

MY NAME IS FERNANDO\*  
PALACIOS, AND I LEAD THE  
**PRODUCTION AND MANAGEMENT**  
OF GRAPHIC\*, AUDIOVISUAL &  
EDITORIAL PROJECTS.

\* \* \*

Previously, I've co-produced an award-winning environmental documentary, directed multiple teams for an international short film festival, designed a digital magazine of interviews with global creatives, and explored an array of projects of graphic design, some travelling photography and poetry, photo manipulation, and art installations.

Let's work together.





# 29 Y.O. PROJECT MANAGER & POLYGLOT.

Last year I finished a Master's in **Design & Project Management** with ESDESIGN, Barcelona's Higher School of Design, after majoring in **Journalism & Communications** with the University of Zaragoza.

I speak **four different languages**: Spanish, English (**C1**), French & German (**B2**) with some bases in Italian, Portuguese, Japanese, Russian, Chinese and Arabic.

# SERVICES

1

## Design & Video Production

I've fully produced a variety of graphic design, web, editorial & audiovisual projects from start to finish, briefing to delivery.

2

## Creative Project Management

I've lead and worked within international teams, and managed to deliver the work under scope, time & budget.

3

## Content Editing & Research

I've conducted hundreds of interviews in different languages, and have experience in Copy, Communications & PR.

PORTFOLIO

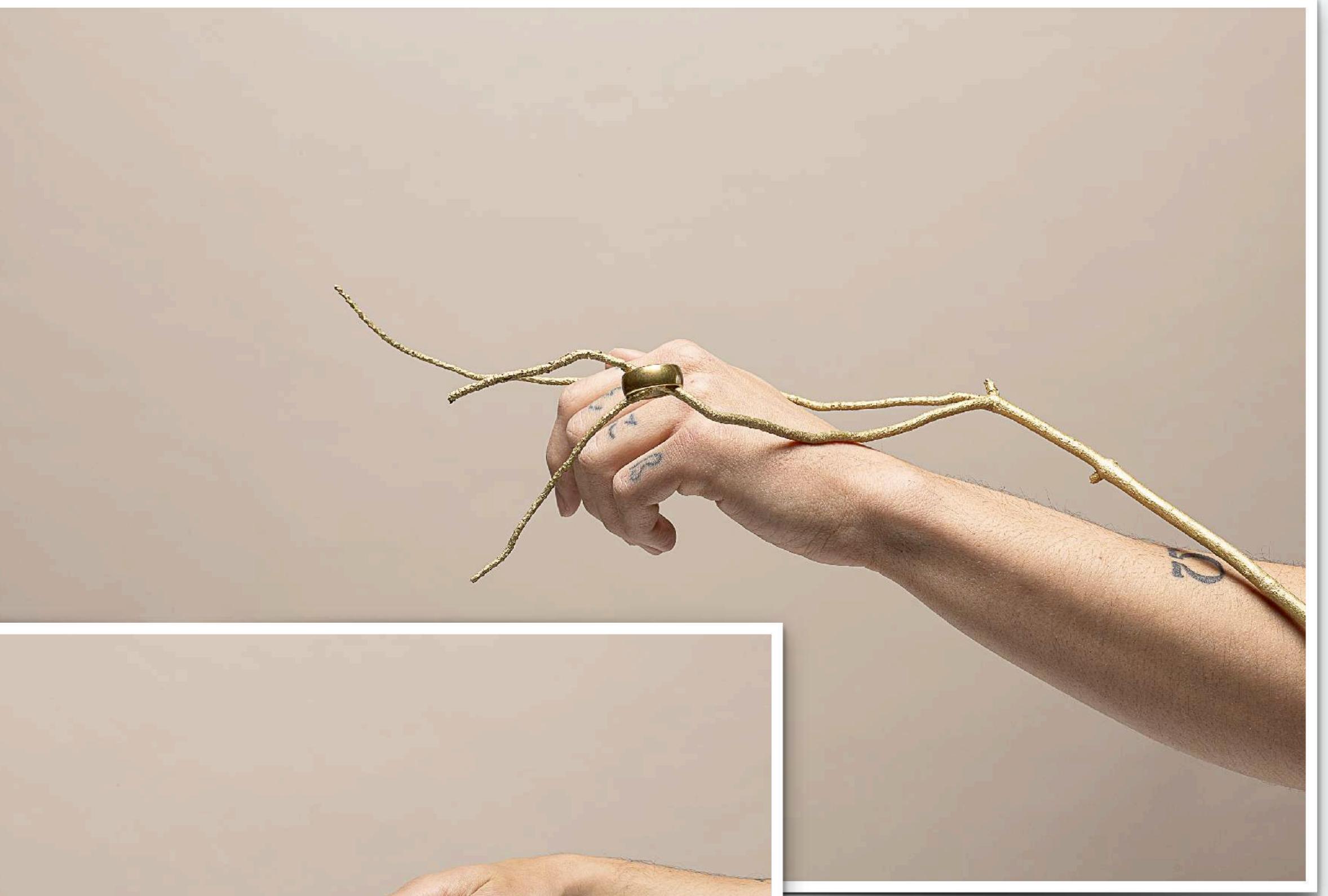
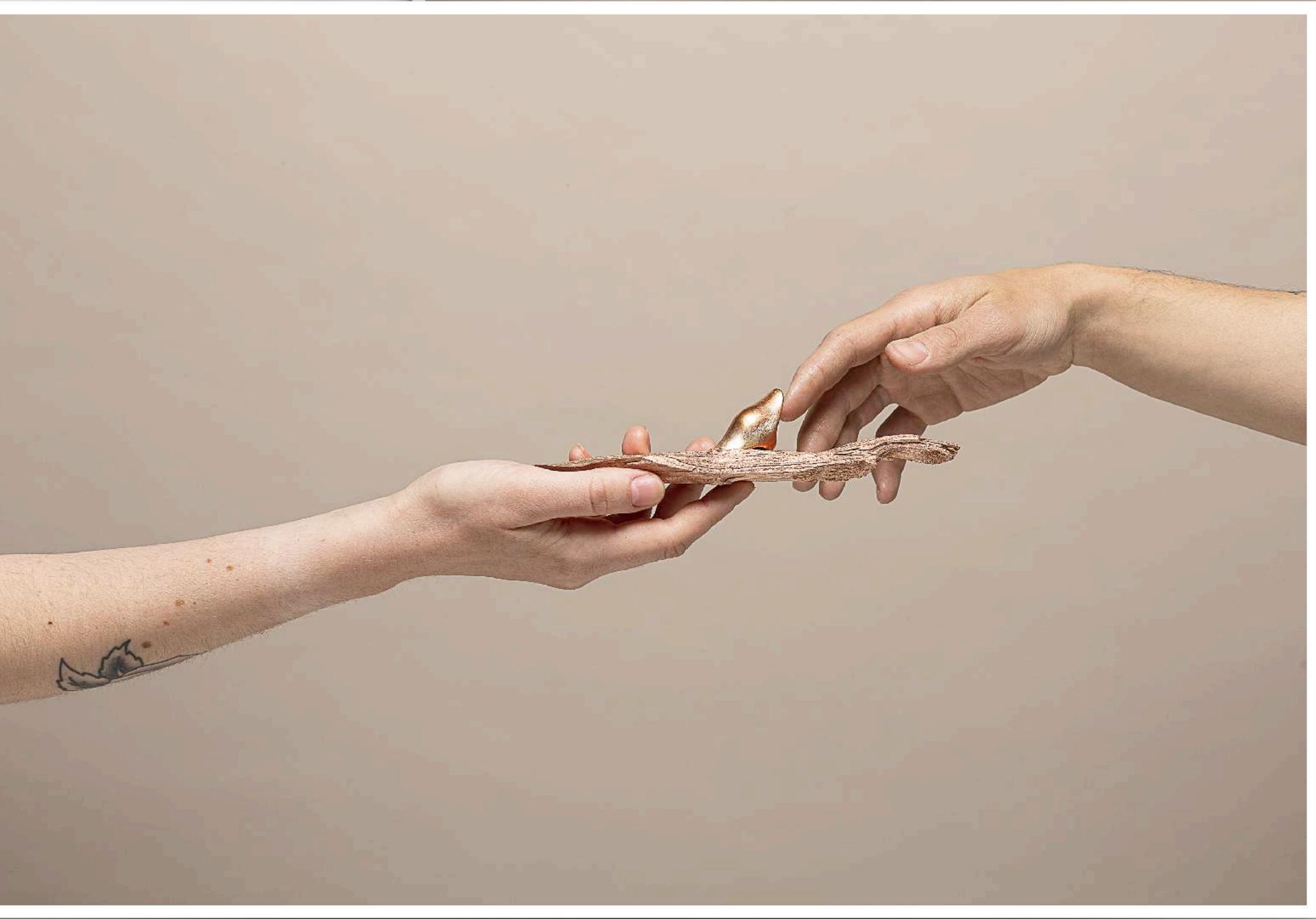
# ÁUREO • ART & PRODUCT

*Role: Producer & Director of Photography  
Production, Photography, Branding*

The main goal of this project was to direct a professional session of product photography, and to then leverage that opportunity to design a jewelry brand.

