

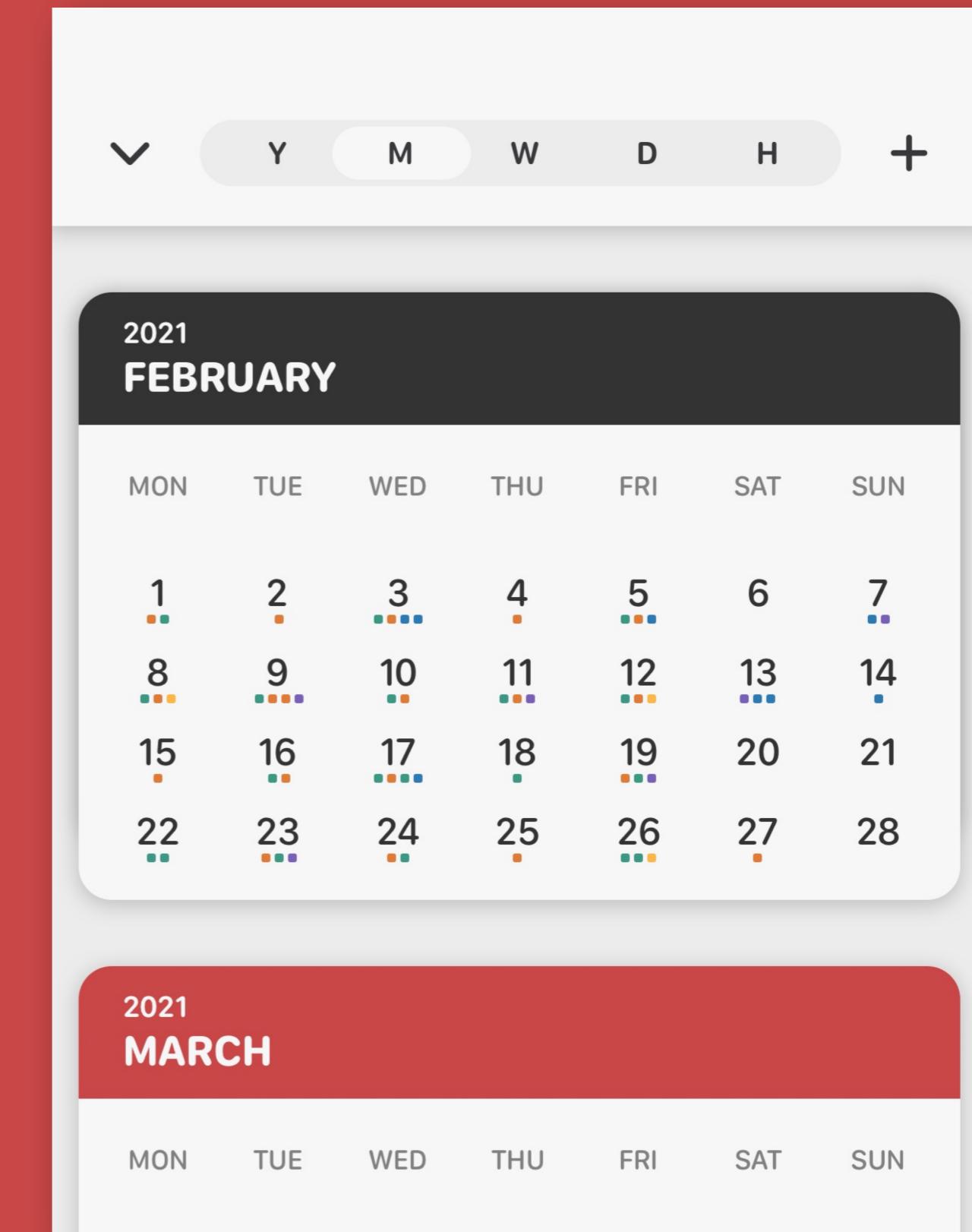
Portfolio

- Cristian Rus

Flowing in time

Current calendar apps are simply digital copies of traditional calendars. Consequently, they are not adapted or do not take full advantage of small and interactive screens such as a smartphone. Besides being unhelpful, they can often be confusing. The result is a poor user experience for those who try to use a mobile calendar to organise their life.

For this project, my mission was to find a solution to how we represent and interact with a calendar on a smartphone. After testing radical ideas like round calendars or timelines, I realised it was counterproductive. Why? Because users have a very clear concept of a calendar already. Solution? A better way no navigate using the traditional structure of a calendar.

