

muskaan dhingra.

feel the warmth of a genuine smile

portfolio documentation.



HP amplify 2025 ■

As the sole designer for Amplify 2025- Greater India Dinner and India Session in partnership with AMD recruited by Adwoosh Marketing, I crafted a cohesive visual identity across all event materials, ensuring a seamless and engaging experience. From marketing graphics and invites to on-site monitor displays, giveaway designs, banners, and immersive photo op booths, my work shaped the event's visual presence. Every element was designed to captivate audiences, reinforce brand identity, and enhance the overall attendee experience. The process went through a brand redesign a week before the event and helped me work under pressure and urgency to adapt to the new guidelines and produce a seamless blend of assets.

hp / AMD

Greater India Dinner

hp Amplify Conference



hp Amplify Conference

Where Innovation Meets Creativity.

Follow **Here.** ➔

Venue: PBR Lounge - Level 1

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India Market Session

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This Is How We Go **Beyond.**

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Venue: Cumberland Hall

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Venue: Cumberland Hall

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Power Your
Possibilities.

hp Amplify
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Where Innovation
Meets Creativity.

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Imagine the Future
With HP.

hp Amplify
Conference

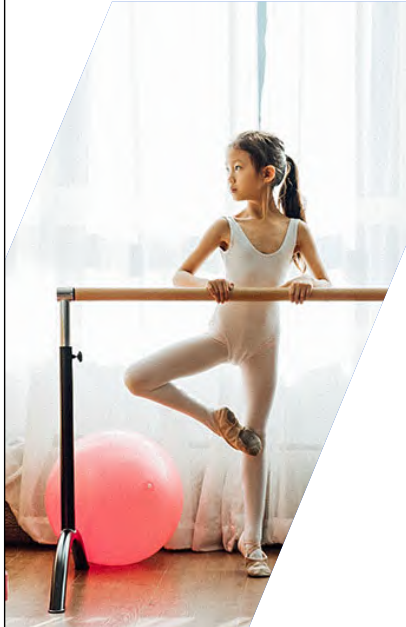


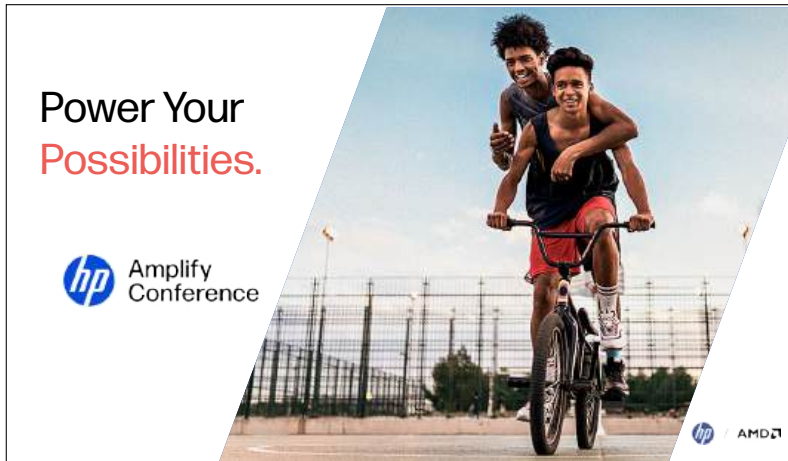
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Power Your
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Conference





57.2in by 32.9in Display | 16:9



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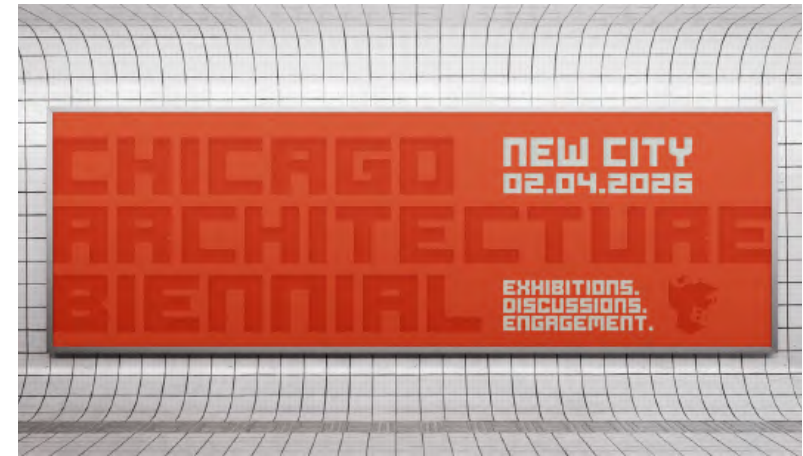


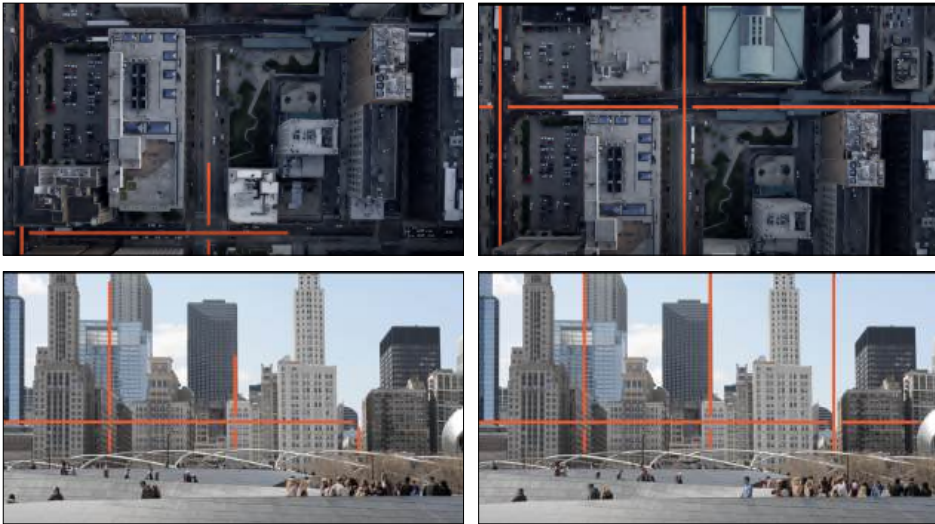
57.2in by 32.9in Display | 16:9



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.



