain this culture of curiosity so that our population can be inspired to ask bold questions, and seek new knowledge."

- The Honourable Kirsty Duncan, Federal Minister of Science on the launch of Science Odyssey

Code,
Create,
Make



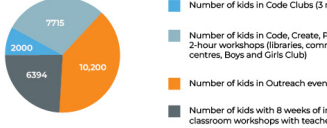
In the spring of 2017, every Saturday morning, Charlotte Van Voorhies, 13, and her brother, Ben, travelled to attend KIC "Scratch Bootcamp," an 8-week video game making course.

Charlotte, 13, is artsy and was surprised how much graphic design is involved. Ben was feeling frustrated with his attempts in robotics. "Now that I know how to code it's a lot easier and a lot more fun to do." Their mother Donna McDougall is amazed at how much they've learned and how important code has become to them. Ben mimics his teacher's silent amusement when he showed her a game he created to improve his French vocabulary. "And then she kept playing it the rest of the afternoon!"

Scratch was launched ten years ago, as a collaboration between MIT and the Montreal based Playful Invention Company. Few could have predicted that it would become a platform where kids, teachers and parents have shared over 22 million projects in close to 30 different languages.

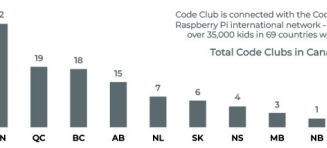
KIC shares the education philosophy that drives Scratch, the belief that kids learn best through play. Launched in the fall of 2016, Code, Create, Play workshops

Kids (5-12) in our Workshops & Code Clubs



- Number of kids in Code Clubs (3 months)
- Number of kids in Code, Create, Play 2-hour workshops (libraries, community centres, Boys and Girls Club)
- Number of kids in Outreach events
- Number of kids with 8 weeks of in-classroom workshops with teachers

Code Clubs Throughout Canada

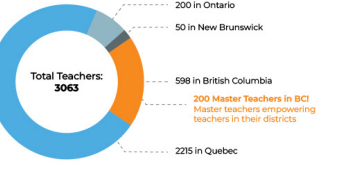


Code Club is connected with the CodeDojo & Raspberry Pi international network - reaching over 35,000 kids in 60 countries worldwide.

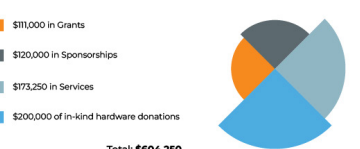
Total Code Clubs in Canada: 130

Code,
Create,
Make

Our Teachers Throughout Canada



Our Financial Distribution



- \$11,000 in Grants
- \$120,000 in Sponsorships
- \$173,250 in Services
- \$200,000 of in-kind hardware donations

Total: **\$604,250**

In September of 2016 Kids Code Jeunesse was awarded the first master teacher workshops across the province of British Columbia with our teaching partners, Lighthouse Labs. The two years of workshops were contracted by the British Columbia Ministry of Education to support teachers who will be mandated to teach code in 2018.

Sixty school districts were invited to send two teachers to attend one of six regional sessions taking place over four months in Victoria, Vancouver, Chilliwack, Kelowna, Trail and Prince George. Teachers were provided with Student Learning Modules designed to teach computational thinking with "unplugged" activities away from the computer, and hands on coding exercises that work in both resource high urban classrooms and rural districts where internet service is less dependable.

"I found the Student Learning Module very valuable," wrote one respondent after the two-day Vancouver workshop at the Microsoft Centre of Excellence. "The projects were very well created and engaging." Ann Pimental a teacher at James Kennedy Elementary School in Langley B.C. wrote weeks later on her blog: "We had an INSPIRE Day with selected students in the Aboriginal and Gifted programs. This activity came from the Train the Trainer program in Chilliwack delivered by Lighthouse Labs and Kids Code Jeunesse. It was a blast!"

