PORTFOLIO

2019-2022

CAMILLE • CHEN

THIS IS CAMILLE



1994.07.19

Graphic Design

Brand Design

Illustration Design

Guangzhou Academy of Fine Arts/ Display Design (2013-2017)

Camille

PART1 #
Work of Illustration

PART2 #
Graphic Design

PART3 #
3D Modeling

PART4 #
Other Works

01

ILLUSTRATION IN LINE

2019 - 2021



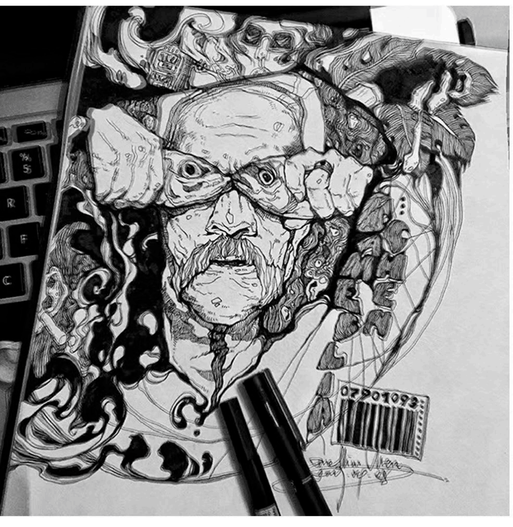


2016 - 2018



2019 - 2021

This section brings together selected illustration works from 2016 to 2021, organized across two stages of my practice. Through sketches, line drawings, and personal studies, these pieces document my ongoing exploration of observation, imagination, and hand-drawn storytelling. The following pages highlight several works that best represent the development of my visual language during this period.











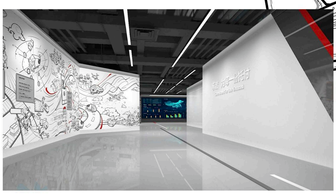
Small details from everyday life often become the starting point for my illustrations. They might come from breakfast, a song, a dream, a friend, a humorous line in a book, my kitten, or any small moment that catches my attention. I enjoy connecting these fragments and transforming them into imaginative scenes. For example, when I see a swing by the road, I might imagine myself sitting on it, then picture an extraterrestrial companion swinging beside me, until the swing eventually becomes a banana boat traveling through time and space. These kinds of fantasies appear in my mind every day. I often record them like journal entries, and later return to them as inspiration for drawings in my own visual style.

03

S • F EXPRESS

The first project completed with illustration

2017.11



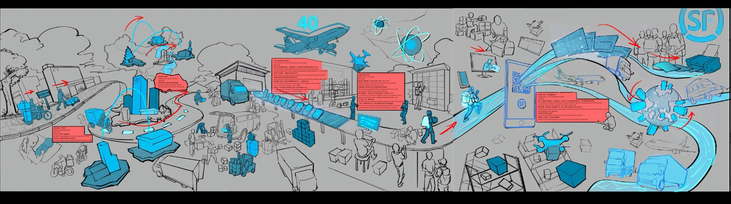
PROJECT INTRODUCTION

This was the first illustration project I completed independently during my time at the company. The 17-meter wall illustration visualizes the development of SF Express, from its early manual operations to the technological systems that supported its growth in logistics and cold-chain transportation.

By selecting key scenes from different stages of the company's history, I used line illustration to create a layered visual narrative. The final wall graphic was combined with infrared sensing and projection technology, allowing the illustration to become part of an interactive display experience.

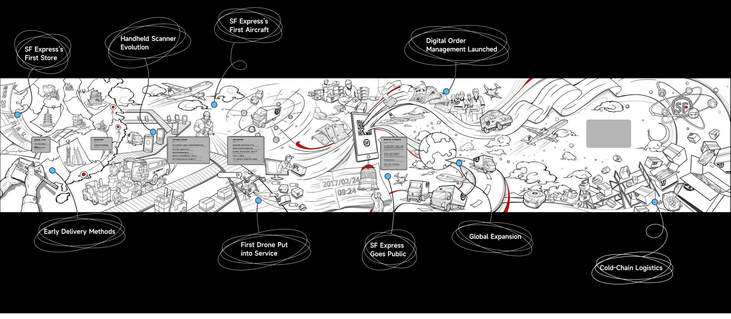
Interactive Illustration Design for SF Express's Development History

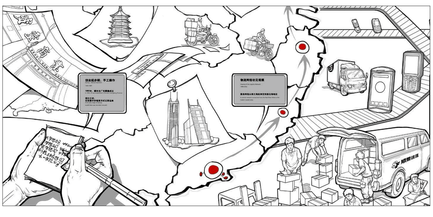
This was one of the first illustration-led projects I completed after graduation. The project combined hand-drawn illustration with interactive display technology to present the development history of SF Express.



After a colleague left the project, I took over the illustration development and reorganized the visual direction based on the client brief, proposal materials, and feedback. The initial sketches did not fully meet the client's expectations, so I rebuilt the storyline and composition to create a clearer narrative flow. I used roads and connecting lines to guide viewers through different stages of SF Express's development, while incorporating key elements such as delivery boxes, cold-chain logistics, transportation equipment, and digital delivery systems.

