Architect (UMSA ‘23) and graphic designer (ATENEA ‘25), I blend spatial logic with effective visual communication. My passion lies in tackling complex problems through research and functional, aesthetic design.

Architecture and
graphic design

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La Paz,
Bolivia

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PORTFOLIO

JOAQUIN MAX CUEVAS VENTURA

PORTFOLIO
2026

Architecture and
graphic design

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Joaquin Max
Cuevas Ventura

August 11, 1993
La Paz, Bolivia

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EDUCATION

2025
ASSOCIATE DEGREE IN GRAPHIC DESIGN
Instituto Técnico Atenea

2023
DIPLOMA IN ARCHITECTURE AND BASIC BIM MANAGEMENT
Universidad Católica Boliviana "San Pablo"

2023
BACHELOR'S DEGREE IN ARCHITECTURE
Faculty of Architecture, Arts, Design, and Urban Planning
Universidad Mayor de San Andrés

2010
HIGH SCHOOL DIPLOMA (HUMANITIES)
San Antonio de Padua School

WORK EXPERIENCE

February - December 2025
LAb PAZ - Do Tank de I+D+E+i+t+a+s
Graphic design and architecture internship

September 2024 - September 2025
CBI
Project architect (COFAR Master Plan)

July - October 2024
GAMLP - CPEM - ATENEA PROGRAM
Visual identity consultant (SMEs)

September - December 2023
ARD'CO
Collaborating architect (Heritage restoration)

February 2019 - February 2021
MÁRMOLES & GRANITOS UYUNI
Inspection, design, and technical advisory

January 2018 - February 2019
ÁRBOL Estudio de Arquitectura
Design architect

November 2017
Arq. Ramiro Soza
CAD drafter

ADDITIONAL EXPERIENCE

2015 - Present
THE SIX (Rock/Punk Band)
Visual identity design, posters, artwork, and packaging for debut EP

2018 - 2021
ARQUICINEMA, FAADU, UMSA
Designer and coordinator of the architecture film club

July 2018
SPECIAL OLYMPICS BOLIVIA
Photography committee volunteer – 16th National Games

2017
School of Architecture, FAADU, UMSA
Assisted in organizing the reaccreditation process

Architecture
09-30

Graphic design
31-82

1a | Architectural projects

Residential projects
WALIPINI RETREAT HOUSE P. 11

Educational and cultural projects
“35MM” FILM SCHOOL P. 15
“LAGUACAYO” INFOCENTER P. 21

2a | Academic research

BACHELOR’S THESIS P. 27
“COLLAGE AS A TOOL FOR EARLY-STAGE DESIGN PROCESSES”

a.

ARCHITECTURE

(Image) Overall exterior perspective

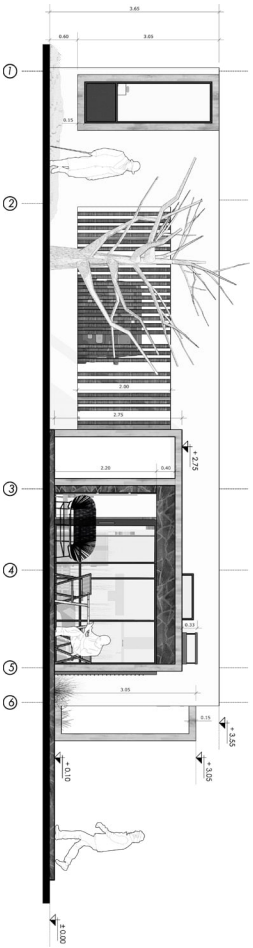
WALIPINI RETREAT HOUSE

Location:
Walipini, Municipality of Tiahuanacu, Department of La Paz, Bolivia.
Year: **2016**
Project type: **Academic**
Category: **Residential projects**
Area (m^2): **150 m^2**

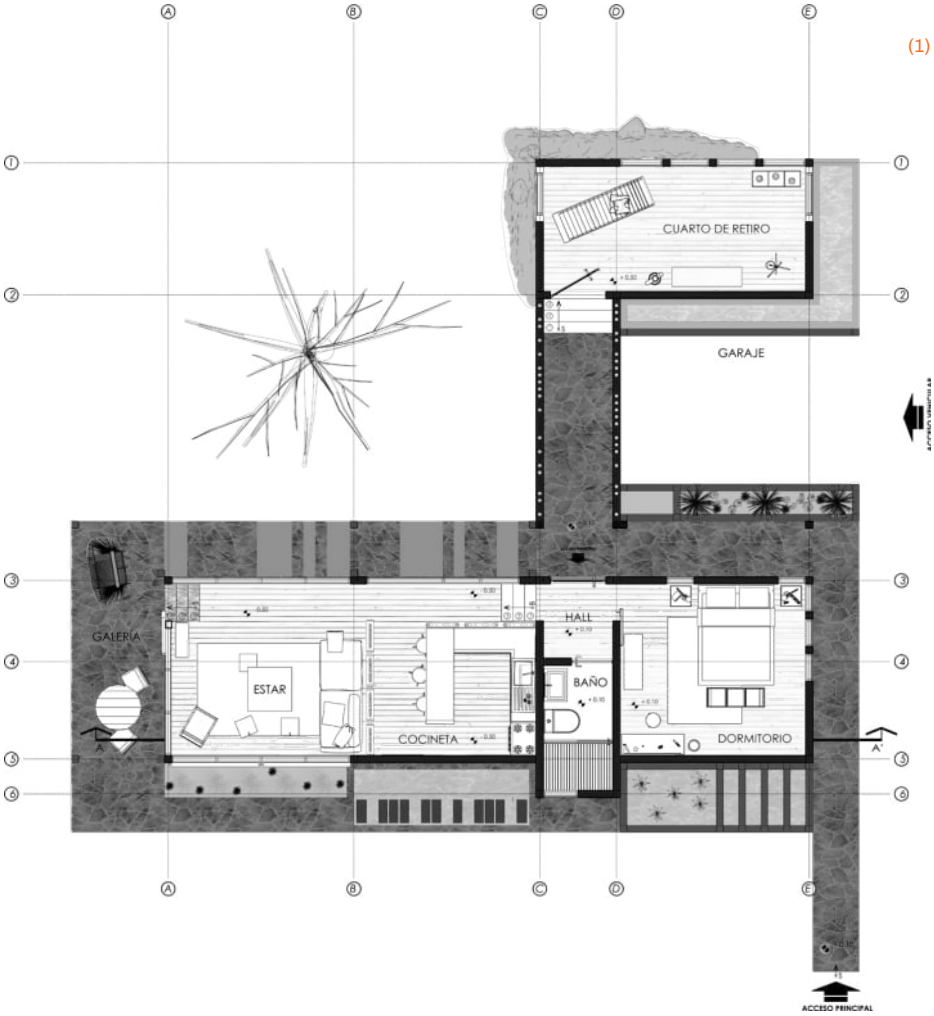
The project envisions an introspective refuge for a couple, seeking tranquility and escape from urban bustle.

It is organized into two volumes: The main dwelling, compact and functional; and an isolated retreat room, connected by a pathway that invites contemplation, fostering a spiritual experience and connection with the surroundings.

(2)



(1)



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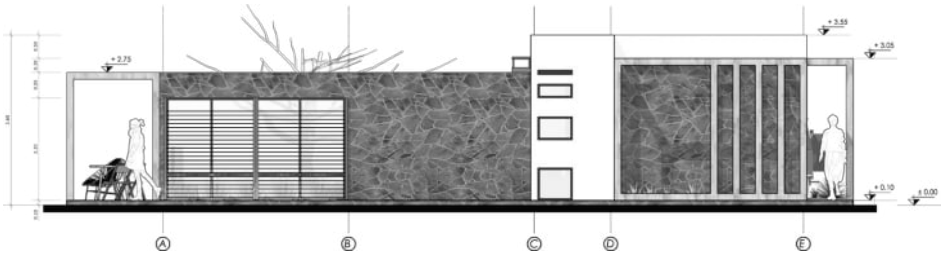

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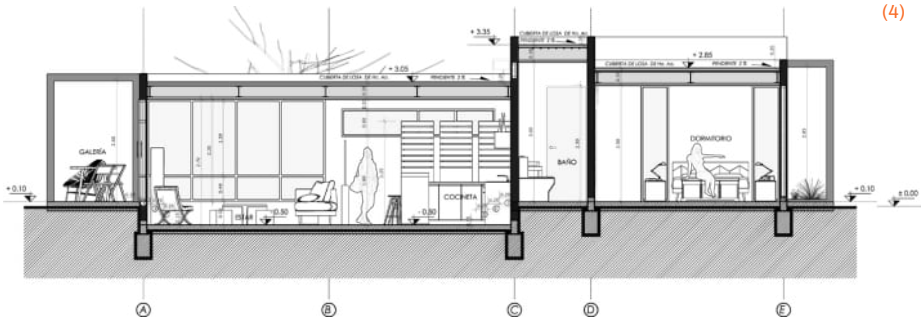


(1) Floor plan
(2) South elevation
(3) West elevation
(4) Longitudinal section

Main dwelling:
Entry hall, gallery, open-plan living-dining-kitchen, bedroom, full bathroom.

Ancillary spaces:
Independent retreat room, garage/semi-covered area.

(5)

The design stemmed from a contextual analysis of climate and landscape, followed by formal explorations through collages that investigated configurations conveying the essence of a compact, warm, and introspective residence connected to its natural setting.

Located on the La Paz altiplano, the design responds to the cold climate and strong winds through a compact massing that retains heat, with oriented openings to maximize passive solar gain.

The use of local materials and natural textures seeks to blend the building with the rugged landscape.

Deepening the experiential quality, the white volume of the retreat room symbolizes the mental clarity sought during introspection, while its connection via a rectilinear path establishes the transition between daily life and meditation.

(6)

(5) Conceptual collage
(6) Exterior perspective
(7) Interior-exterior connection detail

(7)

(8) Living-kitchen interior
(9) Access corridor (View from the Retreat room)
(10) Retreat room interior

The implemented design strategies focus on compactness and thermal insulation for energy efficiency; an introspective zoning that programmatically separates the retreat room, with its access corridor acting as a thermal buffer and the meditative pathway leading to the retreat; the use of expressive local materials (stone, wood, and brick) to provide identity and warmth in dialogue with the surroundings; and a carefully curated interior-exterior connection through framed views, courtyards, and maximized natural light.

SketchUp
(3D Modeling and volumetric design)

AutoCAD
(Technical documentation and 2D drafting)

D5 Render
(Architectural visualization)

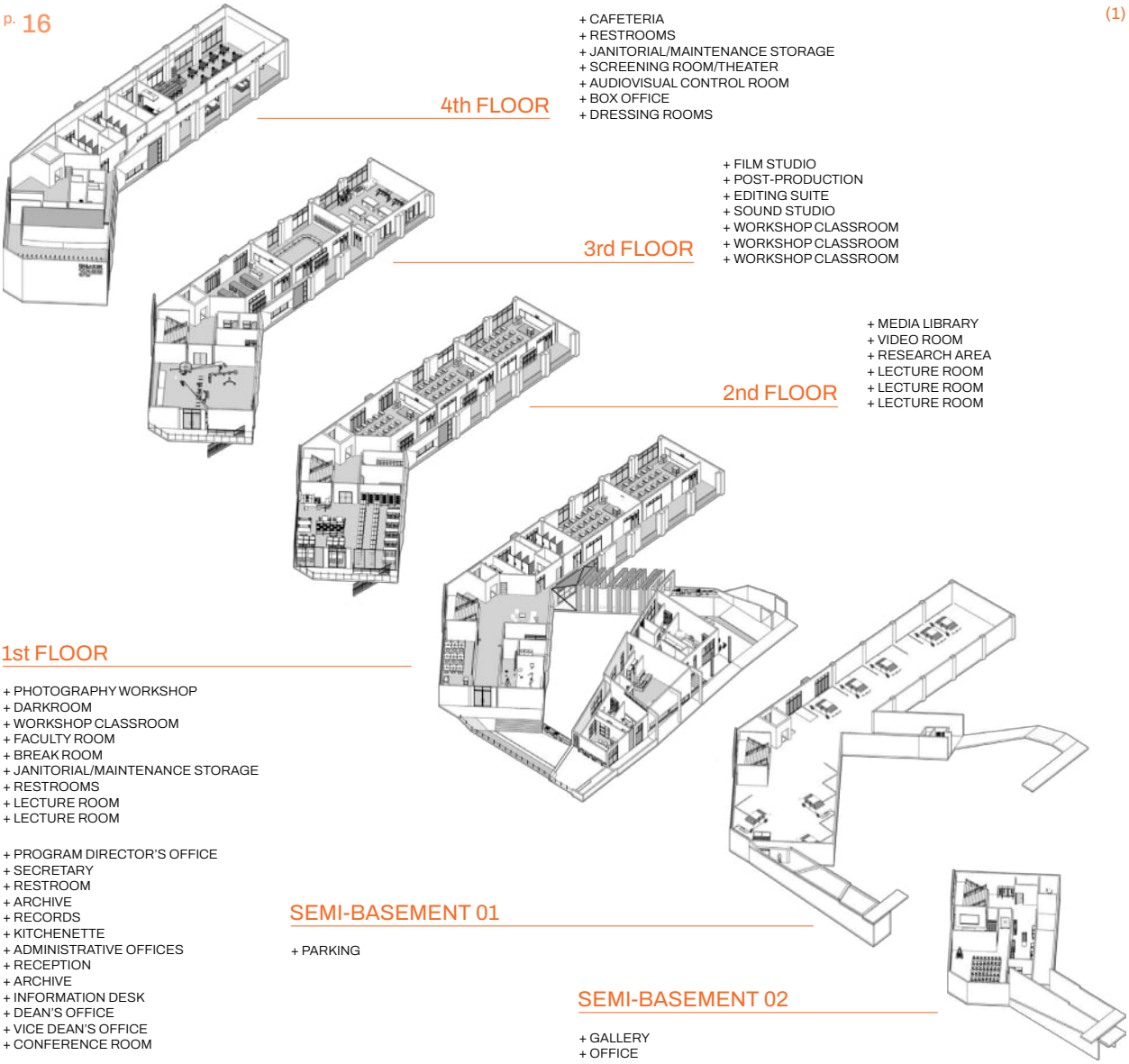
Photoshop
(Post-production)

(Image) Overall exterior perspective

35MM FILM SCHOOL

Location:
Av. del Poeta,
Cultural district near Cinemateca Boliviana
Department of La Paz, Bolivia.
Year: **2018**
Project type: **Academic**
Category: **Educational and cultural projects**
Area (m²): **2,800 m²**

(1)



4th FLOOR

+ CAFETERIA
+ RESTROOMS
+ JANITORIAL/MAINTENANCE STORAGE
+ SCREENING ROOM/THEATER
+ AUDIOVISUAL CONTROL ROOM
+ BOX OFFICE
+ DRESSING ROOMS

3rd FLOOR

+ FILM STUDIO
+ POST-PRODUCTION
+ EDITING SUITE
+ SOUND STUDIO
+ WORKSHOP CLASSROOM
+ WORKSHOP CLASSROOM
+ WORKSHOP CLASSROOM

2nd FLOOR

+ MEDIA LIBRARY
+ VIDEO ROOM
+ RESEARCH AREA
+ LECTURE ROOM
+ LECTURE ROOM
+ LECTURE ROOM

1st FLOOR

+ PHOTOGRAPHY WORKSHOP
+ DARKROOM
+ WORKSHOP CLASSROOM
+ FACULTY ROOM
+ BREAK ROOM
+ JANITORIAL/MAINTENANCE STORAGE
+ RESTROOMS
+ LECTURE ROOM
+ LECTURE ROOM

+ PROGRAM DIRECTOR'S OFFICE
+ SECRETARY
+ RESTROOM
+ ARCHIVE
+ RECORDS
+ KITCHENETTE
+ ADMINISTRATIVE OFFICES
+ RECEPTION
+ ARCHIVE
+ INFORMATION DESK
+ DEAN'S OFFICE
+ VICE DEAN'S OFFICE
+ CONFERENCE ROOM

SEMI-BASEMENT 01

+ PARKING

SEMI-BASEMENT 02

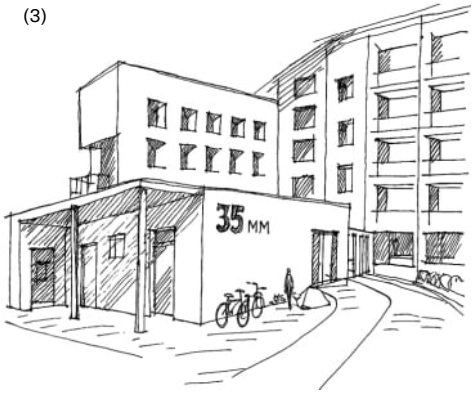
+ GALLERY
+ OFFICE
+ STORAGE
+ PRESS ROOM
+ COMMUNICATIONS AND MARKETING OFFICE
+ MECHANICAL ROOM
+ BACKUP GENERATOR
+ ELECTRICAL PANELS

(1) Axonometric diagram: Program and vertical distribution

(2) Exterior view: Main entrance and exterior massing

(2)

(3)



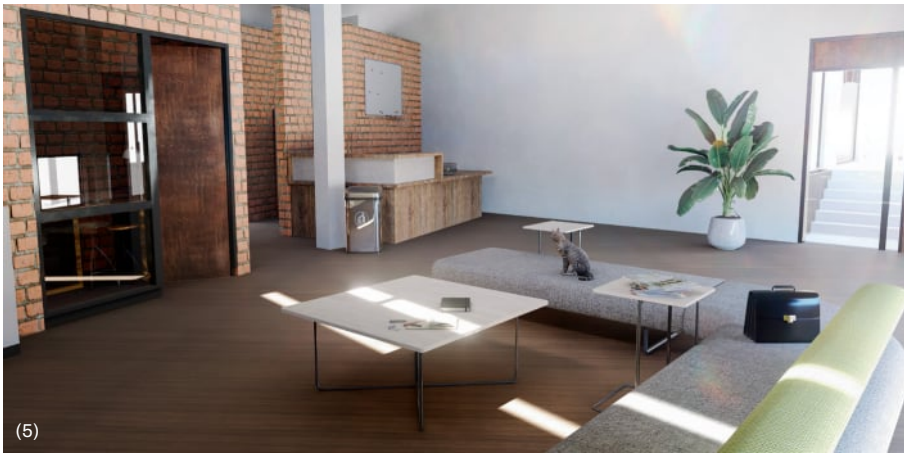
The project's conceptualization stems from understanding cinema as a raw reflection of reality, which translates into an architecture that exposes its construction materials, without finishes that conceal their nature.

