

PORTFOLIO

Digital Experience Designer (UX/UI)

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DIANA MEJIA

ABOUT ME

I'm a designer with 7 years of experience creating clear, accessible, and user-centered digital experiences. I specialize in building consistent visual systems, structuring information, and improving usability across web and digital platforms, always balancing creativity with functionality.

I've worked across eCommerce, e-learning, and event design, collaborating with cross-functional teams to deliver experiences that are both visually strong and purposefully designed.



CASE STUDY 1

E-Learning

Digital Assets & Visual Systems

Programs used: Photoshop, Illustrator, Figma

Context: Ongoing projects for Humber College

Focus: Accessibility, Visual Consistency

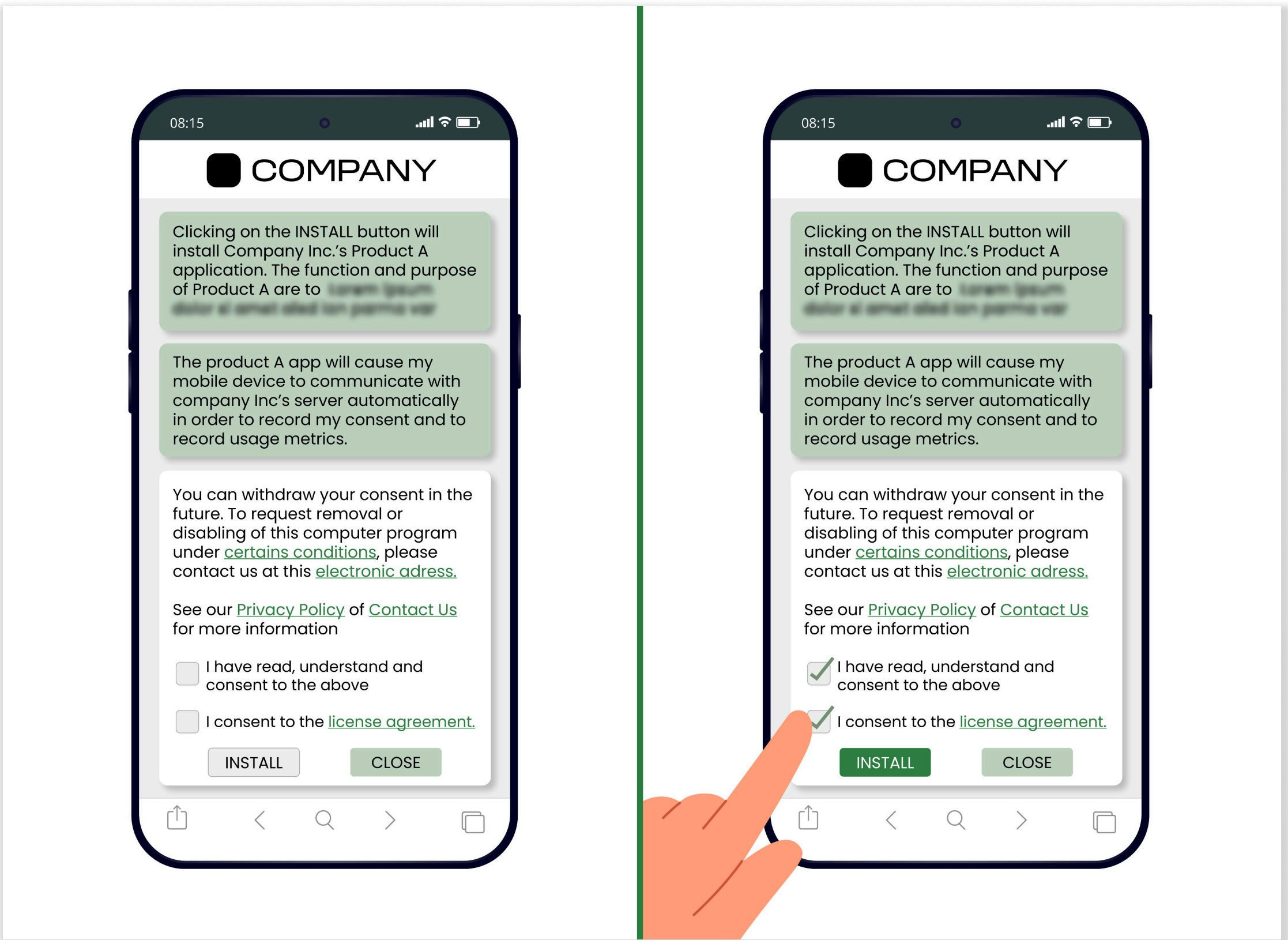
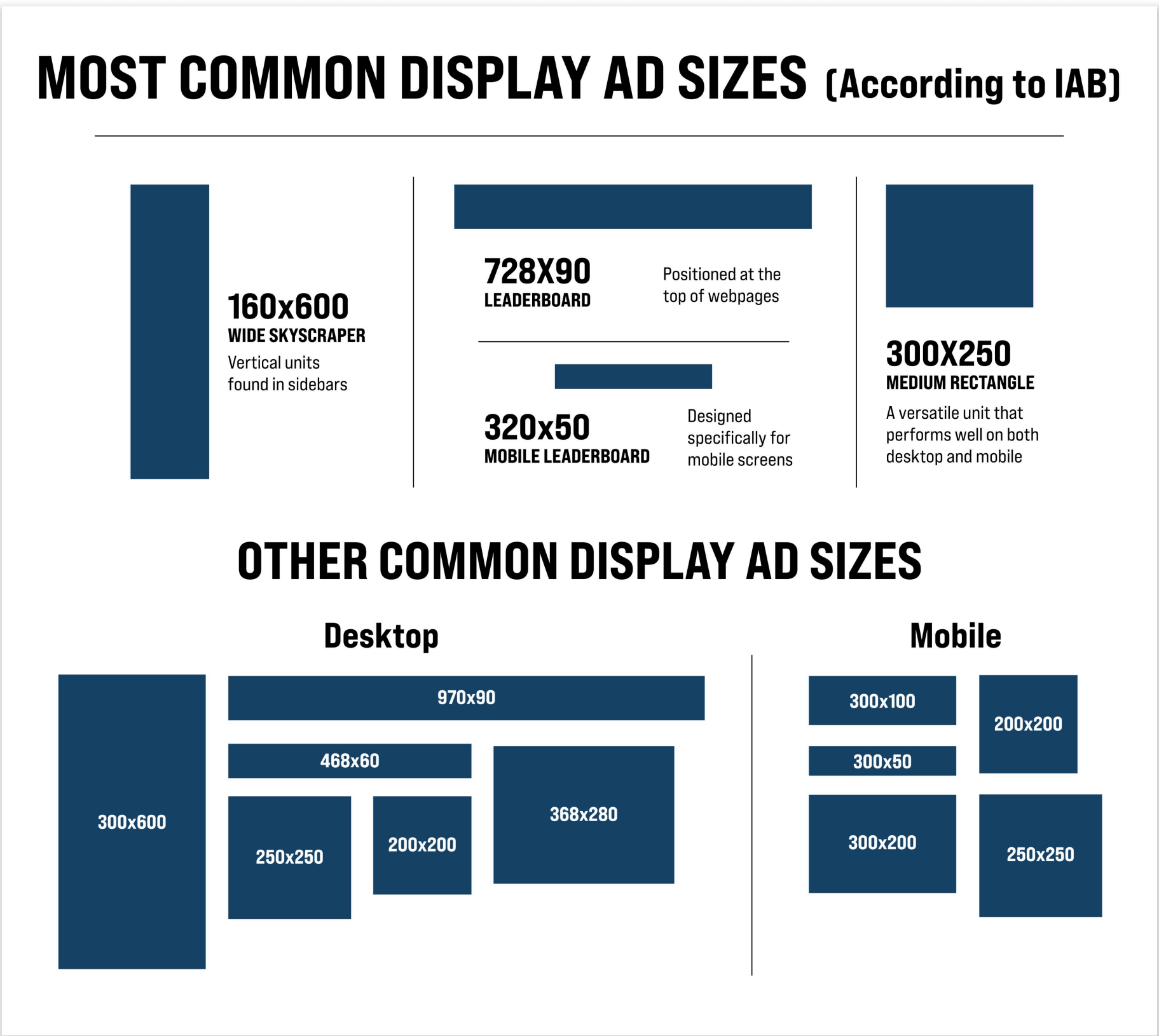
My Role: Designer at Humber College, supporting Instructional Designers to create digital assets for online courses: diagrams, illustrations, icons, and more. I contributed to 20+ courses during my time there.



The Challenge: When I joined, the team was transitioning to a new platform and there was no consistent visual system in place. Assets varied a lot in quality and style across courses.

