



P O R

X *Selected Works*

T F O

SHIVANI PATEL

2023

L I O

INTERIOR DESIGN | ARCHITECTURE | GRAPHIC DESIGN

+academic

+professional

table of CONTENT

The following portfolio includes a number of selected projects pertaining to interior design, architecture, design research and graphic design. The portfolio has been divided into the following subsections: academic, professional, installation and graphic design for ease of understanding.

ACADEMIC

selected
works

01 pg. 01-16

GROVER ZAMPA:
EXPERIENTIAL WINE
STORE



02 pg. 17-24

EYECON HOUSE:
HUB FOR DIGITAL
RENDERING



03 pg. 25-32

EKYA:
A CENTER FOR
SPORTS



PROFESSIONAL

selected
works

04 pg. 33-40

**ARTILLA
INN:**
a&f DESIGN



05 pg. 41-48

**HOTEL
CARREFOUR:**
a&f DESIGN



06 pg. 49-56

**THE
WELD BUILDING:**
b&a
ARCHITECTURE



INSTALLATIONS

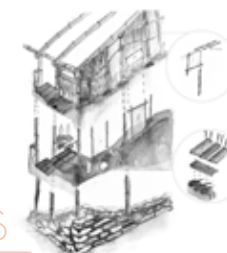
07 pg. 57-64

**PAVILION FOR
THE BLIND:**
MATERIAL STUDIO



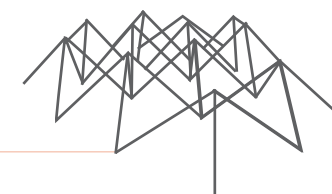
08 pg. 65-72

**THE
MUD HOUSE:**
BUILDING WITH
NATURAL MATERIALS



09 pg. 73-76

**DEPLOYABLE
SYSTEM:**
WORKSHOP



GRAPHIC DESIGN

10 pg. 77-88

**GRAPHIC
DESIGN**



GROVER ZAMPA EXPERIENTIAL WINE STORE

01

BRANDED ENVIRONMENT

Semester: 9 CEPT University | Individual Project

Site: Taj Mahal Palace, Mumbai, India

Awarded Project: Best Capstone Project 2019 🏆



View of central passage of the store
connecting the experience pods, art gallery & lounge

Grover Zampa's offerings, unlike many other vineyards which offer wines that are mid market to premium range, go from premium to luxury. In order to reconnect with the audience and introduce the Luxury Range by Grover Zampa, the main design goal aims at elevating the brand's image from being a Local-Wine Brand to a Premium Brand competing on an international level.

Consequently, this flagship store intends to introduce the wine aficionados to the elegance and sophistication of Burgundy through an experiential journey that would reinforce: the brand's USP of making premium quality, innovative wines combined with traditional techniques; and brand's strong connection with art. The design is an outcome of studying the marketing strategies including the brand's vision, ideology, typology, desired image, sales strategy, customer loyalty and touchpoints.

“Wine is the only art work
you can drink.”

-Luis Oliverri



Please scan or click to
go through complete
Design Thesis

BRAND RESEARCH

Brand Research was an imperative aspect of designing brand-specific design. Grover Zampa is an Indian wine brand producing premium quality wines. The brand though being one of India's oldest and premium, has lost its position due to the growing competition.

This study aided in understanding the USP of the brand by dissecting its various touch points, behaviour of the target audience, and perceived image. Brand USP was a crucial facet which helped in aligning the design strategy with its overall brand strategy; and designing a branded environment true to brand's ideology.

TouchPoint Inferences

WideRange

Grover Zampa has a **wide range**(price and palate) of wine in its portfolio. But the brand is true to its value of **maintaining the quality** of the wines.



350INR to 600 INR
Economic range



700INR to 2000 INR
Mid range

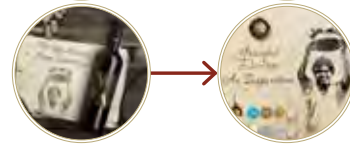


5000 INR to 1,00,000 INR
Expensive range

Variety

CaptivatingNarratives

Each wine/wine-collection has its own **unique personality** which is portrayed through **captivating narratives** and is named accordingly.



**Uniqueness
Exclusivity**

BrandHistory

Oldest
surviving
Winery in
India.

30 Years of
Experience

ExperiencedBrand

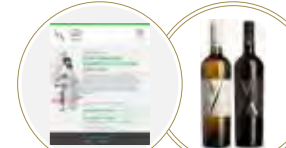


Well received by the
Wine Critics worldwide

**PremiumQuality
Wines**

Product Inferences

ElegantPackaging



**Elegance
Opulence**

ProductAssociations

Michel Rolland, the distinguished French oenologist has been Grover Zampa's consultant since the flagship wine was launched.

Vijay Amritraj collection is dedicated to express passion, elegance and success associated with the legendary tennis player and to break the myth that Indian wines just like him could not compete with finest European wines.

Sante is an economic wine brand, yet the efforts made in its branding conveys that the brand doesn't compromise in quality.



Labels of the Art Collection are designed by top contemporary Indian artists. The artists include Pooja Mehra, Kishor Kishore, Sanjay Bhattacharya and Rini Bhunia.

**Cultured
Elite**

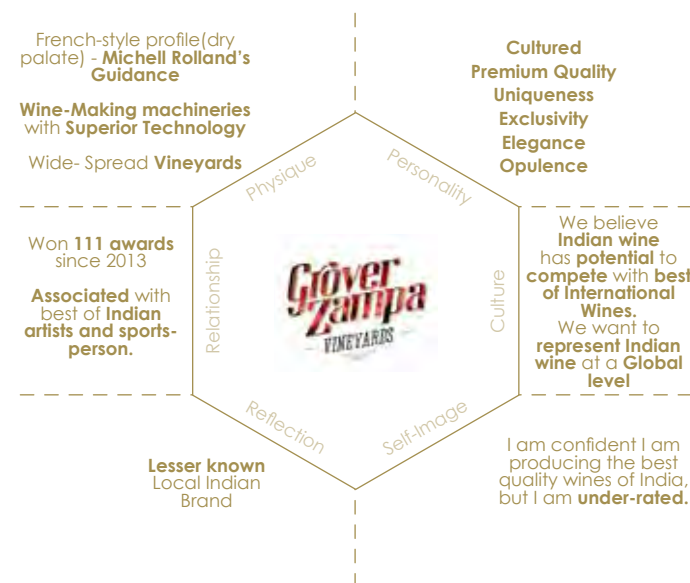
Brand Impression

1. Grover Zampa is lesser known among the aspired target audience as its presence is limited to its vineyard and major produce of the brand is exported over seas.
2. The Brand impression is of a local home owned vineyard making economical wines though it is one of the India's finest wine producing brand with its international presence as well.
3. Much of its efforts are remain unnoticed because of its limited reach.
4. The brand is recently exporting its wines to 25 different countries over seas, but because of no direct presence the brand is failing to create a right brand image among its aspired target audience.

Design challenges

1. **Balancing** between Grover Zampa's **Indian origination** and its **aspired international presence**.
2. Showcasing the **making of the products** and the **history** of the brand.
3. Showcasing the **exclusivity** and **uniqueness** of the products but also keep in mind the **wide range of products**.
4. Dealing with **different kinds of target audience** based on their **knowledge of wine**. Creating a balanced environment in the store.
5. **Wine Storage** and **Wine display**.

Brand Image

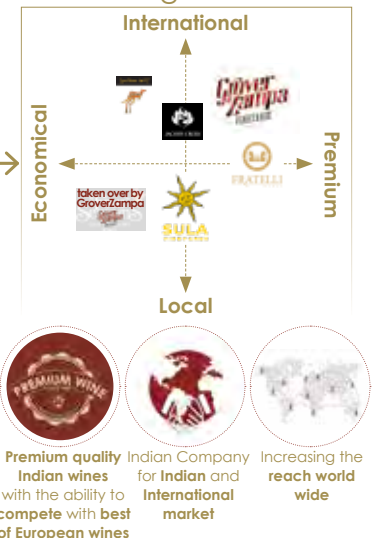


Brand Competition Inferences

Current BrandImage



Aspired BrandImage



Design

Site selection



Why Mumbai? As the brand is not popular among the aspired target audience so its important to bring the brand within the city. Mumbai being the nearest tier one city to Nashik and one of the cities with maximum international audience's footfall is chosen for Grover Zampa's Flagship retail store.

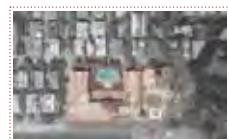
- Tier one city
- Nearby Nashik
- Financial Center
- India's largest city

Why Taj?

- (Taj Mahal Palace shopping arcade)
- A heritage building that is India's one of the most luxurious hotels, coincides with the values of the brand and the aspired target audience. It is located in Mumbai's prime location which would be helpful in reaching out to more people.(aspired target audience)
- **Legendary luxury hotel**
 - **Heritage building-rich history**
 - **Located in Mumbai's prime historical and commercial hub**
 - **Walking distance from Colaba Causeway**
 - **The city's financial hub, parliament, stadium, offices and shopping districts are all located within close proximity;** as is a flourishing **art and heritage precinct** with must visit museums, art galleries, churches and synagogues.

Why this Location? (in the building)

- **Easy access for the guests as well as the outsiders.**



Design Goal

To **elevate Grover-Zampa's image** from being a **local wine company** to an **international company** producing **premium quality** wines.



Product Grouping



Strategy

Program



Aspired Target Audience

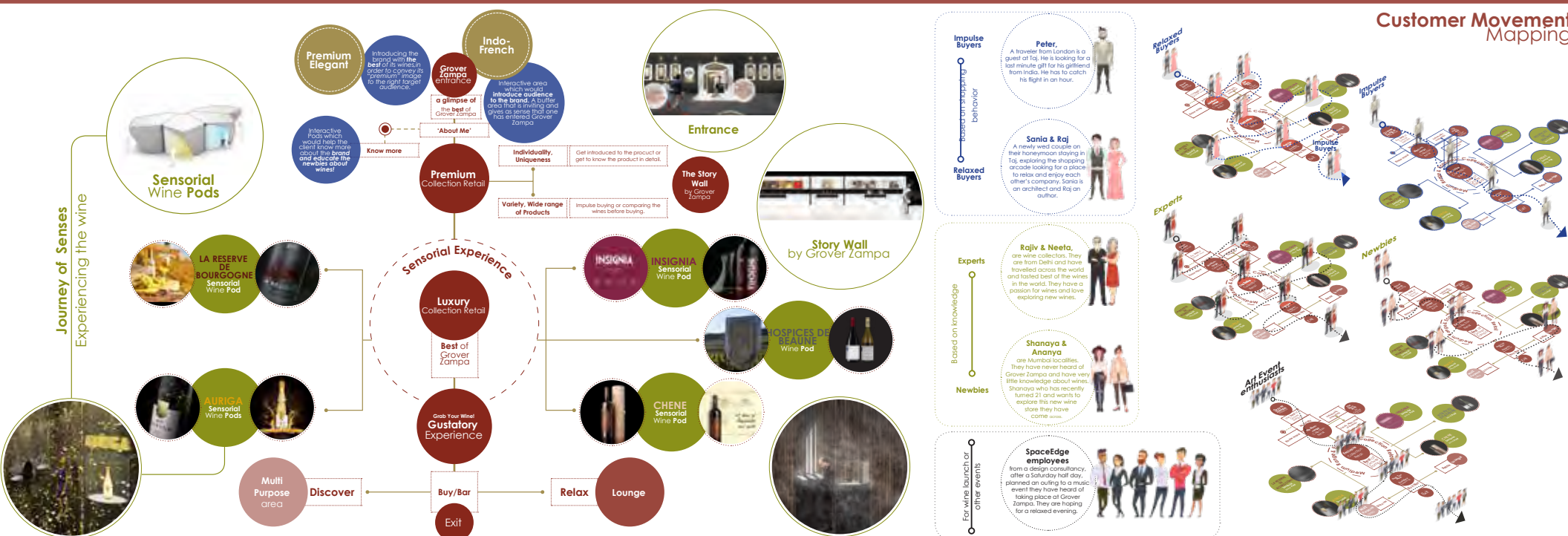
Demographic



physiography



Experience Path

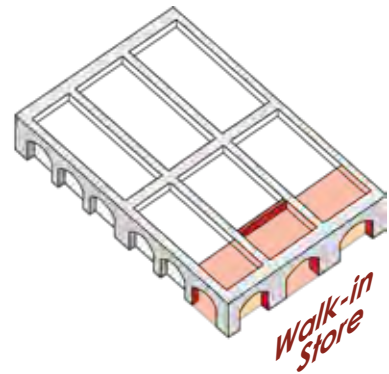


DESIGN PROPOSAL

DESIGN STRATEGY

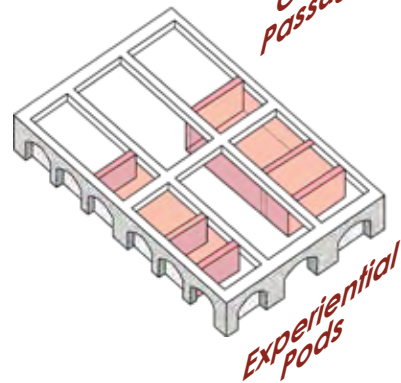
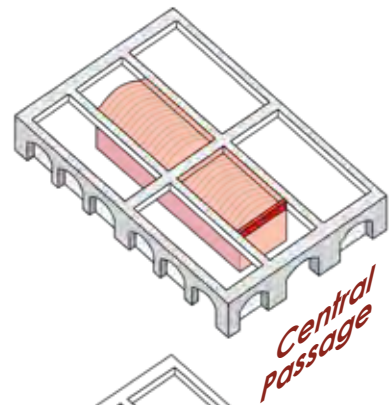
Strategy 1: RELATE

Walk-in Store, with Grover Zampa's flagship - Premium Collection would be the first impression so the audience could relate to Grover Zampa, as it is popular among the target audience.



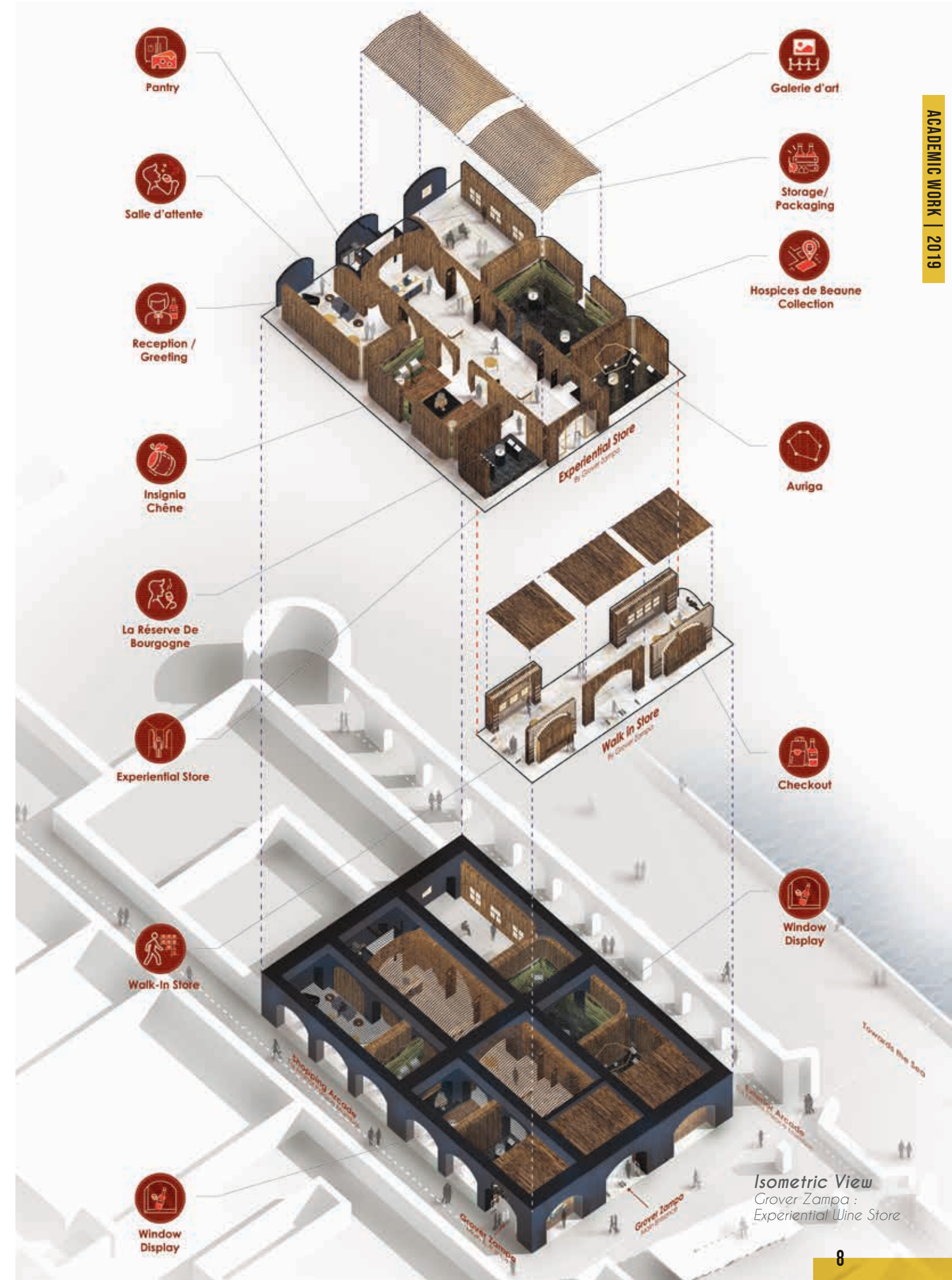
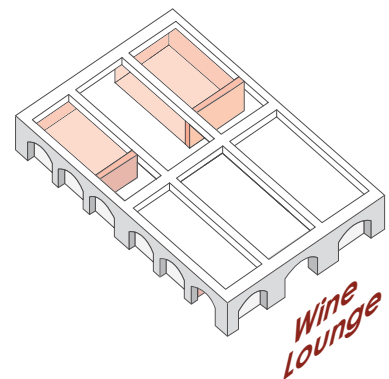
Strategy 2: REVEAL

Revealing the new identity of Grover Zampa, Elite version of the brand introducing its Luxury Collection, unified by a central bay gradually revealing each wine.



Strategy 3: RECONNECT

With the changing time the idea of wine has changed, Grover Zampa attempts to bring back the wine culture with its strong association with art and authentic wine making principles. Hence the audience would not only connect with the sophistication and elegance of Burgundies but also reconnect with Grover Zampa.





