

GARE do ORIENTE

Project Development Global Report

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Public transport

from a new
perspective.

GARE do ORIENTE

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Introduction

Abstract

The 5th semester Global Design Project is a testament of how a brand can and should be much more than a set of assets.

From the very start of the development a great emphasis was placed on immersion, function and purpose, focusing on wayfinding and placemaking to create a proposal that, not only looks good, but creates a sense of trust and dependability for those who, hypothetically, would come across it in the real world.

In this document you'll find a summary of all areas of the project, developed throughout the two modules of the semester.

From (re)branding to developing a mobile app, this was an ambitious, multidisciplinary project that required expansive knowledge in various fields of design. Later in the document we cover how each curricular unit contributed to our learning, and subsequent advancements in our final delivery.

Immersion

The first step for understanding the scale of the undertaking at hand was to immerse ourselves in the location. In the first week, right after the initial briefing, our group took a trip to Gare do Oriente. This first trip served to familiarize ourselves with the space and its challenges, to understand some issues that may arise in navigation, and ultimately, to gather some inspiration from the building and its surrounding areas. One of the goals we defined from the get-go was to create an identity that would revitalize the station without feeling out of place or time.

While on the trip we took pictures and asked questions to some of the stations workers to understand the most common problems and how we could go about fixing them. We later visited the station on two separate occasions to take measurements and reference pictures for the modelling phase of the project. From these trips we gathered the following:

- A list of all the services and Points of interest by floor, to ease the process of creating realistic wayfinding
- There was no trace of a visual identity, in fact, we were hard-pressed to find evidence of a logo, which could only be seen in some vertical information stands. We later came to the realization that, with Gare do Oriente being owned by Infraestruturas de Portugal and not being its own brand, there was no need for a separate visual identity. This fact was, of course, ignored for the sake of the project;
- The buildings architect and master-planner, Santiago Calatrava, is quite stubborn and doesn't allow for changes in the buildings structure. This was the source of some problems (e.g. the poor placement and direction of ticket booths, confusing floor numbering, missing bus stops and again, confusing stop identification) Often the station felt more like a sculpture than a living building.

This immersion, combined with a negotiation with our pre-conceived ideas for the project, culminated in a set of goals for the proposal.

- A total (re)branding (later established with aid of the Flexible Visual System methodology);

- Bring the station closer to the people through a personal communication strategy, emphasizing the user and also the human;

- Extend the brands reach, expanding it further than just a transport hub.

The Brand

Our vision is to build a better station through empathy. To serve you, by being the best that we can be, the best of what we can achieve, wherever you may need to go.

Brand Framework

Purpose

Oriente, through the user's perspective.

A transport hub must serve its main purpose - Be a functioning transport hub. We do this by putting the user at the forefront and always considering their perspective.

Values

Excellence, Respect, Ambition.

Our values help us bring out the best in us. We strive for excellence and we do it for you. We promote respect in many different ways, respect for your time, your needs, your ambitions. We want to be the best, this means a compromise to keep improving our services and not settling for what is good enough.

Positioning

A better hub, for you.

This means more than transport: We are the biggest hub in the country, this is no small task. Public transport helps people reach their destinations and, ultimately, their opportunities and goals. We know how stressful it can be to navigate a large station. Gare do Oriente is about easing the lives of our users at every moment possible.

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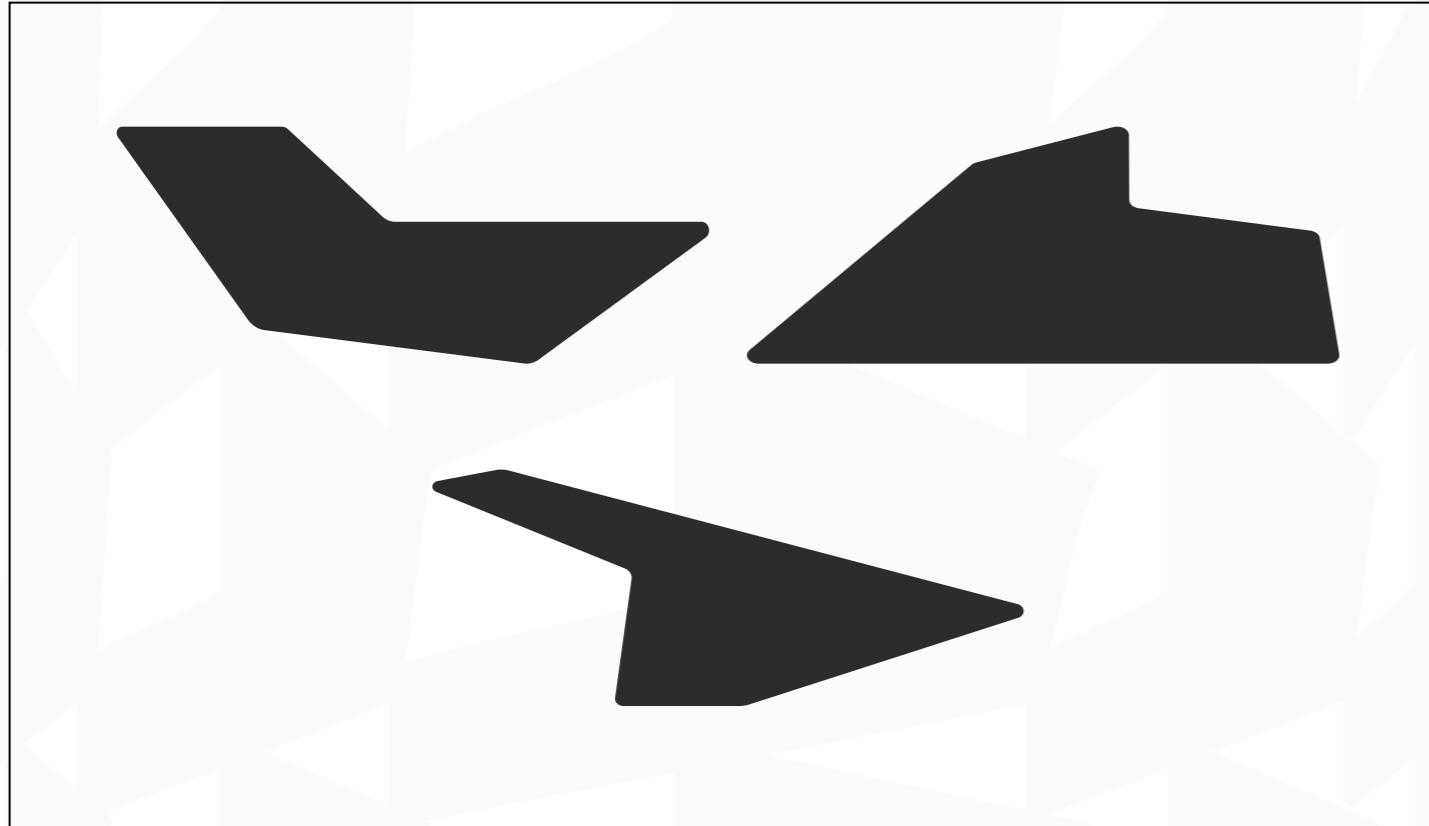
Visual System

Base Components

In order to create a flexible visual identity we begin with base components after which we'll develop our system around.

To represent the abstract idea of a "new perspective" into a simple shape, we took a trip to the station and photographed the iconic architecture from unconventional angles. By doing this, Calatrava's "Iron Jungle" began to take new forms. But Gare do Oriente is not only a building, it is also the people that, every single day, fill the space in between the iron and concrete.

To translate our purpose, we observe the negative space generated by the warped forms and make a selection of three shapes, which, after being aligned to a pixel grid, for cohesion, become our base components.



Logo

Our logo is a modern, no-nonsense wordmark.

It can take two different forms, vertical stack (main) or horizontal (secondary). The secondary logo should be applied only when the main logo cannot meet sufficient legibility criteria.



Construction

Spacing and scale were defined in the horizontal version and later adapted into the vertical format



Safety Margins

The safety area corresponds to the unaltered width and height of the "O" letter form. No other typography, text, graphic and/or photographic element may overlap the Gare do Oriente logo.



Minimum Size

The main logo should appear no smaller than 10 mm or 30 pixels wide. Secondary logo should appear no smaller than 15 mm or 60 pixels wide. In special cases, provided that the legibility and integrity of the logo are retained, the rule on minimum size might not be applied.



Usage

It is not permitted to alter the Gare do Oriente wordmark in any way.



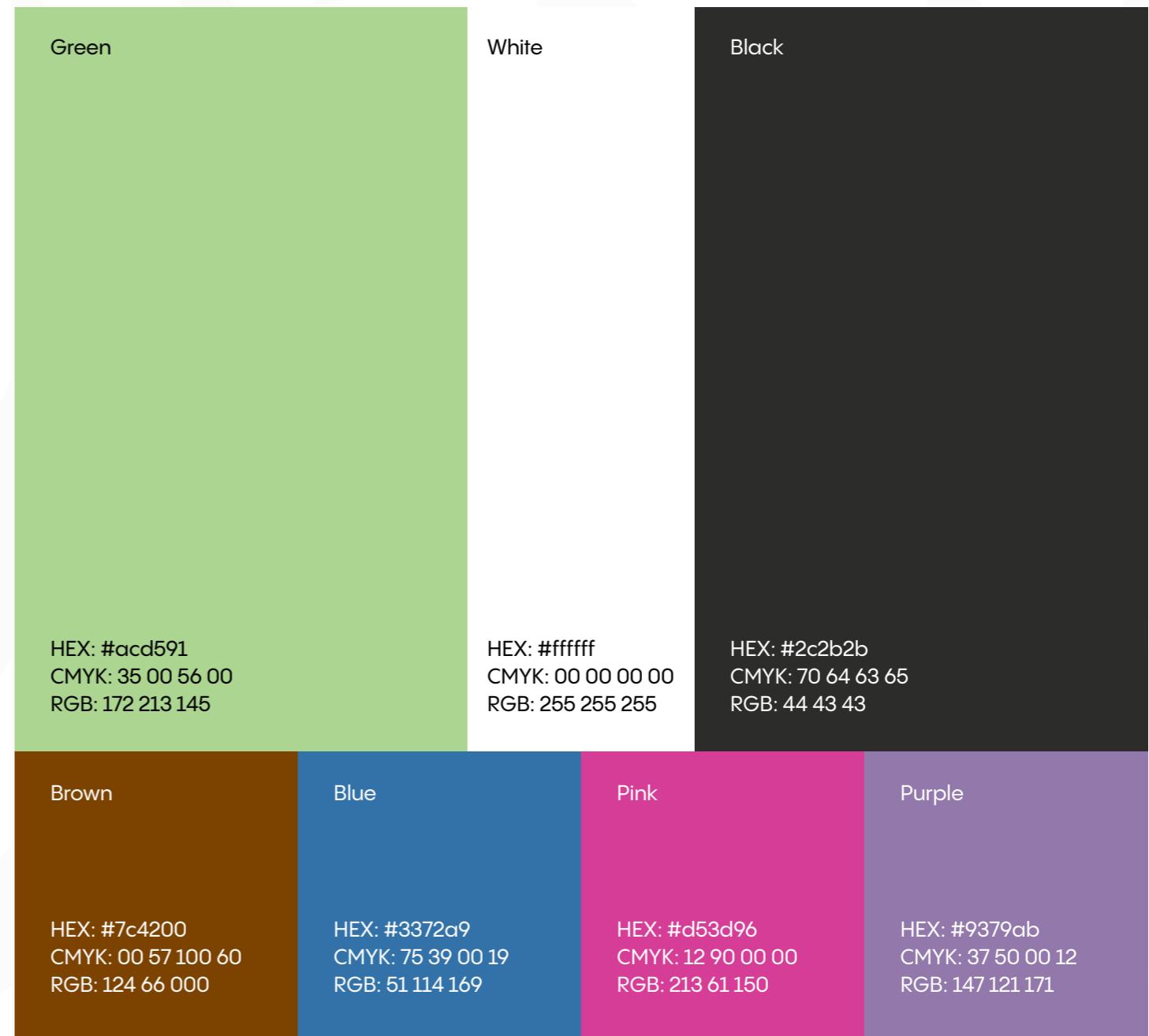
Backgrounds

Full-colour wordmark may be applied to black backgrounds only. Black or white wordmark may be applied to any solid coloured background as long as visual integrity and legibility are maintained.



