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09/2017 **Agit-Zine** [Workshop]
Virgil Abloh x Neville Brody
Nike Off Campus, London

06/2017 **Art Direction** [Short course]
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- 10/2016 – Present** **Alfonso Cruz Ltd. — Communication Designer**
Setting up my Limited Company has allowed me to expand my practice beyond Graphic Design and steer towards projects that benefit society. Engaging with diverse initiatives in the cultural sector, supporting artists, developing data visualisation tools for researchers, and strategising activist campaigns are examples of my broader approach to Visual Communication.
- 12/2012 – 10/2016** **MHG Design — Graphic Designer**
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- 02/2012 – 07/2012** **Edelman — Digital Designer**
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- 03/2011 – 02/2012** **ASL Vision — Designer**
As ASL Vision's in-house designer, I assisted the marketing team's strategic goals developing their umbrella brand and its products, covering from online presence to packaging design. I also worked with the engineering team, designing user-friendly, seamlessly functional, and on-brand software interfaces.

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Skills

- Communication Strategy
Creative Direction
Art Direction
Branding and Identity
Graphic Design
Editorial Design
Research and Analysis
Infographics
Imagemaking
Web Design
UX Design
HTML, CSS, and JS
Project Management
Print Production

Fluent in English and Spanish



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Ethical and socially responsible design practices

Designing Moss Bros' first eco-range launch campaign was an opportunity to champion sustainability in the fashion industry. Our core concept centred around waste reduction, including materials, energy and design. The challenge was ensuring that everything remained aligned with the low-impact ethos.

Every detail was scrutinised to minimise the campaign's ecological footprint, from the choice of materials to energy-efficient production processes. By adhering to this principle, we raised awareness about sustainable fashion and demonstrated the possibility of creating visually stunning yet eco-conscious campaigns.





One of the standout features of the campaign was the creation of hand-painted window displays. These displays served as instruments to spark conversations about sustainability and inspire viewers to reflect on their own environmental impact.



Moss Bros. — Eco Suit

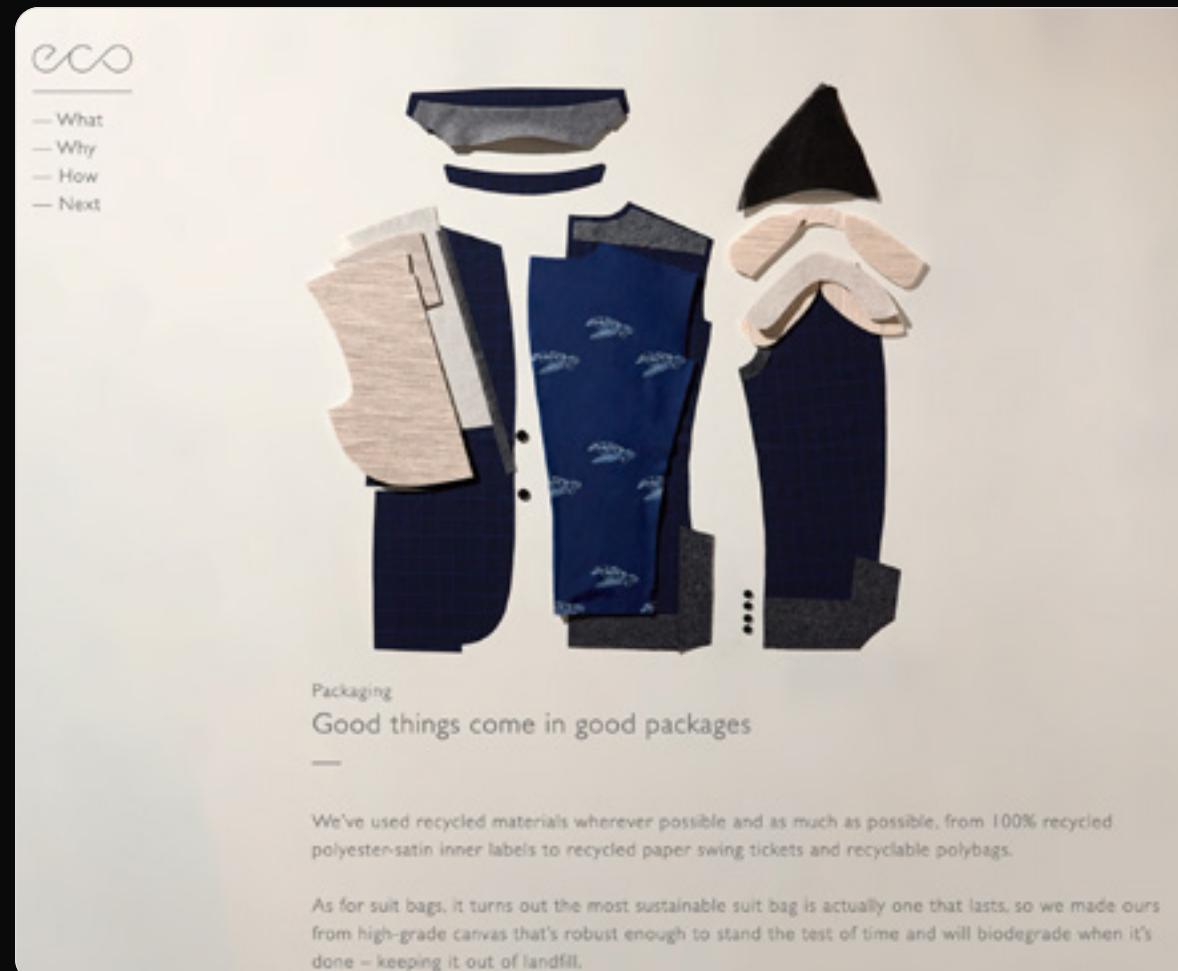
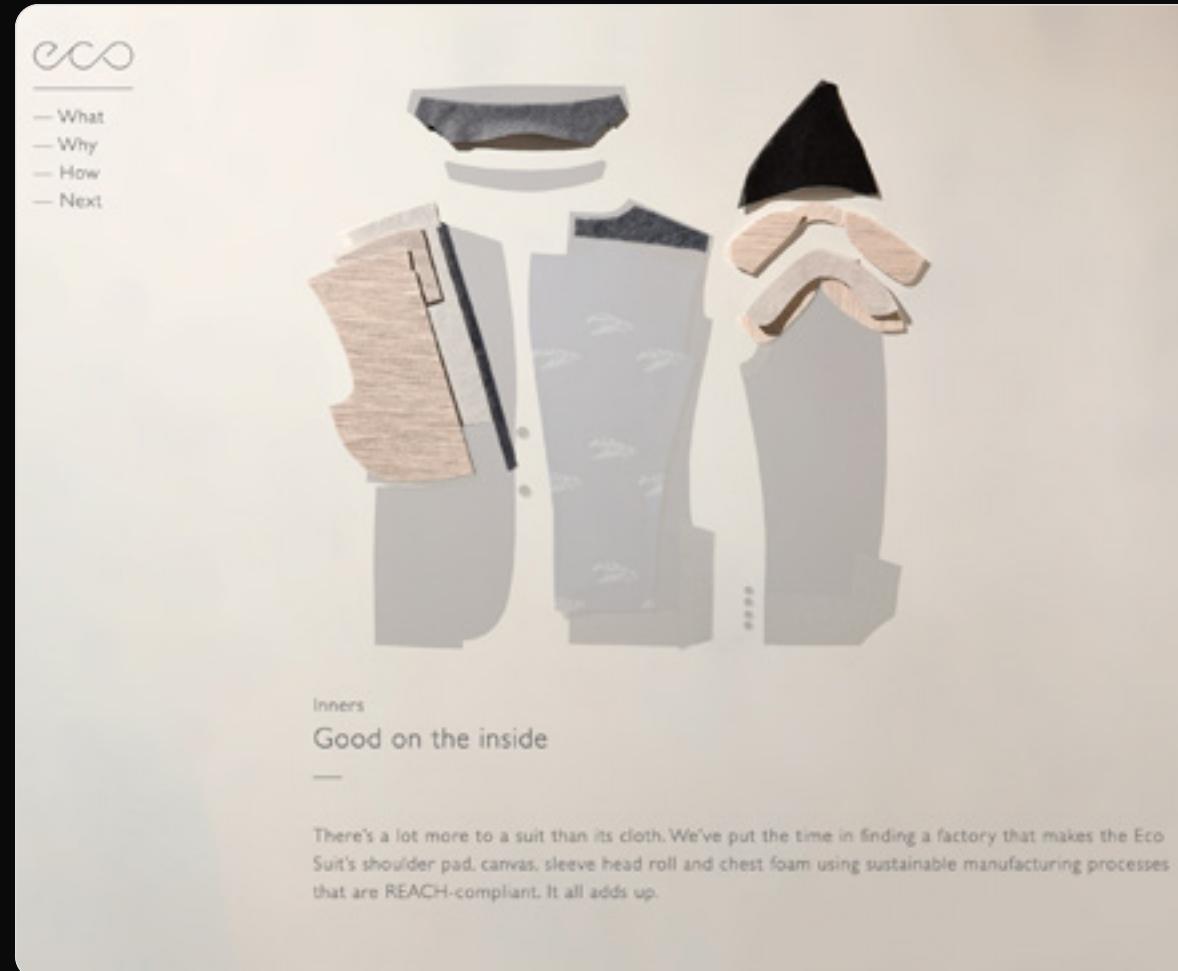
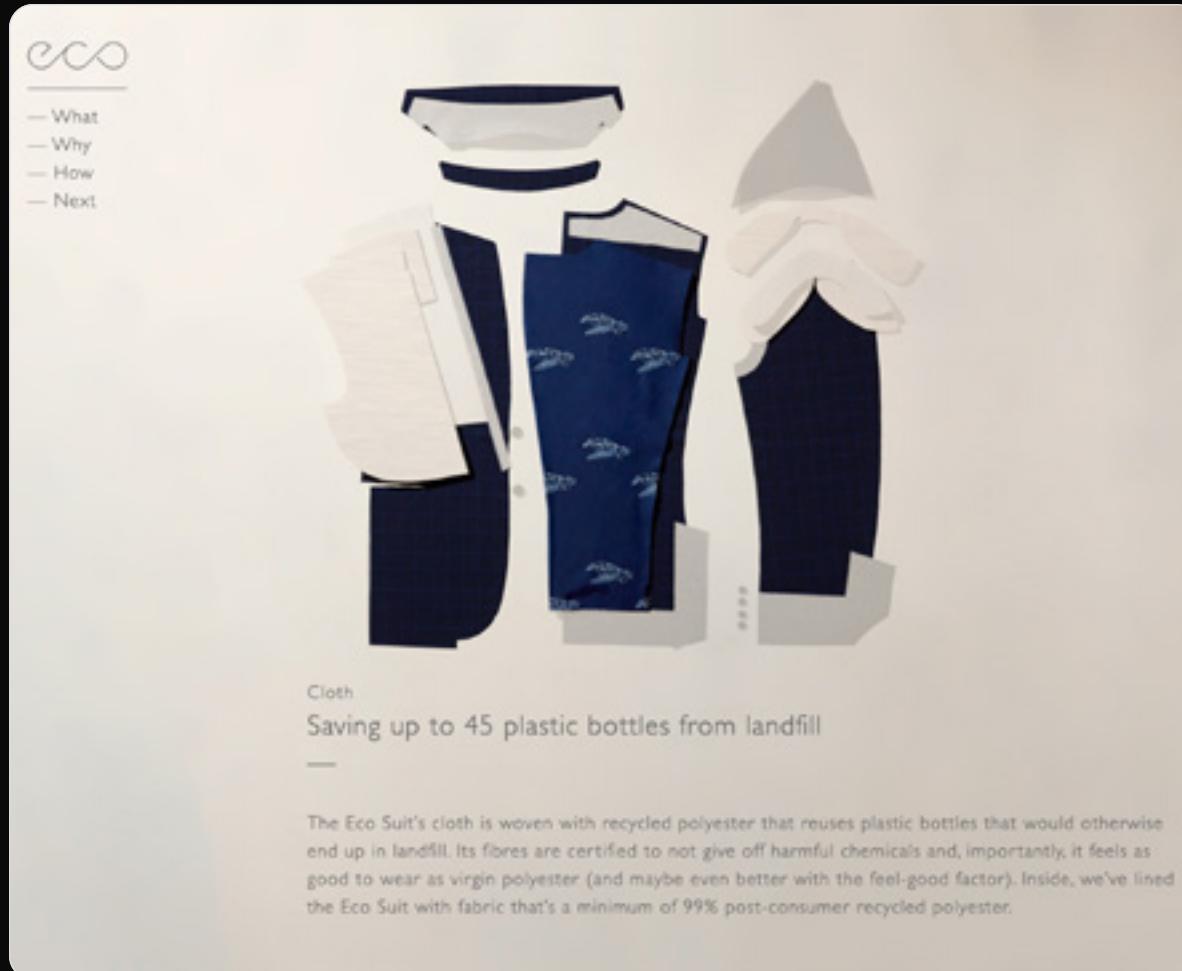
Creative Direction

