

TOP 10+ BEST DESIGN 2022 HD

YURI PIEMONTESE'S
PORTFOLIO
2017→2022

CURRICULUM VITAE

Hi, I'm Yuri Michele Piemontese, a graphic designer based in Milan and student in Communication Design Master Degree at Politecnico di Milano.

I decided to go down that road when I was a teenager and did my first editorial design for my high school's student journal. Also during these years I fell in love with music albums covers.

Now I find interest in analog photography, illustration, copywriting and creative coding as I continue to draw inspiration from music but also philosophy and narrative.

↳ GRAPHIC DESIGNER INTERN AT LACOLONIA 2022

LaColonia is a graphic design boutique specialized in web design and working mainly with fashion brands

↳ FREELANCE DESIGNER 2017-

↳ VOLUNTEERING 2015-2017

During these years i learnt plenty of manual jobs like whitewashing and picking grapes. I am even capable of chopping woods.

↳ SCIENTIFIC DEGREE

2012-2017

Liceo Scientifico A. Volta, Foggia, Italy

↳ BACHELOR (110/110)

2017-2020

In "Design della Comunicazione" at Politecnico di Milano.

↳ MASTER DEGREE

2020-

In "Communication Design" (mixed language) at Politecnico di Milano. Work in progress.

↳ OTHER EDUCATION

- Udemy Instagram course for managing local enterprises 2020
- Workshop "XYZ Mezzogiorno di Fuoco" held by LaScuolaOpenSource for the Mola di Bari's castle's identity 2021
- Serigraphy workshop w/ Familia Povera 2022
- 5th place at Mathematics Olympics of my high school 2015
- Cambridge B1 certification 2015

↳ SKILLS

Since I don't want to arbitrarily quantify my skills, I'm limiting to write since when I use the following programs or languages.

PHOTOSHOP	2016	INDESIGN	2016
ILLUSTRATOR	2016	PREMIERE PRO	2017
AFTEREFFECTS	2018	HTML, CSS, JS	2018
FIGMA	2020	P5.JS	2021
MAPBOX GL	2021	WORDPRESS	2021

↳ CONTACTS

Mail → ypiemontese@gmail.com

Telephone → +39 327 8813257

Instagram → @yuripiemo

INDEX

↳ EDITORIAL	10	↳ OTHER	88
#1 GOCCIA	11	#8 H10 – RECITARE, RECITARE	89
#2 WERSTATT8	31	#9 JUSTIN TRIPP – LETHE	97
#3 SHORT-CIRCUIT: A TWIN PEAKS SYSTEM	39	#10 MINIMODES RUG	101
↳ DIGITAL	46	↳ ILLUSTRATIONS	105
#4 NOP–NOP	47	↳ PHOTOGRAPHY	115
#5 LUPPIO	55	#5 LUPPIO	115
#6 ELVARIO	63	↳ CREATIVE CODING	127
#7 LIVIO FELLUGA	79	#7 LIVIO FELLUGA	127

EDITORIAL

Course → Laboratorio di Sintesi Finale, Politecnico di Milano

Year → 2019

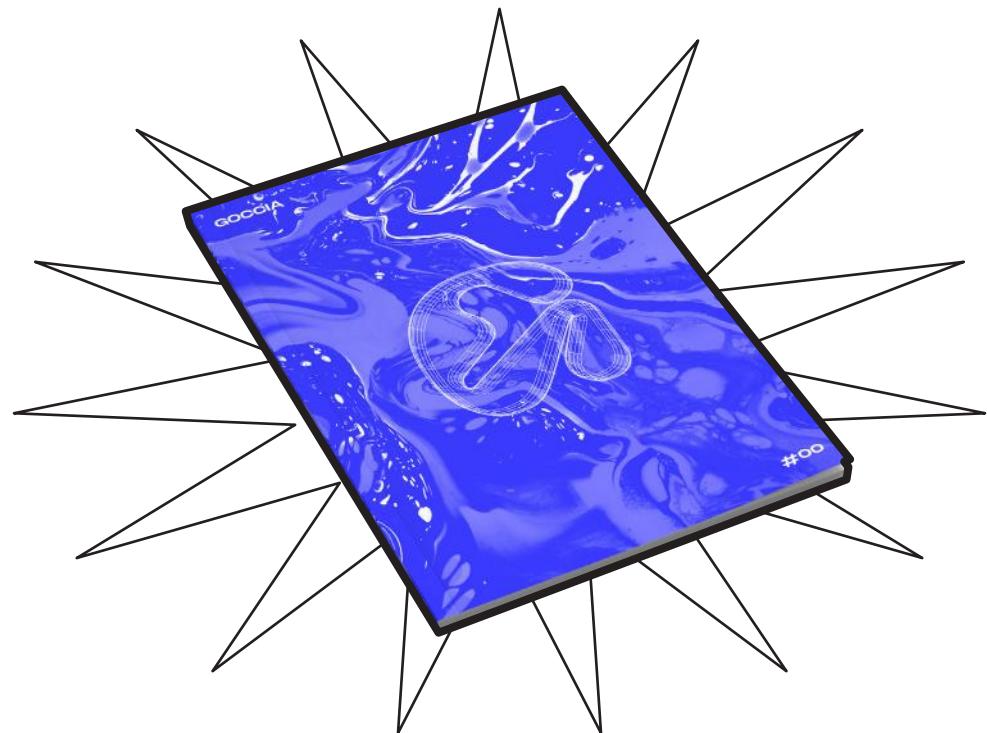
Tutors → V. Buccetti, U. Tolino, P. Visconti

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

Goccia is the first magazine for Communication Design's course made by and for students. It 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 transmedially in all the artifact system of Goccia: a physical copy of the magazine and a digital touchpoint in which the theme is furthermore explored.

Goccia's meta-projectual core is constituted by values such as his "democratic nature, customization and immediacy". These values are incarnated in features like the participation and interaction with users and the observational approach by which the theme is selected..

The whole identity is based on the concept of fluid which sort of incorporates all the other values. We could resume Goccia as an attempt to catch and represent through the Politecnico community the Graphic Design's zeitgeist, periodically.





Logo

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 "bosco La Goccia" an abandoned ex-industrial area, now contaminated by nature. In this case the name Goccia, meaning "Drop", is a reference also 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 coming from the experimental open-source font Pilowlava designed by Velvetyne 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 (by Pangram Pangram), the only fixed font for all the artifacts system. In fact elements like typography, colour or texture are not fixed, but vary in relation to the theme. The addition of other fonts for instance has to be conducted coherently with the theme of each number of Goccia, inside each semestral publication.

Each theme is the result of an observation on main social platforms of the latest graphic tendencies. Then the redaction selects a keyword representing better the underlying theorexis of the tendency, its speculative core. In this case, observing the latest wide-spreaded half-robotics half-human graphics, the keyword that came out from the dialogue was "post-human". We talk about a tendency which 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.

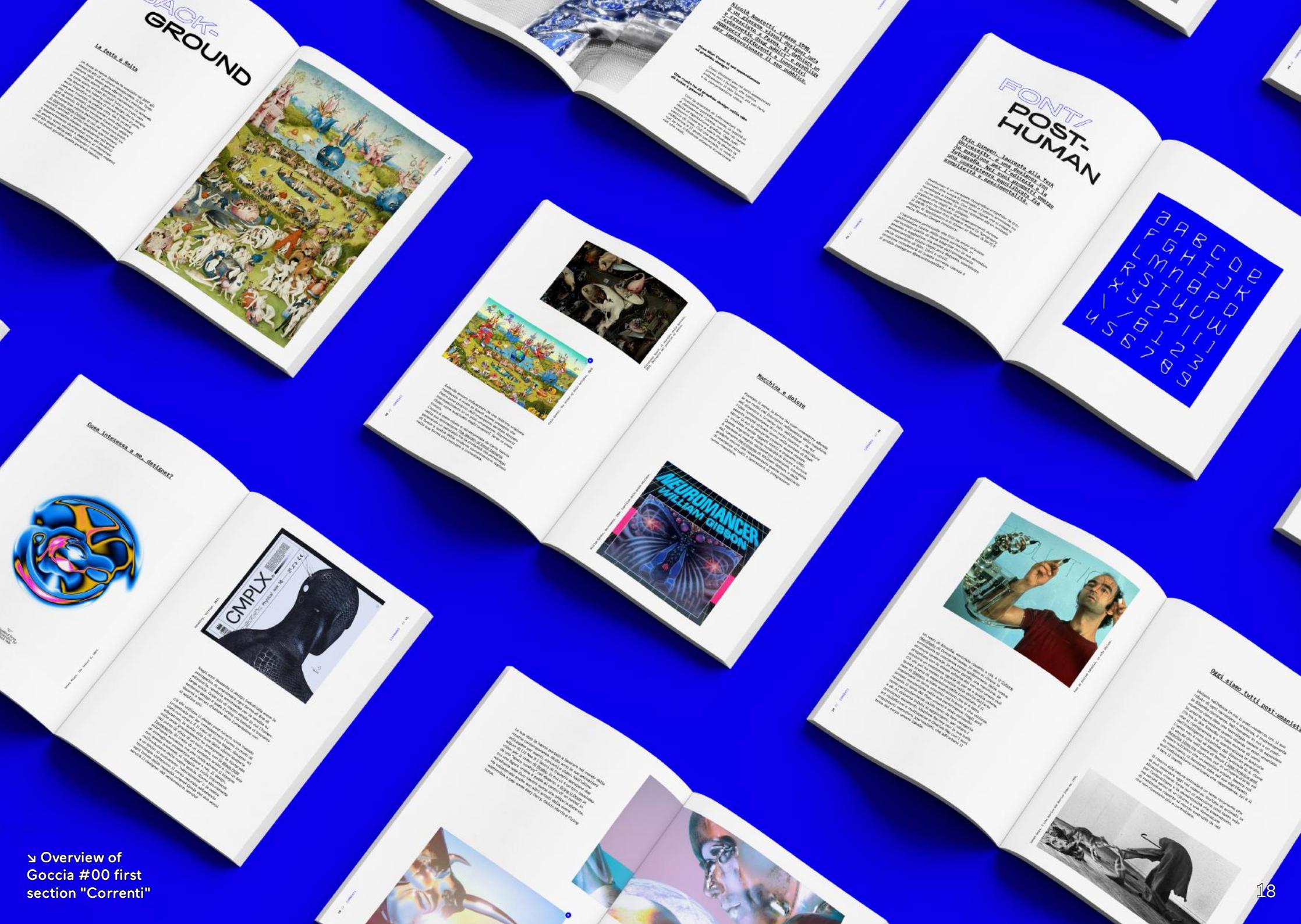
The core of the magazine is a sequence of the personal redaction members' interpretation of the theme. That is carried out in a multi-disciplinar manner as each member of the redaction tries to give out his personal free-form interpretation. So we made both the container and the content. Mine is "Scenari 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 which gives 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 which generates awareness the brand through participation.

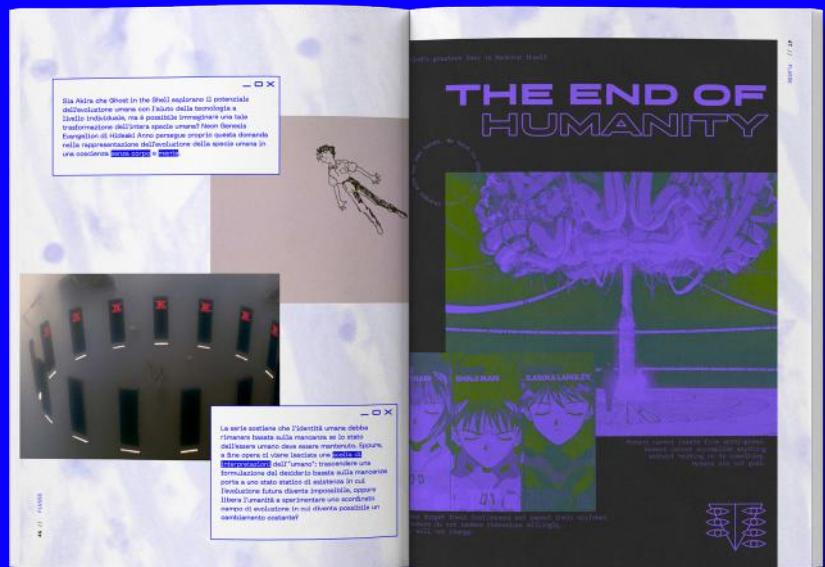
— □ X	
Correnti	
Background	06
Biografia/FVCKRENDER	14
Intervista/Nic.Paranoia	20
Font/Posthuman	26

