

INTERNSHIP DOCUMENT

interned at GREY SPACE STUDIOS

Hiral Agrawal

(June - September)

Branding + UI/UX

Introduction

As part of the undergraduate program in Communication Design, students are required to undertake a 16-week internship in the field of their interest. Looking back on my academic projects, I realised that my passion lies in user research and experience design. I interned at Grey Space Studio, a multidisciplinary design studio based in Delhi. This document presents a compilation of my work, insights, and the evolution of my thinking during my time as a design intern at the studio.

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HOW DID I APPROACH MY INTERNSHIP SEARCH ?

I was keen on pursuing a summer internship in UI/UX design, with identity design or multidisciplinary studios as a backup option. I researched studios that aligned with my interests and applied through a combination of support from the Career Service Department and self-initiated efforts via LinkedIn and cold emailing. I dedicated considerable time to understanding the application processes, submitting the required details, and completing screening tests and interviews where necessary. Here's a brief on few of the key opportunities:

SELF INITIATED

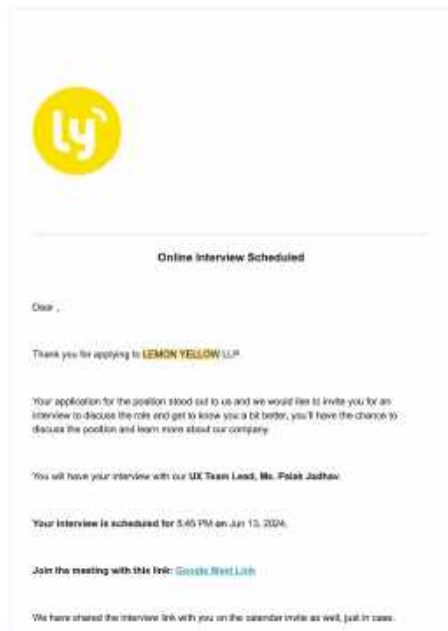
I started by cold emailing various studios and companies that aligned with my interests and portfolio. However, most were either not recruiting interns at the time, required a longer commitment, or needed a more developed portfolio than I had at the time. Coping with the frustration of not securing a good internship while anxiously awaiting responses from various studios and companies was an emotional rollercoaster in many ways. I spent a total of three weeks emailing, completing screening tests, and assignments. Key Opportunities shared on next page.

CAREER SERVICE DEPARTMENT

I was shortlisted for a screening test round based on portfolio & interview round at Monsoon Fish Design, Bangalore, but the role didn't align with my interests, as it primarily focused on designing social media collaterals and brainstorming cards for the team.



LEMON YELLOW STUDIOS, THANE



What was the application process like?

● Taking the initiative

I initially applied by filling out a form but received no response. I then took the initiative to reach out to HR via LinkedIn and followed up with a call to the studio. This led to a callback where I briefly explained my interest, and I was told to expect a response, which came after a week.

● Design Task - AI Content Creation App initiative

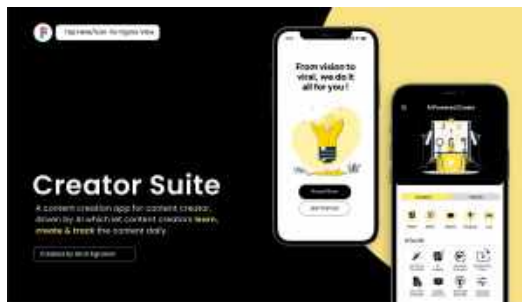
I was later informed that I had been shortlisted for an assessment, where I was tasked with designing an AI Content Creation App for social media influencers. It was a challenge to conceptualize the user experience, define unique features, and design selected screens—all within a 5-day deadline. This experience highlighted just how demanding a solo UI/UX project can be. After submitting my completed assessment, I was shortlisted for an interview.

● Key takeaways from interview

During the interview, which focused solely on the assessment, I became aware of my limited knowledge and skills in UI design. The interviewer asked about Material Design Standard Guidelines for both Android and iOS, as well as certain Figma features, all of which I was unfamiliar with. Additionally, I wasn't given the opportunity to present my portfolio or discuss my previous work. Although I sensed I might not succeed after the interview, I wanted to assure them that I was eager to learn and willing to put in extra effort.

● Confronting professional challenges

In the end, my application was put on hold and eventually declined, likely because I didn't meet their expectations. The studio made it clear that they required someone with a longer commitment due to their investment in skill development. This experience felt like a firsthand introduction to the realities of the professional world.



Context

As more people enter the digital space, the content creation business is booming, leading to an influx of content on various media platforms. With cut-throat competition it's becoming difficult for content creators to stand out, make content they are passionate about & overcome challenges to deal with.

Challenge

The surge in social media content has made content creation a tough job. Creators often run out of new ideas, spend a lot of time editing, struggle to find collaborations, and need to keep up with changing social media algorithms. These issues make creating content a bit tedious and less fun.

Solution

The app is designed to transform the content creation process by integrating a variety of **AI tools like a single, user-friendly app**. The mission is to make creating, learning and analyzing content both easy and enjoyable for content creators. It offers users to ideate, create video/photo subtitle creation, all done by AI platform.

It also aims to **streamline every aspect of managing a content creation business**. This includes tasks like scheduling posts, handling collaborations, monitoring budgets, providing daily content improvement tips, and allowing access to community forums. The brand's intention is to simplify these processes so creators can focus more on what they love - creating.

Research

Phase 1: Understanding Content Creation

User Research

Subject Research

Stage 01: Subject Research Mind Map

Initiated the research using a mind map & SWOT method to gain base understanding of content creation & understand the content creation process, listing AI platforms for content creation, different genres of content, struggles of content creators, current competitor offerings & completely breaking down the content creation process to understand the content of tasks that go into making a piece of content.

Stage 02: Secondary & Quantitative Research



Overcoming the Most Common Obstacles to Content Creation

A content creator's goal is to create content that resonates with their audience and grows their following. However, there are several obstacles that can hinder this goal.

Article Takeaways

- Tags influence what is viral
- Creativity, Consistency, Cost
- Think of the target audience before making a piece of content & understand them
- Create a schedule on Google calendar & keep track of the work done
- Make use of free editing services to take up on the cost

Article Takeaways

- Using the right keyword can be a game-changer as it is crucial to be relevant to the audience.
- Planning a schedule to avoid burnout is essential for content creators.
- Content should be engaging, so don't focus on originality, instead try to show a personal touch, including



Video Takeaways

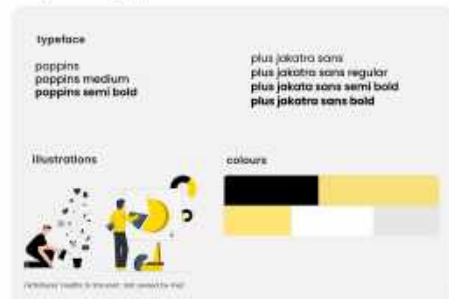
- Best content creators always give viewers a good quality video, making it easy to watch & understand.
- Content should be engaging, so don't focus on originality, instead try to show a personal touch, including



Survey Takeaways

- Having a consistent schedule helps creators grow their audience faster.
- Content should be engaging, so don't focus on originality, instead try to show a personal touch, including

Stage 02 : Design System



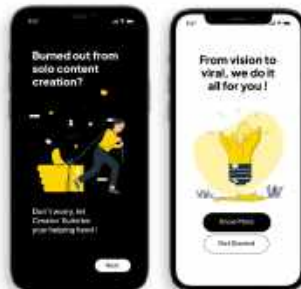
Stage 03 : Final UI Screens



Figure 3.10: Final UI Screens

Splash Screens

The motive of the splash screens is to make user learn the intention, usage & features of the app. After 3 days of research, I started brainstorming & in between when I was worked out I decided to make splash screens on slide.



CONVERSATIONAL GENZY UI

As the target audience majority includes youth, I decided on making a genzy conversational UI - easy genzy words here & there, keeping in mind the app's tone of voice to be kindly & cool.



Above Screens introduces the three main features in a simplified way.

HOME SCREEN

The home screen, which will feature, prominent content, mostly in video form. It features daily trending content, news and tips on the left, the best for today in video, and a list to explore the trending content, which will be based on the user's location and the time of day.

FOCUS LIST: CONTENT SCHEDULE

A grid of content that will be featured on the app, which will be based on the user's location and the time of day.

APP'S CALL TO ACTION (CTA)

CONTENT SOURCES & JOURNALS

Content is sourced from various sources, including user-generated content, professional content, and content from various sources.



POSTING ACROSS PLATFORMS

Once the user has selected the type of video, the app will be moved to the posting screen, which will be based on the user's location and the time of day.

How to create a post based on trends?

- STEP 01**
Select the content that you want to post on the app, which will be based on the user's location and the time of day.
- STEP 02**
The content will be posted on the app, which will be based on the user's location and the time of day.
- STEP 03**
The content will be posted on the app, which will be based on the user's location and the time of day.



AI POWERED CREATE

The AI-powered create screen will be used to create content, which will be based on the user's location and the time of day.

Tired spending long hours editing & finding the right background music?

The AI-powered create screen will be used to create content, which will be based on the user's location and the time of day.

Missing out on posting content on time & maintaining consistency?

The AI-powered create screen will be used to create content, which will be based on the user's location and the time of day.

Want to increase audience base & network, collaborate?

The AI-powered create screen will be used to create content, which will be based on the user's location and the time of day.

TRACK : AI ANALYTICS REVIEW & BUDGETING

The AI-powered create screen will be used to create content, which will be based on the user's location and the time of day.

The AI-powered create screen will be used to create content, which will be based on the user's location and the time of day.

FUTURE SCOPE

The AI-powered create screen will be used to create content, which will be based on the user's location and the time of day.



- User Interface Design
- User Experience Design
- User Research & Analytics
- User Testing & Feedback

THANK YOU



Dear Hiral Agrawal,

I hope you are doing well!

