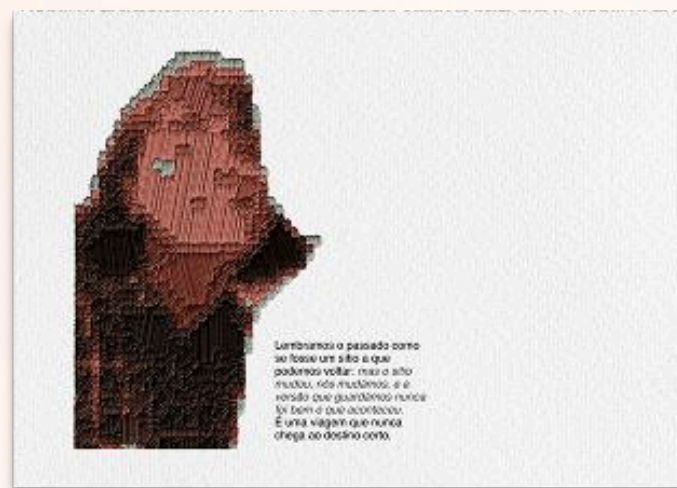
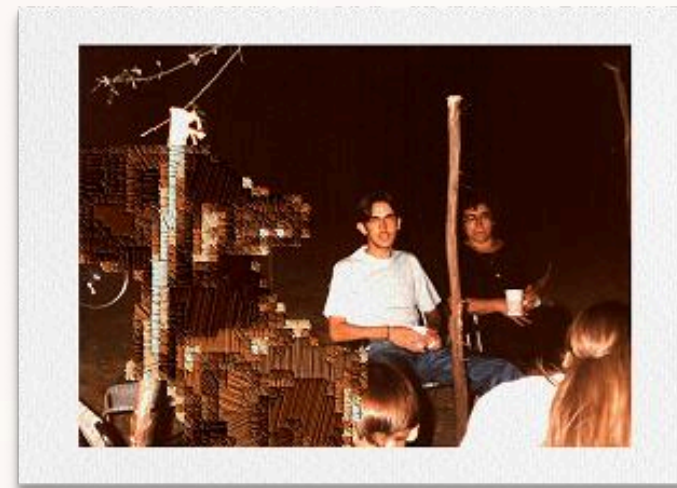
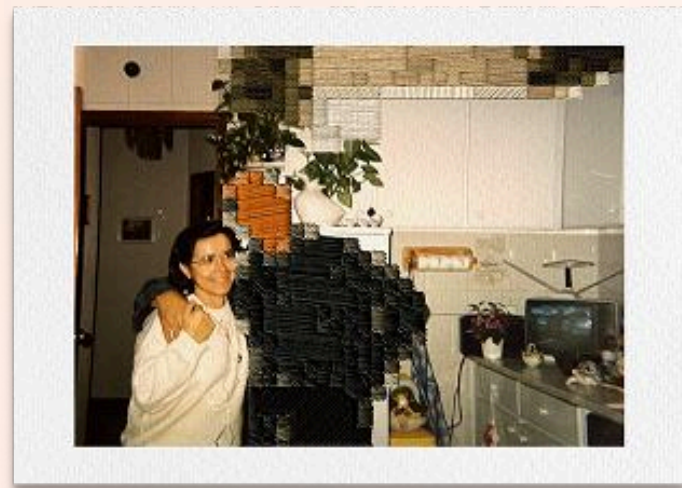
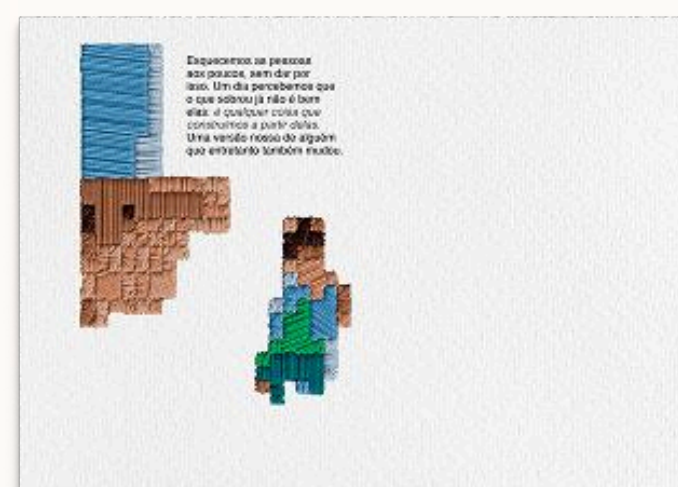
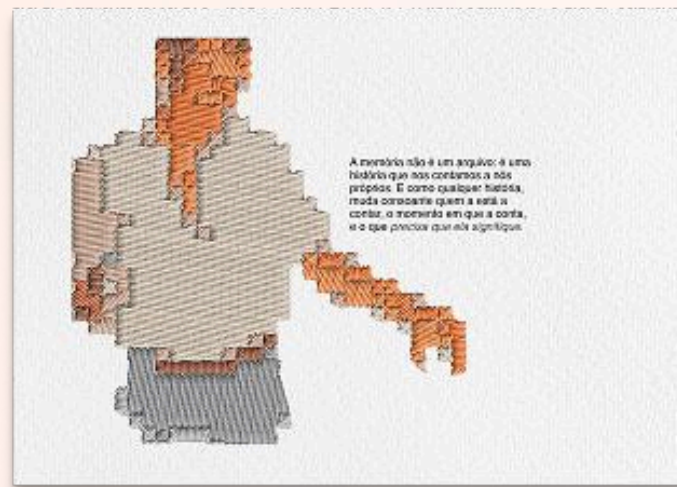


