

10+1 OF  
MY BEST  
WORKS  
SO FAR

**YURI PIEMONTESE'S**  
**FIRST PORTFOLIO**  
2017 → 2020

# CURRICULUM

I'm Yuri Michele Piemontese, a graphic designer based in Milan and student of Communication Design at Politecnico di Milano. I find interest in copywriting, filmmaking, photography, and branding. I'd love to employ these skills especially for the music industry and for freelance music artists since I'm also a guitarist. I constantly draw inspiration from philosophy and history of art.  
Here's briefly what I have done in my life:

## ↳ FREELANCE DESIGNER

2017-

An elegant way to say I'm virtually unemployed!

## ↳ VOLUNTEER

2015–2017

C/o Operazione Mato Grosso, no-profit association acting for South-American populations. I can do plenty of manual jobs. I am even capable of chopping wood.

## ↳ EDITOR GOCCIA.MAG

2019–2020

Goccia is the graphic zine made by and for students of Politecnico di Milano interested in Graphic Design. For further informations, visit [@goccia.mag](https://www.instagram.com/@goccia.mag) on Instagram.

## ↳ SCIENTIFIC DEGREE

2012–2017

Obtained at Liceo Scientifico Volta in Foggia, my hometown. Final mark 98/100. So close!

## ↳ B1 CAMBRIDGE CERTIFICATE

2015

Got it through an EU project at Goldsmith University, London. Beautiful experience. Now I'm actually way better than that.

## ↳ BACHELOR

2017–2020

In "Design della Comunicazione". While writing that, it's still work in progress though. During the course I learned a lot of skills. Here they are arbitrarily quantified:

PHOTOSHOP     ●●●●○

ILLUSTRATOR    ●●●●○

AFTEREFFECTS   ●●●○○

INDESIGN       ●●●●●

Premiere Pro   ●●●●○

HTML, CSS, JS   ●●●○○

## ↳ CONTACTS

It's not even a thing I've done but, anyway:

Mail → [ypiemontese@gmail.com](mailto:ypiemontese@gmail.com)

Instagram → [yuripiemo](https://www.instagram.com/yuripiemo)

Behance → <https://www.behance.net/ypiemontes27d9>

Tel. → +39 327 8813257

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EDITORIA  
L

Course → Metaproject Laboratory, Politecnico di Milano  
Year → 2018  
Professors → P. Ciuccarelli, F. Piccolini  
Role → Copywriter, illustrator

Comprehensive re-branding project for the American iconic beer company Schlitz, failed in 1999. The project consists, in its editorial section, of a Brand Book, a Brand Magazine and a Strategy. The Brand Book is the manual that contains the very fundamental components of the Schlitz's identity, values, characteristics and references to the pop culture (collabs and all the possible re-mediation of third-party content). After an introduction on the rich heritage of the brand we determined its new conceptual and visual structure. Values are the human quality which the brand refers to in any act of communication.

Passion, autenticity, spontaneity, inclusiveness: me and my group chose these qualities (specifying our sense) bearing in mind the central role of the coherence, in order to determine an identity which resemble at most an human character. The result is a light-hearted friendly corporate image which do not disdain his secular heritage.  
Then we chose charaterisitcs, that are the more material qualities and some design choices.



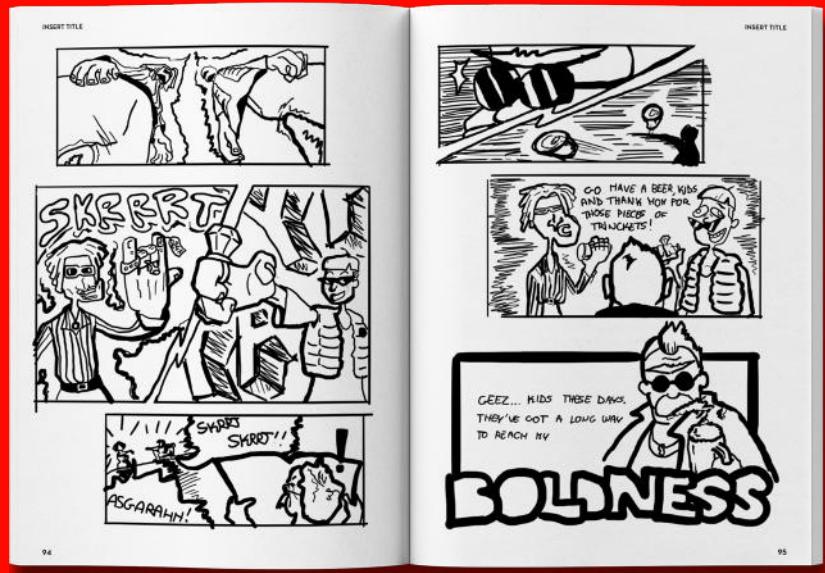


» Inside of  
Schlitz's Brand  
Book

Some of those qualities might even influence the corporate strategy and choices such as "transparency in communicating" or "attention to an eco-friendly production". The underlying theory is that any brand need an human and design core at his meta-projectual level, in order to be successful and to operate in a responsible way. We also pre-determined some hypothetical matches with mass-culture such as pop-art artists like Keith Haring and popular TV-series like Scrubs. These elements could be featured at any level of a communication operation.

The "Insert Title" Brand Magazine "Insert Title" is an original publication of the Schlitz's brand made for his audience of its users and newcomers. We made a selection of stories of inclusion and passion, simulating the editorial process and not producing the contents by ourselves. There are American (for the brand's origin) and world-wide stories such an interview to a representative designer a new American generation or the narration of an inclusive street artist (in relation to the possible pop matches of the Brand Book) based in Il Cairo. The front page of each article is a stylized illustration made by our team.

On the last pages there is a comic made by me, with Schlitz-Man as the protagonist. I designed a character that resembles vaguely a character of Matt Groening (author of The Simpson). All the advertising in the magazine has been taken from others zines or simply on the net. Even there we made a reasoning about coherence between our brand and the others advertised.



» Inside of  
Schlitz's Brand  
Magazine "Insert  
Title"

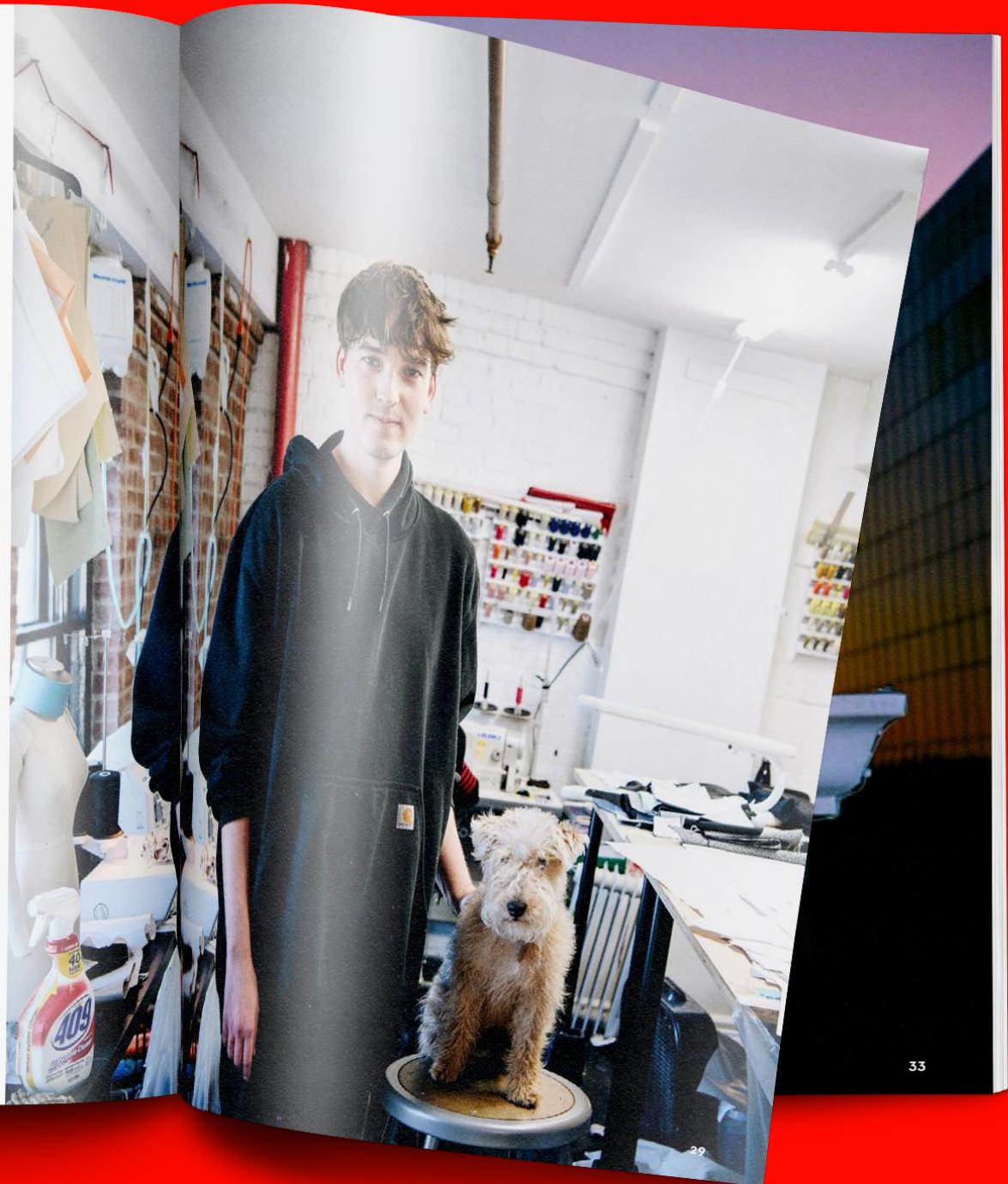
# DIMENTICATI DI TRUMP, MATTHEW DOLAN VUOLE RENDERE L'AMERICA GREAT AGAIN

Nei primi anni '90 Reebok sfidò le convenzioni di allora con l'invenzione della Split Cushioning Technology, con la quale divise in due la suola per ottenere una scarpa più leggera e flessibile. Un'intuizione semplice quanto efficace, ma rivoluzionaria per l'epoca, tanto che 25 anni dopo, la sua influenza si può ancora notare, dalle palestre alle strade. In vista del lancio delle scarpe Sole Fury, la campagna #SplitFrom vede il colosso dell'abbigliamento sportivo celebrare sei spiriti pionieristici che possiedono la stessa visione focalizzata e soprattutto dotati di una fiducia, quasi contagiosa, che serve per uscire dalla normalità. Tra di loro c'è Matthew Adams Dolan – sicuramente conosciuto dagli appassionati di sneakers – che ha svelato le Sole Fury durante la sfilata della sua collezione primavera/estate. In un momento in cui le storie vere non vengono più considerate, le fake news sono all'ordine del giorno, le minacce vengono twittate, e si indossano cappelli con la scritta "Make America Great Again", c'è una nuova generazione di designer che ha cominciato a chiedersi che cosa significhi essere americani al giorno d'oggi. Alle prese con questo incubo contemporaneo, Matthew Adams Dolan ci presenta una nuova, più otti-

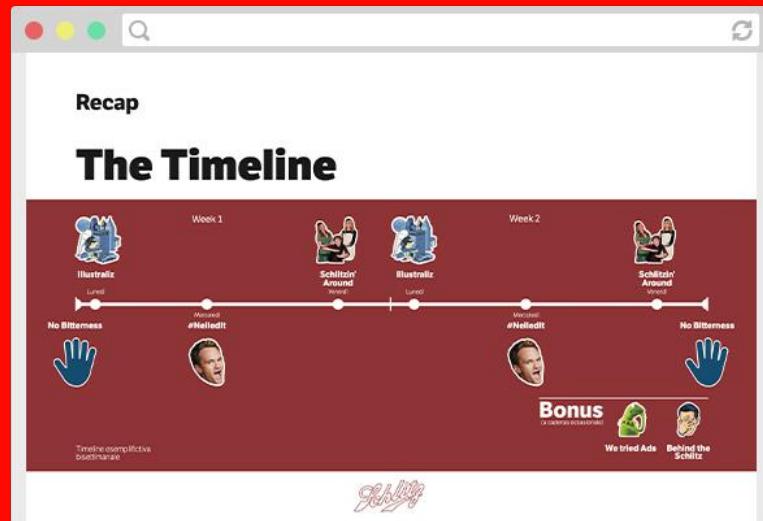
mistica, versione del sogno americano, che se da un lato si ispira alla cultura di strada della New York degli anni '80, dall'alto cerca anche di dare un nuovo significato all'essere americani oggi. In questa intervista Matthew ha cancellato i nostri timori, facendoci credere in un domani di gran lunga migliore.

