

PORTFOLIO

Rudy P. Agnel

<https://linktr.ee/rudypagnol>

rudypagnol@gmail.com

About Me



Hey there, I'm Rudy P Agnel, a Senior Designer with 12 years of experience across various creative industries. I've dabbled in comic book creation, animation, game design, and video production. You name it, I've probably done it!

I have an insatiable curiosity and an unquenchable thirst for creativity and visual arts. I've always been fascinated by storytelling, and I get an immense thrill from bringing characters and worlds to life through my designs. I'm constantly exploring new mediums and techniques to push my creative boundaries, and nothing excites me more than discovering new ways to captivate and engage audiences.

Throughout my career, I've had the opportunity to work with a range of clients and collaborators, which has helped me develop a diverse skillset. I'm a natural problem solver, and I'm always looking for new and innovative solutions to design challenges. Plus, I'm a great communicator and collaborator, and I love working with others to achieve our goals.

I'm excited to continue pushing the boundaries of design and visual storytelling, and I'm always looking for new and exciting opportunities to do so. If you're seeking a Senior Designer who is dedicated to their craft, values collaboration, and brings a creative flair to every project, I'd love to chat with you.

✉ rudypagnel@gmail.com

🌐 <https://linktr.ee/rudypagnel>

📷 [@rudypagnel](https://www.instagram.com/rudypagnel)

🎨 <https://www.figma.com/@rupadesignlab>

My Journey

Principal Artist and Designer

Solve Education!

Feb 2018 - Present (5 years+)

Senior Illustrator

Petshopbox Studio

Feb 2016 - Oct 2017 (1 year 9 months)

Senior Animator

Kumata Studio

Jan 2012 - Aug 2014 (2 years 8 months)

Illustrator/Animator

Zeusbox Studio

Mar 2011 - Jul 2011 (5 months)

Introduction

In 2011, twelve years ago, I started working as an illustrator and animator for Zeus Box, an online gaming studio. It was my first time working in a real studio, as opposed to my bedroom studio where I worked as a freelancer after graduating from vocational high school.

For the next eight years, my work mainly involved digitally drawing and animating various assets for different creative industries such as gaming, comic publishing, and animation studios. My specialty has always been 2D art, particularly designing unique characters, environments, objects, buildings, and anything required for games, animation studios, or other projects.

Even now, as the head of design, I still enjoy designing new game assets and characters for our digital products.

After having worked for eleven years, and with four companies under my belt, I am excited to share with you my most beloved and skilled works in this creative industry. This collection showcases my journey and expertise in this field.

I hope you enjoy it.

Best regards,

Rudy P. Agnel

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HAKITA

Brand Identity

Hakita is a startup that specializes in creating automated legal documents for youth who are curious about legal documents. They aim to make legal terms, contracts, copyrights, and other legal matters simple and easy to understand.

Their branding strategy involves creating a logo that is simple and appealing to young people while avoiding a corporate feel. They also want to incorporate the six characters of the company into the logo.

To achieve this, I decided to use the letter “H” from the company name as a symbol for the logo. This approach is a common branding strategy used by successful companies such as Facebook, as it allows people to easily remember the brand name while seeing the logo. We believe that this is the best way to create a recognizable brand for Hakita, and we are confident that it will help the company grow.

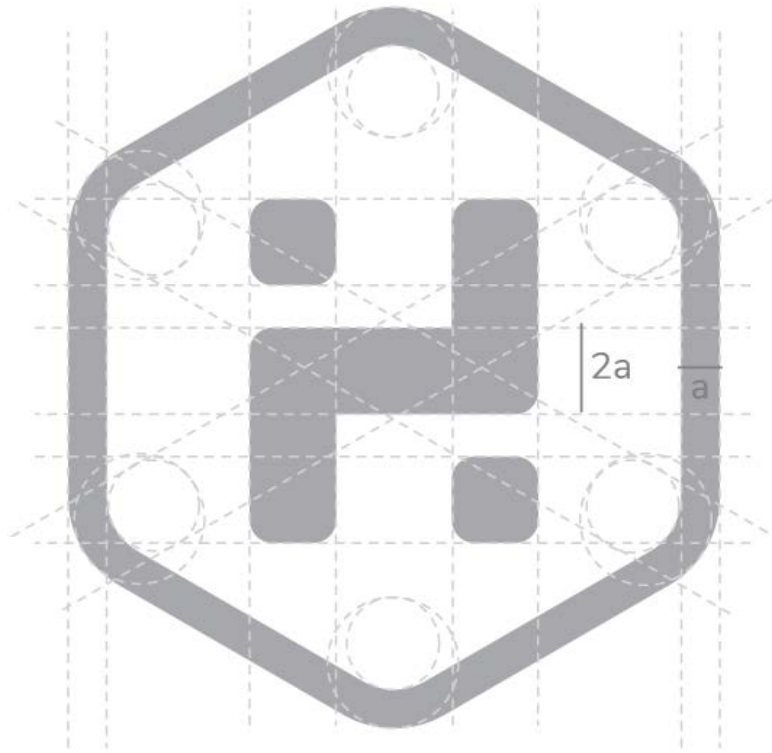




DOCUMENT



6 HAKITA'S CHARACTERS





HAKITA

NUNITO

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890:;,.
!@#\$%^&*()-+=

Bold (Main)

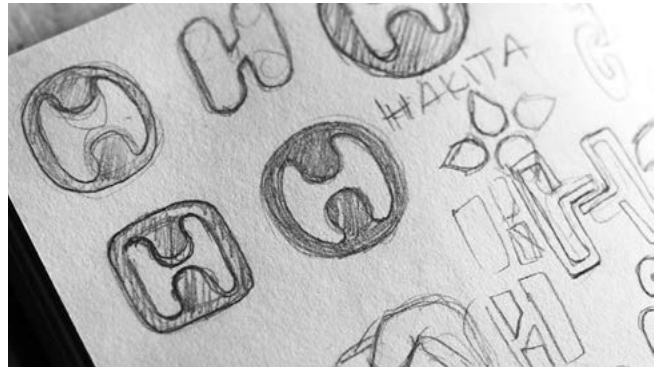
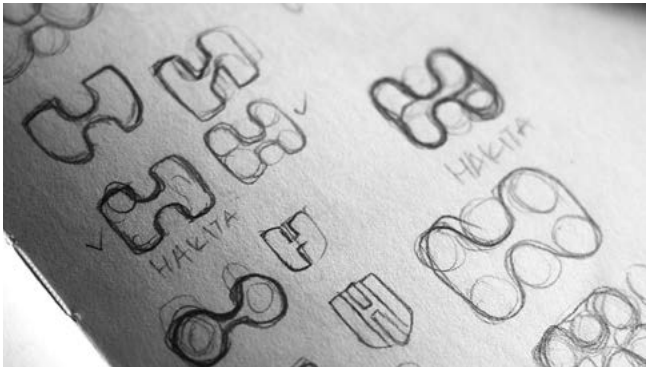
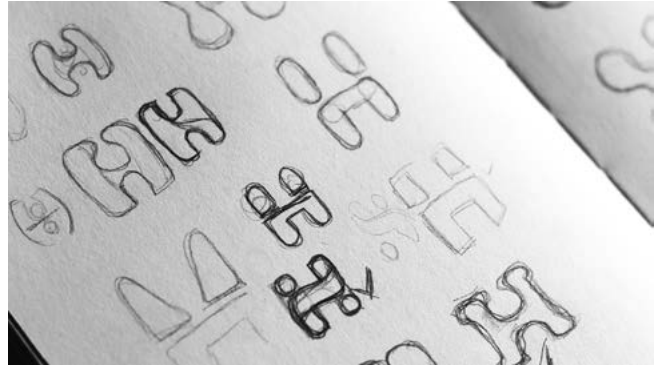
ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890:;,.
!@#\$%^&*()-+=

Regular

R:27 G:68 B:128

R:51 G:109 B:170

R:129 G:179 B:224





James Doe
 Dear Sirs,
 A : 65-A Avenue Road Singapore - 0000
 W : email@haki.com, www.haki.com
 P : +880 - 12345 - 4321

Date: 10 September, 2019

This is a sample letter that has been placed to demonstrate typing format (Your Company), letterhead design. When positioned properly, it will serve to work in harmony with all other elements letterhead. This letterhead design is meant to project an image.

This letterhead design is meant project an image of professionalism reliability. By using simple design we have created a very spacious feeling. The simplicity suggests strength the spaciousness contributes to aesthetic the layout. These basic qualities along with the (Your Company)

look and helps reinforce the (Your Company) brand. letterhead design is meant to project an image of design. When positioned properly, it will serve to work in harmony all the other elements letterhead structure and reliability.

This letterhead design is based on the (form of your logo) form (Your Company) logo. Each stationary we have created a very spacious feeling. The simplicity suggests strength the spaciousness contribute part of the (form of your logo).

