

INDEX

2025	[ANTI_STREAMING_ARMY] SPECULATIVE	3
2025	LOST? MOTION	10
2025	PARANORMA MOTION	15
2021	TRAMA SOCIAL	22
2023	TYPE IS MONEY EDITORIAL	29
2022	PREZZEMOLINA EDITORIAL	35
2024	REVERA BRAND	41

[Anti_Streaming_Army]

2025
SPECULATIVE DESIGN
POLITECNICO DI MILANO

COLLABORATORS / Emma D'Ancona,
Marta Pina,
Francesco Pecorari,
Federico Morsia,
Francesca Zannoni

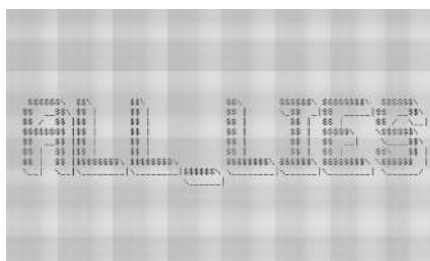
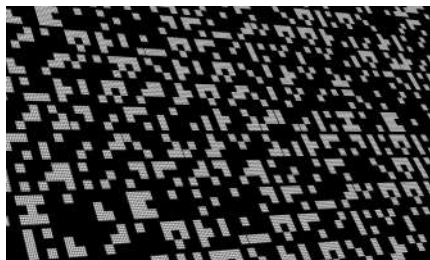
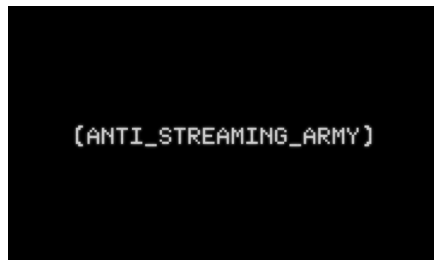
CONTRIBUTIONS / Motion Design,
Video Production

EXHIBITED @ Dotdotdot,
Milano

The project critically explores how pandemics and crisis in general, trigger waves of misinformation, fear, and conspiracy theories amplified by media. These narratives often arise from a human need for control during uncertainty. Based on this, we developed a speculative design project around a fictional hacktivist

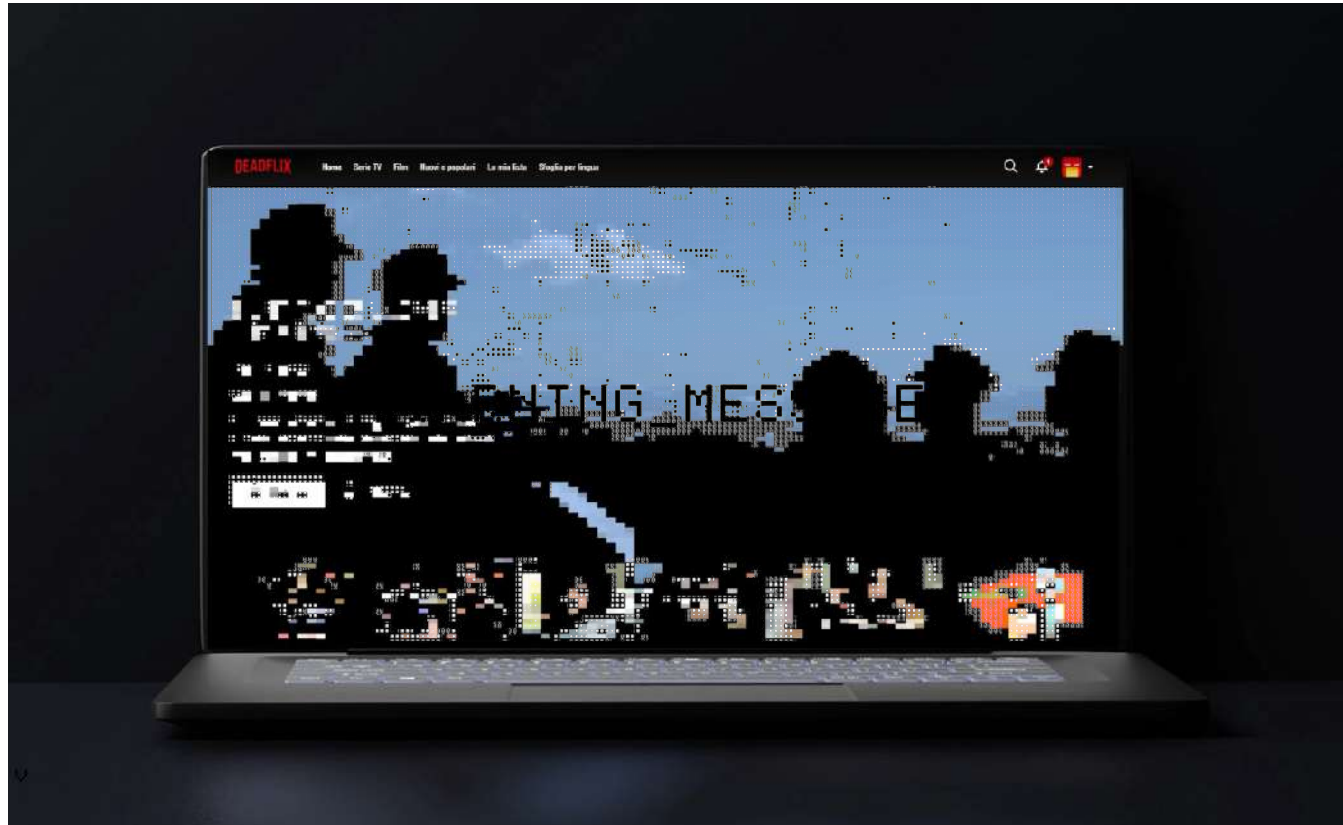
collective called [ANTI_STREAMING_ARMY], which discovered the pandemic manipulation. Streaming platforms organized a metaculus plan to make more profit through platforms' subscribers. The pandemic served as a marketing strategy to make us stay at home watching. The project includes a physical prototype,

