

KRISTINE LAURON

Graphic Designer

Portfolio

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[kristinelrn](#)
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ABOUT



KRISTINE LAURON

is a [Graphic Designer](#) specialising in print and typography. Her work focuses on the intersection of design and culture, with [care](#) and [inclusivity](#) always at the forefront of concepts. [Representation](#) is prioritised in all work, leading to [experimentation](#) with various mediums to [bridge gaps of understanding through design](#). Public interventions, creating campaigns and toolkits, and workshops are among a few approaches. Quality and integrity is ensured in all outputs produced.

EDUCATION

National College of Art and Design, Dublin

September 2022 - 2026

BA (Hons) Graphic Design (International), 1:1

Research Paper: “*Can Type Design be a Culturally Sensitive Practice?*”

Bauhaus University, Weimar

September 2024 - February 2025

Erasmus exchange in Typography and Photo-Text-Conception

ACHIEVEMENTS

TypeCon Education Forum Presenter (2026)

Presenting “Facilitating Diversity: The Designer’s Role in Supporting Cultural Representation” at TypeCon 2026 in Portland, Oregon

ISTD Membership – Commendation (2026)

Received membership with Commendation to International Society of Typographic Designers (ISTD)

NCAD Staff Prize (2026)

Received Commendation for the award of the bursary

PROJECTS

04 ON-SCRIPT // OFF-SCRIPT

Publication exploring the power of script and its conventions

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Campaign promoting pro-active citizenship for young adults

25 ACCESS DENIED

Typographic sculpture emulating the borders within citizenship

33 ZOOMS IN, ZOOM'S OUT

Concept and visual identity for annual guest lecture series hosted by NCAD

44 FILINCHEN-REBORN

Rebranding project for German crispbread brand, Filinchen



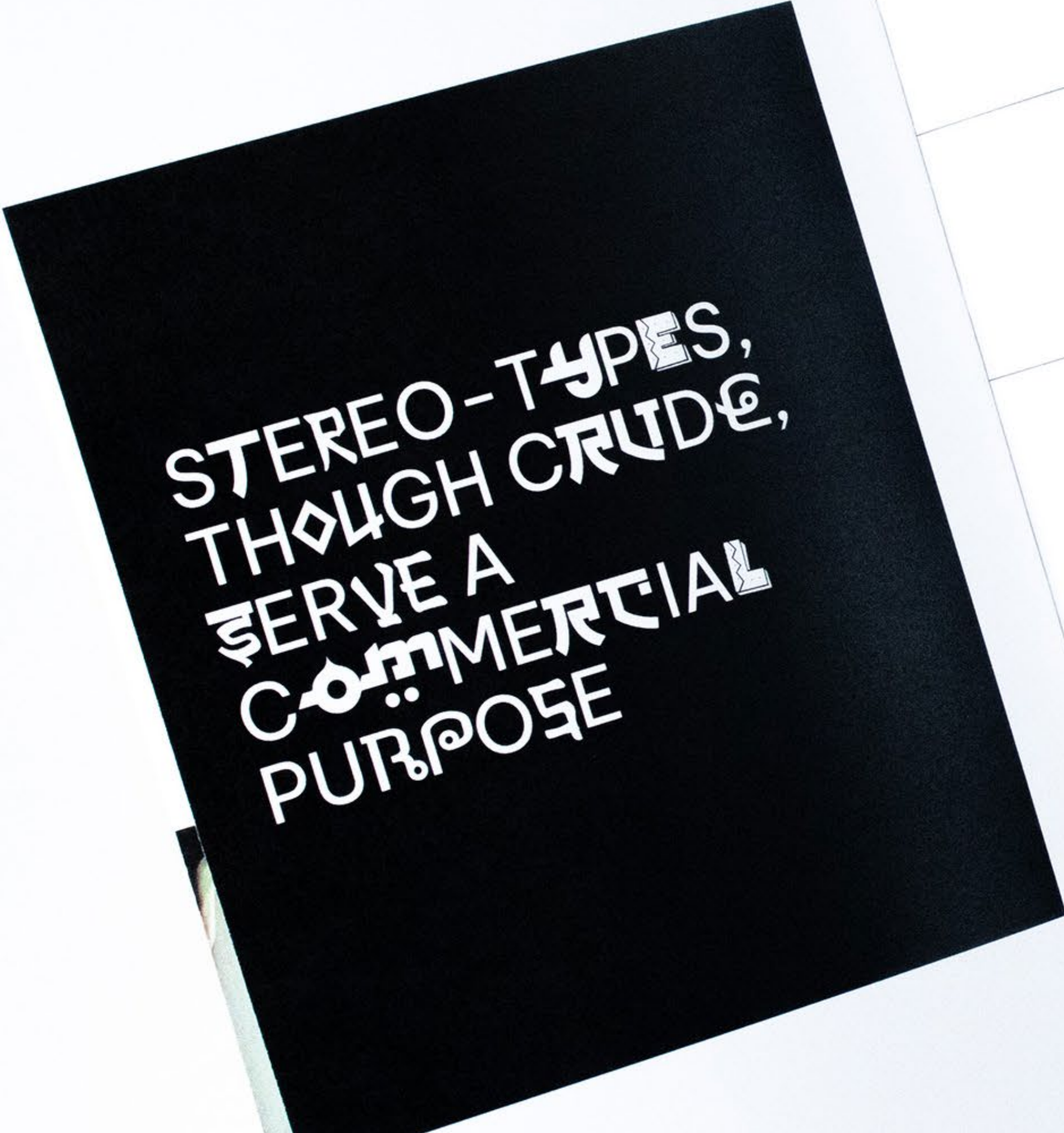
ON-SCRIPT // OFF-SCRIPT

PUBLICATION · TYPOGRAPHY · DESIGN THEORY

A publication exploring the power of script, and how script is power. The binding of the book “flips the script” on Eurocentric conventions on design for script as well as proposes new methods for a more diverse and inclusive practice.

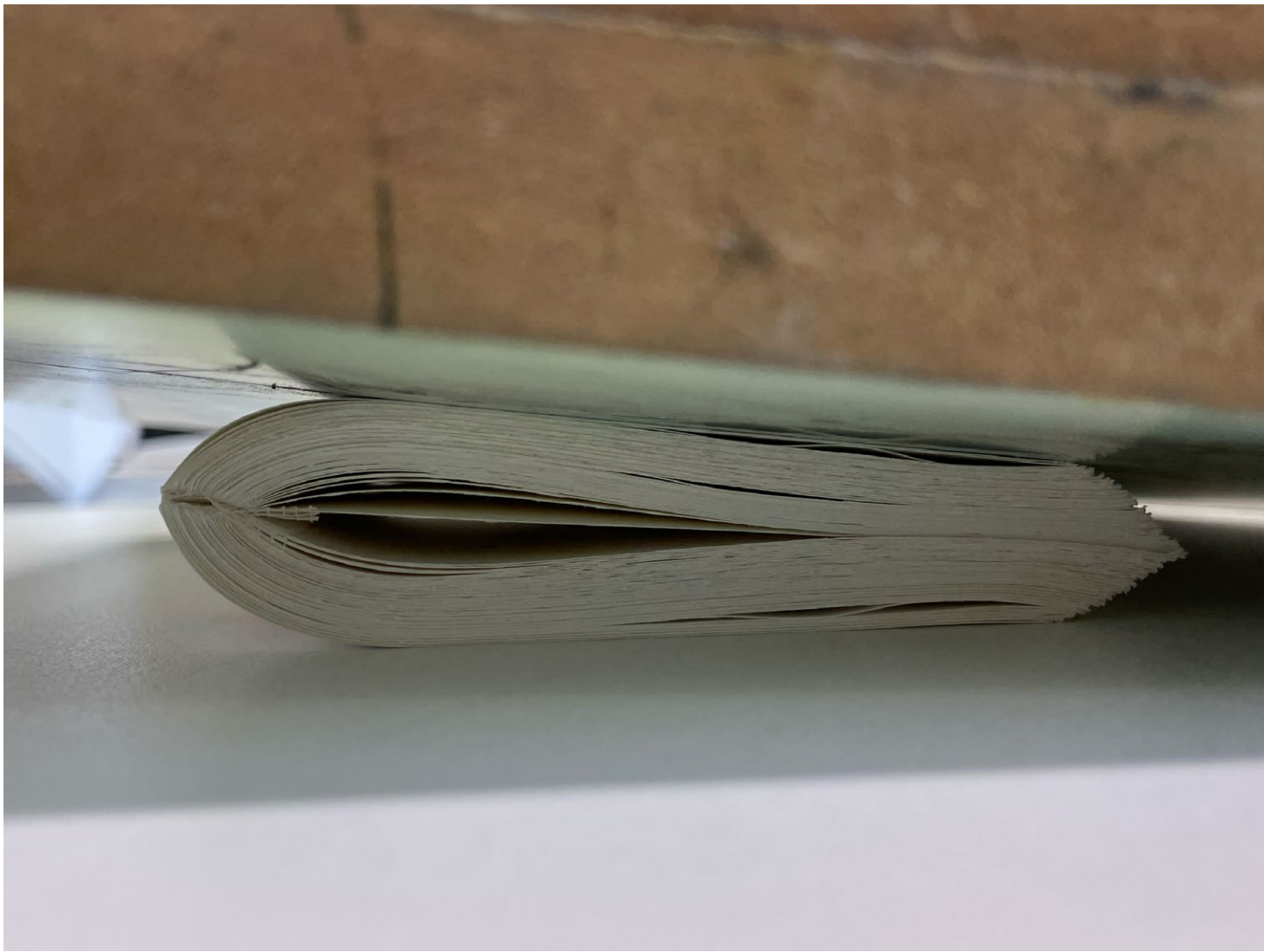
[illegible]





02 STEREO-TYPES	
	<i>They are shortcuts, visual mnemonic devices. There is no room for cultural nuance or academic accuracy in a shop's fascia.</i>
The term first coined by Paul Shaw in 2009, "Ethnic Type" is the set of decorative typefaces that have been designed and used to represent characters of the Roman alphabet but at the same time evoke another writing system, claiming to convey a sense of ethnicity, nationality, or geographic territory. Ethnic Type You might see it every day and never notice, but there it is, on your takeout box of Chinese food, on your morning coffee cup, or on the cover of a favorite book or album: "ethnic type," the lettering or type that suggests the culture of a specific ethnic or religious group. Designers and critics claim being embarrassed by ethnic type, damning it for its deficient aesthetics as much as for its racial insensitivity. Eager to be pointing out the type's derogatory qualities, design writers toss together examples – pseudo-Chinese fonts, fake Greek letters, and type that acts as code for African or African-American topics – as if they are equivalent and interchangeable. But they're not. The history of ethnic typefaces shows that there are many different paths taken by a typeface from its creation to its status as a visual shorthand for an entire group. A simple way to shout "ethnic!" is substituting familiar characters from a foreign alphabet into the Roman one (such as the Greek sigmas that replace the E's on the classic New York City coffee cups). Alternatively, other designers try to mimic the characters in non-Latin writing systems by attempting to create letters with features derived from these scripts.	

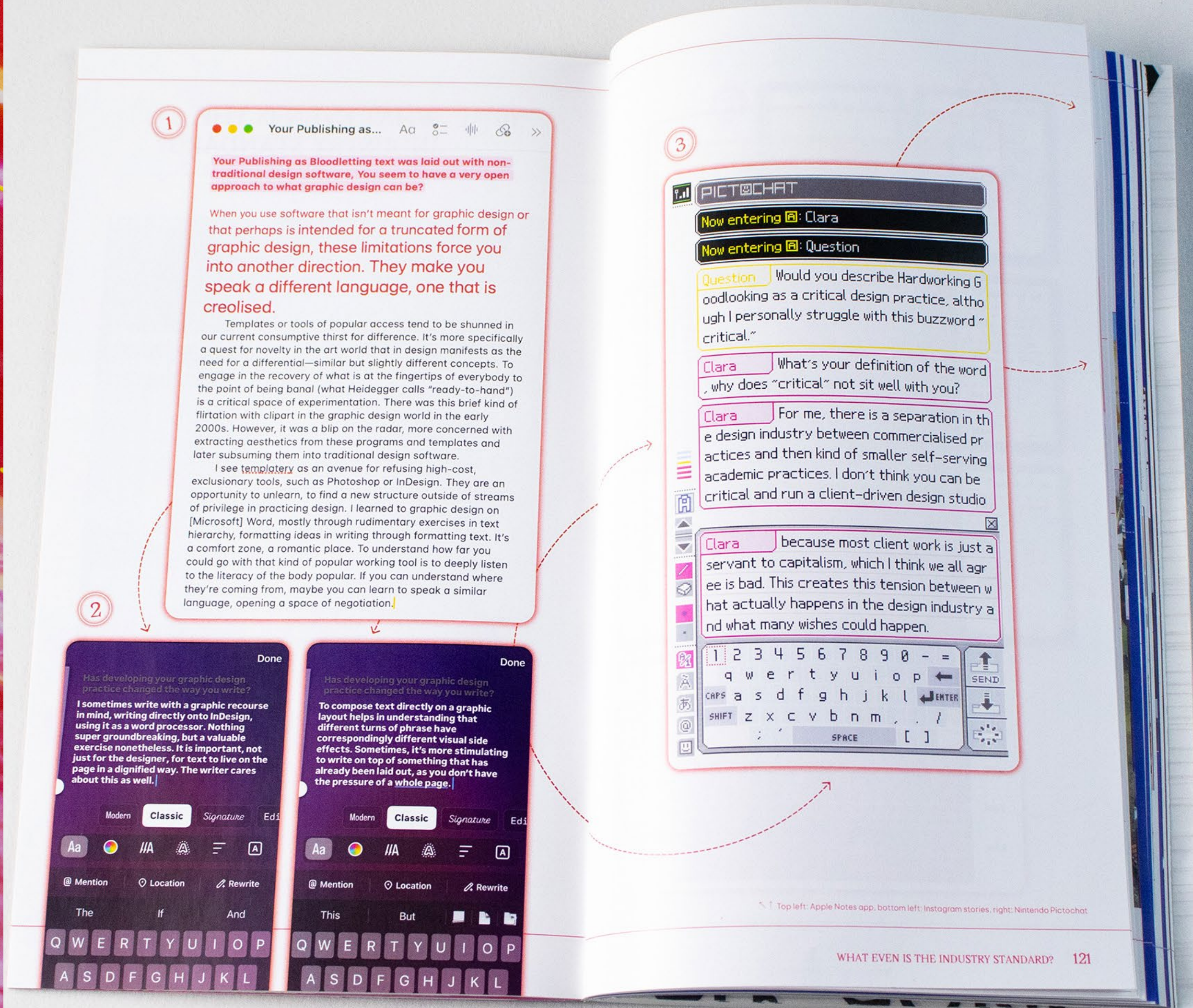
**CONCENTRATE
EVERYTHING
INTO THESE
SLEEK,
CLEAN
THINGS.**



Process of bookbinding to “flip the script”



Representing the cultural essence of world scripts without conformity



According to the Armed Conflict Location & Event Data Project (ACLED), between October 2019 and 2020, Lebanon witnessed over 4,000 protests at 350 locations across the country. There was an unprecedented sense of unity, with people calling for the downfall of the political and economic system. A community of students and professors at the AUB held sit-ins, marches, and various forms of peaceful demonstrations. They established a vibrant environment for conversations and debates, generating a sense of solidarity across different backgrounds. However, despite being overwhelmingly peaceful, protests in the country were violently repressed by governmental armed forces, including the unlawful use of teargas, mass arrests, and torture.

Amidst all

the despair,

letterforms, a crucial

tool for communicating political messages, became a safe space for me. That's when I started wondering: what if there was a

*specific type of script could help
amplify the anti-sectarian outcry*
that was building in the streets?

Arabic Scripts

The relationship between type and ideology is determined by historical use. Contemporary Arabic typography derives from Arab calligraphy, a handwritten artform that has its roots in the third-century writing systems of semi-nomadic Nabataean groups who occupied the Sinai Peninsula, Northern Arabia, and what is now known as Jordan and Southern Syria. Historical Arab calligraphers such as Ibn Muqla, Ibn al-Bawwab, and Yaqut al-Musta'simi developed the systematic nature of different Arabic scripts, which centuries later evolved into various typographic genres and styles.

