

# Sruthi Nair

A multidisciplinary designer exploring design as a tool for storytelling, critical inquiry and cultural reflection. Her experience spans corporate design, printmaking, signage & wayfinding and research, with a particular focus on cultural representation in media.

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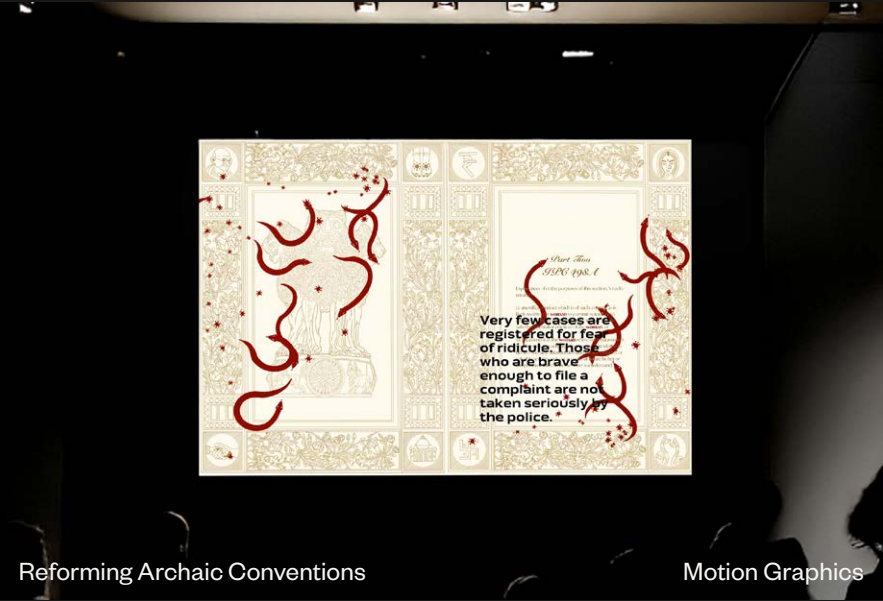




Ritz Carlton Signage Design



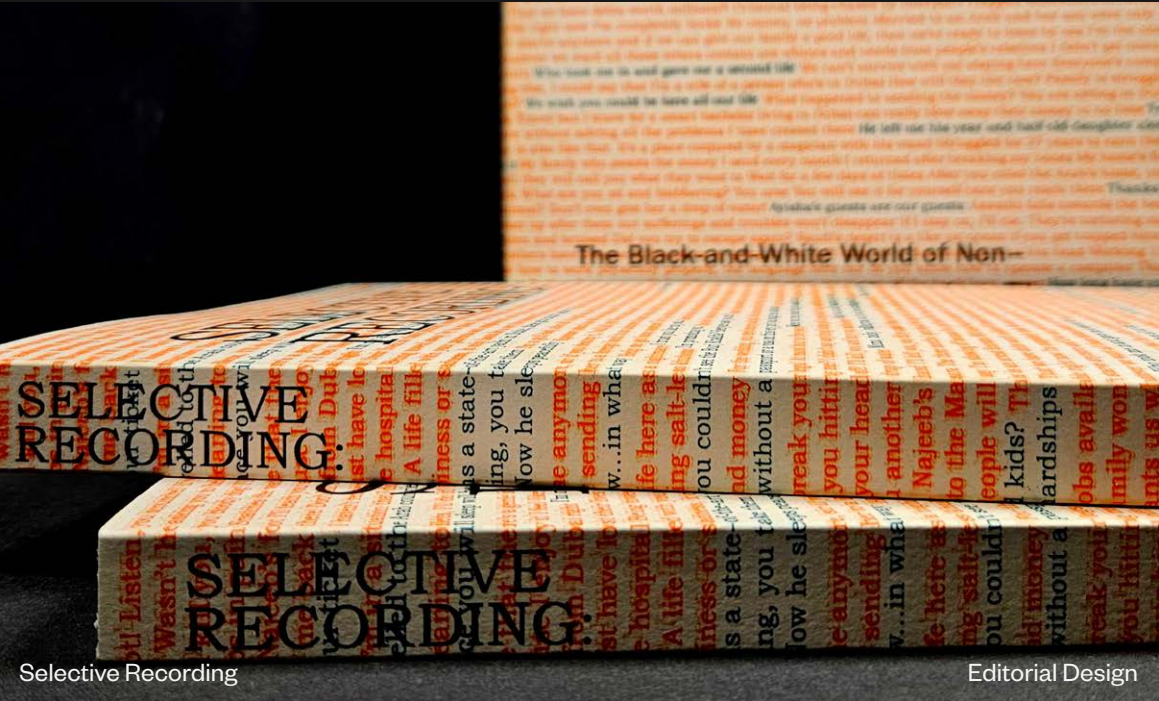
Taken From The Wild Editorial Design



Reforming Archaic Conventions Motion Graphics



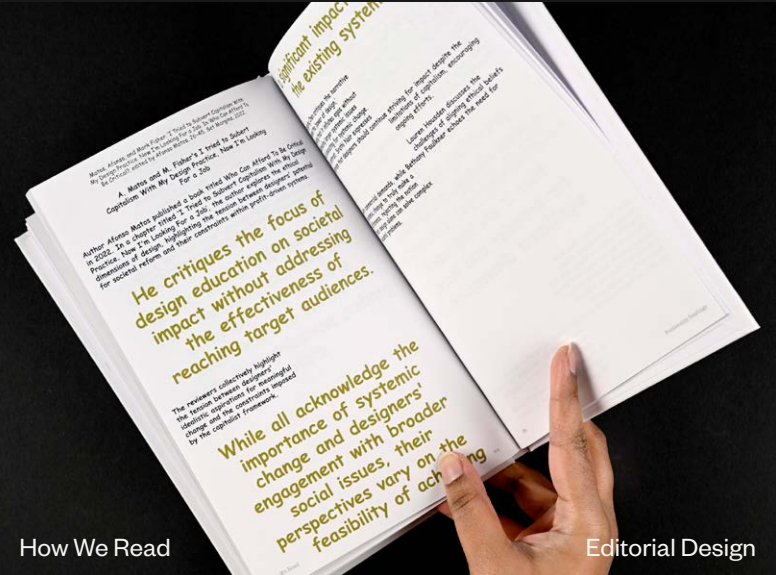
Mina Branding + Identity



Selective Recording Editorial Design



A Line Which Forms A Volume Editorial Design



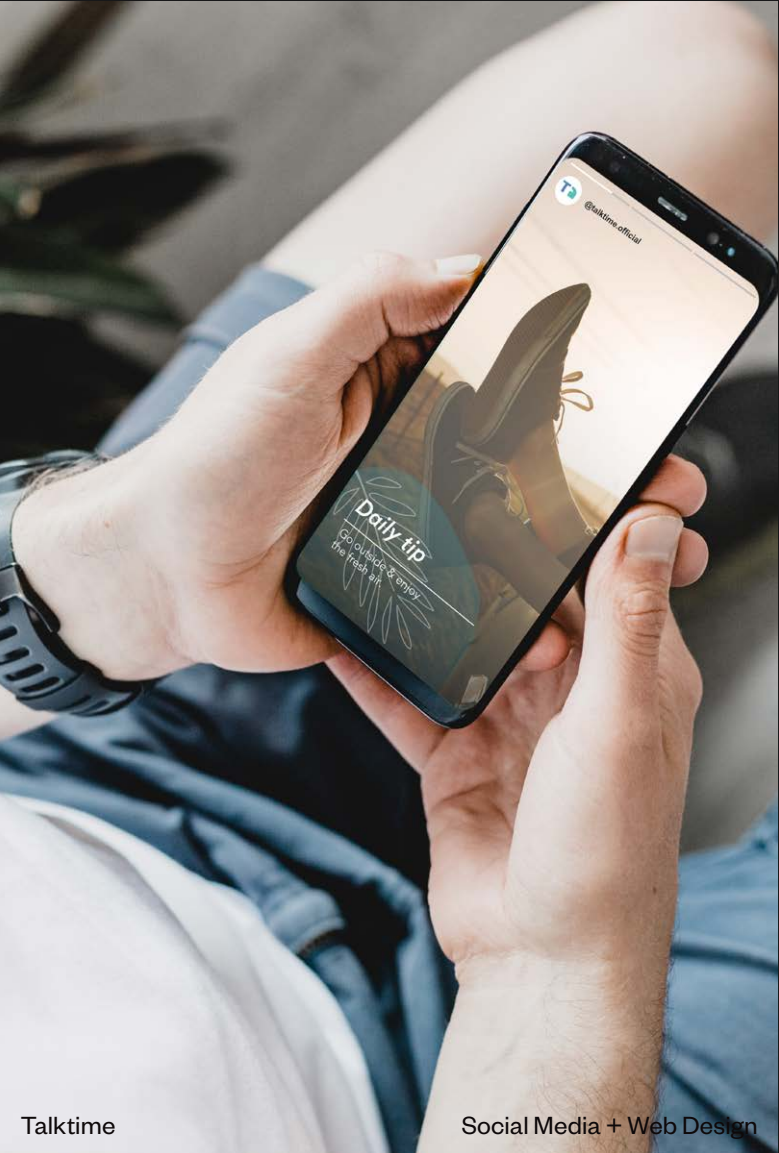
How We Read Editorial Design



Marriott Hotel Signage Design



i-Refer Branding + Identity



Talktime Social Media + Web Design



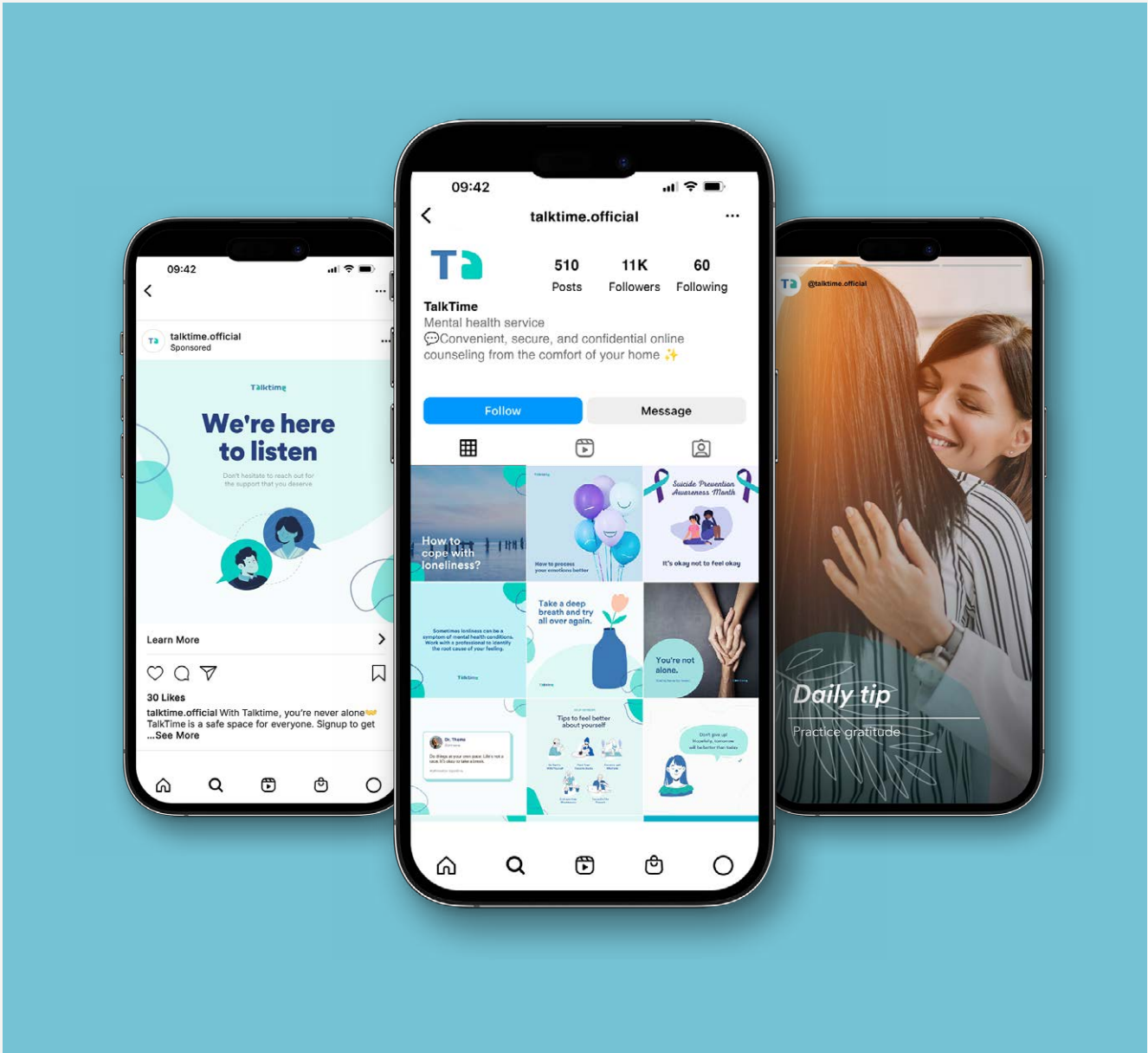
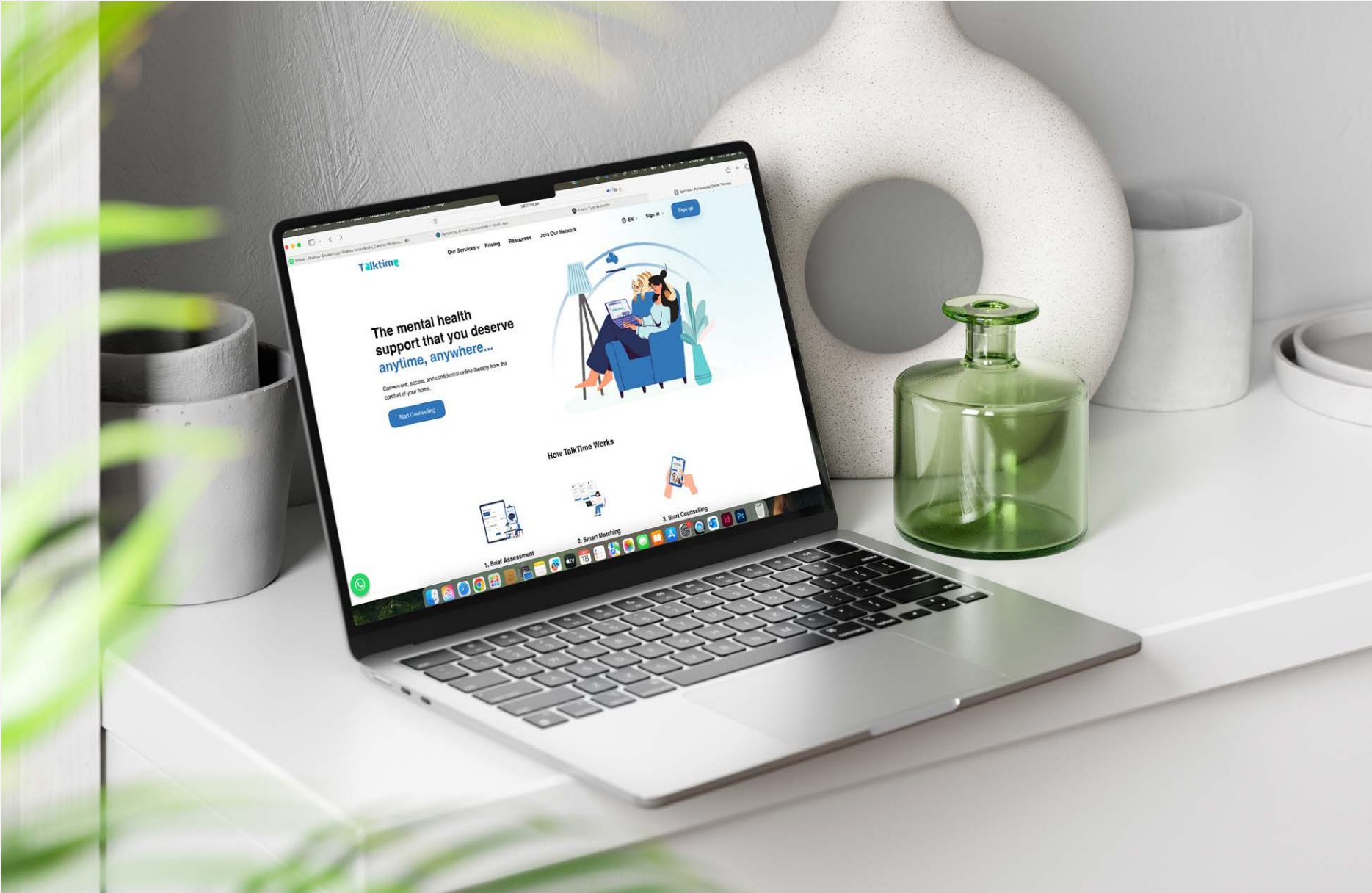
# TalkTime

Branding | Social Media + Website Design | Health Awareness

Year:  
2021

Role:  
Graphic Designer

Tools:  
InDesign, Photoshop, Illustrator, Canva and Wordpress



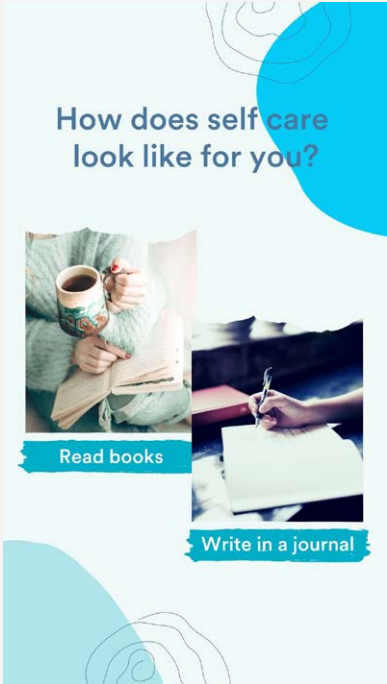
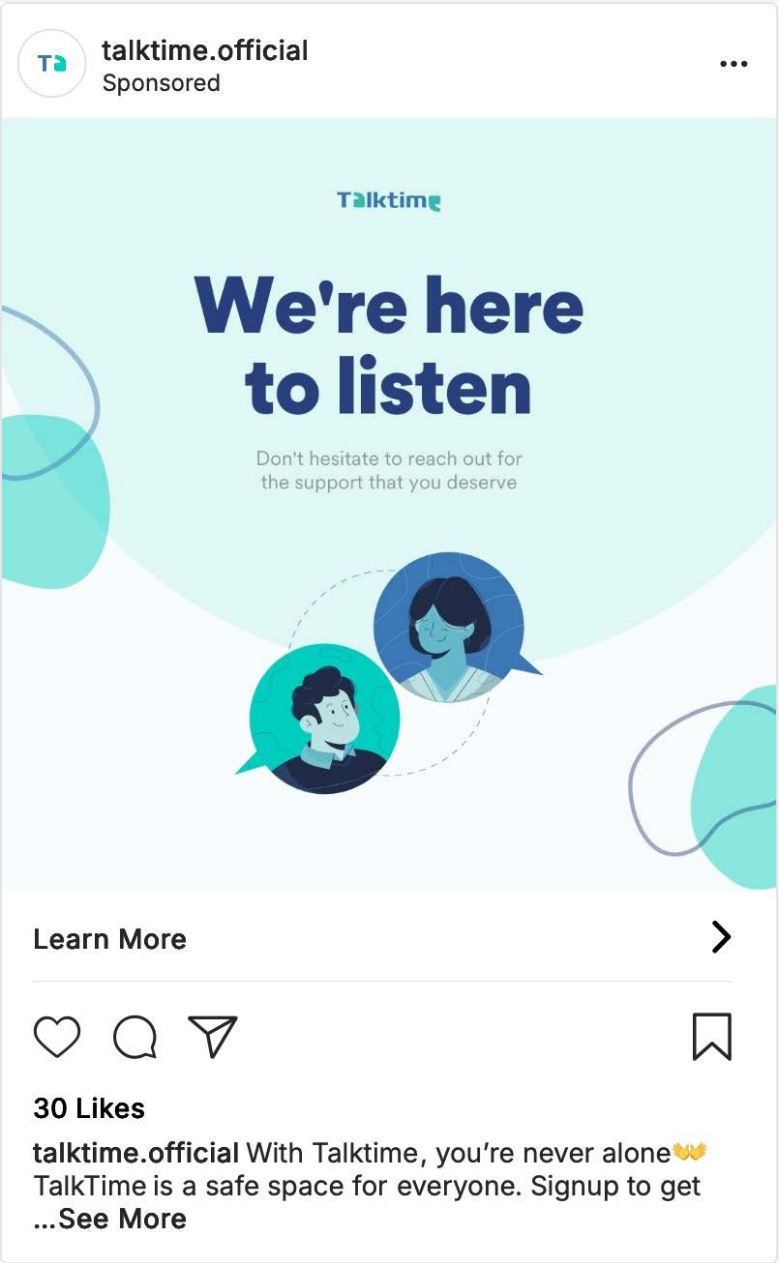
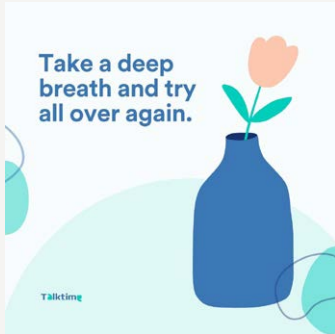
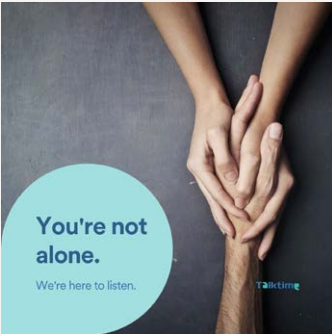
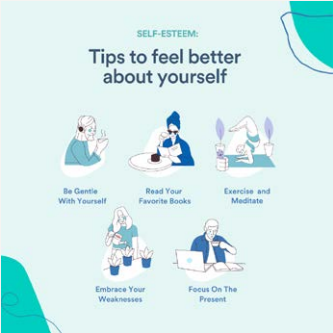
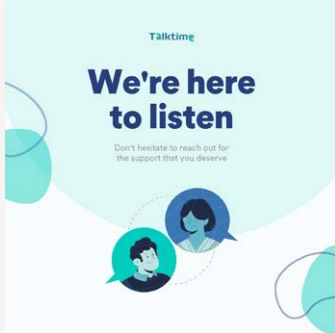
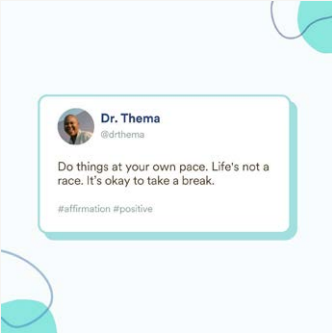
TalkTime is a Dubai-based platform offering individuals a safe, supportive space to connect with trained listeners for emotional support. The objective was to develop a cohesive visual language for social media and the website that clearly and consistently communicates the platform’s core values of empathy, approachability, and discretion.