In September 2017 the Light-house/ KIC team will deliver a second round of workshops in B.C. They join the over

"If I can charge them with courage and confidence then I have done my job"

- Grade 8 teacher, Code Class 2016

Inspire & Empower

Canadian Children with

CODE



ANNUAL REPORT

2016-2017

Soda Packaging Design

Illustrator / Photoshop / InDesign / 3D Modeling

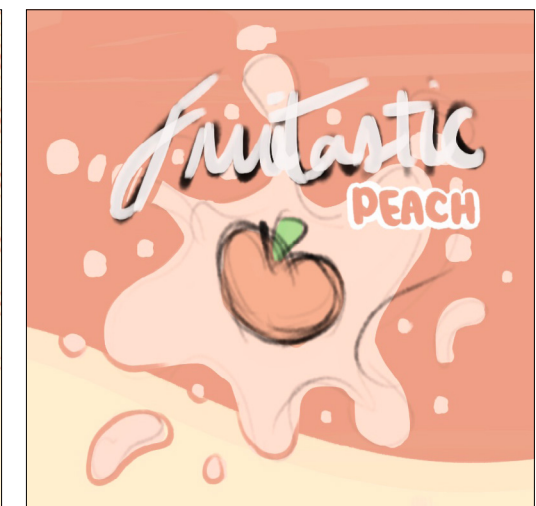
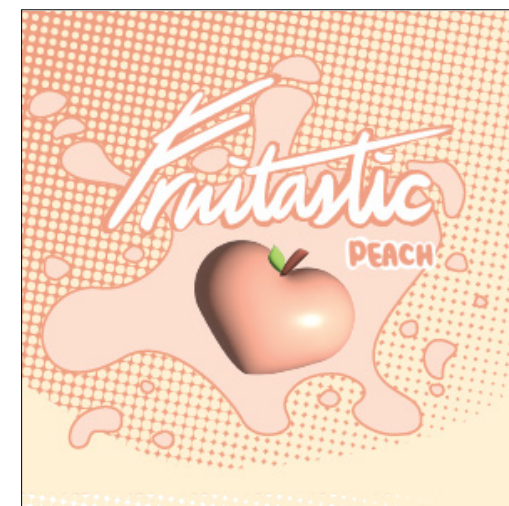
I created and designed a soda packaging with a visually appealing design that showcased the brand's identity and attracted customers.

Challenges

- Making the packaging stand out
- Developing a creative and effective design
- Selecting colors, fonts, and visuals

Solutions

- Researched competitors for a unique design
- Used consistent brand elements
- Applied clear typography and appealing visuals



Summer: A Short Film Web Portfolio

HTML / CSS

I created a web portfolio for a short film project, including credits and documenting the production process, challenges faced, and the solutions implemented.

Challenges

- Displaying credits and process clearly
- Embedding videos and images efficiently
- Making the site look good on mobile

Solutions

- Created clear sections and headings
- Optimized media files and used proper HTML tags
- Added CSS media queries for responsiveness



