

**Welcome to
my portfolio.**

My name is Juliana Pires.



I am a graphic designer
passionate about using creativity
to make a difference in the world
we live in, one project at a time.

HARD SKILLS	EXPERIENCE	EDUCATION	PARTICIPATIONS
Graphic and Editorial Design, Branding, Illustration, Motion	2021 . today Freelance Currently working for Porto Ambiente and the Porto Climate Pact	2021 . 2024 Master in Graphic Design and Editorial Projects from University of Porto . Fbaup	2024 . Design commit'24 . Presentation of the article 'Design Awareness: A Collaborative Initiative for Climate Change Engagement in Porto"
SOFT SKILLS	Creativity, Responsibility, Empathy, Critical thinking, Teamwork, Communication	2022 . Apr to Dec Graphic Designer at Renegade Insurance . Remote	Contribution for the book 'Design and Industry: Scenarios for Sustainable Futures' by Taylor and Francis
LANGUAGES	2019 . 2021 Internship and Junior Designer at Arxi, Digital Solutions . Leiria	2013 . 2016 Design, Ceramics and Sculpture Course . Csm Fatima	2019 . 1 week Social and Cultural Design Workshop in Monchique . by Faul
		COMPLEMENTAR TRAINING	2018 . One Day Design Challenge . Design Contest by Roca
		2023 . Mar to May Rotaeco Academy . training for sustainability	
		2020 . 25h Digital content management at Ufcd	

Unlocking ideas and developing meaningful concepts that add depth to projects is what I love most about design.

My portfolio showcases some of my works, highlighting my skills in graphic and editorial design, branding, illustration and simple motion graphics. As a creative and curious person, I'm keen to learn something new everyday.

When I'm not designing, you might find me reading, knitting, gardening, enjoying a drink with friends, or perhaps trying to do it all at the same time.

INTERESTS

Sustainability
Social Justice
Nature → Gardening,
Hiking, Camping.
Creativity → Knitting,
Illustration.

OTHER EXPERIENCES

- | | |
|---|---|
| <p>2024 . 28 days
Interrail travell:
Switzerland, Germany,
Netherlands, Belgium,
France, Spain</p> <p>2024 . 2 months
Workaway as waitress
at Park Cafe, Austria</p> <p>2018 . 2021
Game Master at <i>Unum Secretum</i> Escape Room,
Portugal</p> <p>2018 . 2020
Event Attendant at
weddings <i>Quinta dos Lagos</i>, Portugal</p> <p>2016 . 3 months
Summer Camp Monitor at
<i>Ritmos Fortes</i>, Portugal</p> | <p>2011 . 2023
SCOUTS . Develop skills
in teamwork, leadership,
empathy and community
service while growing up
and having fun.
↓ Highlight projects.</p> <p>2022 . 2023
<i>Djunta Mon</i>
Volunteering and exchange
project in Cape Verde, 15-day
workcamp in Calheta S.Miguel</p> <p>2019 . 2022
<i>Rafiki</i>
Initiative to reduce social
isolation in central Portugal,
supporting communities.</p> <p>2020 .
<i>Auxiliar.pt</i>
Volunteer and communication
coordinator for a initiative
related to the pandemic.</p> |
|---|---|

2019 .
100 Anos, 100 Sorrisos
Social service initiative
dedicated to providing 100
hours of volunteer work.

2018. 2019
Cenaculo . Youth Forum
Organizer and Communication
Coordinator

2016. 2021
Staff Quinta do Escuteiro
Team member and
Communication Coordinator

Volunteer Work
Multiple volunteer work
over the years with social
organizations such as the Red
Cross, Portuguese Food Bank,
senior care homes and animal
shelters.

Table of Contents

01. Design for Sustainable Behaviour
 - ↳ What's in our hands?

2024 . MASTER'S THESIS . COMMUNICATION CAMPAIGN

02. Manicomio

2022 . FBAUP . CONCEPT . EDITORIAL . PRINT

03. The Weight of Mental Health

2021 . INFOGRAPHICS . EDITORIAL . COLLAGE ILLUSTRATION

04. WAKE UP

2024 . PORTO . CONCEPT . LOGO . BRANDING

05. Roadmaps with Impact

2024 . PORTO . MEDIA . EDITORIAL . PRINT

06. The methamorphosis

2018 . EDITORIAL . COLLAGE ILLUSTRATION

Design for Sustainable Behaviour

[COMPLETE FILE HERE ↗](#)

2024 . FBAUP . MASTER'S THESIS . ABSTRACT

This project aims to apply graphic design as a tool for social action within the scope of the climate crisis, using design strategies to change behaviors. It results in the development of a communication campaign in partnership with the Porto Climate Pact, aiming to inspire sustainable practices among citizens.

The climate emergency is an urgent problem of our time and requires all possible efforts to minimize its unpredictable consequences. Structural changes in our society are necessary — such as reducing the use of fossil fuels — but it is also essential to transform mindsets and adopt more sustainable gestures in our daily routines — such as a better use of water or energy saving, actions that are within the reach of the average citizen.

Thus, following Leyla Acaroglu's Disruptive Design Methodology, efforts were made to understand the role that designers can adopt and which strategies to follow to influence behavior change. Subsequently, with theoretical support from BJ Fogg's Behavioral Model, a communication campaign was developed to raise awareness, inform, and encourage the adoption of behaviors that promote greater sustainability in the city. The campaign led to the creation of eight animated posters for the city's digital mupis, an online page designed to inform about the highlighted topics, and various alternative graphic elements intended to be in some public spaces and encourage conscious practices.



The goal is to encourage reflection and trigger action among citizens, calling for collective participation and making them active partners in the transition towards a carbon-neutral city.

1. INTRODUÇÃO	15
1.1. PROBLEMATIZAÇÃO	19
1.2. PROPÓSITO E OBJETIVOS	22
1.3. PACTO DO PORTO PARA O CLIMA	24
1.4. MOTIVAÇÃO	25
1.5. METODOLOGIA	26
2. DESIGN PARA O COMPORTAMENTO	29
2.1. A RESPONSABILIDADE DO DESIGNER	33
2.2. O DESAFIO DO COMPORTAMENTO	39
2.3. MODELOS DE DESIGN PARA A MUDANÇA COMPORTAMENTAL	43
3. PROJETO	53
3.1. CAMPANHA DE COMUNICAÇÃO	57
3.2. DESIGN GRÁFICO	66
3.3. APRESENTAÇÃO	78
4. CONCLUSÃO	119
4.1. CONSIDERAÇÕES FINAIS	123
4.2. PERSPECTIVAS PARA O FUTURO	125
BIBLIOGRAFIA	127

What's in our hands?