The resulting visual language was designed to be adaptable across social media channels, reinforcing TalkTime’s mission while enhancing user engagement. Developed in collaboration with Aamna Hamid, the system included a set of modular templates and visual guidelines that brought coherence to the platform’s digital presence.

[View website](#)  
[View social media](#)



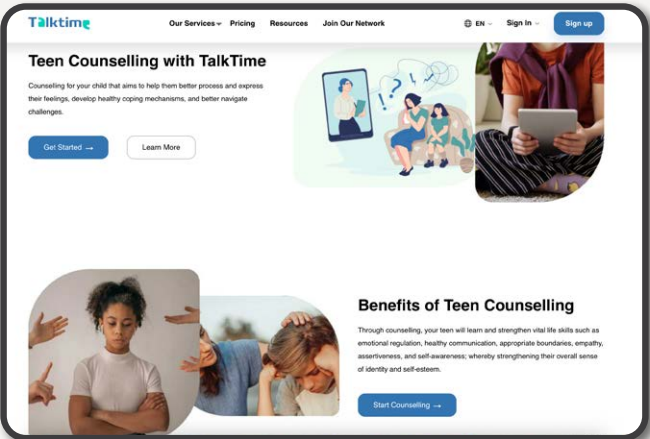
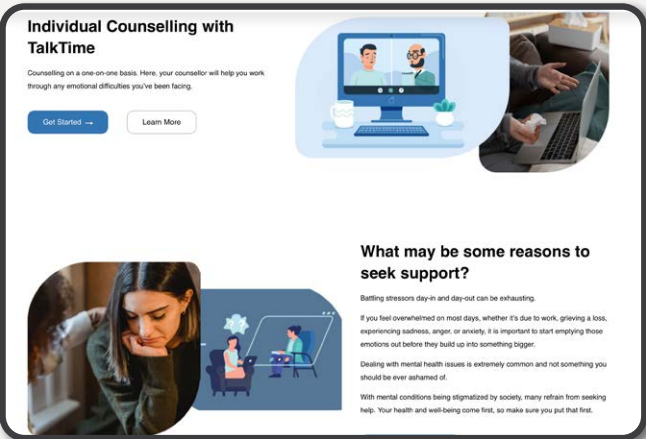
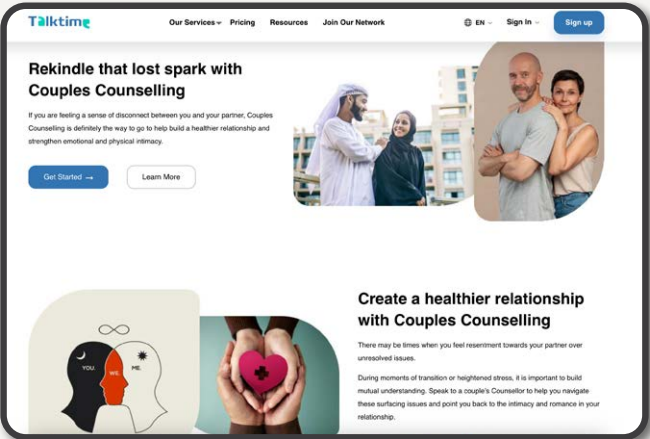
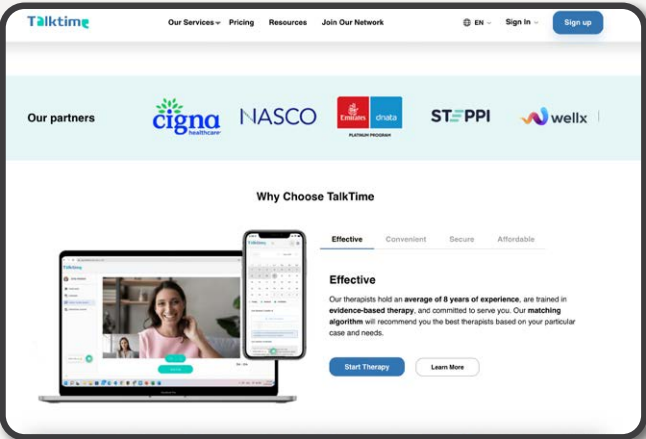
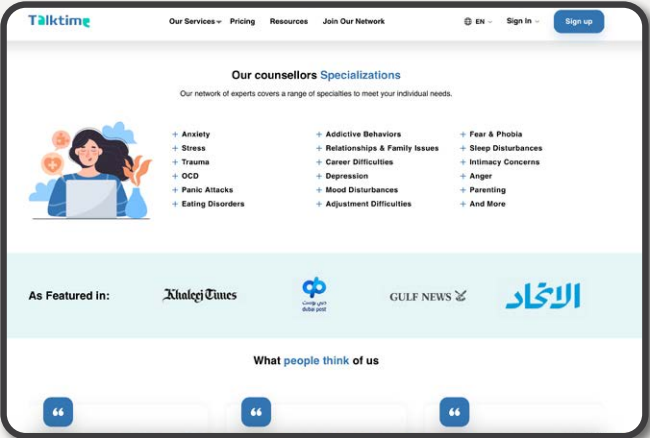
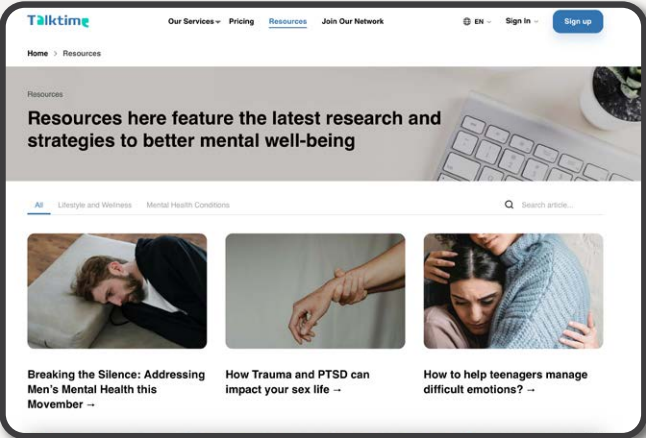
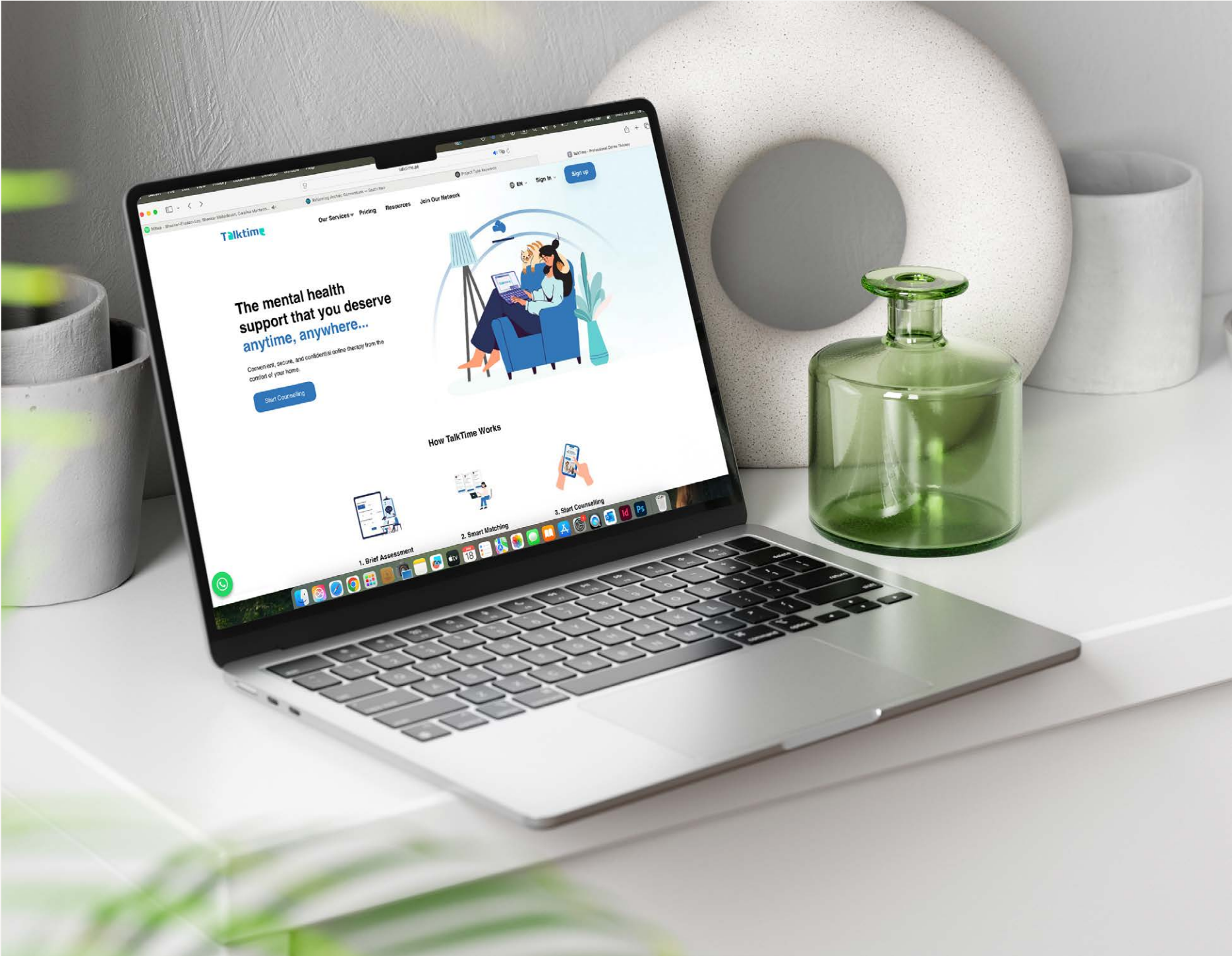
# Social Media Identity



[View social media](#)



# Website Design



[View website](#)



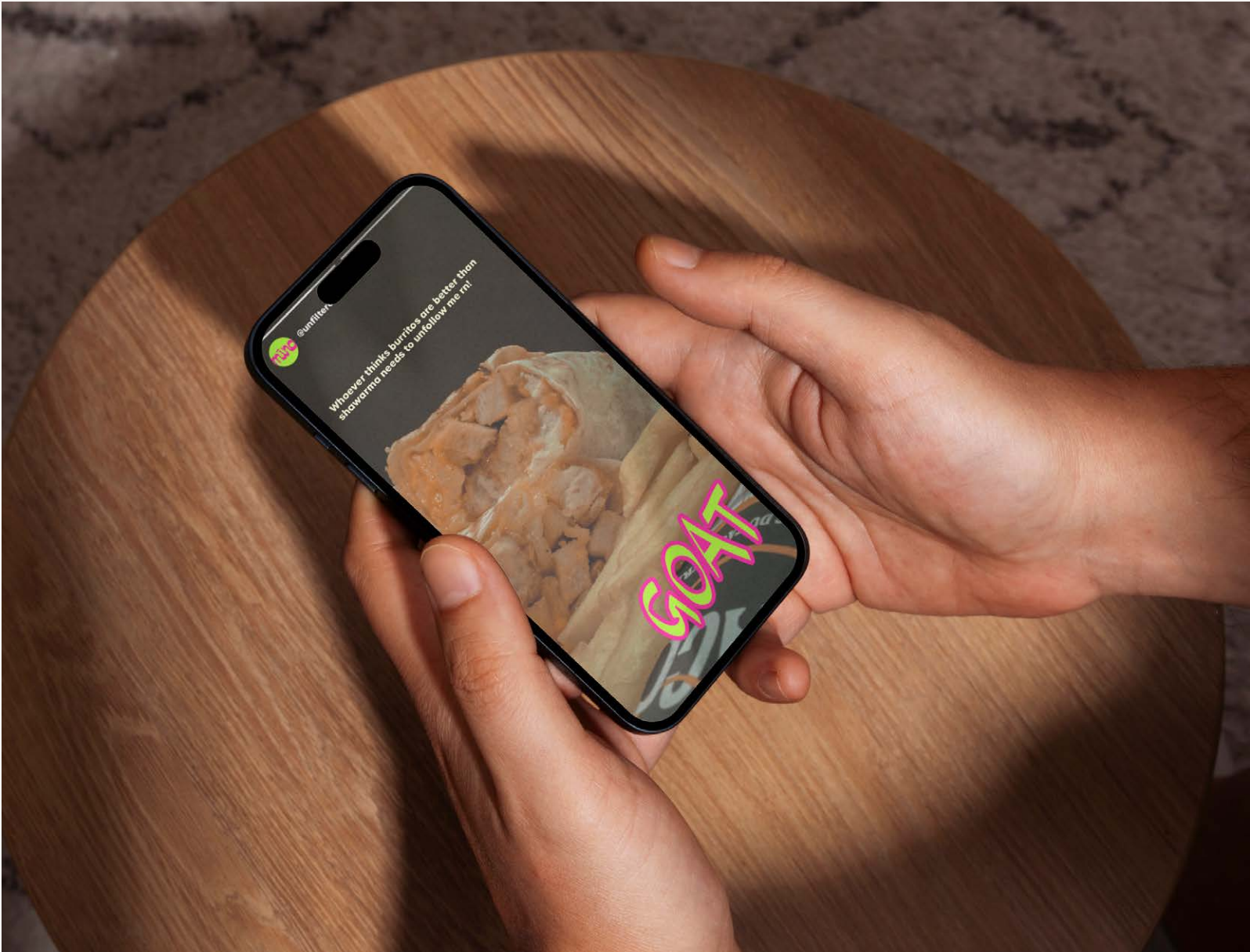
# Mina H.Majid

Rebranding | Social Media | Personal Branding

Year:  
2025

Role:  
Graphic Designer

Tools:  
InDesign, Photoshop, Illustrator, After Effects, Canva and Figma



Mina H. Majid is a Middle Eastern content creator and writer whose work explores identity, humour, and cultural duality with an unfiltered, self-aware voice. As her platform grew, she sought a rebrand that reflected her personality and the balance between her Middle Eastern heritage and American upbringing.

The visual identity rejects overly polished personal-brand aesthetics, instead drawing on the tension and harmony of her dual background. A handwritten logo blends spontaneity with subtle calligraphic influences, merging informality and heritage.

Rooted in an anti-brand approach, the design embraces imperfection, spontaneity, and fluidity. Its irregular forms express identity as something layered and continually evolving. The result is a bold, personal mark that mirrors Mina’s unfiltered voice and playful self-expression.

The system extends across her blog, stationery and social media, remaining cohesive yet flexible and unmistakably hers.



New Identity



mīna + مِينَا



# Comparison

New identity

mīno

Previous identity



Mina H.Majid



# Typeface & Visual Language

FOR HEADERS:

**Urbane Rounded Bold**

**Aa Aa Aa Aa**

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj  
Kk Ll Mm Nn Oo Pp Qq Rr Ss  
Tt Uu Vv Ww Xx Yy Zz**

**1 2 3 4 5 6 7 8 9 0**

FOR BODY:

**Urbane Rounded Medium**

**Aa Aa Aa Aa**

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj  
Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt  
Uu Vv Ww Xx Yy Zz**

**1 2 3 4 5 6 7 8 9 0**





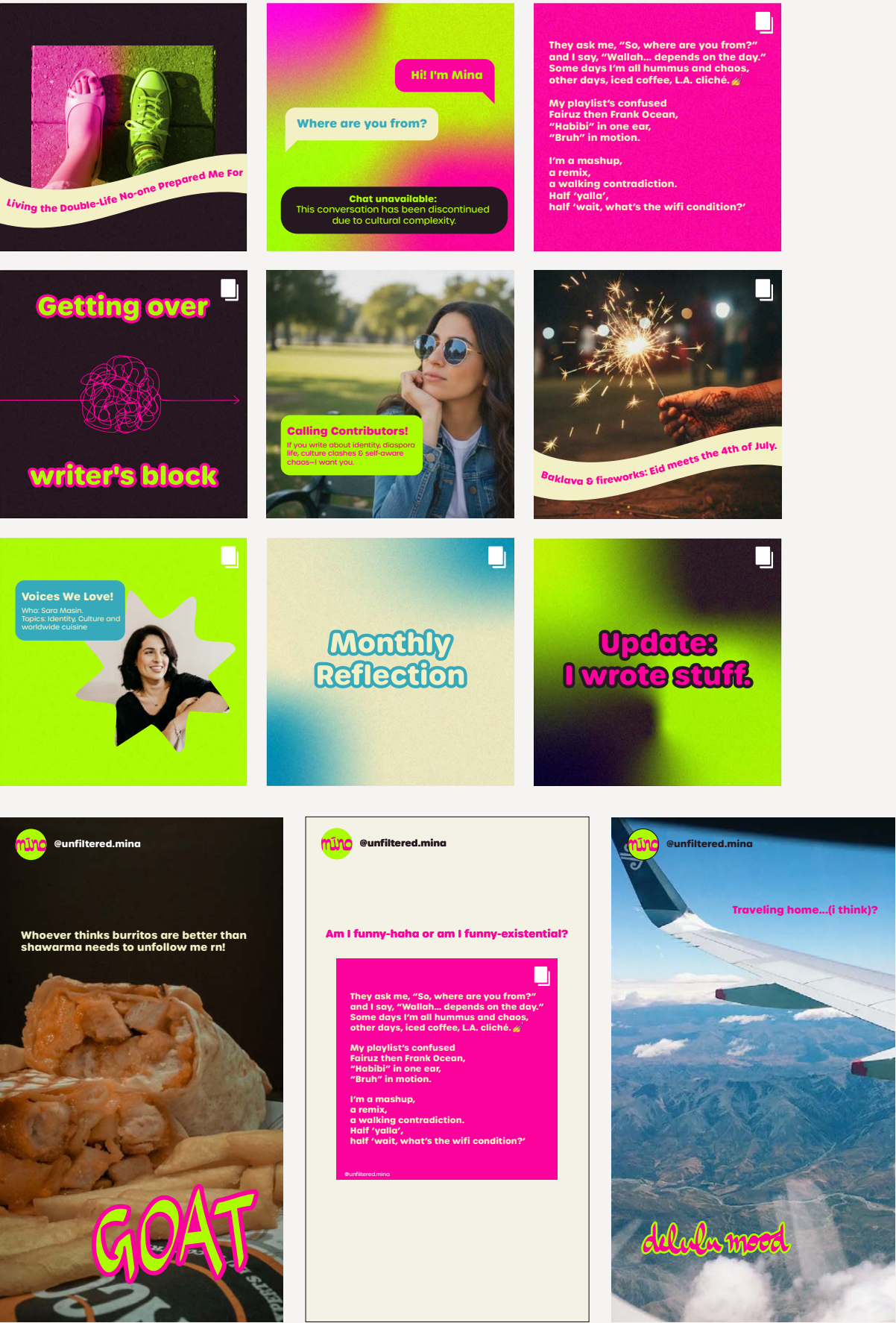
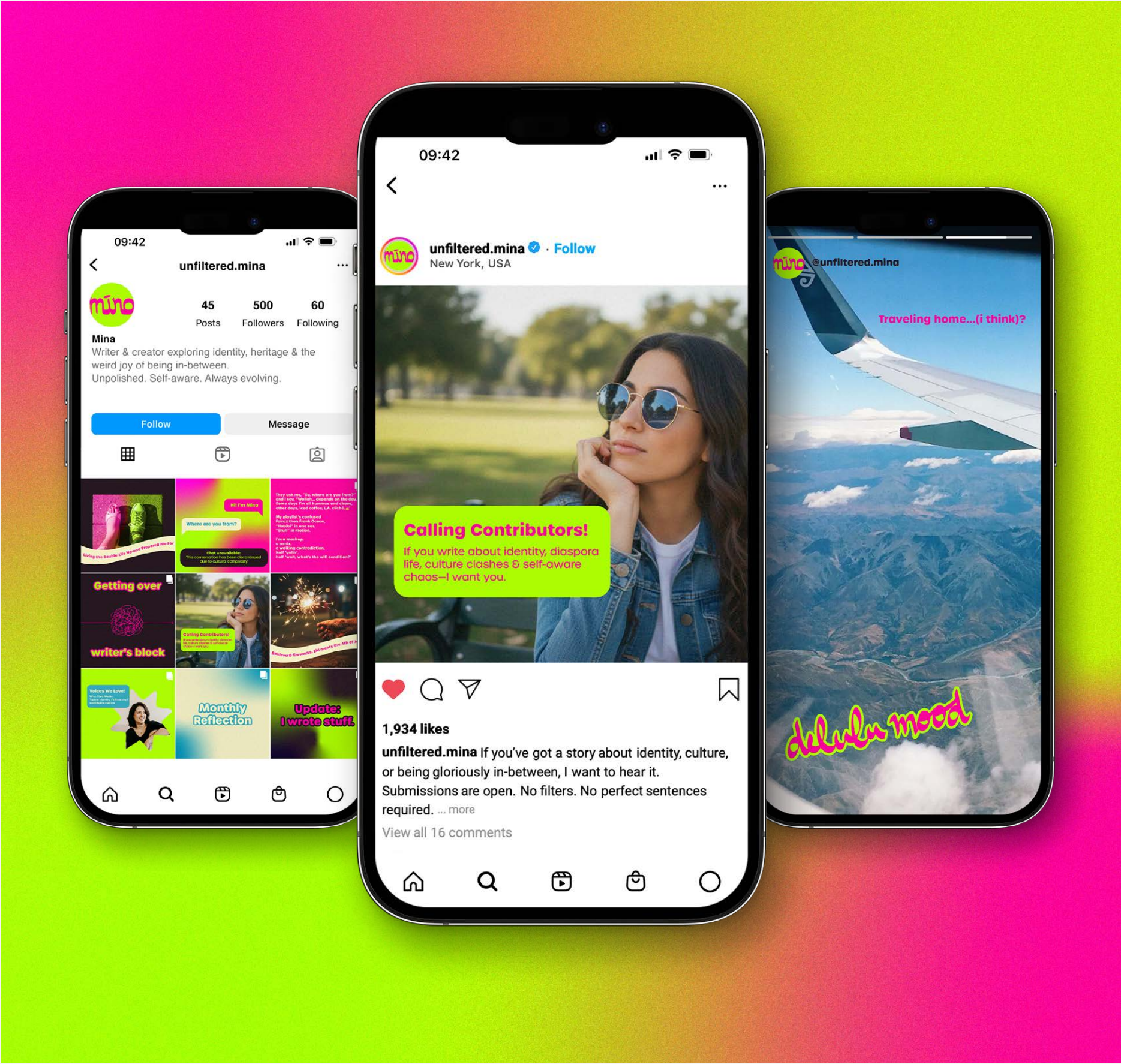
# Brand Communications