WALK-IN STORE

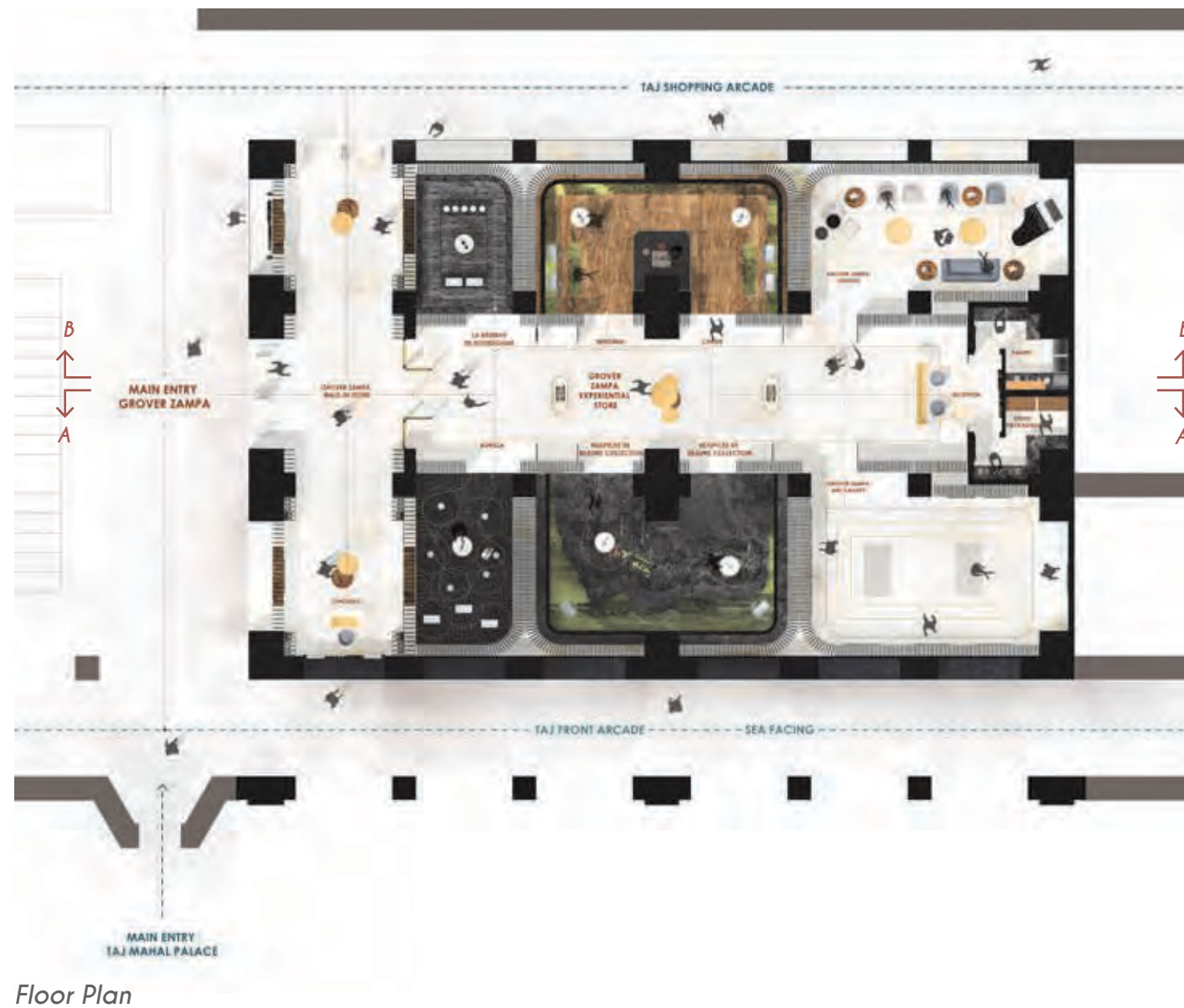
Premium Range
of Grover Zampa

Design strategy:

Maintain the trust that is inherent, by strategically planning the premium-range of Grover Zampa which is popular among the loyal target audience to be the first impression post entering the store.

Story wall:

To showcase the art on the labels and establishing a unique connection.



Floor Plan



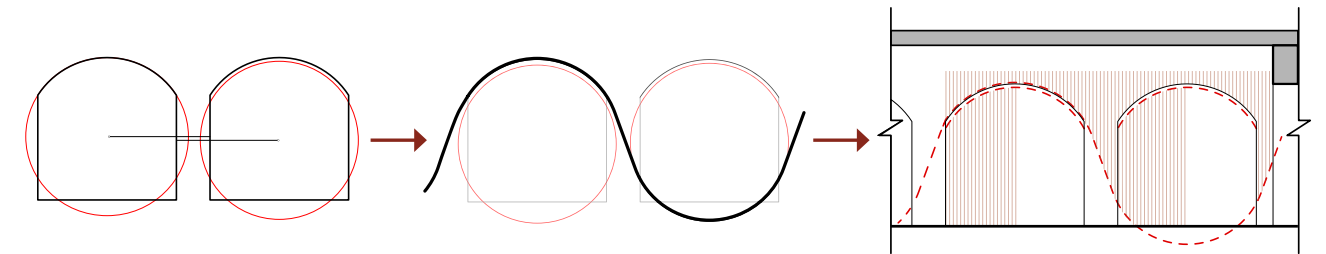
Section AA



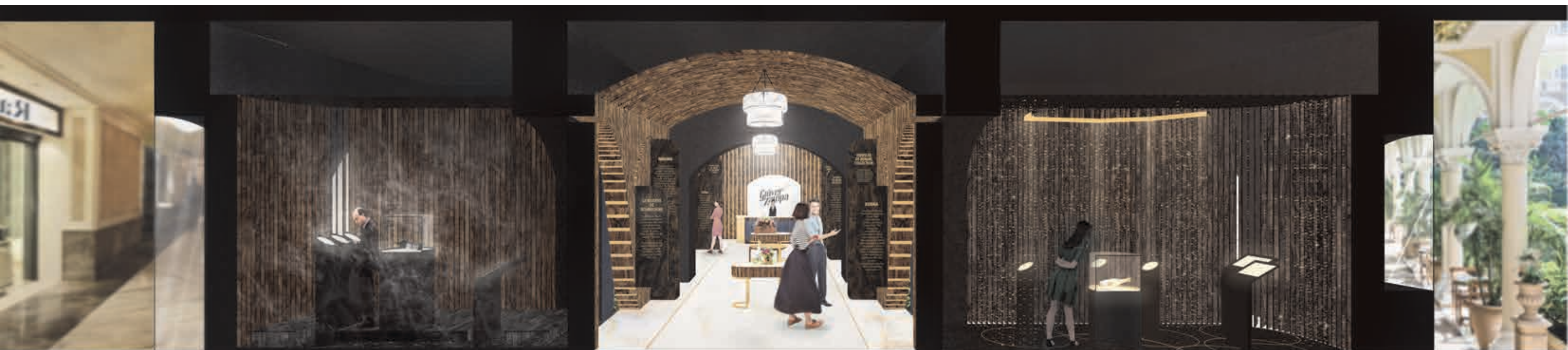
Section BB

DESIGN LANGUAGE

The form was derived from the flow of arches abstractly relating to the flow of the wine, adding a Modern layer to the Classic architectural form and reinforcing the brand philosophy of bringing together Burgundy's authentic wine making approach & India's modern wine making approach and unique terroir. The Brand's strong connection to the art has also been abstracted in the design language. This element becomes central passage as it opens up into unique experiences revealing a unique wine in each pod representing a modern cellar filled up with oak barrels full of wine. The Linear Path with Classic Arches merges the essence of Grandeur with the Artistic & Sculpturous element reinforcing the brand philosophy of its innovative approach towards wine.



Design Language



Section CC
showing the passage connecting the experience pods, art gallery, lounge & hotel

Journey of Senses
Experiencing the Wine

Olfactory Experience

Gustatory Experience

Visual Experience

Design Strategy:

Each wine from the luxury collection is unique and has undergone an elaborate process, hence each pod takes the audience through an elaborate experience highlighting the unique quality of each wine. Reinforcing the brand's belief to let connoisseurs and wine enthusiasts embark on a journey of senses by enhancing the wine's blissful experience in a unique way through sensorial wine pods.

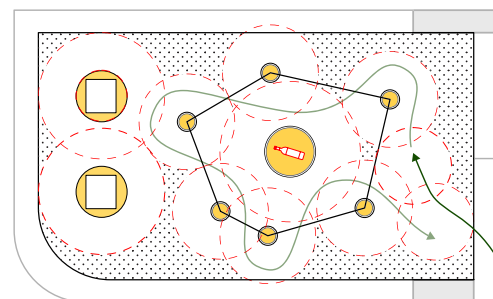
AURIGA: EXPERIENCE POD

Auriga, Celestial Brut takes its name from the constellation Auriga, meaning charioteer. The charioteer constellation provides an ideal representation of the special journeys and occasions which Auriga has been made to celebrate. This sparkling wine with a dusting of gold provides the perfect accompaniment for life's ceremonial moments.

Design strategy:

This experience takes one through **a galaxy of gold flakes** as one discovers the **constellation itself- the hidden layers that flavour the wine positioned as the stars that formulate the constellation, in form of smelling-pods.**

Auriga experience pod



Conceptual Plan
Auriga experience pod



La Réserve De Bourgogne: experience pod
enhancing the Unique Smokey Flavour



Insignia & Chêne: experience pod
enhancing the authentic wine-making technique



Lounge
A relaxing lounge with a cozy library corner & live music



Art Gallery
Reinforcing the brand's philosophy, "Art meets wine", by introducing an art gallery within the store, showcasing the work of local artists



Santé by Grover Zampa
Grover Zampa collaborated with Mario Miranda to create three labels featuring his prints



Central Passage
Connecting the experience pods, art gallery & lounge



Art work by Mario Miranda
Exhibited at the display unit for collection Santé from Grover Zampa



La Réserve De Bourgogne
Experience pod

Part Model
Material: Balsa Wood
Showing the Story wall incorporated with the wine display and La Réserve De Bourgogne: experience pod



EYECON DESIGN

A HUB FOR DIGITAL RENDERING

02

CORPORATE

Semester: 9 CEPT University | Individual Project
Location: Ahmedabad, India

ACADEMIC WORK | 2017

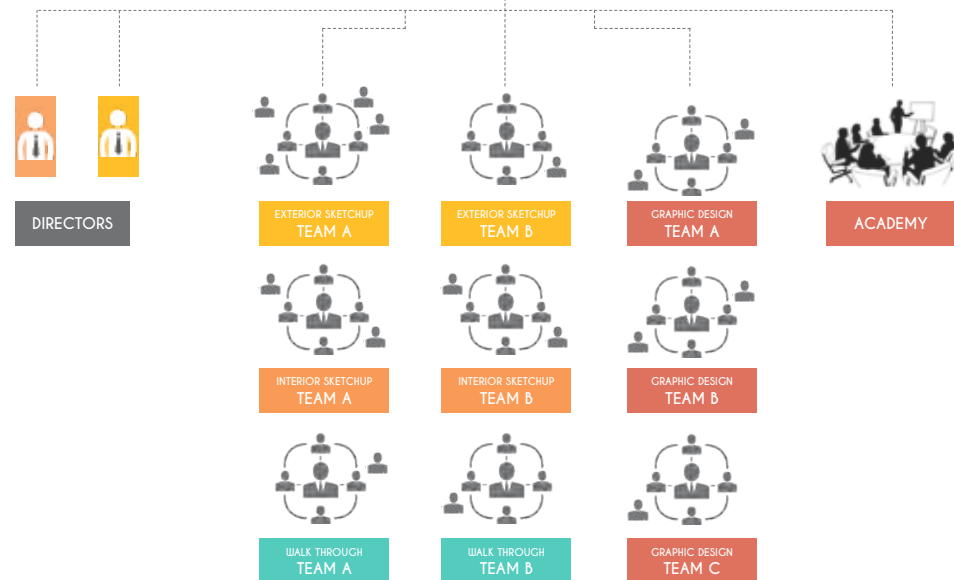
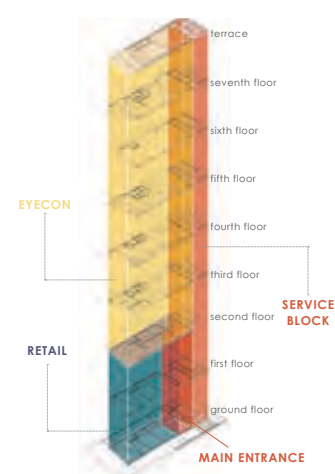
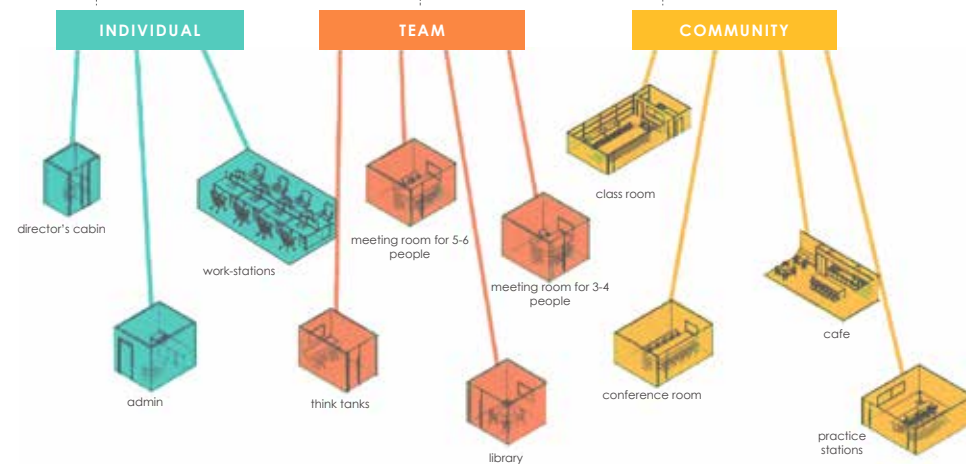
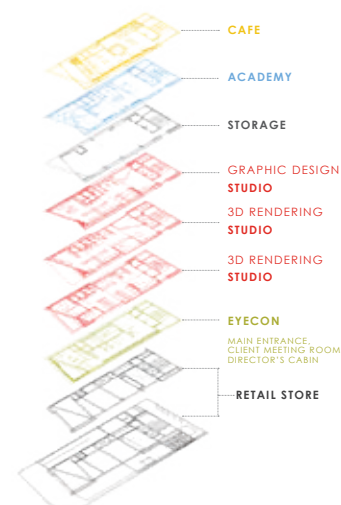


*View of entrance of Eyecon office
highlighting the grid mesh*

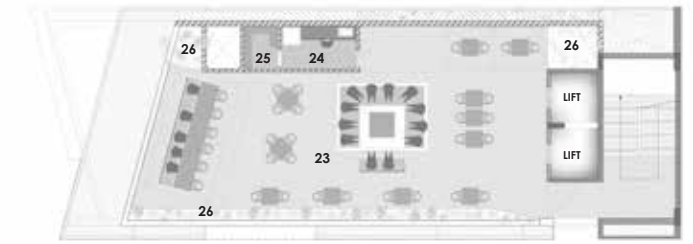
Visualisation and animation studio Eyecon Design render reality every day. The design for the new office proposes the wire-frame space of the modeling software as a real-time infrastructure through the insertion of custom-steel, cubical grid-mesh. Workspaces follow this idea of the matrix as well to provide a sense of spatial division and privacy while retaining views across the entire studio. Each workstation can be personalized by its inhabitant with a catalogue of specifically designed screens, hooks and containers for plants, stationary or personal belongings. The grid near the entrance vertically connecting the office spaces, gradually becomes denser as it streams downwards. It accommodates led screens and a lit, neon logo casting a further element of artificiality over the space.

The building combines the program through different levels and each floor has been furnished with a different function maintaining the hierarchy of the program. Design language evolves on each floor breaking the monotony of the corporate environment. The new office for Eyecon includes workstations, meeting rooms, VR room, director's cabin, academy, cafe, admin & services.

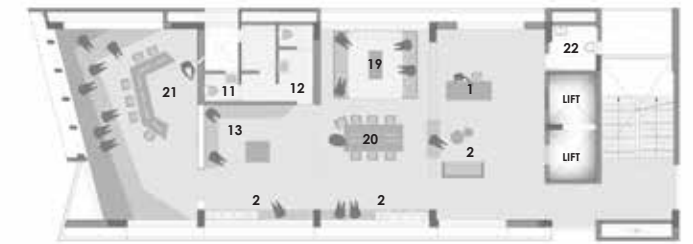
“ **Representation
becomes Reality** ”

CATEGORIZATION OF
USERSCATEGORIZATION OF TYPES OF
REQUIRED SPACESSPATIAL
ORGANIZATION

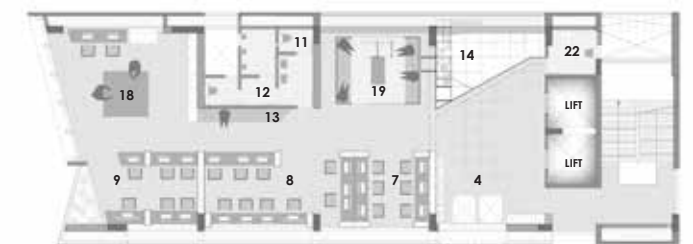
- | | |
|------------------------------|-----------------------|
| 1. RECEPTION | 14. CUBE GRID |
| 2. WAITING AREA | 15. MEET UP AREA |
| 3. CONFERENCE | 16. THINK TANK |
| 4. PRINT AREA | 17. CONFERENCE ROOM |
| 5. MEETING AREA | 18. WORKSHOP |
| 6. DIRECTOR'S CABIN | 19. LIBRARY |
| 7. WORK STATION A | 20. PRACTICE STATIONS |
| 8. WORK STATION B | 21. CLASSROOM |
| 9. WORK STATION C | 22. FAMILY WASHROOM |
| 10. ADMIN | 23. ROOF-TOP CAFE |
| 11. WOMEN'S WASHROOM | 24. KITCHEN |
| 12. MEN'S WASHROOM | 25. STORAGE |
| 13. LOCKERS & DRINKING WATER | 26. GARDEN |



TERRACE FLOOR PLAN



SEVENTH FLOOR PLAN



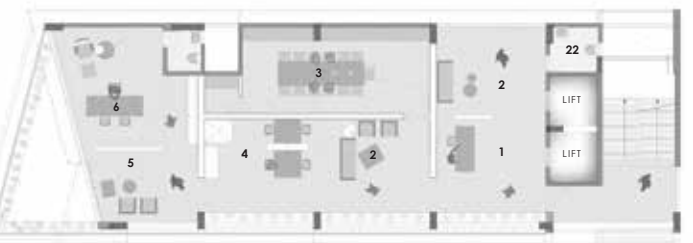
FIFTH FLOOR PLAN



FOURTH FLOOR PLAN



THIRD FLOOR PLAN

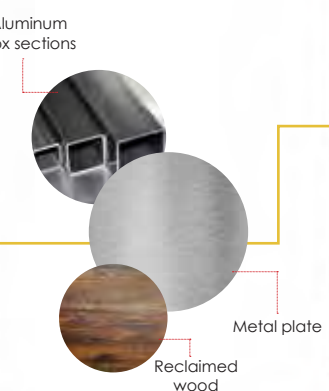
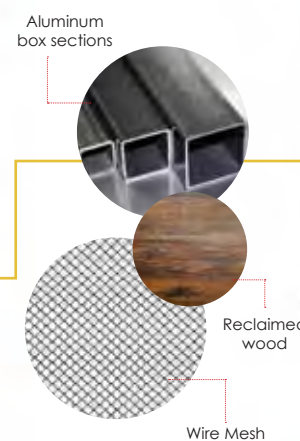
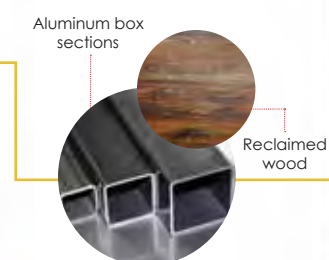


