

# PORTFOLIO

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Ananya Pochinapeddi

Computer Science and Design Student



## ABOUT ME

Hi, my name is Ananya Pochinapeddi and I am a designer, specializing in UI/UX Design and Graphic Design.

I enjoy turning ideas into meaningful designs and using storytelling and research to shape thoughtful user experiences. I love combining creativity with technology, and I always approach projects with curiosity, care, and a focus on how design can help people connect better with each other and the world around them.

## EDUCATION

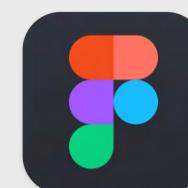
Northeastern University

BS in Computer Science and Design

GPA: 3.69/4.0

Expected Graduation: May 2028

## TECHNICAL SKILLS



## INTERESTS

Card Making | Movies

Reading | Painting

Board Games

# BLUE HORIZON

MAY - JUNE 2025

UI/UX Designer

**Overview:** Blue Horizon is a team project created for our Designing Interactive Experiences class. We were challenged to design an interactive installation that focuses on a present issue. Our project visualizes the impact of rising sea levels along Boston's Esplanade.

**Problem:** Climate change is a pressing issue in our time, but it can feel distant or invisible in our everyday life. We wanted to design this experience to make its impact real and relatable, helping people visualize how rising sea levels could transform familiar spaces like the Esplanade and inspire a deeper sense of environmental awareness.

## Concept:

- 1 Hour Experience: A short tour that immerses users in the Esplanade's current landscape and ecological conditions
- 10 Year Experience: A floating zinc boat installation to visit the sight after 10 years
- 100 Year Experience: A bronze sculpture that imagines a future shaped by rising seas

## Color Scheme:



RGB: 255, 255, 255  
HEX: #FFFFFF

RGB: 180, 238, 231  
HEX: #B4EEE7

RGB: 88, 118, 211  
HEX: #58B2D3

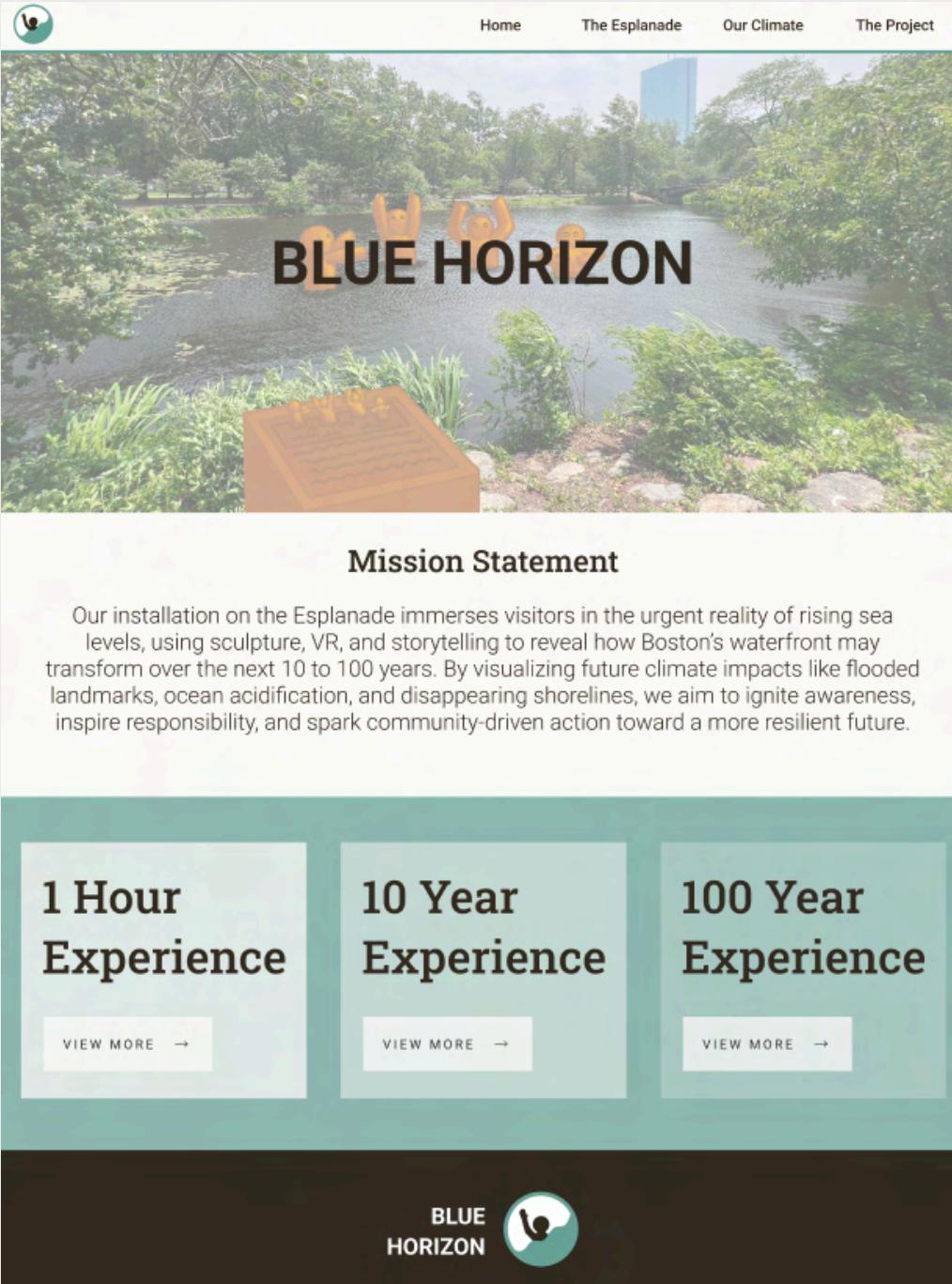
RGB: 105, 162, 151  
HEX: #69A297

RGB: 51, 44, 35  
HEX: #332C23

**Figma Prototype: Blue Horizon Project**

# BLUE HORIZON

UI/UX Designer



**BLUE HORIZON**

**Mission Statement**

Our installation on the Esplanade immerses visitors in the urgent reality of rising sea levels, using sculpture, VR, and storytelling to reveal how Boston's waterfront may transform over the next 10 to 100 years. By visualizing future climate impacts like flooded landmarks, ocean acidification, and disappearing shorelines, we aim to ignite awareness, inspire responsibility, and spark community-driven action toward a more resilient future.

