



**OPAH**  
**PROCESS BOOK**

# **THE START OF A JOURNEY THROUGH THE OPAH PROCESS BOOK.**

## **TABLE OF CONTENTS**

INTRODUCTION. **4**

MEET THE TEAM. **6**

TYPOGRAPHY. **8**

OPAH LOGO. **11**

SKETCHES. **12**

OPAH COLORS. **15**

GROUP CLIENTS . **16**

PERSONAL CLIENTS . **34**

# INTRODUCING OPAH

How tf am I even supposed to start this? **Vika!! Thijme!!**

**TERAAA! Candela!...** Shit, I guess they just decided to leave the introduction to me... Oh, and you're already reading it... Well, if you're still with me, let me quickly introduce our group to you. We're OPAH, a group of 5 delusional individuals who really thought they could become decent graphic designers. Despite our differences, we're still a team - a very chaotic, weird, but kind of charming in its own way. It's going to be a long way in front of us, full of arguments, low attendance, but what more importantly fun, and many unique ideas that we want to bring to this world. Stick with us, because I think, it's going to be one hell of a minor.

## WHY OPAH?

As a normal agency, you usually try to put a lot of depth and meaning behind your name... Luckily, we're a complete opposite of what people call normal, so we just named our agency after the fish. Yep, it was a 3 hour brainstorm and the best that we could come up with was OPAH. Now you probably understand why we have a huge ass fish in the middle of our book cover. But don't get us wrong, we love our name. It's so simple yet funny and short so it can easily stick in your mind. In addition, in some of our teammates native languages, "OPAH" is something you shout when you're excited or surprised, which adds to the name a bit of meaning.



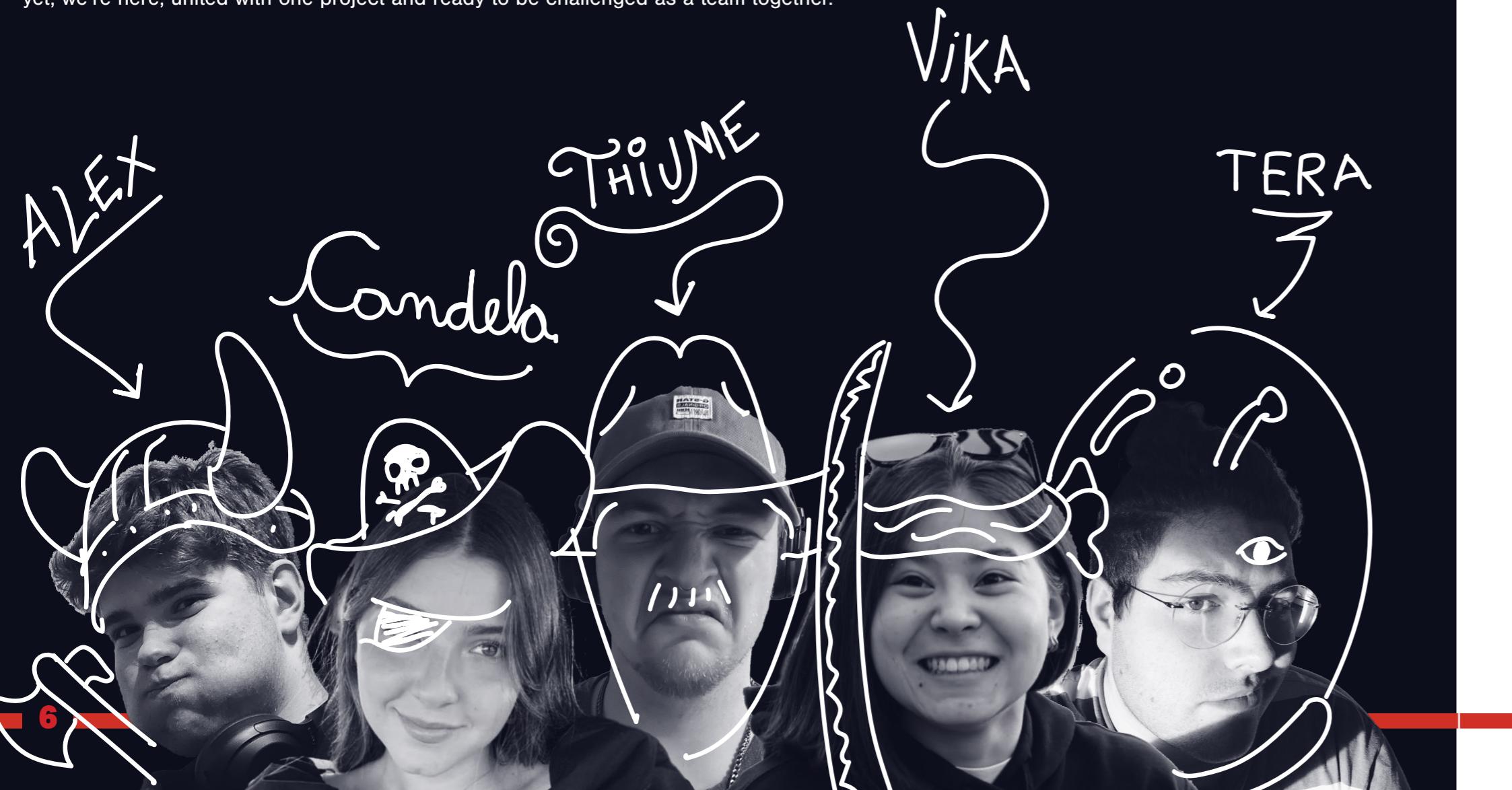
# ESTABLISH STRONG AND UNCONVENTIAL BRAND IDENTITIES WITH OPAH

## OUR MISSION, VISION, AND GOALS

Oh no... Not this again. Already getting flashbacks from previous projects, brrrrr. But I guess we do need some sort of guides to follow, right Tera? He nodded. We set ourselves as weird, bold, and full of ideas fellas, so surprising you with our designs is, and always be our vision. As for the mission, by not being lazy and actually attending lectures we strive to become better in both design and communication. Spoiler alert, mission is not achievable, we're sooo cooked. As for the goals, despite us having different ambitions, we still want to help each other in attaining the goals they set.

# MEET THE TEAM

We're like 5 different billiard balls waiting in group to get hit by a white ball called the deadline. All of us coming from different areas of the world, sunny and colourful as Brazil and Spain, cold and mysterious as Latvia and Kyrgyzstan, finally innovative and diverse as the Netherlands. 5 different countries, 5 different styles, 5 different people. And yet, we're here, united with one project and ready to be challenged as a team together.



## ALEX YAP MASTER

Hey, great to meet you my friend, I'm Alex and I'm this mysterious 5th person whose name you haven't seen in introduction, simply because I'm the voice of this book. I'm here to press a play button in the journey of being a graphic designer, become a bit better in usage of these adobe apps and of course to make sure that reading this book won't be as boring as it usually is.