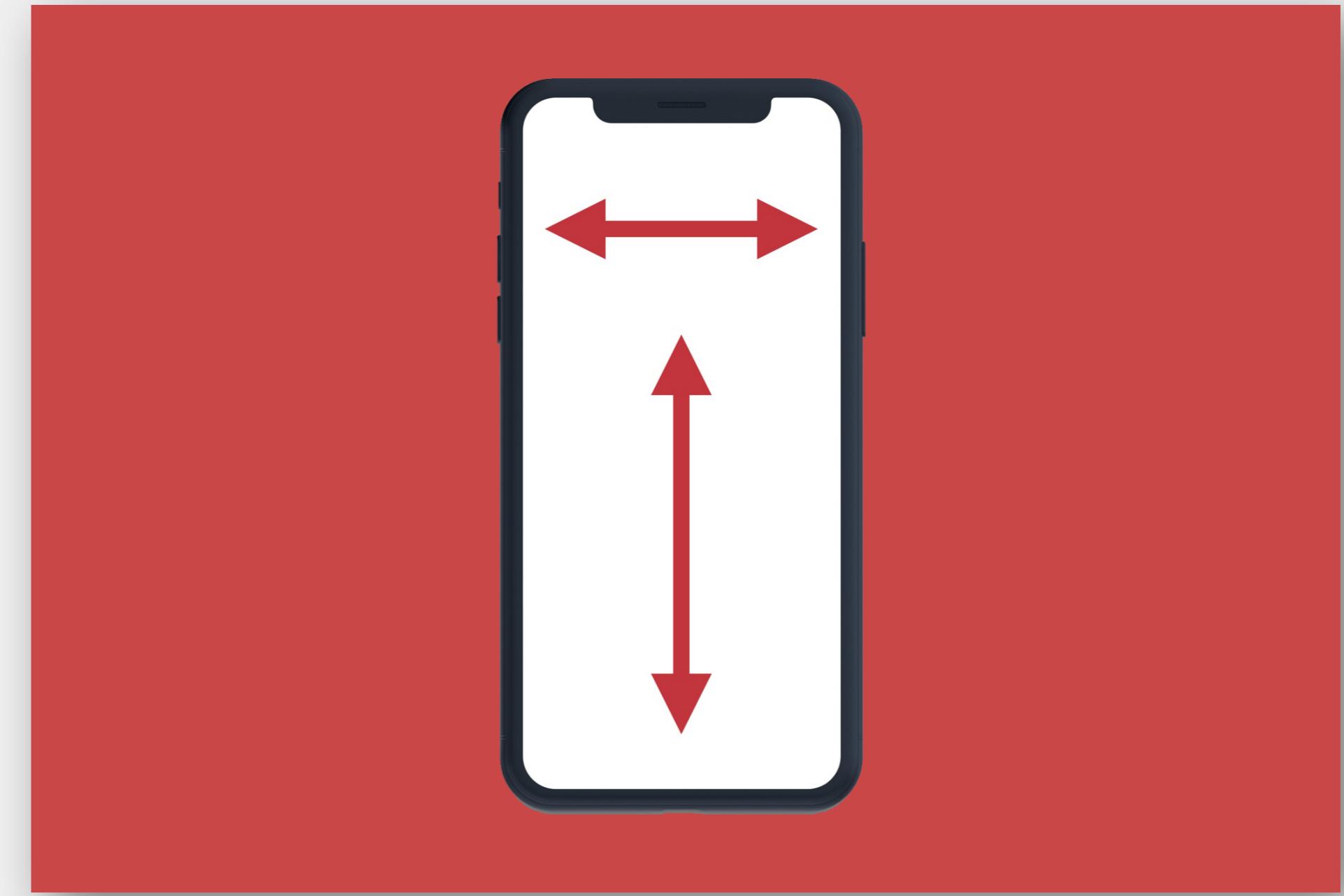


With this in mind, it was developed a very easy way to move in time on the app, in order to find events or add new ones without hesitation. The design is adapted so that the users can easily move in time and visually understand where they are. For this, the use of the natural scrolling of smartphones and the use of cards is used to accumulate information.

The vertical scroll allows you to move in the timeline. Down to see the future and up to see the past. Additionally, the present date is highlighted in red. After trying different concepts, the use of cards is the most intuitive for people who have tested prototypes of the app.

On the other hand, we have a scroll and a horizontal bar that allows you to change between how large we want the periods of time shown to be and between which we navigate. It is a way of changing the speed of browsing in time.

Navigation was the most important factor in this calendar app, which seeks to offer a new format for calendars where the two different scrolls allow to move comfortably between dates.



2021

JANUARY **FEBRUARY** **MARCH**

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
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APRIL **MAY** **JUNE**

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
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JULY **AUGUST** **SEPTEMBER**

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
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OCTOBER **NOVEMBER** **DECEMBER**

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
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2022

JANUARY **FEBRUARY** **MARCH**

1	2	3	4
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2021 FEBRUARY

MON	TUE	WED	THU	FRI	SAT	SUN
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

2021 MARCH

MON	TUE	WED	THU	FRI	SAT	SUN
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28

2021 APRIL

MON	TUE	WED	THU	FRI	SAT	SUN
1	2	3	4	5	6	7

Week 11 of 2021 1ST – 7TH MARCH

MON	TUE	WED	THU	FRI	SAT	SUN
1	2	3	4	5	6	7

Week 11 of 2021 8TH – 14TH MARCH

MON	TUE	WED	THU	FRI	SAT	SUN
8	9	10	11	12	13	14

Week 11 of 2021 15TH – 21TH MARCH

MON	TUE	WED	THU	FRI	SAT	SUN
15	16	17	18	19	20	21
22	23	24	25	26	27	28

Week 11 of 2021 22TH – 28TH MARCH

MON	TUE	WED	THU	FRI	SAT	SUN
22	23	24	25	26	27	28

10th March WEDNESDAY **16°**

- Meeting with Sophie 1:30 PM → 2:30 PM at IBM Headquarters, Auckland
- Inauguration of Reverly 7:00 PM → 9:30 PM at 54 Ponsonby St, Auckland

11th March THURSDAY **21°**

- API development 10:00 AM → 2:00 PM at IBM Headquarters, Auckland
- Customers follow up 2:30 PM → 3:30 PM at IBM Headquarters, Auckland
- Italian class 8:00 PM → 10:00 PM at 256 Queen St, Auckland

12th March FRIDAY **18°**

- Background design 9:30 AM → 10:30 AM at IBM Headquarters, Auckland
- Q2 announcement 12:00 PM → 1:00 PM at IBM Headquarters, Auckland
- Background process 3:00 PM → 4:00 PM at IBM Headquarters, Auckland

13th March SATURDAY **17°**

- Training match

10th March WEDNESDAY **16°**

- Meeting with Sophie

11th March THURSDAY **21°**

- API development
- Customers follow up
- Italian class

12th March FRIDAY **18°**

- Background design
- Q2 announcement
- Background process

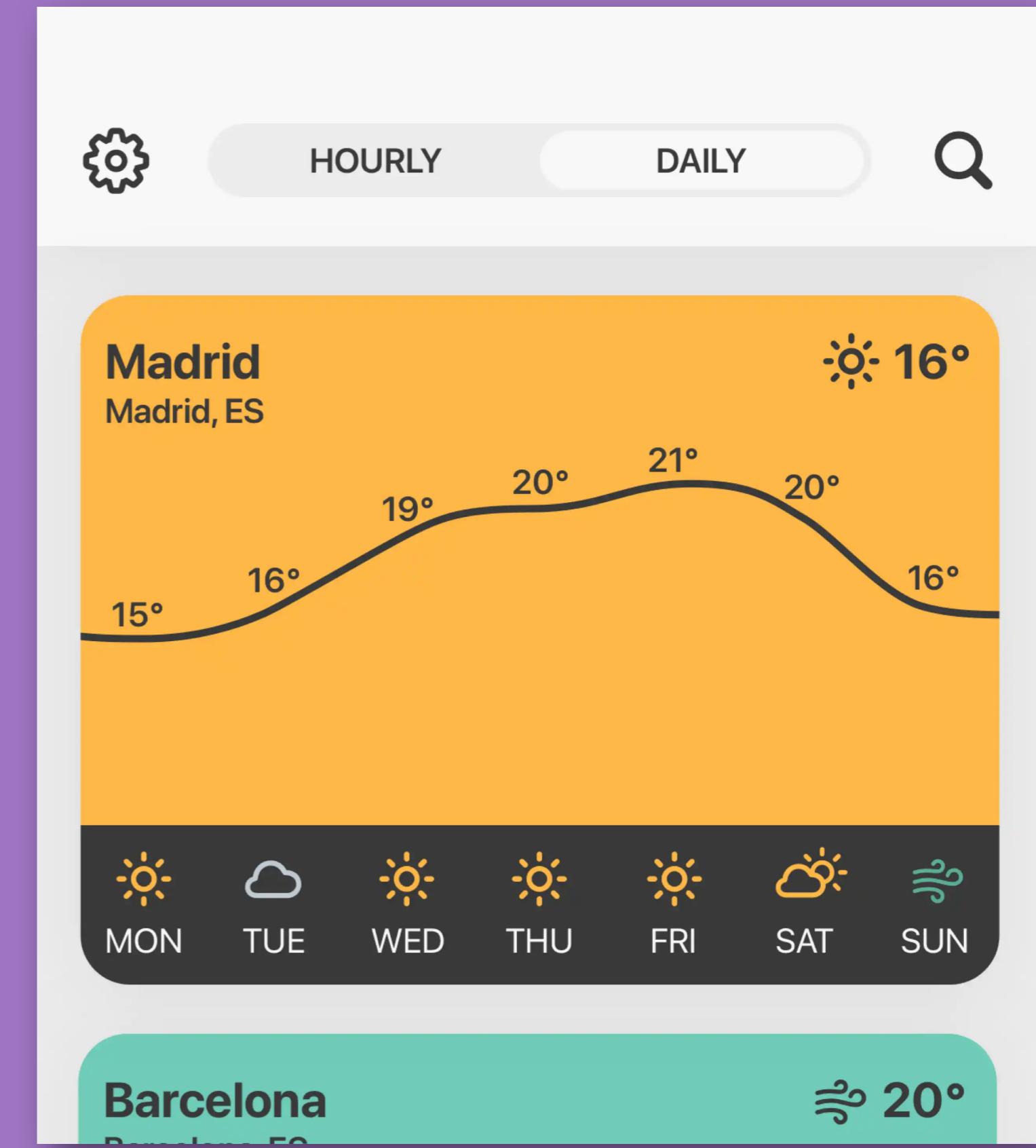
13th March SATURDAY **17°**

- Training match

Weather in a glance

The purpose I had as a main designer for this project was to achieve a mobile weather app capable of communicating information clearly and directly. I wanted customers to be able to know the weather conditions for the next hours or days at a glance.

