jewellery ✻ branding ✻ visual communication ✻ 3D ✻ graphic design

helô

✻ a creative portfolio ✻

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01. *About Me*

As a designer, I like to create jewellery that combines cultural and natural influences with responsible practices. My designs are deeply inspired by nature, and I particularly like to be inspired by the different vegetations of Brazil. My process is also bound by my experiences living and studying in the UK, Denmark and now Switzerland. Through my experiences, I was able to develop my artistic style towards a fluid and handmade aesthetic. I believe that in order to create good and respectful designs, we need to take inspiration and knowledge from nature, respecting its rhythms, learning from its wisdom and applying this to craft, while also understanding the social aspects behind what we create and what the implications of them are. My goal is to design pieces that not only are imaginative and long-lasting but that also promote a more responsible and transparent approach to the jewellery industry.

Originally from Brasília, Brazil, I moved to London in 2015, where I studied Fashion and Jewellery in London College of Fashion, and London Jewellery School. In 2018, I moved to Denmark to study Jewellery, Technology, and Business at KEA (Copenhagen School of Design and Technology). These experiences shaped my artistic style, which blends diverse techniques like silversmithing, wax carving, casting, 3D work and editorial and graphic design. Outside of jewellery, I find inspiration from activities that keep me connected to the outdoors, such as yoga, climbing and hiking, and I also enjoy other creative outlets such as tufting, ceramics and photography.

I thrive in collaborative and diverse environments, where different perspectives come together to create new ideas. Through my work, I aim to create pieces that not only tell a story but also contribute to a more thoughtful future.



02. *Workbench*

jewellery *casting* *metal smithing*

Here is a selection of some of the pieces I have previously produced in the workshop.

A lot of different methods were used in the production of the jewellery, such as wax carving, sand casting, casting, silversmithing techniques, stone setting, metal pouring, among others.

These methods allowed me to explore the versatility of what can be produced, and be able to expand my handcrafting abilities and skills, where there is always more that can be learned.

I enjoy adapting and experimenting with different processes, and want to always create jewellery that is longlasting and unique in its own way.




















03. *Cerrado*

jewellery *graphic design* *editorial*

This project focuses on the Cerrado, a vital biome known as the “Cradle of Waters” for its significant contribution to Brazil’s water resources and its rich biodiversity. The region is home to unique species of flora and fauna, many with medicinal properties, as well as valuable gemstone deposits. This biome faces severe threats from illegal fires, deforestation and large-scale mining.

To raise awareness of its importance and the challenges it faces, the project proposes the creation of a jewellery collection and a magazine inspired by the Cerrado’s natural beauty and cultural and environmental significance. The jewellery is handmade using responsibly sourced gemstones from the area, and the magazine highlights the region’s ecological and medicinal value, while depicting the urgency of preservation.

The project aims to bridge Cerrado’s story with sustainability and responsible consumerism, targeting environmentally conscious consumers interested in eco-responsibility, design, and the intersection of nature, art, and craftsmanship.

By educating through craft, the project challenges the jewellery industry and its consumers to consider the full supply chain of their purchases, while also supporting local communities and artisanal miners. It seeks to inspire a sense of global responsibility, demonstrating how consumer decisions can impact ecosystems and communities worldwide.













About Cerrado

Cerrado is a vast tropical savanna ecosystem found in Brazil. It has a diverse mix of grasslands, shrubs, and trees adapted to the region's seasonal climate with a long dry season.

Known for its high biodiversity, with numerous endemic species of plants and animals, it is a unique and special place where it is possible to find multiple waterfalls, rock formations and many precious and semi-precious stones, along with metals such as gold.

Cerrado also has a unique hydrological cycle that brings together 8 of the 12 major water basins of the continent within the geographic limits of eastern Brazil. This makes it responsible for 40% of freshwater in Brazil.

Unfortunately, this vital region is under severe threat from deforestation, illegal fires and mining activities. Despite its importance, Cerrado's plight remains largely underreported.

Why protect it?

Kolbe Soares, the Conservation analyst for WWF-Brazil, says that the Cerrado, although underappreciated as a biome, is responsible for 5% of the world's biodiversity and 30% of the Brazilian biodiversity.

"The Cerrado has immense potential for the phytotherapeutic use of its plants, and it has suffered deforestation at alarming levels, which may be extinguishing plants that can cure diseases that the allopathic medicine has not yet been able to succeed," he claims.

The deforestation is also breaking the hydrological cycle of the region; consequently, the Cerrado is getting hotter and drier and about 80% of its known endemic flora is under threat of extinction. The consequence of this rupture will lead to the fourth physical state of water: absence.





Arnica flower

Popular medicinal plant used in the treatment of bruises and muscle aches – it reduces inflammation and heals wounds.

Medicinal Plants

The trees with thick bark and twisted trunks of the Cerrado hide valuable gems for the health of human beings: hundreds of medicinal plants that can heal and save lives.

The rich biodiversity of the Cerrado provides roots, barks, oils, and leaves that indigenous people and traditional communities have manipulated for centuries for the treatment and cure of diseases. This practice is passed down from generation to generation.

In 2009, a study by the University of Brasília (UnB) pointed out 358 native species from the Cerrado that traditional communities (indigenous and quilombolas) have used for the treatment and cure of diseases.

"The Cerrado is one of the oldest biomes on the planet, so I believe it has the highest number of species for medicinal use. I often say that the Cerrado is the largest pharmacy of medicinal plants in Brazil," says Marcos Guião.

