

PORT

Copywriting
Editorial Design
Coding
Branding
Storytelling
Advertising

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JASMIN
MINAEI





Magazine Design

Designed, authored, and photographed an original magazine, showcasing skills in creative direction, visual storytelling, layout design, and branding, with full control over content creation and cover imagery.



Punk Band Identity

Designed the full album for the band 'Losing My Marbles,' using a familiar phrase as a wordplay strategy, with bold, vibrant visuals to match the raw energy of punk music.





PROBLEM

Nature is under threat, biodiversity is at risk, craft is being lost to industrialisation and disconnection in this fast moving world.

INSIGHT

Morris & Co.'s patterns are more than decoration, they are a protest. In a world of digital noise and ecological crisis, heritage can be a powerful tool to reawaken presence, purpose and care.

2000s



2010s



2020s - current



Morris & Co. The Fabric of Society

Created for the D&AD New Blood Awards, this collaborative project amongst a team of five repositions Morris & Co. as a modern, ecological brand rooted in heritage and craft. The Fabric of Society introduces biodegradable Seed Bloom Swatches, fabrics embedded with seeds that grow into the plants depicted in Morris's iconic patterns



https://youtu.be/Or_zvC9R5sU

2 Minute entry video
for D&AD

Order your free bloom swatch and watch the pattern bloom

Plant and watch your personal Morris & Co. pattern bloom, a small act with a greater purpose.



+ CODE BLOOM
FOR 20% OFF

1



2

#TheFabricOfSociety.



3

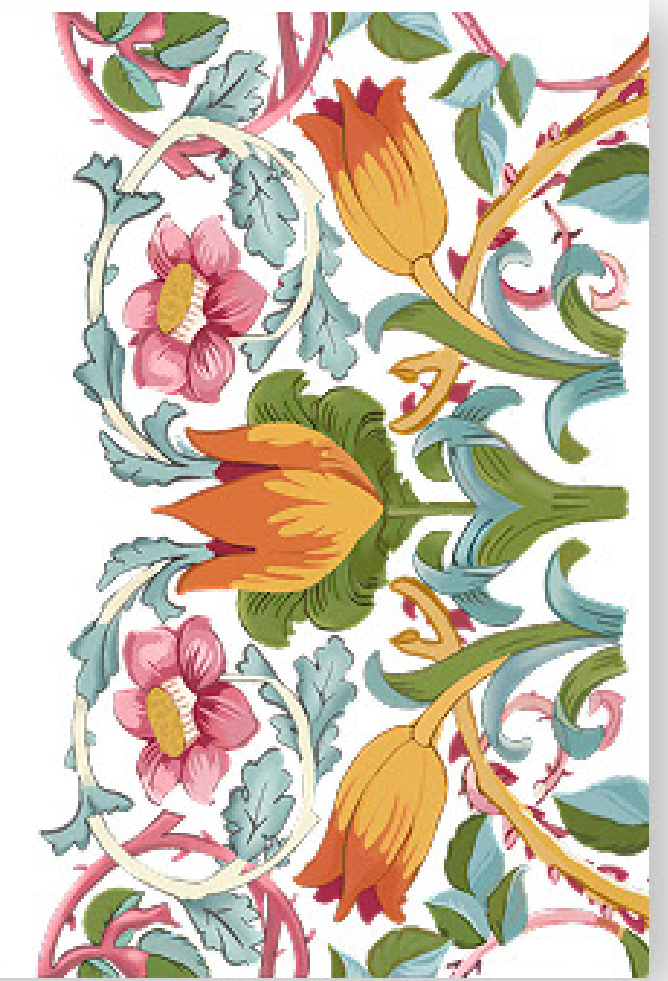


Morris & Co. The Fabric of Society

The Fabric of Society campaign invites audiences to engage with Morris & Co. not just as a design brand, but as a living legacy that sows creativity back into the earth.



Out of home activation

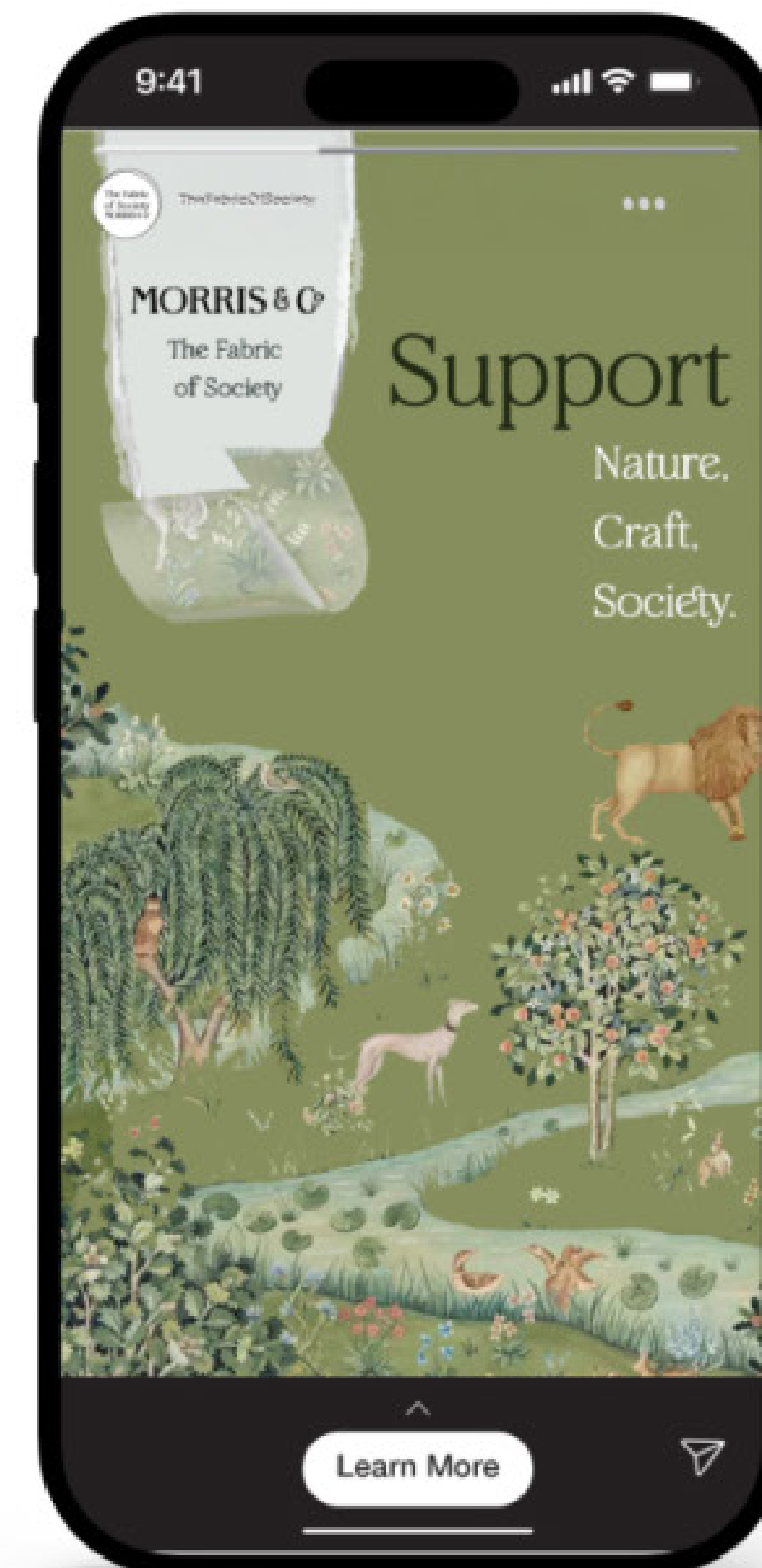
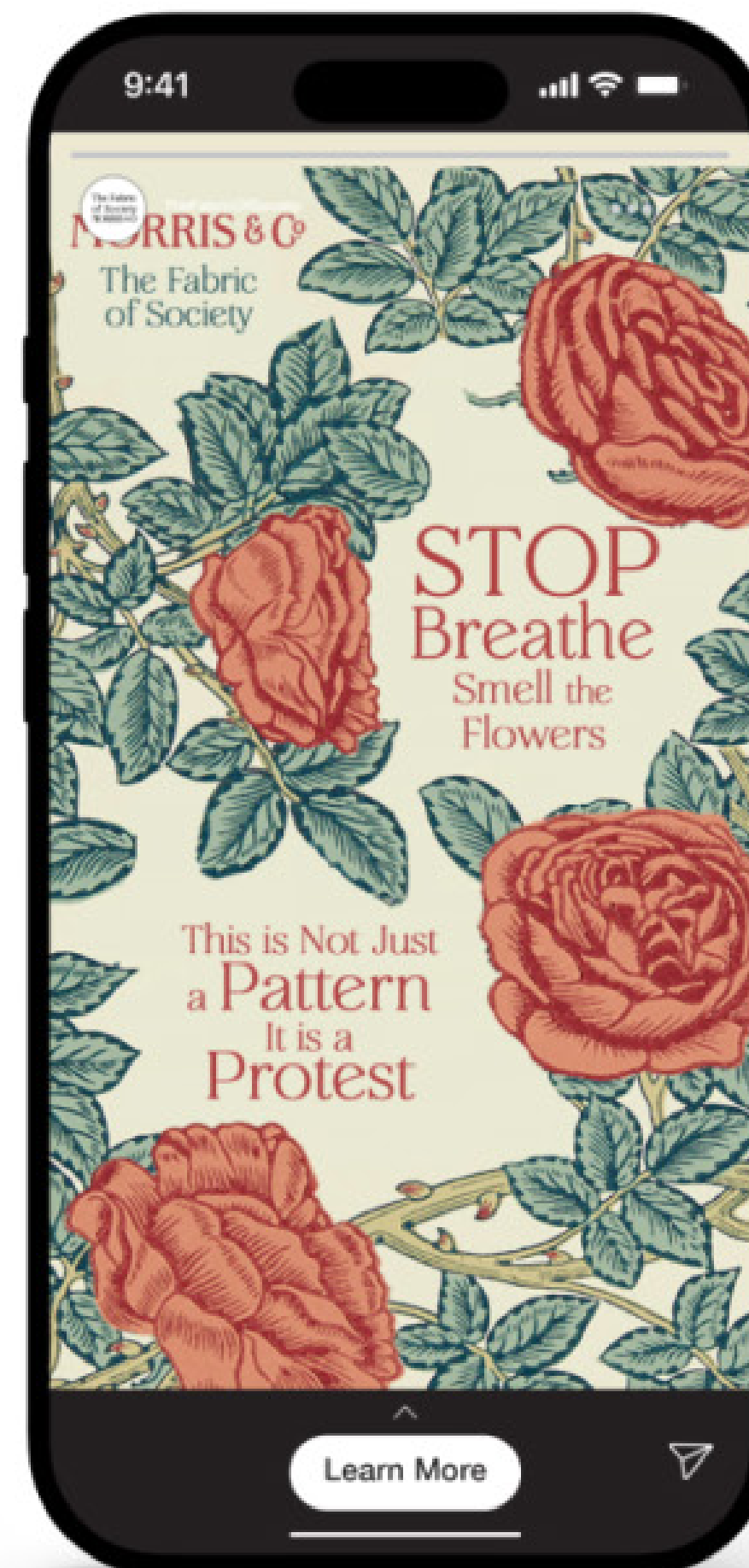


