



DHVANI SHAH

Architectural Designer

dshah.arch@gmail.com

+1 (979) 334 - 5449

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dshah.arch@gmail.com
+1 (979) 334-5449

Publications: <https://issuu.com/dhvanishah24>

LinkedIn: linkedin.com/in/dshah46
Instagram: [lorem ipsum.docx](https://www.instagram.com/lorem ipsum.docx/)

EDUCATION

PRATT INSTITUTE, NEW YORK MS. Architecture | 2020-2021

Major - Architecture, Minor - Photography

MUMBAI UNIVERSITY, INDIA L. S. RAHEJA SCHOOL OF ARCHITECTURE Bachelor of Architecture | 2013-2018

Major - Architectural Design

RESEARCH PAPERS

ANTHRO(POST)SCENE

Graduate Design Dissertation

A genre of science fiction envisioning the year 2050 as a carbon neutral environment while promoting carbon as the new age commodity.

RAISING SPIRITS OF ODISHA

Undergraduate Design Dissertation

A thesis to employ architecture as a catalyst for social upliftment and enrichment of vanishing cultural values.

DESIGN COMPETITIONS & AWARDS

Micro-Housing | Winners | Coordinator International Architecture Vision Competition, 2019

Re-School | Honorable Mention | Coordinator International Architecture Vision Competition, 2018

ISOLA Landscape Design Trophy | First Citation

Coordinated a team of 12 students for four entries
56th Annual NASA Convention, 2014

Bollywood Film City Tower | Participant International Architecture Vision Competition, 2015

Product Design Trophy | Participant | Coordinated a team of 4 students for four entries *56th Annual NASA Convention, 2014*

ISOLA Landscape Design Trophy | First Citation Part of a 12 students team for four entries *55th Annual NASA Convention, 2013*

PASSION PROJECTS

Content Writer | RWAMP Studio
Interior Photographer | Omfurn India Ltd.
Conceptual Photographer | Breaking Stereotypes
Product Photographer | Happyeveryday.in
Videographer | Saramai.in
Photographer & Organiser | Paradigm of Life

SKILLS

DRAFTING, BIM 3D

Revit, Autocad 2D, SketchUp, Rhinoceros 7, Grasshopper, 3Ds Max, Blender

RENDERING DOCUMENTATION GRAPHICS

Lumion, Vray, Enscape, TwinMotion
Bluebeam, Newforma, Microsoft Suite, Miro

ANALOG

InDesign, Photoshop, Illustrator, Lightroom, Premiere Pro, After Effects, ArcGIS

3D Printing, Laser Cutting, CNC Milling, Wood Cutting, Model Making, Video Editing, Sketching, Hand Drafting

INTERESTS

Film Making, Photography, Writing, Travel Journaling, Trekking, Exploring Cafés, Harry Potter

WORK EXPERIENCE

CI DESIGN, BALTIMORE | Architectural Designer

Feb 2022 to Present

- Assigned designs and prepared documents for over 15 Multifamily & Mixed-Use developments, and provided assistance in various capacities for over 20 projects in architecture, master planning and interior scope, from luxury apartments to affordable housing, while studying the building codes for types of construction and space planning guidelines.
- Made relations with over 20 sales representatives for an array of building materials, and also learnt about materials further through AIA's continuing education programs.
- Conducted site survey and documentation of historic buildings in Baltimore for an infill and renovation project, and designed multiple iterations of elevations amidst historic facades, proposed rooftop lofts and bar, and planned interior residential units.
- Analysed site context using ArcGIS and iMAPS, built site and design models on SketchUp, drafted CD sets on Revit, generated renderings using Enscape and Lumion, assembled client pitch presentations using Adobe Suite.

RWAMP STUDIO, MUMBAI | Junior Architect

Aug 2018 to Jan 2020

Administered over 30 projects as a core design-team member, from concept to execution, ranging from 300 sq.ft. to 3 Lac sq.ft. BUA and up to 50-acre site area.

- Devised program, planned interior spaces and installation, and assembled branding package for a 50,000 sq.ft. 'Sarva Mangala Peetham', a technologically advanced experience center devised around ancient Indian mythology to encourage women empowerment.
- Conceptualized, worked on design development and master-plan strategy for 'Bahnabai Resource Centre', an architectural derivation of poetry, and an environment sensitive proposal. Lead researcher on Marathi literature, its heritage value and *Bahnabai*- the native poet.
- Designed interactive installations for a 4000 sq.ft children's museum - 'ISRO's Science Experience Centre' and drafted multiple iterations of the layout.
- Engineered the structural system for 'Floating Leaves', a leaf shaped roof, designed luxury villas and a clubhouse. Charted organic landscape that spreads across 5 Acres, and worked on architectural planning and supervised its execution on site.

ADID ATELIER, MUMBAI | Architectural Design Intern

Nov 2016 to May 2017

- Developed Construction Drawings, and worked on residential layouts with respect to building codes in Mumbai, while coordinating with MEP consultants, municipal architects, civil engineers and vendors for varied building materials to integrate all design parameters.
- Supervised civil execution on site for multiple projects and prepared project reports.

IMZ MEDIA SOLUTIONS, MUMBAI | Graphic Designer

July 2020 to Nov 2020

Worked on multiple branding projects in fields of Architecture, Interiors, Health-care, Music, Finances, etc. for clients in India and USA while Experiencing Client Servicing, Business Development, Digital Marketing, Social Media Marketing, Advertising, etc.

- Designed end-to-end websites for a CFO company and an ISRC Music Registration company, and re-branding of the IMZ website too.

GUERILLA SCIENCE, NEW YORK | Project Assistant

March 2021 to Dec 2021

Projects: 'Communicating Climate Science Through The Arts', 'Board Game Design for Undergraduate Science Students'

- Organised a 2-day training workshop for 30+ scientists & artists from across the United States, followed by a 3-day fieldwork for high school students from Beam Center for imparting climate literacy, while leading the Pratt students' team; documented the event organisation process, workshop days, and fieldwork in a portfolio format.
- Designed & 3D printed a board game to study the impact of varied light colors and conditions on solid color blocks.

PRATT INSTITUTE, NEW YORK | Graduate Assistant to-

- Prof. Cynthia Davidson for her course 'Image & Text' for MS Arch & MS AUD cohort. Fall 2021
- Prof. Ariane Harrison for coordination amongst 'Graduate Architecture & Urban Design' department cohorts. Spring 2021
- Mr. JC Sandoval for academic computing in the architecture & engineering department. Spring 2021 & Fall 2021

Pratt Spring Studio Instructors : Ariane Lourie Harrison, Jonas Coersmeier

Studio Experts: Oliver Schaper (**Gensler**), Signe Nielsen (**MNLA**)

Site : **Governors Island, New York City**

Recorded Presentation : [YouTube](#)

Type : Research, Material Experimentation, Architectural Design

Keywords : Anthropocene, 2050, CO2 Emissions, Carbon Sequestration, Material Urbanism,

Memorial, Prototype, Interstate Highway Systems, Ecology, Equity

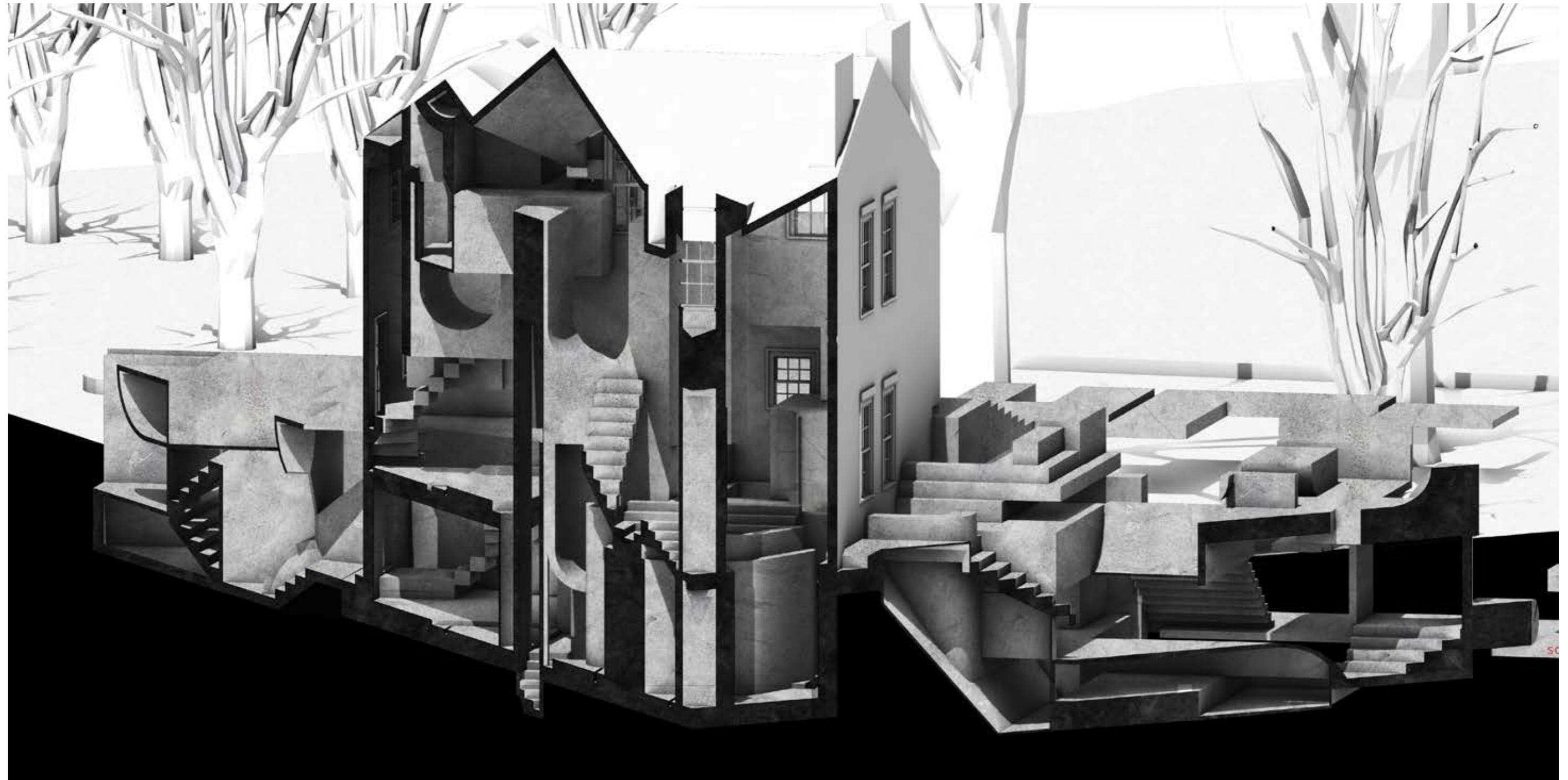
Endorsement: [Design Dissertation](#)

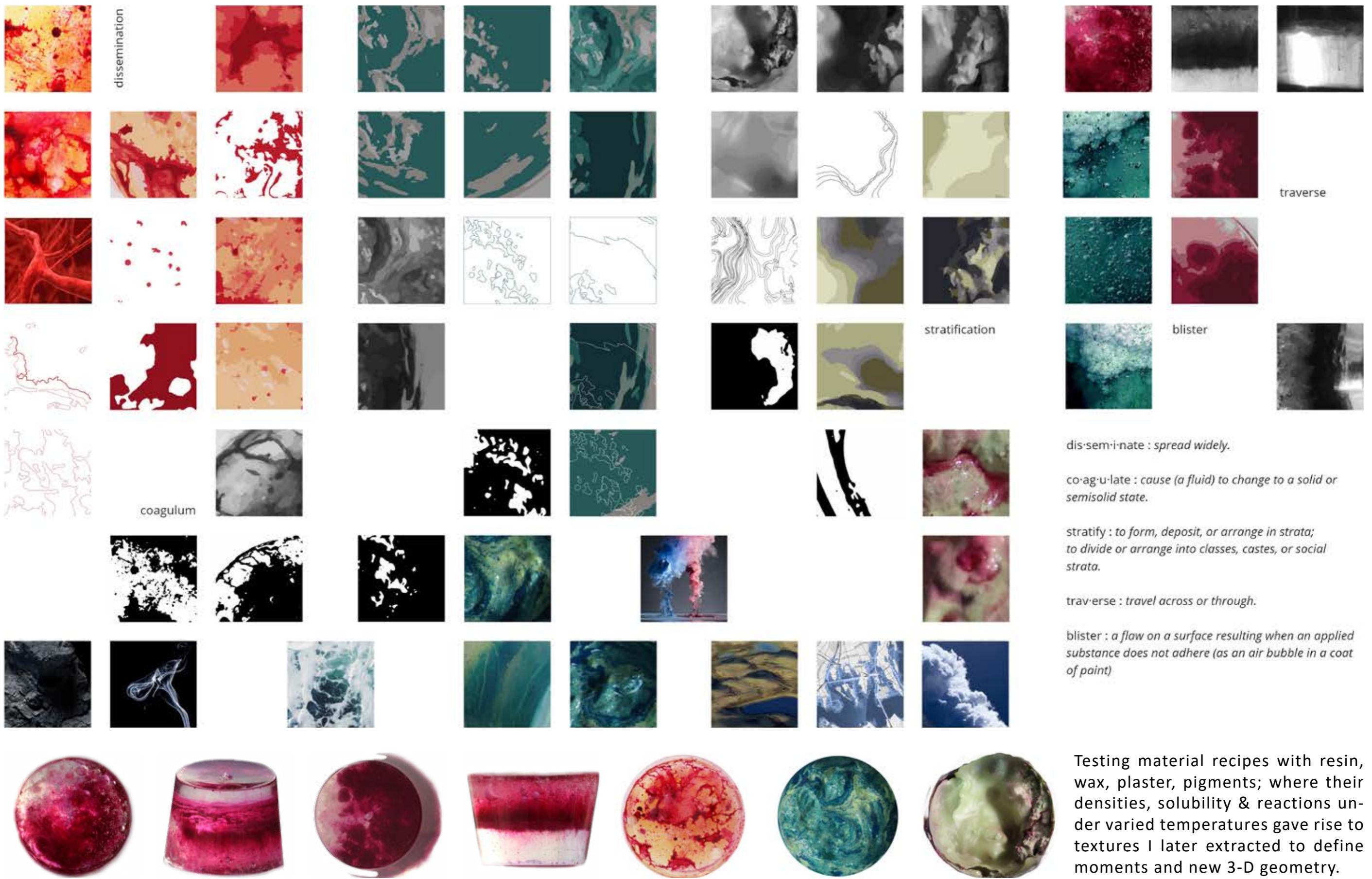
01

ANTHRO(POST)SCENE [*In memory of*]

PREMISE: "It is the year 2050 and we are still alive. The past 3 decades have seen dramatic changes to atmospheric carbon, once that have set the course to the post Anthropocene, an end to an epoch."

The aim of this project is to shed light upon the rising global temperature, discuss the role of CO2 in it, and urge people to allow carbon to help keep the warming below 1.5 degree Celcius. The project also stresses the critical importance of a 2030 milestone - 65% of CO2 reduction- to possibly achieve a carbon neutral environment by 2050, our only chance before climate change becomes irreversible.





dissemination

traverse

stratification

blister

coagulum

dis·sem·i·nate : spread widely.

co·ag·u·late : cause (a fluid) to change to a solid or semisolid state.

stratify : to form, deposit, or arrange in strata; to divide or arrange into classes, castes, or social strata.

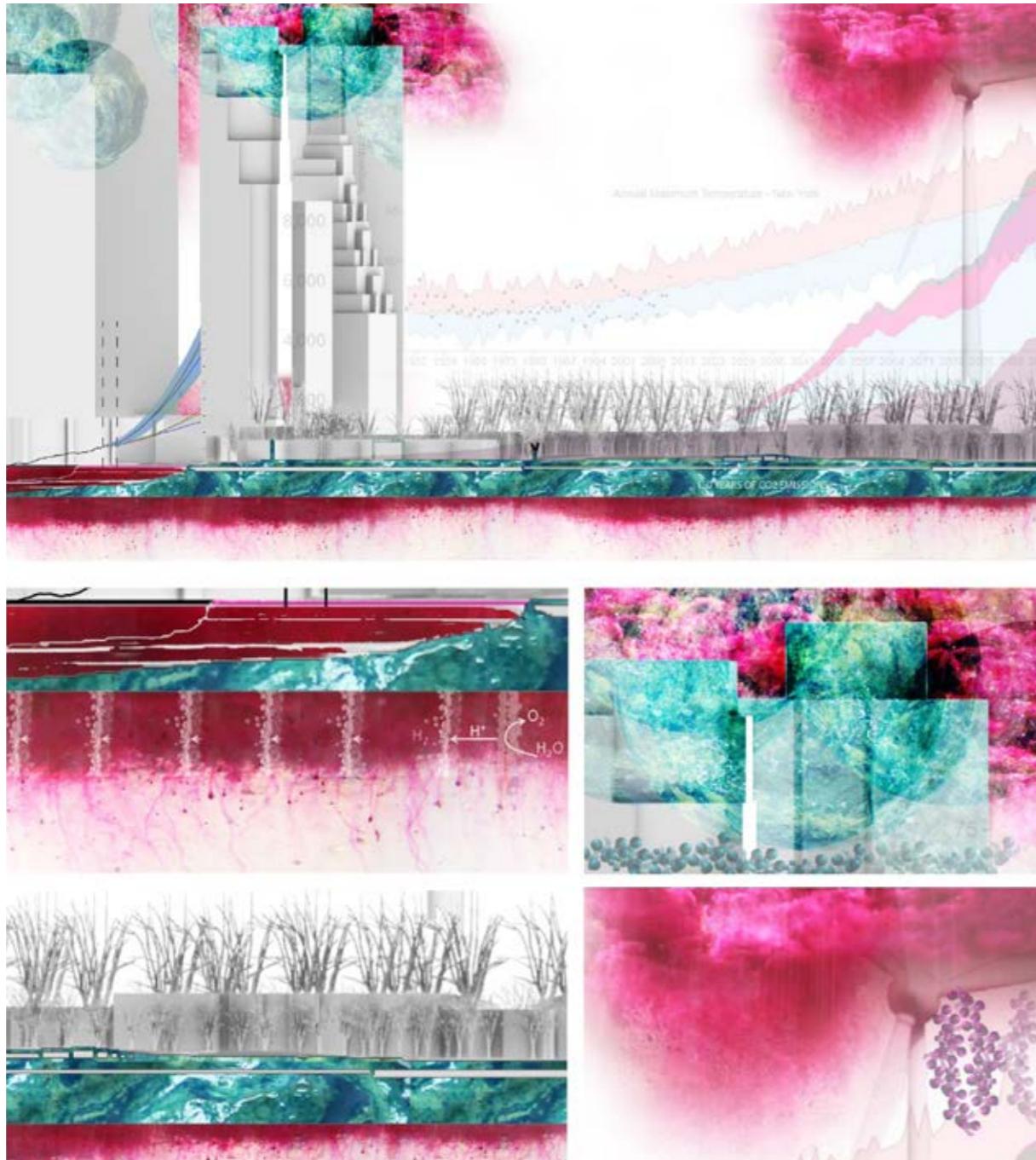
trav·er·se : travel across or through.

blister : a flaw on a surface resulting when an applied substance does not adhere (as an air bubble in a coat of paint)

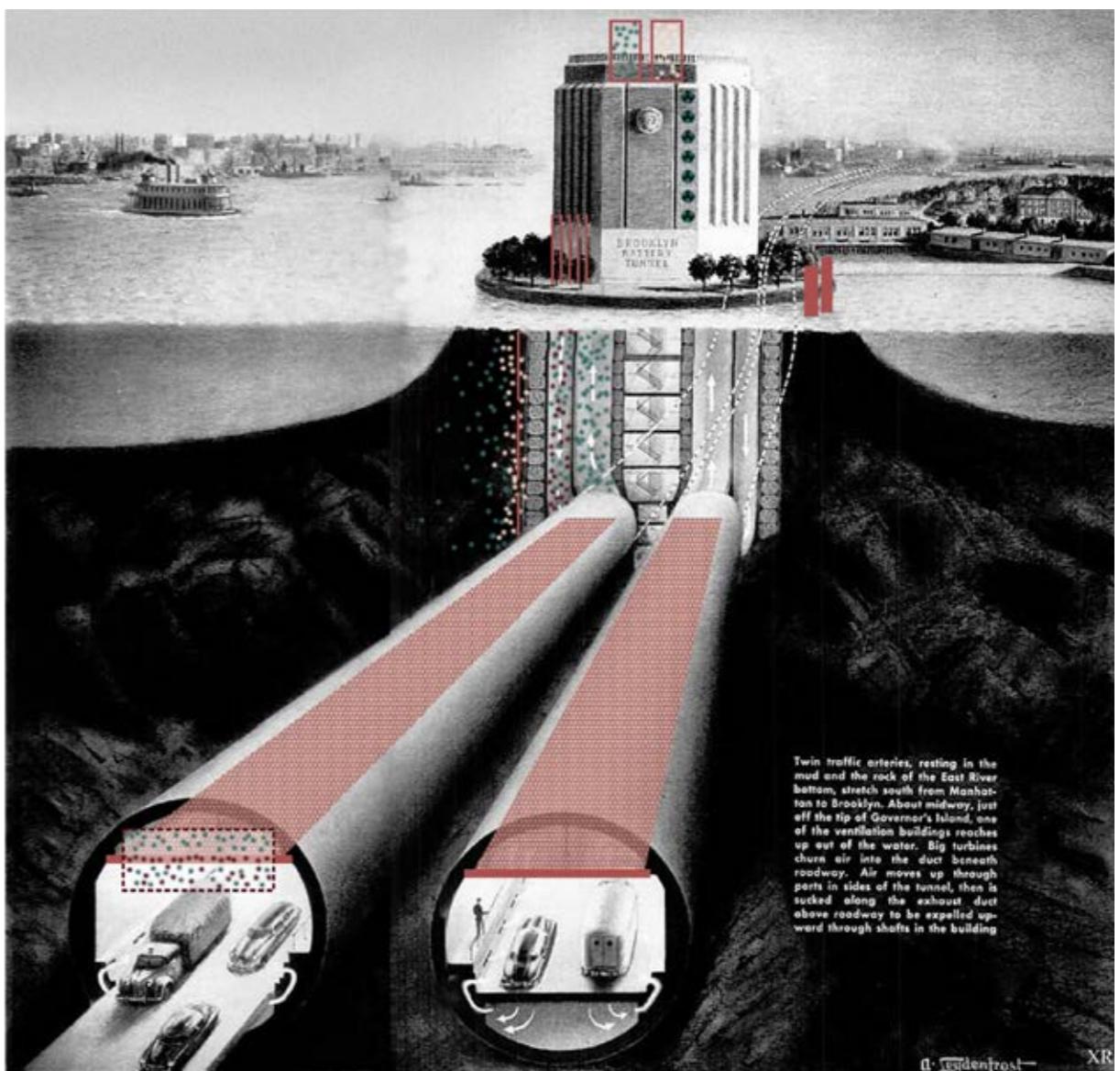
Testing material recipes with resin, wax, plaster, pigments; where their densities, solubility & reactions under varied temperatures gave rise to textures I later extracted to define moments and new 3-D geometry.

