muskaan dhingra.

feel the warmth of a genuine smile

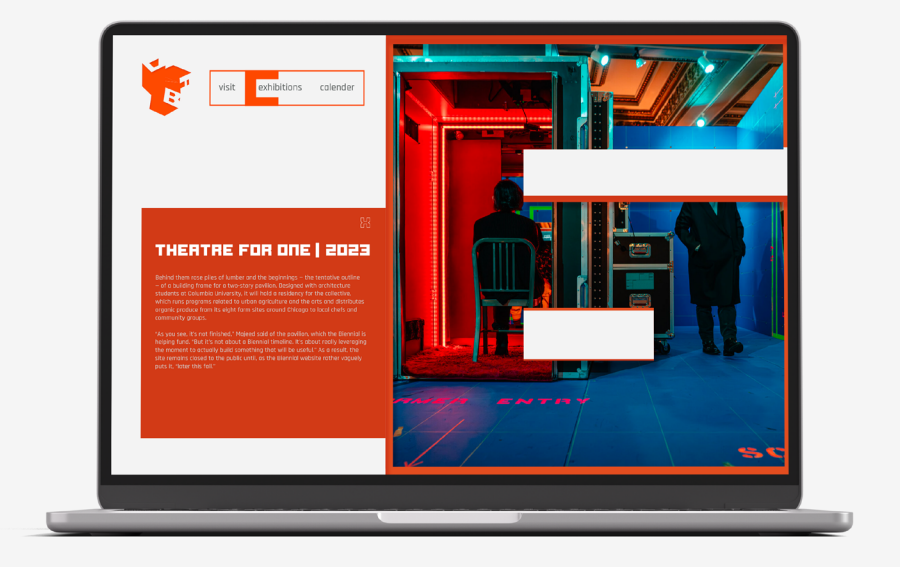
portfolio documentation.

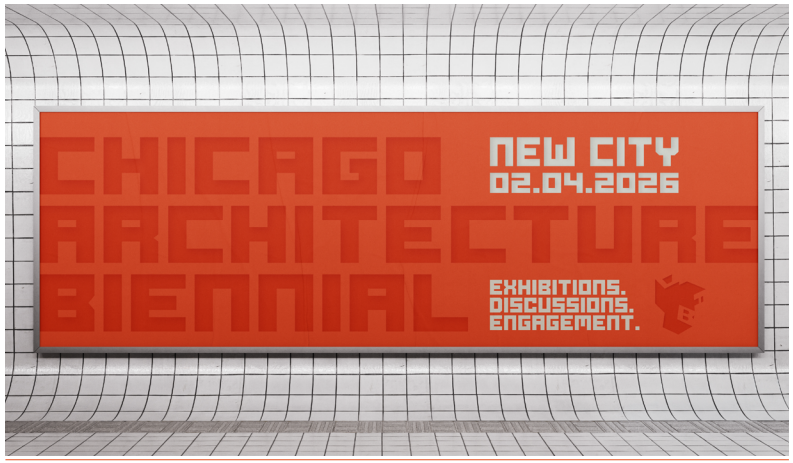
CHICAGO
ARCHITECTURE
BIENNIAL



brand identity redesign.

The redesign of the logo for the Chicago Architecture Biennial presents a significant opportunity to revitalize the event's visual identity and enhance its impact and recognition within the architectural community and beyond. By carefully considering key factors such as symbolism, clarity, adaptability, and cultural relevance, the redesigned logo can effectively communicate the Biennial's mission, values, and unique identity. Through iterative design processes and a commitment to innovation and creativity, the redesigned logo has the potential to establish a strong and memorable brand image for the Chicago Architecture Biennial, reinforcing its position as a premier platform for architectural discourse, innovation, and collaboration.


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CHICAGO
ARCHITECTURE
BIENNIAL
NEW CITY
02.04.2026
EXHIBITIONS.
DISCUSSIONS.
ENGAGEMENT.


NEW CITY


NEW CITY


02.04.2026
NEW CITY

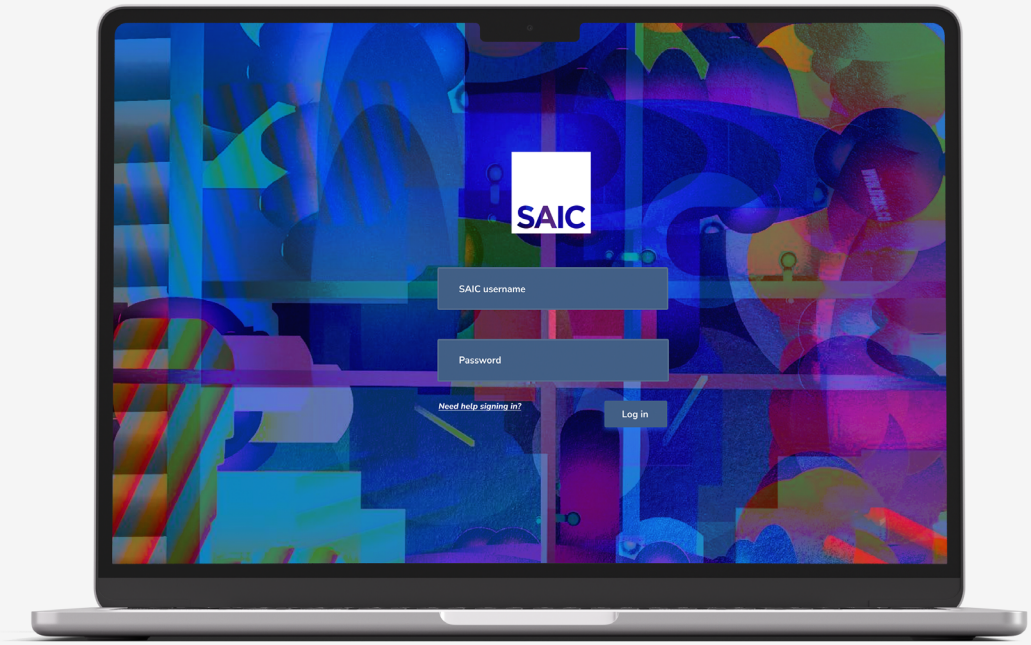




A B C D E F G H I J
K L M N O P Q R S
T U V W X W Z
1 2 3 4 5 6 7 8 9 0

custom typeface design.

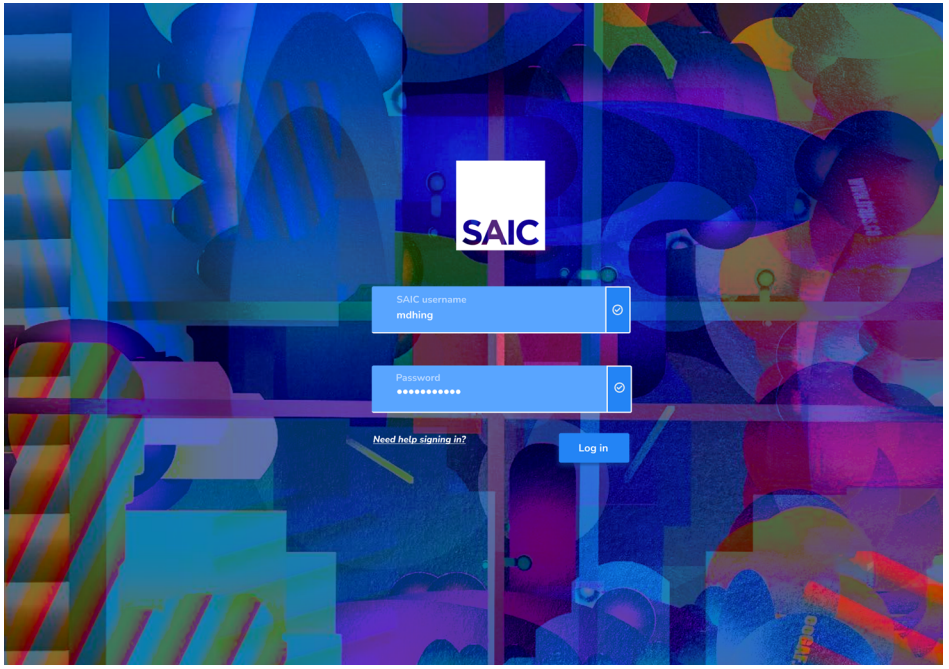
The display type logotype for the Chicago Architecture Biennial, inspired by the city's grid system, showcases towering skyscrapers arranged in a dynamic composition. The logotype captures the essence of Chicago's tall building, with bold letterforms. Each letter is meticulously arranged to reflect the orderly grid layout of the city, while the verticality of the skyscrapers emphasizes Chicago's vertical urban landscape. This logotype serves as a powerful symbol of architectural innovation and urban dynamism, embodying the spirit of the Biennial and its celebration of Chicago's rich architectural heritage and widespread geographic area.



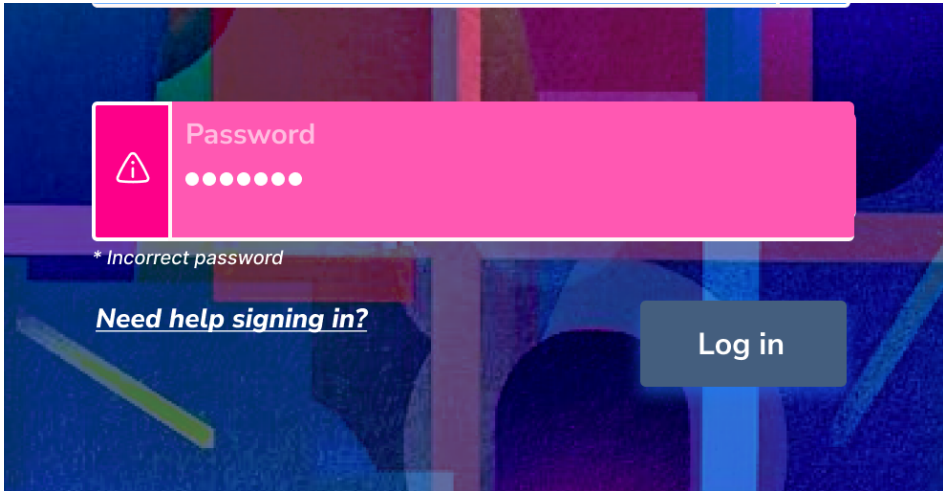
login page redesign.

In this project, I revamped the login page for SAIC with a focus on enhancing user experience and interface design. Leveraging my expertise in UX/UI design, I created a dynamic web experience tailored to the needs of modern users. Through careful consideration of user interactions, I incorporated features such as streamlined username and password inputs, along with a prominent authentication button for seamless login. The design not only prioritizes functionality but also incorporates expressive elements, inspired by the vibrant art scene and the dynamic lifestyles of the target audience. By infusing the interface with artistic flair and ensuring compatibility with desktop devices, I aimed to provide an engaging and visually appealing login experience for SAIC users.