Kufic,

for example,

characterised by angular,

rectilinear letterforms and horizontal orientation, originated in the Iraqi town of Al-Kufa. It was primarily used for copying the Quran, but lost its early popularity when it proved to be difficult to reproduce. Naskh, which in Arabic means "to copy," replaced Kufic because it allowed for copying texts faster because of its freehand style. Taliq, named in reference to its formal aspect of "hanging," was invented in the 15th century in Persia, and used for daily correspondence.

Around the

same time,

calligrapher Ibrahim

Munif created Diwani, a cursive script with slanted connections and ending swashes often extending below the following letters, which was initially used for confidential court documents and official correspondence of Turkish sultans. Most known for its elaborative graphics and remarkable plasticity, Thuluth was

originally used in medieval Mosques. These various scripts have historically been used for religious and governmental purposes, which is why they're associated with voice of authority and elite.

*They are not the voice of the
people or the voice of dissent.*

During the

1952 Egyptian

revolution,

hundreds of thousands of people gathered in central Tahrir Square in downtown Cairo in an 18-day siege, demanding King Farouk step down. To capture this urgent moment, the editor of the Egyptian Newspaper الأهرام (Al-Ahram), traditionally set in its house type, needed a powerful headline to communicate the voice of the people. The editor called the Arabic calligrapher Maghriby asking: "Do you want to leave your mark in history?" Maghriby suggested a headline in the bold and energetic script of Ruq'ah.

According to

a Monotype article,

Ruq'ah's origins can be

traced back to mid-19th century Ottoman Empire government offices in Istanbul, Turkey, and credited to calligrapher Mumtaz Afendi (1810-1872). The script was designed to be "faster and efficient" by stripping down and combining elements from Taliq and Diwani, a simplification that reportedly saved government scribes around two seconds per word – equivalent of 16 minutes for a 500-word document. Visually, Ruq'ah is an extremely fluid and thick cursive style with round edges and "hanging letters" slanted towards the right and minimal edges protruding upwards. Its own modulated strokes change abruptly from very thin to very thick, resulting in circular-shaped letters that do not have any counter-form but are filled in loops.

In Lebanon,

we all learned

and practiced

Arabic grammar with textbooks written in Ruq'ah. The script was also everywhere in Baabda, the neighborhood where I grew up, which is known for its historical landmarks. In fact, from the upper-class hills of Ashrafiyeh to the hip, busy commercial streets of Hamra and the bustling streets of downtown Beirut, Ruq'ah is everywhere – on road signage, pharmacies, bakeries, butchers, mechanics, and even inside groceries. While stuck in Beirut's endless traffic jams, one can easily spot Ruq'ah in the back of the stationed trucks touting sayings such as

*Your eyes
and your soul.*

Regardless of where anyone was born, Ruq'ah is the voice of the everyday Lebanese life.

† Ruq'ah is ubiquitous in Lebanon's public space (Photograph by Norma Elzoghbi)

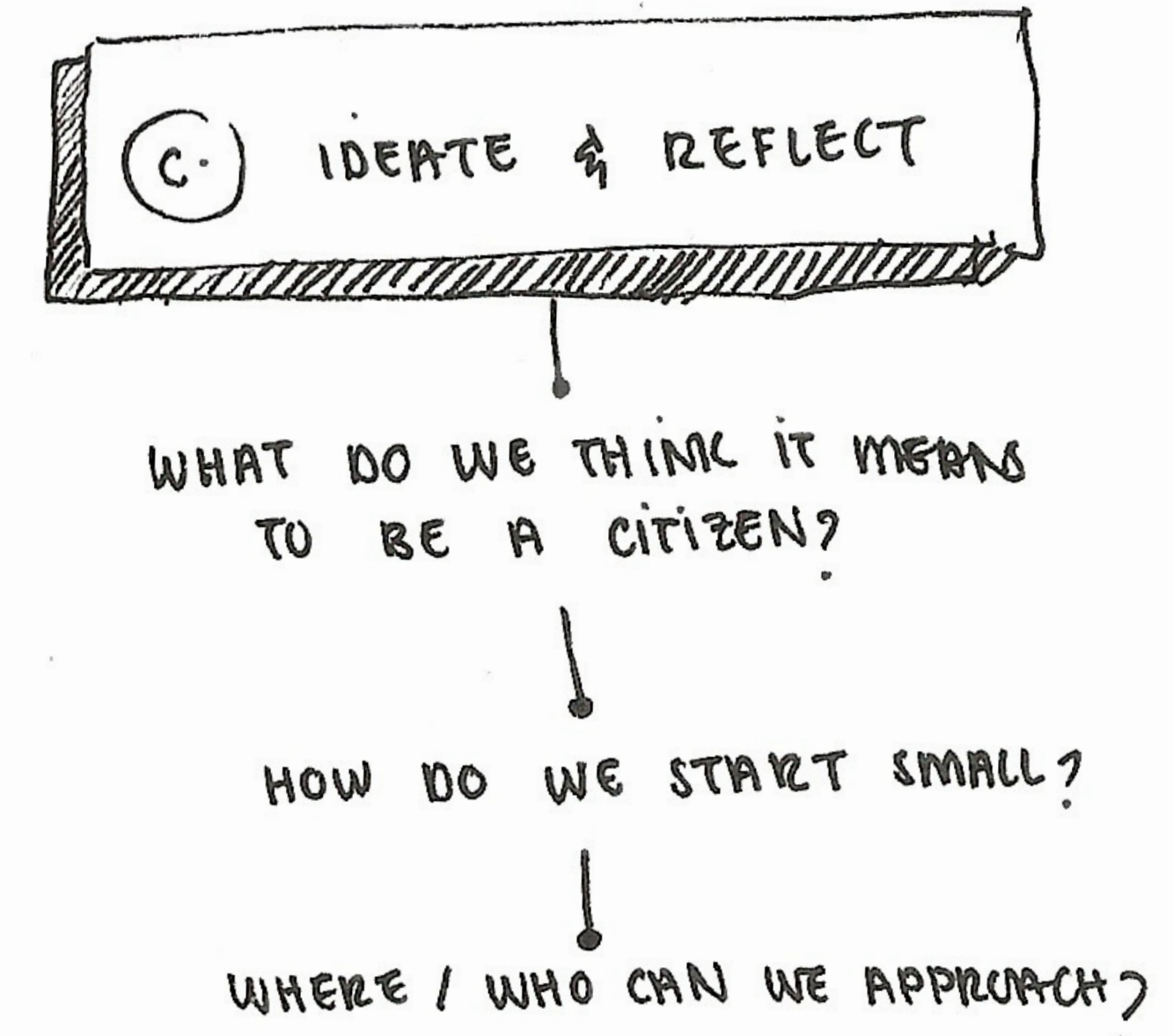
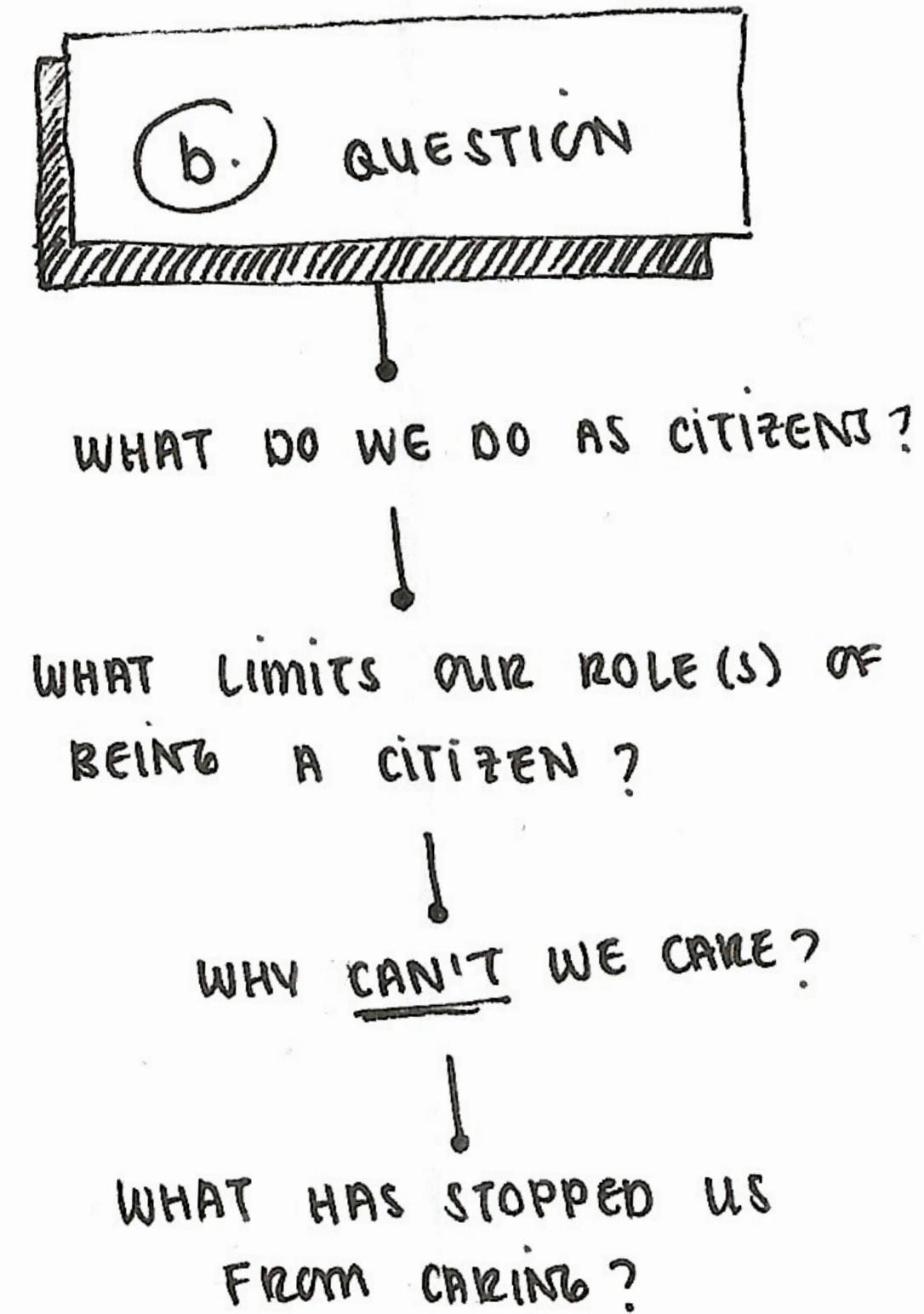
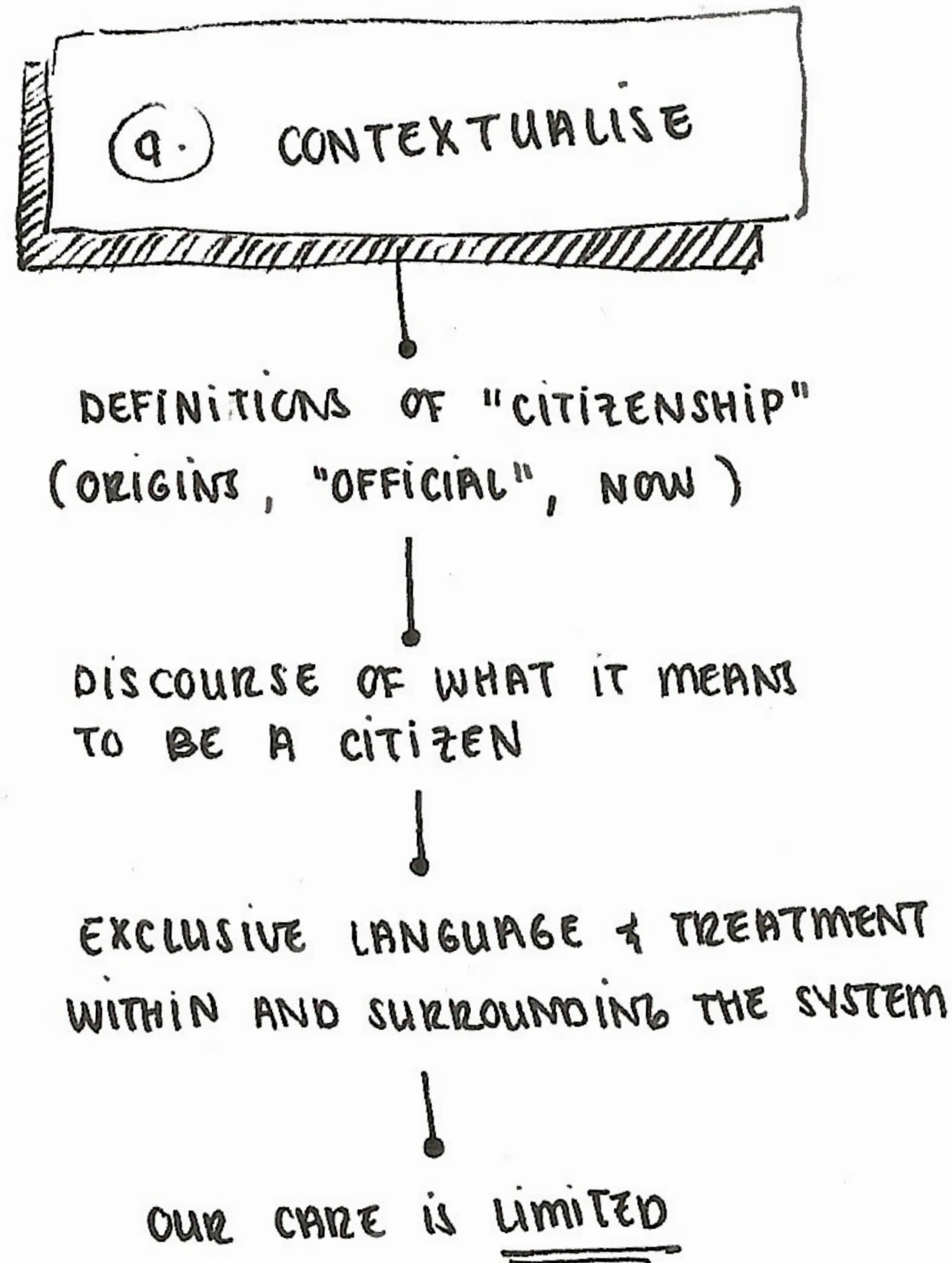


BEYOND BORDERS

CAMPAIGN · CO-CREATION · TOOLKIT

Campaign promoting pro-activity in citizens aged 18-25. *Beyond Borders* aims at changing the language surrounding citizenship and re-defining it to be an area that's inclusive – where we can create conversations instead of enemies.

