

RAULBENUA

Designer & Researcher

Education
Bachelor Graphic Design
Master of Education (Currently)

Speaker
Dtalks, Latam
University of Diego Portales, CL
Association of Cusco, P

Nominations
Editorial. Latin American Design Award
Typography. Latin American Design Award
Book. Communication Arts
Book. Arles

Contact

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raulbenua.info@gmail.com

raulbenua.com

Resident in LIMA, PE

Currently teaching in the faculty of design at the
Peruvian University of Applied Sciences.

Awards

Latin American Design Award Bronze
Latin American Design Award Plate

Exhibit

Kuya in Brazil

More info [here....](#)

Live in the question in order to find the real solution.

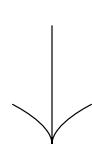
In every project I work on, I like to be in constant discovery. That's why my work is enriched by conversations and experiences with clients, students, friends, people and probably anyone reading this.

Services

- Brand
 - Visual Identity
 - Consultant
- Estrategy
 - Naming
 - Service Design
- Editorial
- Web
 - Photography
- Art Direction
- Packaging
 - Write

Selected Clients

National Geographic Society
KWF Editorial
4NOBODY
Nubeluz
Inmertec
Sunwolf



GEOGRAPHIES OF WATER

published



Geographies of water aims to connect different stories about water in Peru,
seeking a broad understanding of various territories.

Taking into account that we are dealing with several territories,
we sought to find a graphic resource in which the location can be identified
according to the meters above sea level (the lines),
taking into account that we will talk about different scenarios polluted to a
greater or lesser extent but in the same territory.

Client
KWY Editorial
Vist Projects
National Geographic Society

Internal Photographs
Musuk Nolte

Photo of the book
Raul Benua

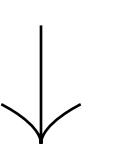
Design & Direction
Raul Benua

Year
2023

Type
Editorial

Awards

Graphic Design. Latin American Design Award Bronze
Editorial. Latin American Design Award Plate





PLATA
LADA AWARDS
2023

GEOGRAPHIES OF WATER

andean mountains

4,666 m.s.l.

Peru, one of the countries with the most outstanding water availability, presents a scenario where access to clean water has become alarmingly tricky.

andean altiplano

3,812 m.s.l.

According to the National Water Authority, the highlands and the Amazon had 97% of water availability, but there inhabit only 30% of the population. This situation is worse because of the degradation of the upper watersheds, land use legislation, loss of wetlands, deforestation, legal and illegal mining, and global temperature increase.

amazonian jungle

200 m.s.l.

Geographies of water aim to connect different stories around water in Peru, looking for a broad understanding between territories.

pacific ocean

0 m.s.l.

*Project developed for the “Bertha Challenge 2022” with VIST Projects.

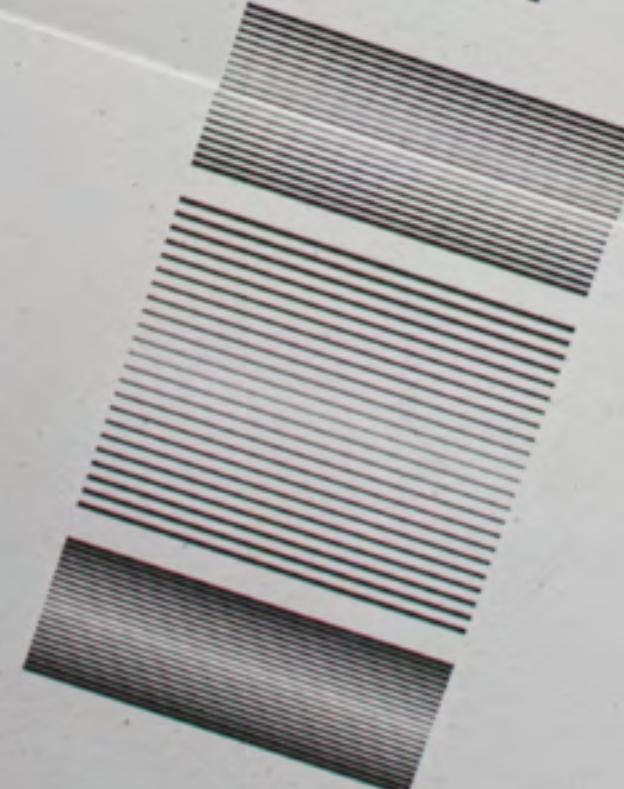
Texts:

Rosa Chávez, Joseph Zarate, Marcela Vallejo and Alonso Almenara,

Design:

Raul Benua

KWY



VIST



BERTHA
FOUNDATION

Thanks to: Jose Manuyama, Ecoan, Constantino Aucca, Gregorio Ferro, Claudi Carreras, Joseph Zarate, Marcela Vallejo, Jorge Panchoaga, Alonso Almenara, Moreno Blanco, NAVINKALA, Nadia Castillo, Luciana Demichelis, Sandra Rodriguez, Rafael and Josefa Nolte, Juan Arias, Angelique Mumenthaler, Gabriela Perez, DHUMA, Vera Lucía Jimenez, Fabiola Torres, Nelly Luna, Juan Francisco Ugarte, Andrea Martorelllet, Felix Suasaca, Eliezer Budasoff, Pearlie Joubert, Catie Harvey, Tony Tabatznik, Laura Horwitz and the Bertha Challenge 2022 cohort.

GEOGRAPHY

andean mountains

andean altiplano

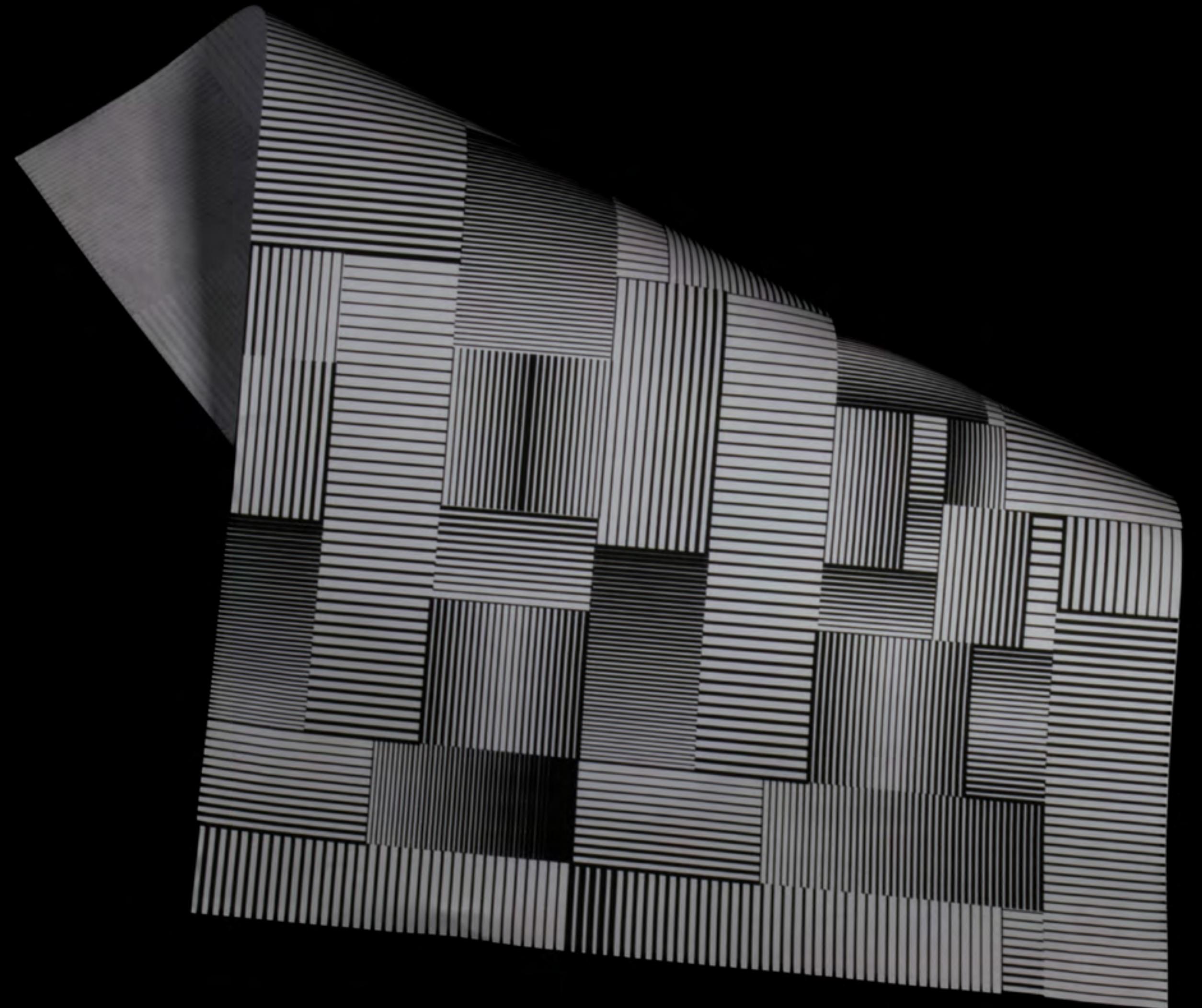
amazonian jungle

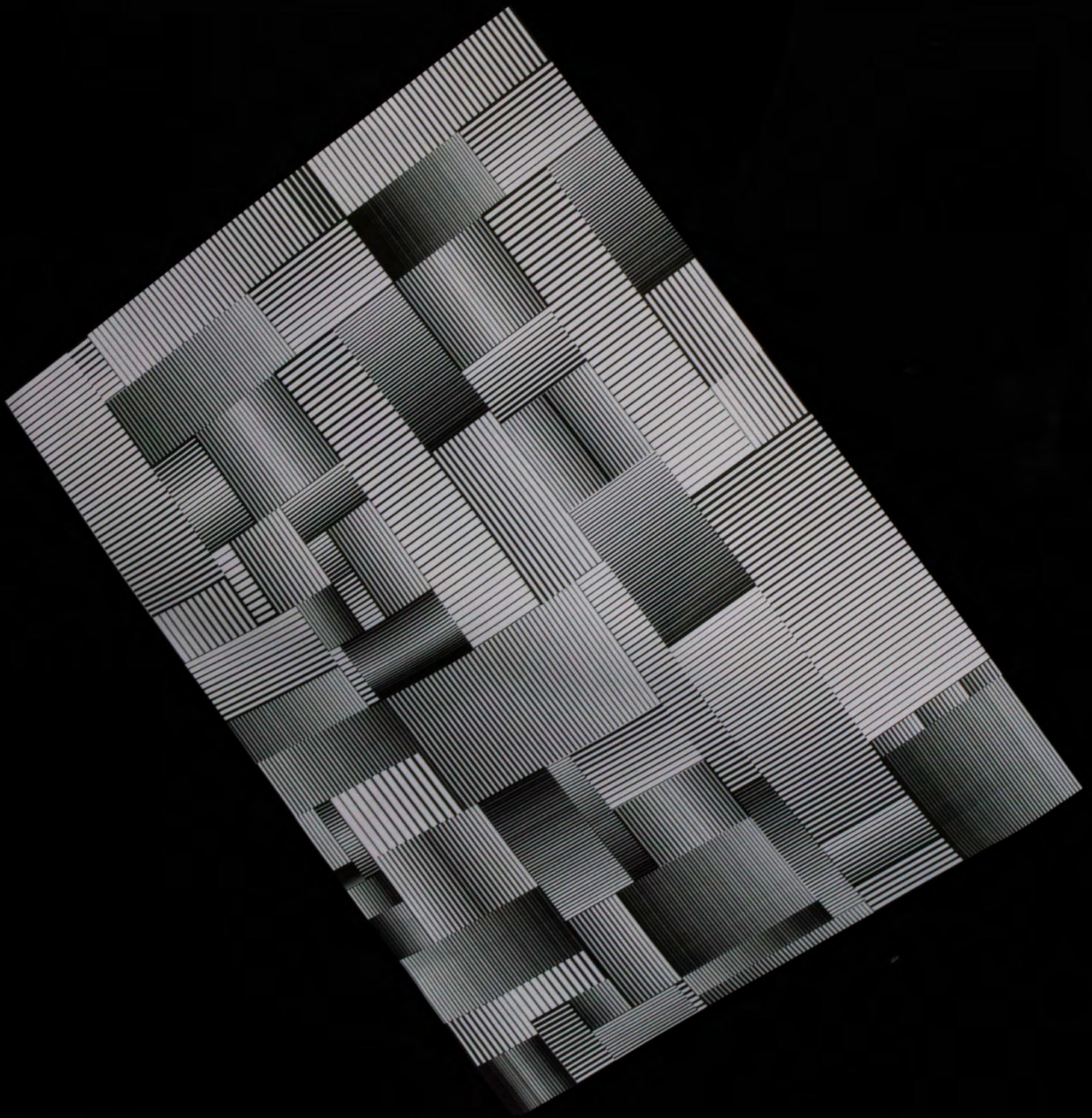
pacific ocean

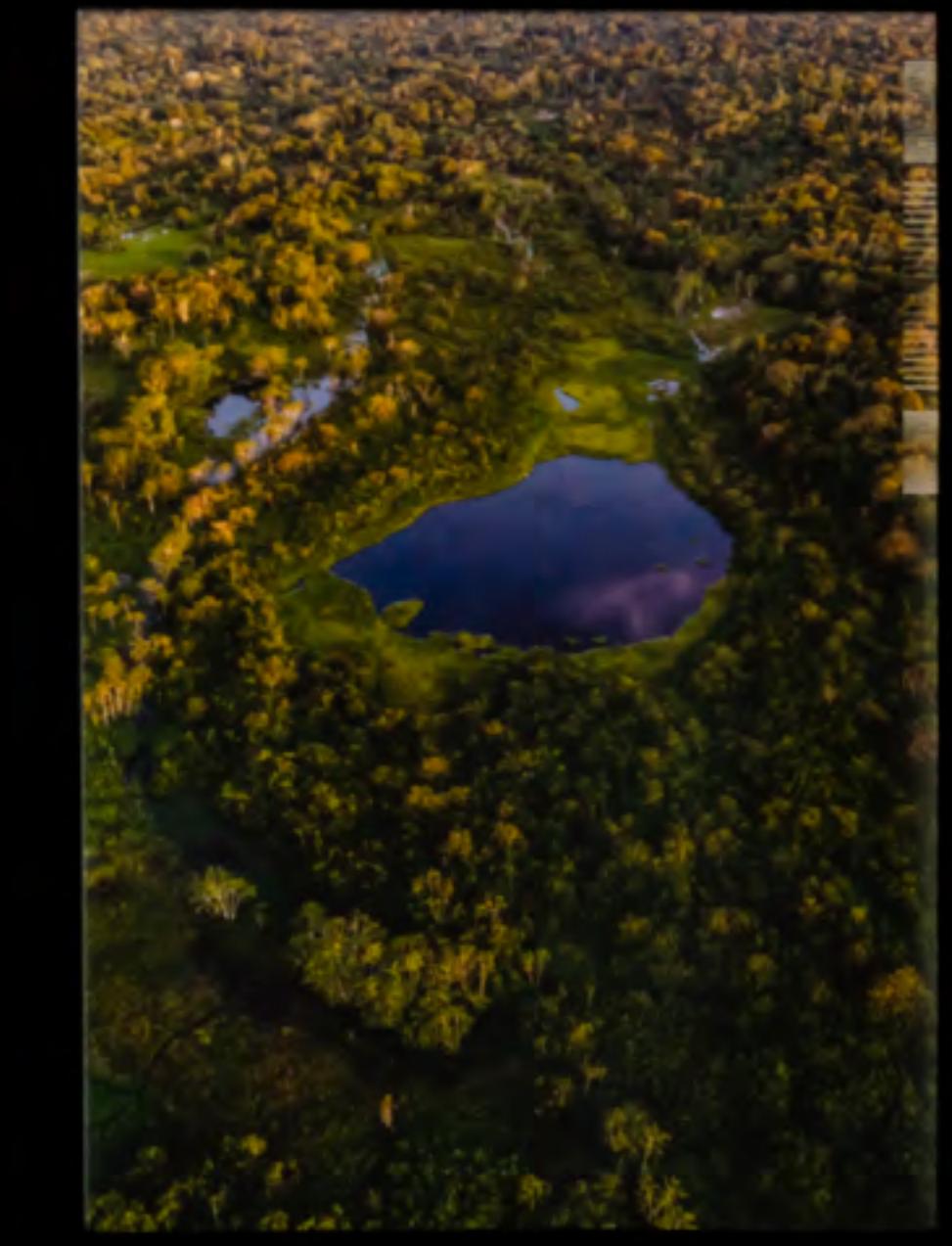
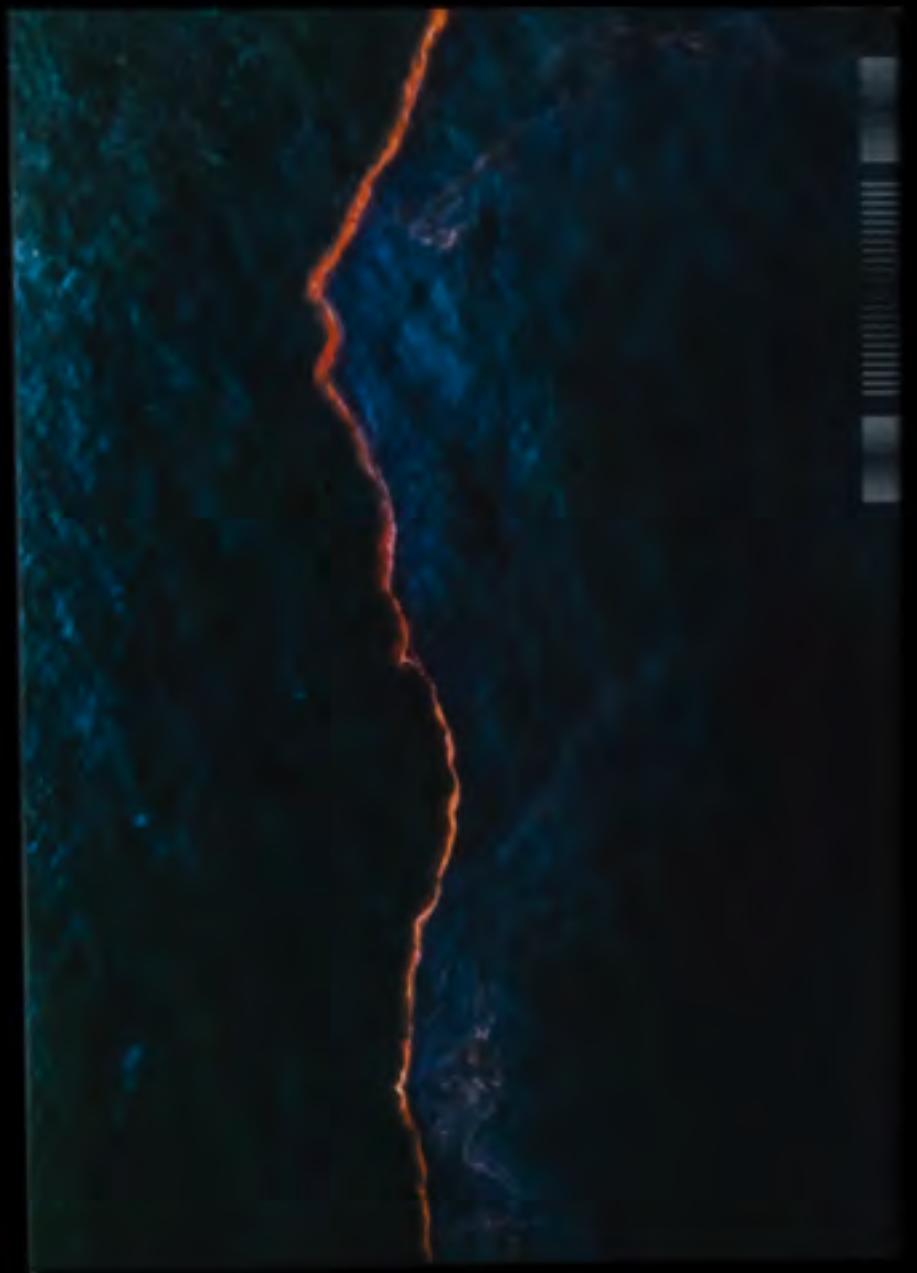
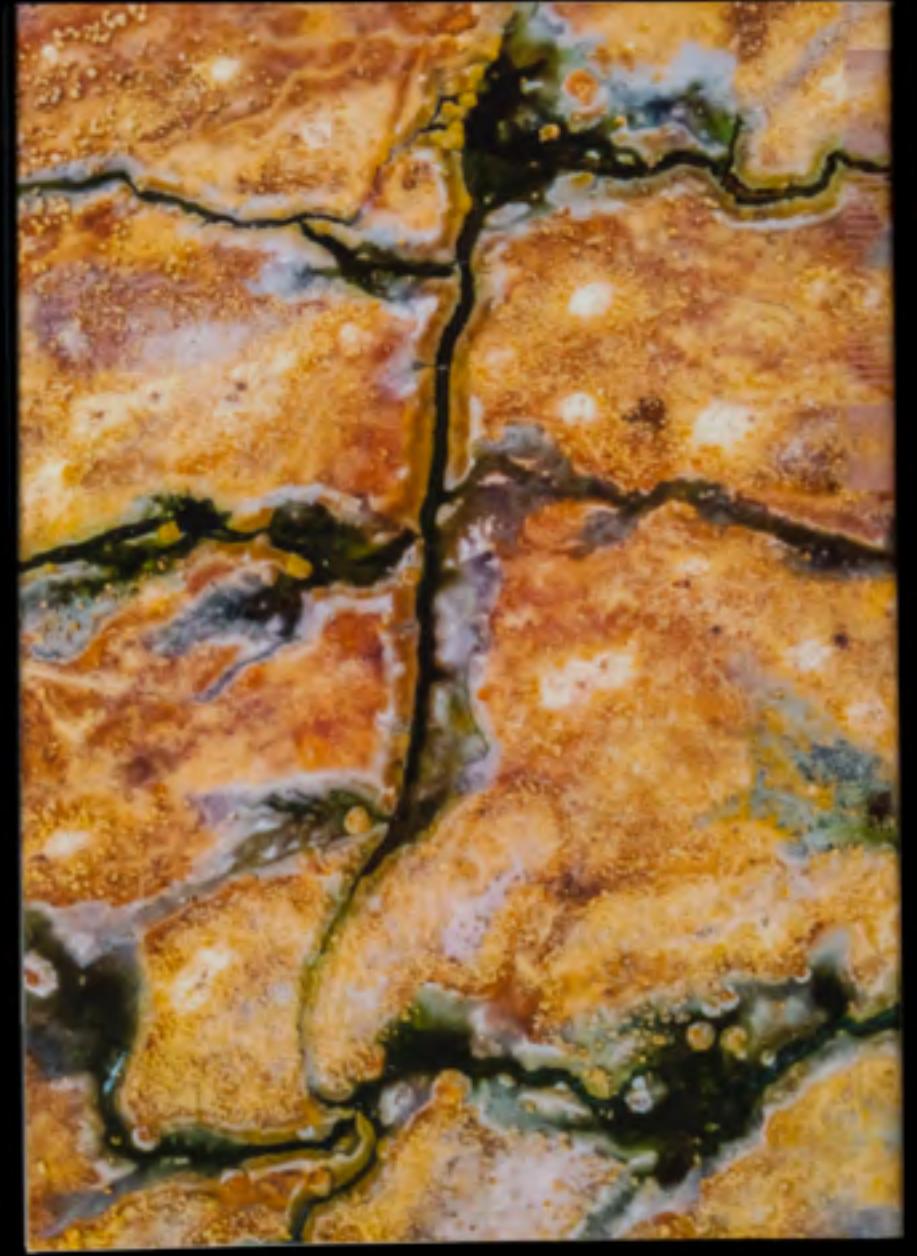
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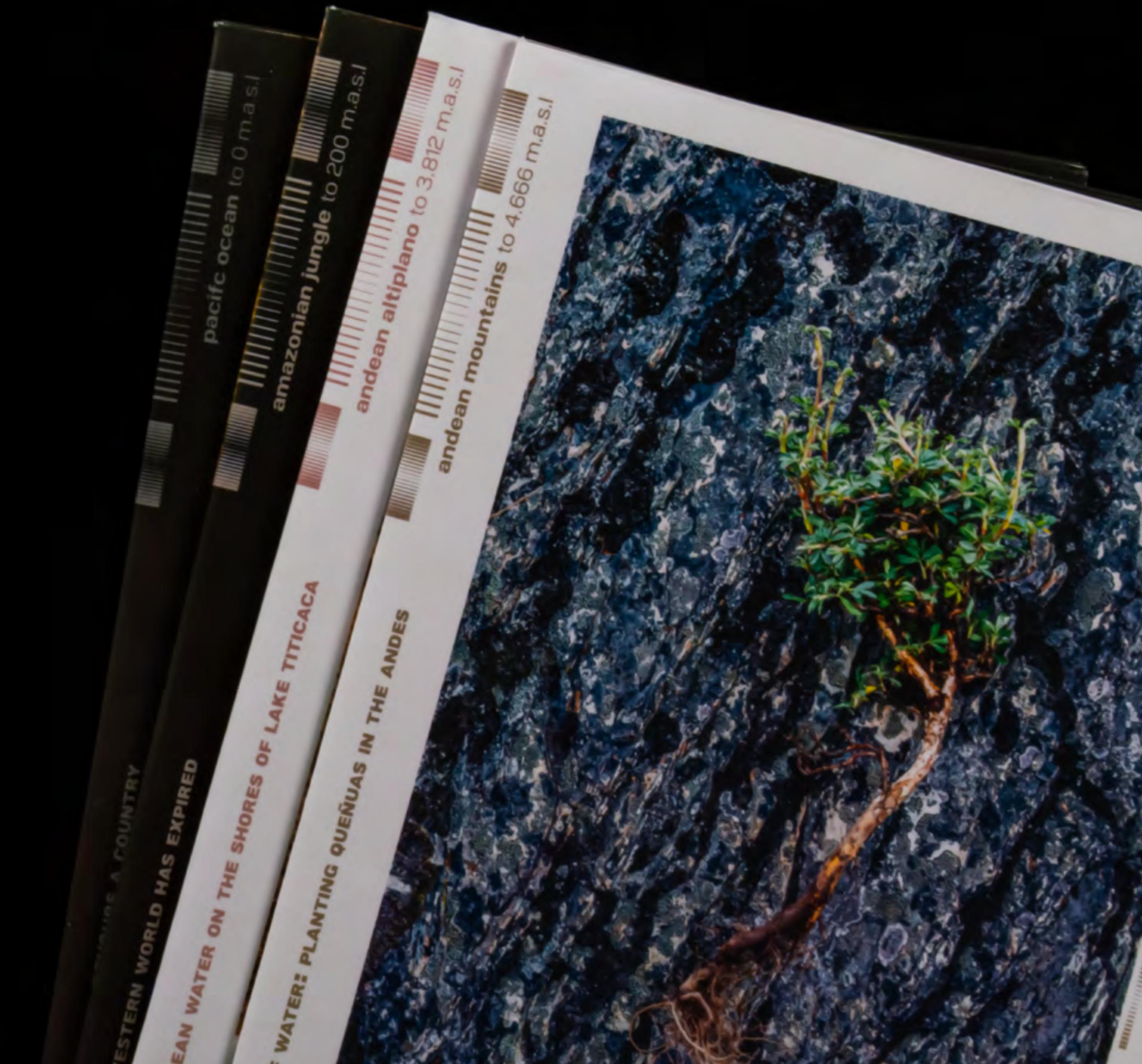
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WATER: PLANTING QUEÑUAS IN THE ANDES

WESTERN WORLD HAS EXPIRED

SEAN WATER ON THE SHORES OF LAKE TITICACA

andean altiplano to 3,812 m.a.s.l
andean mountains to 4,666 m.a.s.l

amazonian jungle to 200 m.a.s.l

pacific ocean to 0 m.a.s.l

queñua country

NO CLEAN WATER ON THE SHORES OF TITICACA

SIN AGUA LIMPIA A ORILLAS DEL LAGO TITICACA

Since the waters of the Coata River began to darken, Rufino Cohila has been left more and more alone.

