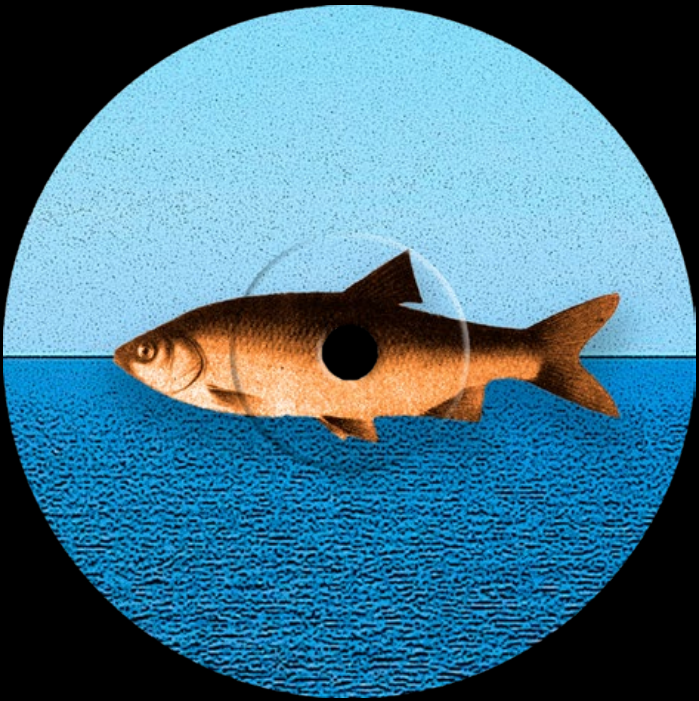
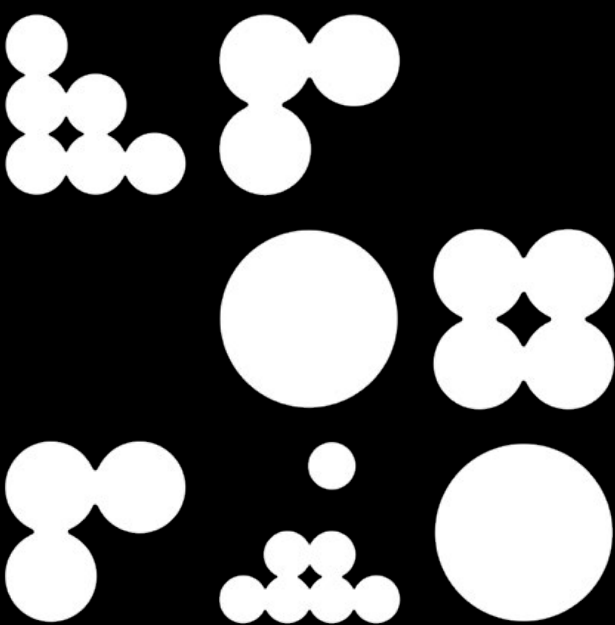
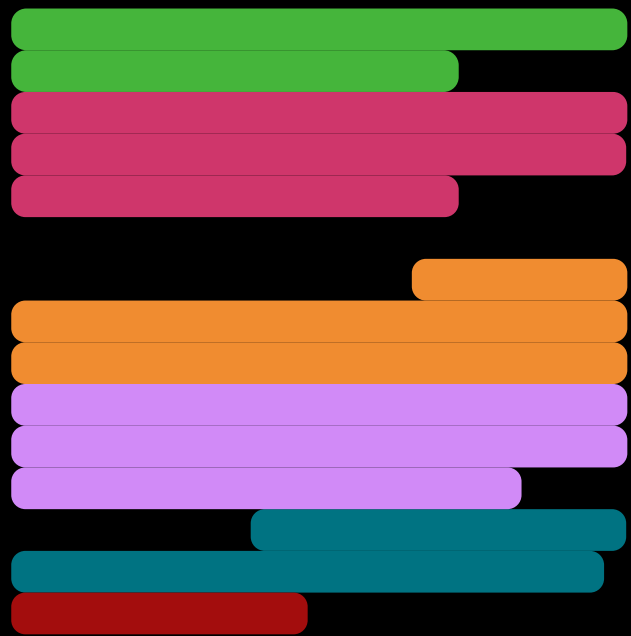
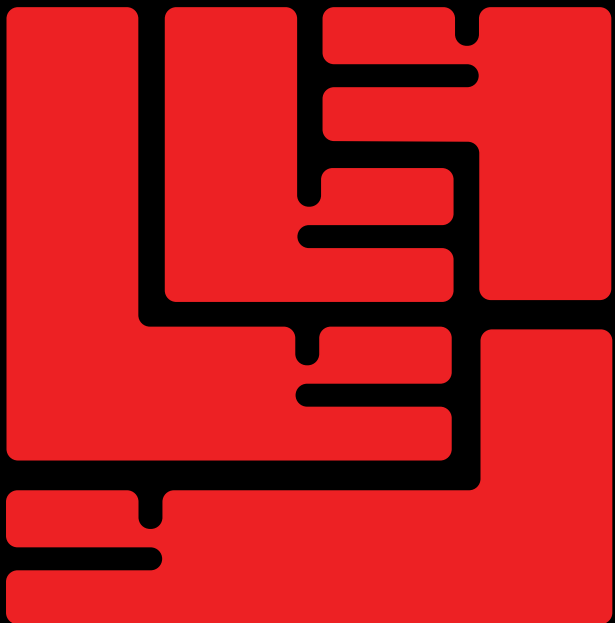




escola.png



# You Are Nothing

## Experimental Print Design

2023

This project was developed during the first year of my Communication Design degree, within the course *Introduction to Design*. The brief proposed the visual translation of a sound, music piece, or noise, through the design of a vinyl record cover.

I began by recording everyday urban sounds — alarms, traffic, crowds — which were edited and layered into a dense, noisy soundscape, combined with a narrated excerpt from *The 120 Days of Sodom* novel. The resulting audio was intentionally chaotic and disturbing, serving as the conceptual foundation for the visual work.

Visually, the project was inspired by vintage dry-transfer typography catalogues from the 1980s. I recreated the structure and logic of these catalogues as the front cover of the vinyl, using a carefully organized typographic system. The back cover presents the same catalogue violently altered through manual interventions: black ink, scratches, stamps, and gestural marks that metaphorically “contaminate” the typography, mirroring the sonic and narrative violence of the audio.

The most significant aspect of the project was the development of my own dry-transfer system. Through extensive trial and error, I recreated a discontinued printing technique using inkjet printing, acetate, and adhesive layers, allowing the illustrations to be physically transferred by pressure. This process-driven experiment became central to the project’s conceptual and material identity.