2024 . COMMUNICATION CAMPAIGN WITH THE PORTO CLIMATE PACT

This communication campaign was launched last September through various communication channels in the city of Porto.

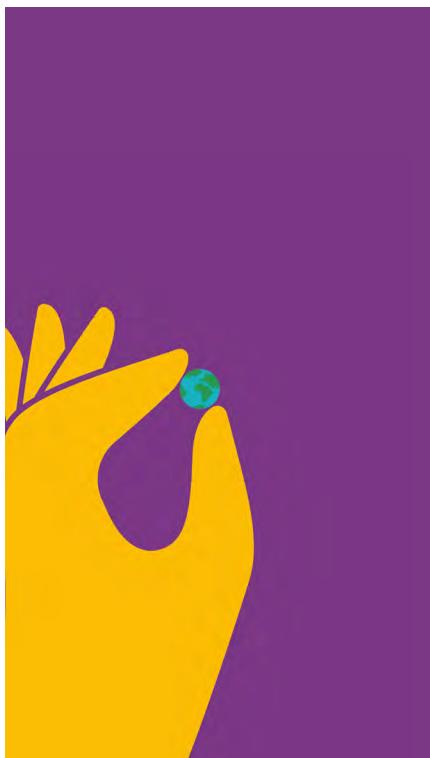
The project is all about answering those questions that pop up when we realise we need to do something about the climate crisis: What can we do? And how can we do it?

From this emerged the quote that became the campaign's motto and title: '*What's in our hands?*' It plays with both its literal and figurative meanings, emphasising each person's potential to contribute to a sustainable future with their own hands.

We aimed for a positive, accessible tone — avoiding an institutional or corporative approach — instead using vibrant colors, dynamic illustrations, humor, and local cultural references to make the message relatable and engaging for the public.



What's in our hands?



The oversized hands symbolise the ability, responsibility and power to adopt more environmentally friendly behaviors. They illustrate practices that everyone can adopt across seven key areas of sustainability:

Buy local



Reduce food waste



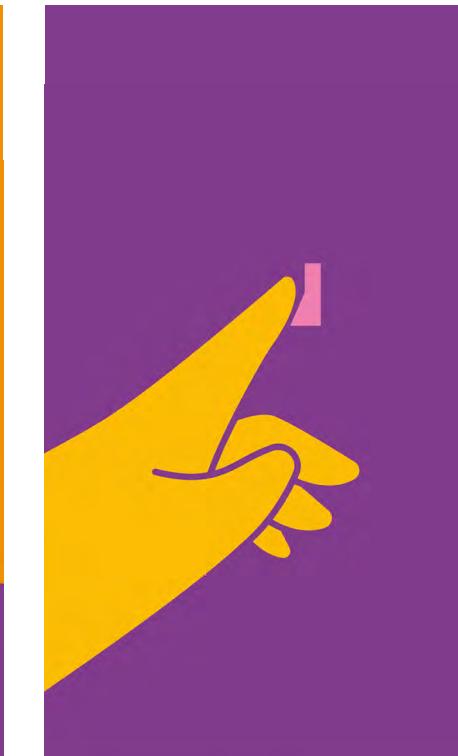
Separate waste



Use public transport



Choose green energy

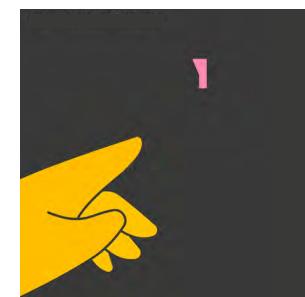
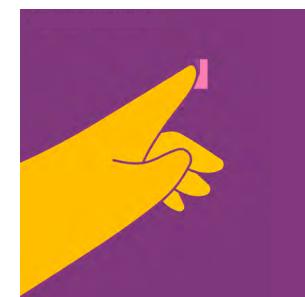
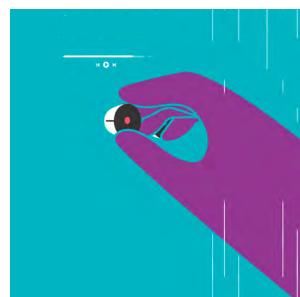
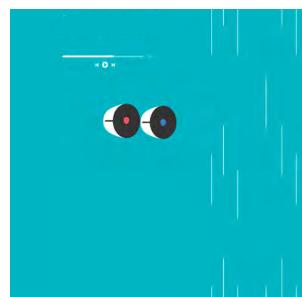
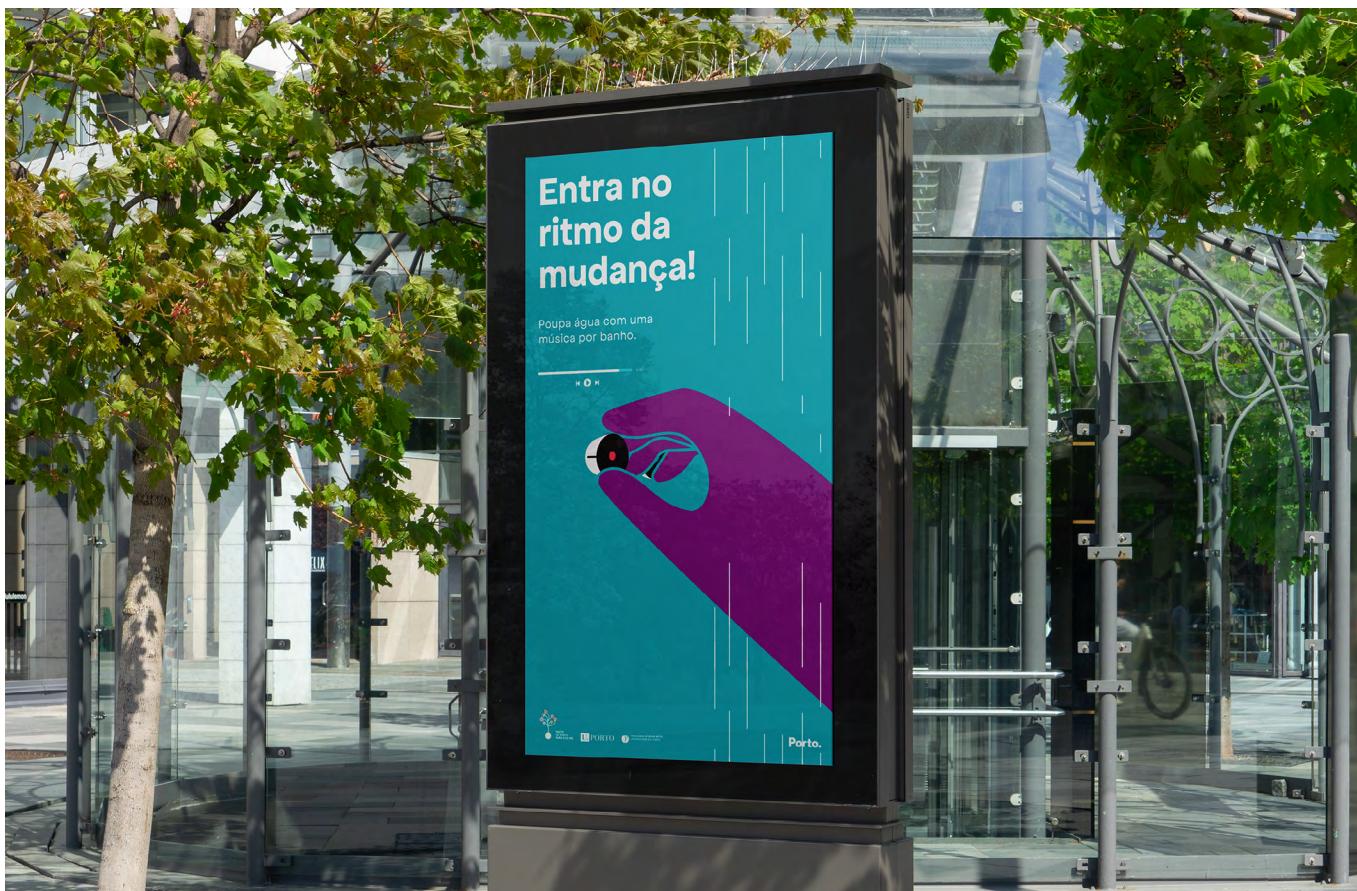