The increase in atmospheric carbon dioxide is central to global warming and climate crisis. Yet could the element of this compound; sequestered, contained and transformed, produce new mediums for climate resilience?

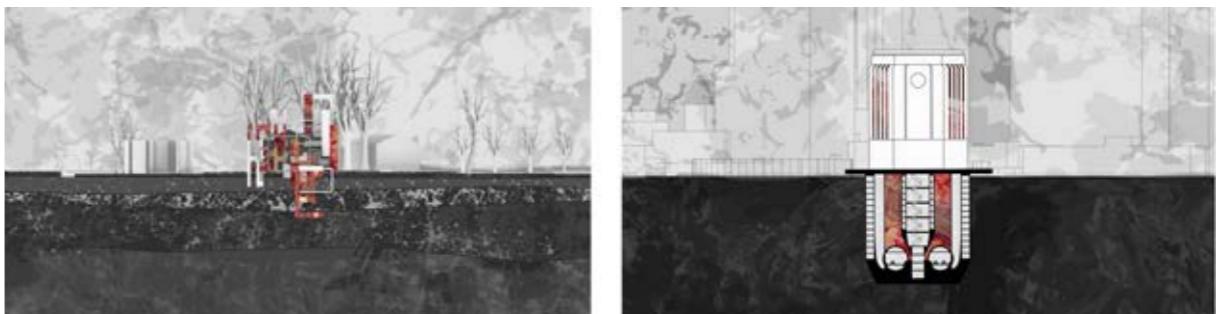
The Carbon Cycle is vital to life on Earth. Yet, humans, by burning fossil fuels, have disturbed the natural balance of the carbon cycle and led to climate change and global warming. As architects, eliminating the embodied carbon of building structure, substructure, and enclosures which accounts for 11% of global GHG emissions is of paramount importance.



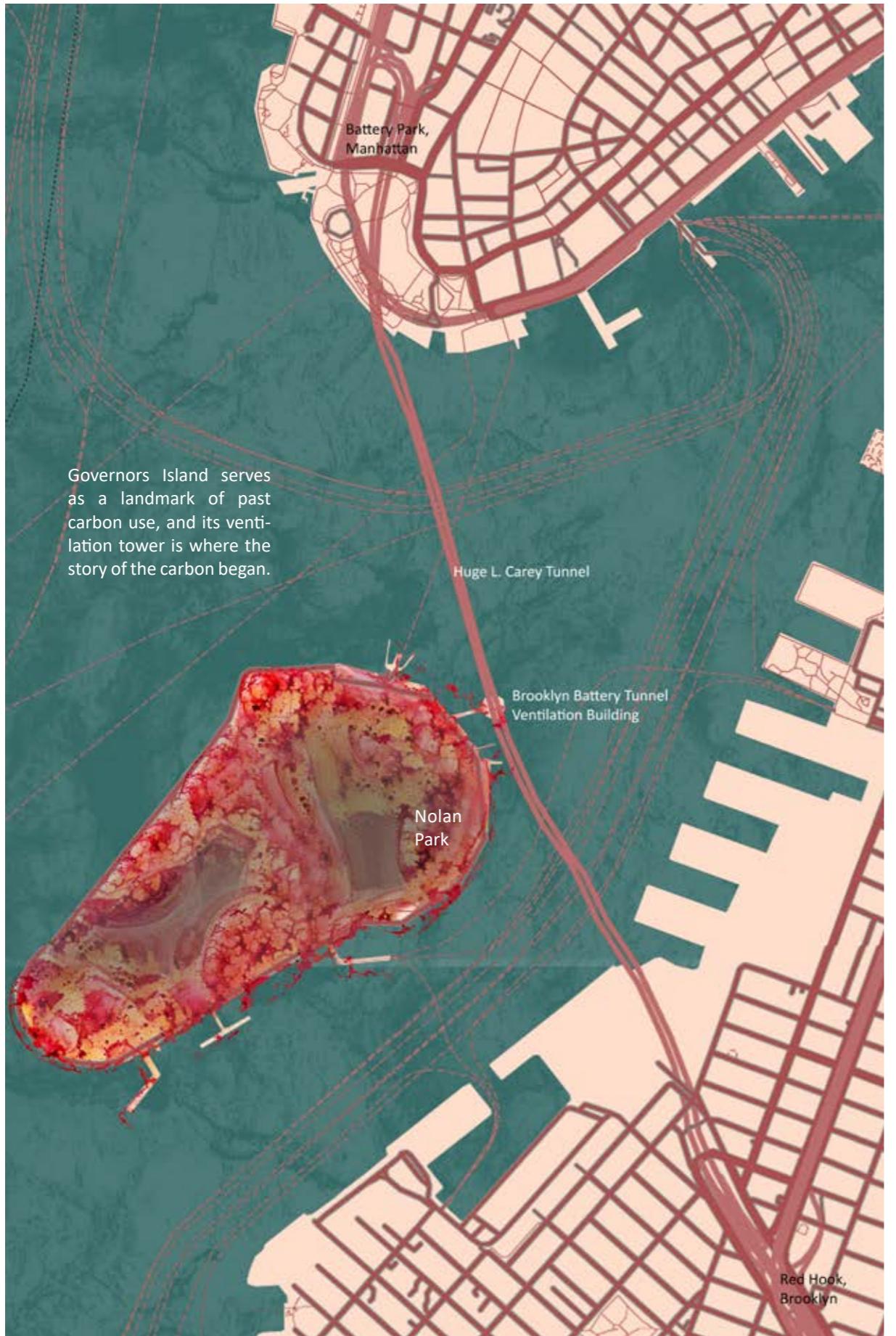
Graphical representation of increasing carbon in the atmosphere in New York City.

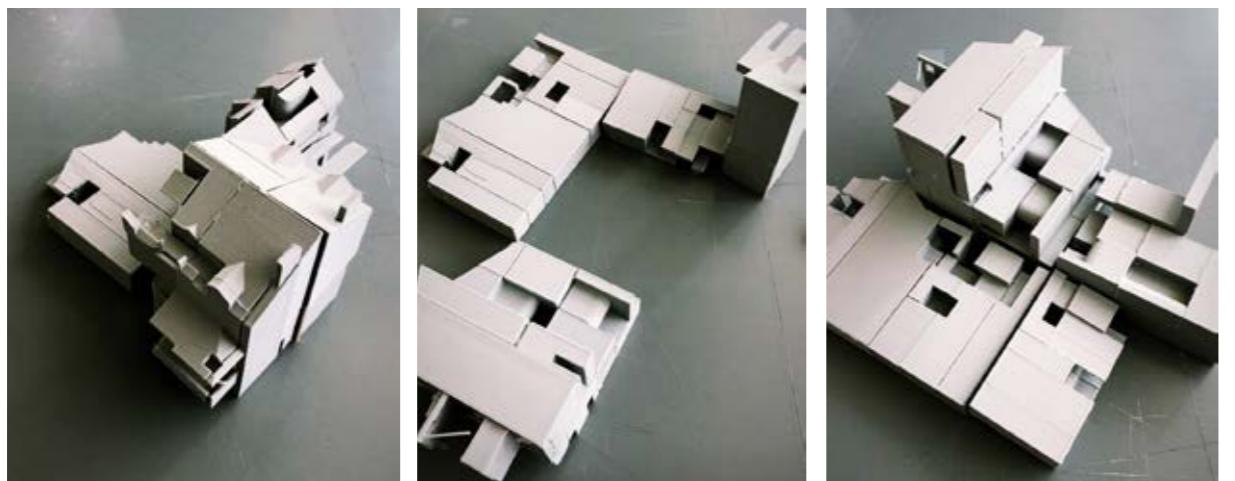
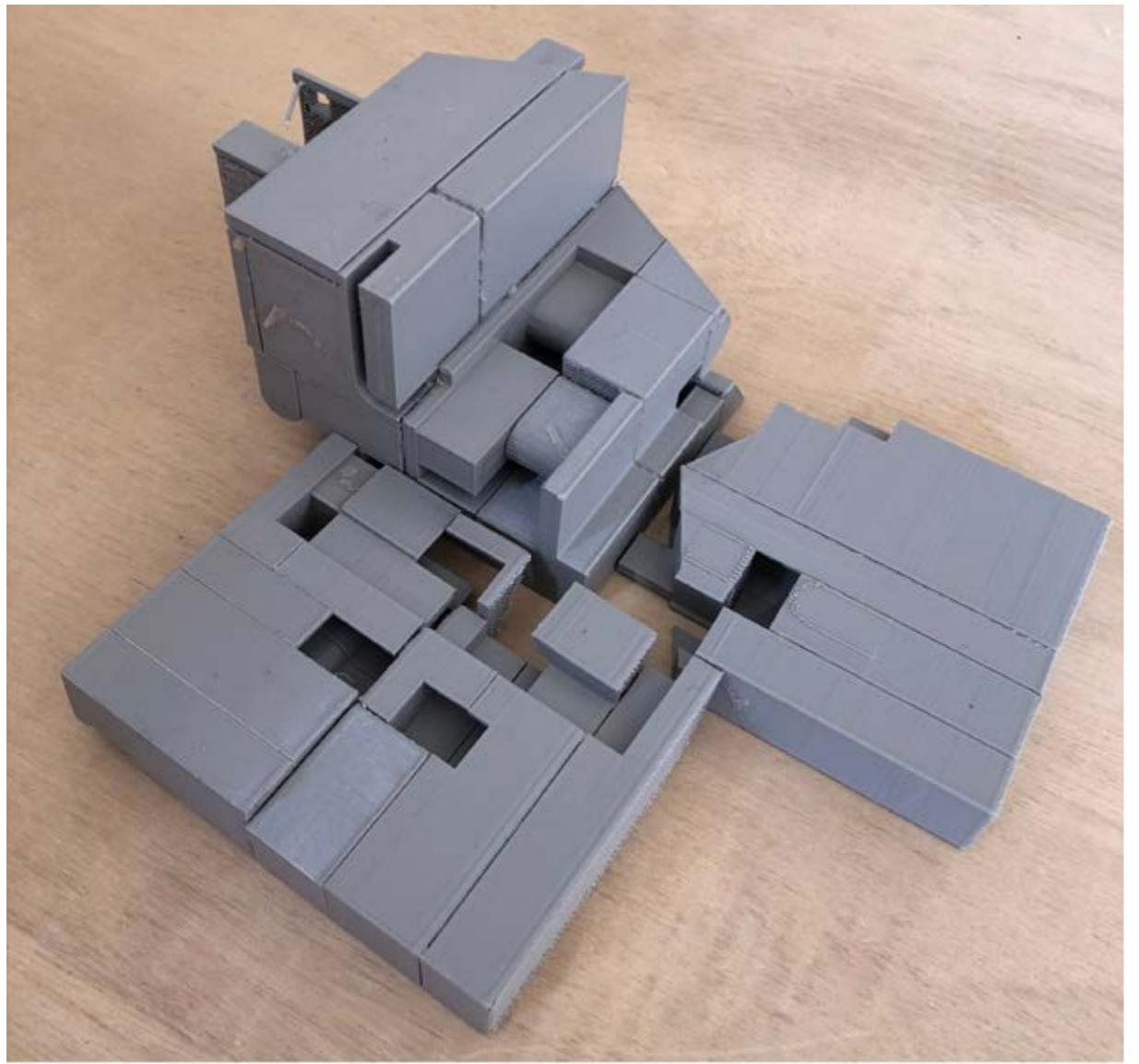


"We captured the carbon at the ventilation tower on Governors island and transformed the captured carbon into a new self-decomposing material. This prototype of capturing the carbon at its source of emission, for a 50 thousand mile vehicular tunnel, later multiplied over the entire Interstate Highway System that has led us to achieve a carbon neutral environment."



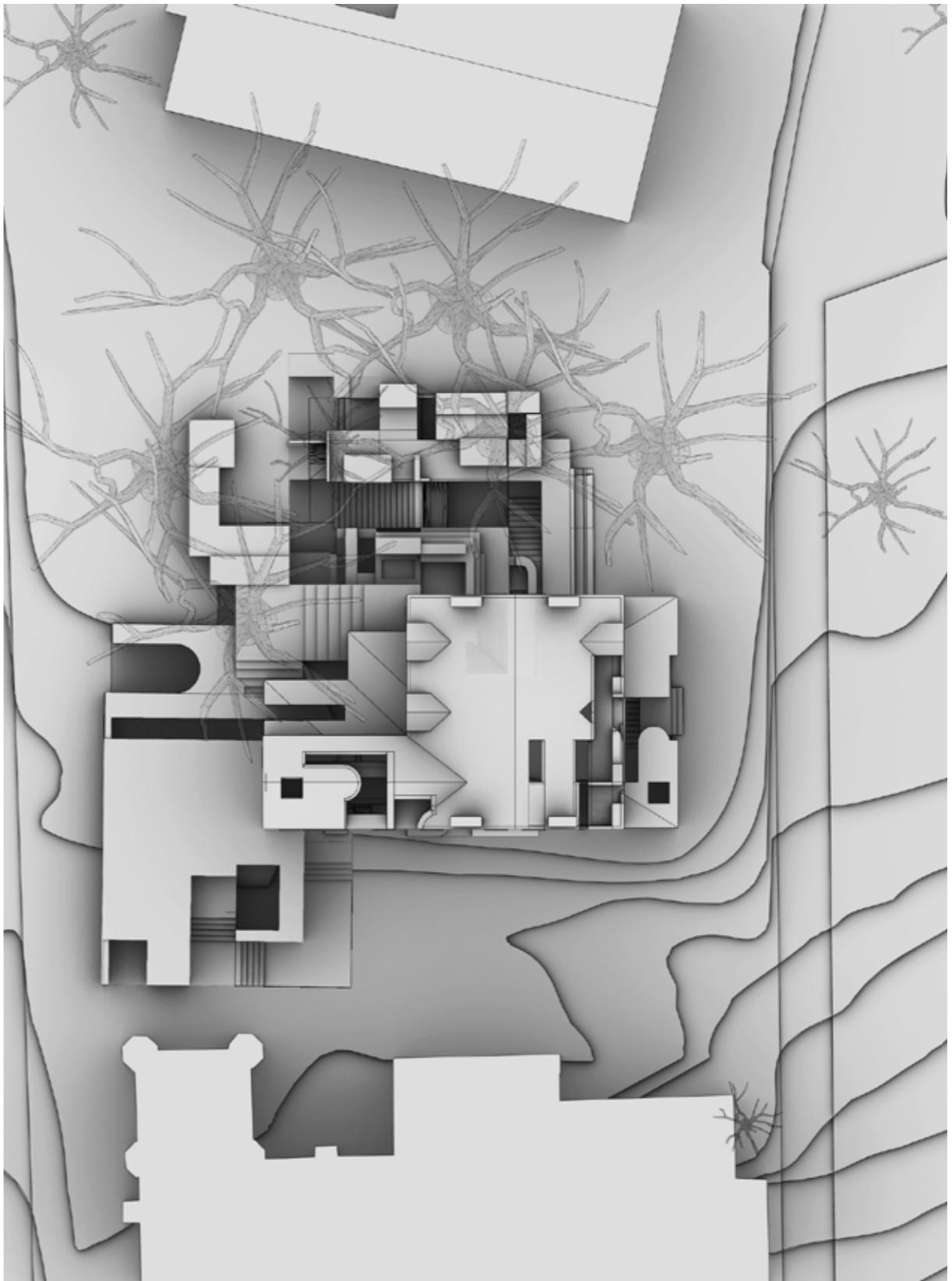
"Rather than to forget that we have resolved carbon concentration in the atmosphere, we see a memorial on Governors Island. We decided to relate house 14 at Nolan park to the vertical monumentality of this unacknowledged edifice."





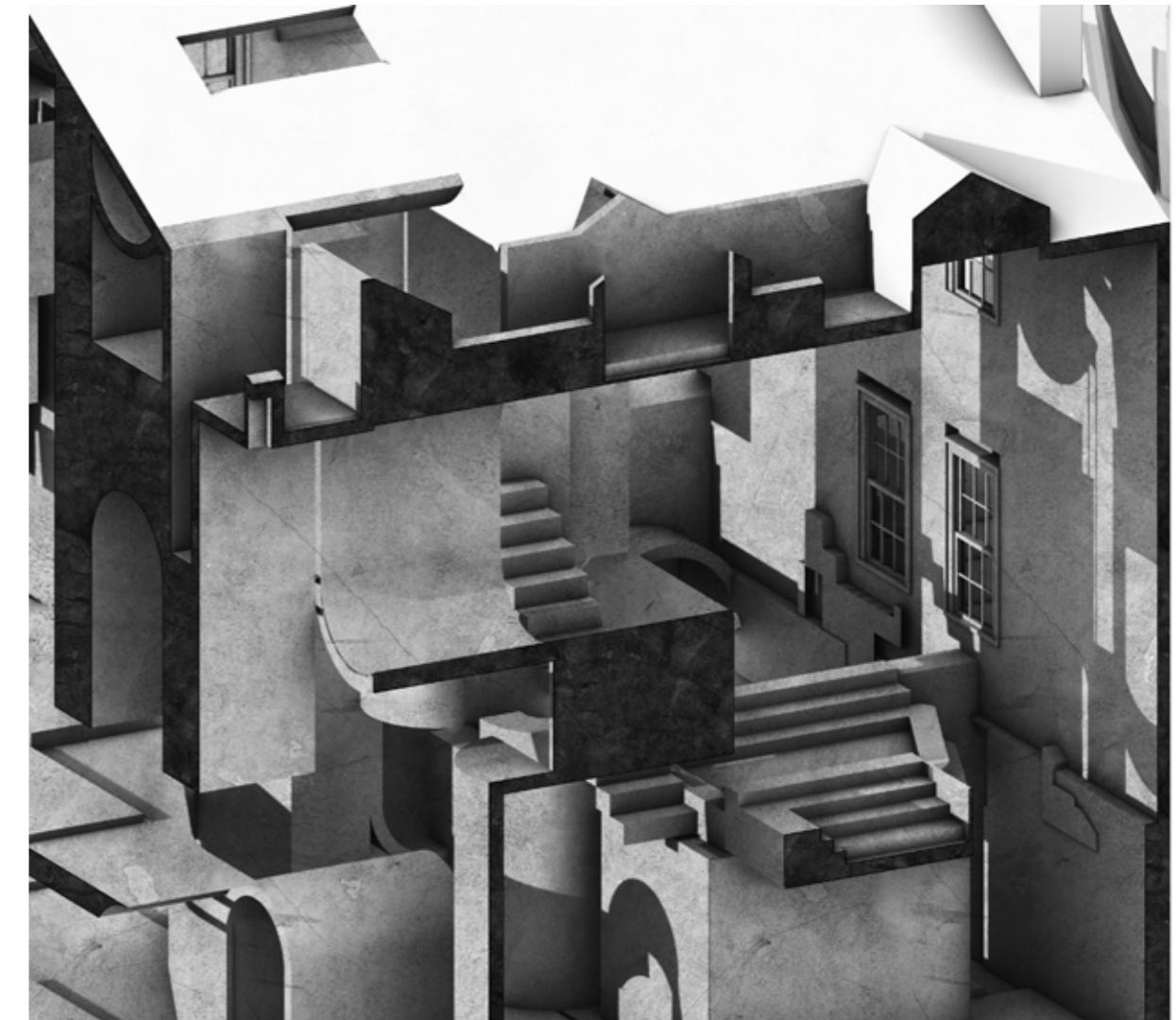
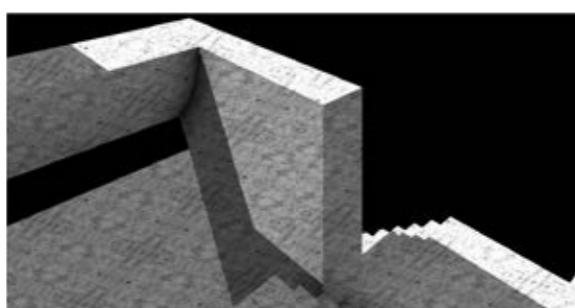
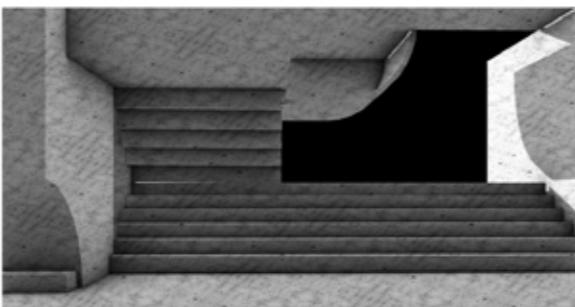
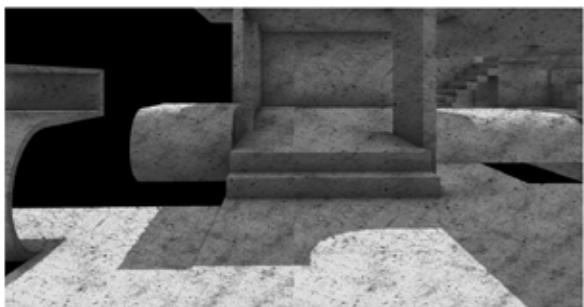
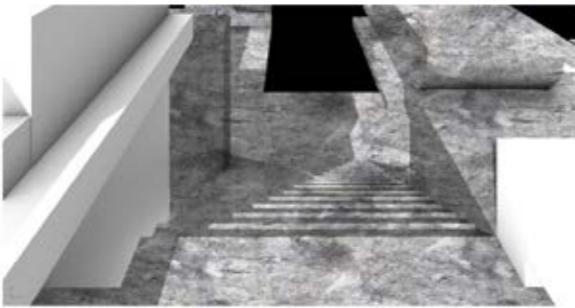
The chunk model of house 14 to define spaces over the narrative of monuments and memorials. The model arrangement helped interpret filleted corners and arched spaces. I questioned the flatness of floor plates, and started connecting levels with heavy staircases, established a relationship between solid masses and void spaces, the thickness and thinness of materiality.

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The visitors on Governors Island proceed through outdoor landscape design into Building 14, its a procession and a remembering. A ceremonial route that carves the ground, marking its locus as a source of by following the same path through the outdoor carvings underground into a dark dungeon.

