

I make complicated things legible.

Brand identity and technical infographics for infrastructure and engineering projects.



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The Palette

TYPE

Brand identity for a gelato studio

CLIENT

Self initiated

YEAR

2025

TOOLS

Illustrator, Photoshop

A gelato studio that treats flavour as colour. The mark had to survive being printed at cup size, so the whole identity is built on a single silhouette: an elliptical scoop with a swirled crown, drawn at one line weight and resolved before any type was added.

The wordmark stacks above and below the scoop for symmetry, and the palette stays soft, pistachio and cream and apricot, so the product photography remains the loudest thing on the page.

01



Fig. 1.1 Mark construction, silhouette to final logo

The Palette
Art In Every Scoop

MOODBOARD #2



The Palette is a modern Italian gelato studio where flavor is treated as art. Rooted in Italian tradition and reimagined through a contemporary lens, The Palette offers carefully balanced gelati made with high-quality ingredients and a design-forward approach. Each flavor is a color, each cup a composition.

Inspired by the craftsmanship of Italian gelato makers and the expressive freedom of modern art, **The Palette** was born to celebrate both tradition and creativity. We respect classic techniques while exploring new combinations, allowing guests to curate their own palette of flavors: subtle, bold, or somewhere in between.



The
PALETTE
ART IN EVERY SCOOP



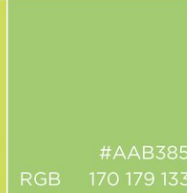
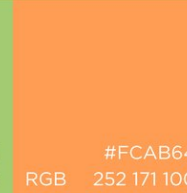
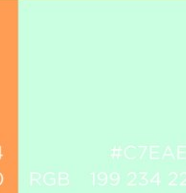
The
PALETTE
ART IN EVERY SCOOP



The
PALETTE
ART IN EVERY SCOOP



The
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ART IN EVERY SCOOP

				
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The
PALETTE
ART IN EVERY SCOOP

Gotham Book
MONTERRAT SEMIBOLD
MONTERRAT THIN





Fig. 1.2 Colour system, typography and applications

Recreio e Desporto de Pereiros

TYPE

Rebrand for a community association

BASIS

Pro bono

YEAR

2026

TOOLS

Illustrator

The existing emblem tried to hold everything at once. An arch, a flag, figures, a landscape and the full name, all competing, and none of it survived being reduced. The rebrand keeps the meaning and drops the accumulation.

The arch stays, because it is the association's own building and the thing members recognise. Inside it sit two figures for participation across generations, a flame for continuity, a leaf for the rural setting.

Associação Sócio Cultural Recreio e Desporto de Pereiros

MOODBOARD #1

CORE CONCEPT

Portal + Community + Energy

A visual identity that represents the association as a space that brings people together, preserves tradition, and promotes activity and connection across generations.

STRUCTURE

Simple, continuous arch
Clean, modern geometry
No unnecessary ornamentation
Solid, balanced, and symmetrical shape

DESIGN PRINCIPLES

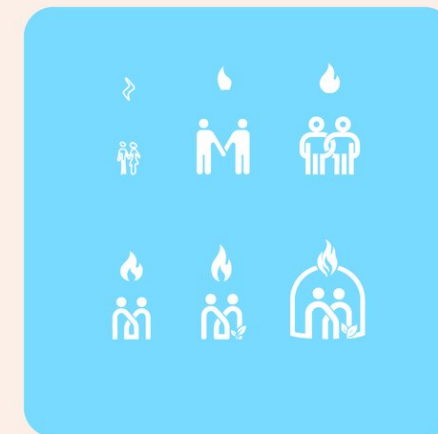
Simplicity over complexity
Strong silhouette (recognizable at small sizes)
Consistent line weights
Balanced composition
Timeless over trendy



Tradition & heritage
Community & people
Activity & recreation
Instead of prioritizing clarity, it leans toward symbolic accumulation.



Traditional architecture (portal, chapel, historical structure)
A sense of protection and belonging
A symbolic "space" where the community exists
Minimalist flame
Integrated with the arch and/or figures
Represents tradition, culture, dynamism and vitality



2 stylized human figures
inclusion, unity, proximity and participation
Subtle organic detail
nature, rural context and origin

Fig. 2.1 From the original emblem to a reducible mark

KEO Lisbon office opening

TYPE

Invitation and event collateral

CLIENT

KEO International Consultants

SCOPE

Designed from scratch

TOOLS

Illustrator, InDesign

An engineering consultancy opening its first Portuguese office and announcing it to clients and partners. The invitation had to read as corporate without reading as generic, and had to work in print and on a phone screen.

A flat Lisbon skyline in three tints of the KEO blue does the work. It sits under the type on the front, then becomes a near white watermark on the back so the RSVP details stay the only thing you read.



Fig. 3.1 Invitation, front

Welcome to our Lisbon office!

Join us as we celebrate our global expansion.
Let's collaborate, innovate, and create together.

Thank you for being part of our journey!