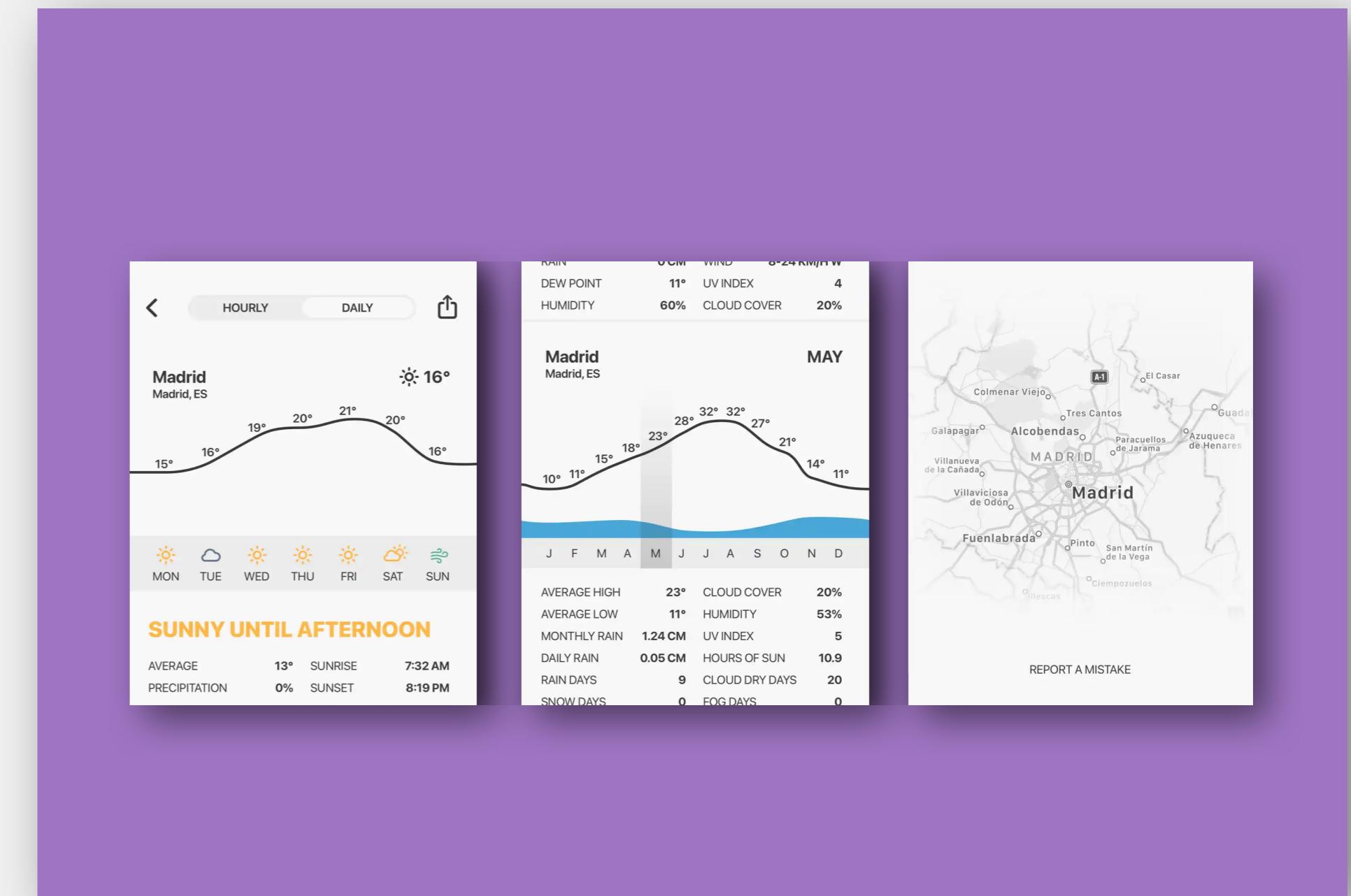
Many weather apps show you easily what is the weather in the present and the future with a succession of icons and hours/days. However, you need to "think" for some seconds in order to understand what is going on. We wanted to eliminate that friction. To achieve this, the design chosen was one that reinforces the use of descriptive colours and a very basic graph.

