



PORTFOLIO

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Product Development

Bora Advert - Concept

This project was developed as a three member group work on the third year of my Global Design undergraduate. The goal was to create an accessible information system for a major transport station in Lisbon called Cais do Sodré.

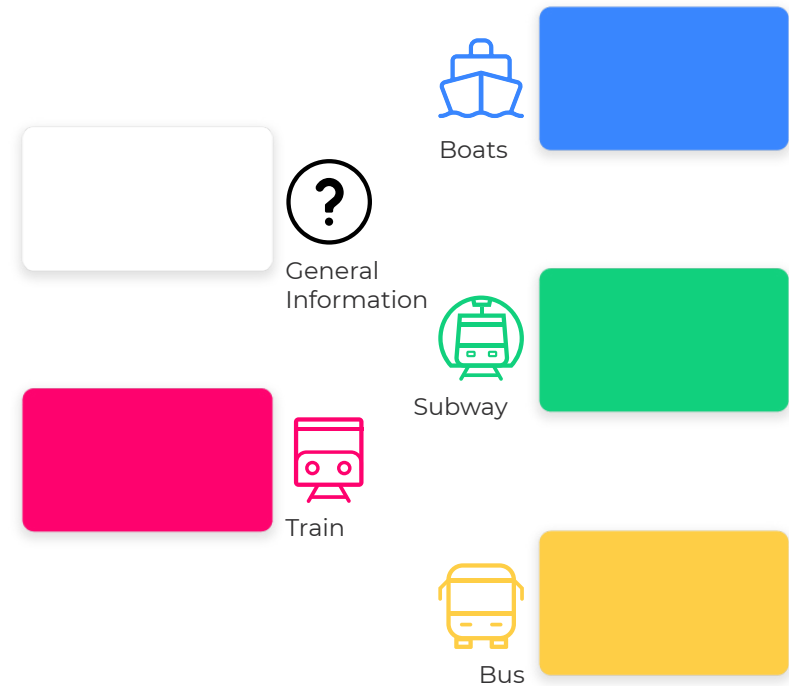
My colleagues and I developed a cohesive design system that would branch out over the two products we made, a physical one for the station itself and a digital one, both will be further discussed in the following pages. This system is comprised of a visual identity including a colour coding system and iconography.



Visual Identity

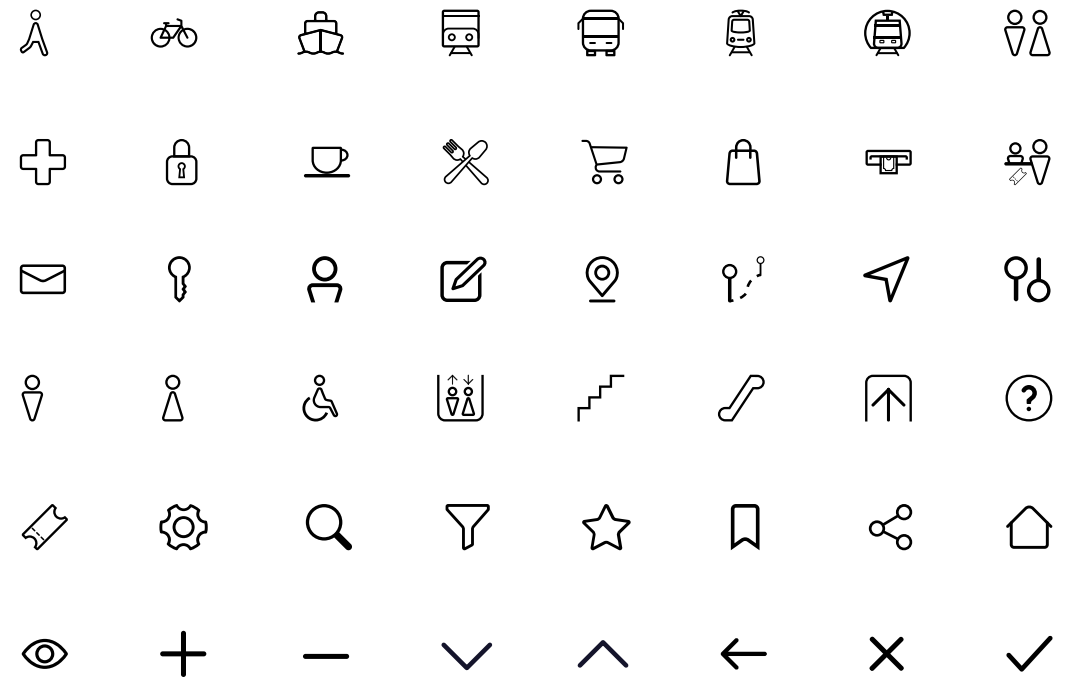
The color palette reflects the system's care for accessibility, as it has been carefully studied and chosen in order to be visible for colorblind users.

Besides aiding accessibility, the color palette has been chosen according to its color-coding purposes, as each of the colors chosen is meant to resemble different means of transportation.



Visual Identity

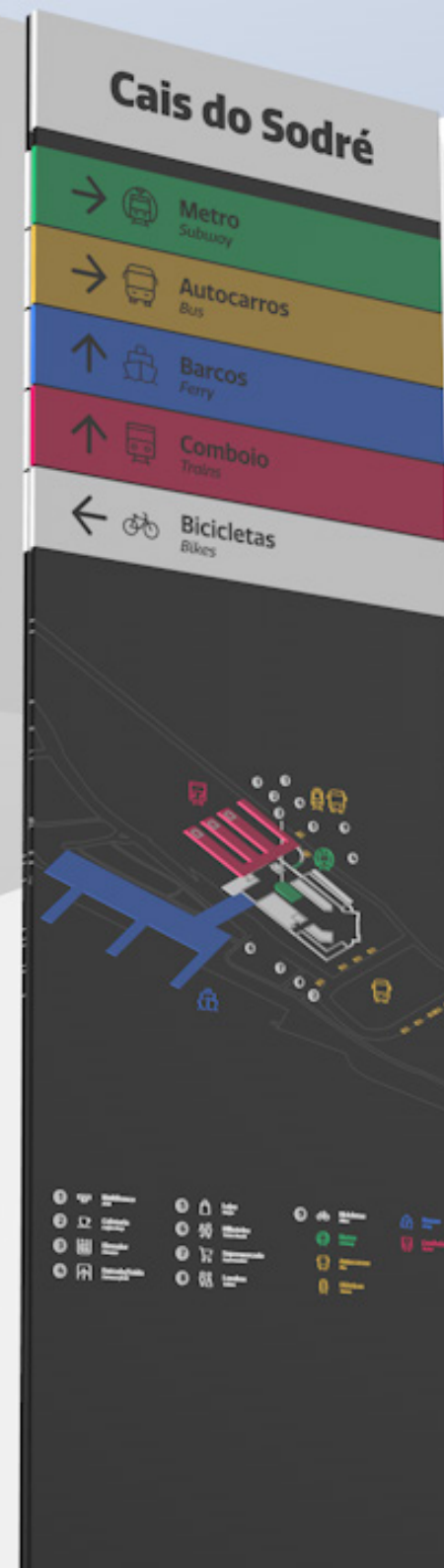
The iconography developed portrays the main services and transports of the station in minimalistic yet stylized icons. The entire iconographic system is represented to the side.

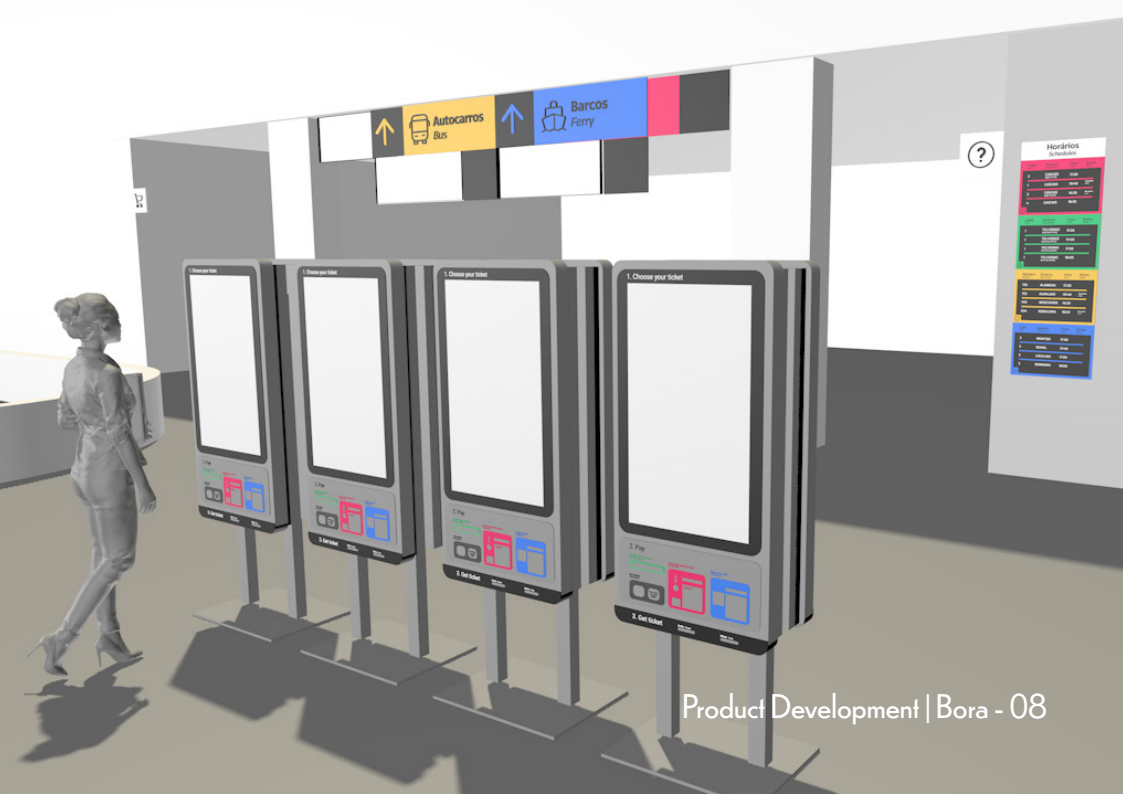


Physical Solution - Wayfinding

The Wayfinding System is comprised of a series of Signage Types, adjacent Information Panels and re-designed Ticket Machines that aim to increase accessibility of information in stations. Notably by having signs in braille and with raised figures for visually impaired users.

This is done through the colour coding system and clear wording to maximise visibility. The 3D models of the signage and the station were made by me using Cinema 4D.