Palette

Our primary brand colours are green, black and white. They form the foundation of everything Gare do Oriente. These colours are used to provide accessibility, simplicity and consistency throughout all brand communications.



Headline Font

Bold, friendly and clear, PP Pangram Sans Bold is set with the same pt. value for both its size and leading. Tracking has been tightened to -10 but can be adjusted to solve specific type legibility problems.

This is how headlines should look.

PP Pangram Sans Bold

Body Copy Fonts

PP Pangram Sans is a clean, highly legible and flexible typeface which is highly suitable for various uses. It balances well against its different weights.

We've featured the most commonly used weights in this document. Despite this, different weights can be used to cater for more specific hierarchical needs.

PP Pangram Sans Regular

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !@#\$%^&*

PP Pangram Sans Medium

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !@#\$%^&*

PP Pangram Sans Semibold

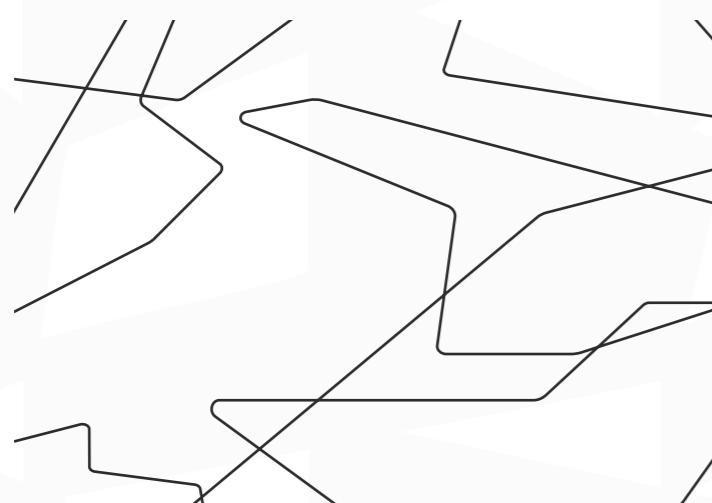
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 !@#\$%^&*

Patterns

Scale transformation in increments of [-50% - 50%] to width and height axis allow the component to take new forms. Through alignment and repetition, a complex and dynamic pattern is achieved



Another pattern was achieved by placing the outlined components at various sizes and overlapping their paths. This creates a random pattern that can be applied in various surfaces.



Patterns in colour

Scale transformation in increments of [-50% - 50%] to width and height axis allow the component to take new forms. Through alignment and repetition, a complex and dynamic pattern is achieved

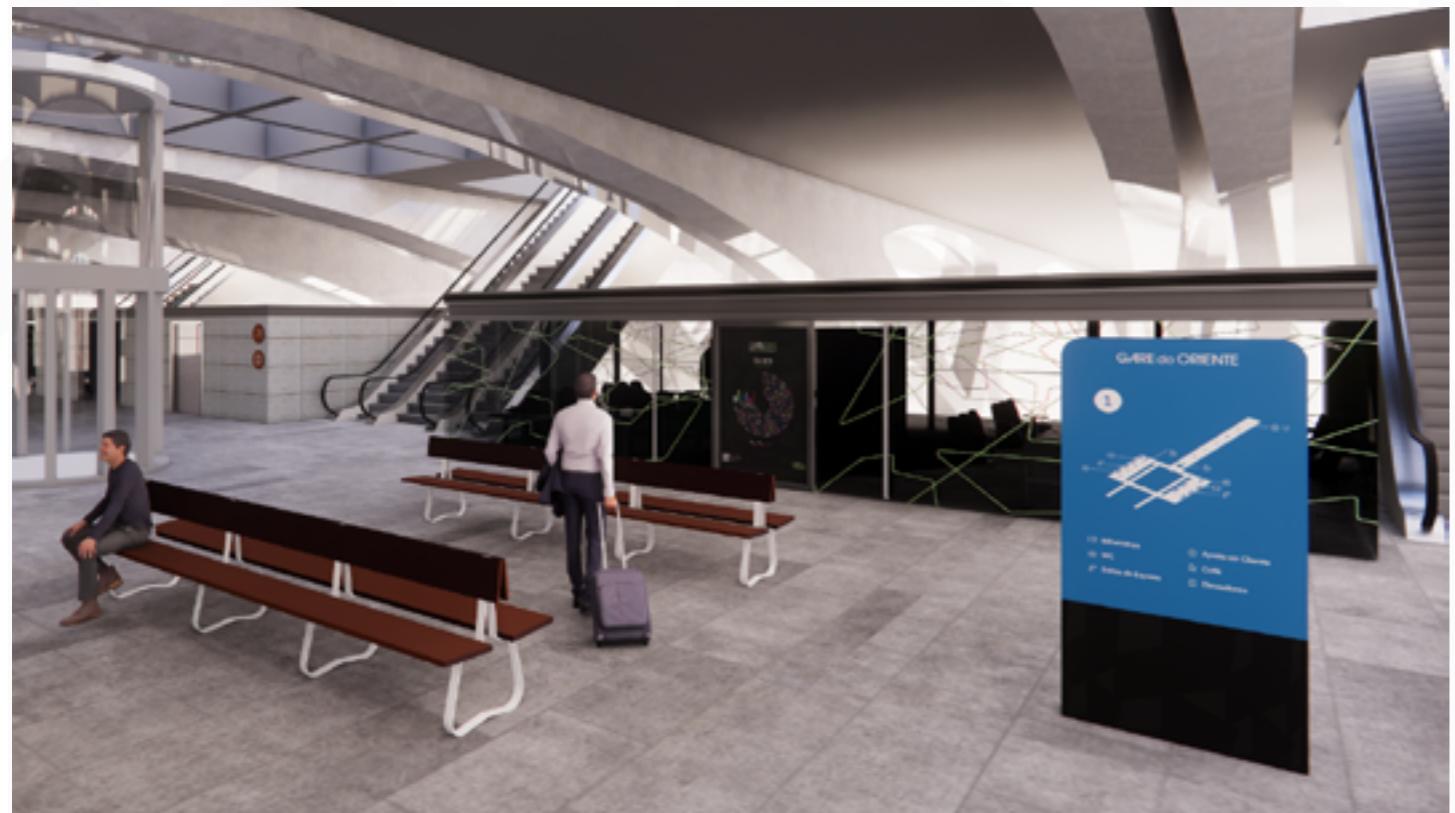


Rotating the component on a 90° angle before applying the same logic creates new interactions between the forms, and a different pattern.



Another pattern was achieved by placing the outlined components at various sizes and overlapping their paths. This creates a random pattern that can be applied in various surfaces.



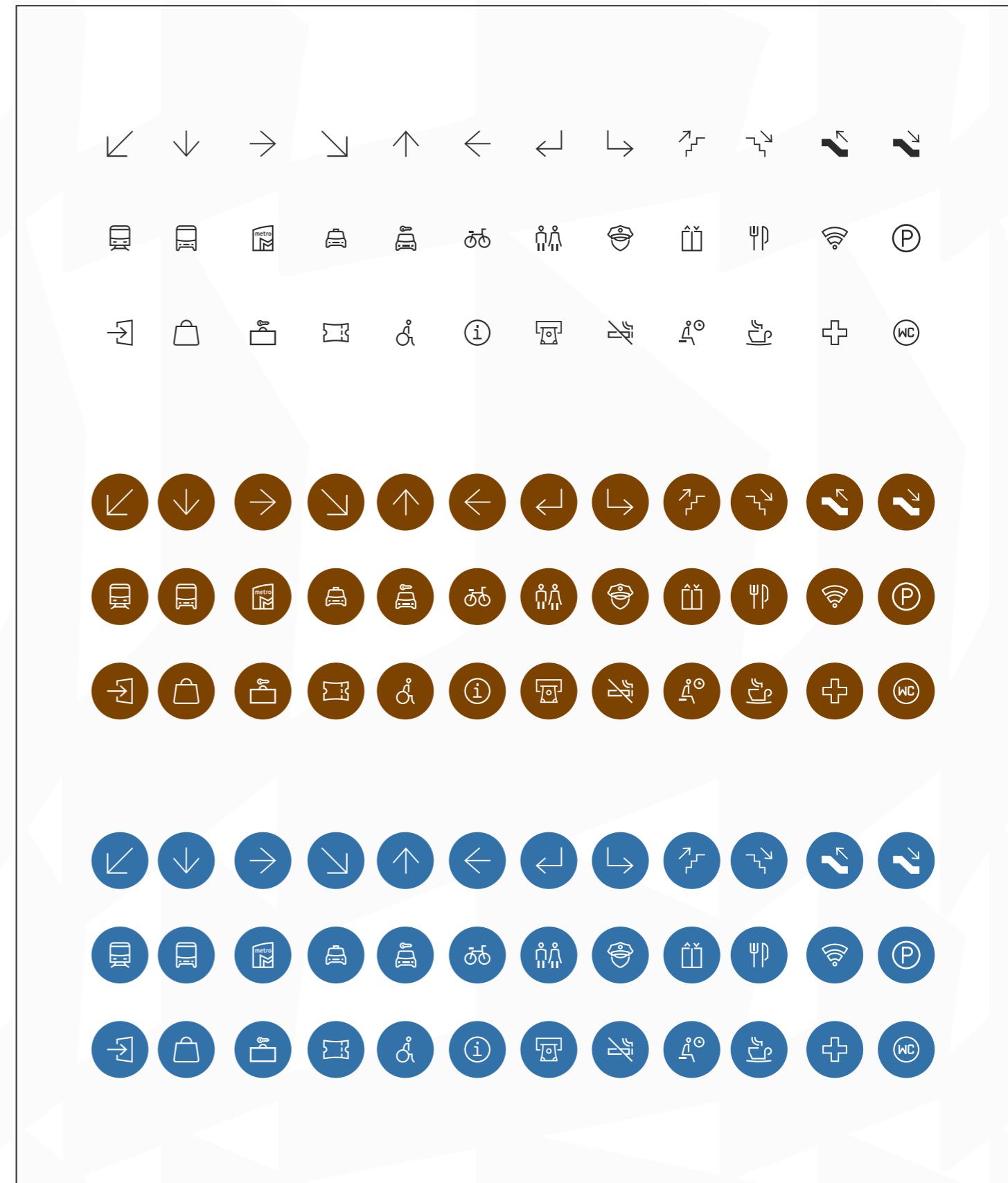


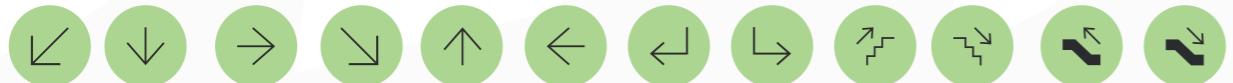
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Wayfinding

Iconography

All the icons were constructed on the same square grid as shown below. Color variants were created to match each floors designated color.





