



JAY PATEL

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Curriculum vitae

14, Narayan nagar society
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Objective

To be a part of organization where ideas and innovations are welcomed with guidance and support that provides scope for enhancement of my knowledge and achieve desired goal.

Education

- 2014 – 2016 Bachelor of Architecture in Nirma University, Ahmedabad. CGPA – 8.17(of 4 sem)
2013 – 2014 Higher Secondary from P. P. Savani School in Gujarat Board. Percentage – 82.62
2011 - 2012 Secondary from P. P. Savani School in Gujarat Board. Percentage – 94.2

Academic Projects

Design Studio

- Semester 1 Children and Spaces.
Semester 2 Scale and Proportions.
Semester 3 Residential house for professionals via character built-up.
Semester 4 Housing on site of 21000 sq.mt.
Semester 5 Institute Design with Gandhian context.
Semester 6 Working Drawings
 Urban form - A Riverside Hotel

Skills

- Software AutoCAD, Photoshop, Revit, Sketch up, Rhino, Ms office.
Manual Drafting, Carpentry, Sketching, Painting, Public speaking, rendering, model making
Language English, Gujarati, Hindi,

Other Activities

- Management of annual cultural festival KALP 2015, KALP 2016
Volunteer for social work at Saath NGO
1st in district / national level painting competition/s.

Position of Responsibility

- Academic Representative for Students Board
Event co-ordinator at KALP 2015, 2016 and 2017.
Exhibition and Event Co-ordinator at NIASA 2016.
Management in-charge at public lectures and workshops.
Event co-ordinator at annual student's festival

Lectures and Workshops attended

- Guest Lectures Sir Steven Hall, Sir Greg Truen, Sir B. V. Doshi, Kevin Low, Arvind Rangan, Anand Iyer, B. S. Bhooshan, Rajan Bhatt, Sonke hoof, Riyaz Tayabji and many more.
- Workshops Architecture and Nature inspired by Rabindranath Tagore
Sensitizing sustainable environment
Muzitecture (by Ar. Kalapi Buch)
Bamboo
Carpentry
Photography
Graffiti
Origami
button masala
film making and many more

Passion and Interests

- Sketching
Painting
Reading
Travelling

Declaration

I hereby declare that all the details furnished above are true to the best of my knowledge.

RESIDENTIAL
HOUSE

STUDIO III

CLUSTER
HOUSING

STUDIO IV

INSTITUTION
DESIGN

STUDIO V

URBAN INSERT
HOTEL DESIGN

STUDIO VI

SKETCHES
&
PAINTINGS

INTEREST

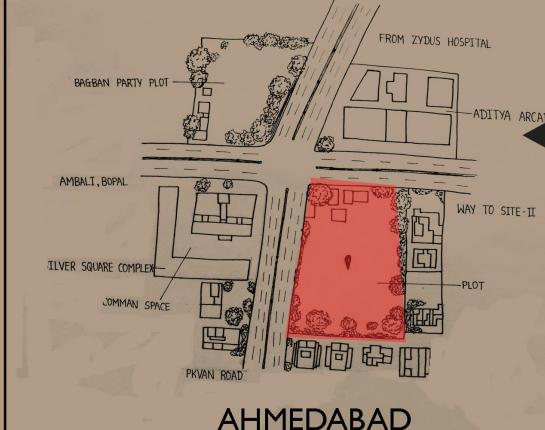
MEASURED
DRAWINGS

RSP

BOTTLE
STRUCTURE

INSTALLATION

SITE LOCATION : CROSS ROAD



AHMEDABAD

SITE ANALYSIS

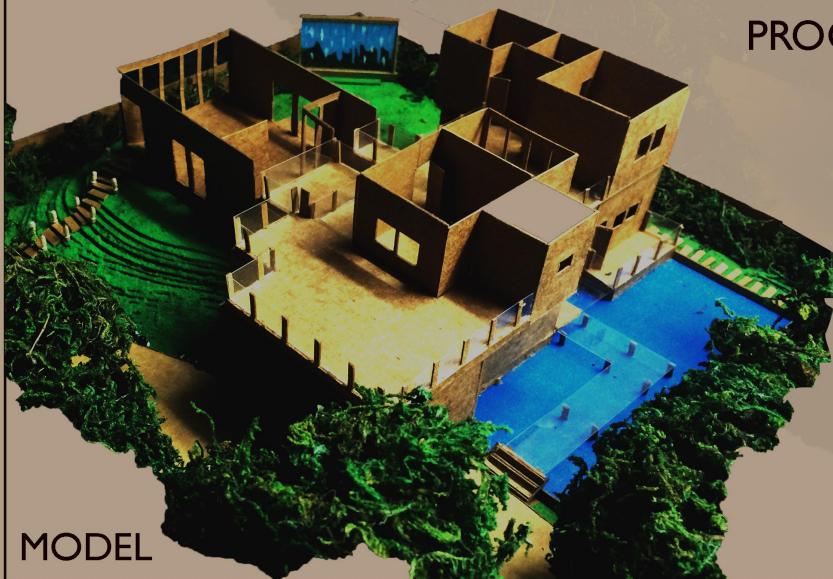


VIEWS INTO SITE

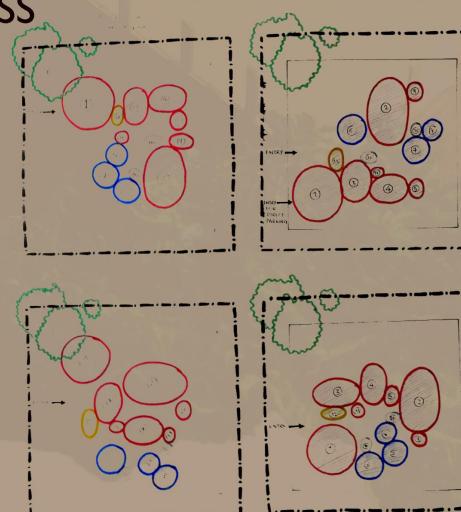


VIEWS FROM SITE

PROCESS



MODEL



1

RESIDENCE DESIGN STUDIO III

LOCATION

SITE SETS ON A CROSS ROAD NAMED AS "BAGHBAN" CROSSROAD NEAR THALTEJ IN THE HEART OF AHMEDABAD, GUJARAT.

PROGRAMME

TO DESIGN A HOUSE A FOR AN ARTIST WHO IS A PAINTER WITH ASSIGNED MATERIAL WOOD AS STRUCTURAL MATERIAL AND CHOSEN WOOD BASED PRODUCTS FOR INFILL. THE GIVEN

SITE AREA – 1089 sq. m.