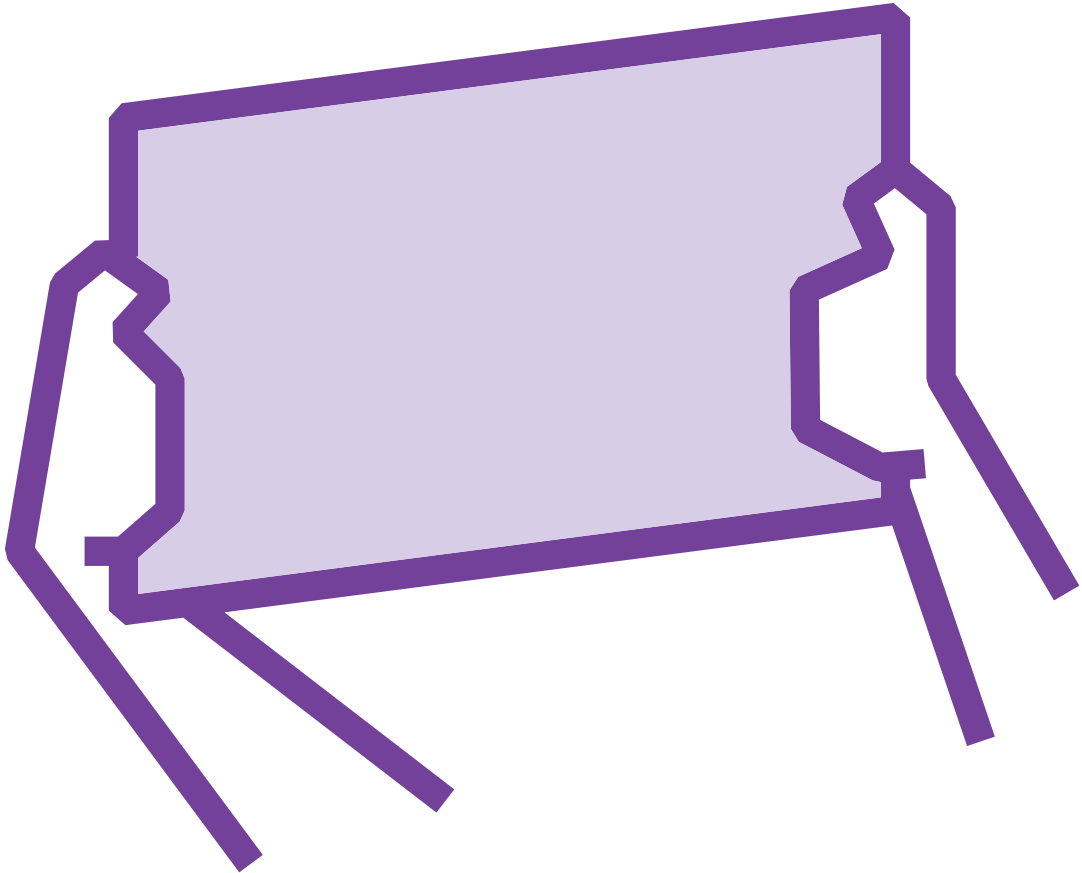
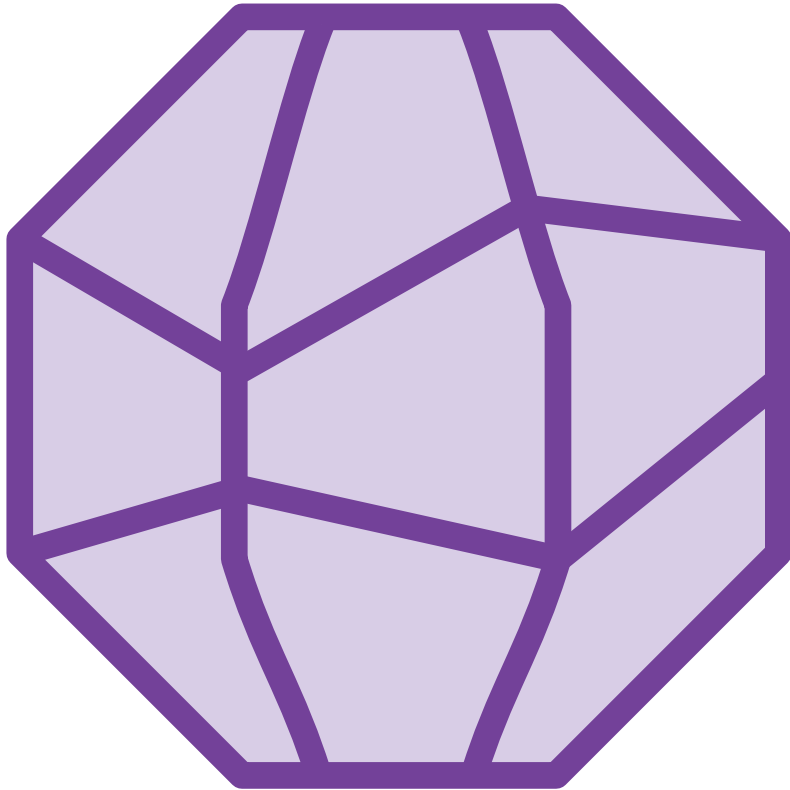
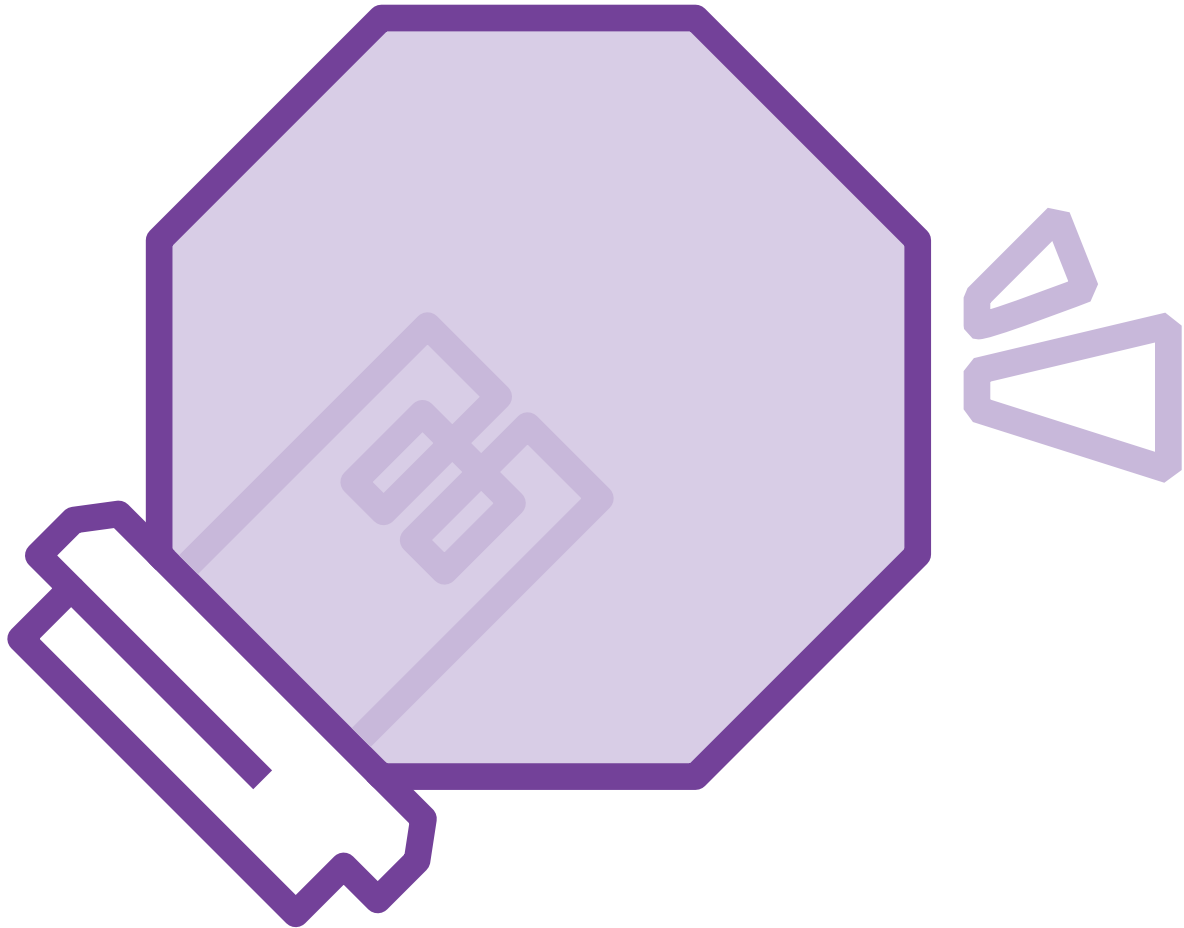
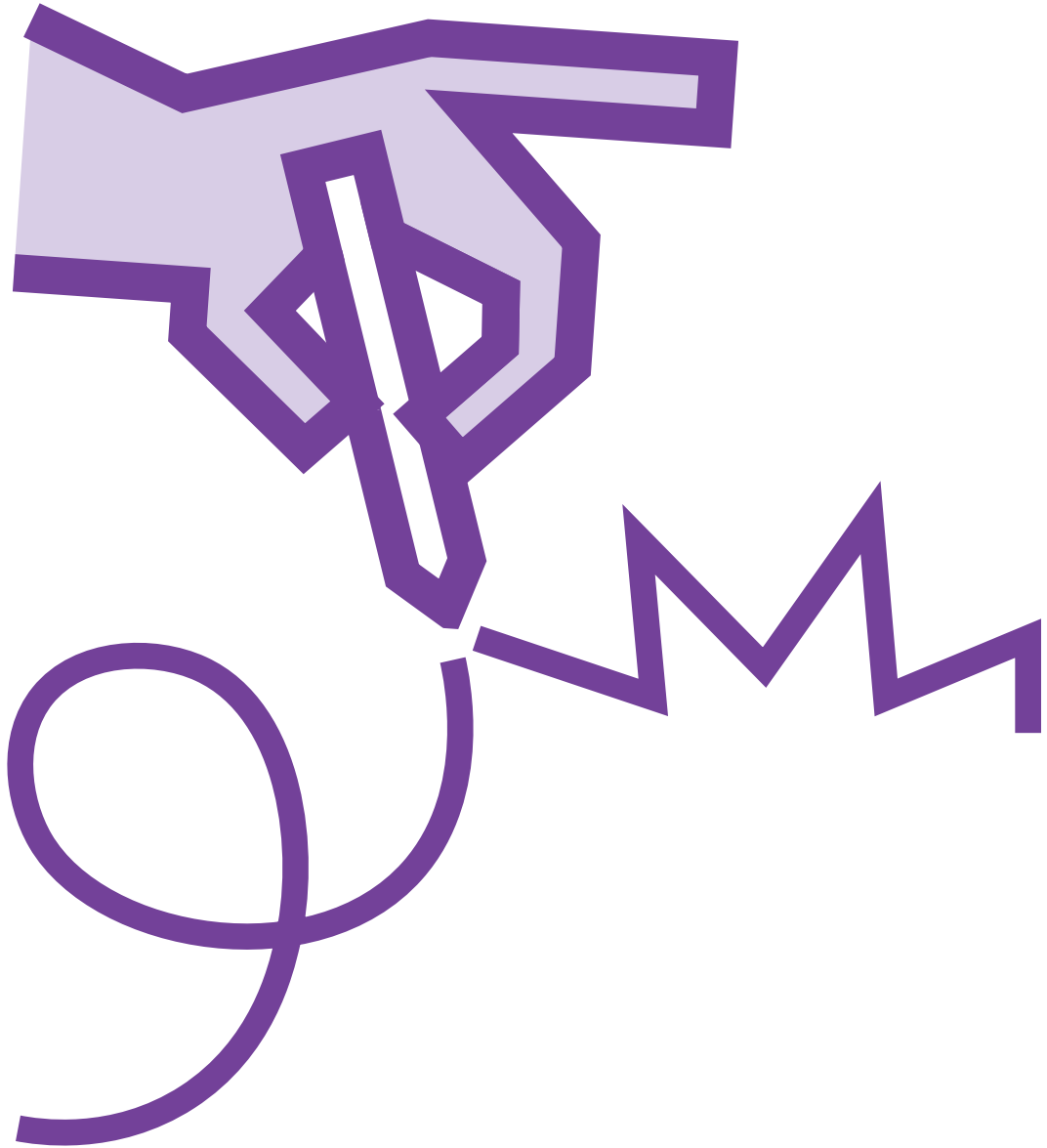
[BEYOND BORDERS 5/5]



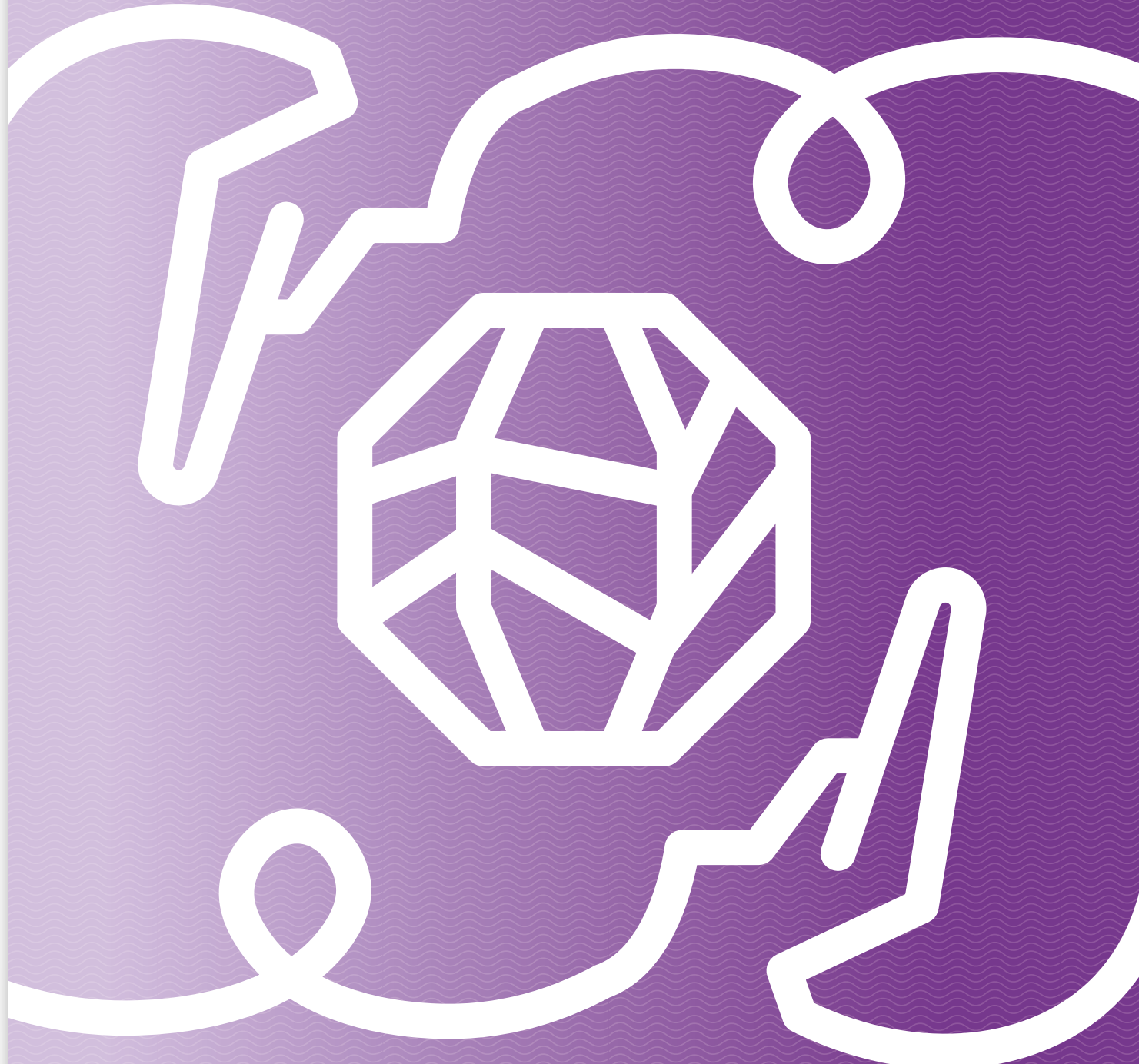
BEYOND
BORDERS

The title is rendered in a large, bold, black-outlined font. The word 'BEYOND' is positioned above 'BORDERS'. The letter 'B' in 'BEYOND' is stylized with a horizontal arrow pointing to the right. The letter 'B' in 'BORDERS' is stylized with a horizontal arrow pointing to the left. The letters 'O' and 'D' in 'BORDERS' contain internal loops, giving the text a dynamic, interconnected feel.