Depths of Serenity: A Visual Dive

After Effects / Procreate

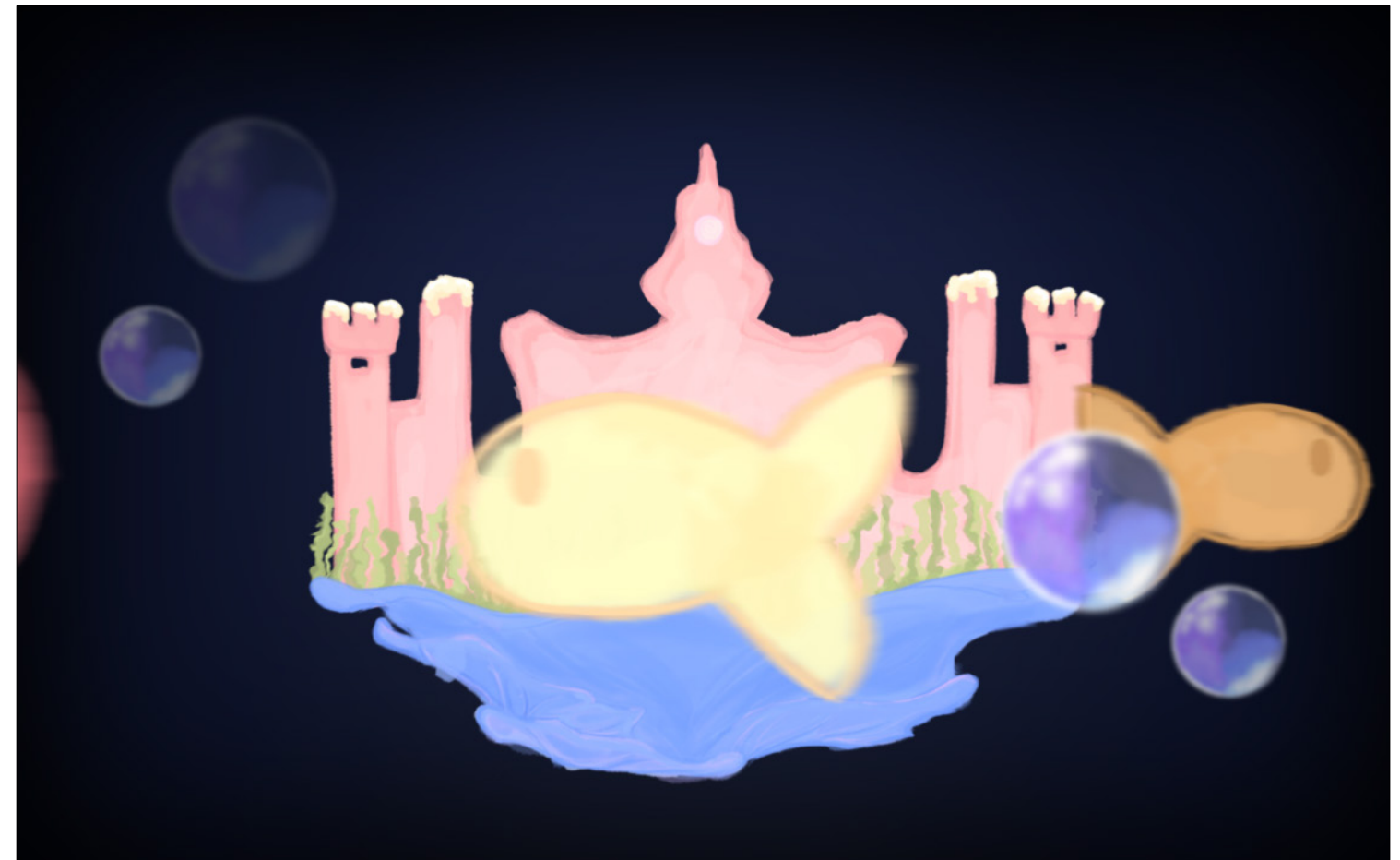
The goal of this project is to create a 2D world or scene as a vector drawing and then transform it into 3D using After Effects. For this project, I chose to create a serene underwater world.

Challenges

- Sticking to storyboard
- Bubble effect
- Time-consuming element creation
- Maintaining dreamy atmosphere

Solutions

- Adjusted bubble placement
- Efficient hand-drawing workflow
- Applied 3D camera depth
- Focused on surreal tone



IsleScent Perfume Packaging Design

Illustrator / Photoshop

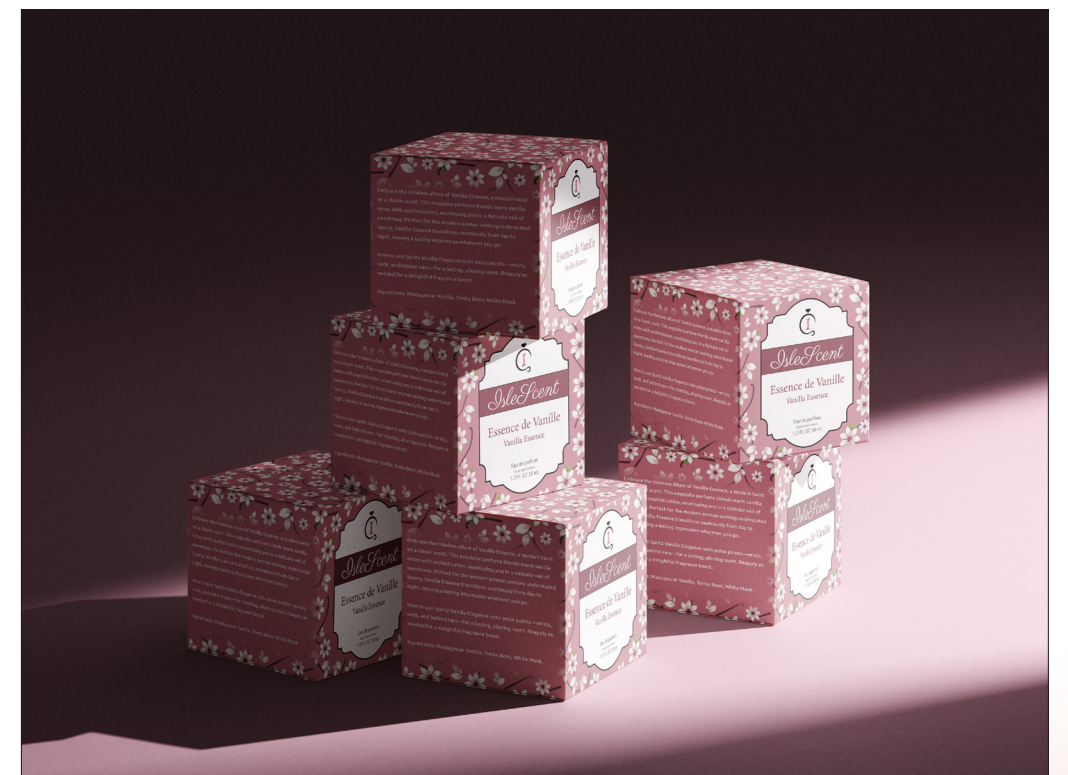
I developed IsleScent, a perfume packaging project focused on creating an original brand identity and packaging that reflected the product concept and target audience through cohesive branding and visual design.

