
PORTFOLIO · 2026

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ABOUT

A designer with nearly a decade of experience creating intuitive, meaningful and visually engaging digital experiences. My work sits at the intersection of education, marketing, illustration and concept art — turning complex technical ideas into clear, human-centred communication.

This document collects selected work from corporate e-learning, brand identity and illustration. Interactive modules are shown as stills; the live portfolio holds the moving versions.

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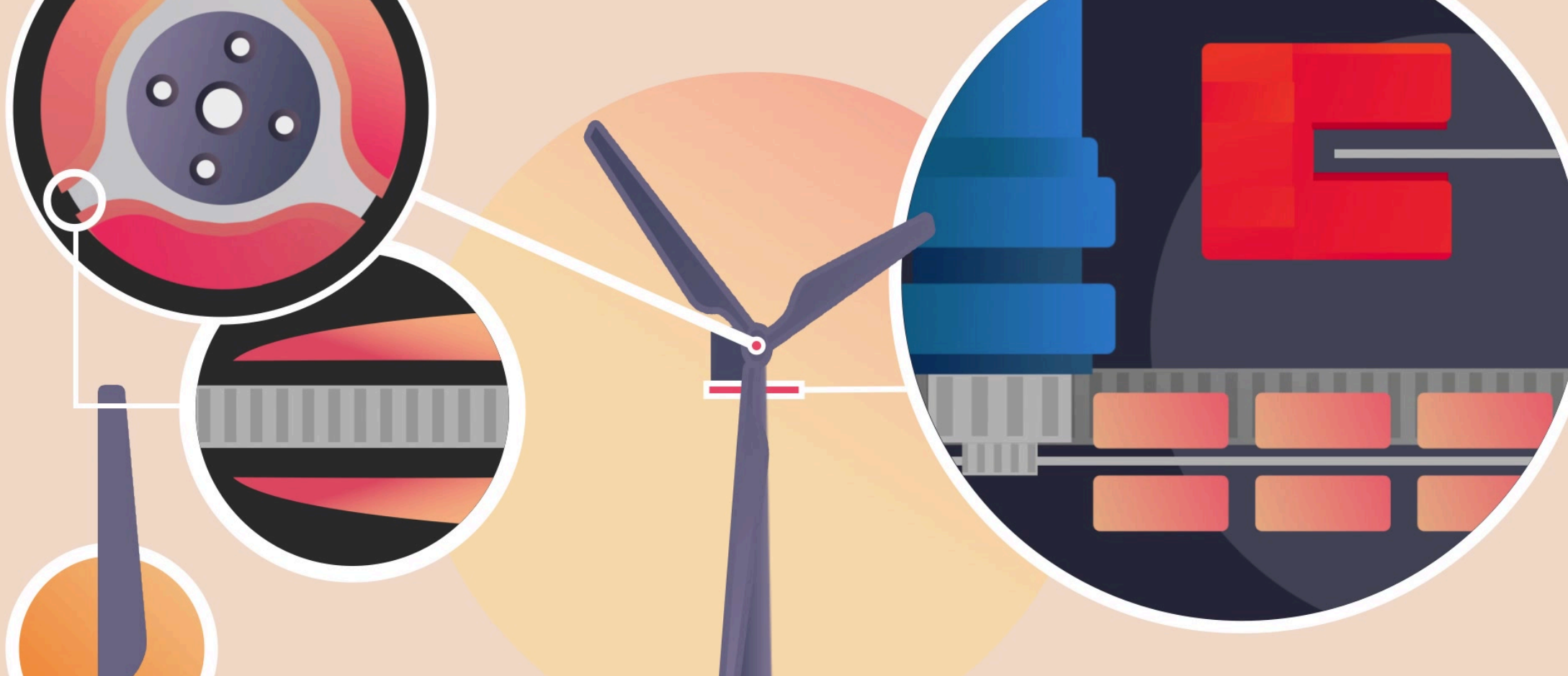
EXPERIENCE · EDUCATION · SKILLS

01

Instructional Design

E-LEARNING · TRAINING · LMS

*E-learning modules, training programs and UX-driven learning solutions
built for corporate environments.*



NORDEX · WIND TURBINE SYSTEMS
TRAINING

Hydraulics Basics

ARTICULATE STORYLINE

ADOBE CREATIVE SUITE

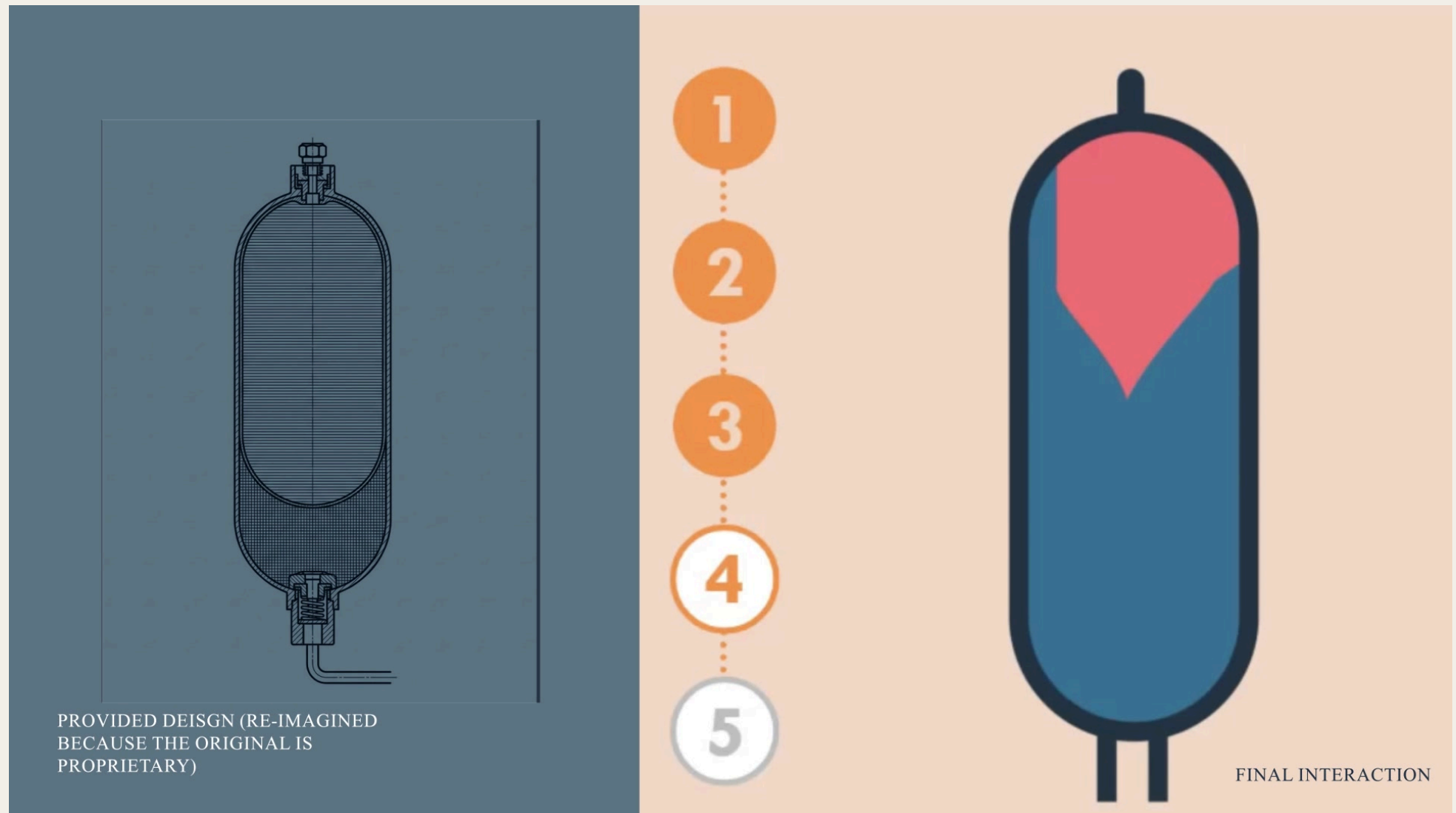
ADDIE FRAMEWORK

LMS PLATFORM

THE PROBLEM

Technicians needed foundational knowledge of hydraulic systems inside wind turbines — specifically three core components: Valve, Accumulator, and Filter. Hydraulic fluid behavior is dynamic and invisible in static diagrams which makes it difficult to understand without a proper learning experience, and