Save energy

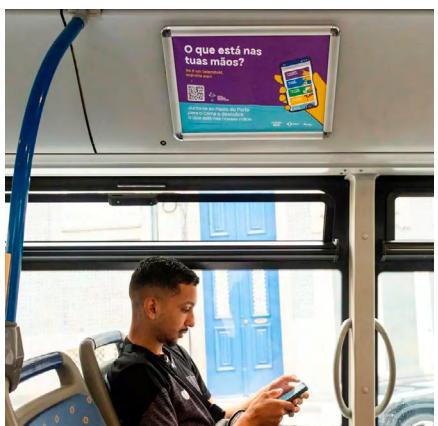


Save water

For each topic, we developed an animated poster for the city's digital mupis. A simple and quick gesture is followed by a call to action inviting everyone to visit the website and learn more.



Additionally, we created a series of alternative graphic elements for public spaces, designed to nudge and inspire conscious, sustainable practices.



Manicómio

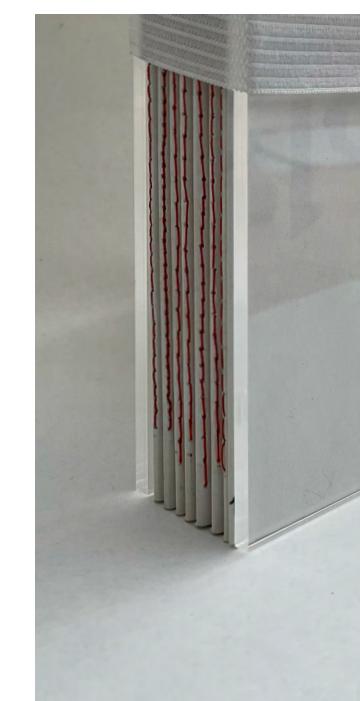
2022 . FBAUP . CONCEPT . EDITORIAL . PRINT

Manicomio is a Portuguese word meaning madhouse. It carries a very negative and pejorative connotation, associated with psychiatric hospitals and rehabilitation centres where mentally ill and disturbed people used to be sent.

It is also the name of a Portuguese association created by and for artists with some kind of mental disorder. This “asylum” is unlike those places we've heard about, it is a place of freedom and artistic expression, where art meets mental health and human rights.

This project aims to portray the association and its resident artists through an editorial artifact.

The final object is made up of several notebooks – each one dedicated to an artist – structured together, reinforced by a front and back acrylic cover, that in a way represents the institution, transparent, protector, aggregator



Technical details . Transparent acrylic cover with laser engraving . Manual red thread binding . Elastic band





Despite the growing dialogue surrounding mental health, there remains a sense of distance from those who have experienced profound mental illness. This artefact was designed to provide a moment of approach and closeness to this subject and these individuals, as if the act of releasing the elastic bands - metaphorically

representing a straitjacket - would allow a closer look and a deeper understanding. Then a leaflet introduces and guides the reader, setting the scene for what follows: a presentation of each artist, with a distinctive graphic style and narrative, carefully crafted to reflect their work and personality.



Anabela Soares

Anabala amassou o inferno,
basta-lhe a sua tragedia,
as mãos, a respiração constrada,
e da lama liberta os
monstros que dia-
existem dentro de si.



A arte que nasce das mãos de
dentes mentais tem nome, apela,
mesmo quando margens desfeitas.

Arte humana é a expressão mais utilizada para referir esta produção artística.
Foi combinada pelo pintor Jean Dubuffet, na primeira metade do século passado. Sempre existiu,



mas surgiu
anônima,
lícava
esquecida
pelas mas
nas salas
de hospitais.

Em 1925, os psiquiatras
Hans Phinney apresentou
um estudo em que
relacionava o impulso crítico e patologias mentais.
atratizado a amigos de nome
da vanguarda artística como
o próprio Dubuffet ou o pintor
alemão Max Ernst.