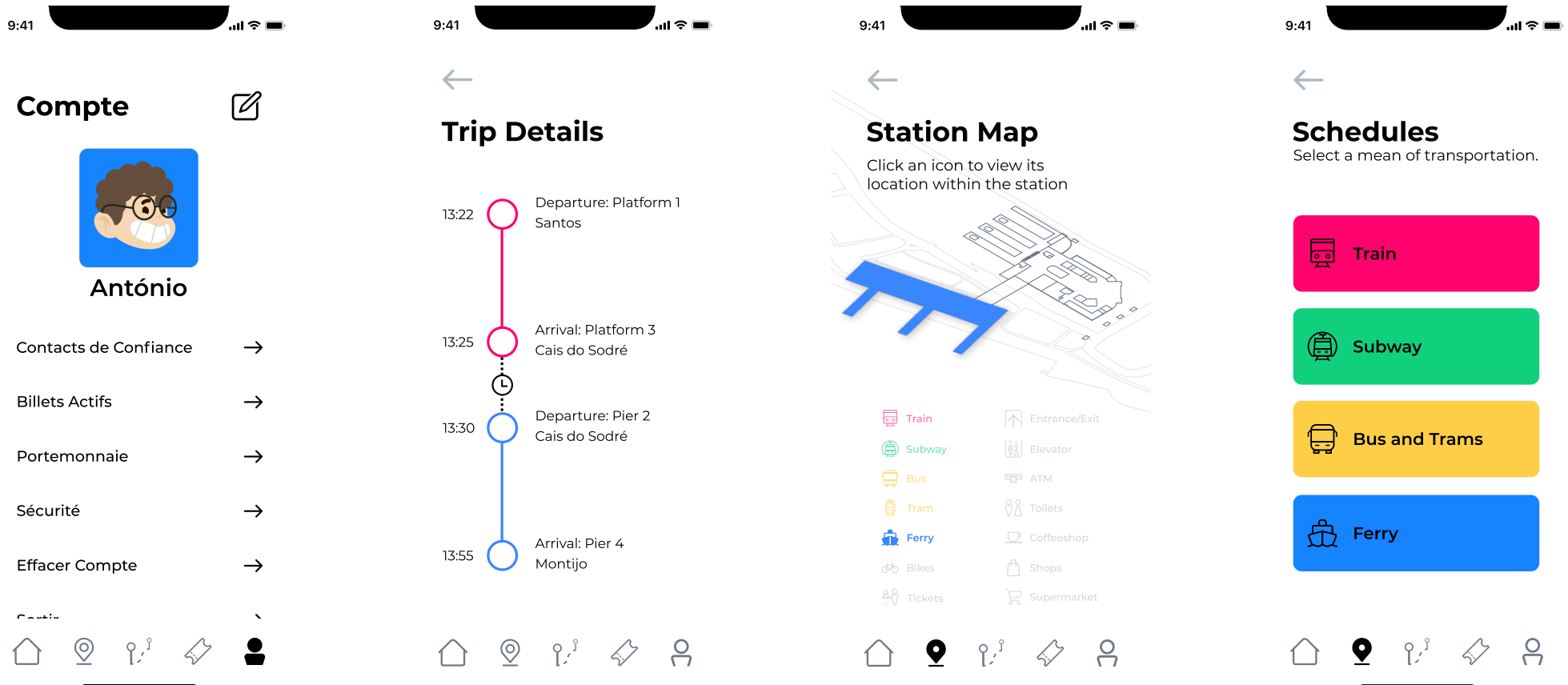




Digital Solution - Mobile Application

As for the digital product, we developed a mobile application. The application takes the same name as the project and it aims to deliver accessible transport information at anytime and any place.

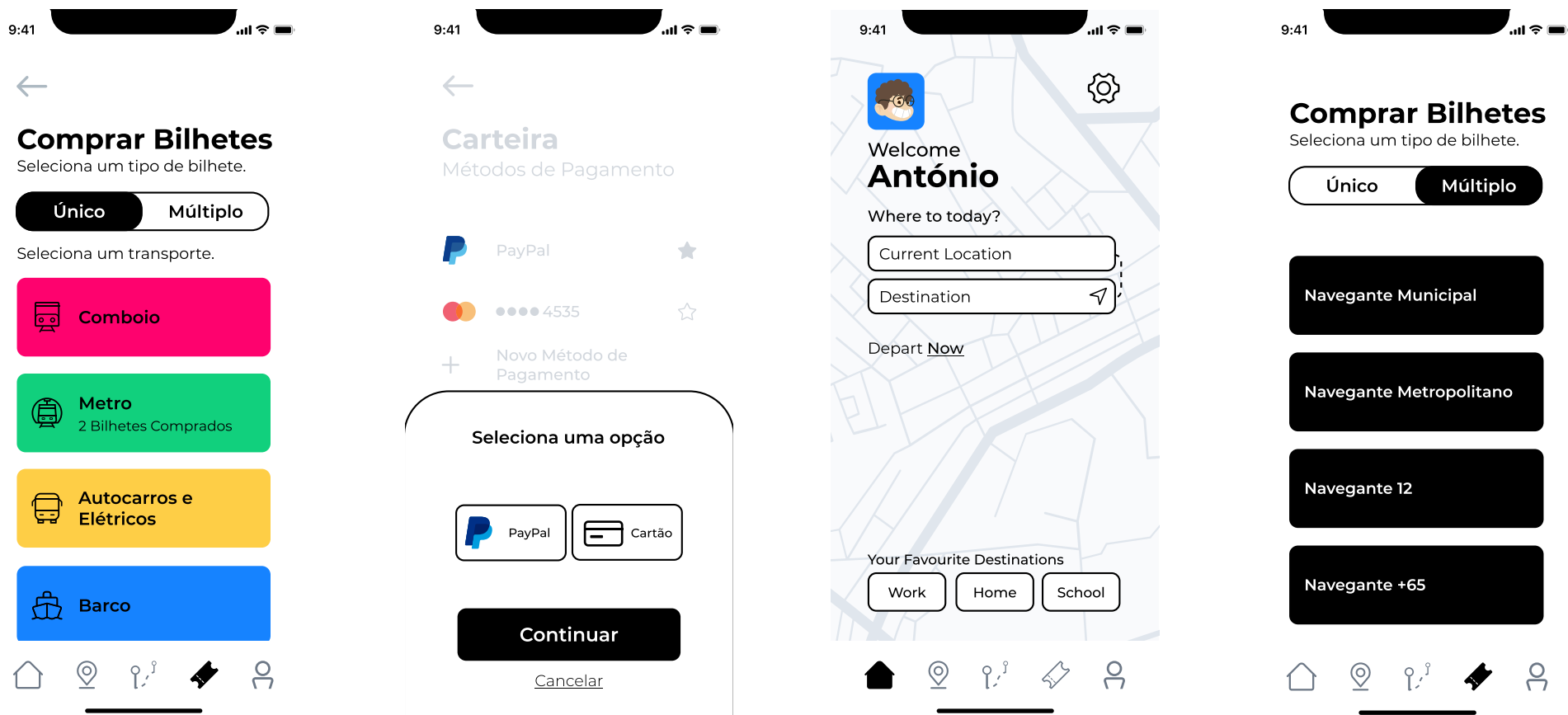
Some of the features I added were included to increase accessibility are colourblind filters that allow users to change the colour scheme to something they personally prefer.



Mobile Application

Other features include a font size selector, ticket purchase, schedules and congestion levels checkers, route finders and trip planning to minimise the users waste of time and maximise their comfort.

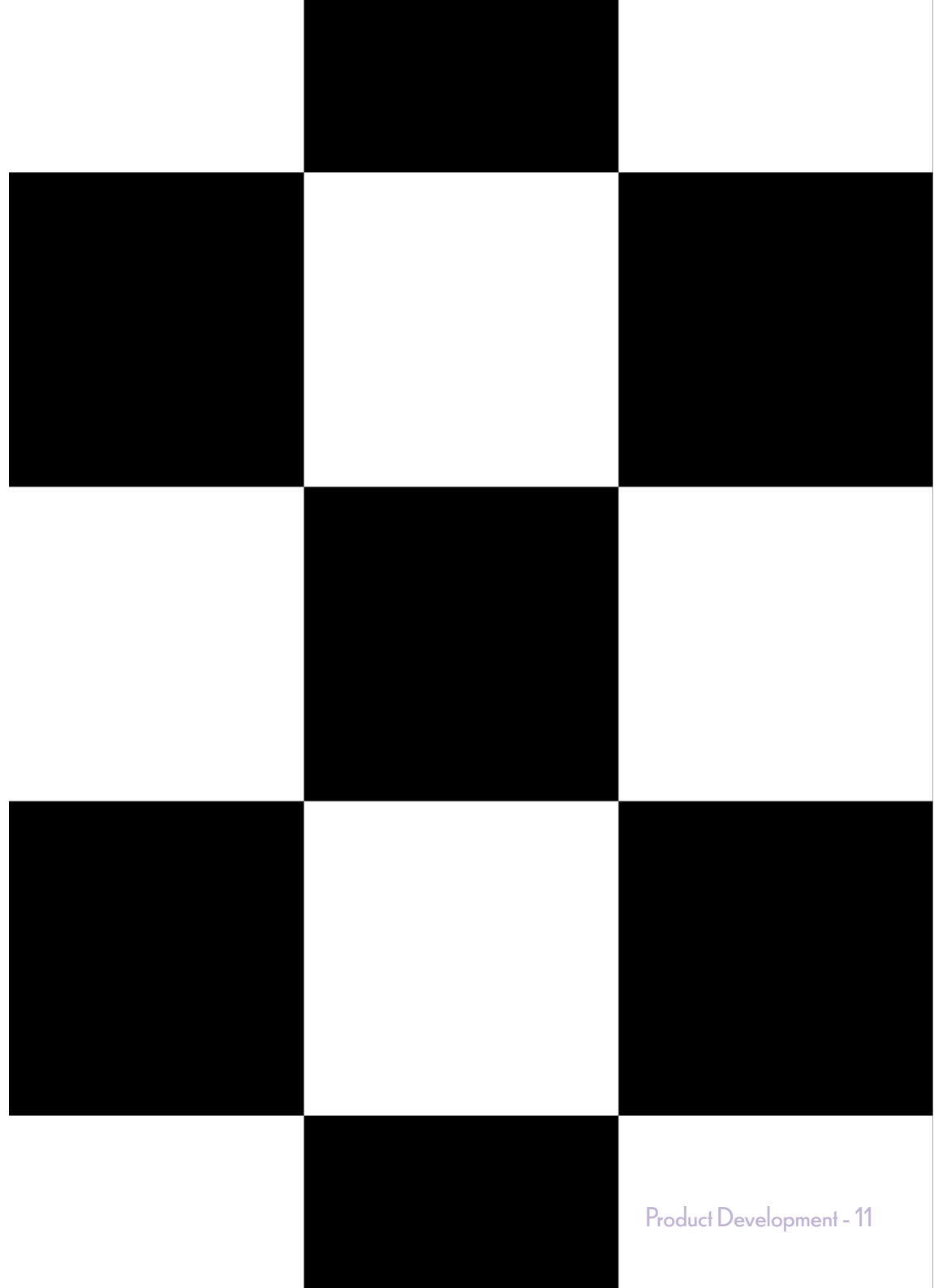
The app's prototype was iterated and tested using user reviews and heuristic evaluations. The app was translated by me in five languages (English, Spanish, Portuguese, French and German) and you can access it [here](#).