John Smith
 John Smith
 Manager



- Singapore
- Malaysia
- Indonesia
- Thailand
- Vietnam
- Philippines
- Australia
- New Zealand
- South Africa
- United Kingdom
- United States



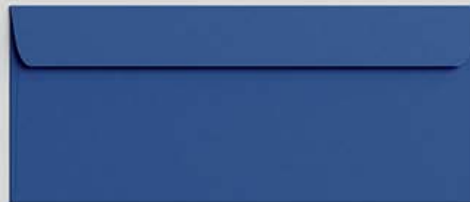
 **HAKITA**

Jonathan Smith
 Director
 • Singapore
 • Malaysia
 • Indonesia
 • Thailand
 • Vietnam
 • Philippines
 • Australia
 • New Zealand
 • South Africa
 • United Kingdom
 • United States



 **HAKITA**

• Singapore
 • Malaysia
 • Indonesia
 • Thailand
 • Vietnam
 • Philippines
 • Australia
 • New Zealand
 • South Africa
 • United Kingdom
 • United States





HAKITA



HAKITA

YTUI

Brand Identity

Yayasan Teknologi Untuk Indonesia (Technology Foundation for Indonesia) or YTUI is a non-profit organization based in Bandung, Indonesia, and they require a brand identity that looks casual, young, and business-oriented. As they operate in the technology industry, it's essential to find a symbol that represents technology. Additionally, they want their logo to incorporate the letters Y, T, U, and I.

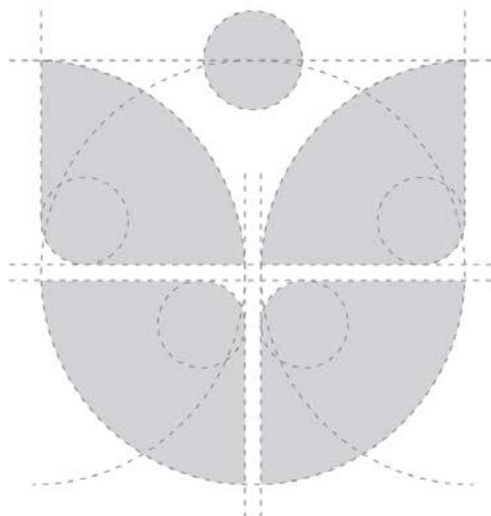
To achieve this, I use a butterfly as a symbol. The reason is that a butterfly symbolizes evolution; it becomes better as it evolves, and similarly, technology always evolves and becomes better than it was. Furthermore, I can incorporate the letters Y, T, U, and I into the logo using negative space, which makes it look unique and meaningful.

To appeal to their target audience, which is the youth who love technology, I used bright colors in the logo.



YTUI







Y



T



U



I



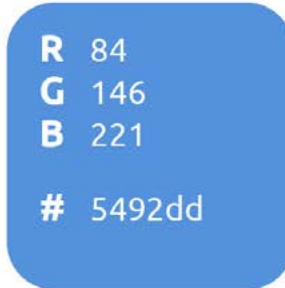
+



=



Color Scheme



Typeface

Ubuntu

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
! @ # \$ % ^ & * ()



The Path to Success V01 & V02

Editorial Design

I had an opportunity to design a research report for Woomentum and KAS. This report is their annual research project and I assisted them in designing a book that includes all the graphics, charts, tables, and other relevant information for their research.

The challenge for this project was to design charts, infographics, tables, etc. in a consistent style based on the design guide that I created since the project involved several researchers from different countries, each with different styles and types of charts and infographics.



The Path to Success:

How Women-owned Businesses Transform in the Era of Digitalization

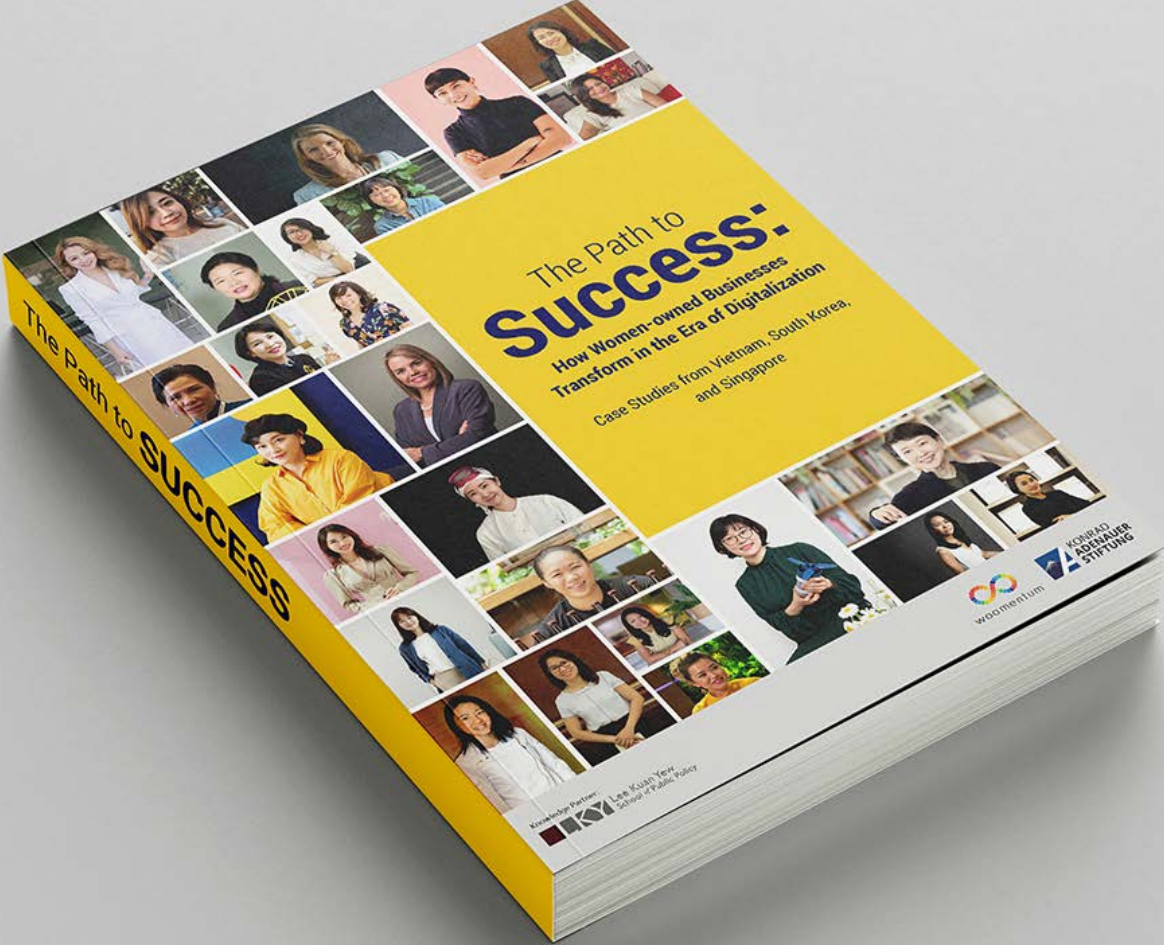
Case Studies from Indonesia, Cambodia, Malaysia, and Myanmar



The Path to **SUCCESS**

The Path to **Success:**

How Women-owned Businesses
Transform in the Era of Digitalization
Case Studies from Vietnam, South Korea,
and Singapore



Knowledge Partner
IKI Lee Kuan Yew
School of Public Policy

womenium
**KORRAD
ASSENBLER
& STIFTUNG**

Digital Adoption Intensity



Figure 1.1 List of Digital Technology Tools Used on the Interview Findings

Digital adoption intensity was ranked by asking the participants if they had adopted digital tools for their business. The list of tools used to create the model is based on the response format presented in Figure 1.1. After that, the authors ranked the adoption by asking how many tools the participants used to determine the digital adoption level (low, medium, or high) by using a simple 0-100 scale.

Intensity = 1-12
 0% Low Intensity = 0%
 25% Medium Intensity = 25%
 50% + High Intensity = 50%
 Lowest to highest intensity scale used.

The authors then matched the results against the number of challenges that the participants had mentioned in the earlier discussion. The results are presented in Figure 2.1.2.

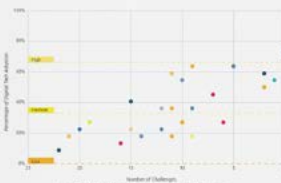


Figure 1.2 Number of Digital Adoption Tools amongst All Participants

The model of digital adoption shows the correlation between the number of digital technology adoption tool owned and how many challenges have been mentioned by the participants. The overall analysis shows the government of digital technology adoption and number of challenges are positively correlated. The 21 cases that were mentioned in the number of challenges, having the participants. The 21 cases that were mentioned in the number of challenges, having the participants. The 21 cases that were mentioned in the number of challenges, having the participants.

The figure also shows that there are 12 digital tools being adopted, 10 for the medium level and 1 for the high level. Generally, it indicates that the more digital adoption tools, the more challenges mentioned by the participants. Participants of the number of digital tools used with a number of challenges that lower than adoption rate. However, these participants of the low level, including the number of challenges, management, knowledge, skills, and talent (90 percent average).

as the main factors for these technology solutions. One of the main factors is related to their financial to make decisions. So, after the financial tool, they will then use the other digital technology.

Based on the findings, which are different paths to digital adoption. There were no policies that show what tools were used and how they compared at low, medium, or high level. However, the participants in the upper intensity high level started the transformation journey by looking at their government, and IT capabilities. However, a company that is really to grow with technology, looking to the business, their mission and their vision. If they want to reach a larger amount of funding, and if they are confident in regard their business. These companies especially look on their capabilities to invest on the human management, internal operations, and business models.

