



Creating a User Experience and Visual Design Portfolio as an Aid in Finding Work

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BACHELOR'S THESIS
January 2023

Media and Arts
Interactive Media

ABSTRACT

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Tampere University of Applied Sciences
Media and Arts
Interactive Media

HAAKANA, TONI:
Creating a User Experience and Visual Design Portfolio as an Aid in Finding Work

Bachelor's thesis 39 pages, of which appendices 11 pages
January 2023

This thesis documents and describes the process of creating a professional visual and UX/UI (User Experience/User Interface) design portfolio. The portfolio was created using Figma, an online prototyping tool. The goal of this personal portfolio project was to prepare and assist the author in finding a relevant design position after graduation.

The portfolio consists of design works created during Interactive Media studies in 2018–2022 in Tampere University of Applied Sciences. The portfolio also includes works from graphic design volunteering and two practical training periods completed during the studies.

Visual design and UX/UI design job requirements were researched, and a list of necessary education, tools, and skills were derived from it. Utilising this collected data, an online portfolio was created in Figma. This can be then further used to showcase the designer's skills to potential employers and apply for countless of design positions.

Key words: design, portfolio, visual design, user experience, user interface

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GLOSSARY

UI = User interface

UX = User experience

Figma = Prototyping tool owned by Adobe

HCI = Human-computer interaction

CGI = Computer-generated imagery

RGB = Red, Green, Blue – colours that are used to produce all the colours on digital screens

CMYK = Cyan, Magenta, Yellow, Key – inks used for printing

Adobe CC = Adobe Creative Cloud

InDesign = Adobe's layout design software

Mock-up = A prototype to show how a final product will look

Sketch = Prototyping software by Apple

After Effects = Adobe's animation software

Illustrator = Adobe's vector graphic software

Photoshop = Adobe's Image editing software

WAI = Web Accessibility Initiative

1 INTRODUCTION

There are three main sections in the thesis.

First, I will start by researching what kinds of skill requirements there are in the field of UX and visual design. I will collect data about job listings. Armed with the information, I will then attempt to categorise and compile a list of skills and requirements. I will compare this list to my own design knowledge, and which tools and skills I already possess. In the end I should have a clear understanding of where I stand based on these requirements – what I know and what I still need to learn.

The second main phase is the design phase. Here, I will start by benchmarking, because no designer works in vacuum (Kramer 2018). To create the portfolio, I will use the lean UX process, which will be explained in the beginning. I use Figma, a free prototyping tool used by professionals in the field. I will document my learning process, as it's one of the tools I do not yet possess.

The third part consists of the iteration phase. Here I will seek feedback by user testing in order to improve the design and further understand potential users' pain points.

2 WHAT IS UX AND UI DESIGN

2.1 User Experience (UX) Design

“– – we are less influenced by the core offering than by the layers of experience around it.” (Stickdorn et al. 2018)

The quote above summarises the importance of user experience design for users: products don't succeed just based on their functional merit, but how they seem and what kind of emotions and experiences they elicit in those who use them.

UX design focuses on the end user of a product or service. Whereas service design has a larger scope that includes all stakeholders, UX design concerns itself only with the user and their needs. UX designers use a plethora of methods to investigate how a product is used.

If there is an already existing product which needs to be improved upon, user research often starts with interviewing or observing the users. Researchers try to understand the users as they interact with the product. In case of a product which is yet to exist, the UX design aspect should be there from the start to ensure that users remain in the focus.

According to Don Norman (2013), there are seven principles of good UX design which must be followed to provide the best possible digital experience. They are:

- Accessibility
- Simplicity
- Beauty
- Intuitiveness
- Informative
- Operability
- Perceptibility

Good design also includes affordances, which means designing for errors and easy troubleshooting. In short, if an error can be made, someone will make it. Signifiers pertain to labels and identification of controls. For example, if there are two lights and two light switches, which one turns on which light? User interaction should be confirmed by giving the user feedback, in one form or another. Haptic feedback is a common way to confirm mobile phone actions. Lastly, a design should not be too novel so an earlier conceptual model can be used to operate it

2.2 User Interface (UI) Design

User interface design is a part of human-computer interaction design (HCI). It is a discipline of computer science that focuses on how humans interact with computers. As a more specialised area, UI design combines visual design and human psychology to create mostly digital interfaces that work well with how people naturally interact with real-life objects.

Designs that behave as if they had physical attributes, behave according to our expectations. If a design lacks this organic quality will seem robotic or unnatural. As an animation studio, Disney has been at forefront of developing organic motion, which Google has adopted in its Material Design guidelines (Google n.d.).

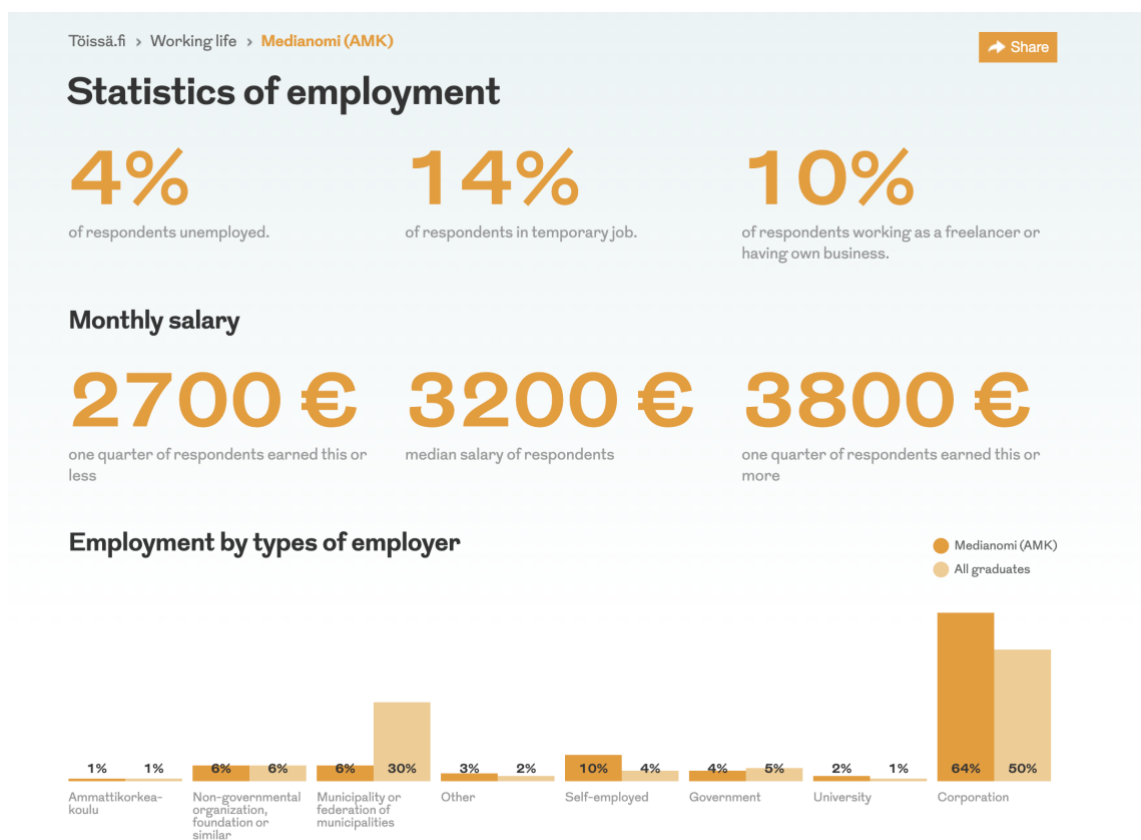
2.3 Design Thinking

UX design starts by empathising with users, trying to understand what they need and what issues they might face in regard to the product or service in development. Next, their needs are defined, and ideation can begin. Finally, concrete testable prototypes are made and then user tested. The last part is then repeated until the results are satisfactory or the budget runs out. This is called the testing-iteration cycle and forms the last part of design thinking process. (Gibbons 2016).

3 RESEARCH PHASE

3.1 Background

According to the statistics from 2021 shown below (Figure 1) only 4% of Bachelor of Media (Medianomi in Finnish) graduates in Finland are unemployed. This seems like a low figure, considering that visual designers are produced both from higher education institutions *and* vocational schools as the job is very practical.



PICTURE 1. Bachelor of Media (Medianomi) graduate employment statistics (University of Helsinki Centre for Continuing Education 2021).

I collected data on job listings about graphic design, UX design, UI design and various digital design and marketing positions. The data was collected from August to December 2022. My aim was to use the data to establish a list which would clarify general job requirements in the design field (see appendices 1 to 5). In this research I focused only on job postings within Finland, but skill

requirements abroad don't seem to change much in the English-speaking countries.