EMAIL SIGNATURES | LETTER HEADS |  
BUSINESS CARD | TOTEBAG | SWEATSHIRT





Social Media Identity





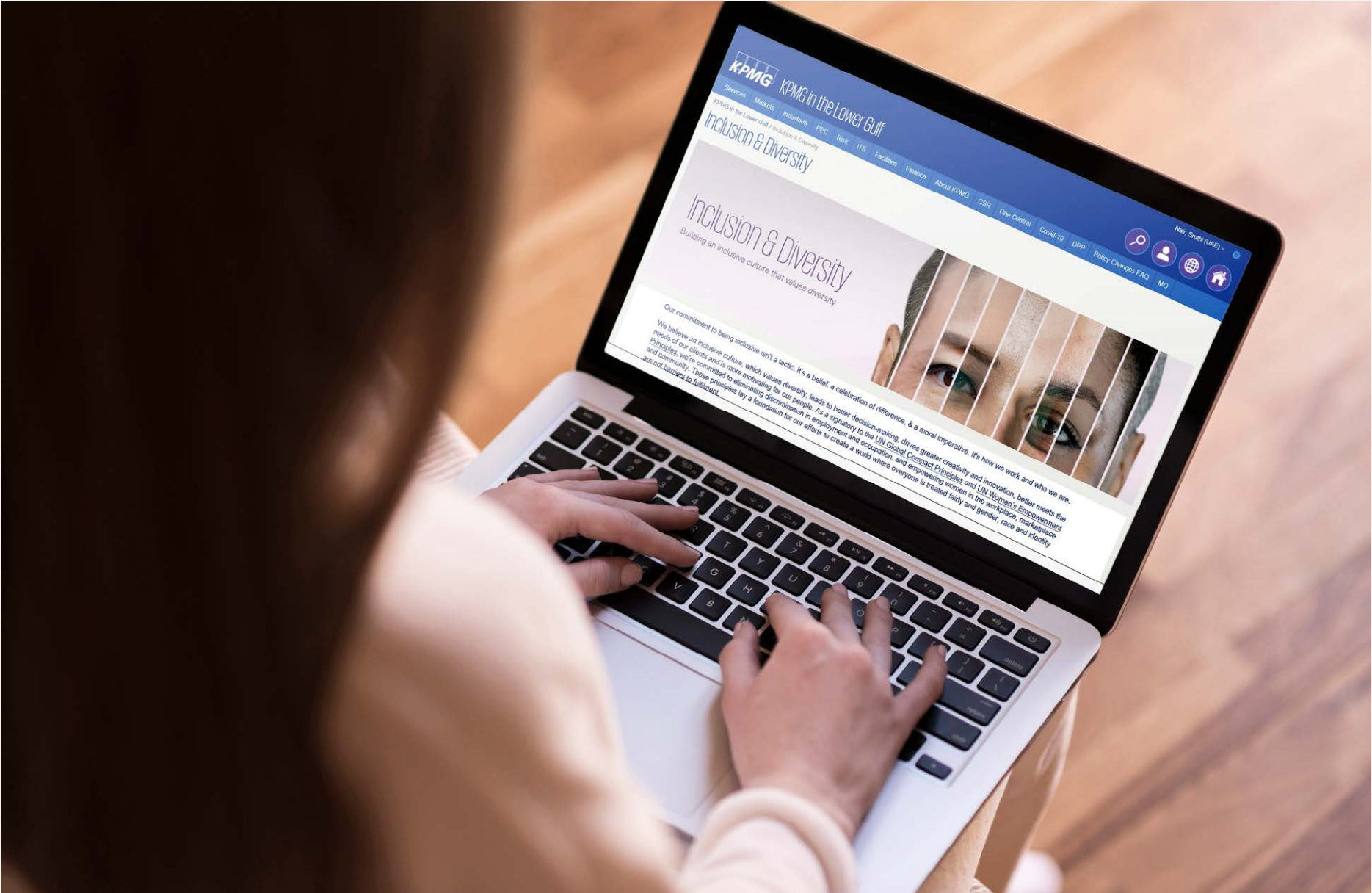
# i-Refer | KPMG

Branding | Social Media + Website Design | Financial Sector

Year:  
2025

Role:  
Graphic Designer

Tools:  
InDesign, Photoshop, Illustrator, After Effects and SharePoint



KPMG Lower Gulf launched i-refer as a sub-brand within its internal communications framework, created to encourage employees to recommend talented candidates for open roles. The purpose of the programme was to build a stronger, more diverse talent pipeline by activating the networks of existing staff, while making the referral process simple, rewarding, and engaging.

As a sub-brand, the outcome needed to reflect KPMG’s existing brand guidelines while introducing a fresh, distinctive visual language that could be applied seamlessly across email signatures, newsletters, presentations, and internal communications.

The visual identity took inspiration from the tangram, symbolising how individual contributions come together to complete a bigger picture. A deliberate gap formed the letter “i,” representing the role of the employee as the missing piece in shaping high-performing teams. The result was a flexible, cohesive system that combined strategic clarity with visual warmth, reinforcing KPMG’s culture of collaboration and recognition.

New Identity





# Brand Communications

## EMAIL SIGNATURES | NEWSLETTERS

Rum evel min pra si corem connian imusdae sincillant et veleces estrum, ipsapides inus ium eturio. Ut malo in pro magnatus, eaturepro escientio od maximet qui alis millit mo eossum repe quature mporemp ostiae nullabo. Nam dolupta tibusapici sed utatae. Facea as con cone repero verio. Invent odicabo. Ut facest ditat aut volupta tissit qui ipsum que possimiliqui ium quae. Mi, quo berum quia dusdam aut mil eatem. Tem nimet audae exerrorpos de conem ipsum, est que magnis estrumquis ea nus demporro ditio. Nem que saerisim qui quam quatibeaqui que corit volo illes dolore

**Nina Allison**  
People Engagement Manager | People, Performance and Culture

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Tel: +971 4 403 0300  
Email: careers@kpmg.ae  
Website: www.kpmg.com

12 March 2025  
Subject: Job Posting — Senior Associate, Creative Services

Dear Applicant,

KPMG is pleased to announce an opportunity for the position of Senior Associate, Creative Services within our Marketing and Communications team. This role supports the development of internal and external visual communications, ensuring brand consistency across digital and print touchpoints.

**About the Role**  
The Senior Associate, Creative Services contributes to the design and production of high-quality visual materials, collaborating closely with cross-functional teams to deliver impactful creative solutions. The position requires strong attention to detail, the ability to manage multiple deadlines, and adherence to KPMG's global brand guidelines.

**Key Responsibilities**

- Develop visual assets including presentation decks, infographics, social media graphics, and event collateral.
- Support the creation of campaign materials for firmwide initiatives and client-facing projects.
- Collaborate with marketing, digital, and business development teams to translate briefs into effective creative outputs.
- Prepare production-ready files for print and digital distribution.
- Ensure all materials align with KPMG's visual identity and quality standards.

**Qualifications & Experience**

- Bachelor's degree in Graphic Design, Visual Communication, or a related field.
- Minimum of 2–3 years of experience in a creative, agency, or corporate environment.
- Proficiency in Adobe Creative Cloud, especially InDesign, Illustrator, and Photoshop.
- Strong understanding of layout, typography, colour theory, and brand systems.
- Ability to work within established guidelines while contributing fresh ideas.
- Excellent communication and organisation skills.

**What We Offer**

- A collaborative, supportive, and inclusive work environment.
- Exposure to regional and global campaigns.
- Opportunities for skill development and career progression.
- Competitive compensation and comprehensive benefits.

We look forward to receiving your application.

Sincerely,  
KPMG Lower Gulf  
Dubai, United Arab Emirates

KPMG is committed to fostering an inclusive, equitable, and diverse workplace. We welcome applicants from all backgrounds and experiences, regardless of race, gender, age, disability, nationality, religion, sexual orientation, or any other protected characteristics. We believe in the power of diversity to drive innovation and enhance the quality of our work.



Recommend Top Talent for Our Open Roles!

**Current Opportunities:**


Advisory/Consulting  
KPMG Lower Gulf, Dubai, UAE  
AED 15000 per month

Tax Services  
KPMG Lower Gulf, Dubai, UAE  
AED 22000 per month

Technology & Digital  
KPMG Lower Gulf, Dubai, UAE  
AED 18000 per month



## REFERRAL TEMPLATES


A recruitment poster for KPMG Refer. The background is a low-angle, upward-looking shot of a modern building's glass facade, creating a geometric pattern of blue and white triangles. The sky is visible through the glass panels. In the top left corner, the KPMG logo is displayed next to the word 'Refer' with a small icon of two people. The main text 'Join Our Team' is in a large, bold, white sans-serif font. Below it, the tagline 'Great People Know Great People' is in a smaller white font. At the bottom left, the email 'info@kpmgrefer.ae' and the website 'kpmg.com' are listed in a white sans-serif font.

**KPMG** Refer

# Join Our Team

Great People Know Great People

*info@kpmgrefer.ae*  
*kpmg.com*





# The Role

## Associate Director


ASSET MANAGEMENT | MANAGED SERVICES

We are seeking a dynamic leader who combines deep technical expertise in asset management with proven leadership skills. You should have a track record of shaping strategy, managing transformation programmes, and leading teams to deliver large-scale impact. As an Associate Director, you will play a pivotal leadership role in defining strategy, shaping client transformation agendas, and ensuring successful execution. You will lead client engagements, manage diverse teams, and oversee delivery of large-scale programmes while driving innovation and building lasting client relationships.



## What We Offer

- Competitive salary
- Performance-based bonus
- Health & wellbeing benefits
- Hybrid/flexible working
- Learning & development programmes
- Opportunities for global mobility



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Slide 6



## Why Join Us?

This is a unique opportunity to shape national and regional infrastructure transformation agendas across the Middle East. As an Associate Director, you will have the platform to:

- Drive high-impact engagements at ministerial and board levels.
- Build and lead transformation offices for national-scale projects.
- Influence policy, investment, and asset management frameworks at a regional level.
- Grow within a fast-expanding practice that is strategically important for KPMG globally.



The diagram illustrates the Interview Process as a sequence of four steps, each represented by an icon and a label:

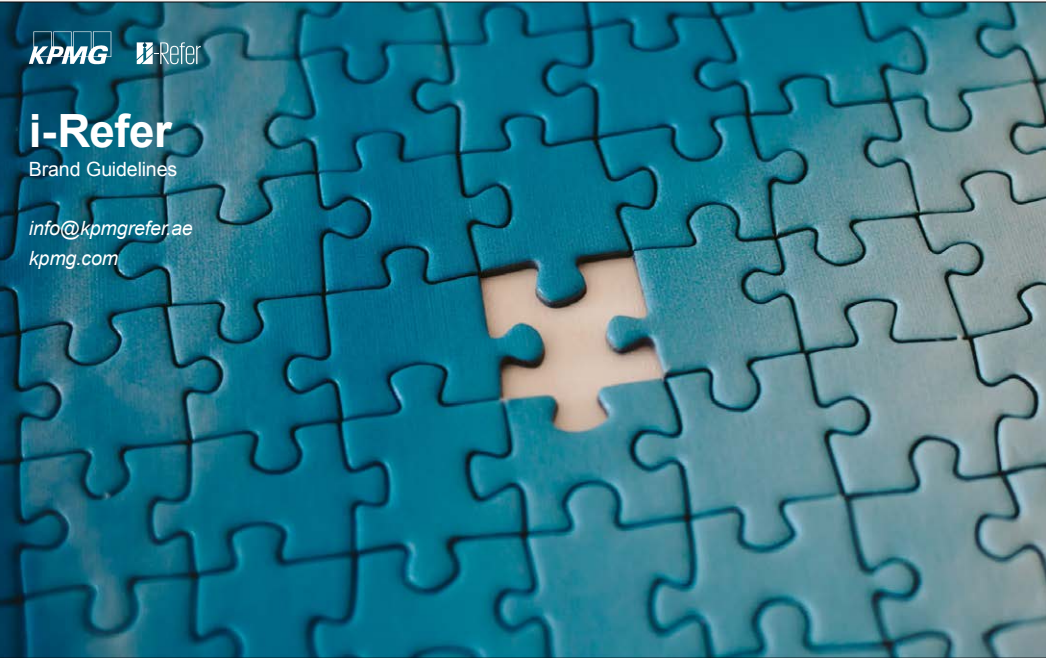
- Application review**: Represented by an icon of a document with a magnifying glass.
- Virtual/ phone interview**: Represented by an icon of two people silhouettes, one in front of a screen.
- Case study and/or technical assessment**: Represented by an icon of a person silhouette with a gear and a checkmark above their head.
- Final interview with team director**: Represented by an icon of three people silhouettes around a table.

Arrows indicate the flow from left to right between the steps.



# Brand Communications

## I-REFER BRAND GUIDELINES





### Brief

#### About i-Refer



i-refer is KPMG's internal employee referral programme, created to empower staff to recommend talented individuals from their personal and professional networks for available roles across the firm. It provides employees with the guidance and tools needed to make referrals efficiently and effectively, supporting KPMG's talent acquisition efforts.

#### Objectives

The objective of i-refer is to establish a clear, engaging, and consistent referral framework that motivates employees to participate. Its aim is to strengthen KPMG's talent pipeline, make the referral process simple and rewarding, and foster a culture of collaboration, engagement, and ownership in building high-performing teams.

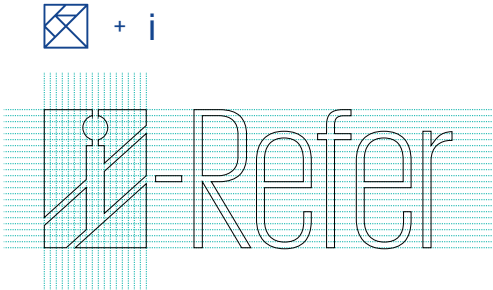
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### Concept

The i-refer identity uses tangram-inspired modular shapes, with the letter "I" depicted through negative space. This visual approach emphasizes participation, hierarchy, and cohesion, symbolizing how each employee's referral completes the team.



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page 3




### Logos

#### Primary Logo Lockup


Logo lockup- colour



Logo lockup- single colour (lightmode)




Logo lockup- single colour (darkmode)




#### Secondary Logo Lockup


Logo lockup- colour



Logo lockup- single colour (lightmode)



Logo lockup- single colour (darkmode)



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page #



### Brand Communication

#### Email Signature

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People Engagement Manager | People, Performance and Culture

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Email [nallison2@kpmg.com](mailto:nallison2@kpmg.com)  
Web [kpmg/ae](http://kpmg/ae)  
Office MAP



200 px

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page 8



### Colours

HEX 00338D

HEX 005EB8

HEX 0091DA

### Typography

In accordance with KPMG Guidelines, the Arial typeface will be used for subheads and body copy in PowerPoint, documents, e-communications and websites for all i-Refer work.

#### Arial Bold

Aa Aa Aa Aa

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0

#### Arial Regular

Aa Aa Aa Aa

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

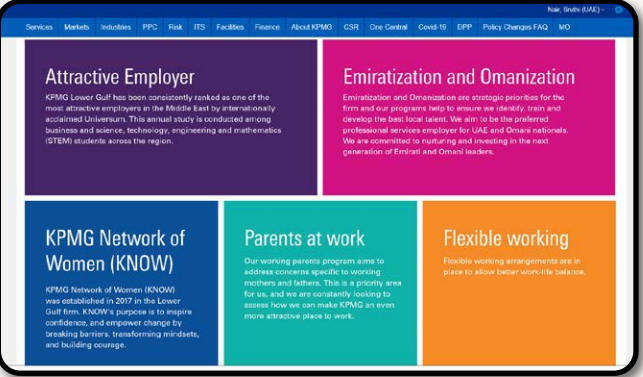
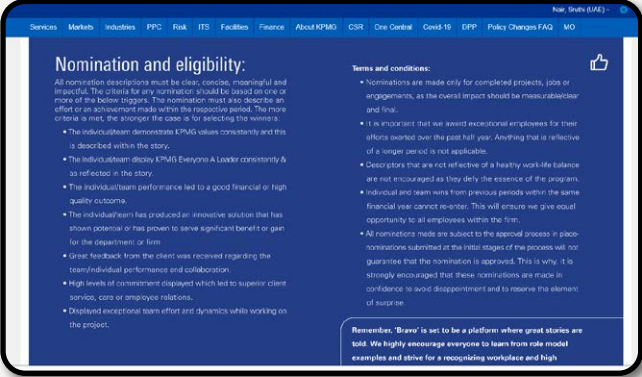
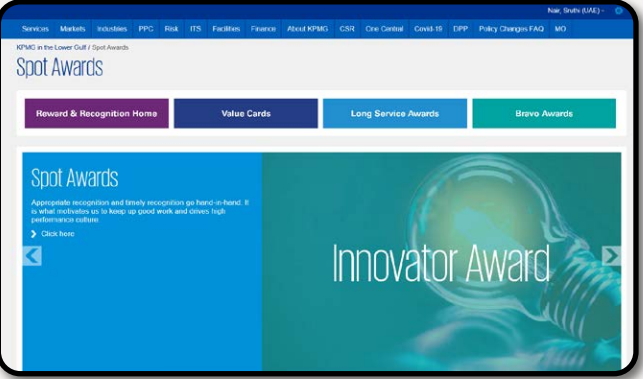
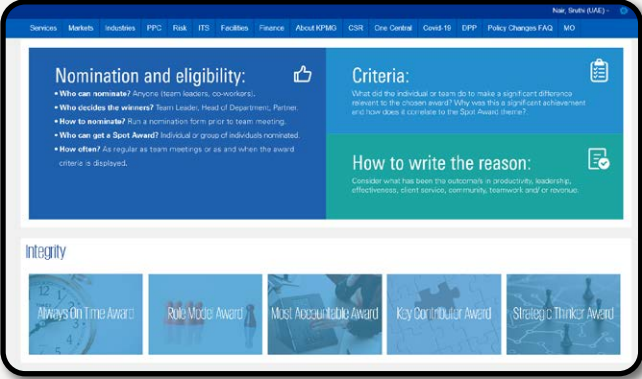
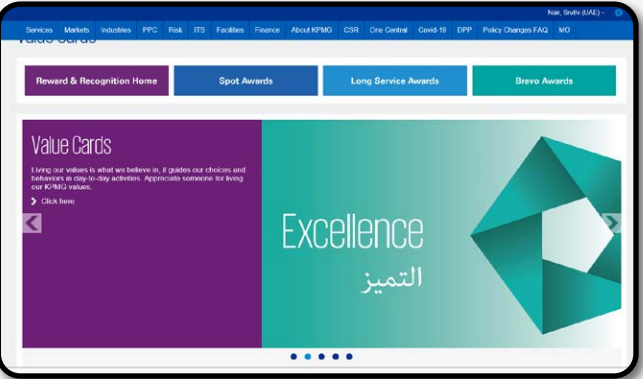
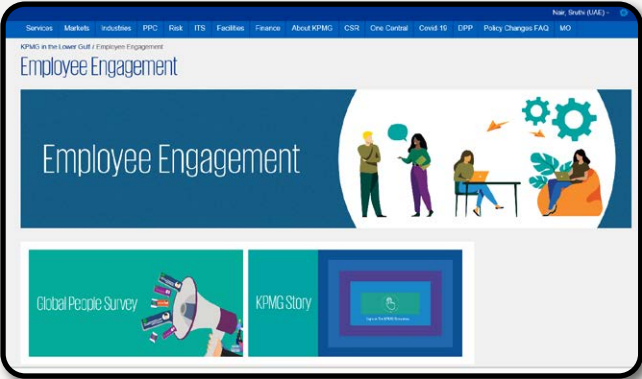
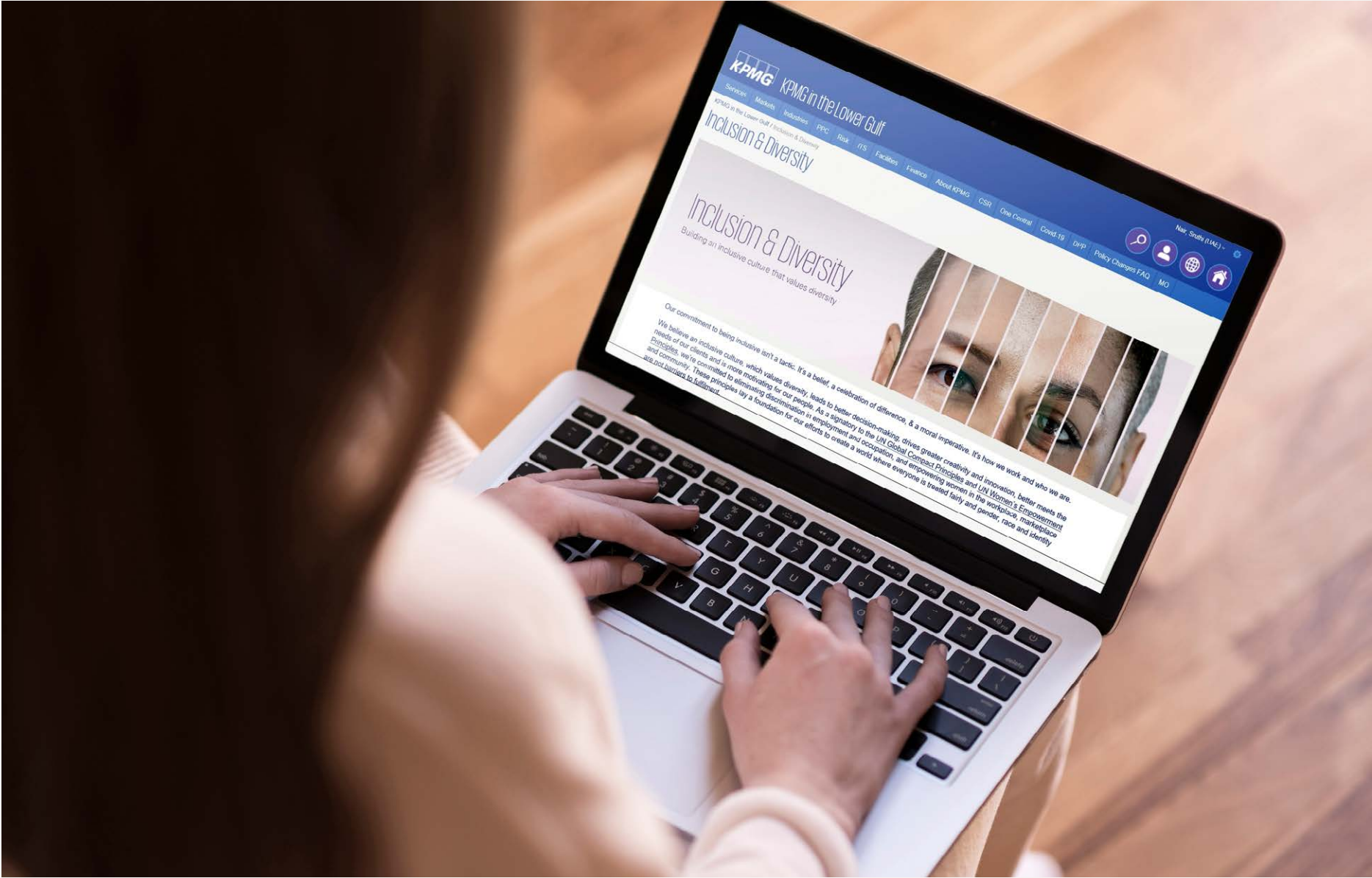
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# People Engagement Website



# Reforming Archaic Conventions

Independent Project | Animated Poster | Legal Reform

Year:  
2020

Role:  
Graphic Designer &  
Researcher

Tools:  
InDesign, Photoshop, Illustrator, After Effects and Procreate



Reforming Archaic Conventions is an independently developed project created during my undergraduate studies in Visual Communication. This project critically examined the shortcomings in existing laws by identifying their vague definitions. Rather than depicting scenes of abuse, the design quoted the laws themselves– preserving the typographic tone and structure found in the Indian Constitution, reinforcing the tension between the authoritative tone of the law and its failure to protect.