SAIC
SAIC username
mdhing
Password
* Incorrect password
Need help signing in?
Log in


SAIC
SAIC username
mdhing
Password
Need help signing in?
Log in

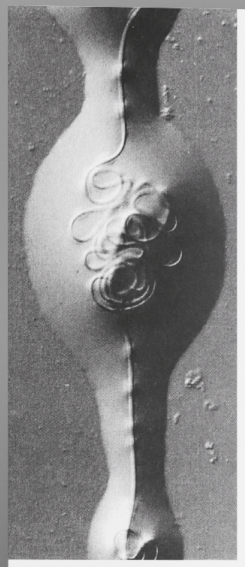

SAIC
SAIC username
mdhing


Password
* Incorrect password
Need help signing in?
Log in



silken fetters publication.

This project aimed to design dynamic spreads for a new scientific magazine That relates form to a specific organized content. It addressed pacing and sequence as it relates to information. Combining type/ image configurations with respect to critical aspects, grids, hierarchies,type clusters, and compositional polarities and considerations. The image collection was constricted and yet had opportunities to include self supplied imagery to make a subject like a spider seem scientific without frightening or unsettling images to depict the concept.



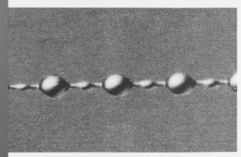


FIGURE 2 Beadlets along silk thread of spider web.

FIGURE 3 One beadlet enlarged to show coiled-up thread inside, acting as a 'windlass'.



" Fly extremely fast with the mouth open, aiming accurately with keen eyes "

I. Defining Problems and Observing Solutions

PROBLEM: How to Catch Insects for Food

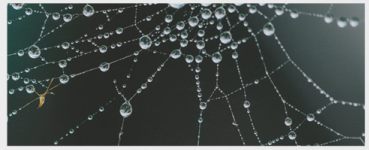
A good way to order our understanding of any living creature is to imagine, fancifully and with something more than poetic license, that it faces a chain of problems or tasks. First we pose the initial problem, then we think of possible solutions that might make sense. Then we look at what the creatures actually do. That often leads us to notice a new problem facing animals of this kind, and the chain continues.

Our fundamental task is to find an efficient method of catching insects for food. One possibility is the flying swift solution. Take to the air like the prey themselves. Fly extremely fast with the mouth open, aiming accurately with keen eyes. This method works for swifts and swallows, but it absorbs costly investment in equipment for high-speed flying and maneuvring and a high-tech guidance system. The same is true of the bat solution, which is the nocturnal equivalent using sound echoes instead of light rays for guiding the missile.

A completely different possibility is the 'sit and wait' solution. Mantises, chameleons and certain other lizards that have evolved independently and convergently to be like chameleons make a go of this solution by being highly camouflaged and by moving in an agonizingly slow and stealthy manner until the final, explosive strike with arms or tongue. The reach of the chameleon's tongue enables it to catch a fly anywhere within a radius comparable to its own body length. The reach of the mantis's grappling arms is proportionately of the same order of magnitude. You might think that this design could be improved by lengthening the radius of capture even further. But tongues and arms that were much longer than the body's own length would be prohibitively costly to build and maintain: the extra flies they'd catch wouldn't pay for them. Can we think of a cheaper way to extend the 'reach' or radius of capture?







" The ideal silk, the fibre of a research chemist's dreams, would stretch a very long way to absorb the impact of a fast-dying insect "

Why Not Build a Net?

Why not build a net? Nets have to be made of some material and it won't be free. But unlike a chameleon's tongue the net material doesn't have to move, so doesn't need bulky muscle tissue. It can be gossamer-thin and can therefore, at low cost, be spun out to cover a much larger area. If you took the meaty protein that would otherwise have been used up in muscular arms or tongue, and reprocessed it as silk, it would go a very long way, much further than the reach of a chameleon's tongue. There is no reason why the net should not occupy an area 100 times that of the body, yet still be economically made out of secretions from small glands in the body.

Silk thread is anciently available in the spider tool-kit, and it is eminently suited to the weaving of an insect-catching net. We can think of a net as a means of being in lots of places at once. On its own scale, the spider is like a swallow with a whale's gape. Or like a chameleon with a fifty-foot tongue. A spider web is superbly economical. Whereas a chameleon's muscular tongue surely accounts for a substantial fraction of its total body weight, the weight of silk in a spider's web—all twenty meters of it in a big web—is less than a thousandth part of the weight of the spider's body. Moreover, the spider recycles silk after use by eating it, so very little is wasted. But net technology raises problems of its own.

A non-trivial problem for a spider in its web is to make sure that the prey, after hurtling into the web, sticks there. There are two dangers. The insect could easily tear the web and shoot straight through. This problem could be solved by making the silk very elastic, but this aggravates the second of the two dangers: the insect now bounces straight back out of the web as if horn a trampoline. The ideal silk, the fibre of a research chemist's dreams, would stretch a very long way to absorb the impact of a fast-dying insect; yet at the same time, to avoid the trampoline effect, would be gently buffered in recoil. At least some kinds of spider silk have just these properties, thanks to the remarkably complicated structure of the silk itself, elucidated by Professor Fritz Vollrath and his colleagues at Oxford, and now at Aarhus, Denmark. The silk shown enlarged in Figures 2 and 3 is actually much longer than it looks, because most of its length is coiled up inside watery beadlets. It is like a necklace whose beads contain reeled-in surplus thread. The reeling in is done by a mechanism not fully understood, but the result is not in doubt. The web threads are capable of stretching out to ten times their resting length, and they also recoil slowly enough not to bounce the prey out of the web.

The next feature that the silk needs, in order to keep the prey from escaping, is stickiness. The substance that coats the silk in the reeling-in system we've just been talking about is not just watery. It is also sticky. One touch, and it is hard for an insect to escape. But not all spiders achieve stickiness in the same way. A different group called the cribellate spiders produce multi-stranded silk from a special silk gun called a cribellum The spider then combs out the multi-stranded silk by passing it through a custom- built comb mounted on the spider's shin.



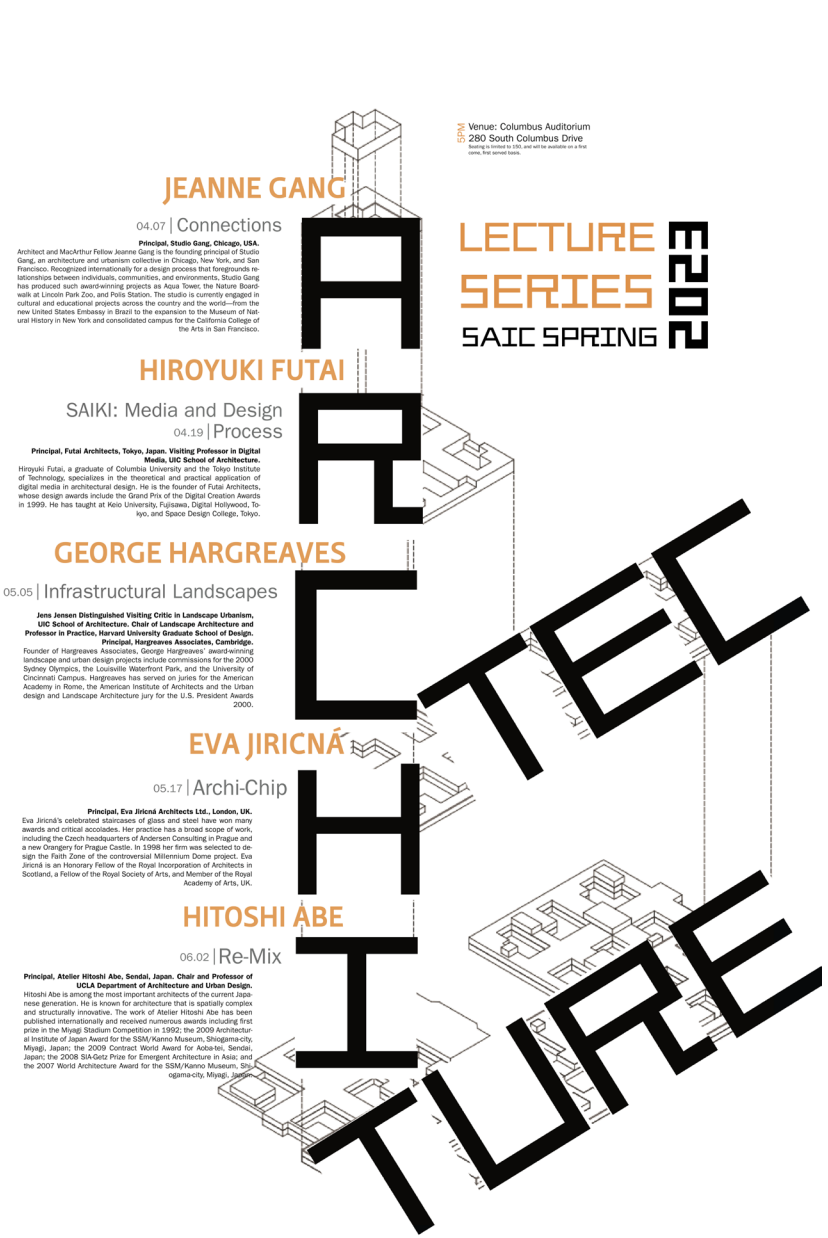
modernist poster design.

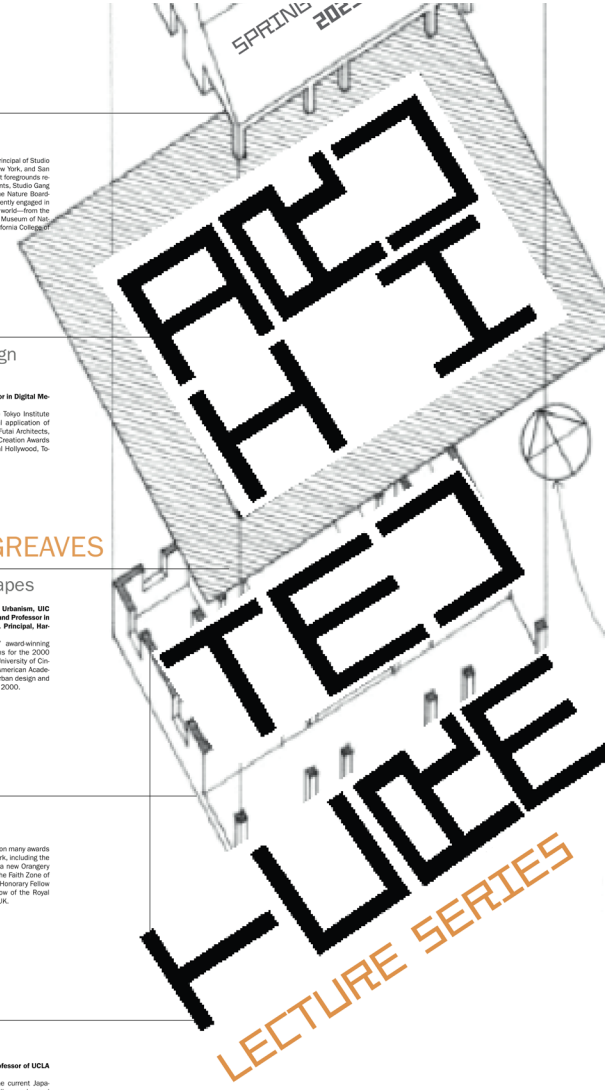
This project aimed to create a poster maintaining object and type relation by creating a lecture poster for a chosen sculptural or design object. Designing toward an object's aspects condenses and directs the complex object (and the ever-more complex network around it). Defining aspects and critical aspects are vital when trying to maintain and reduce complexity while creating a focus—often that's what designers are asked to do—to create new forms based on this focus. The chosen form was to condense information and create a digestible information for the viewer with a colour scheme that is modernist in nature echoing qualities of the chosen subject.



architecture lecture poster design.