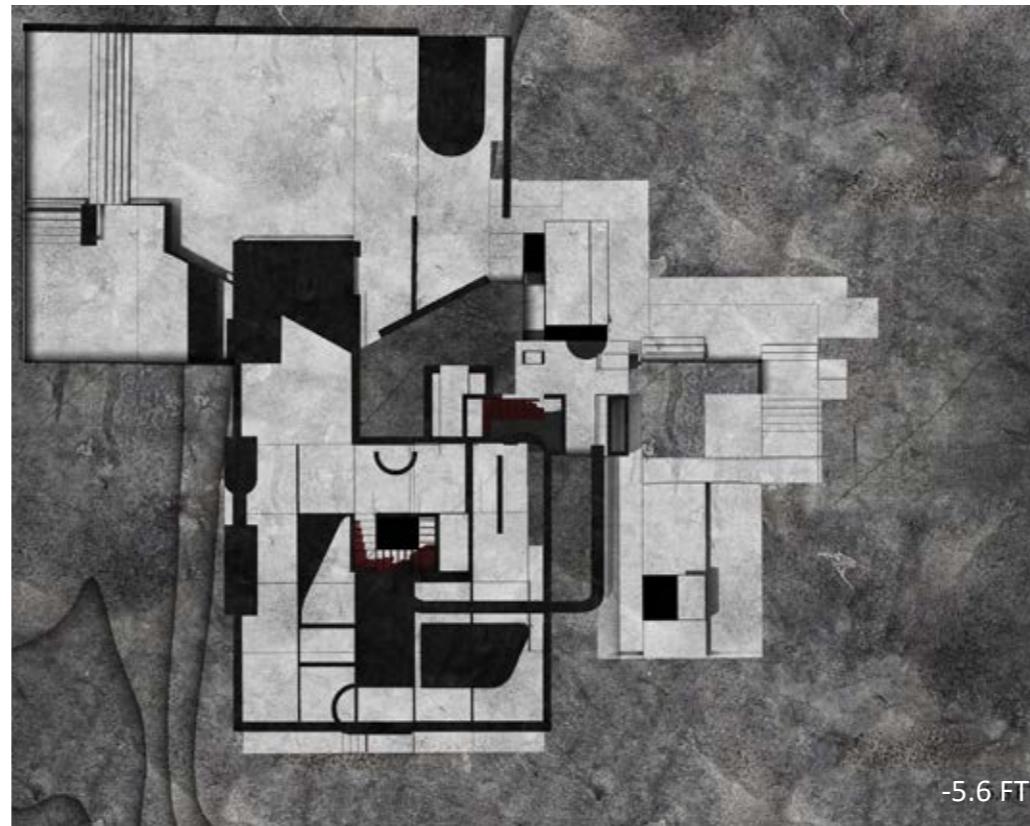
ACADEMIC | PRATT SPRING STUDIO | 2021



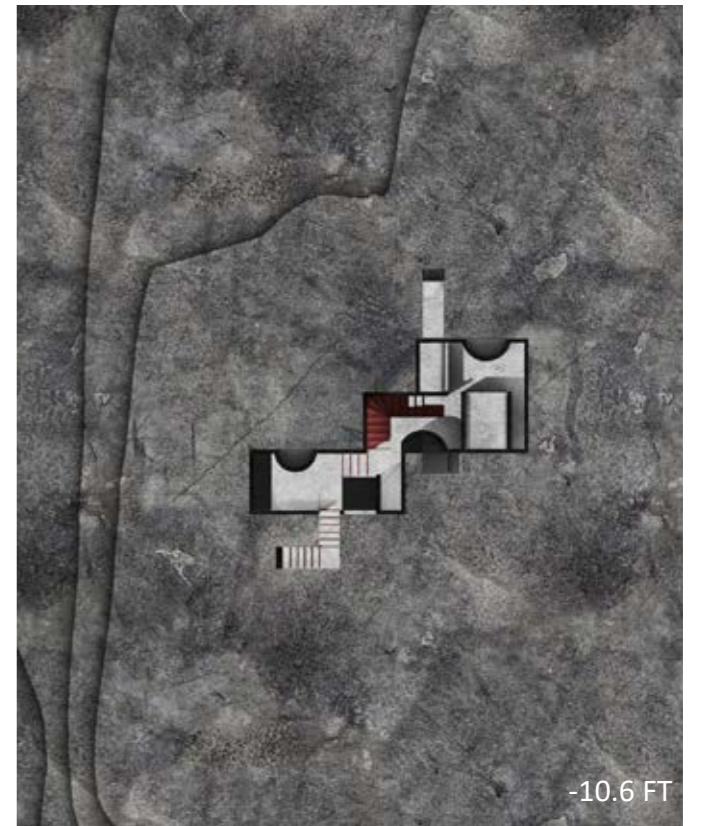
While some areas need people to budge beneath the beams, others are open to the sky. There would be spaces with stark light when the sun is overhead, coupled with dark corners.



+2.4 FT



-5.6 FT



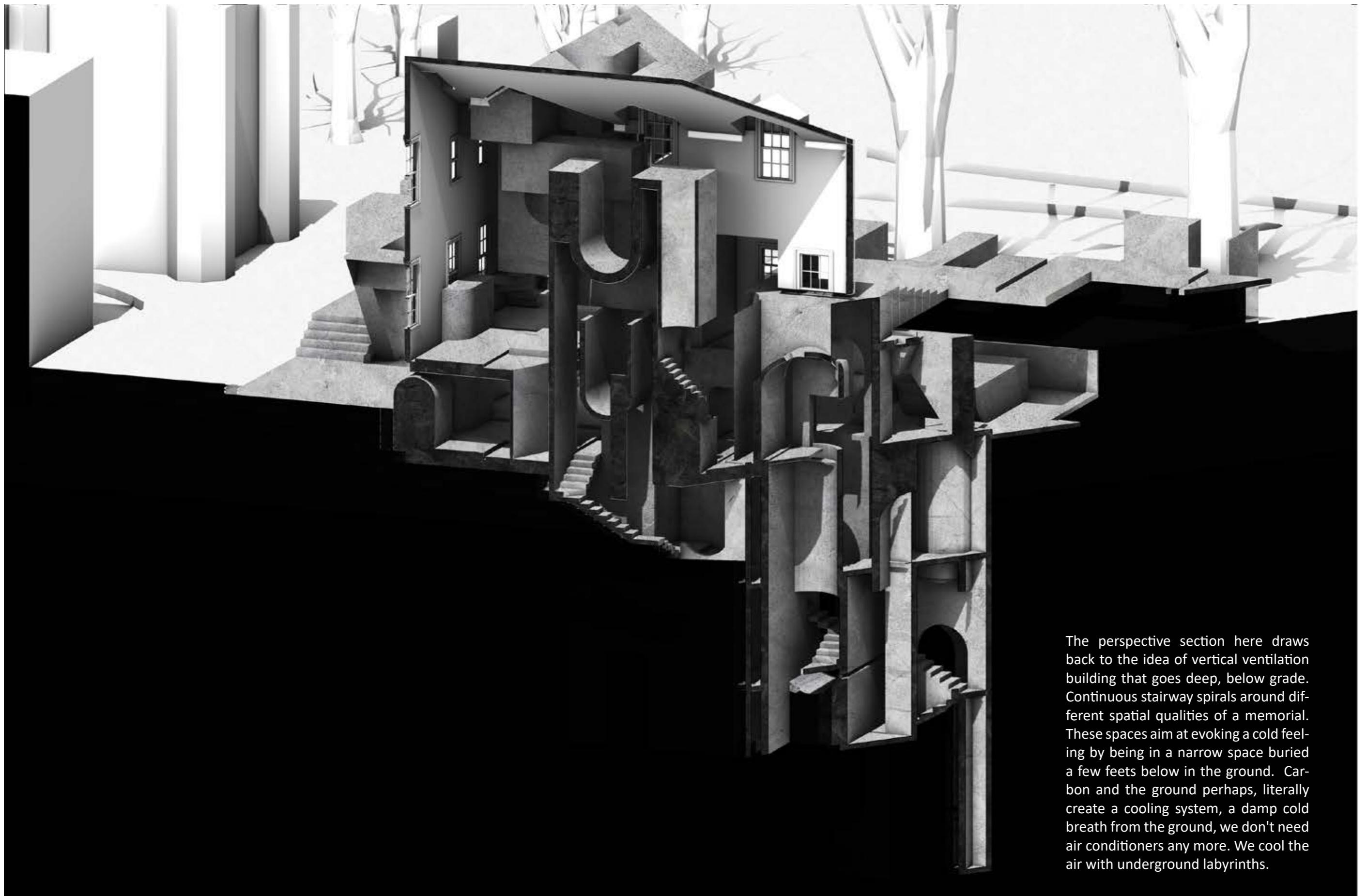
-10.6 FT

As the movement descends, we start experiencing narrower vent-like spaces. The cut plan explains how these outdoor elements continue in the interior of the house. To further enhance the idea of this vent and soil, moments have been created where the ground can be approached from within, it allows us to fully appreciate the depth of the intervention.



Our project is a memory for what's lost because of the impact of carbon dioxide emissions, the loss we never accounted for or acknowledged in the past. We converted this ephemeral gas into solid carbon, to grieve for this loss, and to avoid further demise. In this moment in future, are we responsible for remembering the kind of ecological issues our prior modes of development had created? The project has a janus faced quality , like Governors Island itself-- we may ask on this basis, does the memorial look back at the problem and does it point to a different type of ecological future?

We are immersed all around the concrete, one of the most widely used building materials. With this material created from carbon captured at the site, we remind people of impacts of human intervention in the past but also acknowledge the potential that future holds.



The perspective section here draws back to the idea of vertical ventilation building that goes deep, below grade. Continuous stairway spirals around different spatial qualities of a memorial. These spaces aim at evoking a cold feeling by being in a narrow space buried a few feet below in the ground. Carbon and the ground perhaps, literally create a cooling system, a damp cold breath from the ground, we don't need air conditioners any more. We cool the air with underground labyrinths.

Pratt Fall Studio Instructors : **Erich Schoenenberger, Olivia Vien**
Studio Experts: **Oliver Schaper (Gensler), Signe Nielsen (MNLA)**

Site : **Governors Island, New York City**

Recorded Presentation : [YouTube](#)

Type : Research, Material Experimentation, Architectural Design.

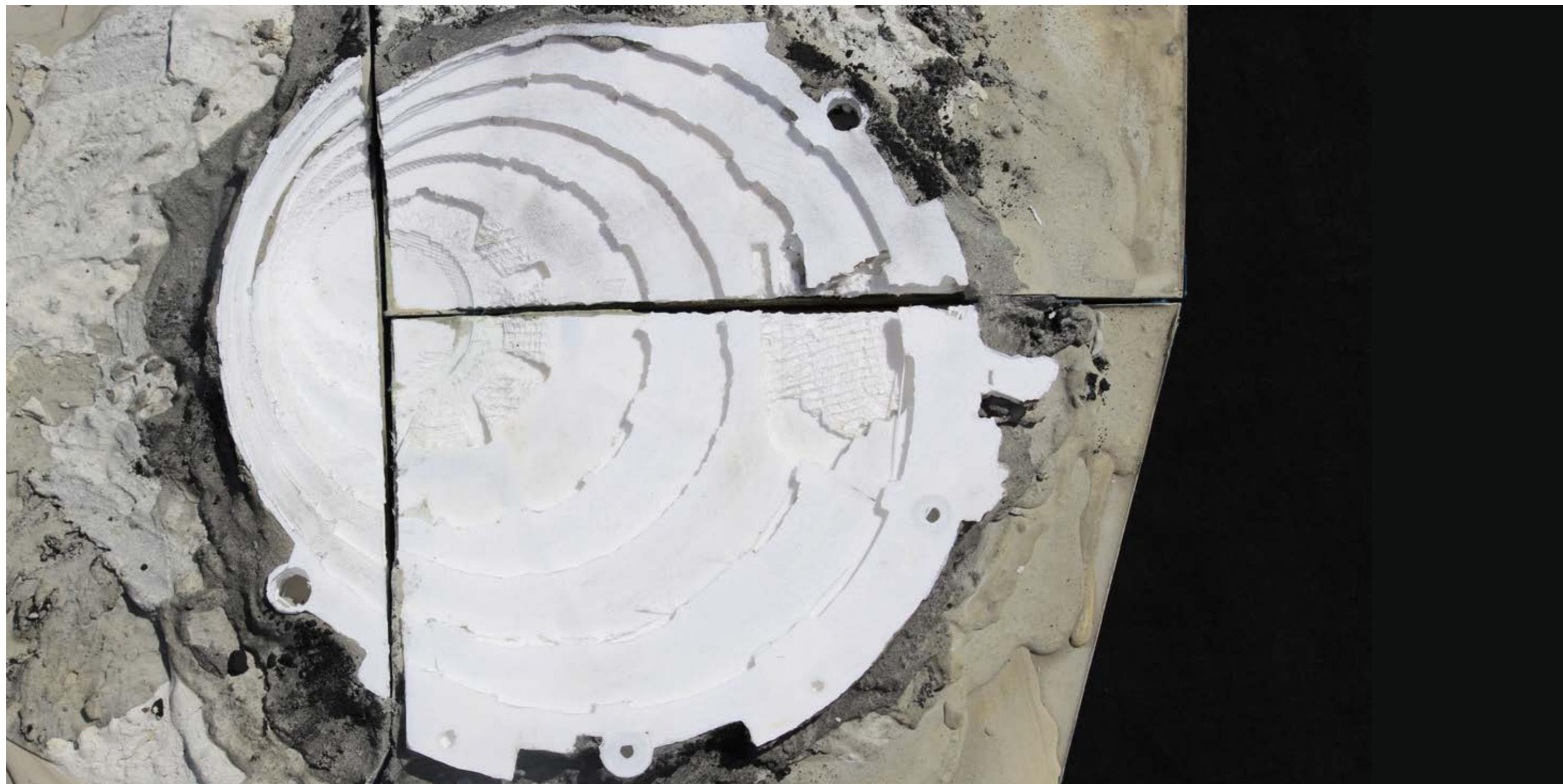
Keywords : Crater, Experience Living, Mines, Marketplace, New Lifestyle - 2050, Striations, Carbon Storage, Material Urbanism, Prototype, Ecology, Equity, Apocalypse.

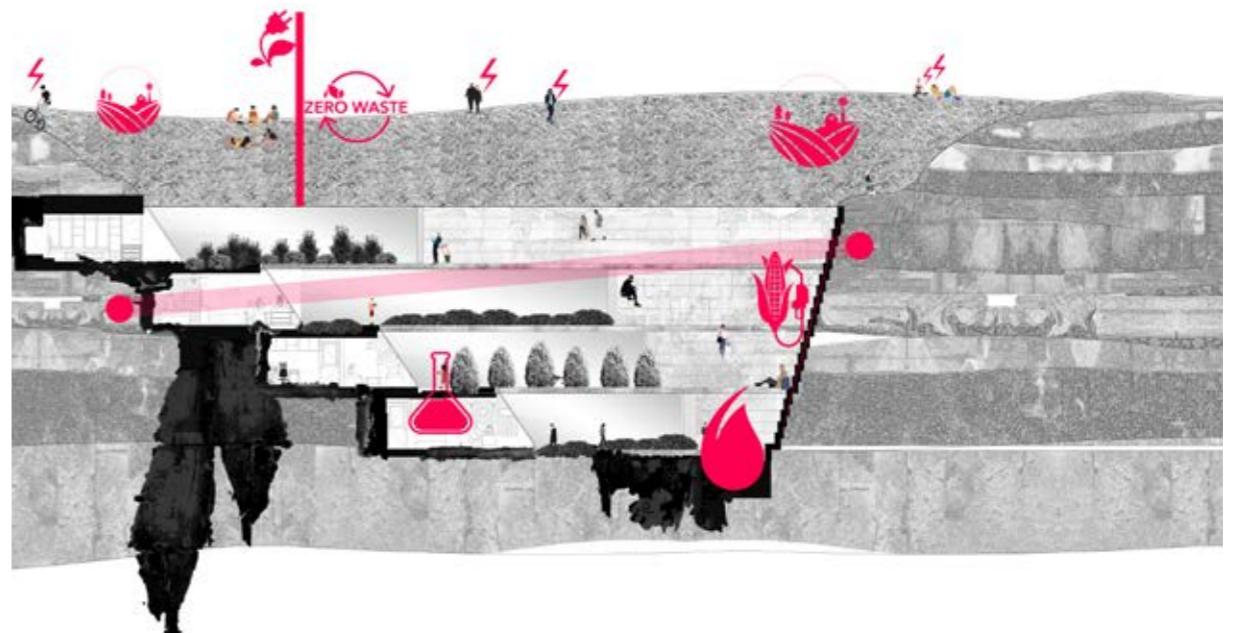
Endorsement: [Design Dissertation](#)

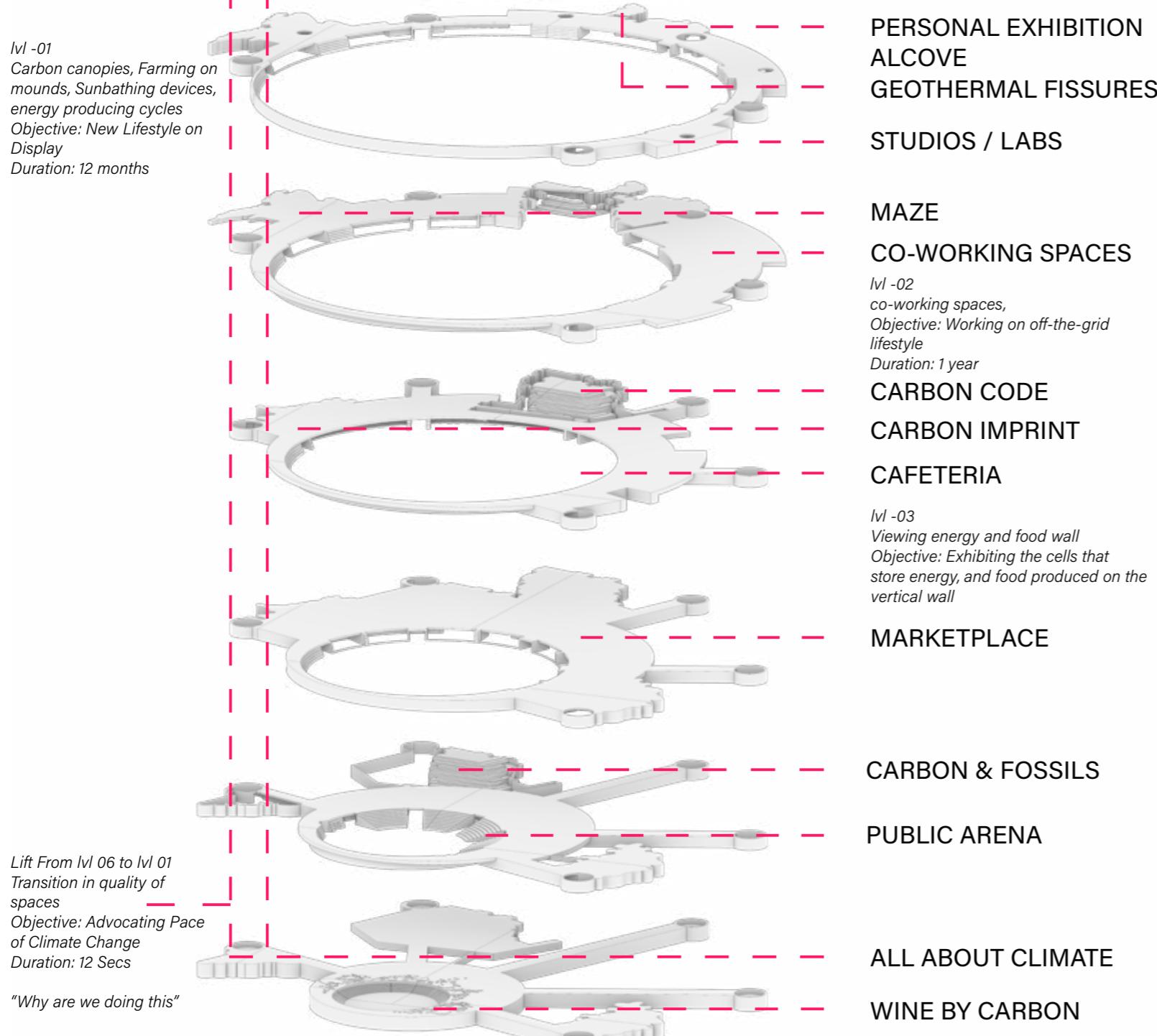
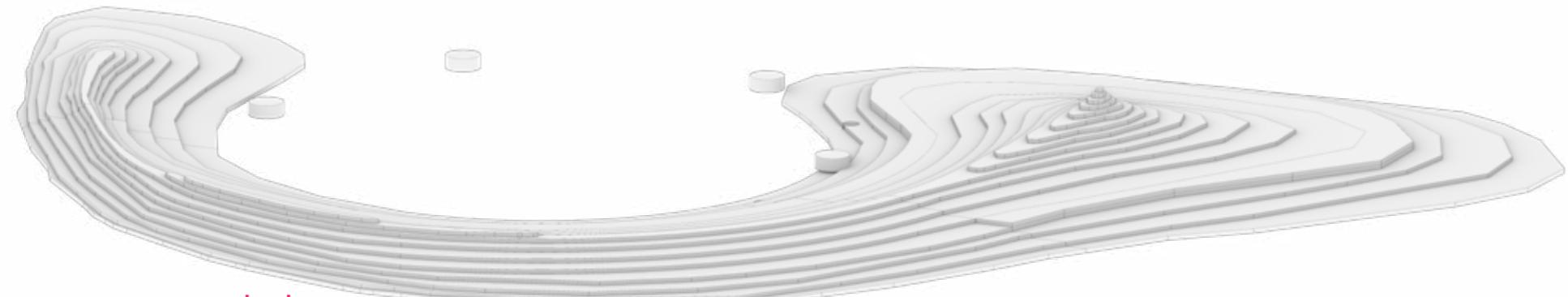
02

ANTHRO(POST)SCENE *[Re-living the memory]*

PREMISE: "It is the year 2050 and it's been an eventful 30 years and a marker for the change in our cultural trajectory. We realised our flaws and we sought amends. The process of carbon capture further opened up opportunities for us to experiment with this element. As an essential step to utilise the captured carbon, it was stored deep under the ground as deposits. Over the years, the sediments formed by accumulation of captured carbon transformed into multiple layers of carbon material. The island is now a block of carbon material, a platform for innovation in the way we construct and design habitats. All this has led to a ruined state of material to be used as futuristic living."