For this project I reversed the traditional pipeline of identity design: I decided on the artistic direction of the shooting first (natural elements, metallic-painted) and then designed a brand to match.

I wanted to craft an identity that spoke of an idea of hand-made, conscious jewelry for modern bodies.



# ÁUREO · ART & PRODUCT

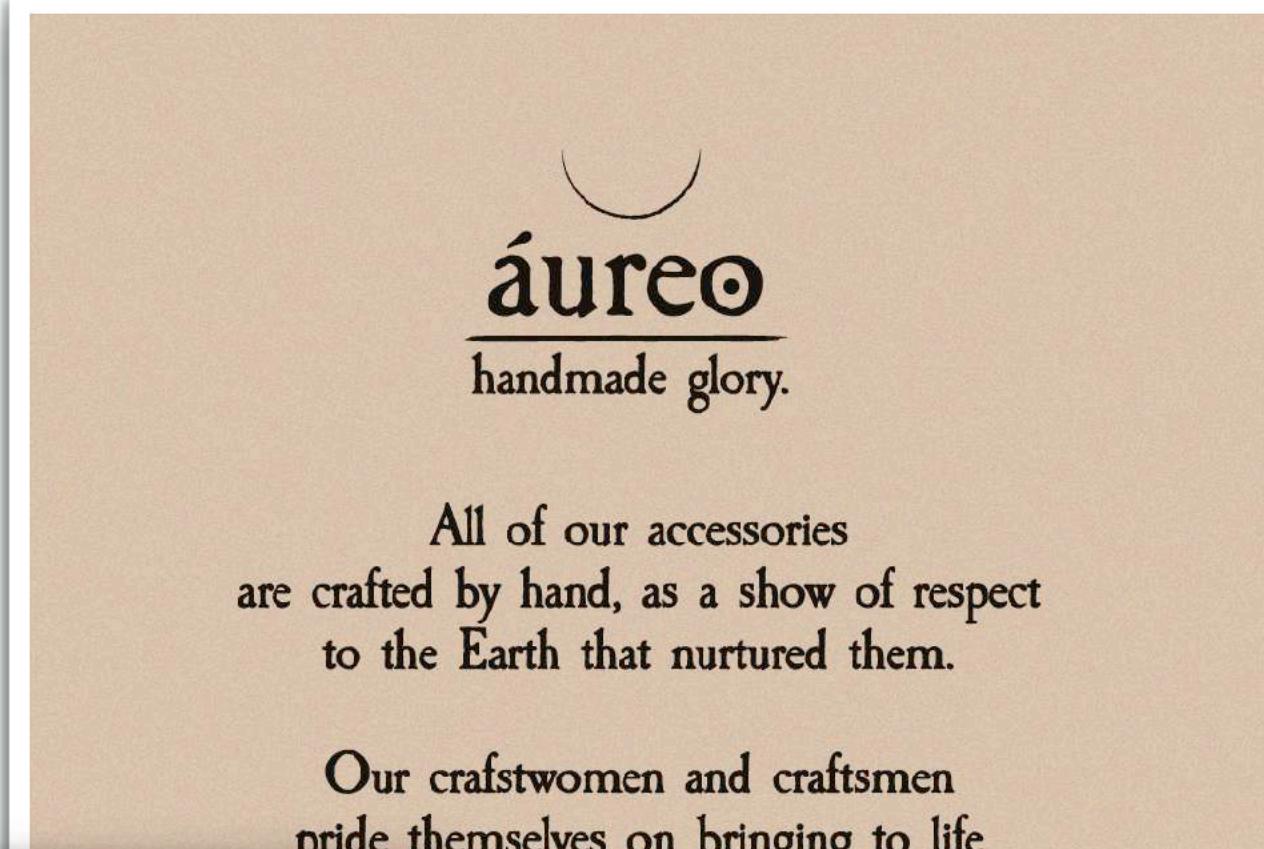
Earth 19,99€

Gold 21,99€

Mineral 17,99€

**áureo**  
handmade glory.

The advertisement features three handcrafted rings displayed in separate frames. The first ring, labeled 'Earth', is made from a piece of wood with a small metal band wrapped around it. The second ring, labeled 'Gold', is a simple band with a small gold-colored bulb at the top. The third ring, labeled 'Mineral', is made from a piece of white rock or mineral. All three rings are shown being held by different hands, suggesting they are handmade and unique.



Our crafstwomen and craftsmen  
pride themselves on bringing to life  
the topmost quality  
natural, zero waste processes.

our profits are re-invested  
in the number of carbon capture  
and waste public campaigns.

Be earth that brings you joy.  
Be yourself. Be kind.  
Be glorious.



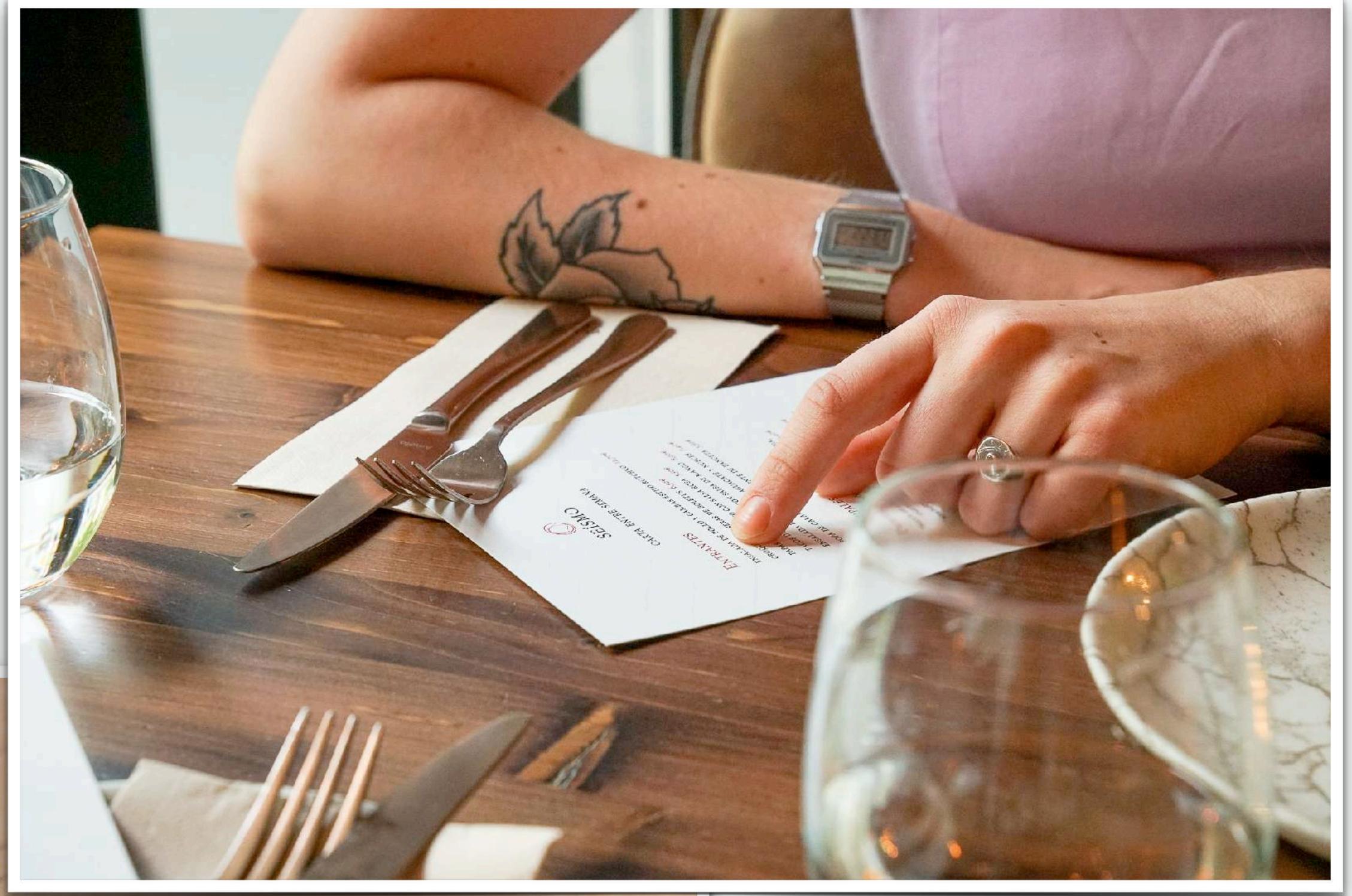
# SEÍSMO • RESTAURANT IDENTITY

*Role: Producer & Art Director  
Production, Branding, Photography*

I've always felt a particular attraction towards restaurant design, both in the professional and the personal senses.

For this project I crafted a restaurant identity from scratch, and then produced the impression of all its printed elements, and finished the process by directing some space & gastro photography.

The project seeks to portray the opening of a new culinary space in town, from the presentation of its identity to the photography of its elements for social media & other supports.