OOH Poster → Scan QR Code → Microsite → Order Seed Swatch → Discount Code



Social media activation

Social Activation → Share & Repost → Website → Order Seed Swatch → Discount Code



Episodes

Trailers Episodes More to watch Plans

N

DOG F**K DOG

THIS AIN'T GANGSTER MOVIES. THIS IS REAL.
THE JIMMY HOLMES STORY

Episode 1: Dog Fuck Dog

In the gritty underworld of 1980s London, Jimmy Holmes emerges as a formidable enforcer. From brutal debt collections in South London to managing Soho's vice operations under crime lord Bernie Silver, Holmes's ascent is marked by violence and ambition. This episode delves into the ruthless dynamics of gangland life, where betrayal is commonplace and survival is paramount.

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THE PUFF GAME

JIMMY HOLMES DOCUMENTARY
BORN ON THE PAVEMENT. BUILT LIKE A GANGSTER.

Episode 2: Puff Game

The allure of the drug trade draws Holmes deeper into London's narcotics scene, leading to confrontations with emerging gangs and internal discord. As alliances fracture and paranoia sets in, Holmes grapples with the consequences of his actions. This episode examines the personal toll of criminal life and the challenges of seeking redemption amidst chaos.

N

Doing The Deal

THE JIMMY HOLMES STORY
NICKING DONKEYS, HIJACKING BUGS , JUST ANOTHER DAY IN LONDON

Episode 3: A Bullet or a Bag of Money

As Holmes's criminal enterprise expands, he and his crew engage in high-stakes robberies and confront rival gangs. Their audacious heist of £1.5 million from a Spanish drug lord underscores the perilous choices between wealth and mortality. The episode explores the escalating risks and moral compromises inherent in a life of crime.

More Details

Watch offline
Available to download

Audio
English - Audio Description, English [Original], Spanish (Spain), French, Polish, (Brazil), Turkish

Join now

Netflix Documentary for London Gangster Jimmy Holmes

A documentary concept about Jimmy Holmes, for Netflix using a wordplay strategy that draws from his distinctive way of speaking, with a focus on authentic storytelling.



<https://youtu.be/KpNI4Ft7OSA?si=bCzCFJ06zhOLGJVm>



Penguin Cover Design Competition

Reimagined the cover for Atomic Habits for the Penguin Cover Design Competition, using bold visuals and a wordplay strategy to capture the power of incremental progress, including a custom cover, dynamic GIF, and promotional video





Brand Identity for Ealing Feed Charity

Designed the logo for Ealing Feed Charity, using a shapes within words wordplay strategy to visually represent the mission of providing food to the homeless, creating a memorable and impactful brand identity.

Feed ealing
charity

Snackcident

When you eat all your snacks at once, even though they were meant to last the week.

Confusleep

The feeling of waking up totally lost, not knowing where or who you are for a few seconds.

Textpectation

The feeling of waiting for a text reply that never comes , often ending in disappointment.

Scrolllexia

When you keep scrolling through social media even though you're not enjoying it.