Art Direction

Web Design

When Moss Bros commissioned me to design one of their most significant sustainable campaigns to date, I had some initial questions: How do you design a campaign for an environmentally conscious suit when you know there's no such thing as 100% sustainable fashion production?

The answer - you focus on facts and maintain transparency throughout the campaign. For this, we mapped the exact sources of all the materials and detailed what makes each component environmentally-friendly, allowing the viewer to have all of the facts to make their own conscious, informed choices.



Sections of the website where the suit was deconstructed to explain what makes it sustainable



Receipt-like prints displayed on store windows with a breakdown of the materials of the suit and further information on the brand's sustainability commitment

THE ECO SUIT	
Mannequin	Paper paste from cellulose of 100% recycled paper and card courtesy of H.O.L GROUP
Backdrop	100% recyclable Kraft paper from a FSC sustainable source
String	Biodegradable hemp cord
Sign paint	Recycled paint from Forest Recycling Project
Cloth	Recycled polyester-blend
Lining	Minimum 99% post-consumer recycled polyester
Shoulder pad	100% recycled polyester
Canvas	REACH compliant
Sleeve head roll	REACH compliant
Chest foam	REACH compliant
Thread	100% recycled polyester yarn
Buttons	100% natural corozo nut
Pocketing fabric	OEKO-TEX® certified
Inner labels	100% recycled polyester-satin
Swing tickets	Recycled paper
Polybags	Recyclable
Suit bag	High-grade biodegradable canvas
This paper	Recyclable FSC-certified paper
What else we're doing	
The textile industry is one of the worst offenders for polluting the environment. Our goal is to reduce our impact anywhere we can. We're committed to closing the loop and moving towards sustainable manufacturing processes.	
There's a long way to go, but every step is one step closer. Here's what we're already doing and what we plan to do:	
Suppliers	
We're using our relationships with our suppliers to minimise our impact on the environment. We'll encourage them to use responsible manufacturing processes, harness greener energy and innovate in alternative materials that are kinder to the environment.	
We're also partnering with fewer mills and makers so we can maintain closer relationships with them. Regular audits ensure our processes and logistics are compliant and help us identify new ways to move sustainable retailing forward.	
Packaging & display	
We're committed to removing or finding sustainable alternatives for one-use plastics used in our packaging and labelling by 2025.	
We're investigating recyclable or bio-degradable polybags. In the meantime, we've set our stores up with recycling bins to dispose of plastic polybags responsibly.	
We're also looking into alternatives for plastic hangers. Until we find a better solution, we'll ask our customers to think twice before taking hangers and reuse them in-store instead.	
Closing the loop	
We're working with ReGain, the clothing-recycling app that takes in your unwanted old clothes and rewards you with discounts for new ones.	
Up to 95% of post-consumer fashion that ReGain diverts from landfill is reused or recycled, with the remaining 5% going into energy production or upcycled into new clothes. It all adds up to the industry closing the loop and moving towards circular fashion.	
Any unsellable returns or faulty product will now be sent to ReGain to recycle, saving up to 7,200 units from being otherwise destroyed or ending up in landfill.	
Learn more at mooss.eco	



Moss Bros. — Eco Suit

Creative Direction

The core concept of the campaign was to avoid waste at all costs, whether that be material, design, energy or visual. Outcomes for the campaign were kept in line with the low impact concept, including the hand-painted window displays, each tailored to specific regional stores.

Art Direction

We documented our waste-avoidance approach and recorded the process. The footage demonstrated our commitment to sustainability and served as compelling promotional material for the campaign.

Web Design



Stills from the promotional videos (<https://www.instagram.com/p/B3KfdsZne9V/>)



**WASTE
DOESN'T
SUIT YOU**

**INTRODUCING
THE eco SUIT
SAVING UP TO
45 BOTTLES
FROM LANDFILL**

GET YOUR ECO SUIT

Plastic pollution is one of our world's greatest threats.

Every second, a double-decker busload of plastic waste is dumped or burned in developing countries. It takes decades, if not centuries, to break down and releases harmful toxins as it does. Mismanaged waste injures and kills our wildlife and spreads disease among the communities where it's dumped or left uncollected.

The UN Environment Programme estimates that more than 8.3 billion tonnes of plastic have been produced since the 1950s and about 60% of it has ended up in landfill or a natural environment.

Our answer?
Work with our suppliers to find plastic alternatives and recycle what's already in circulation.

GET YOUR ECO SUIT

The most environmentally friendly thing for us to do would be to not make any suit at all. But we're not in the business of making nothing, so we need to find a way to make what we make responsibly.

The recycled polyester we make just one Eco Suit from rescues up to 45 bottles from landfill and our oceans.