Bruna Dantas

Design Portfolio

2026



por um fio

por um fio (2026) is an editorial design project developed in the third year of my Communication Design degree, within the course Editorial Design, from a brief to create a graphic object contained within a single A3 sheet.

The project explores the antithesis between the faithfulness of photography and the fragility of memory — photography fixes a moment exactly as it was, but what stays with us rarely matches what stayed in the image. From this tension, a collection of 8 A6 postcards emerged, built on old family photographs: images that raised questions, with people I don't recognise, places without context, and moments without a date.

Over these zones of unknowing, I intervened manually with embroidery, creating patches that cover and reinterpret what the photograph captured. The thread colours were chosen slightly more saturated than those of the image, accentuating the contrast between print and stitch. The front of each postcard follows a fixed layout that unifies the collection; the back is variable, with the embroidered patch as protagonist. The result is an object simultaneously rigorous and imperfect, editorial and handmade — exactly like a memory.

Full postcard collection



Real size postcard



Close up of the embroidery work



Stadion

Stadion (2024) is a visual identity project developed in the second year of my Communication Design degree, within the course Projeto 2. The brief consisted of creating an identity for a fictional brand working exclusively in an analogue way, using only the graphic elements available in a printed toolkit provided by the professor.

The symbol assigned resembled an S — fluid, consistent, and of uniform weight. From its potential for repetition, I built a pattern from the monogram, arriving at a result with clear references to traditional tiles and antique monograms. The brand was developed for a modern cultural centre designed to bring the community together around culture — the name *Stadion* fits naturally: much like a stadium, it gathers people to share a common passion.

The identity balances the rustic elegance of the symbol with an organic and modern typography, tied together by a bordeaux as the complementary colour. The system spans a pattern, postcards, posters, stands, and merchandising — cohesive and versatile.



Signage design



Poster design



Totebag design



Coffee cup design



Front cover

o monstro precisa de amigos

o monstro precisa de amigos (2023) is an editorial design project developed in the rookie year of my Communication Design degree, from a vinyl brief: designing a cover, a booklet, and an additional bonus piece built from a sound of choice.

The choice fell on *Chaga*, by Ornatos Violeta — a track of strong sensory impact, with rhythmic nuances that provoke an adrenaline rush that is hard to ignore. The starting point was precisely that: to capture the experience of listening to it. To do so, the project explored generative art through Processing — code that reacts to the track's sound waves, generating circular and fluid forms, almost trance-like, in a cold but vivid palette.

