

Nuoba

Magis

2018

P A T H S



cover by
Gonçalo Soares

#02

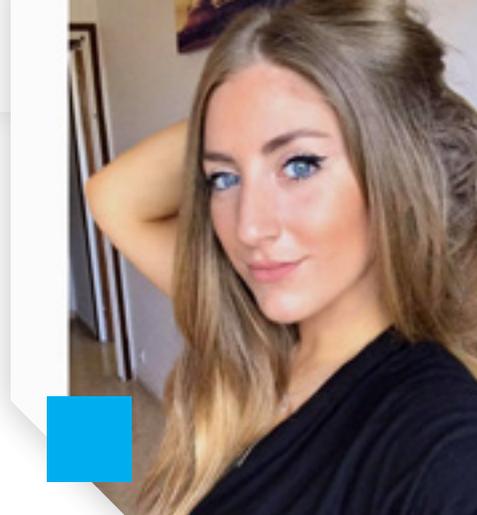
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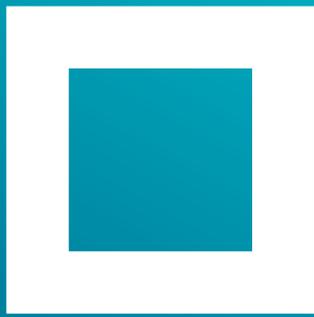
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**Gonçalo Soares
Nikolaj Beyer
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Vasco Ruivo
Zigor**

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Maria Jato Roman
Woometry
Metafora
Sotiris Bougas**

Cover
Gonçalo Soares

One paid space, gives us plenty of pages to write. Thanks



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showroom

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Ana Mirpuri's Idiosyncratic path into the Fashion World

Ana was born and raised in Portugal, started her academic journey at Faculdade de Arquitectura de Lisboa and ended up working in London, UK. We decided to ask: how does illustration find its way into the Fashion World?

As a fashion designer student myself, I find that college represents a vast gathering of ideas, thoughts and ideologies. People from different parts of the country, and even the world, meet in a common place and share their views and hopes, making it possible to discover different points of view and opinions. This happened to me when I first enrolled the Fashion Design course. "I bet everyone here wants to become either a Designer or a Stylist", I unworldly thought. Well, that was not correct at all. This fellow colleague of mine took a different professional path from me, even though we studied the same courses.

"I think I have always been into the arts and crafts quite a lot, but I only started teaching myself fashion illustration when I was 13 years old."





Ana Mirpuri was born and raised in Portugal, started her academic journey at Faculdade de Arquitectura de Lisboa and ended up in London, UK.

As a young girl, she acknowledged that she wanted to become an artist. Music and drawing were a big part of her life while growing up and she even thought of becoming a singer.

After enrolling in the Fashion Design course with the purpose of having extra skills other than fashion illustration, it turned out she was not that much into the fashion industry as she was into drawing the outfits.

Therefore, she decided to study Illustration in order to really focus on what she “loved the most”, she states. So, after leaving Lisbon to pursue the love for illustration at the UEL: University of East London.

When scrolling down in her Instagram page (**@amcillustration**) I found myself admiring her beautiful illustrations of models and runway looks, thinking about how gifted she was. At this point, I wondered if she already knew that she wanted to be part of the fashion industry: “For a long time, I thought I wanted to be a part of it but I have now realized it was not the right career for me. So, I have dedicated myself to fashion illustration but not necessarily involved with the fashion industry.”

When asked if her artistic soul was hereditary or encouraged she says: “My parents are not very artsy themselves, but they made sure I developed my artistic skills by giving me

She has also acknowledged that her drawing style has changed quite a lot in the last few years

the opportunity to have piano, painting and dance classes. This made me realize that I was driven by illustration. This rich education and loving support of her parents was clearly a motivation for Ana, who continued to pursue her passion for illustration. She has had an Instagram page for 7 years now, dedicated to her work, where she shows different projects.

She has also acknowledged that her drawing style has changed quite a lot in the last few years and dry techniques have improved, even though she states that there’s always more room for improvement! She remembers how happy she used to get with just one comment with positive feedback: “It took me years to get to this point, and it has been really hard to make sure I would get my content to the right people, and not just random followers. **It takes a lot of patience and it is still a work in progress!**”

Do you usually receive a good feedback?

(Ana) “I get some really nice messages saying how much they like my

Mirpuri works mainly with watercolors and ink which can take some time to master

illustration style, which really motivates me to do more and better! Sometimes I collaborate with some of these people and it becomes a “win/win” situation.”

Mirpuri works mainly with watercolors and ink, which can take some time to master - and she confesses that she still doesn't. Ana says that different places, experiences and people inspire her art work in many different ways, and that has helped her to grow as an artist. She states that she always tends to like her very last drawing the most, so “it has been an exciting and positive journey experience.”