The outcome was an animated poster designed to raise awareness about the ineffective and outdated domestic and marital abuse laws prevalent in India. The eight corners incorporate symbols representing marriage and India, while the four-headed lion signifies the law.

[View casestudy](#)



# Typefaces & Visual Language

PRIMARY TYPEFACE A:

*Snell Roundhand*

*Aa Aa Aa Aa*



PRIMARY TYPEFACE B:

**Pill Gothic**

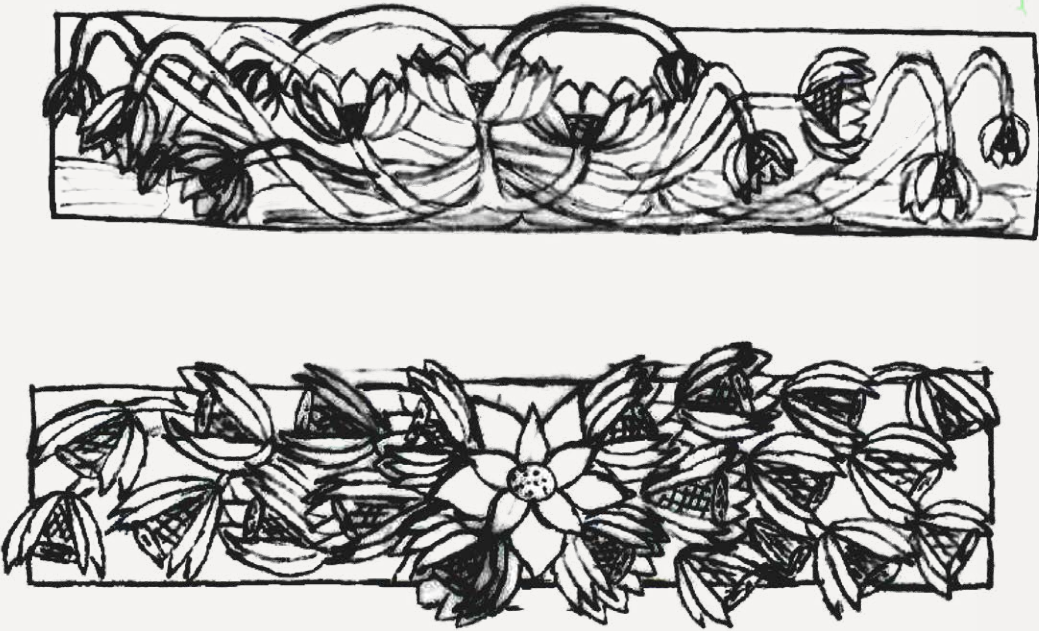
**Aa Aa Aa Aa**



SECONDARY TYPEFACE:

**Ivy Mode**

**Aa Aa Aa Aa**





The image displays a comparison of the Indian Penal Code (IPC) provisions related to marital abuse and cruelty, presented in a 2x4 grid of posters. Each poster features a decorative border with icons representing Indian culture and religion, including Gandhi, the Indian flag, the Rupee symbol, and various religious symbols.

**Top Row (IPC 1961):**

- Post 1 (Marital Abuse):** Defines marital abuse as any abusive, violent, coercive, forceful, or threatening act or word inflicted by one member of a family or household on another. It notes that although men and women are victims of domestic abuse, in most cases, women are the victims. It lists different forms of abuse: physical, carnal, verbal or emotional and financial. Symptoms of abuse vary depending on the form of abuse but most common are hitting, punching, kicking, threatening, name-calling, disrespecting in public, controlling behaviour, etc.
- Post 2 (Cruelty - 1961):** Section 498A states that "husband or relative of husband of a woman subjects her to cruelty." It specifies that whoever, being the husband or the relative of the husband of a woman, subjects such woman to cruelty shall be punished with imprisonment for a term which may extend to three years and shall also be liable to fine.
- Post 3 (Cruelty - 1961):** Section 498A states that "husband or relative of husband of a woman subjects her to cruelty." It specifies that whoever, being the husband or the relative of the husband of a woman, subjects such woman to cruelty shall be punished with imprisonment for a term which may extend to three years and shall also be liable to fine.
- Post 4 (Cruelty - 1961):** Section 498A states that "husband or relative of husband of a woman subjects her to cruelty." It specifies that whoever, being the husband or the relative of the husband of a woman, subjects such woman to cruelty shall be punished with imprisonment for a term which may extend to three years and shall also be liable to fine.

**Bottom Row (IPC 1986):**

- Post 1 (Marital Abuse):** Defines marital abuse as any abusive, violent, coercive, forceful, or threatening act or word inflicted by one member of a family or household on another. It notes that although men and women are victims of domestic abuse, in most cases, women are the victims. It lists different forms of abuse: physical, carnal, verbal or emotional and financial. Symptoms of abuse vary depending on the form of abuse but most common are hitting, punching, kicking, threatening, name-calling, disrespecting in public, controlling behaviour, etc.
- Post 2 (Cruelty - 1986):** Section 498A states that "husband or relative of husband of a woman subjects her to cruelty." It specifies that whoever, being the husband or the relative of the husband of a woman, subjects such woman to cruelty shall be punished with imprisonment for a term which may extend to three years and shall also be liable to fine.
- Post 3 (Cruelty - 1986):** Section 498A states that "husband or relative of husband of a woman subjects her to cruelty." It specifies that whoever, being the husband or the relative of the husband of a woman, subjects such woman to cruelty shall be punished with imprisonment for a term which may extend to three years and shall also be liable to fine.
- Post 4 (Cruelty - 1986):** Section 498A states that "husband or relative of husband of a woman subjects her to cruelty." It specifies that whoever, being the husband or the relative of the husband of a woman, subjects such woman to cruelty shall be punished with imprisonment for a term which may extend to three years and shall also be liable to fine.

**Key Changes (IPC 1986 vs 1961):**

- Section 498A:** The definition of cruelty was expanded to include "woman" as a victim, not just "her".
- Section 498A:** The definition of cruelty was expanded to include "husband" as a perpetrator, not just "relative of husband".
- Section 498A:** The definition of cruelty was expanded to include "husband or relative of husband of a woman" as a perpetrator, not just "relative of husband of a woman".
- Section 498A:** The definition of cruelty was expanded to include "husband or relative of husband of a woman" as a perpetrator, not just "relative of husband of a woman".

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# Taken From The Wild

Editorial Design | Educational book design | Generative Illustration

Year:  
2025

Role:  
Graphic Designer

Tools:  
InDesign, Photoshop, Illustrator and Adobe Firefly



Taken From the Wild is an independently developed redesign project that reimagines a children's educational book about endangered animals affected by commercial exploitation. The original publication relied on photographic imagery and a muted visual style, so I set out to create a more engaging and child-friendly experience.

Using AI-assisted watercolour illustrations, the visuals were rebuilt to feel warmer, more expressive, and better suited for readers aged seven to ten. The redesign also introduces an updated typeface and a brighter visual language, helping simplify complex information while keeping the tone approachable.

The book combines lifespan indicators, population counts, and clear explanations of threats alongside a playful multi-format layout with varied page sizes to guide attention and create visual rhythm. This updated edition reflects an interest in using generative tools responsibly within editorial design and demonstrates how AI, illustration, and child-centred communication can work together to create an informative yet inviting reading experience.



Typefaces

PRIMARY TYPEFACE:

Baga

Aa Aa Aa Aa

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn  
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0

SECONDARY TYPEFACE:

Din Alternate

Aa Aa Aa Aa

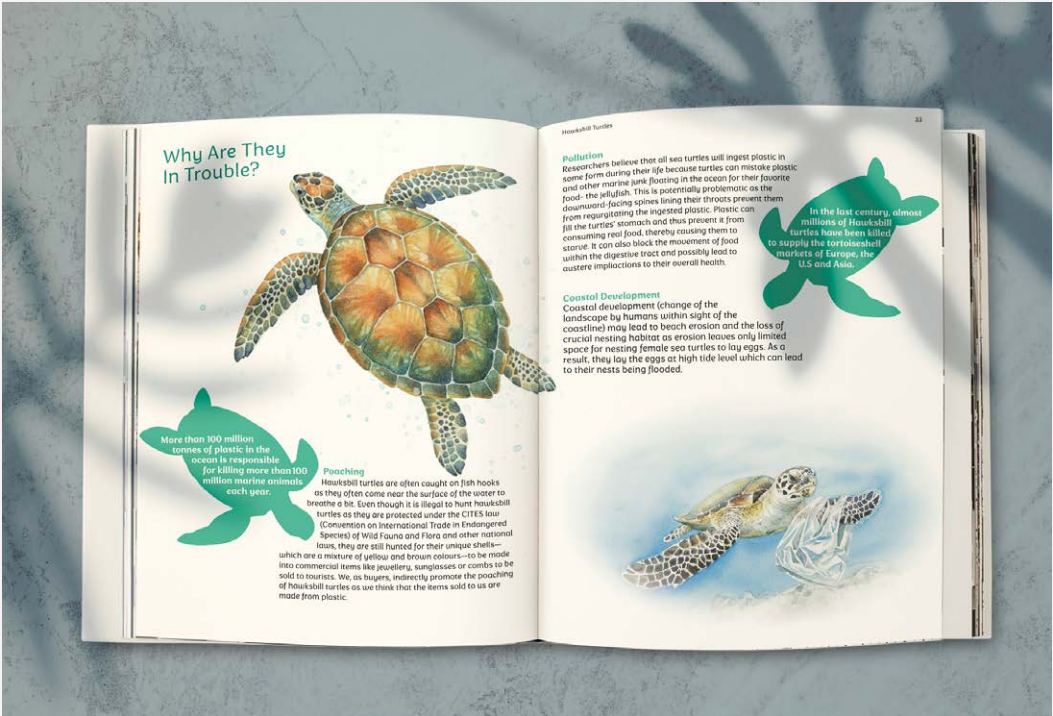
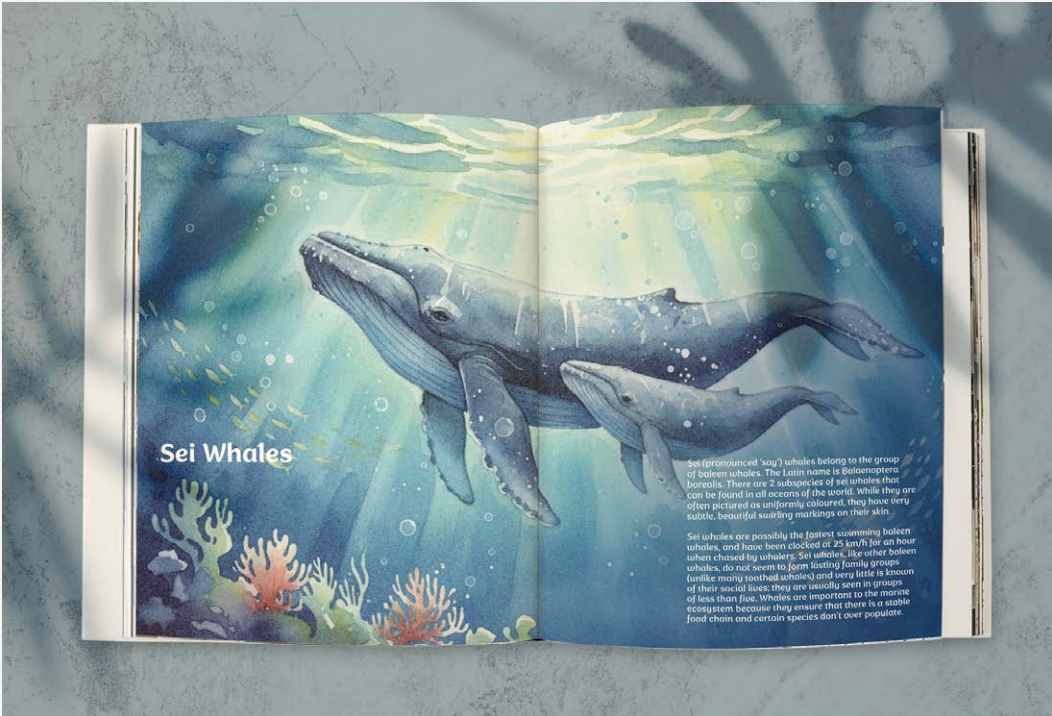
Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp  
Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0





Final Outcome





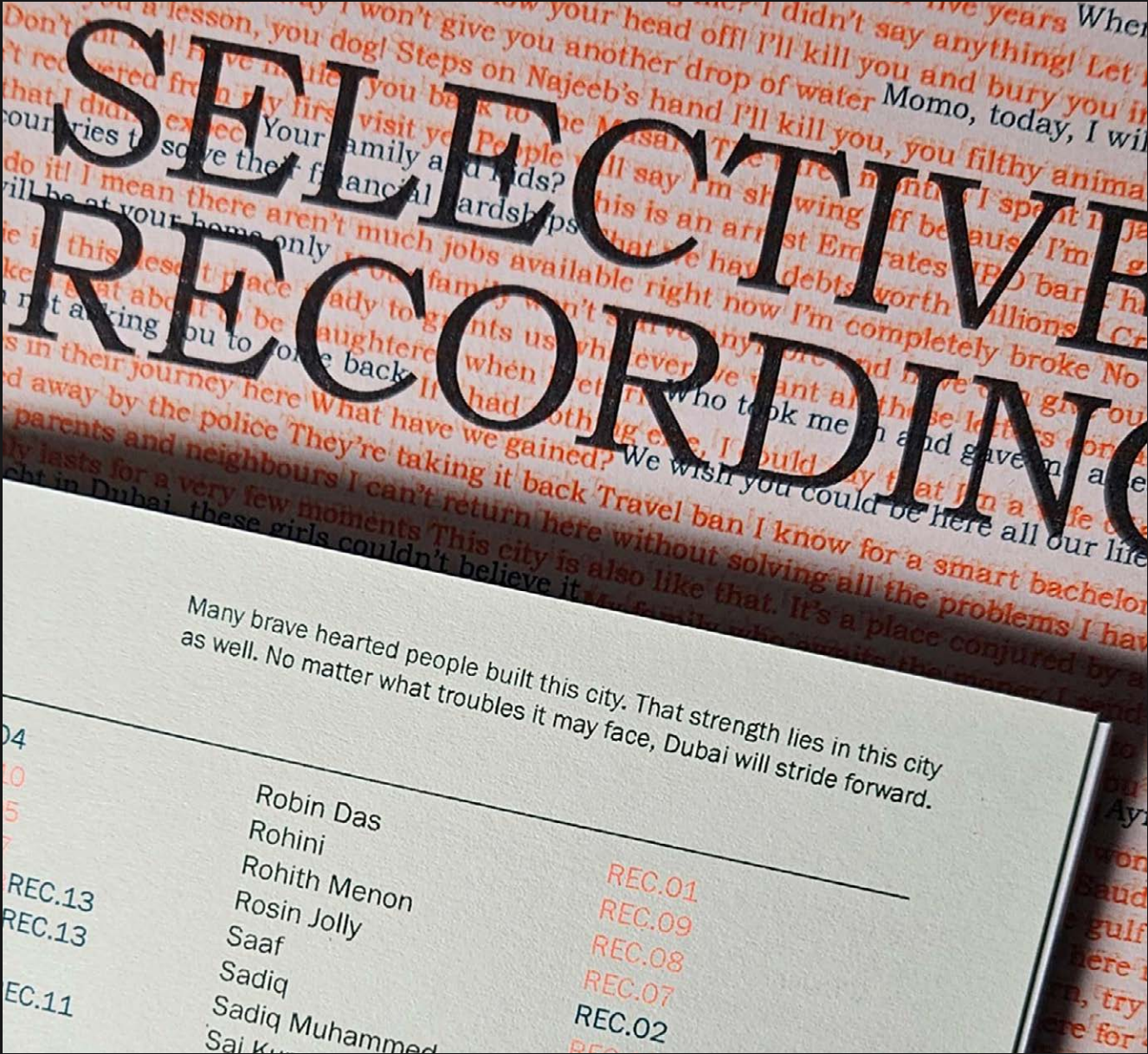
# Selective Recording

Independent Project | Editorial Design | Archive

Year:  
2024

Role:  
Graphic Designer &  
Researcher

Tools:  
InDesign, Photoshop, Illustrator and Risograph



Selective Recording is an ongoing, independently developed database project that began during my postgraduate studies at UAL. Its first edition is a research-led publication indexing Malayalam films that portray NRIs (Non-Residential Indians) at the extreme ends of the socio-economic spectrum, framing their experiences and their relationship with the Gulf countries through a black-and-white lens of dream versus nightmare.

Using a factual tone, the publication examines the limited archetypes employed by Malayalam filmmakers when depicting Gulf-based NRIs, analysing films from 2000—2024 across a case study of thirteen titles. Designed for linear and non-linear reading, each chapter offers a distinct point of entry into the research.

The project was well received and featured at Bounty Hunters and at A Line Which Forms A Volume (ALWFAV)'s symposium at London College of Communication, where I presented the research methodologies behind the publication.

[View casestudy](#)



# Typefaces

PRIMARY TYPEFACE:

Franklin Gothic Book

Aa Aa Aa Aa

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp  
Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0

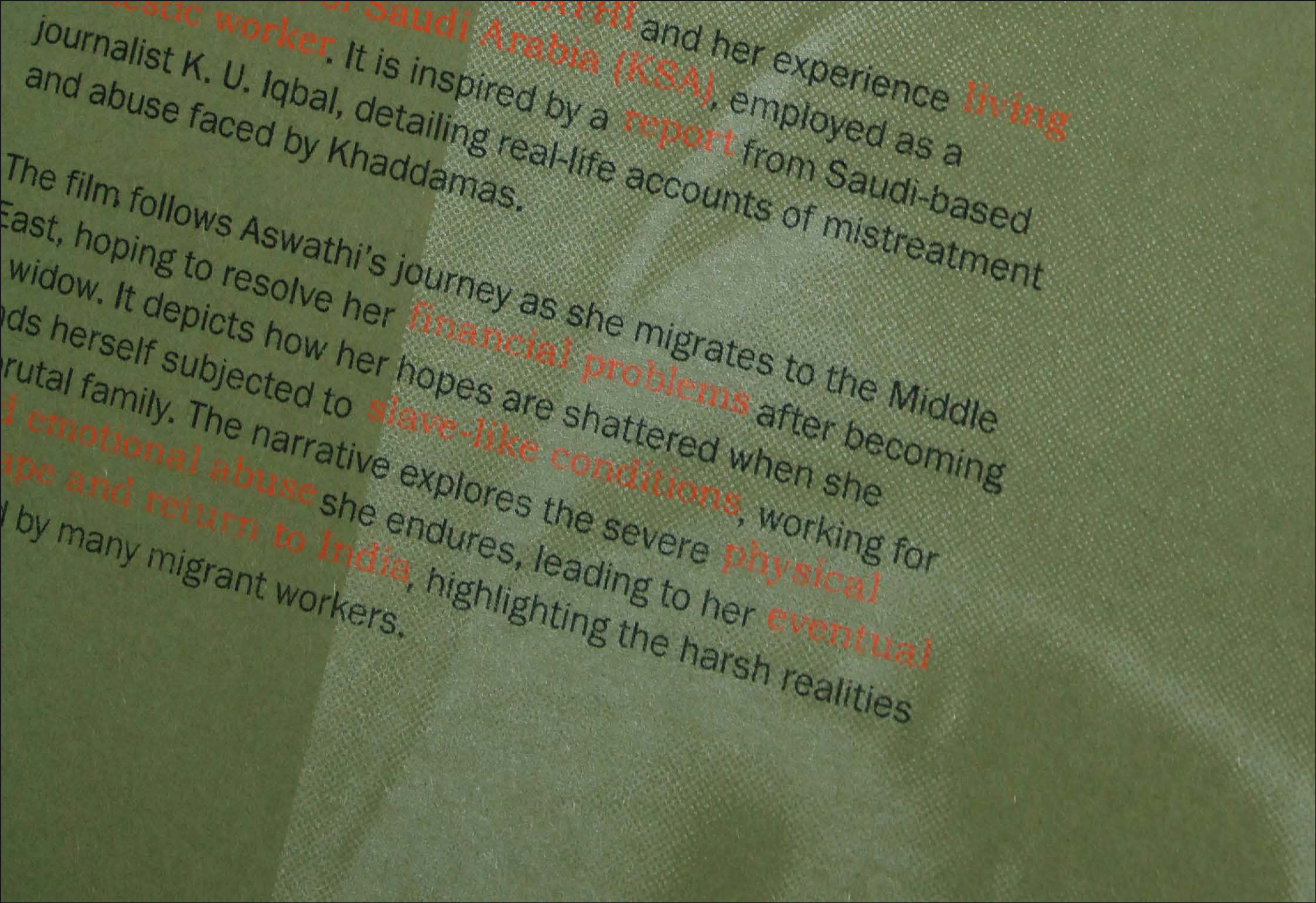
SECONDARY TYPEFACE:

Bookman Old Style

Aa Aa Aa Aa

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm  
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0