## TERA :3

Hi I'm Tera ;) a Brazilian game developer, don't ask me how I ended up here at this minor. But seriously, I like to do basically EVERYTHING, that's why I'm a game developer because I can work in a ton of different areas at the same time. I'm very perfectionist about my work which is good to make good shit, but bad to deliver shit. I want to be able to create my own branding with the knowledge I'm getting from this minor, and understand a bit better this compelling world of graphic design.

## CANDELA THE REASONABLE

Hello! I'm Candela. How did I get to this group? Purely by chance. About myself I can only tell you that I am passionate about the world of digital marketing and I came to this minor to learn about the most creative part. I didn't know it could be so complicated, I have to admit. I just hope and know that I will learn a lot about Adobe apps and everything will be reflected in our work

## THIJME IS LATE...

Hi, I'm Thijme and I am a Dutch graphic artist. Like most, I started with pen and paper, but unlike many, I didn't stop there. Graffiti, painting, animation, photography, pottery: you name it, I've done it (and what I haven't done, I want to try). Comfortable in many mediums, I blend analog and digital techniques to create unique and 'loud' visual identities. Current medium of choice: ink and fountain pens, smudging.

## VIKA THE JOKER

Hey! My name is Vika. And, I think I'm also part of this group. Decided to stick with those guys. They seemed cool. What am i doing here? I don't really know. I'm drawing some stuff and designing some pages. Some of the things you might see are part of my work. Anyway, if you don't like the book, I'm about to find out where you live)

# TYPOGRAPHY

"Excellent product is nothing without a proper presentation" said absolutely no one. Yet we still believe that choosing the right typefaces does matter! Not only it shows our group's vivid personality, but also makes the content both presentable and readable. Everything for you my pookies.

## OPAH'S TYPEFACES

### WE ARE DESPERATE, PLEASE HIRE US!

Aktiv Grotesk (black) – Headers  
Font Size of 30pt, Tracking 0, Line Spacing 31.2  
#D03025

#### We Are Desperate, Please Hire Us!

Aktiv Grotesk (black) – Subheaders  
Font Size of 18pt, Tracking 0, Line Spacing 21.6  
#D03025

We Are Desperate, Please Hire Us!

Nimbus Sans (regular) – Body Text  
Font Size of 12pt, Tracking 0, Line Spacing 14.4  
#D0D0E1C

## DECISION PROCESS

During our first presentation, both our teachers and classmates recommended us to pursue the fonts that are solid and structured. In other words, a complete opposite of our group. Despite being surprised by this idea, we decided to stick to it, and it was a success. The chaotic style of the book and solid structure of the typefaces contradicts, yet perfectly balances things out between each other. And now, you can all see them on the right.



## OPAH LOGO

I mean...it's the name of our group converted into a body of a fish. What else do you expect me to write here? It has a dull face as a letter O, cute tail visualised as a letter H, and P and A which basically form a body of our fish. What you looking at? Oh come on, you don't expect me to write here more, do you? Oh you know what, go to our design process, trust me, it's way more interesting.

## DESIGN PROCESS

Oh our first official fight. So many nice memories. Sitting for 3 hours, not being able to agree on a solid design, arguing about the guidelines and colours and stile of our future logo. We tried so many things, starting obviously with sketches that were fine, but not as useful as we wanted them to be. Then we went from a goth skeleton fish to a very simplified fish which didn't really coincide with the vibe we wanted to bring as a group. Funny enough, it was always a fight between opinions. A solid world war between designers if you ask me. But, after shouting at each other for hours, and forming this love-hate relationship within our group, it was finally over. Together we created a beauty inspired by graffiti bubble letter styles and the visual identity of VANS, that you can see all over the pages of our book. The combination between guidelines and funkiness, that can be easily utilised in all the designs and media content we provide with. The fish icon with big, cartoony letters which spell out "OPAH".