Several plants in the Cerrado are endangered due to habitat loss and environmental pressures. Some examples are:

Pau-Santo: This shrub, traditionally used for its antimicrobial and anti-inflammatory properties, is threatened by the conversion of its habitat to agriculture.

Buriti Palm: this palm tree currently faces significant threats from agricultural expansion and water drainage, which are vital to its wetland habitats.

Gemstones

The Cerrado, while primarily known for its rich biodiversity, is also a region with notable geological wealth, including various gemstones.

The Cerrado's soil is rich in gemstones due to its unique geological and pedological characteristics. Located in the Brazilian Shield, the region features ancient, stable rock formations like granite and gneiss, which are conducive to gemstone formation.

The most prominent gemstones found in the Cerrado include: *Topaz, Aquamarine, Emerald, Tourmaline, Amethyst* and *Quartz*.

These gemstones contribute to the Cerrado's economic and cultural heritage, with mining activities providing livelihoods for many local communities.

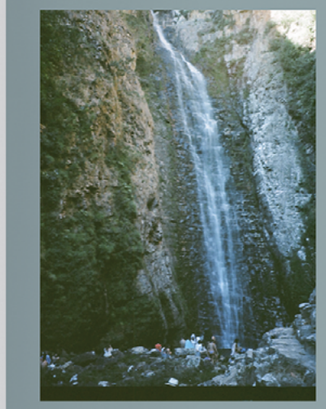
It's important to note that gemstone mining, if not managed sustainably, can pose environmental risks, such as deforestation, soil erosion, and water pollution.

To mitigate these impacts, responsible mining practices, including land rehabilitation and environmental protection measures, are essential. Additionally, integrating gemstone mining with conservation efforts can help ensure that the natural beauty and ecological significance of the Cerrado are preserved alongside its geological wealth.



Examples of gemstones sold by Lubia – artisanal gemstone dealer.

All of her gems are sourced in the region of Cerrado, and done so with minimal environmental impact.



Design Ideation process

Here it is possible to see a little of the creative process that went behind the creation of the Cerrado project.

Sketches and concept

The sketches take inspiration from different fauna and flora of Cerrado – the unique twisted tree trunks, waterfalls, textures, animals (fx anteater, reptiles “calango”, parrots), the fruits and plants (fx arnica, buriti fruit).

Jewellery ideation

The ideation behind the jewellery pieces meant that it would take initial research and concept as inspiration for the products. A cluster of many different sketches was made in relation to the analysis, which were then further refined.

The manufacturing of the jewellery pieces is made with recycled metal and locally sourced gemstones from Cerrado, that are purchased from local gemstone dealers who source and have the stones cut artisanally and do all processes with minimal environmental impact.

Photography

All the photography used for the magazine was also taken by me in different locations in Cerrado, showcasing the nature and resources available in the area.



prototype
inspired by texture of buriti with amethyst sourced from the area.

04. *Fluid*

jewellery *design* *casting*

This collection was developed based on a simple idea. How to turn a material that is rigid and strong and known for its durability into something soft and expressive, that still reflects a process which shows its handmade and imperfect?

It is possible to achieve organic shapes through 3D processes, but 3D practice also has a rigid aspect to it. The essence of the jewellery collection is to go away from this and depict art in its raw form. Each piece was shaped by hand, capturing natural gestures and flow of movement in its process.

Inspired by the idea of bringing motion to stillness, the collection aims to explore how form can feel alive, through twisting, folding, and rippling like moving liquid, as if the metal was poured into water and it solidified in its shape as it moved.

The exploration of fluidity and motion was the ultimate goal of the collection, while still showcasing imperfections and artisanal processes in each individual piece - moving away from 3D and not manmade processes, and this way creating a link with the rawness and fluidity of the processes handmade practices and arts naturally need to have.




RARO















05. *Breeze*

jewellery *design* *casting*

Understanding the correlation and effects achieved when observing the interaction of metal with other elements found in nature. Are the shapes created in this interaction only coincidentaly looking the same as other shapes that are found in nature?

Do the results found and the shapes created serve also as an explanation of why we see repeating patterns throughout nature?

Breeze is a collection that came from conducting this experiment and observing the mutual reaction between metals and other different natural elements.

The experiment consisted in experimenting with various metals – such as copper, brass and silver – and how each behaves when melted and poured over other materials in different conditions. The elements used to react with the metals were stones, branches, salt and water - boiling, iced and room temperature water.

It was seen in the experiment that the way the metal shapes ifests often results in resemblance with how nature also manifests in this world, creating similar shapes as to shells, clams, oysters, corals, animals.

It is possible to see photos of the process on the side, alongside the elements that were created that inspired the collection and frames from the animation that was created based on such process.














06. *Lotus Bask*

branding *packaging* *graphic design*

Lotus Bask is an artisanal soap brand. The brand's products are all handmade with natural and organic ingredients, combining vegetable oils and essential oils.

This project consisted in the creation of the branding, packaging and other visual identity contents for the brand.

Having in mind the brand's core value to be all natural – incorporating benefits of aromatherapy and skincare, the brand stays away from chemicals and preservatives. The contents for its packaging and contents should align with this premise, therefore it was all made with simple natural materials that can easily be recycled again.

