

# Sebastián Martínez Sánchez

## Portfolio

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# Hello!

Welcome to my portfolio! Here, you will find an overview of some of my previous projects. While you peruse, notice the strong conceptual through line in my work: **I am fascinated with constructing meaning by challenging the traditional way in which a user interacts with a specific medium.** Thus, I have explored meaning-making by creating mechanics and modes of reading that remind the user that they are in dialogue with an artifact, and that meaning is constructed by experiencing a work actively, as an interlocutor. Regardless of the medium, my projects demand interpretation and active involvement from the user, and in doing so they establish more robust forms of interaction, that re-contextualize the user from a consumer of content to an active participant in its creation.

**Have fun!**

**Sebastián**

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# Waystone

## Digital Game

**2022.** Concept, creative direction, art and animation by me.

Made with Kelsey Adsitt (sound direction), Rasmus Klintsø Christensen (coding), Jesper Rabjerg (tech direction), Erdem Solakoğlu (narrative direction), Birk Jeberg Staantum (art direction) and Julie Tremblay (production) at ITU, Copenhagen.

I led the design of Waystone, a cartography adventure game. We investigated how exploration could be integrated as the central mechanic of a 2D game through the inclusion of a glyph system that allows the player to travel to 64 micro-levels. Ultimately, we aimed to create an innovative experience where making a map involves understanding the world conceptually rather than spatially.

**Read more here**



# Liberatory Play Toolkit

## Pedagogical Tool

**2023.** Concept, design, content by me.

Made as part of my master's thesis, Play of the Oppressed: Designing for Critical Consciousness through Play, at ITU, Copenhagen.

Created as a set of resources to help school teachers develop their own playful activities adapted to their specific classroom and subject contexts. The Toolkit has a broad range of application, and can be brought to bear in any subject, with students of almost any age. Ultimately, the goal is to help teachers come up with activities that encourage students to develop critical understanding of classroom subjects through active play with knowledge.

**Read more here**

Artist	<b>Artist</b> Embark on a creative project: create artwork (visual, video, music, writing, etc.) based on or informed by your topic.  <b>Consider</b> Should the artwork be created individually or in teams? What materials are accessible to your class and will allow your students to create freely?  <b>Discuss</b> Show the artwork generated in class to each other. Use it as a starting point for conversation about your topic.	<b>Athlete</b> Explore your topic through physical activity. Have your students discover and experience the topic through movement (running, jumping, etc) or sensory experience (touching, smelling, etc).  <b>Consider</b> Is your activity safe and accessible for your students? How would they normally encounter your topic in the world? Can this be reproduced physically or sensorially?  <b>Discuss</b> Reflect on how the physical or sensory experience impacts your collective understanding of the topic.
	<b>Leading Questions</b> <ul style="list-style-type: none"><li>- How are different perspectives into your topic addressed by different pieces?</li><li>- How does the need to produce artwork influence the students' understanding of the topic?</li></ul>	<b>Leading Questions</b> <ul style="list-style-type: none"><li>- How does the physical experience match or diverge from theoretical understanding of the concepts?</li><li>- How can physical experience be abstracted into conceptual knowledge?</li></ul>
Explorer	<b>Explorer</b> Have your students research new facts, news, opinions, or applications related to the topic, and connect them to different aspects of it.  <b>Consider</b> What are the sources where your students usually find knowledge? How could you encourage them to find new sources of knowledge, that will present information different to what they usually encounter?  <b>Discuss</b> Present to each other the new information that has been discovered. Reflect on how source and research process informs how facts are encountered and perceived.	<b>Inventor</b> Have your students come up with new products, solutions or creations using knowledge from your topic.  <b>Consider</b> How can your topic be interpreted to create new solutions to old problems? What are existing examples of products and solutions that utilize knowledge from your topic?  <b>Discuss</b> Present your concepts and creations to each other. Discuss their usefulness, creativity, feasibility, and analyze how knowledge from your topic is leveraged in them.
	<b>Leading Questions</b> <ul style="list-style-type: none"><li>- How do sources differentiate which information they present as opinion and which as fact?</li><li>- What are the interests of the sources documenting this knowledge, and how does it influence the way they present information?</li></ul>	<b>Leading Questions</b> <ul style="list-style-type: none"><li>- How have the problems these products solve been solved before?</li><li>- How do different interpretations of the topic lead to different solutions?</li></ul>

