

**ARCHITECTURE
PORTFOLIO**



KIRTI JADHAV



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KIRTI JADHAV

HELLO,

Thank you for taking time to read through my portfolio, my name is Kirti. I am 22 years old and studying architecture at Bharati vidyapeeth college of architecture, Navi Mumbai, I am looking for internship opportunity as part of my academic course. I am applying to your Esteemed Firm because your works have inspired me more than I would like to admit. I feel that my skill and your approach to Architecture would be a great match. there is no firm I would rather work with and learn from.

EDUCATION

High School
Vasant Vihar High School and Junior College
Diploma
Muchhala Polytechnic
1st year IT diploma - 2015 - 2016
Junior College
NKT College, THANE 2016 -2017
Undergraduate
Bharati Vidyapeeth College of Architecture,
Navi Mumbai - 2017 - till now

WORK EXPERIENCE

Intern architect at Suvarna Ghosh
Architects from may 2019 to
November 2019

SPECIALIZATION

- Social Media Management
- Public Speaking
- Communication
- Sketching
- Art and Design

ACHIEVEMENTS

2A City- Architecture Movie
Awards (First place- 2020

INTERESTS

- Sketching
- Dancing
- Trekking
- Reading books
- Theatre
- Writing

WORKSHOP + SEMINARS

Mitti Workshop
Rammed Earth Workshop
Origami Kirigami Workshop
Mosaic- A Conversation of ideas
ICHH- International Conference on Humane Habitat
Indo-French Workshop
HAMPI- A Designer;s Exploration
Music Architecture Workshop

SOFTWARES

Autocad ★★★★★
Sketchup ★★★★★
Sketchup Vary ★★★★★
M.s Office ★★★★★

PLACES VISITED+ DOCUMENTED

Pushkar - Ajmer | Sualkuchi - Guwahati - Majuli - Shillong | Hampi (video documentation)

LANGUAGES

English ★★★★★
Hindi ★★★★★
Marathi ★★★★★
Japanese ★★
Sanskrit ★

GET IN TOUCH!

MOBILE :

8169166991

EMAIL :

kirti.jadhav1999@gmail.com

SOCIAL :



__kirti_jadhav

https://www.instagram.com/__kirti_jadhav/

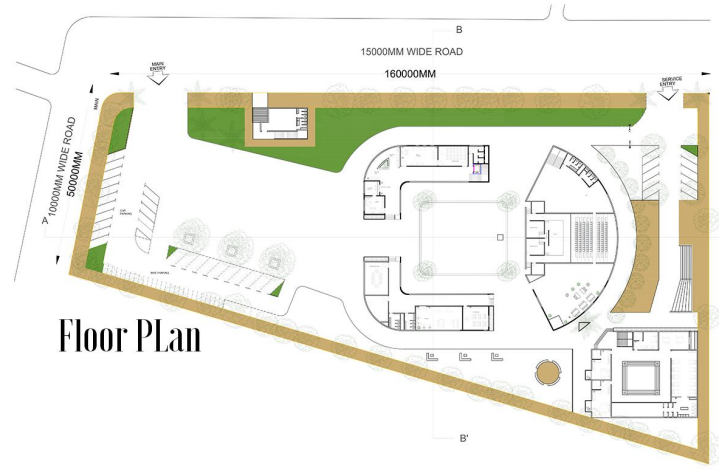
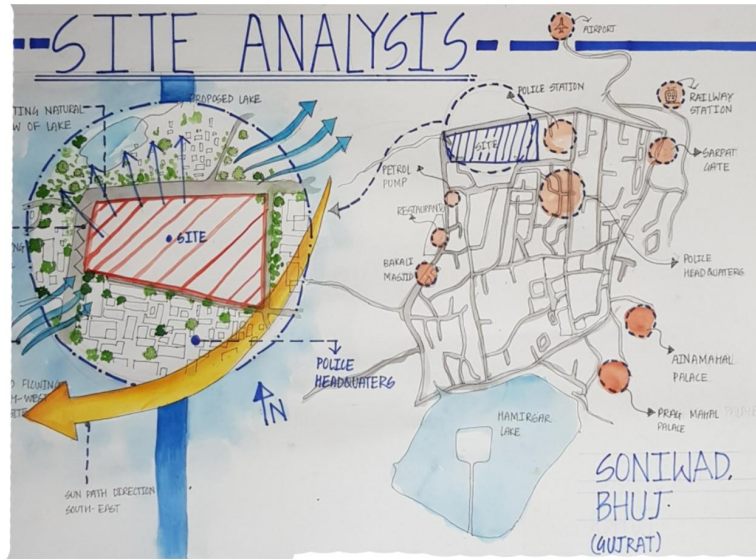
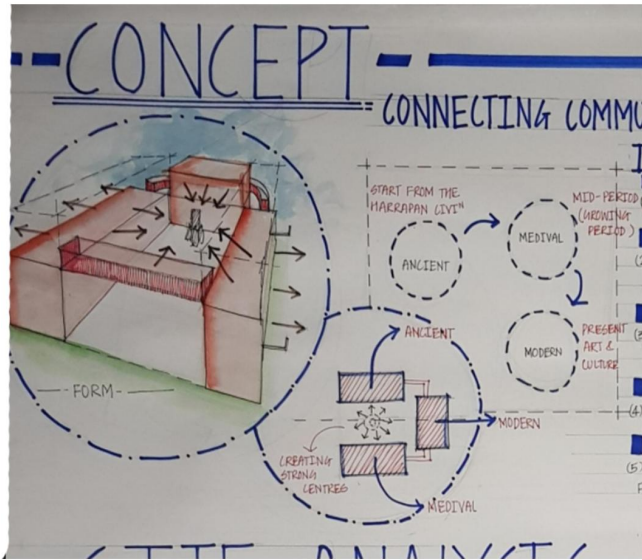


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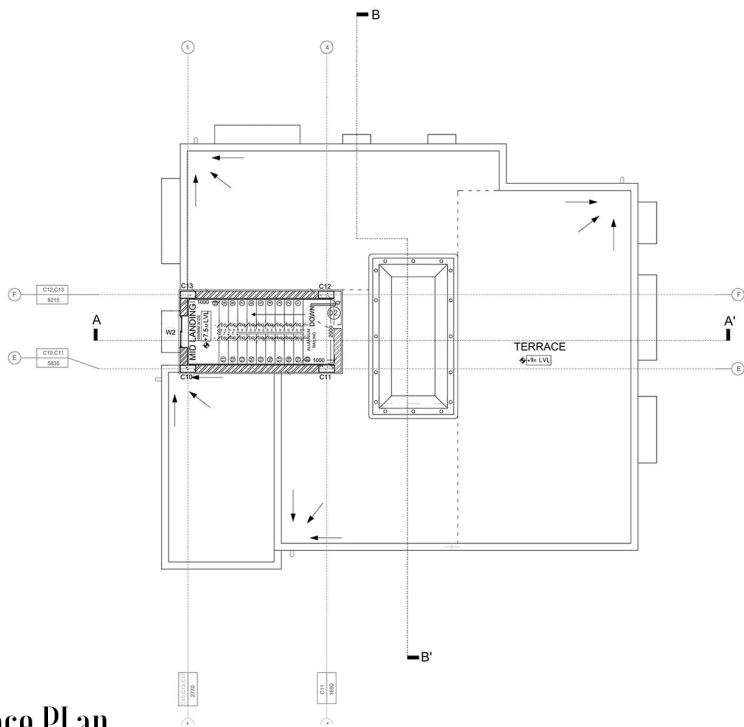
ADDRESS :