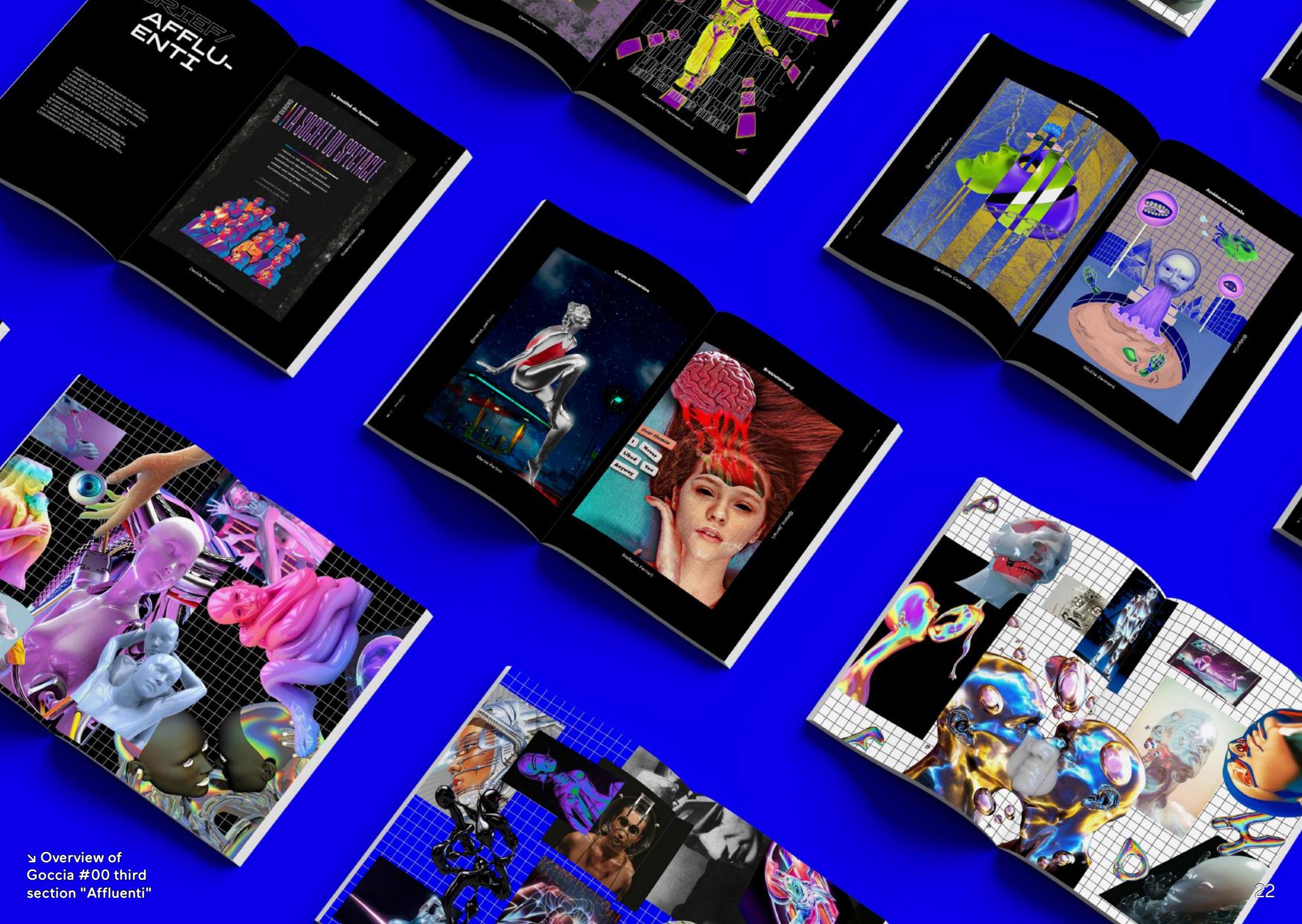
— □ X	
Flusso	
Uomo-natura-tecnologia	
Scenari post-ludici	
Il problema del limite	

— □ X	
Affluenti	
Contenuti degli studenti	50



► Overview of
Goccia #00 first
section "Correnti"





↳ Overview of
Goccia #00 third
section "Affluenti"

The non-fixed identity of the magazine consists in a variation of few visual features. For instance, 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 vary from the #00 number.



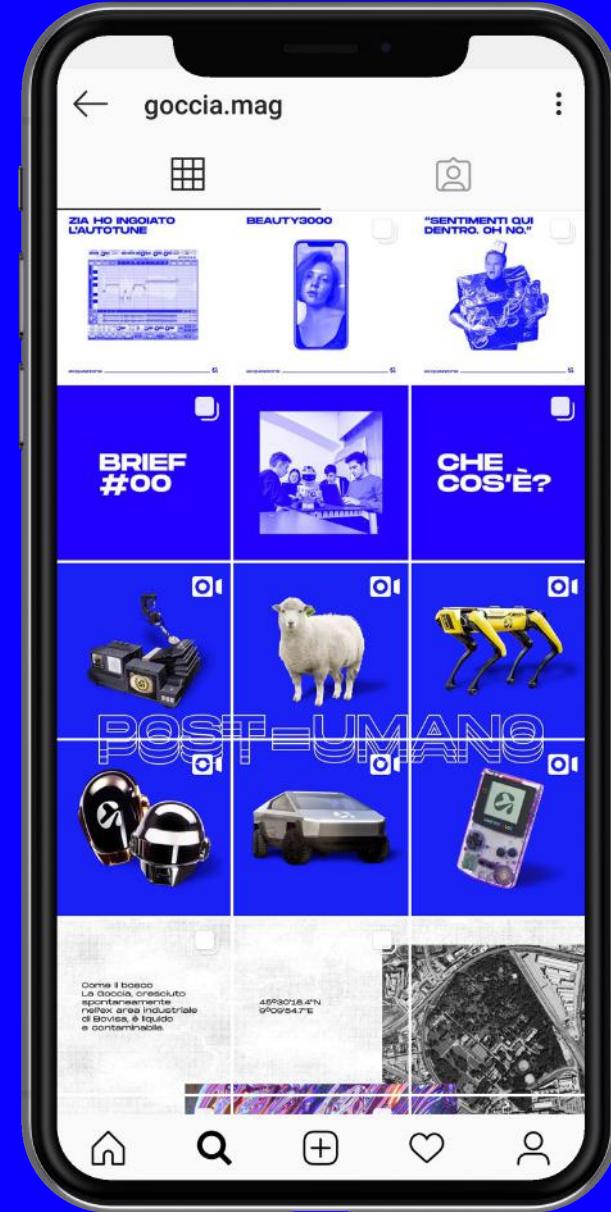
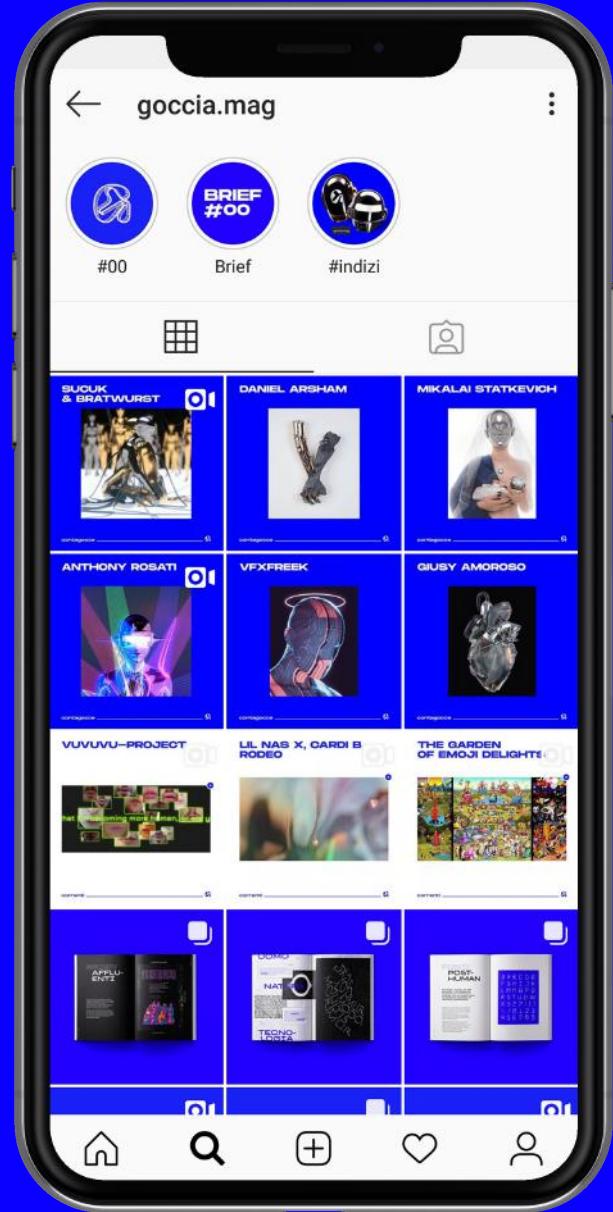
» Cover and a page of Goccia #01, a possible declination of the theme

@goccia.mag on Instagram is not only a touchpoint with the audience. It is a trans-medial editorial space which brings furthermore the narration of the magazine.

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 which permits, with its in-evidence stories, the spreading of our brief for user's contribution. It provides them with a moodboard and an explicit definition of what the current number is going to talk about.







Course → Workshop in collaboration with Hochschule für Gestaltung, Offenbach

Year → 2020

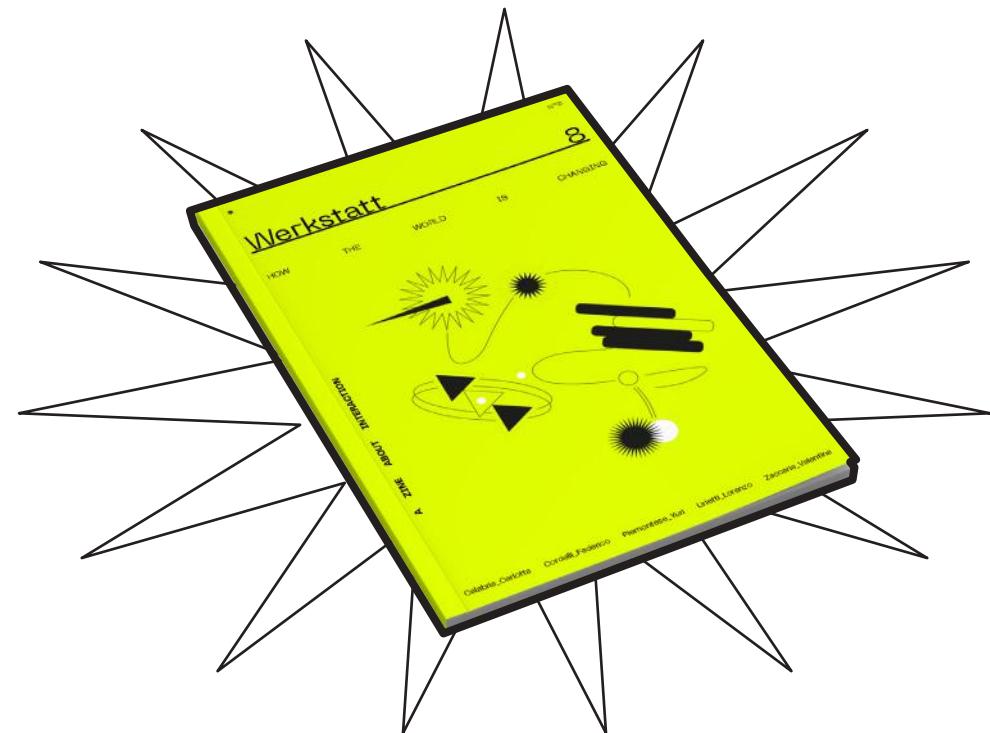
Tutors → S. Zingale, M. Holzbach

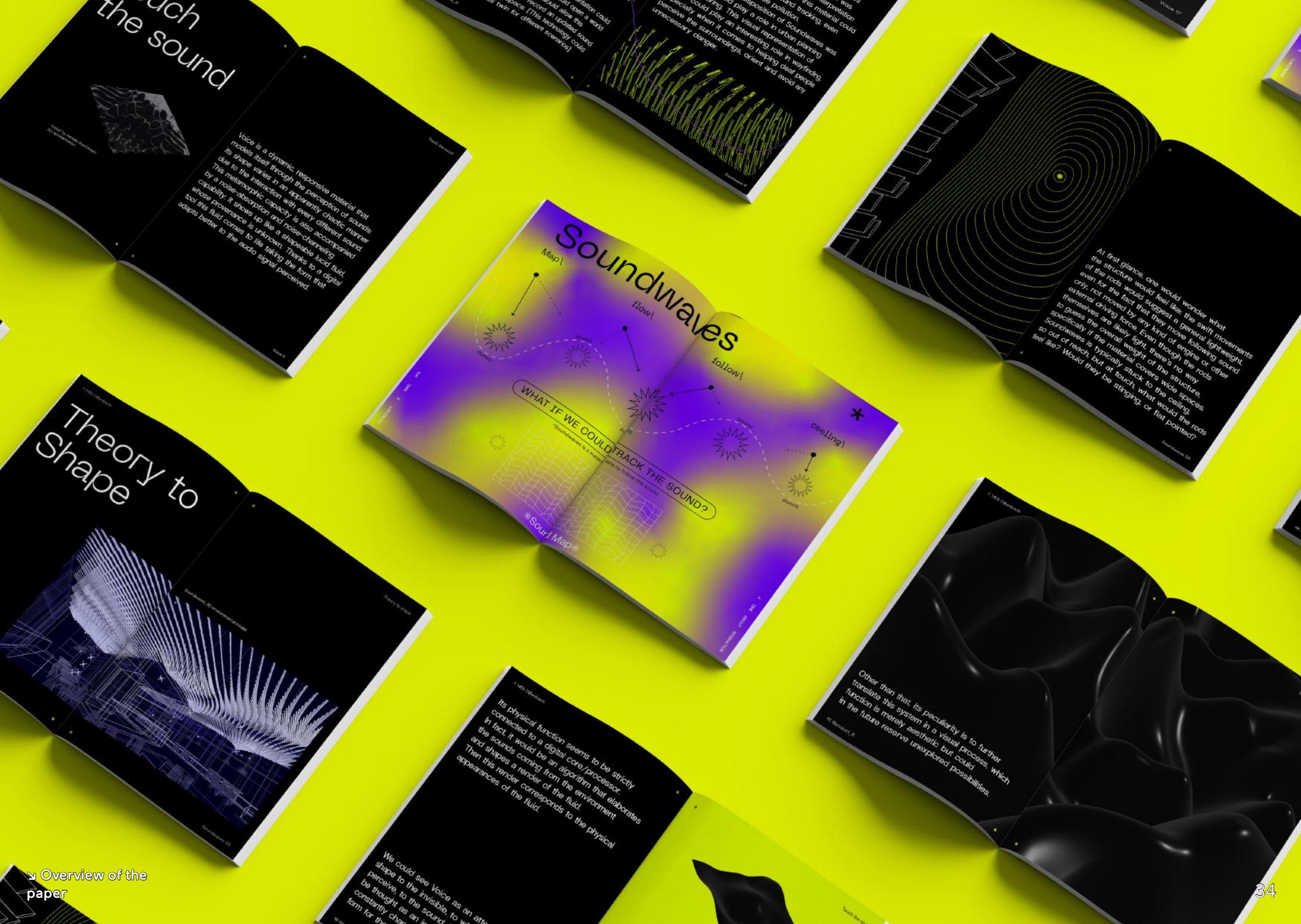
Role → Editor, editorial design, graphic design

Werkstatt 8 is a zine showcasing latest product and material design from Hochschule für Gestaltung in Offenbach. Their functions, interactions and features, as well as use scenarios are shown and explained through line art graphics.

The publication includes theoretical articles and speculative use cases. There are also some aesthetics inserts which try to represent the interactions with materials in a more metaphorical way.

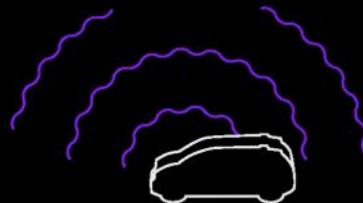
In the end there is also a Spotify playlist curated by the editors. The mood it tries to convey is a mesh of post-punk, with his technological and social themes, and psychedelia, with his mellow mood.





