

2020 / 2021

# “100% SAUDADES”

Route B / Self-Initiated Project

GMD YEAR 03

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18021510

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01



PROPOSE

## PROJECT BRIEF

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### PROPOSE, PLAN & PRODUCE

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Create a project with a defined purpose that reflects my design ambitions, my critical position, my interests and my technical skills.



## MY INTENTIONS

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Develop a project that reflects the type of projects that I want to personally develop in the future. I also wanted to take this opportunity of developing a self-initiated project to create a more personal and experimental project.

DESIGN AMBITIONS

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I started by reflecting on my design ambitions as well as what I want to achieve as a designer to know in what direction I wanted to take this self-initiated project.

- I want to create work that mixes different “genres” of graphic design;

- I want to create unique visual identities;

- I want to be experimental with my designs;

- I want to code and design awesome websites;

- I want my practice and my designs to focus on sustainability;

- I want to incorporate and create;

- I want to create unique and creative editorial designs;

- I want to work at design studios like ‘The Royal Studio’, ‘Porto Rocha Studio’ and ‘Studio Dumbar’;

- I want to enjoy and take pleasure of my practice as a designer;

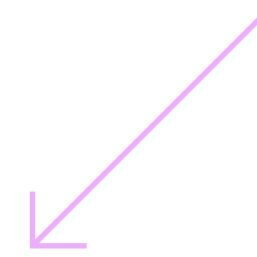
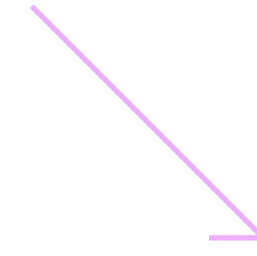
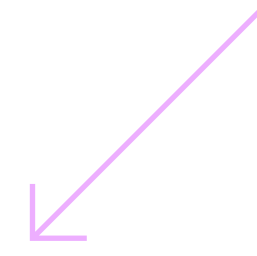
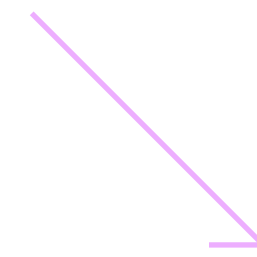
- I want to open my own design and art studio with my friends;

- I want to create sick album covers;

- I want to combine ‘analogue’ with digital;

- I want to create exhibition / curation design;

- I want to create cool 3D stuff;



INTERESTS

To have a better idea of what I could do with this project, I wrote down all of the interests that came to my mind and narrow them down to the ones that I wanted to explore and focus on.

GRAPHIC DESIGN

SPORTS

ANIMALS

BOOK MAKING

CODING

RISO

NATURE

MOTION GRAPHICS

CONTEMPORARY ART

ANALOG PHOTOGRAPHY

VIDEO EDITING

DIGITAL PHOTOGRAPHY

BOOK BINDING

CURATION

PAINTING

WEB DESIGN

CINEMA 4D

PRINTMAKING

SCREEN PRINTING

SURF

SUSTAINABILITY

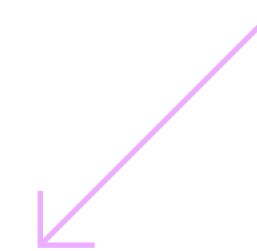
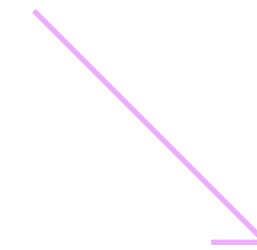
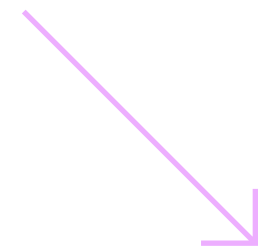
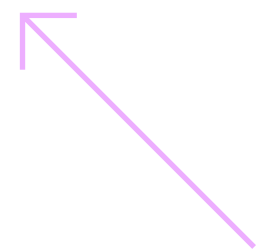
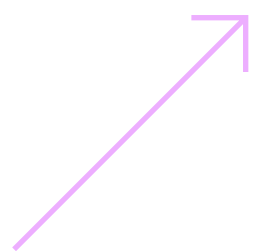
TRAVELLING

EDITORIAL DESIGN

FOOD

OCEAN

PORTUGAL



TECHNICAL SKILLS

I reflected on the technical skills that I want to have in the future. I divided them into the ones that I have developed through the years and I'm quite familiar with, the ones I started experimented a little bit and the ones I still haven't developed.

(Familiar with)

(Already Started Exploring)

(Haven't Explored)

Screenprinting

Analog Photography

Letterpress

html

Coptic Binding

Premiere

Other types of Binding

Illustrator

Cinema 4D

Digital Photography

Photoshop

After Effects

Riso

Indesign

Perfect Binding

p5.js

Javascript

WHAT AREA OF GMD DO I WANT TO  
EXPLORE AND WHY?

I decided to explore editorial design, printing processes and book-binding. I chose this path because these are areas that I want to specialize in the future. I also wanted to develop a project that focused more on creating something physical and that involved manual work. With the COVID crisis and online learning, I spent the majority of last year working on my computer and in digital projects.

Although I love to explore digital design I missed working with physical elements and printing and saw an opportunity with the SIP to take a step back from only working in the computer.

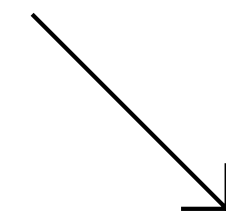


WHAT DO YOU WANT TO EXPLORE AND WHY?

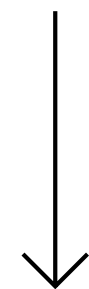
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I tend to waste a lot of time deciding on what I want to do and in all the ideas that come to my mind and I didn't want to lose myself on all those ideas and get stuck deciding the topic. This way I decided to test and explore my CTS3 thesis theme in the studio by testing methods, technologies and design aesthetics.

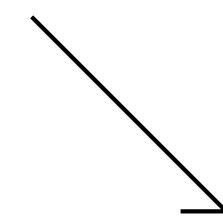
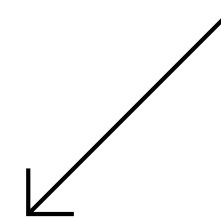
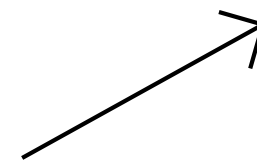
Dissertation Topic:  
Nostalgia



Homesickness



Saudade



(you feel 'saudades towards)

- People
- Places
- Experiments
- Feelings

(complex bittersweet emotion)

- Absence
- Melancholy
- Love
- Longing
- Pain
- Distance
- Gratitude

“Matar as Saudades”

An expression used to designate the disappearance, even if temporarily, of the feeling of 'Saudade'. It is possible to “kill the Saudade” (matar a saudade) by remembering or entering in contact with the source of it.



The book serves as a way to remember and be in contact (not directly) with the source of saudades and in that way.

## WHAT IS SAUDADE?

'Saudade' is a deep, complex, emotional state that describes a mixture of absence, longing, appreciation, pain, melancholy, distance, and love. It is the memory of feelings, experiences, people, and places, that once brought us satisfying emotions like excitement, comfort, pleasure, or well-being.

It is the feeling of missing someone, somewhere or something, that by the lack of its presence in our lives, triggers in us pain of separation. Saudade describes both happy and sad feelings at the same time.

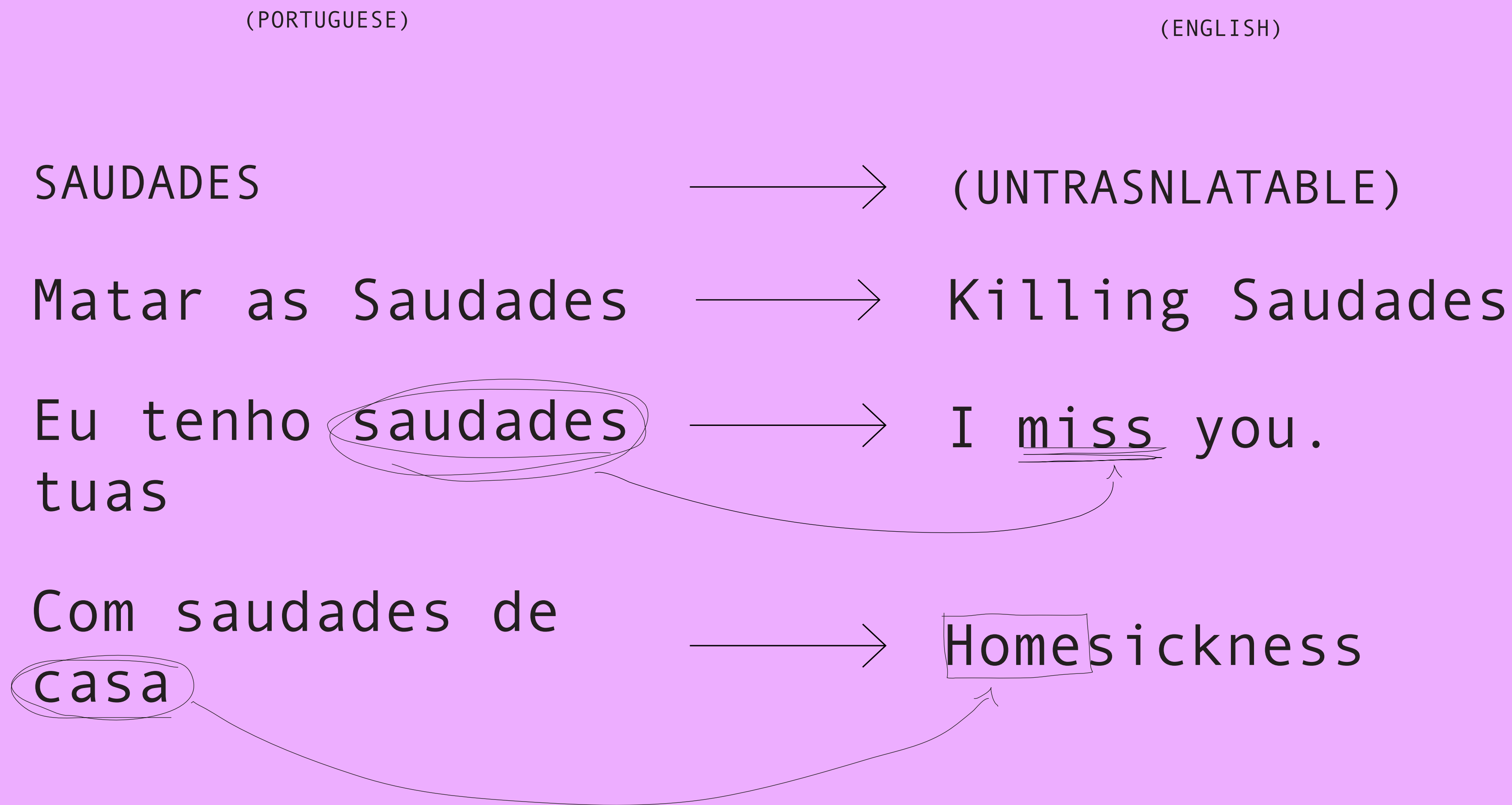
LANGUAGE BARRIERS

What made me so interested in exploring 'Saudade' was the fact that there isn't any direct translation of the word in English. I found this would be an interesting challenge to the project because I had to think about how could I explain words and concepts to people who don't have a definition for it in their own language.



<https://www.today-translations.com/news/most-untranslatable-word/>

<https://www.bianadabaviera.com.br/2019/01/30/saudade-uma-palavra-única-para-um-sentimento-universal/>



## TRANSLATION OF THE WORD SAUDADE:

There is the misconception that the word 'Saudade' is unique to the Portuguese language, that it is untranslatable. This theory was popularized after the British company 'Today Translations' wrote a list of the hardest words to translate where 'Saudade' got 7<sup>a</sup> place. Although it is hard to translate, especially in English where there isn't in fact direct translation, other languages have equivalent or similar words. Also, even though 'Saudade' is hard to translate, the emotion in itself it is felt regardless of the language or culture, the difference is in how people express it through words.

**WORKING TITLE FOR THE PROJECT:**

- 100% SAUDADES;

**WHAT:**

- A editorial piece that explores the concept of “saudade”, a Portuguese word similar to nostalgia, through design and photography;

**WHY:**

- It is a word that doesn't exist in the English language and I think it's very interesting to try to break what could be described as a language barrier through a piece of design;

**WHO:**

- This project is mainly for me and those more close to me but also to those who or relate to the feeling or those who wonder what it is. The target audience would be young adults;

**HOW:**

- Combine writing, photography and graphic design elements in a publication to convey my personal view and relation to Saudade;

**POTENTIAL OUTCOMES:**

- Book publication;

02



PLAN

## CONTENT FOR THE BOOK:

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With my concept decided I then started to see the type of content that I wanted to have on my book. From the start that I knew I wanted to include photography because is something I am very passionate and for quite some time that I wanted to mix with graphic design. I also saw this as an opportunity to work on my writing and it seemed fit to mix the three and see in what way they would influence each other.

# PHOTOGRAPHY

# WRITING

# TYPOGRAPHY

# LAYOUT DESIGN

**UNIT ASSIGNMENT**  
**→ SELF INITIATED PROJECT (UNIT B)**  
 SUBMISSION COMPONENTS:  
 20th JANUARY 2021 DESIGN  
 DATE FOR PROJECT RESEARCH:  
 ALL THE SCHEDULES  
 5. ASSIGNMENT METHOD:  
 • 2. SCHEDULES  
 • FOR EACH OF THE 500+ PAGES TO BE MADE

**SUBMISSION COMPONENTS:**  
 • PROJECT RESEARCH  
 • PROJECT PLAN  
 • PROJECT DESIGN  
 • PROJECT PRODUCTION

**WHAT DO YOU WANT TO EXPLORE AND WHY?**  
 • I want to explore the value of design in our lives  
 • I want to explore the value of design in our lives  
 • I want to explore the value of design in our lives

**WHAT ARE THE DESIGN AMBITIONS?**  
 • I want to explore the value of design in our lives  
 • I want to explore the value of design in our lives  
 • I want to explore the value of design in our lives

**WHAT ARE MY INTERESTS?**  
 • I want to explore the value of design in our lives  
 • I want to explore the value of design in our lives  
 • I want to explore the value of design in our lives

**WHAT ARE MY TECHNICAL SKILLS?**  
 • I want to explore the value of design in our lives  
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**WHAT AREA OF YOUR PRACTICE DO YOU WANT TO EXPLORE AND WHY?**  
 • I want to explore the value of design in our lives  
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**PROPOSE, PLAN, PRODUCE**  
 PROJECT WITH A DEFINED PURPOSE THAT REFLECTS YOUR DESIGN AMBITIONS, YOUR INTERESTS AND YOUR TECHNICAL SKILLS.