Pure interconnected blocks with a strong urban presence articulate the program of a contemporary film school.

Collage served as a tool to explore compositions, juxtapositions, and materialities, enabling integration of the proposal with the urban context of La Paz.

The dialectic between natural and built elements was explored, giving rise to an architectural language whose expressiveness is defined by material contrasts, vertical planes, and rhythmic openings.

(4)



(5)

(3) Formal exploration through sketching
(4) Conceptual exploration through collage
(5) Interior view, administrative reception
(6) Interior view, academic lobby

The project is situated in an established cultural district of La Paz, creating synergies with existing facilities such as the Cinemateca, music conservatories, and UMSA faculties. Its strategic location on a secondary road ensures accessibility and visibility, leveraging the topography to provide multiple entrances at different levels.

(6)

(7)

The project emerges as a response to the lack of adequate infrastructure for film education in La Paz, where existing schools operate in makeshift spaces.

(8)

(7) Interior view, media library and study areas
(8) Interior view, conference/seminar room
(9) Interior view, lecture classrooms
(10) Interior view, cafeteria/dining area
(11) Interior view, screening room

SketchUp
(3D modeling and volumetric design)

AutoCAD
(Technical documentation and 2D drafting)

D5 Render
(Architectural visualization)

Photoshop
(Post-production)

(9)

(10)

(11)

(12) Formal exploration through sketching / (13) Exterior view, entrance courtyard

(12)

(13)

(Image) Aerial view of the complex

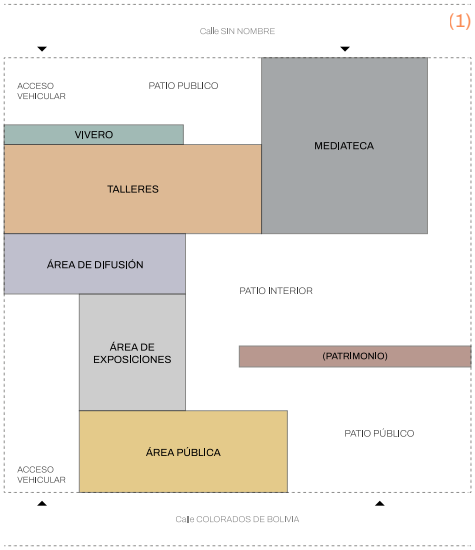
LAGUACAYO INFOCENTER

Location:
Ingenio Laguacayo,
Department of Potosí, Bolivia.
Year: **2019**
Project type: **Academic**
Category: **Educational and cultural projects**
Area (m^2): **1743 m^2**

This project is organized into eight functional areas:

A public access area that welcomes visitors and provides basic services; a library and study area; a cultural dissemination and outreach area for events and community activities; extensive outdoor and transitional areas connecting the interior with the landscape; workshops and creative spaces for practice and collaborative learning; an administrative area for center management; general and technical services ensuring the building's operation; and finally, the integration of the heritage elements of the old mill (Ingenio) as a fundamental part of the spatial experience.

(1)



(2)

(1) Functional zoning diagram
(2) Front access view and heritage context
(3) Interior/exterior view with local materiality

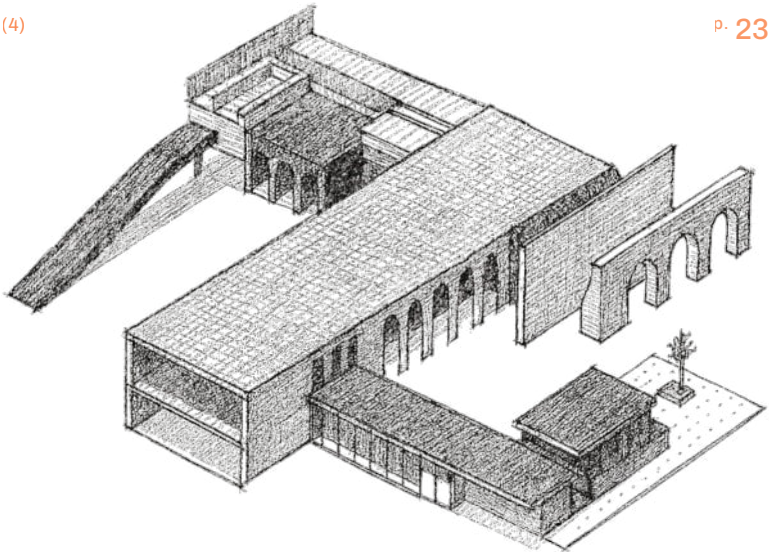
Responding to the context of Potosí, the design is grounded in a deep heritage, topographical, and socio-cultural integration. The mill ruins are preserved and consolidated, becoming the heart of the project. The architecture adapts to the steep slope, minimizing visual impact while taking advantage of the views, and reinterprets local materials such as adobe and stone. In this way, the project seeks to revitalize this historically charged site, transforming it into a new hub of cultural and educational activity for the community.

(3)

The design strategies combine a terraced layout adapted to the topography with a reinterpreted use of contextual materials (adobe, stone, concrete, weathered metal, and wood), fostering dynamic circulation, multifunctional spaces, and new public areas.

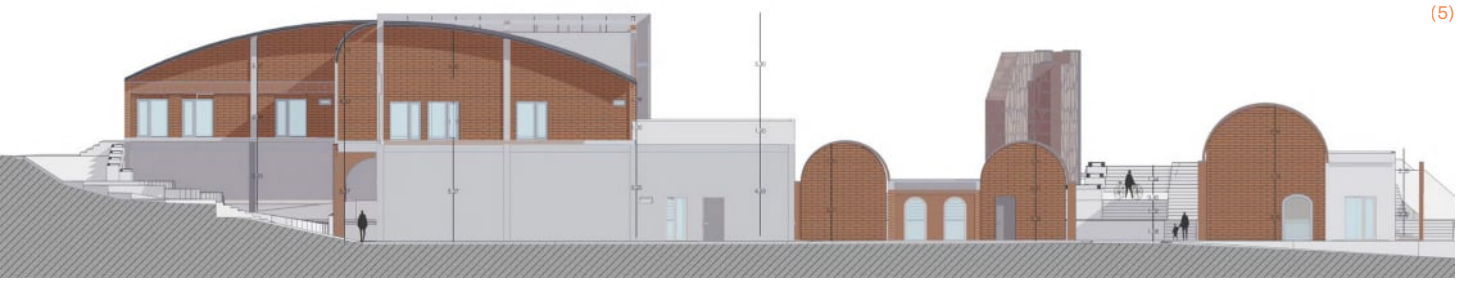
(4) Axonometric sketch of formal exploration
(5) West elevation
(6) Longitudinal section
(7) Contextual materiality detail

(4)

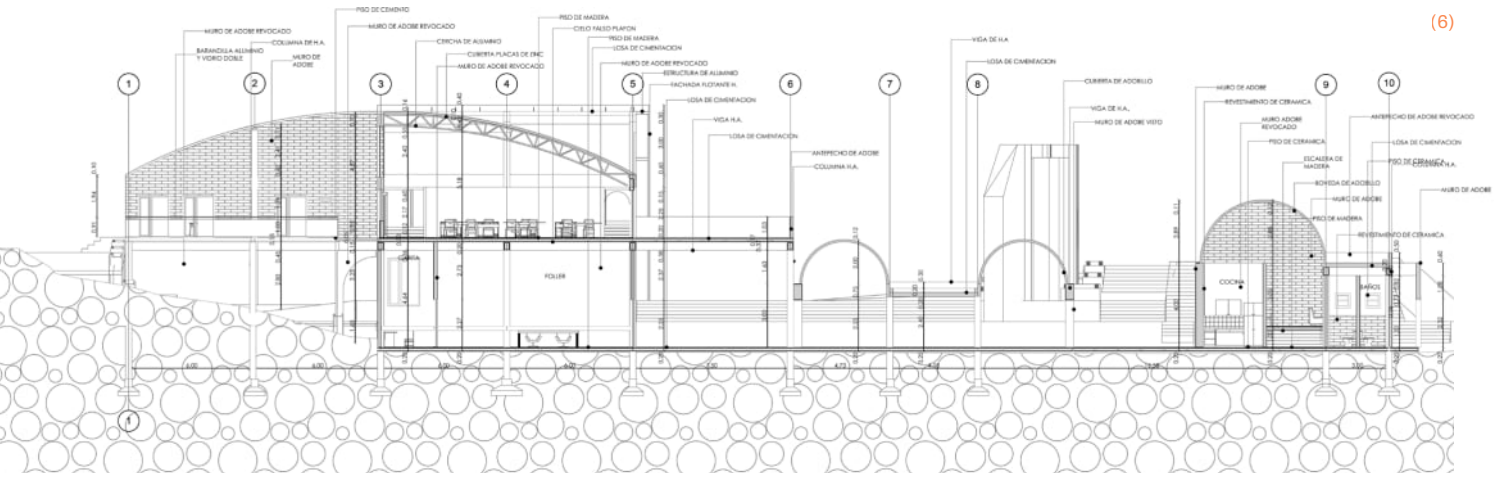


The project is conceived as an architectural promenade that emerges from and adapts to the rugged topography (17m elevation change) of Ingenio Laguacayo. It is articulated through a series of stepped volumes housing the program, generating platforms, courtyards, and terraces that open to the landscape and engage fluidly with the pre-existing heritage structures.

(5)



(6)



(b)

(c)

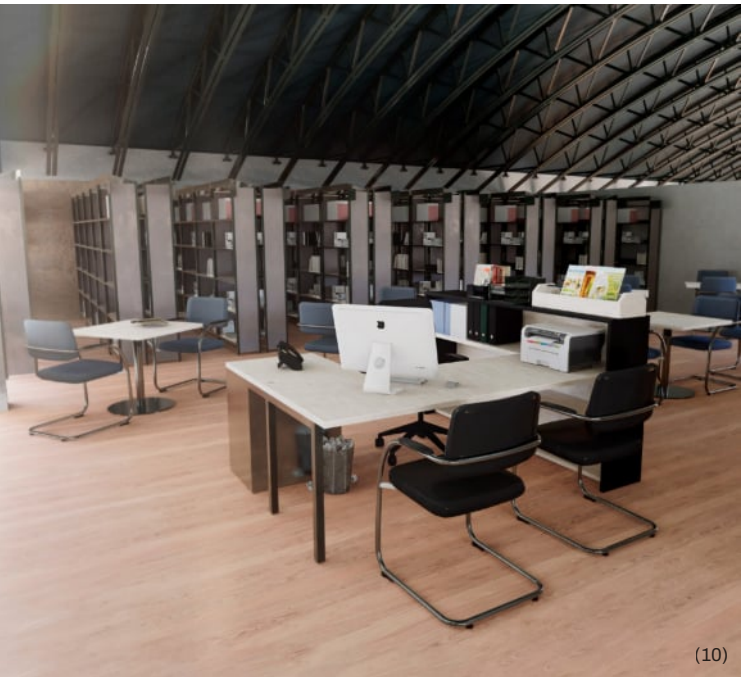
(a)

(a) **Adobe** (structural walls and vaults)
(b) **Steel** (trusses, frames, lightweight zinc roofing)
(c) **Reinforced concrete** (main structure, slabs)

(7)

(8)

(9)


(10)

The project addresses the lack of adequate infrastructure for study, research, and cultural outreach in Potosí, particularly for its student population. Simultaneously, it seeks the heritage revitalization of Ingenio Laguacayo, transforming this abandoned historical site into an active center.

The proposal tackles urban and social fragmentation by creating an inclusive public space designed to foster community gathering and the construction of local memory.

(11)

(12)

(8) Interior view, computer lab
(9) Interior view, multipurpose classroom
(10) Interior view, library/periodicals archive
(11) Interior view, lounge area
(12) Interior view, exhibition gallery
(13) Exterior view, terrace
(14) Interior view, media library
(15) Exterior view, inner courtyard and media library
(16) Exterior view, cafeteria and front vehicular access

Revit
(BIM modeling and technical documentation)

D5 Render
(Architectural visualization)

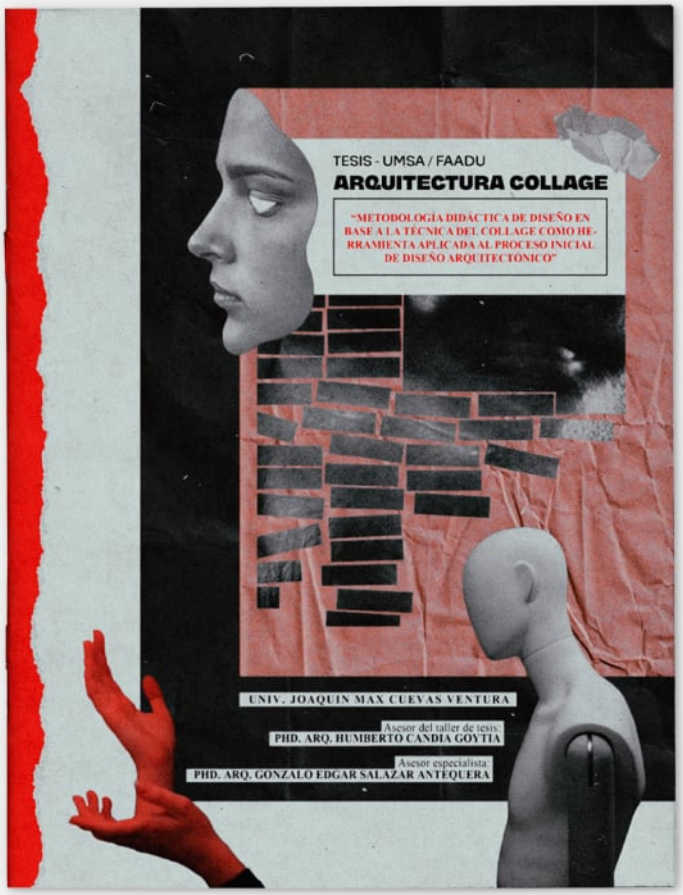
Photoshop
(Post-production)

(13)

(14)

(15)

(16)



(Image) Thesis document cover

COLLAGE ARCHITECTURE

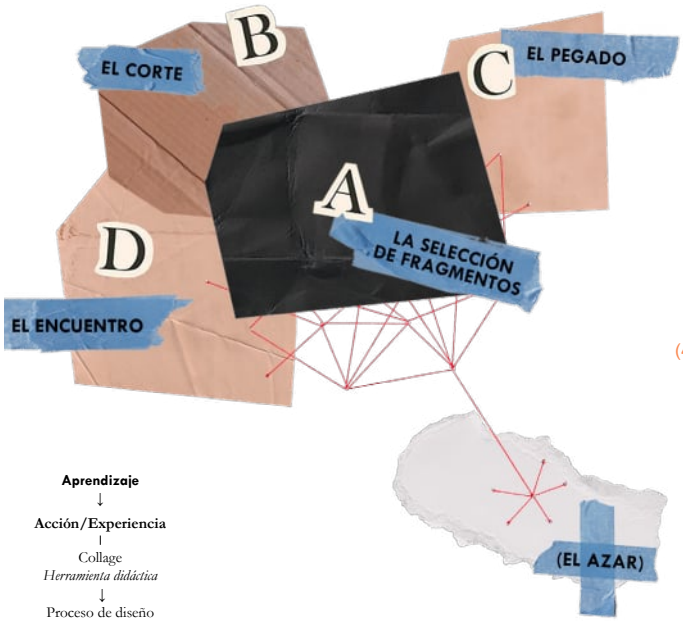
Project:
Didactic design methodology: COLLAGE ARCHITECTURE
Institución:
Universidad Mayor de San Andrés - Faculty of architecture, arts, design, and urban planning
Year: **2023**
Project type: **Academic research - Bachelor's thesis (Bachelor's degree in architecture)**
Focus area: **Curricular and pedagogical training**
Scope: **Historical-methodological, analytical, and propositional**

(1)

The widespread adoption of digital tools has displaced analog techniques for early design exploration, imposing premature formal constraints that limit the space for ambiguity, serendipity, and speculation. This phenomenon fosters a passive attitude toward image consumption, bypassing the exploratory phase where critical-reflective thinking builds the project's conceptual foundations.