Desde que las aguas del río Coata empezaron a oscurecerse, Rufino Cohila se ha ido quedando cada vez más solo.

TXT. ROSA CHAVEZ - OJO PÚBLICO
PH. MUSUK NOLTE

**I am sacrificing myself here, living here.
I have to get out of here.
Have you seen the pollution getting
worse and worse?**

says the 47-year-old man, one of the few remaining inhabitants of the lower part of Carata, a community in the district of Coata, in the highland region of Puno, in southern Peru.



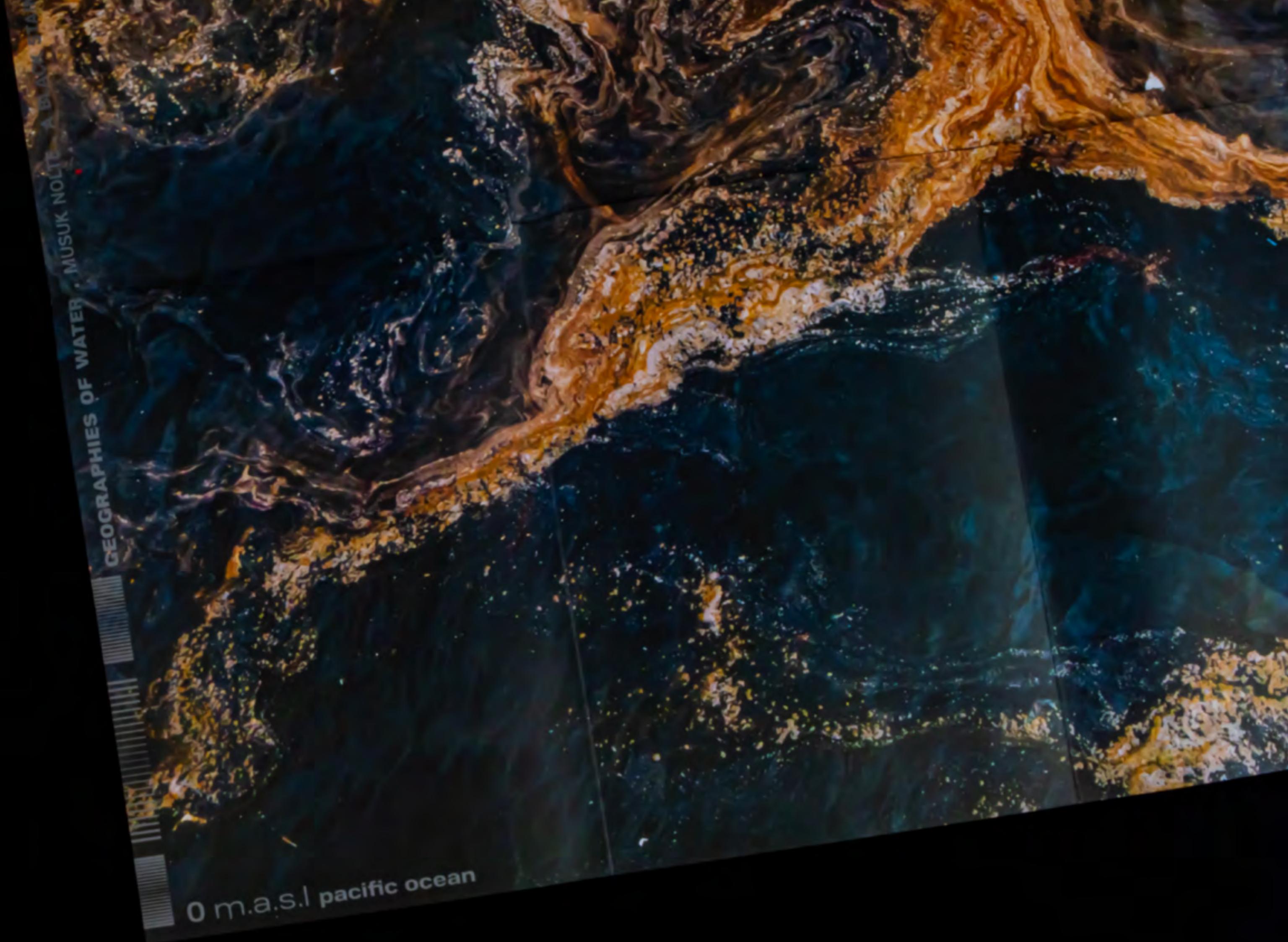
**Yo estoy sacrificándome aquí, viviendo.
Yo tengo que salirme de aquí. ¿Has visto la
contaminación que está cada vez más?**

dice el hombre de 47 años, uno de los pocos habitantes que quedan en la parte baja de Carata, una comunidad del distrito de Coata, en la región altiplánica de Puno, en el sur de Perú.

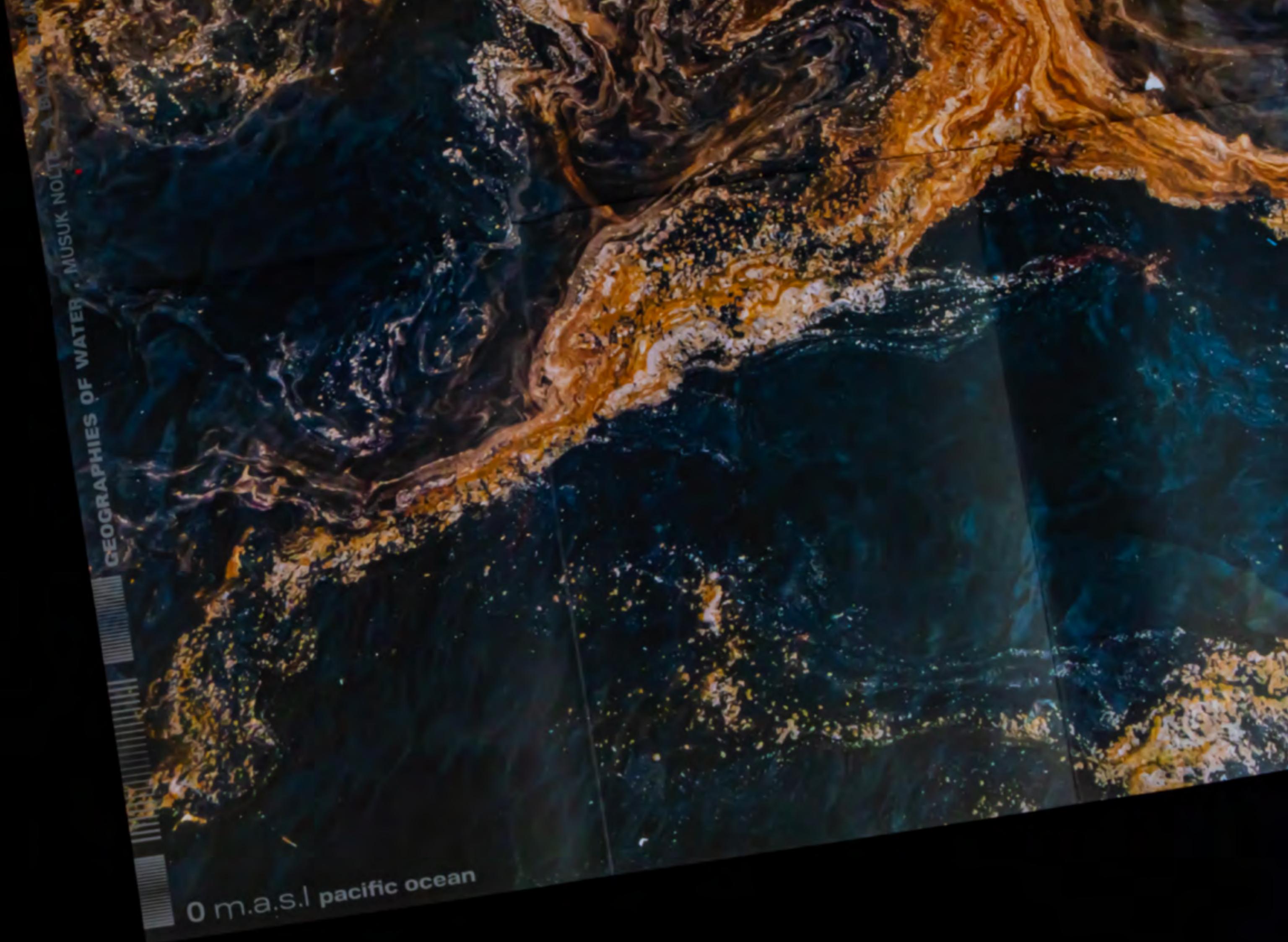


The Coata River is one of the main tributaries of the Titicaca. A few minutes away by boat is the mouth of the highest lake in the world.

El río Coata es uno de los principales afluentes del Titicaca. A unos minutos en bote, está la desembocadura al lago más alto del mundo.



0 m.a.s.l pacific ocean





GEOGRAPHIES OF WATER . MUSUK NOLTE . THE WESTERN WORLD HAS EXPIRED

■ 200 m.a.s.l amazonian jungle

A BLACK STAIN

LA MANCHA



QUIULACOCHA

published

Quiulacocha is a visual project that uses the processes of photographic alchemy as a metaphor for the impact of mining on the health of the population living around the city of Cerro de Pasco.

In the graphic aspect it takes into account the medical visual aspect for the health of the people affected and the chemical aspect for the toxic minerals found and in this way the project was developed in the visual aspect so that it converses with the photography and the focus of the project.

Client
KWY Editorial
Ojo Público
National Geographic Society

Internal Photographs
Marco Garro

Photo of the book
Raul Benua

Design & Direction
Raul Benua

Awards Nomination
Typography. Latin American Design Award
Editorial. Latin American Design Award
Book. Communication Arts
Book. Arles

Year
2024
Type
Editorial

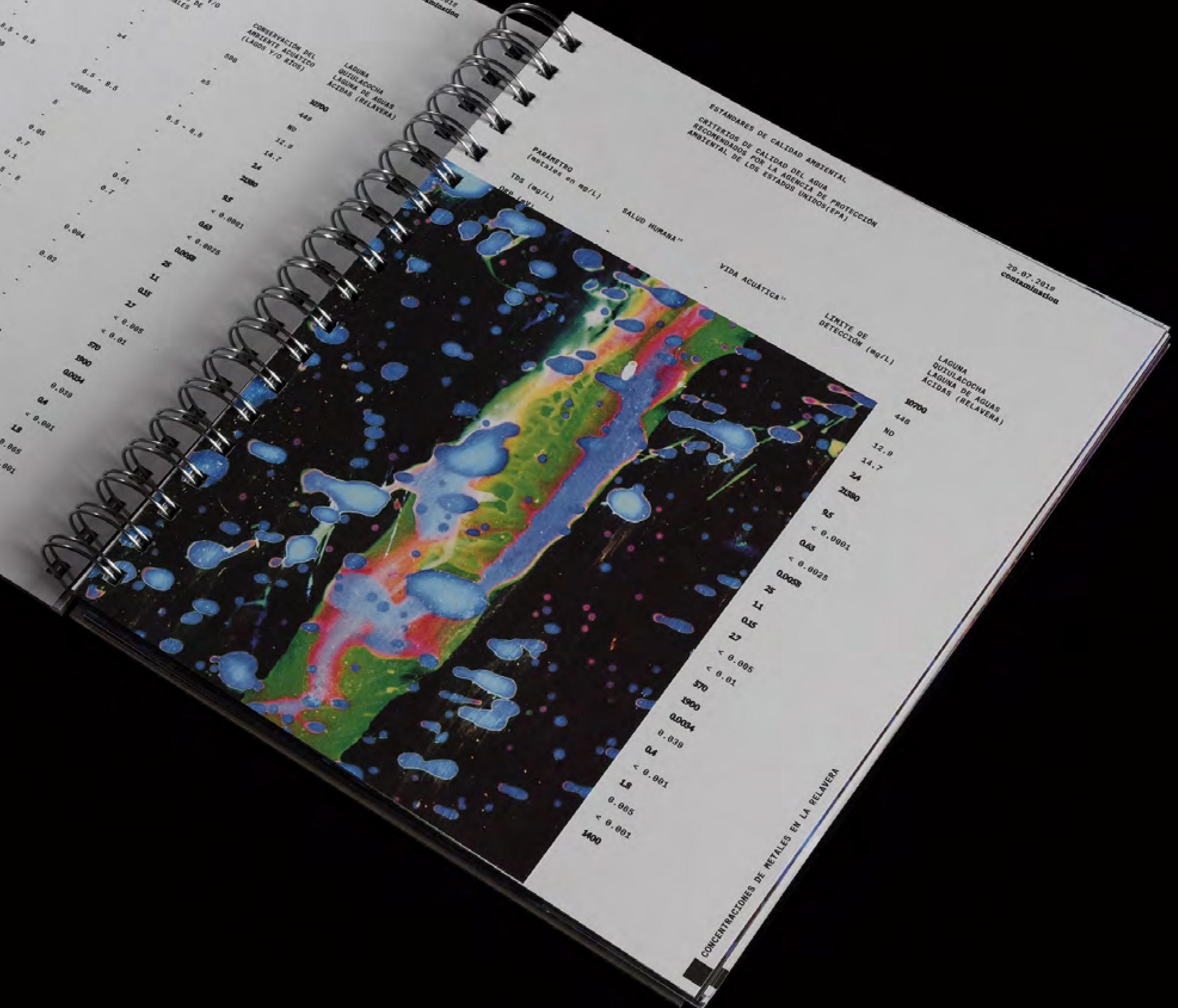


quiulacocha

LAGUNA EN
CERRO DE PASCO

■ PASCO
■ MARCO GARRIG
KEY

10°42'04.0"
70°57'02.4"



TOLENTINO, JOSUÉ
76681217
27 - 04 - 2004
14 AÑOS
MASCULINO
24 - 05 - 2018
21 - 07 - 2018

APELLIDO Y NOMBRE
HISTORIA CLINICA
FECHA DE NACIMIENTO
EDAD
SEXO
FECHA DE ÚLTIMA
EVALUACION
FECHA DE INFORME

JOSUÉ TOLENTINO

■ DIAGNÓSTICO:
EXPOSICIÓN AL PLOMO CATEGORÍA II
INTOXICACIÓN A ARSÉNICO

RECOMENDACIONES:
CONTROL EN 6 MESES CON ONCOLOGÍA Y ENDOCRINOLOGÍA
ELIMINAR LA FUENTE DE EXPOSICIÓN, DE NO SER POSIBLE SALIR DE LA ZONA CONTAMINADA

DIAGNOSIS:

EXPOSURE TO CATEGORY II LEAD
ARSENIC ■ POISONING

RECOMMENDATIONS:

TO LEAVE THE CONTAMINATED AREA



location - UBICACION

LAGUNA quilacocha

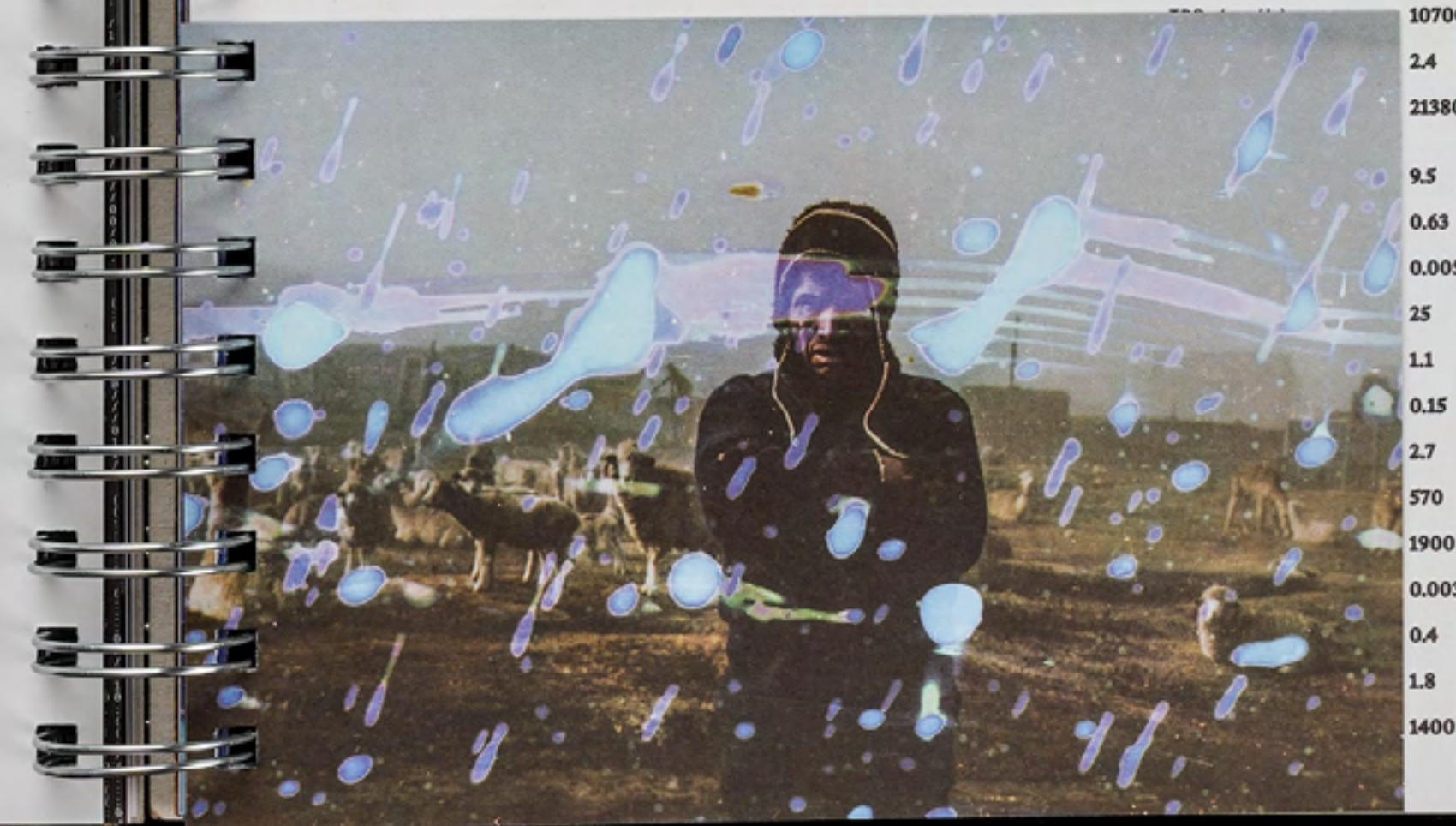
Sus coordenadas son 10°42'04.0" S y 76°17'02.4" W

En formato DMS (grados, minutos, segundos) o
-11.0453 y -76.5117 (en grados decimales)

Altitud de 4266 M.S.N.M.

TAILINGS METAL CONCENTRATIONS

CONCENTRACIONES DE METALES EN LA RELAVERA



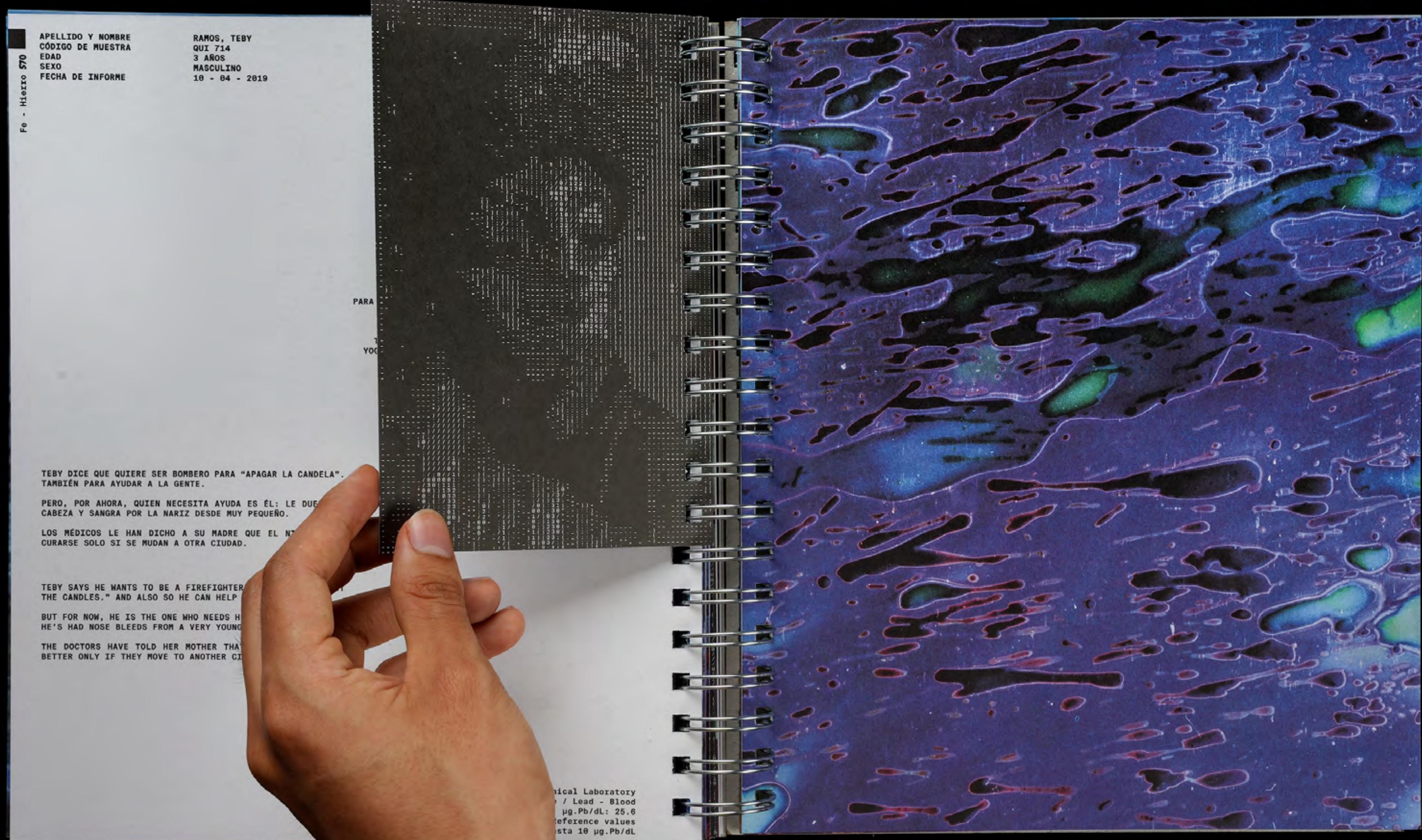
metales pesados - HEAVY METALS

LAGUNA quiulacocha

sus coordenadas son $10^{\circ}42'04.0''$ S y $76^{\circ}17'02.4''$ W

En formato DMS (grados, minutos, segundos) o
-11.0453 y -76.5117 (en grados decimales)

Altitud de 4266 M.S.N.M.





SHERLI CASTAÑEDA

LA NIÑA DECÍA SENTIR DOLOR EN EL CUERPO Y UNA LANGUIDEZ QUE NO SABÍA CÓMO DEFINIR.

Aluminio	Al
Antimonio	Sb
Arsénico	As
Bario	Ba
Boro	Br
Cadmio	Cd
Cromo	Cr
Hierro	Fe
Manganoso	Mn
Mercurio	Hg
Niquel	Ni
Plomo	Pb
Cobre	Cu
Estaño	Sn
Vanadio	V
Zinc	Zn

Laboratorio Cli

CONCENTRACIONES ALTAS DE METALES PESADOS:

"EL SUJETO ESTÁ EXPUESTO A ELEVADAS CONCENTRACIONES DE METALES PESADOS TÓXICOS, PELIGROSOS, CANCERÍGENOS PARA LA SALUD HUMANA, QUE CIRCULAN EN EL CUERPO Y SON DESPUES CONCENTRADOS EN EL CABELO".

LAS SUSTANCIAS ENCONTRADAS EN EL CUERPO DEL SUJETO SON EXTREMADAMENTE DAÑINAS PARA LA SALUD DE LOS NIÑOS QUE SE ENCUENTRAN EN UNA ETAPA DE DESARROLLO PSICO-FÍSICO".



THE GIRL COMPLAINED ABOUT BODY ACHEs AND A LISTLESSNESS THAT SHE STRUGGLED TO DESCRIBE.

APELLIDO Y NOMBRE	CASTAÑEDA, SHERLI
CÓDIGO DE MUESTRA	LSO - 398/371 - B - 15
FECHA DE NACIMIENTO	---
EDAD	9 AÑOS
SEXO	FEMENINO
FECHA DE EVALUACIÓN	03 - 11 - 2015
FECHA DE INFORME	10 - 11 - 2015

RESULTADO ANÁLISIS DE CABELO / RESULTS OF HAIR ANALYSIS

METALES PESADOS	ESTÁNDARES REFERENCIALES	ANÁLISIS DE SHERLI
Aluminio	< 8	71
Antimonio	< 0,2	0,34
Arsénico	< 0,2	0,31
Bario	< 2,65	9,8
Boro	< 0,84	8,1
Cadmio	< 0,2	0,77
Cromo	0,02 - 0,15	1,7
Hierro	7,7 - 15	71
Manganoso	0,07 - 0,5	9,3
Mercurio	< 0,3	0,33
Niquel	< 0,85	10
Plomo	< 0,1	8,8
Cobre	6,7 - 37	39
Estaño	< 0,93	110
Vanadio	0,01 - 0,15	0,54
Zinc	100 - 227	840

CUANDO SHERLI SE QUEJABA DE ESTAR ENFERMA NADIE LE CREÍA.

SUS COMPAÑEROS DE CLASE SE BURLABAN DE ELLA. "NO TIENES NADA", "TE HACES LA ENFERMA", LE RECLAMABAN.

PERO UN DÍA SHERLI COMENZÓ A SANGRAR POR LA NARIZ. SANGRÓ TANTO Y SIN PARAR QUE SUS PADRES LA LLEVARON A UN HOSPITAL EN LIMA.

"SU HIJA TIENE LEUCEMIA MIELOIDE CRÓNICA", LE DIJERON A LA MAMÁ, VILMA TOLENTINO.

"¿QUÉ ES ESO?", PREGUNTÓ LA SEÑORA. HASTA HOY NO LO ENTIENDE BIEN.

AL REGRESAR A CERRO DE PASCO, TRAS CASI MEDIO AÑO, LOS ESCOLARES YA NO HABLARON MAL DE SHERLI.

AUNQUE TAMPOCO SE INTERESARON POR ELLA.

ALGÚN DÍA, DICE LA JOVENCITA, LE GUSTARÍA TENER MÁS AMIGOS.

WHEN SHERLI SAID SHE WAS SICK, NO ONE BELIEVED HER.

HER CLASSMATES MADE FUN OF HER. "YOU'RE FINE." "YOU'RE JUST PLAYING SICK," THEY CLAIMED.

BUT ONE DAY SHERLI'S NOSE STARTED BLEEDING. AND IT BLED SO MUCH, SO RELENTLESSLY, THAT HER PARENTS TOOK HER TO A HOSPITAL IN LIMA.

"YOUR DAUGHTER HAS CHRONIC MYELOID LEUKEMIA," DOCTORS TOLD HER MOTHER, VILMA TOLENTINO. "WHAT'S THAT?" SHE ASKED.

SHE STILL DOESN'T UNDERSTAND THE DISEASE WELL.

HALF A YEAR AFTER THEY RETURNED TO CERRO DE PASCO, THE SCHOOLCHILDREN NO LONGER TEASED SHERLI.