Simp-athy

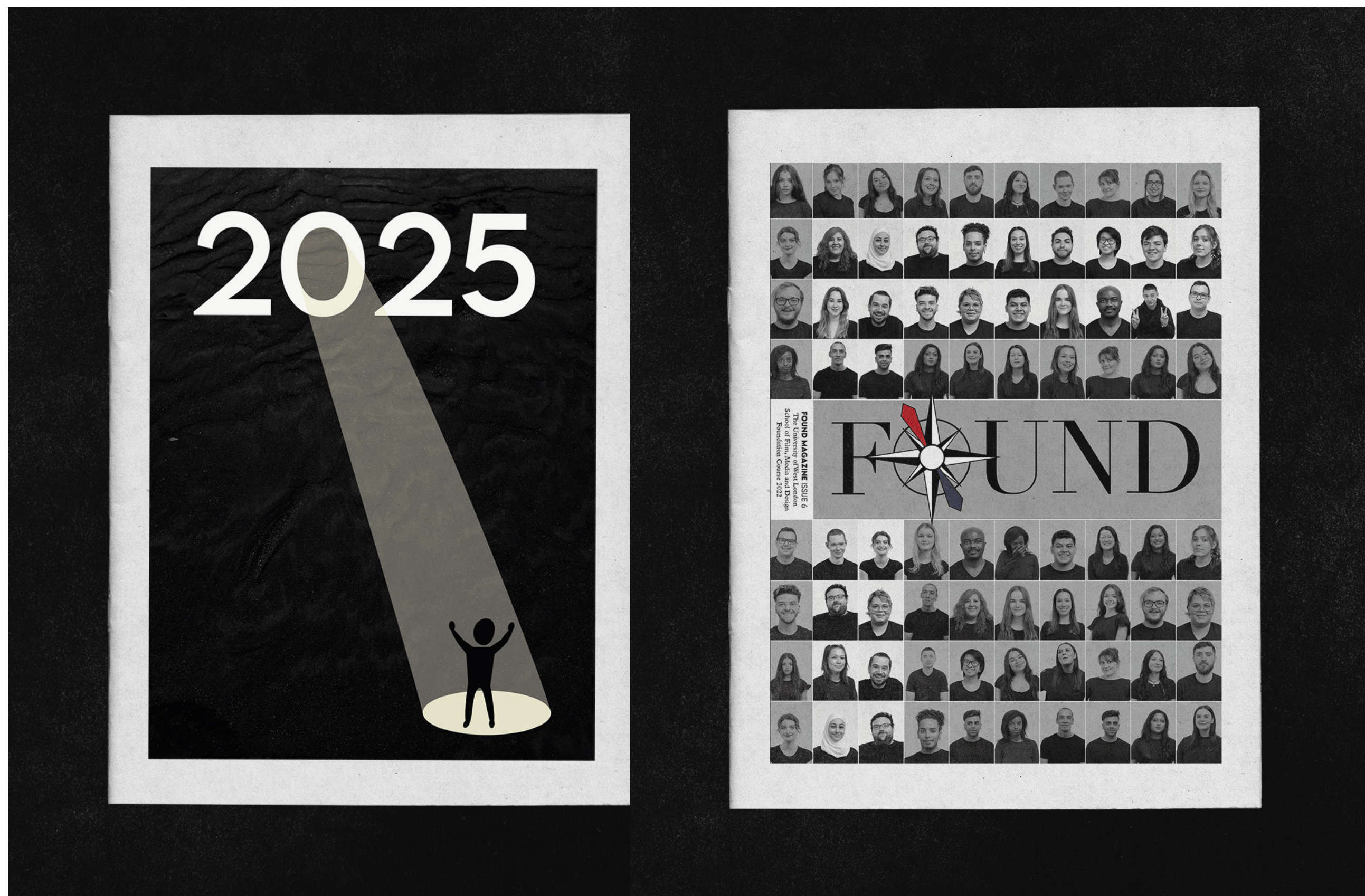
Feeling bad for someone who's clearly simping too hard.

Zoom-bie

That blank stare you get after being on too many video calls.