We sincerely appreciate your interest in pursuing a career at **Lemon Yelov**. Thank you for taking the time to apply for the role and to invest your time in the application process.

After careful consideration, we regret to inform you that we have made the difficult decision not to proceed further with your application at this time. Please know that this decision was based on our current needs and circumstances and does not diminish the value we see in your abilities.

We understand that receiving such news can be disappointing, and we want to assure you that your application was given thorough attention and consideration. The selection process is highly competitive, and we receive numerous qualified applications, making our decisions challenging.

We encourage you to continue pursuing your career goals and exploring other opportunities that align with your skills and aspirations.

we can't take forward your application as there's scope of improvement :(

● NAVIGATING INTERNSHIP OPPORTUNITIES

I had to carefully manage keeping my other internship offers on hold while interviewing for this one, as I felt optimistic about it. Despite having no guarantees, I took the risk and decided to move forward, even though it meant letting go of more secure opportunities.

● CLEAR COMMUNICATION AT BOTH ENDS

From this experience, I have learned that it is essential to ensure clear communication between both parties regarding expectations. It is important to understand what the studio or company requires and convey what you are looking for, rather than diving directly into the process. This approach can help avoid misunderstandings and ensure a smoother experience. Many of my peers have encountered the same challenge—choosing an opportunity only to find themselves working on tasks that didn't align with their interests at all.

DESIGN BRIEF (Gamified Subscription Management App)

Subscription fatigue is a real problem! Many users struggle to keep track of their active subscriptions across different platforms. Design a mobile app flow that helps users manage their subscriptions in a fun and engaging way.

RESEARCH

Initial Research

Started off with reading a couple of articles on how subscription fatigue is a growing problem & noting down my personal observations of managing subscriptions.

User Research

Next off, I started with talking (user interviews) to people around me who use different kind of subscriptions, focused on understanding how do they manage, track their subscriptions.

Research Method

Due to time constraints, the time I spend on research was rather limited. I made use of following research methods: User Questionnaire, Contextual Inquiry & Ethnographic Research.

USER STUDY / INSIGHTS

Pain Points	Nature/Outcome	Solution/ App Feature
Tend to forget dates of renewal	Lack of updates on when subscription is getting renewed	Timely notifications sent by the user to remind them of when a subscription is scheduled to renew, so that a user can proactively take decision whether to opt out of the service or to continue subscribing to it or not.
Not clearly on ideas of Payments, typically payment automatically gets deducted	Tendency to ignore the mode of payment	Giving user authorised information on the mode of payment & giving them option to change/confirm the mode of payment on the app itself.
Keeping record of total overall amount spent on all the subscription made country wise period (months, yearly)	Confusion/ lack of clarity on amount spent	Track subscription on a dashboard used to track their spending, savings & usage , which will help them to know how much they are spending, how much have they saved by cancelling unnecessary subscription & knowing which app is being used or not.
Do not want to pay for subscription but don't end up using the service at all	Mode of Money	Monitor Usage Feature will let user know which app is been used & how much by whom. Any app which is not being made use of user will be suggested to consider cancelling the subscription for the next scheduled renewal plan.

DESIGN TASK

TANGLE DESIGN PUNE

I followed a similar process as before, but without the interview round. The team remained unresponsive and only got back to me after I called them. They informed me that they had already sent emails to the selected candidates, and my application had been deferred. As part of the assessment, I was tasked with designing the user experience and creating several screens for a Gamified Subscription Management App along with recreating Paytm screens.

01) Home Screen

The app shows the information of the user's company and the user's profile. It also shows the user's company's logo and the user's name.

**02) Services Screen**

The screen shows the list of services offered by the company. The user can click on any service to view more details.

**03) Services Details Screen**

The screen shows the details of a specific service. The user can view the service's description, price, and location.

04) Profile Screen

The screen shows the user's profile information. The user can edit their profile details.

**05) Search Screen (Advanced)**

The screen shows the search results for a specific service. The user can filter the results by location, price, and rating.

**06) Search Results Screen (Advanced)**

The screen shows the search results for a specific service. The user can filter the results by location, price, and rating.

07) Profile Screen

The screen shows the user's profile information. The user can edit their profile details.

08) Home Screen**09) Search Results Screen**

The screen shows the search results for a specific service. The user can filter the results by location, price, and rating.

10) Home Screen

The screen shows the user's profile, company logo, and a list of services offered by the company.

APPLIED REJECTED

IIT DIVINE LAB

I discovered this opportunity on LinkedIn and, within a day or two, was **offered an unpaid position** for a team project at the Lab based on my portfolio, focused on designing a curriculum for the Punjab Government. Additionally, I was offered a variety of UI/UX experience design projects that seemed intriguing. However, after careful consideration and discussions with seniors, I decided not to proceed, as I felt the unpaid nature of the role might lead to my work not being valued or held accountable.

GREY SPACE STUDIOS

I applied to Grey Space Studios for a UI/UX internship and was offered the role of brand intern, as their existing UI/UX team was managing the current projects. I chose to accept the opportunity with a positive and open mindset, anticipating a multifaceted experience in a multidisciplinary studio. The **offer was extended** based on my portfolio and interview performance.



ONEIFY DESIGN

Following the interview and portfolio review, I was **offered an unpaid position** at Oneify Design, a multidisciplinary studio. However, I decided not to move forward with it.

Grey space it is !

OFFERED ROLES

GREY SPACE

Grey Space Studios is a multidisciplinary agency specialising in marketing, branding, and UI/UX design. Founded by a group of friends with expertise in product design, sales, and marketing, the studio is committed to providing opportunities for emerging designers. Grounded in a strong design process, Grey Space offers its team unlimited creative freedom, fostering a collaborative environment where creativity thrives. The studio takes pride in immersing itself in the creative journey of each brand they work with. Their diverse clientele includes small startups as well as established names like Aditya Birla Group, Cha Shi (DLF), & Ultra Confidential.

Internship Duration: 24 July - 30 September

Work Area : Brand Design & UI/UX Design



OFFICE: 10/103, D-10, Connaught Place, New Delhi - 110028
 Website: www.greyspacestudios.com
 Email: info@greyspacestudios.com
 Mobile: +91 9604 65040
 Pin: 110028

JOINING REPORT

Mr/Ms Hiral Agarwal a Student of Communication Design at the Indian Institute of Art and Design, B-36, Okhla Phase-I, New Delhi has joined us as an intern on 24th June 2024 as a part of the mandatory 16 week internship as required in their academic programme.

Signature of the Head of Office/ HR
 (With stamp/ on official letterhead)

SURESH KASHYAP
FOUNDER & PARTNER
GREY SPACE STUDIOS
+91 76820 95467

Place New Delhi

Date 03.07.2024



INDIAN
INSTITUTE OF
ART & DESIGN

Indian Institute of Art and Design

Mentor Detail Form

Name of the Student	<u>Hiral Agarwal</u>
Course	<u>COMMUNICATION DESIGN</u>
Mentor Details	Organization <u>GREYSPACE STUDIOS</u>
	Name <u>SURESH KASHYAP</u>
	Designation <u>FOUNDER & PARTNER</u>
	Contact Number <u>+91 76820 95467</u>
	Email Address <u>SURESHKASHYAP@GREYSPACESTUDIOS.COM</u>
Date of joining internship	<u>24th JUNE 2024</u>
Date of Completion of internship	<u>30th SEPTEMBER 2024</u>
Visgnet Received	<u>YES NO NO/ YES/NO</u>

Signature of the Head of Office/ HR
 (With stamp/ on official letterhead)

Place New Delhi

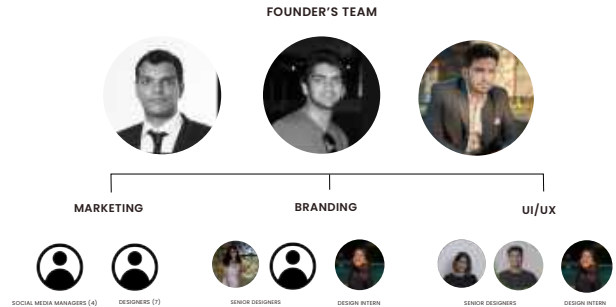
Date 03.07.2024

TEAM STRUCTURE

The Grey Space Studio team is divided into three key departments: marketing, branding, and UI/UX, each led by one of the studio's founders & partner, who also serve as team lead/ managers . The three leaders share a strong camaraderie and are always ready to collaborate and support one another when needed.

I collaborated closely with both the branding and UI/UX teams. My mentor, *Shubham Harish*, a product designer and one of the founders and creative directors of the studio, previously worked in the Product Design Department at Altair Engineering, Michigan.

The branding team operated remotely, with daily check-ins at 11 a.m. on our digital workplace, Discord. While working on UI/UX projects, I joined the UI/UX team in the studio for in-person collaboration.



DAILY SCRUMS

A typical day at Grey Space Studios began with daily scrums, where each team member shared their to-do list. This practice helped everyone stay accountable for their responsibilities and allowed team members to easily see which brands each person was working on, making it simpler to approach the right person for any inquiries.

DAILY 11 AM CALL

During the first two months of working on branding projects, we had daily catch-up calls at 11 a.m. with our remote branding team, which included two brand designers and our creative head, Shubham Harish. These calls were a mandatory opportunity for the team to come together and discuss all things design. During these sessions, each designer would share insights about the brands they were working on, providing me with valuable insights into their design processes and perspectives, allowing me to learn how they ideated and approached similar work to mine.

DIGITAL WORKSPACE : DISCORD

For team meetings, work conversations, and discussions, we used Discord as our digital workspace. Each client had a dedicated channel for smoother communication among the team members working on that specific project, allowing us to manage multiple brands simultaneously. In addition to client channels, there were also channels for design resources and inspiration, where team members could share interesting finds for everyone to explore.

