

SHIVAM CHHAYA

ABOUT ME

Hi, I'm Shivam!

I'm a first-class graduate in BA (Hons) Graphic Communication Design with experience in both commercial and in-house design environments. I'm skilled in producing clear, audience-focused visual solutions through collaboration, structured thinking and attention to detail.

At this stage in my journey, I'm dedicated to gaining a wide range of expertise, broadening my skill set and further improving my design thinking.

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LET'S DIVE RIGHT IN!

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HOLY SNACKRIFICE

Date: June 2025

Outcomes: Visual Identity, Packaging Design

Audience: 18-year-olds +, who are tired of childish snacks

Challenge: The snack market is saturated with brands that rely on predictable flavour cues and loud graphics resulting in products that blend together and compete on price. How can a new snack brand be created which addresses the lack of storytelling and belonging in everyday indulgence?

Solution: Through bold branding and dramatic idents, the brand transforms indulgence into an identity-driven experience. By combining premium aesthetics with cult-inspired language and scalable packaging systems, the solution elevates a conventional crisps product into a collectible, culturally resonant brand.





Holy
Snackrifice

The wordmark features the words "Holy" and "Snackrifice" stacked vertically. The typography is a highly stylized, blackletter or gothic-inspired font. The letters are thick and white, set against a solid black rectangular background. The "H" in "Holy" is particularly large and ornate, with a long, sweeping tail that extends down towards the "S" in "Snackrifice". The "S" is also very large and stylized, with a thick, rounded body. The "nackrifice" part of the word is written in a more compact, but still highly stylized, font. The overall effect is one of a bold, edgy, and somewhat religious or cult-like aesthetic.

A wordmark using cult-like typography asking
“what if craving wasn’t a character flaw, but
rather a feature?”



A pack with bespoke-made crisps that are spicy and make you rethink snacking. They are filling and sprinkled with hot spices.



THE LANTERN BREW

Date: January 2025

Client: Delapré Abbey

Outcomes: Visual Identity, Menu Designs, Merchandise

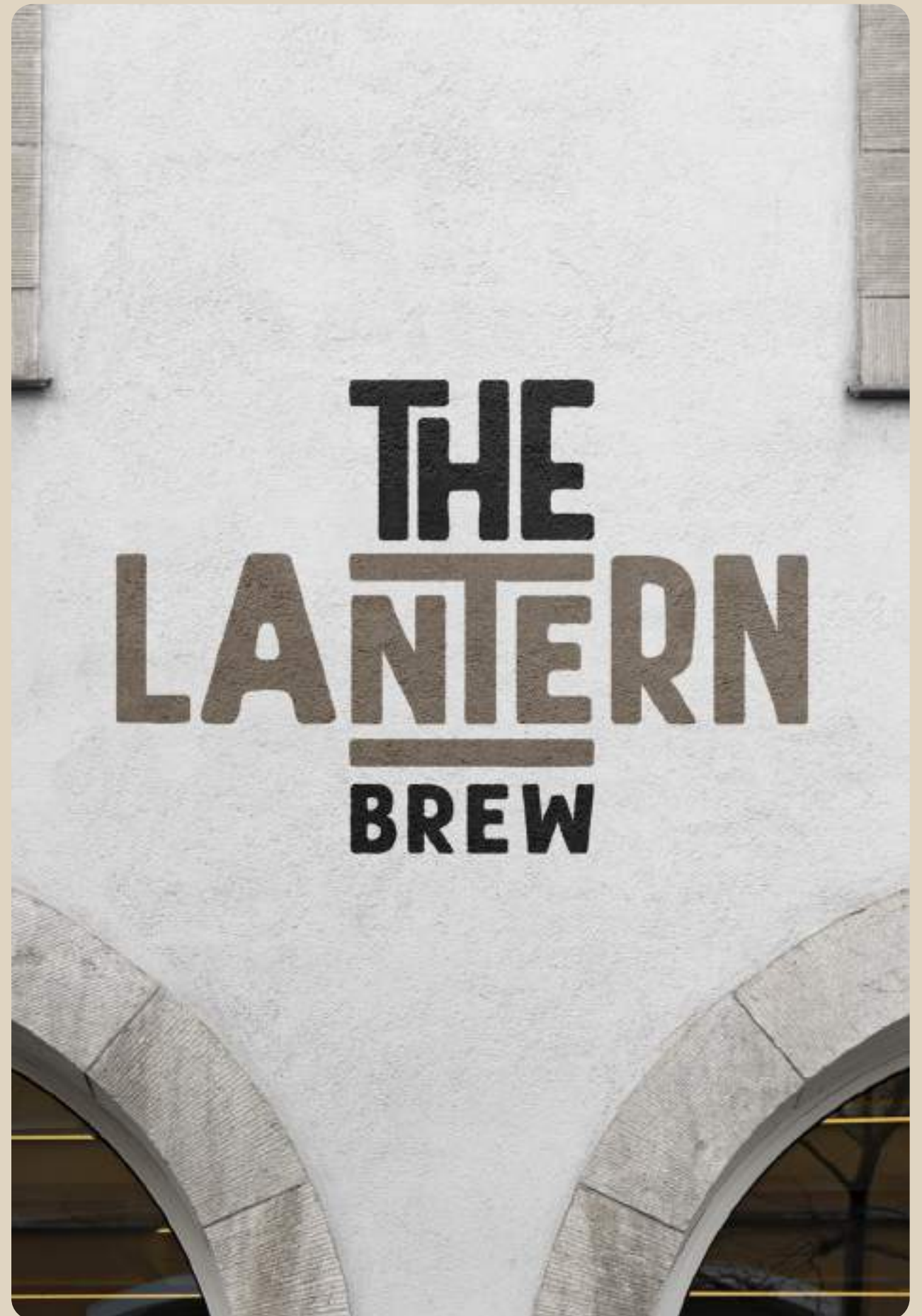
Audience: Families, Dog walkers and Fitness Enthusiasts

Team: This was a collaborative project with Charlotte Nguyen and Cherion Wollcock. My role was art director and brand designer for the project.

Challenge: Delapré Abbey faced the challenge of transforming a historic 900-year-old stable into a commercially viable café without compromising its rich heritage. They needed a brand identity that would honour the building's storied past while creating a warm, healing atmosphere that would resonate with modern visitors.

Solution: The Lantern Brew is a brand identity anchored in the historical significance of lanterns during Delapré Abbey's wartime past, when they guided soldiers and provided comfort in darkness. This metaphor perfectly embodied the café's dual mission: illuminating history while creating a modern haven for rest and community.

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The menu designs use warm and earthy tones which flow well with the surroundings of the coffee shop - especially nature.



THE
LANTERN
BREW



The idea behind the identity was grounded: it should feel like a lantern - both a symbol and a space that you'd want to be in.



After looking at the leaves around the Abbey, we chose to illustrate each leaf and use them as a brand pattern across the entire brand.

2WIX

Date: February 2026

Outcomes: Promotional Video, Card Designs, UI/UX Design

Audience: People aged 18-35 around the world

Team: This was a collaborative project with Shahbaaz Zeb and Yichen Xu. My role was UI/UX Designer as well as building card designs for the project.