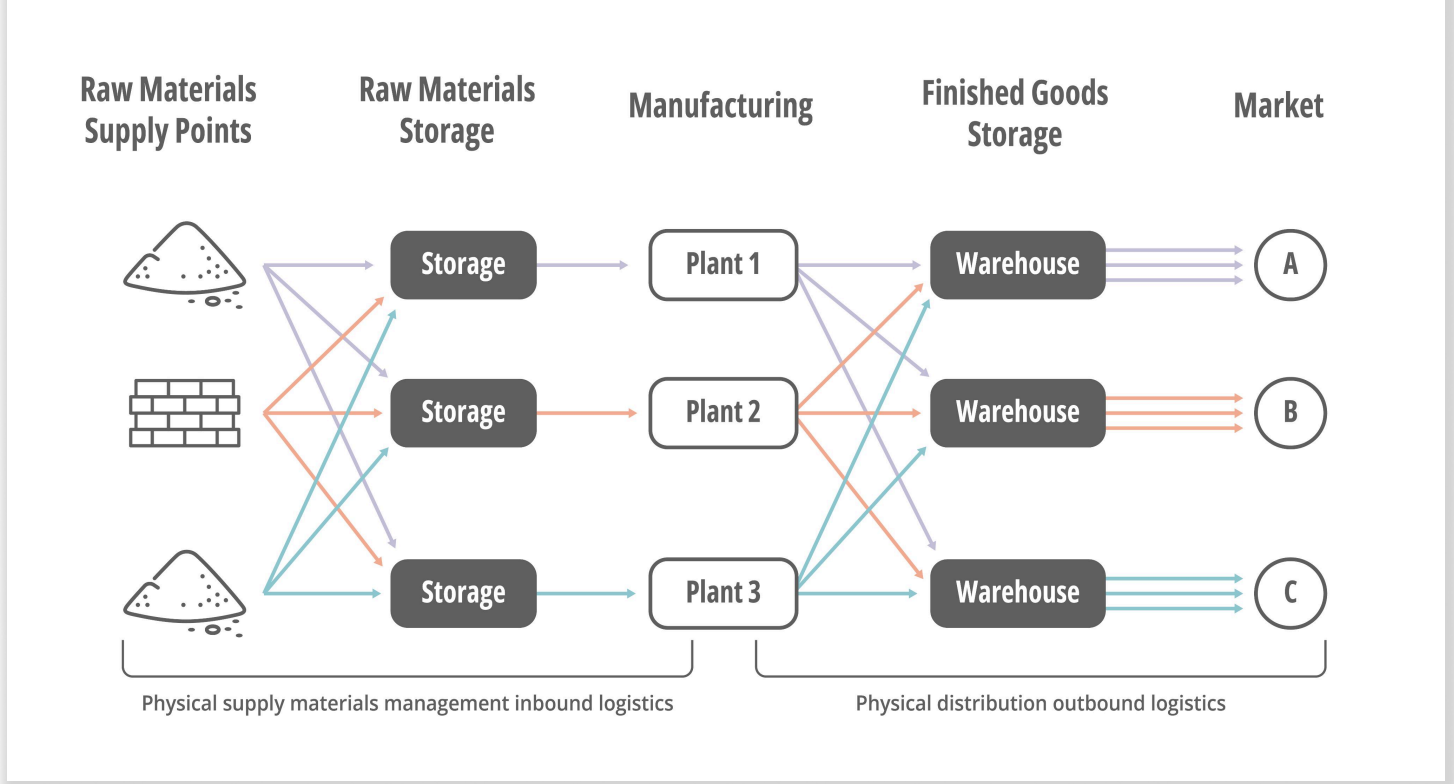
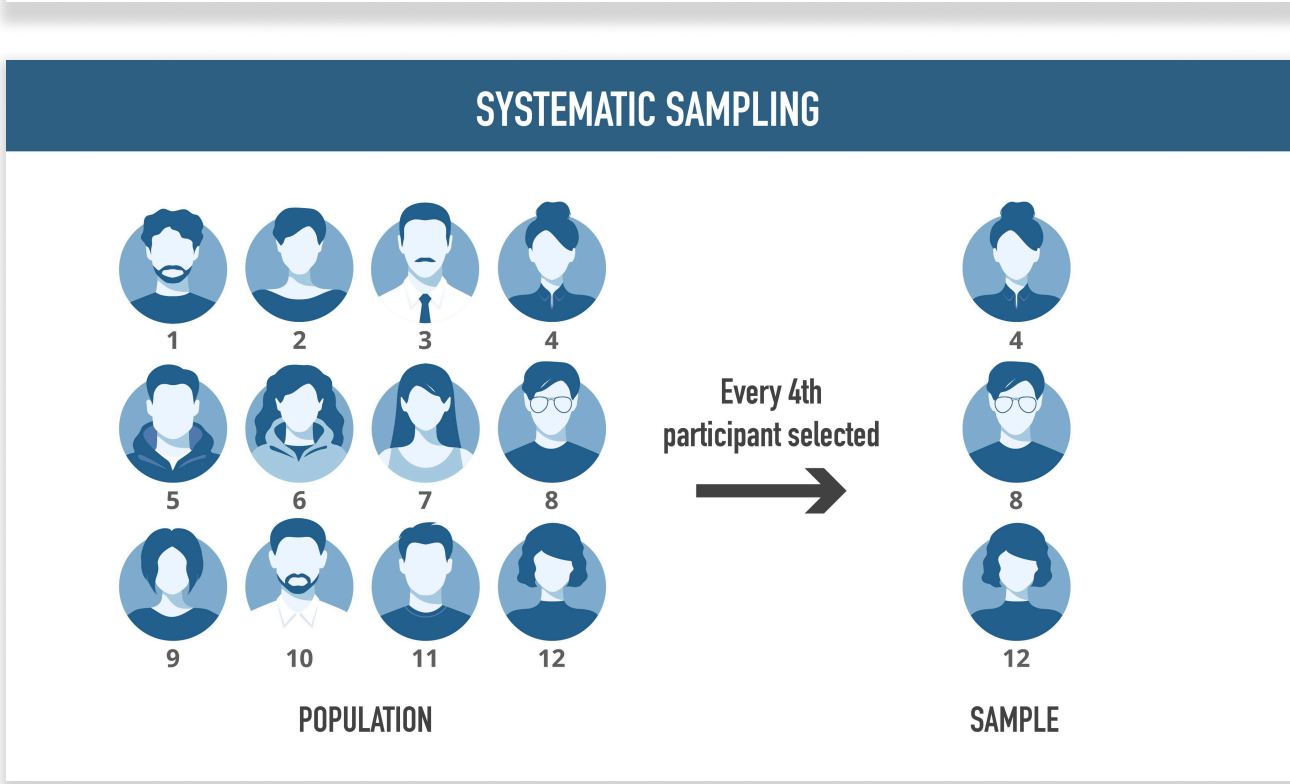
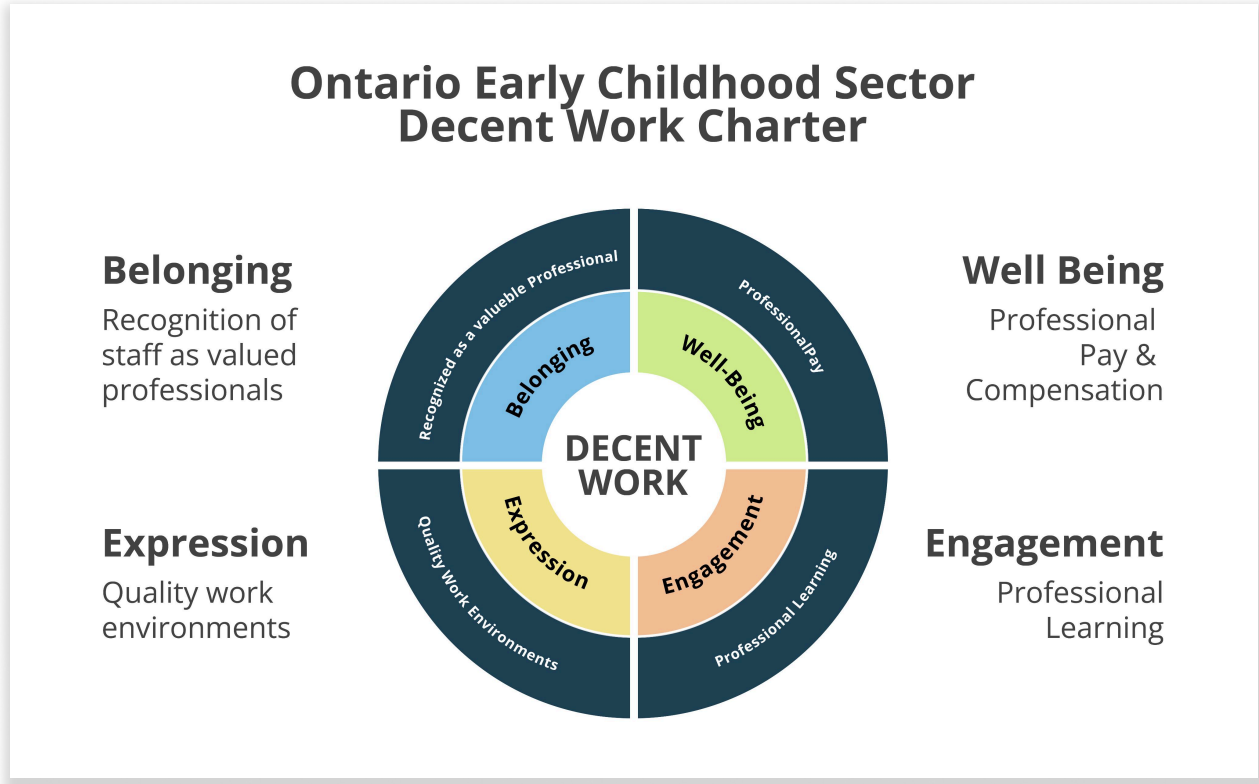
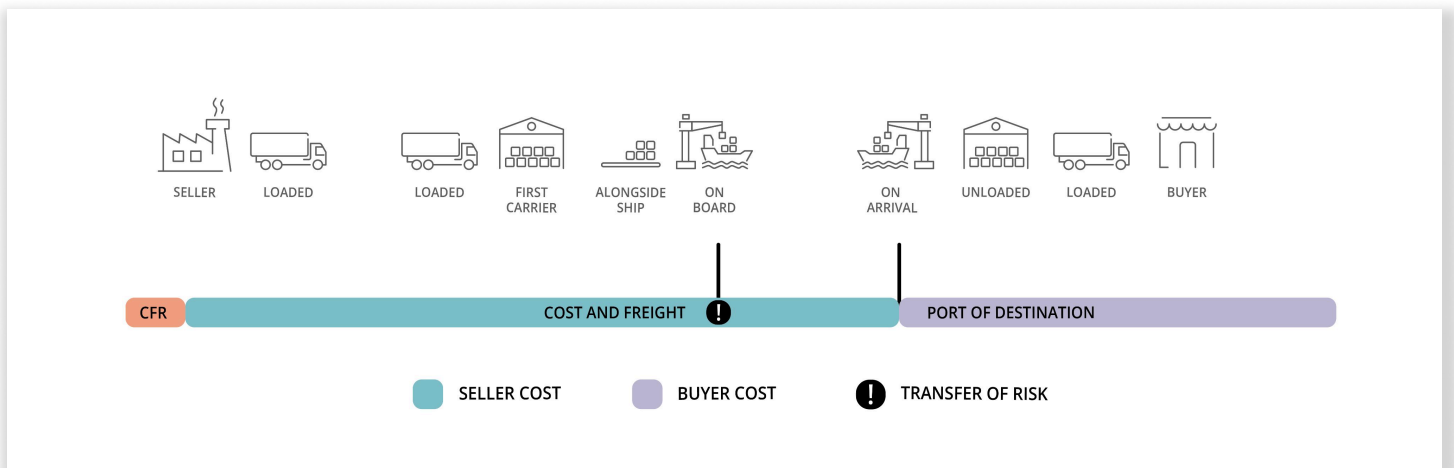
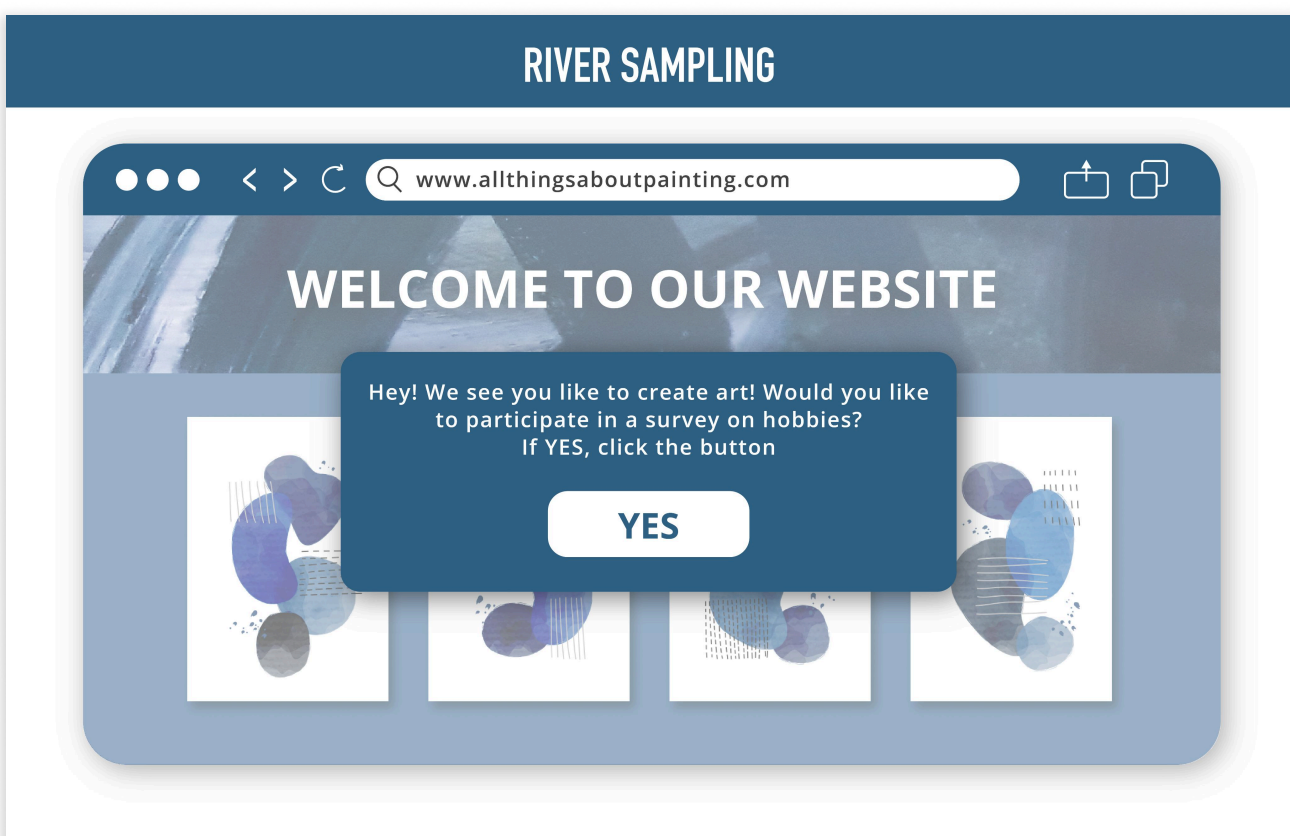
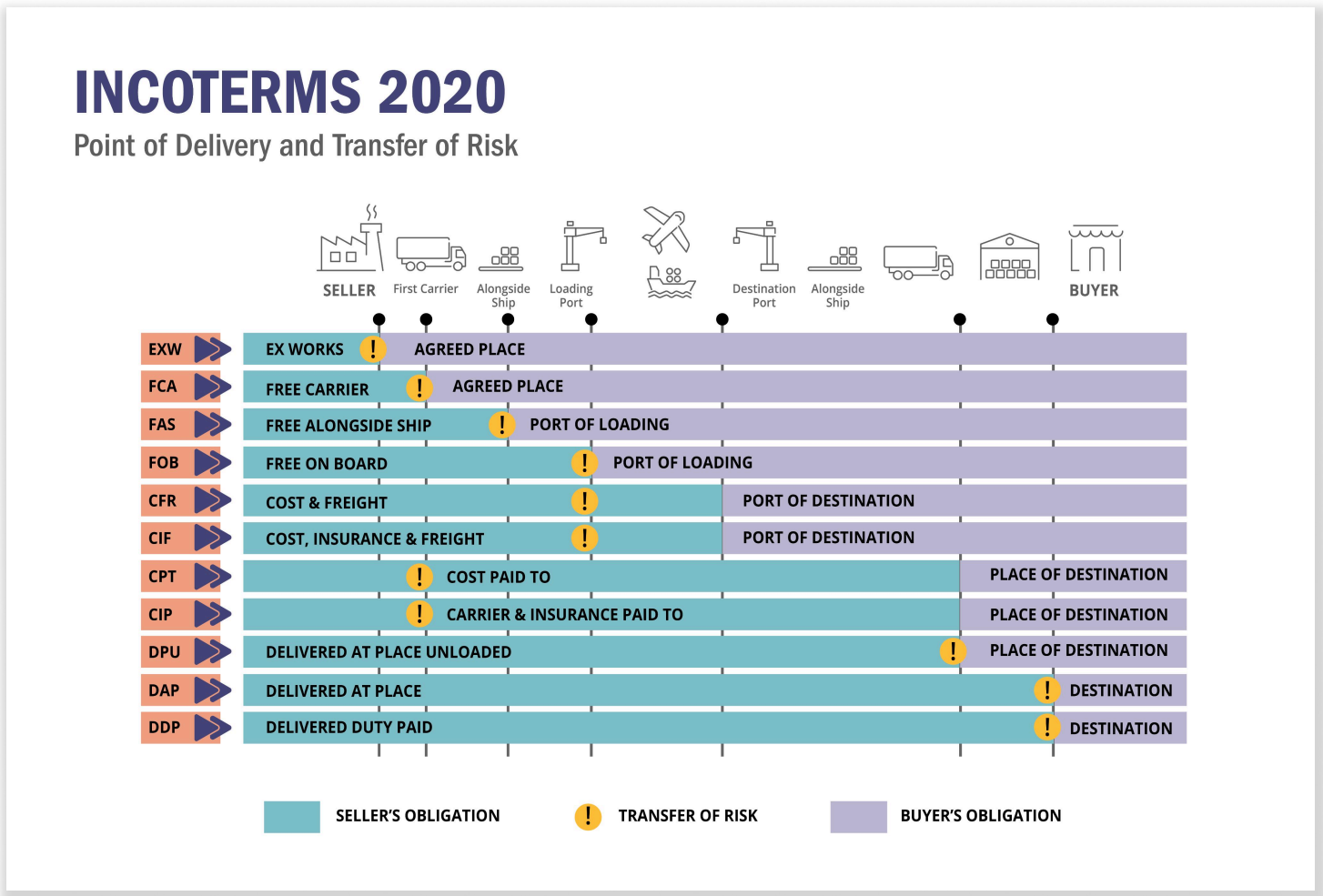
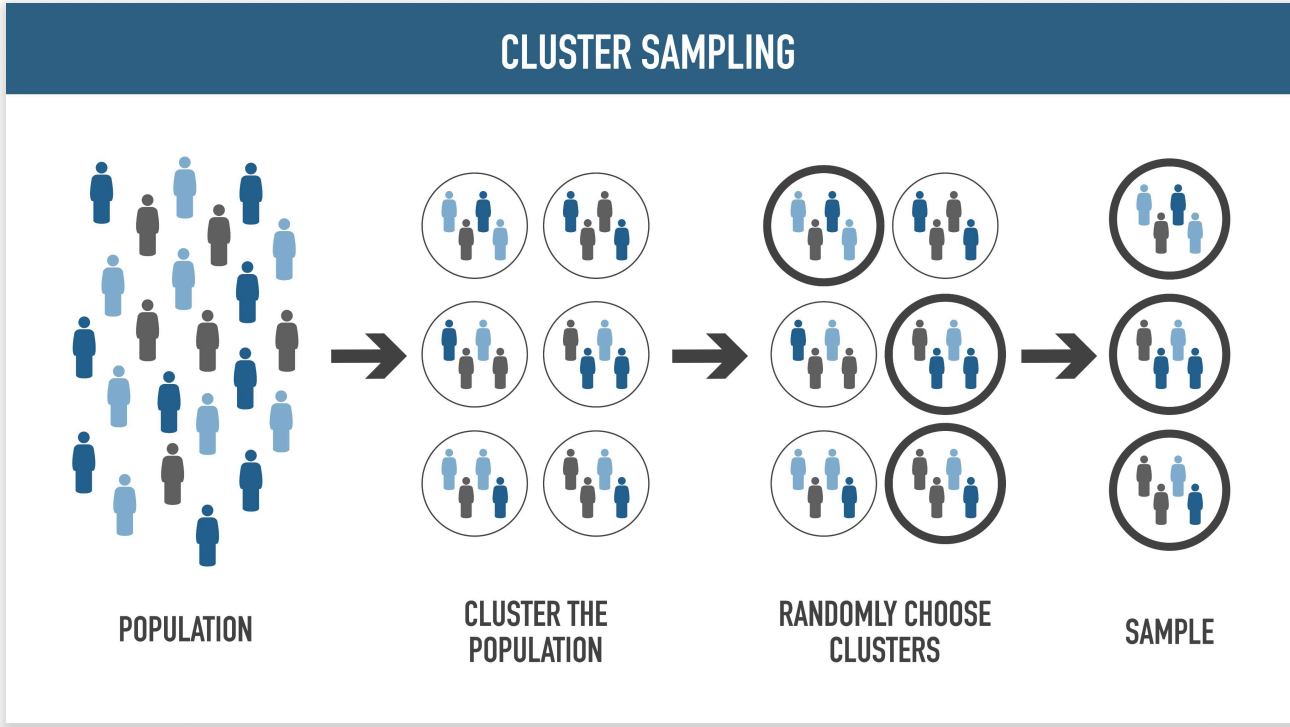
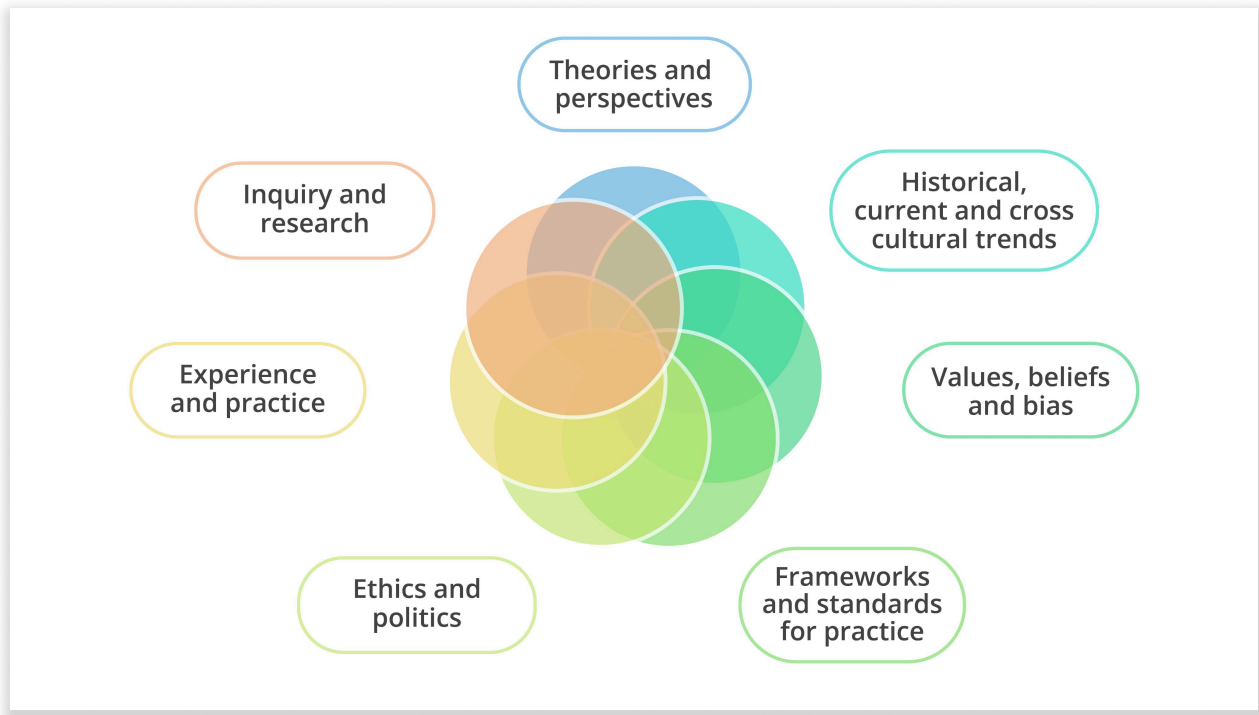
What I did: I built a visual system for some courses: color palette, typography, icons, shapes to bring consistency across each course. For a multi-institution collaboration, I took it further and developed a full system including a logo, letterheads, textures for Articulate Rise 360, and additional assets.