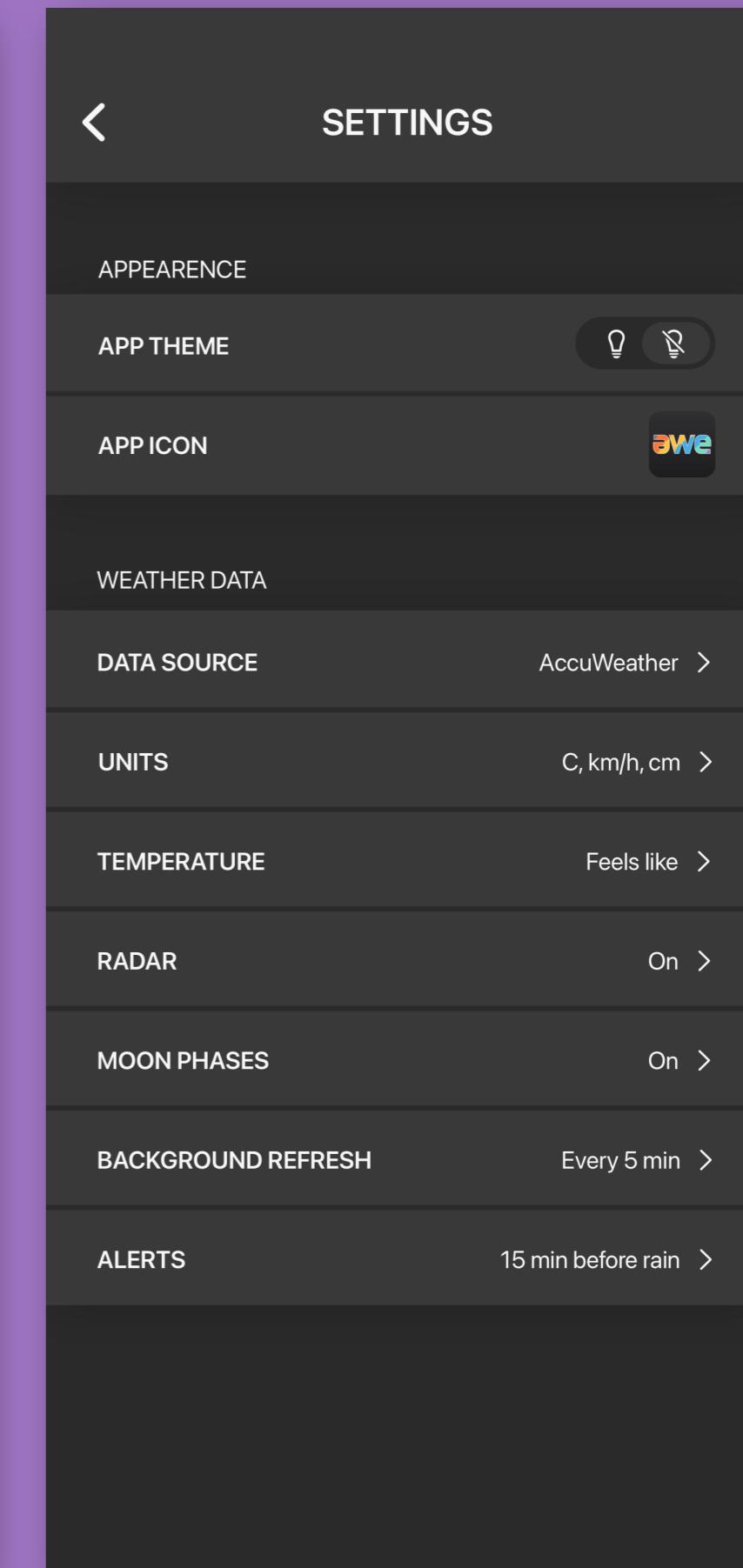
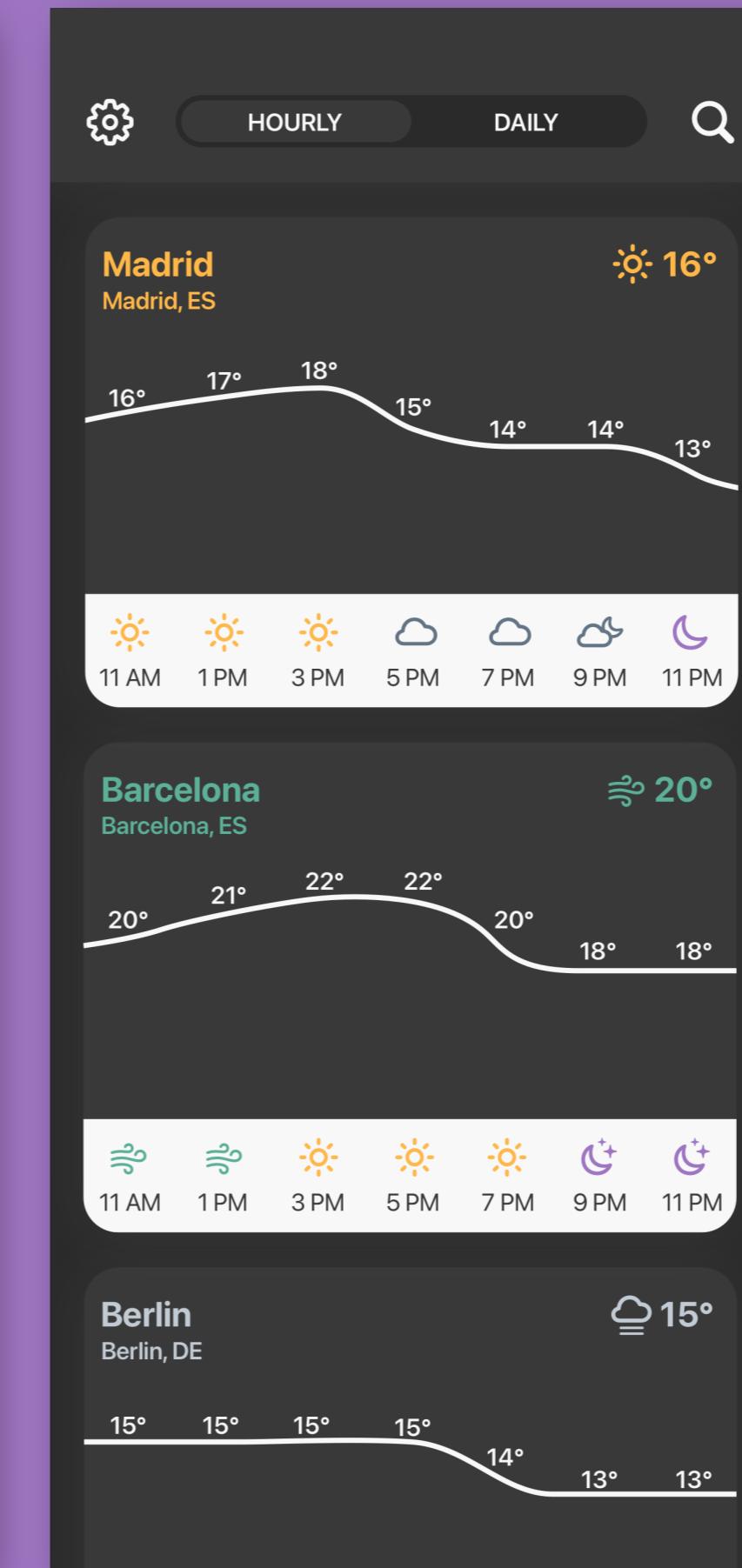
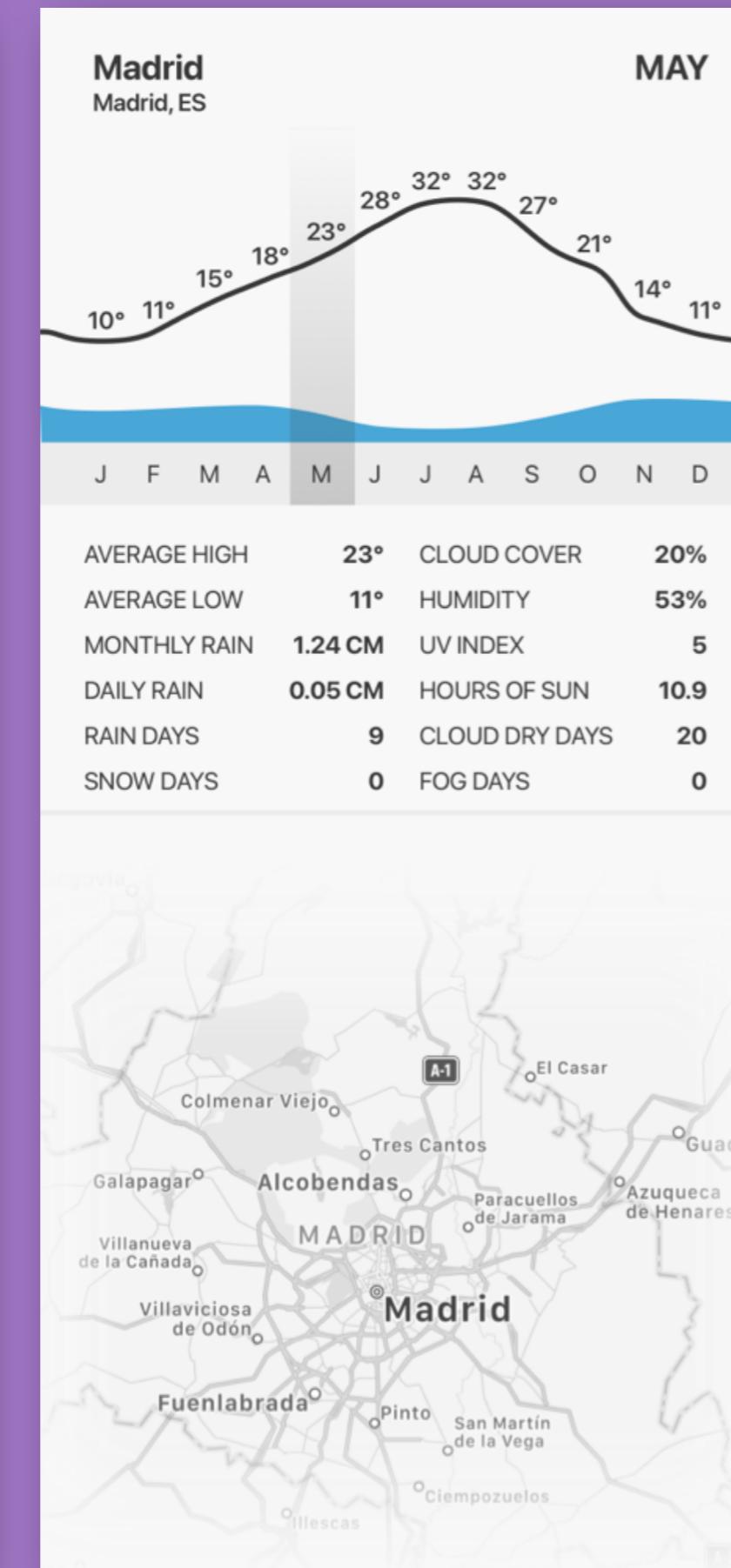
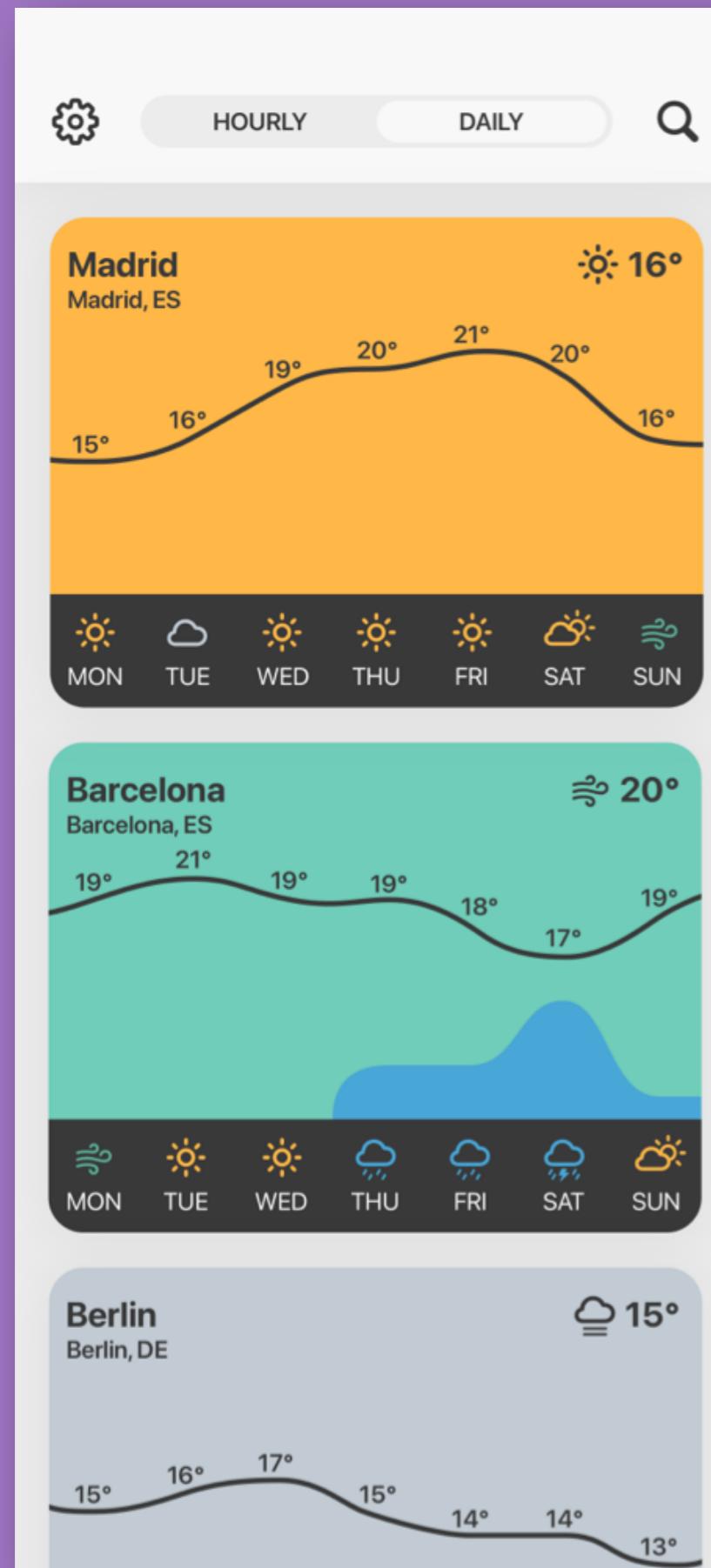