Rejecting homogeneity and embracing the
exciting diversity of our world







CARE INSTEAD
OF CONTROL





CREATE
CONVERSATION,
NOT ENEMIES



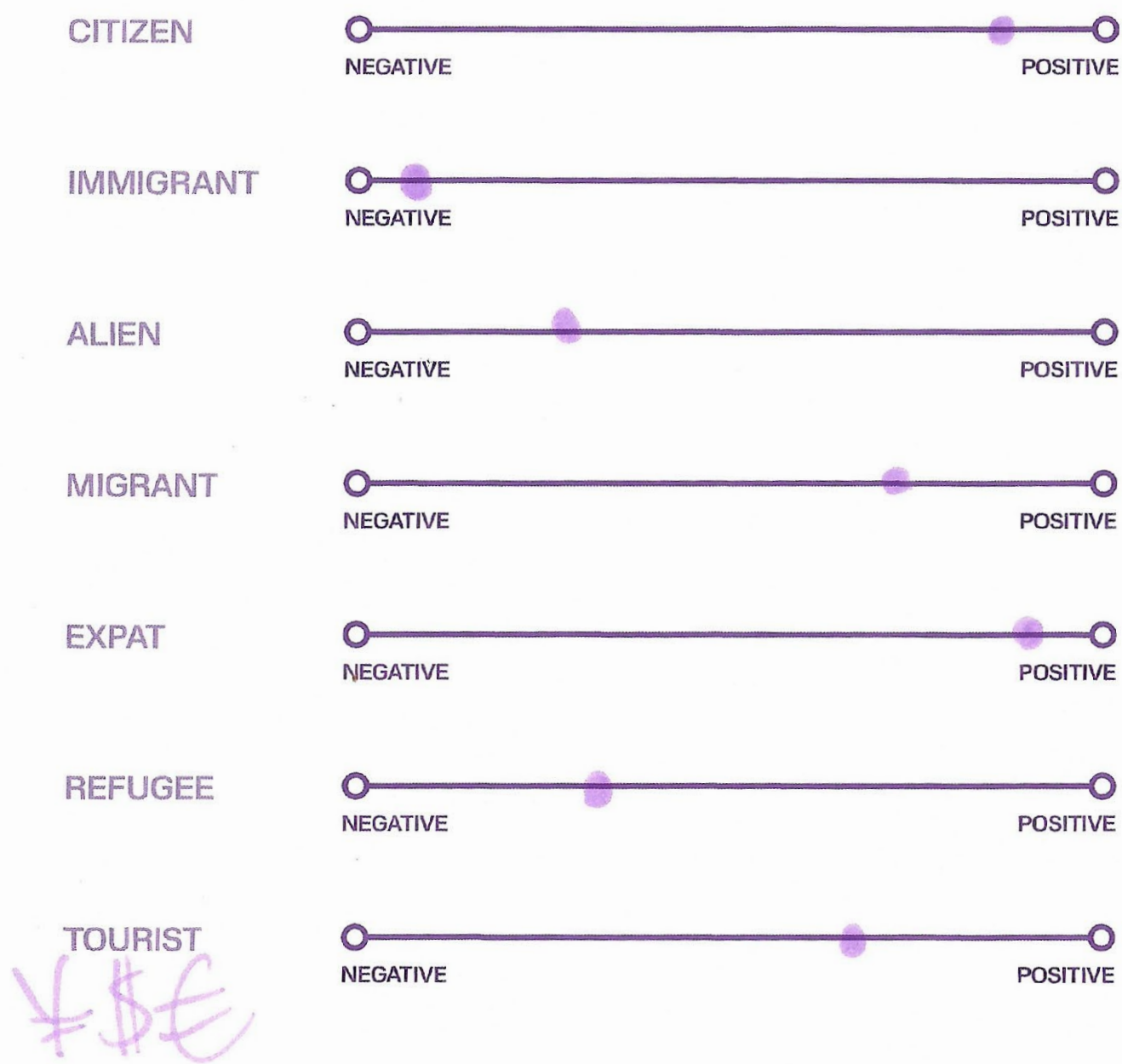


RE-DEFINE
AND RE-ACT



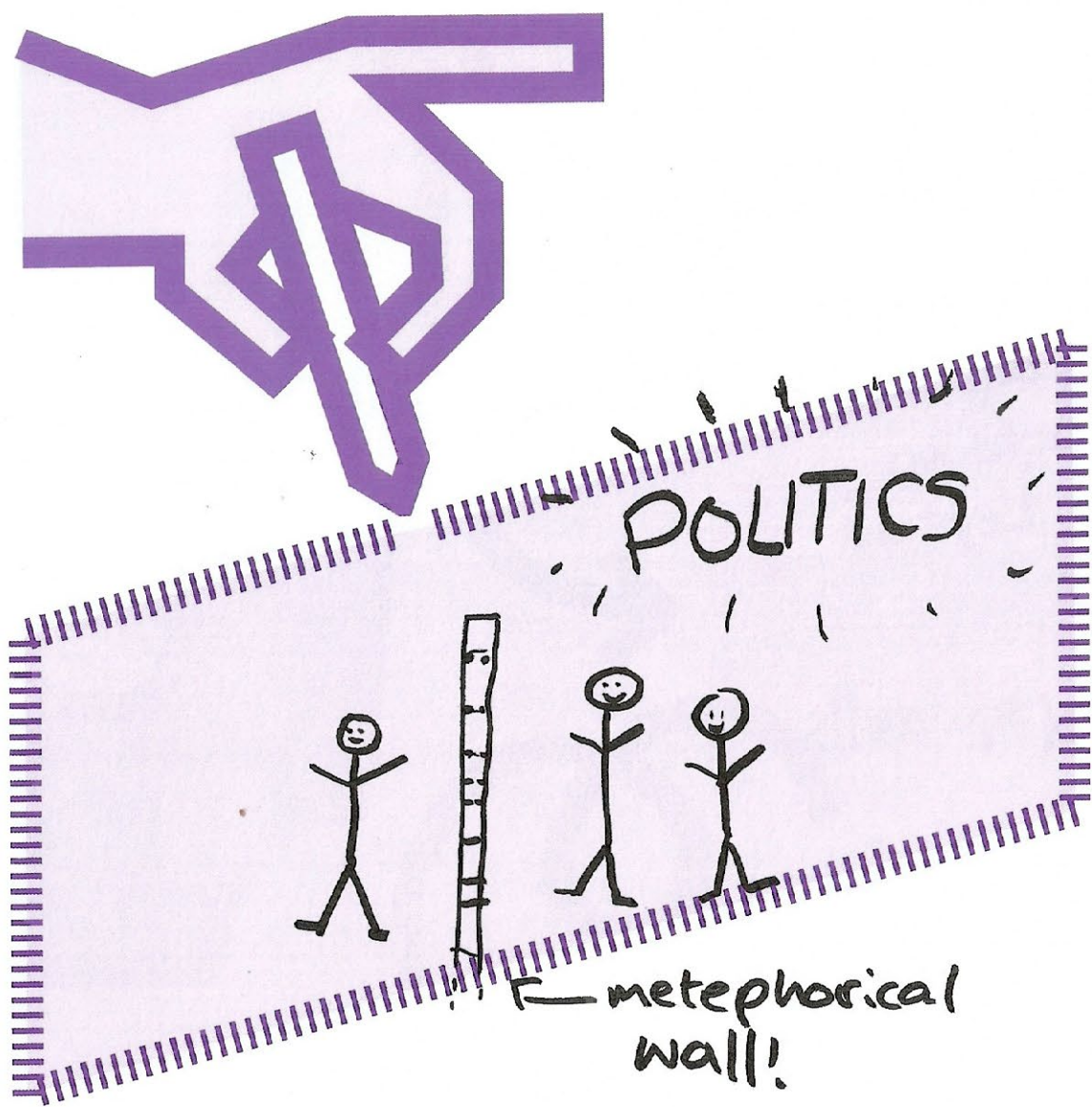


WHAT CONNOTATIONS DO THESE WORDS HAVE TODAY?



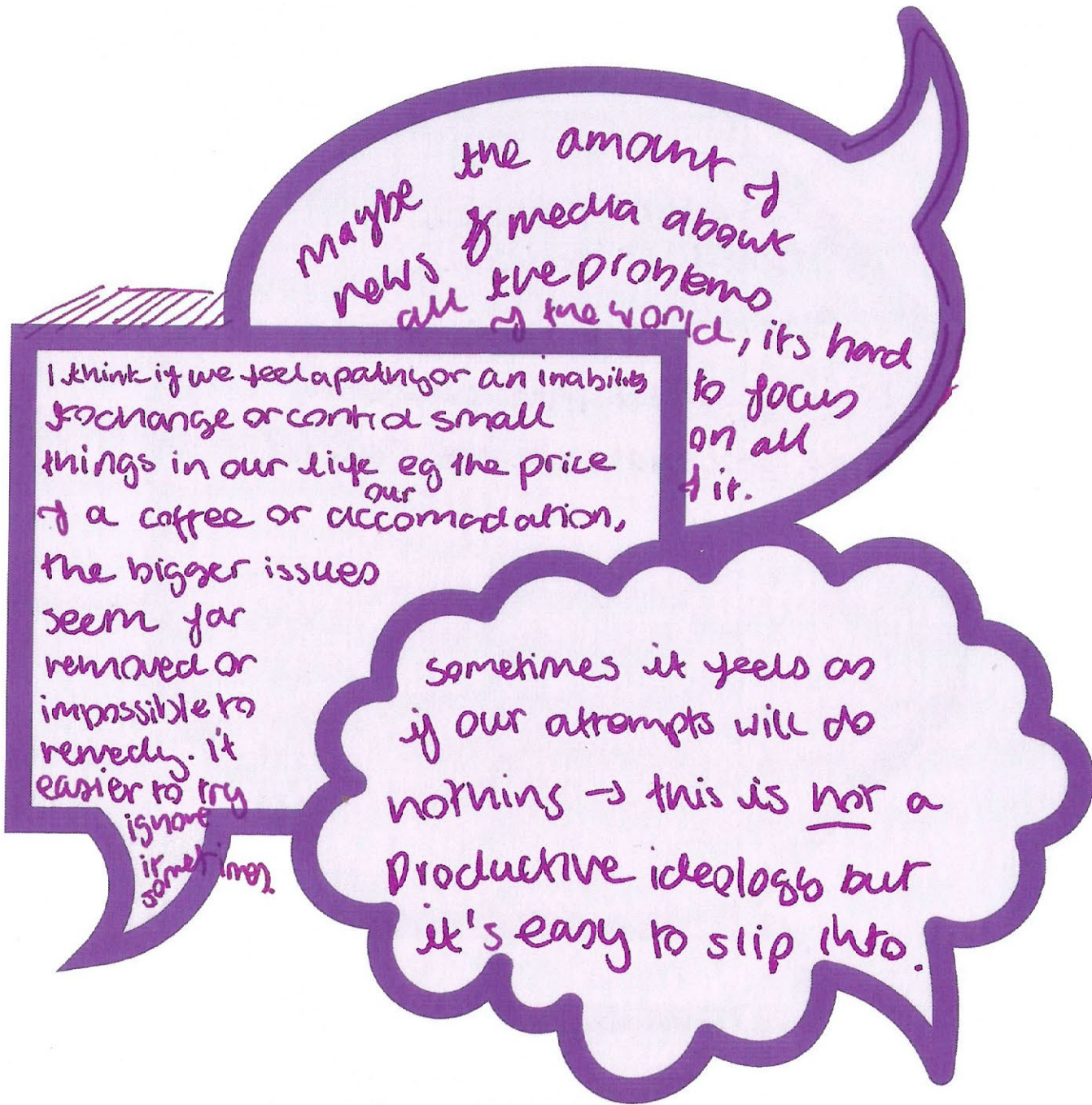
Mark your answer on the scale underneath each word

WHAT MAKES A BORDER?



Draw or write your thoughts! Key words? Physical materials?
Or is it an action you do?

WHAT LIMITS OUR CARE?



Is it our environment? The current world? What's taking up our time?

Through conversation, demonstration, and facilitation, we can expand upon the language and imagery that divides us rather than protects us.

THE BEST PLACES TO MAKE THAT
INTERVENTION IS IN OUR DAILY
INTERACTIONS: HOW WE SEE
PEOPLE AND HOW WE TREAT THEM

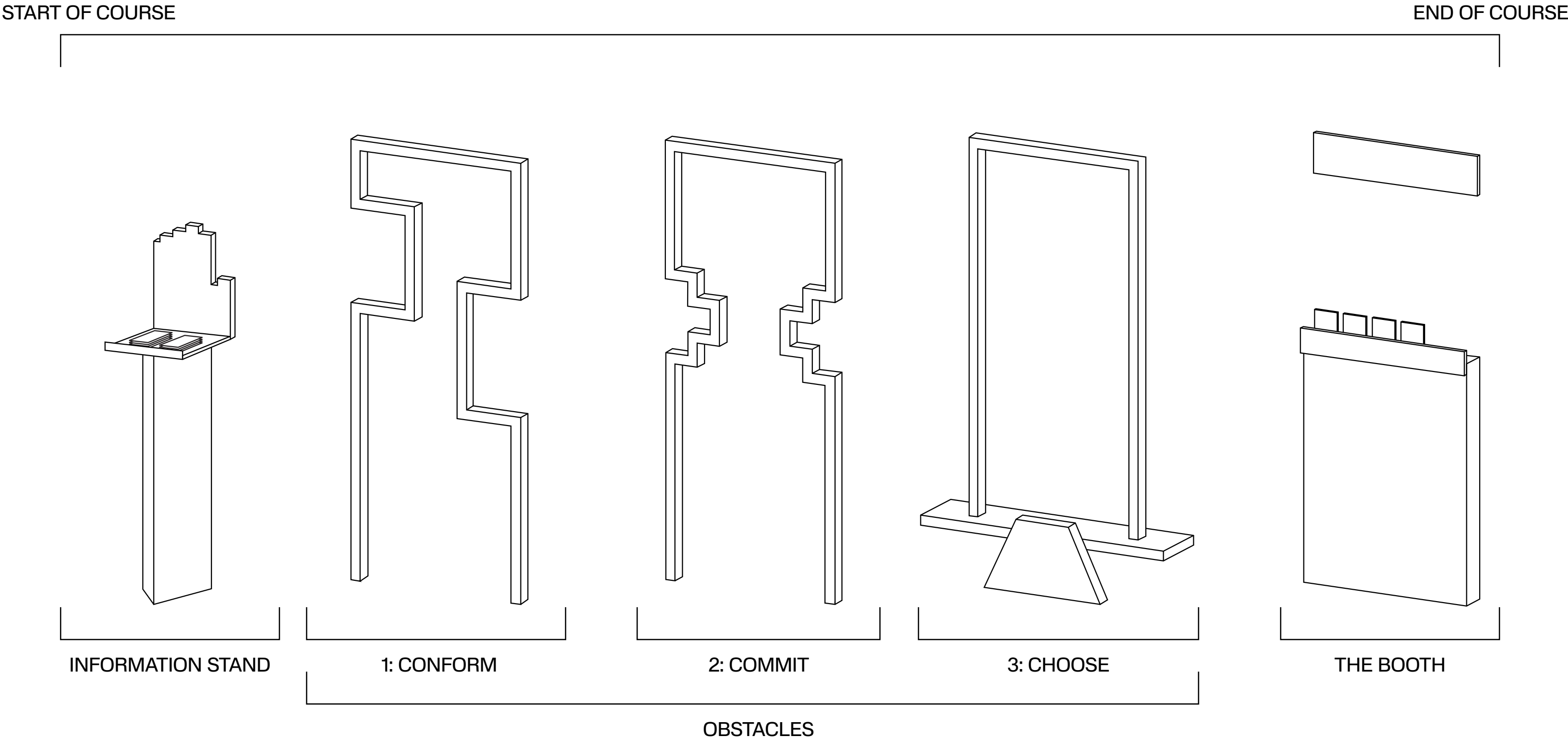
OVERVIEW



ACCESS DENIED

INSTALLATION · SCULPTURE · EXPERIENTIAL

Series of typographic sculptures that emulate the borders present in citizenship. Showcased as an obstacle course, the audience learns about the hardships and injustices in this area.