Front cover



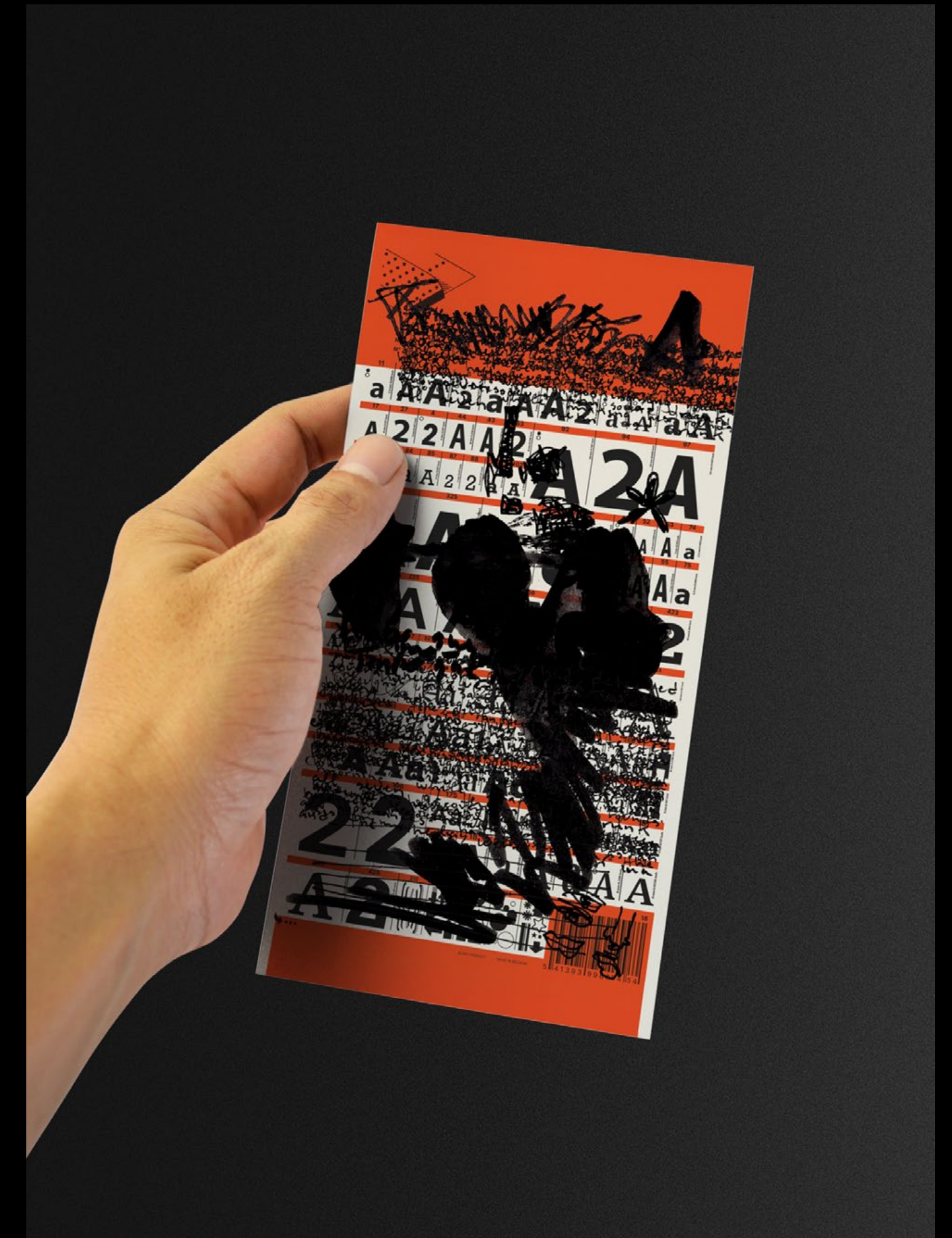
# You Are Nothing

## Experimental Print Design

2023

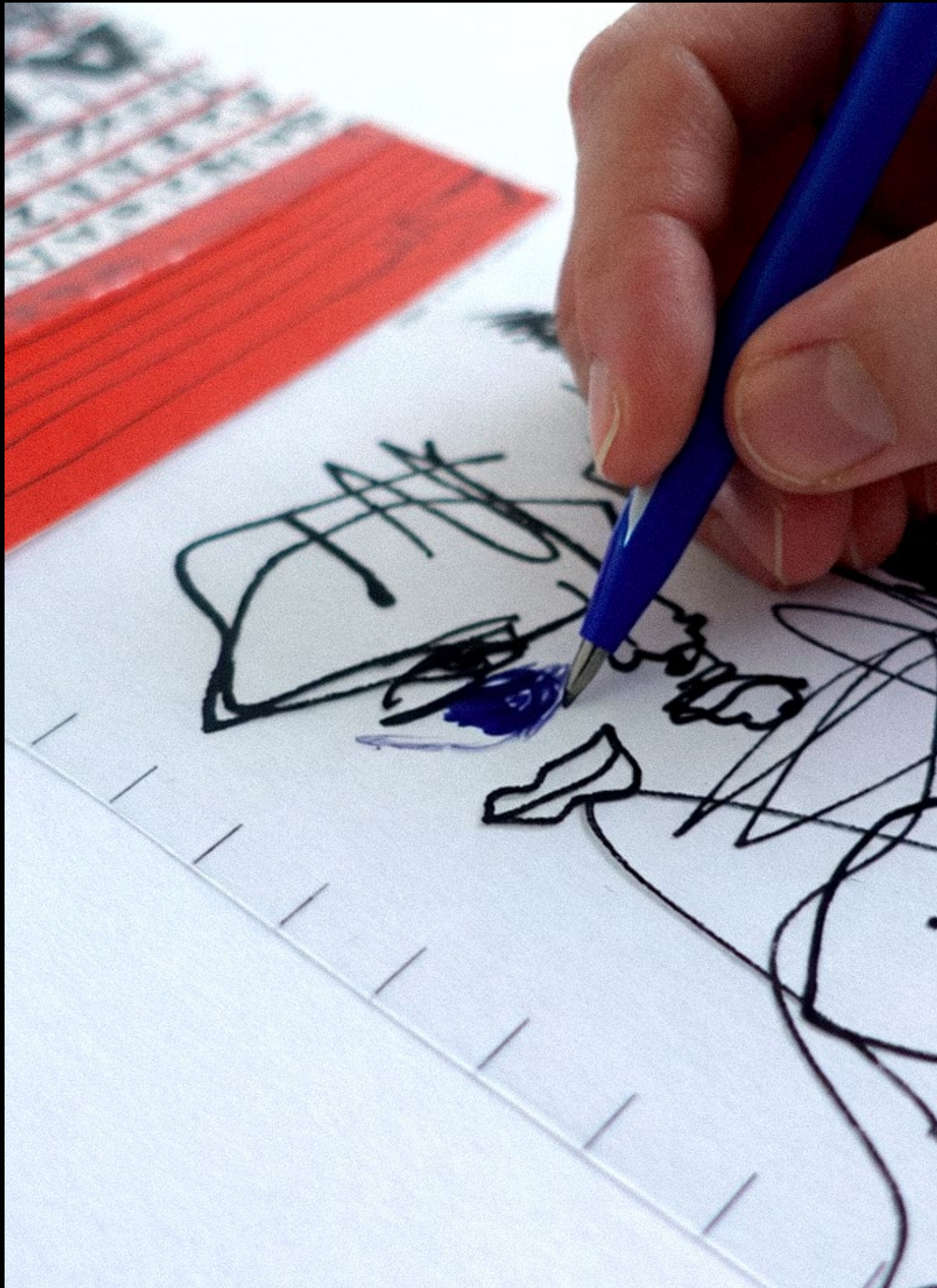


Back cover

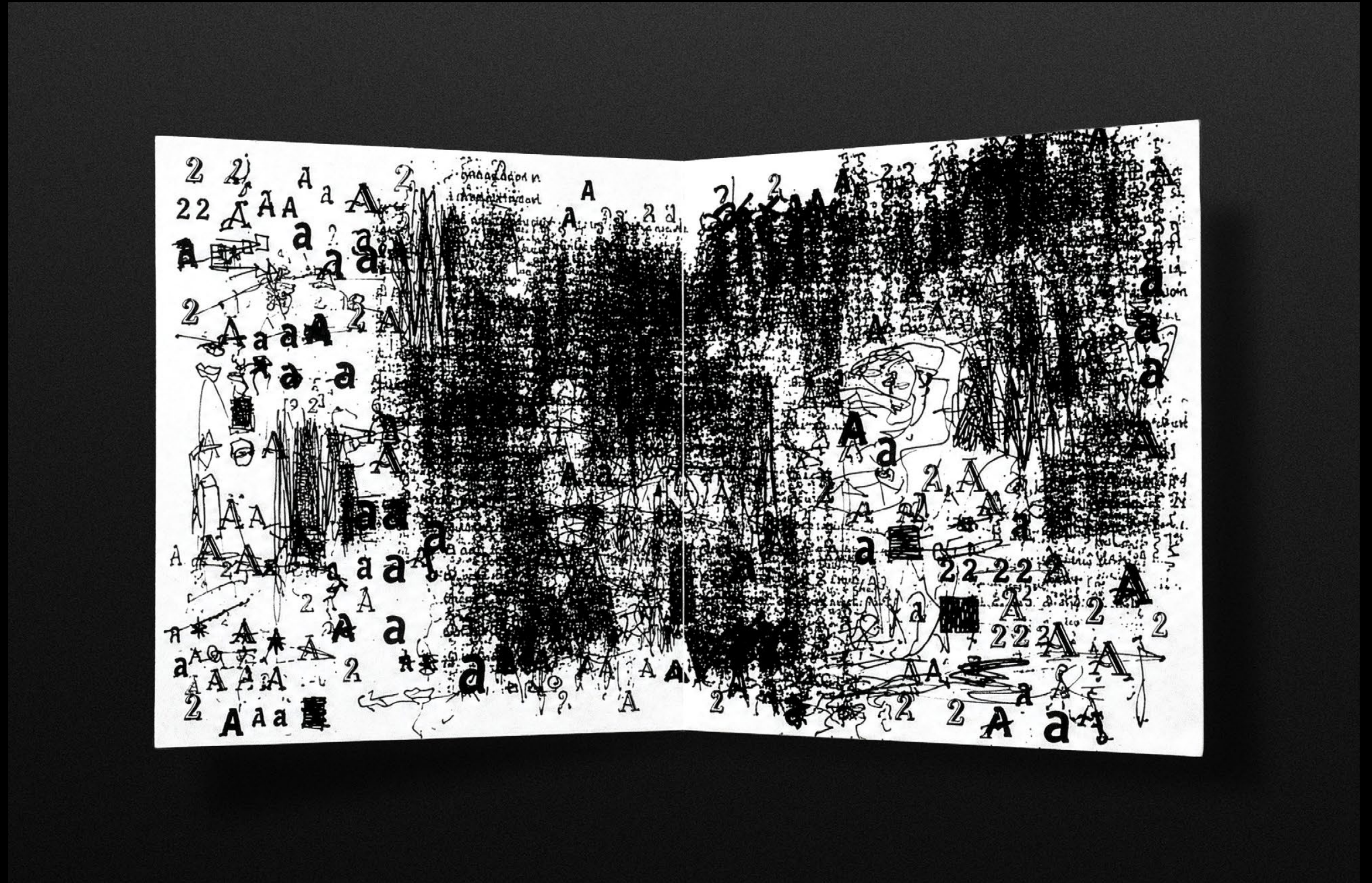


## Back of the transfer sheet





Dry transfers application



Gatefold sleeve — customizable interior



This project was developed during the first semester of my Communication Design degree, within the course *Introduction to Design*. The brief proposed a personal identity exercise using the work desk — or the objects on it — as a starting point, with full freedom of medium and format.

I created a moving poster representing a top-down view of my desk, based on the idea that our relationship with objects unfolds in three moments: semantic memory (recognizing the object), procedural memory (understanding its function), and episodic memory (the emotional or personal associations attached to it). These stages structure the narrative of the animation.

Several objects from my workspace — writing tools, a camera, a tamagotchi, drumsticks, origami figures, etc. — were illustrated and animated frame by frame by hand. Across the animation, the objects gradually distort, expand, and contract in a rhythmic, almost breathing motion, suggesting a living, responsive surface. This transformation reflects the shift from objective understanding to personal memory and emotion.

This was my first experience with hand-drawn frame-by-frame animation. The process was highly experimental and intuitive, and the final result exceeded my initial expectations, becoming a meaningful exploration of motion, memory, and self-representation.