The aim of this poster was to create a modular structure to integrate various architects presenting in a lecture series. The process for this work was to run down on various architectural structures made by the lecturers and their process. I selected a blue print city scape depiction to create my system that follows a clock like aesthetic. For more experimentation I attempted to integrate the information in a modular drawing to see its shift and integration.





JEANNE GANG

Connections

Principal, Studio Gang, Chicago, USA.
Architect and MacArthur Fellow Jeanne Gang is the founding principal of Studio Gang, an architecture and urbanism collective in Chicago, New York, and San Francisco. Recognized internationally for a design process that foregrounds relationships between individuals, communities, and environments, Studio Gang has produced such award-winning projects as Aqua Tower, the Nature Boardwalk at Lincoln Park Zoo, and Polis Station. The studio is currently engaged in cultural and educational projects across the country and the world—from the new United States Embassy in Brazil to the expansion to the Museum of Natural History in New York and consolidated campus for the California College of the Arts in San Francisco.

HIROYUKI FUTAI

SAIKI: Media and Design Process

Principal, Futai Architects, Tokyo, Japan. Visiting Professor in Digital Media, UIC School of Architecture.
Hiroyuki Futai, a graduate of Columbia University and the Tokyo Institute of Technology, specializes in the theoretical and practical application of digital media in architectural design. He is the founder of Futai Architects, whose design awards include the Grand Prix of the Digital Creation Awards in 1999. He has taught at Keio University, Fujisawa, Digital Hollywood, Tokyo, and Space Design College, Tokyo.

GEORGE HARGREAVES

Infrastructural Landscapes

Jens Jensen Distinguished Visiting Critic in Landscape Urbanism, UIC School of Architecture. Chair of Landscape Architecture and Professor in Practice, Harvard University Graduate School of Design. Principal, Hargreaves Associates, Cambridge.
Founder of Hargreaves Associates, George Hargreaves' award-winning landscape and urban design projects include commissions for the 2000 Sydney Olympics, the Louisville Waterfront Park, and the University of Cincinnati Campus. Hargreaves has served on juries for the American Academy in Rome, the American Institute of Architects and the Urban design and Landscape Architecture jury for the U.S. President Awards 2000.

EVA JIRICNÁ

Archi-Chip

Principal, Eva Jiricná Architects Ltd., London, UK.
Eva Jiricná's celebrated staircases of glass and steel have won many awards and critical accolades. Her practice has a broad scope of work, including the Czech headquarters of Andersen Consulting in Prague and a new Orangery for Prague Castle. In 1998 her firm was selected to design the Faith Zone of the controversial Millennium Dome project. Eva Jiricná is an Honorary Fellow of the Royal Incorporation of Architects in Scotland, a Fellow of the Royal Society of Arts, and Member of the Royal Academy of Arts, UK.

HITOSHI ABE

Re-Mix

Principal, Atelier Hitoshi Abe, Sendai, Japan. Chair and Professor of UCLA Department of Architecture and Urban Design.
Hitoshi Abe is among the most important architects of the current Japanese generation. He is known for architecture that is spatially complex and structurally innovative. The work of Atelier Hitoshi Abe has been published internationally and received numerous awards including first prize in the Miyagi Stadium Competition in 1992; the 2009 Architectural Institute of Japan Award for the SSM/Kanno Museum, Shiogama-city, Miyagi, Japan; the 2009 Contract World Award for Aoba-tei, Sendai, Japan; the 2008 SIA-Getz Prize for Emergent Architecture in Asia; and the 2007 World Architecture Award for the SSM/Kanno Museum, Shiogama-city, Miyagi, Japan.



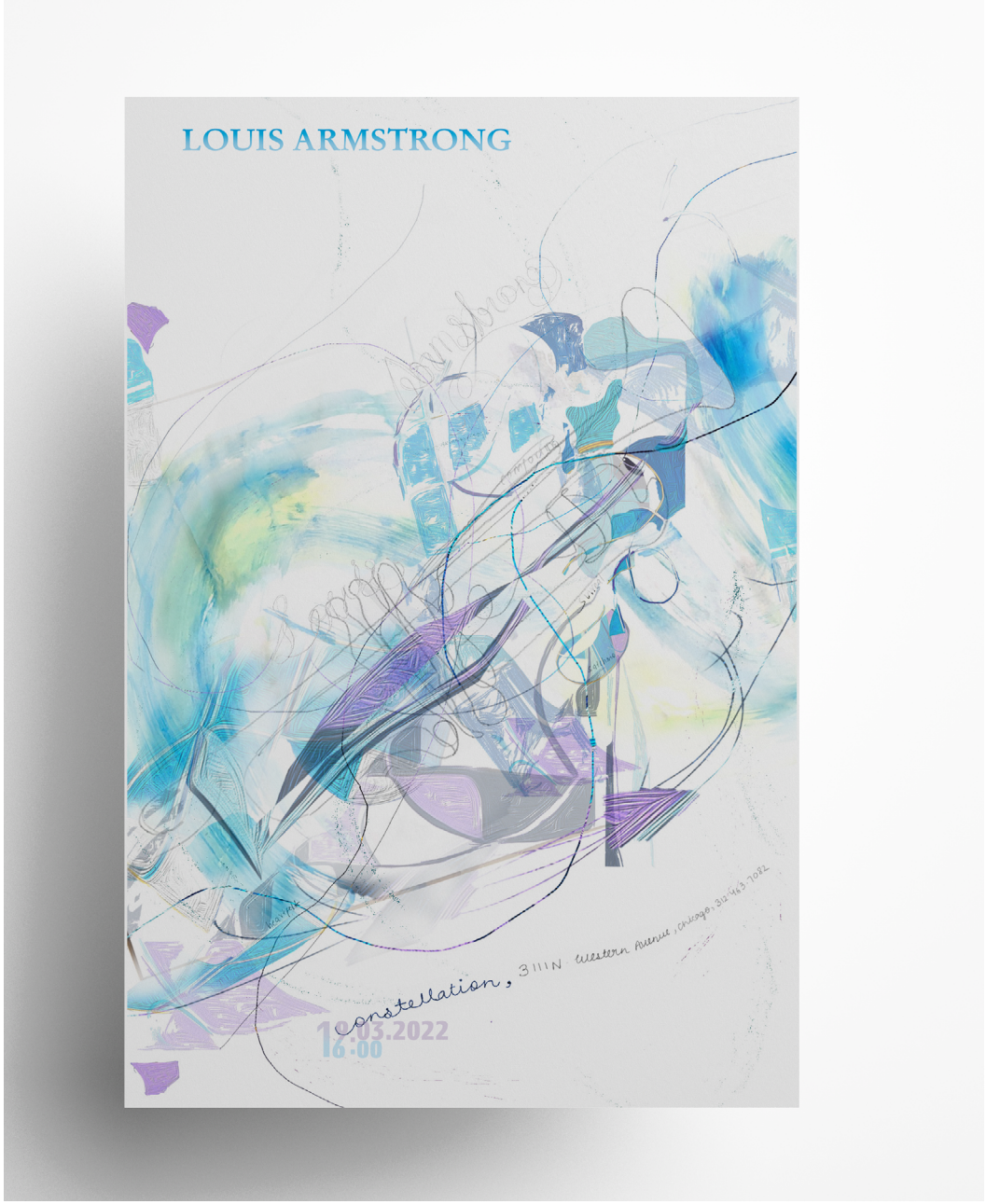
chai packaging publication.

Propose an innovative concept for a tea-based publication that seamlessly blends passion for design with a deep appreciation for cultural exploration. Tailored for enthusiasts seeking a profound understanding of tea, this periodical serves as an educational experience with the format of a packaging for tea. Through meticulously hand-drawn illustrations and intricately hand-cut steam patterns, the publication delves into the origins, benefits, and best geographic locations for sourcing ingredients.


CARDAMOM
LOWERS BLOOD PRESSURE
GASTROINTESTINAL PROTECTION
FENNEL SEEDS
REGULATES BLOOD PRESSURE
ACTS AS AN ANTIOXIDENT
ANTIBACTERIAL
CLOVES
IMPROVES LIVER HEALTH
STRENTHENS IMMUNITY
IMPROVES EYESIGHT


BLACK PEPPER
LOWERS CHOLESTROL LEVEL
ACTS AS AN SKIN ENHANCER
GOOD FOR KERATIN GROWTH
CINNAMON
GINGER
ANTI INFLAMMATORY
BUILDS IMMUNITY
ANTI CARCINOGENIC AGENT
Masala Tea


A HISTORY OF
CHAI
BOIL YOUR WATER
Chai originated in India more than 5,000 years ago and was traditionally made by boiling loose black tea leaves with a mixture of aromatic spices and herbs
CRUSH YOUR SPICES
The Brithish needed a new market to sell their tea and began to market tea as a luxury item. Since India already had a surplus of the black tea crop use this campaign wasnt as successful within India for the high prices offered by this company.
ADD BLACK TEA
Since this cntrol of the crops of tea was taken over the British the pricing of the tea leaves increased, which made it difficult for local vendors to produce tea for the mass public. Therefore, vendors started using cheaper ingredients like sugar, cardamom, tulsi, ginger and cloves to reduce the amount of black tea required.

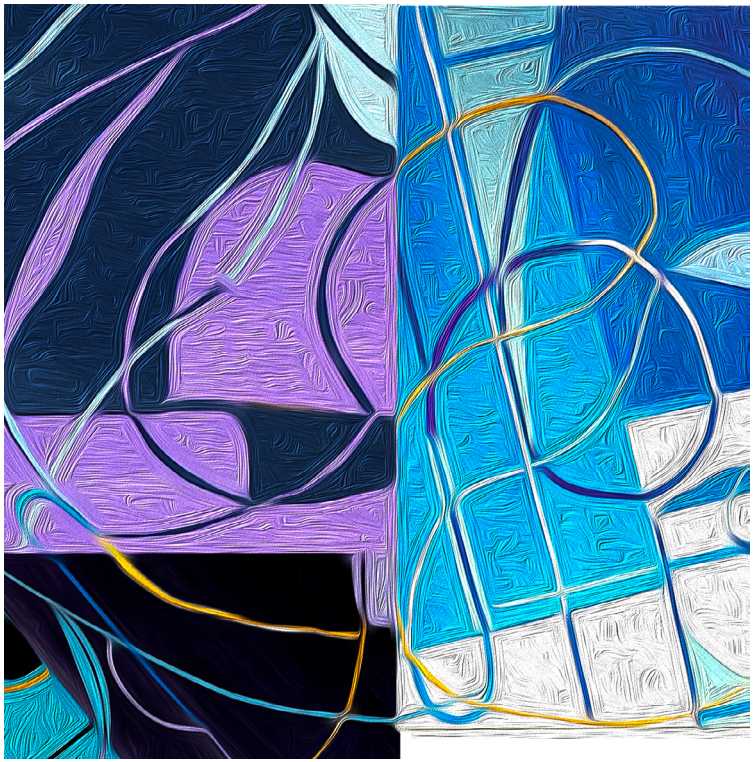


jazz poster design.

