Selected Case studies

Visual development, spatial design development, and production visualization for narrative and experiential projects.

Amores Perros, 25th Anniversary — Immersive Installation

Spatial variations, visitor routes, and working documentation.

Verne: Taladro Percutor — Set Development

Set design and visualization integrating practical builds, VFX extensions, and digital maquettes for stunt storyboarding.

Signal — Speculative Project

An exploration of experiential storytelling, spatial design, and production visualization.

Ricardo Contreras

visual development - storyboards - production visualization

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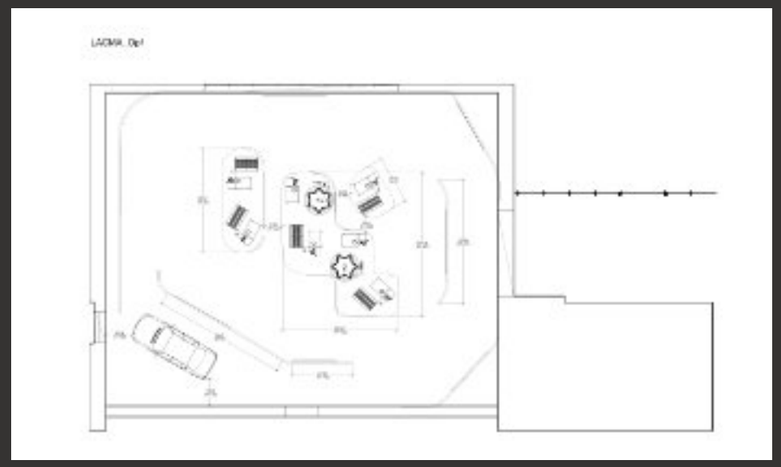
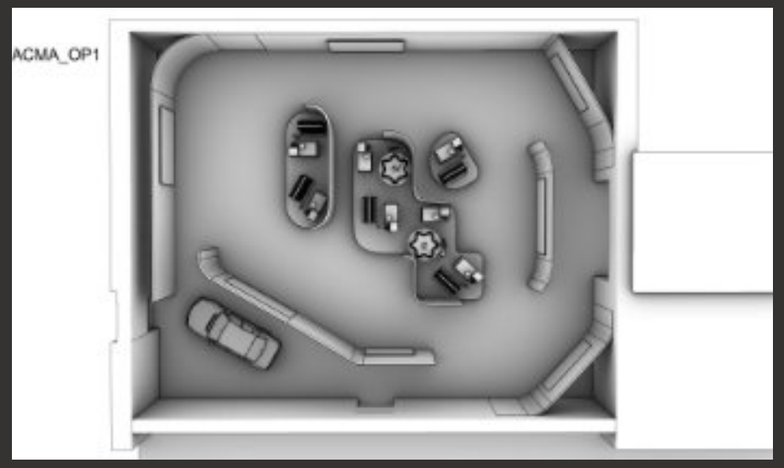
Created to mark the 25th anniversary of Amores Perros, this immersive installation takes visitors through a labyrinth of screens, where ten 35mm projectors reveal previously unseen footage from the film. The production design team hired me to explore design variations and visitor paths for Fondazione Prada, Colegio de San Ildefonso, and LACMA, and to develop clear working documents communicating the experience. Each variation followed the parameters established by the client's vision, with the projectors shaping the spatial experience.

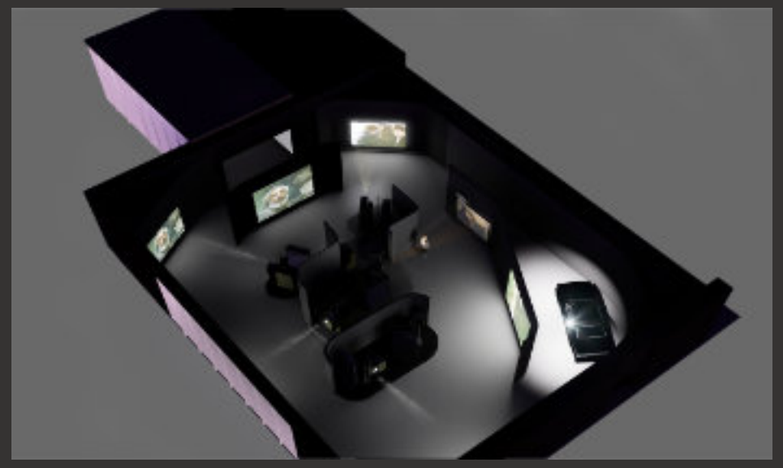
Created as part of the project's working documentation, this visualization explores the relationship between visitors, projectors, and screens. It shows how audience placement affects the projected images, with visitors interrupting the light beams and casting shadows onto the screens, becoming part of the experience.