# Risograph Printing





# al Outcome

# SELECTIVE RECORDING:

you scoundrell! If you repeat this, I'll break your legs! At most four or five years When you come, please bring me asking you to help him escape? Why are you hitting me? I didn't say anything! Let me go! Let me go back! I you bloody dog! I'll pull the trigger and blow your head off! I'll kill you and bury you in this desert Maybe you Snatches the water bag away I won't give you another drop of water Momo, today, I will surprise you You will not I'll teach you a lesson, you dog! Steps on Najeeb's hand I'll kill you, you filthy animal! Bloody son of a gun! there! Don't hit me! I've made you back to the Masala The three months I spent in jail felt longer than the I haven't recovered from my first visit yet People will say I'm showing off because I'm a gulf expat Risk! It was a situation that I didn't expect Your family and kids? This is an arrest Emirates NBD bank has put a case against the Arab countries to solve their financial hardships that we have debts worth millions Criminal being chased filets, I'll do it! I mean there aren't much jobs available right now I'm completely broke No money, no problem I'll sleep with you at your home only If our family won't survive anymore and if we can give our family a good life there's a genie in this desert place ready to grants us whatever we want all those letters contain are whines and if it I feel like a great about to be slaughtered when I return Who took me in and gave me a second life We can't say right I'm not asking you to come back If I had nothing else, I could say that I'm a wife of a person who's in the desert their lives in their journey here What have we gained? We wish you could be here all our life What happened Being towed away by the police They're taking it back Travel ban I know for a smart bachelor living in Dubai ed with your parents and neighbours I can't return here without solving all the problems I have created there sadness, it only lasts for a very few moments This city is also like that. It's a place conjured by a magician with of-the-art yacht in Dubai, these girls couldn't believe it My family who awaits the money I send every month I take them I'm a gulf-lady, after all I'm a gulf-lady, after all they will call you what they want to Wait for a few days peacefully Sponsor pokes him with his walking stick What are you sit and blabbering? You arse You will see, sir if you destroy it, I will kill you! Where is that animal? Don't even give her a drop of water! Ayisha's guests her to a foreign land to an unknown's home to clean up after them our sufferings and troubles won't disappear at way Help me get home somehow Tied up, beaten and bruised Did you try to escape again? Saudi's desert is a nightmare I trust you like my soul Several others have become millionaires by going to the gulf Take all of the khubooz I'm promoting you You don't know how to work physically properly, the language here nor do you can't see the Burj Khalifa? Everyone saw you on it! Rather than squandering the money you earn, try to pay off For the wedding, you need money and gold. Both have arrived there safely. I thought I'd live here for 4-5 years passport or a visa on this very port you bought me a sulaimani Don't you have any brains? Shut up! Go back. legs! At most four or five years When you come, please bring me a small pro max You bloody dog! If you touch me? I didn't say anything! Let me go! Let me go back! I will go back! Bloody scoundrell! I'll teach you a lesson off! I'll kill you and bury you in this desert Maybe you can shift your family to my home No one inside can go drop of water Momo, today, I will surprise you You will see something beautiful Remains of the Hindi worker hand I'll kill you, you filthy animal! Bloody son of a gun! You think you can fool me? You are doing well, yes? sara The three months I spent in jail felt longer than the three years I spent in the desert All that remains for say I'm showing off because I'm a gulf expat Risk! It was entirely mine Varghese who shares a room with me is is an arrest Emirates NBD bank has put a case against you I don't know what to do nor where to start Have That we have debts worth millions?! Criminal being chased by Interpol?! Trapped somewhere in Africa Rather able right now I'm completely broke No money, no problem Married to an Arab and her son were only seen as t starve anymore and if we can give our family a good life, then we're ready to leave by sea I'm the one who is whatever we want all those letters contain are whines and needs from people's relatives I didn't get enough time turn Who took me in and gave me a second life We can't survive with me staying here Everyone's complaining ng else, I could say that I'm a wife of a person who's in Dubai How will they live now? Family is struggling and ed? We wish you could be here all our life What happened to sending the money? You are sitting in Dubai and k Travel ban I know for a smart bachelor living in Dubai can really blow away their money in no time Travelled re without solving all the problems I have created there He left me his year and half old daughter along with y is also like that. It's a place conjured by a magician with his wand Struggled for 27 years to earn the money it My family who awaits the money I send every month I returned after breaking my bones My home's financial all they will call you what they want to Wait for a few days at times After you enter the Arab's home, you won't k What are you sit and blabbering? You arse You will see it for yourself once you reach there Thanks for the animal! Don't even give her a drop of water! Ayisha's guests are our guests Aswathi falls towards the bed frame an up after them our sufferings and troubles won't disappear If I stay on, I'll die. They're torturing me a lot I ten and bruised Did you try to escape again? Saudi's desert is a like an ocean if you get trapped here, where others have been I've been here for 12 years I don't know how to operate a computer Those who w how to work physically properly, the language here nor do you know how to operate a computer Those who it! Rather than squandering the money you earn, try to pay off the bank loan sooner How long have you been th have arrived there safely I thought I'd live here for 4-5 years I don't know how to operate a computer Those who ne a sulaimani Don't you have any brains? Shut up! Go back. Go back! Quick! Why are you hitting me? Bloody please bring me a small pro max You bloody dog! If you touch it again, I'll chop off your hands Can you take e go back! I will go back! Bloody scoundrell! I'll teach you a lesson Mac, right? Don't mess with him. He can do ert Maybe you can shift your family to my home No one inside can go outside Struck from behind Knocked prise you You will see something beautiful Remains of the Hindi worker Stop there, you dog! Shoots at Najeeb body son of a gun! You think you can fool me? You are doing well, yes? No problems, right? Don't take me back!

In the end, however, he finds himself **burdened**. The story details his experience after being cheated. The story details his eventual escape and **return** to I as a **god-herd** and his eventual escape and

Film Name: *Momo In Dubo*  
Translated Film Name:  
Year of Release: 2002  
Year Referenced: -

In the film, the protagonist, a young boy from Kerala, visits his mother who has moved to Dubai to work in the UAE, and his mother is a stay-at-home worker in the UAE. Mommo decides to bring his wife and child to the UAE during their holidays. Mommo, filled with him during their holiday, encounters a month with him beholding the Buri Khalifa, encounters finally leading him to her life's simpler joys.

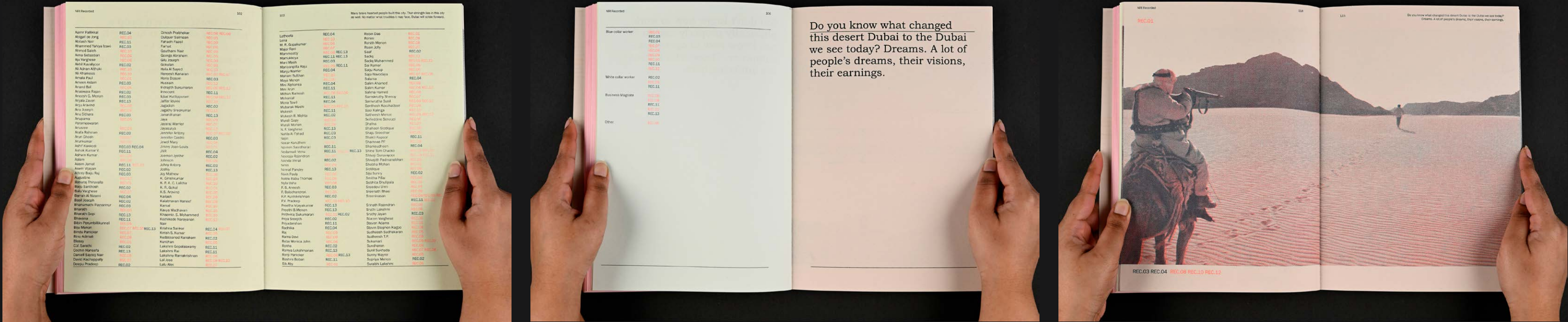
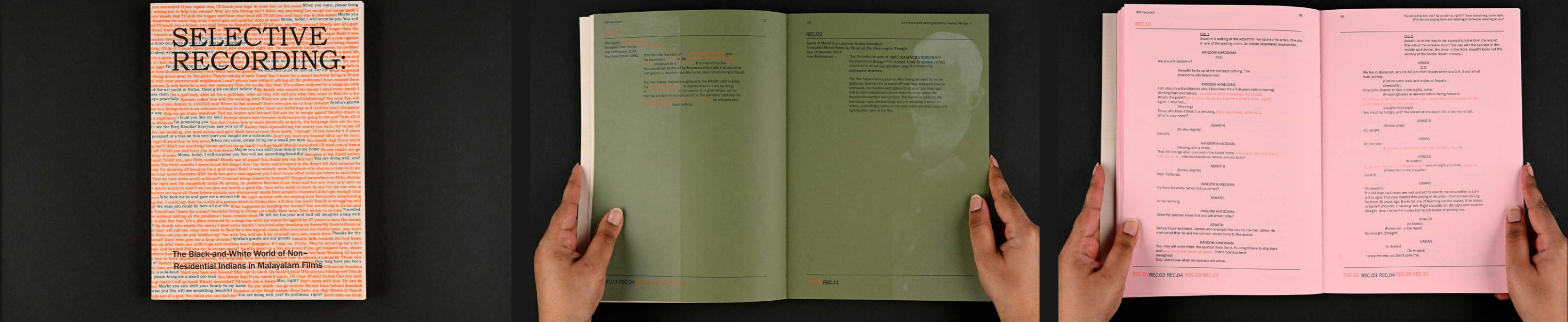
REC.03

Film Nametjish  
Translated Film N  
Year of Release:  
Year Referenced





Final Outcome





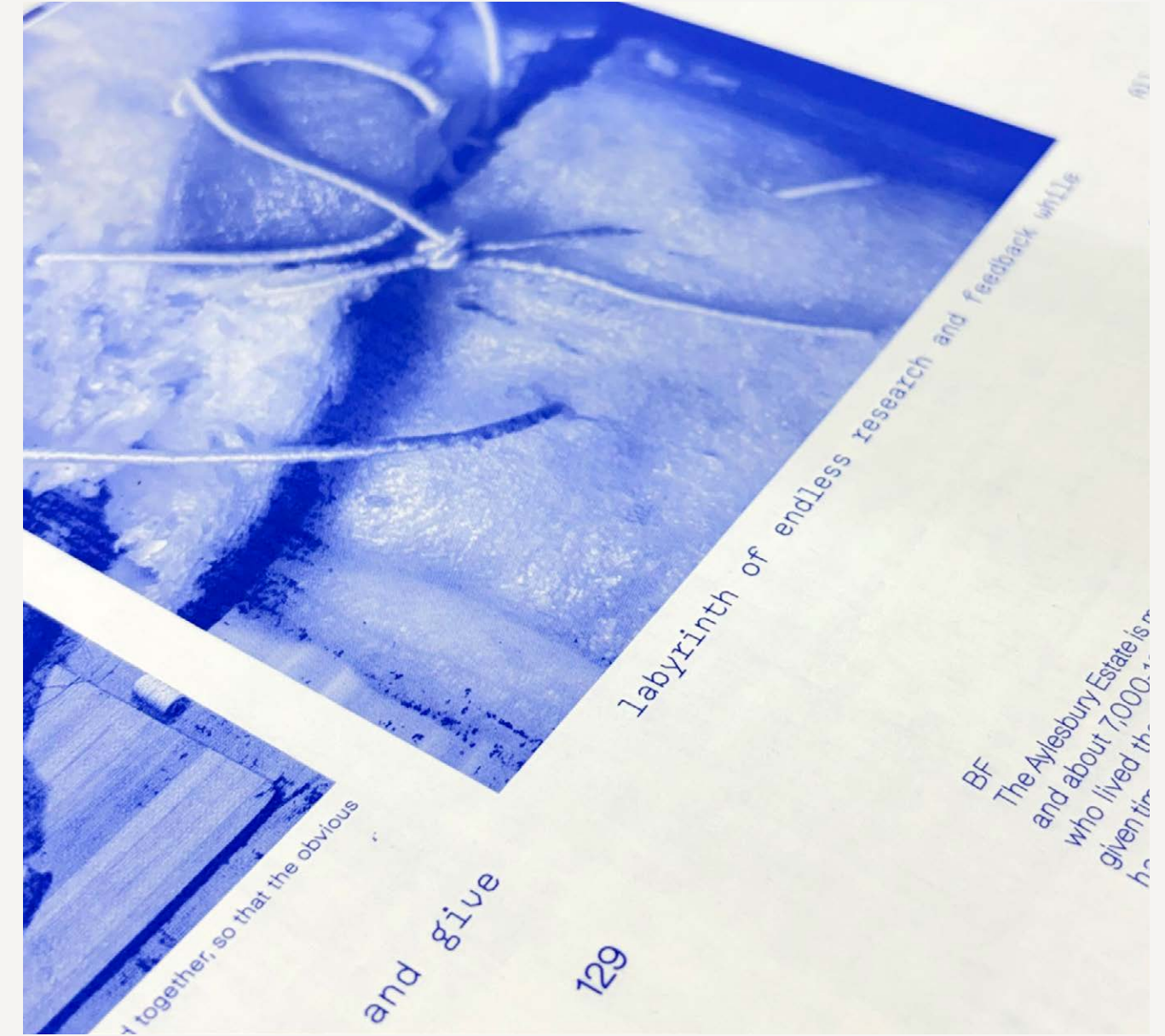
# A Line Which Forms A Volume

Critical Reader | Editorial Design | Refraction

Year:  
2025

Role:  
Production Lead

Tools:  
InDesign, Photoshop and Lithograph



A Line Which Forms A Volume (ALWFAV) is a critical reader and symposium of graphic design-led research, which is written, edited, designed, and published by participants of the MA Graphic Media Design (MA GMD) course at the London College of Communication (LCC) and advised by Irene Sempere. Our eighth issue focuses on the concept of refraction and how when applied to design, leads to outcomes that are omnidirectional- a single concept can lead to various outcomes based on the designers' personal perspective and cultural background on the subject.

The primary outcome of this project is a publication with an edition of 500, printed in January 2025 and distributed globally. The 8th edition is now available for sale in bookstores within the UK or can be bought online on the MAGMD website.



# Typefaces & Litho Printing

PRIMARY TYPEFACE:  
Edition International

Aa Aa Aa Aa

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo  
Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

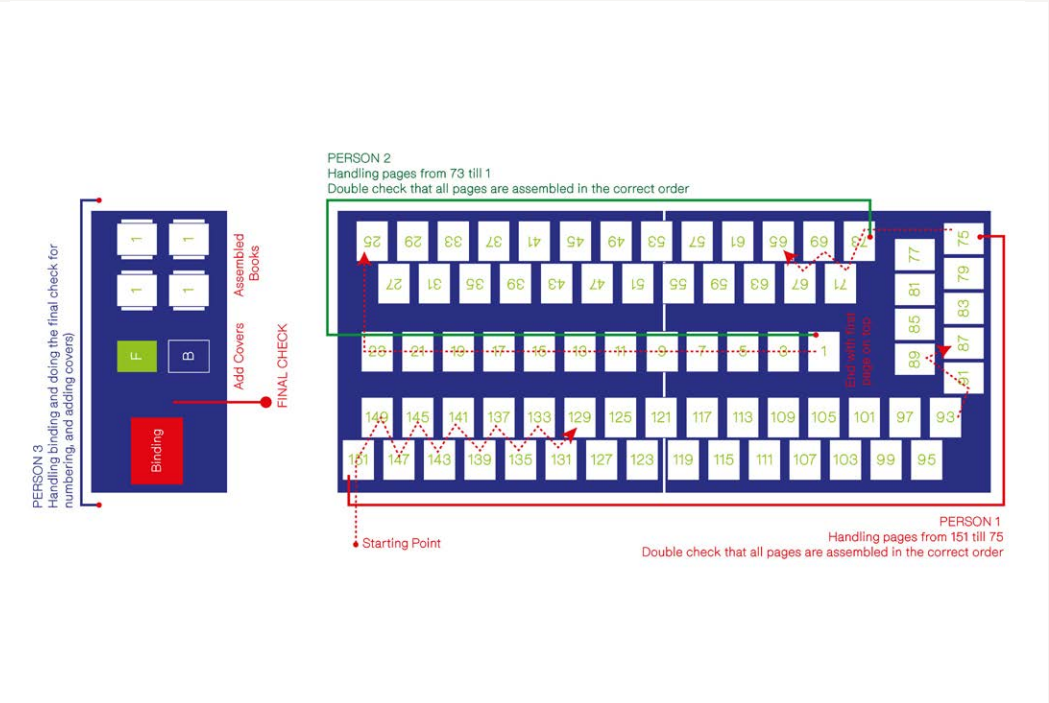
1 2 3 4 5 6 7 8 9 0

SECONDARY TYPEFACE:  
Edition Numerical

Aa Aa Aa Aa

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll  
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx  
Yy Zz

1 2 3 4 5 6 7 8 9 0



## PAPER PLAN\_2

Dimension :  
150mm x 190mm

Number of pages for one book :  
152 pages

Number of sheets for one book :  
→ 10 sheets of SRA2 Edixion ( One SRA2 creates 16 pages )

Number of copies we need :  
500 copies

Number of sheets for all books :  
→ 500 (copies) x 10 (sheets) + (600 extra) = 5600 sheets of SRA2 Edixion  
( = 2800 sheets of SRA1 Edixion )

## PLATE PLAN\_2

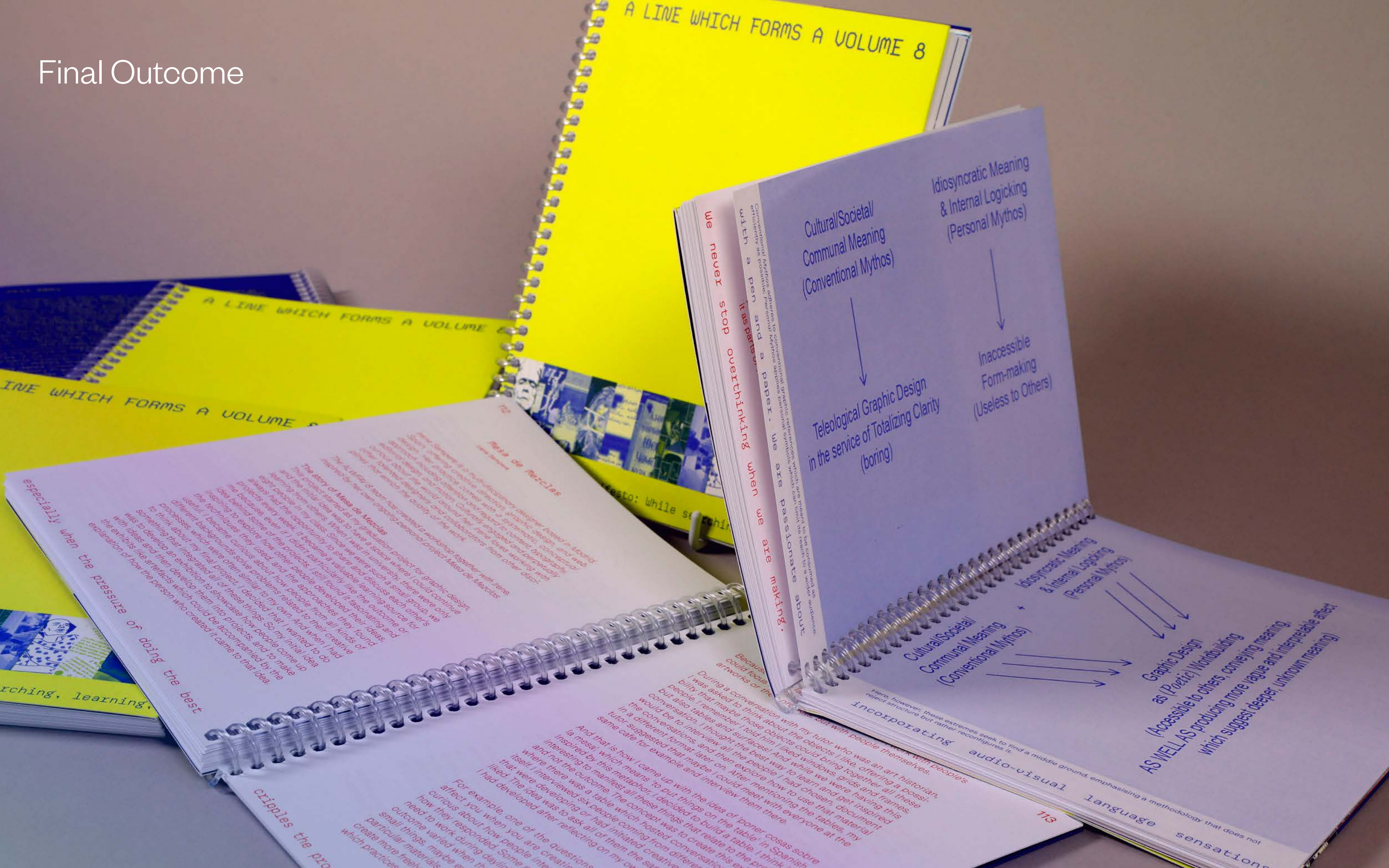
The image displays a grid of 47 numbered plates, each containing a square color patch and a name. The plates are organized into four rows, with the last row containing 11 plates. The color patches are blue, yellow, red, and green, and the names are: Title, Intro, Paul Bailey, Aditi, Andy, Kea, Lin zhu, Radia, convex R/G, Gunesh, Runbin, and Lilly. The plates are numbered 1 through 47.