RSVP

by 12 April

portugal@keoic.com



Fig. 3.2 Invitation, reverse



Fig. 3.3 Vertical format for screen

Parking futures

TYPE

Four part infographic series

CLIENT

KEO International Consultants

USE

Client deliverable

TOOLS

Illustrator

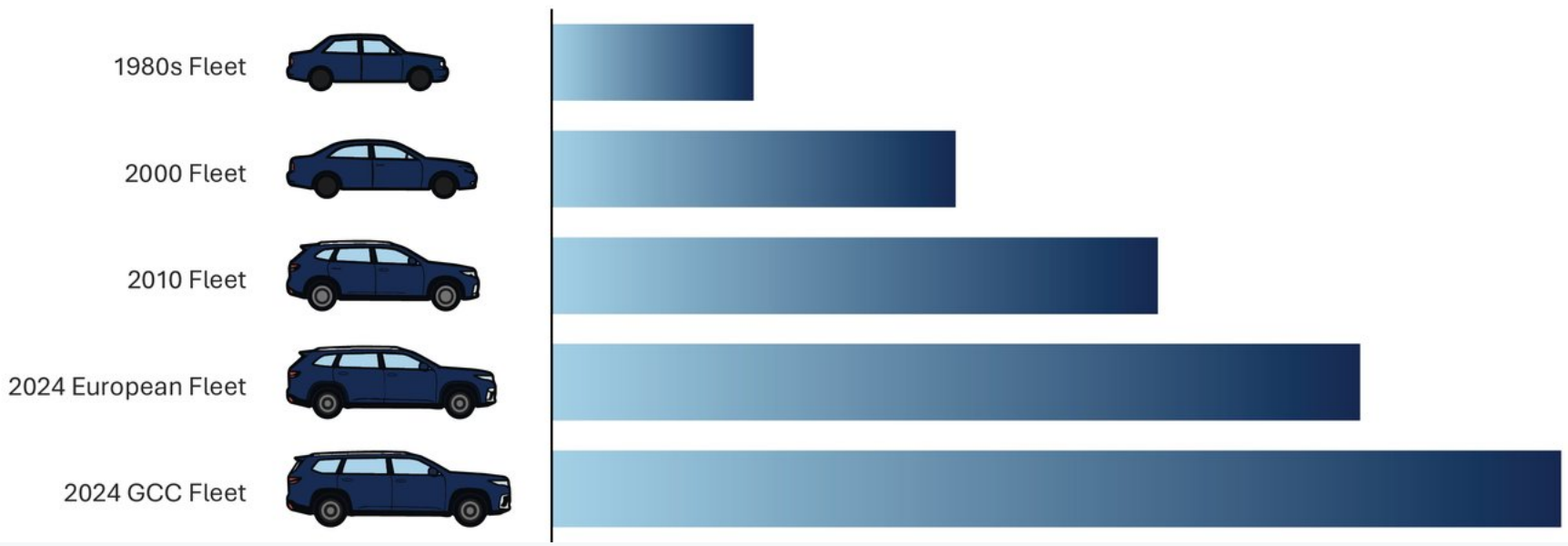
Cars in the Gulf have grown for forty years straight, parking assets last forty to sixty, and planners are still sizing bays to yesterday's fleet. Four plates carry the argument, from what people actually drive to what it costs to get the provision wrong.

Everything is built from one icon set at one stroke weight, on two blues. The vehicle outlines are drawn rather than photographed so the comparison stays about footprint, and each plate ends with its recommendation in its own block.

THESE MARKETS ARE DOMINATED BY VEHICLES SUCH AS:



VEHICLE SIZE PRESSURE ON PARKING DESIGN



VEHICLE DIMENSION INCREASES



Longer wheelbases



Wider cabins



Increased internal Space

EV-SUPPORTING INFRASTRUCTURE REQUIREMENTS



Charging bays



Charger cabinets



Electrical rooms



Transformers



Cable routes



Maintenance access



Protective bollards



THESE REQUIREMENTS CONSUME LAND AND FLOOR AREA BEYOND TRADITIONAL PARKING CALCULATIONS.

RECOMMENDED PLANNING FACTORS

STRUCTURE TYPE		RECOMMENDED FACTOR
	Efficient regular garage	35 - 40m ² / space
	Typical GCC parking structure	38 - 42m ² / space
	Irregular parking structure	40 - 45m ² / space
	Premium podium/ basement parking	45 - 50m ² / space



RECOMMENDATION

For most GCC mixed-use developments

40 - 45m² per space

should now be considered the appropriate strategic planning range



RECOMMENDATION

For premium or highly constrained developments

45m²+ per space

is increasingly defensible as a future-proofed planning allowance

Fig. 4.3 Recommended planning factors by structure type

RECOMMENDED PLANNING FACTORS

TECHNICAL RISKS	FINANCIAL RISKS
 Reduced maneuverability	 Late-stage redesigns
 Poor user experience	 Additional parking levels
 Difficulty accommodating modern SUVs	 Increased excavation and construction costs
 Increased risk of vehicle damage	 Reduced operational efficiency



LONG-TERM RISKS

Parking assets often remain operational for 40–60 years. Historical evidence indicates vehicle footprints have consistently increased rather than decreased. Designing around today’s minimum requirements creates a significant risk of under-provision over the life of the asset.