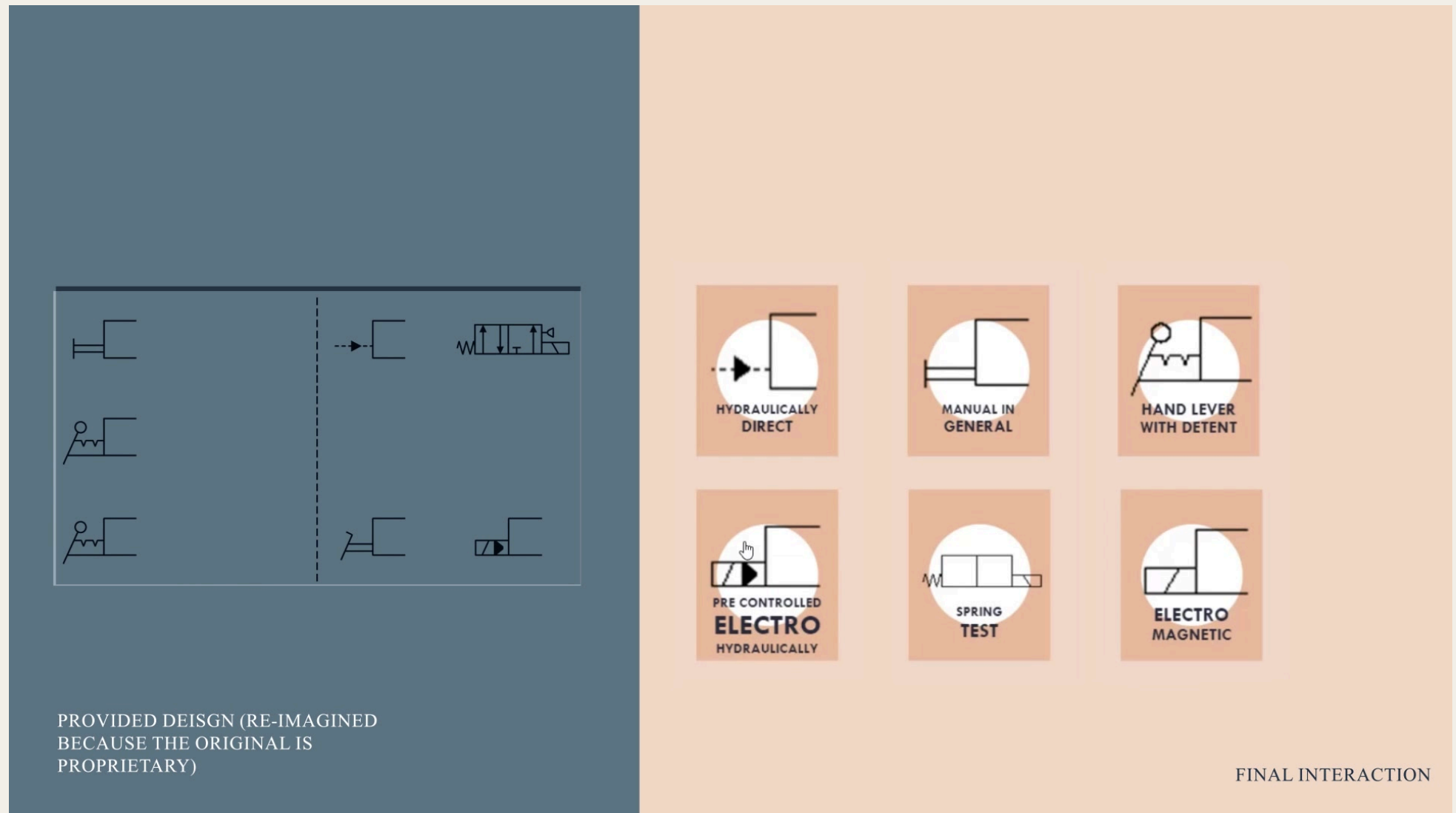
the circuit symbols were completely unfamiliar to new learners. There was also no pre-existing training material on this topic, so the course had to be designed from the ground up with a strong focus on UX and visual communication to make the complex concepts approachable and engaging for technicians with varying levels of prior knowledge.



Step-by-step sequence version

To make the abstract concept of energy storage tangible, I broke the accumulator's working principle into 5 sequential steps and built a click-to-advance interaction. Each click reveals the next stage — from nitrogen fill, through fluid compression, to

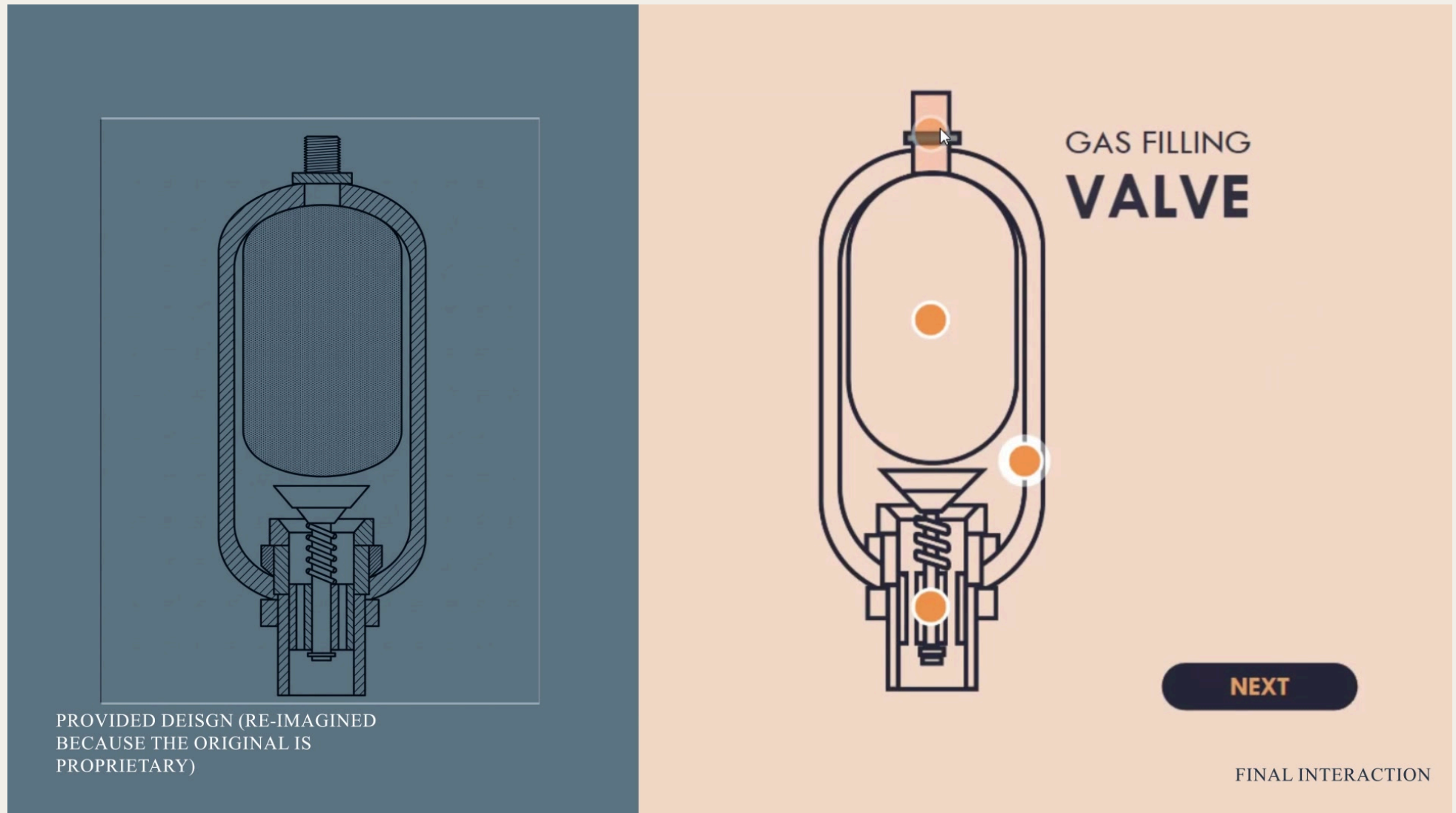
the bladder deforming under pressure — so learners build a mental model progressively instead of absorbing a static diagram all at once. This mirrors how the process actually unfolds over time, reinforcing cause and effect between the gas and hydraulic sides.