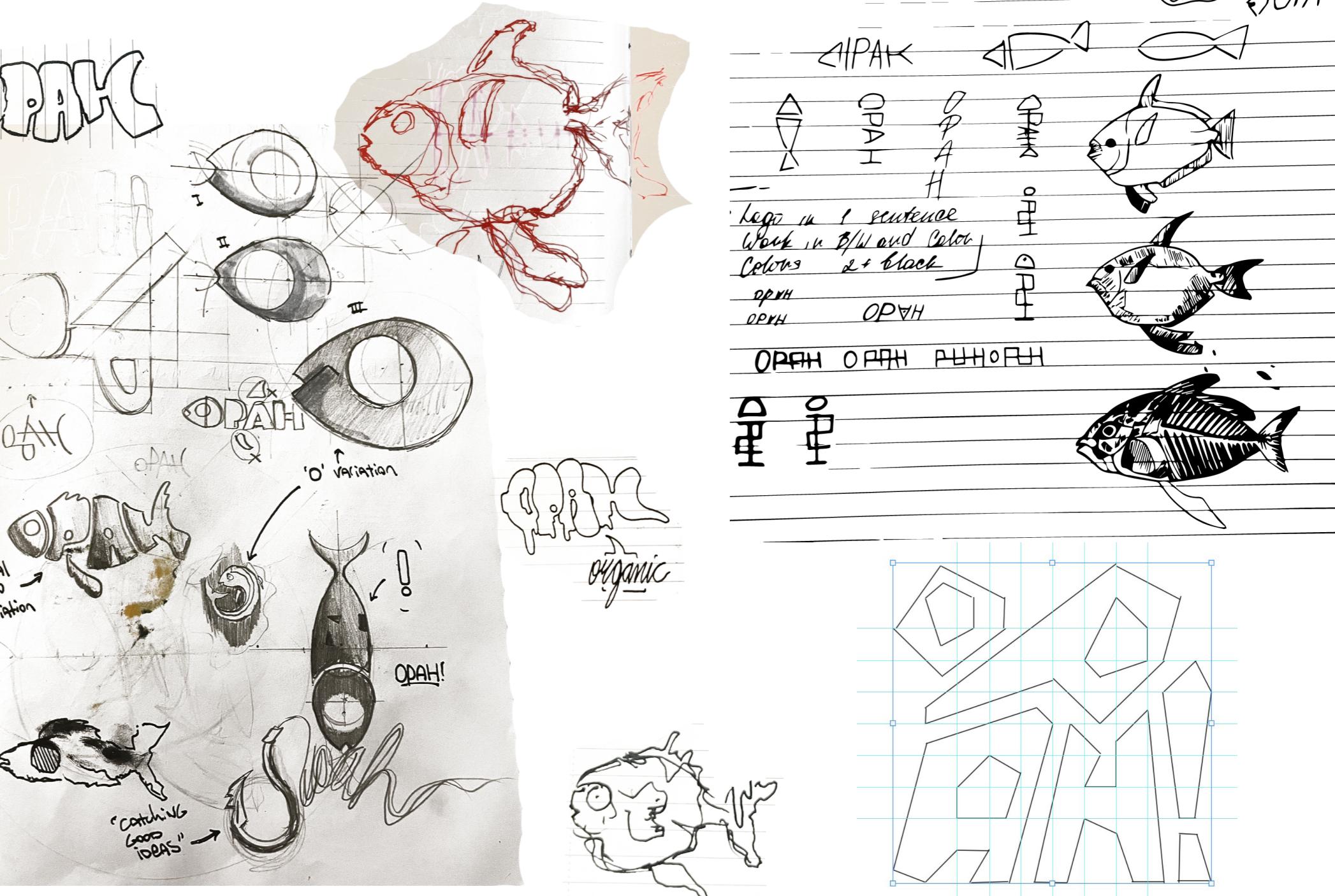


## SKETCHES

Before we created the final version of a logo that you can see everywhere throughout the book, we had been struggling with taking the right direction. At first, it was just a skeleton of an ordinary fish which wasn't even similar to the one we took inspiration from. In overall it wasn't great. There were plenty of reasons to not like the logo. The lack of variability is one of them. **We wanted to have a flexible logo**, which we could use as both logotype and logomark, but it wasn't possible with the fish positioned that way. Another reason is the complete absence of guidelines. Proportions were off, there was no structure in letters nor in shapes. Other logos variations on top of similar problems happened to be way too detailed and complicated, which wasn't the image we were looking for. After intense discussions, it was decided to stick to the first sketch, and tackle all the problems we had with it. After adding guidelines, fixing proportions, and changing the shape of the fish, we've finally come up with the beauty that mugs every other competitors logo.

## RETROSPECT

In retrospect, we were all very creatively involved in the process, and the result is something we can be proud of. Since everyone was looking for ideas, we didn't set a style just so we could free our wings in terms of drawing and imagination.



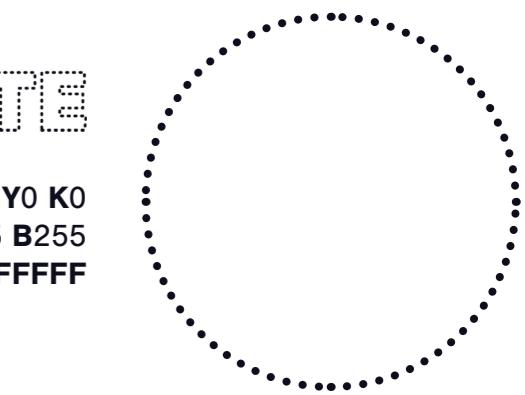


## OPAH COLORS

We as a whole group decided to focus on 3 main colours that will follow us till the end of the project, or as for you, till the end of this book. **WHITE** allows us to make elements to stand out while maintaining a minimalist and modern aesthetic. By incorporating white as one of the main colors, it provides a clean and minimalist background that enhances the visibility and contrast of other colors within the palette. This choice aligns with the desire for a modern, and fresh aesthetic. Since in color psychology, red has been shown to stimulate appetite and create a sense of urgency or excitement, **persian red** was chosen as our accent color. It's reserved for highlighting key elements, calls-to-action, and creating focal points. Finally, **Ebony** which is mainly used for text and logos. It is a foundational color, providing a strong contrast against our primary white and red. According to the colour theory, ebony represents balance, elegance, and strength. It is a powerful color that can add depth and drama to a design. In addition, it adds a touch of boldness and contrast, balancing the lightness of white.

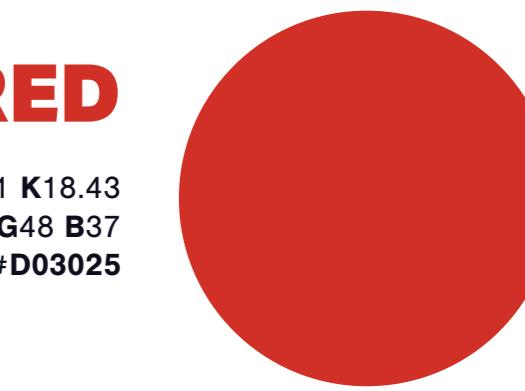
### WHITE

C0 M0 Y0 K0  
R255 G255 B255  
#FFFFFF



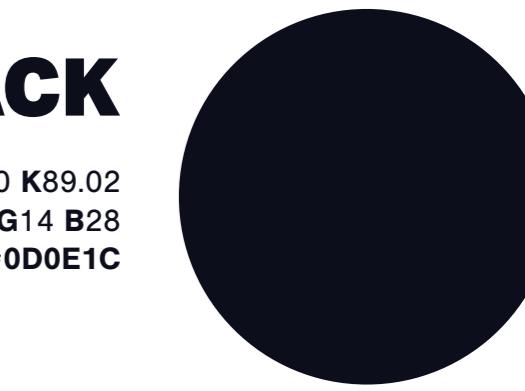
### OPAH RED

C0 M76.92 Y82.21 K18.43  
R208 G48 B37  
#D03025



### OPAH BLACK

C53.57 M50 Y0 K89.02  
R13 G14 B28  
#0D0E1C







## ABOUT CASSINELLI ALIMENTOS

Cassinelli is a big Brazilian brand, located in Pinhais-Metropolitan Region of Curitiba. They operate in the food field, by making and providing frozen products across Brazil. The company focuses on B2B, by providing their products to local cafes and restaurants, but has intentions to work as B2C in a near future. Cassinelli primarily works with a line of savory, sandwiches, individual desserts and pies. Their clients are: the Ibis hotel chain, National Inn, McCafé, Mercure, coffee shops, restaurants and hospitals.

## THE ASSIGNMENT

At the beginning, both our client and us were filled with enthusiasm what led us to take way too many tasks from Cassinelli, such as video editing, photoshop, social media guidance and templates, catalog, packaging and market research. But after a while we realized that it'd be impossible for us to do so much in such short period of time. We later agreed to focus our attention on the catalog and their packaging. The choice of focus was made by our client. They requested us to work on their packaging and products catalog, due to them being completely outdated. So since then, our main task was give their catalog and packaging a new, modern and fresh look corelating with trends on the market.

## PACKAGING

Due to Cassinelli's packaging being outdated, they were in need of a new version. Before starting to work, it was decided to take a closer look at the competitors and theirs packaging. We realized that the current packaging of Cassinelli is indeed outdated, due to several reasons. As you may see on the picture, the text looks really thin and small, which makes it less noticeable and readable. Secondly, everything on a packaging looks too compressed, which leads to a lack of white spacing. Last but not least, the logo is way too small and the usage of the transparent part is way too unorganised.