Everything I designed followed WCAG accessibility standards, color contrast, readable typography, and clear visual hierarchy.



*All content was created for Humber Polytechnic. For portfolio review purposes only, not for distribution

SELECTED WORKS

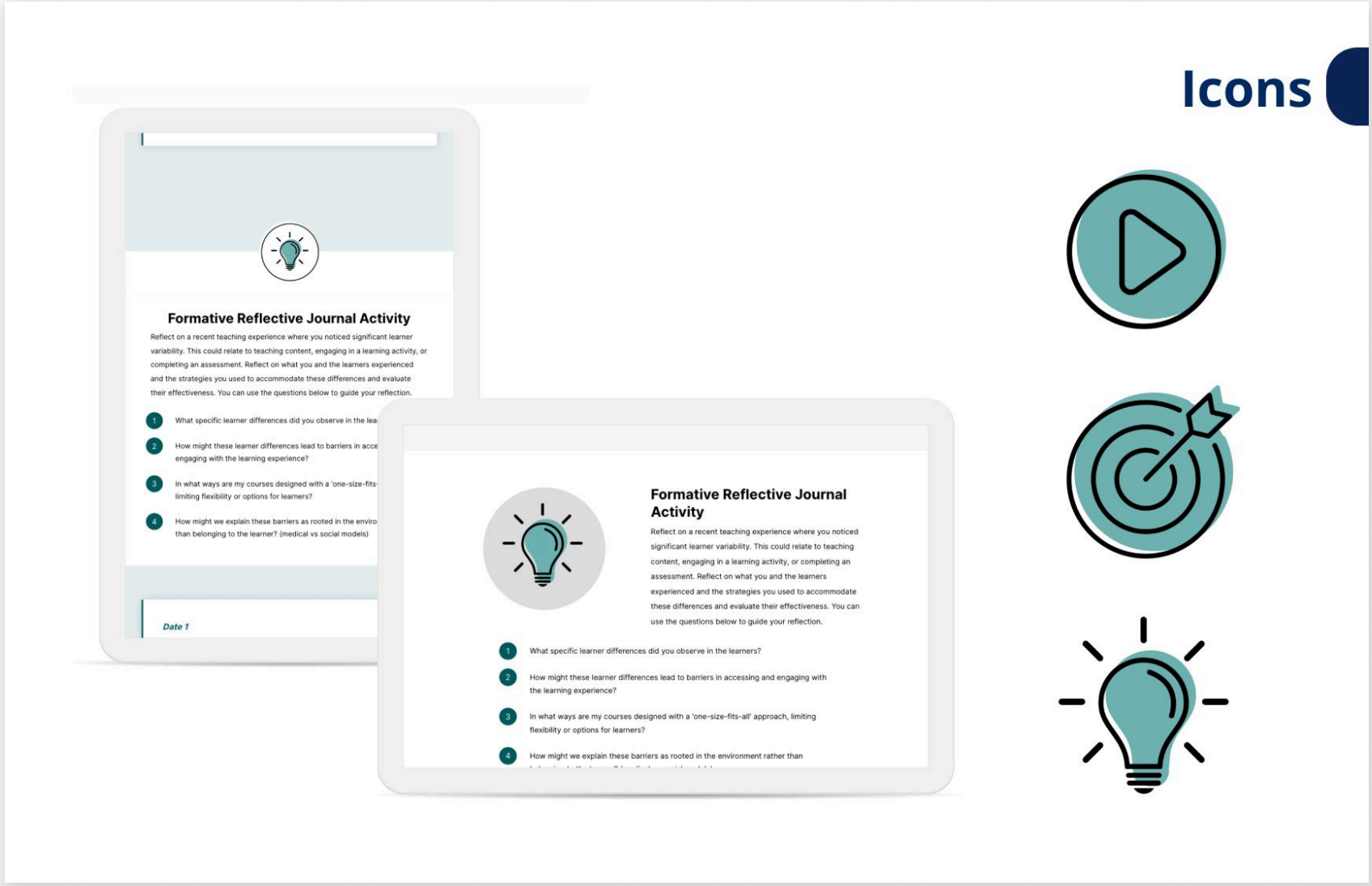
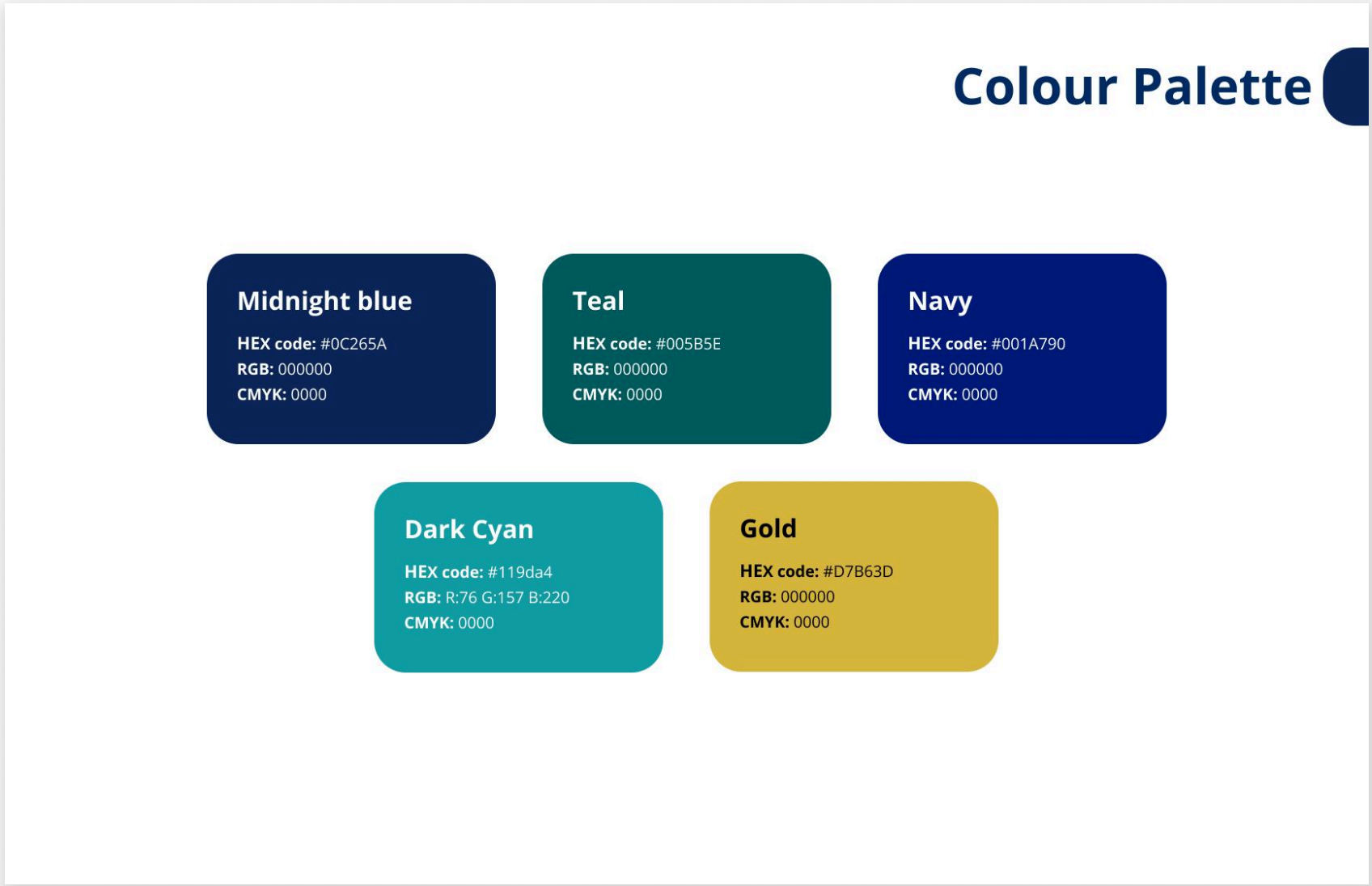