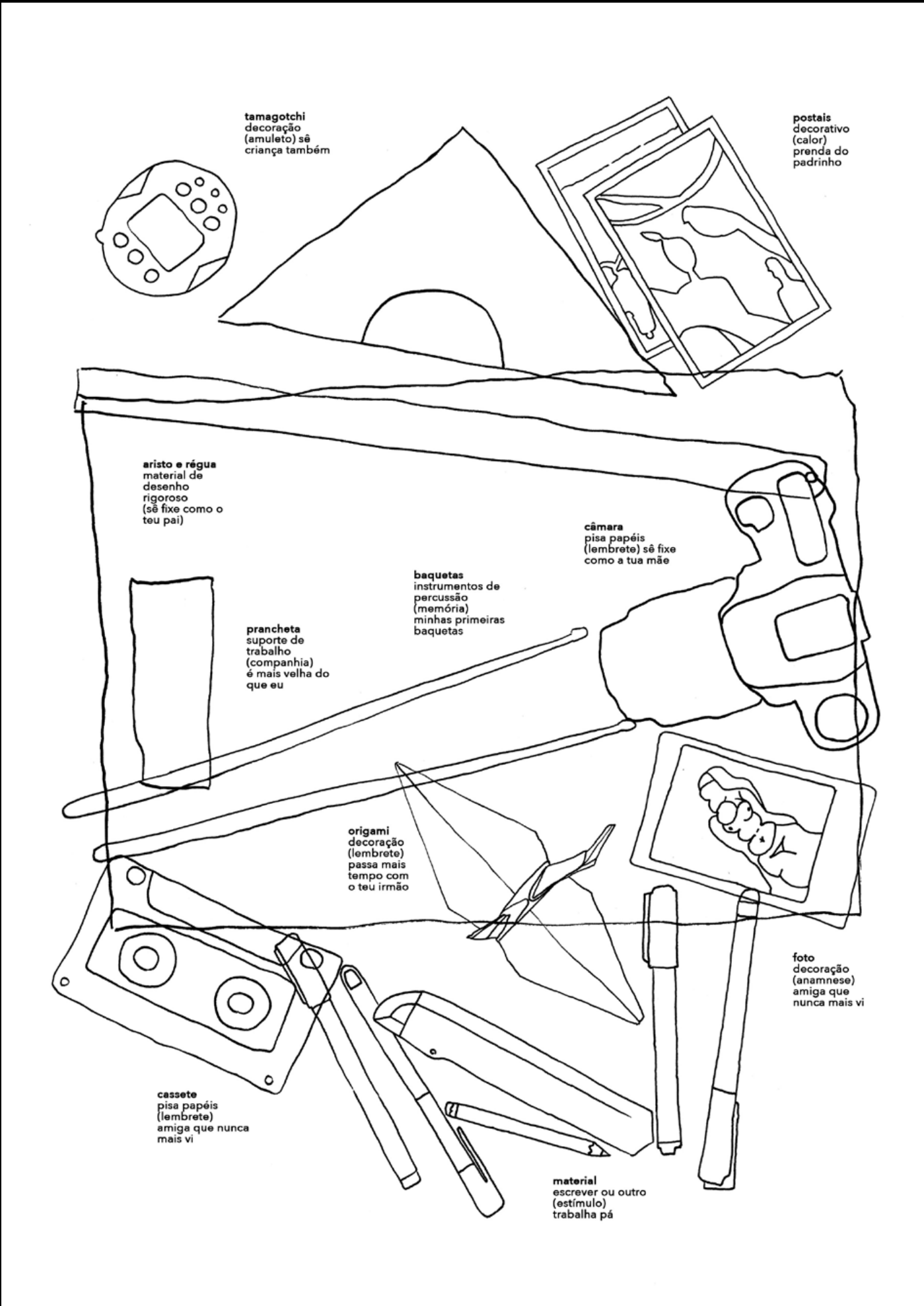
My desk



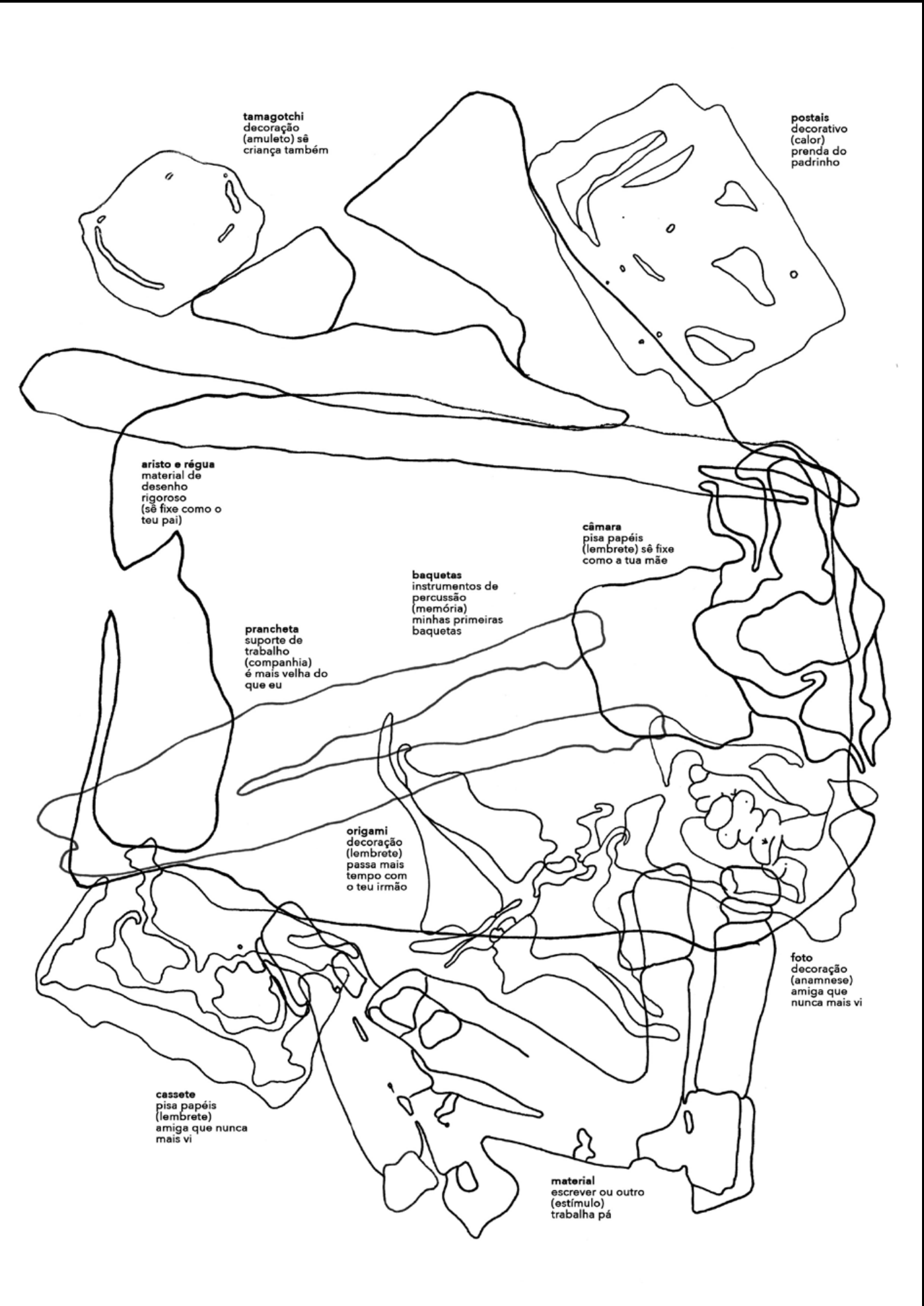
Tralha (Junk)

Moving Poster

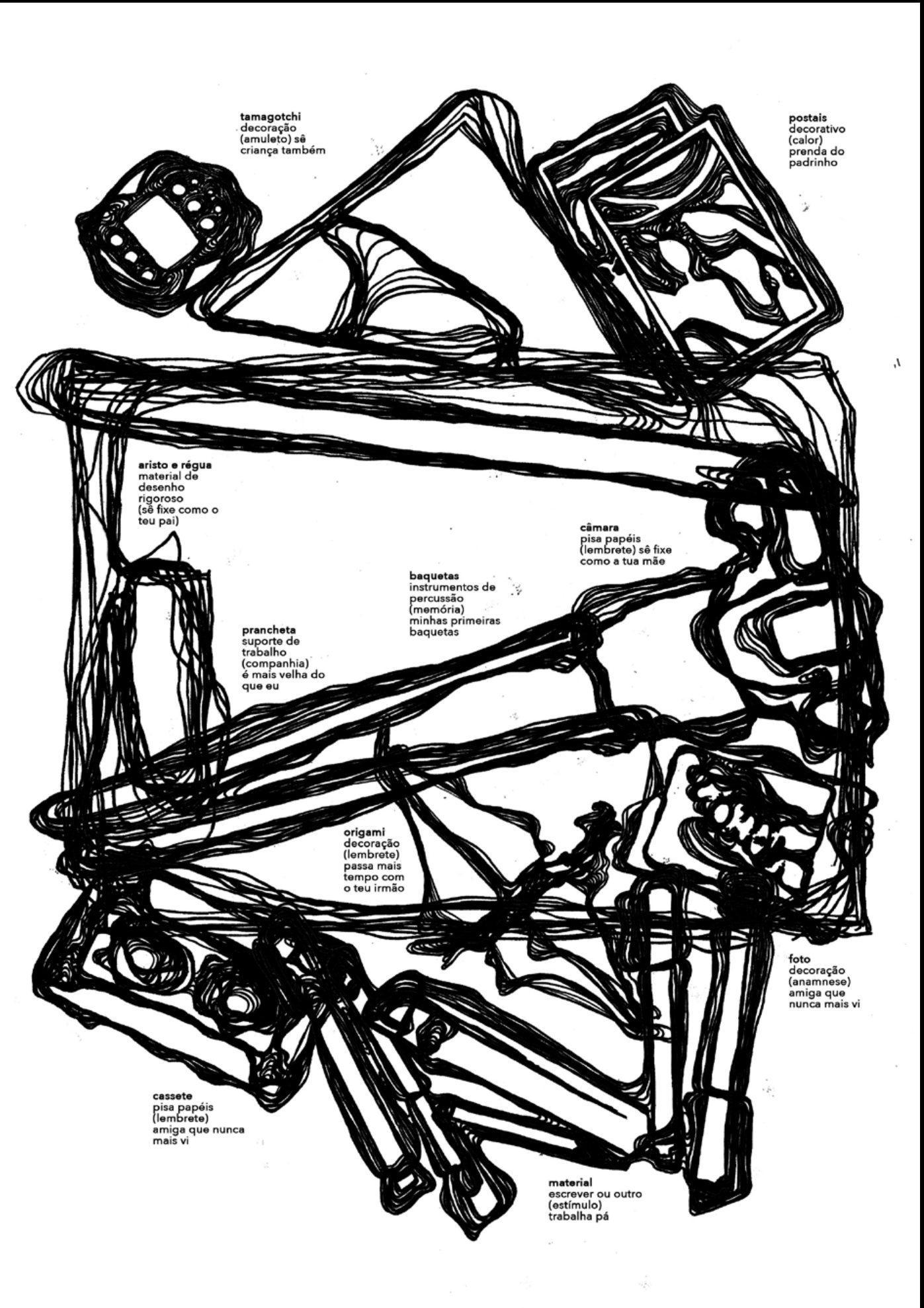
2023



Semantic Memory



Procedural Memory



Episodic Memory



## Tralha (Junk)

# Moving Poster

2023



Some hand-drawn frames on vellum paper



## Some Records

Image Making

2023

This project consists of a series of self-initiated vinyl cover designs developed during my first year of university. Created through a combination of digital and analog collage, all visual elements were photographed, collected, archived, or digitized by me.

Rather than following a fixed concept or narrative, the focus of this exercise was composition. The aim was to explore visual balance, texture, and layering, creating images that remain open-ended and invite personal interpretation.

Although not developed within an academic brief, this project reflects an ongoing personal interest in collage and visual experimentation, and represents an important part of my creative practice.