1	2	3	4	5	6	7	8	9	10	11
12	13	14	15	16	17	18	19	20	21	22
23	24	25	26	27	28	29	30	31	32	33
34	35	36	37	38	39	40	41	42	43	44
45	46	47								

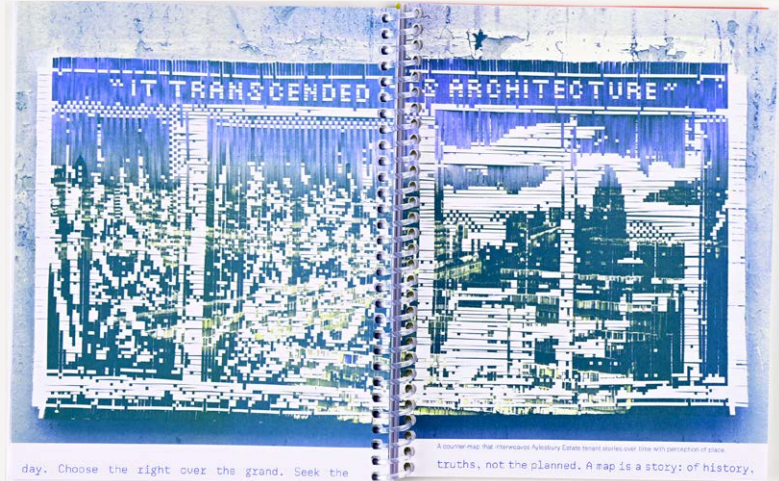
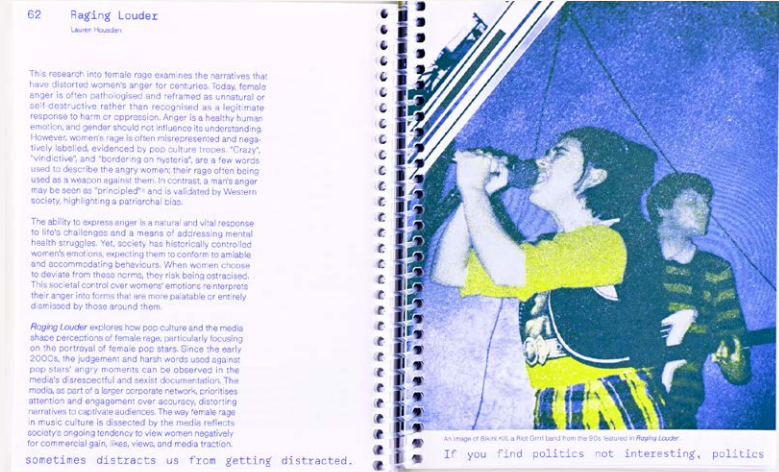




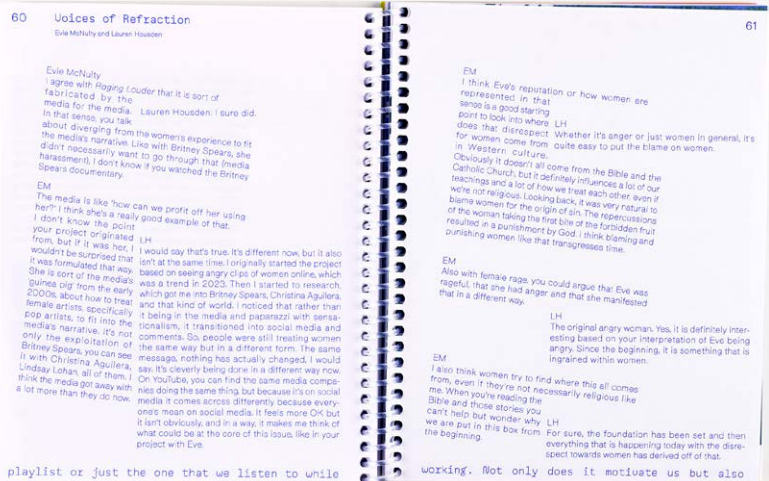
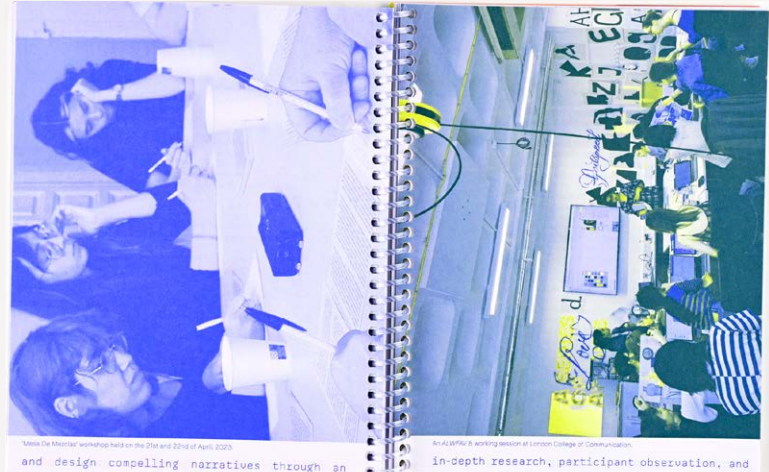
Final Outcome



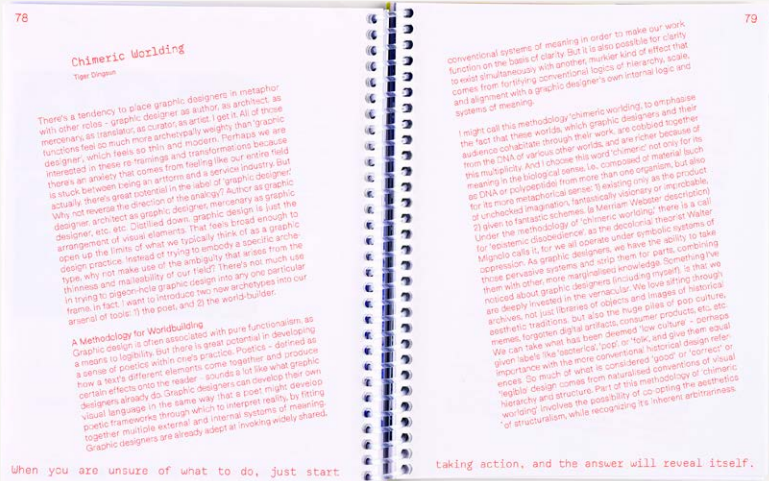
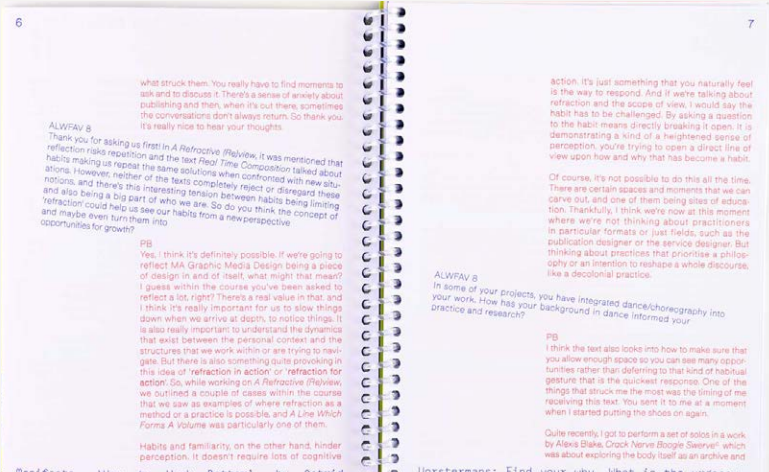
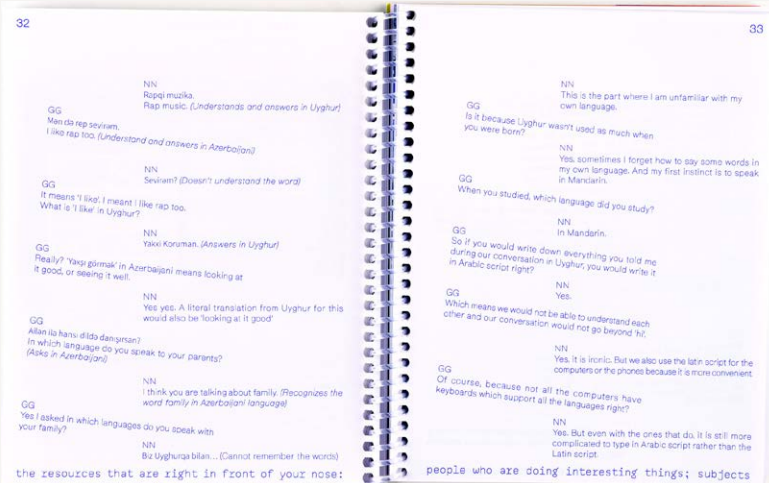




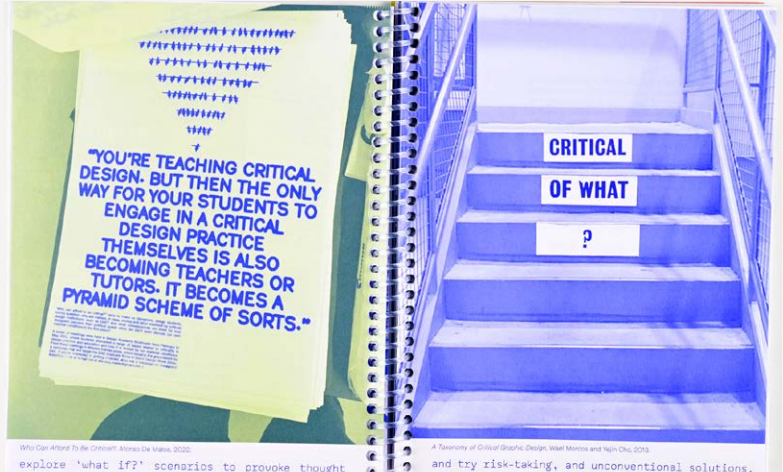
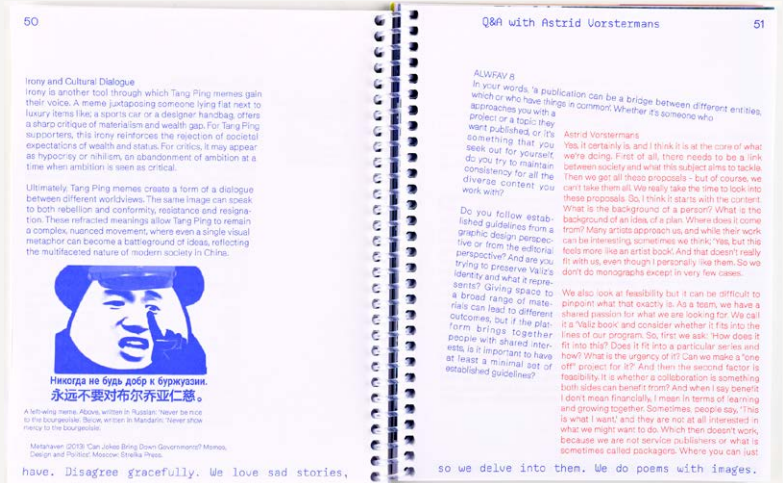
day. Choose the right over the grand. Seek the truths, not the planned. A rap is a story of history.



working. Not only does it motivate us but also



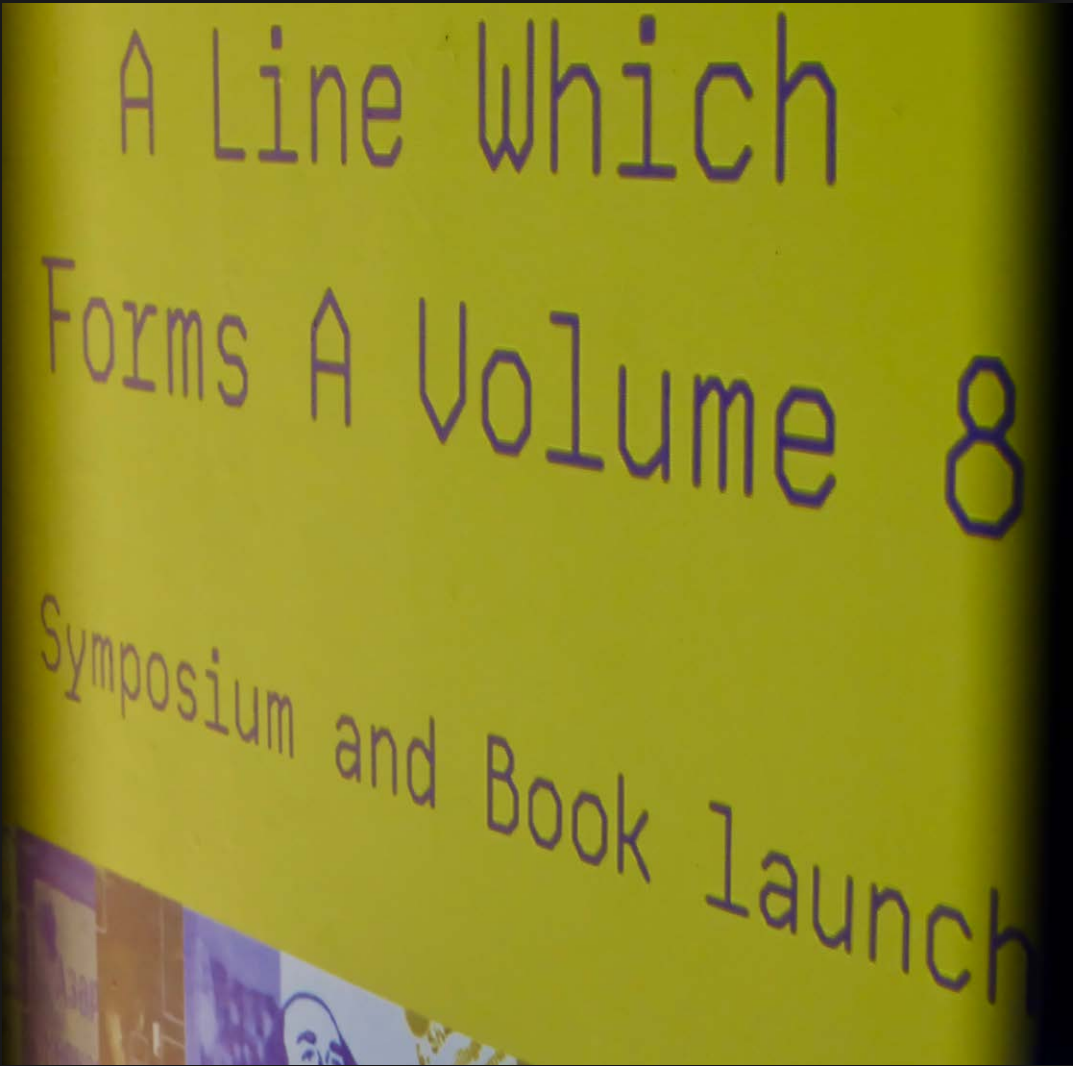
When you are unsure of what to do, just start



taking action, and the answer will reveal itself.



Symposium





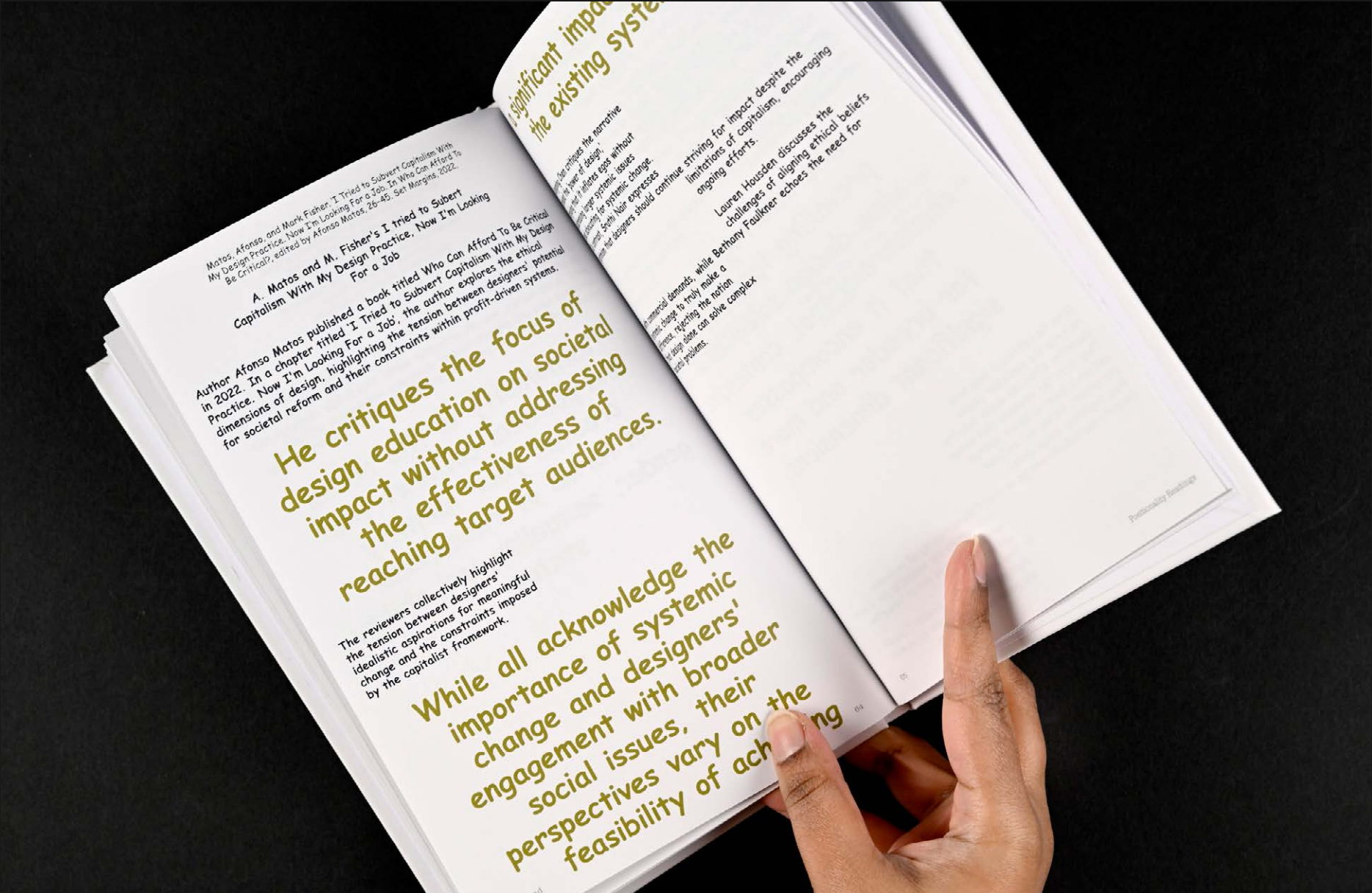
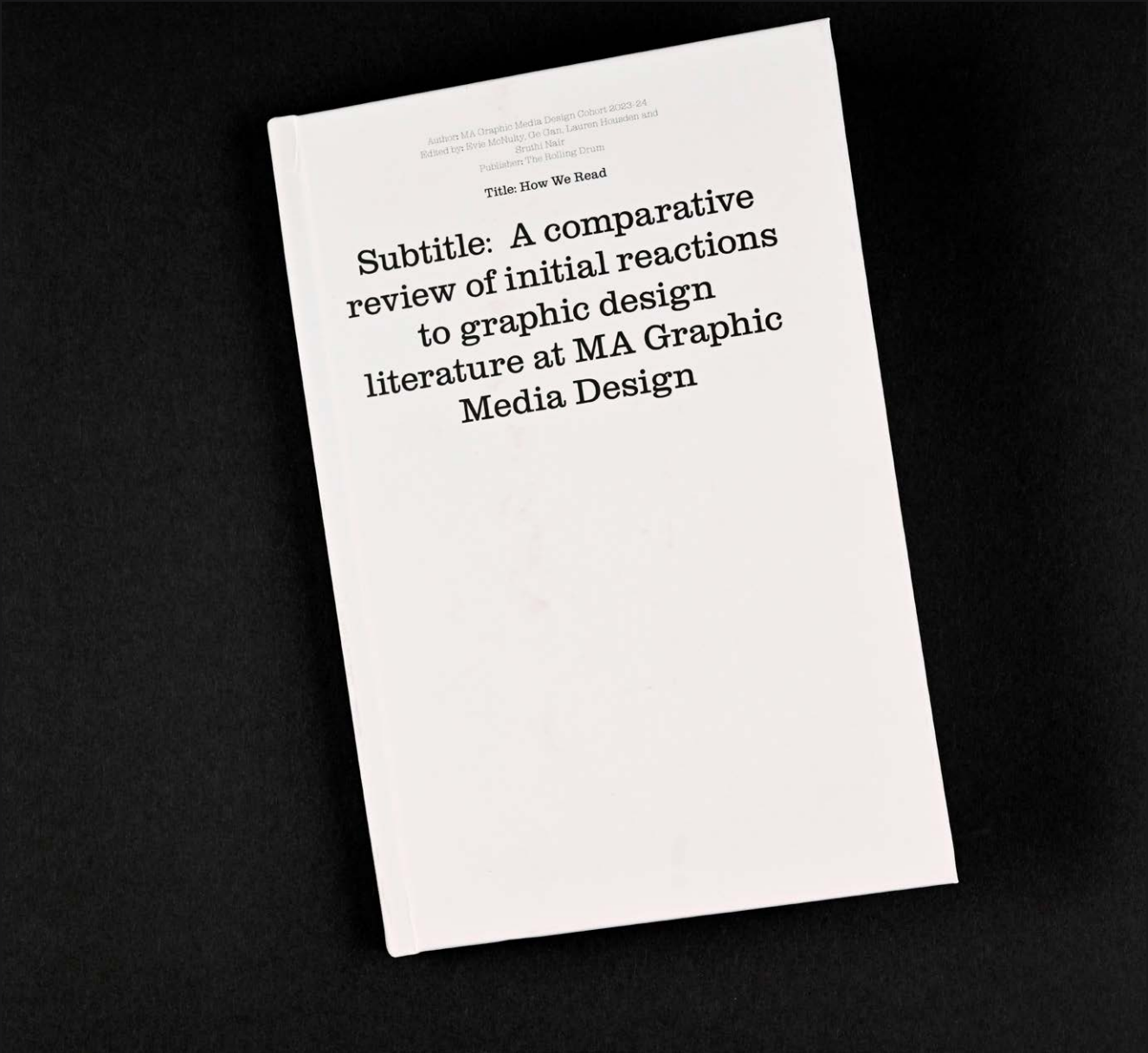
# How We Read

Independent Project | Editorial Design | Design Literature

Year:  
2024

Role:  
Graphic Designer &  
Editor

Tools:  
InDesign and Digital Print



How We Read examines the first encounters of MA Graphic Media Design (MAGMD) students with graphic design literature and how their educational backgrounds shape their perceptions. The book presents an AI-facilitated comparative review based on data from 2023-24 MA GMD participants. It analyses three reading lists— Seminal, Disciplinary, and Positional; exploring the role of design literature, while establishing historical and theoretical connections and personal engagement with these ideas.

The different classifications of periodicals are divided into 3 main chapters in the publication. Keeping a consistent layout, the publication uses colour and typefaces to differentiate between each section. Developed by Carlos Romo-Melgar and Bryony Quinn, this project stems from the Literature Review module at LCC, designed to help students shape their critical perspectives on design writing and its relevance to their practice.