**"Matthew Adams Dolan ci presenta una nuova, più ottimistica, versione del sogno americano"**

Il giovane designer e il suo cane Maisie



In the Brand Strategy there are more specifically some action of communication other than some further key points of identity like tone of voice and a visual moodboard. As you can see in the next page we draw up a timeline of formats diluted in the time of a week. The result is an editorial plan for the Schlitz's communication ecosystem, consisting in Instagram, Twitter and Eventbrite. The plan includes fixed formats and occasional ones. For example, the one beside there, "Schlitzin' Around" is a format for Instagram stories in which — hypothetically — the comic trio The Holy Trinity should give out a review of a down-to-heart local or pub or restaurant, generating in this way a whole map of places that Schlitz appreciates and in which Schlitz's beer is available. In the frame of the story, other than the trio and a mark there is a tip, or a local expression of the city in which the bar or whatever is.



# SHORT-CIRCUIT: A TWIN PEAKS SYSTEM

Course → History of Contemporary Art, Politecnico di Milano

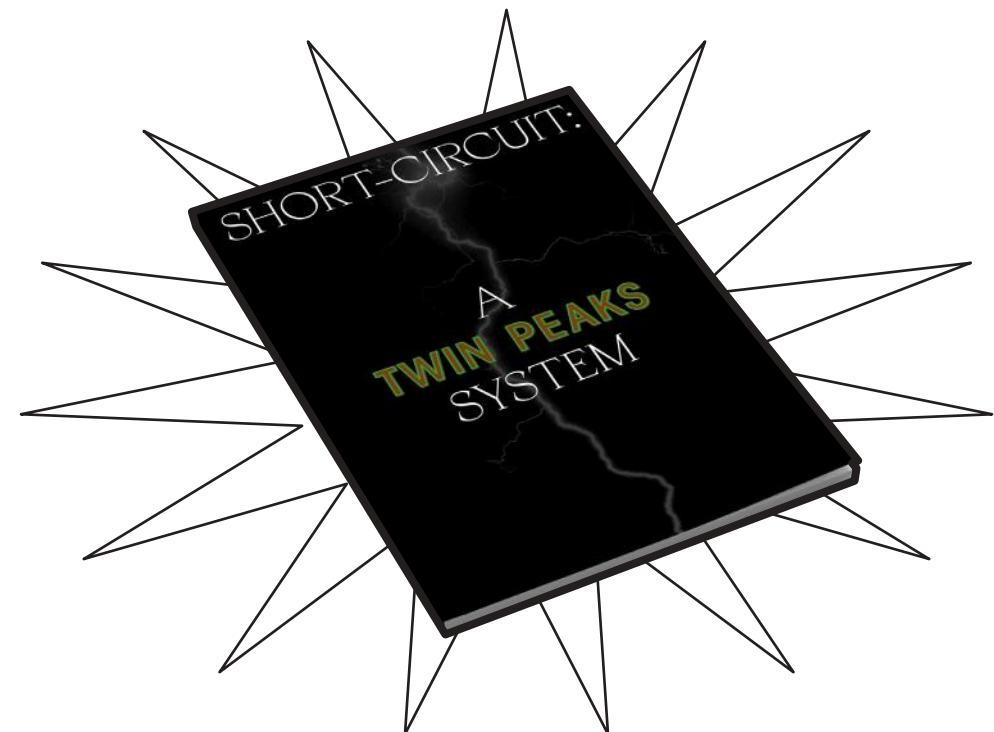
Year → 2020

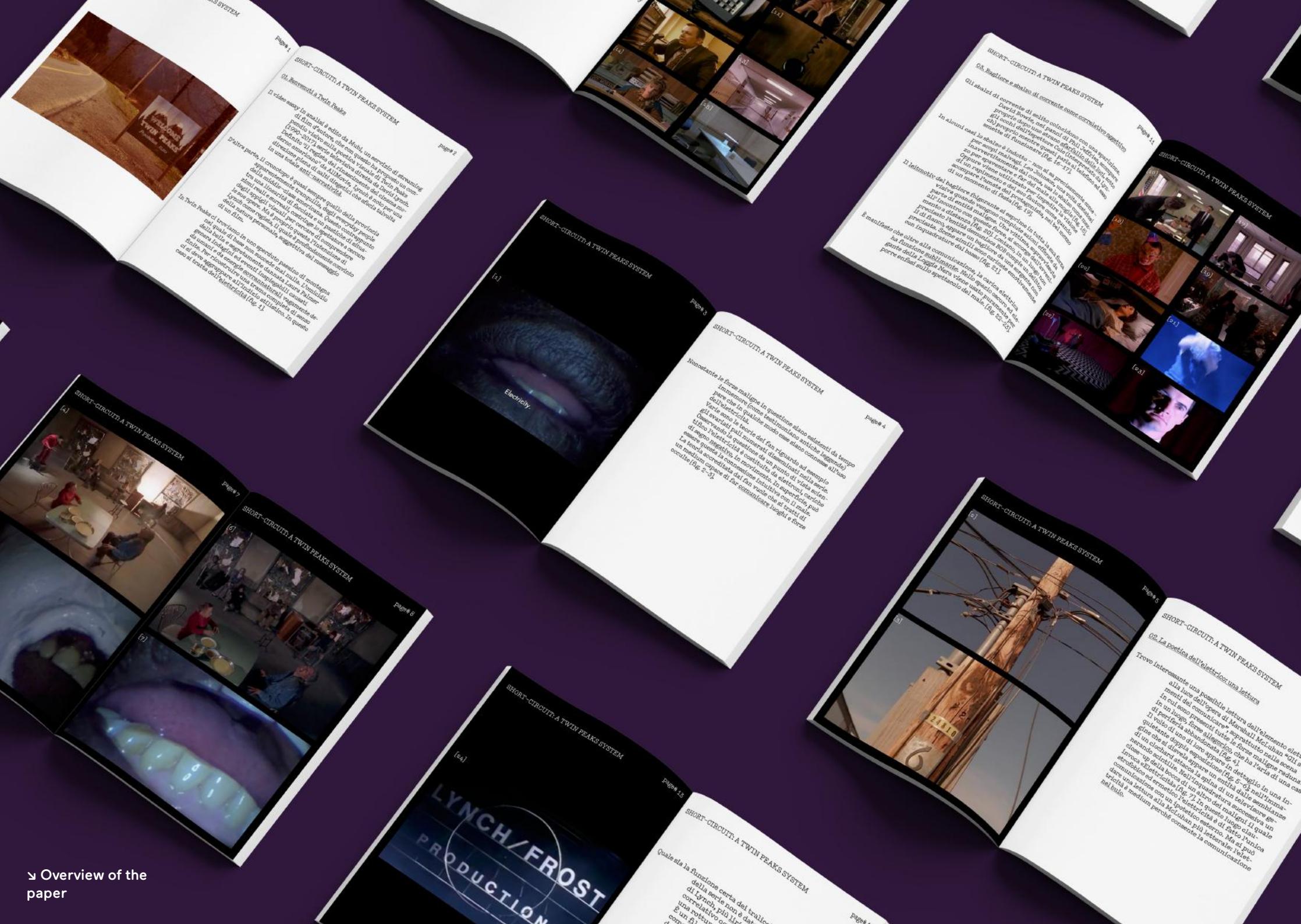
Professors → P. Castelli, S. Giusti

Role → Editorial designer, researcher

"Short-circuit: a Twin Peaks system" is the title of a video-essay by Mubi on the strange and cryptic poetics of the notorious TV-series Twin Peaks. The director David Lynch, is famous for his enigmatic direction of movies. The work, as a comment to the exquisitely audiovisual essay, tries to clarify some theoretical links between what is shown in the video, outlining also a more general profile of Lynch's. There are references to other critics work such as "The Art of the Ridiculous Sublime: on David Lynch's Lost Highway" by Slovenian philosopher Slavoj Žižek or "Understanding Media: The Extensions of Man" by media expert Marshall McLuhan. The result is an analysis on the relation between evil and electricity or technology in general. The thesis is that Lynch is substantially an idealist in the conception of mediums that conveys evil forces as he shows in his movies.

The work has been formatted to resemble the esthetic of a movie screenplay. The images are inserted in black pages to give back the dark mood and feel of lynchian masterpiece Twin Peaks.





» Overview of the paper

Course → Final Syntesys Laboratory, Politecnico di Milano

Year → 2019

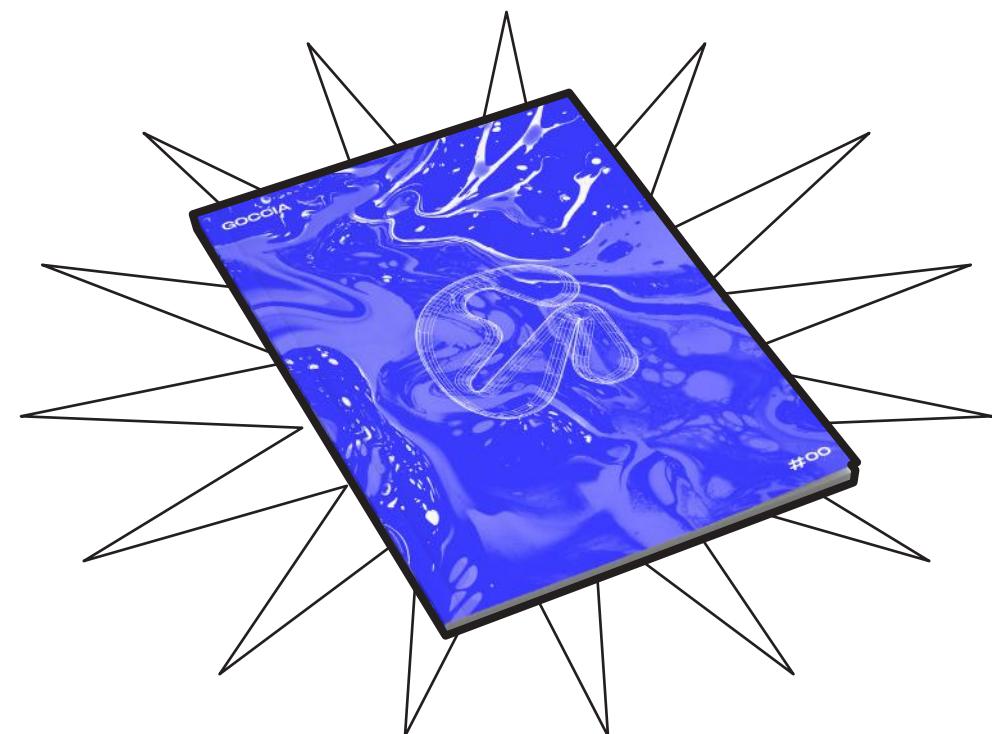
Professors → V. Buccetti, U. Tolino, P. Visconti

Role → Copywriter, editor, digital strategist, graphic designer, editorial designer, photographer

Goccia is the first magazine of Communication Design's course made by and for students. Is a project with an independent and multi-disciplinary approach which tries to represent the intellectual vivacity of our course and the discipline in general. The focal point of the entire project is a periodical theme which is developed in all the artifact system of Goccia. The brand structure consists in a physical copy of the magazine and in a digital touchpoint (next project, #04 @goccia.mag).