She not only does illustration to order, but she also does live illustration sessions, which started when a friend asked her to participate in a fashion event. As she was really intrigued whether she was capable of doing this, she decided to try it and it turned out to be one of the best experiences of her life. “After that, I started doing events for free and now I am working as a live fashion illustrator for a company in London, which is actually my dream job!”

How is that going for you?

(Ana) “Really good as I now work as a live fashion illustrator at events for a company in London and I am loving it! I got this job because of a recommendation from someone that spotted me on Instagram so, yes! I have social media to thank for it!”

So here it is, a very different path from my own, even though we started in the same course, same college, same city. And as myself and Ana, that are a lot of different paths that start from the same point. But to go through distinct directions.

Check her marvelous work at <https://www.instagram.com/amcillustration>.





Arts & Artists

TRUE VS FALSE

An artist will eternally be conditioned on himself because he can only grasp what is on the horizon of his perception.

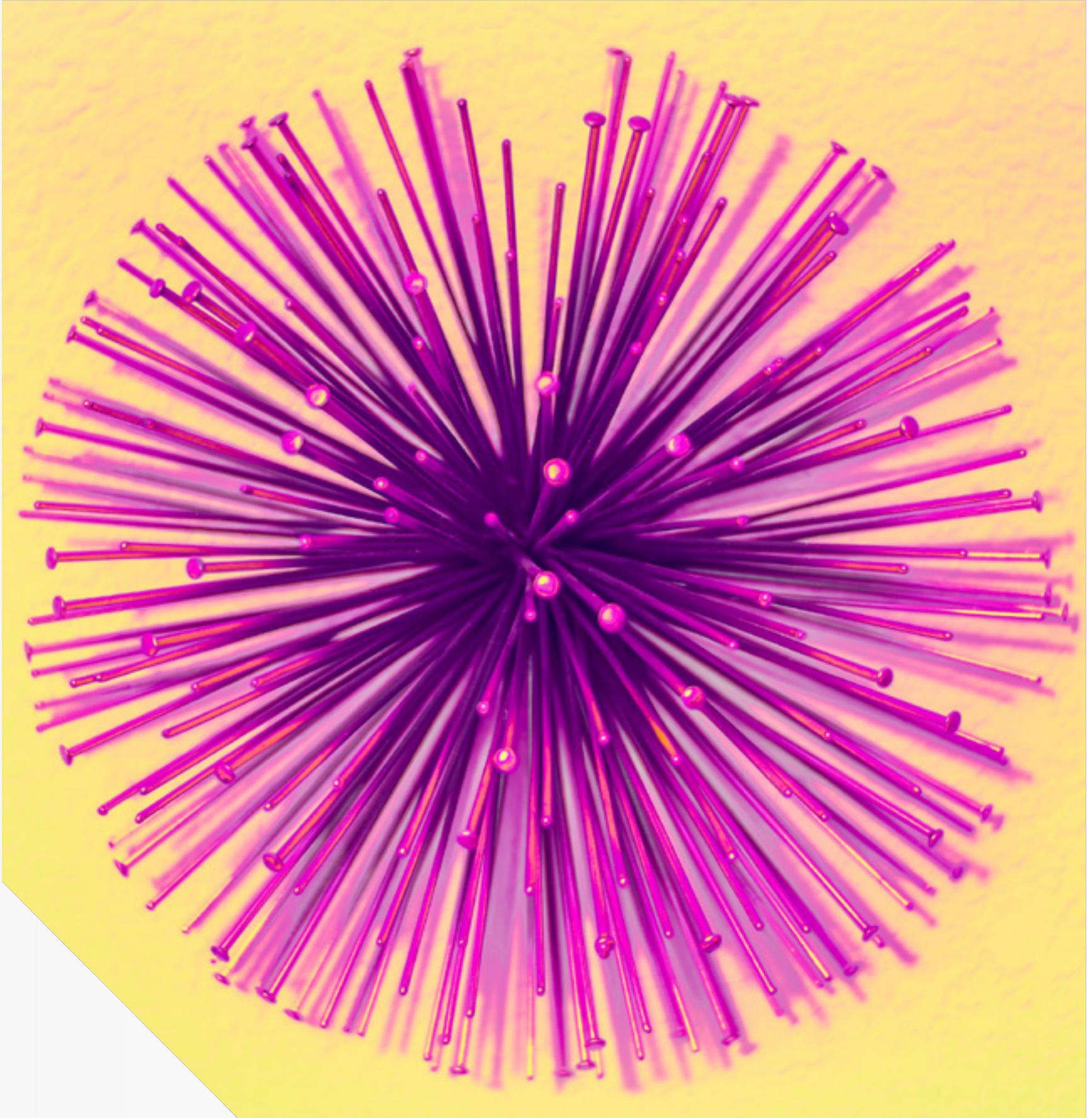
It can be a hyper-realistic drawing of a landscape, a figure, it can be a conceptual or minimalist approach, a performance or an installation expressing all the plurality of themes that interest the contemporary world. But the artist is always subject to his own perception of reality.