# SQERgpt

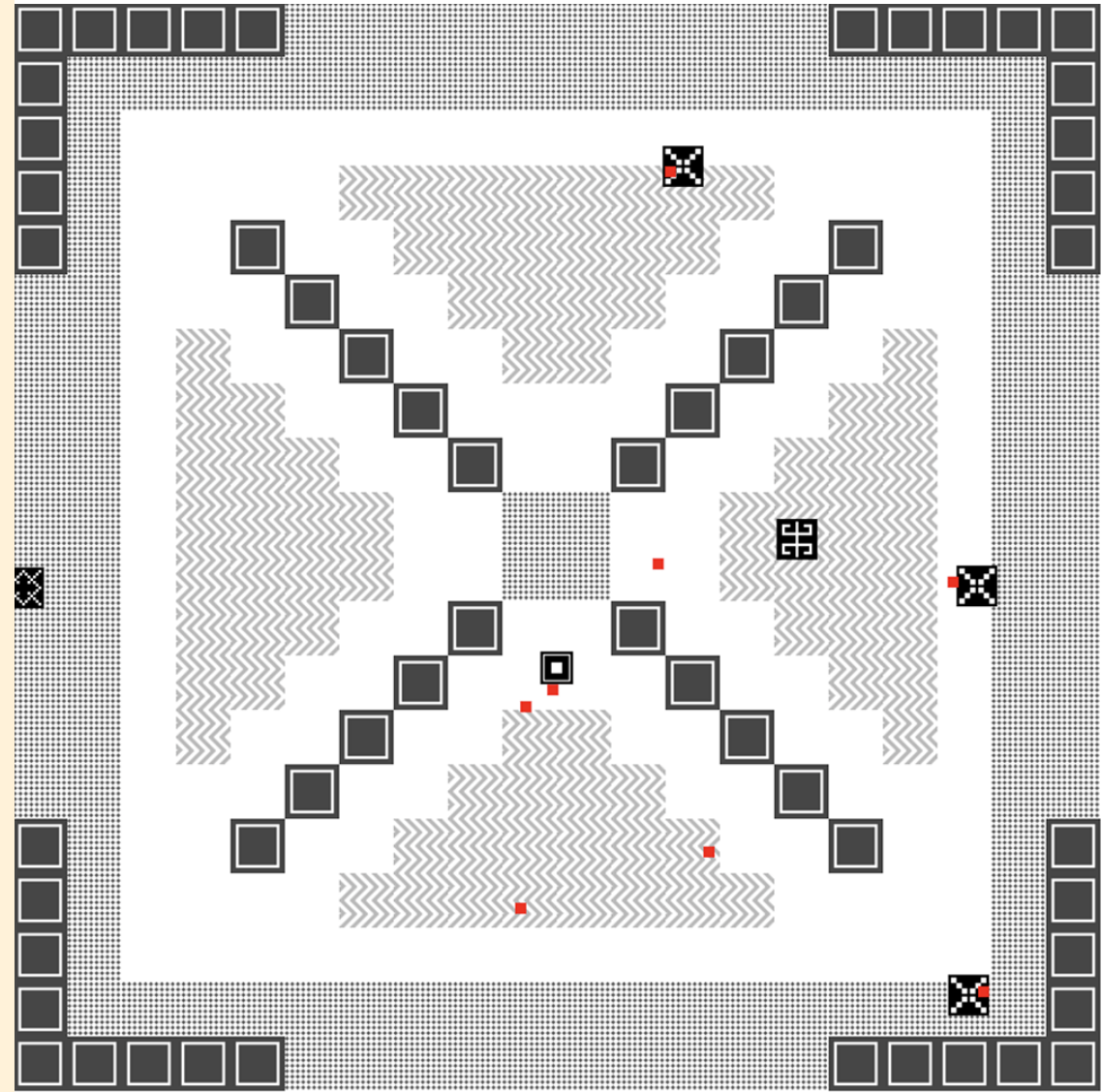
## Digital Game

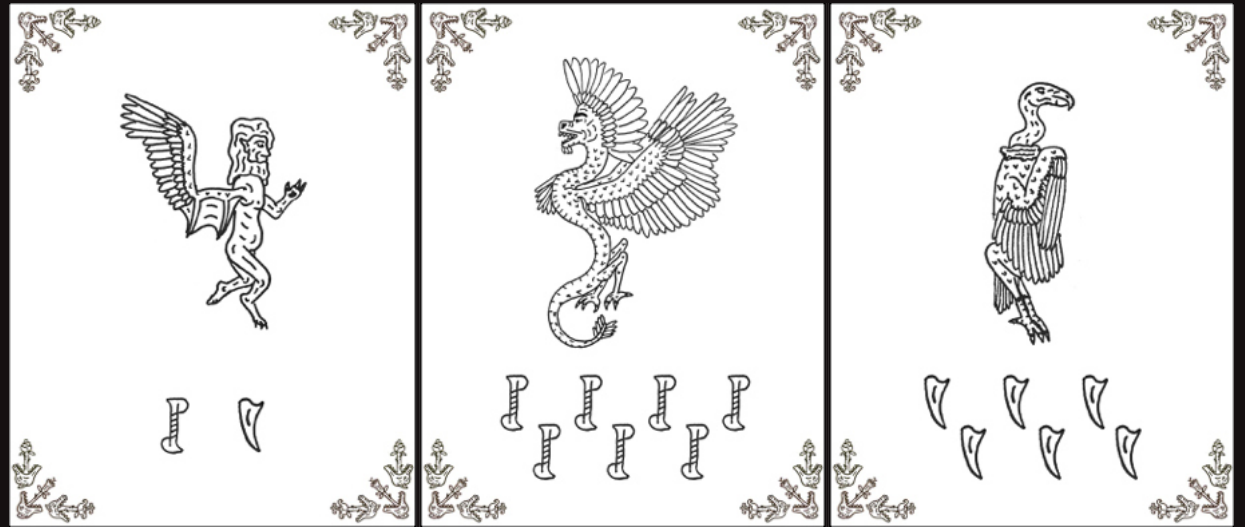
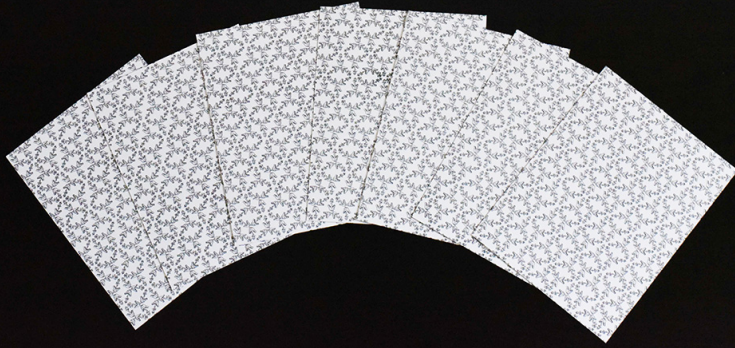
**2023.** Concept, design, code by me.

Made in javascript using ChatGPT.

To test the capabilities of ChatGPT in helping me program new experiences, I made SQERgpt as a remake of a previous game I created for a class at ITU. My objective was to establish a creative dialogue with the AI, and to guide it through creating this game in javascript. The vast majority of the code was copied directly from the responses of the AI, though it required significant prompt engineering, tweaks and fixes.