Challenge: Twix hasn't been relevant for the past decade, and they are struggling to target people aged between 18-35 globally. Twix believe that they see the chocolate bar at the counter, but probably haven't actively engaged with the brand or purchased it in a while. How can we make Twix famous for giving people a good thing, twice, through an attention-grabbing and culturally relevant brand activation?

Solution: As a team we chose to explore the gamification route specifically through the lens of the game - Snap. Twix branded cards would be placed in each pack actively encouraging consumers to buy Twix bars to participate in the gaming experience.

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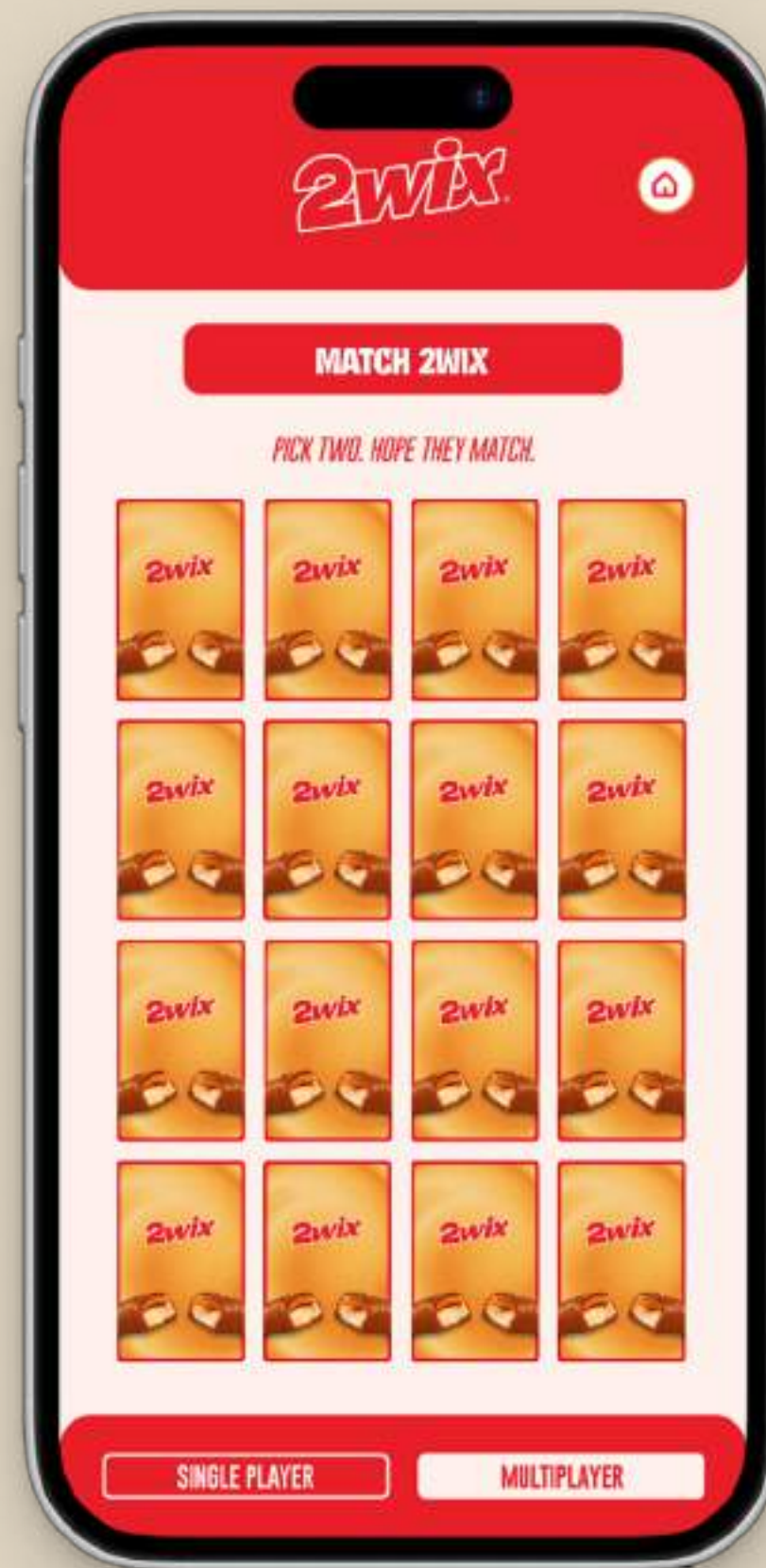
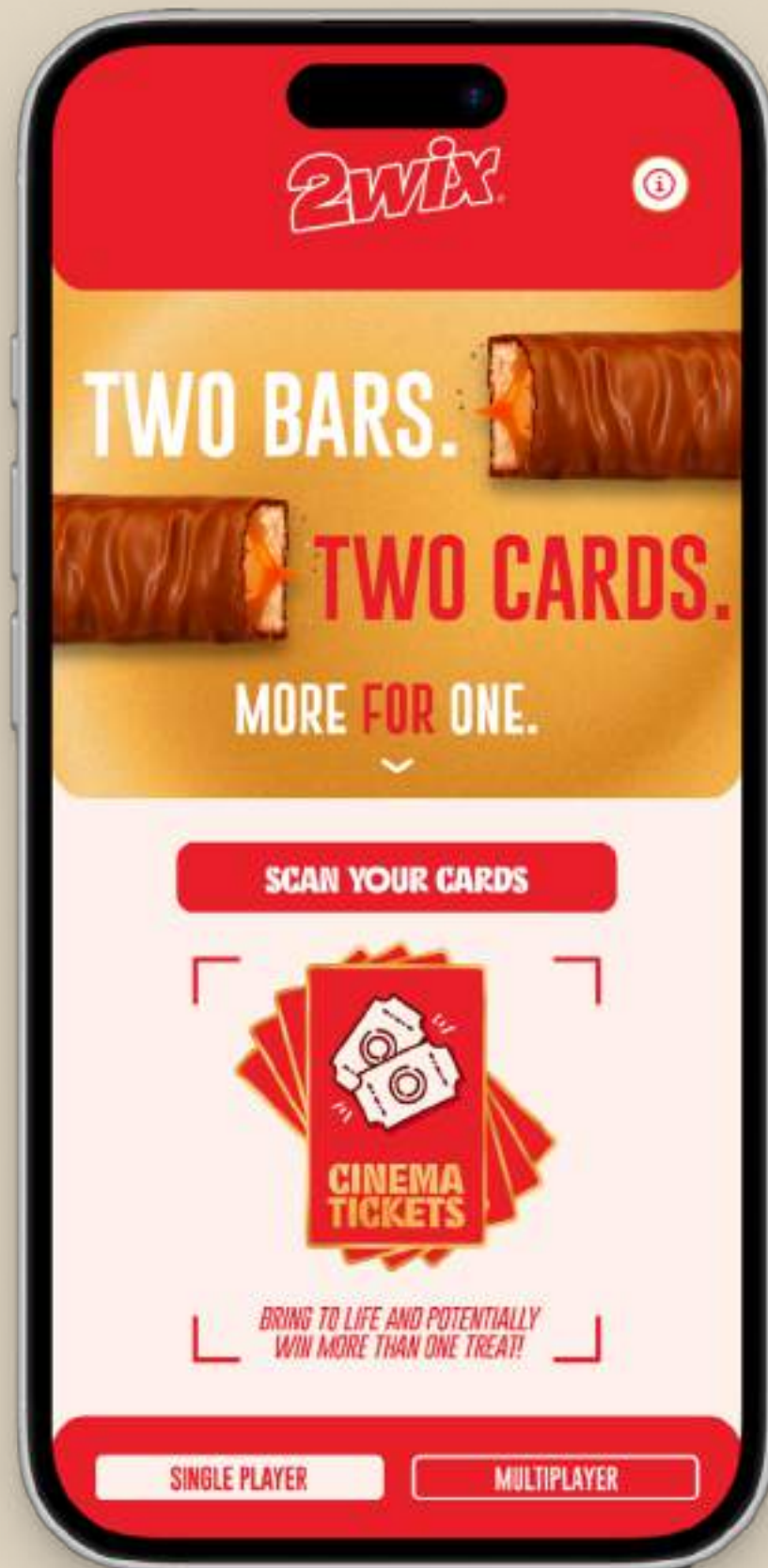
Twix is all for their motto 'two is more than one' which is why we thought of items that commonly come in pairs for the card design.



