NIRMA UNIVERSITY
INSTITUTE OF ARCHITECTURE & PLANNING
NAAC ACCREDITED 'A+' GRADE

NIRMA UNIVERSITY
Institute of Architecture and Planning

META FORM

STUDENT DESIGN BOOK

VOLUME 3

23RD February

META- FORM

STUDENT DESIGN BOOK

Institute of Architecture and Planning
Nirma University, Ahmedabad

Cover Page Abstract:
Basic Design Studio I - Section C, Faculty : Prof. Sneha, Prof. Reema, Prof. Avani

DIRECTOR'S NOTE

Dr. Chandran Rekha Jetty

It is a pleasure to see young minds engaging in design and research works being published through this Design Research Journal which shall be central to our academic and professional discourse. This shall also be the benchmark for excellence in research in the Institute of Architecture and Planning Nirma University. The Design Research Journal showcases the academic and research accomplishments of the students and faculty of their knowledge acumen and Research.

Architectural education has always been thought of as a field with a lot of aspirations but with no limitation. The student enters and exits as a professional architect. The 5 years transform students 360° in their perception of life, understanding the environment, social commitments, besides making them great orators, methodical in approach, handling large scale projects, honing their skill sets of personality and methods of working largely.

With this initiative, We envisage a entire range of students Design works beginning from Basic Design Studio, Material Studio, Housing Studio and Office Training.

The team of faculty and students in-charge of this journal have done a great work.

EDTIOR'S NOTE

Dr. Supriya G. Pal

It is with immense pride and excitement that we present the third edition of the METAFORM - Student Design Book. With each volume, this publication has evolved from a collective into a chronicle of pedagogical growth, a living document that traces the intellectual and creative work of our students' journey through the Institute of Architecture and Planning, Nirma University.

If the first edition was about establishing a platform, and the second about deepening the discourse, this third edition is about celebrating the breadth.

For the first time, this volume captures the full spectrum of architectural education, presenting works that span stages of our curriculum from the first-year exploratory studio to the professional rigor of our office apprenticeship.

- The Foundation Studio for Semester 1 captures the raw curiosity of our newly admitted students. Here, we see the world being discovered anew through line, solids, voids, colour, light, material, and scale, as young minds learn to see, interpret, and represent the spaces around them.

- The Material Studio for Semester 3 deepens this exploration by grounding ideas in the tangible. Students move beyond representation to engage directly with the physical properties of material in triad of space, form, and function. These are further rooted with layers of contemporary challenges of Environmental Sustainability, affordability, recycling and adaptability etc.

- The Housing Design Studio for Semester 5 confronts our students with architecture's most fundamental social responsibility: the creation of home. These projects navigate the complex interplay between private and communal, individual and collective, demonstrating a growing sensitivity to the cultural, economic, and environmental dimensions of dwelling.

- Finally, the Architect's Apprentice Training for Semester 7 marks a pivotal threshold. This section documents the work of students as they step out of the studio and into practice, engaging with the realities of construction, client relations, and professional execution. It is here that academic ideals meet the rigor of the built world, and our students prove their readiness to contribute meaningfully to the profession.

This edition is a powerful reminder that architectural education is not a single moment, but a continuous, layered progression. It is a journey from wonder to wisdom, from observation to intervention. By presenting these works side-by-side, we see not only the output of each studio but the threads of growth that connect them the shared language of design thinking to construction details.

We extend our deepest gratitude to the faculty mentors who guide students through each of these critical stages. Their dedication shapes the very foundation of our academic community. We also thank the students, who courageously explored, created and refined their work of this edition.

EDTIORAL TEAM

Student team

Deeksha Sharma
23BAR048

Nishtha Bapna
23BAR060

Dhvija Panchal
23BAR062

Raghav Agarwal
23BAR067

Tanisha Seth
23BAR081

Dear Readers,

Welcome to the third edition of our student design journal. The third edition emerged through a more structured and streamlined process of curation. A wide range of submissions—from abstract exercises to developed proposals—were reviewed, with emphasis on conceptual strength and visual clarity.

The format evolved into a cleaner and more organized layout, with consistent grids and improved sequencing to enhance readability.

The cover design is based on abstract pattern studies by first-year students. Their explorations of rhythm and geometry were refined into a composed graphic language, expressing clarity, growth, and a stronger visual identity.

Happy reading!

FACULTY

INSTITUTE OF ARCHITECTURE AND PLANNING

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ASSISTANT PROFESSOR

SHIVANJALI MOHITE
ASSISTANT PROFESSOR

CONTENT

STUDENT DESIGN BOOK

05

HOUSING STUDIO

STUDIO A

Dr. Aparna

Prof. Jitendra Menghani

Prof. Sohan Nilkanth

Prof. Krunal Mistry

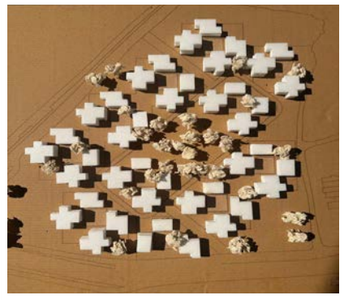
Studio Brief

Redevelopment of the Khodiyarnagar settlement

Site conditions to be studied are: slope, river, roads, nodes and networks, community spaces, public interface, commercial units.
The entire site masterplan has to be designed by a group of 8 students in such a way that there are equal parcels of land for each of the students to be developing a housing project in. Define the site conditions and commonly agreed rules for the master plan among the group of 8 students. Each group have to create a manifesto stating design principles and approaches to be adhered to by the entire group.
Individuals/ Pairs work to on parcels of the site with equitable challenges and opportunities. Each student is supposed to design between 130–140 units in each of the parcels.

MASTER PLAN

BEHRAMPURA SLUM, RIVERFRONT



ITERATION 1

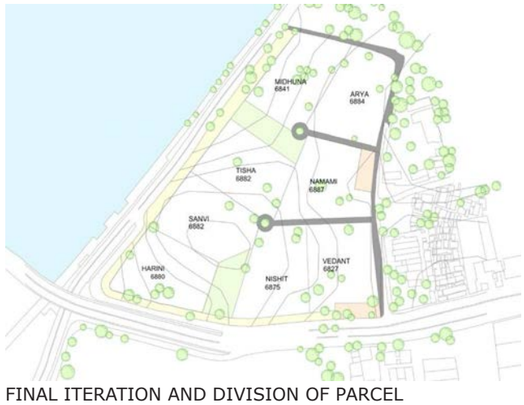
1. Central green space
2. One way road loop
3. Edge left for future development

ITERATION 2

1. Heirarchy of green space
2. Commercial spots connected to road network
3. Buffer left at river edge for haat development

ITERATION 3

1. Hierarchy of roads
2.Larger green spaces at low contour spots
3. Buffer and commercial area are left intact



FINAL ITERATION AND DIVISION OF PARCEL

The site was divided into eight equal parcels having approximately 6800 sq.m. area each with 15000 sq.m. distributed among road networks, commercial areas and buffer zones.

MASTER PLAN WITH HOUSING ITERATIONS ON EACH PARCEL

After going through many iterations of the master plan, placing all eight designs together on the site clearly highlights how circulation, open spaces, built volumes, and community zones must work as one system rather than separate ideas. This process also reveals the importance of aligning structural logic, visual language, and social interaction spaces so that the overall development feels connected, functional, and meaningful as a whole.

MILAAP PRANGAN.

RIVER FRONT, AHMEDABAD

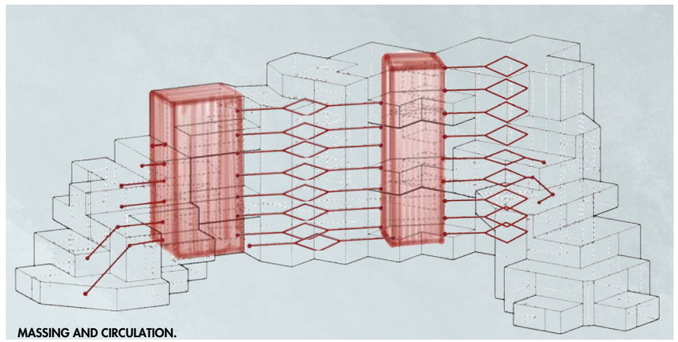
AARUSH GARG
23BAR001

This housing project is envisioned as a vertical neighborhood where architecture and landscape rise together as one integrated system. Instead of conventional stacked blocks, the design unfolds through a series of stepped platforms, each forming an active social layer. These terraces host gardens, seating areas, play spaces, and semi-open gathering zones that extend daily life beyond the private home.

By distributing shared spaces across multiple levels, the project creates a walkable, multi-layered community that encourages movement, interaction, and chance encounters. The stepped form softens the building's scale, allows light and ventilation to flow through, and brings greenery into every level.

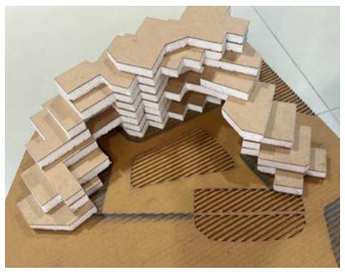
Within a compact footprint, the architecture evokes a relaxed, village-like character—offering residents a connected, human-scaled living environment shaped by openness, community, and collective life.

CONCEPT



MASSING AND CIRCULATION.

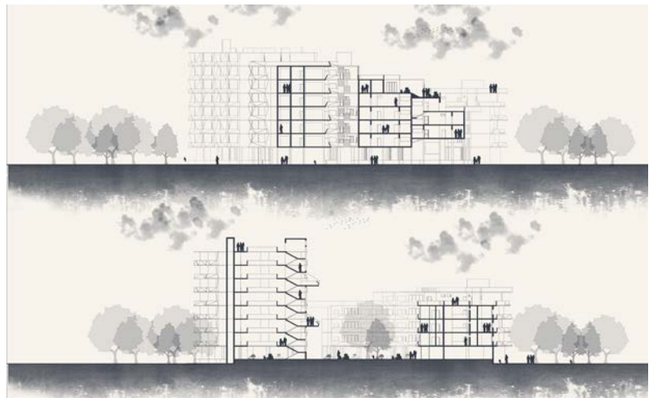
Massing andintroduce accessible greenlayers throughout the housingcomplex. Theseterracesmerge with communal courtyards, walkways, andactivity spaces to promote interaction among residents. The design emphasizes climate-responsive strategies, visual openness, and a seamless blend of architecture and landscape.



MODELS

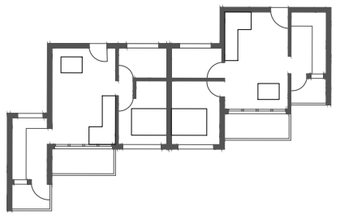
1ST FLOOR PLAN

4TH FLOOR PLAN

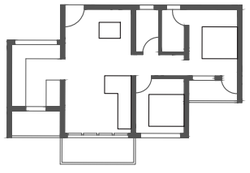


SECTIONS

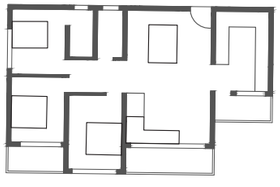
GROUND FLOOR PLAN



1BHK CLUSTER TYPOLOGY



2 BHK TYPOLOGY



3 BHK TYPOLOGY

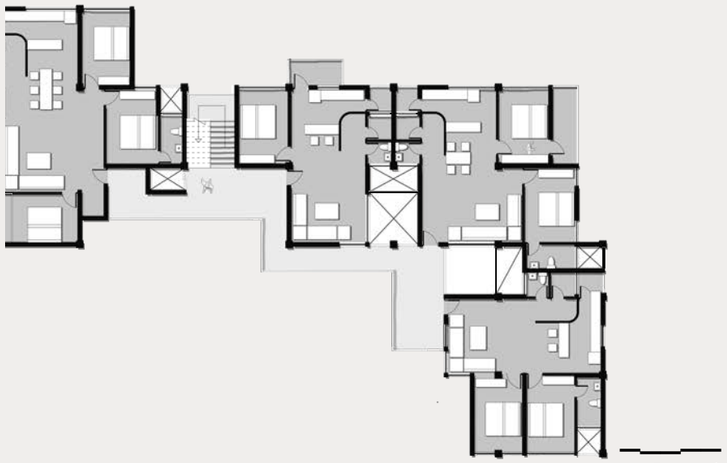
VEETHI

KHODIYARNAGAR, AHMEDABAD

JIL GOR
23BAR008

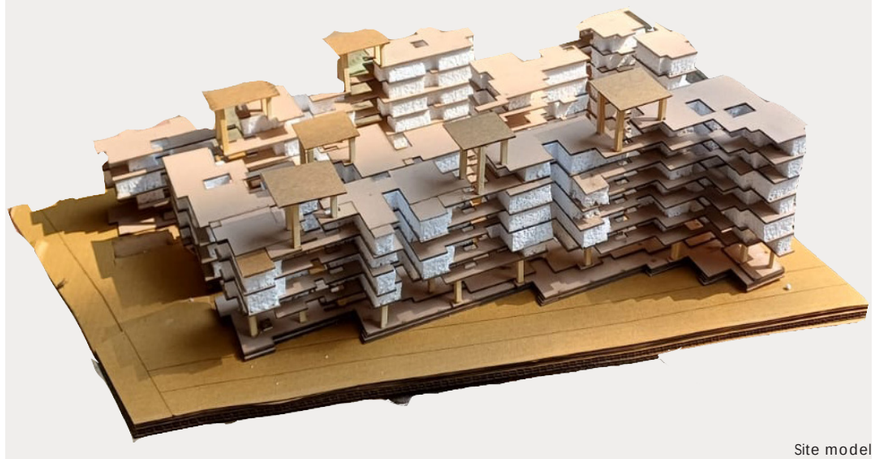
The design introduces a network of staggered streets that respond thoughtfully to climate and movement. Carefully aligned to optimize wind flow and benefit from the natural shading of trees, these streets become more than circulation paths—they evolve into vibrant connectors that tie together all spatial hierarchies within the development. From intimate residential thresholds to larger communal zones, the streets act as social spines, encouraging organic interactions, casual encounters, and a sense of shared life.

Variations in building heights and street widths further enhance environmental comfort. Narrower passages create pockets of shade, while wider openings allow light and air to circulate freely. Residential units are staggered in and out, breaking monotony and generating dynamic façades. This shifting arrangement forms double-height volumes, shaded corridors, and layered transitional spaces that blur the boundary between indoors and outdoors. Together, these elements create a comfortable microclimate and a spatial rhythm that makes movement through the neighborhood both engaging and responsive to its surroundings.



Cluster plan

Cluster section



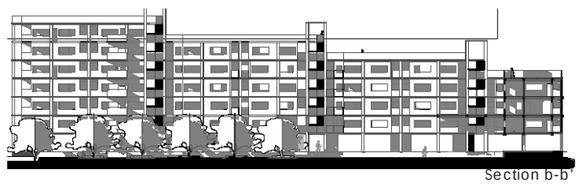
Site model

Ground floor plan

First floor plan

Section e-e'

Section f-f'



Section b-b'

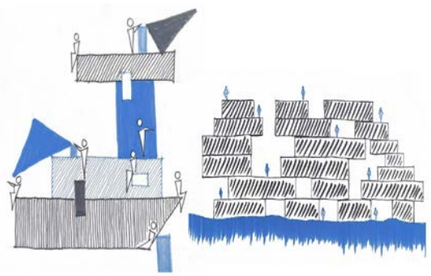
SAHA

BEHRAMPURA SLUM, AHMEDABAD

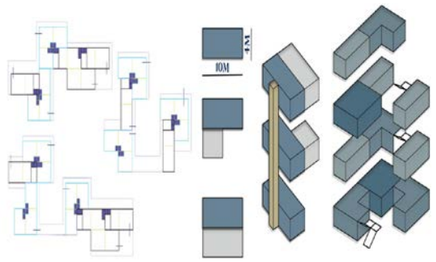
Midhuna Arun
23BAR014

Saha is envisioned as a housing environment rooted in the idea of living with one another socially, spatially, and culturally. The project reinterprets collective living by creating an environment where daily life is shared rather than isolated. The spatial planning encourages constant visual and social connection, allowing residents to feel part of a larger community while still retaining individual domestic identity. Movement through the built form becomes a social experience, where transitions between spaces naturally foster interaction, familiarity, and mutual support. The design seeks to preserve the existing social fabric by translating ground-based community living into a cohesive built structure that continues to nurture belonging, accessibility, and collective resilience.

CONCEPTUAL IDEATIONS AND ITERATIONS

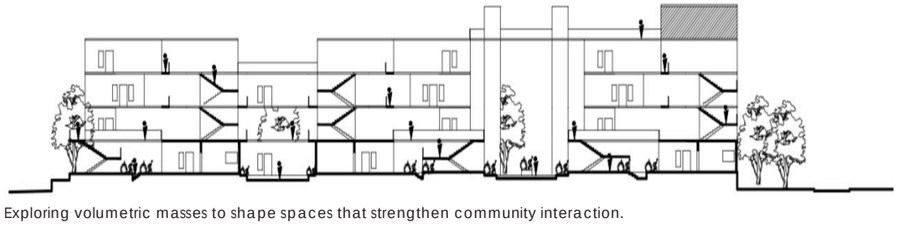


Unity in living together despite differences, using stacked forms to create a strong and continuous visual connection.

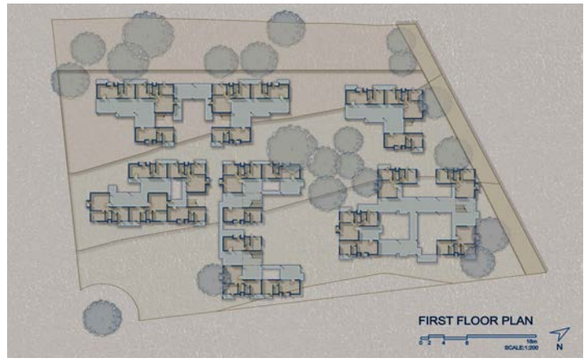


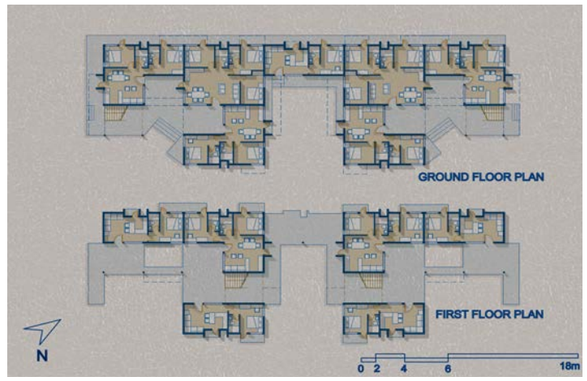
Exploring stacking of different units while aligning services.

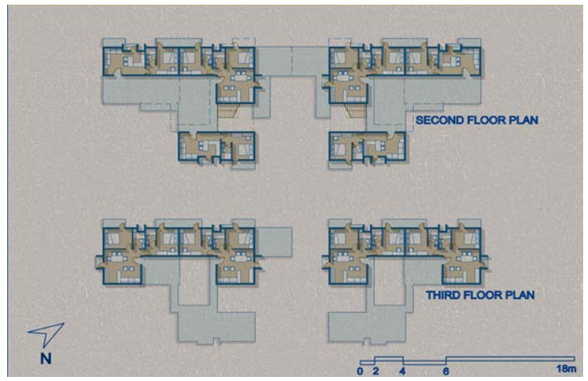
Arrangement of different units to form a functional cluster.



Exploring volumetric masses to shape spaces that strengthen community interaction.







MODEL

AANGAN

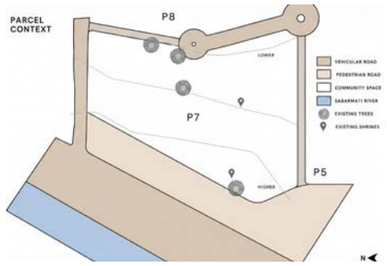
BRAHMAPURA, AHMEDABAD

PARISHRI M.
23BAR018

AANGAN speaks of shared spaces, everyday rituals, and the quiet social life that unfolds between private homes and the street. Inspired by the traditional courtyard as a social anchor, the project celebrates the in-between spaces where community life naturally thrives.

Located along the Sabarmati Riverfront in Behrampura, Ahmedabad, the design draws from a dense urban fabric shaped by informal settlements, temples, and long-standing community ties. The area's courtyards, narrow lanes, and shaded thresholds reflect a collective way of living deeply rooted in place—forming the contextual foundation for this housing proposal.

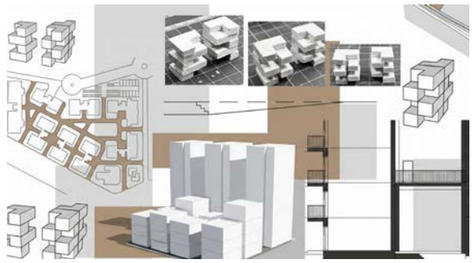
The Sabarmati riverfront site at Behrampura was divided into eight parcels, allowing individual design explorations while collectively forming a cohesive housing precinct with shared spatial, social, and contextual relationships.



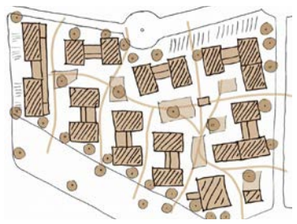
SITE IMPRESSIONS

CORE CONCEPTS

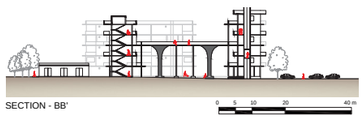
Rooted in social interaction and shared spaces, the design employs mass–void alternation and semi-open cluster connections to encourage everyday encounters. Shrines remain as visual anchors, while a stepped height hierarchy, raised plinths, and an axial pedestrian spine responding to the southwest wind corridor together define a porous and climate-sensitive living environment.



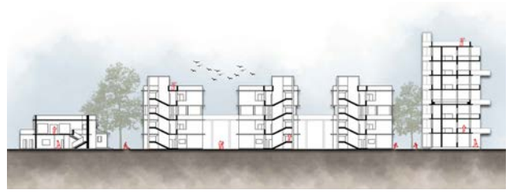
INITIAL APPROACH



PRE - FINAL DESIGN



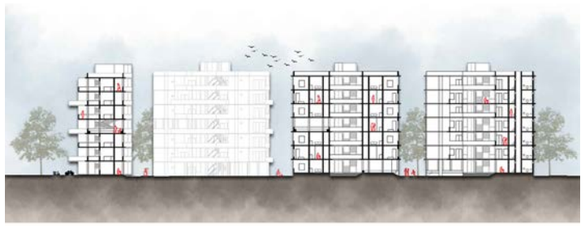
FINAL DESIGN



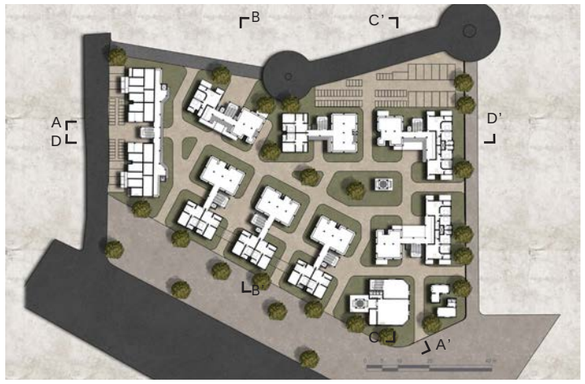
SECTION AA'

SECTION BB'

SECTION CC



SECTION DD'



GROUND FLOOR PLAN

FIRST FLOOR PLAN

3D RENDERED VIEWS

STUDIO B

Prof. Jaydeep Bhagat

Prof. Mehrnaz Amrasalani

Prof. Shikha Parmar

Prof. Shirish Patel

Studio Brief

This Design Studio focuses on designing a housing project to explore the layered relationship between dwelling, community, and ecology. The studio encourages students to understand the hierarchy of spatial organization, from the scale of the individual unit to the cluster and the overall site. Through this, they engage with the gradation of spaces — private, semi-private, and semi-public — to question notions of home, collective living, and the in-between or interface spaces that foster social interaction.

Water, as a contextual and design element, is integrated into the project as both a spatial and systemic feature envisioned for cultural engagement, sustainable harvesting, or groundwater recharge. The studio's process-oriented method is through research, analysis, and design exploration, beginning with the study of diverse housing typologies.

It culminates in model-making and drawings, helping students develop critical, ecological, and spatial sensibilities in designing responsive and community oriented housing.

DWELLING BENEATH THE ARC

ASARWA, AHMEDABAD

VED GOSWAMI
23BAR052

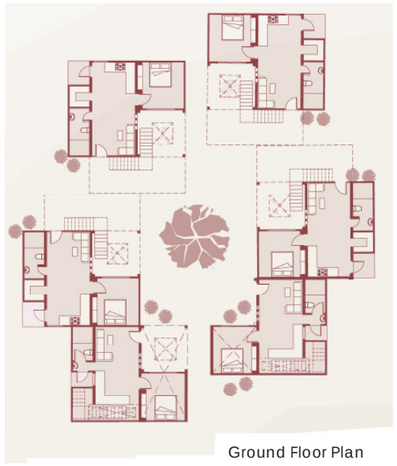
Dwelling Beneath the Arc examines the vault as a spatial generator rather than a mere roof form. Multi-level vaulted volumes create varied dwelling experiences, where height, light, and enclosure shift across units. Lower vaults frame intimate domestic spaces, while elevated vaults open toward sky and community. Carefully cut skylights puncture the curved roofs, drawing daylight deep into brick interiors and marking the passage of time. Courtyards are carved directly from the vaulted mass, producing voids that balance solidity with porosity. These cutouts encourage ventilation, visual connectivity, and social interaction. The repetition of vaults establishes rhythm and identity, while brick grounding contrasts with the lightness of the arched canopy, asserting the vault as an order.

Concept

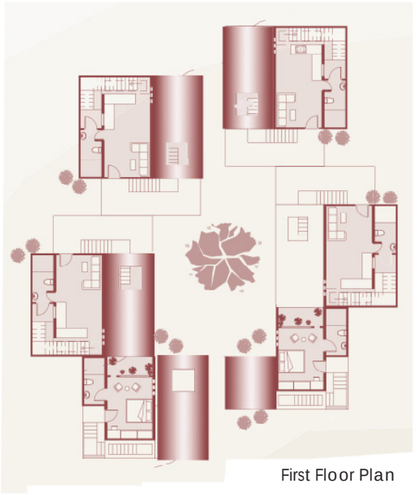
Unit typologies evolved around the vault as the primary spatial and structural organizer.

Final Drawings

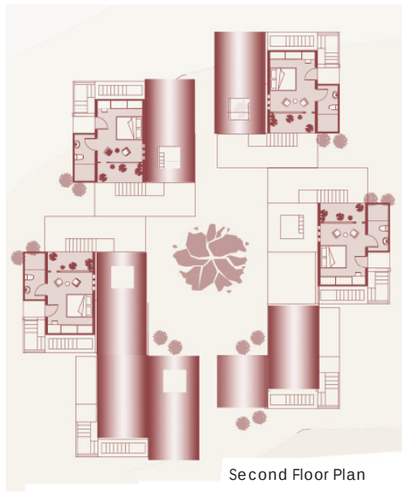
Site Plan



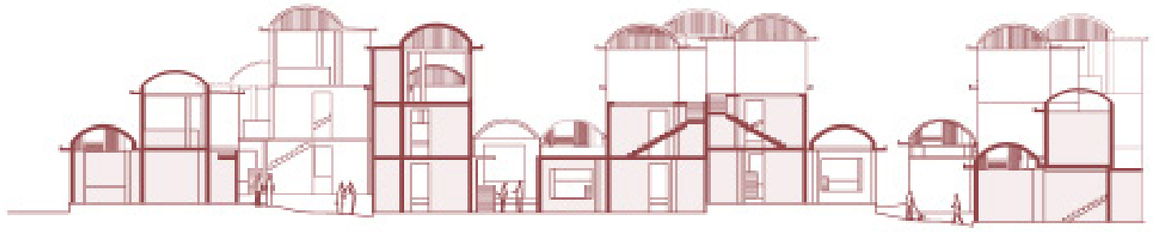
Ground Floor Plan



First Floor Plan

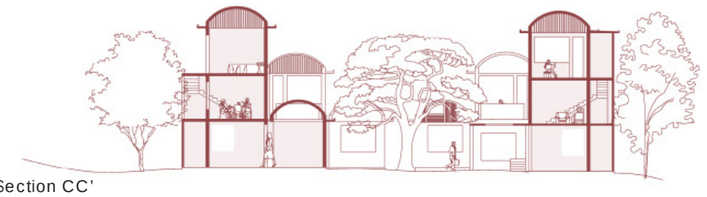


Second Floor Plan



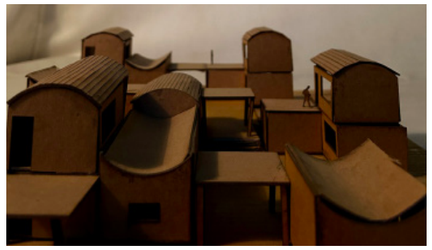
Section AA'

Section BB'

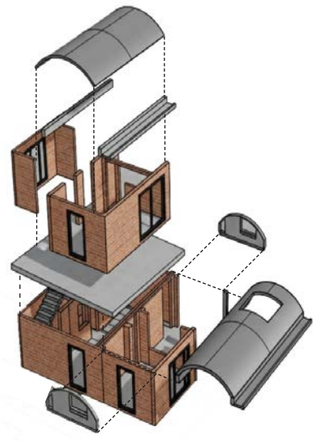


Section CC'

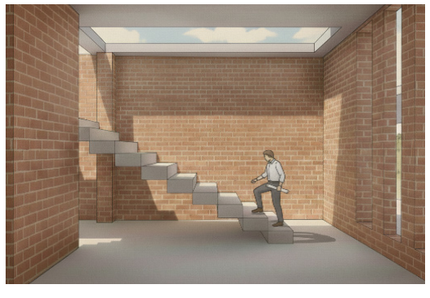
Final Model

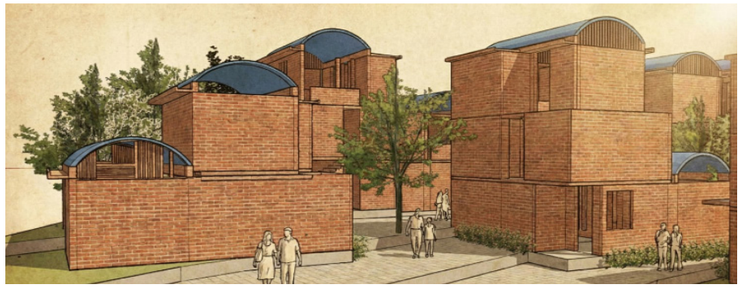


Exploded View



Renders





VIVIDH

ASARWA, AHMEDABAD

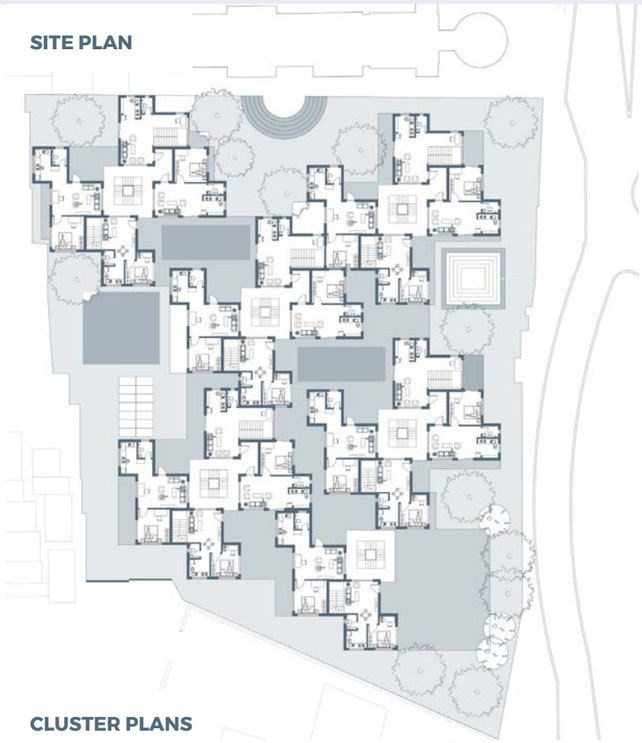
MANAM SHAH
23BAR056

VIVIDH Modular Housing draws inspiration from the traditional vav, translating its stepped form into a community amphitheatre that becomes both a spatial and social anchor. The project opens toward the lake, using water elements to guide circulation, cool the surroundings, and enhance the microclimate through evaporative comfort.

