

Hi! I'm
Laura Torres
a graphic designer
focused on **brand strategy***

** I love projects that I strongly believe
contributes to a human-centered knowledge
& interdisciplinary approaches on strategic
graphic design for products and services.*

This is my **portfolio** ●



Artesanías de Colombia



Booms!



Colcoffee



Claase

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Artesanías de Colombia

Strengthening artisanal activity in Antioquia

Kind: Design anthropology research / Brand Design

Timeline: 3 months for researching and co-creation,
2 months for graphic design and production.

Status: Finished until new agreement, yearly. (Published work)

Team group: 4 industrial designers, 1 graphic designer

Average reading time: 15 minutes

Key words: Handicrafts, colombian design, brand design,
artisanal activity strengthening, co-design.



This page / Varnishing process,
Carmen de Viboral ceramics.

Artesanías de Colombia is the entity in charge of supporting the work of Colombian artisans. It was created on May 6, 1964 and is a society of mixed economy, linked to the Ministry of Commerce, Industry and Tourism, whose mission and purpose is to expand the participation of artisans in the national productive sector and contribute to improving the quality and standard of living.

For Artesanías de Colombia it is a priority to rescue and protect the crafts and the artisan tradition. To this effect, it promotes competitiveness, supports research, encourages product development, the exchange of methodologies, marketing, commercialization and environmental conservation. The crafts express traditions, beliefs, thoughts, values, knowledge and keep alive the legacy of ancestral cultures. They are our letter of introduction to the world and in each one of them you can find the creative DNA of Colombians. The laboratory in Antioquia is in charge of strengthening the value chain of the artisan sector in the region on three occasions, of

which I have participated on two and this year 2020 as well with Diseño Colombia project in Bogotá, into the context of the present challenge to continue strengthening the country's artisan sector through the pandemic.

In 2019, the third version of the project has Antioquia rehabilitated in imitation jewelry knowledge and practices, basket weaving, work with plantain fiber, wood, caña-flecha and iraca, through the implementation of the module on participative design and production, where my role consisted in potentiating the visibility of the artisan productive unit through its corporate image and product portfolio. In version 2019 there was a continuation of the support in design and production, adding the commercial factor from the generation of brands and creation of elements that support their communication with the purpose of having a greater visibility in local and national fairs. In this manner and for the first time, there is presence of one artisan from each community in fair experiences such as *Expoartesanías* and *Expoartesano* 2019.¹



Don Bernardo unmolding, Mrs. Gladys painting, and final products. Three steps to create the traditional Carmen de Viboral ceramics.



I believe in the power of artisanal activity as a game changer activity, not only in Colombia but in the world, since by its nature, handicrafts are respectful with the environment and the planet, aesthetically pleasant, culturally powerful, and politically representative.

Background:

UNESCO define handicrafts as objects (...) that are produced by artisans, either completely by hand or with the help of hand-tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product... The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant¹.

This project represents one of my greatest motivations to continue in the research level, because with the knowledge acquired I will be able to help more artisans in Colombia through the preservation of their labor, contributing to the protection of the culture and immaterial patrimony in each one of the regions and also creating a fair market for handicraft production, both inside the country and abroad.

Project Scope:

As a part of the activities proposed considering Colombian Peace Process signed on 2016, five municipalities from

Antioquia have been served on 2017 and four more for a total of nine on 2019. As a background, "a little over 50.000 victims of the Internal Armed Conflict became part of the reinsertion program of the National government and in gross numbers, 24% returned to illegal activities, 51% started working in informal economic activities, and only 20% achieved a formal employment with affiliation to social security". The research also states that "under the current circumstances, the labor market does not stimulate the incorporation of the reinserted population"², while the native communities have been the ones with the highest impact by the armed conflict in Colombia, followed closely by rural communities (country people/peasants).

The people from these communities are in a low socioeconomic level, and the ages range from 18 to 37 years of age approximately. The population is mostly made up by victims of the Colombian armed conflict: displaced communities (Dabeiba and Frontino), and ex-members of the guerrilla or paramilitary groups (Demobilized members from Sonsón and San Juan de Urabá, Antioquia).

¹ UNESCO and International Trade Centre (ITC), Final report of the International Symposium on Crafts and the International Market: Trade and Customs Codification, Manila, october 6-8, 1997.

² Universidad de Antioquia and Autónoma Latinoamericana (Unaula), quoted by RENDÓN M. Olga, "De los desmovilizados, sólo el 20 % encuentra empleo formal" El Colombiano. April 17, 2018. <https://www.elcolombiano.com/colombia/paz-y-derechos-humanos/empleo-formal-para-desmovilizados-en-colombia-IE8556291>



Designing for craftsmanship

How to articulate the artisan activity in the processes of economic, culture, and social development of the Department?

Part One:
Design question

In the Antioquia Lab, we settled the goal to strengthen the artisan work in the Department through technical assistance in the components of production, design, and commercialization in 2019, under the alliance between the Government of Antioquia and Artesanías de Colombia S.A. Only four years ago, Artesanías de Colombia started the support to achieve the Denomination of Origin and Trademark. This is to protect the cultural value of the rescues and product innovation in the hands of each artisan unit.

Specifically, for the graphic design module, I used the following methodology to advisory and strengthening in design and brand development of the productive units and through the design of their graphic image if needed.

“Design at the service of handicrafts, it is a means, not the goal. It intends to highlight the techniques preserving identity”

Opportunity

Design is a support service for handicrafts, becoming a means to add value and increase the competitiveness of the artisan offer. This refers to the development of formal proposals and aesthetics based in artisan trades and techniques, with the optimum

use of natural resources, main sources, and productive processes that highlight the differentiating elements of the artisan work.

What is the purpose of graphic design?

The methodologies serve the creation of the associated graphic identity, as well as the creation of brands and logos for each one of the artisan units involved in the project, to enable the commercialization of the product and have a long term consolidation of the artisan work as a feasible and sustainable economic opportunity, at a local, regional, and international level. To increase the productivity and competitiveness of the communities, we promoted innovation and change based on the imaginaries and the existing codes, by varying them, and contributing to the culture from the culture.

Where and how is the design applied?

In the research process. In the production processes, product differentiation and in the promotion and commercialization strategies.

Left / Luz Dary Sinigüil, face tattoos representing the streams down the mountains. Embera Eyávida Indigenous Community, Rio Verde, Ant.

Top Right / Pastora Domicó, beside her weave products. Embera Eyávida Indigenous Community, Nusidó, Ant.

Right / Master Craftsman José Saldarriaga's Ceramic products, 2019. El Retiro, Ant.



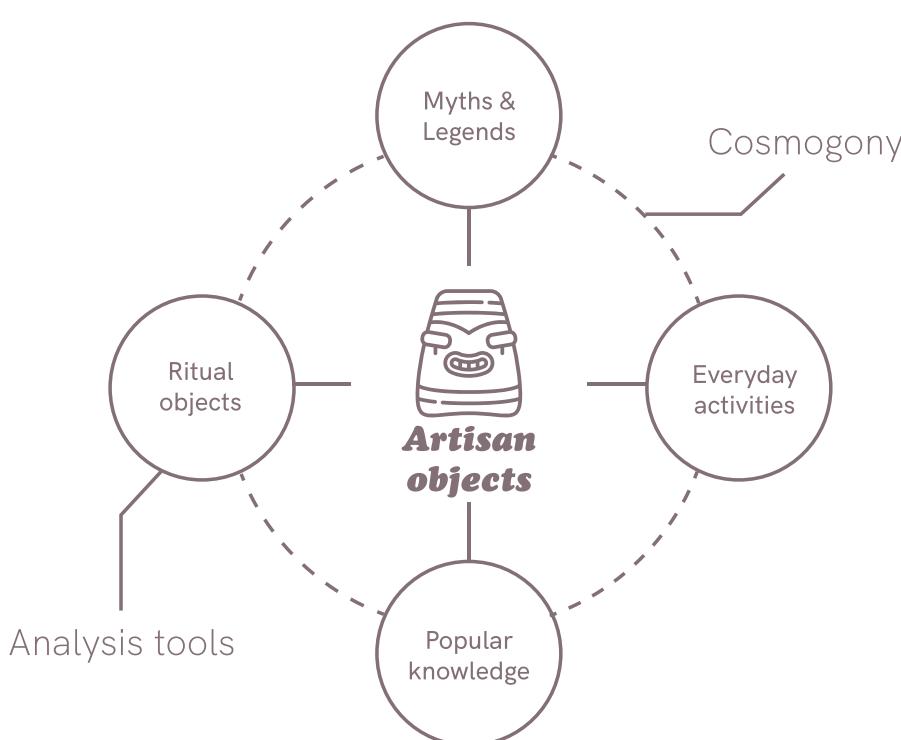
“Even though graphic and artisan products are important, support is more important throughout the process, as much as the dynamics established between the different communities and the designers.

The closeness that we may reach; because from that bond we will obtain the best results from the productive and cultural rescue”



The design process

The concepts has to come from the need to strengthen the identity of each community, of highlighting cultural elements; from the technical and productive aspects to be strengthened, as well as the references of the specific environment, using the existing main sources, techniques, and trades. We used the two following main methodologies to achieve this:



1 Rescue:

Recovers techniques and pieces that have been lost due to the scarcity of main sources, technological substitution, change of function, or absence of a market, but that for the current demand recover their validity. For the rescue strategy it is necessary that the designer researches about the cultural and cosmogonist component of the community through a field work where there is documentation about the customs, habits, and perceptions of the community towards the being and doing.



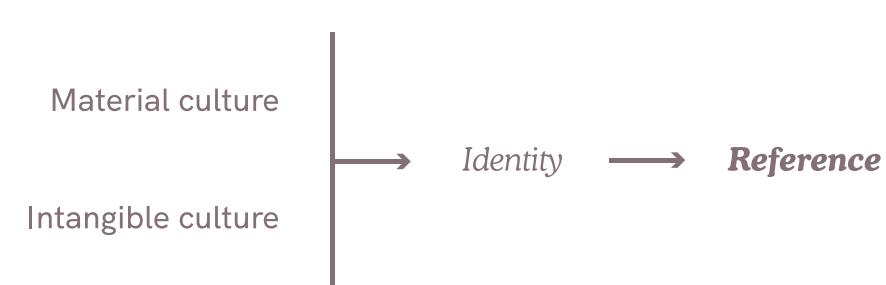
A "Wango Wango" bracelet ("wango" means spider in Embera language)



Embera basquet weave, Dabeiba rescue

2 Re-design and innovation:

Starts from the identification of the material and immaterial culture of a community in order to appropriate it and contextualize it in the new techniques or current determinants for production in such region. The original piece that keeps its essence is formally intervened with innovation, introducing aspects that enable it to reenter the different markets.



Above: Example of design proposal for tiles made in El Retiro, Ant., and Final result.

3 Co-designing:

It starts with a creative exercise where the design requirements are defined for the creation of products, product lines, collections, and graphic design. There is use of geographic, cultural, ancestral, formal, and technical references. In this process there is participation of the designer (as the mediator of form and leader of the design process) and the artisan group (as the mediators of the trade and leaders in the use of the technique), this is called co-design.

"Co-design: to set actions directed to establish a dialogue between the artisan community and the designer, to guide their products at a cultural level with a commercial focus that complies to the determinants of the local, regional or international market"

To summarize, the main goals are:

- Understand design as a tool to mediate the use, aesthetic, and the symbolism of handicraft objects as an expression of their own cultural identity to the buyer.
- Board the artisan activity from the design, within a specific social-environmental context.
- Capture the way of thinking of each community, identifying the history and symbols behind each object, defining the design assistance.