GET YOUR ECO SUIT

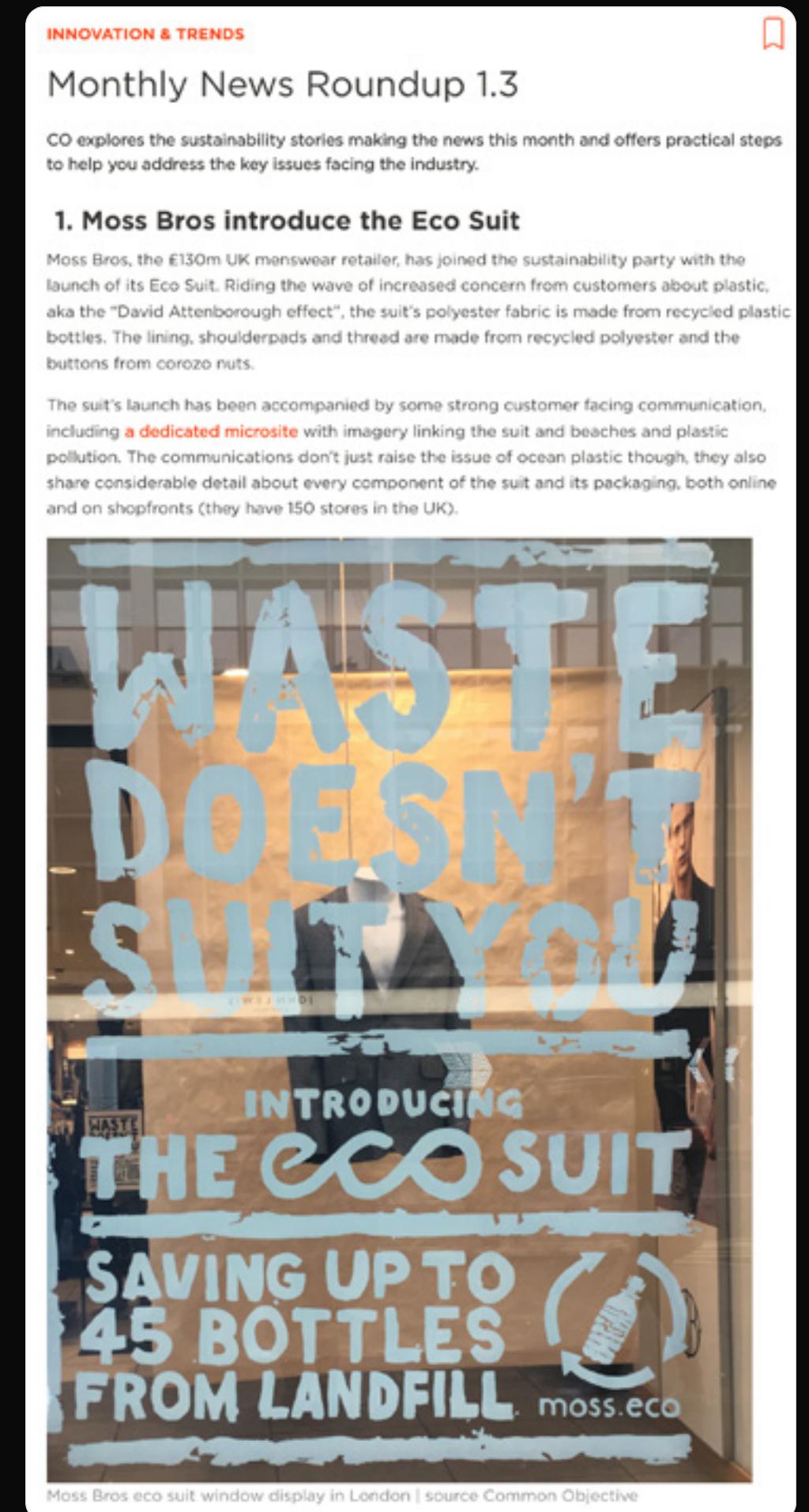
I designed a microsite as a platform to articulate the brand's values and aspirations. By presenting the campaign in this manner, we aimed to inspire not just sales but a collective mindset move towards more conscious consumption and ecological responsibility.

The textile industry is one of the worst offenders for polluting the environment. We want to do our bit to change that. There's a long way to go, but every step is one step closer.

GET YOUR ECO SUIT



Throughout the campaign, my primary focus was ensuring that every facet of its production adhered to our commitment to low-impact practices - but I also took it as an opportunity to send a bold message. While there was undoubtedly a commercial objective, my goal was to leave a lasting impression on both the brand and its consumers regarding our impact on the planet that transcended sales figures.



commonobjective.co/article/sustainable-fashion-news-roundup

Andrew Boulton
@Boultni · Follow

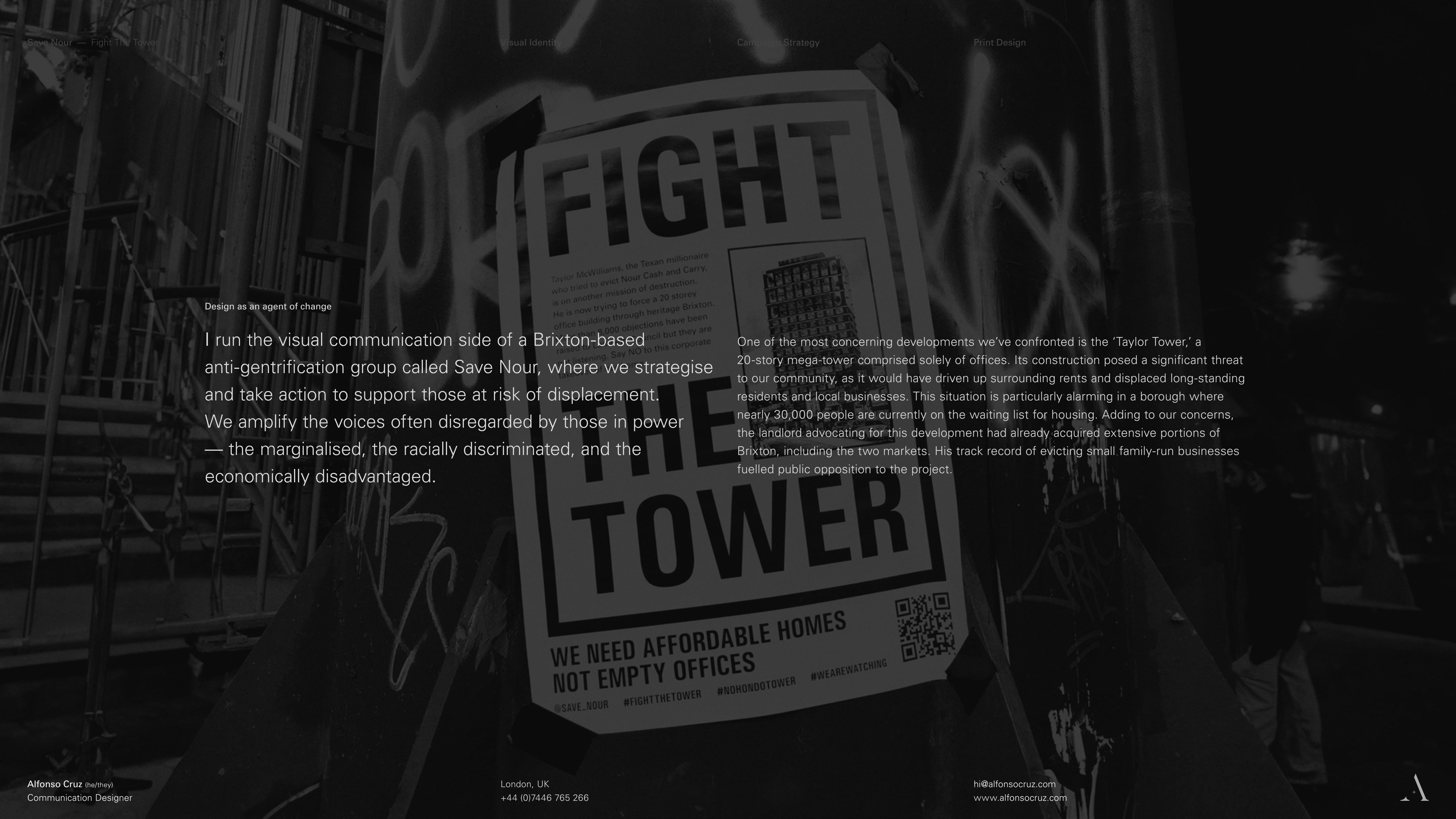
By a million miles, the most interesting thing I've ever seen in the windows at Moss Bros. Smartest piece of window creative I've wandered past this week. #copywriting #copywritersunite #mossbros #window

7:50 AM - Oct 8, 2019

37 Reply Copy link

Explore what's happening on Twitter

Andrew Boulton
Senior Lecturer at University of Lincoln's BA Creative Advertising