SECOND FLOOR PLAN

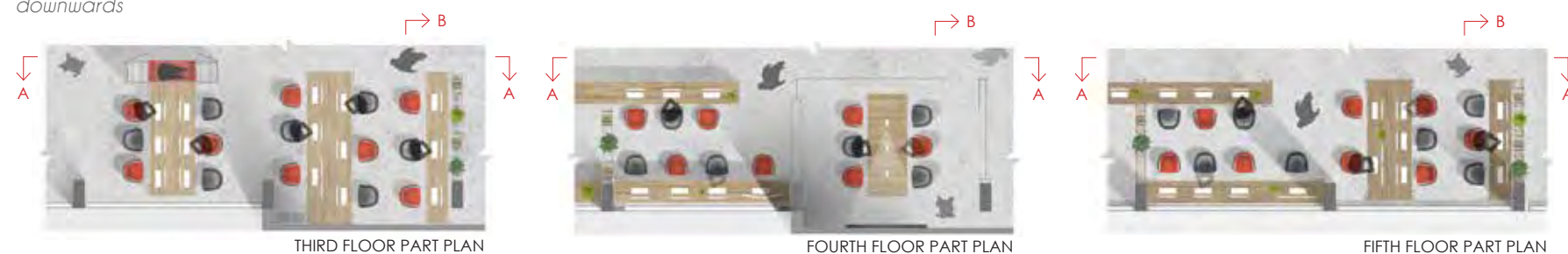
Floor Plans
showing the spatial layout



Part Section AA
spaces solidify as one moves downwards



Part Section BB
spaces solidify as one moves downwards



Part Plans



Section CC
showing class room



Section DD
showing class room



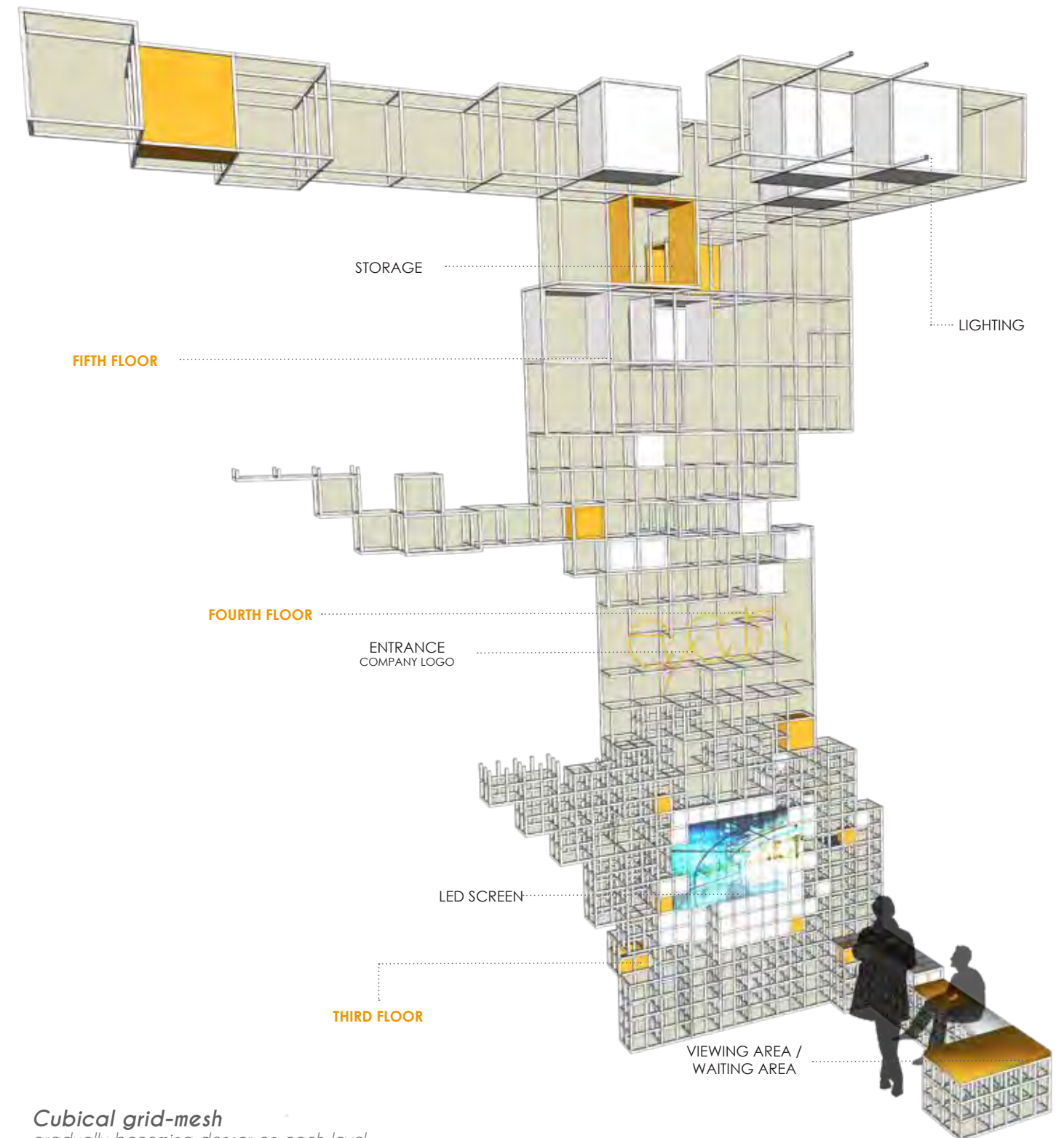
VR projection room: configuration 1
Conceptual View



VR projection room: configuration 2
Conceptual View

CONCEPT

A custom-made, steel cubical grid-mesh inserted near the entrance vertically connecting the office spaces, gradually becomes denser as it streams downwards. It accommodates led screens and a lit, neon logo casting a further element of artificiality over the space. Apart from that the grid also fits in various functional aspects like a waiting area, lighting, pin up boards, screens and shelves.



Cubical grid-mesh
gradually becoming denser on each level

EKYA

A CENTER FOR SPORTS

ADAPTIVE REUSE

Semester: 8, CEPT University | Individual Project
Location: Ahmedabad, India

03



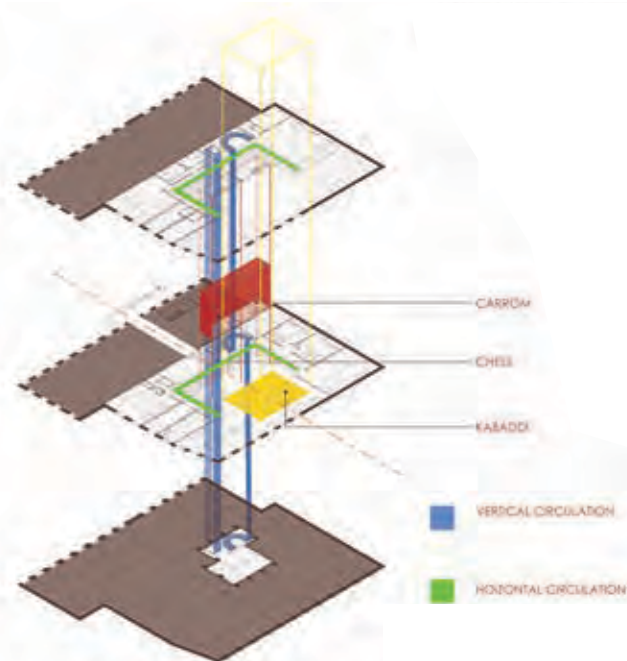
*View of entrance of Ekyo
where sports unites with the audience*

Sports culture in India dates way back to Indus Valley Civilization. Games like carrom, chess, kabaddi, polo and many more originated in India and were transmitted to foreign countries. As of today, cricket is undoubtedly the most popular sport in India. Consequently, these sports have been set back. This project intends to revive sports like Chess, Carrom & Kabaddi and unite the audience with them. The word 'Ekyo' is derived from the Sanskrit sounds of unity and individuality. It embodies the spirit of collaboration and togetherness while allowing space for the individual to grow.

'Kabaddi' and 'Chess & Carrom' have contrasting requirements. Kabaddi being a physical and energetic sport requires an open and dynamic environment where there is a show of charisma. Thereby, an aspirational arena for kabaddi has been designed transfiguring interior space to outdoorsy, by creating a volume to bring in focused light. Chess and carrom being patient and mentally engaging sports require a confined space where players can focus their mental energy on the game. Accordingly, an elevated platform encased in a glass box housing training areas for chess and carrom has been inserted in the center-most area of the mill. This would help users disassociate from their surroundings by curbing the external auditory disturbance yet allow a visual connection. The Sports Zone acts as a stage and the pathway befalls to be the onlooking periphery connecting the audience with these sports.

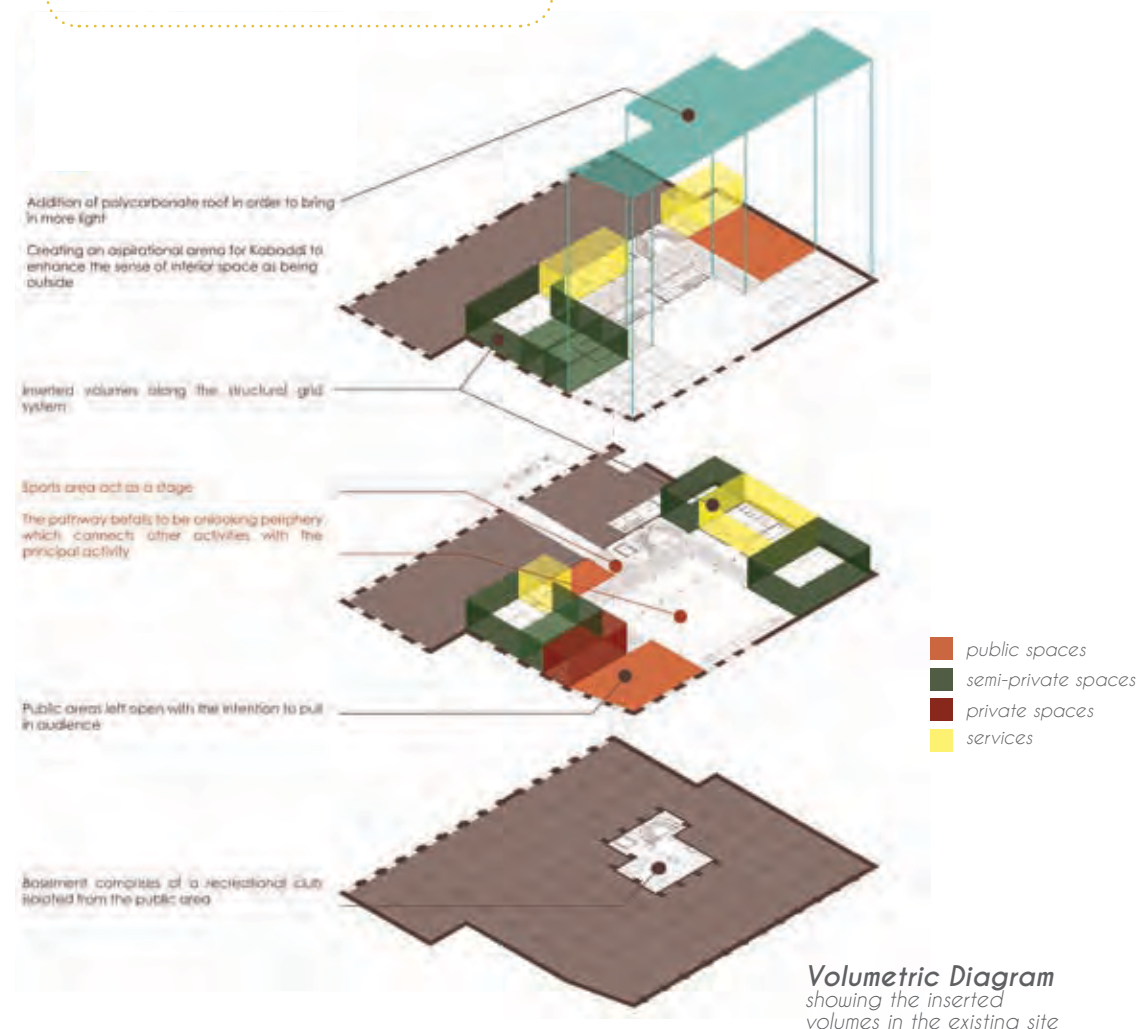
DESIGN

Inserted volumes accommodating private and semi-private activities have been elevated to incorporate services ensuring minimal alterations in the existing structure without compromising on the functionality. Extending the concept of contrast between old and new, outer surfaces of these inserts remain in harmony with the existing old site but the interiors tell a different story. External surfaces of the insertions have been clad with corten steel sheets emitting a sense of robustness reflecting the character of the existing structure. Contrarily the use of epoxy, wooden details, fiber glass and acoustic materials on the internal surfaces which are functional gives a contrasting soft character to the space breaking the monotony.



Volumetric Diagram

showing the internal connection and positioning of main activities in the building



Volumetric Diagram

showing the inserted volumes in the existing site

ADAPTIVE REUSE

Constructed under the British-rule Teliya mill was shut and abandoned during World War II which now has lost its importance and is a mere warehouse for Mafatlal Industries. The site being an old building, over the period has corroded and lost a major part of its west facade which faces the main road of approach. The proposed interventions allow the building to breathe with its imperfections and uses this opportunity as an advantage to accommodate the programmatic requirements with optimum alterations in the existing architecture. All interior inserts have been planned respecting the already damaged part and thus the only zones that have been altered are the Sports Area and the staircase, amalgamating the two extremes of old and new together.

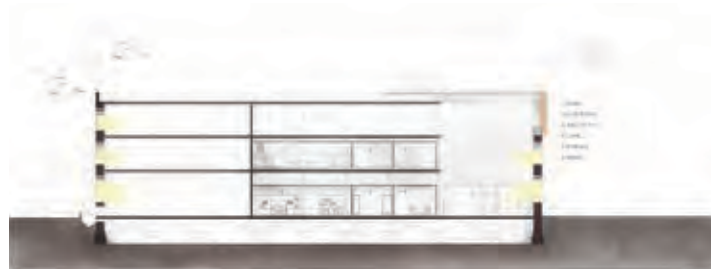


Design Detail: Part Section

showing details for inserted volumes in corten steel for private and semi-private activities



Section A



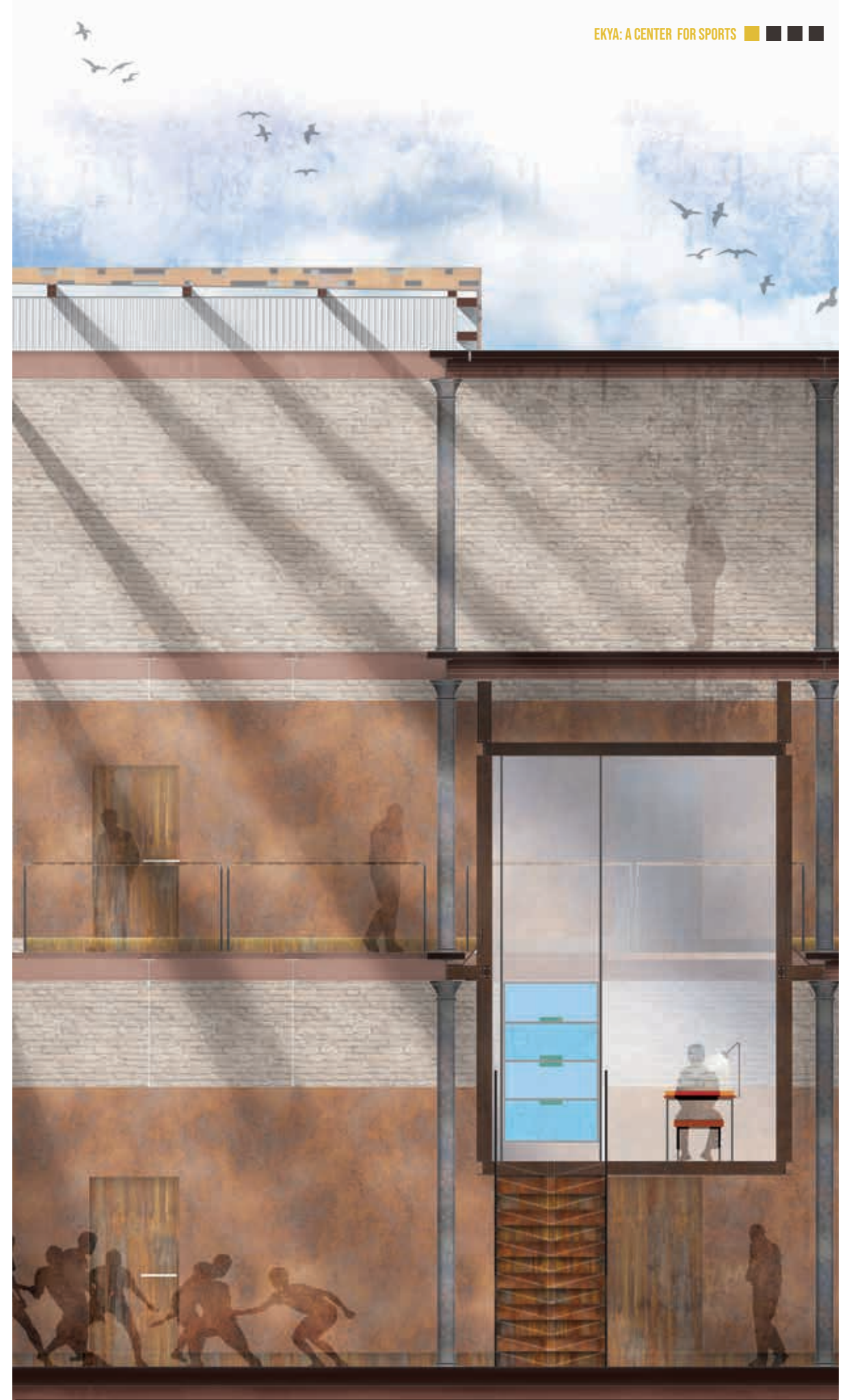
Section B



First Floor Plan

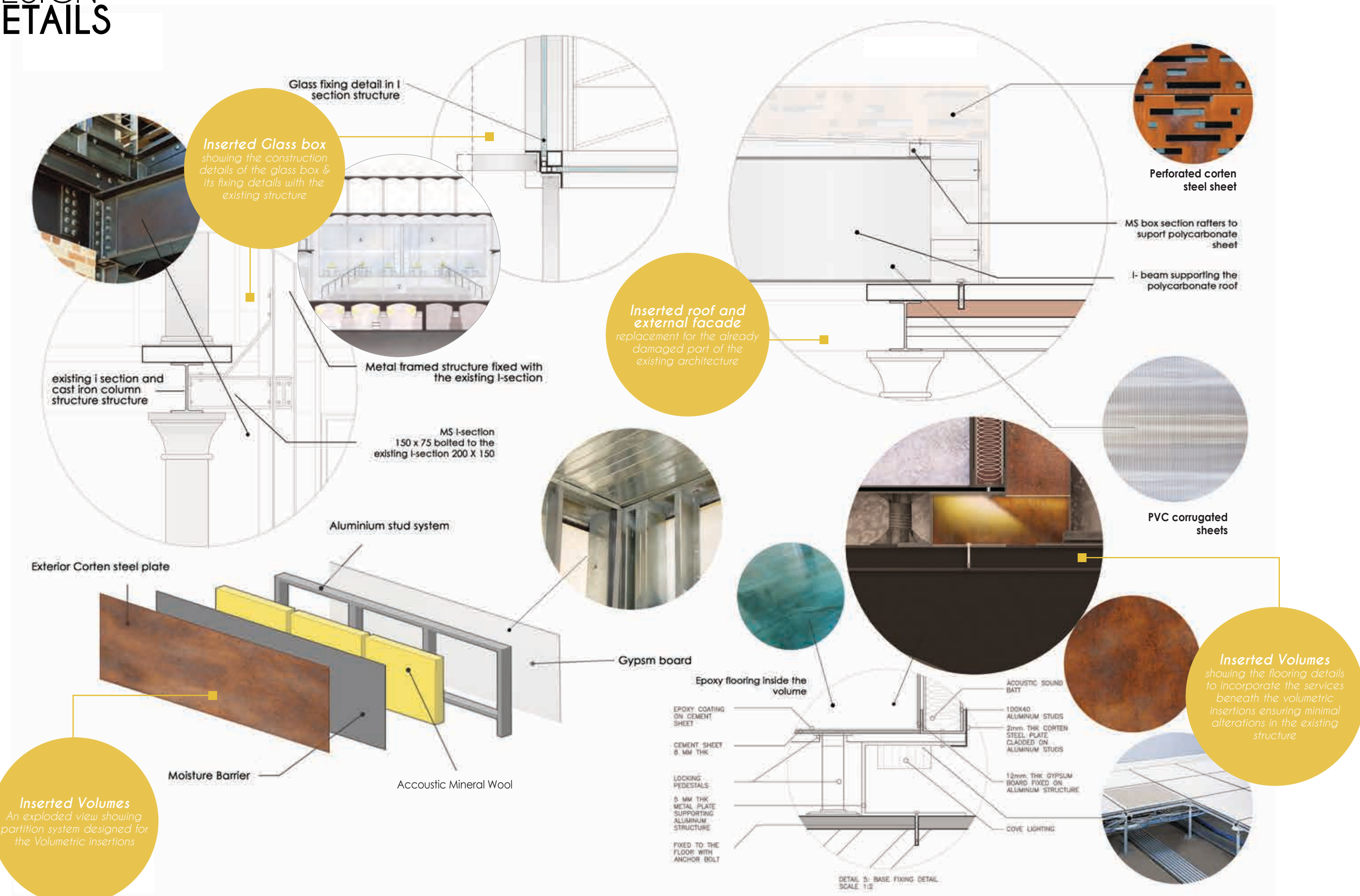


Ground Floor Plan



Design Detail: Part Section
showing 'Glass Box' insertion details and
Kabaddi ground and Carrom room

DESIGN DETAILS



ARTILLA INN a&f DESIGN

04

HOSPITALITY

Type: Hotel Design

Location: Ellisbridge, Ahmedabad, India



Artilla Inn
Urban view of the hotel

Located in Ahmedabad, Artilla Inn offers accommodation with a restaurant, a garden and a terrace. The project aimed at converting a guest house into a four-star, seven storeyed hotel with around 43 rooms including suite rooms. The actual site was an old building, with circular balconies jutting out from each room. The appearance of the site seemed more like an apartment complex. The aim was therefore to create a hotel with optimum modifications, that was still distinctive, modern but timeless, emotional and dignified. A building with personality. A three-level facade with composition logic.