Before design, I evaluate formal components, aesthetic components, functional components and possible innovations from technical-productive aspects. Then in workgroups, we categorize the products in order to identify handicrafts (products with a high cultural component as their main characteristic) from crafts (products that involves skill in making things by hand, but does not necessarily convey tradition and history).

Design research



1 Listening

Refers to the phase of **getting close to the community**, where the designer observes, asks, and documents. The purpose is to have a collection of material and immaterial culture that contributes references.



2 Co-create

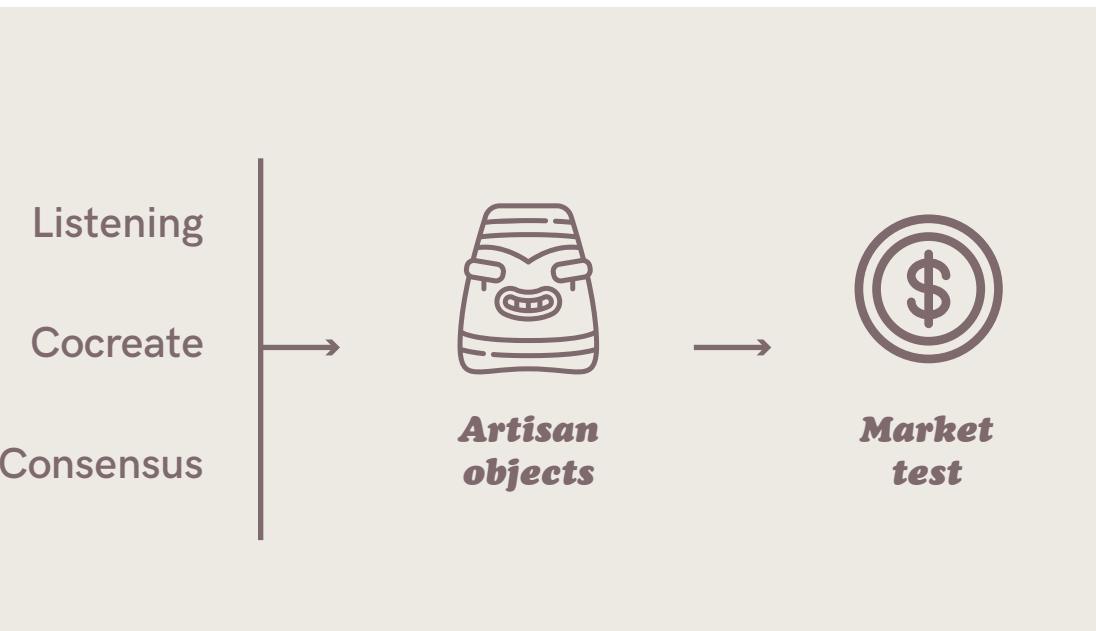
In collaborative design, designers must learn to use their own creativity to expand the creativity of artisan groups. The main objective of this intervention is **to rescue the representative knowledge**, products or objects, within the different cultural processes of a community. The designer intervenes by applying the design determinants that direct the object towards the appropriate commercial niche.



3 Consensus

To review and validate that the design proposals developed with the community correspond to the guidelines traced for the product development, under the focus of strengthening the cultural traditions and specifications of the objective market.

Above / Workshops with communities: Listening in San Juan de Urabá, Identity workshop (Co-creation) in La Danta; & Color and Photography workshop in Dabeiba, Ant.



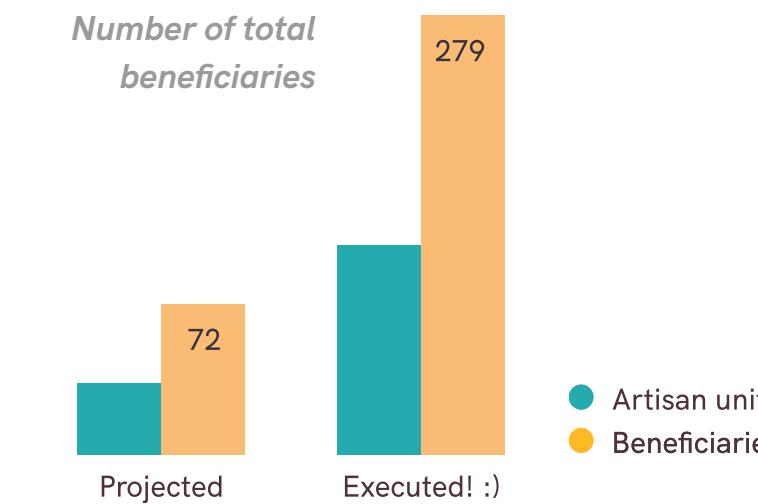
The concepts come from the need to strengthen the identity of each community, of highlighting cultural elements, the technical and productive aspects to be strengthened, as well as the references of the specific environment, using the existing main sources, techniques, and trades.

Outline of results

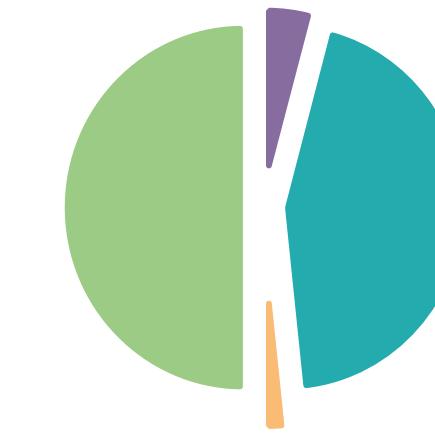
Training workshops:
every artisan units will participate.

Corporate images and product portfolios for the artisan units prioritized in the rural communities victims of the armed conflict in:

- *San Juan de Urabá* and *Zenu* rural and indigenous community in the Montecristo village, Antioquia; *Embera Drúa* and *Embera Eyábida* Indigenous Communities in *Dabeiba* and *Frontino*, Antioquia, and *La Danta* village - Antioquia.



Population group numbers



1000 cards and 1000 labels designed and delivered for each of the 38 artisan production units.

Also, **Fifteen Brand Registration Processes** for curated products, and **photographic record** of products and lifestyle for the archive. It is planned to continue with other areas in Antioquia and the country. Every year, new and old artisan units are attended, taking into account the final reports of previous projects and the feasibility studies developed in the areas to visit.





Part two:
Graphic design output
Brand design
Selected work

The graphic elements found in artisan traditions as ceramics or pottery, leather and skins, metal work, wood work, stone work, weaving among others, as well as imagery and oral traditions collected, will be taken into account for the subsequent construction of the umbrella brand for artisanal activity in Antioquia. Under this concept, the main objectives of the brand cover:

- 1) Creation of an image that summarizes the main concepts of artisanal activity in Antioquia, and the final result expressed in brands, products and historical and cultural attributes.
- 2) Creation of an image that represents the Antioqueño artisan group and / or each particular artisan group; that is contemporary in symbolism and expression and that translates

the work of artisans for the target audience, approaching this from the tradition reinterpreted in an innovative way.

In the next pages you can see the joint work developed with the different communities, and the result in graphics & products from a great diversity of crafts of the artisan tradition in the Antioquia region.

A visual summary

Logosymbol

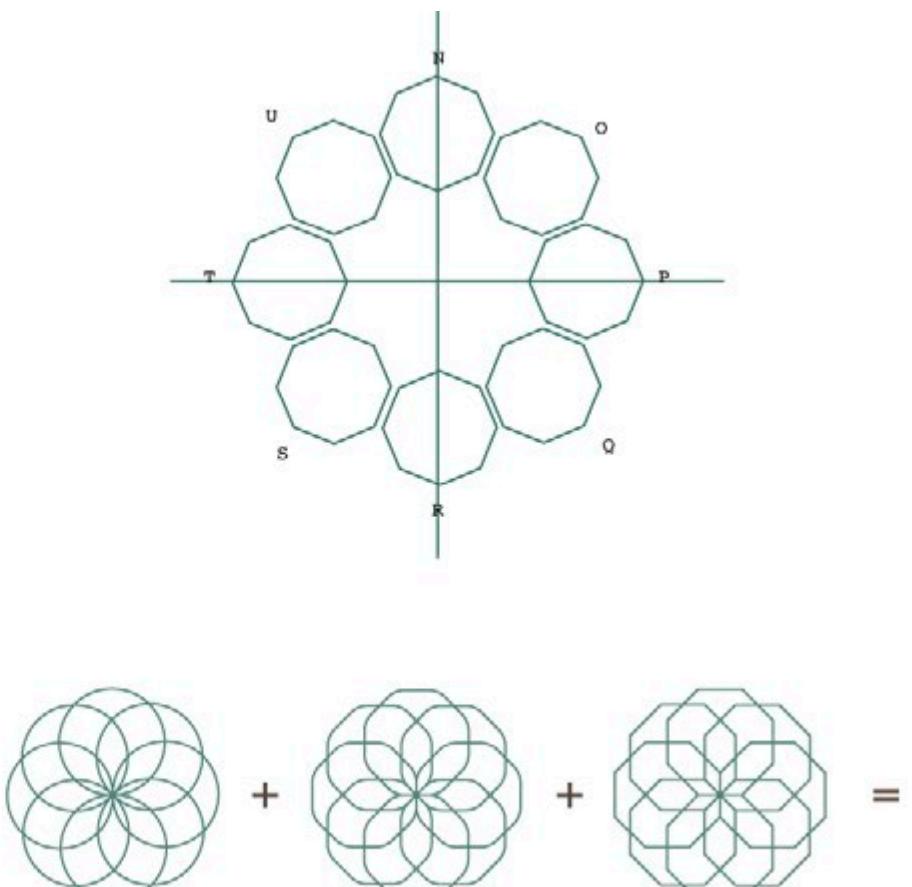
Main discoveries about visuals occurs in the research, through the following questions:

Talking sessions and work tables

- What historical events do I know about my region? What stories, anecdotes, and legends do I know about my regions?
- What do I know about my ancestors? (iconography, tradition)
- What is my objective environment? How do I identify it?
- Do I apply or interpret my traces of identity in my products?
- Do I do it consciously?

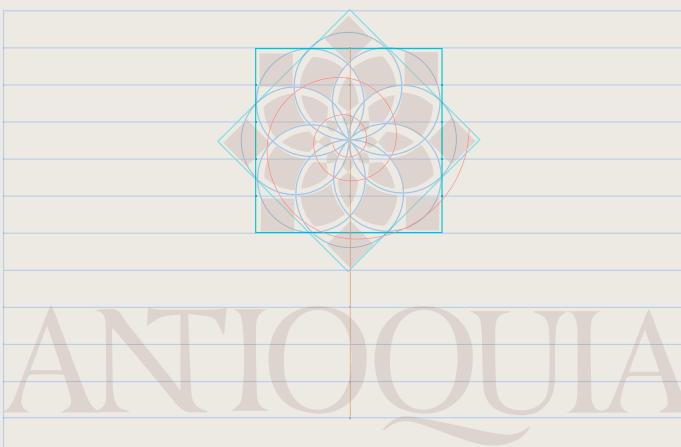
Recognizing the symbols owned

- When are symbols used?
- When, where, how are they drawn, with what materials, how is color obtained, what is the original size, is it for use of the whole community or just for adults or traditional authorities?
- To what trades do they apply, how have they learned their meaning?



Graphic and Identity design project results booklet. 2017.

Main logotype references & design grid. Next page: results.