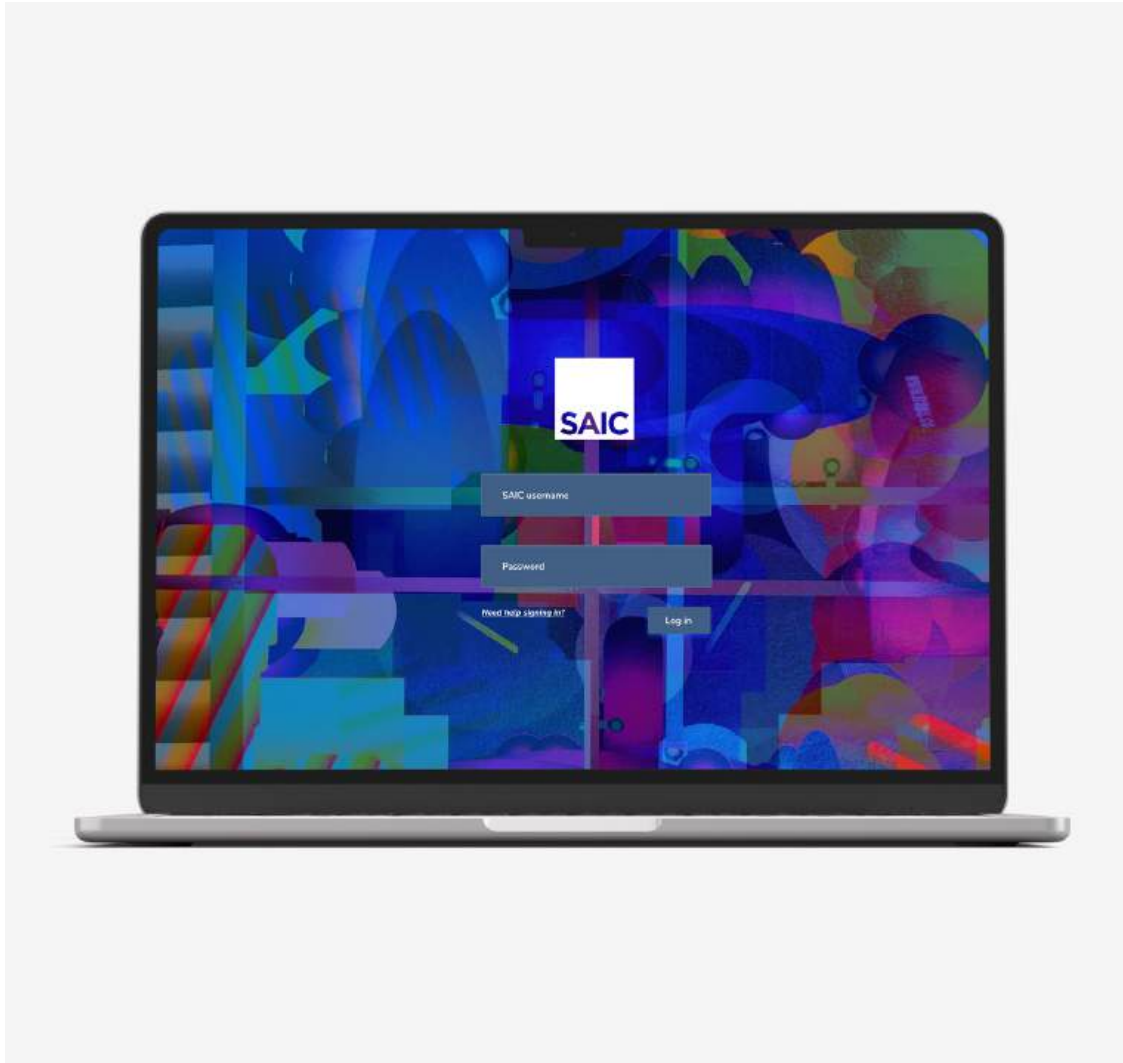


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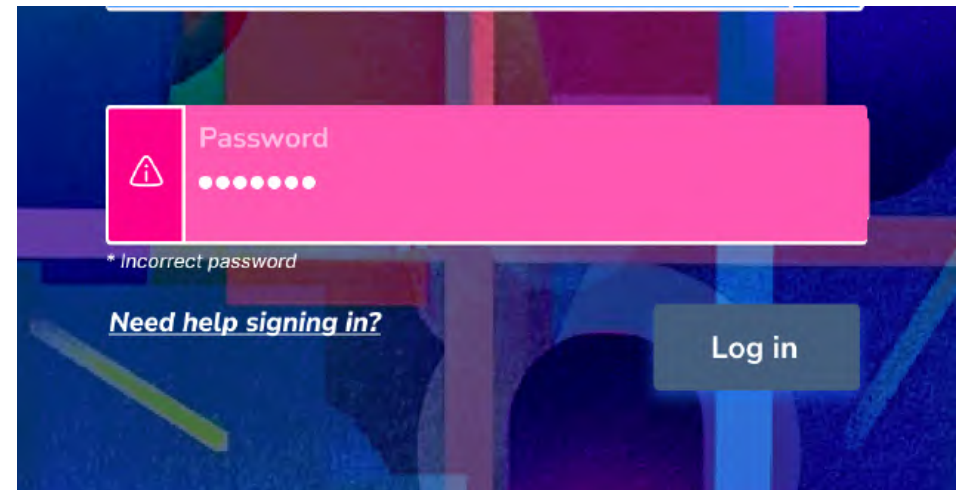
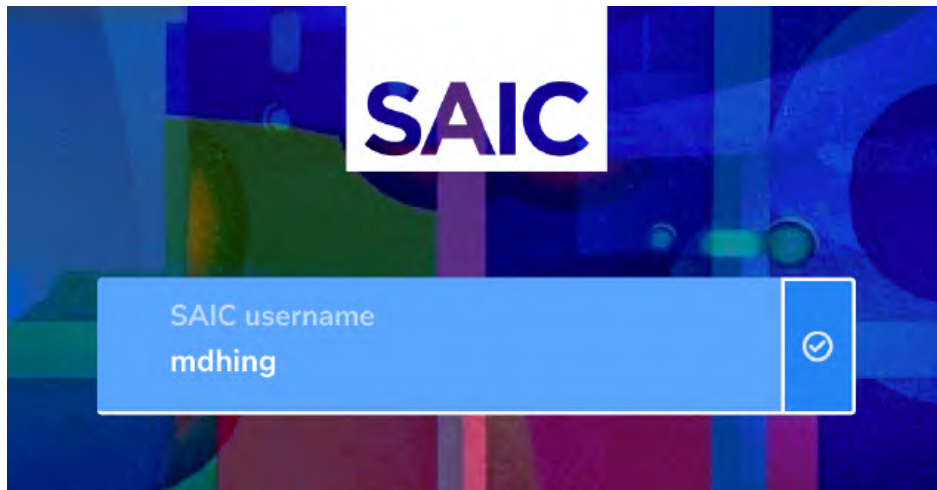
custom typeface design ■