The app was designed for the iOS platform, therefore it is based on the style guide of this platform so that the learning curve for users is minimal. The main information is displayed on cards offered for each city or place saved. The background or text colour for these cards is coded and helps to know the conditions in that place without reading anything.

The second big improvement compared to other apps was the use of the graph. It is a simple line that shows the average temperature over time and at the bottom the forecast for the next hours or days. When there is rain, a filled linear form is used to represent the amount of rain for each moment.

By interacting with the card, more in-depth details are obtained for that location. For example the conditions at the annual level, radar and the exact conditions for each moment of the forecast.





Organising information

Scherzo is the redesign of a classical music magazine. The goal was to make the magazine attractive again to the reader. The idea to achieve this was a whole new design in which the colour is abandoned and offered by an elegant design in black and white. My job in this project was how to prioritise and organise the amount of information that a magazine offers... limited by black and white and a minimum amount of elements available.



In order to achieve this I designed a grid that fits on the almost square format of the magazine and allows to add information in many different options without breaking the harmony of the design. A solid layout is offered where spaces are respected and importance is given to typography as a composition element.

The design of the magazine is in two columns to facilitate reading as the pages are especially wide. The text is also justified, with certain modifications to avoid unnecessary spaces and to don't break the kerning.

The result was a redesign of a magazine that become iconic. Appealing not only to their readers but also to collectors. It doesn't matter if you only see the magazine at a glance, you know it's Scherzo by its design. This simplification of the magazine allows the reader to appreciate more the content and feel that it's fine content. In other words, it encourages the reader to collect the magazines and consequently to be a loyal reader who buys the product monthly.