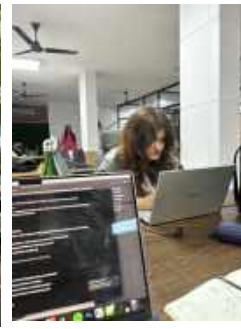
INSIDE THE GREY SPACE

STUDIO'S OTHER RESOURCES

A key rule was to upload work-in-progress drafts and completed projects to the google drive, ensuring easy access for everyone at all times. I believe these simple guidelines significantly streamlined teamwork and management, reducing the need for constant file requests and facilitating smoother communication.

WHY DID I CHOOSE GREY SPACE?

During my interview call, I really enjoyed my conversation with the creative director. We engaged in an open discussion about my previous work, and he clearly outlined what I could expect and the kind of learning experience it would provide. Although it didn't fully align with all my interests, it seemed like a vibrant creative space with emerging designers.



STILLS FROM THE STUDIO

GREY SPACE

MY WORK AT THE STUDIO

01 CHASHI DLF EMPORIO

Week 01 : June 24 – June 28

PREFACE

CONTRIBUTION

I was briefly involved in this project for about a week, focusing on initial brainstorming and pitching brand extensions to the client. During this time, I worked remotely, but when I joined the office the following week, I was assigned to another project as the team was still waiting for the client's response.

PROJECT LEVEL

I got involved in the project when the logo was already finalised by the client (which was directly been asked to be recreated from one of the inspiration they liked in the moodboard). The final logo had a simple red circle implying a rising sun in Japan. few iterations for the same were provided.



PROJECT BACKGROUND

ABOUT THE BRAND

Cha Shi, a PAN ASIAN restaurant located in DLF Emporio, aims to establish itself as a go-to destination for working professionals looking to enjoy a great meal. Their brand story is inspired by the vibrant street hawker culture and rich Asian traditions, bringing an authentic yet refined dining experience to their guests.

PROJECT DELIVERABLES

Three brand extensions directions & visualising the feel of the brand.

PROJECT BRIEF

I joined this project after the initial stages, where a basic discovery call, moodboarding, and logo pitch had already taken place. My role involved working on the logo placement extensions of the brand elements from that point forward.

DESIGN PROCESS

TOOLS USED

Photoshop & Illustrator

DESIGN RESEARCH

I initiated the project doing base research about asian culture & the street food culture. After doing brief research I pitched two main directions for the brand narratives, which are mentioned on right.

VISUALISATION

I had limited time in hand to visualise the creative directions i thought of, so i couldn't turn it into anything substantial & later teamed up with the senior deisgner to help her with her creative directions & visualisations.



DESIGN CONCEPTS PITCHED BY ME

(1) DIVERSE CULTURAL OFFERINGS

Taking into account our multi-cuisine Pan Asian restaurant, which offers delicacies from Hong Kong, Vietnam, Indonesia, Malaysia, Singapore, Korea, Burma, Japan, and the Philippines, the brand identity will weave a rich cultural narrative that highlights the authenticity of each cuisine. By incorporating distinctive cultural elements from these countries will build a cohesive and immersive experience that truly represents the diverse culinary heritage of Pan Asia. I suggested using Ukiyo-e, a traditional Japanese woodblock print style from the Edo period, for the visual direction to create an authentic look.



(2) BRINGING THE STREET HAWKERS AT CENTRE STAGE

Capture the vibrant energy and authenticity of the bustling streets filled with street hawkers across Pan Asian countries. The brand identity will pay homage to these dynamic street food scenes, celebrating the diversity and richness of the culinary traditions from Hong Kong, Vietnam, Indonesia, Malaysia, Singapore, Korea, Burma, Japan, and the Philippines.

FEEDBACK : The senior designer, Riya enjoyed the first direction & we took it forward but with a different visual language.

(1) DIVERSE CULTURAL OFFERINGS : DRAGON

We decided to present this as the second concept, where we collaboratively brainstormed various elements to showcase from different aspects of Asian cuisine. These included iconic symbols such as Vietnamese conical hats, Japanese cherry blossoms, Chinese lanterns, and the Asian dragon, which holds significant cultural value across multiple regions. The visual direction was chosen by the senior designer, and I assisted her in applying these concepts across various collaterals.

(2) BRINGING THE STREET HAWKERS AT CENTRE STAGE

The other two concepts, pitched by the senior designer, were fresh and provided a valuable learning experience from a visual perspective. The first idea focused on highlighting the textures of Asian dishes, emphasizing the diverse textures of various ingredients. The third concept featured a rising sun amidst a streetscape—a direction the senior designer hadn't initially considered but developed through experimentation.

WHAT DID I DO ?

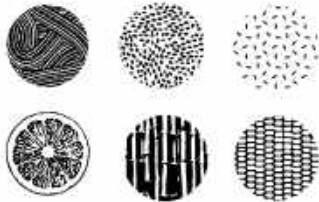
I helped the senior designer extend the brand elements for the visual directions she worked on. Later, I was trusted to apply these elements across different collateral to help the client visualise the the different visual directions better.

VISUAL STYLE EXPLORATIONS (was turned down)

FISH



ELEMENTS & TEXTURE Exploration for the final visual style
(Conceptualised by Senior Designer, Below Exploration by Hiral Agrawal)





Selected for the pitch

COLLATERAL DESIGN

I helped the senior designer extend the brand elements for the visual directions she worked on. Later, I was trusted to apply these elements across different collateral to help the client visualise the the different visual directions better.





The visual elements (patterns, iconography) in the above picture were designed by Riya Rathod & collateral design by Hiral Agrawal

What did I learn ?

LEARNING THROUGH OBSERVATION

I had the chance to observe how a senior designer approached the same concept from a different perspective, developing the entire concept and visualizing it through the silhouette of a circle. For context, the logo was a red circle, which was then extended in the brand story for one of the three pitches. This was done by shaping elements like conical hats, plates, sushi, and more, all within the silhouette of a circle. To conclude, learning a different way to visualise.

TIME MANAGEMENT

I realised the importance of time in an office setting, where it's not feasible to spend weeks ideating on a theme or creative direction when an outcome is expected within a specific timeframe. Learning to set a clear deadline for how long to ideate or work on a task was a key takeaway from this project.

PITCH CURATION

While brainstorming various creative directions, my senior designer shared a valuable insight from her experience: it's crucial to include an initial direction or option in the pitch that aligns with the client's preferences or expectations. Once that's established, you can then explore more creative possibilities.

PROJECT CONCLUSION

After a long wait for the client's decision, they chose the third concept but requested significant changes to simplify and make it more minimal. However, I was eventually pulled from the project while it was on hold, awaiting the client's response.

CHALLENGES

The day before a client meeting to present three pitch directions we had worked on, my laptop encountered a major issue. It started making a disturbing sound and wouldn't allow me to type or use the keyboard functions properly. This became a significant source of stress between me and the team. I tried to remain as patient as possible, but it was difficult to provide assurance on delivering the work, which led to me being questioned about it.

**concrete learnings,
but no work was
taken forward**

02 TAILOR WORKS COMPANY

Week 02 - 04 : July 1 - July 15

PROJECT BACKGROUND

ABOUT THE BRAND

Tailor Works Company is a premium tailoring service that offers custom designs for both men and women. The brand envisions making bespoke clothing accessible, efficient, and convenient for customers, with a strong focus on celebrating the artistry of skilled craftsmen.

PROJECT BRIEF

With the design system for the brand already established, I conducted a quick brand recap to deepen my understanding of the brand. This allowed me to design the collaterals in alignment with the existing brand identity.

PROJECT DELIVERABLES

Envelope, Business cards, Identity cards, ClothTags, Wash Tags, Butter Paper, Story Note, Letter head, Invoice

What was my contribution ?

I was involved in this project when the initial stages of brand strategy & logo creation were already completed. I was involved in the project for a total of 3 weeks with other minor tasks on side. I worked on brand elements (iconography, patterns, extensions), brand collaterals (Envelope, Business cards, Identity cards, Cloth Tags, Wash Tags, Butter Paper, Story Note, Letter head, Invoice) & mockups.

DESIGN PROCESS

TOOLS USED

Photoshop & Illustrator

BRAND STRATEGY

At the studio, every branding project began with a thorough analysis of the brand, focusing on understanding its vision, values, market, target audience, and more. This in-depth exploration was compiled into a document and had already been completed before I joined the project. Before proceeding with designing the collaterals, I was expected to be fully familiar with the brand and have a comprehensive grasp of the brand strategy.

BRAND DESIGN SYSTEM

Initial design system of the brand, including the typography, colour palette & logo was already in place. Further, I worked on the brand extensions which included patterns & iconography

BRAND COLLATERALS

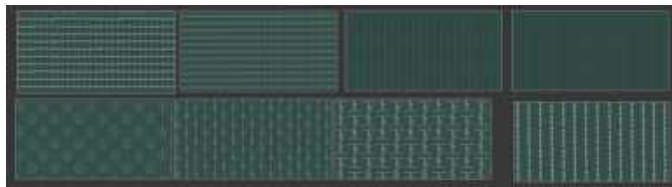
Over the course of 1.5 weeks, I collaborated with a senior brand designer to create all the required collaterals. For each piece, I developed several iterations, one of which was selected as the final design.

BRAND EXTENSION DESIGN

Being new to brand extensions, I worked on developing patterns and iconography as visual extensions of the brand's design system. I dedicated considerable time to creating various sets of patterns. As this was my first experience with pattern creation, it proved to be a challenging process where I experimented with incorporating the brand logo and key brand elements into the designs.

(a) STITCH PATTERN

I created this running stitch pattern that aligns perfectly with the brand. It was entirely inspired by the brand logo, as shown below. The creative director was particularly fond of this design, and it was incorporated into the final brand design system.



(a) COPY LED DESIGN

After gaining a thorough understanding of the brand, my vision for the brand collaterals was to adopt a copy-led design approach. Given that Tailor Works is a relatively new brand, I aimed to highlight what the company does and how it operates. My goal was to showcase the brand's identity and services through engaging, impactful copy that would bring the company's purpose and personality to the forefront.