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.





silken fadders 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.

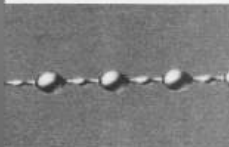


FIGURE 2 Beadlets along silk thread of spider web.
FIGURE 3 One beadlet enlarged to show coiled-up thread inside, acting as a 'windset'.



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

1. 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 creature actually does. 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 chameleons. 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 maneuvering 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 use of this solution by being highly camouflaged and by moving in an agonizingly slow and steady 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 grasping arm 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 from 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 gland called a cribellum. The spider then combs out the multi-stranded silk by passing it through a comb-like 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.



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.



exhibition catalogue■

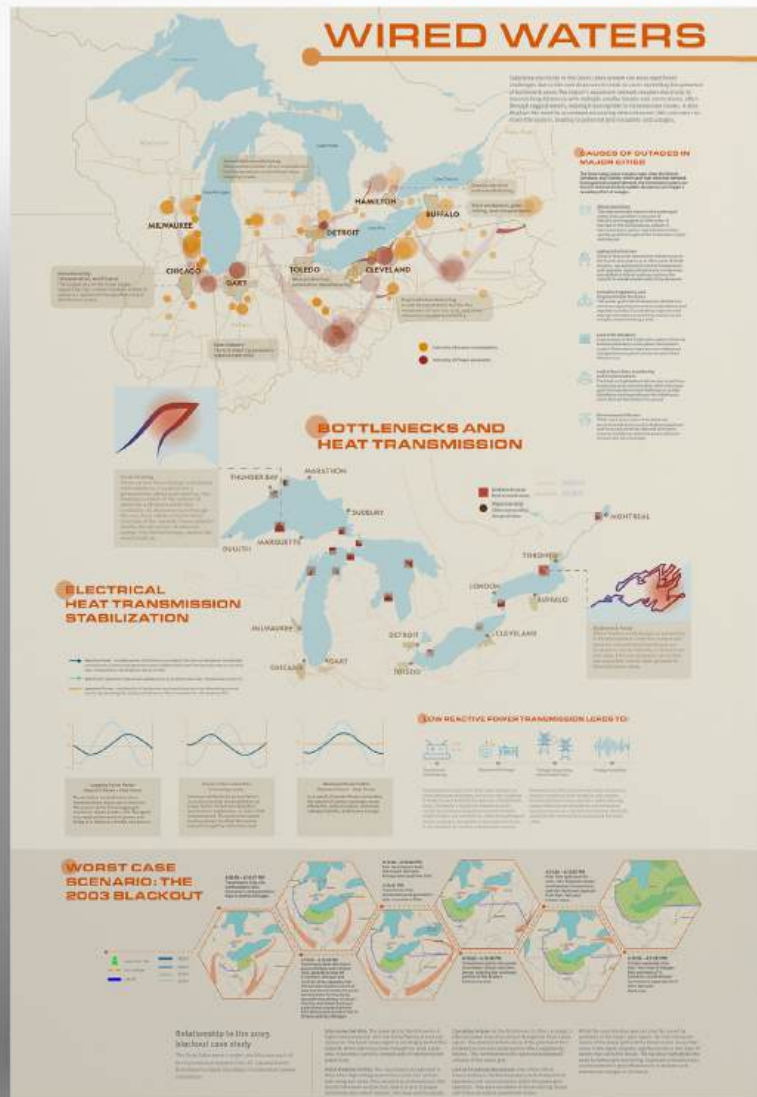
As the Design and Social Media Intern at the South Asia Institute, I had the unique opportunity to spearhead the design of an exhibition catalogue for a captivating showcase centered around miniatures. This portfolio piece encapsulates my role in translating the essence of the exhibition into a tangible 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 wadi paper
 12 1/4 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.