BUT THEY HAVEN'T SHOWN INTEREST IN HANGING OUT WITH HER EITHER.

SOMEDAY, SHE SAYS, SHE'D LIKE MORE FRIENDS.

SHERLI CASTAÑEDA

21380 Conductividad Eléctrica - Electrical Conductivity - $\mu\text{S}/\text{cm}$

Aluminio	Al
Antimonio	Sb
Arsénico	As
Bario	Ba
Boro	Br
Cadmio	Cd
Cromo	Cr
Hierro	Fe
Manganoso	Mn
Mercurio	Hg
Niquel	Ni
Plomo	Pb
Cobre	Cu
Estaño	Sn
Vanadio	V
Zinc	Zn

LA NIÑA DECÍA SENTIR DOLOR EN EL CUERPO Y UNA LANGUIDEZ QUE NO SABÍA CÓMO DEFINIR.

Laboratorio Clínico Toxicológico / Toxicological Clinical Laboratory
 Plomo - Sangre / Lead - Blood
 $\mu\text{g.Pb/dL}$: 10.25
 Valores de referencia / Reference values
 Hasta 10 $\mu\text{g.Pb/dL}$

CONCENTRACIONES ALTAS DE METALES PESADOS:

"EL SUJETO ESTÁ EXPUESTO A ELEVADAS CONCENTRACIONES DE METALES PESADOS TÓXICOS, PELIGROSOS, CANCERÍGENOS PARA LA SALUD HUMANA, QUE CIRCULAN EN EL CUERPO Y SON DESPUÉS CONCENTRADOS EN EL CABELO."

LAS SUSTANCIAS ENCONTRADAS EN EL CUERPO DEL SUJETO SON EXTREMADAMENTE DAÑINAS PARA LA SALUD DE LOS NIÑOS QUE SE ENCUENTRAN EN UNA ETAPA DE DESARROLLO PSICO-FÍSICO".

HIGH CONCENTRATIONS OF HEAVY METALS:

"THE SUBJECT IS EXPOSED TO HIGH CONCENTRATIONS OF HEAVY METALS WHICH ARE TOXIC, DANGEROUS AND CARCINOGENIC TO HUMAN HEALTH, WHICH CIRCULATE THROUGH THE BODY AND THEN CONCENTRATE IN THE HAIR."

THE SUBSTANCES FOUND IN THE SUBJECT'S BODY ARE EXTREMELY HARMFUL TO THE HEALTH OF CHILDREN WHO ARE IN A STAGE OF PSYCHO-PHYSICAL DEVELOPMENT."

THE GIRL COMPLAINED ABOUT BODY ACHEs AND A LISTLESSNESS THAT SHE STRUGGLED TO DESCRIBE.

APELLIDO Y NOMBRE	CASTAÑEDA, SHERLI
CÓDIGO DE MUESTRA	LSO - 398/371 - B - 15
FECHA DE NACIMIENTO	----
EDAD	9 AÑOS
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FECHA DE EVALUACIÓN	03 - 11 - 2015
FECHA DE INFORME	10 - 11 - 2015

RESULTADO ANÁLISIS DE CABELO / RESULTS OF HAIR ANALYSIS

METALES PESADOS	ESTÁNDARES REFERENCIALES	ANÁLISIS DE SHERLI
71		
0,34		
0,31		
9,8		
8,1		
0,77		
1,7		
71		
9,3		
0,33		
10		
8,8		
39		
110		
0,54		
840		

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SOMEDAY, SHE SAYS, SHE'D LIKE MORE FRIENDS.



LAURENCE

AUGUSTA MAR
LARQUAS MAR
ERICK DO ADDOL
SE LA ESPER
LENAWTA DEF CON

- metales pesados - HEAVY METALS**

Lugar	Concentración
Cerro de Pasco, Perú	6
Pacheco, Pasco, 2012	7
US EPA, 2008	8
US EPA, 2019	9
Cerro, 2007	10
CDC, Cerro, 2005	11
Astete, Relaves et al., 2005	12

Fuente: Cerro de Pasco, Perú. MTNAM, Poblador, 2019. US EPA, 2008. US EPA, 2019. Cerro, 2007. CDC, Cerro, 2005. Astete, Relaves et al., 2005.

Indicaciones internacionales de la calidad ambiental, Centro y Centro exposición de cultura popular, m



Las pertenencias del aire

published

The project of the belongings of the air seeks to explore the visual and sensory sensations when tasting AYAWASHKA, therefore all the graphic connotation seeks to address that direction in various ways.

Bearing in mind that the letters and the visual aspect are winks in our mind that disperse and come together to convey messages.

Client
KWY Editorial

Internal Photographs
Musuk Nolte

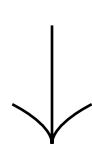
Photo of the book
Raul Benua

Cover Page
Raul Benua

Design & Direction
Raul Benua

Year
2024

Type
Editorial



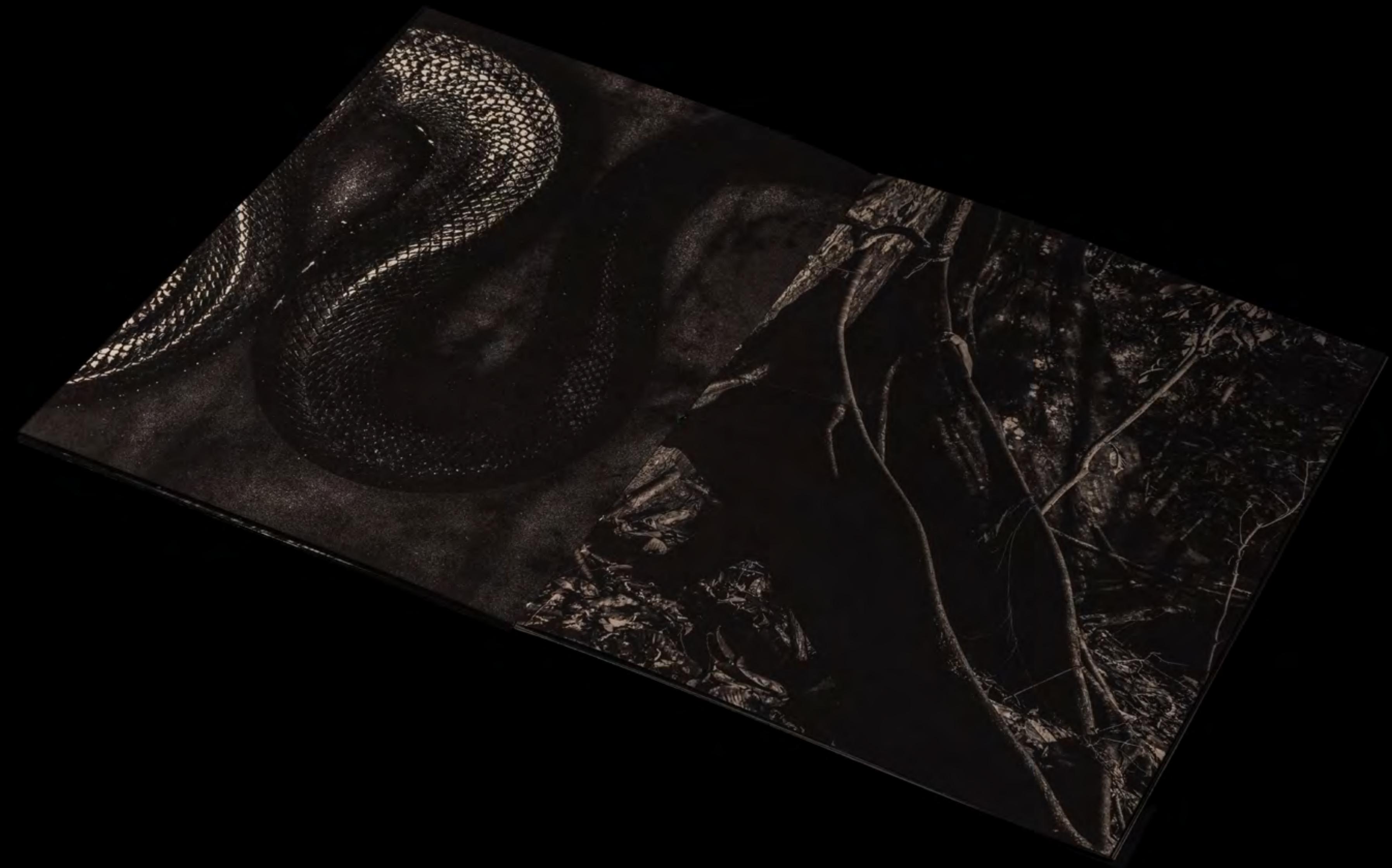
Las
pertenencias del aire



MUSUK NOLTE









I was not prepared for that, nor did I expect such a challenge of strength and endurance against the plant, in a battle that I obviously lost. It was not an easy transition: I went in and out of this trance, I felt my mind sinking into an irrational depth and that gravity was so dense that it subdued every impulse of my will.

When I would come out of that state for a few moments I would look at Julio, as if asking him for help, but I would go back in again; then I would come out again and look for again and look for gaze, but again fall into hole, like spent a

With my eyes open, I could see the jungle in a faint blue, and when I closed them, not quite understanding the difference, what was there was pure psychedelia, of phosphorescent colors and an infinite kaleidoscope.

It was a transit, a movement of colored lights, all very luminous and fast.

At the same time, I was listening to a very high pitched register and I could see the sound waves expanding and contracting.

The sounds went up and down, again and again, up and down, in all directions, the synesthesia appeared

Hours later, after waking up, Ricardo told me that, during

the session, he saw my fingers moving quickly, making the wooden floor sound as if it were an instrument.

I have no memory of that, perhaps it was his "mareación", or mine.

That I do remember is the presence of my mother, the "mareación" inside me, outside the dream, which I did not see her.

MUSUK NOLTE

NOLTE MUSUK

It was both calming and distressing to know that she was there with me, but in another dimension.

At several moments I felt that I was dying, that I was facing a symbolic abyss where I was more a spirit than a body, and that this unfolded transit allowed me to experience death. I had -and have- the absolute certainty that this will be the same feeling that I will have when I die.

I can now organize all these details into a sequence of moments and reflect on the memory but, during this session, everything described happened in the same window of perception and in the dual materialization of feeling the ephemeral and the eternal in the same body. And, in the middle of it, the vertigo of not wanting to let go of the thread that kept me in control of my body and mind.

I tried several times to get out of the "mareación", but it was a futile struggle. I would raise my head to look for Julio, who was leading to the ceremony with icaros, but then I saw him as a giant, a colossal figure, almost as tall as the trees.

He would say to me: "Calm down, you are not going to die".

I felt a kind of pride in being alive and being able to process what I had just experienced.

I also felt a need, almost an urgency, to communicate with my mother.

All these trips have had the purpose of showing the "real" world but, in parallel, they have fed and allowed me to reconstruct a visual story that tries to approach my experience with the plant.

Far from taking a prefigured or alien imagery, they are situated in a sort of back-and-forth mirror that reflects a permanent journey.

Naturally, reality imposes its logic and excludes the spatial irrationality of dreams and visions; but, at times, it gives a glimpse of an equivalent imaginary.

In the last 15 years, I have made many trips to the Peruvian jungle.

Mostly for journalistic or documentary purposes, working on various cultural, social, political and environmental situations that affect the native peoples who inhabit the Amazonian territory.

This attempt is probably limited and insufficient, but I am convinced that, from their symbolic equivalences, they can provide a glimpse of a testimony to the power of the invisible.

I took some photographs in the river.

They were sitting

in the boat.

When I awoke, I still felt by suggestion or by a little aftereffect of the plant.

I took some photographs in the river. They were sitting

I slept soundly for the rest

perception was altered by suggestion or by a little aftereffect of the plant.

I slept soundly for the rest

perception was altered by suggestion or by a little aftereffect of the plant.

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perception was altered by suggestion or by a little aftereffect of the plant.

A RIVER WITH NO

There are images that one knows are there, but cannot be seen, as if they exist on a threshold is rarely accessible, let alone recorded. In this ambiguous and transitory space, of unfoldings and alternate states of consciousness, these images emerge in a sequence that

I was not prepared for that, nor did I expect such a challenge of strength and endurance against the plant, in a battle that I obviously lost. It was

not an easy transition: I went in and out of this trance, I felt my mind sinking into

an irrational depth and that gravity was so dense that it subdued

every impulse of will.

At the same time, I was listening to a very high pitched register and I could see the sound waves expanding and contracting.

The sounds went up and down, again and again, up and down, in all directions, the synaesthesia appeared and disappeared.

Hours later, after waking up, Ricardo told me that, during

I woke up late at night and curiosity of the icaros, I went down to the house where we with my mother's a while, unable between visits saw a friend transformed him remember if in a

it was a transit, a movement of colored lights, all very luminous and fast.

At the same time, I was listening to a very high pitched register and I could see the sound waves expanding and contracting.

At the same time, I was listening to a very high pitched register and I could see the sound waves expanding and contracting.

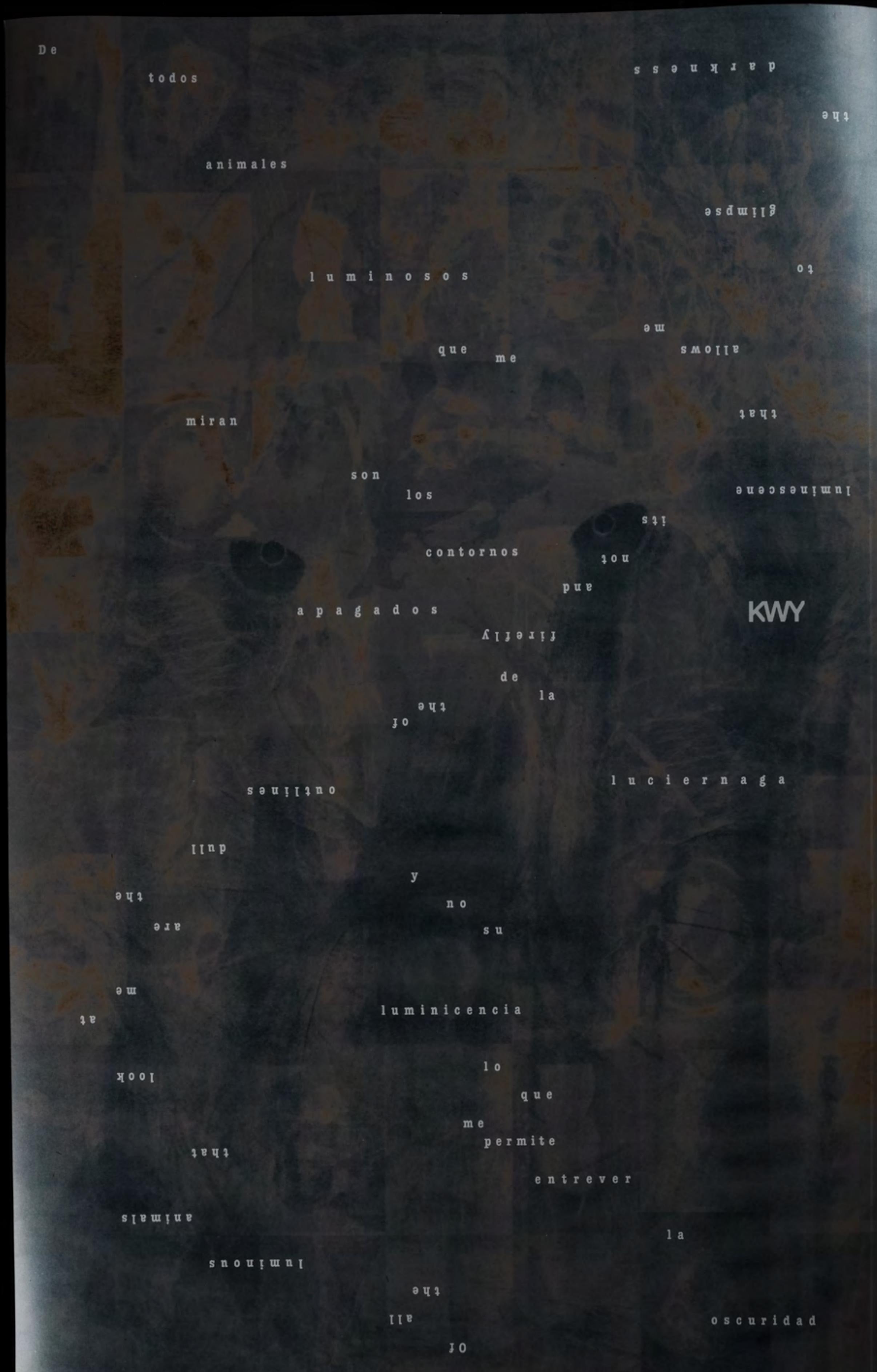
At the same time, I was listening to a very high pitched register and I could see the sound waves expanding and contracting.

At the same time, I was listening to a very high pitched register and I could see the sound waves expanding and contracting.

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At the same time, I was listening to a very high pitched register and I could see the sound waves expanding and contracting.



MIRACAFE

published

To look deep. To look is to contemplate different realities with a unique and distinct character, but do we really look at everything?

The subtle is not something we often observe at first glance, but it can show us a more real and authentic side. It surprises us with delicacy.

This project seeks to observe the path of the bean, from the breeding to the cup of coffee.

Client
MIRACAFE

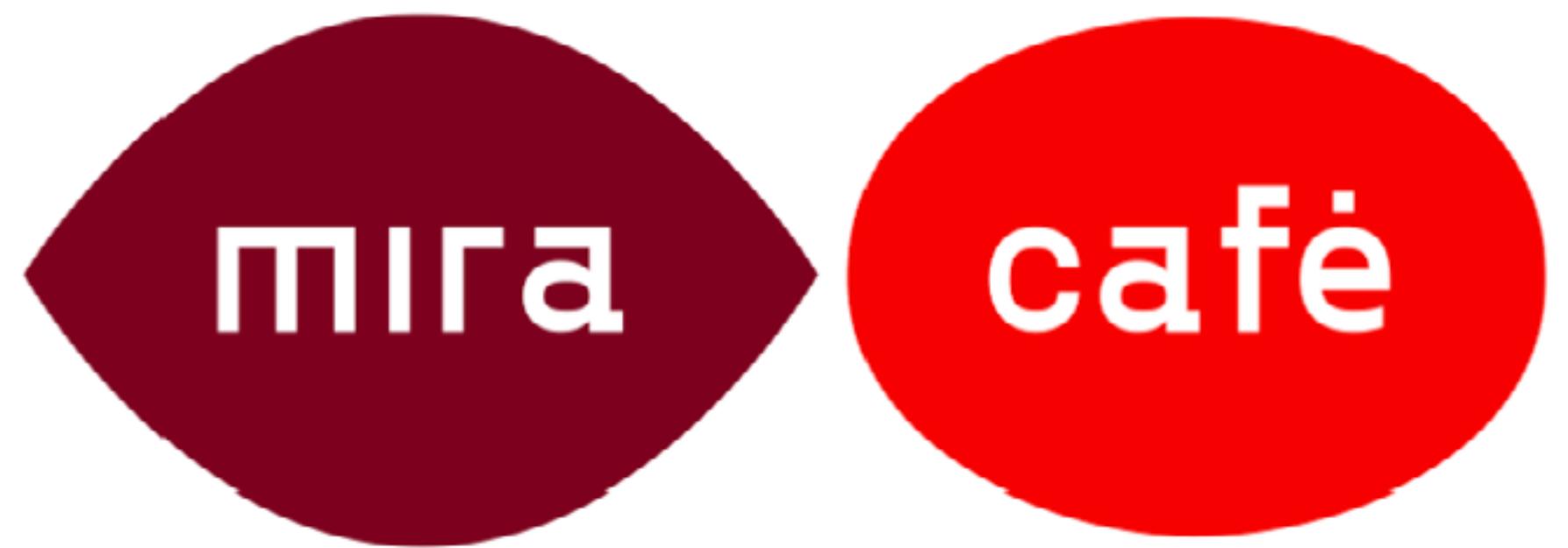
Ubication
Libertad 176, Miraflores, Lima - PE

Design & Direction
Surgente & Raul Benua

Year
2022

Type
Branding





cafetería de
especialidad



cafetería de especialidad

cafeter
especia

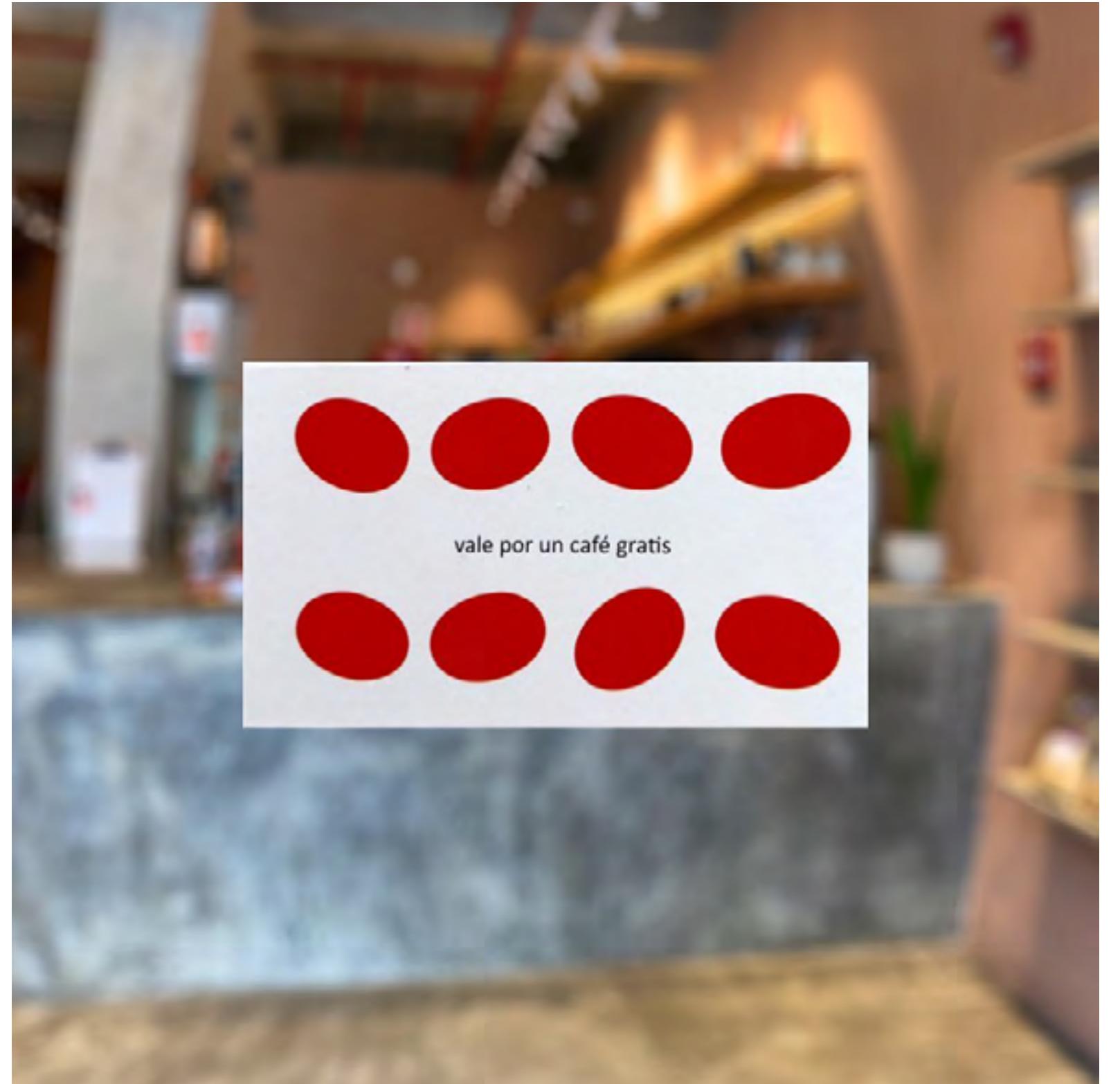
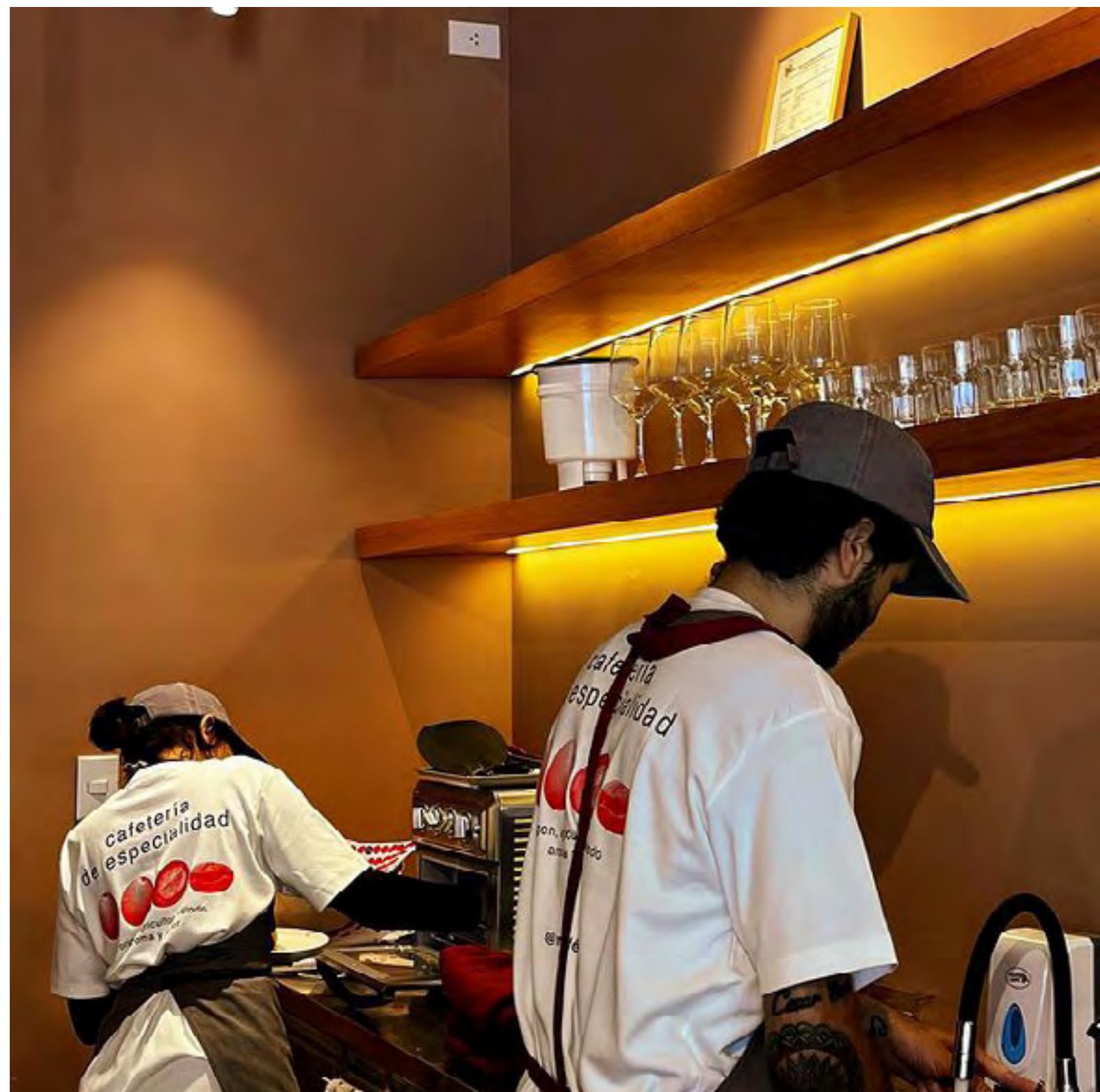
a. lun a do











4NOBODY

published

The 4NOBODY project highlights the sensations of Japanese underground cinema through sound, light and direction.