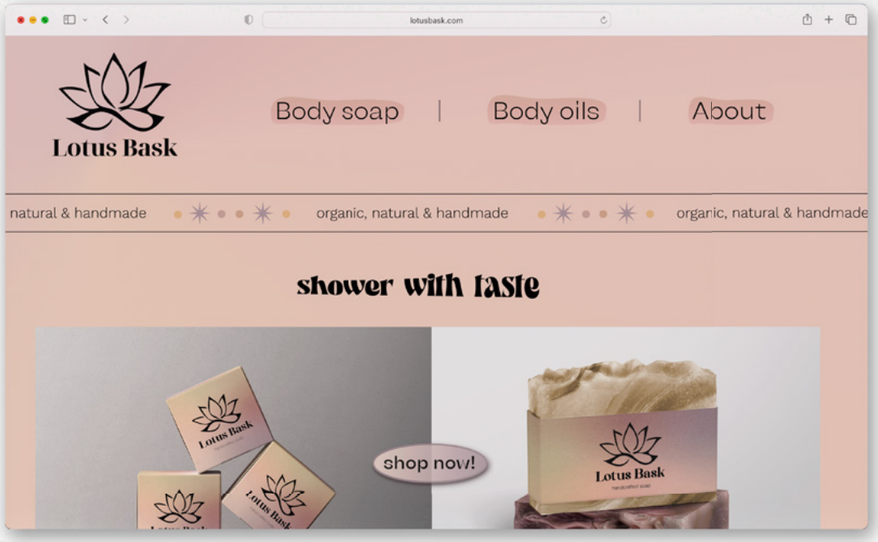
The Logo:

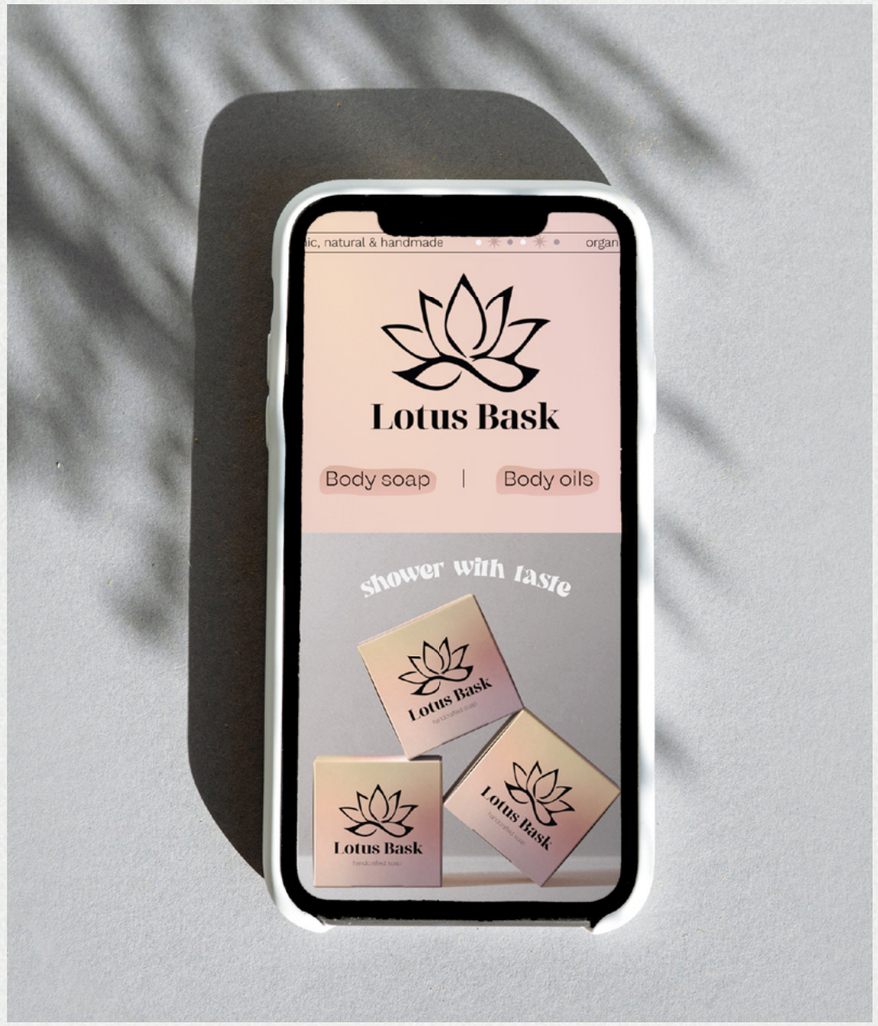
Lotus Bask

The concept for the logo was to keep the simplicity of the lotus flower, adding a sublte infinity sign on its base.

Colour Palette:

The above colours were chosen as the palette to depict uplifting and soothing qualities, evoking warmth and positivity, relaxation and softness.






Lotus Bask


Handcrafted
soap
made with care
with natural ingredients
Lotus Bask


handcrafted soap made with care.
Laura Melo
lotusbask.com
@lotusbask
+5561982454321


Lotus Bask
handcrafted soap
Lotus Bask
handcrafted soap
Lotus Bask
handcrafted soap


shower with taste
Handcrafted soap made only with 100% natural ingredients.
Fragrant and creamy – the soap is composed of base oils and essential oils that will keep your skin smooth and hydrated.
All ingredients used are carefully hand picked so that you will have an unique shower experience.
Lotus Bask