The integration of the balconies within rooms facilitates larger rooms with a 180 degree view. Addition of precast string-courses along the curvilinear protrusions on the facade, transforms the face of the building, by visually separating the floors and imparting an understated elegance. The string-courses further blend seamlessly with the balconies forming a smooth, curvilinear frontage. The challenge here was to seamlessly patch together all of the precast string-course modules to the facade on site. The adjacent wall has been covered in jalis crafted using the CNC milling technique, encasing the services and complementing the design language. The design allows the name of the hotel to be displayed on the side of the facade, thereby making it visible from a distance.



View of front facade
of Artilla Inn



4th, 5th Floor Plan
Standard & Suite Rooms



1st, 2nd, 3rd Floor Plan
Standard Rooms



Ground Floor Plan
Restaurant & Services



Before Renovation
balconies jutting out of the residential looking hotel building



After Renovation
balconies converted into protrusions imparting a distinct character to the hotel building



Main Entrance
of Artilla Inn

DESIGN

The lighting of the facade has been designed such that it enhances the curvilinear forms with a dewy glow. The facade serves as a backdrop to the garden making it a pleasant place to relax. The curvilinear design language has been continued within the building as well and can be observed in the every element from ceilings to furniture. The warm colour palette

adds up to the elegance. The use of sophisticated cornice on the ceiling helps bringing the aesthetics to the fore. The rooms have a contemporary design, with uniform material palette and furniture elements. To minimise the need for building maintenance over time and the associated costs that could burden clients, the building envelope is completed with plaster and

glass delivering a seamless shell, whilst vitrified tiles resembling polished marble have been used for the interior surfaces. Every design detail of the interiors including furniture, partition system, wall lights, signage, doors and even door handles has been custom-made specifically for the project to complementing the curvilinear character of the hotel.



View of the garden
lighting design enhancing the curvilinear form of the facade



Reception
with corniced ceiling



HOTEL CARREFOUR

A&F
DESIGN

05

HOSPITALITY

Type: Hotel Design

Location: Ellisbridge, Ahmedabad, India

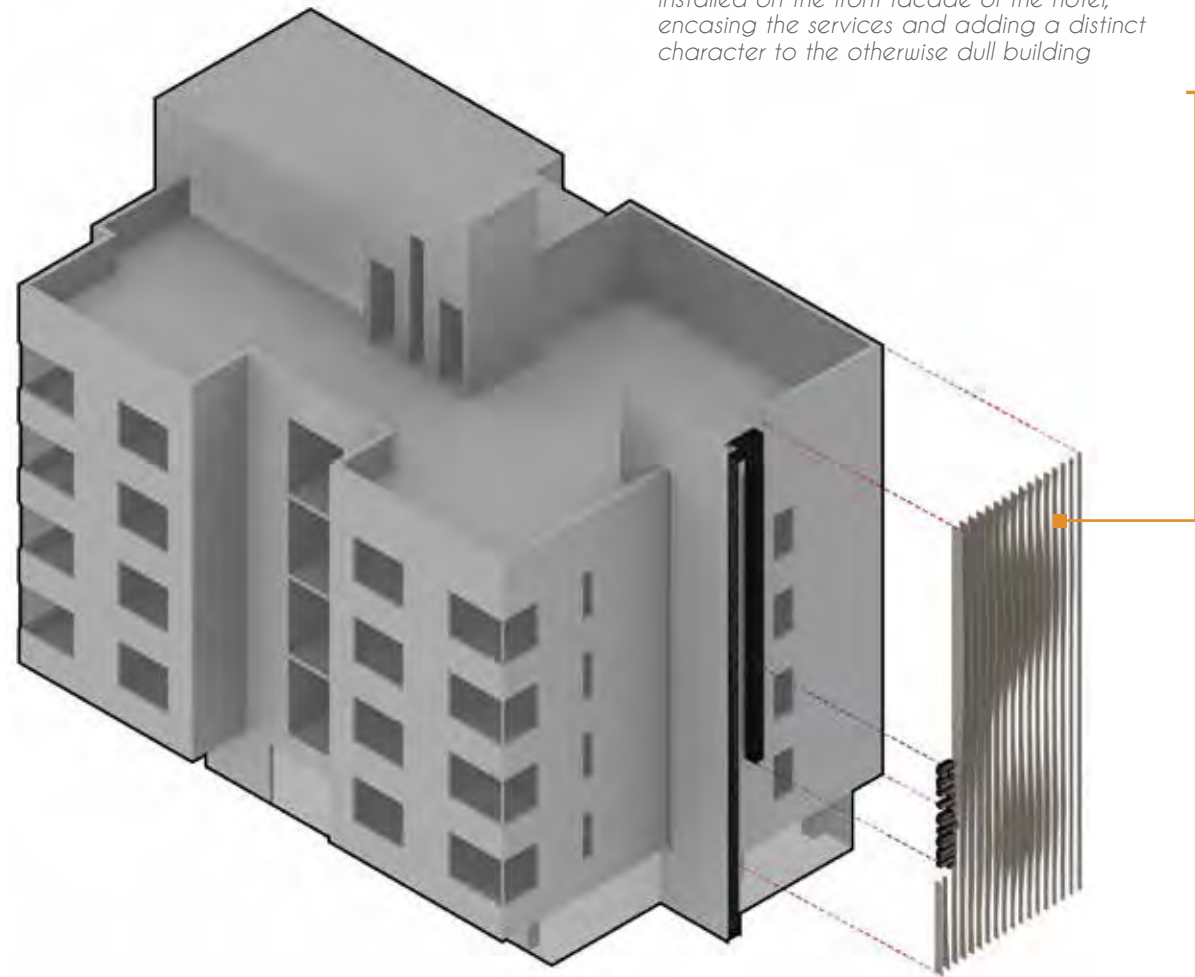


Hotel Carrefour
Night view of the front facade

This project aimed at converting a guest house into a 4-star, elegant hotel by giving it a new identity. The main challenge here was the unavailability of structural or architectural drawings for the existing building. And the reconstruction had to be carried out in a functioning building with a fixed budget and time frame. To meet this challenge, first floor of the building was completely stripped down to its bones. This enabled addition of a whole new unit (room) by removing unnecessary partitions. This floor was then used as a model for the construction of the remaining floors to significantly reduce project cost and time.

Urbanistically speaking, the hotel building is located on an internal street alongside residential and commercial buildings. It was thus clear from the outset that the building had to be distinct and the function of a hotel was begging to assume this role. One of the prerequisite from the clients was also that the design had to be maintenance free, and suitable to withstand the dusty road-side location. Thereby, the design of the protruding section of the hotel's facade is strikingly vertical to catch immediate attention on the not so busy street and avoid accumulation of dust. Algorithmic computer tools and digital fabrications techniques have been utilized to create a **textile-fabric-like facade** adding a distinct character to the otherwise dull building. The fins have been crafted out of ACP (Aluminum Composite Panel) and assembled on site.

*Parametric textile-fabric-like screen
installed on the front facade of the hotel,
encasing the services and adding a distinct
character to the otherwise dull building*



*1st, 2nd, 3rd, 4th Floor Plan
Standard & Suite Rooms*



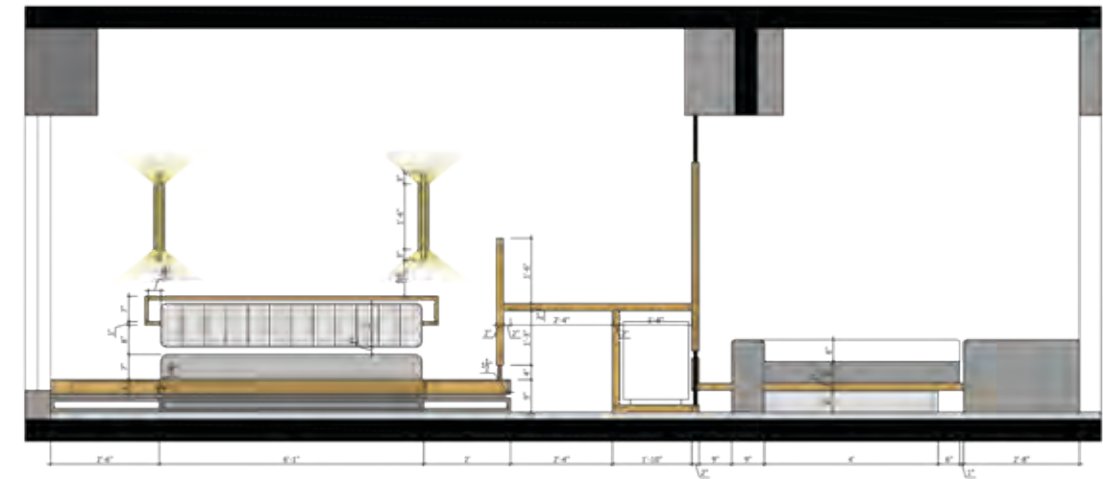
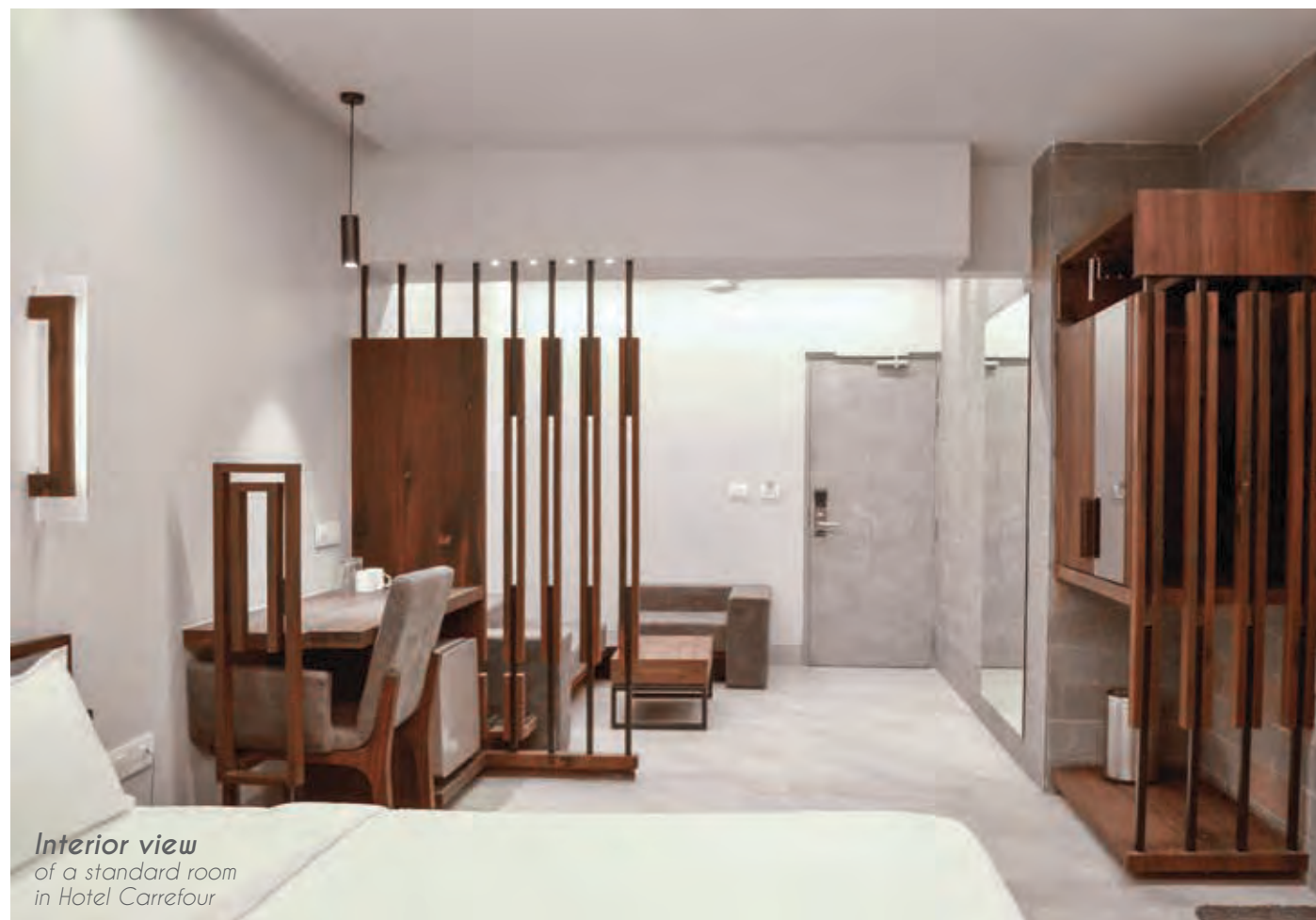
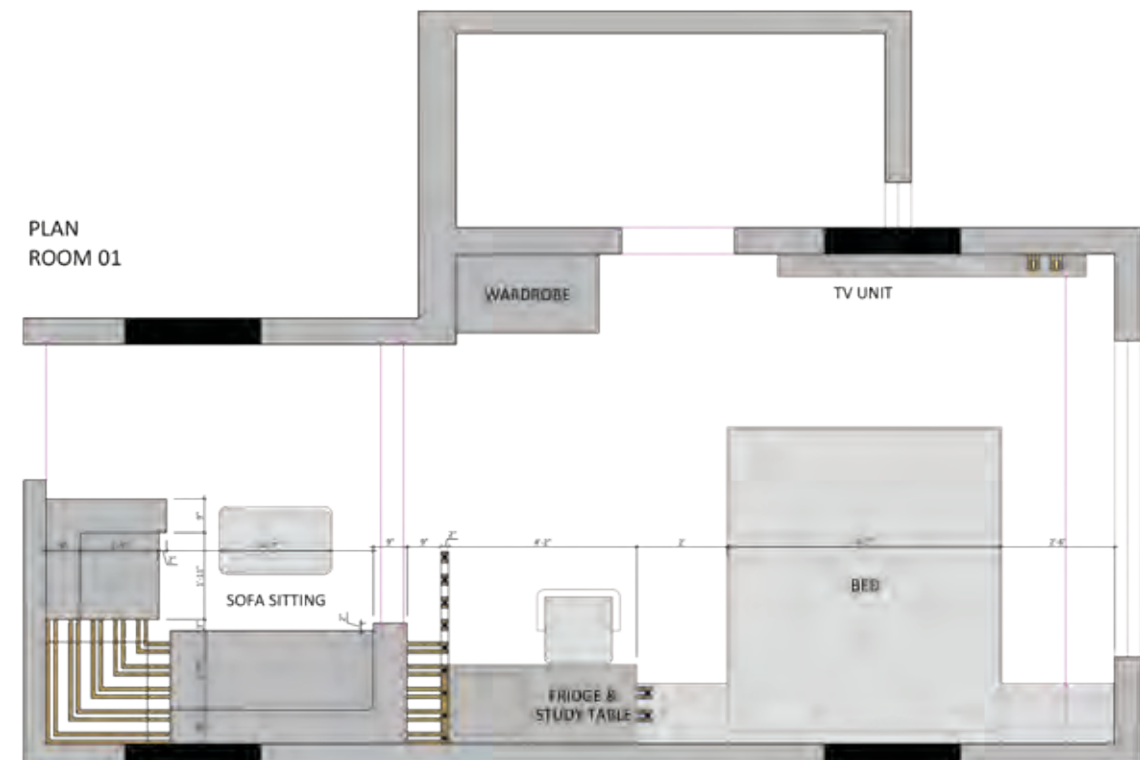
*Before: Hotel Chamber
View of the building before renovation*



*After: Hotel Carrefour
View of the front facade after renovation*



*Ground Floor Plan
Restaurant & Services*

ELEVATION 1
ROOM 01ELEVATION 4
ROOM 01ELEVATION 2
ROOM 01PLAN
ROOM 01

Technical drawings
Typical Room design for Hotel Carrefour



*Reception
at Hotel Carrefour*



*Restaurant
at Hotel Carrefour*

DESIGN

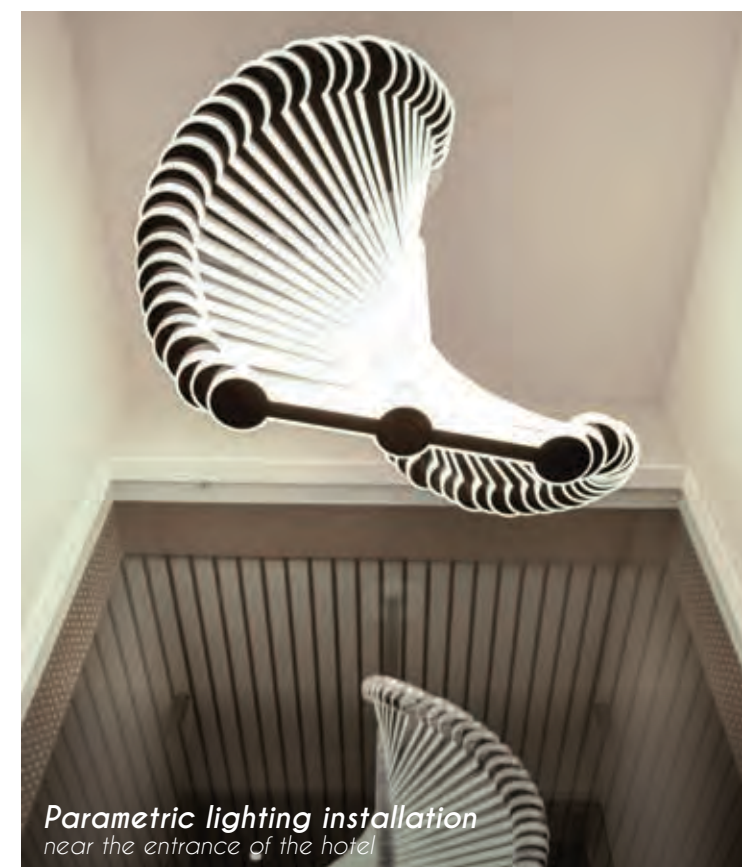
This five storeyed building houses a total of 40 rooms, a restaurant and a conference room. The design focuses on creating elegant & functional spaces. The linearity has been extended within the building and could be observed in the design elements as well. Linear wooden planks have been used throughout the interiors adding warmth to the space and highlighting

the essential utilities & services. Rustic vitrified tiles have been used to clad the interior surfaces to significantly reduce the need for maintenance over time and the associated costs that could burden clients. A parametric lighting installation emphasizes the double height cutout, creating a sense of grandeur near the entrance. The rooms have a contemporary design,

with uniform material palette and furniture elements. The overall colour scheme is neutral with shades of white, grey, and brown. Every design detail of the interiors including furniture, partition system, wall lights, signage, doors and even door handles has been custom-made specifically for the project complementing the overall character of the hotel.