Much of the artistic work focuses on expansion, be it knowledge, technique, form, concept, or mental structure. Being and doing means the same. These are part of the same action because there is no division. What you do is the natural consequence of what you think.

And what you think, feel, fear, or ambition is material of interest, of inspiration, because it is something of the artist, something that lies within the limits of the artist's perception. Everything is valid, because everything is the artist. And the result is genuine expression of oneself.

This is where the main difference between conventional and artistic work lies: In a professional career, the employee is the em-







bodiment of results. It is contracted to achieve a certain objective, and will always be evaluated in function of the results. The person does not matter because he is entirely subjected to his purpose. In an artistic career, although the results are essential, they are always the expression of something greater: The creator.

And the purpose of this article is to find out what the creator is subjugated to. Because there is absolute freedom in this profession. Is there absolute freedom in the creator? (An existentialist will surely disagree. But since it is not a philosophical discussion, we can leave existentialism alone.)

Freedom has external expression, but its roots are hidden within every human being. Although physical freedom is a fundamental element of life, its maximum expression is internal.

In order to explore the issue of freedom it is critical to explore its opposite. The opposite of freedom is authority. And what binds us internally are the authorities to which we are subjugated to. In this case, it is what we take as truth. An ideology, religion, icon, style, book... Because all these elements are a static image. A set of rules and obligations, which we agree with and give us a notion of good/bad and right/wrong that are immortalized in our brain, and which condition our mind.

From the moment we say "I must be", "I have to be" or "I can not be", a division is created between two ima-

ges: what I am and what I should be. And where there is division, there is authority. And where there is authority, there can be no freedom.

A free mind observes what it is. Accepts what is. Is willing to learn. Not to say "I know". To pay attention, to observe, to experience. Because any artist, before being an artist, has to be an observer. Observer of the environment, of the people, of himself, of his learning.

When there is no observation, when the depth of our being does not have the curiosity to observe, it creates a division with the present moment since it assumes to know it already. He does not allow himself to be infected by it and submits it to his knowledge, immortalizing it in an image and paying no attention to it.

And what is defined as Art is the ultimate expression of individual freedom, of the peculiarities that make a single individual, of the perception that has been acquired throughout his existence, of the totality of his fancies and epiphanies.

But in order to exist genuine individual freedom there can be no comparison. Just observation. ■



From Food Waste to

Kosuke Araki brings elegance and humanity through his beautiful table wear pieces using innovation and sustainability.

Kosuke Araki is a Japanese designer working and living in Tokyo. His Anima collection is a set of table wear made with carbonized vegetable waste and “animal glue”, from the bones and skin of animal offcuts, finished with Urushi, a Japanese lacquer. “Historically, Urushi craft has a close relationship with food – leftovers of a meal. For example, rice, tofu or albumen is mixed with Urushi to adjust its viscosity for making sticky glue or textures.”

The collection features a series of cups, plates and bowls, and it's a sequel to a previous work called “Food Waste Wear”, which was a project where Kosuke documented food waste we daily produce and made tableware out of it. This project was presented alongside a booklet that explained how to turn waste food into tableware taking the form of an “instructions book”.

According to FAO (Food and Agriculture Organization), food waste

Table Ware



Photography by Kosuke Araki

According to FAO (Food and Agriculture Organization), the food waste per capita is between 95-115 Kg a year in Europe and North America.

per capita is between 95-115 Kg a year in Europe and North America. Kosuke wanted to raise awareness to the fact that we are wasting “life”, so he created his “memorial service” of food waste where he transforms something that is often seen as “ugly” to something beautiful and delicate. With his pieces he hopes to make consumers reflect on their lack of appreciation for something as precious as food. If the pieces Kosuke created were already beautiful, the concept behind them only enriches and ele-



Photography by Kosuke Araki

If the pieces Kosuke created were already beautiful, the concept behind them only enriches and elevates them.

vates them. He proves that there are always alternatives to throwing away waste and that everything can be transformed.

The Anima collection is on show at Food Revolution 5.0 Design for the Society of Tomorrow at Kunstgewebe museum in Berlin, between May 18th and September 30th. ■



Photography by Kosuke Araki



You Are Not Alone!

The Path Between Architecture School

and Real Life.

We all know that the world of architecture is constantly changing - new points of view, new designs, new materials...