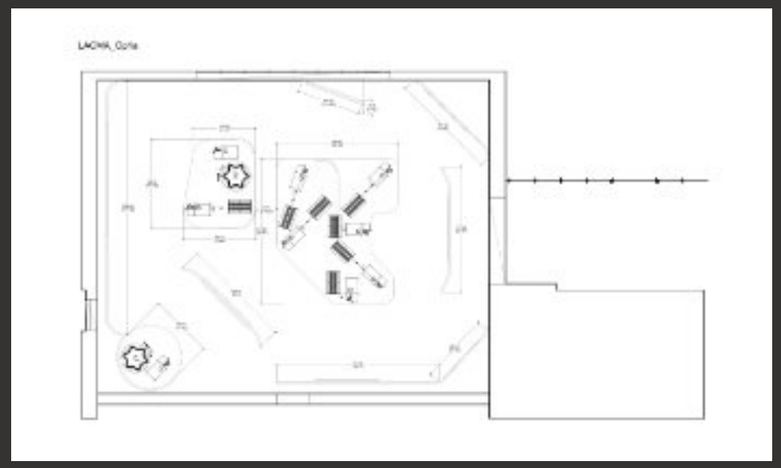
LACMA — Design development

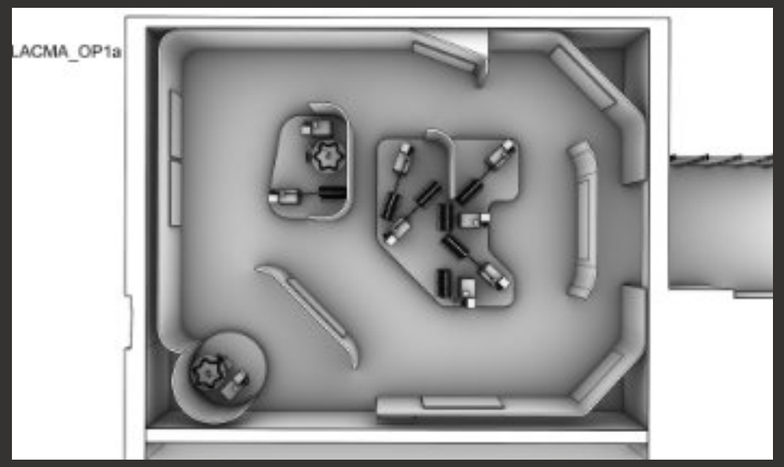
The following studies focus on the proposal for LACMA. Alternative screen arrangements and visitor routes within the client's vision for the projectors were explored. Plans, white-model studies, and illuminated views formed the working documentation used to compare variations and communicate both the spatial layout and the visitor experience.