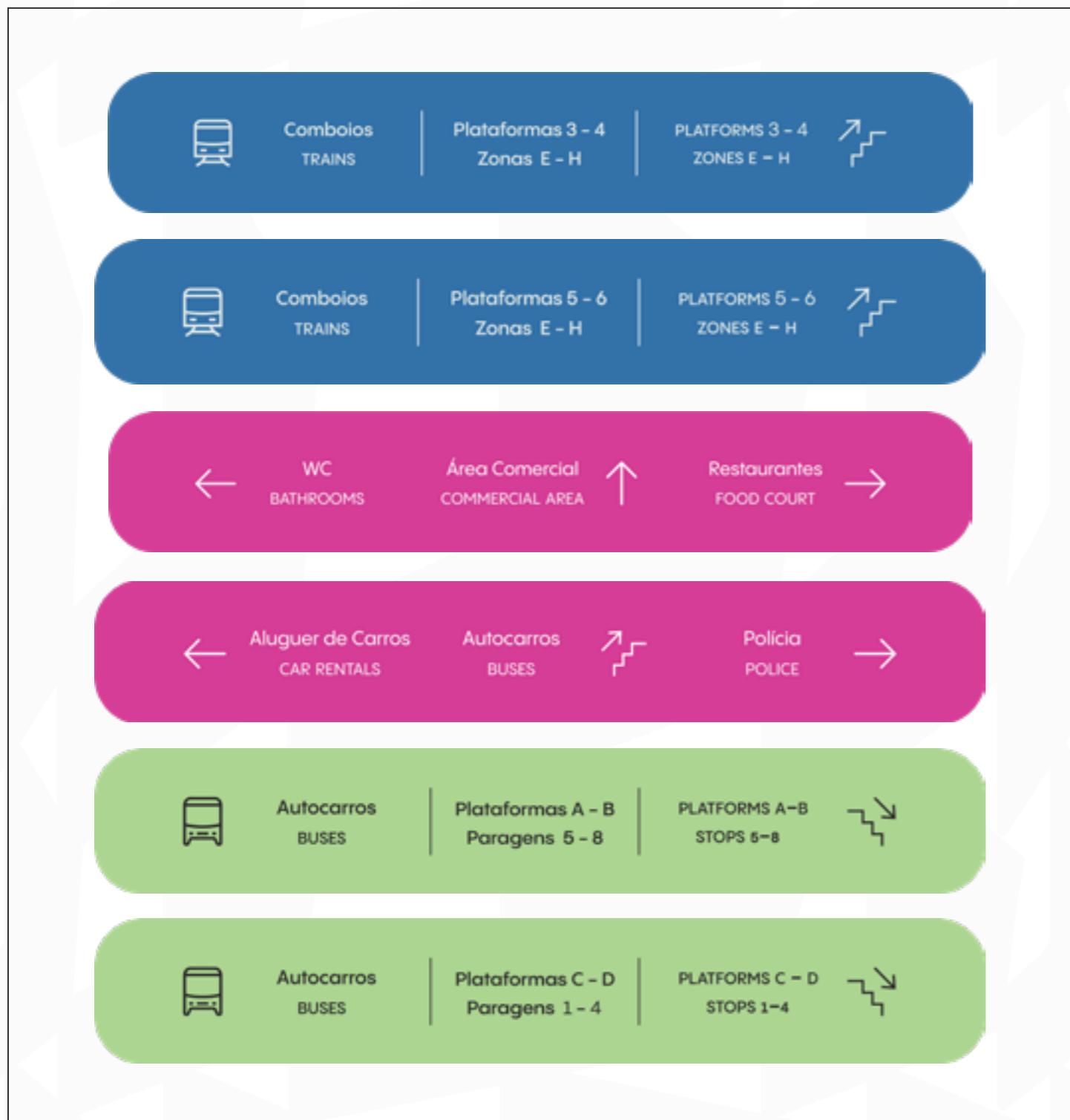
Emergency signs

To comply with safety regulations, custom emergency signs were created with minimal changes to the design norms already established.

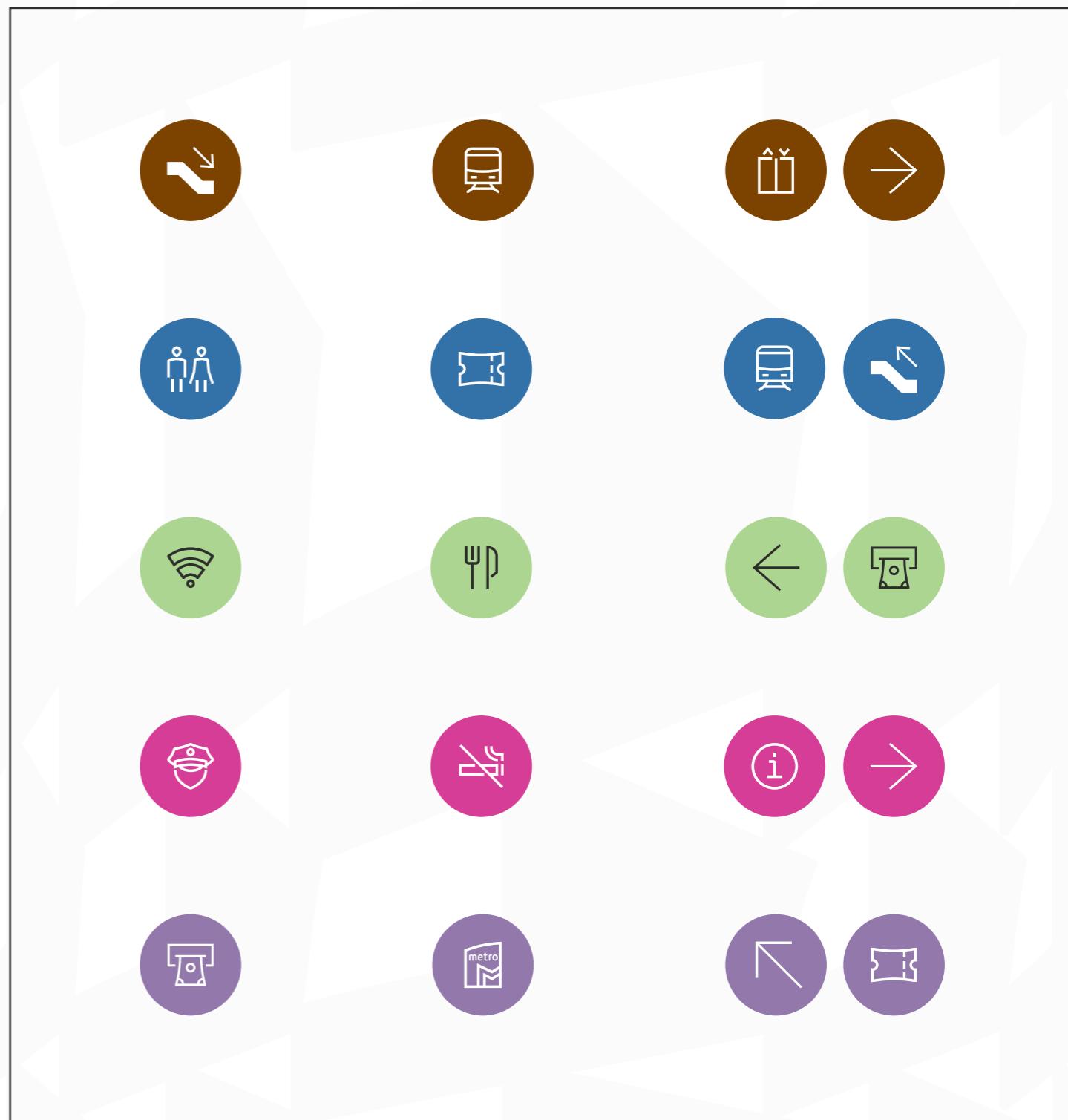


Ceiling Signs*

*Colours are matched to designated floor

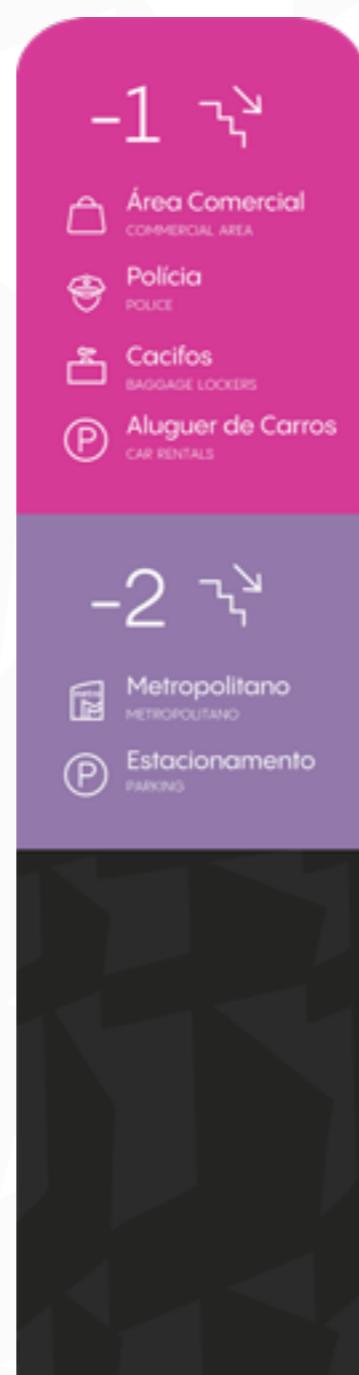
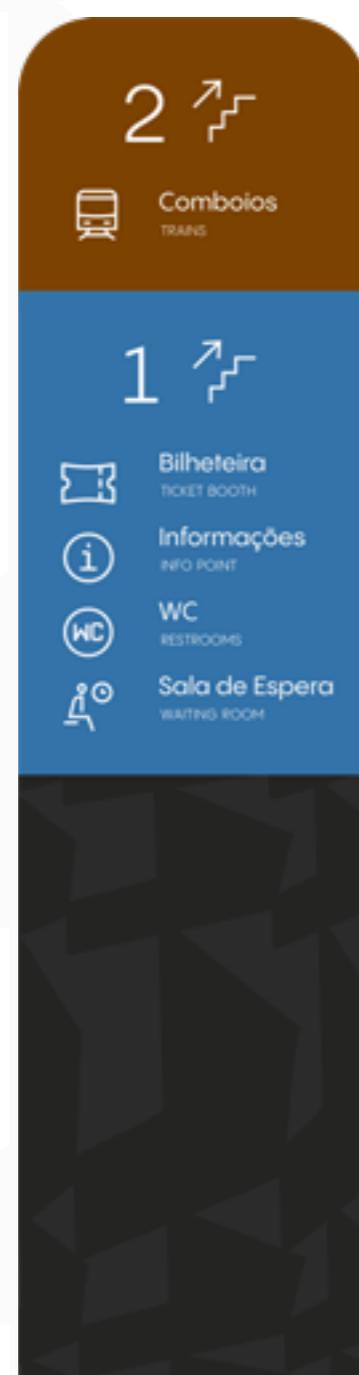
**Wall Stickers***