Above / Logotype grid
Right / Logotypes family and some applications
Below / Full Logotype

FORTALECIMIENTO DE LA ACTIVIDAD ARTESANAL EN ANTIOQUIA

Main logotype: I proposed an Umbrella brand that summarizes the main concepts of artisanal activity in Antioquia, and the final result expressed in brands, products and historical and cultural attributes.
Below, the logotypes family that belongs to it.

*Render graphics and final product design were the awesome work of the industrial designers team. Property of Artesanías de Colombia S.A. / 2017



Design references

The three main steps in the co-design stage of listening poses the cosmogony output for graphic design. This is the graphic design matrix:

	Santa Fé	Carmen	Retiro	Jardín	Jericó	Dabeiba	
Form							
Rythm							
Main characteristics	Organic, angular, sinuous and symmetrical						
Main visuals							
Key words	Spiral, spheres	Pattern, brushstroke	Motif, wood	Flowers, faces	Carving, fur	Knitted, tattoos	
Color palette							

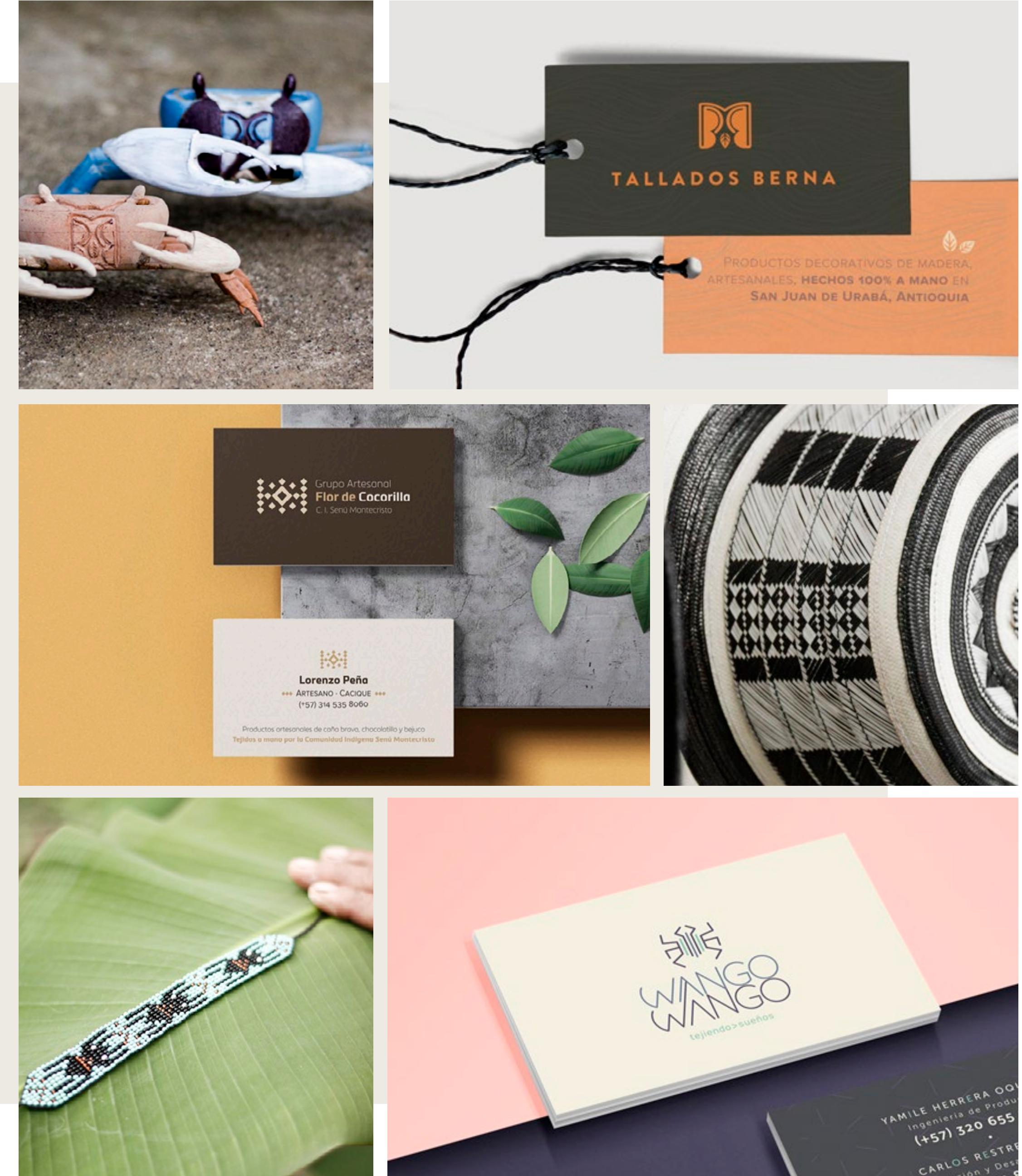
Objectives of the Objects analysis and narrative stage:

- Socialize the products
- Observing the physical samples of the products supplied by the artisans
- Describe qualities and opportunities for improvement of the products
- Describe the different iconographies and symbols of the community.
- Generate an oral narrative space to explore iconographic and symbolic references. Register and interpret the iconographic references.

Artisan units branding: Logotypes that represents each particular artisan group; those should be contemporary in symbolism and expression and should translate the work of artisans for the target audience, approaching this from the tradition reinterpreted in an innovative way.



Right, in reading order, some examples: 1) The little crabs of Don Bernardo & 2) the logotype design for his products, in San Juan de Urabá, Ant.; 3) Logotype & naming design for Indigenous Community Zenu Montecristo artisan group "Flor de Cocorilla", & 4) A "Sombrero Vueltiao", flagship product in San Juan de Urabá, Ant.; 5) A "Wango Wango" bracelet ("wango" means spider in Embera language), 6) Logotype design for their brand & products in Frontino, Ant.





2



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"The design must be consequent and respectful of the community feelings, the main sources, capacities, processes, technologies, and productive techniques. It must communicate the object to the buyer by antonomasia".

1) Logotype design for "Los moldes de Donda" ceramic workshop in Medellín, Ant.

2) Logotype design for "La Danta" Marble Art School in La Danta, Ant.

3) Logotype design for "Doña Marqueza" hammocks and plantain fiber products in San Juan de Urabá, Ant.

4) Tote bag design for products.

5) Marble products from La Danta, Ant.



What could be done differently?

Since we had to finish the project within a reduced time span, we did not have enough time to iterate on the design stage and the production module. We focused more on the deliverables to meet the agreement requirement, but we found some pieces that are defective. For future developments on this project, we need 1) extend the time span or 2) a better scope planning in order to conduct further tracking on these two stages.

What I consider well done

I learned how to cooperate within a multi-discipline team and developed the ability to scope down ideas into a complete solution that targets our persona in record time. This project was an excellent opportunity for me to use anthropologic research findings to define the design question and to make design decisions based on those discoveries.





Boomsi

A happy spring experiment

Kind: Design for play / Product design

Timeline: aprox. 2 years, in the spare time.

Status: In process

Team group: Personal project

Average reading time: 5 minutes

Key words: Children, gardening for kids,

Design for play, STEM project.

I realized at a very young age that I had a vocation to teach and that whatever I dedicated myself to, I would also want to teach it later. Eventually, besides being a designer, I have been a design teacher and lecturer and I found that painting happy faces in everything makes the world happier, friendlier and easier for children (and for me) to understand.



Background

The idea of this project started through a homework of my younger sister's—I am the oldest of four siblings—, that consisted on taking care of an egg and watching a seed grow; it's a well known experiment in the rest of the world also, but this kind of things happen usually in spring.

In Colombia, that has four seasons like most of the countries (heat, rains, insane heat and insane rains) everything tends to grow as fast as it can. And no joke: I found a forgotten potato with their little potato family into my cupboard once).

So, I decided to create a little garden for kids (and adults if they want something cute in their kitchen or garden) and tried to base myself on very simple STEM methods, because it integrates science, technology, engineering and mathematics in an interdisciplinary approach based on real-world applications. Boomsi will help you to grow anything you always wanted to, but never committed enough before.

Design

Opportunity:

There are so many science and life lessons learned when children grow something themselves. Gardening with children is kind of a magic process for them.

Although that, I noticed that it was hard for my young sister to continue with the daily task of taking notes and documenting the process: for her it was just a glass with less than an interesting ball of cotton, unless the seed started to bloom, if it ever did. Many seeds died trying. And my sister loosed the interest in the whole experiment, never looking really excited for taking it through the end.

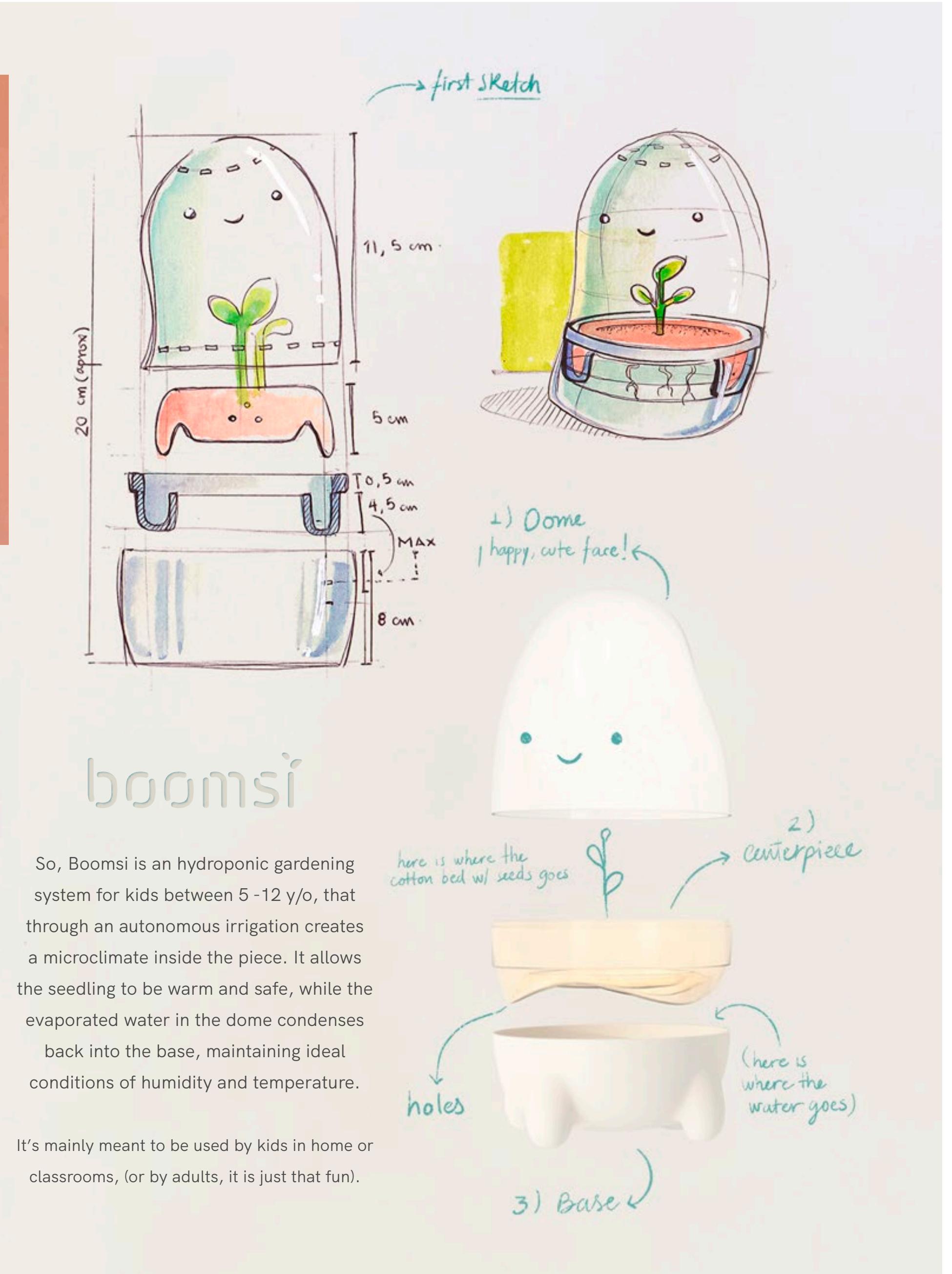
So how to create a real bonding between children and the seedling he or she has to take care? How to make easy and fun for them to remember their daily task until the next stage of the experiment when the sprout should be transplanted?