A system of stepped terraces creates generous spill-out areas, improving access to light and ventilation while encouraging everyday social interaction. Shared garden courts weave through the development, knitting the community together with green, breathable spaces that promote gathering, play, and pause.

The modular system allows flexibility in unit configurations, enabling residents to adapt spaces to their evolving needs. Its incremental logic supports phased growth and cost efficiency without compromising spatial quality. By balancing density with openness, the design fosters both individuality and collective belonging. Together, these elements create a modular, low-cost housing system rooted in diversity, choice, and contextual harmony.

SITE PLAN



CLUSTER PLANS

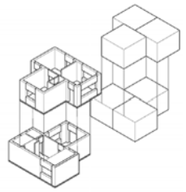
GROUND FLOOR PLAN

FIRST FLOOR PLAN

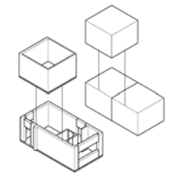
THIRD FLOOR PLAN

FOURTH FLOOR PLAN

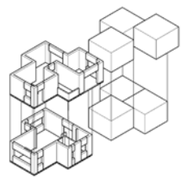
SITE SECTION



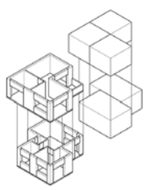
UNIT TYPOLOGY-II
2 BHK
Total area = 96 sqmt.
Duplex



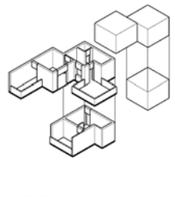
UNIT TYPOLOGY-III
1 BHK
Total area = 48 sqmt.
Duplex



UNIT TYPOLOGY-IV
2 BHK
Total area = 96 sqmt.
Duplex



UNIT TYPOLOGY-V
2 BHK
Total area = 96 sqmt.
Duplex



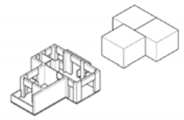
UNIT TYPOLOGY-VI
1 BHK
Total area = 48 sqmt.
Duplex

3D rendered view

cluster 3D render

concept ideation

FINAL MODEL



UNIT TYPOLOGY-VII
1 BHK
Total area = 48 sqmt.

LIVING WITH WATER

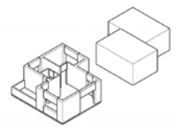
"Living with Water" was a process-based design exercise focused on form exploration through a series of models, helping understand key spatial elements like levels, thresholds, and the relationship between built form and water. These ideas were carried forward into **"Vividh"**, where multiple unit typologies were introduced to create diversity and choice. The shared and private terrace concept evolved from the initial study, enabling a balance between community interaction and personal space within the project.

understanding of spaces

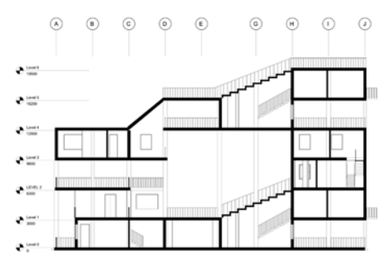
exploration of form through massing

ideation through section for water flow

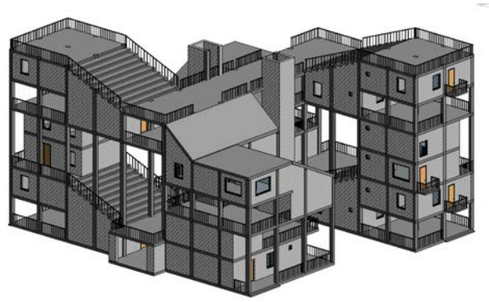
UNIT TYPOLOGY-VIII
1 BHK
Total area = 48 sqmt.

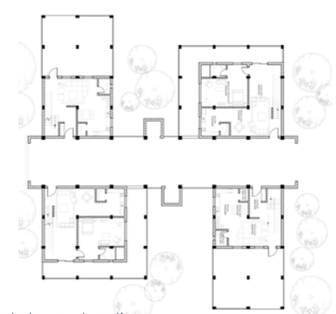


UNIT TYPOLOGY-IX
1 BHK
Total area = 48 sqmt.

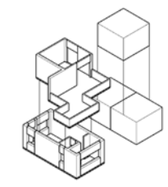


FINAL MODEL





final plan and section



UNIT TYPOLOGY-X
BHK
Total area = 48 sqmt.
Duplex

NEERANGAN

MALAV TALAV, AHMEDABAD

RAGHAV AGARWAL
23BAR067

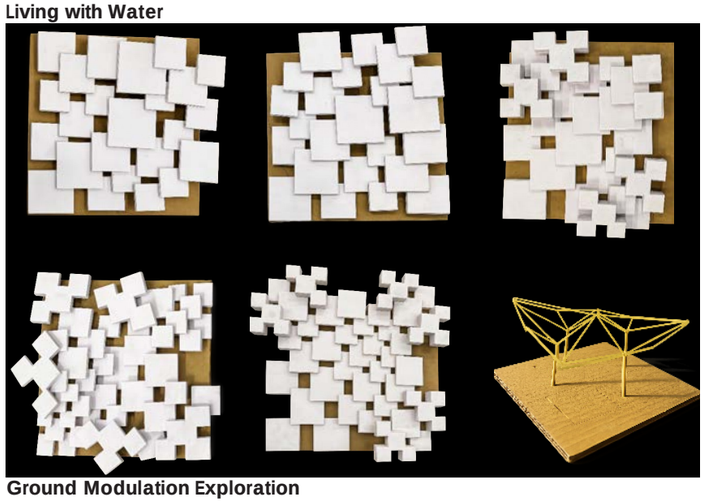
Neerangan reinterprets the traditional kund as an urban spatial generator. Developed as an 80-unit housing project for a middle to upper middle-income community overlooking Malav Talav, the design uses water as the primary organizing force.

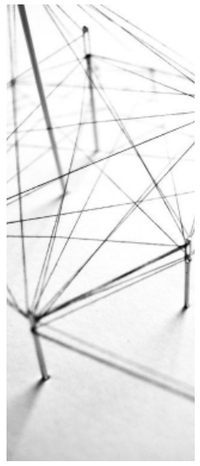
Kunds of varying scales anchor circulation, structure community interaction, and create microclimatic comfort within the housing fabric. Duplex clusters and connected balconies overlook these stepped water pockets, encouraging incidental social engagement.

The roofscape harvests rainwater and channels it back into the kund network, completing a cyclical ecological system where water shapes form, movement, and collective living.

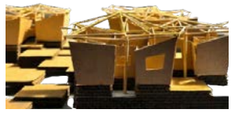
Concept

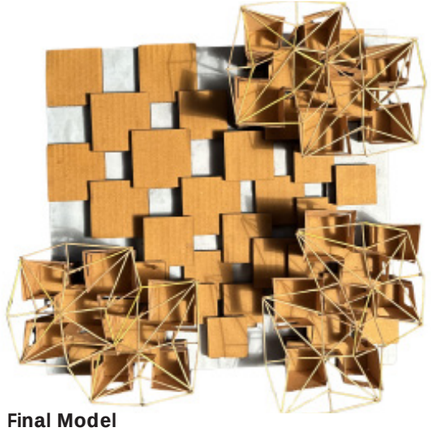
Living with Water





Ground Modulation Exploration

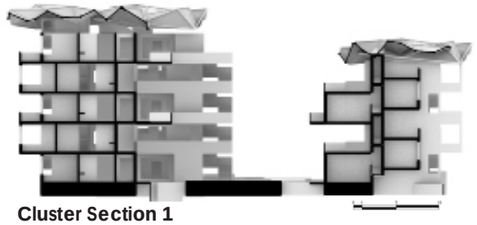




Final Model

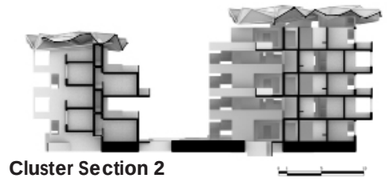
Massing

Site Section 1

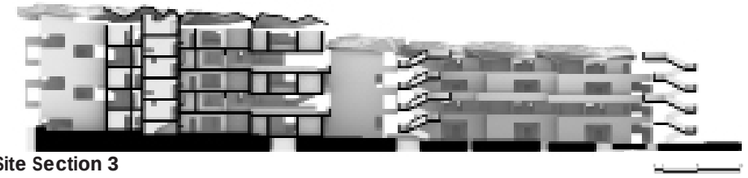


Cluster Section 1

Site Section 2



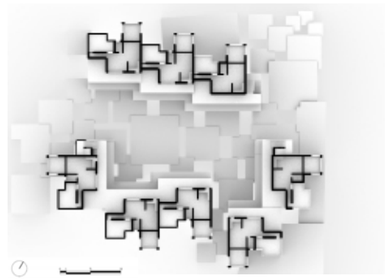
Cluster Section 2



Site Section 3

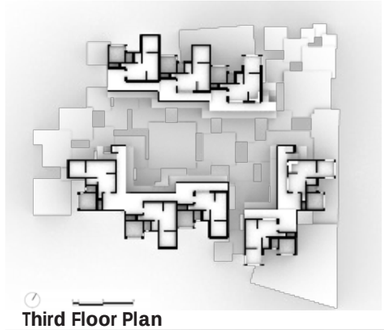
Isometric View

First Floor Plan



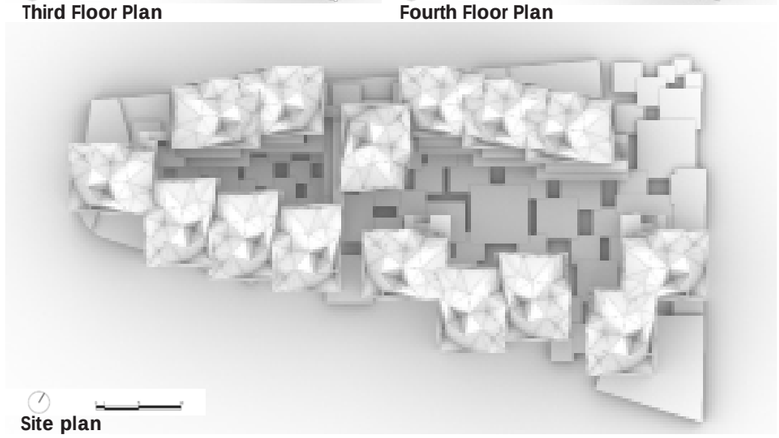
Second Floor Plan

Isometric View

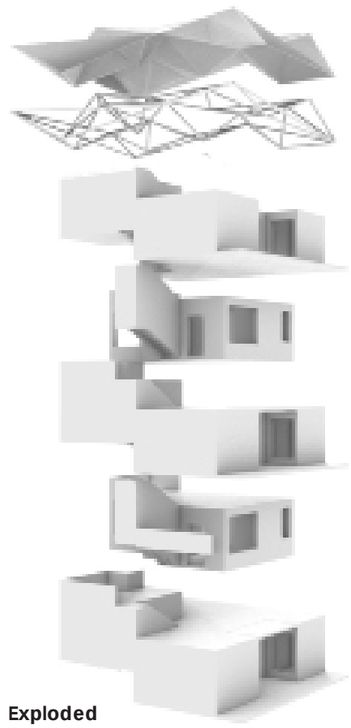


Third Floor Plan

Fourth Floor Plan



Site plan



Exploded

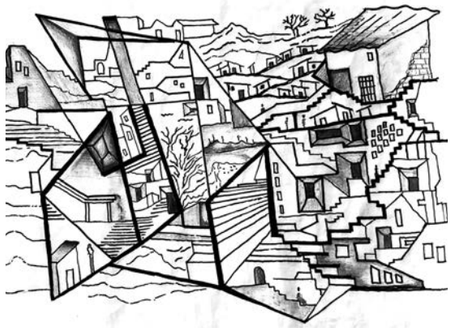
SANGAM

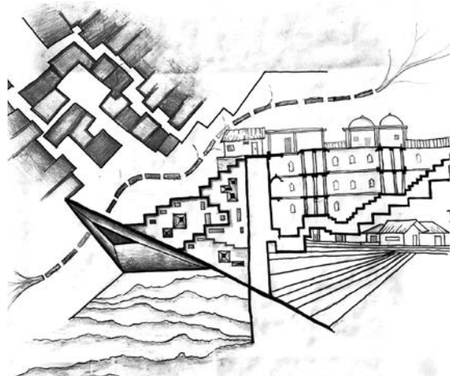
ASARWA, AHMEDABAD

DEVANSH PALIWAL
23BAR092

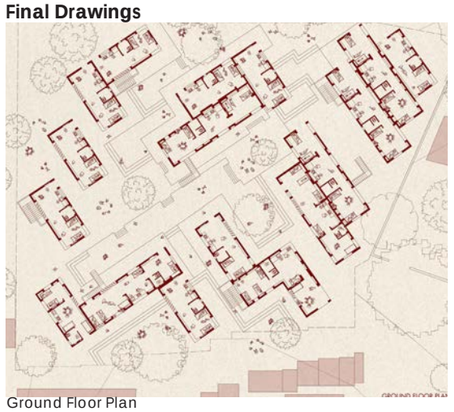
Sangam is a housing project envisioned for middle- to low-income communities, structured around collective living and shared responsibility. The design organizes compact dwelling units into layered clusters connected by courtyards, terraces, staircases, and stepped streets, encouraging daily social interaction. Built form prioritizes human scale, walkability, and visual connectivity, fostering a strong sense of belonging. Shared open spaces act as social condensers for informal gatherings, play, and community activities. The incremental massing allows flexibility, natural ventilation, and daylight while maintaining affordability. Sangam aims to create a self-sustaining neighborhood where architecture supports social cohesion, mutual support, and dignified living.

Concept Sketches





Final Drawings



Ground Floor Plan

First Floor Plan

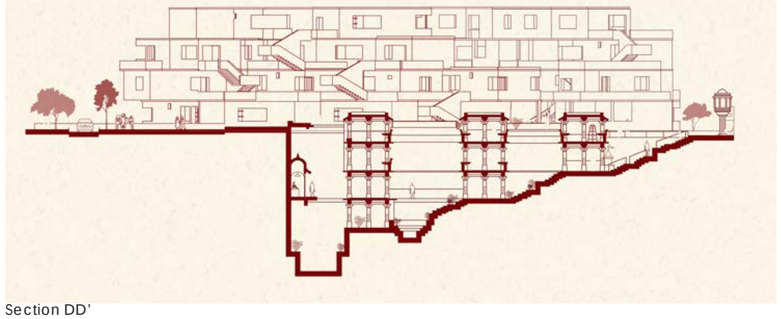
Second Floor Plan

Third Floor Plan

Section AA'

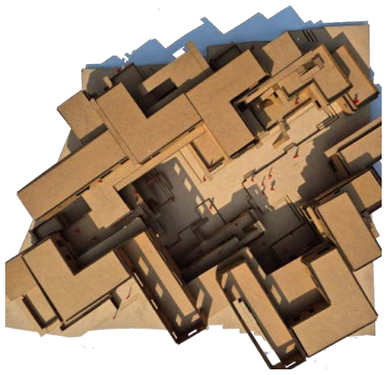
Section BB'

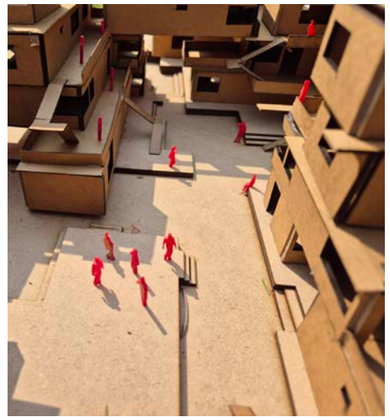
Section CC'



Section DD'

Final Model





Process Models

03

MATERIAL STUDIO

STUDIO A

Prof. Sujan Umaraniya

Prof. Parag Mistry

Prof. Rajiv Darji

Studio Brief

This studio course is structured as a series of design problems that gradually increase in complexity, aligning with the course learning outcomes. By progressing through these stages, students will learn to apply basic architectural design concepts, interpret spatial organization and scale using architectural elements, and practice an iterative design process to create a project for a specific program and context. Each problem builds on the previous, reinforcing skills from conceptual exploration to site-responsive design.

The studio takes students on a journey from abstract explorations (using spaghetti models to understand form and structure) to a full-fledged architectural design set in the real world. Each stage reinforces crucial design skills: conceptual thinking, iterative development, structural and material understanding, compositional skill, contextual analysis, and presentation techniques.

By the end of the course, students will have a strong foundational grasp of how to conceive and develop an architectural design from concept to proposal, fulfilling the course learning outcomes and preparing them for more advanced design challenges ahead.

WIND WARD

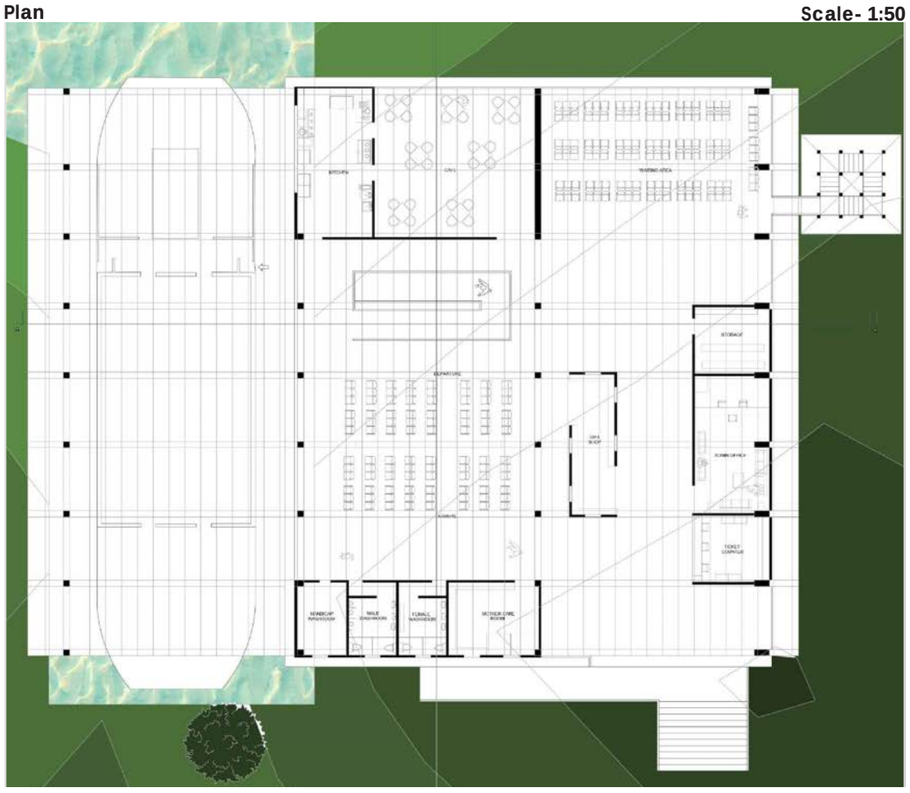
GUJARAT

BANSARI KANSARA
24BAR001

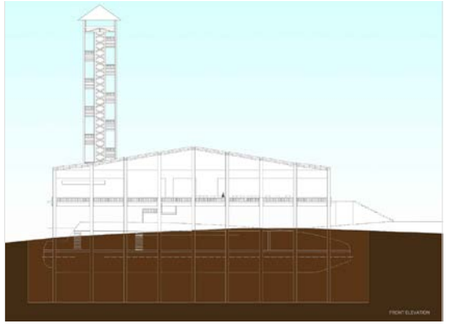
The Wind Ward Terminal is designed as a safe and efficient coastal gateway, serving daily commuters, tourists, and logistics movement. Rooted in the climate and identity of Gujarat's shoreline, the design responds carefully to wind patterns and sunlight to ensure environmental comfort and performance.

Spanning 1200 sqm, the terminal features a sweeping curved roof inspired by the waves of the sea, symbolizing a connection between land and water. Natural ventilation, shaded waiting areas, and climate-responsive materials together create a functional yet iconic structure shaped by its maritime context.

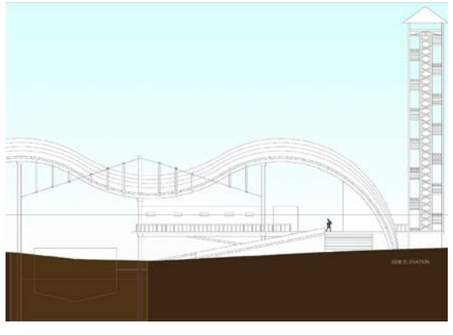
Plan **Scale- 1:50**



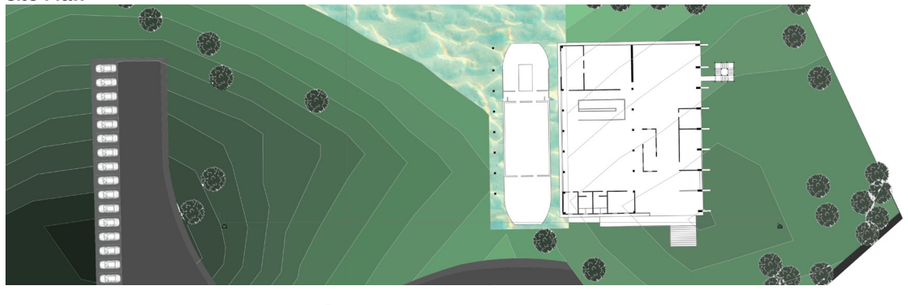
Front Elevation

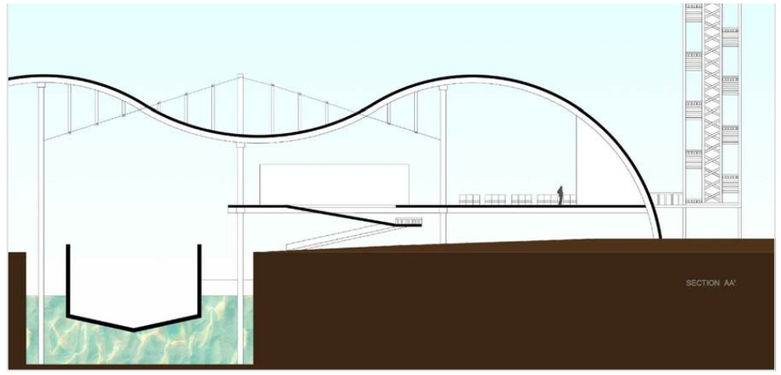


Side Elevation



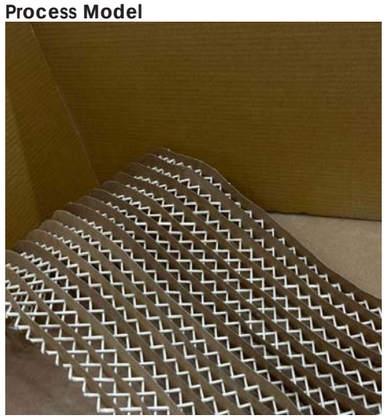
Site Plan





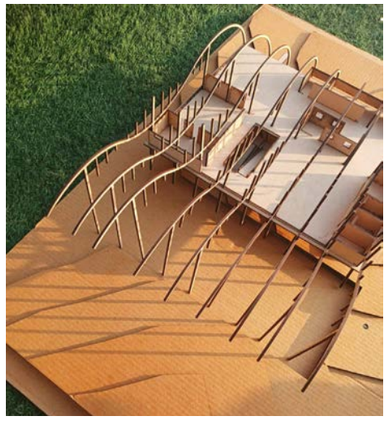
Contours being on the site, it is designed in such a way that the terminal and the parking is placed on the highest contours and the water seeps in through the lowest contour. The cut for water way is also aligned with the contours. The south facade is partially closed because of the harsh sun but kept partially open for the breeze. Allover the building is designed keeping in mind the spatial and environmetal factors along with the specific needs of the people visiting the port.

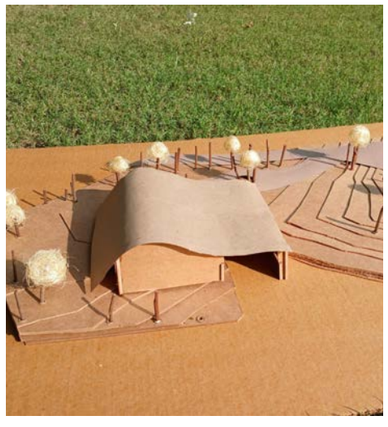
Process Model



Final Model

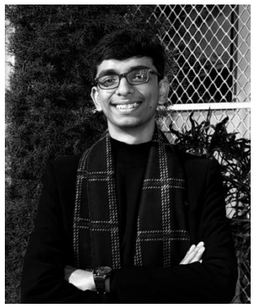
Final Model





AERIVA TERMINAL

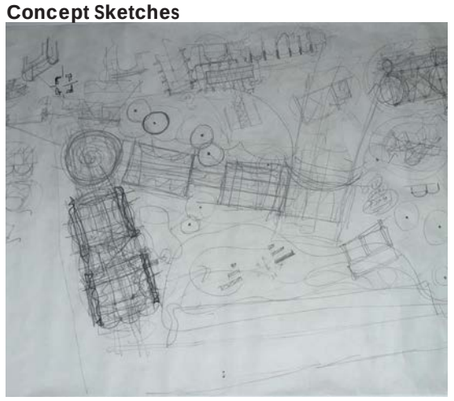
GUJARAT

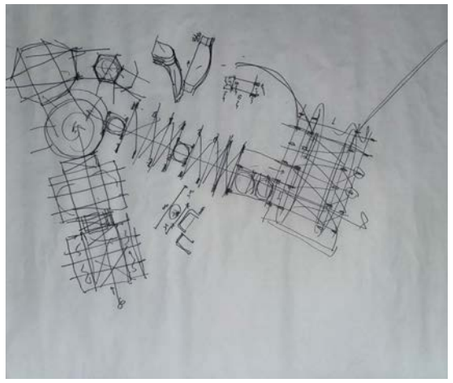


MADHAV AGARWAL
24BAR014

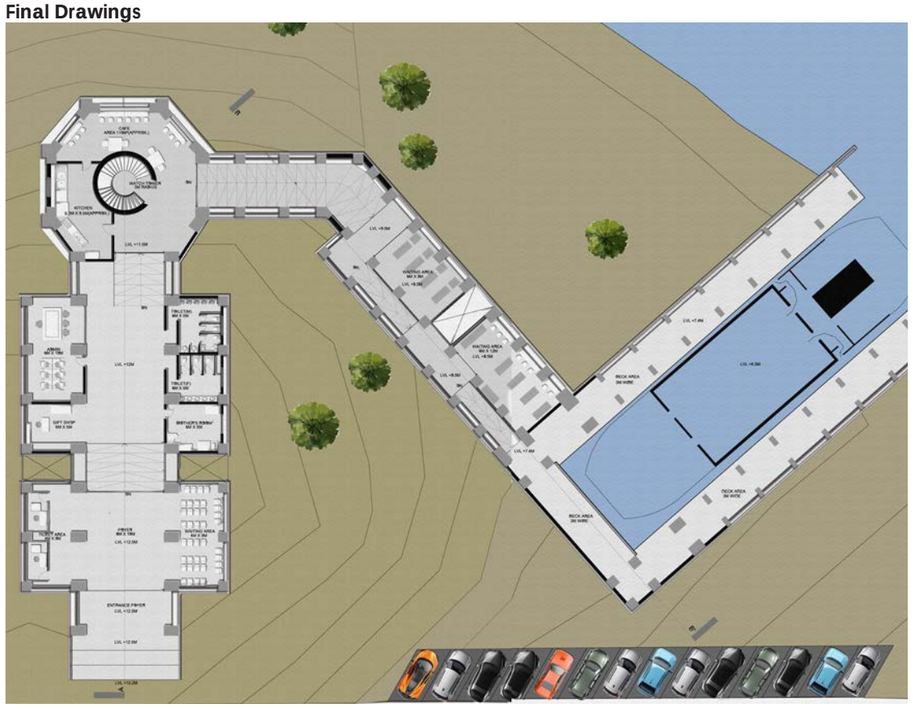
AERIVA Ferry Terminal emerges from the highest contour of the site, initiating a gradual journey toward the waterfront while revealing expansive sea views at every level. The architecture responds sensitively to the existing topography, stepping and shifting with the land rather than altering it. This contour-driven planning transforms natural slopes into layered spatial experiences, minimizing site disturbance while enhancing the experiential movement from land to jetty. Brick, explored as the primary material in the Material Studio, defines the tectonic character of the project. Groin vaults shape transitional spaces and intensify the play of light and shadow, while a central dome rises into a watch tower, establishing a strong visual identity. Throughout the day, light filters through vaulted openings, casting dynamic shadows that enrich the traveler's journey. The spatial organization follows a clear zoning strategy, distinguishing public, semi-public, and private realms to ensure intuitive circulation. Guided by the terrain, the terminal seamlessly integrates landscape, structure, and light into a cohesive architectural expression.