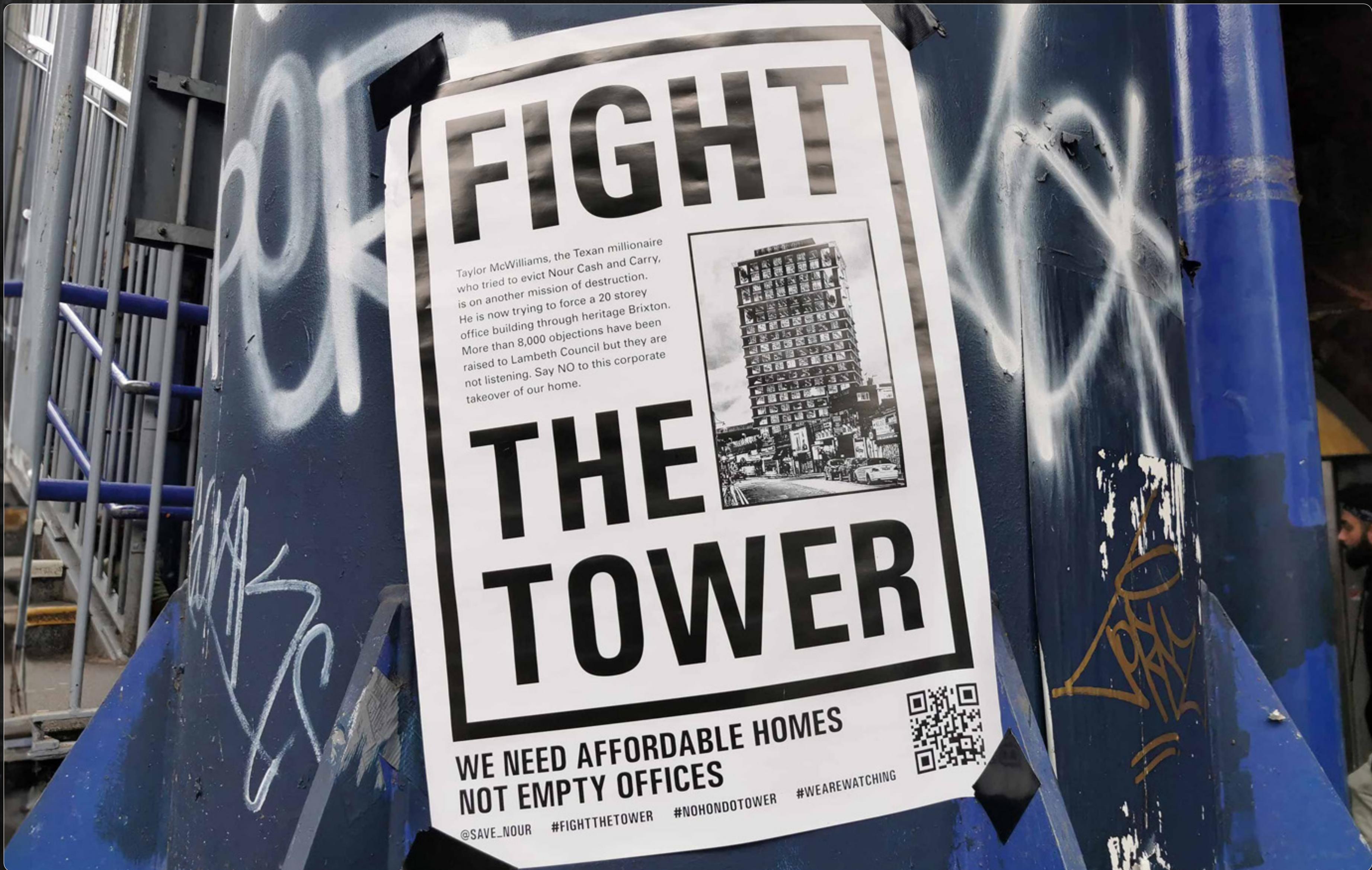
Design as an agent of change

I run the visual communication side of a Brixton-based anti-gentrification group called Save Nour, where we strategise and take action to support those at risk of displacement. We amplify the voices often disregarded by those in power — the marginalised, the racially discriminated, and the economically disadvantaged.

WE NEED AFFORDABLE HOMES
NOT EMPTY OFFICES
@SAVE_NOUR #FIGHTTHETOWER #NOHONDOTOWER #WEAREWATCHING



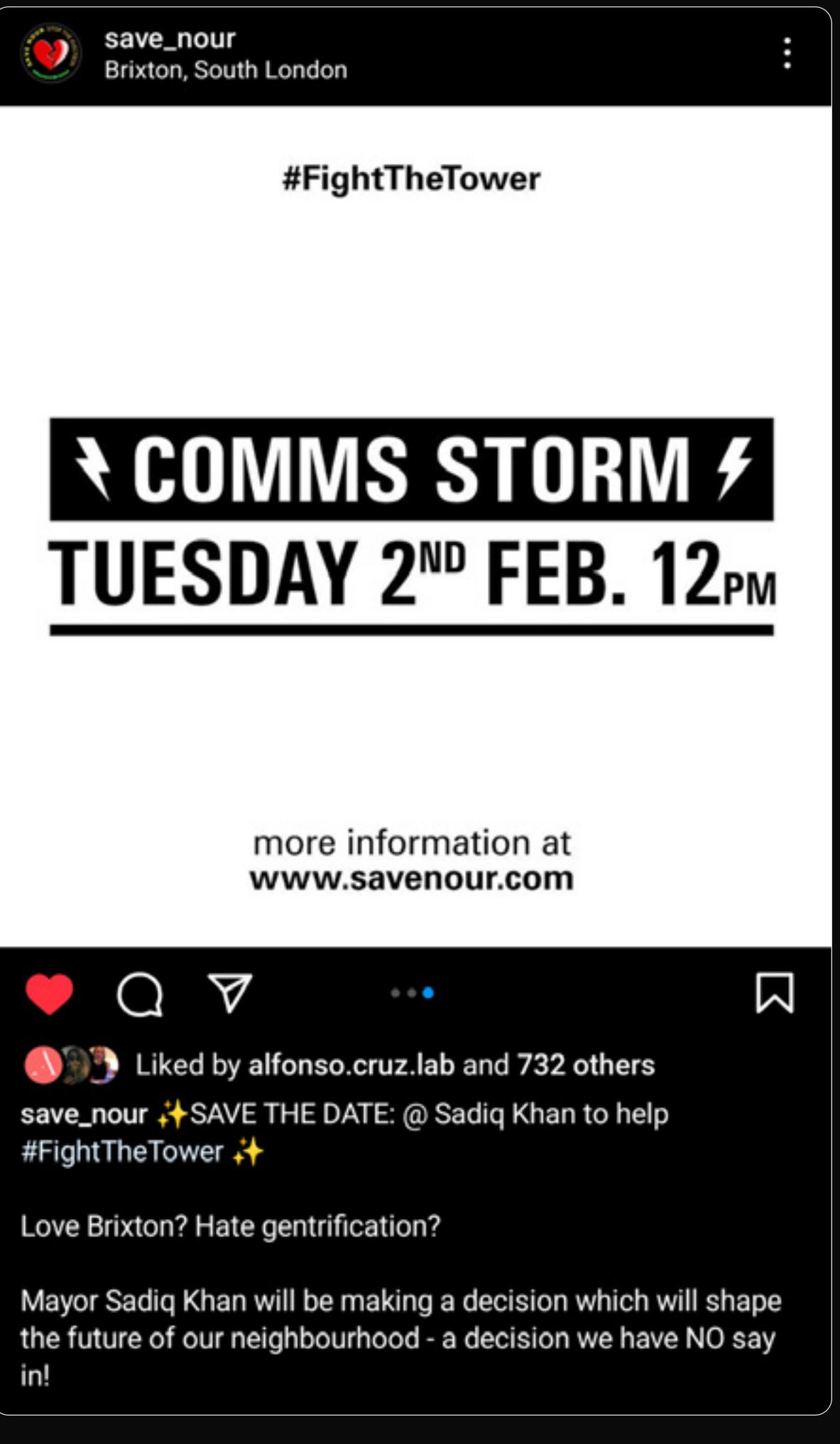
One of the most concerning developments we've confronted is the 'Taylor Tower,' a 20-story mega-tower comprised solely of offices. Its construction posed a significant threat to our community, as it would have driven up surrounding rents and displaced long-standing residents and local businesses. This situation is particularly alarming in a borough where nearly 30,000 people are currently on the waiting list for housing. Adding to our concerns, the landlord advocating for this development had already acquired extensive portions of Brixton, including the two markets. His track record of evicting small family-run businesses fuelled public opposition to the project.



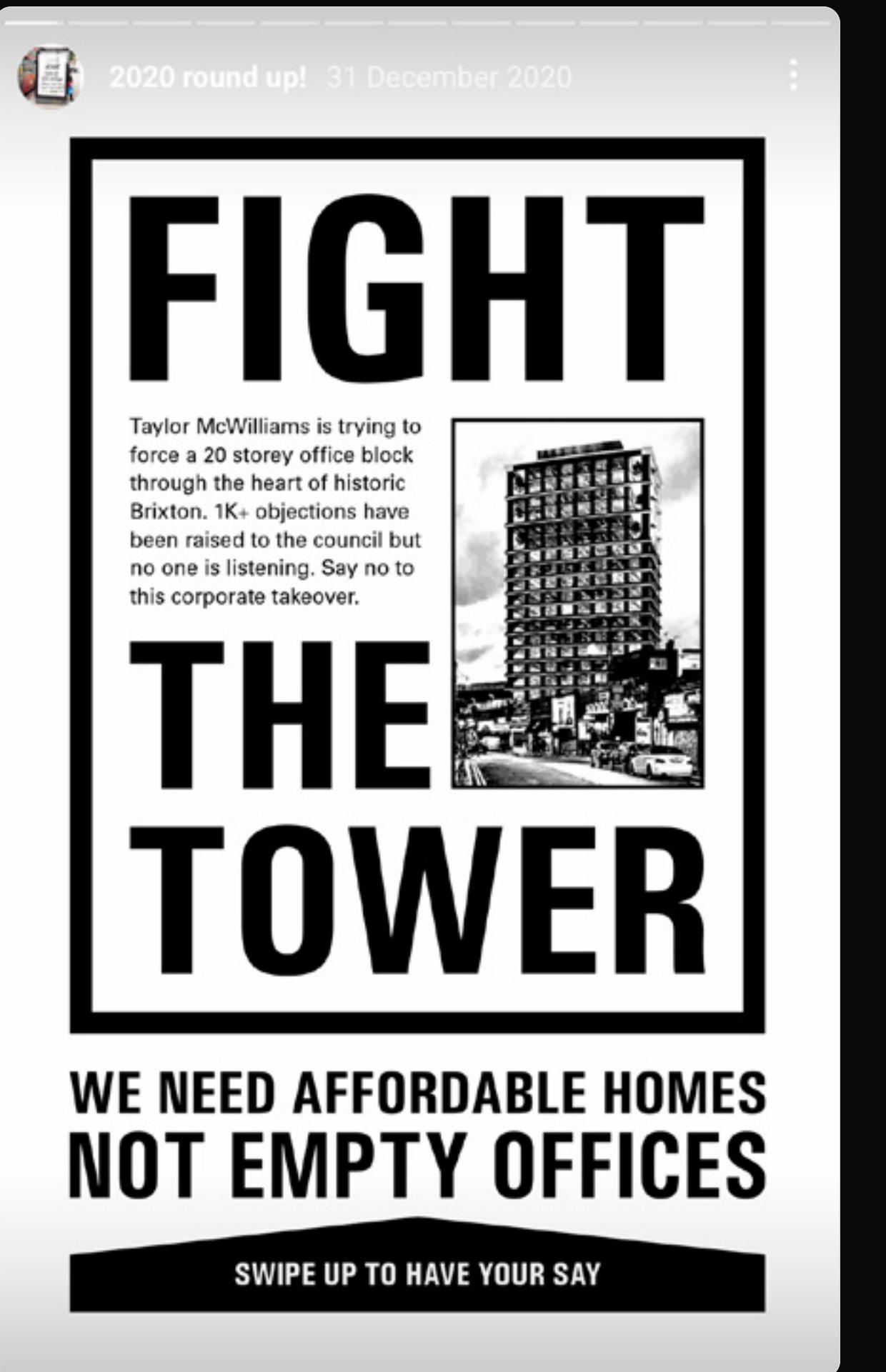
Out of our determination to battle one individual's monopoly over our neighbourhood, we launched the "Fight The Tower" campaign.