3.2 Main Tool Requirements

Many job listings were written in English, even if they required fluency in Finnish. From my research I gathered a list of required primary tools and skills:

- Adobe Creative Cloud (CC)
 - Illustrator
 - InDesign
 - Photoshop
 - After Effects
- Prototyping tools
 - Figma
 - Sketch
 - InVision
- Canva
- Microsoft Office
 - Word
 - PowerPoint
 - Excel

3.3 Soft Skill Requirements

Soft skills refer to skills or abilities that aren't technical nor easily defined. These secondary skill requirements were:

- Ability to visualise information
- Understanding of accessible design
- Fluent English was required almost without exception
- Problem-solving ability
- Good interpersonal skills
- Communication skills
- Self-organising skills

4 DEFINING PORTFOLIO REQUIREMENTS

4.1 Defining Target Group

My target audience included art directors, design leads, and any and all who work in the intersection of human resources and design. Since design is highly specialised field of knowledge, I could make some assumptions about the target audience's abilities and expectations.

As such, accessibility for them wasn't an important consideration to me. In the grand scheme of things, however, having an understanding of universal design is a requirement for most design positions, as explained in the research phase.

4.2 Defining Design Drivers

The main design drivers for the project were

- Simplicity
- Efficiency
- Intuitiveness
- Style

The portfolio was to be simple to use, without unnecessary elements; Efficiency was needed to not waste the viewer's time, since every second counts (Paton 2018).

To increase the intuitiveness of a system, it was worthwhile to look at the current forms and trends in app and web design. Since much of the UI design has been already established by the big websites and apps, such as Facebook and Google, the user will look for familiarity to help them navigate through a new system.

According to Norman (2013), these conceptual models help us to make sense of the world around us, so rejecting or ignoring current trends can easily backfire. Aesthetics go hand-in-hand with the perceived usability of a design (Lidwell,

Holden & Butler 2010), so trying to create a portfolio that is unlike all the rest could have clashed with existing expectations.

4.3 Defining Personal Starting Point

Looking back on the assignments completed during the past four years, I can see a definite improvement in my understanding of design and in handling the tools of the trade.

43% of all websites these days are made with WordPress (W3Techs 2022). As such, it would have been natural to create a portfolio website using the very same tool. However, as web hosting and domain ownership have costs – money and time needed for the upkeep – it was not viable for me.

Another popular choice for design portfolios is *behance.com*. I used to have one, but their website has limited functions and layout options. In contrast, an interactive portfolio made in Figma is in itself one of the works showcased.

Figma is tool which is used in the professional setting within UX design and development. It also has a lower learning curve, and – in its simplicity – it requires less commitment on the learner's part. Other software for prototyping exist: mainly Adobe XD, InVision, and Sketch. However, they seem to be slowly but surely losing their footing to Figma (which Adobe acquired as of 2022), as more and more companies choose to work fully or partially remotely (Leskinen 2020). Smooth collaboration between designers and developers is crucial, especially when they are not working within the same office, and Figma facilitates this effortless co-design process.

5 DESIGN PHASE

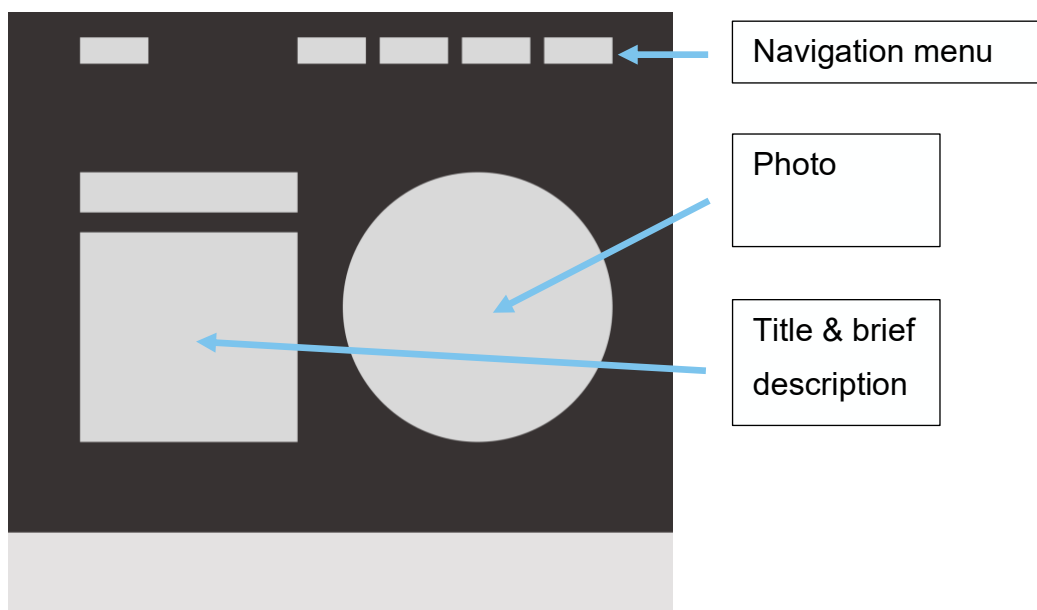
5.1 Gathering Portfolio Content

First, I went through all of the work done during my studies, such as class assignments, independent tasks, and final course tasks. The materials created during my two internships, freelancing, and volunteering were also considered. As a portfolio is supposed to only include the crème de la crème, five cases were chosen for display. These were the most recent and of the highest quality. Two of these were done as a part my studies, one during a graphic design internship, and one as volunteer work.

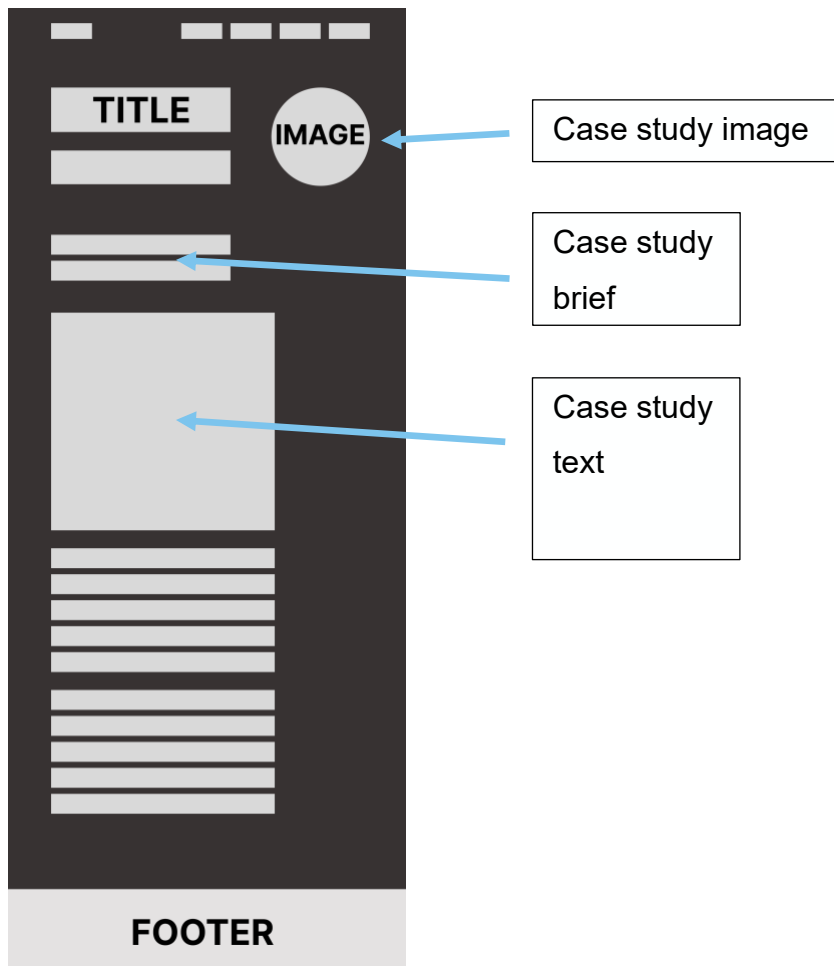
After gathering the content to showcase, I could now start the design process, while keeping in mind the design principles explained in the beginning.

5.2 Layout

Rough wireframes were made to establish the layout (pictures 2 & 3). People naturally and unconsciously respond to faces, so it was necessary to add a personal touch to connect the portfolio to me personally (Bar-Ilan University 2019).



PICTURE 2. Landing page wireframe.