MORFI GREI

—Carlos A. Foguet

Para muchos de los que fuimos adolescentes en los noventa La Banda Trapera del Río fue el grupo de punk más importante del país, los pioneros, con los que empezó todo, pero también el grupo que nunca habíamos escuchado. Era imposible. No las escuchaba ni llegaron las giras de Mötley Crüe e incluso hasta el hoy el Souldust cumple la mayoría por fin pudimos apreciar la crudeza de aquellas letras y los riffs de alto octanaje del Modes, uno de los mejores y más singulares guitarristas que jamás hemos tenido. La Trapera se ha hecho justicia en un documental, Vienta a las cuchas de Daniel Aranzaz y un libro, Escupidos de la boca de dios, de Jaime Gonzalo. Su biografía, como la de sus discípulos Eskorito, tuvo su versión. Una vida sin un accidente y si hubiera sido así, no habrían firmado esas canciones y esas letras. La música en aquel tiempo no era un ejercicio de estilo, no era como hacer deporte, era real. Morfi

Grei, el cantante, puso voz a la ciudad satélite. Ahora sigue viviendo en Cornellá. Nos recibe mientras termina su programa de radio en la emisora local y nos lleva de tournee por los bares que frecuenta en el barrio.

Naciste en Melilla, ¿cómo es que acabaste en Cataluña?

Mi abuelo Tirso era mecánico. Cuando empezaron a llegar los primeros coches Ford, él montaba las carrocerías en Melilla. Luego mi padre siguió trabajando allí. Para mí fue muy interesante vivir en una ciudad con esa mezcla de culturas, la mezcla entre la cultura musulmana. Ser un niño colonial te marca. Estudié en el La Salle El Carmen, al lado justo estaba la legión. El Tercio Gran Capitán primero de Melilla. Cuando por allí se acabo el negocio de las minas, mi padre decidió irse a Barcelona.

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¿Era tan duro el ambiente en este barrio como comentasteis en algunas entrevistas?

Dicen que el barrio era un poco más tranquilo que la zona. Teníamos que ir descubriendo barrios para que nos hicieran caso. Esto era el cinturón rojo industrial, aquí mandaban las Comisiones Obreras y el PCE. Las asociaciones de vecinos también estaban muy presentes porque eran el extremo de los vecinos más polvorientos aquella época. Hombre, habíais salido en una exposición del cine quinqui recientemente.

Si, pero dentro del mundo carcelario todos esos elementos no estaban bien vistos. Ni el Vaquilla, ni el Torote ni ninguno de esos. No eran kies [sabéis lo que quiero decir?] [se señala la lengua] Largaban. Estaban marcados. Pero yo odiaba la rumba, yo. Se pusó de moda en todos los bares el Bambino y la María Jiménez o Los Chichos

5

LA ESCUELA DE LOS VICIOS

—Pedro Torrijos

Al final de «Guerilla Radio», Zack de la Rocha nos susurra: «Tiene que empezar en algún lugar, tiene que empezar en algún momento». La canción de Rap Against the Machine se compuso hace ya casi diez años, para subvertir dentro el letargo social tiende plena vigencia. Los textos que Francisco Negro ha recuperado y adaptado para La Escuela de los Vicios fueron escritos por Francisco de Quevedo, pero más de cuarenta años más tarde, también tienen plena vigencia. Como la tendrían hace trescientos. O dentro de cien.

Porque la corrupción institucional y el conformismo de la sociedad ante ella son tan antiguos como Quevedo. En realidad, son tan antiguos como la propia sociedad.

Mal oficio es mentir, pero abrigado:
eso tiene de sastre la mentira,
que visto al la dice; y aun si aspira
a puesto el mentiroso, es bien premiado.

Haciendo un aliado de «debe liebre por gato», pese a
esa enorme profundidad intelectual y social, pese a
esa comedia vertiginosa y divertidísima. Se mueve con ligereza entre las caricujadas cómplices y el asentimiento sonriente, pero pesaroso, del público. Los tres actores, expresos en su más absoluto, han logrado, efectivamente, halo que no estorben añadiendo palabras coretan y hasta bailan por el escenario con aplomo y soltura. La formidabilmente precisa escenografía de Regue Fernández Mateos merece capítulo aparte. Apenas un coche, una mesa y un par de sillas sirven de atrezo a la representación. También es muy interesante el vestuario diseñado por la propia Mayte Bona que, sobre las hebillas, los cuellos y las casacas del XVII.

«La formidabilmente precisa escenografía de Regue Fernández Mateos merece por supuesto capítulo aparte»

10

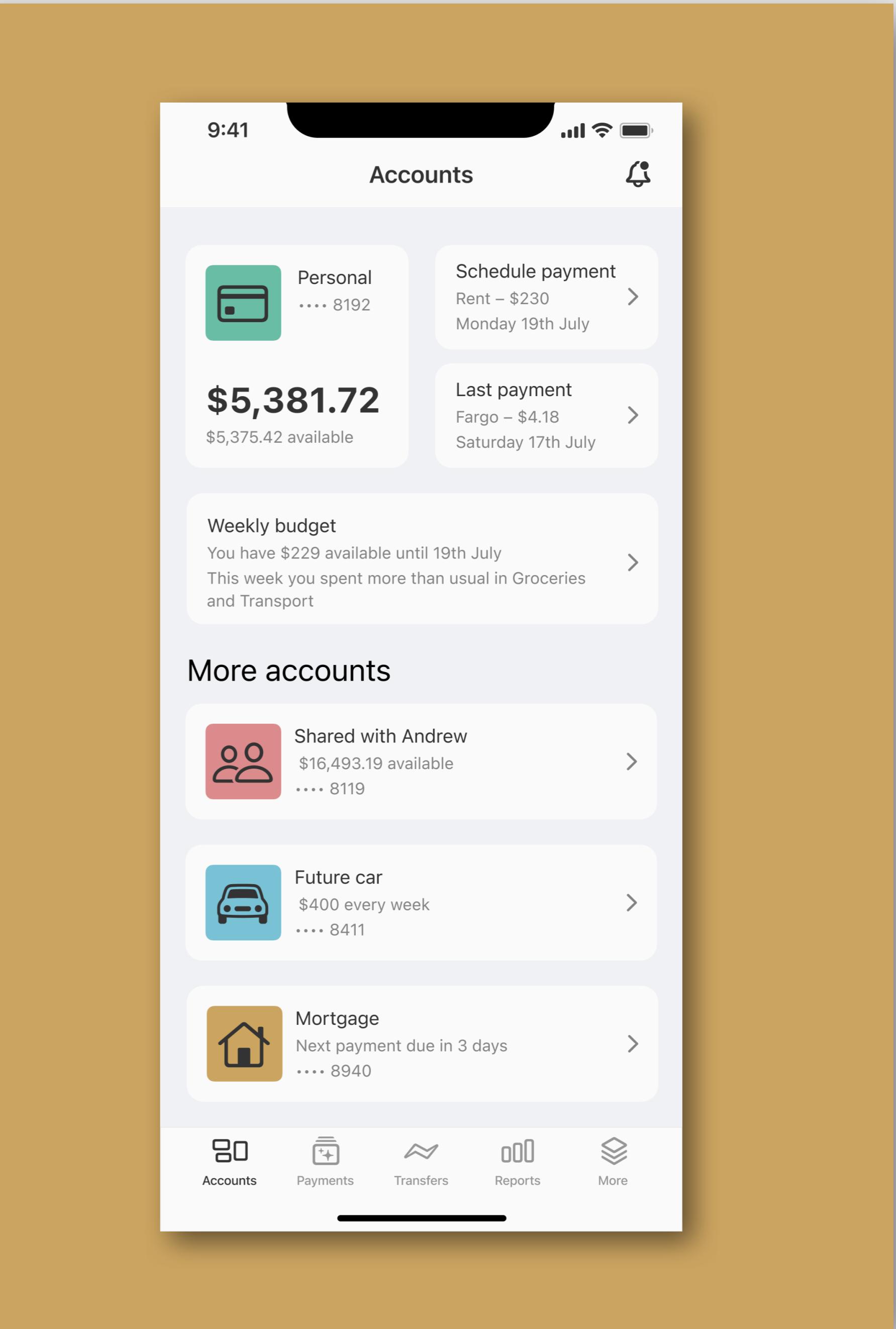
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Showing what it matters

This project never came to fruition, it was part of a proposal for one of New Zealand's major banks. The objective? Offer a better distribution of information in the bank's mobile app.