07. *Knots*

illustration *design* *rendering*

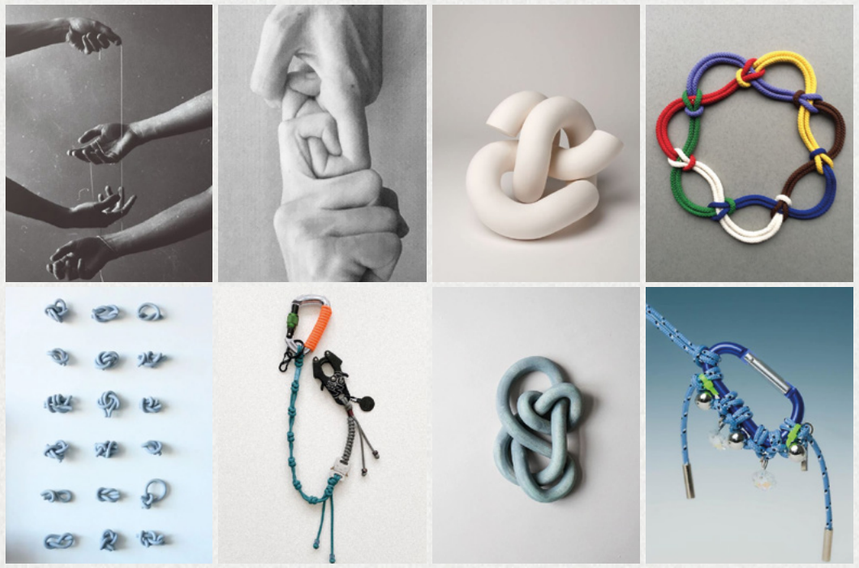
Knots was a project created for a design challenge for Pandora.

The challenge revolved around the creation of a small capsule collection for the “charms” section of the store that should bring something new to the brand.

After brainstorming and analysing the brand and its products, it was seen that the charms available in their website depict many caricatures and literal designs, based on commercial and mainstream icons. The products end up being washed away as they are based on current trends, and are a bit childish. It was known then that the brand went far from depicting jewellery as a fine product that could be worn for a long period of time.

The idea for the capsule collection then was to move away from this and to create a collection that was relevant and long-lasting. The concept for the collection came from the thought of creating links and bonds, which in its turn plays with transforming knots into fine jewellery looking pieces that will not become irrelevant with time, as the designs aim to achieve a timeless aesthetic.

Moodboard:



*moodboard images not my own



Knots



08. *Lucky*

3D modelling design rendering

Scope

To create a jewellery collection that is interactive to the wearer, creating emotional value and added symbolisms to it.

Idea

It is known that jewellery has been used as memen-tos with further meanings for centuries, such as amulets with healing and protective qualities.

The idea behind this project is to create a collection that would function not only as accessories, but that would also give attached meaning to the piece. This attached meaning often turns a piece of jewellery into a lucky charm.

The jewellery depicts common symbols of luck as charms, and the idea is to give the wearer the deci-sion as to which symbols speak to them, and choose which charms to add to their piece.

Materials

The jewellery is to be made in recycled sterling sil-ver, and the charms would have coloured details painted on with enamel.

















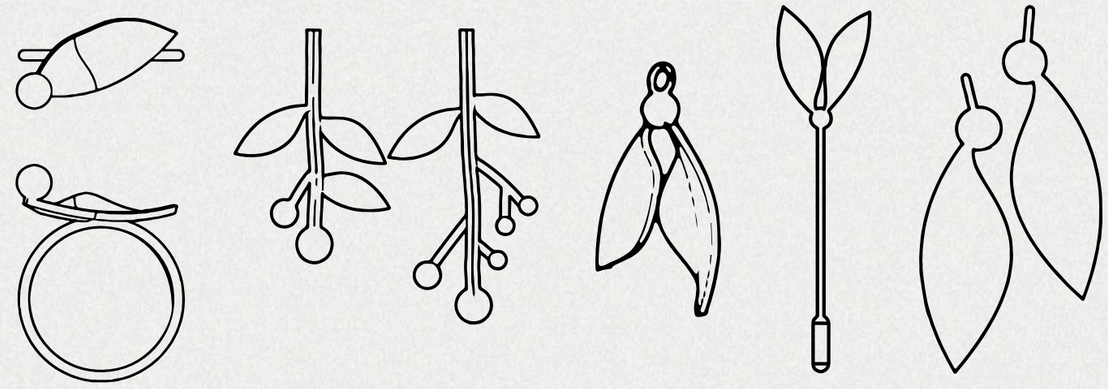






09. *Balance Kollektiv*

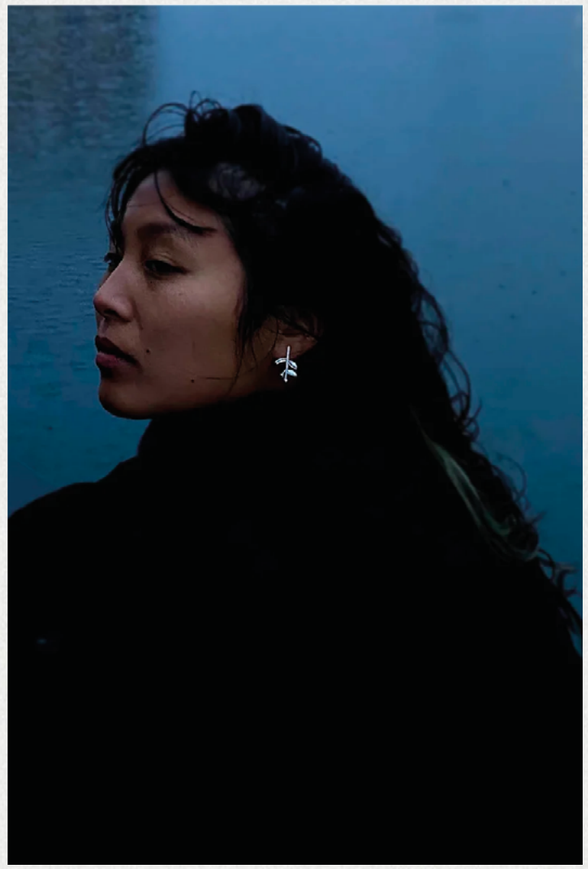
3D modelling design branding



About

Balance Kollektiv was a pop-up lifestyle jewellery brand created as a group project. The brand's purpose was to create jewellery that would inspire people to have a bigger connection to the outdoors, reminding us that nature can heal and calm us down from our busy lives and provide us with more balance.