Chess Board - Concept

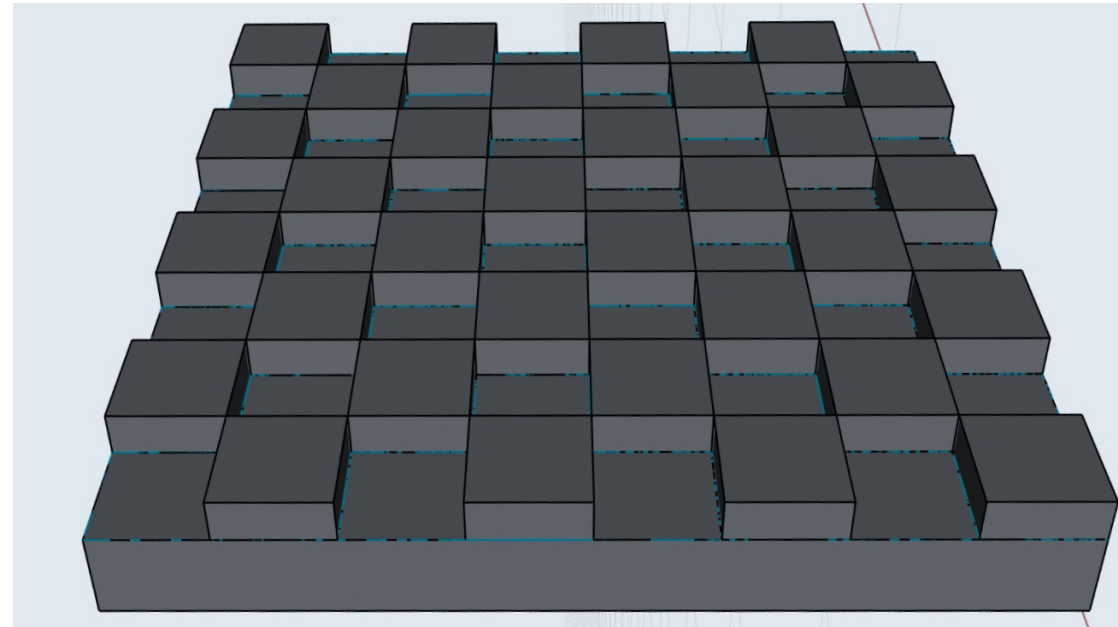
This project was developed on the first semester of the first year in my Global Design undergraduate program. My goal was to emulate existing chess boards for visually impaired users while improving its design and solving common problems users experienced.

My new design needed to be a response to issues that hindered user experience, such as being able to distinguish each players pieces with ease and placing the pieces on the board without fear of them falling.



Product Development - Board

The board maintained the traditional checkered format. To aid visually impaired users in knowing where to place the pieces, a height difference was introduced to make the differentiation through tactile input.

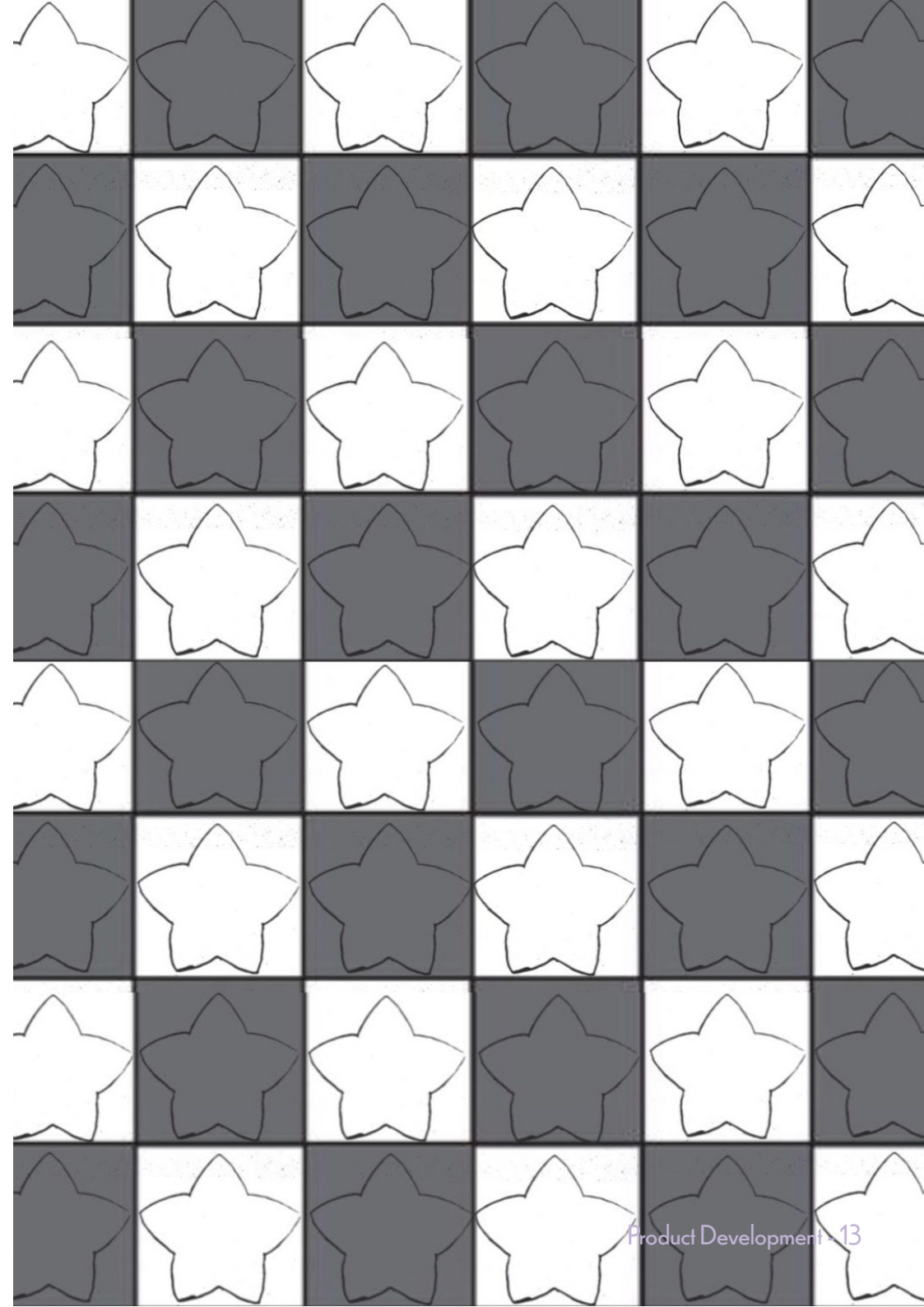


Aesthetic

The visual elements of the board were added as an homage to IADE's 50th anniversary.

This was done through the use of elements that symbolise 50th anniversaries such as gold, which stands for strength and prosperity, and violets both in colour and in shape of the placeholders.

This would make the board attractive to a non-visually impaired audience, which in turn would increase its chances and availability to a larger audience of users.



Pieces

The pieces needed to be clearly distinguishable through simple touch, so my focus was on simplifying their shapes as much as possible while maintaining a coherent symbolism. The pieces were achieved using principles of semiotics.

The king - a cross, as it is a symbol of absolutism.

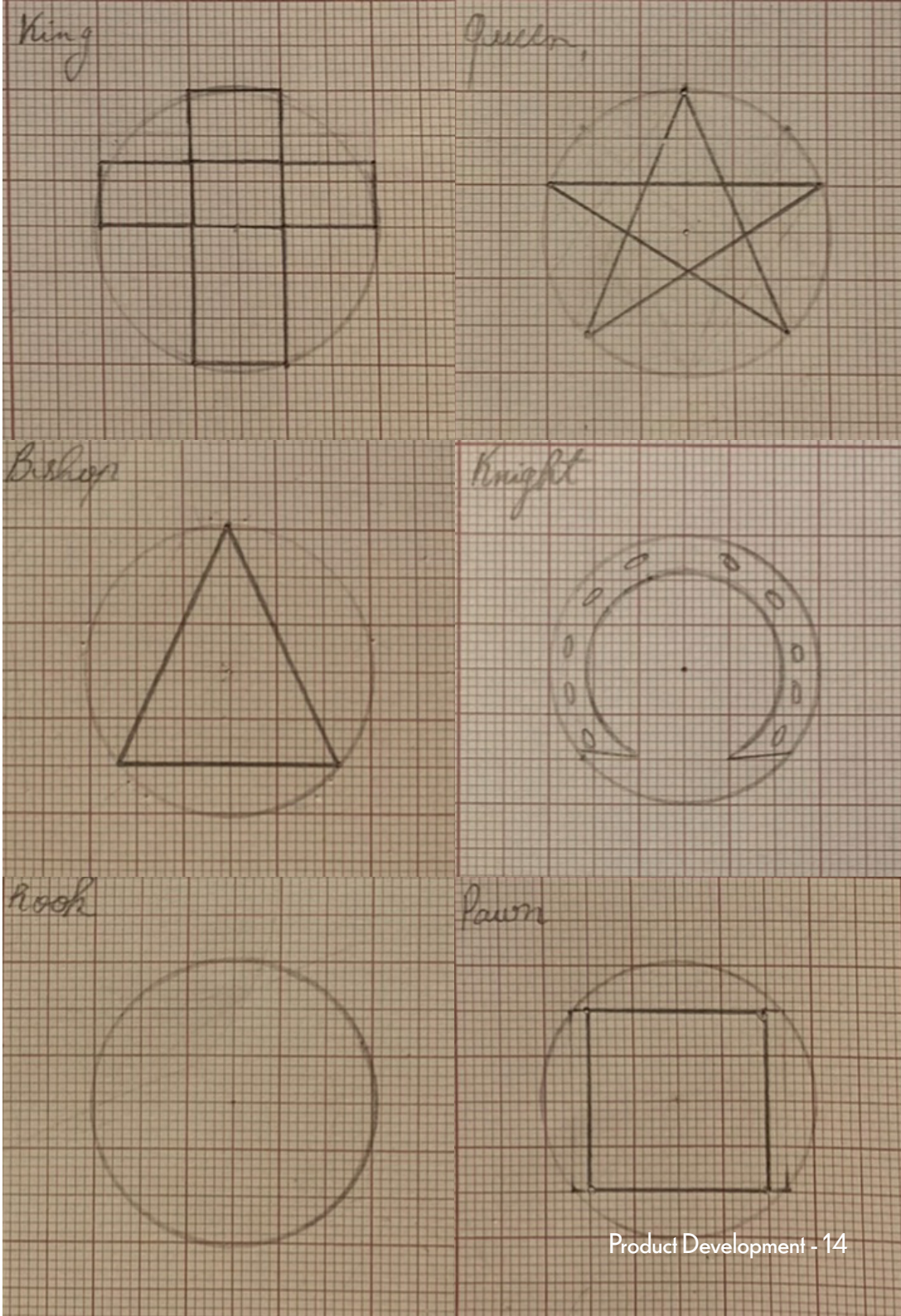
The queen - a star, as an overview of the traditional english chess's queen figure.

The bishop - a triangular prism, representing the holy trinity: the father, the son, and the holy spirit.

The knight - a horseshoe, as it's an icon relation between the traditional figure of the horse.

The rook - a cylinder, an extrusion of a horizontal cut of the traditionally piece, a tower.

The pawn - a cube, as it's the faceless piece based on the popular saying "be there or be square" suggesting that squares are the unexciting elements, making it a perfect representation for the pawns, that lack excitement in their simple gameplay.