New Zealand banking apps generally have a similar structure. On the main screen they offer a look at the balance of the different opened accounts and different options to access payments, transfer between accounts, settings and more. However, this is not especially the best distribution of information for the user. For example, it is not as important to see the balance of the cheque account as the savings account. Nor should it be so complicated to see what and when the next payment is to be made.

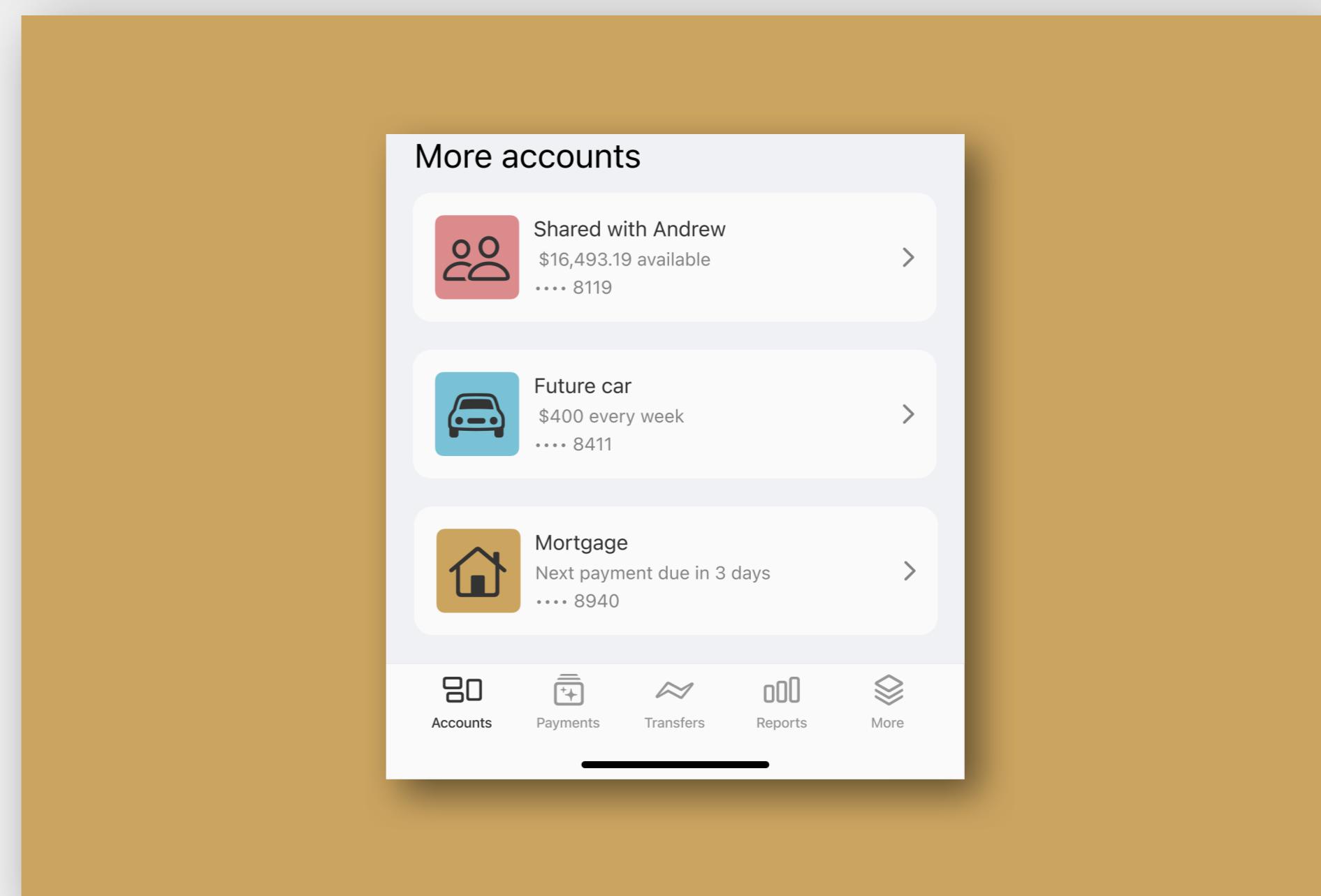
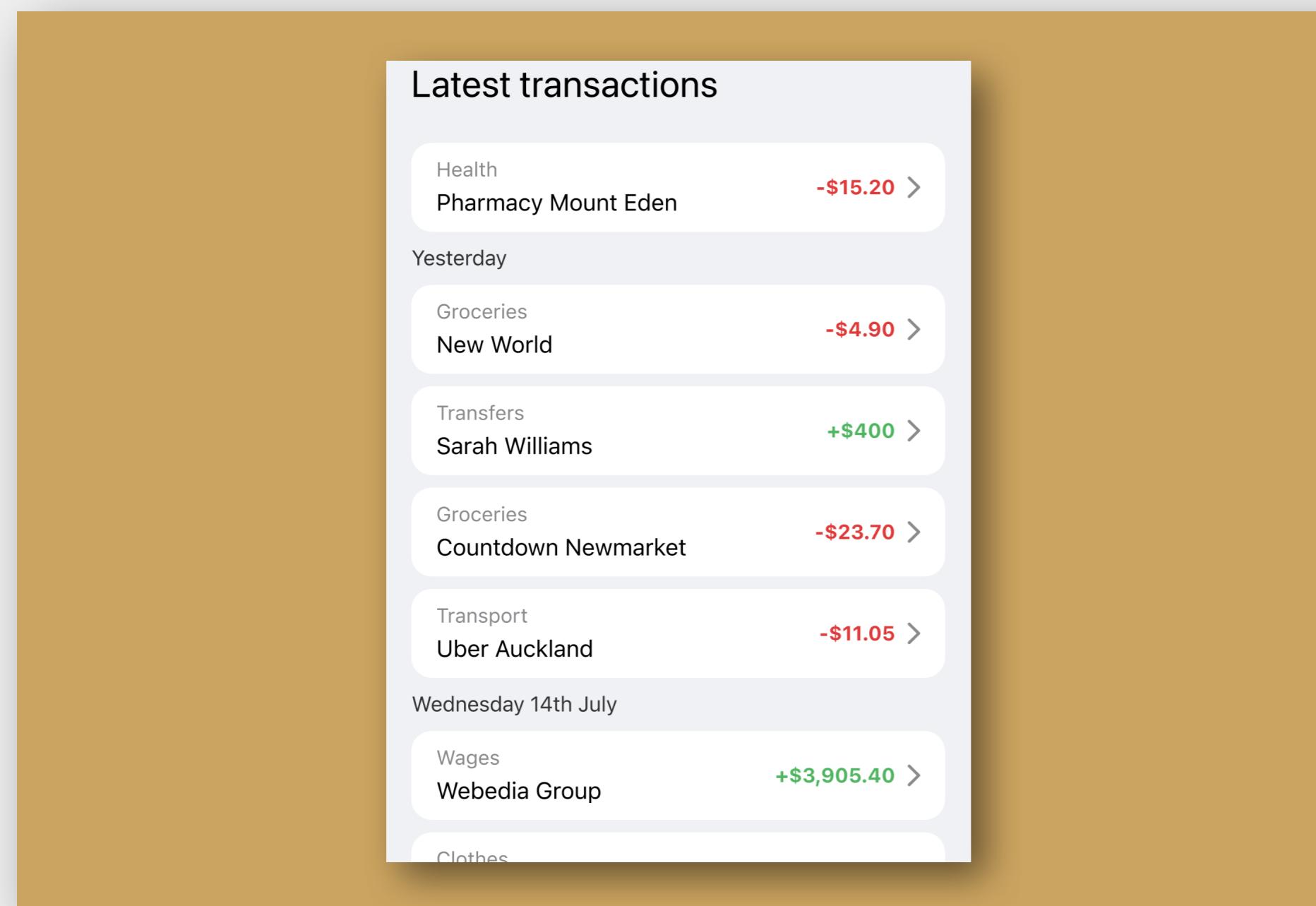
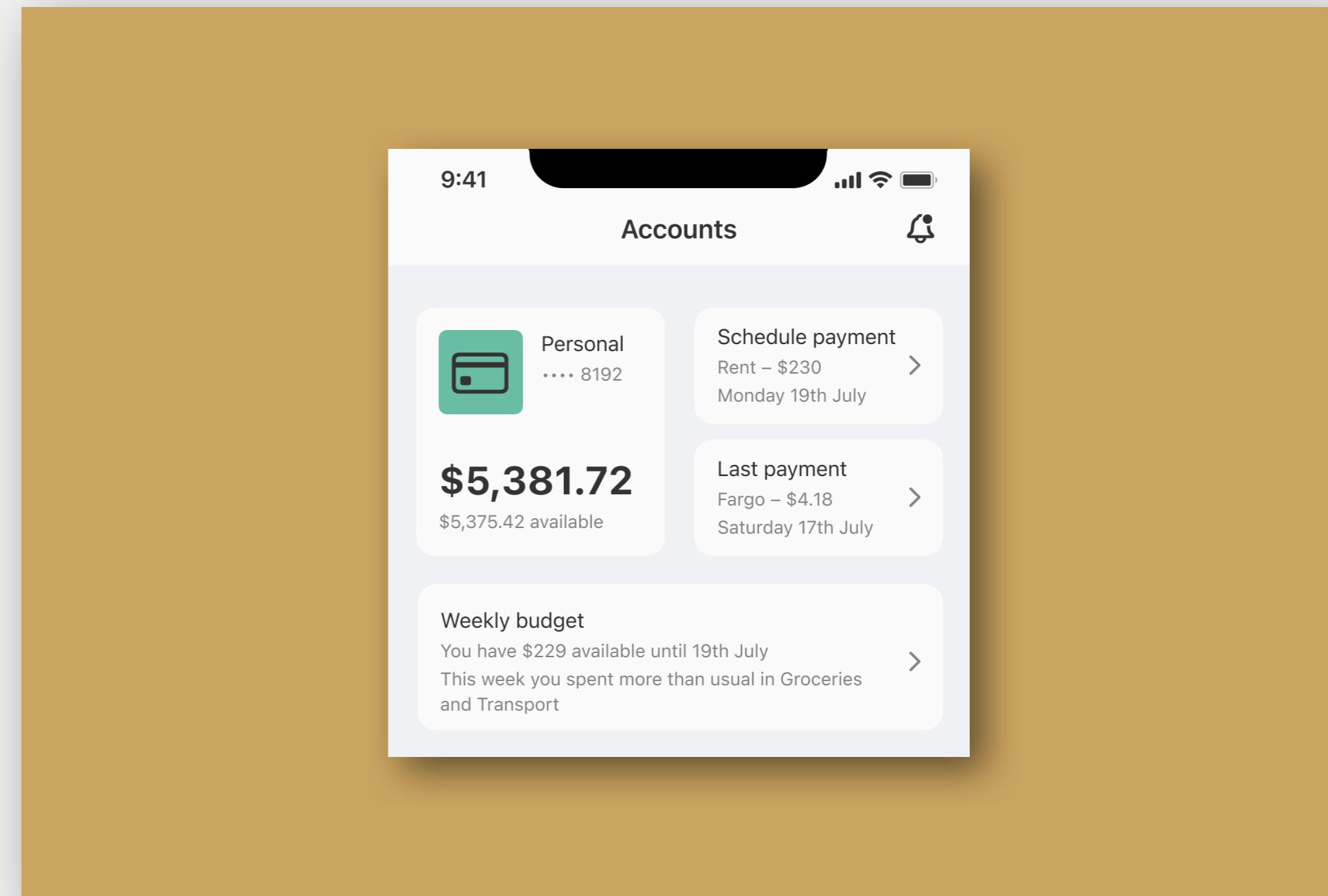
In order to solve this, the proposed idea was to offer a home screen where not only the different accounts appear, but also relevant information such as the last transaction, the next payment or the progress of secondary accounts such as savings.