Tomorrow's living streets

In 2019 EU legislation enforced laws ruling electric vehicles to produce noises to ensure pedestrian safety. Voice has been developed in cooperation with BMW AG hub for two primary purposes.



Usual direction of a car's noise: everywhere



Voice's sound channeling feature

The first, is to reduce noise in the chaotic cities of the future; secondly, is to do that while preserving safety matters. In fact a total absence of sound could be harmful to pedestrians. Thus Voice's goal is not to reduce noise at all, but to translate general noise into sound. Meaningful sound.

SHORT CIRCUIT: A TWIN PEAKS SYSTEM

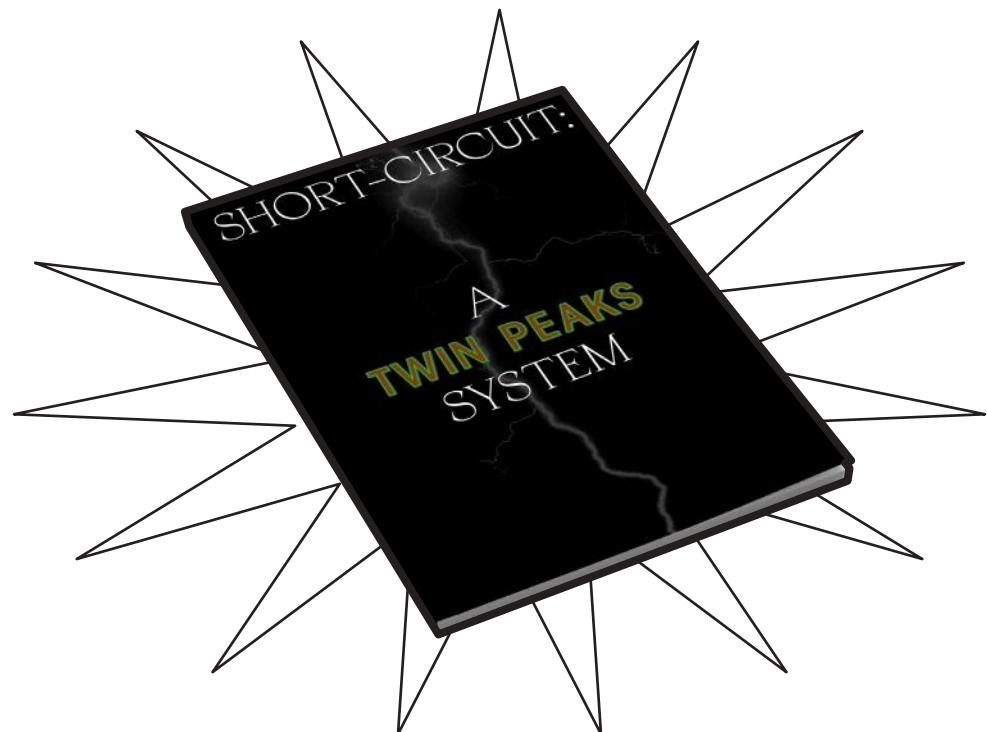
Course → Storia dell'Arte Contemporanea, Politecnico di Milano

Year → 2020

Tutors → P. Castelli, S. Giusti

Role → Editorial designer, editor, 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 audiovisual essay, tries to clarify some theoretical links between what is shown in the video, outlining also a more general profile on Lynch's work. 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 exposed there 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.



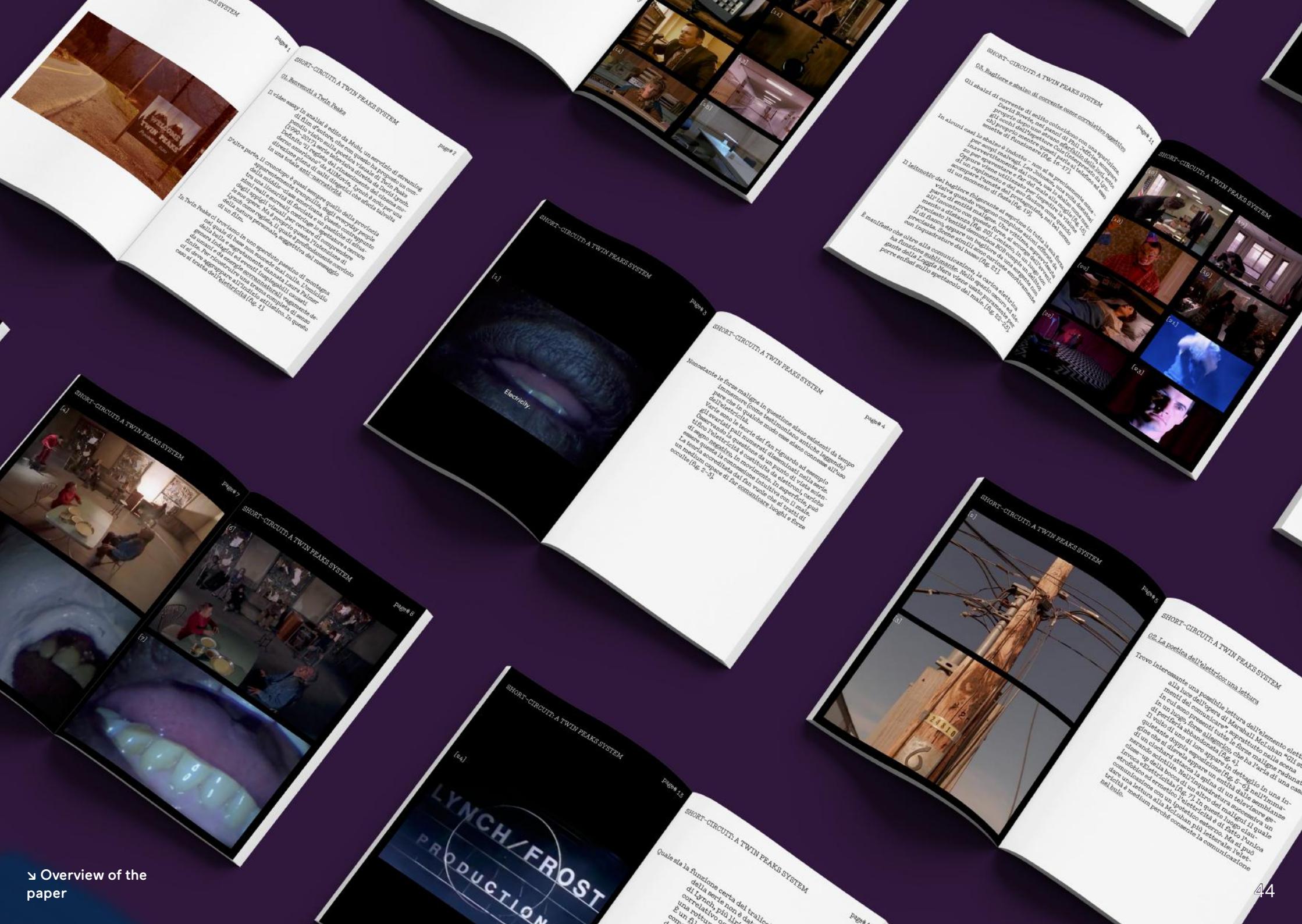


01. Benvenuti a Twin Peaks

Il video essay in analisi è edito da Mubi, un servizio di streaming di film d'autore, che con questo ha proposto un compendio visivo sulla poetica visuale di Twin Peaks (1990-2017), serie televisiva diretta da David Lynch. Definito "il regista del rinascimento del cinema moderno americano" da AllMovie, Lynch è noto per una direzione piena di salti diegetici che sfocia talvolta in una totale anti-narratività.

D'altra parte, il cronotopo è quasi sempre quello della provincia apparentemente tranquilla, degli everyday people della middle-class americana. Questo contrappunto tra una linearità di facciata e un pastiche di situazioni reali e surreali, costringe lo spettatore a cercare degli appigli visuali per cercare di comprendere le sue opere. Ma è proprio questa l'intenzione di Lynch come regista, il quale è profondamente convinto della natura personale, soggettiva del messaggio di un film.

In Twin Peaks ci troviamo in uno sperduto paesino di montagna nel quale di base non succede mai nulla. L'omicidio della bella e segretamente dannata Laura Palmer genera indagini ed eventi inspiegabili causati da umani e da energie sovranaturali vagamente definite. Per ricostruire una trama completa di senso ci si deve aggrappare all'indizio stilistico. In questo caso si tratta dell'elettricità [fig. 1].



↳ Overview of the paper

DIGITAL

With → Studio La Colonia

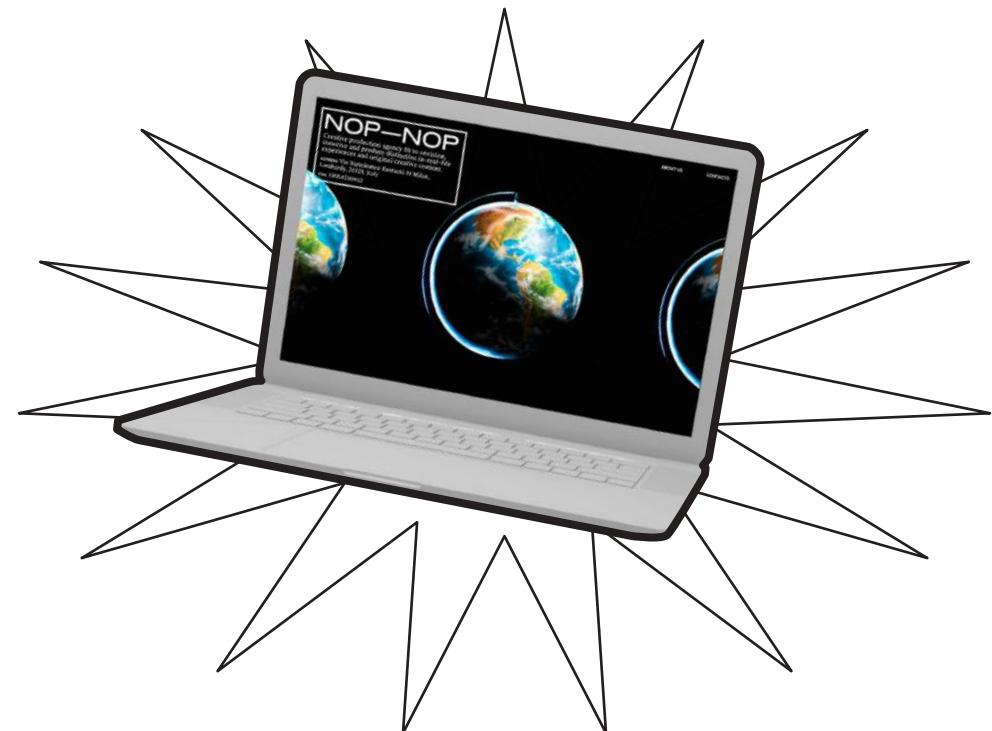
Year → 2022

Client → NOP–NOP creative agency

Role → UI/UX designer, developer

NOP–NOP is a creative production agency based in Milan. With Studio La Colonia we designed its website showcasing some of their latest and most relevant work, mostly concerning photos and videos realized for some of the major fashion brands. The concept is simple. We have a landing page with a slideshow of their works and their lockup overimpressed all the time. You can take track of the advancement and send the images further and backwards with the slider down below the page. The rest of the site consists in the about and the contacts pages. The site layout has been designed following three breakpoint sizes: desktop, tablet and mobile.

My role has been not only to sketch the pages but I also coded a functioning prototype of the desktop version.



NOP—NOP

Creative production agency fit to envision, conceive and produce distinctive in-real-life experiences and original creative content.

ADDRESS Via Bartolomeo Eustachi 31 Milan,
Lombardy, 20129, Italy

P.IVA 10014330962



NOP—NOP

CREATIVE PRODUCTION AGENCY FIT TO ENVISION,
CONCEIVE AND PRODUCE DISTINCTIVE IN-REAL-LIFE
EXPERIENCES AND ORIGINAL CREATIVE CONTENT.

VIA BARTOLOMEO EUSTACHI 31
MILAN, LOMBARDY
20129, ITALY

P.IVA 10014330962

NOP—NOP

CREATIVE PRODUCTION AGENCY FIT TO ENVISION,
CONCEIVE AND PRODUCE DISTINCTIVE IN-REAL-LIFE
EXPERIENCES AND ORIGINAL CREATIVE CONTENT.