*Waiting area
at Hotel Carrefour*



*Parametric lighting installation
near the entrance of the hotel*



*Signage
customised for the hotel*

THE WELD BUILDING

b+a ARCHITECTURE
INTERNSHIP

06

THE WELD BUILDING: B+A ARCHITECTURE INTERNSHIP WORK ■ ■ ■ ■

ADAPTIVE REUSE

Type: Condominium
Location: Kansas City, USA

PROFESSIONAL WORK | 2016



The Weld Building
conceptual view of the re-vitalized building



Ridenour Baker's Building

Weld building, historically known as the Ridenour Baker's Building is located in the West Bottoms. It was established as a wholesale grocery warehouse and manufacturing business in 1878 by the Ridenour-Baker Grocery Co. During World War I, a fire engulfed seven blocks surrounding the complex, but the fireproof warehouse sustained with a little damage. Ridenour - Baker Grocery Co. dissolved in 1936 leaving the complex abandoned. The property was purchased by the Reeder Family Trust and is now on the National Historic Register.

The project aims to convert this 5 building industrial complex into Multifamily & Mixed-use buildings. The revitalized buildings will house 262 apartment units with a contemporary design and amenities including swimming pool, theater, gourmet kitchen area, event space, fitness center, indoor motor bike and bike parking and other unique features. A simple and economical solution to adapt the building's spaces to new uses, while highlighting the architectural elements of the original construction has been proposed. Artistic, bohemian-style lofts, with two-bedroom units have been designed for the apartments.

“ Old ideas can sometimes use new buildings. New ideas must use old buildings. ”

- Jane Jacobs



Existing condition of the weld building
partition systems and deteriorated plaster being
removed retaining the massive industrial columns

DESIGN

Reflecting the site's industrial past, distinctive saw-tooth roofs mark the corners of the site while bringing light into upper floor homes. Penthouses will embrace the distinctive roof, creating a rich living environment for top-floor residents with the profile providing light and lofty internal spaces. A simple, yet robust material palette of blond brick, in-situ concrete and reconstituted stone has been employed complementing the historic setting. The layout has been planned with central passage dividing the building & pushing the residences on the periphery bringing-in light through the massive windows in each apartment. The design at large reflects a duality: revealing and celebrating the raw bones of the building and adding some expressionistic ones in addition to employing other elevated industrial materials like mild steel framing, farm sinks, oil-rubbed bronze finishes and reclaimed wood planks.



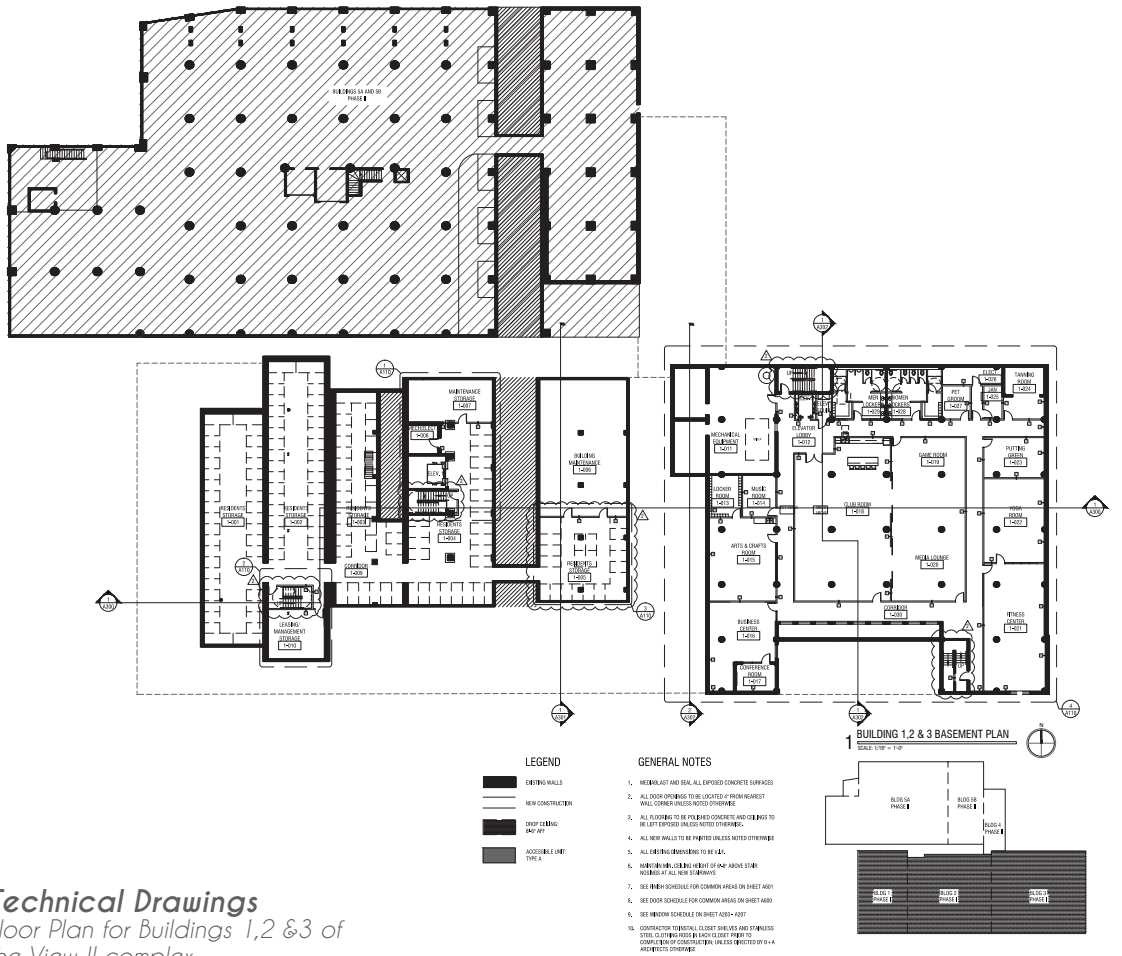
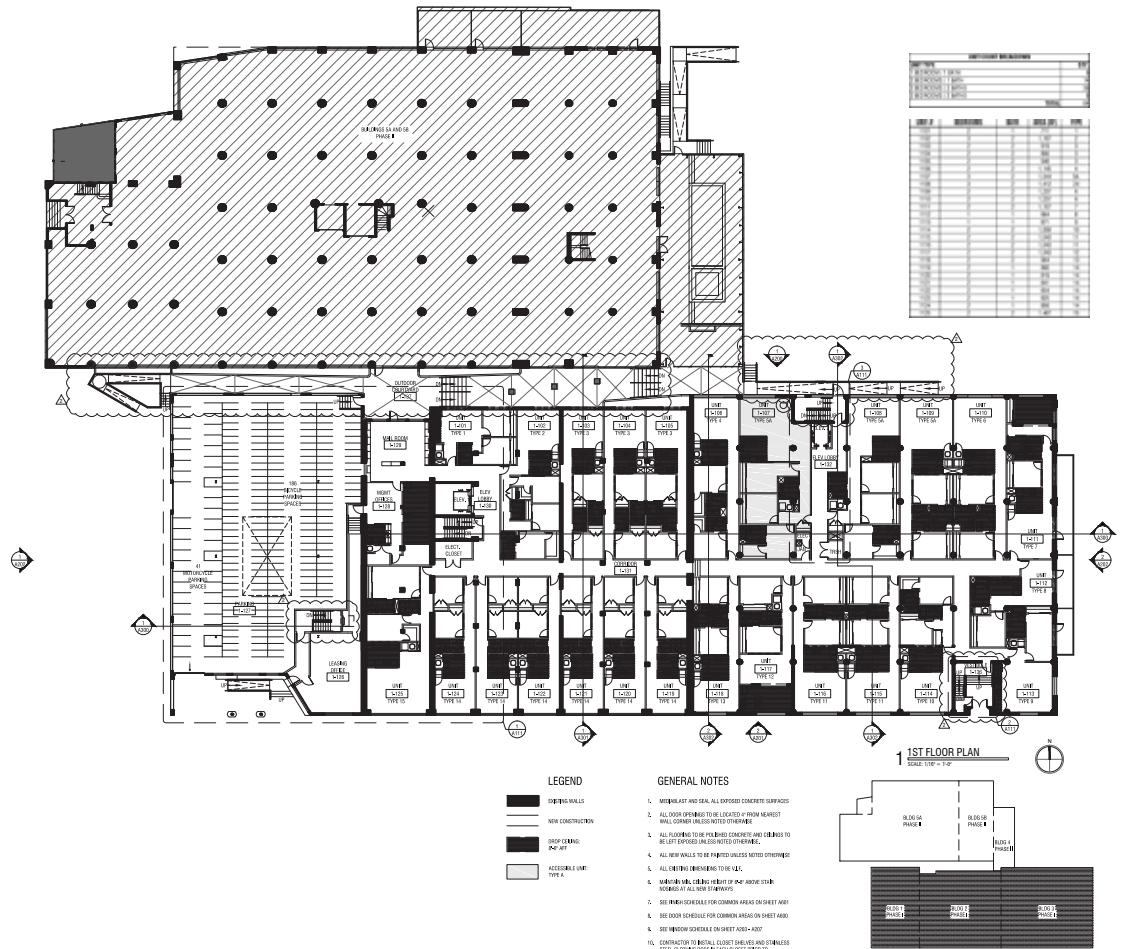
Existing saw-tooth roofs
reflecting the site's industrial past



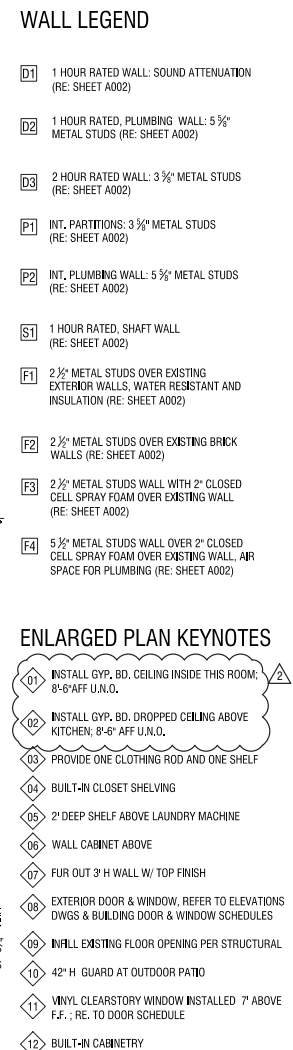
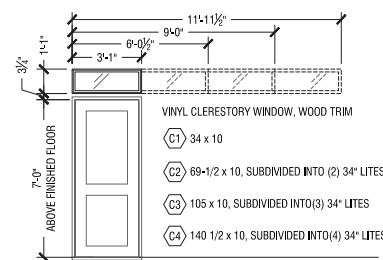
Roof on the upper floors
bringing-in natural light



Site visits



Technical Drawings
Floor Plan for Buildings 1, 2 & 3 of
the View II complex

4 UNIT 07
SCALE: 1/4" = 1'-0"

NO	DOOR SIZE	FIN.	DESCRIPTION	MATERIAL	FRAME MATERIAL	FIRE RATING	REMARKS	UNITS	SUB	LOC	FIN.	PASS	FLAME	STO	WEAR
1	3'-0" x 7'-0" x 1-3/4"	A	APARTMENT ENTRY	SOLID CORE WOOD	HOLLOW METAL	20 MIN.		3	3	●	●	●	●	●	●
2	2'-6" x 7'-0" x 1-3/8"	B	BATHROOM	WOOD PANEL	HOLLOW METAL	-		3	3	●	●	●	●	●	●
3	2'-10" x 7'-0" x 1-3/8"	B	BEDROOM	WOOD PANEL	HOLLOW METAL	-		3	3	●	●	●	●	●	●
4	2'-0" x 7'-0" x 1-3/8"	D	CLOSET	WOOD PANEL	HOLLOW METAL	-		3	3	●	●	●	●	●	●
5	2'-6" x 7'-0" x 1-3/8"	B	CLOSET/LAUNDRY ROOM	WOOD PANEL	HOLLOW METAL	-		3	3	●	●	●	●	●	●
6	2'-10" x 7'-0" x 1-3/8"	B	CLOSET/LAUNDRY ROOM	WOOD PANEL	HOLLOW METAL	-		3	3	●	●	●	●	●	●
7	4'-0" x 7'-0" x 1-3/8"	E	DOUBLE DOOR - CLOSET	WOOD PANEL	HOLLOW METAL	-		6	2	●	●	●	●	●	●
8	4'-8" x 7'-0" x 1-3/8"	F	SLIDING DOOR - MECH. & LAUN. CLOSET	WOOD PANEL	HOLLOW METAL	-	LOUVERED AT BOTTOM PANEL	6		●	●	●	●	●	●
9	2'-4" x 7'-0" x 1-3/8"	C	MECHANICAL CLOSET	WOOD PANEL	HOLLOW METAL	-	LOUVERED AT BOTTOM PANEL	3	3	●	●	●	●	●	●
10	5'-0" x 7'-0" x 1-3/8"	G	SLIDING DOOR - CLOSET	WOOD PANEL	HOLLOW METAL	-		6		●	●	●	●	●	●
11	5'-0" x 7'-0" x 1-3/8"	F	SLIDING DOOR - MECH. & LAUN. CLOSET	WOOD PANEL	HOLLOW METAL	-	LOUVERED AT BOTTOM PANEL	6		●	●	●	●	●	●
12	8'-0" x 7'-0" x 1-3/8"	H	SLIDING DOOR - CLOSET	WOOD PANEL	HOLLOW METAL	-		6		●	●	●	●	●	●
13	5'-0" x 7'-0" x 1-3/8"	E	DOUBLE DOOR - CLOSET	WOOD PANEL	HOLLOW METAL	-		6	2	●	●	●	●	●	●
14	2'-10" x 7'-0" x 1-3/8"	B	POCKET DOOR - BATHROOM	WOOD PANEL	HOLLOW METAL	-	*ACCESSIBLE UNIT TYPE 'A'			●	●	●	●	●	●

	WINGS	SLIMERS	CLOSER	LOCKSET	PRIVATE LOCK	PASSAGE SET	PULL	MAGNETIC CATCH	THRESHOLD	WEATHER STRIP	HANGING TRACK
3	3	●	●					●	●		
3	3										
3	3										
3	3				●				●		
3	3				●				●		
3	3				●				●		
6	2						●		●		
3	3								●		
6	6				●					●	
6	6				●					●	
6	6								●		
6	2			●					●		●



Material palette
type - A



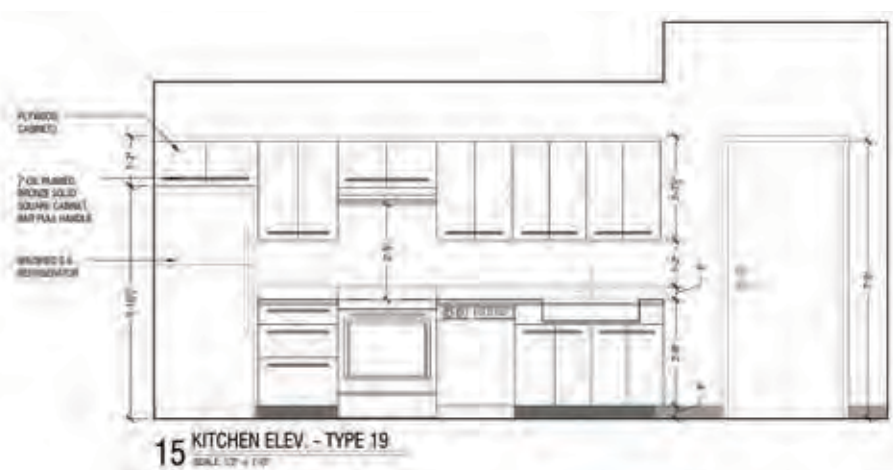
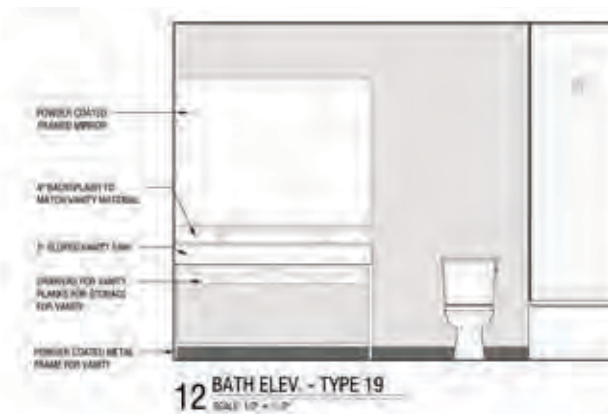
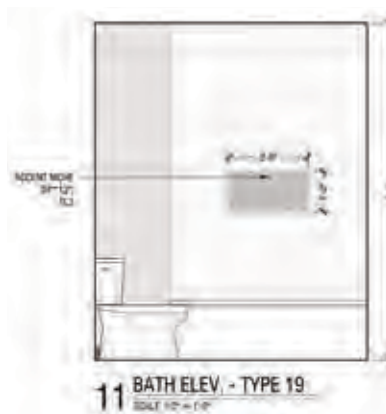
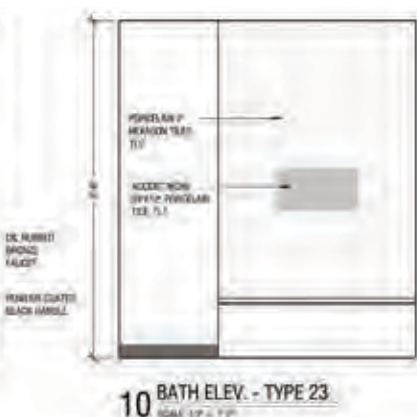
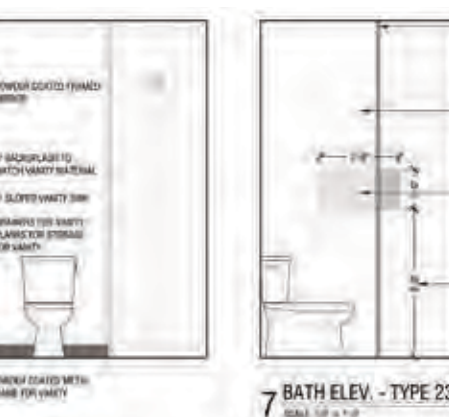
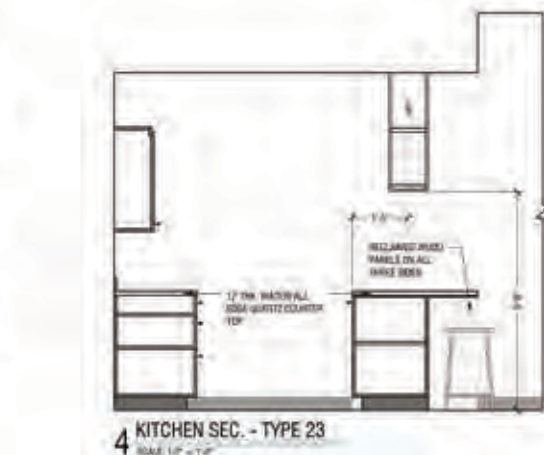
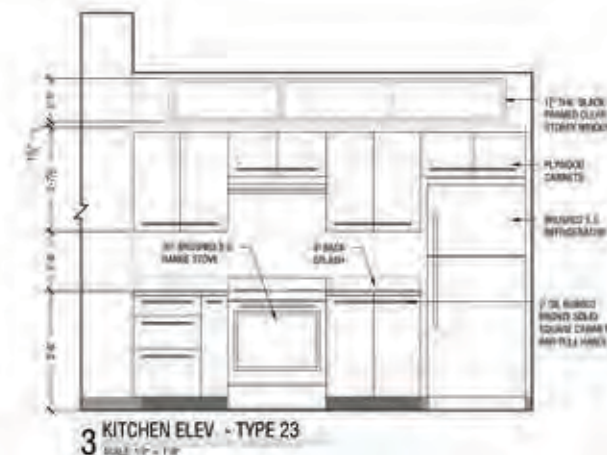
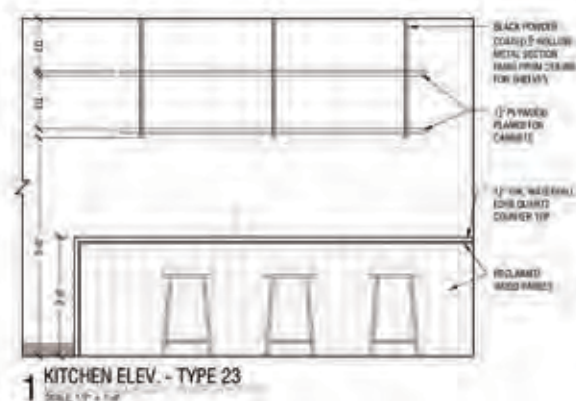
Material palette
type - B