Record label designs





Record cover designs

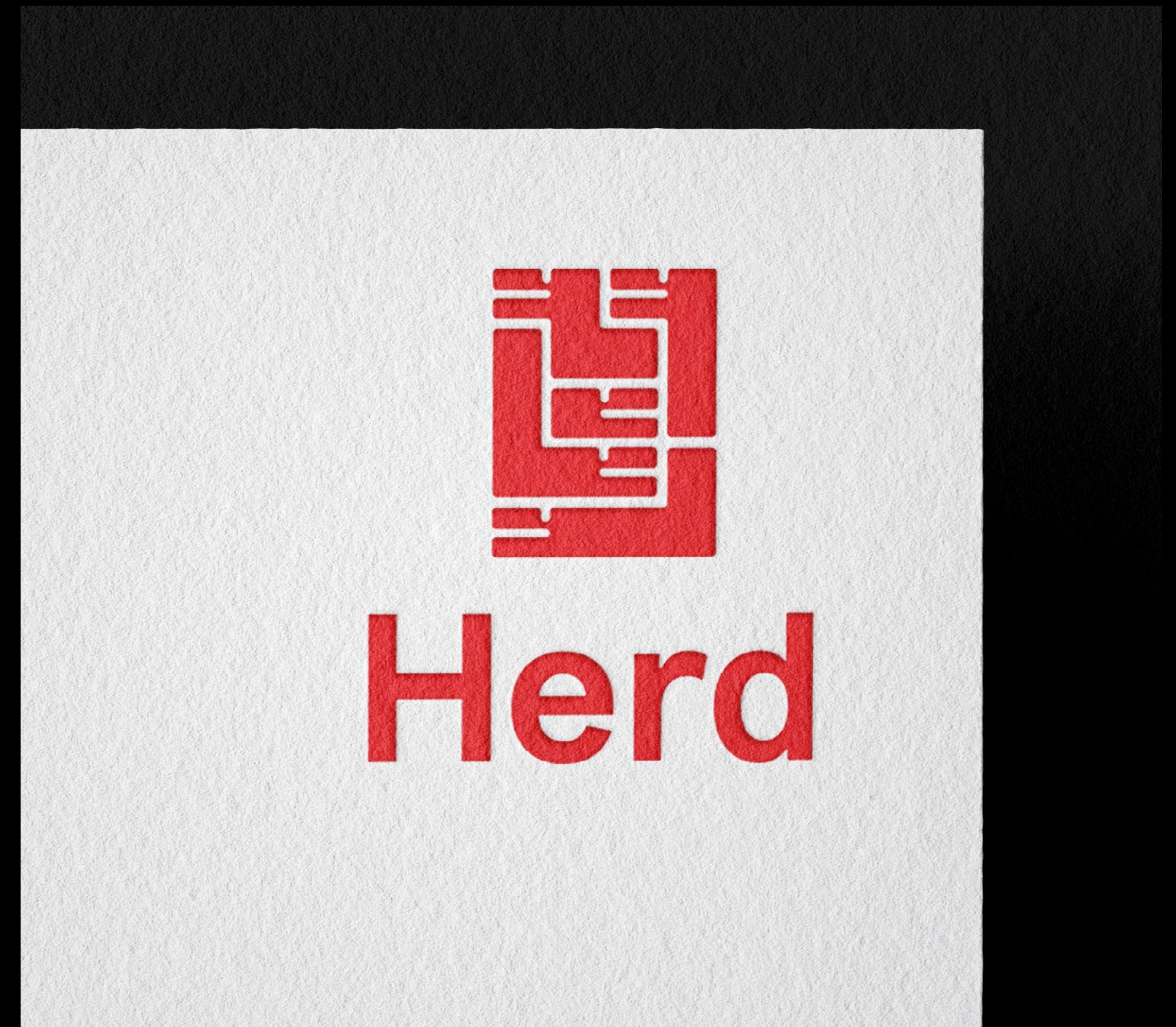


*Herd* is a visual identity project developed during the second year of my Communication Design degree, within the course *Projeto 2*. The brief challenged students to reinterpret a set of visual textures and patterns provided by the lecturers, transforming them into the foundation of a new graphic identity.

I developed *Herd*, a fictional children's book publisher centred around a family of graphic creatures. Starting from a single character, I designed a system in which forms could unfold, combine, and multiply into a larger "herd", creating a playful and flexible visual language. Form and colour were the main priorities throughout the project, with the goal of building an identity that felt dynamic, memorable, and accessible to a young audience.

One of the aspects I enjoyed most was the adaptability of the system. The modular nature of the creatures made it easy to generate new compositions, patterns, and applications while maintaining a strong visual coherence across different formats and supports.

As one of my first identity design projects, *Herd* was an important learning experience. Beyond the final outcome, I particularly enjoyed the process of developing a visual system capable of growing, evolving, and communicating through a simple set of graphic rules.





Herd

Visual Identity Exercise

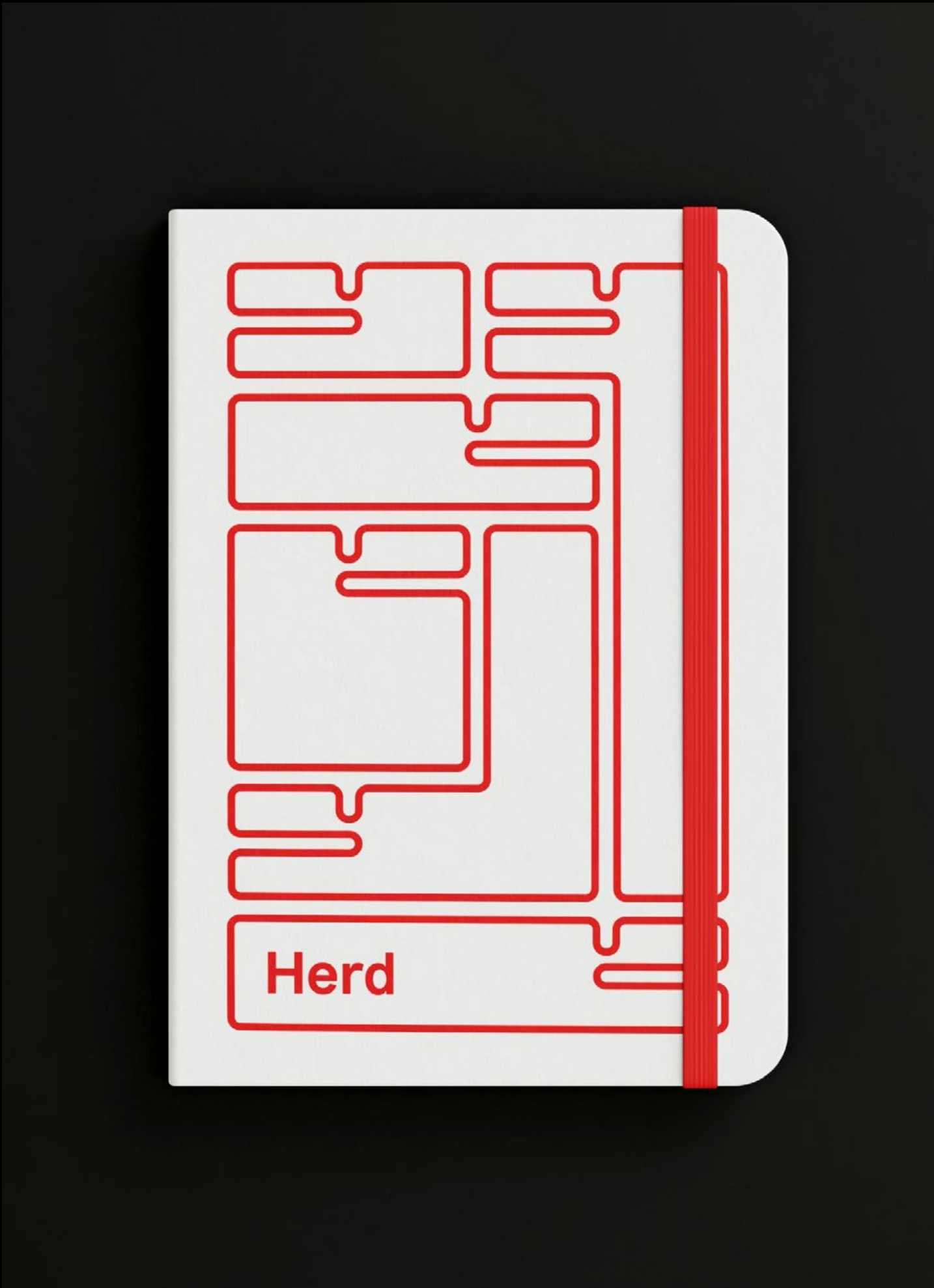
2024



Pencil holder print



T-shirt print



Pocket notebook cover



*Lexoria* is a speculative visual identity project developed during the first semester of the second year of my Communication Design degree, within the course *Projeto 2*. The brief focused on identity design and was based on a set of randomly assigned words. From these, I developed a complete identity for a hypothetical café/bar aimed at Porto's creative community.