**1 Hour Experience** →

**10 Year Experience** →

**100 Year Experience** →

BLUE HORIZON



**1 Hour Experience**

**AR Tour**

Pictured here are the seven locations where passerby can view the Esplanade during different eras with an emphasis on sea level.

**THE EXPERIENCE**

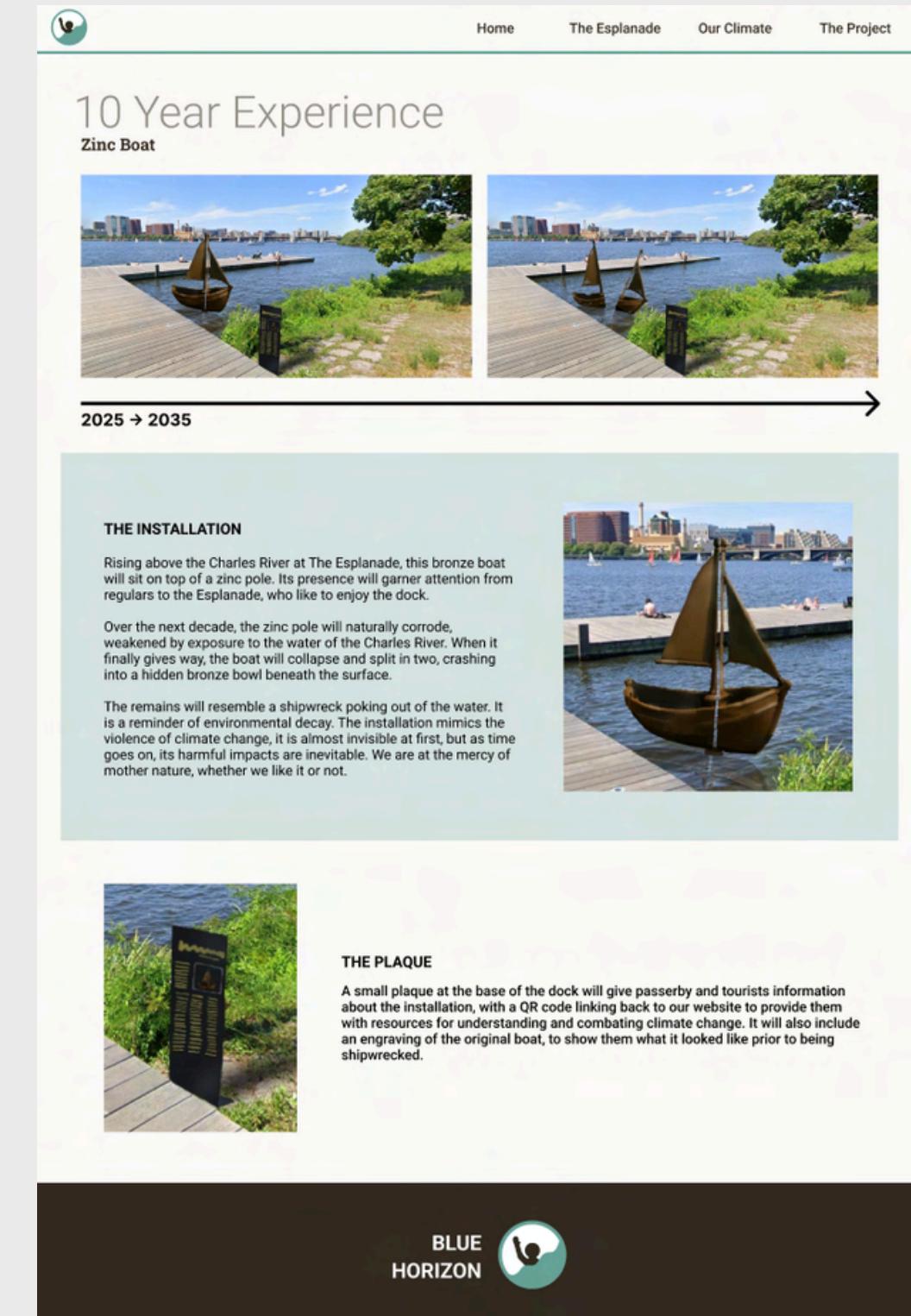
While the installation of the zinc boat and bronze statues occurs, this 1 hour AR event will allow passerby to view the Esplanade at seven different points during different time periods, going into the future. They will be able to see how sea levels are rapidly rising unlike anything we have seen in the past. This event opens up the community to understand the message being conveyed by our ten and one-hundred year installations.

In order to experience this AR event, passerby will encounter checkpoints around the Esplanade with QR codes. Each QR code will lead them to a website showcasing the specific point that they are at under the effects of rising sea levels.

**1975** → **2025** → **2100**

**Advertisement**

BLUE HORIZON



**10 Year Experience**

**Zinc Boat**

**2025 → 2035**

**THE INSTALLATION**

Rising above the Charles River at The Esplanade, this bronze boat will sit on top of a zinc pole. Its presence will garner attention from regulars to the Esplanade, who like to enjoy the dock.

Over the next decade, the zinc pole will naturally corrode, weakened by exposure to the water of the Charles River. When it finally gives way, the boat will collapse and split in two, crashing into a hidden bronze bowl beneath the surface.

The remains will resemble a shipwreck poking out of the water. It is a reminder of environmental decay. The installation mimics the violence of climate change, it is almost invisible at first, but as time goes on, its harmful impacts are inevitable. We are at the mercy of mother nature, whether we like it or not.

**THE PLAQUE**

A small plaque at the base of the dock will give passerby and tourists information about the installation, with a QR code linking back to our website to provide them with resources for understanding and combating climate change. It will also include an engraving of the original boat, to show them what it looked like prior to being shipwrecked.