Data Analysis

The authors conducted expert interviews, and activity level discussion were conducted into four pillars that the authors developed as important role in the digitalization of business: the process, the people, the system, and the data. The authors used the following 10 issues to explore, including, and HR, Business process and management, and IT & data management (IT&D). The 10 issues used and the results were conducted in the following table. The participants' first response, and the results, for each issue, during the interview and discussion were recorded throughout the analysis. The questions for a similar situation of the interview process.



Limitations

Under the research design aimed to create within the three countries, the research is 600 billion in digital and financial. The data was collected in just one week during the COVID-19 pandemic. To maintain social and ethical standards, the authors used online surveys and digital technology to maintain communication and collect data.

In future research, getting a larger sample size will be helpful. Some general discussions with finance and HR experts about digitalization in different and different countries to see how digitalization and financial information in the other countries of global market challenges. Some research might respond to and to relation to the relationship of digitalization amongst SMEs.

2.4 Interview Findings

Each interview began by asking the participants whether they were aware of the digital technology that is readily available to them. They all displayed an awareness of digital technologies in some extent. When the authors found their responses especially on the 21 cases were that participants often spoke about digitalization as something inevitable. Participants said, "I am using some technology" or "I like to see, we have to adopt technology" were commonly heard during the interview. To avoid any being a misleading answer that they have learned to repeat, the findings indicate, the authors discussed the relationship between digitalization and digitalization for participants whether the same answer translated to the adoption of digital technology to various aspects of their business.

Pillar 1: Access to Financing

The number of digital financing tools and internal financing to run their business, get a small fraction of the digitalization in some form of external financing. Of the 50 percent of individuals who used external financing for their business, the type of external financing that was most used were micro-finance easily and fast financing in Singapore. Figure 2.3, with 25.2 percent and 15.4 percent being used for external financing. Interestingly, it was observed that external financing options have been supported by 100% and 100% of interviewees. HR and marketing has various alternative financing options, such as grants, government funding sources, financial services, venture capital, crowdfunding, and crowdfunding. The authors noticed that the digital financing tools were aware of the alternative digital financing options that are available to them.



Figure 2.3 Percentage of Financing Sources, n=20 SMEs

However, the adoption rate of such financing options especially through digital financial services (DFS) were 100% among the participants. In United States, after about 10 years, whether the business considered the DFS technology, most of them had considered but decided not to pursue it due to concerns related to a limited amount of funding available for them, their company and industry and higher interest rate. The participants showed their alternative financing options such as DFS were to more available for some entrepreneurs due to the small amount of loans provided.

2.3 Methodology

Using a qualitative approach, the authors draw upon publicly available data as well as an extensive interview through interview and panel discussions as the main sources of information. Due to COVID-19 and related social restriction measures, the majority of the research was conducted with the aid of online meeting platforms and conventional phone calls. The data collection process of the research was carried out in three sequential phases. The procedure is below.



Participant Selection Criteria

WOM Participants

For this research, the authors selected small and medium enterprises (SMEs) based on several criteria as outlined in Section 3. Based on their categorization, interviews were conducted with 10 female entrepreneurs who had small and medium enterprises. The WOM participants were female owners of age 25-55 years old, with a minimum of 12 different sales throughout Indonesia. These participants represented each of the different economic sectors (i.e., retail, manufacturing, and services) and were also from 10 different sub-cities. A carefully selected representation of approximately 80% SMEs is also reported in Figure 2.3.1 with their sector being listed in the bottom for the bar chart.

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Figure 2.3 Breakdown of Participant Business Sectors

Expert Interviews and Advisory Panel

In the exploratory phase of the research, adding to experts was very important. As Beggs et al. (2019) pointed, "conducting expert interviews can serve to clarify the underlying data gathering processes." Through the interviews with 10 carefully selected experts from digital transformation, entrepreneurship, and women-led business operations, the authors sought to gain first-hand knowledge of the SME ecosystem and to gain an in-depth understanding about a wide range of players to prepare for the advisory discussions.

After engaging the practitioners through their SMEs and expert interviews, the authors then invited some experts to serve as members of the advisory discussion panel. The panel was designed to represent an extensive network from previous interviews and also benefits from it in the process of creating a set of practical and policy recommendations. The advisory panel consisted of representatives from academia, academia, leading female entrepreneurs, digital transformation expert, women-led business operations expert, and business investment expert. See Appendix 3.1 for the detailed list of expert participation and advisory panel.

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About the Respondents

Age Range of WOM Participants

In total, participants were interviewed from 3 sectors—retail, manufacturing, and services. All together, the participants were categorized. The diversity in terms of Indonesia, 10 sub-cities (SMEs in digitalization) and industry type of women-led SMEs.



Figure 2.3.1 Profile Distribution of WOMs Interviewed



Figure 2.3.2 Profile Distribution of SMEs Interviewed

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10 companies represented 80% with only 2 were SMEs (retail and 1 SME company). This is consistent with the national breakdown, where SMEs comprise approximately 80 percent of the SME ecosystem. Although less companies had high annual revenue of 800 million and above, they tend to be classified as SMEs rather than MSMEs as they had less than 50 workers.

The enterprises had been established from 1 to 21 years, and employed 2 to 10 employees. There was a balanced mix in terms of respondent ages, with 6 women 30, 5 in their 40s and 7 in their 50s.



Figure 2.3.2 Profile of WOMs Interviewed (continued)

Brief Profile of Experts Interviewed



Figure 2.3.3 Profile of Experts Interviewed

Four experts were selected for the interviews as shown in the above figure. They were chosen based on their extensive knowledge and experience in the country's digitalization ecosystem. Expert interviews were conducted in either a video teleconference of the SME ecosystem and women-led digital activities, as well as telephone focus by SMEs in general. The experts also identified some strategies to overcome their challenges. The respondents were represented various aspects of the subject, with those on the top being from new digital activities.

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Solve Education!

Annual Report Design

An annual report is a comprehensive document that provides information about a company's activities and financial performance over the preceding year. It is primarily intended for shareholders and interested parties to understand the company's progress and performance. Annual reports may be classified as grey literature.

In my role, I have been involved in designing annual reports for various companies for the past five years. My primary focus has been on solving editorial design issues to ensure that the reader can easily understand the report's contents, including each paragraph and infographic. I aim to create a report that conveys information and messages effectively and efficiently.

Solve
Education

ANNUAL PROGRESS REPORT 2018



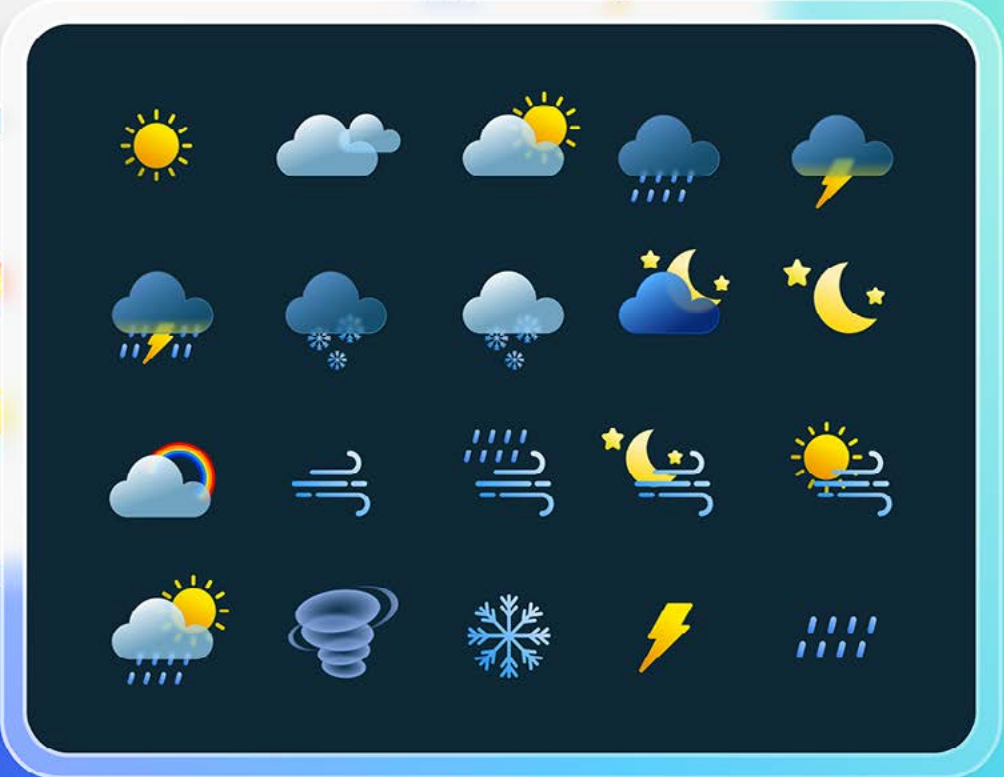
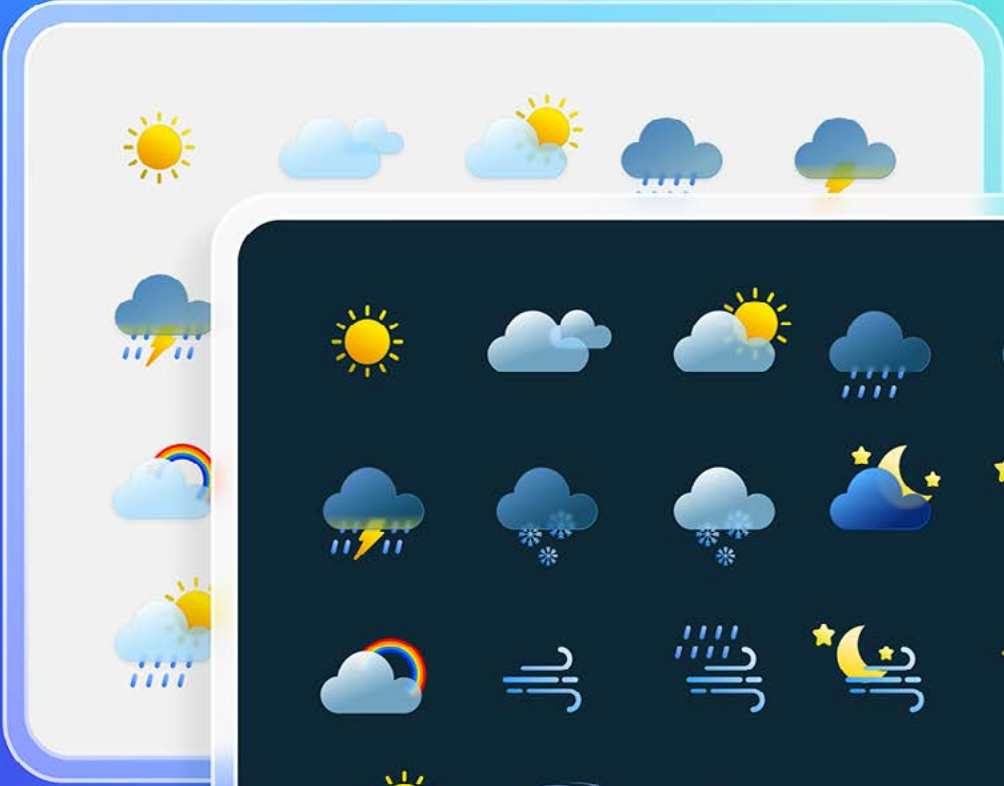
ANNUAL REPORT PROGRESS 2018