Challenges

- Creating an original brand identity
- Maintaining a cohesive visual style
- Balancing aesthetics with product practicality

Solutions

- Built a clear brand concept and moodboard.
- Applied consistent branding elements throughout the design.
- Designed packaging that matched the perfume theme and intended market value.



Fantasy Character Card Series

Illustrator / Photoshop

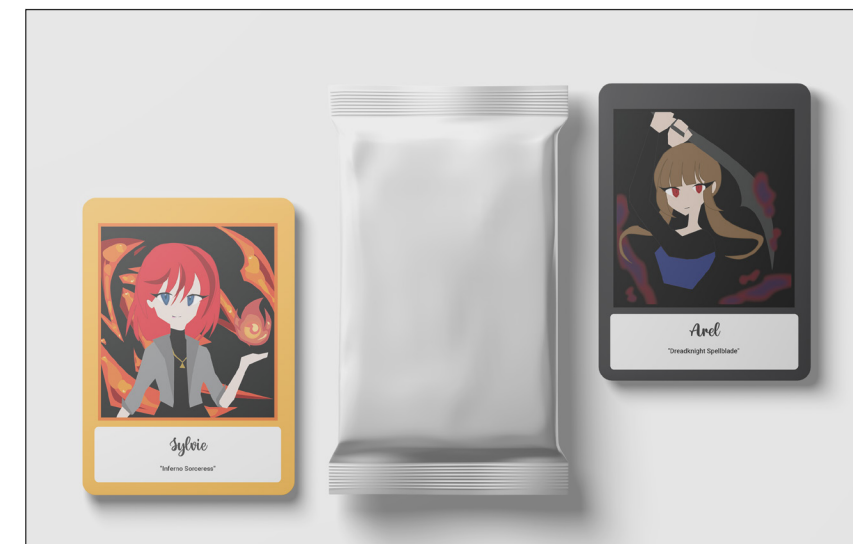
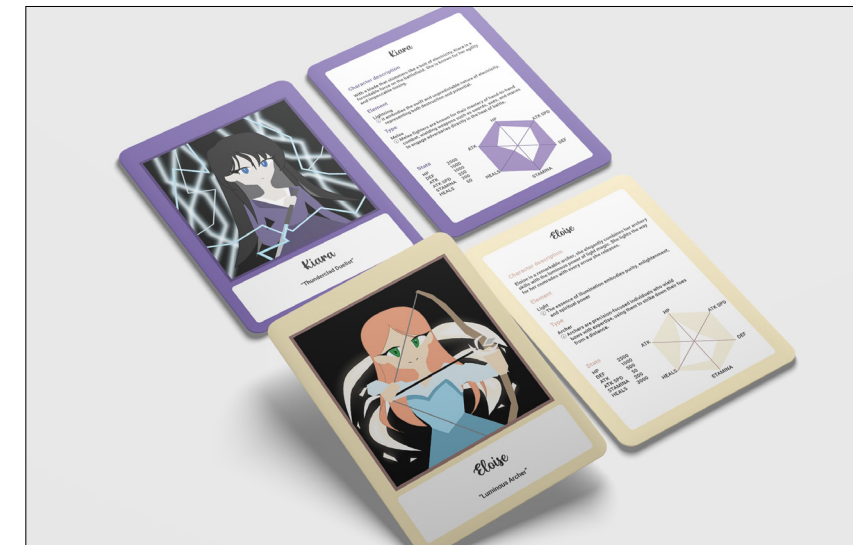
I created a series of six fantasy-inspired trading cards featuring original female characters with an anime-style design. Each card includes character illustrations on the front and stats on the back to give each design its own identity.