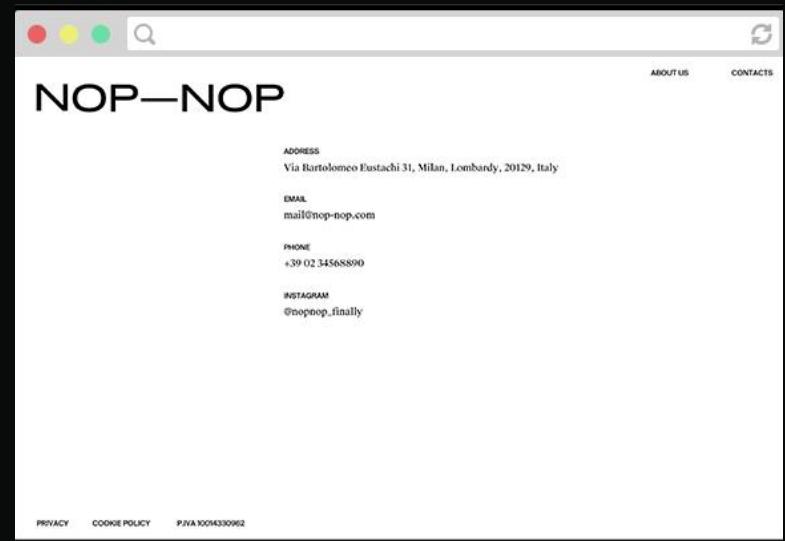
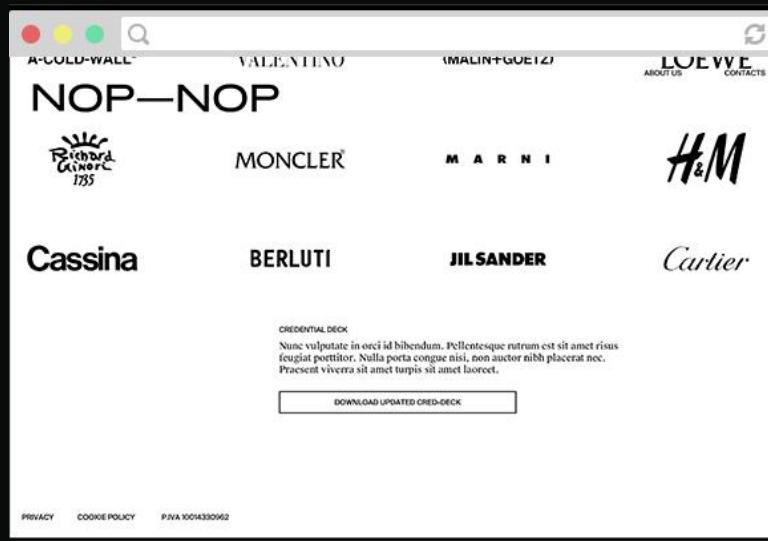
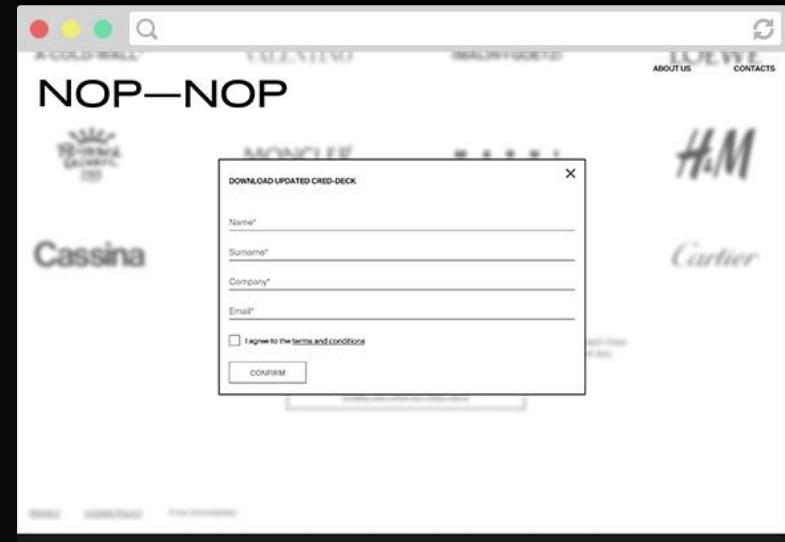
VIA BARTOLOMEO EUSTACHI 31
MILAN, LOMBARDY
20129, ITALY

P.IVA 10014330962



» Some other
images from the
slideshow





Course → Creative Coding, Politecnico di Milano

Year → 2021

Tutors → M. Mauri

Role → UI/UX designer, developer

In an ever more digitalized world who wouldn't desire a digital plant to take care of comfortably from your laptop? Luppio is a web app build on P5 and WebGL that allows you to create and personalize your digital plant.

The experience starts with some storytelling about how the humanity transferred on Luppio planet after a climate crysis: now we have a to care about a completely different planet. So we have to hurry up and plant, plant, plant!

The user can chose one of three different species of digital plantsand personalize features and proportions of them through interactions with webcam and microphone.

After you have interacted with your hands, your blow and your shout you can give a name to the plant and download ti in a lg Story frame.

After, you can enter the Luppio's Garden which features all the flowers planted until now. The Garden is made possible through a Firebase Realtime Database which allowed us to save parameters, download and translate them into the 3d plants.

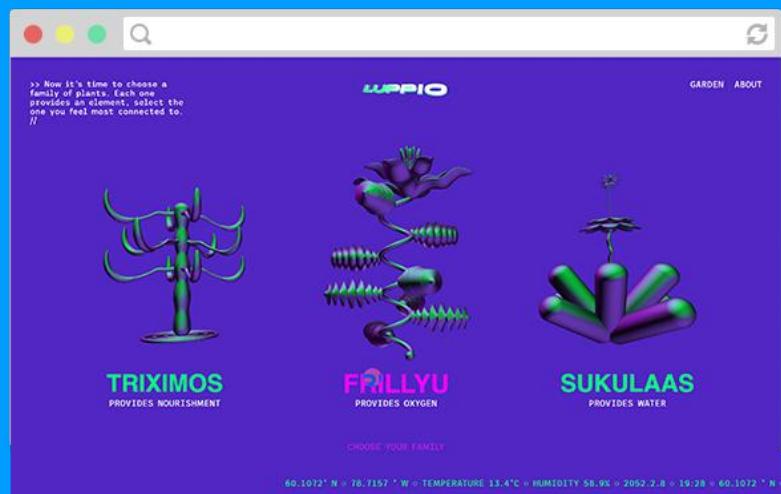
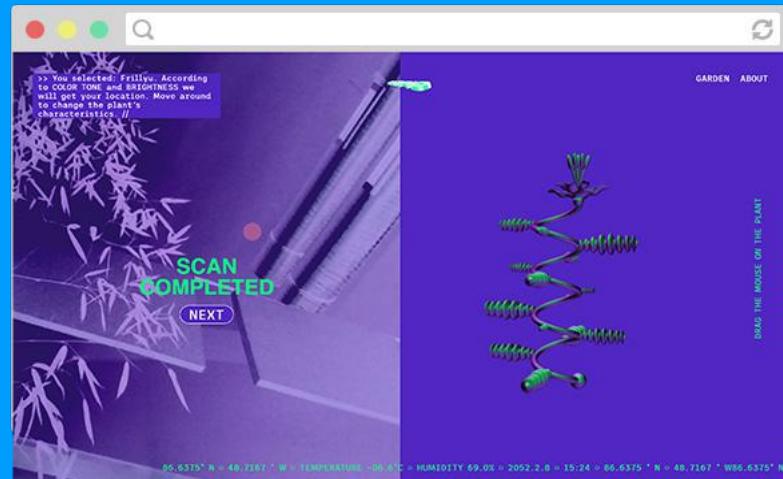
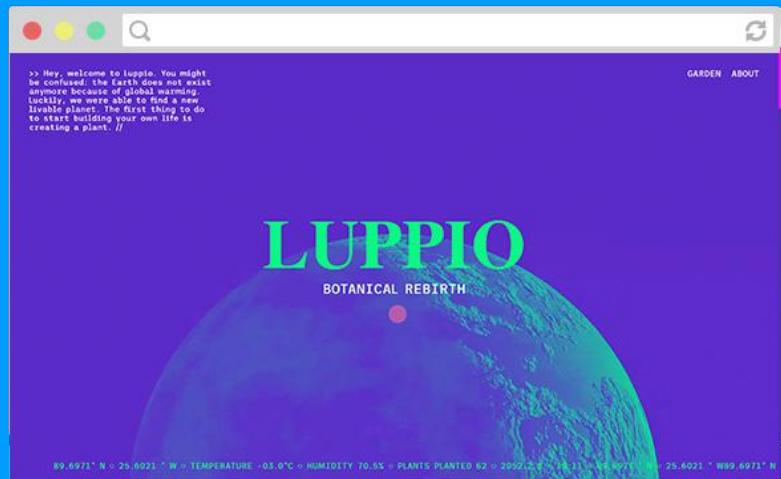


to Luppio. You might
Earth does not exist
of global warming.
able to find a new
The first thing to do
g your own life is
. //



Plants are necessary on Luppio: they must be more than the population to create a livable environment and breathable air.

OK LET'S GO



→ Plant selection and interactions

garden! We are
a new inhabitant
can see all the
our community.
have a good alien
bz bz //

LUPPIO



E UNO SBALLO MI PIACE

BRILLA

MARIO TIDE

PLANT AGAIN



Course → Laboratorio di Sintesi Finale (Magistrale),
Politecnico di Milano

Year → 2021

Tutors → G. Baule, D. Calabi, M. Quaggiotto

Role → Developer, photographer, copywriter, UI/
UX designer, researcher, archivist

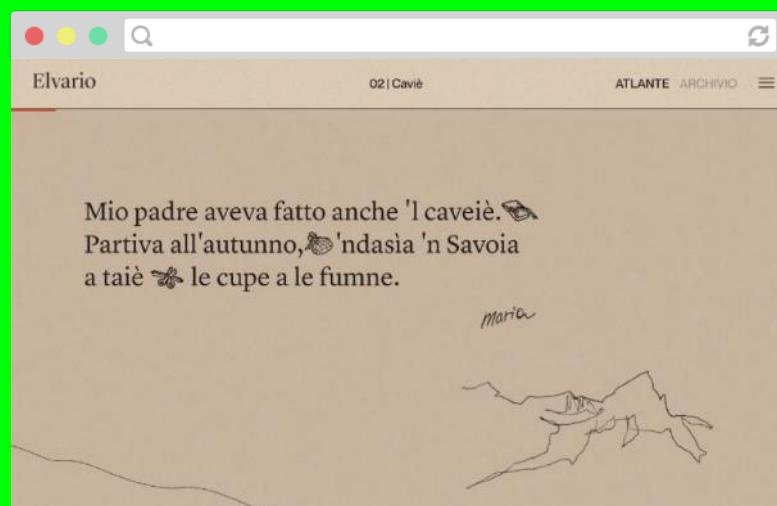
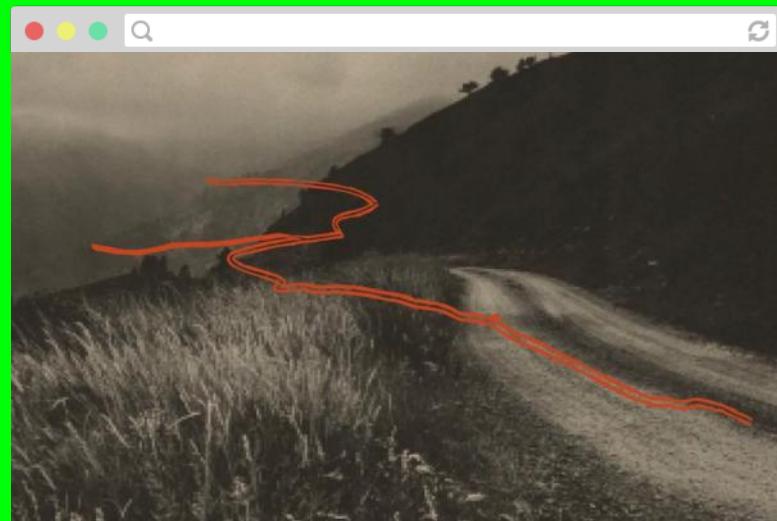
The small town of Elva (Cuneo) has been the protagonist of one of the most singular forms of activity: the hair collecting. The job of the cavié — in local language — was a man who went door to door to trade women's hair for some chlots for instance. Elvario is a web communicative, curatorial project that is the result of an exhaustive analysis on the caviè's literature and also an on-field study.

The project consists in an hybrid between an atlantis and an archive. The Atlante is a long-form storytelling with a diaristic tone-of-voice.

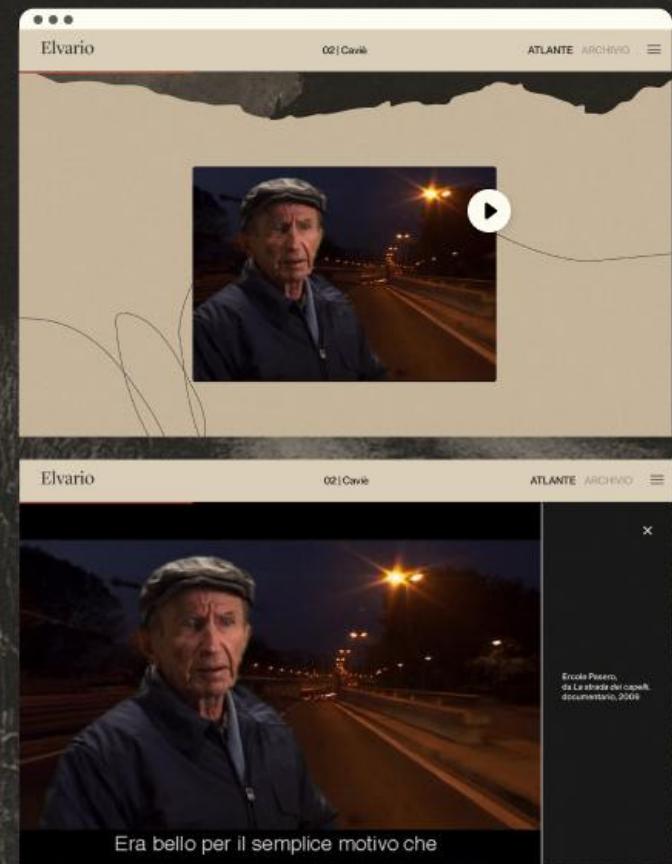
It is fruible through the interaction with an Elva's territory map and some itineraries highlighted in it which correspond to storytelling chapters.

Chapters contains copy in the local Occitan language with interactive translation in Italian, analog photos made by me and some documents of the Museo dei Caviè in Elva as well as extracts from video documentaries on the singular phenomenon.





» Transition between Atlante main page and chapter



Mio padre aveva fatto anche 'l caveié'.
Partiva all'autunno, 'ndasia 'n Savoia
a tacié le cupe a le fumme.



Il cavé era una cosa strana,
che es solito non. Anche all'estero
se mangiava pa vice lei partiva di qua
con la valigia piena, andava a Parigi,
lo chiedevano alla donna cosa aveva
"Capelli, cheveux?"; "Va mat",
Non sapevano neanche che cos'era.

Français



Un inverno, con mio zio, sono andato a tagliare i capelli
alle donne. Siamo partiti dalle parti di Piacenza, abbiamo
raggiunto le valli di Brescia e di Bergamo, e poi siamo
arrivati nel Trentino. Avevo sedici anni.

Gianni - Foto



Si faceva società in due, perché da soli era
pericoloso! Dividesvamo in due le spese:
dormire, mangiare, stirare il vestito...
alla fine si divideva il tutto.
E la società finiva lì.

Français



✓ Overview of the
longforms



L'anno d'inverno, tagliavano i capelli
in montagna, erano i grandi cheveux
che avevano i cappelli. L'anno d'estate
tagliavano i capelli che avevano i cappelli
e venivano a casa nostra per lavorare
a casa nostra, per lavorare a casa nostra.



Avevano proprio un gergo loro, perché
nessuno li capisse. La camicia si
chiamava limos, l'uomo, fu perso.
Chi non era nell'ambito dei capelli
non capiva quel gergo lì. La donna era
la bisce. Basse ambe: donna sposata.
Era un gergo tutto inventato.
Quando se nevava tirai il gergo dei cavé.