The project's meta-project core is determined by a brief in which there are the main objectives like "the fluid method of theme-finding, based on the dialogue of the redaction" or some more abstract values such as "democratic nature, customization, immediacy". This incarnates in various project points like the participation and interaction with users or the fact that the theme is based on an observation of contemporary visual tendencies.

The whole identity is based on the concept of fluid that furthermore incorporates all other values.





Logo

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## SPAZIO DI CREATIVITÀ FLUIDA

Payoff

---

## MONUMENT EXTENDED

Font identitario

The identity consists in few key elements: name, logo, payoff, main font. The name Goccia refers to "La Goccia" wood around the Design campus, an abandoned ex-industrial area, now contained by nature. In this case the name Goccia, meaning "Drop", is a reference to the fluid identity and approach of the magazine and to his capacity of "being contaminated" in the same way the physical place has been contaminated by plants.

The logo, smooth and also fluid, is made only by a capital G of experimental font Pilowlava designed by Velvetin typography. With its simplicity it allows various declinations or "contaminations". The payoff re-proposes the concept of fluidity in an explicit manner.

Ending the identity section, there is Monument Extended (Pangram Pangram), the only fixed font for all the artifacts of the system. In fact elements like typography, colour or texture are not fixed, but they varies in relation to the theme. The addition of other fonts for examples has to be conducted coherently with the visual mood of each number of Goccia, that is a semestral publication.

Each theme is the result of an observation on main social platforms of the latest graphic tendencies. Then the redaction select the key-word which represents better the underlying reflection of the tendency, its speculative core. In this case, observing the latest wide-spreading of half-robotics half-human graphics, the key-word that came out from the dialogue has been "post-human"; we talk about a tendency that has its artistic origin in '70 and '80 sci-fi movies and especially in a '90 contemporary art movement.

# INDICE

We divided the magazine in three sections. The first shows curatorial contents like an historical Background, interviews to emerging designers and artists, technical focuses on typography related to the theme. I wrote down the Background part, which represents the cultural and artistic development of the theme. For example I have not limited its origin in well-known sci-fi movies and novels like Asimov's ones. The goal was to go deeper in the speculation, showing links to humanistic art and post-renaissance artists like Hieronymus Bosch. Then in the other articles there is certainly a more contemporary-oriented focus.

The core of the magazine is a sequence of the personal redaction members' interpretation of the theme. That is carried out in a multi-disciplinary manner as each member of the redaction tries to give out his personal free-form interpretation. So we made both the container and the content. Mine is "Scenari Post-Ludici", a photographic and graphic artifact which reflect of the way we approach playing latest video games and the influence of competitiveness (e-sports) on it.

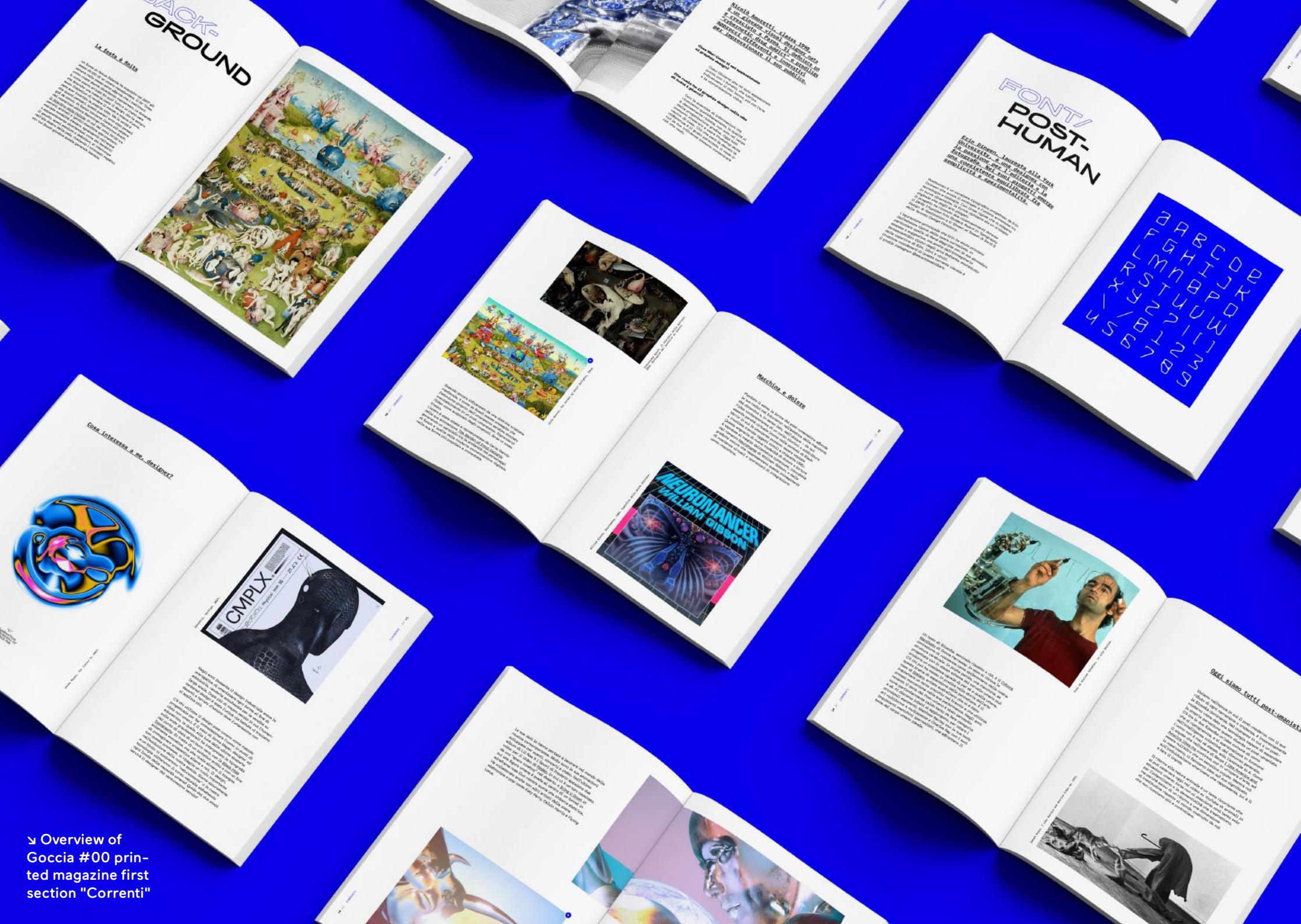
We tried to expand the borders of contribution with an entire section dedicated to user-generated contents. The last section is in fact a collection of all the contributions that have been sent to us by design students of Politecnico di Milano. They're all interpretations of the theme but this time without a comment that gave them a conceptual coherence. In this way every design enthusiast can use our zine as a showcase for his work, while we benefit of their interest that gene and we benefit of their interest which generated awareness the brand.

— □ X	
<b>Correnti</b>	
Background	06
Biografia/FVCKRENDER	14
Intervista/Nic.Paranoia	20
Font/Posthuman	26

— □ X	
<b>Flusso</b>	
Uomo-natura-tecnologia	
Scenari post-ludici	
Il problema del limite	

— □ X	
<b>Affluenti</b>	
Contenuti degli studenti	50

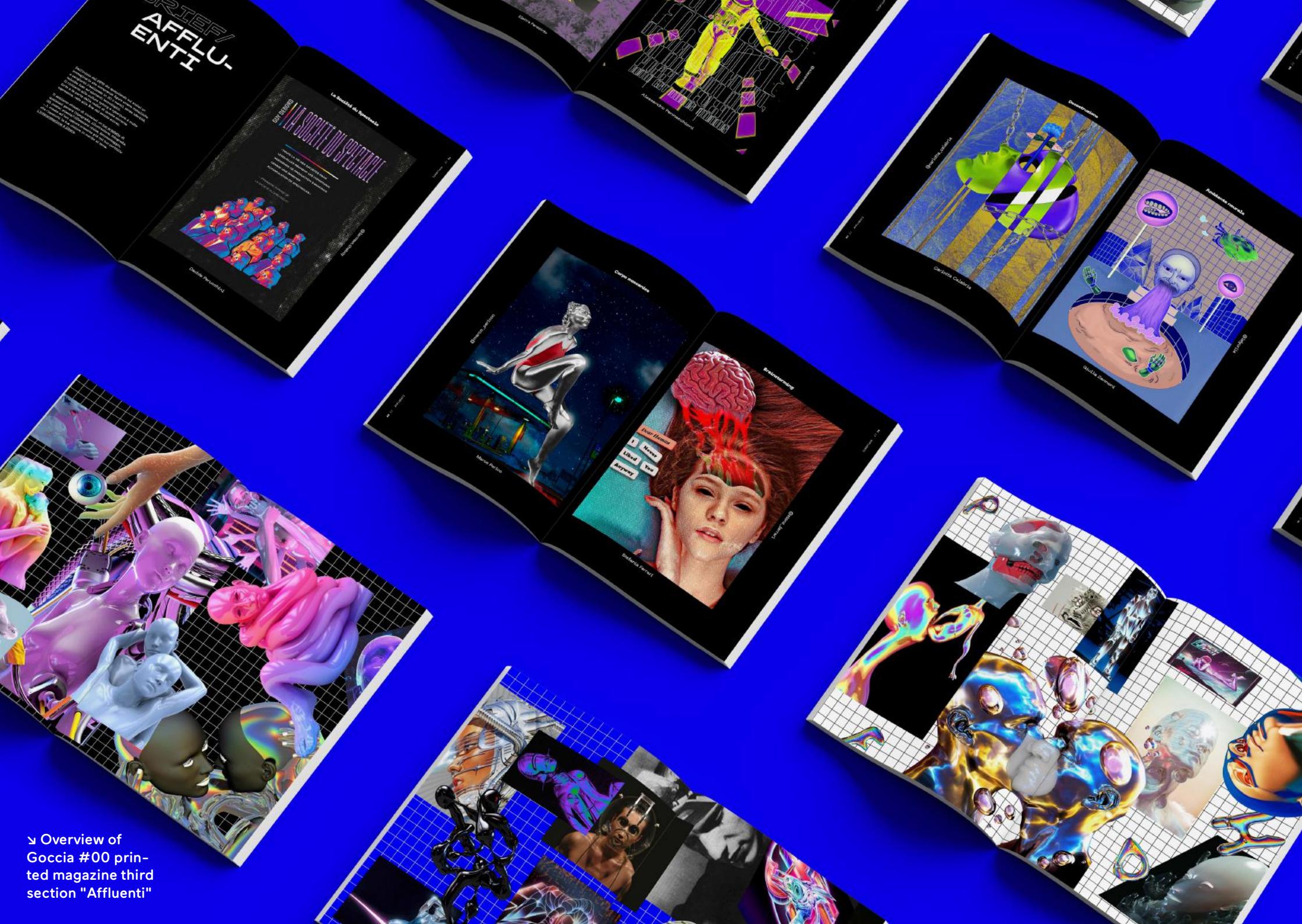
» Detail of the index of Goccia #00 printed magazine



» Overview of Goccia #00 printed magazine first section "Correnti"



» Goccia #00  
printed magazine  
pages of second  
section "Flusso"

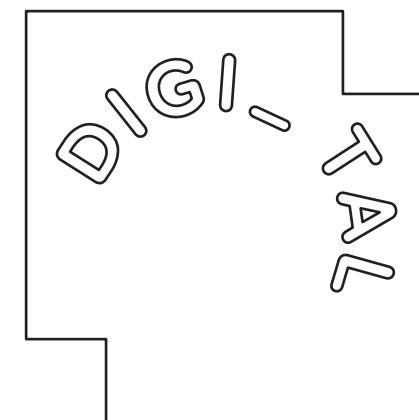


» Overview of  
Goccia #00 prin-  
ted magazine third  
section "Affluenti"

The not-fixed identity of the magazine consists in a variation of few visual features. For example in the cover there is always the logo overlying a thematic texture. The logo always interacts with the texture. In the case of Goccia #00 (Post-human) the logo has been rendered in wireframe on an organic texture, representing the interaction of technology and biology in the Post-human speculation and visual tendency. In the cover beside there the logo interacts with a tropical leaf in the number #01 (not entirely designed) with the theme of "Exotic". In the image below there is an example of the declination of the internal graphic features, specifically the ones of "Flusso" middle section. The progression and interaction of images and text is fixed but colour, background texture and typography varied from the #00 number.