# SEÍSMO • RESTAURANT IDENTITY



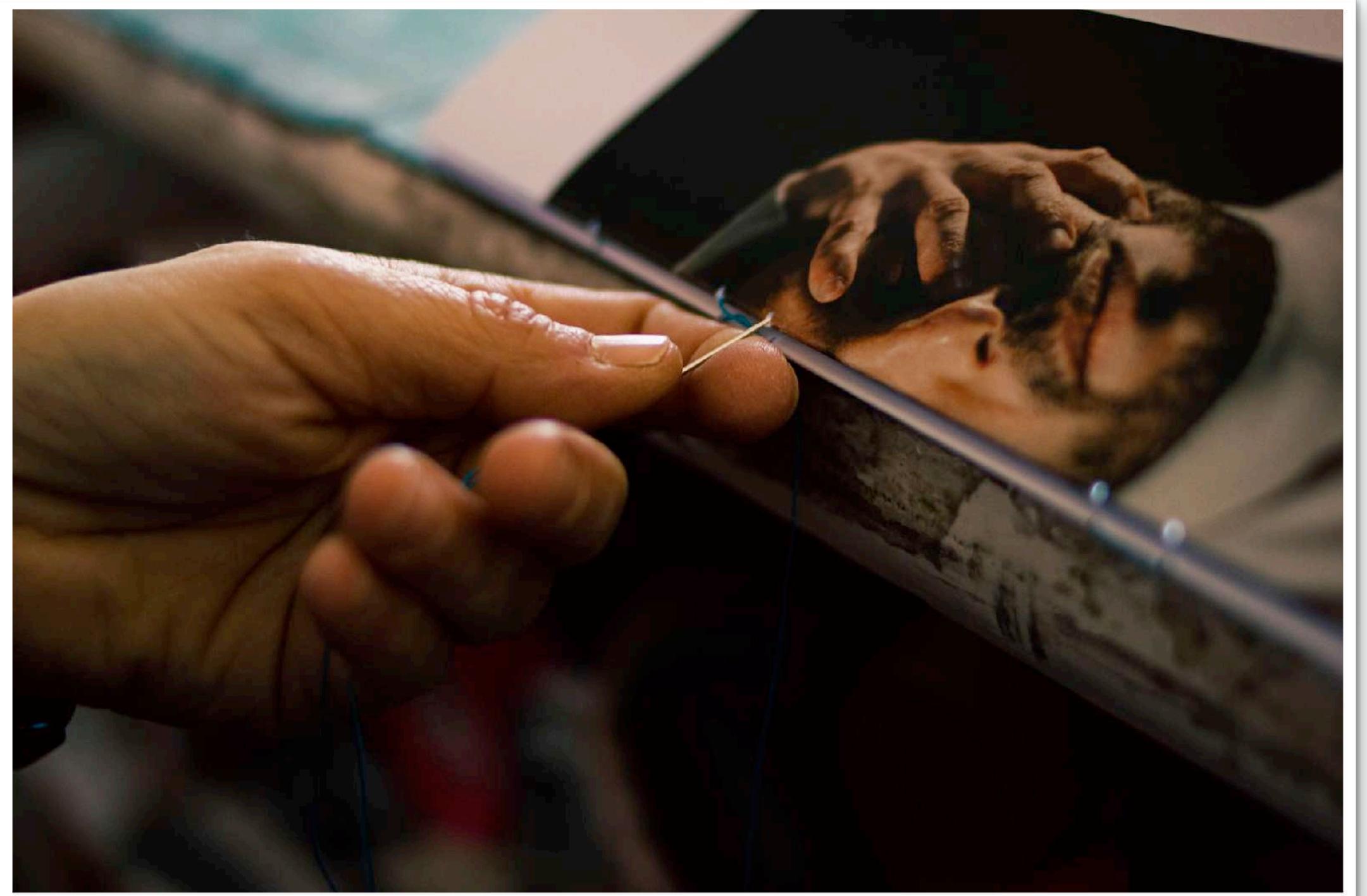
# BÓREAS • LIMITED PRINT RUN

*Role: Editor & Editorial Designer  
Production, InDesign, Printing*

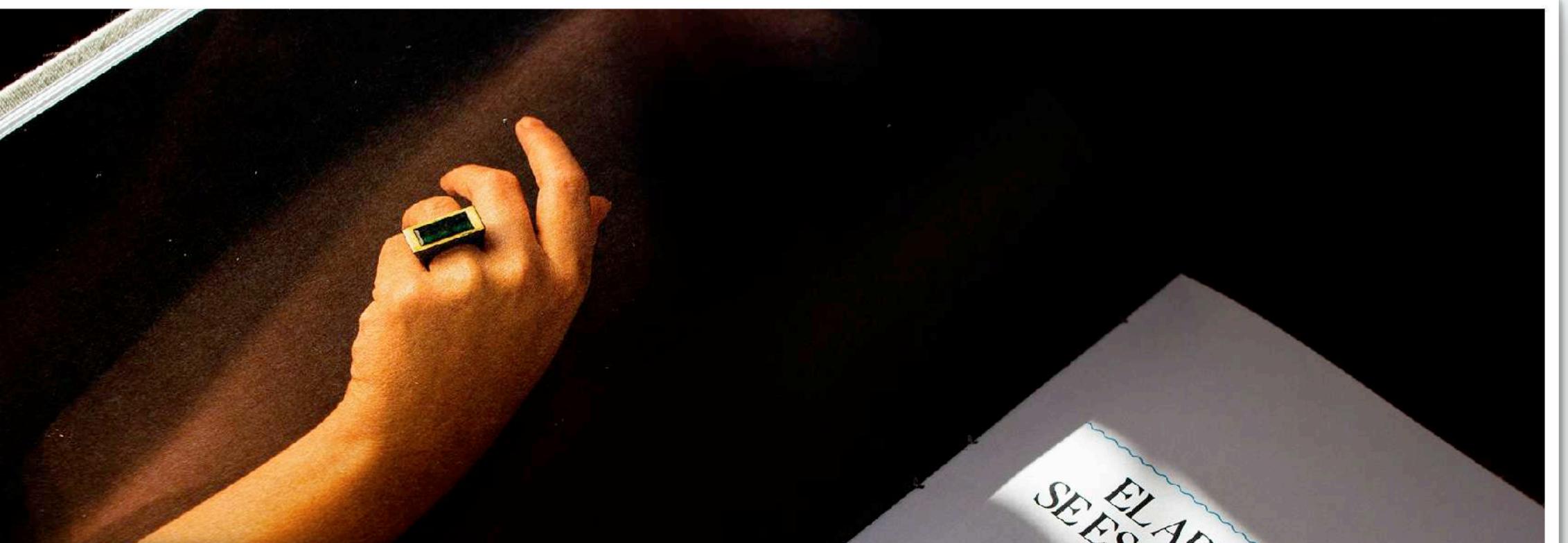
*Bóreas* was my first project of physical printing, with a limited print run focused around a number of my hometown's best creative profiles.

The final books were distributed amongst the capital's best design & production companies, in order to make myself known, and get a foot in the door.

The whole project was self-produced, from the editorial design and the production of the interviews, to the direction of photography for the final printing process.



# BÓREAS · LIMITED PRINT RUN



# VÍRGNEAS • MUSIC VIDEO\*

*Role: Director, Producer & Script-Writer  
Direction, Audiovisual, Coreography*

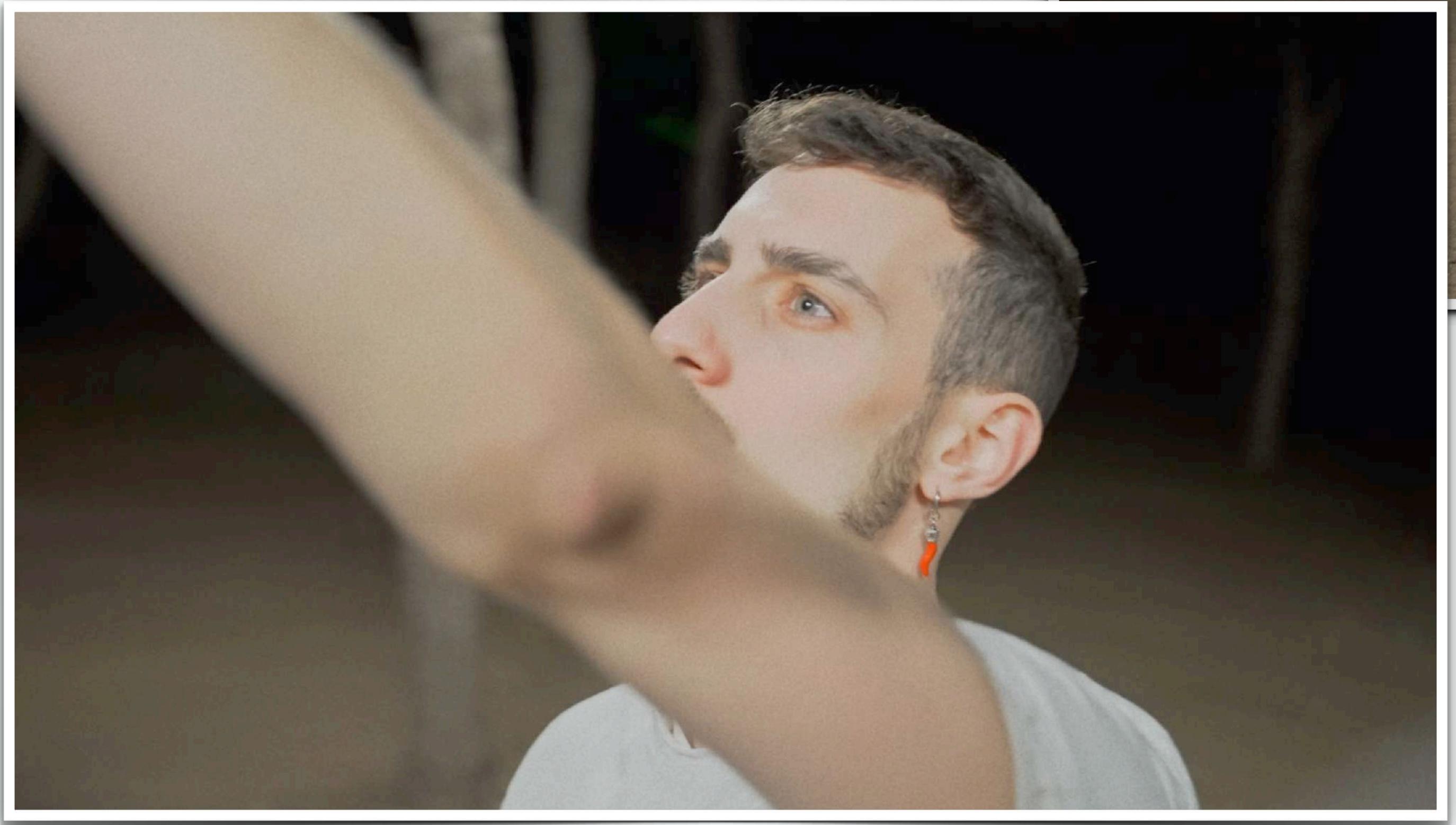
After a number of years producing a number of various audiovisual projects, I wanted to direct an artistic & coreographic short movie of my own.