Working under a tight timeline, I developed the illustration draft independently and communicated with the client through multiple rounds of revisions. I refined details such as early handwritten waybills, courier scenes, machinery, vehicles, and logistics products to make the visual narrative more accurate and complete. The final illustration was completed within 15 days and later integrated with projection and sensing technology, turning the wall graphic into an interactive display experience.





SELECTED DETAILS

NO.1

SF Express's Early Delivery Methods

In the early stage of SF Express, delivery relied heavily on manual labor, including handwritten waybills and small vehicles such as bicycles, tricycles, and motorcycles. In this illustration, I marked several early service locations on the map and paired them with recognizable city landmarks to provide geographic context. Couriers are also used as visual connectors, linking different scenes and guiding the viewer through the company's early logistics network.



Three Aircraft Types Used by SF Express

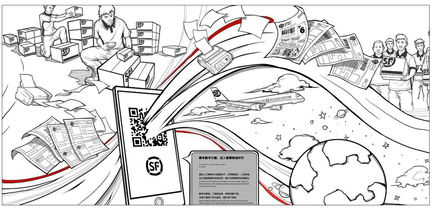


Four Early Delivery Vehicles

NO.2

Transition to Digital Order Management

This section illustrates the stage when SF Express expanded its operation scale and order volume, moving from manual processing to digital order management. Through elements such as mobile apps, small programs, QR codes, and data flows, the illustration presents the company's shift toward a more efficient, technology-driven logistics system.





NO.3

SF Express Goes Public

On February 24, 2017, SF Express officially went public. The bell-ringing moment is used as a visual symbol of this milestone, while the surrounding planes, vehicles, and global imagery suggest the company's continued expansion into broader domestic and international markets.

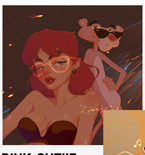
04

COLORING PAINTING

2019 - 2021

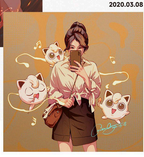


From high school through college, my practice focused mainly on line illustration. After entering the workplace, I began to realize that color is not only decorative, but also essential to how an image is interpreted. Since then, I have continued to explore color as a way to shape mood, narrative, and visual expression in my illustrations.



PINK CUTIIE

2020.03.26



A Friend Who Often Invites Me to Dinner

2020.03.08

BANA

My Own Little Monsters

2020.02.29



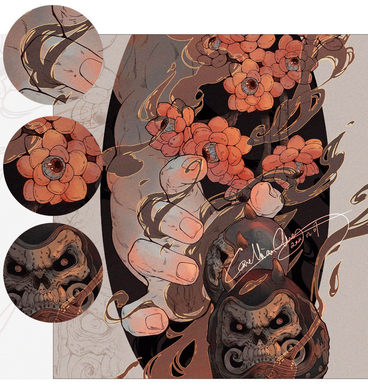
MY DAYDREAM

2021.02.07

I once had this dream while half asleep. In the dream, I was lying in bed with clusters of succulent plants growing from the top of my head. Each plant had an eye at its center, opening and closing as if it were observing the world around me.

Dark Daruma-like figures bounced across the floor beside my bed, circling around me like part of a strange ceremony. Smoke filled the space, but I felt more curious than afraid. As I watched them watching me, a large hand suddenly pulled me out of the dream.

After waking up, I wrote down the dream while the memory was still vivid. I then collected references of succulents, Daruma figures, and human arms to develop the image. By studying the structure and gesture of the hand, I translated the dream into this illustration.









ARIES

2021.04.01

I created this character as the starting point for a series of zodiac illustrations. Aries is the first completed piece, using the image of a young girl to explore the personality and atmosphere of the constellation.

BRAIN ENGINEERING

2021.03.04

This piece is a self-portrait. Since bananas are one of my favorite fruits, I imagined one growing inside my head as a symbol of my inner world. I removed the eyes from the figure to suggest a different way of sensing life and connecting with everything around me. After finishing this illustration, I felt a strong emotional connection to it, and it gradually became a personal symbol of myself.





MECHANICAL OCTOPUS NO. 37

This illustration imagines a mechanical octopus designed for a future in which seawater has become polluted. As marine life is transferred into cleaner environments, the octopus becomes part of an experimental rescue system, carrying fish away from contaminated water and releasing them into safer spaces.

No. 37 is one of the completed units in this mission. Equipped with mechanical limbs and an air-supply system, it represents both a survival machine and a strange creature from a possible future.

The Woman in My Dream

2020.11.09

This is a dream-related picture. I had had a dream about a woman who looked at me with a timeless smile. I painted this picture because I thought it was so lovely, and then I wrote her a poem.

By chance the woman smiled at me
On the other side of time
Perhaps it is this wonderful interweaving
Let her glance up

With a mysterious light
Deep and long
Light up this world

Dazzling clouds of smoke
The bubbles of the entangled fish
Like a wandering star
With the rhythm of the fiddle
Into my dreams



PART2

Graphic Design

CARTIER / VANKE / COOLPAD / VACANTZONE

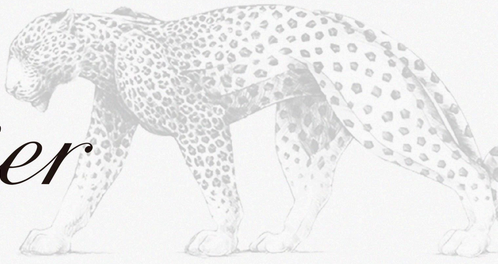
I first began exploring graphic design during my undergraduate studies, where I became interested in how visual systems can turn ideas into clear and engaging communication. To me, graphic design is where logic and aesthetics meet: structure brings clarity to information, while visual expression gives it emotion and character.