**CINEMA
TICKETS**

**0101
0101**

**BINARY
NUMBERS**



Although the game can be played physically, we wanted to make the game interactive online which is why an app was created to bring a live reward scheme for the consumer/s.

GONE DINING

Date: January 2025

Outcomes: Visual Identity, Menu Designs, Merchandise

Audience: 13-14-year-old school students and schools

Challenge: Due to Climate Change and the Anthropocene, many animals are going extinct and endangered. How can design be used to create a campaign that encourages students to take action?

Solution: This project integrates a pop-up restaurant as a strong metaphor to make Climate Change and the Anthropocene relatable and digestible for my target audience – school students and families.





GONE Dishin'

ORDER UP: EXTINCTION IS THE MAIN COURSE

GONE Dishin'

ORDER UP: EXTINCTION IS THE MAIN COURSE

Gone Dishin' was made to educate children on how to be climate-conscious to ensure animals do not go extinct.



A tote bag branded with illustrative examples of extinct animals filled with merchandise e.g. notebook, water bottle.



The metal bottles and notebook would be many of the featured items placed in a tote bag for students to take away and learn more.

GOOD WORDS EXPEDITION

Date: January 2026

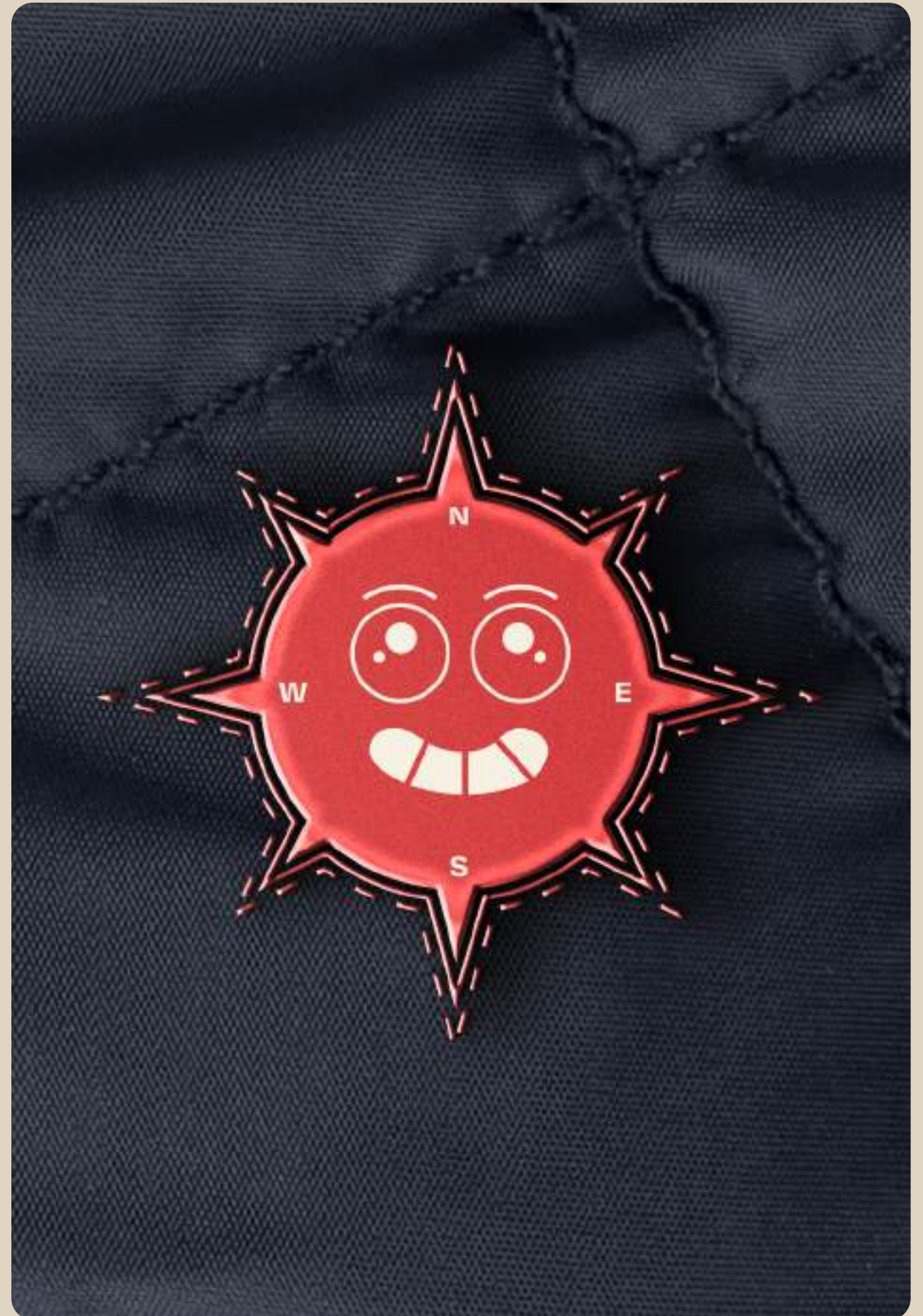
Outcomes: Visual Identity, Badge System, Zines, Poster

Audience: 5-6-year-olds and their parents

Challenge: The inclination of social media has brought cyber-bullying and trolling to the forefront, giving perpetrators a screen to hide behind. Children often absorb and repeat this behaviour, unaware of the harsh meanings and unkindness behind it. How can design be used to help stop verbal abuse?

Solution: An educational toolkit empowering 5-6-year-olds to recognise and resist verbal abuse through gamified learning. The solution combines engaging infographic zines, interactive activities, and animated content that exposes normalised harmful language in age-appropriate ways.