Materials

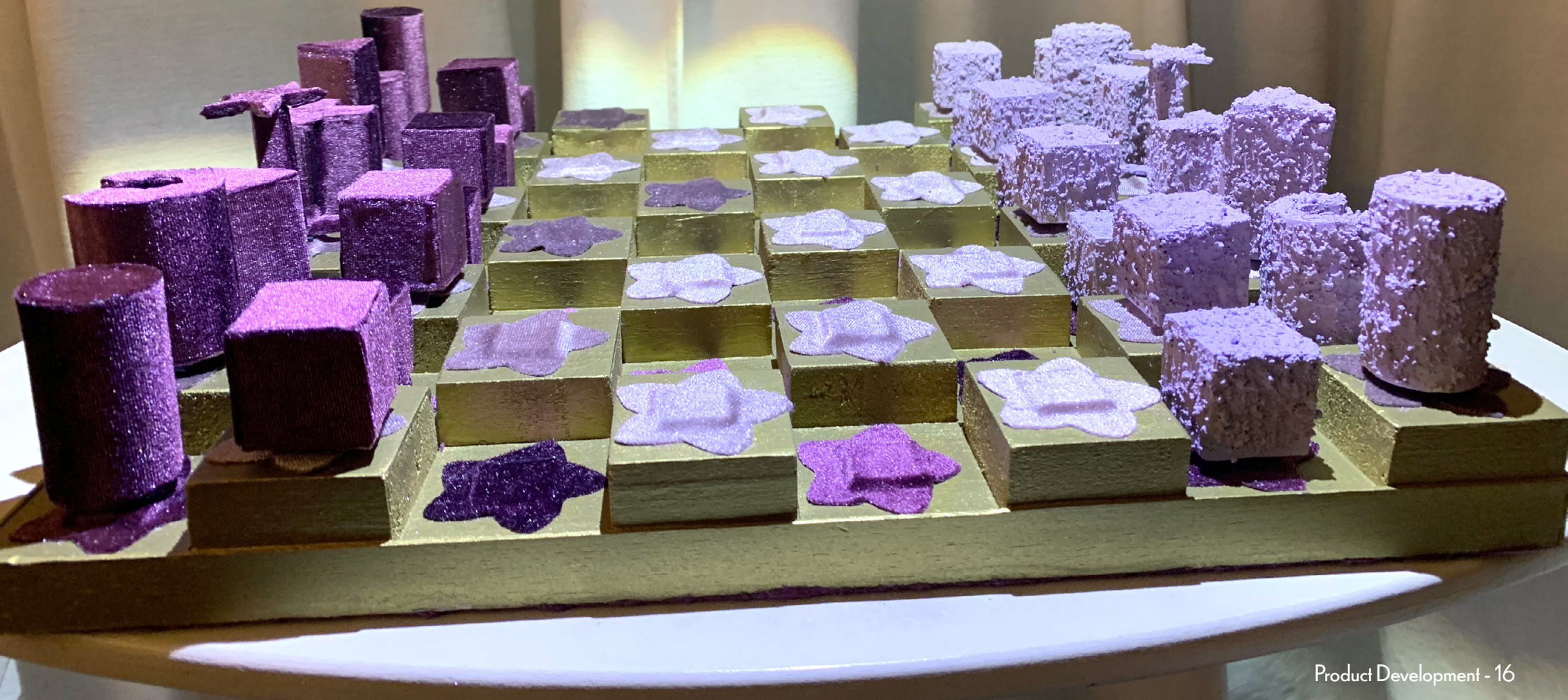
To differentiate the pieces from different teams I chose to use texture as the recognisable element.

One team had a rough texture I created by mixing river sand and acrylic paint while the other team's pieces were covered in smooth velvet.

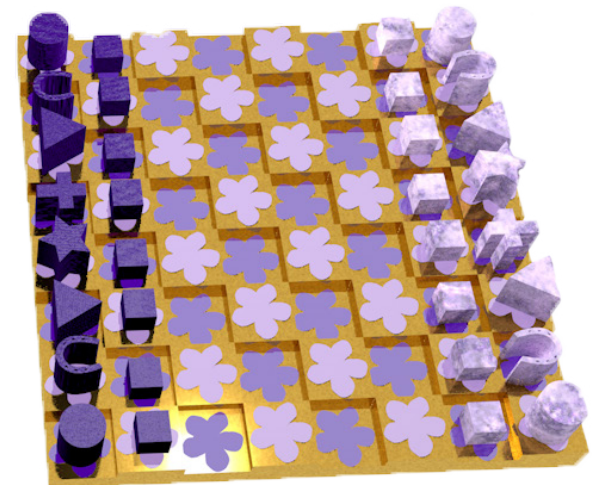
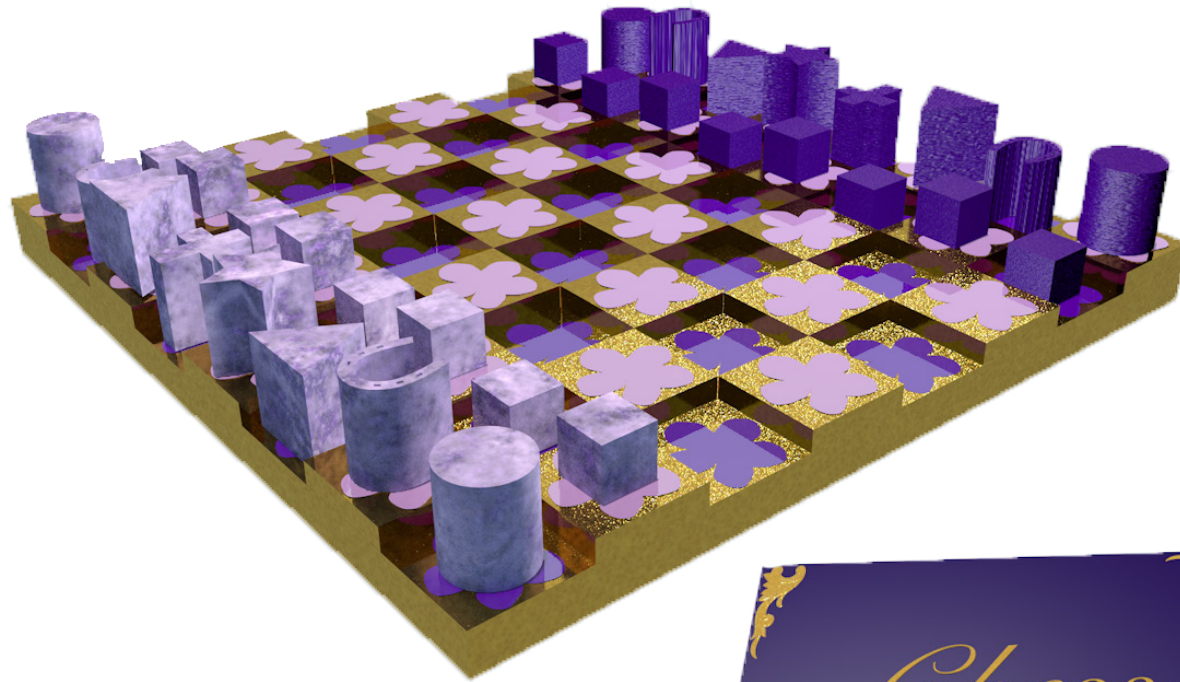
The board and pieces were made of light supple wood to avoid injuries in case they were dropped.



Final Product



Final Product - 3D Render





Branding

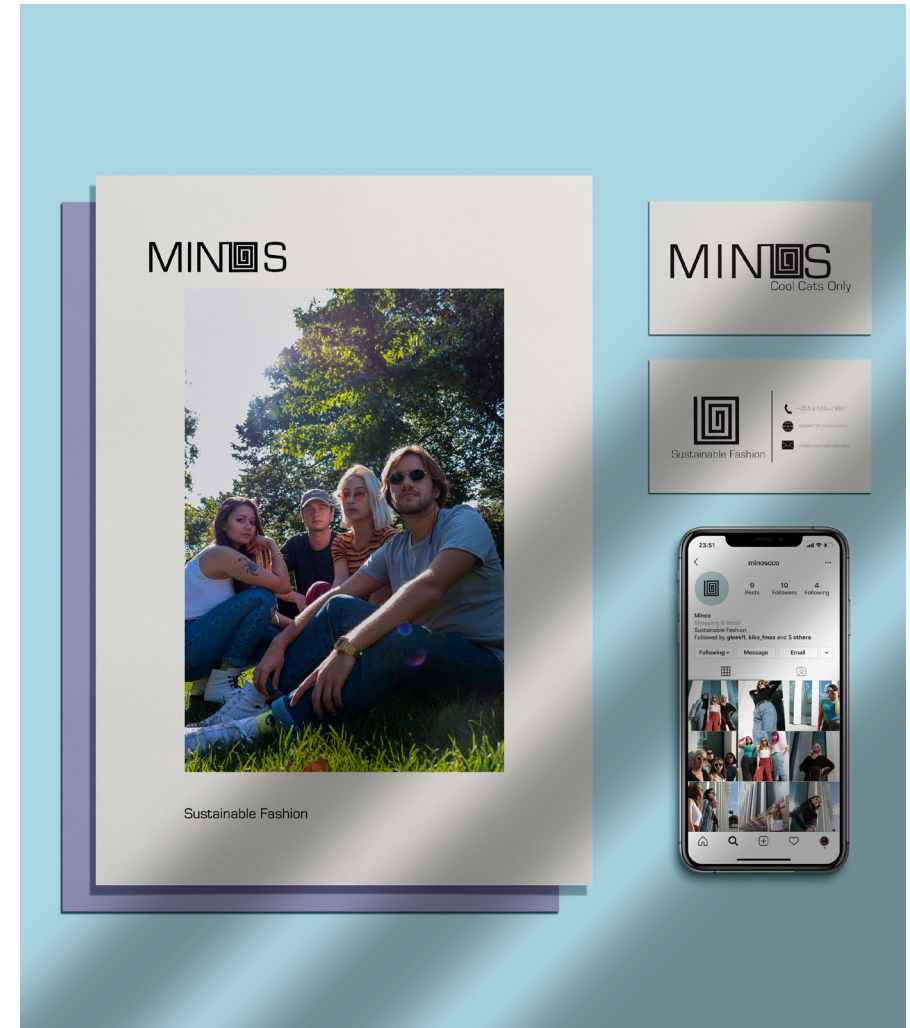
MINOS - Concept

This project was developed on the second year of my Global Design undergraduate. The goal was to develop a brand and brand book, an official document that explains the brand's identity and presents brand standards.

The brand I created for this purpose was MINOS, a sustainable fashion brand who caters to young adults. It aims to appeal their need in our ever growing online society to stand out amongst millions of other users in over crowded feeds and explore pages.

For MINOS the way to reach that goal is through an aesthetic, so it focuses on a unique “retro” aesthetic inspired by the decades between the 1950's and 80's.

Sustainability is a major selling point for the brand so everything about its clean and simple branding aims to reflect that.



Logo & Slogan

The name was based on the book *Germinal* by Emile Zola, it is a nod to a sub theme within the book as it's an allegory to the greek myth of Theseus and the Minotaur, in which Theseus slays the beast in the labyrinth much like in the book Etienne kills Chaval in the mine.

I wanted to root this sub theme into the brand as an homage to the book, from there came the name Minos, which is the etymology for "Minotaur".

The labyrinth -both physical and allegoric- plays a big role as the main place of conflict in both the myth and in the book hence why it was chosen in the logo substituting the letter "O".

The slogan "Cool Cats Only" is a reflection of the brands vision. The phrase comes from the mid 20th century slang term Cool Cat which refers to someone who is "hip and cool" or even "a fashionable person".

This would emphasise the brands nostalgic connection to decades past. Adding "only" to the saying gave it a sense of exclusivity and having three monosyllabic words gives the slogan an impactful rhythm which makes it easier to remember.

MINOS
Cool Cats Only

Aesthetic

The aesthetic idea behind the brand was to have a unique retro look inspired by the decades between the 1950's and 80's.