GROUND COVER – 295 sq. m.

A HOUSE WITH ALL REQUIRED SERVICES FOR A FAMILY OF 4 MEMBERS KEEPING IN MIND THE PROFESSION AND MATERIAL ASSIGNED. WORK PLACE AS A PRIMARY FACTOR OF THE DESIGN ALONG WITH LIVING SPACES. SITE AND CONTEXTUAL INFLUENCES WERE TAKEN CARE OF IN CERTAIN WAYS POSSIBLE.

1

RESIDENCE DESIGN STUDIO III

CONCEPTUAL IDEAS

A HOUSE WITH WORK PLACE AS PART OF THE BUILDING IN A WAY THAT THE HOUSE IS NOT DISTURBED BY THE WORK AND WORK SHOULD BE CONNECTED TO THE HOUSE. FOCUS WAS TO MAKE SPACES INTERACTIVE FOR WHICH SPECIAL ATTENTION WAS GIVEN TO THE STUDIO. GOOD LIGHT AND VENTILATION AND RAISED LEVEL OF STUDIO FOR ITS AESTHETICAL AND SENSORIAL PURPOSE. AHMEDABAD HAS ALWAYS BEEN KNOWN FOR ITS POL

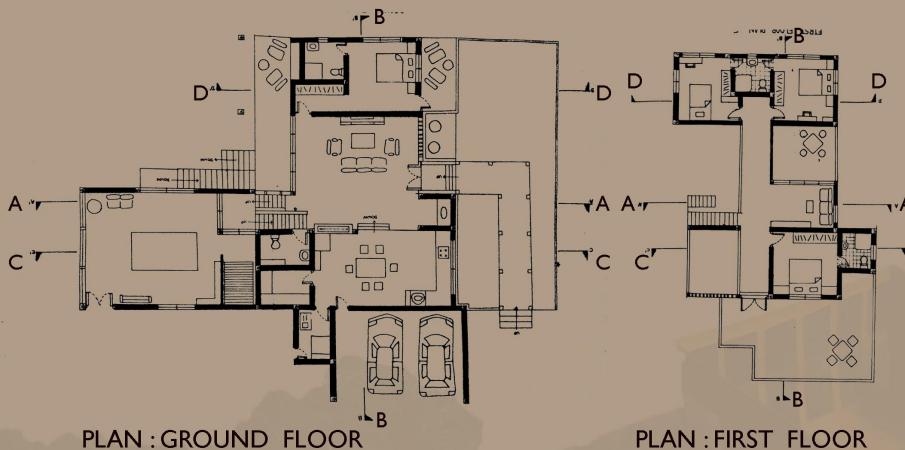
HOUSES WHICH ARE ROW HOUSES WITH COURTYARDS AND FLAT ROOF. TERRACES HAVE ALWAYS HOLD IMPORTANCE IN AHMEDABAD FROM UTTARAYANA FESTIVAL TO SLEEPING AT NIGHT IN SUMMERS. HENCE THE CULTURE SHOULD BE REVIVED. SO AN IDEA OF FLAT ROOF WITH WOOD WAS GENERATED AND IMPLEMENTED.

PRINCIPLES OF DESIGN

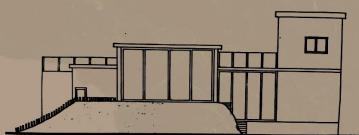
1. TO HAVE CONNECTED WORK AND LIVING SPACE.
2. TO STATE IMPORTANCE OF WORK PLACE.
3. TO HAVE RECREATIONAL SPACES AT BOTH GROUND FLOOR AND FIRST FLOOR LEVEL.
4. TO MAINTAIN TERRACE CULTURE OF HISTORICAL AHMEDABAD.
5. TO CREATE LEVELS ON TERRACE FOR INTERACTIVE SPACES.

OUTCOME

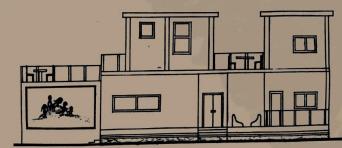
A BUBBLE DIAGRAM THAT SHOWED FEW SCATTERED CIRCULAR SHAPES ON A TRACING SHEET DEVELOPED TO BE A HOME. THE UNDERSTANDING OF CONNECTION, CIRCULATION SCALE AND PROPORTION WAS CULTIVATED HERE.



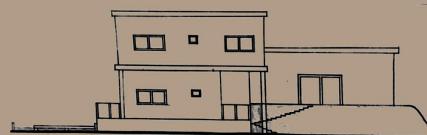
SITE PLAN



EAST ELEVATION



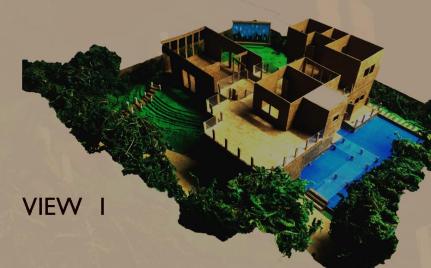
WEST ELEVATION



SOUTH ELEVATION



NORTH ELEVATION



VIEW 1



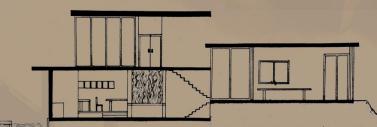
VIEW 2



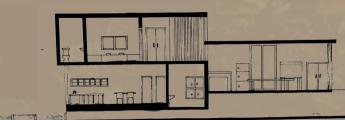
VIEW 3



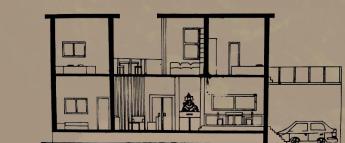
SECTION DD



SECTION AA



SECTION CC



SECTION BB

LOCATION

THE SITE IS LOCATED IN BHUJ, KUTCH WHICH IS A CULTURALLY IMPORTANT CITY OF GUJARAT STATE. WHICH HAS HANDICRAFT AND FOLK ARTS STILL FLOURISHING. KUTCH IS ALSO KNOWN WORLDWIDE FOR ITS WHITE DESSERT.

PROGRAMME

THE SITE WAS DIVIDED INTO 5 DIFFERENT POCKETS. HERE PRESENTED DESIGN IS ON POCKET – E. THE POCKETS DESIGNED INDIVIDUALLY WERE TO BE PUT TOGETHER TO DESIGN SHARED AMENITIES AND PRIMARY CIRCULATION NETWORK.