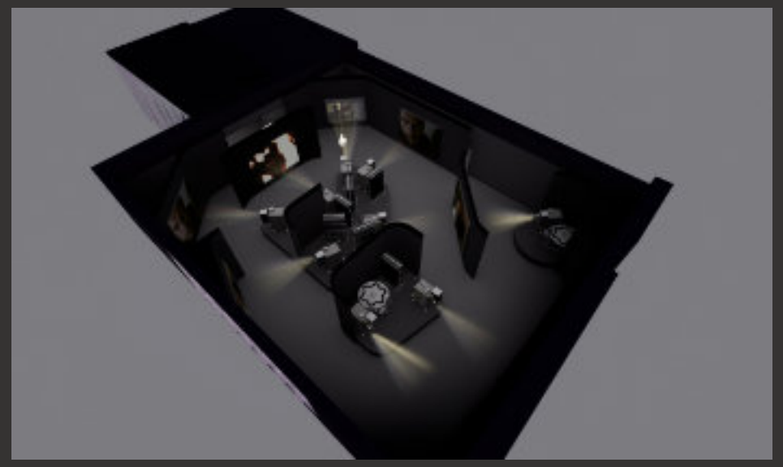


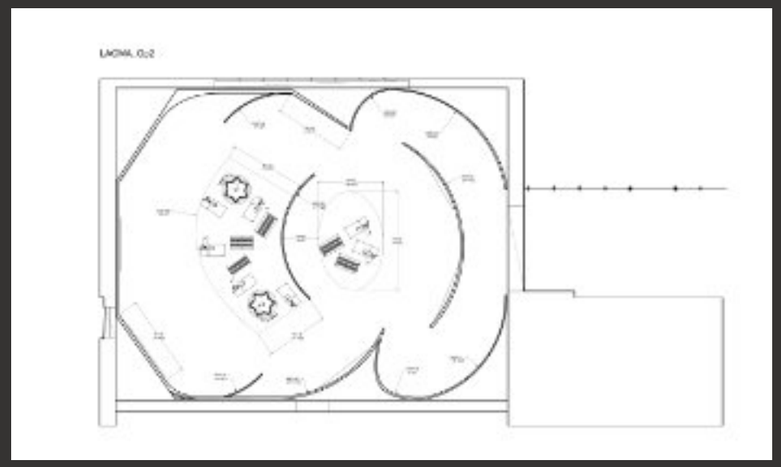


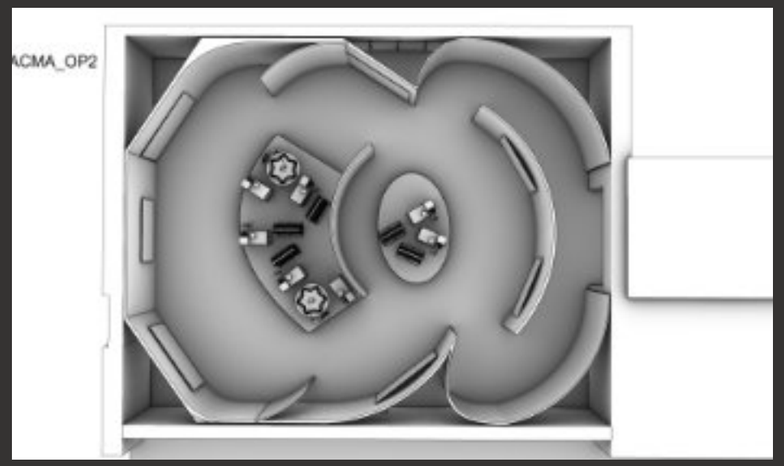


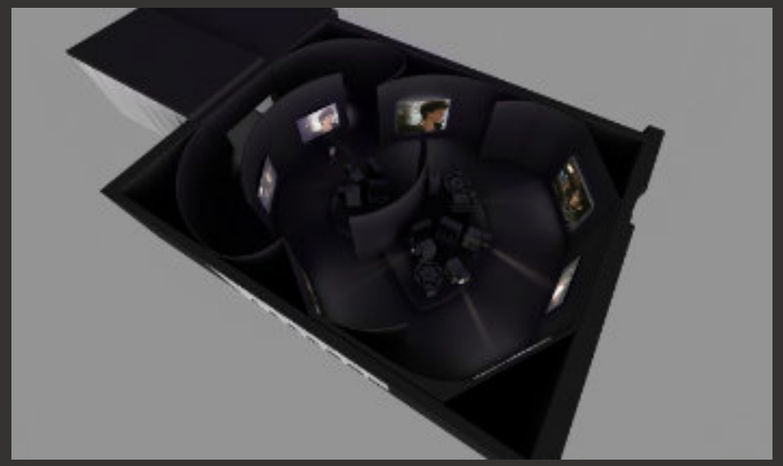












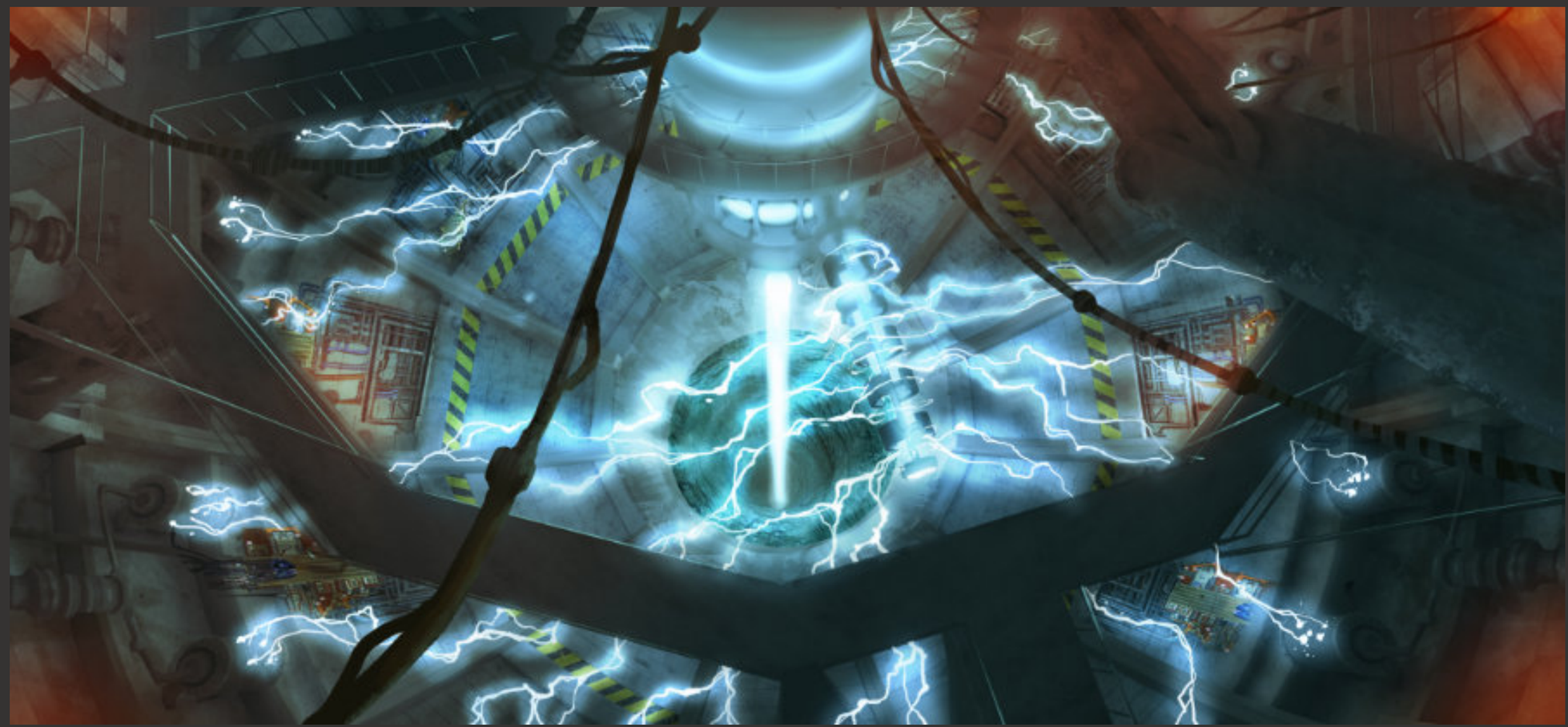
LACMA — Walkthrough study

One important requirement was to keep the environment as dark as possible. To explore this, several digital walkthroughs were created to communicate the proposed experience at visitor level, showing how screens, projector beams, and circulation relate in space.

Watch walkthrough sample.

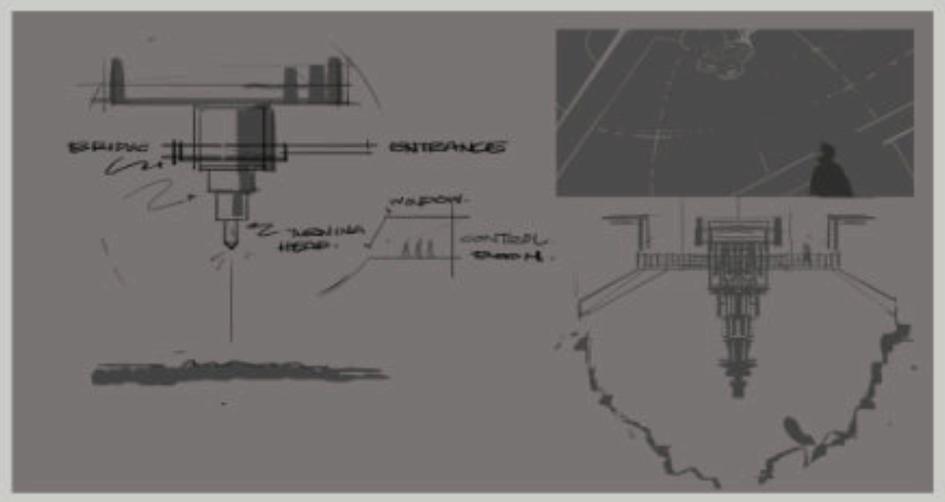
This case study presents the development of Taladro Percutor, one of the story locations designed for the show. It follows the location from its initial concept and visual research through design, digital maquette, 3D modelling, construction and final integration.

