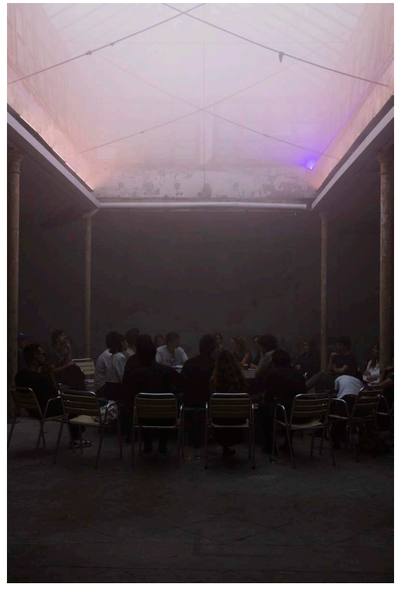
space and events

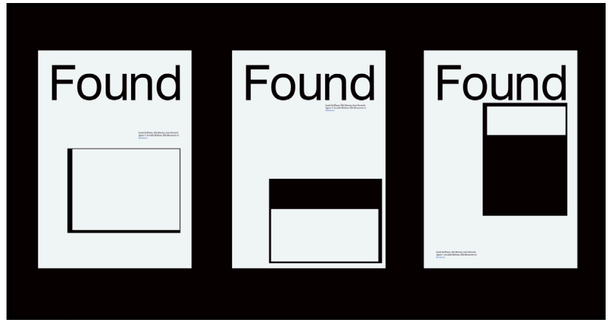
research and strategy

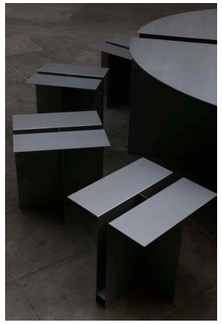
graphic design and identity

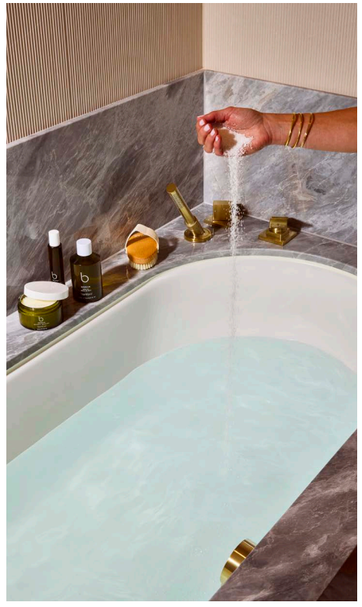
selection of work

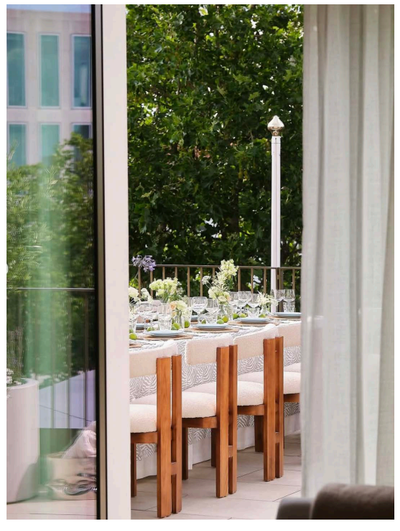
CALAMANDA LOZANO



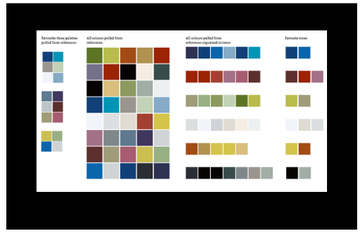


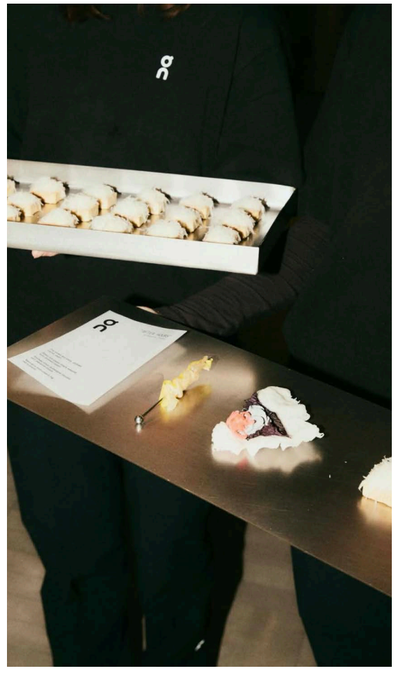




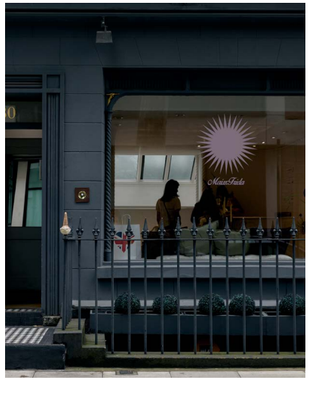














About

I'm deeply interested in culture, humans and the way they do things.
I'm obsessed with good design, intentionality and audiences, and I'd call myself a jack of all trades, with curiosity as my engine.

I studied graphic design, which led me to want to understand briefs better before they landed in my inbox. So I delved into research, from visual references to trend forecasting, to make work that lasts in a short-turnaround economy. As experience design grew after the pandemic, I got into curating spaces and events where people could truly be present. Now I lead their creative direction: the concept, the art direction, the identity, and the artists, makers and photographers I brief to bring it to life.

I run Estudi Sauc, a creative lab for research, strategy and projects of our own.

space and events

PUNK 01 (p. 3), Mais x Frida (p. 6) and Lodha's Prada dinner (p. 14)

research and strategy

The PUNK R&D (p. 4), the Found(in) workbook (p. 9) and Airport Futures (p. 13)

graphic design and identity

Found(in) (p. 9), Agüita (p. 12), and The Souvenir Book (p. 15)

PUNK

Dialogues on small acts of disruption

space and events | research and strategy | graphic design and identity

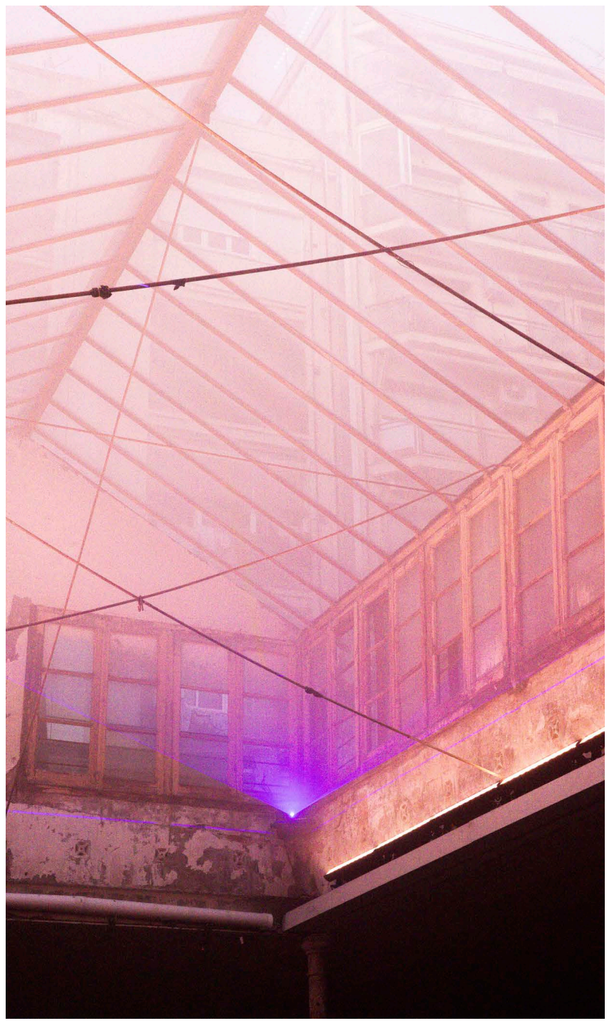
A conversation night with no stage and no panel, built around one table. I led the creative side from start to finish: the idea, the research, the speakers, the space, the identity and the hosting. In September 2026, thirty people gathered under an installation by Óscar Zabala to talk about truth and perception. It was a test run, and it worked.