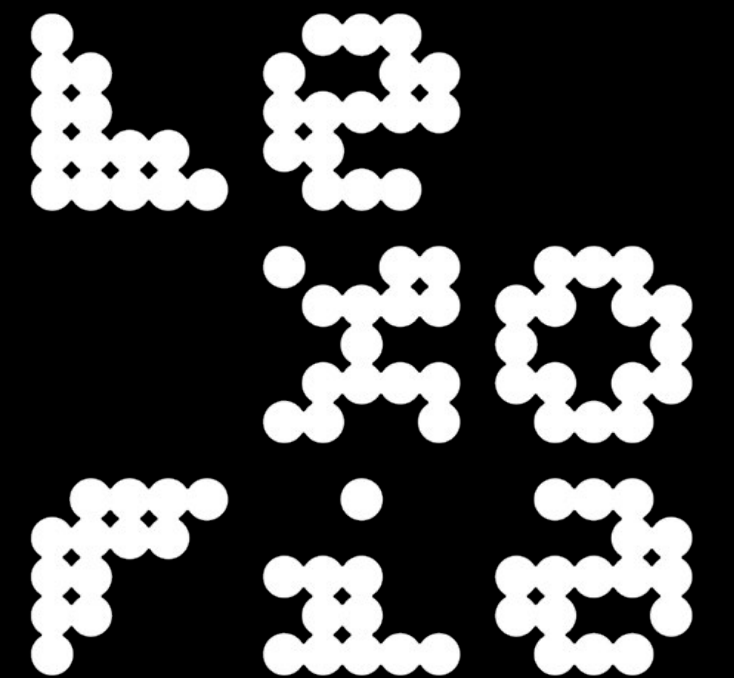
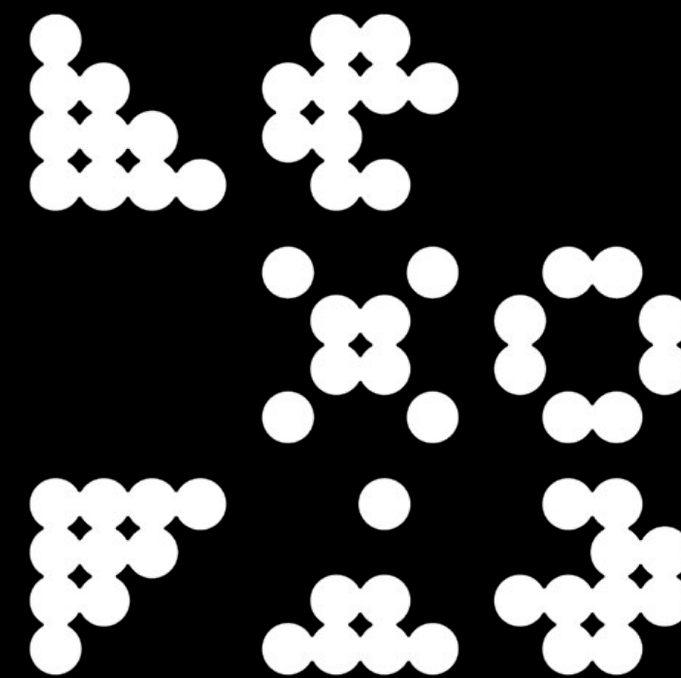
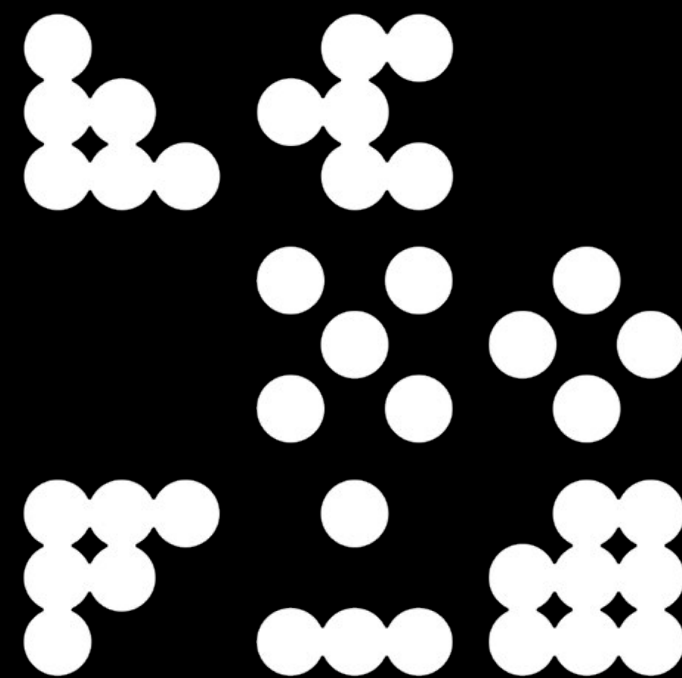
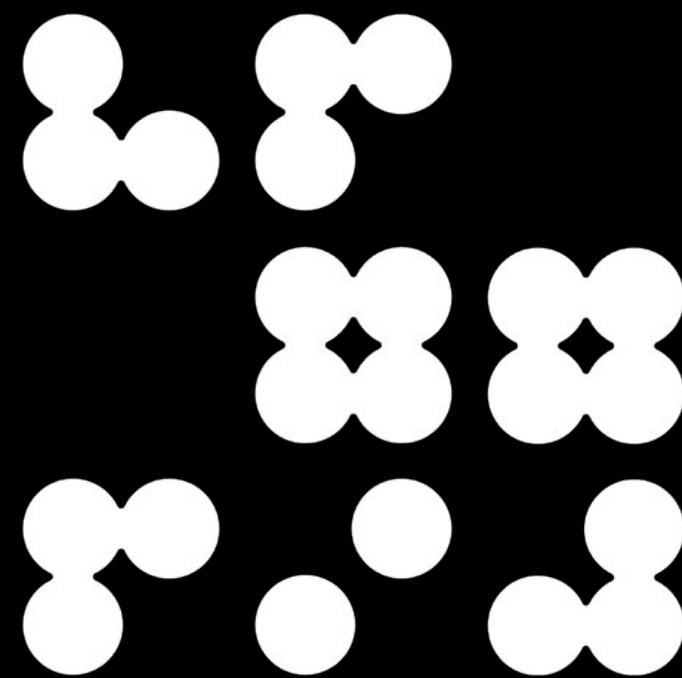
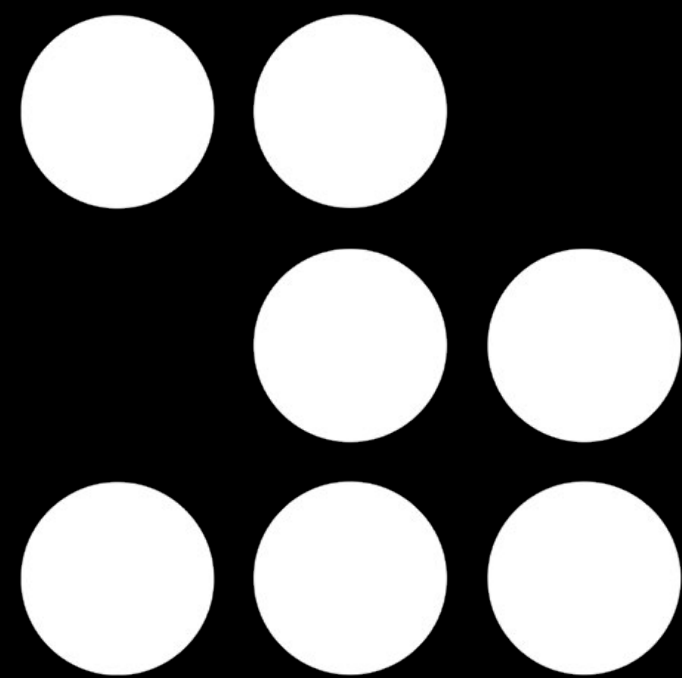
*Lexoria* was imagined as an inclusive and irreverent cultural space where music, art, and social life intersect. Inspired by contemporary punk culture, the identity embraces a bold, disruptive, and expressive visual language while remaining accessible and community-oriented.

At the core of the identity is a custom dot-based typographic system. Using points as a construction unit, I designed a mutable logo in which the word *Lexoria* becomes progressively more or less legible depending on dot density. This variability allows the logo to adapt fluidly across different contexts and applications. This project was a valuable exploration of branding, adaptability, and identity as a flexible visual system.

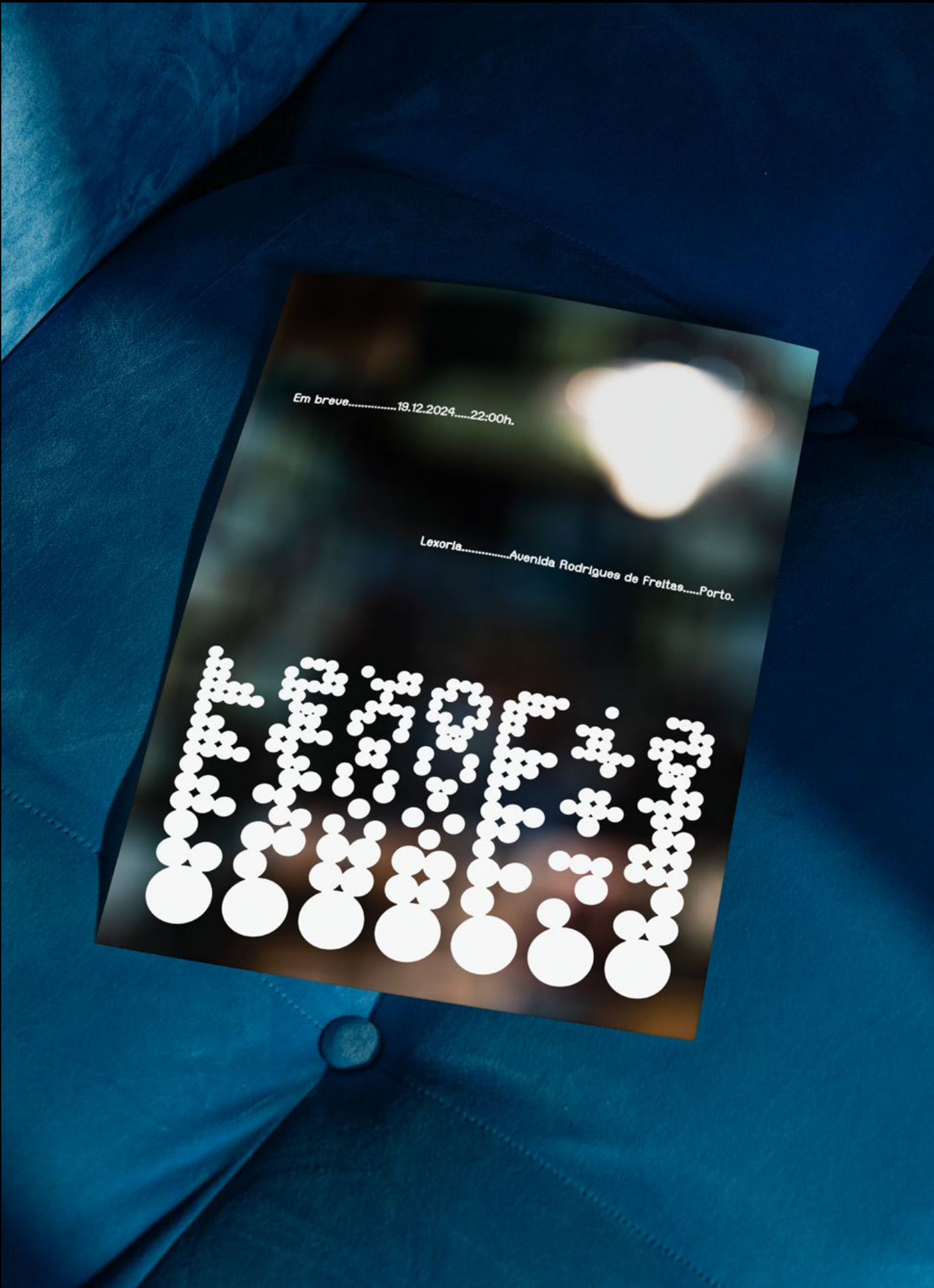


T-shirt print









Poster design



T-shirt print



Tote bag print



*indigo* is an editorial and experimental design project developed with classmate Bruna Dantas, during the second year of my Communication Design degree, within the course *Projeto 3*. Starting from a single word — indigo — the project investigates the color blue and its paradox: although perceived as ubiquitous, blue is one of the rarest colors in nature, often an optical illusion rather than a true pigment.

This raised a central question: if blue is so rare in nature, why does it feel overwhelmingly present in everyday life? The project answers by observing blue as a predominantly artificial presence, embedded in mass-produced objects, waste, and traces of human intervention.