COLLATERAL DESIGN

(a) BUSINESS CARDS

I started by designing business cards and created a few simple options with textures and gradients. However, these were initially rejected because gradients and patterns can be difficult to print effectively, often needing a lot of trial and error, which I learned through this process. Additionally, I experimented with the typography and copy, which the creative director and the client appreciated, & was taken as the final design



SUSHMITA SHARMA / Director

Time: 10 AM - 7 PM
Phone: (61) 9999 0000
Email: info@www.10000.com

● <http://www.pearsoned.com>



Address: A. & M. 1900, 1900
Cott. 1900, 1900
Cott. 1900, 1900



TAILORWORKS
COMPANY

INDUMATI
SINGH / Head Tailor

Time: 10 AM - 7 PM
Phone: +91 99999 00000
Email: indumati@tailorworks.com



Address: A-6, Moha Vihar
Extension, Sarabhai Nagar,
New Delhi - 110026



TAILORWORKS
COMPANY

Personalised Boutique
Just a call away

visit us at tailorworks.co

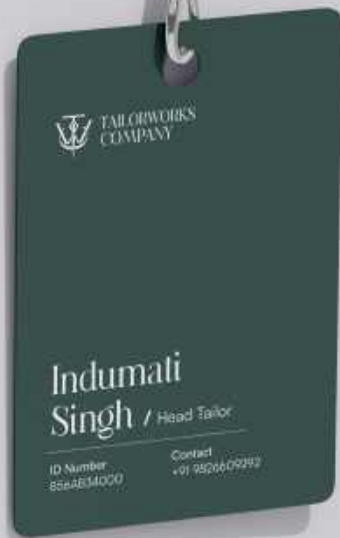
Personalised Boutique
Just a call away

visit us at tailorworks.co

(b) IDENTITY CARDS

Utilising brand extensions, I created several iterations of the identity cards by experimenting with various layouts and a copy-led design approach. I aimed to incorporate patterns in unique ways within the layout while maintaining a minimal yet simple aesthetic. The images below show the multiple set of iterations I did & the next page features the final design.





(c) STORY CARDS

The story cards were created to complement the packaging, sharing the brand message and story. I explored various layout options during the design process & all of these iterations were proposed to clients.



(d) ENVELOPE



we are home to
INDIA'S
finest tailor's

one of a kind boutique that brings bespoke fashion right to your doorstep, offering look up services and tailored creations. Explore our luxurious selection of fabrics or upgrade your old clothes. At Tailor Works, we specialize in creating clothing that complements your individual style and body perfectly.

your garment is created by _____



TAILOR WORKS CO.

(e) INVOICE

For invoice, I tried a couple of standard layouts.

[illegible]

(f) BUTTER PAPER

The designs for the butter paper were derived from the patterns created by the team.

(g) CLOTH & WASH TAGS

The client provided a few specific references for us to incorporate into the design, which I considered while creating the copies.

(h) PACKAGING DESIGN

Designing the cloth package was quite challenging, as it needed to be produced in three different sizes. I researched dieline references on Pandora and used those to create all the necessary dimensions. It took me a significant amount of time to determine the dimensions, flaps, and overall structure of the box. Afterward, I proceeded to create straightforward designs as instructed by the creative director.





**TAILORWORKS
COMPANY**

EMULSED TO.

INVOICE NUMBER:
INVOICE DATE:

846

Product Number

10

On

Amount

PAYMENT INFORMATION
 MOFC Bank
 Account Name: Taylor Winkler Co
 Account Number: 2000043000

Time: 10 AM - 7 PM
Phone: 877-2-000-566
Email: info@blackboard.com
A-6 Monitor Your Exam Submission





~~One size fits all~~
your size, uniquely tailored



A close-up photograph of a person's hand adjusting the collar of a white dress shirt. The shirt is laid flat on a wooden surface. A green tag is pinned to the shirt with a needle. The tag contains the text 'personalized perfection. made simple.' and a website address. To the left, a portion of a purple textured garment is visible. To the right, the edges of some books are seen.

personalized perfection.
made simple.

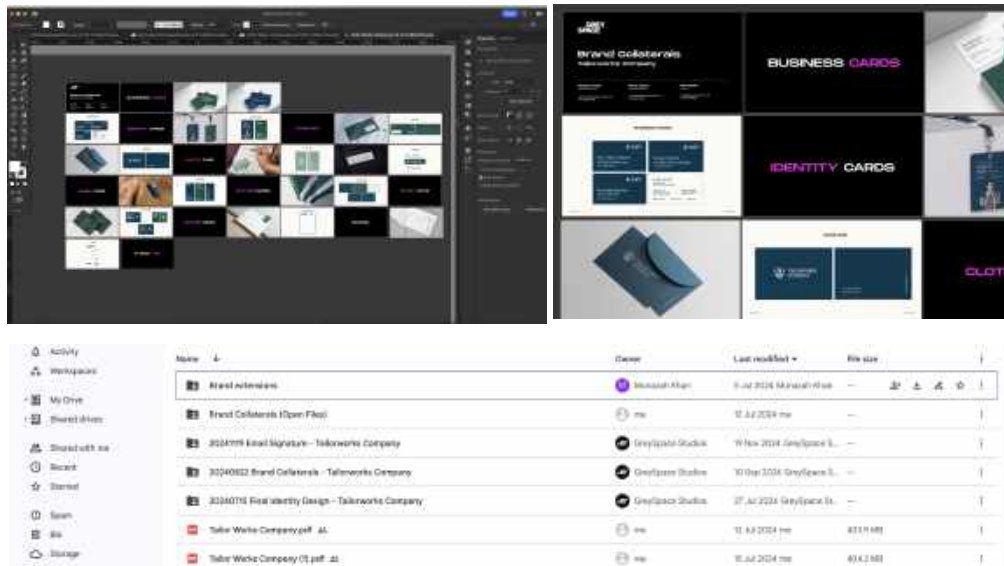
www.madeinusa.com



Commit to sustainable
fashion with us

FINAL PRESENTATION, MOCKUPS & FILE HANDOVER

was accountable for finalising this project, which included the final presentation, handing over the files, and creating mockup designs for the presentation & working with senior designer for print export files.



What did I learn ?

STICKING TO MY PROCESS

Throughout this project, I learned the importance of adhering to my own individual design process. I often find myself influenced by others, but during various stages of this project, I realized how crucial it is to stay true to my own approach. Deviating from my process can lead to skipping essential steps, resulting in a lack of clarity.

MULTIPLE PROJECTS AT A TIME

Since this was one of my initial projects at the studio, I was eventually assigned more small projects to manage simultaneously. This was relatively new for me, as I was accustomed to focusing on one project at a time in college. Gradually, I adapted to working on multiple projects concurrently.

FINAL DESIGN HANDOVER

I went through the entire process of handing over files to the clients, which included providing open files, print files, and ensuring everything was properly organized to facilitate a smooth transition for the client to proceed with printing.

PROJECT CONCLUSION

After working on this project for a total of three weeks in the first month, it turned out quite well and received positive feedback from both the creative director and the client. I managed my time effectively, allowing me to iterate, brainstorm, and develop a variety of design options to propose to the team, which ultimately led to the final selection of designs.

CHALLENGES

It was a relatively smooth project which I thoroughly enjoyed. The only challenge was to look & work on multiple projects & small tasks along with this project.

**80% work approved,
appreciated by the
client & team**

my first solo
project at the
studio

03 UNITED RUBBER INDUSTRIES

Week 05,08,09 : Side Project

PROJECT BACKGROUND

ABOUT THE BRAND

Established in 1976 by visionary Mr. Ajit Rai, United Rubber Industries (URI) India Pvt. Ltd. is a leading manufacturer of premium rubber components. Serving sectors from automotive to defense, URI delivers high-quality solutions, including hoses, anti-vibration mounts, and expansion joints, meeting the demands of advanced applications.

PROJECT DELIVERABLES

Wall Design & Presentation Design

PROJECT BRIEF

A wall design centered on showcasing major achievements and impressive figures was to be created, aligning with the brand's visual identity.

PROJECT TIMELINE

I dedicated a total of two weeks to this project, working on it alongside my primary project.

What all did I do?

WALL DESIGN

I designed a vertical wall display (6.6 ft x 9 ft) for installation at the main entrance of the Industries. The client specifically requested that it highlight key achievements and impressive metrics.

DESIGN PROCESS

TOOLS USED

Photoshop & Illustrator

MOOD BOARD

I began by sourcing reference designs for corporate walls that showcase achievement metrics, using Pinterest as requested by the creative director. After a series of discussions around the references I shared, we finalized the one below, featuring uneven rectangular forms with visual imagery and large numbers layered on top.

LAYOUT

At first glance, the layout seemed straightforward, but as I started designing, it quickly became clear that it was more time-intensive than expected. Arranging the unevenly sized rectangles in a way that was both balanced and visually appealing required exploring multiple configurations. I experimented with several layout variations, adjusting sizes and placements to achieve an aesthetic that aligned with the design goals.

AI IMAGERY

The imagery provided by the client wasn't visually appealing, so I turned to stock images and AI-generated visuals instead. I explored several new AI generative platforms like Adobe Firefly & more to create the imagery, which was time-consuming but it was well appreciated by the creative director.



SELECTED REFERENCE & LAYOUT EXPLORATION

GRID DESIGN

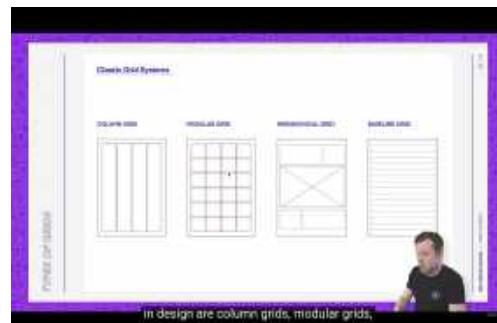
While I was struggling with the layout, the creative director encouraged me to explore grid design, recommending a few videos on the topic.