Role
Creative lead and host (concept, research, art direction, identity, newsletter)

With
Logistics and budget by Lucas Lozano. Installation by Óscar Zabala, produced by Landscapes. Table and stools by Gonzalo Belil. Food and drink by TRAMA. Video by Carlo Marcenaro. Photography by Nereis F. Rodríguez and JP Bonino.

When and where
September 2026, Espai Josep Rius, Barcelona





Rationale







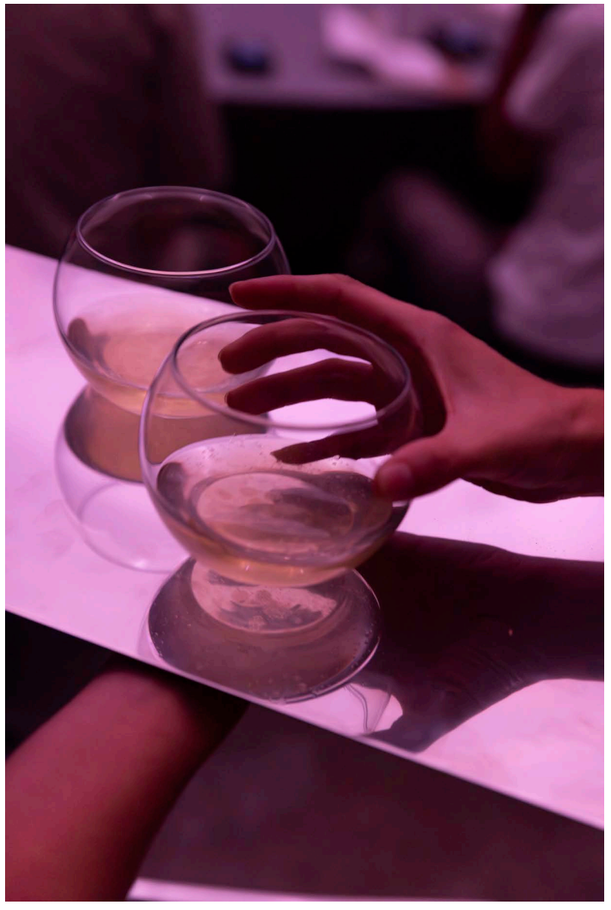
No stage, no moderator.
Panels put experts on one side and everyone else on the other. I borrowed Lois Weaver's Long Table instead: one table, anyone can sit, anyone can leave and come back, and you can write on notepads which were then scanned and shared. My job on the night was to host.

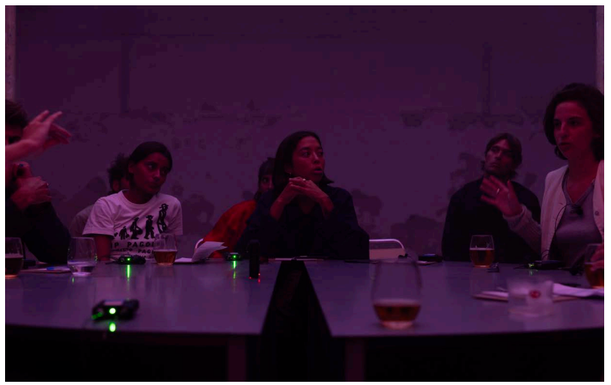
One artist, one thinker, one practitioner.
Each table gets all three, so the conversation can't turn purely aesthetic or purely theoretical.

Every night makes something.
The conversation feeds an artist's commission (for 01, Strata and Stools). Everything is documented and split into a public layer and a private space for attendees that I set up, called DFOS.









Evidence

It did what a first night should do.
Guests were warm about it, it led to new collaborations, a startegic foresights report from insights gathered that night and it's now the case we're using to fund the next editions.

What I'd change for PUNK 02: a tighter dialogue structure, devices that let people feed thoughts straight into DFOS, and more room to negotiate production costs. Some things were rushed, which left less room to negotiate

MAISxFRIDA

A first London pop-up for a Bali–Barcelona jewellery and clothing brand

space and events | research and strategy | graphic design and identity

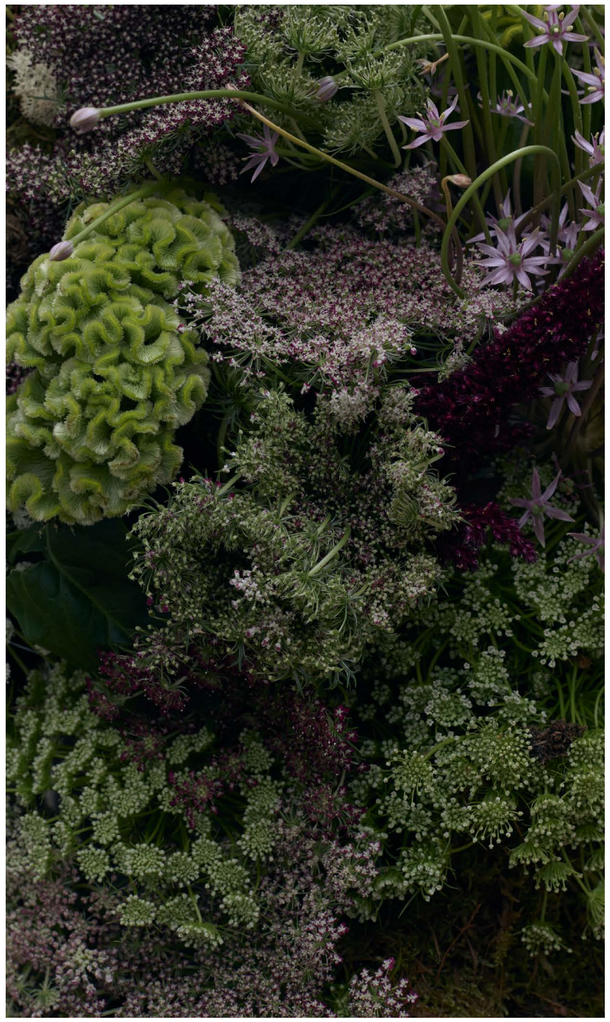
London shoppers were abandoning their carts at the checkout stage where UK import duties came in. So Mais x Frida asked Estudi Sauc for a pop-up, and for something more than a shop. Maria Sendra and I researched the brand and London's spaces, then designed the whole experience: concept, scenography, production, and a small zine explaining why. Two days in June 2025.

Role
Concept, scenography and production, with Maria Sendra. I also edited and designed the zine.

