



PORTFOLIO

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2023 - 2025



My interest in architecture has been shaped by a variety of experiences. Growing up in Austin, Texas, I witnessed the city evolve and expand, transforming into a defining symbol of the state. I've also had the opportunity to travel internationally, exploring architecture in countries like Spain and India.

Across all these experiences, one thing has remained clear to me: architecture is not just about buildings—it's about the experiences they create and the communities they bring together.



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Austin,
Texas



A STACKED CITY

Given the opportunity to build atop existing homes, how might we approach a neighborhood between commercial and suburban areas to balance increased density with a sense of community?

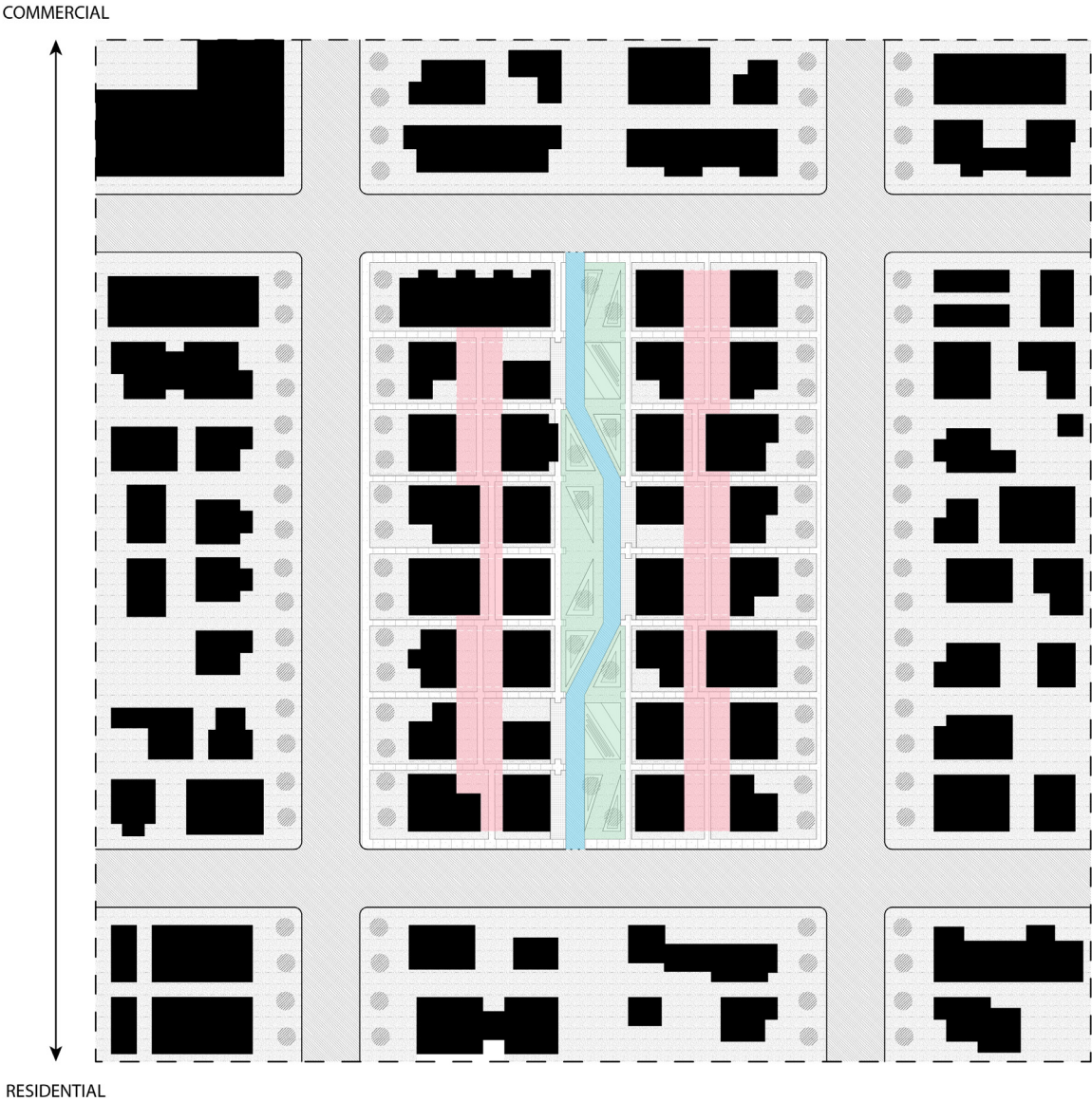
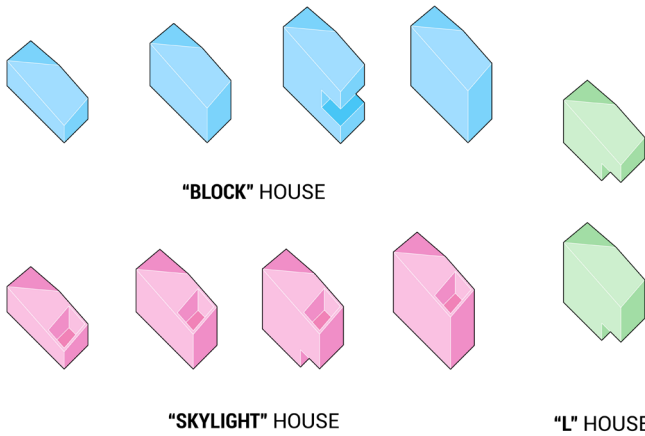
This project proposes an urban strategy for a conceptual Austin neighborhood, where the demand for density calls for a thoughtful, unconventional approach. Emphasizing modularity and spatial flexibility, the design introduces a system of housing typologies and a distinctive shading structure to bring rhythm and organization to the community.

Inspired by laneway housing blocks, the neighborhood is divided into three segments. A series of micro-neighborhoods emerge—each designed to accommodate a growing population while fostering a strong sense of community.