BLUE HORIZON

MAY - JUNE 2025

# BLUE HORIZON

UI/UX Designer

The homepage features a large banner at the top with the title "100 Year Experience" and a subtitle "Bronze Statues". Below the banner are two photographs of bronze statues in a park setting, with an orange house icon overlaid. A horizontal arrow below the photos indicates a time span from "2025 → 2125". The main content area includes sections for "THE INSTALLATION" (with a diagram showing sea level rise and a bronze statue), "THE PLAQUE" (with a QR code), and "WHY THE ESPLANADE?" (with an aerial map of the Charles River Esplanade). The footer contains the "BLUE HORIZON" logo.

The section features a large banner with the title "THE ESPLANADE" over a photograph of the Charles River Esplanade. Below the banner is a section titled "HISTORY OF THE ESPLANADE" with historical text and a vintage photograph. To the right is a section titled "THE ESPLANADE TODAY" with a photograph of the modern esplanade and descriptive text. At the bottom is a section titled "WHY THE ESPLANADE?" with an aerial map of the area. The footer contains the "BLUE HORIZON" logo.

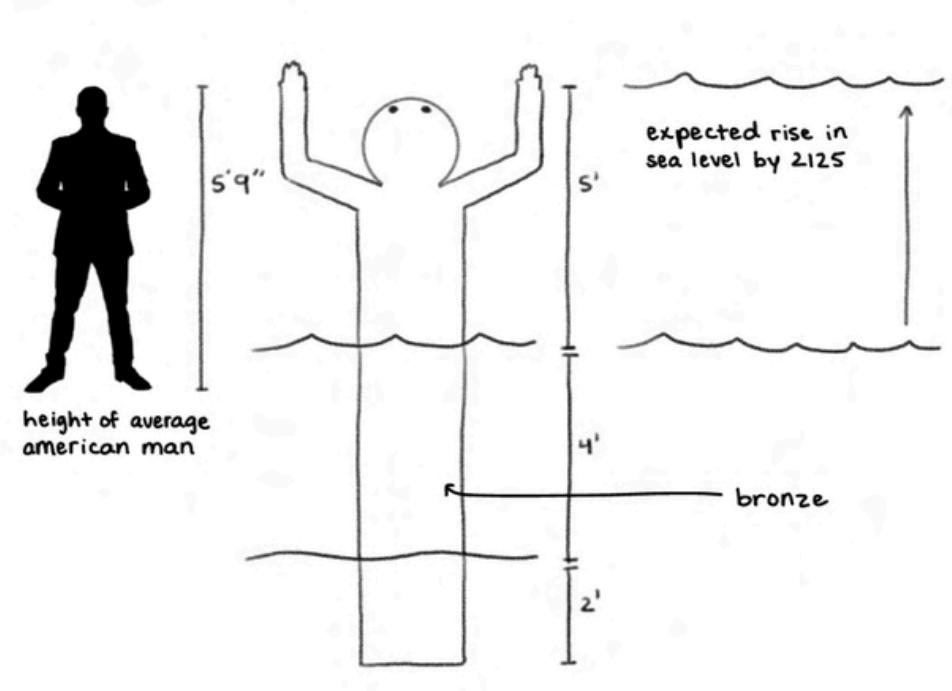
The section features a large banner with the title "OUR CLIMATE" over a photograph of a melting glacier. Below the banner is a section titled "CLIMATE CHANGE AND OUR OCEAN" with descriptive text and a photograph of polar bears on ice. To the right is a section titled "WANT TO LEARN MORE? HERE ARE SOME LINKS TO HELP YOU EXPLORE:" with three links: "What Can We Do About Sea Level Rise?", "Ocean Plastic Pollution", and "What Is Ocean Acidification?". The footer contains the "BLUE HORIZON" logo.

MAY - JUNE 2025

# BLUE HORIZON

UI/UX Designer

MAY - JUNE 2025



Sketches for the installation



Logo



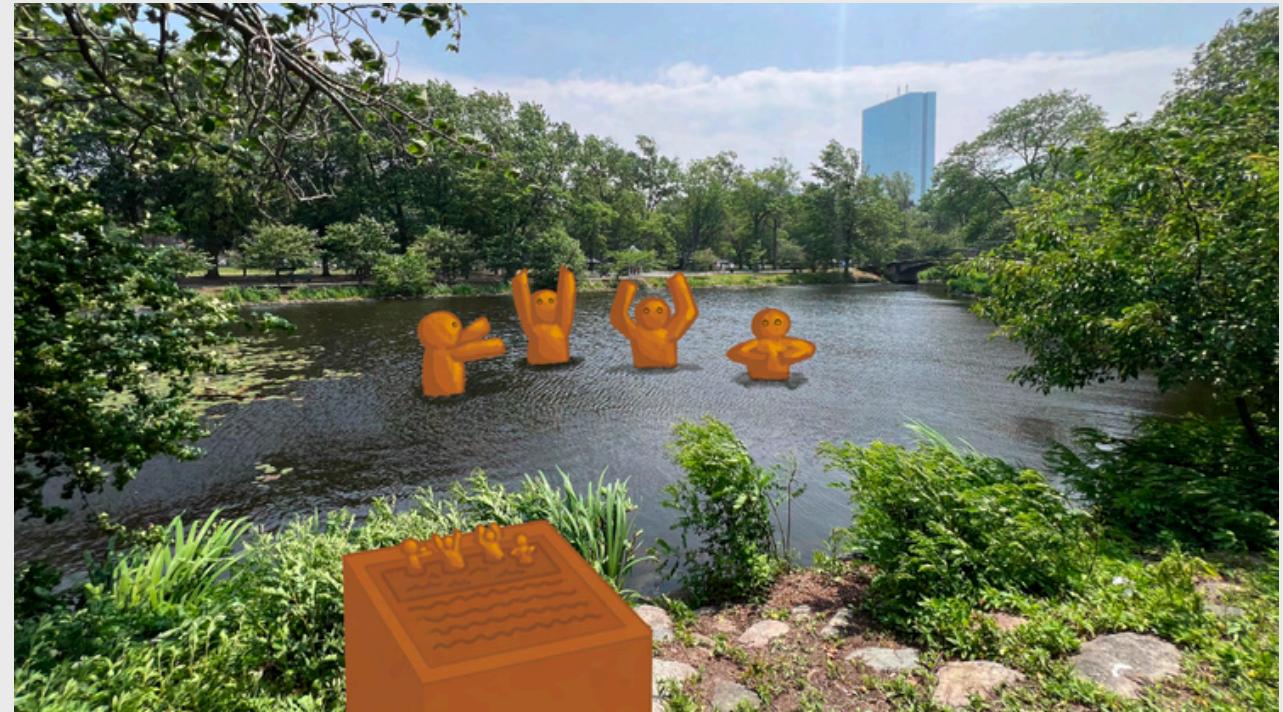
We created poster for how we would advertise the installation of our project.