Challenges

- Creating unique character designs for each card
- Keeping a consistent visual style across the series
- Organizing character information clearly on the back

Solutions

- Developed each character with distinct features and themes
- Used a consistent layout and illustration style
- Structured the stats clearly for easy reading



Cottage 3D Modeling

Blender

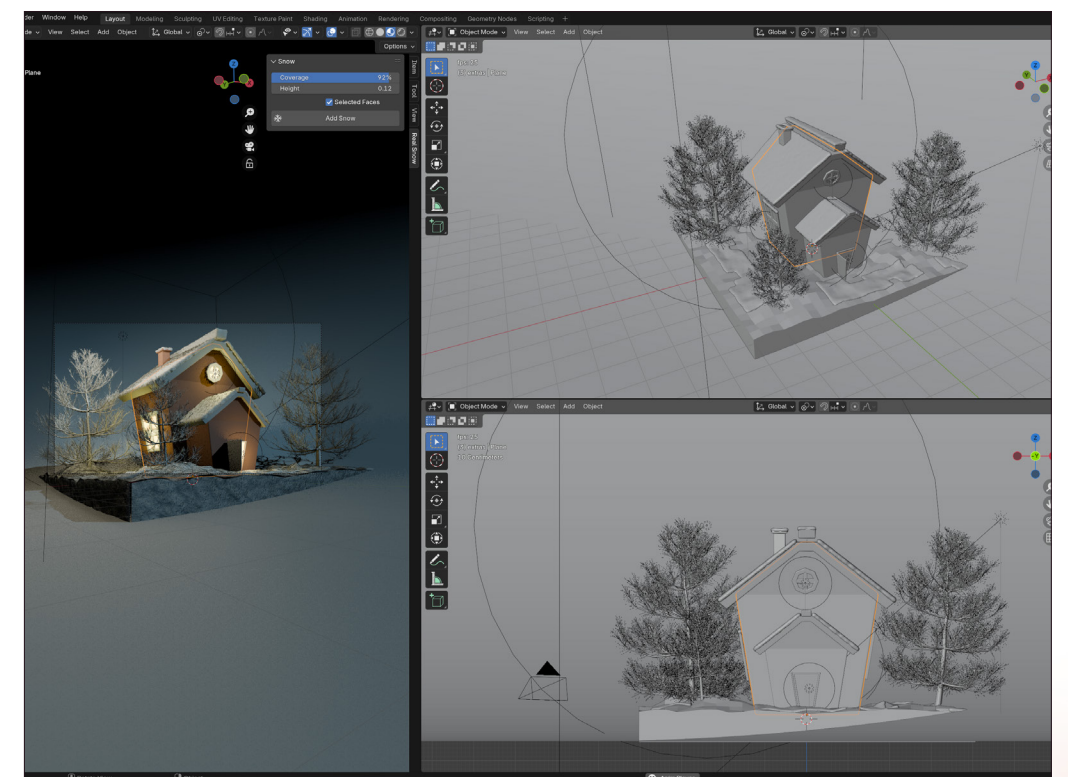
For this project, I created a 3D model in Blender, focusing on developing my modeling, texturing, and lighting skills. The goal was to build a complete scene from scratch, experimenting with different techniques to achieve a realistic and visually appealing result.

Challenges

- Modeling detailed shapes
- Creating realistic textures
- Keeping render times reasonable
- Balancing creativity and technical limits

Solutions

- Used reference images for accuracy
- Applied simple PBR textures and shaders
- Optimized the scene for faster renders
- Iterated designs to refine the final look



Jeff with 3Fs

HTML / CSS / Javascript / Illustrator / Photoshop

The goal of this project was to design a visually appealing catalog while building an efficient system to manage and display product information. I wanted to explore how design and data could work together by linking an Excel database to a formatted document.