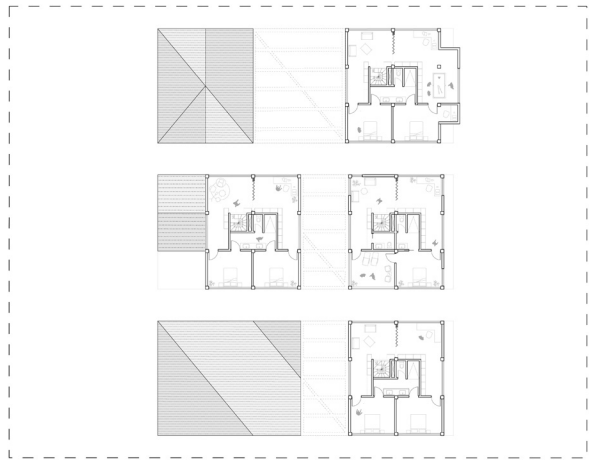
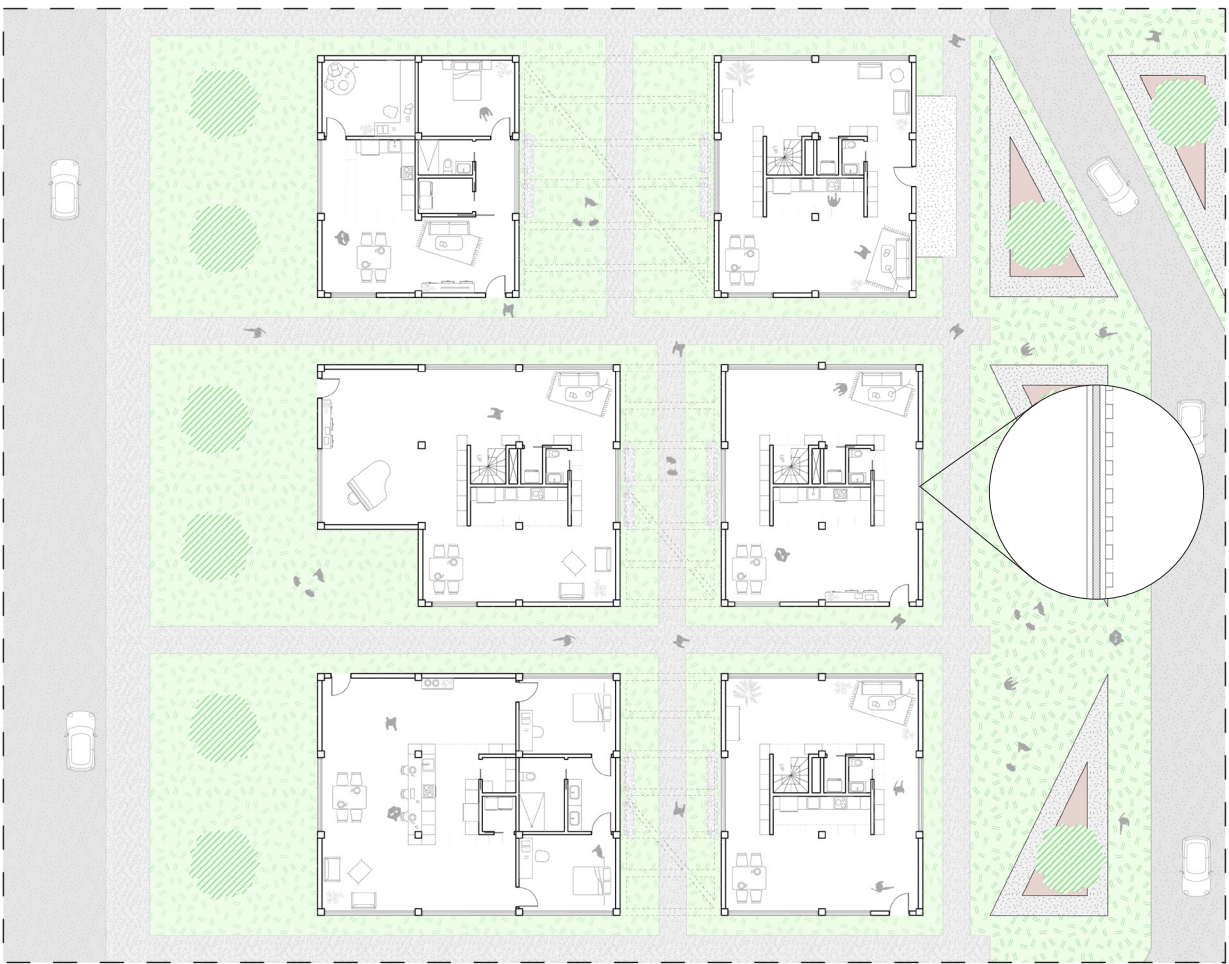