The project integrated monochromatic colour collages created through the concept of figure ground. These were then used to create a lyrical composition based on a Jazz musician. The aim was to produce a composition that is driven from the musicality of the work expressed through lines instead of realistic depictions through instruments or portraits. It focused around capturing the emotions and flow of the music. The chosen artist depicted is Louis Armstrong with his serene consistent musicality merged with his raspy beautiful vocals. This is depicted through the abstracted composition flowing through the middle yet still informing the viewer about the event taking place.


constellation, 3111N. Western Avenue, Chicago,
18.03.2022
16:00



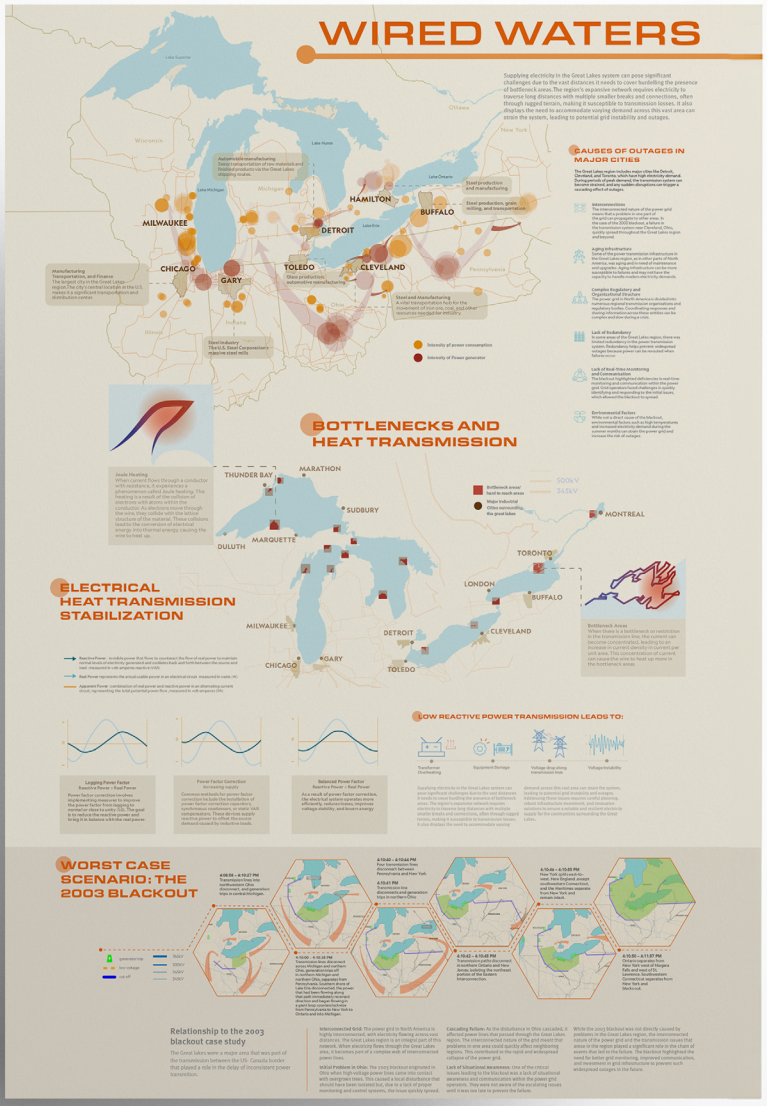




exhibition catalogue.

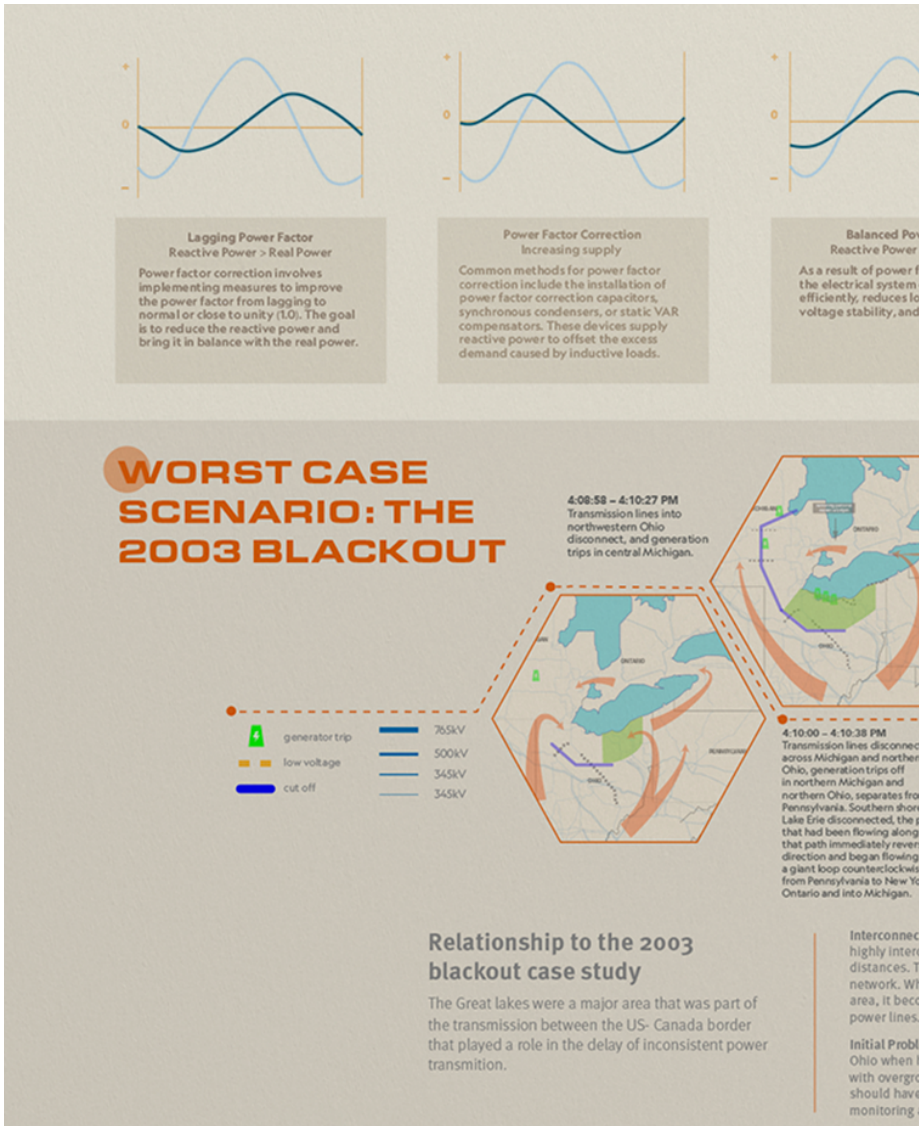
As the Design and Social Media Intern at the South Asia Institute, I had the unique opportunity to spearhead the design of an exhibition catalogue for a captivating showcase centered around miniatures. This portfolio piece encapsulates my role in translating the essence of the exhibition into a tangible and visually compelling format.My responsibilities extended beyond traditional graphic design, as I collaborated with the exhibition team to grasp the nuances of the miniatures on display. The catalogue aimed to be more than just a compendium of artworks; it sought to be an immersive experience, capturing the intricacy and cultural significance of each miniature.

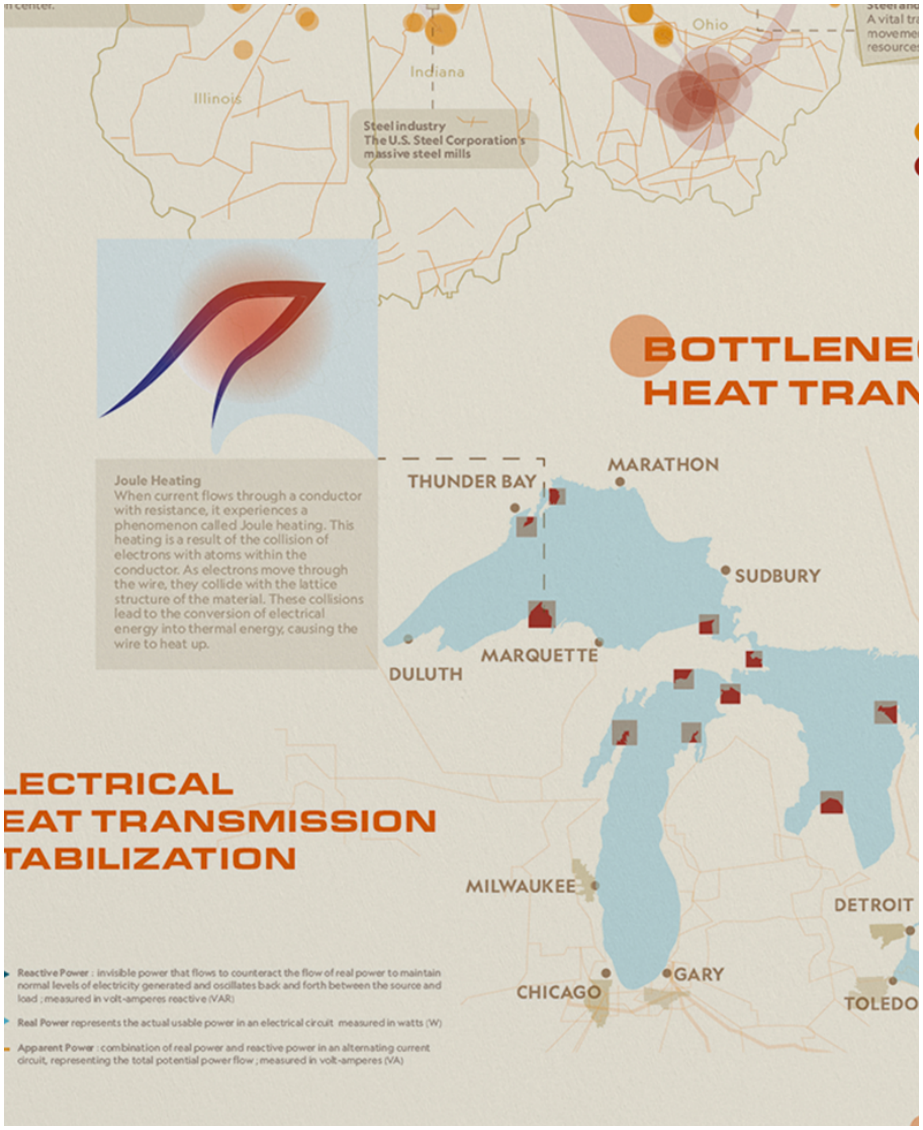

waseem ahmed (Pakistani, b. 1976)
Untitled (Burqa Series), 2005
Gouache, tea stain and ink on wasli paper
12 ¼ x 8 in. (31 x 20.2 cm.)
Waseem Ahmed earned a BFA from the National College of Arts, Lahore, while specializing in miniature painting. Women wearing the Burqa, as well as delicate symbols of paradise often appear in his work to discuss contemporary and highly controversial issues.
His unique style is confrontational and powerful, unsettling the connection with traditional miniatures. His artwork takes a critical view of social, political and cultural matters, with a slant towards the issues faced by the Islamic world. Ahmed chose this medium of painting as for him, it was the only one where he could portray negative subjects in a beautiful and delicate way, with lightness and finesse.
In the 'Burqa Series' Ahmad has replicated famous nudes from Western Art and covered them with gossamer versions of the traditional burqa. The flimsy burqas look more like provocative accessories than a means of covering the female body. In Ahmad's version of Manet's Olympia, the voluptuous goddess has abandoned her feather bed for the South Asian bolster, a remnant of historical court paintings. In his Labyrinth series the burqa has been transformed into a tent, a reference to the word "chador" which is signifies both a tent and a veil in Persian.