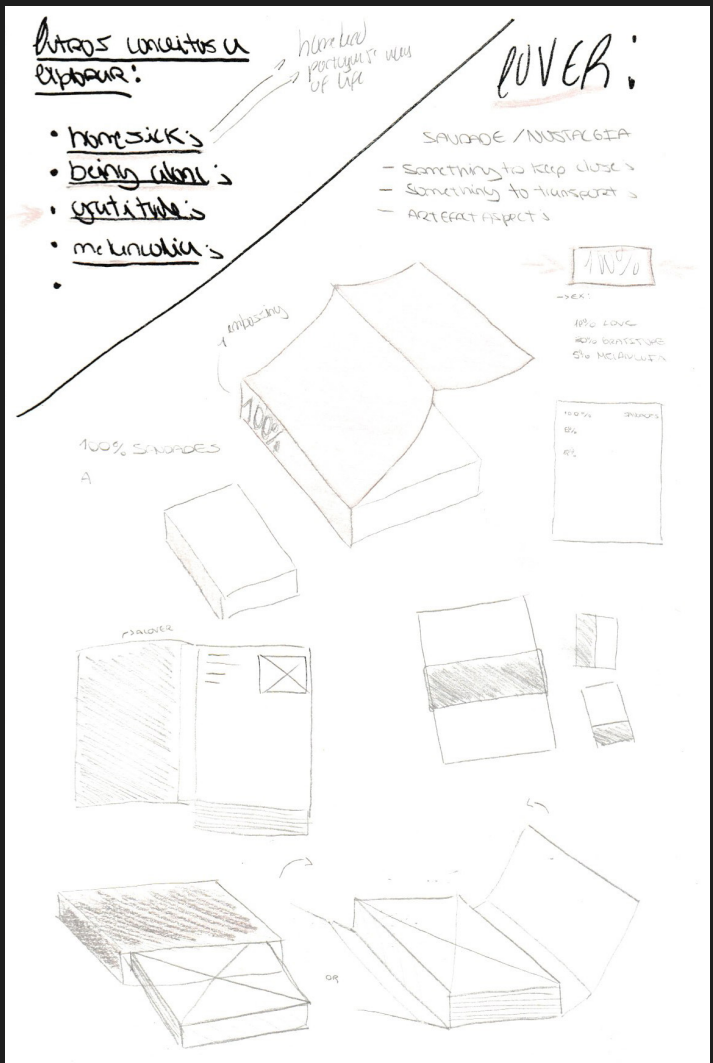
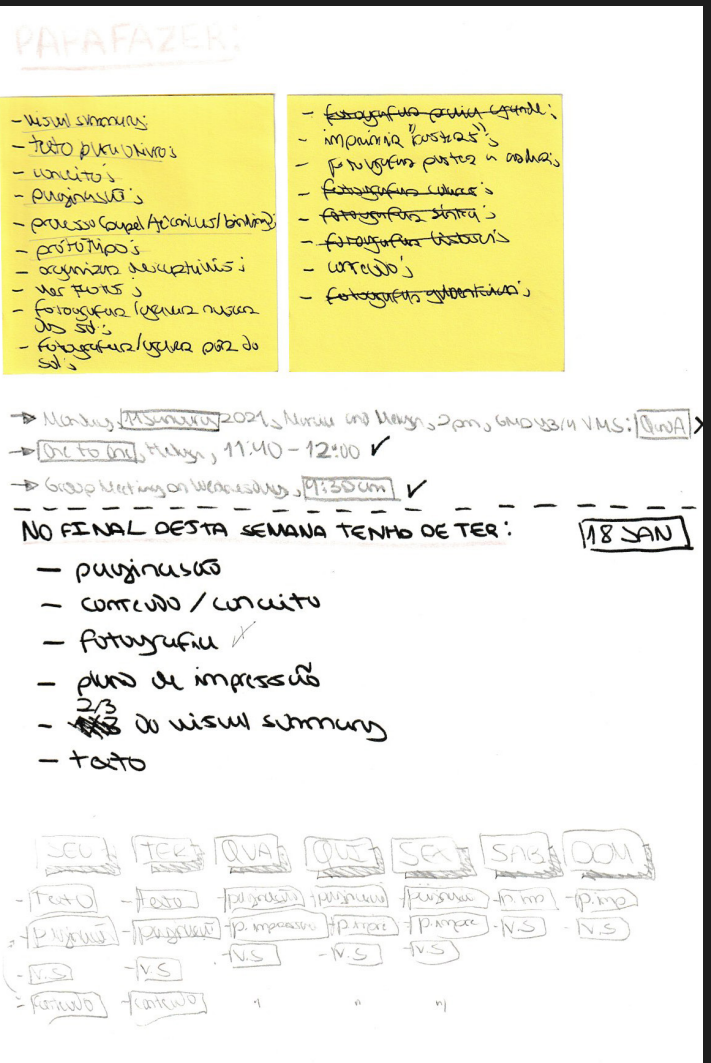
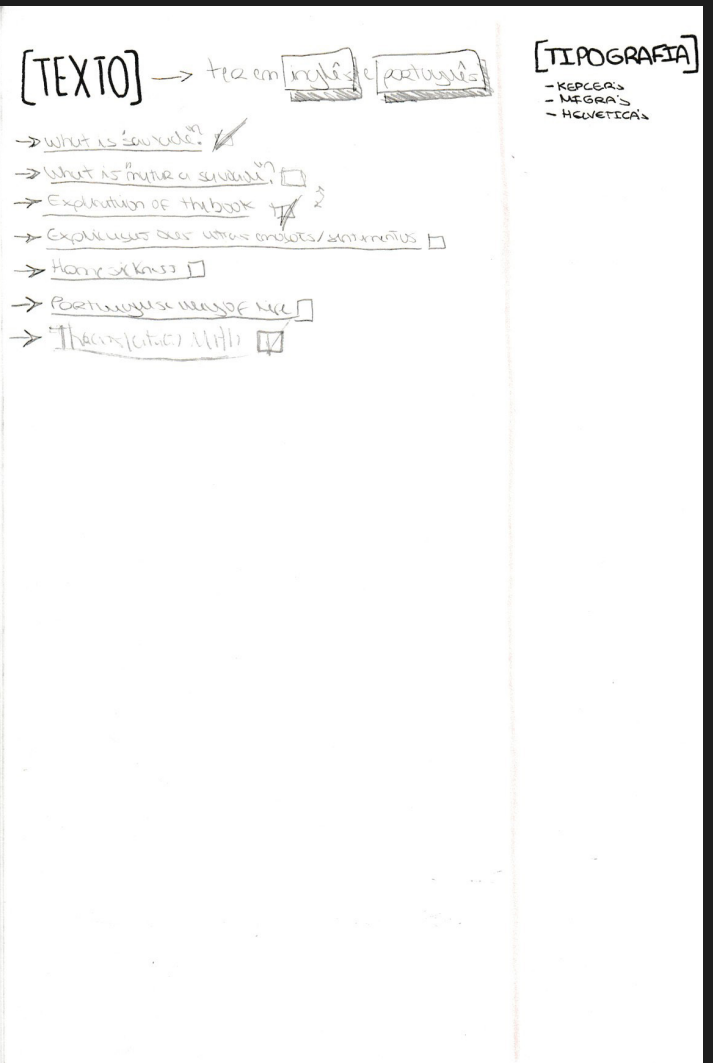
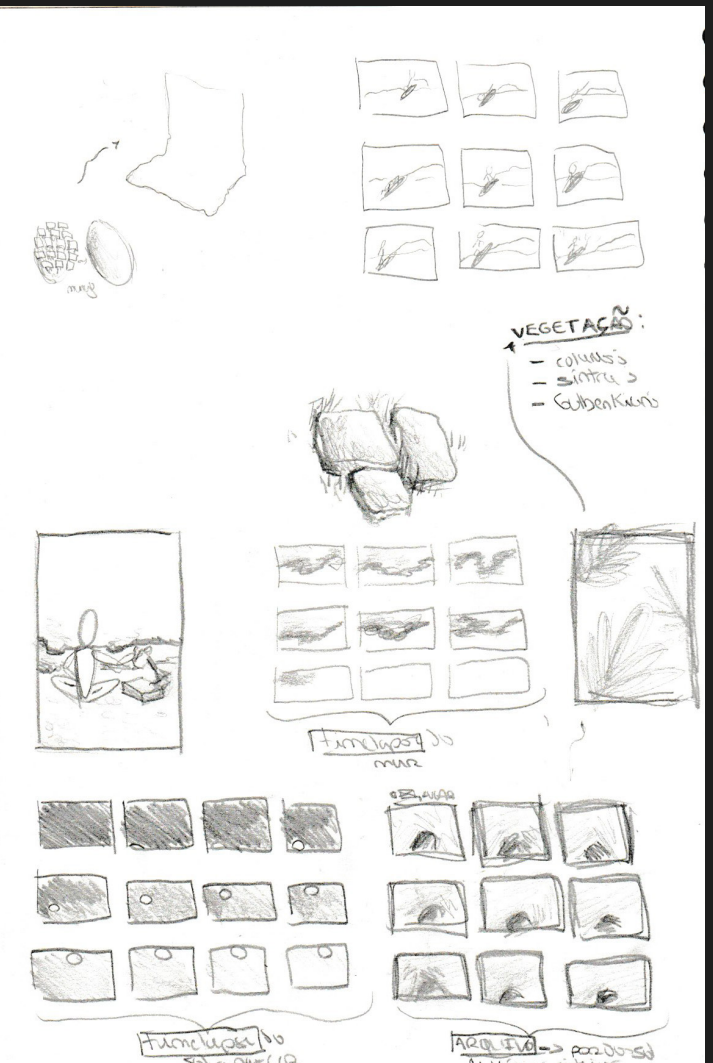
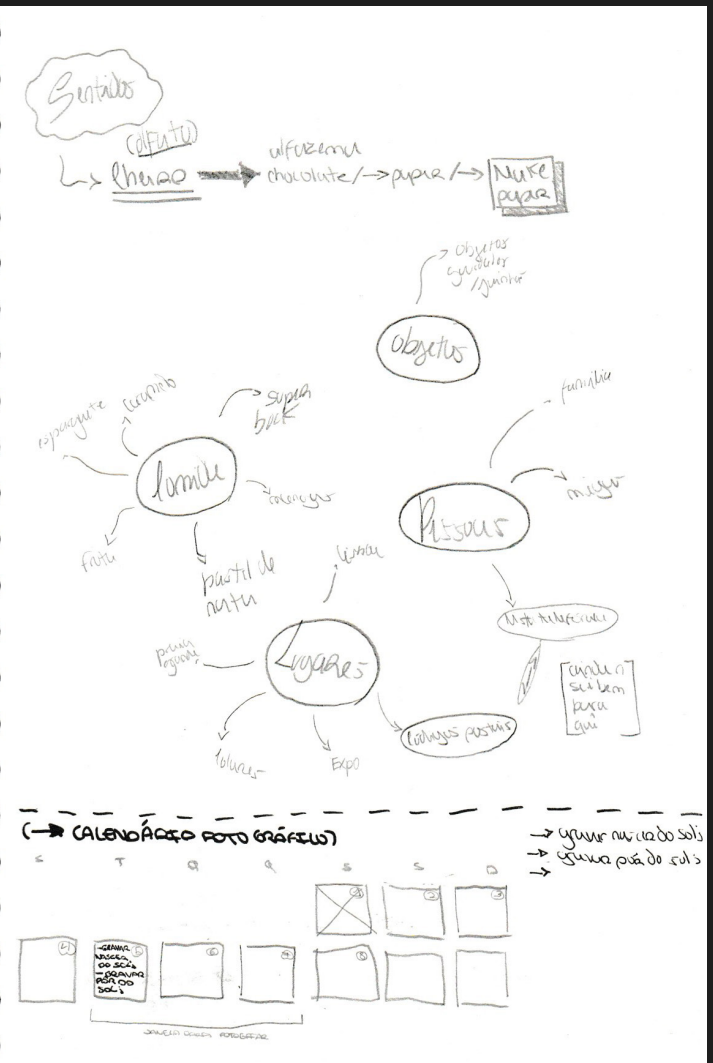
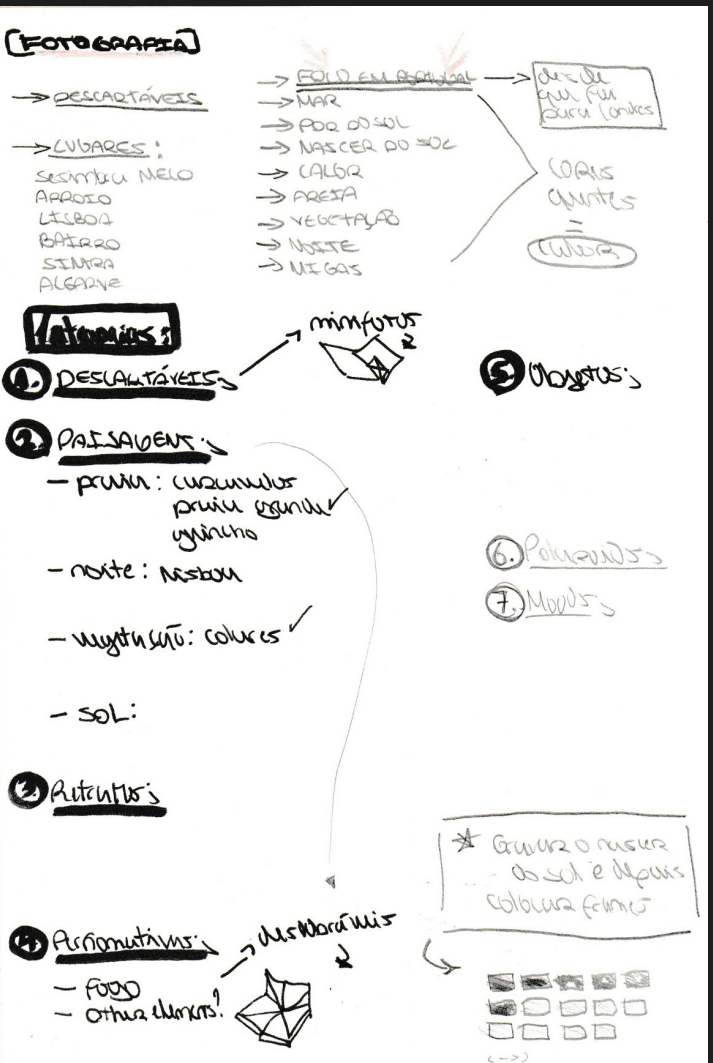
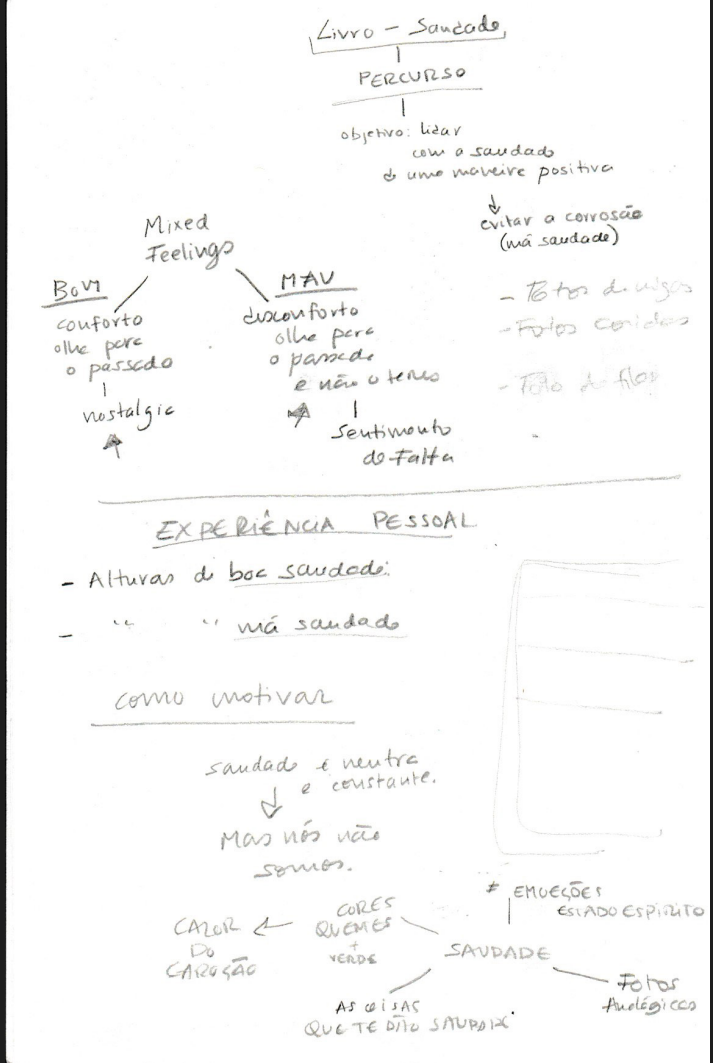
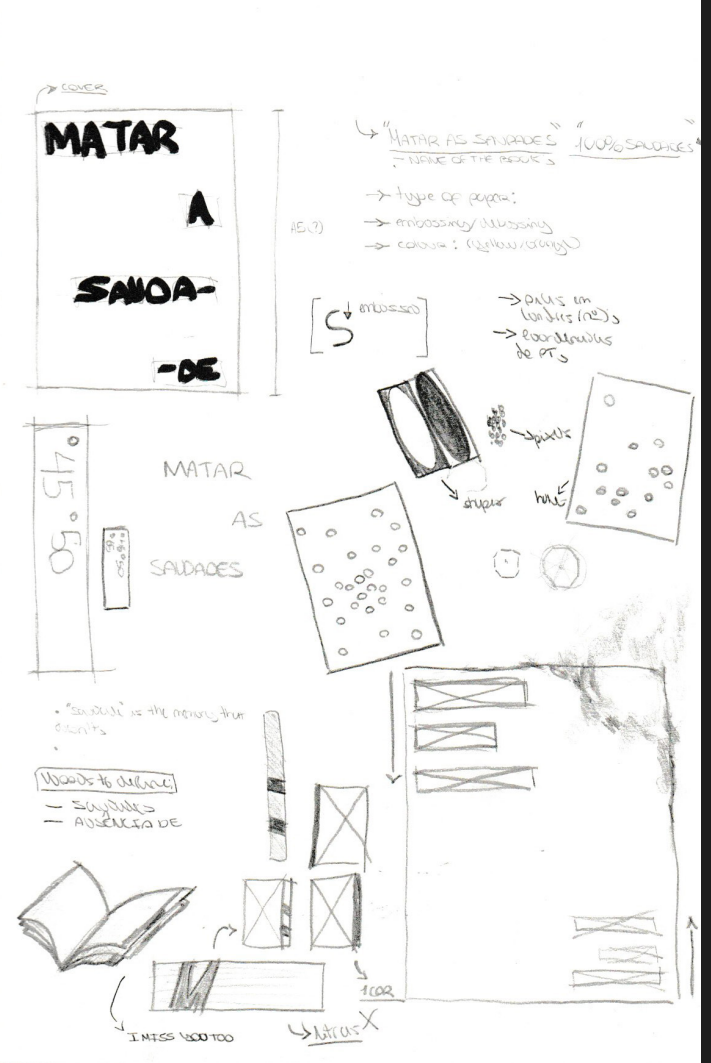
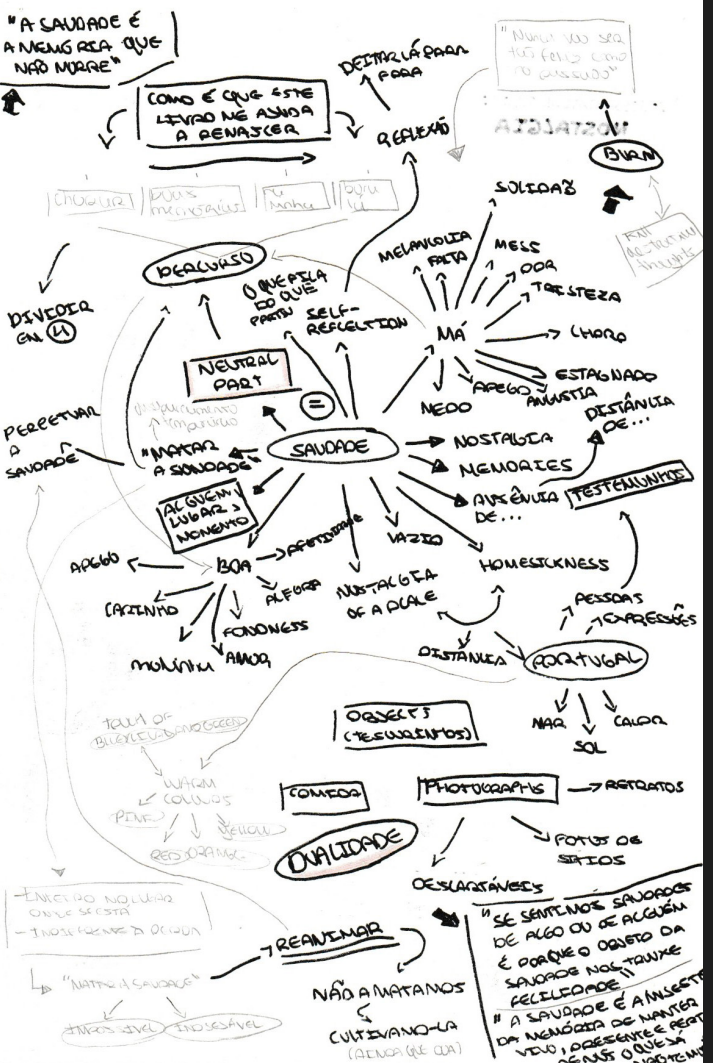
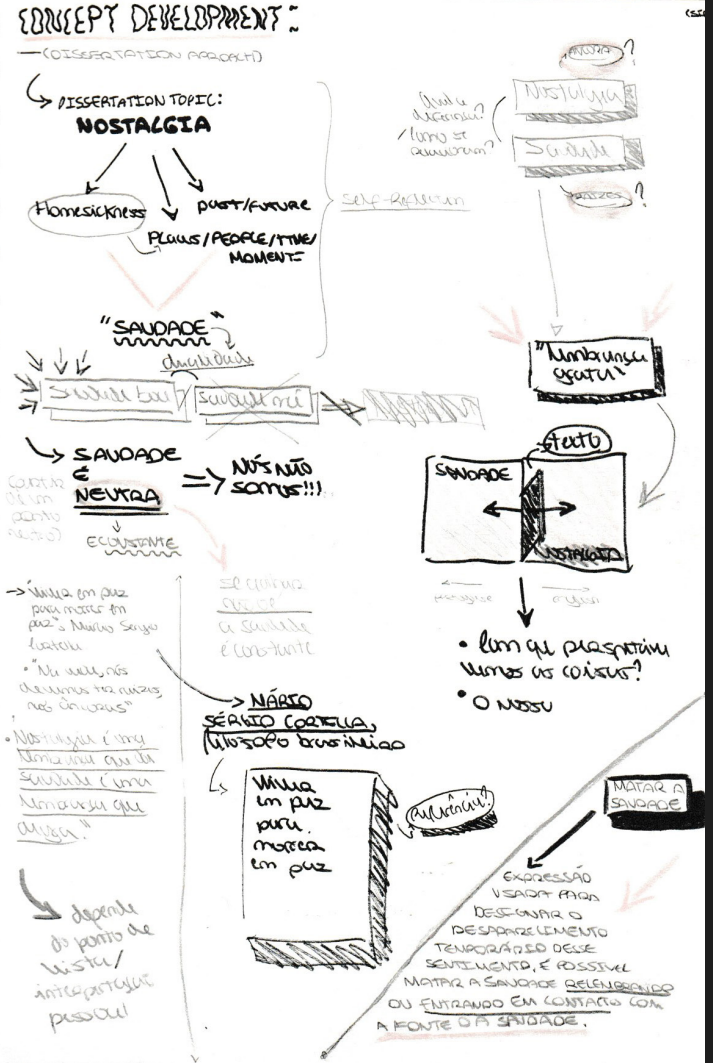
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**PROPOSE, PLAN, PRODUCE**  
 PROJECT WITH A DEFINED PURPOSE THAT REFLECTS YOUR DESIGN AMBITIONS, YOUR INTERESTS AND YOUR TECHNICAL SKILLS.





**100% SAVADES**

NATURE'S SAVADES  
 \* 31% ONST  
 \* 45% ONST-NO SAVADES  
 \* 13% ONST  
 \* 9% SAVADES

BRAND DESIGN  
 \* CUSTOMER POINT  
 \* 100% SAVADES  
 \* THE CUSTOMER  
 \* "GREAT MESSAGES"

**100% SAVADES**

REWORKING THE DESIGN

**MINIMIZES**

REWORKING THE DESIGN

**PRINT PRODUCTION: CHOOSING PAPER**

**CHOOSING THE RIGHT PAPER FOR OUR PROJECT:**

- COATED VS UNCOATED PAPER
- COATED PAPER: LAMINATED SYSTEMS, PRINTING, THE OFFER FOR COLLECTING, RECYCLED FOR STIFF AND TENSILE STRENGTH
- UNCOATED PAPER: THE CLASSIC CHOICE, WHICH TO PREPARE, MORE PAPER, IT'S NOT THAT A COMPLEX CHOICE, BUT IT'S A CHOICE
- TEXTURE: THE FEEL OF THE PAPER, WHICH TO PREPARE, MORE PAPER, IT'S NOT THAT A COMPLEX CHOICE, BUT IT'S A CHOICE
- WEIGHT: THE FEEL OF THE PAPER, WHICH TO PREPARE, MORE PAPER, IT'S NOT THAT A COMPLEX CHOICE, BUT IT'S A CHOICE
- COLOR: THE FEEL OF THE PAPER, WHICH TO PREPARE, MORE PAPER, IT'S NOT THAT A COMPLEX CHOICE, BUT IT'S A CHOICE

**PRINT PRODUCTION: GENERAL:**

- IMPACT PRINTING
- TONER-BASED PRINTING
- DIGITAL PRINTING = NO PRINTING COST
- DETERMINING FACTORS:
  - PRINTING COST
  - PRINTING SPEED
  - PRINTING QUALITY
  - PRINTING DURABILITY
  - PRINTING ENVIRONMENT
  - PRINTING SUPPORT

**100% SAVADES**

**100% SAVADES**

**COVER:**

**100% SAVADES**

COVER: 100% SAVADES  
 - color: yellow, brown  
 - embossing on the letters  
 - DTP  
 - size  
 - printing process

**100% SAVADES**

**100% SAVADES**

**100% SAVADES**

**100% SAVADES**

**100% SAVADES**

**100% SAVADES**

**100% SAVADES**

**100% SAVADES**

**100% SAVADES**

**COVER:**

**100% SAVADES**

**100% SAVADES**

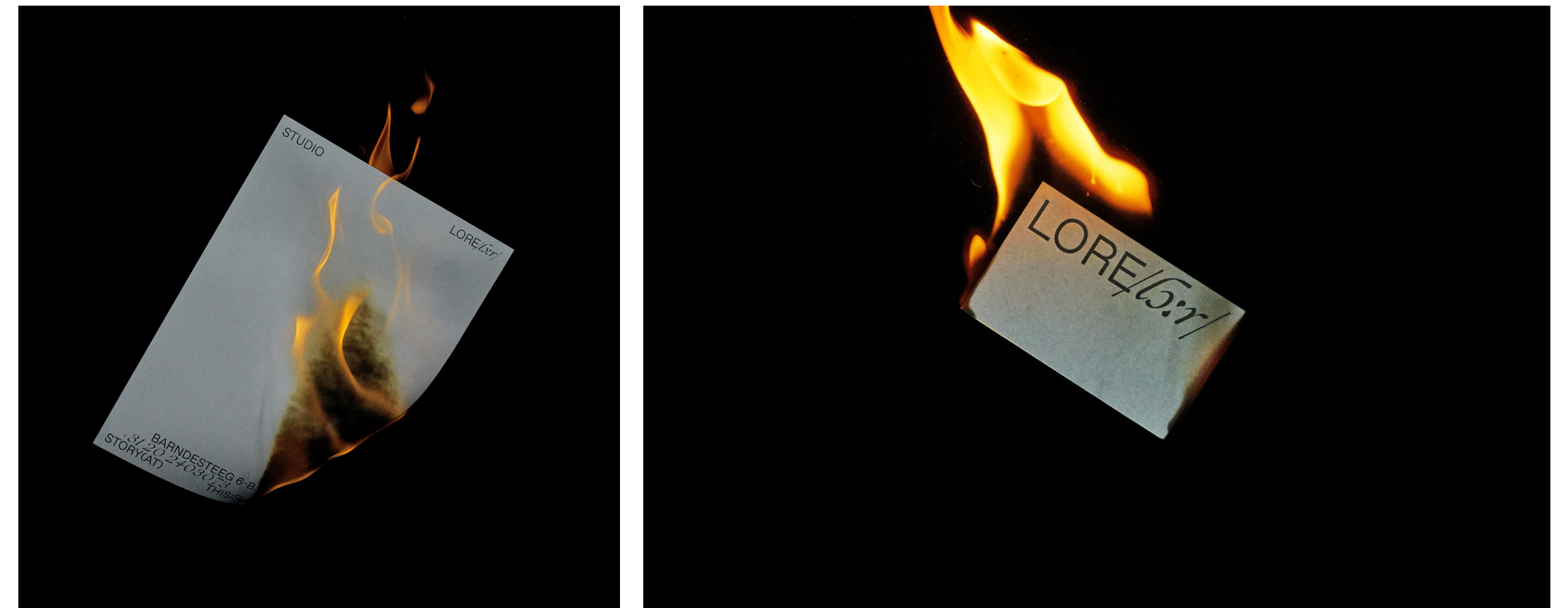
## FIRE (IDEAS)

Initially one of my ideas was to incorporate fire within the project to symbolize the act of “killing” the Saudade. But as I further developed my work and my research the idea stopped fitting in with the concept. I wanted to literally burn the book but that stopped making sense because the book (and its concept) evolve from being something that the reader should detach himself from it at the end of the read, to something the reader should keep with him and revisit it.



“Até quando?”,  
by Giulia Fagundes  
/ 2019

Brand Identity for “Lore  
Studio”,  
by AMATEUR(DOT)ROCKS  
/ 2019



“451” magazine,  
by Marc Villalba  
/ 2019

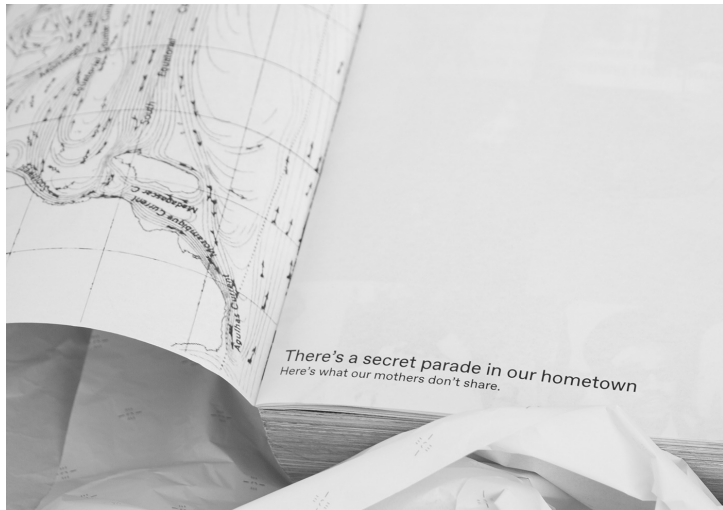


CATARINA FREITAS

One designer that inspired for this project was Catarina Freitas. A lot of her work explores editorial design and I like how she uses different printing processes and different material to tell a story through her book.