1002, F- Oxford, Shivsai Paradise, Majiwada, Thane (W) - 400601

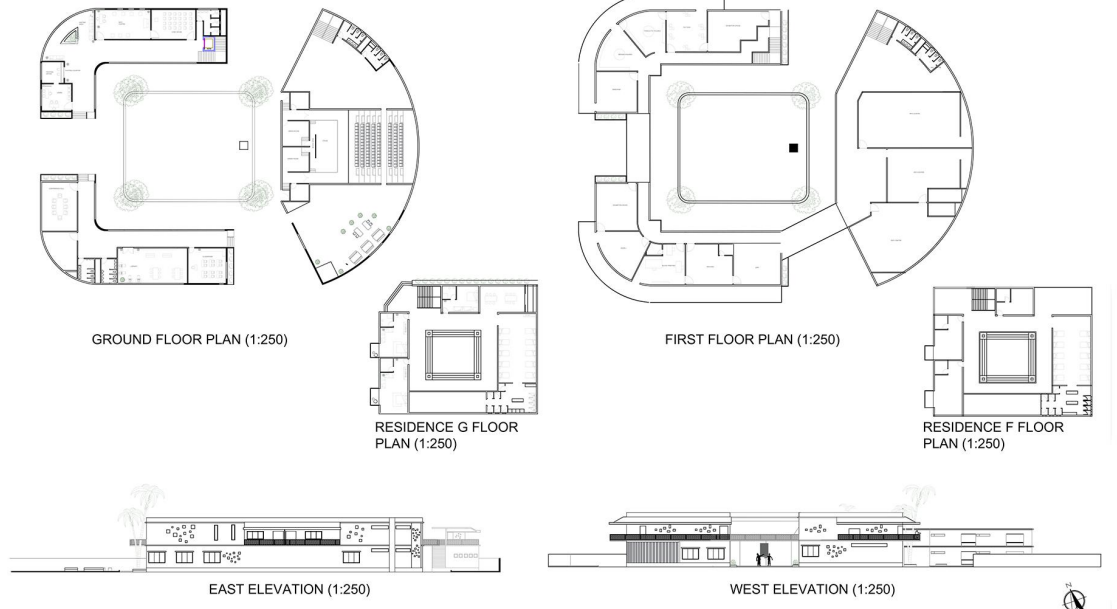
CULTURAL CENTRE



Floor Plan

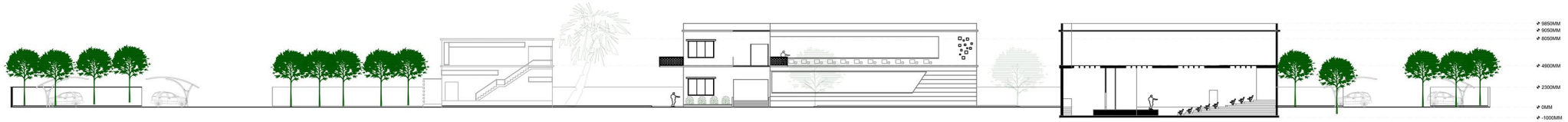


Terrace Plan

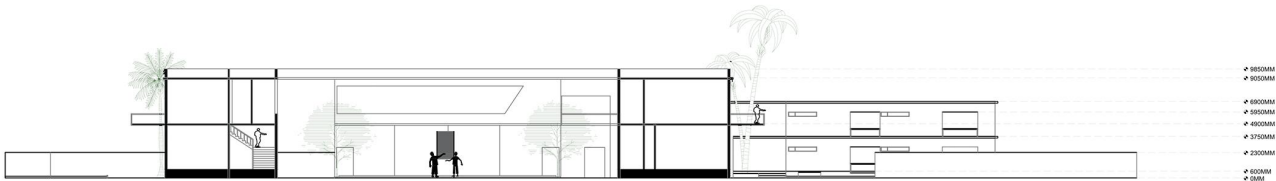


Floor Plan and Elevation

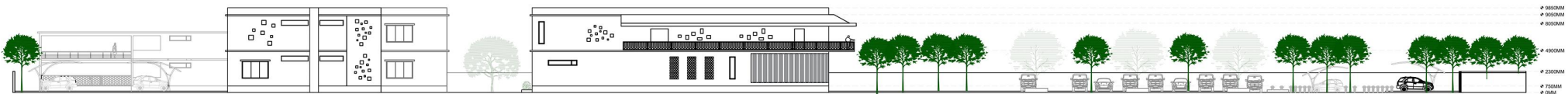
SECTION AND ELEVATION



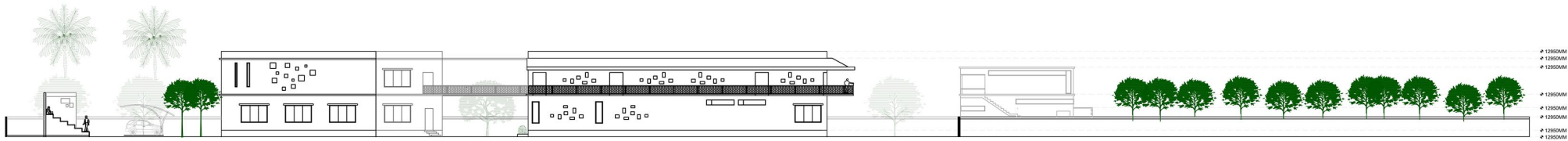
SECTION AA' (1:250)



SECTION BB' (1:250)