Fig. 4.4 Technical, financial and long term risk

Mobility and environment diagrams

TYPE
Journey diagrams, network maps, sections

CONTEXT
Master plan reports

ROLE
Sole designer on three streams

TOOLS
Illustrator, AutoCAD, InDesign

Engineering chapters arrive as models, spreadsheets and CAD files. These are the pieces that turn them into something a client can follow: how a visitor reaches their front door, where goods consolidate before the last mile, which streets take which right of way.

The constraint across all of them is the same. One legend, one icon set, one colour logic per drawing, so a reader who learns the key on the first page keeps it for the rest of the chapter.

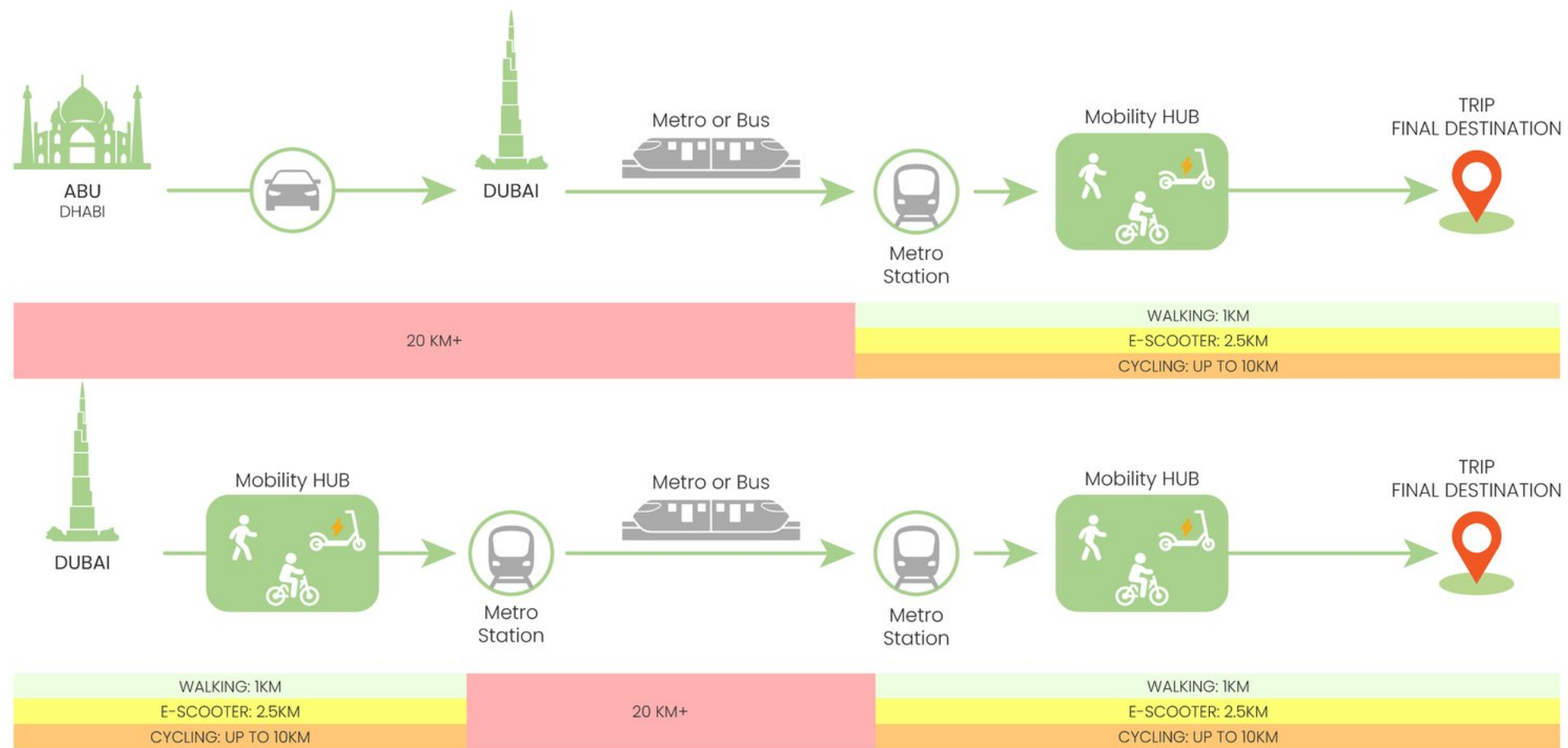


Fig. 5.1 Mobility as choice, trip structure and distance bands

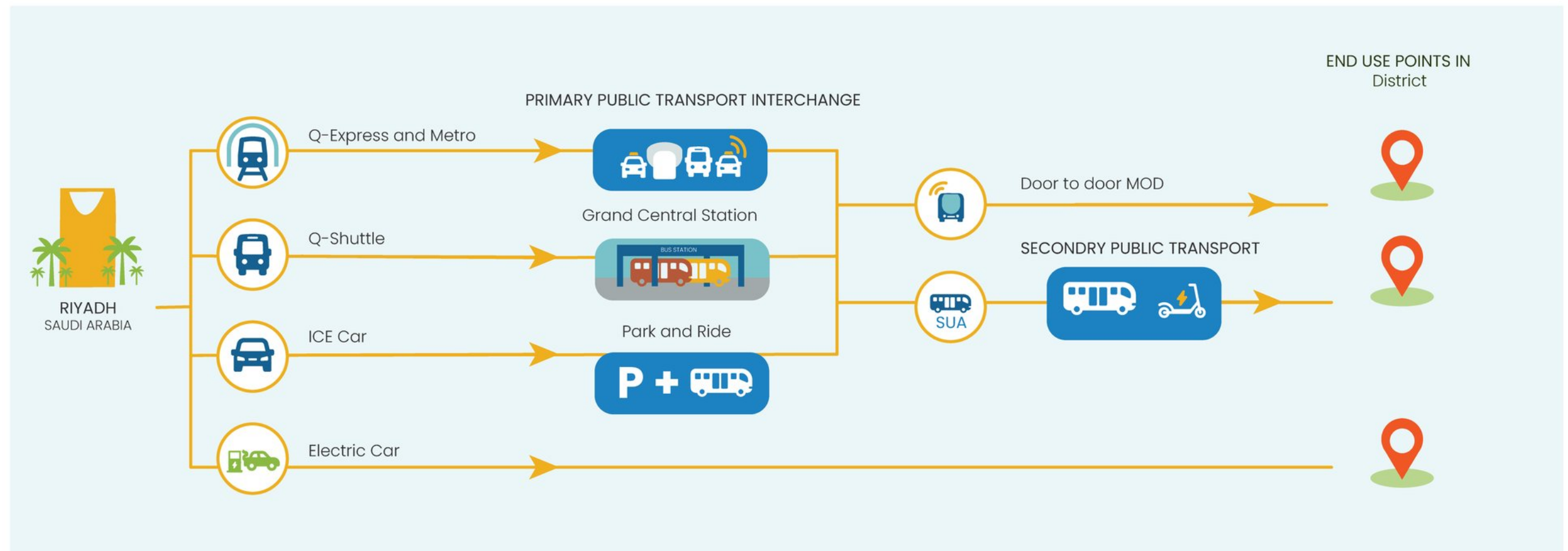


Fig. 5.2 Public transport network structure

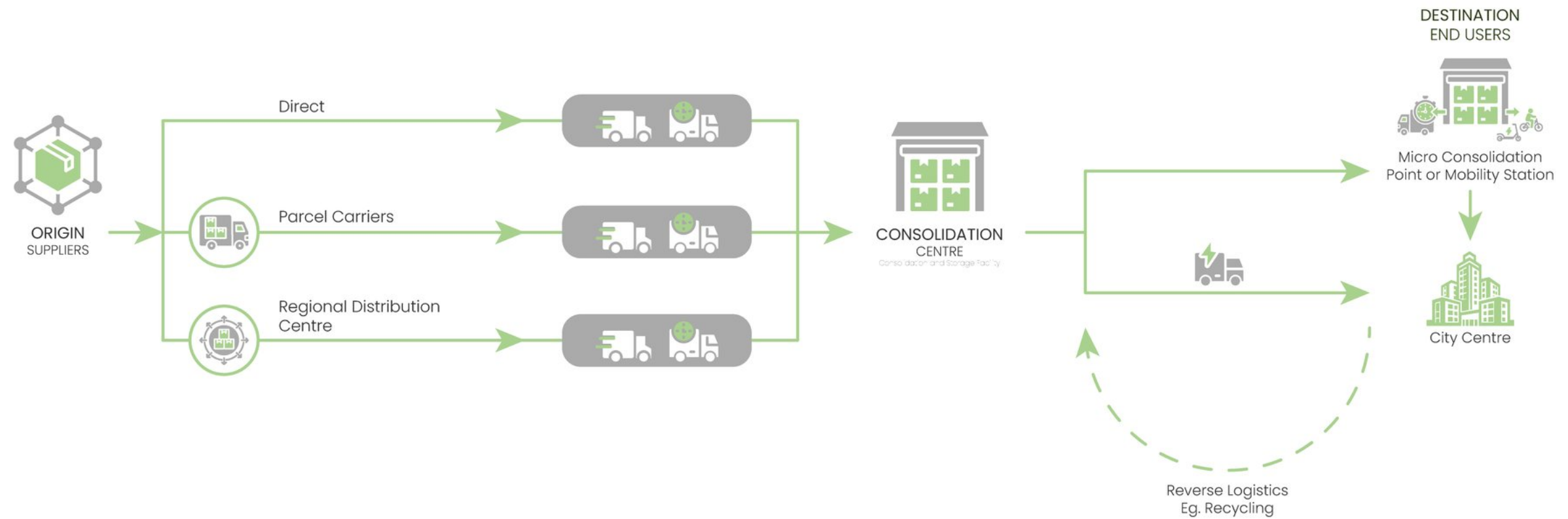