The four partners, each with industry experience, have oriented a typographic logo with a numeral that reflects their union, and small alterations to the 4 that add meaning and strength to the brand.

Client
4NOBODY

Ubication
San Borja, Lima - PE

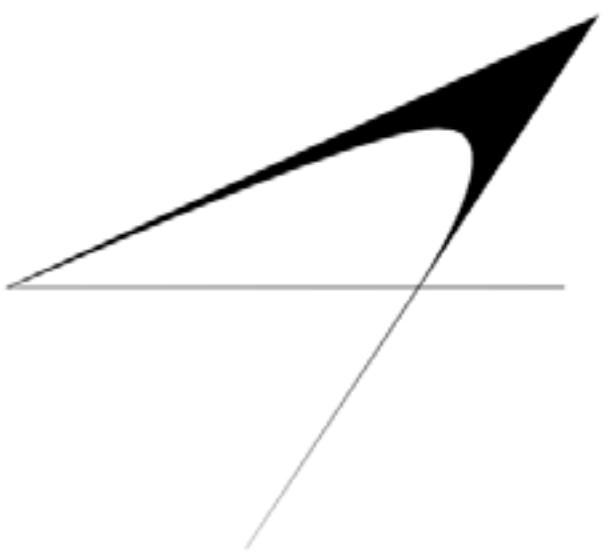
Design & Direction
Raul Benua

Year
2022

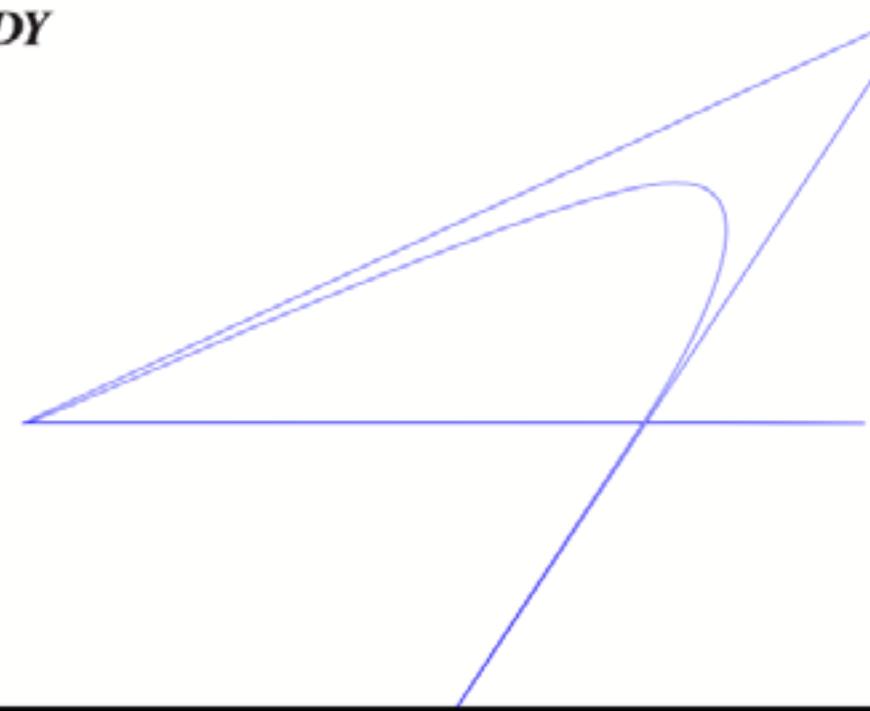
Type
Branding



4NOBODY



4NOBODY



4NOBODY

FRANCO TAMASHIRO
Productor - Director

フランク玉城

Monterrico 204
(720) 667 6974
4nobody.pe
f.tamashiro@4nobody.com

4NOBODY



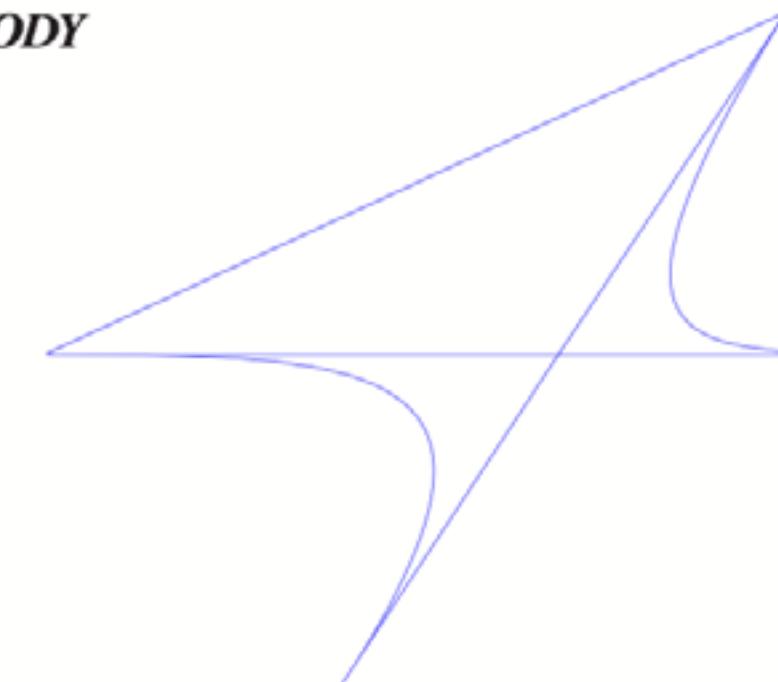
4NOBODY

MARIO NAKASONE
Cinematografo - Colorista

中曾根真理

Monterrico 204
940 284 064
4nobody.pe
m.nakasone@4nobody.com

4NOBODY



4NOBODY

SERGIO NAKASONE
Cinematografo - Colorista

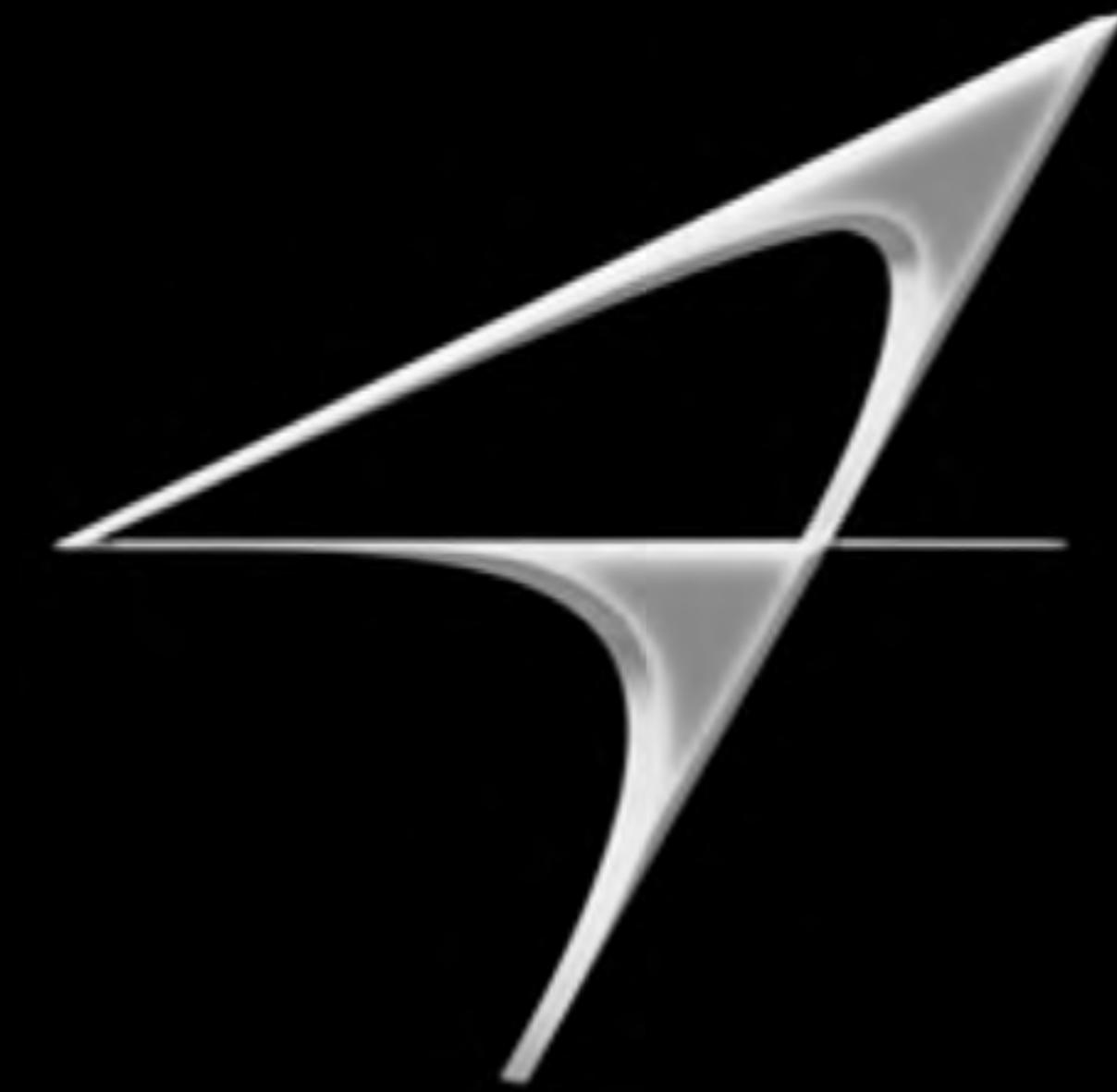
セルヒオ・ナカソネ

Monterrico 204
949 350 436
4nobody.pe
s.nakasone@4nobody.com



FEBRERO 2022 - EL ULTIMO VASO -4NOBODY





Click listen and feel 4nobody

BUNGU

published

Bungu is a brand of socks, whose main focus is diversity and adventure.

This concept of adventure was used to make the labels of the socks,
which in principle seek to tell a story in a humorous way.

For this reason, even though there is a diversity of socks in terms of age,
they are all designed under the same playful concept.

Client
BUNGU

Design & Direction
Vera Lucía & Raul Benua

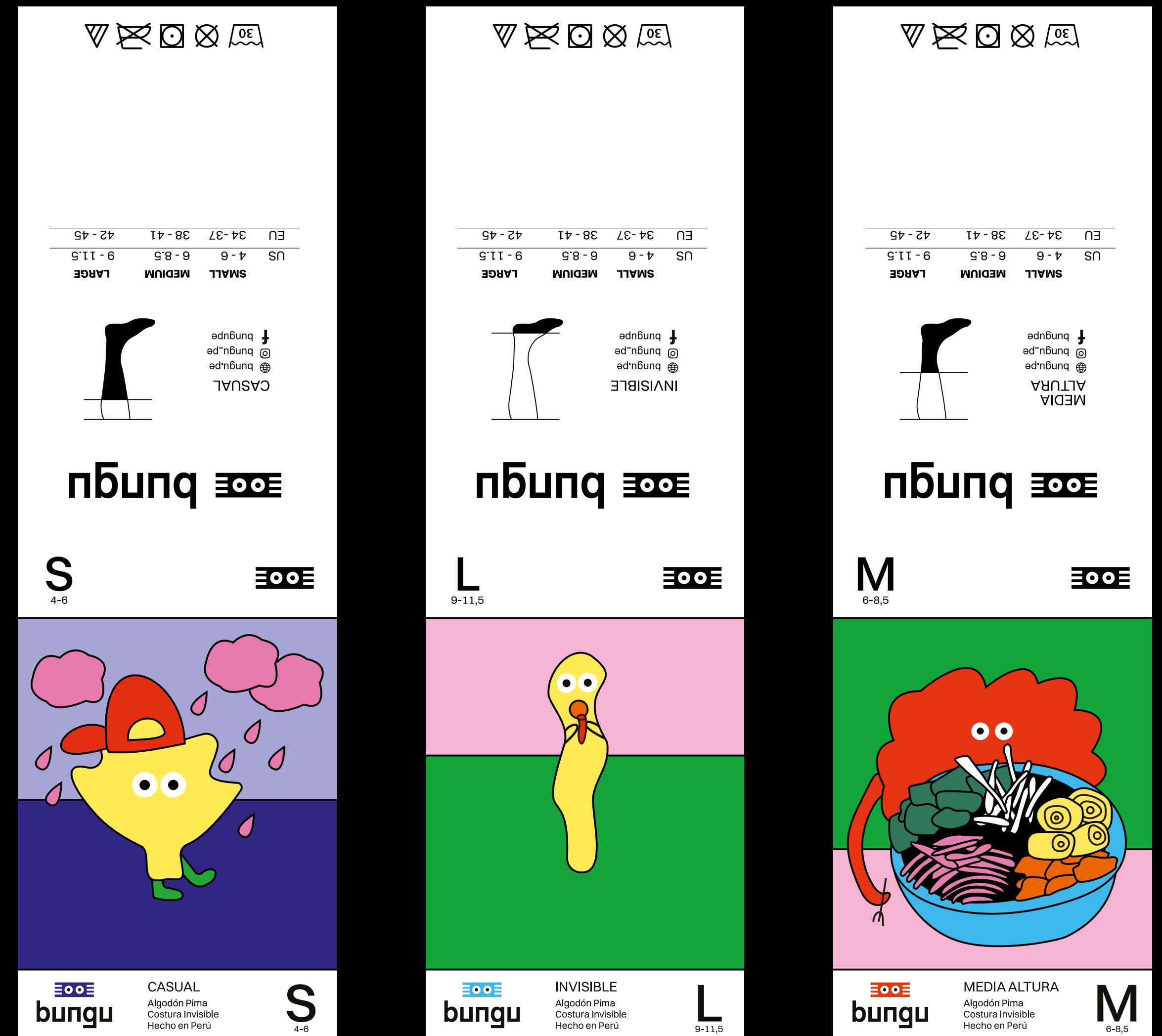
Illustrations
Raul Benua

City Poster Illustration
Erica Moreira

Year
2022

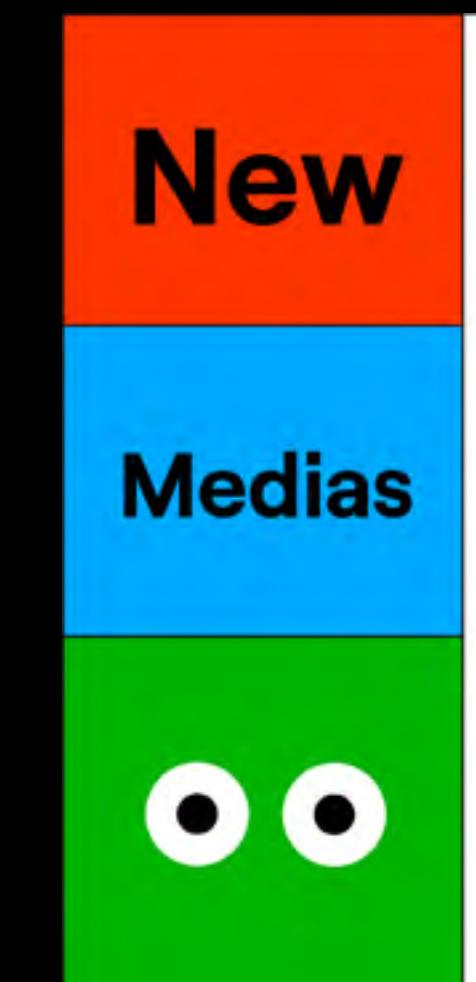
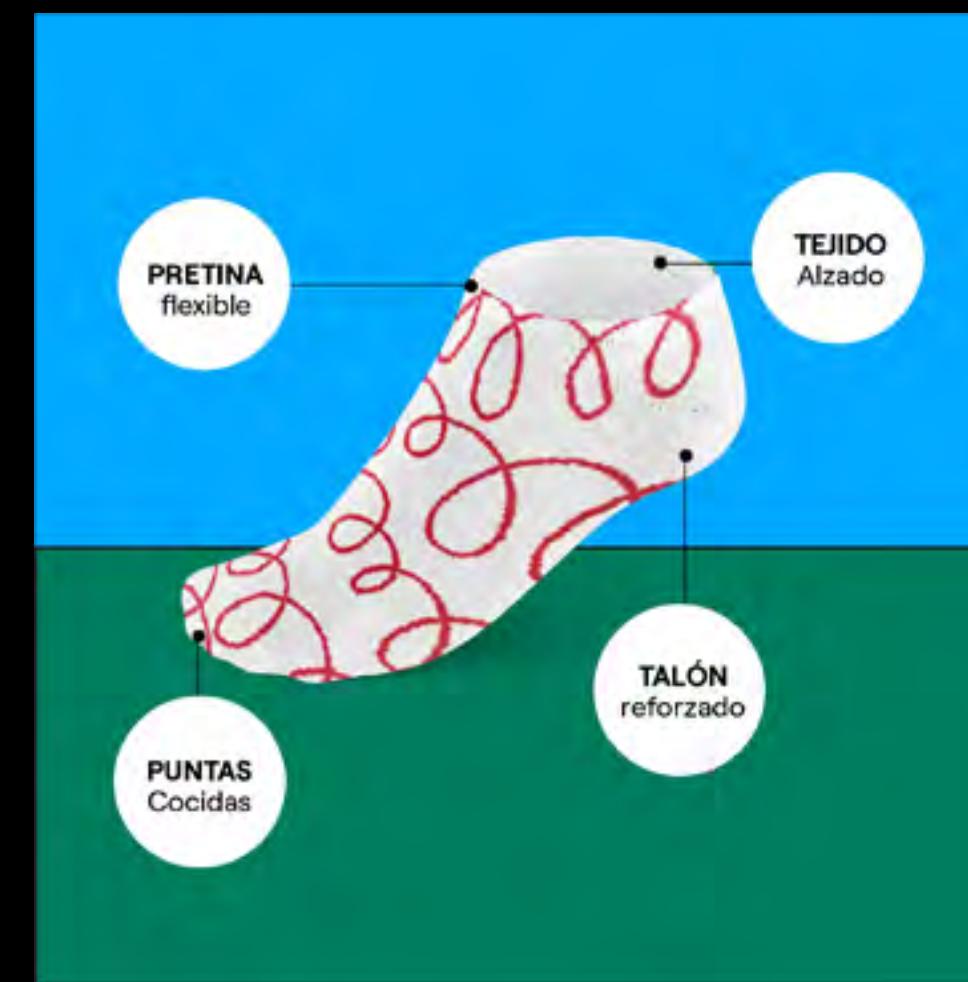
Type
Branding, Packaging

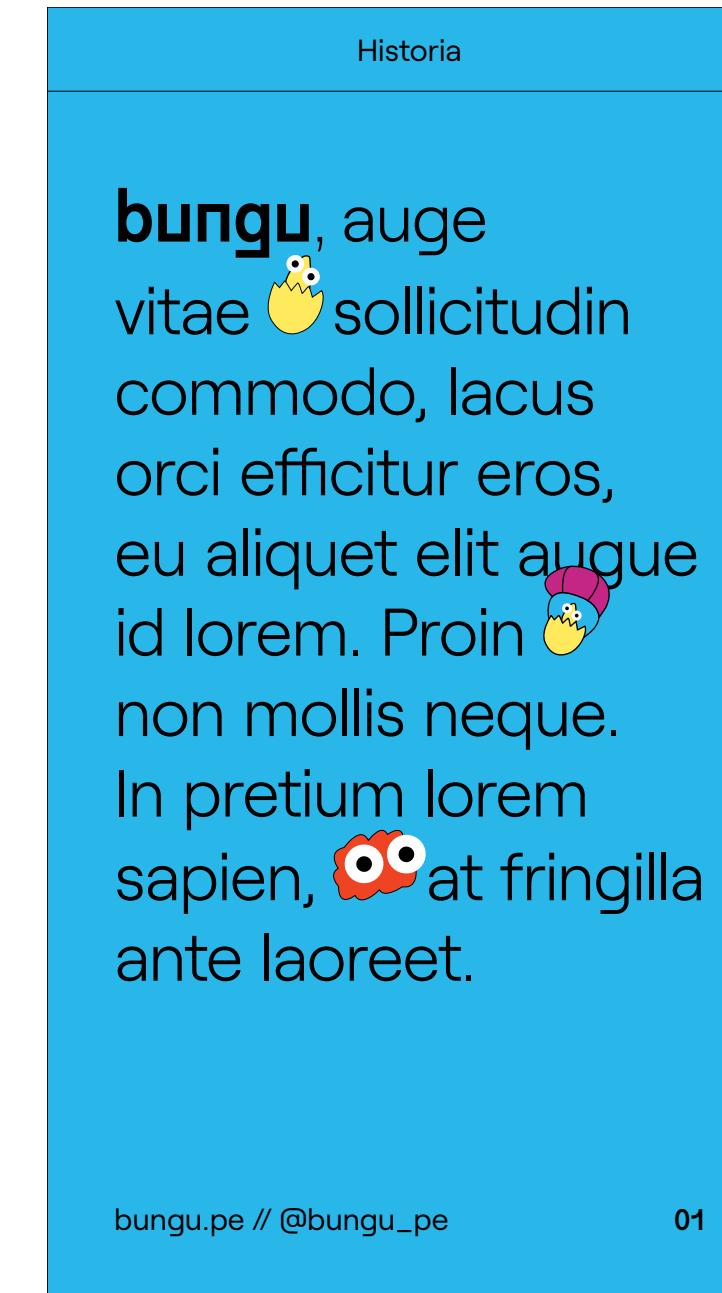














ARTIZAN

published

Artizan is a distributor of high-end wines.

The wines he distributed put a lot of importance to the production process and origin of the wines.

These words guided the graphic concept, which focused on the whole process of winemaking (nature, the instruments used for its conservation, etc.) until the arrival of the wine at the table of a diner.

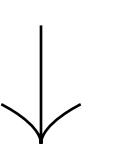
Client
ARTIZAN

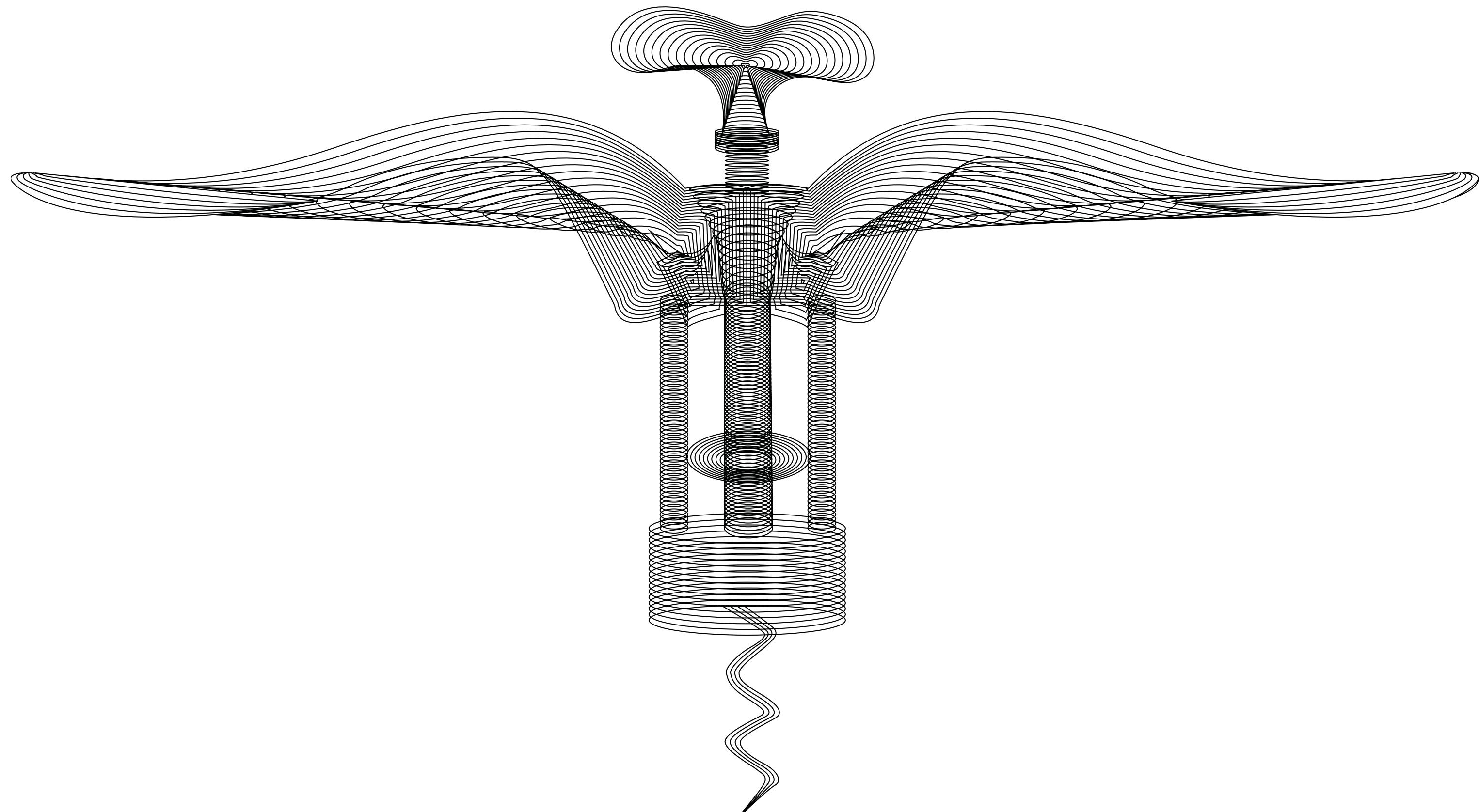
Design & Direction
Vera Lucía & Raul Benua