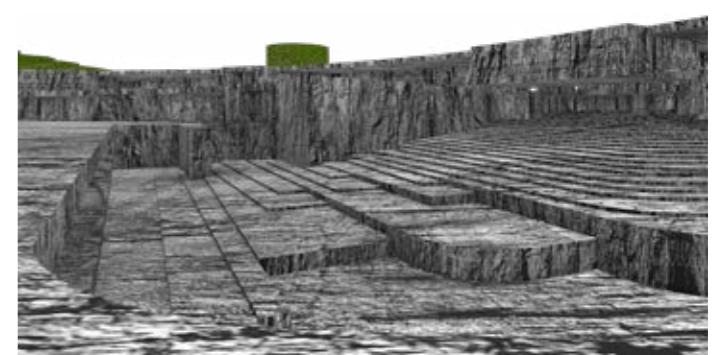


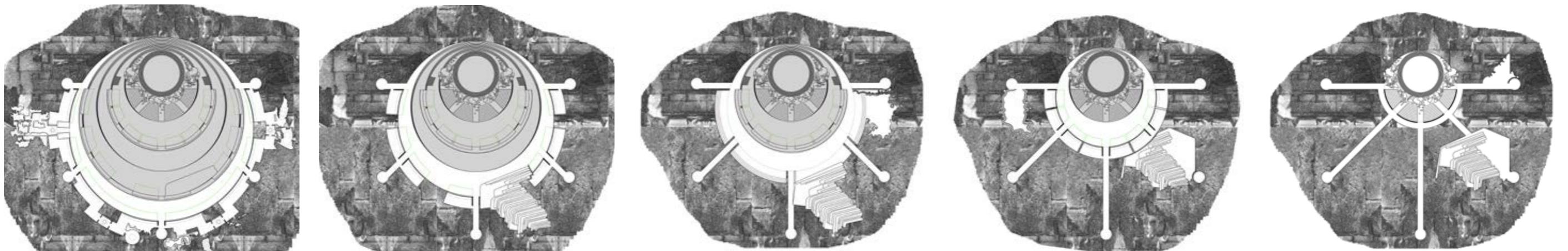


Exploring the depths of the stored carbon and using it as a material, spaces are carved out to create new living environments. Deposition forms layers and thus creates textures. As a result we obtain patterns of striations and porous accumulation at places taken up as opportunities and design foci. The strategy to excavate and form the crater was in forms of circular rings where the layers of the carbon material are evident with an element that adds to the aesthetics of the memorial idea.

In the process of excavation, mounds were developed with the spoil, used to aid the temperature control for habitation beneath, for community farming, and to define new circulation on the site. Mounds also are opportunities to connect energy generating functions around the crater visually and by circulation as well.

Using the carbon as regenerative material and a host to energy, it is an opportunity to create a sustainable structure that provides for the user and takes care of itself by becoming a powerhouse. Simply, movement too would contribute as a resource.





Level 01

Level 02

Level 03

Level 04

Level 05



The project addresses the thought of independent living where the systems of the house are powered by its building materials. In order to make this functional, a mixed use aspect is associated with the scheme, which also creates a demand for further use of the system of carbon.

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The studio spaces in top tiers integrate with the bottom ones to open up as a marketplace and recreational area. Creating experiences with varied time frames is what the crater offers. Visitors can experience living in the crater for a year, produce their own food and energy, and explore the material when the island isn't open for public access for 6 months, then share the produce and experience with visitors in the other half of the year. From 12 seconds to 12 months, you have a carbon memory to take back as a souvenir.

The crater lives on the principles of a retreat where carbon is your energy, pick your timeline and be part of the process. The journey begins from crater being an exhibit in itself with it functionally being a machine, a micro climate lab. The craters envision communal life, where people have the opportunity to communicate amidst their centrally facing green spaces and gather at the core for communal activities. The porosity in the material allows the ground water to gather and form a pool in the basin of the crater, used as a landscape asset.



ACADEMIC | PRATT FALL STUDIO | 2021

Type : International Design Competition

Host : VOLUME ZERO | Rank : FIRST

Jury : EFFEKT, Denmark | Penda Architecture, China | People's Architecture Office, USA | ADND, India

Site : Mumbai, India

Contribution : Team Lead, Concept Development, Designing Narrative, Modules & Timeline,

Main Render.

Keywords : Housing, Community, Modular, Additive Architecture, Structural Columns, Highway.

Being a part of an imperative topic of debate in Mumbai, the coastal road construction, and its adverse effects on the ecology and ever residing coastal koli-communities led to promoting social housing and community development through its design.

"Add to cart" is a modern solution for micro-housing that allows a house to grow within a given space. It is designed in a way that it can be multiplied, deducted & customised as per the different stages of a man's life and his lifestyle choices.



Mumbai, a megacity, is home to many traditional communities. Some communities bear the brunt of urban sprawl & migration and are on a verge of extinction. One such is the closely knitted Koli community of fishermen, entitled as the original inhabitants of Mumbai, that are suffering an economical, social and cultural loss today. The proposed Coastal road development along the water banks will hugely affect the profession of this community, eventually leading them to migrate from their original habitation. Our concept of micro-housing shall retain and uplift this community, making it viable even through rapid urbanization.

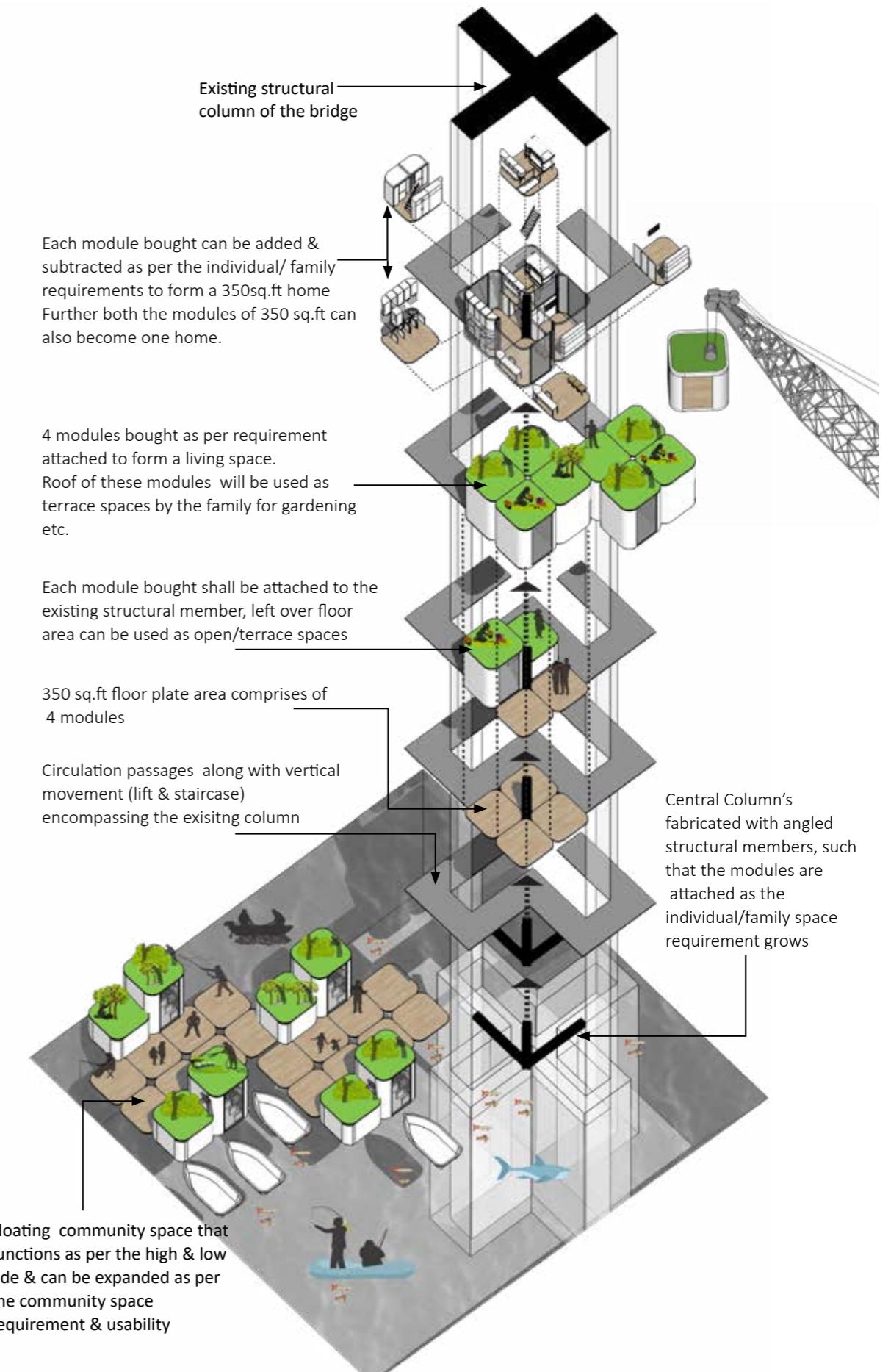
1-2% of the city land is occupied by supporting structural systems that act as dead spaces, hence these structural systems can be constructed in such a way that they can host these communities. The housing takes place along the proposed infrastructure of the coastal road, while it saves green lands from undue rehabilitation of the fishermen. It also brings them closer to their profession and proposes a waterfront development program. This is the city supporting the fishermen's concerns, fishermen supporting the city's concerns in turn.

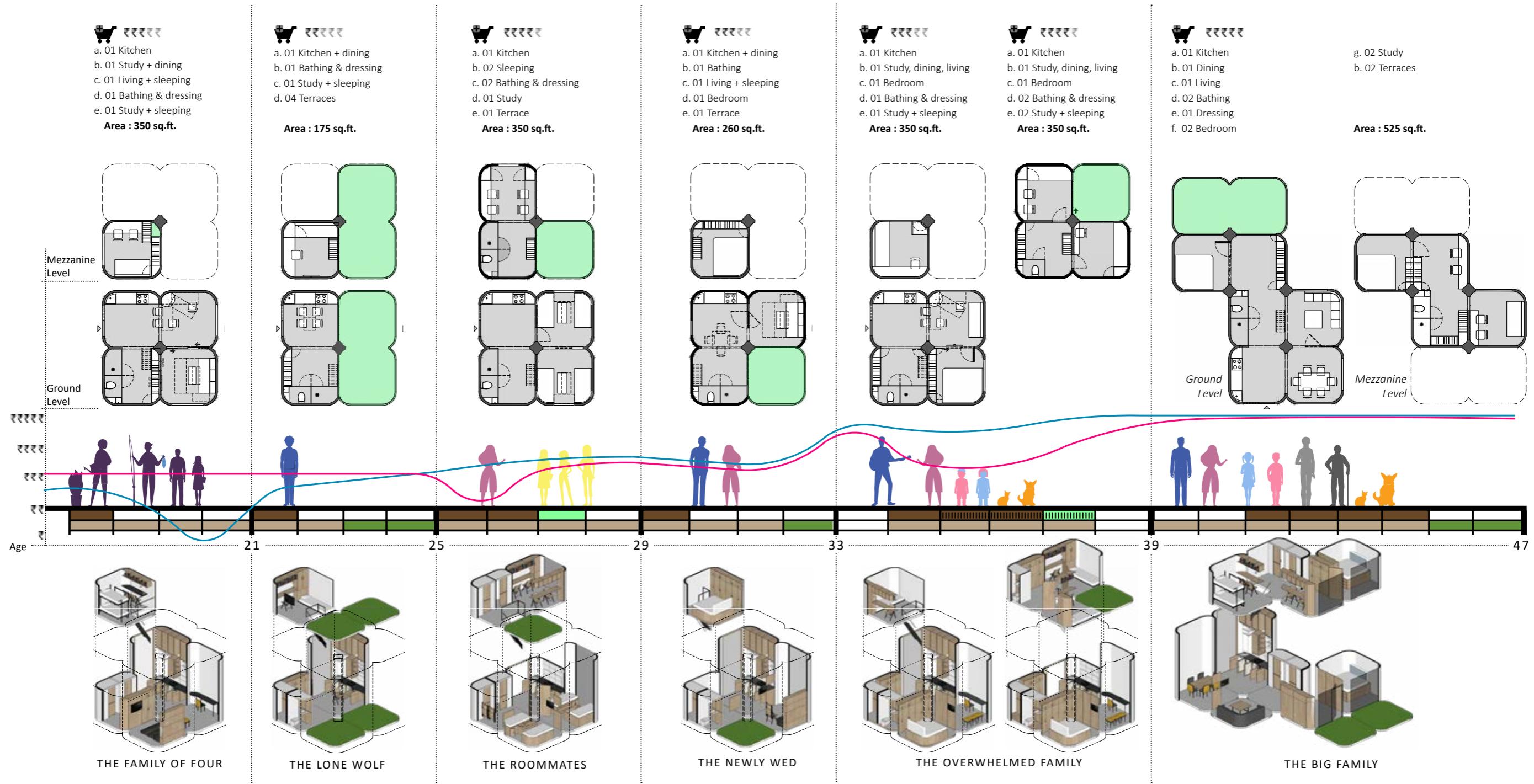


COMMUNITY SPACES FOR CULTIVATION



FLOATING SPACES AS MARKET & CULTURAL SCENES





Module study by using furniture located in typical housing to create most efficient area usage and combined with number of users to create different typologies of housing units

SARVA MANGALA PEETHAM

Sarva Mangala Peetham is a 50,000 sq.ft. technologically advanced experience center designed to encourage women empowerment, presently under construction in North India. It walks the audience around the ancient Indian mythology of Yugas - the four ages of life around the World. Through the Yugas are 21 varied installations telling stories about significant works of women that set the course of Indian history. SMP is a rehabilitation project worked out around many challenges of the existing structure.

"There is no chance of welfare of the world unless the condition of women is improved. It is not possible for a bird to fly on one wing."

Site : New Delhi, India

Type : Research, Experience Center, Advanced Technology

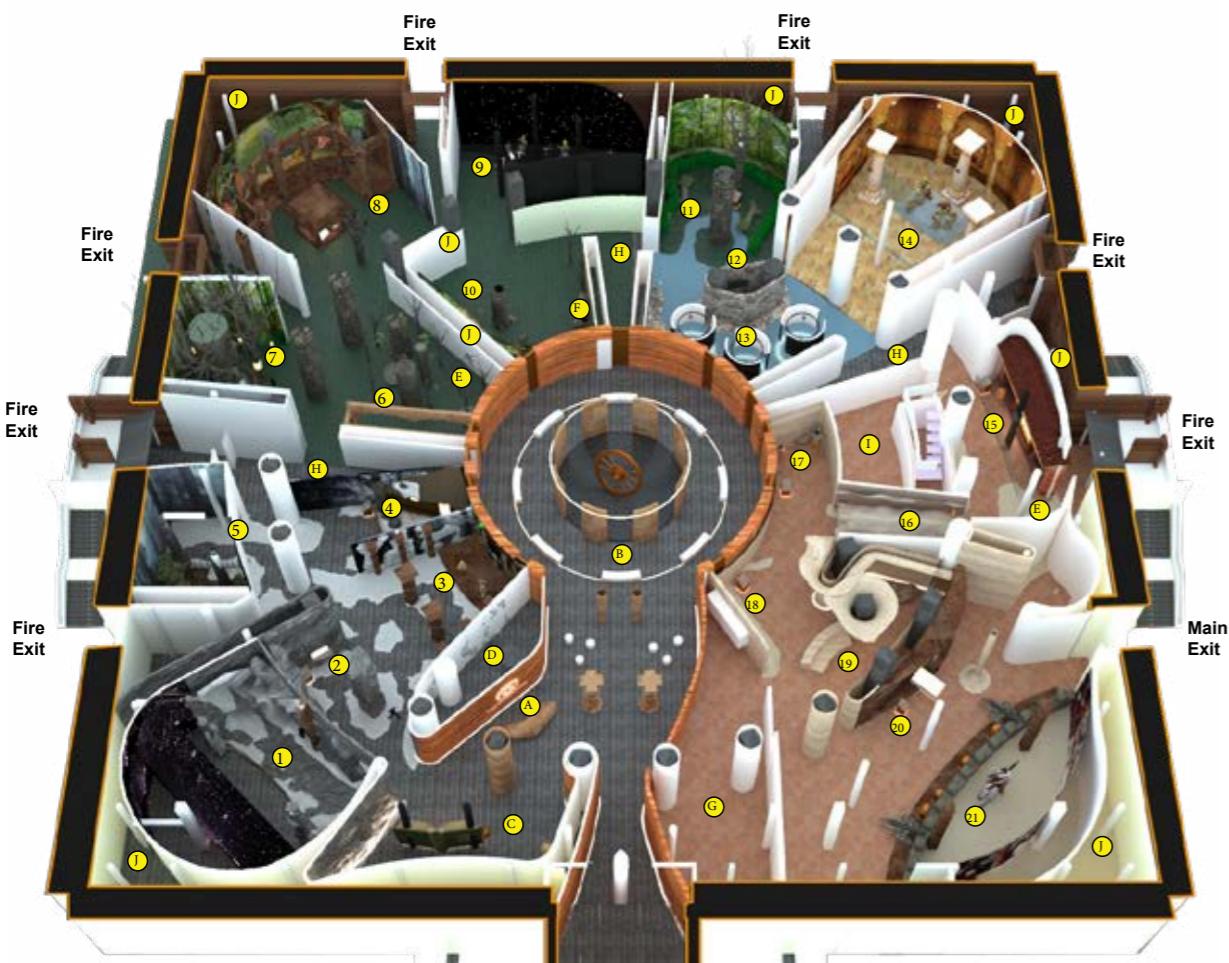
Contribution : Researcher On Exhibits, 3d Modeling, Part Of Concept Development, Part Of Layout Design, Part Of Renderings, Final Presentation, Site Study, Complete Branding of the Project (Logo, Theme, Collateral Design)

Architectural Design Team : Ar. Abhinav Prasoon, Ar. Reena Gaikwad

Technology Partners: Custom Technologies Inc., Mumbai.

Keywords : Mythology, Yugas, Women Empowerment, Experiential Design, AR, VR, Holographic Projections.

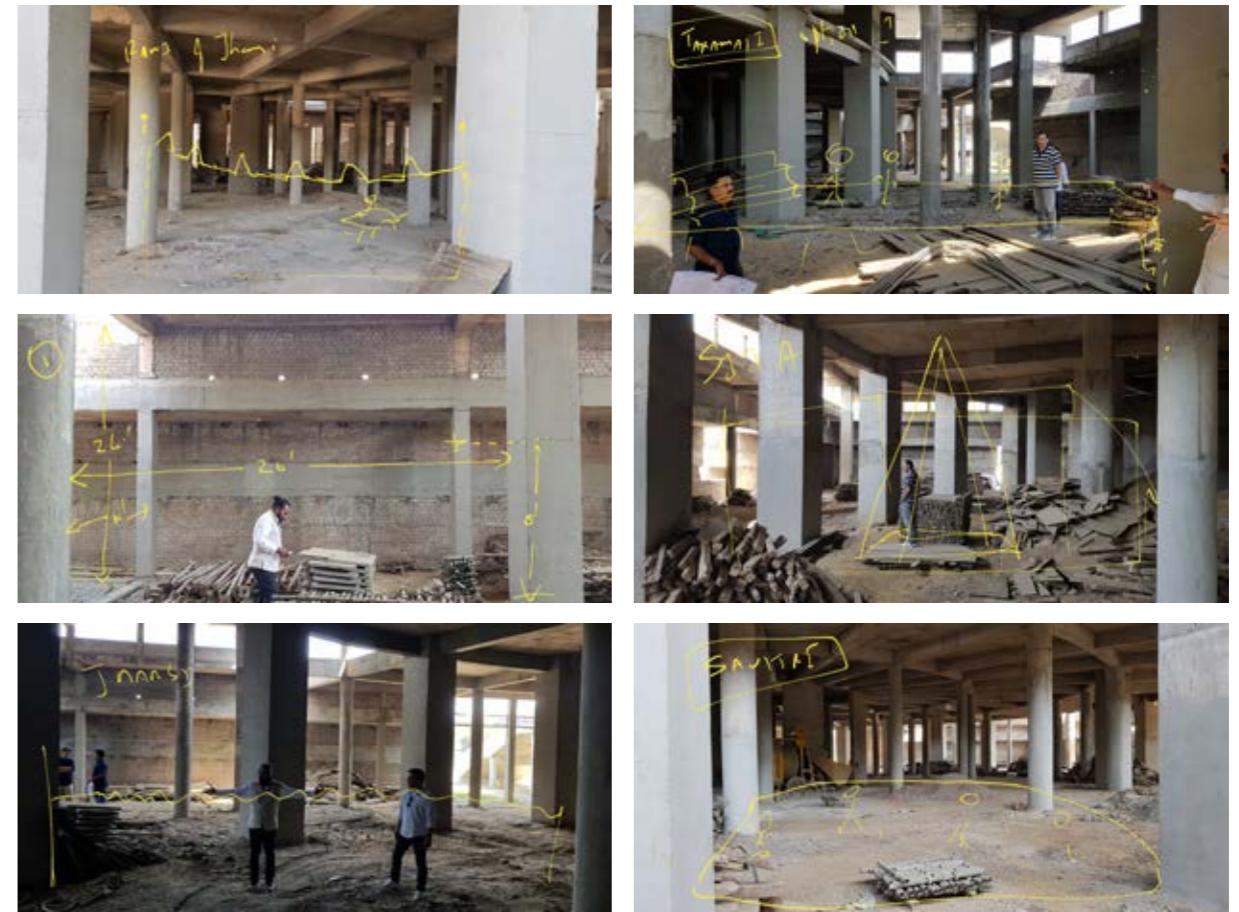




VIEW EXPLAINING MOVEMENT, INSTALLATIONS AND 4 YUGAS

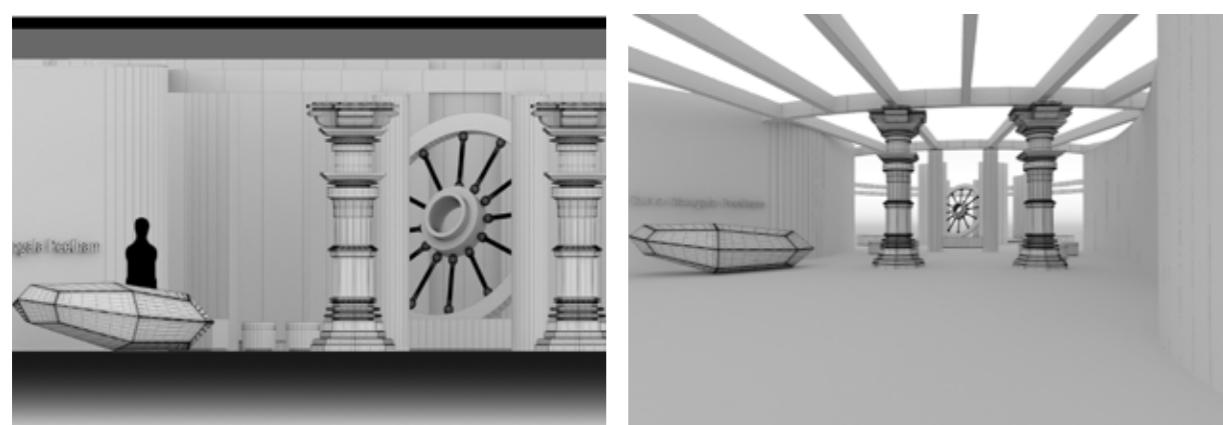
LEGEND

- | | | |
|---------------|----------------|---------------------------|
| 1. Arundhati | 8. Sita | 15. Yashodhara |
| 2. Gargi | 9. Savitri | 16. Mahaprajapati Gautami |
| 3. Taramati | 10. Sukanya | 17. Akka Mahadevi |
| 4. Anusuya | 11. Shakuntala | 18. Panna Dai |
| 5. Ahalya | 12. Madalasa | 19. Ubhayabharati |
| 6. Sharmishta | 13. Amba | 20. Ahalyabai Holkar |
| 7. Renuka | 14. Draupadi | 21. Rani Lakshmibai |