*Coloured Identification icons, singled out or paired with directional arrows

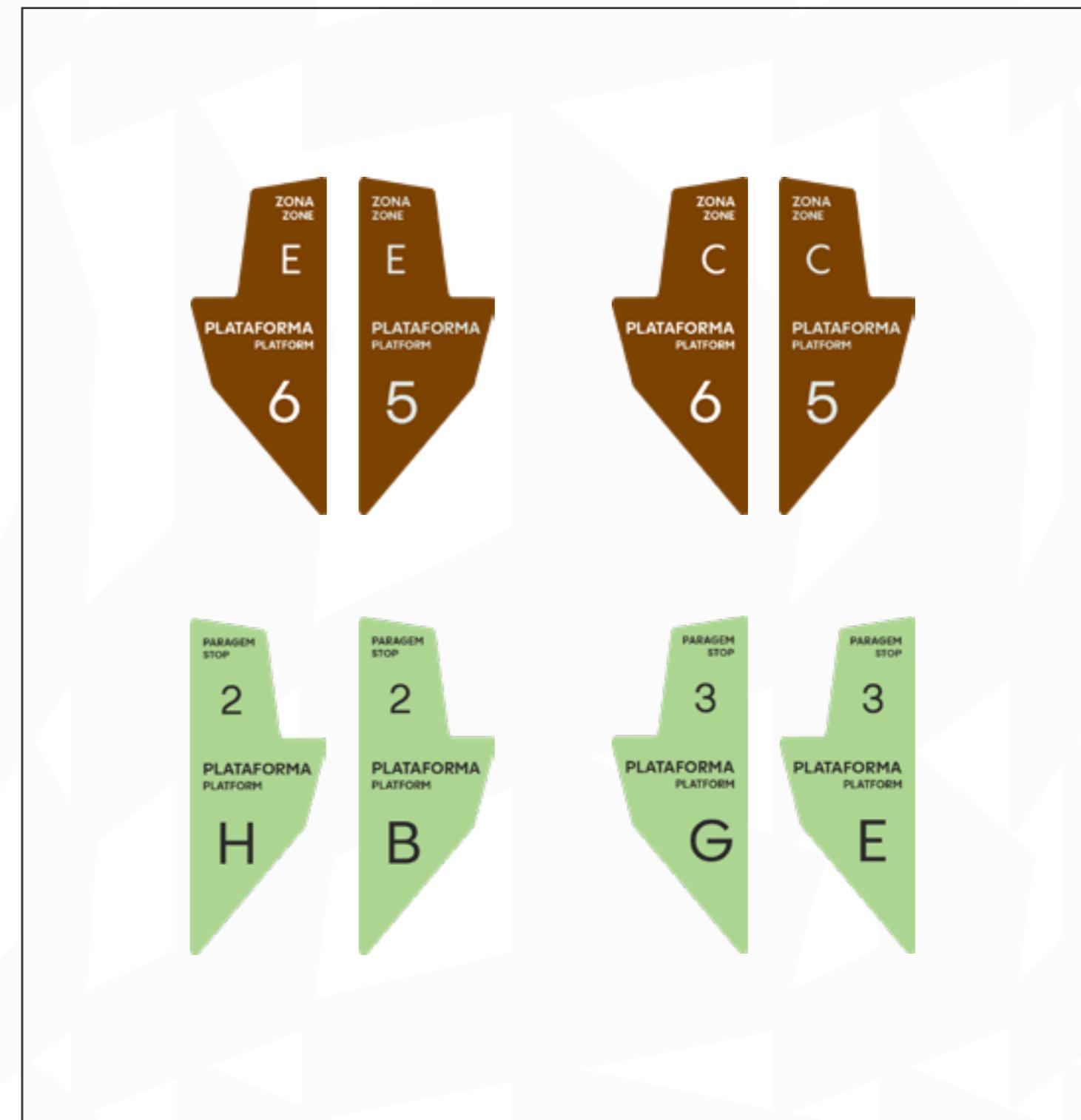


Vertical stands

*Colours are matched to designated floor

**Platform Identification**

*Colours are matched to designated floor

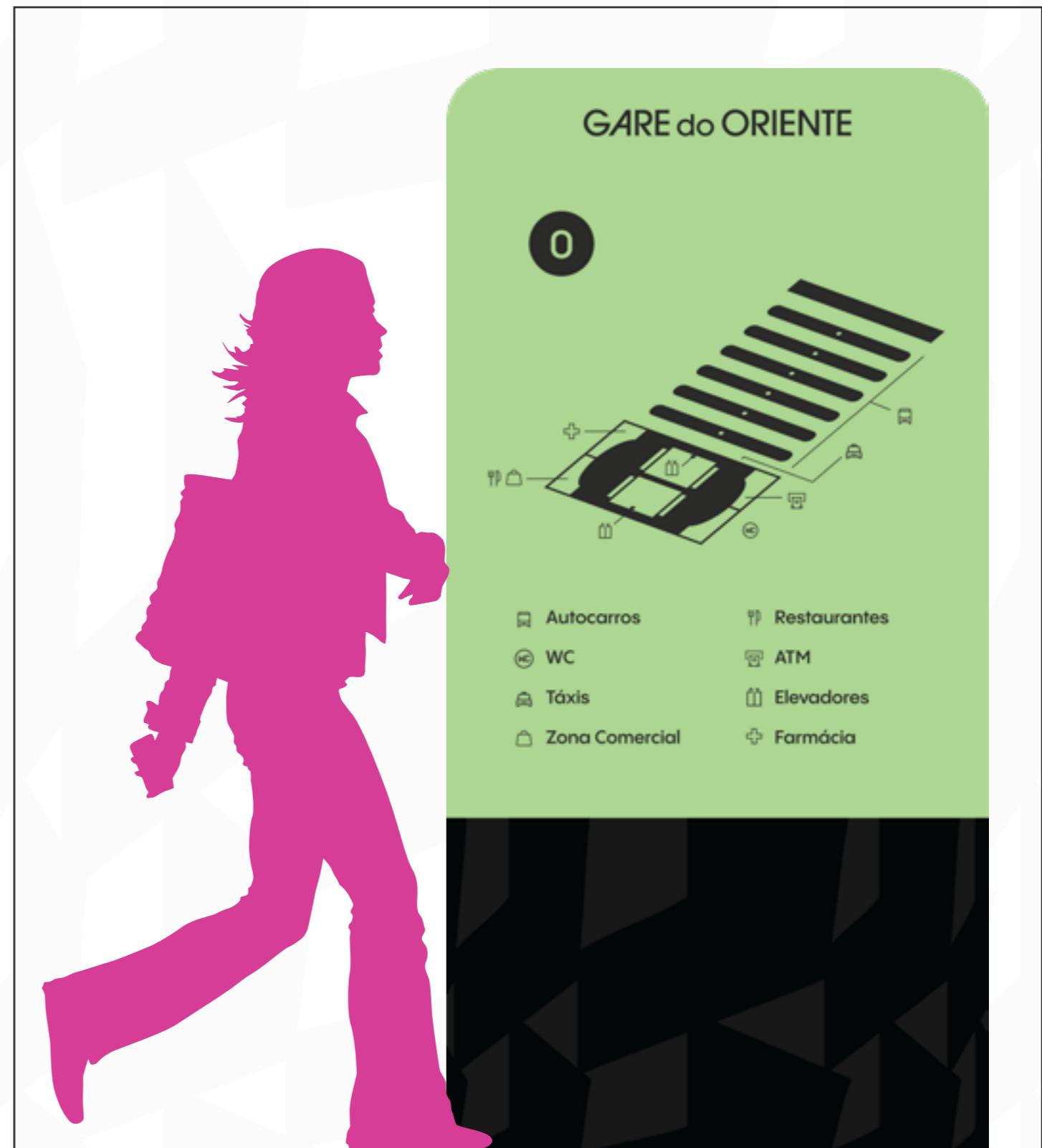


General Map

*Colours are matched to designated floor

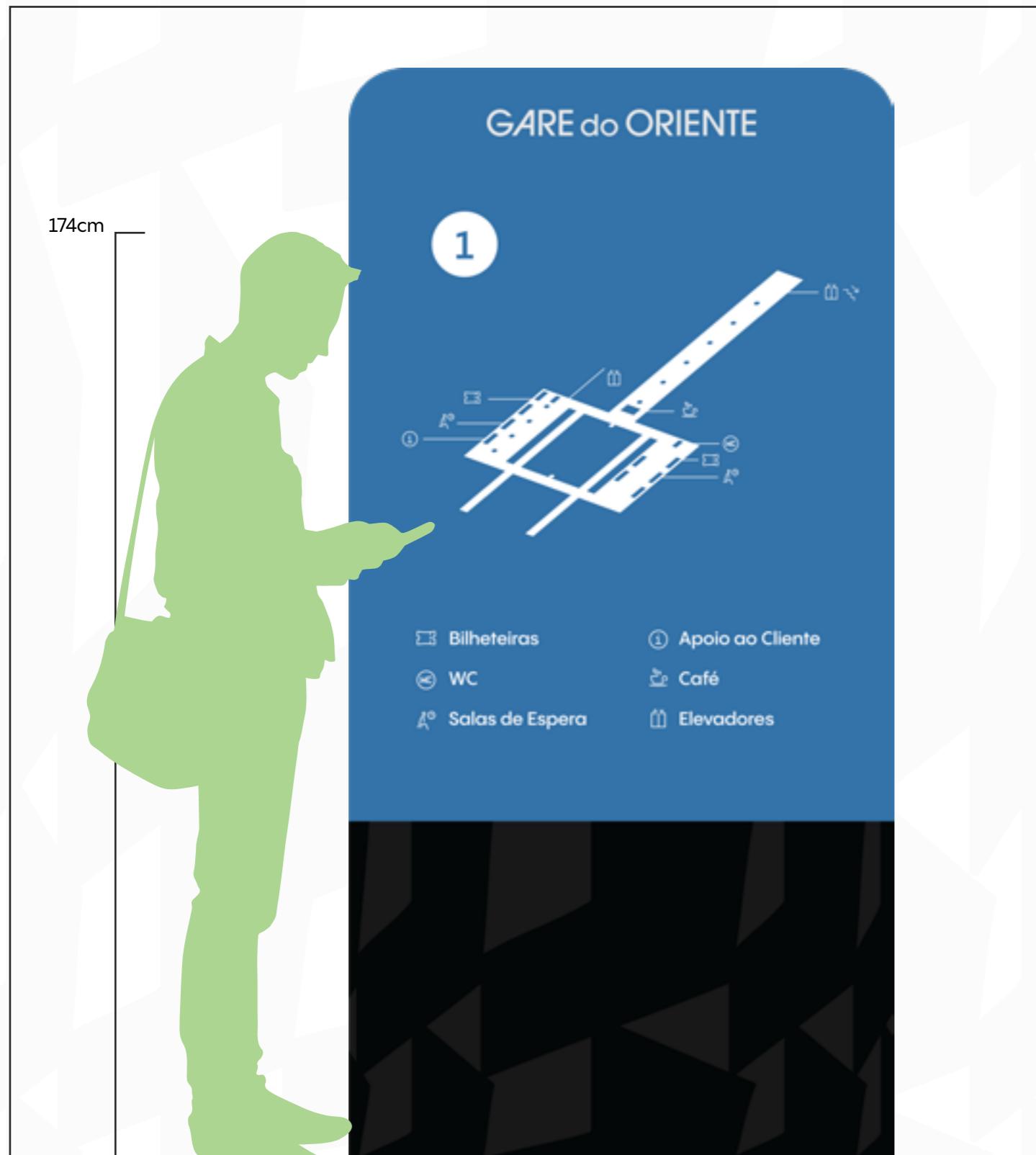
**Floor specific maps**

*Colours are matched to designated floor



Floor specific maps

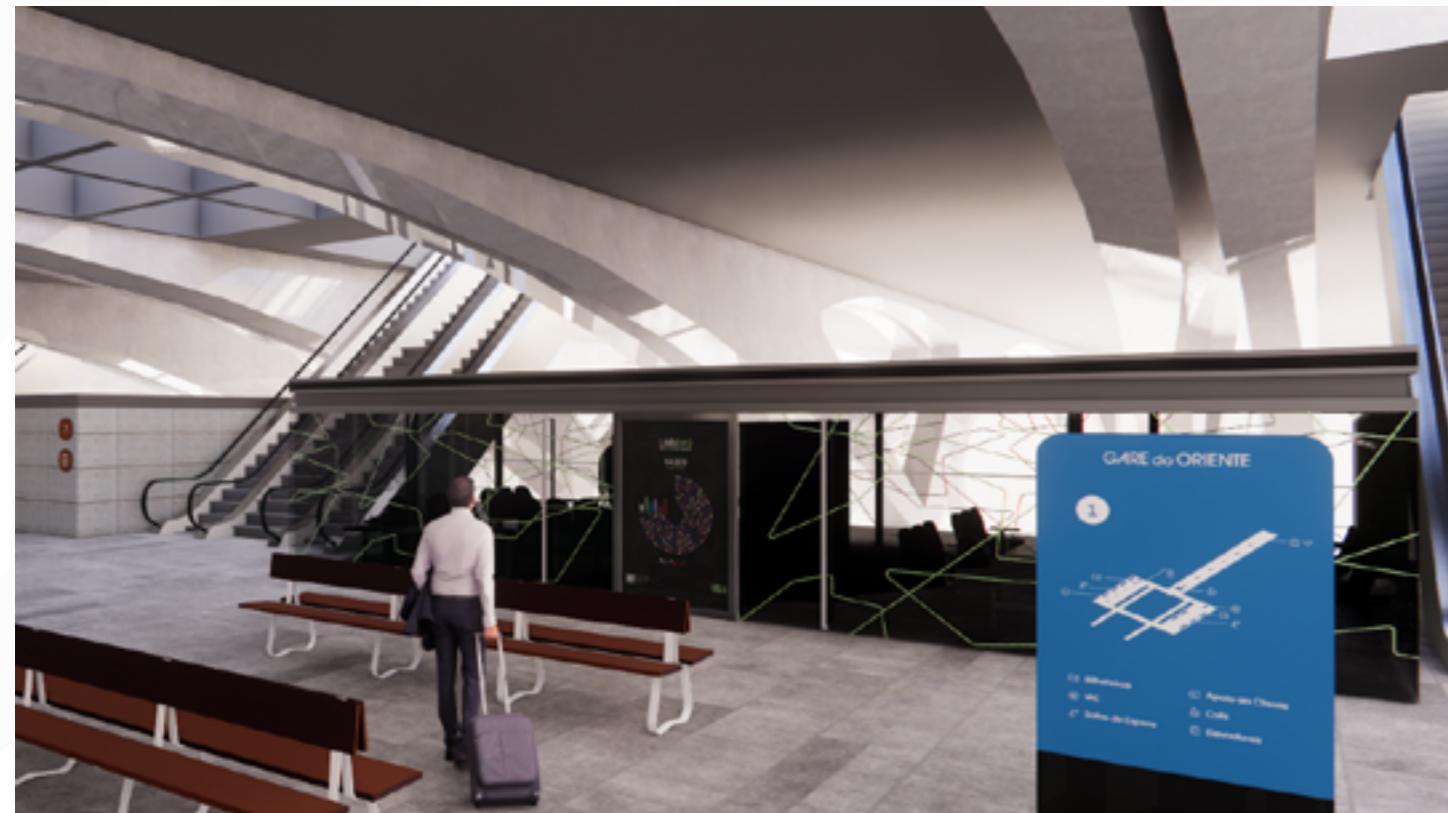
*Colours are matched to designated floor

**Floor specific maps**

*Colours are matched to designated floor







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Mobile App

DXT Workshop – From Dystopian to Micro-utopian design



The dystopian train station serves as a metaphor for the loss of identity in a globalized world. Its chaotic, interwoven tracks symbolize the interconnectedness of global systems, while the uniform passengers reflect the homogenizing pressure to conform, erasing individuality and cultural uniqueness. The sterile cleanliness contrasts with the overwhelming structural complexity, highlighting the alienation and confusion globalization often brings. Set against a barren Earth, the station warns of the cultural and environmental degradation that can result from unchecked global forces. Trapped in endless loops, the passengers embody humanity's struggle to retain identity in an impersonal, all-encompassing system.

Final image achieved after the 8 steps of the workshop

Concept

Our app brings you closer to the authentic Lisbon experience – real people, real stories, and healthy tourism. By providing engaging infographics and valuable data, we help users grasp the challenges brought by globalization, such as the erosion of national identity. But we don't stop at highlighting problems – we offer meaningful solutions:

- **Insightful Articles:** In collaboration with local cultural organizations, we deliver stories that reflect what's truly happening in the city. Gain unique insights into Lisbon's evolving landscape.

- **Curated Routes by Local Guides:** Experience the city through special routes designed by local experts, providing diverse perspectives and unveiling hidden gems.

User-Generated Content: Our community-driven platform allows users to share their own experiences and highlight Lisbon's small businesses and cherished institutions.

- **Reward System:** Engage with the community and earn rewards like train tickets from Gare do Oriente. Positive feedback and contributions open doors to exciting benefits.