Symbol flip-card version

Since hydraulic schematic symbols are dense and meaningless to a beginner at first glance, I converted each control-element symbol into a flip card. The front shows the raw symbol as it appears on real circuit diagrams, and clicking flips it to reveal its

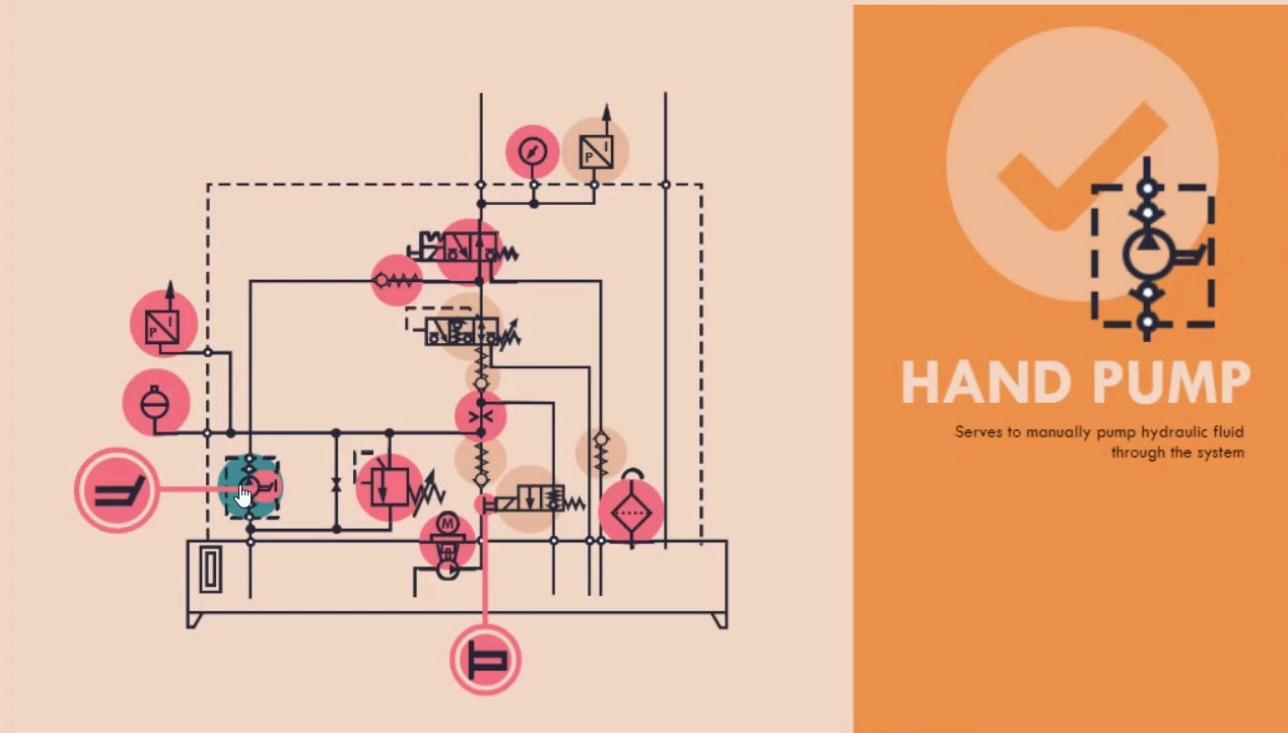
plain-language meaning and function — pairing recognition with recall instead of forcing users to cross-reference a separate legend. This turns symbol memorization into an active, bite-sized interaction, letting users test themselves against each symbol individually before encountering it in a full schematic.



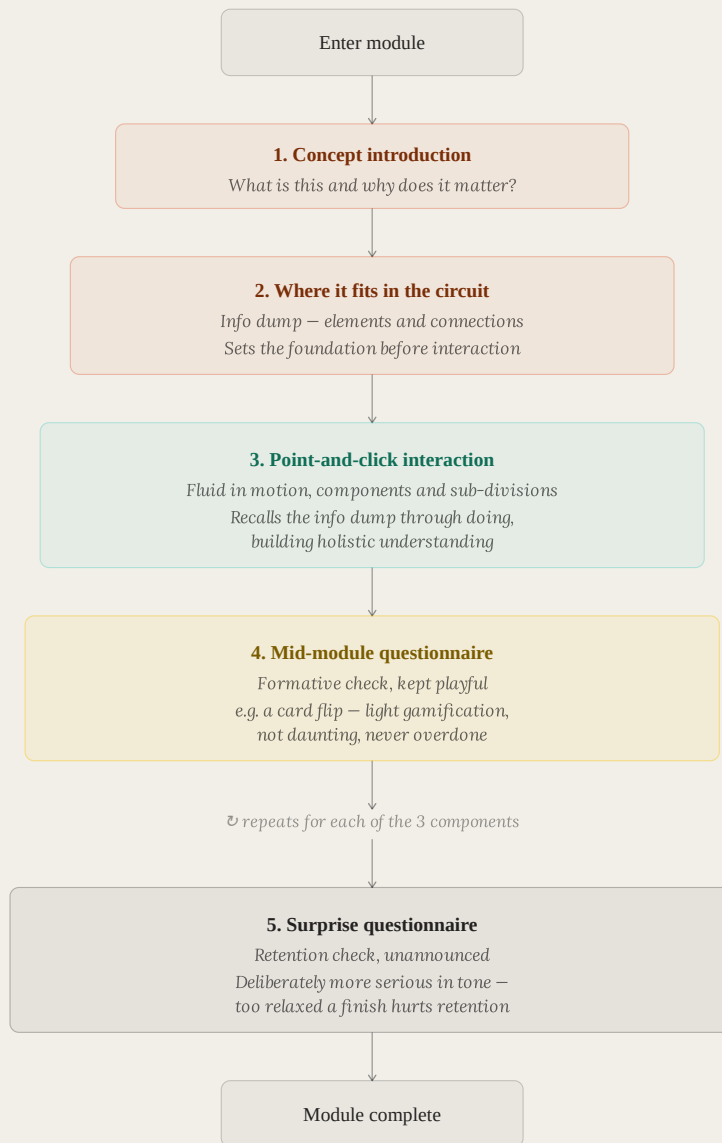
Section-reveal exploration version

For learners who already understand the sequence and want to explore specific components, I designed a click-to-reveal interaction where each labeled part of the

accumulator — housing, bladder, gas valve, oil valve — expands with its own explanation on demand. This non-linear format supports self-directed exploration and lets users jump straight to the part they're curious about, functioning as a reference layer that complements the first, more linear walkthrough.

**Cumulative circuit**

all learned symbols placed inside a real-world system diagram



HYDRAULICS BASICS

UX Flow

The structural logic of the module – how a learner moves from first contact to assessment, and where each interaction earns its place.

OUTCOME

Learners progressed from zero hydraulics knowledge to reading real circuit diagrams – identifying components, understanding fluid flow, and recognizing industry-standard symbols in context.