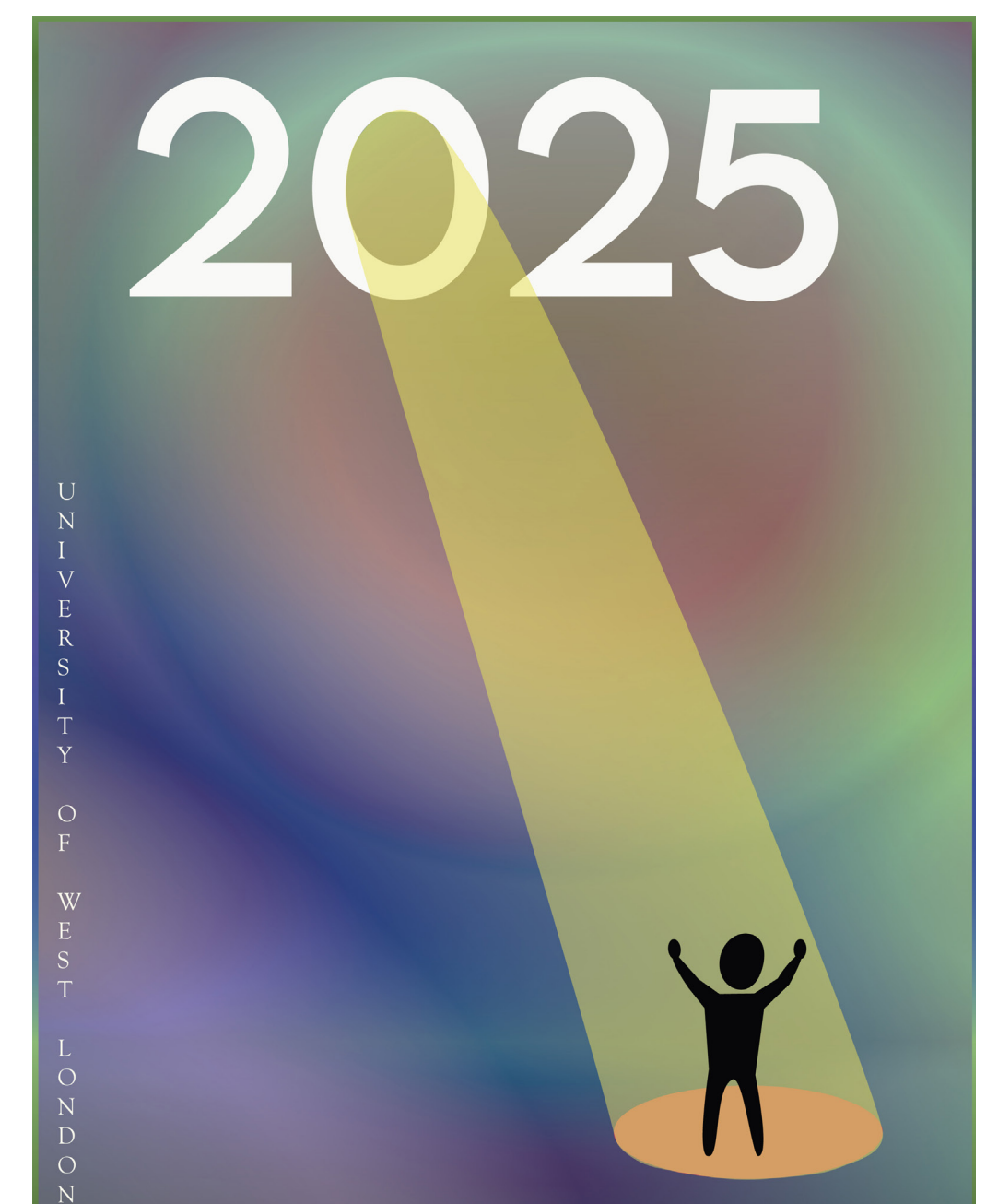
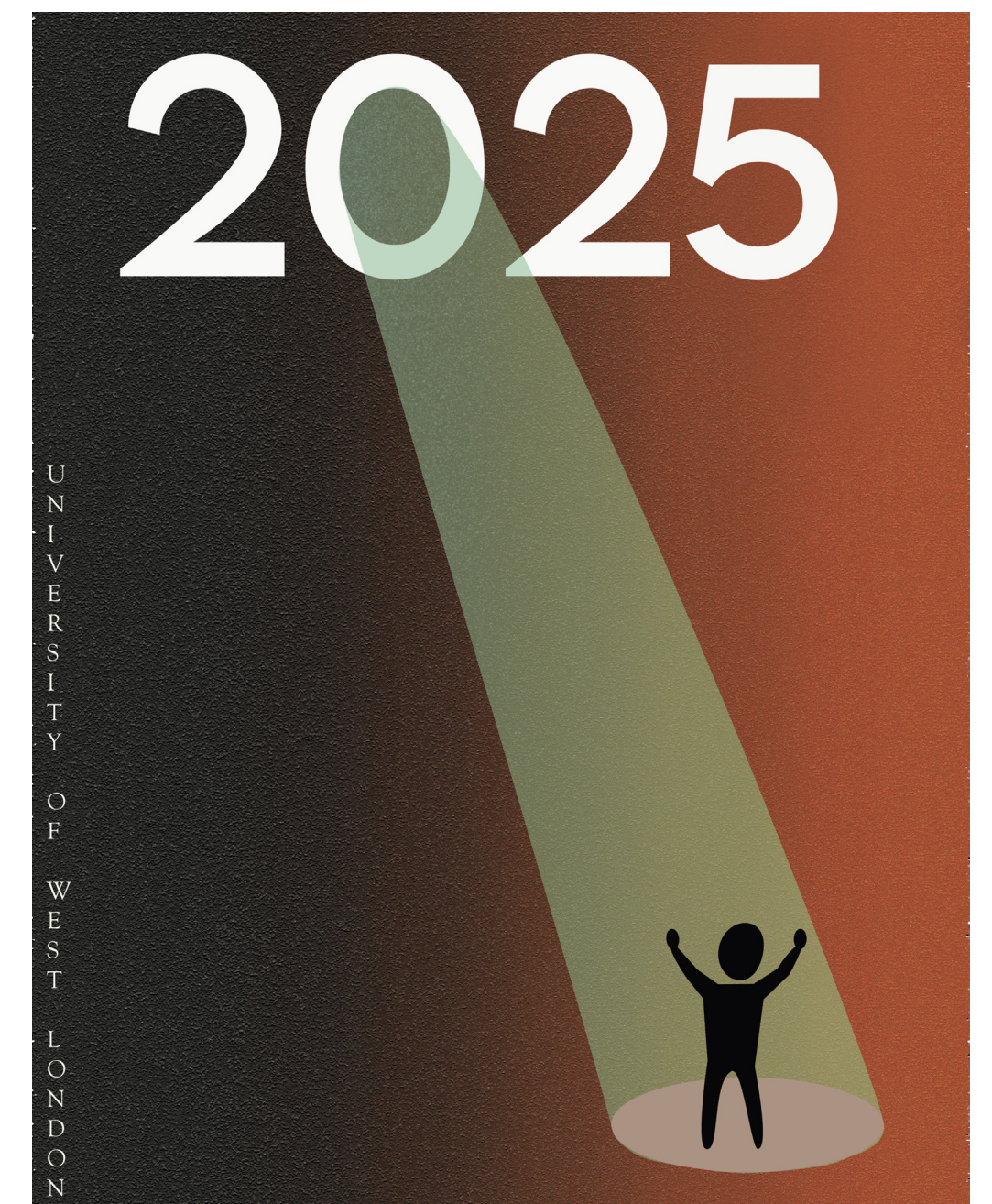
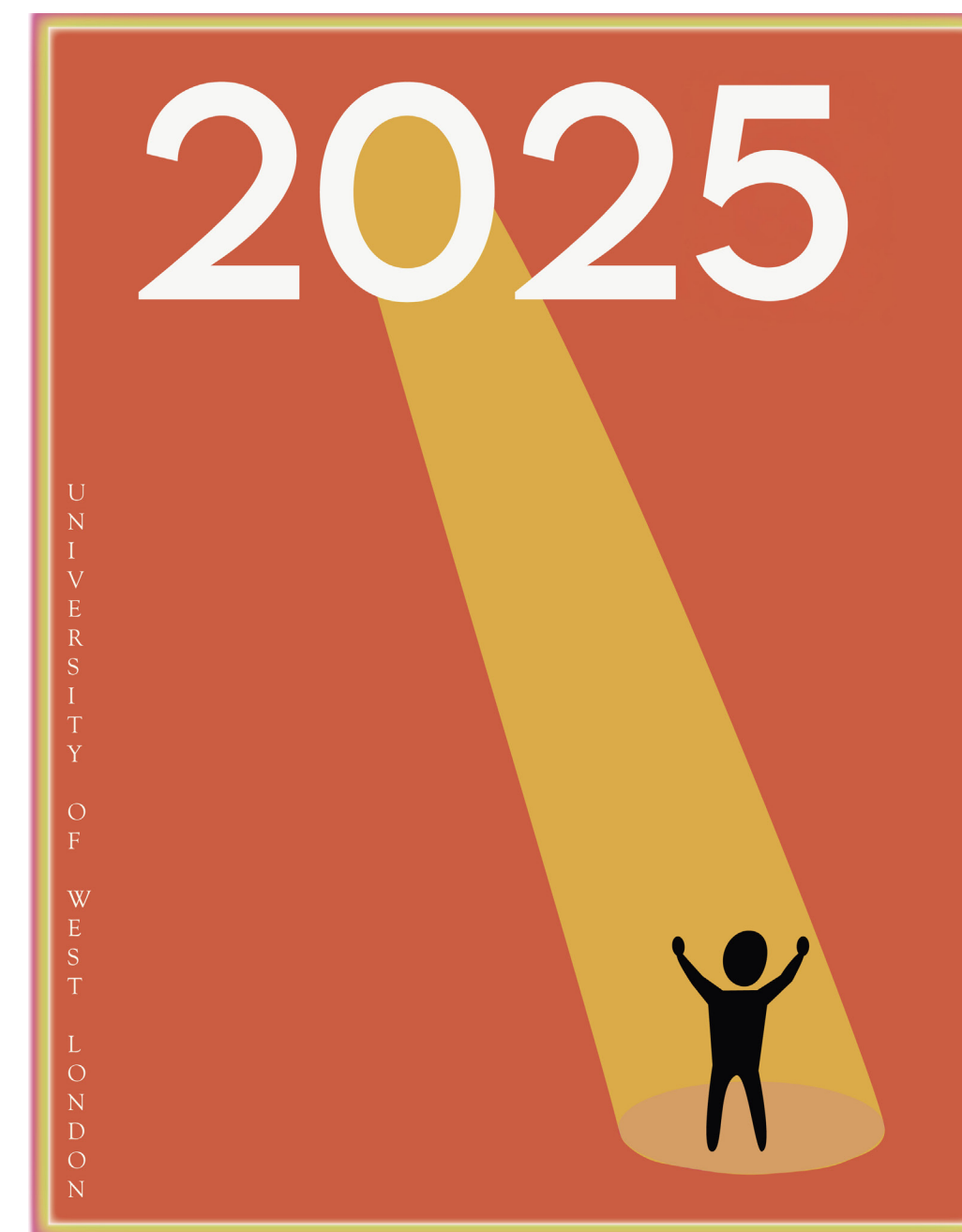
Should Be Words