Learning about various grid systems—such as Modular, Column, Baseline, Hierarchical, Axial, Radial & Diagonal—helped me resolve layout issues and introduced me to a wider range of layout techniques. This not only solved my immediate challenges but also expanded my understanding of layout structure, allowing me to create diverse graphical elements.

Source:

[<https://www.youtube.com/watch?v=BXBd685QNPw&t=54s>](<https://www.youtube.com/watch?v=BQEVqWiD304>)

[<https://www.youtube.com/watch?v=BXBd685QNPw&t=54s>](<https://www.youtube.com/watch?v=BQEVqWiD304>)





Building on the brand's existing design system and applying everything I had learned about grid design, I proceeded to refine the wall design layouts, which included the work shown above



FINAL WALL DESIGN

What did I learn ?

AI IMAGERY

Through extensive experimentation with AI-generated imagery, I learned how to craft more effective prompts, resulting in better outcomes and faster turnaround times.

GRID DESIGN

Learning about different grid systems gave me a deeper understanding of layout design, enabling me to mentally deconstruct any graphic—whether it's a poster, publication, or other design work—and ultimately design more effectively.

FINAL DESIGN

The final design, developed over two weeks, incorporates uneven rectangles as the primary layout structure, supporting visuals and achievement metrics. After client feedback and several iterations, the vertical design effectively highlights key brand accomplishments, balancing structure and visual appeal.

COOPORATE DECK

Redesign & changes of a corporate presentation deck of United Rubber Industries. Design had to be done keeping in mind the existing design system of the brand. Thr brief was to simply fix or make a couple of new slide for a cooporate presentation. Few of the new slides I worked on infographics, data visualisation & prodcut detailing diagrams



PROJECT BACKGROUND

TOOLS USED

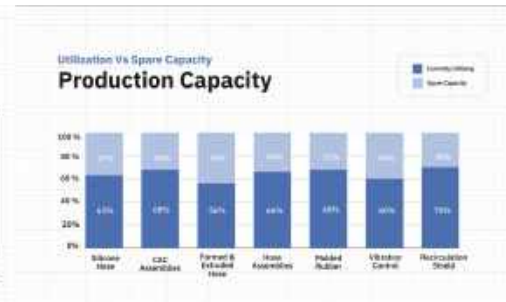
Photoshop & Illustrator

PROJECT BRIEF

The task was to revamp an existing 40-50 slide corporate presentation deck, focusing on company information and product offerings. The design system was pre-established & had to followed as is.

PROJECT TIMELINE

I dedicated a total of 1.5 weeks to this project.



Reflection: Despite my efforts to approach this project with a positive mindset, it didn't spark much interest or enjoyment. It required minimal creative thinking, focusing mainly on layout adjustments. It was also a lower-priority project for the studio, taken on as an exception. This experience made me appreciate the college projects where I had full creative freedom and the ability to choose my work.

04 ABODE

Week 06,08,09 : Brand Identity

PROJECT BACKGROUND

ABOUT THE BRAND

Abode, formerly called as Mabilis is a new premium luggage brand, who will be selling Germany imported luggages in India. They positioned themselves under the category of affordable luxury brand & their competitors were mainly Coach & Michael Kors.

PROJECT DELIVERABLES

Three brand identity directions, where the logo should essential be a monogram. In all, three logo along with 15 collateral designs (Luggage, Luggage tag, Envelopes, Stationery Kit, Magazine)

CLIENT REQUIREMENTS

Client was keen on having a 'AB' monogram as a logo.

DESIGN PROCESS

GETTING TO KNOW THE BRAND

The project kickstarted with a brief breakdown of the brand, which was an intensive brand strategy done by the studio earlier. The brief download of the brand helped me gain a clear understanding of brand's purpose, values, positioning, archetypes, tone of voice & target audience

RESEARCH

A brief research on current luxury luggage market trends, how luxury brands are positioning themselves & how each brand is setting themselves apart from the rest.

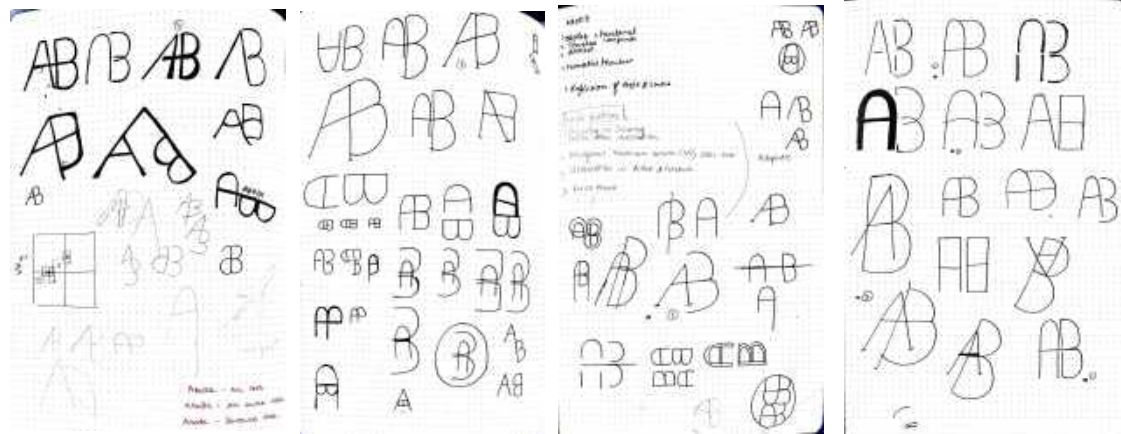
LOGO EXPLORATIONS

Started first round of logo explorations with quick sketches, finalised few sketches.

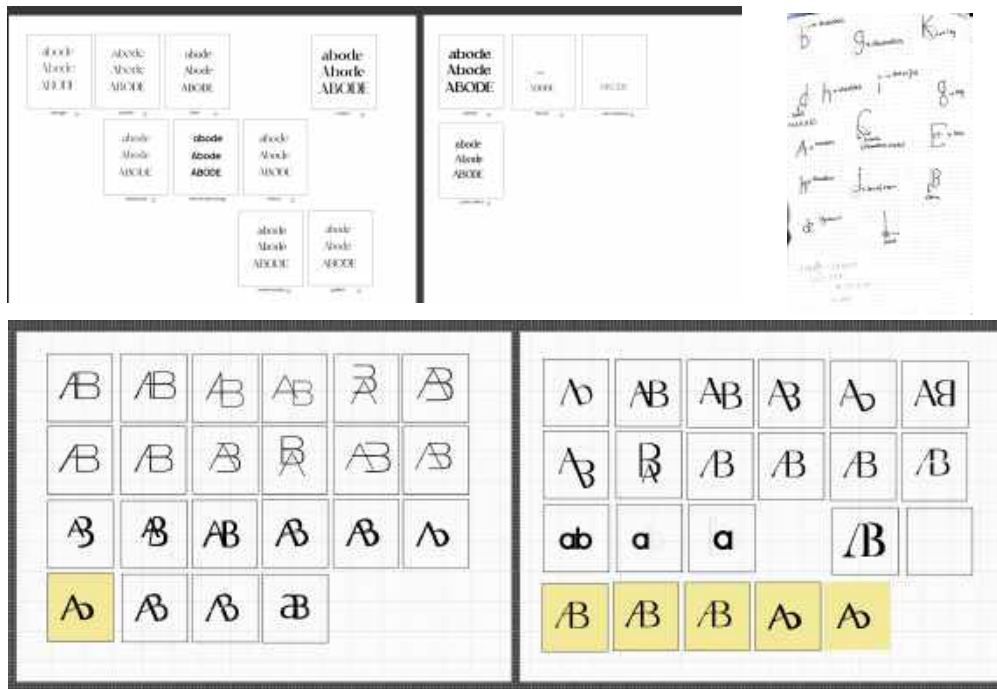
TYPEFACE SELECTION

In order to convey the premium luxe feel of the brand, it was essential to have a typeface which reflects the brand's premium luxe feel. Explored different set of typefaces from several type foundries. Shortlisted a couple of typefaces with the creative director.

LOGO EXPLORATIONS SKETCHES - ROUND 01



In order to convey the premium luxe feel of the brand, it was essential to have a typeface which reflects the brand's premium luxe feel. Explored different set of typefaces from several type foundries. Shortlisted a couple of typefaces with the creative director.



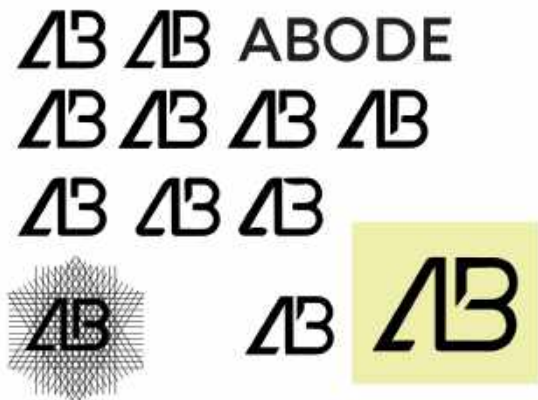
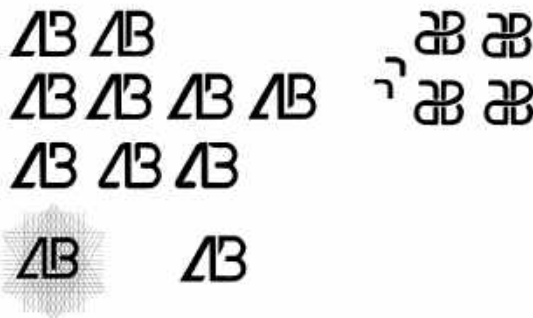
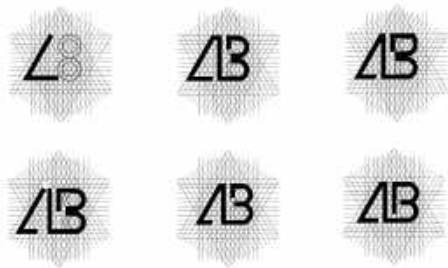
Using finalised set of logo arrangements & typefaces, I jumped into making digital versions of the logo. All the logos had certain set of limitations, few lacked refinement to be taken forward while most of the monogram versions already existed.