NORDEX · CONVERTERS IN WIND
TURBINES · BLENDED LEARNING

Basics of converter

ARTICULATE STORYLINE

ADOBE CREATIVE SUITE

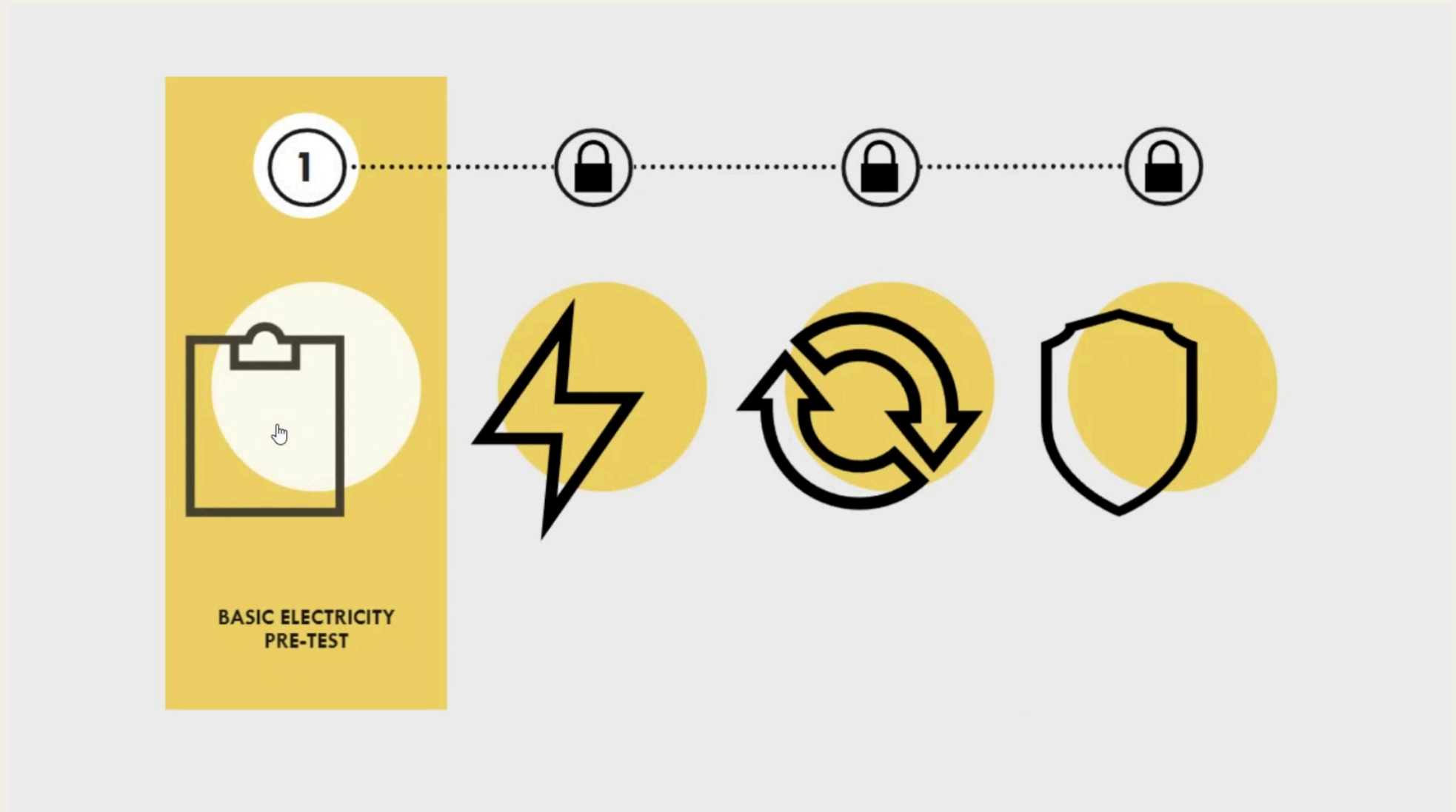
LMS PLATFORM

SAM FRAMEWORK

THE PROBLEM

This module was developed during the COVID-19 lockdown, when in-person training wasn't possible and learners were arriving with very different levels of prior knowledge about converter fundamentals. A one-size-fits-all module risked boring the learners who already knew the basics while losing the ones who didn't. The challenge was to design a structure

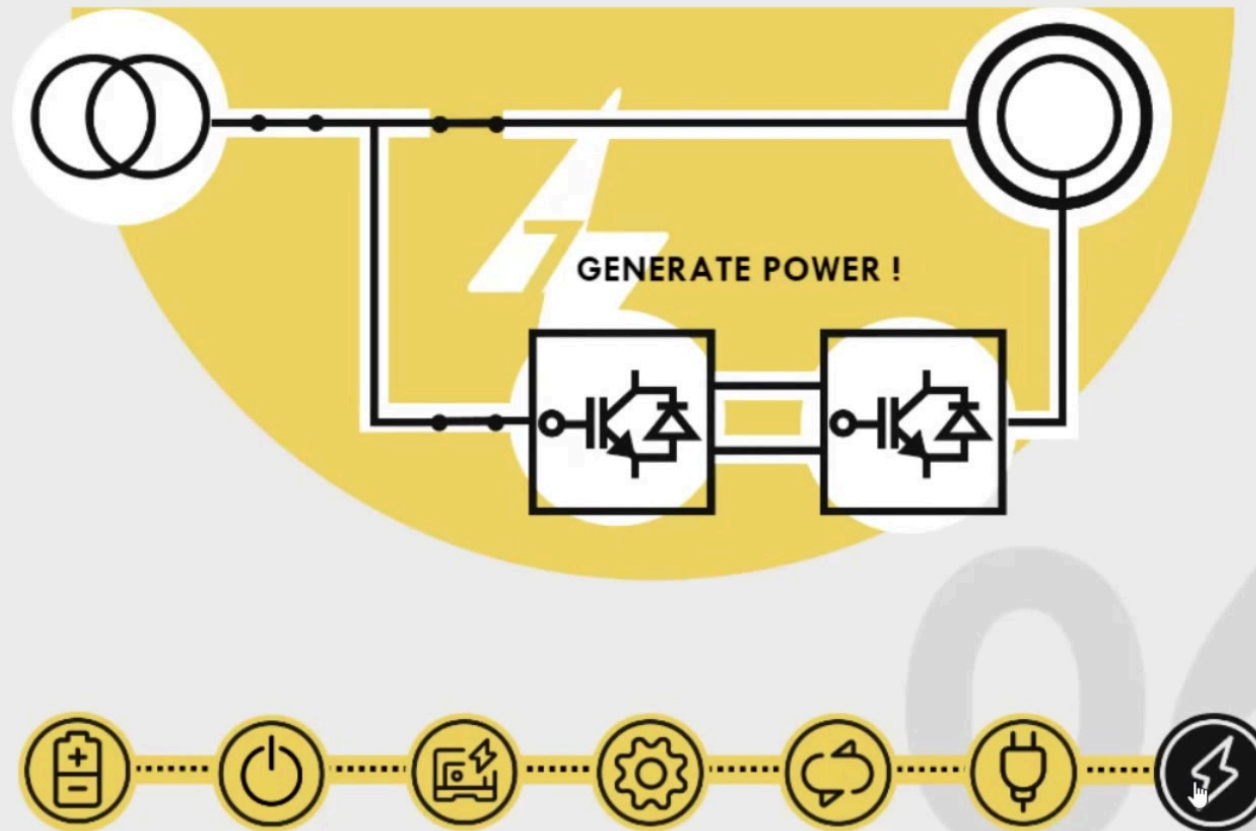
that could tell the difference — testing learners upfront, then routing each person only into the sections covering what they hadn't yet mastered, while letting them skip ahead wherever they'd already proven competence. The module also had to make an inherently invisible process, the flow of electricity through a converter circuit, tangible and easy to follow without a classroom or instructor present.



Adaptive pre-test and locked module path

This menu opens with a mandatory basic electricity pre-test before anything else unlocks. The remaining three modules — power flow, circuit conversion, and protection — stay locked until that first test is passed, ensuring no one skips ahead

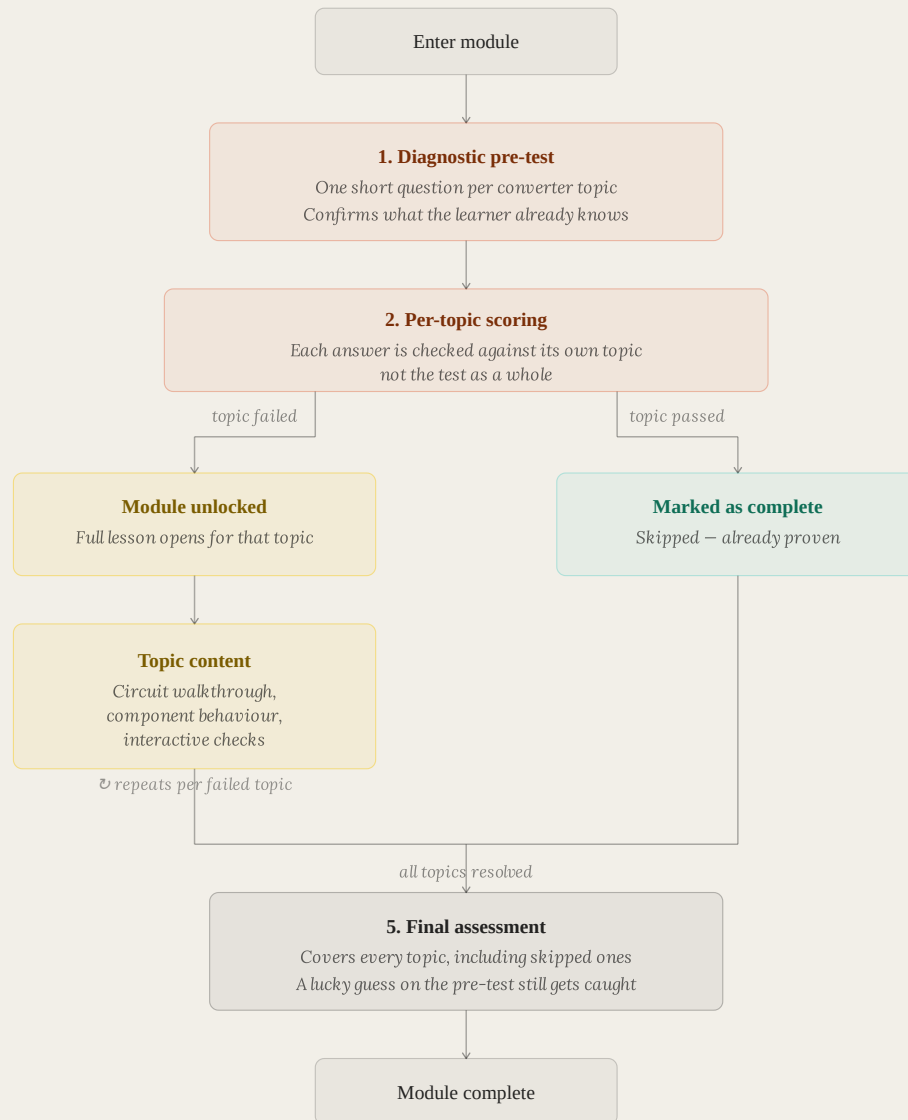
without the foundational knowledge each later section assumes. Once a learner clears a module's test, its lock lifts and the path continues, letting people who already know the basics move through quickly while those who don't get routed through every step they still need — replacing an instructor's judgment call with a structure that adapts on its own.