This artwork became the foundation for all three pieces. On the cover, three combined frames form a dense composition of colours and shapes, contrasted by a clean, direct editorial layout. The square accordion booklet, printed on tracing paper, overlaps all its pages when closed and reveals each one individually when opened. The lyric video reuses the artwork in full. The result is a cohesive set where organic generative art meets clean, confident editorial design — elegant, dynamic, and visually captivating.



Real sized vinil



Booklet

Tia Tina

Tia Tina (2025) is a typeface project developed with my classmates Bruna Gonçalves and Teresa Lapa in the third year of my Communication Design degree, within the course Type Design, based on a historical, formal, and technological interpretation of a typeface by portuguese artist Manuel Pereira da Silva.

Stemming from the analysis of *Tia Lira* (2004), *Tia Tina* is a geometric sans-serif — no stroke contrast, built from simple forms, with straight-cut terminals. The matrix element was the letter A, built from the retro curve of *Tia Lira*'s U, from which the remaining letterforms were derived to ensure structural and proportional consistency. Composed exclusively of Latin lowercase characters, it takes on an expressive, contemporary character.

The process moved through several stages of experimentation — iPad sketches and parallel-pen tests — before being systematised digitally, applying technical principles such as optical alignment, overshoot, and Bézier curve control.



Tia Tina Typeface's specimen - regular and bold



Some handmade studies



Correntes D'Escrita 2026 - poster and typeface application



Solveta

Solveta (2024) is a speculative visual identity project developed in the second year of my Communication Design degree, within the course Projeto 2, from a set of randomly assigned words.

The brand was developed for an institution dedicated to children's mental health — a space that combines a full-time therapy centre with open play areas, workshops, and an outreach programme for schools and child-focused spaces. Solveta's mission is to raise awareness and empower parents, educators, and the wider community to identify, understand, and navigate some of the most common yet frequently undiagnosed psychological challenges in childhood.

The logo was designed to be simple, effective, and immediately readable — creating an easily recognisable shape with a personality of its own. The identity system was built around an awareness campaign focused on the most common psychological issues in early childhood, complemented by a set of supporting materials: posters, informative leaflets on how to identify and respond to different situations, merchandising, small gifts for the children, and animations.