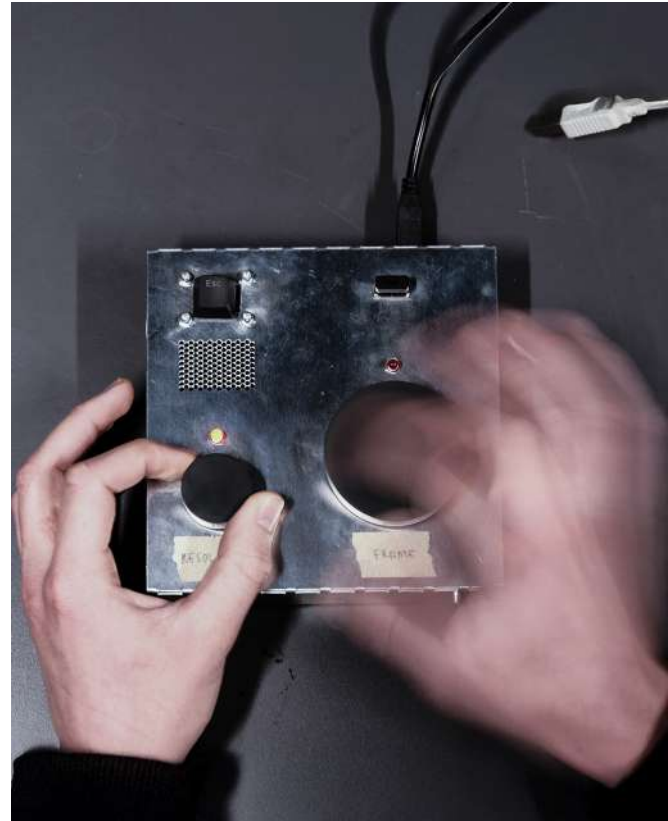
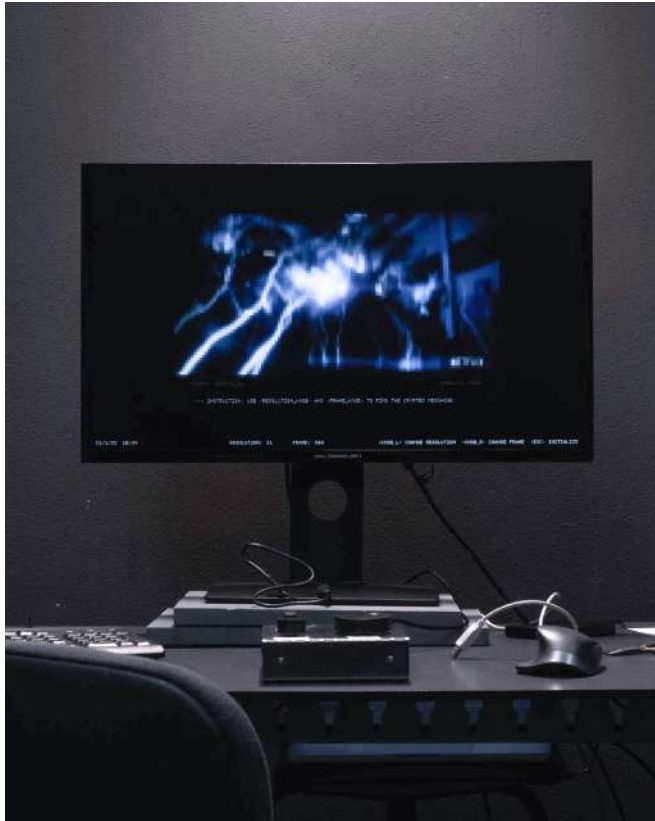
Decrypta, which is used to decrypt hidden messages inside streaming content. Through visual identity, cryptography, and interactive experience, the project reflects on digital dependency and the blurred line between truth and fiction. It uses design as a critical tool to question contemporary media power structures.













Lost?