Français

angelét

carabinieri

brin

capelli.

counoubléun

ci conosciamo.

glèdou

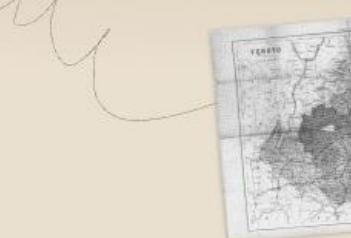
coltello.

trechulièndo

treccia di capelli.

trassol

scappa, fuggi!



All'è frenne abou l'-sei bie
vento talisse i chabé
l'-es sourcio na novo mundo
e l'-es bien comodò.

Français



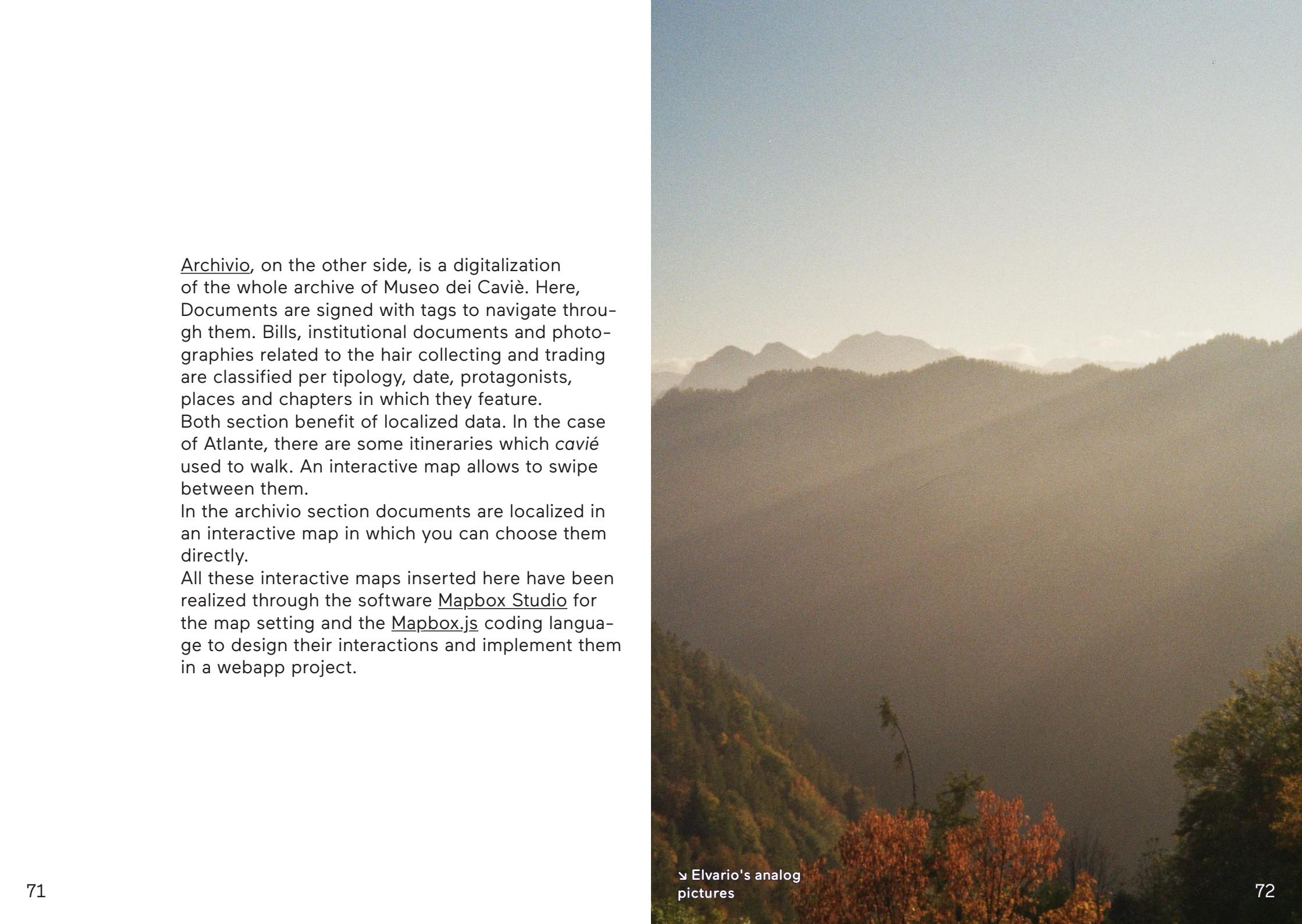
Mio padre faceva il cavé.
Mattia Costanzo, classe 1887.
Erano quattro soci, partivano
nel mese di ottobre e tornavano
in primavera.



Il nostro impegno era quello di far le donne e gli uomini
che avevano i capelli, che avevano i cappelli, che avevano i cappelli
e venivano a casa nostra per lavorare a casa nostra, per lavorare a casa nostra.



Français
Pentu



Archivio, on the other side, is a digitalization of the whole archive of Museo dei Caviè. Here, Documents are signed with tags to navigate through them. Bills, institutional documents and photographies related to the hair collecting and trading are classified per tipology, date, protagonists, places and chapters in which they feature.

Both section benefit of localized data. In the case of Atlante, there are some itineraries which cavié used to walk. An interactive map allows to swipe between them.

In the archivio section documents are localized in an interactive map in which you can choose them directly.

All these interactive maps inserted here have been realized through the software Mapbox Studio for the map setting and the Mapbox.js coding language to design their interactions and implement them in a webapp project.

Filtra per

Tipologia

Data

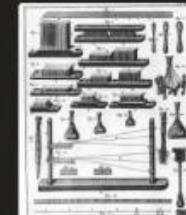
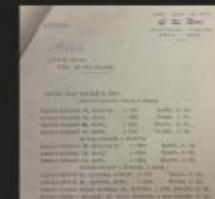
Personaggi

Luoghi

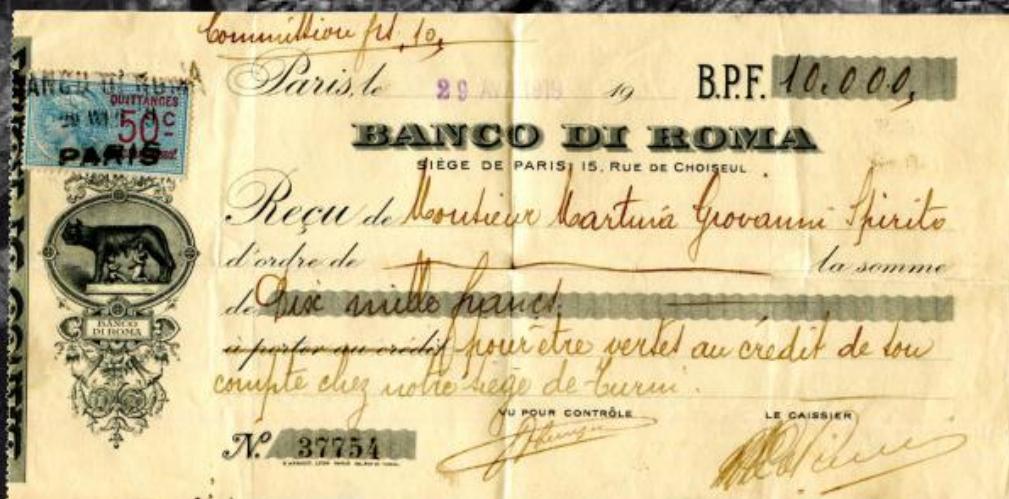
Cerca



↗ Archivio main page



Filtra per	Tipologia	Data	Personaggi	Luoghi	Cerca
------------	-----------	------	------------	--------	-------



Ricevuta dell'ordine di 10.000 franci
a favore di Giovanni Spirito Martina
presso la sede parigina del Banco di Roma.

TIPO DI DOCUMENTO

docu

OGGETTO

Martina

DATA

Martina

PERSONAGGI

Martina

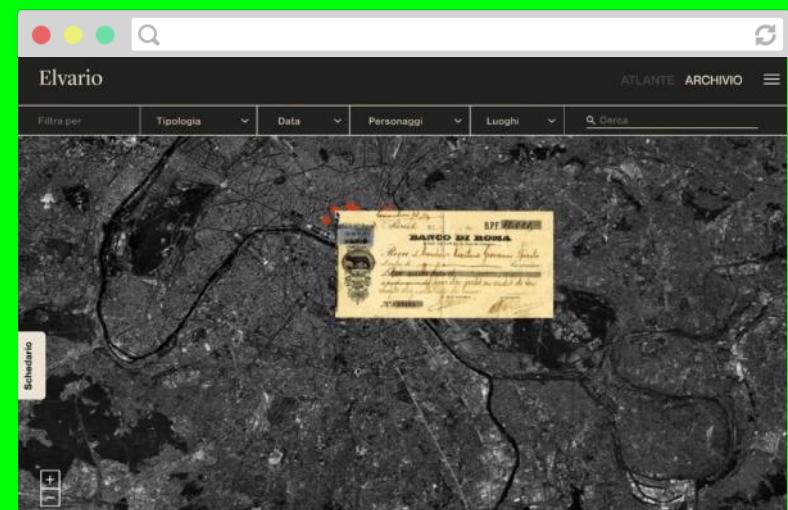
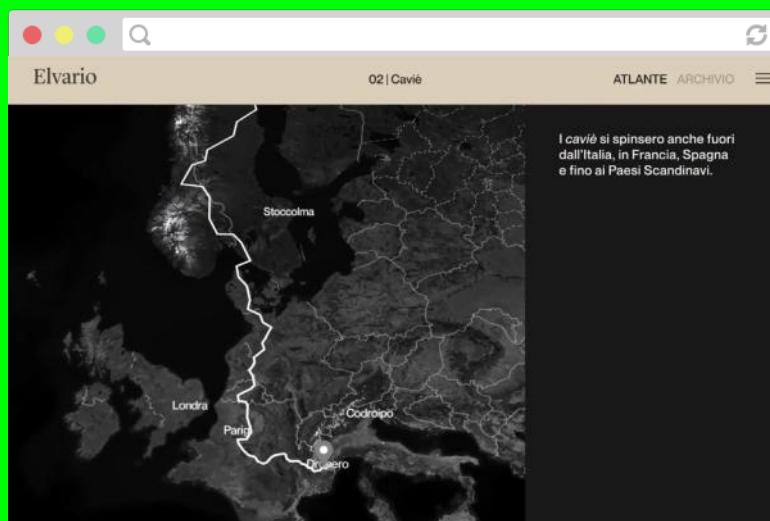
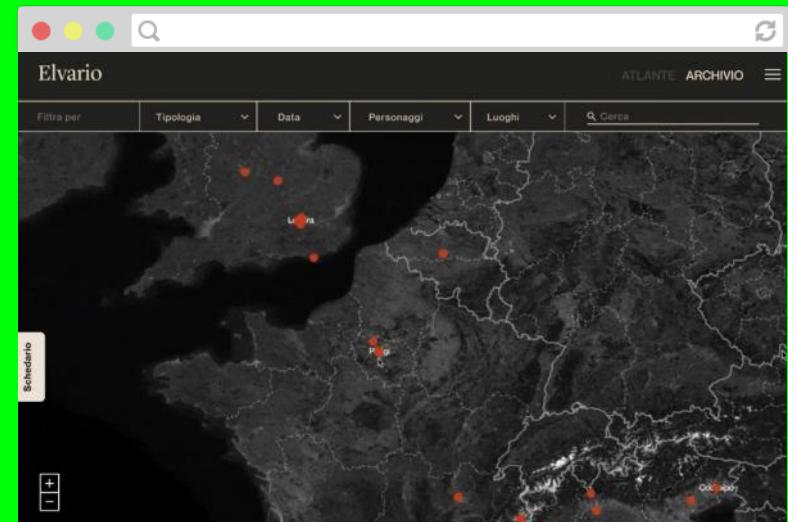
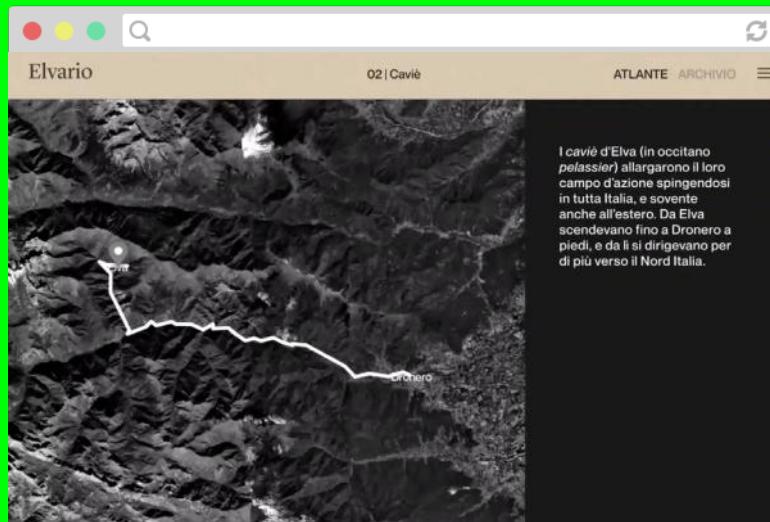
LUOGHI

Martina

CAPITOLI

Martina





» Caviè's itineraries in the Atlante section

» Archivio's map with localized documents

With → Studio La Colonia

Year → 2022

Client → Livio Felluga

Role → UI/UX designer

Livio Felluga is an historical italian wine brand. The web shop, already online, has been designed previously by La Colonia. My contribution here consisted only in some adjustments like sticky buttons, hover interactions, popups and also some entire pages like menu and chart. In this case also the design has been declinated in desktop and mobile breakpoints





Abbazia di Rosazzo
€ 24.00



[Livio Felluga's shop](#)



ACQUISTA →

Refosco dal Peduncolo Rosso
€ 24.00



Terre Alte
€ 24.00



VINI ROSSI

Refosco dal Peduncolo Rosso



Varietà autoctona friulana di grande tradizione.

€ 24.00 cad.