CITIZENSHIP Security Check ([what is this?](#))

To continue, type the words you see in this image:

Why are there for a reason

Enter the four words

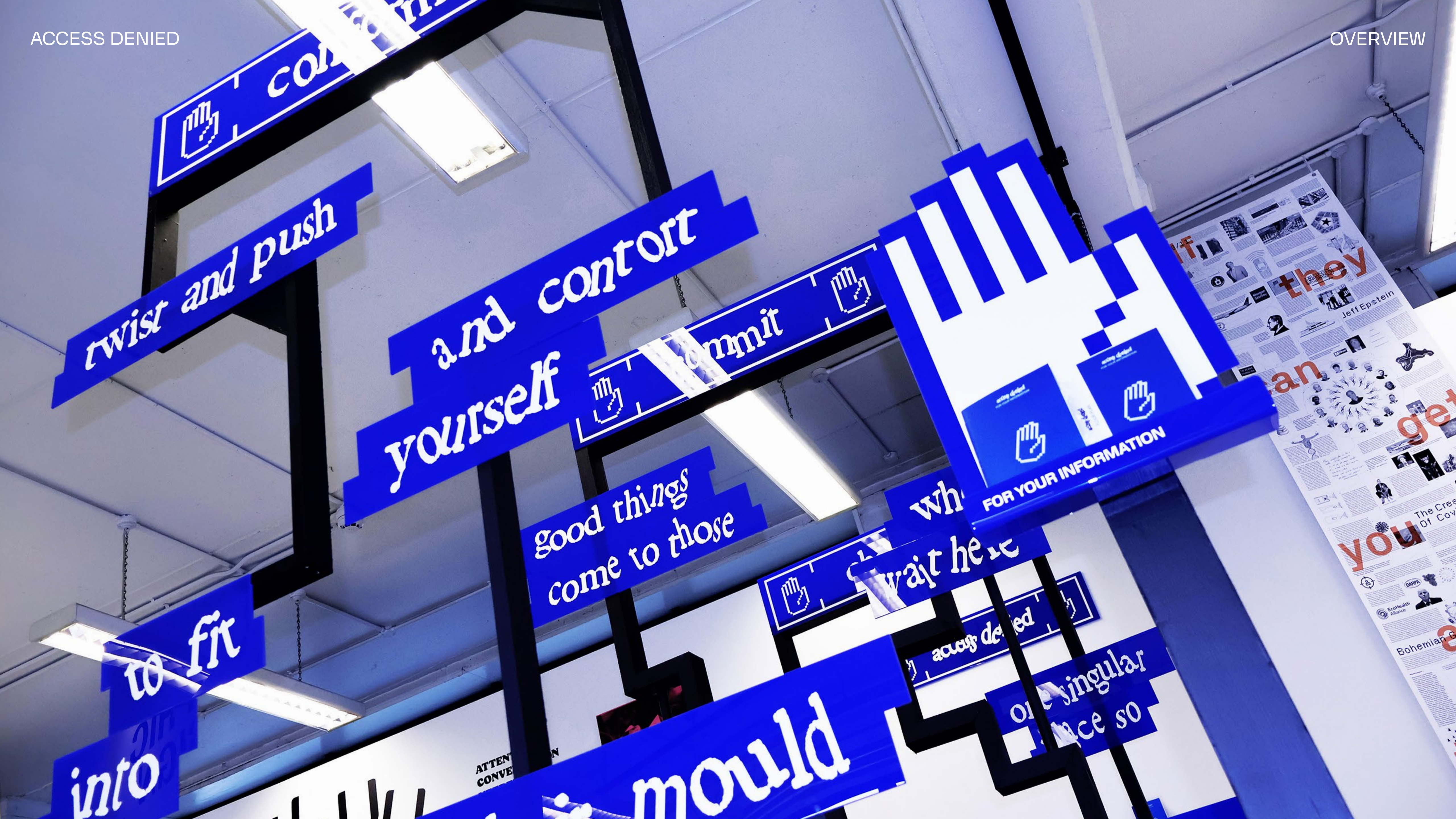
☐

I am not an alien

Learning through experience
In being put in the shoes of the “alien”, we learn about how accessing care from the state and society is gamified, much like an obstacle course



The hostility and sterile nature of border control are translated in form and material of the structures.



twist and push

and contort
yourself

good things
come to those

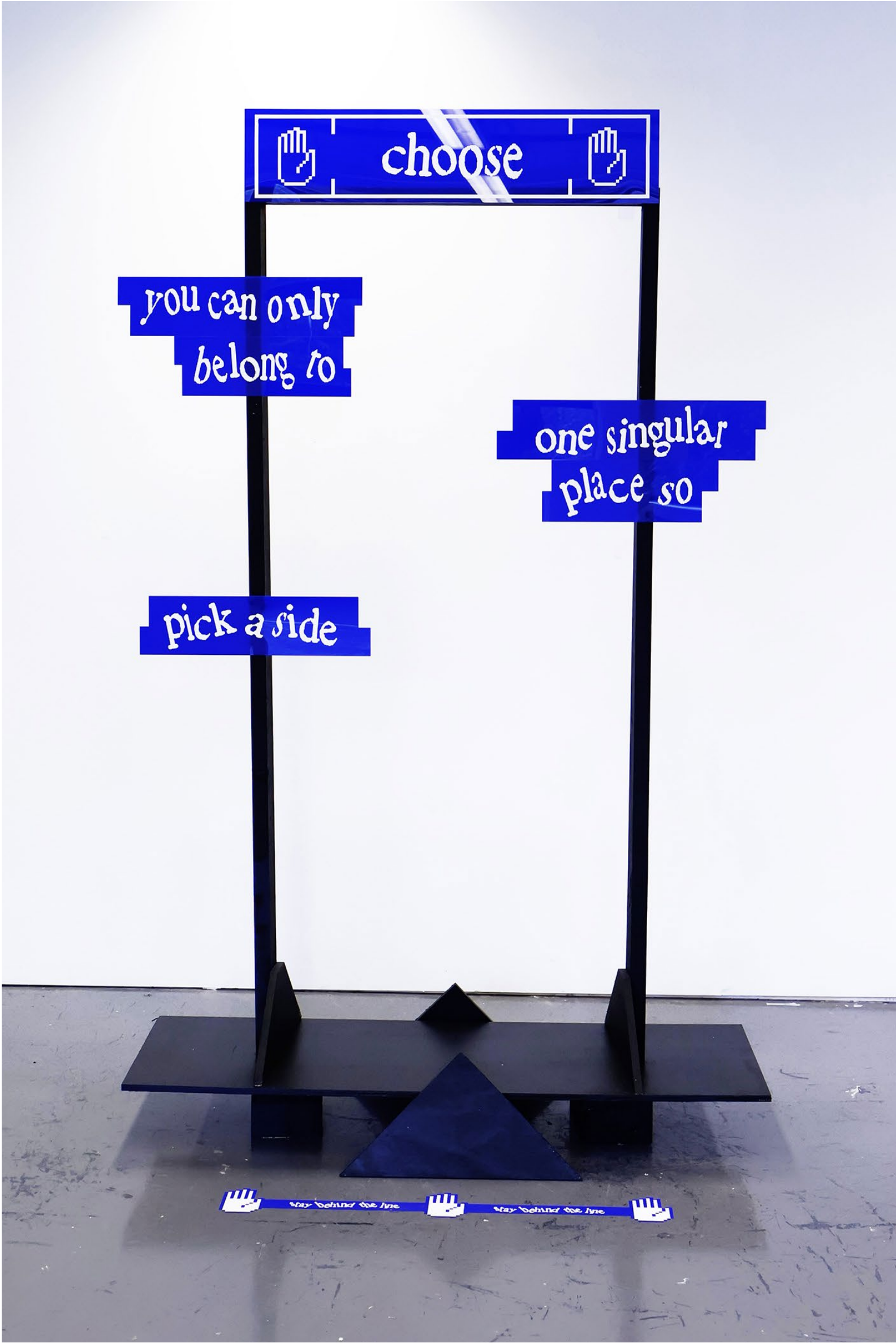
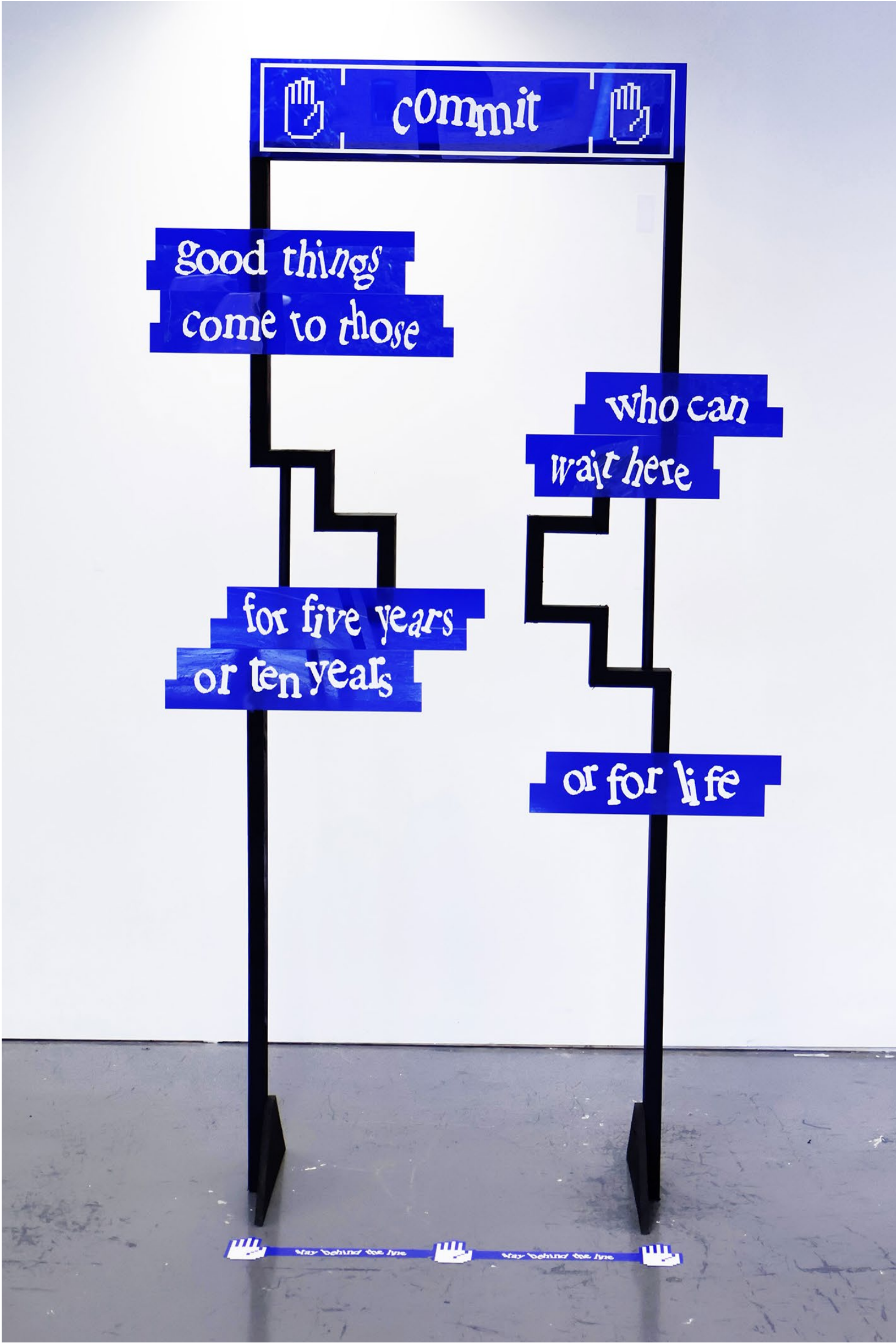
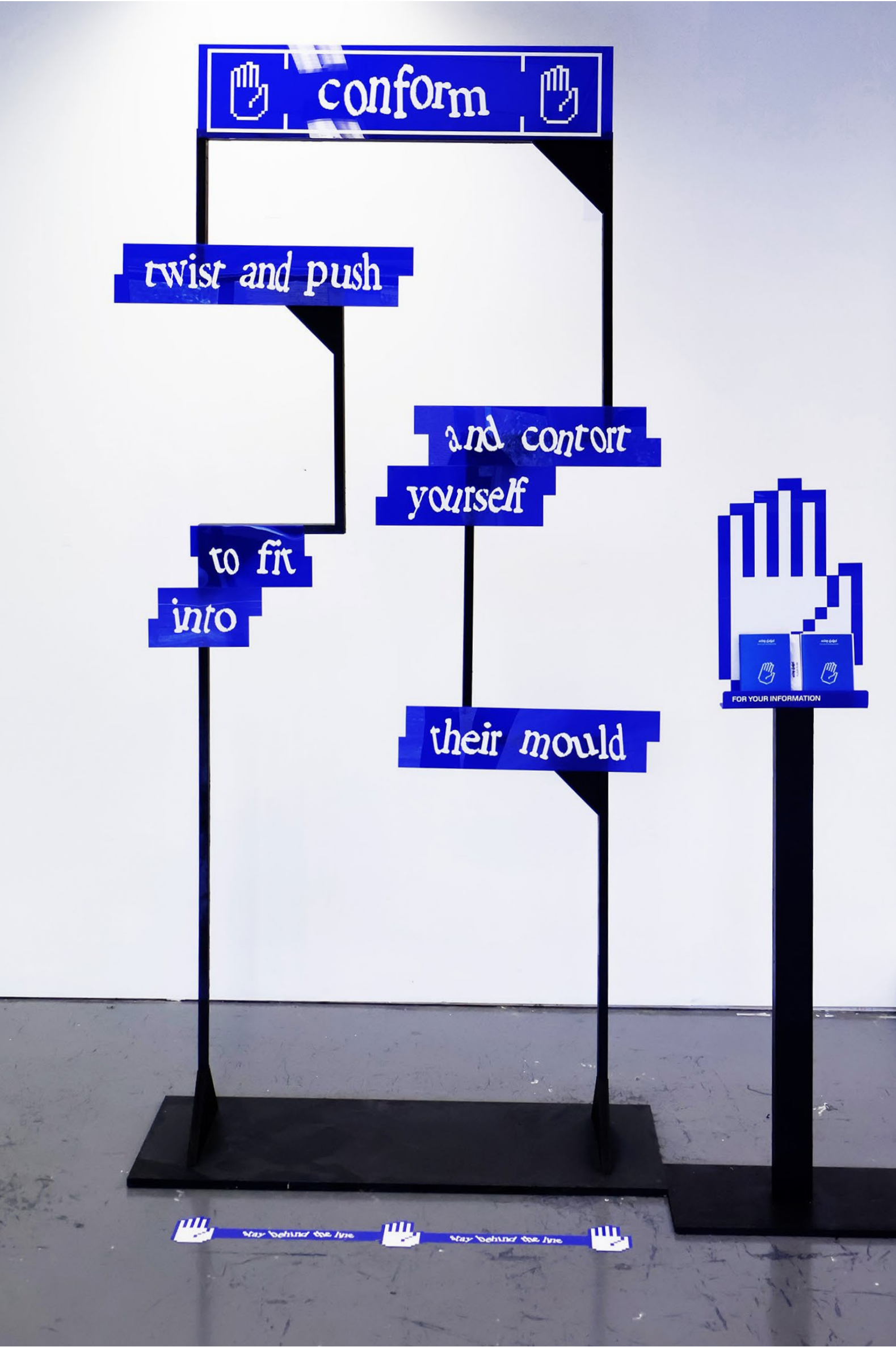
wait here

into

mould

one singular
ance so





and control

yourself

for five years
or ten years



WELCOME

What happens when the structures put in place for protection and safety suddenly turn against us?

Citizenship has become a system wherein we screen and filter through people to pick out the good from the bad, the deserving from the undeserving. In emphasising borders, we look for reasons to keep people out rather than welcoming them in with us.

ACCESS DENIED puts you in the shoes of the undeserving, the "alien", and their routine of going through multiple obstacles to simply get through to the other side. Care, services, acceptance, speech: rights become privileges that need to be earned, not given.

CITIZENSHIP Security Check (what is this?)