**Na tradução inglesa ficou conhecida como "outsider art", em alemão é a arte degradada (entartete kunst) marcas de que as obras estavam para lá do
padrão socialmente normalizado.**

Nomes como o do dramaturgo Ferenc Antonín Artaud
ou do suíço Arnold Schönberg,
do pintor do "Grito",
Edvard Munch,
ou da escultora Camille Claudel,
amante de Rodin,
intervinham no resgate desse
ciclo de 20 anos da sua vida,
período em que não só produziu
como destruiu o próprio trabalho, sa-
cias cíticas obrigatórias.



Guardam os filtros
e apresentam o que sentem.

Indefensas à tradução ou à análise crítica de
especialistas ou ao próprio mercado, eram
como primeiro destinatários os próprios criadores.
Bisa imposta, a bruta arte é considerada por
alguns especialistas como a base da linguagem primária, ou, para outros, sobreiro do pessoal
medico, apenas uma forma de terapia.

Expressões com
limites de medos ou
métodos artísticos
pré-estabelecidos,
os dentes mentais
escapam ao social
ou ao condiciona-
mento social.

 Começou o seu percurso artístico no atelier de arte do Centro Hospitalar de Psiquiatria de Lisboa em 2013. À sua escultura "Urso" integrou a exposição coletiva "Deslocado" (2015) no Pavilhão 31 em Lisboa, com diversos artistas brasileiros, como Alexandre Baltazar e Rafael Uzal. No mesmo local teve diversas esculturas na exposição coletiva "Entrevista" (2016) com Emir Kusturica. Fez parte das exposições coletivas "Insobredina" (2019) no Espaço Fidelidade Chão do B Art Contemporânea, "Incomodar" (2020) no Museu Municipal de Faro e "O Outro como Epifanía do Belo" (2022), no Museu de São Roque, em Lisboa. Teve a sua primeira  individual "Os Monstros" na Casa  Família Oliveira Guimarães em Penela (2019), seguida de "O dia em que perdi o pé" (2020), no Museu Berardo Pinheiro em Lisboa e na Bienal de Cerâmica de Aveiro (2020). Além de participar na exposição Plataforma Revolver na exposição "No past, No future, The present is looped" em Lisboa. É co-autor dos vídeos-arte "Arte" e "Pátria das Emoções" e participou na coleção "Partir a Loja Toda" com  a Viúva Lamego. Está presente em diversas coleções privadas de arte.  É representada pelo  Mancinelli desde 2018.

Releasing her inner monsters through her art.
impulse . energy . fragmentation . rage

Braulio

Joana Ramalho

*Joana é uma artista das palavras. Os seus pe-
por livros de poesia, o ponto de partida para
pecialização as áreas de Pintura, Desenho e
do séc. XX houve grande diálogo entre as artes
ximação entre as artes, principalmente a que
poetas tomaram consciência da visualidade
na, além de incorporarem elementos gráficos
trabalhos. Artistas visuais retomaram a ori-
utilizando elementos textuais nas suas obras:
diversos alfabetos, colagens de fragmentos de
utilizando a escrita como elemento gráfico e
processo de aproximação e diálogo entre a li-
visuais aconteceu de maneira recorrente e não
o século, sendo verificada em diversas ramifica-
e realizam várias conexões entre si, sem ob-
hierarquia ou ordem. A reaproximação entre
Nesse processo de resgate de vínculos entre a
tiveram grande importância experiências
francesas Mallarmé, que passa a considerar a
e do branco do papel como elemento de seus
pionero de Picasso e Braque, com os papiers
ram uma forte tendência da arte contemporâ-
na obra artística materiais não artísticos, le-
retirados de jornais, partituras musicais, pa-
que foram utilizados em suas obras de modo
um quebra-cabeça. Modos de hierarquia entre
uma imagem através de uma legenda ou tiu-
discurso a partir de uma obra visual, como
quebra nessas experiências que negaram qual-*

odos de internamento foram amparados pelo trabalho que desenvolve hoje. Tem como especial interesse por caligrafia. A partir daí visuais e a literatura e uma consequente aprovação de fronteiras entre o texto e a imagem. Os e os páginas seus da escrita, letras de pressos etc. e as artes rante todo realizaram nenhuma escrita. a imagem, do poeta de da terra o trabalho inauguando mentos rede etc.

A small photograph of a person's hand holding a small object, framed by a white border and centered on a light gray background. The image is surrounded by a thin black border.

Com o curso de Pintura e Desenho no AzCo (2000), frequência da Licenciatura de Artes Plásticas na Universidade Lusófona de Humanidades e Tecnologias, Lisboa e Pós-Graduação em Pintura na Faculdade de Belas-Artes da Universidade de Lisboa (2007). Participou em diversas exposições coletivas, como "Não há amor, só existem provas de amor", Centro Cultural de Belém, Lisboa (2005), "2x27", Galeria Arte Graciosa, Lisboa, Dezembro (2009), Poster Mostra Pública Marvila, Lisboa (2020), na Feira internacional de Arte Bruta Outsider Art Fair, Nova Iorque (2020), na exposição "Inacômodo" (2020) no Museu Municipal de Faro e na exposição "O Outro como Epifanía do Belo" (2020), no Museu de São Roque / Bruteria, em Lisboa. Teve a sua primeira exposição individual "Era Suspenso", no 86 Cocktail Bar em Lisboa (2016). Joana é representada pela Gal. MANICOMIO desde 2019.

Expressing his own child imagination.
ingenuity . joy. uniqueness

Her emotions take shape on paper.
urge . write . peace

↓ ↓

Anabela Soares Bráulio Carolina Carvalhal



Um desenho silencioso que traz cor e alegria



A mulher que arranca monstros do barro.

Cláudia R.Sampaio



Pinta e ilustra o oceano que há nela



Poeta da solidão e pintora da fantasia

Daniel Arthur Filipe



Fascinado pelo bizarro nesta era de excessos

Cerqueira Joana Ramalho



Vive no mundo dos desenhos animados

Jos* Micaela Fik-



Entre as palavras e o pincel, o controlo e o telectrocontro



A volta da pintura, desenhos e viagens

-off Zé dos Castelos



Fruto de mix de diferentes mundos criativos



Arquiteto dos palacetes onde sonha viver

The weight of mental health

2021 . INFOGRAPHICS . EDITORIAL . COLLAGE ILLUSTRATION

The Weight of Mental Health is an experimental project in infographics, editorial design and digital illustration. It served as a design exercise developed during the study of these topics for the project *Manicomio*.

