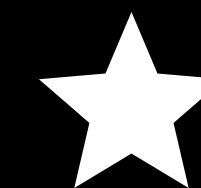


SELECTED
WORKS 2024–2026

IDENTITY SYSTEMS
POSTER DESIGN
EDITORIAL WORK



TOMA
ȘTEFĂNESCU

+40726804278

TOMASTEFANESCU@GMAIL.COM
INSTAGRAM.COM/TOMASTEFANESCU

ABOUT
WORK
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2026	INFINITE INFORMATION RIVER	34
2025	WHY SHOULD WE PAY ATTENTION TO ATTENTION?	36

Toma Ștefănescu (b. 2000) is a Bucharest-based graphic designer. His current work focuses on poster design and visual identity systems. He has worked primarily for clients in the cultural sector.

His creative background is hybrid, as it covers both visual communication and fine arts. He is interested in the social implications of design in relation to digital technology and online culture.

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★ TIP: CLICK ON ANY TITLE TO JUMP DIRECTLY TO THE PAGE



This document is interactive, so feel free to click around and explore.

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POLAND-ROMANIA CULTURAL SEASON

A visual identity was requested to represent the spirit and cultural diversity of Poland and Romania in a contemporary and engaging way. The design was chosen through a closed competition where four student teams developed proposals.

The identity centers around diacritical marks. Accents, overdots, breves, circumflexes, commas, ogoneks and strokes become modules that can be used in a variety of ways for different contexts. The diacritics may be used to reflect the tone of various different types of cultural events.

EXTERNAL LINKS

CULTURE.PL
INSTYTUTPOLSKI.PL
AGERPRES.RO
POLSKIERADIO.PL
MSNEWS.RO

GUIDANCE

MARINA THEODORESCU
IOSIF OPRESCU
RADU MANELICI
OLA KOT
MARCIN WŁADYKA

CLIENT(S)

ADAM MICKIEWICZ INSTITUTE
ROMANIAN CULTURAL INSTITUTE

YEAR

2024

CO-CREATOR

MARIA LISICKA



POLAND-ROMANIA
CULTURAL SEASON

MULTILINGUAL
DIACRITIC PLAY

CLIENT(S)
ADAM MICKIEWICZ INSTITUTE
ROMANIAN CULTURAL INSTITUTE

YEAR
2024

CO-CREATOR
MARIA LISICKA





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Sezonul Cultural

Polonia—România

2024—2025

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Sezon Kulturalny

Rumunia—Polska

2024—2025



architecture



classical music



dance



film



history



jazz music



literature



performance



theater



visual arts



POLAND-ROMANIA
CULTURAL SEASON

PHYSICAL
APPLICATIONS

CLIENT(S)
ADAM MICKIEWICZ INSTITUTE
ROMANIAN CULTURAL INSTITUTE

YEAR
2024

CO-CREATOR
MARIA LISICKA



RESONANT TRUTHS

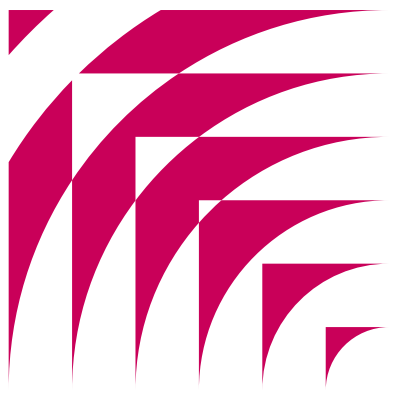
Modular system for a Franco-German cultural and educational cooperation project, taking place in Romania, which seeks to combat disinformation and manipulation through art and community engagement. The identity is inspired by moiré-like patterns as visual representations of resonace, as well as interference, which ties into the theme of disinformation.

The identity also references optical illusions and visual trickery, which work as a metaphor for how people are misled by the misinformation to which they are exposed to. When it comes to associations with mediums like sound and film, the identity can shift between depictions of sound waves and light sparkles.

EXTERNAL LINKS
GOETHE.DE
MODERNISM.RO
RADIOROMANIA.RO

CLIENT(S)
FRENCH INSTITUTE ROMANIA
GOETHE-INSTITUT ROMANIA

YEAR
2026



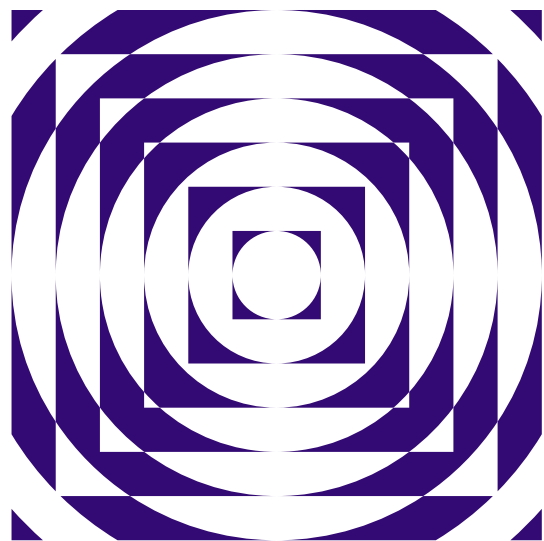
Resonant
Truths



Adevăruri
în mișcare



Adevăruri
în mișcare



Orizont
Sonor



Imagini ale
rezistenței



RESONANT TRUTHS

SOCIAL MEDIA
POSTS

CLIENT(S)
FRENCH INSTITUTE ROMANIA
GOETHE-INSTITUT ROMANIA

YEAR
2026



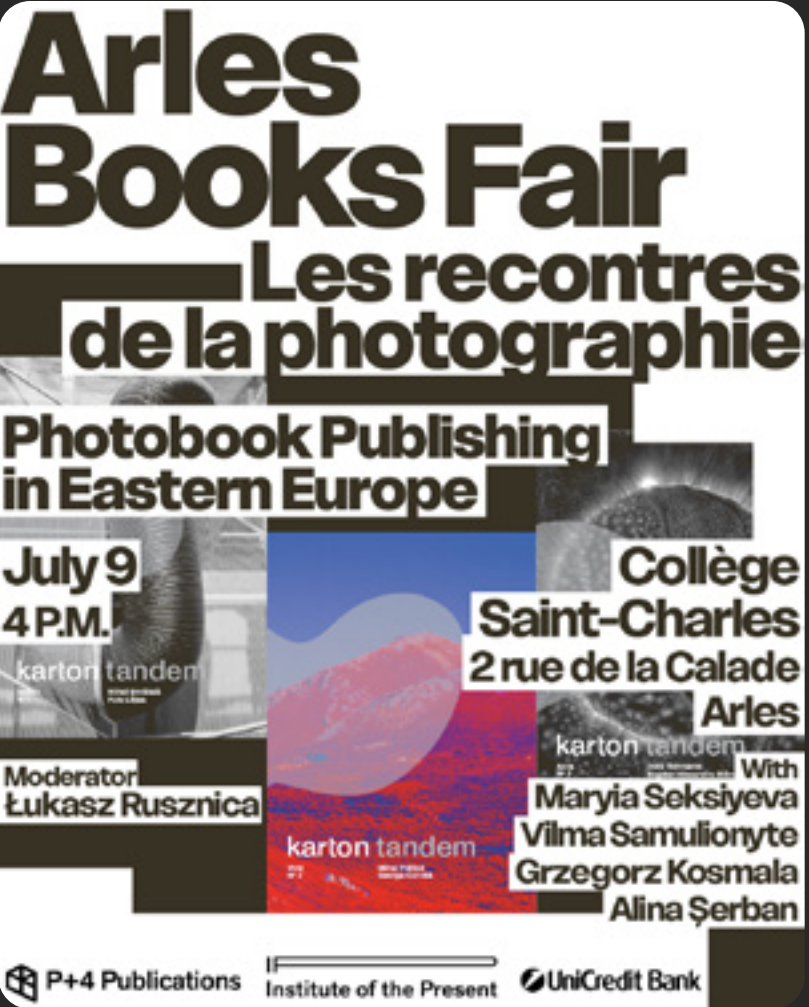
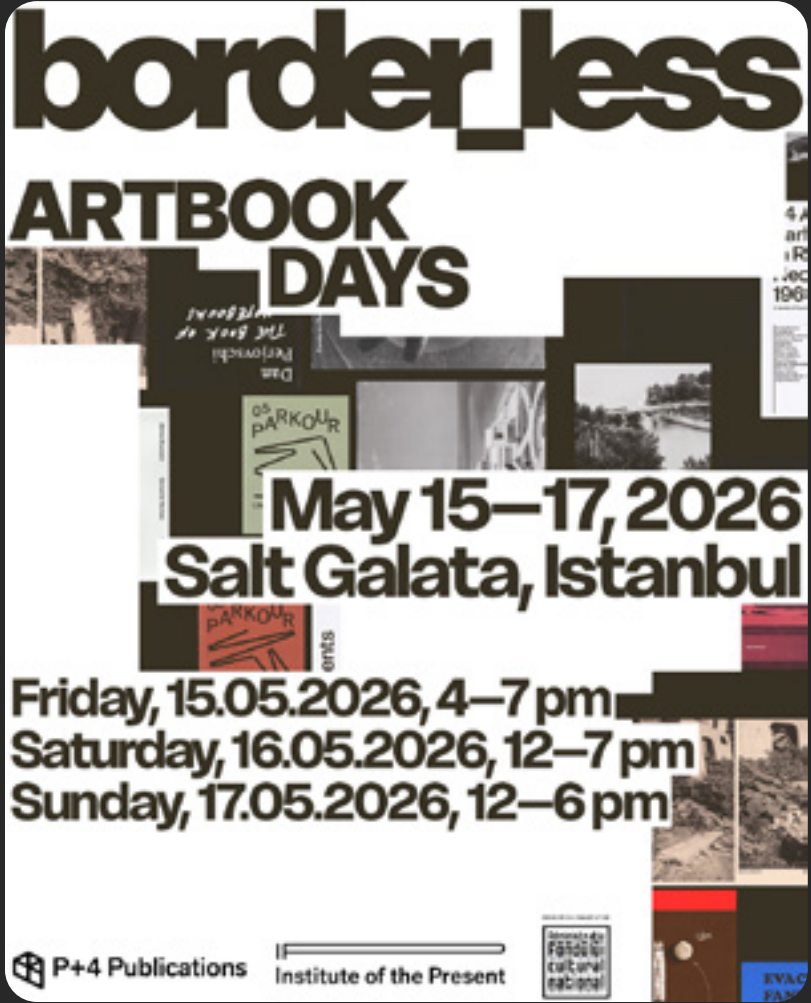
P+4 PUBLICATIONS @ BOOK FAIRS '26