» Cover and a page of Goccia #01, a possible declination of the theme



Course → Final Syntesys Laboratory, Politecnico di Milano

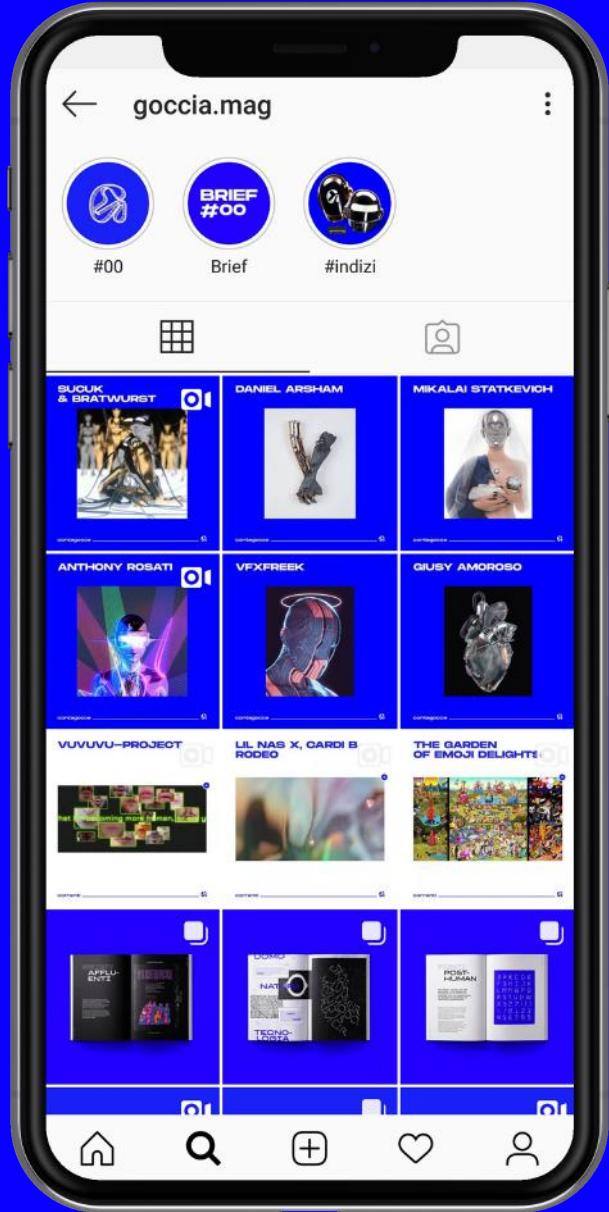
Year → 2019

Professors → V. Buccetti, U. Tolino, P. Visconti

Role → Copywriter, editor, digital strategist, graphic designer, editorial designer, photographer

@goccia.mag on Instagram is not only a touchpoint with the audience. It is an entirely trans-medial editorial space which brings furthermore the narration of the magazine. There is a fixed editorial plan that the redaction observe for every 6 months of each publication period. The tone-of-voice of all copywriting is ironical and engaging. We determined various formats like "Indizi" to give indications of the next theme and to generate curiosity in it. That in particular is combined with a guerrilla marketing action with stickers of the "Indizio" spread around the whole campus. We make interaction with the audience reposting the ones that finds the sticker. Other formats like "Contagocce", following the publication, expand directly the contents of the printed copy of the magazine. Instagram profile is also a platform that permits, with its in-evidence stories, the spreading of our brief for user's contribution. We provide them with a moodboard and an explicit definition of what the current number is going to talk about.





» Overview of  
Goccia Instagram  
profile @goccia.  
mag



# @DOYOUBELIEVEIN-GOD

Course → Sociology of Cultural and Communication Processes, Politecnico di Milano

Year → 2019

Professors → M. Ciastellardi

Role → Copywriter, graphic designer

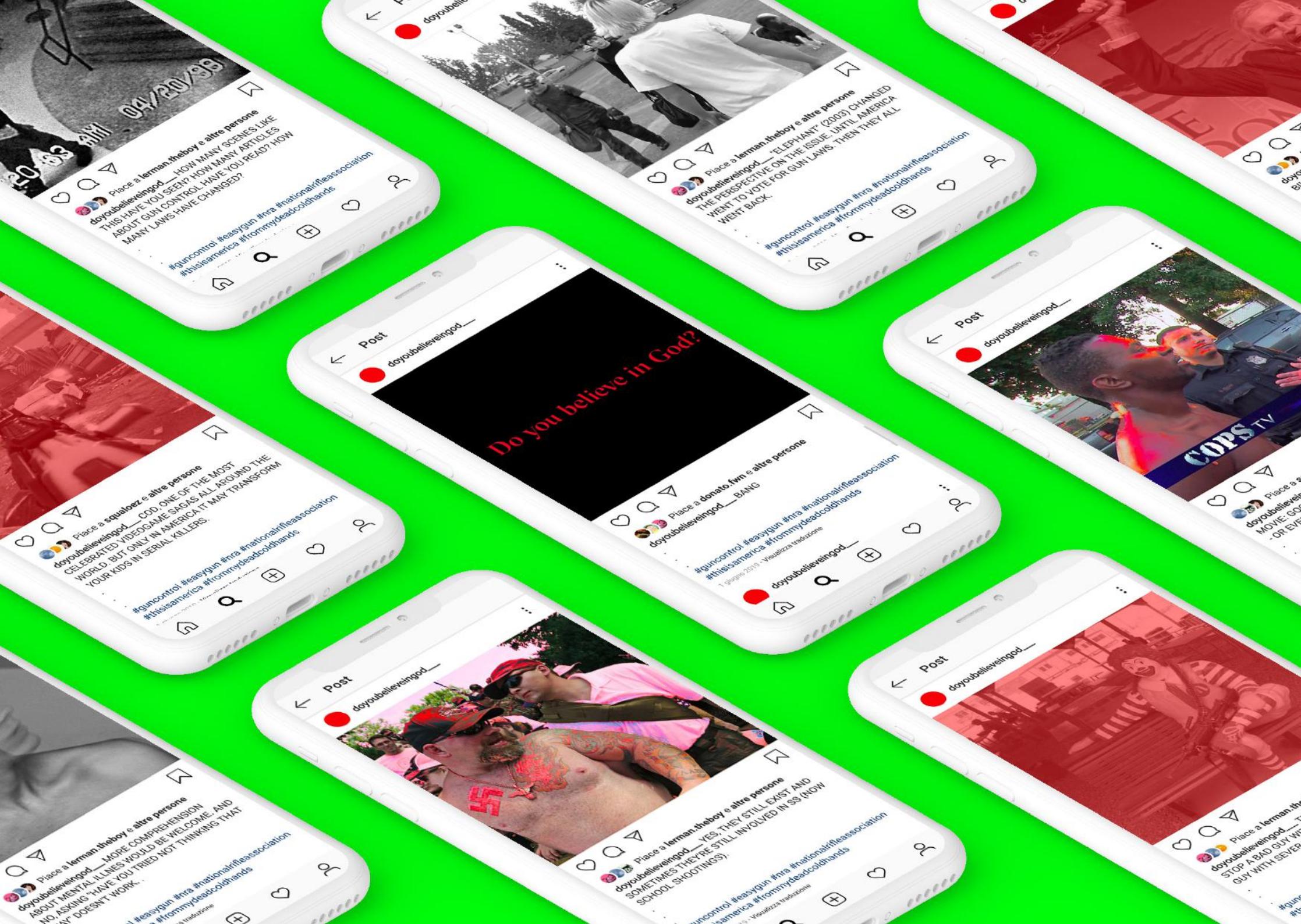
One shooter of the Columbine well-known disaster was quoted as saying “Do you believe in God?” during it. From that the name of this Instagram project that support a research made for the Sociology course on mass-shootings in United States. It is also in this case a trans-medial translation that continues a narration brought over on a paper. The profile is minimal, made only by 9 posts. First there is a video at the centre which evokes the obscure, tragical mood of these kinds of events, as they are reported by the news. At some point the observer’s gaze is conveyed in the barrel of a gun. Then a shoot. A list of many victims of such events is shown at the end.

The whole character of the profile is caustic, cutting-edge and without filters as the copy itself. Some images have been modified with duotone or other post-production filters like the one with neo-nazi fellows, underlining the roughness of those themes. The main focus was to show some of the contradiction in the mainstream narrative on mass-shootings.





Focus on the  
central video in  
the @doyoubelievein-  
god profile



# GITHUB PERSONAL PAGE

Course → Computer Science Elements and Nets of Calculators, Politecnico di Milano