Interactive converter circuit walkthrough

To make the invisible flow of electricity through a converter circuit tangible without an instructor present, I turned the schematic itself into an interactive diagram. Users click through a stepped navigation bar at the bottom — from power source to

switch, through the IGBT bridge, to output — with each icon highlighting the corresponding part of the circuit as it's explained. Rather than describing current flow in text, learners watch it happen stage by stage on the same diagram an engineer would actually read, building intuition for the circuit's behavior at their own pace.



BASICS OF CONVERTER

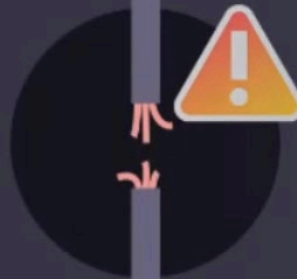
UX Flow

The structural logic of the module – how a learner moves from first contact to assessment, and where each interaction earns its place.

OUTCOME

The diagnostic-first structure meant every learner finished the module at the same baseline, regardless of where they started. Those new to converter fundamentals got the full walkthrough on exactly the topics they needed, while those with prior exposure moved straight past what they already knew. This levelled the classroom coming into follow-up sessions – instructors could build on a shared foundation instead of re-explaining basics for some while losing others, and the final assessment confirmed that gap had actually closed before anyone moved on.

SINGLE PHASE
CIRCUIT



THREE PHASE
CIRCUIT



NORDEX · WIND TURBINE SYSTEMS
TRAINING

Electrical Equipment Handling

ARTICULATE STORYLINE

ADOBE CREATIVE SUITE

ADDIE FRAMEWORK

LMS PLATFORM

THE PROBLEM

Technicians need to recognise and correctly operate the electrical equipment used inside a wind turbine nacelle — devices like multimeters and voltage testers — before they're ever handed the physical tool. Misreading a meter or skipping a dead-wire check isn't a minor mistake at height: it's a safety issue. The

challenge was that this equipment can't be practiced safely or repeatedly in a classroom, and most learners had never held one before. The module needed to teach not just what each tool does, but how to physically operate it — which knob, which setting, which lead goes where — so that the first time a learner touches the real device, it isn't also the first time they've used one at all.

INTERACTING WITH A MULTIMETER



Measures DC current from 0.001 A to 10 A . if current is greater than 10 A display flashes. And if it is greater than 20 A, OL is displayed.

Input terminal for measuring ac and dc current to 10 A

Interactive tool model

To provide hands-on experience without the risk of handling real equipment, I created an interactive simulation where learners can practice turning dials,

attaching leads, and reading displays. This allows them to become familiar with the tools' operation in a safe environment before using the actual devices.

TEASER QUESTION

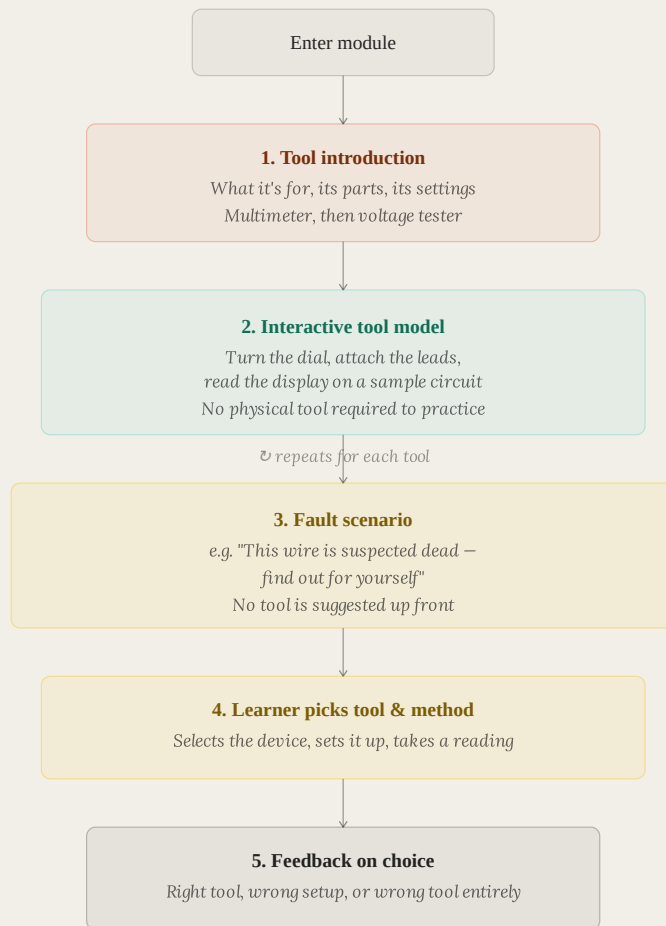
Which of these is used to detect the “dead wire”?



Scenario-based learning

By presenting realistic fault scenarios, learners are challenged to apply their knowledge and skills in practical situations. This approach helps bridge the gap

between theoretical understanding and real-world application, ensuring that learners can confidently handle actual equipment when they encounter it.



ELECTRICAL EQUIPMENT HANDLING

UX Flow

The structural logic of the module — how a learner moves from first contact to assessment, and where each interaction earns its place.

OUTCOME

Letting learners turn the dial and choose the wrong tool first, inside the module, meant the real mistakes happened somewhere safe. By the time technicians picked up an actual multimeter or voltage tester, the controls were already familiar and the decision of which tool to reach for wasn't a guess. The scenario-based ending also gave instructors a clear read on which learners could apply the tools to a real fault, rather than just recite what each one does.

02

Brand Design

IDENTITY · GUIDELINES · VISUAL SYSTEMS

Brand identities, visual systems and graphic communication — from guidelines to finished assets.



BRAND IDENTITY · VISUAL SYSTEM ·
FOOTBALL TEAMWEAR

Navaliga Store

ADOBE ILLUSTRATOR

ADOBE PHOTOSHOP

ADOBE AFTER EFFECTS

FIGMA

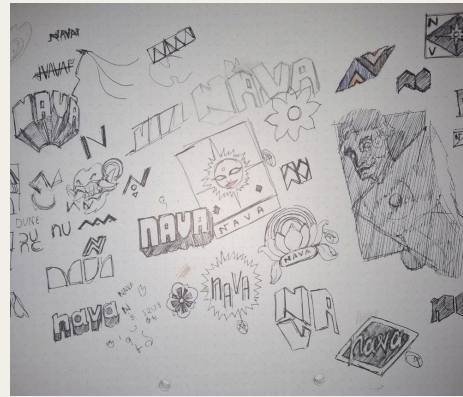
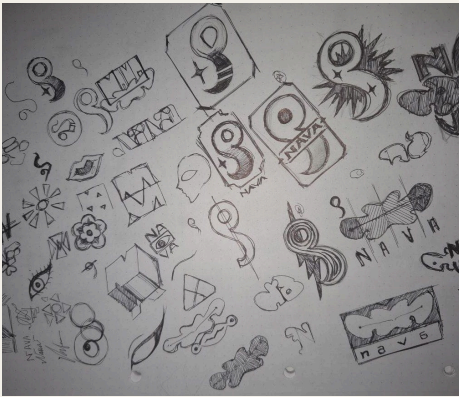
BRIEF

Navaliga Store sells football jerseys handmade in India to student groups in Bremen, Germany. The brief was

to create a visual identity that sits honestly between South Asian craft tradition and European street football culture — rough around the edges, symbolic, and never generically sporty.

Concept

The work started on paper. Dozens of sketches, most of them discarded — figures, scripts, borders, badge shapes — all pulled from vintage Indian advertising: the bold flat mark, the confident line, the symbol that had to survive cheap printing and still read from across a street.



Sketch exploration — symbol directions drawn before anything was digitised.

The final mark wasn't chosen for how it looked alone. It was chosen for what it could do next: a form modular enough to rotate, reflect and tile without breaking. One symbol that could generate an entire pattern system rather than sit still as a logo.



References — vintage Indian advertising, Soviet poster design, and Mughal geometric pattern derived from Islamic tessellation

Times New Roman was chosen for its elegance. Set against the rough tessellations it does the opposite of what you'd expect from teamwear — restrained, serif, almost formal — and that tension is what holds the identity together. All caps italic for headlines, regular with 2% tracking for body.

Colour

White is the dominant surface. Red is used sparingly — only for symbol marks, accents and calls to action. Saffron appears exclusively in the gradient ball. Black carries all text and structure.

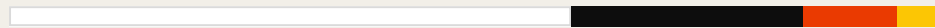


Brand Red
#EA3A01

Saffron
#FCC604

Black
#0D0D0D

White
#FFFFFF



White 60% · Black 25% · Red 10% · Saffron 5%

NOISE TREATMENT

Every image carries a grain overlay applied as a non-destructive adjustment layer — monochromatic, Gaussian, 8–14% at Overlay blend mode, 60–80% opacity. This unifies photography, flat colour and pattern into a single surface quality. No Navaliga image is exported without grain.

Typography

A single typeface throughout — Times New Roman. Made distinctive entirely through how it is applied.