Background:

Research shows that cuteness appeals to our 'gut instinct of caring'.¹ Enabling children to project care onto another living being, would compel them to take care of that life in the long-term. The aim was to encourage maintenance without feeling it like a chore. So putting a little cuteness at the object of caring, plus some fun tools for documenting the process while growing the plant, could be a lovely way to face the challenge. That is how a friend was born: Boomsi, the smiling greenhouse.

¹ From <https://www.independent.co.uk/news/science/babies-acting-cute-is-a-trick-adults-into-caring-for-them-scientists-say-a7069306.html>





Test

The base should be filled with water, and the seeds should be placed on a cotton bed that occupies the centerpiece. It remains moist thanks to the holes below it, that has to be in contact with the water.

Then Boomsi should be closed and placed in a relatively warm place, where the seed can grow at ease. Water would condense while maintaining high humidity, regardless of the weather outside the capsule. In this way the seed can grow in a controlled environment, and because the material is transparent, allows to see the stages of growth through the smiling container.

It has a small diary where you can write down the process, and my favorite tool: a magnifying glass that will help you see if the roots are growing correctly (to be honest, it also makes you look very scientific).



Outline of results:

My little neighbors and I did tried it so far with a 3D printed prototype in translucent PLA. Boomsi actually works the way I expected, and really make documenting the process of the seedling simple and exciting: I used birdseeds for testing and them grew in 3- 5 days; it was "raining" inside boomsi and I barely touched it for anything else than to look inside (which wouldn't be necessary in a real Boomsi).

Clearness of Boomsi is expected to help you to know when it is in ideal conditions to grow, and gives you an idea of when to change it to a warmer or cooler place. Once the plant has grown enough it is ready to be carefully transplanted: the attached booklet explains how.

A new seed will be willing to grow! :)



Reflection:

In tropical countries like Colombia, Boomsi would normally be enough to keep the seedling safe most of the time, without many additions. But then I thought that when there are seasons, it could be somewhat more difficult. Boomsi must be in ideal conditions of moisture and heat, so that the seed grows.

Therefore the material of the object could work as an indicator itself, being mixed with thermo-

sensitive paint that changes color with the fluctuations of temperature and humidity for example. In the design for play aspects I would like to allow kids to personalize and play with Boomsi without pre-established steps.

I would like further research on this aspect. I've also thought about an application for the documenting part, but above all I definitely wanted KISS it! (Keep It Simple STEM). :)





3 Colombian tradition branded: Colcoffee

Kind: Brand Design / Graphic Design

Timeline: 1.5 years part time

Status: in process

Team group: 1 Business Manager,
1 Graphic Designer

Average reading time: 10 minutes

Key words: Coffee, handcrafted, colombian design,
brand design, packaging



Packaging design for retail ground coffee



Summary

Due to the interest of a great colombian friend who is forming his company in California, where he currently resides, we decided to formulate a business plan for the creation of a 100% colombian coffee brand with points of sale and distribution abroad, contemplating the state of California in the United States of America as a starting point.

Initially there was only the idea of the business. The result so far includes the definition of a brand that aims at the following components:

- Innovation in service, dissemination of coffee culture, artisanal production, logistics and technological base as competitiveness factors

- Contribution to the human, economic and social growth of the coffee sector in Colombia
- Contribution to the local economy where different points of sale and distribution will be established, by generating employment, improving the quality of life of the population and boosting the Colombian economy

Colombian coffee is a primary export product, but the sense of Colombianness is not communicated at the time of export. Therefore, our main objective is to create a "highly Colombian" brand with emphasis on the local in an international environment.

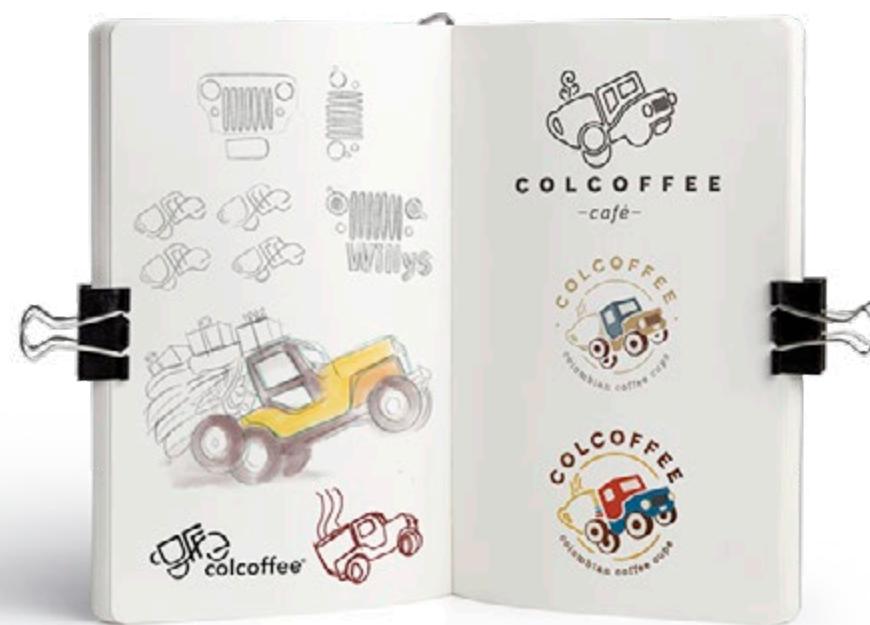


Opportunity:

Having that said, we set out to create a differentiated brand in a highly competitive market, with the main objective of repositioning Colombia's foreign mentality and associating it with positive values that represent us as a culture and as a country.

Concepts such as handcrafted coffee, food, art, crafts, music, friendly and smiling people and much more, would serve as the basis for a coffee adapted to the American business model (Starbucks, Subway, etc.) for its standards of speed and quality, but with Colombian products and a close and traditional service. Some of the brands already positioned are Juan Valdez, Starbucks, Philz Coffee, and will serve as a reference to enter the market (is quite intimidating!)

Landscape of the Cocora Valley. The wax palm in the background is our national tree.



Design process:

Through the creation of a persona canvas, we started to shape age and interests of our target audience, defining who would be our early adopters and how we could reach them in an assertive way. We realized that in the areas where the implementation will take place, users would be well balanced between Americans and US-based Colombians, so we tried to define common characteristics to reach these people and bring them together under a seamless visual design and experience.

Background:

The traditional model of a coffee shop in the United States is based mainly on good service and good quality products, offering customers a comfortable as well as a pleasant space.

The coffee shops seek to differentiate themselves from the others by offering small variations of the traditional model.

In certain cases, there has been a breakthrough in personalized attention and warm treatment, especially when the main focus is on students, business people and young people in general. However, there is still a great opportunity for market penetration, with an alternative that offers a unique experience around one of the best coffees in the world and integrates the concept of Colombianness in the business model.

Colombianness in the business model.

The brand design, a shift from war to hard work and socio-economical growth:

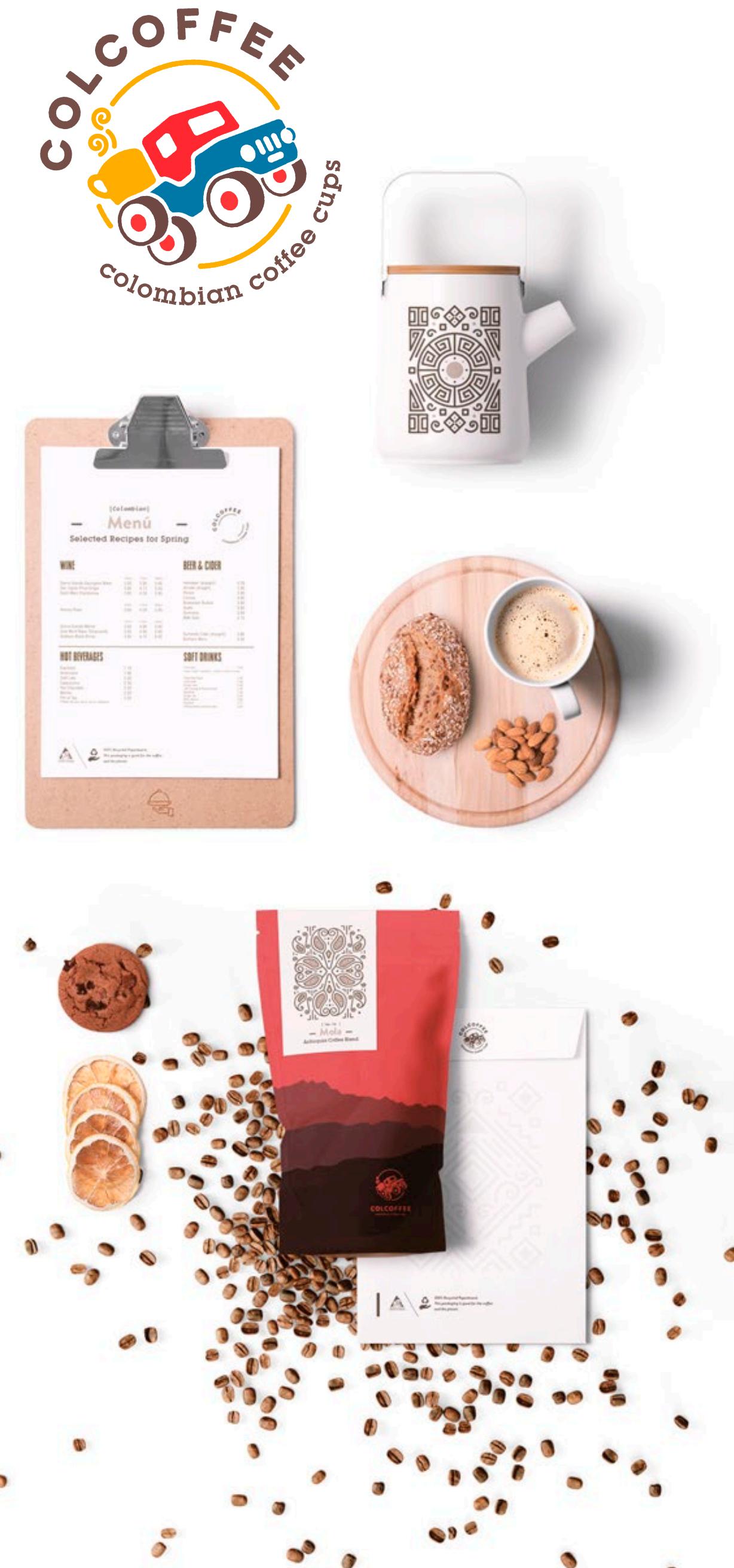
After some brainstorming, the Willys Jeep was selected as the main visual element of the Colcoffee brand, given its cultural characteristics in both Colombia and the United States. The best known jeep (pronounced jeepee in the Department of Quindío) was chosen for its characteristics: these vehicles were used by the army of the United States during the WWII to perform different tasks and missions for their outstanding performance, stability, autonomy, reliability and maintenance capabilities. When they arrived in Colombia in 1950, their significance were beautifully re-appropriated as "mechanical mules" and served to contribute to the growth of the region. They were in charge of entering inputs and food products to the most remote farms, as well as taking out ready-to-market agricultural products, and thanks to them, coffee start to be considered one of the most important items in the economy of the country, becoming a flagship element of our culture. Nowadays in some regions of Colombia the Jeep Willys is not only used to transport sacks of coffee, people and supplies, but as a fundamental part of the cultural celebrations of the coffee-growing municipalities in the so-called -Jepao- parades in the Department of Quindío.