Icon Designs

This is a collection of my icon designs available for free on my Figma page, for designers to use.









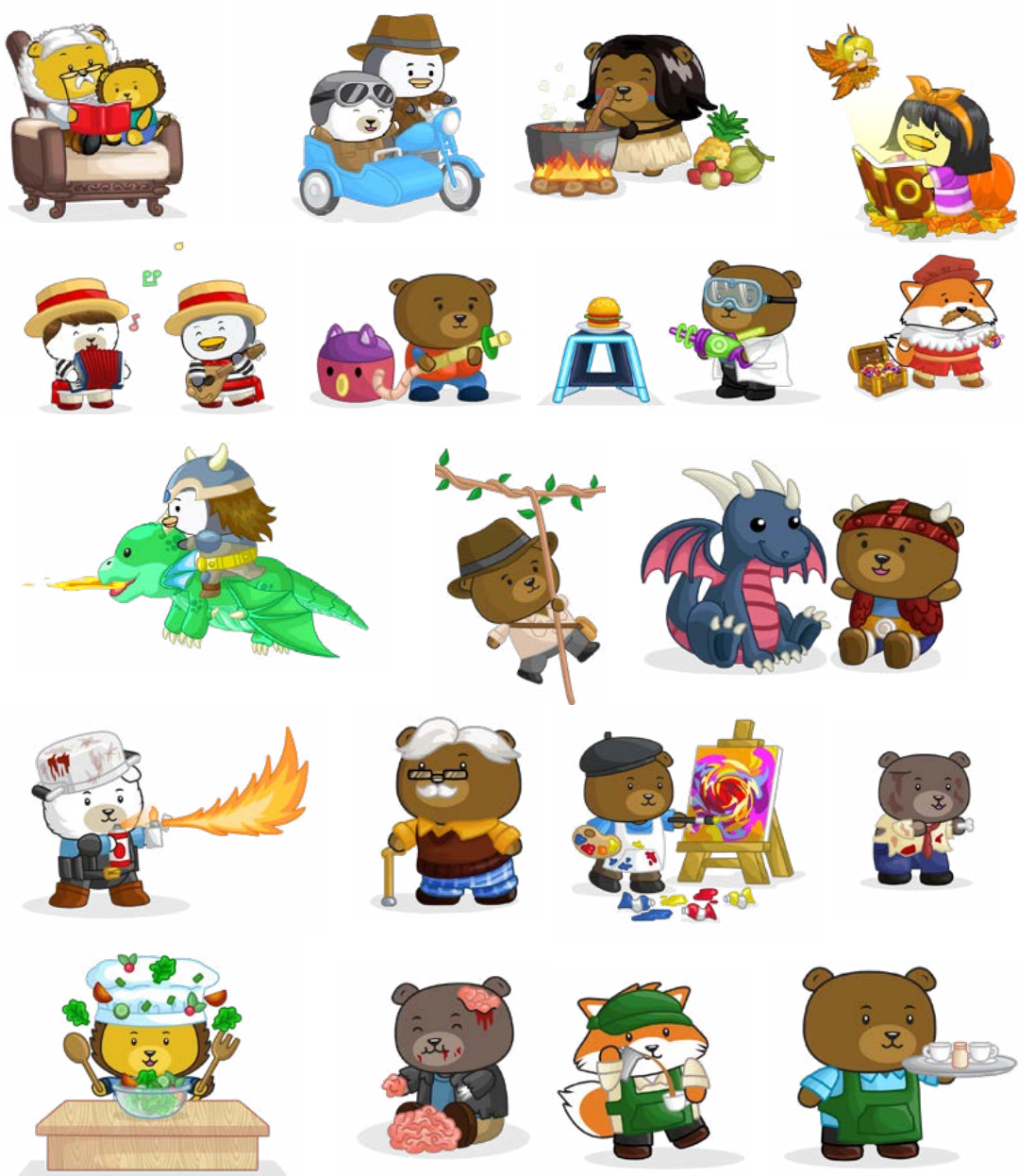


Bitty Pets

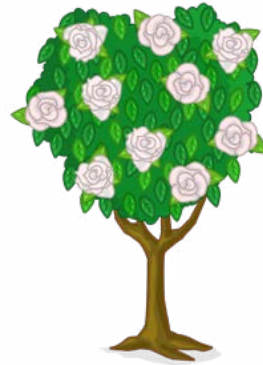
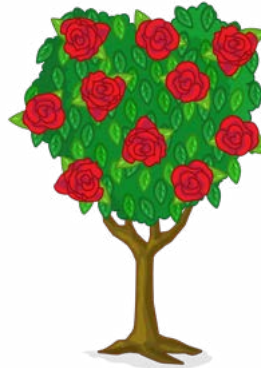
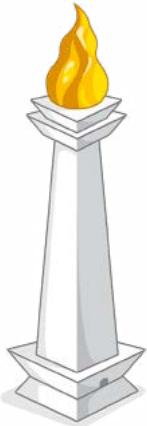
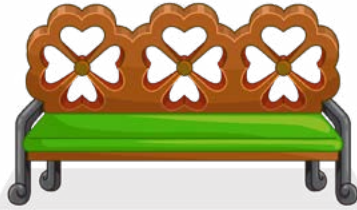
Game Assets Design

Bitty Pets is a Facebook game that allows you to decorate your scene with various characters and objects in different themes such as Halloween, St. Patrick's Day, Christmas, and many others.

During my time at Petshopbox Studio, I mainly animated the objects but also designed some characters for the game. Below, you can see some of the characters, objects, and environments that I created for Bitty Pets.











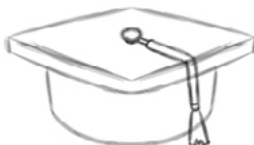
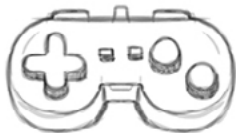
Dawn of Civilization Game Assets Design