With
Logistics and budget by Ana Cester and Lucas Lozano.
Batea by Gonzalo Belil. Flower installations by Matilde Dimas.
Photography by Niamph Hejsak

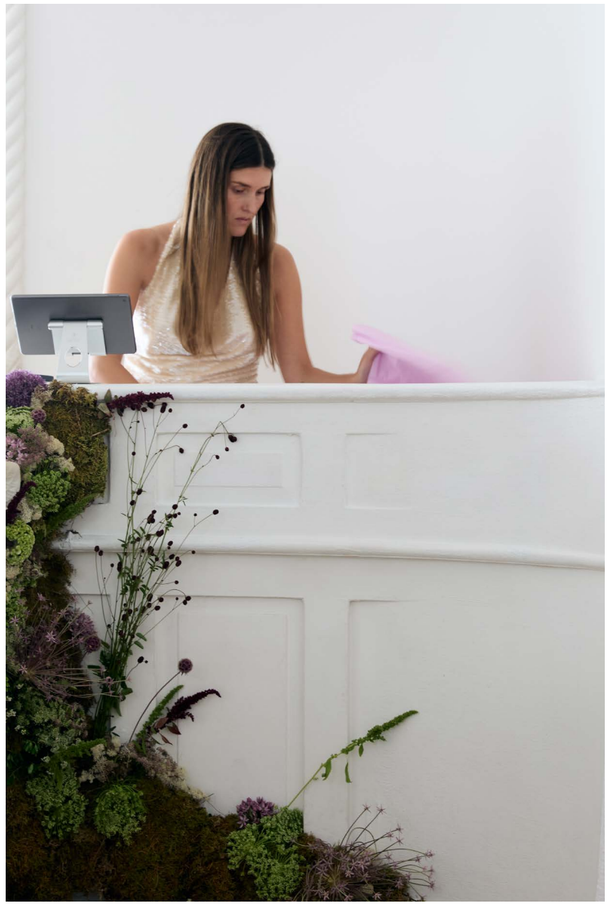
When and where
5–6 June 2025, Coningsby Gallery, London





Rationale





Three worlds, one room. The aim was to introduce a British audience to the brand, not merely sell to it. So the space holds all three sides of it at once: Bali's craft and natural forms, Barcelona's industrial edge and the delicacy of the pieces .

Jewellery you have to find. Gonzalo Belil made a steel batea, the pan once used to sift for gold, so guests could reach into water and find pieces beneath the surface. It put a body of water in the room and turned browsing into discovery.

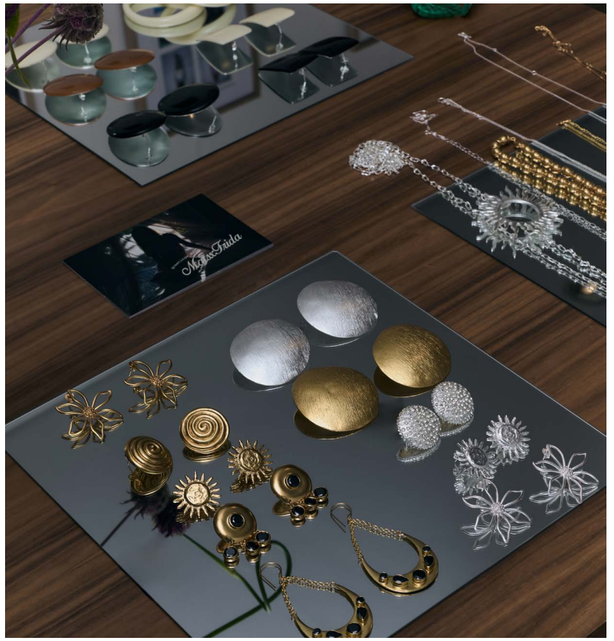
Flowers as stands. Matilde Dimas's installations grew over a wire frame along the counter, which echoed Barcelona's industrial side. They also doubled as stands for the jewellery. The window got its own frame of greenery to set the first impression.

Also: Everything else was sourced piece by piece, including armchairs, rugs, mirrors, plinths and vases, each with options in the planning deck .













Evidence

The zine. I edited and designed a 28-page zine that explains the full process and reasoning. It holds the makers' own words on the batea and the flowers, a short manifesto I wrote on curation over content, and a team page. It's hand-bound with a Japanese binding, printed on 300GSM matte paper, and copies were left at the pop-up for visitors to read.

Outcome. The brand surpassed their sales goal, wanted to come back, and asked us to design a takeover in November

Found(in)