Visually, we wanted to bring back the aesthetics of those decades to fulfil the vast sense of nostalgia Gen-Z has towards this period while remaining environmentally conscious for the future generations.

To convey this a photoshoot was made, where the target audience would be portrayed along with the aesthetic.

The concept of the photoshoot reads as follows:

"A group of young adults represents the members of our target audience, their clothing is reminiscent of styles that were popular in the late twentieth century to bring forth the sense of nostalgia we wish to convey with the brand. The shoot features two locations that convey different parts of the brand's message, one being a building with contemporary architecture and the other a local park. The building location would emphasise the contrast between the retro style of the models and the almost futuristic architecture in order to convey the sense that the brand is forward thinking with a specific aesthetic rather than outdated. Meanwhile the park location would serve to bring closer the association between the brand and a sustainable or "green" mode of production."







We care,
do you?

We care about making sustainable products, things to call your own that support the environment instead of destroying it.

www.minos.com

MINOS
Cool Cats Only

MOTHER - Concept

From MINOS comes MOTHER, a collection of sunglasses that was inspired by the old school aesthetic from MINOS.

It's name holds several meanings. As the brand's first collection it can be considered the matriarch, inspiring the other products to come. The second meaning stems from the greco-roman personification of nature "Mother Nature", thus reflecting the brand's sustainable values.

The collection is composed of five pairs of sunglasses, four pairs to represent each of the decades from the 50's to the 80's and the main "modern" pair.

All of the sunglasses were modelled using Fusion360.

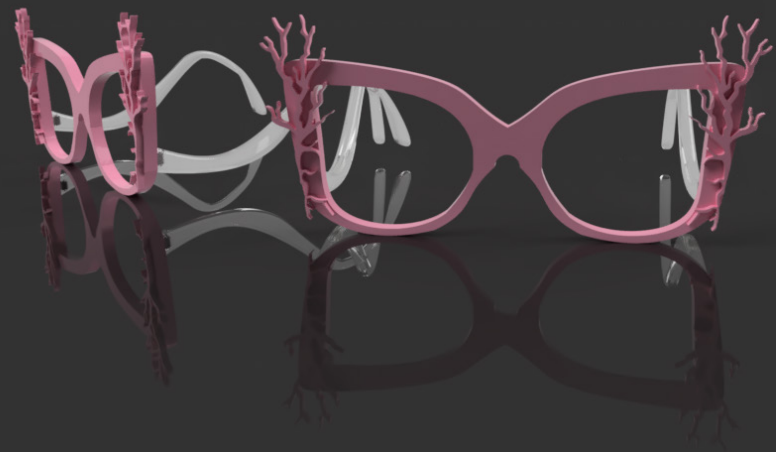
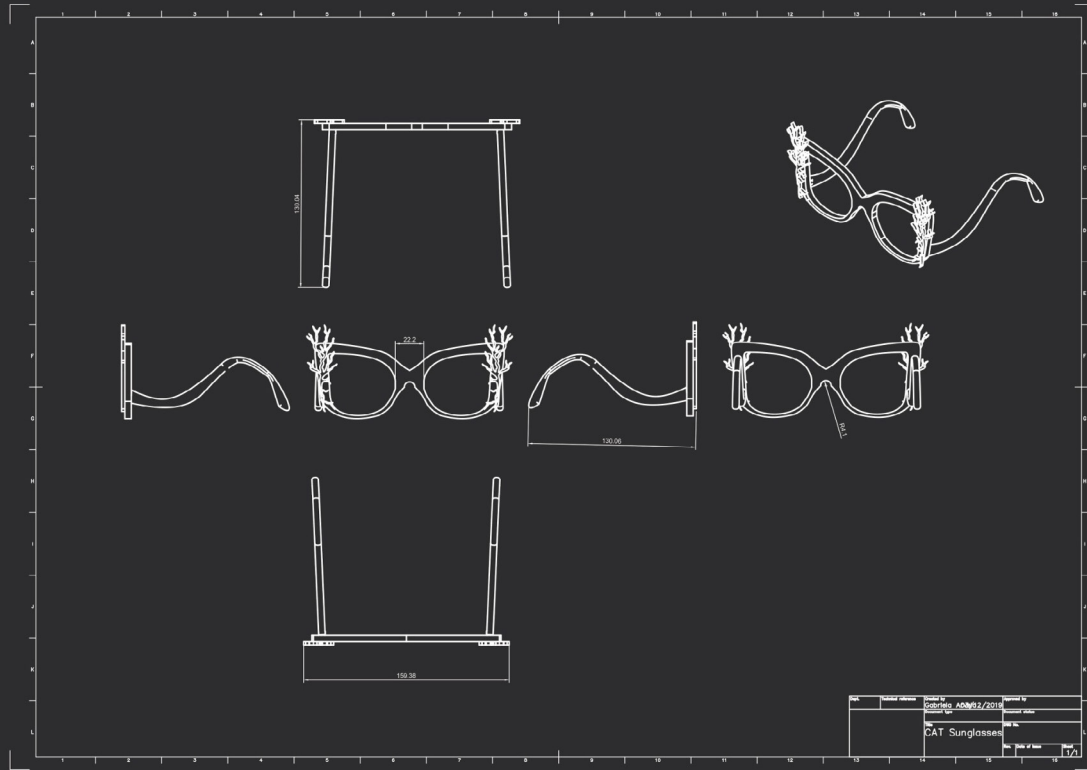
M  **THER**

Cat Sunglasses

The main pair named “Cat” includes the sustainable values of the brand into sunglass frames, using a branch shape integrated to the front of the frame.

The temples are low, coming from the bottom of the frame, they are made to be transparent so twigs can be encapsulated in them making each manufactured pair unique because they will all have different twig configurations.

This pair’s frame prototype was 3D printed and the transparent temples were made with a silicone mould of the 3D printed object and then casted in resin.



Full Line

The rest of the line is inspired by other decades. Estelle is the 50's inspired pair, the frames are a soft lavender shade with a slight horned rims. these cat eye sunglasses were a popular style in the 50's.

Alzire is the 60's inspired pair, the frames are a sea foam green and have a fun oval shape. In the 60's heavy frame plastic glasses were very popular, frames and lenses came in a range of pastels and primary colours.

Leo is the 70's pair, the frames are a deep red and have an oversized round shape. In the 70's a lot of the eyewear was gaudy and over-the-top.

Finally Zach is the 80's inspired pair, the frames are light blue and have a triangular shape. In the 80's there were many styles of sunglasses in use, one of the most iconic pairs from the decade are Alain Miklitarian's asymmetric frame, which gave the inspiration to create the triangular shape of the frame.



Packaging

The packaging of the product was designed to be as fashionable as the sunglasses themselves. It is a rectangular box in which the matte black paint that coats it gives the impression of luxury.

Beyond the exterior, the box is made from recycled FSC certified wood which makes it environmentally friendly to match the product itself. It is quite sturdy and impact resistant to protect the sunglasses from being damaged by exterior forces.

It opens through a sliding “door” on the right lateral panel to reveal the sunglasses stored safely inside. The top of the box is distinguished by an engraving of the line’s name: MOTHER.





Video Production

Bora Advert - Concept

This project was realised in the final year of my bachelors in Global Design at IADE. The purpose of this advert is to introduce an audience to the public transport app we created: “Bora”.

As such, we created an animation that would captivate their attention and leave them wanting to know more, urging them to get the app. In order to do so, we developed an engaging storyline which illustrates how -and why- Bora can improve their public transportation experience.

The story line reads as follows:

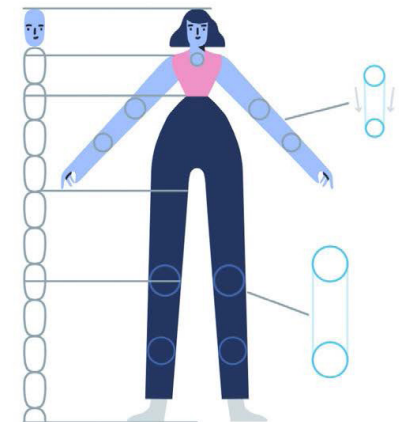
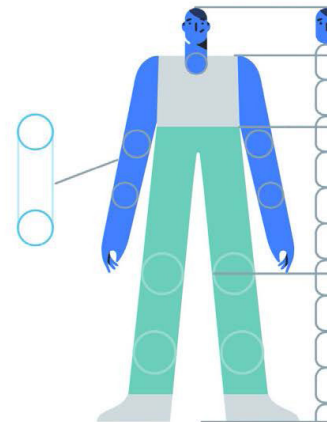
“A series of individuals find themselves in discontent, having trouble with common issues regarding public transportation -long lines at ticket machines, getting lost, not knowing schedules, and many more. They are introduced to the app “Bora” and, immediately, they are at ease: the app has several handy features that fulfills the aforementioned needs and even meets needs they were not aware they had, through a sequence of images that showcases those features.”

Asset Preparation - Character Design

The style in which they have been illustrated is somewhat stylized and unproportional as we were not interested in having characters move in human-like form. As such, their style - and, later on, rigging - accounted for the funnier, quirkier way we intended them to move.

For their illustration, we took inspiration mainly from flat character design, particularly from the pictures on this page.

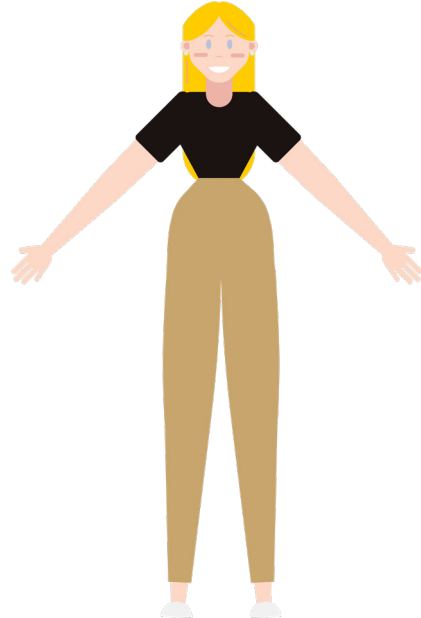
Each of our characters was inspired by the photos used to represent our personas. The characters themselves were drawn by a colleague working on the project using Adobe's Illustrator.



Character Design

Julie is a woman in her thirties, she's fairly tall (1.7m/1.8m), has wide-ish hips and small chest, her skin is fair with freckles.

She's a grey/light blue eyed blonde with matching eyebrows on the thinner side. Her hair is long and straight. She wears a black t-shirt with camel toned joggers and white sneakers.



Manuel is a young boy about 12 years old, he's small but not too small, his built is slim and his skin is fair.

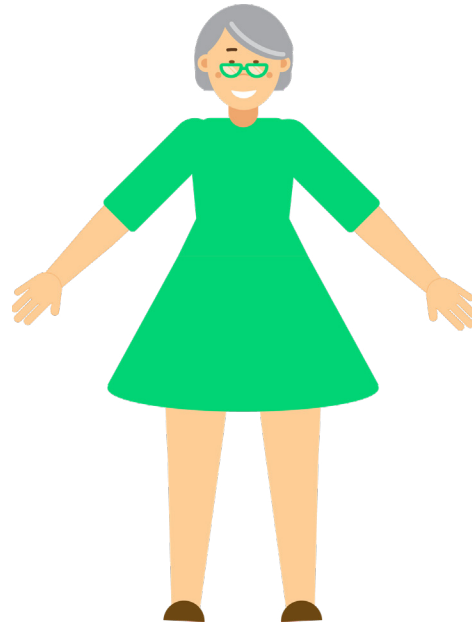
His face is round and smooth, his eyes are blue, and his smile is wide. His hair is short and sandy brown, a very boyband haircut. He wears a blue t-shirt and light grey pants.