Challenges

- Coding mechanics
- Implementing controls
- Debugging interactions
- Maintaining consistent cartoon style

Challenges

- Coding mechanics
- Implementing controls
- Debugging interactions
- Maintaining consistent cartoon style

Solutions

- Focused on simplified input system
- Tested and refined code
- Applied round, playful character design
- Used simple motifs like potions and gremlins



Coraline Title Sequence

After Effects / Illustrator

For this project, I created a title sequence for Coraline, focusing on motion graphics, atmosphere, and storytelling. The goal was to directly design a sequence that reflects the film's eerie tone through stylized visuals, typography, and sound design, while experimenting with layered movement and abstract imagery to capture its haunting mood.

Challenges

- Entirely 2D workflow
- Graphing animations
- Creating precise keyframes
- Matching visuals to audio beat
- Balancing abstract and recognizable motifs

Solutions

- Detailed graph editing
- Careful keyframe syncing
- Recurring motifs (buttons, tunnel)
- Limited color palette
- Subtle sound textures



Collage Self-Portrait AR

Illustrator / After Effects / Adobe Aero

For this project, I created an augmented reality collage self-portrait, combining dreamy, surreal imagery with interactive digital tools. The goal was to explore subconscious and abstract thoughts through layered visuals, using AR to bring the experience into real space via QR scan.

Challenges

- Blending collage with AR
- Animating glass shatter
- Syncing visuals across platforms
- Maintaining dreamlike tone

Solutions

- Used layered textures and fragments
- Keyframed motion in After Effects
- Integrated assets in Aero



JIKODO Brand Style Guide

Illustrator / Photoshop / InDesign

I created a brand style guide for JIKODO, a fictional brand I developed to explore visual identity design. The project focused on defining the logo, colors, and typography to create a clear and consistent brand image.

Challenges

- Making the brand identity clear and unique
- Keeping all visual elements consistent
- Organizing the guide in a simple way

Solutions

- Developed logo variations and layout rules
- Selected a consistent color palette and typefaces
- Organized the content into clear sections



01 INTRODUCTION

WHAT IS JIKODO?

JIKODO, meaning "path of oneself" in Japanese, is a playful and innovative gaming company dedicated to creating immersive experiences for players of all ages.

Inspired by the joy of discovery and the thrill of play, JIKODO develops consoles, games, and interactive experiences that bring people together and spark creativity.

Our goal is to make gaming not just entertainment, but a journey of self-expression and exploration.

BRAND LOGO

The JIKODO logo features the JIKODO wordmark supported by a set of console button icons (X, triangle, and circle). These symbols visually reinforce the brand's connection to gaming culture and interactive design.



LOGO CLEAR SPACE

Clearspace is the minimum distance between the logo and other visual and verbal elements. The width of the 'X' in JIKODO defines the minimum clearspace surrounding the logo.



TYPESTYLES

Our typestyles consist of headlines, titles, and a paragraph style.

Headlines

We use Hiragino Sans as our primary headline font, with Hiragino Kaku Gothic StdN as an acceptable alternative. Headlines are always set in uppercase and can be applied across Ultra, Primary, and Secondary titles.

Ultra Headline

Type: Hiragino Sans
Font weight: W9
To be used for short and large headlines

Primary Headline

Type: Hiragino Sans
Font weight: W8
To be used for all headlines

Secondary Headline

Type: Hiragino Kaku Gothic StdN
Font weight: W8
To be used with Primary

Paragraphs

We use Hiragino Kaku Gothic Pro for all body text. Its clean, structured style improves readability and keeps our overall design consistent and clear.

HIRAGINO SANS W9
HIRAGINO SANS W8

HIRAGINO KAKU GOTHIC STDN W8

Hiragino Kaku Gothic Pro - W3 - W9
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.


LINE HEIGHTS

Applying the correct line height is important because it controls the spacing between lines, making text easier to follow and preventing the layout from feeling cramped or overwhelming. This creates a smoother, more cohesive reading experience.

HI
RA
GI
NO

Contact me

I'd love to hear from you! Whether you have a project in mind, a question, or just want to say hi, feel free to reach out. I'm always open to collaborating, sharing ideas, or chatting about design.

 +1 (514) 549 2770

 kvillaruel03@yahoo.com

 designedbykin.com

 <https://www.linkedin.com/in/kinisles>



Portfolio 2026

Multimedia Designer

Kin Isles