The collection was named "Dew", meaning "tiny drops of water that form on cool surfaces at night".
The pieces were designed, 3D modelled, prototyped and printed in resin and after refining they were cast in recycled sterling silver.





Packaging

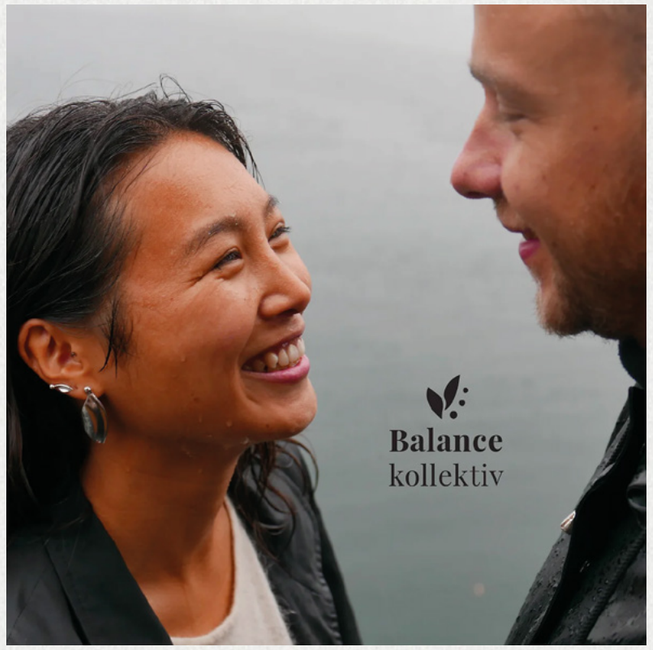
One of the brand's mission was to have sustainability as a premise in its decisions – an example of this was the brand's packaging. The packaging was created from second hand bed linens that were hand dyed with natural ingredients, such as coffee and avocado seeds.










Balance
kollektiv









10. *Soft Punk*

3D modelling rendering editorial

Scope

Pilgrim is a Scandinavian jewellery brand. This project consisted in the creation of a jewellery collection and lookbook for the brand's new fall & winter season.
This was a group collaboration project where we had to take in consideration Pilgrim's main target group – millenials –, and understand the possible trends of the season that would attract said target group.

About

The first step was to do a market research and trend forecast, where the group came up with 'Hunches' for the target group's next trend. This hunch defined the path for ideation and designing of the collection.

The collection was named "Soft Punk" – based on the chosen theme and trend. The inspiration for the pieces came from safety pins; clips and barbed wire. The final pieces consisted of three types of earrings; two different chains used for both necklace and bracelet; one pendant; one ring and one statement piece – the belt. All the pieces would be available for purchase in both silver and gold plated options with white cubic zirconias for gemstones.

The prices for each piece was calculated – based on the materials, cost of production and Pilgrim's brand analysis; and finally the visuals, photography and lookbook were made.