This project involved developing a cohesive visual communication strategy for the editorial programme P+4 Publications to promote its participation in international art book circuits on social media. The challenge was to translate the essence of independent publishing into a high-impact digital format by putting emphasis on the actual books of the programme while also ensuring clear information delivery.

EXTERNAL LINKS
INSTAGRAM.COM

CLIENT(S)
INSTITUTE OF THE PRESENT

YEAR
2026



Karton Tandem
Debris – N°1



Karton Tandem
Debris – N°1



Karton Tandem
Void – N°2



Karton Tandem
Void – N°2



Karton Tandem
Aura – N°3



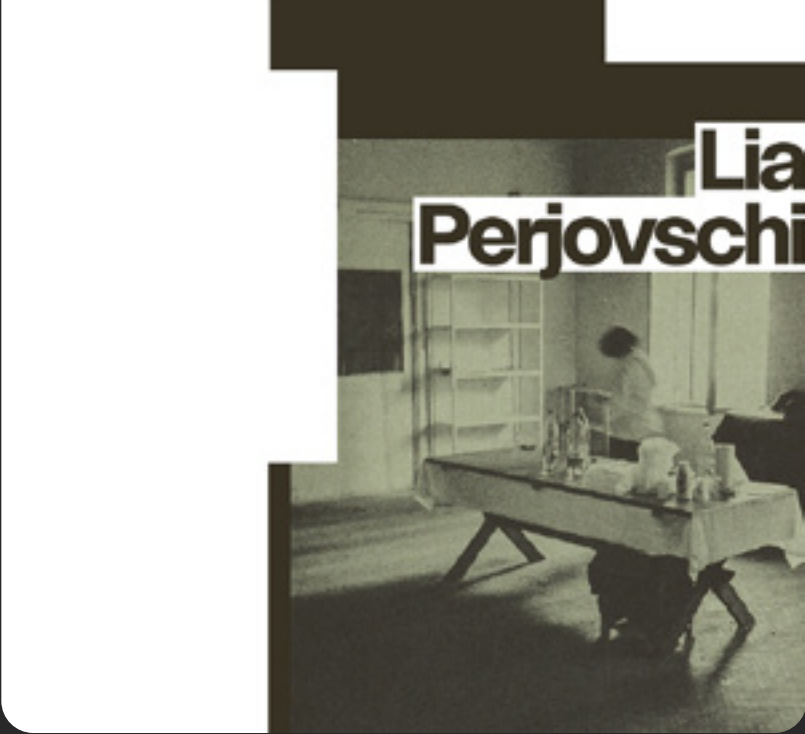
Karton Tandem
Aura – N°3



Concrete
Horizon



PARKOUR 05:
Knowledge and
Context



PARKOUR 08:
Discovery is the
main thing



Bucharest



Pрут



Models



ABOUT

WORK

IDENTITY

POSTER★

EDITORIAL

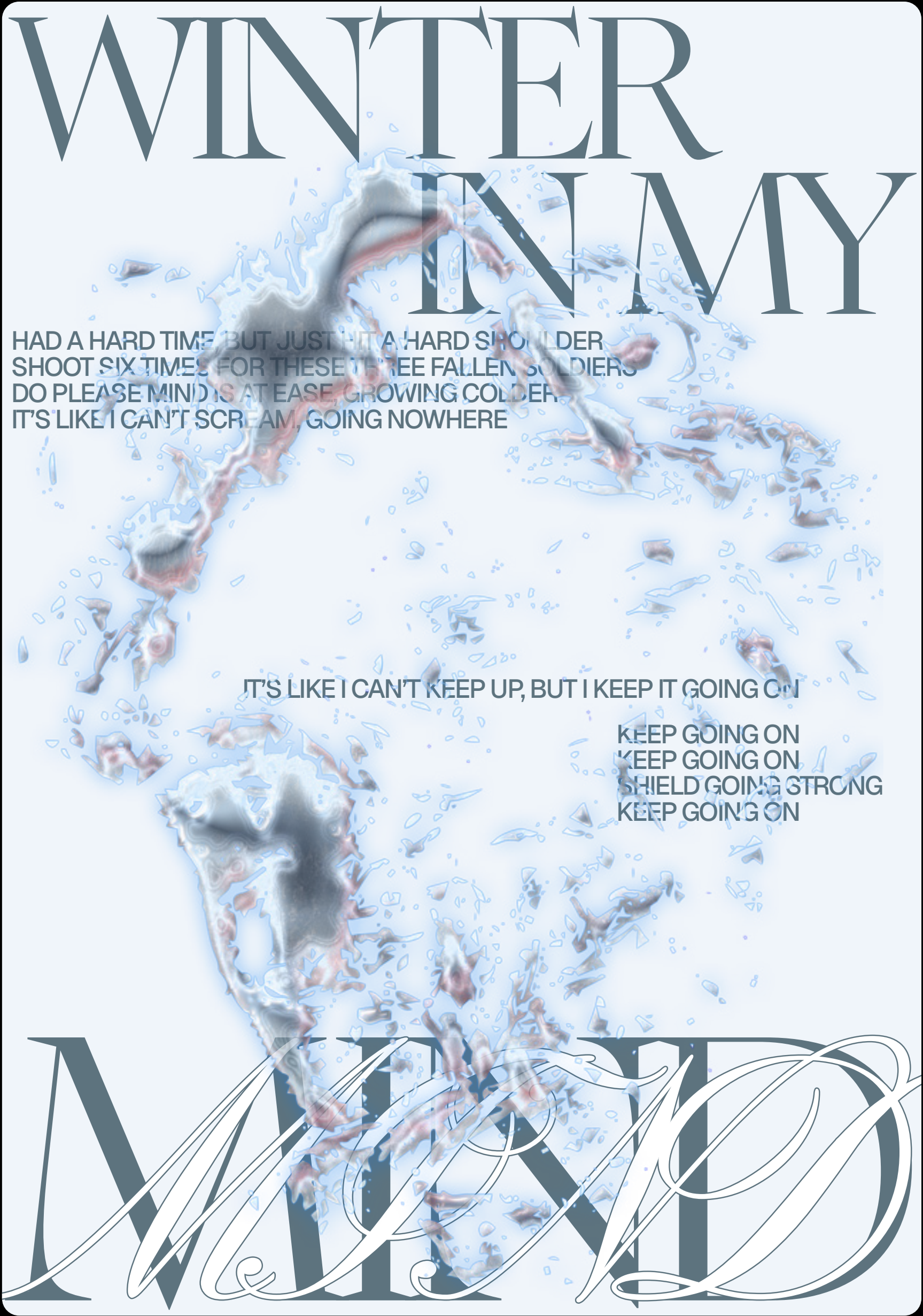
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WINTER IN MY MIND

Self-initiated work based on the song **Versailles Flow** by Swedish cloud rapper Bladee, from the album Sulfur Surfer. The poster was an exercise in translating the song’s atmosphere into visual form, in the spirit of the emotional drain that’s evoked. The general look of the poster is airy and is meant to convey numbness and emotional detachment. It’s a visual mirroring of Bladee’s haunting vocal performance, which is marked by exhaustion and the feeling of barely holding on.

This particular poster was nominated for the 2026 Local Design Awards national graphic design competition in the Young category.



CLIENT(S)	YEAR	SIZE
N/A (SELF-INITIATED)	2026	700×1000 MM

1/5

THE GRAMMAR OF FREEDOM

Local Design Circle teamed up with Artown Now for a new PosterJam edition, the first open call after a long break. The 2026 theme, **The Grammar of Freedom**, asked designers to take any specific thread of freedom and build posters around it using nothing but black, white, and Artown Orange.