(2)

(3)

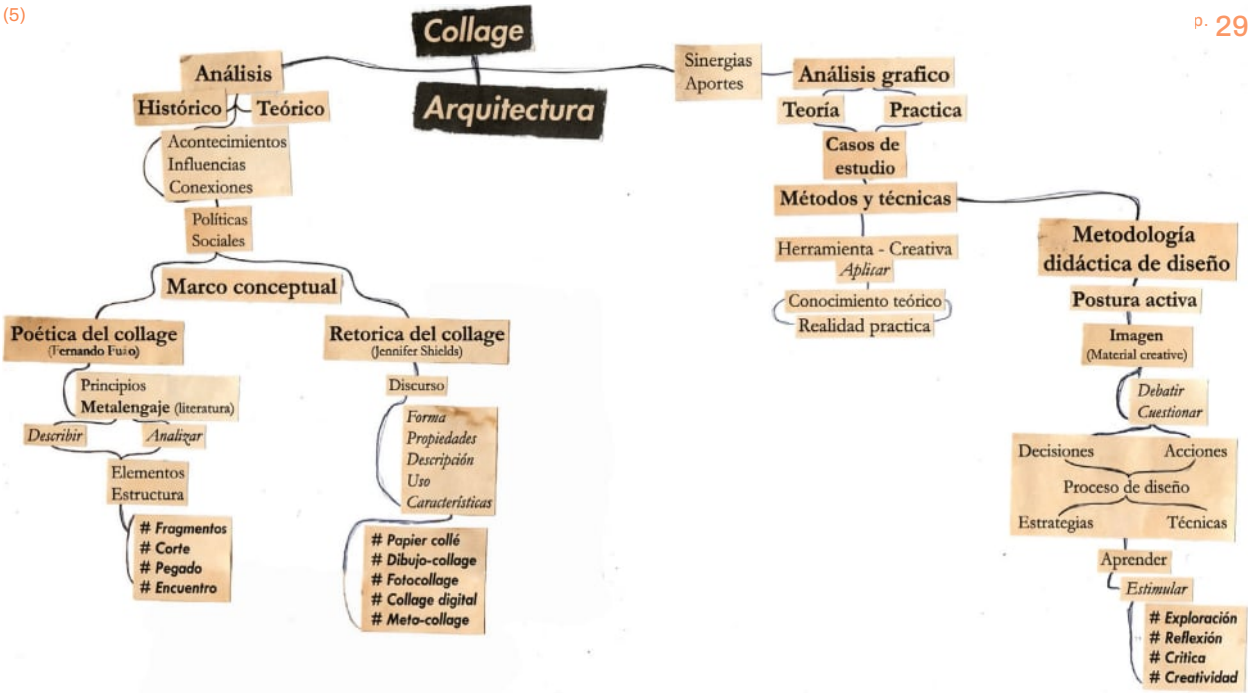


(4)

This research proposes collage as an imaginative-operative tool capable of mediating the deliberate use of imagery. The objective is to structure a teaching methodology that hybridizes analog and digital approaches, stimulating the student's critical, reflective, and phenomenological thinking to transcend visual representation toward the construction of complex spatial narratives.

(1) Problematization:
the decline of analog creative exploration
(2) Conceptualization:
hybridization of the design process
(3) The poetics of collage as an act of deconstruction and encounter
(4) Diagram of collage praxis

(5)



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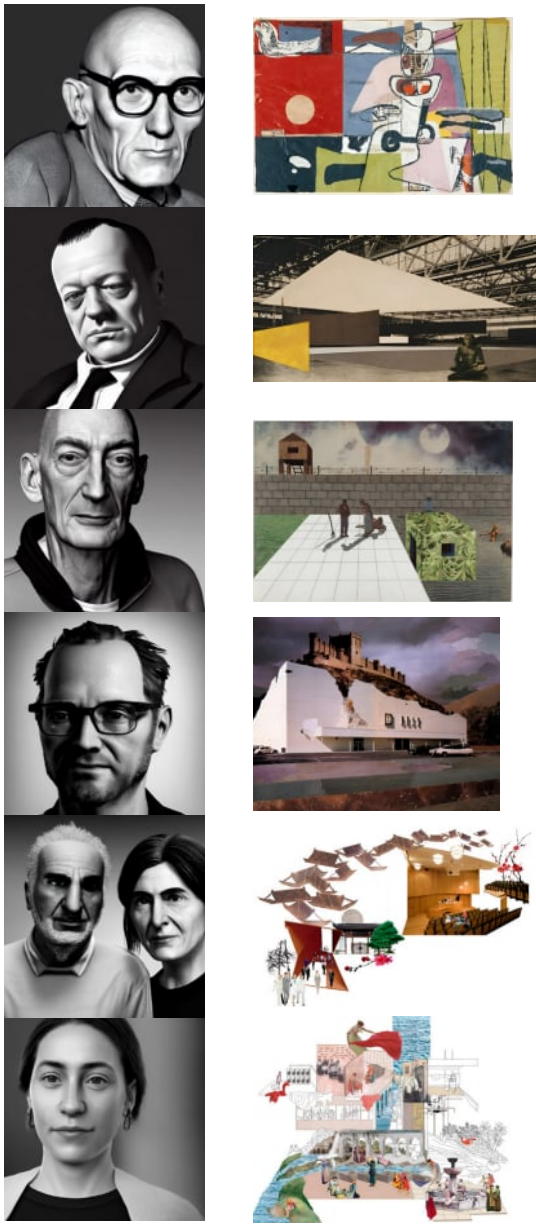


Within a phenomenological-hermeneutic interpretive paradigm, the research structured collage into two operative dimensions: its poetics (fragment, cut, encounter, pasting) and its rhetoric (papier-collé, photocollage, digital).

Six case studies were analyzed:

1. Le Corbusier (Cubist synthesis and phenomenal transparency)
2. Mies van der Rohe (tectonic legibility and figure/ground ambiguity)
3. Rem Koolhaas (programmatic layering and social condensers)
4. Nils Ole-Lund (utopian critique through analytical photocollage)
5. Miralles/Tagliabue (simultaneity of perspectives and process documentation)
6. Tatiana Bilbao (formal iteration and collaborative spatial dialogue)

The analysis revealed that collage operated as a tool for design thinking, not merely representation, enabling interrogation of materiality, spatiality, and context through the conscious manipulation of visual fragments.

(5) Research structure: Concept map
(6) Analytical criteria: Case studies

The research formulates a nine-stage iterative teaching methodology that, spanning from problem identification to solution communication, repositions collage as an instrument of spatial inquiry rather than final representation. This proposal validates an analog-digital hybridization through the integration of generative artificial intelligence, thereby amplifying morphological exploration capabilities and uncertainty management without replacing the designer's critical judgment.

METODOLOGÍA DE DISEÑO

(7)

FASE 01

Identificación para representar

IDENTIFICACIÓN DEL PROBLEMA
Plataforma visual para representar el problema.
EXPLORACIÓN IDEAS RESTRICCIONES

FASE 02

PROGRAMA PRELIMINAR
Definición mediante recolección de fragmentos.
Objetivo:
Identificar patrones, tendencias y normativas.

FASE 03

INVESTIGACIÓN ABSTRACTA
Análisis de las necesidades del usuario.
Categorizar: Tags
Físicas Emocionales Sociales

FASE 04

REFERENCIAS VISUALES
Recopilación compatible: internet, libros, IAs, etc.
"Materiales, texturas y colores que inspiren"

FASE 05

ANÁLISIS DE REFERENCIAS
Mapa visual para identificar similitudes y diferencias.
INDAGAR FORMA / CONTENIDO

FASE 06

SÍNTESIS FORMAL
DESARROLLO DE SOLUCIONES
Hibridación técnica:
- Experimentación manual
- IA (Deep learning)
- Image-to-image / Inpainting

FASE 07

SELECCIÓN DE ALTERNATIVAS
Comparar y contrastar propuestas
Criterios:
FUNCIONALIDAD ESTÉTICA VIABILIDAD

FASE 08

REEVALUACIÓN
Ajustar y modificar la propuesta.
Evaluar el impacto en usuarios y contexto.
→ Garantizar viabilidad

FASE 09

COMUNICACIÓN
SOLUCIÓN FINAL
Transmitir decisiones tomadas y argumentos sólidos.
EXPOSICIÓN JUSTIFICACIÓN

(8)

(7) Proposal: Design teaching methodology
(8) Access to thesis document (UMSA Repository)

Adobe Illustrator
(Vector diagramming, timelines, and schematics)

Adobe Photoshop
(Photomontage, digital collage, post-production)

Microsoft Word
(Writing, spell-checking, and document structuring)

PowerPoint
(Defense presentation structure)

1b | Information design

Publications

STUPOR MAGAZINE ALTERNATIVE MUSIC P. 33
ARQUICINEMA MAGAZINE ARCHITECTURE AND FILM P. 37
MUNA USER MANUAL PINHOLE CAMERA P. 41

Infographics

FILM DECODING DAVID LYNCH P. 45
TECHNICAL DECONSTRUCTION SONY WALKMAN TPS-L2 P. 47

2b | Persuasion design

Commercial persuasion

POSTER CATERPILLAR P. 49
POSTERS RICKENBACKER P. 51

Cultural persuasion

POSTER SERIES ARQUICINEMA P. 53
POSTER SERIES THE SIX P. 55

Social persuasion

POSTER STRESS AWARENESS P. 57
POSTER SERIES URBAN SEMIOTICS: READINGS OF LA PAZ P. 59

Packaging design

“FRUTARITOS” CEREAL KRIS P. 61
“THAYA” ICE CREAM HELADOS PIL P. 65

3b | Management design

Corporate visual identity

IDENTITY DEVELOPMENT THE SIX P. 68
IDENTITY DEVELOPMENT SOUTHLAND TRAVELERS P. 71
IDENTITY AUDIT AND REDESIGN SKBCHS P. 75
IDENTITY AUDIT AND REDESIGN LAb PAZ P. 79

b.

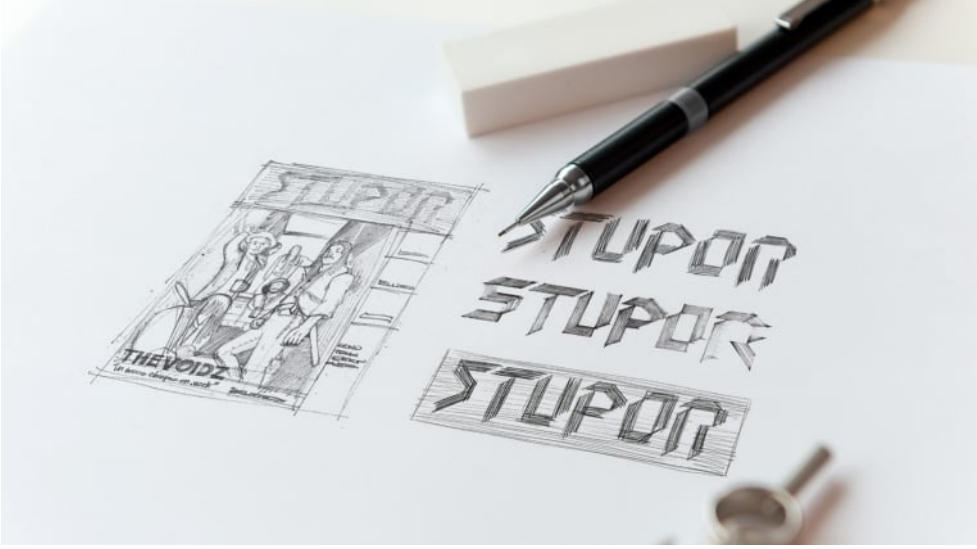
GRAPHIC DESIGN

(Image) STUPOR magazine in plastic packaging – Cover #01

STUPOR MAGAZINE

Project title:
STUPOR – Alternative music magazine
Year: **2024**
Project type: **Academic**
Design category:
Information design - Publications
Scope:
Art direction, editorial design, branding, copywriting

(1)



STUPOR materializes the energy and aesthetic of alternative music into a visual language that is both structured and deliberate. The central concept is “controlled dissonance”, a fusion of the visual anarchy of punk/post-punk and the precision of rigorous editorial design. The goal is to create an experience that feels chaotic yet is perfectly legible, sophisticated yet accessible.

(1) Sketching and conceptualization
(2) Brand mark design
(3) Primary typeface
(4) Secondary typeface
(5) Product in context

(2)

STUPOR

The brand mark seeks to communicate vibration and movement, evoking sound waves in keeping with the theme.

Atacama (Headlines)
A classic serif with high legibility that functions as a counterpoint. Its use creates an aesthetic dialogue between the classic and the disruptive.

Atacama
(3)

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Ññ Oo
Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1234567890

Antarctica (Body text)
A geometric sans-serif typeface with abrupt terminals and a strong character, lending a contemporary, brutalist feel.

Antarctica
(4)

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Ññ Oo
Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1234567890

(5)

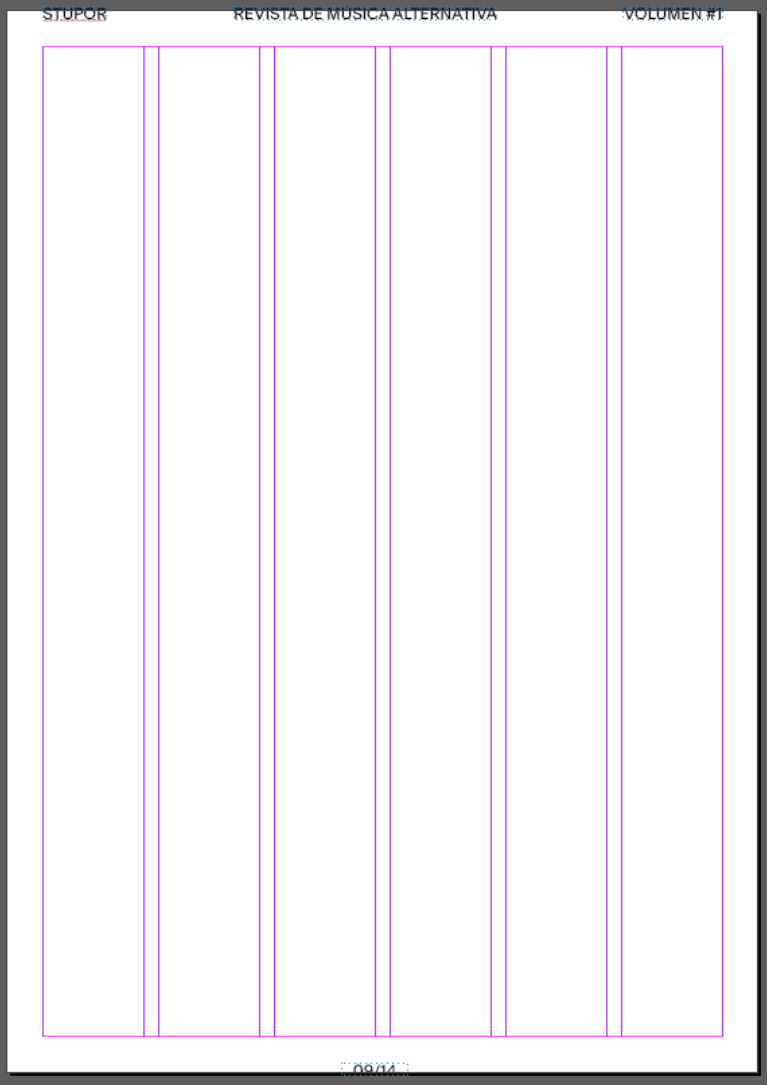
The editorial system is based on a 6-column grid with uniform 10 mm margins, establishing a structural framework that allows for intentional breaks.

This tension between order and disorder generates the distinctive visual identity of this project, drawing inspiration from the typical aesthetic codes of fanzines.

The grid functions as a flexible container that supports both orthodox compositions and interventions that challenge it.

Navigation is resolved with a header (magazine name, descriptor, and issue number) while at the bottom, a progress folio (“02/14”) orients the reader within the structure.

(6)



(7)

(6) Grid system and navigation
(7) Art direction and visual treatment

STUPOR’s art direction establishes visual coherence through differentiated image treatment. Contemporary artists receive specific graphic interventions (duotone, glitch effects, etc.) that translate their sound into compatible visual codes. Meanwhile, historical photographs of bands like Joy Division, Pixies, and The Kinks remain unaltered, creating a contrast that articulates the relationship between past and present.