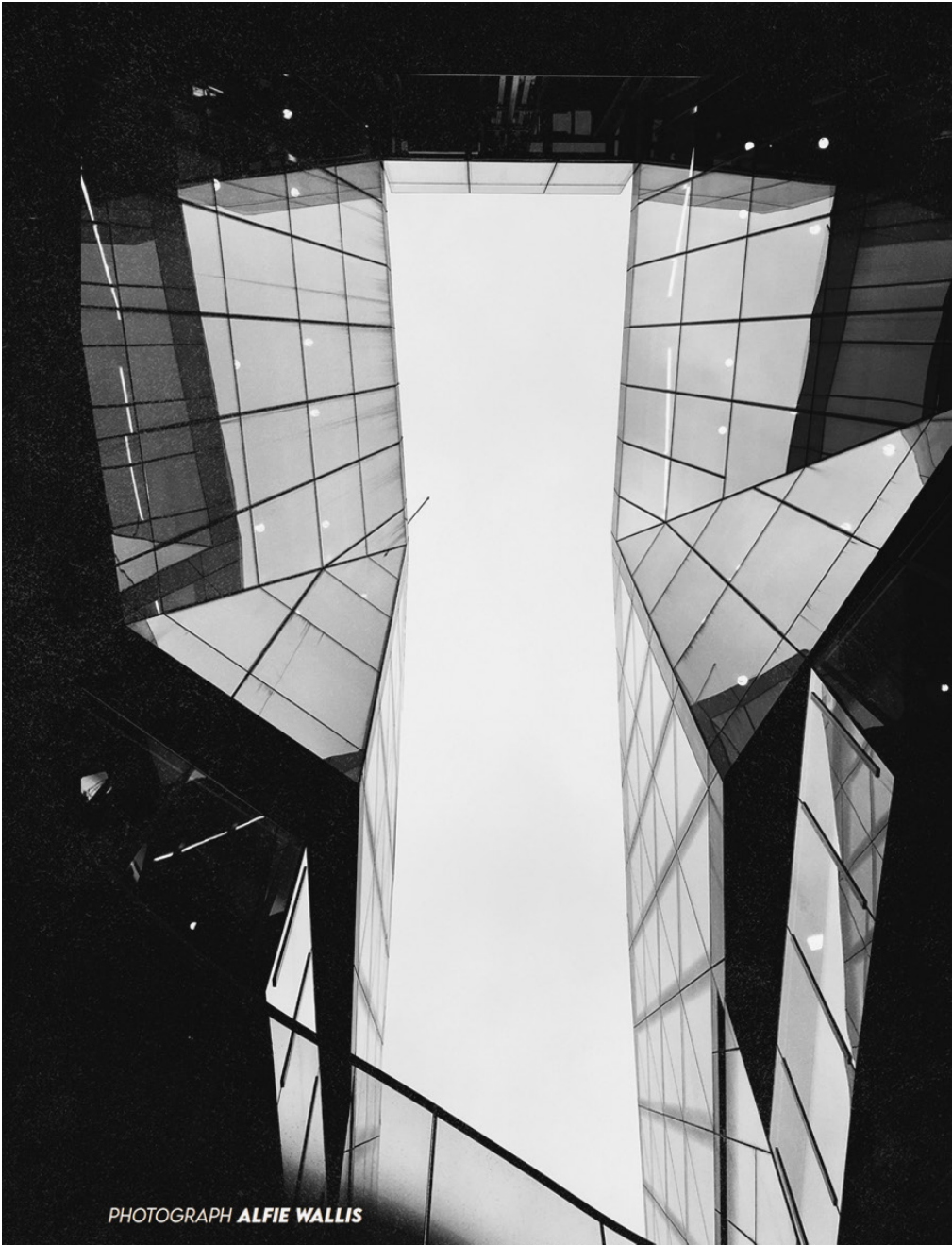
A playful copywriting project to invent a series of new, culturally relevant words.



The Found Magazine

Created for a cross-course student project at the University of West London, I designed the front and back covers for The Found Magazine. My black & white concept was selected as the final theme among submissions from fellow graphic design students, with several visual variations developed throughout the process.





PHOTOGRAPH ALFIE WALLIS

FOUND

Welcome everyone to Found 2022! We are very happy that this year's issue is available in print. After two years of just having an online magazine, thanks to our lecturers we are able to have an amazing printed magazine. Through the hard work of the five different foundation year pathways working together as a team our peers have produced a variety of content such as articles, interactive content, films, features and design spreads that we showcase here - from our student experience of Foundation year, to discovering all the places that London has to offer as well as some of the stories of individual students and how they arrived at UWL.

We started with the idea of using the magazine to represent the theme of contrast on every level which is demonstrated by the difference and uniqueness of all students and their content that we hope you enjoy.

Special thank you to our lecturers that with their support, knowledge and patience made this magazine possible.

AIDA, DANNIELLA AND JOY
EDITORS OF FOUND 2022

So here we are again... welcome to the 6th edition of Found, the magazine produced by and featuring the work of students on the Media and Design Foundation at UWL. Thankfully we have been able to return to a print magazine after two years of online publication only. We were also able to return to face-to-face teaching so have had the pleasure of seeing the range of work develop throughout the semester. Here, we are pleased to deliver into your hands a selection of the very best work of our 2022 students.

As ever, our students have taken up the challenge to depict the theme of contrast and explored it in a variety of forms. Students' energy, student experience, choices, London, mental health, public art, fast fashion and how to avoid it, tube stations, allotments and public toilets. Students responded by creating comic strips, design spreads, photo stories, fashion shoots, mobile films and virtual galleries - please make sure to follow the interactive links!

For the past two years the production of the magazine has been affected by COVID, this year, just as we were starting to work on the magazine Russia invaded Ukraine - a terrible situation that will have an impact on all of us, but none more so than our student, Ima who was visiting her home and family in Ukraine just two days before the invasion. Her virtual gallery is a powerful account of the contrast her country has experienced since February 24th.

The production of a magazine is always a challenge and depends on the work done by the students, invariably, it is the efforts of a core group of students who make the magazine what it is - this year particular shout outs go to Aida, Daniela, Anna, Jasmine and Clara.

Please, enjoy

DR JO HENDERSON
COURSE LEADER MEDIA FOUNDATION

FOUND 3

FASHION

THE BEGINNING OF THE END...

WITH SOCIAL AND ENVIRONMENTAL IMPACTS AND INCREASING CONSUMER AWARENESS, THE FASHION INDUSTRY IS UNDERGOING A SIGNIFICANT TRANSFORMATION. IS IT STILL POSSIBLE TO ENJOY FASHION WITHOUT GUILT?

WORDS AND DESIGN ANNA STEFANEK

I am writing this article on the same day as Beyond Retro, a chain of vintage and upcycled clothing opened their store in Westfield shopping centre. Second-hand brands are brisely stepping into a kingdom of fast fashion.

You can smell the change in the air. We live in times where admitting you have bought something from SHEIN is kind of eerie... embarrassing. Platforms like Vinted or Depop, where you can sell your used clothes, are rapidly growing. Even Instagrammers ditch fast fashion for the #lookwhatthrifted trend.

SOMETHING IS CHANGING.

From The Guardian and Forbes to The Sun, the headlines announce the end of fast fashion coming. The fashion industry posted a 20 per cent decline

in revenue between 2019 and 2020. The pandemic has definitely impacted the downturn, but most importantly, generation Z is concerned about climate change and workers' exploitation and turns to more sustainable options.

The list of fashion sins is long, from stealing intellectual property, hazardous conditions in the factories and exploiting workers and animals to poisoning the environment.

According to ThriftUP's 2019 Resale Report, the second-hand clothing market will outgrow fast fashion by 2028. The last two years have shown a 40% increase in second-hand purchases. There is a change in mindset and desire to shop more consciously.

SOMETHING MUST CHANGE.

The list of fashion sins is long, from stealing intellectual property, hazardous conditions in the factories and exploiting workers and animals to poisoning the environment, with fast fashion being the most notorious segment. On top of that, we have dodgy marketing practices aimed at convincing customers of the brand to be environmentally friendly - so-called greenwashing. In the future about slow fashion, I am looking at different ideas and various directions the brands, influencers, and consumers choose to enjoy clothes still but in a more sustainable way.