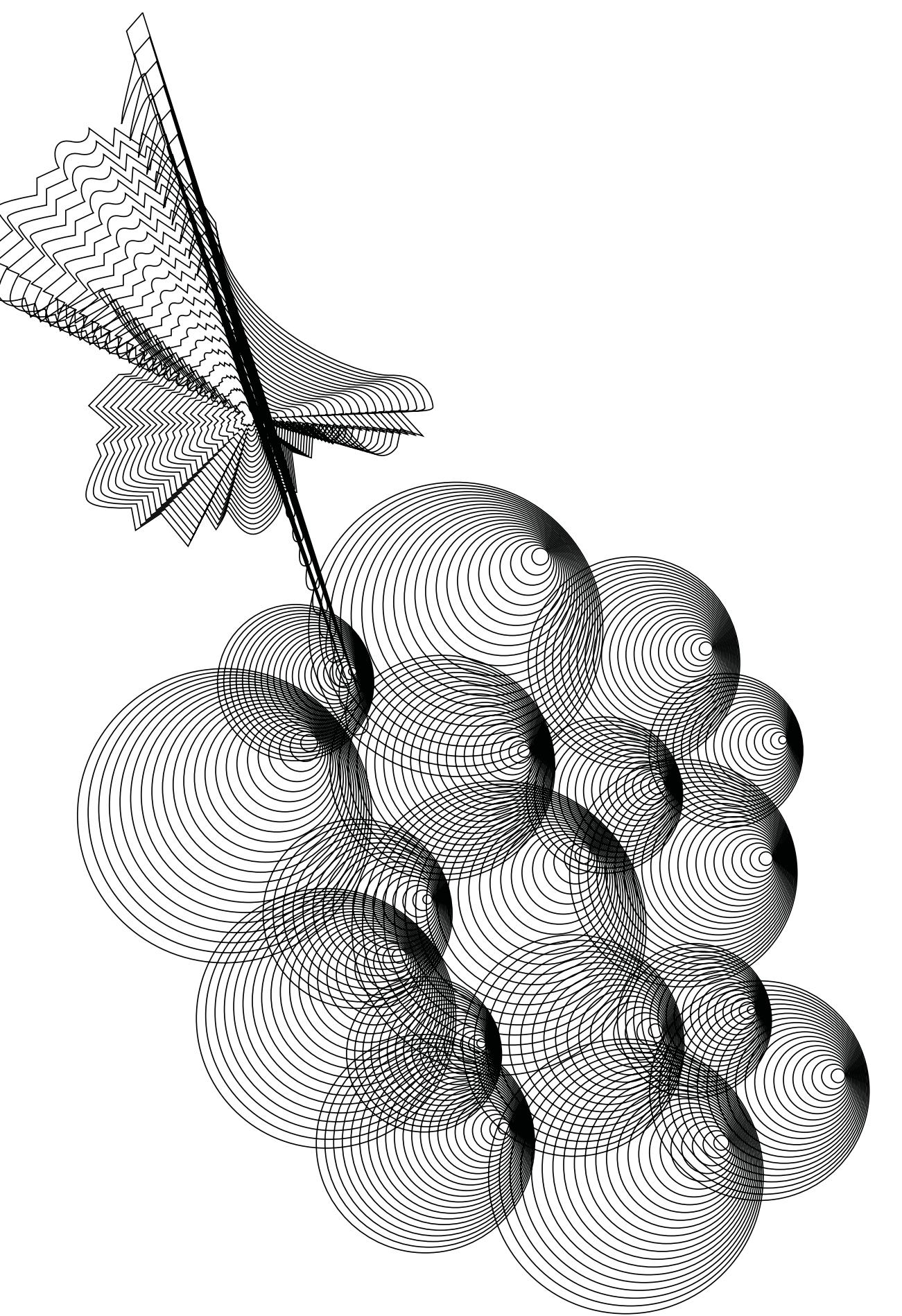
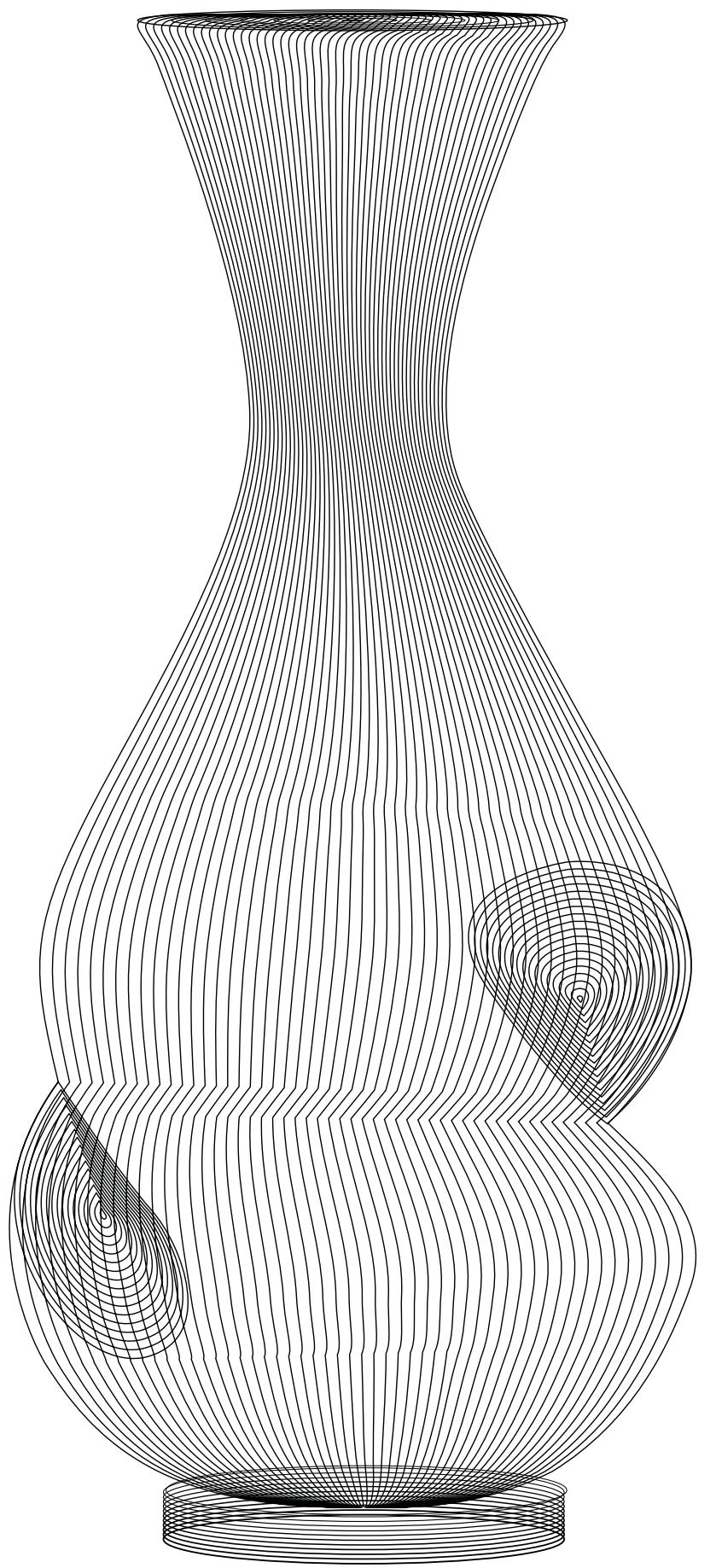
Illustrations
Raul Benua

Year
2022

Type
Branding, Packaging

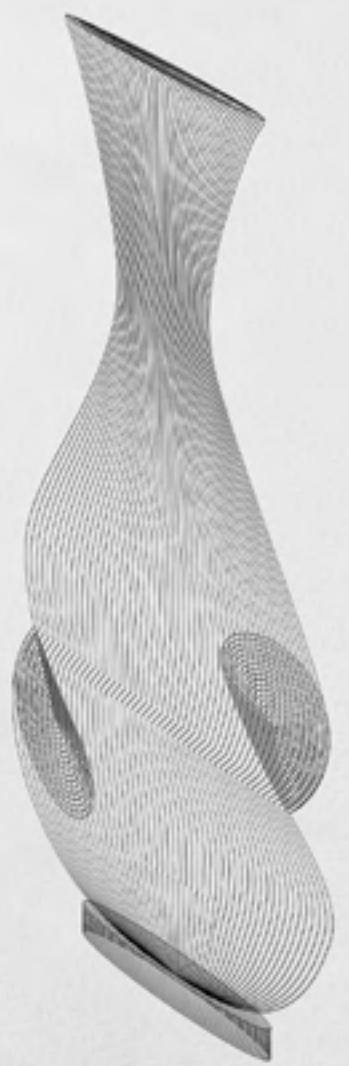




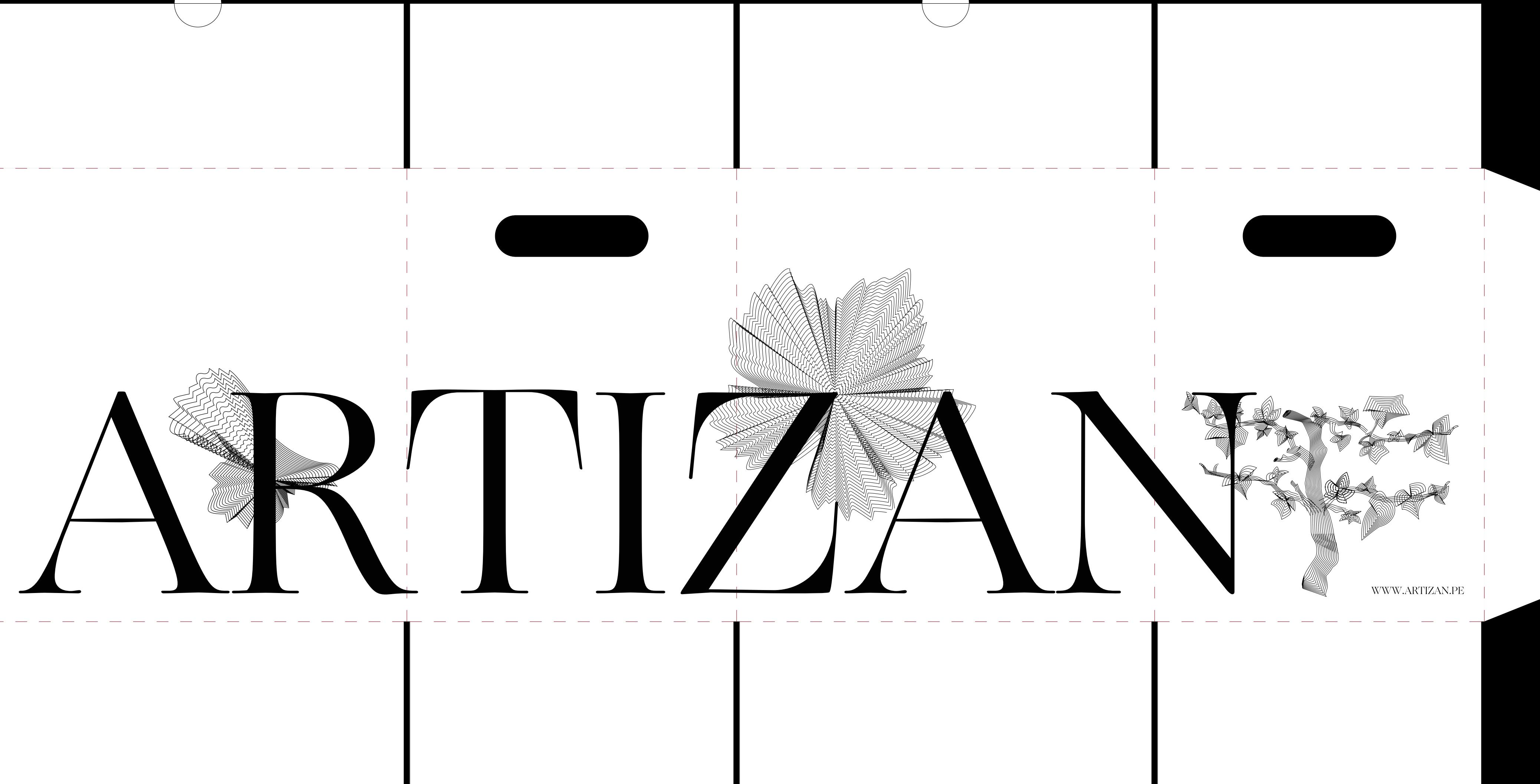




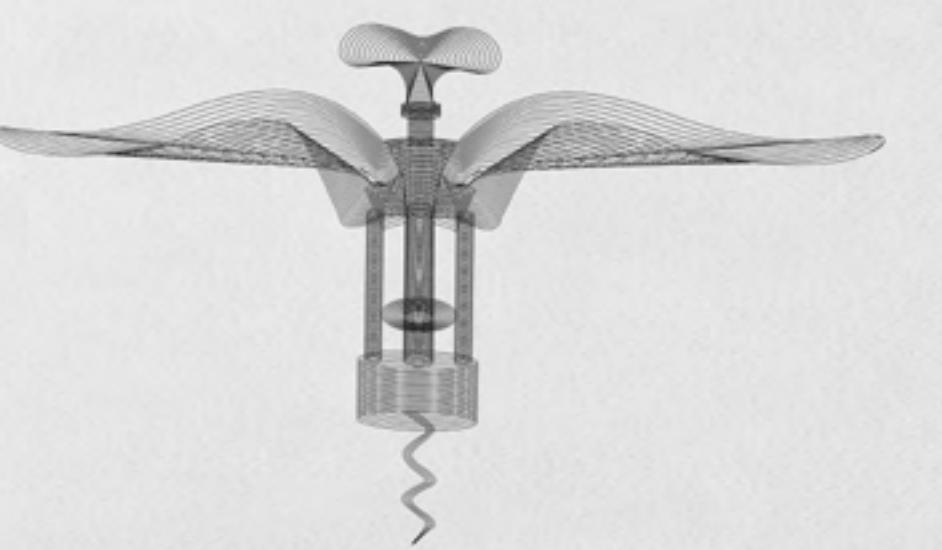
ARTIZAN



www.artizan.pe



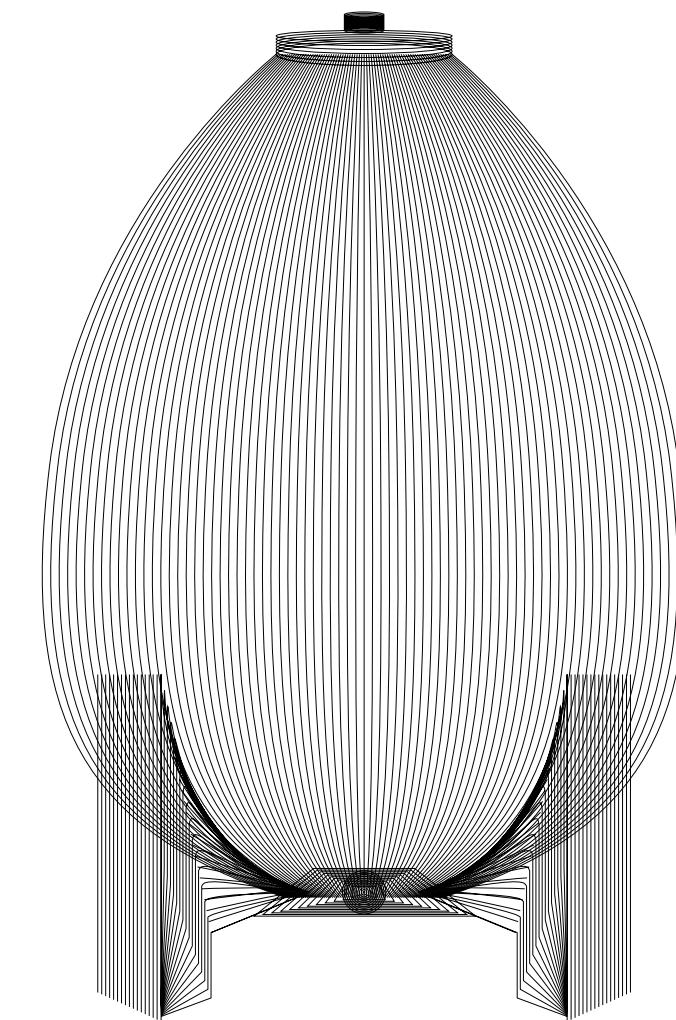
ARTIZAN



WWW.ARTIZAN.PE



VINOS DE CHILE



Chile

Bodega	Estilo	Zona Año Línea Tipo Variedades	Puntajes			Precio USD
			Robert Parker	James Suckling	Descorchados	
MONTSECANO	Montsecano es el resultado de esa búsqueda que procura mostrar un paisaje en una botella. fino, profundo y salvaje muestra una labor minimalista libre de roble con recuerdos de frutos rojos y negros, pétalos de flores rojas y hierba aromática todo condensando en un vino jugoso extremadamente bebible.	Casablanca 2018 Refugio Tinto Pinot Noir	94	94	35	
		Casablanca 2018 Montsecano Tinto Pinot Noir	95	95	62	
BODEGAS RE	Pablo Morandé es ese enólogo inquieto que produce joyas creativas con nombres que juegan con el uso de las variedades que componen sus cortes. Vinos muy auténticos y extremadamente complejos, arte en la crianza con el uso del roble, el concreto y las ánforas de arcilla. Syranoir, Chardonnay + Pinotel	Casablanca 2018 Pinotel Rosado Pinot Noir + Moscate Rosado	-		30	
		Casablanca 2015 Syranoir Tinto Syrah + Pinot noir	93		41	
LABERINTO	Laberinto es la representación embotellada de la mineralidad, un vino que proviene del frío con influencia de los vientos gélidos del sur de los andes, para muchos el mejor sauvignon blanc de Chile. acidez vibrante con notas de piedra y tiza tanto en el blanco como en el tinto.	Casablanca 2016 Chardonnay Blanco Chardonnay + Pinot Noir	92		41	
		Maule 2019 Cenizas de Laberinto Blanco Sauvignon Blanc	94+		29	
		Maule 2017 Cenizas de Laberinto Tinto Pinot Noir	91		29	

TERRUÑO

published

Terruño is a distributor of wines that are purchased for family gatherings to commemorate a moment or celebration.

For this reason, the graphic concept is aimed at opening a door to the landscapes from which the wines come and capturing them in a commemorative way.

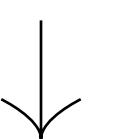
Client
TERRUÑO

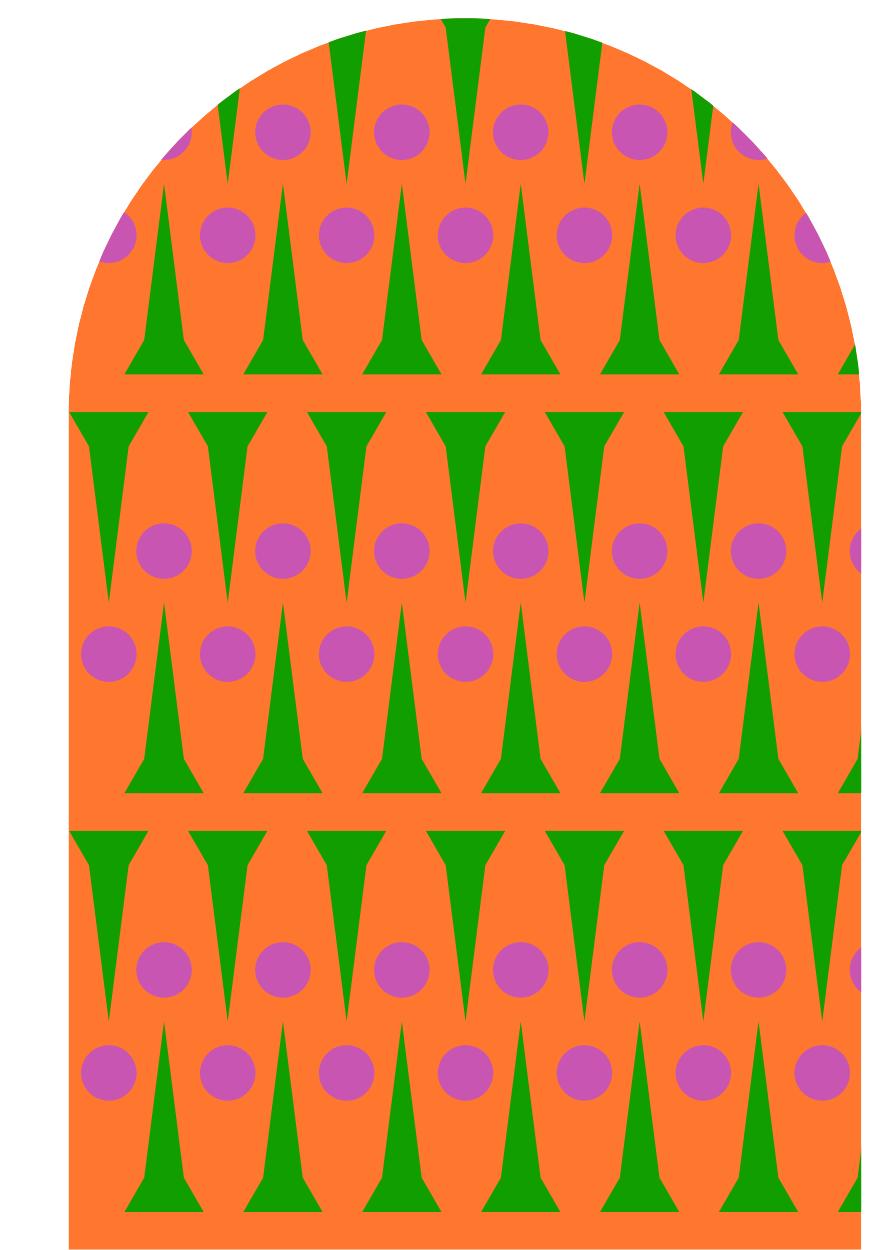
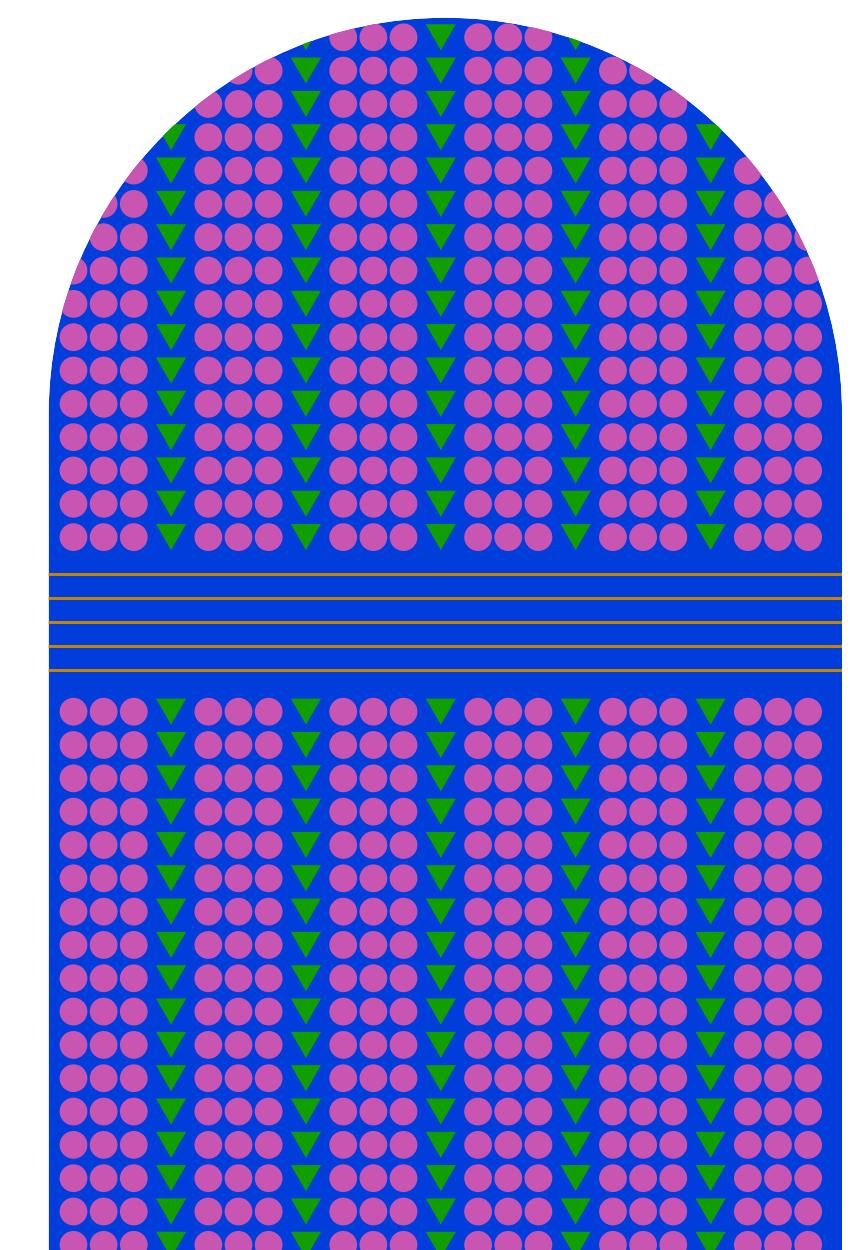
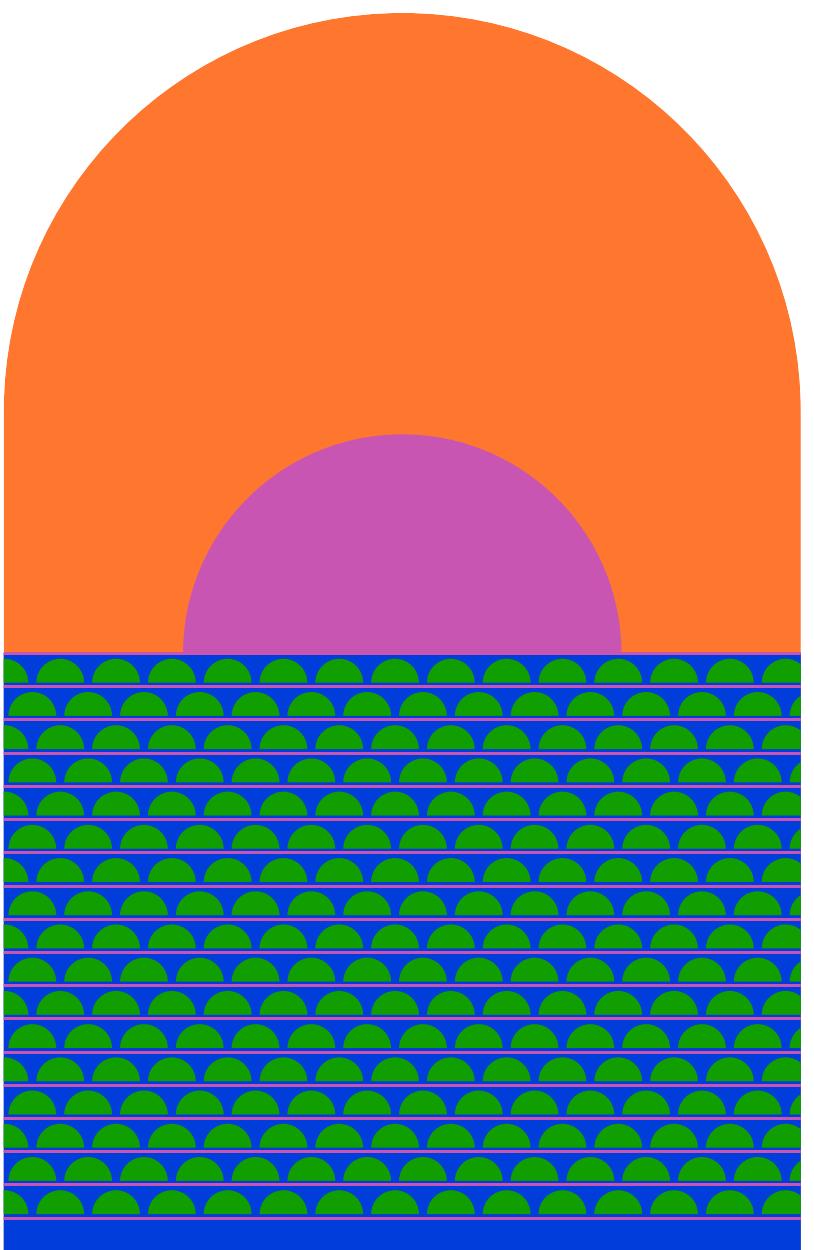
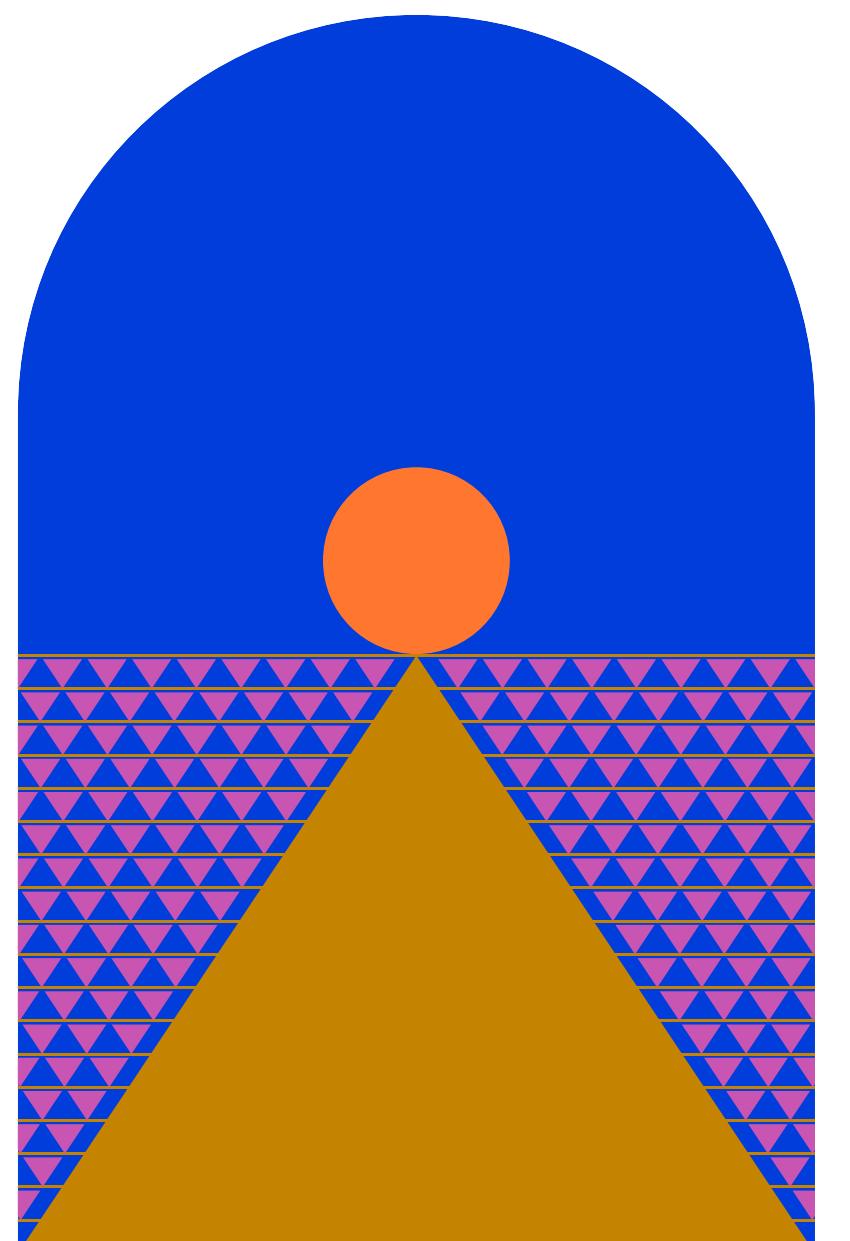
Design & Direction
Vera Lucía & Raul Benua