Facebook



Instagram Post



Instagram Stories

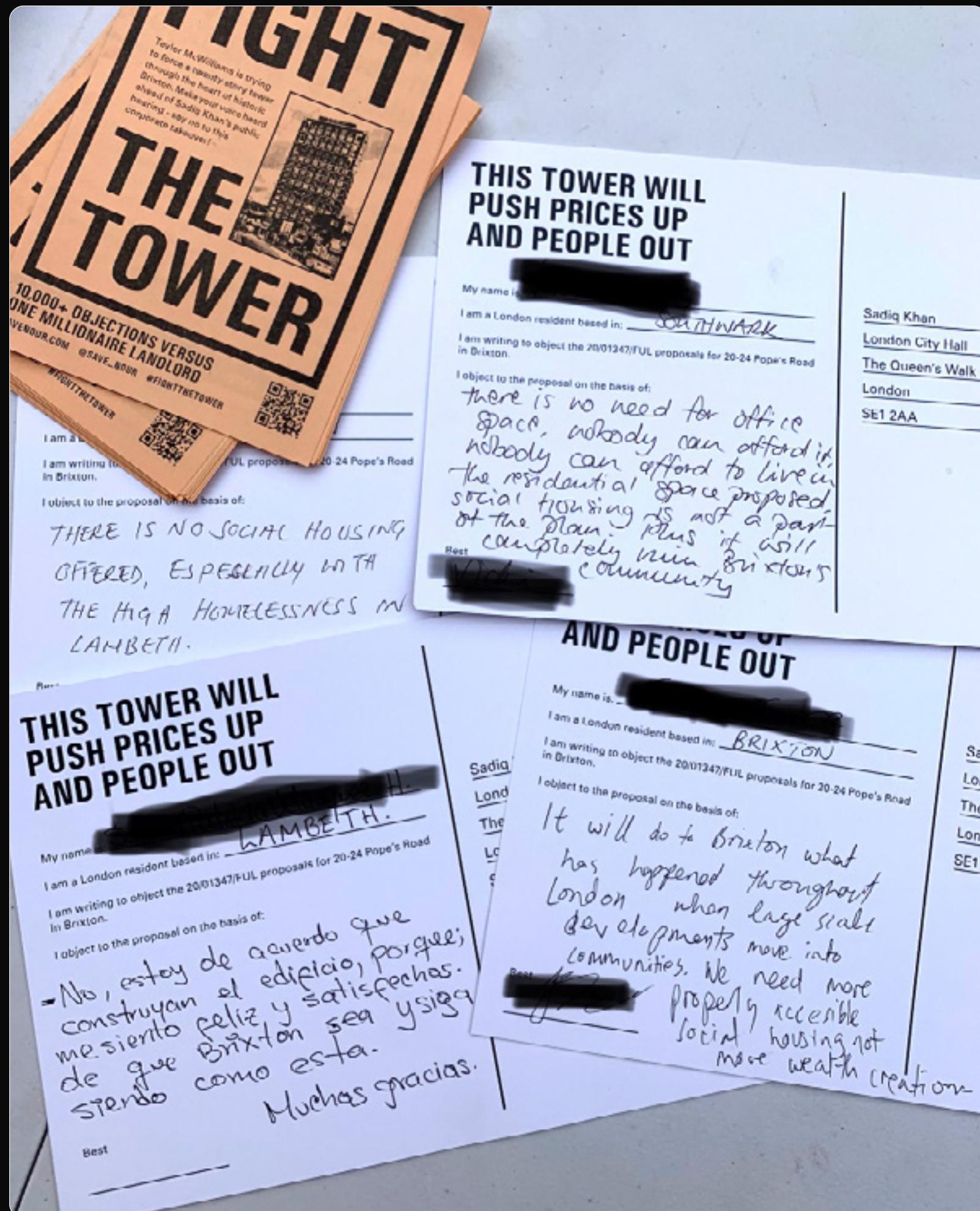


Twitter

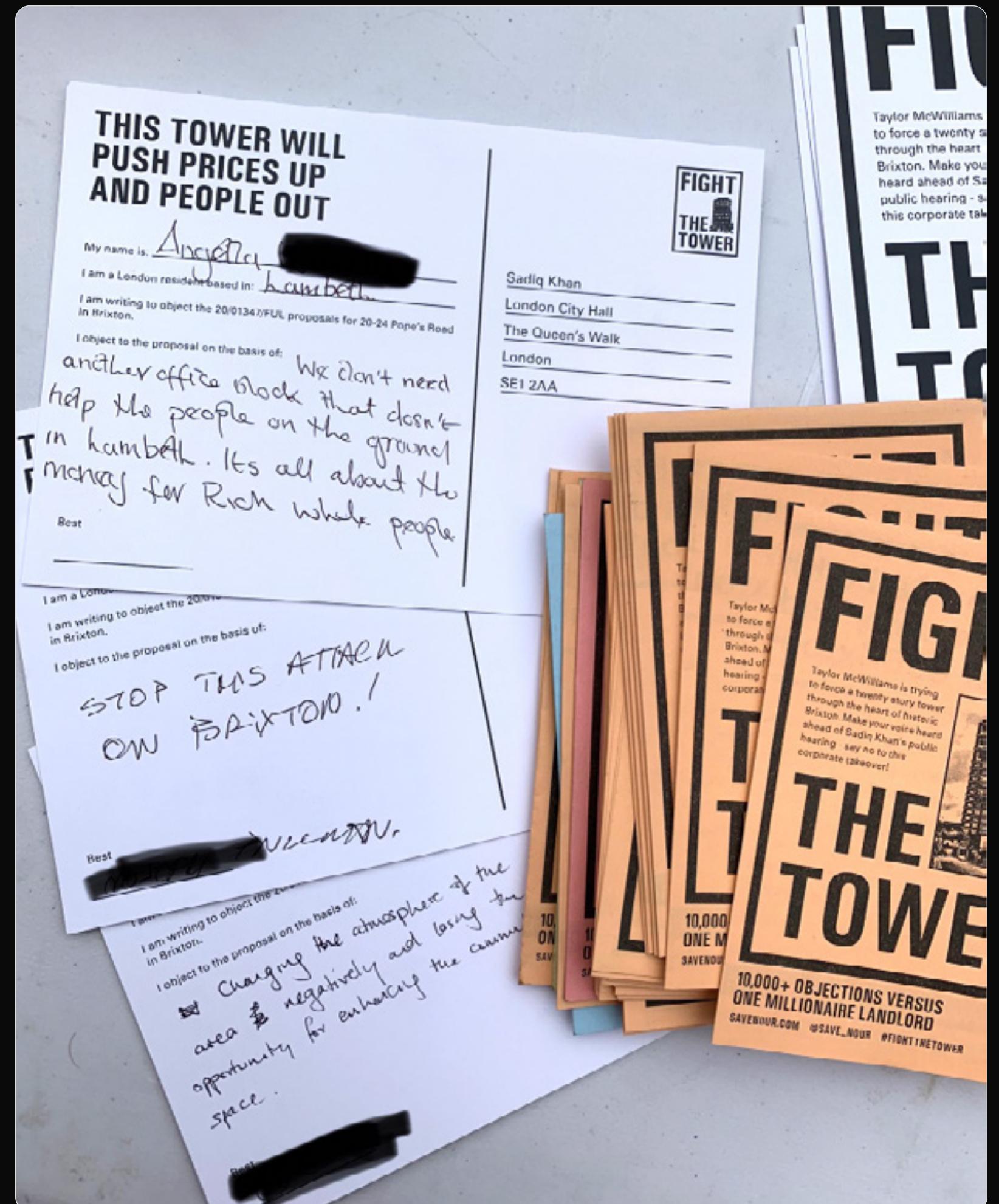
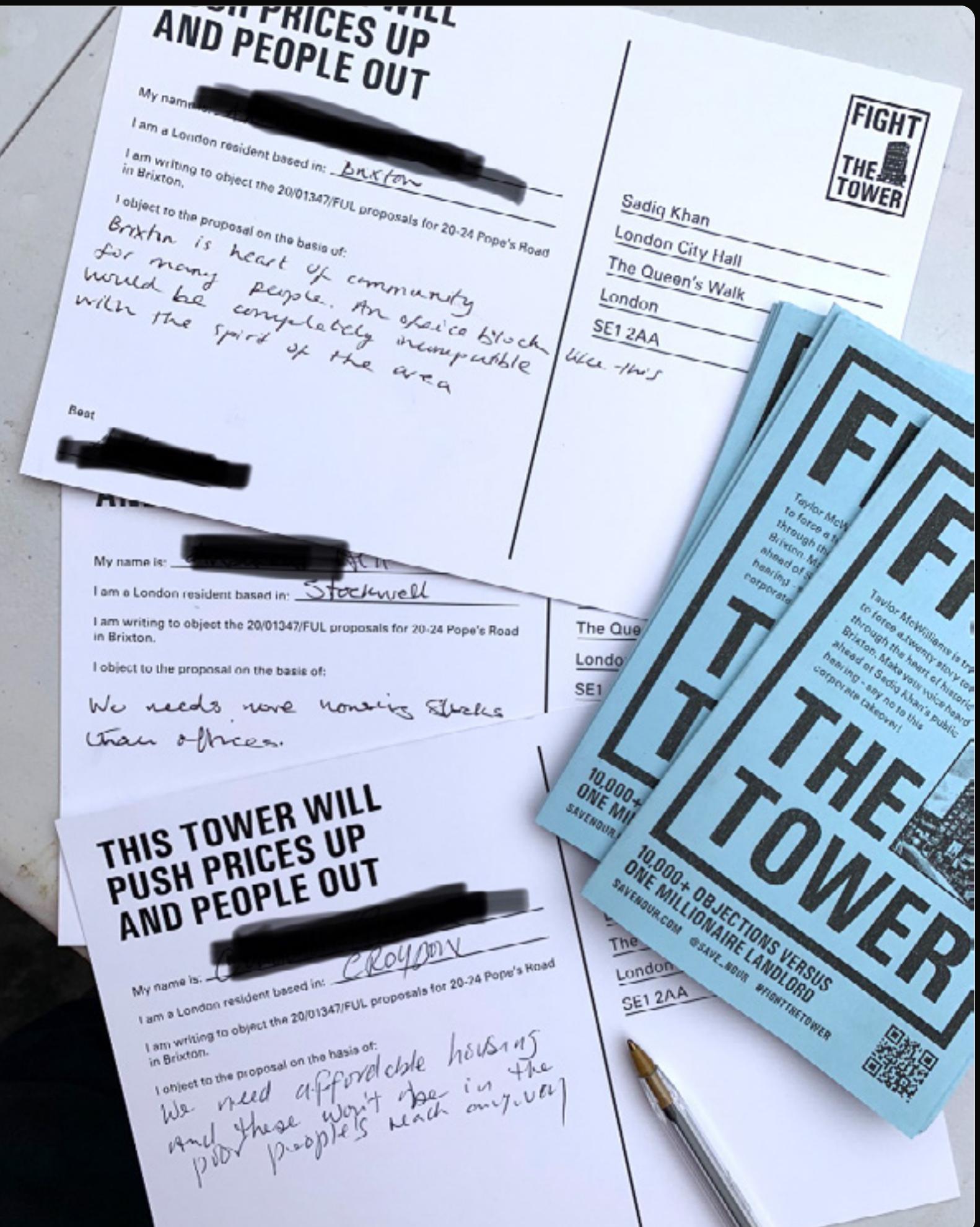