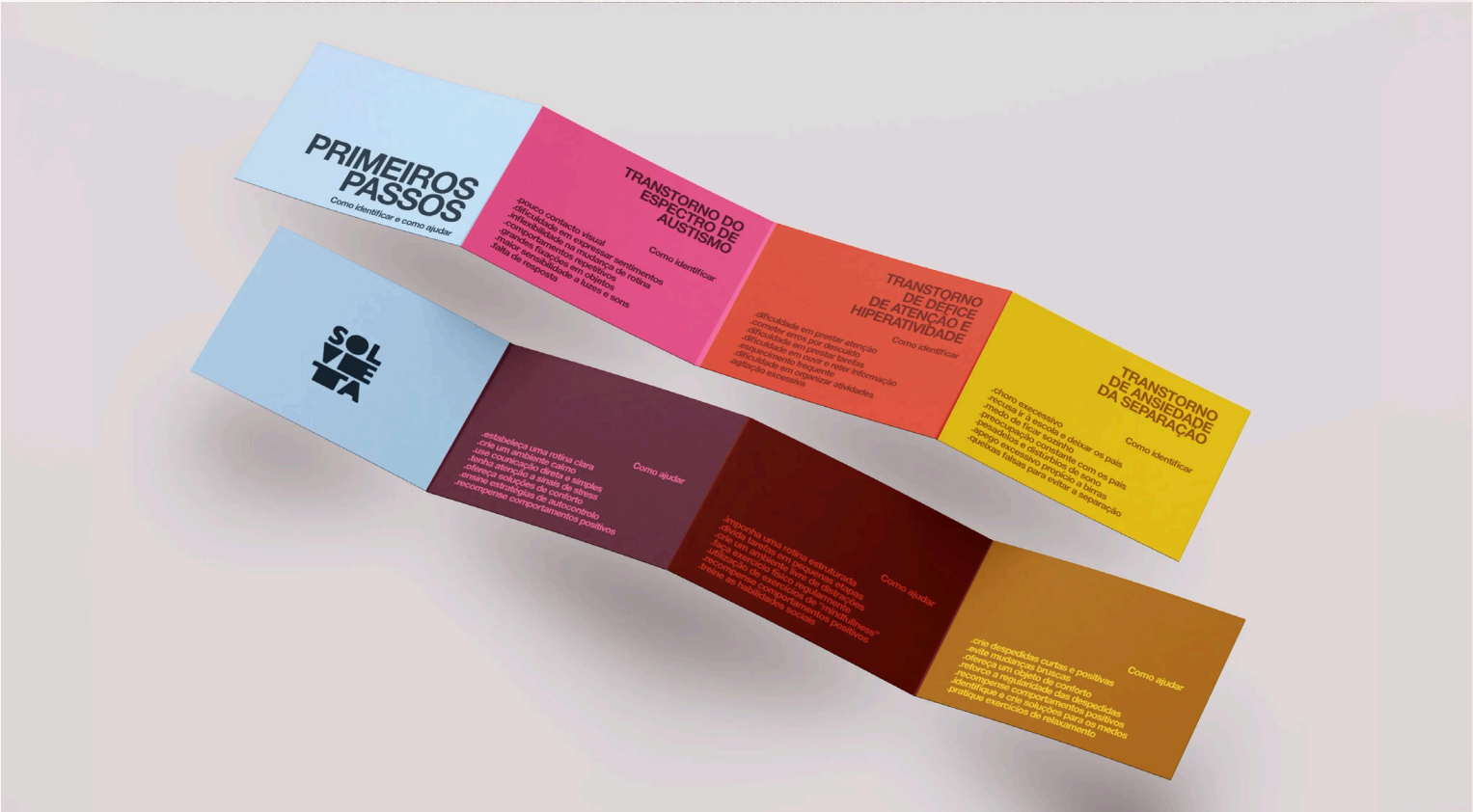


Poster Design

Backpack Design



Starterpack Design



Tool box + information leaflet Design



Final prototype - handmade

Conto à Tua Maneira

Conto à Tua Maneira (2025) 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 and reader agency, reinterpreting a text by Raymond Queneau as a mutable and interactive editorial artifact.