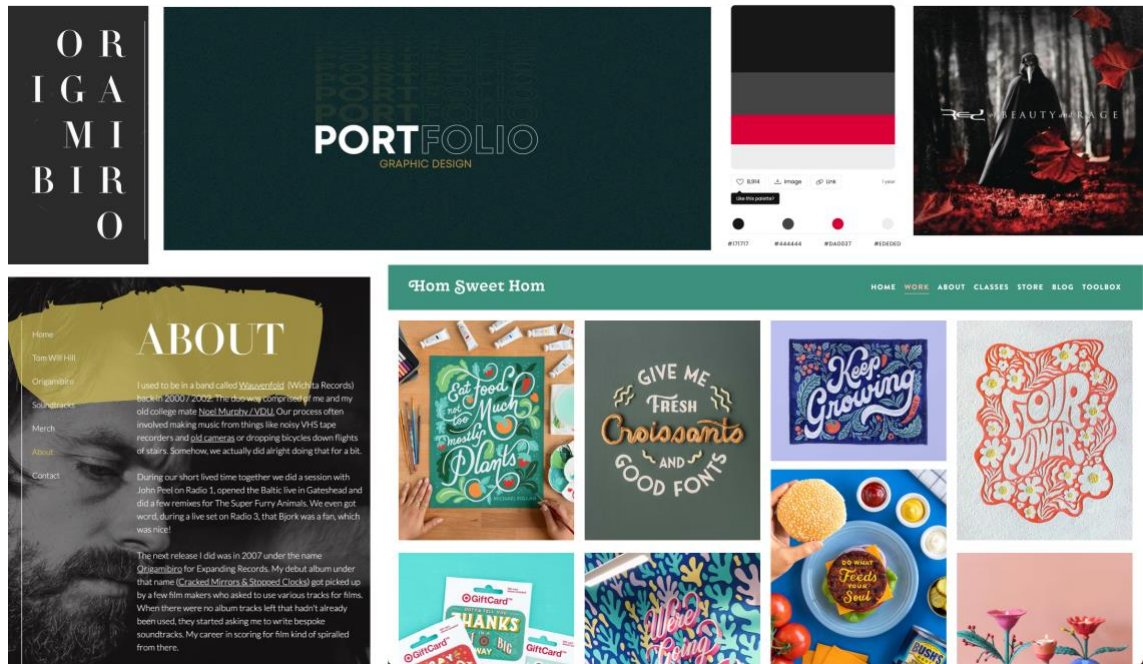


PICTURE 3. Case study wireframe.

The call-to-action button would lead to the actual portfolio page. This page would have a showreel of the five cases. From this page you could click on any one of the cases to open another page the actual portfolio case. On this page (picture 3) there would be a title and a subheading that I would use to inject a little bit more of my personality in the form of humour or a pun. Other information requirements for the portfolio case page were how long the project lasted, what was my role in it, and verbal explanation of final product.

After I had the general layout somewhat fixed, I could begin making visual design choices. However, my way of designing isn't quite linear; I tend to switch between phases and tasks in order to keep things from stagnating, should I get stuck with a particular part. This way of designing is a little less structured than I would like, since sometimes the progress can seem haphazard and hard to follow. There is also a cognitive cost involved with switching between tasks (American Psychological Association 2016)

While I was creating the wireframes, I was also looking for inspiration – this collection of colours, pictures, and text is called a *moodboard*. Because creating a wireframe and creating a mood board are two fairly independent parts of the whole, I was able to work on both simultaneously.

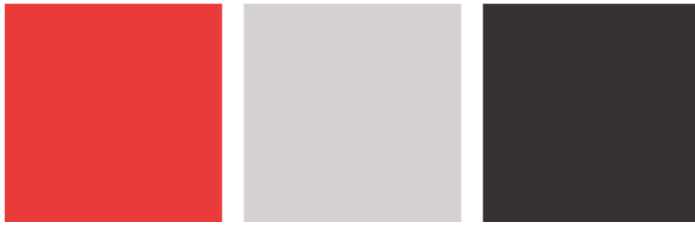


PICTURE 4. Moodboard.

5.3 Colour Palette

In the beginning I had three different colour palettes to choose from and each one was tested to see which one would give me the satisfactory results. I had some earlier reference points based on my previous portfolios, but they were put together quickly and without much planning and so didn't really show the best side of me. It was time to do something a little bit more elegant – something that reflected my personality more – as a portfolio should.

I have always liked the combination of black and red but handled poorly, the combination could pose some issues when it comes to contrast. I have never been very good with colour: I understand basic colour theory, which was taught during the first-year Visual Design minor. Grey and dark, almost black were the main portfolio colours, red being the accent colour (picture 5).



PICTURE 5. Final colour palette for the portfolio.

There are many kinds of considerations one must keep in mind while designing anything – be it a digital or a physical product or environment. One of the most common disabilities is poor eyesight and colour blindness. 25% of men have some level of colour blindness, and it is more common in men than in women (NHS 2019).

5.4 Typography

Different laws govern digital and print media when it comes to typography, same as it is with colour (see difference between RGB and CMYK). The reason is that typical shapes and sizes of digital screens are different from the typical sizes and shapes of printed materials. Depending on if the text is to be viewed from a screen or a physical copy. The optimal line length is 66 characters for print medium and for digital medium it varies from 45 to 75 (Bringhurst 2004). For my purposes I will focus here on the digital experience as a website prototype doesn't lend itself to be physically handled.

I wanted to avoid postmodern clichés, such as using giant unserifed capitals (Bringhurst 2004), so I chose a classical serif font *Didot* as the heading and *Futura PT* as the body text, as shown below in pictures 6 and 7. This combination of serif and unserifed fonts alongside size and weight difference, helps establish visual hierarchy. Only two fonts are used in the whole document, as mixing more than two is rarely a good idea (Butterick n.d.).

The image shows the uppercase letters 'A', 'B', 'C', and 'D' in a classic Didot typeface. The letters are tall and narrow with very thin vertical strokes and sharp, pointed serifs. A thin vertical line is positioned to the right of the letters.

PICTURE 6. Didot regular.

The image shows the lowercase letters 'a', 'b', 'c', 'd', 'e', 'f', and 'g' in a Futura PT typeface. The letters are bold and have a clean, geometric, sans-serif appearance.

PICTURE 7. Futura PT medium.

5.5 Learning Figma

Sketch, InVision, and Adobe XD are known to me from Media and Arts Visual Design minor, so I wasn't completely at a loss when opening Figma. The basic functionalities of the three programs are largely the same. After familiarising myself with the UI the learning resources provided by the developers helped to quickly grasp the basics of operation.

Figma is a prototyping tool used for low- and high-fidelity prototypes. Low-fidelity prototype is a rough sketch where the layout is in focus, without any emphasis on visual design. Wireframes are a common example of low-fidelity. High-fidelity prototype, on the other hand, includes the visual design aspect as well. For this project I moved very quickly from the low-fidelity prototype to a high-fidelity prototyping to improve workflow speed. My reasoning was that since the thesis work was for myself, a design process with a few more iteration phases could be used than would be viable in a commercial product.

Figma also has a vast library of plugins, which weren't taken advantage of this time in designing my portfolio, as time was limited and learning a new thing costs time. Instead, already known tools were used to create mock-ups and icons. For mock-ups, websites such as *freepik.com* and *mockups-design.com* were helpful. Adobe Illustrator was used to create scalable vector icons.

6 ACCESSIBILITY AND USABILITY

6.1 Accessibility

Another important aspect of good UX and UI design is accessibility or universal design. Universal design is design that is meant for everyone and historically focus on accommodating people with disabilities, but these aspects of accessibility often benefit everyone else as well. According to Lidwell, Holden & Butler (2010) there are four components to universal design:

- Perceptibility
- Operability
- Simplicity
- Forgiveness

We all have different abilities, and they vary from time to time. What for someone is simple, can be a challenge for another and vice versa. Something seemingly unnecessary to one can be an absolute requirement for another to be able to use a product or a service at all. Accessibility is a crucial part of design in a welfare state (Valtioneuvosto n.d.).

Because of these issues of eyesight, designs relying solely on colour will fail, as there is a high likelihood that at least some of your target users won't perceive them as was intended. There should always be other elements to carry the message, and instead of colour, it's more important to focus on size and the contrast between elements. The recommended minimum contrast ratio is 4,5:1 for small text and 3:1 for large text as per ISO-9241-3 standard (W3C n.d.).