The first poster from this series of personal submissions got selected to take part in the **Artown Now #5** exhibition in Ploiești.



CLIENT(S)
N/A (OPEN CALL)

YEAR
2026

SIZE
700×1000 MM

2/5

THE GRAMMAR OF FREEDOM

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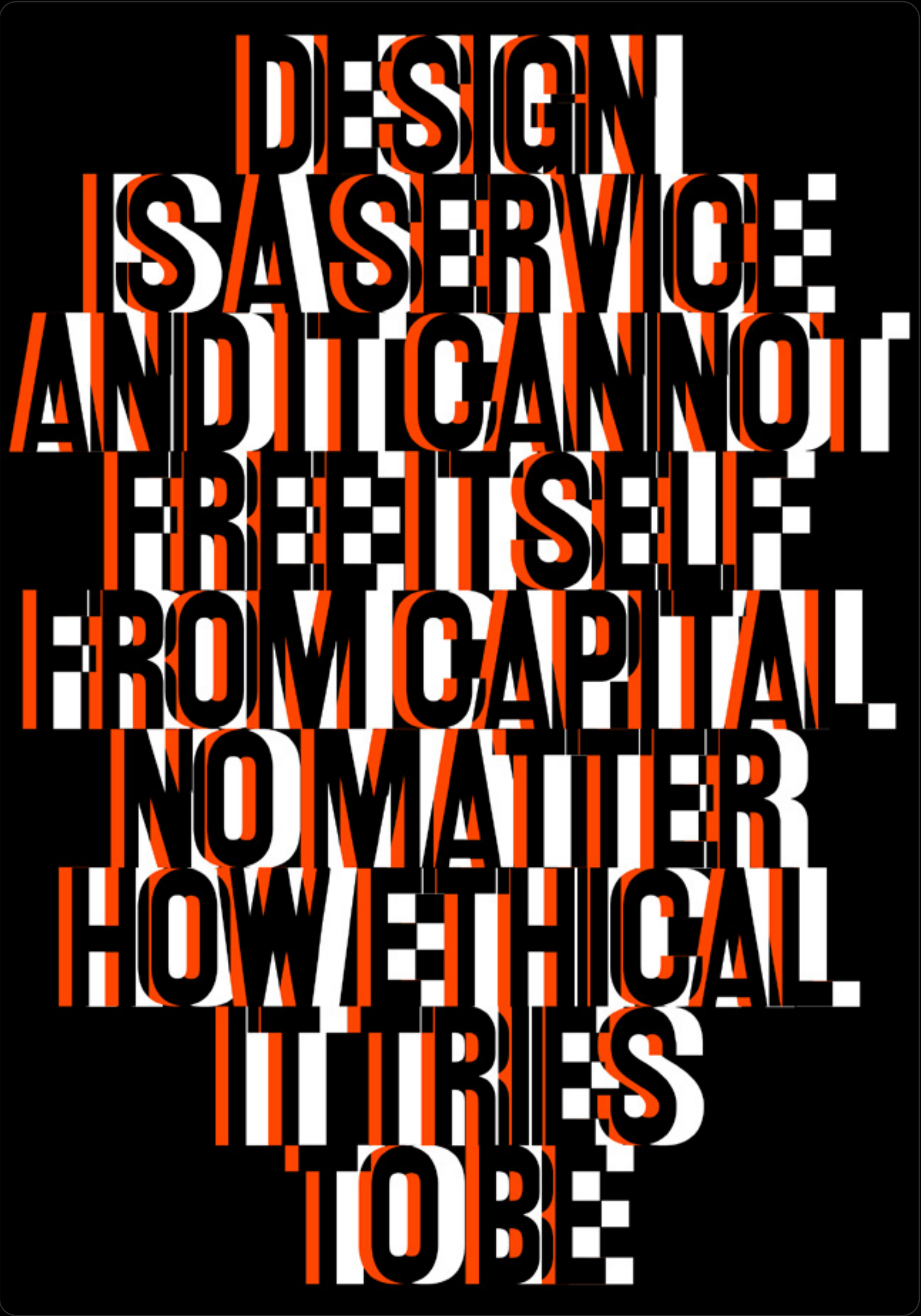
CLIENT(S)	YEAR	SIZE
N/A (OPEN CALL)	2026	700×1000 MM

3/5

THE GRAMMAR OF FREEDOM

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CLIENT(S)
N/A (OPEN CALL)

YEAR
2026

SIZE
700×1000 MM

4/5

THE GRAMMAR OF FREEDOM

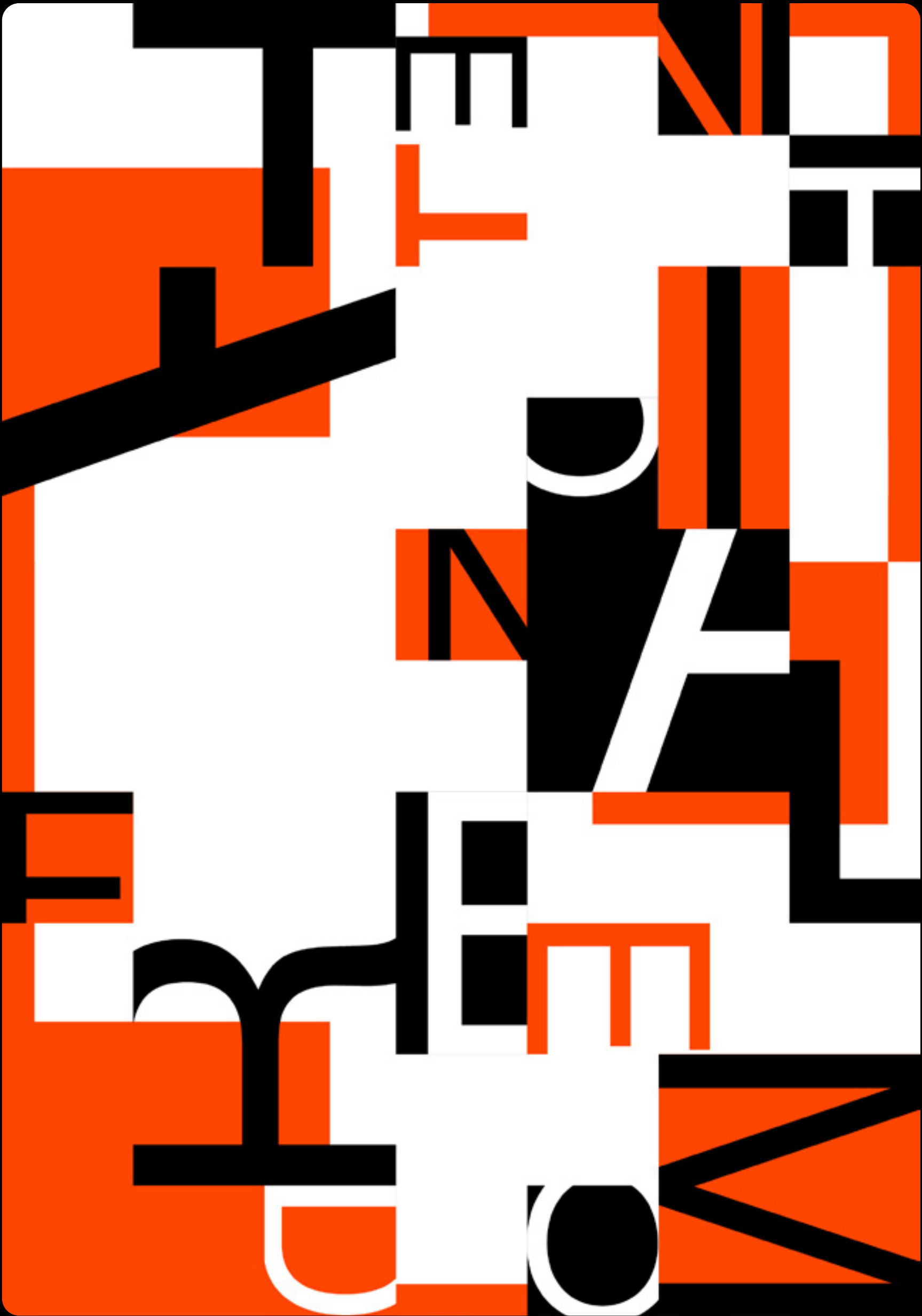
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CLIENT(S)
N/A (OPEN CALL)