# BLUE HORIZON

UI/UX Designer

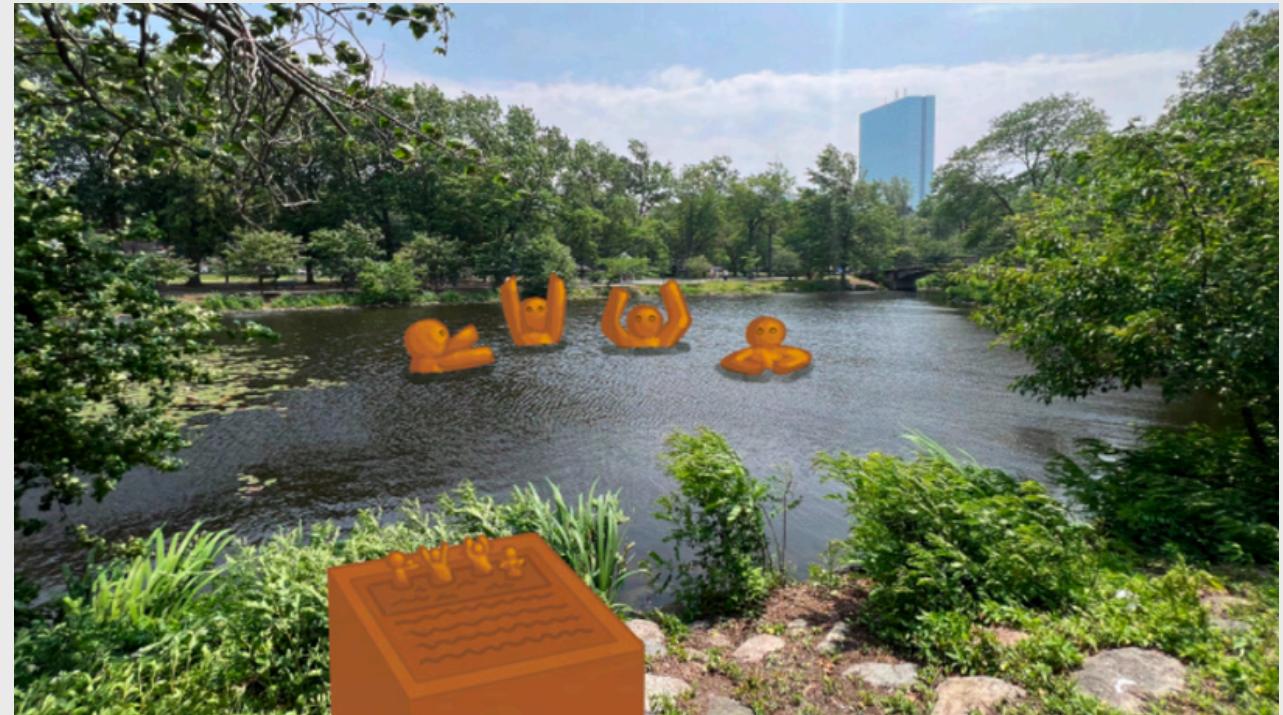
MAY - JUNE 2025

## 100 Year Experience



**Before:** This part of the installation is what it looks like the year it is first installed

## 10 Year Experience



**After:** This part of the installation is what it looks like after the experience is “over” (after 10 or 100 years respectively).



# TYPE SPECIMEN

SEPTEMBER 2025

Graphic Designer

**Problem:** This type specimen project showcases the Clarendon typeface through a series of carefully designed postcards

## Design Approach:

- **Card 1:** Introduction and history of Clarendon
- **Card 2:** Breaks down the type anatomy and the places where it is used
- **Card 3:** Type specimen and comparison with Helvetica