Fig. 5.3 Freight consolidation and reverse logistics



Fig. 5.4 Micromobility and bus network map

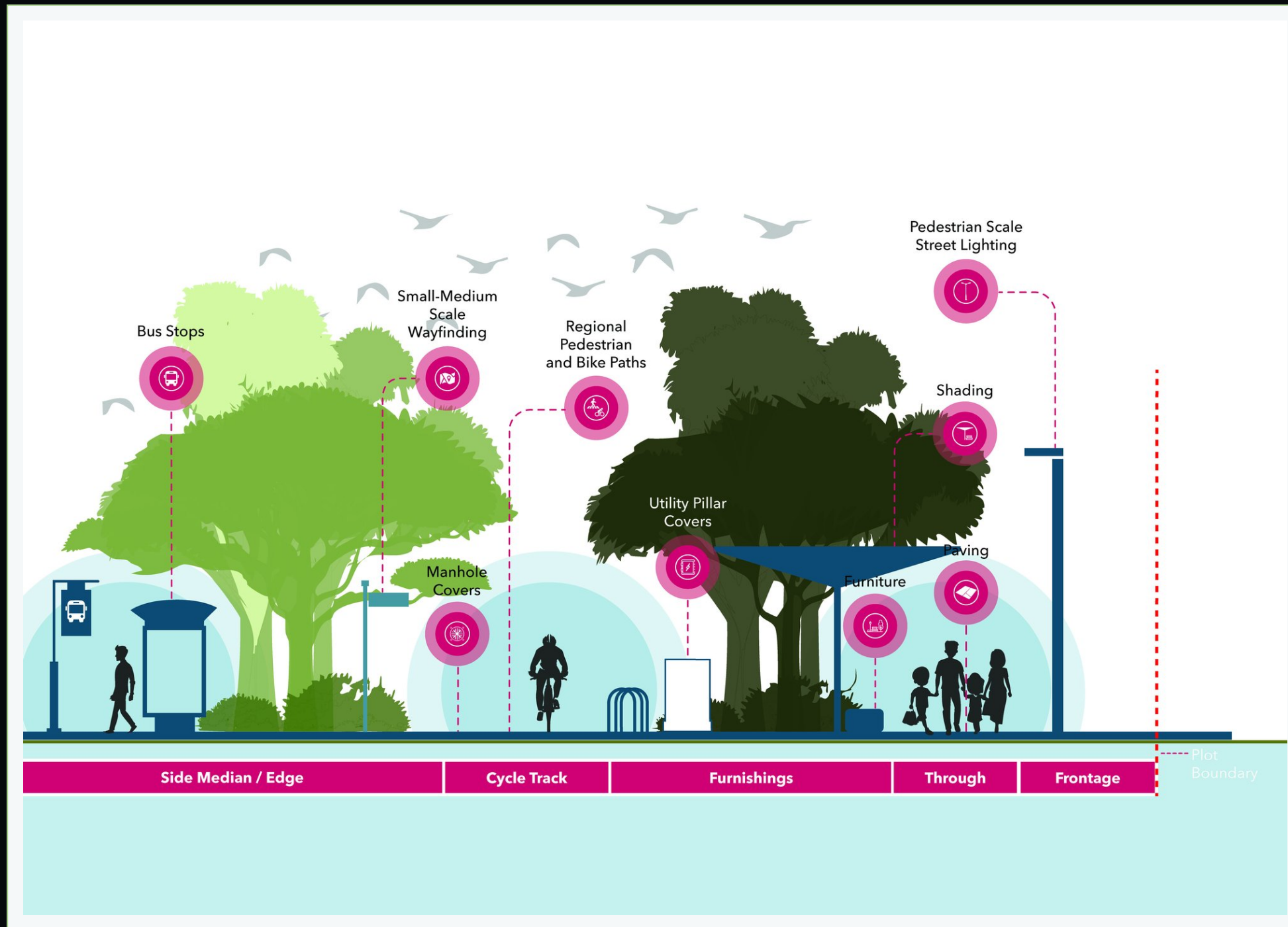


Fig. 5.5 Street cross section, zones and street elements

Utility Corridors & Easements

12.1.4 Utility Integration Landscape Plan

The utilities network considers the supply to all Landscape plots providing House Connections to all these assets, including the washrooms in the open spaces.