**[Read more here](#)**





# Tsitsiki

## Card Game

2020. Concept, design, artwork, production by me.

Inspired by the narrative potential of Tarot, Tsitsiki is an oracular game designed to answer the questions of those who choose to ask. The purpose is for the players to construct a narrative out of a question and the conceptual signposting the cards provide. Every card has a number of possible interpretations, and these change according to the other cards drawn around it.

[Read more here](#)

# Chainworlds

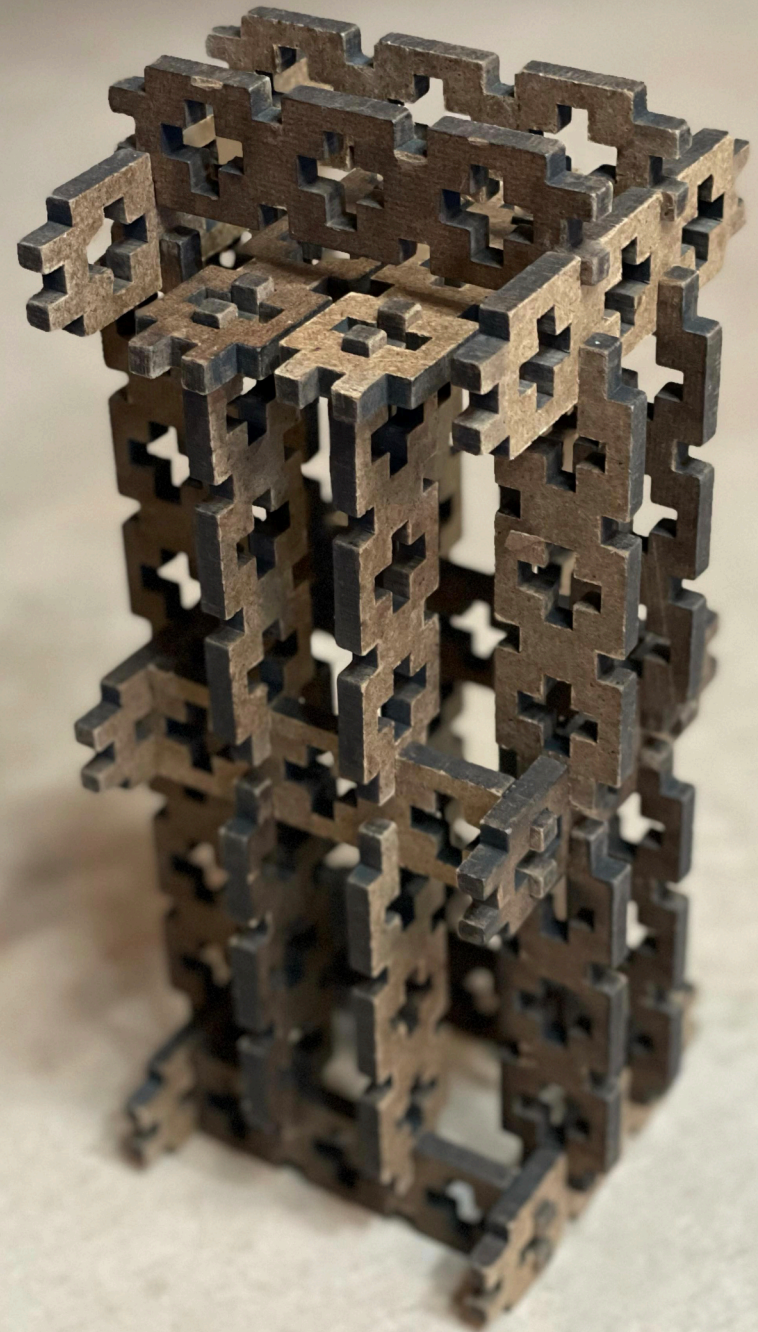
## Building Toy

**2017.** Concept, design, production by me.

Made by laser-cutting compressed wood sheets at Stanford University, California.

Chainworlds is a toy that allows an almost infinite number of possible structures. The pieces can be fitted together in a vast variety of ways, expanding the creative potential of the toy. Specifically designed to create abstract shapes, the toy challenges players to find their own meaning in the structures they create.