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Institution Collaboration: A complete visual identity system developed for a collaboration. This project included logo, color palette, typography, icons, textures, and document templates.



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CASE STUDY 2

Humber Showcase

Event Visual Identity

Programs used: Photoshop, Illustrator, Figma, PowerPoint

Context: Humber College Annual Event

Focus: Branding, Visual Consistency

My Role: Lead designer responsible for the complete visual identity of Humber's annual Innovative Learning event where staff and faculty present their work to the broader college community.



SHOWCASE 2026

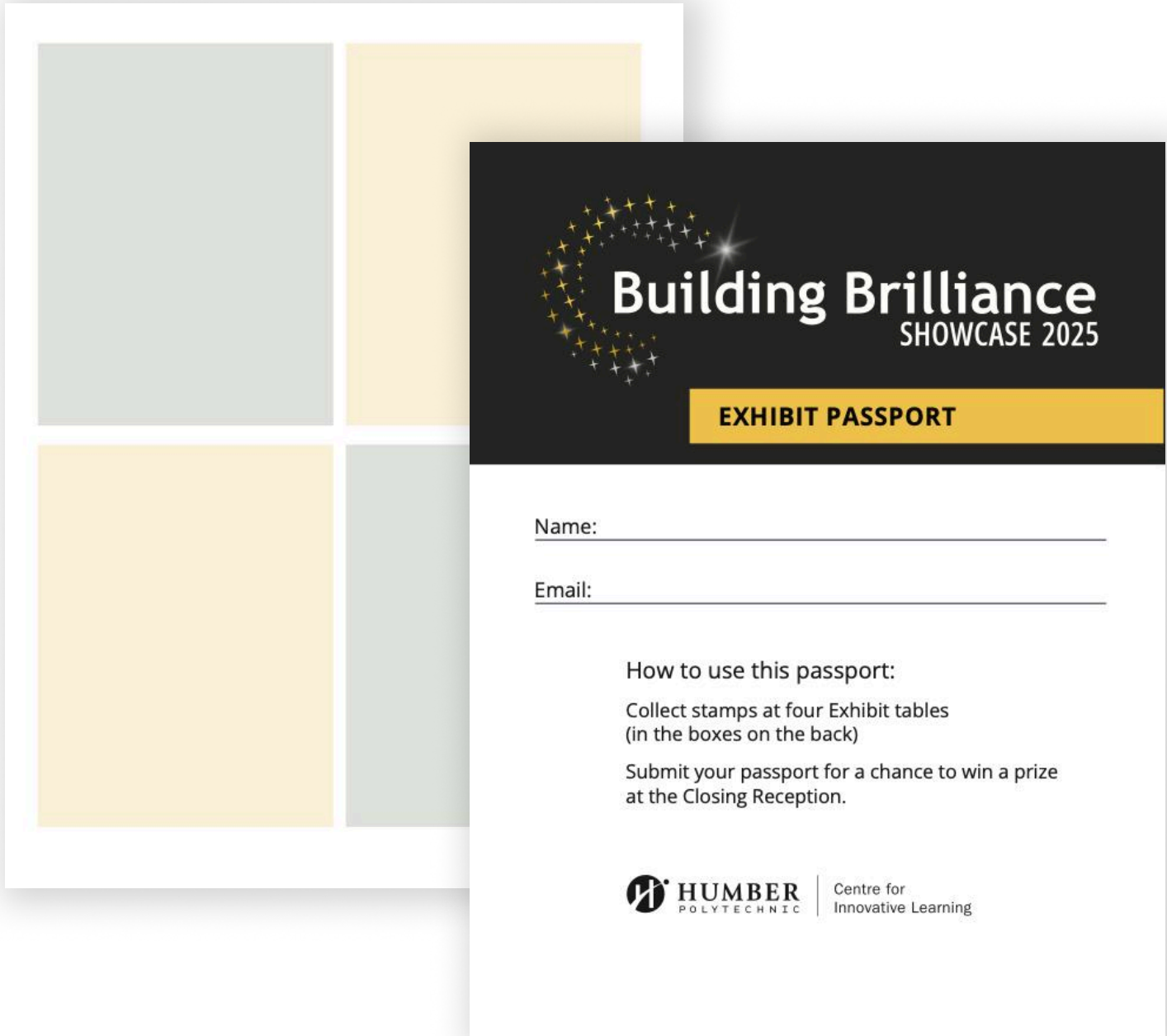


The Challenge: The event needed a cohesive visual identity that could scale across multiple formats (digital and print) while representing the college professionally.

What I did: I handled everything visual: logo, PowerPoint templates, name tag templates, posters, and the full event website designed in Figma. The event identity had to work across all touch points consistently.

This was the second consecutive year I was trusted with the visual identity, and this year I was also invited to join the organizing committee.

Showcase 2025: Logo, conference program, exhibit passport, merchandise, and print materials



The Result: The event from 2025 brought together 270+ attendees, 152 presenters, 74 sessions, 30 volunteers, and one consistent visual identity across every touchpoint



Photo Credit: Humber Innovative Learning Team





INSPIRING KEYNOTE
"Building Personal Resilience"