FOUND 58



Bethany Williams
Alternative Systems exhibition

FASHION

UPCYCLED BRANDS

With more and more companies implementing sustainability into their brands and so many different approaches to the subject along with greenwashing practices, it might be confusing for consumers to decide on the most sustainable options. But it does not have to be that complicated. The most beneficial to the environment choices are those that use, repair, or repurpose what has already been made and get the most out of the materials.

Upcycling is all about giving a new lease of life to the old clothes by transforming them into something more exciting and one-of-a-kind. The process is considerably better for the environment than recycling because it uses fewer resources, water, and energy. Unfortunately, according to Trash's report, less than 1% of all materials in clothes are recycled into new garments. Upcycling extends the garment's lifespan and saves them from going to waste. It does not contribute to pollution and is also less expensive. By choosing upcycled clothes, you also support small and local businesses, decreasing the carbon footprint and the clothes miles.

Fortunately, many UK brands have started recognizing the environmental impacts of the clothing industry and use unwanted or damaged materials to transform them into new, unique pieces. Meet a few of them:

FOUND 62

MAGPIE VINTAGE

Fancy some sustainable luxury? Check Magpie Vintage for the most gorgeous, colourful crochet dresses or beautiful floral jumpsuits that will make you stand out from the crowd. Everything is cut and sewn in their London studio. They strive to be zero waste as much as possible, turning the fabric scraps into collars or scrunchies. Oh, they are size inclusive, too, offering custom designs for every type of person. Sounds amazing, doesn't it?



FANFARE

Fanfare clothes celebrate fashion at its finest together with its creativity, freedom, and expression. They do it with respect for the environment and the people who made them. Their bold pieces are not only a fashion statement but also a fashion manifesto that has fairness, circularity, and longevity at its core.



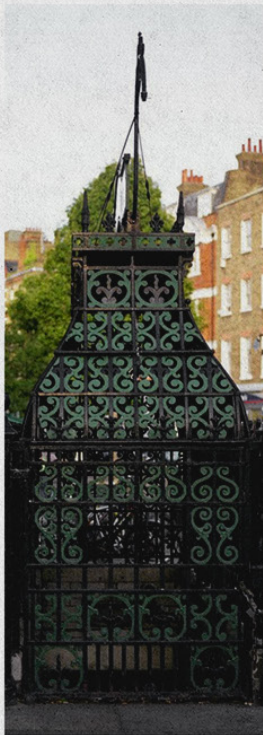
BEYOND RETRO

Having their first shop open in 2002, this chain of vintage shops is a veteran on the UK market. They not only offer an eclectic range of vintage pieces but also a REWORKED LABEL collection crafted from reclaimed materials. Visit them to stock up on timeless denim and bomber jackets or fun crop tops.

FOUND 63

FOUND 40

FOUND 41



Have you ever thought about the history of public toilets, perhaps whilst struggling to find a toilet in London? Despite their importance to people on the move, public toilets are becoming scarcer by the year. The status of public bathrooms in London has changed dramatically over the years, this article looks at the events that have led to the current paucity of toilets.

Before the end of the nineteenth century, public toilets were, as one might think, primitive. Men were able to find a quiet alleyway and relieve themselves there. Women, however, had to go to a communal longhouse or locate a dark spot. Richard Whittington, (the infamous Dick) London's first mayor, erected a 125-seat toilet hanging over the river Thames. This 'house of excrement' was split into 64 seats for males and 64 seats for women, 'and is believed to be the first segregated-sex public toilet'. Perched over the river, the tide washed it out twice a day. Working-class women could be accommodated in this manner, others accessed a chamber pot in a curtained vehicle. More genteel ladies limited by their bladder capacity needed to stay close to home or the homes of respectable friends or family.

When the Great Exhibition of 1851 was held in Hyde Park, London, plumber George Jennings constructed flushing toilets he nicknamed 'monkey closets' - a slang industry term inspired by the design of part of the plumbing. A nominal 'To some yes but a penny wasn't like it is now, a fee of a penny was charged for using the public restrooms in the refreshment rooms. By the time the exhibition was closed more than 800,000 visitors had

paid more than £2,000 for access to the show, the exhibition, or the toilets. As a result, the concept of "paying a penny" to use the restroom was born.

Public toilets became more common towards the end of the nineteenth century, still predominantly used by men as women were far more constrained to the domestic sphere. George Jennings presented the idea of constructing public restrooms beneath city streets or public buildings in 1858. On busy streets and station concourses, these subterranean lavatories took up very little space. They also helped to conceal 'objectionable contrivances' from the eyes of Victorians who were sensitive to them. The introduction of public restrooms surely aided in the improvement of the cleanliness of our towns and cities. However, women's access to public spaces was still hampered by the so-called 'urinary leash'. The vast majority of the early facilities only served men. One theory is that Victorian society assumed