Material palette
type - C



Material palette
type - D



Technical Drawings
Interior elevations for residential apartments

PAVILION FOR THE BLIND MATERIAL STUDIO

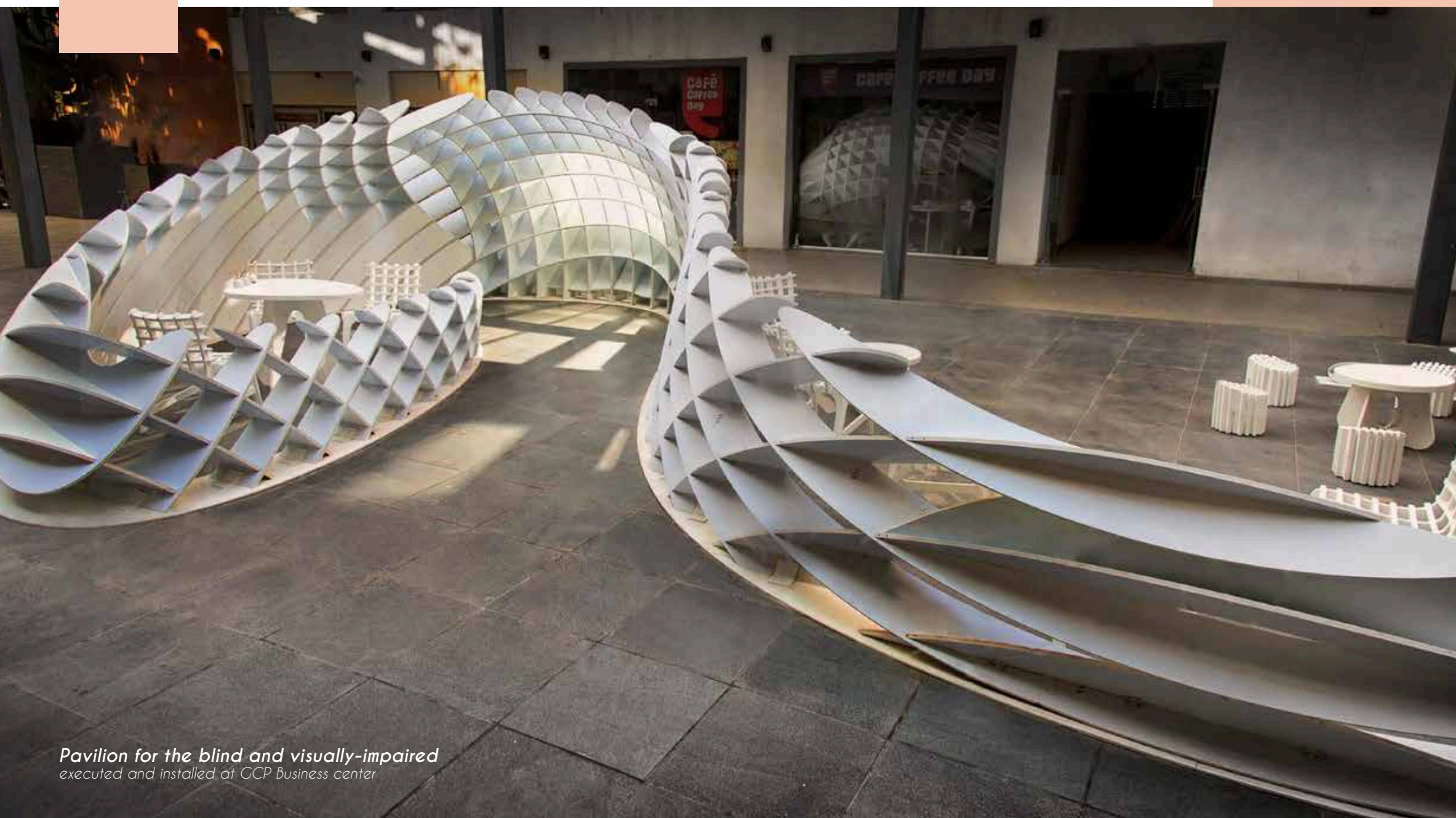
07

PARAMETRIC DESIGN

Type: Pavilion | Group Project

Location: GCP Business Center, Ahmedabad, India

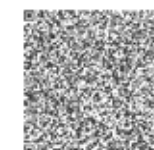
INSTALLATION | 2014



Pavilion for the blind and visually-impaired
executed and installed at GCP Business center

This studio project emerged as life-size pavilion to house the functions of banking and cafeteria. The design focuses on inclusion of blind and visually-impaired in the public domain and hence has been incorporated with features contributing to enhance the tactile, auditory and olfactory experience. While brainstorming, it came to our realization that the blind have only two sources of tactile communication; one is the tactile paving and the other is braille. Consequently, a recreational experience transporting them to an aquarium was ideated. To bridge the gap between the blind and aquatic life forms, textures of coral reef and other aquatic life forms were crafted over the cladding. The pod has a continuous curvilinear form to facilitate tactile navigation along the periphery.

The studio intended to explore new materials and technology therefore the installation referred as pavilion was fabricated of interlocked PU sheets, through computational means using Waffle geometry. CNC (Computer Numerically Control) milling and routing methods were used to carve form and textures in PU sheets and Corian respectively. The pod houses a complete range of furniture which was also developed in similar language.



FEATURED ON:

The Hindu: [Helping the Visually Impaired](#)

Deccan Herald: [Students design cafe, banking space for blind](#)

Times Of India: [Cept designs pavilion the blind can bank on](#)

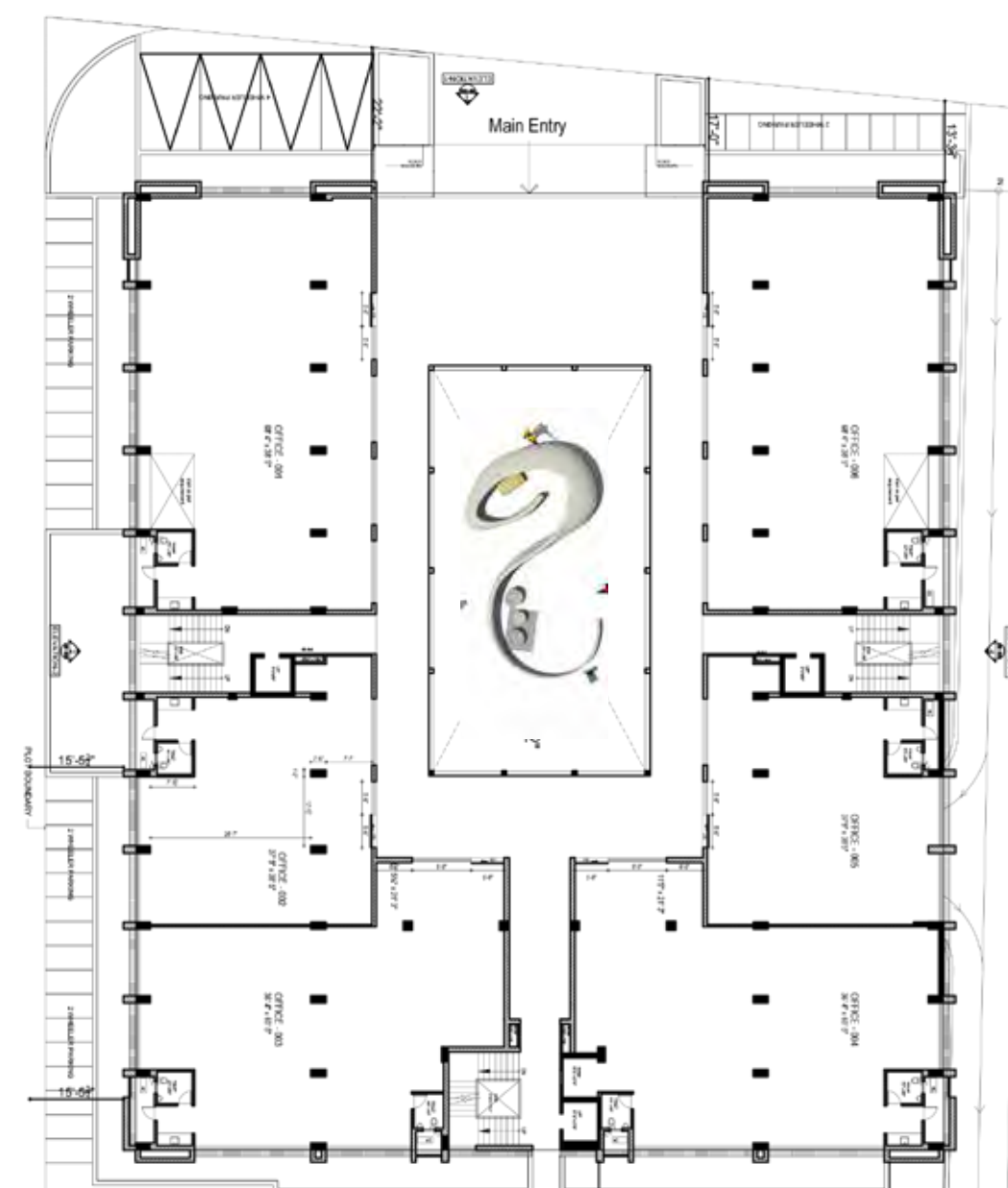


Aerial view of the pavilion while in use



Side elevation

Isometric view



Site Plan
showing the position on the pavilion

PROCESS

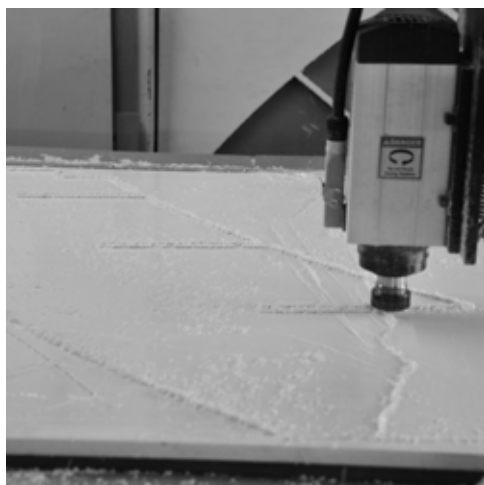
FORM EXPLORATIONS



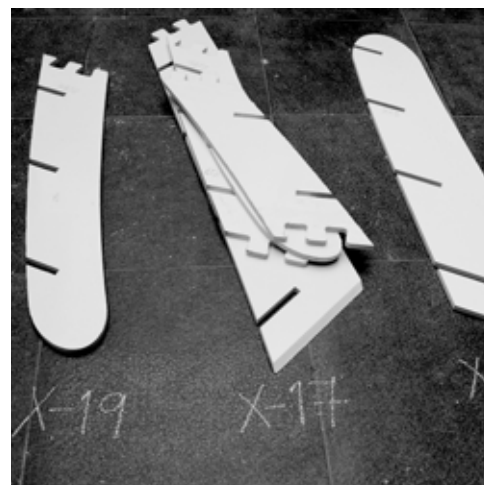
Ideation & Prototypes



Laying the base for the pavilion



CNC fabrication on PU sheets



Individual components ready for assembly

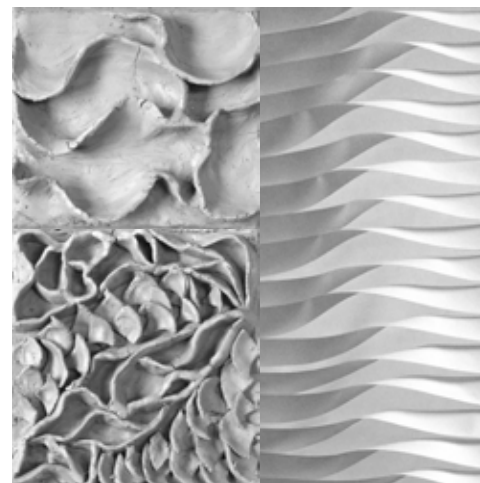


Assembling the parts

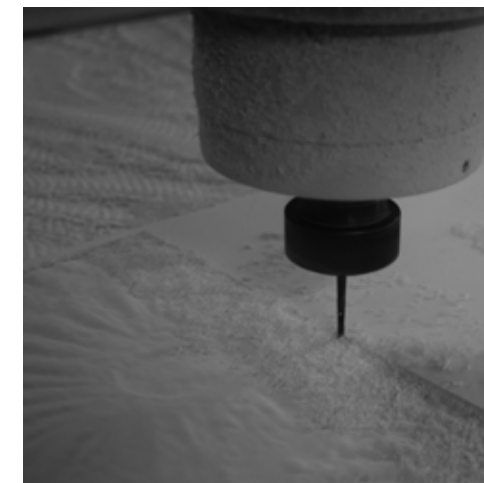


Skeleton of the pavilion ready for cladding

TACTILE TEXTURE EXPLORATIONS



Exploring different textures



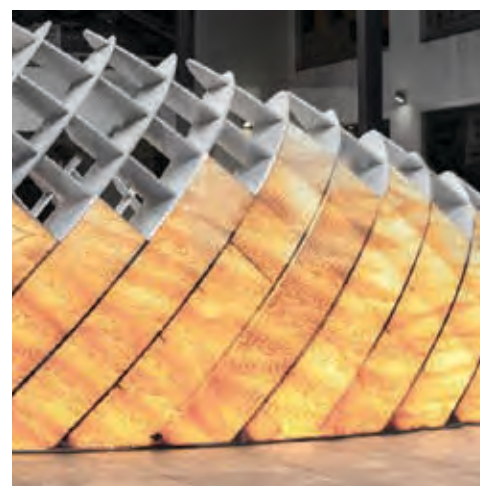
CNC carving on Corian sheet



Tactile textures carved on corian panel



Final touch-ups & fixing the lights



Illuminated tactile textured panels



Members of Blind People's Association experiencing the tactile panels

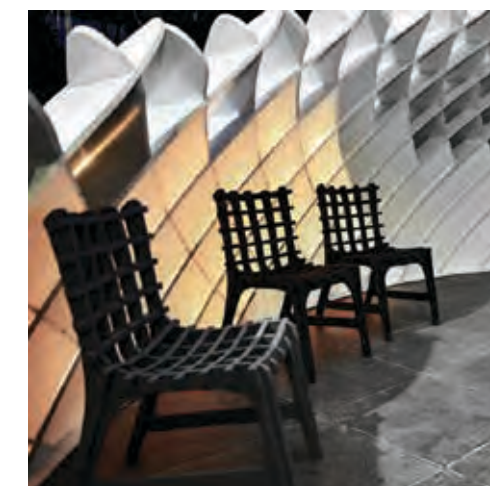
FURNITURE EXPLORATIONS



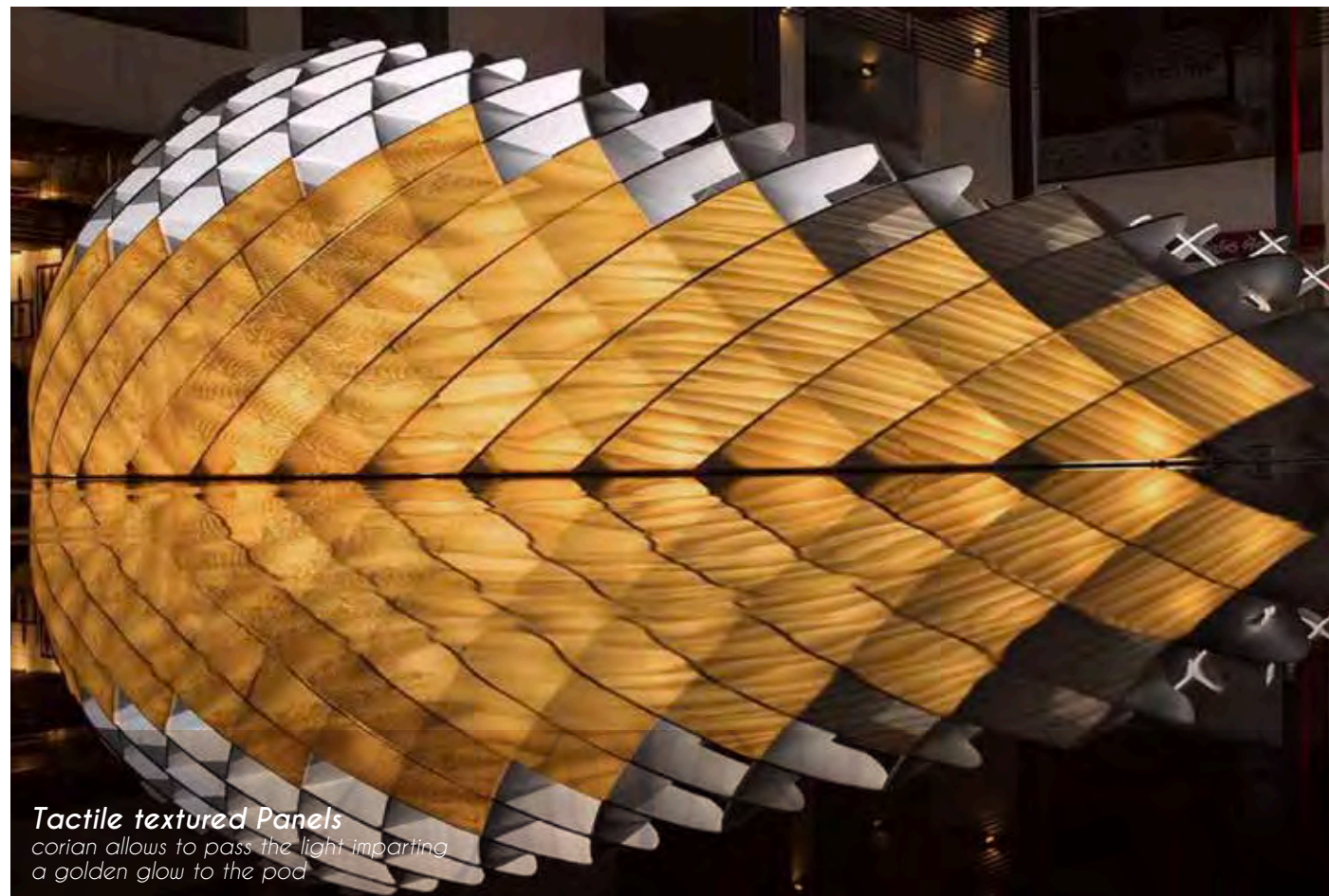
Exploring furniture through miniaturized models



Furniture designed for bank



Chairs designed using waffle structure



Tactile textured Panels
corian allows to pass the light imparting a golden glow to the pod



Bank in the Pavilion
corian panels illuminating the interior of the pod as well



The Team
celebrating the success

EXPERIENCE

After working on the initial ideas, my role in this project was to manage the digital fabrication process. It included: creating files for digital fabrication, testing out the design on scaled models, interacting with the craftsmen and ensuring that the components are positioned correctly during the final execution of the structure. In addition to learning and adapting to new materials and techniques, the project also imparted the skills needed to manage the implementation of a complex design.



THE MUD HOUSE

BUILDING WITH NATURAL MATERIALS

08

SUSTAINABLE DESIGN

Type: Mud House | Group Project

Location: Thannal, Tiruvannamalai, India

INSTALLATION | 2017



View of the Devish Studio

Built out of natural materials, mostly mud, bamboo and stones, with a living roof

A hands-on course that enabled to imbibe a holistic understanding of natural buildings. By experimenting, studying and documenting, we learned the possibilities of local materials and alternate building techniques. This was made successfully possible by working in collaboration with Thannal Hand Sculpted Homes, a natural building awareness group based in Tiruvannamalai, Tamilnadu.