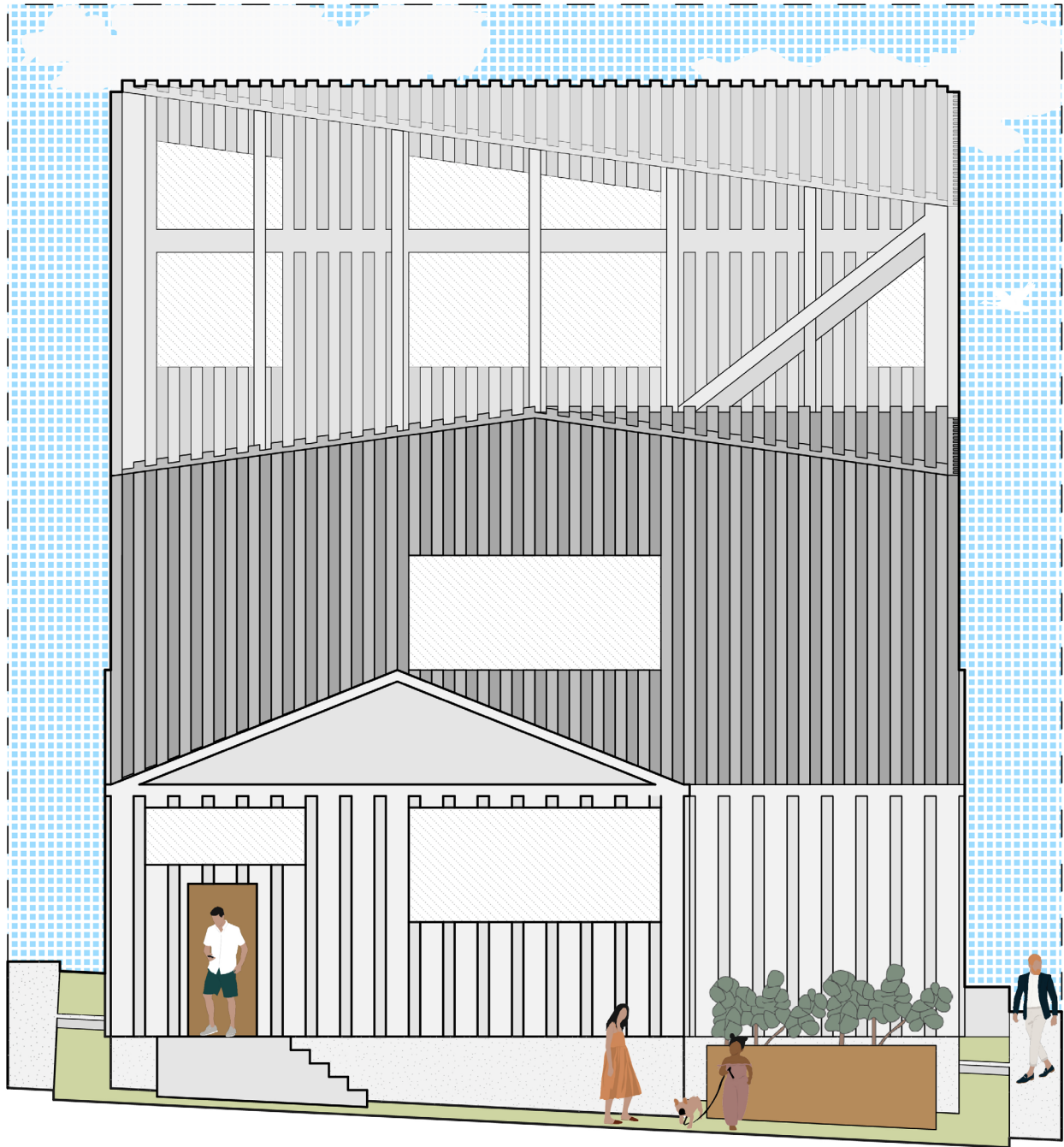
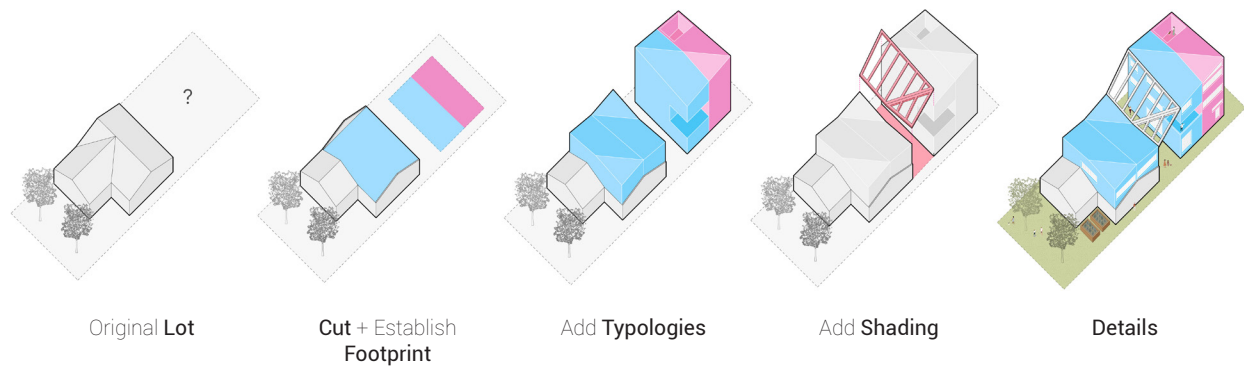