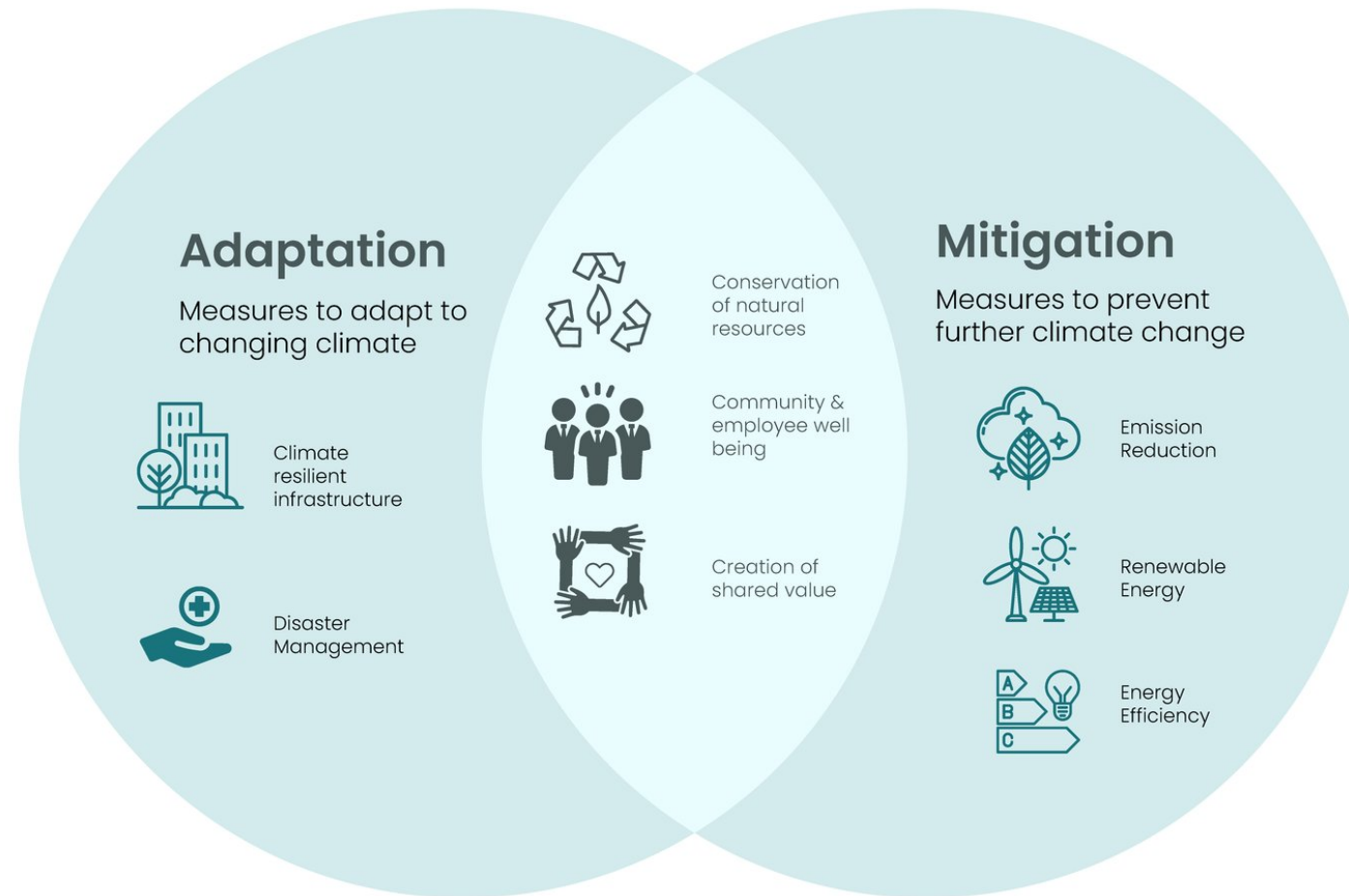


Fig. 5.7 Climate adaptation and mitigation

Master plan documents

TYPE	Hundreds of pages of engineering narrative, tables and plans, set to a template the client's lead architect supplied. My work is what happens inside it: how a full bleed plan meets a two column argument, where a legend sits so it can be read against the drawing.
CONTEXT	Text and project references are replaced with placeholder content here.
ROLE	
TOOLS	
Landscape format report design	
Master plan reporting, Saudi Arabia	
Layout and figures within a client template	
InDesign, Illustrator	