Year → 2018

Professors → F. Bruschi, F. Rana

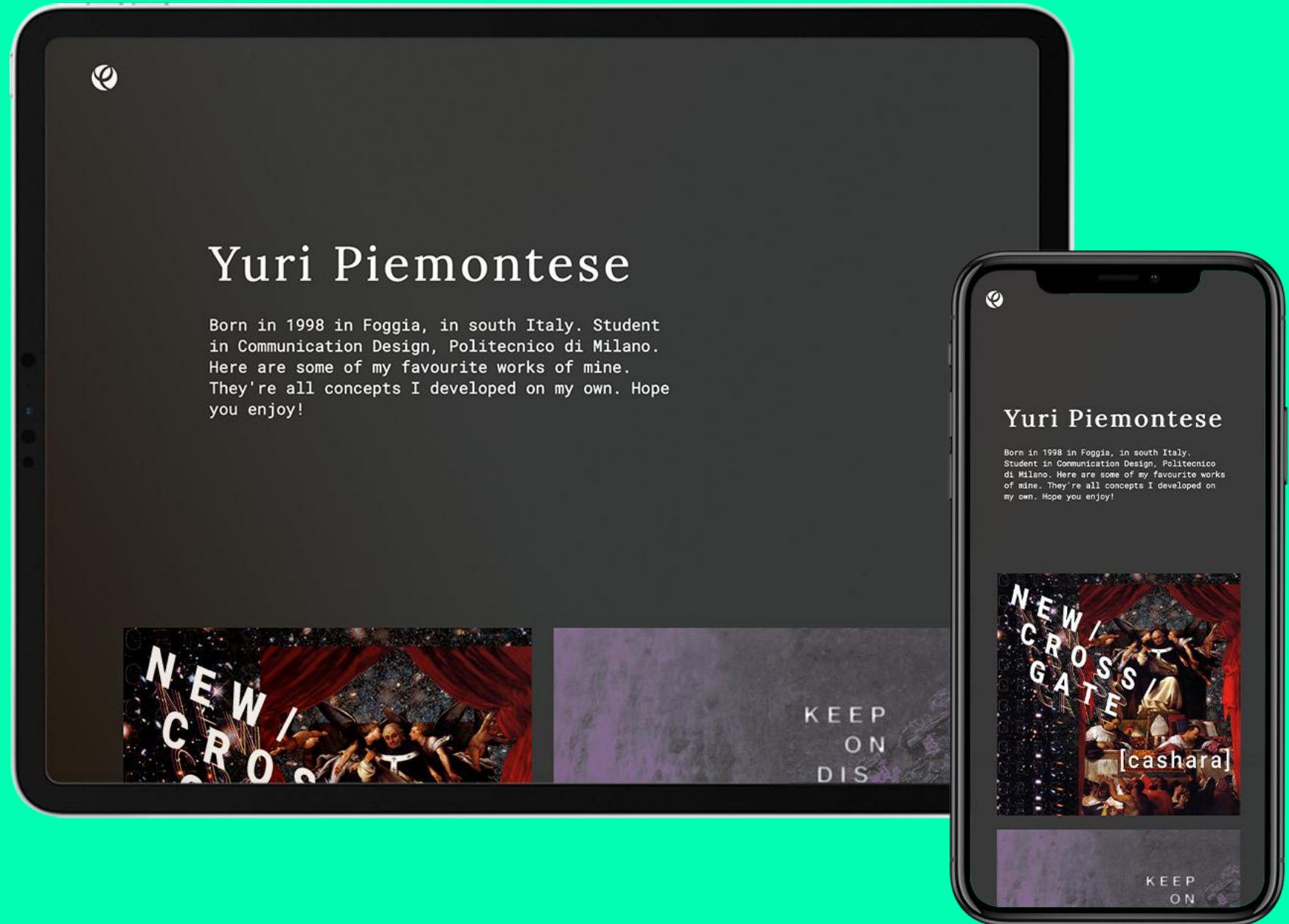
Role → Web designer

Github offers a platform for hosting personal projects and websites. In the Computer Science course we have been taught the fundamentals of HTML, CSS and JavaScript programming languages. This knowledge has been conveyed in the creation of a personal repository featuring our works or our passions.

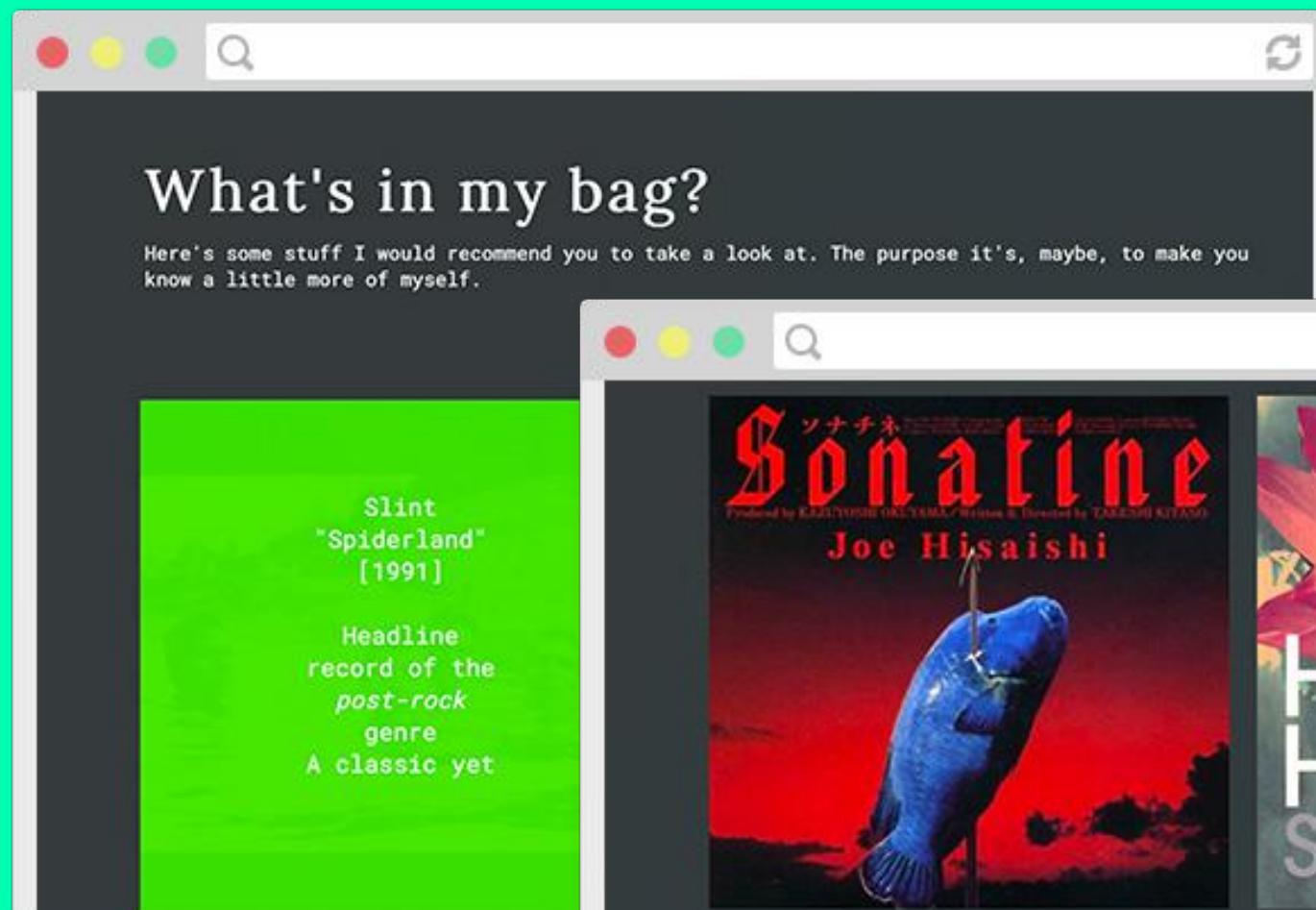
The structure of my site is very simple, made of an header and various box of images with feature my works for first and then also some of my favorite books, albums and movies. The repository is responsive and adaptive to all browsers and devices. In a computer o a tablet wide window the images are arranged two by two. Then as the window is restricted or in case of a mobile view, they switch to a single-column disposition. As the pointer pass over the images they turn to an electric green and they show the name of the project or the cultural content.

On the footer there are my personal contacts for Instagram, Soundcloud and Github profiles.





» Responsiveness  
of my Github per-  
sonal repository



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# HANSEL & GRETEL 10 YEARS LATER

Course → Computer-graphics Laboratory Course,  
Politecnico di Milano

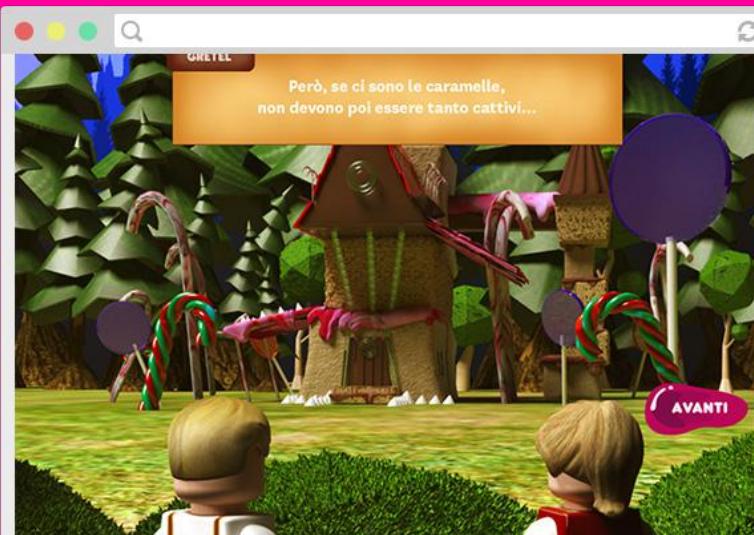
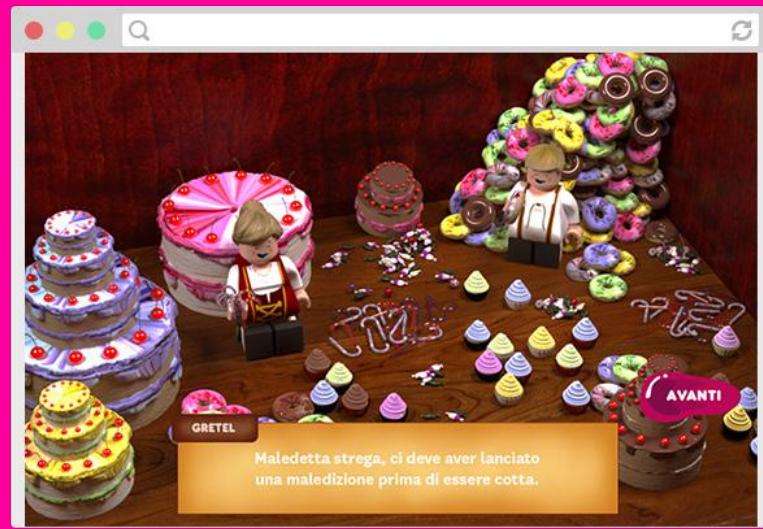
Year → 2018

Professors → F. Bruschi, M. Bertolo, L. Micoli

Role → Interface, character designer, programmer

Hansel & Gretel 10 Years Later is a videogame developed in Js language with the help of a library called Phaser, suitable for programming 2D platform games. The events of this game take place 10 years after the conventional ending of the Hansel an Gretel fairytale by Grimm brothers. The twins finds themselves victim of a curse. They have been compulsively held in the Gingerbread House eating it for ten years by a spell that the bad witch casted before being cooked. The result is that they have become obese so they can't face the witch's ghost that continues to torment them with the curse. So we start the videogame. You can chose Hansel or Gretel to accomplish the mission of losing weight, through the first level which is a timed one. The goal is to simply complete it as quickly as possible, obtaining a number of stars out of three in relation to the time. There are around the whole level bonus (apples) and malus (donuts) which influences the final timing. The difficulty of the level consists also in some traps like fake platforms located around the whole level.