74 TOTAL SESSIONS

17 EXHIBITS

16 LIGHTNING TALKS

15 INTERACTIVE WORKSHOPS

14 POSTERS

7 DISCUSSION PANELS

5 DEMONSTRATION GALLERIES



273 CHECKED-IN ATTENDEES



152 PRESENTERS
31 STUDENT COLLABORATORS



2 EXTERNAL COLLABORATIONS



30 COMMITTEE MEMBERS/SUPPORT



HUMBER
POLYTECHNIC

Centre for
Innovative Learning

CASE STUDY 3

On The Danforth

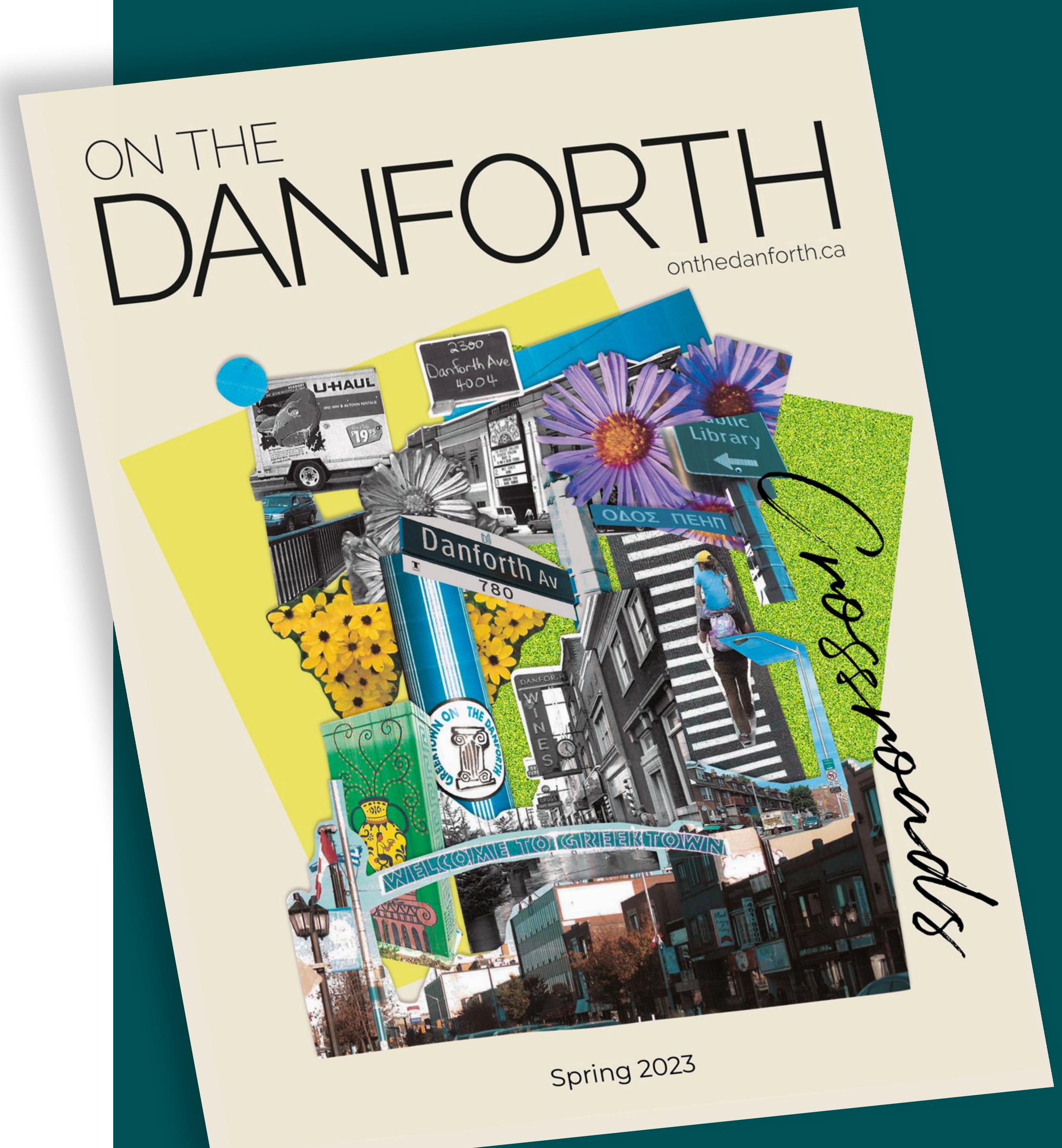
Editorial and Creative Direction

Programs used: Photoshop, Illustrator, InDesign

Context: On The Danforth Magazine, Spring Issue

Focus: Editorial Design, Creative Leadership

My Role: Creative Director of the Spring Issue of On The Danforth, a free community magazine distributed in the Danforth neighbourhood in Toronto. During this project I led a team of 4: an Art Director, two designers, and a photo editor.





The Challenge: Lead a team of 4 designers, align around a cohesive creative concept, and deliver a 48-page print magazine for a real community.

What I did: I started by interviewing and selecting my own team. From there, I developed the creative concept around our theme Crossroads: a visual journey through past, present, and future. To align the team, I created a visual reference system and a clear workflow that let everyone work independently....

The Result: A 48-page print magazine, designed, printed, and distributed for free across the Danforth community in Toronto.

OLD
ROADS

10

Cooking up a Community
By Kenna Barnes

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By Meg Bowen

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The Clay Room
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Little Big Libraries
By Daphne Collins

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The Many Facets of Food Rescue
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By Marie-Jade Charest

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Green is the New Black
By Diana Galván Mejía

NEW
TRAILS



How We Immortalize Our Cats: From Ancient Pottery to Etsy Shops

By Meg Bowen
Photos by Daphne Collins

As a kid, I grew up with three cats. In the '90s, that meant we filled albums with Kodak photographs we got developed at Walmart. Photographs of us—my family—with our beloved little guys and some of just Rex or Chloe or Max, alone, because we needed to bring that love we had for cats to life, to put it somewhere tangible, somewhere we could look at and hold in our hands.

Obviously, this is not a unique experience. The internet of kitty fame on the Internet makes that ever clearer. But we—humans, lovers of cats—have been filling proverbial albums with Walmart-developed photos for as long as cats have been domesticated, probably even before then. Thousands of sculptures and mosaics and pieces of pottery from ancient civilizations, Victorian-era photographs, and webpages upon webpages show this desire to commemorate the great love we hold for our pets and the companionship they wholeheartedly give us in return.

My roommate got her first cat in the summer of 2016. Our text messages went from weekend plans and household chores to a strict "photos-of-Potato" lockdown. The selfies and videos of him doing mundane things—eating, yawning, sleeping—were both endless and not quite enough. So, called by some dormant instinct to have an artist far better than myself immortalize a cat we both loved, I commissioned a portrait of Potato as a 1970s Bowery punk, bringing together two things that the loved. The portrait still hangs on the wall just inside our front door, even though we've moved houses three times since it was originally painted. She's also added two more cats into the mix, and it occurred to me that it seemed a little unfair to only have a portrait of one.

In my search for wall-time equality, I found Nathan Nui's Etsy shop—NathanNuiArt—an artist working out of the Danforth neighbourhood. Nathan does some work in that niche portrait work that I'd been looking for when I commissioned a "Sil Vicious cat." His work consists of beloved pets in historical dress (some, hilariously playing the lone despite cat's well-documented lack of opposable thumbs), or as stand-in characters in some of our favourite sci-fi and fantasy stories. Despite the elaborate poses and consuming, at their core, these portraits are always motivated by that great love and appreciation we still have for our pets, after all these years. "They are family," Nathan tells me, and just like the photos we've taken of our cats, these portraits are "an instance of love... When they are with us and something to remind us of it when they are gone, immortalized."

It's a sweet thing, really, when I first started with the idea for this article, I wanted to explore the history

of portraiture in general and how we as humans used portraiture to immortalize and celebrate one another. And how, slowly, that immortalization had crept also into our love for our animals. But (and maybe it should have come as no surprise), we've been trying to immortalize these furry friends for what seems as long as we have been able to put ink to paper.

There's always so much more being said beneath the art we love. The care of the subjects involved is just a tiny part of the portraitist's work. The care of the subjects involved is just a tiny part of the portraitist's work. The care of the subjects involved is just a tiny part of the portraitist's work.

"It's not just cats doing human things, it's an appeal to different ways of being human too."

He points to a particular piece of his artwork, which I loved, a Soviet-style poster that reads: "Control Production Time and Reclaim the Day," that depicts four cats in four segments of a cat-day: "4 hours of work, 4 hours of napping, 8 hours of sleeping, and 8 hours of 'whatevs,'" he writes on it. The silly "cat humor" of so much sleeping and "whatevs" makes you laugh while still harkening back to this very real, very human struggle for an eight-hour workday and, ultimately, how that struggle has both succeeded and failed in a modern society that doesn't always benefit from the advances in automation and productivity and still

keeps us from our loved ones for hours on end (and, existentially, ourselves) in our various work settings.

"The artwork is a conjunction of humour and whimsy with seriousness and critical questions," Nathan says. "The weirdness, the double-take it elicits, is not just cats doing human things, it's an appeal to different ways of being human too." He allows, a little tongue-in-cheek, "That's quite a bit packed into a cat poster."

ABOUT THE ARTIST:

In Nathan Nui's digital, acrylic, and ink artworks, history, fantasy, and politics are brought together thematically through a world of anthropomorphic cats. The scope of his work ranges from historically influenced medieval portraits to avant-garde, political portraits and ads. From a painter's attention to detail and the joining of cute subjects and madcap style emerges an arrangement of contrasting themes: strangeness and familiarity, the formal and the ordinary, the serious and the fun. Throughout his work, "anthropomorphism" as Nathan coins is suggestive of a transformed world and nature—upright beings, creatures made person and a hard world made soft. Taken altogether, they are a collection of artifacts from a world in which cats are exploring the galaxy or are free to stay the day away.

SCENIC DETOURS 23



Green is the New Black

By Diana Galván Mejía

The amount of disposable products (especially plastics) is a problem that, as a society, we have been trying to solve for several years. Unfortunately, when the pandemic came, health care and sanitation became our first priority and we put aside other problems: the use of plastic containers, disposable bags, and other articles remained to be part of our day-to-day lives.

However, our reality is now different from what it was two years ago, and many establishments are again proposing small actions that we can do day by day to achieve a positive impact on our environment and community.

Here on the Danforth, some establishments have opted for a sustainable model: Poured Coffee is a cafeteria that has a zero waste policy; shops like The RE Place and Bare Market are designed so that anyone (zero waste beginner or expert) can get what they need to adapt to this lifestyle.

"We would love to see even more folks coming through the door with more consistency."

Ana, one of the staff members at Bare Market, says that the project was started almost three years ago, and they couldn't

be happier with the acceptance they received by what they describe as "an amazing community." A lot of people see it as a place that assists them in limiting their waste, and it has a really loyal group of customers—but there is always room for more! "We would love to see even more folks coming through the door with more consistency!" —Ana

Bare Market is doing an amazing job and offering a lot of products: spices, seeds, snacks, fruits, beauty products, personal care products, and many more. They always try to give competitive prices, and the concept of "buy what you need" is in their core beliefs, so you can not only buy package-free items, but also avoid buying an excessive amount of food because you couldn't find a smaller package.