The result is a universal, language-agnostic portrayal of the search towards the things that drive us in life, but that also sometimes reject us, elude us, or simply work independently of our own desires.

The whole process was produced independently, and is currently going through the festival circuit.



# VÍRGNEAS • MUSIC VIDEO



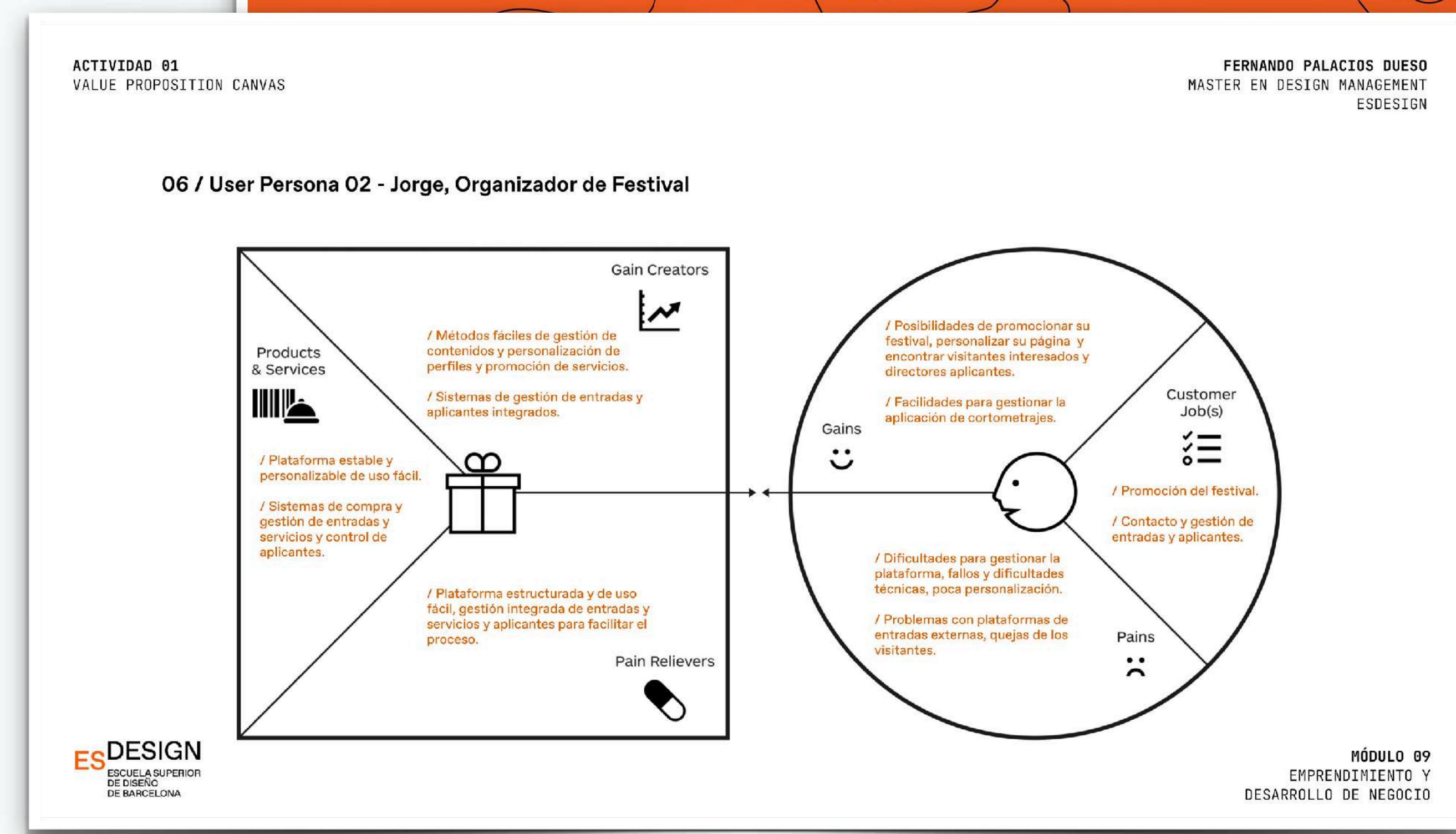
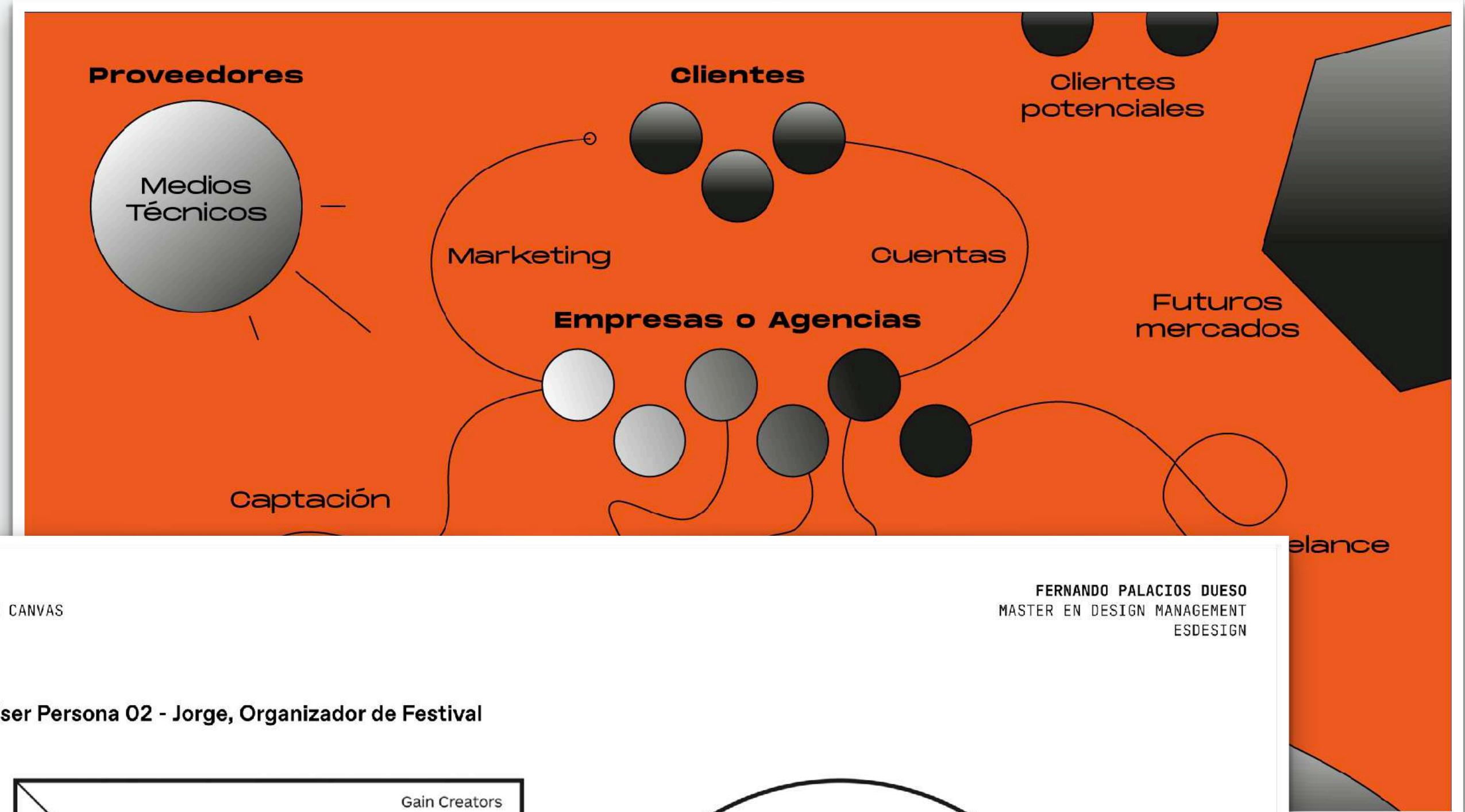
# MASTER'S ON DESIGN MANAGEMENT

*Role: Project & Design Manager*  
Management, Design, Analytics

I spent the last year undergoing a Master's Degree in Design & Project Management at ESDESIGN, Barcelona's Higher School of Design.