“Graphic Design as a Subject, a Method and a Practice”, by Catarina Freitas / 2020



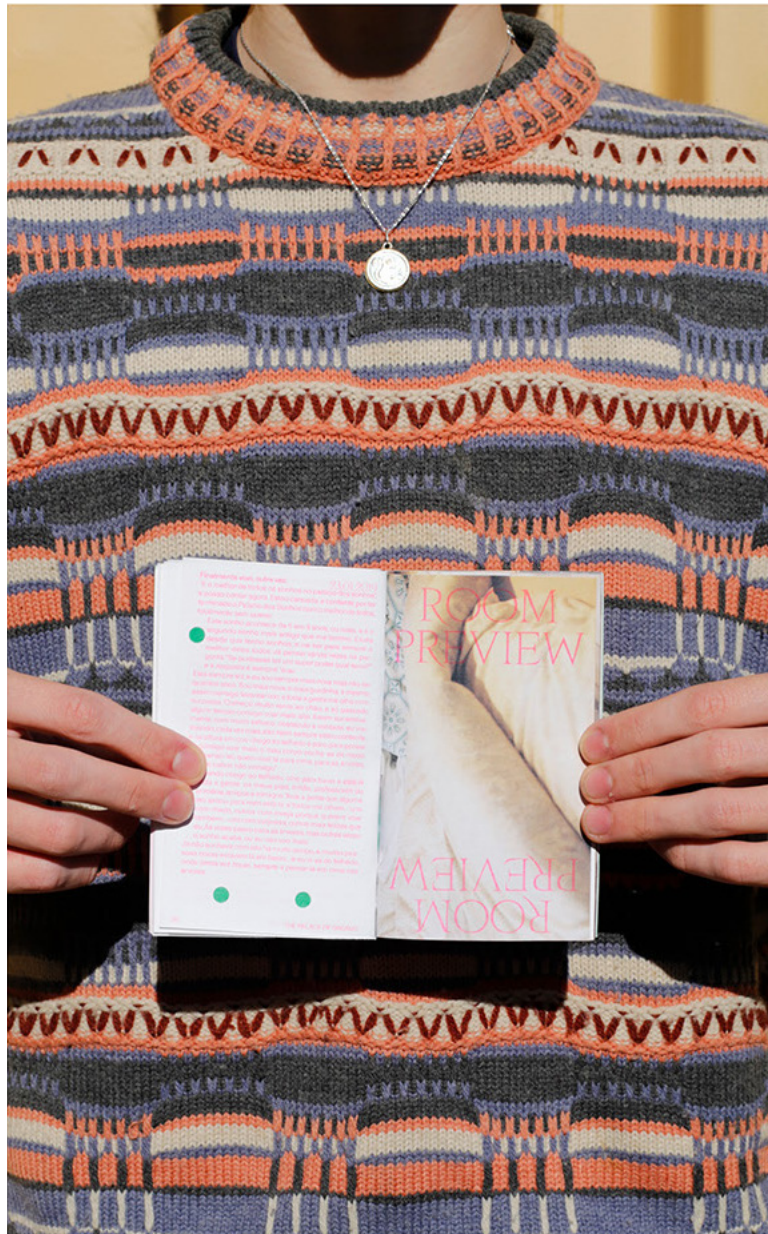
“There’s a Secret Parade in our Hometown”, by Catarina Freitas and Catarina Cunha / 2019



“The Palaca of Dreams”, by Catarina Freitas / 2019



“Leonardo’s kitchen”, by Catarina Freitas / 2016



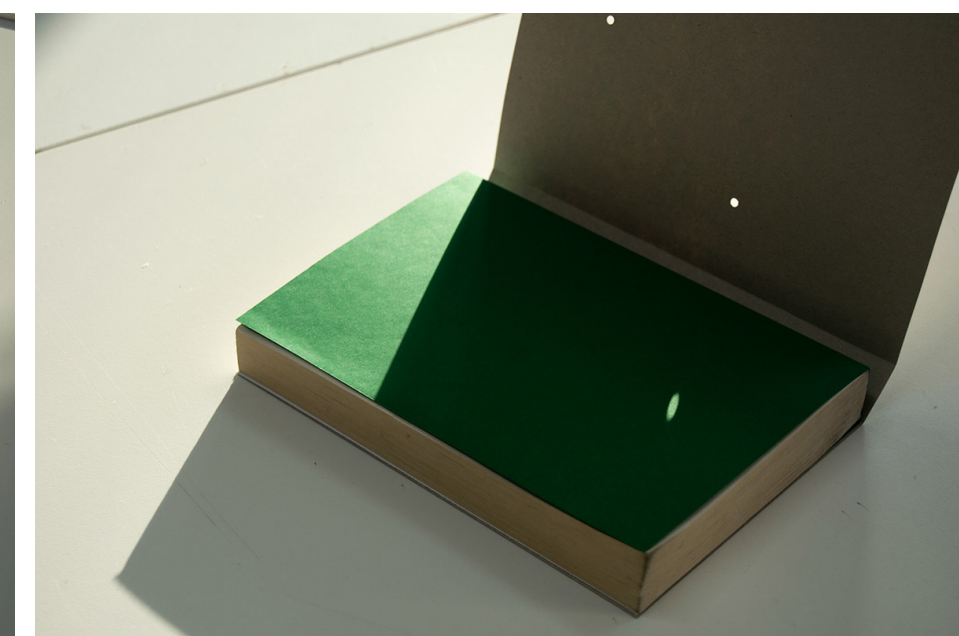


“Emotional Landscapes”,  
by Porto Rocha  
/ 2019

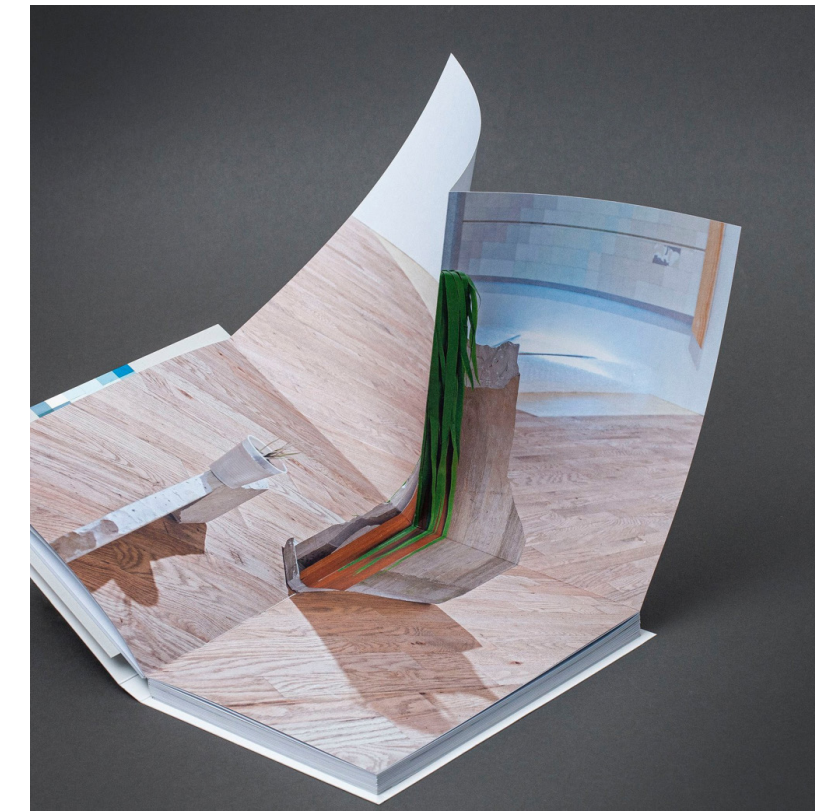


“Origen Mexico”,  
by Blok Design  
/ 2019

“Norwegian Wood”,  
by Bárbara Araújo  
/ 2019



Catalog for the exhibition  
“Continuous Function”,  
by Studio ABCdesign  
/ 2019



“100% Porto”,  
by Oscar Maia  
/ 2019

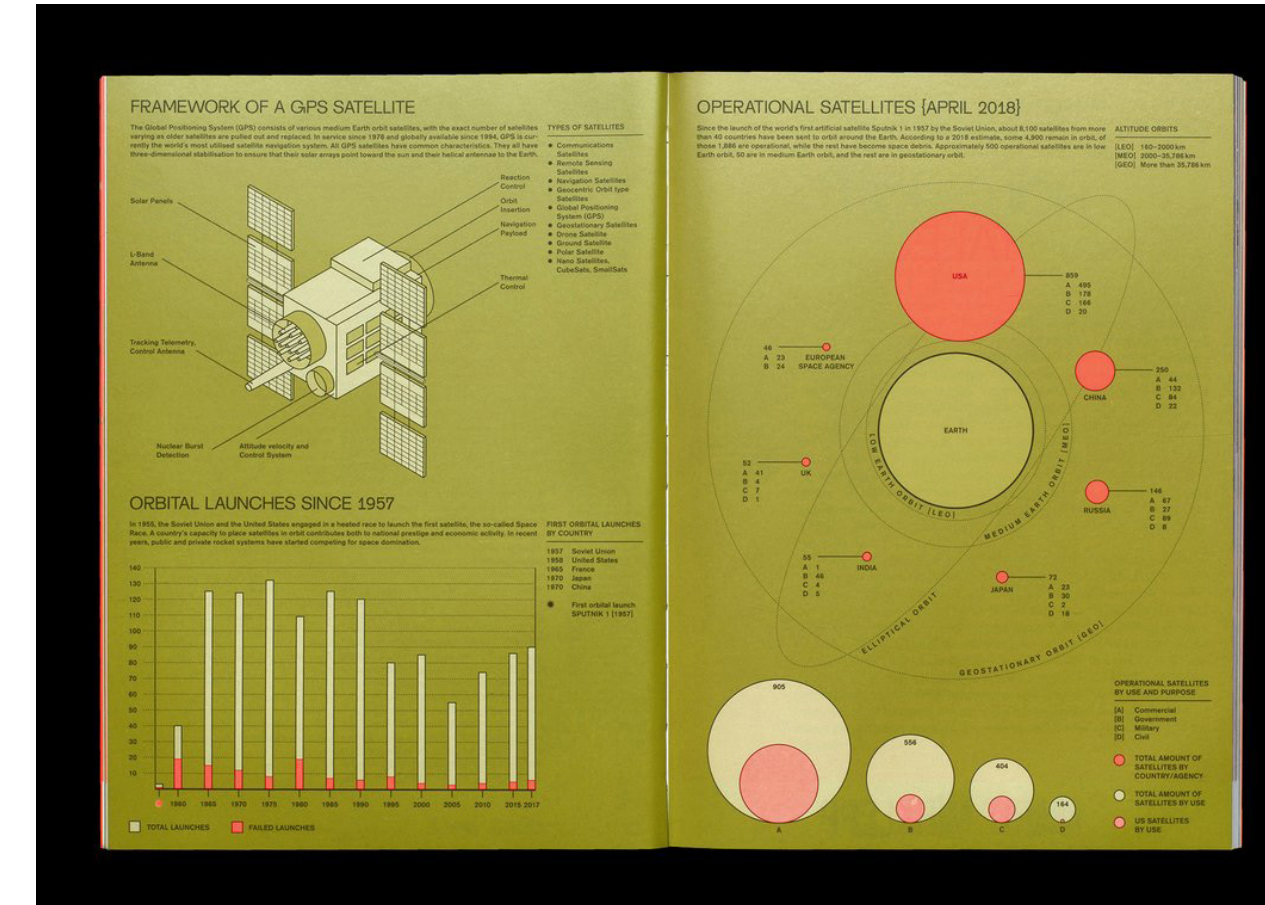


# MIGRANT MAGAZINE

One of my inspirations was the Migrant Journal, an editorial piece that "explores the circulation of people, goods, information, but also fauna and flora, around the worlds and the transformative impact they have on space." I was inspired by the way they used a combination of photos, graphics and illustrations, as well as their cohesive design. Their covers are simple but vibrant and they use metallic paper to create more dimension to the publication.



<https://migrantjournal.com>



"Migrant Micro Odysseys"  
Issue 05 by Migrant  
/ 2018

ANALOGUE PHOTOS

(Disposabe / Point & Shoot Camera)

My main source of content for the book was a collection of analogue photos I took in Portugal between 2018 to 2020. All of these photos were taken by a disposable or a point and shoot camera. The images document various moments in my life, many who I feel Saudade for. That is why I thought that they were such a perfect fit for the project.



## TYPEFACES

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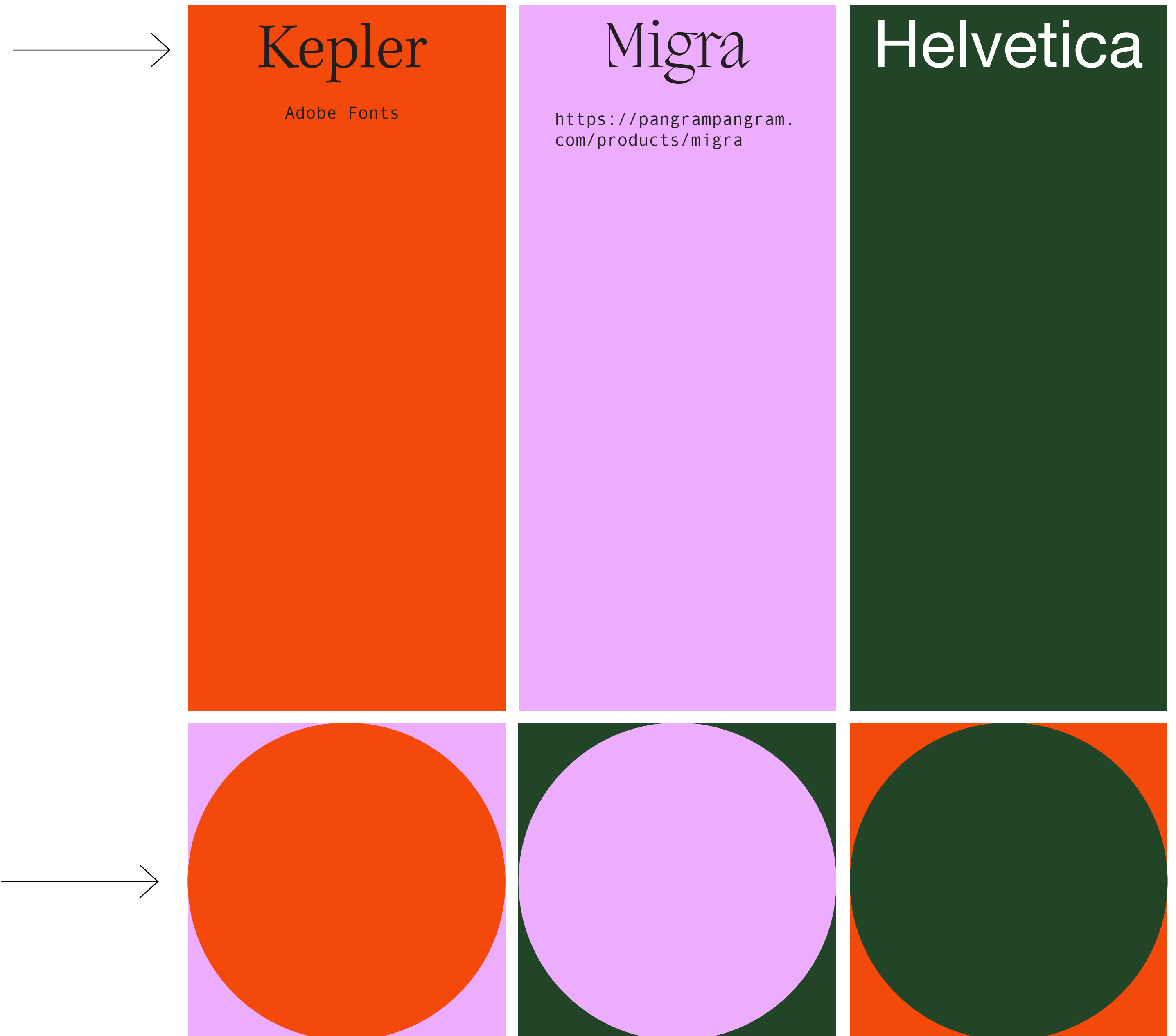
For the types, I wanted a mixture of sans-serif with serifs. I decided to go for Helvetica because if it's a book about "saudade", nostalgia, for me it makes sense to chose this font because I associate with the time periods of the photos.

The main font I used trough out the book was Kepler and then I used Migra for specific type based pages.

## COLOURS

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For the colours my inspiration was the nature and the colours that I associate to my country. This way I wanted my main colours to be warm colours like red's and pink's (to represent the sunset/sunrise, the sun, the sand, the streets of Lisbon, warmnes). In combination with these I wanted to use green (to represent the plants, trees).



03



PRODUCE



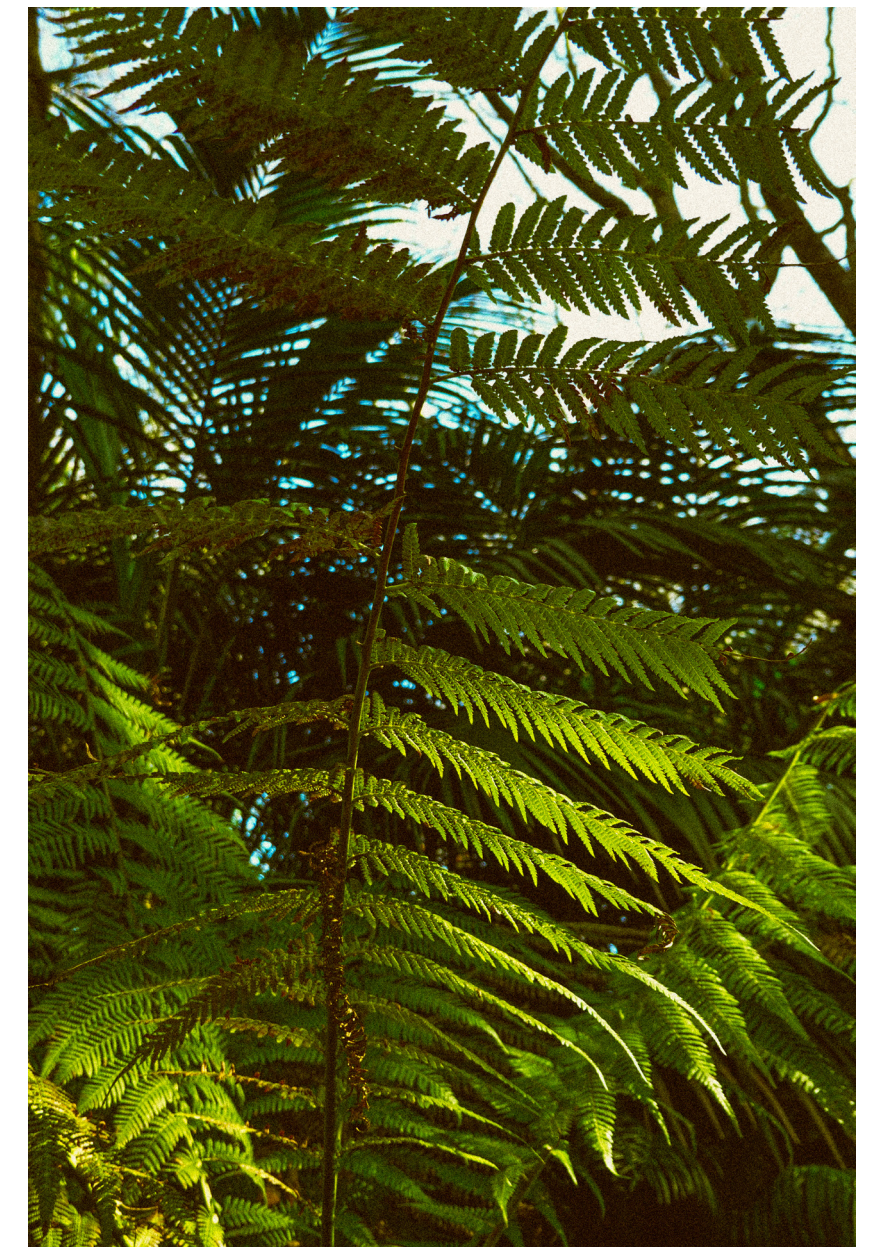
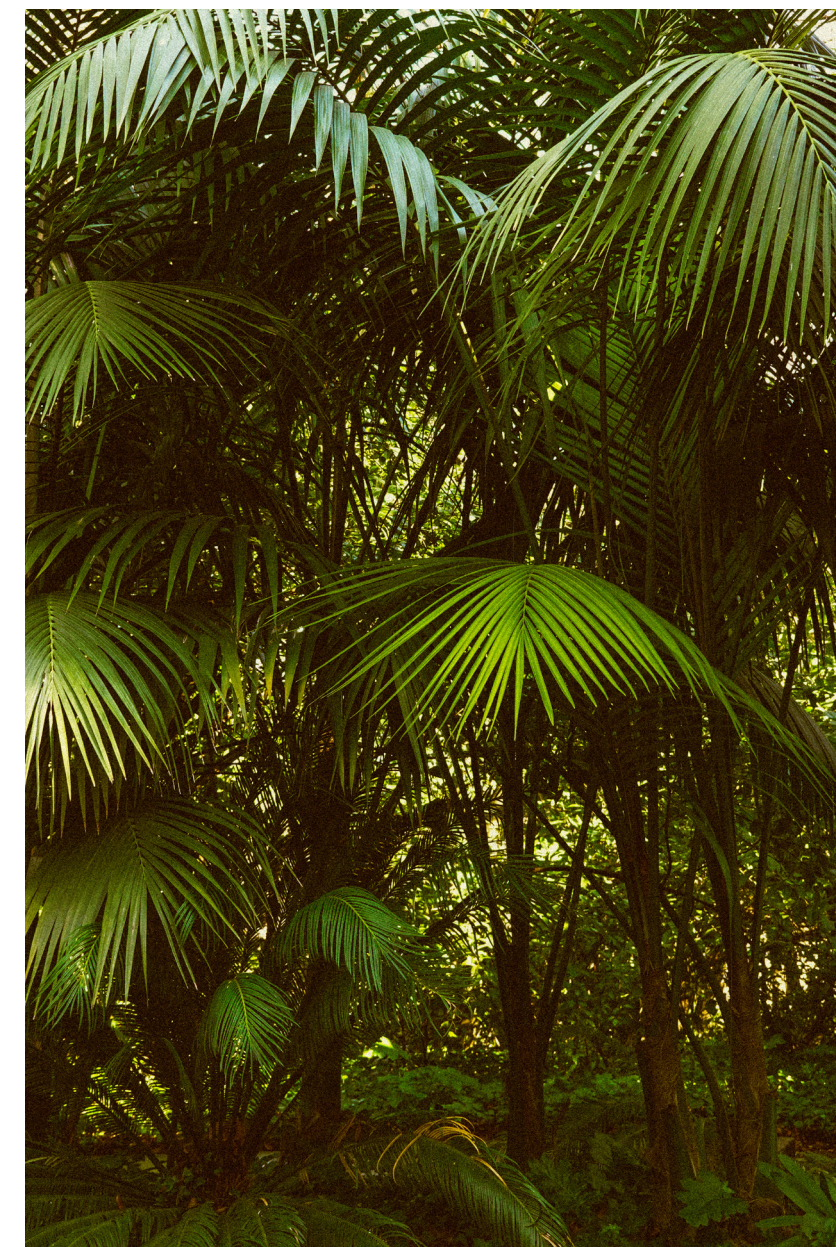
Although my initial plan included printing the book (as it was a big reason for me to want to develop this project) because of the closure of the university facilities and the covid restrictions in my country, I couldn't have access to any printing facility, therefore, I couldn't print the book. My solution to showcase the book was through the creation of a little prototype as well as mockups. I also did as much research as I could on the printing processes that I wanted to use so I could have all the information I needed so when I can print the book I have everything planned and ready to print.

## DIGITAL PHOTOGRAPHY

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Besides the analogue photos I wanted to have some photos that I could use more as background and because the analogue ones are mainly photos of people, I wanted to have some pictures that focused only on nature and the green.

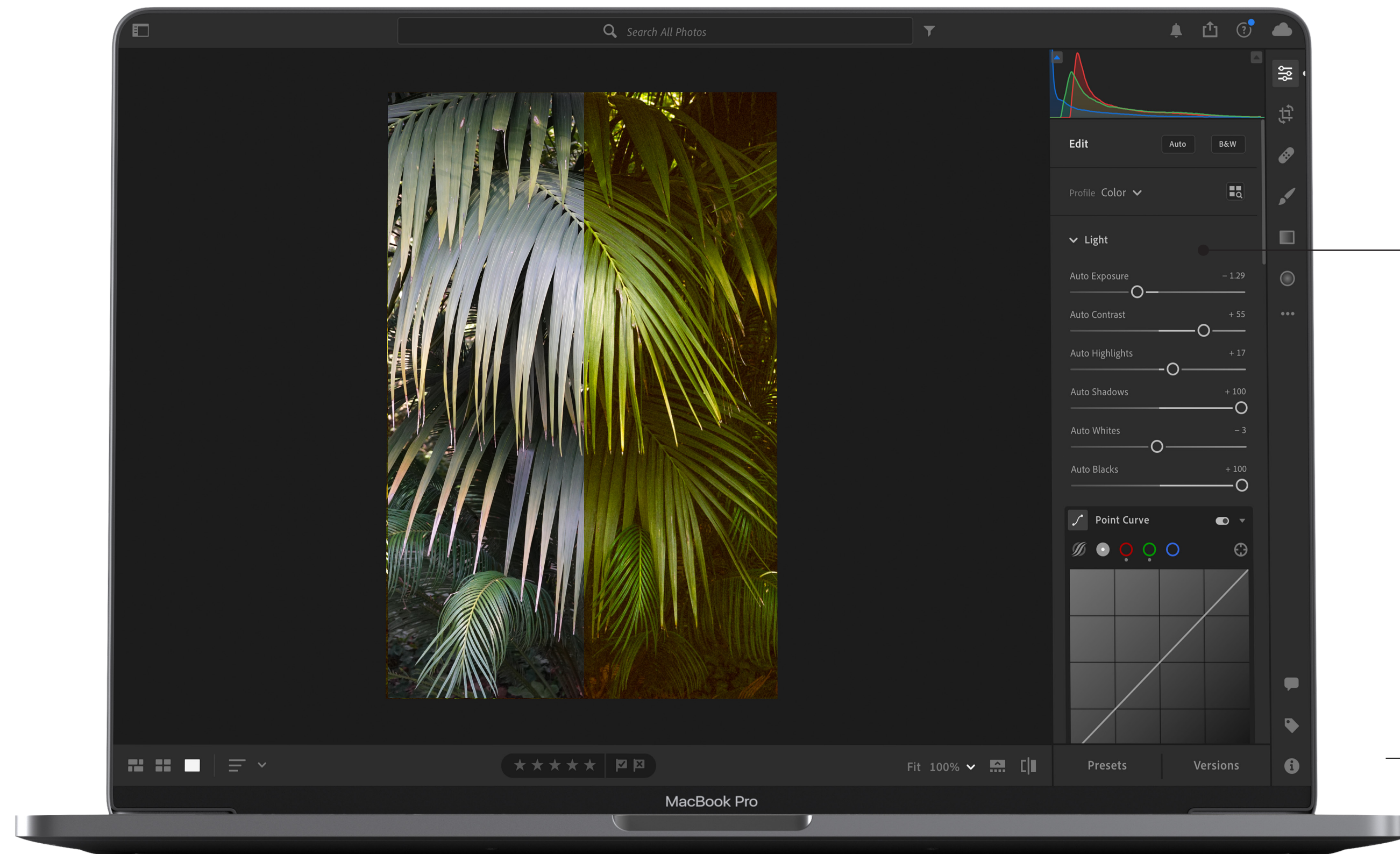
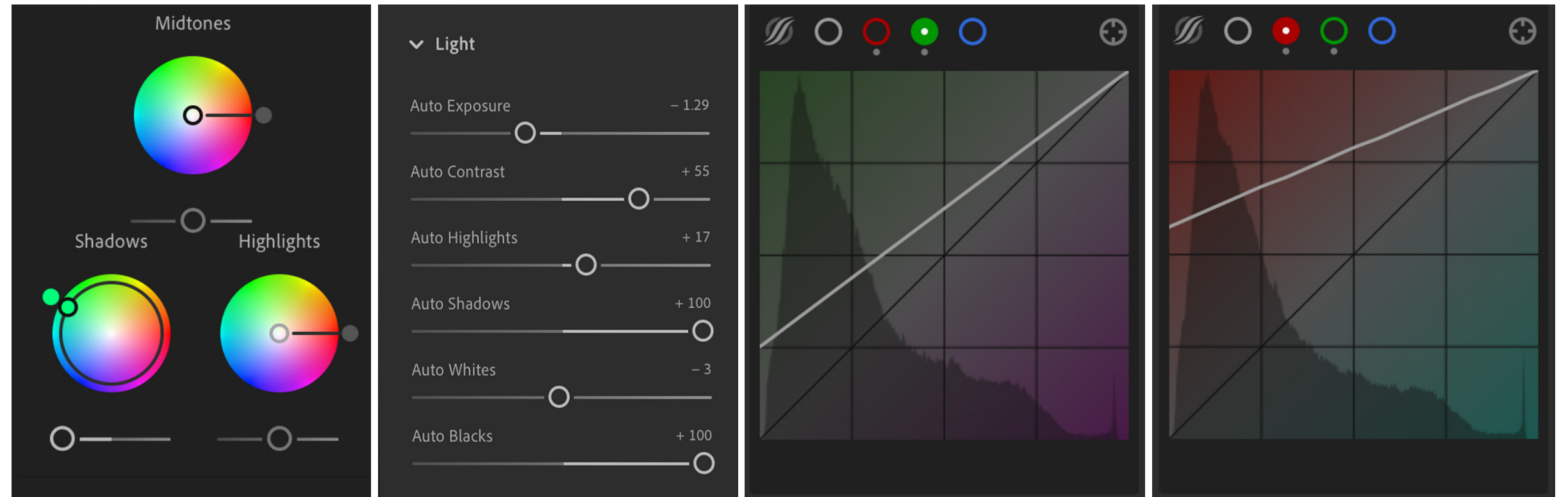
While I could I took some photos of green spaces in Lisbon where I then selected a short collection of images to use.