The times of ancient architectural styles developed all over the world are over, and new trends emerge every day coming from everywhere.

As an architect/architecture student, it's not an easy task to keep up-to-date with the daily information overload. But, if we look around, the path between starting in architecture school and feeling satisfied and financially independent - if that ever happens - it's not easy either. I don't intend to make students look like victims but, speaking from self-experience, all of us who chose to become an architect know that it involves few hours of sleep, a lot of work and all the other frustrations that come with it.

The point is, you are not alone. And while this is not something you should desire to other people, it's kind of comforting to know that there are more people struggling like us.

A few months ago, I discovered Chris Precht's Instagram account. And if there is someone who does not know him yet (shame on me for finding out so late), you have no idea what you're missing. Besides the incredible projects of the architecture studio PENDA, which are impossible not to become one of your main references for inspiration and aspiration, you will understand why I say that we are not alone in this architecture world.

#letstalkarch with Chris Precht

As the co-founder of PENDA writes, "#letstalkarch is a discussion for creatives. Let's engage, advise and share our thoughts and, hopefully, we all can benefit from it."

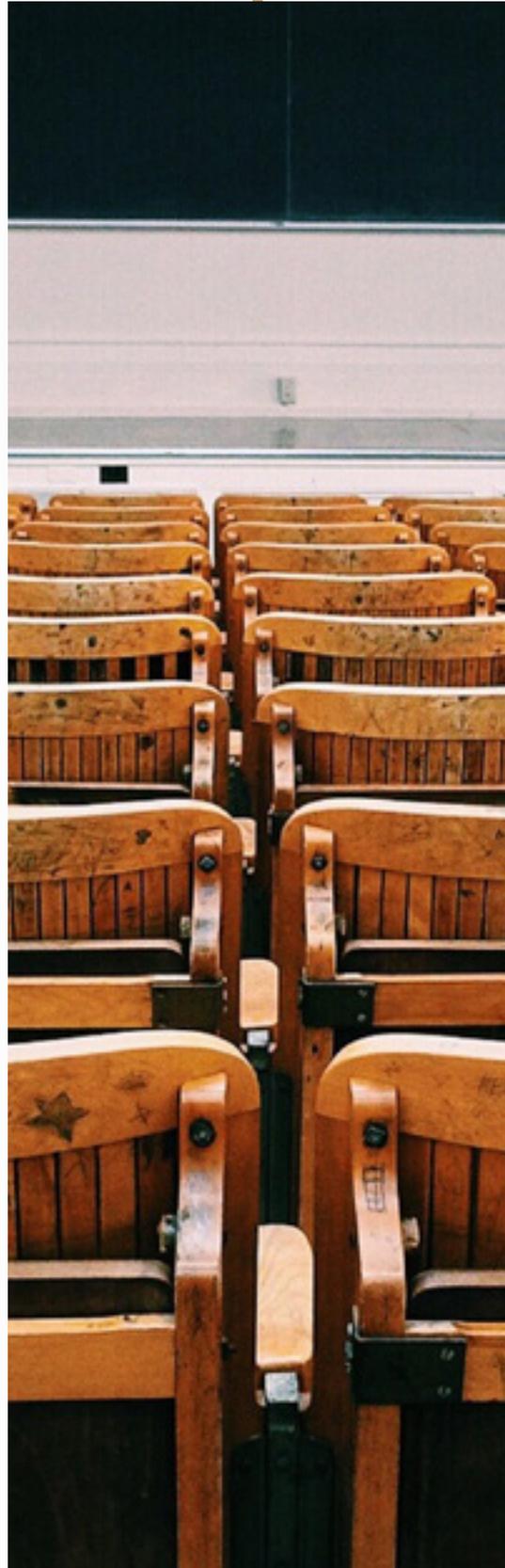
Essentially, the hashtag consists of an Instagram post with a question. Chris begins by answering his own question and sharing his points of view and self-experience.

This is followed by the answers of those who comment the publication, creating a virtual discussion where everyone has the right to interact with other followers and speak what is on their minds regarding the subject.

As you are looking through the comments, you see that most people are young architects or architecture students. And the curious fact is that the main ideas are very similar, despite the worldwide range.

One of the few questions that had the most different opinions was about architectural education and if it does prepare us for a future as an architect. The answer to this question will obviously depend on several factors: the architecture school you went to, the professors who taught you, or even the colleagues with whom you shared knowledge and ideas.

Although a large part feel that



architecture schools are not following the teachings practiced in daily life, and did not prepare them for what is coming ahead, not everyone considers that this is a negative aspect. Some believe to have had good learning foundations or even that architecture is an art that is never fully known and it is necessary to have a continuous and daily learning.