Using real data from the *Institute for Health Metrics and Evaluation*, this project presents a series of infographics, styled as a magazine article, that showcase the global prevalence of mental disorders, with a particular focus on Portugal. It transforms this data into compelling visual narratives through collage and image processing techniques.

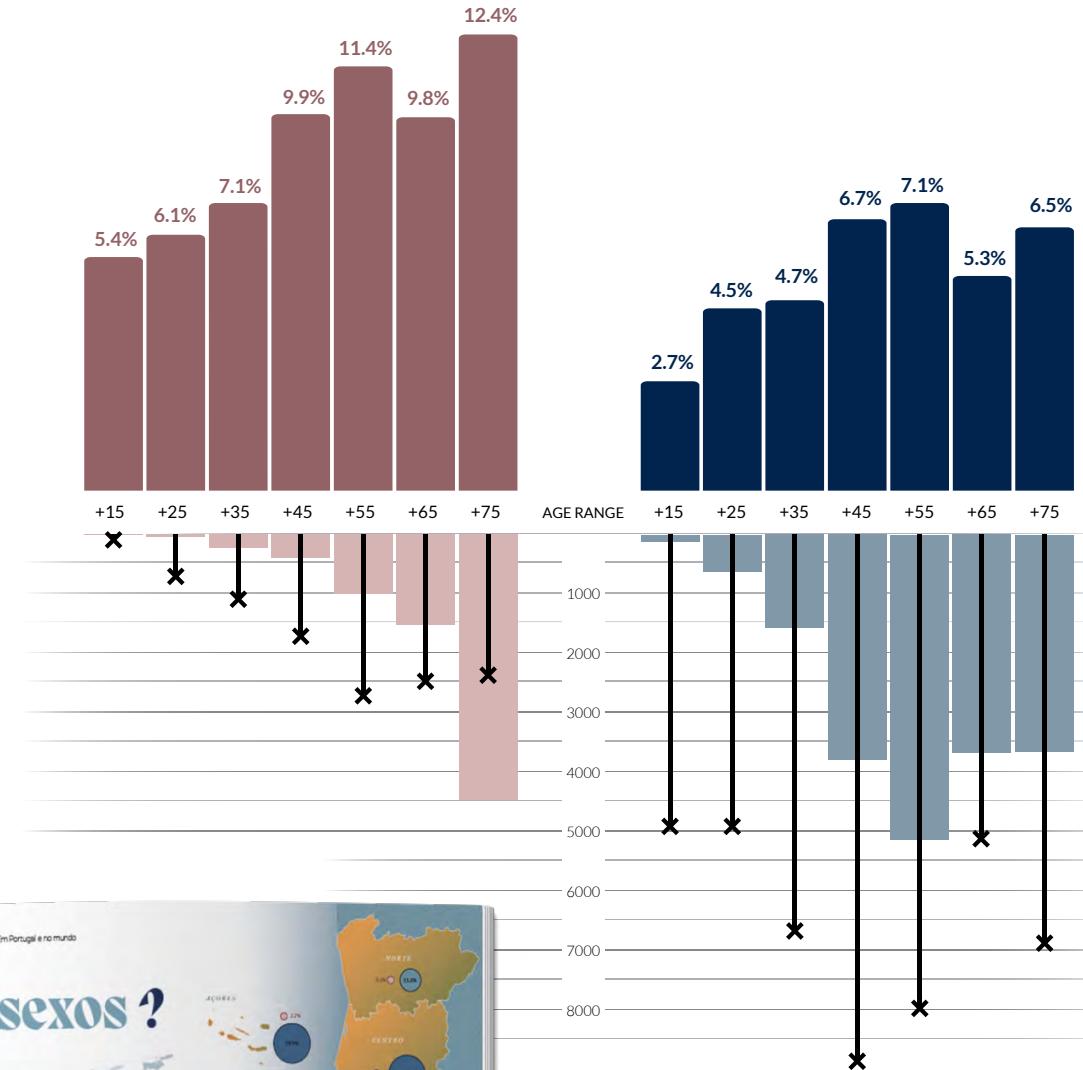
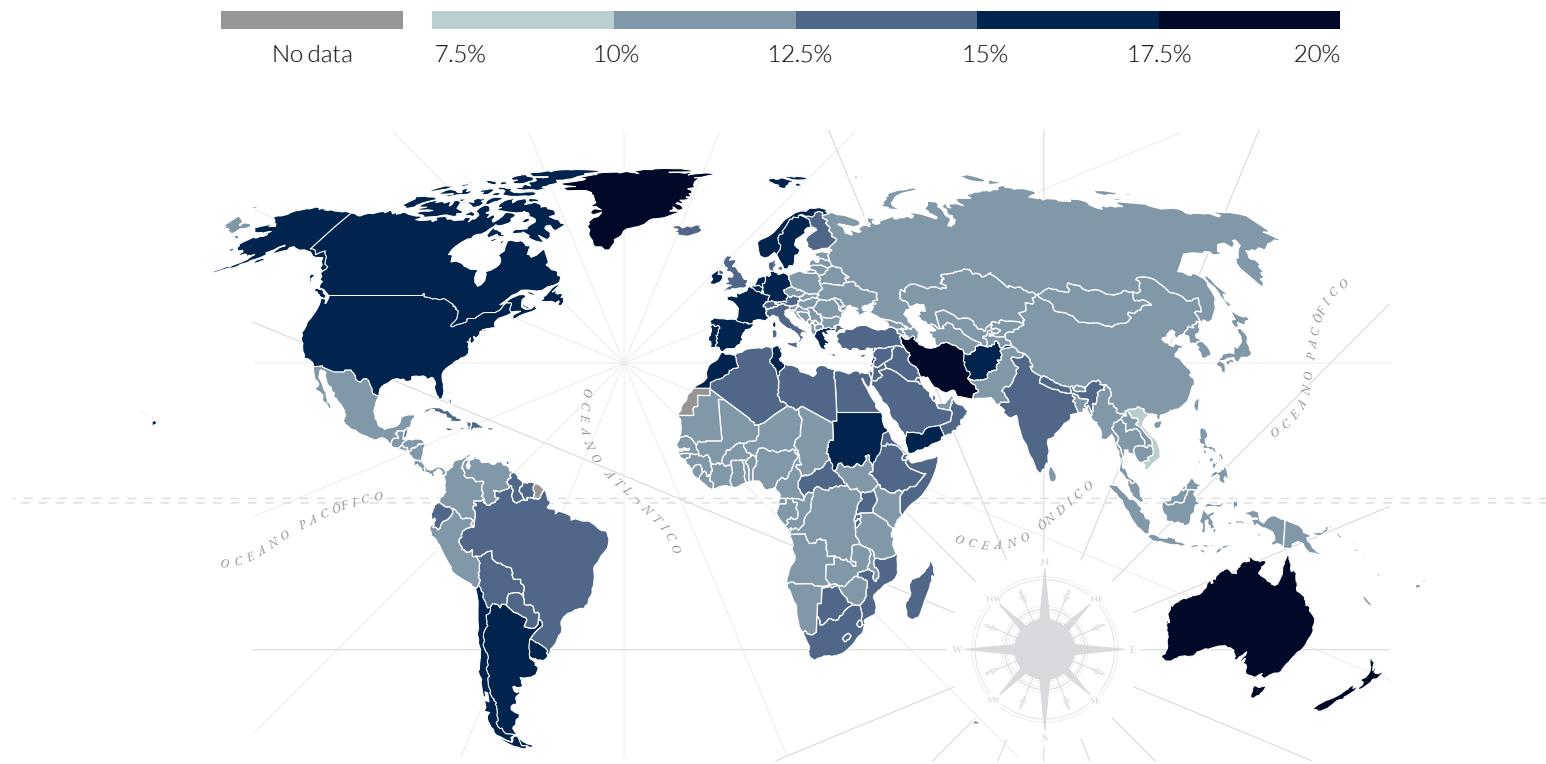
The project explores the world's population affected by mental disorders and reveals the most common mental diseases in Portugal. Additionally, it examines gender disparities and delves into territorial differences by mapping these rates across the country.