6.2 Usability

Usability is a general feeling of how easy it is to use a certain device or software. It consists of five attributes, which Jakob Nielsen (2012) lists as

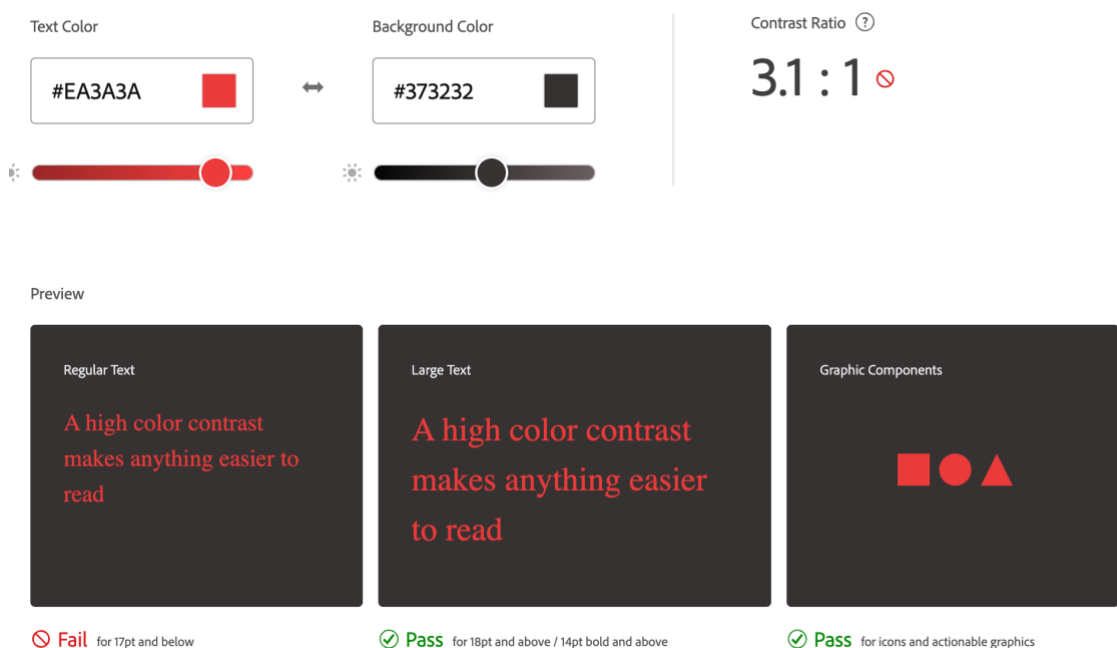
- **Learnability:** How easy is it for users to use the application even if they've never seen it before?
- **Efficiency:** Once learned, how efficient is it to use the application?
- **Memorability:** How easy is it to start using the application again after a period of not using it?
- **Errors:** How is easy it is to err, how critical are those errors, and are they reversible?
- **Satisfaction:** Do the users enjoy using the application?

7 ITERATION PHASE

7.1 Initial Feedback Round

After finishing the layout, it was time for the first round of user testing. The testers both had experience in design and technology. As the other tester also had experience in recruiting and HR, and the other worked in visual design and UX design, I believed their feedback would be valuable. The works in themselves were not the target; The way they were presented within the portfolio was. Most of the comments I got were about relatively simple, basic mistakes, such as irregular spacing between elements, textual errors, and nonsensical phrases.

The contrast between the red elements and the dark background was an issue for one tester. The suggested solution was to change one or the other, or even both. According to Adobe Color contrast checker the contrast ratio was 3,1:1, which is enough for larger text, but fails to pass requirements for normal-sized text (picture 8). The small text size in my portfolio is 30pt, so the contrast is adequate.



PICTURE 8. Adobe Color contrast checker results (Adobe Color).

One tester said that the usability on mobile devices is low and reading the text becomes a challenge as they were unable to zoom in. The prototype also froze on them and refused to restart. This could pose a problem for mobile users, but is unlikely to hinder the target audience, which are mostly art directors and design leads, who know design tools and how they work.

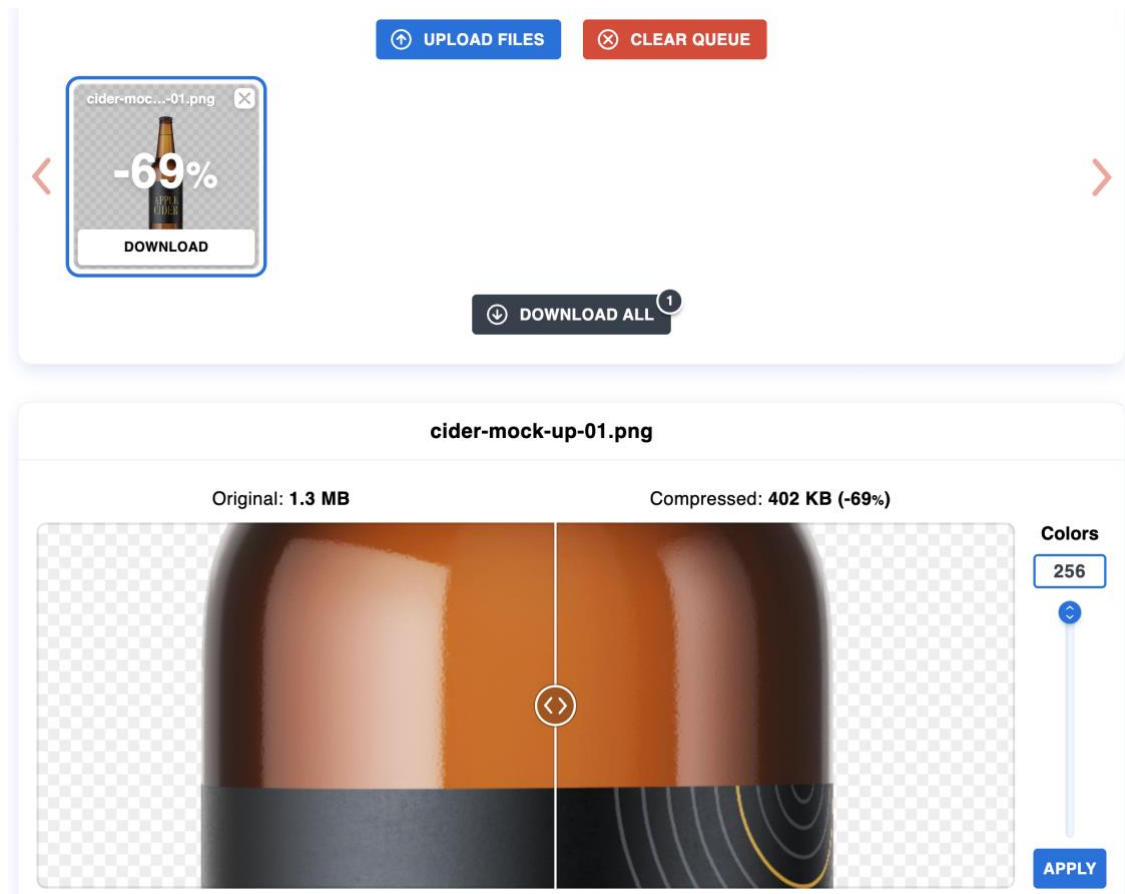
Originally the landing page didn't have a call-to-action button, and its informational value beyond welcoming the user was slim. Another suggested improvement was about the uniformity of the mock-ups which was a valid point, but for which I couldn't spare extra resources within the scope of this project.

7.2 Second Iteration

Another thing I had to keep in mind while reviewing my work from the past four years, was the urge to fix, modify, or remake. If one is able to resist this urge, it can be viewed as a good sign of progress. What once was considered “good” is not so anymore, and as such the feeling accompanied by looking through old works and assignments is a positive one. And one can only hope that in another four years a similar reaction is elicited when looking backwards.

7.3 Third Iteration

Upon further inspection on multiple screens, I found out that the size of the prototype caused a slow loading. To improve loading speed, I reduced the image sizes. High-quality images tend to take up a lot of space, so using an online image compressor, *imagecompressor.com*, image size was decreased by 70% on average (69% in the picture 9). This was achieved with only a marginal decrease in picture quality.