2025
MOTION DESIGN
PERSONAL

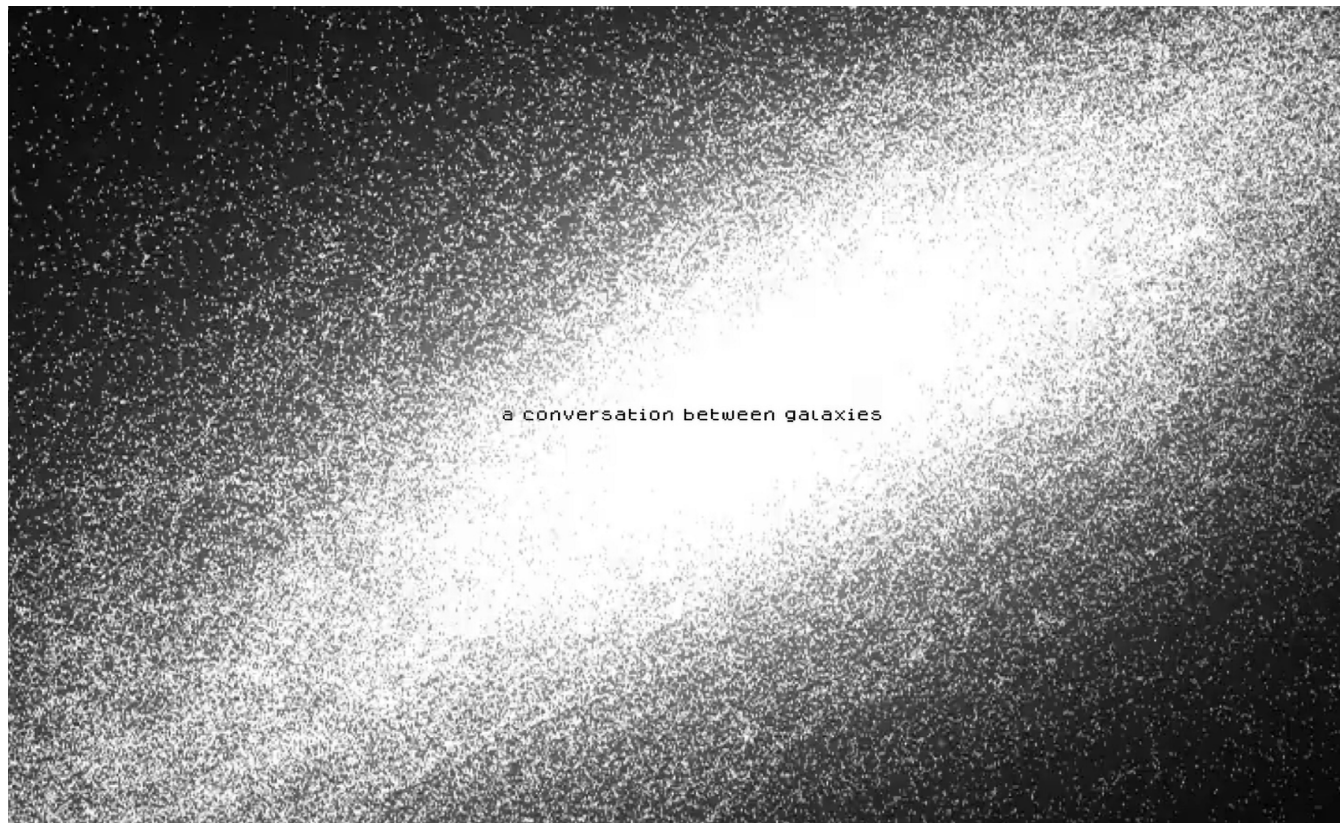
CONTRIBUTIONS / Concept,
Motion Design

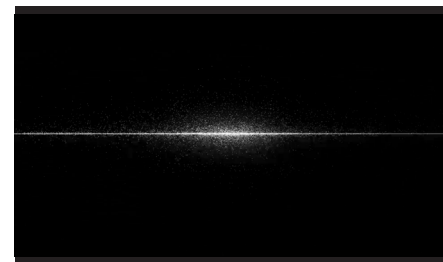
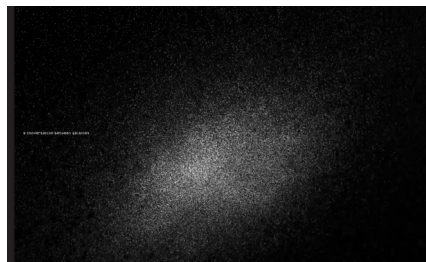
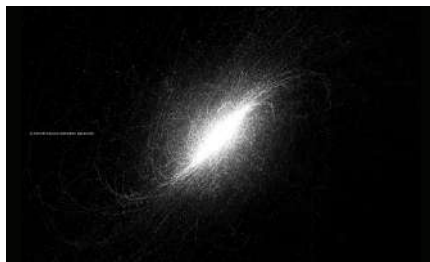
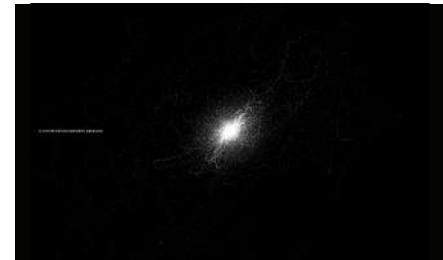
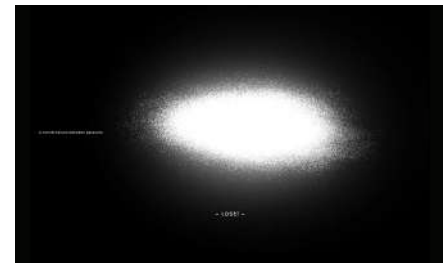
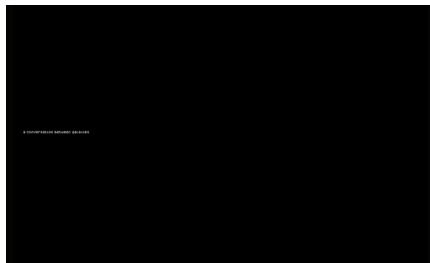
EXHIBITED @ Graphic Days,
Torino