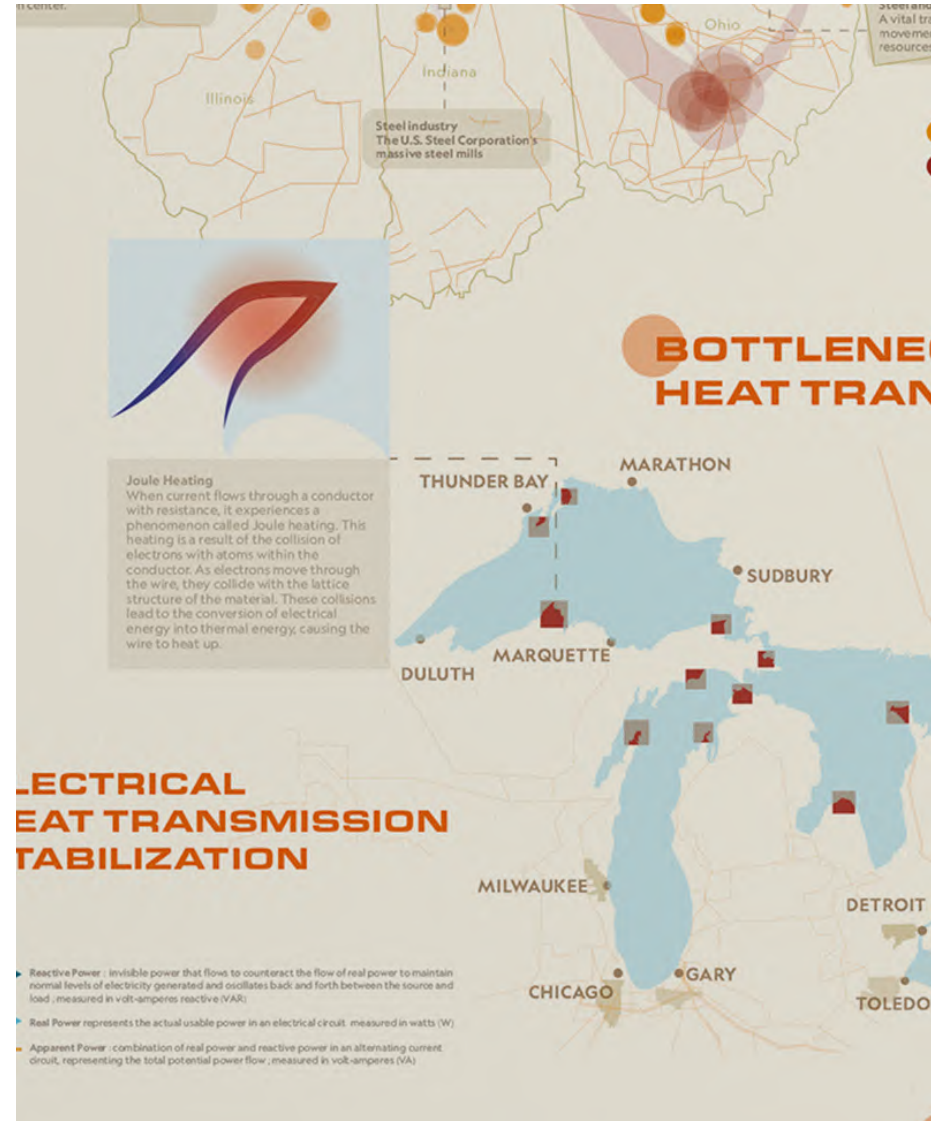
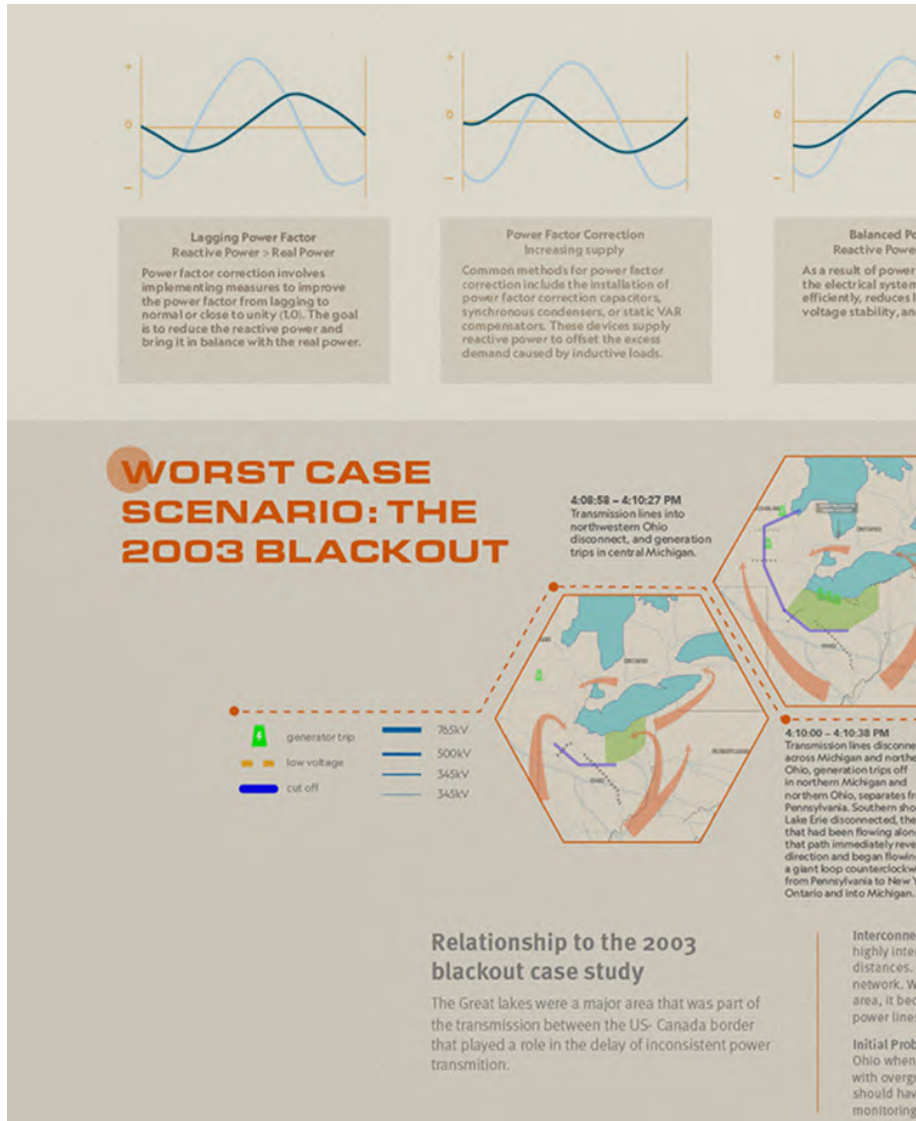
In the 'Burqa Series' Ahmed has replicated famous nudes from Western Art and covered them with gossamer versions of the traditional burqa. The flimsy burqas look more like provocative accessories than a means of covering the female body. In Ahmed's version of Manet's Olympia, the voluptuous goddess has 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 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.