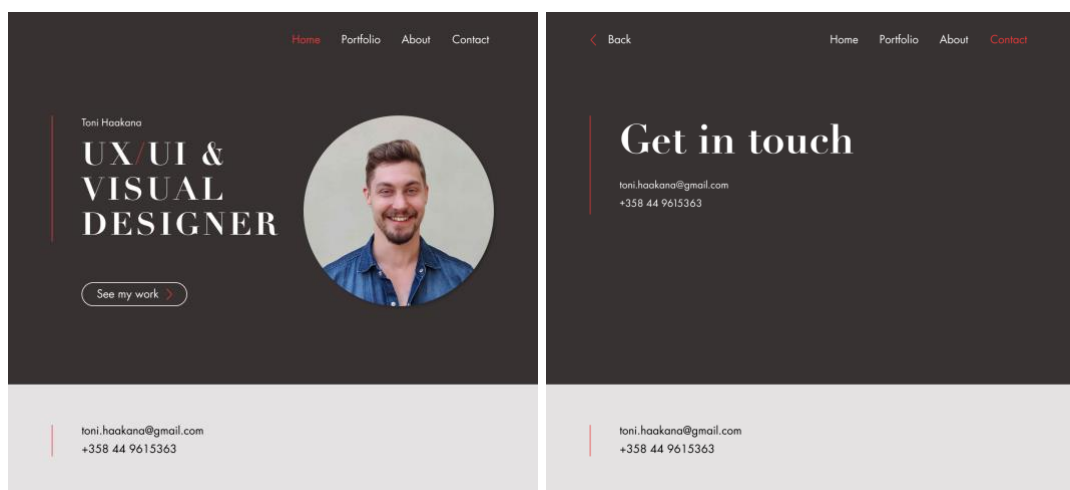
PICTURE 9. Online image compressor results (imagecompressor.com).

Finally, my work was presented in class during a UX workshop to serve as an example. Further issues were found, as the design wasn't as intuitive as I had previously thought based on earlier feedback. Again, the lack of responsive design also came up.

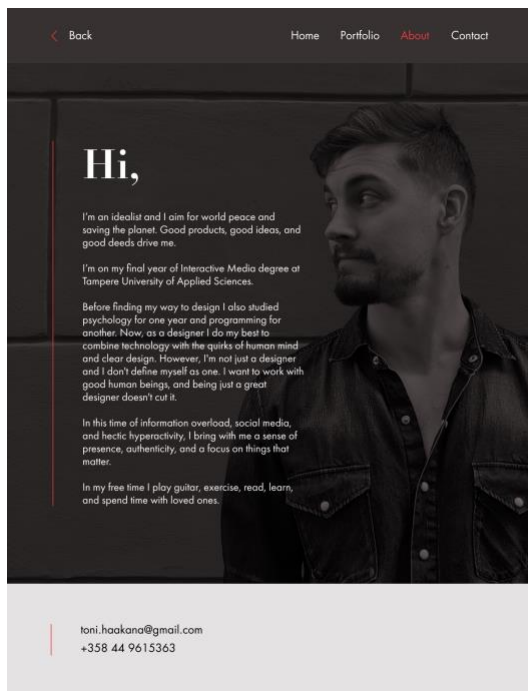
8 FINISHED PRODUCT

I have a total nine pages in the final version of my design portfolio. Main pages are: landing page, contact, about, and portfolio (Pictures 3,4,5 & 6). Further, the Portfolio page, which the landing page directs to, has five individual case study pages in which the design process of each is explained. The final product can be viewed in Figma at:

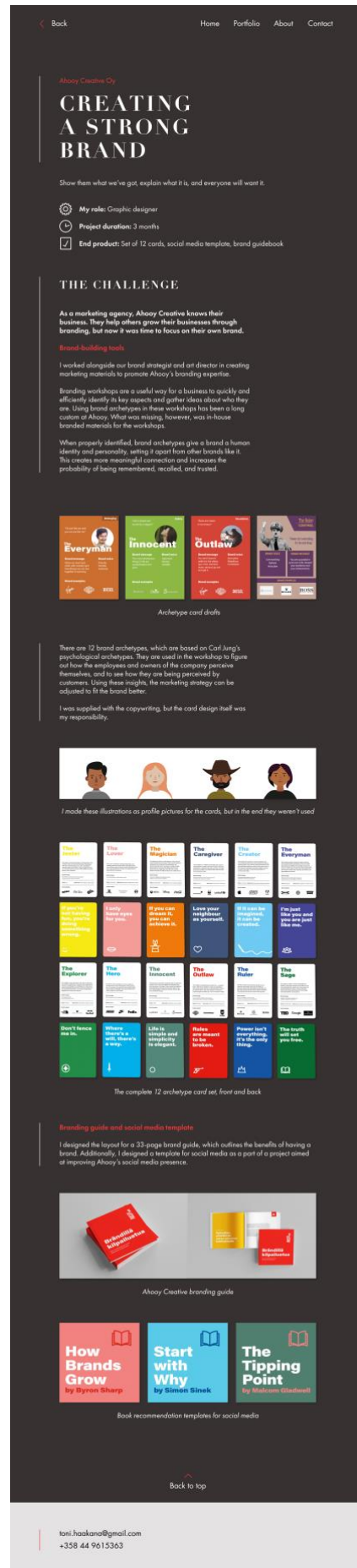
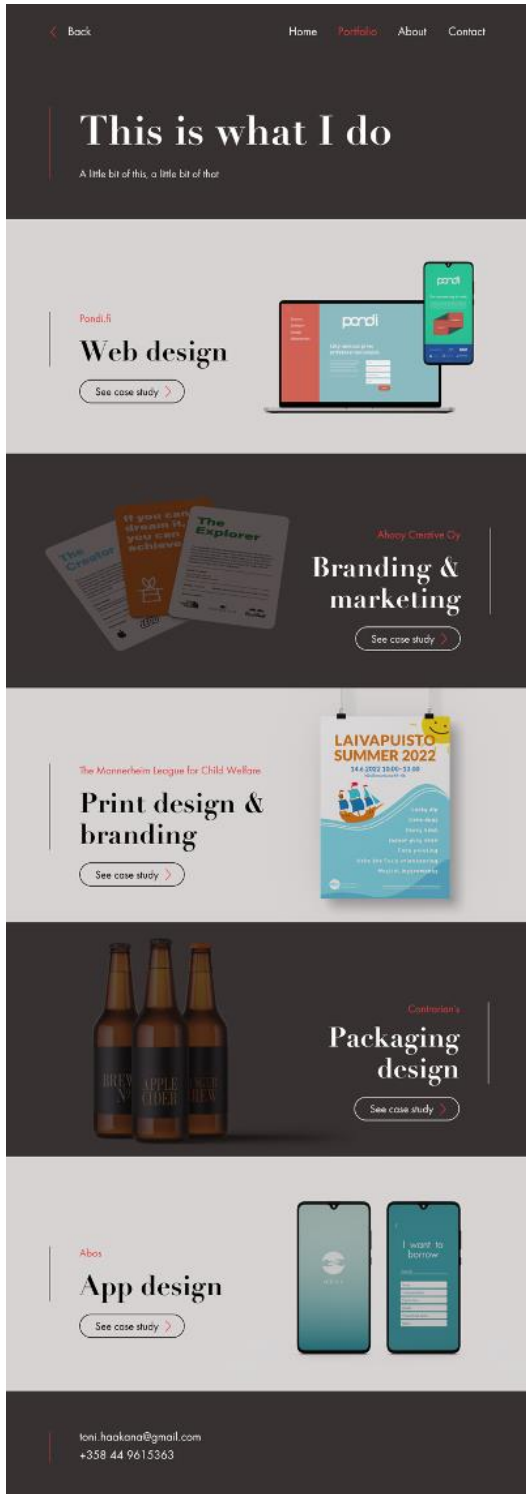
<https://www.figma.com/proto/htEOCA6207FghiawWtVkVG/toni-haakana-portfolio>