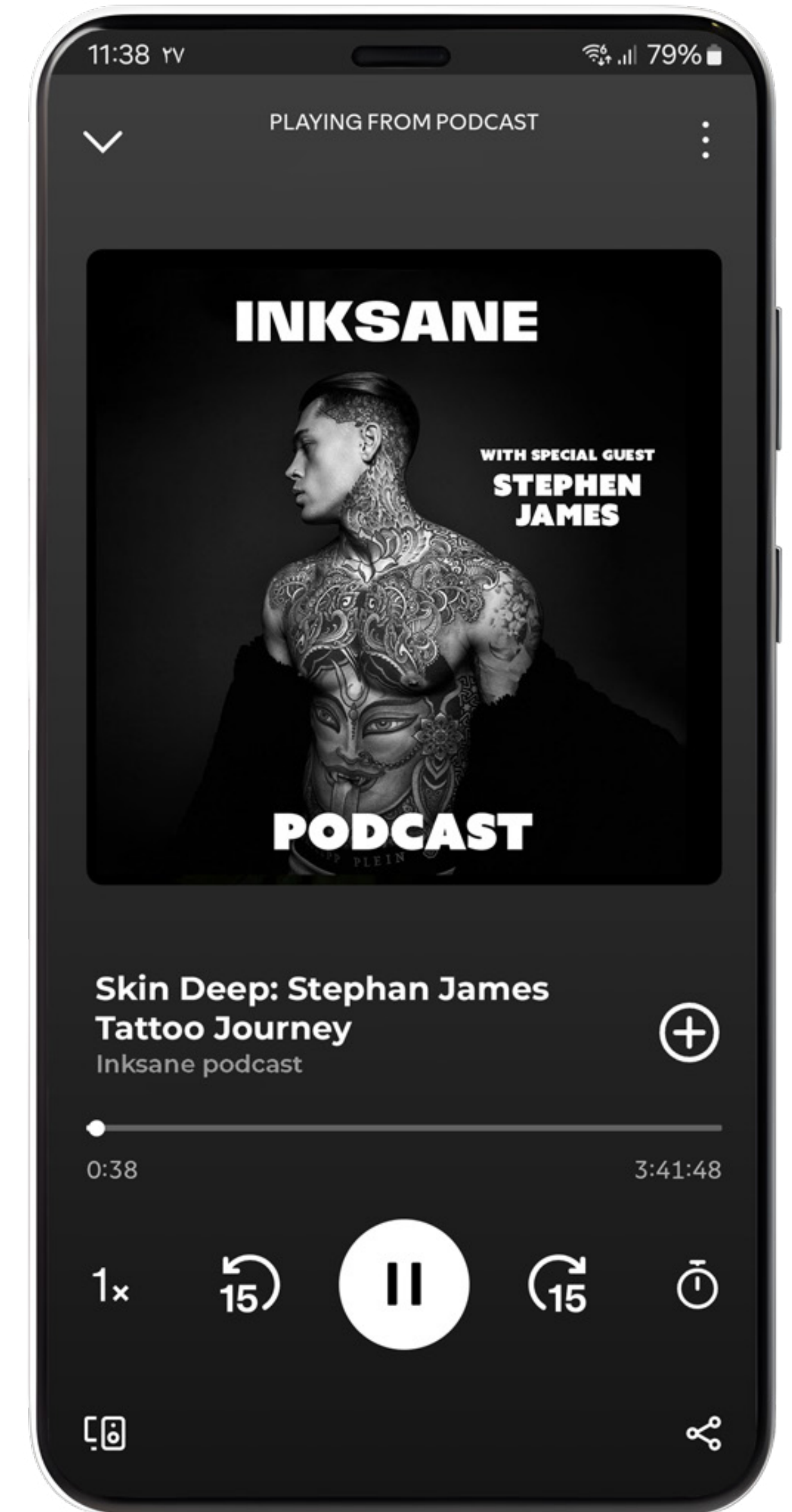
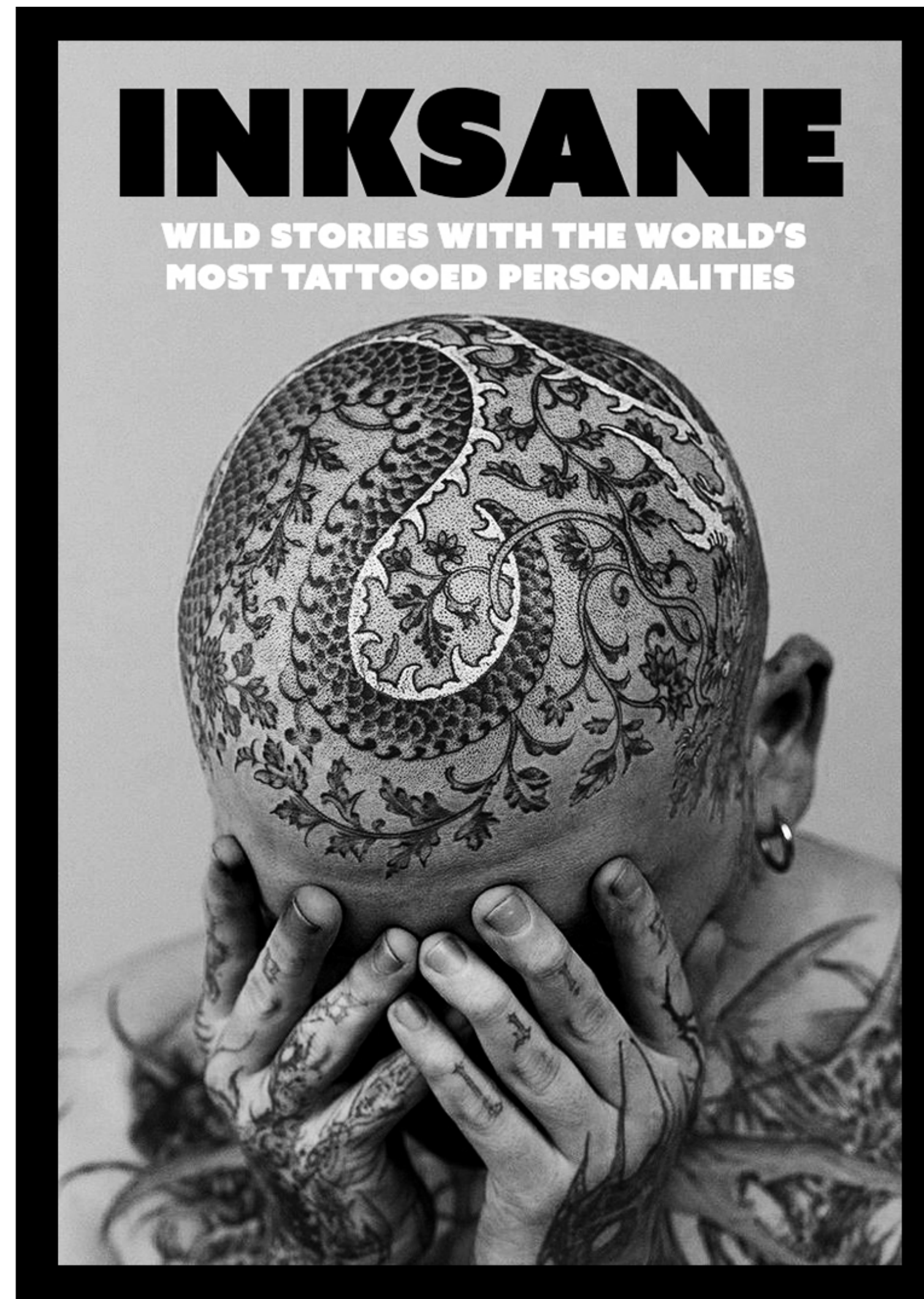
and the distribution of pamphlets. Their campaign was slowly successful, as women's restrooms gradually opened in public spaces. Piccadilly Circus, in the heart of London's West End commercial district, welcomed a large municipal women's convenience in 1889. The upscale department stores in the region drew wealthy middle-class ladies. It made financial sense for the authorities and local businesses to retain female shoppers there for as long as possible. The longer they stayed the more money they spent. It was not just in city centres, the Bank Hill Ladies' public facilities with an entrance of one penny, were established in 1890 near the pedestrian promenade along the ramparts of Berwick upon Tweed. Around 1904, public toilets on Sunderland's Seaburn seafront opened. These underground toilets catered to both sexes closed in the 1960s but were renovated and reopened in 2018 and the building has since been awarded Grade II listed building status.

Despite their expansion in the past, public restrooms are no longer as convenient as they once were, as austerity-stricken councils are not legally required to provide public toilets and have cut spending on them.

As a result, there has been a significant fall in the number of Ladies and Gents around the country, feeling caught short is becoming a more common experience. Public health officials have cautioned that the loss of public restrooms is causing severe issues for a variety of populations, including the homeless, disabled, outdoor labourers, and those with conditions that necessitate frequent bathroom use. According to Freedom of Information

'As a result, the concept of "spending a penny" to use the restroom was born.'

that modest ladies would not want to be seen entering a public restroom, but at this time women's access to public spaces was hampered. This led to the foundation of the Ladies Sanitary Association, which was formed shortly after the first public flushing toilet was installed at The Great Exhibition at Hyde Park. From the 1850s forward, the Association promoted its cause through lectures



Inksane Podcast

Developed a podcast called Inksane for heavily tattooed individuals, using a wordplay strategy to create a completely new word that captures the bold, rebellious spirit of the tattooed community.