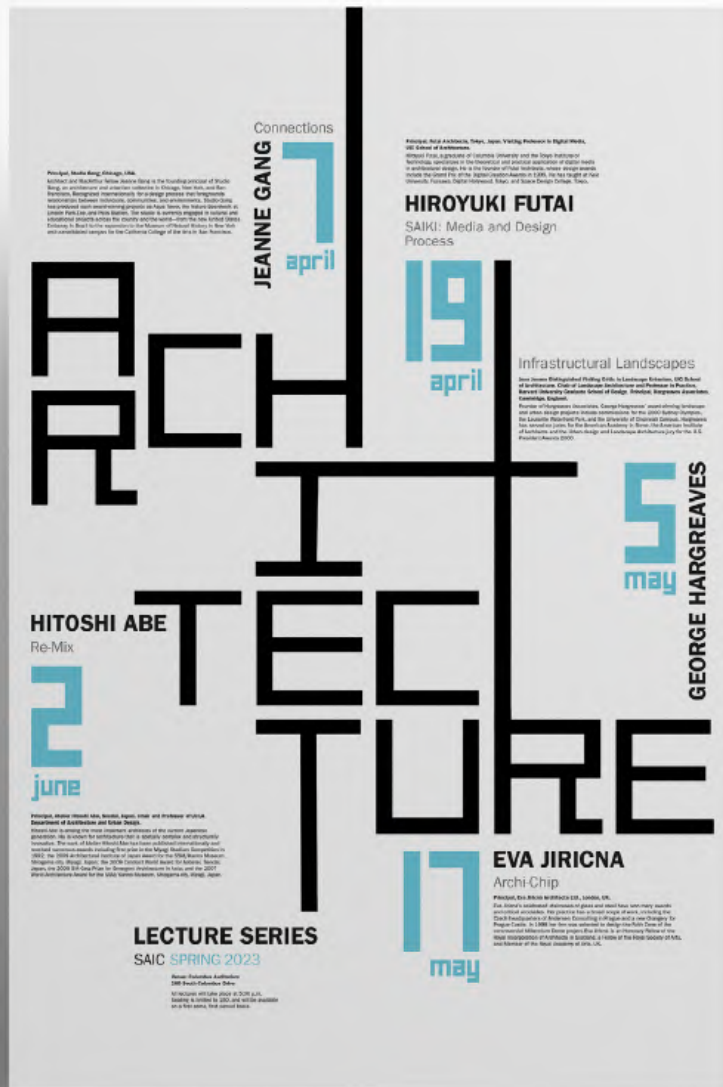




futura type book■

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.





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.

VENUE: COLUMBUS AUDITORIUM
280 South Columbus Drive
Spring 2012

JEANNE GANG
04.07 | Connections
Principal, Studio Gang, Chicago, USA
Architect and Urbanist Selma Jeanne Gang is the founding principal of Studio Gang, an architecture and urbanism collective in Chicago, New York, and San Francisco. Her research and collaborative design process has brought her to the forefront of interdisciplinary work between architecture, urbanism, and environmental design. Studio Gang has produced such award-winning projects as Aqua Tower, the Hudson Yards Park at Lincoln Park Zoo, and the new Union Station. The studio is currently engaged in cultural and educational projects across the country and the world—most recently the new United States Embassy in Beirut in the expansion to the Museum of Modern Art in New York and a new building for the California College of the Arts in San Francisco.

HIROYUKI FUTAI
04.19 | Process
SAIKI: Media and Design
Principal, Futai Architects, Tokyo, Japan. Visiting Professor in Digital Media, USC School of Architecture.
Hiroyuki Futai is a graduate of Columbia University and the Tokyo Institute of Technology, specializing in the theoretical and practical application of digital media in architectural design. He is the founder of Futai Architects, whose design research includes the Grand Prix of the Digital Creation Awards in 1999. He has taught at New University, Aoyama, Digital Technology, Tokyo, and Japan Design College, Tokyo.

GEORGE HARGREAVES
05.05 | Infrastructural Landscapes
Jens James Distinguished Visiting Critic in Landscape Urbanism, USC 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 Louisiana State Museum, and the University of Oklahoma 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
05.17 | Archi-Chip
Principal, Eva Jiricná Architects Ltd., London, UK.
Over a twenty-year career, Eva Jiricná has won many awards and critical accolades. Her practice has a broad range of work, including the Czech headquarters of Anderson Consulting in Prague and a new design for Prague Castle. In 1998 her firm was selected to design the Fiat Zuccato of the commercial Milanese design project, the Jiricná is an honorary Fellow of the Royal Institution of Architects in Scotland, a Fellow of the Royal Academy of Arts, and Member of the Royal Academy of Arts, UK.

HITOSHI ABE
06.02 | Re-Mix
Principal, Atelier Hissaki 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. His work of Atelier Hissaki Abe has been published internationally and received numerous awards including first prize in the Mito Stadium Competition in 2002, the 2005 Architectural Institute of Japan Award for the 2004 Hiroshima Museum, Shikagawa, Japan; the 2006 Concrete World Award for Architect, Sendai, Japan; the 2008 SAATCHI Prize for Emerging Architecture in Asia; and the 2007 World Architecture Award for the 2004 Hiroshima Museum, Shikagawa, Japan.