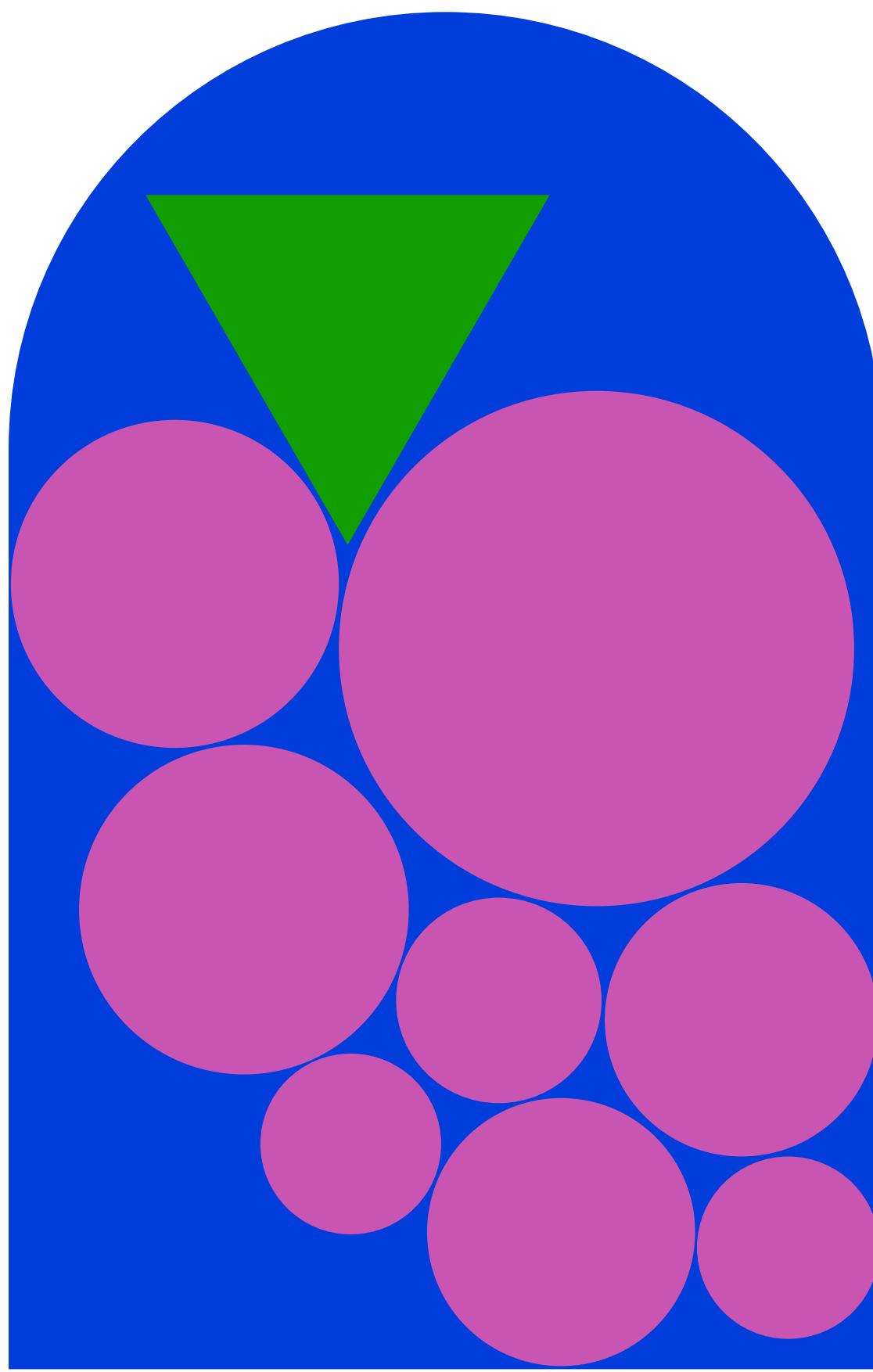
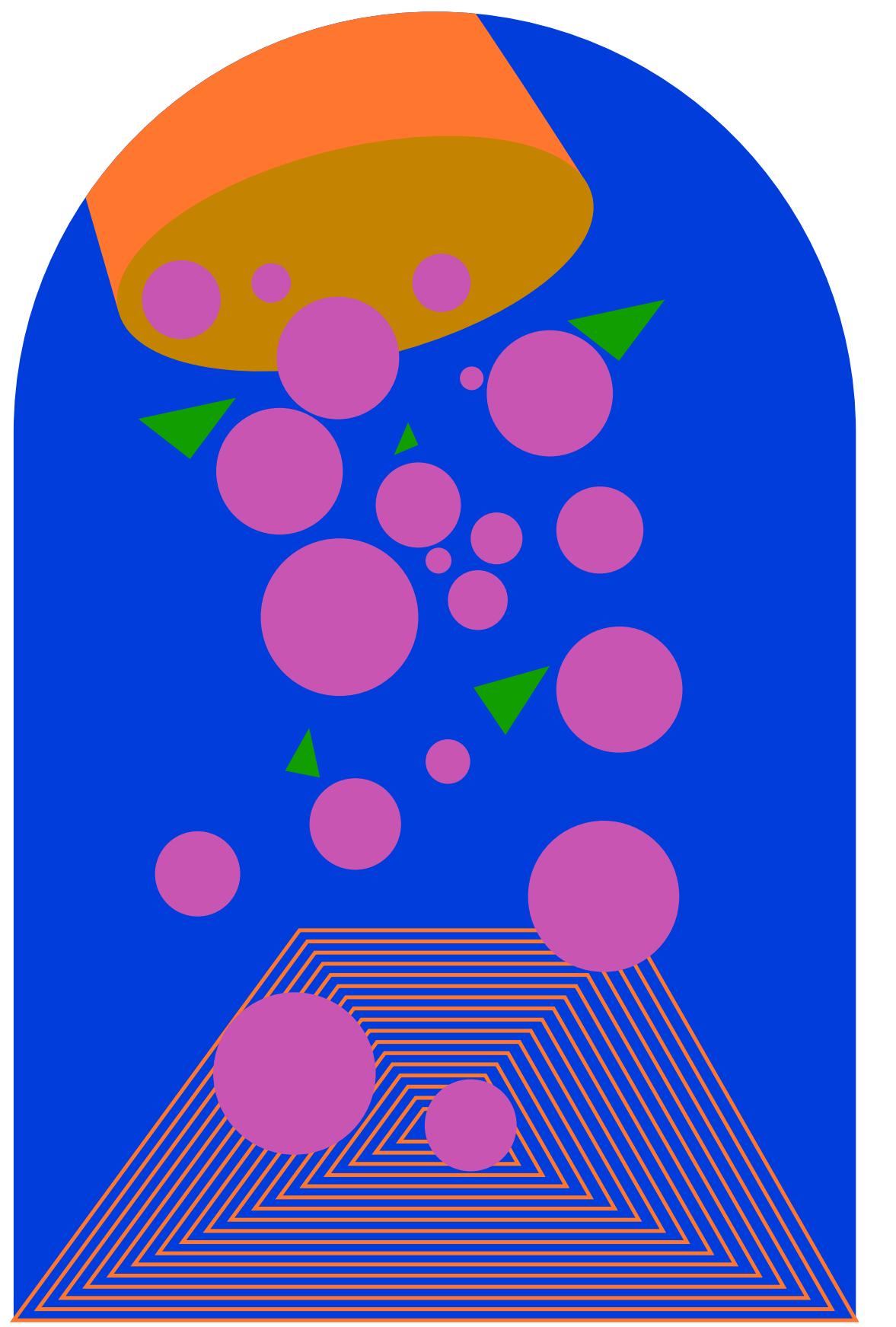
Illustrations
Raul Benua

Year
2022

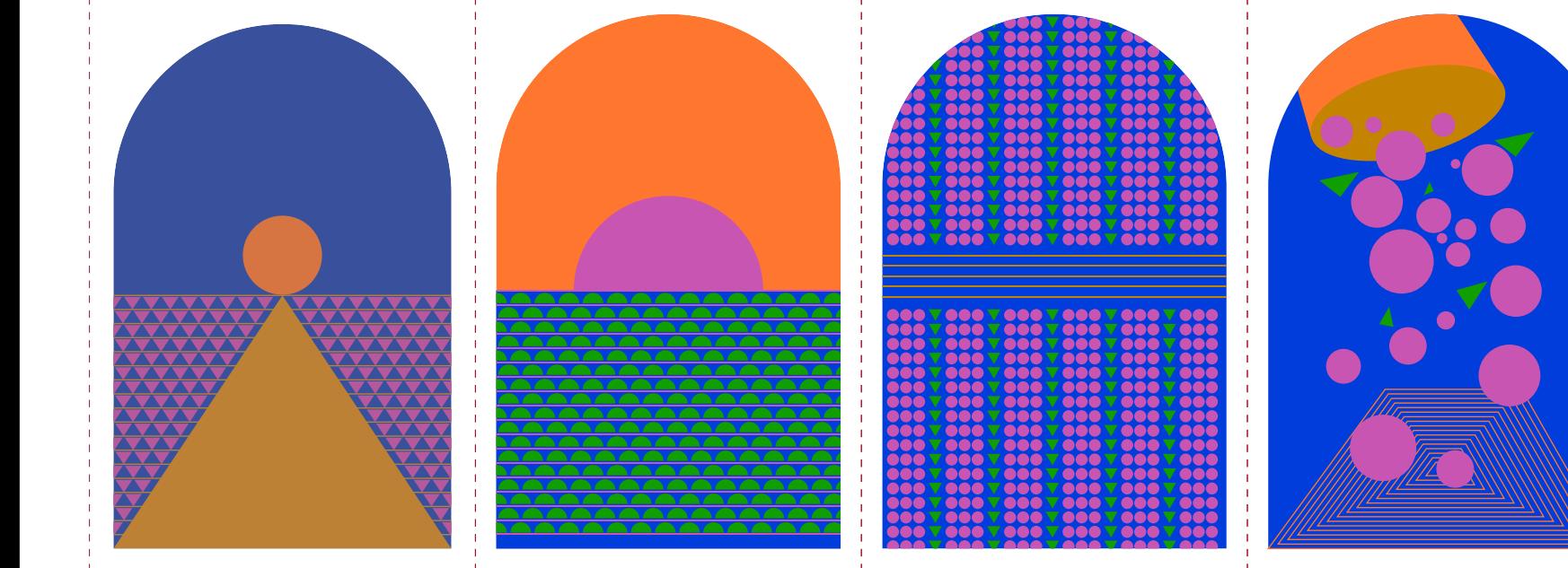
Type
Branding, Packaging







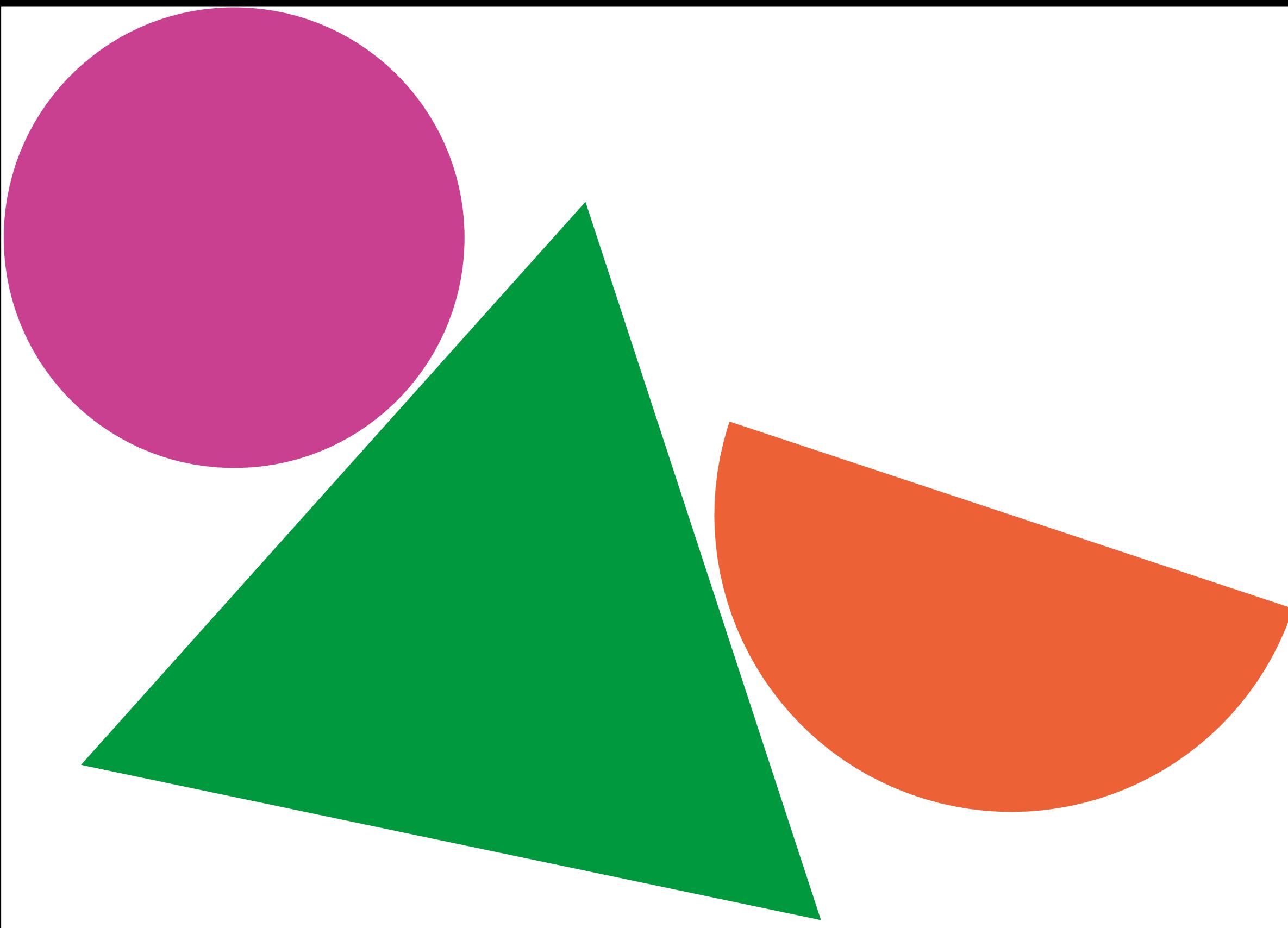
TERRUÑO

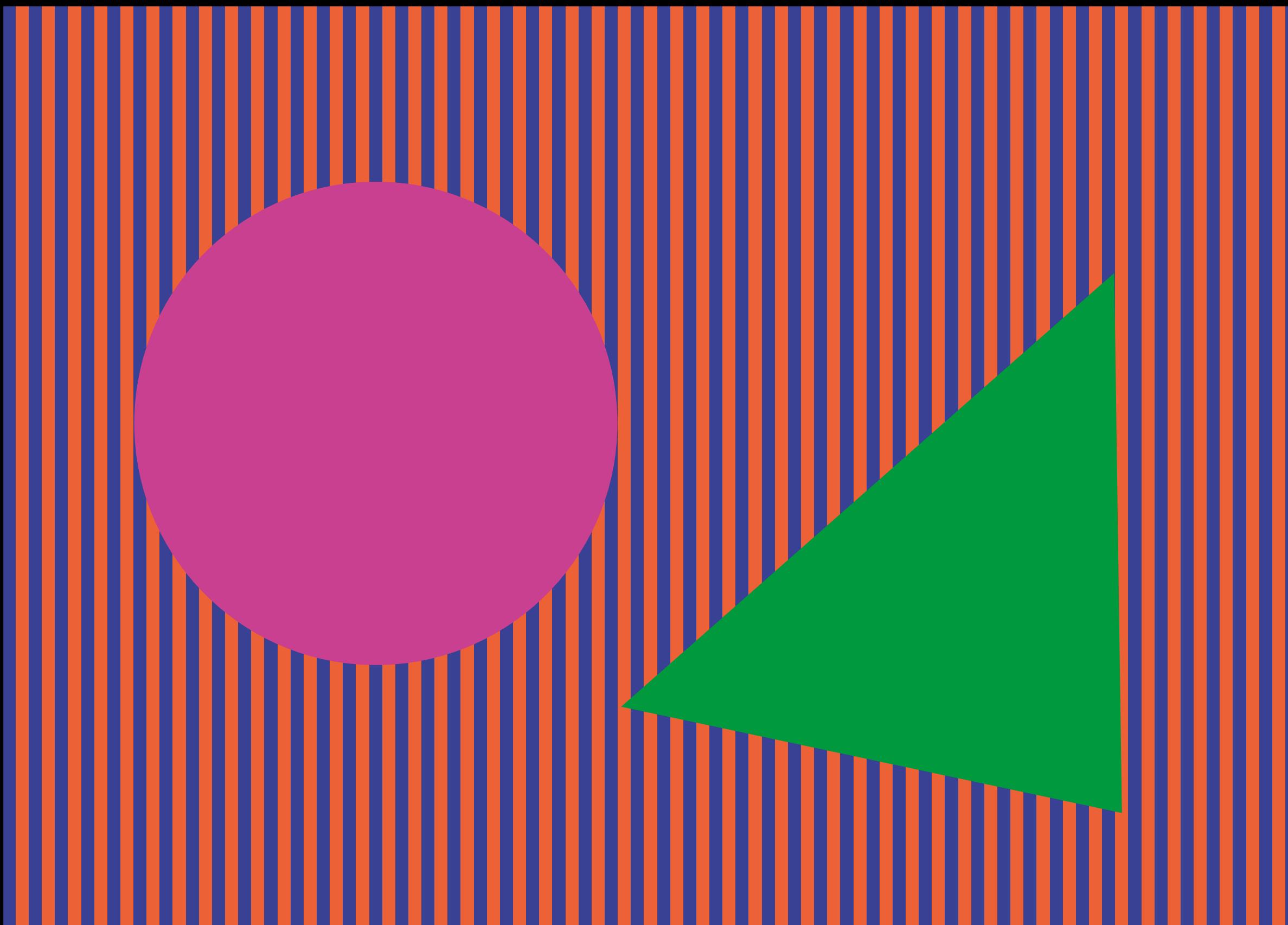


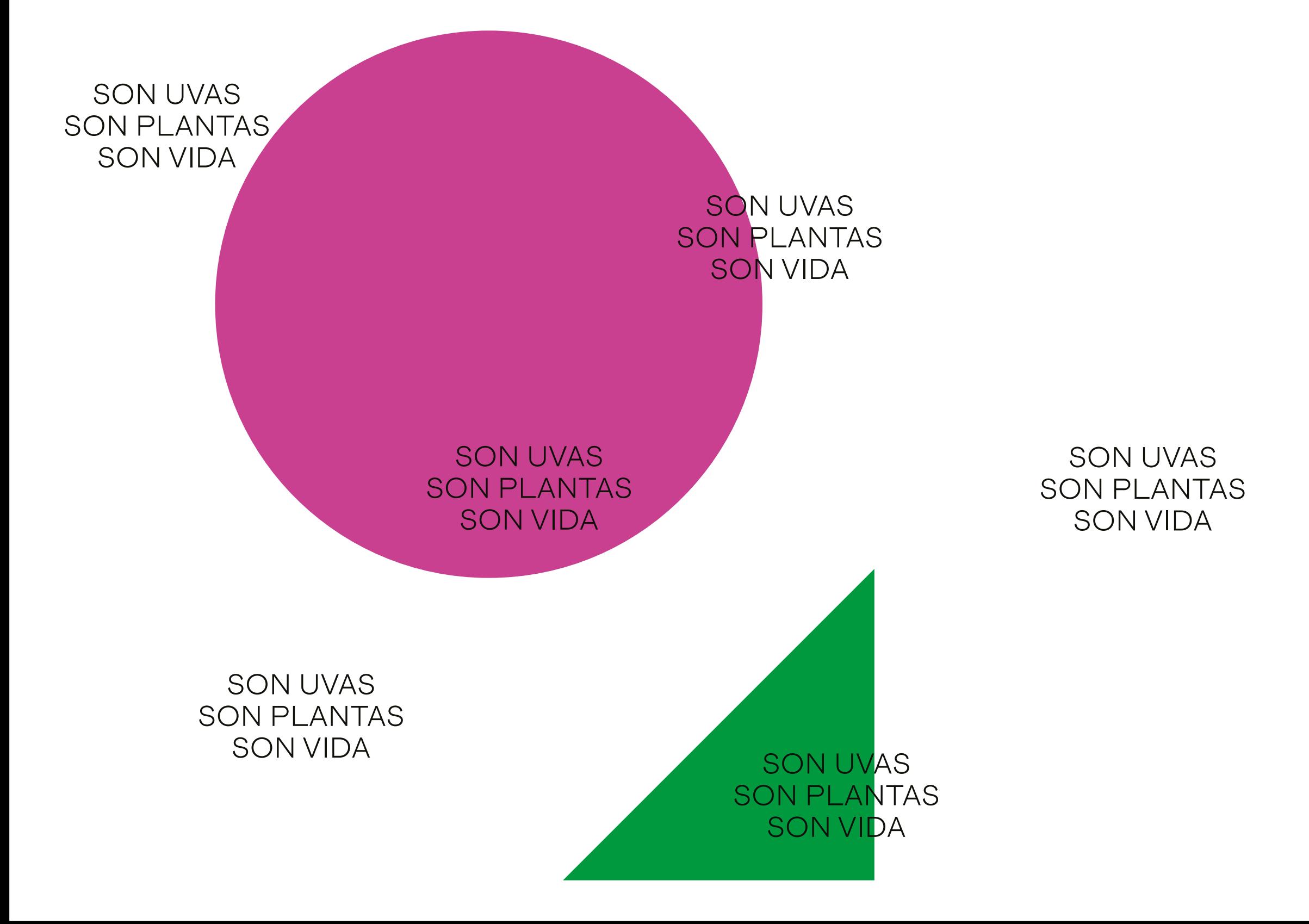




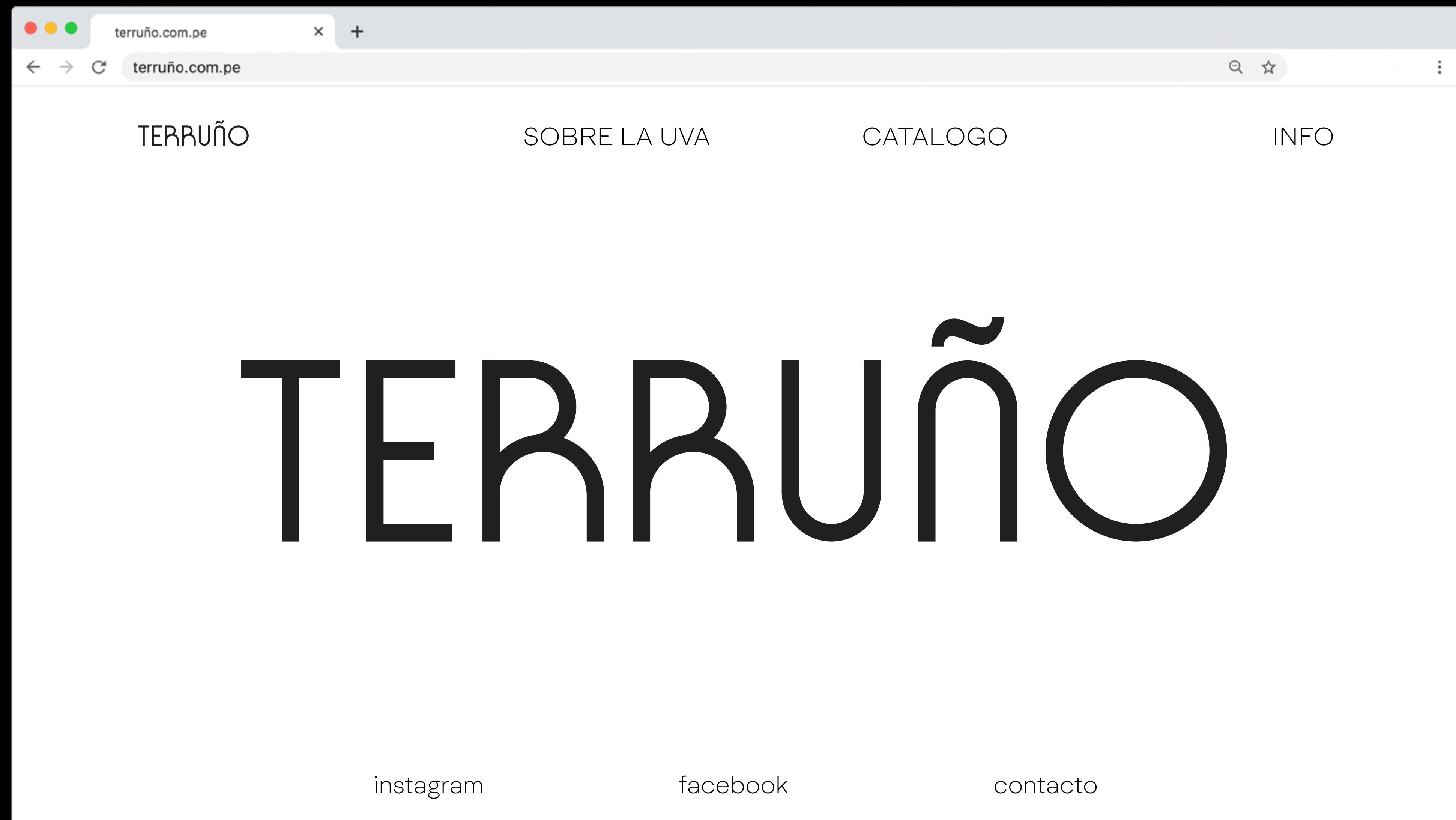








SON UVAS
SON PLANTAS
SON VIDA



terruño.com.pe

terruño.com.pe

TERRUÑO SOBRE LA UVA CATALOGO INFO

SON LAS SONTAS SONDA

instagram facebook contacto

TODOS LOS FAROS

confidential

All the lighthouses of the Peruvian coast is a multidisciplinary project that explores the relationship between navigation, sound and structure.

