

Nostalgia turned into a system that can produce.

RetroMadness turns visual codes from the past into identity, objects, packaging, and content. Creative direction connects every format without reducing the project to a collection of retro pieces.

ROLE	PERIOD	STATUS
Founder and Creative Director	2025 - Present	Active development



01 - PRODUCT VISION

Nostalgia is not the outcome. It is the raw material.

The project begins with cultural and emotional references, but its real work is turning them into repeatable decisions: a voice, a visual grammar, and criteria for moving from an idea to a communicable object.

- 01 Recognize**
Capture a familiar feeling without relying on a literal copy.
- 02 Transform**
Adapt rhythm, color, and form to real materials and scales.
- 03 Extend**
Give the system enough coherence to grow into new formats.

RETRO MADNESS

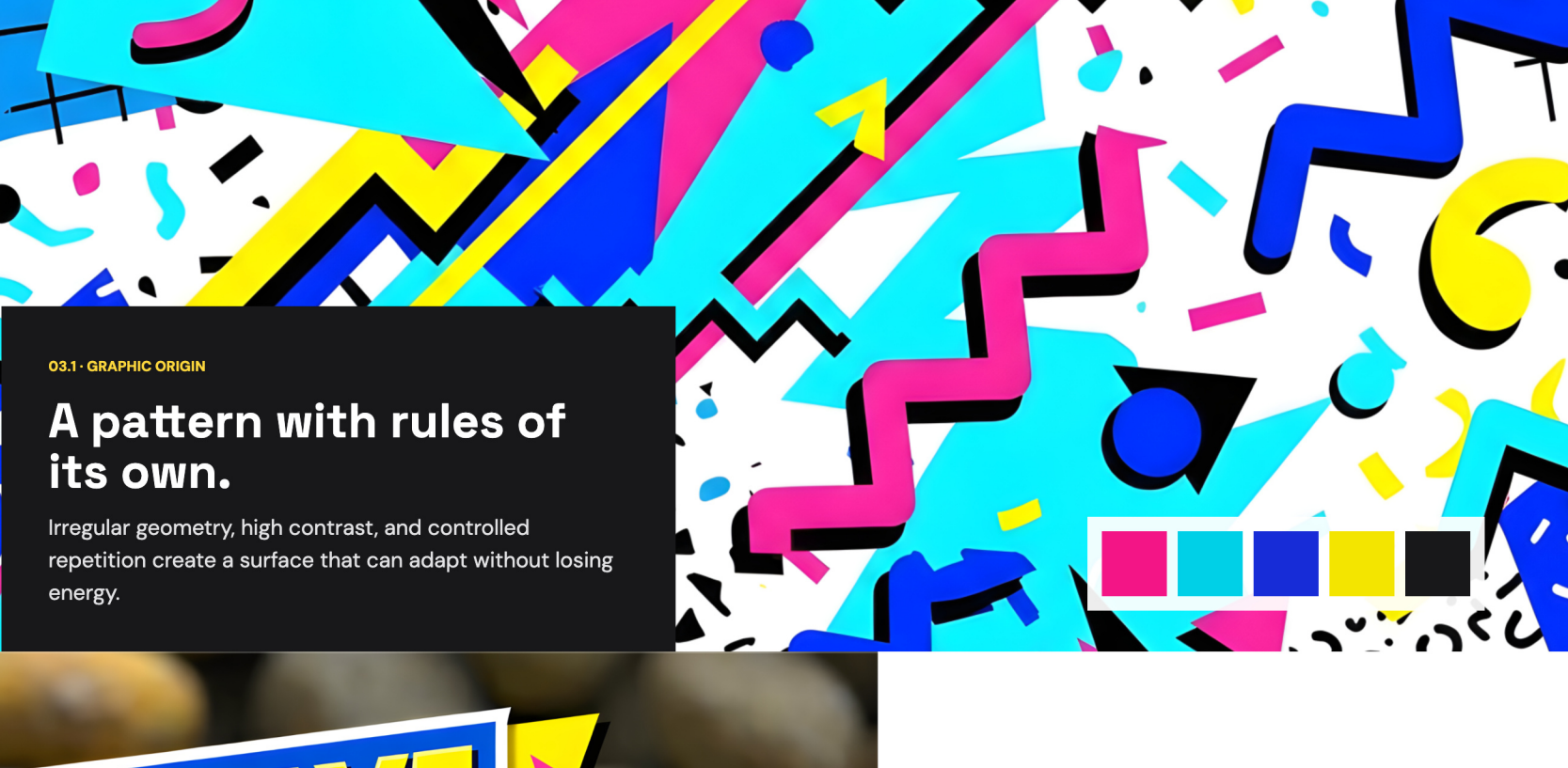
A brand with movement, contrast, and memory.

The lockup combines a dark foundation, heavy typography, and diagonal stripes. That structure works as a signature and as a starting point for packaging, content, and product applications.

03 FROM LANGUAGE TO MARKET

The same idea must survive a change of medium.

The Memphis collection reveals the complete journey: graphic origin, physical adaptation, and communication. Each stage changes the piece while preserving a visible relationship with the others.



03.1 - GRAPHIC ORIGIN

A pattern with rules of its own.

Irregular geometry, high contrast, and controlled repetition create a surface that can adapt without losing energy.



Identity is tested on the object.

The pattern stops being a flat image. Scale, cropping, stitching, and hardware change how it reads and force decisions about which elements should dominate.

- 01** Readable repetition on a small surface.
- 02** Enough contrast around zippers and edges.
- 03** Consistency between pouch and accessory.

The product also needs a voice.

"Memphis Pop" turns the visual family into an idea that is easy to recognize and share. Communication preserves color, rhythm, and attitude without hiding the object behind it.



The system continues after the object is designed.

Presentation organizes brand, collection, product information, and care. Packaging is not a backdrop: it guides the reading and prepares a coherent experience from the first contact.

SYSTEM EVIDENCE

Front to attract. Back to explain.

Both sides solve different tasks within the same visual grammar.

- Clear hierarchy for brand, collection, and object.
- Specifications and care integrated into the collection language.
- Reusable foundation for future original variants.



An identity capable of changing scale and function.

The same creative territory reaches objects with different uses. The goal is not to repeat one composition, but to preserve energy, recognition, and a consistent way to present each piece.



A creative process directed from start to finish.

Every output is evaluated by its ability to belong to the system and fulfill a real function.

01	02	03	04	05
Explore Define territory, references, tone, and product opportunity.	Encode Turn intent into color, form, typography, and rules.	Adapt Test the idea on specific surfaces, scales, and materials.	Resolve Integrate product, packaging, information, and presentation.	Communicate Build social pieces with a recognizable voice.

Visual AI as a tool within a directed process.
It is used to explore directions and variations. Selection, editing, product adaptation, and final coherence remain under human judgment and curation.

CURRENT EVIDENCE
What can already be demonstrated.
Identity and visual language Documented lockups, patterns, and variants. Product applications Pouches, mini keychains, mirror, and stickers. Packaging and communication Backing cards and social pieces connected to the product.

ACTIVE DEVELOPMENT
What the system is preparing.
Editorial depth Formats that turn the language into experiences of use. More consistent original families Reusable criteria for new collections and objects. Product operation A clearer flow between idea, prototype, production, and content.

The outcome is not a retro aesthetic. It is the ability to turn it into a system.

RetroMadness demonstrates creative product thinking: build an identity, test it against real constraints, and maintain a coherent voice as the format changes.