TPOLOGY

To rapidly establish a cohesive community, a system of modular typologies was developed. Each structure fits precisely within a 15' x 36' grid, ensuring uniformity across plots. This alignment also enables the integration of a shared shading system, providing cover along neighborhood walkways and the central public space.

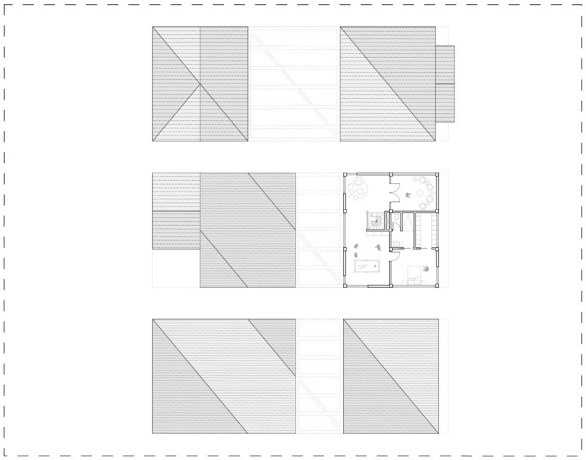


Main Street Main Public Space Neighborhood Walk



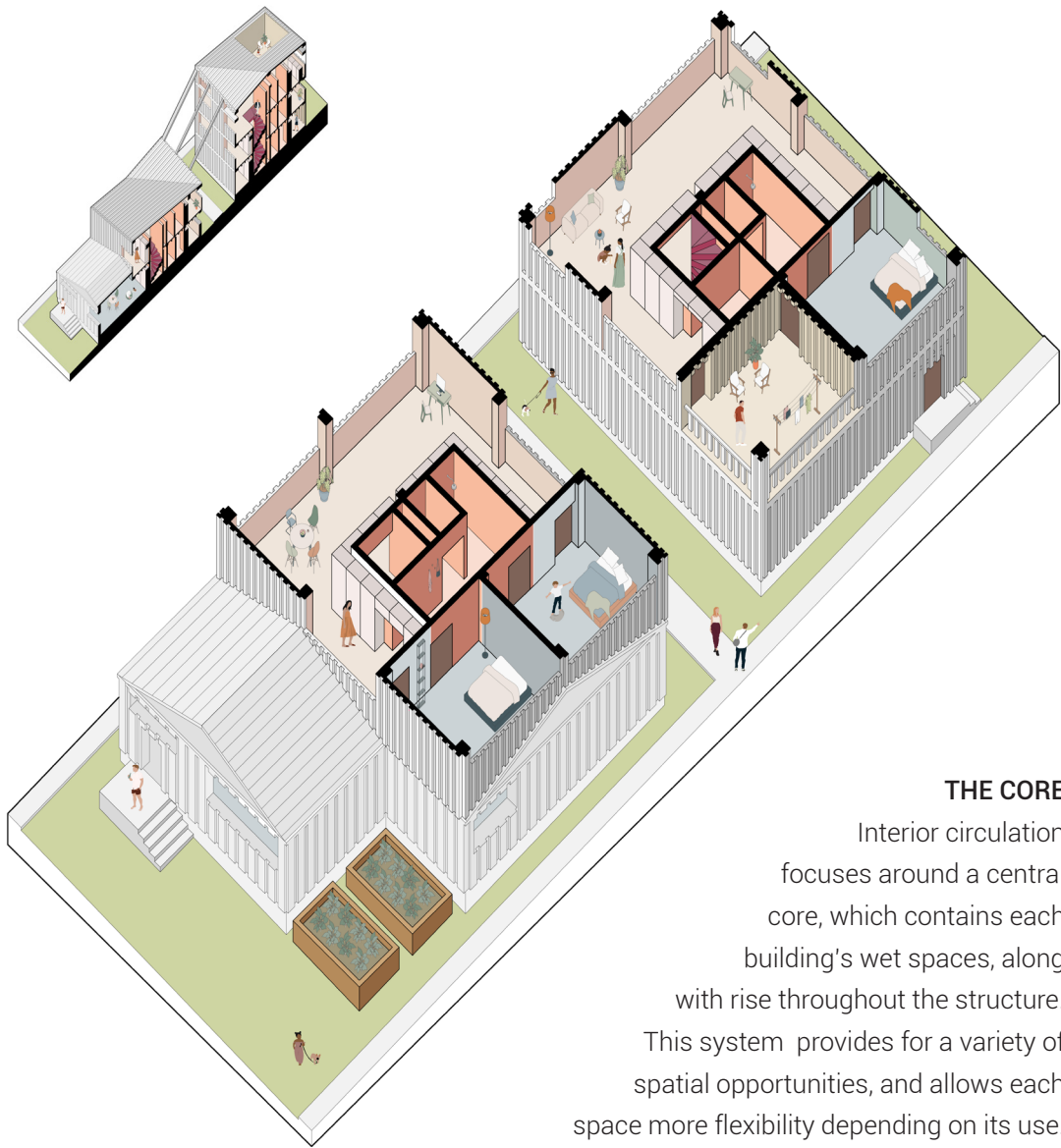
GROUND CONDITION

At ground level, each unit contains social rooms such as the kitchen, dining room, and living room. Every ground-level window is covered by the building's facade, creating an elevated sense of privacy. Light is directed toward the crucial spaces.



RHTHYM

Each building's relationship with each other follows a system that organizes the units so every adjacent structure is one story taller or shorter. This creates a rhythmic order and optimizes daylight along the neighborhood walkway.



THE CORE

Interior circulation focuses around a central core, which contains each building's wet spaces, along with rise throughout the structure. This system provides for a variety of spatial opportunities, and allows each space more flexibility depending on its use.





Austin,
Texas

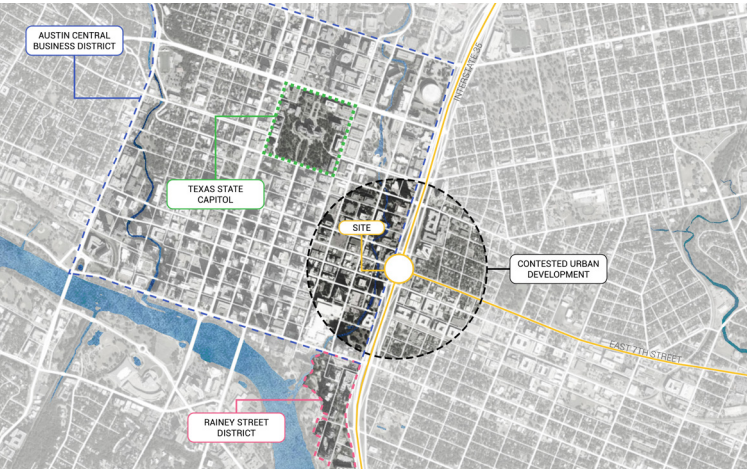


FILLING THE GAP

How could a project address homeless populations by understanding their place within the community—their relationships, hardships, and living conditions?

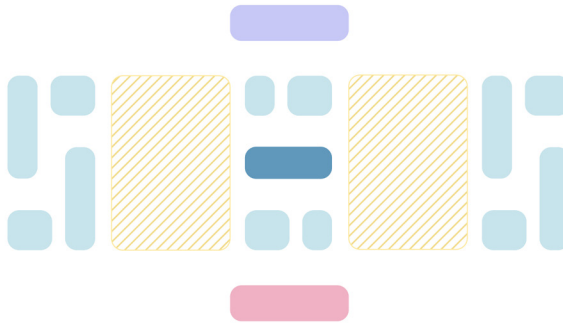
As participants in the CAAJ Filling the Gap competition, this project addresses a contested intersection in downtown Austin, where unhoused individuals have been displaced from areas they once called home. Despite official relocation efforts, many remain without meaningful support.

Beneath I-35 once stood a sanctuary for these individuals—a refuge amid urban displacement. Recognizing the challenges of reintegration, the project proposes an adaptable system beneath the bridge, bridging the divide between the rapidly expanding Austin Business District and historically marginalized East Austin, long separated by I-35.