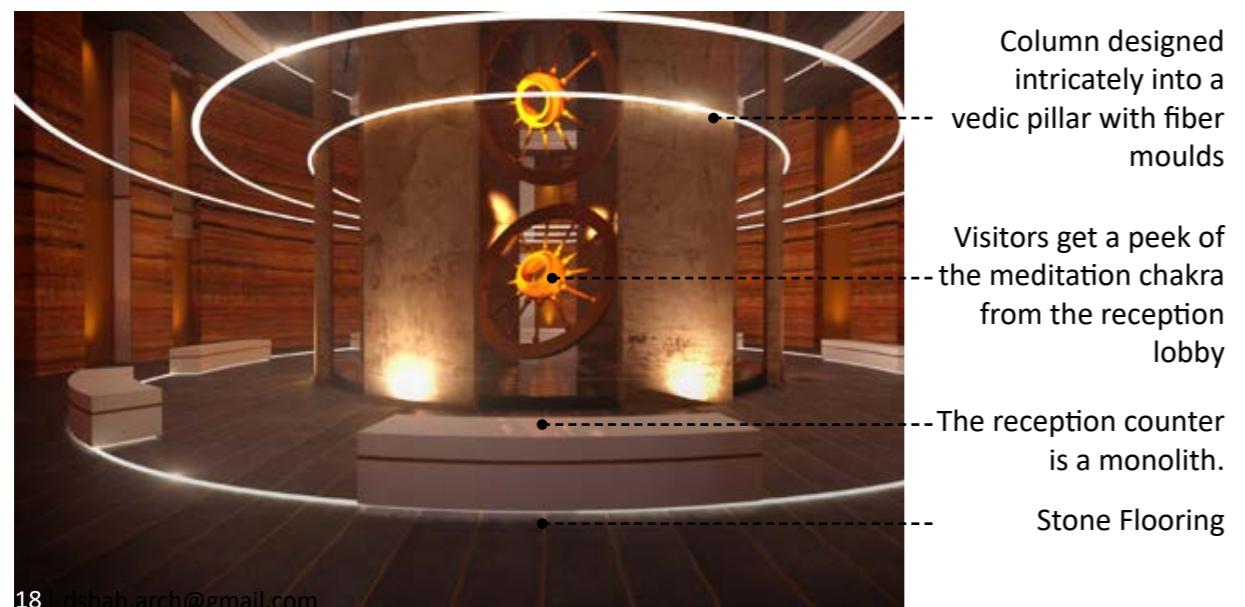


ON SITE STUDY - VISUALIZING THE UPCOMING INSTALLATIONS

EXHIBIT 01. ARUNDHATI



The entrance of the museum opens into the reception area. A monolith serves as the reception counter. The columns form a pair of vedic architecture pillars designed with fiber mouldings. The visitor gets a peek of the chakra meditation space from the reception. Stone seatings are provided in the reception area.



The exhibit is a illustration of the icy mountaintops, depicting the Satya Yuga. The screen projects a view of the glaciers in a night sky, showing galaxies and constellations.

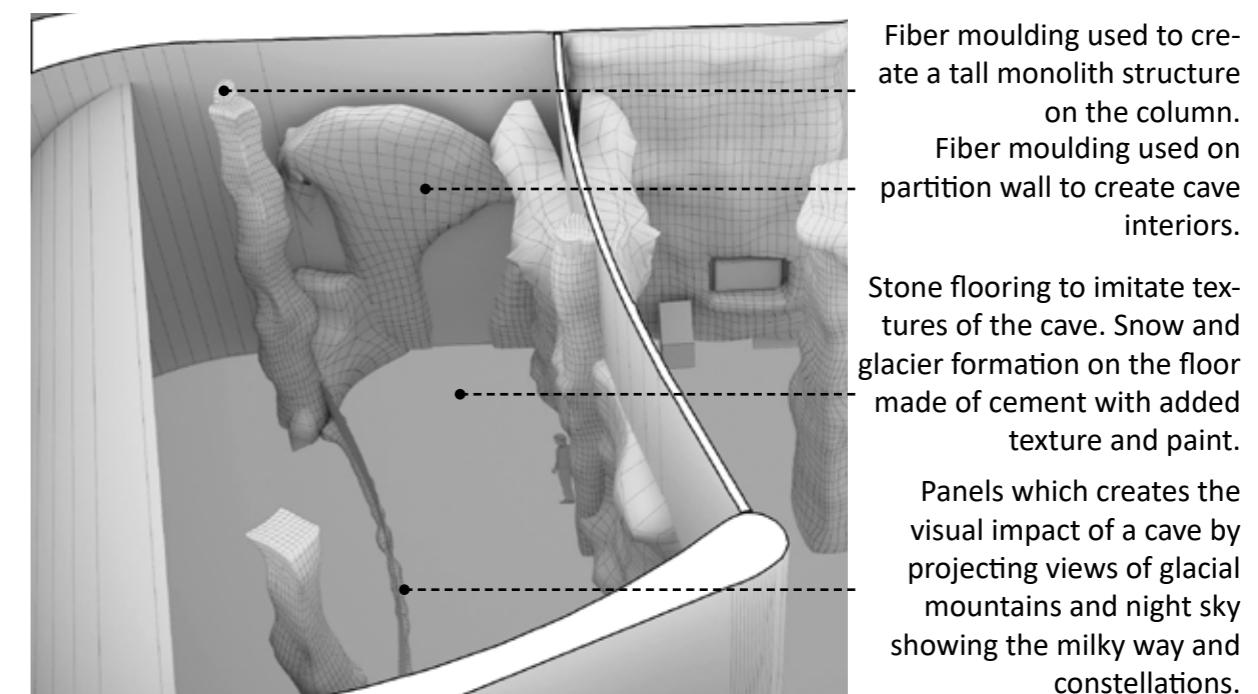


EXHIBIT 14. DRAUPADI

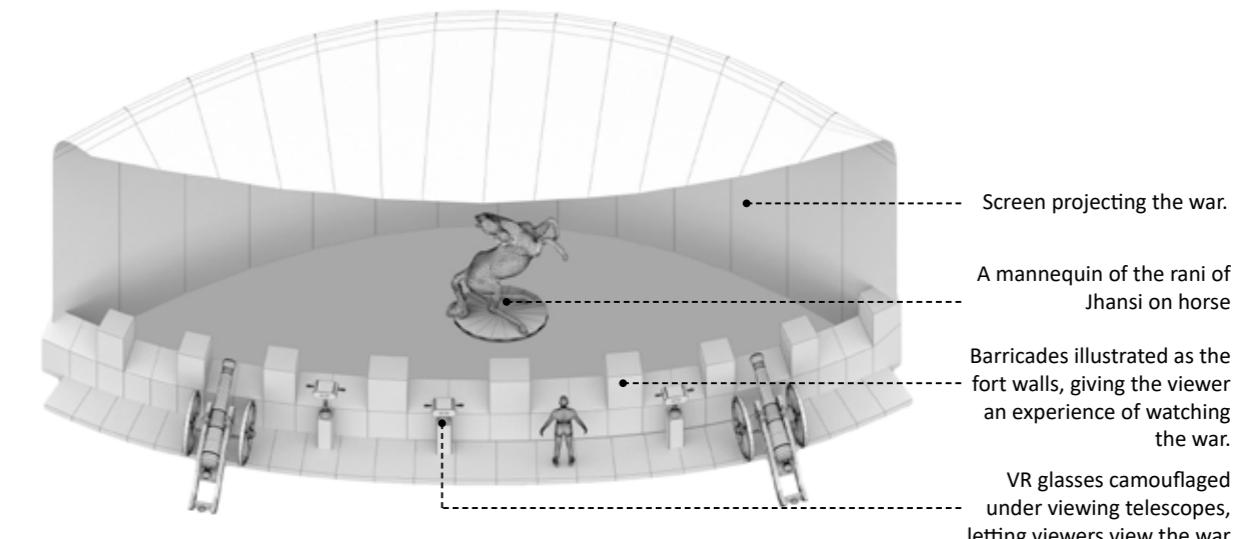
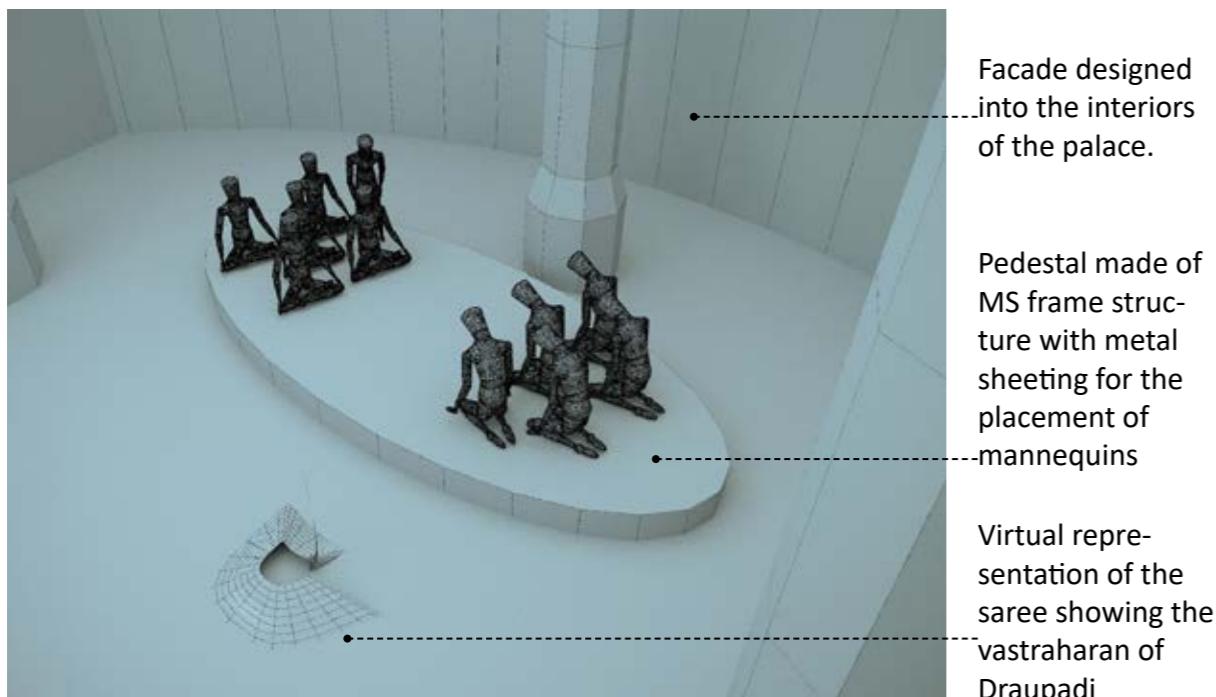


The scene of Draupadi's Vastraharan is shown on the screen such that the saree comes from the virtual screen and is seen being collected into a heap of saree placed near the screen.

EXHIBIT 21. RANI LAXMIBAI



This installation of the Kali Yuga talks about the valour of Rani Lakshmi Bai. The wall beyond is turned into an screen projecting war scenes. A horse, with the mannequin of Jhansi rani sits in the center of the installation.



Studio Instructors : Umesh Pachigar

Site : Odisha, India

Type : Research, Architectural Design, Structural Detail.

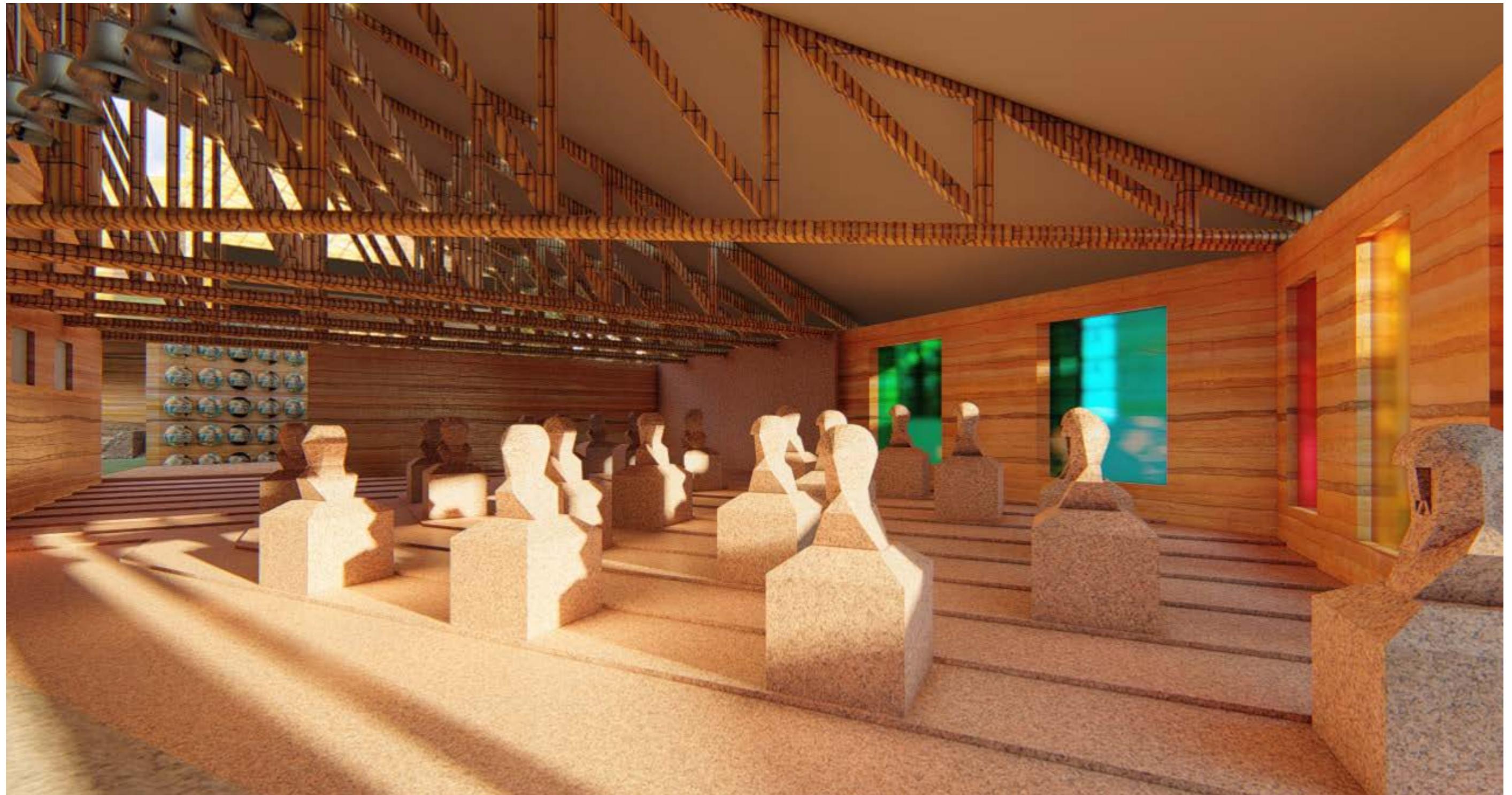
Keywords : Social Upliftment, Craftsmen, Craft Training, Bamboo Construction, Cultural Exchange, Global Reach.

Endorsement: [Design Dissertation](#)

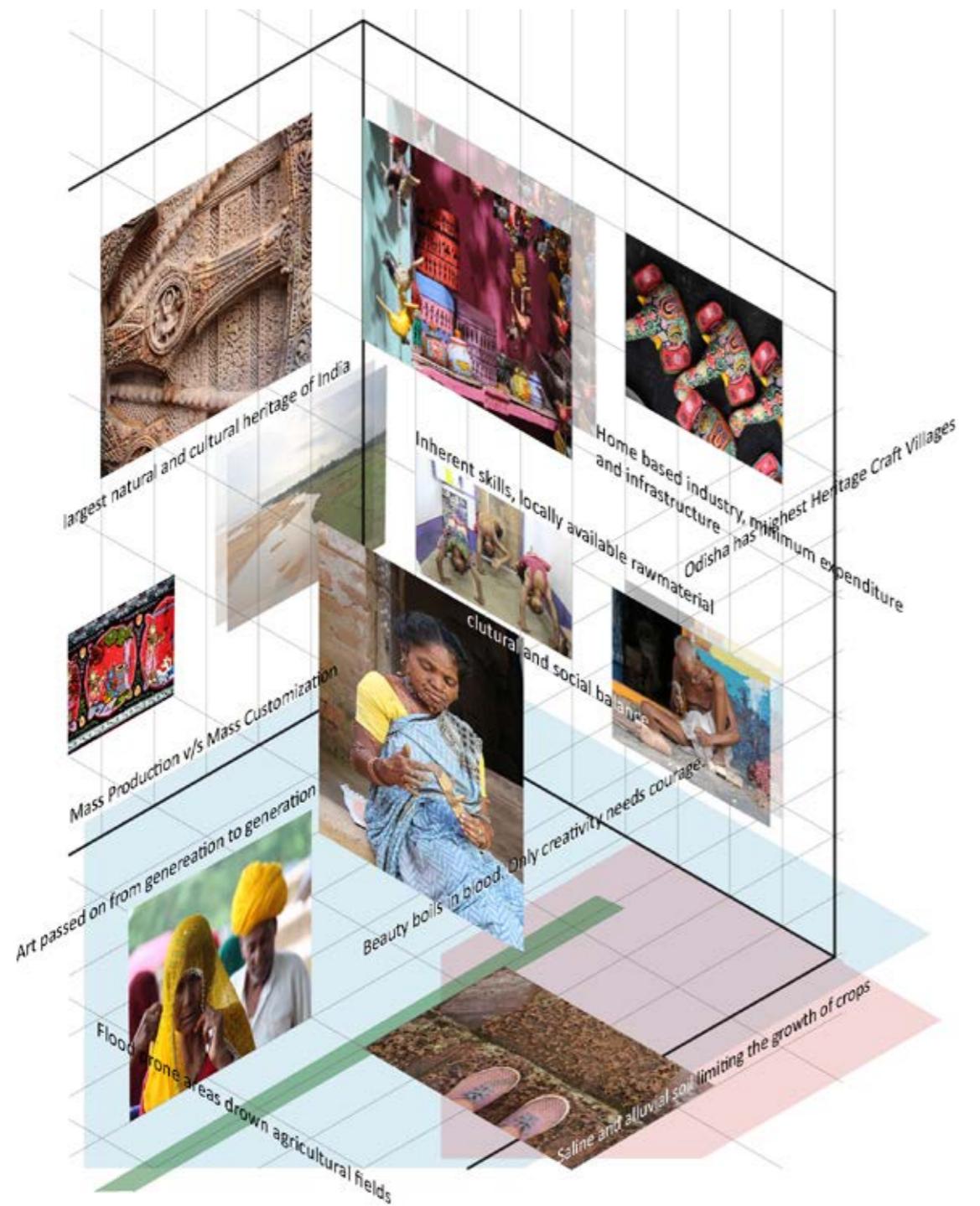
07

RAISING SPIRITS OF ODISHA

This centre for craftsmen uses architecture as a catalyst for social upliftment and enrichment of vanishing cultural values. The proposal encourages the idea of home close to work and also preserving the cultural heritage that has been residing there for decades. Such art forms have been and will always be an identity of Odisha and its people. This preposition promises to fulfill and meet the short comings faced by the artist colony, moreover improving their state of living and occupation drastically.



"But, when the work was finished, the craftsman kept wishing that there were someone to ponder the plan of so great a work, to love its beauty, and to wonder at its vastness." -Giovanni Mirandola



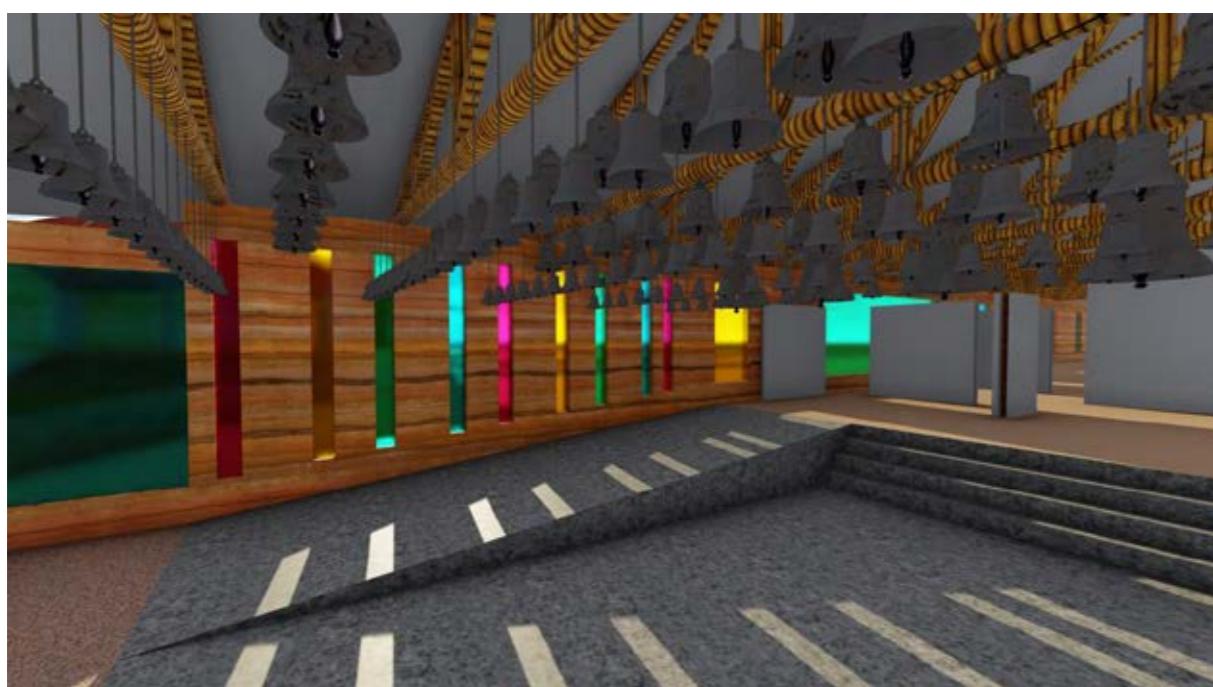
SWOT ANALYSIS COLLAGE FROM MY VISIT TO ODISHA

The diagram explains how strengths, constraints and opportunities form different faces along any axis, and are important in defining the program and designing.