2003 blackout infographic.

Collaborating in a team of 2–3, this project highlights the creation of a large-scale infographic detailing the complexities of the Blackout of 2003. Focused on the Great Lakes, our objectives were to distill vast and sometimes conflicting information, connect it into a cohesive narrative, and design for both macro and micro-level understanding. The fixed size of 20" x 32" challenged us to condense intricate details while maintaining clarity and visual coherence. This project showcases our ability to sift through complex data, collaborate effectively, and translate a nuanced story into an engaging and informative infographic.


Lagging Power Factor
Reactive Power > Real Power
Power factor correction involves implementing measures to improve the power factor from lagging to normal or close to unity (1.0). The goal is to reduce the reactive power and bring it in balance with the real power.
Power Factor Correction
Increasing supply
Common methods for power factor correction include the installation of power factor correction capacitors, synchronous condensers, or static VAR compensators. These devices supply reactive power to offset the excess demand caused by inductive loads.
WORST CASE SCENARIO: THE 2003 BLACKOUT
4:08:58 – 4:10:27 PM
Transmission lines into northwestern Ohio disconnect, and generation trips in central Michigan.
4:10:00 – 4:10:38 PM
generator trip
low voltage
cut off
765kV
500kV
345kV
345kV
Relationship to the 2003 blackout case study
The Great lakes were a major area that was part of the transmission between the US- Canada border that played a role in the delay of inconsistent power transmition.


Illinois
Indiana
Ohio
Steel industry
The U.S. Steel Corporation's massive steel mills
Joule Heating
When current flows through a conductor with resistance, it experiences a phenomenon called Joule heating. This heating is a result of the collision of electrons with atoms within the conductor. As electrons move through the wire, they collide with the lattice structure of the material. These collisions lead to the conversion of electrical energy into thermal energy, causing the wire to heat up.
THUNDER BAY
MARATHON
SUDBURY
MARQUETTE
DULUTH
MILWAUKEE
DETROIT
CHICAGO
GARY
TOLEDO
LECTRICAL
EAT TRANSMISSION
TABILIZATION
Reactive Power : invisible power that flows to counteract the flow of real power to maintain normal levels of electricity generated and oscillates back and forth between the source and load ; measured in volt-amperes reactive (VAR)
Real Power represents the actual usable power in an electrical circuit measured in watts (W)
Apparent Power : combination of real power and reactive power in an alternating current circuit, representing the total potential power flow ; measured in volt-amperes (VA)



futura type book.

In this book dedicated to the iconic font Futura, I explore its rich history, design principles, and enduring impact on typography. Through meticulously researched content and captivating graphics, I delve into the origins of Futura, tracing its development from its creation by the German type designer Paul Renner in the 1920s to its widespread adoption as a symbol of modernity and progress. Each page of the book offers insights into Futura's unique design characteristics, including its geometric forms, clean lines, and timeless elegance. Accompanying the text are zoomed-in cropings of letters from the font, to appreciate Futura's craftsmanship up close. From its role in Bauhaus design to its continued relevance in contemporary graphic design, this book celebrates Futura as not just a typeface, but a cultural icon.


Year
designed
1927
It was created under the
Bauer Type Foundry
over the span of
1924–27
The Bauer Type foundry was a Germany based company that distributed designs and typefaces. They manufactured and sold metal and wood typefaces for hand typesetting, and matrices for line-casting machines for letterpress.



artist publication.

Explore an immersive artist publication project that encapsulates a creative journey, culminating in a poignant expression of a lifetime through a visually compelling timeline. This portfolio project delves into the artist's evolution and showcases a myriad of artistic expressions, seamlessly weaving a narrative that mirrors the individual's growth and exploration in the world of art. Drawing inspiration from the iconic Louise Bourgeois, known for her emotive and transformative artwork, this project pays homage to her influence, infusing the publication with a touch of the same inspirational spirit that fueled Bourgeois' impactful contributions to the art world.


LOUISE BOURGEOIS
1945
Bourgeois gives birth to her first child, Michel
1945-1947: Bourgeois creates a series of abstract paintings using biomorphic shapes and forms.
1947
Bourgeois gives birth to her first child, Michel
1947-1950s: Bourgeois begins experimenting with wood carving and creates a series of totemic sculptures.
1950
Bourgeois continues to work in sculpture, creating works that explore themes of sexuality, femininity, and motherhood.
1953
Bourgeois gives birth to her second child, Jean-Louis.
1960
Bourgeois begins to incorporate found objects into her sculptures, including furniture and clothing.
1966
Bourgeois teaches at the Brooklyn College in New York.
1970
Bourgeois creates a series of soft sculptures using fabric and other materials, which she calls "Personages".
1980
Bourgeois begins creating large-scale sculptures and installations, such as the spider sculptures for which she is now famous.
1990
Bourgeois creates a series of spider sculptures, which become some of her most famous works.
2000
Bourgeois continues to create art in a variety of media, including sculpture, drawing, and printmaking.
2010
Bourgeois dies on May 31 in New York City at the age of 98



recontextualised logo.

In this project, I revamped an identity bridging the worlds of Lays and Versace to craft a unique hair care brand logo. Straying from conventional tropes, I eliminated typical branding cues to establish a fresh, hand-drawn aesthetic that embodies the meticulous process and intimate interaction required for curly hair care. Drawing inspiration from the fusion of high fashion and everyday comfort, the logo reflects the seamless integration of luxury and accessibility. Through hand-drawn elements, I aimed to evoke a sense of authenticity and personal touch, mirroring the intricate care curly hair demands. This logo serves not only as a visual representation of the brand but also as a testament to the brand's commitment to celebrating individuality and embracing the natural beauty of curls.



recontextualised logo.

The logo set was meant to be a collaboration to create a new identity between two different brands; one that is high class and one that is more accessible. The two brands of my choosing were Lays and Versace. I chose to combine them and create 4 different identities. One of being a bubble tea shop that is depicted on this page. It was meant to keep qualities of welcoming affordable brand identity that resonates with the nature of bubble tea.



recontextualised logo.

I created a gym logo that blends the worlds of Lays and Versace, incorporating the iconic Versace snake motif with a highly graphic approach. I infused the logo with dynamic energy and sophistication, drawing inspiration from the sleek lines and fierce elegance of the Versace aesthetic. The snake, a symbol of strength and transformation, coils dynamically within the logo, symbolizing the power and vitality inherent in fitness. Through bold graphical elements, I aimed to evoke a sense of empowerment and aspiration, resonating with individuals who strive for excellence in their fitness journey. This logo stands as a testament to the brand's commitment to pushing boundaries and redefining the standards of gym branding, while honoring the rich heritage of Versace's iconic imagery



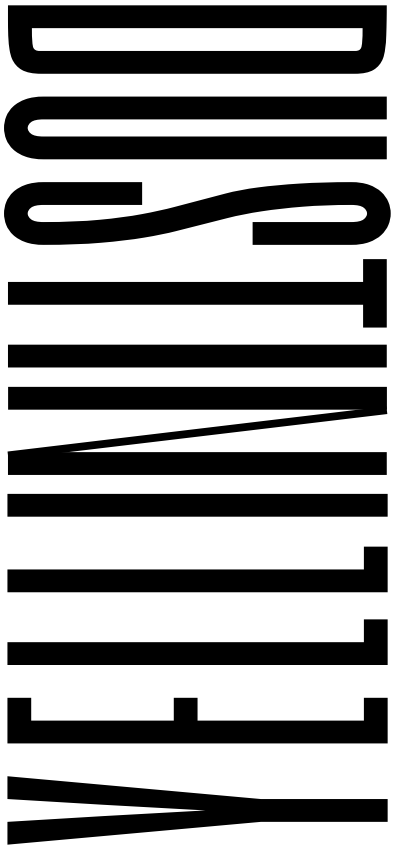
electricity boardgame rulebook.

I tackled the challenge of demystifying the complex concept of electricity through a rulebook for a group board game project. Recognizing the need for accessible education, I crafted engaging gameplay mechanics and clear instructions to make learning about electricity both informative and enjoyable. Drawing on principles of gamification and instructional design, the rulebook breaks down intricate concepts into digestible segments, allowing players to grasp the fundamentals while having fun. Through interactive elements and visual aids, such as diagrams and illustrations, I aimed to make abstract ideas tangible and foster a deeper understanding of electricity among players. This rulebook not only serves as a guide for gameplay but also as a valuable educational resource, empowering viewers to explore and comprehend electricity in new and exciting ways.



artist identity wordmark.

In this project, I crafted a wordmark inspired by the captivating verticality and front-facing aesthetics found in Dustin Yellin's artwork. Drawing upon the dynamic lines and structural depth prevalent in Yellin's pieces, the wordmark embodies a sense of vertical movement and visual intrigue. Through careful consideration of typography and layout, I sought to capture the essence of Yellin's artistic vision, evoking a feeling of upward momentum and spatial dimensionality. By translating the essence of Yellin's work into a distinctive wordmark


dustin
yellin



merchandise design.