To continue, type the words you see in this image:

we're full, go home

Enter the four words

☐

I am not an alien

ZOOMS IN, ZOOM'S OUT

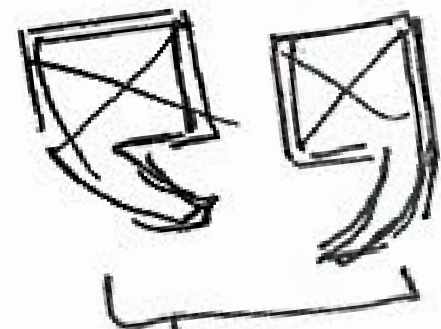
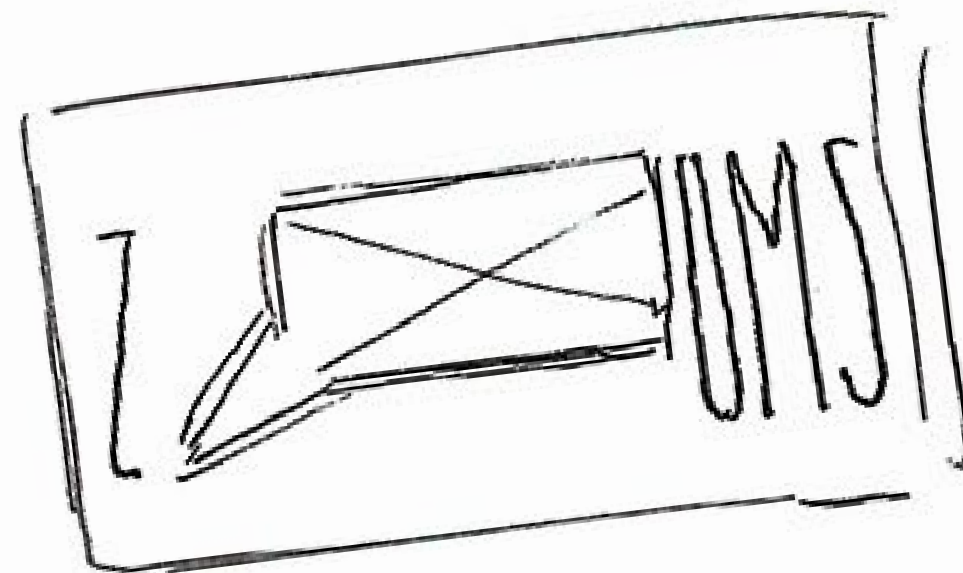
VISUAL IDENTITY · TOUCHPOINTS · SYSTEM

NCAD Zooms In is an annual guest lecture series inviting practitioners and experts in Visual Communication to speak about their work. Typically held online, 2026 was the first year that the event was held in-person. Together with fellow student, Katie McCorley, we developed a concept that celebrates this transition.

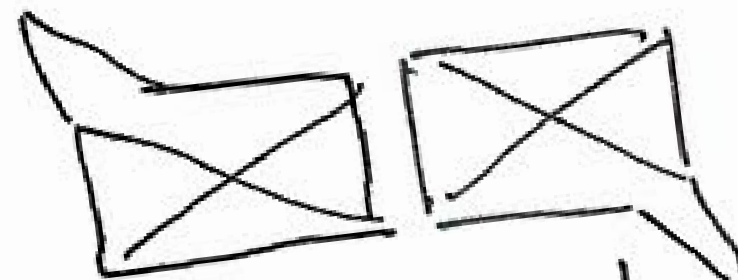
ZOOMS

ZOOMS

ZOOMS



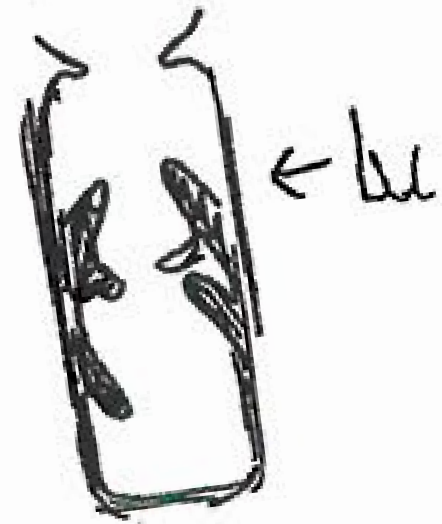
QUOTATIONS



CONVERSATION BUBBLES



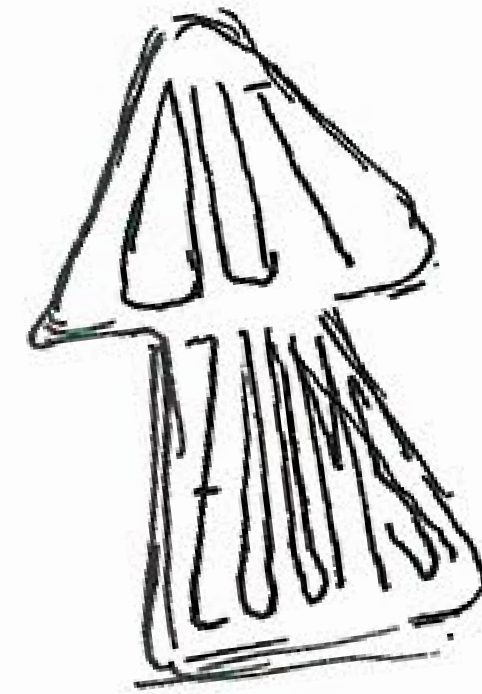
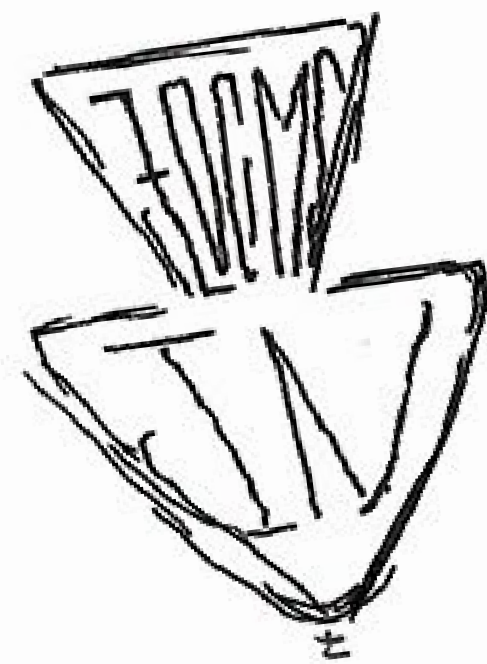
ICONS



←

ZOOMS

DYNAMIC FRAMING TO HOUSE CONTENT



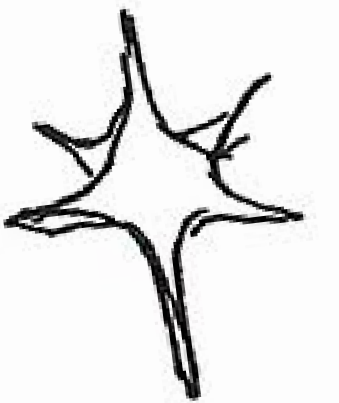
ZOOMS IN

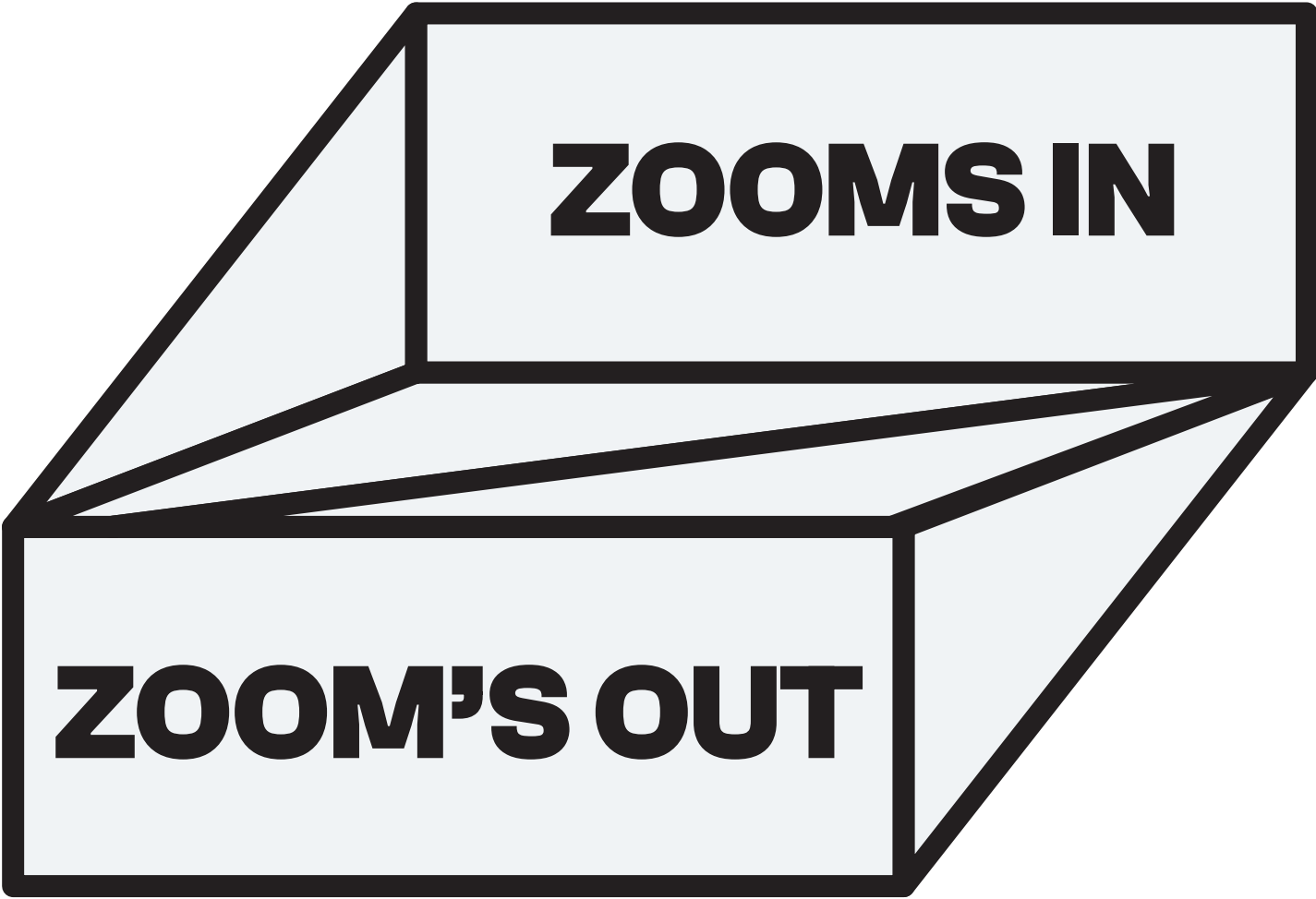
HOUSES CONTENT

ZOOMS

EYES (??)