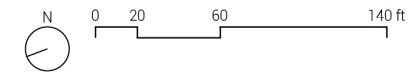
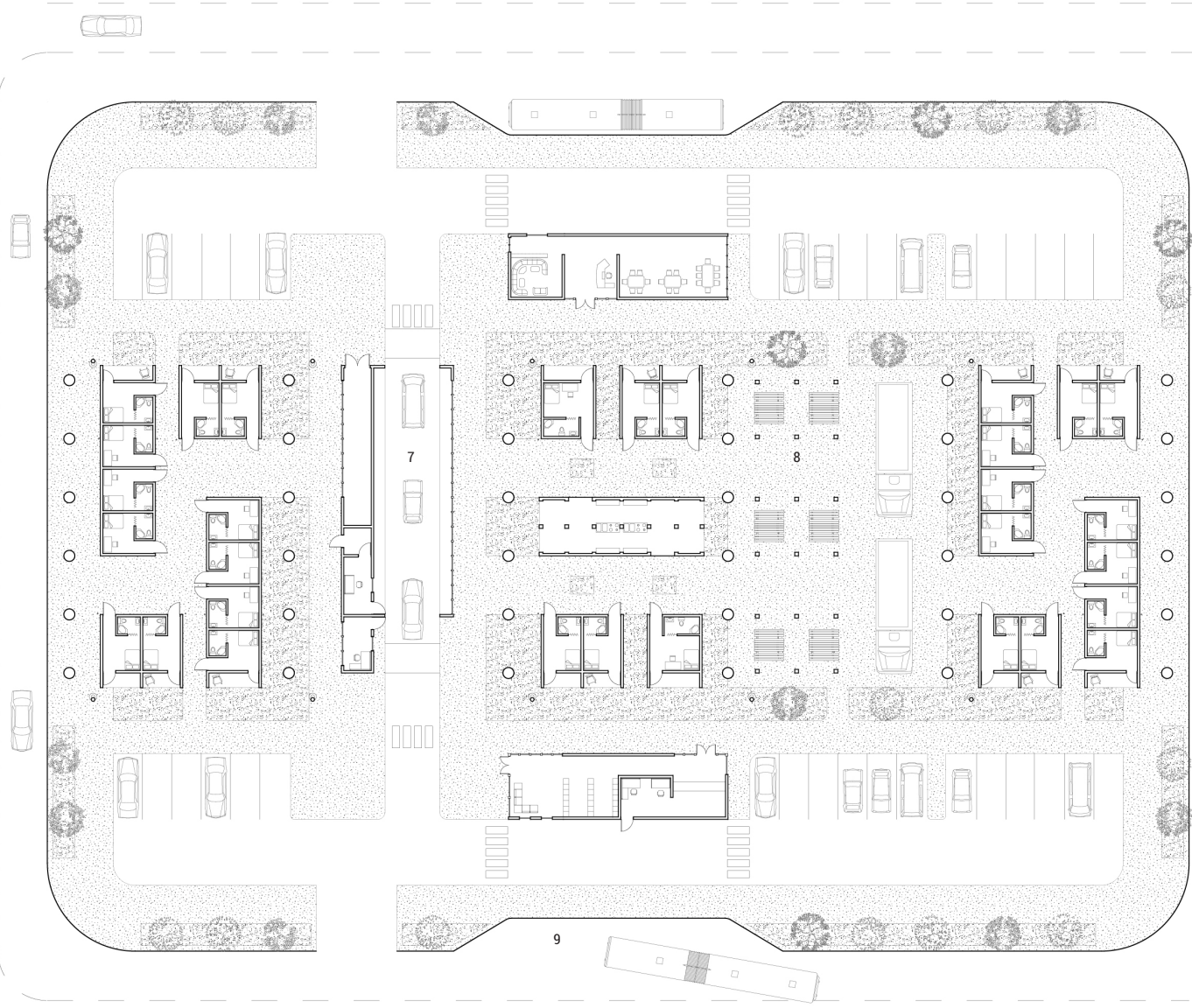
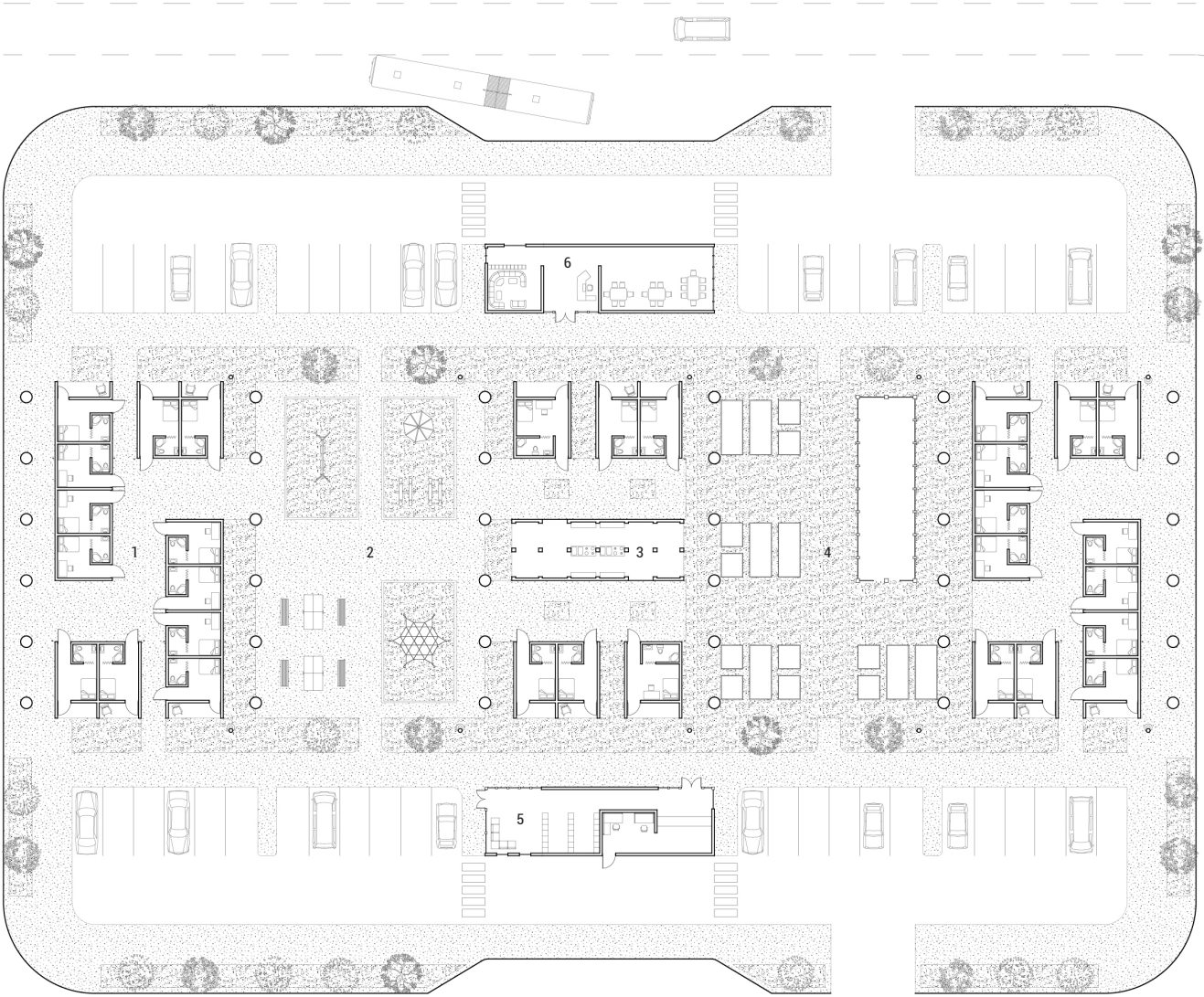


