

CAROLINA LARRROSA

Experience Design Portfolio

2026

CAROLINA LARROSA

Interactive Experience Designer

Contact

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Relevant Experience

Experience Design Consultant

2024-Present

Freelance

Montréal

Creative services for immersive, experiential projects that demonstrate a mastery of **materiality, user experience, and storytelling**. Creative direction as well as hands-on design & production. Consulting for studios new to experiential design projects, guiding teams on new workflows. Recent clients include Ingenium Canada, The National Baseball Hall of Fame (Cooperstown, NY), and the American Printing House for the Blind (Kentucky).

Interactive Designer

2021-2024

Solid Light

Kentucky

Led development of interactive experiences with a unique **design perspective of human-centered storytelling**. Spearheaded a new media workflow that brought interactive projects fully in-house; by leveraging my expertise to **train creative and lead R&D**, and by coordinating existing in-house fabrication resources, I established a new process that successfully **reduced subcontractor costs by thousands** per project and allowed the firm to take on more tech-forward projects. Designed and produced immersive storytelling (physical and digital) by creating **3D models, prototypes, digital mockups, and production-ready media**. Presented designs to clients with confidence and understanding, consistently earning buy-in and trust. **Led design of accessible phygital interfaces**, applying a deep understanding of inclusive design, creatively generating solutions, and testing with focus groups.

Expertise

Skills

Exhibit Design
Interactive Design
Identity/Branding
3D/CAD
UI & Layout
Motion Design
Media Production
Writing

Tools

CAD *SketchUp, Blender*
Figma
Illustrator, InDesign
AfterEffects, Premiere
Arduino/RPi/ESP
TouchDesigner

Values

Generous Collaboration
Open-Mindedness
Taste
Conviction
Humility
Leadership
Hard Work

Languages

English (*Native*)
Spanish (*Native*)
French (*Functional, improving*)

Education

BFA Intermedia

Concordia University

2021

Montréal

Intermedia is a small, unique program training the next generation of creative technologists. My focus was on large-scale interactive video installations. I was awarded competitive scholarships to fund internship and artist residency opportunities. I'm grateful for the close **mentorship under industry-leading artist Bill Vorn**.

Activities

XN Québec

Member

2024-Present

Montréal

Ateliers Belleville

Volunteer Technical Consultant

2025

Montréal

Ada X

Programming Committee Member

2024-Present

Montréal

Snide Hotel

Studio Member & Exhibiting Artist

2021-2024

Kentucky

Celine Bureau

Artist-in-Residence

2021

Montréal

About Me

My brain works like a Rube-Goldberg machine, meaning that as a creative I value the unconventional solution, gravitating towards work that (while excellent) is also whimsical, sincere, and compelling. My view is that experiential storytelling is **something deeply human—it is material, participatory**. As a designer I'm known for grasping the big picture while staying pragmatic, for being as ambitious as I am hard-working. On a more personal note: I'm a collector of antiques, an analog tech nerd, really good at hosting parties, and my drink of choice is an Amaro Montenegro on the rocks.

PROJECTS

Quick Looks, Recent Work

1

**National Baseball
Hall of Fame:
Yakyu - Baseball**



2

**Ingenium Canada:
Inside the Walls**



Deep Dives

3

**The International
Women's Baseball
Center**



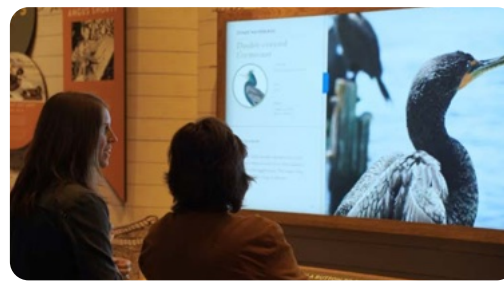
4

**The Dot
Experience**



5

**Duck, Duck,
Goose!**



Quick Look

National Baseball Hall of Fame Yakyu - Baseball

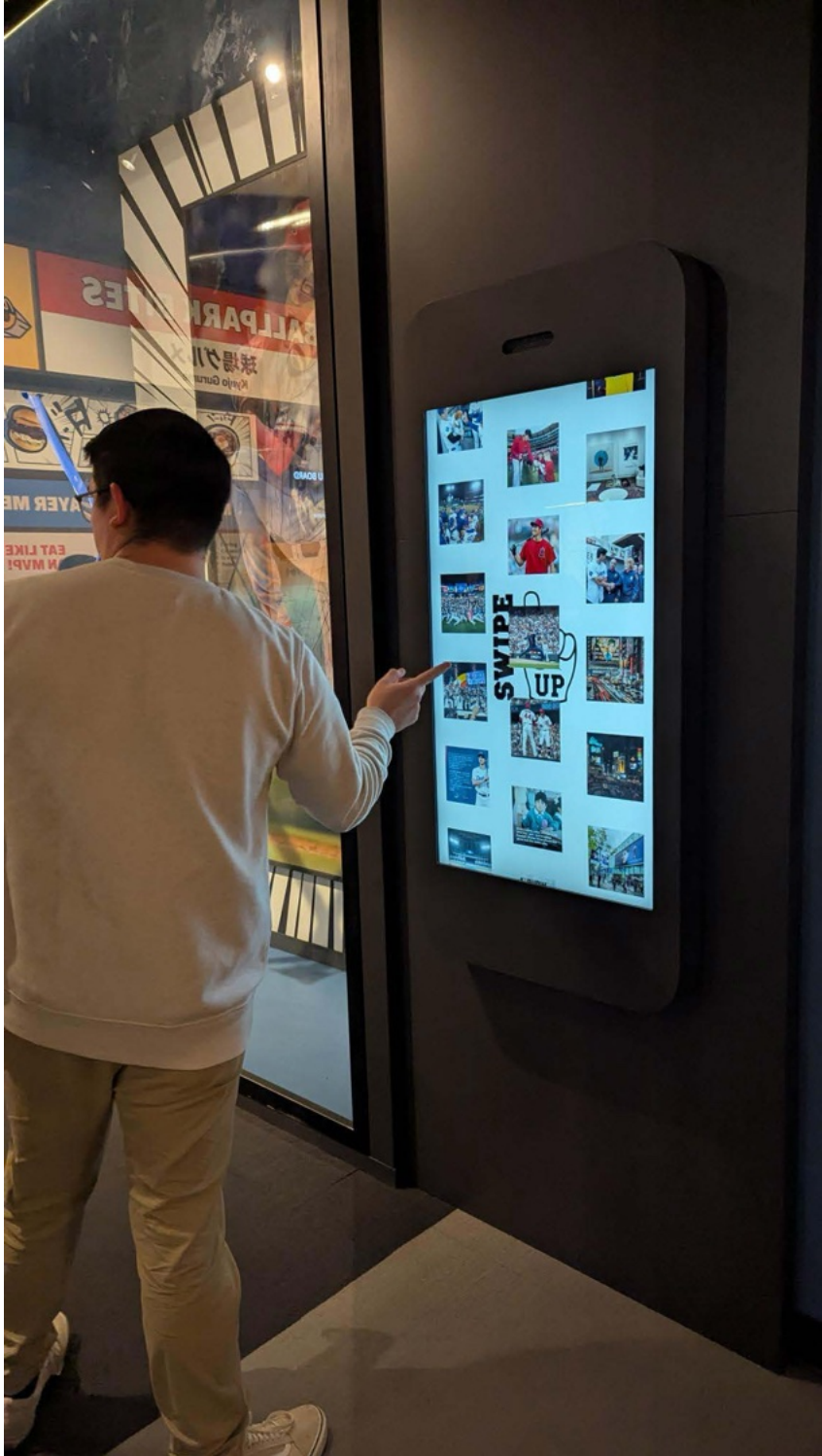
Interactives

Immersive Media



A new exhibit at the National Baseball Hall of Fame in Cooperstown, NY. With an interpretive approach that balances the U.S. and Japan's contributions to the exchange of baseball - coinciding with Ichiro's Induction into the Hall of Fame. As the media designer I followed the project identity guidelines set by our team to develop immersive and interactive moments that brought visitors to the heart of the story. I contributed to the early concepting, 3D modeling, UX/UI design, and media production.