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Children are not filtering language in the way adults assume they are. Words are absorbed whole without truly understanding the strong message masked.

Research shows that children mirror the language they hear most often - in particular, the language they hear from trusted adults. This means that everyday expressions of frustration or impatience can easily shape how children speak to their peers. This often happens without meaning to cause harm, but these phrases are repeated because they feel familiar to the child, not because they understand what they mean. Verbal unkindness is so powerful that it is easy to overlook, unlike

physical actions; words disappear very quickly, leaving no mark on someone. For children as young as five, language plays a pivotal role in forming empathy, confidence, and building social boundaries.

The words used around them help define what feels acceptable, what feels safe, and what feels normal. This does not mean that every mistake has huge consequences, or that parents must constantly monitor the language used by their children.

Children absorb the words we use before they understand what those words mean.

A small guide for parents to learn how they can support their child by using kind words. 55gsm designed to feel magazine-like.

**Will your
words help
or hurt
someone?**

Which face will
your words make?



**GOOD
WORDS
EXPEDITION**

Posters were made to encourage children to think before they speak, using a split-screen layout to emphasise good vs bad.





An activity book made for children through the use of gamification, helping them learn kindness. Printed in 80gsm bright recycled.

FEEL BETTER CLUB

Date: January 2025

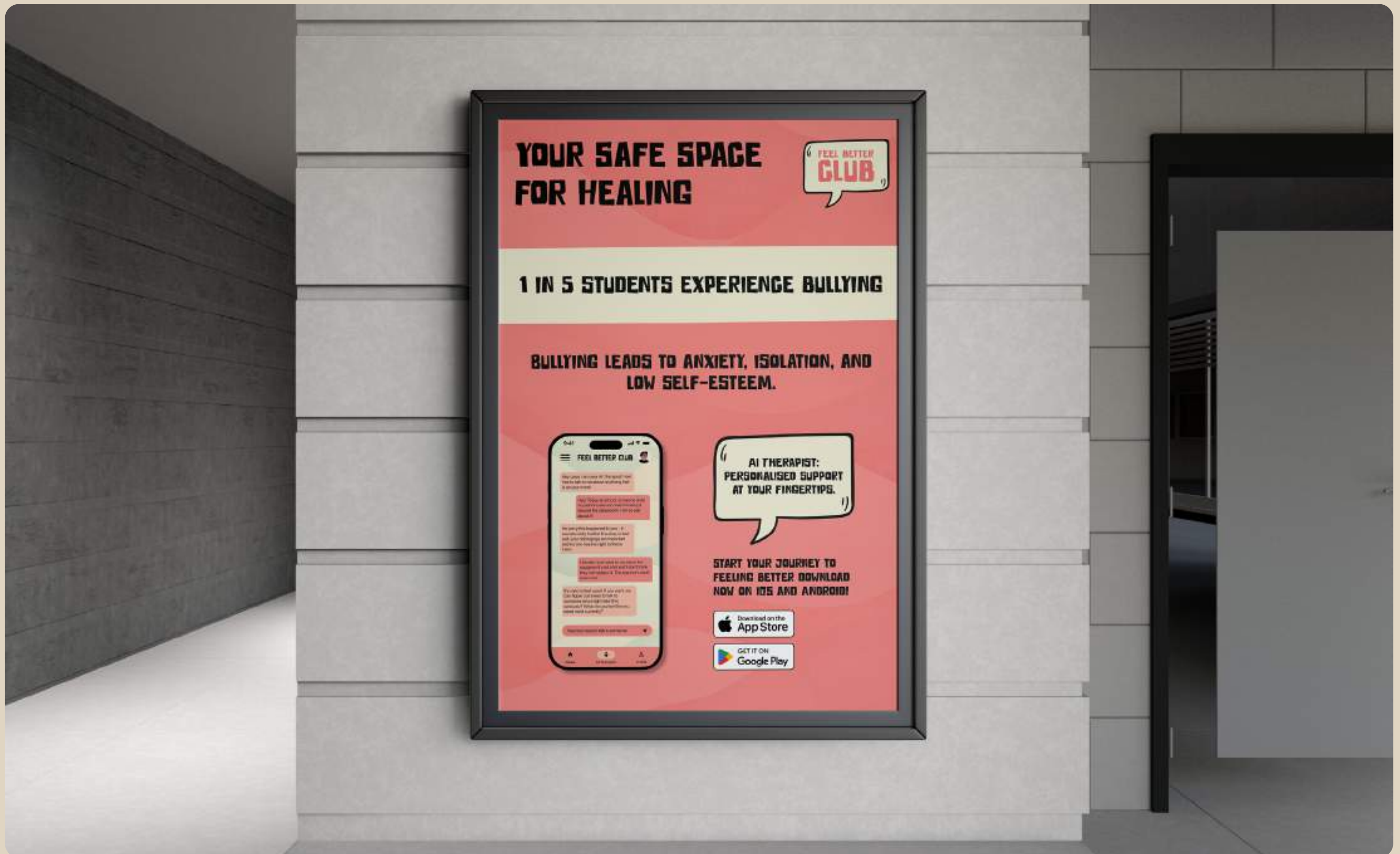
Outcomes: Visual Identity, UI/UX Design, Merchandise