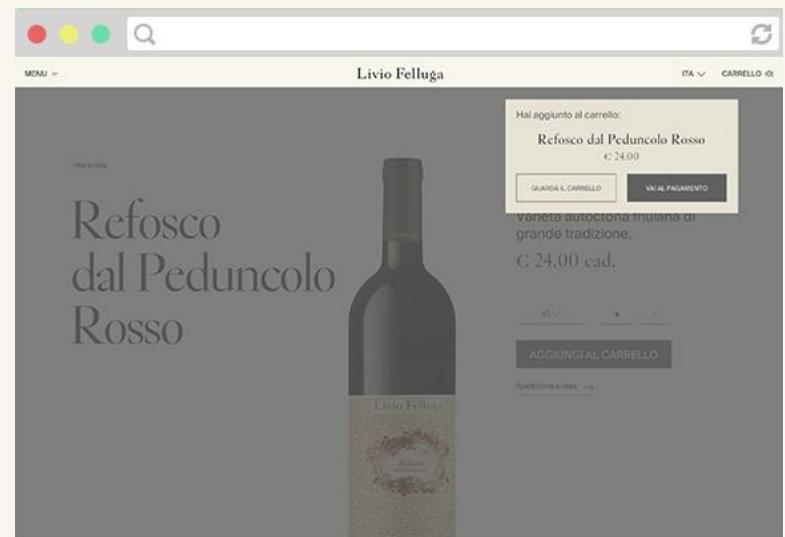
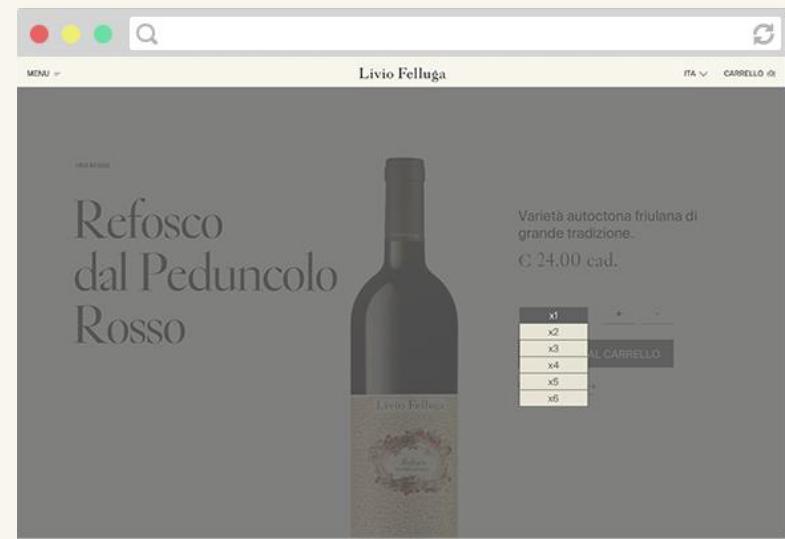
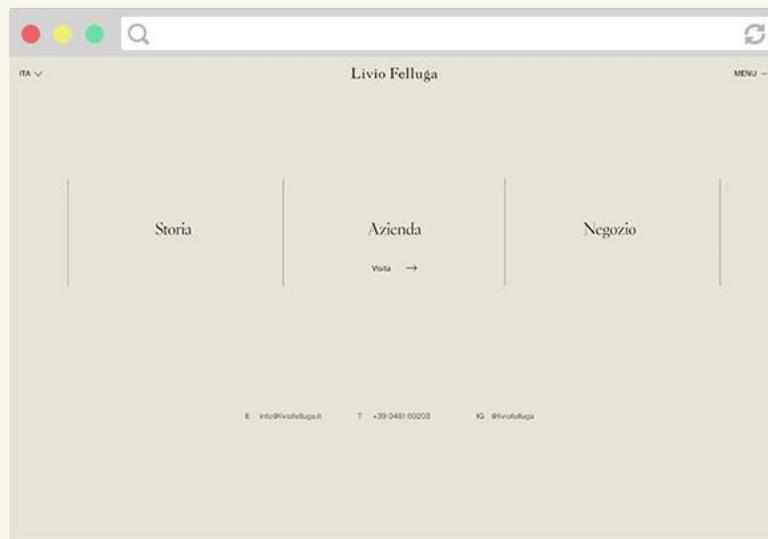
x1 ▾

+

-

[AGGIUNGI AL CARRELLO](#)

[Spedizione e reso →](#)



» Menu, cart and
popups

OTHER

H10 – RECITARE, RECITARE

Course → Art Director & Copywriting, Politecnico di Milano

Year → 2020

Tutors → L. Cicognani

Role → Art director, photographer, artist

Art Direction Course gave me the occasion to develop a personal project. I decided to make the cover, booklet and artifacts' system of "Recitare, Recitare", the first album of my post-rock group H10 (spells Accaten', with the "n" suspended).

The cover recall a Lorenzo Lotto's painting, "L'Eleemosina di Sant'Antonino" but with a background removal and a substitution with a starry background. The main visual theme of the booklet is again photographic collage: there is not much more to explain, but only to watch the graphics as you listen to the album.

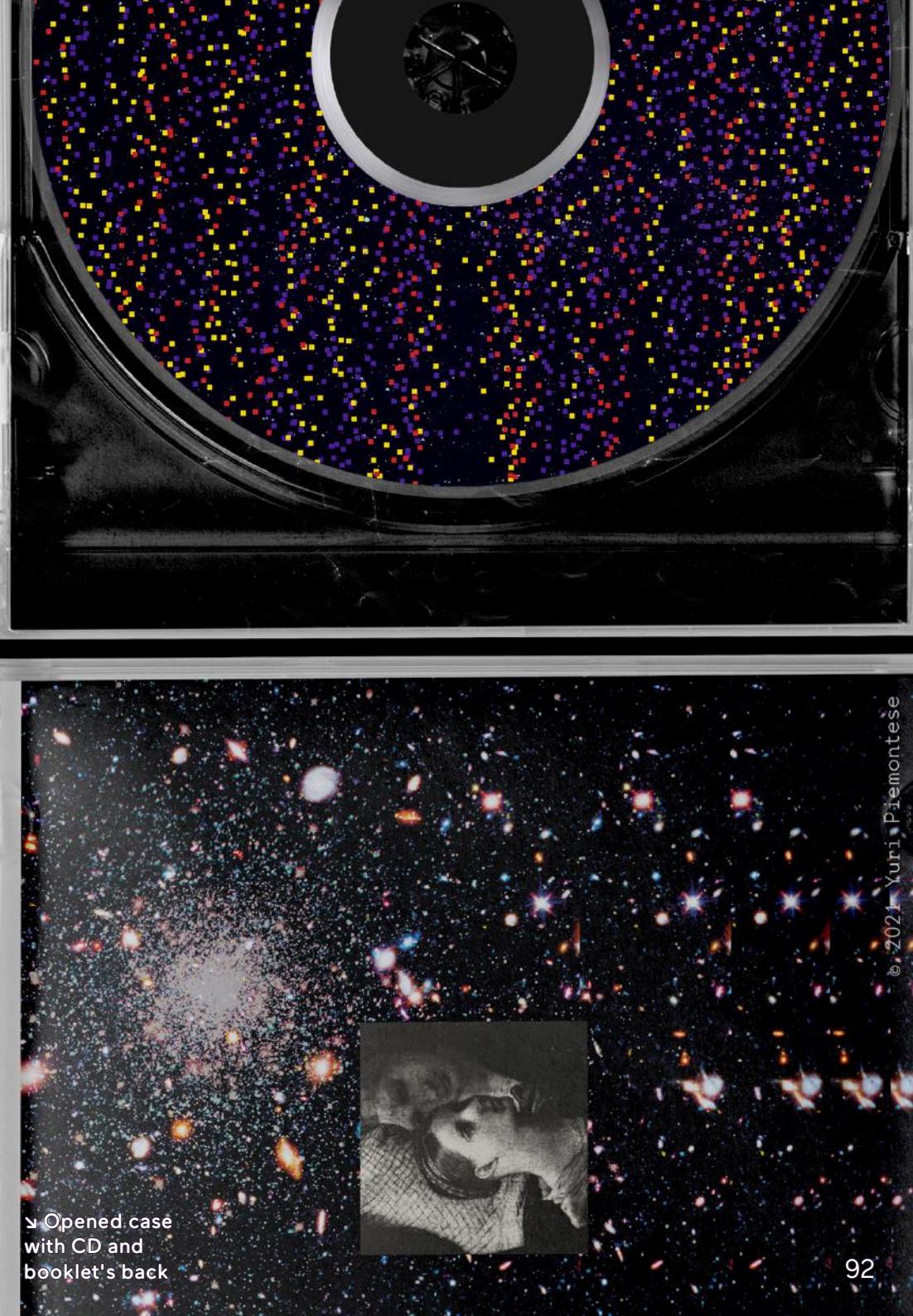
Inside the CD case the listener can find a photographic poster which resonate with the main theme: "recitare", the fact that we all kind of act in this baroque world; baroque since it is filled with noise and superfluous things.