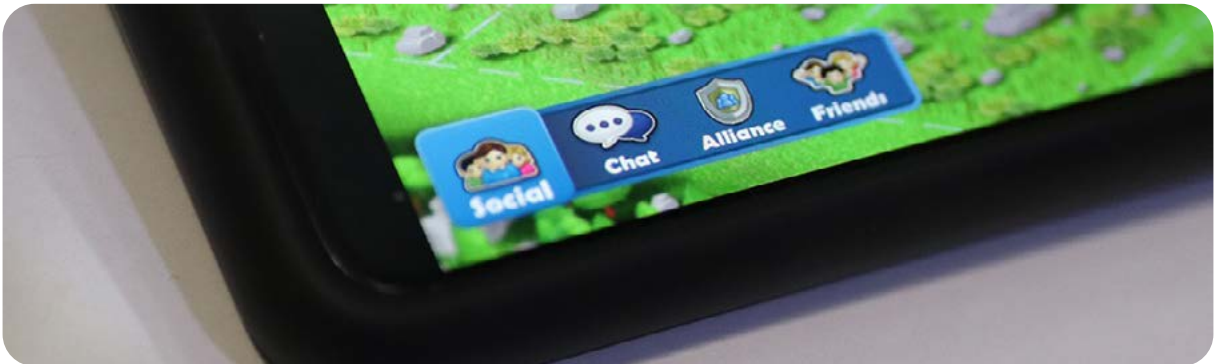
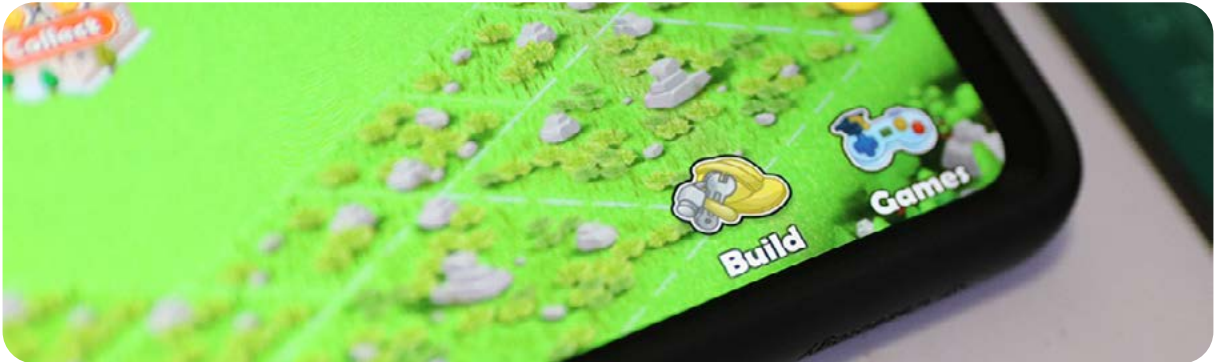
DoC, short for Dawn of Civilization, is an educational game app developed by our team. It is a 2D-based game aimed at helping children learn various subjects.

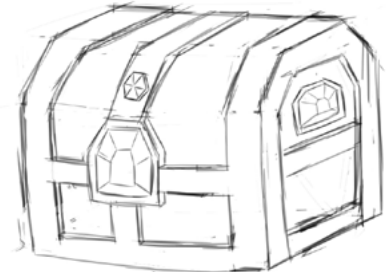
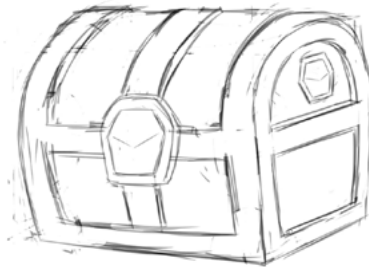
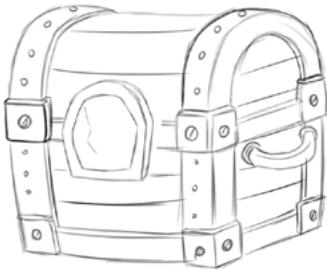
This section showcases my work on creating in-game assets for DoC. When I first joined Solve Education!, I was tasked with creating several game assets, including UI and animation mockups.

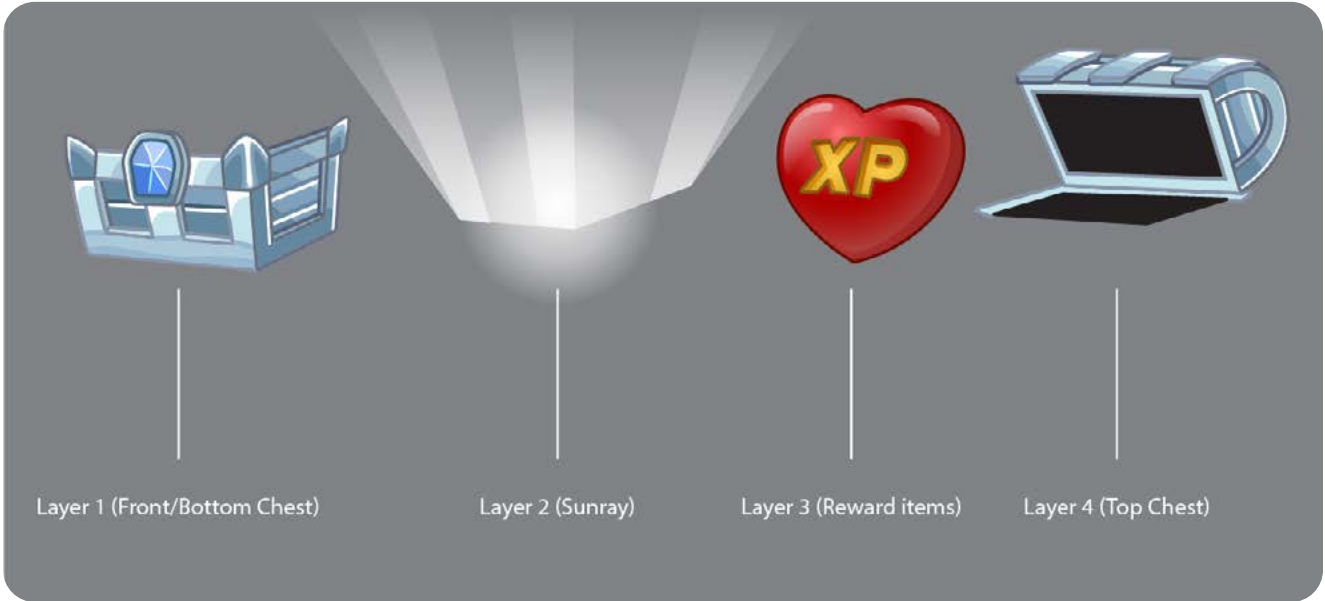
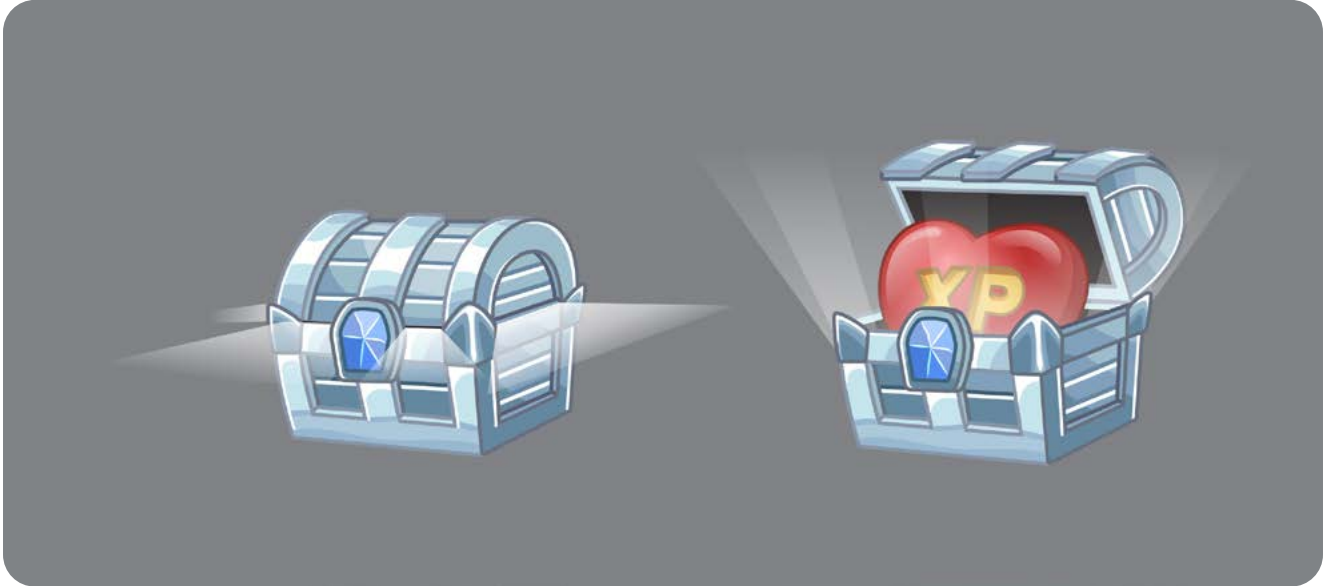
Here, you can browse through my work, which ranges from 2D icons to reward cards and isometric building designs.