Identity for an independent print magazine

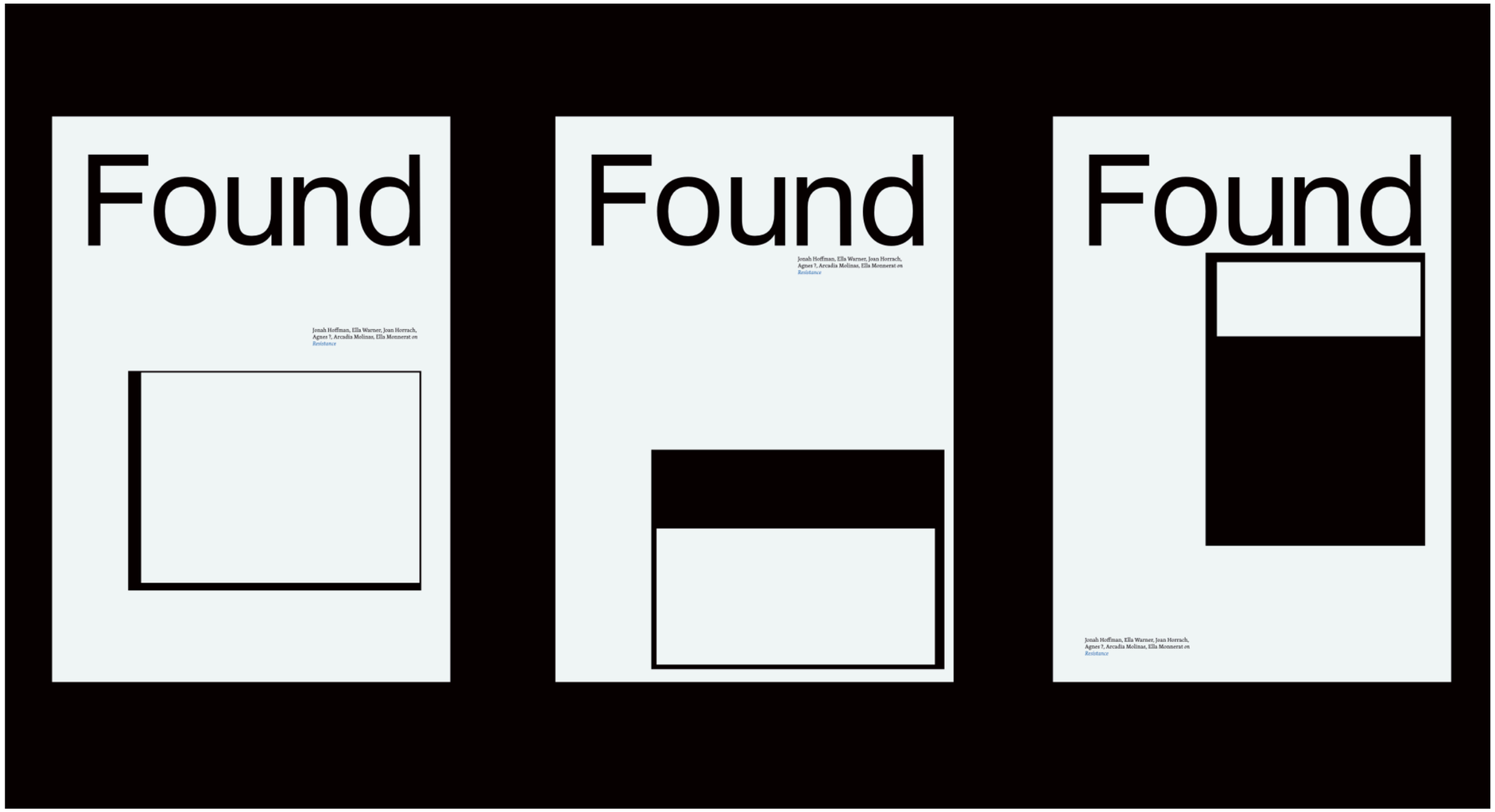
research and strategy

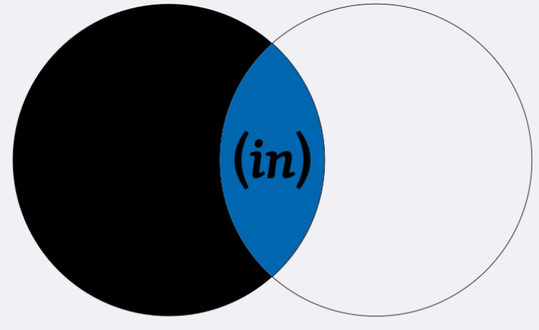
graphic design and identity

Found(in) is a twice-yearly print magazine for contemporary art and culture, about how ideas take shape rather than how they end up. With its founder, Sarah Roig, I co-created the workbook that set the thinking, then designed the identity: wordmark, frame, colour, type, cover system and a brandbook to run it. The identity is delivered. Issue 01, Resistance, is in production.

Role Visual identity and brandbook (design). Workbook co-written with Sarah Roig.
With Sarah Roig, founder

When Identity delivered, magazine in production. Shared with permission





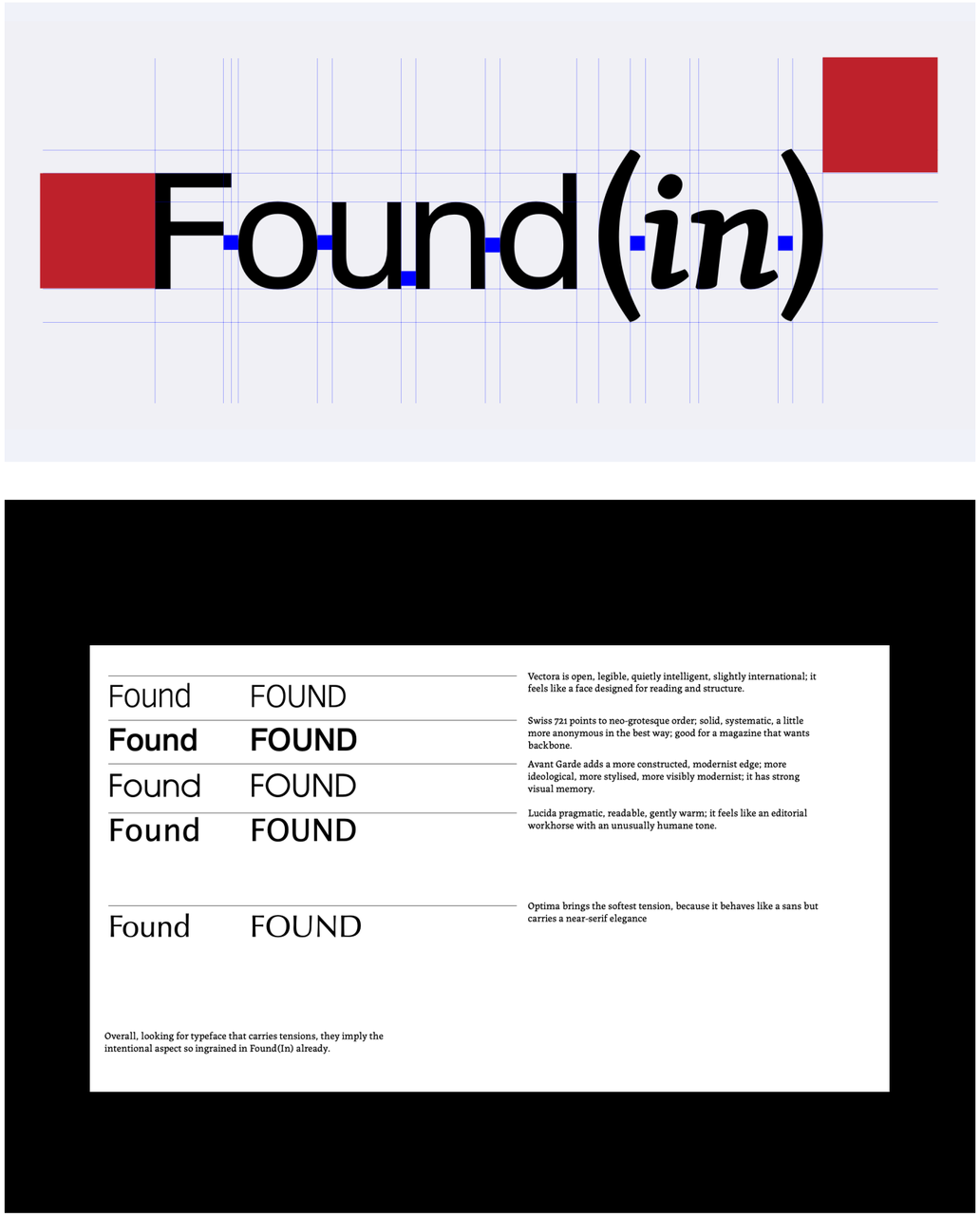
Rationale

Two voices in one word. “Found” is set in Swiss 721, steady and structural. The “in” is in Skolar Italic, more human and a little unsettling. The relationship between them is fixed, and the “in” can stand alone as a sign of participation.

A frame, not a logo. A framed square holds whatever each issue puts inside it: a colour, an image, an object, an absence. The box never changes, and only what’s inside does.

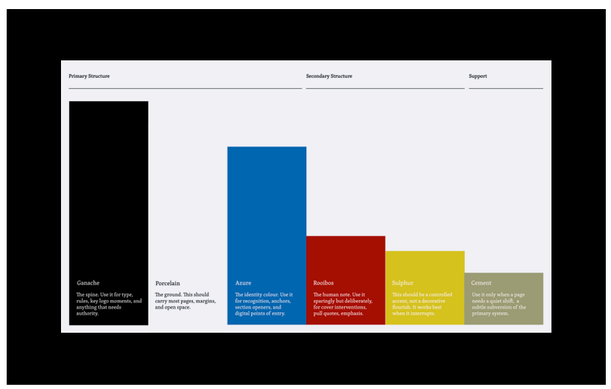
A cover you can take apart. The cover artwork is a removable sticker, so readers can keep it and a trace stays on the page. Artists get a brief to “reinterpret the (in)”, with fixed rules and a clear line on who owns what.