During this period, we engaged in the making of foundations, bamboo & mud walls & structures, natural plasters and colors, while understanding preparations, procurements, testing-methods, treatments and components. These learnings were then applied, in a hands on fashion, in ongoing project at Thannal. Dervish studio, humble abode of Biju Bhaskar (Anna) and Sindhu Bhaskar (Akka), acts as a 376ft story board. It consists of a bed room, kitchen, washroom and two verandahs acting as studio spaces for Anna and Akka respectively. During the workshop, we were involved in designing a studio for akka, which was called akka's verandah. The learnings were strengthened and deepened with visits to similar buildings throughout the period of the course.



Please scan for documentary

PROCESS



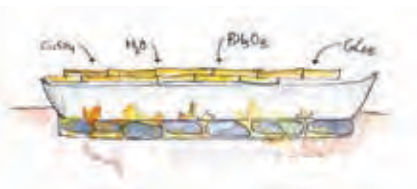
TREATMENTS & ADMIXTURES

Natural buildings are vulnerable to termites, so treatment with proper pesticides, made on site using easily available natural materials, become necessary to increase the life-span of the building. This includes: Boric borax, Neem Smoke, Running Water, Cashew nut oil & Lime wash.

SMOKING TREATMENT



BORIC BORAX TREATMENT



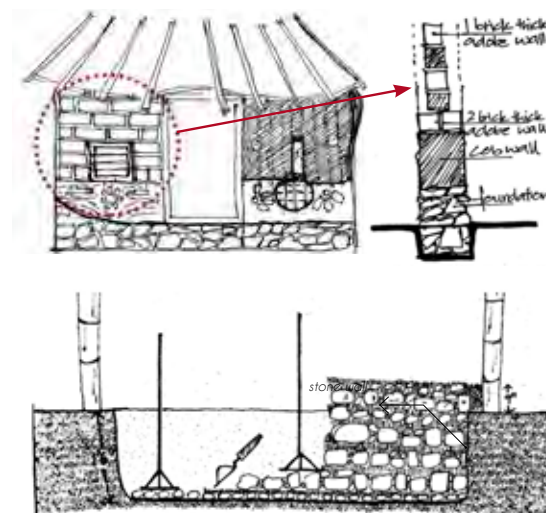
KADUKAI WATER ADMIXTURE



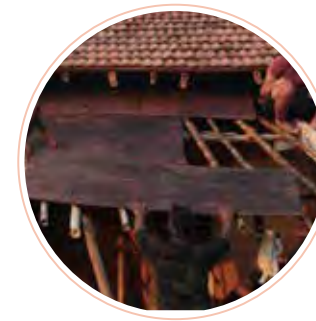
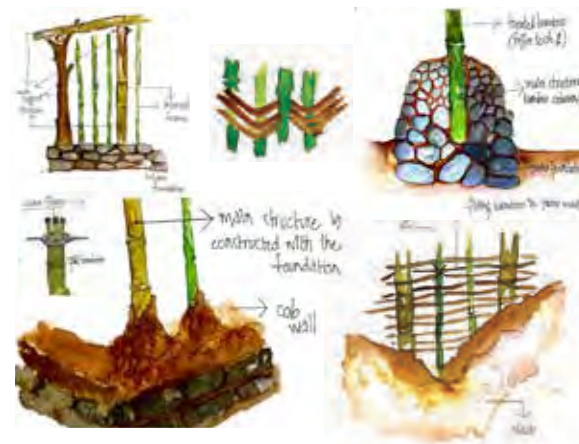
WALL SYSTEMS

Cob wall is a monolithic wall built using cob mix. Adobe wall is built using blocks made out of cob mix. Wattle & daub system mainly used for non-structural walls includes a skeleton made by weaving bamboo splits, covered with a layer of cob mix. Stone wall mainly act as a foundation wall.

ADOBE WALL, STONE WALL & COB WALL

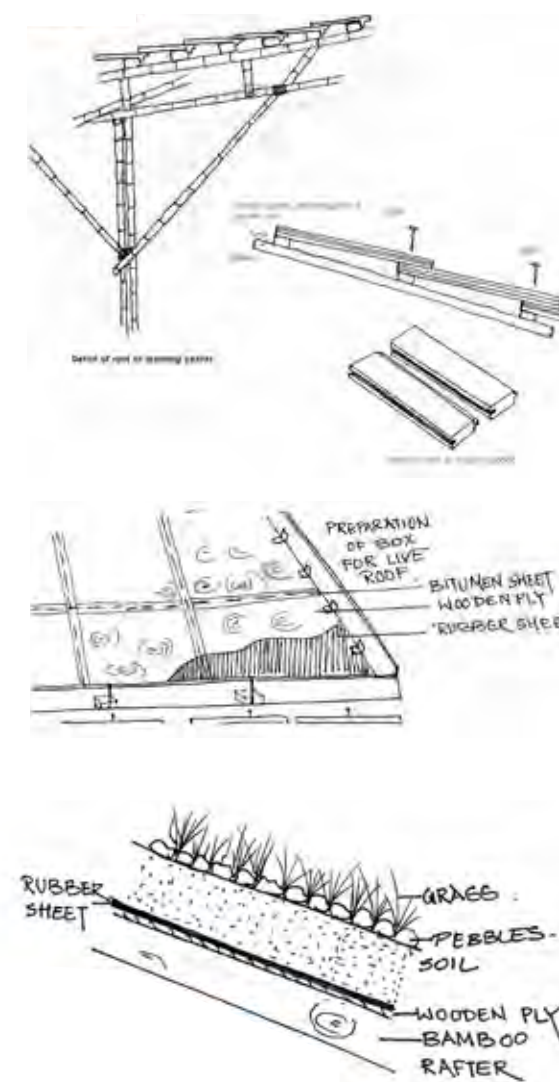


WATTLE & DAUB



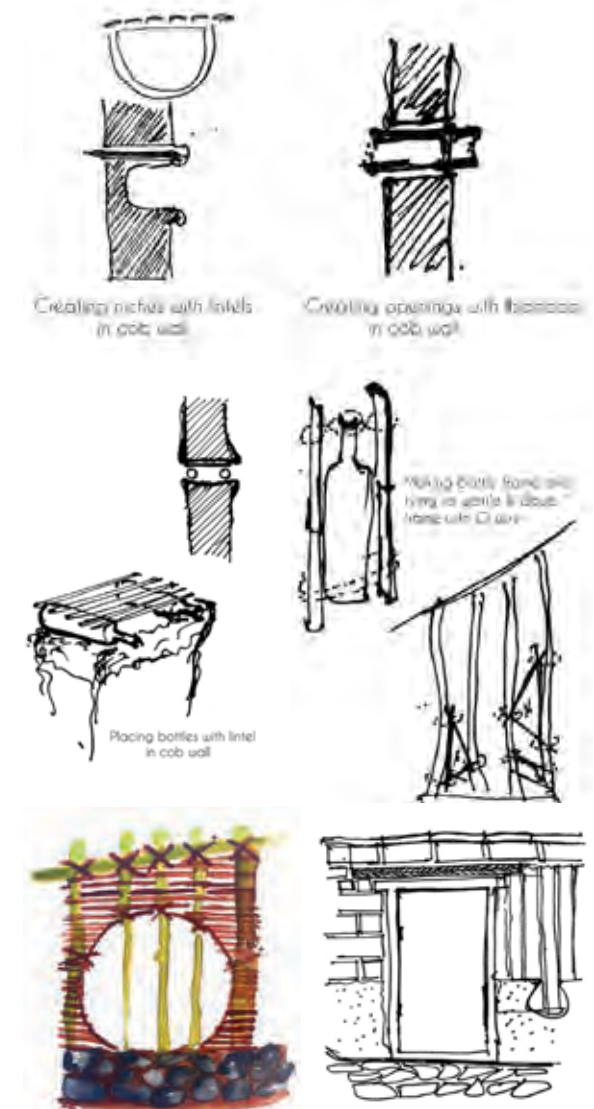
LIVING ROOF SYSTEM

Roof is created with basic bamboo and plywood structure covered with bitumen and rubber sheets to prevent water from penetrating beneath. The roof has then been covered with pebbles followed by soil to layer it with plants. The green roof provides a rainwater buffer and helps reducing the ambient temperature.



DESIGN ELEMENTS & MURALS

Reclaimed materials like broken glass window from a car, glass bottles, bamboo or wood have been used to create windows, doors, storage units and murals to make the space aesthetically appealing. Mural and design elements have been incorporated in different wall systems using distinct techniques.



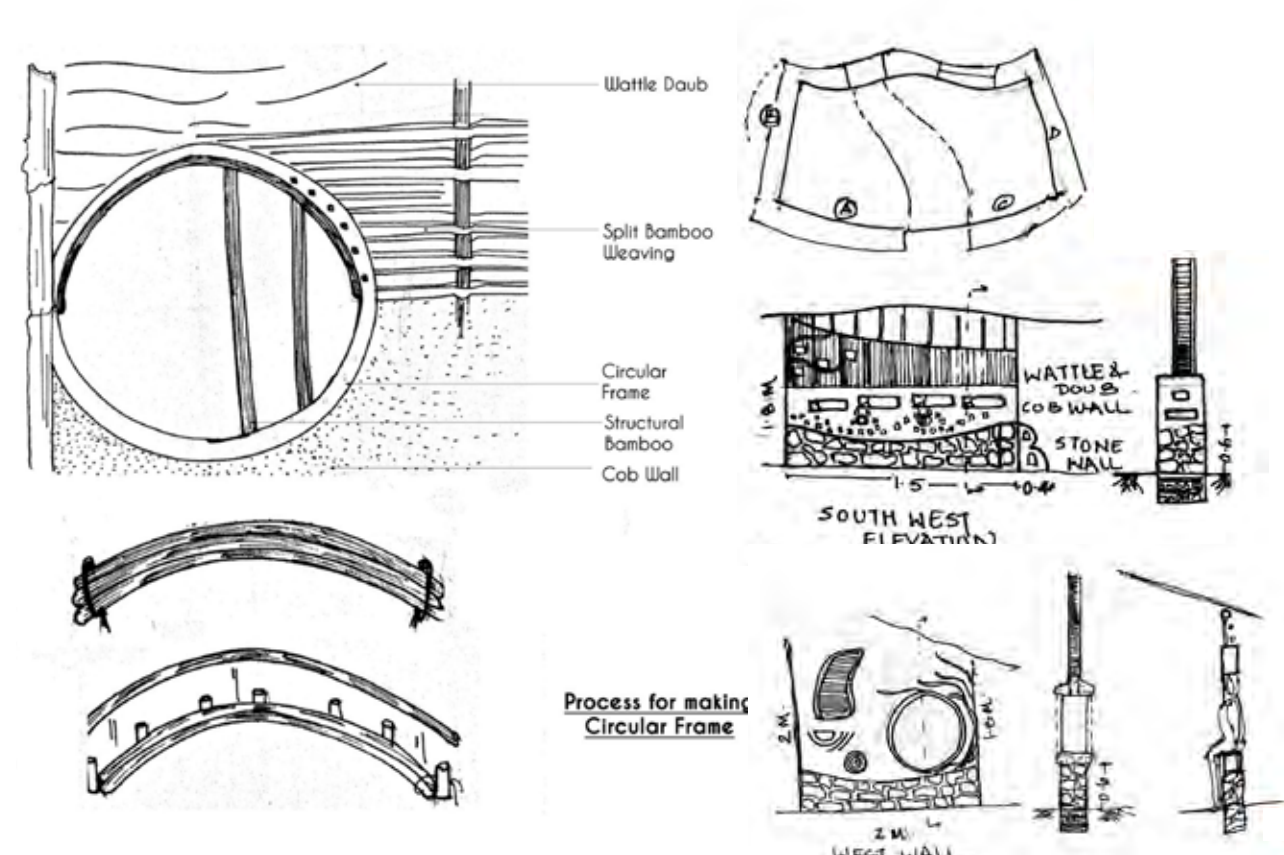
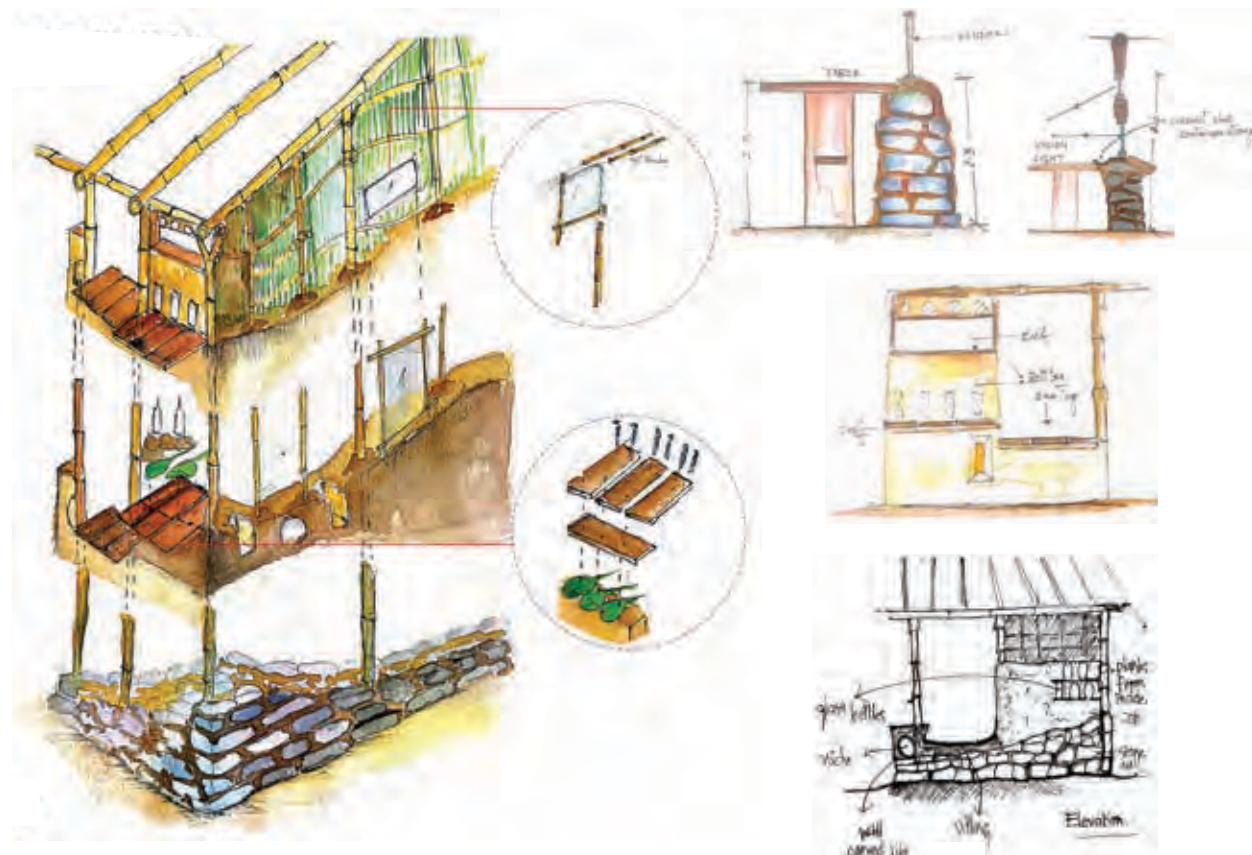


DESIGN

Akka's verandah includes a studio space for tailoring & knitting and a semi-open relaxing area. Design for the verandah has been evolved based on the form of the Dervish studio in sync with the functional requirements. Openings designed using reclaimed car window glass, have been incorporated in the wall facing the main entrance of Thannal. The wall also encompasses niches created by weaving earthen pots in the bamboo structure and layering them

with cob mixture. These niches could hold various instruments and raw materials required for tailoring. The adjacent wall has been incorporated with a shelf, an otla (a seating in the porch) and large openings for ventilation. Reclaimed glass bottles have been inserted in the walls allowing light to penetrate inside the verandah. Mosaic mural along the glass bottles helps reflect the light, creating a bright ambience for the studio. A circular opening covered in artistic murals

carved out of the west wall allows one to enjoy the picturesque sunsets. A circular bamboo frame inserted and fixed with the wattle and daub structure supports the opening. A modified technique for wattle and daub has been applied to the adjacent wall by shifting the vertical bamboo frames and weaving in a crisscross fashion. Each wall has been designed and executed with an intention to explore and study various wall systems, murals, design elements and plasters.





Stone Foundation
building the base for a cob wall

EXPERIENCE

Since it was my first experience working with natural materials, I had very little knowledge of the process. Living in the developed cities, it becomes very difficult to understand the experience such spaces impart. Working with the natural materials right from finding the raw materials till executing the final design and experiencing the built spaces certainly helped in apprehending the importance of such ecologically preferable methods of construction.



Team
involved in the workshop



Preparing cob mixture
using the traditional Foot-method



Team
involved in building Akka's studio



Living Roof
planting the green roof

DEPLOYABLE SYSTEM: EXPLORING ADAPTABLE STRUCTURES

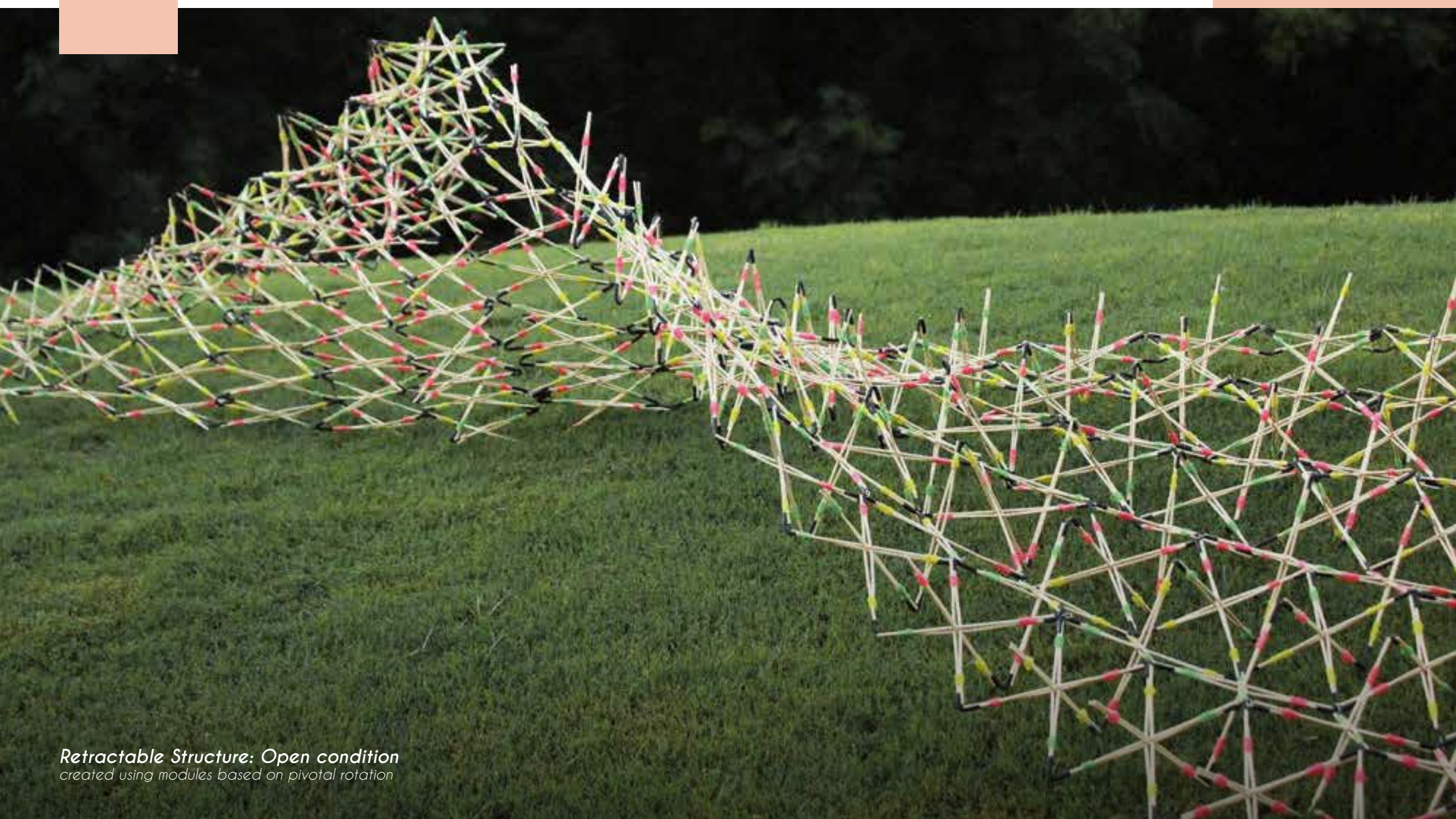
09

DEPLOYABLE STRUCTURES

Type: Workshop | Group Project

Location: CEPT University, Ahmedabad, India

INSTALLATION | 2015



*Retractable Structure: Open condition
created using modules based on pivotal rotation*

Deployable structures can expand and contract due to their geometrical arrangement and mechanical joinery in such a way that they can adapt to different usages. They can fold, reduce in size and fit into a limited space when not in use; when required, these structures, can be deployed to serve its intended purpose. This workshop emphasized on developing an understanding of the fundamentals of various deployable systems. Various systems were explored and developed using different joineries and materials to achieve the desired form.