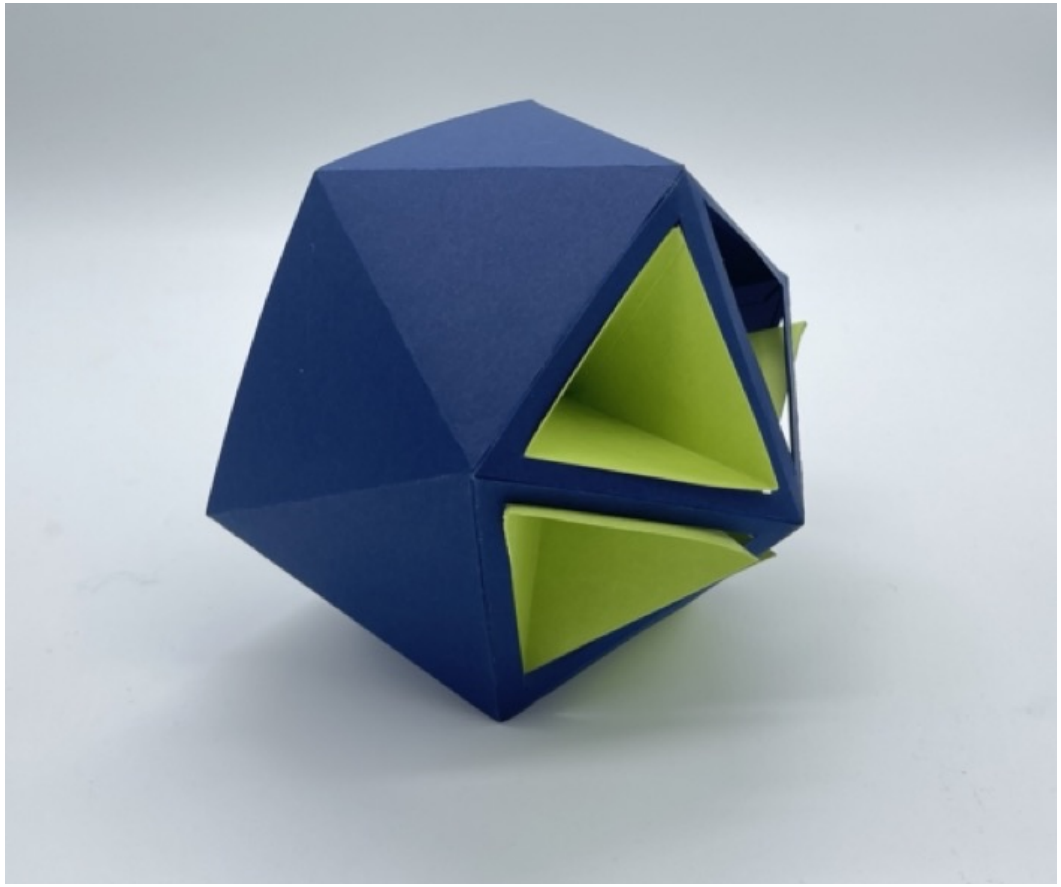
As the design coordinator at the South Asia Institute, I created original merchandise that integrated elements from the institute's logo into an abstracted flower design. This design approach not only pays homage to the institute's identity but also taps into the rich cultural significance of flowers in South Asian art and tradition. In South Asian culture, flowers hold deep symbolic meaning, representing beauty, purity, and spirituality. They are often used in religious rituals, celebrations, and artistic expressions, serving as a bridge between the natural world and the divine. By incorporating an abstracted flower motif into the merchandise, we aim to celebrate and honor this cultural heritage, while also offering a visually captivating representation of the institute's commitment to promoting South Asian arts and culture. The merchandise serves as a tangible expression of the institute's values and a meaningful way to connect with and celebrate South Asian traditions.


SOUTH ASIA
INSTITUTE


SOUTH ASIA
INSTITUTE

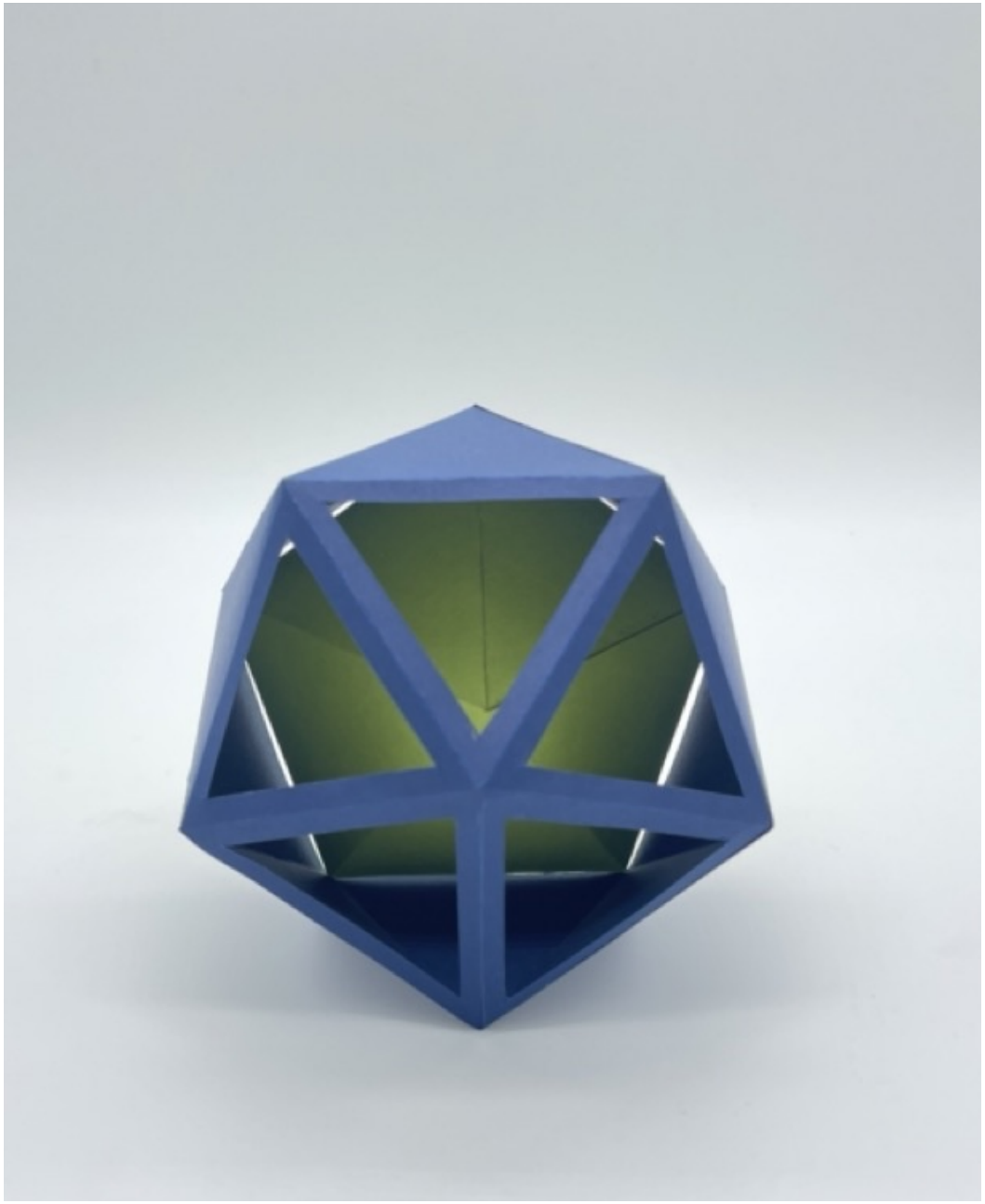

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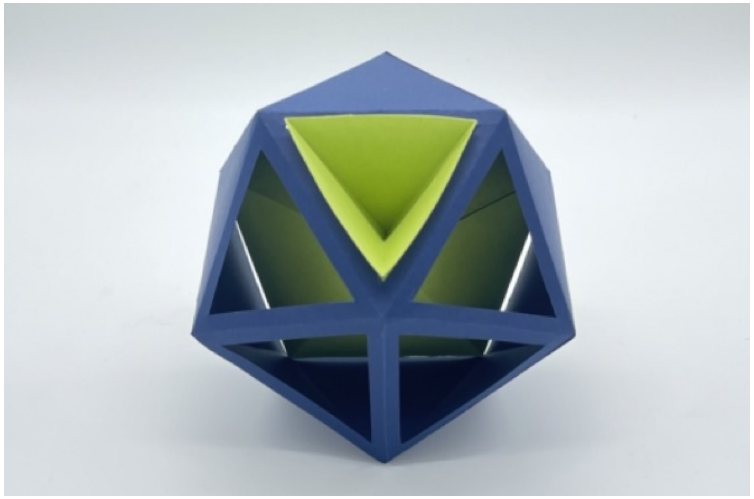

AMPLIFYING
SOUTH ASIAN VOICES
THROUGH THE ARTS



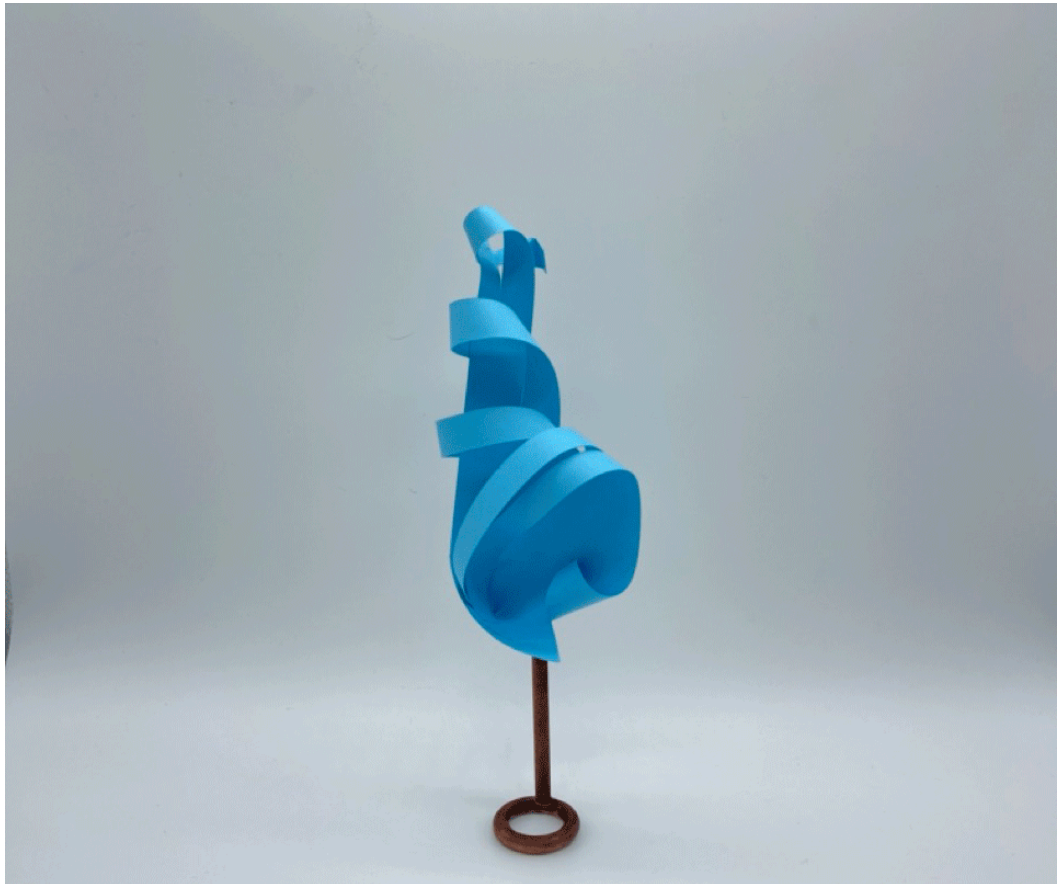
green tea packaging.