Concept Sketches

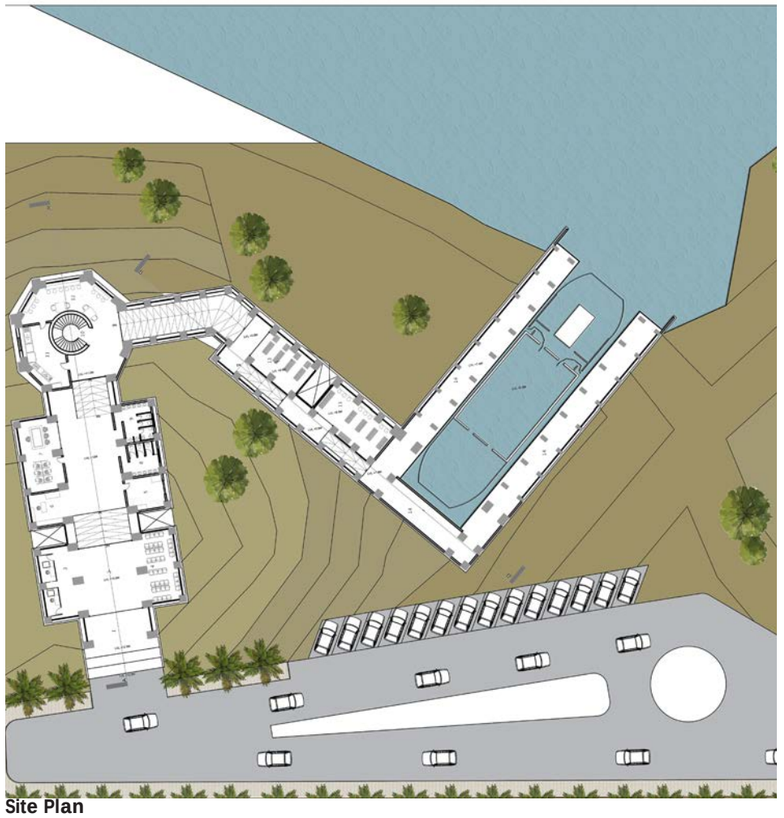




Final Drawings

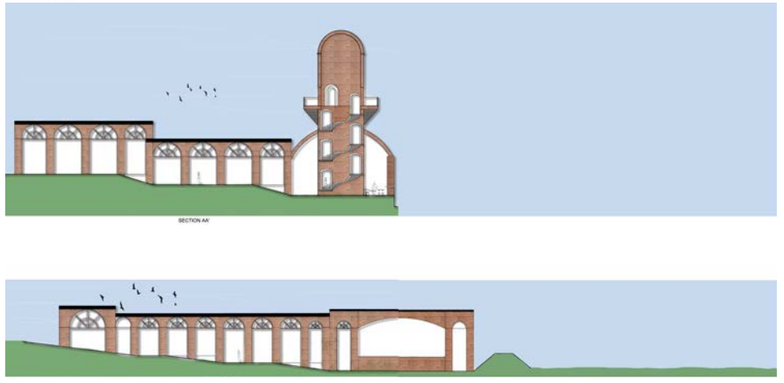


3D Renders

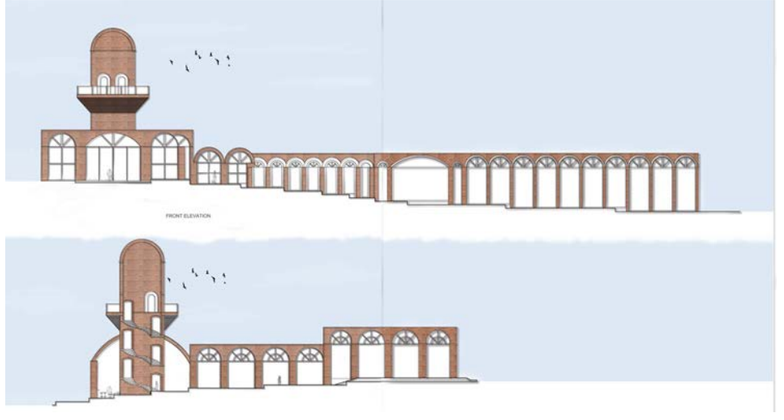


Site Plan

Sections

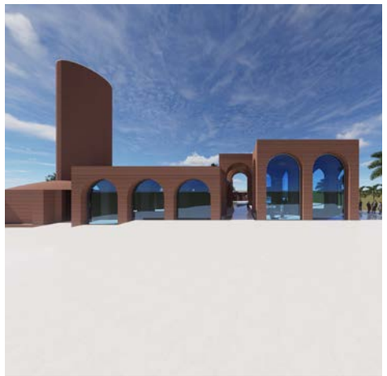


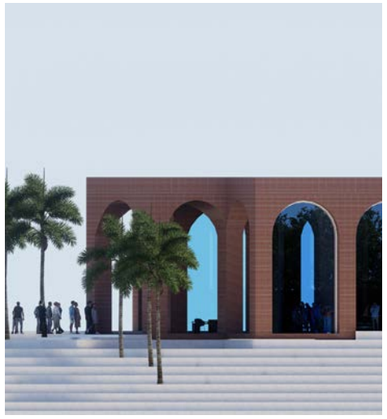
Elevations

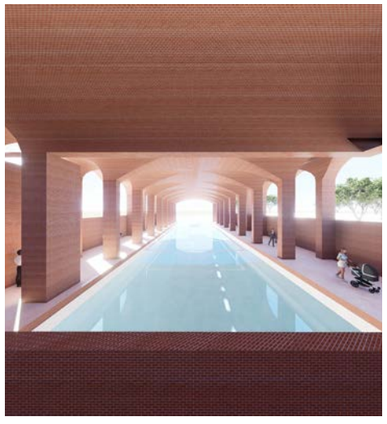


Final Model

3D Renders







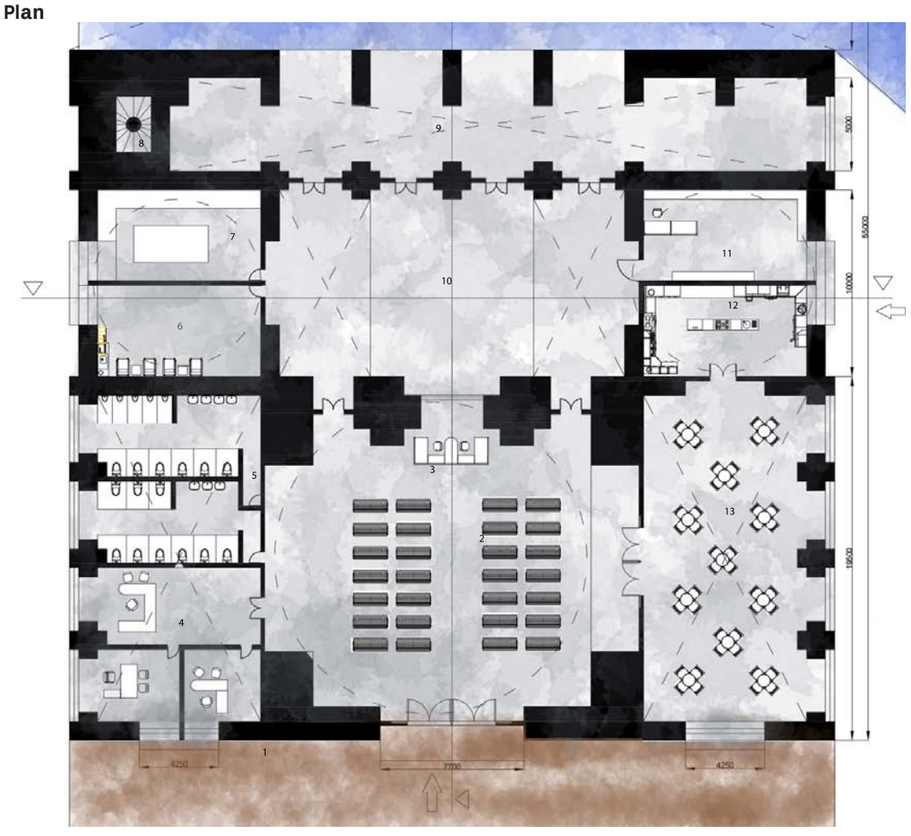
PANOR TERMINAL

GUJARAT

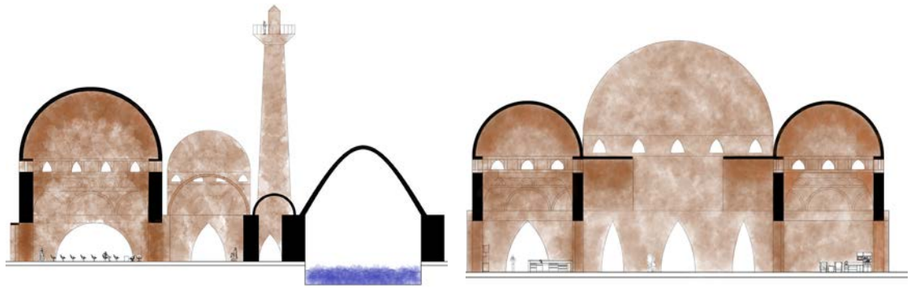
RISHI JAIN
24BAR025

The design for this ferry terminal departs from the typical lightweight, glass-and-steel aesthetic of modern transit hubs. Instead, it embraces the monolithic presence of brick, creating a structure that feels less like a temporary shed and more like a permanent civic anchor. The project explores the tension between the "heavy" earthbound nature of masonry and the "light" reflective quality of the surrounding water A ferry terminal serves as a critical threshold between the stability of the land and the fluid motion of the water. By utilizing brick as your primary medium, you have anchored this transition in a material that suggests permanence, tactile warmth, and a deep connection to traditional craftsmanship.

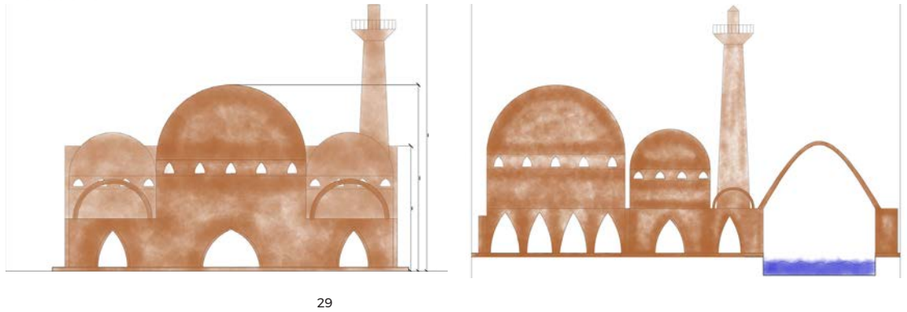
Plan

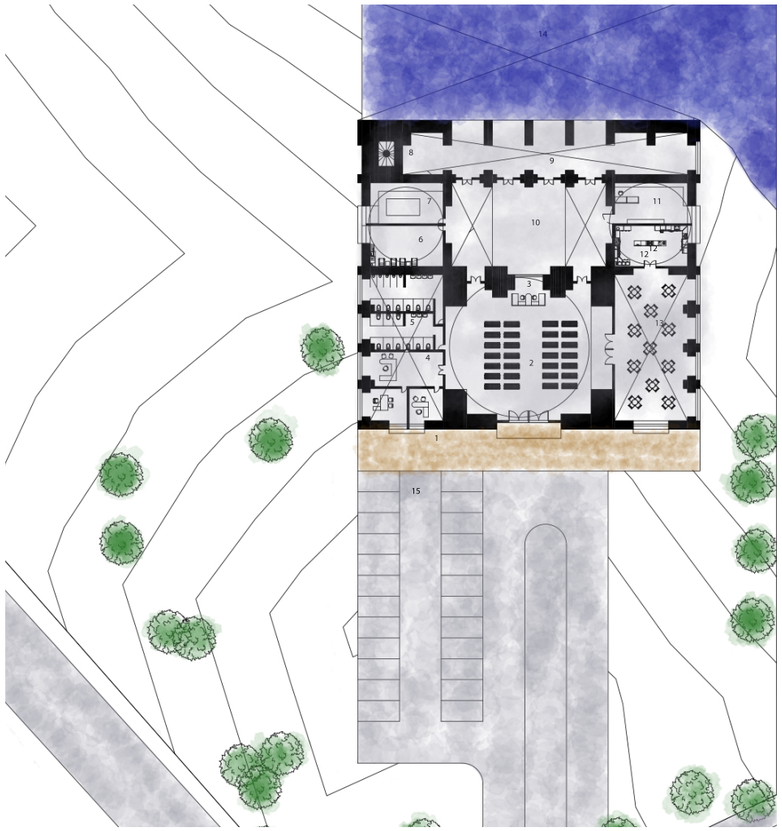


Sections



Elevations





Process Model

Final Model

STUDIO B

Prof. Jitesh Mewada

Prof. Prachi Patel

Prof. Kavita Menghani

StudioBrief

Project 1:

A reputed high school in Ahmedabad invites design entries for a sports pavilion within its campus. The pavilion will link the skating rink, tennis courts, and open field, functioning as a viewing gallery and support facility that encourages engagement and interaction.

The program includes seating for 200 people, toilets, a café or kiosk, eight changing rooms, and storage for equipment and maintenance.

Project 2:

The Trustees of St. Xavier's Loyola School appreciate the students of the Institute of Architecture & Planning, Nirma University for their Sports Pavilion Project. Encouraged by their work, the School now entrusts them with a larger campus design opportunity.

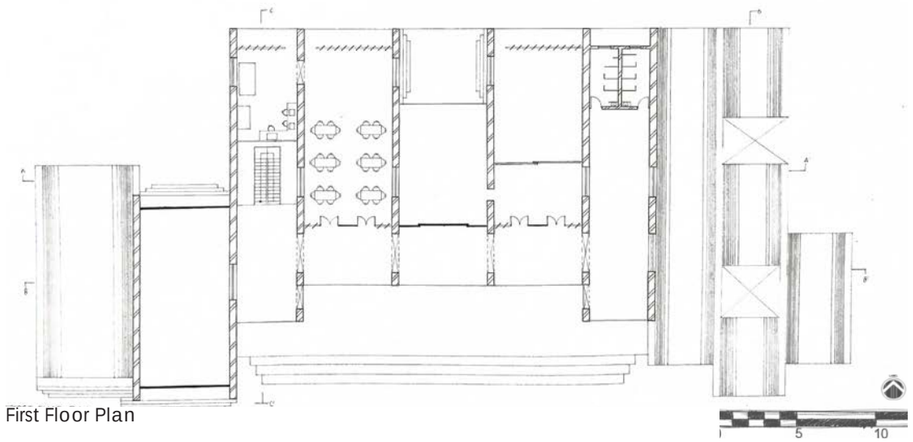
To enhance its educational pedagogy, Loyola School is introducing hands-on labs, workshops, and STEM facilities. The proposed facility will form a cluster of interactive learning spaces balancing functionality, flexibility, innovation, and harmony with the existing campus.

BRICK COMMONS

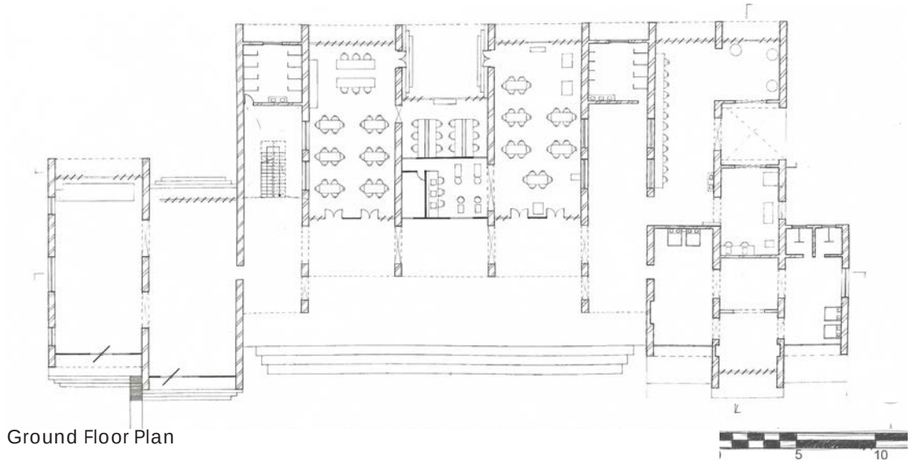
ST. XAVIERS LOYOLA, AHMEDABAD

DHANVI PARIKH
24BAR041

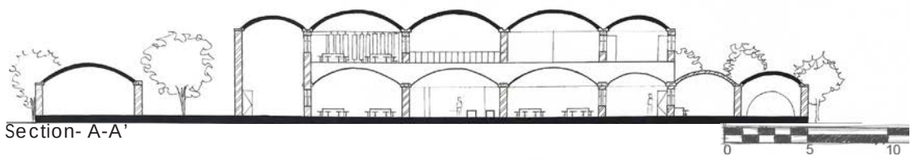
The project is designed at St. Xavier's Loyola campus as a shared learning and making space for all age groups, bringing together a carpentry workshop, robotics lab, STEM lab, crèche, universal space, and reading and discussion areas. The design focuses on openness and interaction, with a large opening and long, wide steps along the building that invite people inside and also act as informal seating for gathering, learning, and discussion. The building includes both formal spaces for focused work and informal spaces for relaxed interaction. Brick is used as the main material to give the building a warm, strong, and local character. Vaults and courtyards help bring in natural light and air, improving comfort inside the building. Water channels are introduced to cool the surroundings, guide movement, and create a calm and pleasant learning environment.



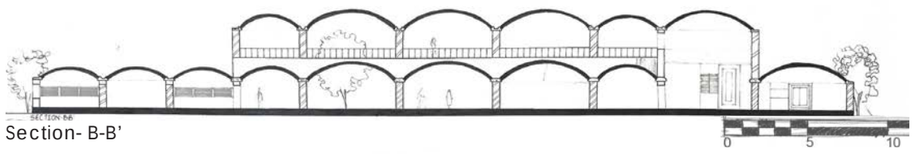
First Floor Plan



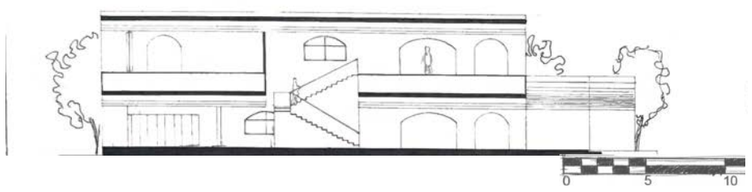
Ground Floor Plan



Section- A-A'

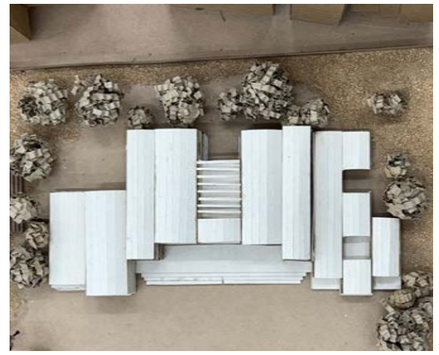


Section- B-B'



Section- C-C'

Ground Floor Plan with Site



Creche

Clay Workshop

Front View

Chemistry Lab

Reading Room

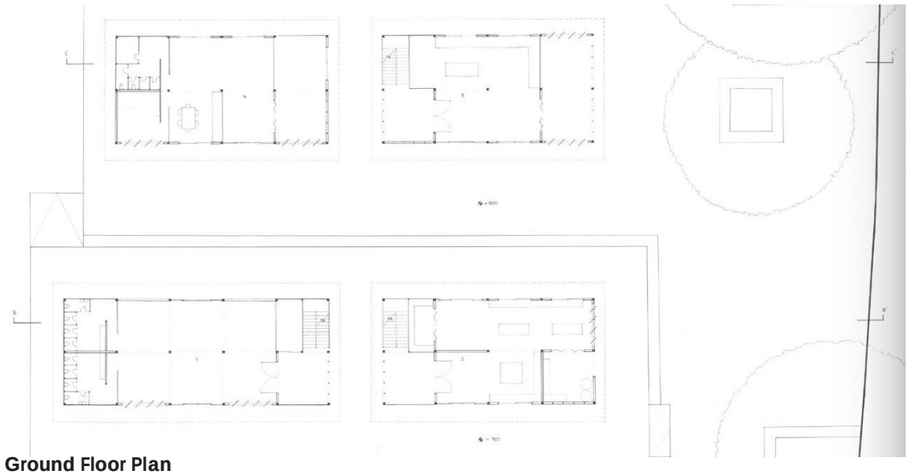
Carpentry Wokshop

GRID AND GRAIN

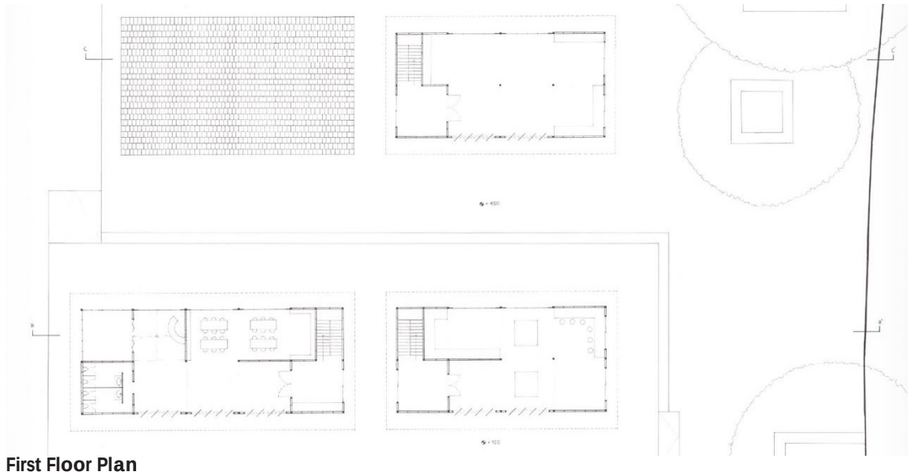
ST. XAVIERS LOYOLA, AHMEDABAD

DIYA SONI
24BAR063

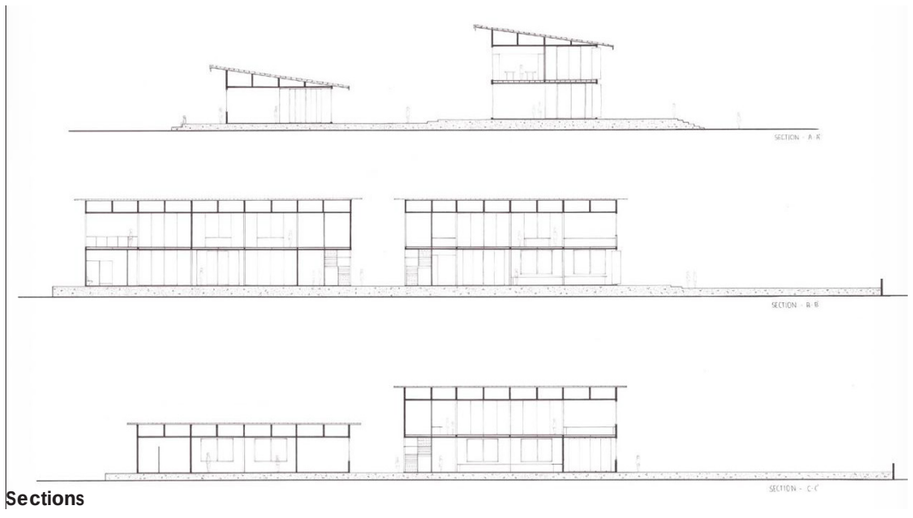
For my sem-3(material studio) project, I explored timber as the primary material by designing an Innovation Hub for Loyola School students. The hub included workshops for carpentry, pottery, robotics, a STEM lab, a universal space, an idea lounge, and a crèche. Inspired by the campus architecture, the design followed a square grid system, with a plinth that blended into the landscape and doubled as a pavilion for the adjoining ground. The roof was shaped to harness north light, creating naturally lit interiors. All the drawings for this project were hand-drawn. This project gave me valuable insight into timber—its structural qualities, versatility, and role in shaping sustainable, context-sensitive spaces.



Ground Floor Plan

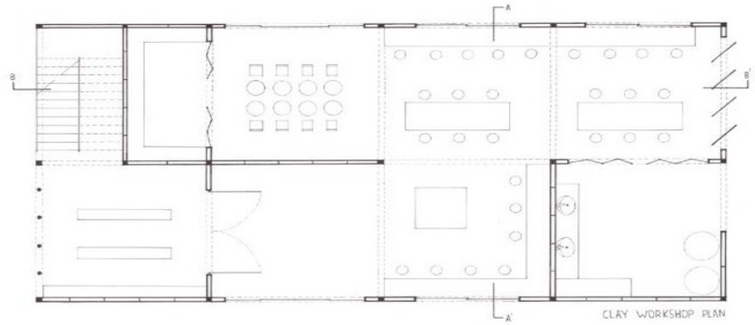


First Floor Plan

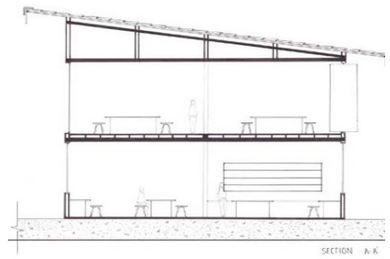


Sections

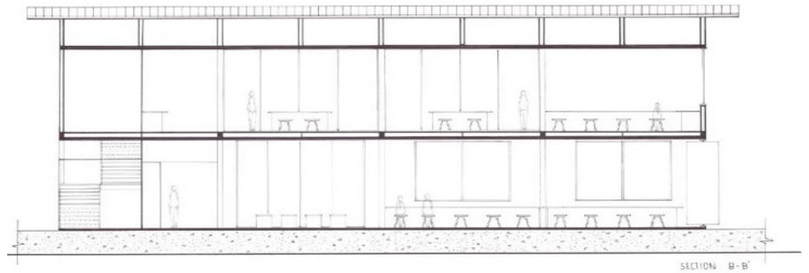
Clay Workshop Plan



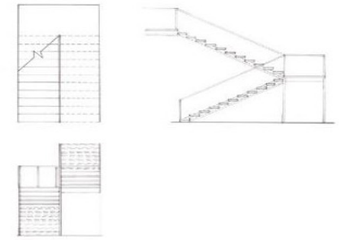
Section



Section

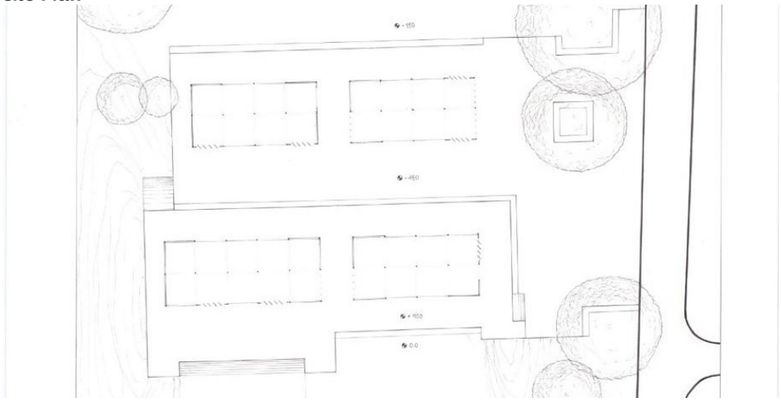


Staircase Detail



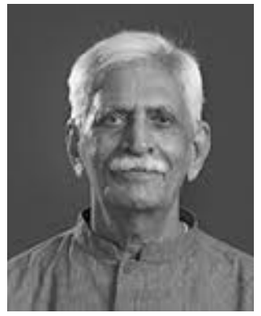
Model

Site Plan



STUDIO C

Prof. Foram Bhavsar



Prof. Jayant Gunjaria

Prof. Viral Bhavsar

Studio Brief

This studio is centered on the interplay between material, structural systems, and architectural form.