—————> EDITED PHOTOS

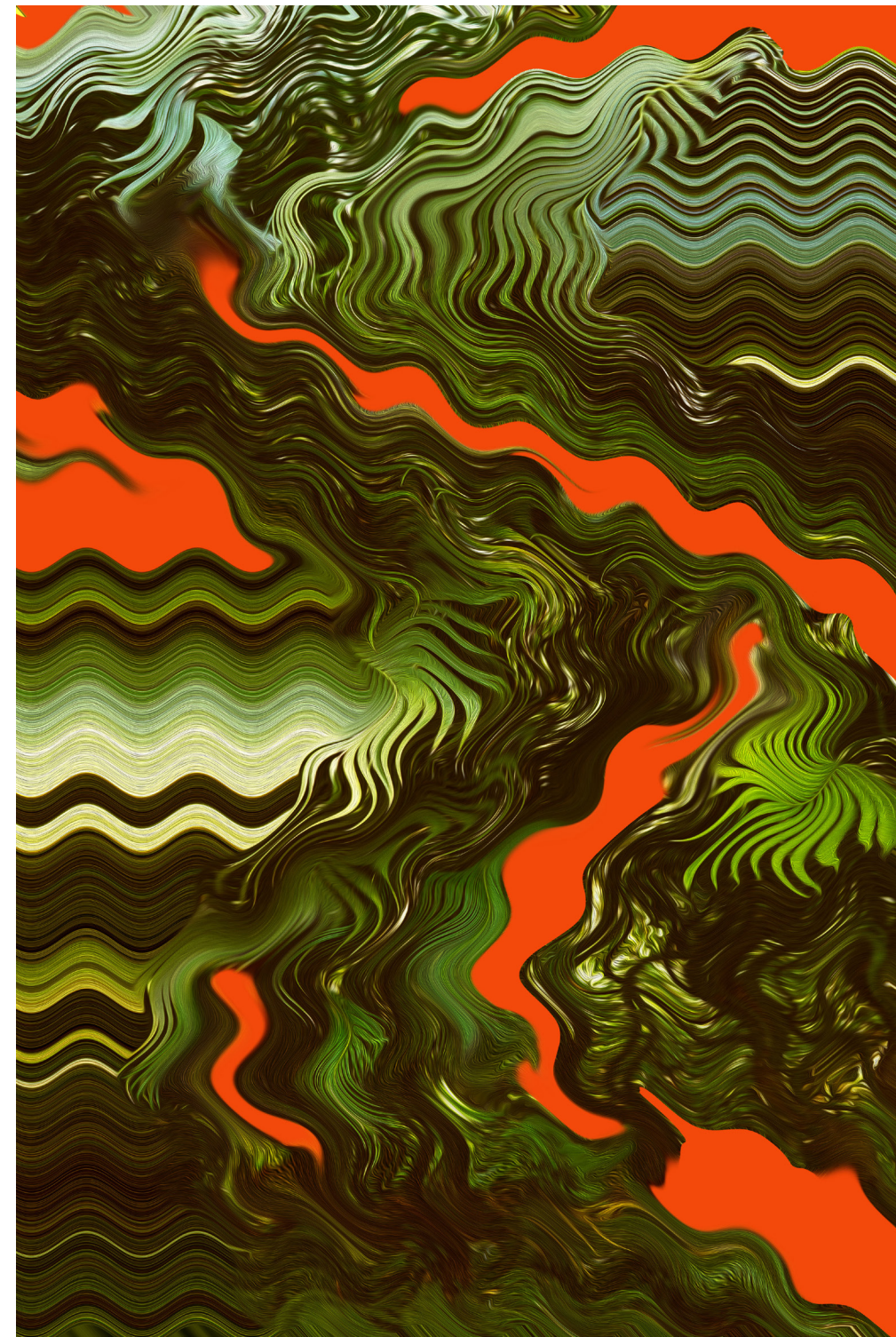
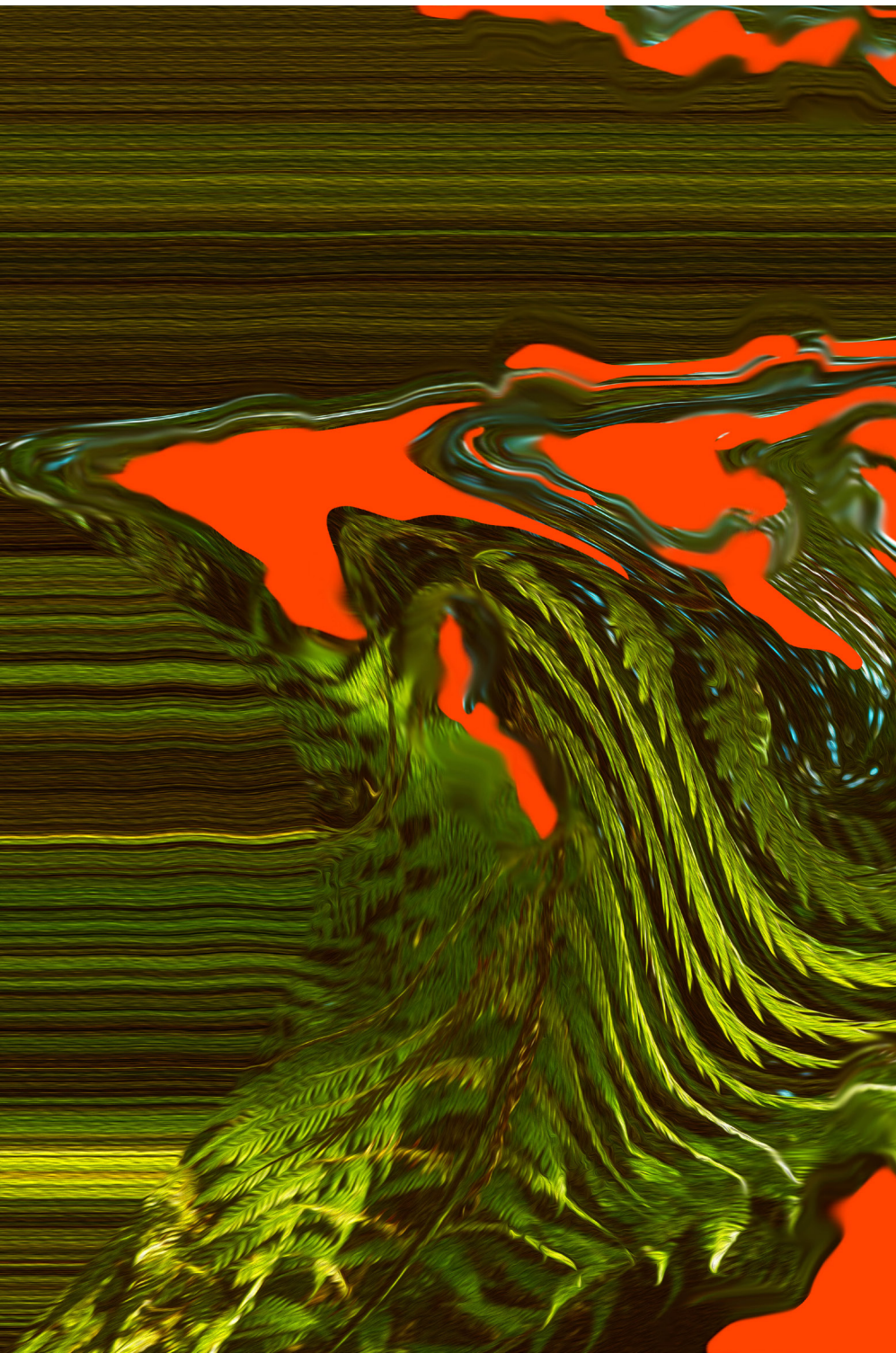
## PHOTO EDITING

In the editing of the photos, I wanted to enhance the colours of nature and accentuate the green in the plants, even exaggerate a little bit.



→ LIGHTROOM

(ORIGINAL) → (EDITED)



→ PHOTOSHOP

# IMPROVING MY PRINT PRODUCTION KNOWLEDGE

Because I couldn't print the book, I found an opportunity to learn more about print production and expand my knowledge and make sure that I had all the decisions made so when I can print the book is all decided and ready to print. To do so I made use of online resources like in:learning, the online technical resources at moodle and youtube as well as books.

In:learning courses:  
 - 'Learning Print Production' by Claudia McCue;  
 - 'Print Production: Choosing Paper' by Chris Harrold;

Books:  
 - 'The Book Block' by Item Sero Studio;  
<https://shop.itemzero.com/products/the-book-block/>

### Materials: Adhesives

**HOT-MELT ADHESIVES**  
Heated to become fluid, then quickly hardening at room temperature.

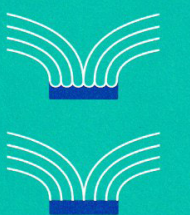
Most hot-melt adhesive machines reduce costs by allowing the application of coating on the same production line.

Grain direction parallel to the spine prevents the paper from warping with humidity variations.

**EVA (Ethylene-vinyl acetate)**  
Widely used and economical. Applied at temperatures between 145° and 170° Celsius, with reasonable adhesive properties.

A 0.03mm thick layer is applied.

Flexibility is reduced, generating a strong tension causing the book to close.



This adhesive bonds easily to printed surfaces or coated papers.

Requires a 24-hour cure time before opening the book block. However, it hardens immediately, allowing a timely finish of the book and reducing costs over longer runs.

### Materials: Paper

The most common paper for book making is obtained from chemical pulp (also known as virgin pulp) or mechanical pulp.

Chemical pulp results from the use of plant-based fibres in paper manufacturing.

Mechanical pulp is manufactured through the recycling of paper.

In industrial paper manufacturing, the pulp is laid down on a conveyor belt in constant motion, which arranges the grain direction.

By means of a series of rolls, this process is followed by pressing, drying and adjusting thickness.

This results in a spool of paper that is later cut into sheets, sold in packages, based on its weight.

**BULK**  
Consists of a volume ratio between weight and paper thickness.

The paper bulk depends mainly on the pressure applied on paper during its production. Thus, two sheets manufactured with the same amount of pulp and identical weight, may be thicker or thinner.

Therefore, it is possible to control the thickness of the book block through the paper bulk without varying the weight of the book.

The paper bulk equates to thickness (in microns) divided by its weight. Hence, a 100g/m<sup>2</sup> sheet with a paper bulk of 2.0 equates to 200 microns of thickness.


**PAPER SIZES**  
The most common paper sizes are 50 x 70 cm or 70 x 100 cm.

It is also possible to order the paper in the desired format, optimising the map, reducing the order cost and waste.

### Anatomy: Book Block

**SHEET**  
A book can be bound in individual sheets, always with two pages per sheet.

Subsequently, a sheet with two books results in 8 pages (quarto).



**SIGNATURE**  
The pages of a book can also be printed on signatures, consisting of a folded sheet of paper forming multiples of 4 pages.

Signatures usually range from 4 to 32 pages, although in individual covers up to 68 pages are feasible.

A four-page folded sheet is also called a folio.

By folding consecutively in half, one gets the most common signatures: 16 and 32 pages. However, with other types of folding, signatures of 12, 24, 36, 48 and so on are possible.

Careful planning of the number of pages per signature and how to fold it can yield economic benefits, as it allows minimising paper waste and the number of prints.

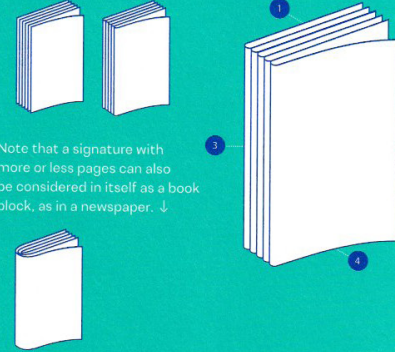
**INSERTING**  
Attaching a signature inside another is called inserting.

**GATHERING**  
Sequentially sorting the various signatures of a book block is called gathering.

**BOOK BLOCK**  
Comprised of sheets, signatures or both.

Note that a signature with more or less pages can also be considered in itself as a book block, as in a newspaper.

**BLOCK BOOK PARTS**  
1. Head typically the upper face of the book that is opposite the foot.  
2. Fore-edge the opposite side to the spine, where the book block is usually opened.  
3. Binding Edge face where the leaves are bound.  
4. Tail typically the bottom face of the book, opposite the head.



### Materials: Paper

Sheets of paper can be cut with the grain direction parallel to the smallest (short grain) or largest (long grain) measurement.

The cost between the two is roughly identical, depending only on the manufacturer or retailer's stock.

When perpendicular to the spine, adhesives limit the expansion of the fibres, creating a horizontal warping, adding tension to the sheets and hindering their handling.

When ordering, it is established that the grain direction is parallel to the second measure of the paper format.

Grain direction parallel to the spine allows better malleability and precise creasing, since the fibres function as folds between themselves. Folding against the grain breaks the fibres, creating an irregular crease.

Papers between 50 and 120 g/m<sup>2</sup> (up to 150 g/m<sup>2</sup> with PUR adhesive) generally allow a better book block malleability.

Binding with hot-melt adhesives produces tension in the opening, which can compromise the contents close to the fold.

Only hot-melt adhesives provide the necessary strength to fix individual sheets.

EVA's bonding flexibility is reduced, resulting in strong tension that closes the book, particularly in thicker book blocks.

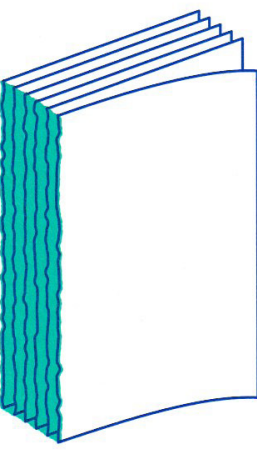
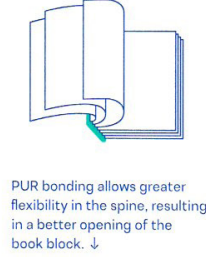
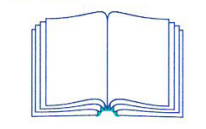
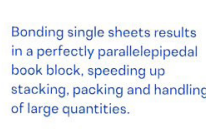
PUR bonding allows greater flexibility in the spine, resulting in a better opening of the book block.

Bonding single sheets results in a perfectly parallelepipedal book block, speeding up stacking, packing and handling of large quantities.

### 2.1 Perfect Binding

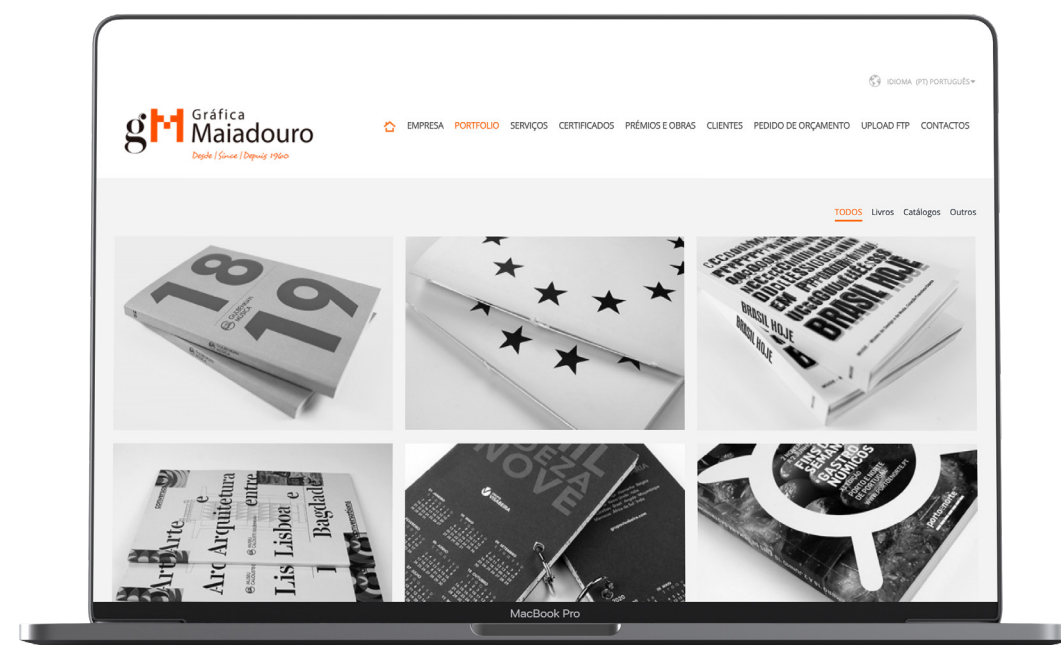
It consists of a block of sheets, without folds, milled and glued on one side, binding the book block.

The signatures or loose leaves are gathered to form a book block. A milling or knurling machine makes grooves in the spine, exposing more fibres and increasing the adhesion and penetration of the glue. Then another machine applies the adhesive, fixing the sheets.

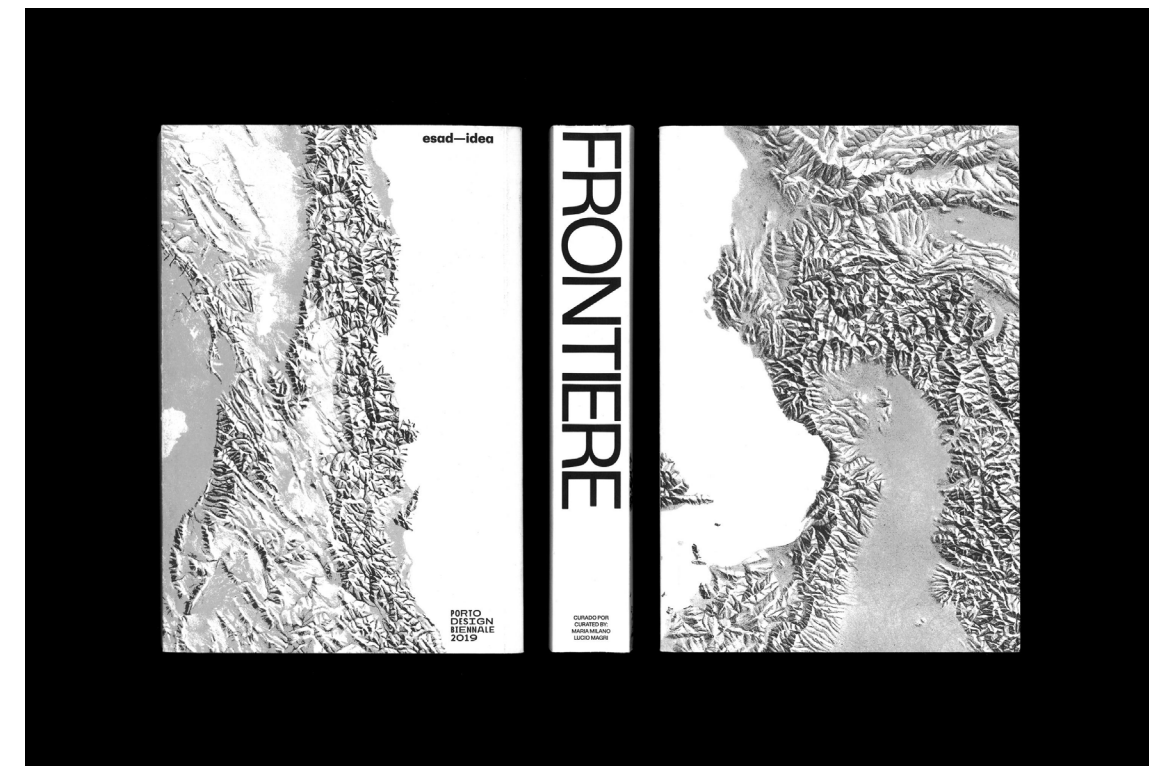





## PRINT SHOP MAIADOURO

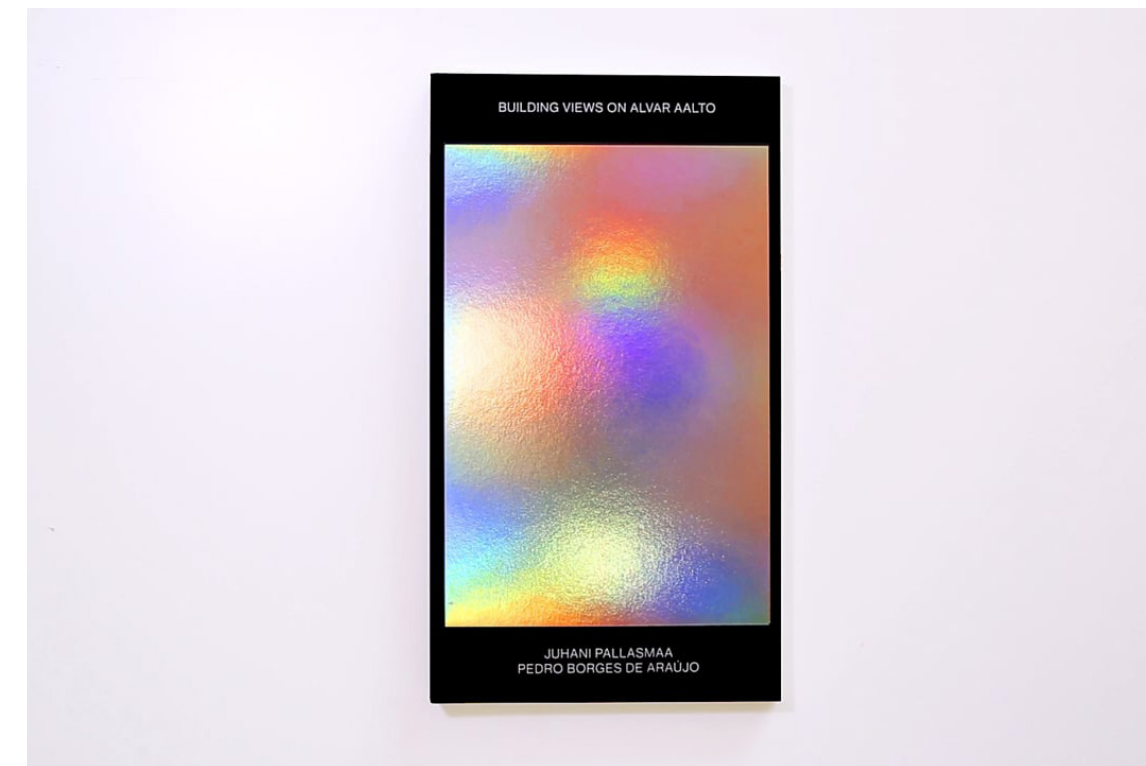
As I researched more about printing processes and was trying to learn more about what I could do I found a print shop, 'Maiadouro', who was responsible for the printing and binding of the books on the left. What interested me was how the way the books are printed and bound fits with the style and content of each book and that show the importance of deciding this when making my design.