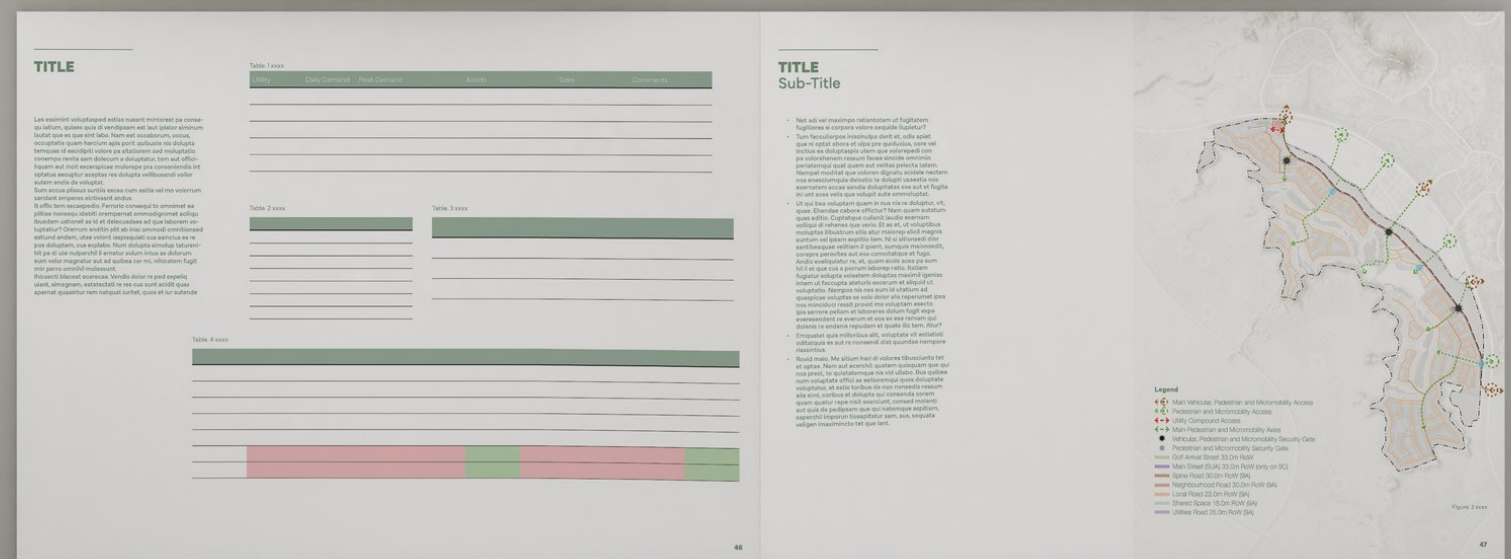
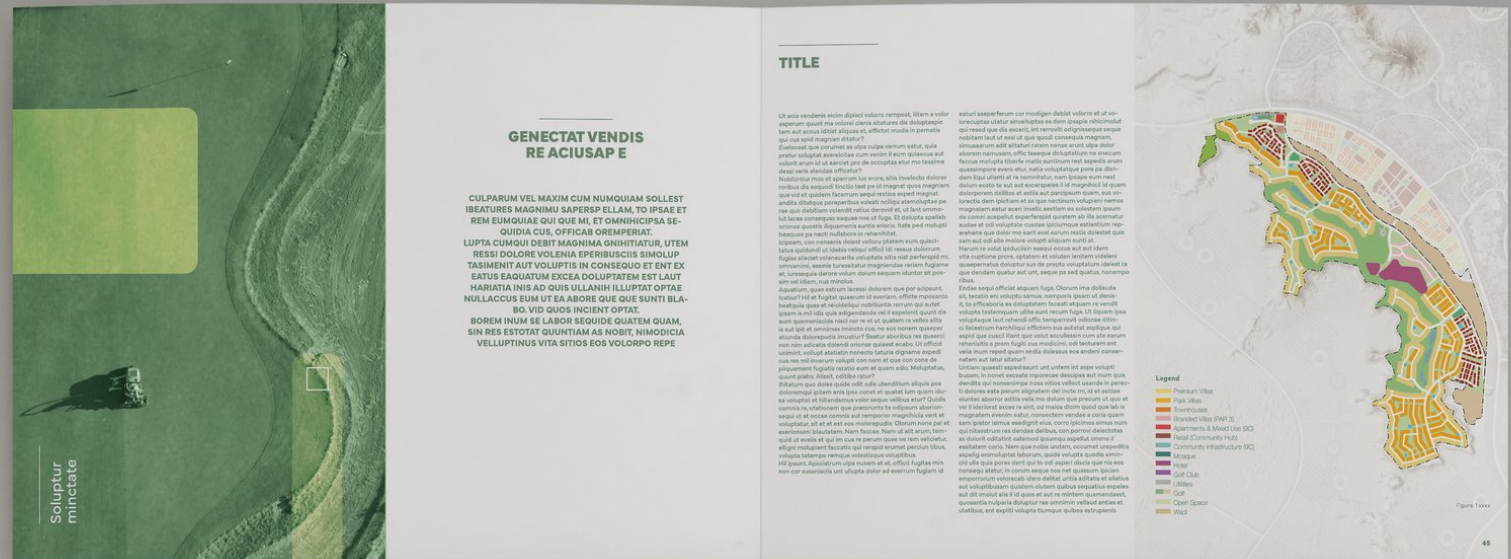