PILGRIM FALL WINTER
SOFT PUNK
PILGRIM

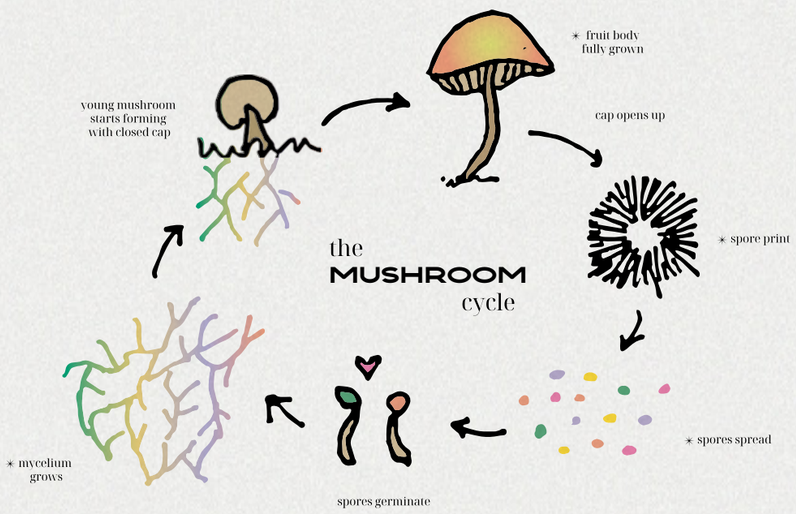


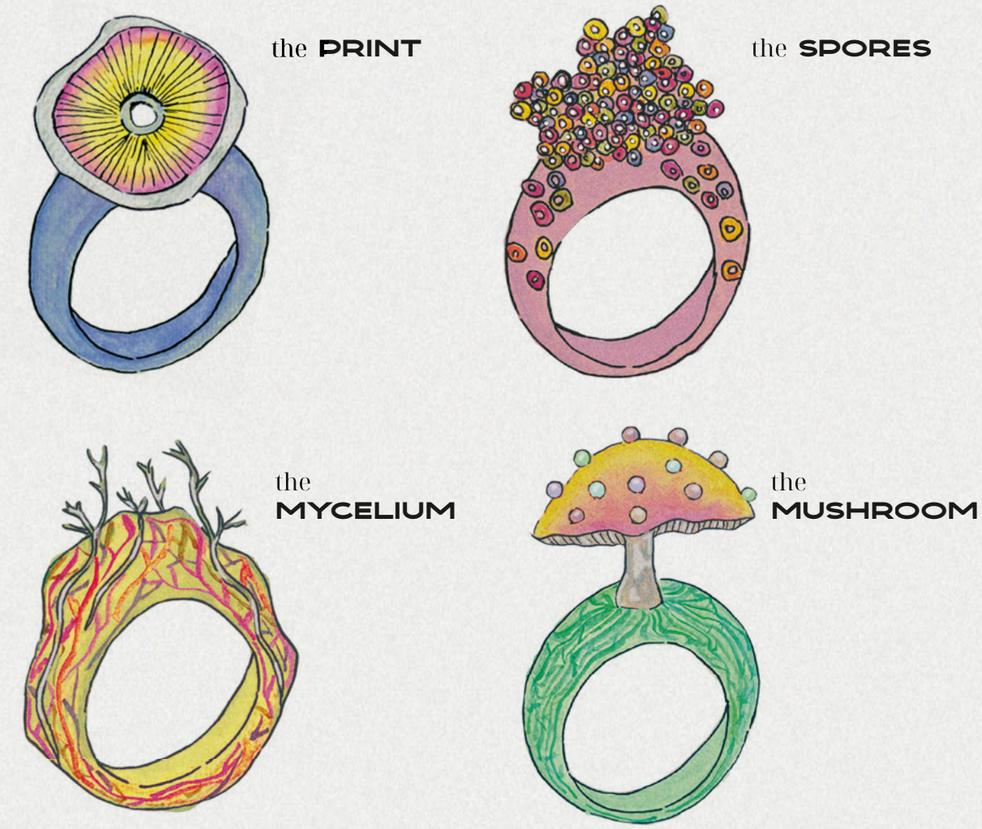
11. *Entangled Series*

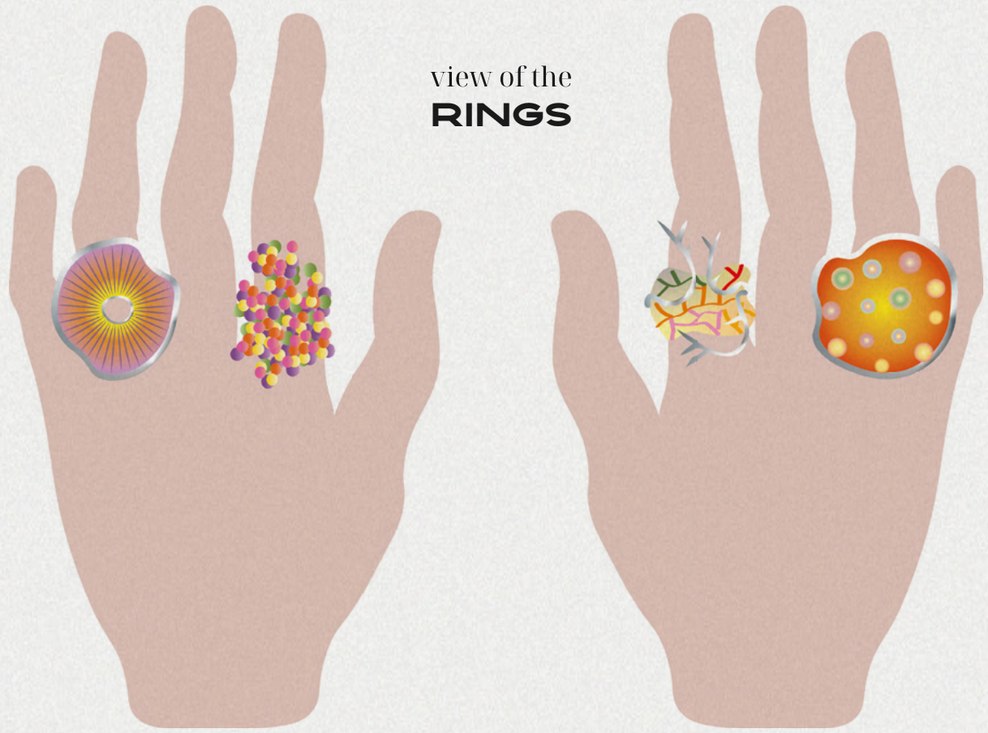
illustration *jewellery* *digital art*

This project is inspired by the life cycle of mushrooms, that through their underground mycelium networks relate and connect to a deeper knowledge inside earth. These networks exemplify nature's interconnectedness, as they facilitate communication, nutrient exchange, and ecosystem balance among fungi, plants, and other organisms. Mushrooms work as a reminder of the importance of recognising our role within Earth's interconnected systems and, through understanding them, we can inspire a shift towards a more compassionate and balanced coexistence with both each other and the planet.

The concept idea for the jewellery series is to create a set of four rings that depict the mushroom cycle. Each of these rings represent different stages of the process. The jewellery is to be made with lampworking and metal clay techniques, combining glass and silver work.