Viaje al Centro de la Tierra is a Disney+ adventure series inspired by Jules Verne's novel and set across the real world and a fantastic subterranean dimension. I led the Virtual Art Department, building and expanding the team as the scale of the production grew. Together, we created more than 100 design elements, ranging from sets and environments to props, vehicles and creatures.



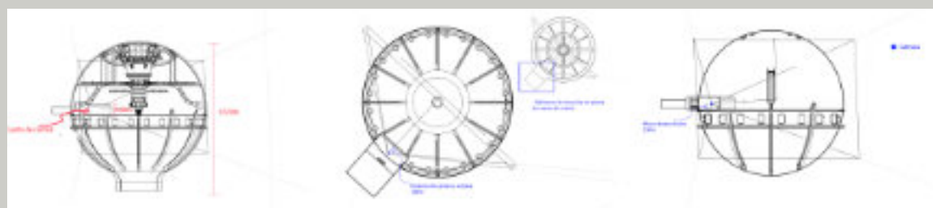
The digital maquette was also used to plan the stunt sequences, helping the team define camera positions, movement and spatial relationships before filming. The process combined practical scenery with digital environments and visual effects, allowing the physical and virtual elements to function as a single, believable world.

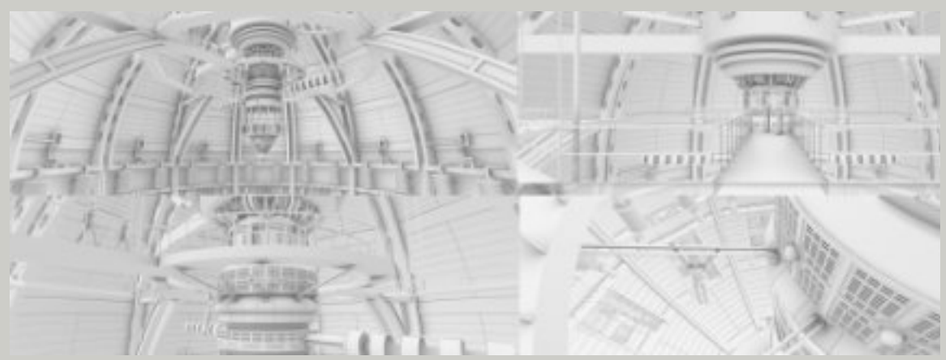
In the story an evil corporation has built an enormous underground ultrasonic drill beneath the North Pole to illegally exploit its natural resources. On screen, the space needed to feel vast and threatening while remaining economical to build and capable of supporting complex practical stunt sequences.