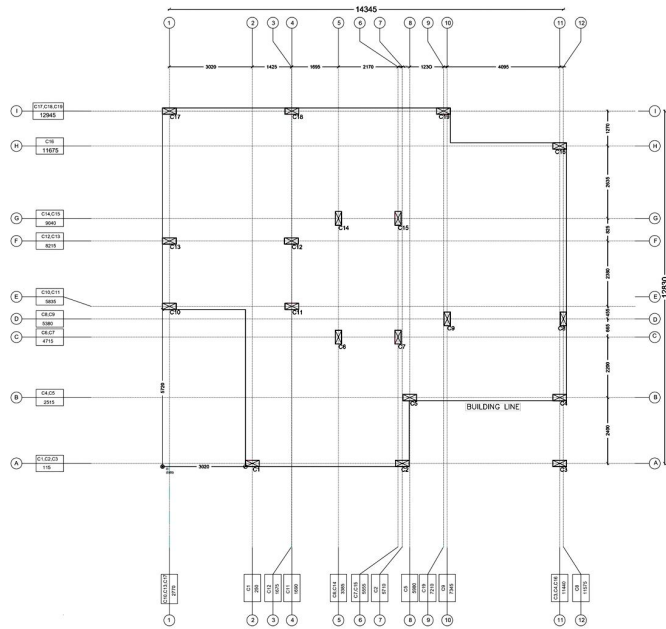


NORTH ELEVATION (1:250)

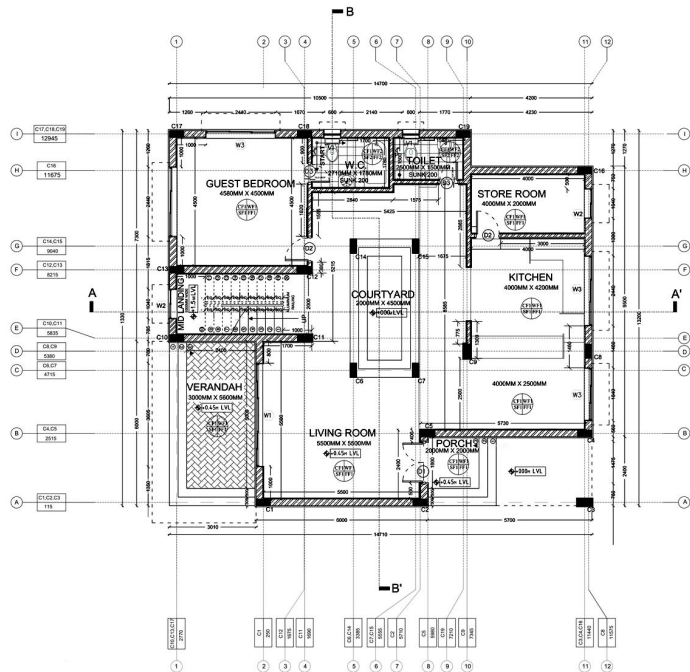
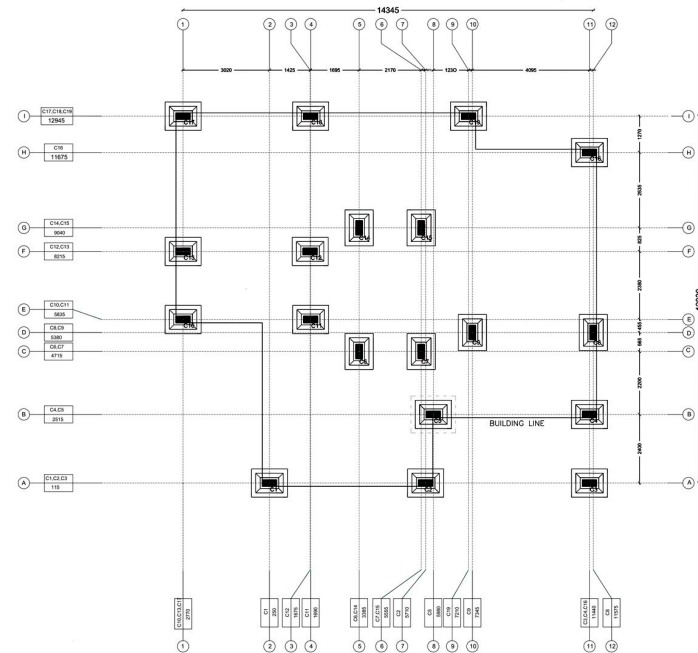


SOUTH ELEVATION (1:250)