(8)

(8) Editorial spread
(9) Access to full digital version

Format and dimensions:
A4 (210 x 297 mm)

Page count:
14 cover, including front and back covers

Materials and finishes:

- Interior: 150 gsm coated paper
- Cover: 300 gsm coated paper
- Special finish: Spot UV varnish on the cover logo
- Binding: Saddle-stitched

Packaging:
Sealed metallic shrink wrap

(9)

Adobe InDesign
(Editorial layout)

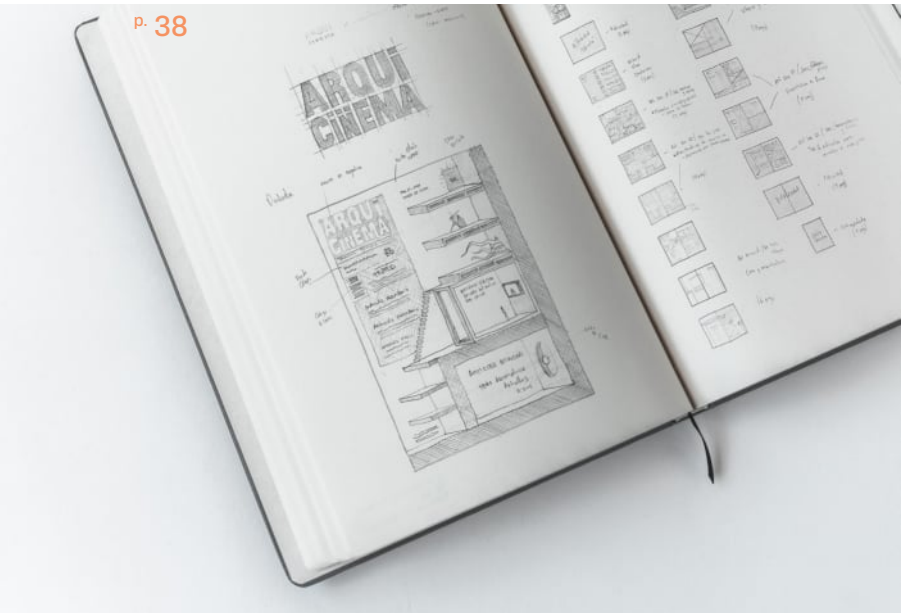
Adobe Illustrator
(Vector graphics)

Adobe Photoshop
(Photo editing)

(Image) ARQUICINEMA Magazine in plastic packaging – Cover #01

ARQUICINEMA MAGAZINE

Project title:
ARQUICINEMA – Architecture and film magazine
Year: **2024**
Project type: **Academic**
Design category:
Information design - Publications
Scope:
Art direction, editorial design, branding, copywriting



This publication explores the relationship between architecture and film through a design system where the layout treats each page as habitable space, reinforcing the central idea that both disciplines share a compatible universal language: the construction of spaces and the narration of experiences.

(1) Sketching and conceptualization
(2) Brand mark design
(3) Product in context

(1)

The brand mark materializes the magazine's thesis. Using the grotesque typeface Jean-Luc, the composition establishes a conceptual hierarchy: "ARQUI" is built upon "CINEMA," which serves as its foundation. Furthermore, in the treatment of "CINEMA," the square tittles of the "I" and "N" transform into a reference to film sprocket holes or openings in a building, marking the symbiosis between architectural structure and filmic sequence.

(2)

ARQUi
CiNEMA

(3)

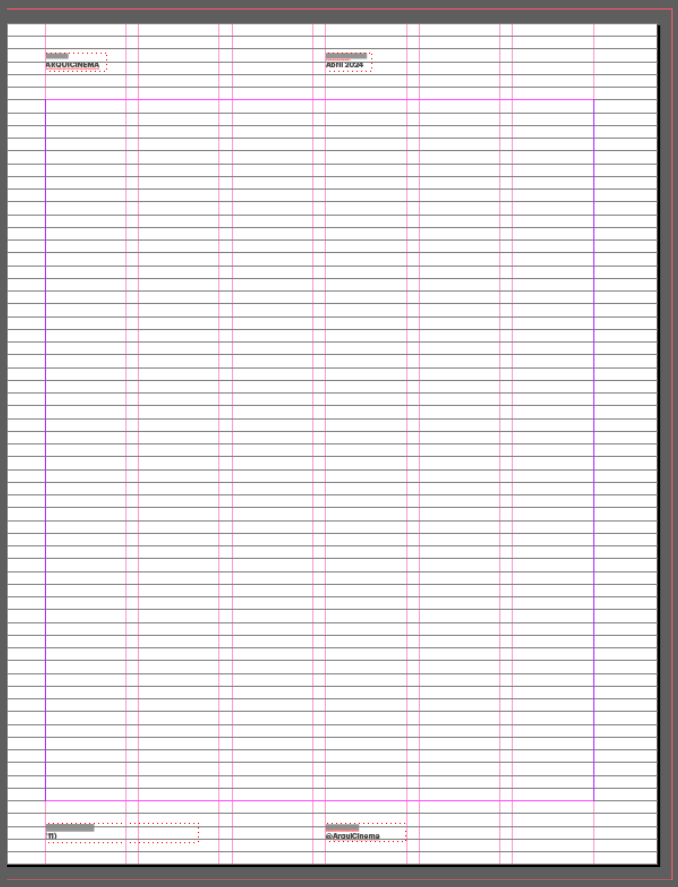
The layout system employs a six-column grid that allows for versatile compositions, both asymmetrical and symmetrical.

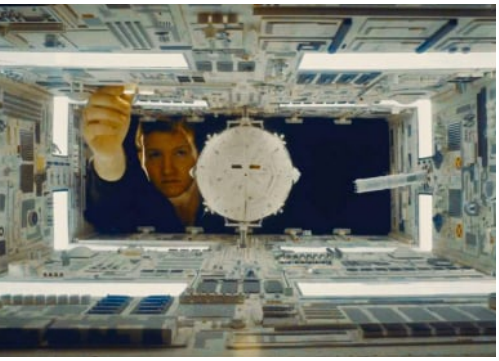
A 12-point baseline grid complements this structure, horizontally aligning text across columns and pages to create consistent vertical rhythm.

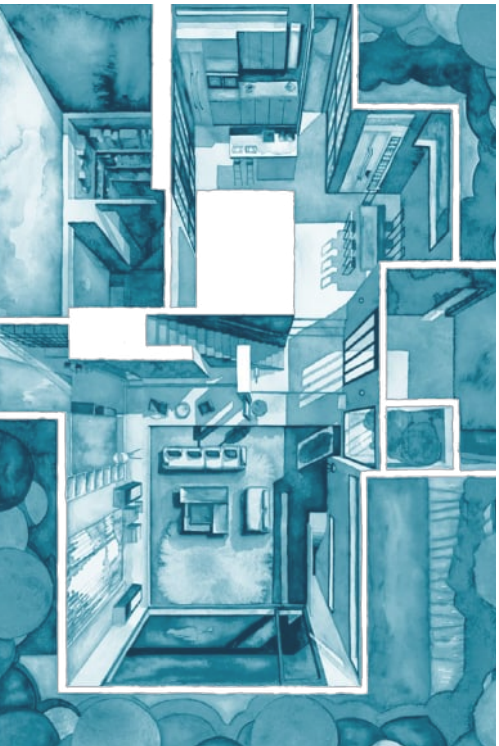
The asymmetrical margins measure: inside 12.7 mm (compensates for the gutter), outside and bottom 21.2 mm, and top 25.4 mm (facilitates visual entry).

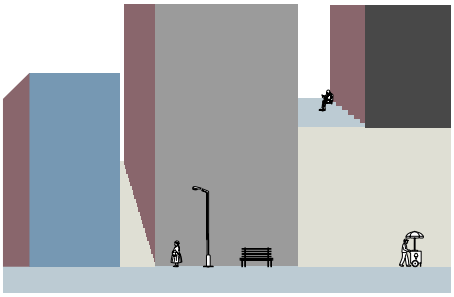
This configuration optimizes reading across spreads and establishes a visual hierarchy that guides reader attention throughout the magazine.

Navigation elements such as headers and footers provide identity and context, keeping the reader oriented without interrupting reading flow.









(5)

The treatment of each image responds directly to the article's function. Thus, film stills are reserved for immersion; architectural illustrations deconstruct space to guide each article's composition; conceptual illustrations abstract the discourse; and documentary images anchor fantasy in craft and human scale.

This strategy extends even to advertising, creating images that dialogue with the editorial content, completing a cohesive and coherent visual universe.

(4) Grid system and navigation
(5) Art direction and visual treatment

(6)

Format and dimensions:
Letter (216 x 279 mm)

Page count:
28 pages, including front and back covers

Materials and finishes:

- Interior: 150 gsm coated paper
- Cover: 300 gsm coated paper
- Binding: Saddle-stitched

Packaging:
Sealed plastic wrap

(6) Editorial spread
(7) Access to full digital version

SketchUp
(3D Modeling)

D5 Render
(Architectural visualization)

Adobe InDesign
(Editorial layout)

Adobe Illustrator
(Vector graphics)

Adobe Photoshop
(Photo editing)

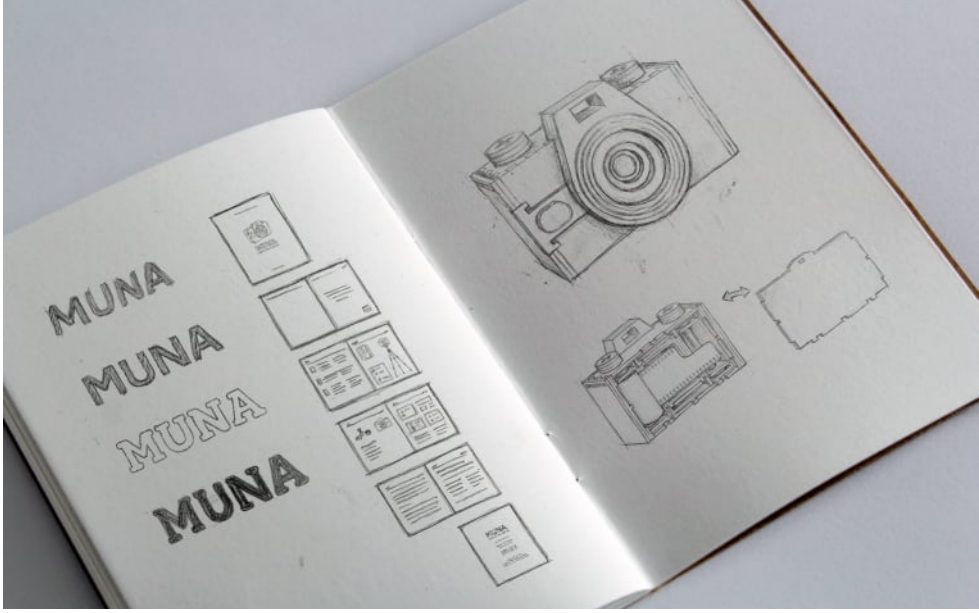
(7)

(Image) User manual and MUNA pinhole camera

MUNA USER MANUAL

Project title:
MUNA - User manual for pinhole camera
Year: **2024**
Project type: **Personal**
Design category:
Information Design - Publications
Scope:
Art direction, editorial design, branding, copywriting, product design

(1)



MUNA integrates product design with graphic communication. The project consisted of developing a pinhole camera accompanied by its visual identity and a user manual.

The main challenge was translating the mechanical honesty of the object into clear and coherent communication. The manual functions not only as a practical guide but also as a design artifact the user wants to keep.

(2)

MUNA

For the brand mark:
A typeface combining robust geometry with rounded terminals was used, ensuring legibility and presence, while the structure reinforces the product's physical solidity.

For the manual, the typeface Monument Grotesk was chosen; its Mono variant evokes engineering manuals, reinforcing the document's technical and functional tone, while its aesthetic alludes to an analog character.

Monument Grotesk Mono

(3)

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Ññ Oo
Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1234567890

(4)

(1) Sketching and conceptualization
(2) Brand mark design
(3) Primary typeface
(4) Product in context

MUNA expresses functional simplicity; built from Trupan MDF, it reveals its fabrication, while the black finish absorbs light; the silhouette adopts an architectural aesthetic as a tool-object where each component generates a tactile experience.

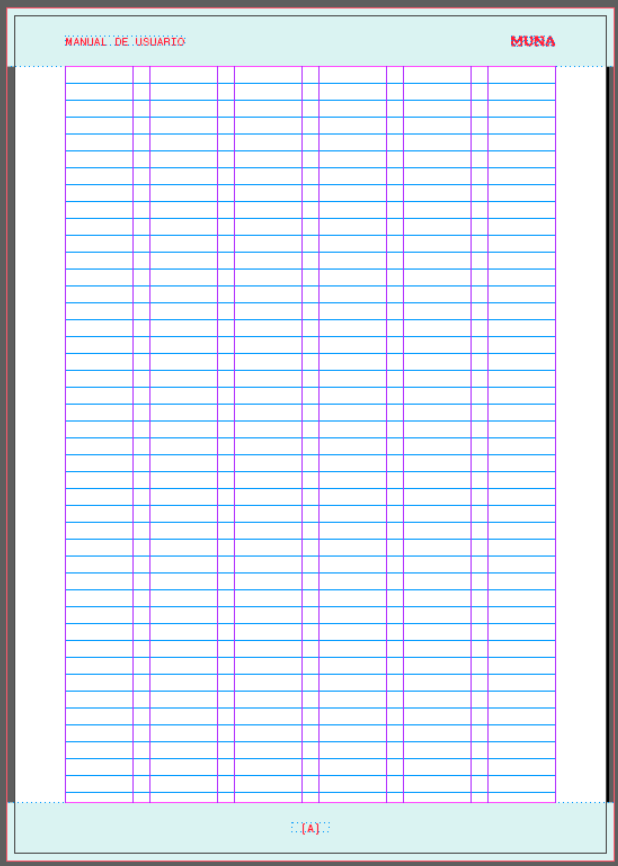
The manual uses a 6-column modular grid with a 4.233 mm gutter, enabling efficient content organization.

The symmetrical 12.7 mm margins create a balanced reading area that optimizes integration between technical specifications and instructional graphics.

The 12-point baseline grid establishes consistent vertical rhythm, unifying body text typography with complementary elements and facilitating alignment in multi-column configurations.

The navigation system maintains clear hierarchy by positioning “USER MANUAL” in the left margin and the “MUNA” brand mark on the far right, creating compositional balance. The pagination in the footer provides sequential reference, facilitating user navigation through the manual.

(5)



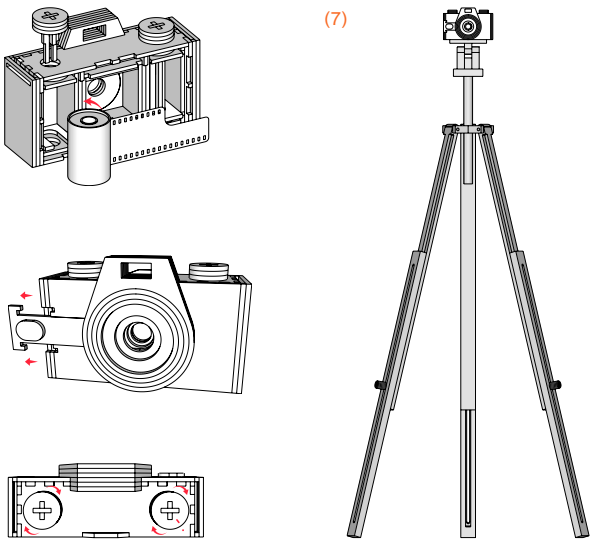
#ff283e	#e6f3f2	#000000

(6)

The color palette is structured around three elements: red (#ff283e) functions as the hierarchy color, ensuring visibility for signaling manual elements; white (#e6f3f2) incorporates a subtle cyan shift that compensates for the yellowish tendency of offset printing and reduces eye strain; black (#000000) ensures optimal contrast, guaranteeing legibility.

The manual’s illustration prioritizes communicative functionality through isometric drawing and orthogonal projections in vector format, incorporating red indicator elements that facilitate navigation. The result translates mechanical complexity into processable visual knowledge, bridging product design and user competence.