H1 — *Italic* · All Caps

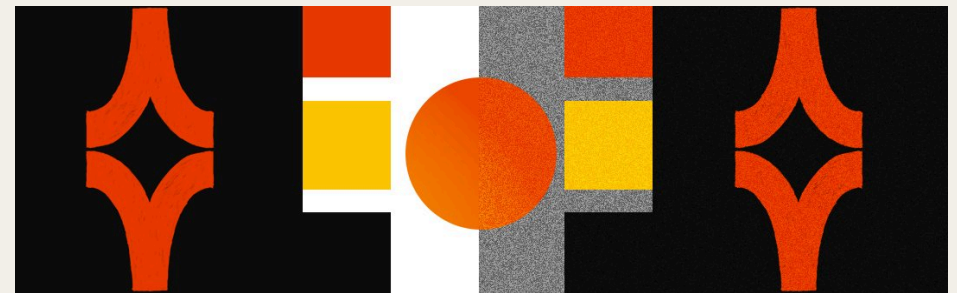
NAVALIGA STORE

H2 — *Regular* · All Caps · 0.2em

CATALOG · PROJECTS · CONTACT

Body — *Regular* · Sentence case

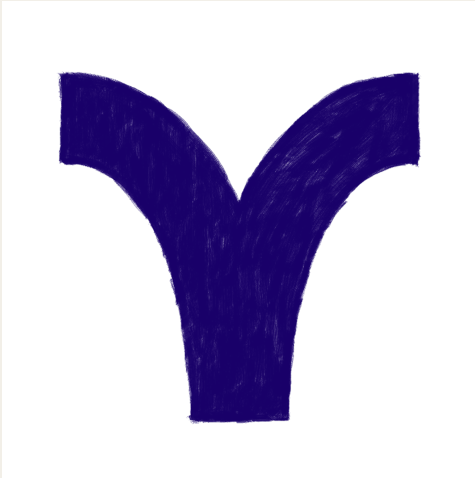
Teamwear made in India for student groups in Bremen.



Grain overlay across a flat colour field — no Navaliga image is exported without it

The Symbol

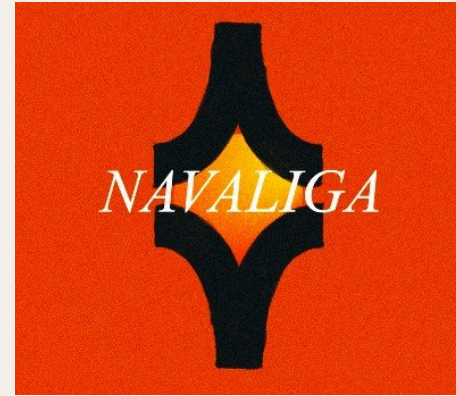
A single hand-painted brushwork mark is the foundation of the entire visual system. Raw, uneven ink edges are intentional — this is the brand's most distinctive quality. All patterns and category icons derive from this one form.



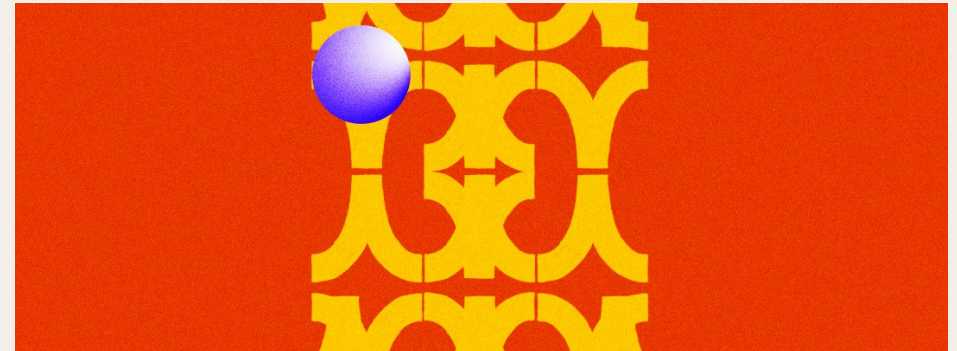
Base symbol — on white · on brand red



Logo



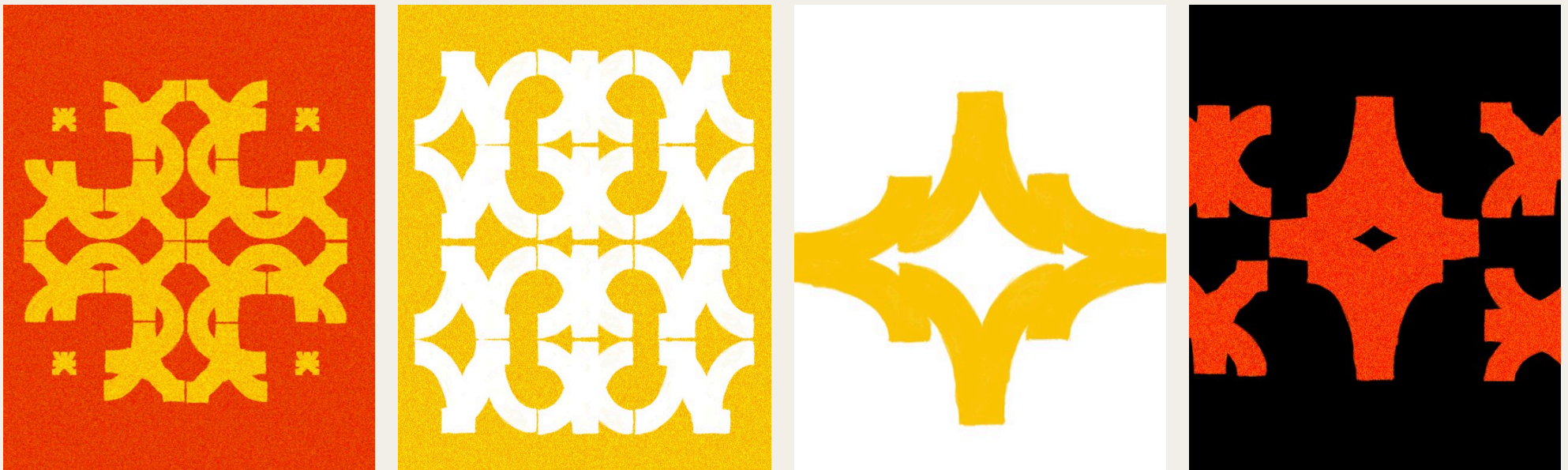
Primary lockup on brand red · secondary on black



Badge mark — favicon and garment labels

Tessellation System

The symbol is tiled, rotated and reflected to produce a family of geometric compositions. All derive from the same base mark — what changes is scale, density, orientation and colour. These tessellations form the visual core of the brand.



Jerseys

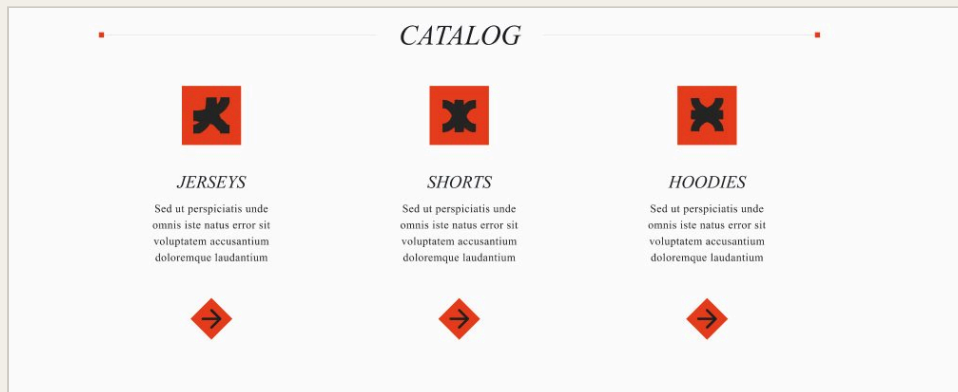
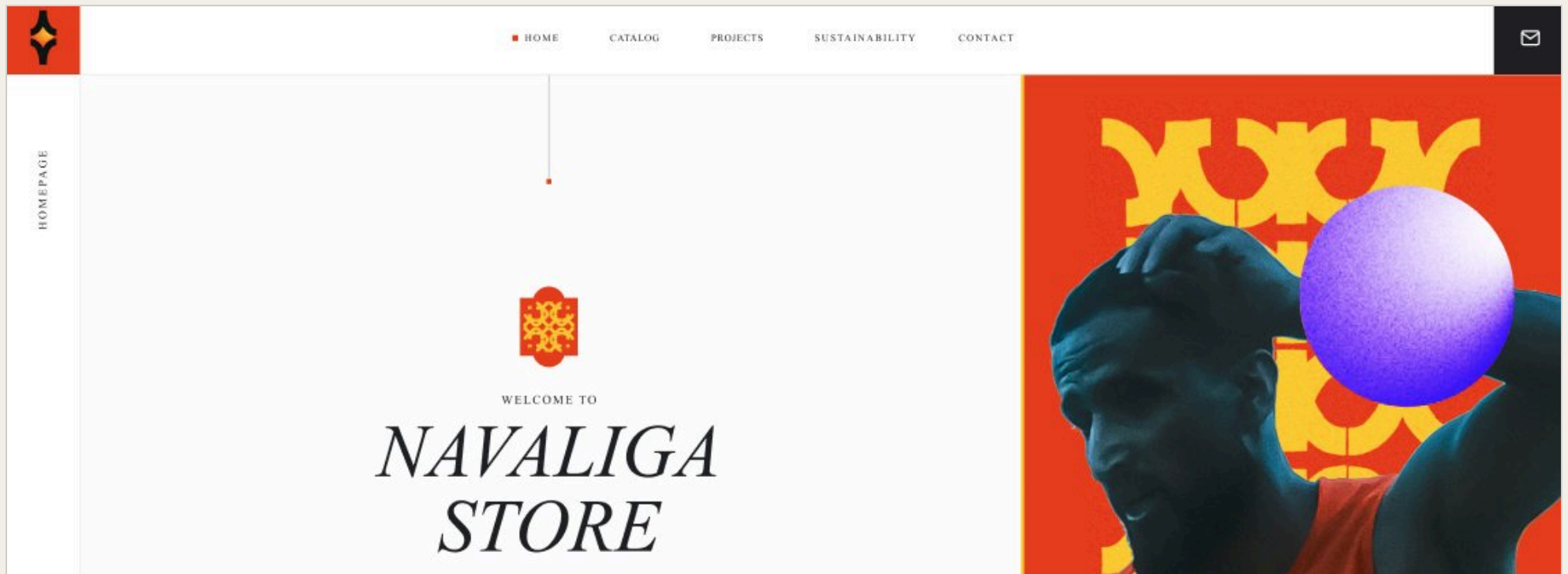
Shorts