Yet, our mission was always rooted in our neighbourhood. As soon as COVID restrictions eased, we returned to the streets. To amplify the voices of our neighbours, we had to have face-to-face conversations. I designed postcards to create a direct line of communication that allowed those affected to voice their

thoughts to the decision-makers. Over 1404 postcards were sent directly to the Mayor of London and the official Planning Team. These represented the volume of opposition and the unique voices and stories behind every objection.



Postcards with hand-written objections





Triptych posters announcing the public hearing

Another communication method we employed was to create high-impact posters and flyers designed to be posted around the local area. This was to ensure that residents who would not see the digital content, due to a lack of access to the internet or technical ability would still be able to engage with the campaign.



Brochures and flyers



The cumulative pressure we put on the decision-makers and developers, including the strategic use of digital platforms, the design and implementation of communication tools, and the mobilisation of community engagement, eventually led to the withdrawal of the application. The significant community opposition, including the 1040 postcards, was pivotal in pressing action. Notably, these postcards played a crucial role in the evidence review conducted by the Mayor of London, Sadiq Khan, leading to his decision to call in a public hearing.

Through our collective perseverance and dedication, we successfully drove developers to withdraw the application, safeguarding the integrity and well-being of our neighbourhood.



Withdrawal letter from the developer



Locals celebrating the application withdrawal in the streets of Brixton

Visual vocabularies to translate data and unify brand elements

I collaborate with ColourHive, a consultancy agency and publisher specialist in forecasting design, colour, and material trends. They conduct research through creative concept development, expert industry panels, and geographical analysis, releasing directional insights that offer creative interpretations of emerging aesthetic tendencies.

Their insights are published through various formats such as tailored consultancy services that provide specific advice to clients, branded publications featuring expertly crafted trend reports, and their own in-house reports and magazine, which offer curated content.

I support them by translating their research findings into comprehensible visual representations and designing their publications.





ColorLife Trend is a colour trend publication designed to inspire architects and interior designers, commissioned by Comex, the fourth largest paint manufacturer and distributor in North America.

Colour Hive



Comex ColorLife Trends book

Editorial Design

This annual research highlights future colour trends in the decorative interior design industry. Each edition is meticulously crafted to provide a forward-looking perspective on colour aesthetics, solidifying Comex's position as a leader in setting trends and guiding design choices.

Data Visualisation

Visual Language

The creation of ColorLife Trend involved a collaborative creative workshop in Mexico City, where Comex brought together design and architectural professionals. I designed the publication, and Comex's team used its visual language as a branding tool, extending the book's design concepts to the event itself.