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Re-Mix

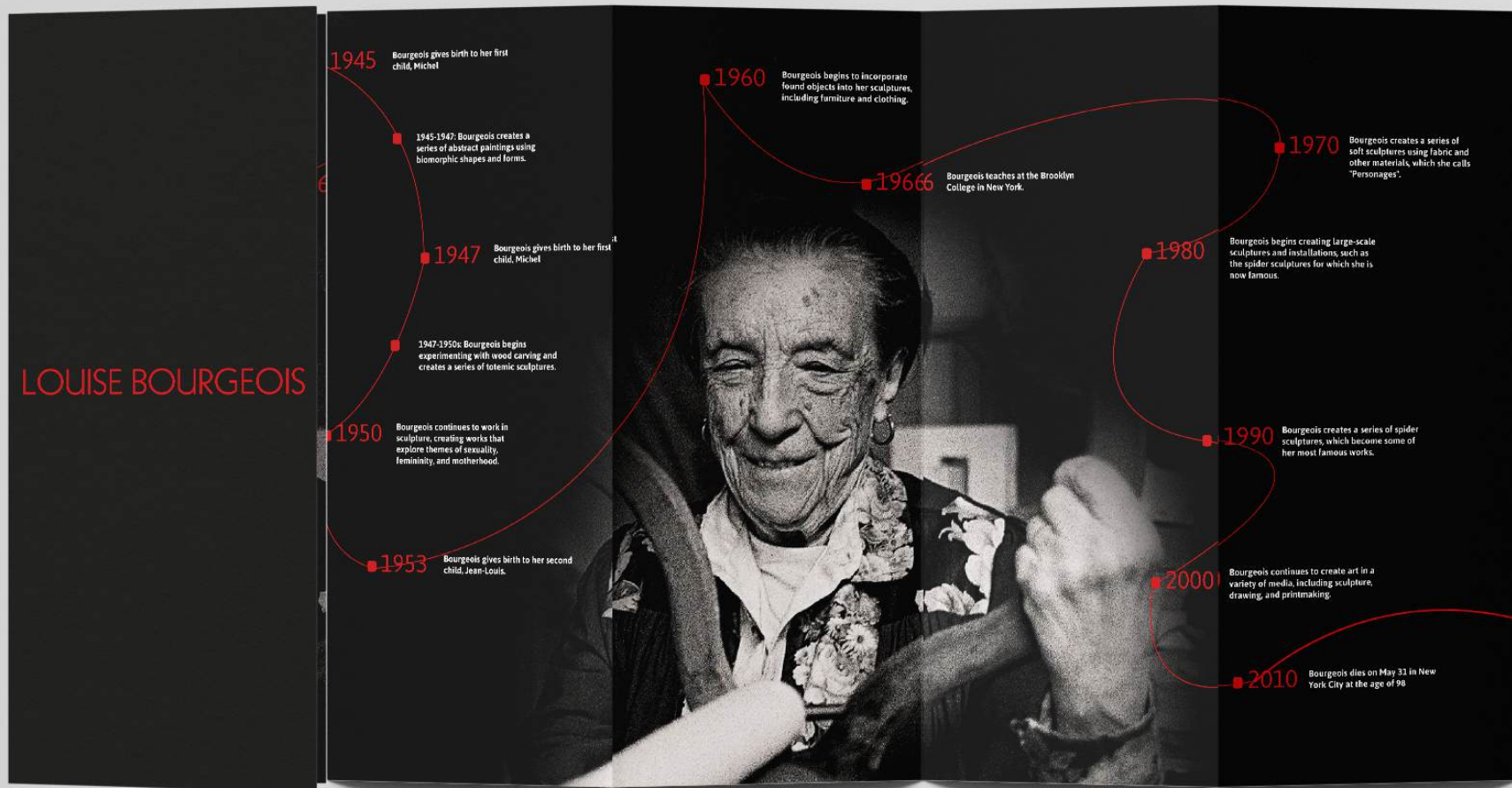
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artist publication ■

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.