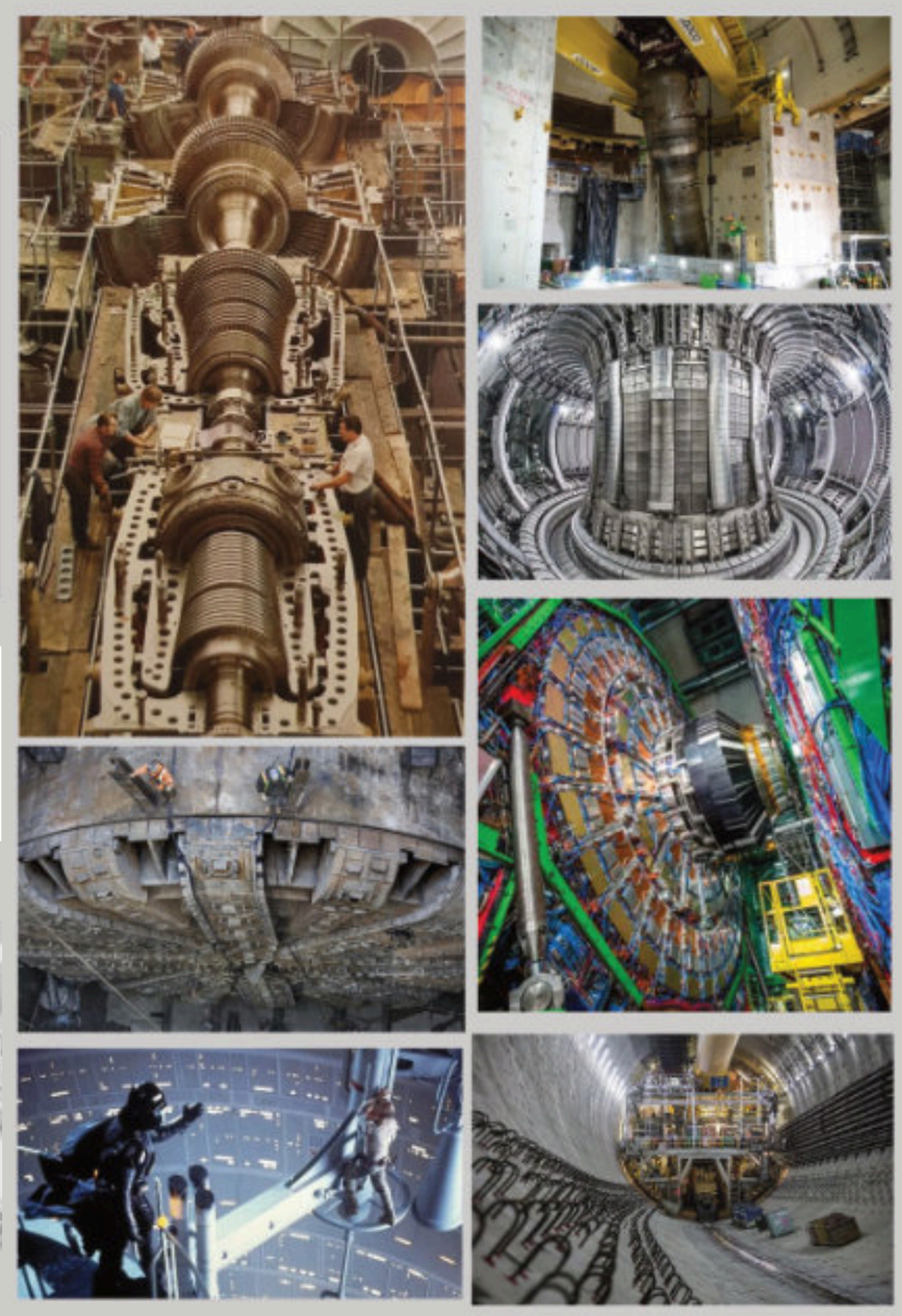


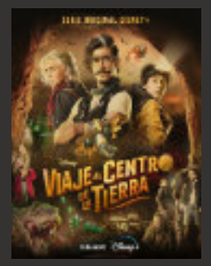
The reference process focused on large-scale industrial environments, including turbine halls, experimental reactors, particle detectors, vertical construction shafts and tunnel-boring machinery. These references established the location's mechanical language, monumental scale and dense network of platforms, cables and structural systems.

The first sketches translated these references into a clear spatial concept: a massive vertical drill suspended above a deep excavation, approached by an entrance bridge and overlooked by a control room. Human figures were included to test scale, while the surrounding platforms and open central void were arranged to accommodate character movement, camera positions and the planned stunt action.