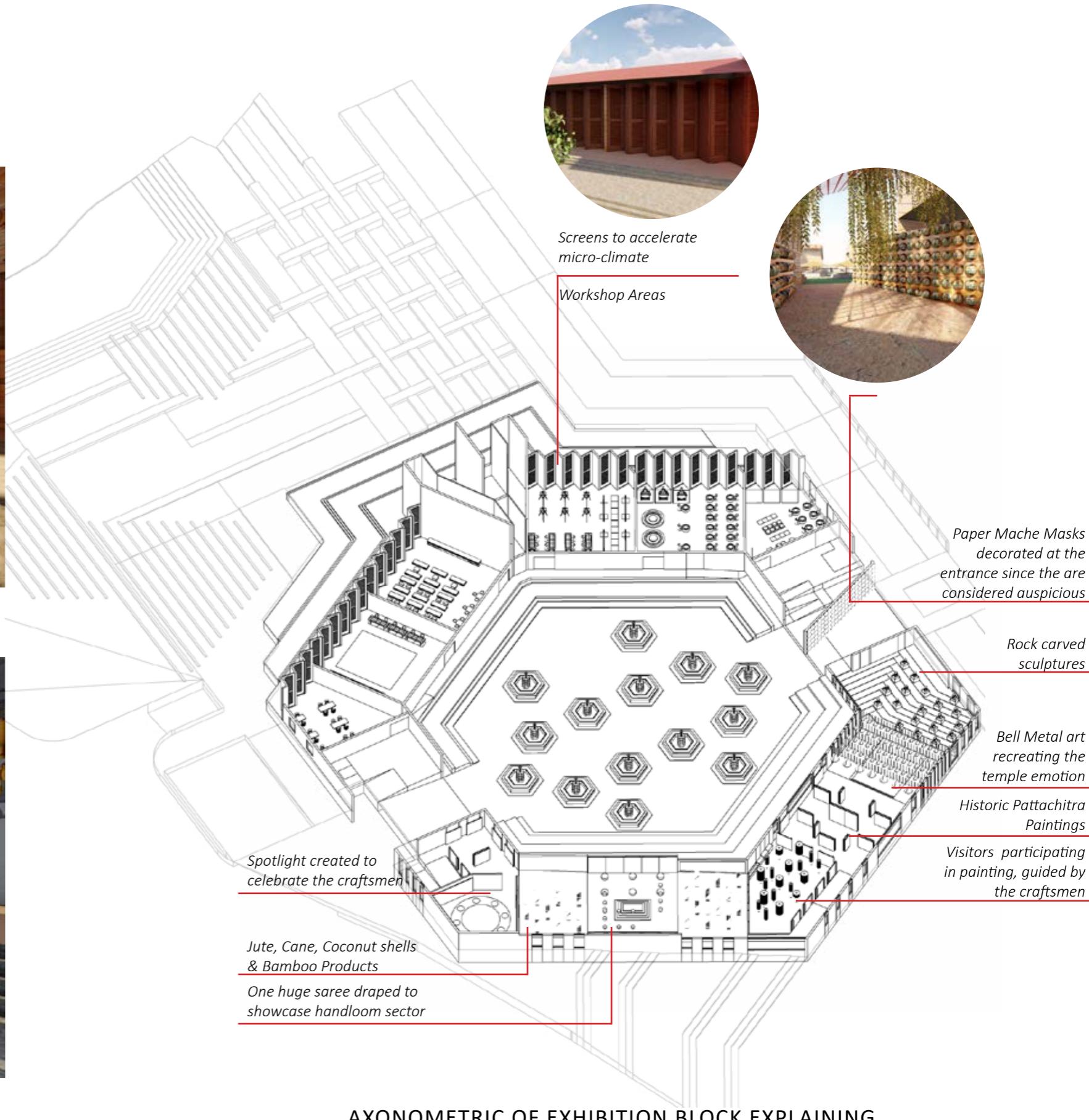




VISITORS TAKE THESE STEPS TO WITNESS 'PATTACHITRA' PAINTINGS



HARMONIOUS SOUND OF BELL METALS AND STONE FLOORING
CREATING THE AURA OF TEMPLES OF ODISHA



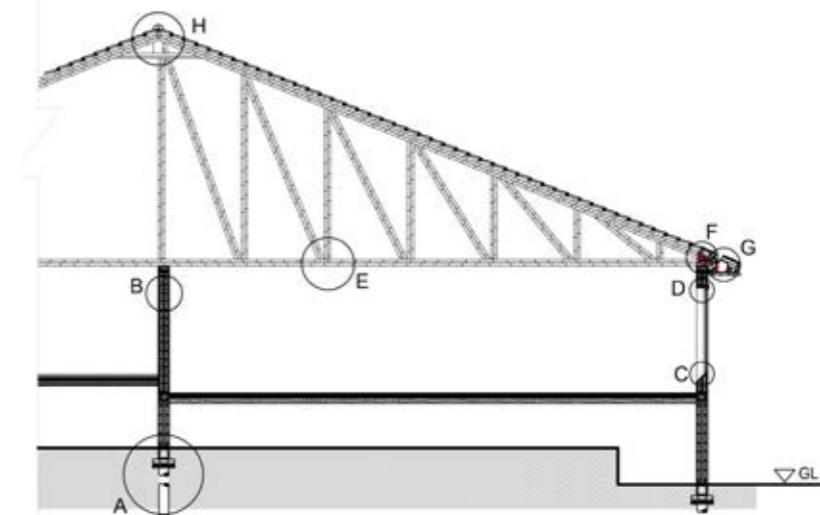
AXONOMETRIC OF EXHIBITION BLOCK EXPLAINING
THE CONCEPT OF 'BACKSTAGE'



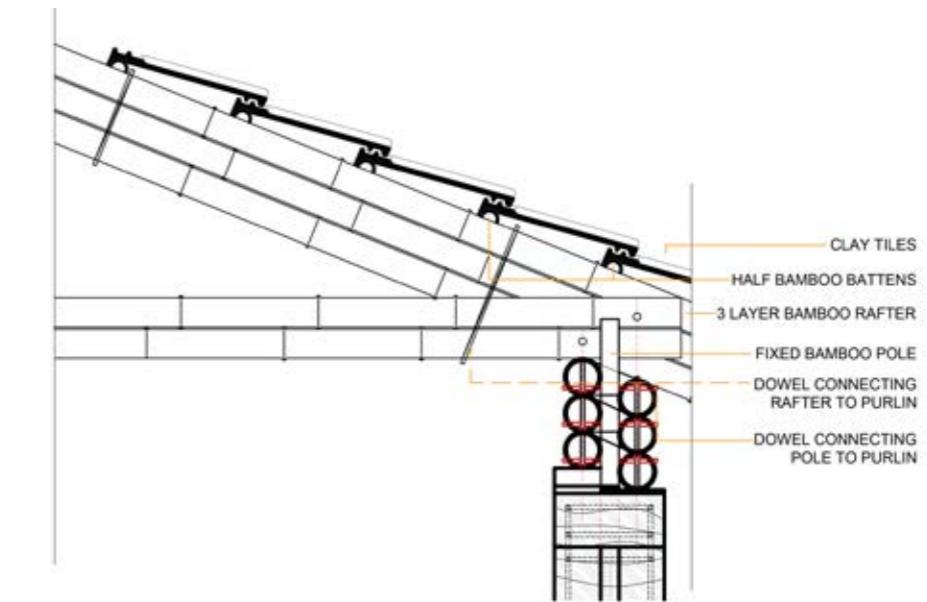
RESTAURANT'S TRUSSES AND BUILT IN-SITU SEATS FOR ETHNIC CONNECT



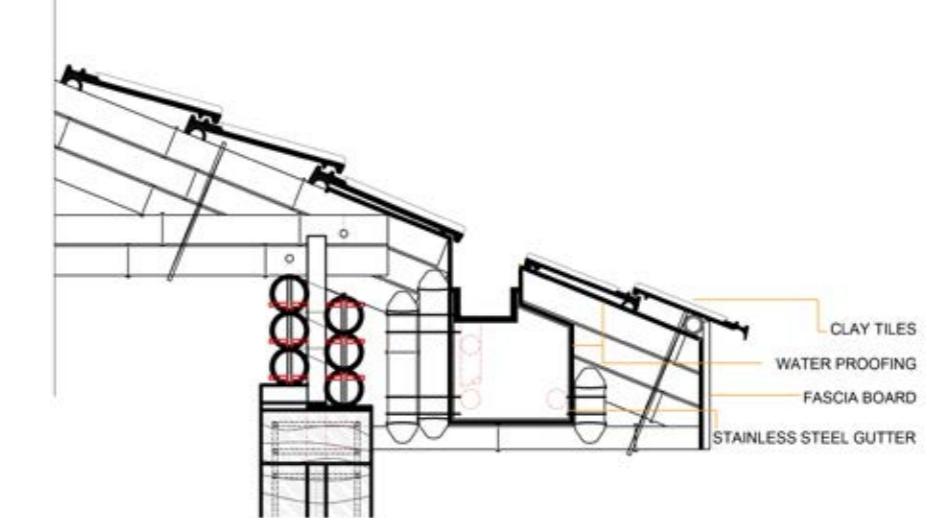
RECEPTION AREA CELEBRATING THE CRAFT OF BELL METALS



SECTION THROUGH THE DORMITORY



DETAIL @ F



DETAIL @ G

KNOWLEDGE HAAT

Type : International Design Competition

Host : VOLUME ZERO | Rank : 13th, Honourable Mention

Jury : a+r Architekten GmbH, Germany | HIBINOSEKKEI, Japan | Jun Sekino, Thailand |

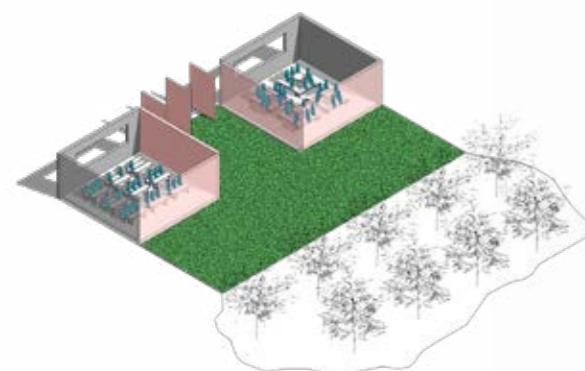
Paulo Afonso, Portugal | Hoang Thuc Hao, 1+1>2, Vietnam | TAM Associati, Italy

Contribution: Team Lead, Concept Development, Designing Modules, 3D Modeling, Main Render.

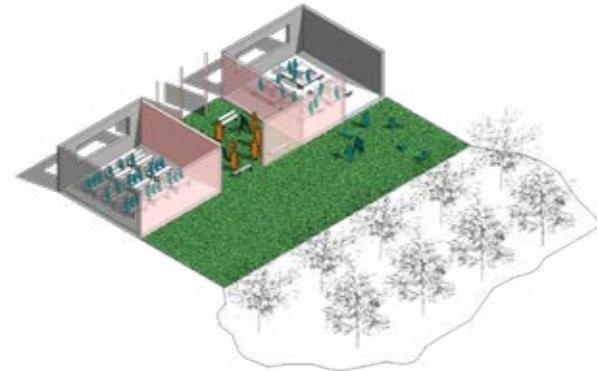
Keywords : Housing, Community, Modular, Additive Architecture, Need Basis, Structural Columns, Highway.

The 'Haaat' is the heart of the community, the market is the core of any settlement, the school runs as a learning and working space and then transforms into workshop, market and exhibition spaces post school hours making it an ideal 'Knowledge Haat'. Here, knowledge is shared in a not-so-traditional fashion as kids and adults come together in the vibrant outdoor spaces, share the classroom module, and spend the day in an environment crafted by local artisans.

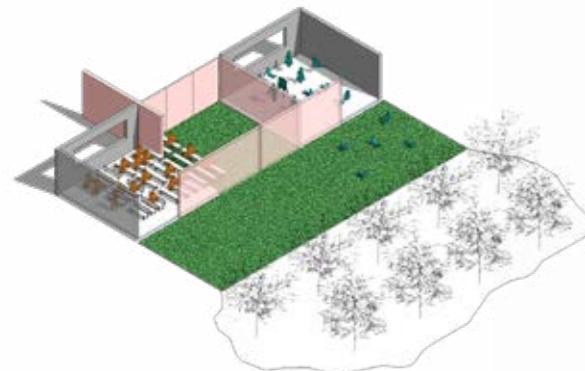




CLASSES ON, WALLS CLOSED



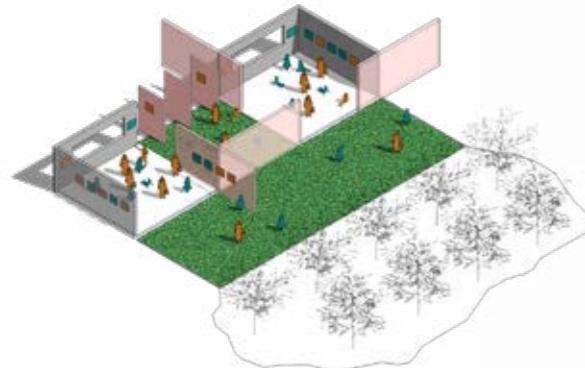
ONE CLASS ON BREAK, CRAFTSMEN USING
INTERACTIVE SPACES TO WORK



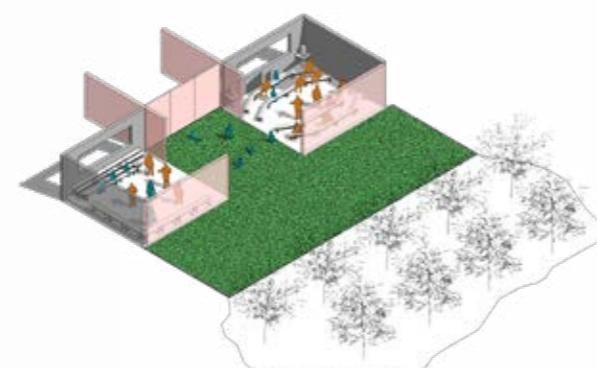
COMMUNITY HOLDING MEETINGS WHILE THEIR
CHILDREN PLAY NEARBY



OPEN EXHIBITION OF CRAFTS AND STUDENT WORK
USING EXISTING FURNITURE



EXPERIENCE BASED EXHIBITION USING MIXED
CONFIGURATION OF SLIDING WALLS



EVENING HAAT BEING USED AS EXHIBITION SPACES
AND INDOOR MARKET

ADAPTIVE MODULE

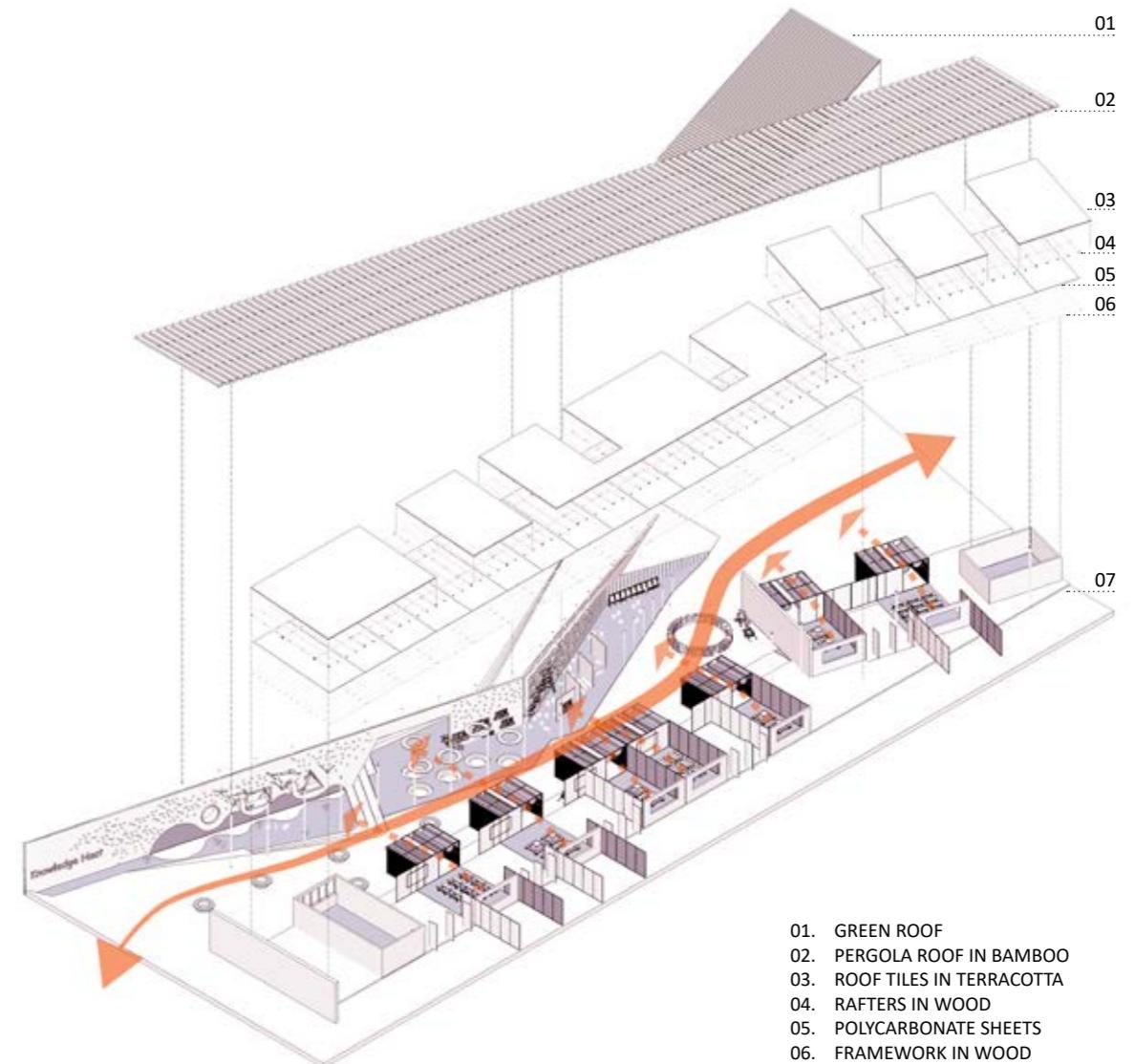


DIAGRAM SHOWING CIRCULATION AND ROOF SYSTEMS

Education has consistently proven to be the fundamental aspect of future development, but in a country with 67% rural population, the present development of the community becomes primary. In scenarios like these, a school can not only be an educational hub but a community core.

The design works best as an ideal co-working space for the school and the community artisans to work in unison. Sanitation, Food and Medication being the necessities unavailable, the design celebrates a public toilet and medication facility in-turn luring the community towards the school.

Traditional arts are predominant here, the school encourages these and helps augment its future. The modular design of the classroom can be adopted anywhere invariably and can be incremented X and Y easily. The module is conceived such that it can shape-shift into larger spaces for various activities.

Understanding that education is invariable of age, the program is keenly designed, independent of the grade depending on the subject adding to the flexibility. The school is programmed such that the learning processes in the familiar open environment breaking the norm of a 4-walled classroom, also inculcating habits of nursery development and recycling.



STREET DURING MORNING - SCHOOL



PROMOTING ART AMONGST THE YOUTH



COLOURING ON WALLS WITH NICHES TO CLIMB ON



STREET DURING EVENING - 'HAAT'



LIBRARY WITH LADDERS AS CURIOUS POINTS



INTERACTION IN RECESSED SEATING OUTDOORS



PERSPECTIVE SECTION

100 ST. PAUL STREET

Team : David Marcozzi, Gene Bauer, Stephen Parsons

Site : Baltimore, Maryland

Rights: Ci Design Inc., Reveal Real Estate Management

Type : Mixed-Use Development, Multifamily Housing

Keywords : Infill Project, Historic Facade, Site Documentation, Renovation, Multifamily Units,

Loft Units, Rooftop Amenities

100 St. Paul is a project based in downtown Baltimore catering to renovation of two buildings with heritage facades at the cross section of E Fayette St and St. Paul St. Project scope includes an infill addition amidst these facades, and design options explore contemporay and modern approaches in order to uplift the historic beauty of the existing.





DESIGN OPTION 01



DESIGN OPTION 02



DESIGN OPTION 03



DESIGN PERSPECTIVE 01



DESIGN PERSPECTIVE 02



BALCONY DESIGN



ROOFTOP BAR

BALTIMORE NATIONAL PIKE

Team : David Marcozzi, Samuel Lynch, Jaime Perez Mejia

Site : Baltimore, Maryland

Rights: Ci Design Inc., JS O Donald LLC

Type : Multifamily Housing

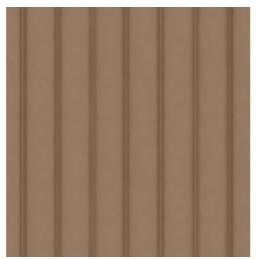
Keywords : Senior Living, Earthy Tones, Woods, Metal Panels

Baltimore National Pike is a project I worked on from it's conceptualization to making the construction drawings. Being surrounded by woods, the project is envisioned with earthy tones for 90 units and a hundred thousand square feet GBA. I have put together a visioning package, concept package, schematic package which included grade studies, test fits, project data, elevation designs and initial units layouts; later developed in a design development package. I am currently working on the QAQC of elevations, and completing the construction drawings with the team.