(7)



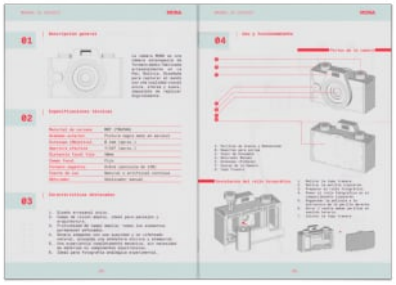
(5) Grid system and navigation
(6) Color palette
(7) Art direction and visual treatment

Format and dimensions:
A5 (148 x 210 mm)

Page count:
12 pages, including front and back covers

Materials and finishes:
- Interior: 120 gsm coated paper
- Cover: 200 gsm coated cardstock
- Binding: Saddle-stitched

(8)



(8) Editorial spread
(9) Access to full digital version

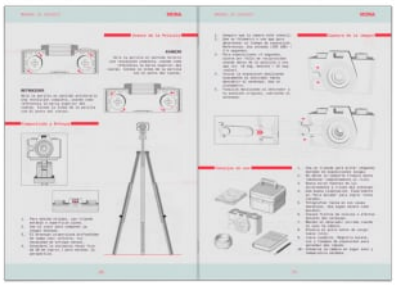
SketchUp
(3D modeling)

D5 Render
(Product visualization)

Adobe InDesign
(Editorial layout)

Adobe Illustrator
(Illustrations and vector graphics)

Adobe Photoshop
(Photo editing)

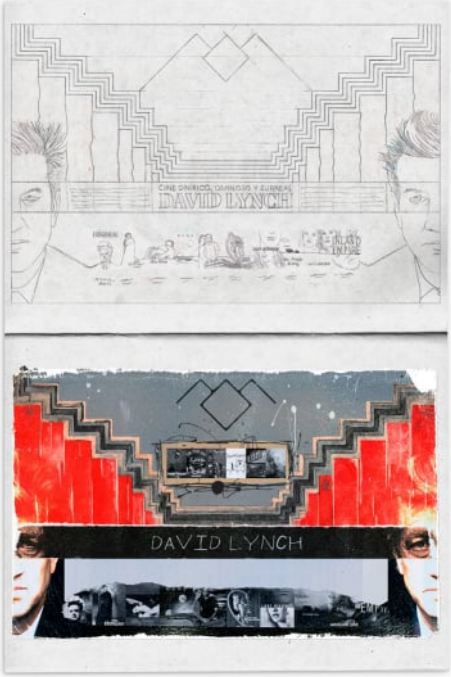


(9)

(Image) Final composition of the infographic on David Lynch's filmography

DAVID LYNCH FILMOGRAPHY INFOGRAPHIC

Project title:
Film Decoding - David Lynch
Year: **2021**
Project type: **Academic**
Design category:
Information Design - Infographics
Scope:
Research, copywriting, vector illustration, editorial design



(1) Structural sketch and atmospheric exploration collage
(2) Headline typeface
(3) Body text typeface
(4) Primary color palette
(5) Illustration style
(6) Graphic piece in physical context
(7) Access to digital version

The project materializes David Lynch's universe through his dreamlike atmosphere, duality, and non-linear narratives. The composition evokes an altar, structured on a 12-column × 12-row modular grid, where elements are organized into four layers representing distinct strata of the subconscious and the oneiric. This structure functions as a stairway guiding the eye toward the categories of his work.

The design process began with a sketch that defined a symmetrical frame, establishing the arrangement of narrative layers. Subsequently, a collage was created for formal exploration and to introduce controlled chance, consolidating the graphic piece's atmosphere.

The typographic system establishes a contrast between serif and sans-serif:

Noe Display for headlines, whose triangular serifs generate visual tension compatible with Lynch's ominous tone.

Circular Std for body text, whose geometric and neutral construction ensures legibility and functional contrast.

Noe Display
(2)

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Ññ Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890

Circular Std
(3)

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Ññ Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890

#dd1e25 #6bb8e4 #210406 (4)

(5)

The illustration style reduces characters and scenes to pictograms through clean linework and formal abstraction. For the color palette, red (#dd1e25) serves as an accent, referencing elements such as the Red Room (Twin Peaks); cyan (#6bb8e4) introduces contrast evoking the dreamlike, reserved for the eyes to underscore the gaze as access to the fragmented subconscious; while black (#210406) and gray ensure legibility.

(6)

(7)

SketchUp
(3D modeling)

Adobe InDesign
(Editorial layout)

Adobe Illustrator
(Vector Illustrations)

Infographics

(Image) Final composition of the infographic on the Sony Walkman TPS-L2

SONY WALKMAN TPS-L2 INFOGRAPHIC

Project title:
Visual Deconstruction - Sony Walkman TPS-L2
Year: **2025**
Project type: **Academic**
Design category:
Information Design - Infographics
Scope:
Research, copywriting, vector illustration, shader development, and editorial design

This infographic visually dissects the device into: context, object, and history. The document functions as reference material and a tribute to the design of an artifact that transcended its original function to become a cultural icon.

The composition is developed in A3 format (420 × 297 mm) on a 16-column × 16-row modular grid with a 4.233 mm gutter (1 pica).

(1)

Harry Heavy (2)

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Ññ Oo
Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1234567890

Folio Std (3)

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Ññ Oo
Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1234567890

The typographic system uses two sans-serif families to differentiate headlines from informational content, creating an appearance characteristic of a technical manual.

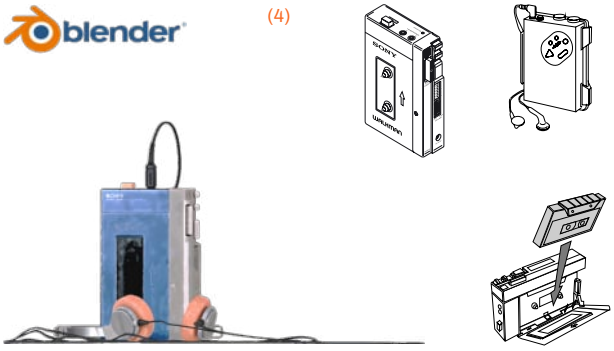
Harry Heavy functions as a visual anchor in titles and subtitles due to its weight.

Meanwhile, Folio Std was selected for its legibility and neutral character to convey all textual information.

Clean-line illustrations ensure clarity and evoke the aesthetic of user manuals and patent diagrams.

The central image was generated using a procedural composition shader in Blender; this shader simulates a watercolor effect, lending pictorial texture and warmth that contrast with the rest of the infographic, establishing a focal point.

(4)



(5)

(6)

(1) Sketching and layout
(2) Headline typeface
(3) Body text typeface
(4) Art direction
(5) Product in context
(6) Access to digital version

Blender
(Procedural watercolor shader)

Adobe InDesign
(Editorial layout)

Adobe Illustrator
(Vector illustrations)

(Image) Advertising poster for a CATERPILLAR work boot

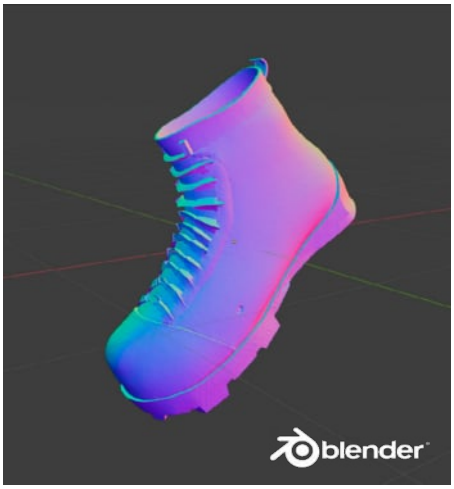
CATERPILLAR POSTER

Project title:
Advertising poster - Caterpillar
Year: **2021**
Project type: **Academic**
Design category:
Persuasion design - Commercial persuasion
Scope:
Conceptualization, 3D modeling, and poster design

(1)

The project materializes Caterpillar's durability through visual equivalence: the footwear doesn't resist concrete, it is concrete. This discourse is articulated through three rhetorical devices: material metaphor transfers concrete's properties to the product; compositional hyperbole suggests a frozen impact where the boot emerges intact; and synecdoche links concrete texture to the industrial environment, reinforcing the context of use and authenticity.

The diagonal trajectory guides the eye toward the product and ends at the CAT brand mark. The white background contrasts with the rawness of the elements, generating perceptual tension that elevates the product's presence. The gray palette emulates raw concrete, with black (#000000) for maximum contrast and Caterpillar yellow (#fbda61) as an accent for immediate recognition, aligning with the corporate identity.



(2)

For technical execution, the process began with 3D modeling of the footwear in Blender and a procedural shader for photorealistic texture; composition in Adobe Photoshop integrated concrete fragments and particles using PNG assets; and post-production in PhotoMosh Pro added optical distortion with a Barrel Blur effect that concentrates visual energy on the product, generating a cinematic finish.

Format and dimensions:
A3 (297 x 420 mm)

(3)

(1) Conceptual sketch and composition
(2) 3D modeling in Blender
(3) Advertising piece in context

Blender
(3D modeling and procedural shader)

Adobe Photoshop
(Digital composition and montage)

PhotoMosh Pro
(Effects post-production)

PORTFOLIO 2025

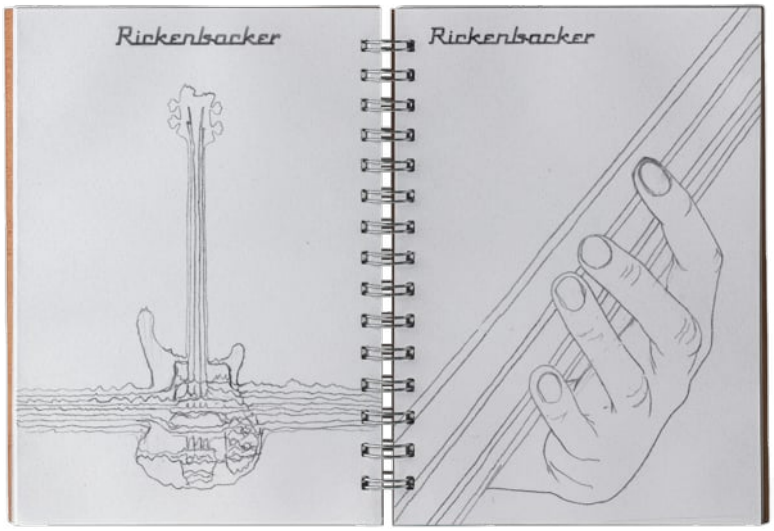
(Image) Series of advertising posters for Rickenbacker electric basses

RICKENBACKER POSTERS

Project title:
Advertising posters - Rickenbacker
Year: **2021**
Project type: **Academic**
Design category:
Persuasion design - Commercial persuasion
Scope:
Conceptualization, vector illustration, and poster design

(1) Series sketches
(2) Posters in urban context

(1)



Formato y dimensiones:
A3 (297 x 420 mm)

This project consists of a two-poster advertising series for Rickenbacker exploring the themes of vibration and touch.

The first poster presents the silhouette of a Rickenbacker bass emerging from undulating lines representing sound vibrations, while the black-and-white palette emphasizes the brand's classic heritage within rock history.

The second poster shows a close-up of a hand playing the bass neck, where the strings function as diagonal lines that add visual dynamism. The two-tone palette uses white on red to communicate the passion and power of Rickenbacker basses' characteristic sound.

Both pieces share a monolinear treatment that reinforces conceptual clarity and provides a technical aesthetic alluding to the precision craftsmanship of the instruments. The brand mark functions as the sole textual element, anchoring the product's identity with the visual power of the illustration.

Adobe Illustrator
(Vector illustrations)

Adobe Photoshop
(Graphic element composition)

(2)

(Image) Sample from the poster series for the ARQUICINEMA film collective

ARQUICINEMA POSTER SERIES

Project title:
Poster series - ARQUICINEMA / FAADU, UMSA
Year: **2018 - 2021**
Project type: **Professional / Personal**
Design category:
Persuasion design - Cultural persuasion
Scope:
Art direction, conceptualization, graphic design, and illustration

(1) Access to full digital archive
(2) Posters in urban context

(1)

As designer and coordinator of the Arquicinema film club at FAADU-UMSA, the project involved creating a visual system that respected the diversity of genres, directors, and cinematic aesthetics. The strategy was to conceive each poster as a synthetic interpretation of the film, where the graphic language derives from the cinematographic language of the work, adopting its tone, color palette, rhythm, and themes to construct a dynamic system.

For example, the system integrated differentiated strategies according to each work. Layered construction materialized complex narratives: The Tree of Life employed newspaper collage symbolizing the universal-personal, while Synecdoche, New York superimposed five strata as a diagram of reality levels. Scenographic minimalism translated the Brechtian aesthetics of Dogville through two-dimensional floor plans with photographic elements. Pictorial references defined Van Gogh with oil paint on yellow and The House That Jack Built with an erotic-sinister composition of hands, body figures, and a blood-stained title. Bauhaus geometry structured Lotte am Bauhaus and the vertical diptych of Metropolis (1927), contrasting humanity and technology. Vernacular visual idioms materialized cultural contexts: VHS tapes for the Tarantino cycle, mosaic-arranged televisions for Los Picantes del Cine, and comic book format for Spider-Man and Death Proof featuring blood and pursuit in black and white.

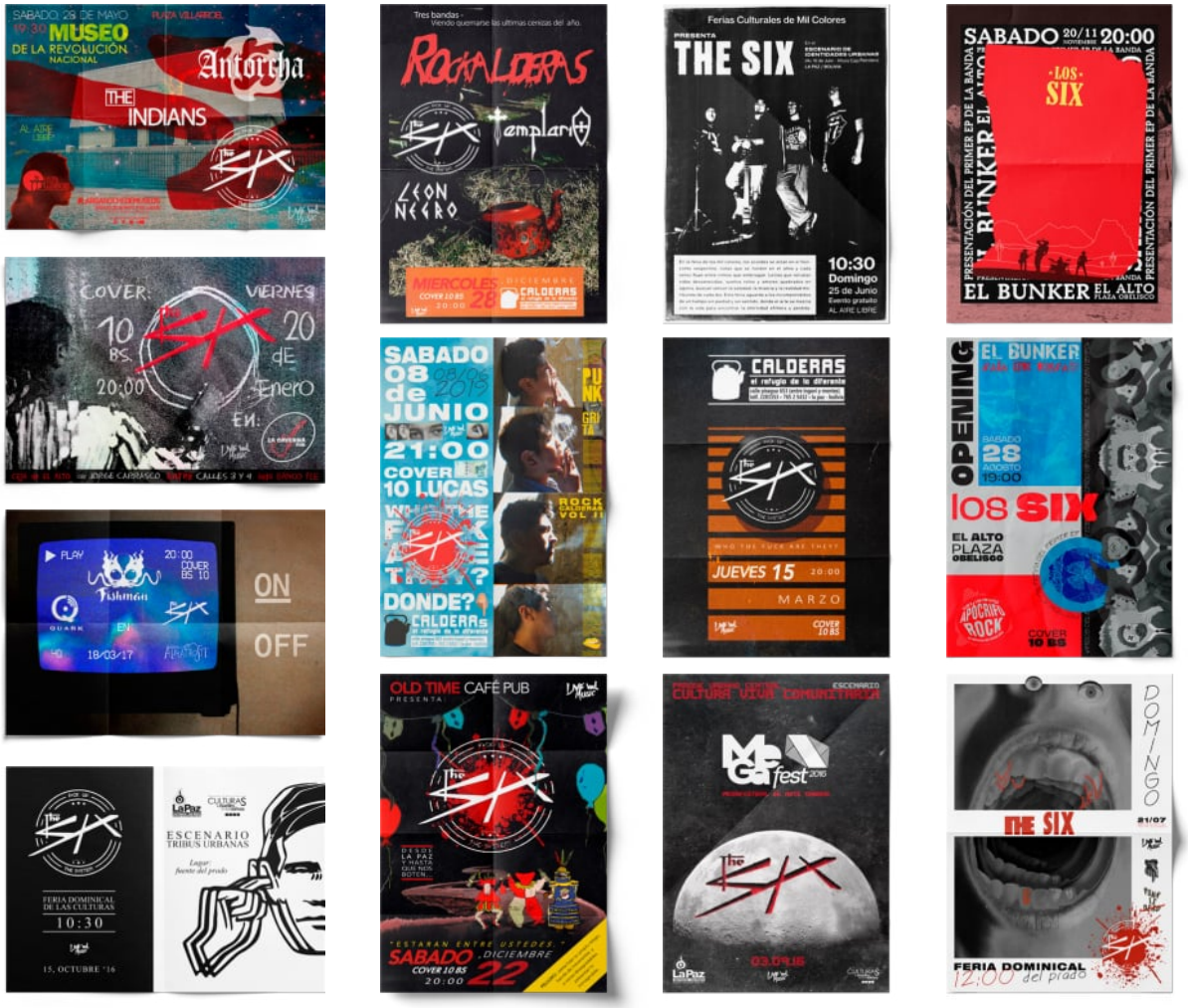
Adobe Illustrator
(Vector illustrations)

Adobe Photoshop
(Graphic element composition)

PhotoMosh Pro
(Effects post-production)

The result constitutes a visual archive whose coherence lies not in stylistic repetition but in methodology: each poster operates autonomously as a graphic essay on its cinematic referent, while collectively building a recognizable visual identity for Arquicinema.

(2)



(Image) Sample from the poster series for the punk rock band THE SIX

THE SIX POSTER SERIES

Project title:
Poster series - THE SIX
Year: **2015 - 2023**
Project type: **Professional / Personal**
Design category:
Persuasion design - Cultural persuasion
Scope:
Art Direction, Conceptualization, Graphic Design, and Illustration

(1) Access to full digital archive
(2) Posters in urban context

As designer and band member, the project involved developing a visual system for the band's show posters that would avoid the monotony of a rigid template.