However, one of the answers that caught my attention the most was a positive one: A girl who studied at a European University shared that, students have classes a day and a half per week. On the other four days they work in architecture studios, which means that, at the end of their master degree, they have already four years of experience - I wish!

When asked about the biggest challenge as an architect or an architecture student, most students mention that the molds in which teachers want projects to be developed, imposing limits on their ambition and their creativity, can be frustrating.

The answers that seem to be more common for both students



and architects, are related to time management for schedule planning and the constant updating of innovation and novelties.

For those who already work, there is a whole range of answers regarding different topics: The relationship with clients and the balance between requirements, budget and being true to them-

selves and their style; the possibility of being heard by older architects, so that both can benefit from each other's knowledge; low salary in some countries; and the fairness of charged prices.

Since the topic of salary and fair prices was brought up, another question that created a lot of buzz was about internships and



first jobs and the fact that, most of them, are underpaid and overworked. Despite the fact that there were many different shared experiences, it's clear that mentalities are changing, since most people prefer to have their first job in small studios where they receive acceptable salaries and where they can, in fact, gain experience and develop their professional skills. A minority said to prefer working for a renowned architect, even if they are not paid or gain very low salaries, just so they can put that on their resume.

As questioned about what will be their most important task as an architect in the future, the different answers seem to all move in the same direction: create a more sustainable architecture, versatile

and reusable, in order to preserve the world in which we live; design buildings that are more people-oriented and accessible to all; increase the abilities to work in groups, combining the various branches in order to build better; design urban plans to improve people's lifestyles through architecture; and conciliate architecture more and more with nature, in order to take full advantage of it but always keeping in mind its preservation.

In a certain way, based on the main ideas that I found through the answers, it makes me proud to see that this generation of young architects have such strong values and has the mindset to change the actual patterns of architecture to create a better world. I hope it

stays the same during the next years and that, together, we can really make a difference.

Nevertheless, there are a lot more ideas and questions to debate! Don't forget to check Chris Precht Instagram profile @chrisprecht_penda and share your opinions as well. See you next month!



Sound of Filmmaking

Have you ever had a moment in your life, when you were running or going to some place while listening to music, and started imagining films and a whole plot in your head based in your life?

Even when we sit in a room all to ourselves, alone and listening, to music we still have our thoughts and our imagination. Music can work in powerful ways to evoke memories and ideas and, thereby, engage our thoughts and feelings. Music can quite simply contribute towards shaping the stories of our lives.

The importance of the sound in a film has always been underrated and can't be empathized enough. The sound quality might be more important than visual quality, because music remains consciously unobserved, yet still stimulates our unconscious, creating an emotional impact on our minds.

Filmmakers and videographers try to evoke a specific emotion in the audience with every scene. And they do this through the lighting, the location, the actors, putting the viewer in a certain mindset. One of the most powerful and vital tools to influence and affect the public is music. Whether you use music or

The sound is something important for human beings since the prehistoric times.

not will alter the way in which you see a scene and the meaning of it.

The sound is something important for human beings since the prehistoric times. For example, in older times, when someone heard a twig snap in the forest it was known that they should protect themselves. Every sound can produce all sorts of physical responses, in the right circumstances you can even feel a thud to the stomach. The same happens when watching a film.

Hitchcock used to resort to the Kuleshov effect, also called Montage or Assembly. When you take the shot of a person looking at something off the screen, and depending on what you are cutting next, it determines what you think about that person. The music has the same effect.

The art of creating music specifically for a film is called Film Scoring.

The music in films began back





in the silent movies era. The music featured in these films was not recorded with them but played live. These films were projected into a screen in front of a large audience and it would be awkward just to sit in silence for the whole time of the screening.

The first original score was written by Max Steiner for King Kong, in 1933. This encouraged other composers and filmmakers to improve that category.

Music is used to create the perfect atmosphere in a film scene, by setting the right tone and mood for the plot. It can also determine the level of drama or mood in a movie or a scene, guiding the audience in the right direction and evoking the right emotions at the right moments.

UCLA (University of California, Los Angeles) studied brain scans of people watching others. It observed that while watching someone exercising, the brain part responsible for

the muscles responded, and while someone frowned or smiled, there was a response from the facial muscles and the brain part related with that feeling. This happens because you learnt over time by correlation that, for instance, if someone smiles it means happiness while a fall means pain. The same happens with music.

Music can also be used to reveal the emotions of characters by infusing the right sound. You can pass any emotion in a face with any kind of expression.

This is also applicable to the audience since the right music can make the audience feel whichever emotion the filmmaker wants them to feel.

The right music can also denote

Music can also be used to reveal the emotions of characters by infusing the right sound.

a geographic setting. For instance, playing music associated with a particular geographical location can be an easy way of communicating where a particular scene is taking place. The same happens with the time period in which a scene or a movie is set.