Fig. 6.1 Chapter opener and data spread

Master plan documents



Fig. 6.2 Opener and land use plan

TITLE
Sub-Title

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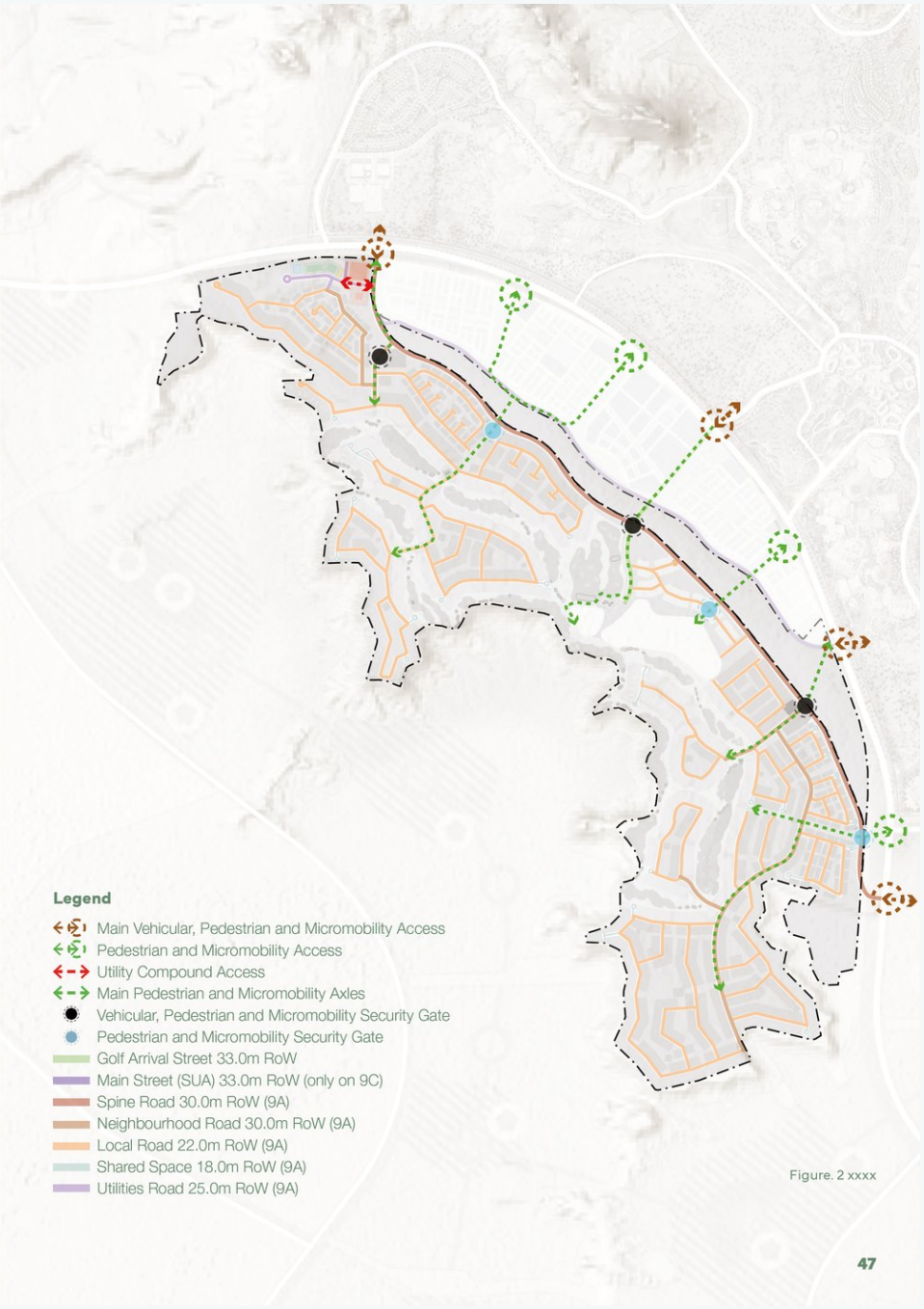


Fig. 6.3 Diagram spreads in sequence



Directed, not generated.

Generative tools sit inside my production, not at the end of it. They are fast at producing raw material and bad at deciding what a page needs, so I use them for the first and keep the second. The test I hold them to is simple: if the finished piece looks like it came out of a model, the work is not done.

- 01 Composition, hierarchy and what the reader should understand first are never delegated.
- 02 Typography is always drawn by hand, never generated.
- 03 Anything going to a client is rebuilt as editable vector, so it can be corrected and reused.
- 04 The list of tools changes. The method does not.

Direction

Decide the argument, the visual system, the palette and the stroke weight before anything is generated. Everything downstream is held to it.

Prompt construction

Build paired prompts, one for the full scene and one for the icon alone, so a set comes back consistent instead of six unrelated images.

Image generation

Generate reference imagery against the fixed palette. Treated as raw material, never as final art.

Vectorisation

Concept to Vector turns approved concepts into editable vector icons, where a generated image stops being an image and becomes an asset.

Assembly

Redraw what does not hold, unify every stroke, build the legend, set the type. This is where the set becomes a system.

Two halves of the same job.

I am a graphic designer at KEO International Consultants, working out of the Porto office on infrastructure and engineering projects. Most of my week goes into making technical material readable: infographics, network diagrams, maps and the reports they live in. On a large master plan in Saudi Arabia I was the only designer across the infrastructure, fire life and safety, and sustainability chapters.

The other half is brand. Marks, colour systems, type and the collateral that follows. I do not think of these as separate skills. Both are about deciding what a reader needs to understand first, then building a system that keeps saying it consistently.

BASED	Coimbra, Portugal
NOW	Graphic Designer, KEO International Consultants, since 2024
BEFORE	Design intern, KEO Abu Dhabi, 2023, via INOV Contacto
STUDY	BA Multimedia, Instituto Superior Miguel Torga
LANGUAGES	Portuguese (native), English (C1, IELTS Academic)
TOOLS	Illustrator, InDesign, Photoshop, AutoCAD

Open to new work.

eduardo.s.mateus@gmail.com / [linkedin.com/in/eduardo-mateus](https://www.linkedin.com/in/eduardo-mateus)

Client work shown with project references removed