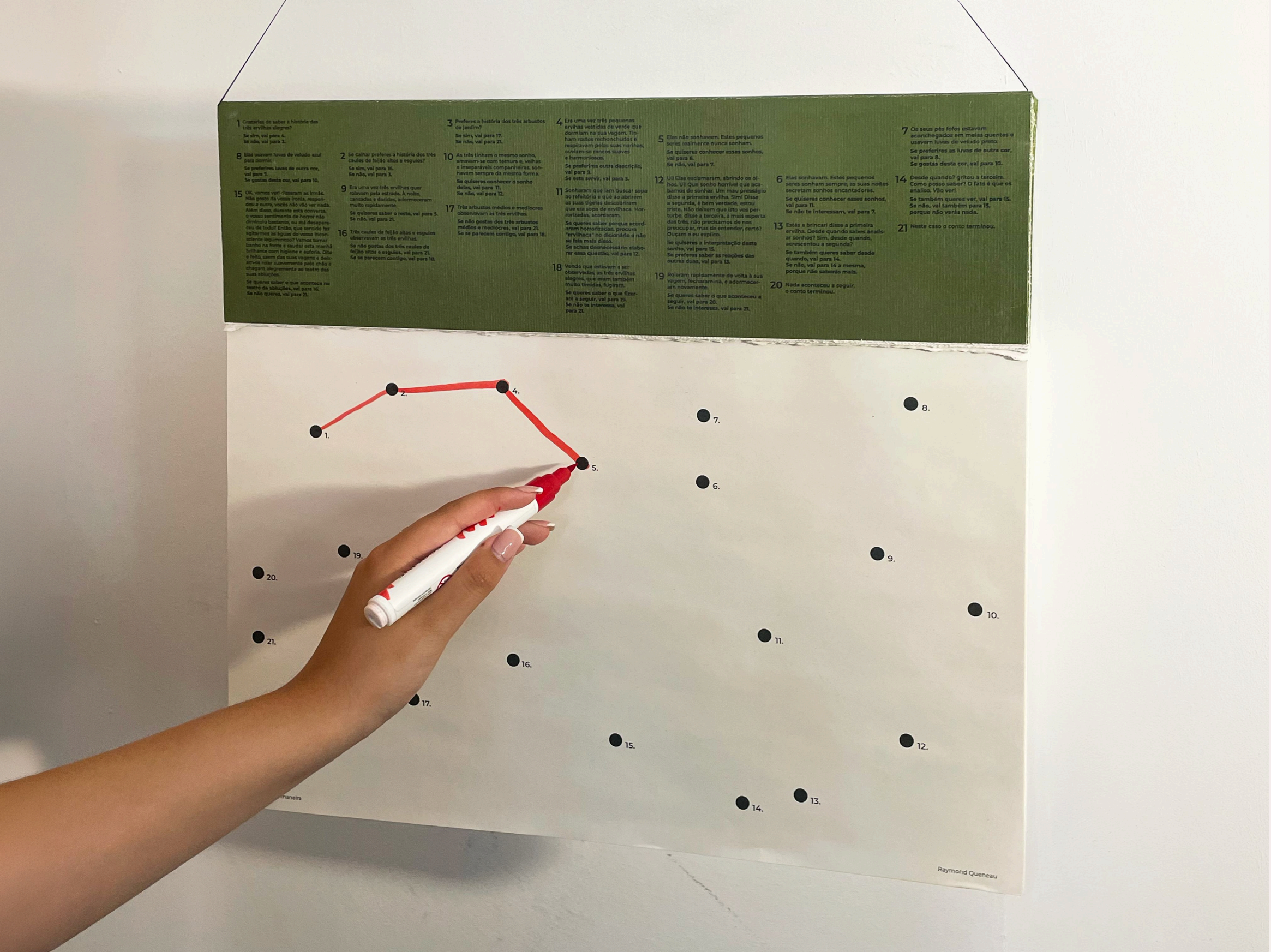
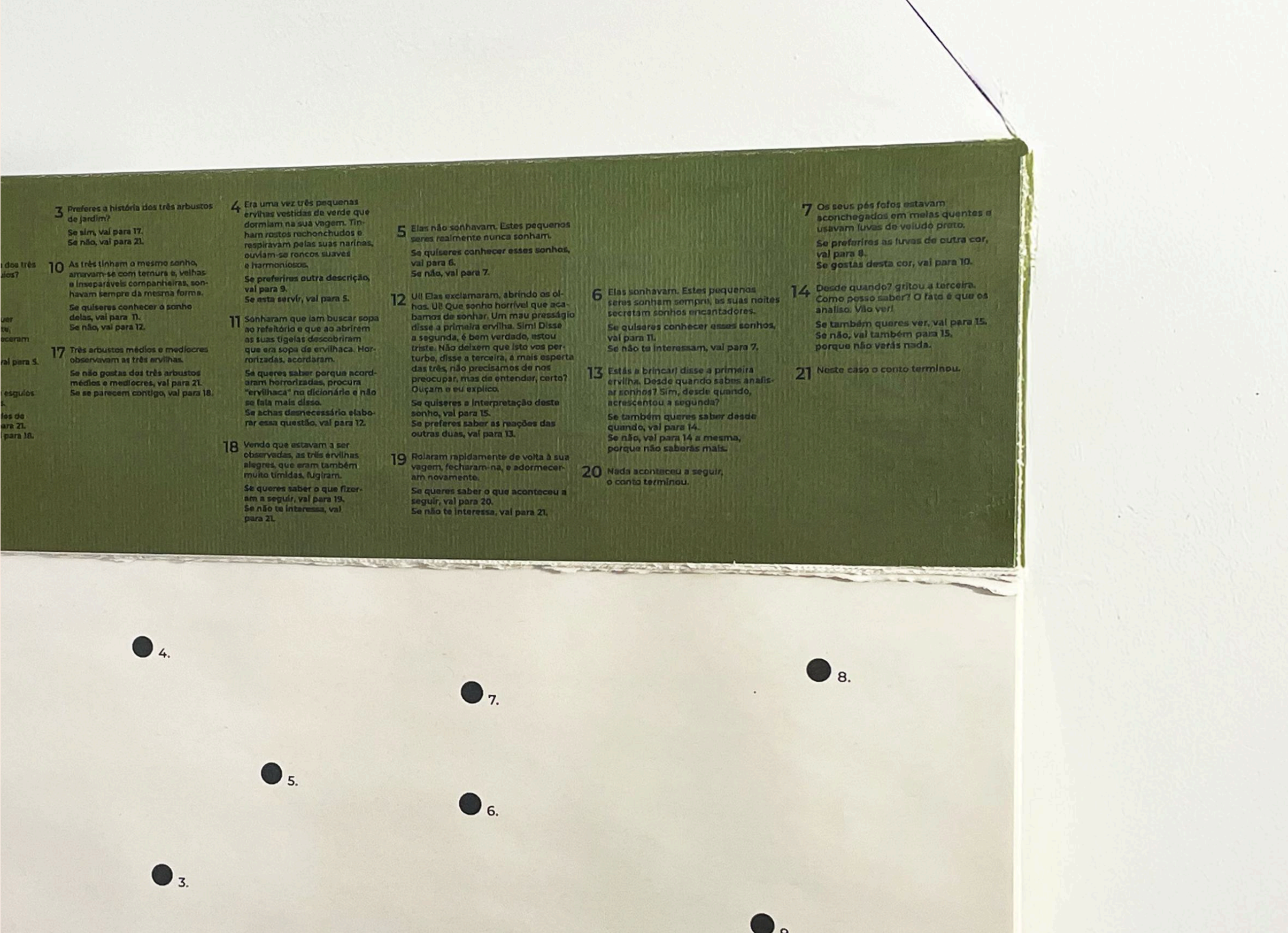
The inspiration came from childhood connect-the-dots games, recontextualised within a structure reminiscent of a tear-off calendar. The central idea is simple: as the reader builds the narrative, they choose their own path — and that choice translates into a unique graphic mark. Each route generates different shapes, different colours, unrepeatable results.