COMMUNITY CENTERED LIVING

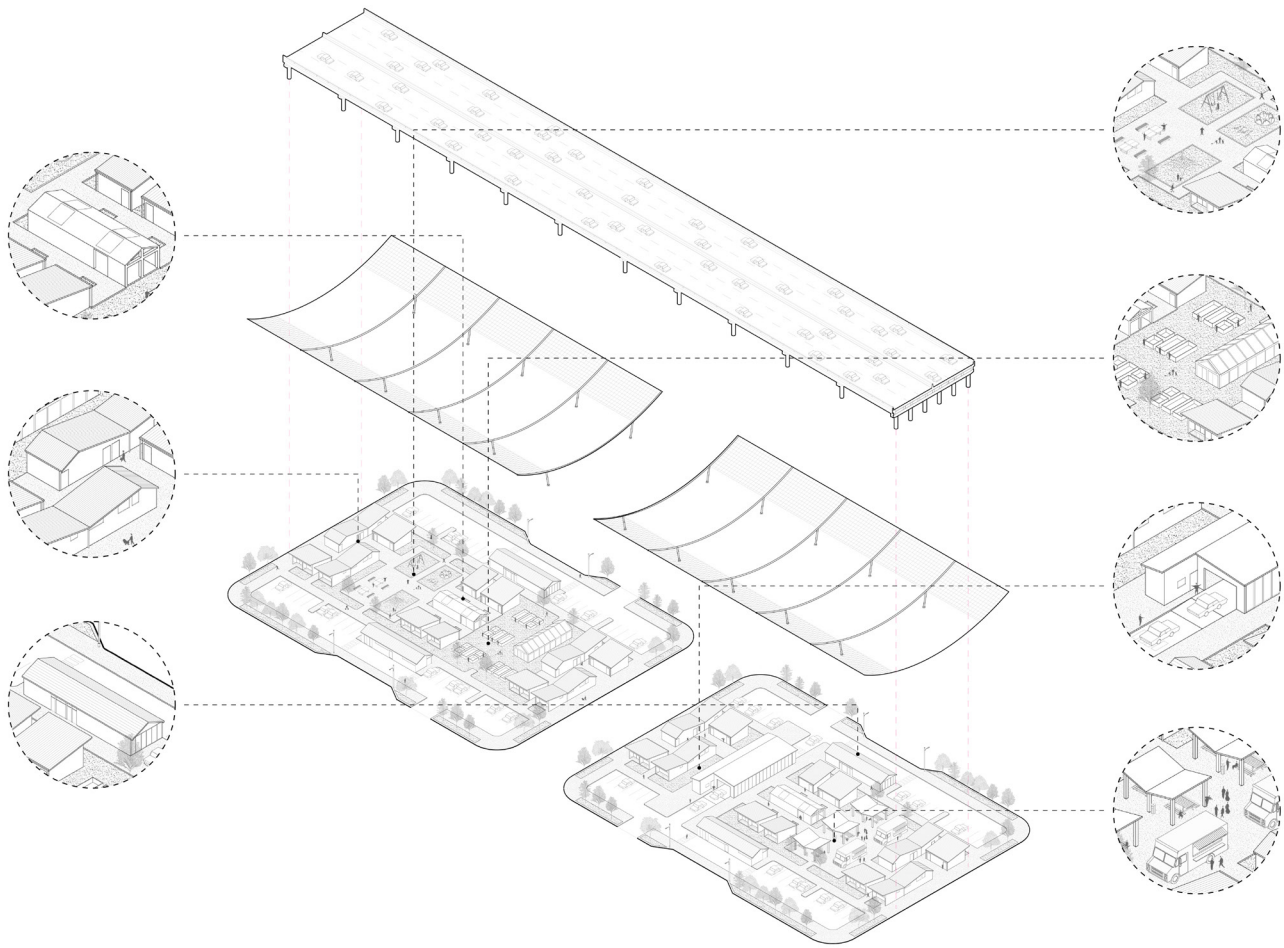
Mimicking the closeness of a neighborhood, each lot uses an encapsulated program to integrate living and services within a micro-community. Housing is arranged along a central band, scattered along interactive spaces. Service areas like the community center and educational buildings extend from this band, providing easy access throughout the site and to nearby bus stops.



- Housing Units
- Educational Building
- Public Kitchen
- Community Center
- Interactive Spaces