I wanted to professionalize the work I'd already been doing for the last half decade through a better understanding of management methodologies, tools, budgeting, scope, technologies, etc.

Hereby displayed are some of the activities from the different modules, on topics such as design thinking, brand strategy, team scheduling, etc.



# MASTER'S ON DESIGN MANAGEMENT

## ACTIVIDAD 04 TIMING FINAL

04 / Timing Final 12 Proyectos

**FERNANDO PALACIOS DUESO**  
MASTER EN DESIGN MANAGEMENT  
ESDESIGN

The diagram illustrates the timeline of the study across two months, November and December, and a total annual period. The timeline is divided into several phases:

- Noviembre:** C, G, S
- Diciembre:** CA, S, S, S, S, S, S
- Total Anual:** S, S, S, S, S, S, S, P, P, G, P, P, B

7.615,00 €	20.815,00 €	255.755,00 €			
8.400,00 €	8.400,00 €	100.800,00 €			
4.800,00 €	8.000,00 €	72.000,00 €			
-	-	18.000,00 €			

MÓDULO 08  
RUTINAS Y  
PROTOCOLOS

Presupuesto	Enero	Febrero	Marzo	Abril	Mayo	Junio	Julio	Agosto	Septiembre	Octubre	Noviembre	Diciembre	Total Anual
<b>Cobros Explotación</b>	20.800,00 €	13.500,00 €	21.700,00 €	15.000,00 €	20.000,00 €	24.000,00 €	25.000,00 €	25.000,00 €	25.000,00 €	19.500,00 €	15.100,00 €	14.000,00 €	238.600,00 €
Ventas al contado	7.500,00 €	7.500,00 €	7.500,00 €	7.500,00 €	12.500,00 €	12.500,00 €	12.500,00 €	12.500,00 €	12.500,00 €	7.000,00 €	7.000,00 €	7.000,00 €	113.500,00 €
Ventas a 30 días	-	6.000,00 €	6.000,00 €	6.000,00 €	6.000,00 €	10.000,00 €	10.000,00 €	10.000,00 €	10.000,00 €	10.000,00 €	5.600,00 €	5.600,00 €	85.200,00 €
Ventas premium	-	-	1.500,00 €	1.500,00 €	1.500,00 €	1.500,00 €	2.500,00 €	2.500,00 €	2.500,00 €	2.500,00 €	2.500,00 €	1.400,00 €	19.900,00 €
Ventas ej. anterior	13.300,00 €	-	6.700,00 €	-	-	-	-	-	-	-	-	-	20.000,00 €
<b>Pagos Explotación</b>	17.700,00 €	31.815,00 €	20.815,00 €	25.315,00 €	20.815,00 €	22.815,00 €	21.585,00 €	17.615,00 €	17.615,00 €	21.235,00 €	17.615,00 €	20.815,00 €	255.755,00 €
Nóminas	8.400,00 €	8.400,00 €	8.400,00 €	8.400,00 €	8.400,00 €	8.400,00 €	8.400,00 €	8.400,00 €	8.400,00 €	8.400,00 €	8.400,00 €	8.400,00 €	100.800,00 €
Proveedores	-	8.000,00 €	8.000,00 €	8.000,00 €	8.000,00 €	8.000,00 €	4.800,00 €	4.800,00 €	4.800,00 €	4.800,00 €	4.800,00 €	8.000,00 €	72.000,00 €
Prov. Pasado	7.000,00 €	11.000,00 €	-	-	-	-	-	-	-	-	-	-	18.000,00 €
Gastos generales	2.300,00 €	2.300,00 €	2.300,00 €	2.300,00 €	2.300,00 €	2.300,00 €	2.300,00 €	2.300,00 €	2.300,00 €	2.300,00 €	2.300,00 €	2.300,00 €	27.600,00 €
Agencia Tributaria	-	-	-	2.000,00 €	-	2.000,00 €	-	-	-	-	-	-	4.000,00 €
Seguridad Social	-	2.115,00 €	2.115,00 €	2.115,00 €	2.115,00 €	2.115,00 €	2.115,00 €	2.115,00 €	2.115,00 €	2.115,00 €	2.115,00 €	2.115,00 €	23.265,00 €
Imp. Trimestrales	-	-	-	2.500,00 €	-	-	3.145,00 €	-	-	3.620,00 €	-	-	9.265,00 €
Sociedades Pasado	-	-	-	-	-	-	825,00 €	-	-	-	-	-	825,00 €
<b>Liquidez Explotación</b>	3.100,00 €	-18.315,00 €	885,00 €	-10.315,00 €	-815,00 €	1.185,00 €	3.415,00 €	7.385,00 €	7.385,00 €	-1.735,00 €	-2.515,00 €	-6.815,00 €	-17.155,00 €

<b>Cobros Externos</b>	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	4.655,00 €	0,00 €	4.655,00 €
Premio Jóvenes Dis.	-	-	-	-	-	-	-	-	-	-	4.655,00 €	-	4.655,00 €
<b>Pagos Externos</b>	2.000,00 €	2.000,00 €	2.000,00 €	2.000,00 €	2.000,00 €	2.000,00 €	2.000,00 €	2.000,00 €	2.000,00 €	2.000,00 €	2.000,00 €	2.000,00 €	24.000,00 €
Préstamo Bancario	2.000,00 €	2.000,00 €	2.000,00 €	2.000,00 €	2.000,00 €	2.000,00 €	2.000,00 €	2.000,00 €	2.000,00 €	2.000,00 €	2.000,00 €	2.000,00 €	24.000,00 €
<b>Liquidez Externa</b>	<b>-2.000,00 €</b>	<b>2.655,00 €</b>	<b>-2.000,00 €</b>	<b>-2.000,00 €</b>	<b>-19.345,00 €</b>								

<b>Saldo Inicial</b>	6.000,00 €	7.100,00 €	-13.215,00 €	-14.330,00 €	-26.645,00 €	-29.460,00 €	-30.275,00 €	-28.860,00 €	-23.475,00 €	-18.090,00 €	-21.825,00 €	-21.685,00 €	-
<b>Saldo Final</b>	<b>7.100,00 €</b>	<b>-13.215,00 €</b>	<b>-14.330,00 €</b>	<b>-26.645,00 €</b>	<b>-29.460,00 €</b>	<b>-30.275,00 €</b>	<b>-28.860,00 €</b>	<b>-23.475,00 €</b>	<b>-18.090,00 €</b>	<b>-21.825,00 €</b>	<b>-21.685,00 €</b>	<b>-30.500,00 €</b>	<b>-30.500,00 €</b>

Comentarios	<p>Aunque a nivel púramente de explotación encontramos que los meses fluctúan entre períodos en positivo y en negativo, los saldos finales acumulados muestran una <b>clara tendencia negativa hacia la acumulación de deuda</b>, empeorada por una liquidez fuera de explotación negativa que se acumula mes a mes (salvo noviembre).</p>	<p>El origen de esta tendencia está en un <b>imbalance negativo anual en ambos tipos de liquidez</b>, especialmente localizado en aquellos meses con pagos atrasados a los proveedores (Febrero) o una acumulación de impuestos (Abril), que desemboca en un <b>saldo final anual negativo</b> de 30.500 €.</p>	<p>Aunque lográsemos re-estructurar los pagos a proveedores bajo una temporalidad más larga (en lugar de pagarlos al contado), <b>seguiríamos siendo presa de la falta de ingresos</b>, y no lograríamos salir de los números rojos (en cuanto a tesorería) en la mayoría de meses del año.</p>
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# POSITIVE IMPACT RESEARCH

Role: *Producer & Research Manager*  
*Research, Illustrator, InDesign*

My *End-of-Masters' Project* consisted in a qualitative research process of interviews with global agents to analyze the state of the positive impact project framework & methodologies.

The whole research process was conducted entirely by myself, from the production & research, the interviews, the distillation of conclusions and the design of a final visual publication.