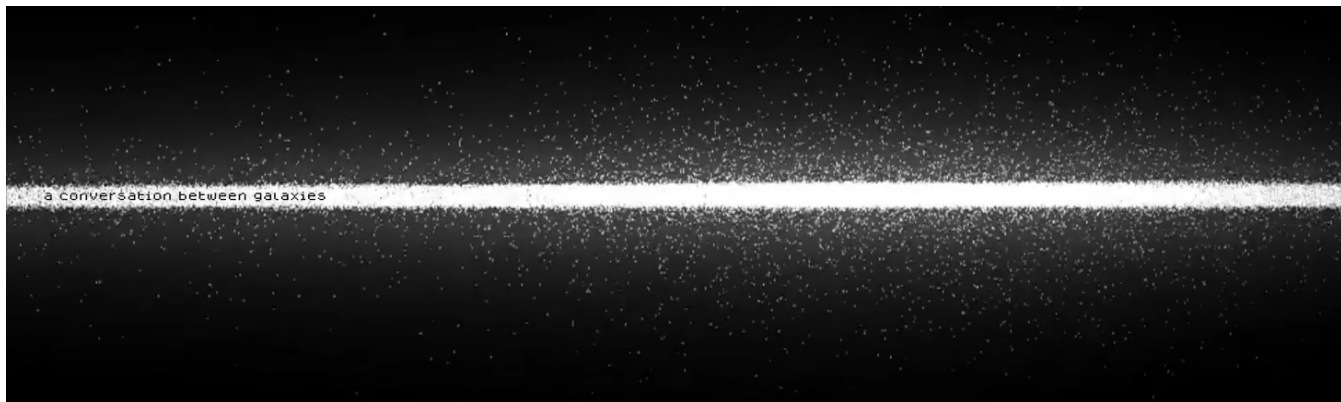
I've always thought of the human being as an inevitably lonely creature. Despite our sharing, talking, and socializing, we never truly connect with others on a deeper level. The brief moments of closeness we experience seem like mere interludes, temporary distractions. And yet, we can't help but seek contact.

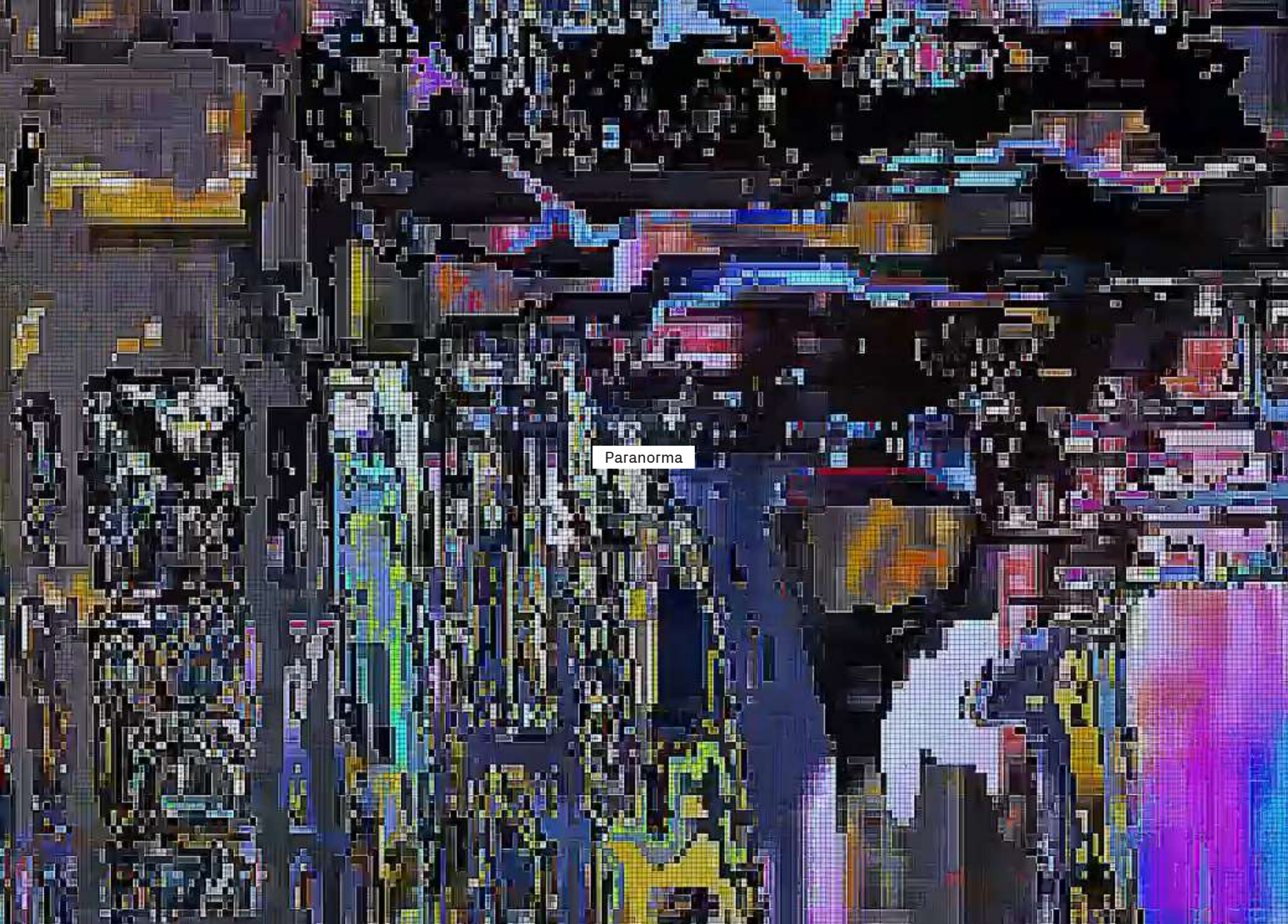
So perhaps we can assign a different value to these small interludes, a certain power of their own. In this project, I explored this very contrast: the feeling of loneliness and, at the same time, the need to express oneself and open up to others. We are all filled with questions and worries, and maybe sharing them can

help us feel a little less alone. The reference to galaxies stems from this same tension: isolated in the immensity of space, yet full of energy. Energy that, like us, needs to be released sooner or later. And when it happens, that deep darkness gives way to a light that can warm us, if only for a moment.