METAL PANEL 1
ATAS - CHOCOLATE BROWN



METAL PANEL 1
UNSPECIFIED



BRICK 1 | BROWN



BRICK 2 | BEIGE



BRICK 3 | WHITE



CEMENTITIOUS PANEL 1
WHITE



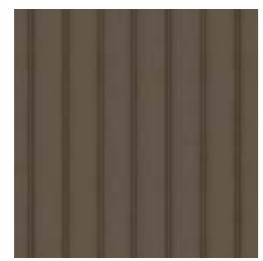
CEMENTITIOUS PANEL 2
GREY



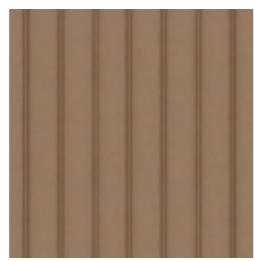
CEMENTITIOUS PANEL 3
BROWN



ELEVATIONS



METAL PANEL 1
ATAS - CHOCOLATE BROWN



METAL PANEL 1
UNSPECIFIED



BRICK 1 | BROWN



BRICK 2 | BEIGE



BRICK 3 | WHITE



CEMENTITIOUS PANEL 1
WHITE



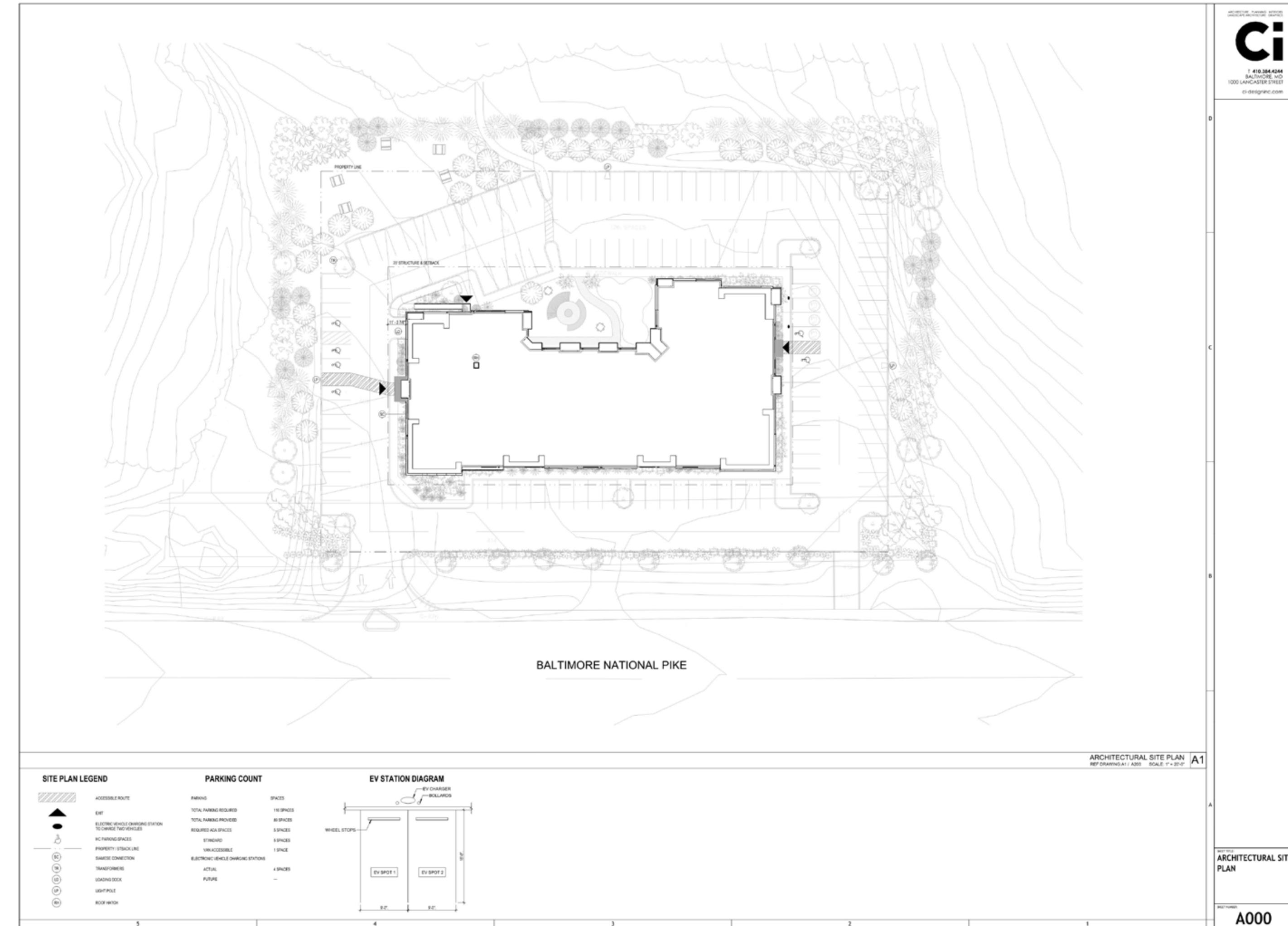
CEMENTITIOUS PANEL 2
GREY

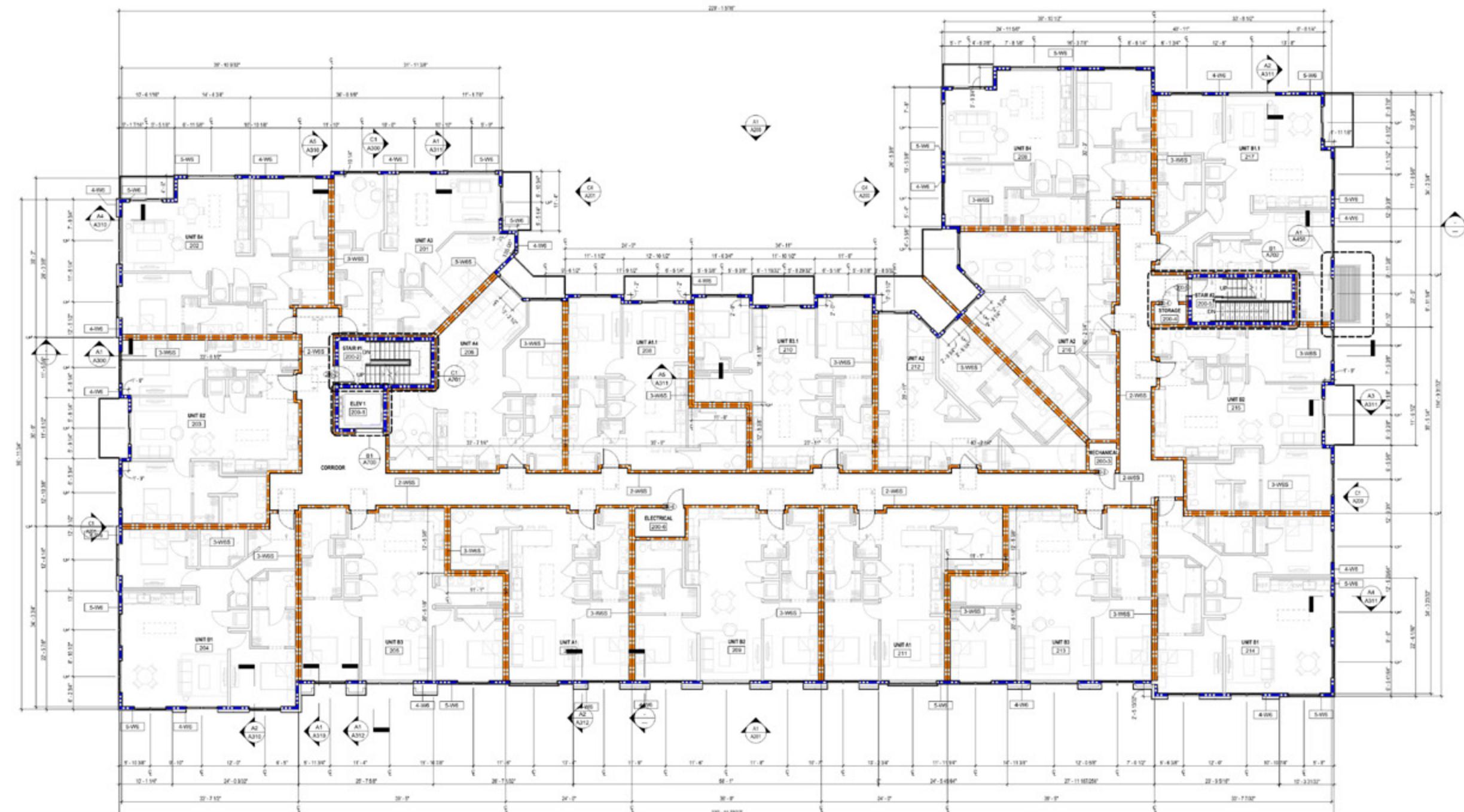


CEMENTITIOUS PANEL 3
BROWN



ELEVATIONS





CONSTRUCTION PLAN GENERAL NOTES

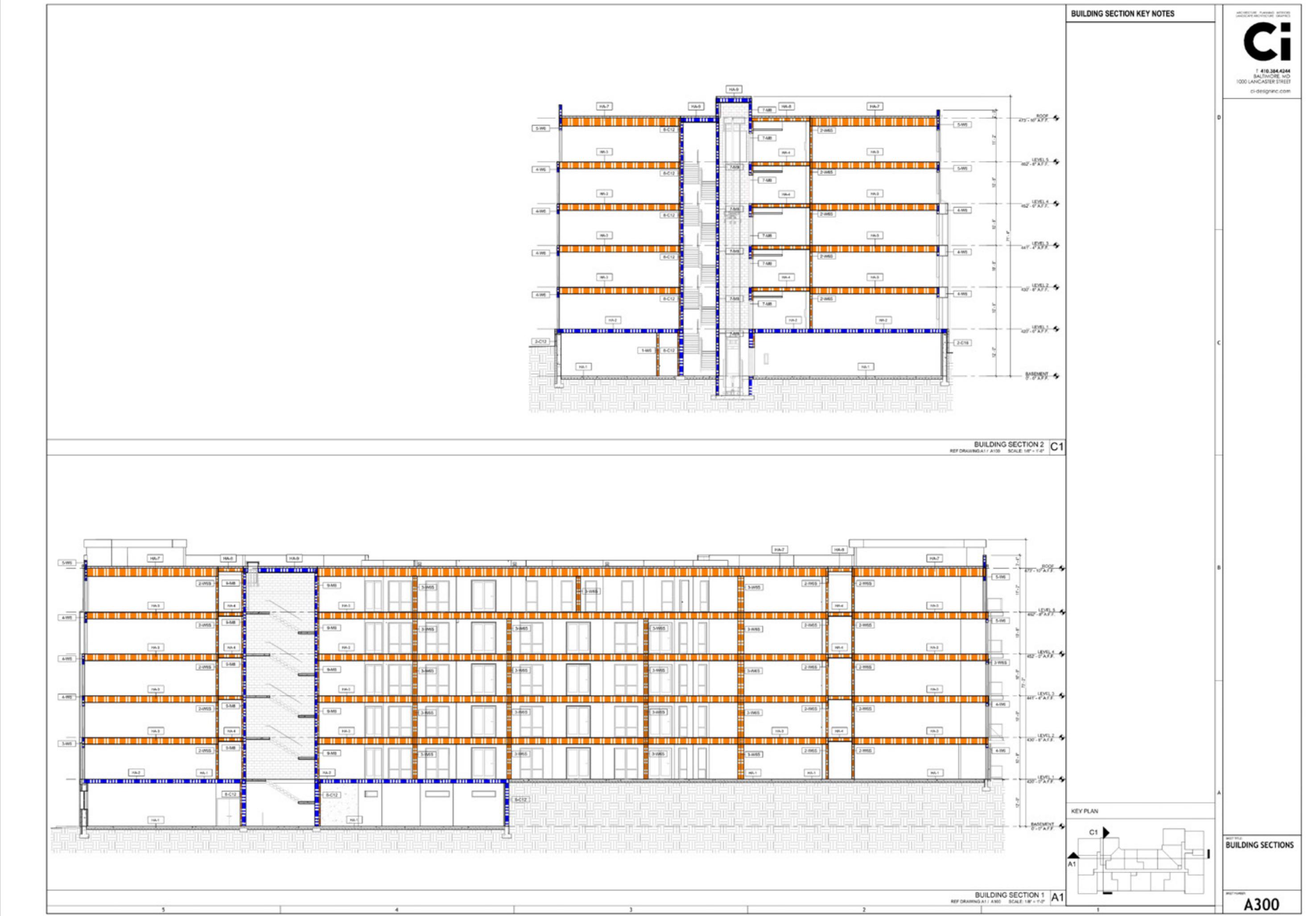
1. SEE SPECIFICATIONS FOR DETAILED INFORMATION.
2. SEE A201-2017 FOR GENERAL CONDITIONS OF THE CONTRACT FOR CONSTRUCTION.
3. SEE SHEET A401 FOR PHYSICAL NOTES, SYMBOLS, ACCESSIBILITY, MOUNTING STANDARDS, AND ABBREVIATIONS. SEE SHEET S401 FOR CODE SUMMARY INFORMATION.
4. SEE SHEET G401 FOR PARTITION TYPES AND SCHEDULES.
5. CONTRACTOR TO COORDINATE CONSTRUCTION WITH ALL TRADES PRIOR TO COMMENCEMENT OF WORK.
6. CONTRACTOR RESPONSIBLE FOR REPAIRING, PATCHING, AND REPLACING DAMAGE DUE TO CONSTRUCTION OR TO INSTALLATIONS BY TRADES. REPAIR, PATCH, AND FINISH OF EXISTING CONDITIONS DAMAGED BY NEW WORK TO MATCH ADJACENT WORK.
7. INTERIOR DIMENSIONS ARE TAKEN TO THE FACE OF EXISTING WALLS, NEW CONSTRUCTION, AND EQUIPMENT UNLESS OTHERWISE NOTED.
8. EXTERIOR DIMENSIONS ARE TAKEN FROM FACE OF SHEATHING OR MASONRY UNLESS OTHERWISE NOTED. SEE WALLS SECTIONS AND DETAILS FOR MORE INFORMATION.
9. SET DOORS 6" FROM ADJACENT PARTITIONS UNLESS OTHERWISE NOTED.
10. CONTRACTOR TO FLOOR VERIFY DIMENSIONS AND CONNECTION POINTS PRIOR TO COMMENCEMENT OF NEW CONSTRUCTION. IN CASE OF CONFLICT, CONTRACTOR TO NOTIFY THE ARCHITECT PRIOR TO PROCEEDING WITH WORK.
11. ALL ITEMS TO BE SUPPLIED AND INSTALLED BY CONTRACTOR UNLESS SPECIFICALLY LISTED AS "N.G." OR BY OTHER.
12. COORDINATE SEQUENCE OF WORK TO PROTECT ADJACENT SPACES FROM CONSTRUCTION ZONE. PROVIDE BARRIER SEPARATIONS AS REQUIRED AND DIRECTED BY GENERAL CONTRACTOR AND OWNER.
13. PROVIDE AND INSTALL APPROPRIATE SOLID-FIRED RETARDED WOOD BLOCKING AT ALL EXISTING AND NEW PARTITIONS TO RECEIVE MILLWORK, SHELVING, WALL-MOUNTED EQUIPMENT, PLUMBING ACCESSORIES, ETC. BLOCKING TO COMPLY WITH ANNUAL AND ASTM E811 REQUIREMENTS.
14. MAINTAIN FIRE RATING OF CONSTRUCTION WHERE ANY ITEMS ARE BUILT INTO CONSTRUCTION. FIRE STOP AND SEAL PENETRATIONS IN FIRE-RATED CONSTRUCTION IN ACCORDANCE TO APPLICABLE U.L. ASSEMBLY RATINGS.
15. CLEARLY MARK LOCATION AND EXTENT OF CUTTING AND PAVING PRIOR TO COMMENCEMENT OF WORK.
16. CONTRACTOR TO CHOP TRENCH OR CORE SLAB AS REQUIRED, FILL AND TROWEL SLAB TO ACCOMMODATE ALL UNDERGROUND UTILITIES SUCH AS SANITARY, STORM, DOMESTIC WATER LINES, ELECTRICAL CONDUIT, SPRINKLER MAINS, ETC. CONTRACTOR TO VERIFY IF SLAB IS STRUCTURAL. IF SO, DO NOT CONCEAL ANY CUTTING UNTIL APPROVAL IS OBTAINED FROM ARCHITECT.
17. PIPES, DUCTS, ETC. THAT WOULD OTHERWISE BE VISIBLE IN FINISHED SPACES TO BE CONCEALED WITH FURRING OR CEILINGS UNLESS OTHERWISE NOTED.
18. CONTRACTOR TO COORDINATE LOCATIONS OF PLUMBING/CLEANOUT ACCESS PANELS NOTED ON PLUMBING DRAWINGS WITH NEW CONSTRUCTION.
19. REFER TO STRUCTURAL AND MEPP DRAWINGS AND SPECIFICATIONS FOR MORE INFORMATION.
20. WALL TYPES TO BE 1/2" UNLESS OTHERWISE NOTED.

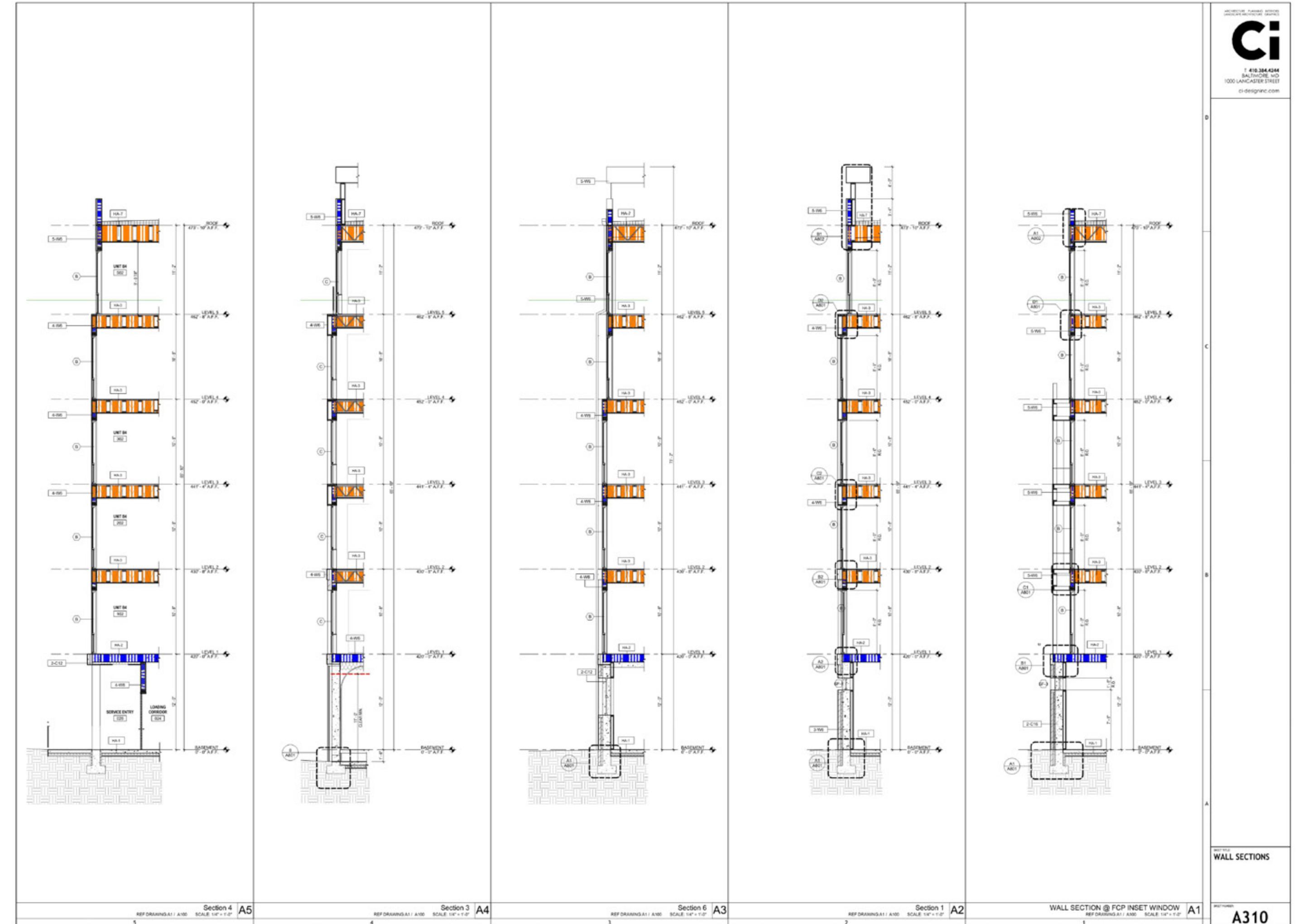
CONSTRUCTION PLAN KEY NOTES

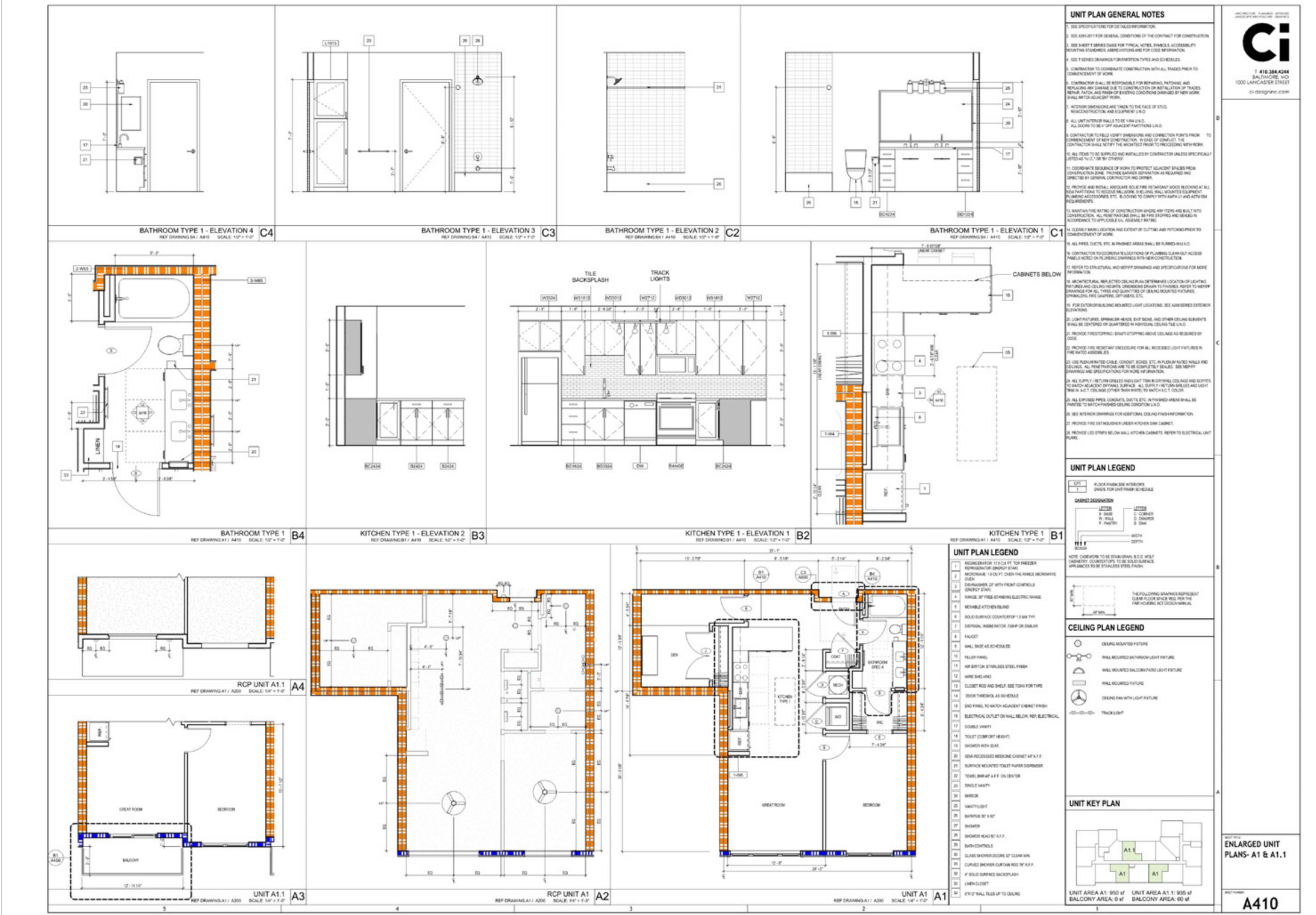
LEVEL 2 A1
REF DRAWING A1 / A200 SCALE 1/8" = 1'-0"