» Menu interface and rendered scenes from the videogame

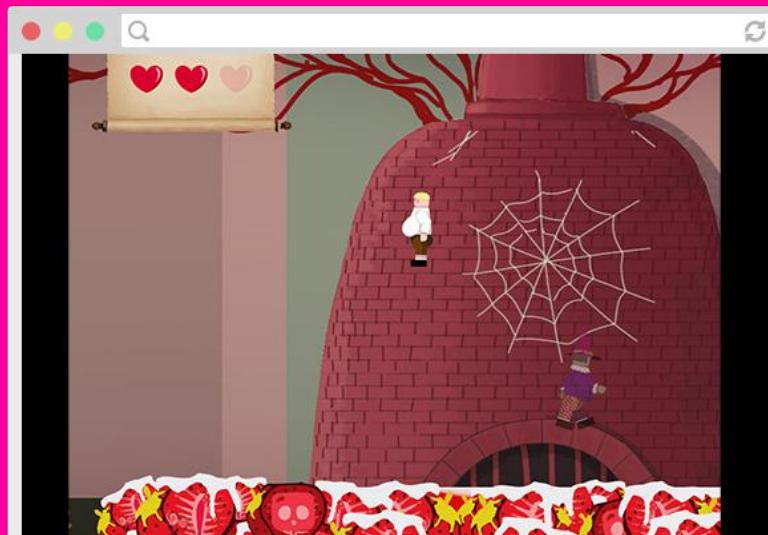
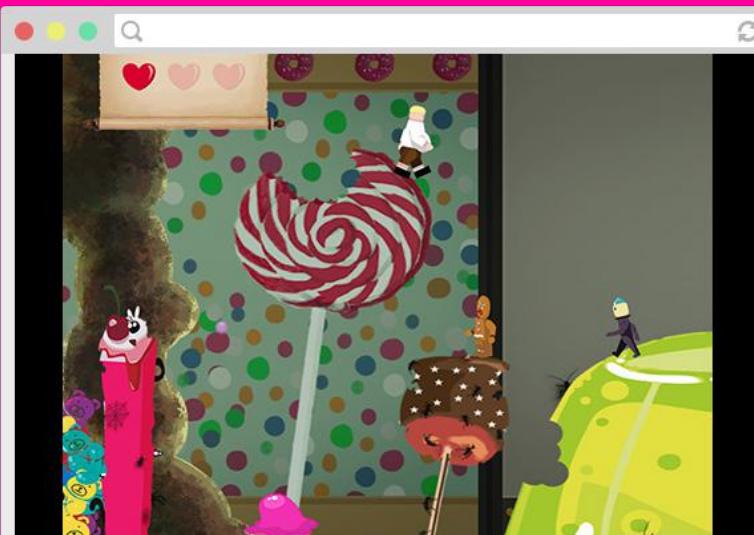
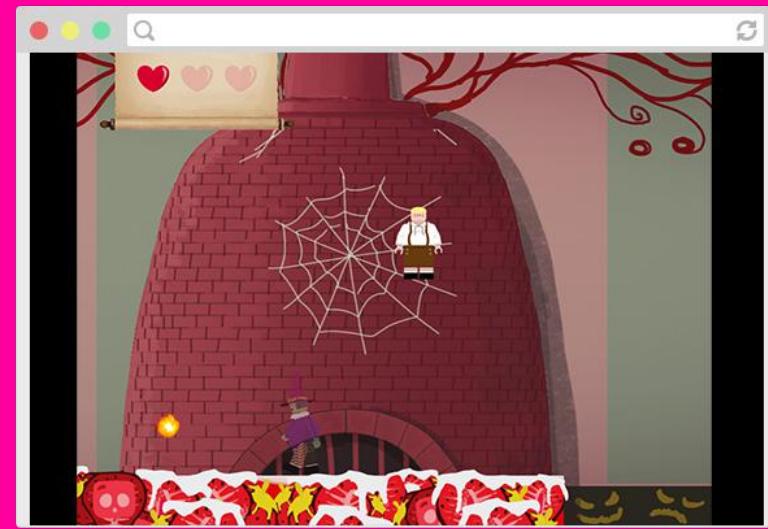
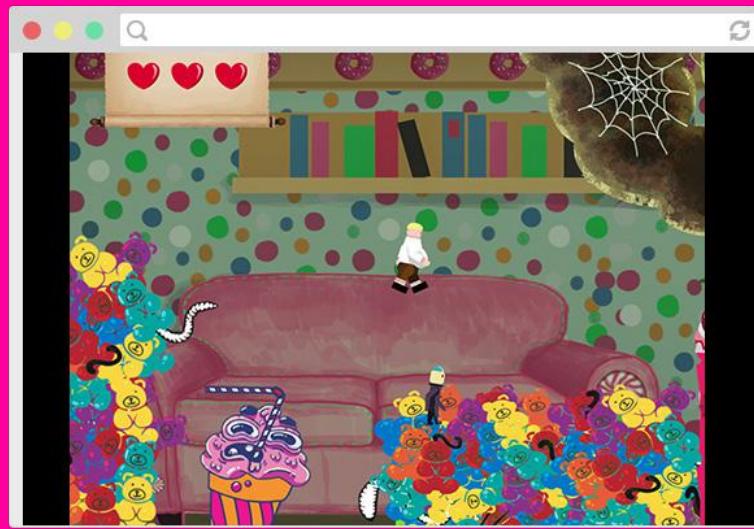
As you find a mushroom in the first level or a jelly in the second you can take a normal small jump or very big one prior to the pressing of the down button.

The second level is although filled with enemies which can inflict damages and make the protagonist lose a heart. If you lose all three hearts, the level restarts. There are two types of enemies: cupcake-warriors which limit to walk back and forth and Gingerbread men (from Shrek) which also throw some small damaging sugar balls.

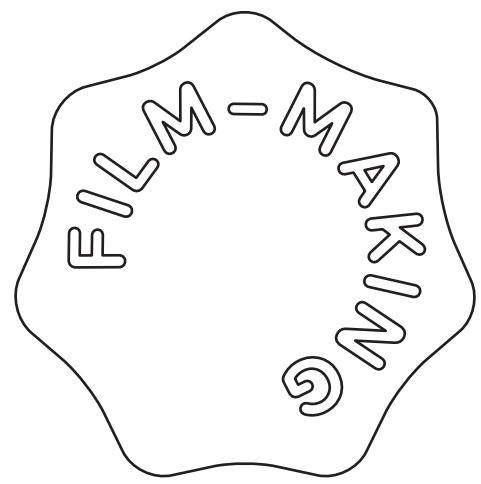
The level is filled with obstacles and moving platforms. If you manage to get to the end of it you can finally face the bad witch as the final boss. She has three lives that correspond to three powers she can acquire: only walk, throw fireball and throw fireballs while jumping. So if you hit her the third time the game will end and you won. It's a pretty difficult game even though it is very simple indeed.



» Screen from the first level and final score interface



» Screen from the second level and final boss



# AMAZON ECHO

Course → Narration Techniques, Politecnico di Milano

Year → 2019

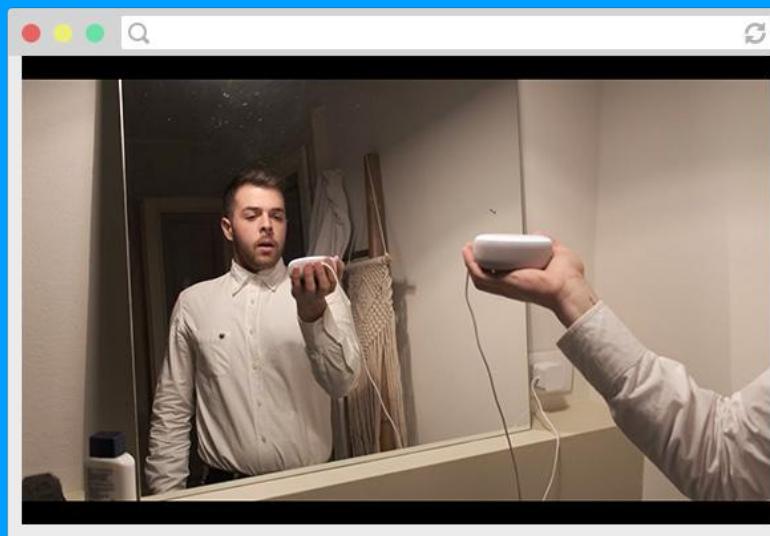
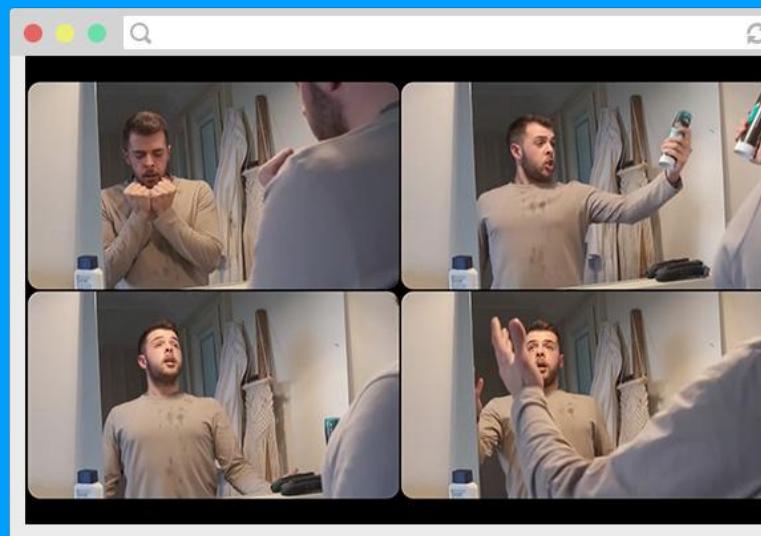
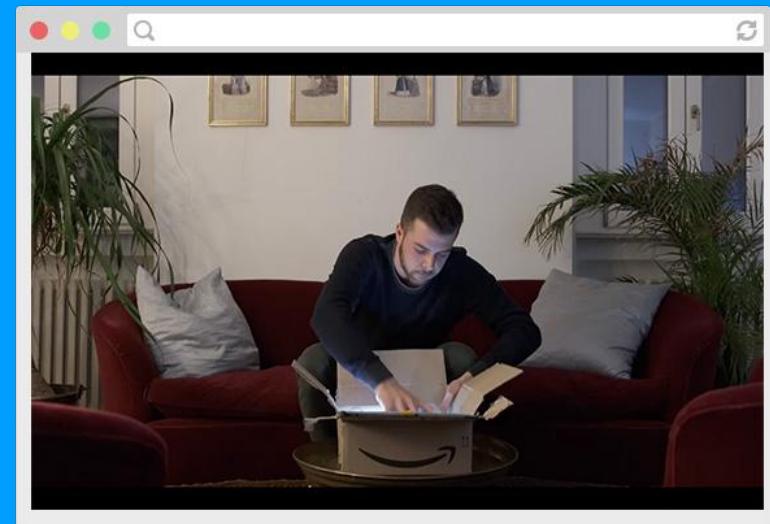
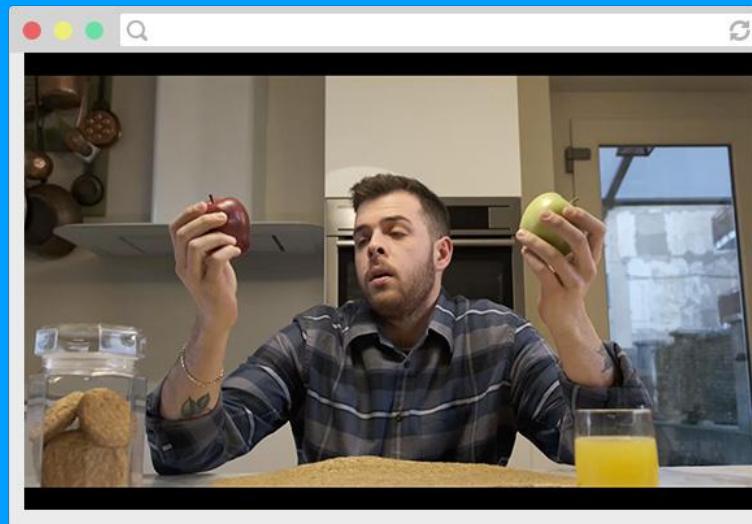
Professors → D. Pinardi

Role → Storyboard artist, camera assistant, light assistant

Alternative spot for domotics device Amazon Echo. In the video a young theater actor is shown in front of various dilemmas: chose the outfit, chose with activity to do or even if chose between a red and a green apple to eat. His indecision reach the climax when in front of the bathroom mirror he tries to tell the famous line "to be or not to be" from Shakespeare's Hamlet.