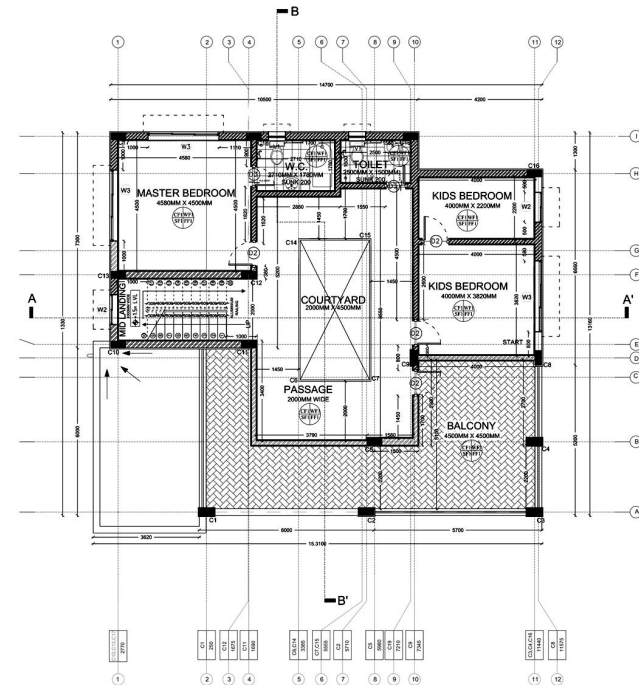
CENTRE LINE PLAN



FOUNDATION PLAN

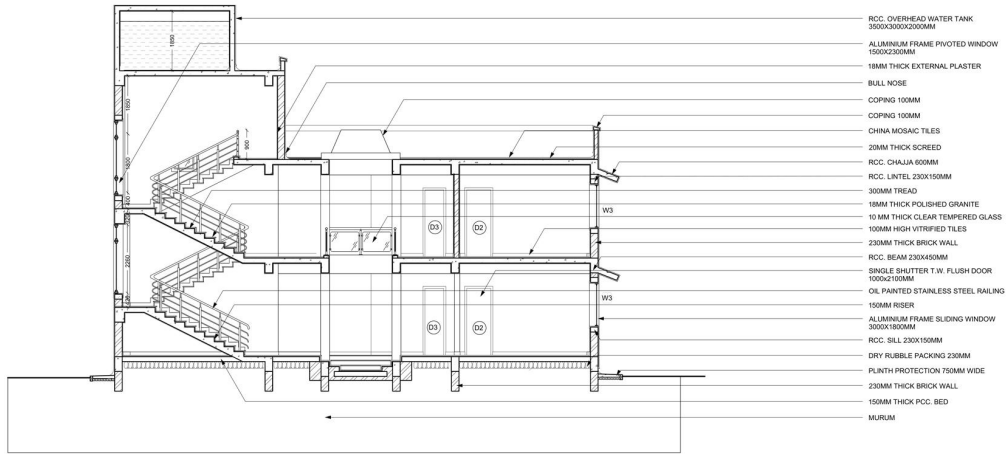


GROUND FLOOR PLAN

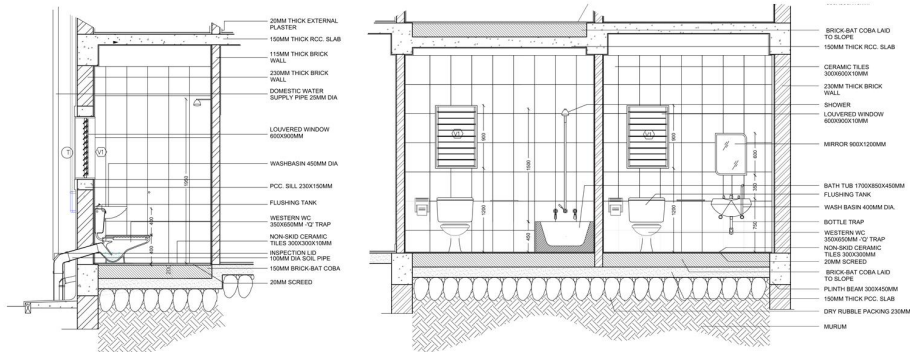
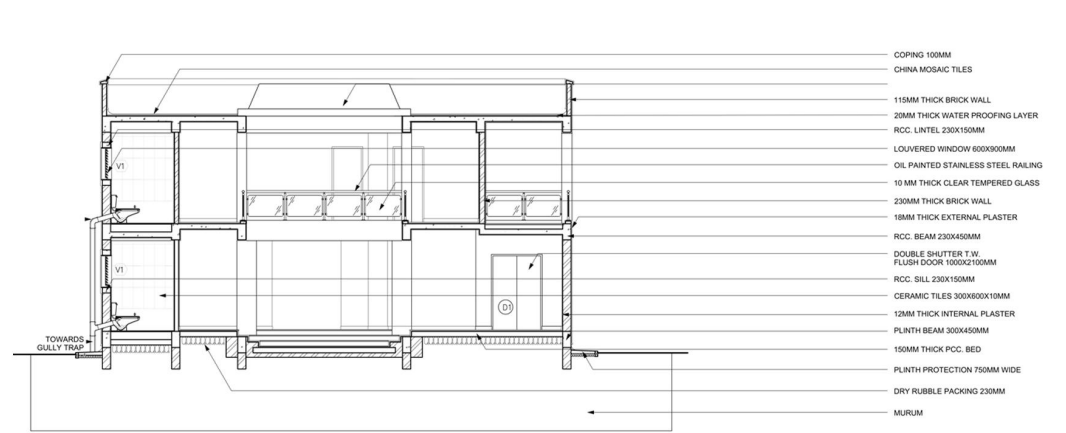


FIRST FLOOR PLAN

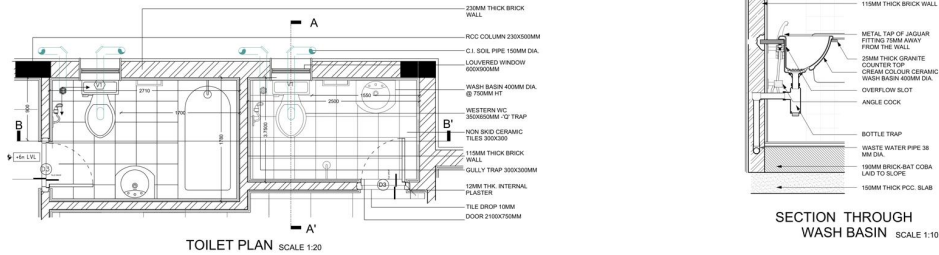
SECTION A-A'



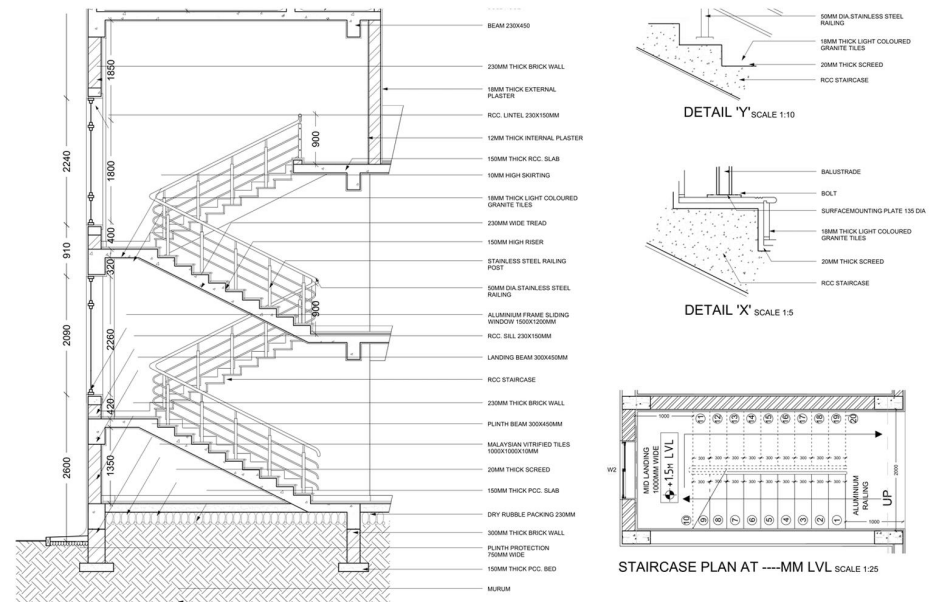
SECTION B-B'



SECTION AA' SCALE 1:20



TOILET DETAIL



STAIR CASE DETAIL

GROUP WORK



The **TRIVENJALAMATHA TEMPLE** (Achyutaraya temple) is a north-south facing temple with large entrance towards north and spacious courtyard formed by a wide and long bazaar which is referred to as courtyard street or sule bazaar.

towards the northern end of Achyutarayam, at west is the holy stepped tank with a mandapa in the center. This tank form a part of the Achyutaraya temple and was used during the float festivals (Uppovata).

Two ruined gopurams at the center of the northwards gate entry to each courtyard. The entrance is been carved with Gadhavalar of Vishnu and the hybrid of animal.

The tiny shrine was once an idol of Garuda the eagle god and mount the principle deity. The open hall leads to one of the finest pillars which looks the lion forest falls standing on elephants.

The side bazaar far from the gopuram of the temple as the temple ends the bazaar starts.

The outer cloisters are mostly in ruins with the pillars scattered randomly along the wall base.

A tiny exit at the northwest of the outer compound wall where a 10 meters high golden-tinge is carved on the rock surface. The narrow path further southward and joins the path to Mangala Hill top.

To the west of the temple is a twin chambered shrine of goddess LAXMI.