Character Design

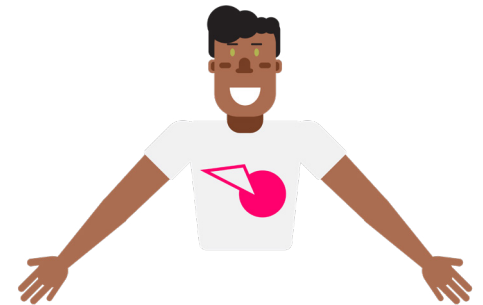
Joana is an older woman in her sixties, she's of an average height (1.60/1.65m), she's plump with a heavier chest and hips, her skin is tan. She has some wrinkles around her eyes from smiling along the years, her face is round and her brown eyes are kind.

She has short white hair, however her eyebrows are still a dark shade of brown, she also wears glasses. She wears a flowy green dress with brown loafers.



Jared is 19, tall (1.90m) and has an athletic build on the thinner side. His skin is dark brown. He has a wide nose and plump lips, his hair and eyebrows are a matching black shade and he has no other facial hair.

His eyes are green. He wears a short sleeve graphic tee tucked into magenta jeans.

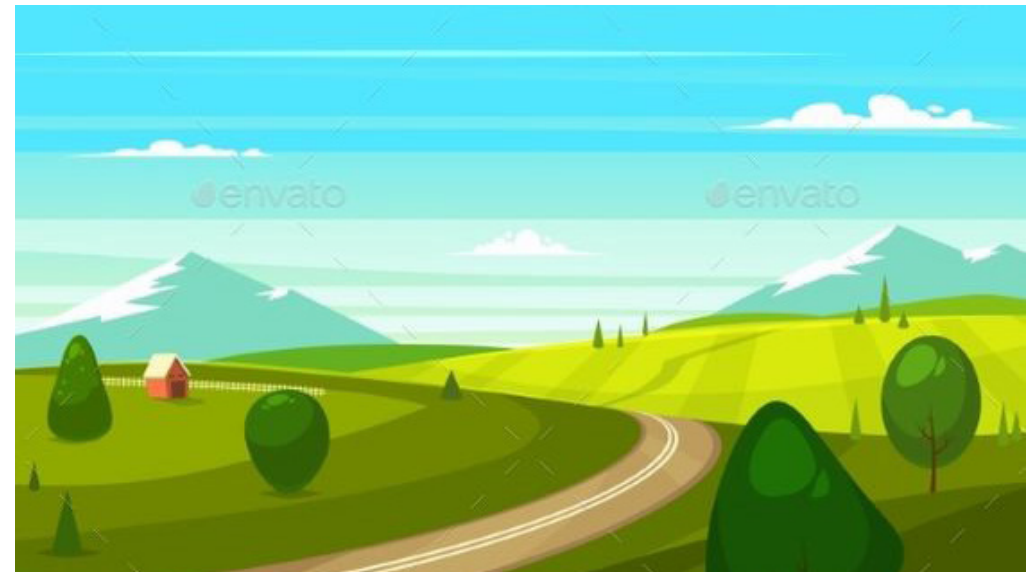
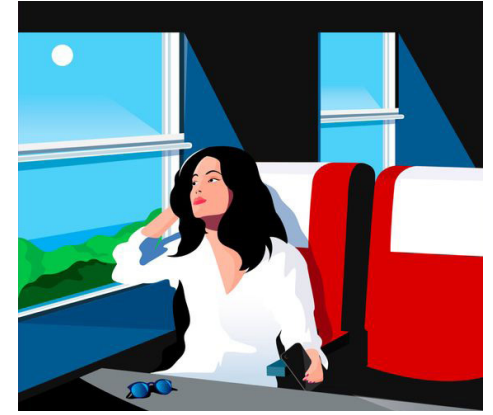
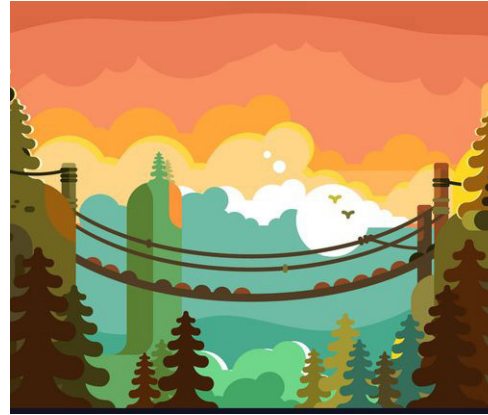


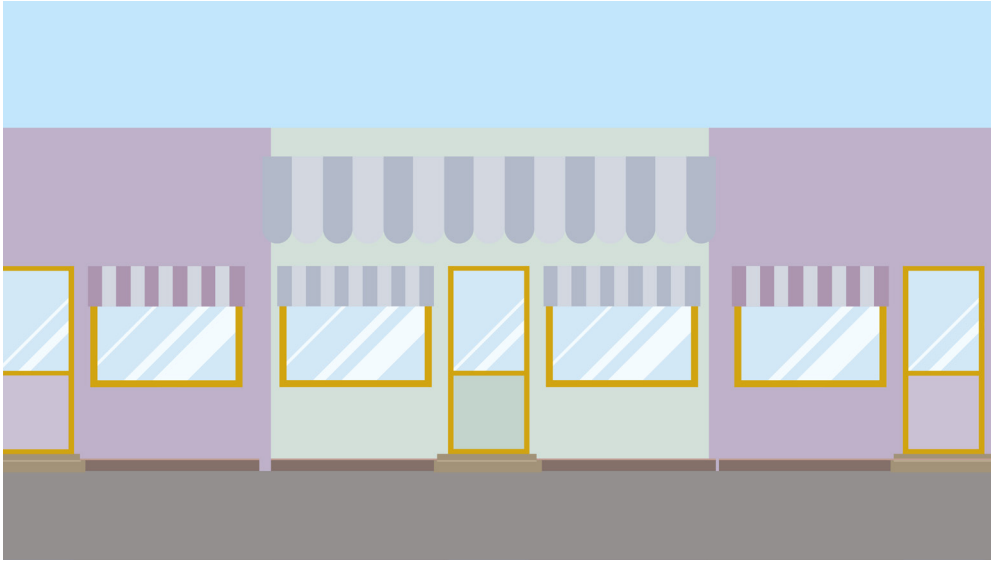
Environment Design

For the environments, we chose to draw them in a flat colour vector style as shown on this page.

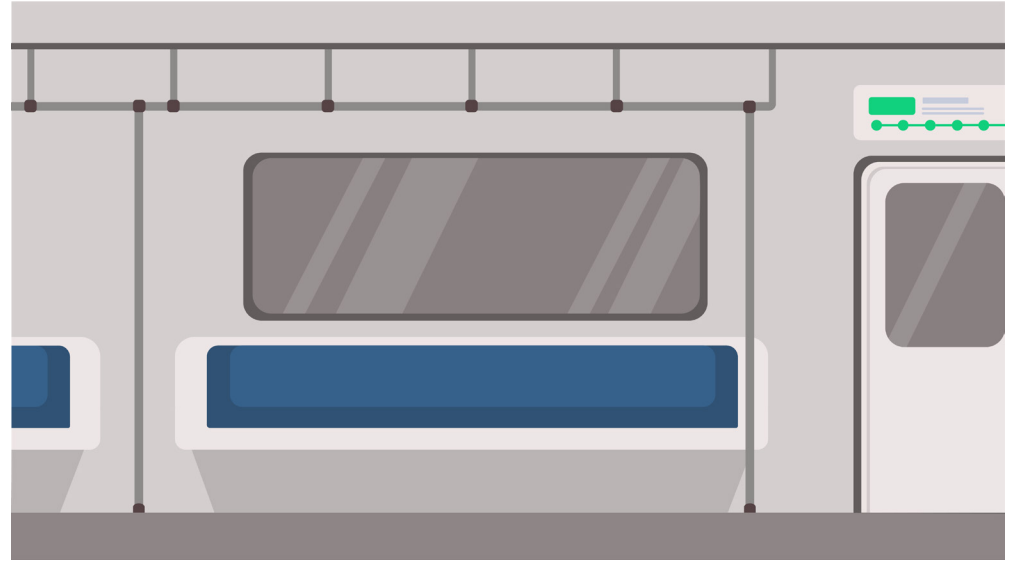
It matched the characters' style, and it was simple enough to give the audience spacial information without distracting them from the main focus of the advert.

The locations we chose were fictional yet inspired by real places in Lisbon, which is the city in which the app would be available.

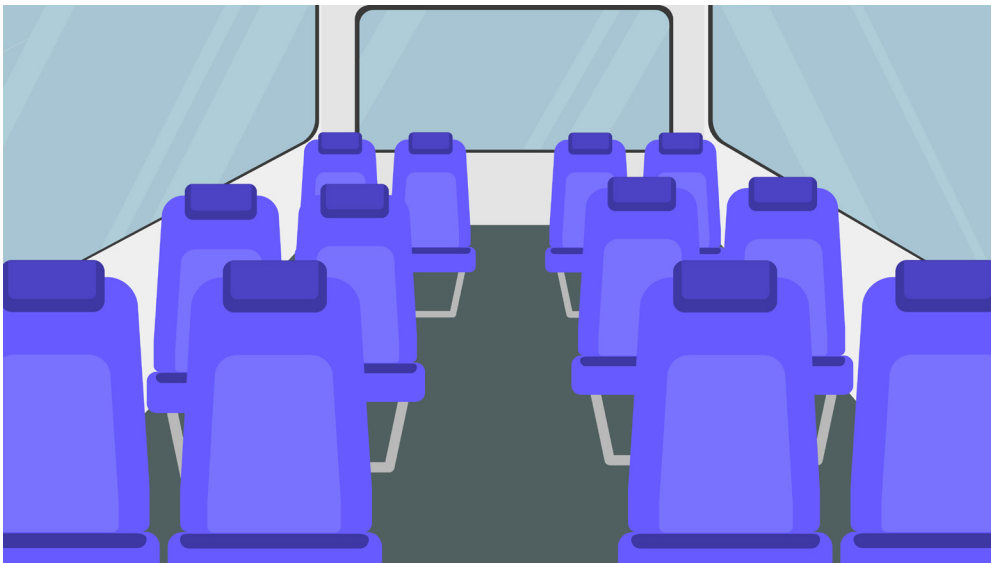




The bakery



The subway

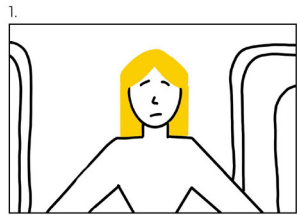


The bus

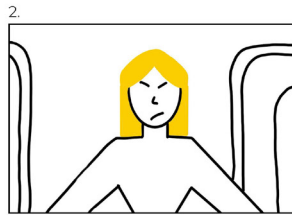


The skate park

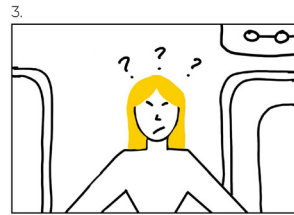
Storyboard



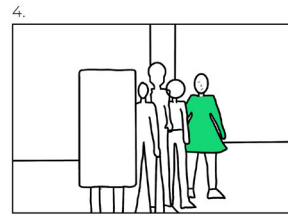
"Using public transportation can be tiresome"