12. *Tufted Objects*

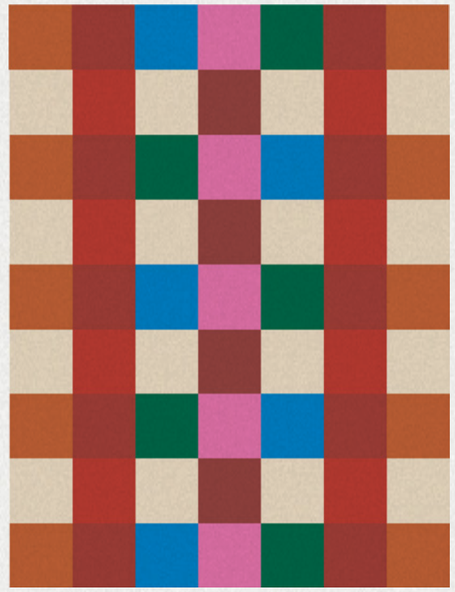
tufting *design* *sewing*

Tufting became a part of my creative journey in 2024, and it felt like a reconnect. After years without working with textiles, I realised how I missed it. Tufting has brought a new sense of joy and experimentation to my practice, and it got me to start sewing again. I love the process of sourcing second-hand materials, giving new life to fabrics and yarns that might otherwise go unused. This section showcases some of the objects I've created through tufting, like mirrors and bags, which combine my passion for textures and colour with thrifting.

Moving forward, I'm excited to explore how tufting can intersect with jewellery design. My goal is to create small, functional pieces – like bags and pouches – that serve as both packaging for my jewellery and standalone products. These items are designed to be reused and repurposed, encouraging a more thoughtful and sustainable approach to consumption.







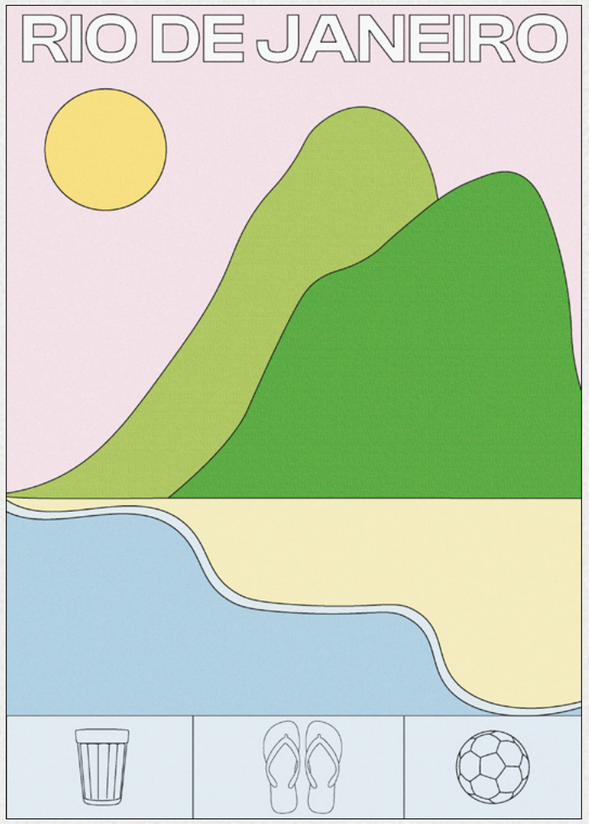
13. *Graphic Prints*

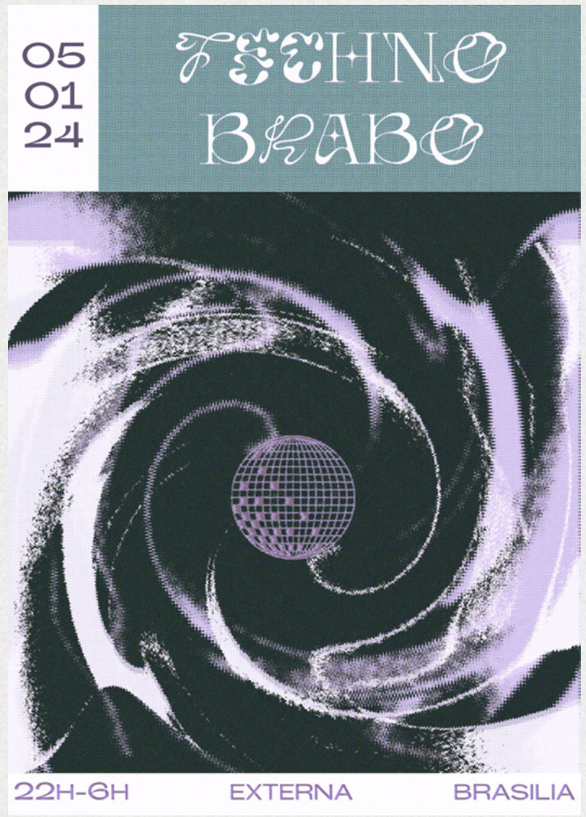
illustration *design* *digital art*

This section features a small collection of posters and graphic prints created as part of my exploration into visual storytelling and design.

The examples shown here were made to fit different purposes, such as posters, art prints for events, etc.

I find that graphics give infinite possibilities of experimenting and trying out different styles and techniques. It's an interesting process where there is room to blend digital tools with hand-drawn elements and photography to create work that feels personal and intentional. This way each graphic shows a different step in the journey of learning how to communicate ideas through imagery, composition, and typography.