Hoodies

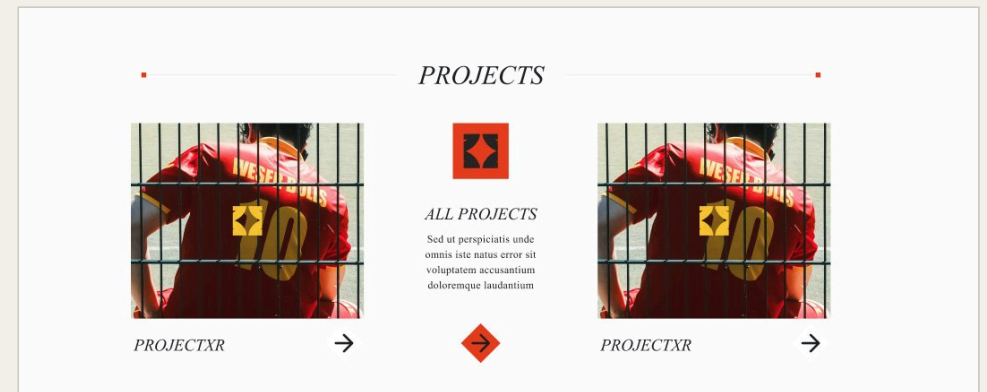
Three tessellated compositions serve as category identifiers — not garment prints. They appear in the catalog, navigation and product pages to identify Jerseys, Shorts and Hoodies. The same mark at different densities and colour combinations.

Website

White background throughout. Red appears only in symbol marks, navigation accents, and the thin corner markers that frame sections. Pattern never fills page backgrounds – it is contained to the narrow scroll strip and garment imagery.



Catalog — category icons in red tiles



Detail — red used only as accent



BRAND IDENTITY · VISUAL SYSTEM · AI
FOOD INTELLIGENCE PLATFORM

Flavar

ADOBE PHOTOSHOP

ADOBE ILLUSTRATOR

FIGMA

ADOBE AFTER EFFECTS

BRIEF

Flavar is an AI intelligence platform that decodes taste, culture, and decision behaviour — built for a world where food is identity. The brand needed a

visual language that could hold two eras in the same frame: archival matter drawn with a pen tool, placed into vivid gradients that pulse with the energy of migrant kitchens and border-crossing flavours.

FLAVAR

Concept

Archival, but alive. The starting point is old material — Victorian engravings, anatomical diagrams, museum still-lives — all of it greyscale, all of it a bit dead on arrival. A curves layer brings it back in colours those images never had. That single move is the whole identity.

The subject is food, and food here is diasporic, mixed, borrowed from everywhere. Nothing monochrome, nothing singular — so the colour never sits still in flat blocks, it moves through the image as a gradient.

What comes out is loud. Deliberately. But loud on its own is just noise, so two things pull it back: the pen-tool paths stay visible — control points, handles, the outline of a thing being cut out — because they say someone chose this, and the glass panels sit on top to frame and organise. Extraction and structure, both left on show.

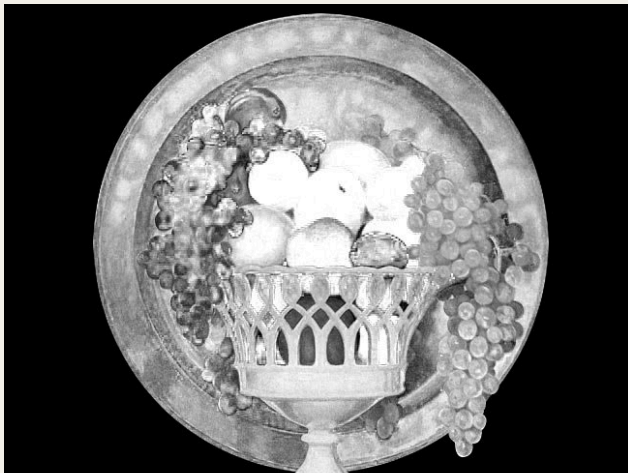


References — vintage food advertising, Indian maximalism, and glass morphism

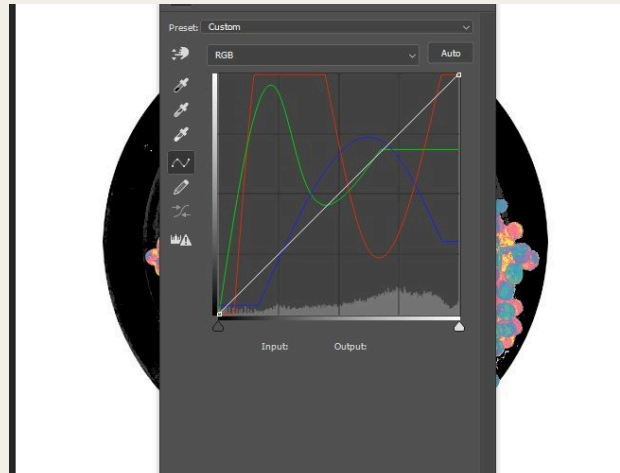
Glass on a CMYK gradient on Maximalism inspired designs. Those three have no business being in the same frame. The friction is the point, and the Flavar Yellow starburst is the one mark that punctuates it.

Colour System

The palette isn't really a palette. It's a curves adjustment layer — one recipe, applied to greyscale source imagery, that pulls colour out of pictures that never had any. The hues below are what comes out the other side, not what went in.



01 — Greyscale source



02 — The curves layer



03 — Result

This is where the maximalism enters. The curves don't tint an image, they rebuild it — shadows go aubergine, midtones go teal, highlights blow out into yellow and pink. Applied across a whole archive it's genuinely a lot to look at, and that's intended. The four hues below are the ones the layer consistently produces.

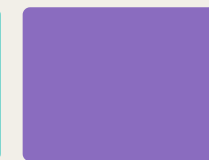
Left alone, that would be too much. So the glass panels and the dotted pen-tool edges do the opposite job — they cut the noise into readable pieces, frame what matters, and give the eye somewhere to rest. Maximalism from the curves, legibility from the structure sitting on top. That's the intelligence layer.



Flavar Yellow
#F7C244



Signal Teal
#40C8C0



Deep Aubergine
#8A6CBF



Migrant Pink
#F0538A



Primary gradient — always horizontal, always this sequence

FLAVAR

Typography

Two typefaces. One contrast. Fjalla One carries authority — all-caps for H1, navigation, labels, with 20% tracking at small sizes. Crimson Pro brings warmth — italic for H2, bold for H3, regular for body. Never set Crimson Pro in all-caps; its power is the contrast with Fjalla One.

Display — Fjalla One · All Caps · 8% tracking

FLAVAR

H2 — Crimson Pro · Italic · 300

Taste is memory in motion.

Logo



Logotype — chromatic shadow treatment in brand colours, offset lower-right. White fill with black outline is the primary letterform.