After graduation, I worked across branding, campaign visuals, multimedia displays, UI design, packaging, and personal brand projects. At the same time, I continued to bring my illustration background and everyday observations into my design process. The following projects show how I developed visual concepts across different formats and applied them to both commercial and personal work.



01

Cartier



Film Keyframe Design
Watercolor Painting & Storyboard
Illustration
In-Store App & Webpage Design

Design Period
●
2019-2021

PROJECT INTRODUCTION

This project was a complete interactive media display solution for Cartier's VIP lounge in Hong Kong. As the visual designer, I was responsible for developing key visual scenes, establishing the overall mood, and maintaining the aesthetic consistency of each frame. In addition to providing visual direction for the production team, I also created design previews to help the client understand how the final experience would look and feel. During the process, I studied Cartier's brand history, jewelry collections, previous brand films, and visual design references. This project allowed me to gain a deeper understanding of luxury brand storytelling and jewelry-related visual communication.



NO.1

KEYFRAME DESIGN/1

Second-Phase Film: The Evolution of Crown Design

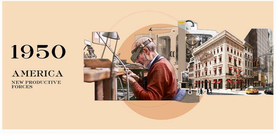




These keyframes were created for the second phase of the Cartier project, focusing on the evolution of crown design. To present the cultural context behind each period, I selected six key moments from the 1910s to the 1960s and translated them into a series of collage-based visual scenes.

The visuals combine historical references, architecture, fashion, craftsmanship, and decorative motifs to show how different eras and regions influenced Cartier's designers. For example, the 1930s Art Deco period is represented through symmetrical compositions, refined geometric details, and floral and animal-inspired forms.

chose a collage-based visual approach for this series because it aligned well with Cartier's brand language and the historical nature of the project. The layered composition allowed me to combine multiple references, including architecture, fashion, jewelry, and cultural symbols, into one unified image. This method helped each keyframe feel both informative and visually rich.





NO.2

KEYFRAME DESIGN/2

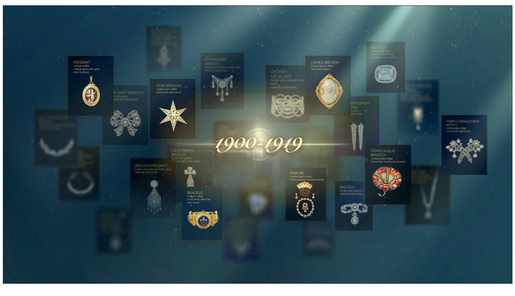
Cartier Jewelry Design Yearbook Film



This film presents Cartier's jewelry design yearbook through a time-based visual narrative. The concept was to guide viewers through different decades, creating the feeling of traveling through time as each period of jewelry design gradually unfolds.

In the opening sequence, Cartier's iconic sapphire appears at the center of the screen. As the animation develops, information about the jewelry emerges on paper-like layers, which slowly transform into pages of a book. Additional pages then unfold from behind, forming a yearbook-style visual structure. To build the right atmosphere, I studied Cartier's earlier brand films and created a short animation test to demonstrate the movement and transition process.

The initial color direction used yellow-brown tones and book-page textures to suggest a sense of history. After further discussion with the team, I adjusted the palette to indigo and dark green, inspired by the mood of early Cartier films. This direction created a more elegant and mysterious atmosphere, with subtle warm lighting added to balance the cool, evening-like tone.



NO.3

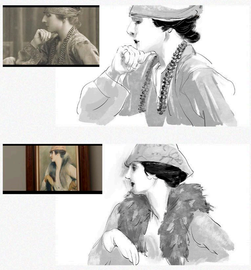
Watercolor Illustration Studies

Storyboard



As the project developed, I also created storyboard sketches and watercolor illustration studies for the Cheetah Brooch film. The brooch is one of Cartier's early masterpieces and carries a romantic story connected to the Duke and Duchess of Windsor. Through these sketches, I explored the film's narrative flow, character gestures, and emotional atmosphere before the final video production.