CV

about

Born in 1996 in Brasília, Brazil, I am a Copenhagen based jewellery designer who merges diverse cultural influences from the places where I have lived and grown both individually and professionally. I take great inspiration from the nature of my hometown in Brazil, and like to mix styles and techniques from my experiences and skill sets learned in both the UK and Denmark. My artistic vision is to combine all of this in order to come up with imaginative pieces and reinvent silhouettes with a contemporary and fluid style. Aiming to emphasise responsibility and sustainability, I like to find ways to work and make choices that promote a more social and environmentally responsible approach to jewellery design.

exhibitions

Solo Exhibitions

2024, Fluid, exhibited in workshop space Estudio Liga, CLN 213, Brasilia, Brazil.
2023, Breeze: Crafting In Natura, workshop space in Julius Bloms Gade 4, Copenhagen, Denmark
2017, Twists: three piece exhibition, London Jewellery School, Hatton Garden, London, UK

Group Exhibitions

2020, Jewellery for Change: Balance Kollektiv, Peder Hvitfeldts Stræde, Copenhagen.
2019, Gemstones Collection, Københavns Erhvervsakademi, Guldbergsgade, Copenhagen, Denmark.
2017, Unlovely, University of the Arts London, Lime Grove, London, UK.
2015, Final silversmithing exhibition, Universidade de Brasília, Brazil.

education

2022 - 2018, Bachelor of Arts in Jewellery, Technology and Business, Københavns Erhvervsakademi, Copenhagen

2017, Diploma in Creative Jewellery, London Jewellery School, London

2016-2015, Foundation in Introduction to the Study of Fashion, London College of Fashion, University of the Arts London

2015 -2014, Bachelor in Product Design
Universidade de Brasília, Brazil

awards and recognitions

2019, PILGRIM - “Pilgrim for Millenials” Winner of design challenge with “Soft Punk” concept.

2019, MARIA BLACK - “Social First” Winner of design challenge with “Beyond Jewellery” concept.

professional experience

2020 until now, Jeweller and Designer

2022 until 2023, Office work at Wennick-Lefèvre, Content writing, handling gemstones, assisting on NGO work and events for Copenhagen Commitment, social media, e-commerce.

2021, Jewellery Intern at Puuf, Copenhagen, Developing a new sub-brand; branding; marketing strategy and jewellery collection.

2018, Jewellery Intern at Completedwords and Annotated Studios, London, Assisting on the production and designing of new pieces for collections, e-commerce, errands.

projects and collaborations

2024, Collaborator at: Collections and recollections curated by PALMA. Can Lis residency organised by Utzon Foundation and Statens Kunstfond, Mallorca, Spain.

2023, Staircase project realised for Number 1 Main Road gallery in Ossastr. 21a, Berlin, Germany. In collaboration with Karol Szmigielski.

2022, Organiser for Copenhagen Commitment panel discussion and exhibition event at Goldsmiths’ Centre, London, UK.

2020, Design of wearable product that would potentially improve BVIP’s daily lives, IBOS: Instituttet for Blinde og Svagsynede, Copenhagen, Denmark.

2019, Design of collection & Lookbook for AW/2020 for Pilgrim: “Pilgrim for Millenials” project, Copenhagen, Denmark.

2019, Designing of website and rebranding for Maria Black - “Social First” project, Copenhagen, Denmark.

Intellectual and Professional Position

My position in the field of design is rooted in a commitment to sustainability, responsible practices, value of craftsmanship and creativity. Over the years, I have cultivated a multidisciplinary approach to my work, from textiles, to metal and ceramics, and like to always experiment with new processes.

Firstly interested in fashion design, I started sewing and making clothes. When I started studying Product Design in University of Brasilia, Brazil, I took my first silversmithing class. I then went to study fashion in London College of Fashion, where I learned how to develop further my artistic endeavours and this is when my artistic journey took a turn, and I realised that my work was more detail oriented, so I wanted to focus on working on metal and learn more silversmithing and jewellery techniques. I then went to study my bachelor's in Jewellery, Technology and Business at Copenhagen School of Design and Technology, where I was able to learn about 3D modelling, casting processes and further develop my understanding and studies of ethics and responsibility in the jewellery industry, primarily focusing on artisanal mining and coloured gemstones.

My professional journey has been shaped by these diverse cultural influences, from my upbringing in Brazil, to my studies and time in London and Copenhagen. This multicultural perspective has allowed me to engage with many different people in the industry and deepen my understanding of the way the industry operates in each place, and the challenges each place faces that are completely different. After studying, I started working for a natural gemstone dealer in Copenhagen, Wennick-Lefevre, where I helped organise events about transparency in the jewellery industry and we successfully put together two events – the first one at the office in Copenhagen, and the second one at the Goldsmiths' Centre in London.

I have learned a lot from this journey and I want to combine all of my experiences and channel it into my work. The way my designs come to me are deeply inspired by nature and organic shapes and textures. I like to allow fluidity into my process and see what happens from it, and I am always looking for new methods to experiment with. I have always been very inspired by Brazil's biodiversity and natural resources. I have also been working towards collaborating with gemstone cutters, miners and dealers next to my hometown in Brazil. Knowing the precedence of the gemstones I buy is something that interests me a lot, and this allows me to collaborate with local communities. I aim to reach the point where all the jewellery I make is unique and one of a kind, and all the gemstones I use will come from places known to me in Brazil, being natural and artisanally mined.

I am also passionate about thinking in circular processes in design, and moving forward, I aspire to continue being curious, expanding my skill set and making informed choices that support both people and the planet, while fostering a deeper connection between art, culture, and the natural world.