YEAR
2026

SIZE
700×1000 MM

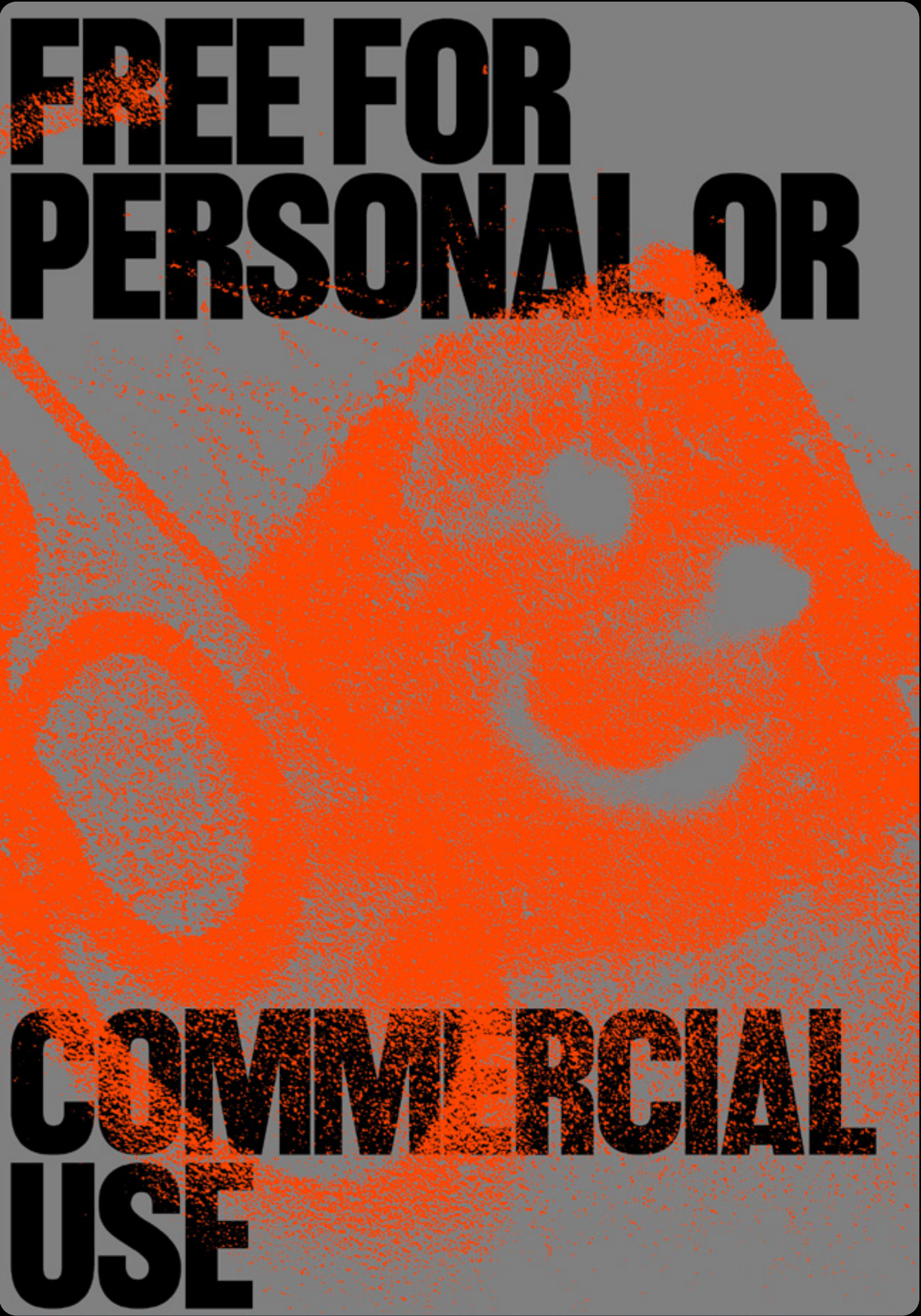


5/5

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CLIENT(S)
N/A (OPEN CALL)

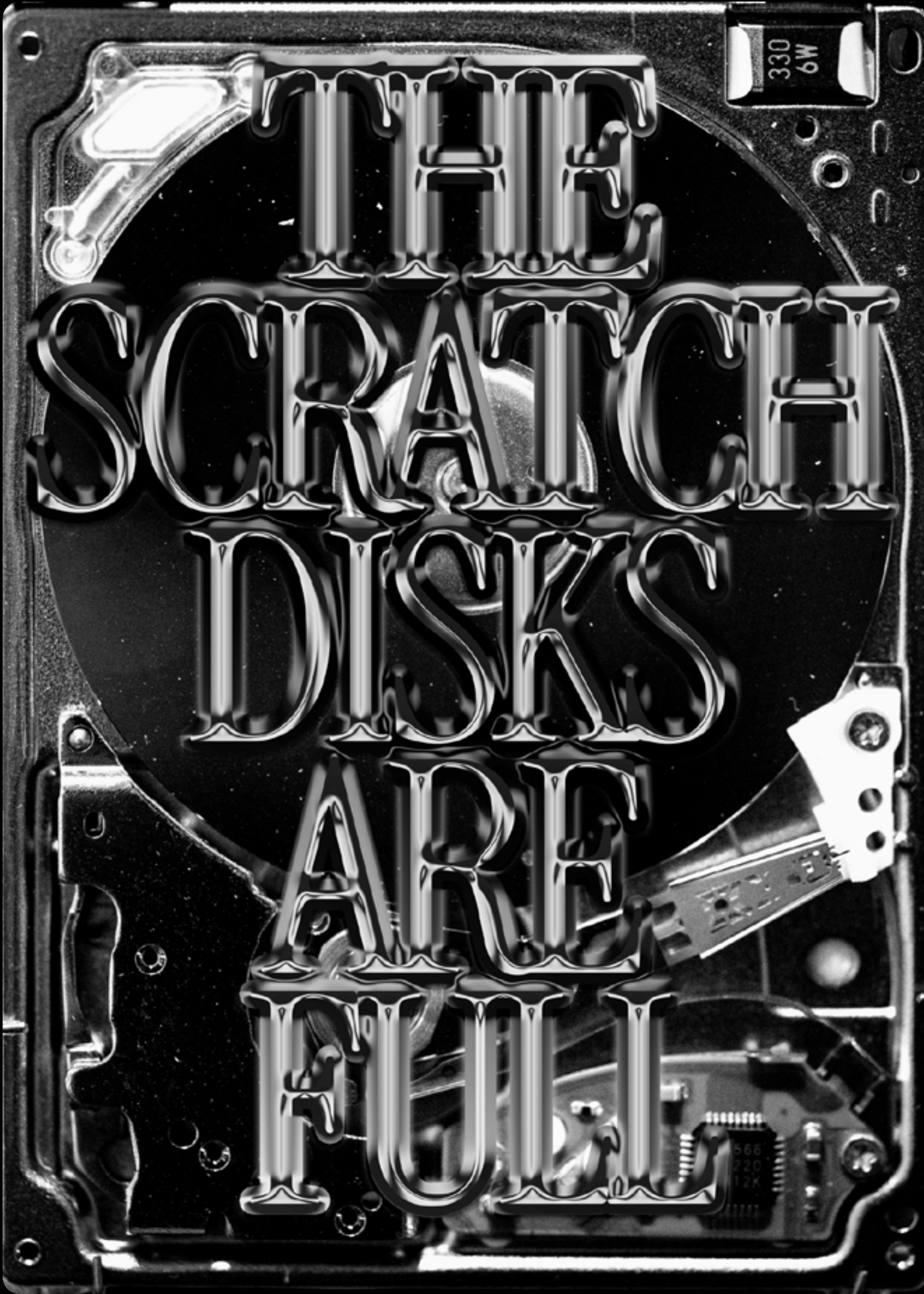
YEAR
2026

SIZE
700×1000 MM

1/2

THE SCRATCH DISKS ARE FULL

A two-part series about the shrinking of space, which inevitably leads to software-related frustrations and a bad day for a designer. The posters are expressive visualizations of how software communicates technical difficulties to the user, where something as mundane as an error message gets turned into a striking visual. It was created during a design software basics course, where the assignment was to design a poster about a subject to our liking, so I chose to comment on the very tool I was using to create it.



CLIENT(S)
N/A (SELF-INITIATED)

YEAR
2026

SIZE
500×700 MM

2/2

THE SCRATCH DISKS ARE FULL

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CLIENT(S)
N/A (SELF-INITIATED)

YEAR
2026

SIZE
500×700 MM

THE KING’S PACT

Visual take on an esoteric meme referencing The Lesser Key of Solomon which draws a parallel between technology and occultism. Computer screens allow us to see pictures without actually “seeing” and social media lets us talk without really “speaking” through typing. In other words, social media and screens offer the experience of communication while being very much mediated and stripped of an actual presence.

Blue and white were chosen for this poster to convey the technological dimension of the interpretation, pointing towards the brightness of a screen's blue light, as well as an ethereal and mystical undertone.