**[Read more here](#)**



# María

## Short Story

**2019.** Concept, writing, translation by me.

Inspired by the idea of Religious Revelation and a deep appreciation for the power of film, María tells the story of an apparition in a movie theatre.

Told in the second person, María encourages the reader to empathize with the protagonist and to project themselves into the situation depicted in the story.

**[Read more here](#)**

*“Tú, paralizado, eres incapaz de emitir palabra. Intentas abrir la boca para hablar, pero no la encuentras por ningún lado. Ella te observa, sus ojos se entornan en la menor de las sonrisas. Buscas en tu mente respuestas a las preguntas más simples que te hace, pero no hay nada.”*

*“You, paralyzed, are incapable of saying anything. You try to open your mouth to speak, but you can't find it anywhere. She looks at you, her eyes conveying the smallest of smiles. You search in your mind for answers to the simplest questions she asks, but there is nothing.”*



# Creadaciones

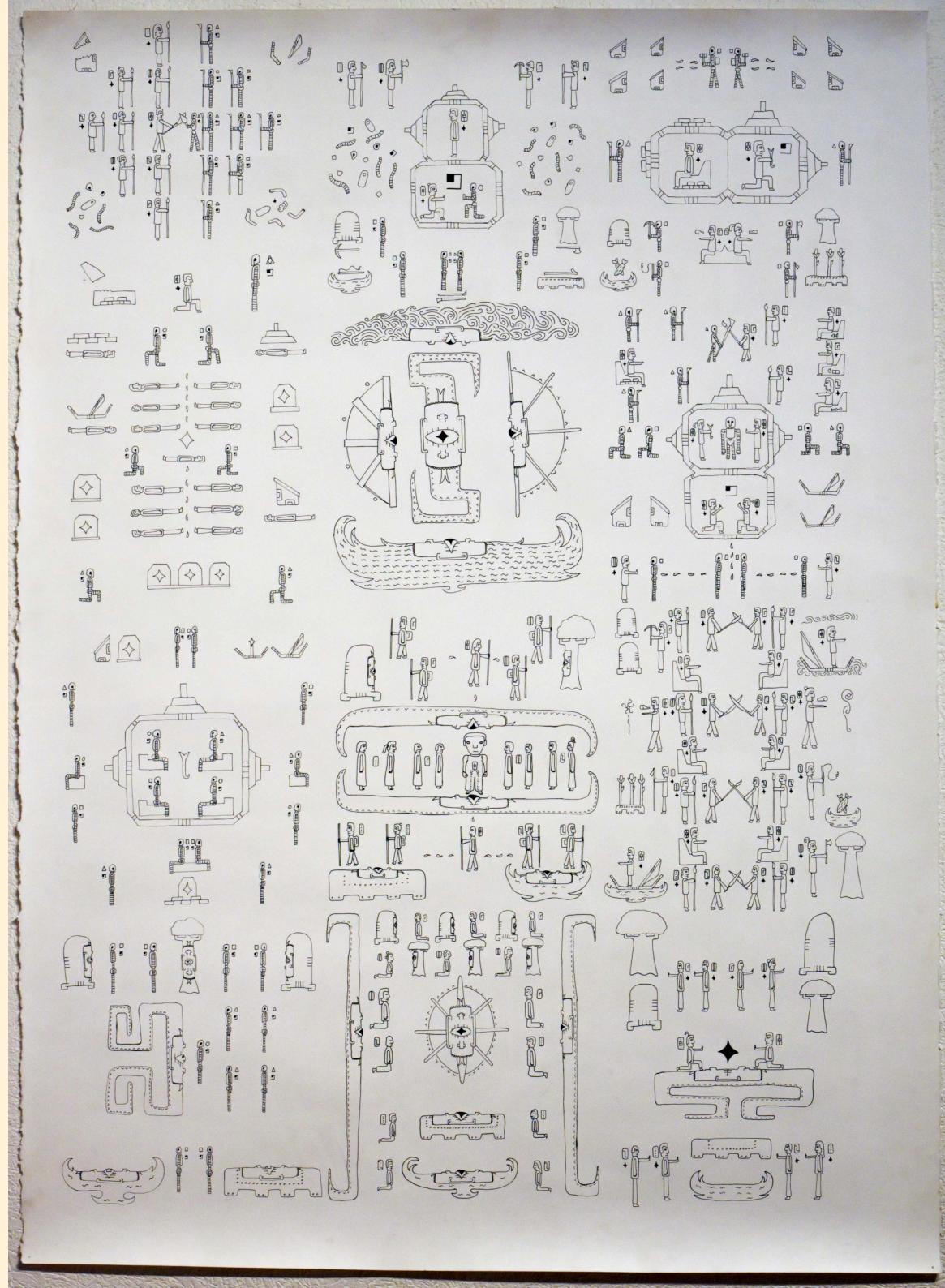
## Codex

2018. Concept, design, artwork by me.

Ink on paper. 78cm x 106.5cm. Made at Stanford University, California.

Inspired by the Nahua and Mixtec Codex writing traditions, I developed a visual language that identifies both concrete and abstract concepts, with the objective of telling a nuanced story. In twelve scenes, the Codex depicts two successive Creations, first of humanity by God, and then of automata by humanity. The Codex can be read by starting with the scene in the upper center, moving down and then around the edge to the right.

[Read more here](#)