Audience: Students aged between 12-15 facing bullying

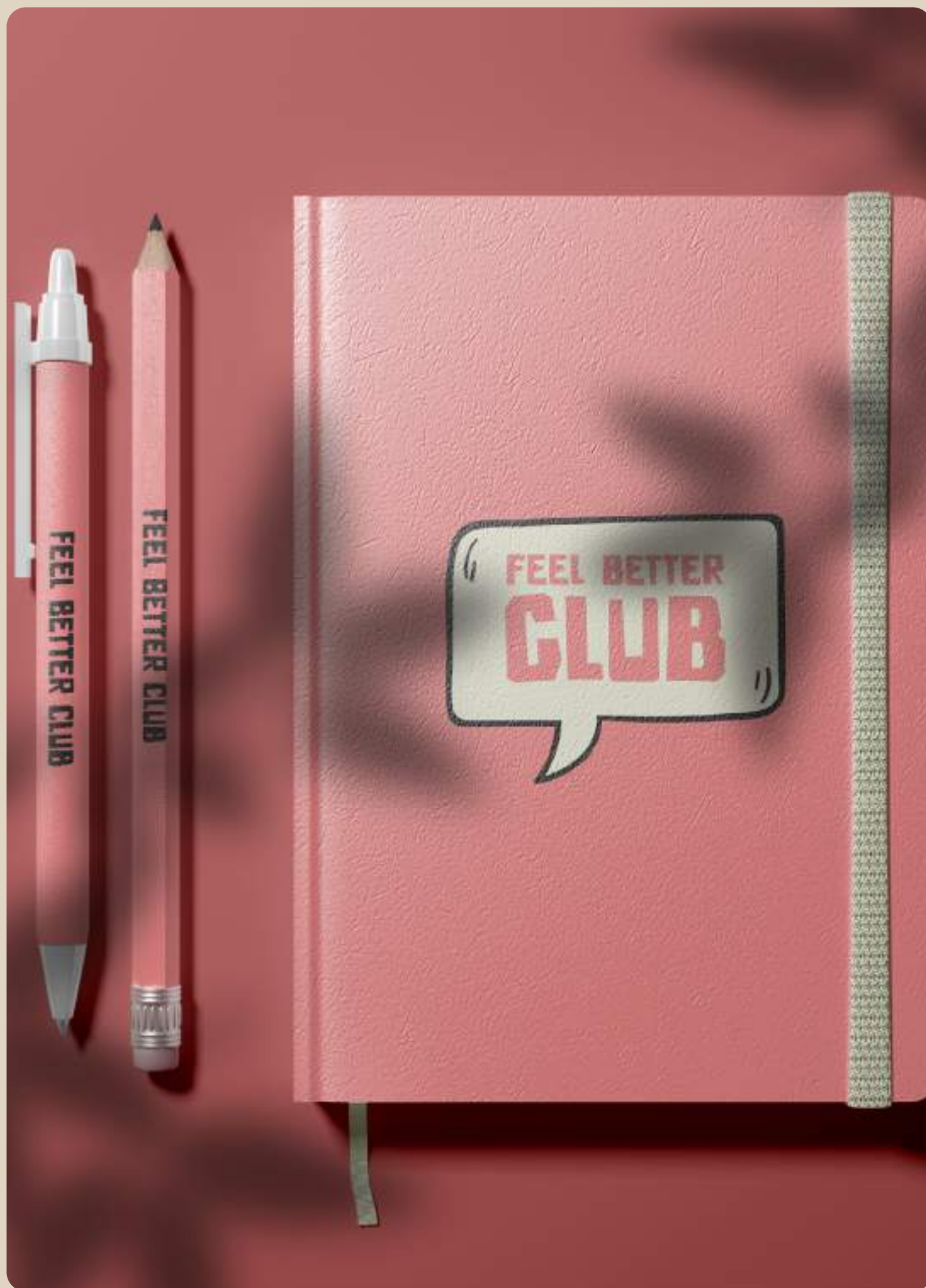
Challenge: Secondary school students face bullying in school and online leading to reduced self-esteem, and stress. This issue is driven in peer environments and lacks engaging tools. Tackling bullying is essential to creating a safer, and more comfortable space for students to thrive.

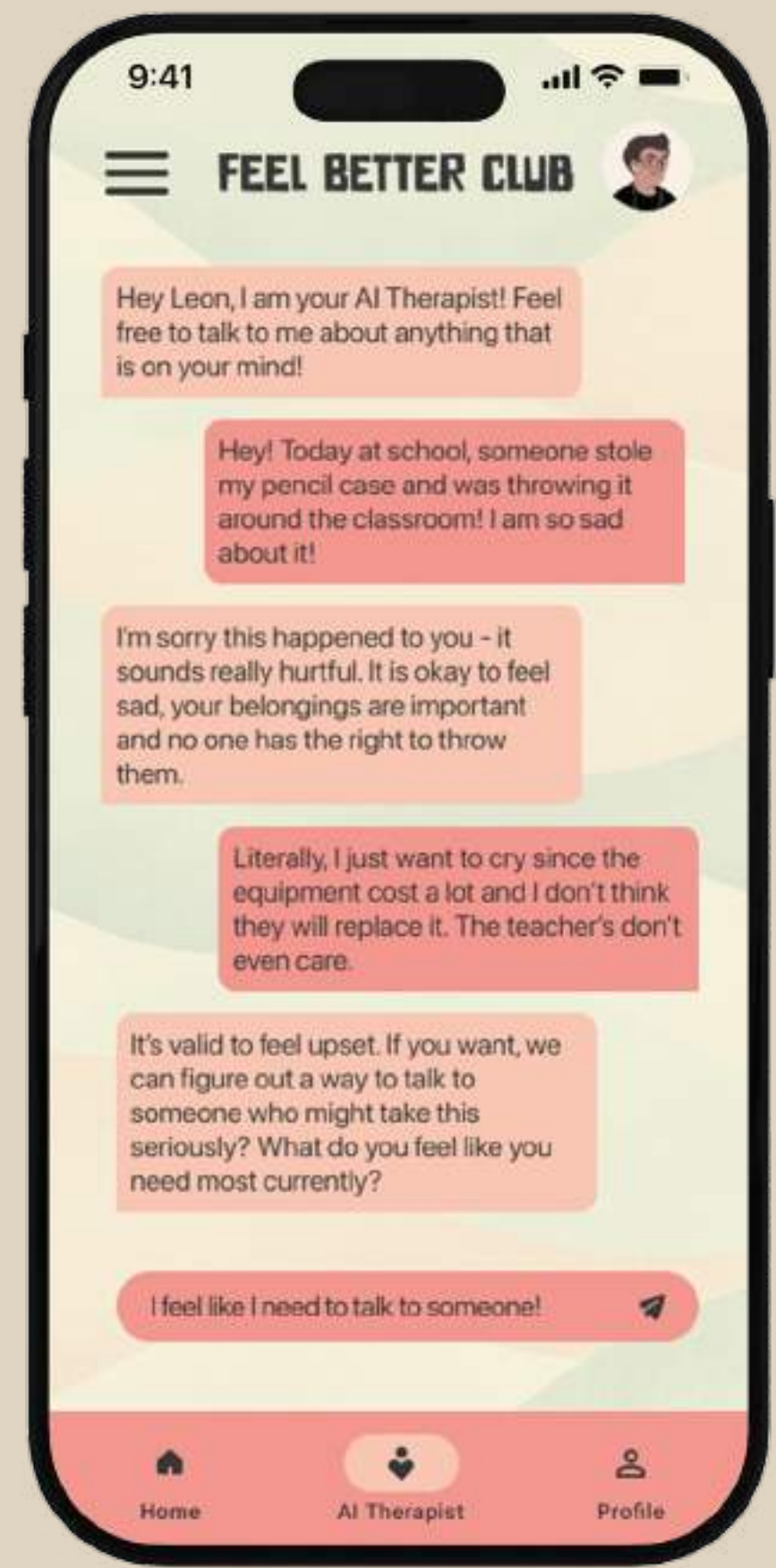
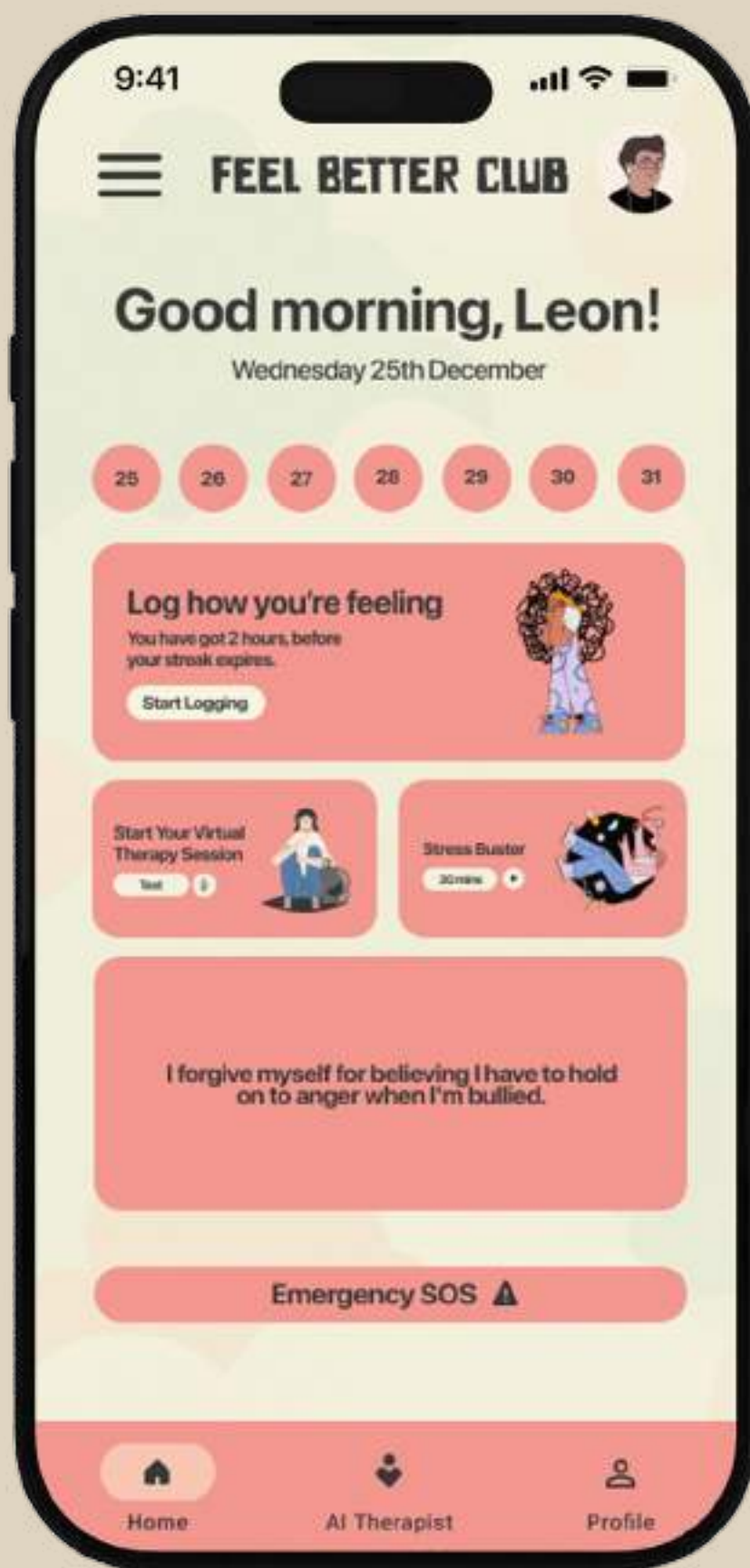
Solution: The Feel Better Club app design combines empathy with a user-friendly experience - a very important feature in apps designed for victims of bullying. With the calming colour tones used, the app creates a warming space for students to work on their goals as well as manage their bullying.