FERNANDO PALACIOS DUESO  
ENERO A MARZO 2022

MASTER EN DESIGN MANAGEMENT  
ESDESIGN BARCELONA

PROYECTO TRABAJO FIN DE MASTER

# GESTIÓN DE PROYECTO DE IMPACTO POSITIVO

## 3.4 Objetivos de la faceta secundaria // Aplicación de proyecto

Finalmente, a fin de completar el trabajo con una faceta complementaria de aplicación, el resultado de la publicación será editado bajo el formato de una publicación digital, explorando la traslación de las conclusiones de investigación y las entrevistas realizadas a un soporte editorial. Además, aunque de menor peso, también se producirá un mockup visual del aspecto que tendría un ejemplar físico.

Esta última faceta busca no solo completar el proyecto, sino retrotraerlo también al ámbito más gráfico del Master, a través de un planteamiento de proyecto visual de todo el TFM en sí mismo, desde la planificación de objetivos hasta la investigación, la destilación de conclusiones y el diseño de un producto final.



Fuente de la foto: Behance // Marcell Kazsik

ESDESIGN

Trabajo Fin de Master en Design Management

Fernando Palacios Dueso

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# POSITIVE IMPACT RESEARCH



**"IT'S IMPORTANT TO HAVE IN MIND THAT THERE ARE MANY PLACES IN THE WORLD WHERE –**

**– WE'RE THE ONLY ONES TO OPERATE”**

**WHAT IS THE INTERNAL ORGANISATION AND TYPOLOGY OF THE MSF WORKFORCE?**

There's an international central office in Geneva, but it works mostly as a representative and organisational body. Then there are the 5 operational countries, whose offices actually decide on and operate on different projects. You may find general managers there, operations directors, human resources managers, and other different roles that work and coordinate themselves on a number of global projects.

Some of our geographical projects involve the cooperation of different national offices, and in those cases, we may set up geographical separations (i.e., north/south, east/west; or role differences, in order to coordinate ourselves better (you take charge of vaccinations, I take charge of epidemics, or displaced populations, etc.).

**HOW DOES MSF MANAGE ITS EXTERNAL COMMUNICATIONS?**

Within the national branches, we at MSF Spain have a central office in Barcelona, for example, which is the one where projects are managed, but then have also a number of smaller offices all along the national territory, which serve as the public face of MSF, in terms of spokespersonship and communication, institutional representation, etc. Their main goal is to bring MSF closer to society and to its members.

In terms of typology, we don't work much with volunteers, because the work that we do is one for which you need to be formed, you need to stay up to date and operate professionally. So it's not enough with a month of two, other than some specific contexts, mostly in terms of communication, where we may welcome volunteer work.

But of course, if you compare the salary of somebody working in MSF to somebody working in a non-governmental organisation, you can see the difference, and there's where we can speak of volunteering (laughs). Of course, we're paid appropriately to do the work we do, but any additional raise that we may ask for is money that could be spent on medicine for the ill, or setting up projects where they're starkly needed.

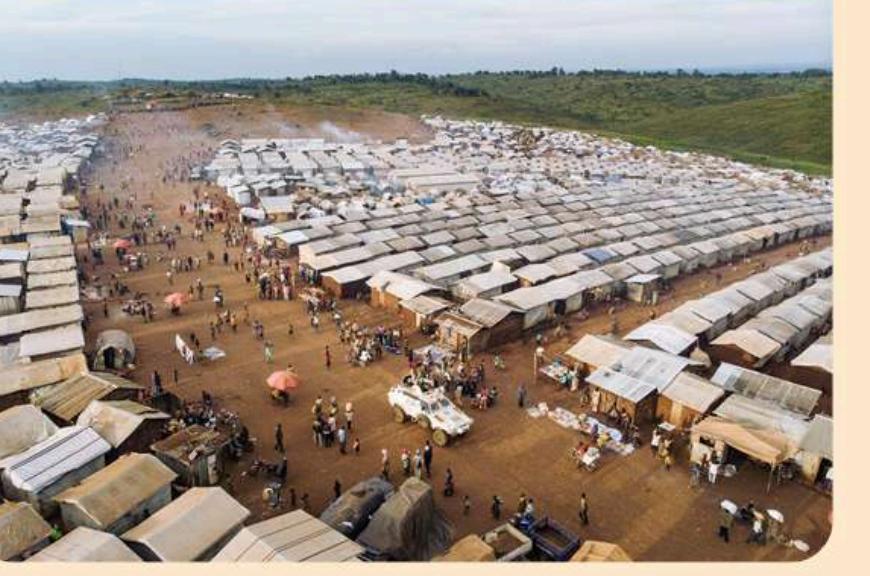
**HOW WOULD YOU DEFINE THE WORK OF T'GROUP?**

When T'group was formed, we primarily were provided with a brief to design and develop a modular medical facility, so that medical equipment could be transported easily and quickly to the center of conflict and in areas where there was no infrastructure. We've since moved on to other projects, such as the design of a modular hospital, which is a modular hospital that can be transported easily and quickly to the center of conflict and in areas where there was no infrastructure.

As the group grew, we've developed a range of other projects, such as the design of a modular hospital, which is a modular hospital that can be transported easily and quickly to the center of conflict and in areas where there was no infrastructure.

But other than that, we've tried everything to come closer to the public – we've set up large format expositions in big museums, we've developed a number of offline and online projects, worked with VR, etc. We want to go beyond acknowledgement: we want to mobilise people, to try to reduce the distance between the general public and the different crises and realities that may be taking place at the other side of the world. And that's really hard to do.

It's not "pity" what we're after – it's anger and indignation, which are the crucial emotions that may actually push you to take action and change things.



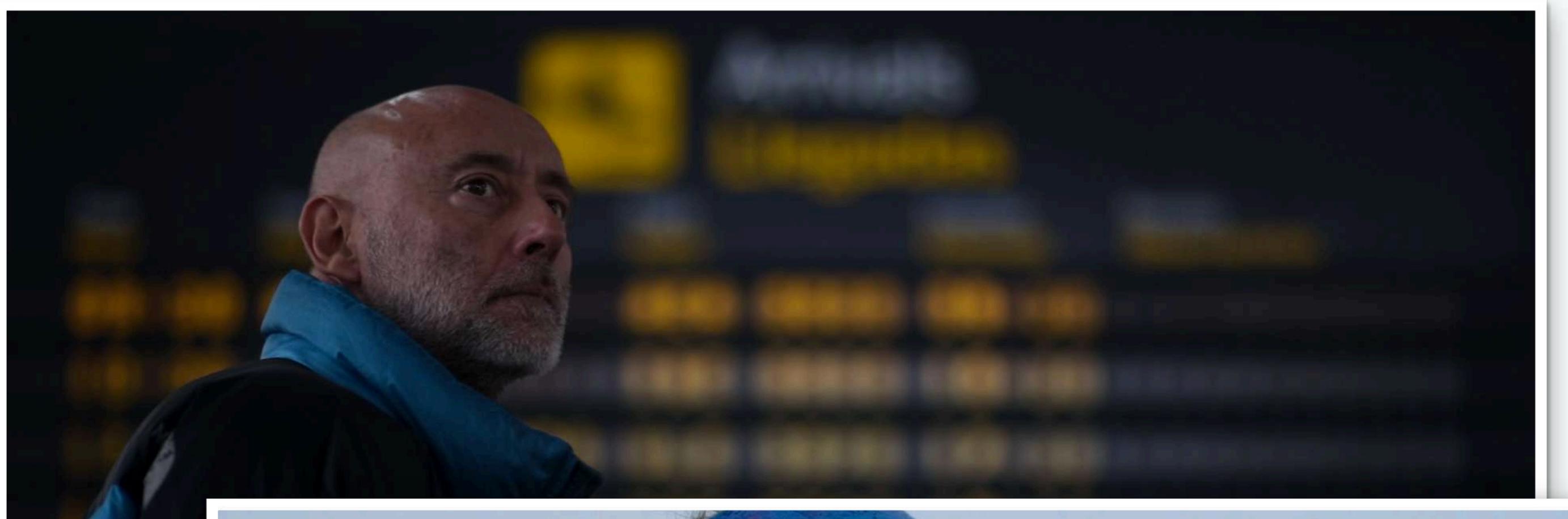
# THE MELTING POINT

*Role: Producer & Project Manager  
Production, Management, Documentary*

This documentary centered around a few teams of Spanish climate scientists, racing to gather all possible data from the last remaining glaciers in the Pyrenees before their impending end.

On this project, I was in charge of managing the team towards a number of set goals, as well as scoping possible ways of funding and distribution.

The final piece was awarded with a *PRISMAS*, Spain's most prestigious science communications prize, selected in multiple international film festivals, and broadcast on a major TV channel.



# THE MELTING POINT



# BEAMS MAGAZINE SERIES

*Role: Editor & Editorial Designer  
Production, Edition, InDesign*

Most interviews to creative profiles focus on the upsides of the creative work, as if we faced no troubles. I wanted to challenge & expand that simplistic notion.

The project has now five different editions, each designed from the ground up, and each featuring four new multidisciplinary interviewees speaking about their creative practice.