AMALGAMATION OF THREE DIFFERENT TYPES OF UNITS MAKES UP THE PLAN WHICH WERE OF 120 SQ.M, 75SQ.M OR 50SQ.M. OTHER CALCULATIVE DATA INCLUDED

1. SITE AREA –	4140 sq. m.
2. MAXIMUM PERMISSIBLE FSI –	1.2
3. TOTAL BUILT UP –	4968 sq. m.
4. NO. OF UNITS –	76
5. GROUND COVER –	1490.4 sq. m.
6. OPEN SPACE –	621 sq. m.
7. AMENITIES –	207 sq. m.

SITE LOCATION : BHUJ , KUTCH

VIEW INTO THE SITE

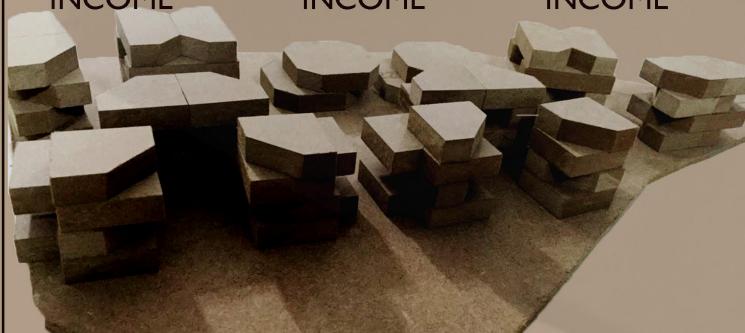
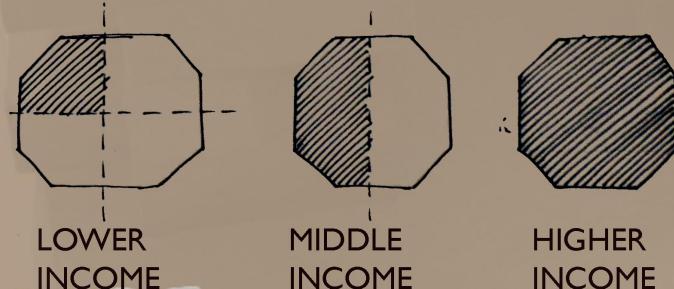
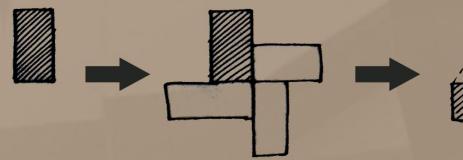


PLOT AREA
4140 sq. m.