The main aspects that make up the values of the brand and are the basis for the selection of the imagery are:

- Passion (Service):** A coffee with the characteristics that identify us Colombians as happy, social, passionate and joyful people. A very fresh place, with good vibes and high standards of quality and service.

- Tradition (Product):** The best coffee shop in the world, 100% high quality Colombian coffee with light meals and traditional Colombian recipes.

A place where we celebrate the cultural diversity, the ancestral wisdom, the authenticity of the work and craftsmanship, and the beauty of the Colombian geography. A place with an ideal atmosphere to share, inspire and harvest ideas.



The identity:

The visual theme of Colcoffee is centered on the artisan culture of the coffee-growing areas of the country, as well as on traditional graphics. Its purpose is to provide a hyperlink to Colombian coffee culture, using geographic and ethnographic landscapes, symbols and representative cultural images.

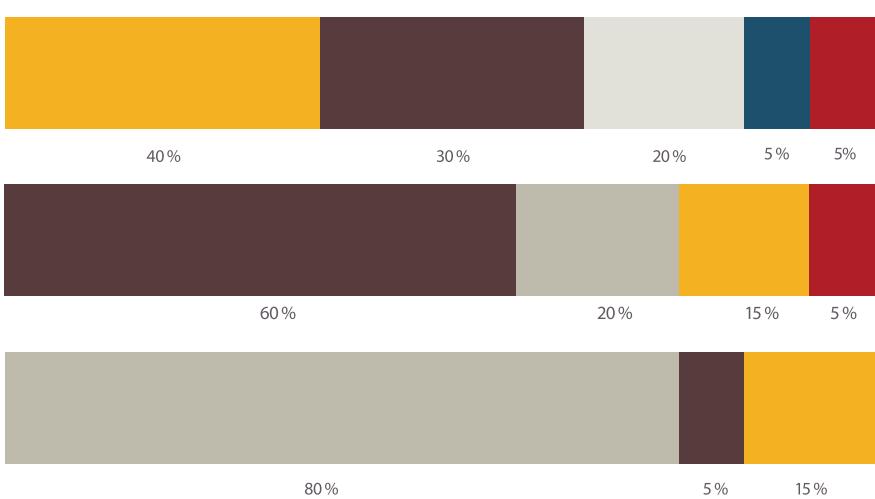
The cultivated products, the habits, the handcrafted objects and the people who make them possible, enhance the cosmogony of Colombian culture - objects such as chivas, *carrieles* (an expression adapted from the original word "carry-all" in English), ceramics, textiles and clothing - have an imprint that connects ancestral wisdom with the socio-cultural richness of our country: they invite us to discover all these themes that although they do not appear publicly on a daily basis, are the main protagonists of our identity and roots and suggest an unparalleled richness.

Right / Themes designed for the product lines according to the region of origin of the coffee.

Below / Moodboards of Colombian objects, places and landscapes that inspires the color theme.



Color scheme examples



Color palette: colombian flag tribute

Color in Colcoffee plays a major role. The primary colors are golden yellow, dark blue and dark red. We chose them because they subtly evoke the Colombian flag but with a neutral and earthy touch. However, the primary colors should be used mainly as background or base colors, and always to promote a line of products or a specific product. These colors should become a recognizable identifier for the company, without being in the limelight.

Packaging:

We are currently trying to implement sustainable packaging. The design will be adapted for this purpose, taking into account that when responsibly conceived, they must meet the following requirements:

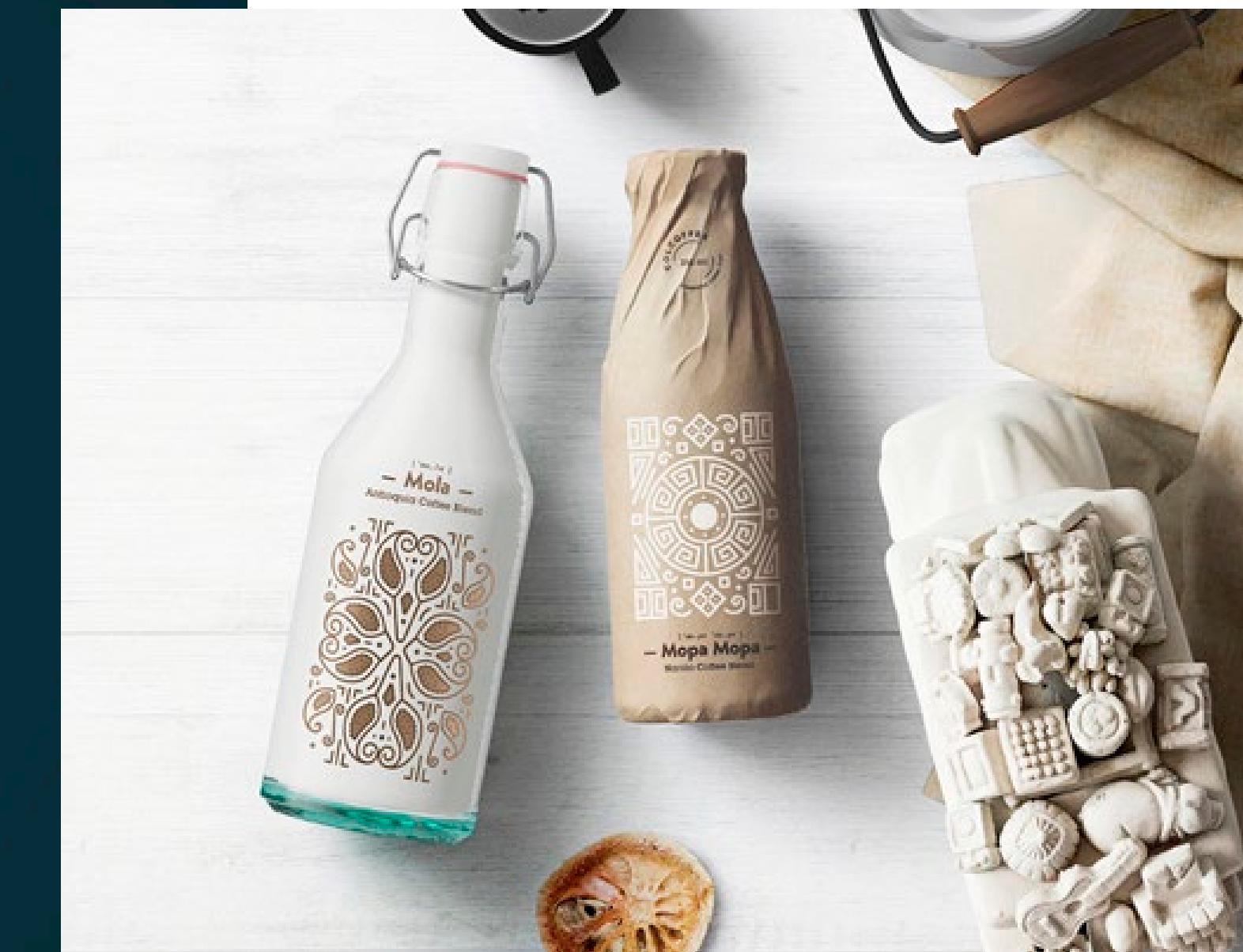
- They are effective and safe throughout their life cycle
- They meet the market criteria for their performance and cost
- They are manufactured entirely with renewable energy
- Once used, it is possible to include them in a circular economy and thus provide a valuable resource for subsequent users
- They must be made with innocuous materials throughout the life cycle. They must be physically designed to optimize materials and energy.
- They are recoverable/ recyclable/reusable.



So far, we're exploring different ways to make them fit in a circular economy, for example:

- Making them returnable
- Designing a non-disposable package that is attractive, useful and durable enough to be repurposed
- Keeping the packaging simple by not combining different materials
- Creating sales and purchase dynamics that require users to keep and bring their own packaging
- Transforming the waste resulting from the coffee process into raw materials such as bio-polymers to produce them, and so on.

Since I do not have real experience with packaging design, I really would like to learn and experiment with materials, structures and production systems to find comprehensive solutions related to this field.



Outline of results:

Until now we have prepared the graphic design, the concept of the brand and the packaging for the products envisioned, and we are evaluating the best way to produce them. Our goal was to launch the first products into the retail market by mid-2020, now we just have to wait until the sanitary emergency ends, but for sure it will be well before the physical stores open. This is to measure the brand's receptivity and the public's reception.

There is a lot of work to be done: to achieve the goal we have set ourselves, we will need a multifaceted team to help us develop and implement solutions to each of the challenges we will be taking on, and to identify those that will come up along the way :) and maybe soon we would see our brand everywhere!





Work — Claase: A fair trade brand design / Overview

4 Claase

A fair trade brand design

Kind: Brand Design

Timeline: 2 months

Status: Finished

Average reading time: 5 minutes

Key words: Fair trade, CLAC, Latin America, Central America, brand design



Above and Below /
Brand design & concept



Claase
by CLAC

The Latin American and Caribbean Coordination of Small Producers and Fair Trade Workers (CLAC) is an association constituted with legal status in El Salvador, which groups Small Producers' Organizations (SPOs) and Workers' Organizations within the Fair Trade sector. CLAC is organized into "National Coordinators" and "Networks"; the former group the CLAC member organizations by country, while the Product Networks group the organizations by product, regardless of the country in which they are located, and the Workers' Network groups the workers' organizations of the different countries.

CLAC's mission is not only to represent democratically organized organizations, but also to ensure their strengthening and development, as well as to provide assistance to its members, promote their products and values, and influence social, political and economic instances. CLAC's strategic lines of work are: 1) Organizational and Operational Strengthening of CLAC, 2) Promotion of Fair Trade, its values and Unique Approaches, 3) Strengthening and Development of our member organizations, 4) Growth and linkage with existing and new markets, 5) Advocacy, 6) Transversal Axes: Gender, Climate Change, Food Sovereignty, Child Protection, Youth Inclusion, Environmental Sustainability and Good Labor Practices.

The current consultancy is managed within the framework of the project "Unleashing the Power of Producers and Workers to Promote Inclusive Trade and Development through Fair Trade", funded by the European Commission. This project is implemented by Fairtrade International and the 3 member producer networks in Asia, Africa and Latin America; CLAC will coordinate the project in Latin America and together with the general coordination of the project.