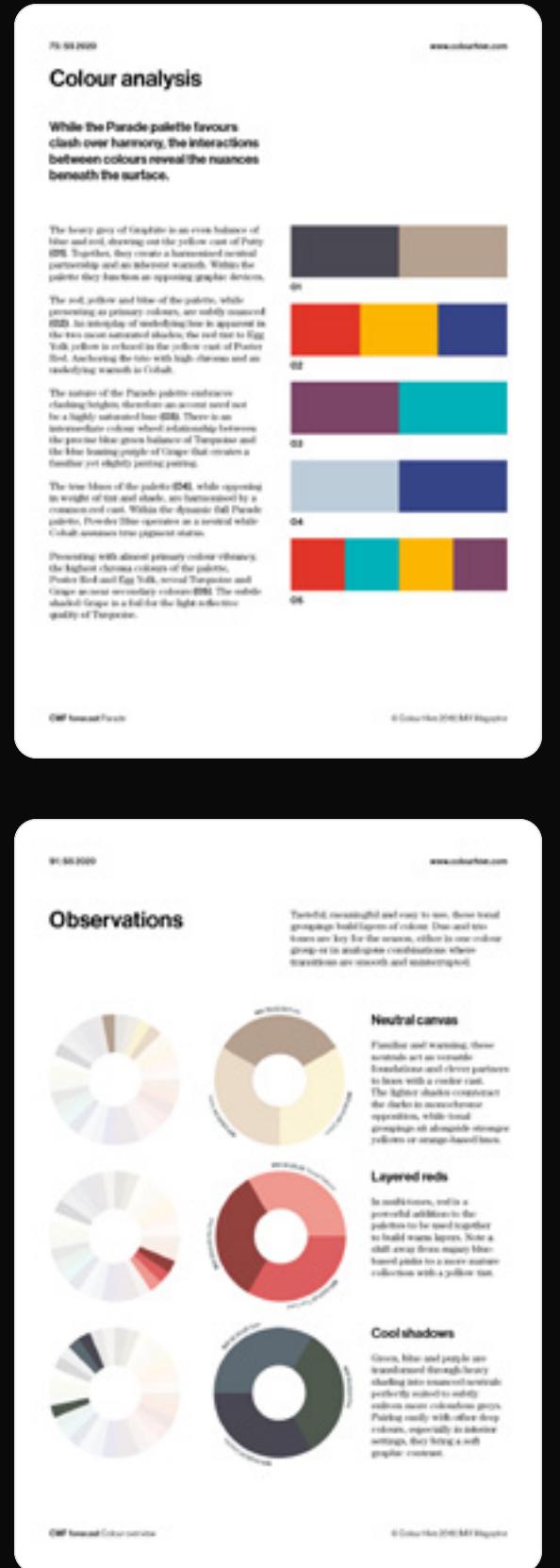
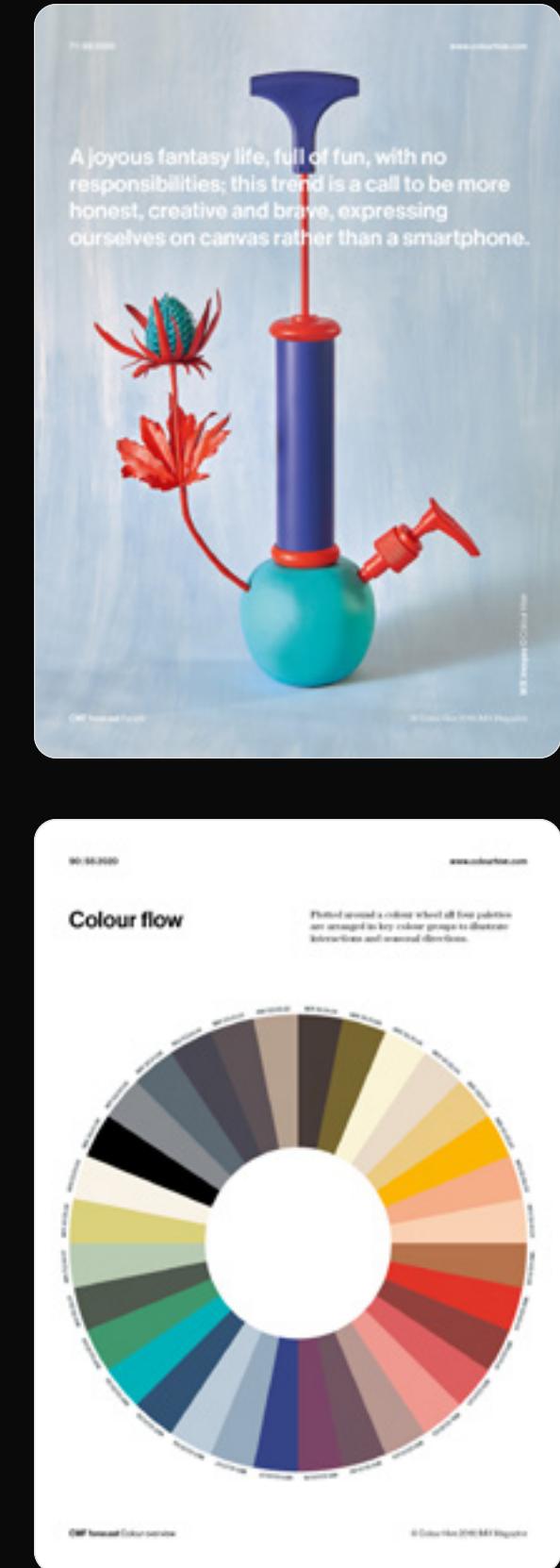
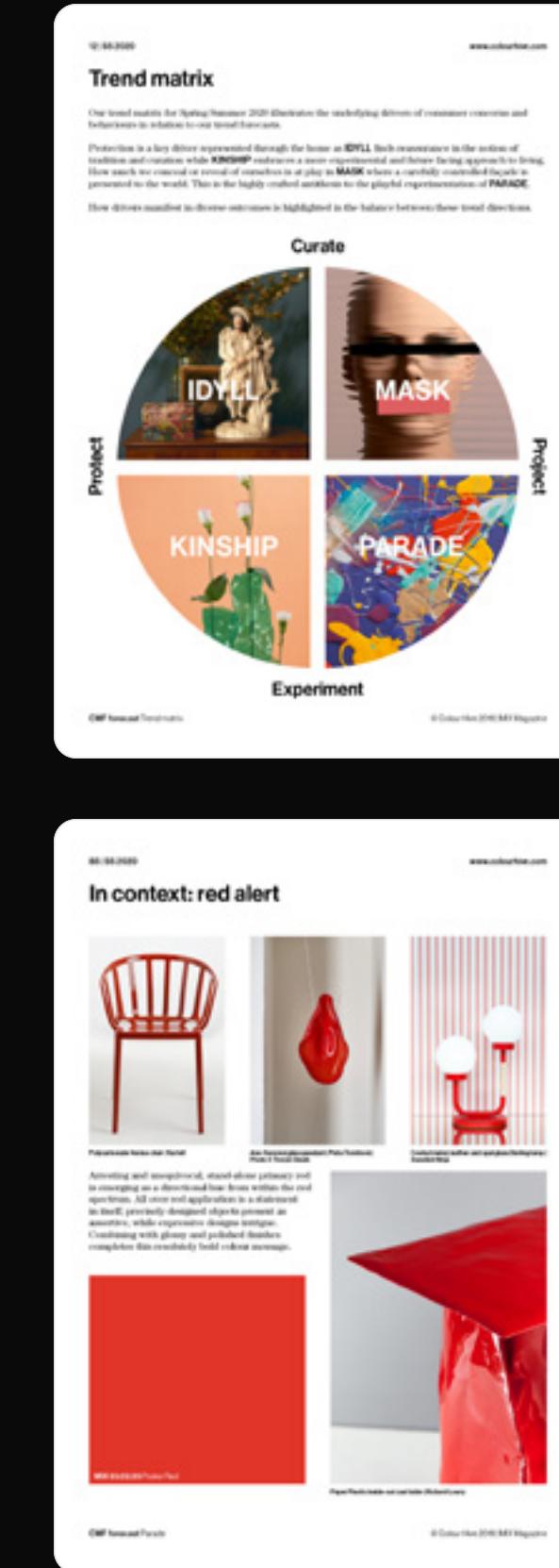
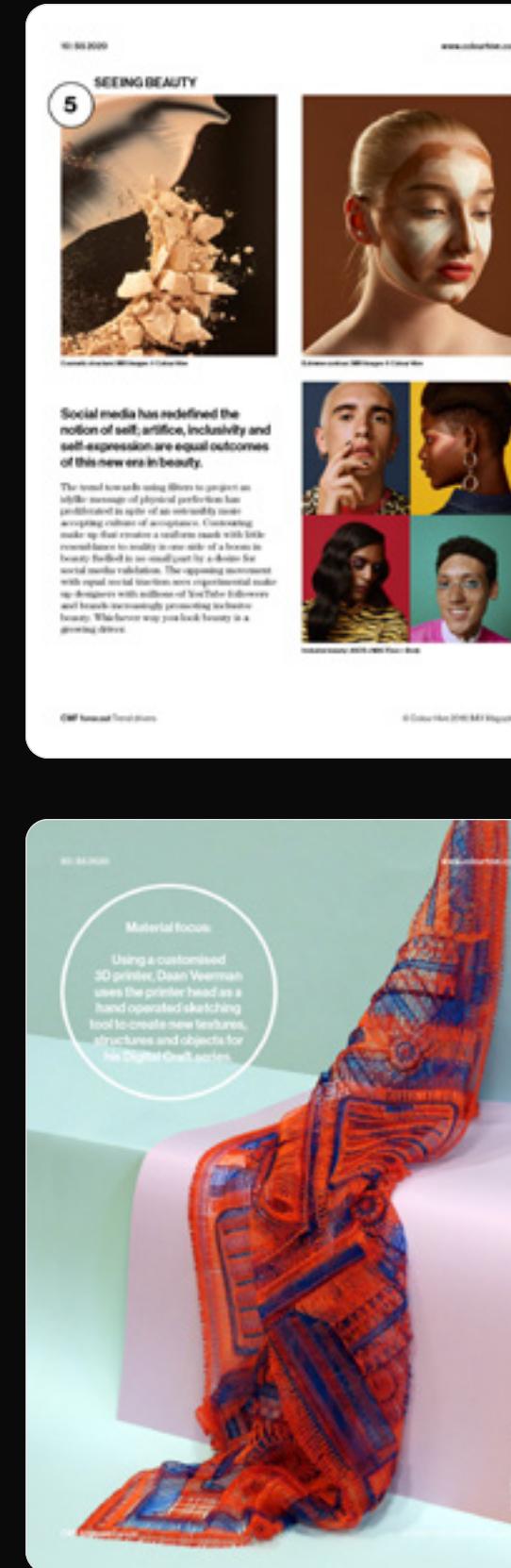
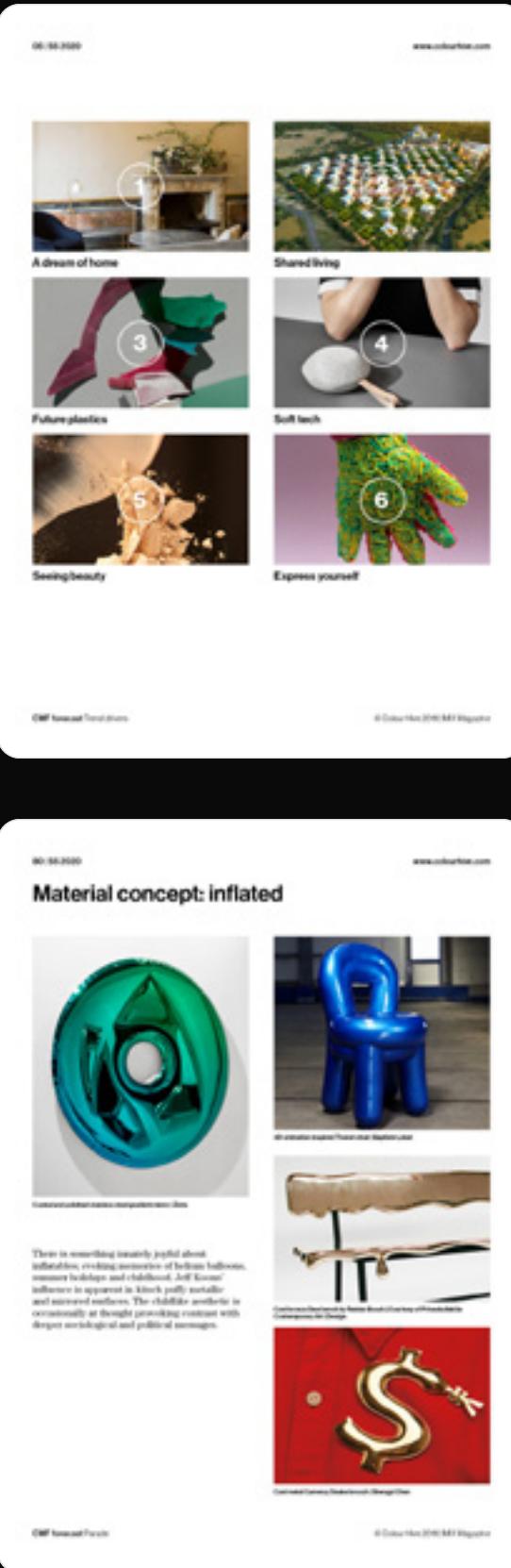
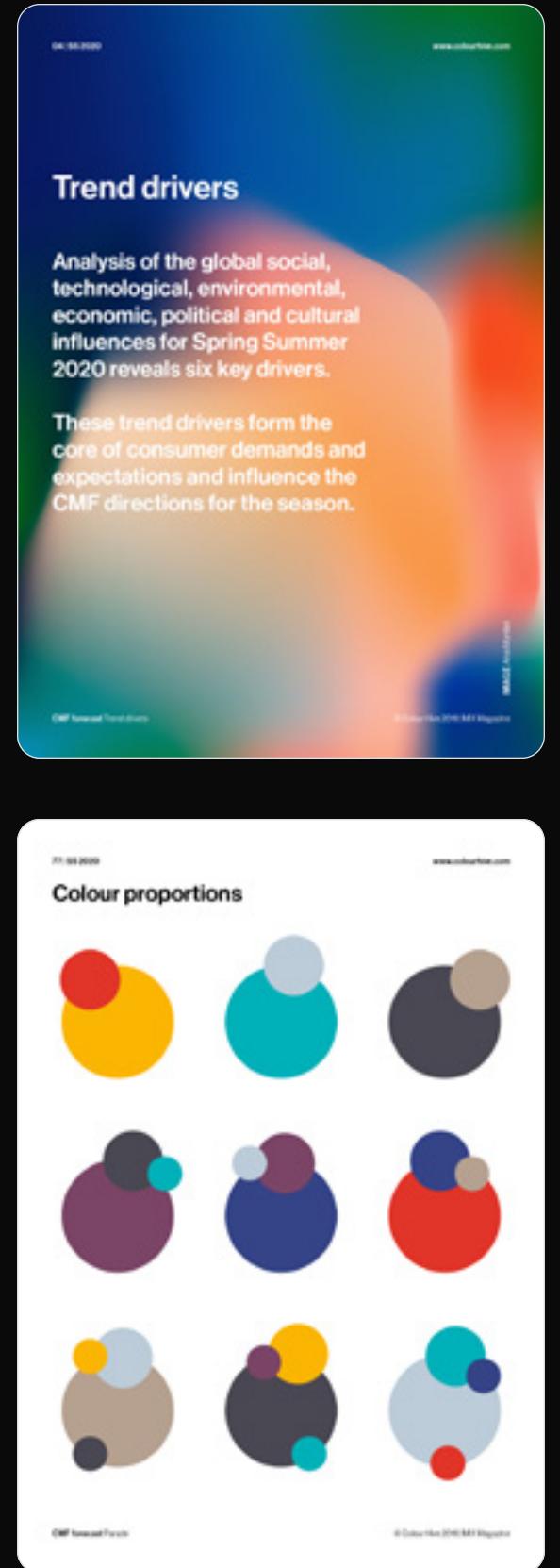
Comex ColorLife Trends show