In this project, I explored the geometric beauty of platonic solids by cutting them into sections to yield unexpected and surprising new shapes and enclosed forms or to reveal their corresponding duals. This exercise was one of the required options with varying degrees of difficulty, aimed at developing three-dimensional perception and honing mind and hand skills for paper construction. Using the optimized space and structure from these geometric explorations, I created innovative packaging for green tea. The design features different ways to arrange the tea within the space and functions as a versatile 2-in-1 holder. This packaging not only enhances the presentation of the tea but also exemplifies how thoughtful design can transform a simple product into a refined experience.



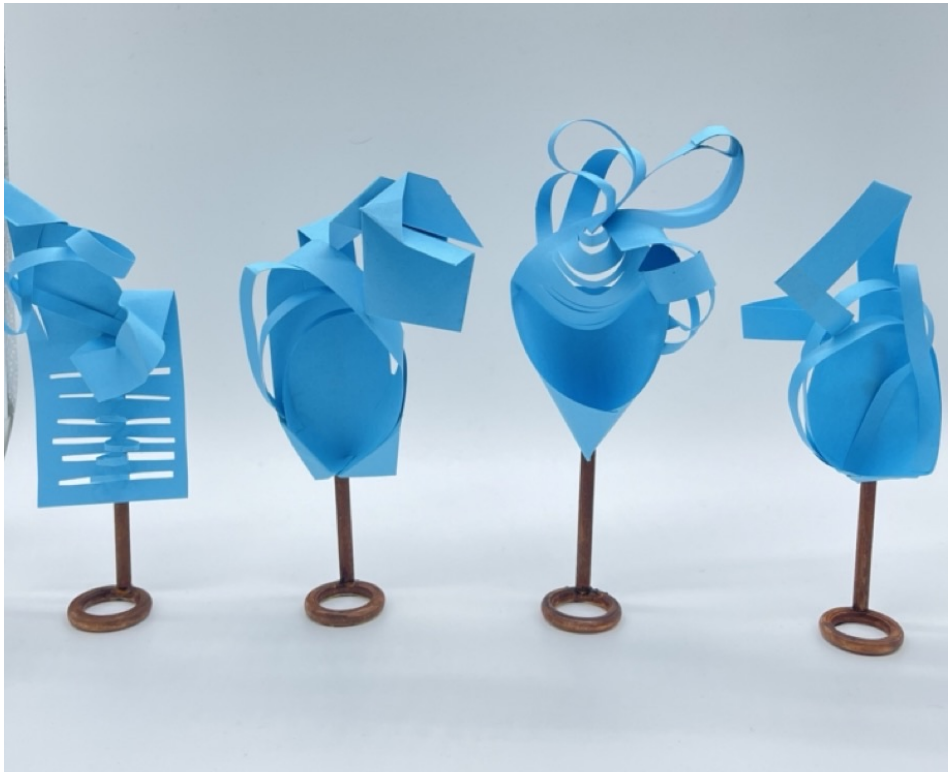


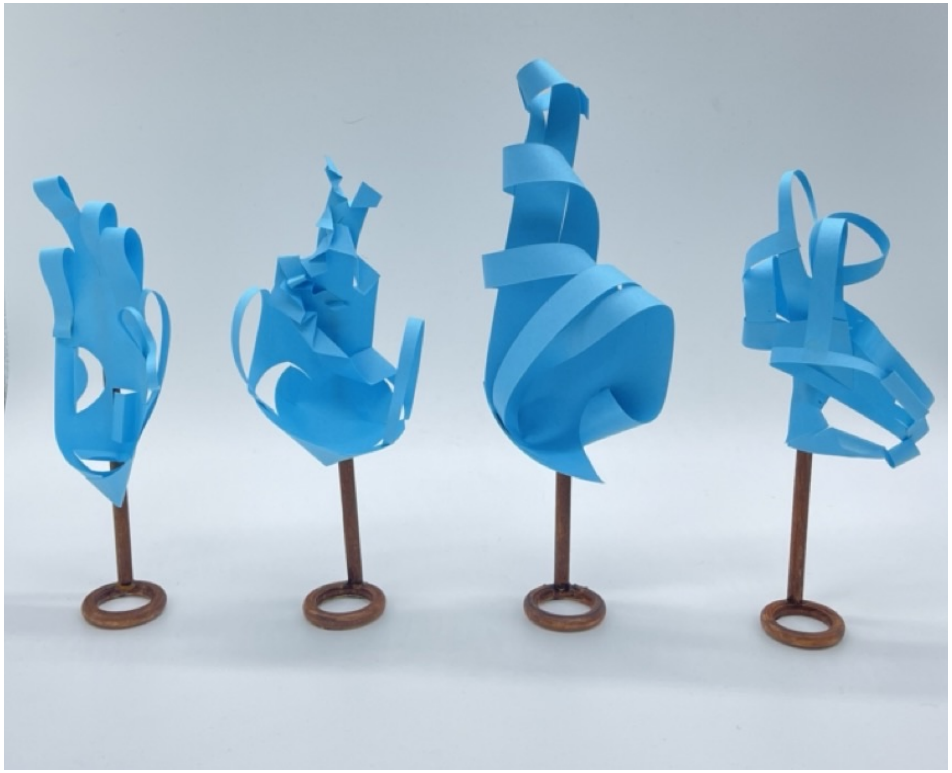




Paper Alchemy : flower package design.

In this project, I explored the versatility of packaging by applying a single technique across eight identical pieces of paper to create a distinct series. Each abstract form was carefully contextualized through its presentation, demonstrating how the packaging itself can transform and elevate the artwork. These varied formats of presentation showcased the abstract forms in unique and engaging ways, emphasizing the importance of thoughtful packaging. To complement this exploration, I designed floral arrangements inspired by bouquet holders for singular wild flowers. These holders not only enhanced the beauty of each flower but also illustrated how the act of giving can be refined and elevated through creative and intentional presentation.

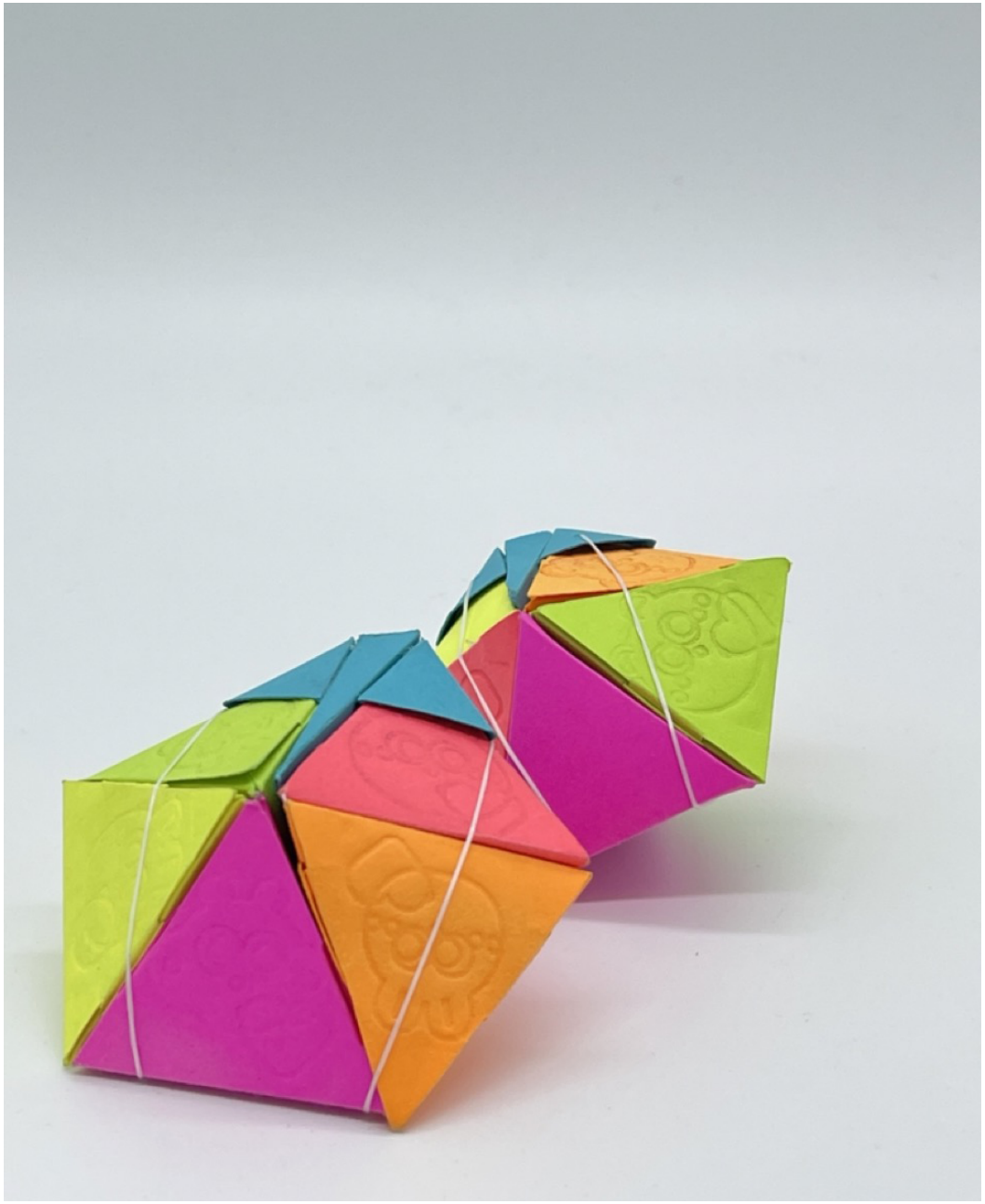






product packaging.

Explore various packing techniques to create a gum box with the 54321 technique. The 54321 technique is an anxiety grounding technique recommended by many psychologists for people suffering from panic attacks or anxiety attacks. It uses 5 things one can see, 4 things they can feel, 3 things they can hear, 2 things they can smell and one thing they can taste. The last uncovering for this package is meant to reveal the gum for one thing to taste. This was the creation of a fidget toy that is tactile and easily portable with user testing done at various mental health centers.