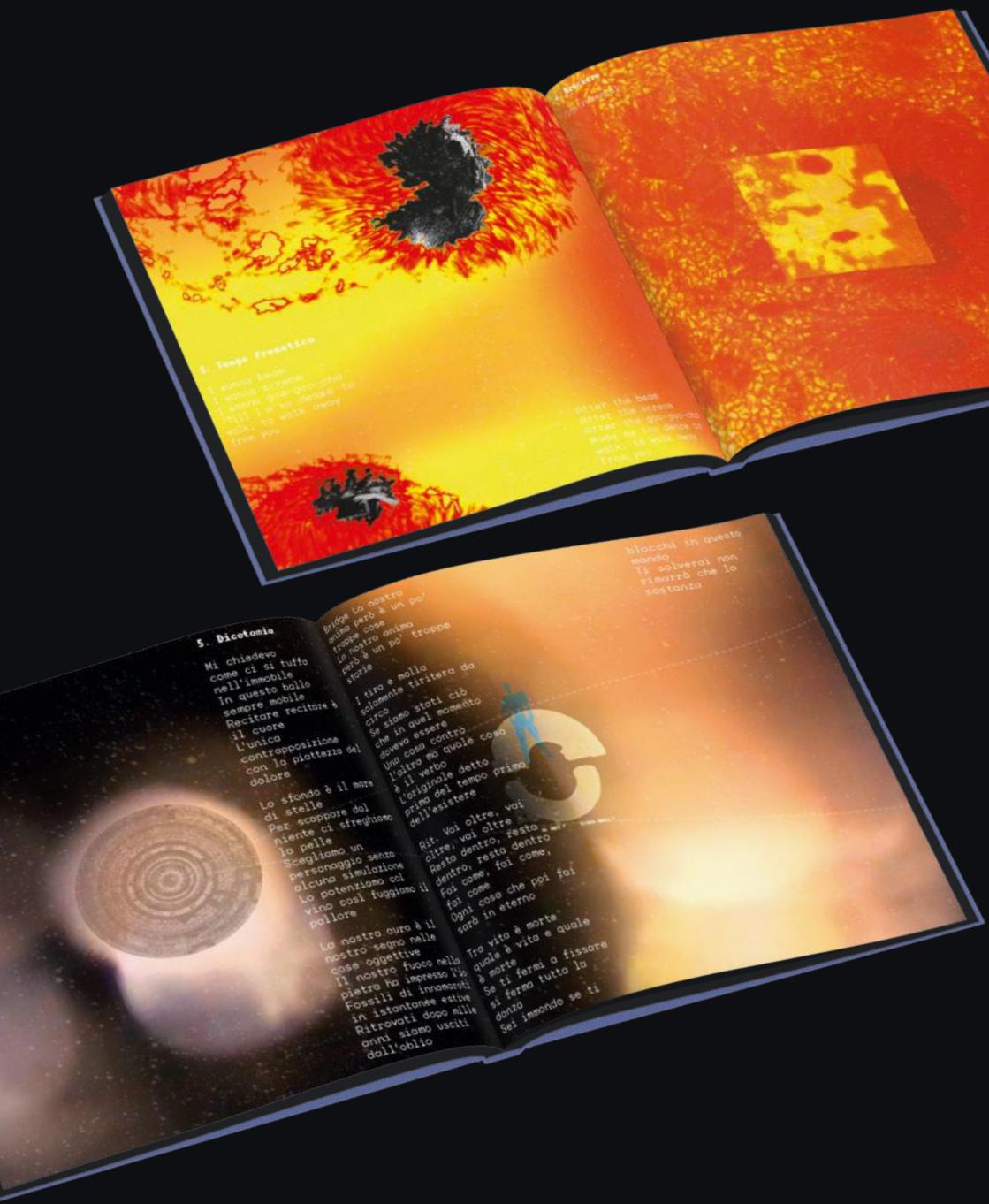
CL
ARE,
PECI
TARE

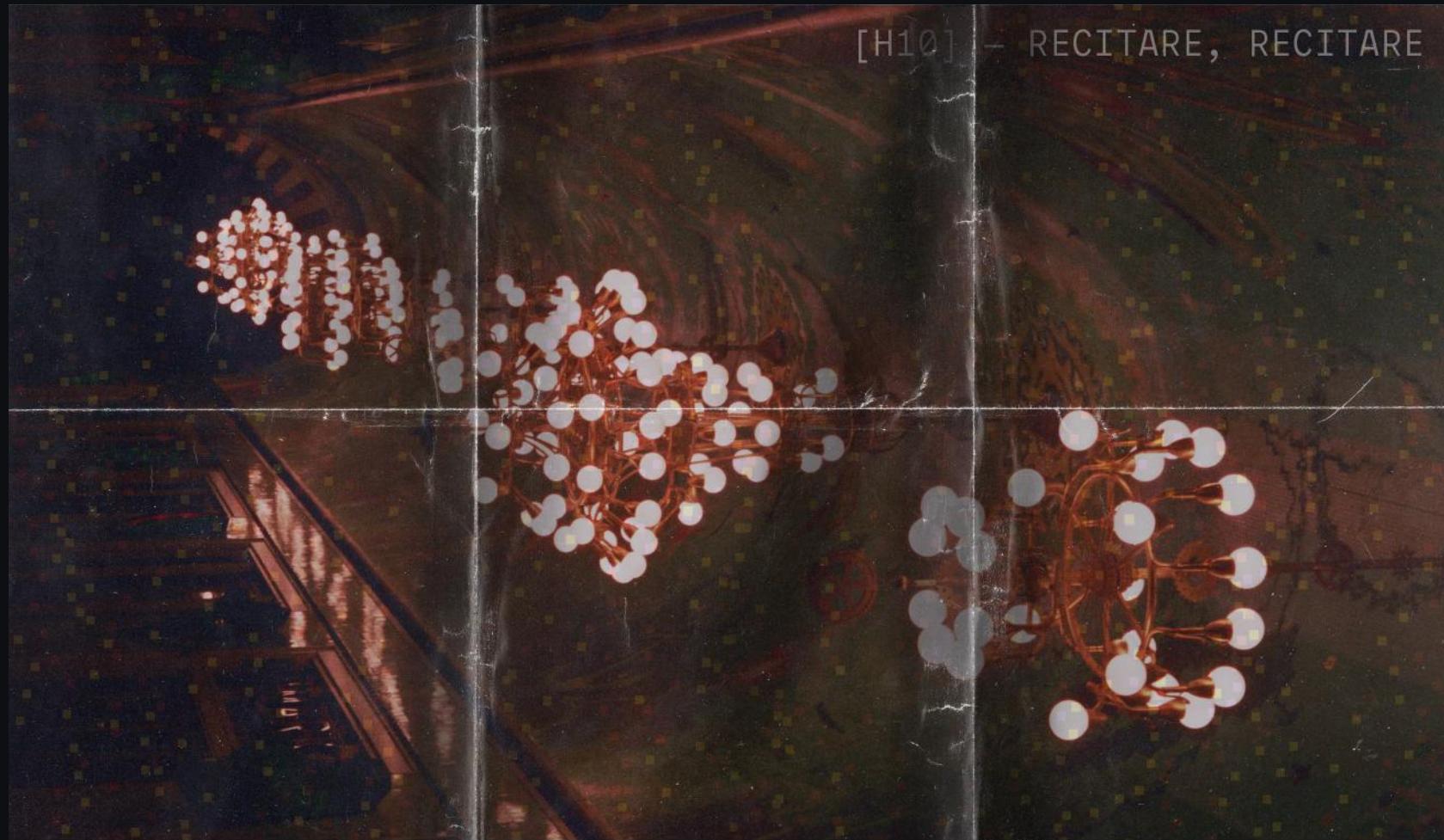


↓ Front cover



↓ Opened case
with CD and
booklet's back





With → Studio La Colonia

Year → 2022

Client → Justin Tripp

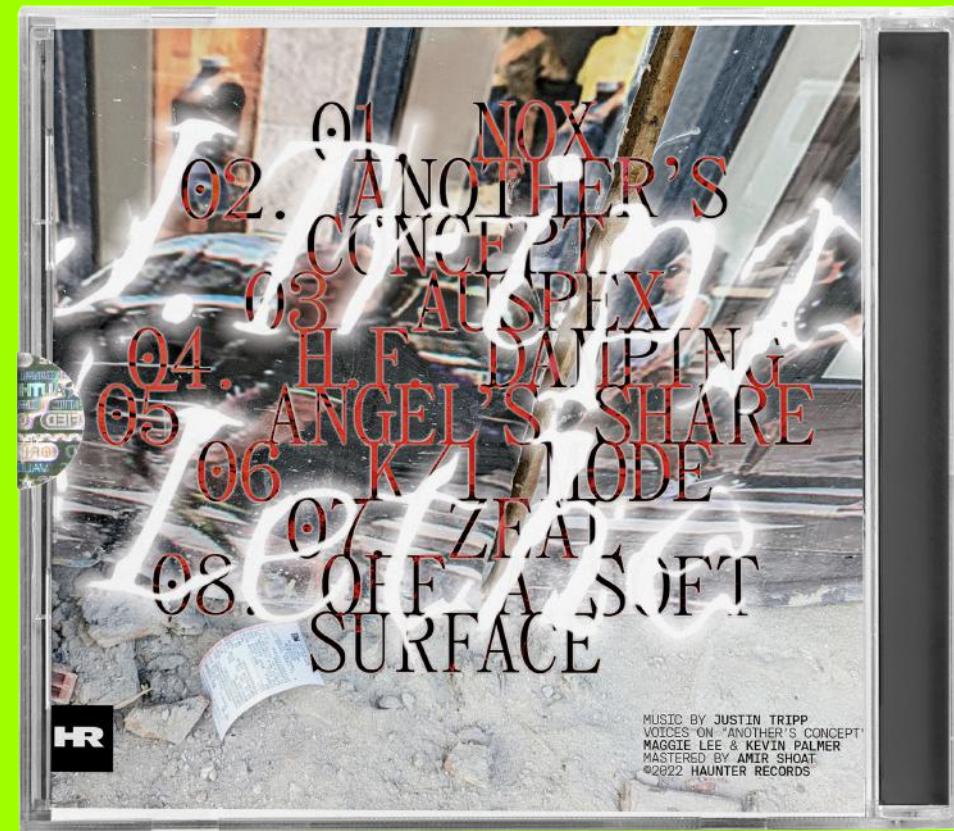
Role → Graphic and typographic design

Justin Tripp, also known as J. Tripp made me possible to realize one of my dreams: working for some other music artists. Distributed by Milan-based experimental and dark label Haunter Records, Justin Tripp makes a trippy — of course — electronic ambient music. My work here was to give to the already selected images some coherence and some exhuberance with typography. So I used a technique that was widely diffused in the nineties: to print and distort type analogically with a scanner. The result is a mellow, liquid and of course trippy typo to identify the american producer. On the back the tracklist present a condensed typo resembling 90's anime like Evangelion with the adding of a rich texture. Inside, where the CD is stored, some other "errors" with the glitchy images.





Front Cover



BackCover



» Inside graphics
and CD overprint



MUSIC BY JUSTIN TRIPP
VOICES ON "ANOTHER'S CONCEPT"
MAGGIE LEE & KEVIN PALMER
MASTERED BY AMIR SHOAT
©2022 HAUNTER RECORDS

With → Studio La Colonia

Year → 2022

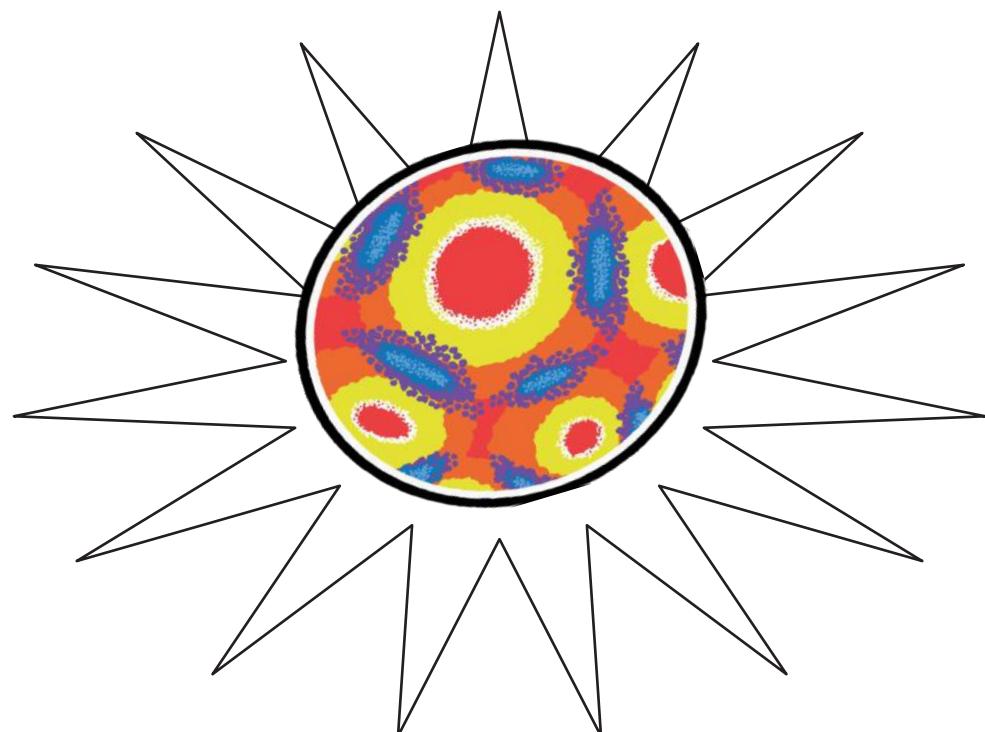
Client → MiniModes

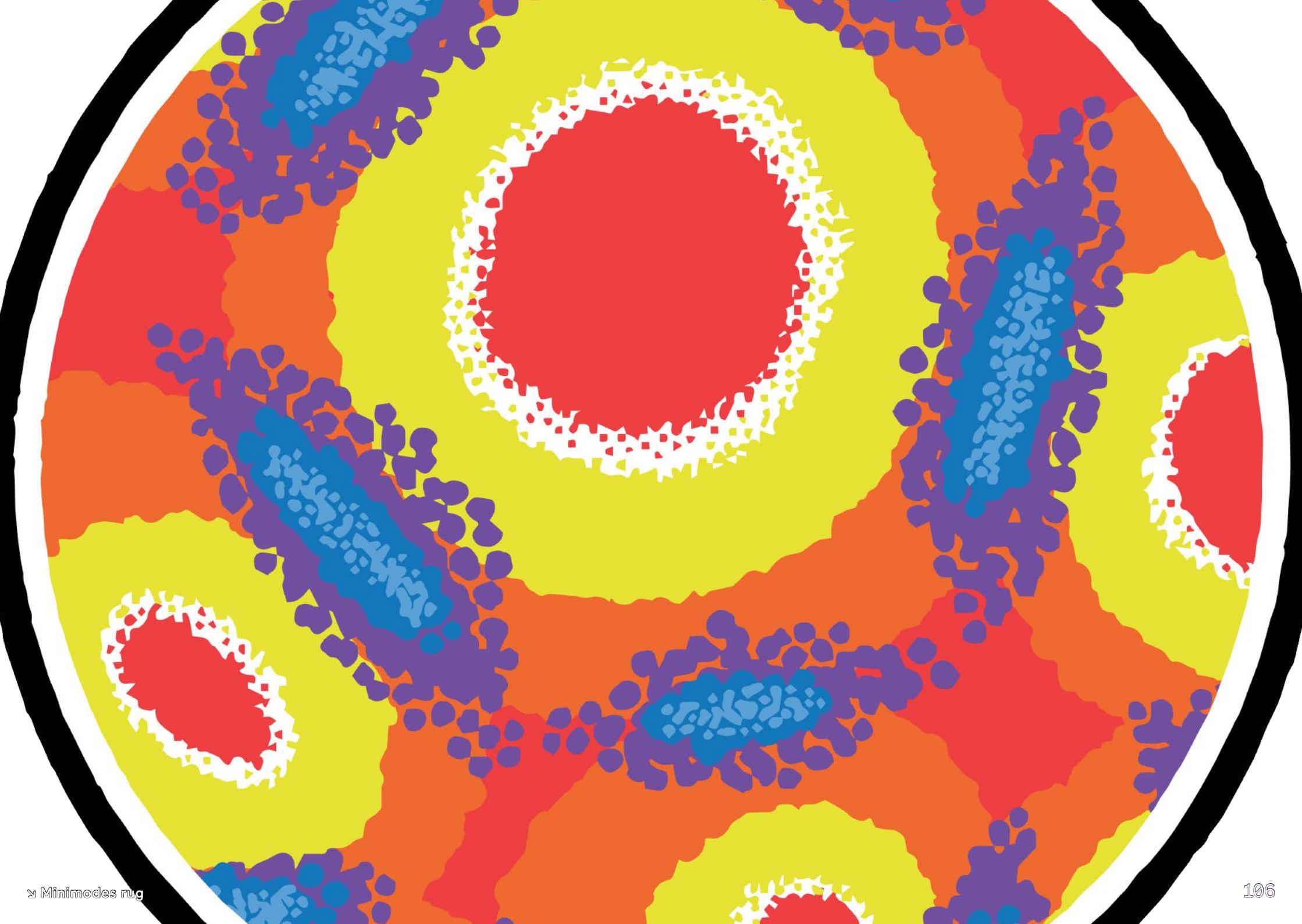
Role → Graphic design

MiniModes is the sub-brand by renowned fashion retail brand Modes for kids, which is a regular customer of LaColonia design and web services (they developed the identity for MiniModes). They needed an unique round-shaped rug to place at the center one of their retail store in Saint Moritz, so I was told to design a pattern to print on it.

I realized it on Procreate with stipple brushes.

Size 4x4m.





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.

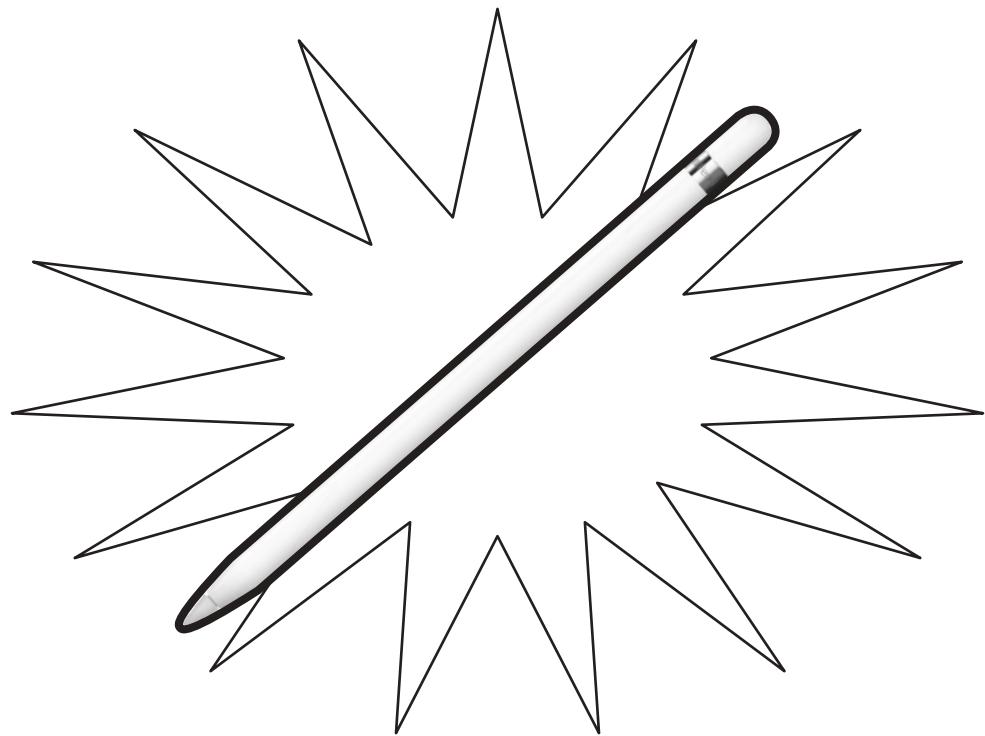


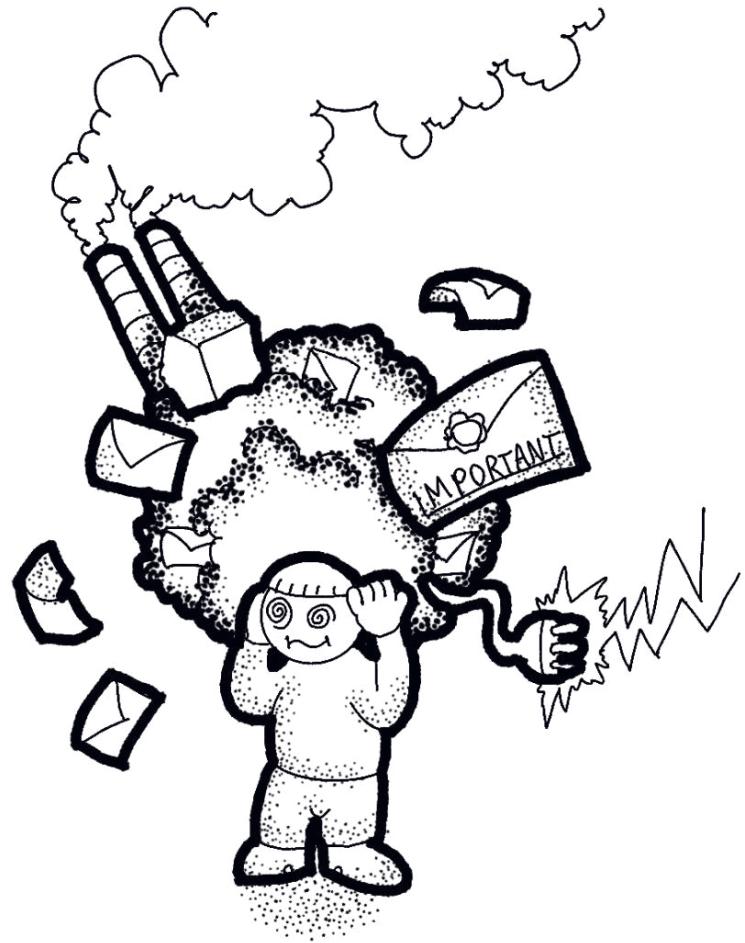






On the other hand, I've always been passionate about drawing, but only recently I've started doing digital illustrations on my iPad with Procreate.