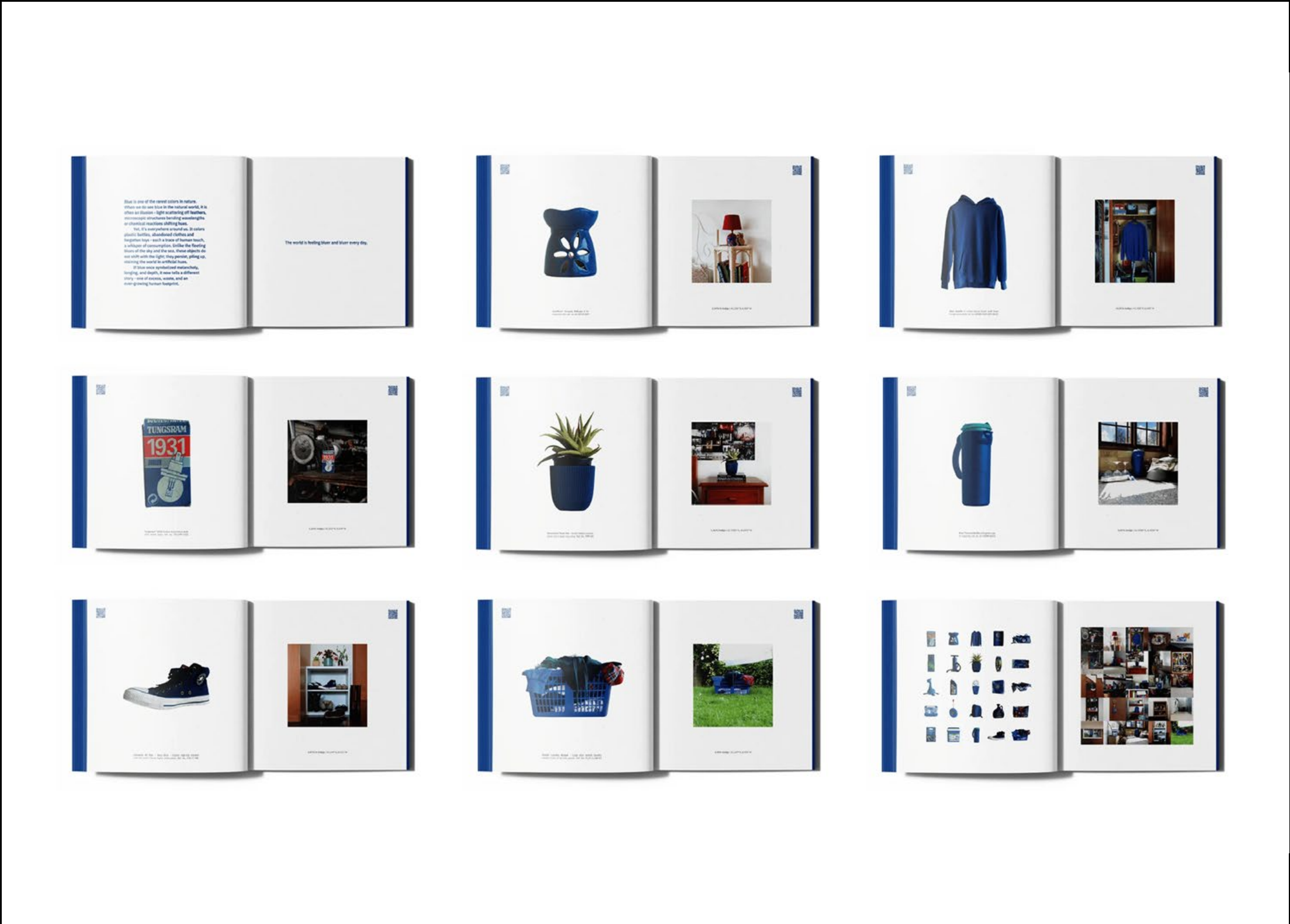
The outcome is an editorial catalogue centered entirely on blue. Everyday blue objects were gathered, photographed, digitally reconstructed in 3D, then returned to their locations and documented again in context. The publication pairs these elements (objects on the left, scenes on the right) connected only by color. It expands through augmented reality: via QR codes, readers access 3D object versions and animated footage. Bound manually with a Japanese-inspired technique, the book exists as both a physical and digital artifact.

Rather than telling a story, the project presents blue as a visual system — persistent, artificial, and increasingly dominant — inviting reflection on color, perception, and human impact.

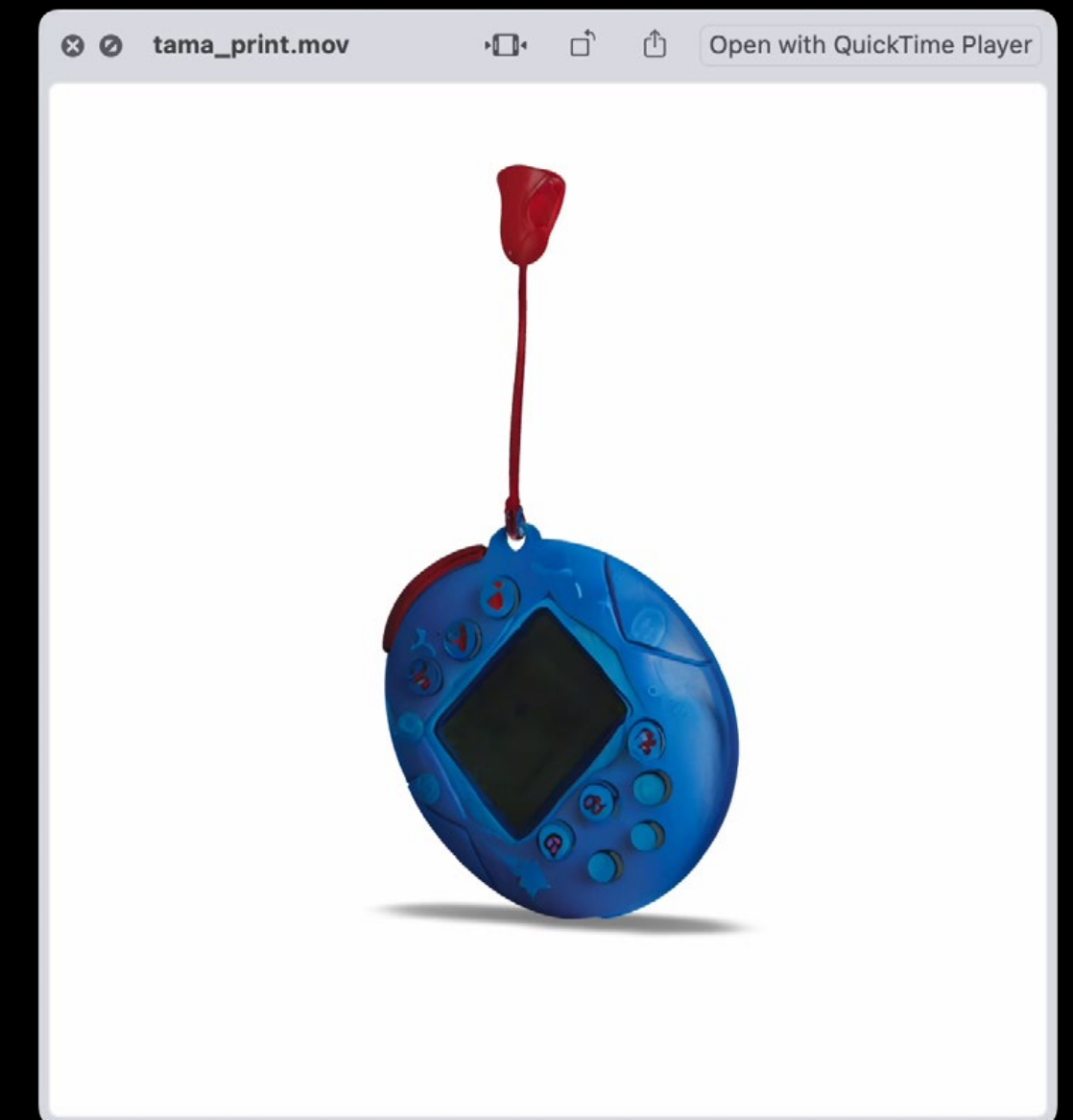
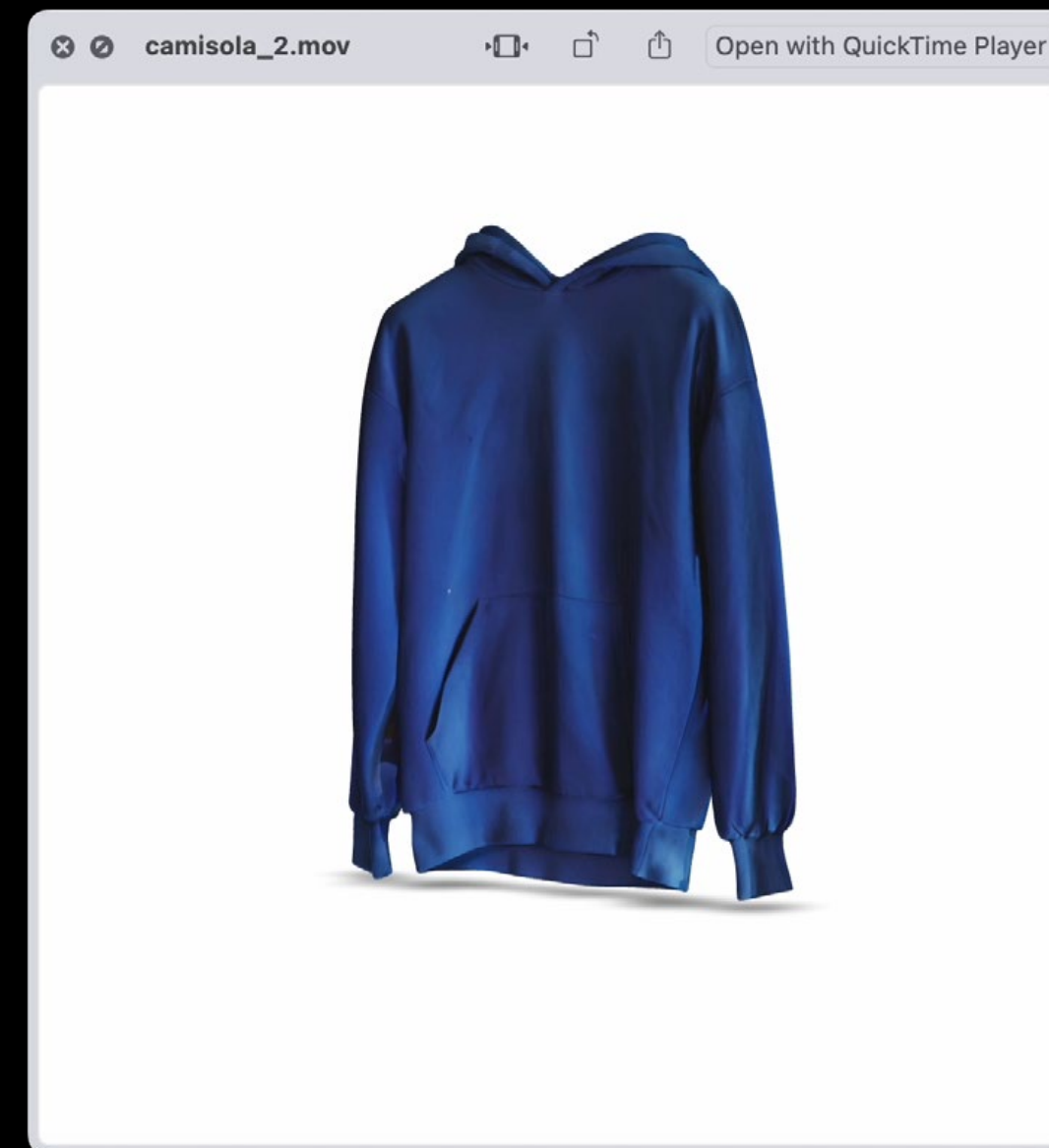
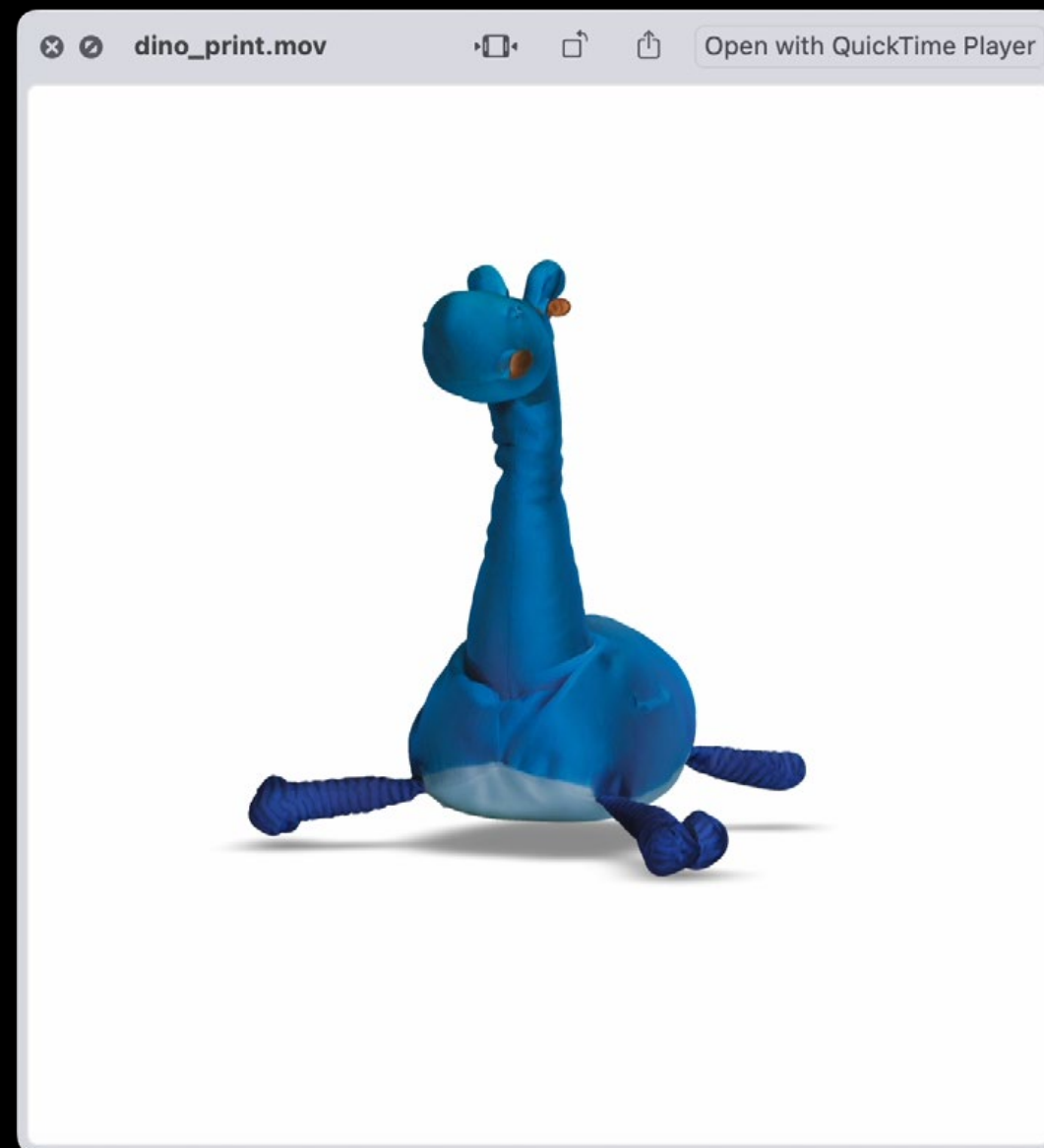