National Baseball Hall of Fame Yakyu - Baseball



National Baseball Hall of Fame Yakyu - Baseball



National Baseball Hall of Fame Yakyu - Baseball



Quick Look

Ingenium Canada Inside The Walls

In Progress

Consulting

Creative Direction

Interactive Media



Brought on as a consultant by Rumker, a small interior architecture firm in Montreal, for media & interactive creative direction. Inside the Walls is a highly interactive traveling exhibit by Ingenium Canada that aims to educate young audiences about energy efficiency in the home. In addition to my creative contribution, I have been providing strategic consulting on interactive project workflows to Rumker's leadership and designers, as the firm (historically focused on interior architecture) seeks to take on more immersive and experiential projects. We have since won two additional experiential interactive project bids set to be complete in March.

Ingenium Canada Inside the Walls



Ingenium Canada Inside the Walls



Ingenium Canada Inside the Walls



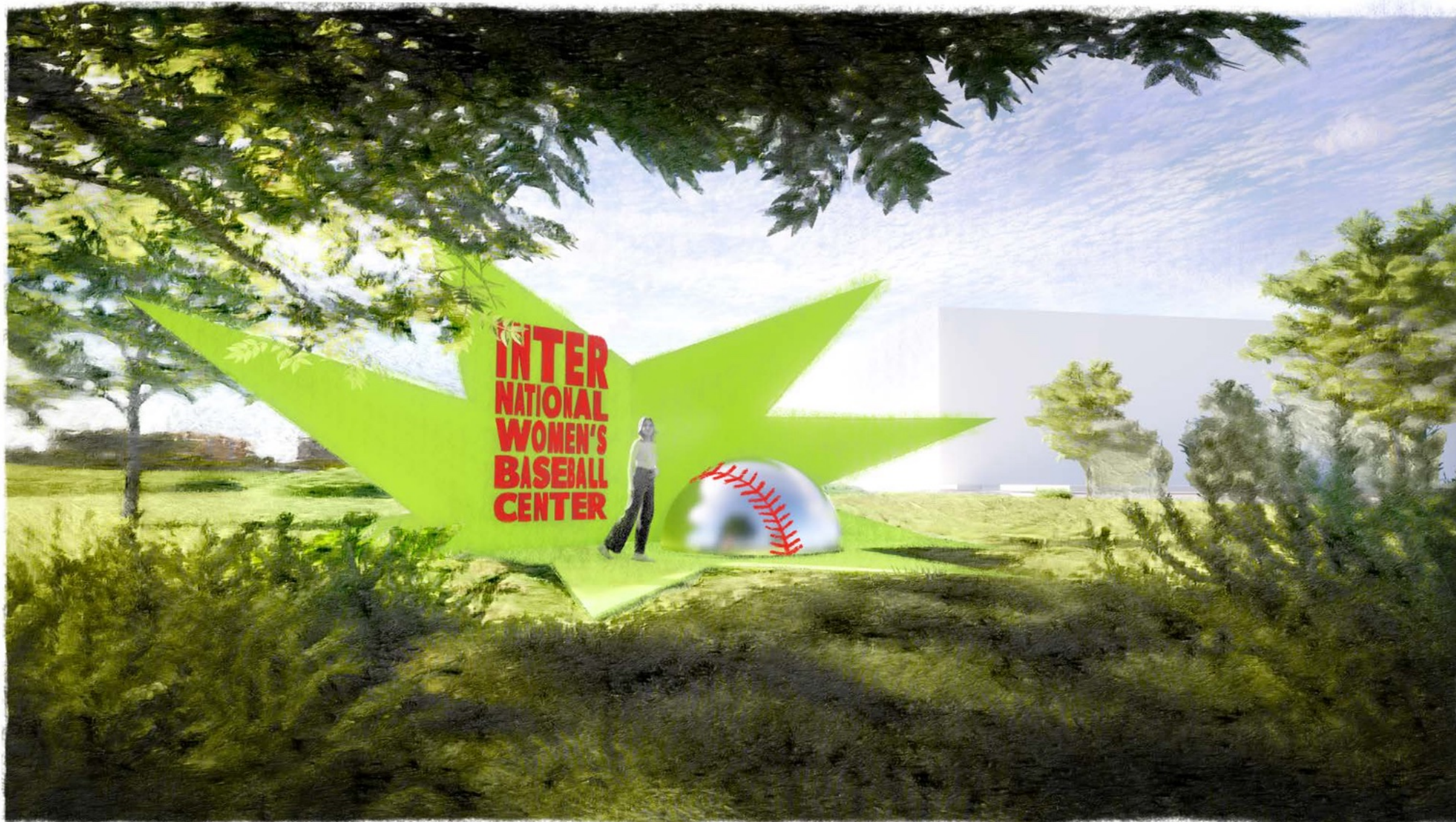
Deep Dive

The International Women's Baseball Center

Identity

Interactives

Immersive Media



The International Women's Baseball Center (IWBC) is an organization dedicated to preserving the history of women's baseball. Solid Light was contracted to create an experience plan for the exhibit and museum spaces of the IWBC's new museum site. The **\$4.5M project** called for a **groundbreaking, interactive experience that honored the legacy of women's baseball**, inviting younger audiences to engage at a personal level.

The International Women's Baseball Center



My Role

My role in this project was to design interactive media experiences. I was responsible for identifying narrative opportunities for interactivity, developing interactive concepts, creating concept renders, evaluating material and production assumptions, and presenting to the client.

Approach

Our small, all-women team of designers developed an experience concept that was guided by ideas of movement, girlhood, barrier-breaking, and play. The forms, sounds, and textures of baseball, its ephemera and its rich photographic history all informed our approach.