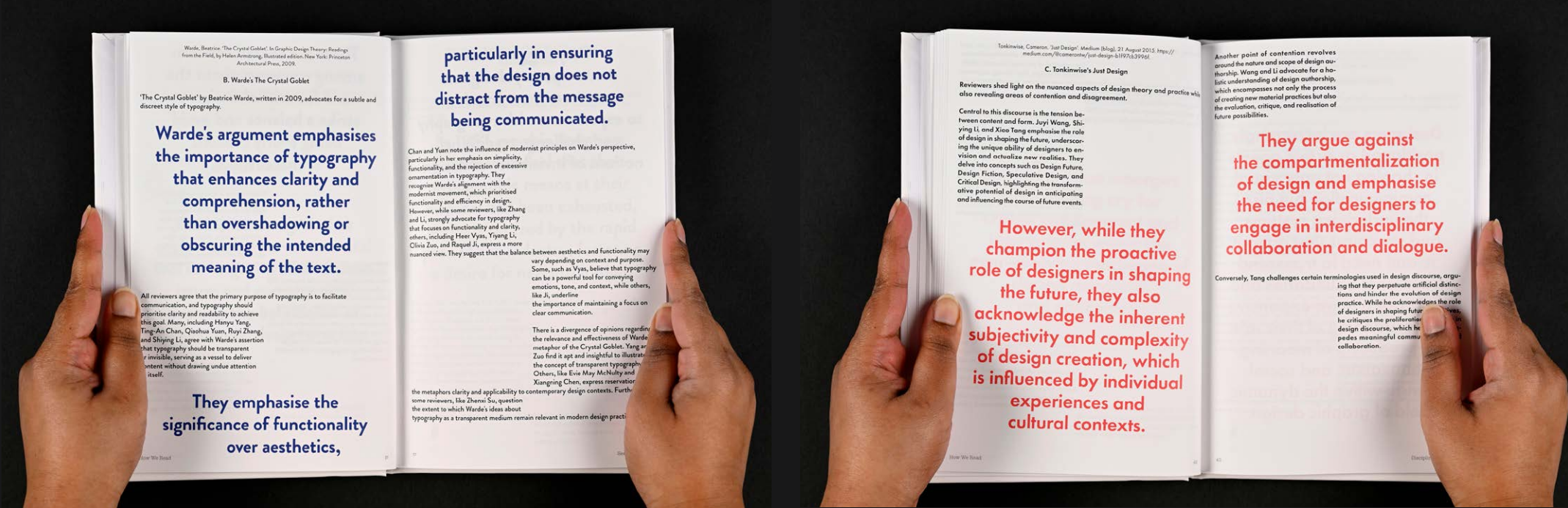
Typeface

SEMINAL TYPEFACE:  
Brandon Grotesque

Aa Aa Aa Aa

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp  
Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0



DISCIPLINARY TYPEFACE:  
Futura PT

Aa Aa Aa Aa

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm  
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy  
Zz

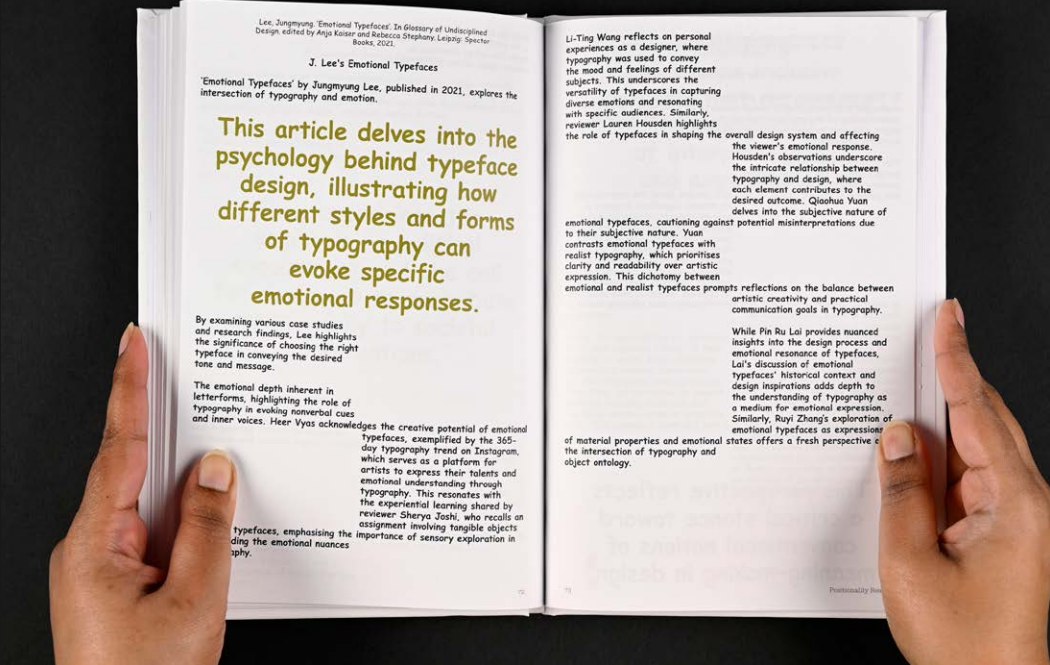
1 2 3 4 5 6 7 8 9 0

POSITIONALITY TYPEFACE:  
Comic Sans

Aa Aa Aa Aa

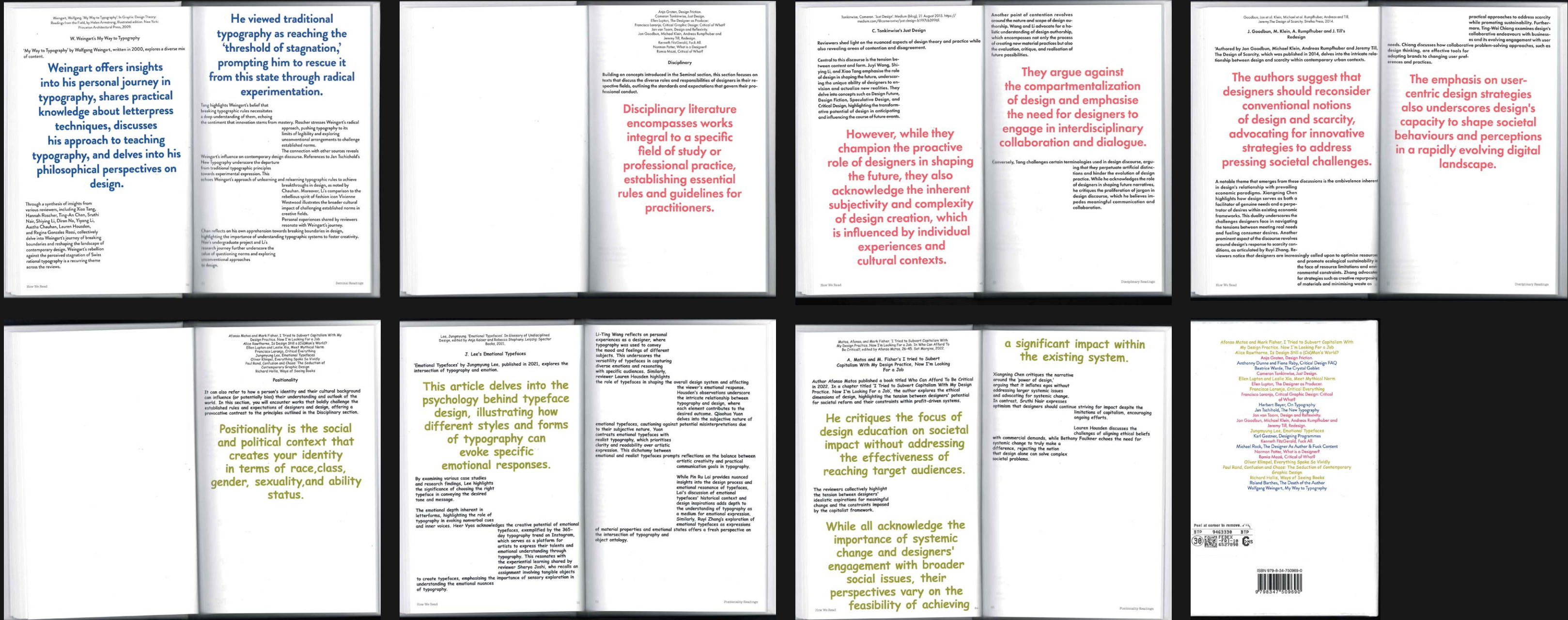
Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk  
Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu  
Vv Ww Xx Yy Zz

1 2 3 4 5 6 7 8 9 0





# Final Outcome





# Ritz Carlton Hotel

Signage & Wayfinding | Environmental Graphics | Luxury Hotel

Year:  
2022

Role:  
Junior Signage  
Designer

Tools:  
InDesign, Photoshop and Illustrator



The Ritz-Carlton Hotel in Saudi Arabia required a bilingual signage system that balanced functionality, elegance and cultural authenticity. Currently under construction, the signage needed to accommodate Arabic and English while ensuring clarity, accessibility and a refined visual hierarchy.



Drawing inspiration from Najdi architecture, the system referenced regional materials like mud brick, clay and stone alongside geometric patterns drawn from local design traditions. This approach ensured cultural sensitivity while aligning with the hotel's luxury interiors.