The proposal offers different widgets at the top of the home screen with the balance of the main account, the next scheduled transaction and the last transaction carried out. There is also an estimate of weekly expenses taking into consideration factors such as the average expense of the last few weeks and the average income of the user.

At the bottom appears the rest of the accounts such as savings or joint accounts. The information shown in this case is less and only by accessing the accounts more details about them are offered.

The transactions of each account are more visual, allowing you to easily understand when it is an expense and when it is an income.



Accounts

Personal 8192

\$5,381.72
\$5,375.42 available

Schedule payment
Rent – \$230
Monday 19th July

Last payment
Fargo – \$4.18
Saturday 17th July

Weekly budget
You have \$229 available until 19th July
This week you spent more than usual in Groceries and Transport

More accounts

Shared with Andrew
\$16,493.19 available
..... 8119

Future car
\$400 every week
..... 8411

Mortgage
Next payment due in 3 days
..... 8940

9:41

Personal

\$5,381.72
\$5,375.42 available

Latest transactions

Health
Pharmacy Mount Eden **-\$15.20**

Yesterday

Groceries
New World **-\$4.90**

Transfers
Sarah Williams **+\$400**

Groceries
Countdown Newmarket **-\$23.70**

Transport
Uber Auckland **-\$11.05**

Wednesday 14th July

Wages
Webedia Group **+\$3,905.40**

Clothes **-\$49.90**

9:41

Accounts Payments Transfers Reports More

Accounts Payments Transfers Reports More

Have a look to cristianrus4.me for more info.

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Thank you for your time.