The studio began with a study of four fundamental materials: earth, stone, timber, and steel. Each group analyzed precedent projects that used its respective material extensively, exploring how the material's properties shape structure, spatial quality, and architectural identity.

Following this, each student received a word and was challenged to design a spatial experience within a strict 9 x 9 x 9 m volume. The space was required to synthesize the assigned word and the studied material/system.

The final exercise was a real-site project: students were asked to design a Student Centre within the green campus of Nirma University, incorporating at least one component (structural system or experience) developed earlier, while maintaining consistency by using the same material throughout the project.

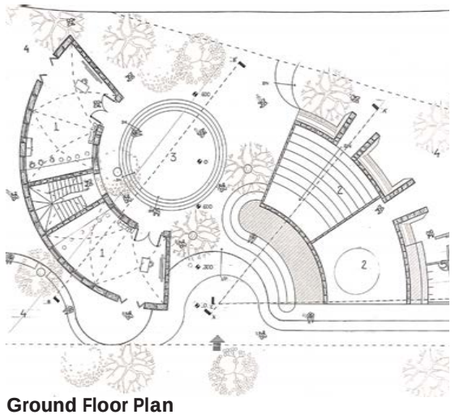
The assignment helped us understand the coherence between form, function, and material system. The purpose of the studio was for students to understand how material, experience, and system contribute to designing a space.

STONE CENTRE

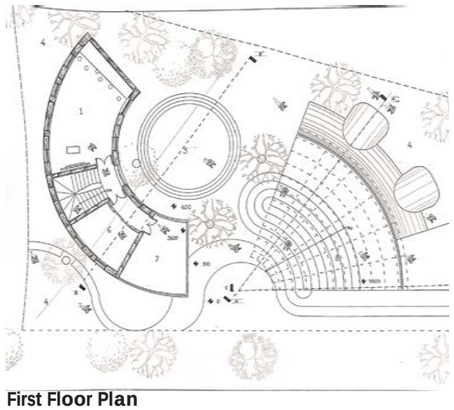
GUJARAT

VISHNU
24BAR067

For Semester 3 Material Studio, I chose stone as the primary material, traditionally associated with historic construction. Considering the site context at Nirma University required a contemporary approach, I explored curved forms to give the design a modern expression while retaining the material's traditional essence. The layout is defined by two key punctuation points—the entrance and the courtyard—which guide movement, enhance interaction, and improve orientation. I also explored multiple vaulting possibilities, including barrel and groin vaults, along with punctured vault forms, to study structural variation and spatial experience. Climatic responsiveness was integrated throughout to ensure comfort and environmental sensitivity, creating a balance between tradition and modern design

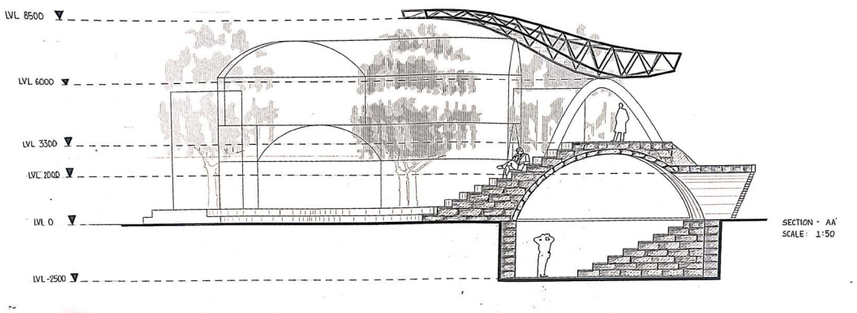


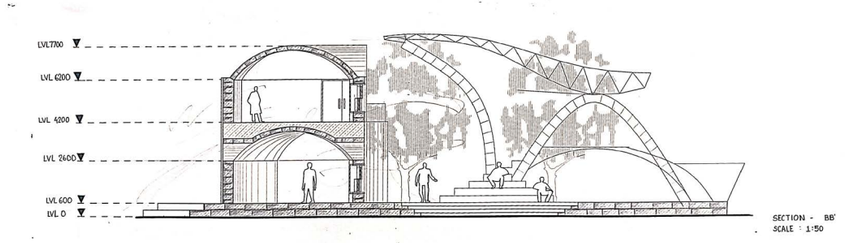
Ground Floor Plan

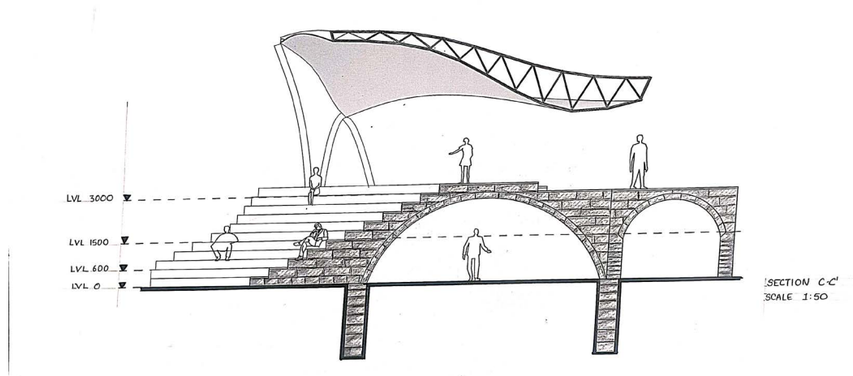


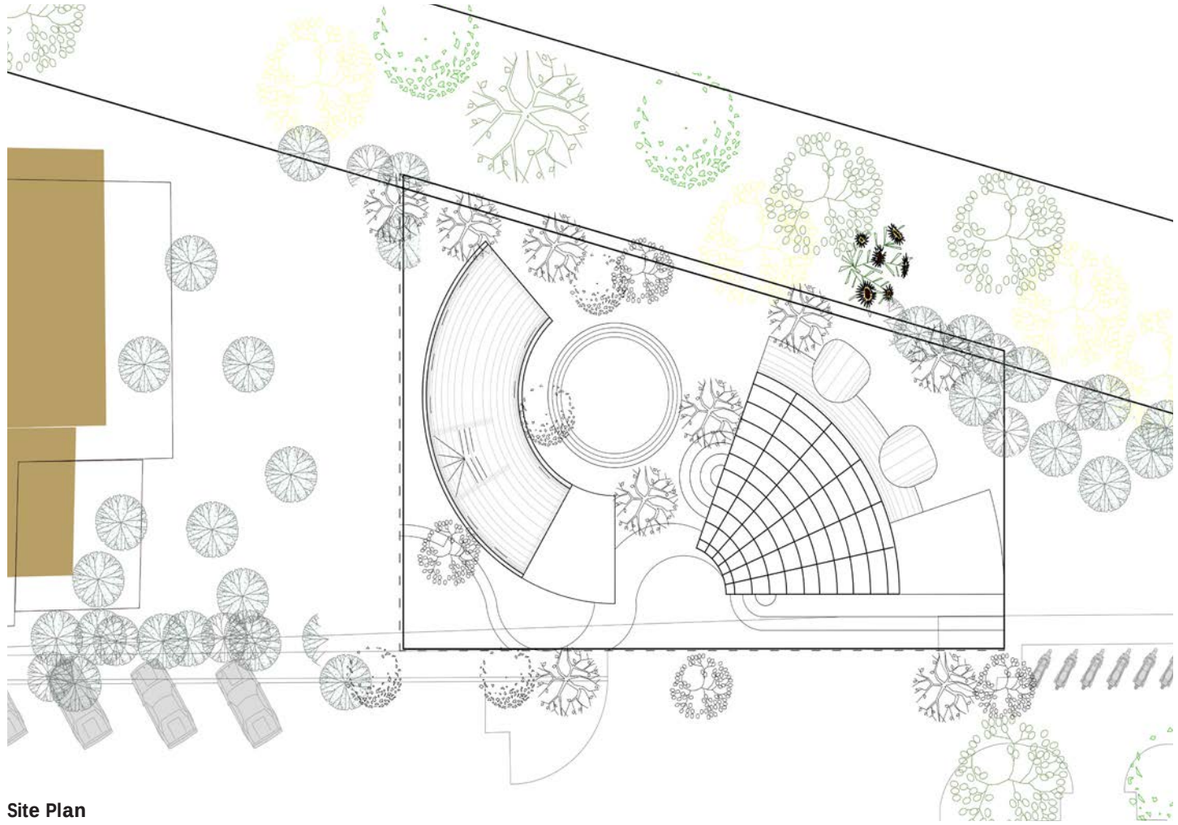
First Floor Plan

Sections

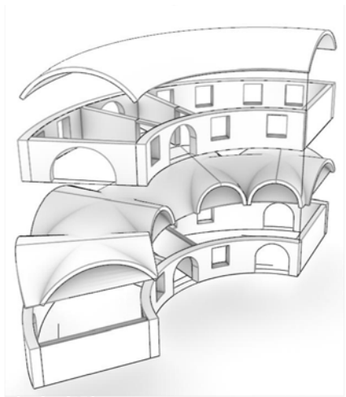






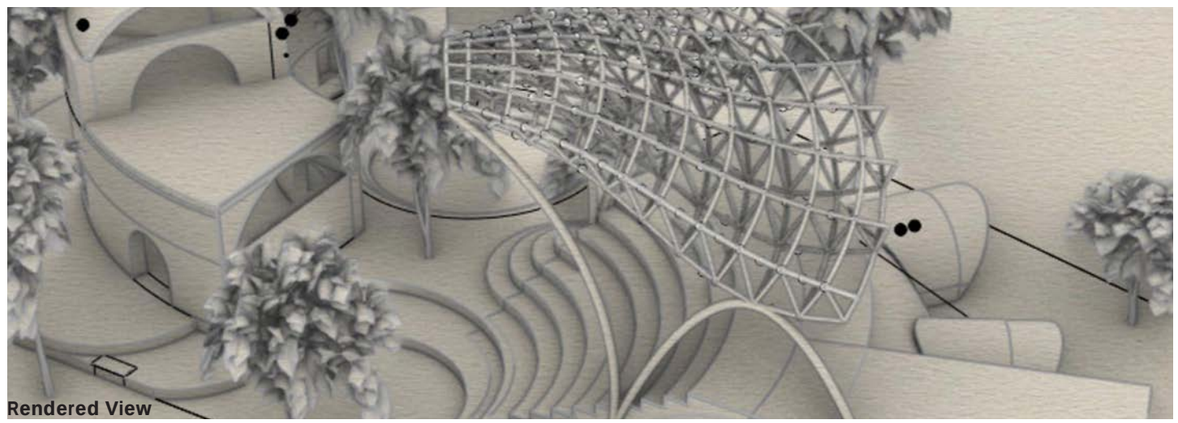


Site Plan



Exploded View

Final Model



Rendered View

01

BASIC DESIGN STUDIO

STUDIO A

Prof. Krishna Kumar Yadav

Prof. Neekita Rungta

Prof. Falguni Goghari

Studio Brief

This foundation studio introduces the core skills of architectural thinking through a sequence of interconnected exercises. Students learn to observe form, light, proportion, and texture through drawing and composition; explore abstraction and spatial qualities through collage; and develop the ability to read real architecture through site sketching. Modular unit making strengthens system thinking and spatial rhythm, while anthropometry builds understanding of human scale and accurate dimensioning. Case studies connect these fundamentals to real user behaviour and functional analysis. The studio culminates in designing a workspace for a chosen persona, synthesizing observation, ergonomics, modular logic, and contextual understanding into a complete architectural proposal.

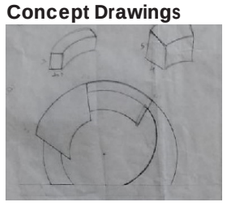
MAATI CHOWK

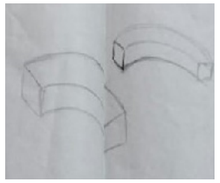
VASTRAPUR, AHMEDABAD

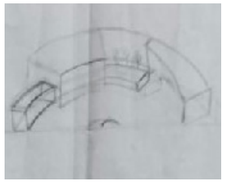
URMI JAJAL
25BAR012

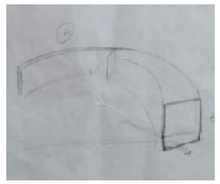
Maati Chowk project proposes a communal workspace studio for potters from the Prajapati community in Vastrapur—designed as a shared place to work, gather, and learn. The built form takes inspiration from the traditional chowk, using a central open-to-sky court as the heart of the studio. *Work areas wrap around this core to create constant visual connection, easy movement, and a natural rhythm of interaction between artisans.* Workspaces are organized around this core to keep circulation clear and to bring in controlled daylight and ventilation throughout the studio. The layout is planned to support the full pottery process in one continuous workflow: clay formation and preparation, making on the wheel, drying zones, firing/baking areas, painting/finishing spaces, and dedicated storage for raw material, tools, and finished products. The overall structure is envisioned in *mud construction, paired with a **wooden parabola roof*, to create a climate-responsive, earthy workspace that aligns with the craft and material character of the community.

Concept Drawings



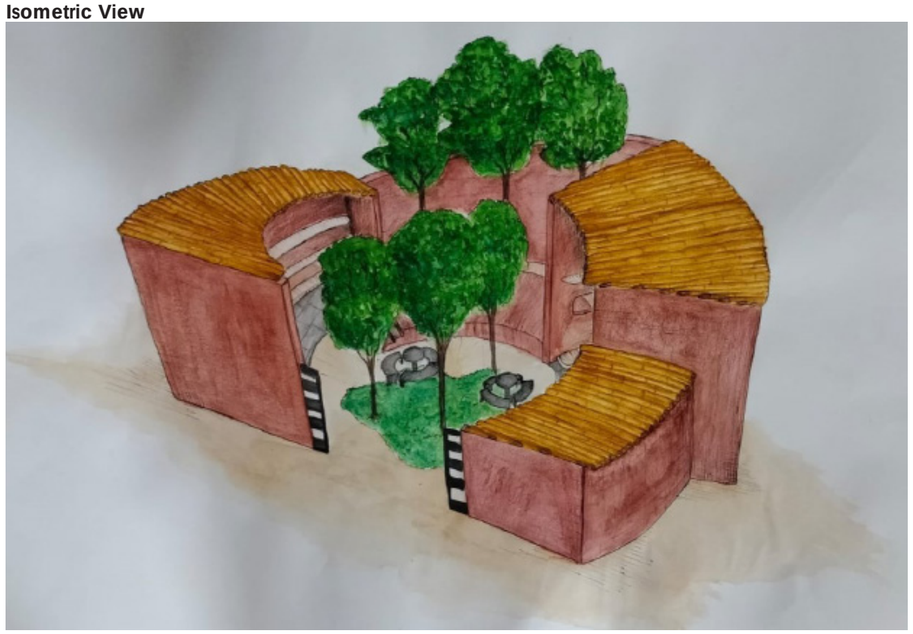






Plans

Isometric View



Sections

Final Model

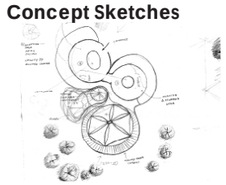
AVARTA

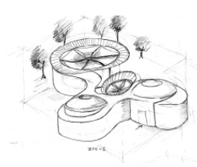
VASTRAPUR, AHMEDABAD

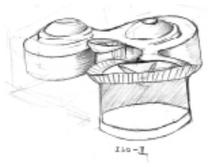
YASHVI PANCHAL
25BAR023

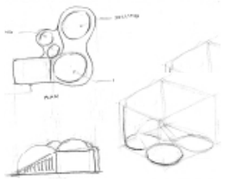
Avarta is an architectural choreography of clay, light, and mathematical grace. Taking its name from the Sanskrit term for a “rhythmic spiral”. The design is governed by the Golden Ratio, utilizing its divine proportions to sculpt a sequence of “decreasing circles” that guide the visitor through a wall-less continuum. The spatial experience is one of centripetal flow. Starting from the expansive Lumina Gallery, where light filters through apertures to dance upon finished ceramic forms, the volume gradually tightens. This transition mimics the refining of clay, moving from the public Reception into the communal Workshop, through the secluded Painter’s Sanctuary, and finally arriving at the elemental heat of the Kiln. By replacing rigid corners with the fluid geometry of the Avarta, the architecture mirrors the potter’s wheel in a permanent state of motion.

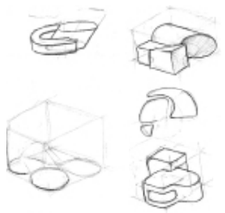
Concept Sketches

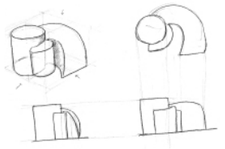


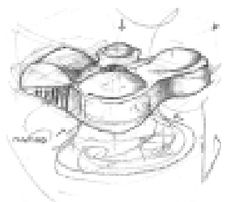




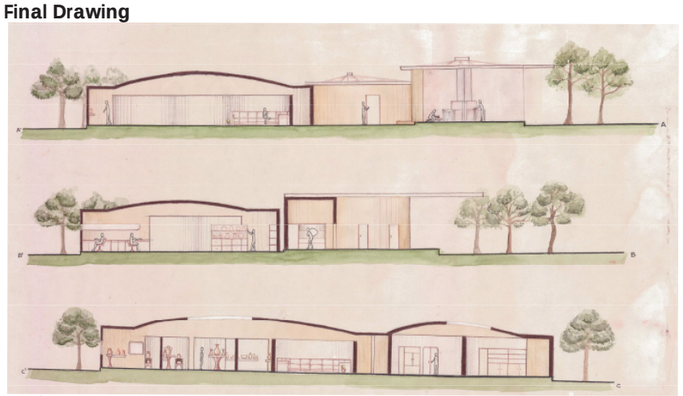




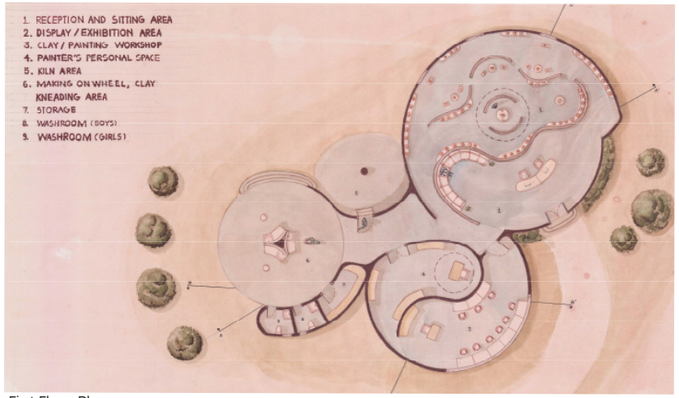




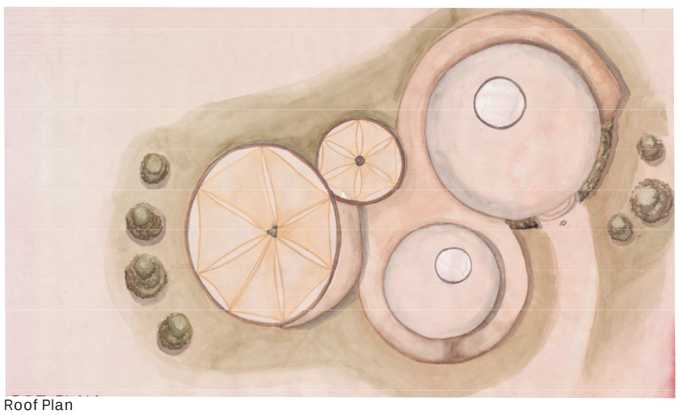
Final Drawing



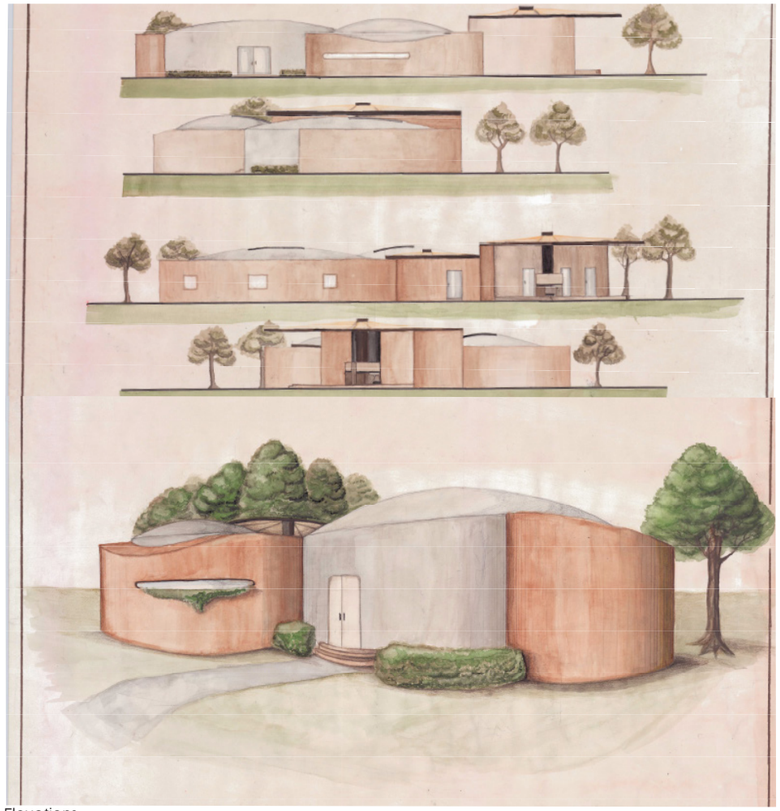
Sections



First Floor Plan



Roof Plan



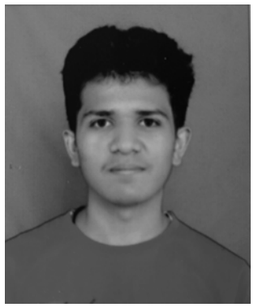
Elevations

Process Model

Final Model

MRITIKA KARMA

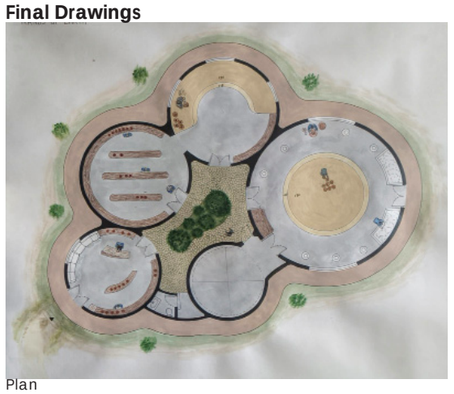
VASTRAPUR, AHMEDABAD



HENEEL PATEL
25BAR024

This project explores a community-oriented pottery studio for three to four artisans, integrating making, gathering, and exhibition within a cluster of interconnected volumes. From the initial stage, the design investigation was driven by a 3D-printing logic, where form is generated through layered, incremental construction. To translate this idea physically, rope was used as the primary medium to simulate a printed, stratified surface. Early process models employed clay to establish organic modules and spatial relationships, which were then wrapped with thick rope to test texture and structural language. A secondary i tried with jute but proved less workable. The final model was developed using thin construction rope over refined clay modules, achieving a layered, printed effect. The design emphasizes generous work areas and shared spaces, allowing flexible use while maintaining a cohesive spatial identity.

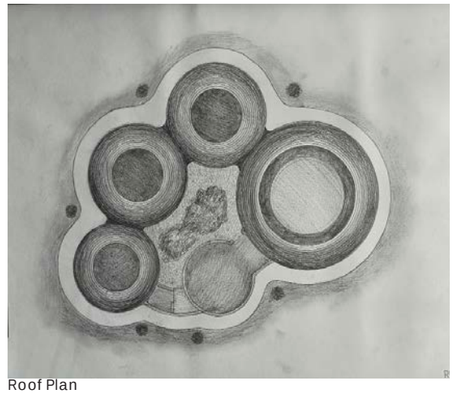
Final Drawings



Plan

Sections

3D View



Roof Plan

Final Model

Final Model

CLAYMORPH

VASTRAPUR, AHMEDABAD

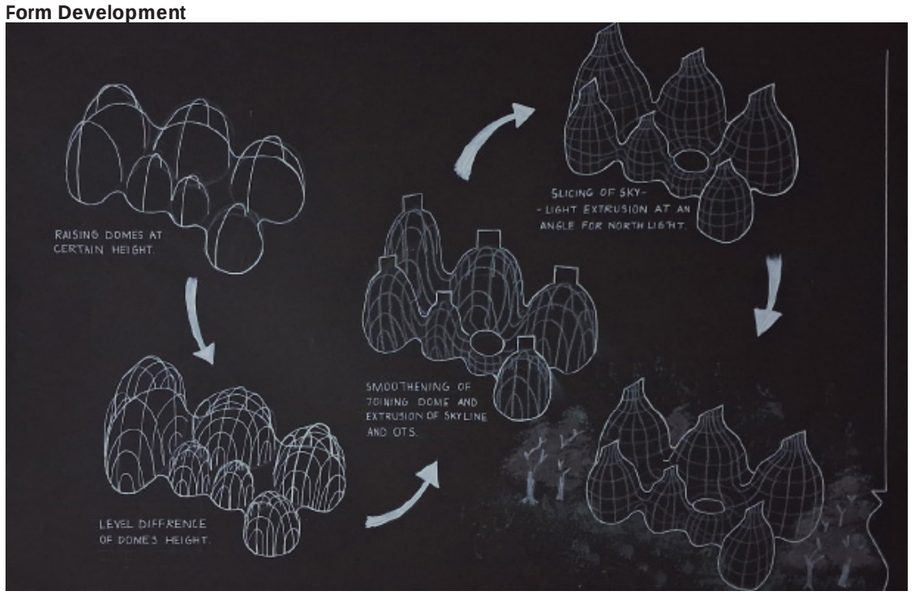
VAIDEHI
MARSHETWAR
25BAR031

This project is about designing a working space for a local potter. The aim of the studio is to understand the potter's daily activities and create a space that supports the process of making pottery, from shaping the clay to drying and firing.

The main inspiration for the design comes from the process of moulding clay on the potter's wheel. As the wheel rotates, the clay slowly takes shape through continuous movement and pressure from the hands. This process influenced the form of the studio, where the spaces develop around a central point, similar to how clay forms on the wheel.

The design focuses on creating functional and simple spaces required by the potter, while also reflecting the flow and movement involved in pottery making. The studio is designed as a practical workspace that connects the making process with the form of the building

Form Development



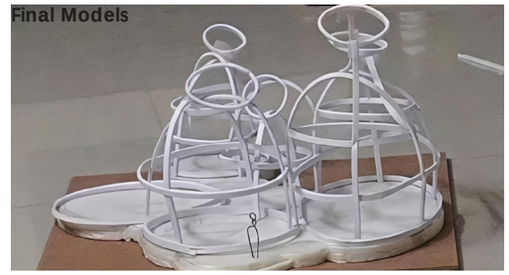
Sun Path

Plan

Sections

Elevations

Final Models



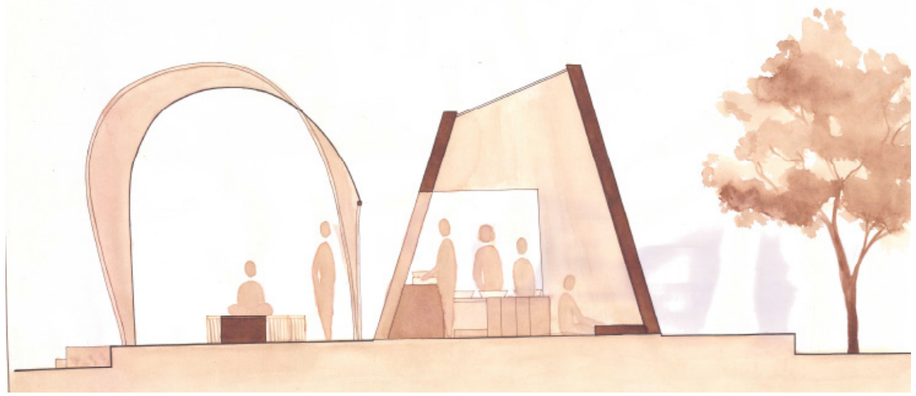
THE KULHAD CAFE

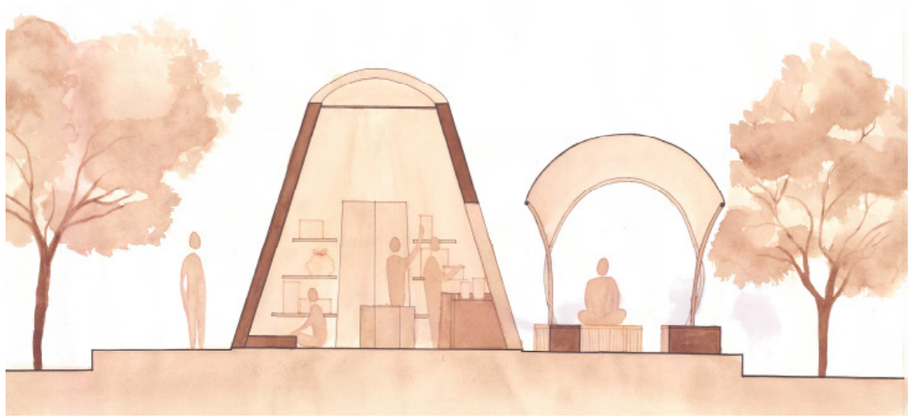
VASTRAPUR, AHMEDABAD

PRIYANSHI PATEL
25BAR026

This design project envisions a small yet vibrant tea and farsan stall that becomes more than just a place to grab a quick bite it acts as a lively, informal social hub woven into the everyday rhythm of the urban fabric. Rooted in simplicity and functionality, the stall is organized around a solid earthen service volume that anchors the space with a sense of permanence and warmth. In contrast, a lightweight tensile canopy gently stretches above, creating a shaded and comfortable seating area. Together, these elements form a welcoming environment that naturally draws people in, encouraging them to pause, gather, converse, and connect within a relaxed and friendly atmosphere.
The design takes inspiration from the humble kulhad, reflecting its organic shape, earthy texture, and tactile quality. By embracing natural materials, muted tones, and simple yet thoughtful forms, the project captures the warmth, familiarity, and authenticity associated with a traditional Indian chai stall.