The International Women's Baseball Center

Typography and Symbols

Lust FRANKLIN GOTHIC
Merel **Gibson** 

Color Palette



Word Marks

**INTER
NATIONAL
WOMEN'S
BASEBALL
CENTER** **PLAY
LIKE A
GIRL** 

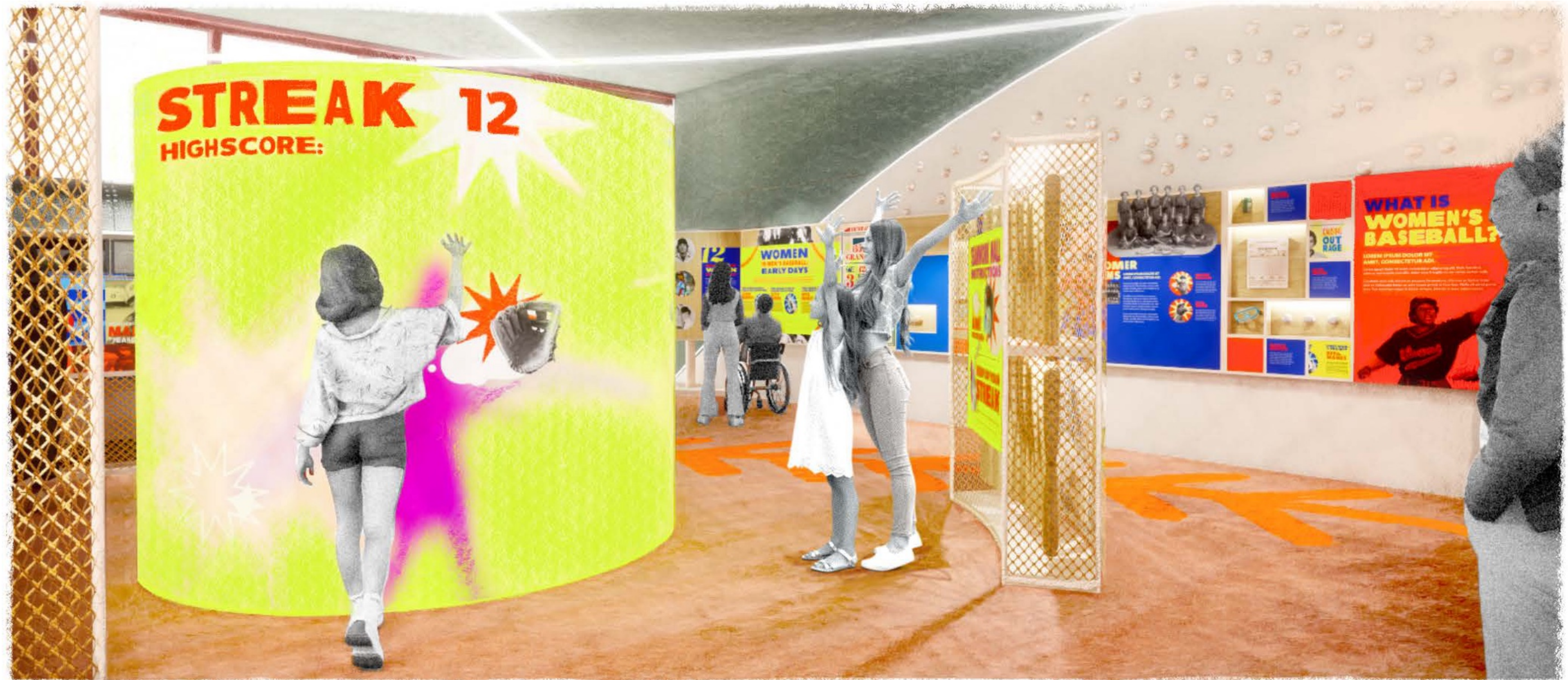
Graphic Examples



Project Highlight: *Visual Identity*

The design system of this project was one of its greatest strengths; its dynamism, nod to the past, and deep understanding of the client and audience gave the project a solid visual foundation. This visual identity was translated through each aspect of this design: physical, media, spatial. I collaborated closely with our graphic designer to create a cohesive design system for print & digital, producing text motion design reels to guide media production.

The International Women's Baseball Center



Project Highlight: *Get in the Game Interactive*

Get in the Game is a large-scale interactive wall that encourages visitors to play within the central corridor of the space. As visitors approach the exhibit's center, they are drawn into a virtual game of catch, where the objective is to toss a digital baseball using their own shadows. This interactive experience is not just about individual skill; it's a test of teamwork and coordination. **I contributed the concept, graphic design, 3D design, and renders.**

The International Women's Baseball Center

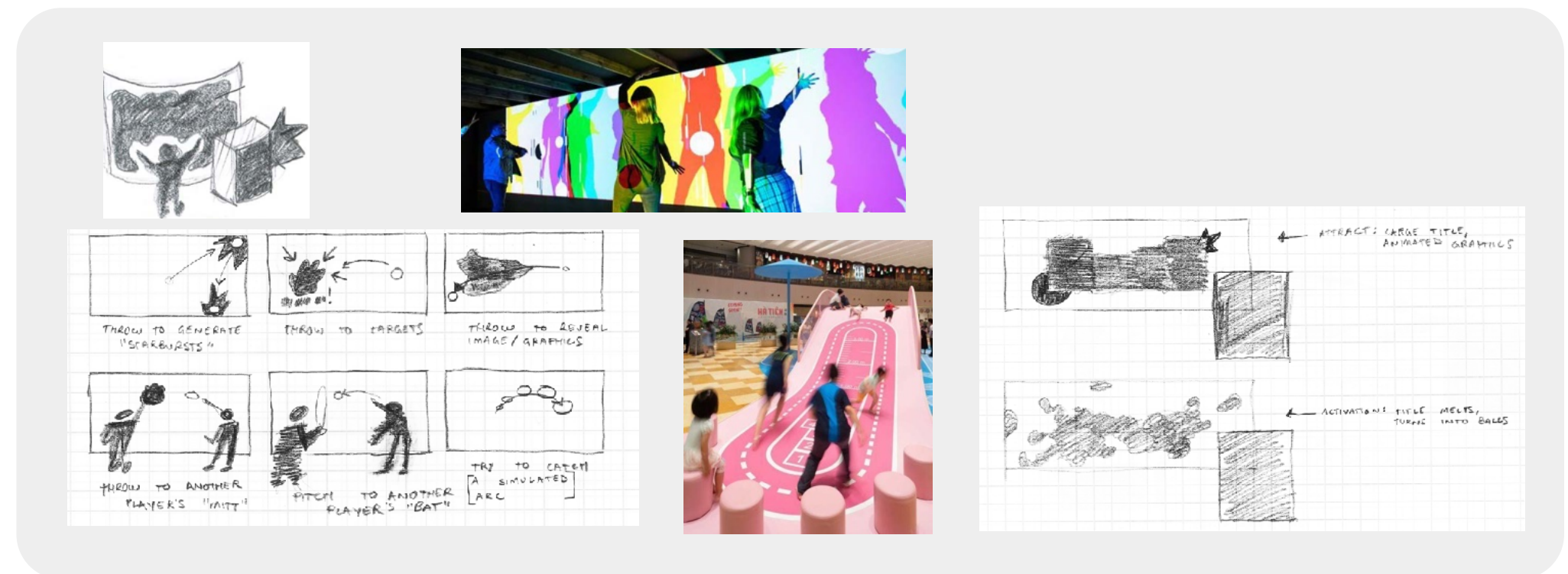
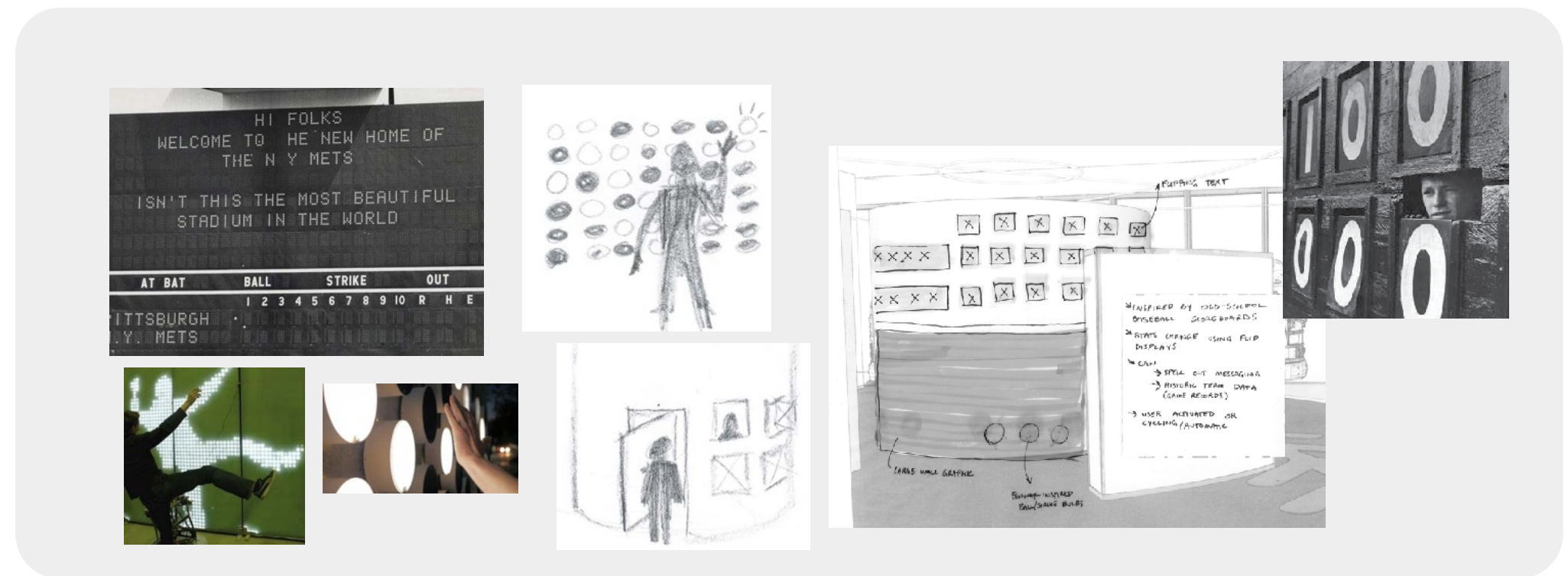
Design Process

The exhibit's floor plan was modeled after a baseball diamond. The perimeter walls displayed passive content, while the center, called the 'Interactive Hub,' was designed as a space for visitor engagement.