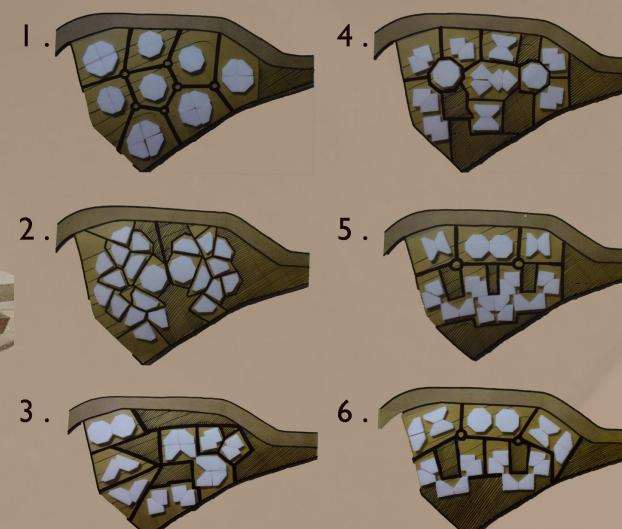
BHUJ , KUTCH



CONCEPTUAL IDEAS : UNITS



PROCESS : ORIENTATION

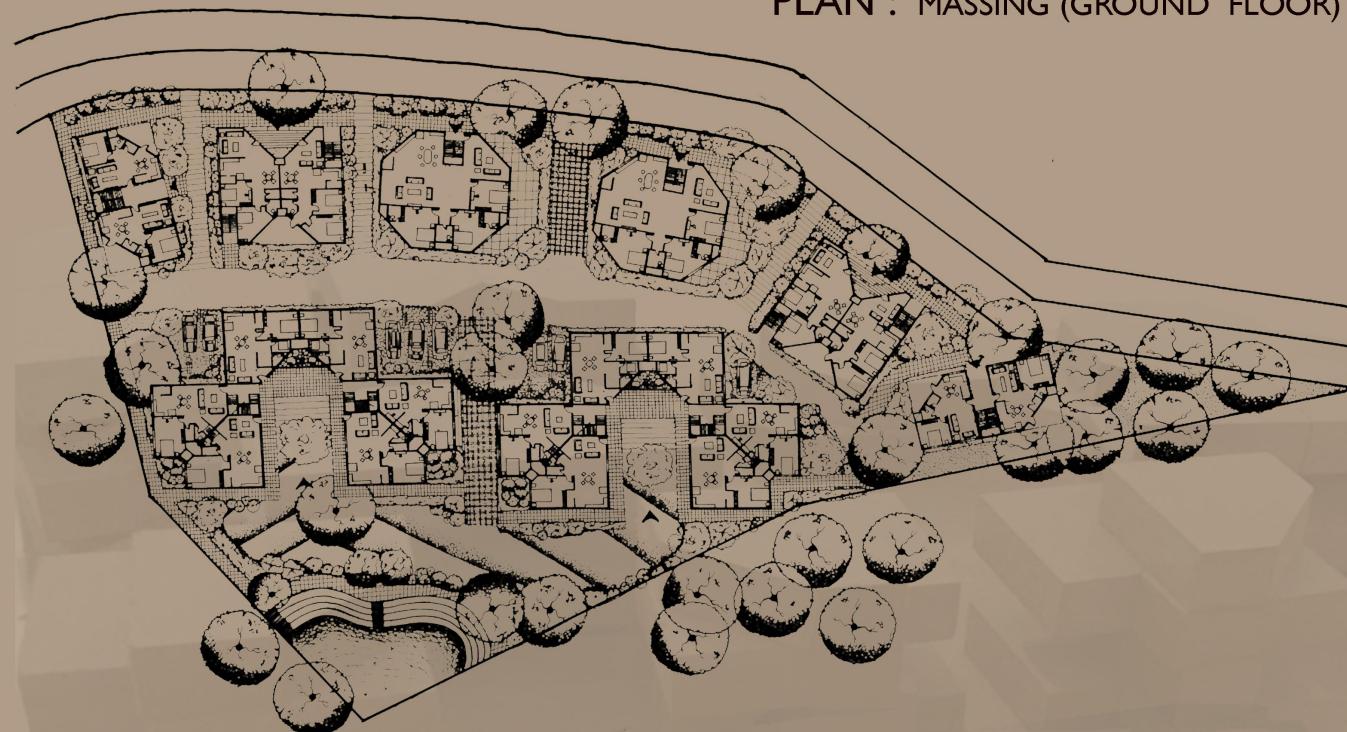


CONCEPTUAL IDEAS

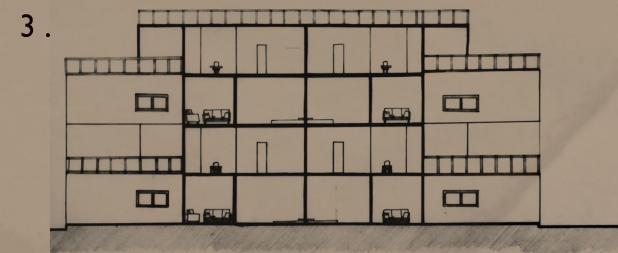
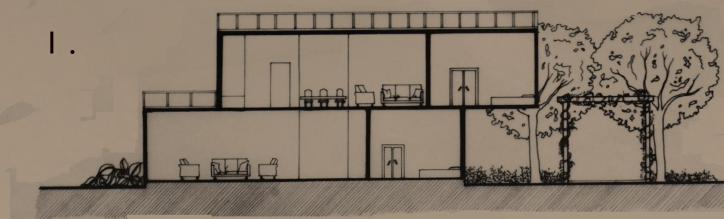
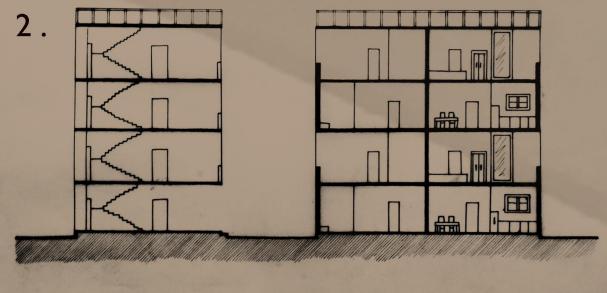
EACH UNIT TYPE HAS SPECIFIC TYPES OF SPACES. FOR WHICH THE DERIVED SHAPE OF OCTAGON WAS ARRANGED AND REARRANGED. STACKING OF UNITS IS DONE IN A WAY THAT EACH UNIT GETS ITS OWN SEMI OPEN SPACE WHICH IS FOLLOWED BY CLUSTER OPEN SPACE AND THEN COMMON OPEN SPACE. THIS MAKES HIERARCHY OF OPEN SPACES.

ACCESS NETWORK ARE THE LINKAGES FROM SITE TO MAIN ROAD AS WELL AS INTERNAL CIRCULATION AND HENCE IT IS ESSENTIAL TO MAKE EACH UNIT COME IN DIRECT TOUCH WITH EITHER PRIMARY OR SECONDARY CIRCULATION PATH.

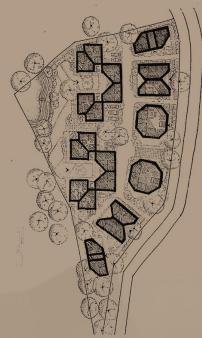
IN HOT AND DRY CLIMATE LIKE THAT OF KUTCH, PATHS AND OPEN SPACES MUST BE MADE USABLE FOR WHICH IT IS REQUIRED THAT THEY REMAIN UNDER SHADE FOR MOST PART OF THE DAY. IT COULD BE TAKEN CARE OF BY ARRANGING THE BUILT FORM IN ACCORDANCE TO THE SUNPATH.



CLUSTER SECTIONS



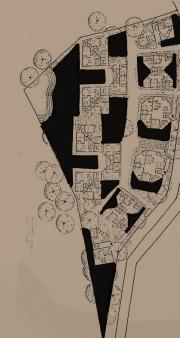
LAYERING



BUILT VS. OPEN



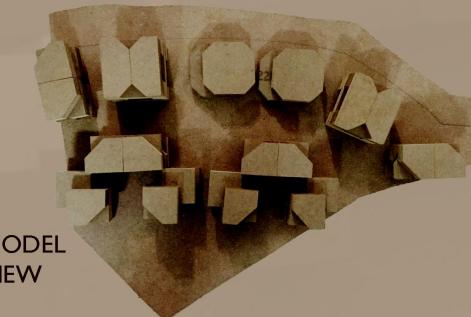
CIRCULATION



OPEN SPACES



ACCESS PATTERN



MODEL
VIEW
1



MODEL
VIEW
2



MODEL
VIEW
3

UNIT PLANS

HIGHER INCOME



FF



GF

MIDDLE INCOME

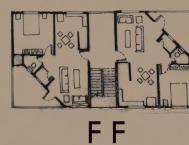


FF



GF

LOWER INCOME

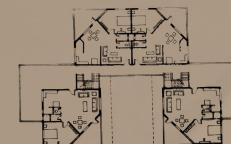


FF



GF

LOWER INCOME



FF



GF

2

CLUSTER HOUSING
STUDIO IV

DESIGN PRINCIPLES

1. TO MAINTAIN HIERARCHY OF OPEN SPACES.
2. TO PROVIDE ACCESS NETWORK THAT CONNECTS EACH HOUSE TO PRIMARY CIRCULATION PATH.
3. TO MAXIMIZE SHADE INTO OPEN SPACES VIA BUILDING ARRANGEMENTS.

OUTCOME

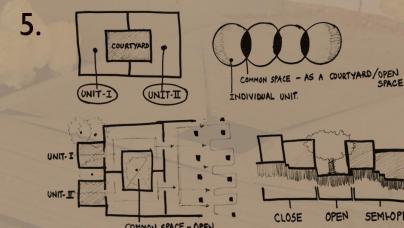
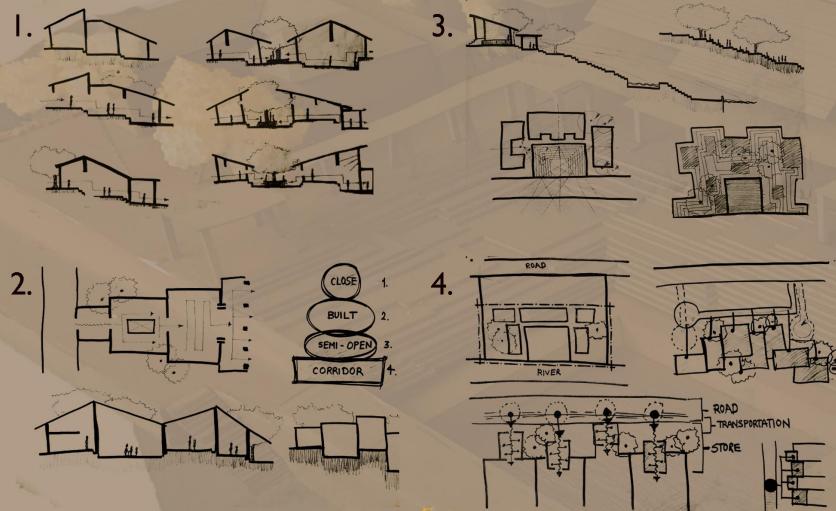
A HOUSING DESIGN WITH UNITS THAT ARE PARTS OF OCTAGON AS A WHOLE CAME UP WHICH STARTED AS A RECTANGULAR UNIT. ON SITE THE UNITS SITS IN ACCORDANCE TO SUN MOVEMENT AND ACCESS NETWORK TO FACILITATE THE USABILITY AND SPILLING OVER OF ACTIVITY INTO OPEN SPACES.