You can also use something different and think outside the box. Music that sounds like what is not expected will create a feeling that something is not right and will alert our senses. We can all think of examples in which the music does not match what appears in the scene. Using comic or happy music for horrific moments can be extremely effective, and you can see this on the shooting scene of Face Off, when the little kid is listening Somewhere Over The Rainbow, or during the raping scenes in Clockwork Orange where you can hear classical music.

In such situations, while the visual portion of the film may portray one meaning, the musical score is allowed to express a different meaning, providing a sense of premonition, a feeling that unpleasant events are likely to follow.

In a film, the music can be diegetic, that is inside the film world and can be heard by a character.

Or it can be non-diegetic, no one in the film can hear it, it is only made for the audience and is out-

side the world of the film. In the Face Off scene talked above, we can find a mix of both: starts with the typical action score (non-diegetic) but then moves into the song which the character is actually listening to inside the scene (diegetic).

In a study, they took the mall sequence from *Minority Report* when John and Agatha are on the run and *Moon River* appears to be playing inside the mall. The researchers turned this diegetic approach into a non-diegetic one, with the same music. That resulted in providing the opposite meaning to the viewer. The original was called intense and second one was considered more comfortable.

Leonard B. Meyers states in his book *Emotion and Meaning in Music* that “emotion or affect is aroused when is arrested or inhibited”. When something unexpected occurs, it triggers a cognitive attempt to explain the incongruity.

Skilled composers are able to artfully manipulate our emotional responses by balancing the expected with the unexpected, such as pull at our heart strings, to bring tears to our eyes or to terrify us.

Music can create suspense, for instance if a character is running towards a corner, not knowing what to



expect on the other side, the music can speed up, helping to create a tense mood amongst the audience. It can also help to attach scenes together. For example, if a movie is changing from a rather hard scene to a softer one, you can smooth this transition with music. The audience feels subconsciously comfortable with the somewhat sudden differ-

ences between the scenes involved.

But the absence of music can be very important and an intelligent choice, since sometimes it can over stylized the moment.

A study made by the University of California shows that human sensitivity to non-linear alarm sounds, such as the ones made by groundhogs to warn about predators, is being used by film composers to unsettle and unnerve.

In films like Hitchcock's *Psycho*, straining strings and overblowing brass are mimicking the noise of panic in nature.

In 2011, the McGill University studied the neural mechanics of why humans get goosebumps from great tunes. Scans suggested that the regions of the brain that light up with music are those linked to euphoric stimuli such as food, sex and drugs. Blood flow in the brain is responding to areas associated with reward, emotion and arousal.

Science writer Philip Ball, says that soundtracks can produce the same reaction in us whether the music is good or bad: “Our response to certain kinds of noise is something so profound in us that we can't switch it off. (...) Film composers know that and use it to shortcut the logical part of our brain and get



straight to the emotional centres.”

Some filmmakers are now using infrasound to induce fear in audiences. These extreme bass waves or vibrations have a frequency below the range of the human ear, and while we may not be able to hear infrasound, it has been demonstrated to induce anxiety, extreme sorrow, heart palpitations and shivering. Naturally-occurring infrasound has been associated with areas of ‘supernatural activity’, as well as being produced prior to natural disasters such as storms and earthquakes. The producers of the psychological thriller “Irreversible” admitted to use this technique, and audience members reported feeling disoriented and physically ill after just half an hour of infrasound, leaving before the most shocking visual sequence.

In the film *Paranormal Activity*, audiences also reported toweringly high fear levels despite a lack of action onscreen. It is believed this was caused by the use of low frequency sound waves.

It has been proved that music and sound make someone more absorbed in an action or a scene and more deeply involved in what was going on. It is what keeps people captivated and engaged.

Composers and musicologists agree that the soundtrack in conventional films assists in telling a sto-

ry. It guides the audience in certain ways, for example, emotionally, and it enriches and deepens their experience of the film.

If we take the self-understanding that we can achieve through sound and music seriously, we may also start to look at our involvement in ordinary films in a new way.

Maybe music and sound affect our behavior and our moral attitudes, both while we are watching a film and also afterwards. It appears that our sonic experience can help us to reflect on and influence our actions in the same manner that other experiences can.

After the . After

Inspired by what happens after the after party at an abandoned house.



MATILDE SOUSA



Model: PedroFernandes
@pedrofernandespt

MATILDE SOUSA



MATILDE SOUSA



Selection of the month**Gonçalo Soares** - Photographer & 3D Designer · Personal project

■

Guincho

Selection of the month

Gonçalo Soares - Photographer & 3D Designer · Personal project



■
Eilen Donan

Nikolaj Beyer - Photographer · From Bornholm, Denmark



Everyday shoes

It is a homage of everyday objects. As these trivial items are mixed and inspired by fashion, we recognize the objects. The series gives us an abstraction from everyday life.