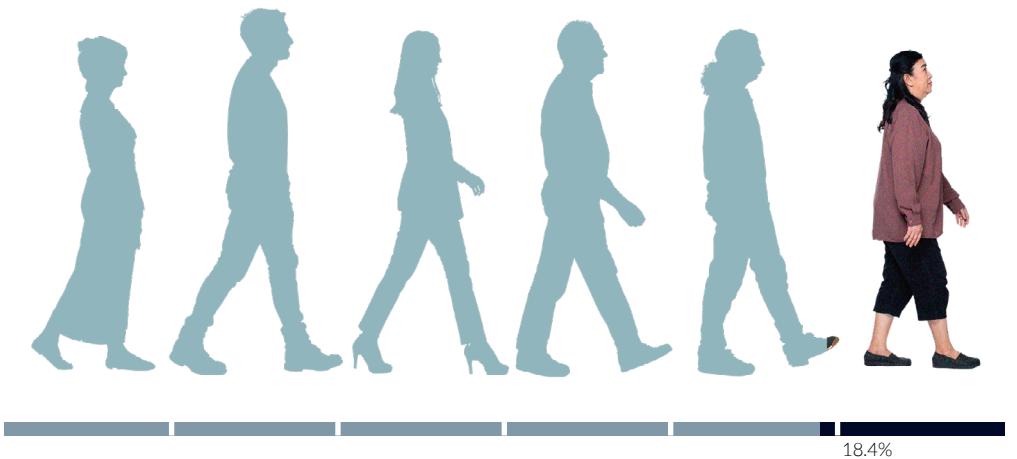
Global Burden of Mental Disease and substance use disorders, IHME 2017



Global Burden of Mental Disease and substance use disorders, IHME 2017



Mental illness in Portugal by gender and age group, and number of deaths related to it, Eurostat Database 2015



Mental illnesses in the Portuguese population, IHME 2018

WAKE UP

2024 . PORTO. CONCEPT . LOGO . BRANDING

In the context of the climate transition, Porto City Council developed this project as part of the *Porto Climate Pact*, under the *NetZeroCities* initiative and funded by the *European Union*.

The project will lead to a mobile app to empower citizens based on their consumption patterns, providing personalized tips for impactful changes in key areas (water, energy, mobility, waste and consumption) and rewarding their sustainable habits.

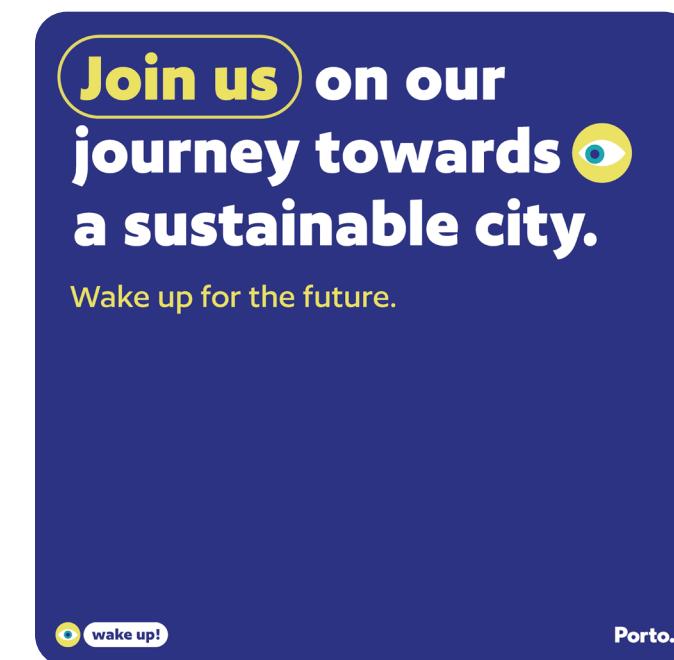
The brand identity, tone of voice and values were developed alongside the graphic universe and it reflects a vision of a collaborative and sustainable future for Porto, aiming to bring everyone together for a shared goal.