I was initially inspired by the central role scoreboards play in a spectator's experience of baseball. Their familiar form and function offered an approachable entry point for visitors, and an opportunity to introduce surprising twists. For example, the scoreboard could transform from a traditional display into a responsive installation, or an old-school board could become a fun challenge for visitors to keep up with game scores using analog numbers.

However, the scoreboard designs didn't fulfill a core objective: get visitors to engage with the exhibit through *movement*. Additionally, the hub's design evolved to feature a cylindrical dividing wall, which proved to be a limiting form.

Focusing on movement, I envisioned what it would be like to play baseball in the space, and the shadows this might cast on the curved wall. Working with this visual, I saw the potential for better incorporating the project's graphic identity. This led me to the design of a game of catch, using shadows as controls.



The International Women's Baseball Center



Project Highlight: *The Rockford Peaches Bus*

This design fulfilled two of the clients requests: utilizing the original Rockford Peaches bus, and including a linear immersive media moment. My design combined these, using the bus interior as the setting for a 360 film. Environmental audio and immersive projection would transform the space, making visitors feel as if they were sharing a bus ride with the Rockford Peaches team in 1944.

The International Women's Baseball Center



Project Outcomes

This project delivered an innovative experience plan that **exceeded client expectations**. The IWBC team was very enthusiastic about the brief, and we were able to check off all the boxes on their list. The client presentation was one of the best our team has had, and the project was well-received within the firm as well.

As a designer, I relished the opportunity to work on this decidedly playful concept with such a collaborative and capable team.

For Solid Light, this project furthered the goal of exploring more immersive media and interactive technologies, and exploring them earlier in the design process. The goal of **producing more innovative museum interactives was an initiative I personally spearheaded at Solid Light**, and one which I advanced throughout my time there.

Deep Dive

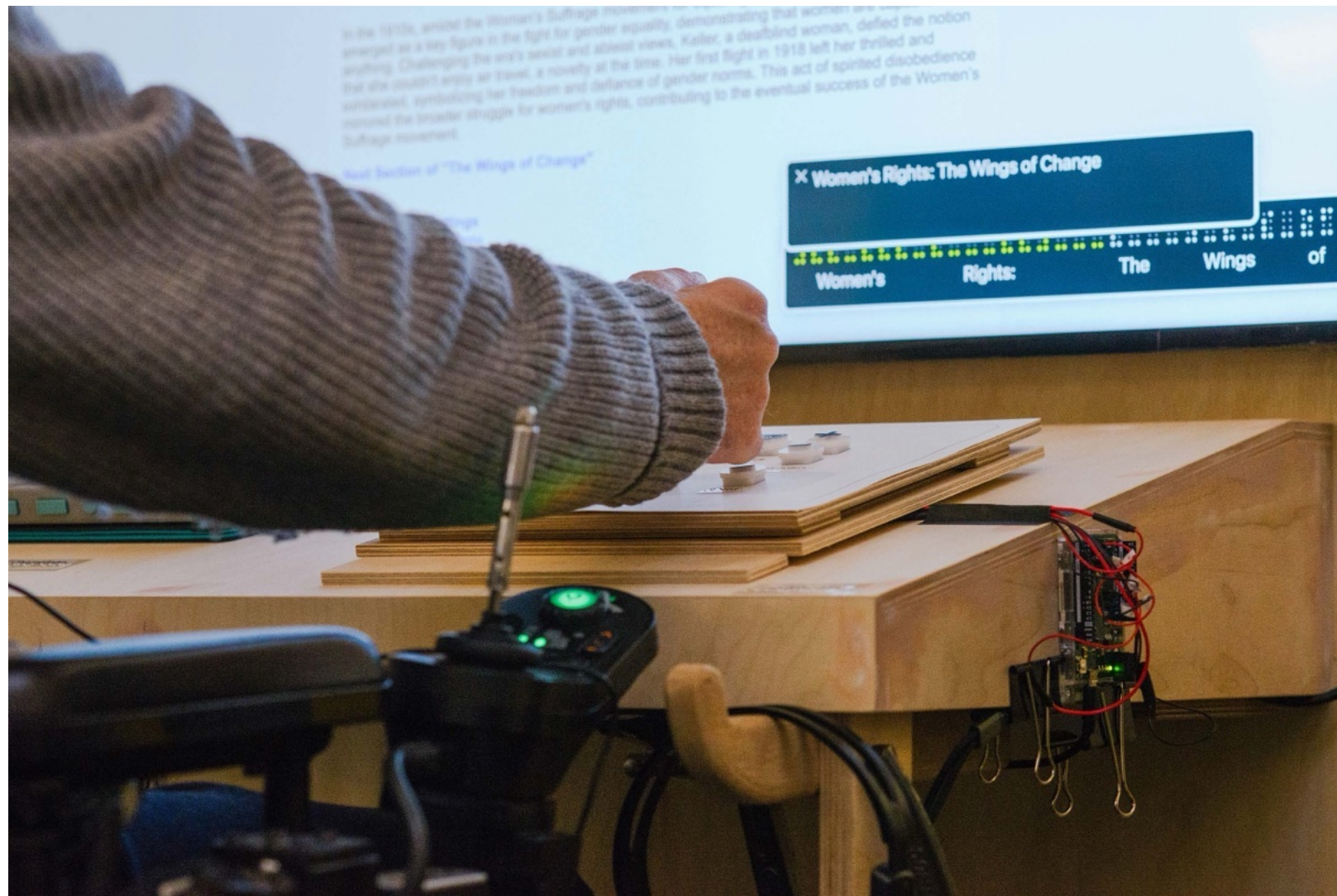
The Dot Experience

American Printing House for the Blind

Phygital UX/UI

Accessibility

Prototyping



The American Printing House for the Blind (APH) is one of North America's first institutions dedicated to the design and production of educational tools for people who are blind or who have low vision. The Dot Experience will be the organization's new museum, **celebrating the diversity of the blind experience**. This project, with a **\$6.5M budget** and a footprint of about **11,000sqft**, was contracted to Solid Light for design and fabrication. Our team faced the challenge of designing **the most accessible museum in the world**—a bold undertaking that pushed us into uncharted territory.

The Dot Experience



My Role

As the **lead interactive designer** for this project, my role was to **design engaging interactive experiences that were accessible to everyone**. This project challenged me to practice storytelling through a new lens: to design a multimodal experience that would feel rewarding regardless of whether it was experienced visually, through touch, or through sound.