Paranorma

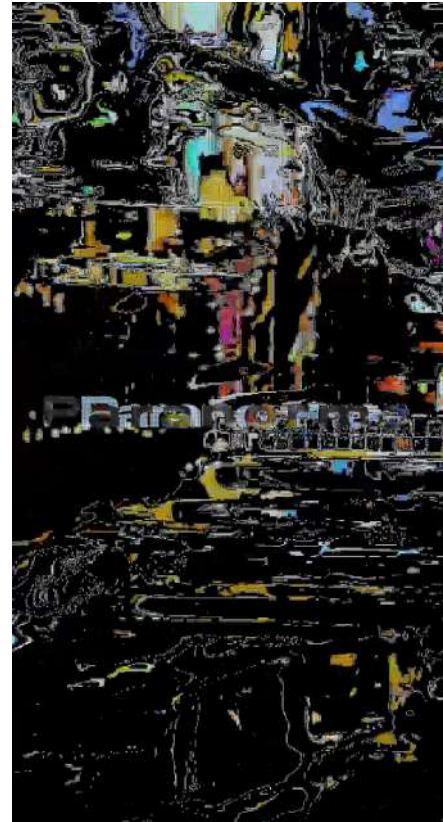
2025
MOTION DESIGN
FIRM.GS

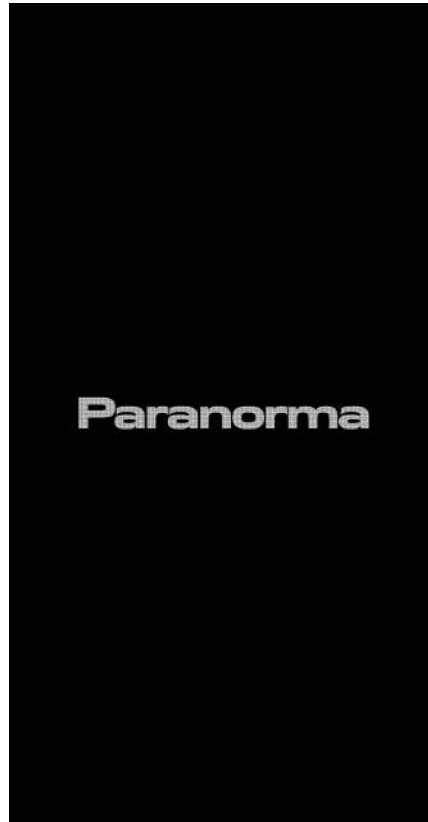
CONTRIBUTIONS / Concept,
Motion Design

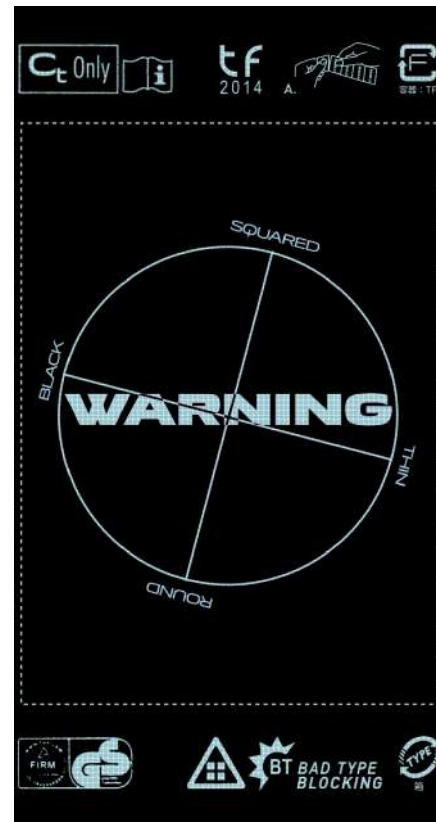
This motion graphic animation was created to showcase Paranorma, a typeface designed by FIRM.GS and inspired by sci-fi aesthetics. The brief was to move away from the retro aesthetic that inspired it, in favor of a more contemporary approach. I built on this futuristic foundation by combining clips from iconic sci-fi

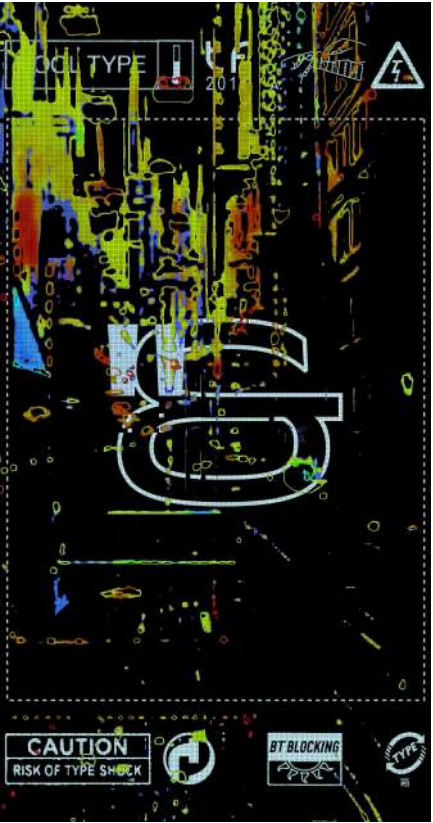
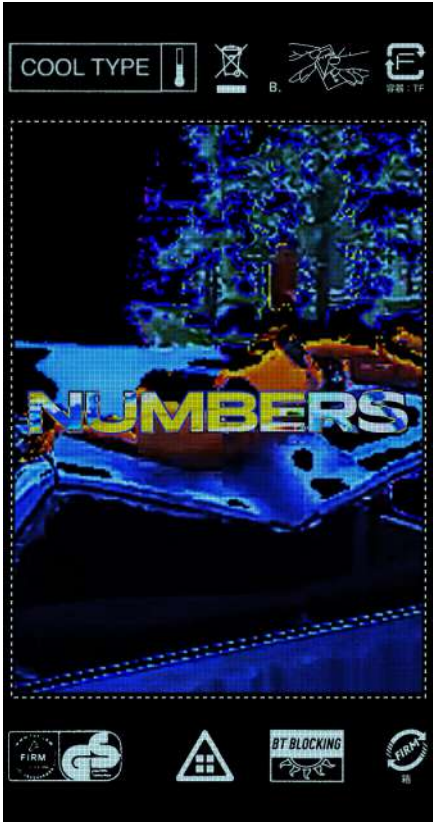
films with a visual language that references crash tests and safety signage. The result is a dynamic, impactful animation where typography takes center stage. Paranorma is a font that demands attention: bold, striking, and impossible to ignore. To reflect this, I used vivid colors, strong contrasts, and constantly shifting com-