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

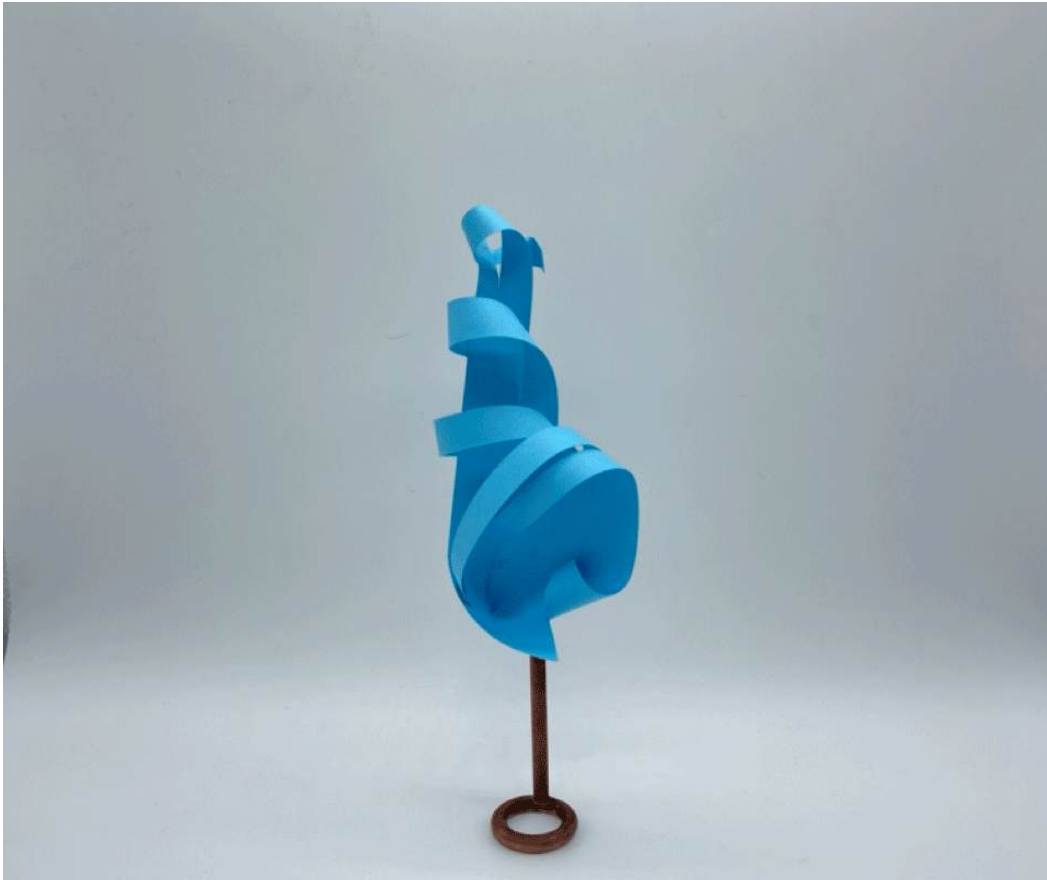
dustin
yellin



merchandise design■

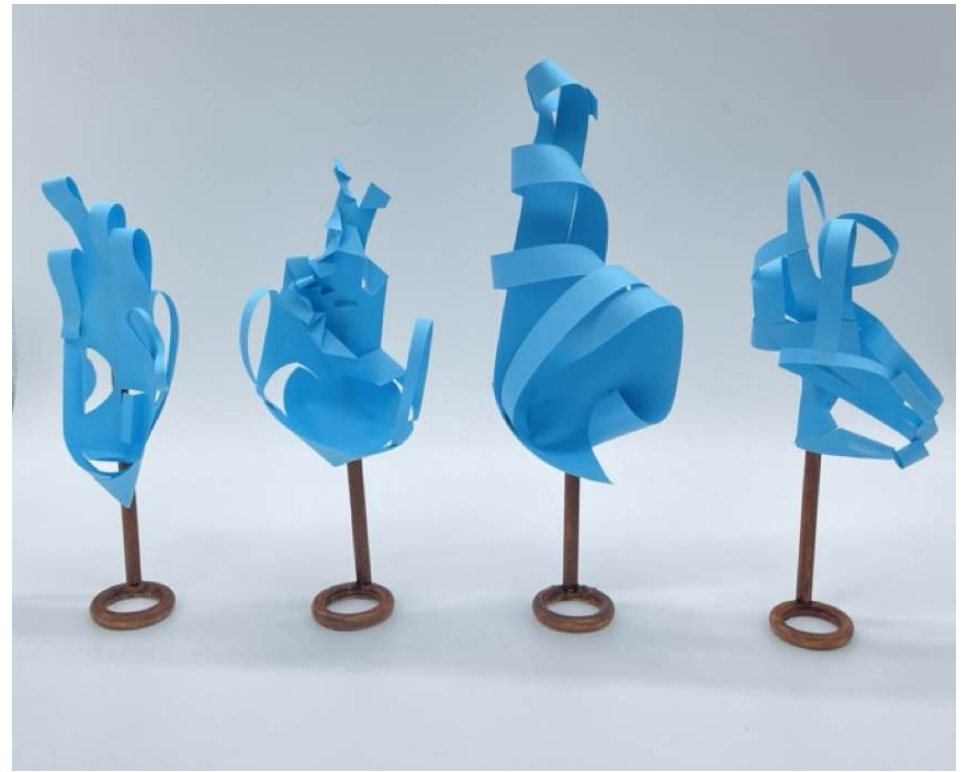
As the design coordinator at the South Asia Institute, I created original merchandise that integrated elements from the institute's logo into an abstracted flower design. This design approach not only pays homage to the institute's identity but also taps into the rich cultural significance of flowers 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.





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.



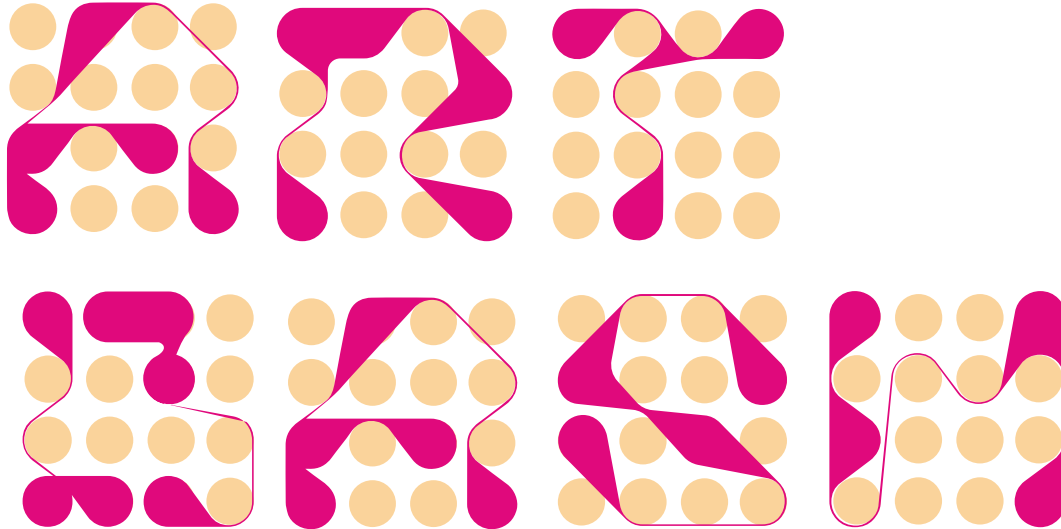
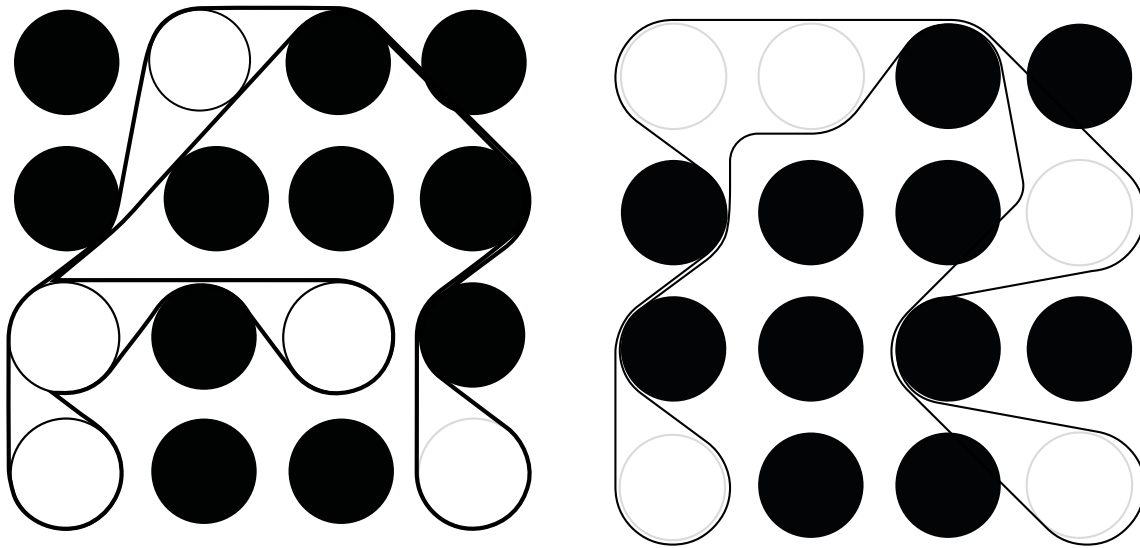
composting branding