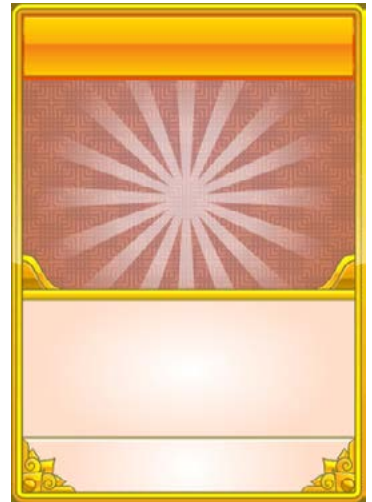
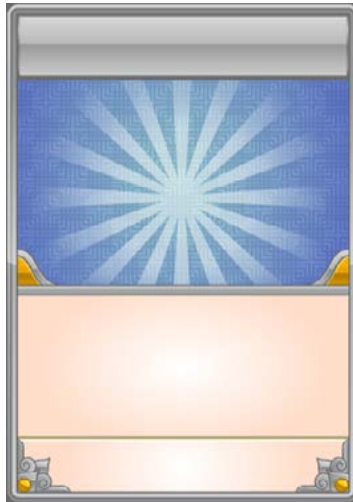




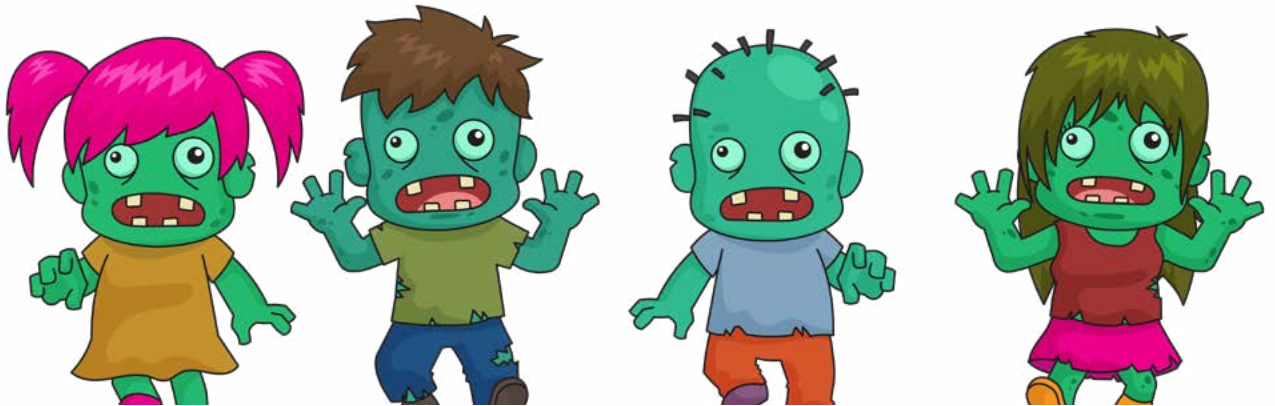
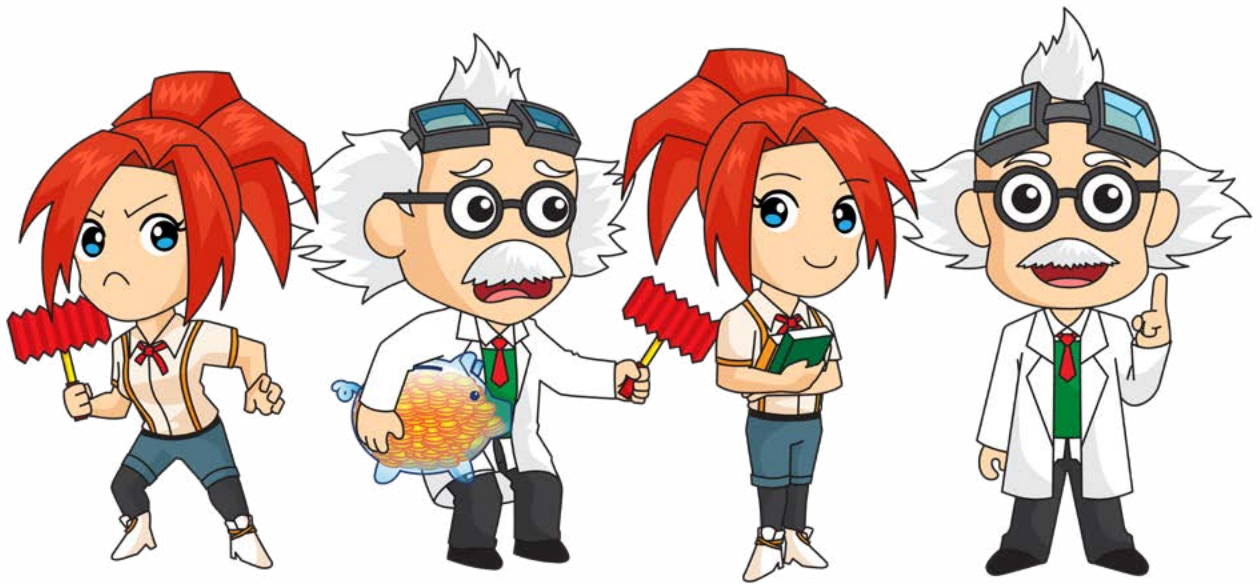


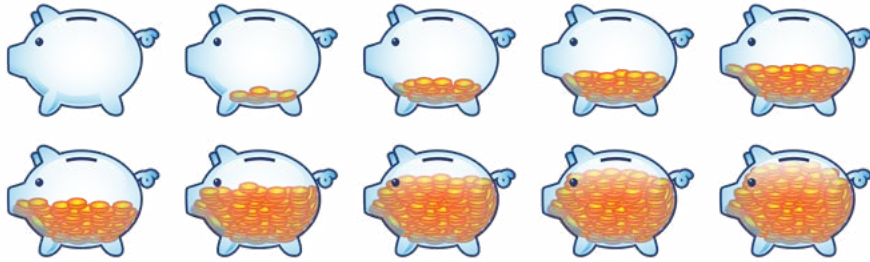












WHACK THE ZOMBIE!







Ed The Bot

Mascot Design

Solve Education! has developed an educational product called Ed The Bot. The bot is designed to teach English through a variety of minigames that can be accessed via website.

In order to give the product its own identity and enable it to interact with users, I have been tasked with creating a mascot that can express different emotions. The original concept, the rejected design, and other assets that were not used in the final product are also shared here.



Ed the Bot



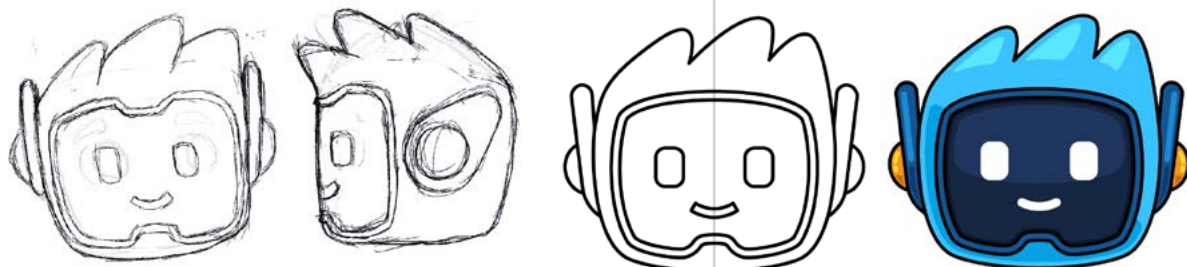
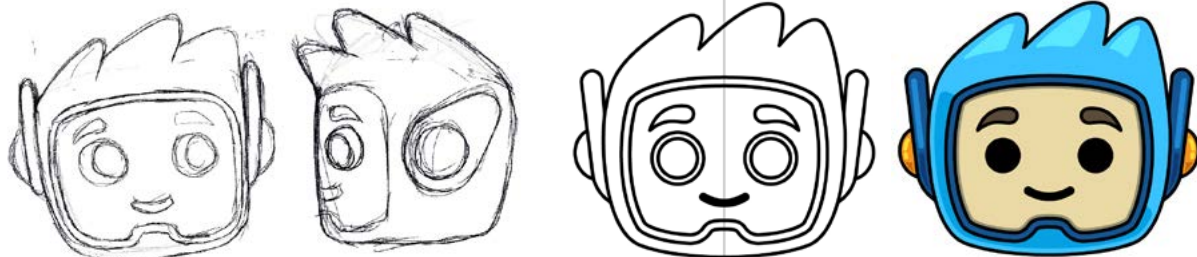
Ed the Bot



LEARNING COMPETITION









ED
THE BOT

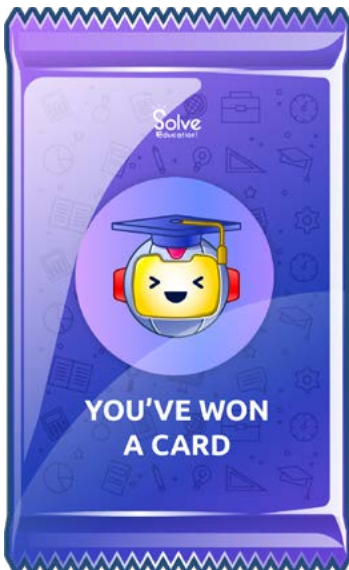
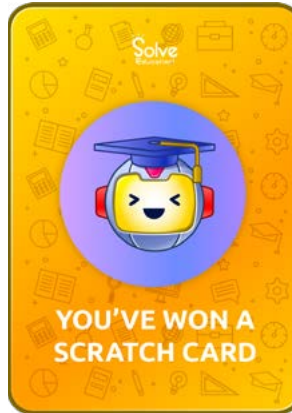
ED **THE**
BOT

ED
THE BOT

ED
THE BOT

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ED **THE** **BOT**



Tastemaker Lifestyle Mascot Design

Tastemaker Lifestyle is a clothing brand from the US that focuses on pop culture. They have a bear mascot that always appears in every design of their products. They need to develop their bear mascot into several designs and pop-culture icons.

I helped them develop their bear mascot and designed the mascot into some pop-culture icons. I also created a template for the bear mascot as a basketball and football athlete.