Watercolor illustration and





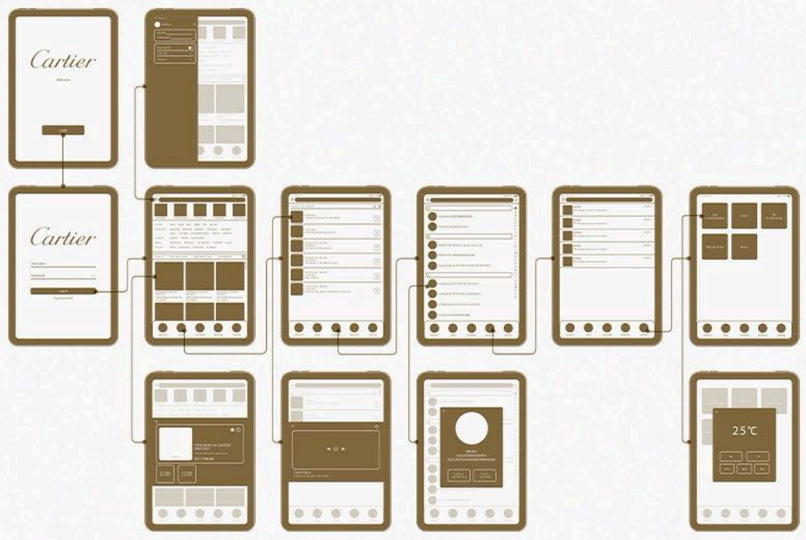
NO.4

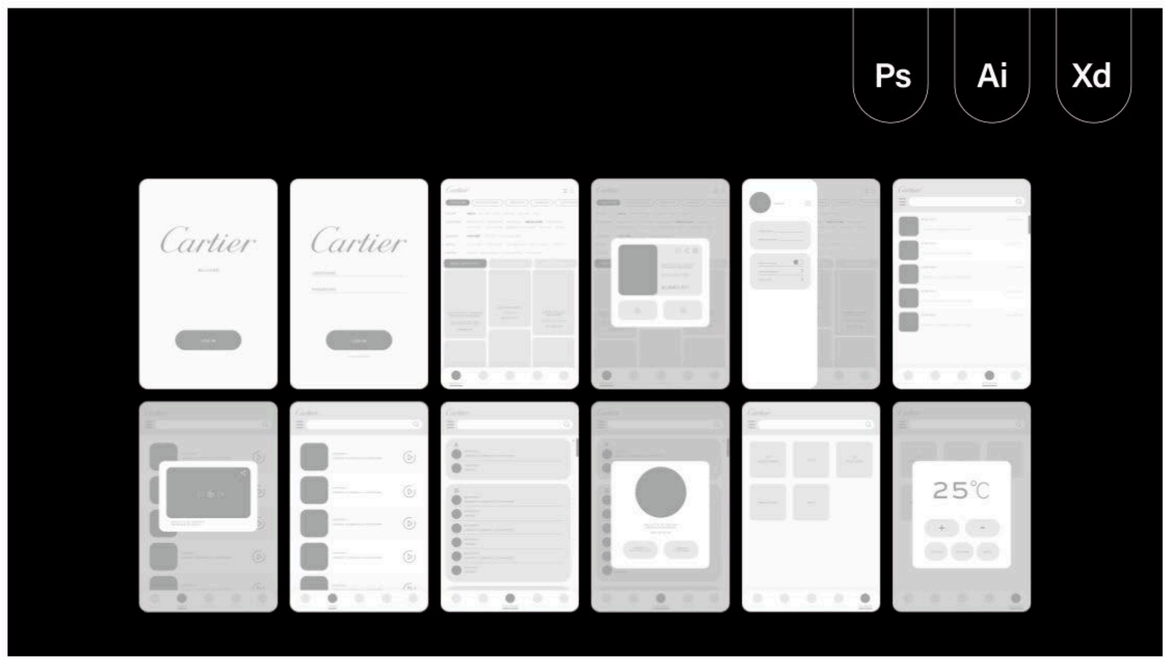
IN-STORE APP & WEBPAGE DESIGN

In-Store App Design

Later in the first phase of the project, the client requested a simple in-store app for the VIP lounge. The app was designed to support product display, equipment scheduling, content updates, and customization of interactive presentation modes.

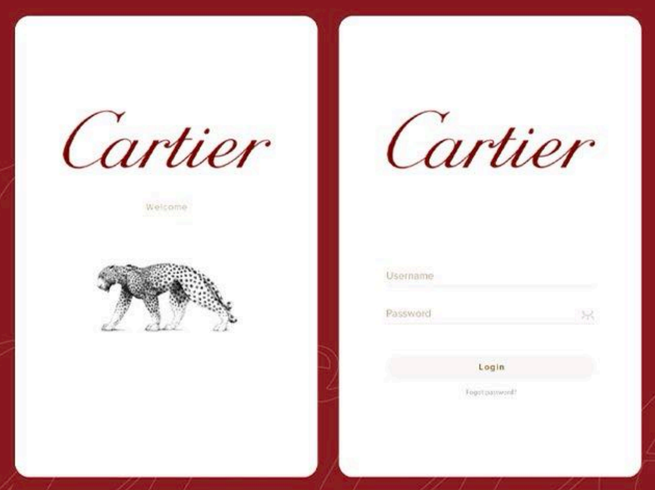
Since this was my first time working on app UI design, I studied the fundamentals of user interface design and reviewed related design references. After clarifying the functional structure, I developed a clean and restrained visual style to align with Cartier's official website and overall brand aesthetic.