The Dot Experience

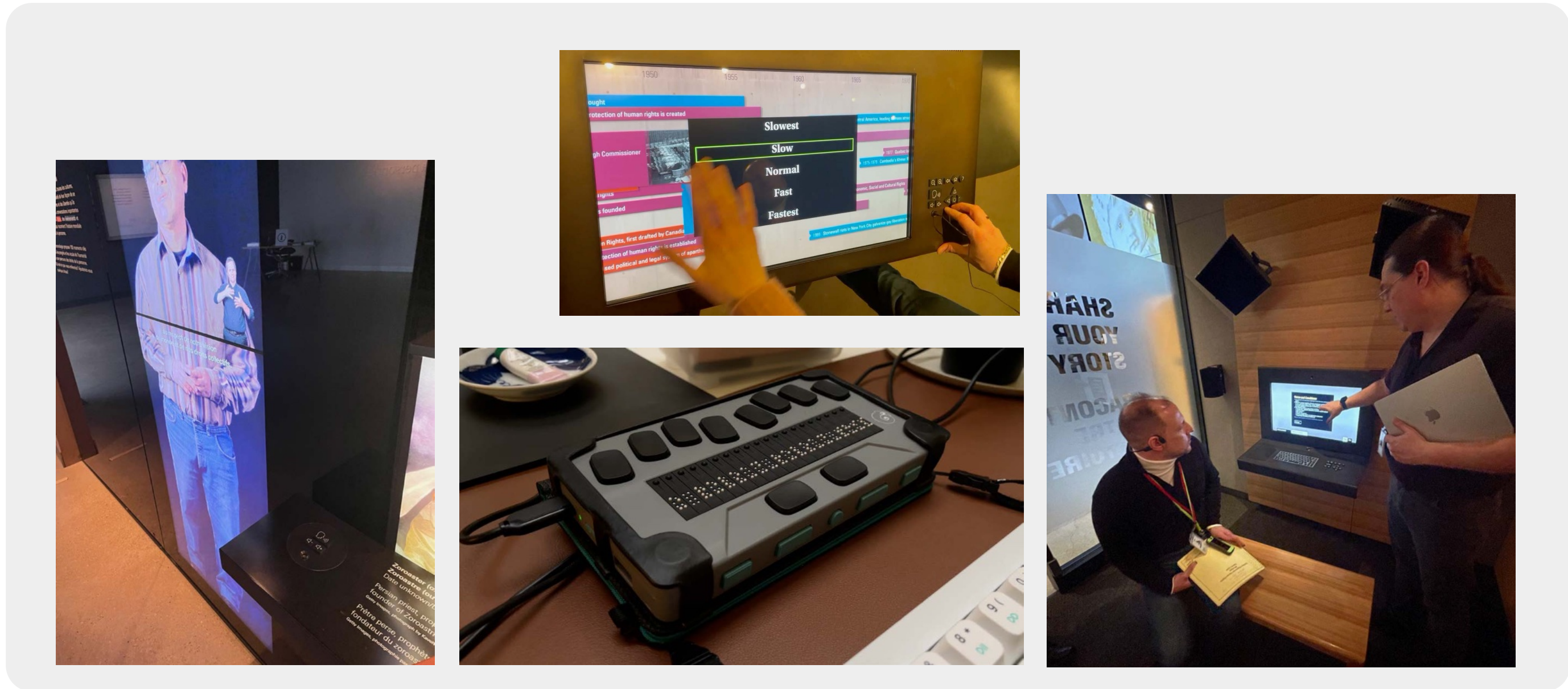


Project Highlight: *The Helen Keller Archives*

This interactive showcases curated content from the American Federation for the Blind's Helen Keller Archive—the world's largest collection of Helen Keller's writings, photographs, and artifacts. Visitors are invited to learn more about Helen Keller by exploring a series of curated themes and artifacts, each accompanied by written content that highlights their significance. **The guiding question while designing this was: how can a complex digital navigational content experience be intuitive and rewarding, even for competing accessibility needs?**

My contributions included research, UX/UI design (physical and digital), initial content production, prototyping (physical and digital), client presentation, and focus group accessibility testing.

The Dot Experience



Research

As the lead interactive designer for the project, I represented Solid Light during a research trip with the client to the Canadian Human Rights Museum in Winnipeg. Our goal was to personally evaluate the techniques and tools that PAC, the accessibility consultancy we were collaborating with, had implemented there. Among the inclusive design features we were evaluating were **digital accessibility tools, ASL media integration, and tactile keypads**. We hoped to assess their effectiveness, identify areas for improvement, and examine how well these accessibility features had held up over time. This research trip served as the basis for a detailed report to my team that greatly influenced our work.

My research process also involved a **deep dive into Universal Design principles and web accessibility standards**. I began using assistive technologies such as **voice-to-text, refreshable braille displays, and keyboard navigation** on a daily basis to develop a firsthand understanding of the functionality, capabilities, and limitations of these tools.

The Dot Experience

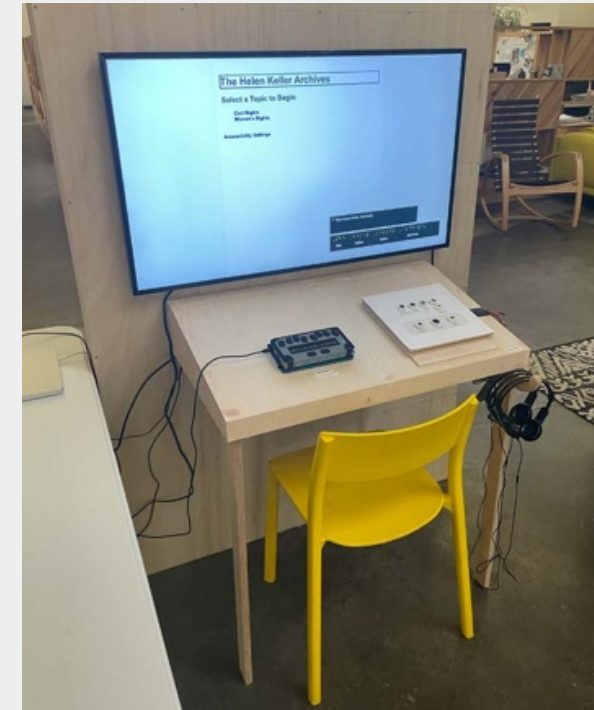
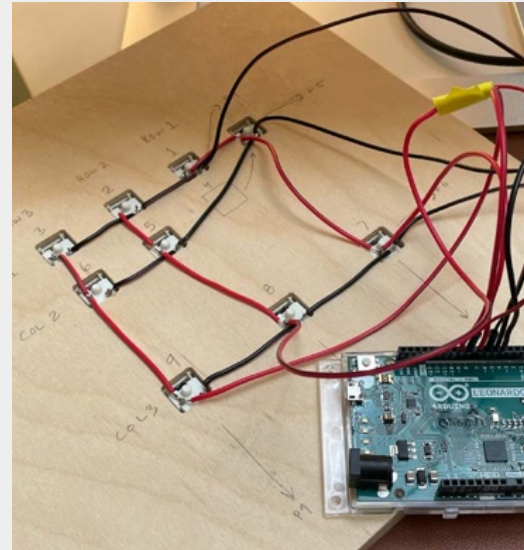


Design Process

Designing the Helen Keller Archives user experience **challenged me to approach the project from an entirely different perspective.** My first instinct was to use visual prototypes to illustrate and evaluate the user flow. However, during internal reviews, we kept getting sidetracked by visual details, leading to designs that worked visually, but were unintuitive when navigating with a screen reader. It became clear that **we were applying a visual logic to the fundamental navigation experience, which would invariably favor sighted users.** That's when I had the idea to experiment with a completely different way of working.

Scrapping our image-based Figma workflow, I decided to translate our user journey into a functional HTML prototype. I invited my team to test the interactive using only a keypad and screenreader—no visuals. **Right away, we were able to understand the navigational challenges we were facing,** as well as to gain a better perspective on content needs and experience payoffs, ultimately leading to a more intuitive design for everyone.