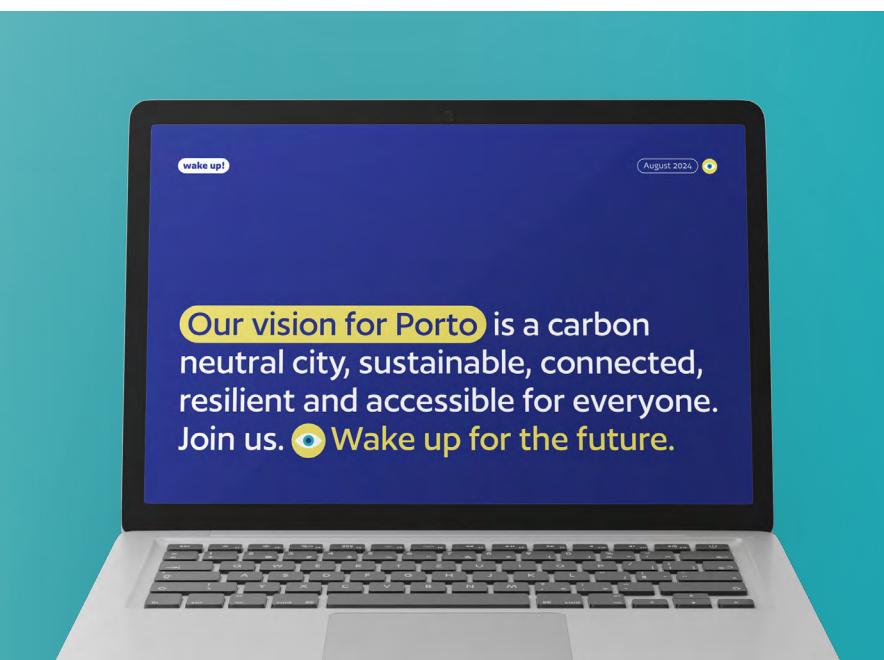




'We need everyone's eyes on the future' is a call for all citizens to wake up and stay aware for the need to embrace this collective mission.

The eye became a central symbol, representing awakening and awareness. It embodies the idea of staying alert, looking ahead and united in this collective vision for the future of Porto.





The website features a top navigation bar with links to 'wake up!', 'Our Vision', 'WAKE UP APP', 'Partners', 'News', and 'Get the App'. The main headline is 'The app that allows you to help make our vision for Porto's future, a reality!'. Below it is a description of the project's aim to support and empower citizens through tools for water, energy, mobility, waste management, and consumption habits. A large yellow smartphone icon is shown with a hand holding it. To the right, there are four circular icons: Energy (lightning bolt), Water (water drop), Mobility (person walking), and Waste (recycling symbol). A green button with a toggle switch and a cursor icon is on the left. A yellow button on the right says 'wake up! and make our city rise and shine.' Below these are several descriptive words in colored circles: green, sustainable, digital, collaborative, resilient, connected, prosperous, equitable, efficient, inspiring, vibrant, clean, safe, accessible, intelligent, healthy, and equitable. At the bottom, there are three photographs: a portrait of an elderly man, a woman walking down a street, and a woman sitting on a ledge. A teal box on the right contains the text 'WE NEED ALL EYES ON THE FUTURE.' and a blue box at the very bottom says 'Join us on our journey towards a sustainable city.'