By using a jaw-dropping statistic students are immediately shocked, making them rethink what they say on a daily basis.





It was important for the app design to be simple and not overwhelming, which is why calming colours were used to help make the app feel like a safe space.

FEEL BETTER CLUB

I JUST FEEL LIKE NO
ONE UNDERSTANDS
WHAT I'M
GOING THROUGH.

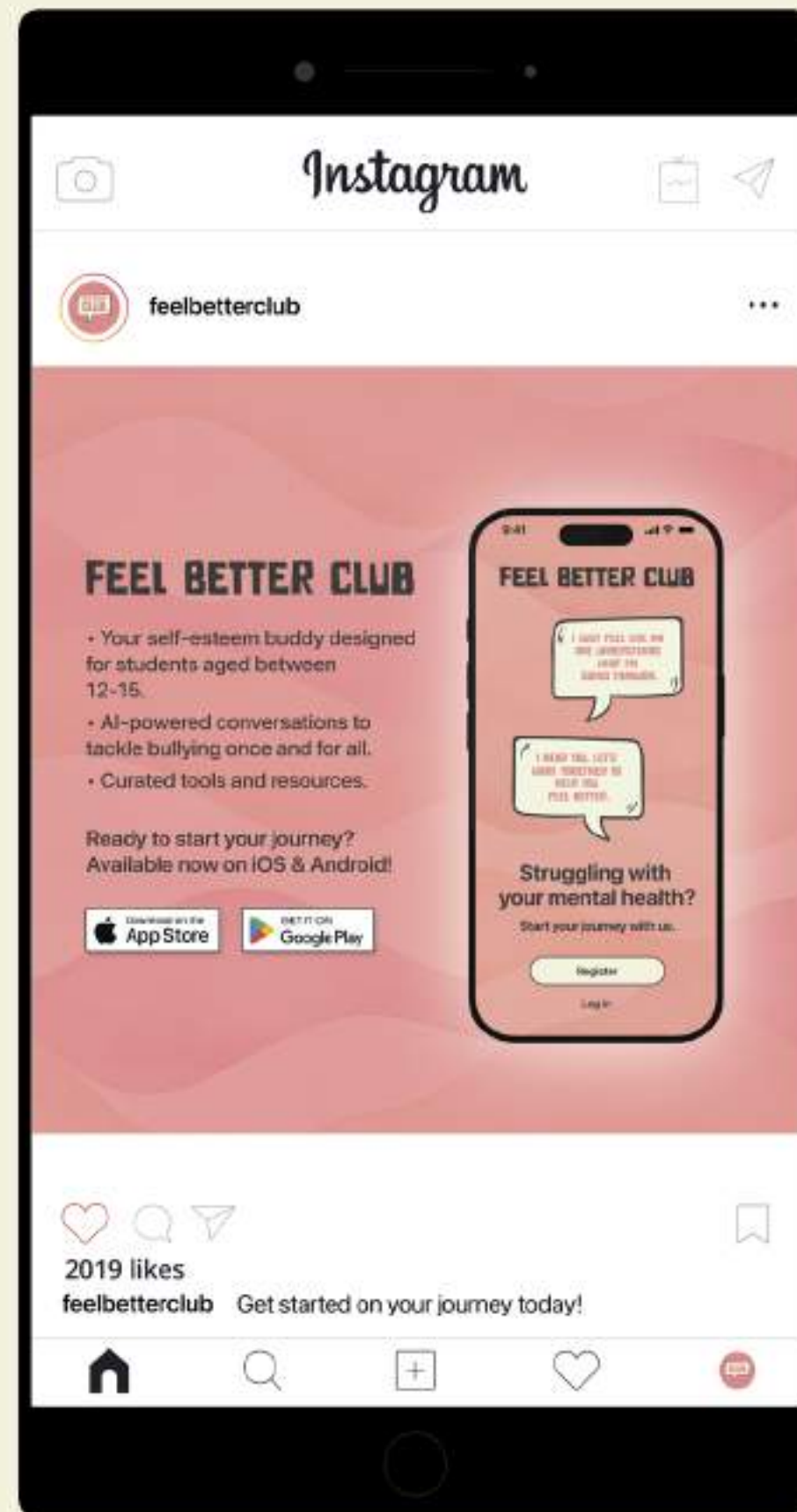
I HEAR YOU. LET'S
WORK TOGETHER TO
HELP YOU
FEEL BETTER.