Since the content generated by the reader is so rich and unpredictable, it made sense for the editorial base to be its opposite: clean, structured, and contained. The object is composed of sheets with a fixed table at the top where the story is divided into narrative points, and below it the game itself — just numbered dots on paper, waiting to be connected. At the end, the sheets are perforated, allowing each reader to take their result with them: a personal narrative, visually unique.

Conto à Tua Maneira

Experimental editorial · reader-built narrative

2025



Final prototype - handmade



indigo

indigo (2025) is an editorial and experimental design project developed with my classmate Tomás Monteiro, in the second year of my Communication Design degree, within the course Projeto 3.

It began from a single word — indigo — This raised a central question: if blue is so rare in nature, why does it feel so overwhelmingly present around us? The project answers by observing blue as a mostly artificial presence — embedded in mass-produced objects, waste, and traces of human intervention.

The outcome is an editorial catalogue centred entirely on blue. Everyday blue objects were gathered, photographed, and reconstructed in 3D, then returned to their original locations and documented again in context. The publication pairs the two: objects on the left pages, scenes on the right, connected only by colour.

Through QR codes, readers reach 3D versions of the objects and animated footage, extending the work into augmented reality. Bound manually with a Japanese-inspired binding, the book exists as both a physical and digital artifact — presenting blue not as a story but as a visual system: persistent, artificial, and increasingly dominant.



Final prototype - handmade



Spread close up



Some objects in augmented reality



Some 3D-modeled objects