Final prototype













Some objects in Augmented Reality



# Cached

## Interactive Installation

2025

*Cached* is a collaborative interactive installation developed during the third year of my Communication Design degree, within the course *Projeto 4*, alongside Lucas Brito, Jessica Silva and Renatha Andrade, under the theme *Unstable Media*. It explores memory as a fragmented, sensory, and processual phenomenon.

*Cached* is grounded in the idea that memory is not linear or fixed, but latent and activatable — closer to a cache than to a stable archive. Sound plays a central role as a trigger for recollection, evoking memories immediately and involuntarily. The installation invites users to interact with a physical keyboard, a device both technological and nostalgic, closely tied to early digital experiences.

Each key activates a distinct audiovisual fragment drawn from the group's personal childhood memories, collected individually and merged into a shared archive. Sounds and visuals overlap, coexist, and dissolve in real time, creating temporary, irreproducible compositions, with no predefined narrative or goal.

Technically, the project was built as a standalone desktop application using Electron, with real-time rendering through web-based technologies, supporting simultaneous inputs to ensure stability while preserving unpredictability.

*Cached* positions the user as an active agent — closer to a composer than a spectator.



Final installation



**Cached**

Interactive Installation

2025



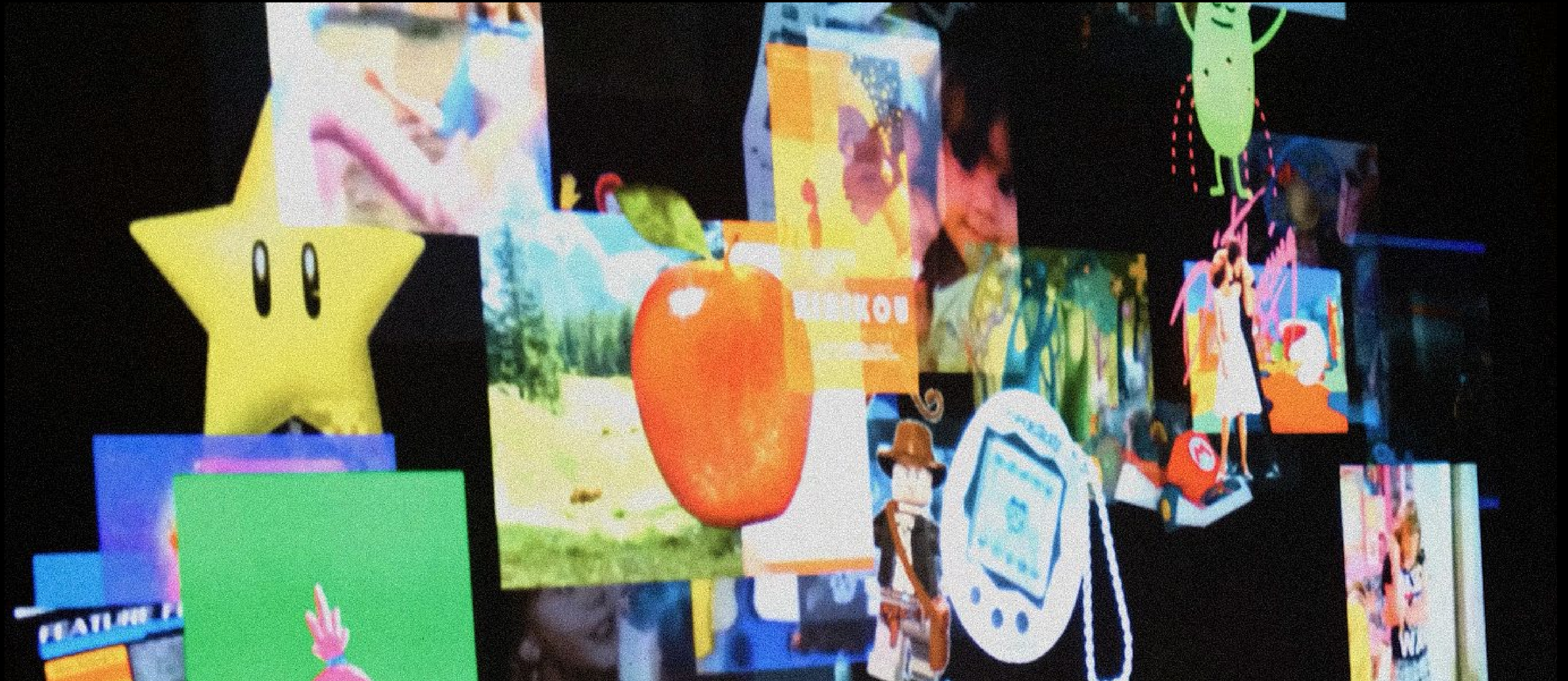
The images appear by clicking the keys



Cached

Interactive Installation

2025



Our memories



## Conto à Tua Maneira (Yours for The Telling)

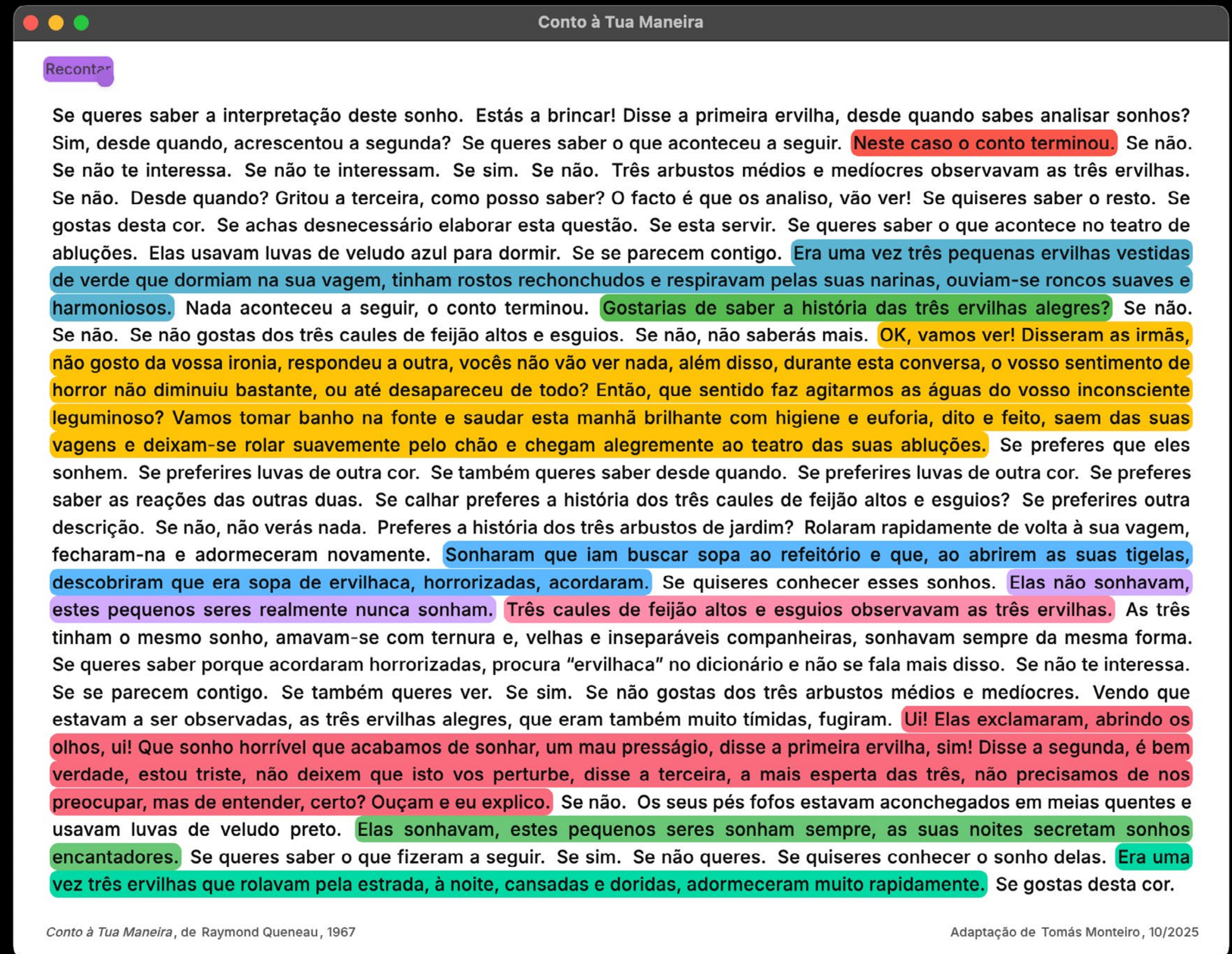