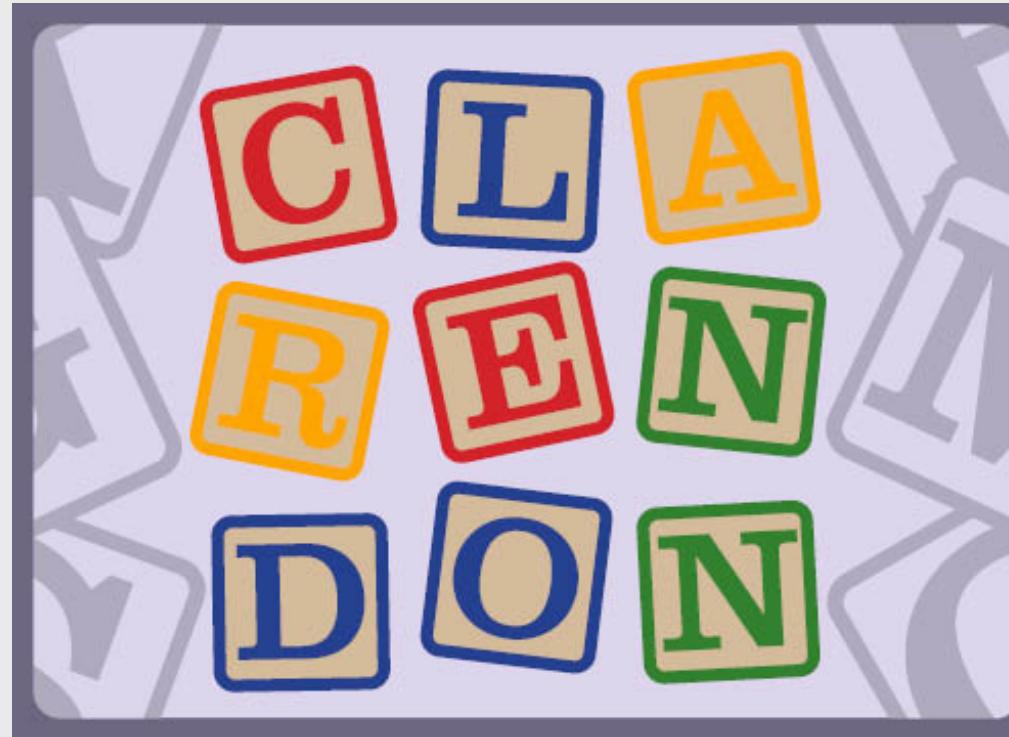
This project explores the Clarendon typeface through a playful, educational lens inspired by children's alphabet blocks. The colorful design and structured layout highlight Clarendon's timeless balance of strength and warmth, connecting its historical roots to its modern versatility.

# TYPE SPECIMEN

SEPTEMBER 2025

Graphic Designer

Card 1



Card 2

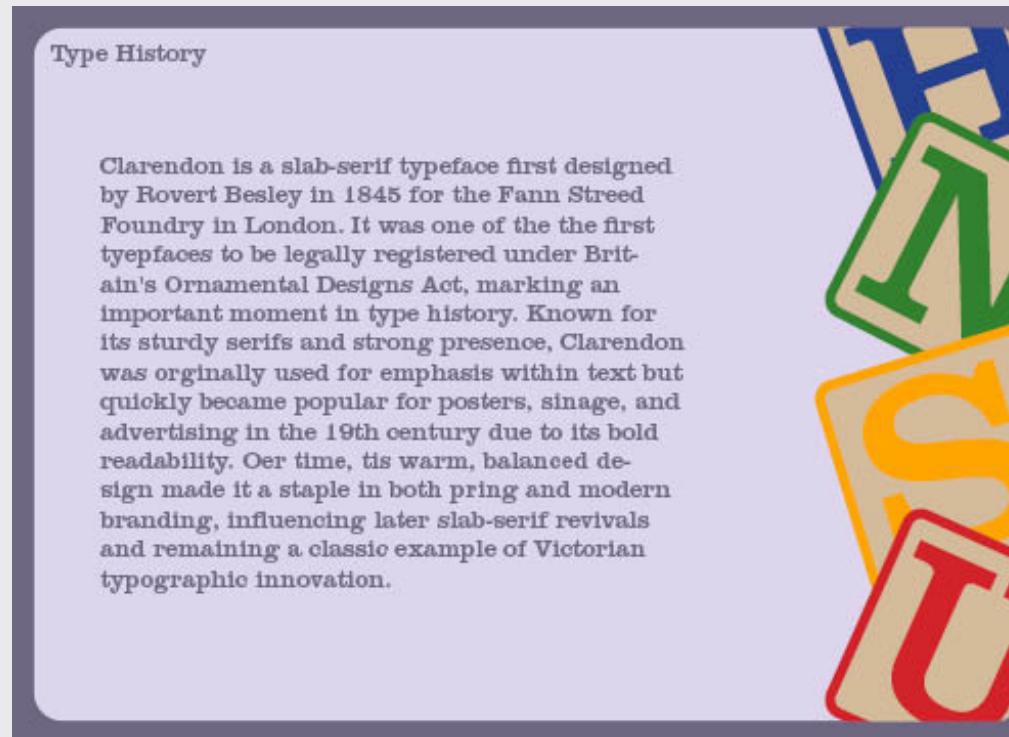
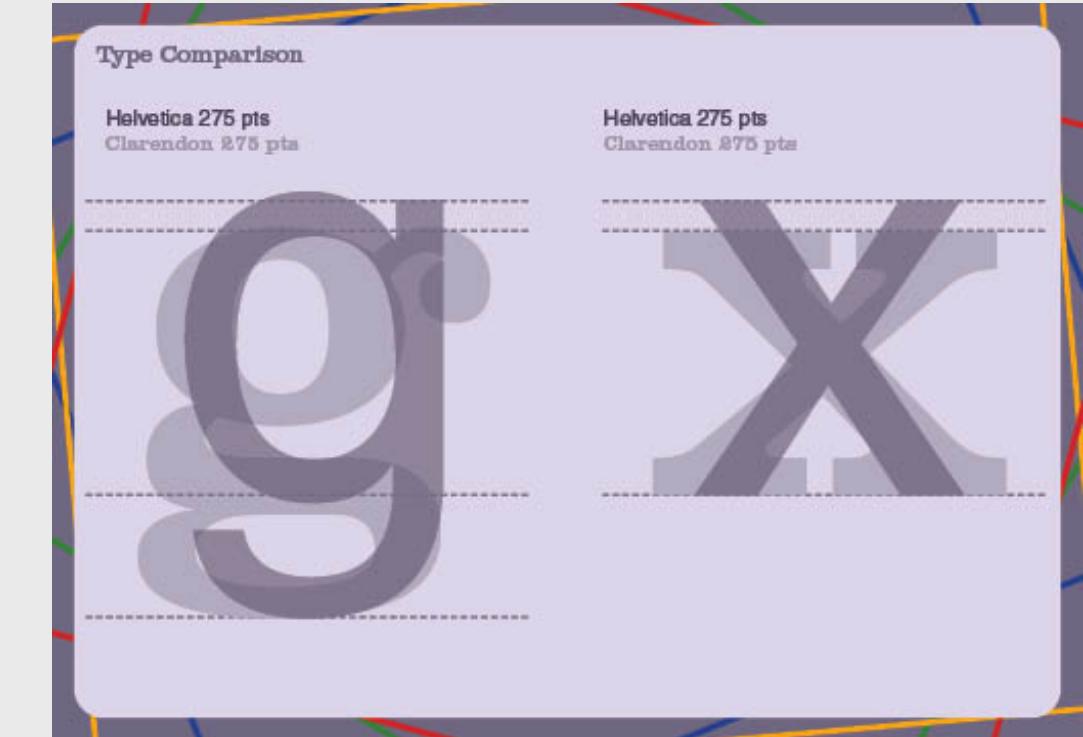
Type Anatomy