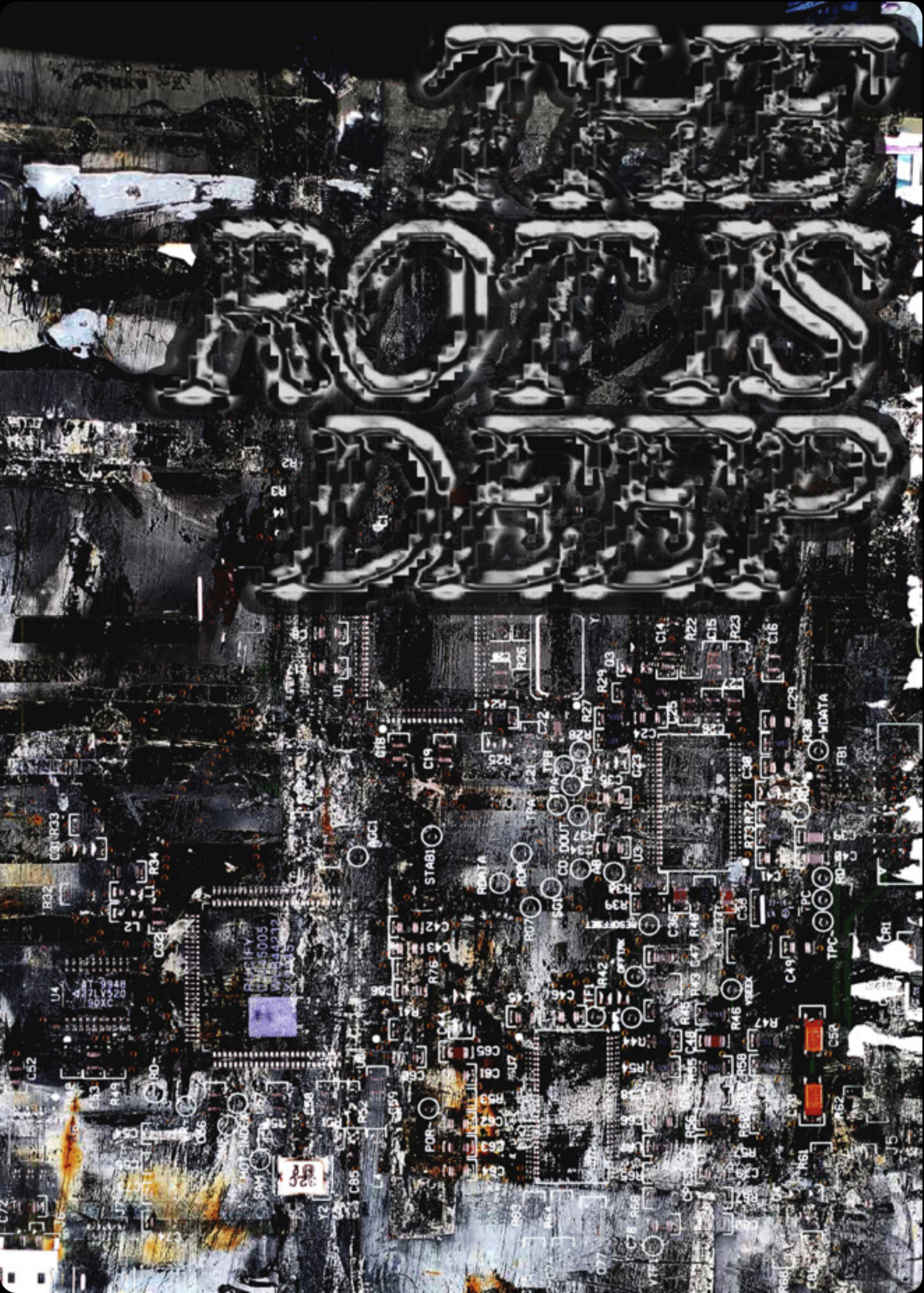


CLIENT(S) N/A (SELF-INITIATED)	YEAR 2026	SIZE 500×700 MM
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THE ROT IS DEEP

The work portrays the concept of digital decay by combining grimy textures with labels which are found on circuit boards inside of computers. The phrase points towards the decay of digital systems such as social media platforms, referencing the proliferation of brainrot in the online sphere. The focus is on texture and abrasiveness, going for a cyber-punk-inspired aesthetic.

In this context, rot can refer to the low-quality content (slop) which floods online spaces, but also the general systemic issues in regards to how platforms are run, like the algorithmic incentives that reward quantity over quality and the tech companies prioritizing profit at the expense of the user experience.



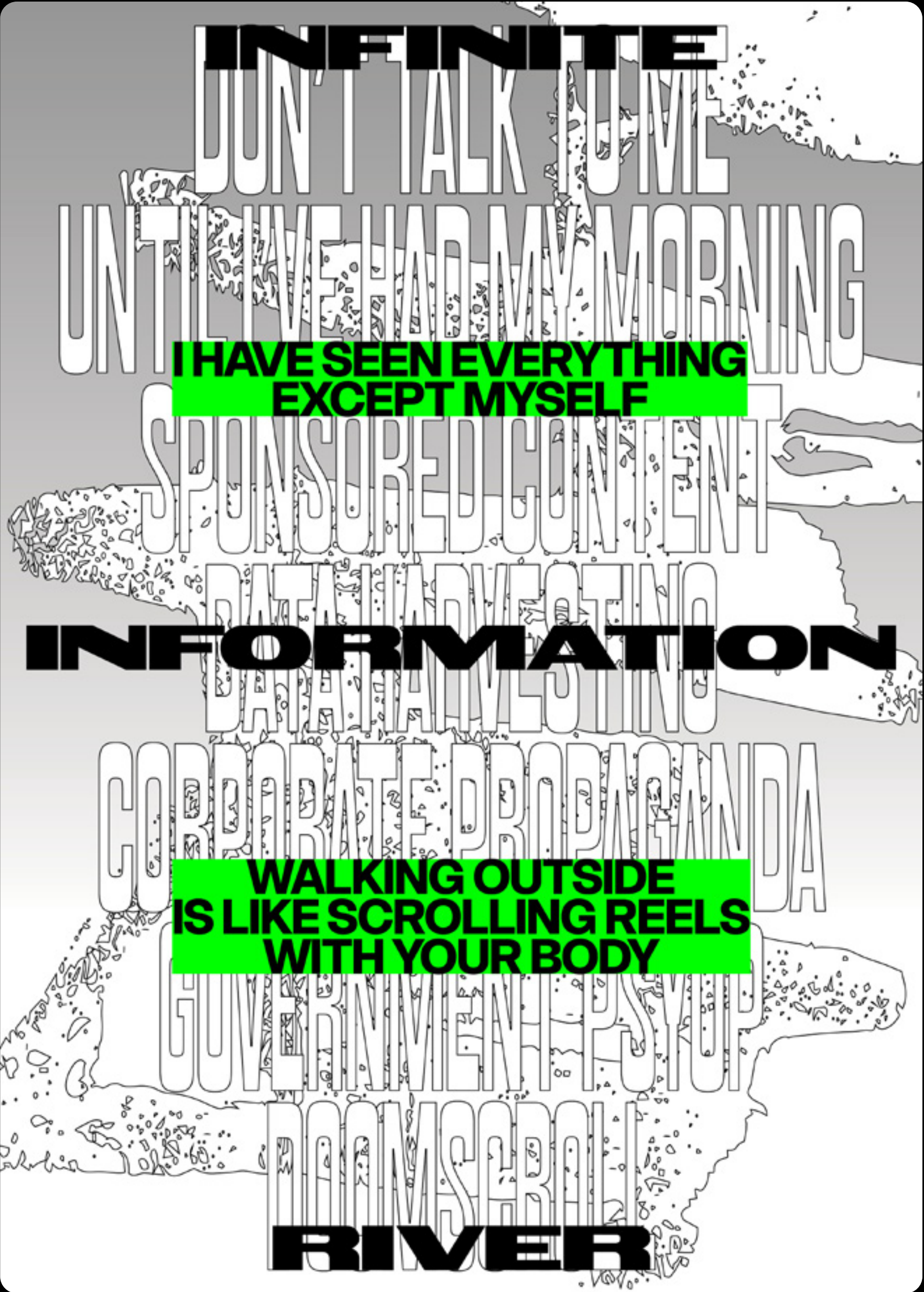
CLIENT(S)
N/A (SELF-INITIATED)

YEAR
2026

SIZE
500×700 MM

INFINITE INFORMATION RIVER

A satirical critique of social media that references the common ritual of daily scrolling in the morning. The poster overlaps condensed and extended type which highlights the tension between the humorous framing and the dystopian nature of digital platforms and corporate culture.



CLIENT(S)
N/A (SELF-INITIATED)