positions. The video clips are deconstructed, distorted, and broken apart, mirroring the malleability of visual material and the experimental nature of the typeface itself. The project amplifies Paranorma's expressive potential by placing it in a world that highlights its bold, contemporary character.











available on
type.firm.gs



Trama

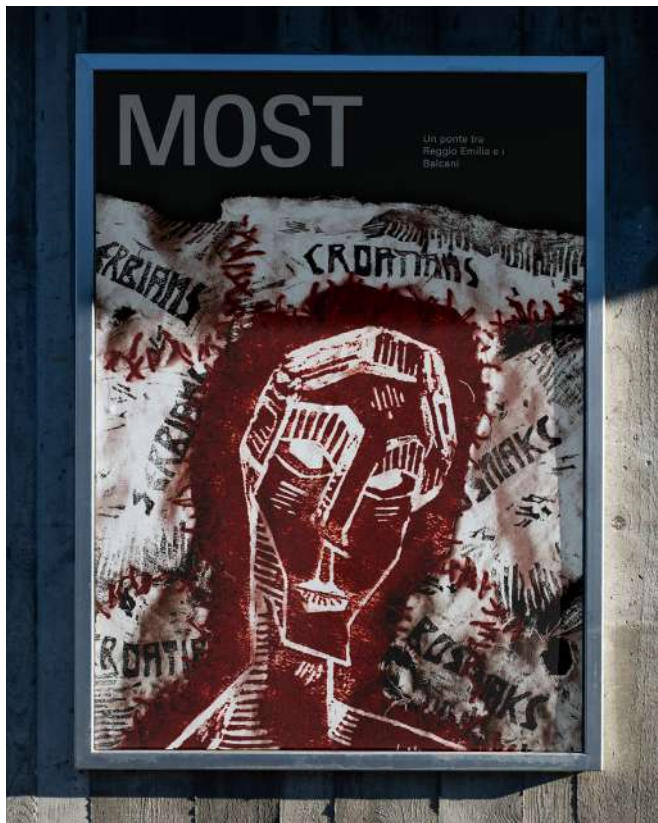
2021
SOCIAL DESIGN
ISCOS

CONTRIBUTIONS / Graphic Design,
Handmade Artwork,
Video Production

The project highlights the bond between Reggio Emilia and Sarajevo, aiming to raise awareness, especially among young Italians about the Bosnian war of the 1990s. Bosnia's story is told here through an artistic-poetic poster that evokes empathy and reflects on the country's fight for human rights and identity.

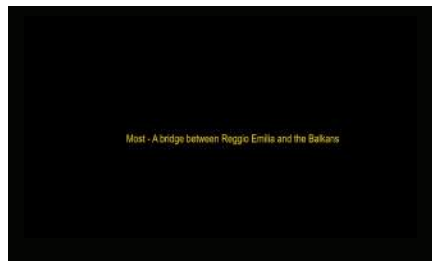
Despite deep ethnic divisions, Bosnians share a drive to heal and reclaim their past. My proposal embodies this process: an anonymous figure is depicted on torn, stained white fabric, stitched with harsh red thread. Red symbolizes blood, strength, and emotion. Raw materials and incisive lines convey the weight of a painful

history. The manifesto becomes a garment. War wounds are represented by cuts in the dress, exposing skin or red fabric. Zippers allow these wounds to close, turning into scars. Violent stitching, both in text and fabric, echoes the trauma at the heart of the message. A video wants to deepen this reflection











[Life in Srebreneca was hell]



Type is Money

2023
EDITORIAL DESIGN
POLITECNICO DI MILANO

COLLABORATORS / Emma D'Ancona,
Francesca Zannoni

CONTRIBUTIONS / Graphic Design,
Layout

The project explores the relationship between money and typography through a fictional narrative, used as a pretext to closely analyze the typographic details found in currency. My task was to conceptualize, design, and produce a little publication along with a companion poster. The same pages that compose the artwork, when rearranged, form the poster itself.

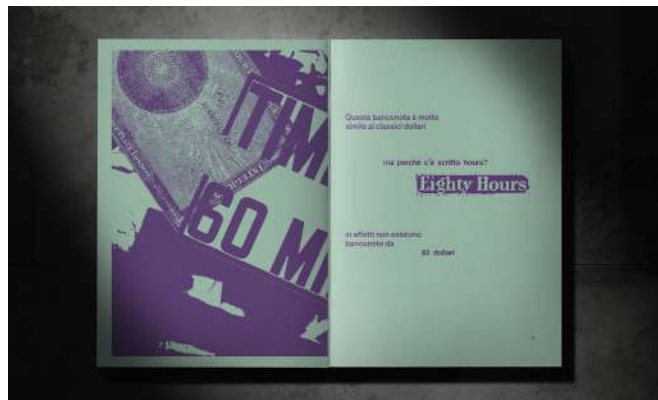
The narrative unfolds through the inner journey of a protagonist, triggered by the discovery of a mysterious deck of “alternative” banknotes. This encounter sparks a psychedelic stream of visions, metaphors, and reflections on power, trust, and symbolism, elements I translated into a visual and typographic language. Each page marks a different stage in this mental voy-

age, with typography evolving gradually from rigid and structured to fluid and expressive forms.