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.

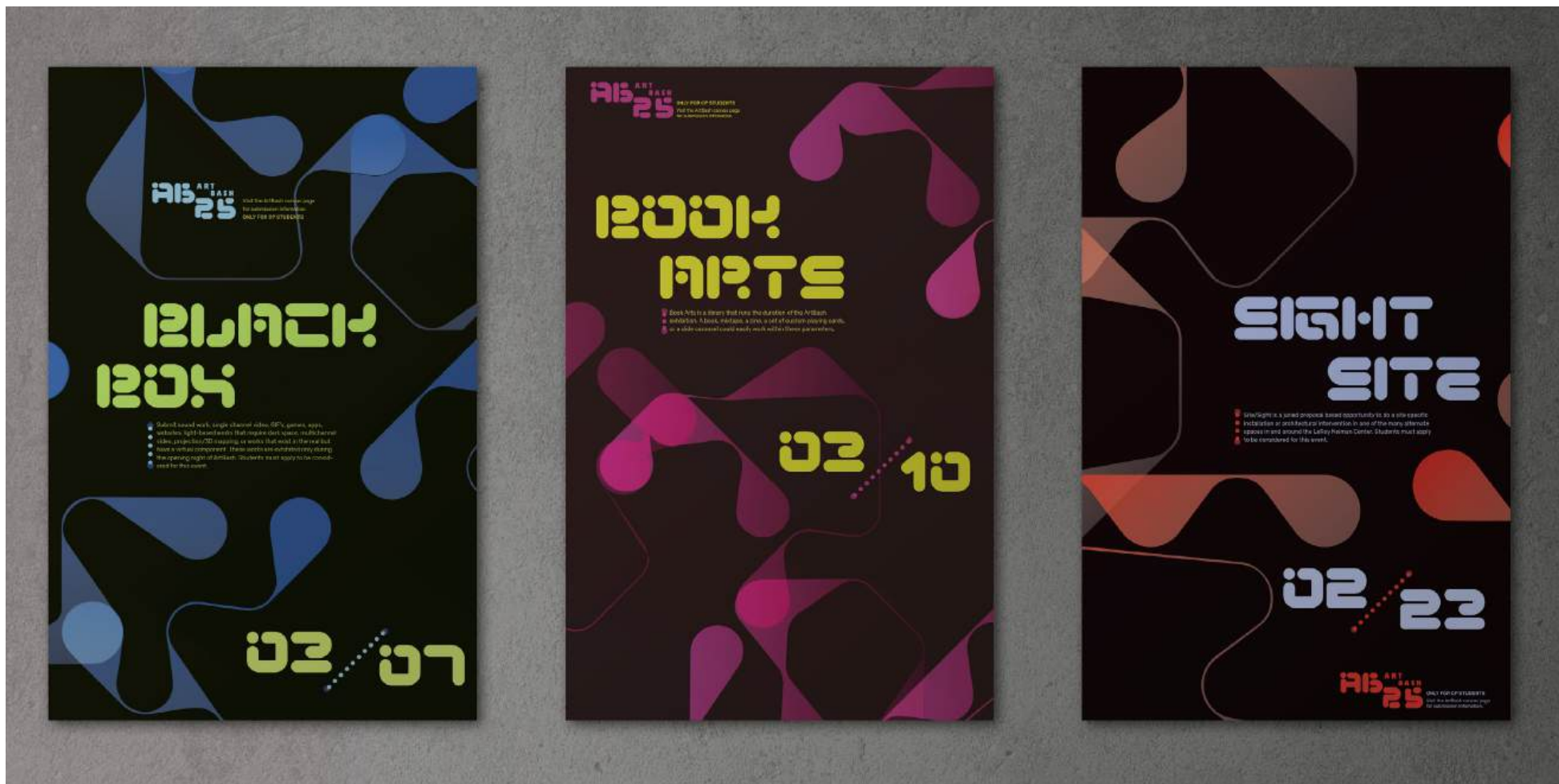
Through this project, I explored how contemporary practices influence young artists as they join a community and showcase their work in new environments. This concept inspired Artbash 2025, a dynamic event celebrating creative momentum and transformation. Serving as both a platform for skill-building 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.







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!

312-975-7282 | mdhing@saic.edu

muskaandhingra.com