The graphic expression of the project goes according to the variety of lighthouses and artistic expressions that take place throughout the project.

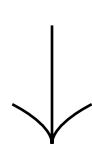
Client
Luz María Bedoya

Design & Direction
Vera Lucía & Raul Benua

Illustrations
Raul Benua

Year
2021

Type
Vinyl





**todos los faros de la costa peruana
luz maria bedoya**

irradia

10

MALI

odos los faros de la costa peruana
uz maria bedoya

COMUNIDADES DIGITALES

published

Digital Communities is a digital collective created by the MAC, which seeks feedback through guided conferences in the artistic field.

The visual profile is sustained by the digital character, which is inevitable but at the same time is an interference to what conventionally would be a human meeting (face to face).

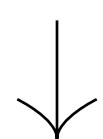
Client
Museum of contemporary art, PE

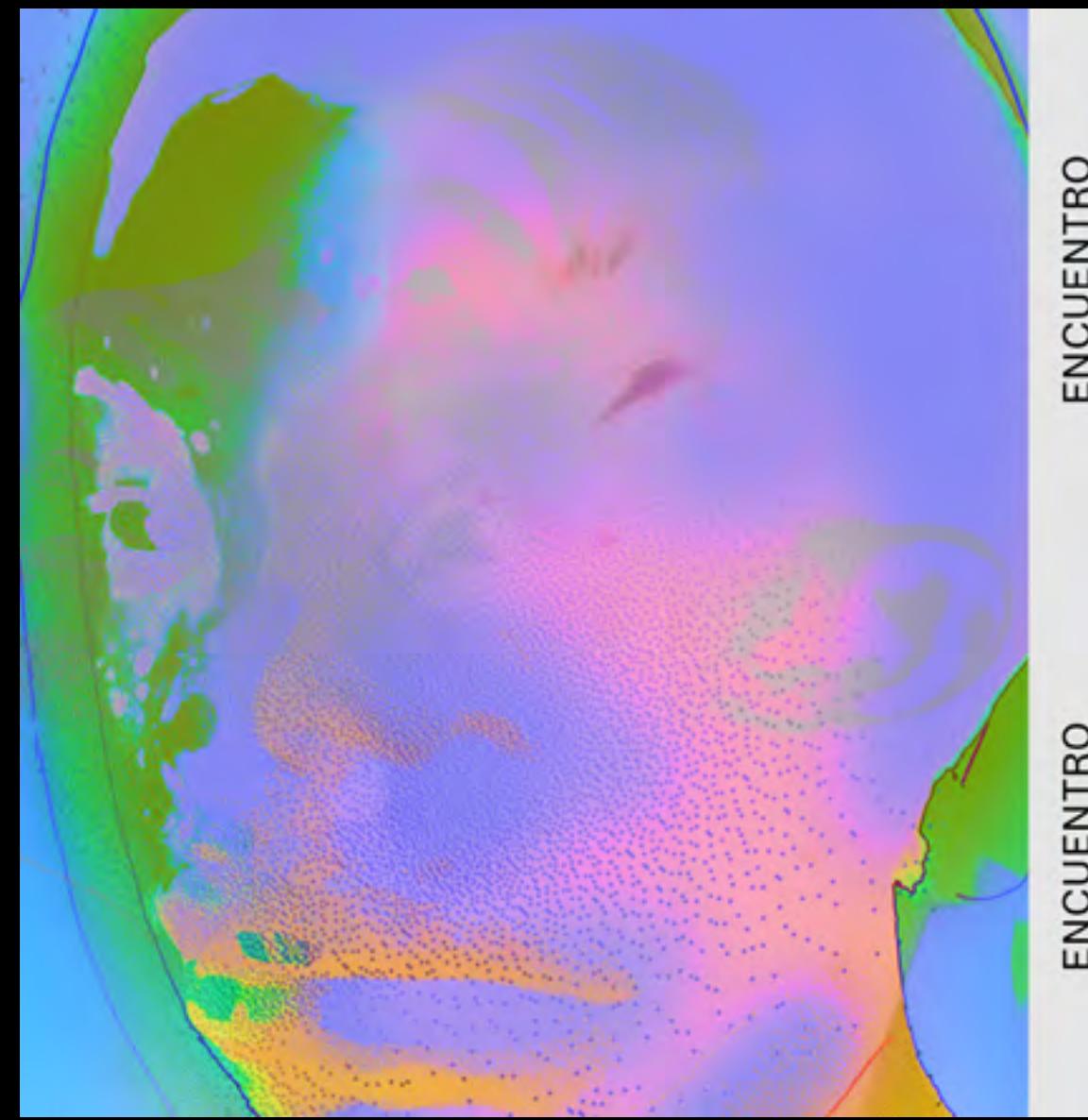
Design & Direction
Vera Lucía & Raul Benua

Illustrations
Raul Benua

Year
2021

Type
Post Digital

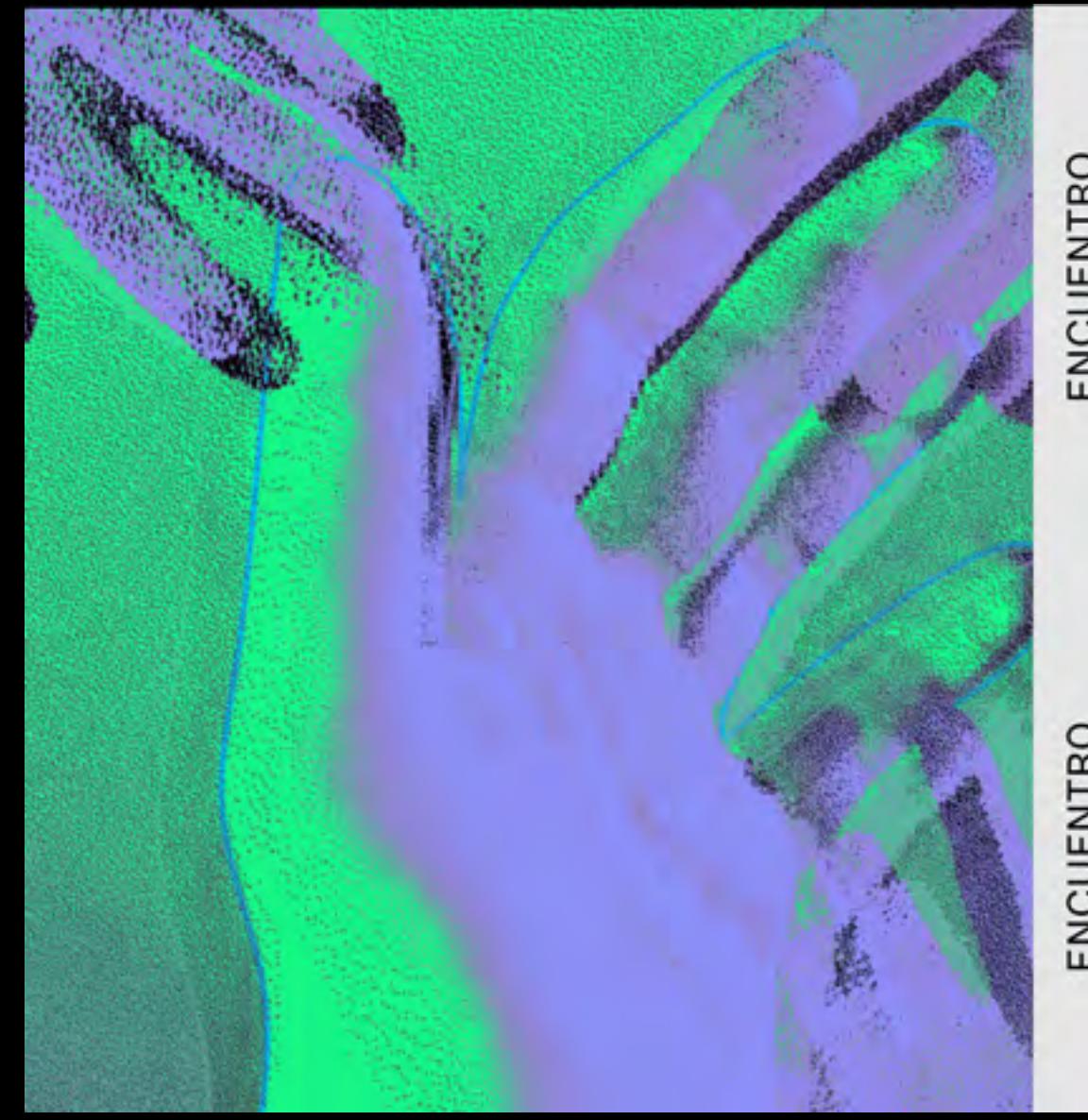




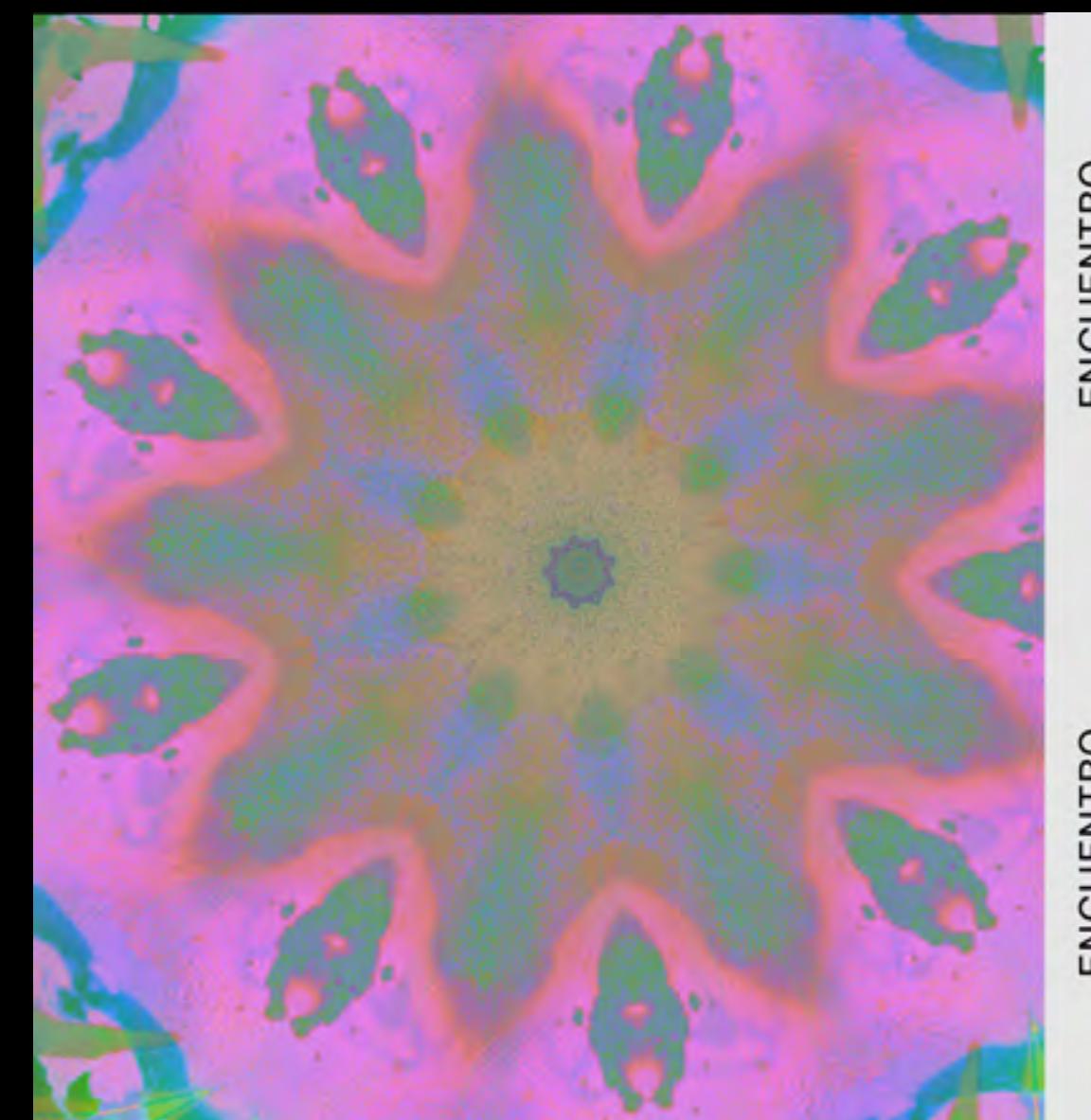
ENCUENTRO



ENCUENTRO



ENCUENTRO



ENCUENTRO

KURIOTIK

confidential

Digital Communities is a digital collective created by the MAC, which seeks feedback through guided conferences in the artistic field. The visual profile is sustained by the digital character, which is inevitable but at the same time is an interference to what conventionally would be a human meeting (face to face).

Client
Ministry of Education, PE

Code interaction animation
Raul Benua

Illustrations
Vera Lucía Jimenez

Year
2021

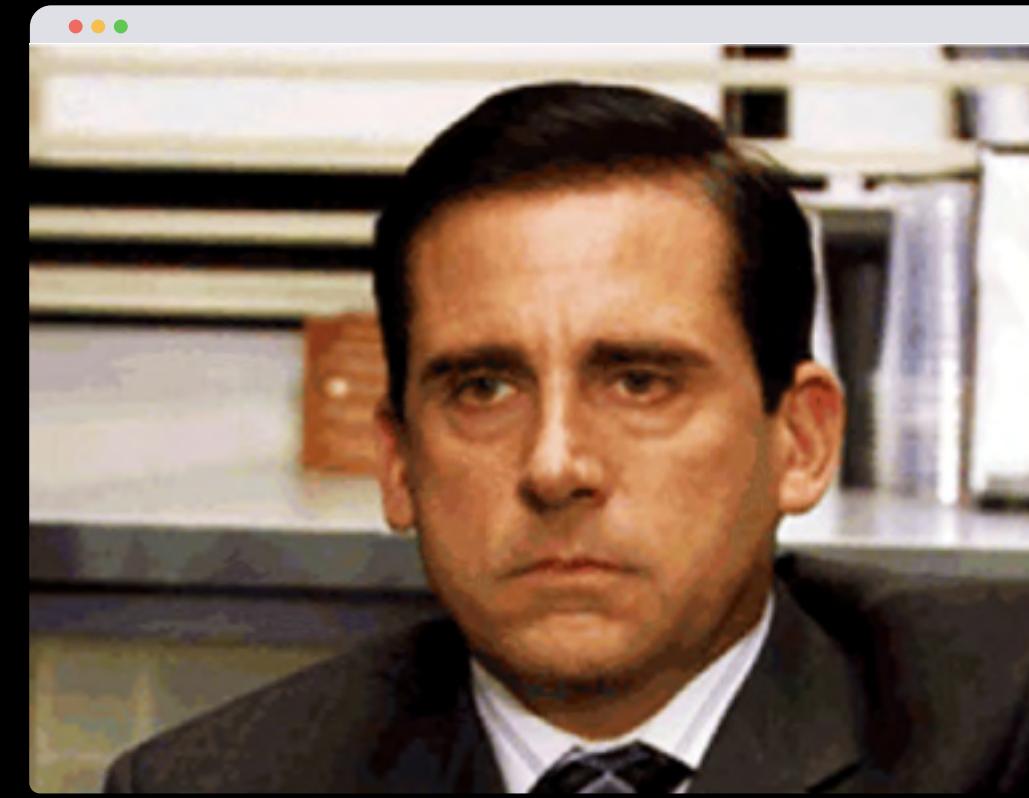
Type
Web
Code



The graphic resource works with a camera, when it detects that the person is smiling, the “smiling” isotype is presented with a yellow background.

On the contrary, when the person is not smiling, the other isotype is presented with a blue background.





A PANDEMIC LOVE STORY

published

A pandemic love story, is a project made to highlight the cases of people who were stranded in other countries, as a result of the restrictions due to the pandemic.

The project reflects this estrangement and communication through digital media, since it is the only means by which couples can communicate.

Also, it was taken into account for the graphic direction that the digital medium was important and this had to be felt visually, as well as the interferences or failures in the internet, since they were recurrent problems when making video calls.

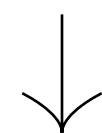
Client
National Geographic Society

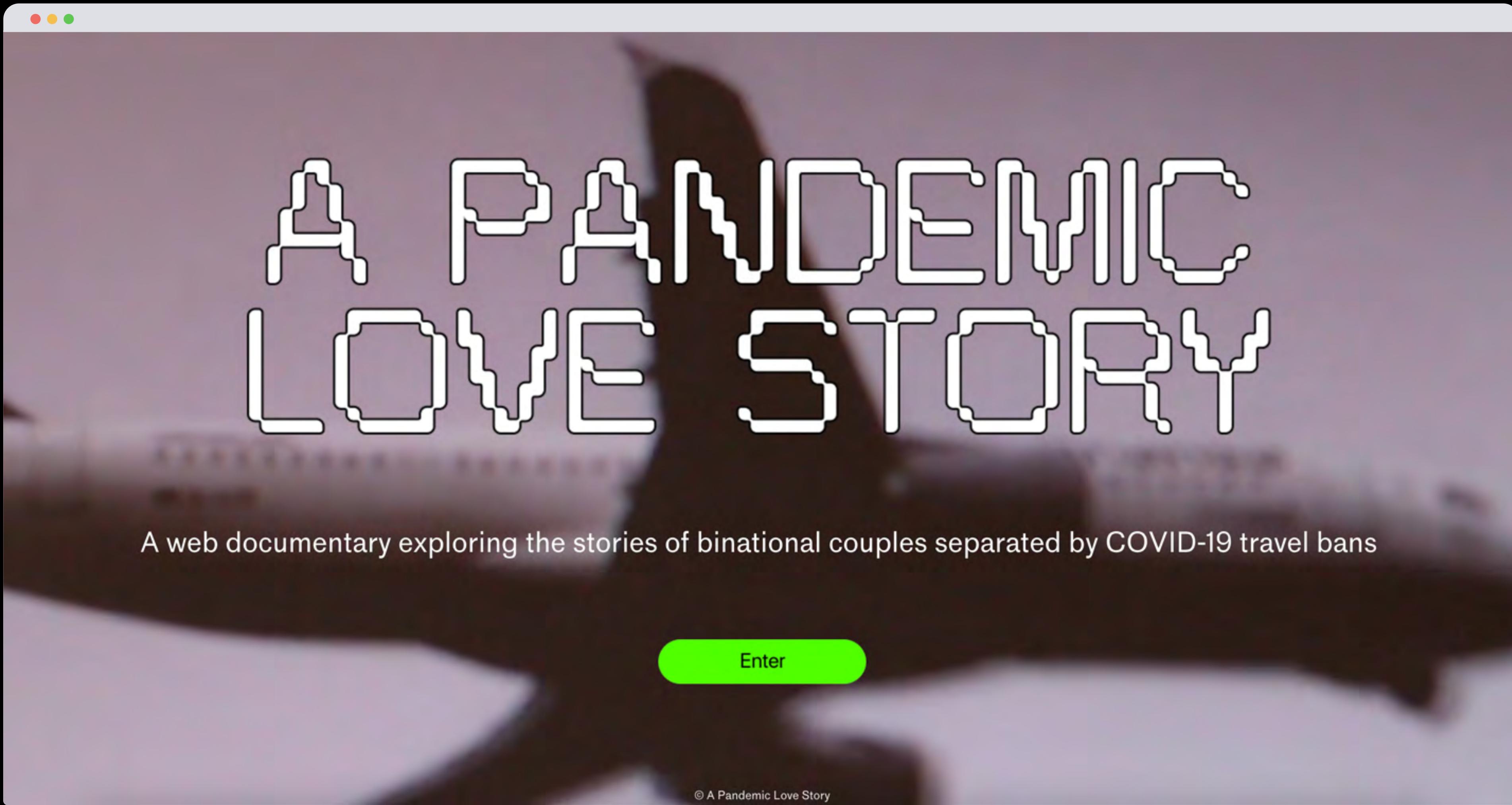
Design & Direction
Vera Lucía & Raul Benua