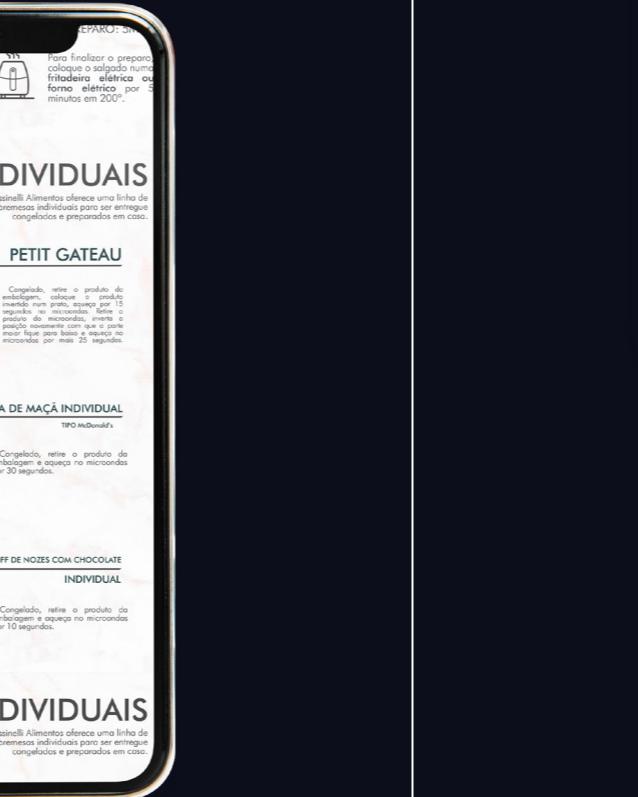
## OPAH IS CLEAR, FRESH MODERN & BALANCED

### NEW DESIGN

As you can see, we've made some big changes to the original packaging. Now the text block has a colourful background and bold text (this was done to make the text more noticeable and eye pleasing). The transparent part of the packaging was expanded and now goes horizontally and not vertically. Small details like circles with advantages of the sandwich, were relocated and aligned with the style of the packaging. Finally the logo was expanded and centred.

# CATALOGUE

According to our client, their catalog was another item they wanted us to redesign. It was outdated and needed a fresh view of ours. There were some examples of inconsistencies, especially concerning the logo, since for some reason, Cassinelli was still using their old logo throughout the entire catalog. Another issue that we found is the misalignment between the logo and catalog's design. Everything was primarily in black and white, whereas we wanted to highlight their current colors such as yellow and red. Plus, the catalog lacked with organization, so we needed to decide how we can make it look more modern and cleaner.



## NEW DESIGN

As you may see, we immediately replaced the old logo with the new current option. Moreover, the entire catalog is now aligned with the brand colors and its current logo. In addition, we added a short description for each of the items represented in a catalog. We also rearranged some of the text, for instance, as from now on, the cover page only has its logo while introduction text was moved to the next page. In addition, the cooking instructions are now lined up vertically and moved to the right side, what makes it look more related to the items.

## ABOUT LAFER GABINETE DE FISIOTERAPIA

Lafer is a physiotherapy clinic dedicated to providing high-quality rehabilitation and therapeutic services. Located in Spain and was founded in 1995, it offers a comprehensive range of treatments tailored to meet the individual needs of each patient. With a team of experienced and skilled physiotherapists, Lafer GABINETE DE FISIOTERAPIA employs state-of-the-art equipment and evidence-based techniques to promote recovery, alleviate pain, and improve mobility.



CENTRO DE REHABILITACIÓN Y FISIOTERAPIA

### THE ASSIGNMENT

After having a conversation with a representative from Lafer, they were highly interested only in modernizing their logo. However, we couldn't just make one logo and call it a day, simply due to conditions we need to meet. It was way too little to be considered a "project" client assignment, so we decided to suggest a whole brand identity revision for them, and they agreed.

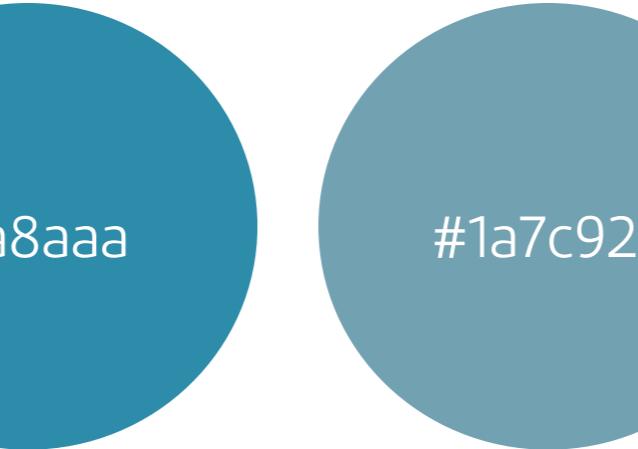
So now, choosing typefaces, colour palette and working on a logo modernizations are the main tasks for this client. The final deliverable will be a brand book that will contain all the elements I've mentioned earlier. We were also informed, that Lafer doesn't want to have a completely new identity. We're free to do any changes we think are relevant/necessary, as long as we don't go too far from their current image.

## NEW BRANDING

Nowadays, there's a tendency to go towards simplicity in terms of logotypes. Big companies usually go for something round up and less detailed. It makes sense to do so, since it's easy to maintain their essence and legibility across different platforms by utilizing simple logos. We thought in the same way, and tried to turn the current logo design into something simpler as our clients insisted.

On the right page, you can see our final version of the logo design. Long story short, we gave our human a pair of legs, rounded up his hands and legs and make it smaller. This way it still looks recognizable as an old logo, but has a modern twist in it as well.

For the redesign of the physiotherapy center palette, we chose to maintain visual continuity using shades of blue, which were already present in the previous brand. However, instead of using dark shades of blue, we decided to utilize bright parts of blue, like Java, or Sherpa Blue. We thought it's way more eye pleasing and correlates with the organization better than their current colors (dark shades of blue).