<http://www.maiadouro.pt/>



Frontiere – Contemporary Design Expressions, by Degrau Studio / 2019



Building Views on Alvar Aalto, by Juhani Pallasmaa & Pedro Borges de Araújo / 2019



A Garden at Nigh, Atelier d'alves / 2020



1-54 Contemporary African Art Fair 4th edition, London, by Ilha Studio / 2016



A Garden at Nigh, Atelier d'alves / 2020

BOOK ESPECIFICATIONS

PRINT PROCESSES:

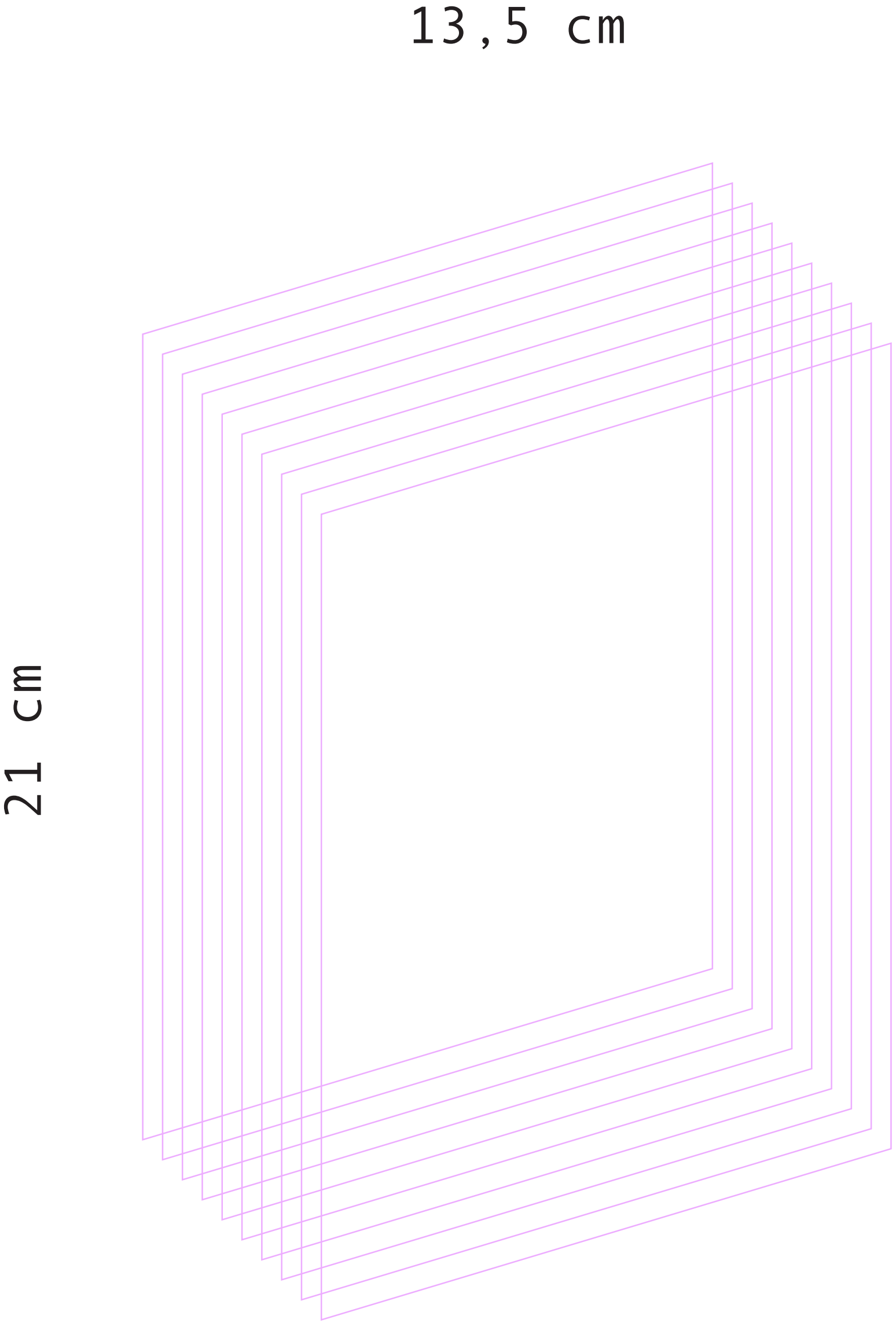
- Digital Printing;
- Screen Printing;
- Letterpress;

For my print processes, I chose a combination of digital printing, screen printing and letterpress. Although I would like to experiment with offset printing because of the use of spot colours but this type of printing is better when printing a lot of duplicates otherwise it doesn't make sense if its a small run of books because of cost and logistics. Therefore I chose to print in a digital printer in combination with screen-printing (to achieve the bright colours) and letterpress (with some of the typography).

TYPE OF BINDING:

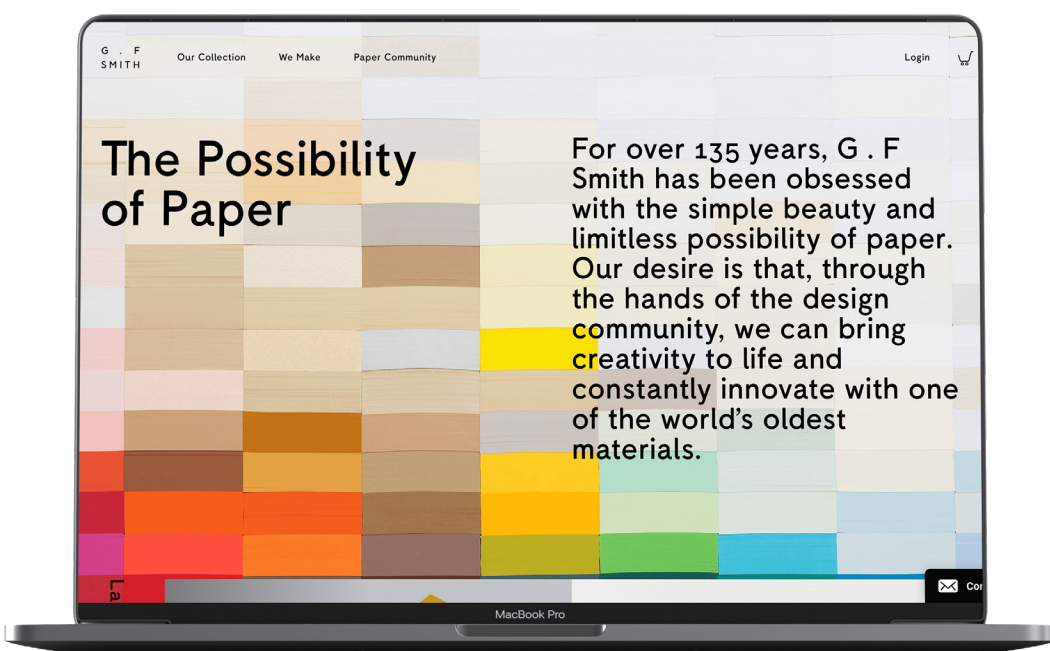
- Perfect Binding;

I choose perfect binding because it seemed to be the more fitted option for the book. Because I want to have smaller pages and pages that open, perfect binding gives me that liberty because it doesn't impose restrictions in terms os having to be printed in booklets or with an x amount of pages.



PAPER

For the paper, I choose as reference G.F Smith. Not only do they have quality paper but their website was well designed, easy to navigate and I was able to understand through the information and photos that they provided the differences between the papers and understand the types of textures and colours even if through the screen.



<https://www.gfsmith.com>

PAPER STOCK:

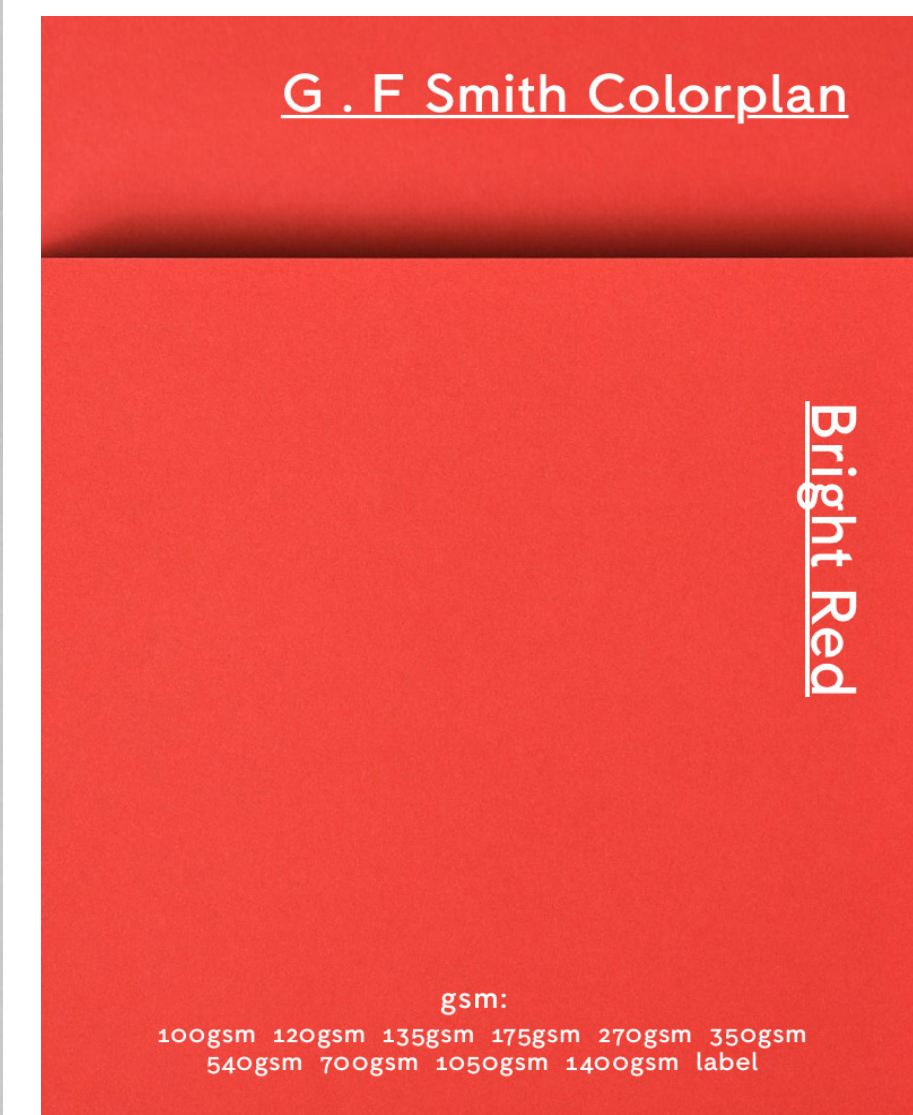
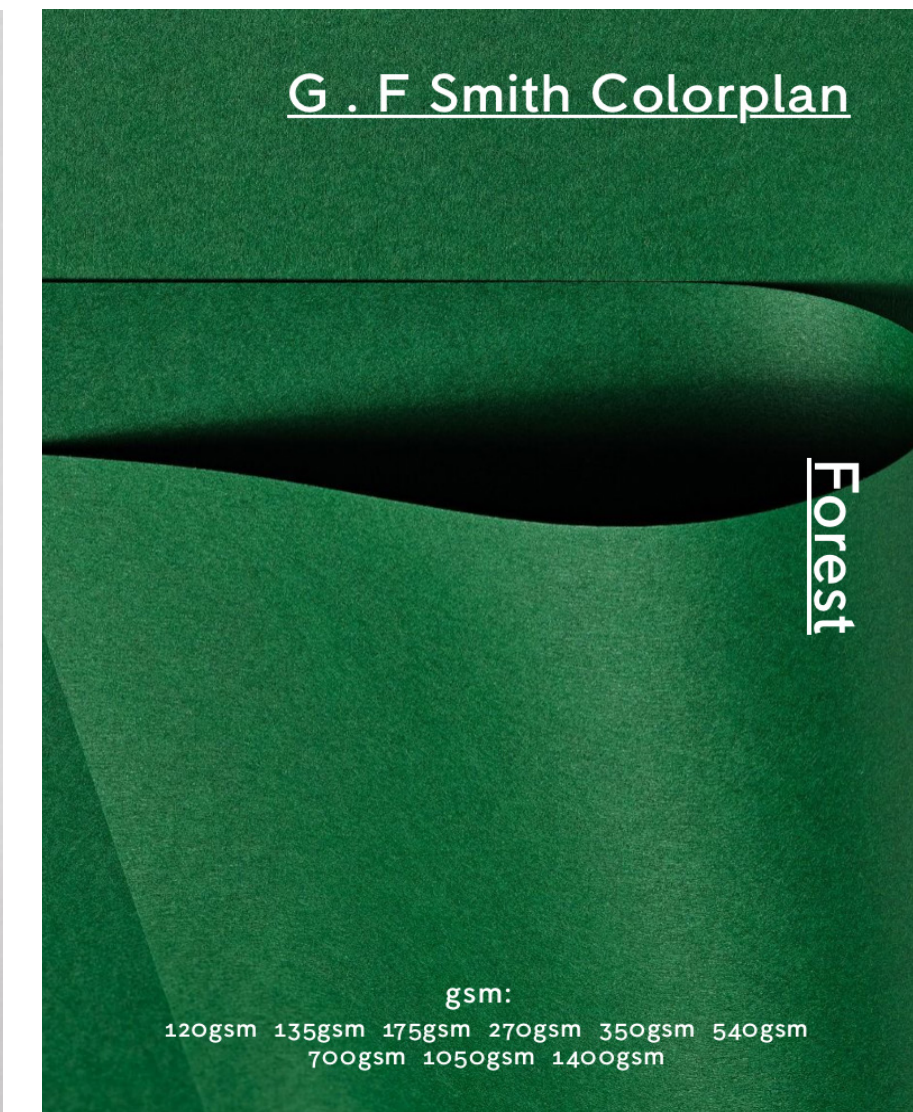
- Mohawk Everyday;
- 148 g/m<sup>2</sup>;
- Bright White;

Grain direction: parallel to the spine

“One of the most practical and best-performing digital papers”

COLOR STOCK:

- Red, 135 gsm;
- Green, 135 gsm;





“100% Saudade” is a conceptual book developed to portray the feeling of longing for a person, place, experience, feeling. The book explores the Portuguese word ‘Saudade’ through a selection of analogue photographs taken by me between 2018 and 2020. It combines the explanation of what “Saudade” is, as well as the concepts, feelings and personal reflections related to it.

At the same time, it was created to help me deal with the variety of feelings of “saudade” evoked in me specially when I am far away from home, friends, places, or environments I consider important and meaningful. It is a reminder of the neutral aspect of the term depending on my perspective.

## COVER

---

I wanted the cover to be minimalist and with a stand out colour. The dots, the title and the picture would be embossed.

## SPECIFICATIONS

---

### PAPER:

- Mohaw1 Everyday;
- 216 gsm;

### PRINTING METHOD:

- Screenprinting;
- Digital Printing;
- Embossing on the type, dots and photograph;

*"100% Saudade" is a conceptual book developed to portray the feeling of longing for a person, place, experience, feeling. The book explores the Portuguese word 'Saudade' through a selection of analogue photographs taken by me between 2018 and 2020. It combines the explanation of what "Saudade" is, as well as the concepts, feelings and personal reflections related to it. At the same time, it was created to help me deal with the variety of feelings of "saudade" evoked in me specially when I am far away from home, friends, places, or environments I consider important and meaningful. It is a reminder of the neutral aspect of the term depending on my perspective.*