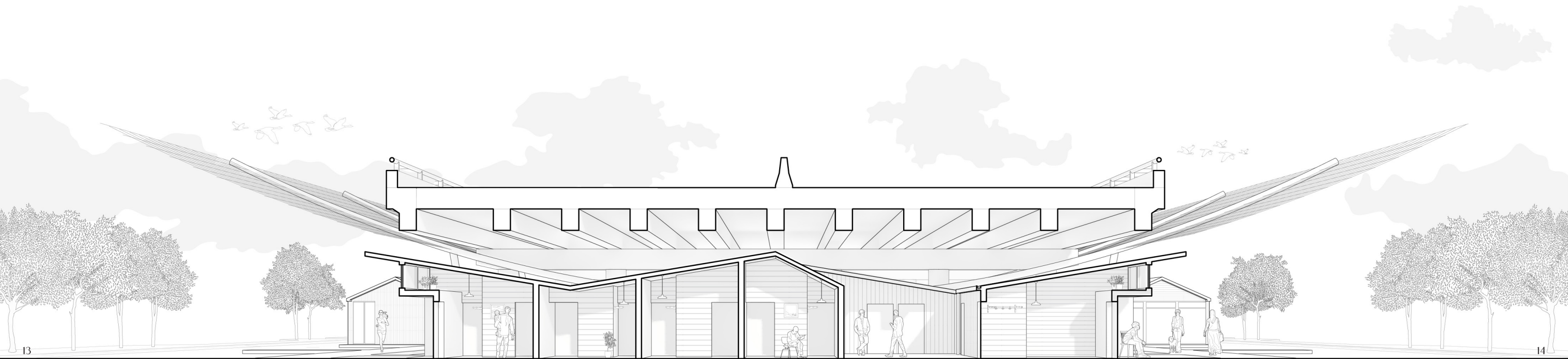
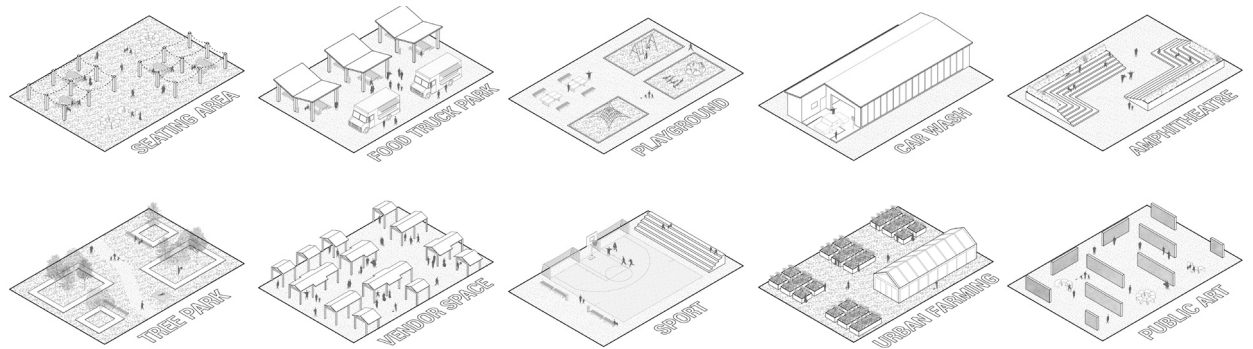
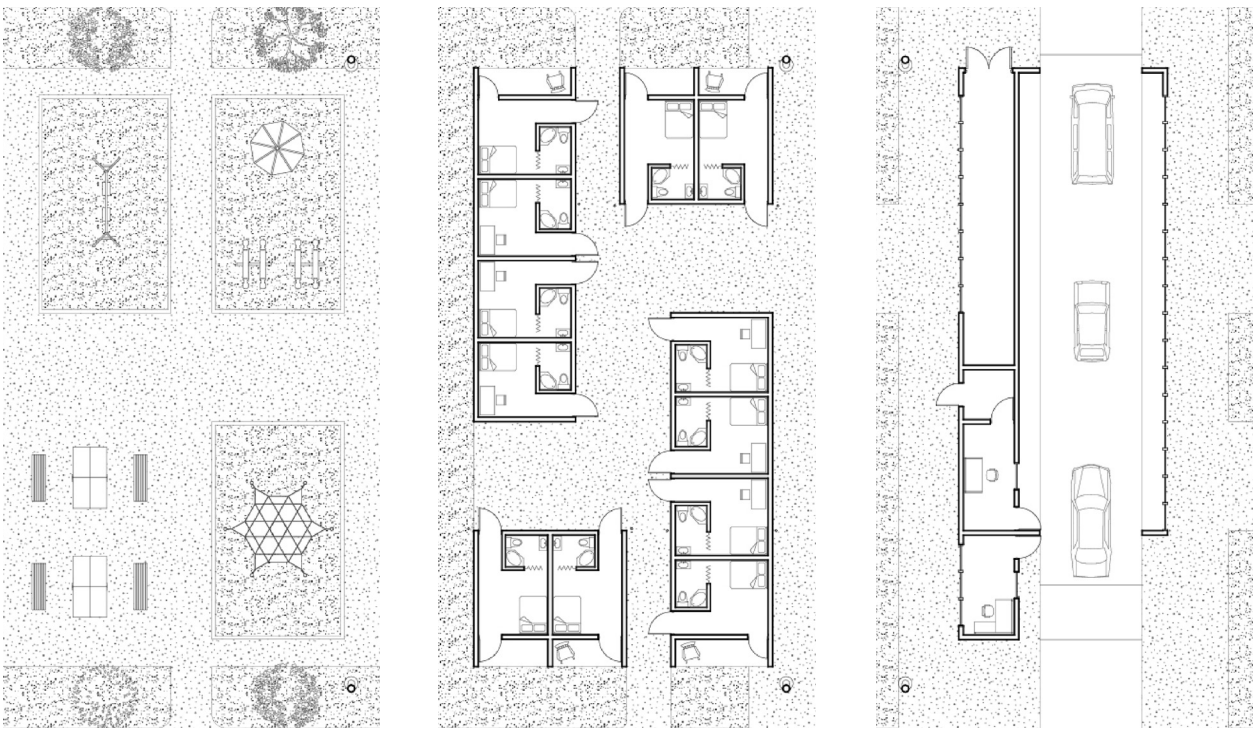


1. HOUSING BLOCK 2. PLAYGROUND 3. PUBLIC KITCHEN 4. URBAN FARMING 5. COMMUNITY CENTER 6. EDUCATIONAL BUILDING 7. CAR WASH 8. FOOD TRUCK PARK 9. BUS STOP