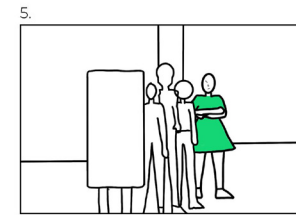
"Not knowing exactly where you're going"



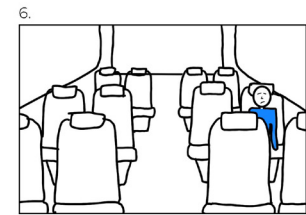
"Or when you're getting there"



"Standing in long lines"



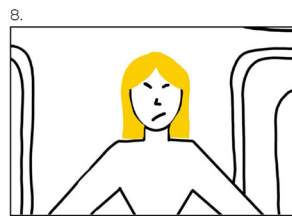
"Wasting time"



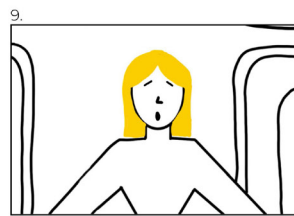
"Or getting lost"



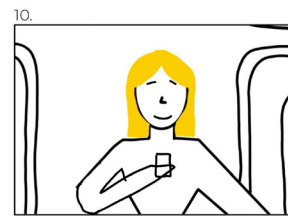
"Catching the wrong bus"



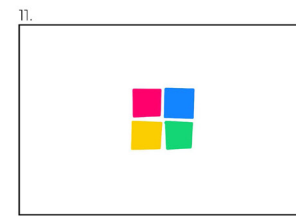
"Well, not anymore!"



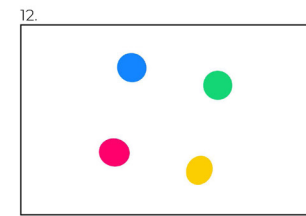
"Having the most updated transport information"



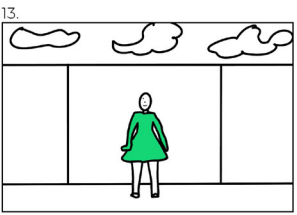
"At your fingertips is just one download away!"



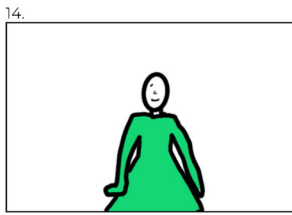
"Introducing..."



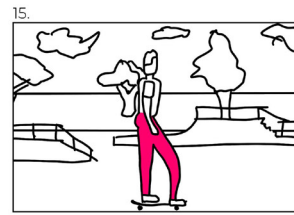
"Bora!"



"Bora is an app where you can get transport information"



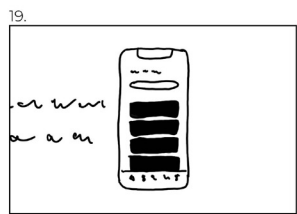
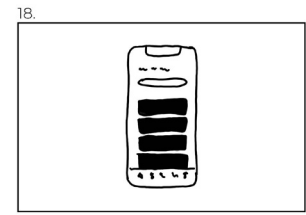
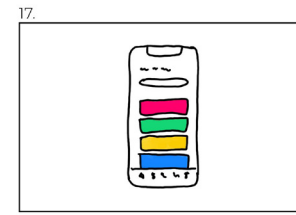
"Any time, at any place!"



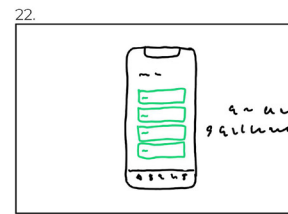
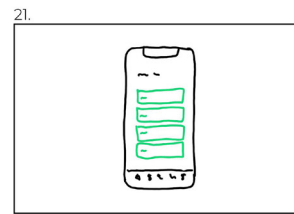
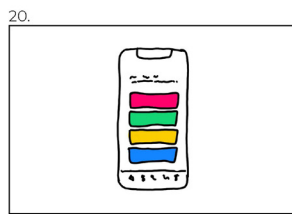
"With Bora, you'll get personalized information catered to your needs"



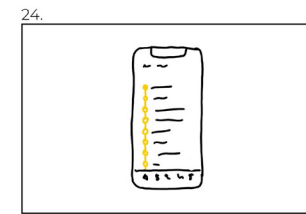
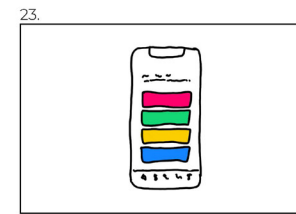
"When you need it."



"You can purchase tickets"

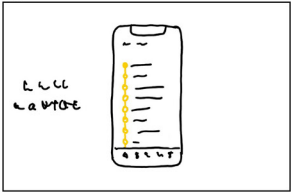


"Check schedules"



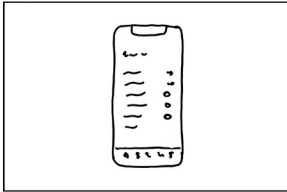
Storyboard

25.

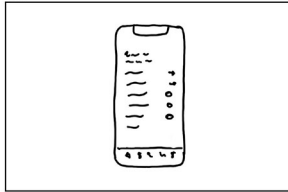


"Plan routes for destinations"

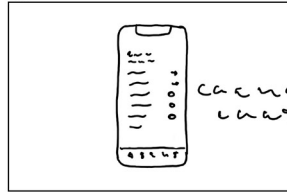
26.



27.

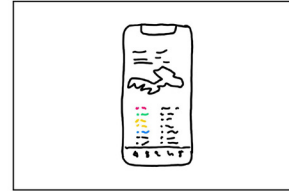


28.



"Customize your layout in the settings"

29.



30.

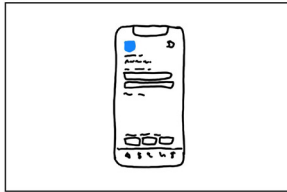


31.

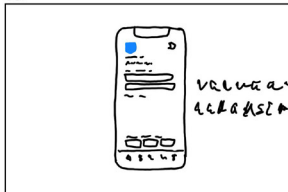


"And even check station maps"

32.

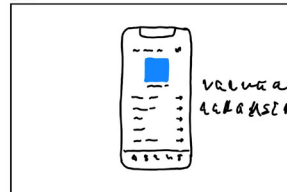


33.



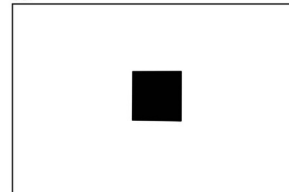
"To have the best transport experience"

34.

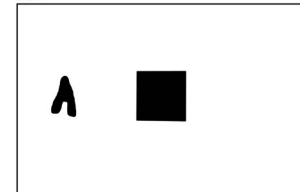


"Specially for you!"

35.



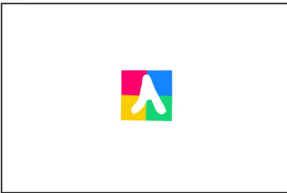
36.



37.



38.



"Never waste your time again,"

39.



40.



"With Bora!,"

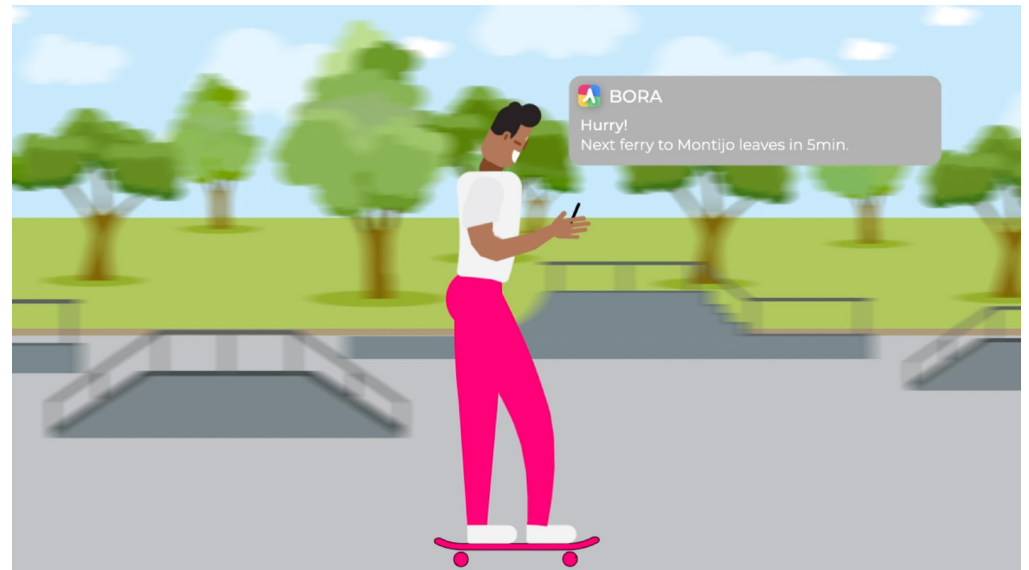
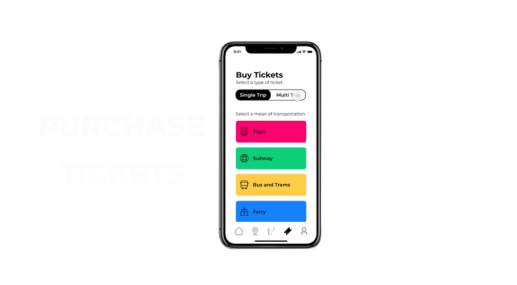
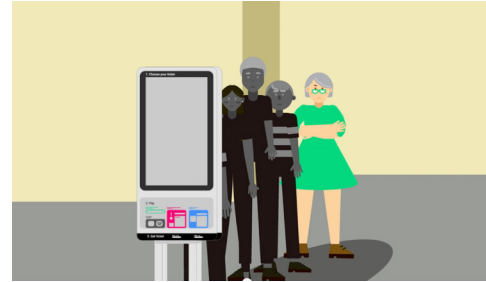
Image Editing - Animation

All of the animation and image editing was done by me using Adobe's After Effects and Premiere Pro.

Due to their complexity, all the scenes had to be animated separately on AE and then assembled together on Premiere Pro.

The character's movement was done using the puppet tool to achieve the playful impression we wanted to convey for the audience.

Throughout the animation, we maintained a pastel and neutral tones colour palette in the backgrounds. This served to emphasise the contrast between the background and the characters that wore the colours of Bora. Once the advert reaches the section with the app screens, the colours are much more vibrant as they represent the exact components of the app.

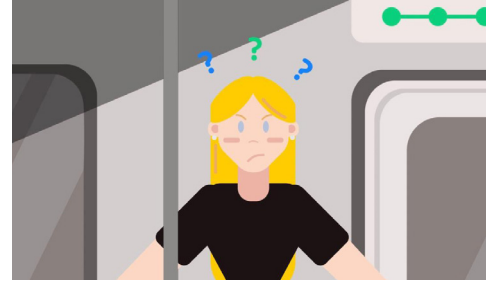


Graphics

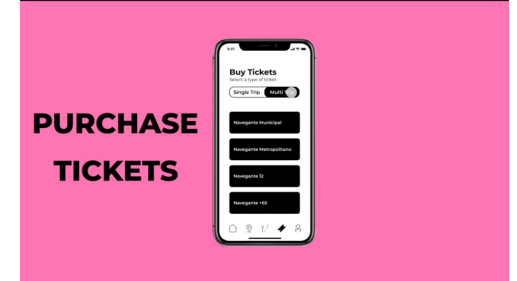
We used several graphic elements to enhance the advert.