- **Interactive Transport Map:** Navigate Lisbon with ease. Filter points of interest by category (restaurants, museums, sites) and receive public transport directions tailored to your journey.

For Everyone: This app isn't just for tourists – it's designed for locals too. Whether you're rediscovering your city or visiting for the first time, we aim to enhance your Lisbon experience and foster a deeper cultural connection. Join us in promoting the true spirit of Lisbon and uncover the hidden treasures that make this city special.



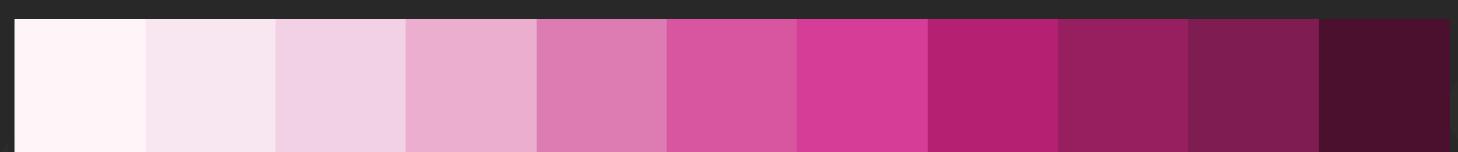
You can visit the Figma prototype of our app by scanning this QR code.

Extended Palette

Our digital palette consists of the six core hues in a range of varying levels of opacity. Colours should only be used as solids.



Colour use on the app is flexible and has more freedom to mix and match different tones as long as they pass accessibility tests.



Type Scale

A set of text styles were developed to streamline the design process. To promote efficiency, we categorized these styles into four groups: Headings, Subtitles, Body, and Buttons. Each group features variations of the PP

Pangram Sans font, carefully tailored with different sizes and weights to suit their specific purpose.

Heading 1 - Main titles

Heading 2 - Articles titles

Subtitle 1 - Subtitles/smaller titles

Body 3 - Big text

Body 2 - Sign in

Body 3 - Light text

Body 4 - Main text

Body 5 - District Names

Button 1

Button 2

Image sourcing and formats

Our imagery will primarily be sourced from our users and collaborators, reflecting a diverse range of perspectives and creativity. To maintain a cohesive visual identity, all images will feature a filter applied automati-

cally by the app. In some cases, users will have the option to select the filter color, allowing for a personalized touch while preserving the overall aesthetic consistency.

Article image when opened



Collaborative newsletter cover



Article/story cover



Explore images



Layout Grid

For the layout grids, we implemented a flexible system to streamline the app's design process. We started with a base grid of 30px, which provides a consistent foundation for all design elements and ensures visual harmony throughout the app.

Horizontally, we adopted a two-column configuration with a 20px gutter and 40px margins. This setup strikes a balance between clean spacing and structural organization, making it easy to align components while maintaining a polished look.

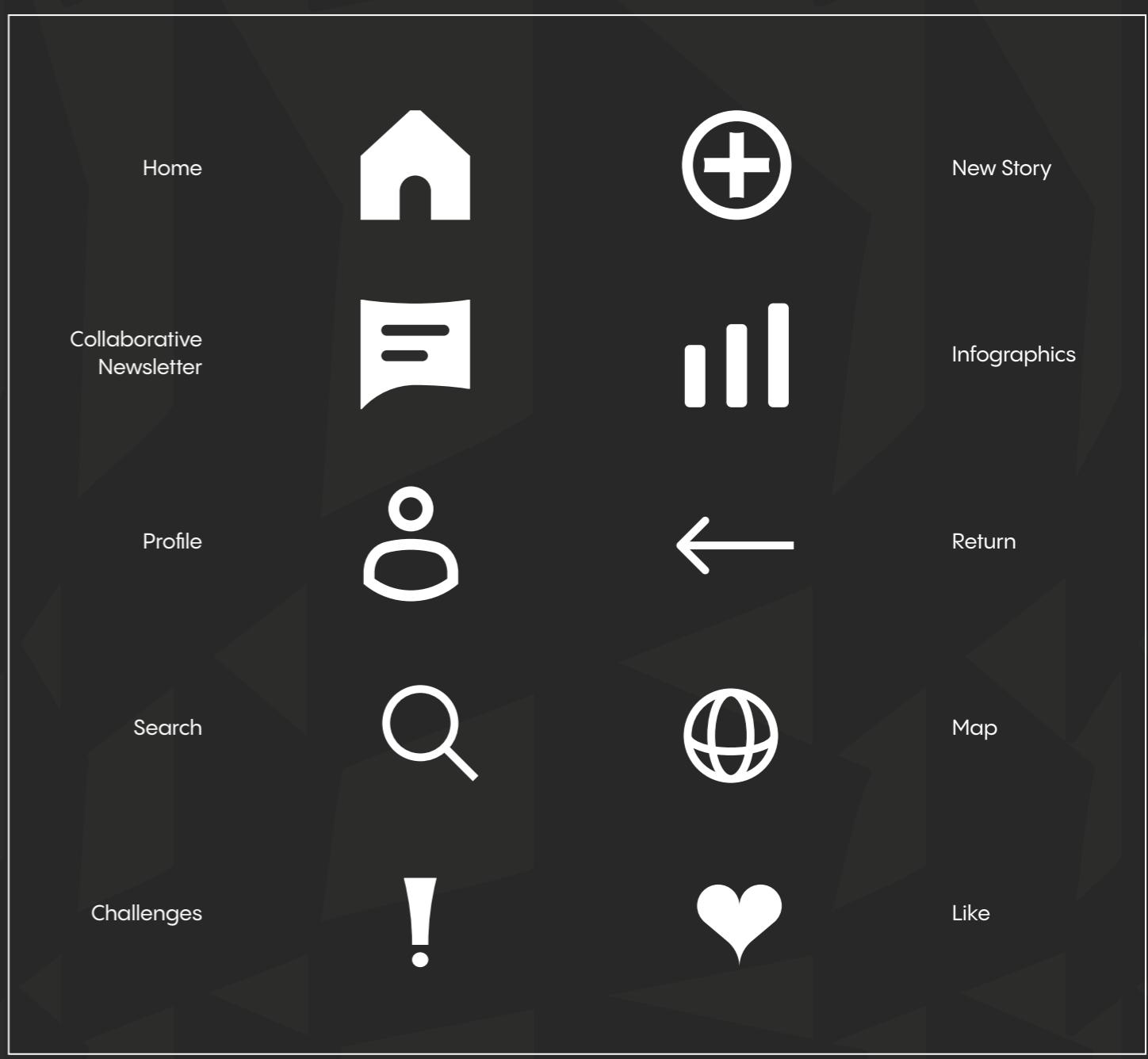


Vertically, we opted for a five-row grid with a 20px gutter and 40px margins. This structure creates a clear and organized framework, helping us divide content effectively while retaining a sense of balance and symmetry.