YEAR
2026

SIZE
500×700 MM

ABOUT

WORK

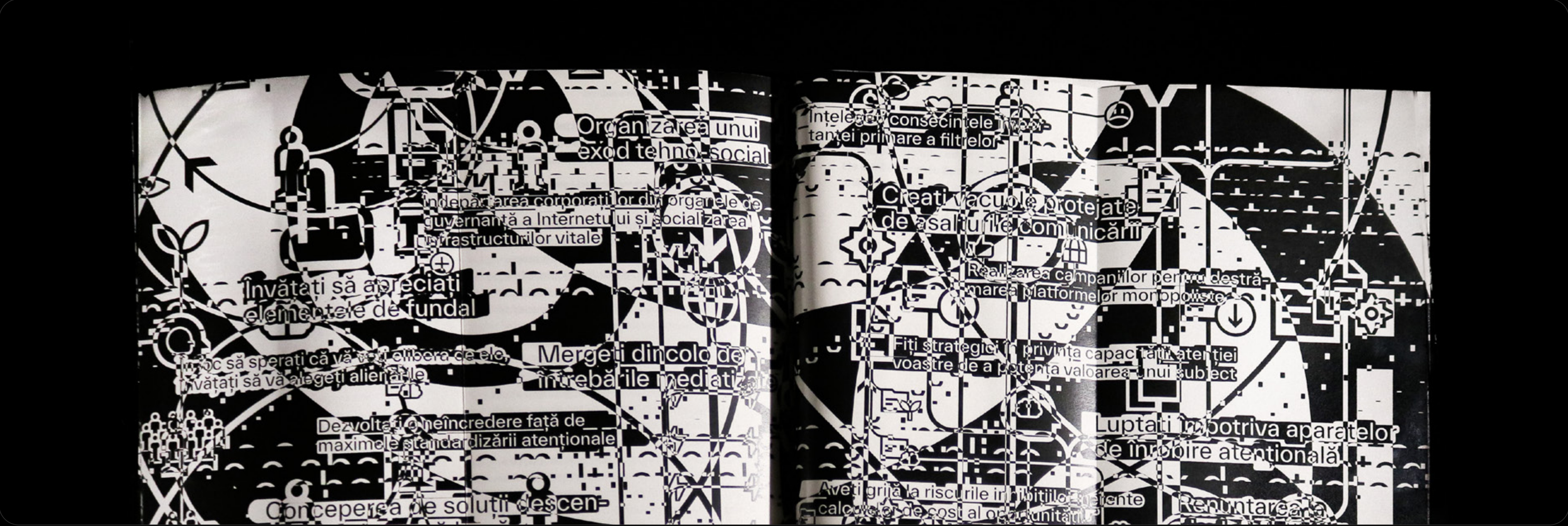
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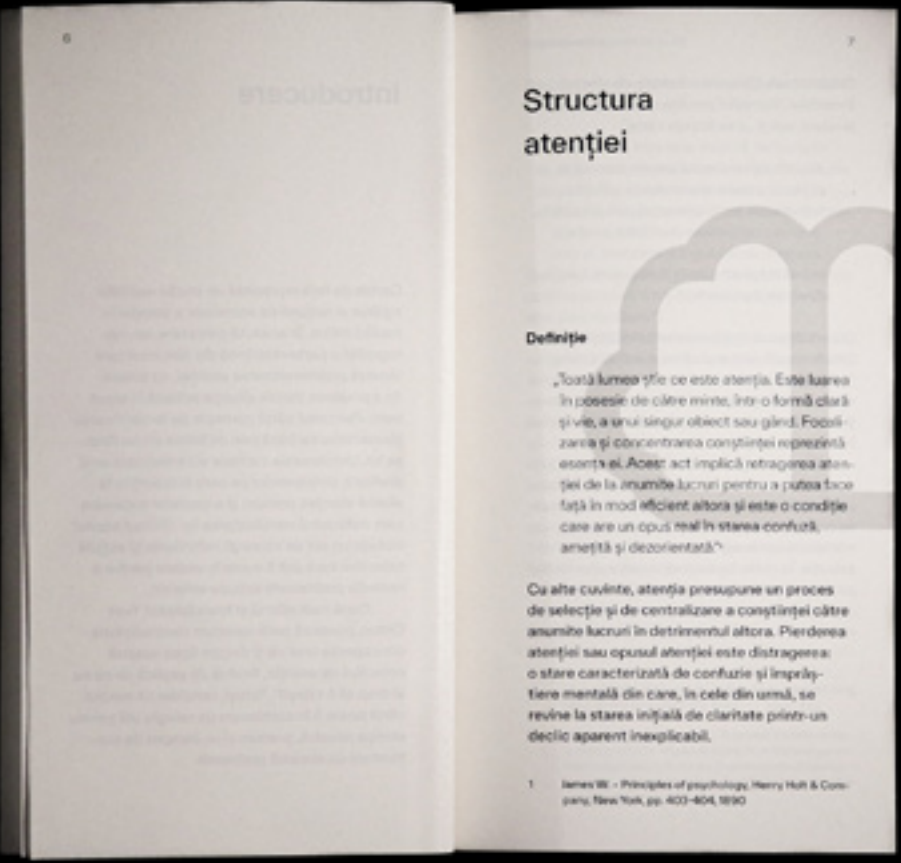
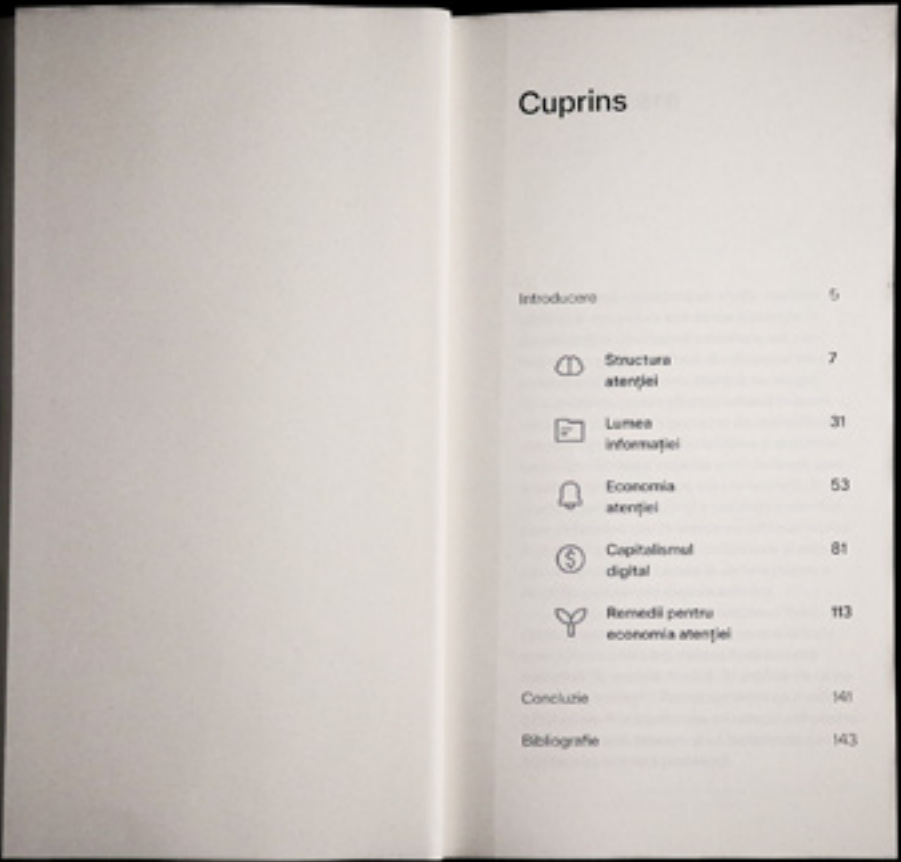
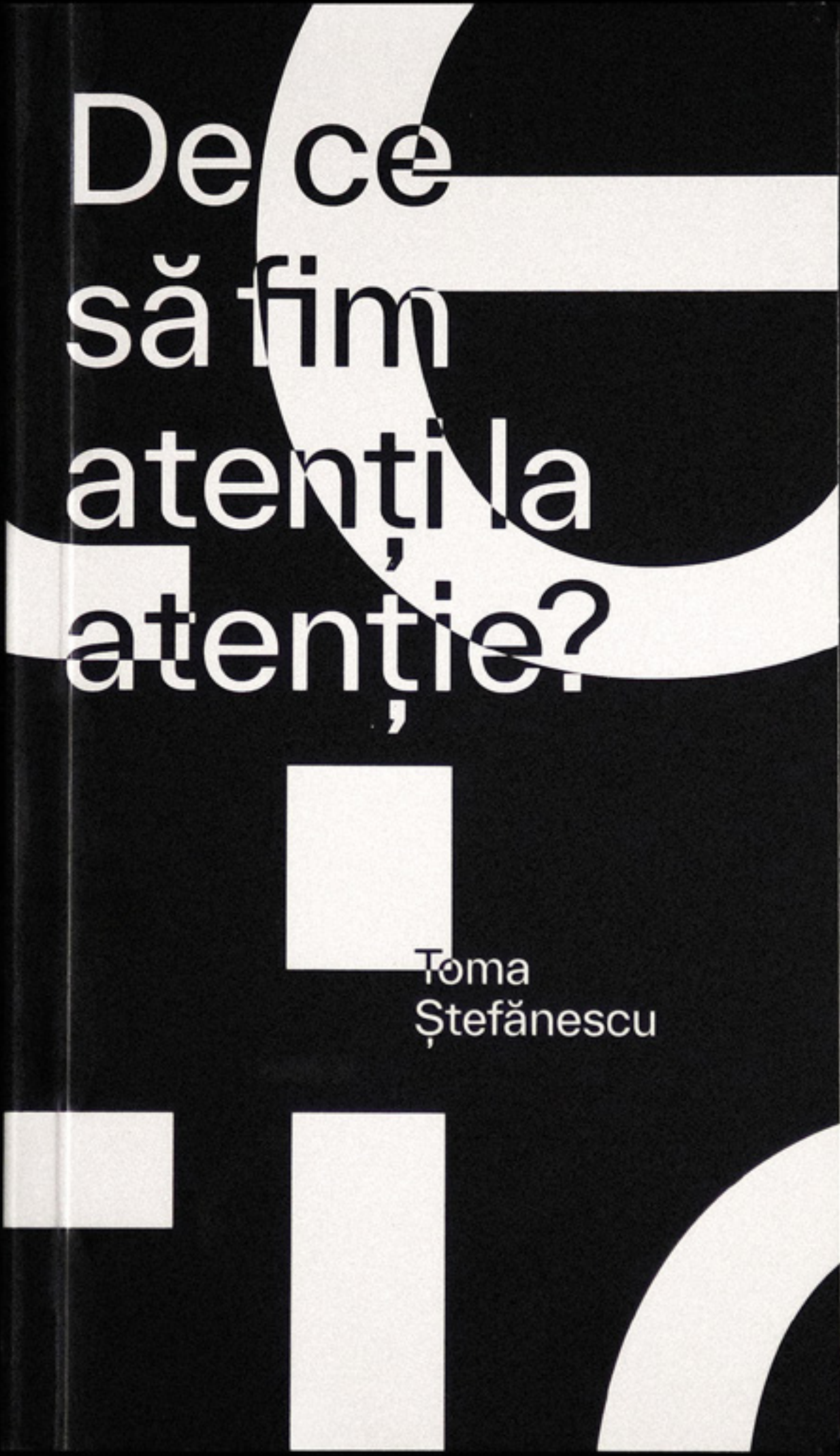