We chose to portray Julie's confusion through question marks floating above her head in the app's colours. We added text in the font Montserrat in ExtraBold on alternating sides of the screens to emphasise important keywords.

We also used elements such as a loading animation consisting of four colored squares turning into balls and back to squares while spinning around a central axis and a logo animation to represent the app in the video without actually showing it.



Julie's question marks



Keywords



Loading animation



Loading animation



Logo animation



Logo animation

Sound Editing

Through the animation, we wanted the audience's focus to be on the narration as it was a key driving point in the story.

The narration itself was voiced by me, as we noticed a female voice was more likely to be used in narrations for app adverts - so we wanted to keep this unspoken standard. The tone of voice used is enthusiastic and lively to convey positivity in relation to the app.

Since the narration was such an important part of the video, we didn't want the background music to contain lyrics that would distract the audience. For this reason we chose a royalty free sound from Samples by LANDR, taken from the "Tropical House Vibes part 2" toolkit part of the "Sample Tools" by CR2.

The 100bpm tune in C minor composed of ukulele chords is upbeat and chipper which conveys to the audience the feeling of happiness and ease in relation to the app. It also matches the cheerfulness of the narration making a cohesive sound experience.



Final Product



Click me to watch the advert!

Colony 42 Trailer - Concept

This piece of digital media is a trailer for a video game created as a group project in collaboration between the Global Design and Games and Apps second year students.

The game my group developed named "Colony42" takes place in a planetary colony which gets invaded by a species of aliens that uses humans as hosts, the goal of the game is surviving until the extraction.

The trailer itself is an advertisement of the colony that subverts the expectations of the viewer and gives them a false sense of security then show the reality of the invasion.

The story line reads as follows:

"A disembodied voice presents the planet Astra-L7 to the viewer as an introduction to the real presentation of the colony itself. In the tone of a real estate advert, the voice narrates all the amenities that can be found within the colony until it reaches the residential dome. It then suffers audiovisual glitches that show not the idyllic proposal of the colony but the reality where a man is fighting creatures for his own survival"

Asset Preparation - Character Design

The characters were modelled and rigged by a colleague, the style in which they have been modelled is 3D low poly, as it is the style of the game itself and our goal was to fully immerse the viewer in the game universe. This would be relevant for the users to manage their expectations when it comes to the game play.

The characters themselves are featured on the game, both selectable main characters can be seen on the trailer but we chose to focus more of the attention on our male character since the target audience of the game was predominantly male.

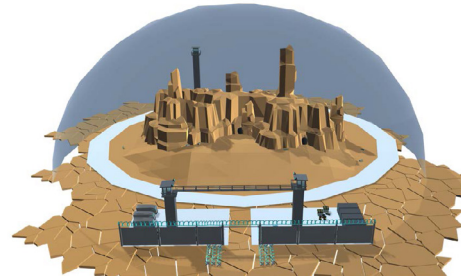


Environment Design

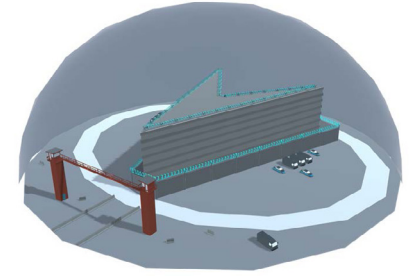
It was my job on this project to make the environments for the game, this included the residential dome and the inside of the main character's house.

For the sake of the trailer, I also had to model the rest of the colony which is divided in five domes that are connected to each other by tunnels.

All the modelling was done using Cinema4D, and parts of the colony were modelled with the help of POLYPERFECT's "Low Poly Ultimate Pack".



Mining Dome



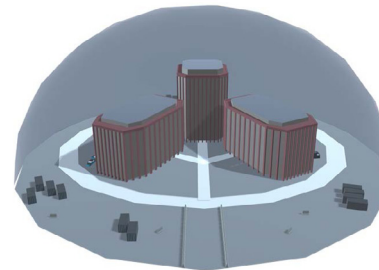
Prison Dome



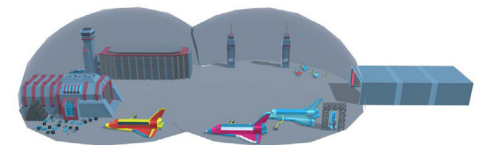
House (overview)



Residential Dome



Guard's Dome

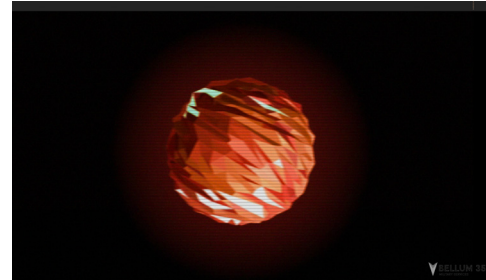


Space Station

Image Editing - Animation

All of the animation was done by me using Unity, it was the software being used by the developers to build the game and I got the chance to learn how to use Unity's image capture system to create the footage for the trailer.

The animation of the various characters was done with the help of Adobe's Mixamo where I took the files needed to make them move. The camera movement animations were done by me directly on Unity.



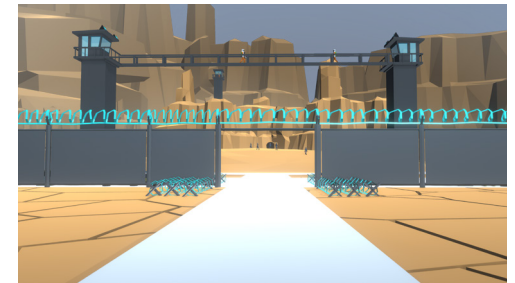
Astra-L7



Space Station



Playground in Residential Dome



Entrance to Mine Dome

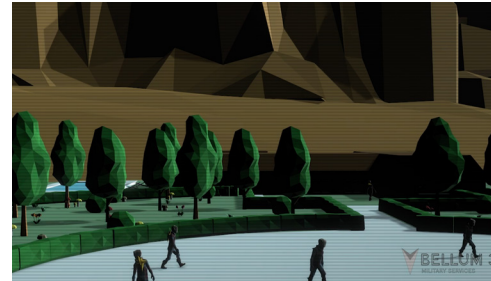
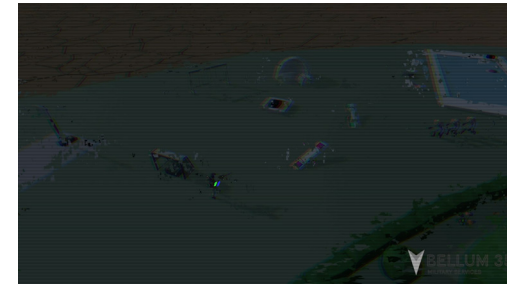
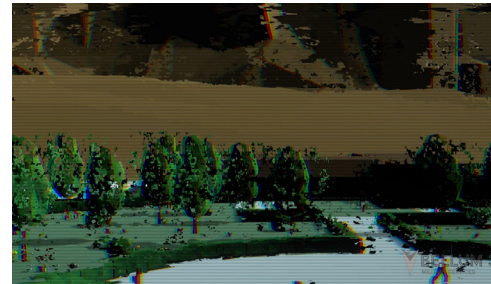
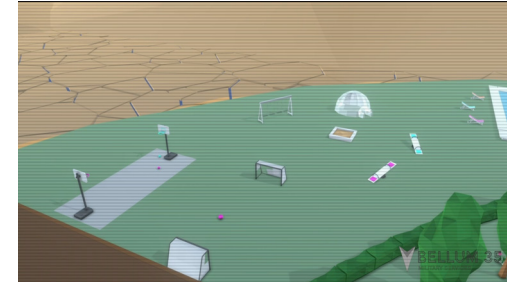
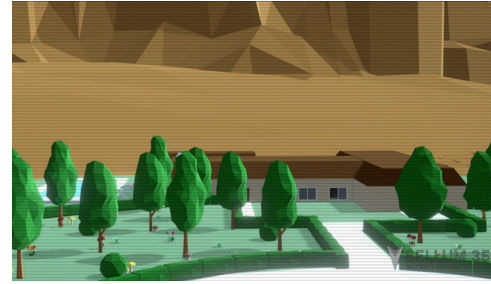


Residential Dome at Night

Footage Assembly

The assembly of the footage taken from the animations done on Unity and the gameplay was entirely done on Premiere Pro, while the visual effects needed to create the glitches were done on After Effects.

It was during this stage that additional colour grading and lighting fixes were done to emphasise the eeriness of the environment during the night scenes, and add contrast between this dark environment and the colourful shots being fired by the main character's weapon.



Graphics

The most important graphic elements that we added to the trailer were the logos for our game studio named Cycat and the logo of the game itself.

Both of these were done by me using Adobe's After Effects, where I added visual effects to emphasise different elements in each logo. For Cycat, the team wanted to recreate the visual memory of what we remembered from booting up our old video game consoles in poor quality tv's when we were younger, so a grainy fading in and out logo that might get distorted by the tv's static.

For the Colony 42 logo, the logo starts up by being traced with crackling electricity, it is meant to represent Zaphite -the main power source of the colony- which is a central part of the game as it powers the weapons and traps as well as is the whole reason the colony was even created. We wanted to display this element of the game in the logo itself as a bit of an easter egg for the audience to understand once they'd played.



Cycat logo animation



Colony 42 logo animation

Sound Editing

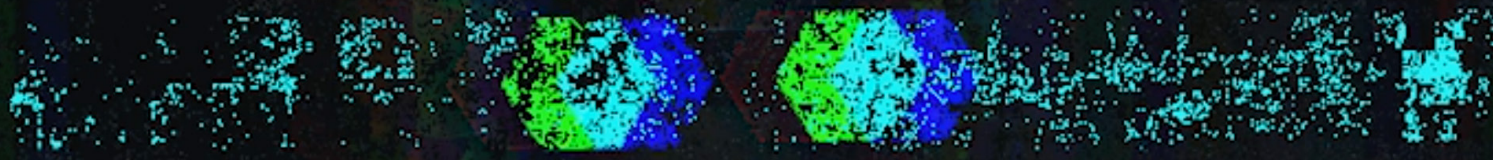
It was important for us that the trailer not only looked but truly felt like the retroadvertising we were inspired by.

The voice over -voiced by me- played a huge roll in this, the tonality seeks to mimics that in old school adverts, while the feminine robotic voice also plays into the “helpful robot” stereotype that major tech companies use.

The voice effects were achieved through Adobe’s Audition, which was also used to develop the soundtrack, the video game’s signature songs play softly in the background and it was created using samples from LANDR.

The switch from an energetic tone in the music to a disturbingly quiet one was meant to increase the audience’s anxiousness and anticipation to what would come later in the video. This stark contrast also meant to convey the discrepancy between what the colony was supposed to be versus what it actually was.

Final Product



Click me to watch the trailer!

Video Production | C42 Trailer- 49

The background features a series of overlapping, wavy, horizontal bands in shades of light purple and pink, creating a fluid, organic pattern against a light gray background.

Thank you!