Playful

Clarendon

When one thinks "slab serif," Clarendon often comes to mind. Its sturdy structure and ball terminals have made it a popular face for over 50 years. The version we know today comes from mid-20th-century updates of early 1800s styles. Unlike the type that inspired Giza, Clarendon has more contrast, opening up the counters for short passages of text. Its serifs are lighter and bracketed — heavier than a book serif but less imposing than Gim's. Alternatives like Ingeborg and Eames Century Modern improve readability, while Farao enhances its expressiveness.

Card 3



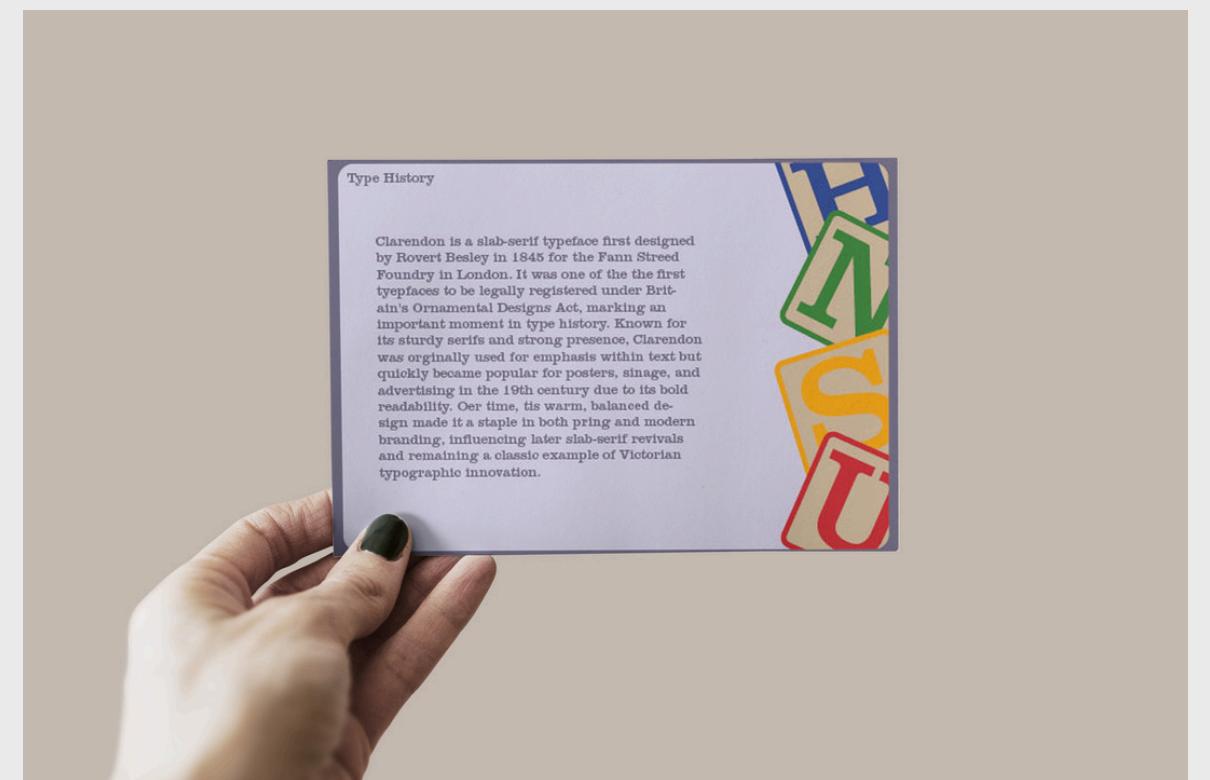
Clarendon is a slab-serif typeface first designed by Robert Besley in 1845 for the Fann Street Foundry in London. It was one of the first typefaces to be legally registered under Britain's Ornamental Designs Act, marking an important moment in type history. Known for its sturdy serifs and strong presence, Clarendon was originally used for emphasis within text but quickly became popular for posters, signage, and advertising in the 19th century due to its bold readability. Over time, its warm, balanced design made it a staple in both print and modern branding, influencing later slab-serif revivals and remaining a classic example of Victorian typographic innovation.



# TYPE SPECIMEN

SEPTEMBER 2025

Graphic Designer



**Key Takeaways:** I redesigned the MBTA app to create a more cohesive, user-friendly, and accessible experience. The redesign features a simplified navigation system, improved visibility of real-time travel information, and enhanced accessibility options, all while maintaining the familiar MBTA identity.

# MBTA PROJECT

FEBRUARY 2025

UI/UX Designer

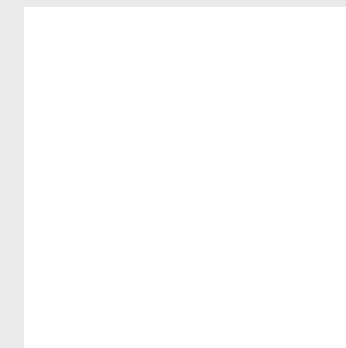
**Problem:** The existing MBTA app provides essential transit information but often feels cluttered, unintuitive, and inconsistent across features. Many users, especially new riders and students, struggle to plan trips efficiently, access live updates, or find key options like ticketing and accessibility settings.

**Solution:** I redesigned the MBTA app to create a more cohesive, user-friendly, and accessible experience. The redesign features a simplified navigation system, improved visibility of real-time travel information, and enhanced accessibility options, all while maintaining the familiar MBTA identity.