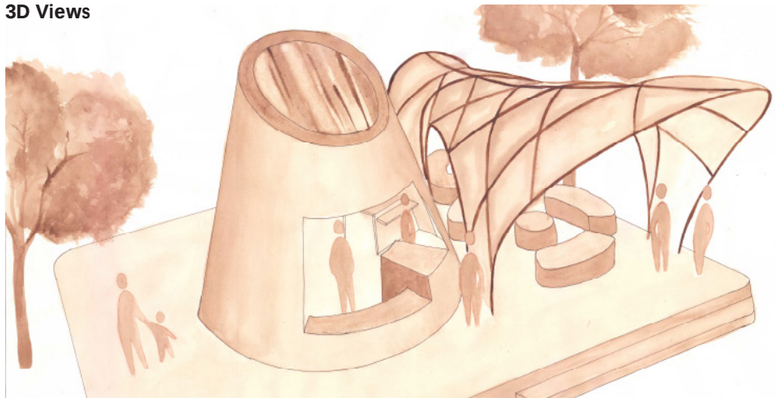
Sections

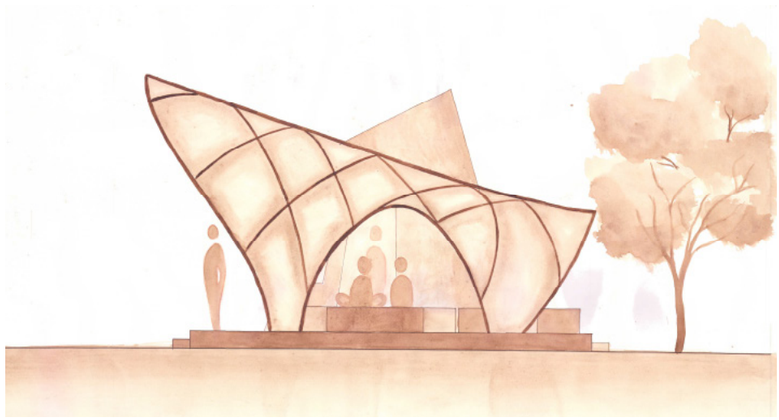


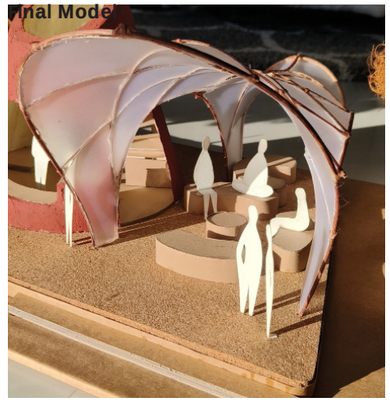


Sections

3D Views







STUDIO B

Dr. Krishan Upadhyay

Prof. Zubin

Prof. Falguni Dave

Studio Brief

Students were divided in groups and were given an art style to study in detail.The students were then supposed to build a space of 7m×7m×7m for a bachelor of any profession, e.g. dancer, artist, who would live alone in the house inspired from the art style. Requirements include a pantry, a living space, a studio of the chosen profession, a bedroom and a washroom. Another requirement was the placement of the road on any one side of the house and one natural feature like a river as well. The objective was to design a space that looked not just like a usual house but an artwork which was aesthetically pleasing with adequate functionality.

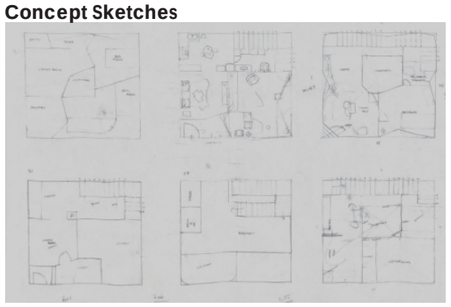
STACCATO HOME

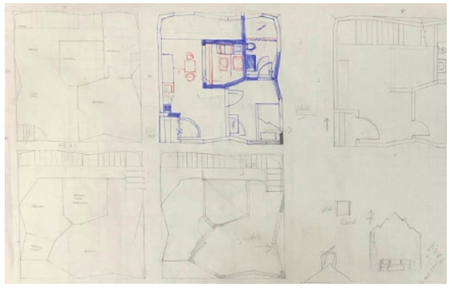
CUBIST HOUSE

PRACHI PATEL
25BAR051

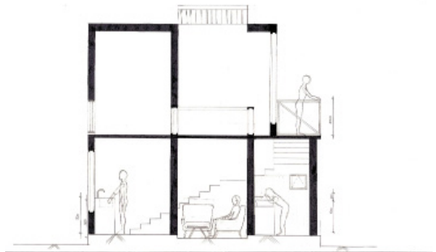
This project explores a residential design inspired by the Cubist works of Juan Gris. By understanding his style of painting and how he overlaps his geometric shapes and forms into 3D space, this house has been designed. The house has turns and angles, acute and obtuse found from the overlapping of the shapes. The house uses shifting volumes and light to create a sense of depth. The layout balances sharp angles with open voids, making the home feel like a “living painting” that changes as you move through it.

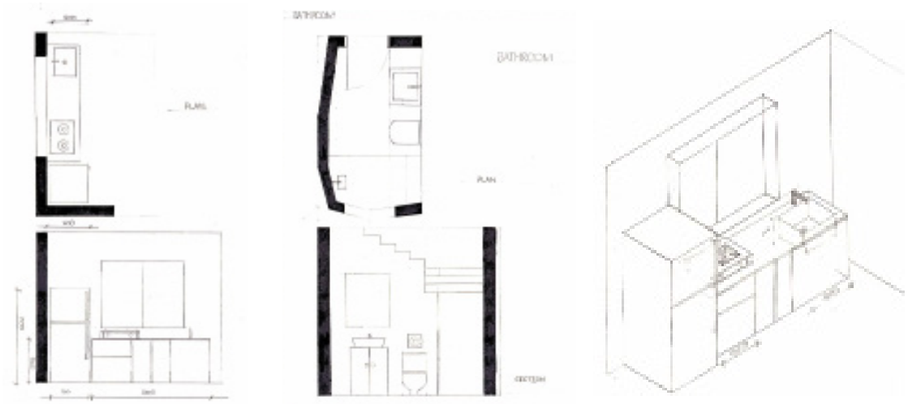
Concept Sketches

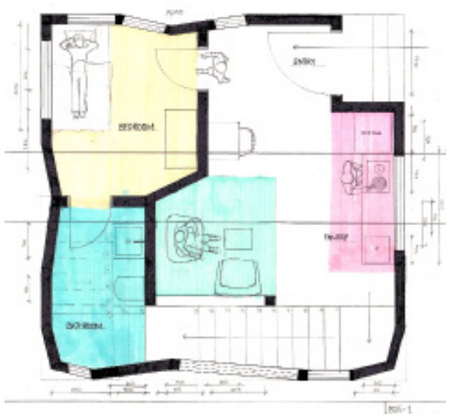


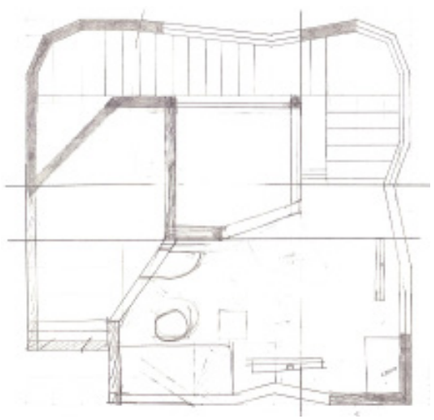


Final Drawings









Final Model

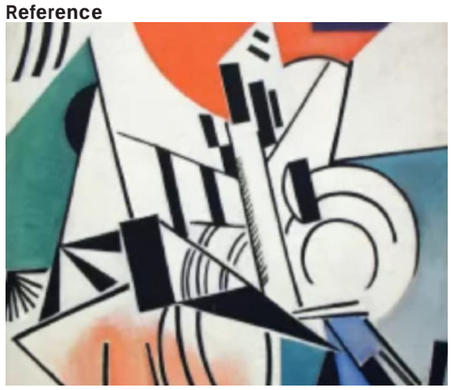
HOUSE OF EXPRESSIONS

THE DANCE HOUSE

SAKINA AMEEN
25BAR058

The House of Expressions is a home designed for a bachelor dancer, inspired by a Suprematist painting by Olga Rozanova. Just like her bold geometric compositions, the house is made of simple volumes arranged through superimposition, creating a sense of movement even when standing still. The forms rise and intersect to give a feeling of grandeur, especially in the studio where the height of the roof gradually increases. Natural light plays a gentle role in shaping the mood and the skylights cast changing shadows that feel almost like choreography on the walls. While the exterior appears strong and dynamic, the interior feels calm and peaceful. This house is not just a place to live, but a space to feel, practice, and grow. It reflects the dancer's journey—powerful in expression, yet serene within.

Reference



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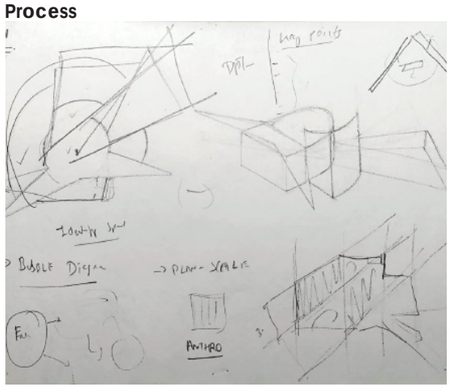
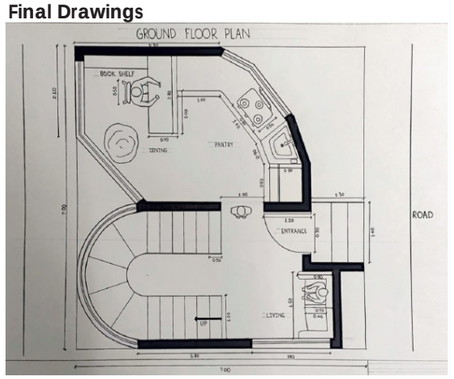
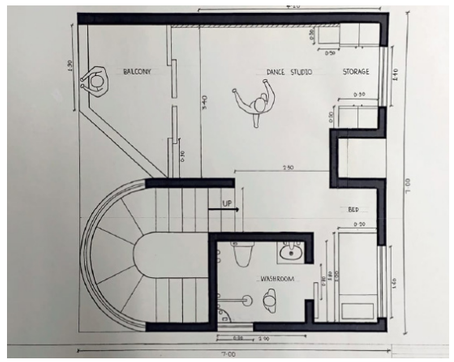
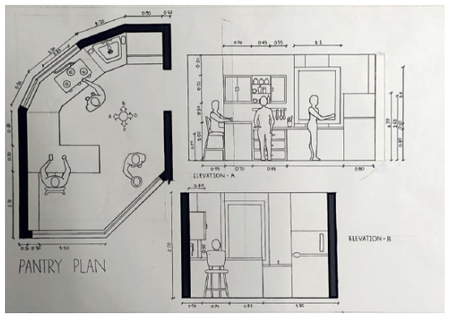
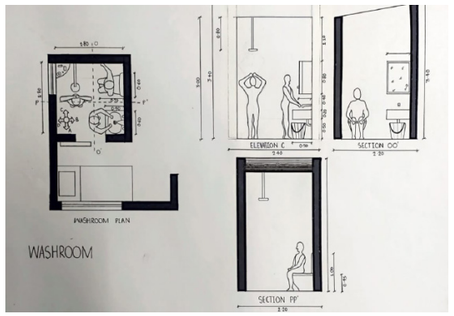


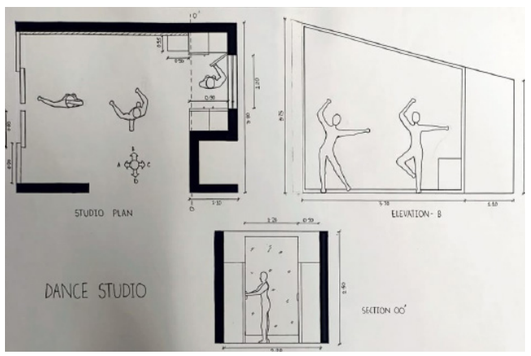
Final Drawings

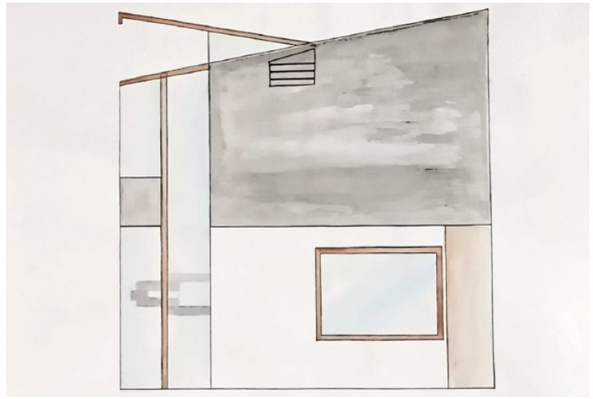


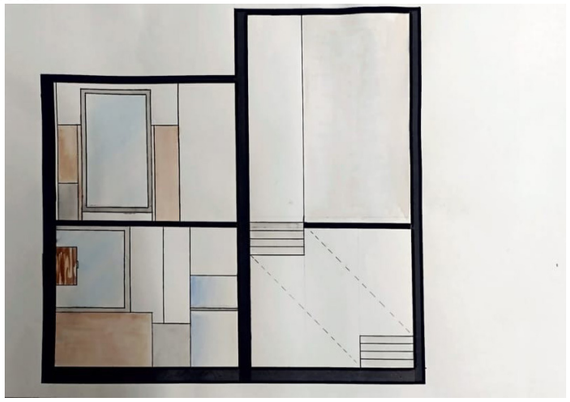




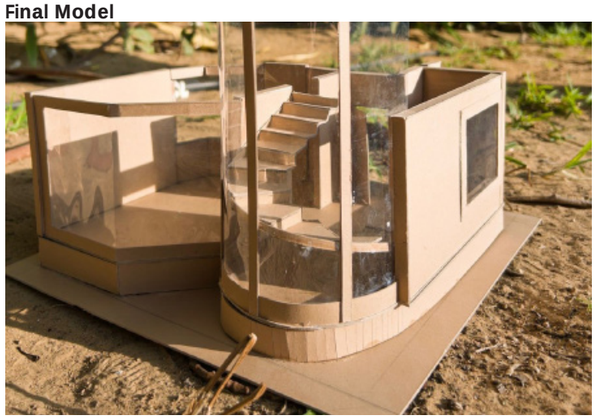








Final Model



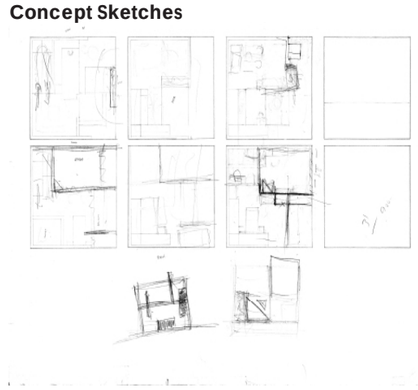
RESONANT RIGOR

DE STIJL HOUSE

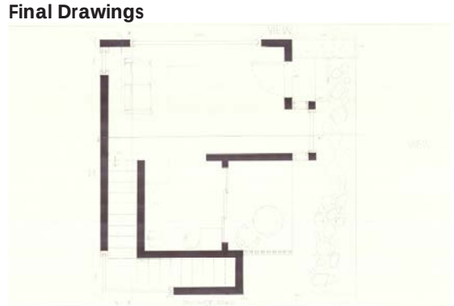
VIHAA PAREKH
25BAR063

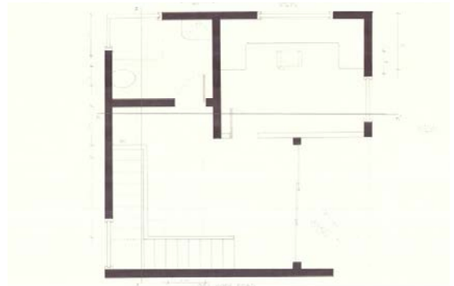
This design is a spatial translation of De Stijl principles, harmonizing the rhythmic precision of music with the geometric rigor of Piet Mondrian's neoplasticism. Proportioned on a ratio of thirds, the plan and elevations achieve a balanced asymmetry where form follows a mathematical cadence. The composition utilizes De Stijl color scheme —red, blue, yellow—not merely as decoration, but as organizational anchors that define volume and orientation. By intersecting vertical and horizontal planes, the residence becomes a live-in composition, offering the musician a sanctuary of "dynamic equilibrium" where architecture and sound find a common, proportional language.

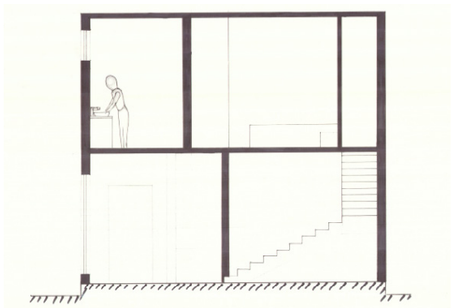
Concept Sketches

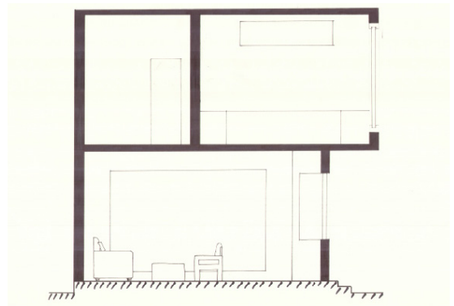


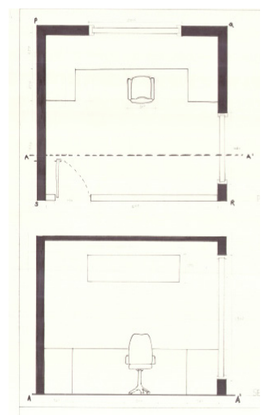
Final Drawings

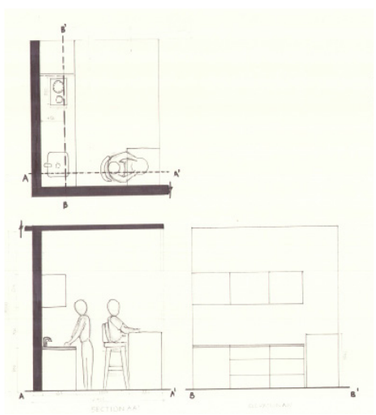


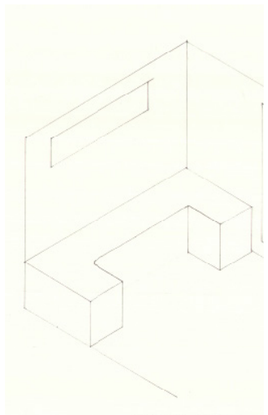


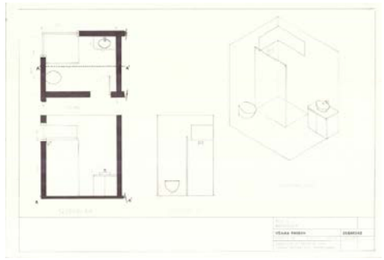


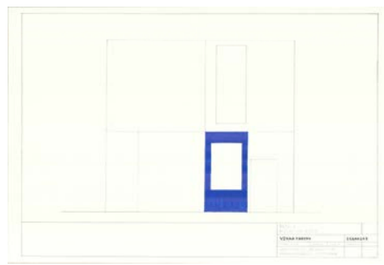


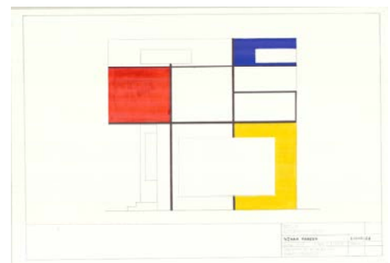


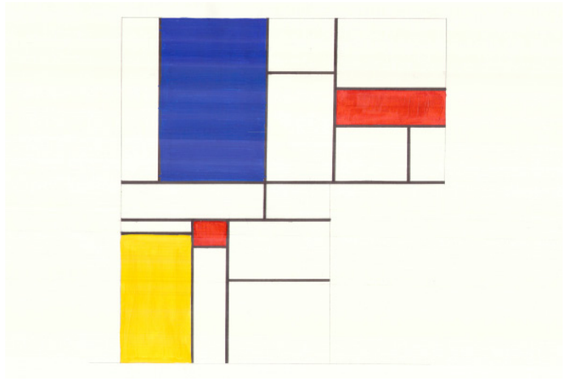


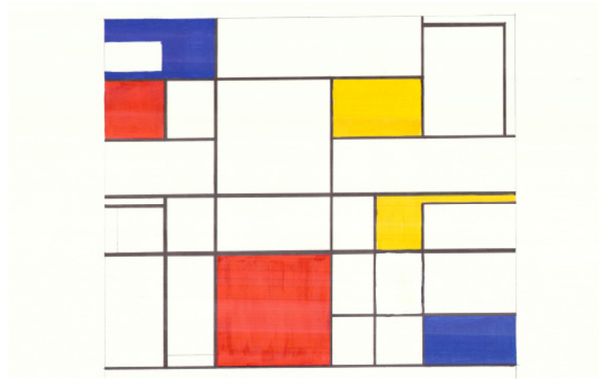




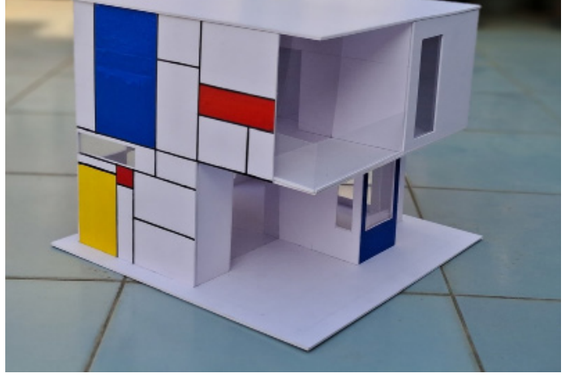


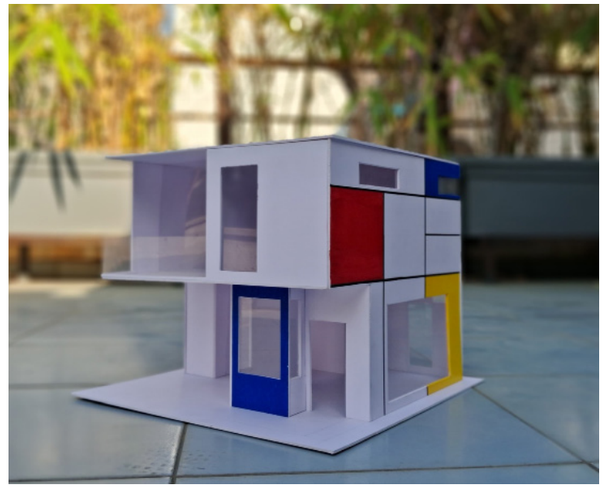






Final Model





BACHLOR'S HOUSE

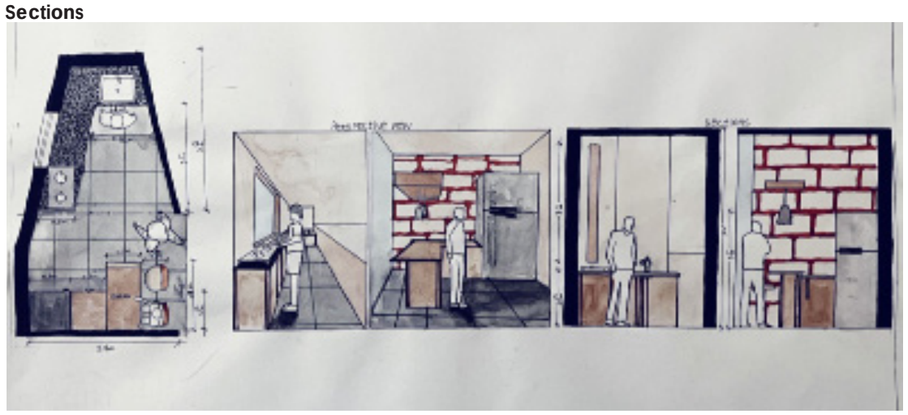
THE DANCE HOUSE

HAARD JOSHI
25BAR039

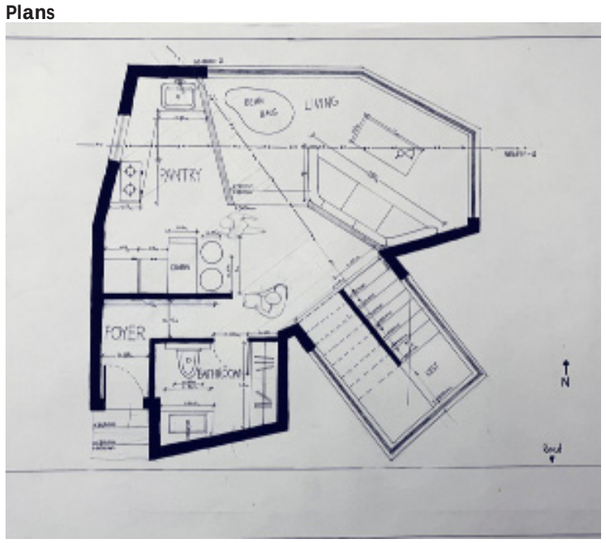
Deconstructivism is an architectural movement that rejects traditional order and symmetry. It fragments forms, distorts geometry, and creates controlled chaos. Influenced by philosophy and postmodernism, it emphasizes unpredictability, dynamic compositions, and the visual tension between structure, form, and space.

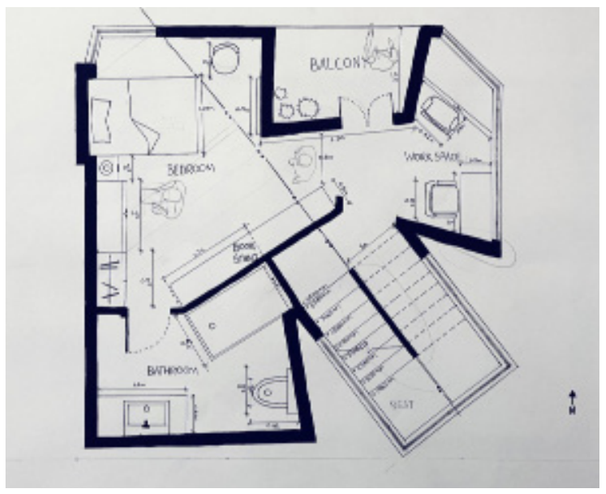
This project is a writer bachelor residence designed on a compact 7 × 7 meter plot. The design focuses on spatial expansion rather than physical size. A double-height glass opening creates visual continuity, brings in ample natural light,the living area frames the valley view, making the interior feel larger and more open. Textured exterior walls are used to add material depth,and respond to the outdoor context. The overall design balances openness with enclosure while maintaining the theme of deconstructivism and functionality suited to a single occupant.