[Link to all editions on my website.](#)



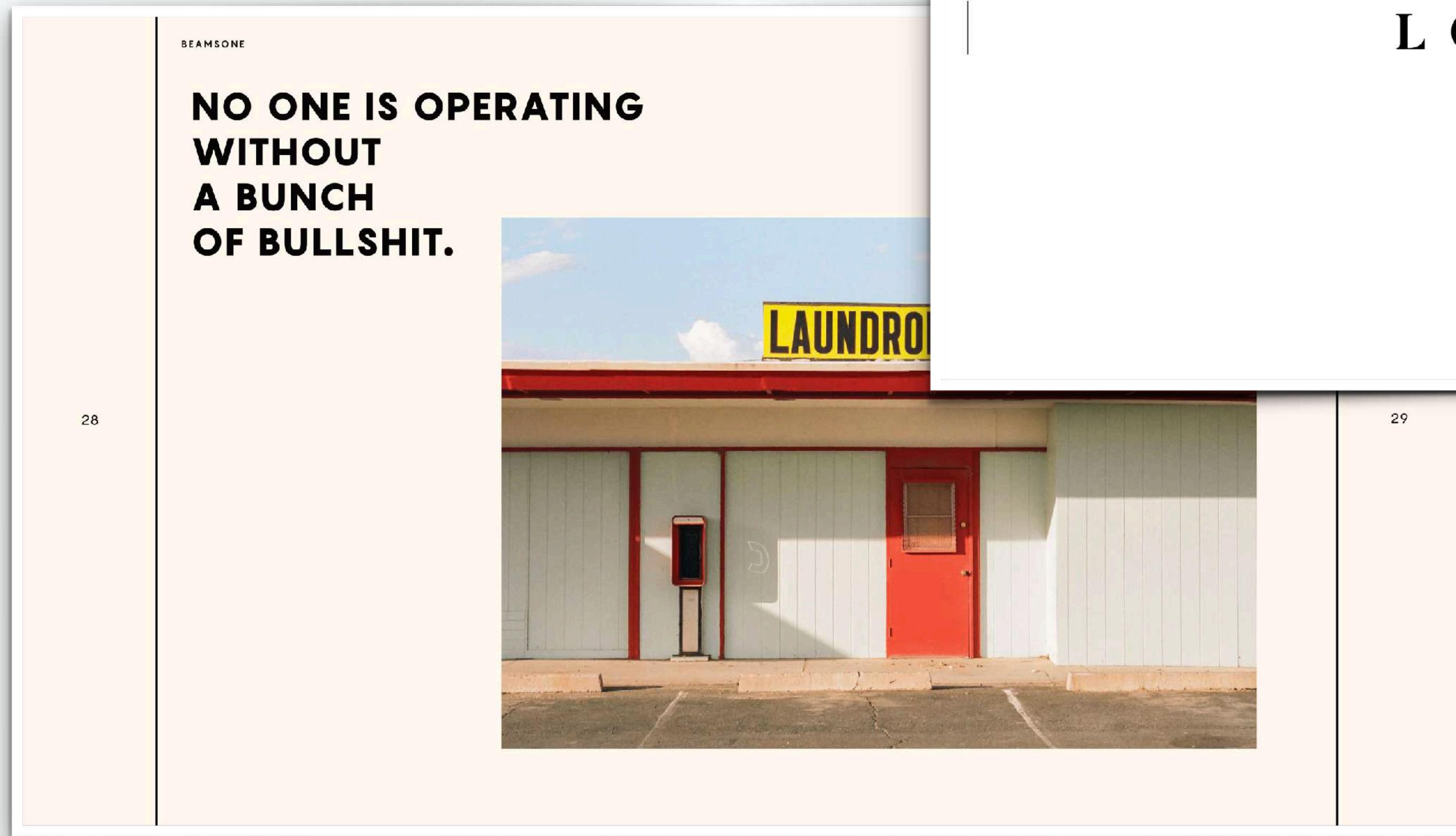
Good photography is not just about the photographs, but also about the setting, the world around it.

Sometimes I've gone into a project and they've said, "ah so you come to take pictures"; and I've said, well, (laughs), that's really simplifying the process.

Technically speaking, if you're looking for somebody to take pictures, there's hundreds out there way better than me.

It's more about the specific way in which I do this, more than the technicalities.

# BEAMS MAGAZINE SERIES



BEAMSTWO.

MONIKA OTTEHENNIG  
FREELANCE PHOTOGRAPHER  
LOS ANGELES

29

# SHORTTALKS IN THE PALACE\*

*Role: Event & Team Manager*  
*Production, Leadership, Interviews*

For this project, I travelled to Bulgaria to join *IN THE PALACE*, an Oscar® qualifying international short film festival, as a producer & manager.

*Shorttalks* encompasses +40 video interviews in different languages and +80 text interviews, but also the direction of a couple teams of multidisciplinary volunteers.

Although not displayed here, my role within the festival also entailed such tasks as guest management, some logistics, communication with both attendees and stakeholders, etc.



# SHORTTALKS IN THE PALACE\*



# BRANDING DESIGN SHOTS

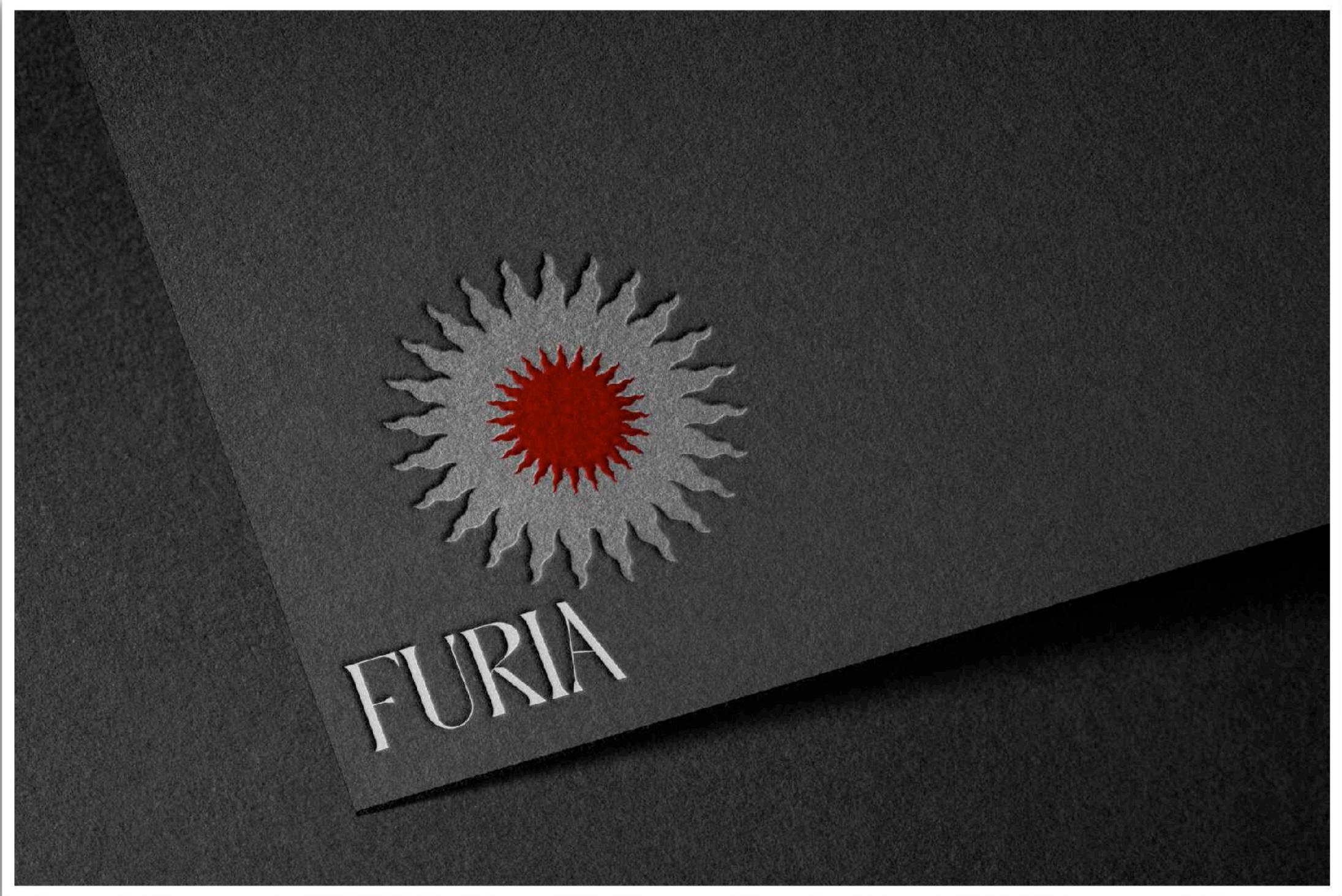
Role: *Art Director*

Branding, Photoshop, Mockups

This year, I wanted to expand my branding design capabilities, so I spent a couple of weeks just honing the craft, working over a couple of mockups I got hanging around.

Albeit non-existent, all of these brands strived to communicate as much meaning as possible, with as little design as possible.

Most of my design practice has always resided on the digital realm, but going forward, I'd like to not only evolve my graphic capabilities, but also explore different physical supports.