The poster acts as a visual map of the entire journey, condensing its essence into a single impactful, psychedelic image. Together, the publication and poster offer a layered exploration of currency as both a graphic system and a cultural construct.











Prezzemolina

2022
EDITORIAL DESIGN
POLITECNICO DI MILANO

COLLABORATORS / Arvo Caccialanza,
Alessia Guarnieri,
Lucrezia Polini,
Roberta Tasca

CONTRIBUTIONS / Graphic Design,
Illustration,
Layout

This project offers a creative reinterpretation of Prezzemolina, the 1867 fairy tale by Vittorio Imbriani, developed into two complementary outputs: an illustrated book and a vegetarian cookbook. The illustrated book reimagines the original tale with new plotlines and characters, brought to life through a blend of digital

drawing and analog stamping using natural materials like leaves and flowers. This combination gives the artwork a textured, organic quality that enhances the story's magical atmosphere. The cookbook extends this world into the kitchen, with imaginative vegetarian recipes that feature parsley as the central ingredient, a

nod to its symbolic role in the tale. Each dish is playful, colorful, and visually appealing, encouraging creativity while staying true to the story's whimsical spirit. Together, the two books create a cohesive experience that bridges storytelling and cooking, inviting readers to explore a world of fantasy, nature, and flavor.



Ciambelline a tutti i gusti!

Ingredienti

250 g di farina 00
250 g di farina Manitoba
75 g di burro morbido
2 uova d'oro
250 g di latte di Mucca viola
75 g di zucchero
12 g di lievito di funghetti
1 cucchiaino di estratto di vaniglia selvatica
q.b. di decorazioni a piacere*

* Decorazioni fatate

zucchero a velo
petali e bacche
coloranti fatati

12

Prezzemolina

Procedimento



Frullare foglie di menta e prezzemolo insieme all'olio e lasciar riposare il composto in frigo.



Successivamente mescolare le polveri in una ciotola: farina, amido, sale e lievito.



Sciogliere le uova, unire lo zucchero e montare il tutto fino ad ottenere un composto spumoso.



Unire i composti fatti precedentemente e darla forma alle ciambelle, usando un coppapasta.



Dopo aver fatto riposare il composto dalle 6 alle 24 ore, per far intensificare il colore, friggere.



Per finire, puoi decorare le ciambelle a tuo piacimento. Un classico è lo zucchero a velo.



Dozi per 12 pezzi

Cottura: 15 min.

Preparazione: 60 min.

Difficoltà: difficile

Ricettario Illustrato

13

Insalata giardiniera

Ingredienti

150 g insalata mista
(valeriana, tarassaco, lollo)
1 mazzetto di prezzemolo
1 mazzetto di basilico dei paesi nordici
1 rametto di finocchio
4 steli di erba di montagna
q.b. fiori misti della radure incantata*
q.b. bacche di bosco
q.b. succo di rugiada
6 cucchiaini di olio aromatico
q.b. sale rosa
q.b. pepe bianco

Ti consigliamo

margherite
nasturzio
calendule o gerani
petali di tulipano
primule o rose
violette e violette

Prezzemolina

Procedimento

 Dosi per 4 persone

 Preparazione: 10 min.

 Difficoltà: facile



Preparare il condimento lasciando marinare l'olio con i petali di rosa.



Mescolare la misticanza insieme a prezzemolo, basilico ed erba cipollina.



Tagliare i gambi dei fiori; cospargere l'insalata con i fiori e petali.



Potete scegliere tra fiori di erbe spontanee e fiori della radure incantata.



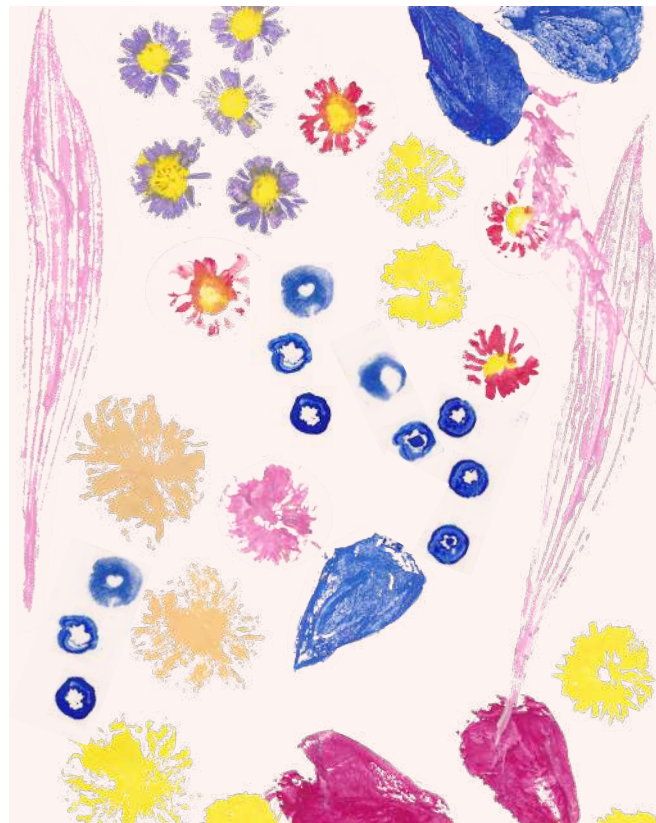
Per ultimare il piatto aggiungere le bacche del bosco.