**“nothing seemed
to be working,
round 02 of
ideation was
in order**

CUSTOMISED LOGO VARIATONS

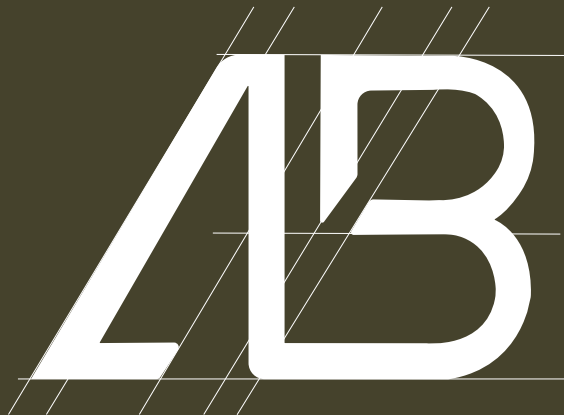
As the last method of creating logo arrangements with specific set of typeface was limiting, we decided on giving the logo a more customised feel to it, which began with making fresh sketches.





DIGITAL LOGO CONSTRUCTION

Translating sketches into a digital landscape was challenging. Making a logo from scratch keeping in mind the accuracy of the curves, angles was essential. I learned how to make customised logo (without using line tool or shape tool) on grids & it helped me achieve the accurate angles of bowls, curves & weight of the stems.









AB KARAN
OBEROI

ABODE

CRAFTED IN GERMANY



www.abode.com



visit www.abode.com

Timeless
Elegance
for your
travels













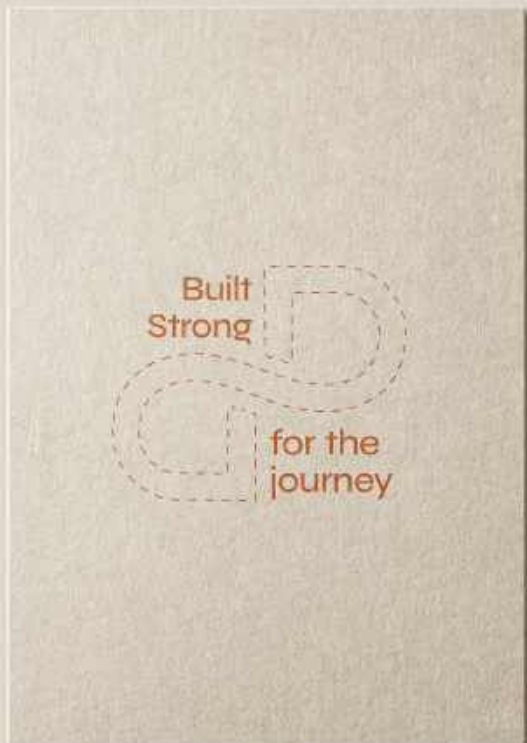
ABODE
PRESENTS

SPRING/SUMMER 2014

QUEST

www.abode.com







Karan
Oberoi

ABODE



FINAL PATHWAY 03
(By creative director)



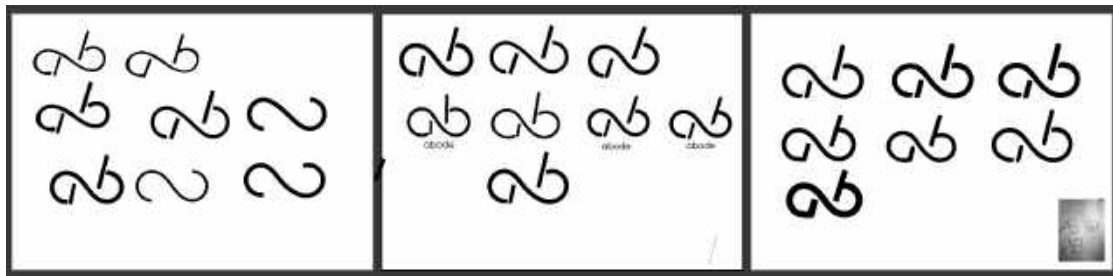
Designed & Conceptualised by Hiral Agrawal

"None of the directions were approved, but some appreciated elements were used in round 2.

ROUND 02 IDENTITY DESIGN

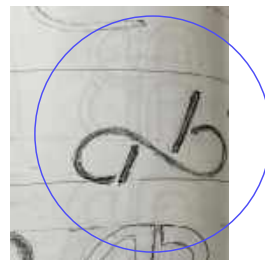
Initially i was doing this project solo, for round 02 senior designers were involved. For round 02, out of three directions one of my logo was also considered to be pitched for round 02.





DIGITAL LOGO CONSTRUCTION


Encountered multiple challenges while digital logo construction, several changes were made by the Senior Designer. Her version was slightly different from mine in order to make the logo look visually balanced.










A photograph of three ADORE brand suitcases (two large and one small) standing in a warehouse or industrial setting. The suitcases are dark-colored with metallic trim. The background shows wooden shelving units and a concrete floor.

Built to be strong,
modern & timeless

LUXURY TRAVEL ESSENTIAL

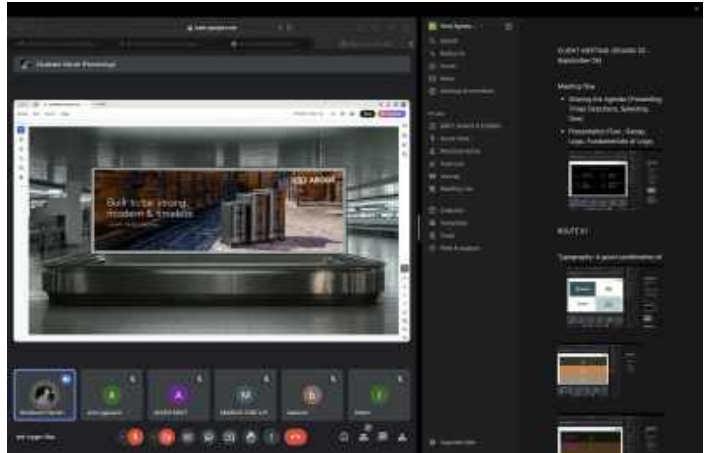
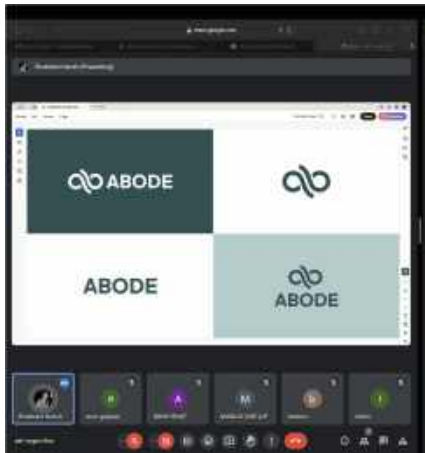
 ADORE

Product codes: ADORE 1000, ADORE 1001, ADORE 1002

PROJECT CONCLUSION

After two rounds of brand identity design, the client decided to explore a logotype instead of a monogram, which they had initially avoided due to brand name registration issues. Ultimately, nothing was finalized.

the client ended up changing the entire design direction :(



What did I learn ?

FUNCTIONAL & MEANINGFUL DESIGNS

The approach that I followed to make a logo was focused on delivering a meaning, whereas the approach I took up while working on logo for Abode, a premium luggage brand was to first make initial set of iterations which look good & then make a story around it. I learned how the first approach of meaning focused designs could be a bit limiting in terms of iterations while the latter approach of visual first, meaning second is rather open ended as there's always a way to build a story around the visual.

GRID CONSTRUCTION

While translating my sketches into a digital landscape, I learned how to make a logo on grids from scratch (without making use of a pen or line tool). I did logo construction using logo grids, which helped me achieve accurate angles of the bowls, curves & weight of the stems. The grids were primarily made of lines & circles, the circles helped in achieving uniform curves of the bowls of B.

PROJECT CHALLENGES

Designing a distinct 'AB' monogram was challenging, requiring multiple iterations. Initial attempts struggled with cross-bar curves and typeface inconsistencies. A senior designer resolved the issue by simplifying the design with shapes, which I refined further. Visualizing the brand identity across collaterals was also time-sensitive but necessary to convey the concept effectively.

“endless revisions,
restless nights,
no approvals but
a quite sense of
fulfilment

05 ULTRA CONFIDENTIEL

Week 04 : Brand Identity Revamp

PROJECT BACKGROUND

ABOUT THE BRAND

Ultra Confidentiel specialized in High-End B2B projects such as innovative offices, experience centers, hospitality and boutique retail chains. They offer global turnkey processes from conceptual design to execution at site, including technical development and production.

PROJECT BRIEF

Give the current identity a solid context, making it iconic and synonymous with a celebrated interior design firm with minimal changes to the existing identity

PROJECT DELIVERABLES

A Revamped brand identity

What was my contribution ?

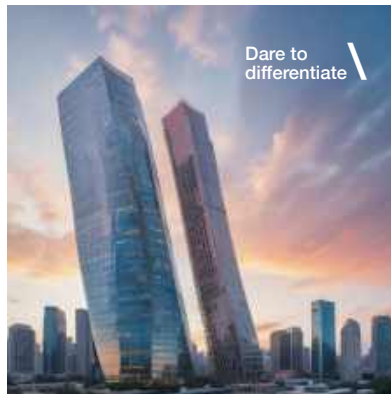
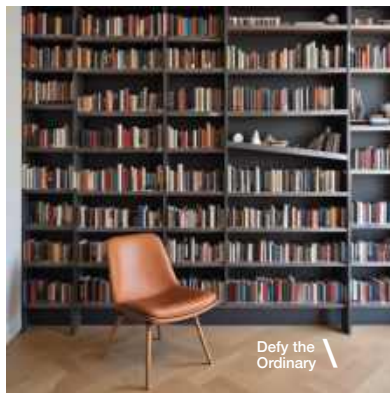
I was primarily involved in the brainstorming process while managing other projects. Nonetheless, I found it an exciting challenge to turn an existing slash sign into something iconic and synonymous with a renowned interior design firm. My approach was to give meaning to the design by leading a campaign that reinforced the logo's significance. While the creative director found it an interesting take, it wasn't strong enough to pitch to the client. I was involved throughout the branding process, and it was a valuable learning experience to observe how senior designers approached the challenge and developed a dynamic new visual identity.