ZOOMS





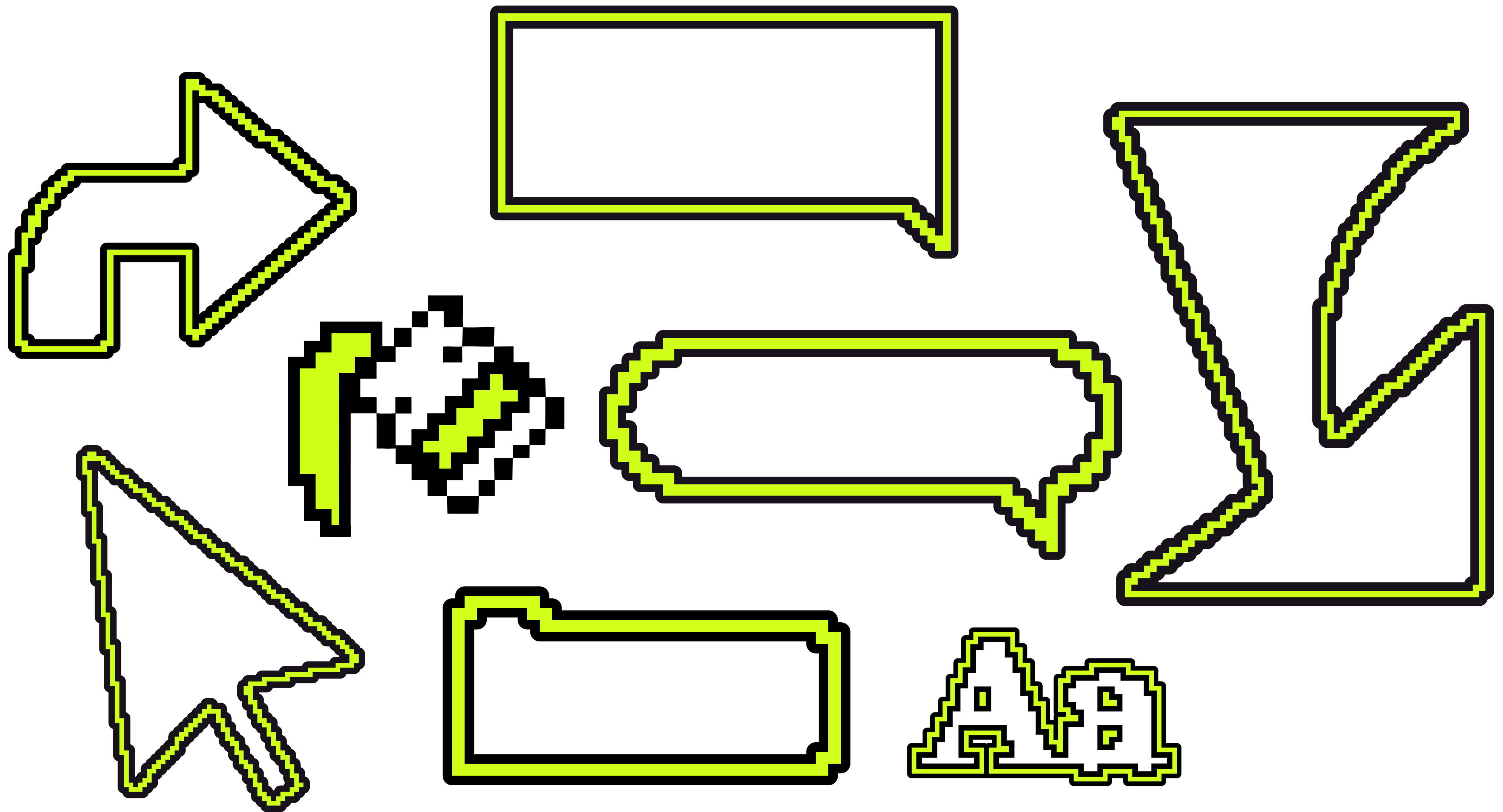
Draft 1

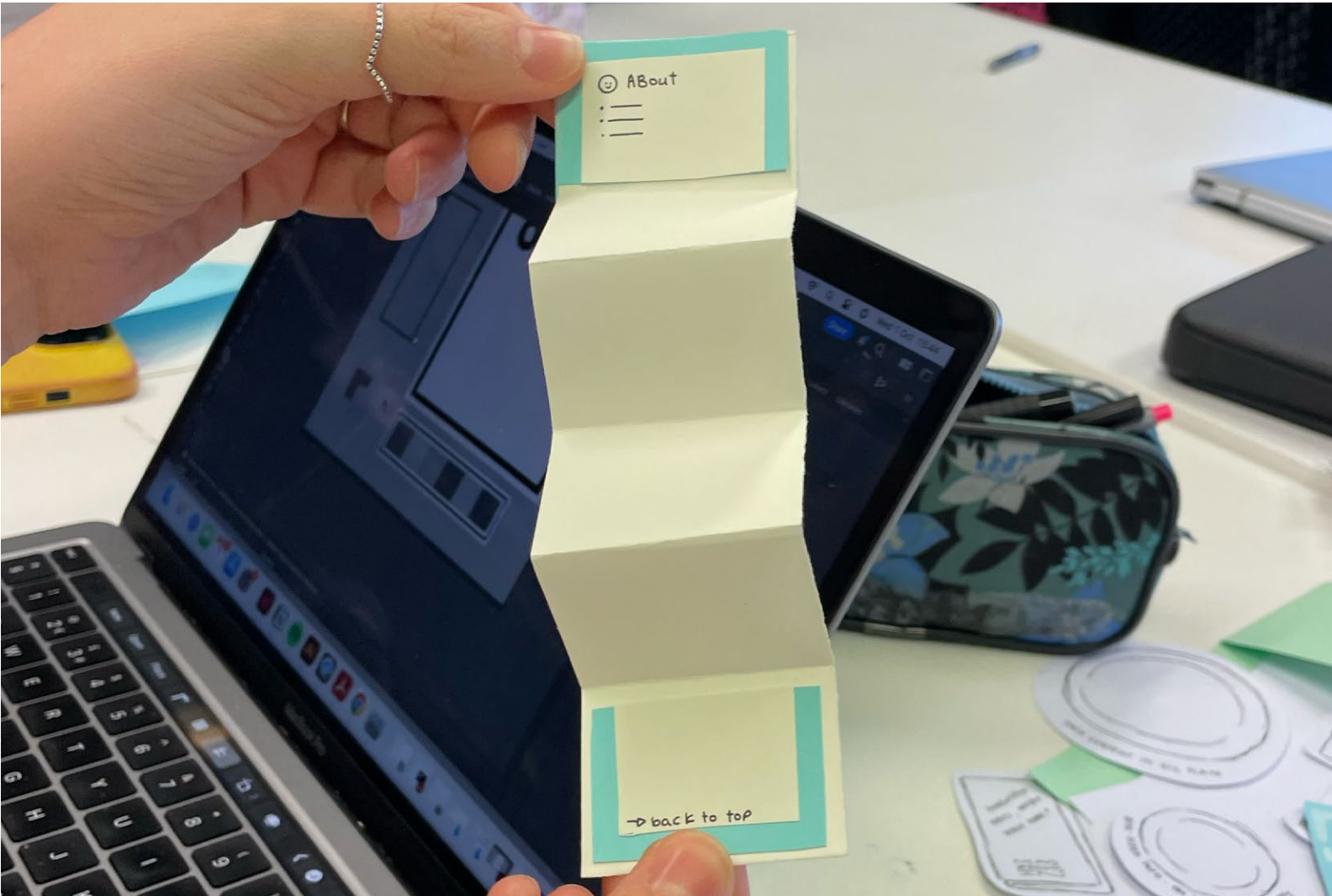
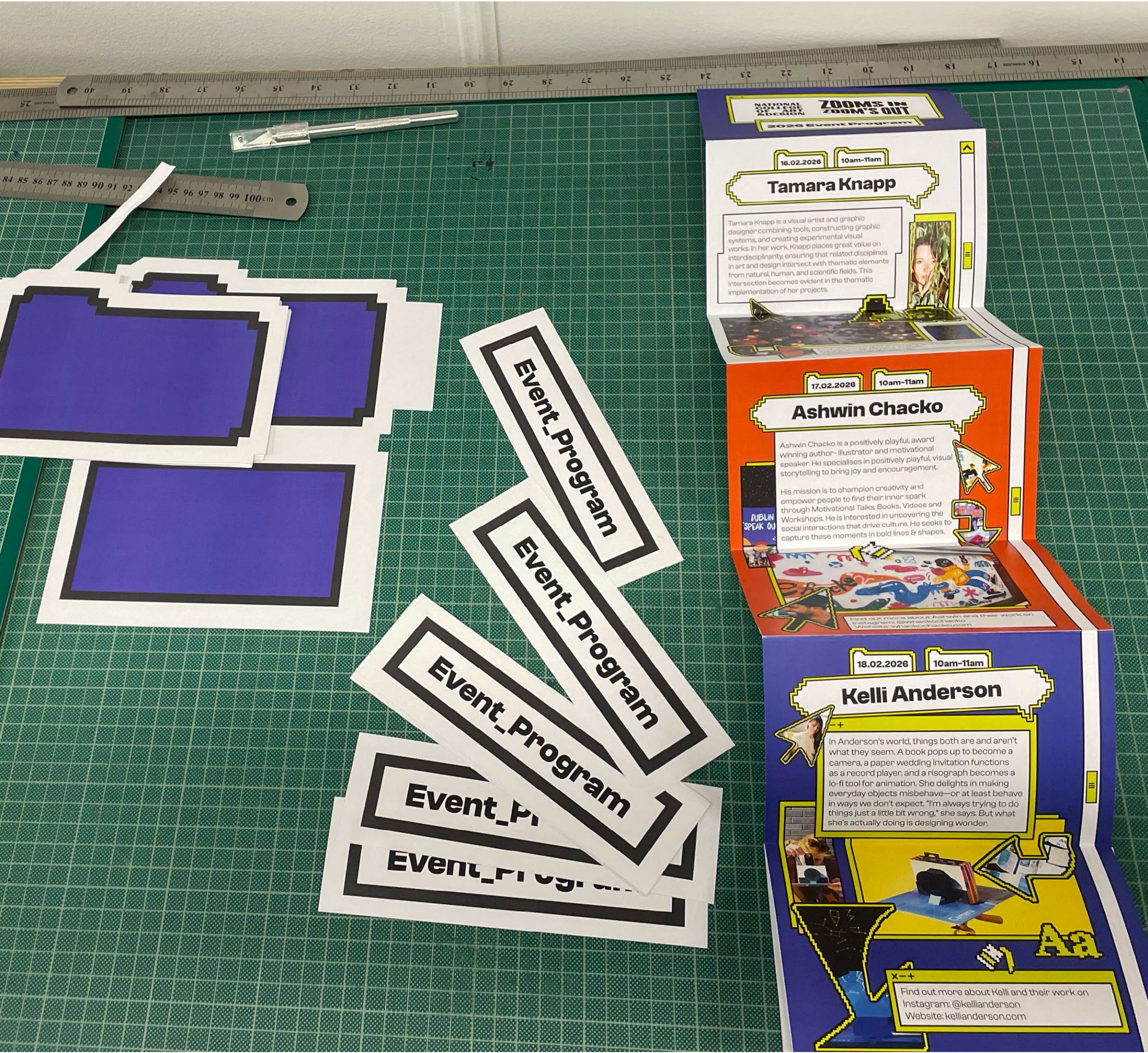


Draft 2



Final Draft

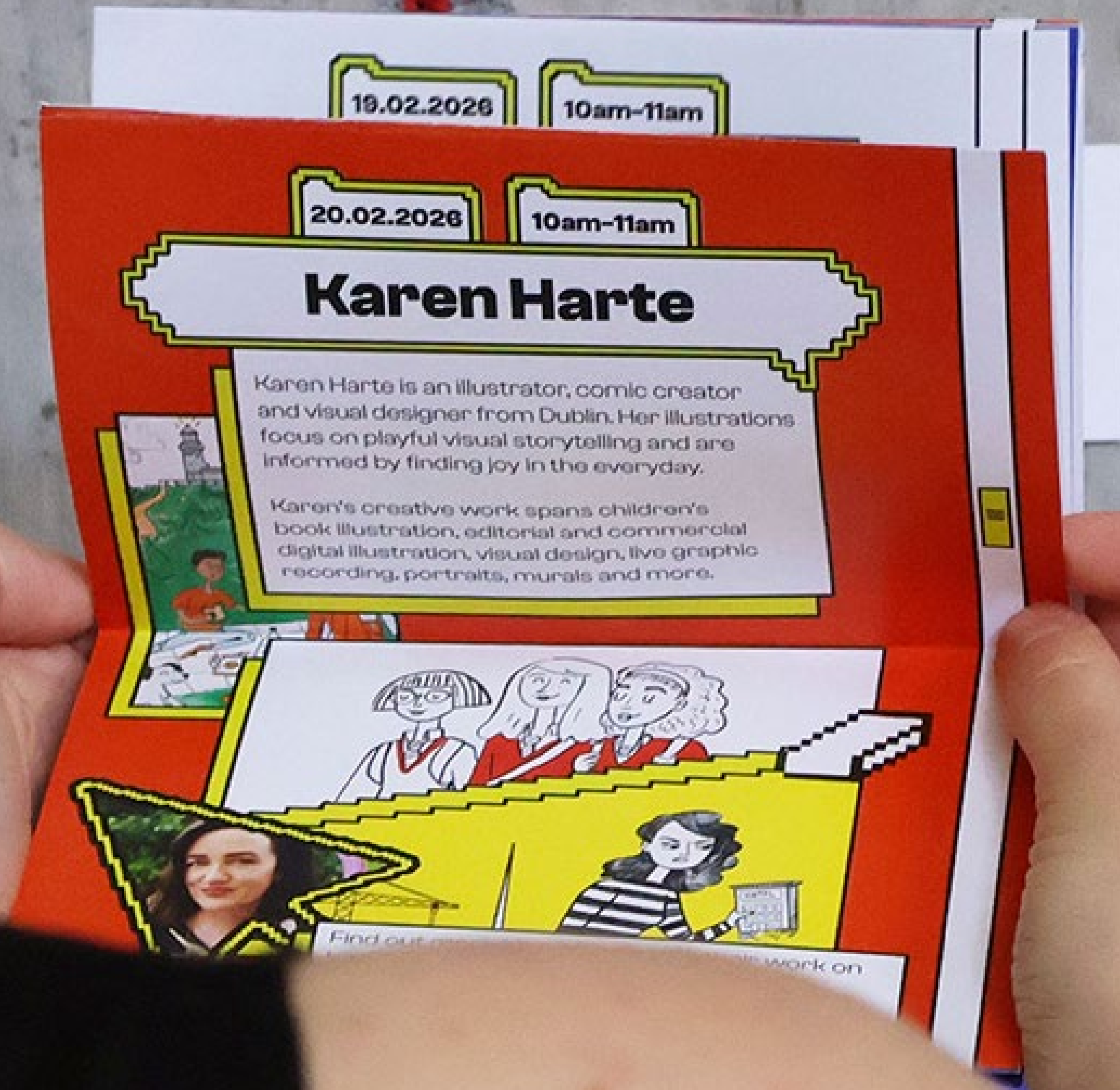






ZOOMS IN, ZOOM'S OUT

404
File Not Found



EVENT PROGRAM



ZOOMS IN, ZOOM'S OUT

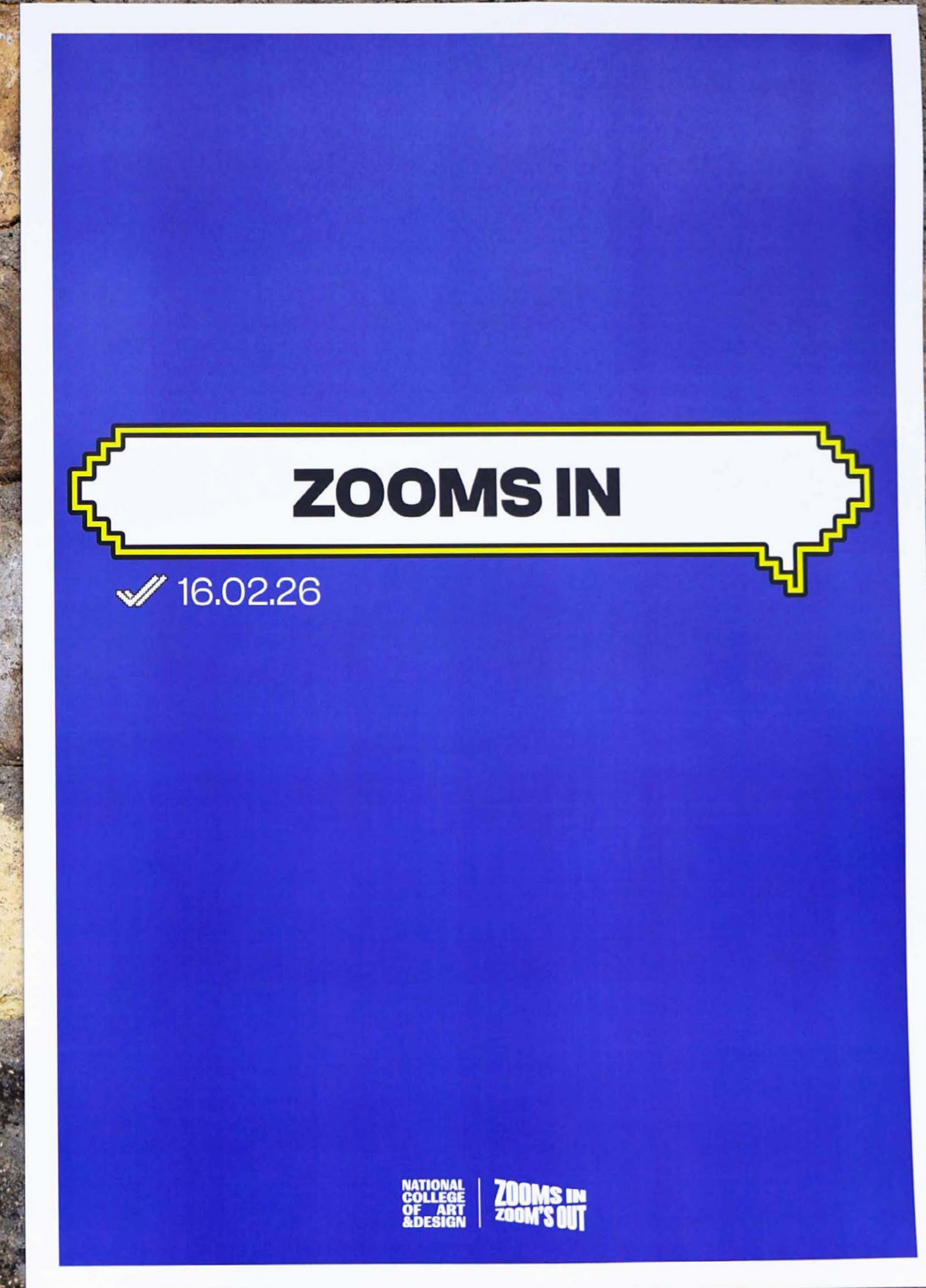
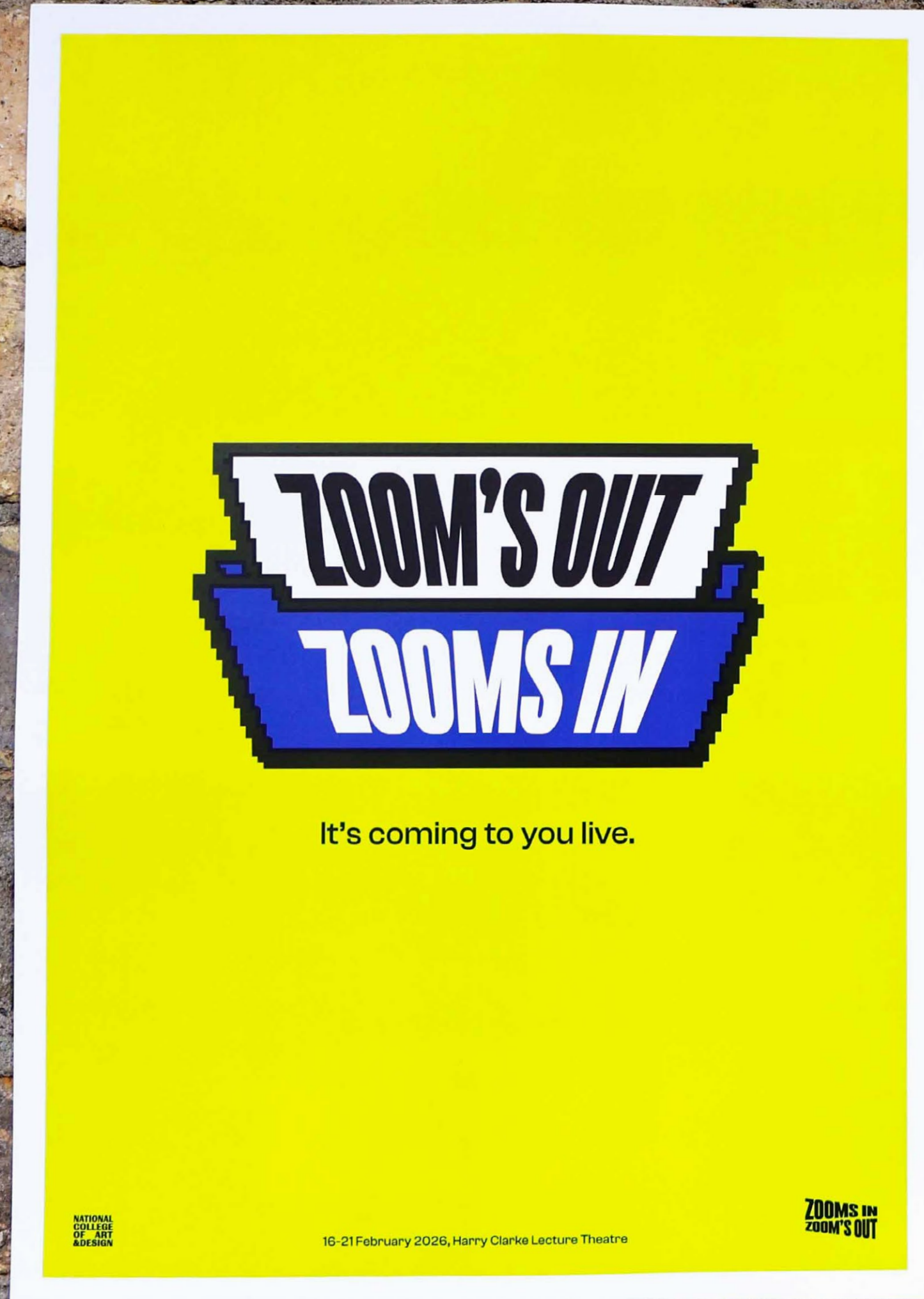
DISPLAY