HISTORY
The Achyuta Raya temple got built during the rule of Achyuta Deva Raya, who was one of the emperors of the Vijayanagara Empire. He came to power by succeeding his elder brother Krishna Deva Raya in the year 1529. The stunning and heavenly temple is devoted to Lord Trivenkalanatha. He is a confluence of Lord Vishnu. Thus, this temple was initially known as Trivenkalanatha Temple. However, later on, it came to be called after the king in whose reign it was built. Hence, it became widely known as the Achyuta Raya temple.

ARCHITECTURE
The principal shrine of the temple is located in the centre of a pair of rectangular concentric enclosures. There are pillared verandas on the interior flanks of the two courtyard walls. The outer verandas are in a state of decay, collapse, and disintegration. The temple is distinctly visible from the top of the Mangala Hill. In its end of the abandoned Courtyard Street. On entering the inner court one can spot a chamber that is facing the porch leading to the central hall. There is a small three chamber which once housed an image of Garuda. The accessible hall has few extremely faded sculpted pillars in Hindi. The carvings are done on monolithic blocks of rocks. The statues and sculptures on the pillars reveal themes like Lord Vishnu blessing an elephant, Lord Krishna practicing his flute with the calves and watching this scene with interest and infant-like delight with a snake and holding it by the tail. There is a Mandapa which is a marriage hall of the Gods and the Goddess for the yearly festival.

The columns here display exuberant carvings of yak and stories from ramayana and mahabharata. In the first picture the statue of goddess. The second picture describe about the details of capital. The third picture describe about more carved and decorative details.

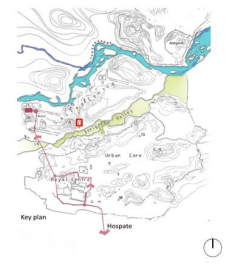
The pillars here contain carvings based on the themes of Hindu art such as lord Krishna playing the flute while calves enjoy the music, a dancing lion holding a snake, the writing of the trivenkalanatha was done in kannada, the construction of slab, beam and column connection which was having load transfer system same as load bearing structure.

Garbhalya Antralaya Mandapa Gopuram Entrance

Sule bazaar Pushkarni

PLAN OF ACHYUTARAYA TEMPLE

This temple complex has two enclosures, each marked by an entrance gopura. The main temple is situated within the second enclosure. Opposite to the temple is the shrine for Garuda, the celestial bird and the vehicle of Vishnu. To the south west of the temple is a shrine for Devi. Surrounding the inner courtyard is the pillared cloister. The Kalaya Mantapa is located in the northwestern corner of the outer enclosure. Kalaya Mantapa where the annual marriage ceremony of the deity was conducted.



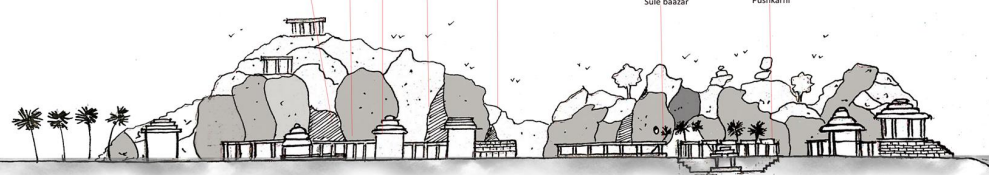
Experience achyutaraya temple through senses

Acoustic
In achyutaraya temple one can listen the voice of birds, squirrel.

Tactile
The texture of stones can be feel here, also the carving on small stones and the feed of the stones and carving is amazing.

Olfactory
As the achyutaraya temple is located down start of the hill, while going inside one can smell the fragrance of incense stick sitting at towards spiritual aura.

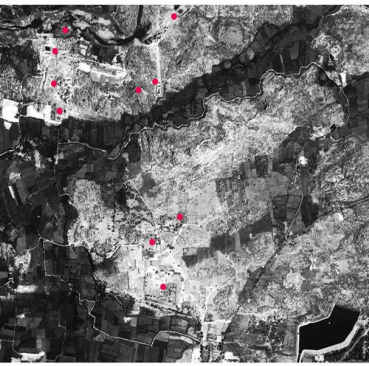
Visual
The visual of the columns makes the temple more immense and the gopuram makes it more decorative.



sacred scapes
experiencing hampi
Achyutaraya Temple

"never perhaps in the history of the world has such havoc been wrought, and wrought suddenly, on so splendid a city, teeming with a wealthy and industrious population in the full plenitude of prosperity one day, and on the next seized, pillaged, and reduced to ruins, amid scenes of savage massacre and horrors begging description."

- robert sewell, a forgotten empire.



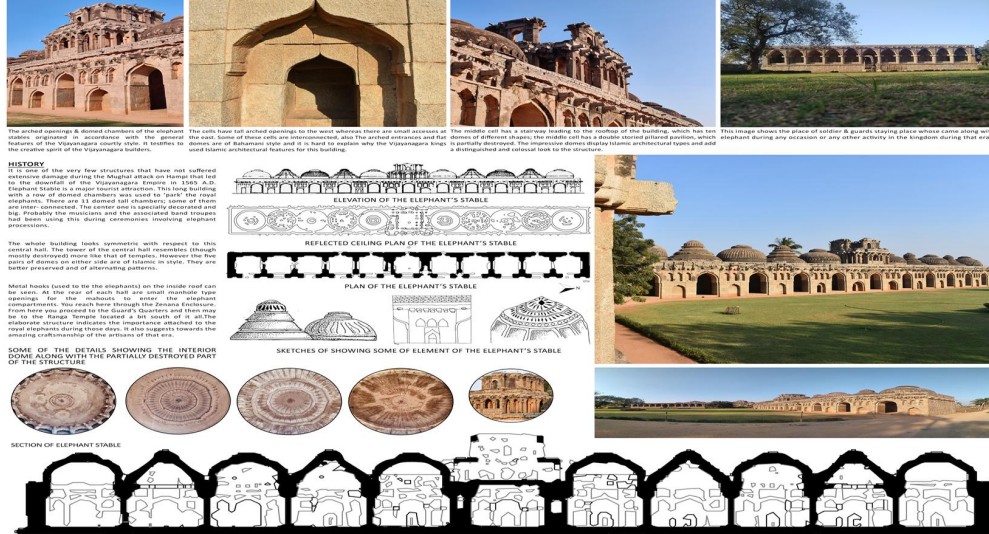
narrative on ten natural/historical precincts of hampi

Vijayakata temple
water and architecture of royal chamber
Kilar mahal
elephant's stable
hemakuta hill
mattanga hill
krishna temple
kumbhabada river bank
vishnu temple complex
achyutaraya temple

documentation team :
created by :
skshayashu, nishan, arthana, shahid, yash, noorhan,
harshad, jagad, shresh, chubhan, vijayakata
curated by : priyam dodi
swagata dhillipanda
sauril ji

spring semester
16th february 2020 to 29th february 2020

acknowledgement:
ritu debnath, principal
chetan shivprasad, hampi center of design
gulshan kumar sharma, associate professor



KEY PLAN

VISION - In the elephant's stable the vision includes domes, brick structure, column with arches, lioncapar & hardwares followed by beautiful rocky background of hampi.