The solution was to establish a contextual methodology, where each poster functions as an autonomous visual essay responding directly to a specific event. This approach, consistent with the eclectic nature and DIY ethos of punk rock, allows the communication system to constantly evolve, authentically reflecting the group's identity without resorting to repetition.

(1)

The strategy is grounded in the appropriation and reinterpretation of diverse visual languages, drawing from the performance context: from a festival's theme to cultural debates or the identity of a venue. This adaptability is materialized through a lo-fi aesthetic that reinforces the genre's raw spirit, employing photocopy textures, collage, and organic layering. Typography becomes a pictorial and expressive element that communicates the band's sound and attitude, while THE SIX's brand mark acts as the constant visual anchor unifying this stylistic diversity.

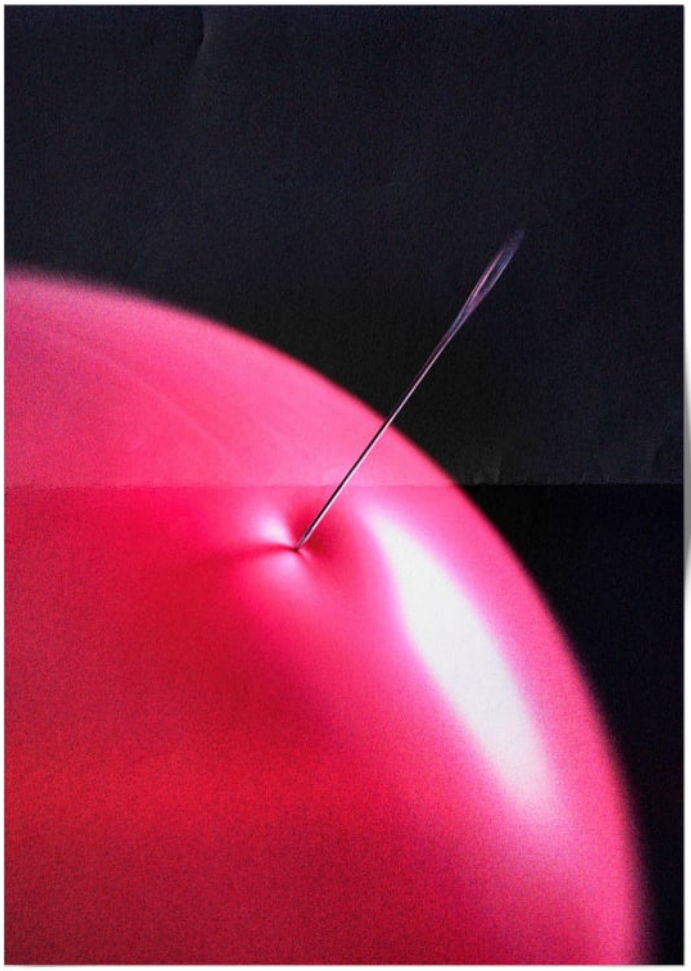
The result is a poster series whose coherence lies not in the repetition of elements, but in a consistent conceptual approach that prioritizes experimentation, contextual responsiveness, and material honesty. In this way, a multifaceted identity is built that evolves organically with the band, ensuring freshness and relevance while powerfully communicating the duality between punk's straightforward simplicity and alternative rock's introspection.

Adobe Illustrator
(Ilustraciones vectoriales)

Adobe Photoshop
(Composición de los elementos gráficos)

PhotoMosh Pro
(Postproducción de efectos)

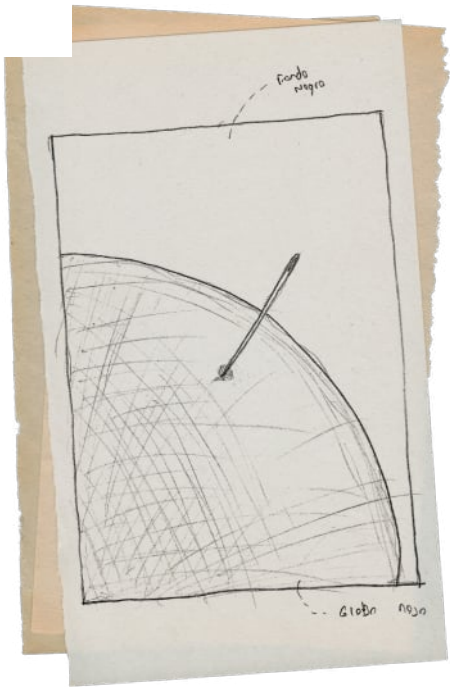
(2)



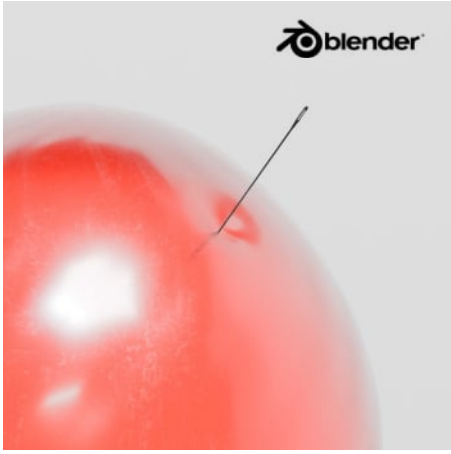
(Image) Social awareness poster on stress

STRESS POSTER

Project title:
Awareness poster - Stress
Year: **2024**
Project type: **Academic**
Design category:
Persuasion design - Social persuasion
Scope:
Art direction, conceptualization, 3D modeling, rendering, post-production, and poster design



(1)



(2)

The project materializes the fragility of mental health through a visual metaphor: a balloon about to be pierced by a needle. This translates the experience of stress, the sensation of pressure and the threat of crisis. The balloon represents the fragile mind, while the needle symbolizes the factors that can trigger collapse.

The visual strategy employs tight framing and a diagonal line that generates dynamism, breaking stability and guiding the eye toward the point of contact, where the balloon's curvature heightens visual tension. The color palette reinforces the narrative: the black background represents emptiness and isolation, while red functions as a warning signal.

For execution, 3D modeling was chosen, enabling precise control over lighting and textures to achieve photorealism that evokes the image's tactility. The deformation of the latex upon contact with the needle and the specular lighting convey physical tension and sculpt the volume, while color grading, zoom blur, and subtle grain unify the final atmosphere.

The piece transcends verbal explanation: it captures the instant before collapse, communicating the urgency of addressing mental health before the pressure becomes irreversible.

Format and dimensions:
A3 (297 x 420 mm)

(3)

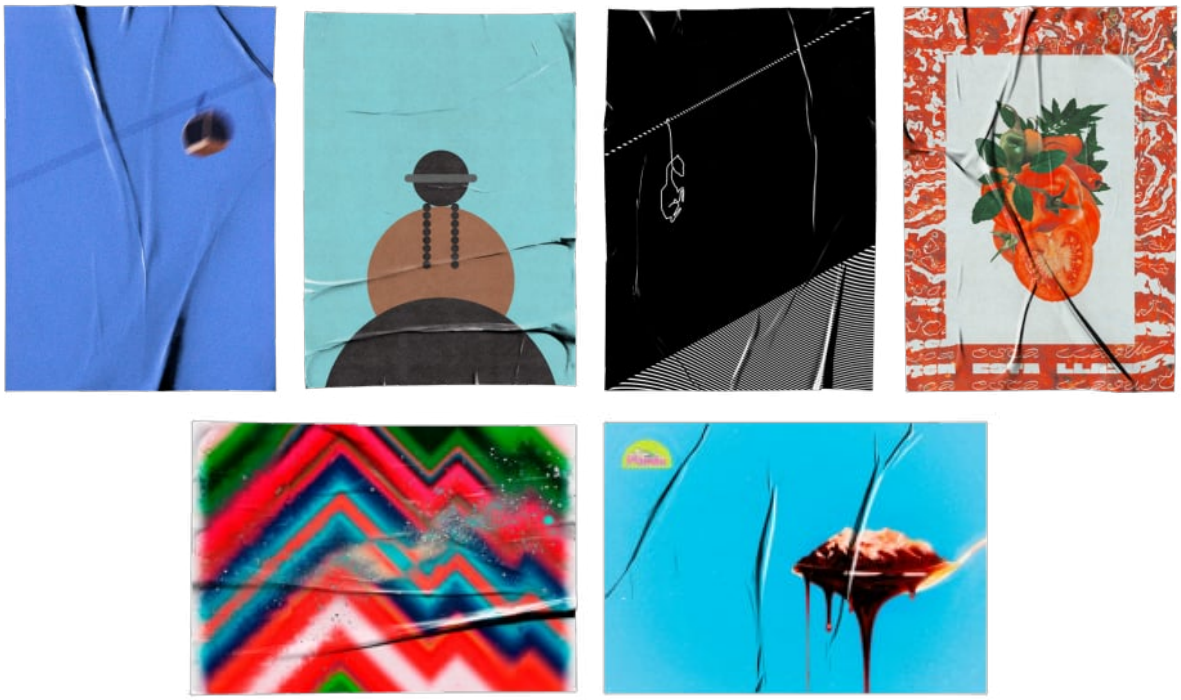
(1) Conceptual sketch and composition
(2) 3D modeling in Blender
(3) Graphic piece in context

Blender
(3D modeling and procedural shader)

D5 Render
(Photorealistic rendering)

Adobe Photoshop
(Post-production)

PORTFOLIO 2025



(Image) Sample from the complete poster series

READINGS OF LA PAZ POSTER SERIES

Project title:
Poster series - Urban semiotics: Readings of La Paz
Year: **2024**
Project type: **Academic**
Design category:
Persuasion design - Social persuasion
Scope:
Art direction, conceptualization, research, and poster design

(1) Access to full digital archive
(2) Posters in urban context

Departing from the thesis that the soul is a “state of the landscape,” this project explores the visual identity of La Paz by decoding urban semiotics through some of its cultural icons. The six-poster series employs principles of composition as tools for analysis and expression to interpret archetypes from the collective imagination of La Paz. Through a minimalist graphic language, each piece distills the semantic weight of an icon, where color palette and texture are subordinated to concept. The result visually manifests the tensions, traditions, and complex modernity that define the city.

(1)

The series explores the duality of the urban landscape through CONTRAST, where the chromatic and scalar tension between the cable car and the sky symbolizes the struggle between technological progress and nature. In turn, BALANCE is materialized in a geometric abstraction of the cholita paceña, whose composition of pure forms reflects her centrality and rootedness in the social fabric of La Paz. EMPHASIS is achieved through the symbolic isolation of a llama fetus, using converging lines and strong tonal contrast to generate visual tension alluding to Andean ritual. Meanwhile, RHYTHM captures urban energy through the repetition of zigzag patterns evoking both a traditional aguayo and the silhouette of Illimani, fusing the ancestral with a contemporary graphic treatment. PROPORTION is altered to generate surrealist dissonance, depicting Illimani at the scale of an everyday object as a commentary on the exploitation of natural landscapes. Finally, UNITY is constructed through a collage integrating the ingredients of llajua into the shape of a heart to consolidate the affective centrality of llajua in La Paz culture, elevating it to the heart of the local table and a symbol of communion and cultural identity.

Adobe Illustrator
(Vector illustrations)

Adobe Photoshop
(Graphic element composition)

PhotoMosh Pro
(Effects post-production)

(2)

(Image) Product photography, front and side views

FRUTARITOS CEREAL PACKAGING

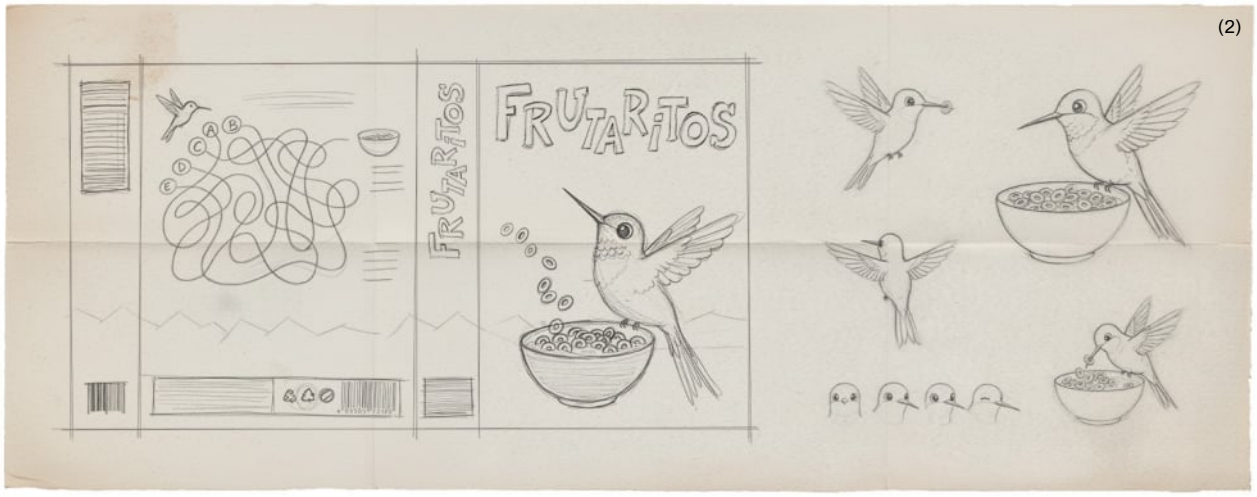
Project title:
Packaging redesign - FRUTARITOS cereal
Year: **2024**
Project type: **Academic**
Design category:
Persuasion design - Packaging design
Alcance:
Research, brand strategy, art direction, packaging design, illustration, and character design

(1)

This project redesigns the packaging for “Frutaritos,” a KRIS cereal whose design employs globalized visual codes: an anthropomorphic mascot (the dragon “Kroky”), a multicolor brand mark with rounded shapes, and a palette dominated by purple and green—effectively communicating fun but lacking local differentiation.

The redesign strategy pivoted toward “natural adventure and local pride,” broadening the target audience to the family unit through illustration and interactivity for children and messaging around nature, education, and nutritional value for parents, repositioning the brand into a territory of local cultural rootedness.

(1) Original cereal packaging
(2) Exploration sketch and character development
(3) Brand mark design
(4) Primary typeface
(5) Primary color palette



(2)

The brand mark features a modular construction with bulbous forms, a multicolor palette, and dimensional extrusion treatment with white outlines for contrast.

FRUTARITOS

(3)

ITC Franklin Gothic
(4)

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Ññ Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890

ITC Franklin Gothic was chosen for the typography. It offers a wide range of weights and metric optimization for legibility at small sizes and industrial reproduction. It communicates modernity and a neutrality that allows the hummingbird to carry the regional specificity.

For the background, the color palette abandons purple in favor of a yellow-to-green gradient evoking nature, morning freshness, and vitality. Green dominates 60% of the area, communicating modernity and nature, while fuchsia pink occupies 25% in high-contrast applications, providing warmth and differentiation. Accent colors in a rainbow spectrum create a system of “nutritious joy,” communicating fruit variety without needing to be explicit.

(5)

The redesign employs a graphic language centered on the Red-tailed Comet (Qori Kenti), a bird endemic to La Paz that replaces the fantasy mascot (Kroky) and establishes a connection with local natural heritage through stylized realism, anatomical precision, chromatic simplification, and volumetric gradients characteristic of natural history scientific illustrations, associating the product with quality and education; the composition integrates the bird's interaction with the bowl simulating a flower to communicate naturalness, while the cereal loops add movement, and minimalist mountain silhouettes in the background provide geographic context without visual competition.

(6)

(6) Main illustration and character development
(7) Product visualization in context

(7)

(8)

The front panel composition employs a tripartite structure where the fuchsia header frames the focal point, dominated by the hummingbird, whose scale and leftward lateral orientation generates an ascending directional vector reinforced by the radial pattern of floating loops, transforming static elements into a morning energy narrative; the brand mark is positioned between the header and illustration following the Z-pattern reading flow.

The back panel is structured as an “edutainment” pedagogical tool with clearly defined functional zones for educational information, an interactive maze, and engagement content, transforming the reverse into a pedagogical tool that extends brand-consumer interaction time; the modular grid organizes content in descending hierarchy (institutional marks, cereal brand mark, central illustration, product, and nutritional information) where visual flow is constructed through the hummingbird’s direction and the loops’ movement, with ITC Franklin Gothic typography providing informational authority through contrast with illustrated elements, avoiding competition with the product narrative.