Colour with jobs. I started from a cyanotype blue, because blueprints are plans for things that don’t exist yet. I ended with six named colours, each with a role: a spine, an identity colour, a human note, an accent, a ground.



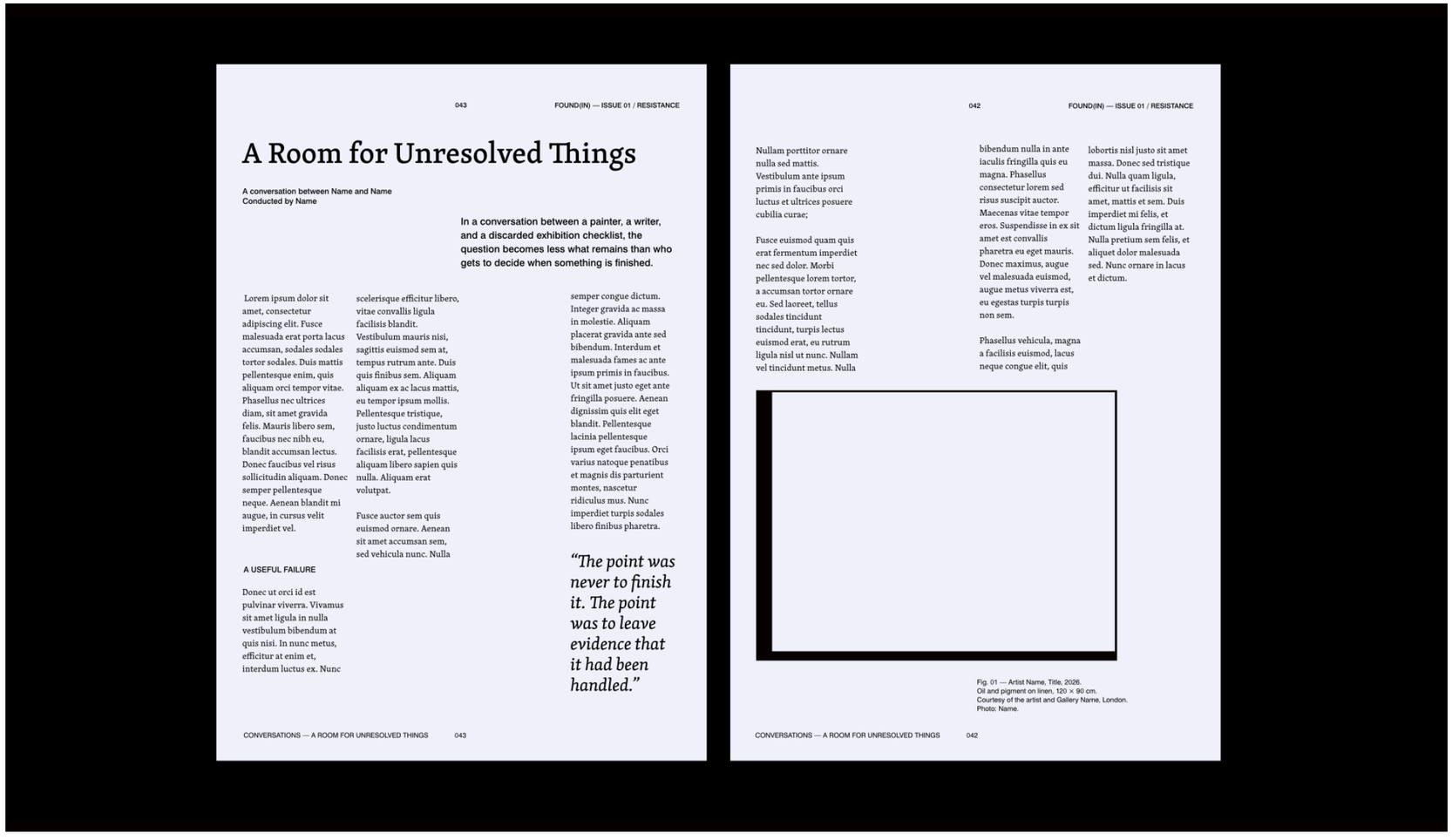


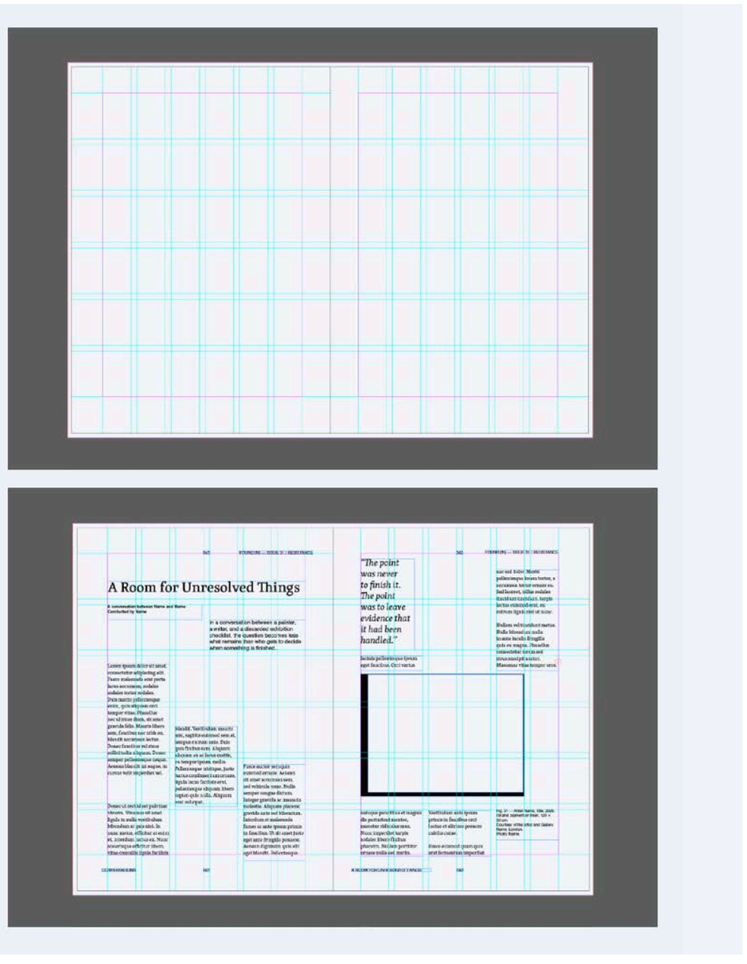




Evidence

The brandbook is a working system, fixed where it needs to be (name, type logic, container, page rhythm) and open where it should be (contributor, cover, what readers send back). It sets a B5 format on a 6×6 grid, a full type hierarchy, a detachable writing-exercise insert with a return envelope, and guidance for web and social.





Agüita

Identity for a food and experience design studio

research and strategy

graphic design and identity

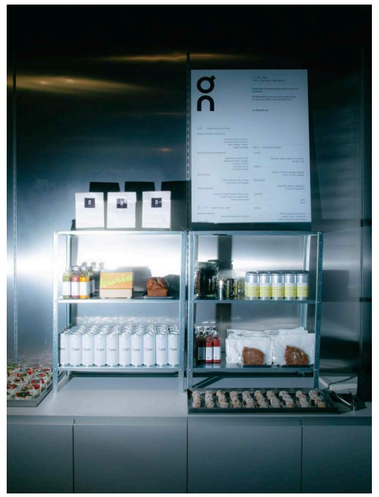
Agüita is Maria Sendra and Helena Silvano's studio, building intimate gatherings where food, music and storytelling come together. In 2025 I made the identity: logo, palette, tone of voice and photo direction. Then I wrote it up as a brandbook, with templates and a checklist, so the team can keep everything consistent on their own.