FEATURED



Hussle Bear Unisex T-Shirt
from \$29.99



Notorious B.E.A.R. Unisex T-Shirt
from \$29.99



Black, Dope & Focused Unisex T-Shirt
from \$27.99



Golf Bear Unisex T-Shirt
from \$27.99



TasteMaker Flavors Unisex T-Shirt
from \$27.99



TMKR Bear Logo Unisex T-Shirt
from \$27.99











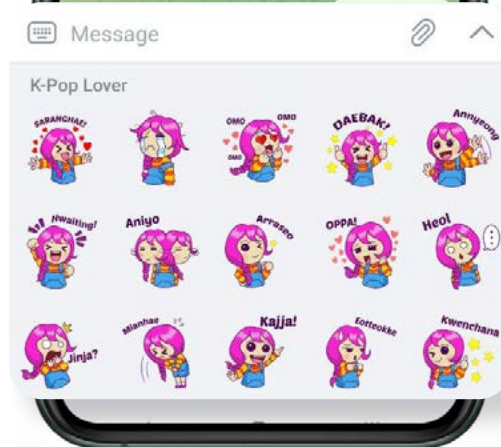
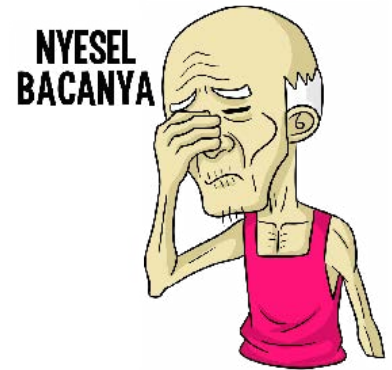


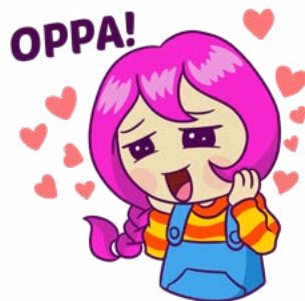
Sticker Set Character Design

Sticker sets for messaging apps can enhance personal communication. Here are some examples I've created for character design projects.



JANGAN KASIH KENDORI!







MANTAP!



**CUMA
DIREAD**



HOAEM...



**SIAP
86
!**



**MAAF
YA**

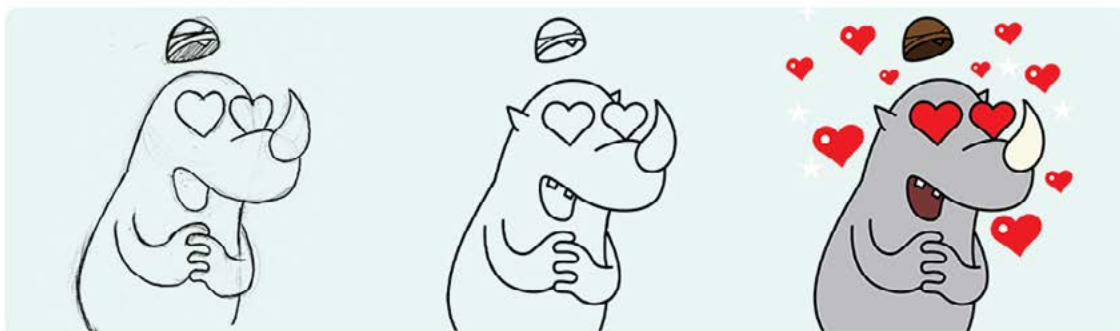


**HA
HA
HA
HA
HA**



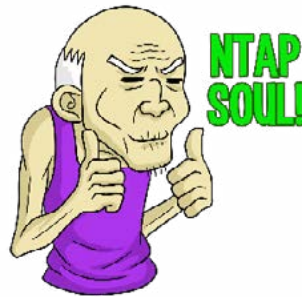
AH, BISA AJA







JANGAN KASHI KENDOR!



**NYESEL
BACANYA**

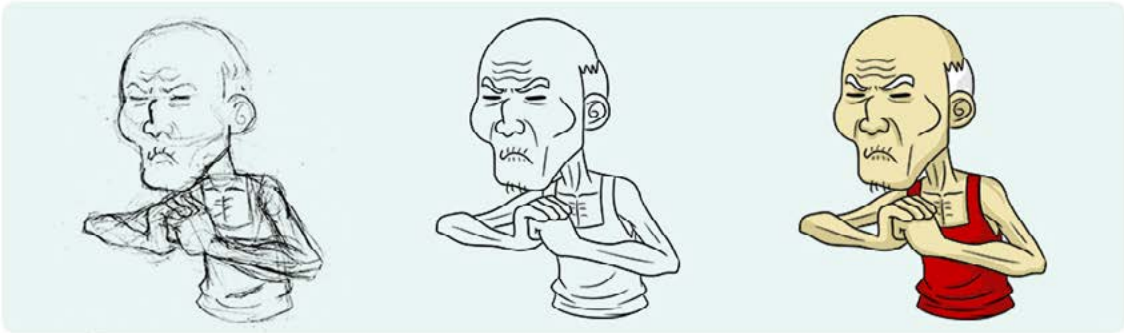
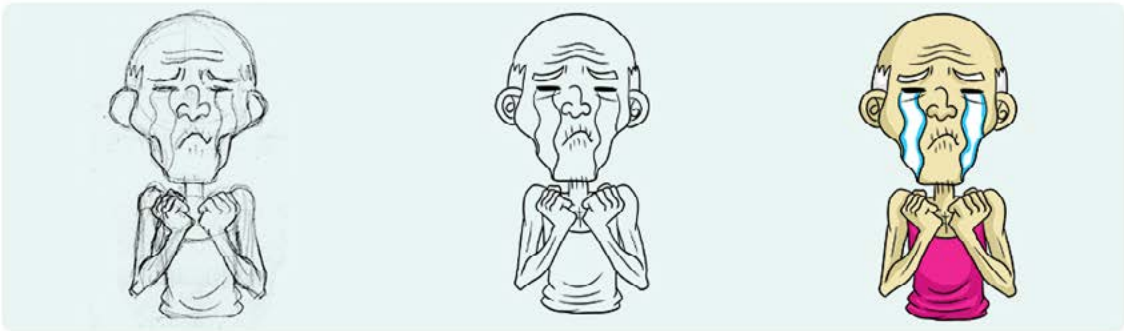
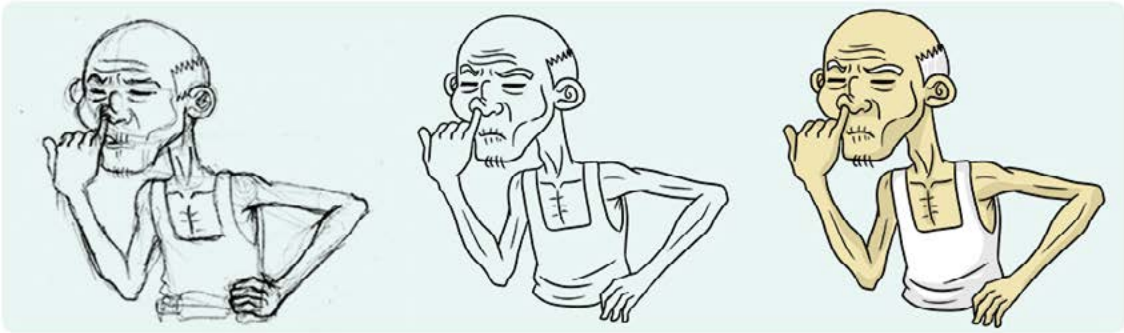