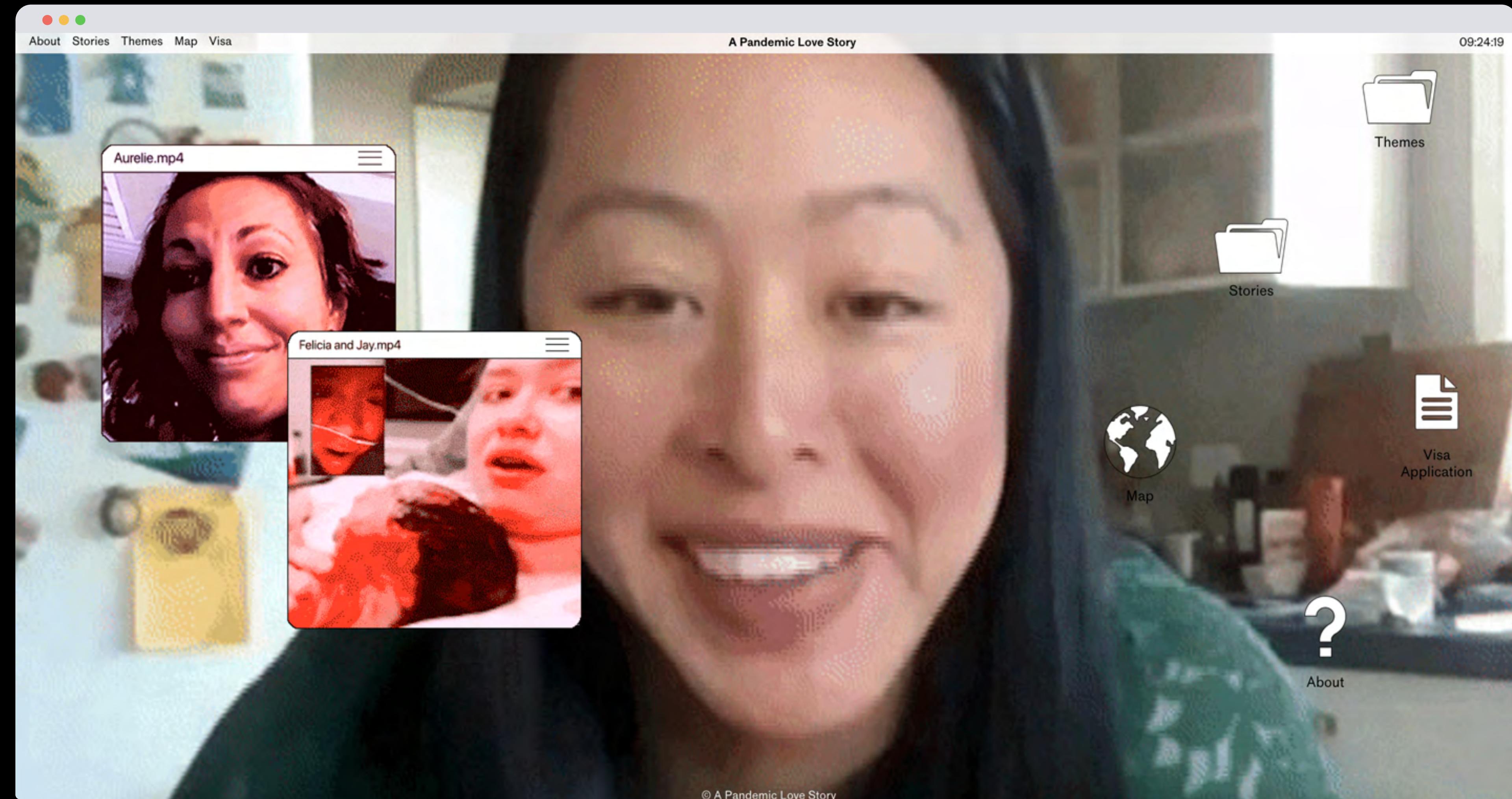
Link
apandemiclovestory.com

Year
2021

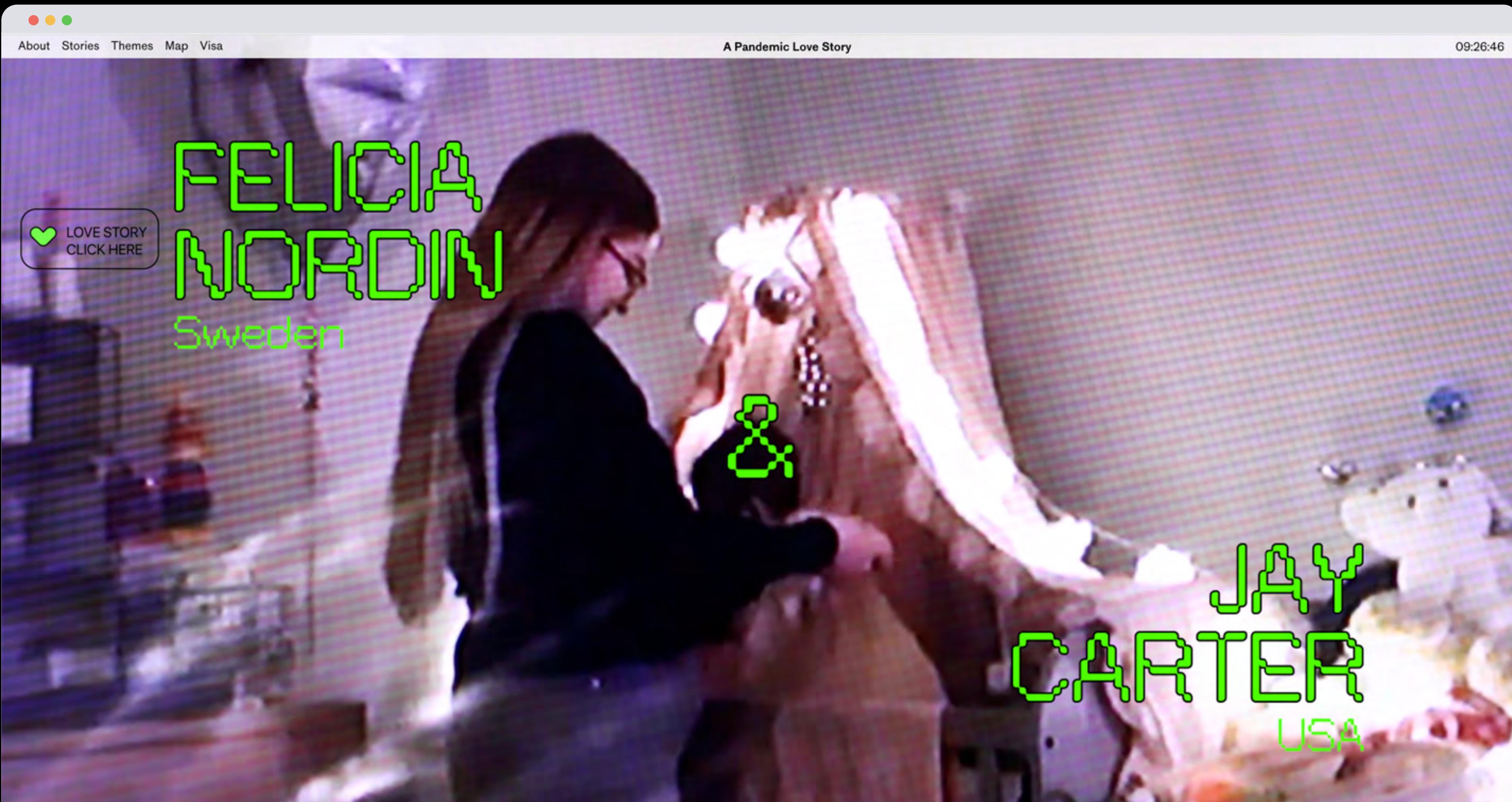
Type
Web











A Pandemic Love Story

09:27:06

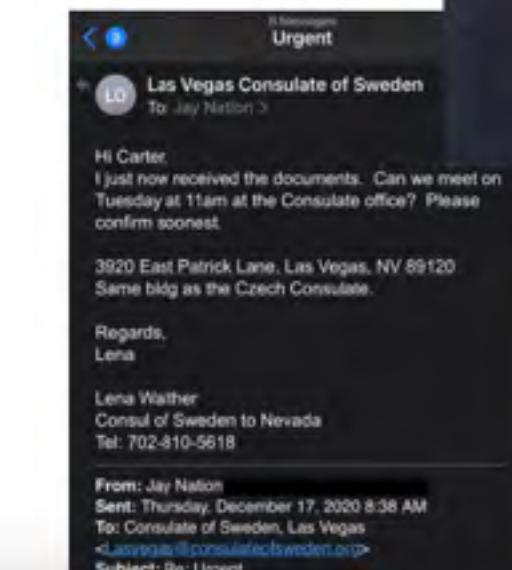
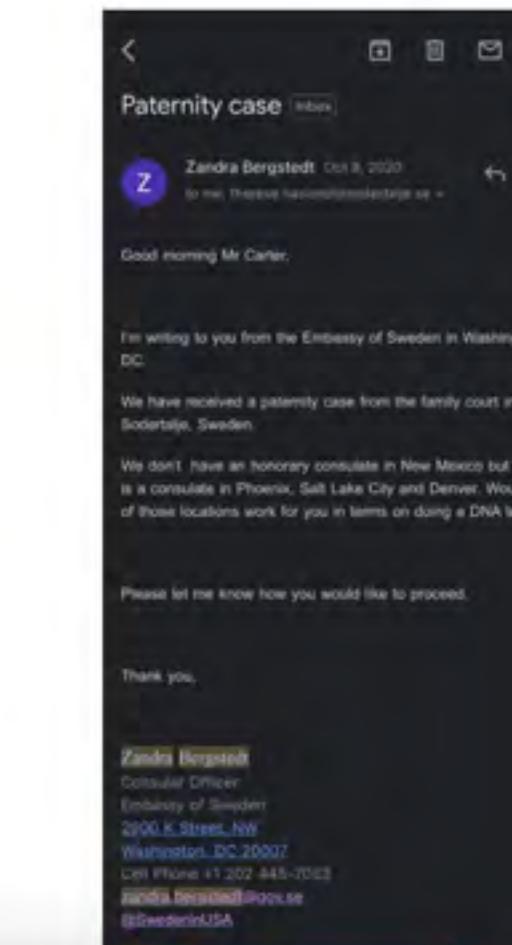
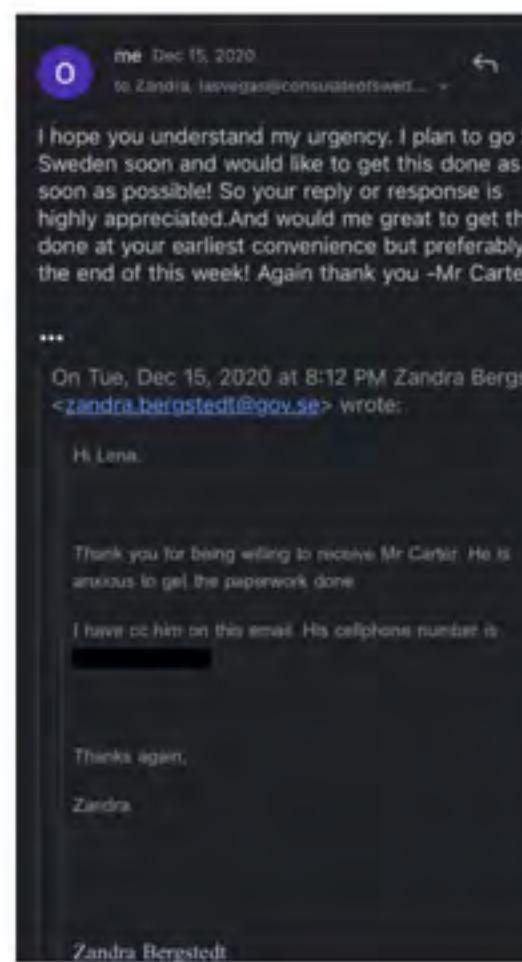
**LOVE STORY
CLICK HERE**

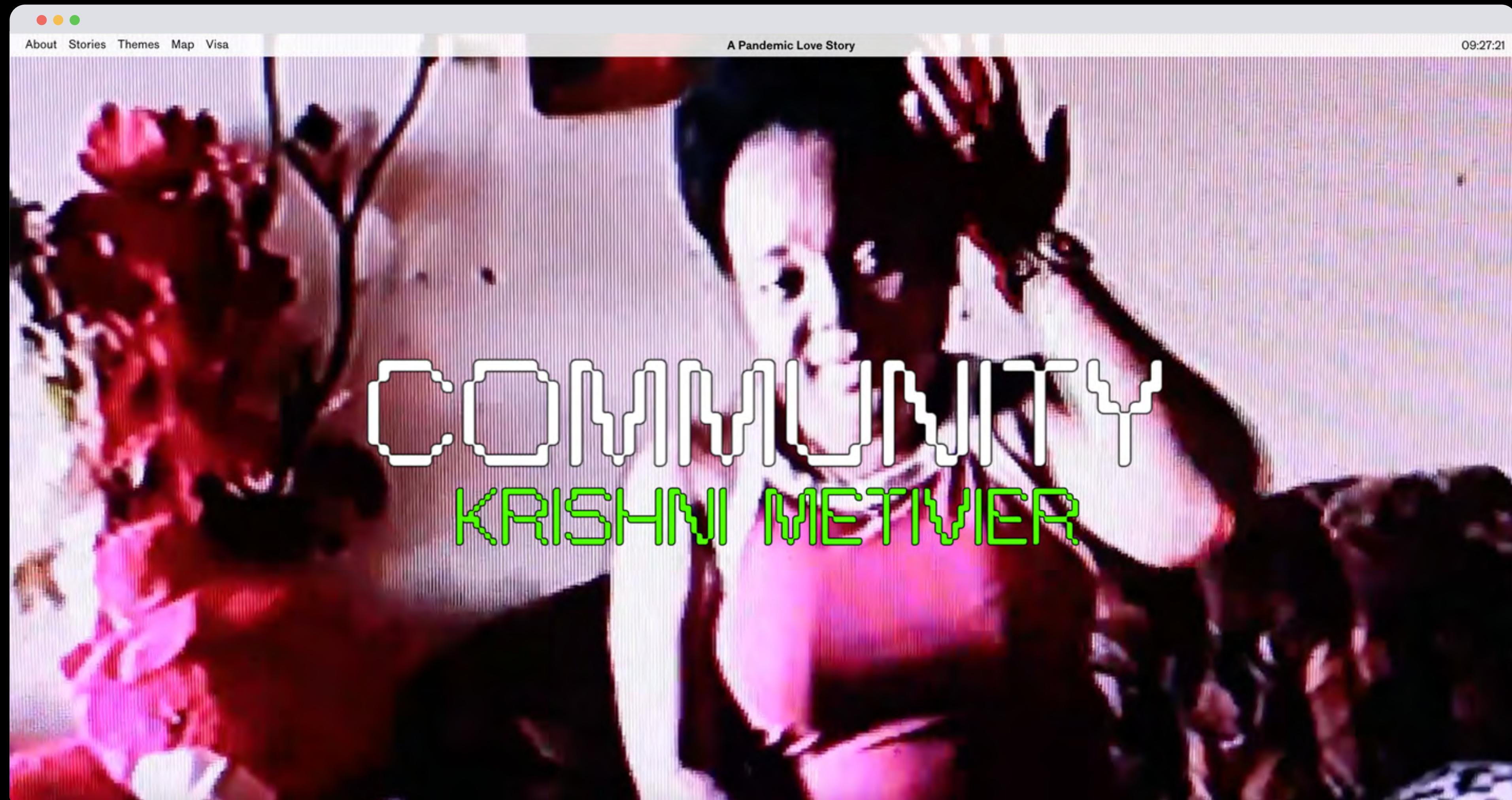
"We didn't have a pre-prepared plan for shutting down EU borders to non-essential travel in case of a pandemic. It's something that we decided was necessary at a certain point in March. We designed it very quickly to react to the circumstances. And how we did this was, when it comes to the definition of essential vs non-essential travel, more a political than a scientific process."

Adalbert Jahnz, European Commission Spokesperson for Home Affairs, Migration and Citizenship

do it together," says Felicia. And it was painful for Jay having to miss the beginning of his daughter's life in person. "I would love to make her a bottle or change her pamper," he says. After struggling with immigration for several months, the couple finally reunited in February 2021. And Jay met his then-nine-month-old baby for the first time.

 LOVE STORY
CLICK HERE





“Some people thought December would be when we’re going to be able to see each other. When those ideas, hopes and dreams didn’t pan out, it pushed people to join, to be a part of this movement, because they say “ok what can I do? How can I fix this?”

It began when Danish citizens who were in binational relationships took it upon themselves to inform their government that their policies were causing irreparable harm on their own citizens lives and were interfering with things like family life, their ability to create families, their ability to get married, their ability to have fiancees, their ability to see their partners, to support their children, to be there for them, to see them, to hold them. It was a campaign to inform and then to reconcile.

They petition their government and they get the law changed, they get exemptions put in place. Other countries in the EU, began to

NEGAR EL DESIERTO

published

In Negar el desierto you will be able to find information related to the artistic projects of the exhibition, as well as audiovisual and sound resources.

It is an exhibition of artistic variety, which will have all kinds of projects.

For this reason, we thought of a neutral identity for the entire website, to accompany the art without overshadowing it and nourishing it visually.

At the same time, an interaction was made in the main view and at a visual level are perceived as roots, as several paths, as in this exhibition, several paths one same root.

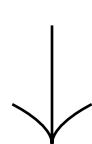
Client
Museum of contemporary art, PE

Design & Direction
Vera Lucía & Raul Benua

Link
negareldeserto.com

Year
2021

Type
Web
Code



INICIO SOBRE LA EXPOSICIÓN RELATOS WEBINARS TALLERES PODCAST CUADERNO ABIERTO AUDIOVISUALES DESCARGAR GUÍA EDUCATIVA ↓

Negar el desierto

INICIO SOBRE LA EXPOSICIÓN RELATOS WEBINARS TALLERES PODCAST CUADERNO ABIERTO AUDIOVISUALES DESCARGAR GUÍA EDUCATIVA ↓



Negar el desierto

[INICIO](#)[SOBRE LA EXPOSICIÓN](#)[RELATOS](#)[WEBINARS](#)[TALLERES](#)[PODCAST](#)[CUADERNO ABIERTO](#)[AUDIOVISUALES](#)[DESCARGAR GUÍA EDUCATIVA](#) ▾**PERMEABLE
2020**

De la serie Cuerpos Vivos
Tejido de cerámica (apropiación de Anillado Paracas) en base de cerámica.
3 x 11.5 x 8 cm

**SIN TÍTULO
2020**

Tejido de cerámica (apropiación de Anillado Paracas) en estructura de cerámica.
18 x 8 cm ø

**SIN TÍTULO
2020**

Tejido de cerámica (faz de urdimbre) sobre placa refractaria
17.5 x 8.5 x 2 cm

**SIN TÍTULO
2018**

De la serie Fósiles
Tejido de cerámica (apropiación de Anillado Paracas) incrustado en base de cerámica
10 x 8 x 8cm

**SIN TÍTULO**

- .Angie Cienfuegos (Ica, 1984)
- .Apu-Rimak (Apurímac, 1900)
- .Bill Caro (Arequipa, 1949)
- .Billy Hare (Lima, 1946)
- .Carlos Runcie Tanaka (Lima, 1958)
- .Carolina Bazo (Lima, 1968)
- .Edi Hirose (Lima, 1975)
- .Esther Vainstein (Lima, 1947)
- .Fernando de Szyszlo (Lima, 1925 - Lima, 2017)
- .Gianfranco Annichini (Novara, 1939)
- .Gianine Tabja (Lima, 1983)
- .Gilda Mantilla (Los Ángeles, 1967)
- .Ivet Salazar (Lima, 1989)
- .Jaqueline Loa (Junín, 1987)
- .Javi Vargas (Junín, 1972)
- .Joëlle de la Casinière (Casablanca, 1944)
- .John Huamani (Lima, 1993)
- .José Carlos Ramos (Huancavelica, 1949 - Lima, 2020)
- .Juan Javier Salazar (Lima, 1987 - Lima, 2016)
- .Juan Salas (Cusco, 1982)
- .Julio Camino Sánchez (La Libertad, 1914 - Lima, 2007)
- .Katherinne Fiedler (Lima, 1982)
- .Koenig Johnson (Lima, 1977)



INICIO SOBRE LA EXPOSICIÓN RELATOS WEBINARS TALLERES PODCAST CUADERNO ABIERTO AUDIOVISUALES DESCARGAR GUÍA EDUCATIVA ↓



WEBINAR # 1

La creación del proyecto expositivo Negar el desierto

CONVERSACIÓN ENTRE LOS MIEMBROS DEL EQUIPO CURATORIAL

Esta conversación reúne a los curadores del proyecto NEGAR EL DESIERTO, quienes comentarán sobre el proceso de investigación que dio pie a la exhibición y el conjunto de obras que la muestra presenta. NEGAR EL DESIERTO propone pensar el paisaje de la costa en el imaginario de los artistas que lo habitan o lo visitan. El desierto es un espacio pleno, abundante en densidad histórica, emocional y política.

PARTICIPANTES

Giuliana Vidarte
Iosu Aramburu
Mijail Mitrovic
Horacio Ramos
Gisselle Girón

Mijail
MITROVIC

INICIO SOBRE LA EXPOSICIÓN RELATOS WEBINARS TALLERES PODCAST CUADERNO ABIERTO AUDIOVISUALES DESCARGAR GUÍA EDUCATIVA ↓



01

VENUCA EVANÁN

CREAMOS UNA TABLA DE SARHÍA

Nebulina, viento y arena en la creación artística peruana

LUZ MARÍA BEDOYA, VALENTINO SIBADÓN, LUCIA MONGE Y KOENING JOHNSON



20'53"

to



Arte y ritual en el desierto

MANONGO MUJICA, ALBERTO CASARI Y CARLOS RUNCIE-TANAKA



30'27"

Angie CIENFUEGOS

CONVERSANDO CON ARTISTAS
Angie Cienfuegos

ANIMACIÓN BASADA EN
COSMOVISIÓN AFROLÍTICA PERUANA:
MITOLOGÍA Y COSTUMBRES



DANZA RITUAL DE LA FERTILIDAD, DE LA
SERIE CULTURA AFROLÍTICA PERUANA
Angie Cienfuegos (Ica, 1984)
Bordado con fibra de algodón sobre tela
Colección Miguel A. López, Lima



BOLIVAR

confidential

The main objective of the Bolívar brandbook was to support the brand identity.

For this reason, we sought to use a variety of colors as visual support, taking into account how the book would be seen externally and internally.

Finally, we used the concept of the emotional over the functional to create a packaging to keep the brandbook.

Client
Bolívar, Alicorp

Year
2021

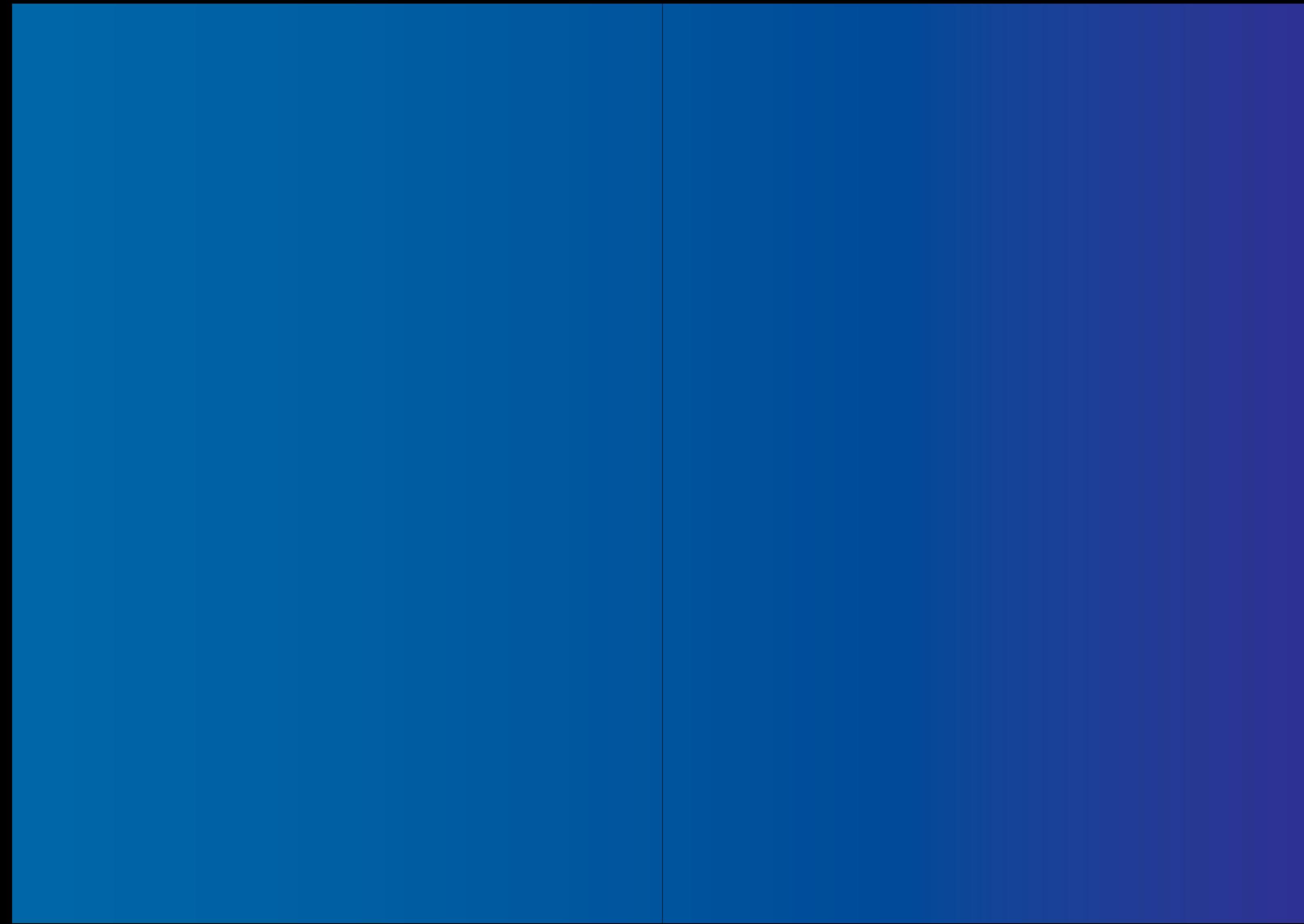
Design & Direction
Vera Lucía & Raul Benua

Type
Editorial









Índice

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01

PÁG
00-00

ANTECEDENTES.

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et laboreptae moluptatur santur, omnihita dem expliqueate cum ulluptas id et quam.

- 1.1 Nuestra Historia
- 1.2 Evolución de Bolívar

02

PÁG
00-00

NUESTROS USUARIOS

Aitatiunt et officab int aut que doloria ndiandandit, officie nimimum. Nonsequam et
et laboreptae moluptatur santur, omnihita dem expliqueate cum ulluptas id et quam.

- 2.1 ¿Cómo son y qué es lo que valoran?
- 2.3 Nuestros usuarios y lo que valoran
- 2.4 Oportunidades para Bolívar

03

PÁG
00-00

FUNDAMENTOS DE MARCA

Aitatiunt et officab int aut que doloria ndiandandit, officie nimimum. Nonsequam et
et laboreptae moluptatur santur, omnihita dem expliqueate cum ulluptas id et quam.

- 3.1 ¿Quiénes somos y en qué creemos?
- 3.2 Brand positioning statement
- 3.3 Punto de paridad y diferenciación
- 3.4 Nuestros valores
- 3.5 Nuestra personalidad
- 3.6 Nuestra esencia
- 3.7 Manifiesto
- 3.8 Lo que somos y lo que no

04

PÁG
00-00

IDENTIDAD DE MARCA

Aitatiunt et officab int aut que doloria ndiandandit, officie nimimum. Nonsequam et
et laboreptae moluptatur santur, omnihita dem expliqueate cum ulluptas id et quam.

- 4.1 ¿Cómo hablamos?
- 4.2 Tono de voz
- 4.3 Equalizador de tono de voz
- 4.4 Principios de mensajes
- 4.5 ¿Cómo nos vemos?
- 4.6 Megamarca
- 4.7 Detergente
- 4.8 Jabón de lavar
- 4.9 Suavizante

05

PÁG
00-00

ARQUITECTURA DE MARCA

Aitatiunt et officab int aut que doloria ndiandandit, officie nimimum. Nonsequam et
et laboreptae moluptatur santur, omnihita dem expliqueate cum ulluptas id et quam.

- 5.1 Portafolio detergentes
- 5.2 Portafolio jabón de lavar
- 5.3 Portafolio suavizantes

1.1

Nuestra Historia

Nacimos para ayudar a los peruanos a cuidar mejor sus prendas. Con el pasar del tiempo fuimos entendiendo cada vez más sus necesidades y eso nos impulsó a evolucionar. Hoy hemos llegado a comprender profundamente sus emociones y sabemos que el verdadero cuidado va más allá de la ropa.

1.2

Evolución de Bolívar

Nacimos para ayudar a los peruanos a cuidar mejor sus prendas. Con el pasar del tiempo fuimos entendiendo cada vez más sus necesidades y eso nos impulsó a evolucionar. Hoy hemos llegado a comprender profundamente sus emociones y sabemos que el verdadero cuidado va más allá de la ropa.

2010

"Abrígate con las mantas Bolívar" Promoción que contribuye a que Bolívar logre el liderazgo del segmento Premium además de fortalecer el posicionamiento distintivo de la marca.

Cambiamos el empaque a Flowpack con nuevas máquinas automáticas.

2012

Premio Effie (Promociones) por Mantas Bolívar.

2013

Comienza el desarrollo de variedades de detergentes como **Bolívar Matic** ocupando un territorio más funcional, comunicando desempeño en lavadoras.

Relanzamiento del detergente Core, el **único con partículas de jabón Bolívar**.

Comunicación enfocada en el balance entre Poder de Limpieza y Cuidado.

2014

Premio Effie (Extensión de Línea) por Bolívar Matic. Lanzamiento del primer Suavizante Bolívar.

Lanzamiento del primer **Suavizante Bolívar**.

Se lanza la variedad de detergente **Efecto Renovador** construyendo sobre el atributo de cuidado enfocándose en comunicar renovación de colores.

2015

Lanzamiento de detergente Bolívar en **Bolivia**.

Ingreso al segmento de **detergentes líquidos** con Bolívar Líq. Matic y con Toque de Suavizante.

La oportunidad surgió a partir de la proyección creciente de detergentes líquidos en el canal AA.SS.

2016

Lanzamiento de detergente **Bolívar Evolution** anclado en el atributo de performance para ganar SOM de la competencia.

Relanzamiento de Jabón Bolívar con el cuidado de la **glicerina**.

Lanzamiento de **suavizante Plus**, variedad con 4x más aroma.

2017

Lanzamiento de la línea **Baby & Kids**. Ya existía el jabón de esta variedad pero se detectó la oportunidad de crear un portafolio especializado en el cuidado de las prendas de bebé que incluya también detergente y suavizante.

Se logró duplicar el volumen del segmento de mercado de bebés (+102% Feb18 vs Feb17).

2018

2 premios Effies (Producto y Extensión de Línea) por Bolívar Baby & Kids.

Bolívar ingresa al ranking **Brand Z Perú**, ocupando el puesto 20.

Relanzamiento de Bolívar Core con tecnología **"Active Duo"** para combinar atributos de máxima limpieza y cuidado.

2019 - 2020

Bolívar Sensations se incorpora al portafolio siendo la primera línea de suavizantes con tecnología Aroma Scent que tiene un efecto positivo en el estado de ánimo.

2020

Se define posicionamiento en **"Cuidado más allá de la ropa"** y se realiza el cambio de identidad de toda la marca apalancada en esos atributos. El relanzamiento de la variedad Core implica un cambio de nombre a **Active Care** y un tono comunicacional con una arista más emocional y de conexión con el consumidor.

Se lanza la línea de Bolívar Aroma y Suavidad que incluye detergente, suavizante y jabón para seguir construyendo dentro del territorio de cuidado, ofreciendo un mismo aroma y suavidad a través de todo el proceso de lavado.

Relanzamiento de Bolívar Plus con más beneficios: planchado fácil, protección de colores e hipoolergénico.

00

ANTECEDENTES

BOLÍVAR BRANDBOOK

1.2

Evolución de Bolívar

Nacimos para ayudar a los peruanos a cuidar mejor sus prendas. Con el pasar del tiempo fuimos entendiendo cada vez más sus necesidades y eso nos impulsó a evolucionar. Hoy hemos llegado a comprender profundamente sus emociones y sabemos que el verdadero cuidado va más allá de la ropa.

1950	1970	1990	1995	2000	2005
50's - 60's	80's	90's	1995	2003	
	Primera presentación de jabón embolsado.	Se crean las variedades azul y verde. Innovación en el formato de jabón doble barra.	Adquisición de La Fabril , empresa productora de alimentos y productos para el hogar. Así nacimos como una marca icónica para la limpieza en Perú con Jabón de Lavar . "Bolívar Lava con Potente Cariño".	Lanzamiento de Jabón Bolívar vida , para ropa de color. Esto ayudo a posicionar el jabón para uso en ropa de color, pues previamente la marca estaba asociada sólo para ropa blanca.	
		Se implementa el sistema de empacado automático.	1997	Posteriormente, se ingresa a la categoría de detergentes.	
			Se pasa a envasar Bolívar en doble barra en un empaque tipo paquete con máquinas Perri.	2004	
			Se lanzaron dos presentaciones, al final la presentación de una sola barra representaba el 90% del mercado.	Proyecto Titán Lanzamiento del Detergente Bolívar (Primera marca de Alicorp de detergentes), capitalizando los equities del jabón de lavar Bolívar, percibido y valorado como el jabón que cuidaba las manos.	
				Aumento importante de uso de lavadoras.	

Oportunidades para Bolívar

00

01

Brindar soluciones integrales de cuidado, que ayuden a demostrar amor a quienes más les importan

02

Reforzar los beneficios del lavado: limpieza, seguridad y aceptación.

03

Resaltar aquello en lo que Bolívar destaca: cuidado integral

NUESTROS USUARIOS

04

Reconocer que todos podemos dar y recibir cuidado

05

Podemos trascender al lavado de la ropa, y generar un impacto real en la sociedad, conectando el cuidado con dar acceso a agua y saneamiento; así como reforzar la autoestima.

BOLÍVAR BRANDBOOK

SAMETOVA

published

The poster was created to highlight the SAMETOVÁ REVOLUCE march,
which helped the former Czechoslovakia to emerge
from communism, economic collapse and conflicts caused by the fall of the Berlin Wall.

That march reflected the ignored voice of many inhabitants who wanted to
be free and who shouted to be heard.

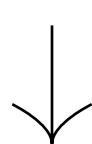
This was shown in the perforations on the poster, together they represent the same
incentive: struggle, people and freedom.

Client
Museum of the Czech Republic - ITA

Design & Direction
Raul Benua

Year
2019

Type
Poster





PHOTOGRAPHY

All the photographs in this file (books) were taken by me to give them a more human
and natural touch, as every project deserves.

Direction & Photography
Raul Benua



GRACIAS

thanks

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Resident in LIMA, PE