Nikolaj Beyer - Photographer · From Bornholm, Denmark



Xiaosu Yu - Product Designer · Rhode Island School of Design



Switch

It encourages people to look at a familiar object differently through the lens of design.

Xiaosu Yu - Product Designer · Rhode Island School of Design

Swang Chair

■ The Swang Chair is a sling chair with metal frame and detachable leather pillow.



Vasco Ruivo - Photographer



Vasco Ruivo - Photographer



Zigor - Character Artist · 3D modeling



Trump

Zigor - Character Artist · 3D modeling



Bruno Baptista - Fashion Photographer · Makeup and Hair



Makeup

Bruno Baptista - Fashion Photographer · Makeup and Hair



Hitabarity 3D (Marcel Hita Baró) - 3D motion designer, Freelance · Barcelona



The Head Project

The base of 3D is to say something to someone through design. Every piece has a seed. An inception idea that gives a meaning to the piece. A concept.

Hitabarity 3D (Marcel Hita Baró) - 3D motion designer, Freelance



**36 Days
Of Type**

Amanda Morais - Photography Artist • T5 Canon, Lent 50mm e 18-55mm



■
**Deusa da
Floresta**

Amanda Morais - Photography Artist · T5 Canon, Lent 50mm e 18-55mm



Maria Jato Roman - Photography



MI NOBUEZA : POR LO MENOS HABER INTENTADO
SER BUENA AMIGA y MADRE

Desired Memory

What do you like to be
remember for?