At some point of his unfulfilling day he receives a message from Amazon. It's the ad for Amazon Echo, so he decides to give it a try. It arrives in a light-streaming box, an exaggeration to underline the magical qualities of the product. In the meantime he finds an ease in the struggle to choice thanks to the informations that Echo gives to him. In the end, when he retry to act the Hamlet's monologue, Echo answers "maybe I could help you out" to the question "to be or not to be". Obviously this feature is not included in the product but is only a funny punchline for ending of the spot.





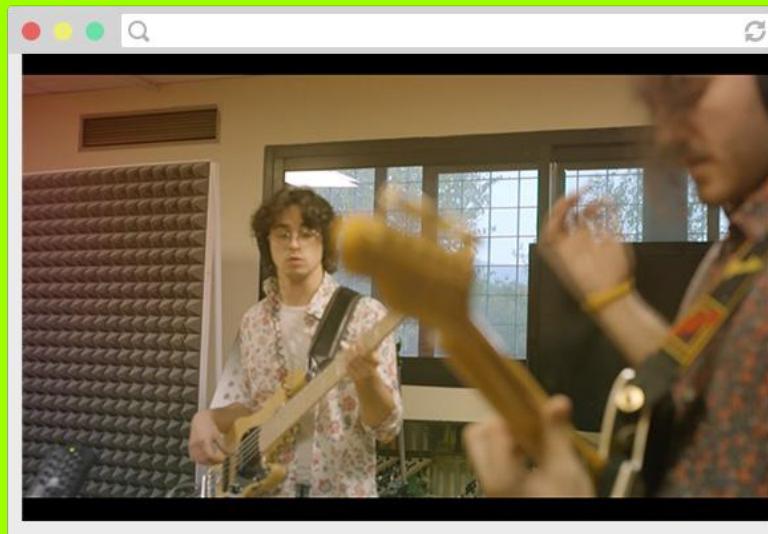
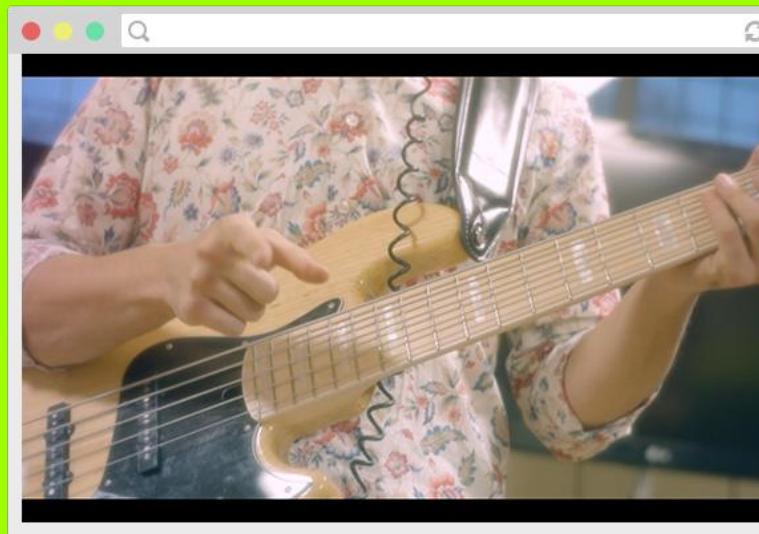
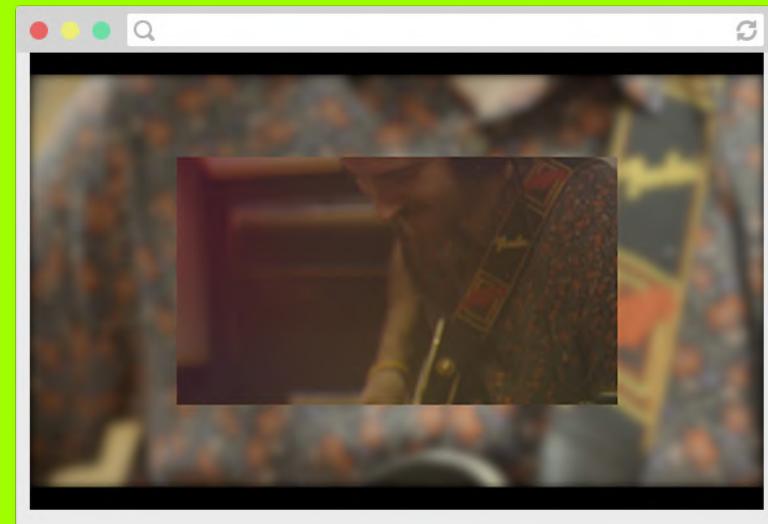
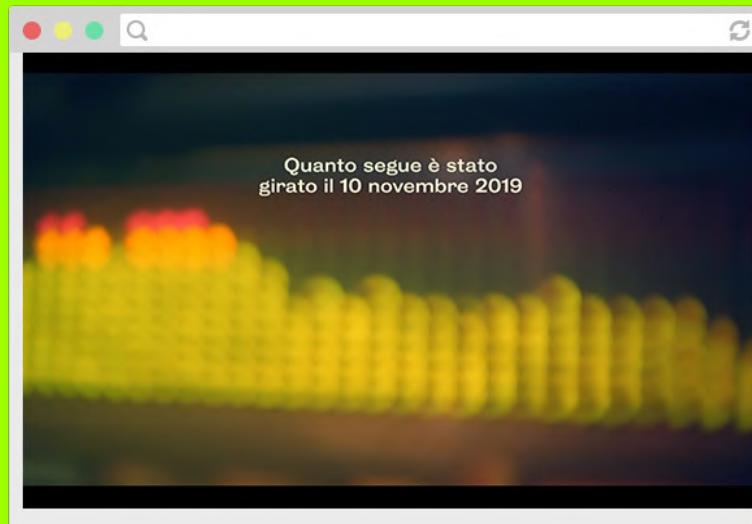
Client → Klezma Trio

Year → 2019 (personal project)

Role → Film-maker, post-production editor

Rapid teaser produced for funk-rock trio Klezma, an emerging band from Brescia. The video is meant to be insert in a bigger project consisting in their future website. I used a multicolor filter directly on the camera to evoke their diversity of influences and sounds, giving the film a vintage almost hippie-generation look and feel. The band itself is made of very expressive musicians and they made the major effort for the video, inventing at the moment unique expressions and gestures. The montage is very rapid, at the limit of the frame, following the rhythm of the song in background.





# MODI POCO FURBI DI INVIARE UN MESSAG- GIO NELLA STORIA

Course → Visual Communication Design Laboratory Course, Politecnico di Milano

Client → Local Police of Milan

Year → 2019

Professors → M. Galbiati, L. Bellavita, G. Carbone

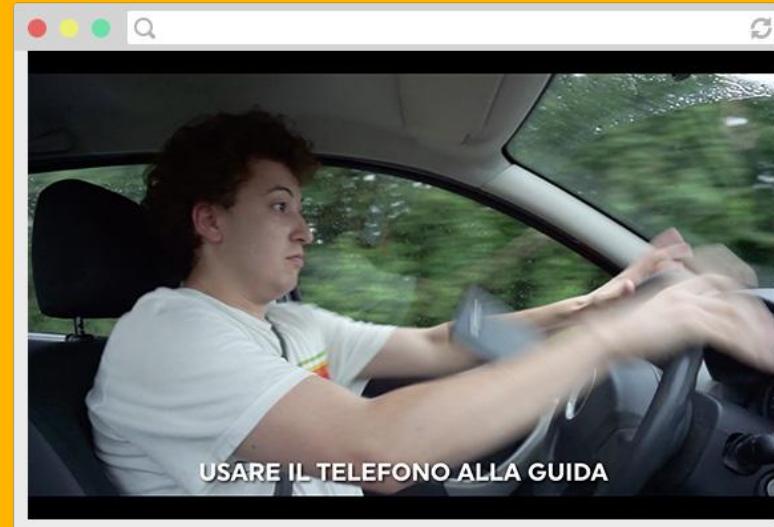
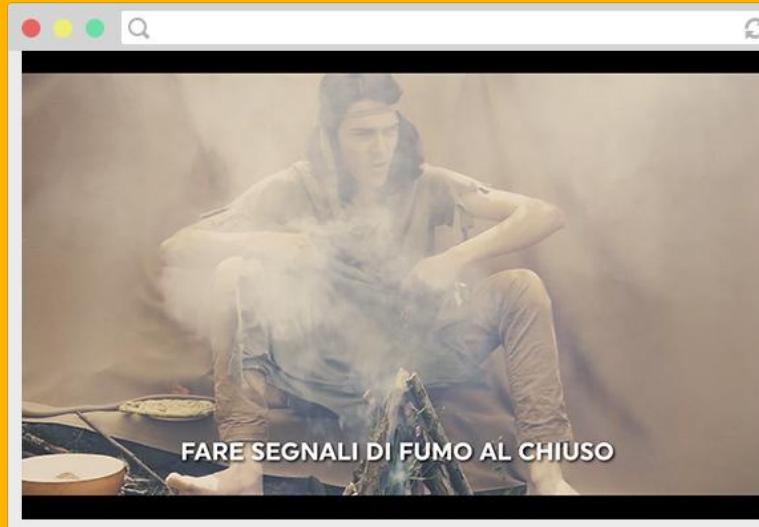
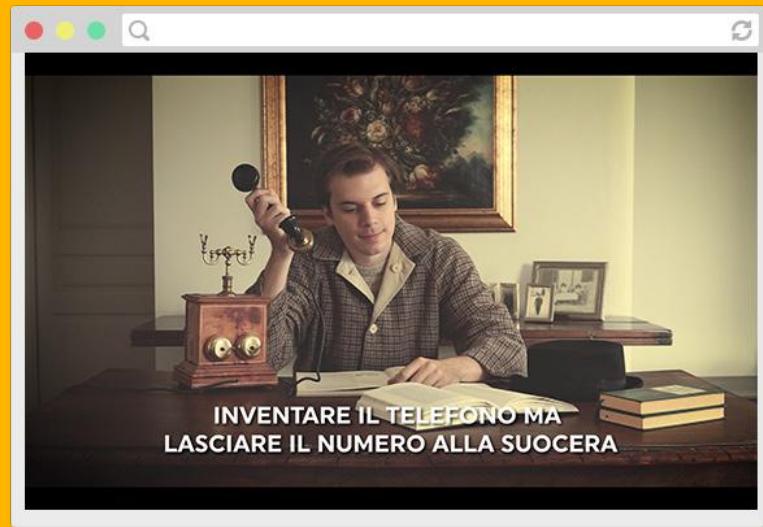
Role → Storyboard artist, camera assistant

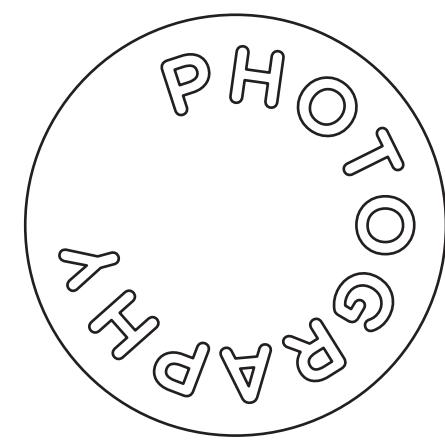
This video has been realized for the local police of Milan for a campaign against the distraction while driving. The behavior to change through this act of communication is specifically the widespread use of the smartphone while driving, which causes dozen of deaths each year.