The Dot Experience



Prototyping

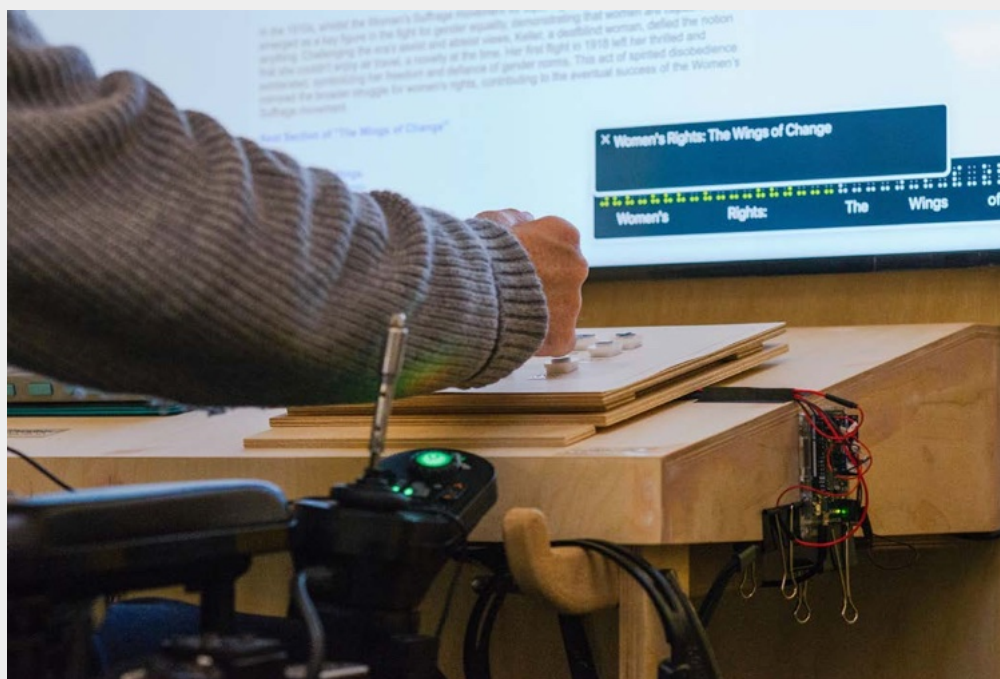
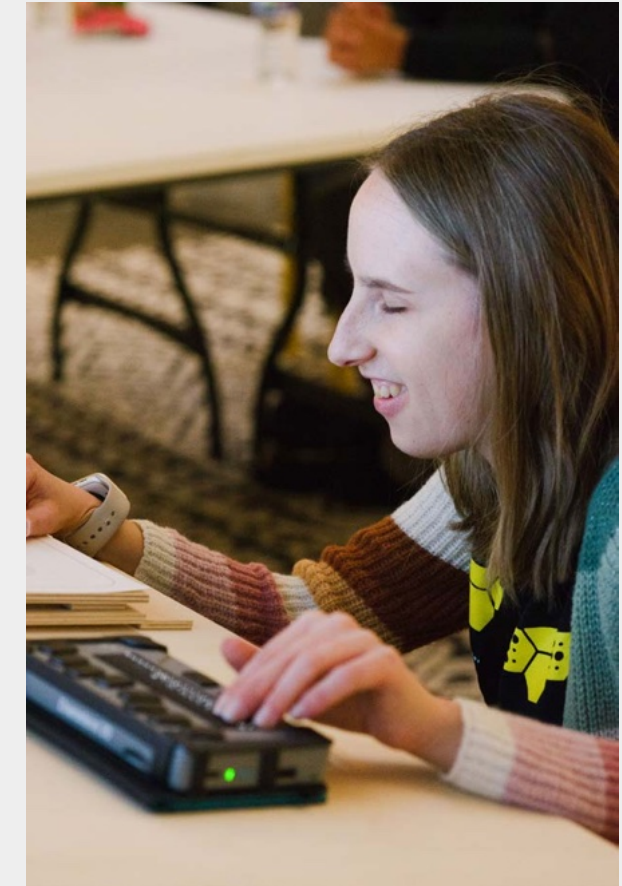
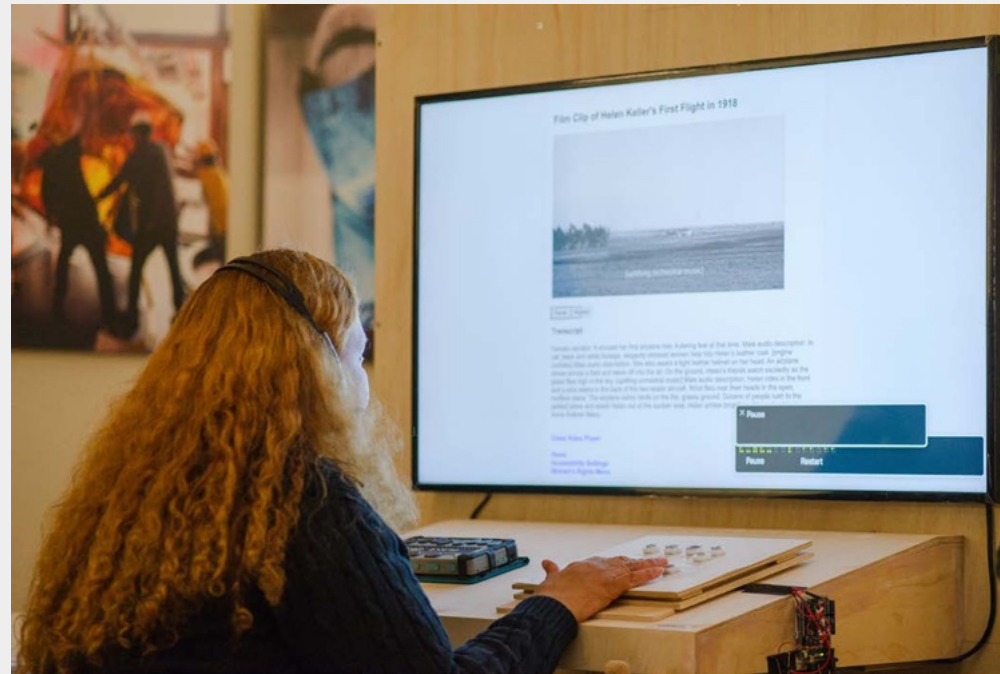
Once the shop fabricated my model of the tabletop, the next step was to integrate the digital prototype with the physical interface. To create something compatible with both my HTML prototype and the Chameleon braille display, **I built a custom HID device that could be modified as the design evolved.** The final version of the keypad prototype would serve as the foundation for its fabrication using more durable materials. To create the prototype keypad, I used a microcontroller and mechanical keyboard switches. I had the shop CNC cut the casing for the switches out of wood, and 3D print the custom keycaps I had modeled. **As the design evolved, I could iterate quickly by reprinting and remapping the keycaps.** We began testing in-house to ensure the content and user flow aligned with the project's goals. Staff members outside the project team were invited to interact with the prototype for the first time. Based on their feedback, we made final adjustments before moving on to user testing.

The Dot Experience

User Testing

The next phase involved **extensive user testing by individuals representing a diverse range of abilities and needs**. We hosted two sessions with groups of about 10 participants to gather specific feedback on the interface's accessibility and overall user experience. Individuals with low mobility provided feedback on the tabletop height, as well as the placement and responsiveness of the keys. Braille readers shared their experience using the Chameleon's braille output. Individuals with low vision offered insights on visual aspects, such as contrast and screen distance.

Hearing that the design succeeded in many ways was incredibly rewarding. The feedback we received was crucial in helping us refine the details we missed. This was also the first opportunity for our clients to experience the working prototype. **Their response was overwhelmingly positive.** Many team members at APH are on the spectrum of blindness, so their enthusiasm for the design was especially fulfilling.



The Dot Experience

Project Outcomes

This project successfully raised the bar for accessibility in our interactive experiences. **The design was met with enthusiasm** by the American Printing House for the Blind, as well as the individuals who volunteered to test the experience.

Tackling the challenge of designing a digital interactive that exceeded the standard norms for accessibility required building the interface from the ground up. **Approaching design from such a fundamentally new perspective profoundly changed me as a designer.**

This level of rapid prototyping was a first for Solid Light and was made possible by my initiative and background in creative technology. Having the prototyping process happen in-house allowed us to iterate designs quickly and efficiently, enabling more effective refinement throughout the project.



Deep Dive

Duck, Duck, Goose!

Discovery Park of America

Media

3D Design

Production



The Discovery Park of America (DPA) is a museum and heritage park featuring a variety of exhibits, covering history, science, and culture. Located in Union City, Tennessee, **DPA attracts more than 250,000 visitors each year**. In 2023, Solid Light was contracted to design and fabricate Duck, Duck, Goose!, a **permanent exhibit focused on waterfowl hunting and conservation**. The project came with several challenges, including collaboration with third party organizations like Ducks Unlimited, integration to existing exhibits, a moderate budget, and a tight timeline.

Duck, Duck, Goose!