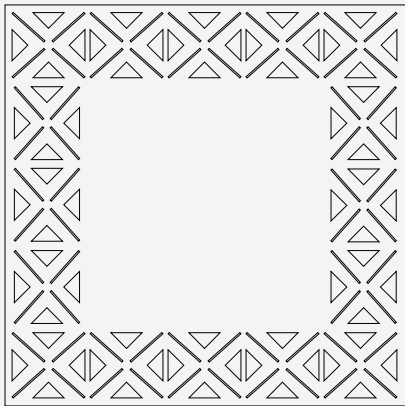


# Typefaces and Visual Language



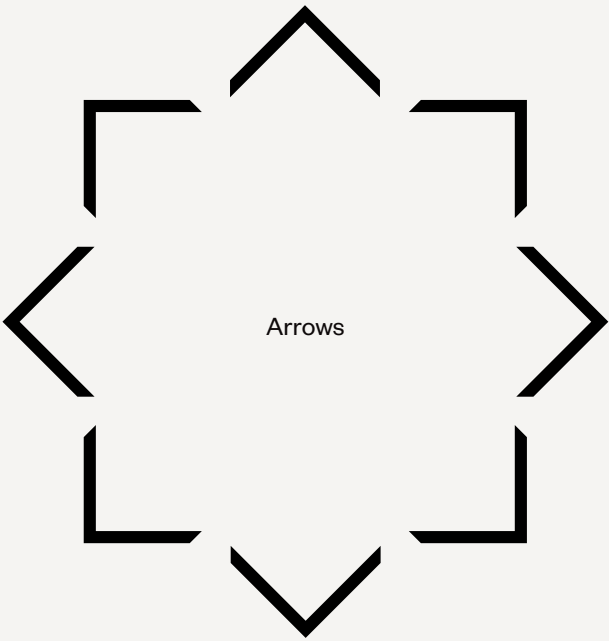
ARABIC TYPEFACE:  
ITC Handel

آل آل آل آل

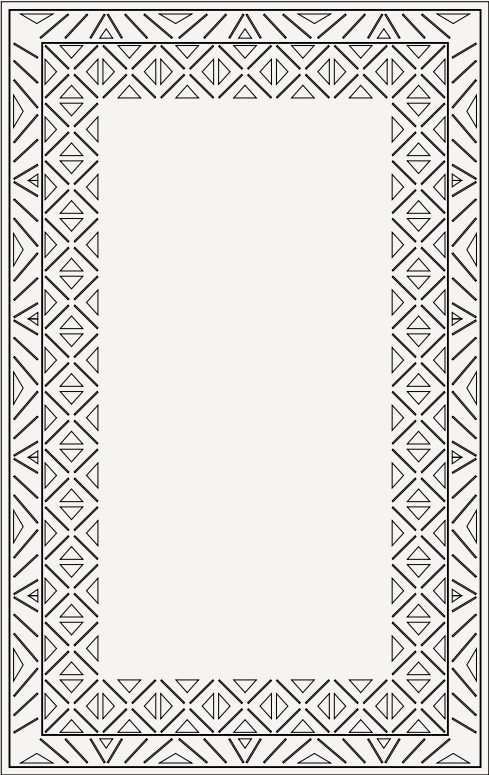


ENGLISH TYPEFACE:  
Proxima Nova

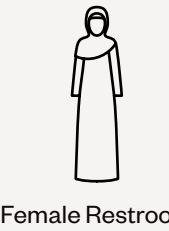
Aa Aa Aa Aa



Arrows



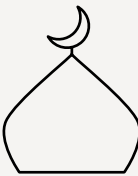
Male Restroom



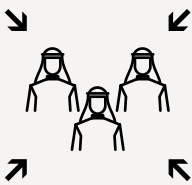
Female Restroom



Accessible



Prayer Room



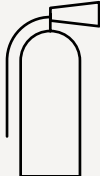
Assembly Point



No Diving



No Smoking



Fire Extinguisher

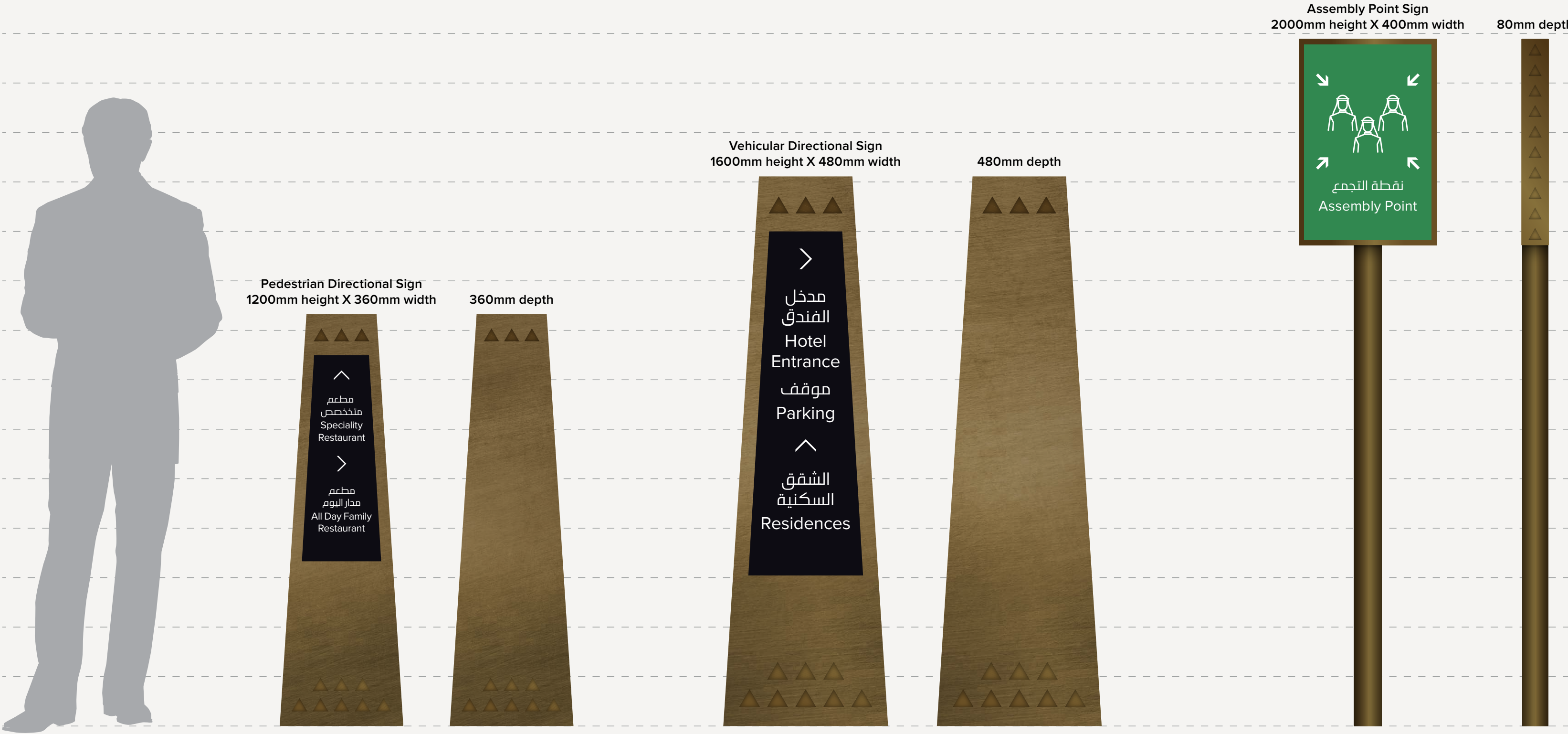


Fire Hose Reel



# Signage Family

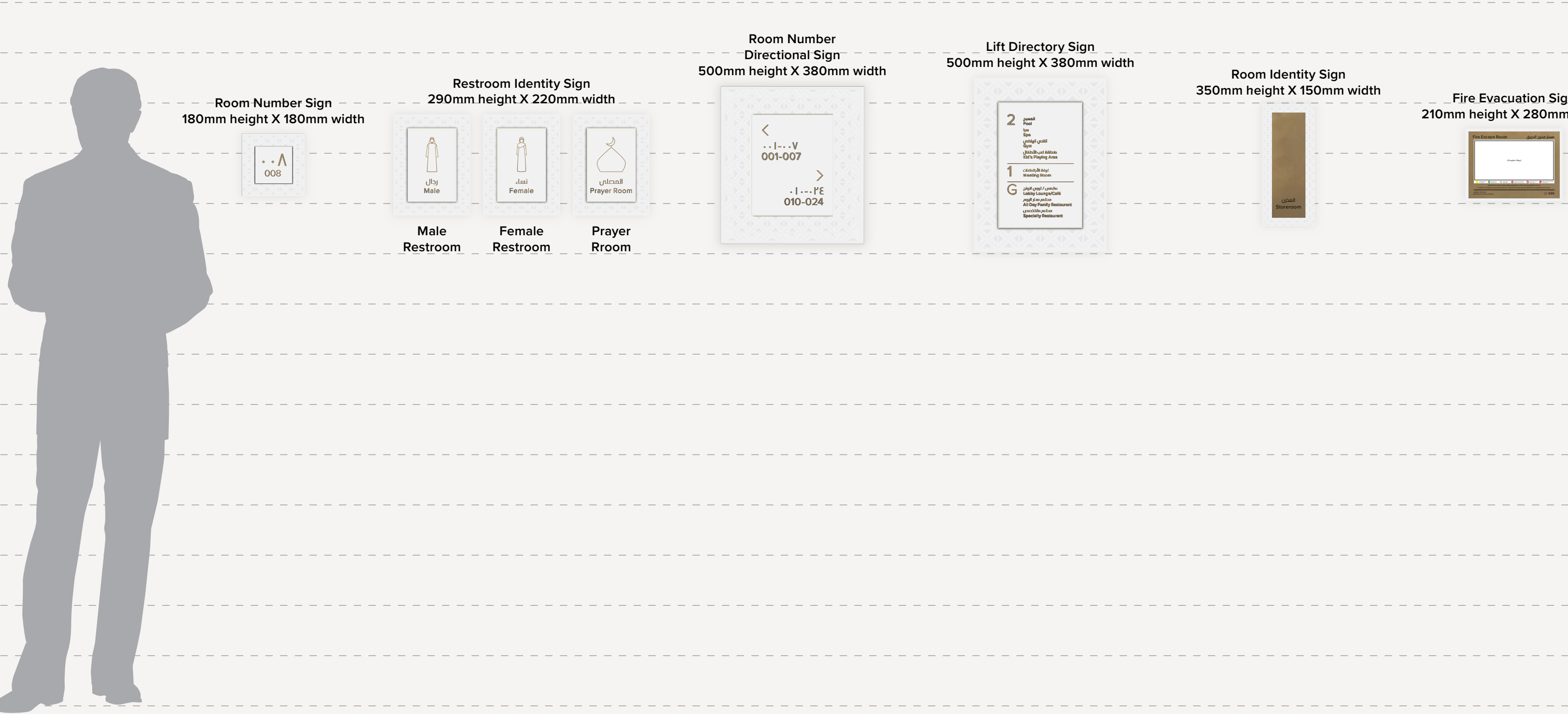
## EXTERIOR SIGNS





# Signage Family

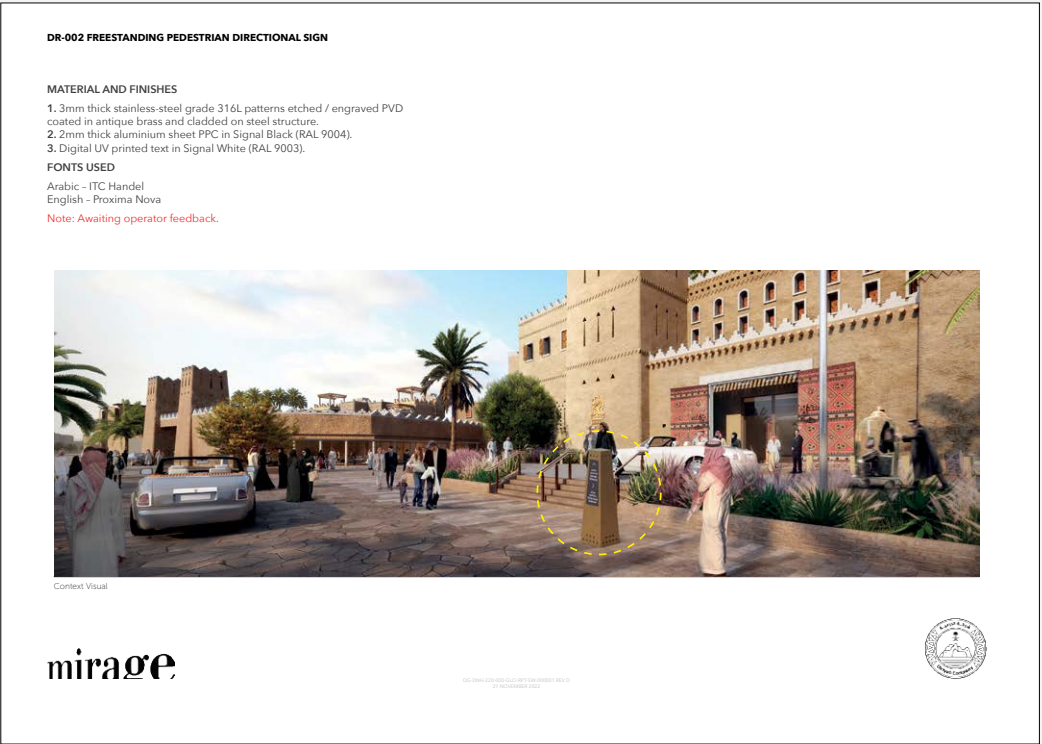
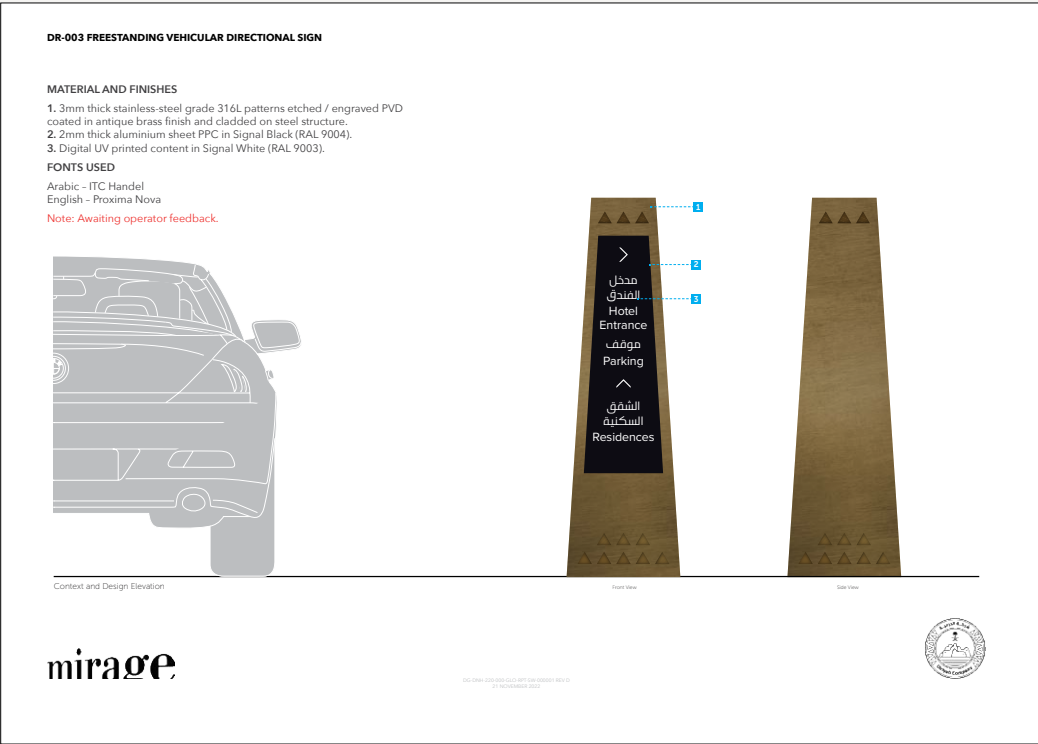
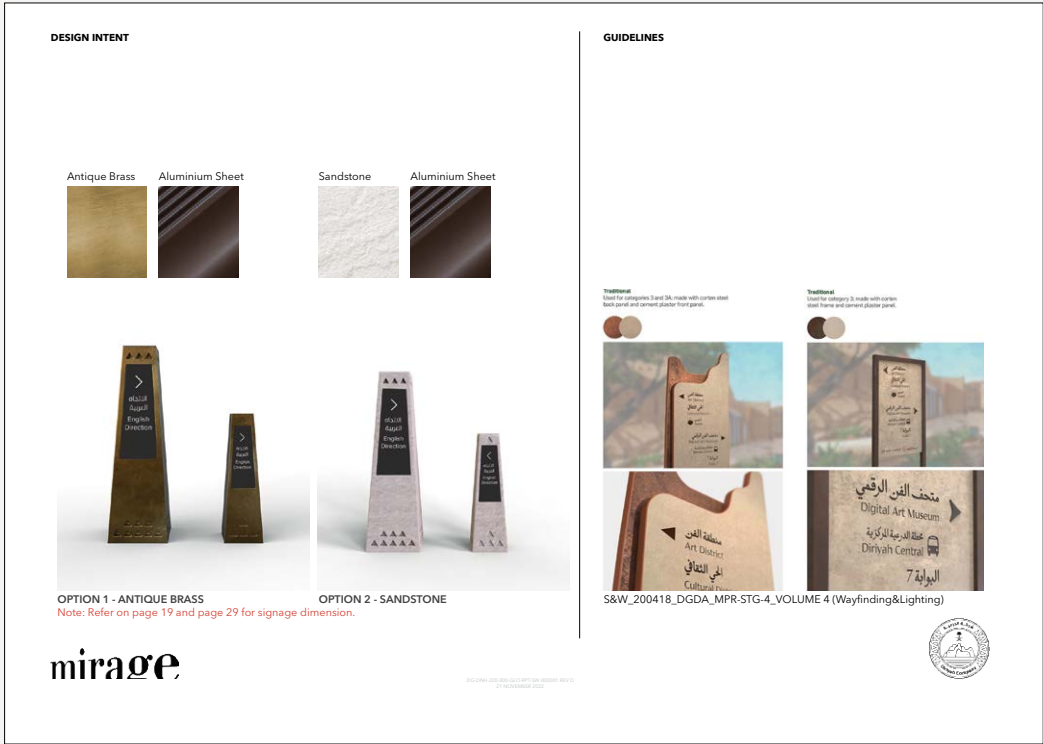
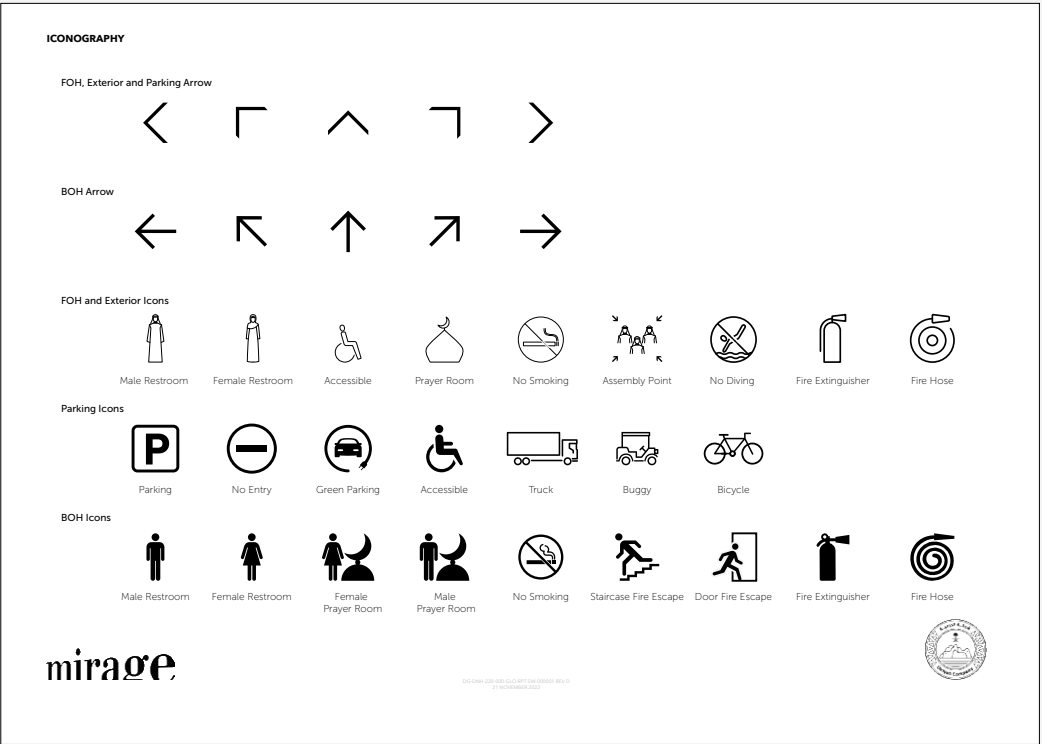
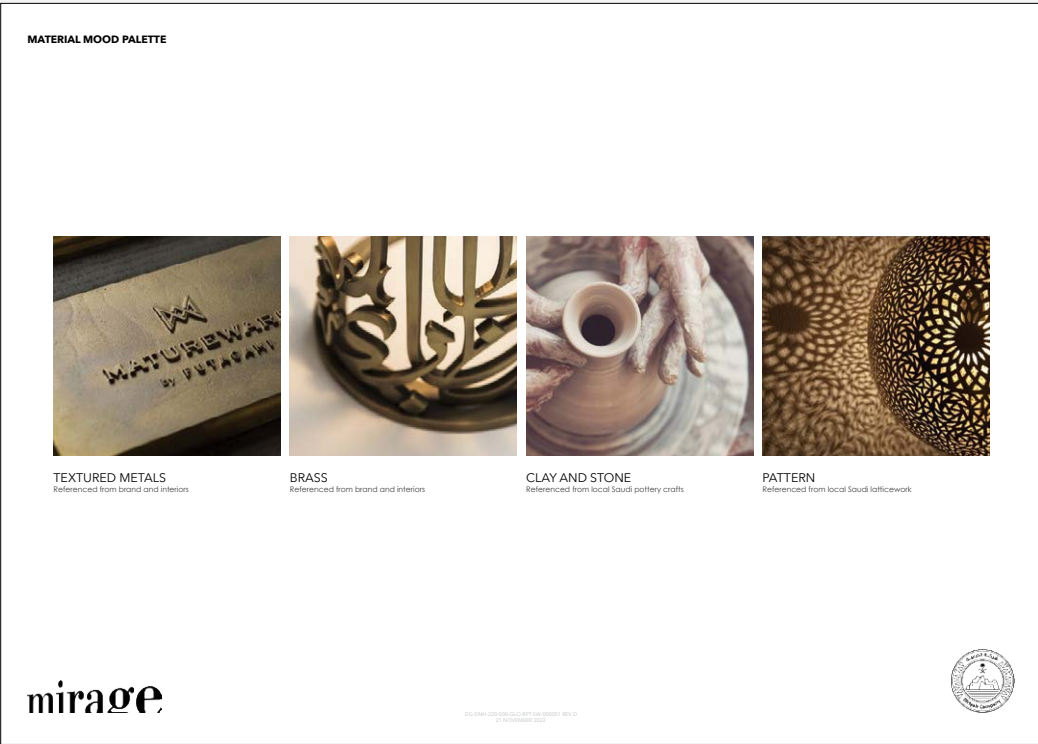
## INTERIOR SIGNS





# Ritz Carlton

## CONCEPT PROPOSAL





# Marriott Tagazout Bay Resort

Signage & Wayfinding | Environmental Graphics | Luxury Hotel

Year:  
2022

Role:  
Junior Signage  
Designer

Tools:  
InDesign, Photoshop and Illustrator



Marriott Taghazout Bay Resort required a bilingual signage system that communicated effectively in French and English while maintaining clarity, elegance and a refined visual structure. The signage system needed to feel cohesive with the hotel’s spatial identity and elevate the overall guest experience. It also required the consideration of cultural influence on the visual language and consistency in shaping wayfinding systems that were functional and aligned with Marriot’s existing brand identity and experience.

Unlike other luxury hotels and resorts, the visual approach adopted was more minimalist while maintaining elegance within the signage family. Drawing from the region’s local craftsmanship and the country’s aesthetics, the design incorporated natural materials such as wood and Corian white marble to achieve a sense of understated luxury.



# Typefaces and Visual Language



FRENCH + ENGLISH TYPEFACE:  
**Akzidenz-Grotesk BQ Condensed**

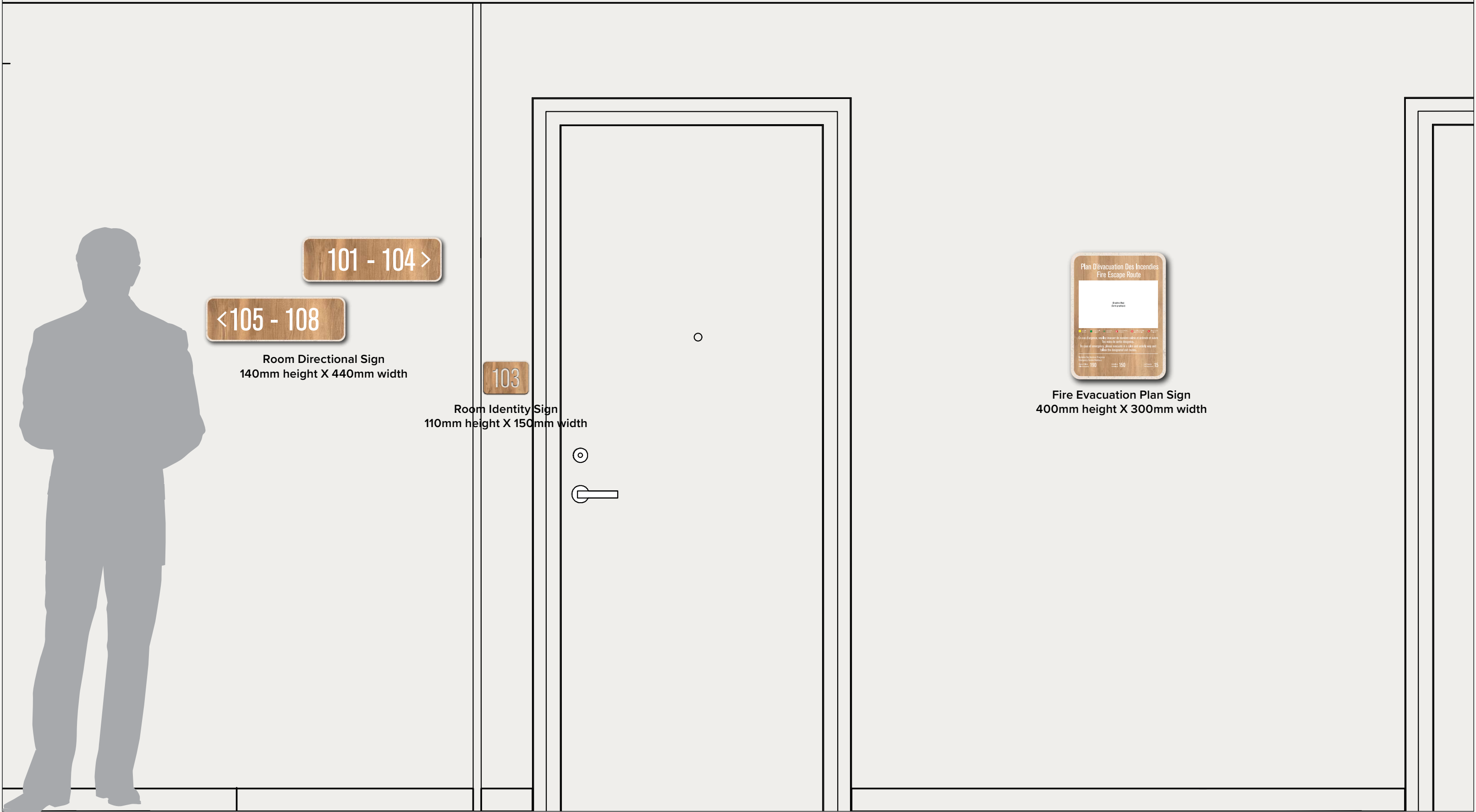
**Aa Aa Aa Aa**

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll  
Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww  
Xx Yy Zz**

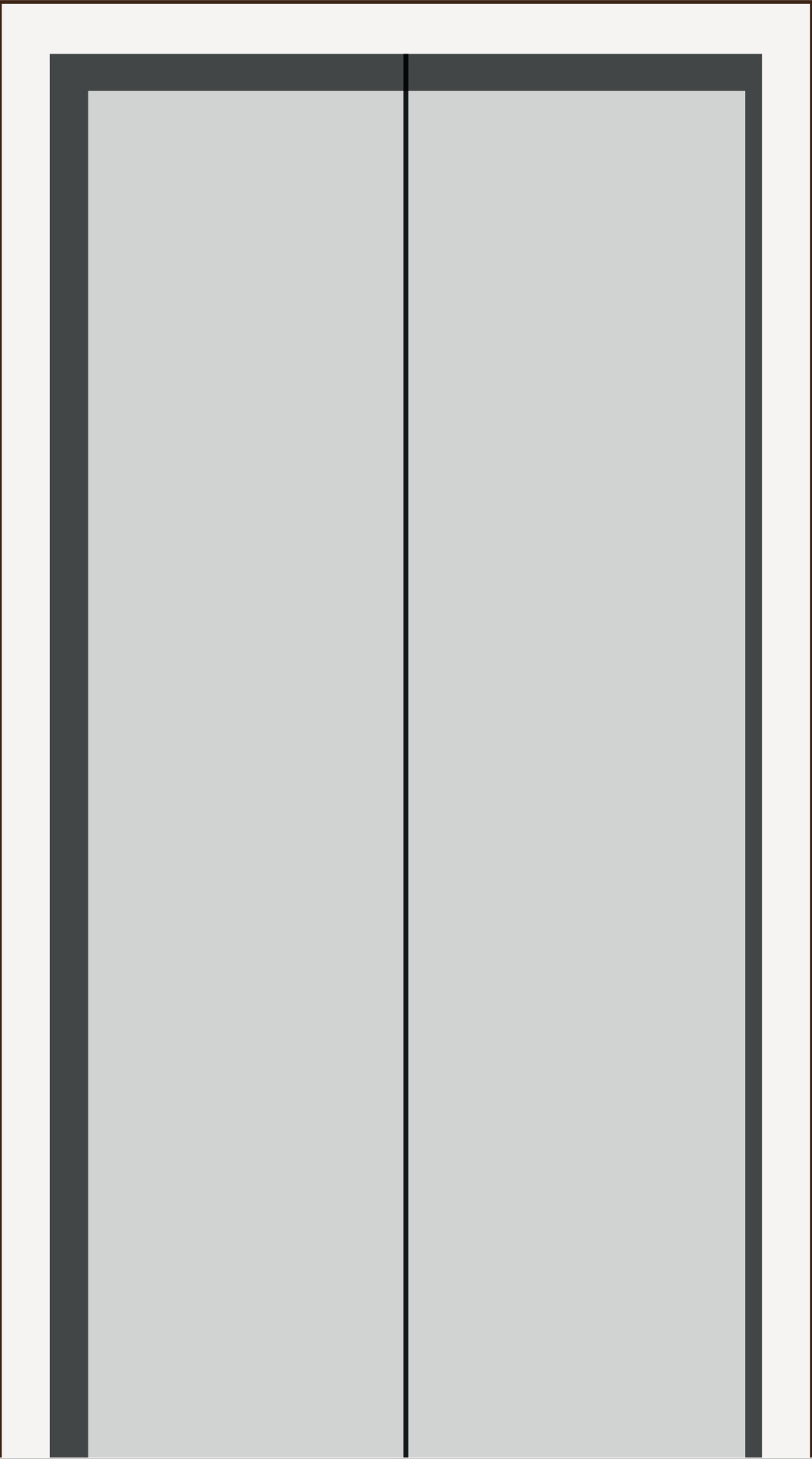
**1 2 3 4 5 6 7 8 9 0**



# Signage Family







G

Floor Level Sign  
200mm height



Lift Directory Sign  
900mm height X 300mm width



Wall Directional Sign  
95mm height X 150mm width



001-043  
GYM  
GYM



SPA  
SPA

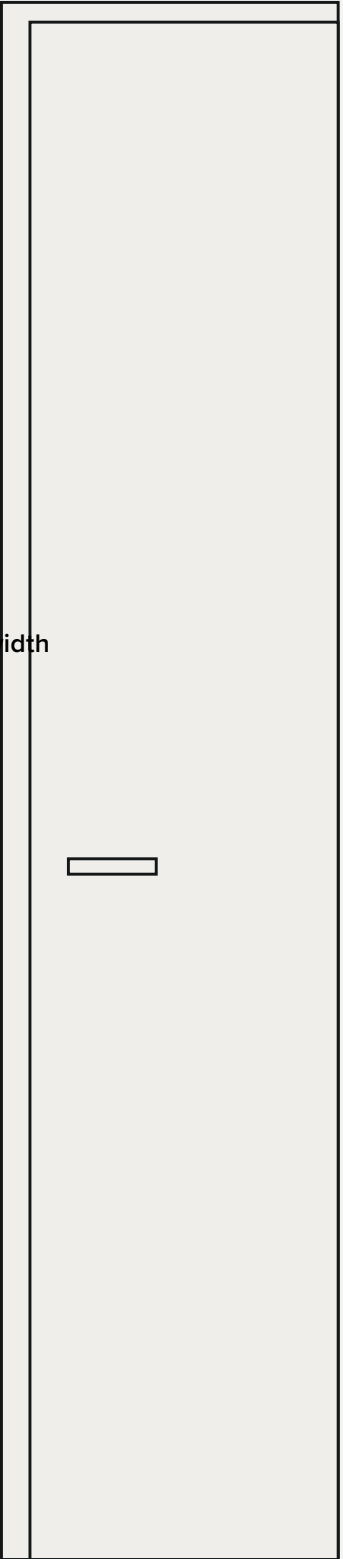


PISCINE  
POOL  
BAR DE LA PISCINE  
POOL BAR

Wall Directional Sign  
500mm height



Washroom Sign  
250mm height X 140mm width





# Marriott Tagazout Bay Resort

## CONCEPT PROPOSAL

### Marriott Taghazout Bay Resort

— Agadir, Morocco  
— Agadir, Maroc

100% Schematic Design

100% Design Schématique

June 23rd, 2022

23 Juin 2022

SAPST-MTB-GLS-00-SMF-RPT-0000

CLSW

MUZÉO iconographic design

ema.

### ID-106 Restroom/Prayer Room Sign

#### Panneau De Toiletttes/Salle De Prière

**MATERIALS**  
1. Corian white marble with sandstone finish.  
2. Cut-out icon in wood finish.

**FIXATION**  
Mechanically fixed to wall.

**Note - Elevation is a placeholder only.**

**MATÉRIAUX**  
1. Marbre en Corian blanc avec finition grès.  
2. Icône découpée en finition bois.

**FIXATION**  
Fixé mécaniquement au mur.

**Remarque - L'élévation est un espace réservé uniquement.**

Context Elevation

Contexte De L'élévation

Design Elevation

Modèle D'élévation

CLSW

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### DR-101 Room Directional Sign

#### Panneau Directionnel De Salle

Room Directional

Orientation Des Chambres

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### ID-103 Room Number Sign

#### Plaque Avec Le Numéro De Chambre

**MATERIALS**  
1. Corian white marble with sandstone finish.  
2. Natural wood.  
3. Cut through numbers.

**FIXATION**  
Mechanically fixed to wall.

**MATÉRIAUX**  
1. Marbre en Corian blanc avec finition grès.  
2. Bois naturel.  
3. Découpez à travers les chiffres.

**FIXATION**  
Fixé mécaniquement au mur.

Context Elevation

Contexte De L'élévation

Design Elevation

Modèle D'élévation

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### #00 Material References

#### Matériel Références

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### AD-105 Disclaimer - Sauna/Steam

#### Avis De Non-Responsabilité - Sauna/Hammam

**MATERIALS**  
1. Dark brass sheet.  
2. Etched and infill content in Signal White (RAL 9003).

**FIXATION**  
Mechanically fixed to wall.

**Note - Elevation is placeholder only.**

**MATÉRIAUX**  
1. Feuille de laiton foncé.  
2. Contenu gravé et garni en Blanc De Sécurité (RAL 9003).

**FIXATION**  
Fixé mécaniquement au mur.

**Remarque - L'élévation est un espace réservé uniquement.**

Context Elevation

Contexte De L'élévation

Design Elevation

Modèle D'élévation

CLSW

MUZÉO iconographic design

ema.



# Let's work together

A multidisciplinary designer exploring design as a tool for storytelling, critical inquiry and cultural reflection. Her experience spans corporate design, printmaking, signage & wayfinding and research, with a particular focus on cultural representation in media.

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