I develop data visualisation systems tailored to interpret the data collected by ColourHive. These infographics translate their findings into accessible visual formats. They also function as analytical tools, enabling deeper exploration and insight extraction.



Global Colour Material and Finish forecast Spring Summer 2020



MIX Magazine — Issue 54

Trend Drivers AW 2020/21
New ideas & inspiration behind this season's trends

Colour Trends AW 2020/21
Scuff: Necessity & Ingenuity
Ritual: Connection & Meaning

Colour Now AW 2019/20
Solace & Vibe early adopters
Focus on contract

Colour palette

Colour palette AW 2020/21

Regional focus

Middle East

North America

Africa

South Africa

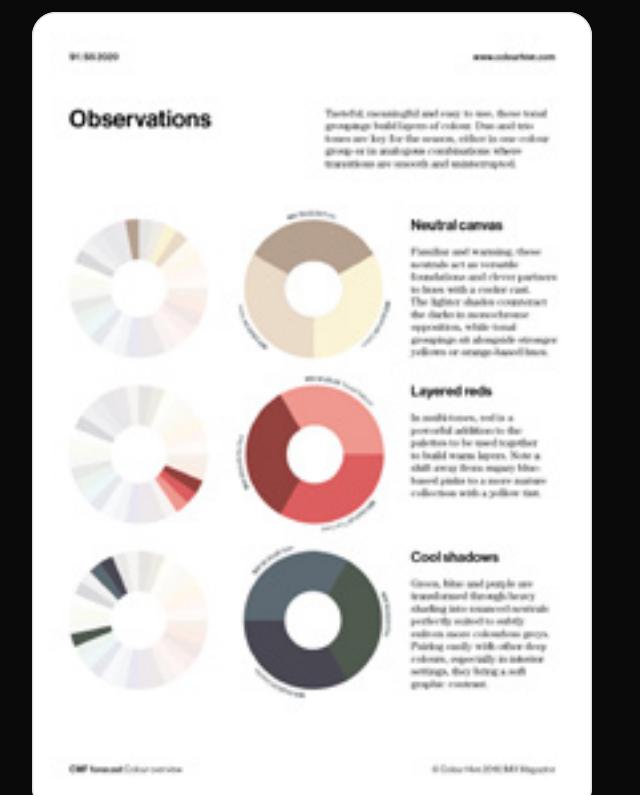
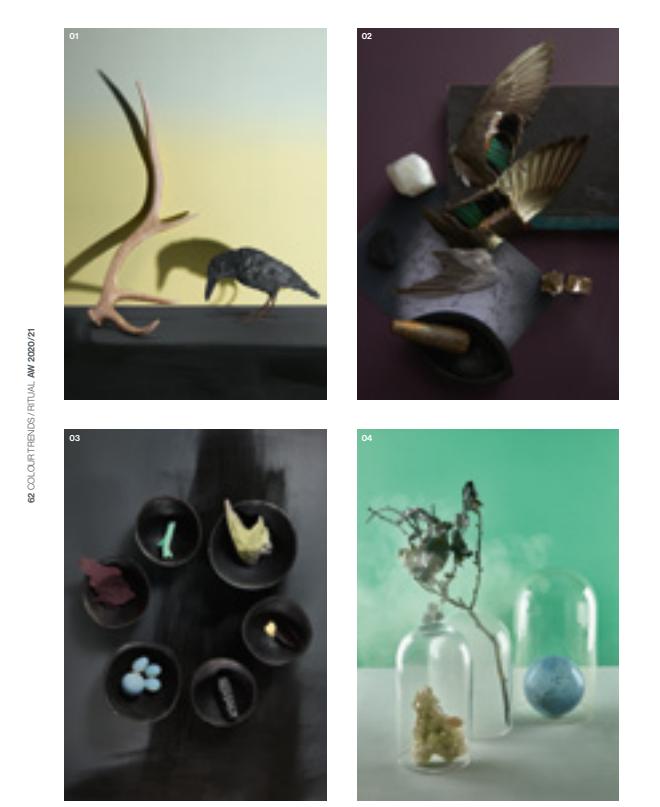
Latin America

Oceania

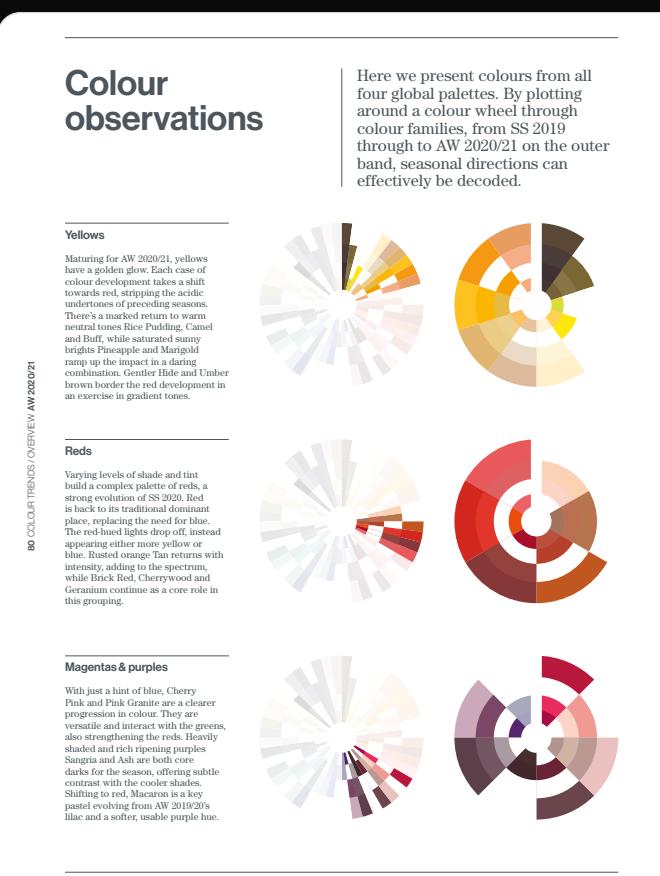
New Zealand



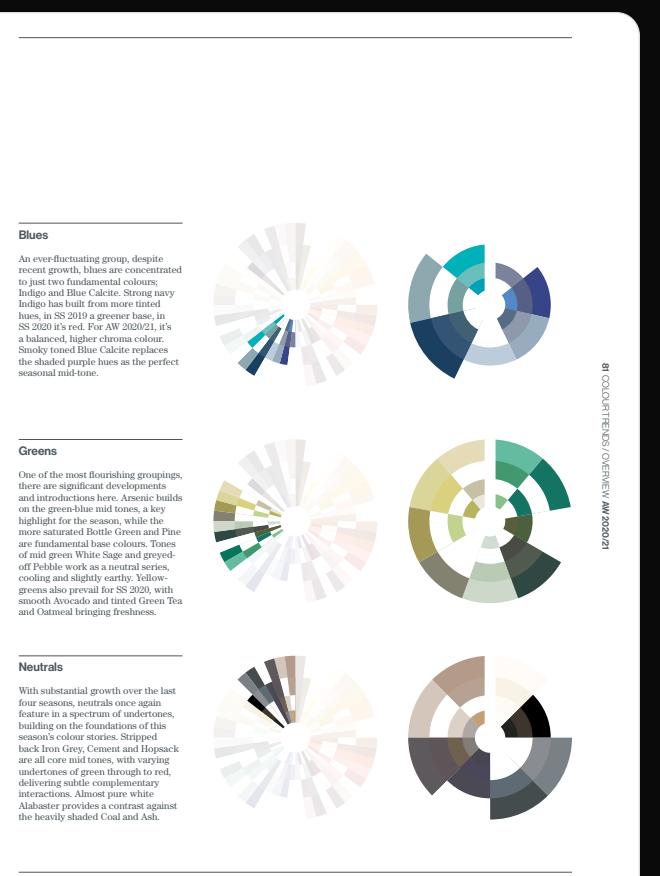
While the CMF Report and MIX Magazine operate under distinct brands, they share a cohesive visual language that runs across all ColourHive products. This consistent aesthetic ensures a unified and recognisable identity while allowing the diverse range of offerings to have their unique voice.



Global Colour Material and Finish forecast
Spring Summer 2020



MIX Magazine — Issue 54



I am actively on the lookout for new projects and challenges within like-minded collaborative environments. I am open to working with projects big or small, I also offer pro-bono or concessionary services to support charities and causes.

If you'd like to work with me, [get in touch](#).