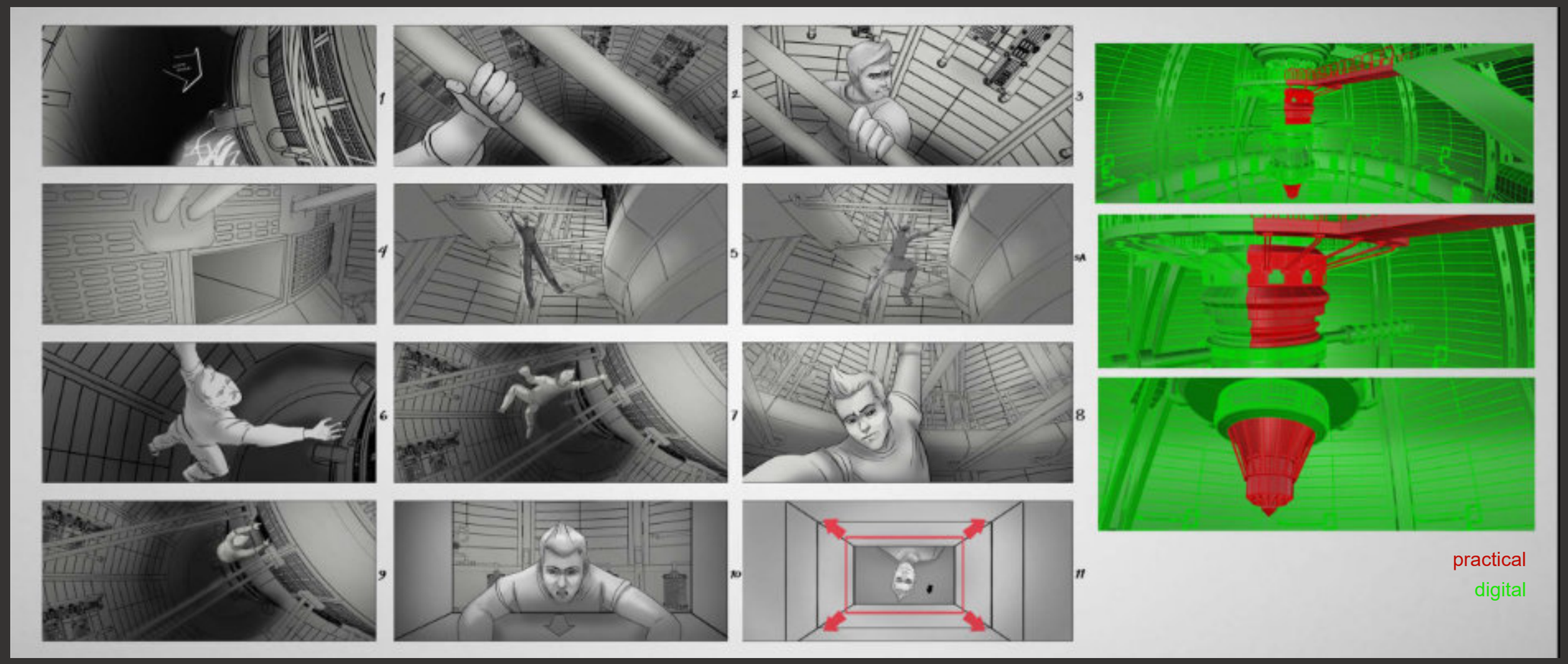




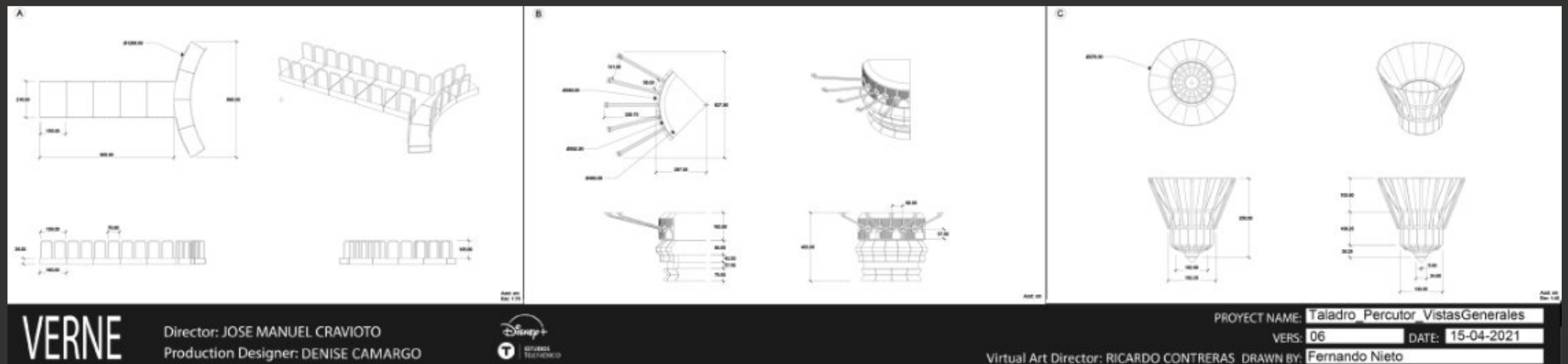


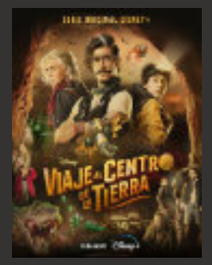


The physical set had to be kept to a minimum, with VFX extensions used to complete the environment. However, two complex action sequences still required substantial practical construction. Using a full-scale 3D model, we accurately planned the storyboards, performers' interactions, and the dimensions of each set piece in accordance with the directors' dramatic intentions.



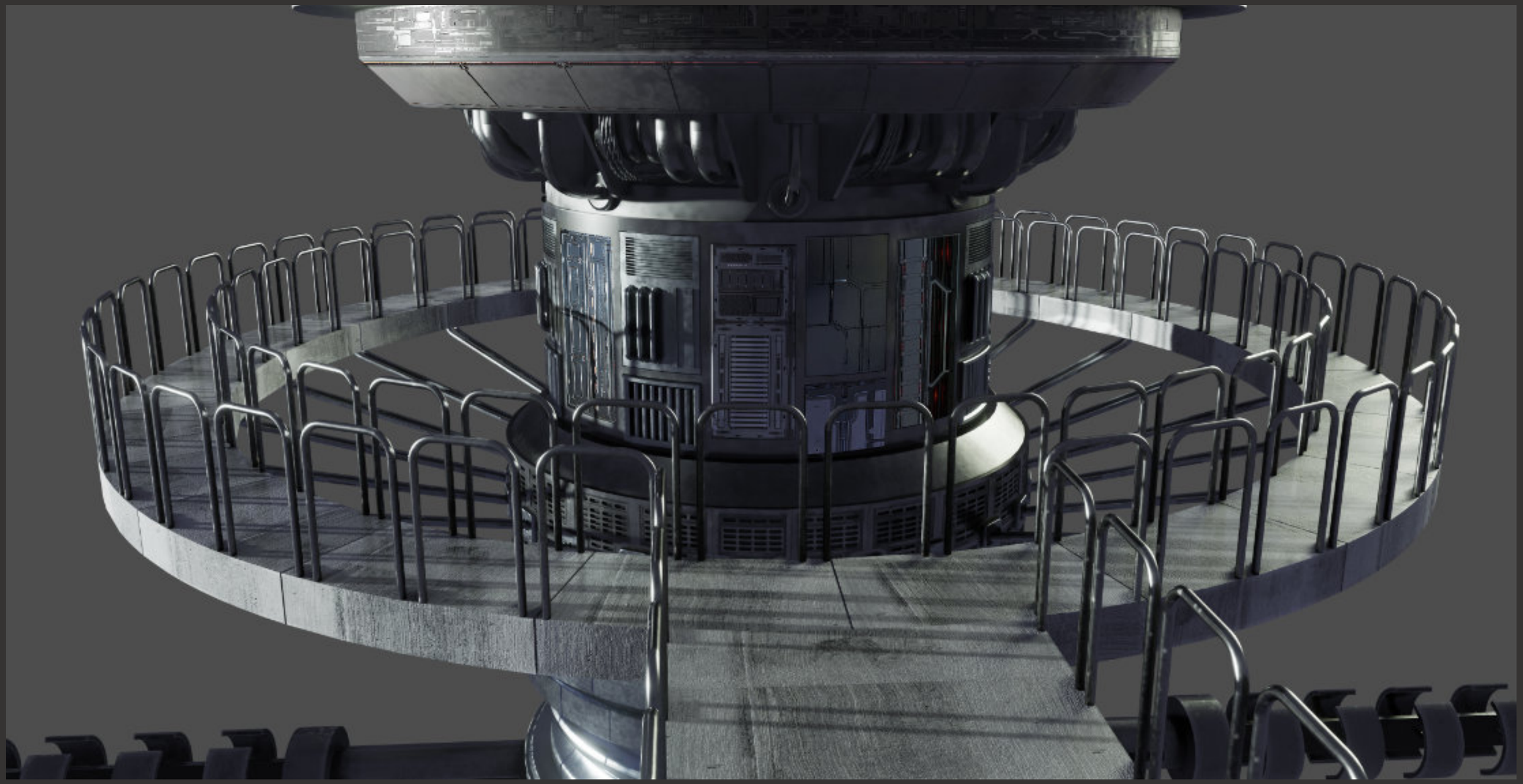
This process clearly defined which elements needed to be practical and which could remain digital, significantly improving efficiency and reducing construction costs.





This visualization provided the construction and scenic-paint teams with a general guide for materials, tonal variation, surface wear and texture placement across the practical set. It was intended to establish a coherent visual language rather than define the final on-screen finish.

The completed 3D models were later handed over to the VFX team, who modified them as required for postproduction. Final digital texturing, lighting and integration were developed and managed by VFX to match the photographed set and the dramatic requirements of each shot.



AURALIS

SIGNAL ONE

Sound becomes space.