TACTILE - Here the elements include roughly stone surface to protect brick surface, granite & sandy water level board, iron & rope fencing is seen on the site.

ACOUSTIC - The use of a platform & perforation brick structure, sound reflecting from surfaces & all also it has a beautiful sound making together makes the cacophony of the environment.

TASTE - The use of stone features perfect water level along with water level & other water sacred.

sacred scapes
experiencing hampi
Elephant's

exhibition

28th february 2020

bharati vidyapeeth college of architecture, navi mumbai

GROUP WORK



The entrance is marked with 'Taisakkala Ganesh' indicating the beginning of the complex.
The gateway which directed the viewer towards the sunset point and towards the temple complex.
The entrance to the Shiva temple within the complex starting with a beautiful water body.
The burial chamber of the dead during that era dedicated to the sun.

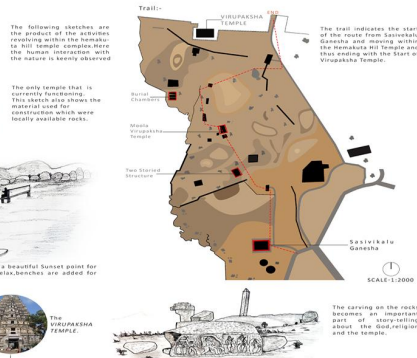
Mythical History:

Hampi became the capital city of Vijayanagara Empire for over two centuries (around 1336 AD to 1565 AD). The location became a famous ancient metropolis in India since the Vijayanagara rulers decorated and designed the city with lots of royal temples, palaces, market streets and monuments. The reason behind this place according to the legend is that the Hemakuta Hill was a place where Lord Shiva had his court. After the fall of the Kingdom, he decided to return to his abode. This act of Lord Shiva from his abode, however, after some time, he decided to visit his wife Parvati and his children. He decided to visit his wife Parvati and his children. He decided to visit his wife Parvati and his children.

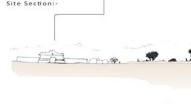
Active Areas:



The image shows the activities revolving around the temple. The temple is a sacred site of religious activities. The temple is a sacred site of religious activities. The temple is a sacred site of religious activities.



The following sketches are the product of the activities revolving around the temple. The sketches are the product of the activities revolving around the temple. The sketches are the product of the activities revolving around the temple.



THE KRISHNA TEMPLE: BASKING IN THE SUN. THE KRISHNA TEMPLE: BASKING IN THE SUN.

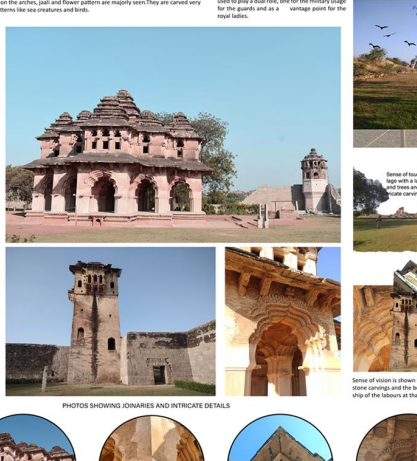
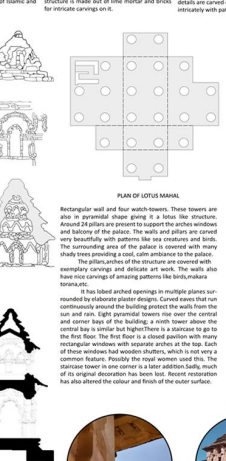
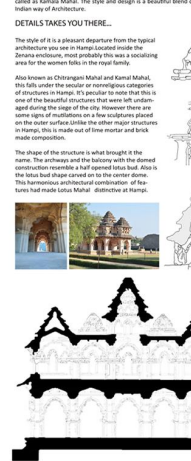
THE KRISHNA TEMPLE: BASKING IN THE SUN. THE KRISHNA TEMPLE: BASKING IN THE SUN.

THE KRISHNA TEMPLE: BASKING IN THE SUN. THE KRISHNA TEMPLE: BASKING IN THE SUN.



LOTUS MAHAL: A BEAUTIFUL DEPARTURE FROM THE TYPICAL ARCHITECTURE. LOTUS MAHAL: A BEAUTIFUL DEPARTURE FROM THE TYPICAL ARCHITECTURE.

DETAILS TAKES YOU THERE...



THE Lotus Mahal is a symmetrical laid out, with equal projections on four sides. It has two stories, both with lobbed arch openings in multiple planes surrounded by pillars. The design, carved across three levels, is a masterpiece of the Vijayanagara style.

Key Plan:



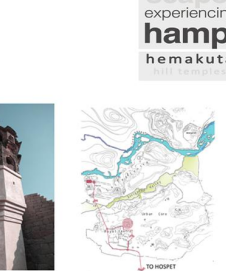
Hampi is an ancient village in Karnataka filled with numerous ruined temple complexes from Vijayanagara Empire.

Typology:



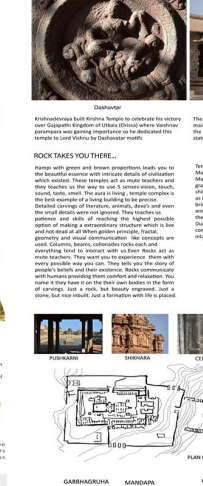
The trail indicates the start of the temple. The trail indicates the start of the temple. The trail indicates the start of the temple.

Sensory:



The trail indicates the start of the temple. The trail indicates the start of the temple. The trail indicates the start of the temple.

ROCK TAKES YOU THERE...



The trail indicates the start of the temple. The trail indicates the start of the temple. The trail indicates the start of the temple.

TEMPLE COMPLEX:



The Temple Complex consists of various temples, including Krishna and Pushkarni.

PUSHKARNI:



Pushkarni is an integral part of the temple's layout during the reign of Vijayanagara Empire.

KRISHNA BAZARI:



Krishna Bazaar is a market area near the temple, known for its traditional shops.

Key Plan:



Hampi is an ancient village in Karnataka filled with numerous ruined temple complexes from Vijayanagara Empire.