» Illustration for a
mail carbon footprint
workshop



» Logo for my
football team,
NOLP Bovisa



↳ "Pasquale,
Donatello
e Giuliano"





My first try to make a collection of 20 randomly recombinated NFT

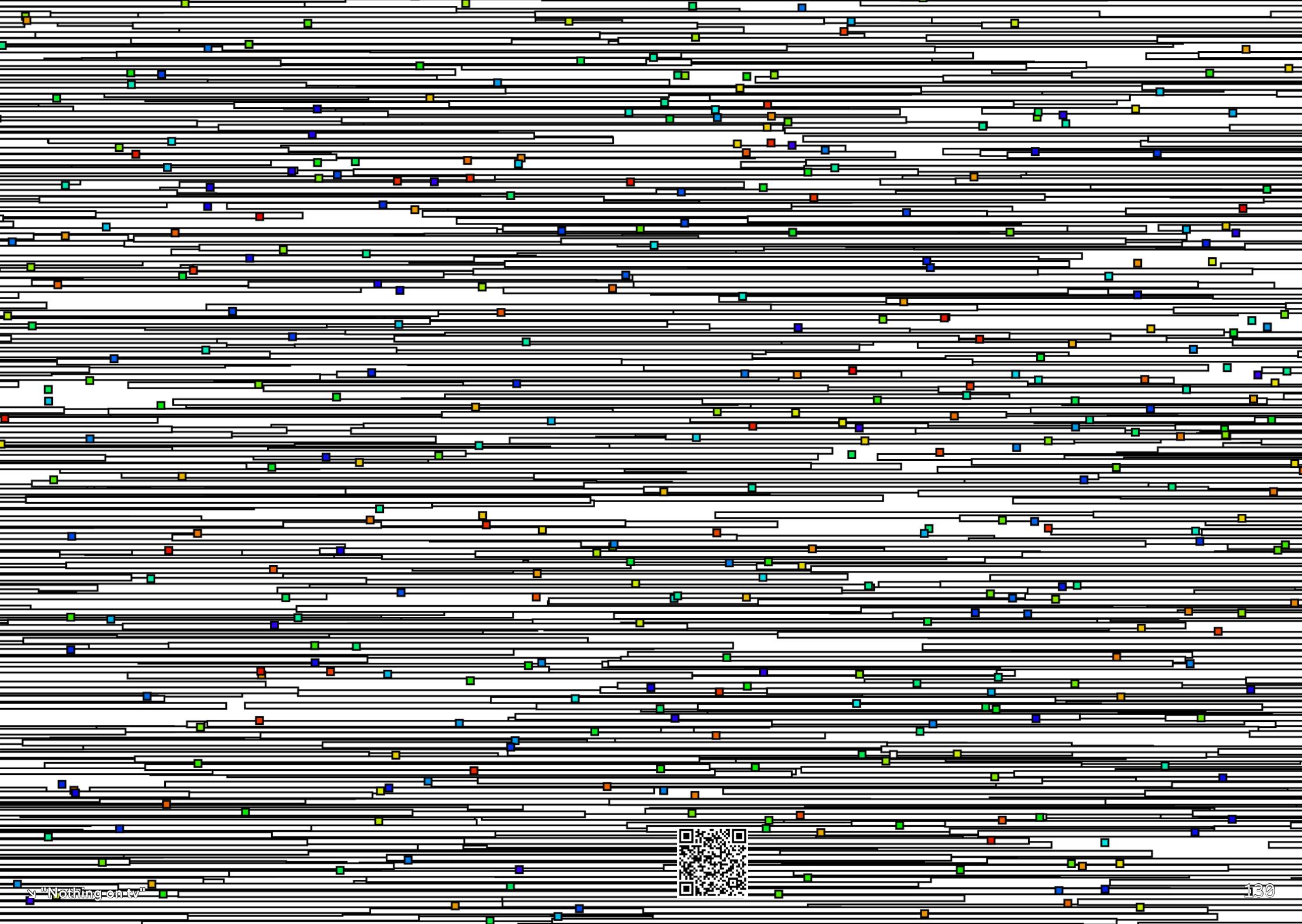


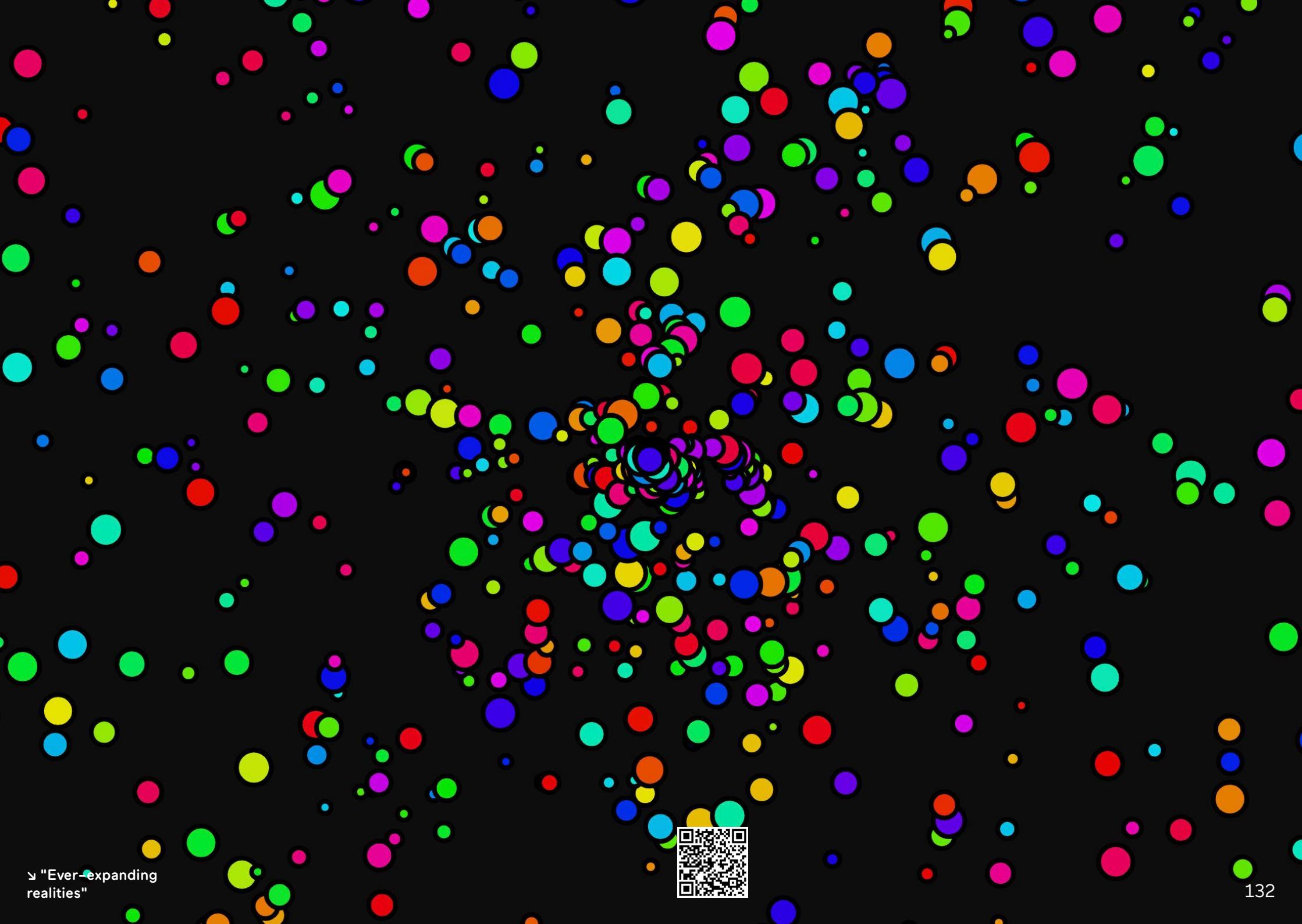
↳ "Chiellini's summer"

One — let's call it for what it is — art I discovered very recently is creative coding. Through JavaScript and p5.js coding languages you can create animating geometries and graphics and play with them in unexpected and real-life based interactions. My goal is to create animated and interactive graphics for music artists. So I started from my own songs. First two of the following projects are randomly generated geometries while last two are audiovisual experiences.

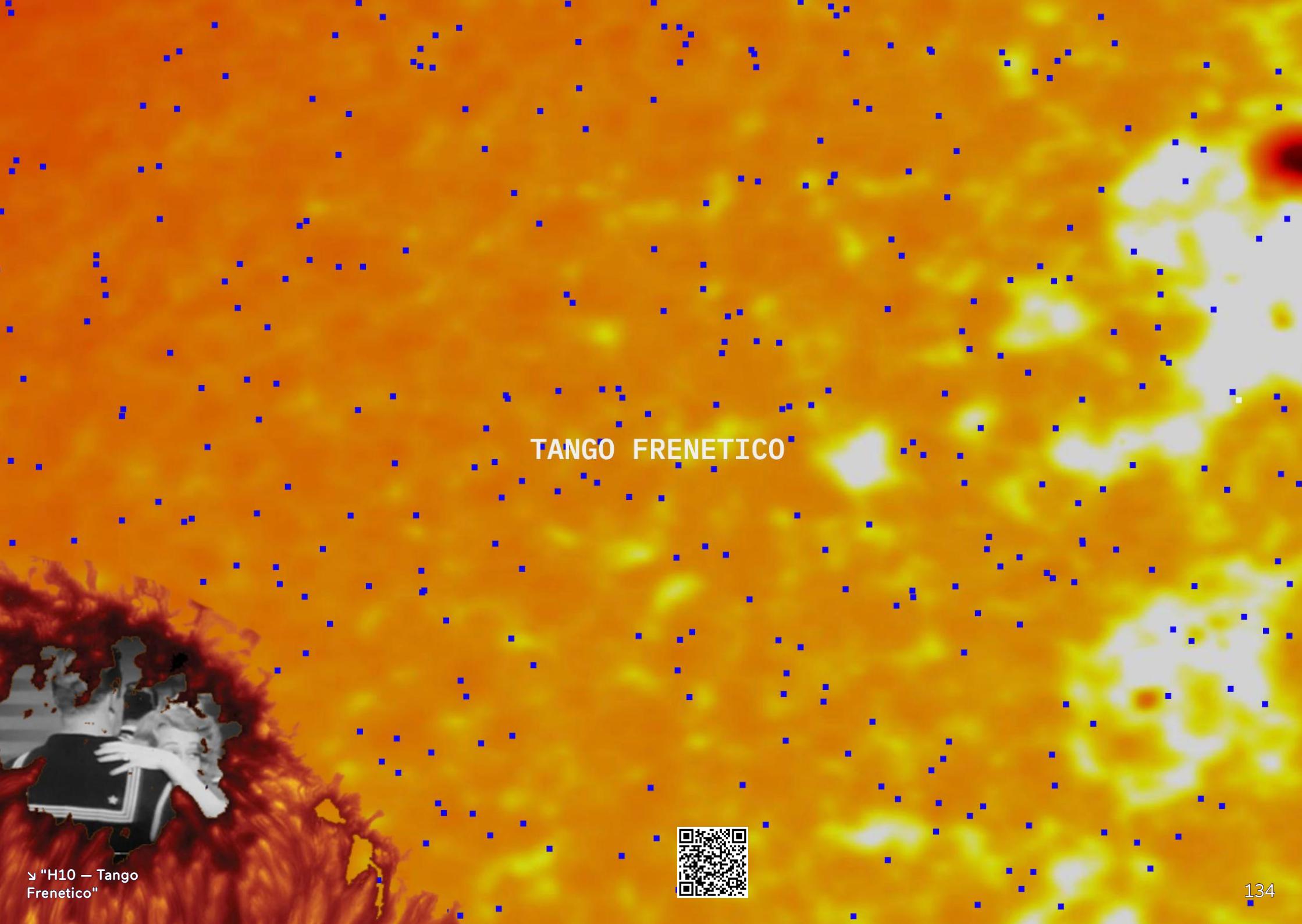
Disclaimer: following experiences are NOT optimized for Mobile devices so I suggest you to scan the QR, copy the link and take a look at them from your desktop.







↳ "Ever-expanding
realities"



↳ "H10 — Tango
Frenetico"





WAIT FOR IT

ER REPORTER.MP3



YURI PIEMONTESE'S DESIGN PORTFOLIO