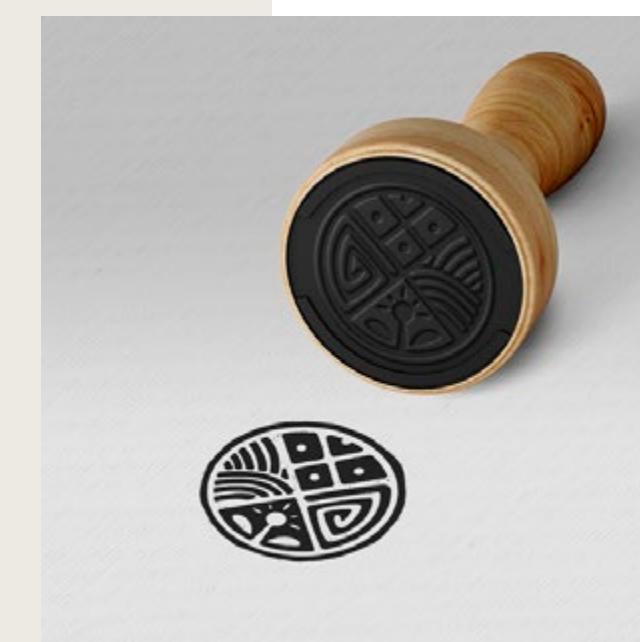


Design

"Within the symbolic iconography the sign 'crossed bones' is evident in murals and codices, as well as in warrior scenes that were carved in the stone cylinders of the Mexicas called *tzompantli*, which are platforms whose surface is covered by skulls alternated with this sign" (Luz Ballestas, p.16, "The implicit representations in the pre-Hispanic formulas").

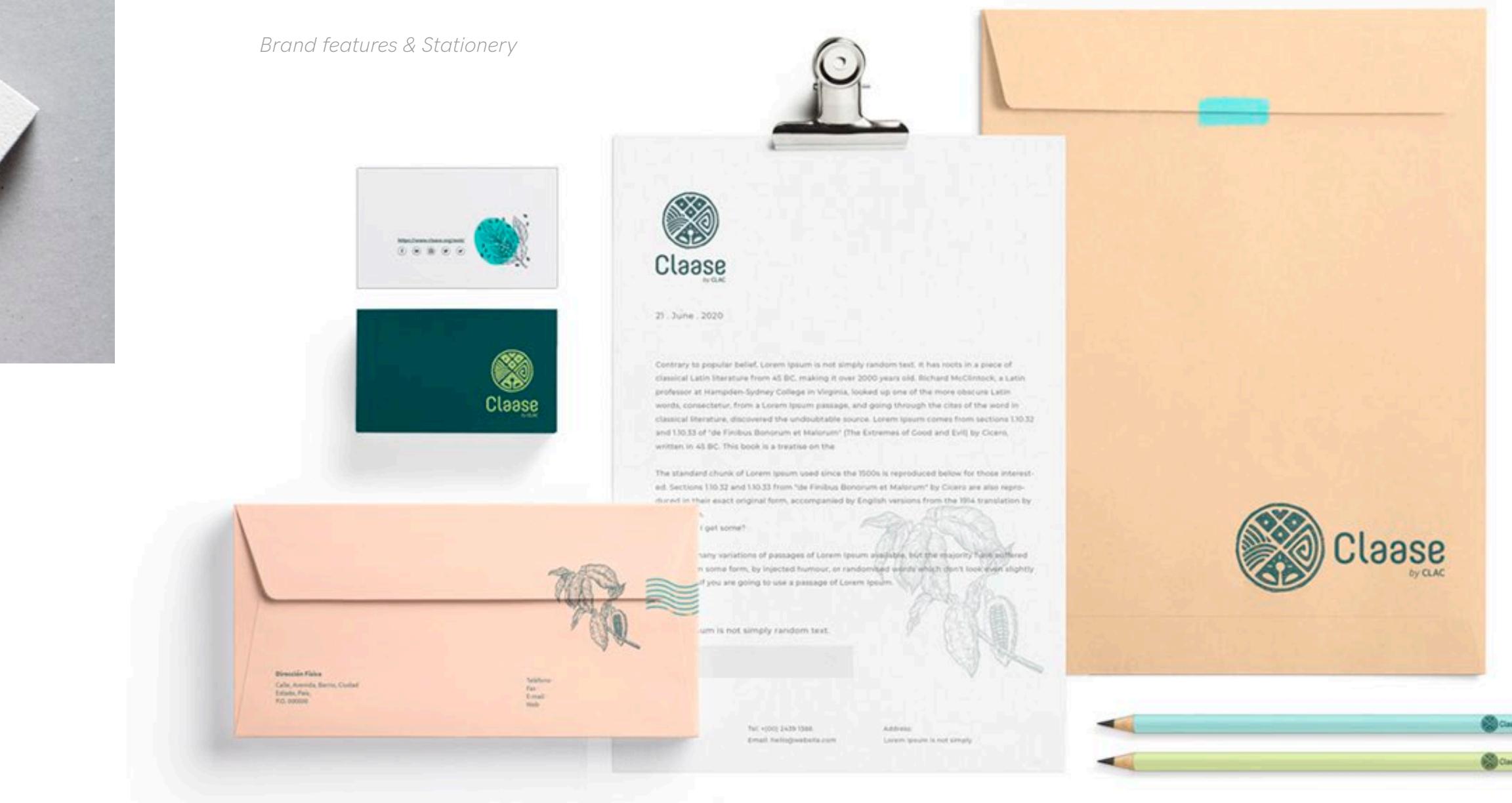
The rhombus is also one of the symbolic Inga figures. It represents the womb where life begins: if it is broken it represents death.

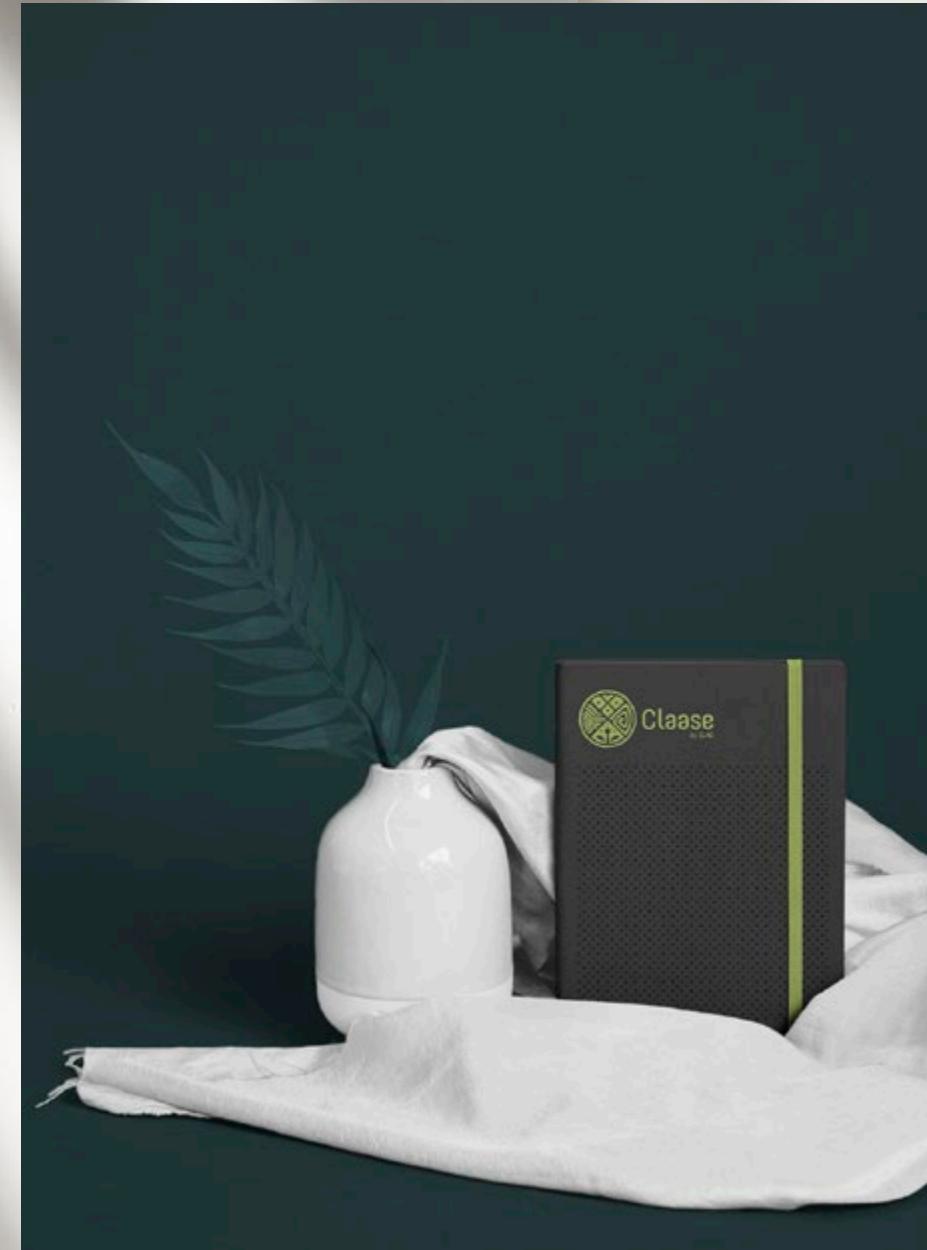
The square has been associated with farmland, place of dwelling etc. The centre and concentricity are features that indicate expansion.



From these and other images such as the spiral, the logo develops into pictograms or ideograms. The pictograms are the original basis of writing: they have to be memorized in order to repeat information that becomes oral tradition, so they will be used as mnemonic information.