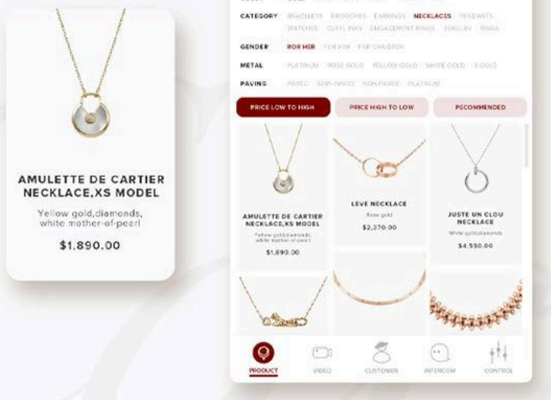




LOGIN PAGE

Since it is intended for in-store staff, there is no registration option.



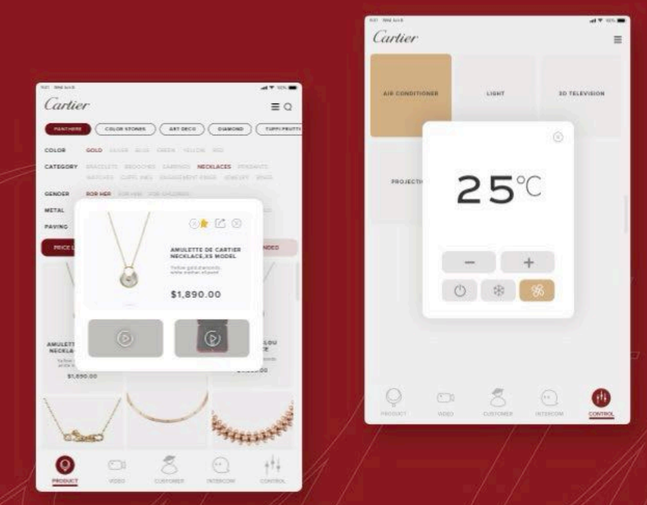


PRODUCT PAGE

The interface color scheme is consistent with Cartier's brand image and meets the staff's quick product index.

DETAILS POP-UP

Display of basic product information and interactive operation with large screen placement.



Display of basic product information and interactive operation with large screen placement.

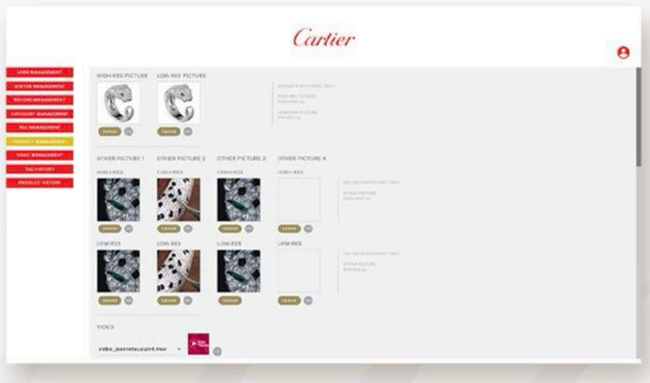
Webpage design



The in-store app was used by staff during customer conversations, while the admin webpage served as an internal management tool for supporting the app. Through this system, Cartier staff could manage customer information, update product and jewelry details, and add, edit, or delete inventory data.

For this part of the project, I created several interface design screens, while colleagues in Hong Kong developed the content framework and back-end structure. The goal was to make the management process clear, organized, and consistent with the app's overall visual style.





02
vanke

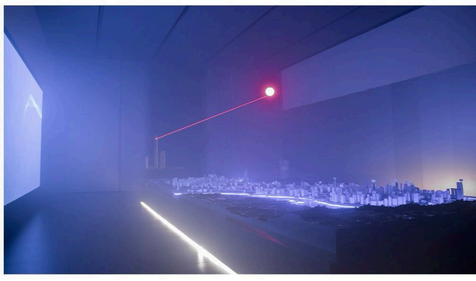
Film's Keyframe Design
Electronic Buding Book Design
Showroom APP Design
Filmed on Site

Design Period
2019-2021



PROJECT INTRODUCTION

For Vanke's new real estate development in Chongqing, our team created an integrated multimedia showroom experience combining media content, interactive scale-model presentations, and digital display systems. I was responsible for designing the split-screen video content for Halls 3 and 4, and also participated in the design and production of the digital property brochure system for Hall 2. During the final project review, I traveled to the site with colleagues from the planning department to support on-site testing, system commissioning, and video documentation.



NO.1

KEYFRAME DESIGN / 01
Promotional Film Keyframes

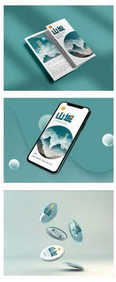


The keyframe design for Hall 3 was one of my favorite parts of this project. To represent Chongqing as a "mountain city," I developed the visuals around the city's distinctive geography and atmosphere. The layered mountains, dense urban structures, and winding roads are combined to suggest the way Chongqing's landscape and city life are intertwined.

I also used mist and soft gradients to blur the lower edges of each visual layer, allowing the images to overlap more naturally. This approach helped create a sense of depth while reflecting Chongqing's identity as a city often associated with fog.