By using this grid system, we simplified the layout design process for the app. It allowed us to maintain a cohesive visual style across screens, reduce design time, and create a professional, user-friendly interface.

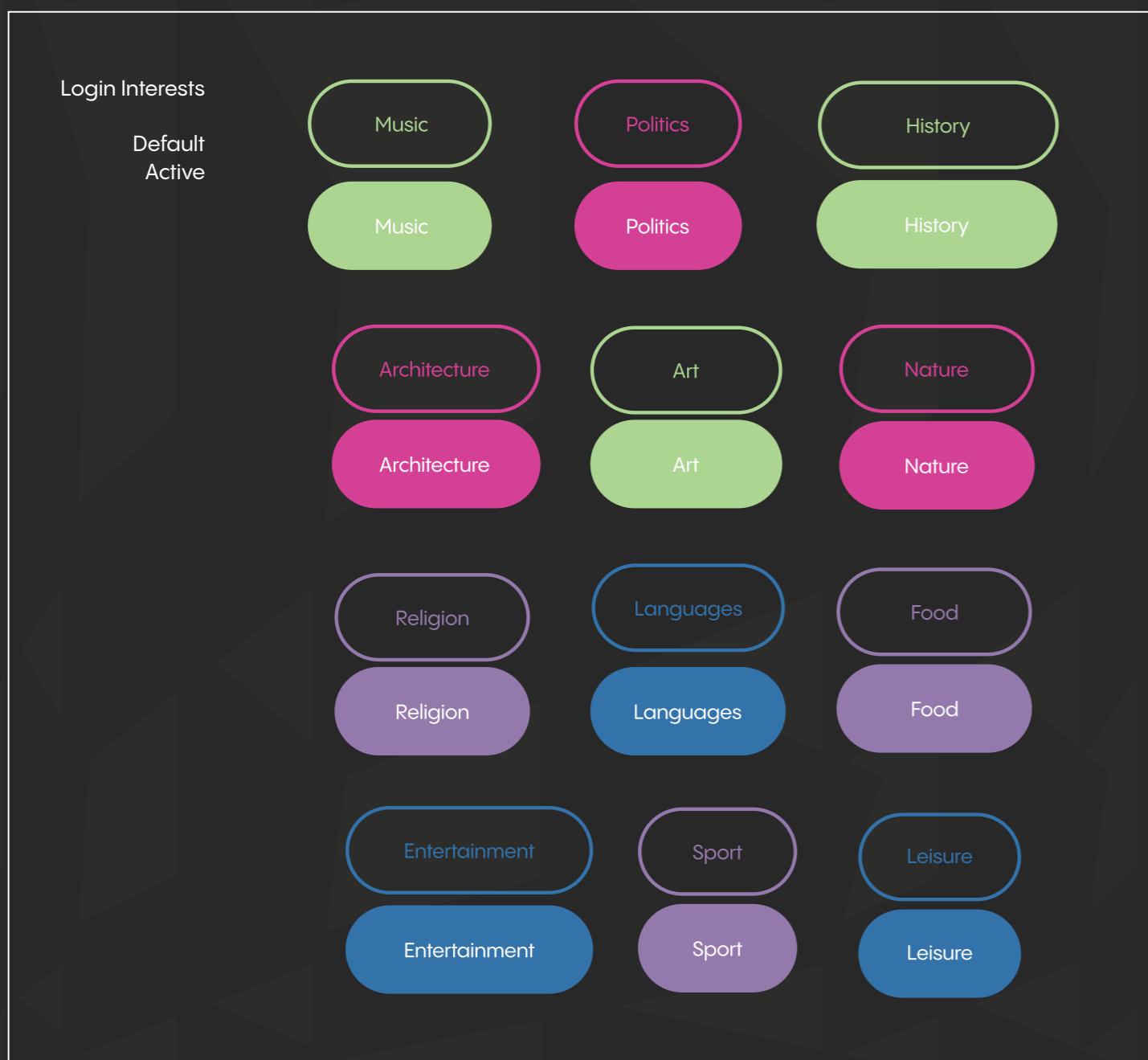
Extended Icons

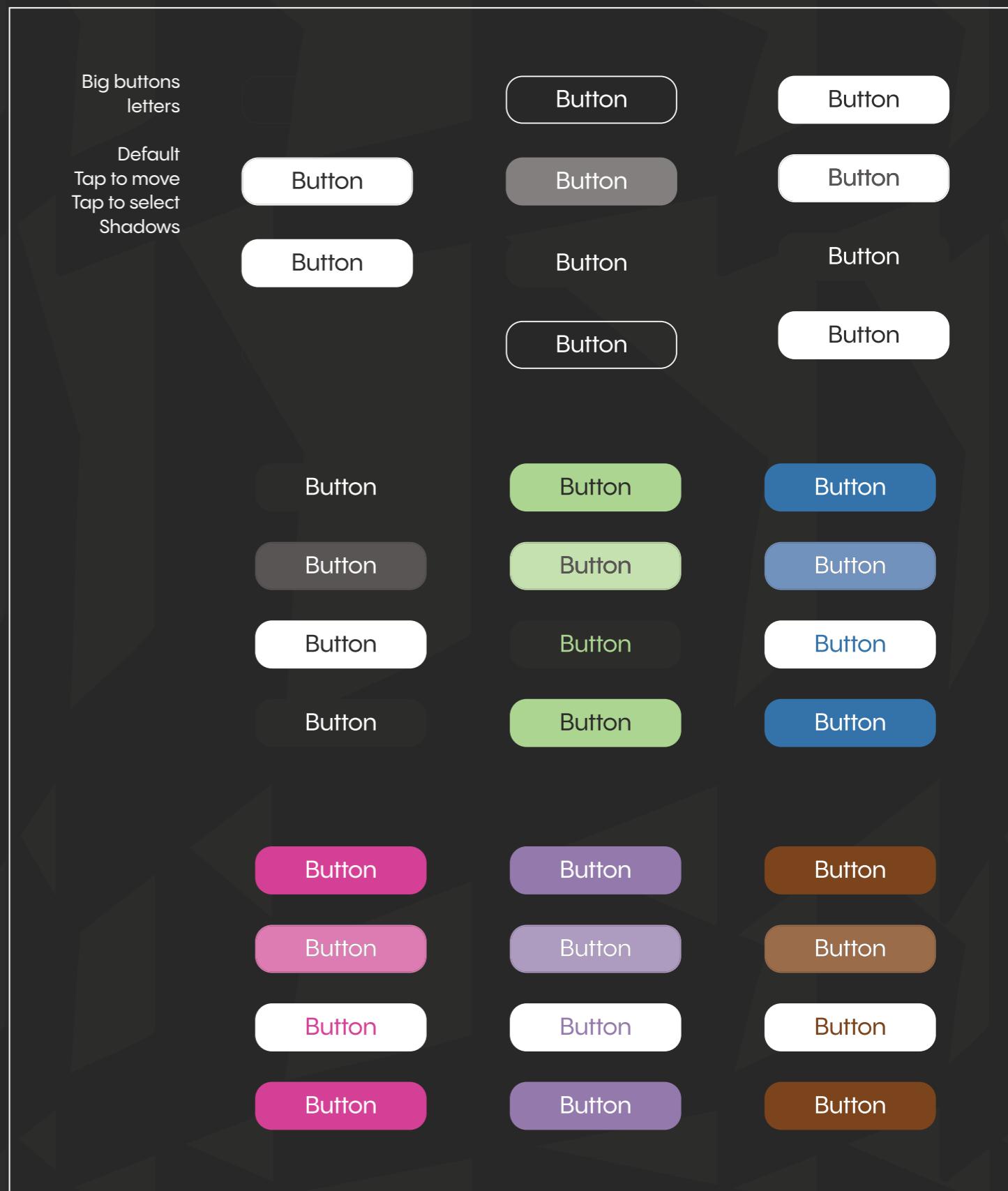
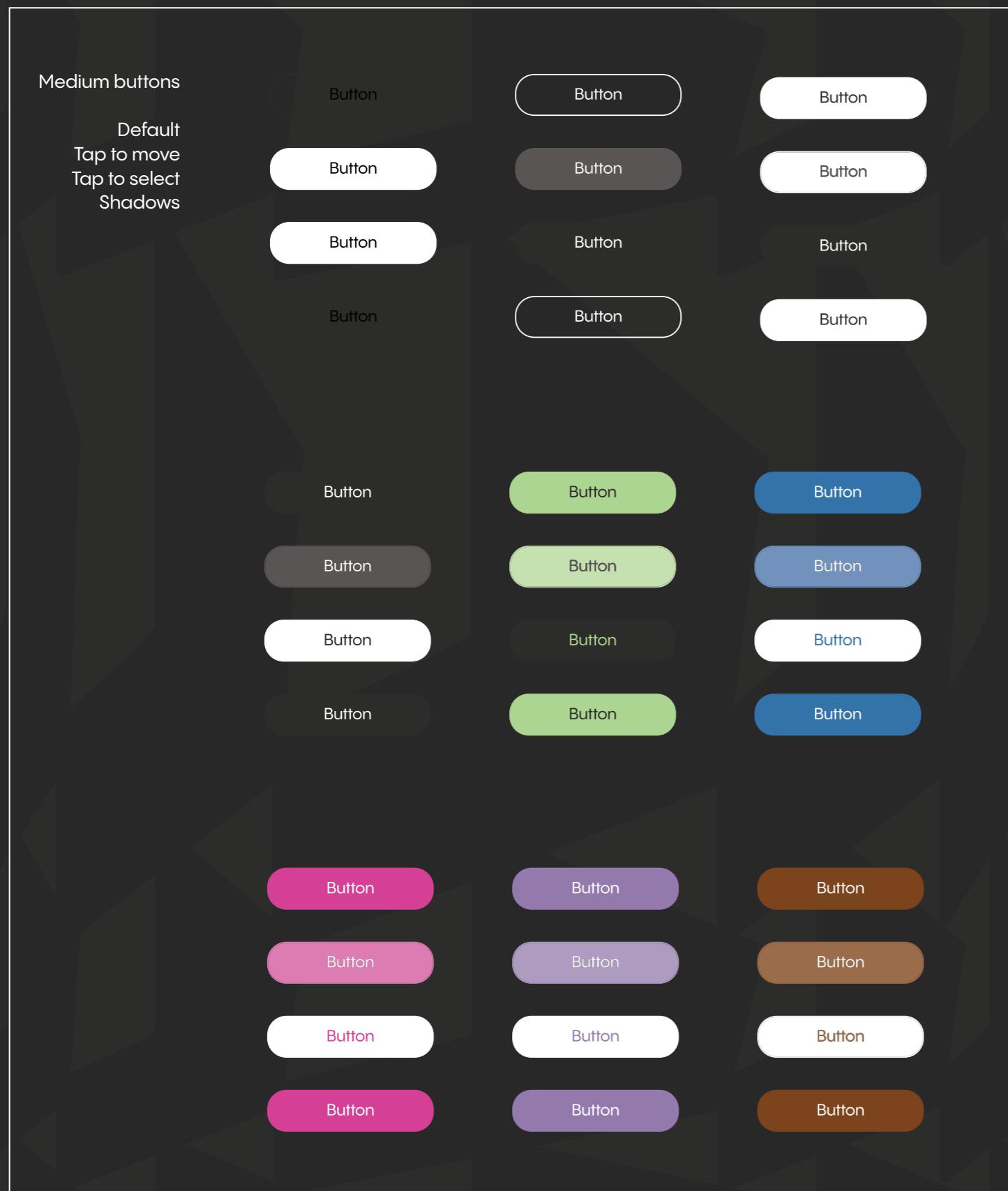
For our app icons, we aimed to align them as closely as possible with the design principles of our Gare do Oriente wayfinding system.