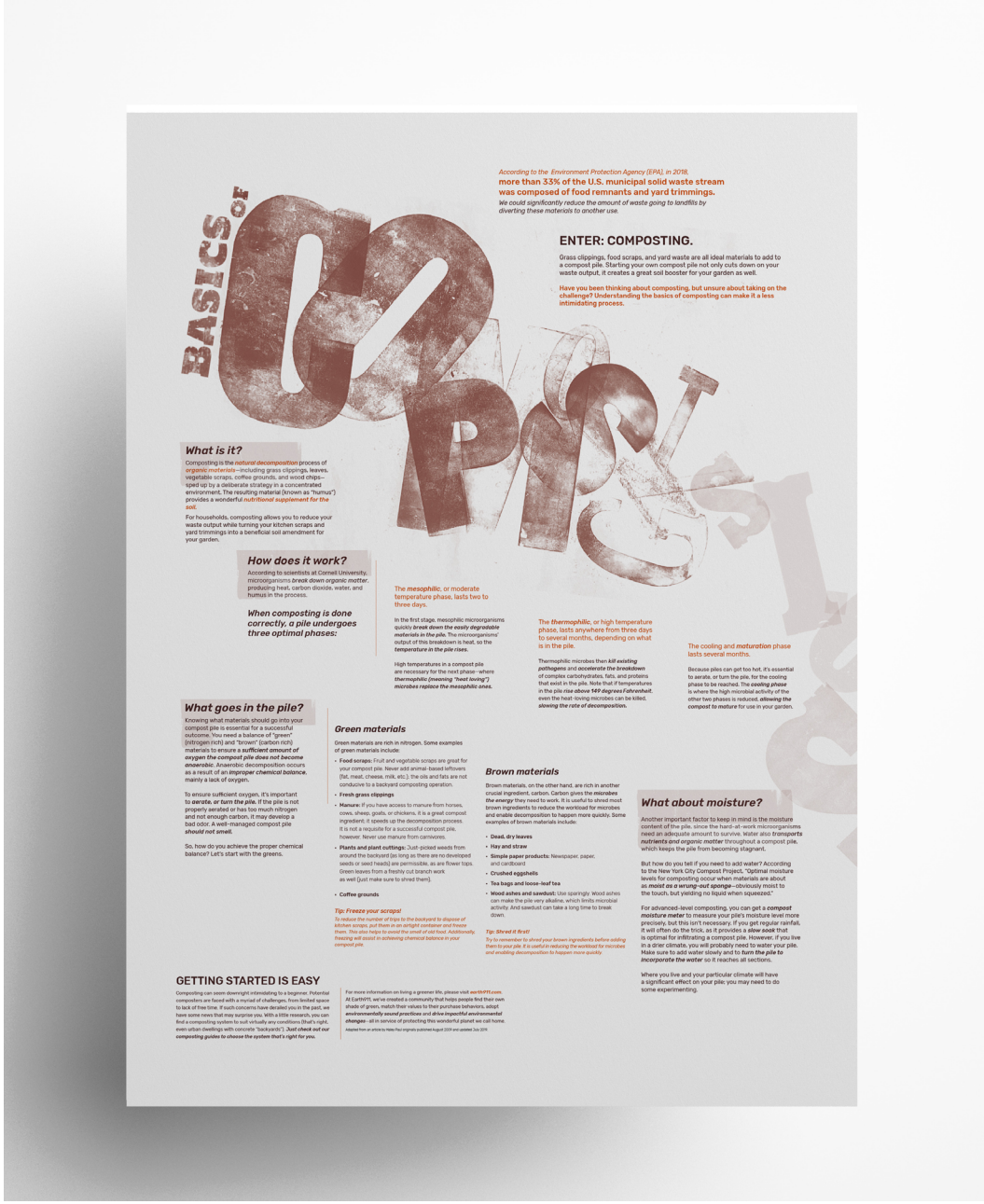






letterpress book.

"Braiding Sweetgrass" captures the tender intimacy of a simple, everyday ritual shared with my nani—the gentle act of oiling hair. This piece, imprinted with rubbings of a crocheted braid, recalls warm, sunlit days where, with each strand braided, her love intertwined with every motion. The type itself weaves softly into the image of the braid, symbolizing how these cherished, seemingly mundane moments have shaped my memories of home. Through this tactile tribute, I embrace the lasting warmth of her care, bringing me closer to the gentle wisdom she imparted.



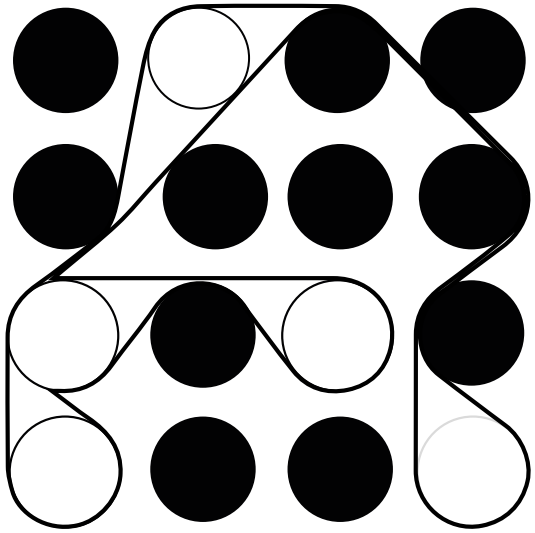
composting branding.

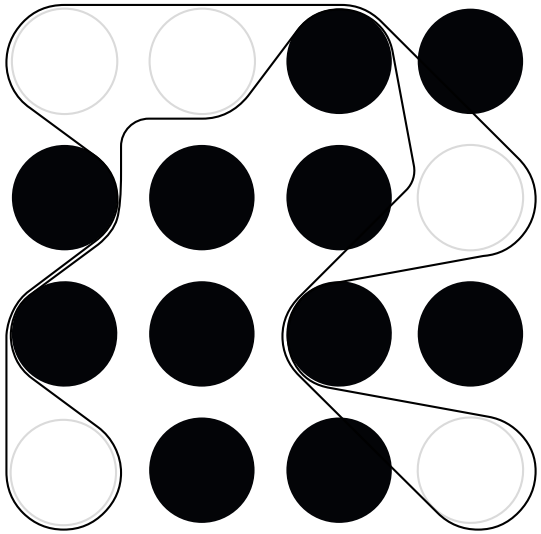
This composting branding project uses letterpress typography to reflect the natural cycle of degradation and renewal in a compost pile. Distressed and layered type, created through traditional letterpress techniques, embodies the breaking down of organic matter, while digitally printed body text adds clarity, symbolizing the rebuilding phase. The combination of raw textures and modern elements mirrors the transformation from decay to growth, supported by an earthy color palette inspired by soil and nature. This design captures the essence of sustainability and the beauty of regeneration.

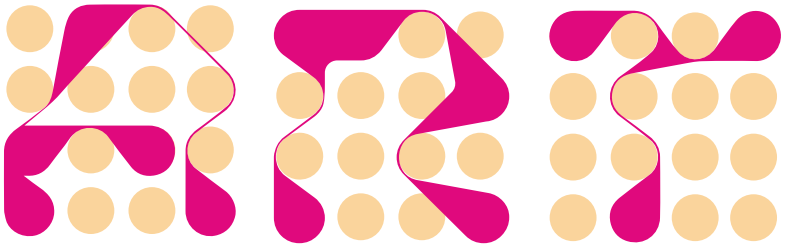


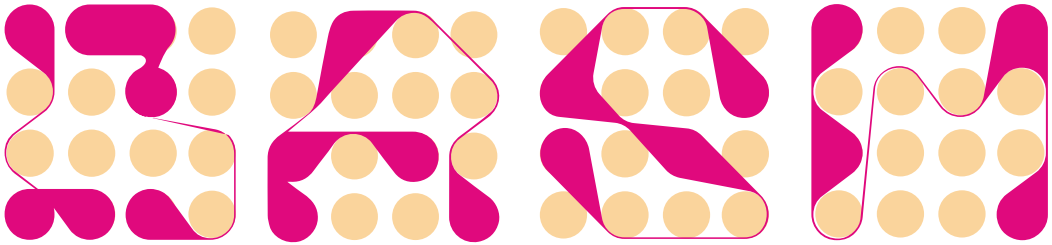
artbash branding.

Through this project, I explored how contemporary practices influence young artists as they join a community and showcase their work in new environments. This concept inspired Artbash 2025, a dynamic event celebrating creative momentum and transformation. Serving as both a platform for skill-building and a showcase for innovation, the event balances individual exploration with collective energy. Featuring custom typography and developed as a client-based project, the design underwent a jury review to ensure it captured the spirit of flux, growth, and artistic collaboration. It captures 7 event posters with promotional materials and self developed branding logo.









custom typeface design.

The custom typeface for Artbash 2025 is inspired by a 4x4 grid, drawing from the geometric precision of the Hoffmann typeface while incorporating dynamic modifications to reflect **influx**, **momentum**, and **transition**. The grid serves as a structural foundation, with forms breaking, overlapping, and evolving to symbolize **modulation** and the fluid energy of artistic exploration. Angular distortions and varied weights within the typeface create a sense of **rising action** and **ignition**, evoking the **collisions** and transformations that drive creative momentum. This bespoke typeface embodies the spirit of Artbash, acting as a visual representation of innovation and artistic growth.


04/10
LATE BASH
This event allows last minute entries to ensure diverse participation a day before the event. These submissions can include visual art, installations, performances, or experimental projects. Students must apply to be considered for this event
ART BASH 25
ONLY FOR CP STUDENTS
Visit the ArtBash canvas page for submission information.
INTER ACTION
Inter-Action takes place on the opening night of ArtBash. A one-night showcase of juried performance and live sound works. This dynamic event features both solo and collaborative performance pieces, ranging from short vignettes to more durational pieces without a definitive beginning or end. Students must apply to be considered for this event.
02/02
OPEN CALL
A juried selection of art & design works for the ArtBash exhibition.
Students can submit ONE exhibition-quality and ready 2D or 3D work to be considered by the jury. Artworks must be dropped off at the Neiman Center to be considered.
03/11


ART BASH 25
Visit the ArtBash canvas page for submission infomation.
ONLY FOR CP STUDENTS
BLACK BOX
Submit sound work, single channel video, GIF's, games, apps, websites, light-based works that require dark space, multichannel video, projection/3D mapping, or works that exist in the real but have a virtual component. These works are exhibited only during the opening night of ArtBash. Students must apply to be considered for this event.
03 07
ART BASH 25
ONLY FOR CP STUDENTS
Visit the ArtBash canvas page for submission infomation.
BOOK ARTS
Book Arts is a library that runs the duration of the ArtBash exhibition. A book, mixtape, a zine, a set of custom playing cards, or a slide carousel could easily work within these parameters.
03 10
SIGHT SITE
Site/Sight is a juried proposal based opportunity to do a site specific installation or architectural intervention in one of the many alternate spaces in and around the LeRoy Neiman Center. Students must apply to be considered for this event.
02 23
ART BASH 25
ONLY FOR CP STUDENTS
Visit the ArtBash canvas page for submission infomation.


9:41
5G
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INTER ACTION
BOOK ARTS
99 likes
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sip, brainstorm, repeat.

let's get in touch!

I am interested in in depth exploration of identities and subjects of the design. Moreover, my interests branch out to subjects such as healthcare facilities, mental health awareness, humanitarian issues as well as product marketing. I aim to communicate through my design projects issues that might not be fully covered academically in my courses. An opportunity to branch out and collaborate is an environment I aim to incorporate myself into and immerse myself into different methods of design solutions. To learn more about my pieces or any questions about me feel free to inquire more!

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