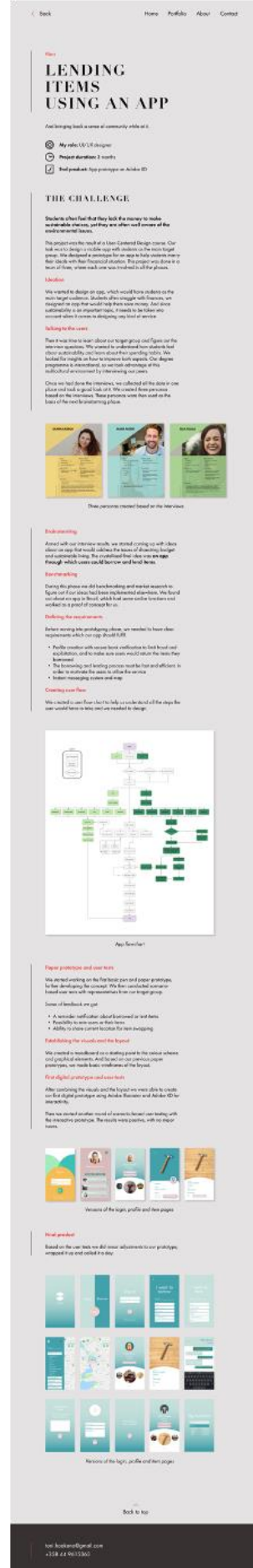
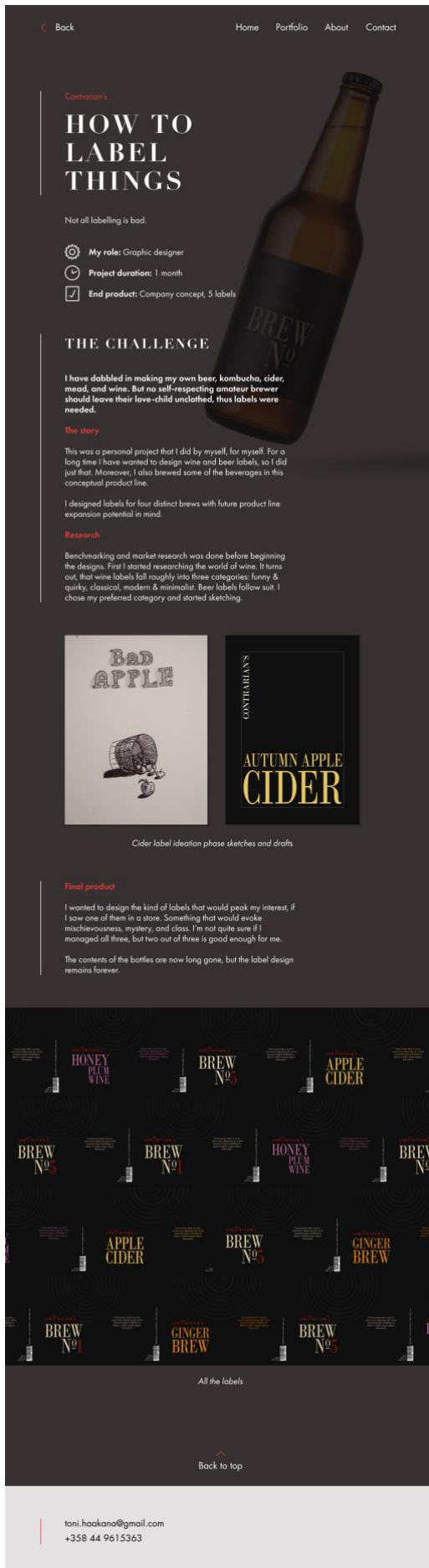
PICTURE 10 & 11. Portfolio landing page and contact page.



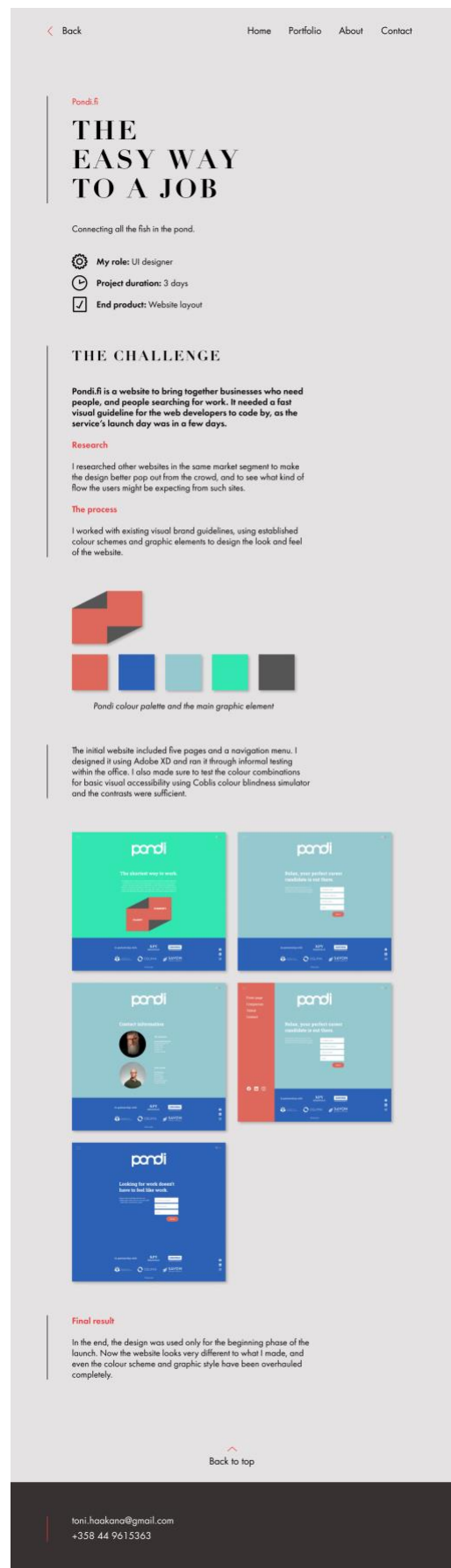
PICTURE 12. Portfolio about page.



PICTURE 13 & 14. Main portfolio page and Ahooy case study page.



PICTURE 15 & 16. Contrarian and Abos case study pages.



PICTURE 17 & 18. Mannerheim League for Child Welfare and Pondi case study pages.

9 DISCUSSION

In the end I am very satisfied with the portfolio and how it turned out. There are however a few things that could be improved upon. As much as the portfolio is about the work, it's equally important to explain how the final product was achieved. This way potential employers can judge if the applicant has sufficient understanding and uses a solid design process, instead of relying on divine inspiration. So, it's as much about the journey as it is about the destination.

Figma supports responsive design, but I didn't apply it in my design. In a future iteration, I would fix the issues with viewing the portfolio on mobile.

Explaining some of the journeys became difficult or the explanations convoluted, because I could not remember all the details. But that is to be expected when documenting step-by-step something from two or three years ago. The importance of documentation and saving snapshots of the work-in-progress, is something to take with me to new projects.

To round out the portfolio a bit more, I could add some animation work. As mentioned in the research phase, knowledge about Adobe After Effects and animation principles is in high demand since motion graphics and animations have become more and more common in productions of all levels. However, for the moment my skills as a Motion Graphic Designer do not meet the requirements in the field. This could be the next phase of improving the portfolio.

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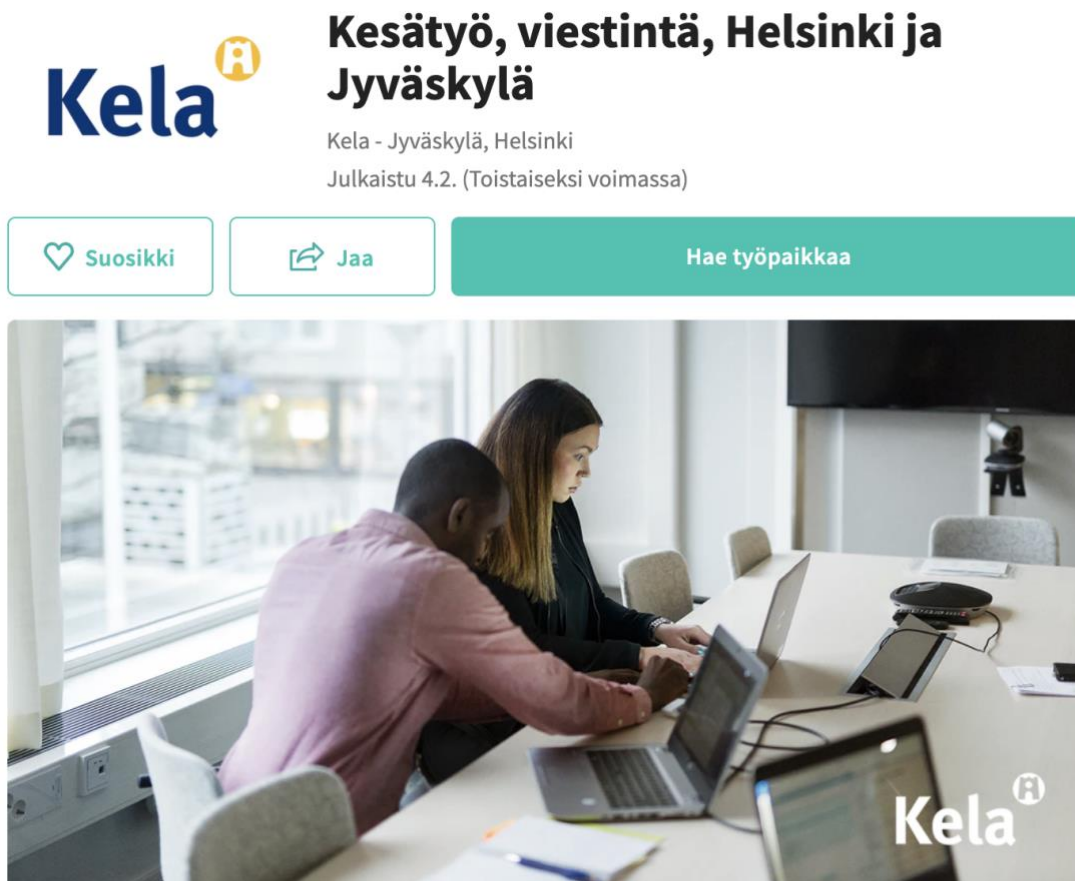
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APPENDICES

1(2)

Appendix 1. Kela UI designer job posting (Duunitori.fi)



Kela Kesätyö, viestintä, Helsinki ja Jyväskylä

Kela - Jyväskylä, Helsinki
Julkaistu 4.2. (Toistaiseksi voimassa)

Suosikki Jaa Hae työpaikkaa

Kela

Työpaikkakuvaus

Onko hyvä työyhteisö sinulle tärkeä asia? Tule Kelaan tekemään merkityksellistä työtä. Olet meille arvostettu kollega. Pääset tutustumaan Kelan toimintaan ja saat arvokasta ja opintojasi tukevaa työkokemusta.