The spot presents itself with an immediately distinguishable ironic tone-of-voice. The content of the video is a summary of various stupid methods to accomplish communication which have followed one another during history. For example smoke signals in closed places or messengers which know only their language.

But at the end the most stupid way: type-talking on the smartphone while driving, which ends up with a crash you can only hear. So the conclusion with the final claim of the campaign "Don't be the last of a long list of stupids. Drive without distractions". In this way we tried to get the message across trying to avoid moral heavyweight implications.



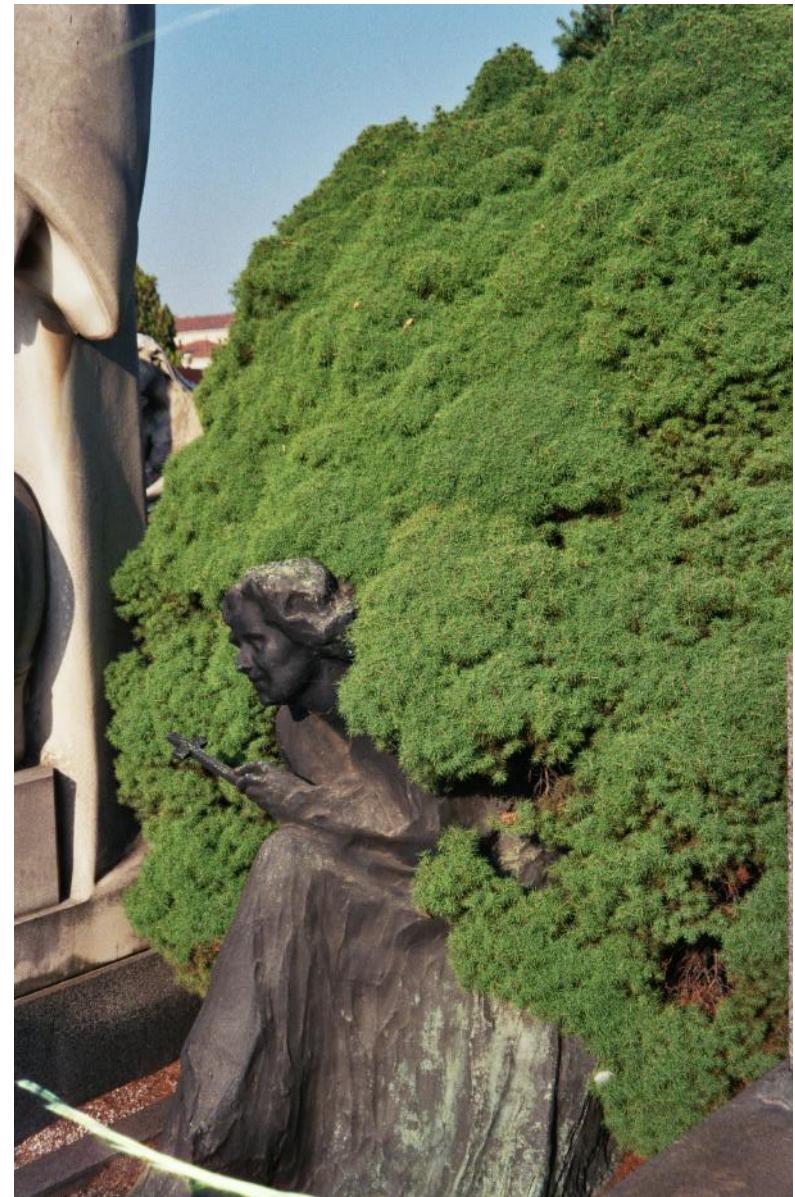
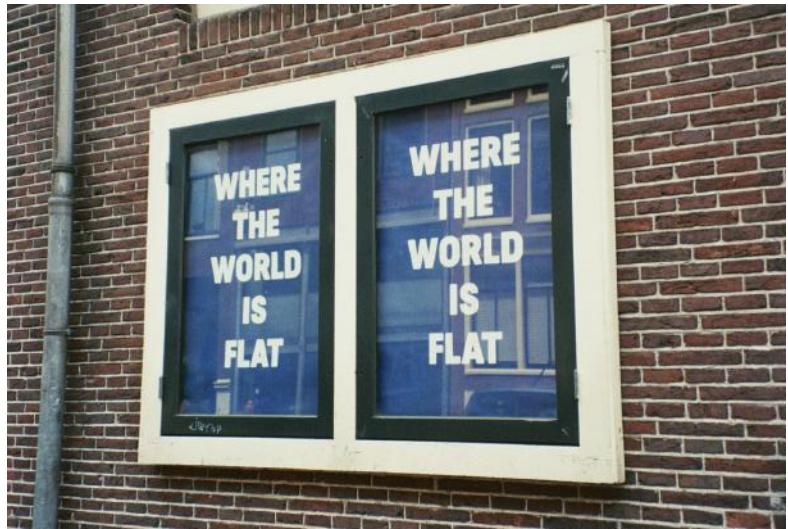




Client → Me  
Year → 2018–20

I'm not always been passionate about photography. It is an interest I found myself involved only in recent times, since I came to Milan to study Communication Design. I do not try to take photos with a precise objective in mind. I simply take my pocket-sized analog camera (like the Olympus XA beside there). I shoot only on film not only for his exquisitely vintage look. I think that the bypass of the digital medium is also a choice of quality if you are dealing with a student budget. I Take my camera with me in my holidays, journeys and almost every nights. I conceive my photography as a way to write a diary, maybe for the fear of losing the memories of those that will be the best — I hope not — years of my life. Furthermore, I always struggle to find some universal, objective characters in my shoots. I hope you will enjoy them!





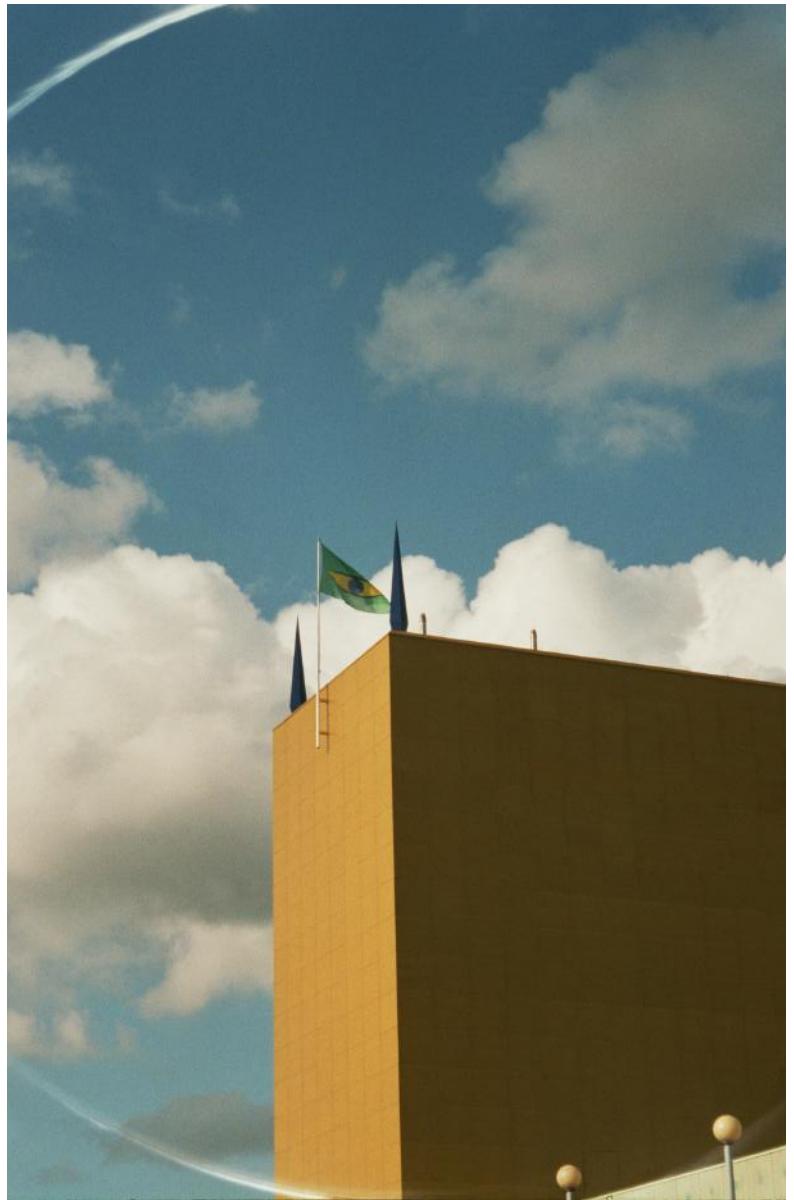




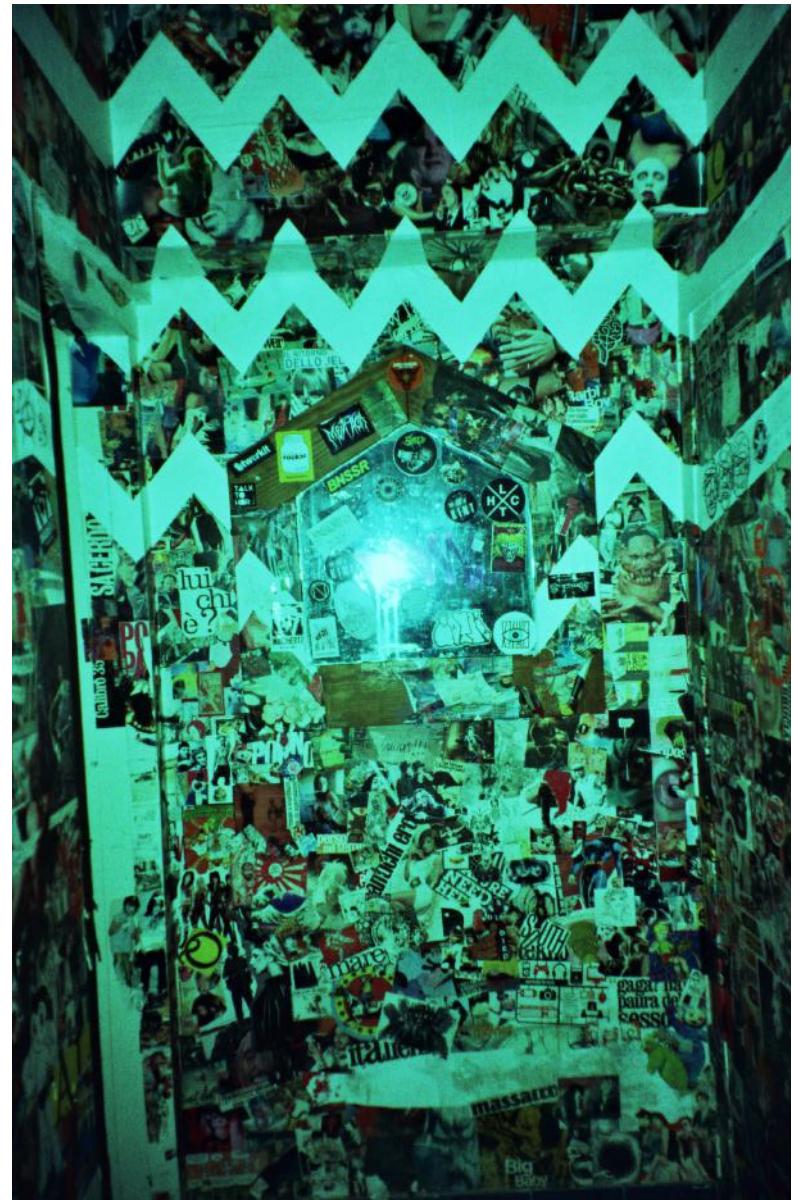








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