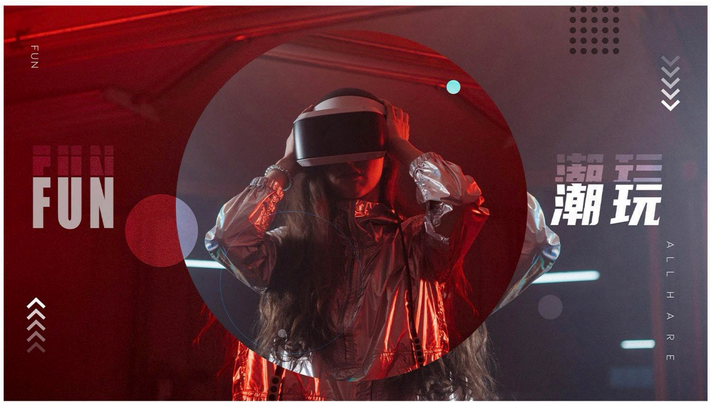




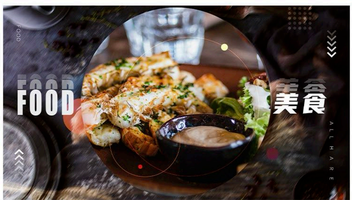


NO.2

KEYFRAME DESIGN / 02
Promotional Film Keyframes







NO.3

DIGITAL PROPERTY BROCHURE DESIGN

Screen Content for Hall 2



I designed two complete sets of digital property brochure content for the LED screen behind the large scale model in Hall 2. The content was created to support the multimedia showroom experience and introduce the project from different perspectives.

The dark blue set focuses on Yuzhong District and includes 33 screens in total. It presents the district's advantages in economy, culture, history, and geography, while also serving as an introduction to the upcoming Luhai International Center. Based on the client-provided copy and brand direction, I developed a visual style that highlighted Yuzhong District's current development and future potential.

The light blue set introduces the Hualongqiao area through geography, transportation, economy, and surrounding environment. It also includes an interactive demonstration connected to the electronic scale model system. This set contains 10 screens in total.

PART 1







PART 2







NO.4

SHOWROOM CONTROL UI DESIGN

On-Site Demo Control Interface

To support daily showroom operations, I designed a control UI that allowed staff to switch between demonstration modes, control equipment, and monitor device status on site. The interface was created for internal use, helping the team operate the multimedia displays, scale-model system, and related showroom equipment more efficiently during live presentations.

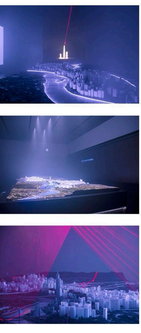




NO.5

ON-SITE DOCUMENTATION

Project Commissioning & Final Review







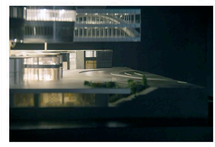
During the final acceptance stage, I participated in on-site commissioning and documentation to review how the design was implemented in the actual showroom environment. After testing the content on site, I compared the screen visuals with the actual installation conditions, including viewing distance, viewing angle, screen brightness, equipment performance, and spatial layout. Based on these observations, I made necessary adjustments to improve readability, visual consistency, and the overall presentation quality of the showroom experience.

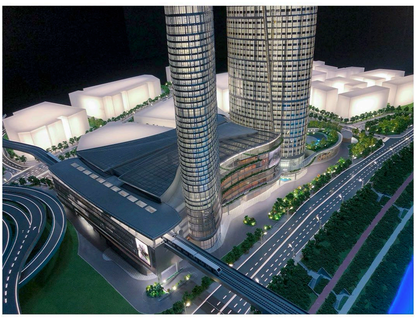
For example, when preparing the digital property brochure, I initially created the visuals according to the LED screen specifications provided by the team. After reviewing the content on site, I adjusted the design based on the actual viewing angle, screen brightness, and installation conditions to make it work better in the physical space.





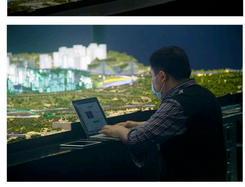












03

coolpad

Poster Design
Perimeter Graphics

Design Period
2021.05

PROJECT INTRODUCTION

For Coolpad's 2021 new product launch, I developed a series of promotional and on-site visual materials, including posters, stand-up signage, perimeter graphics, and work passes. The project focused on creating a unified launch identity that supported both brand communication and event presentation.

NO.1

POSTER DESIGN

Brand Rebirth & New Product Launch













Coolpad planned a new product launch event in Shenzhen as part of its return to the market after a long period of silence. The poster needed to communicate the idea of "rebirth," while creating a strong visual identity for the launch. After several design explorations, this version was selected as the final direction.

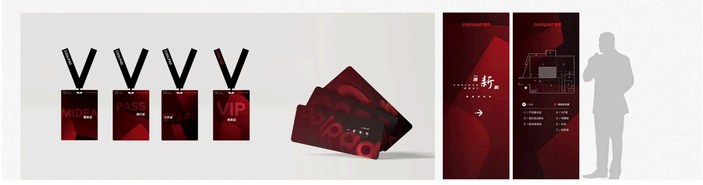
I deconstructed the letters "C" and "P," representing the initials of Coolpad, and rebuilt them with layered light forms to suggest restructuring and renewal. Red was used as the brand color, while the dark background symbolized the quiet period before the brand's reemergence. The contrast between light and darkness helped express the idea of a new beginning.