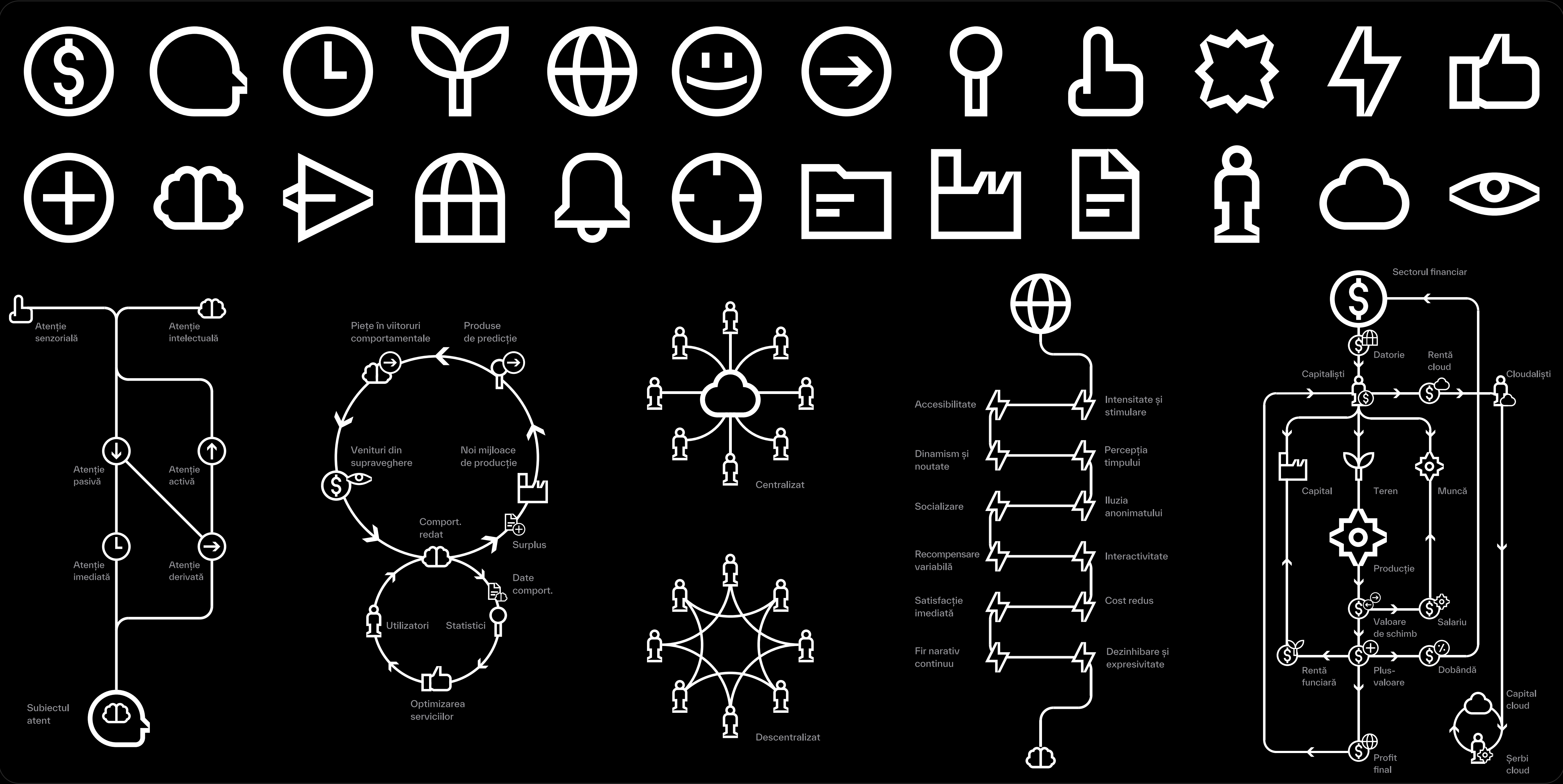
WHY SHOULD WE PAY ATTENTION TO ATTENTION?

An essayistic publication whose content consists of a multidisciplinary exploration of the notion of the attention economy in relation to the online environment and platform capitalism. The design revolves around functional diagrams that describe different theoretical concepts, as well as expressive collages which evoke digital oversitmulation

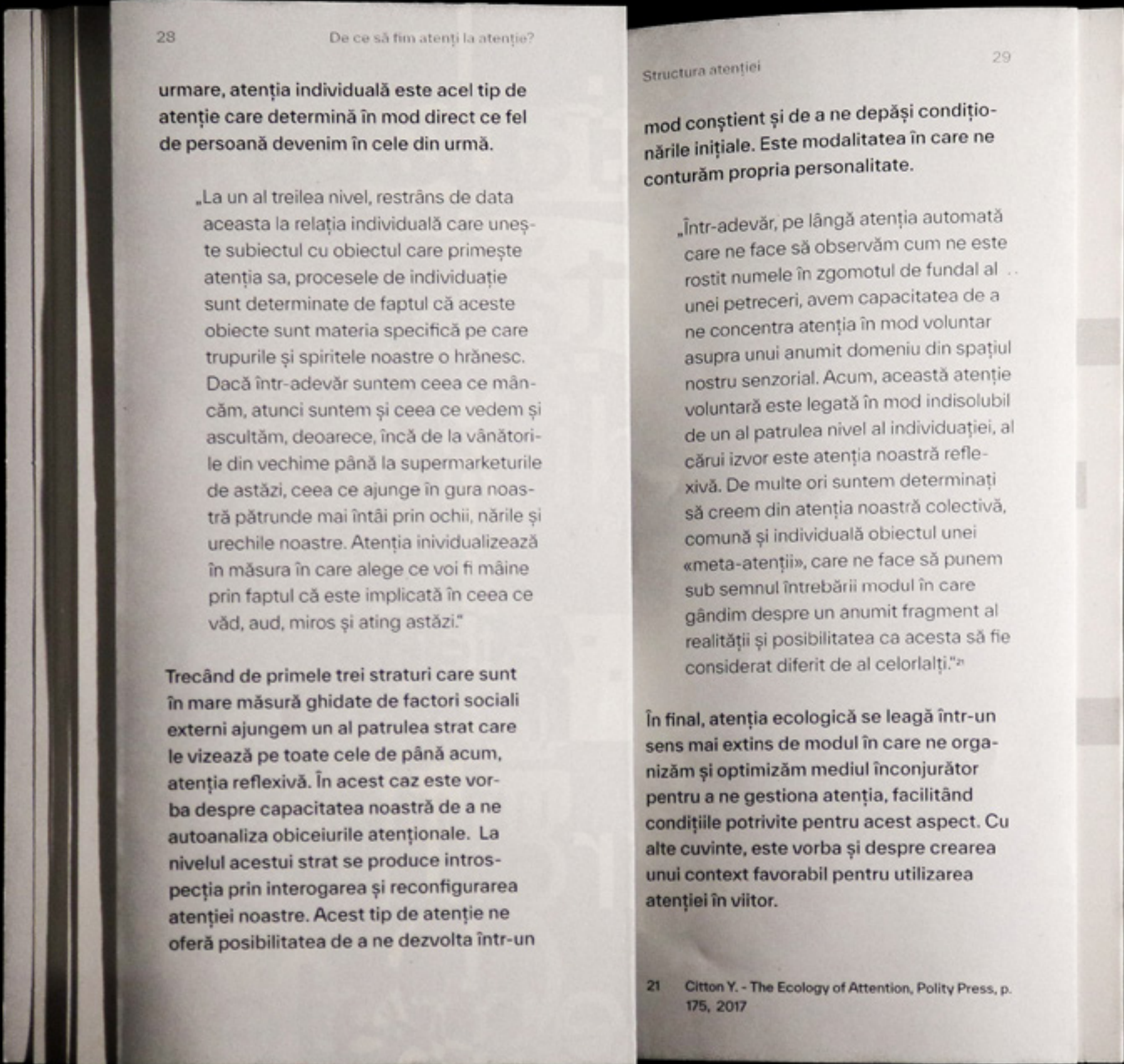
This project was exhibited at **DIPLOMA Show 2025**.