The impact they are making is huge: this year, Oneka (One of Bare Market's body care brands) adopted a zero waste approach that managed to greatly diminish the number of packages used, saving over 2,000 of them from the landfill. Imagine this impact on a bigger scale! Since the beginning, these brands have been helping customers to avoid thousands of containers in favour of the environment.

Grab your favourite mug or thermos from home, go to your local cafeteria, and ask them if they can pour your beverage into your own container. I'm pretty sure the answer will be a yes!

Photo Credit: Diana Galván Mejía

46 CROSSROADS



But this mission does not end with only these establishments. You can visit many other places within the Danforth and do a little experiment: grab your favourite mug or thermos from home, go to your local cafeteria, and ask them if they can pour your beverage into your own container. I'm pretty sure the answer will be a yes!

Having said that, we know that projects like these are not possible without the people that want to support this kind of business—like Steven, one of the regular customers at Bare Market, who

couldn't be happier about it: "It is a great store, it's run locally." Steven and his wife are part of the neighbourhood, they shop here regularly, and his wife sews her own bags, which are beautiful—they are big environmental people, and they are grateful for having these types of shops in the community.

I know that not all of us are like Steven, and starting a zero waste life can be a little intimidating (and difficult), for people like me who tend to be new green life.

CREATE YOUR OWN TO-GO KIT

Take your favourite fabric bag and put your kit inside in a cutely set, cloth napkins, your favourite cup, and reusable straws.

ONE STEP AT A TIME

RELY ON YOUR LOCAL BUSINESSES

JUST TRY

And always remember, there is no wrong way of doing this: starting small will make for a more sustainable long-term change.

"Never think that you aren't doing enough, because just doing something is enough."

Ana

Photo Credit: Diana Galván Mejía

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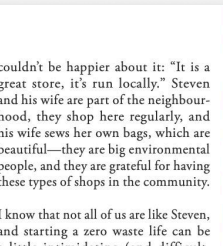


Photo Credit: (top and bottom) Laura Clarke Silva



Photo Credit: Diana Galván Mejía

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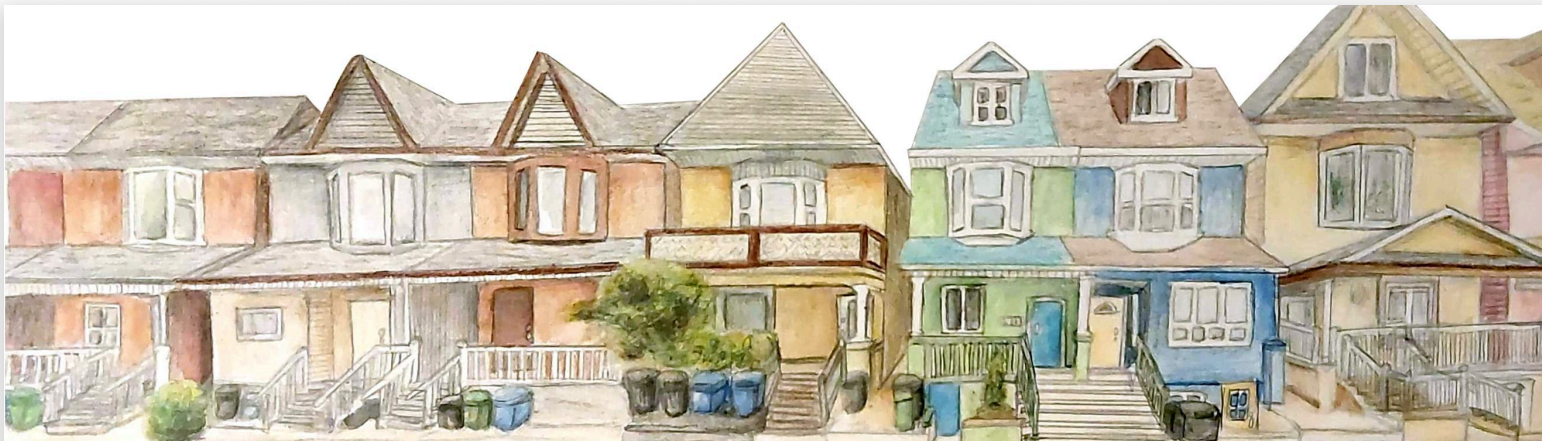
Photo Credit: Diana Galván Mejía

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Finding "Home" on the Danforth

By Marie-Jade Charest

Illustration by Laura Silva

The past few months of my life have felt like I was living in a movie. You know, the kind of story where the "country humpkin" moves to the big city to live their dreams of fame and success. And that's what I am doing: I am pursuing my goal of learning about and working in the publishing industry. Can you imagine, working with books all the time? The dream!

When I decided to move to Toronto for school, I was so excited! I spent the summer before moving thinking about what I would need, trying to find the logistics, and simply overthinking everything. I felt like nothing could surprise me, because I was so prepared. Then, I

got on the train and only looked forward to the next adventure. What I did not expect was the shock of being away from Montreal. After the first few weeks, when the excitement of moving died down a little, its enormity felt uneasy at first. As long as you work towards getting past that feeling, everything will turn out great.

And that is what I did, even if it took me some time to figure it out. At first, I felt heavy with unease and missed my routine from back home. What does the protagonist do in the movie? When that question popped into my head, I knew what to do. How could I adapt my

somewhat suffocating: the streets are narrower, and houses and buildings seem too close together and too colourful—a sense of unease settled in my stomach. That is completely normal. When you find yourself in an unknown setting, facing new challenges, it is natural to feel uneasy at first. As long as you work towards getting past that feeling, everything will turn out great.

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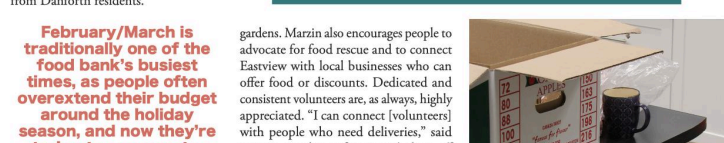
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NEW TRAILS 45



To learn more about participating in or volunteering at Eastview Centre food bank, please check out eastviewcentre.com, contact Bridgette Martin at bridgettemartin@eastviewcentre.com or visit Eastview Centre at 86 Blake Street.



Seed, who also runs food banks. When banded together, these food services form a network that is able to meet a more diverse range of needs—but they could do even more, if they received more aid from Danforth residents.

February/March is traditionally one of the food bank's busiest times, as people often overextend their budget around the holiday season, and now they're trying to recuperate.

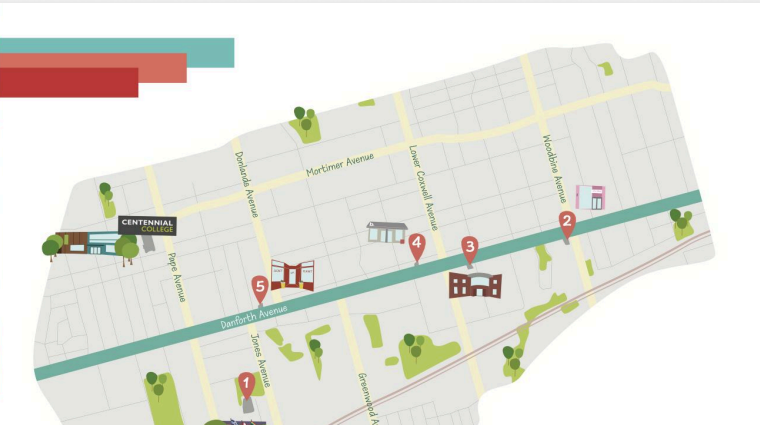
As much as it's so rewarding to go to the grocery store and buy a bunch of cans for the food bank, supporting us with money to buy produce is ideal," Martin explained.

Those who are unable to make financial contributions to Eastview can donate materials, such as egg cartons or reusable bags, which can be used to distribute food. Eastview also runs a community garden and welcomes donations of excess fruits and vegetables from other people's private

gardens. Martin also encourages people to advocate for free access and to connect Eastview with local businesses who can offer food or discounts. Dedicated and consistent volunteers are, as always, highly appreciated. "I can connect [volunteers] with people who need deliveries," said Martin, speaking of Eastview's drop-off program for those who are unable to come to the food bank. "We have a cargo bike."

Rescuing food is a job that is both endlessly exhausting and endlessly rewarding. "I love food security. I'm like a little food security nerd," Martin gushed. There are many faces in the fall of food security, and it's a team effort.

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3 Toronto Public Library Danforth/Coxwell Branch
1675 Danforth Ave.
A public library that offers free access to books, "story time" programs, computer classes, study spaces, author events, and more.

4 Bare Market
1480 Danforth Ave.
A "zero-waste" grocery store that offers a "bring your own container" program, a reusable mug borrowing program, a returnable jar program, and an indoor drop-off box for reusable.

5 Secret Planet Print Shop
918 Danforth Ave.
A studio/gift shop that offers introductory screen-printing workshop for individuals interested in the practice.

1 Eastview Neighbourhood Community Centre
86 Blake St.
A community centre that offers public support programs and resources such as: parenting workshops, food access, cooking & nutrition, computer services, program, a returnable jar program, and an indoor drop-off box for reusable.

2 The Pink Studio
2053 Danforth Ave.
A fitness centre that offers adult dance and fitness programs with emphasis on inclusivity for all body-types and experience levels.