Mitochondrial History:

Tungabhadra river is formed by the union of two rivers namely Tungabhadra and Bhadra. The name is derived from Tungabhadra and Bhadra rivers. The Tungabhadra river flows in a more or less north-south direction, joining the eastern river Krishna. The Krishna River flows into the Bay of Bengal. Previously in ancient times the river was known as Pampa. According to the legend, Pampa, the daughter of Brahma (The God of creation) and goddess to Lord Shiva, was loved by her devotee Shiva. She married her son and named the name Pampadevi (means husband of Pampa). The name Pampa has origin in Pampa. On the banks of the river, there are numerous temples with shrines and gods associated with the worship of Lord Shiva as a major God.

Active Areas:

The following sketches are the product of the activities revolving around the Tungabhadra river bank as it becomes important for the inhabitants of Hampi view the human interaction with the landscape is keenly observed.

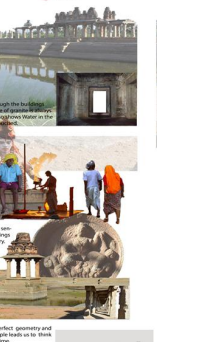
Traill:

The trail around the Tungabhadra river shows the route from initial to final point.

Sensory:

Sensory is a technical term used to describe various physical sensations. Various physical sensations are used to describe the human interaction with the landscape.

Key Plan:



Hampi is an ancient village in Karnataka filled with numerous ruined temple complexes from Vijayanagara Empire.

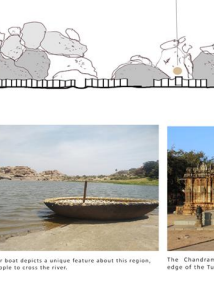
Site Section:



EXPANSE OF HEMAKUTA:



EXPANSE OF TUNGABHADRA:

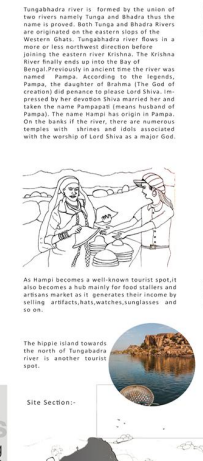


Key Plan:



Hampi is an ancient village in Karnataka filled with numerous ruined temple complexes from Vijayanagara Empire.

Experimental architecture through Human Senses:



Mitochondrial History:

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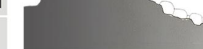
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Site Section:



EXPANSE OF HEMAKUTA:



EXPANSE OF TUNGABHADRA:



Key Plan:



Hampi is an ancient village in Karnataka filled with numerous ruined temple complexes from Vijayanagara Empire.

sacred scapes experiencing hampi hemakuta hill temples

sacred scapes experiencing hampi Krishna Temple

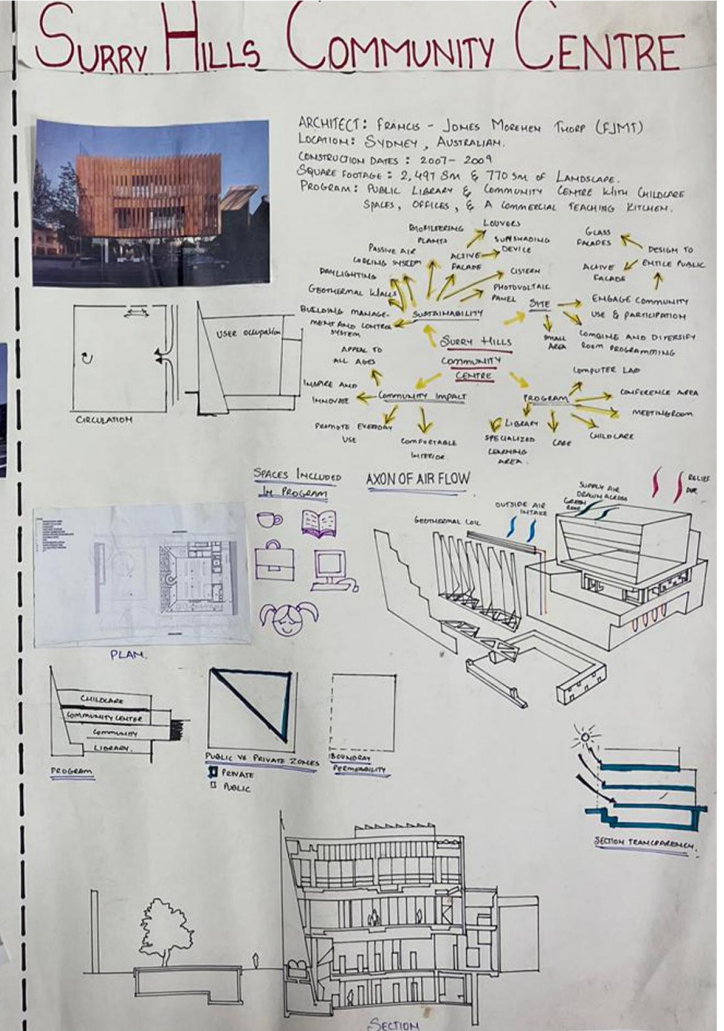
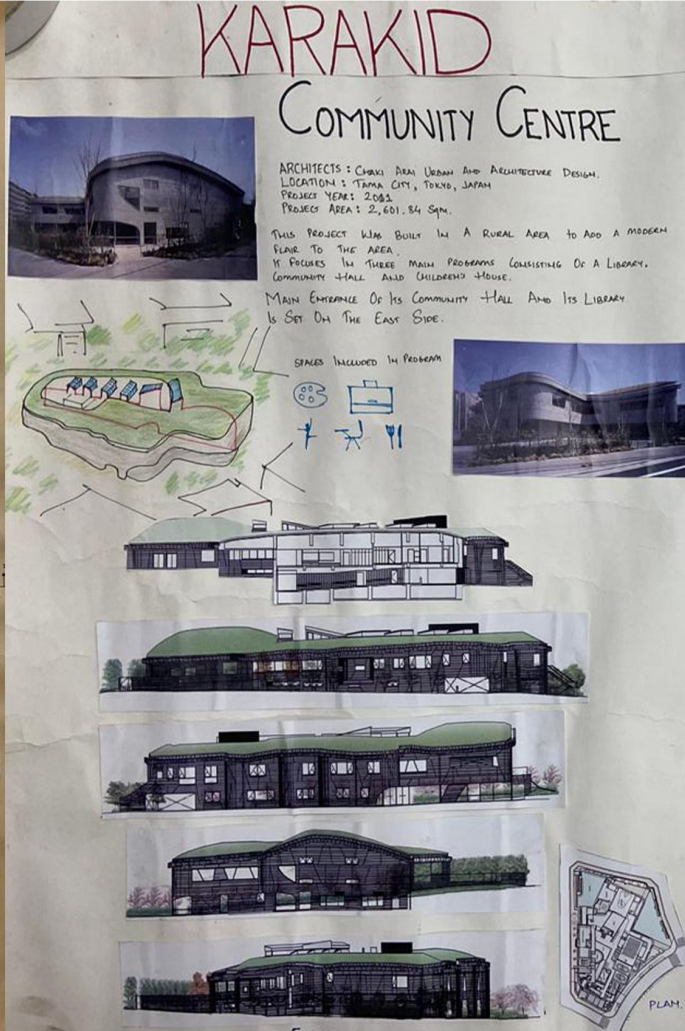
sacred scapes experiencing hampi LOTUS MAHAL