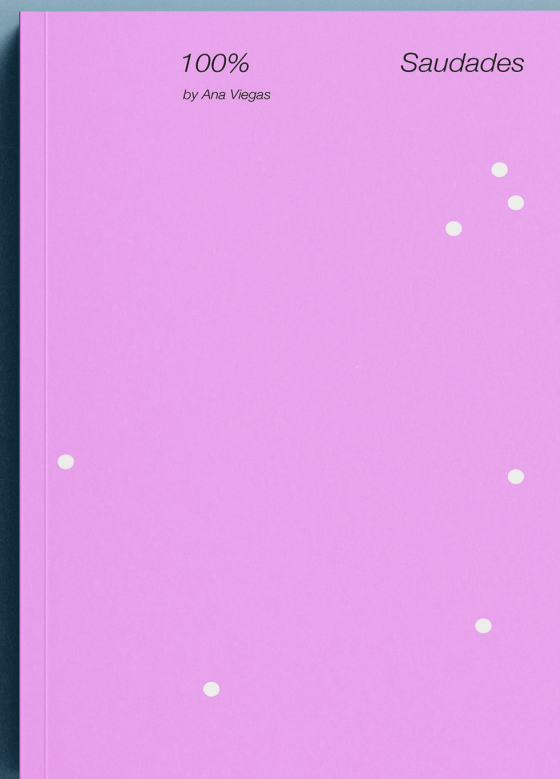


# 100% SAUDADES

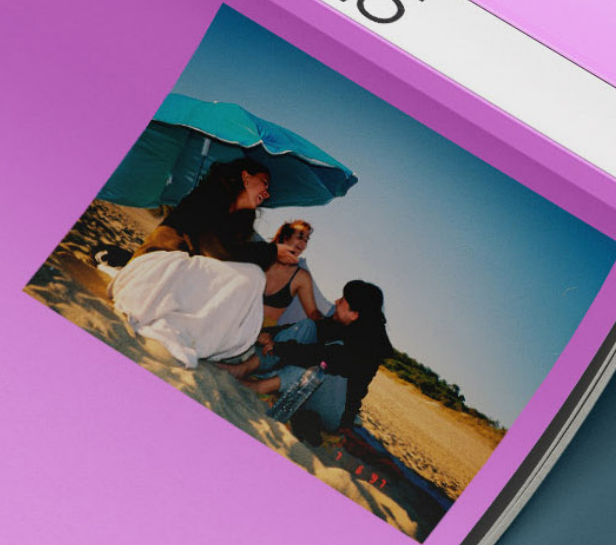
100%

by Ana Viegas

Saudades

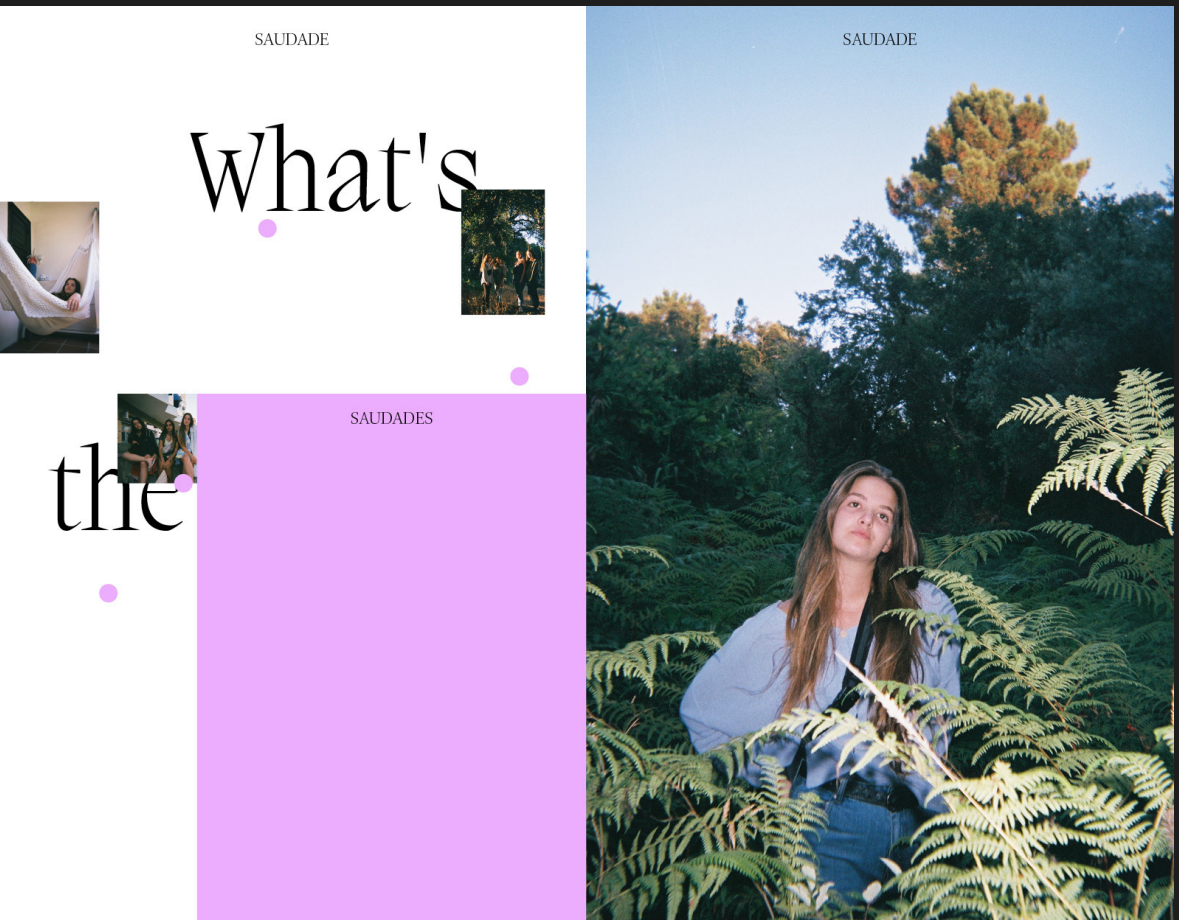
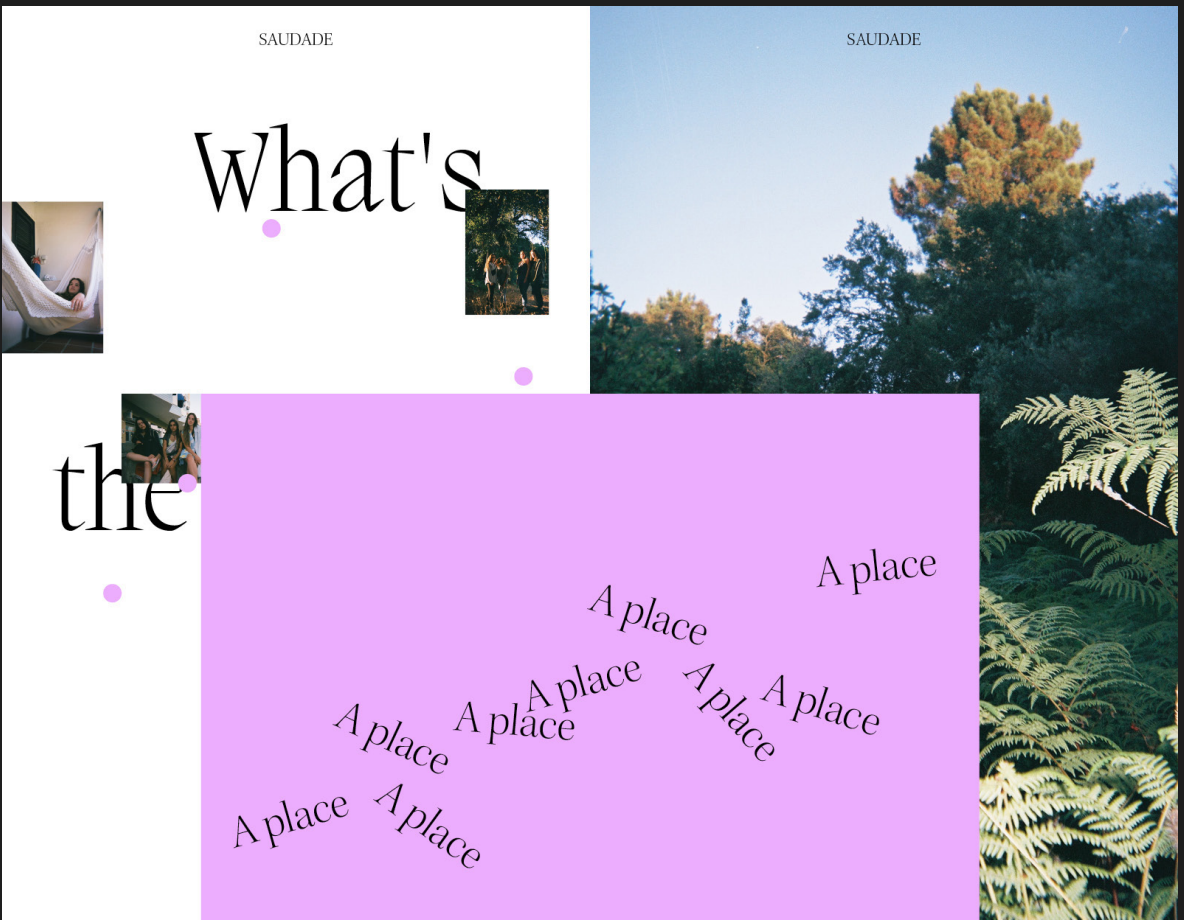
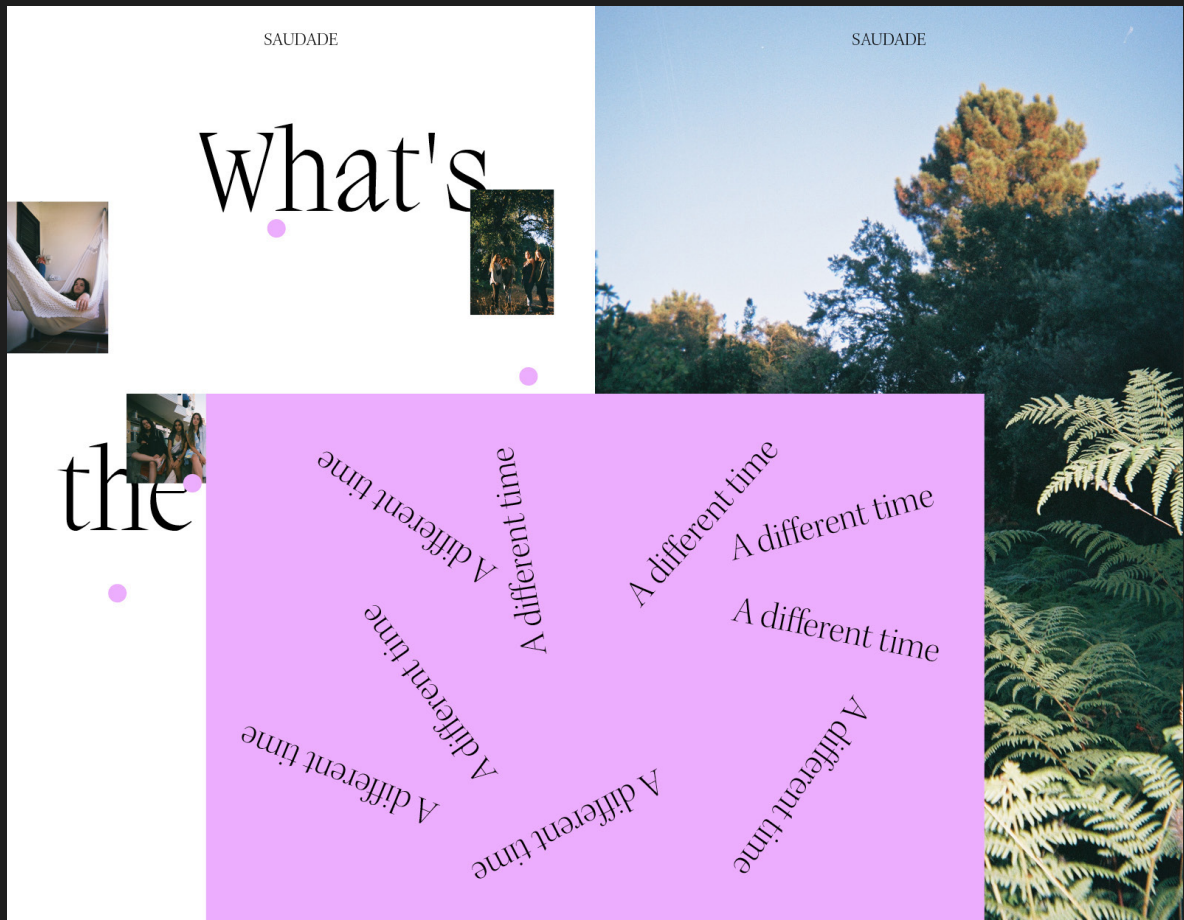
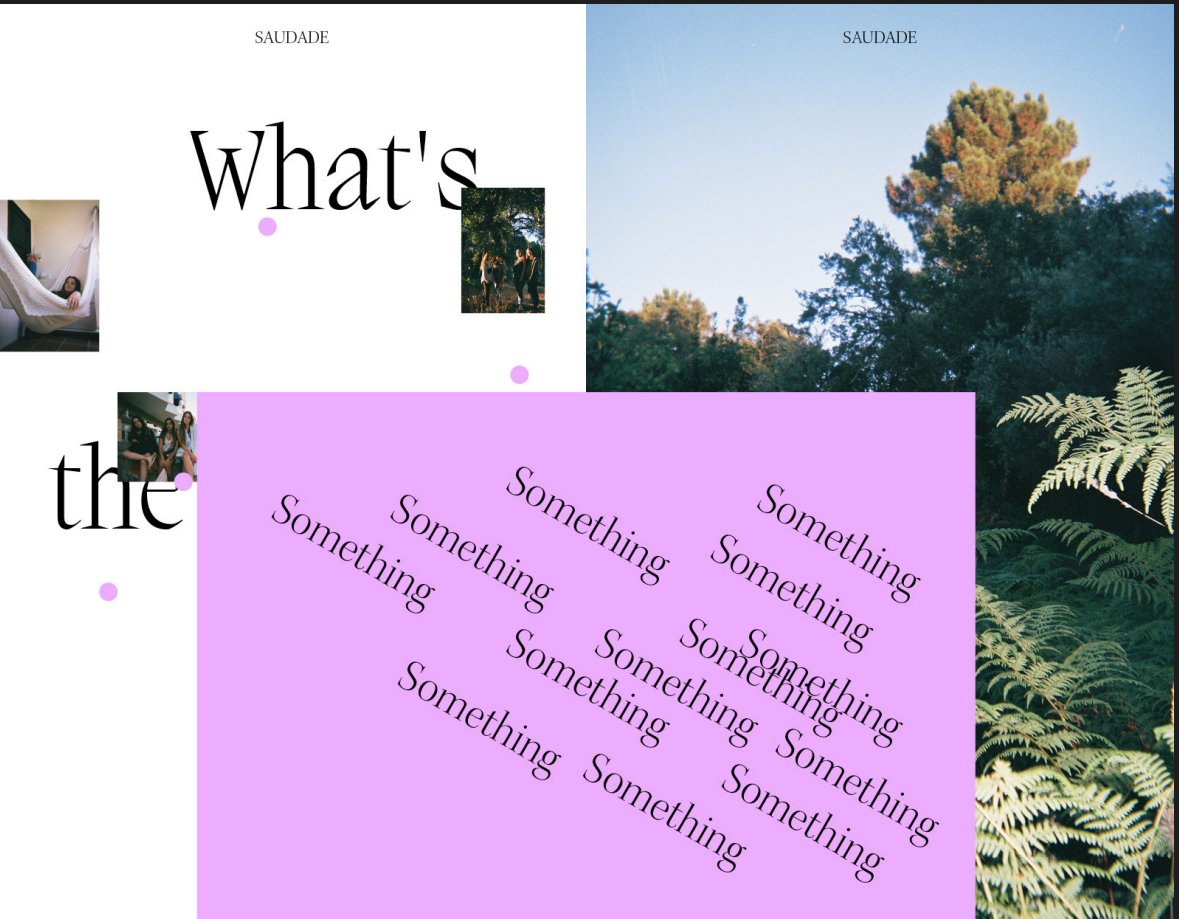
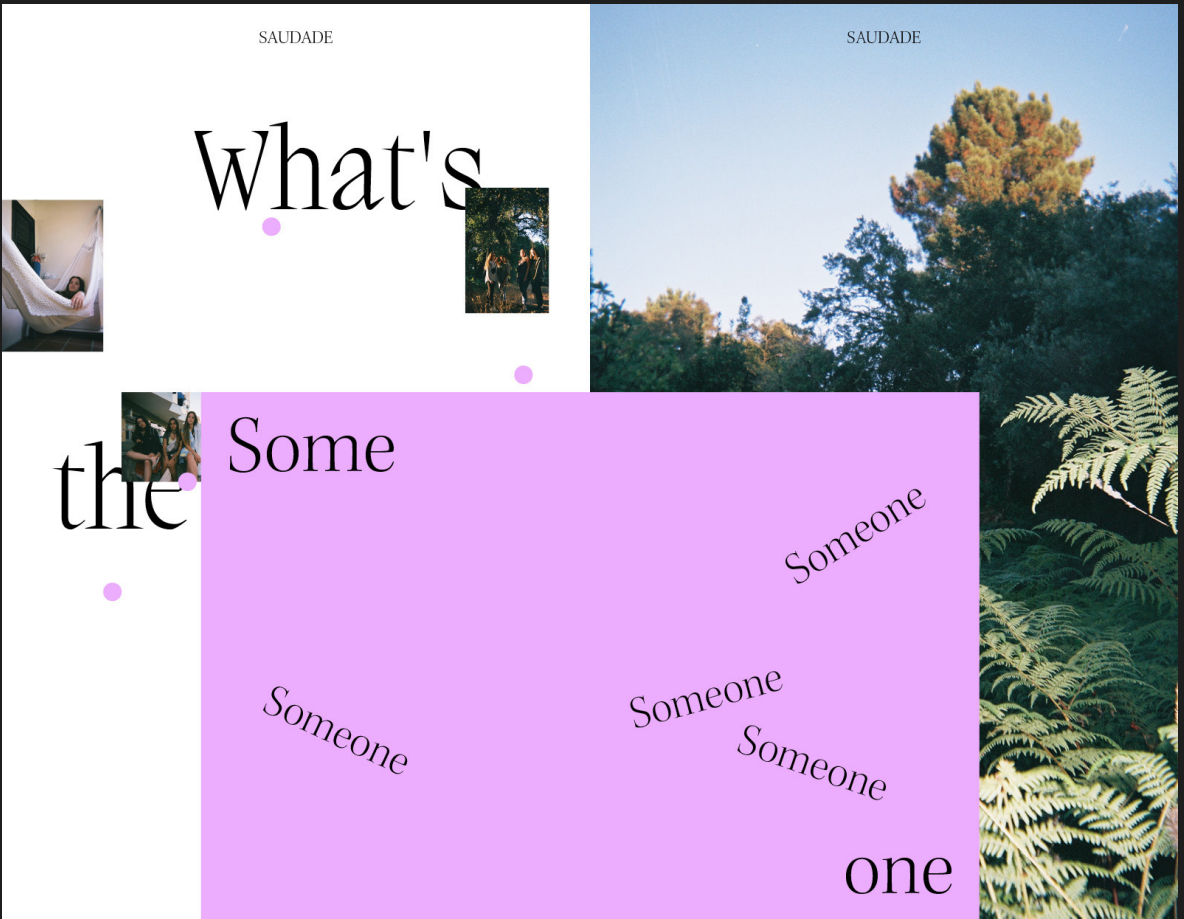
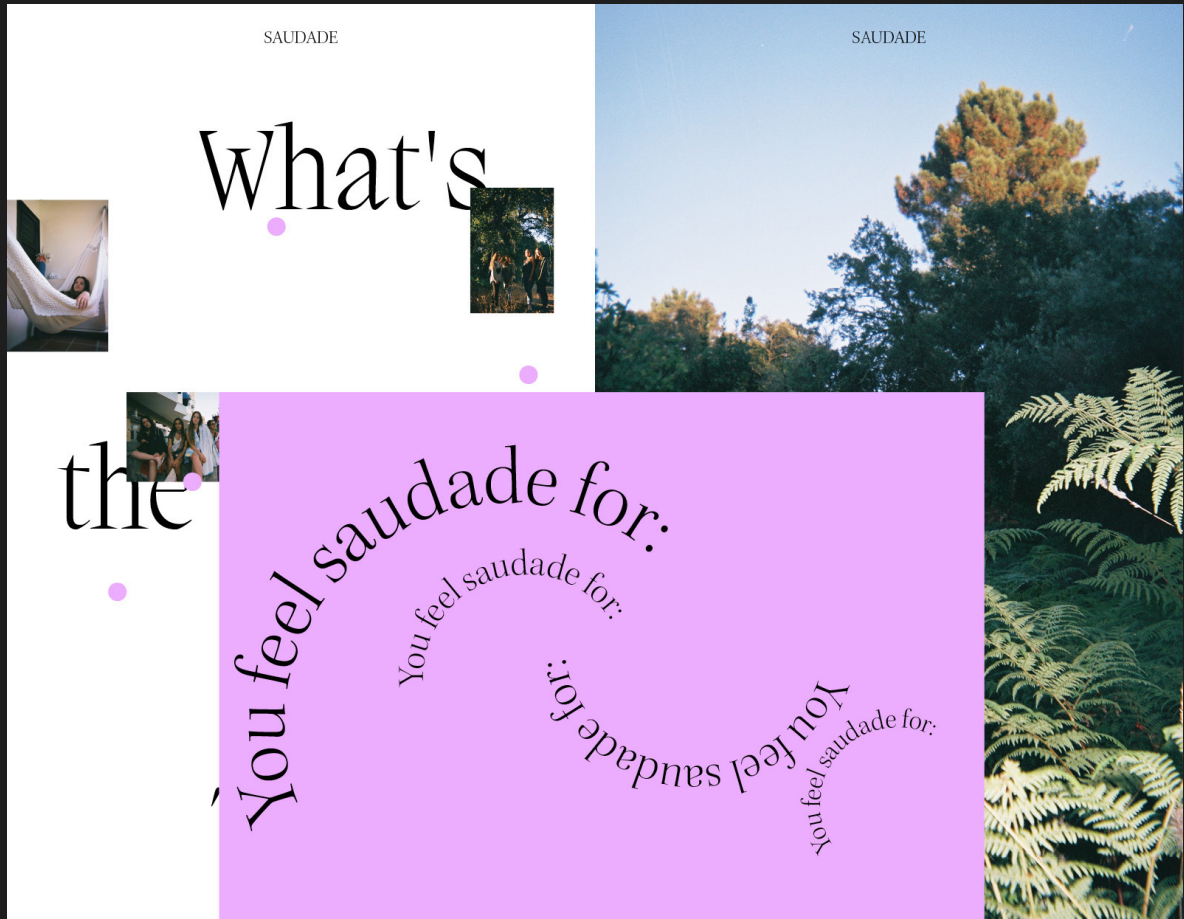


"100% Saudades" is a conceptual book developed to portray the feeling of longing for a person, place, experience, feeling, the book explores the Portuguese word "saudade" through a selection of analogue photographs taken by me between 2018 and 2020. It combines the explanation of what "saudade" is as well as the concepts, feelings and personal reflections related to it. At the same time, it was created to help me deal with the way of feelings of "saudade" evoked in me especially when I am far away from home, friends, places, or environments I consider important and meaningful. It is a reminder of the neutral aspect of the term depending on my perspective.





In some pages I have smaller colored pages that work as a little book inside the book



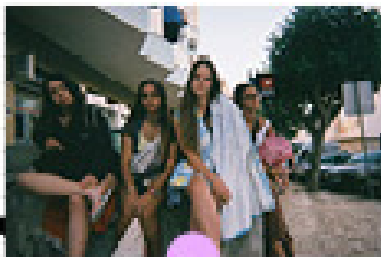
ADE

ADE

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*Meco Beach, Portugal  
/2020*

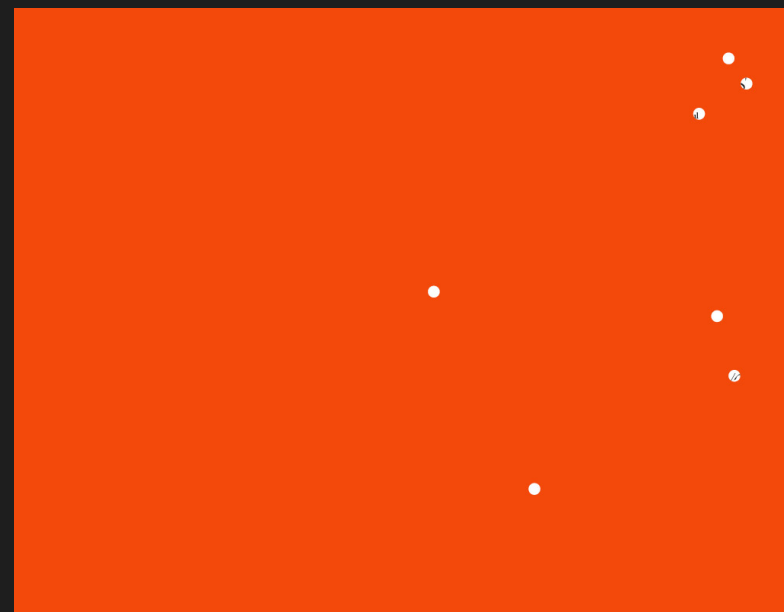


the

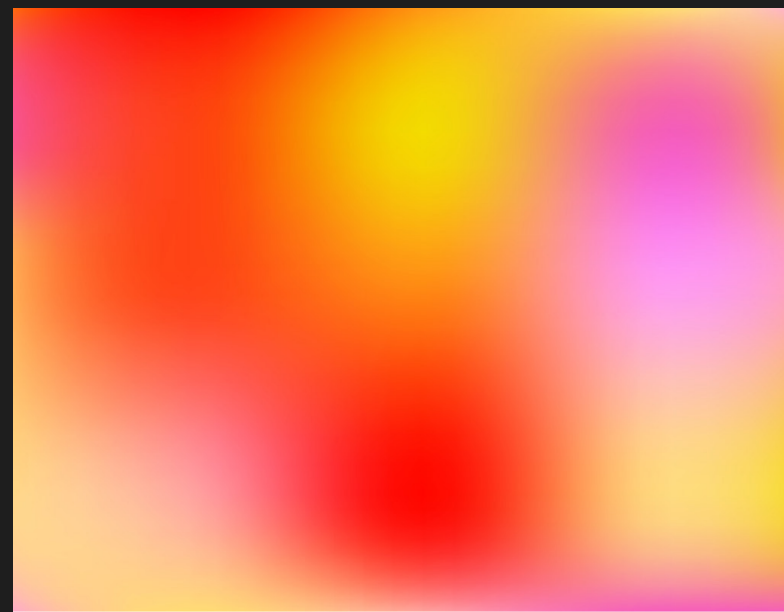


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INTRODUCTION
You. You that are holding this book. You that just opened this book. You that are reading this book. I know you miss the sun and the ocean. I know you miss your friends, your family. I know you miss eating that tasty food. I know you miss the nature, the green, I know you miss always being outside and constant plans. I know you miss the smells, the colors, the tastes, the view. I know you miss the random adventures, you miss the nights and the days, you miss the strangers, you miss the talk and the music. I know you miss it all. I can't give you any of that but I can help you to kill the 'Saudades' you feel towards it, or at least try. So with this said I give you this book because yes you are far from home but you can still look through this book and feel warm. And if anything that I just said makes sense to you that's alright, I hope you'll find some kind of comfort or knowledge when scrolling through this book and understand the beautiful word that is 'Saudades'. And although they are my 'Saudades' here represented, they can also be yours or of everyone else, in the end, we always find something in common with each other. So prepare yourself for what I could also describe as a photo album with a lot of pages of me missing and appreciating everything that came to my mind.

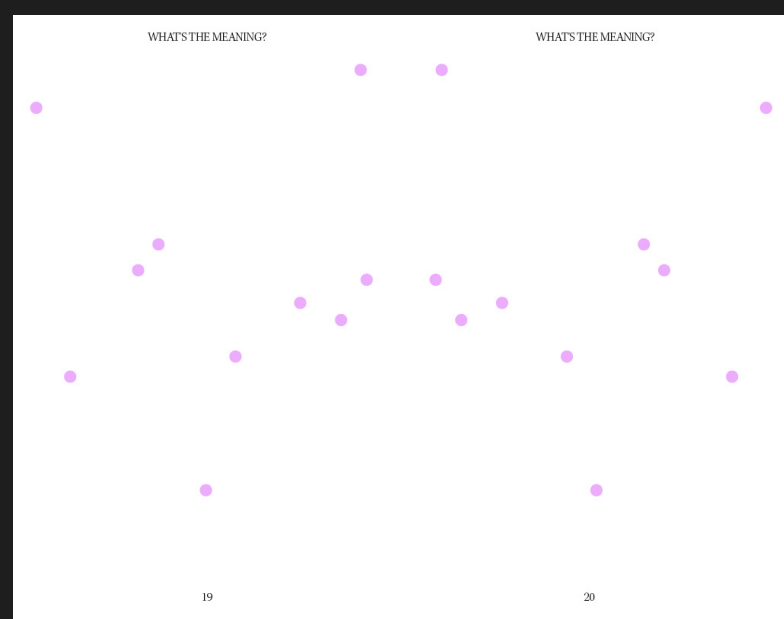
01 SAUDADE
SAUDADE
01 SAUDADE



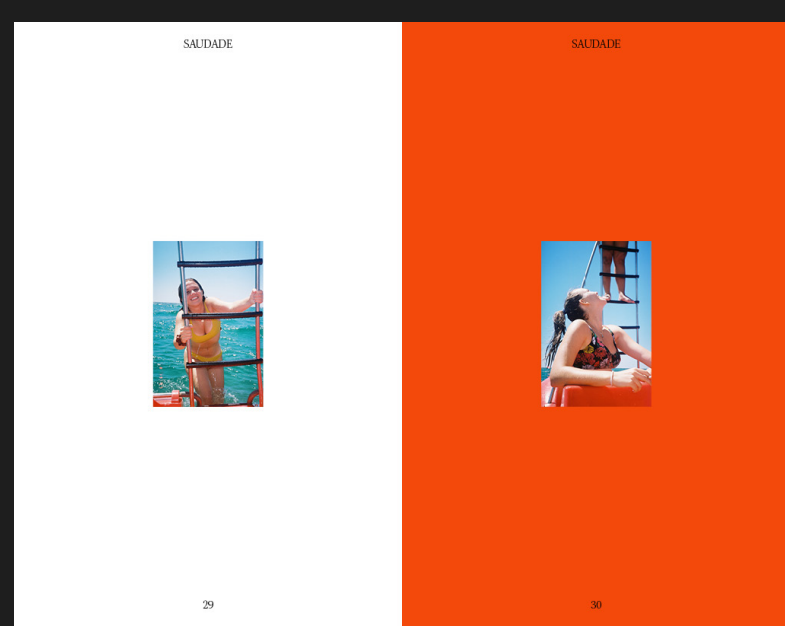
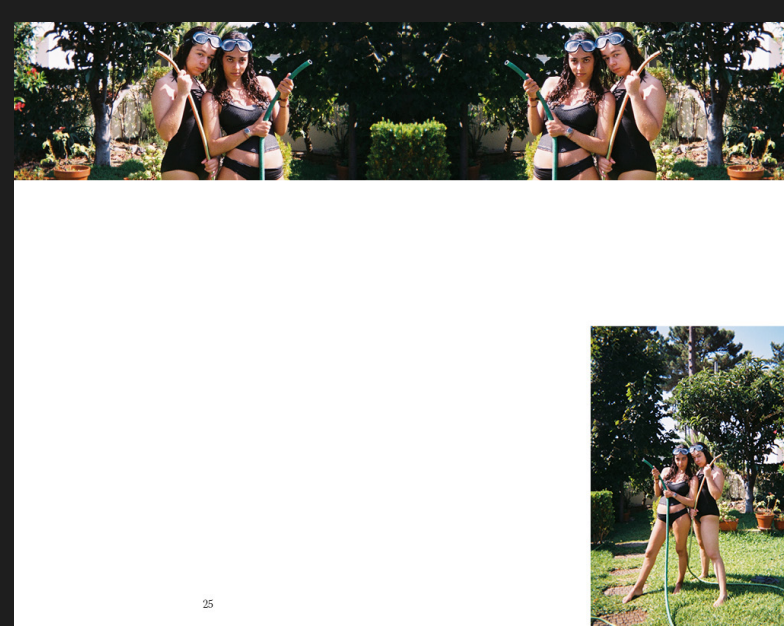
SAUDADE
What's the meaning



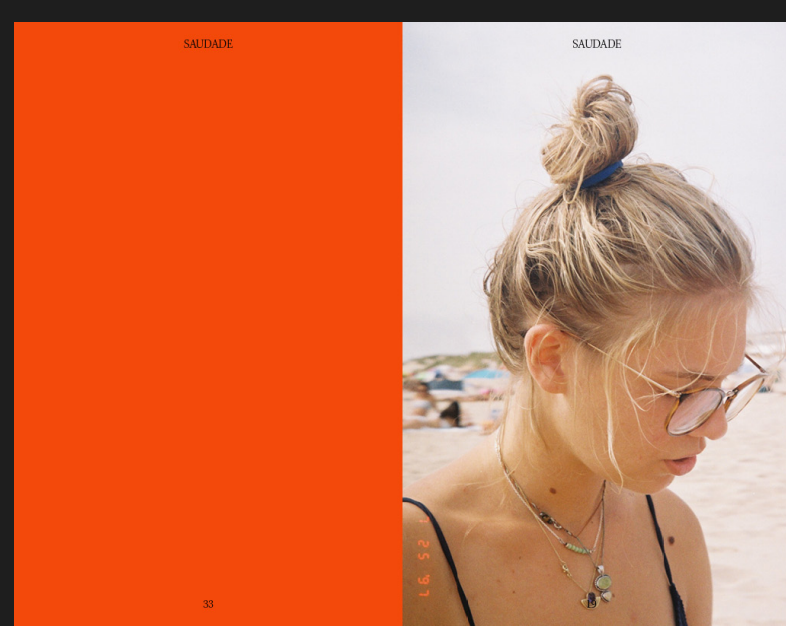
WHAT'S THE MEANING?
'Saudades' is a deep, complex, emotional state that describes a mixture of absence, longing, appreciation, pain, melancholy, distance, and love. It is the memory of feelings, experiences, people, and places, that once brought us satisfying emotions like excitement, comfort, pleasure, or well-being. It is the feeling of missing someone, somewhere or something, that by the lack of its presence in our lives, triggers in us a pain of separation. The term 'Saudades' acknowledges that longing for the past can detract from the excitement of the future if we let it overpower us, giving us a sense of lack. Even though 'Saudades' can create feelings of pain and melancholy, it is not necessarily a negative emotion. Feeling 'Saudades' means that, whatever we are missing, has brought us happiness at some point, which is why it hurts to be apart from it. Experiencing the feeling of 'missing', or in the Portuguese vocabulary having 'saudades' of something it is a good sign, by symbolizing a sense of longing for something or someone, makes us appreciate and be grateful for the things, places or people that causes it. Even though it hurts not having it around in the present moment, it reminds us of what we have/had experienced, or felt, making us excited and looking forward to being it in new ways in the future. It has the ability to create dreams and ambitions, since it keeps in our memories, examples of feelings we want to relive. Saudades describes both happy and sad feelings at the same time.