*Conto à Tua Maneira* is an experimental editorial project developed in the third year of my Communication Design degree, within the course *Projeto 4*. The project explores non-linear reading, reader agency, and the role of code as both a writing and reading material, reinterpreting Raymond Queneau's text as a mutable, interactive editorial artifact. From the outset, the project was conceived for the digital realm, where textual form becomes flexible and responsive. The first phase involved deconstructing the original story into minimal semantic units — sentences, moments, and choices — which were then recombined through a custom JavaScript algorithm. Each execution of the script generates a new version of the narrative, introducing controlled randomness and positioning the algorithm as an active narrative agent.

In a second phase, the text was translated into interactive “capsules”: visual units that respond to the reader's actions and invite them to actively shape the narrative path. Designed and developed using HTML, CSS, and JavaScript, the interface frames reading as a playful, ergodic experience, where meaning emerges through interaction rather than linear progression.

The final stage extended the digital experience into the physical realm. Readers can print a unique A5 document representing their individual narrative path, transforming the act of reading into an act of authorship. More than a fixed object, the project exists as a dynamic system — continuously recomposed through the dialogue between reader, text, and machine.

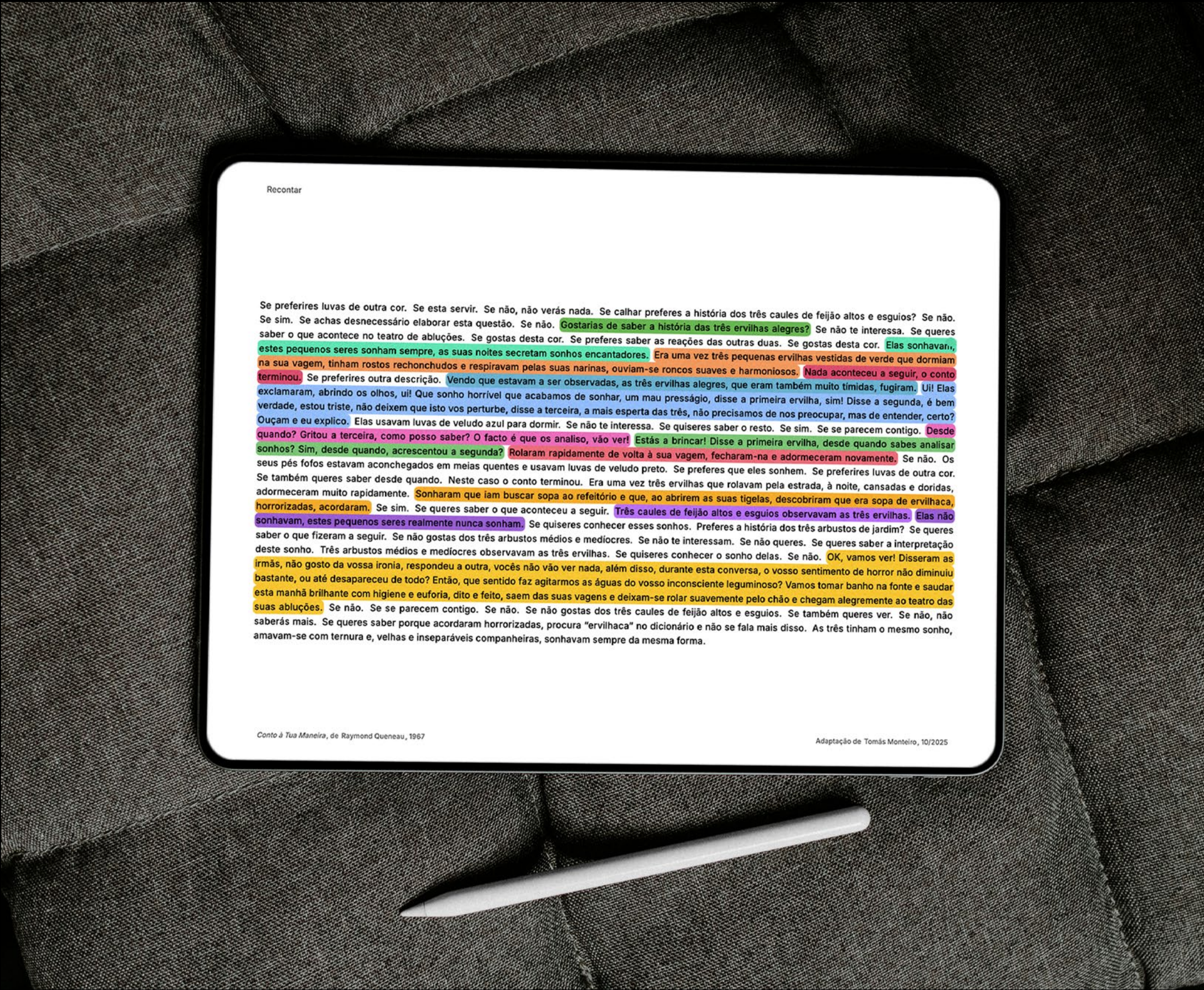
## Interactive Editorial Design

2025

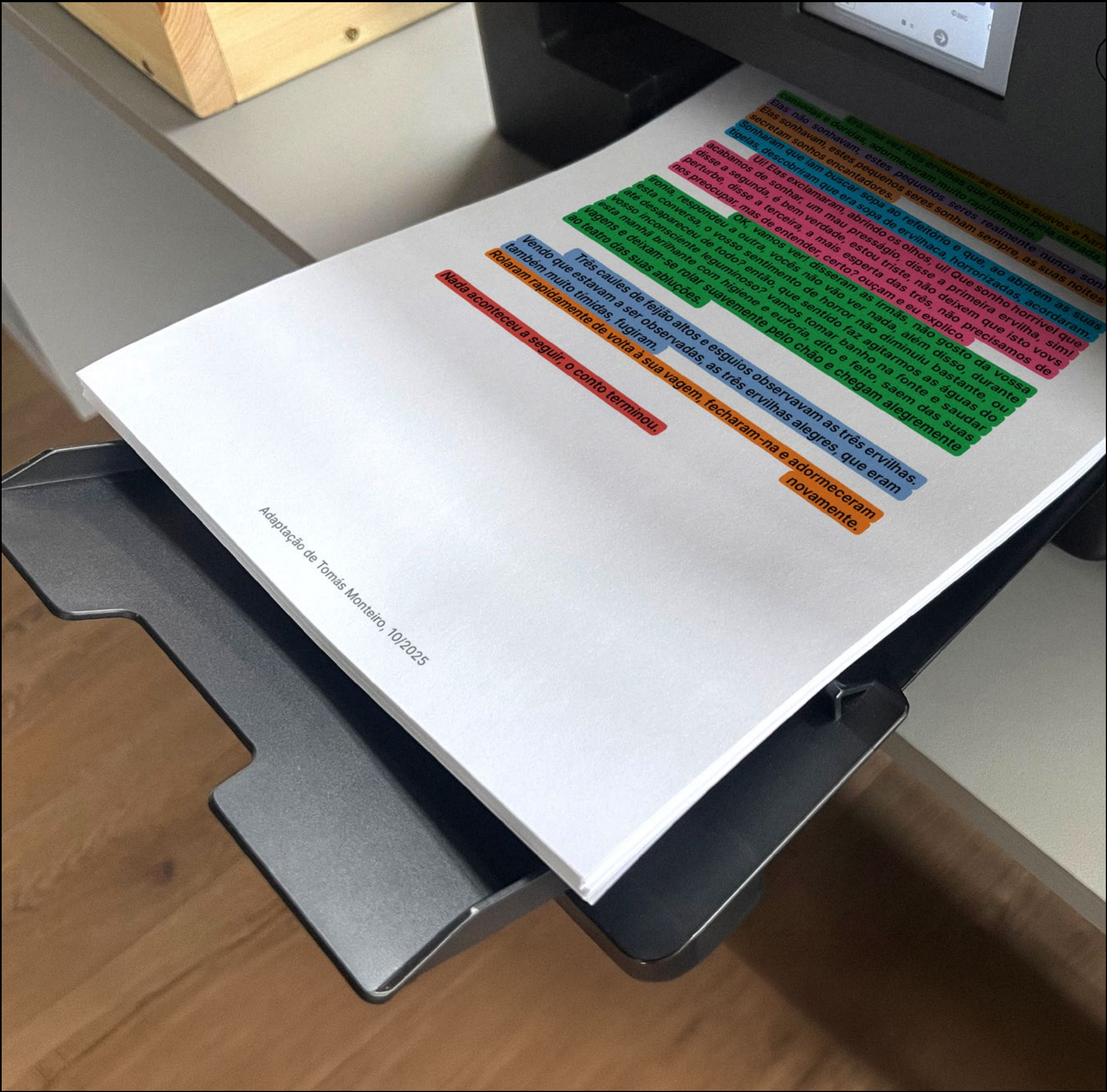


The user controls the story's path





The story “played” on a mobile device



The user journey printed