SITE LOCATION : AASHRAM ROAD

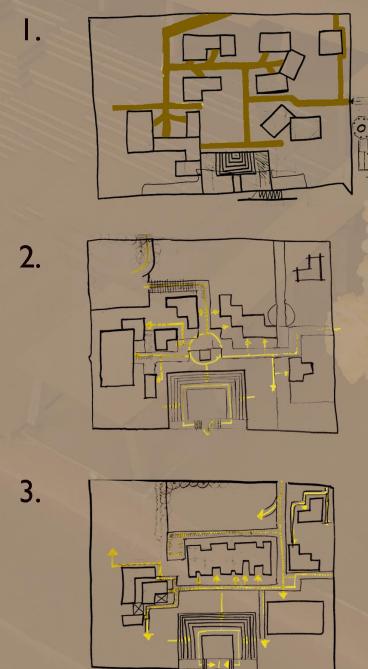


GANDHI AASHRAM

CONCEPTUAL IDEAS



PROCESS



MODEL
VIEW

3

INSTITUTE DESIGN
STUDIO V

LOCATION

THE SITE IS LOCATED ON BANKS OF GUJARAT'S IMPORTANT RIVER "SABARMATI" IN THE AHMEDABAD CITY. THE SITE HAS CONTEXTUAL INFLUENCES OF SABARMATI GANDHI AASHRAM AND AN "GANDHI SMRITI SANGHRALAYA" BY SIR CHARLES CORREA.

PROGRAMME

PROGRAMME WAS TO DESIGN AN INSTITUTE WITH THE MOTTO OF SKILL DEVELOPMENT .

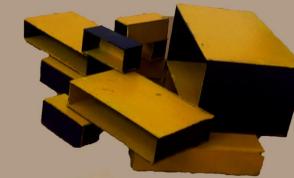
THE INSTITUTE HOUSES 5 COURSES AND DEDICATED SPACES FOR THE SAME. THE COURSES ARE AS UNDER

- 1.KHADI PRINTING
- 2.WOODEN BLOCK MAKING
- 3.WOODEN CARVING
- 4.BAMBOO HANDICRAFTS
- 5.KITE MAKING.

INSTITUTE HAVE AMENITIES TO FACILITATE THE FUNCTIONING AND UTILITY WHICH ARE,

- 1.LIBRARY
- 2.CAFETERIA
- 3.ADMINISTRATION OFFICE
- 4.EXHIBITION HALL
- 5.SEMINAR AND CONFERENCE HALL
- 6.AUDIO VISUAL ROOM
- 7.OPEN AIR AMPHITHEATRE

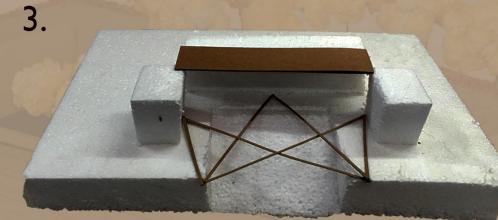
PROCESS



1. ORIENTING BLOCKS TO EXPERIENCE LIGHT AND SHADOW



EXPLORING LEVELS AND CONTOURS



3. BUILT AROUND A FOCAL POINT



FINAL INSTITUTION DESIGN MODEL



4. ADDING FUNCTIONS AND ELEMENTS



VIEW : MODEL WITH SITE CONTEXT

3

INSTITUTE DESIGN
STUDIO V

CONCEPTUAL IDEAS

AS THE SITE LOCATION IS UNDER GANDHIAN INFLUENCE, A BUILDING THAT MERGES WITH THE CONTEXT INSTEAD OF OVERPOWERING IDENTITY SHOULD FALL MORE IN PLACE. HENCE A BUILT FORM COMPLEMENTING "HRIDAY KUNJ" WAS OPTED.

WHEN THE SITE HAS AN ASSET LIKE A WATER FRONT, IT SHOULD BE USED TO THE FULLEST. NOT ONLY PARTS AND PARCELS BUT WHOLE BUILT PART MUST HAVE THE PRIVILEGE IF THE SAME. AS PER THE HISTORICAL INDIAN WATER EDGES, THE IDEA OF "KUND" WAS IMPLEMENTED. IT WAS MADE THE PRIME FOCAL POINT OF THE SITE. IT ALSO BECOMES A GATHERING SPACE AND WILL SERVE AS OPEN AIR AMPHITHEATER WHEN REQUIRED. THE STEPS HAVE PAUSES IN BETWEEN TO WELCOME ACTIVITIES.

A WALKWAY IS THE PRIMARY CONNECTION TO ALL THE BUILT SPACES OF SITE AS WELL AS IT IS A TRANSITIONAL SPACE FROM BUILT TO KUND. THE COURSE HALLS ARE PLACED FACING THE RIVER AND HAVE STORE ROOMS AT ITS BACK FOR THE EASE OF TRANSFER OF GOODS AND LIMIT VEHICULAR ACCESS. ALL THE COURSE HALLS ARE INTERNALLY CONNECTED AND ARE SAME IN NATURE WITH COURTYARD IN CENTER AND BUILT SPACE SURROUNDING IT.

DESIGN PRINCIPLES

1. TO MAXIMIZE THE VIEW OF RIVER AS WELL AS KUND
2. TO LIMIT VEHICULAR MOVEMENT TO BACK SIDE OF THE BUILT FORM
3. TO PROVIDE BIFURCATED PRIMARY AND SECONDARY ACCESS
4. TO HAVE PHYSICAL LEVELS TO FACILITATE ACTIVITY, BUILT FORM AND UTILITY.
5. KUND AS FOCAL ELEMENT.