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NEW TRAILS 43

NEW TRAILS 43

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NEW TRAILS 43

MORE WORK

Here is a selection of
curated work from
branding, social media,
and editorial



Circulo Sororo

Type of Media: Social Media Design and Digital Content

Concept: Series of social media graphics created for Instagram to promote events, foster connection, and create a welcoming visual and artistic space for community building and collective support.

Purpose of Work: Promote participation, and reaching to the female-latin community in Toronto

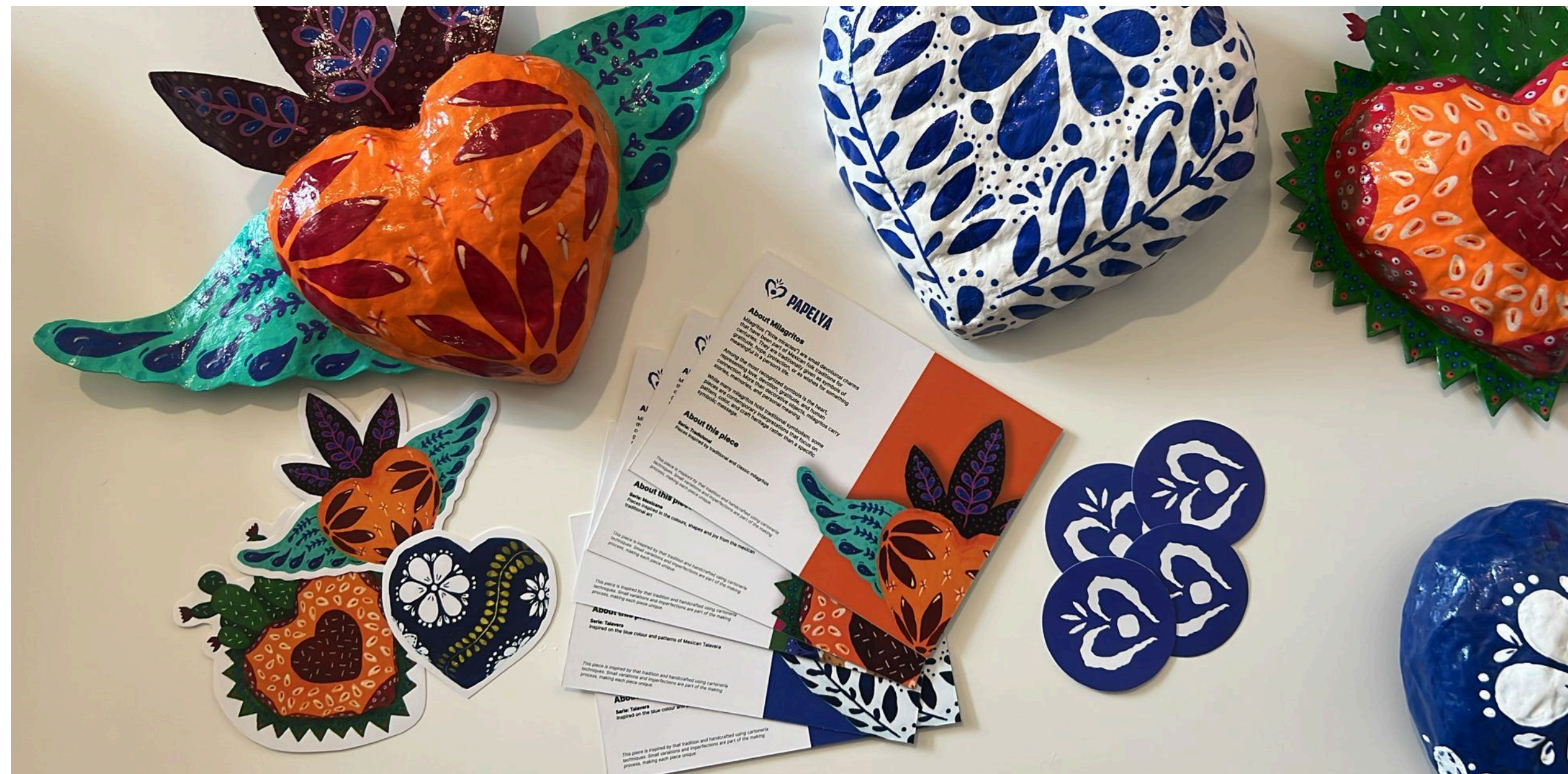


Papelya

Type of Media: Branding, mix media, product photography

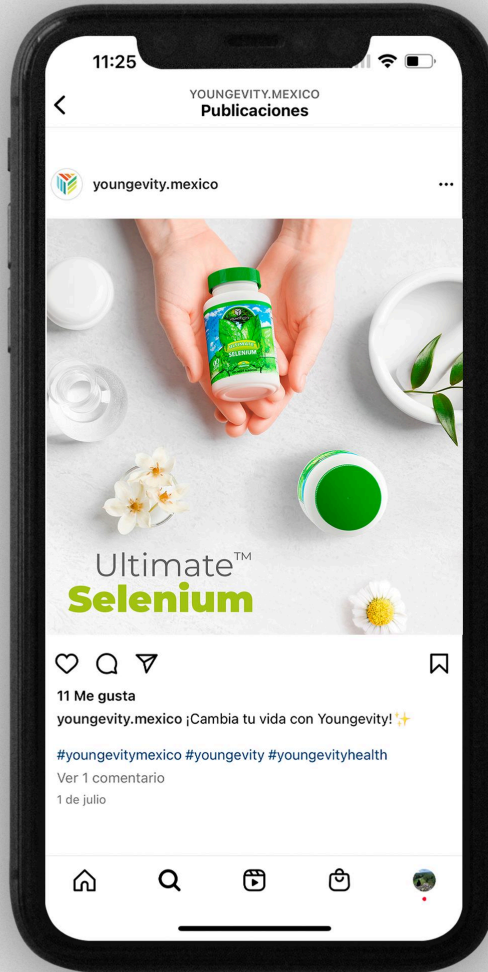
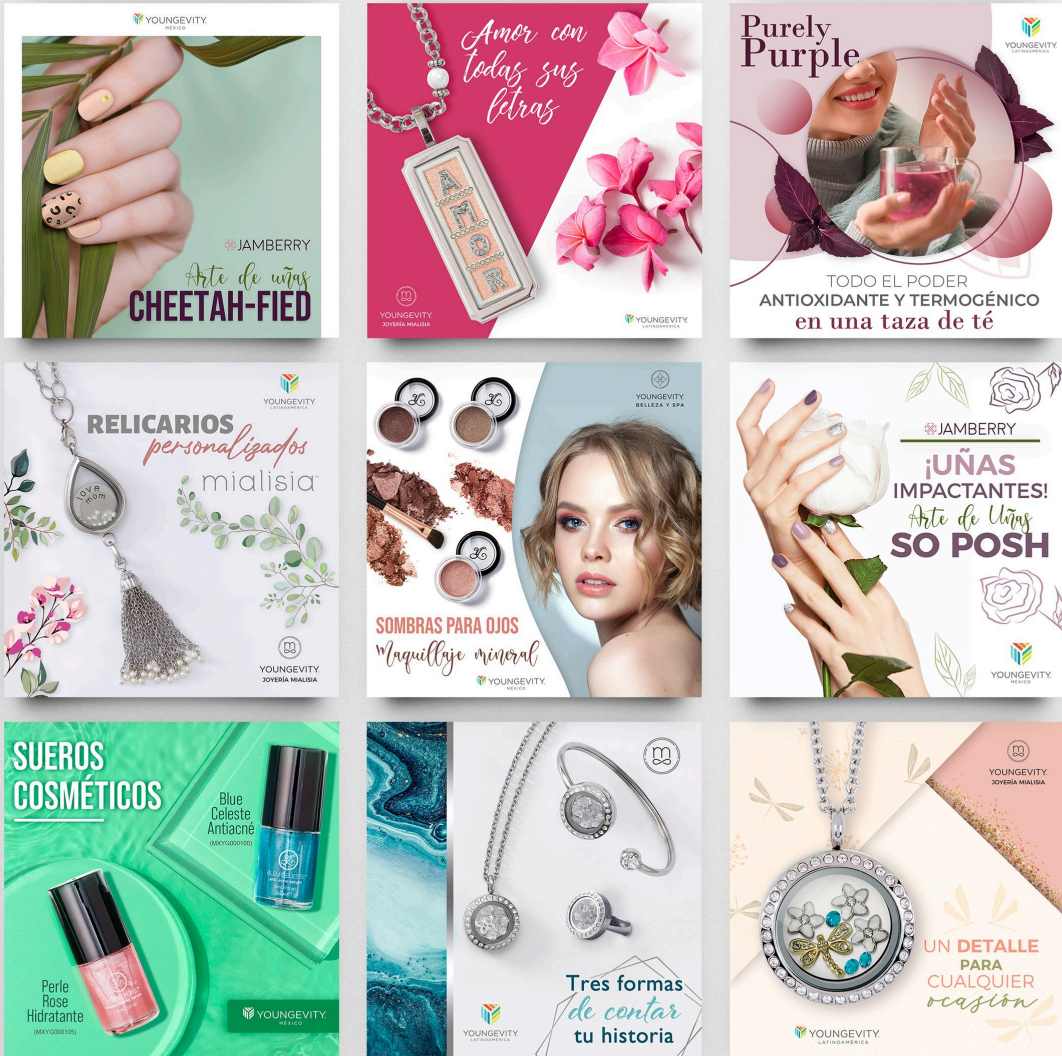
Concept: Papelya is my independent project where I create paper-based pieces using paper mache and mexican artistic traditions

Purpose of Work: To create a space for creative exploration and experimentation



PORTFOLIO

Selected work





Let's work together!

Email: mejia.glv@gmail.com

LinkedIn: [linkedin.com/in/diana-mejia-d](https://www.linkedin.com/in/diana-mejia-d)

Website: diana-mejia.com