Role Logo, colour palette, tone of voice, photo direction, brandbook
For Maria Sendra and Helena Silvano

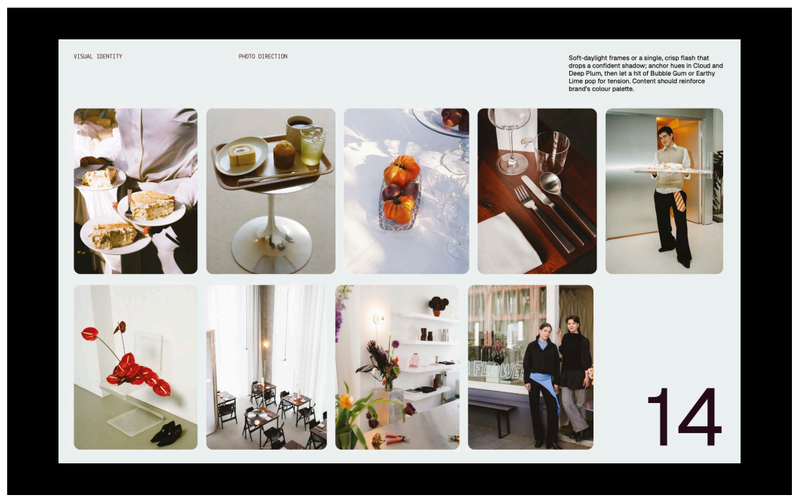
When 2025











Structured intimacy. Their evenings feel relaxed, but every detail is considered. So the personality is built on that tension: modesty, structured intimacy, heritage as future, belonging over ego.

Colour with a ratio. Cloud 60, Deep Plum 20, Bubble Gum 15, Earthy Lime 4, Rust 1. The brandbook adds that if a layout starts to look like a fruit salad, you've gone too far.

A voice for a noisy kitchen. Facts first, then feeling. Short sentences, active verbs, and social posts in all caps. It's meant to read well aloud over kitchen noise.

A brandbook others can run. Menu, signage and social templates, with file locations and a consistency checklist, plus a rule for print runs of over 100 copies: do a wet proof first.

Airport Futures

Two research reports on the future of travelling, for Gharage

space and events

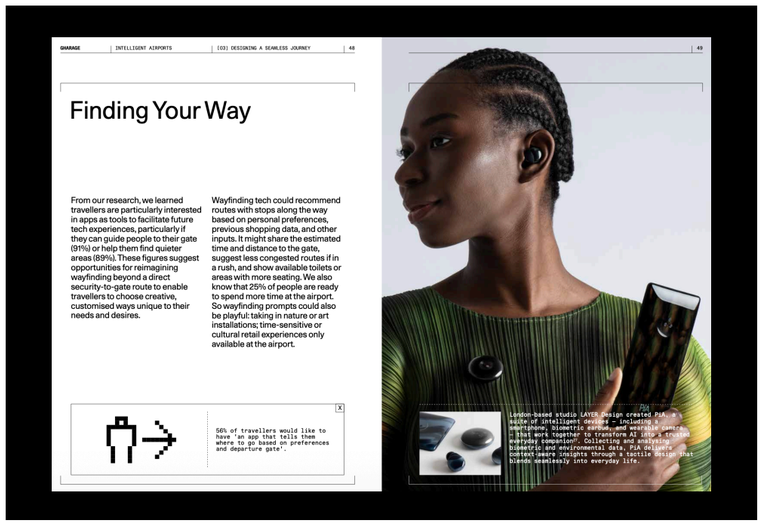
research and strategy

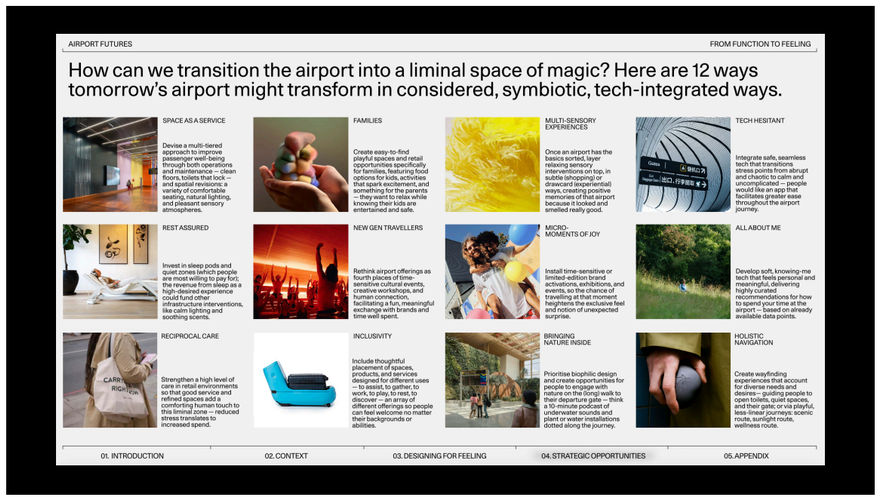
Gharage commissioned two reports on how airports could feel less like a queue and more like somewhere you'd choose to spend time. I worked in Neufutur's team, led by Helen Job, on the case studies: finding the most interesting ideas, organising them, and working out how airports could actually use them. I also sourced and selected all the imagery.

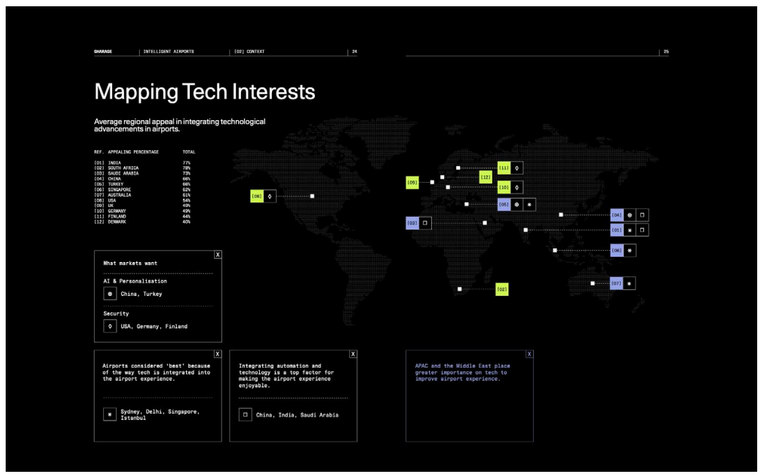
Role Case study research and synthesis, image sourcing and selection
For Gharage
With Neufutur's team, led by Helen Job (futures consultant, formerly head of research at Space10)

When From Function to Feeling (2024) and From Friction to Flow (June 2025).









Designing for feeling. The first report starts from a simple problem: 54% of travellers agree airports are more stressful than relaxing, even when everything goes smoothly. It asks what would make them feel better, not just move faster .

From idea to airport. The case studies were the raw material. The question for each was how it would work if an airport really ran it. The two reports end in 12 and 6 strategic opportunities.

The research behind it. The reports rest on nine expert interviews, a survey of more than 6,000 travellers in 12 countries and ten in-depth traveller interviews. That was the team's study, not my work alone .