OUTCOME

A DESIGN OF AN INSTITUTE THAT STARTED WITH FEW SCATTERED BUILDINGS ON RANDOM SPOTS ON SITE DEVELOPED INTO A FORM WHERE BUILT AND UNBUILT ARE WOVEN BY SEMI OPEN SPACES GENERATING AN EXPERIENCE OF CONNECTIVITY AND SERENITY.



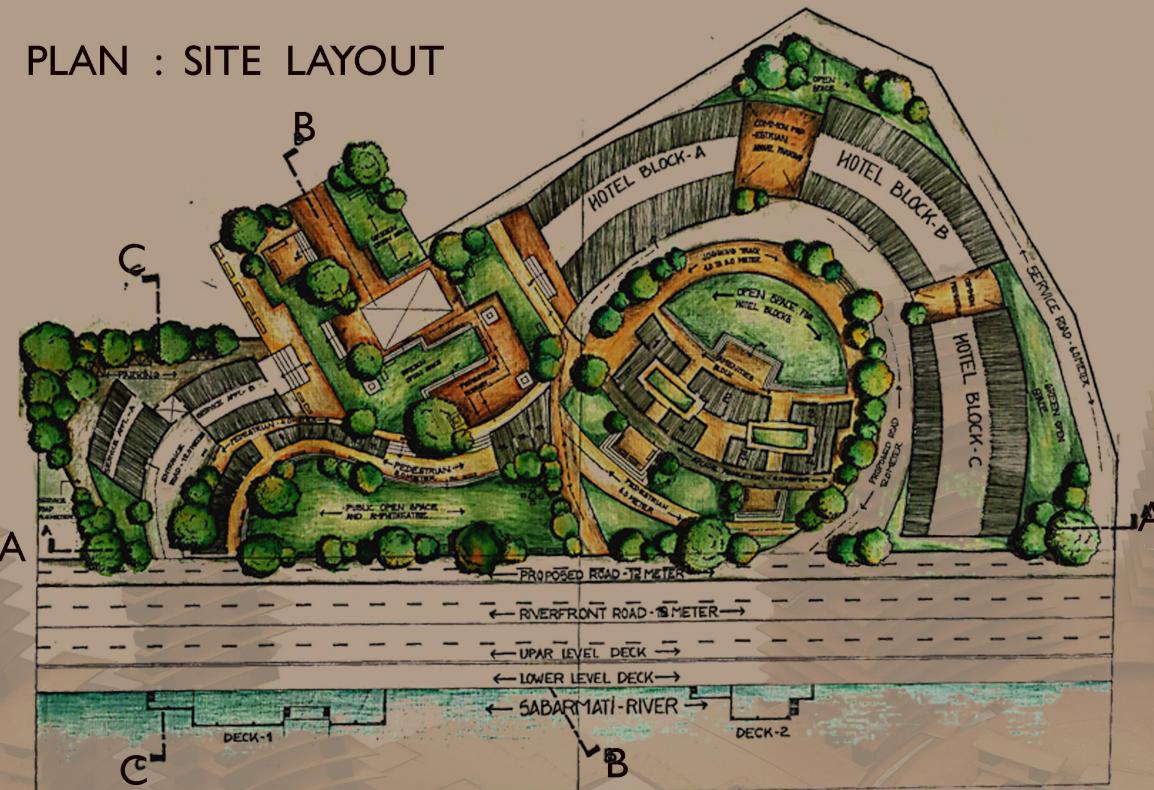
CONCEPTUAL IDEAS

THE HOTEL IS DESIGNED ON A SITE WHICH ONCE WAS IMPORTANT TEXTILE MILL AND HOLDS IMPORTANT HISTORICAL VALUES FOR THE CITY HENCE THE CONCEPT OF GIVING BACK TO THE CITY BECAME INFLUENTIAL HERE PUBLIC AMENITIES ARE GIVEN IMPORTANCE AND THEY ARE CENTRALLY LOCATED WHERE THE CONNECTION FROM THE SITE TO RIVERFRONT IS ESTABLISHED WHICH IS A SPINE OF THE SITE THAT CONNECT PART A, B, AND C. THE CONNECTION IS UNDERGROUND AND HOUSES A MUSEUM REVIVING THE HISTORY OF CALICO MILLS.

HOTEL AND SERVICE APARTMENT ARE SPLIT WITH VOID IN BETWEEN WHERE VERTICAL OPEN SPACES AT DIFFERENT LEVELS ARE CREATED. THERE ARE ZONAL BIFURCATIONS WHICH SETS ON DIFFERENT LEVELS WHERE PRIVATE IS ON HIGHEST AND PUBLIC IS ON LOWEST LEVEL.

VIEW OF RIVER FROM THE HOTEL IS IMPORTANT FEATURE AND THAT GIVES THE FORM TO THE BUILDING. ALSO THE FORM IS CENTRALLY FOCUSED MAKING THE PUBLIC ZONE FOCAL POINT OF THE SITE.

PLAN : SITE LAYOUT



MODEL VIEW 1



MODEL VIEW 2



SECTION BB



SECTION AA



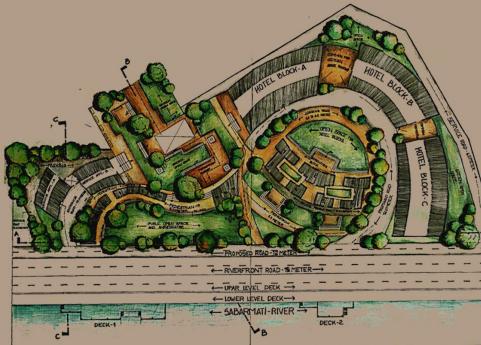
SECTION CC

DESIGN PRINCIPLES

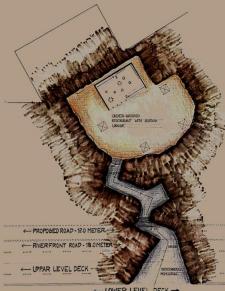
1. TO GIVE BACK TO THE CITY.
2. TO REVIVE HISTORICAL IMPORTANCE OF TEXTILE CULTURE AND CALICO MILLS.
3. TO ESTABLISH PHYSICAL AND VISUAL CONNECTION TO THE RIVER FRONT.
4. TO ADD TO THE SKYLINE OF AHMEDABAD.
5. TO CREATE RECREATIONAL SPACES FOR THE PEOPLE OF THE CITY.
6. TO GIVE VEHICULAR ACCESS TO THE SITE FROM RIVER EDGE.