YOUR SAFE SPACE TO HEALING!

HAVE YOU BEEN BULLIED?

CHECK OUT OUR APP DESIGNED WITH
YOU IN MIND! SPEAK TO YOUR OWN
PERSONALISED AI THERAPIST, AND
GET THE HELP YOU TRULY DESERVE.





PASSION PROJECTS

My passion projects reflect my commitment to using design as a tool for meaningful change. From Fen's moss-based skincare challenging self-care norms to Unseen's spotlight on invisible labour, these self-directed works explore how thoughtful visual storytelling can shift perspectives and inspire action. Each project demonstrates my approach to concept-driven design.



Fen

UNSEEN

Date: June 2025

Outcomes: Visual Identity, Merchandise.

Unseen is a self-initiated brand concept created to spotlight the unpaid, unprotected, and often invisible work that powers society - from domestic care to global supply chains. It explores how identity design can serve as quiet activism, giving form to labour that's long gone unseen but never unneeded.



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FEN

Date: June 2025

Outcomes: Visual Identity, Packaging Design.

Fen is a self-initiated brand concept exploring a brand that sells moss-based skincare, murky natural dye kits, fog-scented candles, and hand-stitched garments inspired from mythical wetlands. It's built around the idea that self-care doesn't have to sparkle to be desirable.



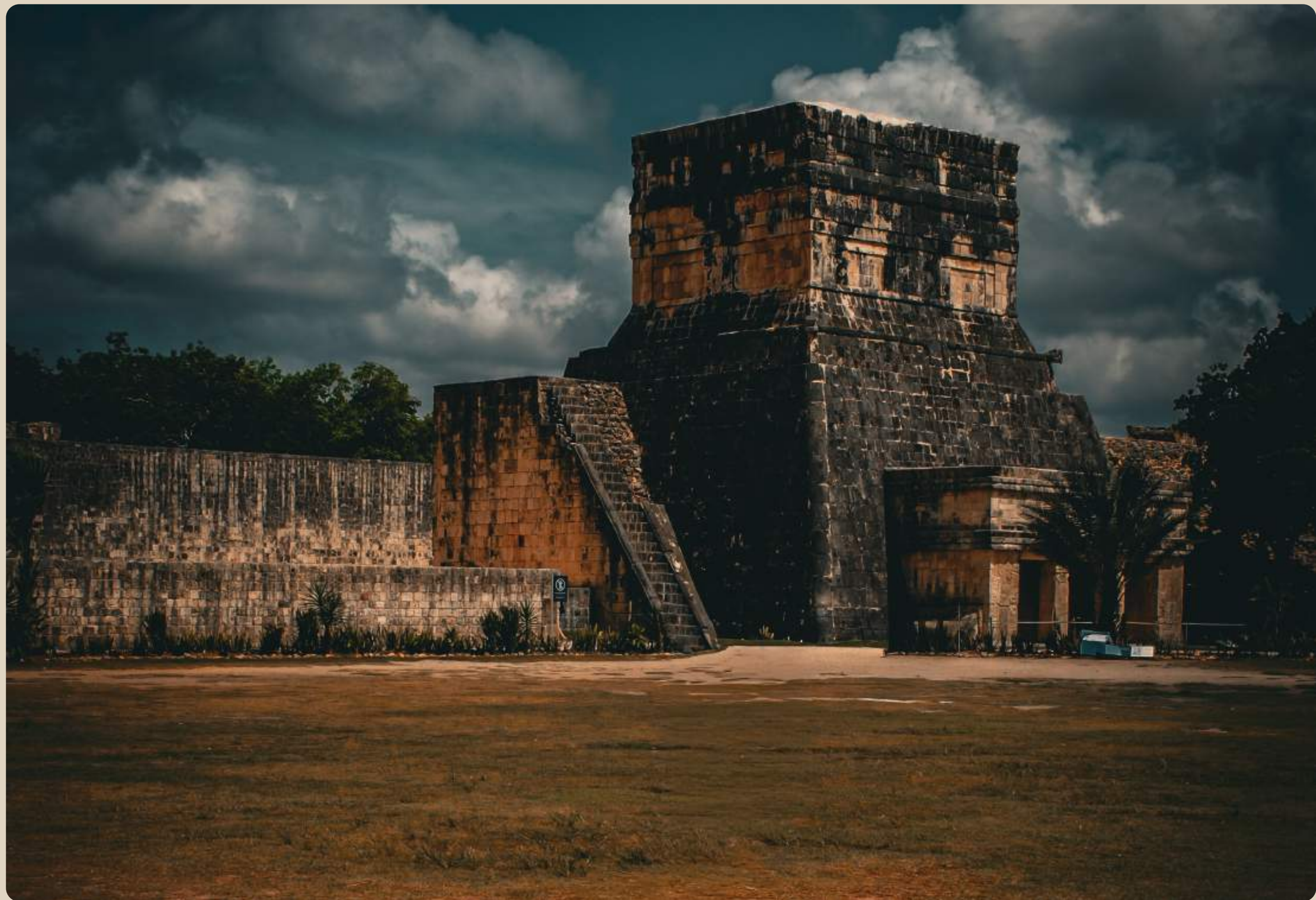
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PHOTOGRAPHY ARCHIVE

These images capture moments, textures, and compositions that spark curiosity and feed my visual vocabulary. Photography allows me to explore light, form, and narrative outside the constraints of client briefs, creating a personal visual language that subtly influences my design thinking while standing as its own artistic expression. This collection reflects my broader creative interests and comes from actively observing the world around us.