Haemme viestintäyksikköön kesätyöntekijää ajalle 3.5. - 31.8.2021. Työskentelypaikkasi on Helsingissä tai Jyväskylässä. Kesätyöntekijänä toimit teknisenä sisällöntuottajana kela.fi-verkkopalvelulle. Kela.fihin tuottaa sisältöjä lähes 100 eri puolilla Kelaä työskentelevää sisällöntuottajaa.

Tehtävänäsi on esimerkiksi

- viedä eri tyyppisiä sisältöjä verkkoon
- pitää yhteyttä työn tilaajiin eli kela.fi kehittämisryhmän jäseniin ja sisällöntuottajiin
- hoitaa palautteenhallintaa
- huolehtia osana ryhmää verkkopalvelun ylläpidosta, toiminnallisuuksista ja sisältöelementeistä.

Työhösi saattaa kuulua myös kela.fin alustanvaihtoon liittyviä tehtäviä, esimerkiksi liitepankin rakentamista ja julkaisujärjestelmän eri ominaisuuksien testaamista.

Sinulla on

- alan opintoja (viestintä tai vastaava)
- aitoa innostusta verkkoviestinnän kehittämiseen
- kykyä ymmärtää kokonaisuuksia ja intoa tarttua uusiin haasteisiin.

Työssäsi tarvitset ymmärrystä hyvien verkkosisältöjen tekemisestä ja kykyä reagoida sisällöntuotannon ja sisällöntuottajien tarpeisiin. Tehtävän menestyksellinen hoitaminen edellyttää itsenäistä työskentelyotetta ja kykyä tulla toimeen monenlaisten ihmisten kanssa. Lisäksi katsomme eduksi aiemman työkokemuksen verkkosivujen sisältöjen tekemisestä ja verkkosisältöjen saavutettavuuteen liittyvän osaamisen.

Me tarjoamme sinulle

- kattavan perehdytyksen tehtäviisi
- kokeneiden ja osaavien työkavereiden tuen
- työpäivän lomassa lounaan
- liukuvan työajan
- viihtyisät työtilat ja ajanmukaiset työvälineet
- etätyömahdollisuuden.

Kesätyöntekijän palkka on koulutuksen ja kokemuksen mukaan alkaen 1 797 e/kk. Edellytämme kesätyöntekijöiltämme 18-vuoden ikää.

Appendix 2. Crasman UI Designer job posting (Crasman.fi)

CRASMAN[Hae tähän työpaikkaan](#)

UI Designer

Hei sinä, luova nörtti!

Etsitkö uutta kotia? Tule Crasmanille, täällä on ihmisen hyvä olla!

UI Designerina pääset osallistumaan projekteihisi niiden kaikissa vaiheissa ja varmistamaan täydellisen lopputuloksen yhteistyössä muiden asiantuntijoidemme kanssa. Meillä olet osa Suomen parhaiden työkavereiden muodostamaa asiantuntijatiimiä, jossa pääset yhtäaikaaisesti kehittämään ja kehittymään.

Osallistut valittujen avainasiakkaiden jatkuvaan kehitystyöhön aktiivisena tiimin jäsenenä ideoiden uusia toiminnallisuuksia asiakasta ohjaten.

Meillä suunnittelussa yhdistyvät käyttäjälähtöinen palvelumuotoilu ja asiakkaan liiketoiminnalliset tavoitteet. Tekemisemme on kokonaisvaltaista: strategia, konseptisuunnittelu, sisällöt, graafinen ilme, käyttöliittymäsuunnittelu ja tekninen toteutus ovat laadukkaan lopputuloksen erottamattomia osia. Päämääränämme on rakentaa loistavia käyttöliittymiä ja unohtumattomia asiakaskokemuksia. Todistamme onnistumisen mitattavasti ja kasvatamme palveluita asiakkaidemme kanssa pitkäjänteisesti.

Millainen henkilö meillä on kiikarissa?

- Sinulla on konkreettisia näyttöjä käyttökokemus- ja käyttöliittymäsuunnittelusta
- Sinulla on vahva visuaalinen osaaminen ja rakastat yksityiskohtia, mutta tarvittaessa karsit pois kaiken paitsi oleellisen
- Kykenet esittämään ja jäsentämään luomuksesi ymmärrettävästi asiakkaille, suunnittelijoille ja devaajille
- Omaat hyvät yhteistyötaidot sekä kykyä työskennellä erilaisten ihmisten kanssa, niin suomeksi kuin englanniksi
- Sinulla on nälkää haastaa itseäsi ja koko tiimiä tekemään entistä hienompia toteutuksia.
- Sinulla on vähintään kolme vuotta kokemusta asiakastyöstä

Arvostamme lisäksi:

- Käyttäjätestauksen ja käyttäjälähtöisten työskentelytapojen perusteiden hallintaa
- Saavutettavuusvaatimusten ymmärrystä suunnittelun näkökulmasta
- Kokemusta verkkokauppojen suunnittelusta
- Front-endin ymmärrystä

Me tarjoamme sinulle:

- Koko organisaation tuen onnistumiselle
- Rennon työilmapiirin ja kannustavan porukan
- Mahdollisuuden olla rakentamassa suomalaisten ja kansainvälisten yritysten digitalisoitumista
- Kaikki tarpeelliset välineet työsi tekemiseen
- Hyvät työsuhte-edut
- Loistavat edellytykset oman ammattitaidon kehittämiseksi

Työskentelemme sujuvasti etänä, mutta kohtaamme mieleusti myös kasvokkain. Toimistomme sijaitsevat Helsingissä, Tampereella ja Joensuussa.

Mikäli työnkuvaus ja kulttuuri kolahtaa sinulle, laita ihmeessä hakemusta tulemaan tuoreiden työnäytteiden tai portfolion kera, niin jutellaan lisää.

Haku alkaa 12. syyskuuta 2022 ja päättyy 9. lokakuuta 2022, klo 23.59 (Europe/Helsinki)


Työsuhteen tyyppi: Vakituinen, kokoaikainen


Crasman

Crasman luo palveluita, joissa käyttäjäkokemus, sisältö, teknologiat ja suunnittelu yhdistyvät digitaaliseksi menestykseksi. Olemme asiakkaidemme kumppani tuloksellisen digitaalisen liiketoiminnan tekemiseen. Asiakaskokemuksen kehittäminen, verkkosivustot ja verkkokaupat, tuotetiedonhallinta ja liiketoiminnan prosessien digitalisointi ovat ydinosiamme.

Meillä työskentelee 100 luovaa nörttiä kolmella eri paikkakunnalla. Viihtyisät toimistomme sijaitsevat Helsingin Punavuorella, Tampereen Ratinanlinnassa ja Joensuun keskustassa. Työtä tosin tehdään joustavasti juuri siellä, missä se parhaiten tuntuu sujuvan.

 Kotisivu

 LinkedIn

 Facebook

 Instagram

Appendix 3. Reima Junior Graphic Designer job posting (Duunitori.fi)

Junior Graphic Designer

Reima Europe Oy - Vantaa

Julkaistu 15.9. (Päättyy 2.10.)

 Suosikki

 Vahdi vastaavia töitä

Hae työpaikkaa

Työpaikkakuvaus

Reima is premium performance wear brand dedicated to active kids - promoting and enabling joy of movement to our global audience in over 50 countries. Reima is for those moments that make a difference. For all those exciting challenges outdoors, indoors and in between. Courage, excellence, integrity, collaboration and joy are the values driving almost 400 Reima employees' behaviour. Read more about us on <https://company.reima.com/>.

Be part of our successful development and growth story. As our operations are continuously growing and becoming more international, we are now looking for a

Junior Graphic Designer

to join our global marketing team.