OUTCOME

THE HOTEL INITIALLY TOOK FORM OF VERTICAL BOX LIKE STRUCTURE AND WHICH DEVELOPED INTO A FORM THAT IS CENTRALLY FOCUSED ACCORDING TO SITE, CONTEXT AND CONCEPT. THE HOTEL IS PRIVATE ZONE AND SEMIPUBLIC AREA THAT FLOWS OUT AND OPENS INTO PUBLIC AREAS.



PLAN :
GROUND FLOOR



PLAN :
UNDERGROUND



PART PLAN OF CENTRAL SPINE



#1. VIEW TOWARDS SKYLIGHT

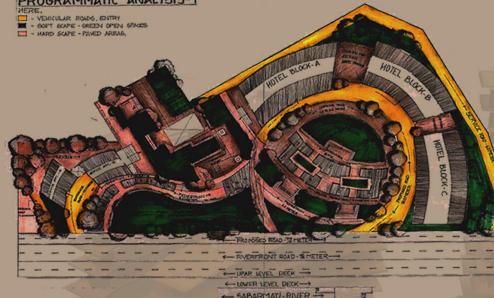


#3. VIEW TOWARDS SEATING LOUNGE

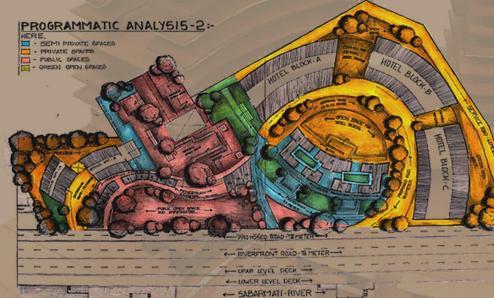
VIEWS : UNDERGROUND

PROGRAMMATIC ANALYSIS

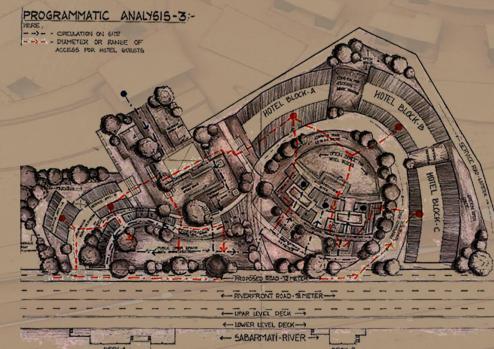
1. PROGRAMMATIC ANALYSIS-1



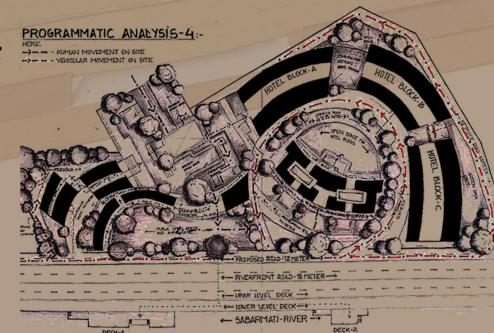
2. PROGRAMMATIC ANALYSIS-2



3. PROGRAMMATIC ANALYSIS-3



4. PROGRAMMATIC ANALYSIS-4



BHUTAN



SRI LANKA



MUMBAI



5

SKETCHES
RSP

WHEN ONE LIVES THEIR PASSION, WORK BECOMES ENJOYMENT. NO MATTER WHAT THE SITUATION IS, A LITTLE DEDICATION TO ONE'S PASSION IS NEVER HARMFUL WHEREAS MORE DEDICATION IS ALWAYS APPRECIATED!

WHEN THE IMAGINATION IS OUT ON PAPER, IT STARTS TO CONVEY A STORY AND WHAT'S BETTER THAN LETTING A PAINTING NARRATE ITS OWN SELF.

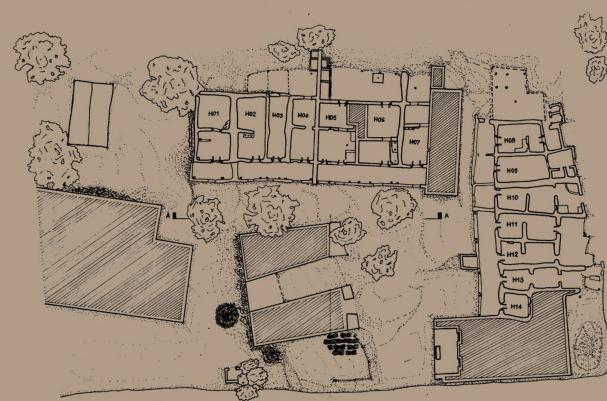
RELATED STUDY PROGRAM

OVER THE SPAN OF THREE YEARS THE MOST IMPORTANT LEARNING OF LIFE WAS THAT THERE IS ONLY ONE SIMILARITY IN EACH INDIVIDUAL PLACE, ITS INDIVIDUALITY.

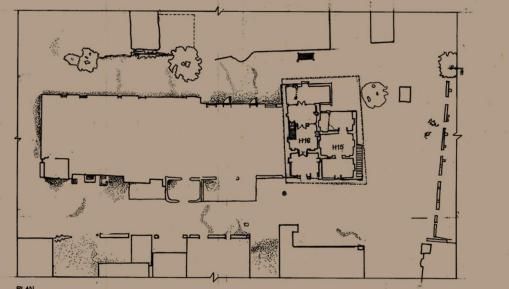
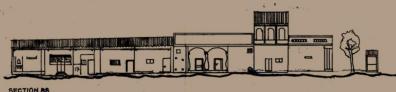
FROM A SELF-MADE VILLAGE OF HAJIPUR IN KADI GUJARAT TO EVOLVING ARCHITECTURE OF MUMBAI TO ARCHITECTURAL MARVELS OF SIR GEOFFREY BAWA IN SRILANKA TO THE CULTURALLY RICH HERITAGE OF BHUTAN,

EVERY REGION HAS ITS INDIVIDUALITY WHICH TALKS ABOUT ITS TALE OF EVOLUTION AND SURVIVAL WHEN WE HEAR IT,

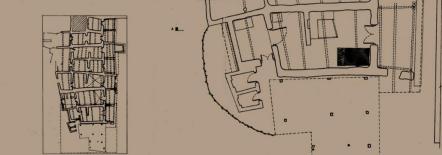
IT BECOMES PART OF US. EACH SPACE WHETHER BUILT OR UNBUILT, PRIVATE OR PUBLIC, DESIGNED OR ORGANIC HAVE ITS OWN ESSENCE AND WILL TEACH US A LOT. ALL IT TAKES IS A LOOK OF CURIOSITY TO IT.