# Pathways

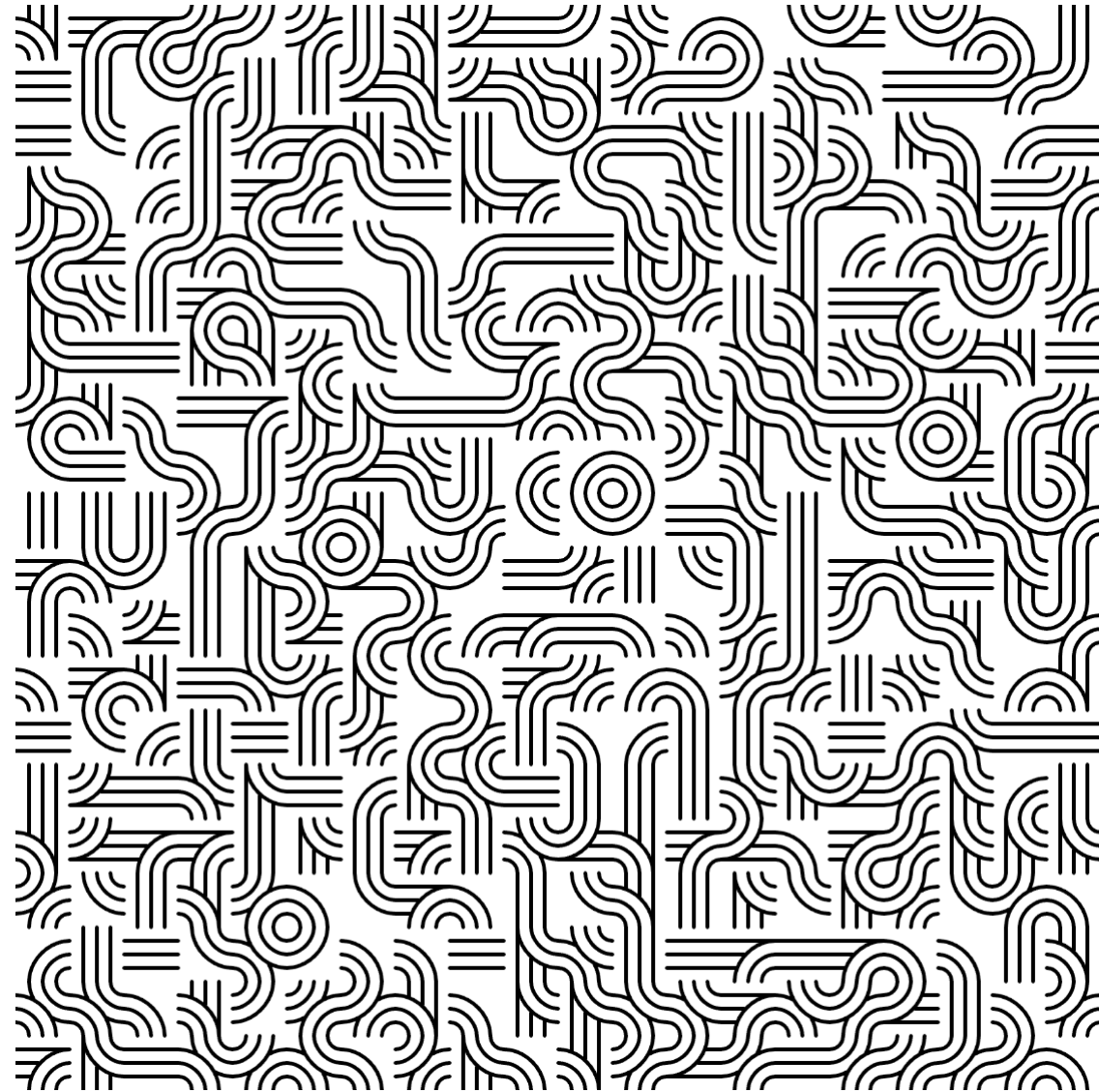
## Digital Toy