Imagine a world where every expectation is met with a straight line: predictable, standard, and ordinary. Now, envision the impact of a slanting line/slash: dynamic, unconventional, and surpassing every expectation.

The concept pushes the idea that Ultra Confidential believes in defying the ordinary. The concept builds a contrast between the straight and slanting lines: where the straight line satisfies, the slanting line astonishes. It represents the commitment to innovation, pushing boundaries, and crafting experiences that go beyond what customers expect. From the unique design processes to unmatched creativity, this concept embraces the slanting line, ensuring that every interaction with Ultra Confidential leaves a lasting impression of excellence and innovation.

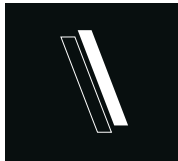
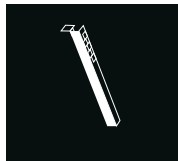
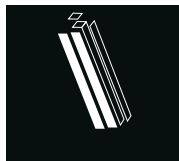
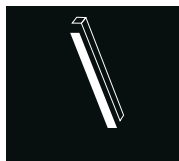




UNCONVENTIONAL IMAGERY

My goal was to create a campaign with unconventional imagery for an architecture and interior design firm, making it memorable and conveying that the team at Ultraconfidentiel "dares to differentiate."

I focused on incorporating their slant logo and showcasing slanted elements in everyday life, like a slanted building among tall structures. However, due to architecture's association with precision and correct proportions, the creative director felt this campaign might imply the opposite.



06 AGEASY MAX HEALTHCARE

Week 11 : UI/UX DESIGN



PROJECT BACKGROUND

ABOUT THE BRAND

AGEasy is a health & wellness service for senior citizen which provides assistance for common health conditions such as joint pain, diabetes, high blood pressure & more.

PROJECT DELIVERABLES

A revamped website taking into account the heuristic evaluation

PROJECT BRIEF

Referring to the heuristic evaluation, conduct UX study followed by a functional UI design of the website.

What was my UX PROCESS ?

- Define Objective & Purpose
- User Research
- Content Inventory & Audit
- Categorisation
- Information Hierarchy
- Labelling & Taxonomy
- Information Architecture

CURATING A DESIGN BRIEF

ABOUT THE CLIENT

AGEasy is a health & wellness service for senior citizen which provides assistance for common health conditions such as joint pain, diabetes, high blood pressure & more.

BRAND TONE OF VOICE

AGEasy believes in providing support & assistance to elderly. The tone of voice would essentially be welcoming, warm, helpful, caring, kind & thoughtful.

PRIMARY OBJECTIVE

The brand aims to drive sales by effectively listing their products and utilizing strong calls to action (CTAs) to encourage customers to make a purchase directly through the website. The goal is to provide enough information on the site to minimize the need for extensive customer inquiries, resulting in limited calls. Additionally, the brand wants to highlight their smartwatch, showcasing its features and value to attract potential buyers.

BRAND VISION

The brand's vision is to be the most loved and trusted brand for seniors and their families by helping them to improve and enrich their quality of life

CREATIVE DIRECTION

Following the brand guidelines & Keep the website minimal

BRAND MISSION

The brand's mission is to understand and respond to seniors' evolving needs and desires through a perfect blend of lifecare and lifestyle offerings that deliver a comprehensive and seamless experience

PURPOSE

The purpose of creating the website is to sell the products listed on the website

SECONDARY OBJECTIVE

The secondary objective is to help people book studio experience or expert sessions

USER RESEARCH

user listings	<p>A) Care givers: They are essentially the people who provide care & support to elderly or old age people. For example: a teen boy/working son assisting his grand mother to buy a product to help with her joint pain</p> <p>(B) Senior Citizen: With the growing use of technology, considerable amount of senior citizens are spending time online. Though the products are made for the senior citizens, it's essential to note that a lot of senior citizen are not equipped with technology to use a website</p>
habits	Likes providing assistance to elderly/old age people in their family or knowns. Not equipped or comfortable with technology. Likes seamless hassle free digital experience
goals	Buy products online by themselves hasslefree

USER STORIES

AS A	I WANT TO	SO THAT	FEATURES
a son of parent who experience joint pain	buy a product for her with product assurance & enough information	I can be satisfied that she is using a verified product which will contribute to her good	PRODUCT DETAILS
a single old age mother	book an expert call seamlessly & have the option of rescheduling	So that she can get the service she wants	DAILY UPDATE
an upset retired colonel	be able to return my products w/o making multiple calls	I can get my refund or have the basic consumer rights	REFUND
an upset retired colonel	be able to send in reviews of the product	other customers consider the same & order accordingly	REVIEWS

UI/UX AUDIT REPORT TAKEAWAYS

CHANGES

The reading content of the website is a lot for the time given to read. Either the reading content need to be cut down or the timing need to be increased.

The visual system of the website need to redone entirely. The visual spacing, alignments, hierarchy & a consistent visual language need to be followed & designed.

The sections of the website need to be remapped & put in an order which meets the industry standards & user preferences

The action button on the website need to designed with proper spacing avoiding errors, need to be made more recognizable & easy for user to understand.

ADD ONS

DELAYED DELIVERIES

Constant order update on profile section on the website or link to the same through the mails

PRODUCT QUALITY

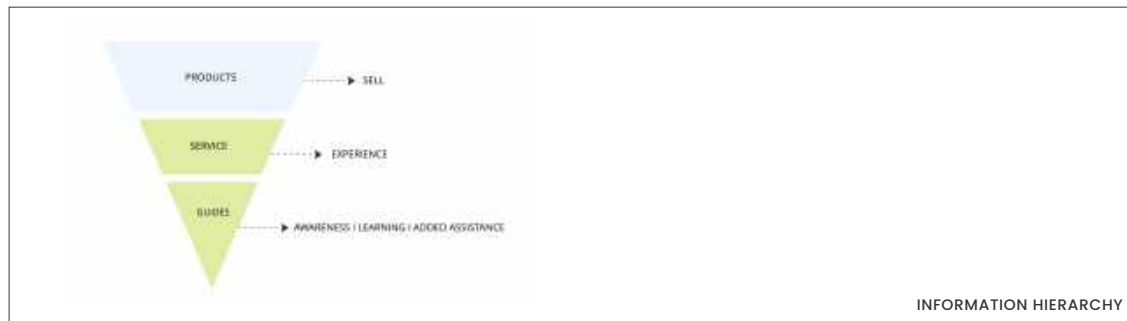
Once the order is placed, the user can get mail for giivng review to the product on website.

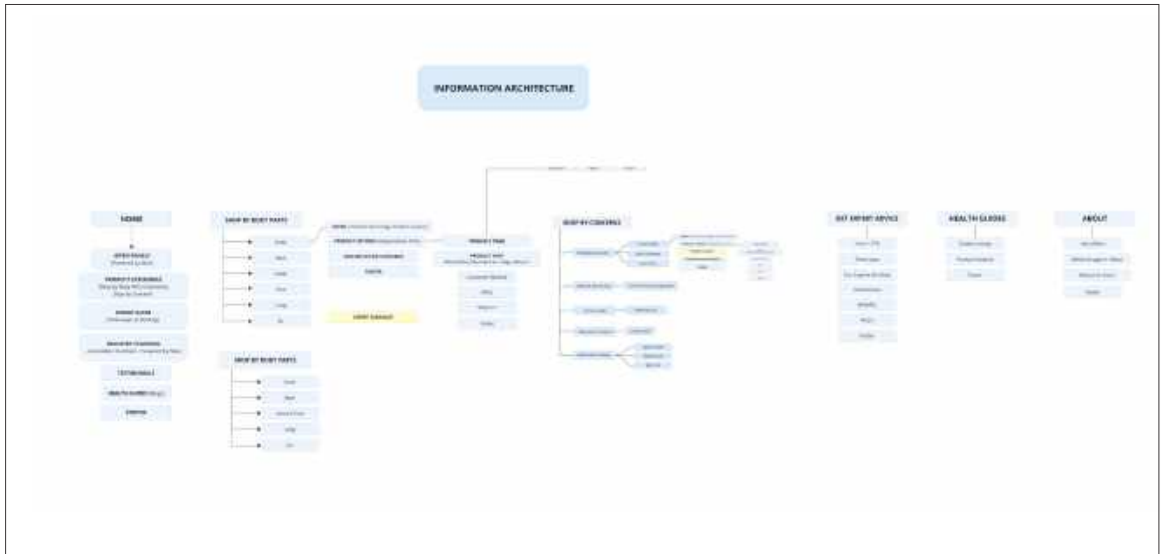
BOOKING EXPERIENCE

Update on website if slots are not available or rest of the week

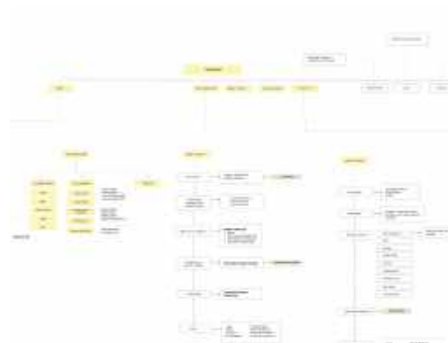
RETURN USER FLOW

Streamlined user flows for returns





INFORMATION ARCHITECTURE



What did I learn ?