CLIENT(S)	YEAR	SIZE	GUIDANCE
N/A (ACADEMIC)	2025	118×210 MM	DINU DUMBRĂVICIAN





WHY SHOULD WE PAY ATTENTION TO ATTENTION?	INFORMATION DESIGN ELEMENTS	CLIENT(S) N/A (ACADEMIC)	YEAR 2025	SIZE 118×210 MM	GUIDANCE DINU DUMBRĂVICIAN
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WHY SHOULD WE PAY
ATTENTION TO ATTENTION?

OPENING OF THE
FOLDOUT PAGES

CLIENT(S)
N/A (ACADEMIC)

YEAR
2025

SIZE
118×210 MM

GUIDANCE
DINU DUMBRĂVICIAN



WHY SHOULD WE PAY
ATTENTION TO ATTENTION?

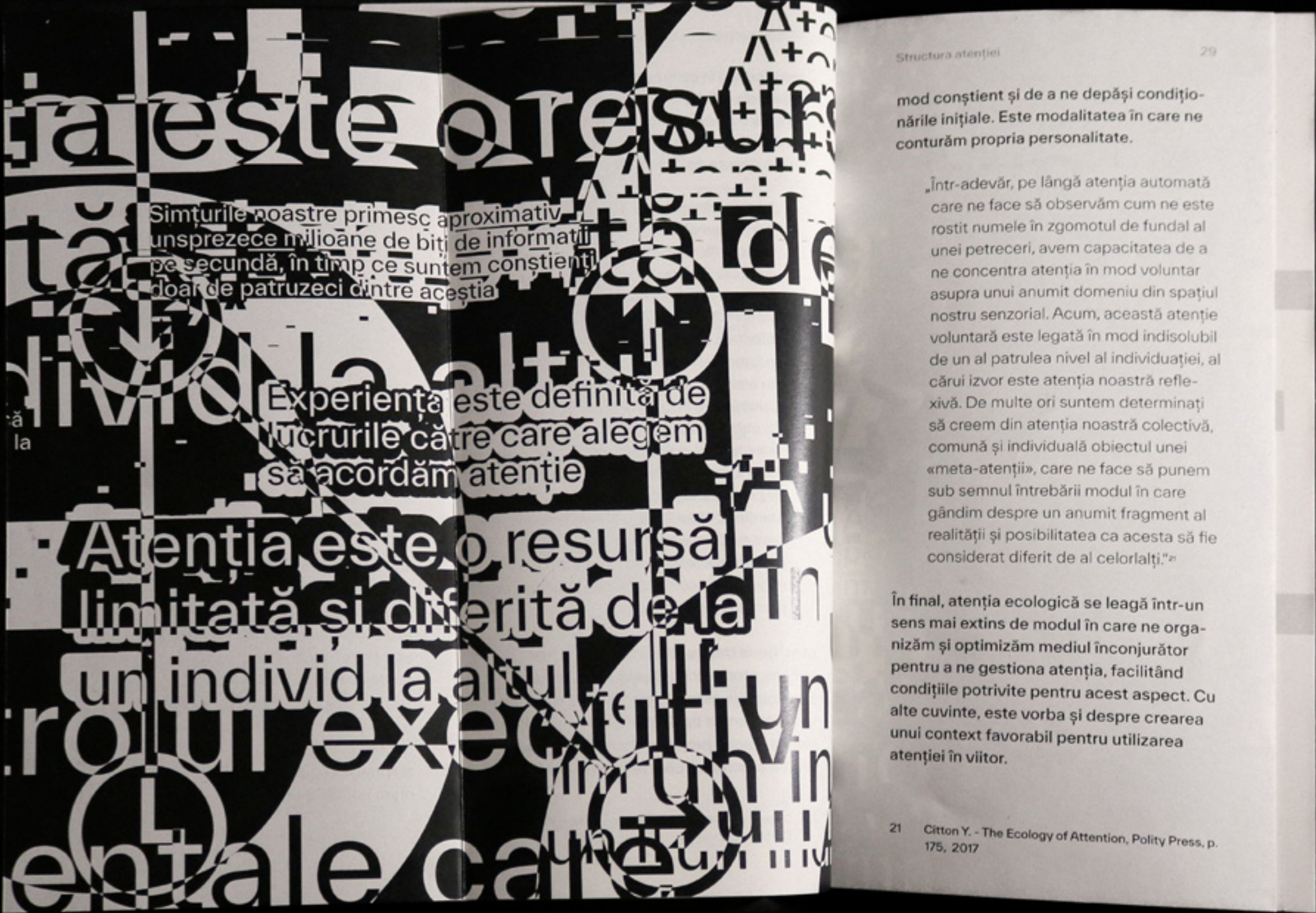
OPENING OF THE
FOLDOUT PAGES

CLIENT(S)
N/A (ACADEMIC)

YEAR
2025

SIZE
118×210 MM

GUIDANCE
DINU DUMBRĂVICIAN



WHY SHOULD WE PAY
ATTENTION TO ATTENTION?

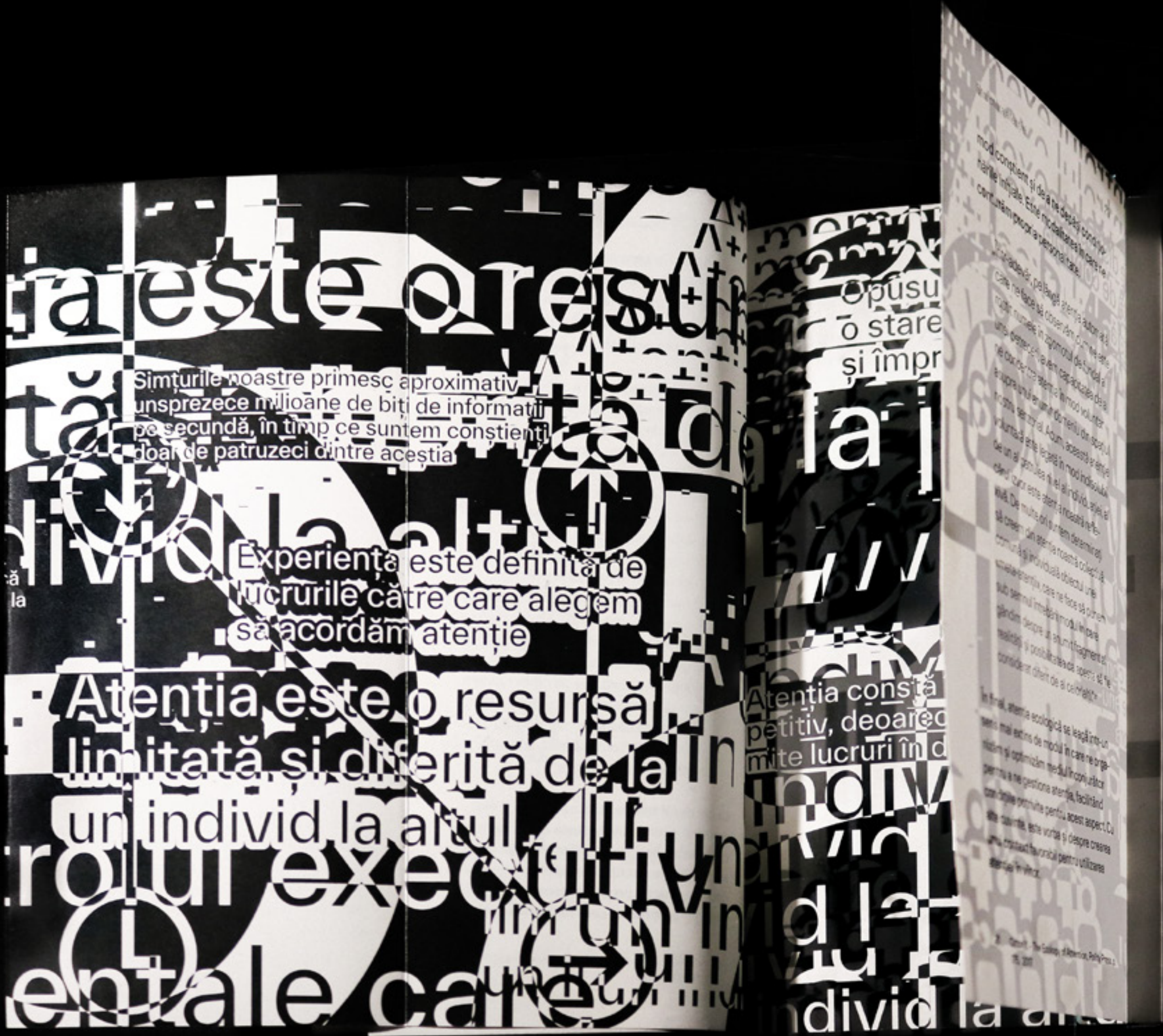
OPENING OF THE
FOLDOUT PAGES

CLIENT(S)
N/A (ACADEMIC)

YEAR
2025

SIZE
118×210 MM

GUIDANCE
DINU DUMBRĂVICIAN



WHY SHOULD WE PAY
ATTENTION TO ATTENTION?

OPENING OF THE
FOLDOUT PAGES

CLIENT(S)
N/A (ACADEMIC)

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INSTAGRAM.COM/TOMASTEFA NESCU



THANK YOU! ★