sacred scapes experiencing hampi Tungabhadra river bank

HAND RENDERING



CASE STUDY



PUSHKAR RAJASTHAN 2017

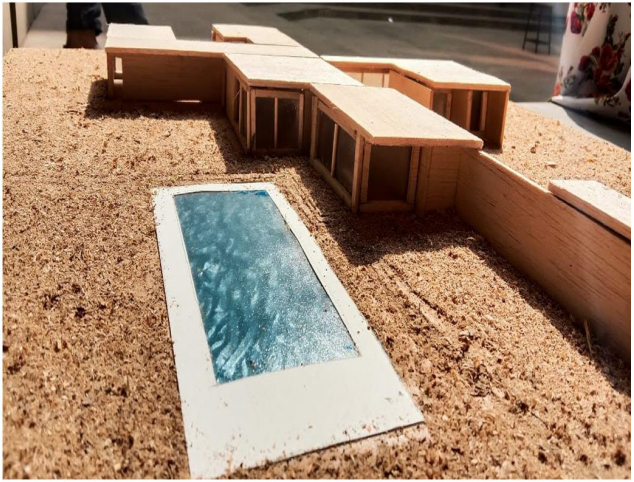
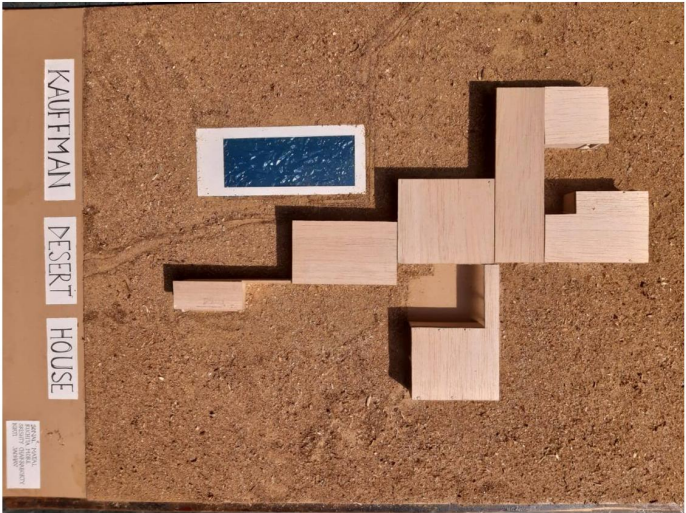


SKETCHUP

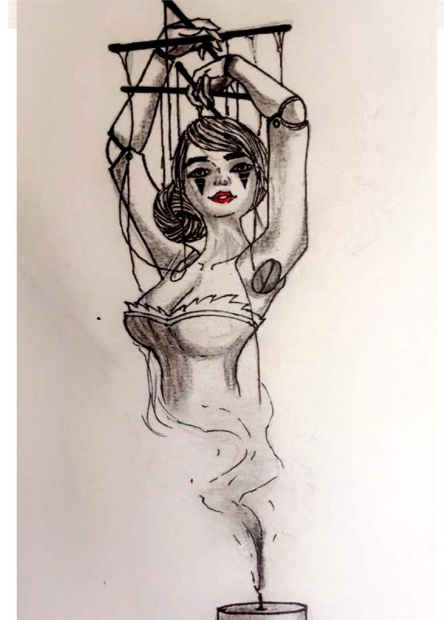
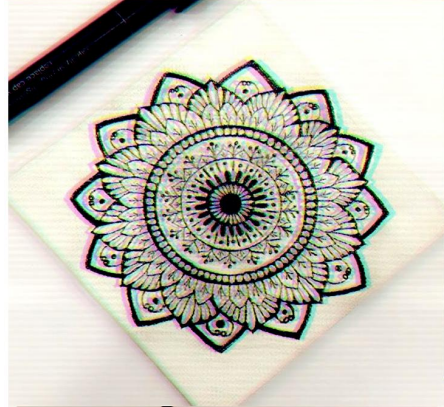
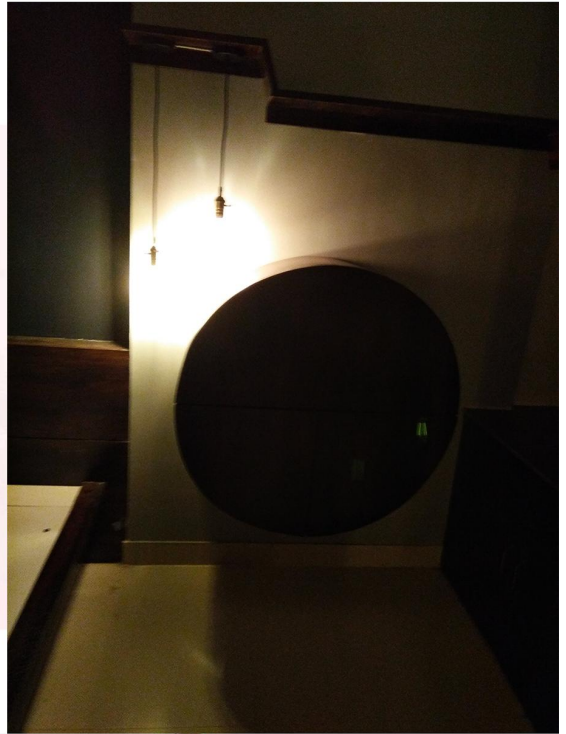


Models

worli, koliwada, Mumbai



My Work



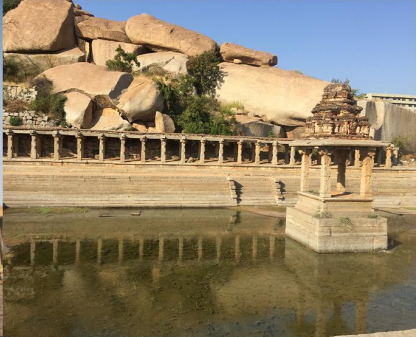
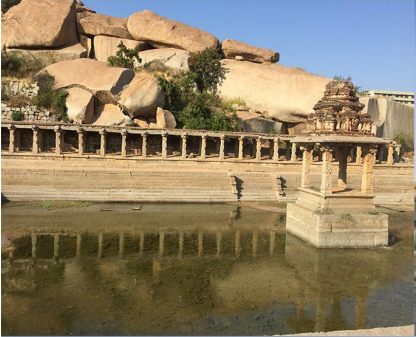
Rajasthan - 2017



Assam - 2018



Hampi - 2020



Thank you!