YAKALI



ASTAGHFIRULLAH





Misc Illustrations

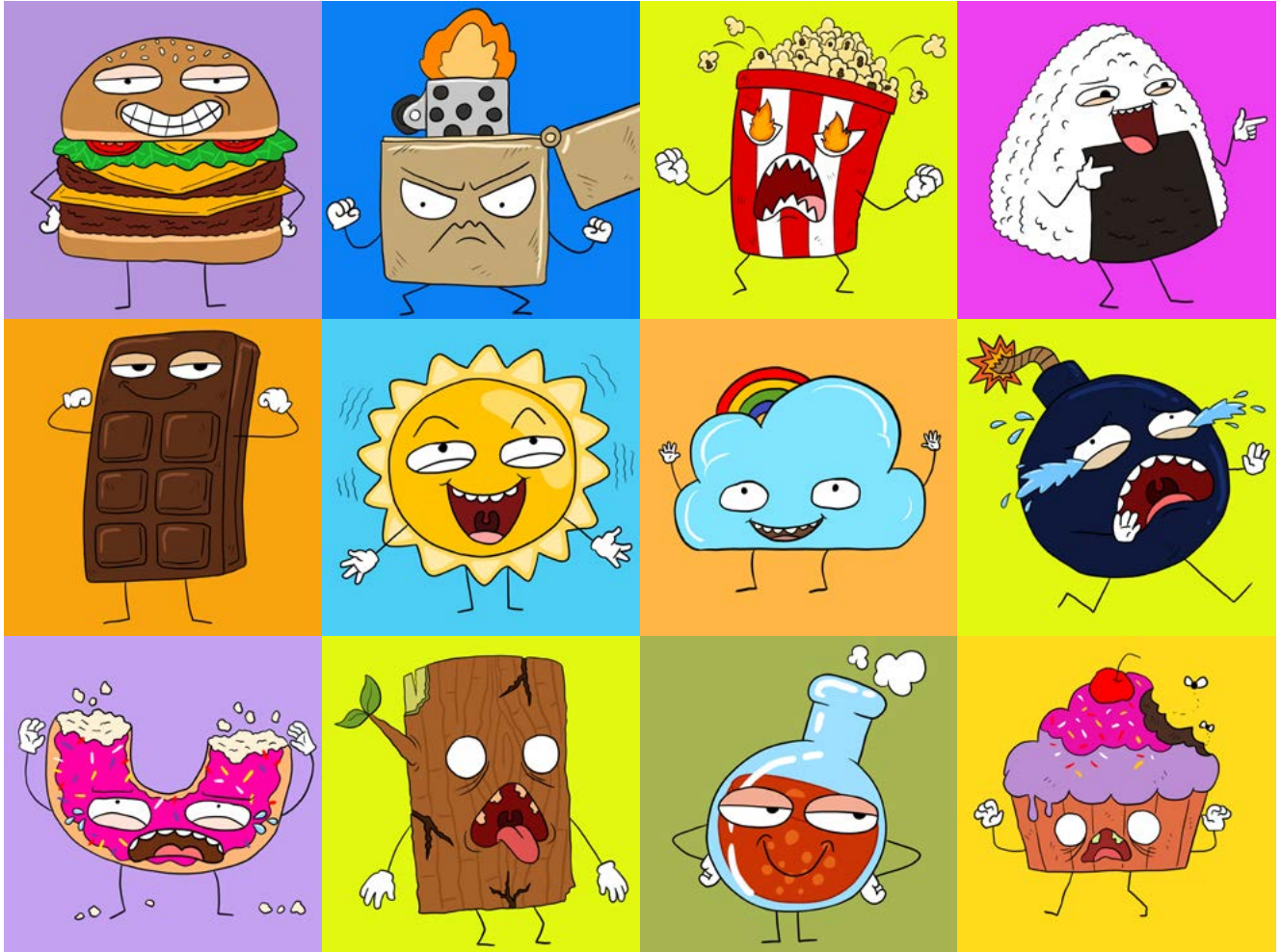
This section contains all of my illustrations that have never been shared with the public. It includes unfinished illustrations, fan art, rejected works, original characters, and killing-time illustrations.

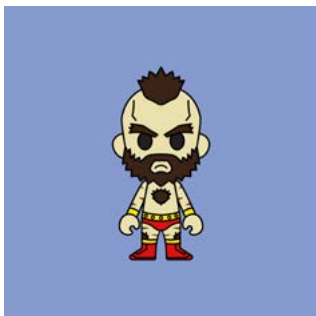
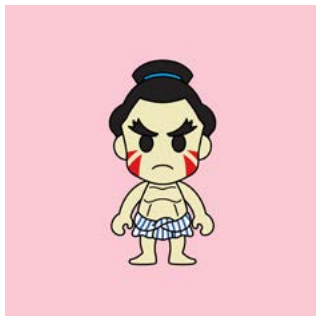
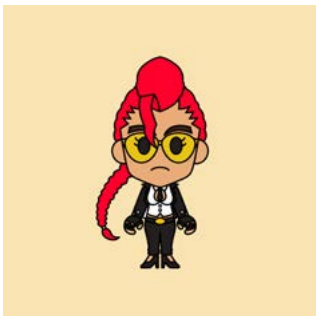
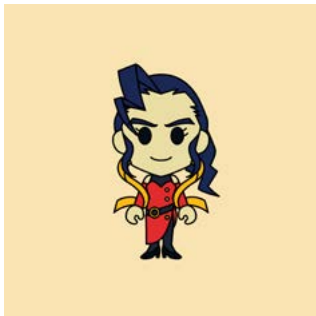
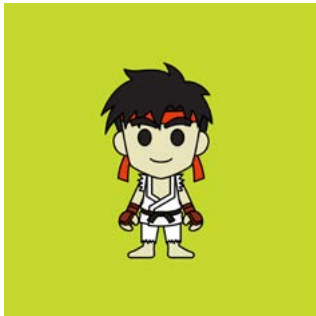
This collection also comprises work from almost ten years ago, some of which were lost in my old hard drive. Fortunately, I was able to collect and archive the rest of it, and now, I can share it with you.

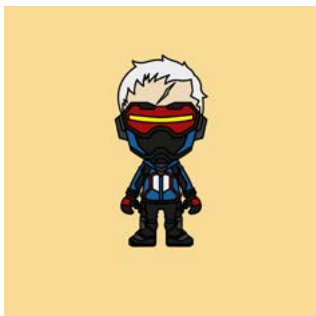
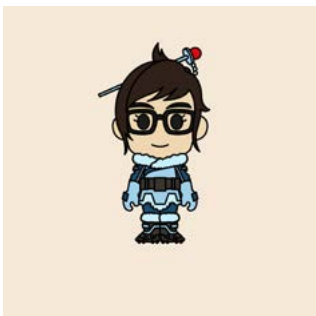
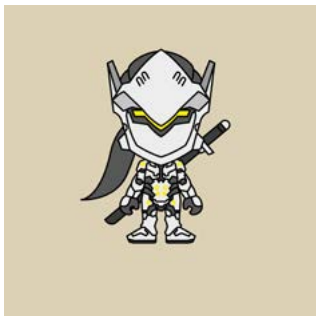
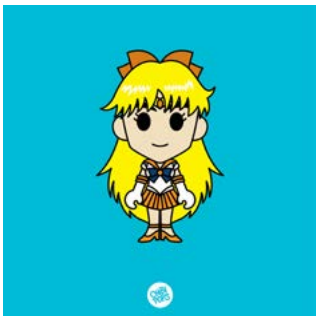
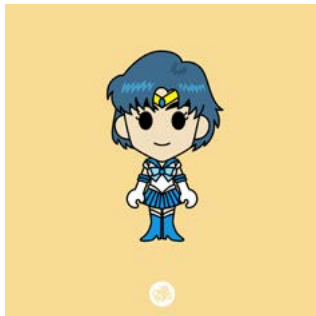
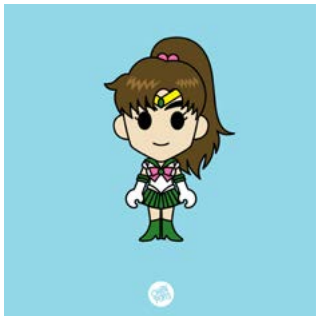
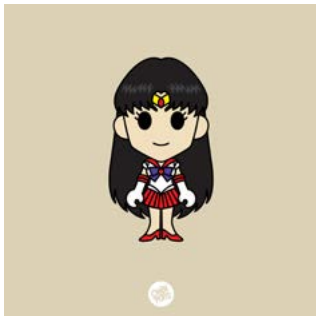
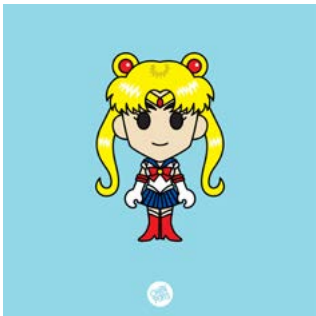


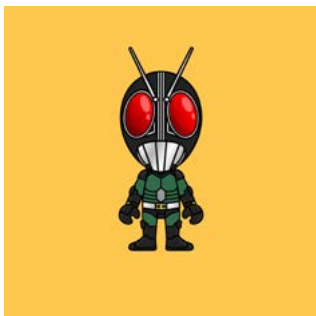
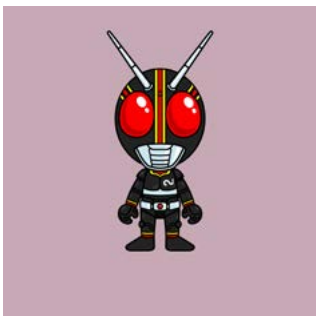
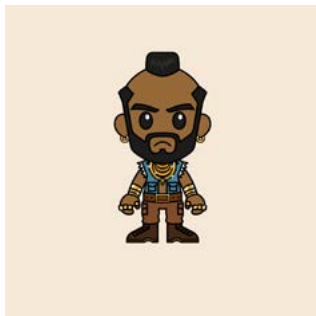
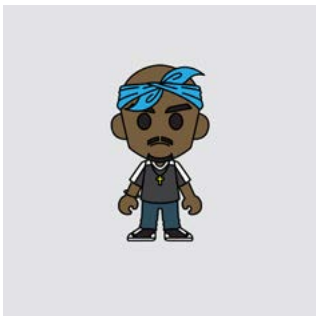
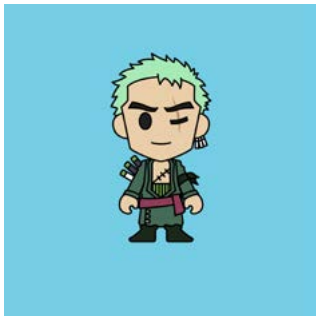
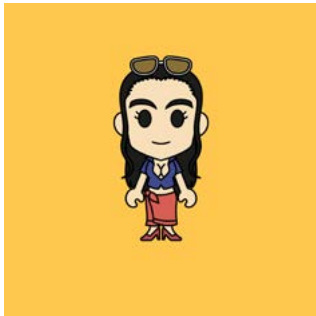
















THANK YOU

Rudy P. Agnel

rudypagnol@gmail.com