Brand features & Stationery





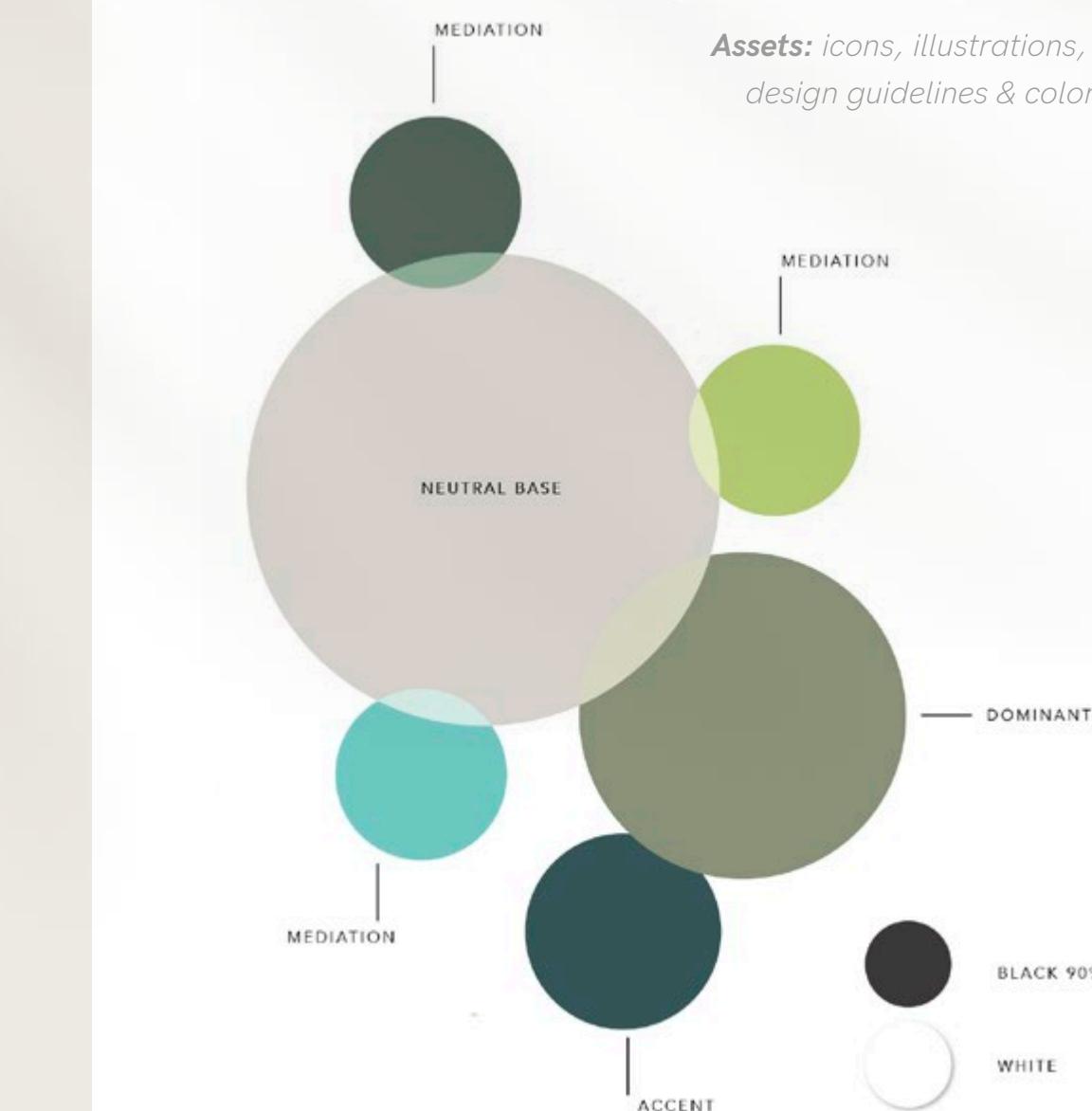
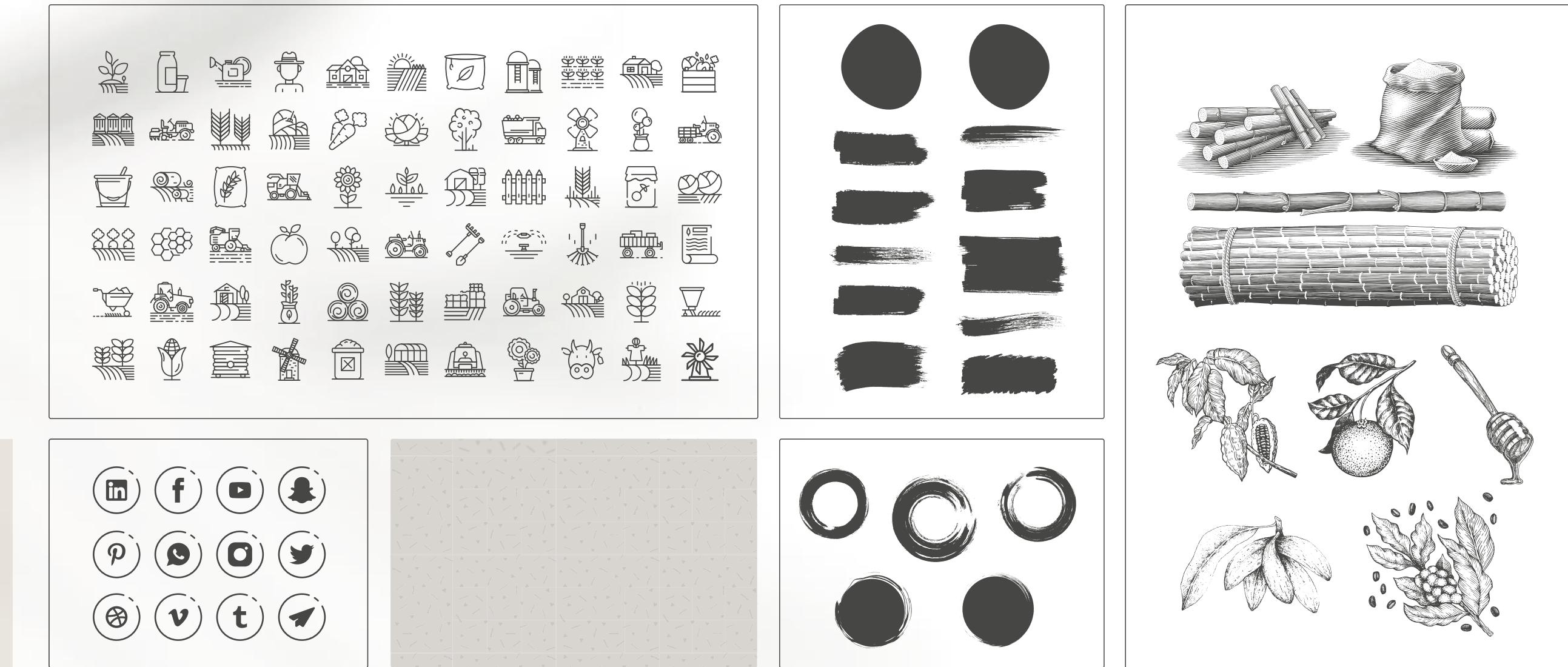
BRAND ADJECTIVES

Soil Community Organic Cultivate Nurture
Latin America & the caribbean Justice Tradition

Graphic Elements

Claase uses different graphic elements such as icons, spots, oval shapes and illustrations, as well as the icons for social networks proposed here. This system allows to maintain a unity through all the communications and objects that implement the Claase brand, in an ordered and sober fashion.

The color palette conveys multiple characteristics of representative products sponsored across the CLAC platform, such as sugar cane and plantain, typical Central American caribbean features like sand and sea, and mountains across the latinamerican landscape. Also, specific social terms related like fairness, soil and organic products.



Assets: icons, illustrations, editorial design guidelines & color palette.

CORE MELLOW
Core Mellow 45 Regular

SOURCE SANS PRO
Bold 28 pts

Boletín Informativo

CORE MELLOW 45
Regular 42 pts

SOURCE SANS PRO
Italic 17 pts & Semibold 17 pts

01
Introducción a cambio climático

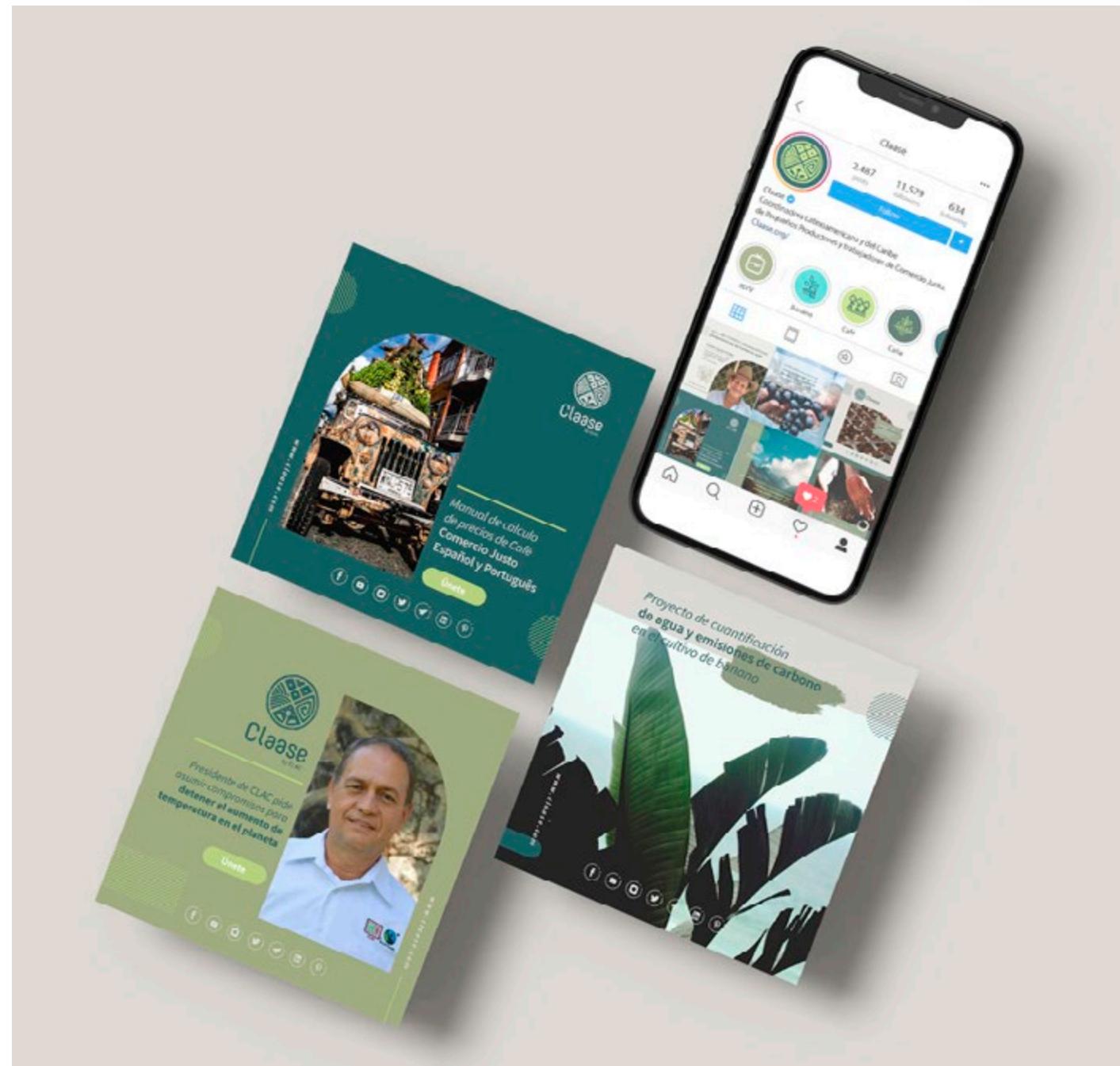
SOURCE SANS PRO
Regular 11 pts

SOURCE SANS PRO
Semibold 12 pts

La Coordinadora Latinoamericana y del Caribe de Pequeños(as) Productores(as) y Trabajadores(as) de Comercio Justo (CLAC) junto con los miembros del sistema de Comercio Justo ha desarrollado un Programa de Cambio Climático para apoyar a las organizaciones de pequeños(as) productores(as) de la región para adaptarse y aumentar su resiliencia al cambio climático.