SPEC PROJECT
IMMERSIVE LAUNCH EXPERIENCE

THE BRIEF

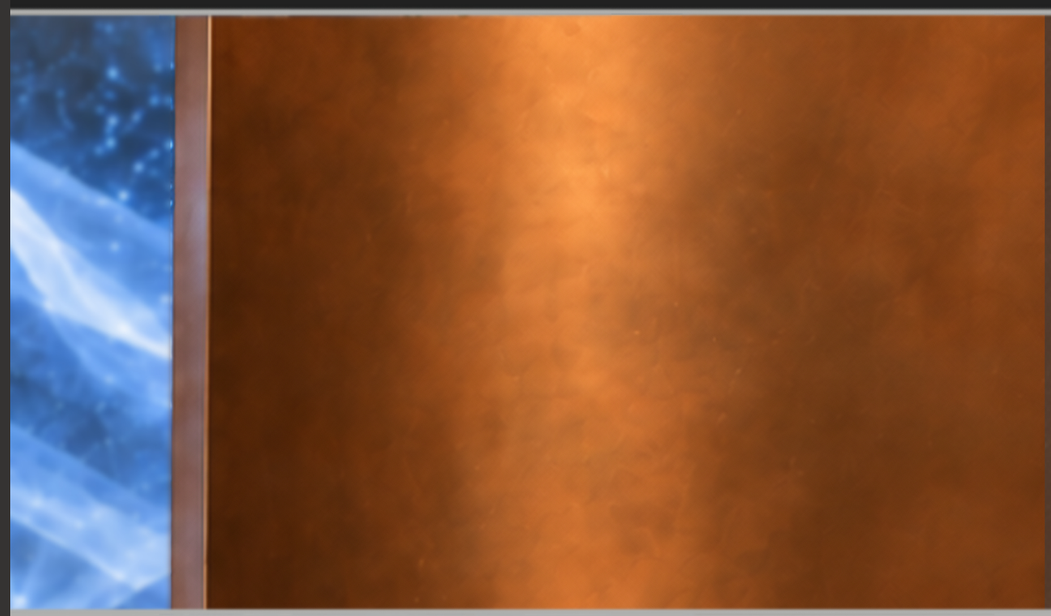
Create a compact launch installation that makes spatial audio tangible. Visitors encounter a sound, follow its movement, enter an enveloping field, and finally discover the product behind the experience.

TARGET AUDIENCE

Proposed audience: design-conscious listeners, creative professionals, and launch guests curious about audio. The experience should communicate through movement and perception, without requiring technical knowledge.

DESIGN INTENT

A small space. A larger world. Use compression, curvature, light, and sound to expand the perceived room. Delay the product reveal until visitors have experienced the idea.

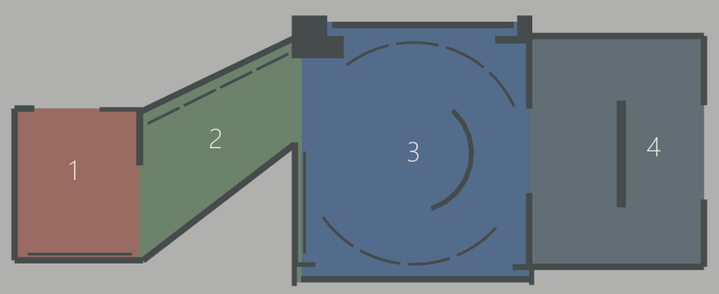


AURALIS transforms sound into atmosphere. Designed to respond to the room, its spatial audio technology places layers of sound around you, creating depth, movement, and presence.

Music becomes part of the architecture—shaping the mood, enriching the space, and surrounding you with an immersive listening experience.

AURALIS. Hear further.

SPATIAL STRATEGY



Model-derived footprint / four sequential zones

CONSTRAINTS & RESPONSES

Compact footprint: stage a clear progression and control sightlines so each room reveals only the next moment.

Sound spill: allow for acoustic separation and tuning; copper and glass effects require material testing.

Visitor comfort: develop accessible clearances, legible exits, and an optional route around intense sensory content.

SCOPE & NEXT STEPS

Concept scope: spatial narrative, SketchUp maquette, material and lighting direction, and four visualization studies.

Prototype next: test sound localization, transitions, access, and comprehension at the reveal. Confirm the audio system and any sensing before production.

Speculative, unbuilt concept. Capacity, dimensions, acoustic performance, and production costs remain to be validated.