(8) Die-cut development and final artwork flat view

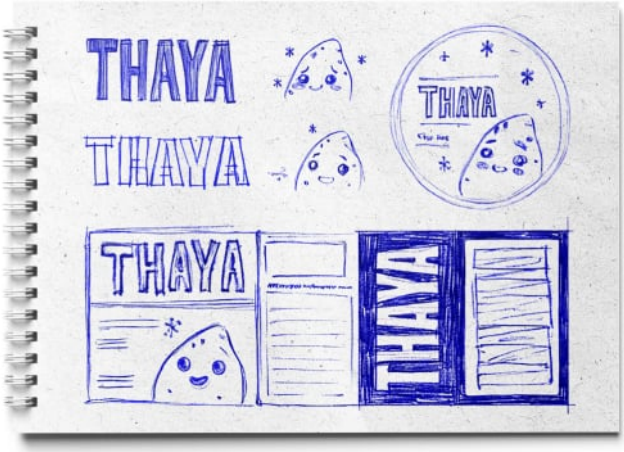
Adobe Illustrator
(Vector illustration, die-cut layout)

Adobe Photoshop
(Visualization post-production)

(Image) Product photography of THAYA ice cream 1-liter containers

THAYA ICE CREAM PACKAGING

Project title:
Packaging design - THAYA ice cream
Year: **2024**
Project type: **Academic**
Design category:
Persuasion design - Packaging design
Scope:
Research, brand strategy, art direction, packaging design, illustration, and character design



(1)

The project developed the identity and packaging for THAYA, a PIL Helados sub-brand based on thayacha, an ancestral Andean ice cream produced through natural freezing on the altiplano. The name THAYA (cold wind in Aymara) establishes an etymological connection with the product, while the graphic system integrates artisanal-ancestral elements with contemporary codes, adapted to PIL's standard 1-liter tub format to ensure production viability.

For the brand mark, the typeface Tonka ExtraBold Narrow was modified; its horizontal condensation allows for a larger point size, generating verticality that connotes solidity, while its extra-bold weight ensures reproducibility and attention-grabbing impact that favors retention. The geometry exhibits high visual pregnance through its structural simplicity and absence of ornamentation, where the repetition of the character "A" facilitates mnemonic registration. The wordmark maintains semantic neutrality, reserving the denotative function for the character, which preserves the brand's timeless validity while allowing iconographic evolution according to product line.

(2)

THAYA

(3)

Tonka

By Céline M. Hurka
& Huw D. Williams

New Atten
(4)

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Ññ Oo
Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1234567890

The typographic system uses Atten New, a neo-grotesque sans-serif family with humanist construction, simple geometry, and classic proportions that guarantee legibility.

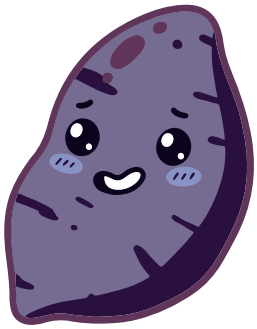
The color system uses deep night blue as a base, evoking the cold nights of the altiplano and conveying a high-quality product. Gray is reserved for maximum-hierarchy elements such as the logotype and secondary text, while two violet tones extracted from the isaño tuber establish semantic coherence between product and representation. Low-saturation cyan functions as a supporting color in graphics, reinforcing the narrative of cold and freshness.

(5)

#130922	#dadada	#726c8e
	#8791c1	#56395a

The illustration employs a kawaii aesthetic with 1:1.2 proportions, large eyes, and anthropomorphized expression generating emotional connection. The facial gesture with arched eyebrows and a half-open mouth encodes the sensation of cold. This strategy reconciles the tuber's rusticity with the product's sophistication, reducing resistance to consumption, while functioning as a declinable system that allows product variants to be developed while maintaining visual coherence.

(6)



(7)

The cylindrical container label is structured in three hierarchical planes: the first positions the logotype in the upper third through gray/night-blue contrast, with the character in the lower-left quadrant as the second visual focus, articulated by snowflakes and gusts that integrate lateral information blocks and a descriptive bar in cyan; the second places the brand mark vertically on the right, ensuring visibility from any orientation; the third contains nutritional information.

On the circular lid, the radial structure centralizes the logotype and displaces the character toward the lower hemisphere, generating a vertical axis that breaks the concentricity.

This hierarchy responds to three reading levels: distance identification through the brand mark, variant recognition through the flavor descriptor, and emotional engagement through the illustrated character, meeting Bolivian food industry regulatory standards.

(1) Exploration sketch and character development
(2) Brand mark design
(3) Modified typeface for brand mark
(4) Primary typeface
(5) Primary color palette
(6) Main illustration and character development
(7) Final artwork flat view
(8) Product visualization in context

Adobe Illustrator
(Vector illustration, die-cut layout)

Adobe Photoshop
(Visualization post-production)

(8)

(Image) Primary version of The SIX brand mark

THE SIX IDENTITY DEVELOPMENT

Project title:
Identity Development - THE SIX
Year: **2015-2023**
Project type: **Professional / Personal**
Design category:
Administrative design
Corporate visual identity
Scope:
Brand mark design, identity system, art direction, packaging design, and illustration

(1)

For the visual identity of The SIX, a punk rock band from El Alto, Bolivia, the punk aesthetic was reinterpreted, fusing the genre's raw energy with a deliberate geometric structure. The brand mark adopts the circular seal as an iconic punk reference (The Ramones), but breaks from the static through an aggressive diagonal composition and contrasting morphology; the pixelated modular rigidity of "The" stands in opposition to the hand-drawn gestural quality of "SIX," establishing a cohesive visual system applied across the brand mark, the first EP packaging, and additional materials.

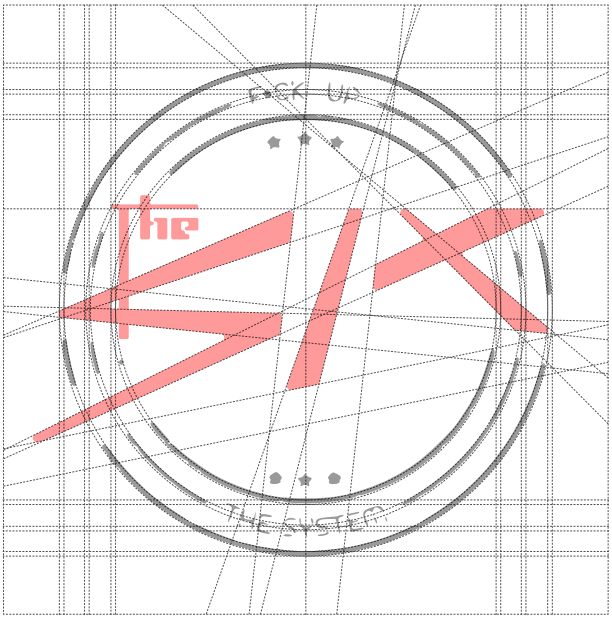
The "SIX" logotype employs diagonal lines where the lower stroke of the "S" rises to form the crossbar of the "X," creating a ligature that unifies the block in an aggressive calligraphic gesture with the "I" serving as the vertical axis. The particle "The" uses an orthogonal pixelated typeface that contrasts with the gestural quality of "SIX," symbolizing the friction between the institutional and the disruptive.

The system generates centripetal-centrifugal tension: the circular container imposes order while the diagonals escape, producing equilibrium. According to brand performance parameters, this design maximizes vocative impact through diagonals and chromatic contrast, visual pregnance through circular cohesion and the synthesis of the "S–X" stroke, and semantic compatibility by materializing systemic rupture consistent with punk identity.

To ensure consistency across different media, four technical variants were standardized: (3) the primary negative version on a black background maximizes impact through the optical vibration of red; (4) the positive version inverts values for light backgrounds; and (5) (6) the monochromatic reductions guarantee technical reproducibility on media such as stencils, rubber stamps, and photocopies.

The chromatic system employs a high-contrast palette composed of red (#FF0000), black, and white, guaranteeing legibility under extreme lighting conditions and visibility regardless of the application surface.

(2)



(3)

(4)

(5)

(6)

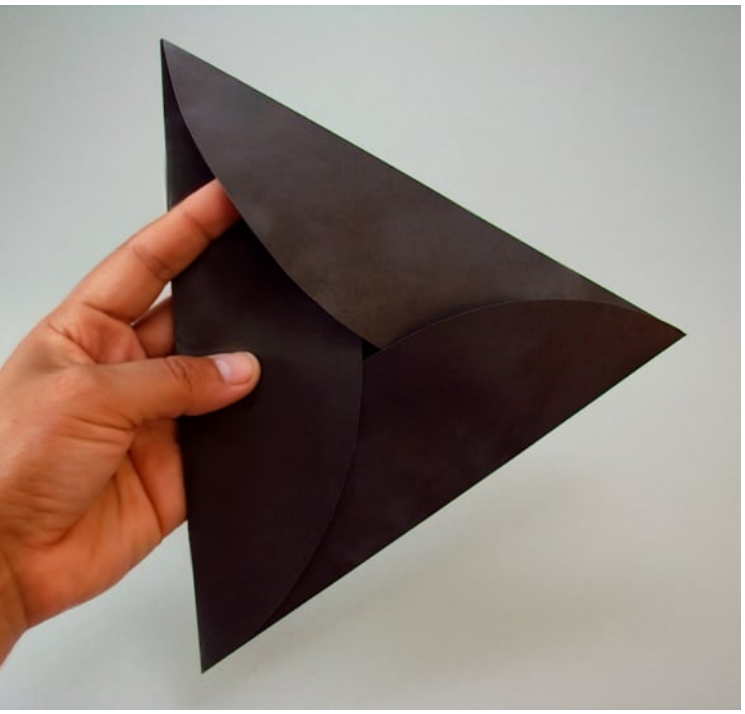
(7)

#ff0000

#ffffff

#000000

(8)



The identity's application in the album design for the eponymous EP materializes in a foldable triangular package that breaks from the standard square CD format, extending the brand's disruptive character to the physical medium. This object presents a visual narrative of conceptual and physical exploration; the interior illustration unfolds a dreamlike universe in red tonalities where each covered track (Callaré Simplemente, Soledad, Illimani) translates into symbolic geographic spaces: the Altiplano, the Salar de Uyuni salt flats, and the snow-capped Illimani peak, converging toward a central vanishing point dominated by the sun, unifying the three tracks in an atmosphere consistent with the band's visual identity.

The EP's promotional stickers employ photomontage and illustration over original album covers from Los Ecos, Los Ronisch, Wara, and Illimani: the original faces were digitally replaced with The SIX members, inserting the band into the visual history of Bolivian music as a tribute while updating the technique to contemporary visual language.

(9)

(1) Morphological exploration sketch on napkin
(2) Geometric construction and grid framework
(3) Custom typography for the brand mark
(4) Primary version (dark background)
(5) Primary version (light background)
(6) Monochromatic version (dark background)
(7) Single-color version (light background)
(8) Triangular package unfold (EP)
(9) Promotional stickers (EP)

Adobe Illustrator
(Vector illustration, typographic construction)

Adobe Photoshop
(Photomontage, visualization post-production)

SOUTHLAND TRAVELERS®

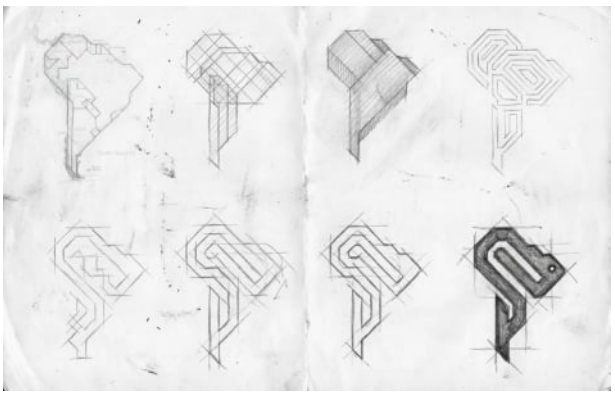
Experiencias mágicas, destinos únicos.

(Image) Primary version of the Southland Travelers brand mark with descriptor

SOUTHLAND TRAVELERS IDENTITY DEVELOPMENT

Project title:
Identity development - SOUTHLAND TRAVELERS
Year: **2023**
Project type: **Professional**
Design category:
Administrative design
Corporate visual identity
Scope:
Brand strategy, visual identity design, icon system, UI design (landing page), corporate stationery and merchandising, brand identity manual

(1)



The identity development for Southland Travelers emerged from an analysis of La Paz's tourism sector. The assessment led to a proposal centered on exploration and cultural authenticity, targeting the international tourism segment. Consequently, the positioning strategy defines a modern brand personality, optimized for digital environments and capable of communicating the promise of personalized experiences and unique destinations.

The brand follows performance parameters that ensure its identifying capacity. Stylistic singularity was prioritized to stand out in a visually saturated environment, and a timeless geometric abstraction was chosen to ensure long-term relevance.
The design meets reproduction and legibility requirements, functioning correctly in both digital and print media; this versatility maintains visual coherence across all applications.

The Southland Travelers symbol results from a synthesis between the shape of the South American continent and pre-Columbian textile geometry, configuring a stylized "S" through a structure combining orthogonal lines and 45° diagonals, generating a grid that determines every angle, intersection, and stroke proportion. The crossed diagonals establish angles evoking pre-Columbian textile geometry, while horizontal and vertical lines provide solid structure to the symbol.

The brand structure is governed by a modular grid based on an X unit. The system employs proportional subdivisions (X, X/2, X/4). The brand is inscribed within a rectangle (15.25x × 4.75x) integrating the symbol (4.75x × 4.75x), logotype (10x × 2.25x), and tagline (10x × 0.5x).

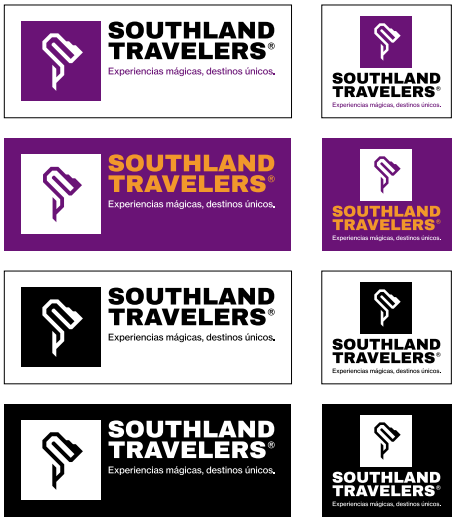
The identity system includes three versions: a primary horizontal version with the symbol on the left and the logotype with tagline on the right, ideal for landscape formats; a vertical version with centered elements for narrow spaces or tall applications; and an icon version using only the symbol for reduced sizes or digital applications such as favicons and avatars.

Each version has four chromatic configurations: (1) preferred polychromatic on white background, (2) negative polychromatic on corporate purple background, (3) black monochromatic, and (4) white monochromatic for restricted technical applications, maintaining coherence across any substrate or application.

(2)

(3)

(4)



The color system is structured around four values: the primary color Honey Flower (#5C1A74) features high saturation with dominant magenta (78%) and medium-low luminosity, ensuring contrast on both light and dark backgrounds. The secondary colors: white (#FFFFFF) as neutral background and maximum contrast; black (#000000) for typography and visual hierarchy; and Golden Grass (#DC9737), a yellow-orange that generates contrast through color temperature without competing in saturation with Honey Flower. This palette allows production flexibility by enabling two-ink printing (purple + black) or three-ink printing adding gold as an accent, maintaining optimal contrast ratios and tonal fidelity in both RGB (screens) and CMYK (print).

(5)

Archivo Black

(6)

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Ññ Oo
Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1234567890

Neue Haas Grotesk

(7)

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Ññ Oo
Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1234567890

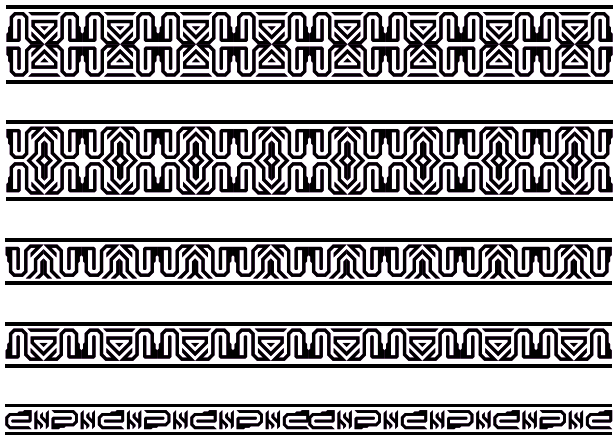
The typographic system is based on two sans-serif families:

Archivo Black serves as the display typeface; its geometric design and rounded terminals provide legibility at large scales and formal compatibility with the symbol. Neue Haas Grotesk is used for body text; its balanced proportions and stylistic neutrality ensure optimal readability.

(8)

The icon system and complementary graphic devices are developed from a formal synthesis integrating pre-Columbian textile aesthetics with contemporary visual codes. This fusion generates iconography that transcends the indicative function, contributing cultural value and stylistic coherence to the brand language.

(9)



From the primary symbol's morphology, graphic devices are derived that function as compositional elements (frames, dividers, or textural backgrounds), ensuring that every secondary element is immediately recognizable as part of the same system.

(1) Morphological exploration sketch
(2) Geometric construction and grid framework
(3) Clear space and safety margins
(4) Brand mark versions
(5) Color system
(6) Display typography
(7) Body text typography
(8) Icon system
(9) Supporting graphic resources

The identity system was implemented through digital and physical applications covering all touchpoints.

In the digital realm, social media templates were developed to maintain coherence and align with the target audience acquisition strategy.