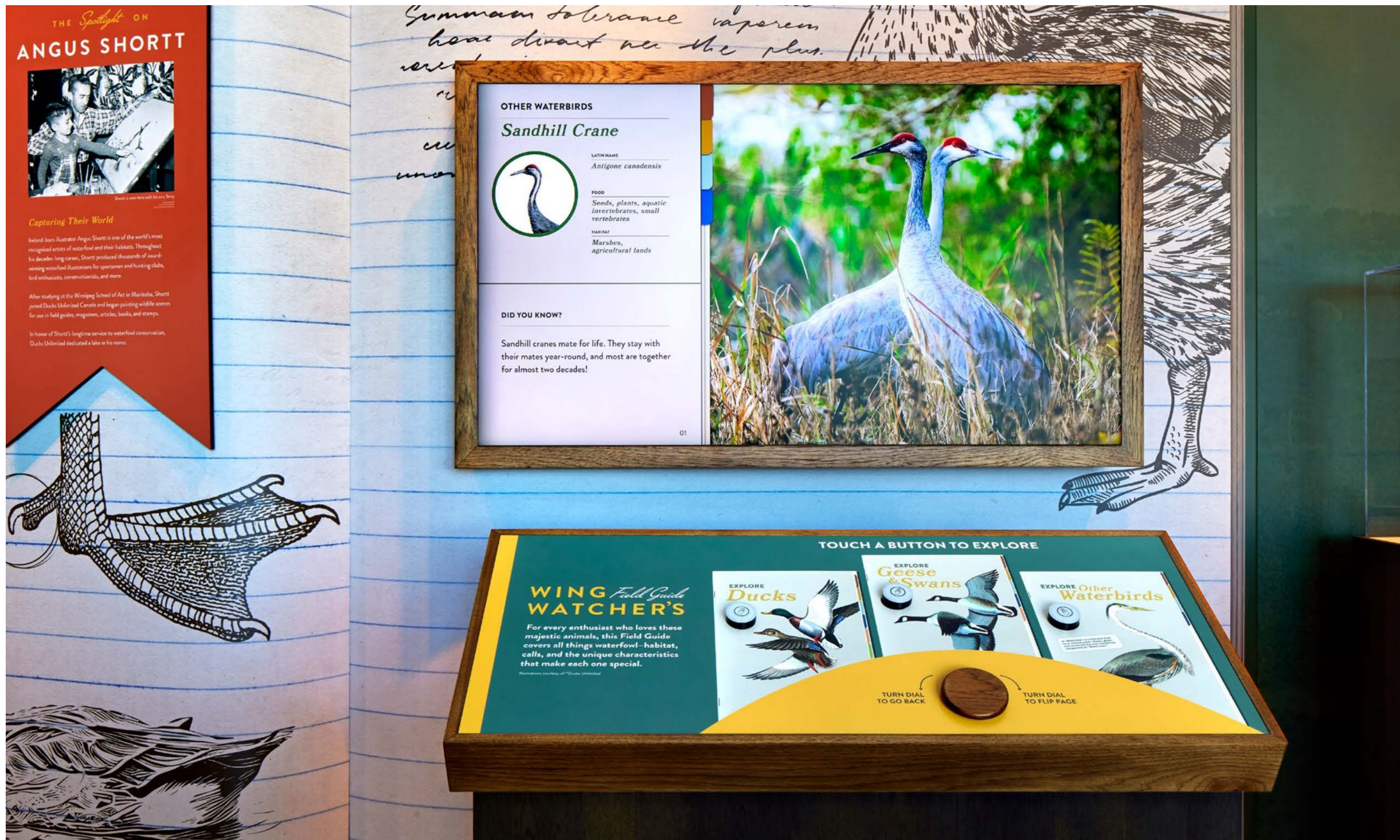
My Role

I designed and produced two phygital interactives and designed an immersive media installation. My contributions to the project included UX/UI design, 3D modeling, prototyping, and media production.

Approach

To design an exhibit that honored the region's connection to natural wetlands and its wildlife, we worked closely with local hunters and wetlands experts. Our design approach was inspired by wetlands scenery and the aesthetic of vintage duck identification field guides.

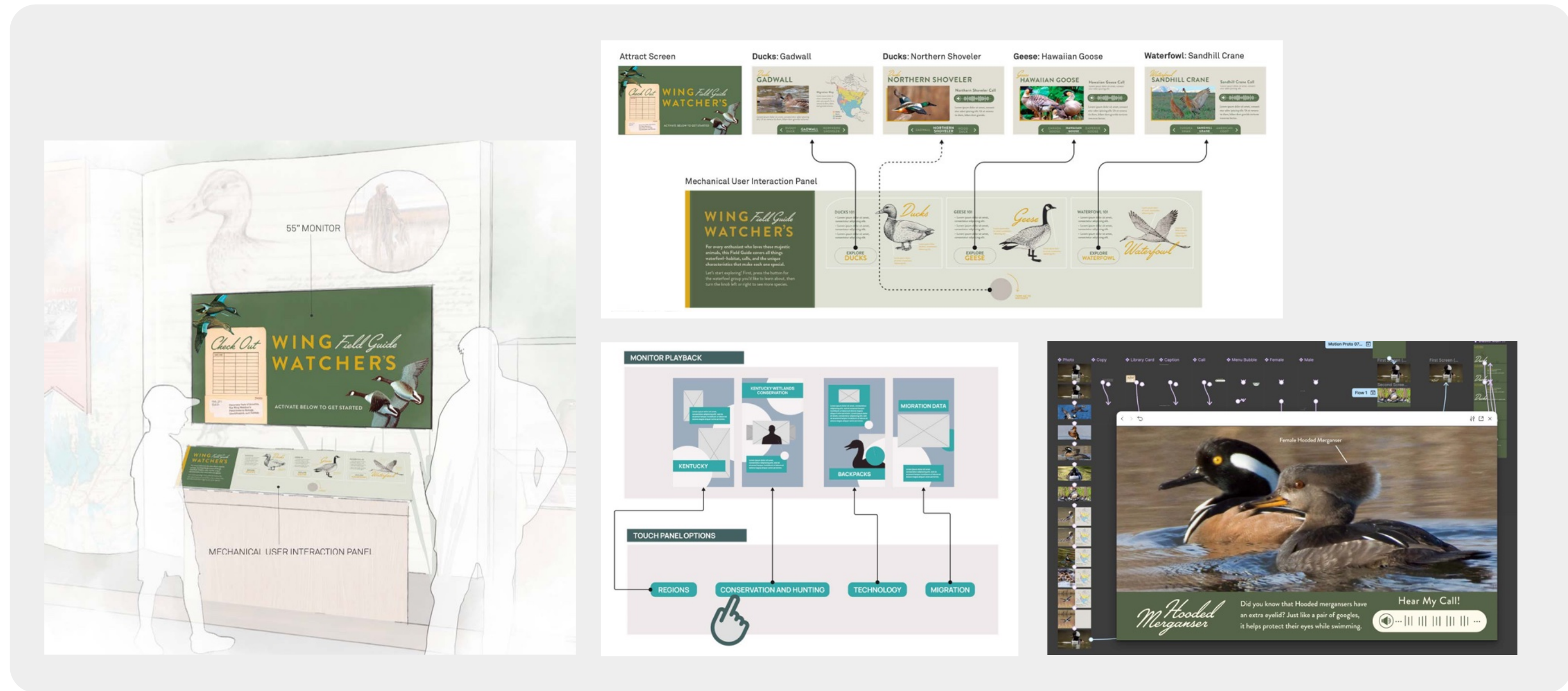
Duck, Duck, Goose!



Project Highlight: *Wing Watcher's Field Guide*

This interactive field guide introduces visitors to the variety of waterfowl species present in North America. A **tactile interface allows users to flip the pages of this digital book by using a wooden turn-knob**. My phygital design succeeded in creating a unique experience, **received with excitement by visitors**. I was heavily involved and contributed a lot to this project—from creating the concept renders to animating the graphics.

Duck, Duck, Goose!