Sections

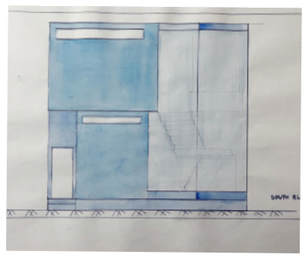


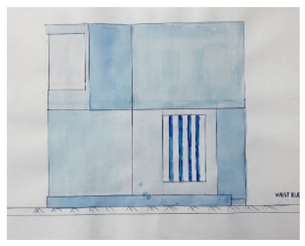
Plans

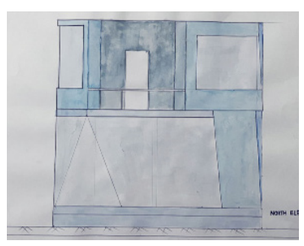




Elevations







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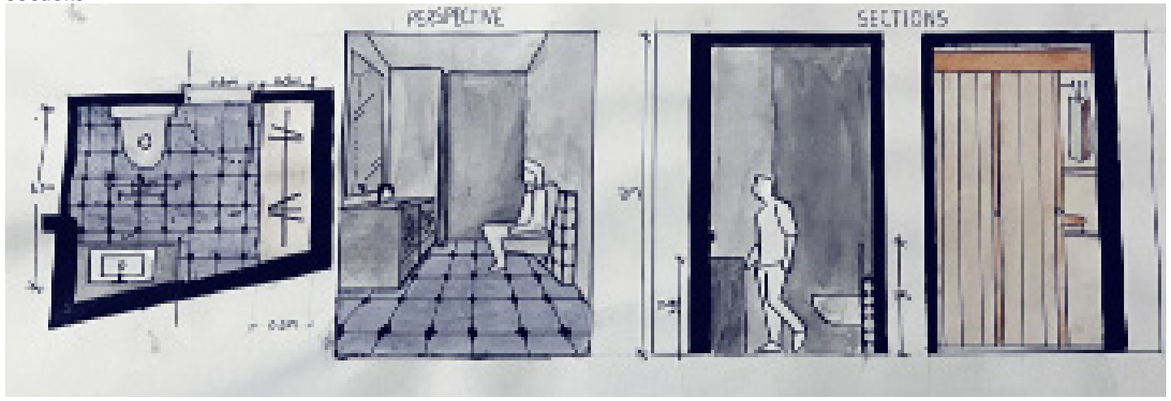
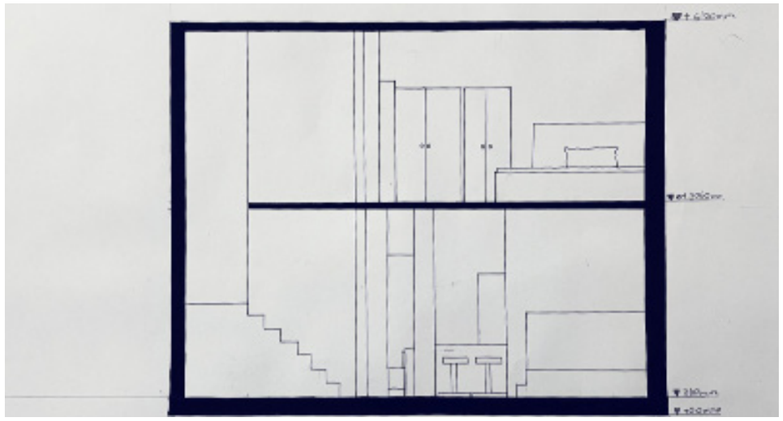




Final Model

STUDIO C

Prof. Sneha Ramani

Prof. Reema Prajapati

Prof. Avani Gajjar

Studio Brief

Architecture begins with the human dimension. Before drawings and measurements, there is the span of an arm, the distance of a step, the comfort of sitting or standing. The Student's Center at Nirma University is conceived as a space where learners understand architecture through physical experience — where anthropometry becomes the first tool of design.

The project explores how the body perceives space, treating height, width, and depth as sensorial conditions. Each space becomes a study of proportion and comfort: the painting workshop enables upright movement, the clay studio emphasizes bending and sitting, cubicles provide enclosure, the common workspace encourages interaction, and the exhibition hall supports dialogue.

The design also studies movement through two interwoven journeys — students in daily use and visitors such as faculty or artists. These paths meet at the entrance foyer and exhibition space, remaining distinct elsewhere through levels and courtyards that allow visual connection without physical access.

The building thus demonstrates how scale, proportion, and path shape spatial experience.

CONFLUENCE

LAW CANTEEN NIRMA, AHMEDABAD

SAARANSH B.
25BAR069

The project, namely "Confluence," explores the design of the proposed student centre opposite the Law Canteen at Nirma University. It is strategically positioned between two well-defined circulation paths within the natural landscape of the site itself.

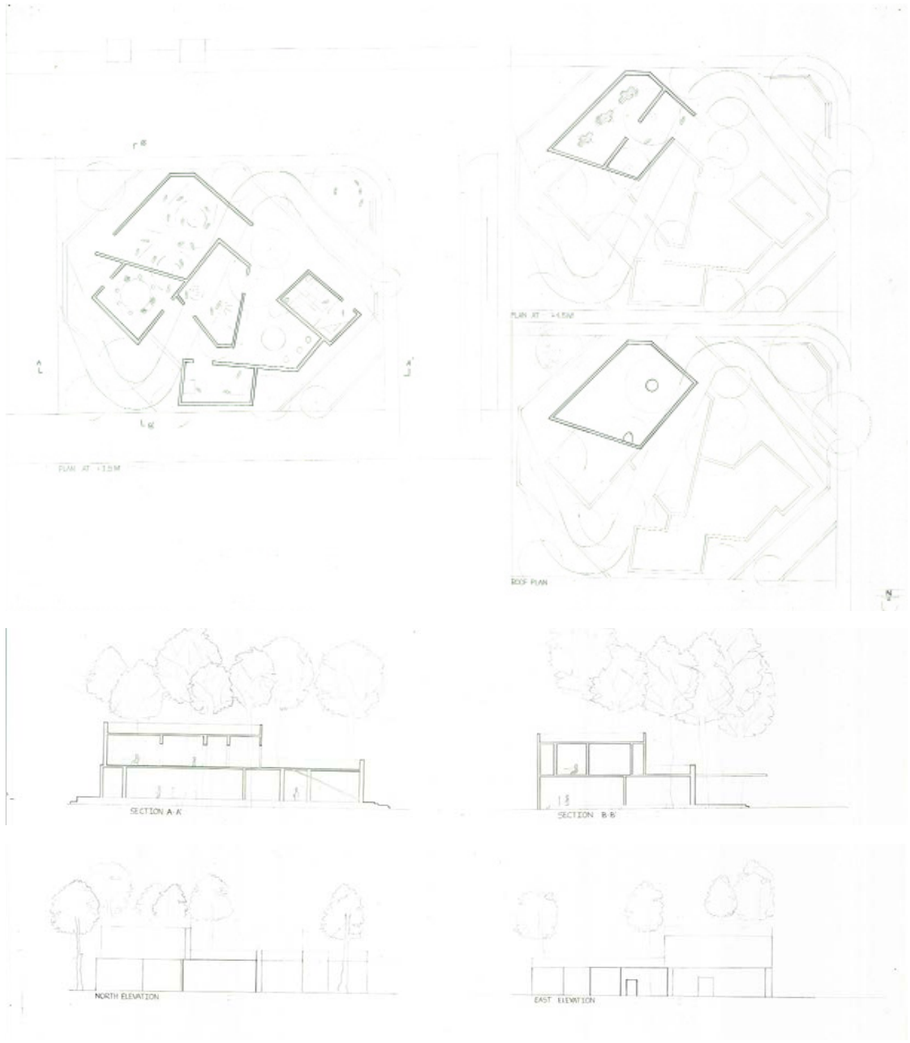
The circulation path for students is designed to evoke a sense of mystery. For the other circulation path, intended for visitors, the aim was to make them feel confined on the lower floor of the building.

The student working areas, i.e., the workshops, are designed to embrace the idea of transition between public and private, guided and exploratory spaces, and built form and landscape.

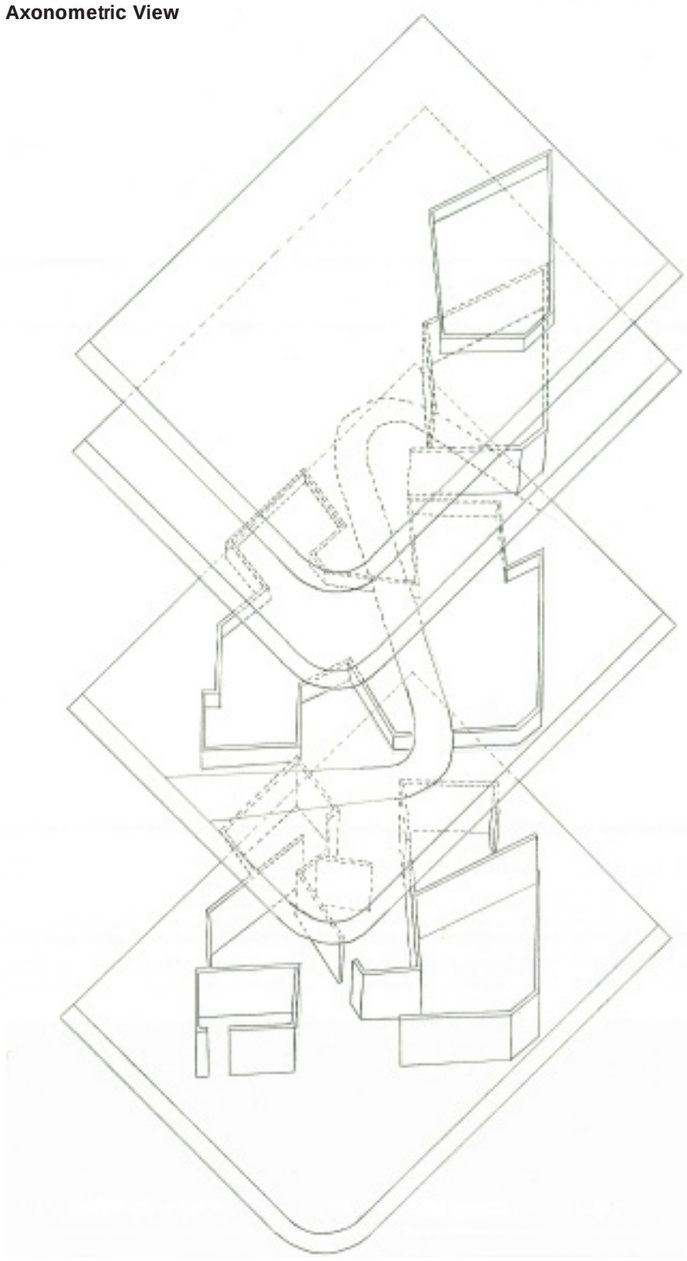
The student centre, "Confluence," acts as a connector rather than a destination.

Concept Sketches

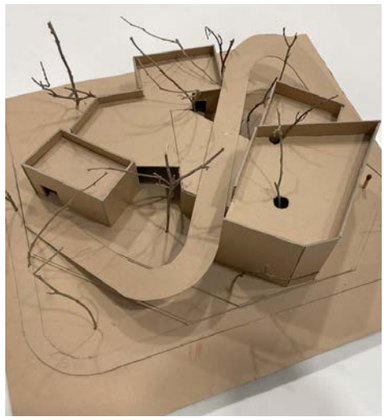
Final Drawings



Axonometric View



Final Models



THE CONTINUOUS CANOPY

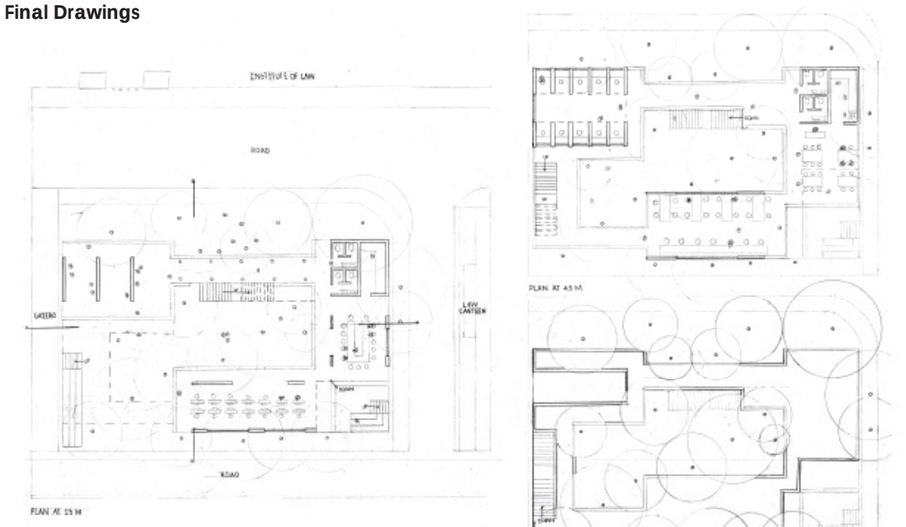
LAW CANTEEN NIRMA, AHMEDABAD

EERA JAIN
25BAR076

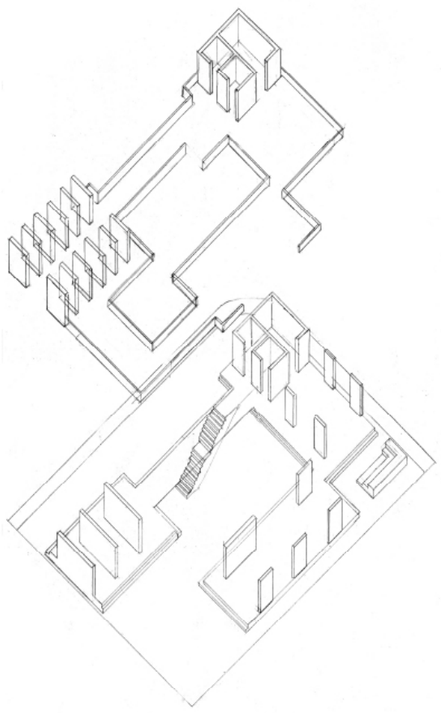
Set within a dense, tree-filled site, the project begins with movement, carefully shaping architecture around existing trees without removing a single one. Circulation defines the built form, allowing the structure to grow in quiet dialogue with nature. A central courtyard becomes the heart of the campus, where workshops, exhibitions, and discussions unfold beneath a continuous roof with open edges that gently blur the boundary between inside and outside, creating a seamless spatial experience.

Public functions are placed at ground level for clarity and accessibility, encouraging engagement and community participation, while student spaces above remain open, flexible, and exploratory in character. The roof transforms into a social landscape, inviting gathering, pause, and informal interaction throughout the day. Guided by courtyard, continuity, and movement, the design thoughtfully weaves architecture and nature together into a cohesive, immersive, and human-centered environment.

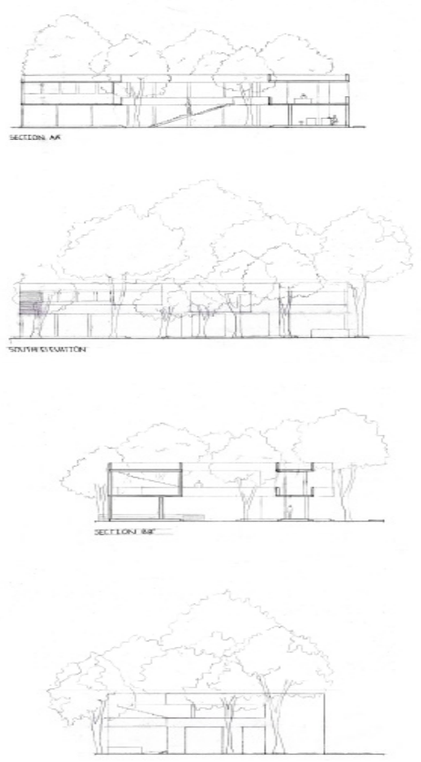
Final Drawings



Plans

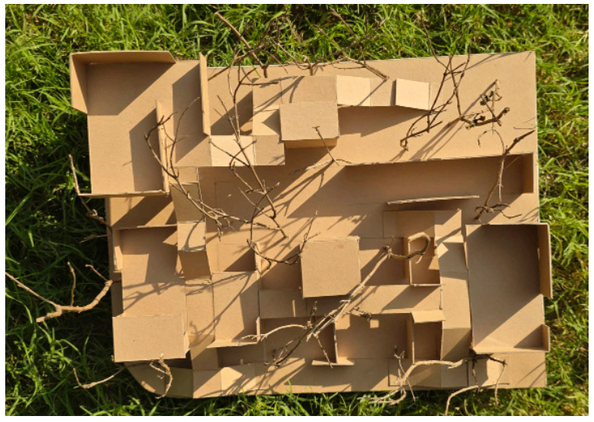


Exploded Isometric



Elevations

Process Models



Final Model

THE GREEN AGORA

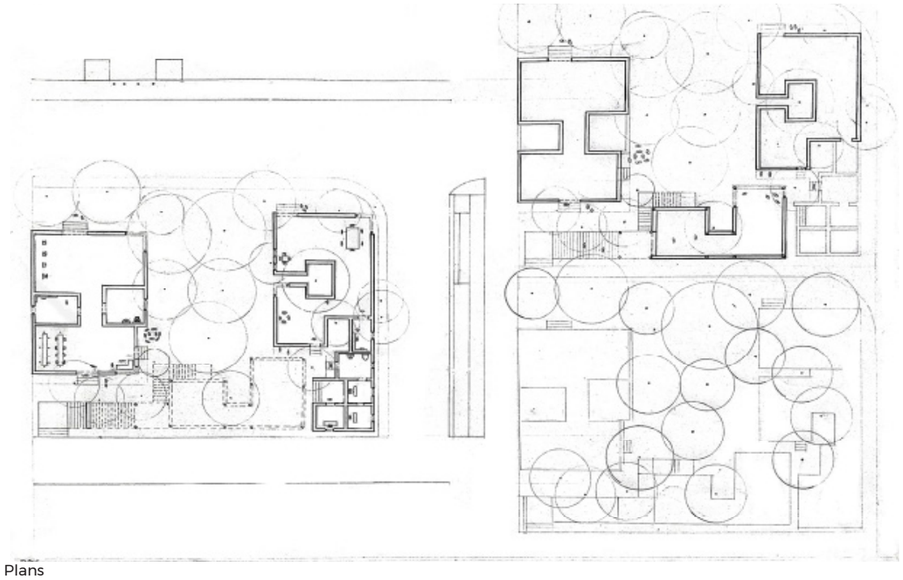
LAW CANTEEN NIRMA, AHMEDABAD

KANAK AGARWAL
25BAR082

The project is set within a dense, tree-rich site along a peripheral road, where mature trees become the primary design driver. Rather than clearing the land, the proposal responds to the existing landscape, shaping the built form around the trees and allowing nature to guide spatial organization. A continuous wall gently curves through the site, linking built volumes with open green spaces and establishing a strong identity while maintaining a sensitive relationship with the surroundings.

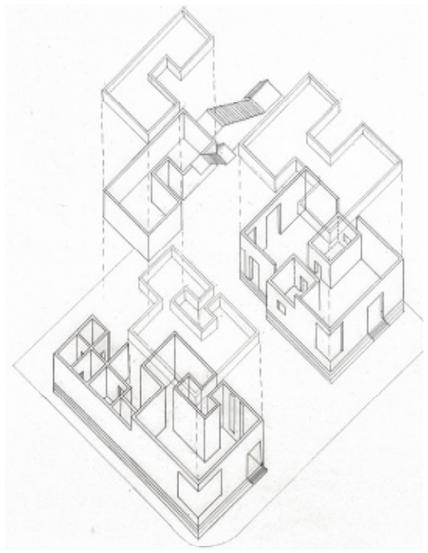
At the heart of the campus, a central courtyard forms the core of activity and interaction. Built volumes are arranged in a U-shape around this open space, framing views and guiding movement through the site. The courtyard becomes a shared platform for gathering and informal exchange. Visitor and student circulation are separated to ensure clarity visitors access selected public areas, while students move across academic zones. The entry and courtyard define the project, merging built form and landscape into a cohesive campus environment.

Final Drawing

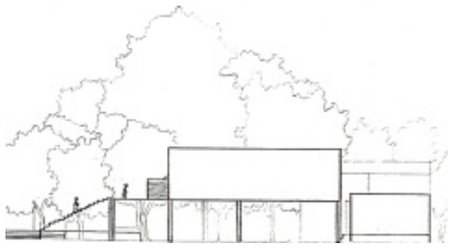


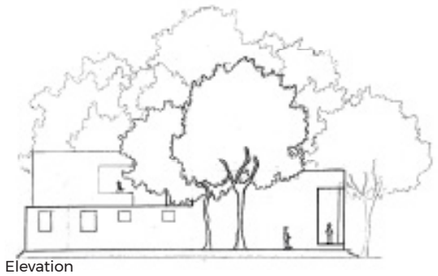
Plans

Sections



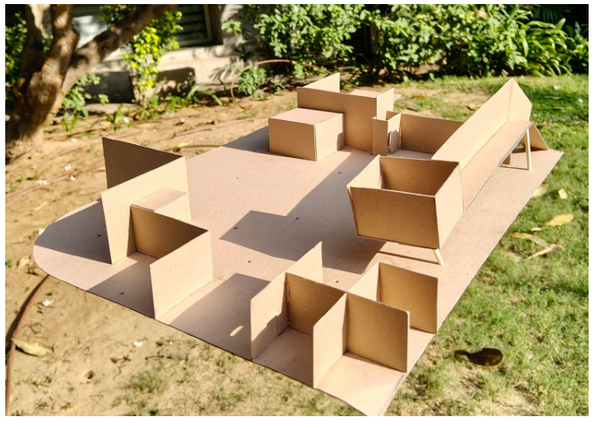
Exploded Isometric



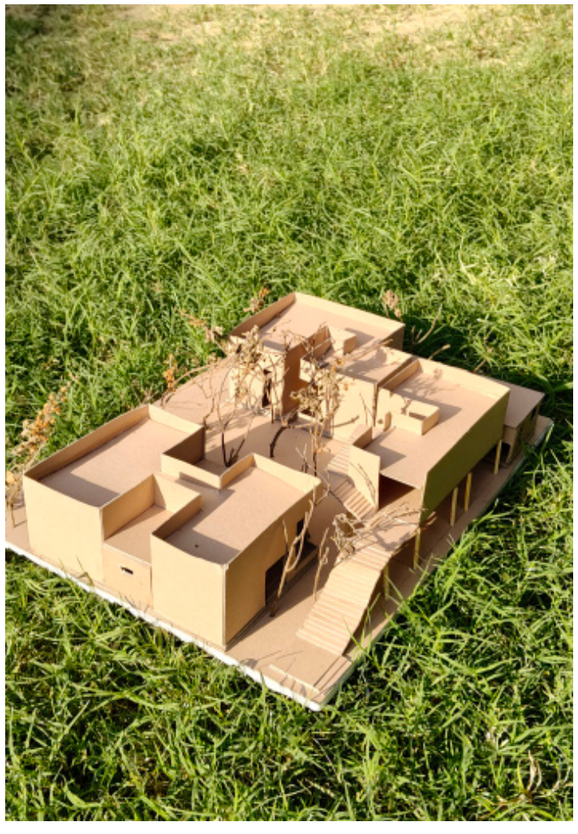


Elevation

PROCESS MODELS



FINAL MODEL



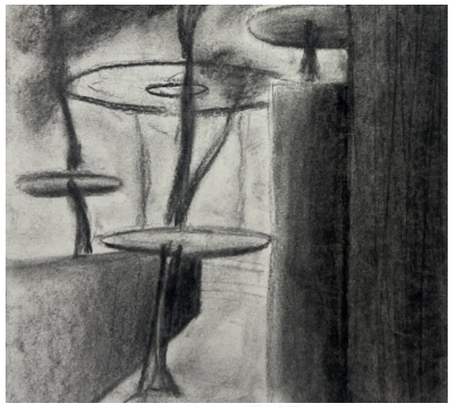
CANOPY COMMONS

LAW CANTEEN NIRMA, AHEMDABAD

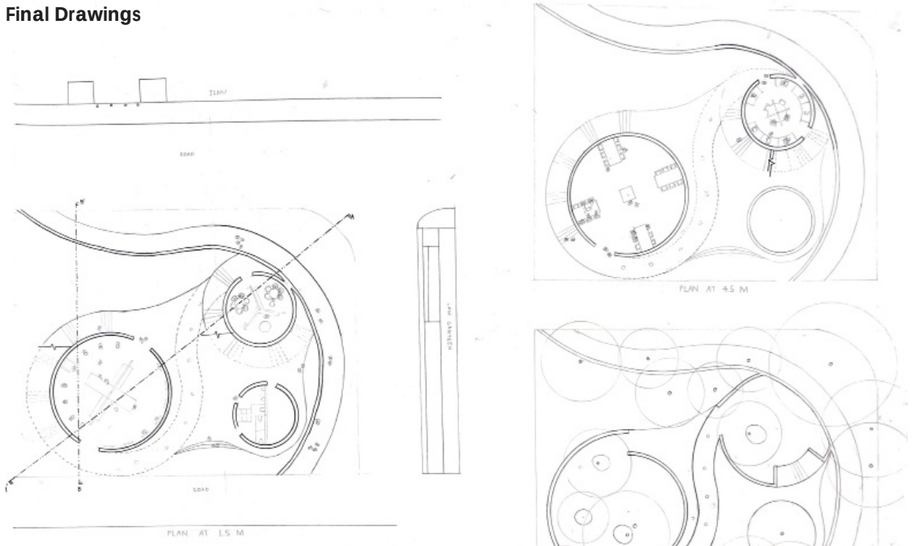
KAVYA PATEL
25BAR083

The project, Canopy Commons, explores the design of a student centre envisioned as a space deeply connected to nature, where academic, creative, and social activities comfortably coexist. Conceived as a horizontally spread built form, the structure grows around existing trees, carefully preserving the site's natural character. The design responds both strategically and organically to its context—strategically by positioning itself in relation to the Law Canteen, surrounding departments, and the hostel, and organically by allowing its massing to adapt fluidly through curved volumes.
Rather than imposing a rigid geometry, the architecture flows with the landscape, creating open pockets, shaded courts, and interactive edges that encourage gathering and exchange. The curved forms soften transitions between built and unbuilt spaces, fostering a sense of continuity across the campus. Circulation weaves gently through the site, reinforcing connections between students, departments, and outdoor spaces. Canopy Commons ultimately becomes more than a building; it is a shared student realm where learning extends beyond classrooms, and nature becomes an active participant in everyday campus life.

Concept Sketches

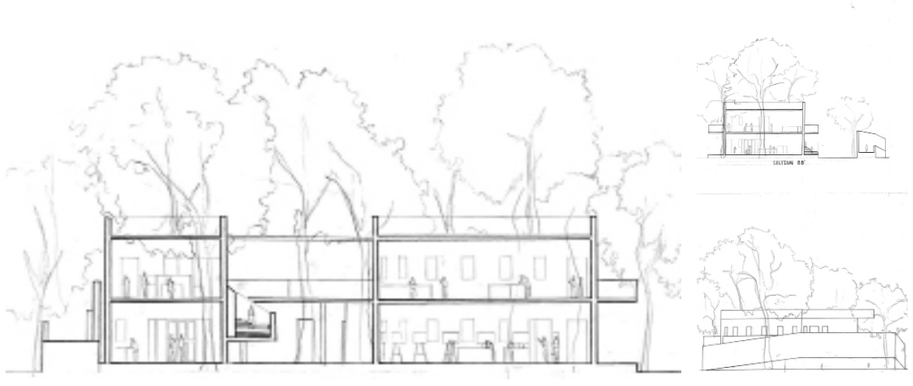


Final Drawings



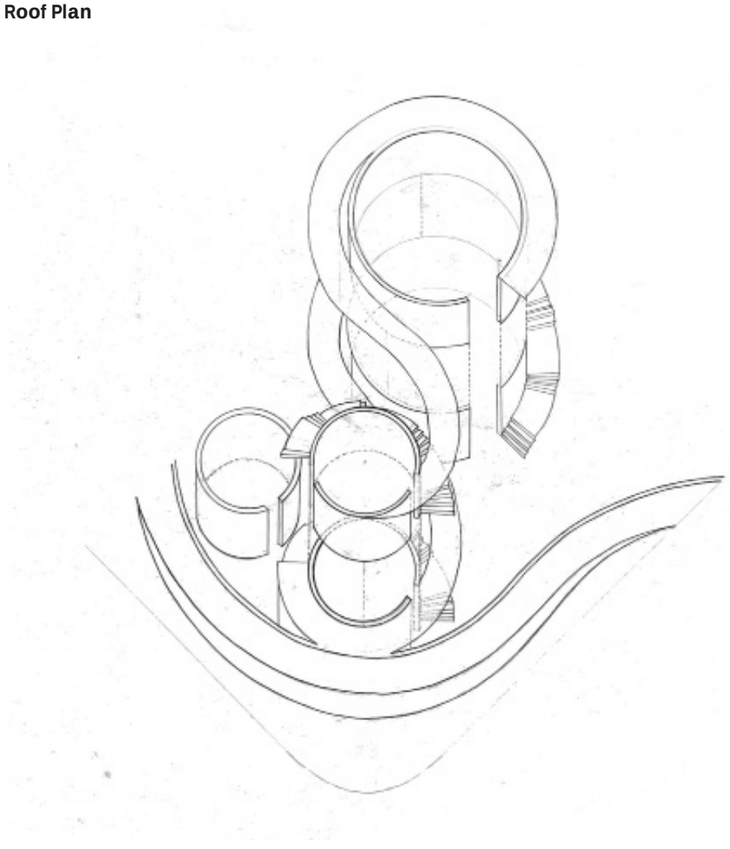
Plans

Section



Elevation

Roof Plan



Final Model

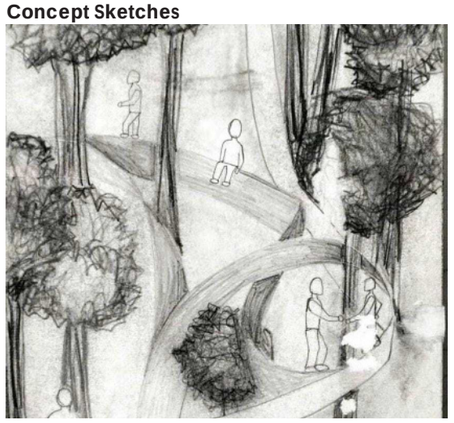
STRATA HOUSE

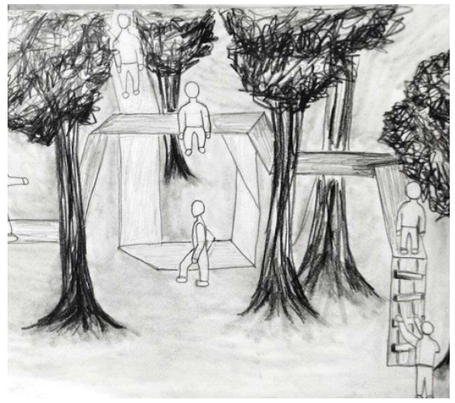
LAW CANTEEN NIRMA, AHMEDABAD

RUDRA PATEL
25BAR088

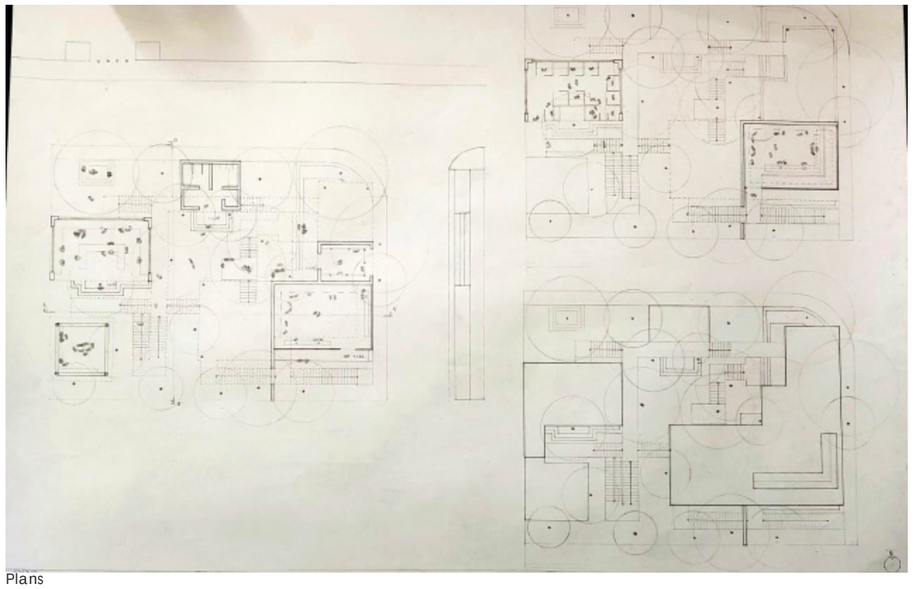
The Atrata House model was developed through a process of layering and sectional exploration to study spatial hierarchy, form, and nature. The base grid was first established as the primary footprint. Volumes were then stacked and shifted horizontally and vertically to create distinct strata, emphasizing levels, terraces, and interlocking spaces.
Circulation was a key driver in the process—stairs and platforms were introduced as connecting elements, allowing movement across different layers rather than along a single linear path.
Overall, the model explores how layered architecture can create dynamic living spaces through stratification, transition, and integration with nature.
i