As a junior graphic designer, you will support executing our brand strategy. You will be assisting in various tasks related to graphic design and marketing material creation for different touch points. You will be supporting in designing various materials: digital assets such as social media, web graphics, animations and other content. You will also get to design printed materials: catalogues, hangtags and packaging. We value experience in designing technical drawings and infographics.

You will excel the most common graphic designing tools such as InDesign, Illustrator and Photoshop. You are also familiar with print production processes. Experience of fashion industry is considered as an advantage.

We expect you to have a relevant education and minimum of 3 years of experience in similar positions. You have strong communication skills, and you are fluent in English. You will report to the Global Marketing Director.

To succeed in this role, we believe you need to have:

- Hands-on attitude and capability to learn
- Strong team player skills and flexibility
- Experience in graphic design in different areas such as social media, web and printed materials
- Excellent command of Adobe tools; skills in Premiere and After Effects, 3D are a plus
- Good IT skills (e.g. MS Office)
- Good English language skills, both written and verbal

We offer you an interesting position in a global omnichannel environment, and a great opportunity to further grow your expertise and skills in the inspiring field of fashion and design. You will be working in a dynamic marketing team full of passionate and fun professionals. We appreciate ambitious and open-minded candidates who are curious about the latest trends and the world around us.

You will be working at our Vantaa office and remotely from home. We wish you to join our team as soon as possible.

We will start reviewing applications during the application process and the position will be filled as soon as we find the right person. Please send your application including CV, portfolio and salary expectation by 2 October 2022 through the application link.

We hope to hear from you soon!

WWW-osoite <https://company.reima.com/>

Yhteystiedot Hakemukset lomakkeen kautta

Työpaikan osoite Karhumäentie 3, 01530 VANTAA

Työ alkaa as soon as possible

Työaika kokoaikatyö

Työn kesto yli 12 kuukautta

Haku päättyy 02.10.2022 klo 23:59

Ilmoitus jätetty 15.09.2022

Ilmoitusnumero 11618984

Appendix 4. Vantaan kaupunki Graphic Designer job posting (Duunitori.fi)

SEURE  **Graafikko Vantaan kaupungin viestintään**

Seure Henkilöstöpalvelut - Vantaa
Julkaistu 16.9. (4 päivää jäljellä)

 Suosikki  Vahdi vastaavia töitä [Hae työpaikkaa](#)



SANO JOO MIHIN HALUAT.

Työpaikkakuvaus

Me Seuressa haemme graafikkoa määräaikaiseen työsuhteeseen Vantaan kaupungin viestintään.

Työskentelet Vantaan kaupungin viestinnän graafikkotiimissä. Tiimissä työskentelee viisi graafikkoa. Toteutat graafikon tehtävässä Vantaan brändiä ja työtehtävät tulevat organisaation eri toimialoilta työtilausjärjestelmän kautta. Pääset tekemään monenlaista suunnittelua esitteiden taitoista videografiikkaan. Työ on tuotantopainotteista graafista suunnittelua. Graafikot työskentelevät mac-ympäristössä ja pääsääntöisesti ohjelmilla InDesingn, Illustrator ja Photoshop sekä Officen eri ohjelmilla.

Kiinnostuitko? Hieno! Tässä vielä tiivistettynä se, mitä toivomme sinulta:

- Sinulla on aiempaa työkokemusta vastaavista työtehtävistä
- Sinulla on tehtävään soveltuva koulutustausta
- Hallitset saavutettavat taitot ja Adoben ohjelmien käytön
- Sinulla on itsenäinen työote
- Pystyt sitoutumaan koko työsuhteen ajaksi

Tässä vielä graafikon työsuhde pähkinänkuoressa:

- Työsuhde: 30.9.-30.12.2022
- Työaika: toimistotyöaika 36 h 15 min/ viikko
- Palkkaus: 3625,98 €/kk. Lisäksi maksamme mahdolliset palkanlisät
- Työkohteen sijainti: Vantaan kaupungintalo, Asematie 7, 01300 Vantaa
- Saat hyvät työsuhde-edut käyttöösi, kuten työterveyshuollon sekä hyvinvointi- kulttuuri- liikunta- ja työmatkaedun (ePassi Flex).
- Seure toimii työsuhteen työnantajana ja vastaa palkanmaksusta sekä muista työnantajan velvollisuuksista
- Työsuhteen ehdot määräytyvät Avaintyönantajat AVAINTA ry:n työehtosopimuksen mukaan (Avaintes).

Hakuaika päättyy 26.9.2022 , mutta aloitamme hakemusten käsittelyn jo hakuaikana ja tehtävä täytetään heti sopivan henkilön löydyttyä.

Mikäli sinulla on kysyttävää, vastaamme mielellämme! Meidät tavoitat sähköpostitse rekrytointi@seure.fi

Hakemustasi odottaen

seurelaiset

Appendix 5. Giosg Junior Visual Designer job posting (Duunitori.fi)

Junior Visual Designer

giosg - Helsinki

Julkaistu 26.10. (Toistaiseksi voimassa)



Save



Vahdi vastaavia töitä

Apply

Työpaikkakuvaus

Giosg is a platform that improves the online shopping experience. We help retailers worldwide generate more revenue through proactive engagement and personalised interactions that customers love. With real-time targeting and a library full of interactions from live chat and chatbots to forms and banners, companies are able to engage with the most relevant customers around the clock - bringing their online store to life.

Today more than 1200 companies worldwide use giosg to successfully support their customers and increase their conversions.

Giosg was founded in 2011 and has grown since then - Our current headcount is 70 wonderful giosgers! We're headquartered in Helsinki, Finland and have local offices in Stockholm and the UK.

Are you interested in working in an international scale-up company where you can see and feel the growth and development? We are looking for a **Junior Visual Designer** to join our Customer Engagement team.

The employment is fixed term on the basis of parental leave until 31.12.2023. The working hours are flexible from 22,5 - 37,5 hours per week. We wish you could join the team as soon as possible.

Customer engagement isn't just a buzzword - at the very minute our sales team closes a deal, the Customer Engagement team takes over and creates excellent customer experiences starting from day one. Our skilled Customer Engagement team of ten people is looking for a new colleague to join their journey in building superb relationships - one customer at a time. As the visual talent, you support the rest of the team by planning and designing functional and engaging digital interactions from chatbots to pop-ups for different kinds of customers. More than having years of experience, we would like you to be motivated by making sense of the complex and being committed to providing visually appealing and usable interactive elements that solve the challenges our customers face.

In this role, you will use your design and communication skills to create a variety of creative elements, assets, and interactive designs. You get to work with customer projects which impact both enterprise businesses and everyday users. This means that you have to have the capability to dive into the deep end and adapt to different working environments with different kinds of people. You have a chance to develop and produce interactive solutions to solve the challenges our customers face. You will also need the ability to work on different projects simultaneously at different levels of involvement.

You are adaptive and don't shy away from a diverse range of tasks, as sometimes all of the following may take place in one day.

Your daily tasks include:

- Making sense of our customers' business goals, challenges, and their users' behavior, and turning that understanding into detailed designs that benefit them both
- Creating designs using modern tools to produce interactive elements and user experiences
- Planning, designing and producing various interactions from bots to pop-ups
- Guiding the customer and team from the current state of things towards a solution in various projects
- Produce, correct, re-format and deliver various interactive elements, designs, assets and templates
- Maintaining and organizing an interaction template and an asset library

What we are looking for:

- You are either freshly graduated or are about to graduate from your graphic design studies
- 0-2 years of work experience in visual design (experience in UI and UX is a plus)
- At ease with Adobe software especially Illustrator, Photoshop, InDesign and other relevant visual designing tools
- Understanding of the digital user experience
- Fearless to get any job done and love to work independently
- Strong communication, collaboration and problem-solving skills
- An eye for visual solutions, fluent in layout and basic design principles
- A team player and reliable colleague
- Fluency in English (fluency in Finnish is a plus).

Why you will enjoy working with us:

- You will work in an international working environment in a growing tech company.
- The giosgers will make your day! Our crew enjoys breakfasts together from time to time and the sporty ones play floorball together on Friday mornings. We love to arrange fun activities together. If you want to play some Playstation or go for a beer after work, we're sure you'll find company.
- It's important to us that our employees feel great coming to the office in the morning; we measure employee satisfaction with monthly employee NPS surveys. We have an excited attitude towards work and we really believe in what we do!
- We support our employees in their professional growth.

If we managed to spark your interest and you got that "where can I sign?" feeling, please send your CV, portfolio and application to us right away since we'll fill the position when we find the right candidate for the job. If you want to hear more about giosg and the role, don't hesitate to contact our HR Manager Jenni Antila tel. [+358 50 590 6550](tel:+358505906550).