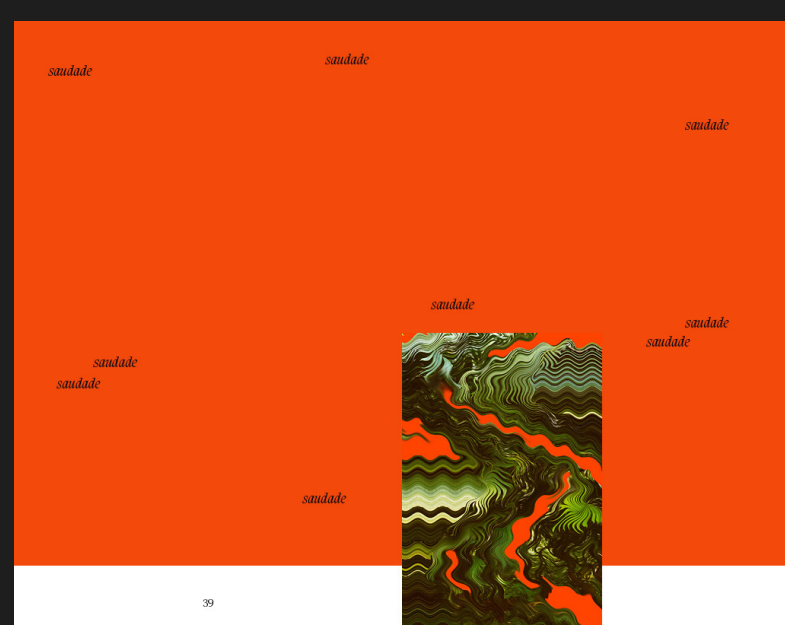
Distance
sucks sometimes you you
I miss you I miss you I miss you
I miss you I miss you I miss you
I miss you I miss you I miss you
but a can also you
feel great to miss you
great great



I miss you



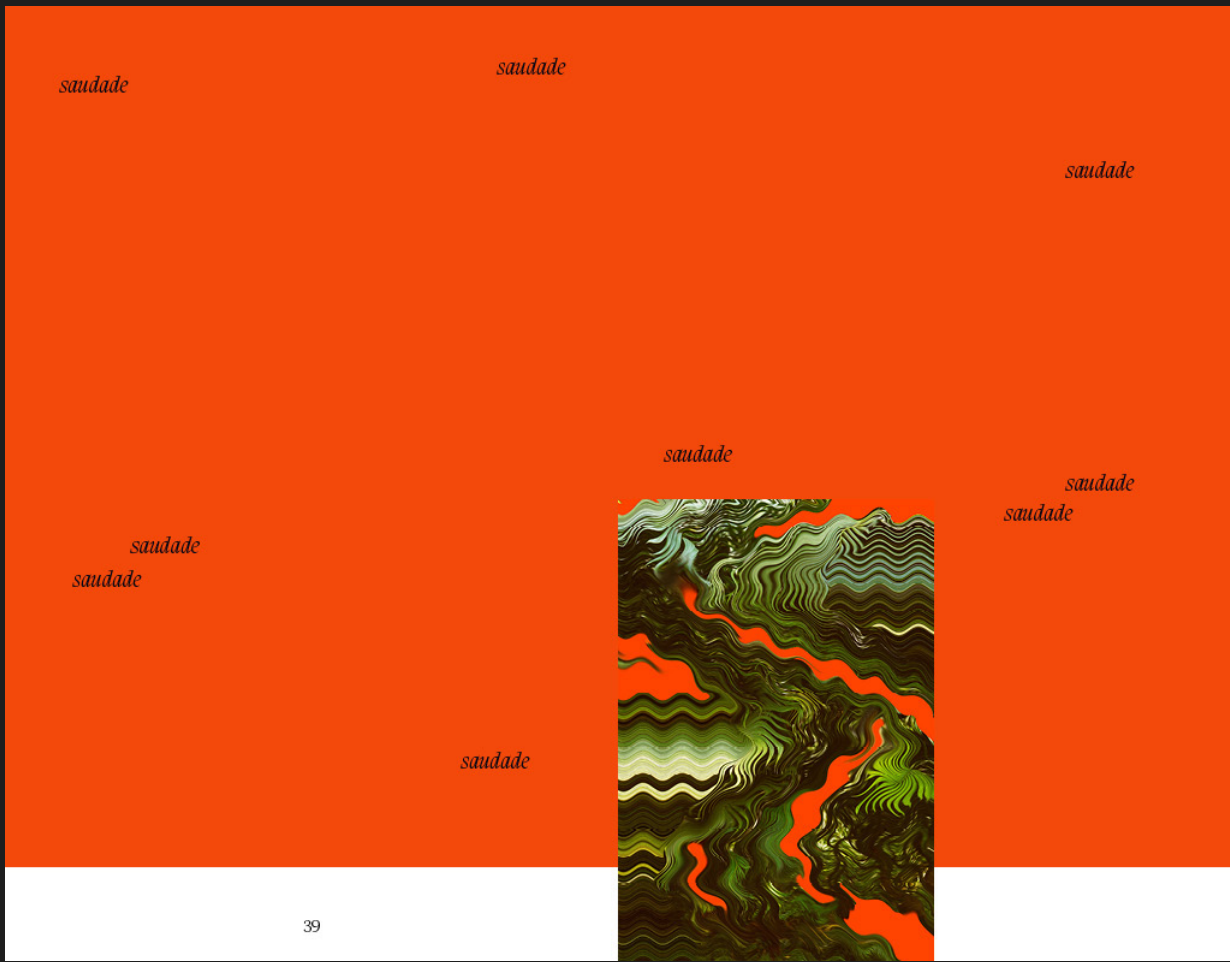
SAUDADES
SAUDADES
APPRECIATION
1. The act of recognizing or understanding that something is valuable, important, or admirable.
2. The act of recognizing someone's worth as a person or showing that you are grateful for something that person has done.



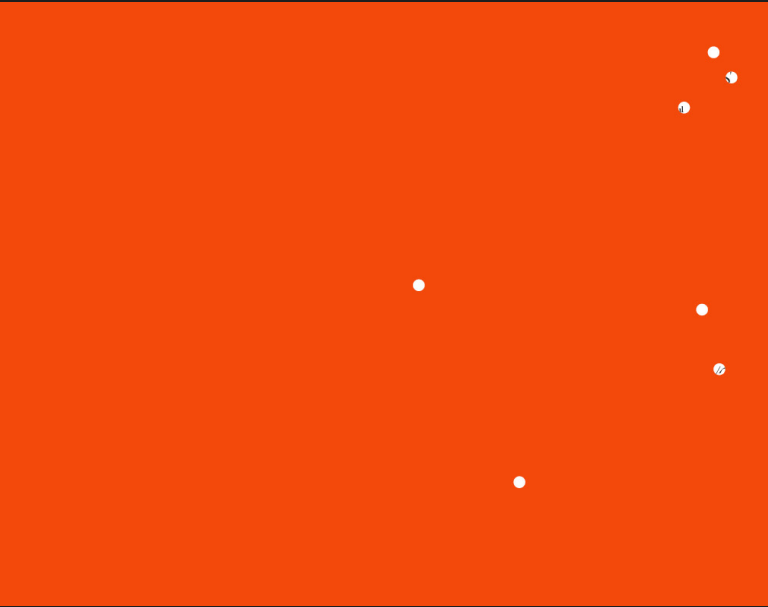
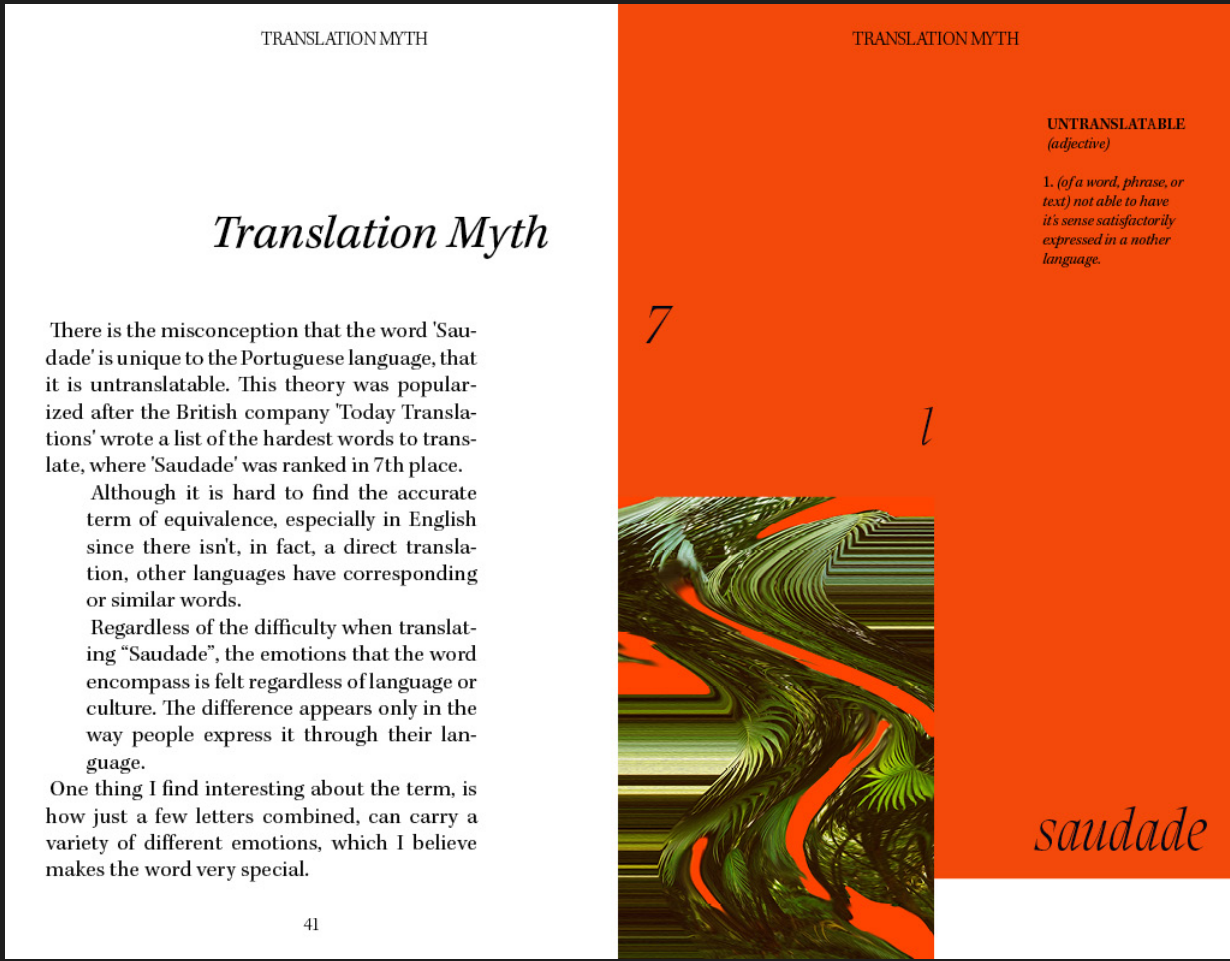
TRANSLATION MYTH
Translation Myth
There is the misconception that the word 'Saudades' is unique to the Portuguese language, that it is untranslatable. This theory was popularized after the British company 'Today Translations' wrote a list of the hardest words to translate, where 'Saudades' was ranked in 7th place. Although it is hard to find the accurate term of equivalence, especially in English since there isn't, in fact, a direct translation, other languages have corresponding or similar words. Regardless of the difficulty when translating 'Saudades', the emotions that the word encompasses is felt regardless of language or culture. The difference appears only in the way people express it through their language. One thing I find interesting about the term, is how just a few letters combined, can carry a variety of different emotions, which I believe makes the word very special.



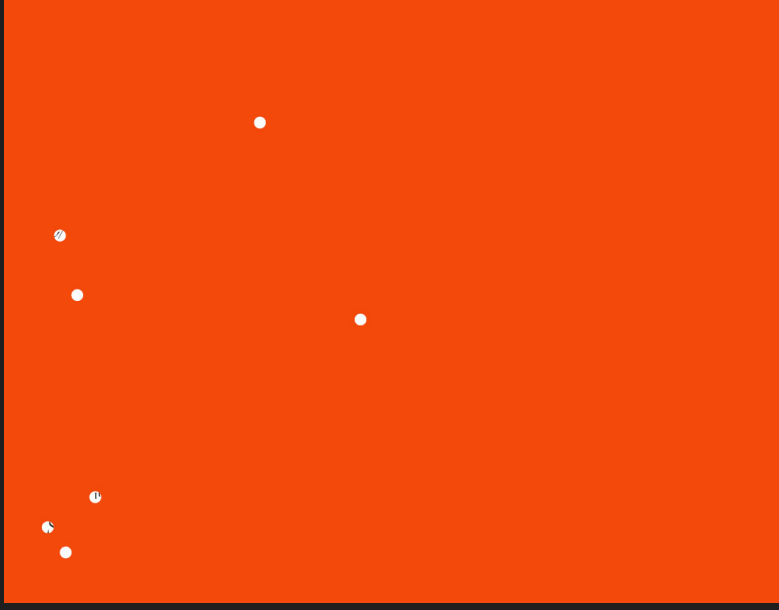
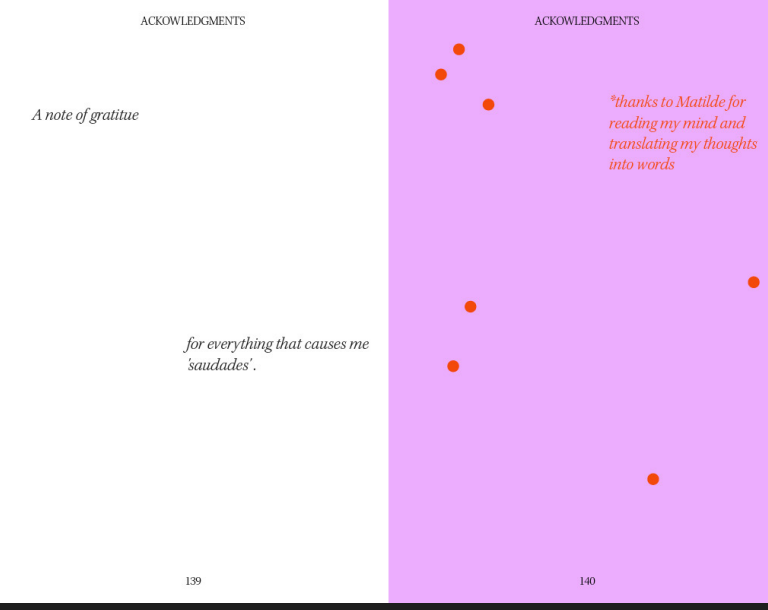
02
("KILL" SAUDADES)
(MATAR AS SAUDADES)
("KILL" SAUDADES)
(MATAR AS SAUDADES)
("KILL" SAUDADES)
(MATAR AS SAUDADES)
02



In some pages I have smaller colored pages that stand alone.



Some of the pages have holes in it that allow to see the page underneath.



01 SAUDADE  
SAUDADE  
01 SAUDADE

02  
("KILL" SAUDADE)  
(MATAR AS SAUDADES)  
("KILL" SAUDADE)  
(MATAR AS SAUDADES)  
("KILL" SAUDADE)  
(MATAR AS SAUDADES)  
02

03 HOMELAND  
03 HOMELAND  
HOMELAND 03

WHAT NOW?  
04  
04  
04  
WHAT NOW?

Distance  
sucks  
sometimes  
you  
you  
you.  
I miss you I miss you I miss you  
I miss you I miss you I miss you  
I miss you I miss you I miss you  
but  
it  
can  
also  
feel  
great to  
great miss you  
great

05 05  
INDEX INDEX  
05 05

ACKNOWLEDGMENTS  
06 06  
ACKNOWLEDGMENTS

→ Create in Letterpress

I think think think  
When think about  
think about you I  
you I  
am  
overwhelmed overwhelmed overwhelmed  
with a  
feeling of  
laughing laughing  
laughing laughing  
with knowing I'll be with you  
that you will warmest warmest  
joy be warmest warmest warmest  
joy of the warmest warmest warmest  
joy warmest warmest warmest  
joy

I miss the sun  
I miss the sunset  
I miss the double kiss in the cheeks  
I miss the warm  
I miss the beach  
I miss the sunrise  
I miss the food  
I miss the sounds  
I miss the smiles  
I miss the ocean  
I miss the sand  
I miss the small talk  
I miss the smells  
I miss the music





Algarve, Portugal  
2020

49 50



Algarve, Portugal  
2020

51 52

WHAT IT MEANS

In Portugal, we use the expression "matar as saudades" (killing the "saudades"), to illustrate the disappearance, even if temporarily, of that feeling.

It is possible to kill saudades by remembering a memory dear to us or entering in contact with the source of it. You can "kill" the saudades by for example meeting that friend you miss, or going to that place you haven't gone in a long time. In times where distance is a barrier to do those actions, you "kill the saudades" by watching photos and videos, talking about it through a videocall, etc.

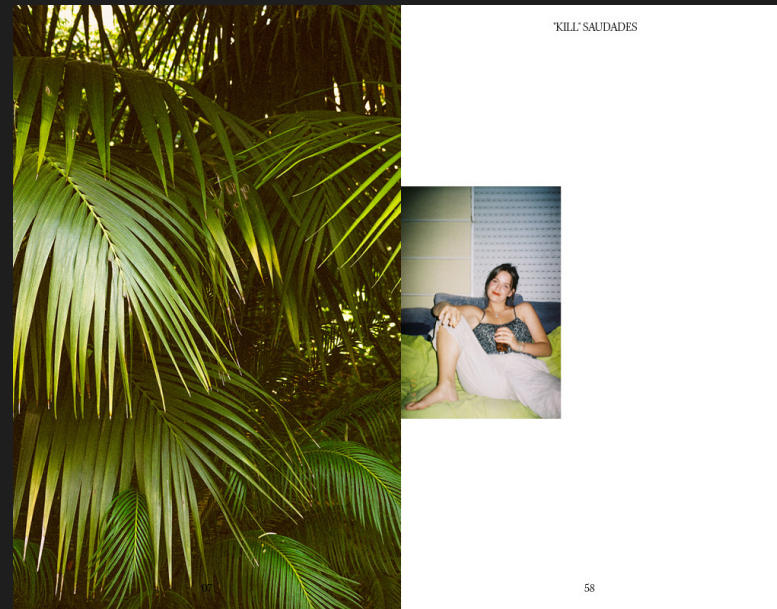
This expression is very commonly used by the Portuguese and it is, in my opinion, a demonstration of the depth in which sometimes we perceive saudades. We use the strong term, kill it, to match the intensity we feel at times needed to soften its presence.

WHAT IT MEANS

Although the verb "kill", can seem to have a negative connotation, it is quite the contrary. In Portuguese, this expression with the verb "kill" means satisfy and fulfill the feeling, by being in contact with the source of it.

55

56



KLIL SAUDADES

58

GRATITUDE

1. The feeling or quality of being grateful.

2. A strong feeling of appreciation to someone or something for what the person has done to help you.

GRATITUDE

1. The feeling or quality of being grateful.

2. A strong feeling of appreciation to someone or something for what the person has done to help you.

GRATITUDE

59

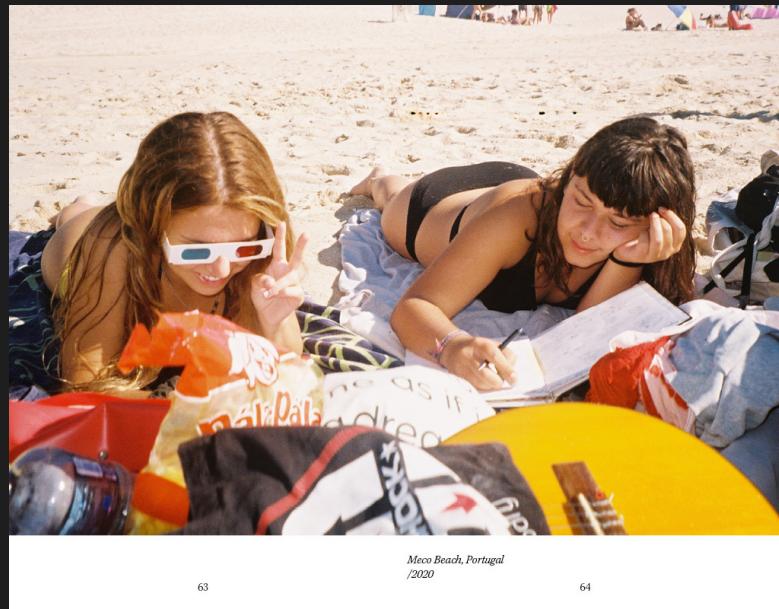
GRATITUDE

60



Mina Beach, Portugal  
2020

61 62



Mina Beach, Portugal  
2020

63 64

I think think think  
about  
think about you  
think you I  
am  
overwhelmed overwhelmed overwhelmed  
with  
a feeling of  
longing  
longing  
with  
a joy  
joy  
joy  
joy  
joy

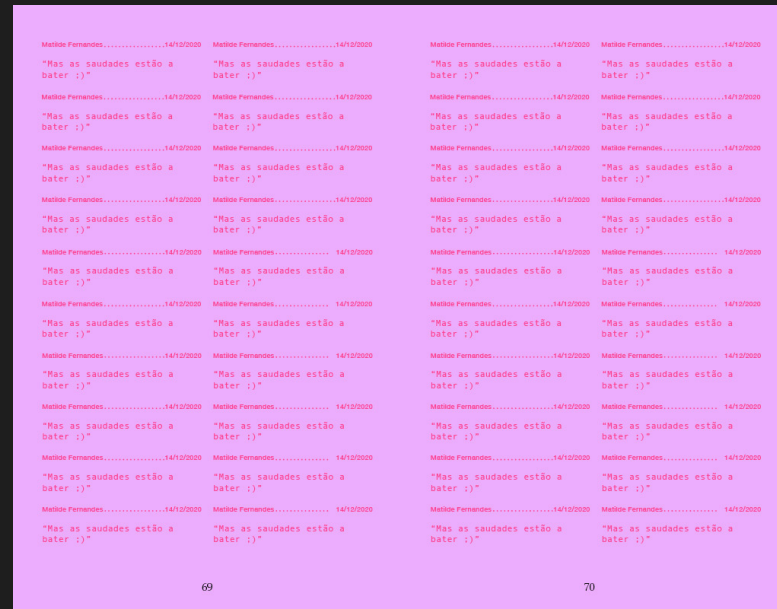
When  
think  
about  
you  
I  
am  
overwhelmed  
with  
a feeling of  
longing  
with  
a joy  
joy  
joy  
joy  
joy

knowing  
be  
with  
you  
will  
that  
be  
the  
warmest  
warmest  
warmest  
warmest  
warmest



# "Killing" Saudades

68



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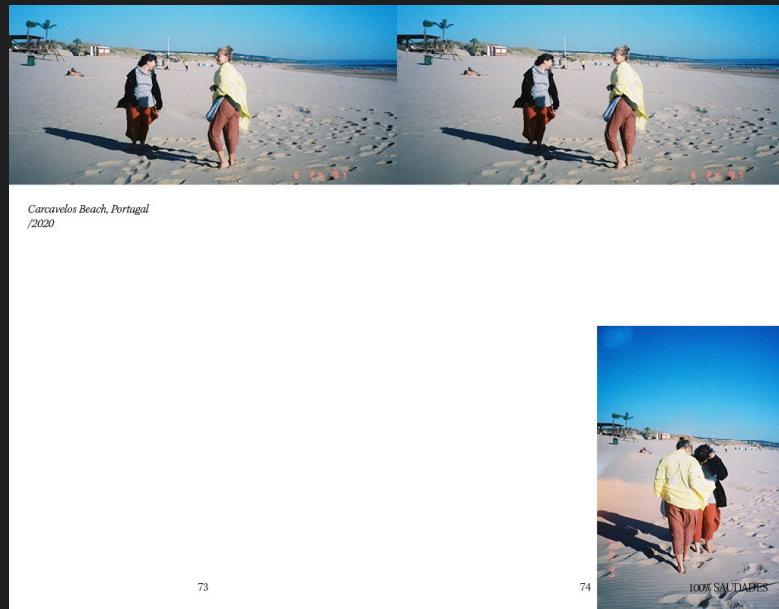


Algarve, Portugal  
2020

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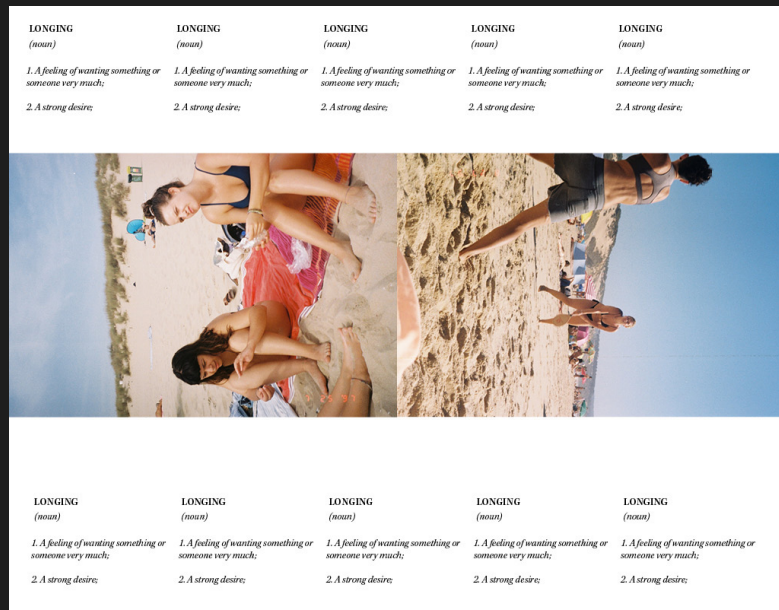


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LONGING  
(noun)  
1. A feeling of wanting something or someone very much.  
2. A strong desire.