Concept Sketches





Final Drawings



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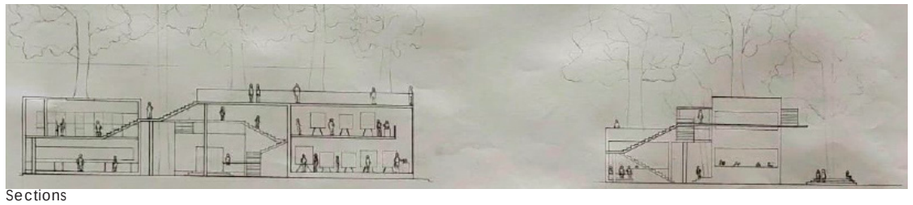
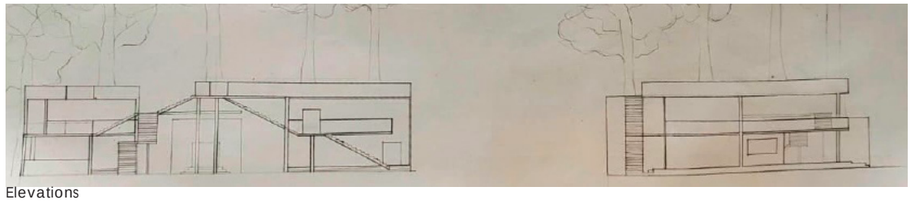
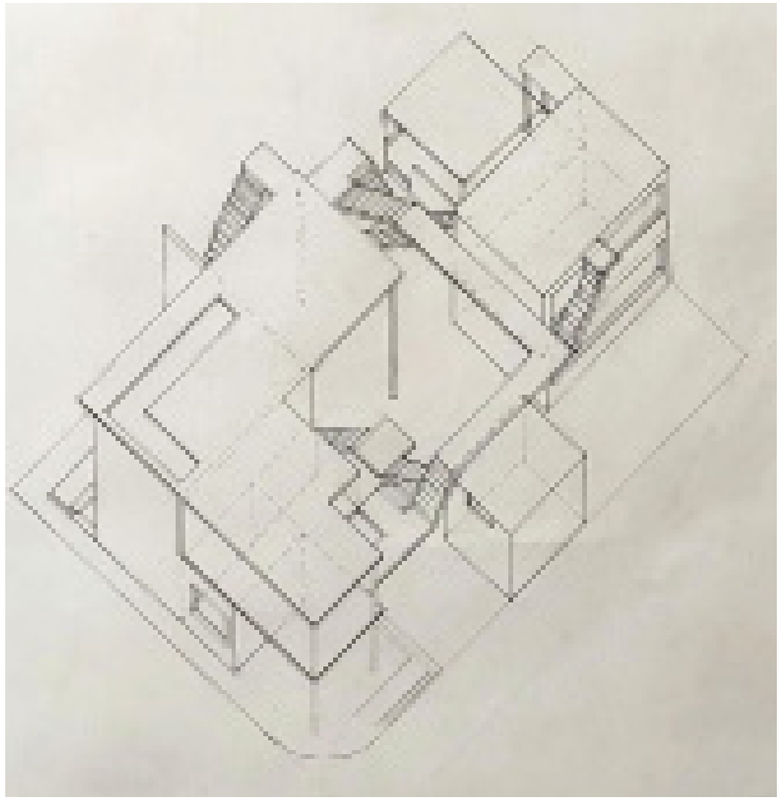


Sections

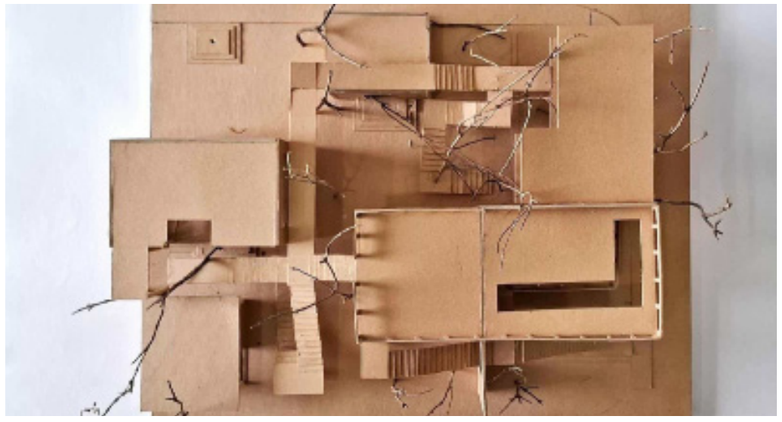


Elevations

Axonometric View



Final Model



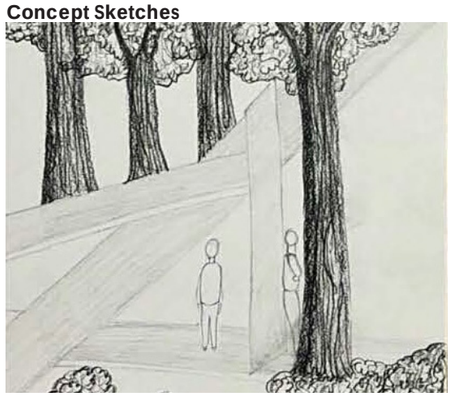
ECHOES OF THE LAND

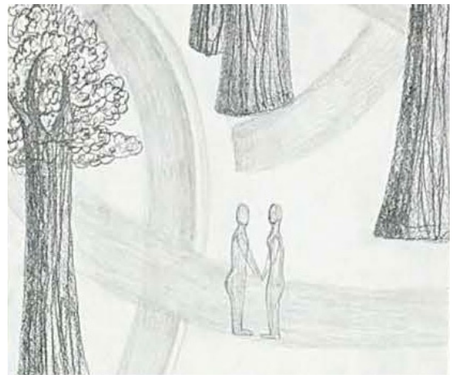
LAW CANTEEN NIRMA, AHMEDABAD

PAVNI SHAH
25BAR095

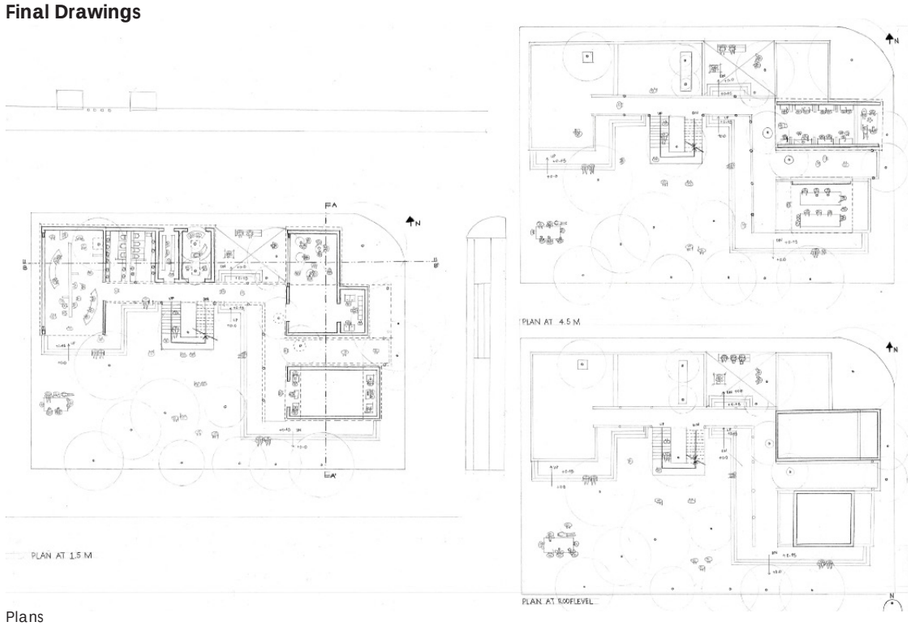
Echoes of the Land is a conceptual architectural exploration that seeks to blur the boundary between built form and the natural landscape. The project is rooted in the idea that architecture should not dominate the environment but emerge from it, responding sensitively to context, memory, and ecological presence.
While developing this project, my process began with observing how humans inhabit landscapes without erasing them. Instead of clearing nature for architecture, I imagined a scenario where the structure negotiates space with existing trees. The linear markings on the base represent pathways and circulation, emphasizing how people would navigate through this delicate balance of built and natural elements. Echoes of the Land is not just a structure but a narrative—one that speaks of coexistence, memory, and the quiet conversations between humans and nature.

Concept Sketches

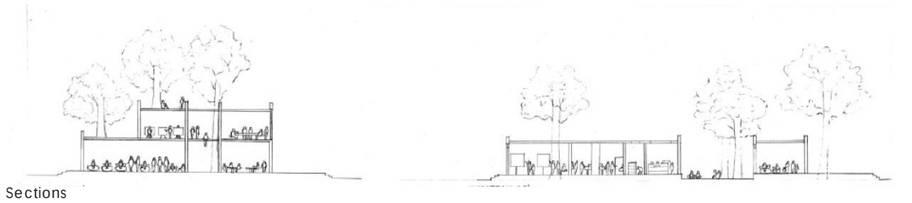




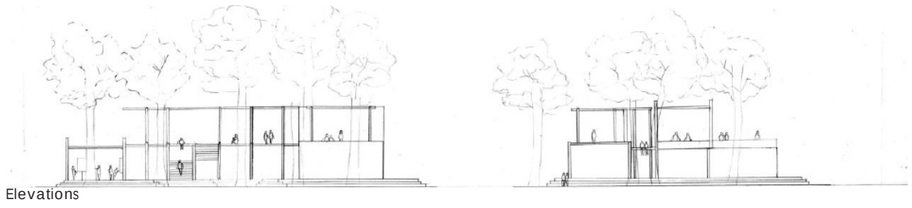
Final Drawings



Plans

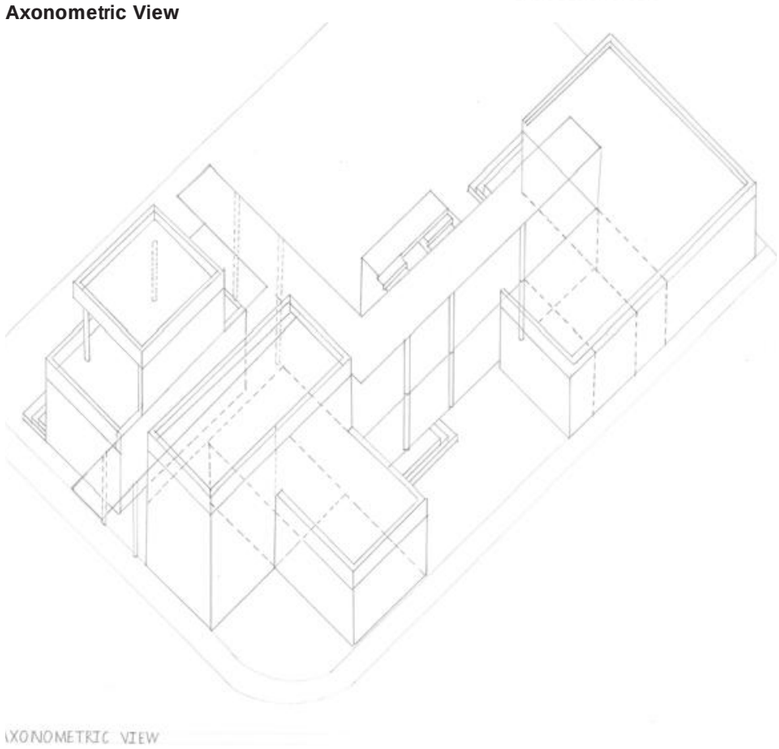


Sections

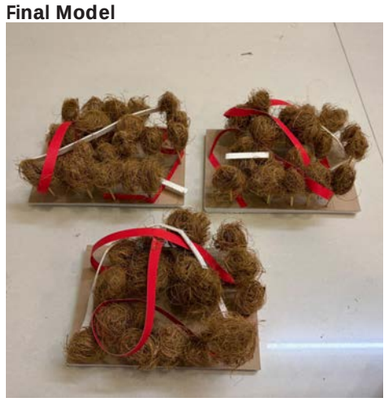


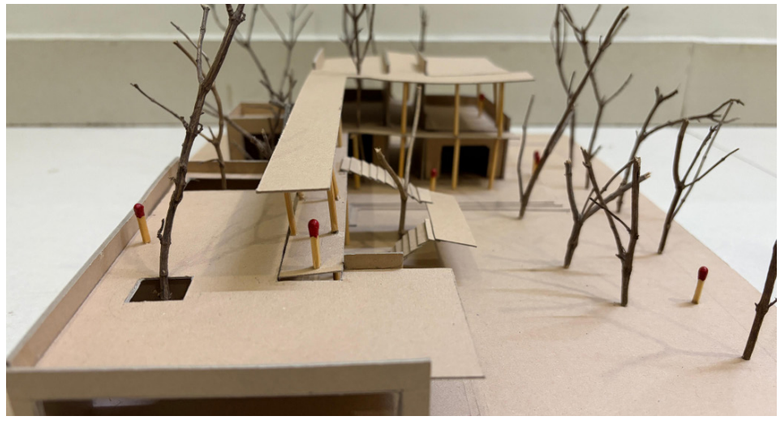
Elevations

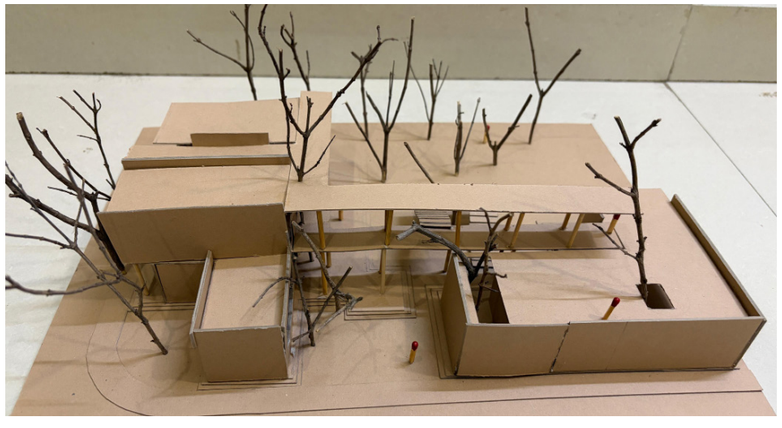
Axonometric View

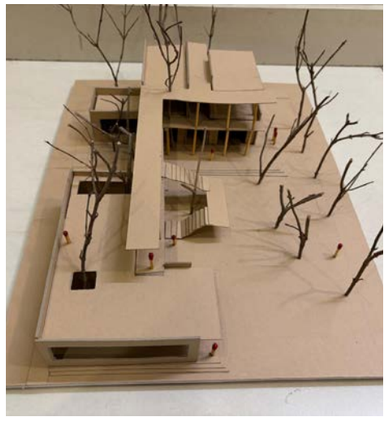


Final Model









STUDIO D

Dr. Supriya Pal

Prof. Aditi M.

Prof. Darshi Kapadia

Studio Brief

Basic Design Studio – I is a first-semester foundation studio based on learning by doing. It introduces architectural thinking through hands-on exercises that build creative, cognitive, and representational skills.

The initial phase develops communication skills through drawing, sketching, collage, and model making, enhancing observation, perception, and visual literacy. Students explore abstraction using basic elements and principles of design through two- and three-dimensional compositions, studying form, colour, space, texture, balance, rhythm, proportion, and contrast. Human scale and ergonomics are introduced through anthropometric studies and furniture analysis.

The studio culminates in a small-scale spatial design project. Students analyse human activity and develop spatial proposals through drawings and models, focusing on enclosure, height, depth, orientation, and materiality, establishing a foundation for subsequent architectural studios.

KARIBU CAFE

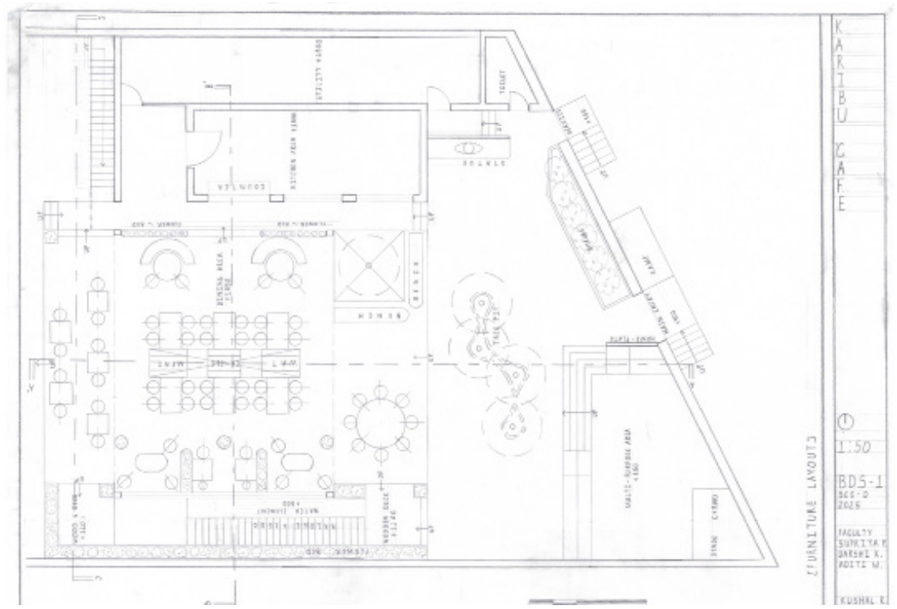
KAMALA'S CAFE AHMEDABAD

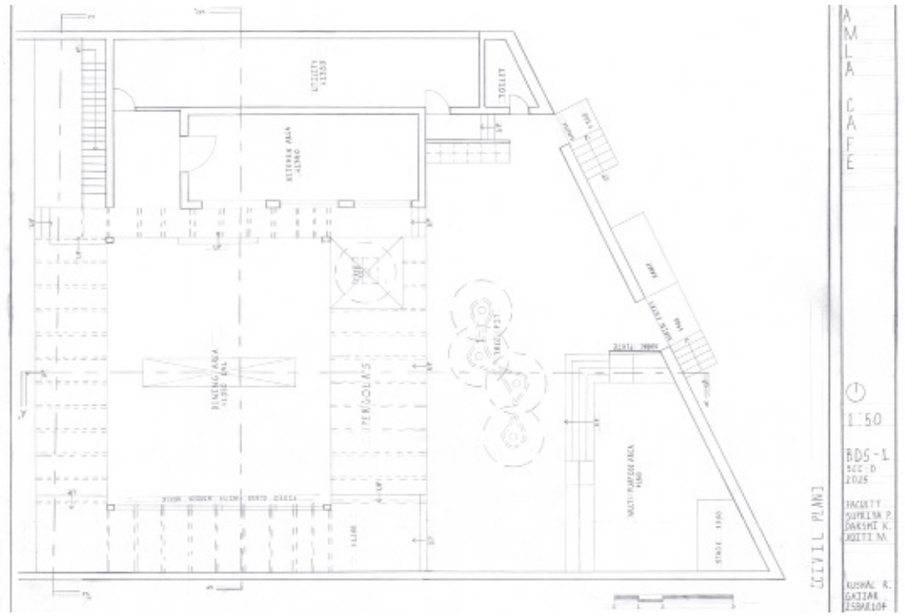
KUSHAL G.
25BAR104

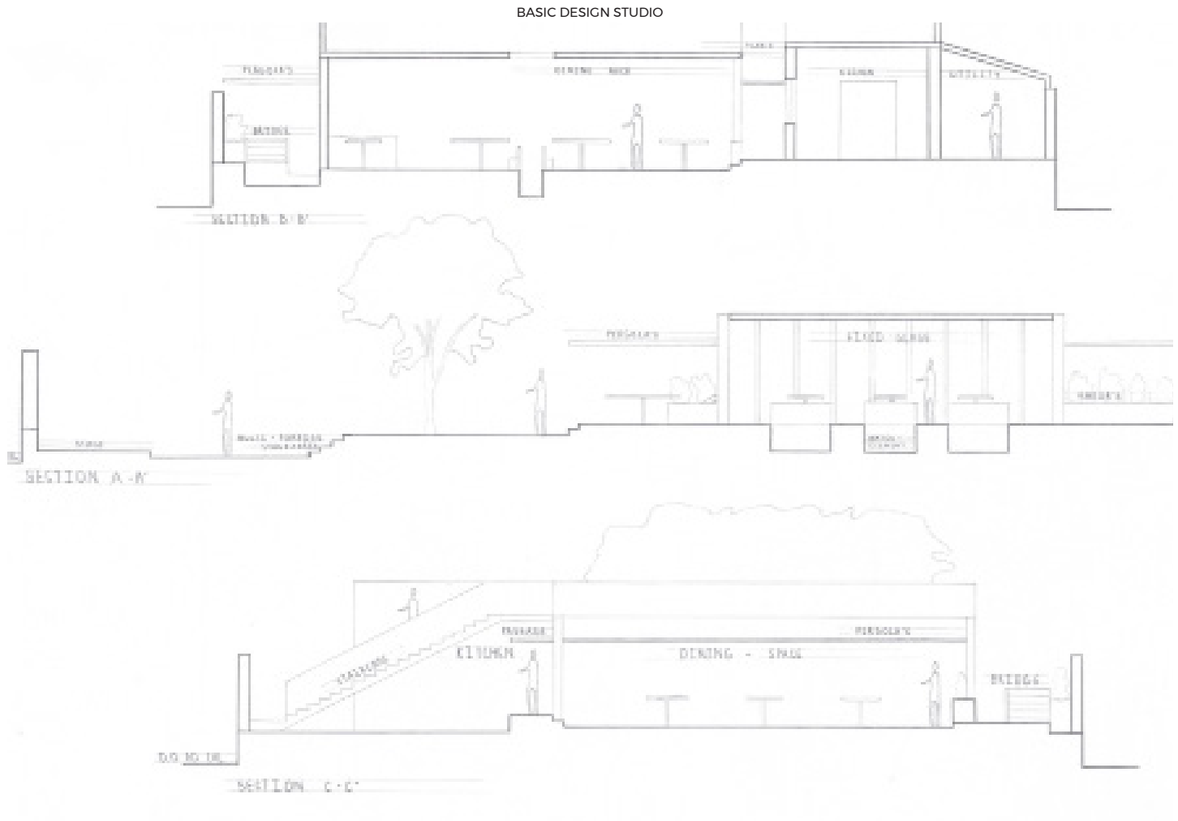
The Cafe Karibu is conceived as a dynamic, semi-open environment that celebrates openness and interaction while fostering a strong indoor–outdoor relationship. The design emphasizes spatial fluidity, allowing activities to spill naturally between enclosed and open areas. A stepped multipurpose zone forms the social heart of the café, functioning flexibly for exhibitions, informal gatherings, discussions, and stand-up performances. This adaptable platform encourages community engagement and transforms the café into more than just a dining space.

A bridge extending over a water body connects the rear seating area, strengthening spatial continuity and enhancing the experiential quality of movement through the site. The presence of water introduces a calming sensory element, reflecting light and creating a refreshing microclimate. Transparency, layered views, and gradual transitions between spaces ensure visual connectivity and environmental integration. Through its open planning, interactive levels, and connection to nature, Café Karibu becomes a vibrant social hub that blends architecture, landscape, and everyday campus life into a cohesive and inviting experience.