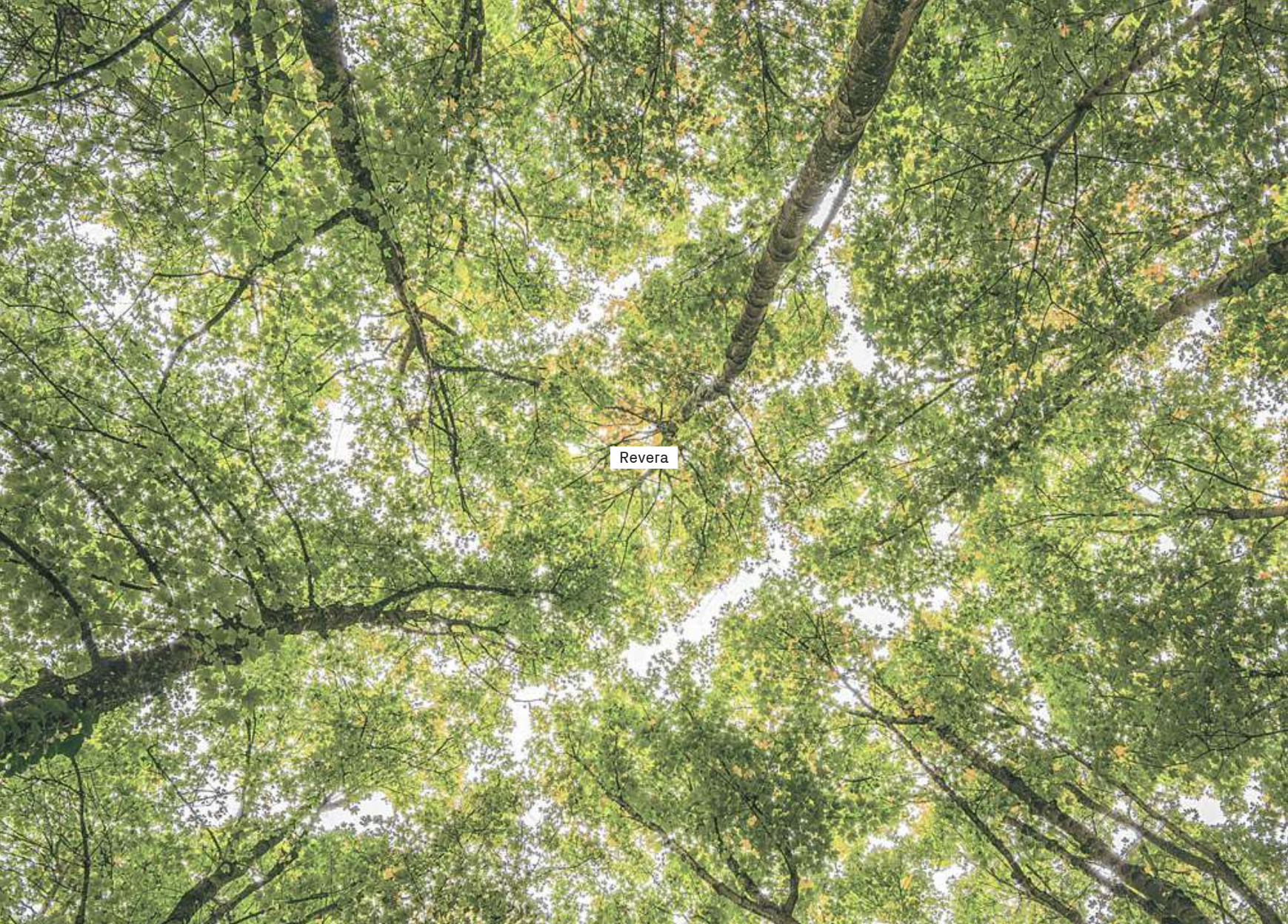


Condire il tutto con del succo di rugiada, olio, sale rosa e pepe bianco.

Prezzemolina

31





Revera

2024
BRAND DESIGN
POLITECNICO DI MILANO

COLLABORATORS / Sofia D'Ettorre,
Jessica Pace,
Roberta Tasca,
Andrea Torriani

CONTRIBUTIONS / Motion Design,
Graphic Design,
3D Modelling

In an increasingly individualistic and rigid world, Revera was born: an idea for people and the environment. A funeral service that focuses on care and sharing. In the forest of memories, cold gravestones become lush trees that grow towards the sky. The Revera biodegradable urn, made from natural materials, offers an eco-friendly way to honor the deceased.

Compact and easily transportable, it holds ashes and includes a seed to grow, representing rebirth. Once buried, the urn decomposes naturally, enriching the soil and supporting the growth of a tree. The “Forest of Memories” is a place where the deceased’s tree can grow, with the ashes nourishing the soil. The area is divided into sections for easy access to each plot, aided

by specific signage. The Revera app allows for quick monitoring of the tree’s location and maintenance. You can keep up with its growth in real time and take care of it even remotely. In the Revera catalog, one can select the type of tree to plant, along with seedlings to personalize the plot. The website provides an overview of Revera’s various services.











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I've always had a keen eye for imagery and aesthetics. Since high school, I've discovered a strong inclination toward graphic design and the arts, starting with drawing and gradually moving into computer graphics, always driven by a desire for artistic research. This journey led me to see images not just as aesthetic

tools, but as conceptual means of expression. I enjoy exploring a project in depth and bringing in philosophical layers that encourage reflection. At the same time, studying Communication Design at Politecnico di Milano made me even more drawn to experimenting with new media, further fueling my curiosity for

digital art and interaction. Despite this strong interest in new technologies, I've never lost my connection to handcrafting and manual creation. The convergence of visual art and design has made my ambitions increasingly clear: to create something new by combining art, design, and innovative tools.