OLIVER BONAS

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Forest Harvest Dried Gourmet Mushrooms

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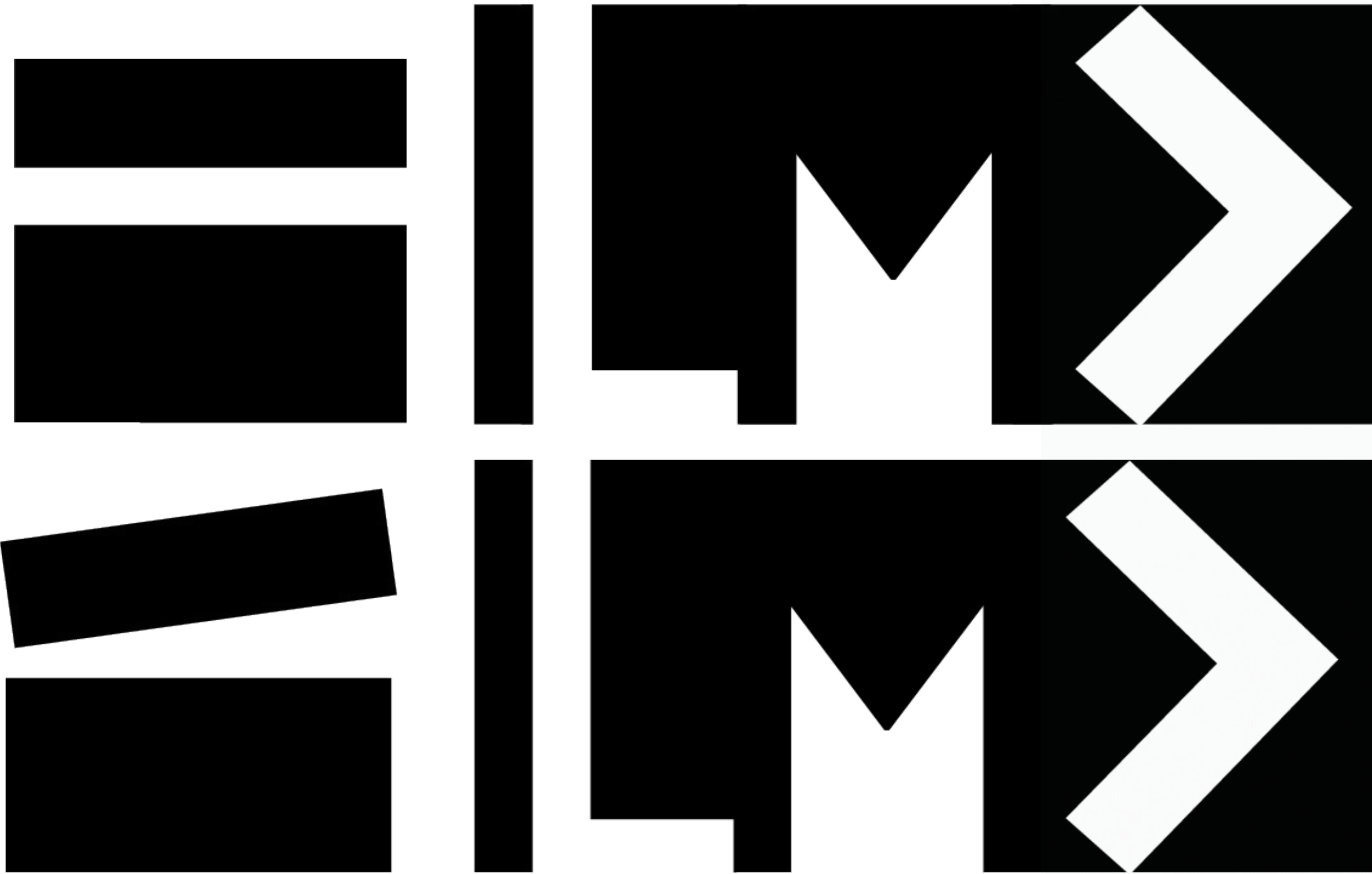
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Dynamic Pattern Series – Coded Art Project

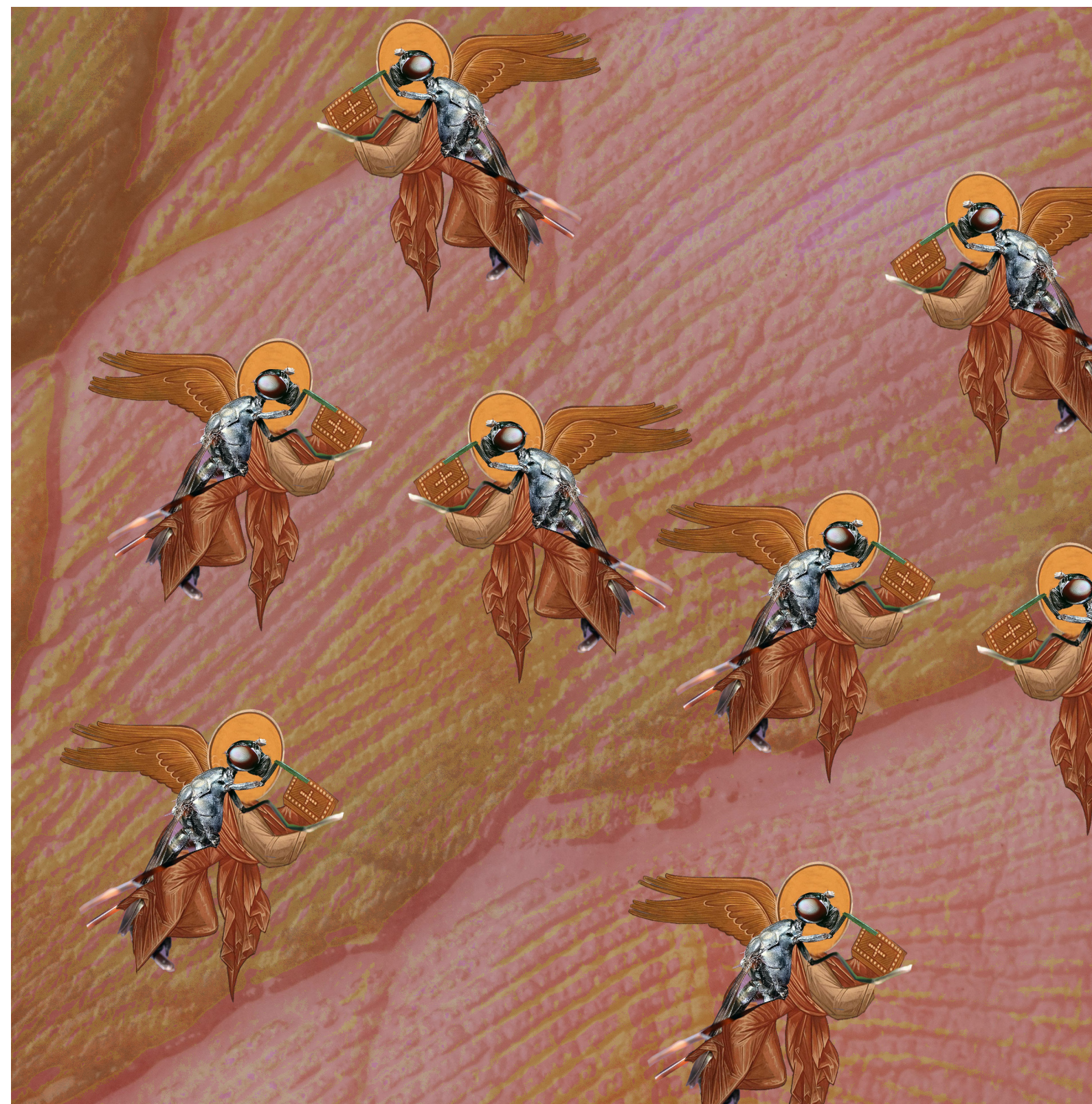
Motion project which used Processing JavaScript coding to create generative, ever-changing patterns applied to mock product visuals for Oliver Bonas.



Film Export UK

Logo creation and branding for Filmexport, a UK film sales agent, reimagining their visual identity to reflect a modern, international approach to film promotion.





Cult of Identity

This self-initiated major project explores the complexities of personal identity through an 80+ page book. Each section presents a thought provoking collage paired with a question designed to challenge and engage the viewer's perception of self, inviting deep reflection on what truly shapes who we are.

[illegible]



ABOUT ME

Ambitious and experienced graphic design graduate with a strong foundation in visual storytelling, branding and marketing. I thrive in collaborative environments and am always eager to learn new techniques and take on exciting design challenges.

Education

University Of West London, UK
BA (Hons) Graphic Design (Visual Communication and Illustration)



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