# BRANDING DESIGN SHOTS



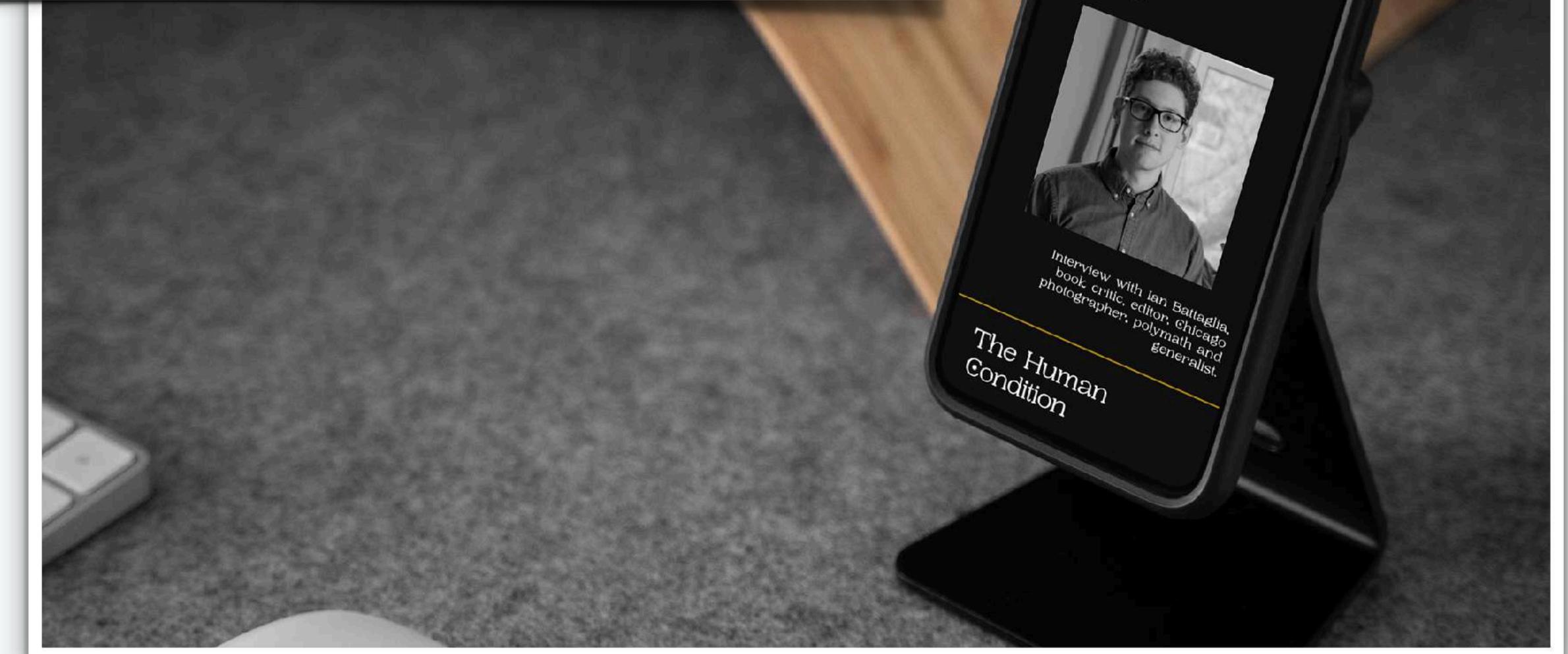
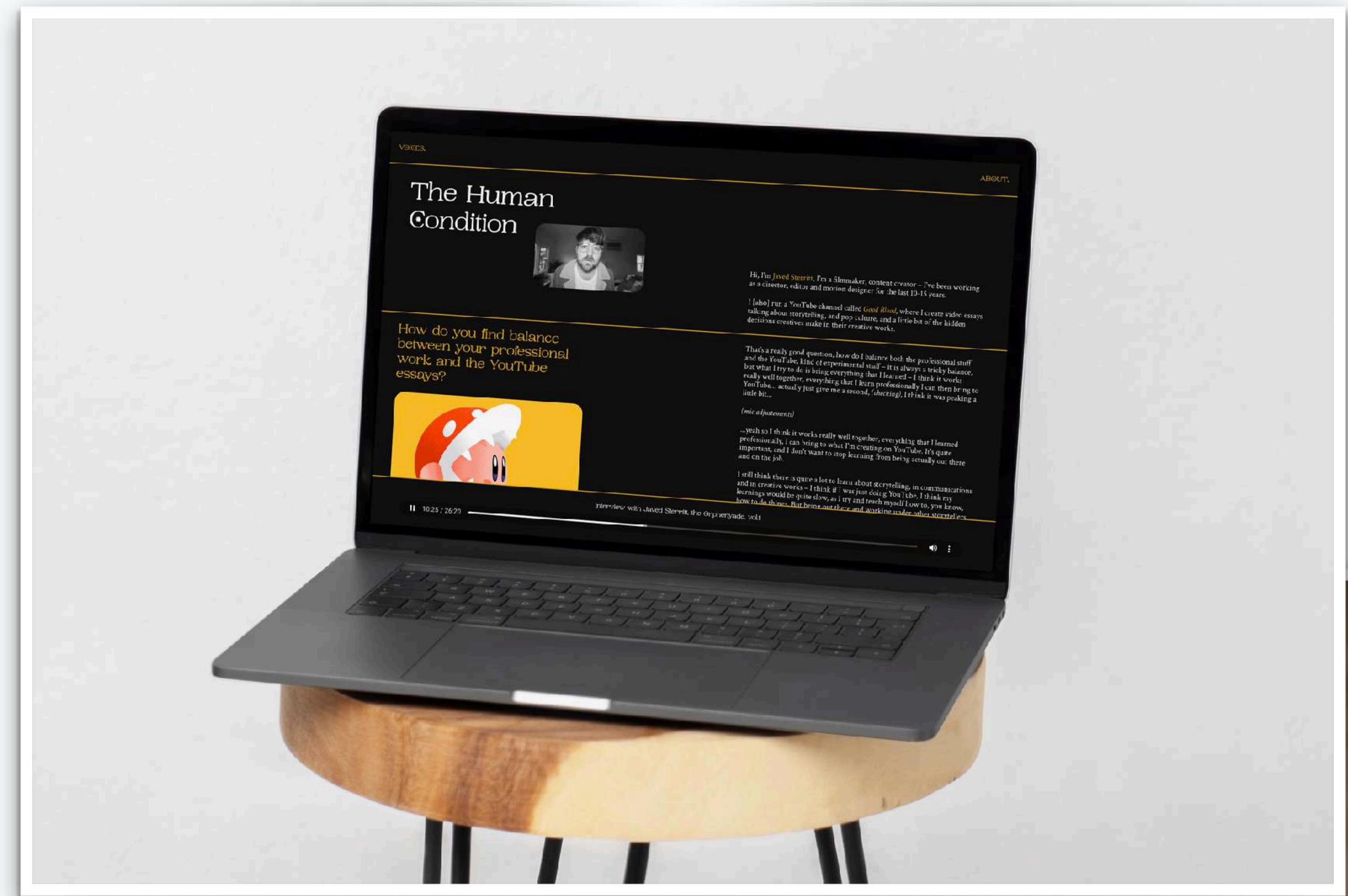
# THE \*ORPHEYNADE ONE

*Role: Editor & Web Designer  
Front-End, Web, JS*

On this project, I wanted to test a combination of audio interviews and textual transcriptions, while exploring some web publishing possibilities.

After going through a phase of testing some unfitting publishing platforms, the project came to be better displayed through a custom built web solution, fully coded from the ground up.

My main takeaway from this project was the key importance of respecting deadlines, and setting clear boundaries of where the project is allowed to go.



# THE \*ORPHEYADE ONE



# EXPERIMENTS IN COVER ART

*Role: Concept & Graphic Designer  
Composition, Photoshop, Mockups*

This series explored the possibilities of graphic and concept design applied to a number of album cover experiments.

During the process, I slowly came to appreciate the importance of lighting and materials, as well as the weight of textures to fully flesh key details.

Also, this was the first time I tinkered with mockups, so as to jump from the typical two-dimensional design to a more tactile and authentic impression.



# EXPERIMENTS IN COVER ART



# QUOTES ABOUT ME



“DARING AND BOLD.  
A TRUE LIFE-SAVIOR.”

\*

Miriam Redondo,  
Team Director

“ALWAYS DELIVERS,  
EVEN WITH ALL ODDS  
AGAINST HIM.”

\*

Liliya Kucheva,  
Festival Manager

“RYTHM, TONE  
AND EQUILIBRIUM”

\*

Julia Morer,  
UX Researcher & Designer

“PURPOSEFUL, PERSEVERANT,  
EXTRAORDINARY”

\*

Ana Girón,  
Theater Director & Educator

“IMPECCABLE TASTE,  
UNSTOPPABLE CREATIVITY”

\*

Celia Delgado,  
Linguistic PhD Doctorate

“MOST CREATIVE PERSON  
I’VE EVER KNOWN”

\*

Diego López,  
Camera & DOP

# WANT TO <sup>\*</sup> TALK?



Send me a mail at  
[ferpalaciosd@gmail.com](mailto:ferpalaciosd@gmail.com)

\*Check my website at  
[ferpalacios.xyz/en](http://ferpalacios.xyz/en)

Ring my phone at  
+34 670 <sup>\*</sup> 416 <sup>\*</sup> 037