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H O M E S I C K N E S S



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03 HOMELAND

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HOMELAND

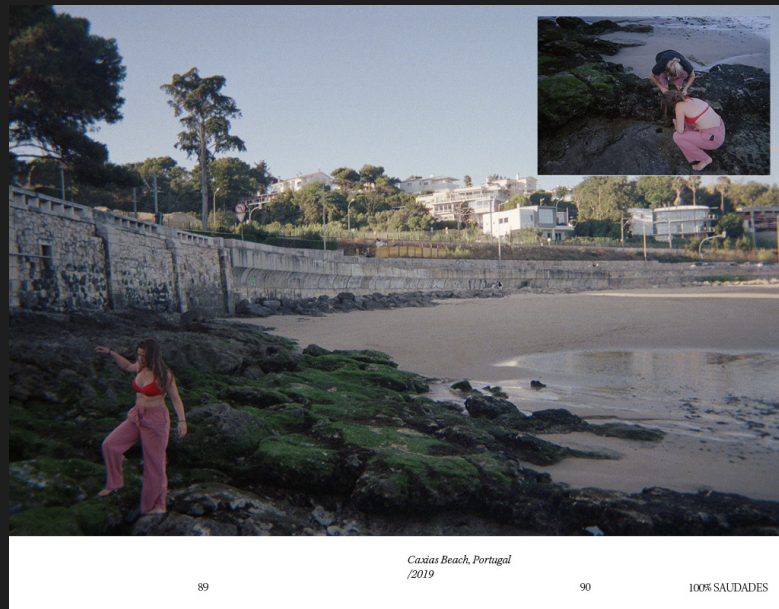
HOMELAND 03



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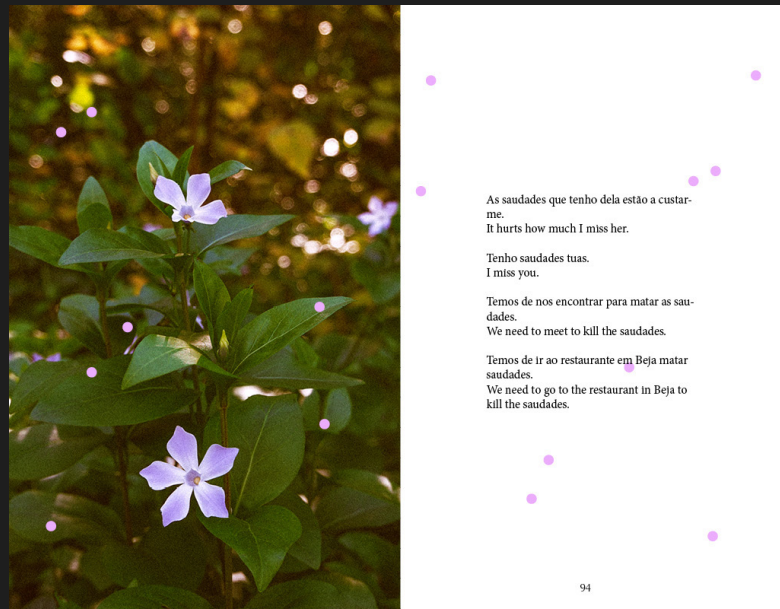
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HOMESICKNESS

# HOMESICKNESS

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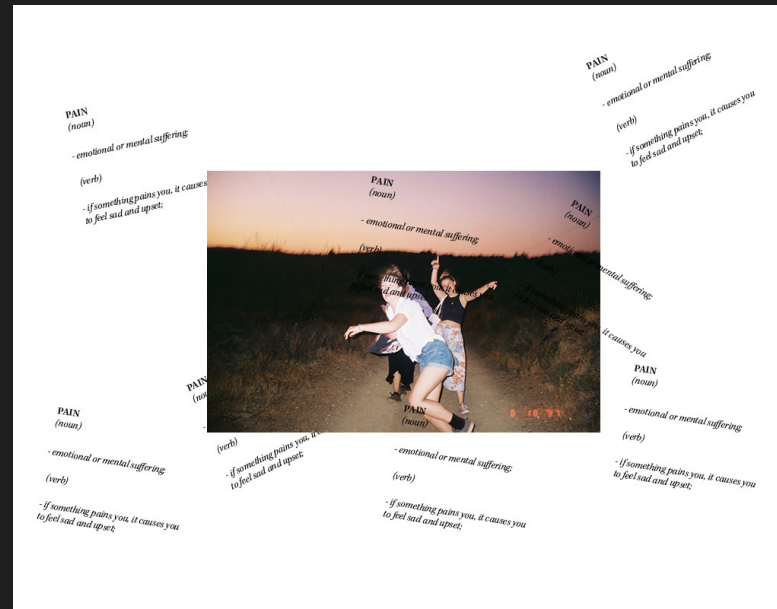
As saudades que tenho dela estão a custar-me.  
It hurts how much I miss her.

Tenho saudades tuas.  
I miss you.

Temos de nos encontrar para matar as saudades.  
We need to meet to kill the saudades.

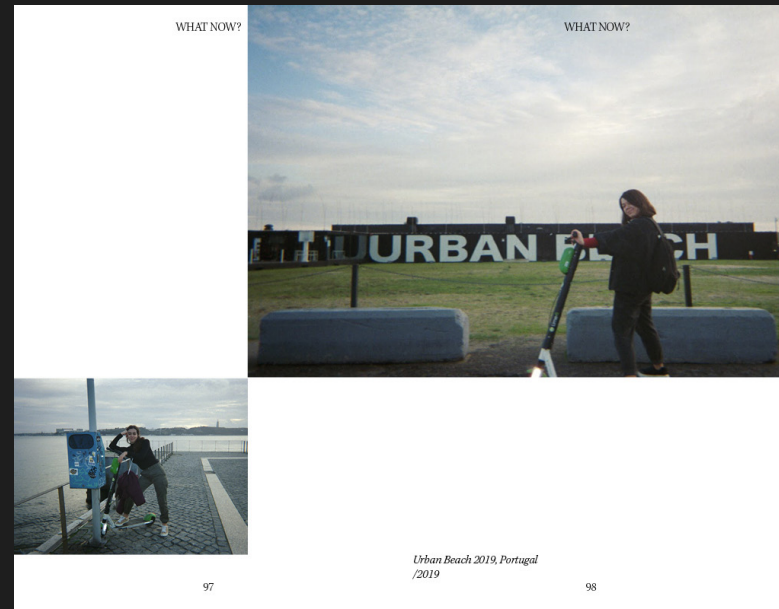
Temos de ir ao restaurante em Beja matar saudades.  
We need to go to the restaurant in Beja to kill the saudades.

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Urban Beach 2019, Portugal  
2019

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Urban Beach 2019, Portugal  
2019

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WHAT IT MEANS?

In Portugal, we use the expression "Matar a saudade" (killing the 'saudade'), to illustrate the disappearance, even if temporarily, of that feeling.

It is possible to kill saudades by remembering a memory dear to us or entering in contact with the source of it. You can "kill" the saudades by for example meeting that friend you miss, or going to that place you haven't gone in a long time. In times where distance is a barrier to do those actions, you "kill the saudade" by watching photos and videos, talking about it through a videocall, etc.

This expression is very commonly used by the Portuguese and it is, in my opinion, a demonstration of the depth in which sometimes we perceive saudade. We use the strong term, kill it, to match the intensity we feel at times needed to soften its presence.

WHAT IT MEANS?

Although the verb "kill", can seem to have a negative connotation, it is quite the contrary. In Portuguese, this expression with the verb "kill" means satisfy and fulfil the feeling by being in contact with the source of it.

WHAT'S THE MEANING?

'Saudade' is a deep, complex, emotional state that describes a mixture of absence, longing, appreciation, pain, melancholy, distance, and love. It is the memory of feelings, experiences, people, and places, that once brought us satisfying emotions like excitement, comfort, pleasure, or well-being.

It is the feeling of missing someone, somewhere or something, that by the lack of its presence in our lives, triggers in us pain of separation. The term 'Saudades' acknowledges that longing for the past can detract from the excitement of the future if we let it overpower us, giving us a sense of lack.

Even though "Saudade" can create feelings of pain and melancholy, it is not necessarily a negative emotion. Feeling 'Saudade' means that, whatever we are missing, has brought us happiness at some point, which is why it hurts to be apart from it.

WHAT'S THE MEANING?

Experiencing the feeling of "missing", or in the Portuguese vocabulary: having 'saudades' of something it is a good sign. By symbolizing a sense of longing for something or someone, makes us appreciate and be grateful for the things, places or people that causes it.

Even Though it hurts not having it around in the present moment, it reminds us of what we have/had, experienced, or felt, making us excited and looking forward to living it in new ways in the future. It has the ability to create dreams and ambitions, since it keeps in our memories, examples of feelings we want to relieve.

Saudade describes both happy and sad feelings at the same time.

SAUDADE (noun)  
1. Grateful Memory of absence person, of a moment or experience in the past, distance from a place;

Writing Pieces

TRANSLATION MYTH

Translation Myth

There is the misconception that the word 'Saudade' is unique to the Portuguese language, that it is untranslatable. This theory was popularized after the British company 'Today Translations' wrote a list of the hardest words to translate, where 'Saudade' was ranked in 7th place.

Although it is hard to find the accurate term of equivalence, especially in English since there isn't, in fact, a direct translation, other languages have corresponding or similar words.

Regardless of the difficulty when translating "Saudade", the emotions that the word encompass is felt regardless of language or culture. The difference appears only in the way people express it through their language.

One thing I find interesting about the term, is how just a few letters combined, can carry a variety of different emotions, which I believe makes the word very special.

TRANSLATION MYTH

UNTRANSLATABLE (adjective)

1. (of a word, phrase, or text) not able to have its sense satisfactorily expressed in a other language.



saudade

WHAT NOW?

The most important message to keep in mind from this book, is how our state of mind makes the difference between feeling "saudade" as something positive or negative. The book shows, with true and transparent reality, my enormous appreciation for my closest friends, reminding me of what I have and can long for. Of course, there will be days when the feeling of being homesick or missing spending time with someone important for us, makes us feel sad. Makes us feel overwhelmed, lonely and personally stagnate at times. It's a matter of realizing and internalizing that these emotions are valid to feel, and that we sense "saudade" because of the happiness and gratefulness we carry from different people, places, or experiences. I believe the key to cope is changing our perception, and being this term so neutral, illustrates a perfect example of that. The book forms a way to "kill" the saudades and creates a moment to, instead of trying to ignore and cover that pain, feel, and understand that those emotions are not there prolong the sensation of lack, but for us to know and value what we had and have.

WHAT NOW?

INTRODUCTION

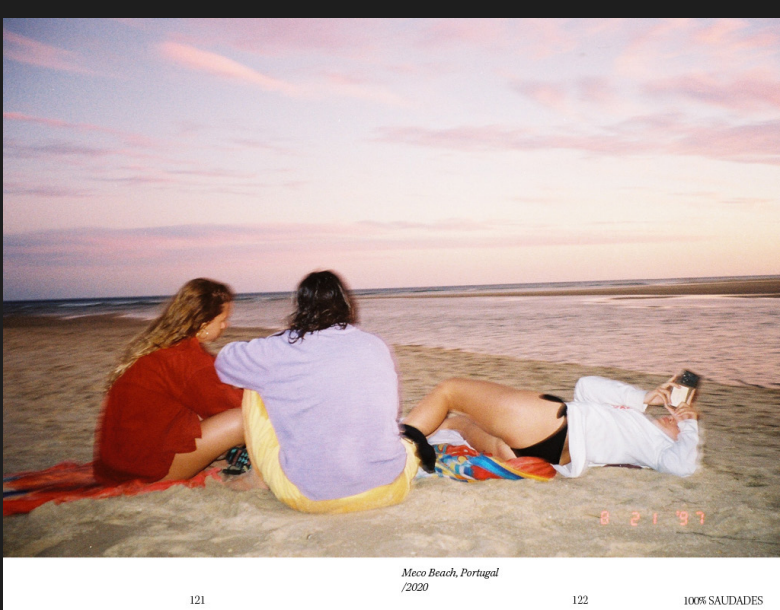
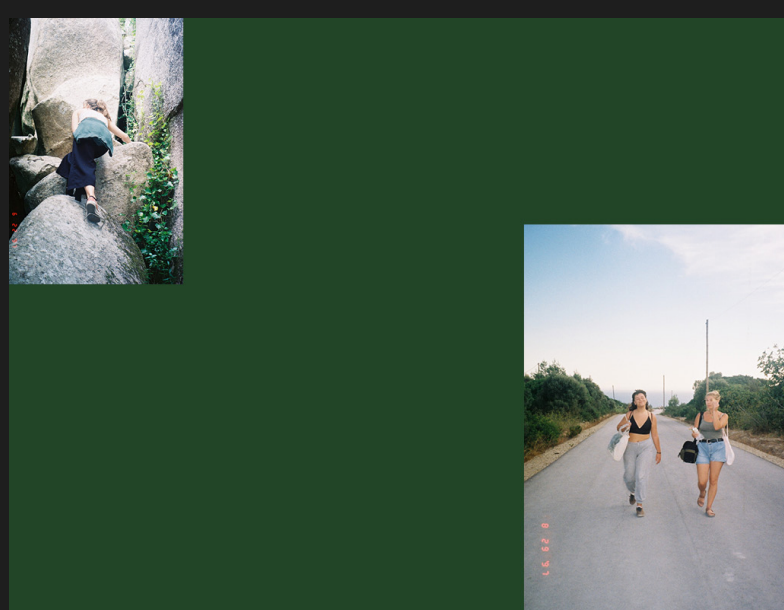
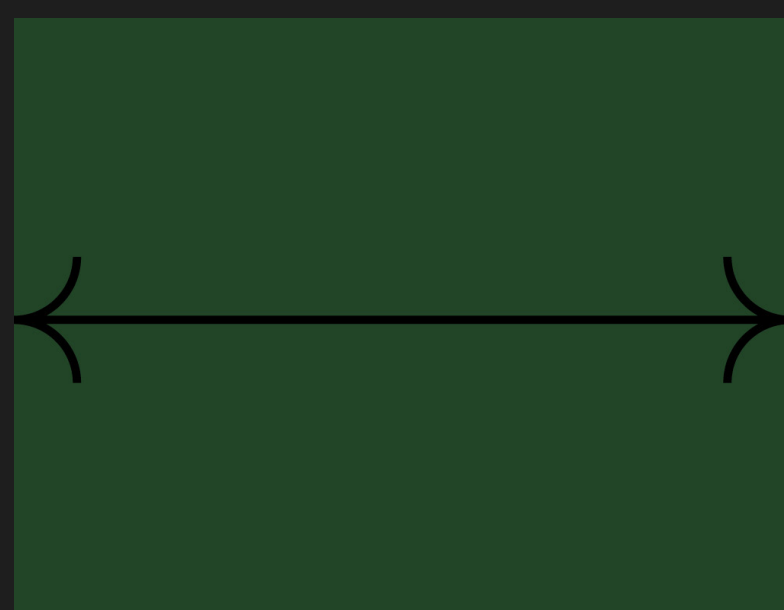
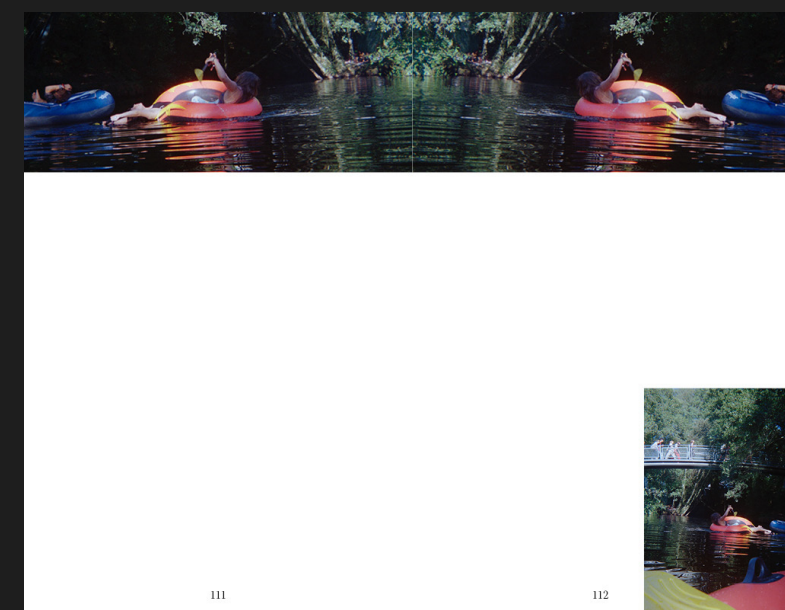
You, You that are holding this book, You that just opened the book, You that are reading this book, I know you are homesick, I know you miss your friends, your family, I know you miss eating that tasty food, I know you miss the sun and the ocean, I know you miss the nature, the green, I know you miss always being outside and constant plans, I know you miss the smells, the colours, textures, the view, I know you miss the random adventures, you miss the nights and the days, you miss the strangers, you miss the talk and the music. I know you miss it all. I can't give you any of that but I can help you to kill the 'Saudades' you feel towards it, or at least try. So with this said I give you this book because yes you are far from home but you can still look through this book and feel warm.

INTRODUCTION

And if anything that I just said makes sense to you that's alright, I hope you'll find some kind of comfort or knowledge when scrolling through this book and understand the beautiful word that is 'Saudade'. And although they are my 'Saudades' here represented, they can also be yours or of everyone else, in the end, we always find something in common with each other. So prepare yourself for what I could also describe as a photo album with a lot of pages of me missing and appreciating everything that came to my mind.



I miss the sun  
I miss the sunset  
I miss the double kiss in the cheeks  
I miss the sunrise  
I miss the warm  
I miss the beach  
I miss the food  
I miss the sounds  
I miss the smiles  
I miss the ocean  
I miss the sand  
I miss the smells  
I miss the small talk  
I miss the music



WHAT NOW?  
04  
04  
04  
WHAT NOW?



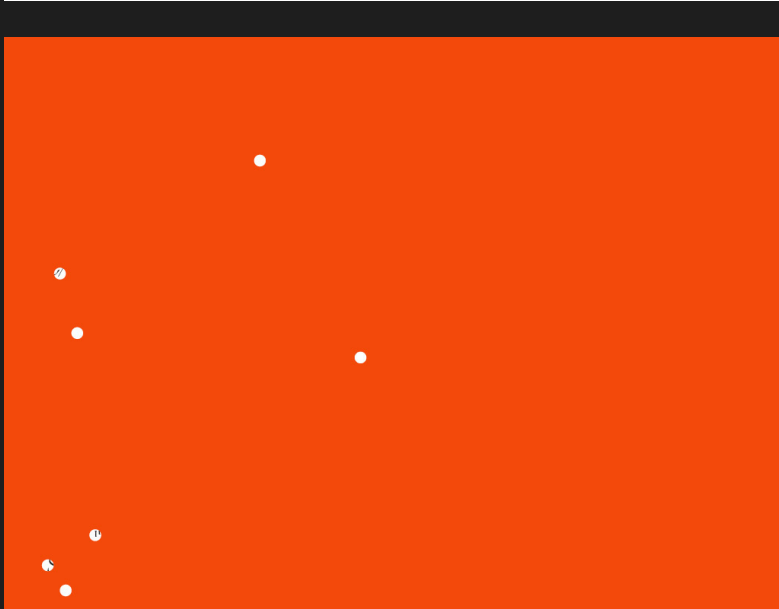
WHAT NOW?  
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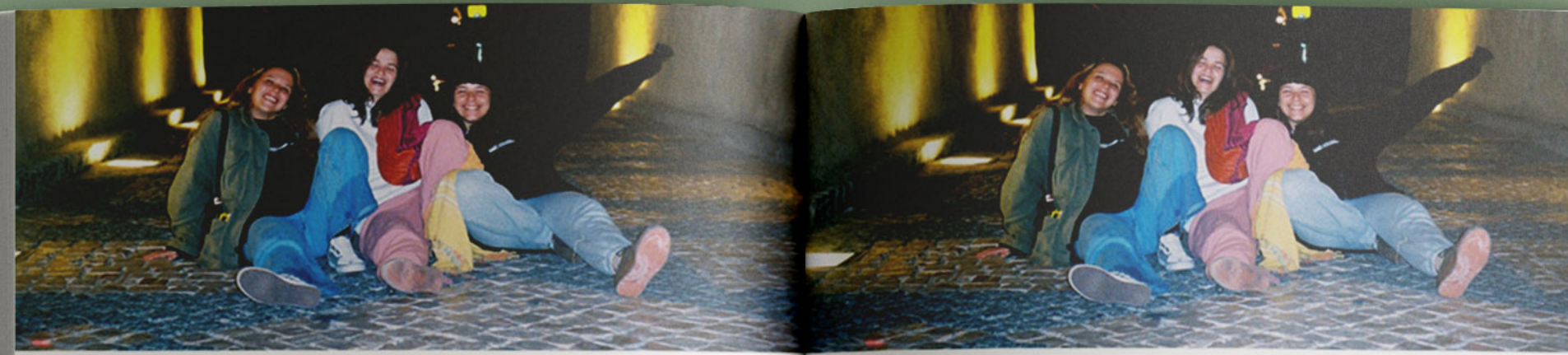
ACKNOWLEDGMENTS  
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ACKNOWLEDGMENTS

ACKNOWLEDGMENTS  
A note of gratitude  
for everything that causes me 'saudades'.  
"Thanks to Matilde for reading my mind and translating my thoughts into words."









*Algarve, Portugal  
/2020*



## EVALUATION

For me, one of the main values that I saw in the SIP was the freedom to explore any materials, media and processes within the graphic design area of our choice. Even though in a way I couldn't do that because I didn't have access to any printing installations and wasn't therefore able to produce the finished book, I did accomplish what I set out at the beginning of the project in terms of creating a personal and experimental project.

I also wanted to combine my analogue photos with my graphic design practice for quite some time and I find that this was the perfect project to do so and I was really happy with the way it turned out because I was able to look at the pictures from a different view and look for points in common not only between the photos but also with the topics I was writing about.

I was disappointed for not being able to print but from a positive side, it made me go research and learn more about print production and in a way it even increased my desire to print and develop my knowledge and put it to practice even more.

Regarding the final outcome, it was such a personal project and it was a topic that was so close to me and considering the times we are in, this was a project that gave me a lot of sense of appreciation.

Thank You/

*(Obrigado)*

/Ana Viegas