UI Components

The app requires the use of different components to facilitate a smooth and intuitive user experience. Below is a depositary of said components.





Bigger buttons
letters

Default
Tap to move
Tap to select
Shadows

Button

Bigger buttons
letters (cont.)

Default
Tap to move
Tap to select
Shadows

Button

Round corner
big buttons

Button

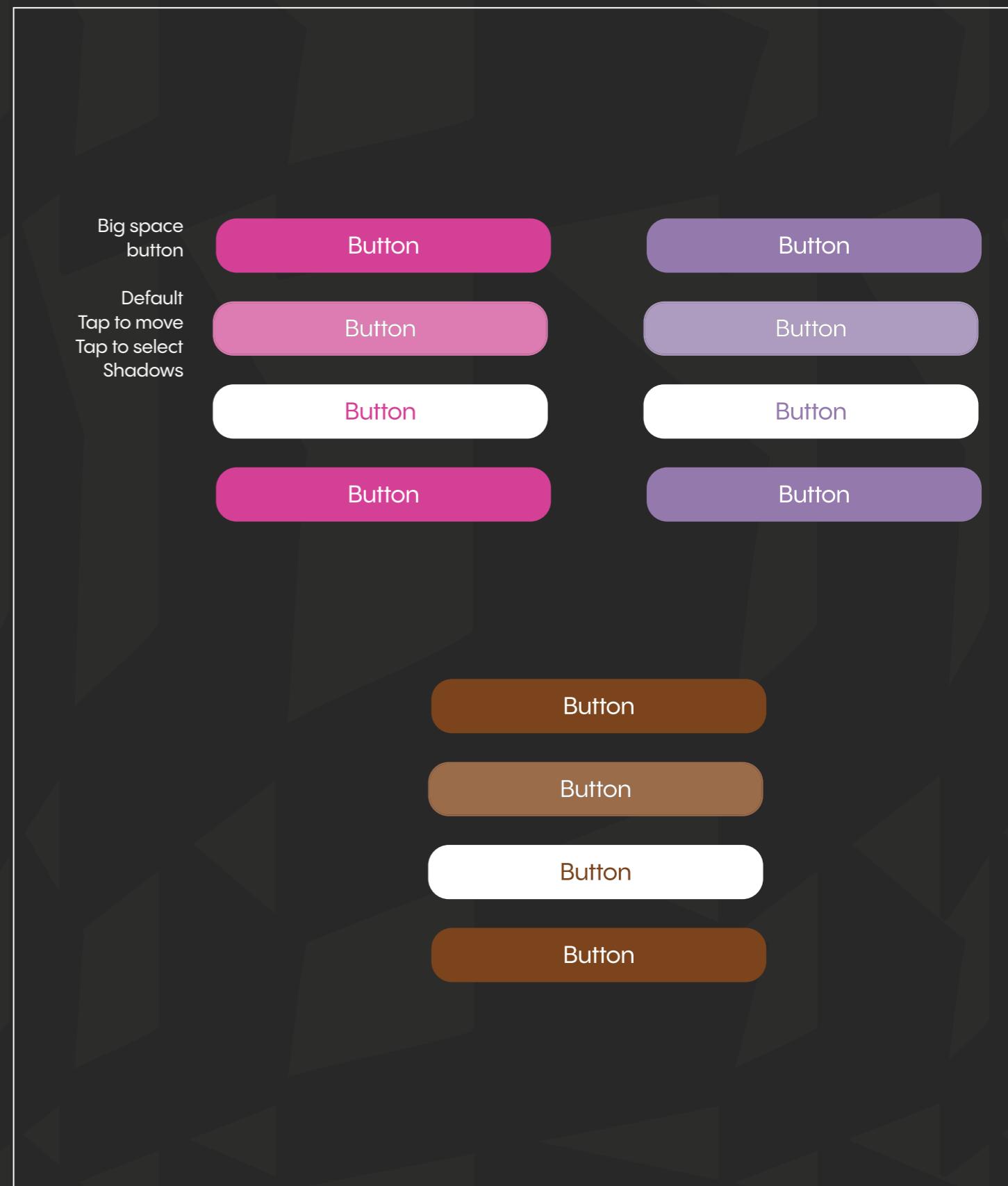
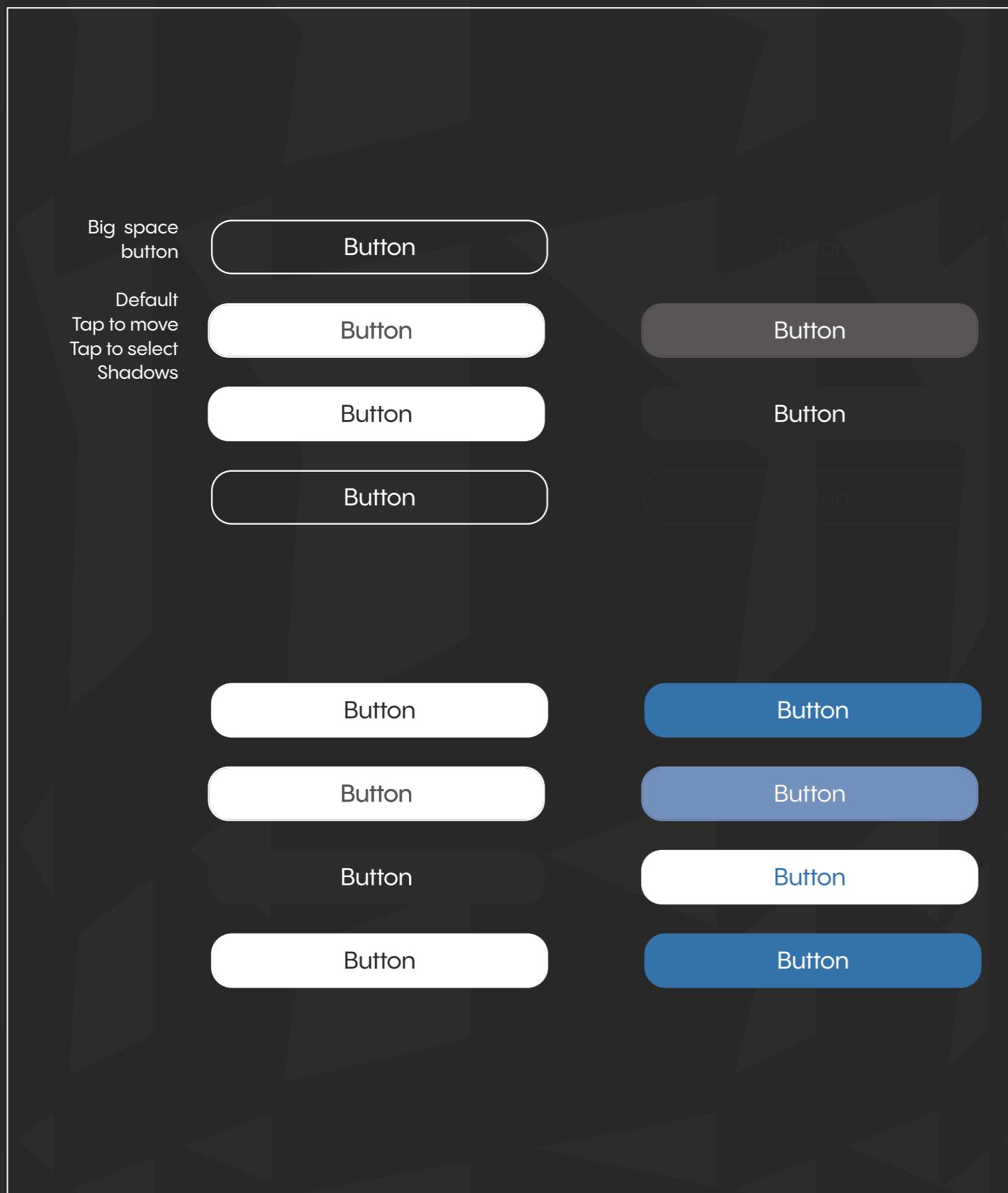
Default
Tap to move
Tap to select
Shadows

Button

Round corner
big buttons

Default
Tap to move
Tap to select
Shadows

Button



Square button

Default Active

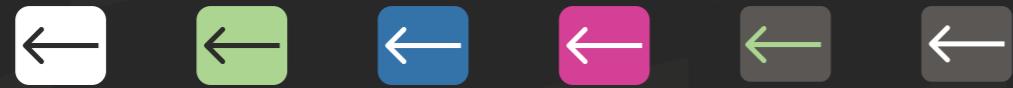


On/Off switch

Default Active

Like
Default Active

Return arrows



Default profile icons

Navbar
Default Alternate



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Placemaking

Concept

Placemaking is all about strengthening the connections people have with places. This idea is common with our brands alignment so it was curious and fitting to have a specific task focused on this.

For our infographic, we aimed to embody the core values of the Gare do Oriente App. The app's primary goal is to promote healthy tourism - a concept born out of the challenges posed by globalization. As travel trends often funnel people to the same popular spots, local identities and unique spaces risk being overshadowed or lost.

Our infographic seeks to shed light on these issues, focusing on the housing crisis in Portugal, where rising tourism has driven housing shortages and increased living costs. At the same time, we highlight the positive impact of healthy tourism, showcasing the diverse nationalities of app users who are embracing sustainable travel practices. By supporting local businesses and exploring less-touristed areas, these users contribute to a tourism model that respects local communities and helps mitigate housing challenges.