AURALIS

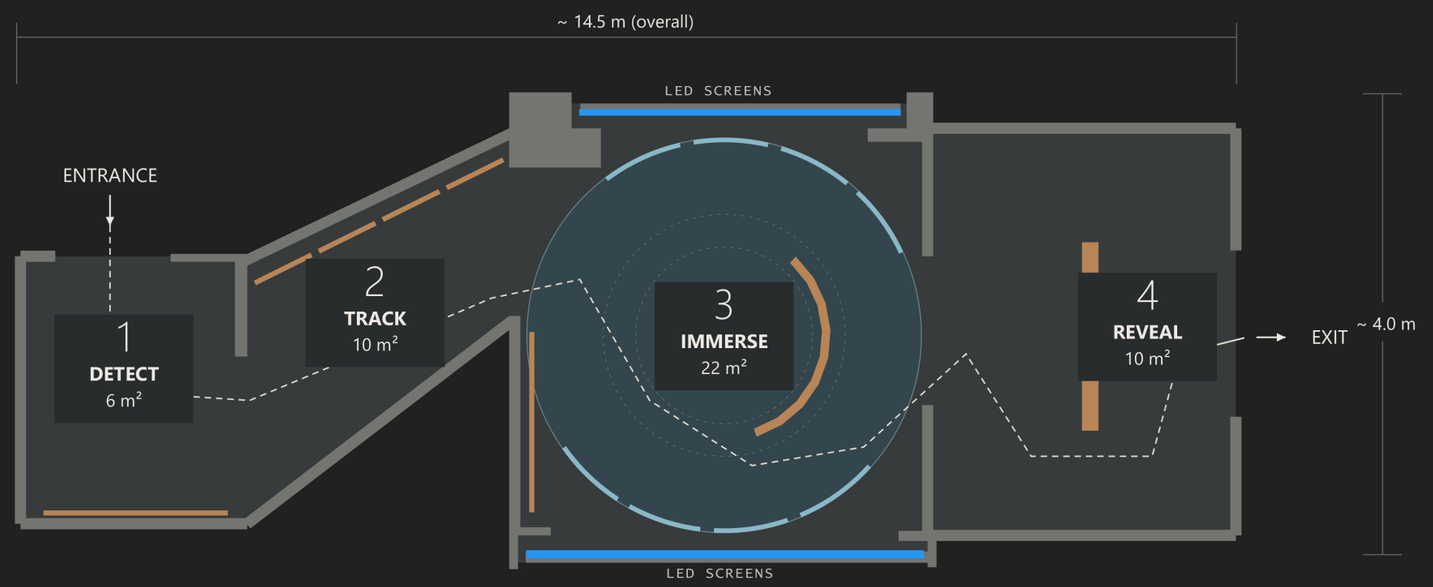
SIGNAL ONE

Sound becomes space.

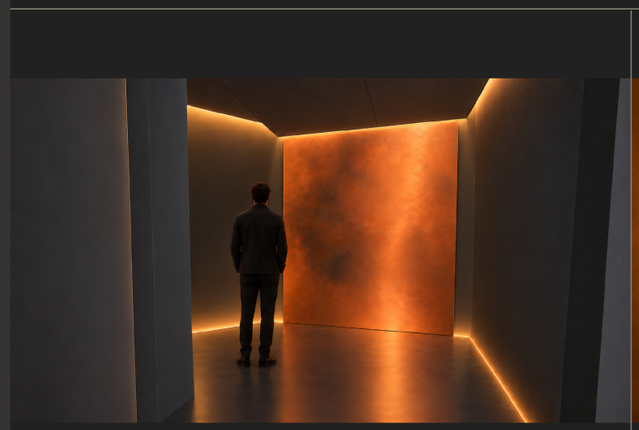
IMMERSIVE LAUNCH EXPERIENCE

A compact, multi-sensory installation that reveals a new way of listening. Auralis Signal One maps the room in real time, creating a three-dimensional sound field that transforms the space around you.

A SMALL SPACE.
A LARGER WORLD.

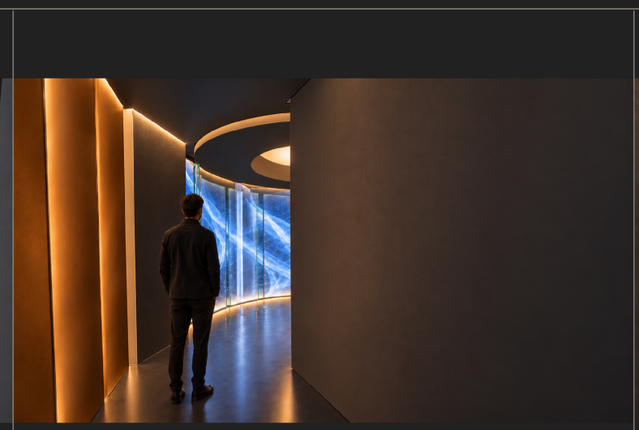


TOTAL EXPERIENCE AREA: ~ 48 m²
(EXCLUDES WALL THICKNESS / SERVICE AREAS)



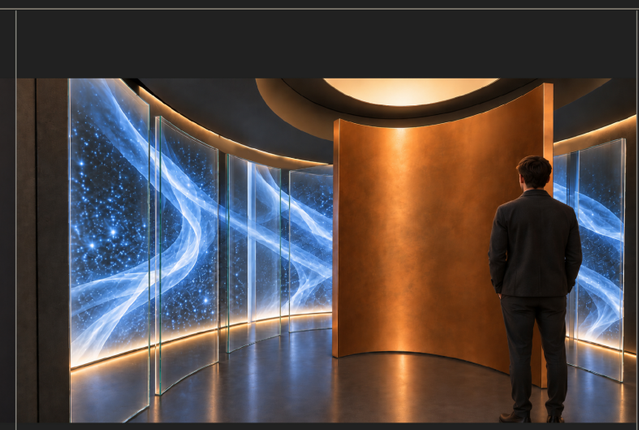
1 DETECT

A quiet threshold. A subtle sound appears from a specific point in space. The experience begins with curiosity.



2 TRACK

The sound moves. You follow it through a compressed spatial sequence where architecture and audio guide your path.



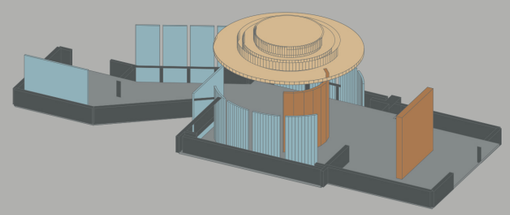
3 IMMERSE

A fully spatial experience. Multiple sound elements surround you, transforming the room into a larger, shifting environment.

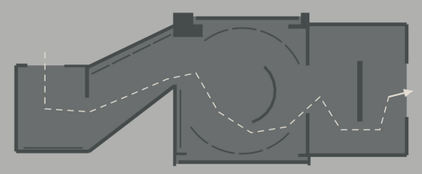
4 REVEAL

The signal resolves. You see the technology, meet the product, and understand what you've just experienced.

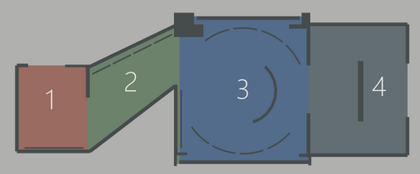
SPATIAL AUDIO
FOR A MORE HUMAN WORLD.



Exploded Axonometric



Visitor Path



Zoning

AURALIS
HEAR FURTHER