Lodha

Three projects from my time as a graphic designer at a luxury real estate brand

space and events | research and strategy | graphic design and identity

I was the graphic designer at Lodha until August 2025. These three pieces were all published publicly, so nothing here is internal.

Role Graphic designer and content creation. Layout, art direction, image selection. Event production, table styling and scenography

With Matilde Dimas

When 2025

1. Holland Park penthouse

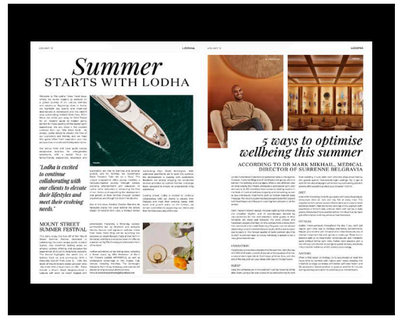
A content shoot for a new penthouse. I styled and produced it, and the art direction was shared.

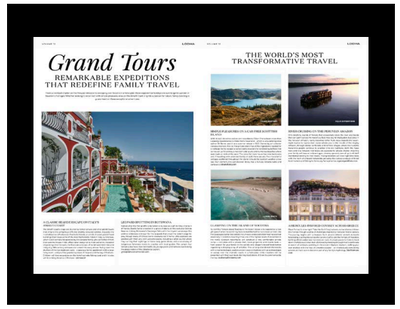


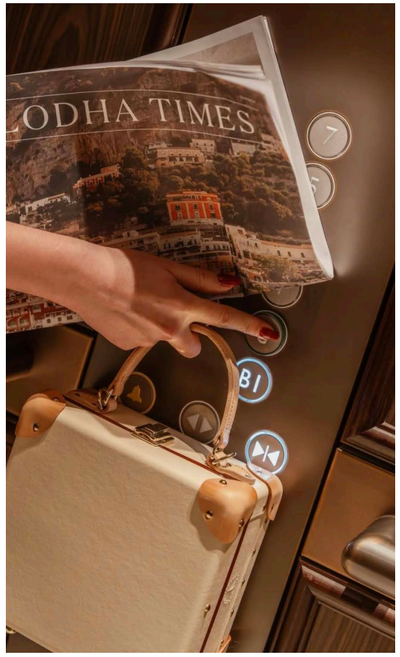


2. Lodha Times

Their quarterly editorial on the luxury lifestyle Lodha sells. I designed every layout, art-directed it and chose the images. The writing was done with a writer.

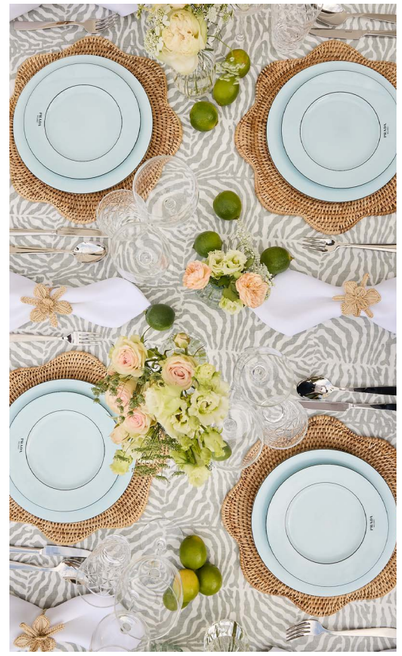


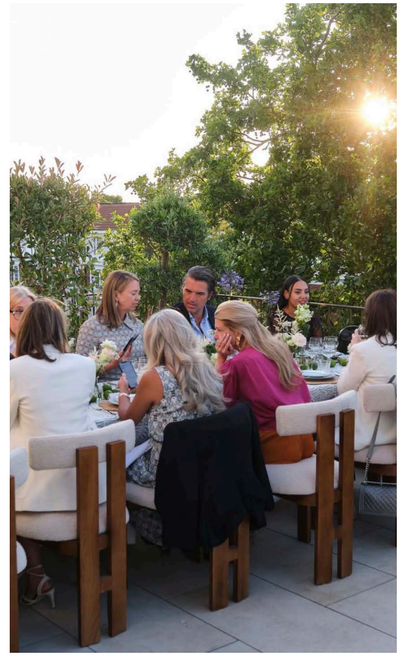




3. Prada dinner

A dinner in collaboration with Prada. I was part of the marketing team behind it. I made all the graphics and helped style the table and scenography that appear in the photos.