Final Drawings

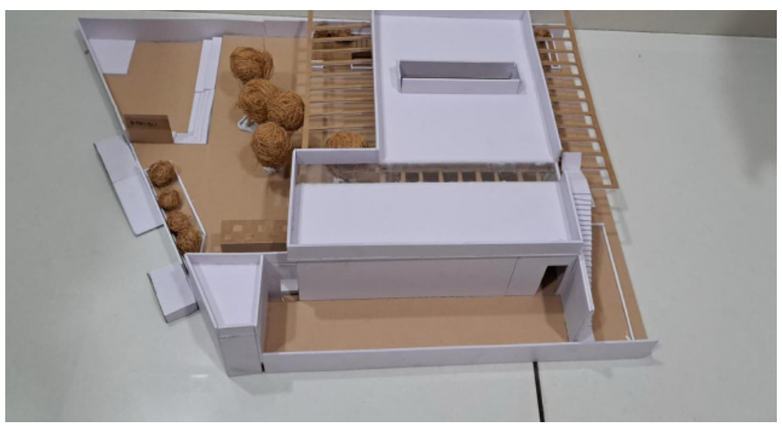


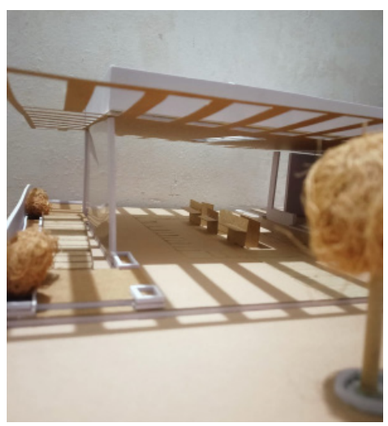




Sections

MODELS





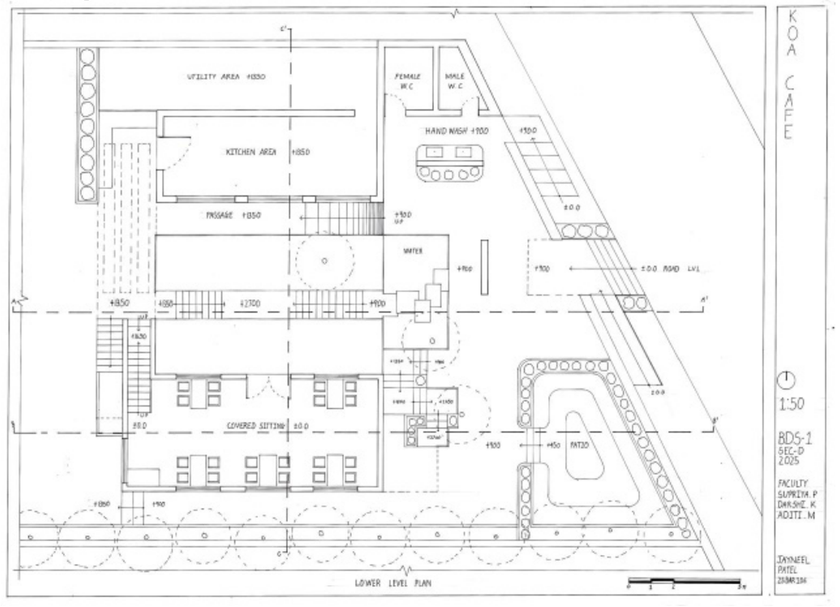
KOA CAFE

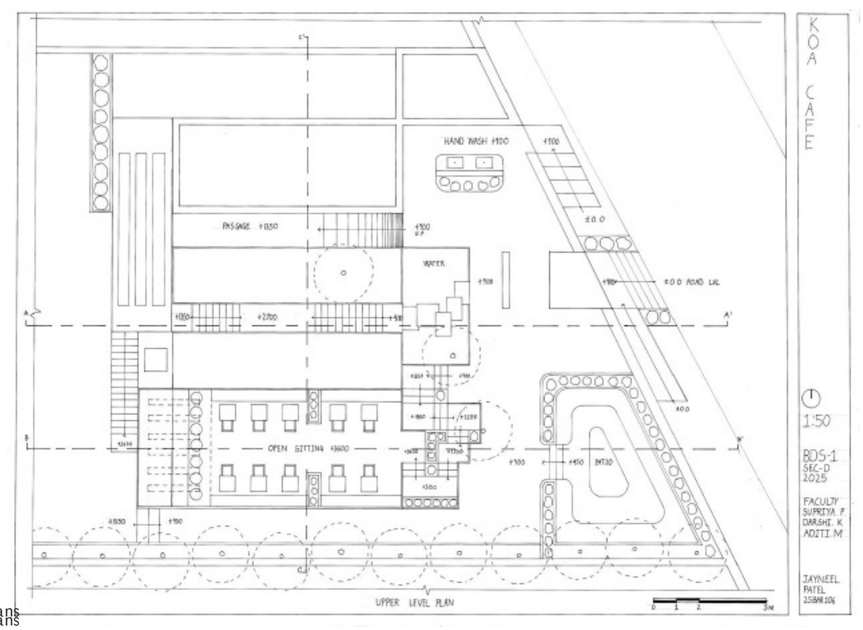
KAMALA'S CAFE AHMEDABAD

JAYNEEL PATEL
25BAR106

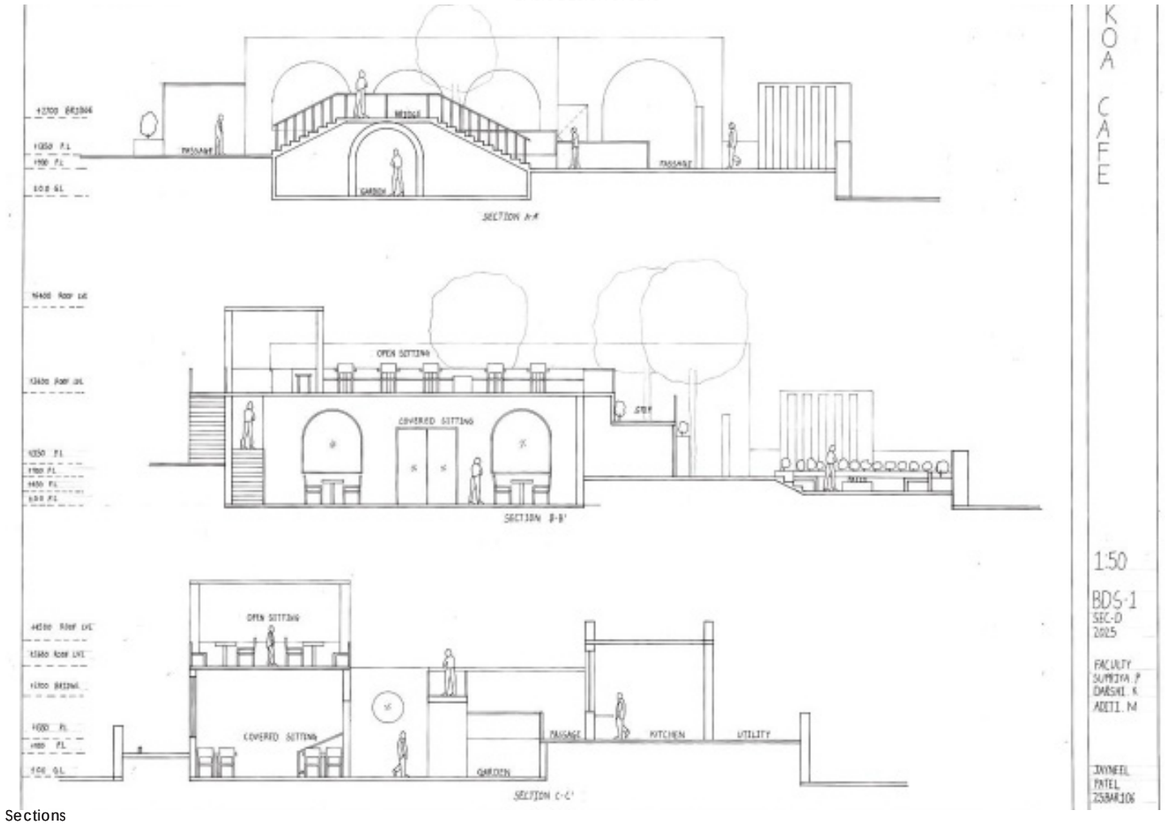
The redesign of Kamla Cafe is based on the concept of movement and spatial experience through levels. The design explores playful interactions of steps, arches, and varying floor heights to create a dynamic cafe environment.
Rather than a single flat plane, the space unfolds across multiple levels, encouraging exploration, informal seating, and visual connections. A central bridge acts as the key architectural element, connecting two major zones while providing a strong visual focus and views below. Arches serve as transitional elements, maintaining continuity without complete enclosure.
Open, semi-open, and closed spaces cater to social, relaxed, and intimate user experiences.

Final Drawings



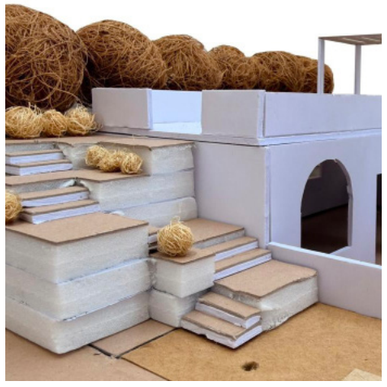


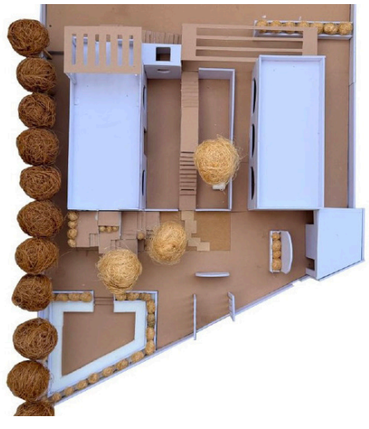
Plans
Plans



Sections

Models





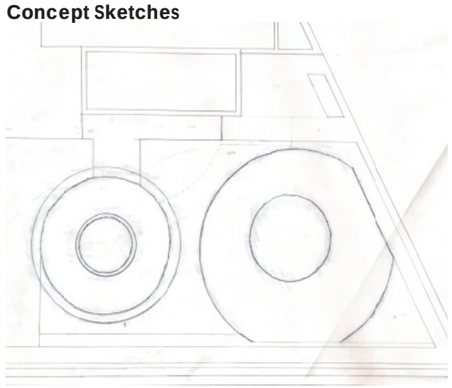
CANOPY

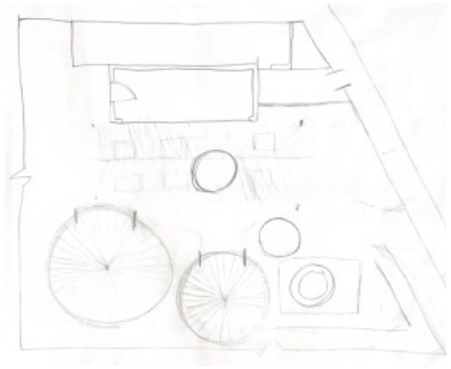
KAMALA'S CAFE AHMEDABAD

KANGAN PATEL
25BAR108

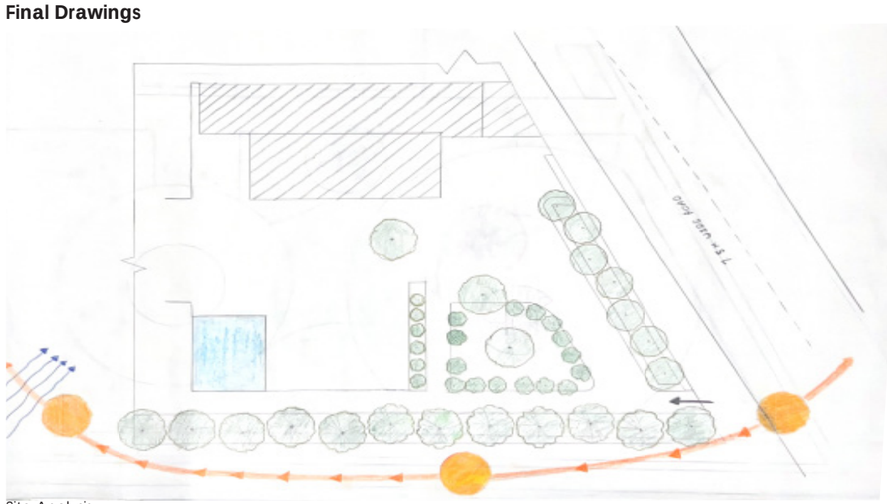
Canopy is a redesigned cafe created in place of the original Kamala Cafe. The design retains the sustainable intent of the original cafe, with a strong focus on natural materials. Bamboo is used as the primary and only material throughout the project for its eco-friendly and lightweight structural qualities. The main highlight of Canopy Cafe is its roof design. The cafe is organized into two seating areas, each defined by a different roof form but built using the same bamboo system. One space features a taller, inward-sloping roof that creates a warm and enclosed atmosphere, while the other has a lower central roof with upward-inclined bamboo members, allowing water and greenery to become part of the space. Although both areas use the same material and construction, the variation in roof form creates distinct spatial experiences. Together, they make Canopy Cafe a calm and sustainable environment where material, structure, and nature come together.

Concept Sketches

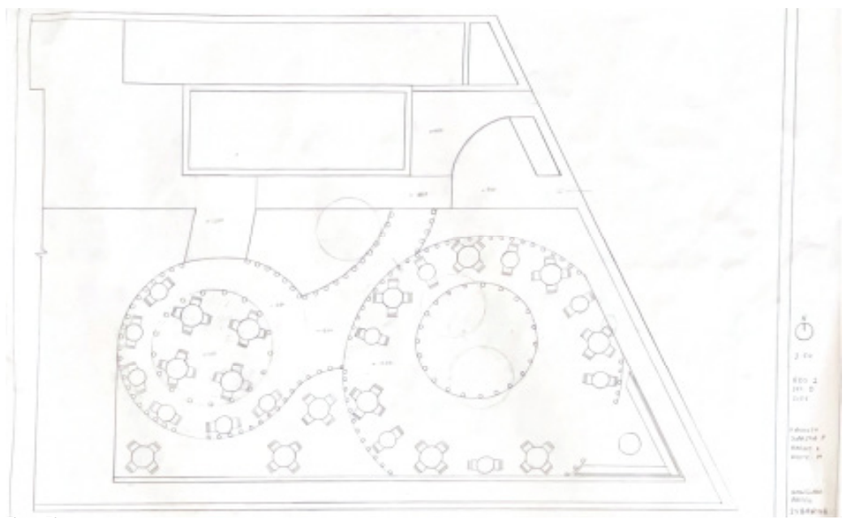




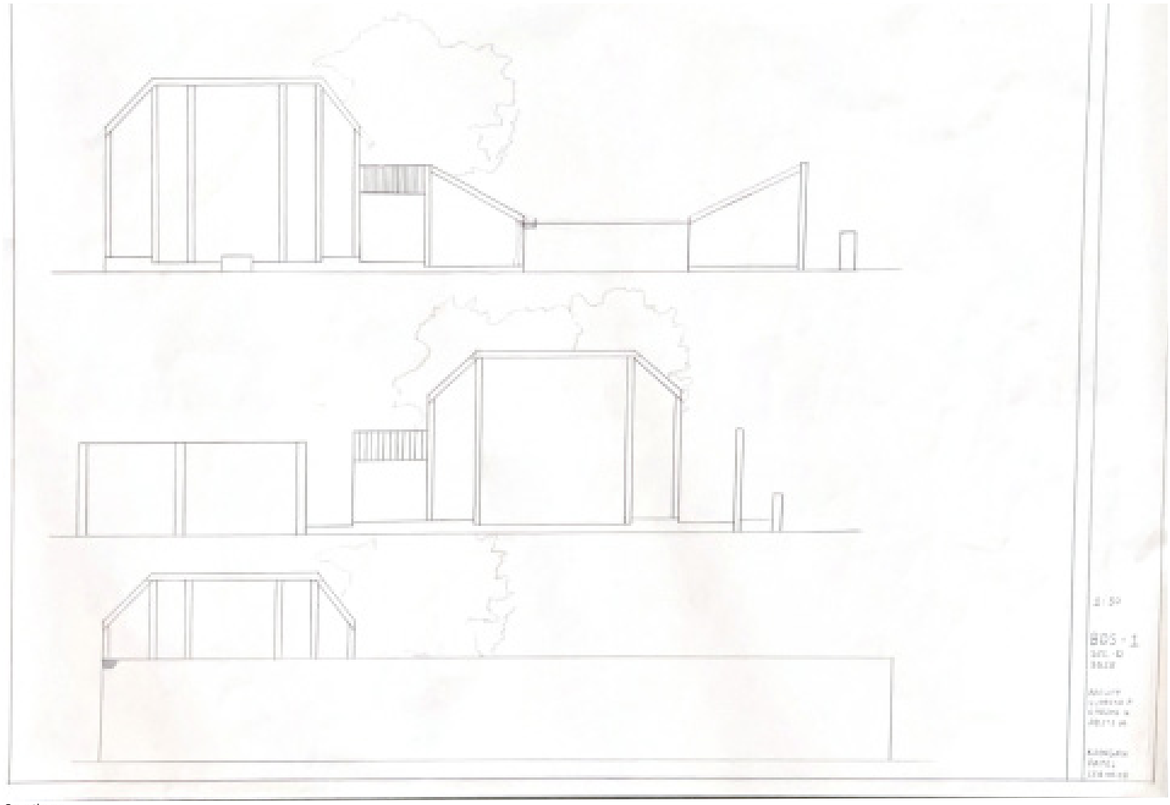
Final Drawings



Site Analysis



Floor Plan



Sections

Final Model

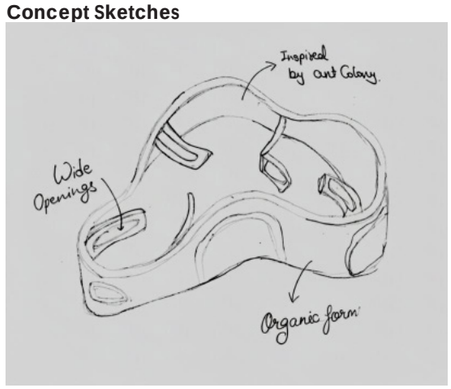
BREW COLONY

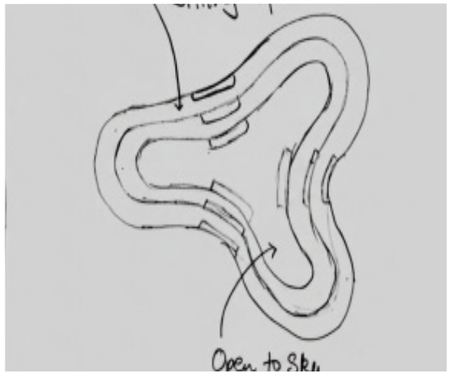
KAMALA'S CAFE AHMEDABAD

ASHKA PATEL
25BAR114

Inspired by the organic materiality of Kamala Café, the design embraces rammed earth as its primary construction material, allowing the architecture to harmonize naturally with its surroundings. The tactile quality and earthy tones strengthen the relationship between built form and landscape, creating a warm and grounded atmosphere. Moving away from rigid, box-like enclosures, the concept draws inspiration from the spatial organization of an ant colony, resulting in fluid, interconnected forms that promote movement and discovery. Wide openings and layered transitions enhance visual and physical connectivity across the site.
At the heart of the project, a sunken seating space becomes a focal gathering area. Open to the sky and shaped through varying levels, it introduces a dynamic play of light, shadow, and perspective throughout the day. The stepped contours encourage interaction while maintaining a sense of enclosure within openness. Together, the material palette and organic geometry create an immersive, multi-dimensional experience that celebrates openness, light, and a seamless connection to nature.

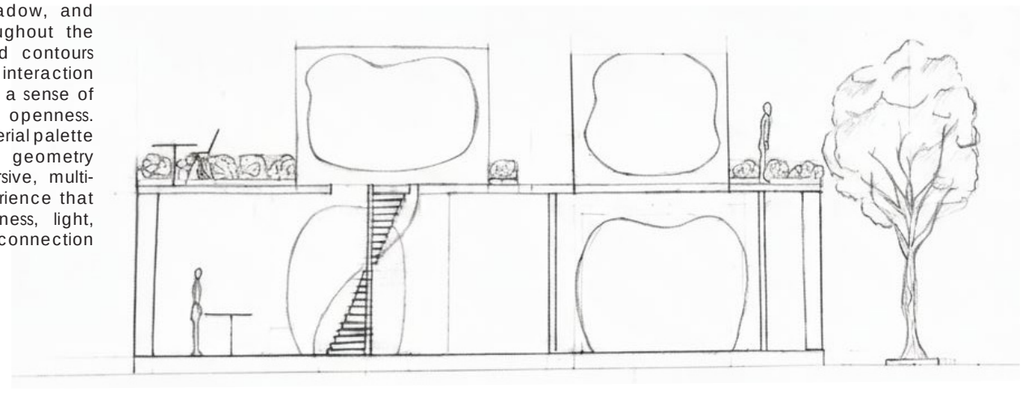
Concept Sketches





Final Drawings

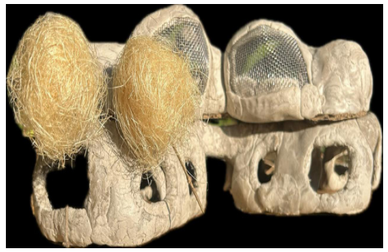
FLOOR PLAN



SECTION

Final Model

Process Model



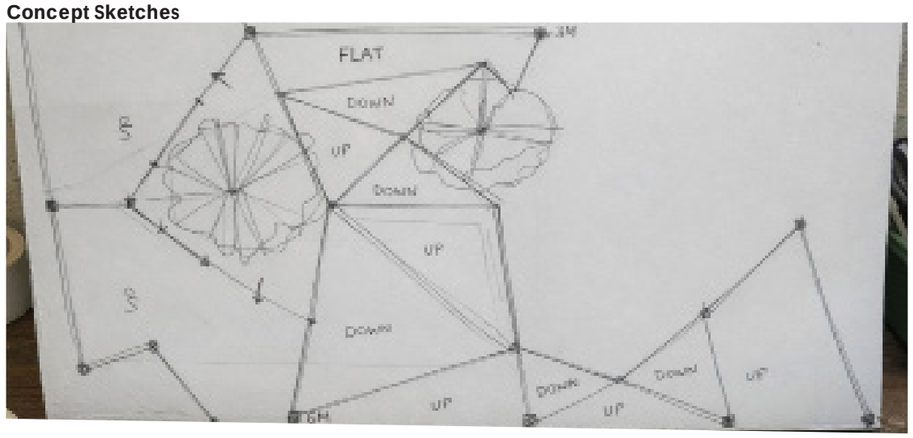
ORIGAMI

KAMALA'S CAFE AHMEDABAD

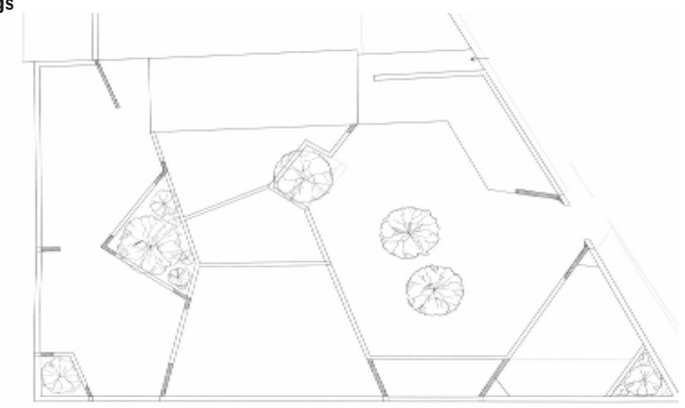
ARYAN TRIVEDI
25BAR125

The project is a redesigned cafe created in place of the original Kamala Cafe. The redesign follows an origami-inspired concept, where space is formed through folds, sharp edges, and angular geometry. Folded concrete plates are used as the primary material, shaping the walls, roof, and slanted facades. The concrete is kept exposed to maintain a raw feel, allowing the edges and folds to clearly define the architecture. The cafe includes an origami workshop, where the built form reflects the craft practiced within.
North-facing skylights are integrated into the folded roof to bring in soft, natural light. Openings are also provided in the roof to allow trees to pass through, strengthening the connection between the structure and its natural surroundings.

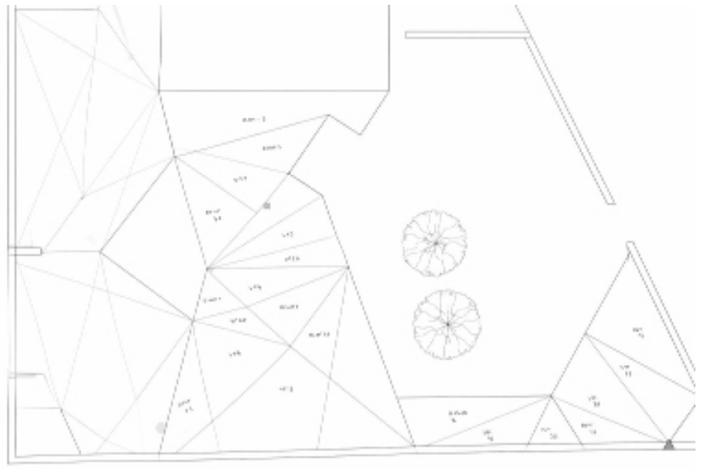
Concept Sketches



Final Drawings



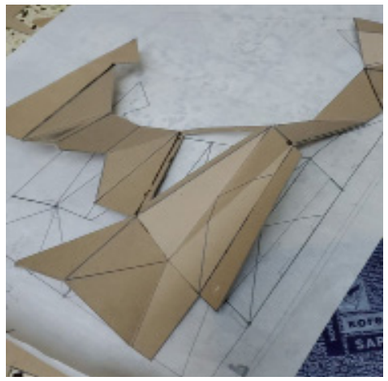
Floor PLan



Roof PLan

Final Model

Process Model



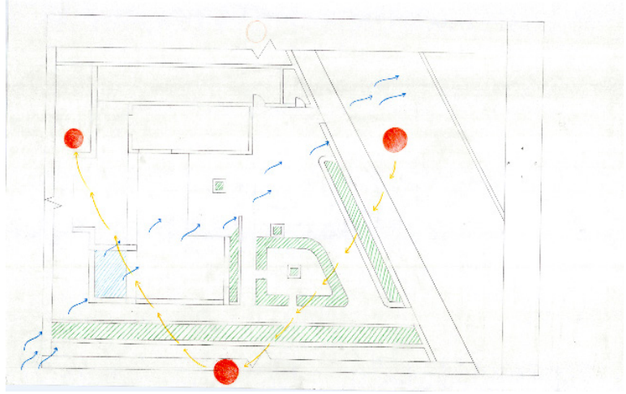
ANTRIKA

KAMALA'S CAFE AHMEDABAD

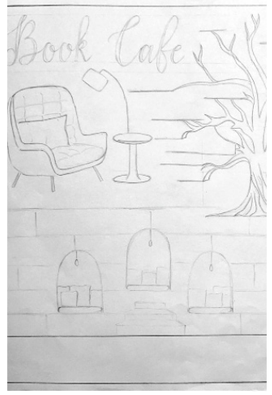
VRINDA SINGHAL
25BAR128

Antrika is a book cafe inspired by the spatial qualities of Jawahar Kala Kendra- Charles Correa and Bharat Bhavan, Bhopal- Charles Correa. The aim of the project was to design a cafe that goes beyond food and becomes a place for reading, pause and cultural interaction. Based on this, the core concept is a stepwell inspired central space, where users gradually descend into the cafe. This space acts as both informal reading area and an ampitheatre for small events. Each level offers a different scale and experience- from gathering to intimate reading corners. The plan is organised around a central stepped space. Overall, the project attempts to reinterpret traditional Indian spatial ideas into a contemporary book cafe focused on experience, movement and community.

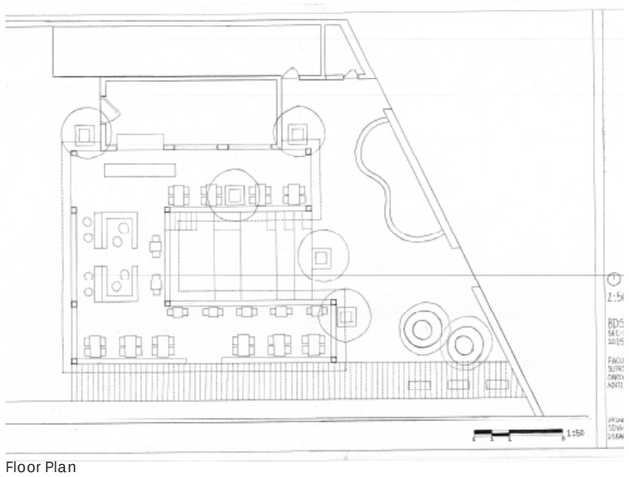
Site Analysis



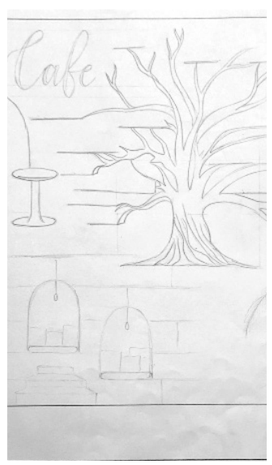
Concept Sketches

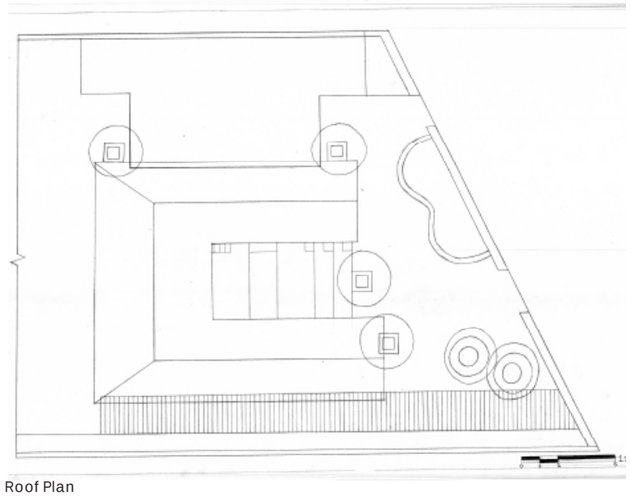


Final Drawings

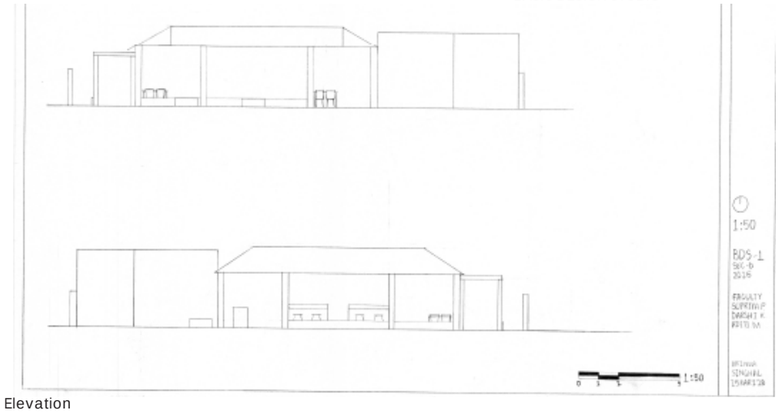


Floor Plan

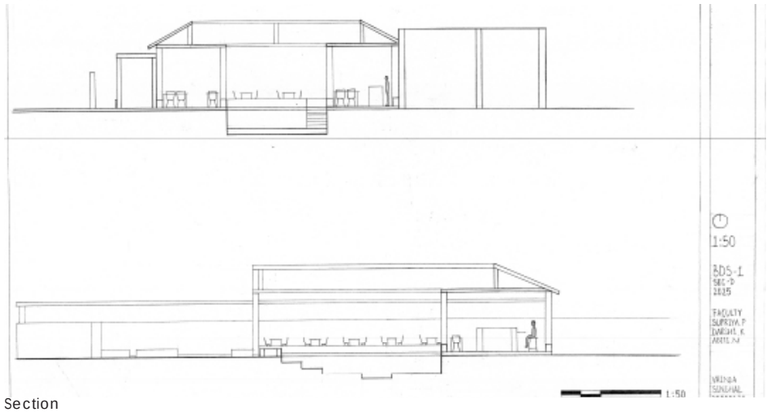




Roof Plan

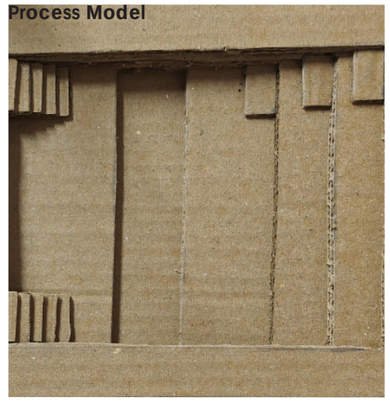


Elevation

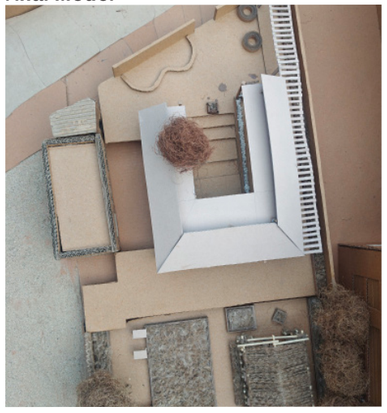


Section

Process Model



Final Model

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ISBN NUMBER : 978-81-994493-1-2