FLAVAR

Website



Homepage



How It Works

Homepage and How it Works — archival imagery with curves treatment, starburst badge, glass panels over gradient backgrounds

03

Illustration

DIGITAL · EXPERIMENTAL · VISUAL ART

*A collection of visual work spanning digital illustration, experimental art,
and personal creative exploration.*

Figures

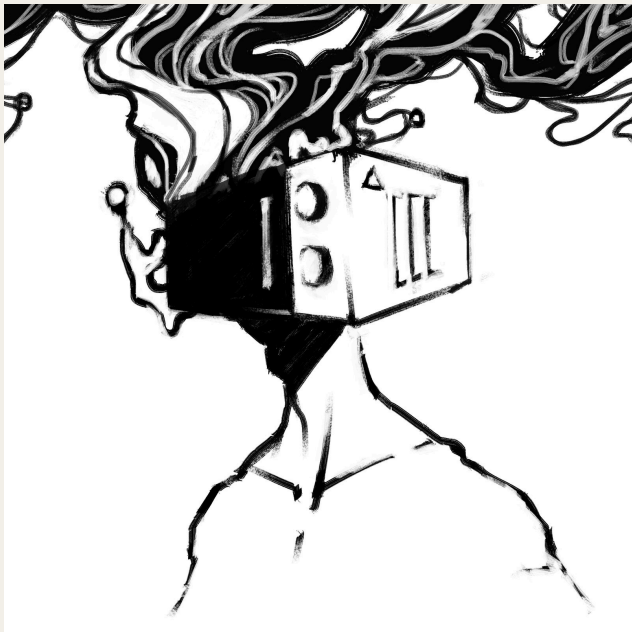


Left: a goddess of wisdom — Right: a goddess of sun

Comics & Brush Practice



Stickers



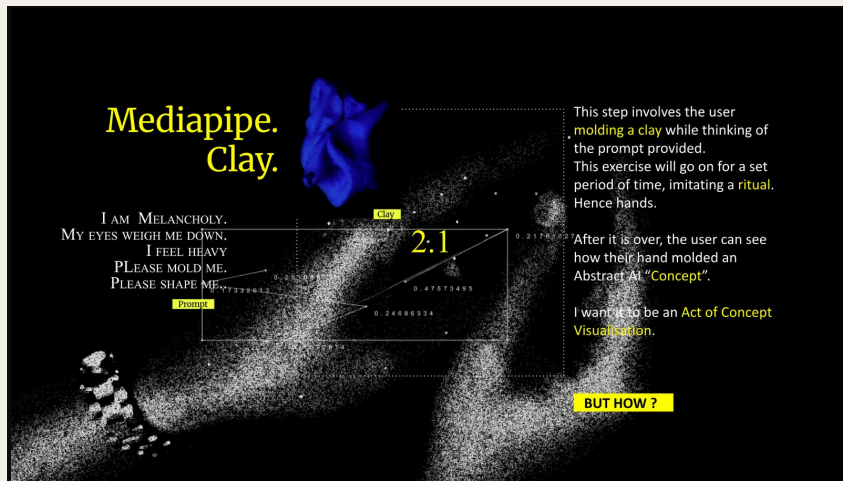
Posters



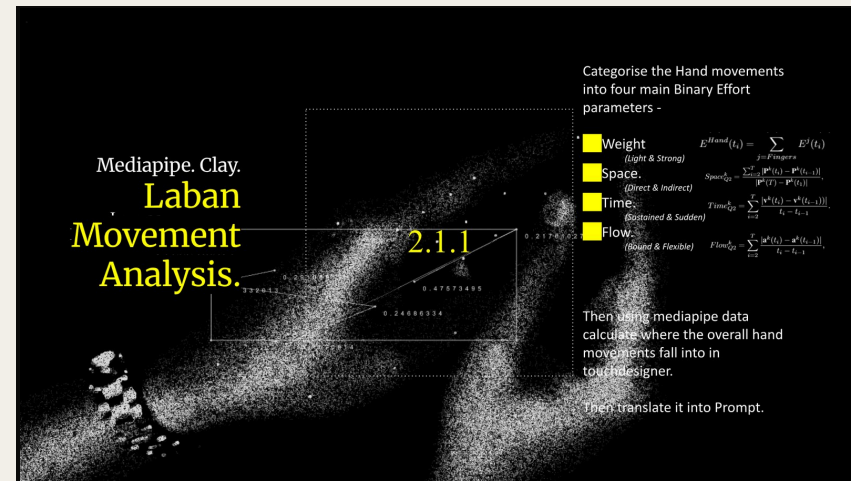
Poster-format works

Embodied Generative Art — TouchDesigner & AI

A work-in-progress system that turns physical gesture into a generative image prompt. A participant molds clay while holding a written prompt in mind; hand movement is tracked, read through Laban Movement Analysis, and translated into parameters that drive image generation — making the act of shaping something with your hands into an act of concept visualisation.



01 — Mediapipe & clay: gesture captured while the prompt is held in mind



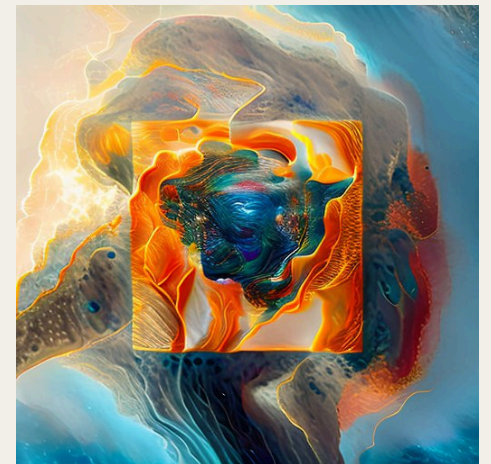
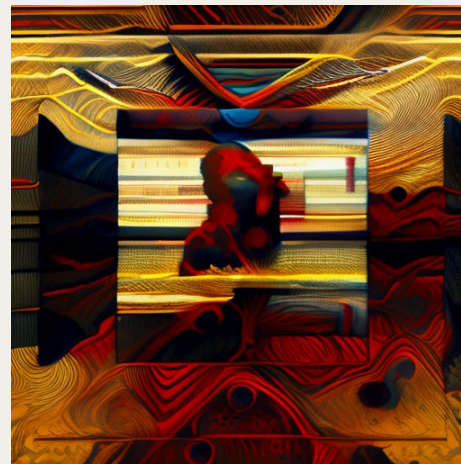
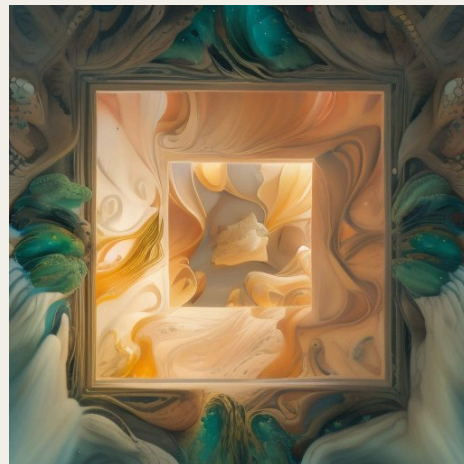
02 — Laban Movement Analysis: motion sorted into Weight, Space, Time and Flow



03 — The TouchDesigner network linking effort data, prompt generation and ComfyUI

What the Gesture Produces

Each image is generated from a single session — the prompt the participant held in mind, weighted by how their hands actually moved. The recurring frame-within-a-frame is not authored; it emerges from the effort parameters feeding back into the generation loop.



Selected outputs — work in progress

EXPERIENCE

OCT 2024 — OCT 2026

Instructional Designer

Hapag-Lloyd · Hamburg, Germany · Working Student

Training programs for internal systems, digital learning content, UX-centered design.

OCT 2020 — OCT 2024

Instructional Designer

Nordex GmbH · Hamburg, Germany · Part-time

Digital learning & communication assets, UX/UI for training materials.

2017 — 2019

Graphic Designer / Consultant

Various Clients · India

Visual content for training, communication, and branding.

EDUCATION

2019 — 2026

M.Sc Digital Media

University of Bremen

Bremen, Germany

2015 — 2019

B.Tech Computer Science & Technology

National Institute of Technology

Agartala, India

SKILLS

ARTICULATE STORYLINE

ADOBE CREATIVE SUITE

LMS PLATFORMS

UX DESIGN

INSTRUCTIONAL DESIGN

ADDIE

SAM

TOUCHDESIGNER

VISUAL SYSTEMS

FIGMA

SCORM

COMFYUI

LANGUAGES

English	Fluent
Hindi	Fluent
Bengali	Native
German	Basic

THANK YOU FOR READING

Debaditya Bhowmik

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PORTFOLIO	shinobiwholaughs.co.in
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LINKEDIN	linkedin.com/in/debaditya-bhowmik-8aa290b6
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The live portfolio holds the moving versions of every module shown here — interactions, walkthroughs and motion work.