NO.2

PERIMETER DESIGN







04

VACANT ZONE

Logo Design
Jewelry Design & Product Photography
Packaging Design
Website Design

Design Period ● 2018-2022



PROJECT INTRODUCTION

VACANT ZONE is a personal jewelry brand I developed from my interest in accessories, styling, and handmade objects. I began by designing jewelry pieces based on my own aesthetic preferences, then sourced materials, created the pieces, photographed the products, and designed the packaging to build a complete brand experience.

After sharing the jewelry on social media, I received interest from friends and began selling the pieces through a small online shop. Through this project, I explored the full process of building an independent brand, from product design and photography to packaging, visual identity, and online presentation.

NO.1

LOGO DESIGN



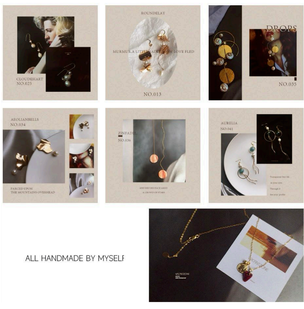




NO.2

JEWELRY DESIGN & PRODUCT PHOTO SHOOT





ALL HANDMADE BY MYSELF

NO.3

PAKEGING DESIGN



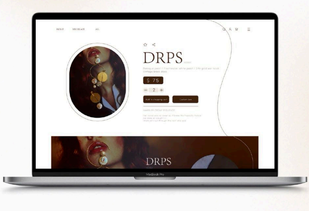
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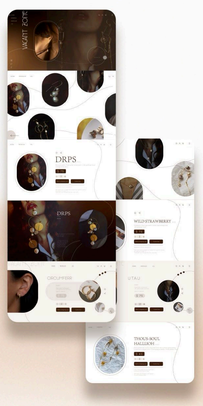
WEBSITE DESIGN

I positioned VACANT ZONE as a cozy, chic, and slightly nostalgic jewelry brand. Its visual identity combines the sophistication of urban women with the soft, slow atmosphere of afternoon sunlight.

I completed the graphic design work independently, including material selection, product making, product photography, packaging, typography, cards, and product description pages. The process was both enjoyable and challenging, as it allowed me to build the brand from product to presentation.

I produced the jewelry in small batches for myself and friends before eventually pausing sales. Later, I used the product images I had created to explore website design, developing product pages that extended the brand's visual language into an online shopping experience.





PART3

3D Modeling

COINEX / ALARM CLOCK

I have been learning 3D modeling independently as an extension of my graphic design and illustration practice. Through 3D, I can explore form, material, lighting, and spatial composition in a more flexible way. I hope to continue developing this skill and use it to support future visual design, branding, and illustration projects.

01

CoinEx

Poster Design
Perimeter Design

Design Period
2021.09

PROJECT INTRODUCTION

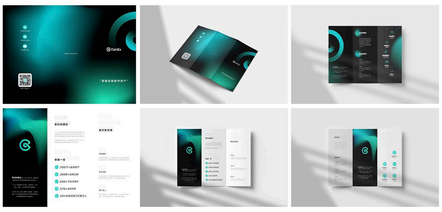
For CoinEx, a cryptocurrency trading platform, I developed promotional visuals and perimeter graphics for the brand campaign. The design uses floating coin forms, soft metallic textures, and clean white space to create a bright, lightweight, and technology-driven visual impression.

The goal was to communicate digital value and movement while keeping the overall image clear, approachable, and consistent with the brand's financial technology identity.

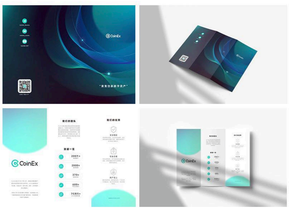
NO.1

FOLD DESIGN

Version 1



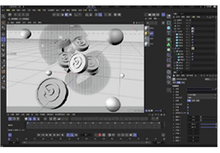
Version 2

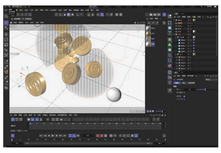


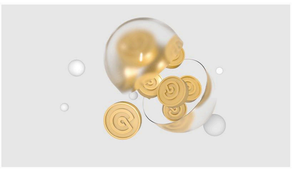
NO.2

VIRTUAL GOLD COINS

3D ModelING









Final Version



To create a light and futuristic digital atmosphere, I used white spheres, soft gray tones, and floating gold coins as the main visual elements. The concept imagines a translucent sphere that opens to release coins into space, suggesting the feeling of discovering hidden value in a virtual world. Before it is opened, the object appears minimal and unknown; once activated, it reveals an unexpected sense of movement, value, and surprise.