In the physical realm, operational stationery was designed (vouchers, business cards, letterheads), along with corporate apparel that builds professional trust, and functional merchandising (travel journals, linen tote bags, mugs, luggage tags, postcards, stickers) that reinforce brand presence throughout the customer journey.

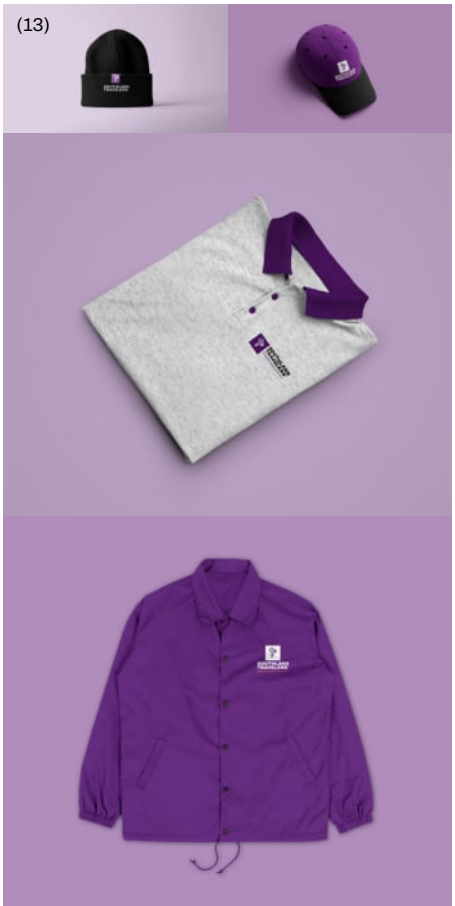
(10)

(11)

(12)

(15)

(13)



(14)

(10) Social media communication system
(11) Administrative corporate stationery
(12) Business cards
(13) Corporate apparel
(14) Merchandising collection
(15) Access to brand identity manual

Adobe Illustrator
(Vector illustration, typographic construction)

Adobe Photoshop
(Photomontage, visualization post-production)

(Image) Primary version of the SKBCHS brand mark with descriptor

SKBCHS IDENTITY AUDIT AND REDESIGN

Project title:
Identity audit and redesign - SKBCHS
Year: **2024**
Project type: **Professional**
Design category:
Administrative design
Corporate visual identity
Scope:
Brand audit, identity strategy, brand mark redesign, packaging design, advertising material design, brand identity manual

(1)

The audit of the original identifier revealed limitations: generic typography, unbalanced composition, and absence of a coherent visual system. Competitive analysis showed a prevalence of typographic containers at the national level (Valenciana, Stege, Roxi, Burlesque) and an international trend toward serif or calligraphic typefaces (Hengstenberg, Fragata, Kühne). This reading identified a differentiation opportunity through a hybrid identity balancing artisanal warmth with institutional solidity.

The design follows primarily these brand performance parameters: typological fit, opting for a logo-symbol that compensates for the mnemonic limitations of the SKBCHS acronym; semantic compatibility, establishing connection with the product without excessive literality; versatility, ensuring functionality across different substrates; and sufficiency, eliminating decorative elements to achieve a memorable and technically reproducible identifier.

The logo-symbol is structured on modules derived from the golden ratio (circles 5–9 of the Fibonacci sequence), organized in a 28×14.5-unit grid with three components: script typography where the “K” embraces the letters “BCHS” (a metaphor for the production process); a rounded rectangular container with 1-module stroke weight; and the descriptor “ESCABECHES Y OTROS” (15.5×1 module). The locoto pepper integrated with the letter “h,” crowned by stylized leaves, reinforces natural origin without literality.

The clear space establishes 6 perimeter modules, and minimum sizes are defined as: logo-symbol only (1×0.55 cm and 2×1.1 cm) for reduced applications, and complete version (3×1.71 cm) for primary uses.

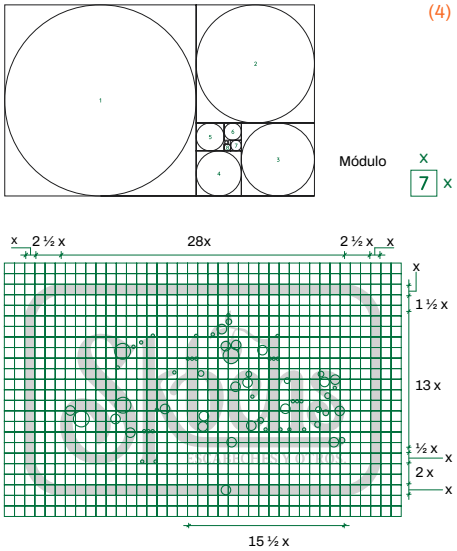
The system includes four variants: primary color version prioritized for polychromatic applications; grayscale version for monochromatic reproduction; positive version in solid black for light backgrounds; and negative version in white for dark backgrounds or photographs.

The project addresses the repositioning of SKBCHS, a La Paz-based artisanal pickle microenterprise whose analysis revealed a disconnect between product quality and a visual identity that hindered expansion into supermarkets and restaurants. The strategy focused on professionalizing the brand under the Sage archetype, communicating artisanal mastery, health, and natural origin to elevate brand value perception.

(2)

(3)

(4)

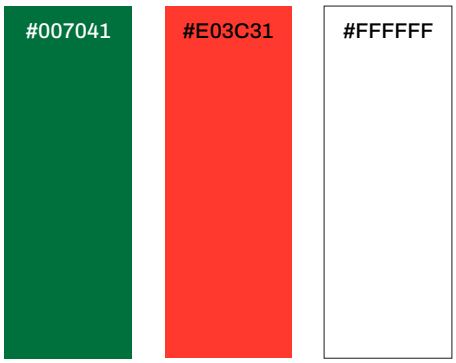


(5)

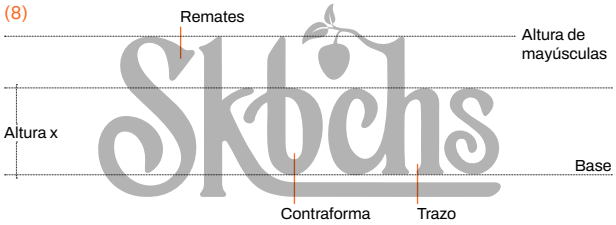
(6)

The palette is structured around three colors: green (#007041) as primary, associated with the organic but selected for its contrast on light backgrounds and optimal legibility at reduced sizes; red (#E03C31) as secondary, providing warmth through contrast and referencing the spicy flavor of locoto peppers; and white (#FFFFFF) as neutral for backgrounds. Although the red-green combination is conventional in the sector, the treatment differentiates it: the deep green conveys seriousness while avoiding generic ecological connotations, while the vibrant red balances and maintains legibility in both print and screen.

(7)



(8)



The typographic system is structured in three levels:

A brand typeface: a custom script with organic ascenders (the “h” extending toward the locoto), rounded terminals, and x-height optimized for reductions.

A primary institutional typeface: Epilogue, a geometric sans-serif in ExtraBold, Bold, and SemiBold variants for titles and headings.

A secondary institutional typeface: Averia Serif Libre, a classic serif in Light, Regular, and Medium variants for extended text and supporting content.

Epilogue

(9)

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Ññ Oo
Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1234567890

Averia Serif Libre

(10)

Aa Bb Cc Dd Ee Ff Gg Hh
Ii Jj Kk Ll Mm Nn Ññ Oo
Pp Qq Rr Ss Tt Uu Vv Ww
Xx Yy Zz 1234567890

(11)

A system of complementary graphic elements was developed based on simplified silhouettes of the product’s ingredients (locotos, onions, garlic, broccoli, carrots, and apples), presented in alternating corporate colors. The geometric stylization ensures recognizability while avoiding hyperrealism. This system is applied to promotional backgrounds, labels, signage, and secondary packaging, reinforcing values of freshness, variety, and natural preparation.

(1) Morphological exploration sketch
(2) Previous brand status assessment (2019)
(3) Brand context analysis
(4) Geometric construction and modular grid framework
(5) Brand clear space
(6) Brand mark versions
(7) Color system
(8) Brand mark typography
(9) Primary institutional typography
(10) Secondary institutional typography
(11) Supporting graphic resources

(12)

The system is implemented through identification and functional applications: primary packaging (transparent containers with labels in two color variants); business cards (9×5 cm) for trade shows and events; flyers (10.75×16.5 cm) for point of sale; and retractable banner (80×200 cm) for events. Applications without operational justification were discarded (textile merchandising, permanent signage, and institutional stationery) considering the venture's current scale and operation.

Priority focuses on pieces that facilitate expansion into supermarkets and restaurants: professional packaging, promotional material for intermediaries, and point-of-sale presence.

(13)

(14)

(17)

(15)

(16)

(12) Primary container packaging
(13) Business cards
(14) Printed promotional material
(15) Promotional pull-up banner
(16) Box labels
(17) Access to brand identity manual

Adobe Illustrator
(Vector illustration, typographic construction)

Adobe Photoshop
(Photomontage, visualization post-production)

LAb PAZ
Do Tank de I+D+E+*i*+*t*+*a*+*s*

(Image) Primary version of the LAb PAZ brand mark with descriptor

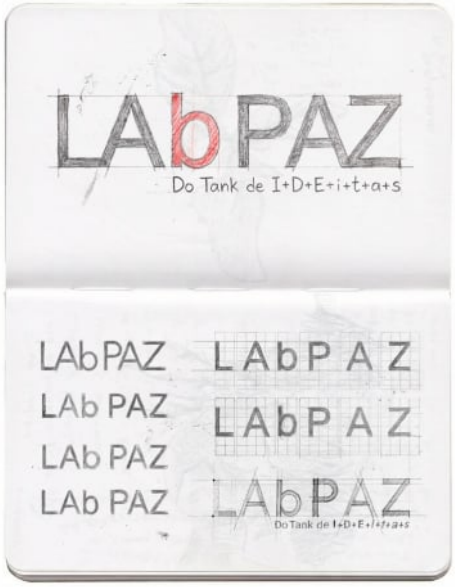
LAb PAZ IDENTITY AUDIT AND REDESIGN

Project title:
Identity audit and redesign - LAb PAZ
Year: **2025**
Project type: **Professional**
Design category:
Administrative design
Corporate visual identity
Scope:
Brand audit, identity strategy, brand mark redesign, brand identity manual

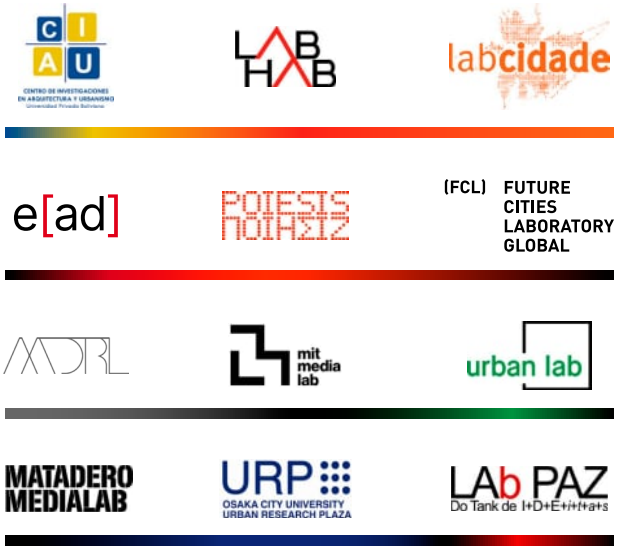
LAb PAZ is a transdisciplinary research/action laboratory founded in 2018. It operates through a dual structure (an educational axis and a factual-territorial axis) via heterarchical, transnational, and multisectoral collaboration. However, its visual identity presented technical deficiencies that failed to reflect this complexity.

Consequently, the redesign was governed by brand performance parameters aimed at ensuring functionality, prioritizing legibility, reproducibility, and graphic quality through morphological refinement of the logotype and descriptor. Versatility was addressed through contrast variants and an adaptable modular system that preserves sufficiency and distinctiveness. The result is a coherent brand, technically optimized for both outreach and field operational applications.

(1)



(2)



Comparative analysis with global benchmarks identified three predominant typologies: pure wordmarks, wordmarks with symbol, and logo-symbols, with a trend toward geometric minimalism and neo-grotesque sans-serif typefaces. The assessment revealed low reproducibility due to descriptor complexity and limited versatility due to chromatic rigidity. The redesign maintained the pure wordmark approach, consistent with academic institutions, while optimizing typographic proportions, refining visual hierarchies, and expanding the color system for thematic coding.

(3)

(4)

(5)

The brand is structured on a modular grid where the base unit “x” determines all proportions. The primary logotype measures 72x × 15x in height, with 4x internal spacing between blocks (“LAb” and “PAZ”); the descriptor is positioned 2x below the “b PAZ” block, in Inter Semibold at 48x × 1½y (where y = height of the horizontal strokes in the custom typeface). The composition balances the weight of uppercase in “LA” and “PAZ” with the focal element of the lowercase “b.”

The 15x perimeter clear space ensures minimum distance in institutional partnerships. The abbreviated version “Lb PZ” (47x × 15x) maintains the constructive logic for restrictive spaces, with the red “b” as the identifying constant.

The brand has four configurations: primary version with descriptor (priority use), abbreviated version “Lb PZ” with descriptor (restrictive spaces), version without descriptor (internal communications), and minimum version (small UI elements). Staggered minimum sizes range from 4 cm/113 px (complete) to 1 cm/28 px (minimum). Each configuration is available in three variants: color (#101820 + #E4002B), negative for dark backgrounds (#C8C9C7 + #FFFFFF), and positive (#666666 + #000000). The “b” functions as a constant semantic anchor across all versions.

(6)

(7)

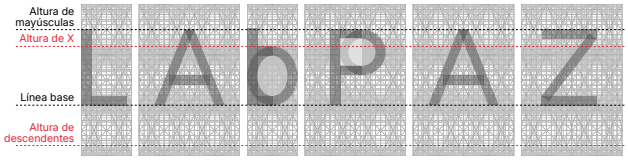
The primary palette combines charcoal gray (#101820) for structure, red (#E4002B) as a distinctive accent on the “b,” white as base, and light gray (#C8C9C7) for secondary hierarchies. The secondary palette implements a double chromatic triad derived from the red that codes operational areas: blue (#1D4F91) for the educational axis, green (#4A6D42) for the factual axis, yellow (#B4A91F) for the graphic design area, cyan (#1E6E78) for the editorial area, and purple (#5B3659) for the internship program; saturation and luminosity values have been calibrated to prevent optical vibration with the red. This enables the red “b” as the constant within this system.

The logotype is articulated on a 10×10-unit grid arranged in three vertical blocks, achieving a geometric sans-serif typeface. To ensure uniform visual density, optical corrections are applied that subtly reduce the weight of horizontal and diagonal strokes relative to the vertical baseline. This treatment balances condensation and spacing, achieving structural solidity that optimizes legibility.

Inter is the primary institutional typeface: a neo-grotesque sans-serif selected for its high x-height and efficiency in digital interfaces and technical signage.

Merriweather (serif) serves as the secondary typeface; its editorial character provides the rigor and warmth necessary for scientific outreach, establishing a dialogue between Inter’s technical modernity and Merriweather’s academic tradition.

(8)



Inter

(9)

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Ññ Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890

Merriweather

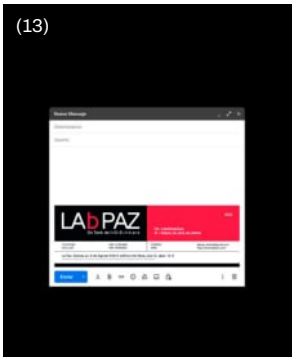
(10)

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Ññ Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890

(1) Sketching and formal exploration
(2) Brand context analysis
(3) Geometric construction and modular grid framework
(4) Brand clear space
(5) Clear space in primary and abbreviated versions
(6) Reproduction variants
(7) Color system
(8) Brand mark typography
(9) Primary institutional typography
(10) Secondary institutional typography

The identity system prioritizes seven applications that ensure coherent institutional presence across administrative, academic, technical, and territorial contexts:

(11) Business card (100×65 mm): 3 mm gray cardboard with texture and QR code on front; red reverse with data in Inter, screen or UV printing; (11) Letterhead (DIN A4, 90 gsm offset): asymmetric margins, institutional header, body in Merriweather, and footer separated by rule; (11) Institutional folder (248×350.8 mm): includes adhesive classification label; (12) Presentation template (1366×768 px, 16:9): 12-column grid with three master slides; (13) Email signature (384×128 px): negative brand mark on black, social area in red, and data in white; (14) Title block for technical drawings: vertical strip on right margin with three functional zones, per DIN standard; (15) Identification apparel: black tactical vest with red stripe, helmet labels, and credential in translucent red acrylic (ISO 7810 ID-1).



(16)

(11) Business cards, letterhead, and institutional folder
(12) Presentation template
(13) Email signature
(14) Title block for technical drawings
(15) Identification apparel
(16) Access to brand identity manual

Adobe Illustrator
(Typographic construction)

Adobe Photoshop
(Photomontage, visualization post-production)

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