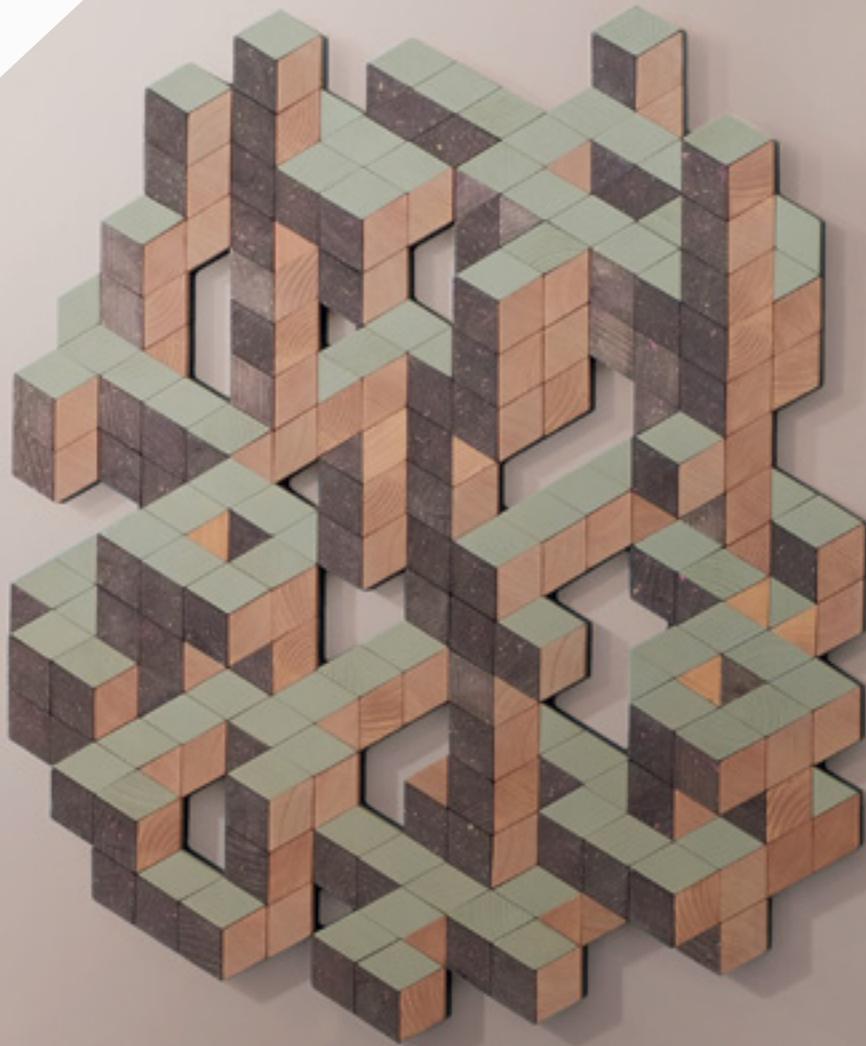
Maria Jato Roman - Photography



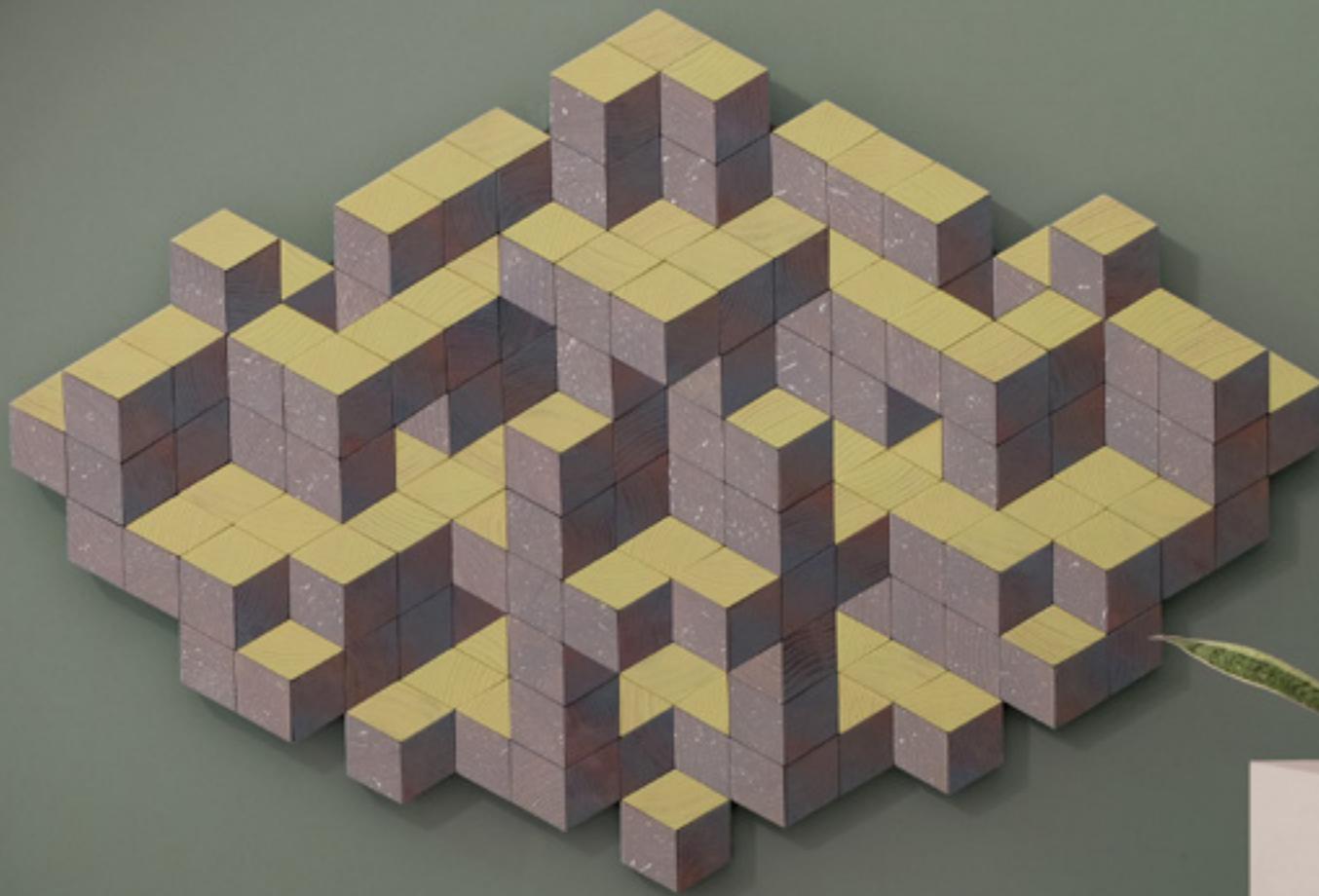
tal como yo soy. alegre.

Woometry - Wooden panels / Sustainable art · Architecture trough the prism of carpentry

■ Emphasizing the beauty and texture of wood, pieces are intertwined into architectural images, allowing an onlooker to turn on imagination and wander through labyrinths and spaces.



Woometry - Wooden panels / Sustainable art · Architecture through the prism of carpentry



Starting without much funding, we decided to use wood that we could get for free and “upcycle” it into an art projects. Working with recycled wood means that we are giving new life and meaning to discarded objects.



Metafora - 3D Product Design**▪ Elk**

Elk is a stand born with the aim to integrate with the shape of the new QLED Samsung tv.

Metafora - 3D Product Design

▪ **Fuji**

Is an iconic, classic and light furniture inspired by the act of “waiting”.

Sotiris Bougas - Photographer



Unknown



Sotiris Bougas - Photographer





Thank you for reading this special magazine made for readers who care about creatives, and those who want to embrace new perspectives around these areas of work.

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