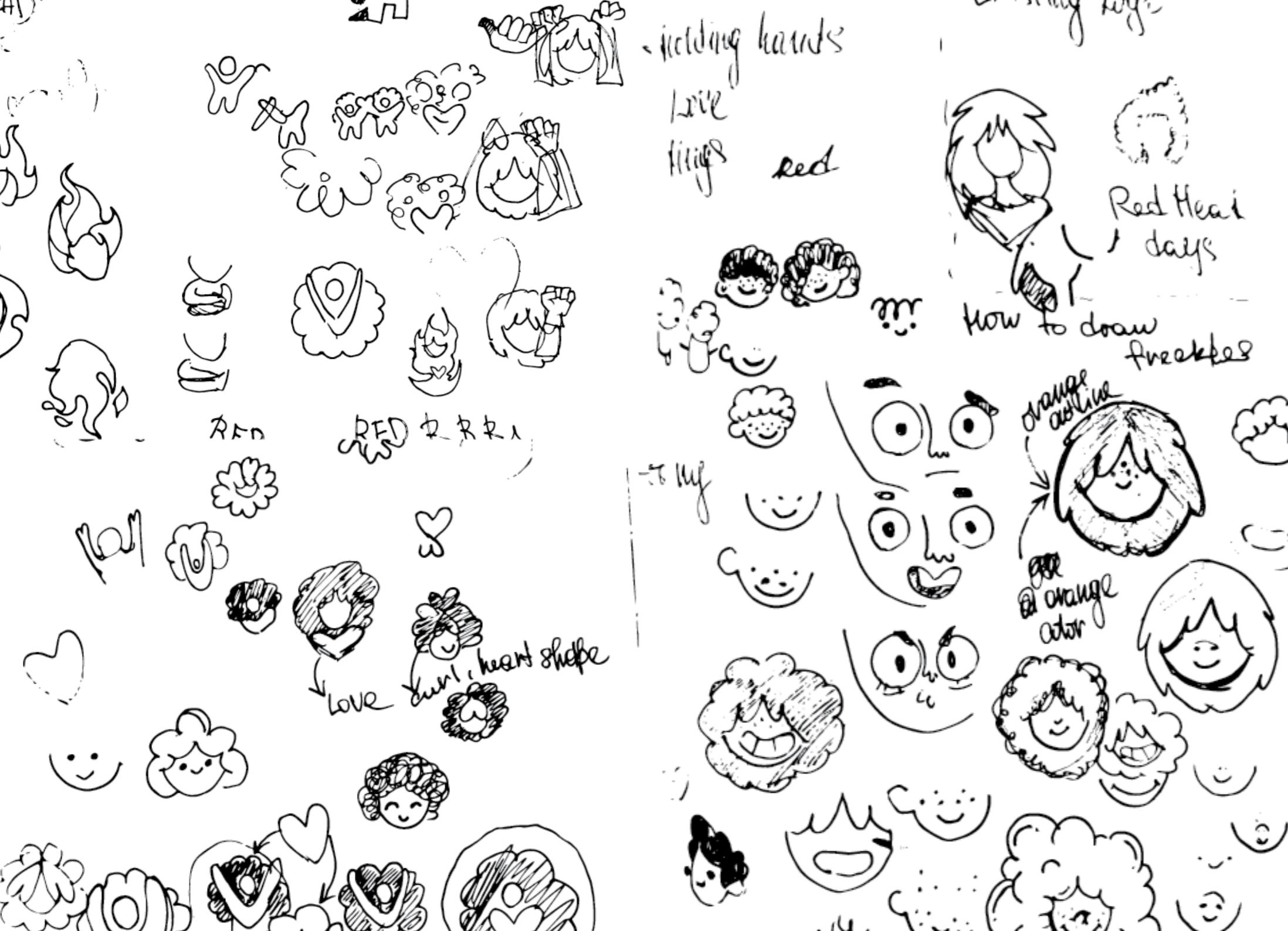
## ABOUT RED HEAD DAYS

The Redhead Days is an annually held Dutch non-profit festival that celebrates people with naturally red hair. The first edition was held in the early 2000s, and it has since grown into one of the largest gatherings of redheads in the world. The event includes various activities such as workshops, music performances, and exhibitions, all aimed at celebrating and embracing the unique characteristics of red hair. It's a vibrant and inclusive celebration of ginger pride and diversity.

## THE ASSIGNMENT

Initially, we connected with the Redhead Days to assist in creating a set of social media templates, aiming to ease the workload of their existing designers and simplify the process for new designers in creating coherent social media posts. After some back and forth, the project scope evolved into a full overhaul of the Redhead Days' visual identity. The overhaul would consist of a logo redesign, a new color palette, a new font pairing, and a corporate brand manual.

The motivation behind the redesign was straightforward: the festival had surpassed its previous visual identity and sought to refresh their image. In addition to this, they asked us to incorporate their values into the identity.



## THE PROJECT

Getting the assignment details was the easy part, but still a crucial aspect of the process. We scheduled a meeting with Lindy Overdiek, the lead designer at Redhead Days. She mentioned the festival's visual identity hadn't changed in over a decade, and it wasn't holding up as well as some others.

Here's what Lindy wanted: to convey more of the festival's values visually, especially to appeal more to teenagers. She emphasized wanting playful styles and asked for one of these values to be represented: family-oriented, anti-discriminatory, safe place, sense of community, or just plain fun.

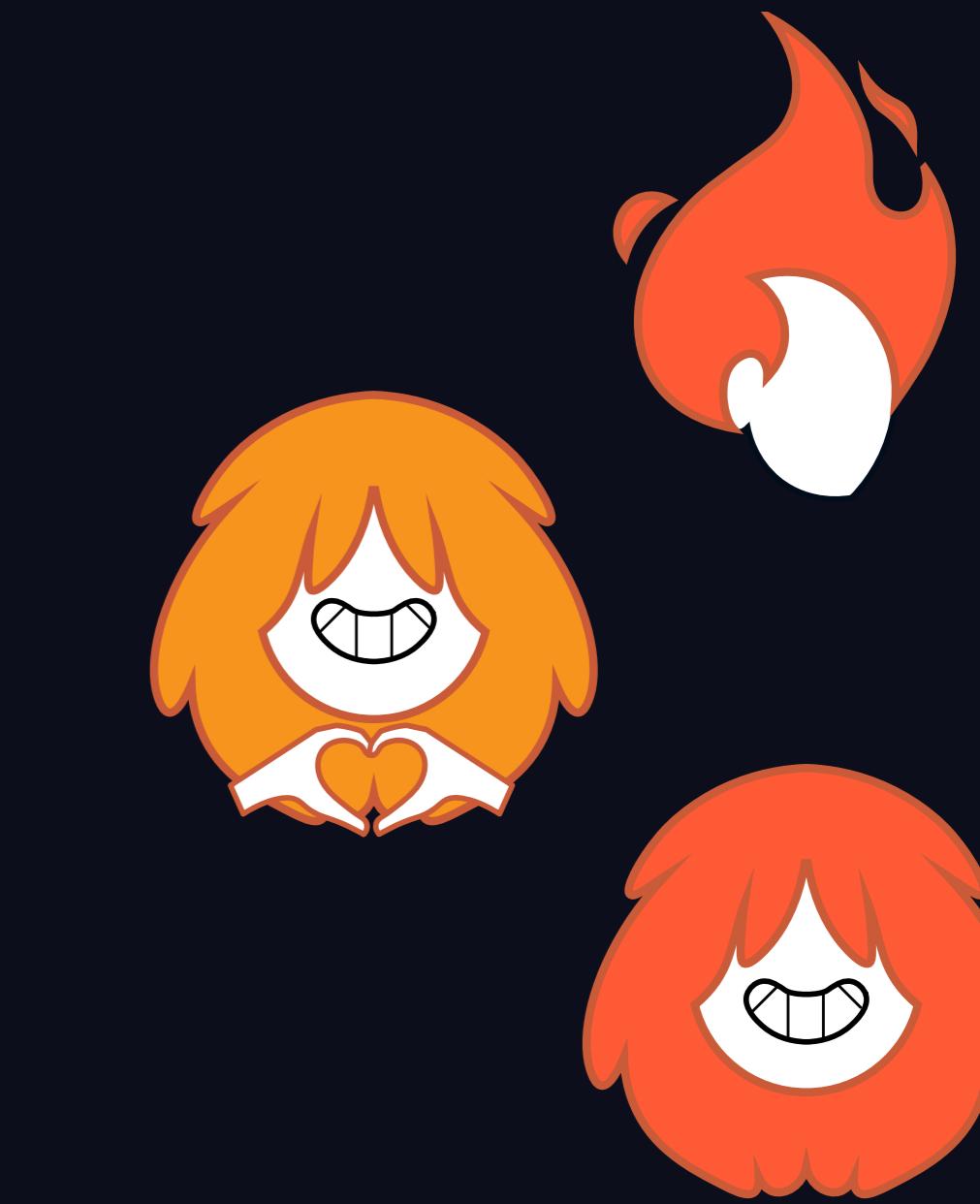
To keep things consistent, we decided to tweak the logo's style, but not its actual depiction.