Through data-driven insights, we aim to raise awareness and inspire visitors to adopt healthier, more meaningful ways of exploring Lisbon, preserving its cultural and social fabric for generations to come.

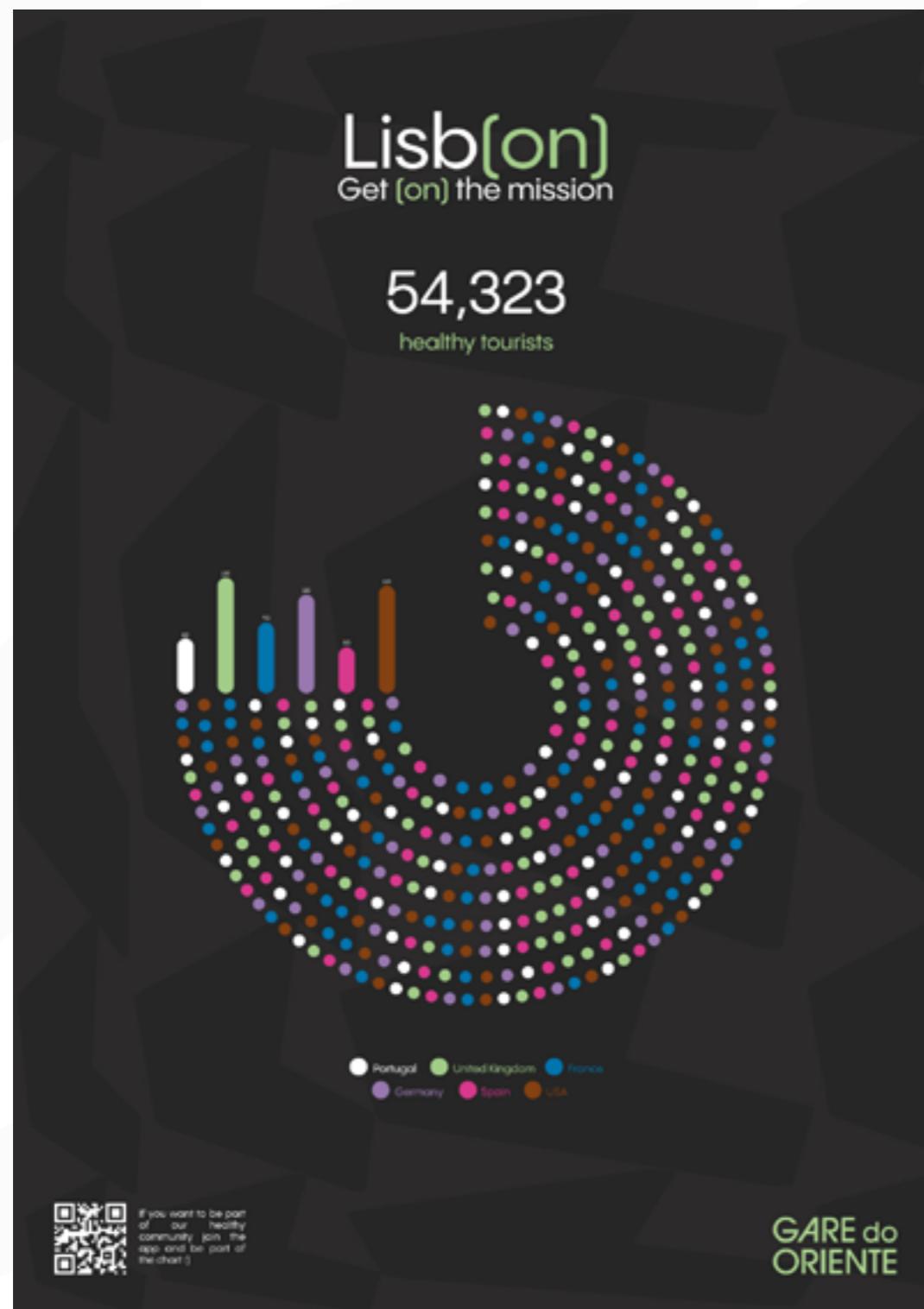
To effectively communicate our concept, we decided to present our infographic in two complementary formats: a poster and a dynamic live-data screen.

The poster format (PVC Foam Board) is designed for spaces where people have the time to stop and engage with detailed information. We plan to place these posters at key locations such as the station entrance, waiting areas, and other high-traffic spots within Gare do Oriente. These static displays will provide a clear, comprehensive overview of our message and data, ensuring accessibility to all.

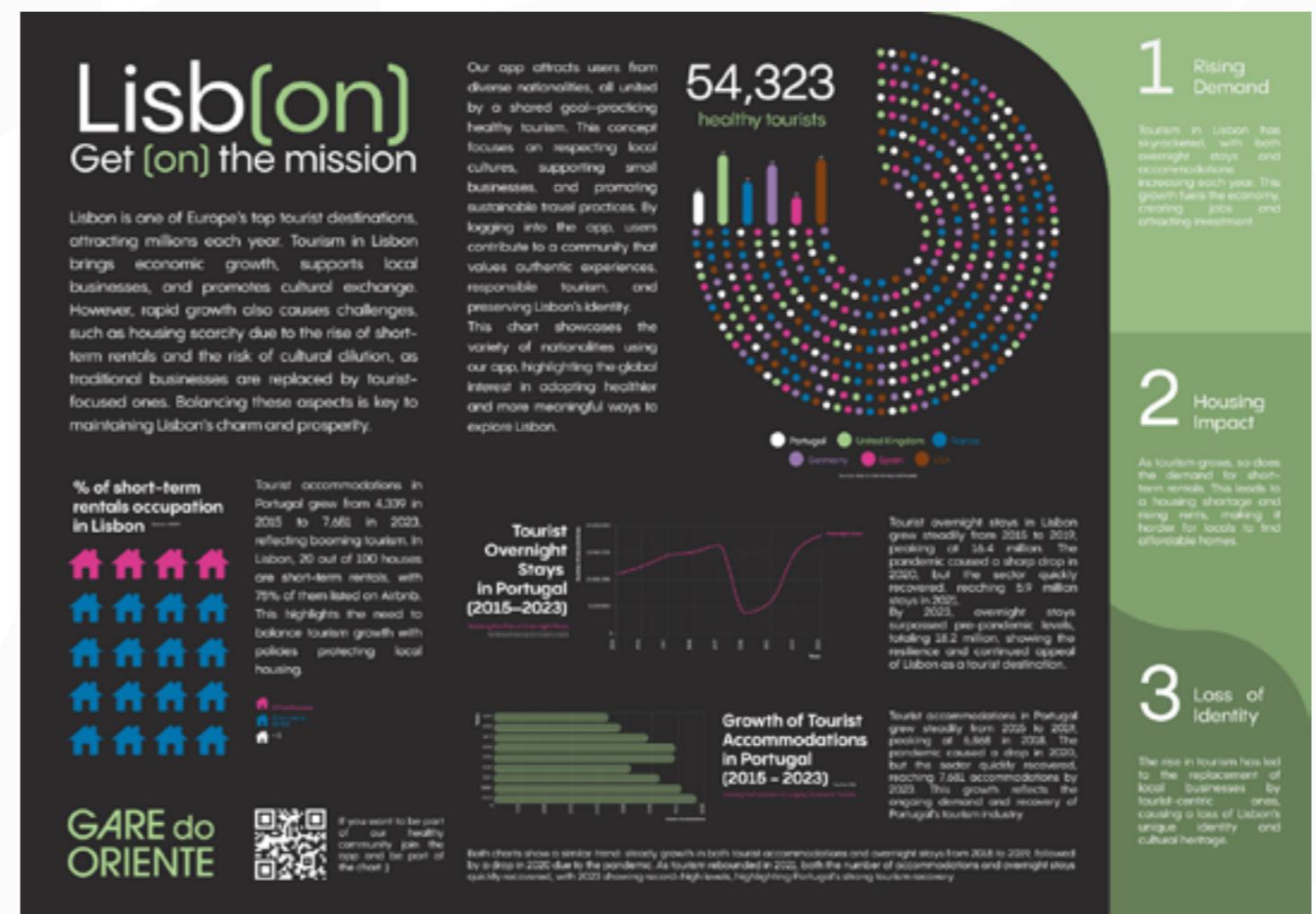
The live-data screen adds an interactive dimension, displaying real-time information directly connected to our app. Positioned prominently, these screens will showcase live charts that dynamically update to reflect the app's user data specifically, the nationalities of users engaging with Gare do Oriente. This format emphasizes the global reach of the app and its role in promoting healthy tourism, providing an engaging, ever evolving visual experience for visitors.

Together, these two formats ensure that our message is communicated effectively, catering to both reflective and interactive engagement with the data.

Live data screen



Poster





Curricular Unit Integration

Curricular Unit Integration

Digital Studio

This unit was split into two modules - the first covering how to program a website using HTML, CSS, and JavaScript. Despite not being directly applicable to our project, there is some overlap in sensibilities and terminologies that helped us in developing the mobile app. Understanding how to analyze a website and divide it into blocks and sections proved very helpful to design more efficient UI elements.

The second module was an introduction to Adobe Premiere Pro. Refreshing the basics is always helpful and we were able to get a better understanding of how to pace our promotional video through editing.

Space and Environments

Having to create a 3D model of the station initially felt like a dooming task. This unit gave us a solid base, not only in modelling techniques in SketchUp, but also in analysing and dividing a building into smaller sections to make our lives that tiny bit easier. This, paired with the introduction to Enscape, resulted in us being able to elevate the presentation of our proposal with professional and realistic renderings of Gare do Oriente with our wayfinding directly applied.

Information Visualization Lab

This unit was our first contact with this design field. Starting from scratch, we learnt basic technical practices - how to pick the correct type of graph for the respective data, how to prepare and clean-up datasets, and how to create interactive visualizations using tools like Flourish and Raw Graphs. Adding to this, we understood the purpose of Infovis and how it's a very useful tool to discover the world, to learn, and to communicate ideas.

All the knowledge gained while doing (and repeating) the exercises in class was directly translated to the creation of the infographics present in our proposal.

Design and Contemp. Culture

This unit was also split into two modules - in the first module our group was tasked with reading and presenting a chapter of the book *WAYFINDING People, Signs, and Architecture* by Arthur, P. and Passini, R. The chapter assigned to us covered the relationships between designers and architects and, despite not having a very positive outlook on designing wayfinding for problematic buildings (almost claiming that it's impossible to do so effectively), the rest of the book provided helpful technical insight for creating signs.

The second module layed Portuguese transport history into context, showing how it's an area that is constantly evolving and rather rapidly. With this idea in mind, we were cautious to develop a system that would stand the test of time.

Professional Project

The first professional project week was all about exploring different materials for the production of signs. Taking the trip to the Print Zone space allowed us to witness the sign-making process first-hand which gave us some clarity in what was possible to achieve realistically. Before this week we had a bunch of ideas for our signs that we eventually adapted into something that could actually be produced to look good and last a long time.

Digital Animation Lab

Brands are, more than ever, straying away from still image and moving;) into the realm of motion. In this unit we were taught the 12 principles of animation, alongside with a comprehensive introduction to Adobe After Effects. Here we were able to create motion graphics for our brand. These comprised the majority of our promotional video, and, counselled diligently by Prof. Marina Lobo, we were able to come up with something we are very proud of.

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