Card Design

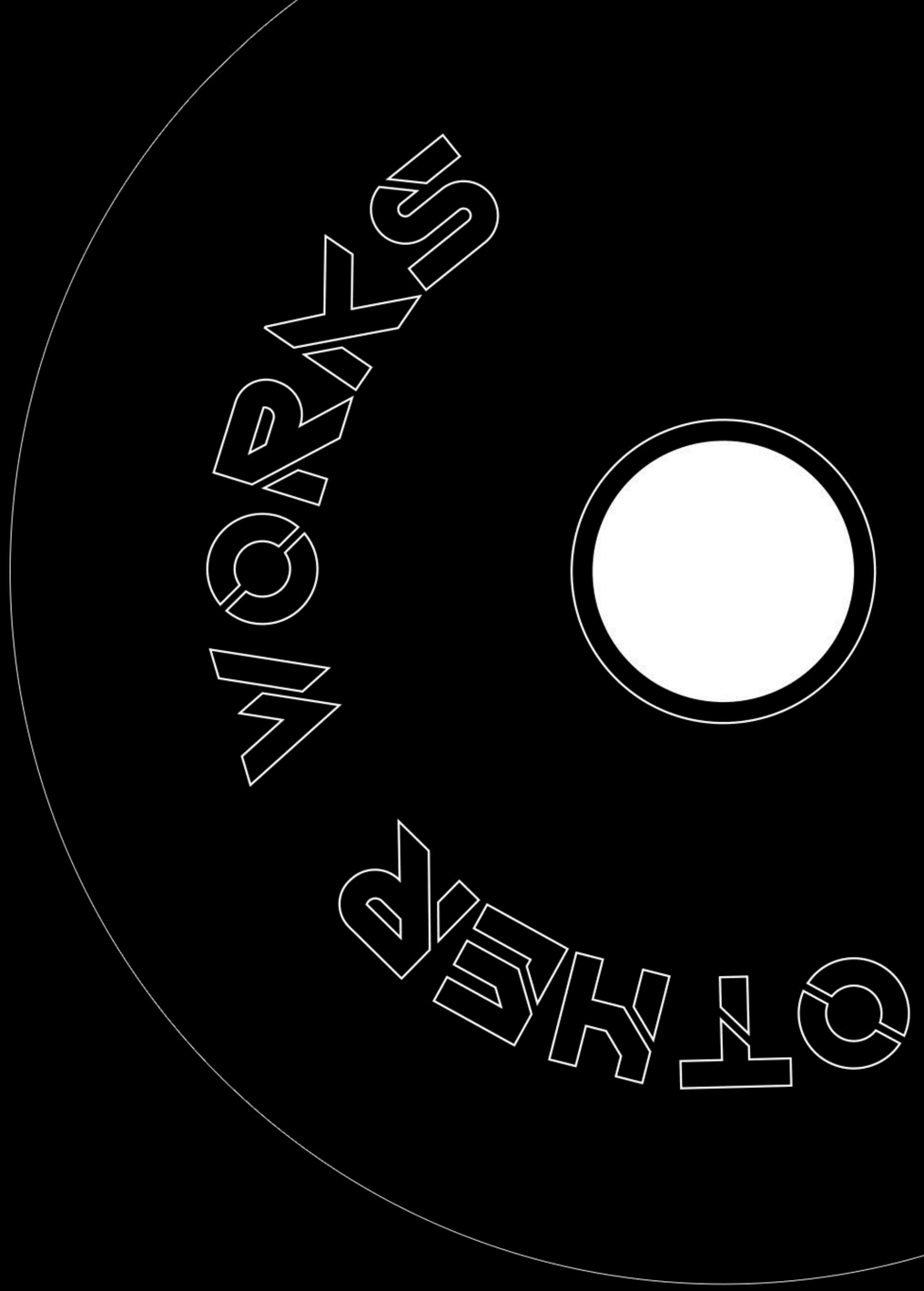



PART4 #

Other Works

ALBUM COVER / POSTER / LOGO / PHOTOGRAPHY

Alongside my professional work and personal practice, I have continued to explore different forms of visual design through small freelance and self-initiated projects. This section includes selected works in album cover design, poster design, logo design, and photography. These projects allowed me to experiment with different visual styles, respond to varied design needs, and expand my visual language beyond larger commercial projects.



01

ALBUM COVER DESIGN



02

POSTER DESIGN



03

ILLUSRATION DESIGN

TV Boy IP Design



CHAOSHAN WULAN

Packaging Illustration Design -

This packaging illustration is inspired by the regional culture of Chaoshan, I incorporated Wulan, the Chaoshan red-headed boat, and the Sun Yat-sen Memorial Pavilion as key visual elements, using decorative linework and a deep green-and-gold palette to create a refined local identity for the product.

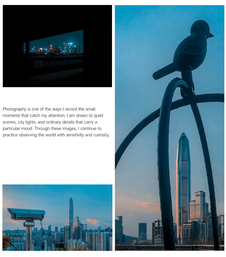




04

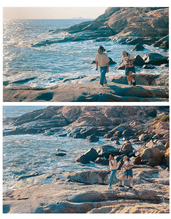
PHOTOGRAPHY









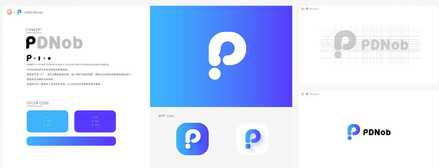






05

LOGO DESIGN



九点三积福坊 JIU DIAN SAN JI FU FANG

TRIGO 天阁工厂

Mother 不拼农化 NPT新贵设计工作室

NIGHTMAN

TCD 天琥设计工作室 ANGEL HUMAN STUDIO

THAT'S ALL

THANK YOU