TYPICAL LEVEL 02 TO 04

A102





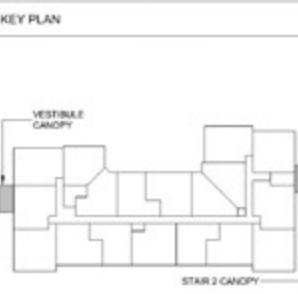
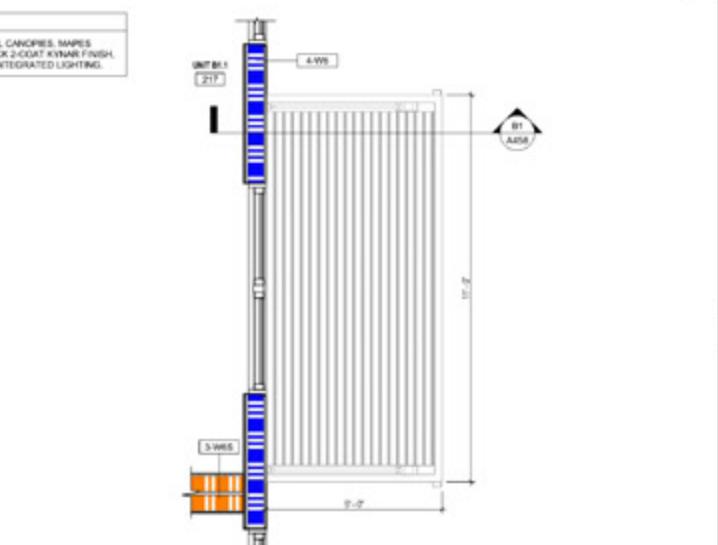
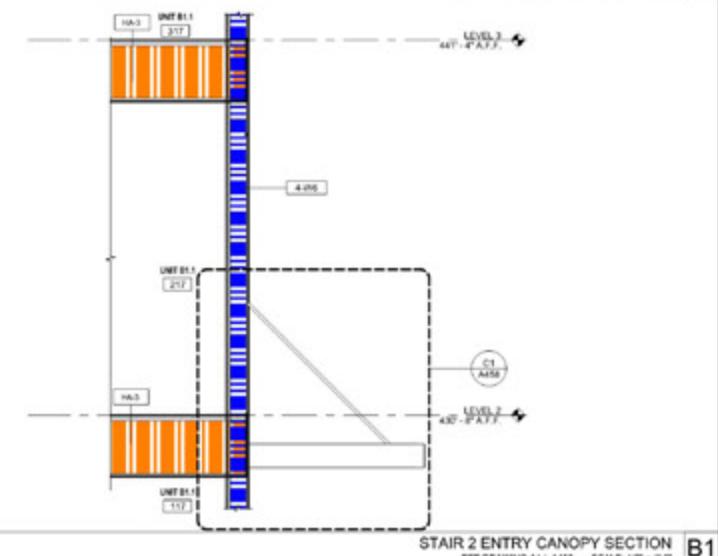
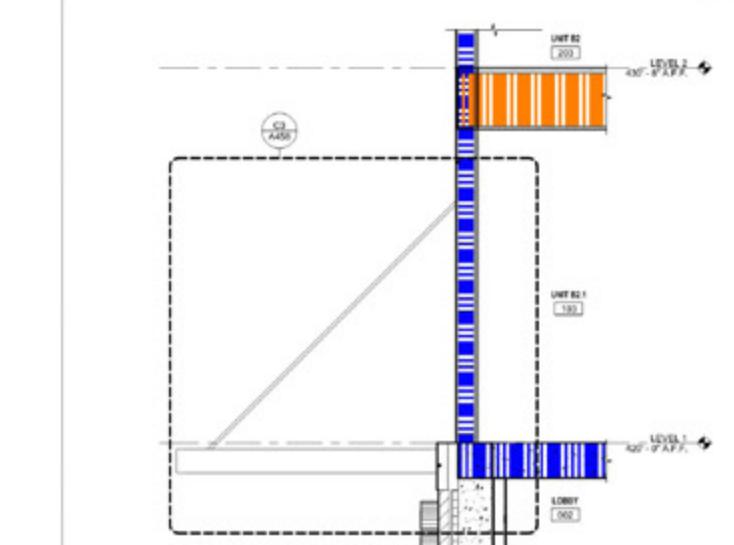
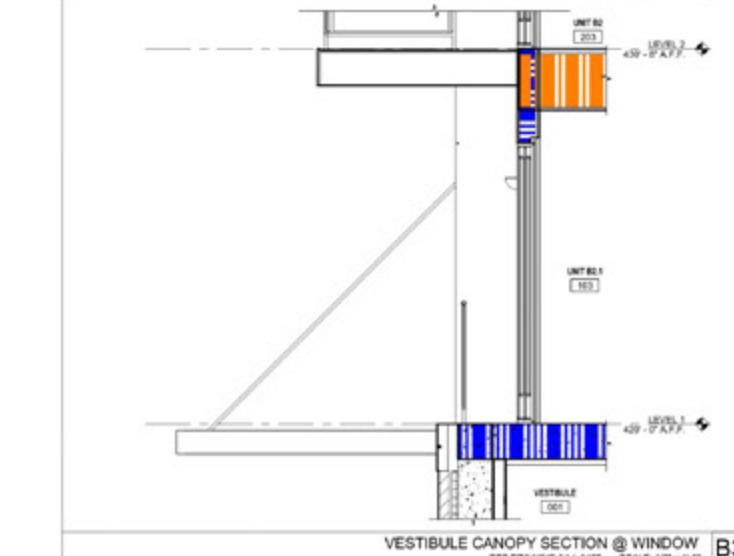
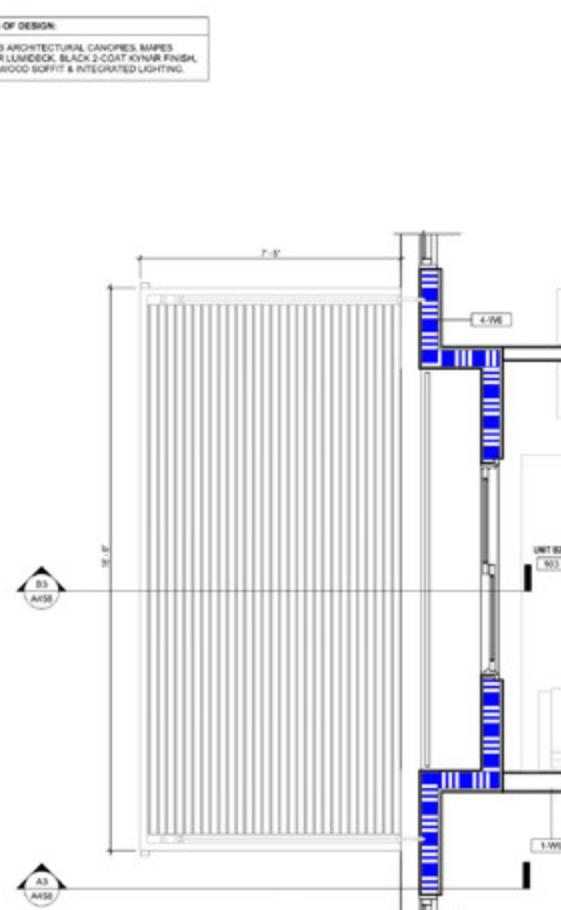
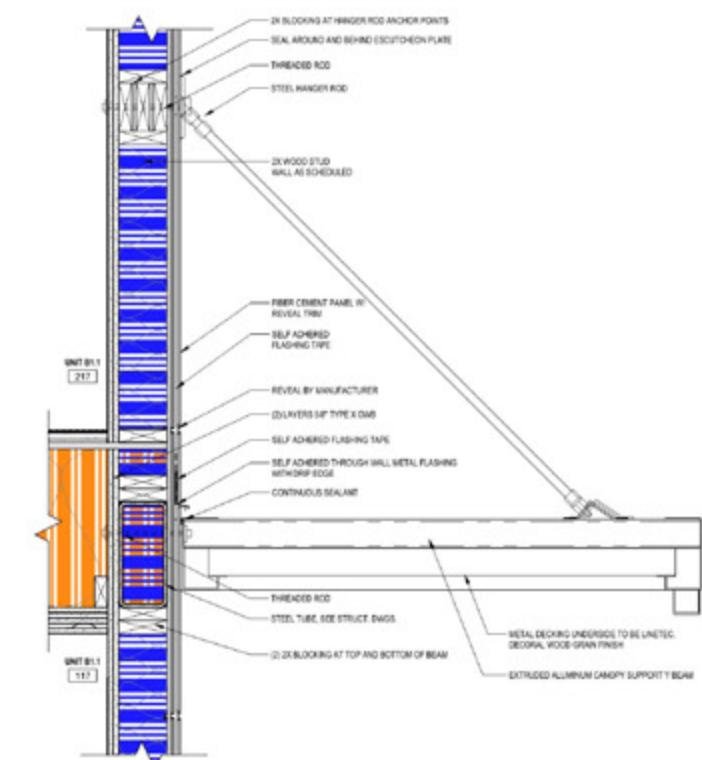
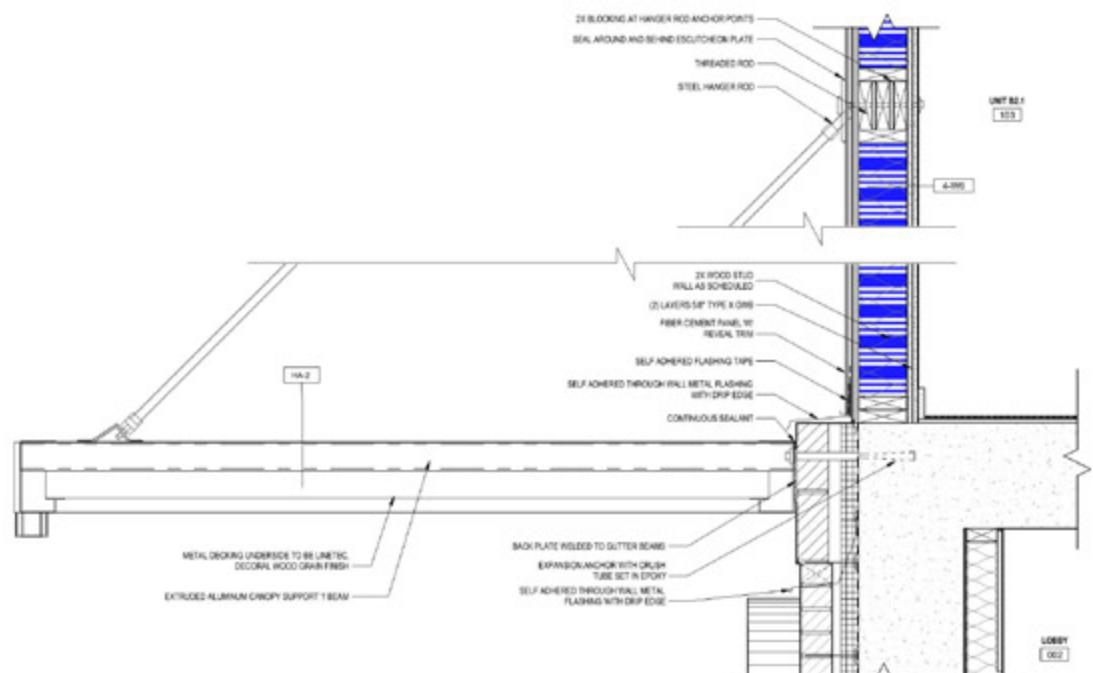




CONSTRUCTION PLAN GENERAL NOTES

1. SEE SPECIFICATIONS FOR DETAILED INFORMATION.
2. SEE A31-A37 FOR GENERAL CONDITIONS OF THE CONTRACT FOR CONSTRUCTION.
3. SEE SHEET A30 FOR TYPICAL NOTES, SYMBOLS, ACCESSIBILITY MOUNTING STANDARDS AND ABBREVIATIONS. SEE SHEET C001 FOR CODE SUMMARY INFORMATION.
4. SEE SHEET C013 FOR PARTITION TYPES AND SCHEDULES.
5. CONTRACTOR TO COORDINATE CONSTRUCTION WITH ALL TRADES PRIOR TO COMMENCEMENT OF WORK.
6. CONTRACTOR RESPONSIBLE FOR REPAIRING, PATCHING AND REPLACING DAMAGE DUE TO CONSTRUCTION OR TO INSTALLATIONS BY TRADES, REPAIR, PATCH AND PAINT OF EXISTING CONDITIONS DAMAGED BY NEW WORK TO MATCH ADJACENT WORK.
7. INTERIOR DIMENSIONS ARE TAKEN TO THE FACE OF EXISTING WALLS, NEW CONSTRUCTION, AND EQUIPMENT U.N.C.
8. EXTERIOR DIMENSIONS ARE TAKEN FROM FACE OF SHEATHING OR MASONRY U.N.C. SEE WALLS SECTIONS AND DETAILS FOR MORE INFORMATION.
9. SET DOORS 6' FROM ADJACENT PARTITIONS U.N.C.
10. CONTRACTOR TO FIELD VERIFY DIMENSIONS AND CONNECTION POINTS PRIOR TO COMMENCEMENT OF NEW CONSTRUCTION. IN CASE OF CONFLICT, CONTRACTOR TO NOTIFY THE ARCHITECT PRIOR TO PROCEEDING WITH WORK.
11. ALL ITEMS TO BE SUPPLIED AND INSTALLED BY CONTRACTOR UNLESS SPECIFICALLY LISTED AS "B/C" OR "T/T OTHER".
12. COORDINATE SEQUENCE OF HOW TO PROTECT ADJACENT SPACES FROM CONSTRUCTION ZONE. PROVIDE BARRIER INFORMATION AS REQUIRED AND DIRECTED BY GENERAL CONTRACTOR AND OWNER.
13. PROVIDE AND INSTALL APPROPRIATE SOLO-FIRE RETARDANT WOOD BLOCKING AT ALL EXISTING AND NEW PARTITIONS TO RECEIVE BILLWORLD SHELVING, PAIL-MOUNTED EQUIPMENT, PLUMBING ACCESSORIES, ETC. BLOCKING TO COMPLY WITH IAPMO U1 AND ASTM E84 REQUIREMENTS.
14. MAINTAIN FIRE RATING OF CONSTRUCTION WHERE ANY ITEMS ARE BUILT INTO CONSTRUCTION. FIRE STOP AND SEAL PENETRATION IN FIRE RATED CONSTRUCTION IN ACCORDANCE TO APPLICABLE UL ASSEMBLY RATING.
15. CLEARLY MARK LOCATION AND EXTENT OF CUTTING AND PATCHING PRIOR TO COMMENCEMENT OF WORK.
16. CONTRACTOR TO CHOP, TRENCH, OR CORE SLAB AS REQUIRED. FILL AND PATCH SLAB TO ACCOMMODATE ALL UNDERGROUND UTILITIES SUCH AS SANITARY, STORM, DOMESTIC WATER LINES, ELECTRICAL CONDUIT, SPRINKLER MAINS, ETC. CONTRACTOR TO NOT DAMAGE EXISTING UTILITIES. CONTRACTOR DO NOT COMMENCE ANY CUTTING UNTIL APPROVAL IS OBTAINED FROM ARCHITECT.
17. PIPES, DUCTS, ETC. IN THAT WOULD OTHERWISE BE VISIBLE IN FINISHED SPACES TO BE CONCEALED WITH FURNISH OR CEILINGS U.N.C.
18. CONTRACTOR TO COORDINATE LOCATIONS OF PLUMBING-CLEAN-OUT ACCESS PANELS LISTED ON PLUMBING DRAWINGS WITH NEW CONSTRUCTION.
19. REFER TO STRUCTURAL AND MEP/PD DRAWINGS AND SPECIFICATIONS FOR MORE INFORMATION.
20. WALL TYPES TO BE SHOWN UNLESS OTHERWISE NOTED.

CONSTRUCTION PLAN KEY NOTES



ENLARGED CANOPY PLAN - VESTIBULE
SCALE: 1/2" x 1/4"

A4

VESTIBULE CANOPY SECTION
REF DRAWING A3 / A458 SCALE: 1/2" x 1/4"

A3

ENLARGED CANOPY PLAN - STAIR 2
REF DRAWING A1 / A102 SCALE: 1/2" x 1/4"

A1

ENLARGED CANOPY PLANS AND SECTIONS

A458

LINKS TO OTHER WORKS

CURATING EXHIBITION - *To Future It Now*

https://issuu.com/dhvanishah24/docs/shah_d_ceb_to_future_it_now



ALTERED ESTATES - Growing The Concourse, Singapore

<https://www.youtube.com/watch?v=qiltEyZU9vQ&t=8s>



VIDEO NARRATIVE

<https://www.youtube.com/watch?v=tZdEW5mVOMo>



dshah.arch@gmail.com

GUERILLA SCIENCE - Communicating Climate Science Through The Arts

https://issuu.com/dhvanishah24/docs/gs_portfolio_07893a67790c37



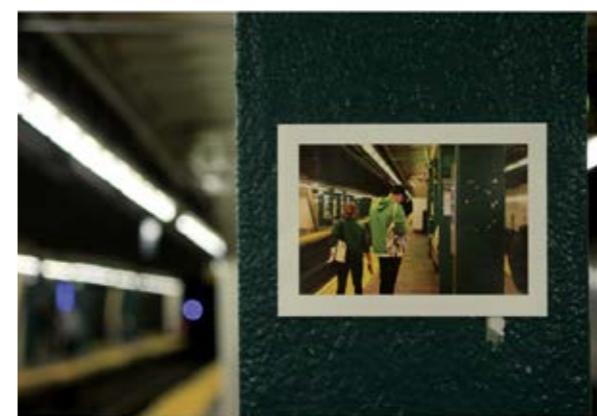
BRANDING PORTFOLIO

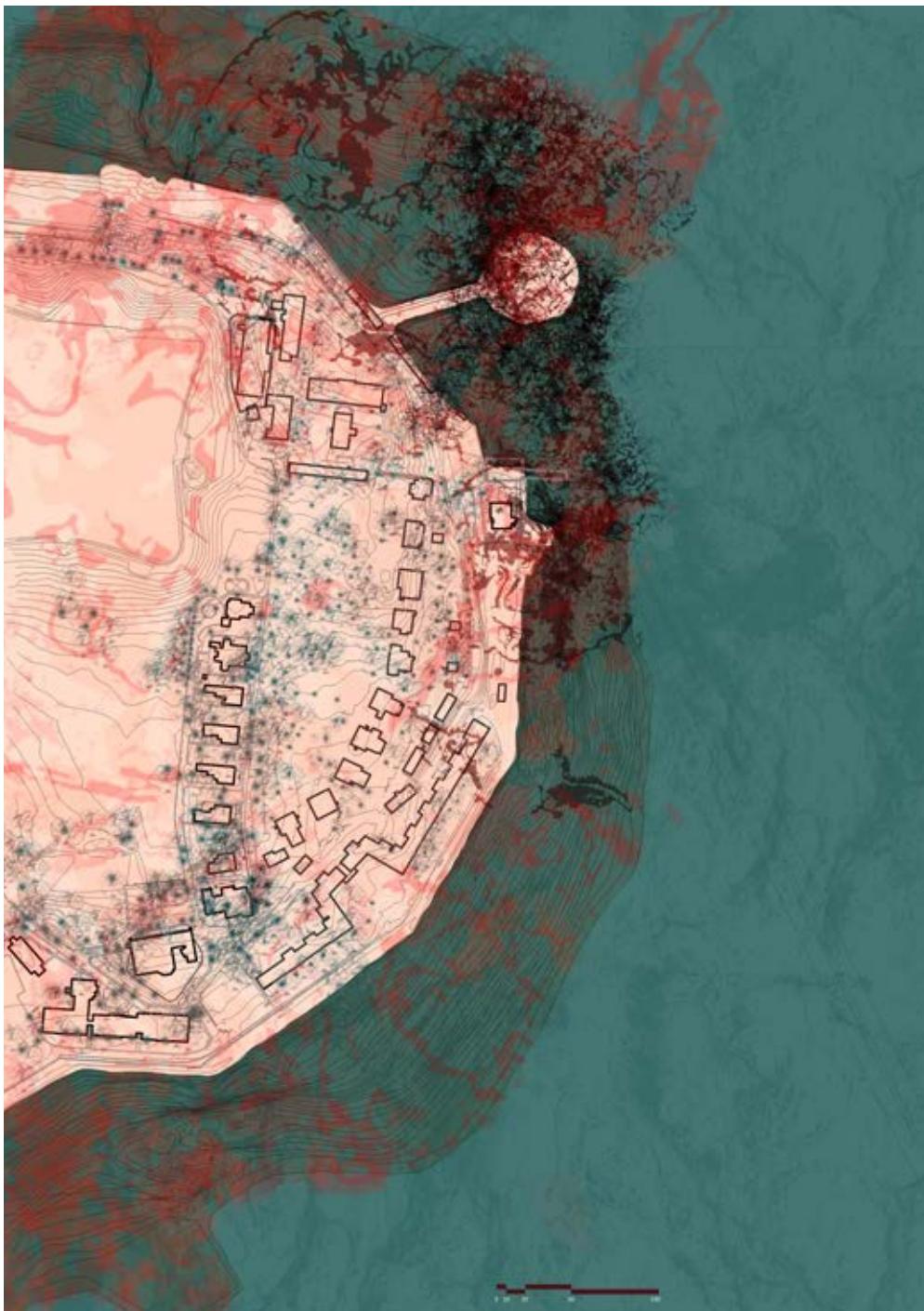
https://issuu.com/dhvanishah24/docs/branding_portfolio



PHOTOGRAPHY PORTFOLIO

https://issuu.com/dhvanishah24/docs/portfolio_dhvani_shah_9bb





DHVANI SHAH

Architectural Designer

dshah.arch@gmail.com

+1 (979) 335 - 5449