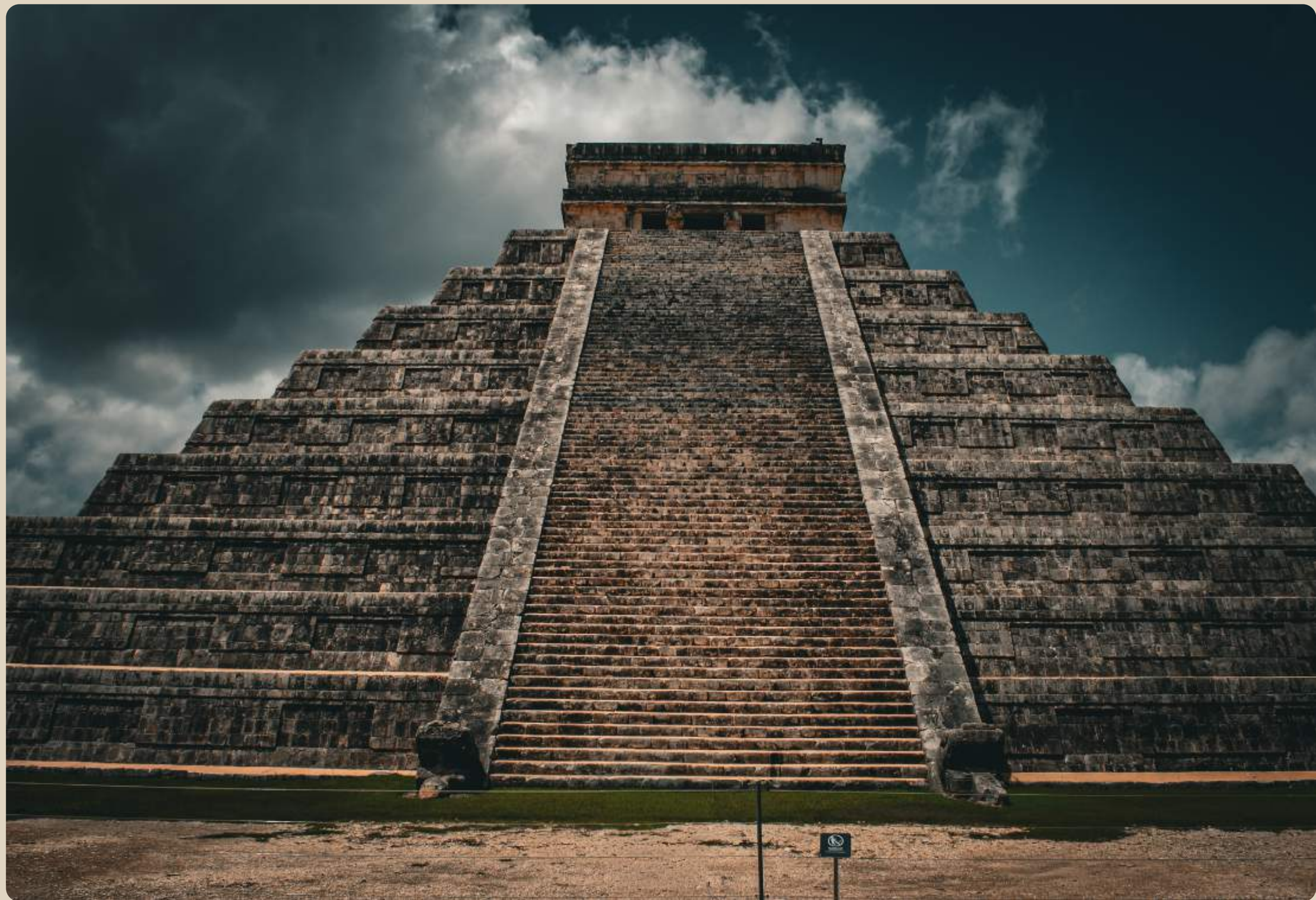


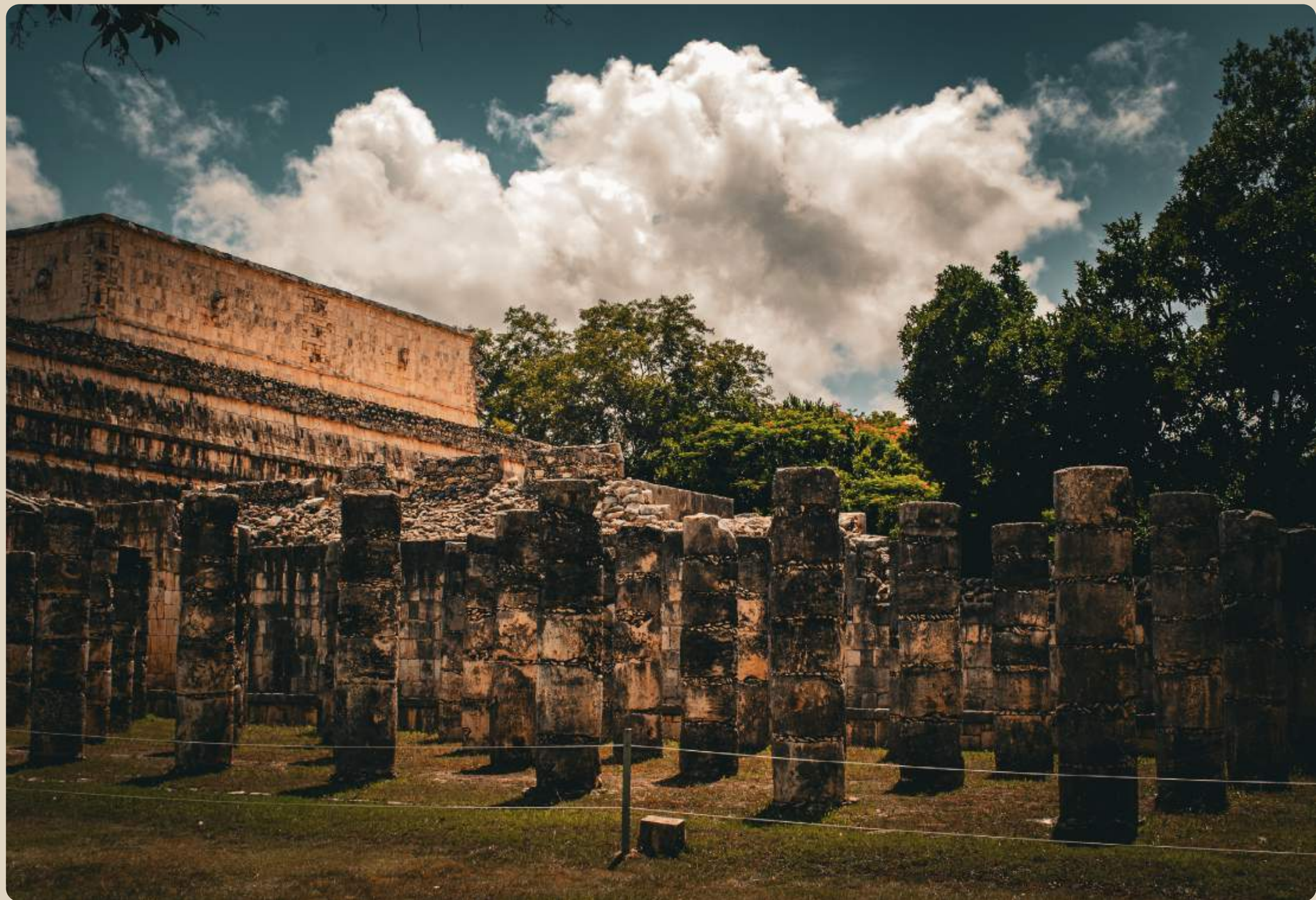














PORTFOLIO



LET'S GET TALKING...

I'm actively seeking graduate opportunities where I can bring strategic thinking to a design team. My approach prioritises concept first, execution second – creating work that resonates beyond surface aesthetics. If my portfolio speaks to your studio's vision, I'd welcome a conversation about how we might collaborate.

linktr.ee/shivamchhaya

E: hello@shivamchhaya.com

A COLLECTION

OF CREATIVE WORK