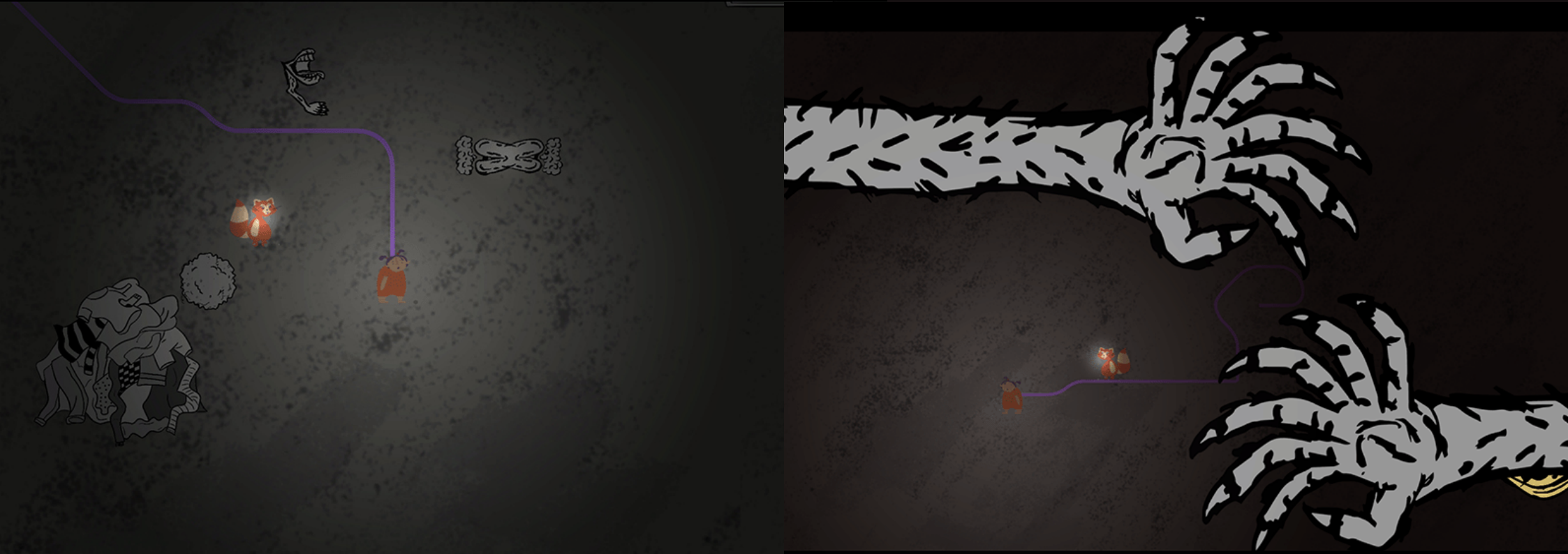
**2021.** Concept, design, code by me.