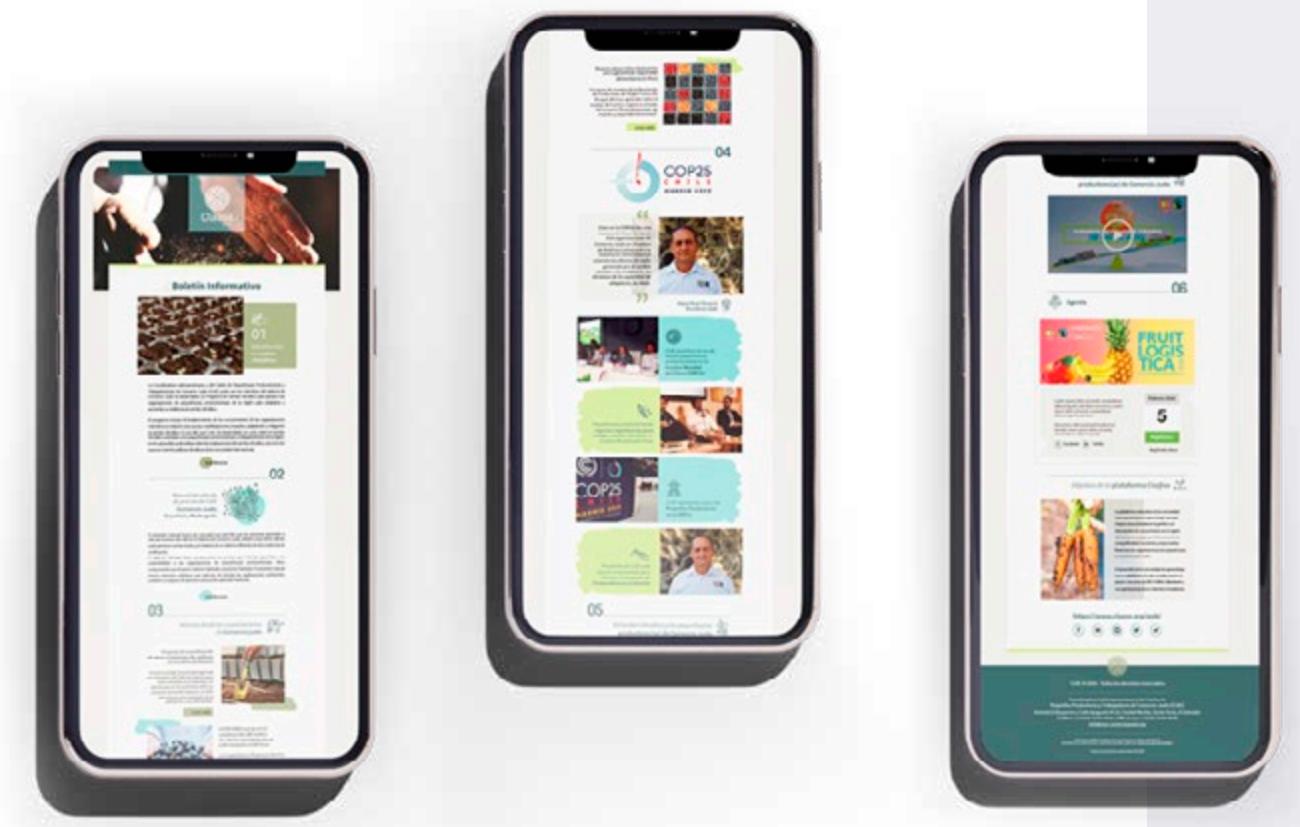
Iral Recurso

Within the activities derived from the EU project, it includes the updating and redesign of two of its platforms, Cla@se and Progreso Network, turning them into a single platform for knowledge management. This new platform seeks to cover the new technological and information needs of CLAC, its member organizations and their communities.

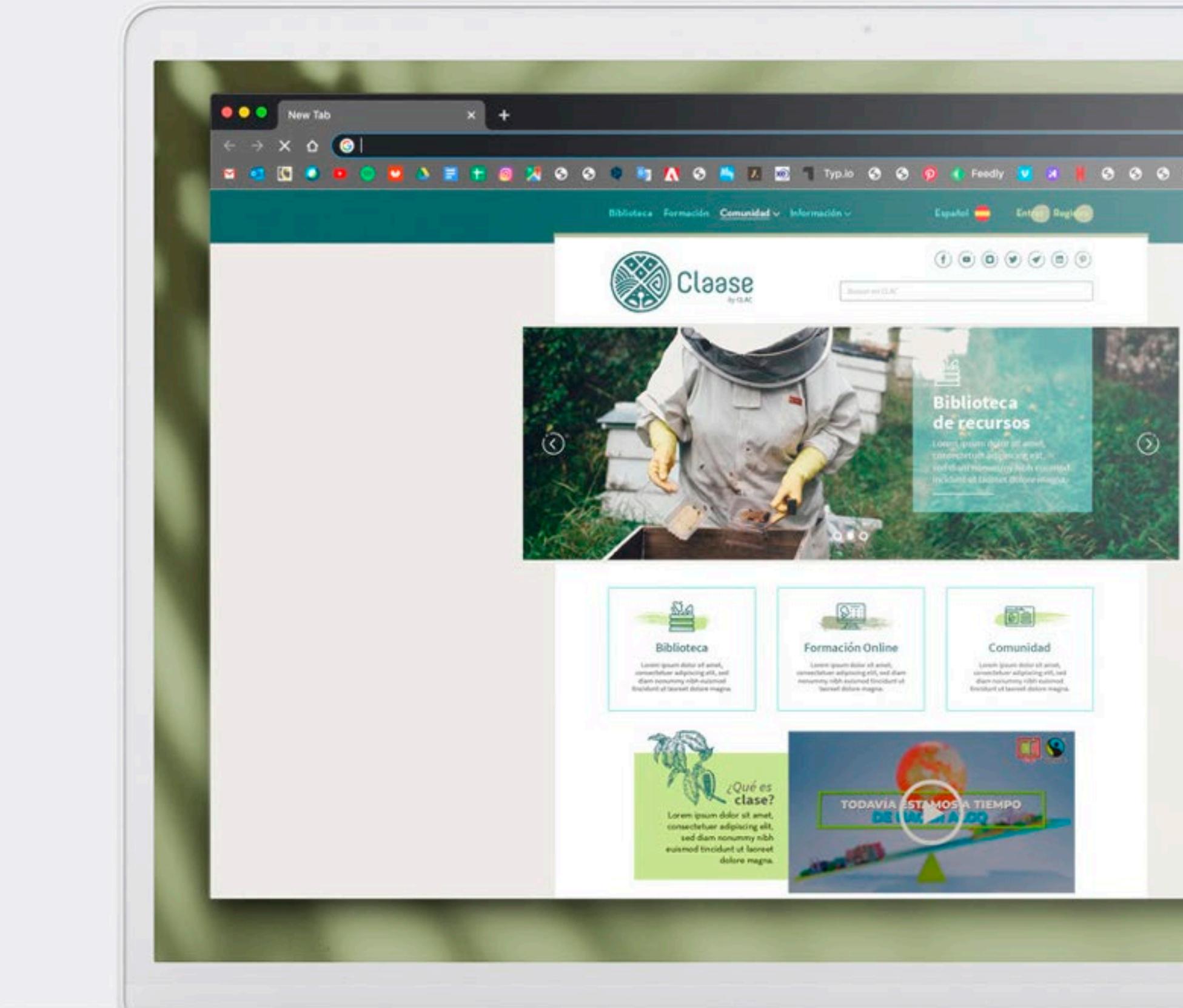


The Cla@se platform for knowledge management is the fusion between a library of resources and the space for the exchange of experiences, which is why it is presented as an opportunity to centralize the wide range of knowledge derived from CLAC's research work, as well as the knowledge that is developed day by day in the field and the different means of production. As a complement and third component of the platform, it starts with the CLAC Virtual Classroom for training and education of both internal and external public of the organization. The change towards a single virtual platform requires an evolution in the design of its logo that represents its purpose.

Similarly, the development of the instagram feed were planned to match the rest of the design and attract the target audience, in line with the projection of the new brand, to consolidate the virtual presence.



Website, mobile and wordpress version.
Instagram posts and account.

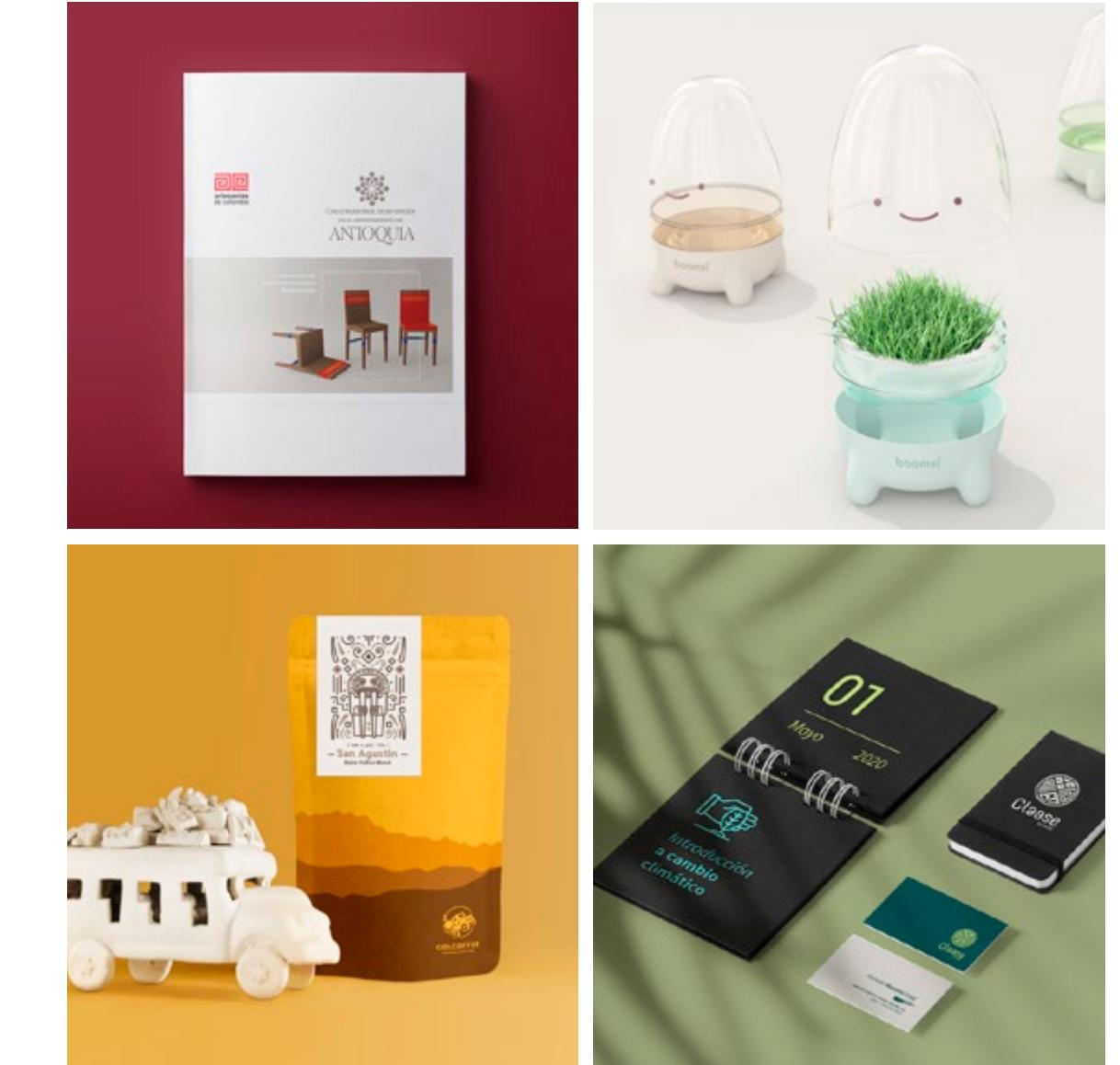


Conclusion

I have chosen each project in this portfolio because, although they are probably not the best solution yet, all of them have elements that I really enjoy thinking about (and visualizing): combining brand design, artisanal production, social welfare, design for play and interdisciplinarity, all my proposals came from a real commitment to the core issue in each one, and to the people who needs it.

Therefore, in the first project you took a look on the heartfelt approach I apply when I have to focus on people through the brands; in the second, I reflected on how I address educative strategies and the purpose of design for play. In the third one, I showed how I face brand design in a functional and marketing-driven fashion toward promoting a product or service; while in the fourth case you found a project for a fair trade brand from El Salvador. I don't intend to show finished, static ideas; instead, the kind of ideas that I think I can enhance better whether in strategy or production issues through insights gained in an interdisciplinary environment.

I think great design should be timeless in every aspect we can measure; visualizing the future of the solution could help us create answers that work in the long run. I hope you enjoyed this compilation which addresses my questions in an romantic yet simply, perhaps a little bit dreamy but always in an elegant way.



See

This is my **portfolio** ●

you :)