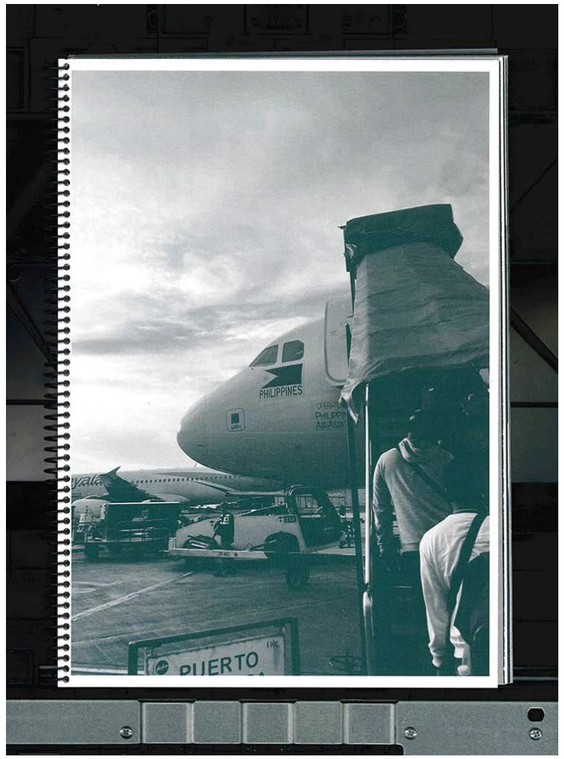
Packaging and Paper

space and events

research and strategy

graphic design and identity

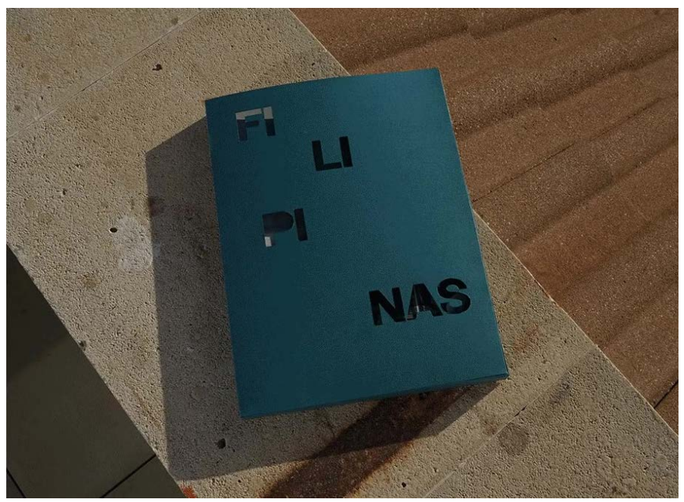




TéPone
Brand identity and cans for a low-calorie alcoholic tea

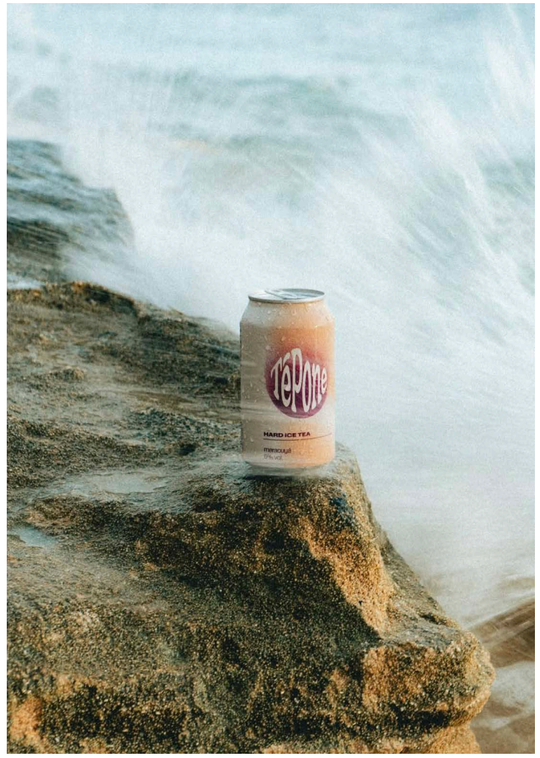
TéPone is a low-calorie alcoholic tea for young people who want an alternative to traditional drinks. It's inspired by Twisted Tea in the US and built on authenticity, transparency, and a community around music and the outdoors. I started with workshops with the founders on touchpoints, customers and personality, then designed the logo, the cans and a brandbook. I offered two sets of proposals, one per narrative, with a look borrowed from festival posters and gradients.



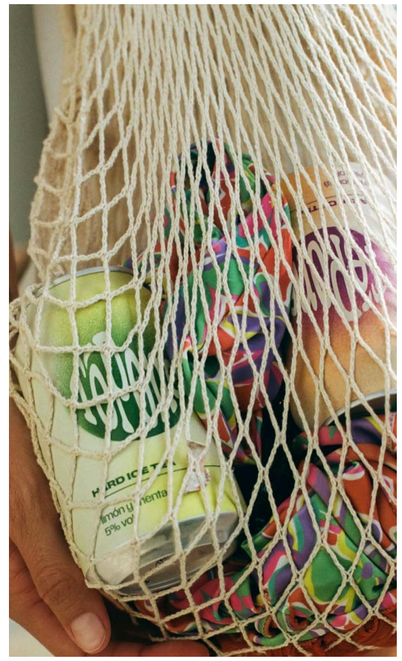


Souvenir book
A photobook diary from the Philippines, 2023

A travel diary that doesn't behave like an album. It holds photos, stories and bits of memorabilia from a trip to the Philippine islands, with handwritten notes mixed into printed pages.
I wanted to see how far paper itself could be part of the experience.
So glossy prints alternate with vegetable paper, the whole thing is spiral-bound, and the cover is a shiny acetate skin with a bevelled title.







CALAMANDA LOZANO

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"OPINIONATED" SUBSTACK
REFEREES AVAILABLE UPON REQUEST

I design how an idea looks, then help build it in a real room. I trained in graphic design in Barcelona and creative direction in London, and I've worked between London, Barcelona and now Paris. I've produced pop-ups and dialogue series, designed identities and menus, and researched why audiences respond to some aesthetics and not others. I'm happiest where concept, print and production sit at the same table.

EXPERIENCE

2024–PRESENT | ESTUDI SAUC | BARCELONA

Co-founder, Creative Director & Producer

- Produce brand pop-ups from concept to set design, budgets, talent and locations: Maisx Frida and At First Sight
- Created PUNK, a five-part series of intimate dialogues on society's tensions. About 30 guests per evening, across different industries from fashion directors to artists. Edition one is complete and edition two is in production, with cultural funding in progress.
- Run a private community of about 300 active members, and write the Estudi Sauc newsletter.

2023–PRESENT | FREELANCE | BARCELONA–LONDON

Graphic Designer

- Agüita (food design studio): brand identity, then commissioned to design event assets for brands like ON Running, Oatly and Loewe: menus, signage and post-event social content.
- TéPone (food and beverage), FoundIn (cultural editorial) and Algal Biosolutions (biotech): logos, packaging, web and print.

Event Producer

- Brought in on the day to produce weddings, seasonal events and parties at Ladbroke Hall, one of London's distinctive venues.
- Ran food and beverage teams and built immersive event spaces on-site, so the vision the client signed off was what guests walked into.
- Handled live problem-solving across different formats, from private celebrations to seasonal public events.

2026 | UAL | LONDON, UK

Associate Lecturer for Cooperative Futures

- Taught the creative direction module Cooperative Futures with Metalabel. Turned open briefs into concepts, moodboards and presentations with a student cohort, and gave critique on visual direction.
- Built and ran workshops on ideation, research and concept development.
- Organised the end-of-year showcase for around 150 guests, covering concept, branding, space and schedule

2025 | LODHA | LONDON, UK

Graphic Designer, Luxury Brands

- Joined during a global rebrand, redesigning internal and external presentations to align with the new visual identity.
- Created campaign visuals for performance marketing activity across newsletters, website layouts and social campaigns for Meta ads, aligning each asset with the wider brand narrative.
- Supported social media strategy and content production by researching trends, producing photoshoots and post-production for digital ads, balancing creative vision with audience engagement.

2023 | ANCC | LONDON, UK

Junior Creative Projects Assistant

- Assisted in project coordination, ensuring deadlines were met and deliverables aligned with client expectations for brands like David Koma and Larchives
- Researched and designed narrative-driven creative assets, including concept decks and campaign visuals.
- Maintained organized workflows and documentation for creative briefs and production schedules.

CALAMANDA LOZANO

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"OPINIONATED" SUBSTACK
REFEREES AVAILABLE UPON REQUEST

SKILLS

Languages: Spanish & Catalan (native), English (fluent), French (B2)
Writing: Regular contributor on culture and cultural shifts via Opinionated Substack
Events: Concept, set design, on-site production and guest-facing roles. Budgeting and managing timelines.
Technical: InDesign, Photoshop, Illustrator, Premiere / After Effects, Figma / SketchUp / Print Prep and Sourcing / Qualitative Research

EDUCATION

B.A DEGREE

Graphic Design
BAU School of Design, Barcelona

B.A DEGREE

Creative Direction For Fashion
London College of Fashion

PROJECTS

ANTBAG (2024–25):
final degree project, a bag brand for the international commuter, built from ethnographic research through to product and user testing.

Supriya Lele Retail Proposal
Spatial concept developed in SketchUp.

OTHER RELEVANT EXPERIENCE

2023–2024 | NEUFUTUR | LONDON, UK

Freelance Researcher

- Joined Neufutur's research team on a Gharage commission on the future of travel
- Built strategy reports, including Airport Futures volumes 1 and 2.

2024| ELISAVA | BARCELONA, SPAIN

Guest Lecturer

- Planned Strategic Foresight module of the Beyond Branding Masters at Elisava, designed workshops and presentations to cover course material.
- Facilitated interactive discussions, enhancing student understanding of research methodologies, cultural context, insights and foresights.

2024–2025| UAL | LONDON, UK

Guest Lecturer

- Delivered engaging presentations on ideation processes and research methodologies.
- Lead group discussions, one-to-one tutorials focusing on audience engagement and cultural context.