Design Process

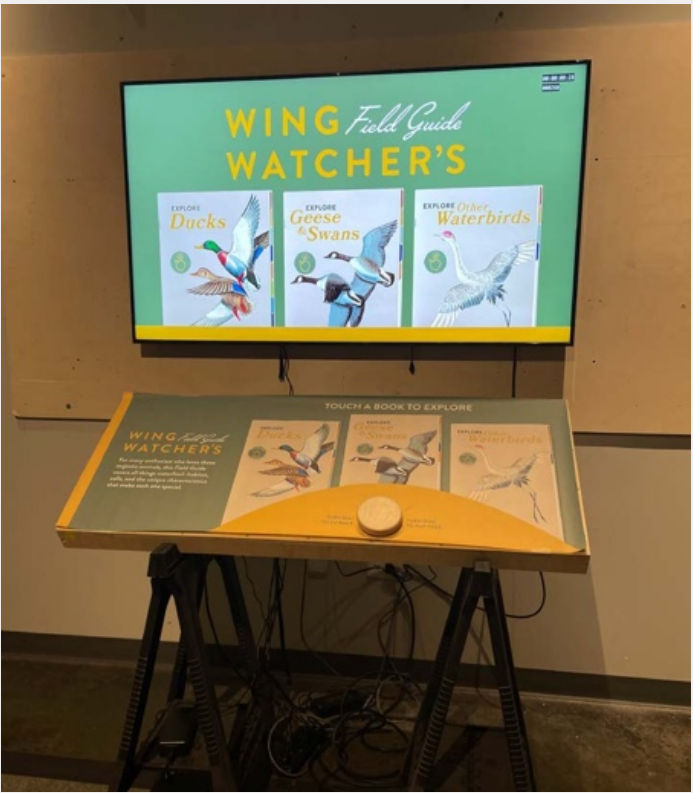
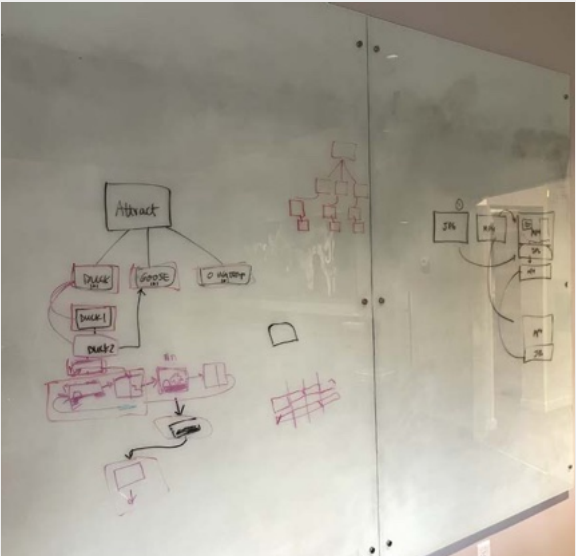
For presentation & client approval documents, I **produced the wireframes, renders, and mockups** that communicated the intended design and user experience effectively. I designed the deliverable pages, wrote the accompanying copy, and collaborated with the Producer and Tech Integration Director to draft the production assumptions. Using our Graphic Designer's screen designs, I developed detailed mockups and renders that showcased each element of the interactive experience.

I also developed a proof-of-concept for the proposed interactive. Using a Figma prototype, I **presented a walkthrough to the client, showcasing the intended user flow**. This demonstration made it significantly easier for the client to understand the design intent and the production assumptions.

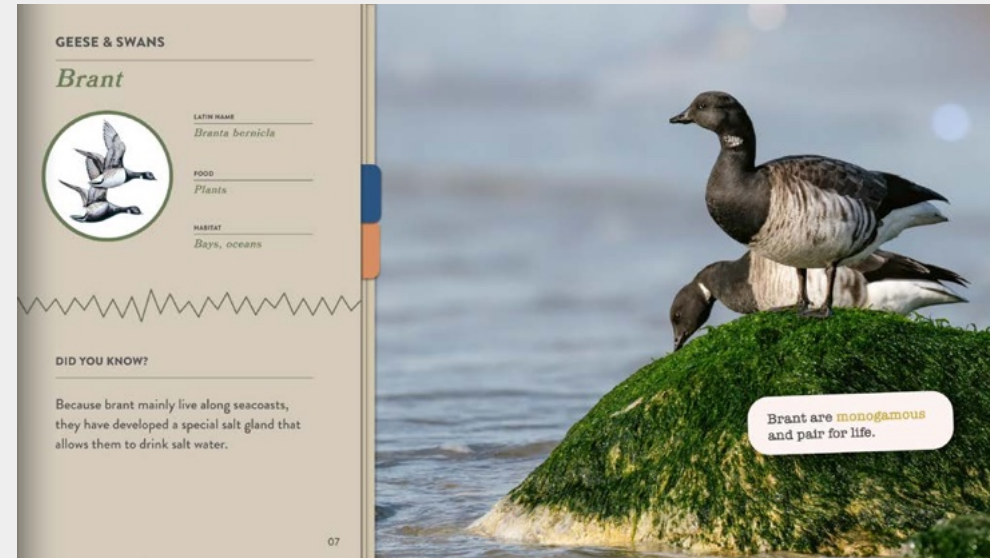
Duck, Duck, Goose!

Prototyping

Leveraging my background in creative technology, I **guided the prototyping process from initial Figma run-throughs at my desk to fully developed prototypes ready for production.** Collaborating with our Tech Integration Director, I identified the project's requirements and evaluated various proposed technical solutions. One limitation was the client's request for the interactive to run on BrightSign, a media playback device not typically used for complex interactives. With these constraints in mind, **I designed the navigation system to work on BrightSign.** We then organized multiple testing sessions with Solid Light staff of varying ages to gather feedback on the design, tactile interface, and overall flow.



Duck, Duck, Goose!



Production

After the screen and motion designs were complete, I used After Effects to produce animations with final design assets. My motion design heavily incorporated tactile interactions, like page flipping and stickers, to enhance the interactive's hands-on feel.

The Wing Watcher's Field Guide showcased 18 unique species for users to explore. Due to the limitations of the BrightSign hardware, each new screen had to function as a pre-rendered video, triggered by user navigation. This required producing 40 individual videos to create the illusion of seamless navigation. I produced all the animations for the interactive, from initial hand-drawn sketches to final exports.

Duck, Duck, Goose!



Project Highlight: *Mississippi Flyway Interactive*

This interactive features the same tactile interface as the Wing Watcher's Field Guide, but focuses on waterfowl research efforts taking place in the Mississippi Flyway, the central waterfowl migration route of North America. Through the voices of researchers at the Cohen Wildlife Lab, visitors learn about duck migration data, how it is collected, and how it informs conservation efforts. During the design phase of this interactive **I was responsible for conceptualizing, defining the user experience, and interface design.** In production, I **collaborated with our fabrication team**, finalizing the detail drawings for the unique monitor casings, as well as producing the motion design for the UI.

Duck, Duck, Goose!



Project Highlight: *Ducks Unlimited Conservation Theater*

This immersive media installation transports viewers to the shore of a lake at daybreak through wetlands imagery, theatrical lighting, and an ambient nature soundscape. Highlighting the exhibit's main donors, the experience focuses on Ducks Unlimited's history, legacy, and current conservation efforts. Segments from Ducks Unlimited's existing film and conservation series are compiled into one narrative presentation. I was responsible for the conceiving and the spatial design of the installation. For the film's production, I **created storyboards and rough cuts, including the three-channel rough cut which we projected at scale for client approval.** The final production was done by our media specialist.

Duck, Duck, Goose!

Project Outcomes

This project succeeded in creating unique interactive and immersive media experiences that **pushed new boundaries for DPA while staying true to their established vision.**

This was the first project I saw through from design to installation. **I was challenged to harmonize all of the seemingly disparate skills that play a role in my work as an interactive experience designer**—from my experience with electronics and prototyping, to my understanding of what makes an interesting story. **I leveraged my technical expertise to make early design decisions that were not only feasible, but that created a memorable, one-of-a-kind experience.**

Additionally, this was Solid Light's first time designing and producing a digital interactive (mostly) in-house. **This was a great achievement for me at the firm, as it was my initiative and expertise that made it possible for us to move more of our tech production to our team.**



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