Roadmaps with imPact

2024 . PORTO . MEDIA . EDITORIAL . PRINT

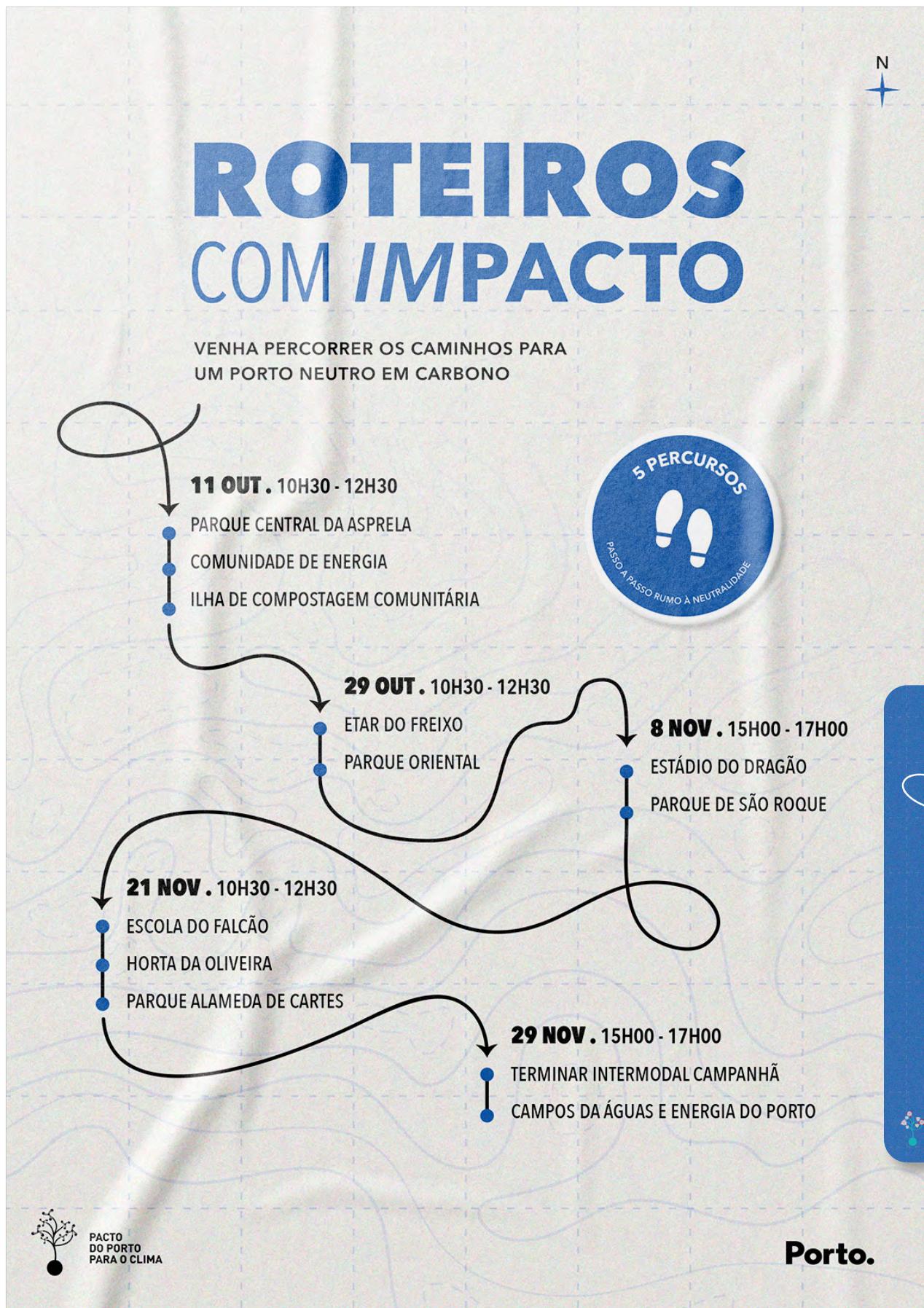


Roadmaps with imPact is a project under the Porto Climate Pact, to showcase effective solutions across the city for climate action.

The first season of this project introduced five roadmaps that guided participants through different institutions and public spaces, highlighting initiatives that contribute towards the city's decarbonization efforts. The goal was to invite everyone to "Walk the paths for a carbon neutral Porto. Step by step towards neutrality."



The design concept draws inspiration from old paper maps, using textured backgrounds, topographic lines and orientation elements to create a sense of exploration.



This visual identity was applied to a poster, social media posts, banners and newsletter visuals to introduce and spread the initiative. Additionally, a leaflet was created for each one of the five roadmaps, providing key information about the featured locations.





Some pictures of the leaflets distributed at the Roadmap events



The metamorphosis

2018 . EDITORIAL . COLLAGE ILLUSTRATION



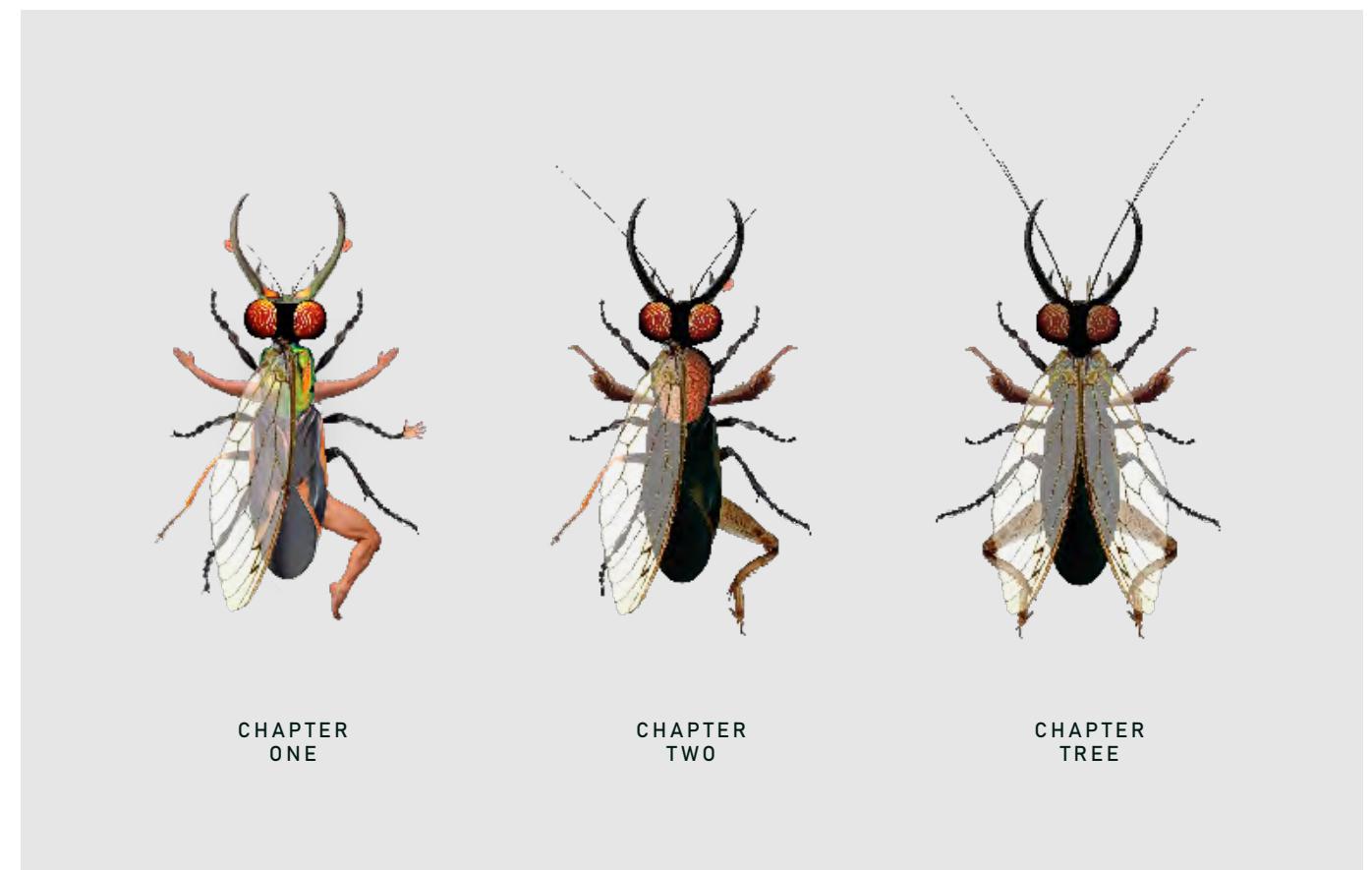
This project is an editorial and illustration design exercise for Kafka's book 'The Metamorphosis'. The bizarre and eccentric story of a man who transforms into an insect inspired a design concept centered on mystery and transformation.

The front cover features the shadow of a man, while the back cover shows the shadow of an insect — a visual representation of the transformation that unfolds throughout the story. This image reflects the protagonist's journey and gradual loss of humanity throughout the book.





In this pocket-sized edition, each of the three chapters features a progressive collage where human and insect parts merge. As the story unfolds, the human elements gradually vanish, replaced entirely by insect anatomy—mirroring the protagonist's loss of humanity.



Thank you.



Thanks for your time.

Let's get in touch!