### FIRST DESIGN

After reviewing the project brief, we went straight into the ideation process, translating our thoughts onto paper. The vision quickly crystallized, leading us to our first design.

Given our decision to retain the original depiction, there was limited room for logo redesign. Instead, our focus was on crafting a style that resonated with the target audience while maintaining the essence of the pre-existing logo.

We eventually settled on a bold, cartoony aesthetic that fit well with the festival's overall atmosphere.



## TYPOGRAPHY

Typography is incredibly important. Text is everywhere, and if it's difficult to read, unappealing or a mismatch with the rest of a visual identity, people will tire of your copy and look elsewhere. For the Redhead Days, our typeface picks were Macho and Proxima Nova.

Macho has an incredibly strong personality. It blends sharp and curved elements to create a highly distinctive font. It's very versatile, big and attention-grabbing, but also friendly and inviting. Our second pick is Proxima Nova, a superbly legible sans-serif typeface that works wonders for bodytext that needs to be accessible, and pairs exceptionally well with the eccentric and funky aire of Macho.

This pairing effectively captures the playful essence of the festival, albeit slightly sacrificing readability on Macho's front.

## CHOOSING A TYPE

While these typefaces seem more or less made for this brand, there were a few alternatives that we glazed over. Going for a rounded form to convey the friendly and inviting nature for the attention-grabbing typeface was a pre, so it was just a few elimination round until it came down to preference. There were a few funky typefaces that lost due to legibility.

Proxima Nova wasn't even a question. It's a perfectly neutral typeface and it looked good next to Macho.

## COLOUR PALETTE

The colour palette we picked is derived from the original palette. The original palette existed of a bright red, bright orange, blueish gray and white.

We took the orange as the primary colour and made it a derivative of [1] carrot orange. Besides that, we settled for [2] terracotta as a replacement for the bright red, which made for a closer pairing and a more visually pleasing colour combination.

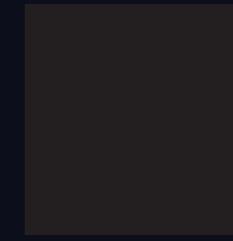
For the dark colour, we picked [3] Zeus, which is essentially a darker variant of the colour they already had. Perfect for contrast. We kept the [4] white as is.



1. Carrot Orange



2. Terracotta



3. Zeus



4. White



## REVISION-WORTHY?

On the left, you'll find our first vectorized design. We tweaked and spruced up the existing logo to meet the client's needs and wishes, as best we could.

Here's a quick tip: Even if you feel like you've aced the communication and gathered all the info, try rephrasing what your client says and ask if they're still on the same page with the idea. Language can be tricky, and it's frustrating to find out later that you were moving in a different direction from your client. Yes, we're foreshadowing.



Before we discuss our anticipated revision, please find our typography pairing process on the next page.

PERSONAL CLIENTS PERSONAL CLIENTS PERSONOONLIJKE OPDRACHTGEVER ЧАСТНЫЕ КЛИЕНТЫ  
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## ALEX CLIENT - NK

For my personal client, I had a chance to work with my mother. She's an artist and sells her paintings from time to time, but she wants to go on the next level and open her own brand. That's why I was asked to come up with a brand identity, and put all the elements together in a personal brand book for her. As for the content itself, I was granted complete freedom in the content I'd provide.



## VISUAL DEVELOPMENT

### IDEA & REFERENCES

It was determined that deliverables I should provide are a new name, logotype, brand colours and typefaces for her brand. I immediately went online in order to compare and research other artist brands in order to define patterns they use for their names and logos.

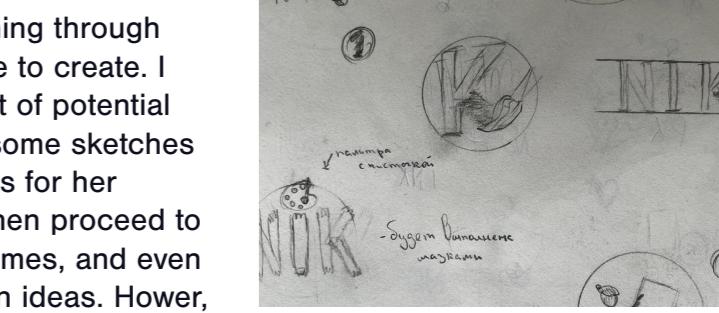
There's a tendency to use your initials as the main part of the logo, as well as using something colourful like animals or some signs, or relatable to drawing like canvas, brushes and etc.



### DESIGN PROCESS

After scanning through the net, It was time to create. I came up with a list of potential names and drew some sketches with potential logos for her brand. My client then proceed to choose several names, and even suggested her own ideas. However, after implementing her ideas I wasn't satisfied with the result.

I had a conversation with my coaches and decided to stick my ideas, and provided her with the results I thought are way better than the original idea. After having a feedback session with my client, I adjusted the thickness of the final logo and corrected the angle of a letter "N" a bit. Then my work was approved and I sent a brand book to my client.





# THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

Acier Bat (text solid) - Heading

Font Size of 48pt, Tracking 0, Line Spacing 57.6

#BE1E2D

## THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

Acier Bat (text solid) - Sub heading text

Font Size of 30pt, Tracking 0, Line Spacing 36

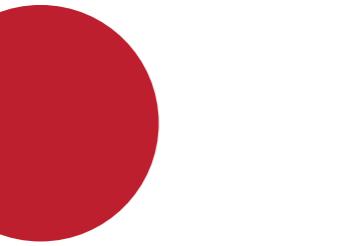
#BE1E2D

The Quick Brown Fox Jumps Over The Lazy Dog

Seitu (medium) - body text

Font Size of 15pt, Tracking 0, Line Spacing 18

#FAFBFB or #0B0D16



RED



BLACK



WHITE

RGB (189, 32, 46)  
CMYK (18, 100, 91, 8)  
HEX (#BE1E2D)

RGB (15, 16, 23)  
CMYK (78, 71, 61, 81)  
HEX (#0B0D16)

RGB (250, 251, 251)  
CMYK (1, 1, 1, 0)  
HEX (#fafbfb)

# PROJECT RESULT

It was definitely worth it. Even though, I was working for family member, which might be difficult from time to time, I still had a lot of fun doing this project. The nicest part about it, and actually the reason why I'm so happy to be in this group, is the fact that everything I've learnt and gained from coaches, lessons and some of my teammates, I utilised during this project. The way I constructed the book, my research and of course the elements I designed were done, by relying on things I've discovered here.



## CANDELA CLIENT - LAFER

Lafer Physiotherapy is a local physiotherapy facility that has shown little interest in adopting modern technology. They do, however, appreciate the need of maintaining a more professional and accessible market presence. Their major issue is a lack of information regarding the services they provide, as well as limited exposure and reach outside their local region. To address these issues, they are looking to create a business card and trifold brochure that promote their offerings and provide pertinent information about their clinic.



## LAFER CARD

### DESIGN PROCESS

I had an initial discussion with the Lafer organization to completely grasp their particular graphic design issues and requirements. I immediately began developing thoughts for the business card and tri-fold brochure. During this stage, I created a few quick drawings to capture various ideas and approaches. In 2 days, I planned a review with Lafer to show and discuss basic designs. My 1st draft wasn't really what they were looking for. They found the background image a bit overwhelming and preferred something simpler and easier to read. During my 2nd revision, I suggested them a way simpler version which was fine, but way too simple in their opinion. It needed a bit more details.



### FINAL DESIGN

After applying all the feedback that I exchanged through the revisions, I made a card that should perfectly illustrate all the preferences that Lafer representers had. It's not too simple, and yet not too overwhelming. It's a nice balance between simple design and important information, exactly what a business card should look like.



# LAFER BROCHURE



## FIRST DESIGN

As I've mentioned, after our 1st meeting with the client, I started sketching all potential ideas in order to then choose the best option and keep improving it. During my first feedback session with Lafer, they really liked the brochure overall, but mentioned that we might consider adding more elements to prevent it from becoming dull. They emphasized that they do value the elegance of the design but would like to maintain a more engaging visual conversation. Additionally, they noted that on the second page, they didn't like how the two left-aligned photos looked.

## FINAL DESIGN

As you may notice, I tried to make the brochure a bit less repetitive. That's why I try to add depth by drawing a background layer on one of the sides. I also added stripes around the middle column to visually separate the sides. I also made the pictures bigger in order to make them more noticeable and rearranged headlines position.



# REFLECTION

The project consisted of designing a business card and a tri-fold brochure for LAFER. The main objective is to improve the presentation of LAFER services and expand its exposure and reach beyond the local area. First, I conducted research on physical therapy centers and related topics to better understand the field. Next, I use various brainstorming techniques to generate ideas and concepts and refine the design through multiple iterations based on the feedback I receive. I worked closely with the LAFER marketing team to maintain open and continuous communication throughout the project. Their valuable comments and vision greatly influenced the final result. Collaboration with the company's internal team is essential to understand their needs and expectations, which is achieved through regular meetings to discuss project progress and adjust the design as necessary. One of the main challenges was getting familiar with using InDesign, as it was my first time using the tool professionally. However, with the help of guidance and advice from my colleagues, I overcame this hurdle. Time also posed a major challenge as we were under pressure to meet tight deadlines. However, thanks to collaboration and teamwork, we found effective solutions to meet established deadlines. This experience reinforced the importance of maintaining clear and open communication with the client at every stage of the project. This strategy provides a deeper understanding of your needs and expectations, thus improving the quality of the final result. Overall, the project provided valuable insights into the design process, collaboration dynamics, and time management.

# THIJME CLIENT - ROTS EN WATER

Rock and Water is a practice and evidence-based program: It arose from practice, while the effectiveness of the program has been confirmed by many studies, including large scientific studies in the Netherlands. They strive To promote a positive development of social and emotional competencies and to prevent and/or reduce problems in the intrapersonal domain (how students see themselves) and the interpersonal domain (how students interact with each other).

By contacting them, I was assigned to change their Brochure, since as it appeared to them, it was way too overwhelming and complicated.



# BROCHURE

## DESIGN PROCESS

I immediately realized that their brochure could be indeed anything but a brochure. It way too complicated and had too much useless information. First of all, I scanned all the information on the current brochure and highlighted only important information that the brochure needs. Then I proceeded to work on the structure of the brochure, to decide what information and picture go to certain parts of the brochure. After this long process, I started designing. My aim was to make everything look clear and clean, so it'd easy for people to find information and simply appealing for them to look at it.



## FINAL DESIGN

After having a conversation with my coaches, I also changed couple of things, the cover was adjusted the most. But after the product was finished, I sent the brochure to my clients and they absolutely loved it.

## VIKA CLIENT - SKOBOS

Skobos – is an enthusiastic and ambitious educational foundation that manages five primary schools and child centers in Oirschot, Spoordonk and the Beerzen. Skobos, as they already have a house style of design, had a problem with posters that they had. As they were created a long time ago, they couldn't use them anymore, so they needed more. The main point was to show their vision of "Growing out of the boundaries". Beside that they needed to switch a design of their Interview circle that was used for their new employees. In their old design were used animals as a part of the cover, which didn't reflect their identity and reminded them of the zoo. Shortly, they requested new posters with children, including their house style elements and colors, and redesign of their interview circles.



## CREATIVE PROCESS

### FIRST PHASE

I had a online meeting with a CEO of SKOBOS, where she told more about their identity and shared manual of their house style, elements library and etc. We also discussed our main deliverables and in what form they would like to see the work. We settled down the deadline for all the work, and in the end, I had a week to finish my work.

After the call I made research through their website and old posters, so I can match the style. Right after I started to sketch out the images that I had in my mind. The main idea was to create a poster with the message of "Growing out of the boundaries". So, I created a first poster with a boy, who is playing with a car, but sees himself as a F1 racer.



# CREATIVE PROCESS

## FINAL PHASE

My idea was to create series of the posters with boys and a girl, who are playing with toys, but they see themselves as a doctor, pilot, astronaut and racer. So, I started to search for right pictures online. One of the issues that I faced was the background on the pictures that I found, because I wanted it to match their main color palette, so I needed to switch it.

As I found all the pictures that match an image in my head, I started to sketch out the visual elements on top of the pictures. I also wanted to add some attributes of the profession, but for them to be not obvious. So, I also made small research on what are the requirements on skills for each of them, and which ones of them children can learn at school. In the end I got 4 posters and 1 cover for their document.