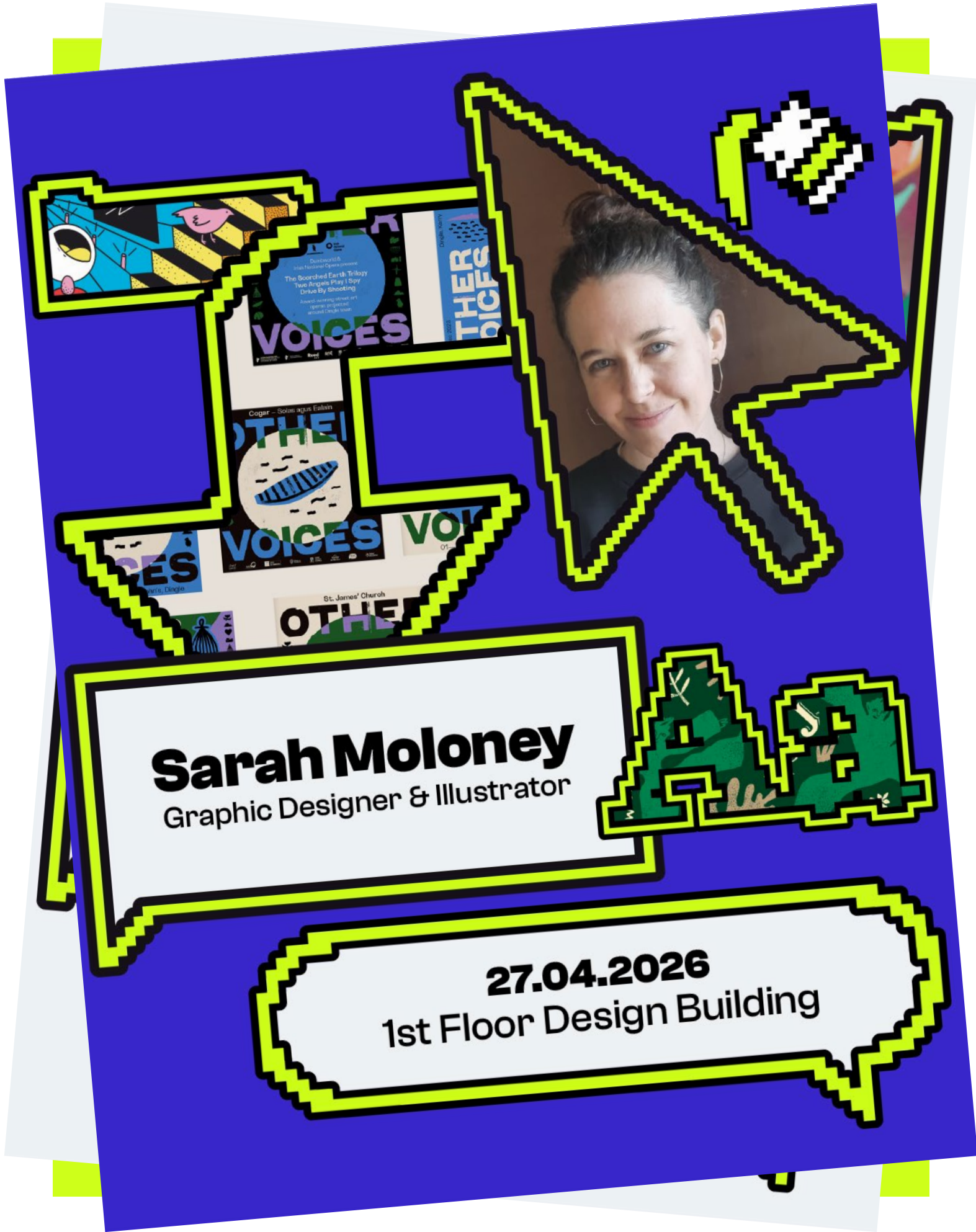
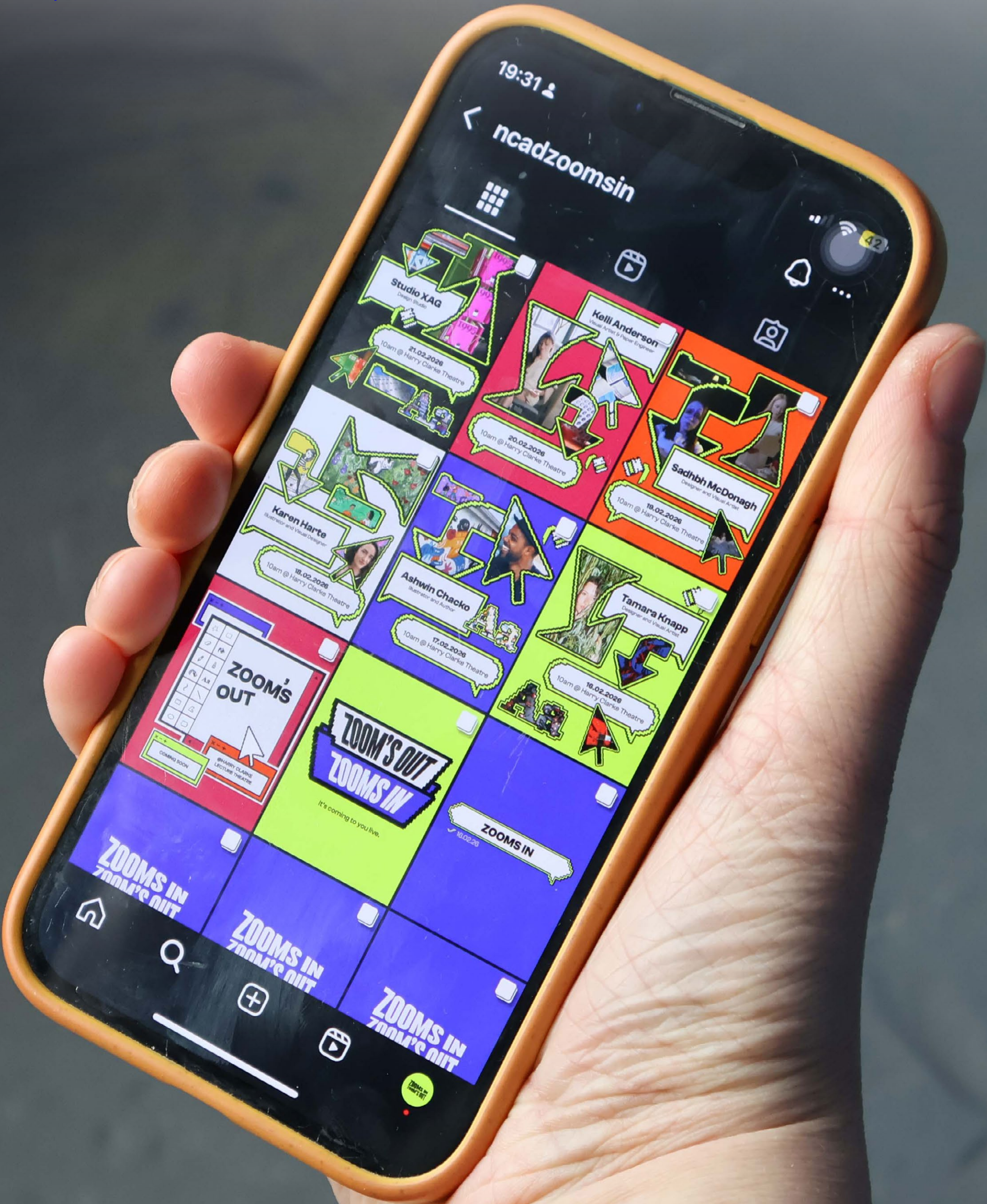


ZOOMS IN, ZOOM'S OUT

WAYFINDING







FILINCHEN-REBORN

BRAND REVIVAL · PACKAGING · PHOTOGRAPHY

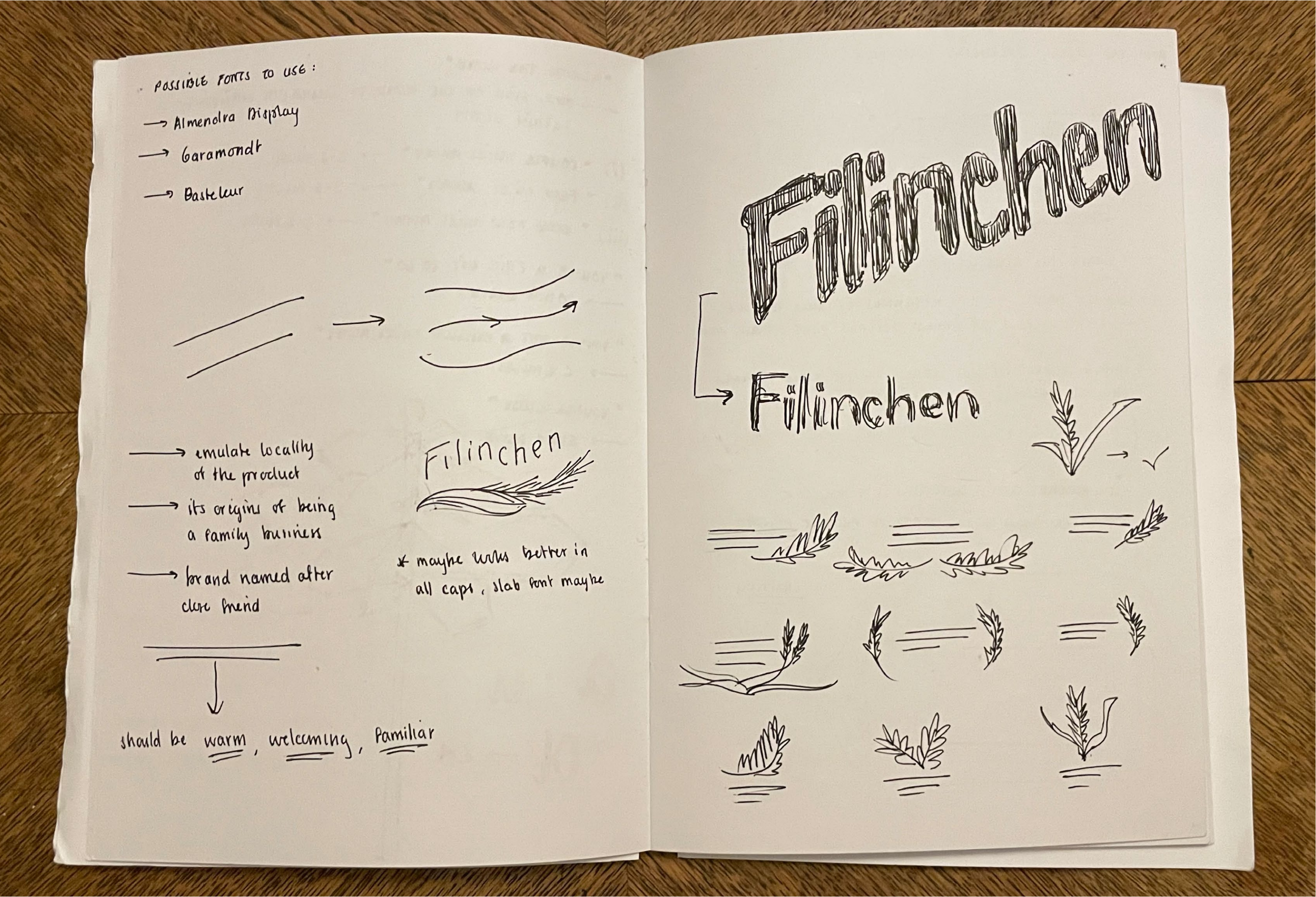
Rebranding the beloved German crispbread, Filinchen, by returning to its roots. The concept emphasises revival over modernisation, taking inspiration from former packaging and patterns from the German Democratic Republic (GDR) era.



Previous logo
(1990–2025)



“Reborn” logo
(2025 concept)

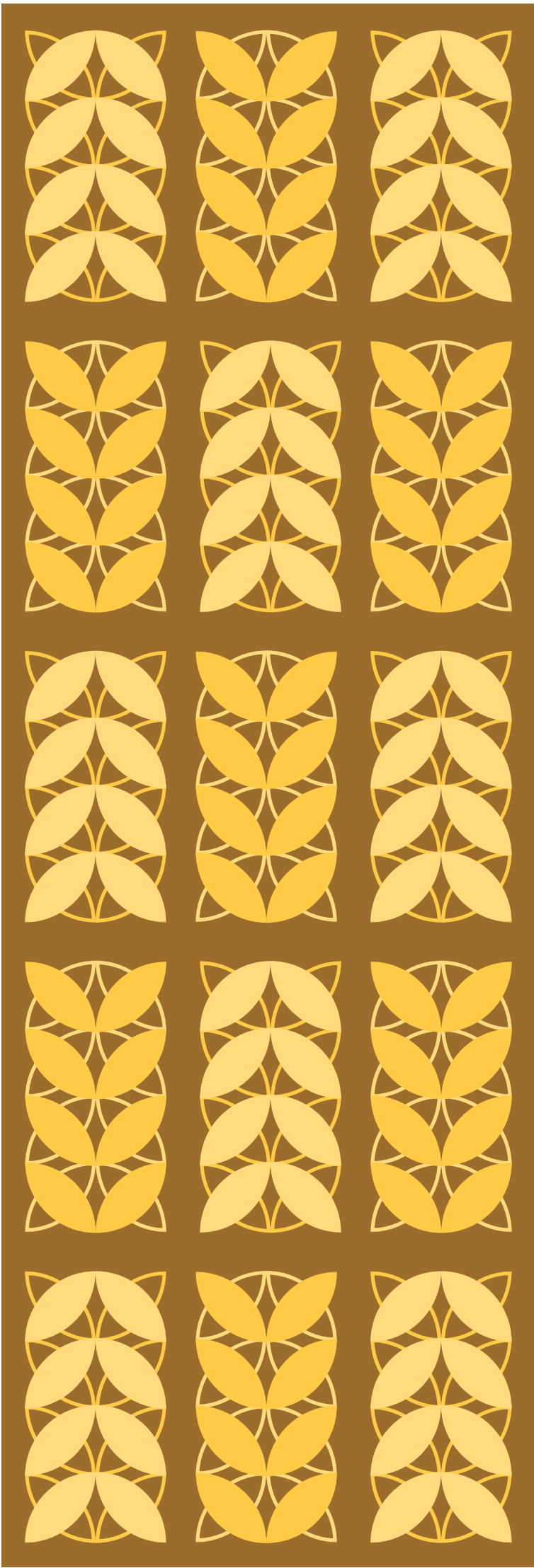




Pattern inspiration from the German Democratic Republic era (ca. 1949)



Pattern draft 1



Final pattern



Original packaging (ca. 1960)



Bag prototype









THANK YOU!