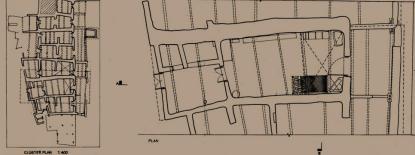
SITE PLAN AND SECTION



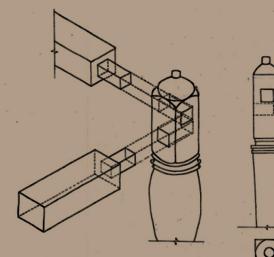
CLUSTER PLAN AND SECTIONS



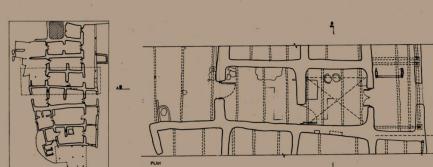
UNIT 1 (PLAN AND SECTIONS)



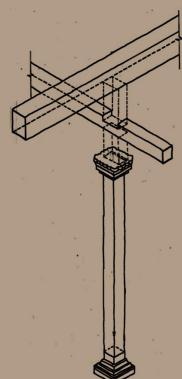
UNIT 2 (PLAN AND SECTIONS)



DETAIL 1



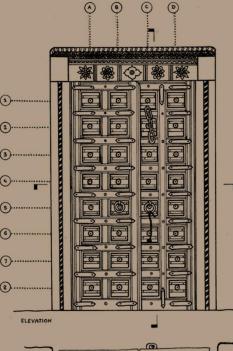
UNIT 3 (PLAN AND SECTIONS)



DETAIL 2



DETAIL 3

ELEVATION
PLAN

PROCESS FOR THE INSTALLATION

1.



2.



3.



4.



VIEW : FINAL BOTTLE STRUCTURE



7

INSTALLATION STUDIO III

BOTTLE STRUCTURE

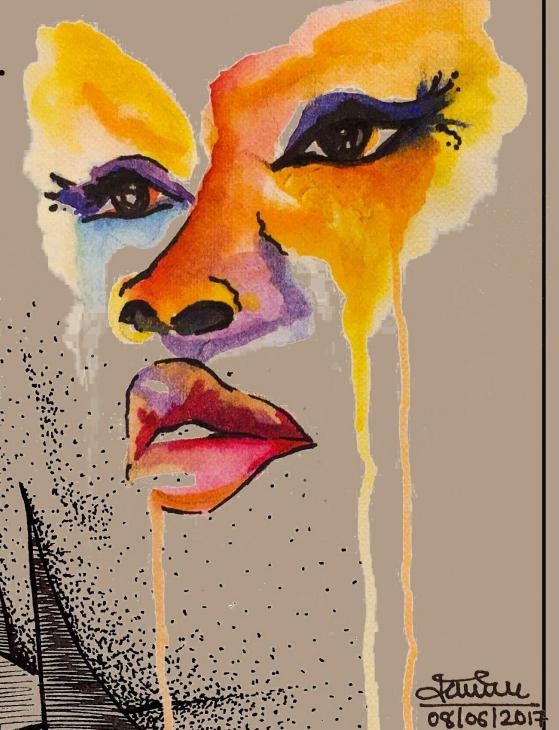
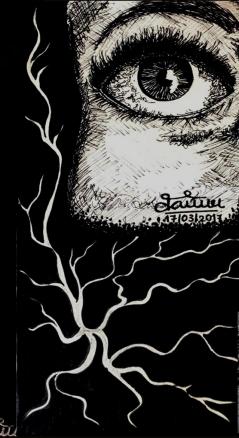
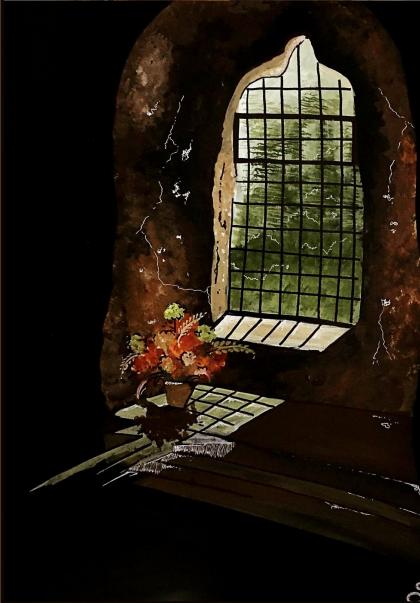
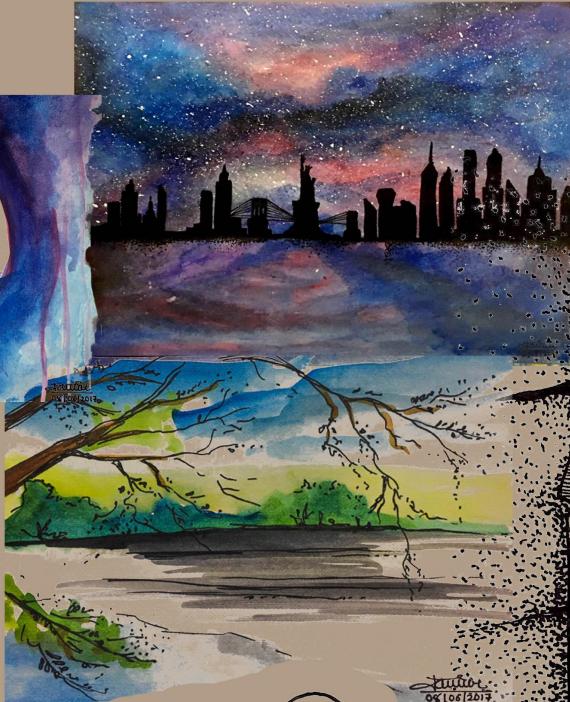
SOMETHING OVER WHICH THE UNIVERSITY TAKES PRIDE.

TEAM WORK HAS ALWAYS BEEN A TASK AND IT WILL ALWAYS BE A TASK. BUT EVENTUALLY IT'S THE RESULT THAT MATTERS AND NOT THE REASONS.

A PROCESS OF MAKING A STRUCTURE OUT OF PLASTIC BOTTLES FROM THE STRETCH WHICH FOLLOWED FOLLOWING PROCESS

1. DESIGNING THE STRUCTURE
2. UNDERSTANDING THE NATURE OF MATERIAL
3. REFURBISHING AND DEVELOPING OF DESIGN
4. SMALL SCALE TRIALS
5. DESIGNING THE FRAME OR FORM WORK
6. ASSEMBLING THE UNITS
7. MAKING THEM STABLE ON ITS OWN
8. REMOVING THE FORMWORK
9. FINISHINGS.

A DROP OF ART CAN CHANGE THE DEFINATION OF ARCHITECTURE.....



Jainu
08/06/2017

Jainu
01/03/2017

Jainu
06/03