# REFLECTION

This project was a real challenge for me, as my style is more dark and edgy, and all my work are mostly having a sharper look. However, I enjoyed coming out of my comfort zone and trying new tools and vision. I was glad that I matched the client vision on the images right away, so the work went smoothly. Even the fact that I was very limited with time, it didn't disturb my work. I'm thankful for having an opportunity to work with SKOBOS and sharing my vision for them.

## TERA CLIENT - DRAFT STUDIO

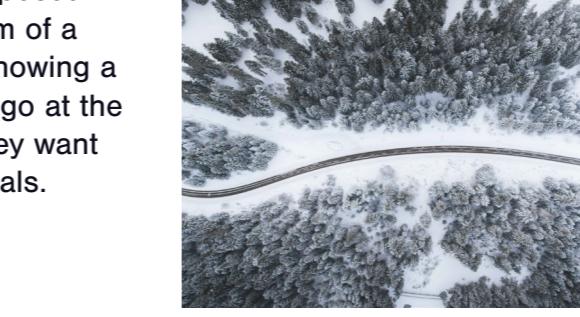
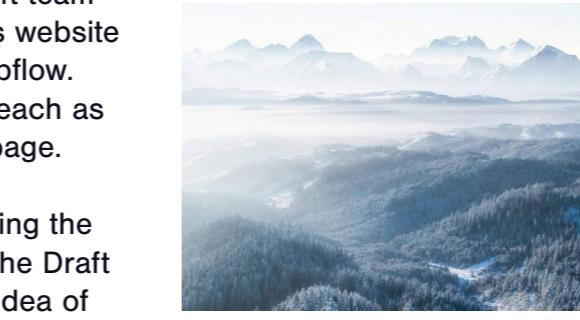
The Draft Studio contacted me about my 3D skills to produce a video for the Curogal Digital Marketing Agency website. The video, is set in a forest environment akin to Curogal's branding, serves as the background for the website, playing as visitors scroll through the site. The video opens in a icy forest scene, aligning with Curogal's imagery. As the video continues, the camera moves, depicting Curogal's journey. The video concludes with a flag featuring Curogal's logo, symbolizing their commitment to achieving their clients goals.



## VISUAL DEVELOPMENT

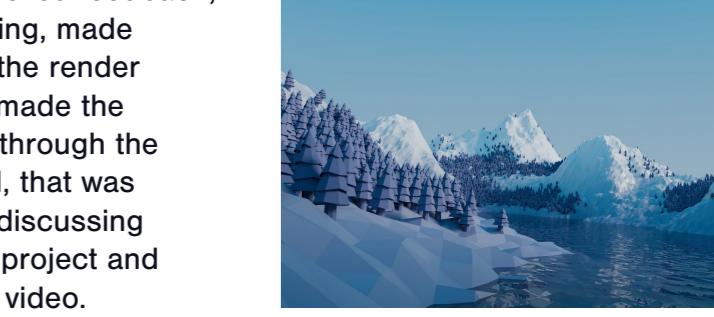
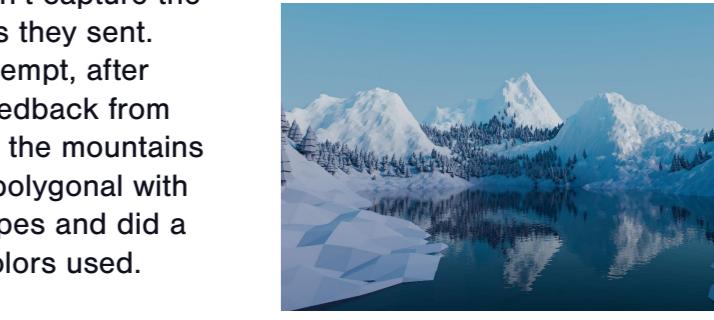
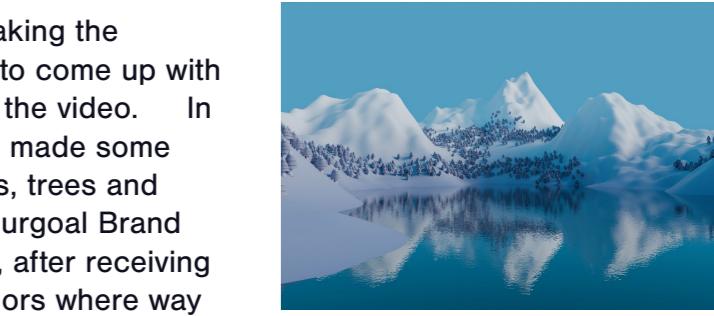
### IDEA & REFERENCES

The briefing I received was to make a video that would play as the page scrolled down. I received the Curogal Brand Book to understand their principles, images and colors that they used and wanted me to portray in the video. To explain the idea the Draft team showed me the Goonies website (<https://the-goonies.webflow.io/>), that zoomed in a beach as you scrolled down the page.



### DESIGN PROCESS

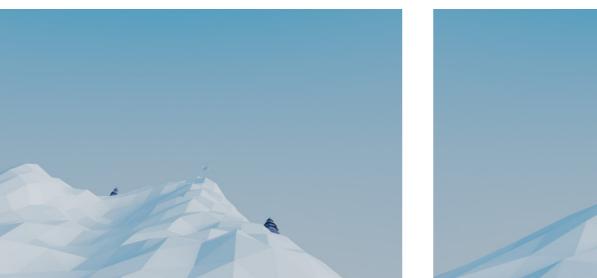
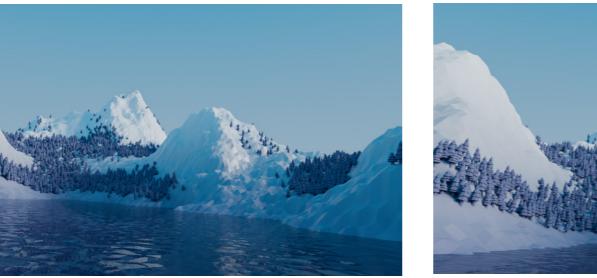
Before making the animation, I had to come up with a visual style for the video. In my first attempt I made some snowy mountains, trees and a lake with the Curogal Brand Colors. However, after receiving feedback the colors were way to bright and didn't capture the reference images they sent. In my second attempt, after also receiving feedback from coaches, I made the mountains and trees more polygonal with less smooth shapes and did a rework on the colors used.



After approved feedback, I did some finishing, made optimizations to the render time, and finally made the animation going through the scenery. After all, that was only a matter of discussing how to send the project and the length of the video.

# PROJECT RESULT

I liked a lot to work in this project since I was able to use my 3D abilities to convey this really cool idea. It was my first time working in a project for a website. The team Draft was really happy with the results, and I was able to practice developing a project in a style that I'm not used to. Besides, also be able to optimize it to render in a short period of time.



**WELCOME TO  
THE END  
WITH OPAH**

PIRAT