The workshop also aimed at exploring different possibilities in which a deployable system can be applied to various design fields and use it to their advantage through models. The structures were designed such that they could be contracted as much as possible. Prototypes of these designs were executed as the final outcome of the 22 weeks long workshop.

“ Collapse • Transport •
Reinstate ”



Dome created using wedge module
closed condition



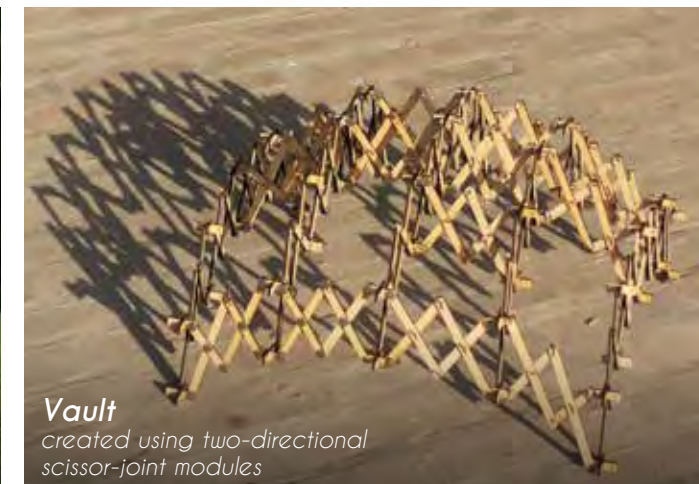
Dome using wedge module
open condition

PROCESS

The structures were made focused on exploring scissor mechanism. Various explorations were attempted by shifting the pin joint creating centered and off-centered scissor modules, connected through cross joints to achieve the desired form. Various modules were explored to so that the final structure could shrink as much as possible. The materials used here were barbecue-sticks, mdf, rubber tubes, rivets and T-pins.



Vault
created using basic
scissor-joint modules



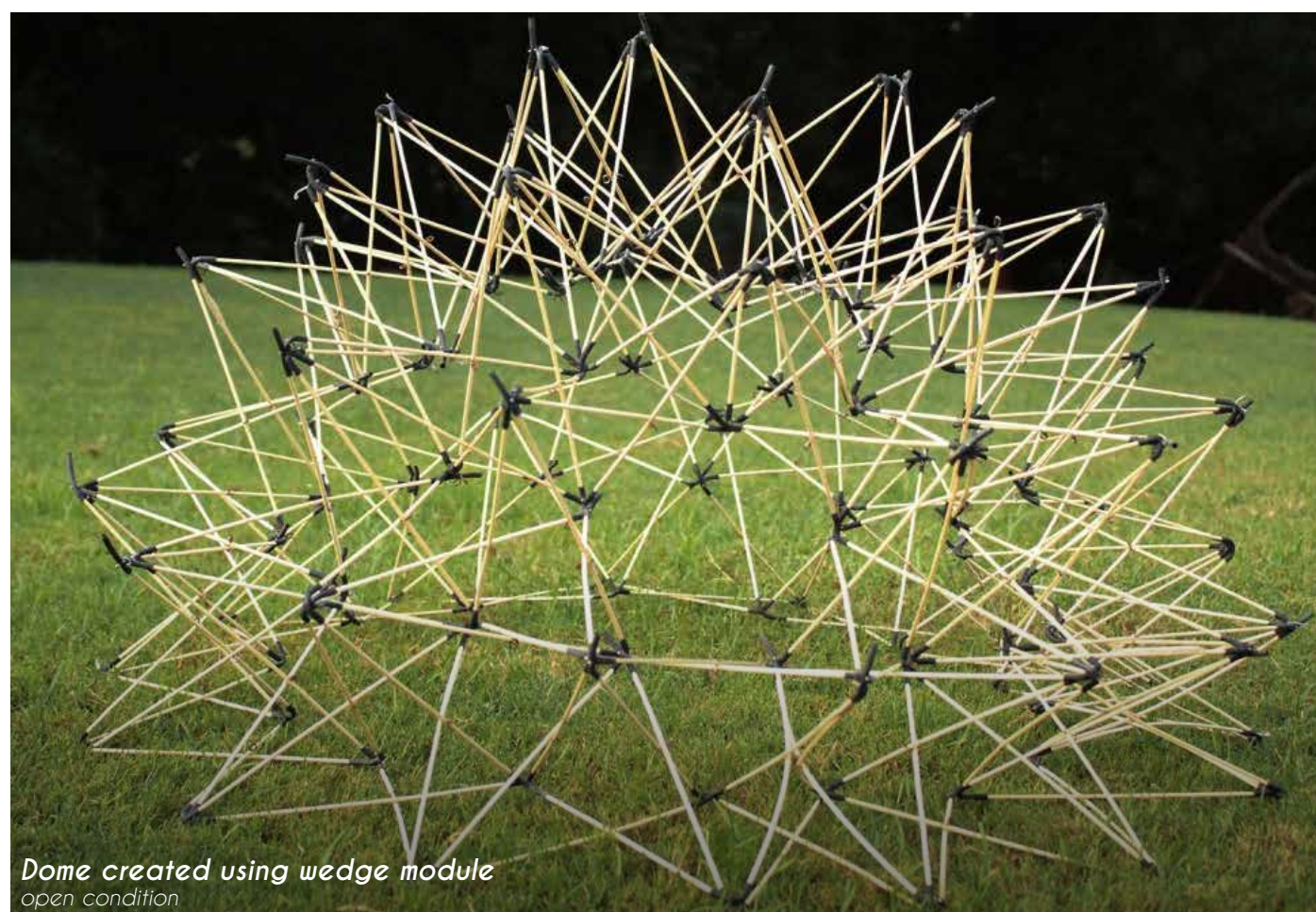
Vault
created using two-directional
scissor-joint modules



Vault
created using scissor-joint modules
connected through cross joints



Retractable Structure
created using modules based on pivotal
rotation



Dome created using wedge module
open condition



Retractable Structure: Open condition
created using modules based on pivotal
rotation

GRAPHIC DESIGN

GRAPHIC DESIGN

Type: Professional | Academic
Creative Fields: UI | Publication | Environmental

10



Representational and graphical skills become an integral part of the design process for an Interior Designer. As a student, graphic design has always intrigued me. Thereby I decided to advance my skills by practicing it on a professional level. Following are a few of the projects I managed to accomplish alongside my academics.

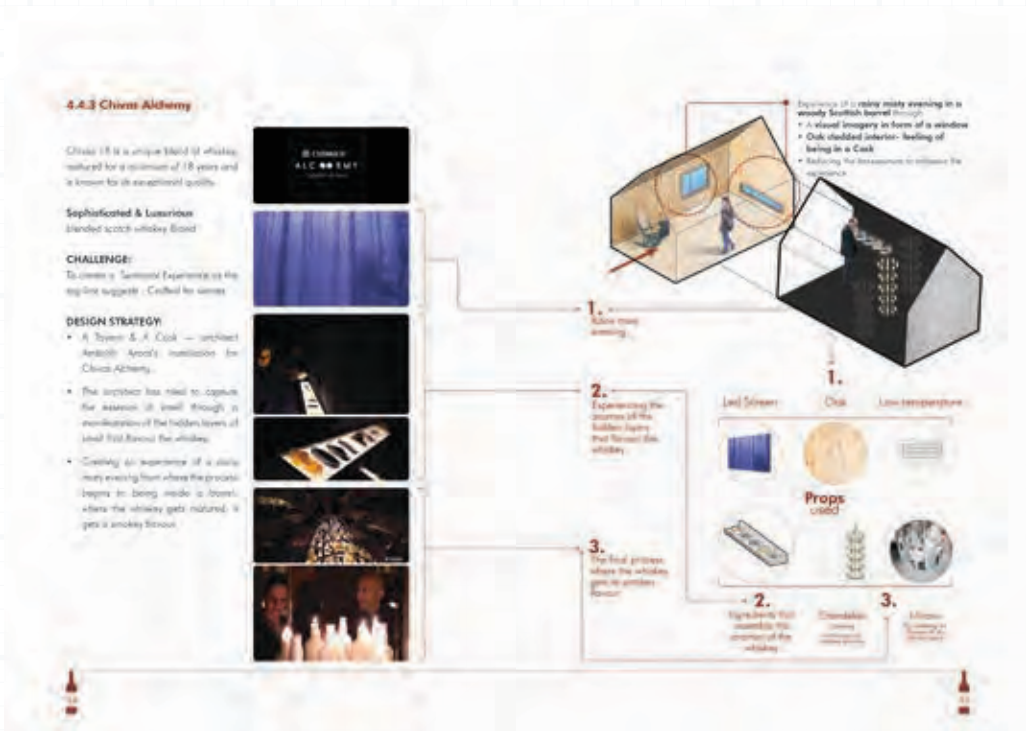
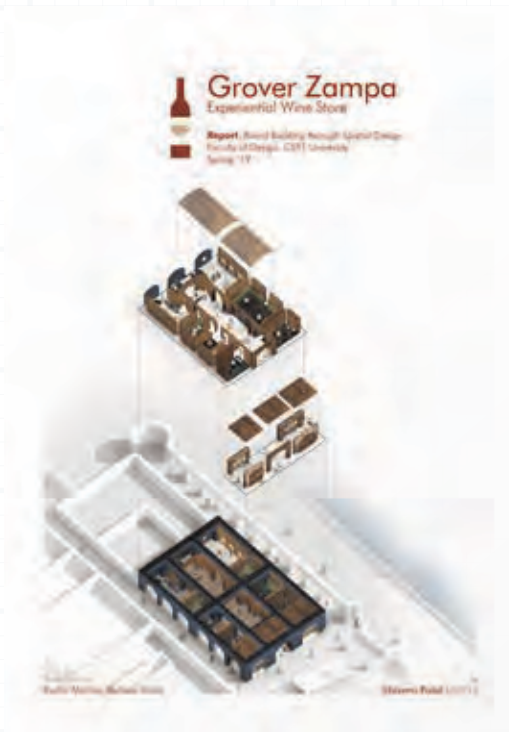
CEPT PORTFOLIO WEBSITE

Creative Fields: UI Graphic Design | Website Design
Type: Professional | Assistant Designer, CEPT University
Software: Wordpress | Photoshop

The Communications Office at CEPT University is responsible for all communication related activities including the management of the University's online platforms. As an Assistant Graphic Designer my role was to assist in managing the official CEPT Portfolio Website. I was involved in collecting, curating & editing students' work and designing the web page layout prior to publishing it on the website for both internal and external recipients.



Please scan or click for the **website**



BOOK LAYOUT

Creative Fields: Publication Graphic Design | Book Design
Type: Academic | CEPT University
Software: In-Design



ANNUAL CATALOGUE

Creative Fields: Publication Graphic Design | Book Design
Type: Professional | Assistant Designer for CEPT University
Software: In-Design



MANHOLE FOR HERITAGE CITY

Creative Fields: Environmental Graphics | Manhole cover design

Type: Professional | Graphic Designer

Software: Photoshop | Illustrator

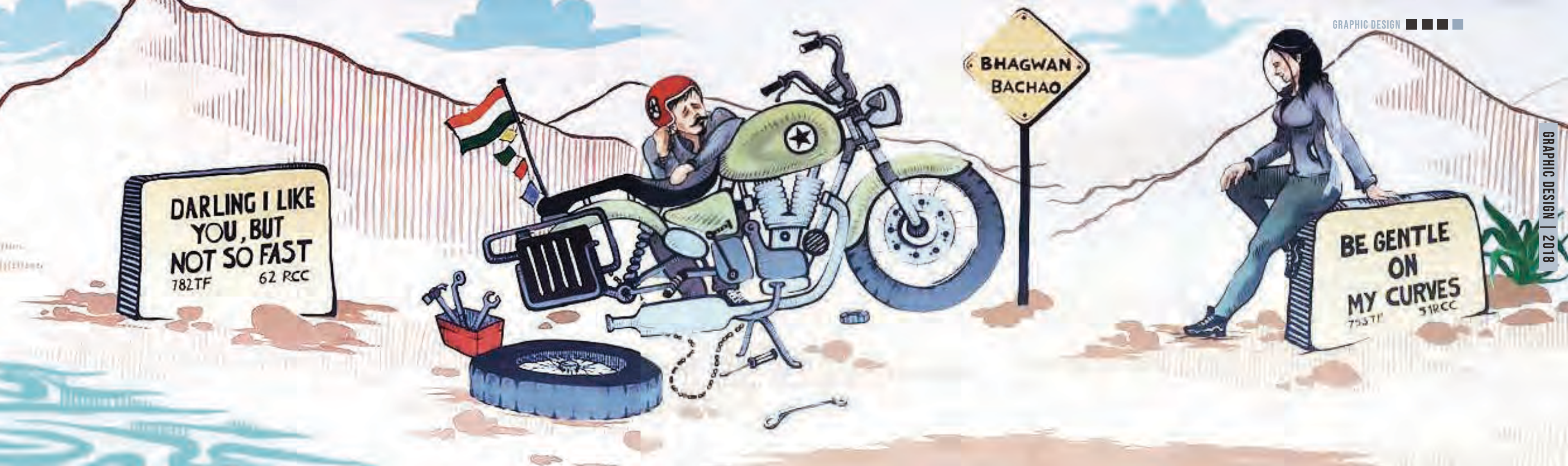
Location: Ahmedabad, India



DESIGN CONCEPT

Dhal ni Pol no Varso is an initiative to revitalize Dhal ni Pol, situated in the World Heritage City of Ahmedabad, by acknowledging its cultural & architectural heritage and leveraging it to improve lives of its residents. This project focused on designing a template for a manhole cover clearly conveying the identity of the pol. Here are two of the several alternatives that had been attempted. On the Left are the process illustrations for the manhole cover option shown on the top, featuring the 'Chabutro' (bird feeder), one of the main highlights of the pols, along with the logo of 'World Heritage City Amdavad'. The second option below illustrates the Pol i.e. traditional urban settlements in Gujarat, densely populated with the vernacular houses.





'THE JOURNEY'

Creative Fields: Environmental Graphic Design | Cafe Wall Mural
Type: Professional | Group Work
Location: Bonfire, Leh, Ladakh, India



Initial conceptual sketch

CONCEPT

Bonfire is a cafe located on Changspa Road, one of the busiest streets in Leh. Prerequisite for this project was to cover the bare walls of the main dining area with murals that could dramatically alter the vibe of the café. A painting can trigger its viewers' emotions with just one observation. What better than painting a journey that most of the travellers could relate to? This mural illustrates the joy, the hurdles and the ultimate sense of achievement that

the travellers experience when they finally reach Leh, in a slightly humorous way. Aptly known as 'the Land of High Passes', Ladakh in Jammu & Kashmir is one of the most unique and enchanting regions of India. This sparsely populated, vast landscape is a dream destination for adventure lovers worldwide. The best way to experience Ladakh is via a Manali-Leh bike tour, passing majestic mountains, clear blue rivers and lakes, hot springs,

and much more. The narrative in the mural begins in the forests of Manali taking the viewer through a variety of terrains, camping by the crystal-clear waters of the famous Pangong Tso lake surrounded by mountains, to the iconic Leh palace on the top of the deserted Tsemo Hill. The journey all together reflects love, friendship and adventure. The slogan boards of the BRO (Border Roads Organization) bring in some humor to the mural.



'The Journey'
Cafe wall





Sunday, March 22, 2020

Letter of Recommendation

Student Name: Shivani Patel

Internship Duration: 6 months

To Whom It May Concern:

I am writing to highly recommend Shivani Patel for her application in Design Management at SCAD University for this coming summer, 2020.

Shivani worked in our office under an internship program from July 15, 2016 through December 14, 2016. During that time, she displayed the degree of competency beyond what we would expect from someone at her level of education. She was exposed to every aspect in our office from marketing through construction administration and quickly learned our policies and office procedures. She did not shy away from any assignment and performed admirably.

I highly recommend her acceptance into your program without hesitation. You will find her eager to learn and take on responsibility.

Sincerely,


Dennis M Bradley, RA
Principal B+A Architecture

page 1 of 1

b+a architecture - 100 w 31st street, suite 100, kansas city, missouri, 64108
(816) 753-6100 office



Date: March 16, 2020

To Whom It May Concern

As Principal Directors at a&f Design, we provide this letter of recommendation for Ms. Shivani Patel. We understand that she has a strong desire to attend your prestigious institution.

Shivani is working with us since past 5-plus-years. She began working with us as a student intern while enrolled in the academic program of CEPT University. During her time with us, she has shown an enormous amount of growth from a student intern to a professional interior designer. It has been our immense pleasure to mentor her over the years. In the beginning, she focused on implementation of design ideas under the guidance of senior architects.

As a professional designer, she now exquisitely manages large scale projects which include careful understanding and study of the client requirements, market research pertaining to the program, material selection, design concepts, presentation drawings, concept graphics, 3D modelling, technical drawings as well as interacting with all stakeholders including engineers and craftsmen.

Shivani is adept to team dynamics and responds tremendously well to demands of peak deliverable periods with remarkable dedication and efficiency. Her ability to intuitively respond to the context helps her achieve design solutions befitting programmatic requirements.

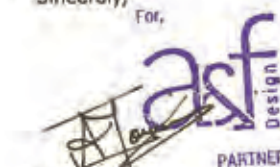
We are very pleased with Shivani's performance. We strongly believe she will be an outstanding asset to your academic program. Her ability to develop strategic, creative and innovative solutions, within a given budget, makes her a strong candidate for the Design Management program at The Savannah College of Art and Design.

We strongly recommend Shivani Patel for your program and hope that she will be accepted into your fine institution of prestige.

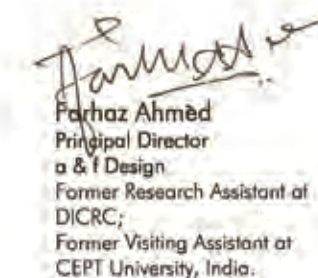
Please do not hesitate to contact us for any questions at email: design.aplust@gmail.com

Thank you.

Sincerely,

For,

PARTNER

Ahmed Abbas
Principal Director
a&f Design
Master of Computational Design and
Fabrication Technology, TU DELFT,
Netherlands;
Master of Computational Design and
Fabrication Technology, METU, Turkey;
Visiting Faculty at CEPT University, India.


Farhaz Ahmed
Principal Director
a & f Design
Former Research Assistant at
DICRC;
Former Visiting Assistant at
CEPT University, India.

THANK YOU



SHIVANI PATEL

2022

Selected Works
shivani.patel.id@gmail.com