Made in javascript at ITU, Copenhagen.

Pathways is a digital toy that allows the user to create their own labyrinthine road mosaic. It consists of a set of individually modifiable squares arranged on a grid. Each square can be set to one of four road options and rotated however one wants, thus creating an endless playground of roads that go over and under each other, that converge and diverge in the mosaic.

**[Read more here](#)**





# Under the Bed

## Digital Game

**2021.** Concept, creative direction, monster artwork and animation by me.

Made with Joao Constantino (coding), Rasmus Klintsø Christensen, (coding) Wiktorja Kos (tech direction), Erdem Solakoğlu (production), and Julie Tremblay (QA) at ITU, Copenhagen.

I led the design of Under the Bed, a split-controller adventure game. The player controls the vulnerable girl and the powerful red panda simultaneously, in a quest to retrieve her toys from the monsters that have stolen them. We wanted to challenge the player to divide their attention between two characters in a difficult, action-packed exploration setting.

**Read more here**



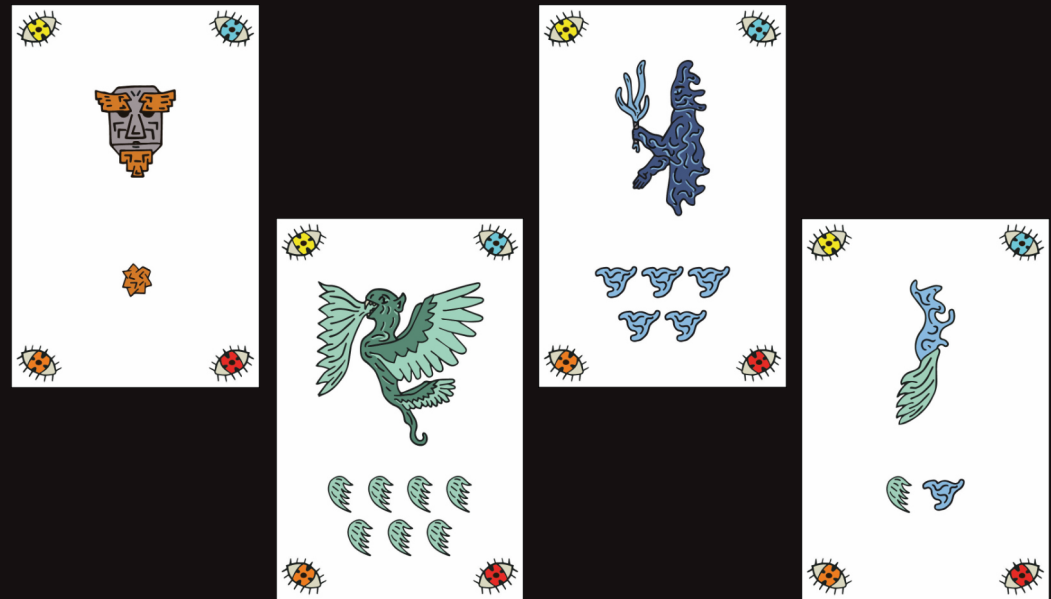
# Peuali

## Card Game

2017. Concept, design, artwork, production by me.

Peuali is a multiplayer narrative game inspired by Dominoes, Poker, and other traditional games that combine an element of chance with deep mechanics that necessitate careful strategy in order to win. As the game is played, the cards create a mosaic that represents the battle being fought. Thus, the progress of the game can be narrativized as the cards are played, and the ultimate result is a unique arrangement that can be read like a story.

**[Read more here](#)**



**Thank you**

**Gracias**

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