UX DESIGN PROCESS

Through this project, I gained a deeper understanding of conducting UX research for an industry project. I learned about content hierarchy, creating a robust information architecture, and the extensive research involved in understanding heuristic evaluations and revamping a website.

FIGMA FEATURES

I was unfamiliar with several common features in Figma, such as design style sheets, variables, and many others that I am still exploring. While this project didn't yield a solid outcome, it helped me gain a better understanding of Figma's interface and how to utilize its features for improved optimization.

PROJECT CONCLUSION

I concluded this project by completing the UX research. Some of the insights I gathered during the research were implemented, particularly the product categorization I worked on.



UI design for the home screen (paused further development as the internship duration ended).

GREY SPACE

final thoughts, supportive work environment, unique projects, limited learning, but a valuable experience overall.

01 MU20 SCHOOL OF OPPORTUNITY

PREFACE

CONTRIBUTION

From concept to final outcome, I was fully involved in every detail of this project. Spanning five intensive weeks, it included a diverse range of deliverables that challenged me in every way. The client was truly pleased with the results.

PROJECT LEVEL

The event branding was for an event with 3000+ attendees who were high schoolers from all around the country with esteemed educational professionals. I handled & lead this project.

PROJECT BACKGROUND

ABOUT THE BRAND

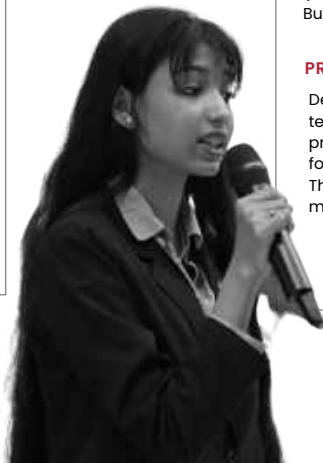
MU20 School of Opportunity brings together students from all around the world to engage in diverse challenges, fostering leadership, innovation & global networking.

PROJECT DELIVERABLES

Student Handbook, Brand Identity
Delegate Kit Bag : Notepad, Chitpad, ID card,
Lanyard Certificate, Folder, Pla Card
Event Collaterals : Partner Standaees, Photowall
(01), Classroom Flag, Passage Walls, Long
Building Flex

PROJECT BRIEF

Develop a brand identity tailored for young teens and high schoolers that feels fresh yet professional, reflecting the event's educational focus and appeal to high-profile attendees. The color scheme should revolve around a monochromatic palette inspired by Harvard



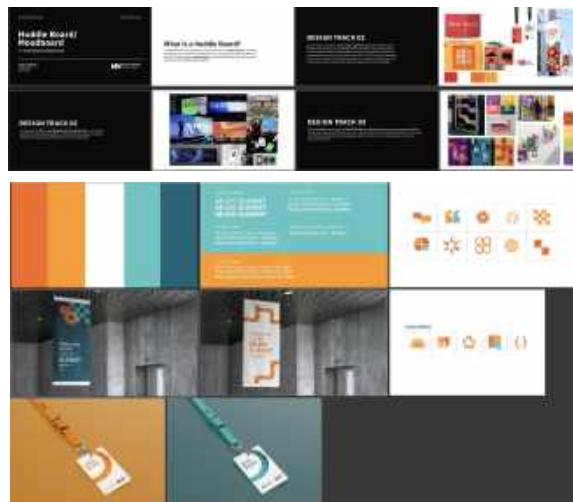
PROCESS OF CREATING THE EVENT IDENTITY

VISUAL ANCHORS

The ideation process started with analyzing the core essence of the MU20 Opportunity Summit, which was then distilled into key defining concepts. MU20 events emphasize a multitude of opportunities, and this became the focal point for the brand identity. The idea of pathways, symbolizing new roadmaps and journeys, was chosen as the central visual theme. Additionally, the client wanted to highlight the event's various challenges through the identity. To achieve this, custom visual icons and illustrations were developed to represent these aspects effectively.

MEDIUM

The brand identity featured collaging to place students at the forefront, reflecting the essence of a student-focused conference. The visual style combined collage elements with graphical illustrations, creating a dynamic and engaging representation.



MOODBOARD & FINAL DIRECTION

The project began with pitching three conceptual directions to the client to align on the final design approach. For the selected direction, two color palette options were presented. One was set aside, and the monochromatic red palette was chosen to move forward.

At
ASIA'S BIGGEST
HIGH SCHOOL
CONFERENCE

We welcome
3000+
ATTENDEES

from
120+
schools

with
08
challenges

FASHION
IMPACT POLICY
THEATRICE
TECHNOLOGY
PUBLIC SPEAKING
ENTREPRENEURSHIP

MU20 OPPORTUNITY SUMMIT

“

TEAMWORK



MU20
Opportunity
Summit 2024













Student Handbook Design: A detailed guidebook provided to students prior to the conference, containing essential information for both pre-even preparations and event-day activities.

What did I learn ?

INDEPENDENT LIVE PROJECT

This was one of my first major live client projects, where I took the lead alongside another designer. It was both special and challenging in every way. Leading the project required me to step up, make creative decisions independently, meet tight deadlines, adapt to last-minute changes, and take responsibility for even the smallest mistakes.

MANAGING TIME

Managing time for this project was particularly demanding, pushing me to work at a faster pace. The client consistently challenged me to iterate and deliver results that met their high expectations.

PRINT RESOLUTION

Many of the projects involved large-scale print collaterals (12–35 ft), marking my first experience working with such dimensions. I initially struggled with understanding resolution and technical specifications, realizing how unaware I was of these aspects. Fortunately, the creative director from the client's team stepped in with valuable guidance, helping me navigate the challenges and choose a successful direction. This opportunity not only enhanced my technical knowledge but also prepared me to confidently handle future projects requiring print flex designs.

PROJECT CONCLUSION

The project ended on a high note, despite the considerable challenges. The entire client team was thrilled with the outcome. Typically, the client hires multiple sources for different aspects of the event identity, but this was the first time someone handled the entire identity on their own, making it incredibly rewarding.

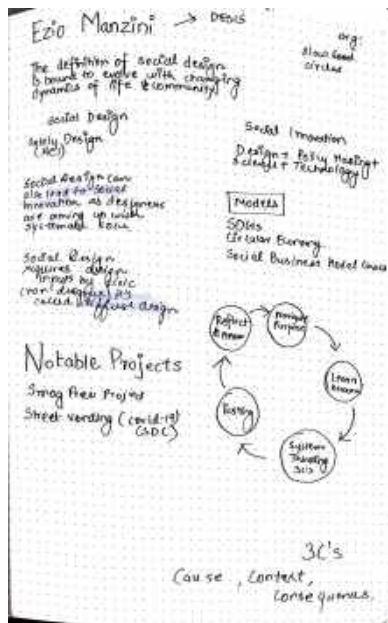
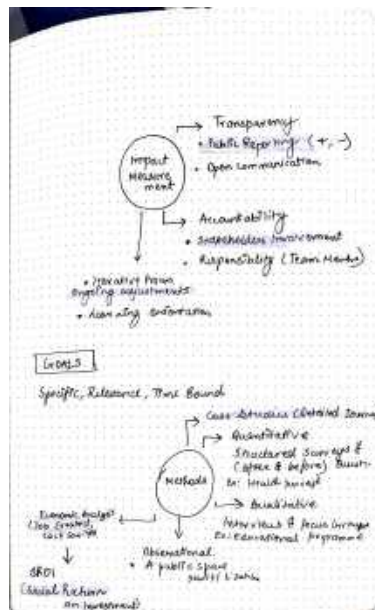
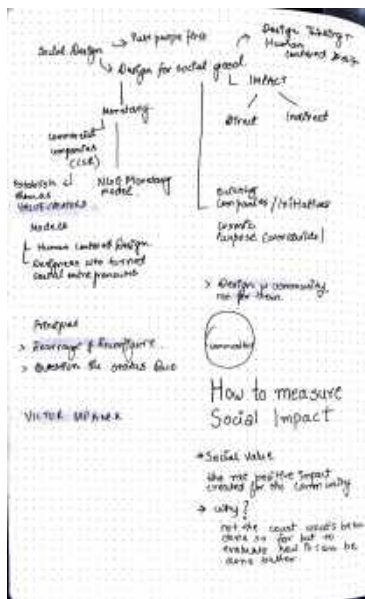
CHALLENGES

There were several challenges—ensuring print resolution, handling last-minute changes, and creating new collaterals—but it was equally exciting to tackle them in collaboration with the creative director at MU20, who provided valuable support throughout.

My first official work showcase, done at my school — truly special.

what do I really want to as a designer?

Throughout my internship, I spent a significant amount of time reflecting on what I truly wanted to pursue as a designer, which led me to explore social issues and their connection to design. I've compiled all my insights and takeaways in the document attached below. It was a rewarding experience, learning how design is impacting so many lives.

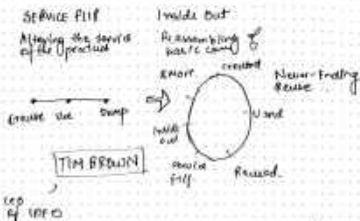


Kotam Design, Inc.
Social Design Collaboration, Delhi
Katham, Delhi

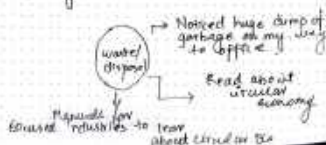
Architecture X Design

Circular Design (CDED)

- Refurbishment & Reuse
- Biological cycle
- Any product which doesn't require production from the very first stage is a fresh product is ideal.



Circular economy



Defining & Quantifying Impact
• What does impact mean to you
• Is relevant to your project

Cultural Sensitivity & Relevance
Understanding community's definition of 'impact', their values

Changes in External Environment
External Factors Monitoring

Long Term Tracking

• Certain projects pertaining to social behavior fields, are hard to quantify

ethical considerations

data reliability validity

Methods
• case studies
• Observational
• Quantitative & Qualitative