## Key Insights:

- Users found it difficult to locate ticketing and trip history
- The interface lacked clarity and hierarchy in displaying map data
- Accessibility and personalization features were limited or buried in menus

## Color Scheme:



RGB: 255, 255, 255  
HEX: #FFFFFF



RGB: 213, 235, 244  
HEX: #D5EBF4



RGB: 88, 178, 211  
HEX: #58B2D3

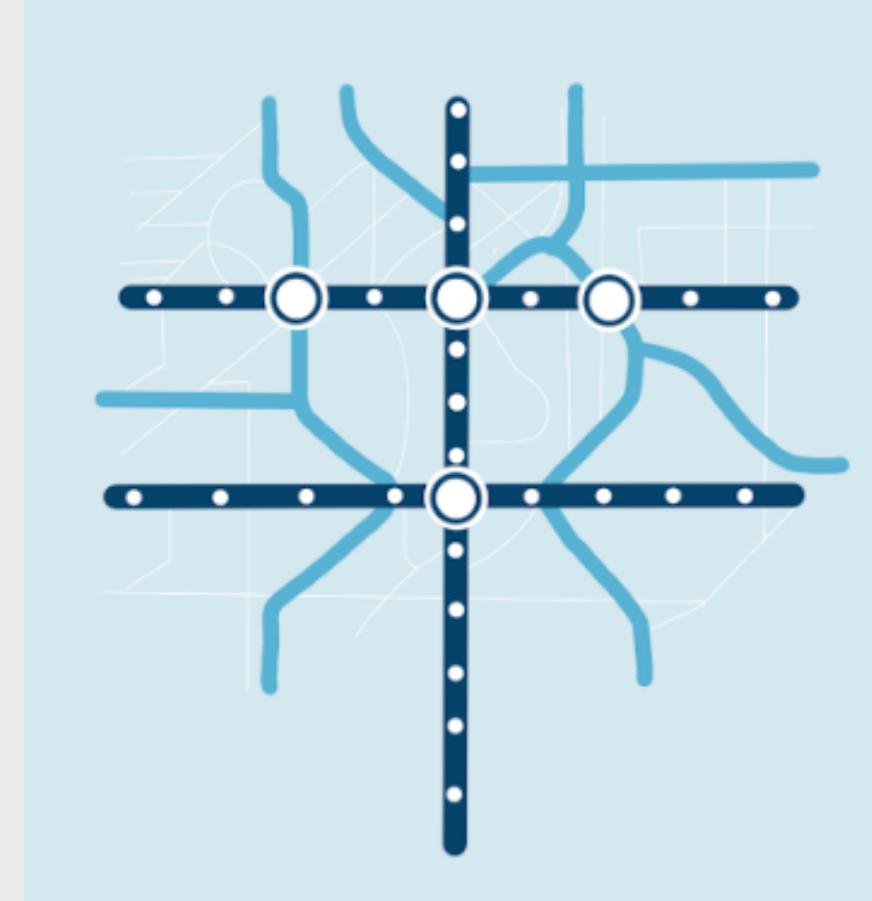


RGB: 6, 67, 106  
HEX: #06436A

# MBTA PROJECT

FEBRUARY 2025

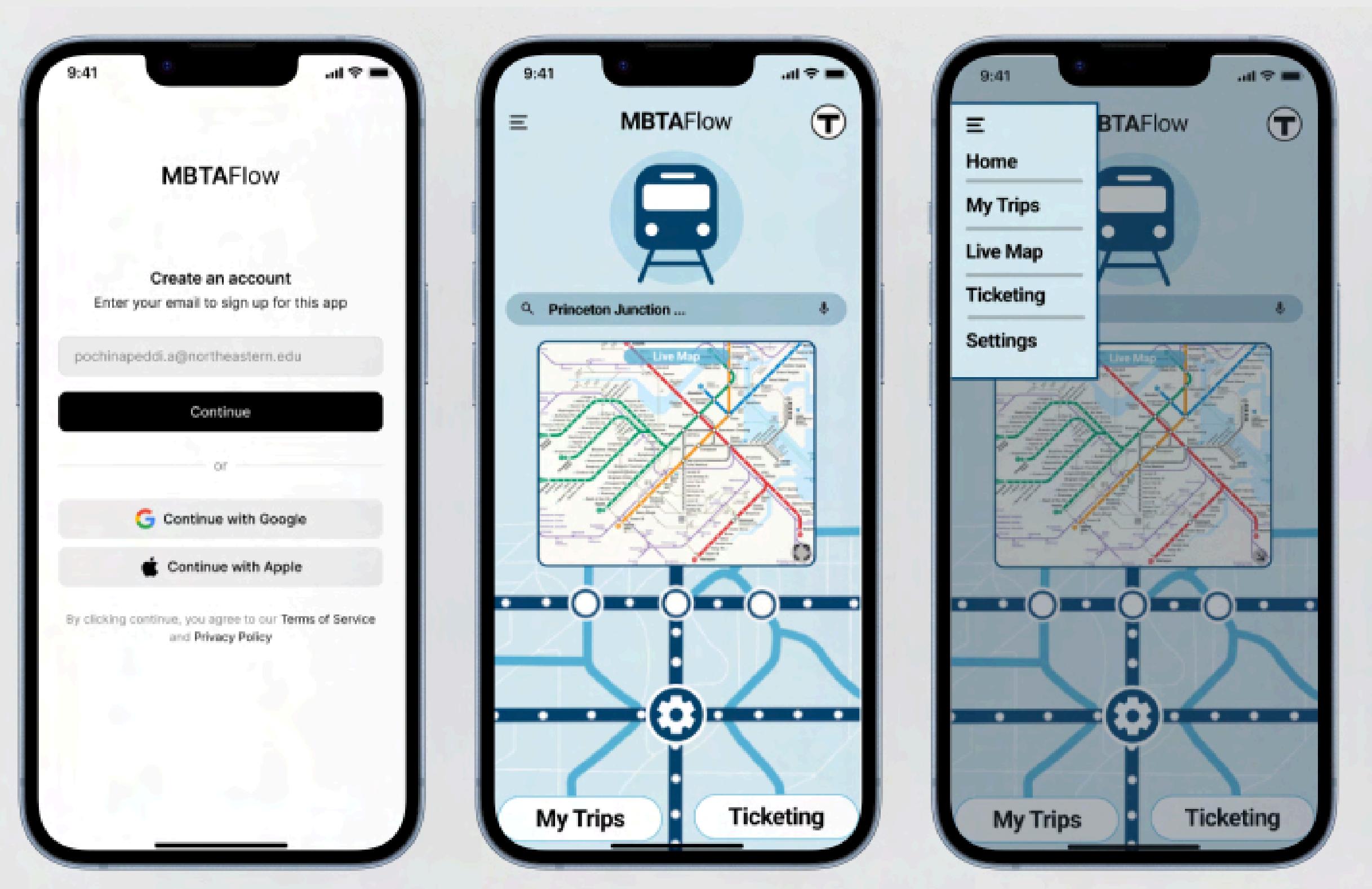
UI/UX Designer



Hand drawn map for  
the background



The logo is the  
same as the  
MBTA logo

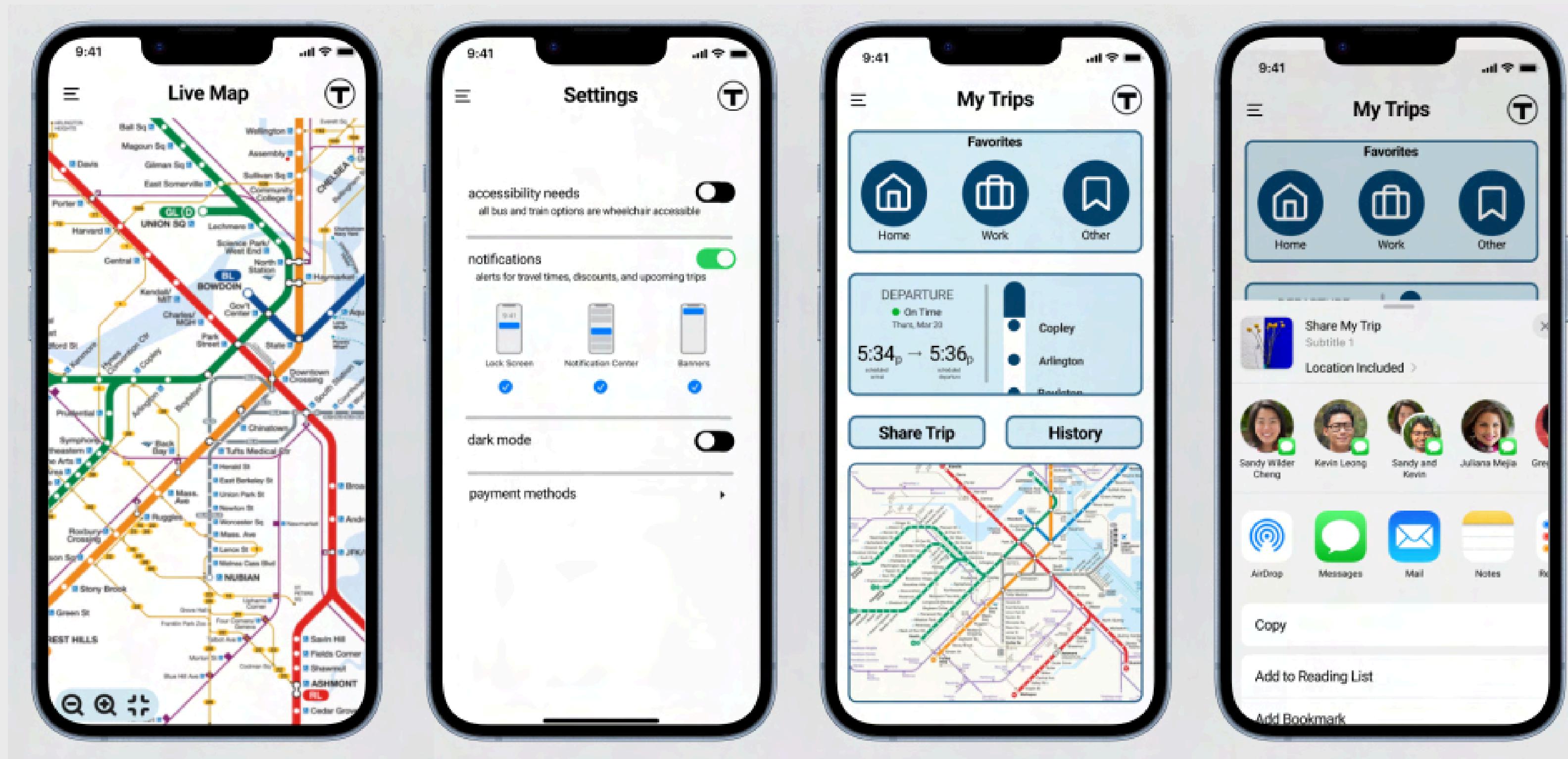


**Figma Prototype: MBTA Project**

# MBTA PROJECT

FEBRUARY 2025

UI/UX Designer



# GREETING CARDS

2020 - PRESENT

Graphic Designer



**Materials Used:** paper, craft materials, Cricut  
Design Space, oxide ink, foam tape

# GREETING CARDS

2020 - PRESENT

Graphic Designer



# GREETING CARDS

2020 - PRESENT

Graphic Designer



My got into graphic design because of my love for making greeting cards in 2020. Working with physical materials and moving parts taught me the fundamentals of placement, typography, and visual organization, which continue to influence my design approach today. I create and photograph my own mockup backgrounds, then refine them in Photoshop. Each design is built in Cricut Design Space, where I experiment with layering and composition to bring every card to life.

# CONTACT ME

Availability: January - June 2026



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[LinkedIn](#)



[Portfolio website](#)