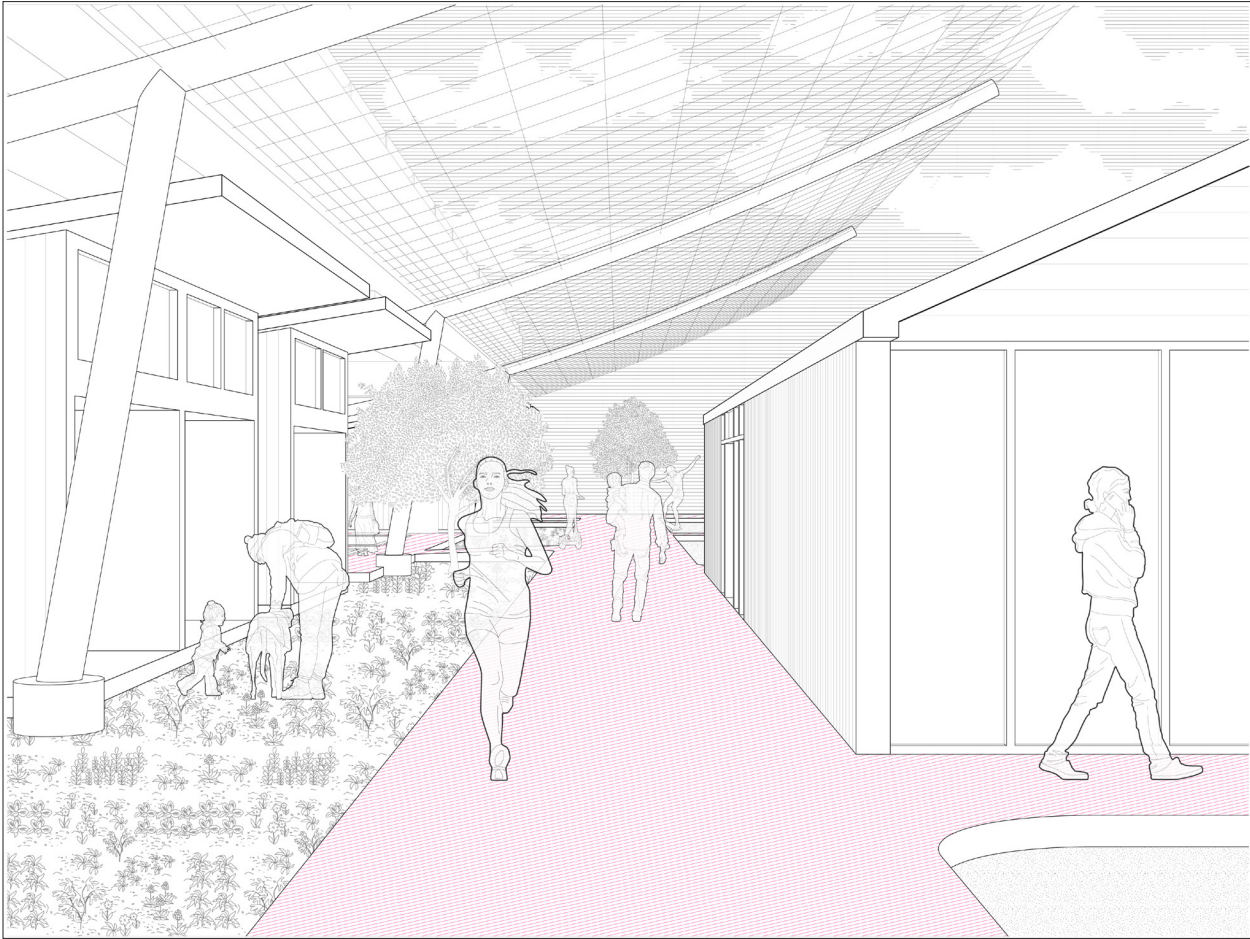
INTERACTIVE SPACE

Interactive spaces act as the project's primary design element, serving as the key driver in rebuilding relationships between everyday citizens and homeless populations. These include services, public venues, and recreational areas. By embedding them within the community, the design helps break down societal barriers and empowers the less fortunate through opportunities for work and social inclusion.





View of the housing block entrance.



View of the pedestrian walkway; adjacent to the community center.



Study of Form

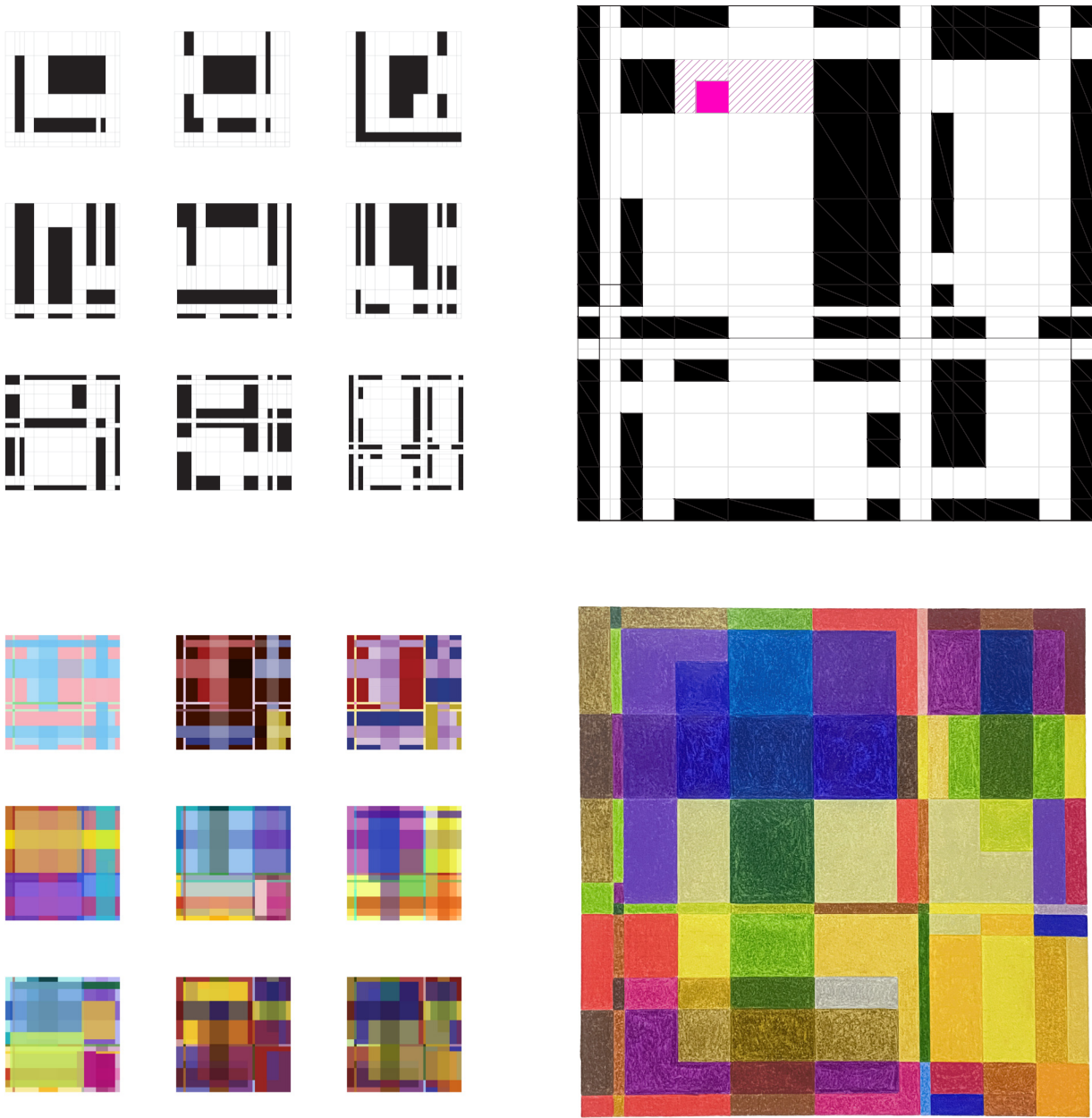
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THE CUBE

In a unique scenario, a plaza requires a new structure constrained within a perfect 48-foot cube. With only these limitations and no predetermined function, how can a form explore possibilities of space, experience, and meaning?

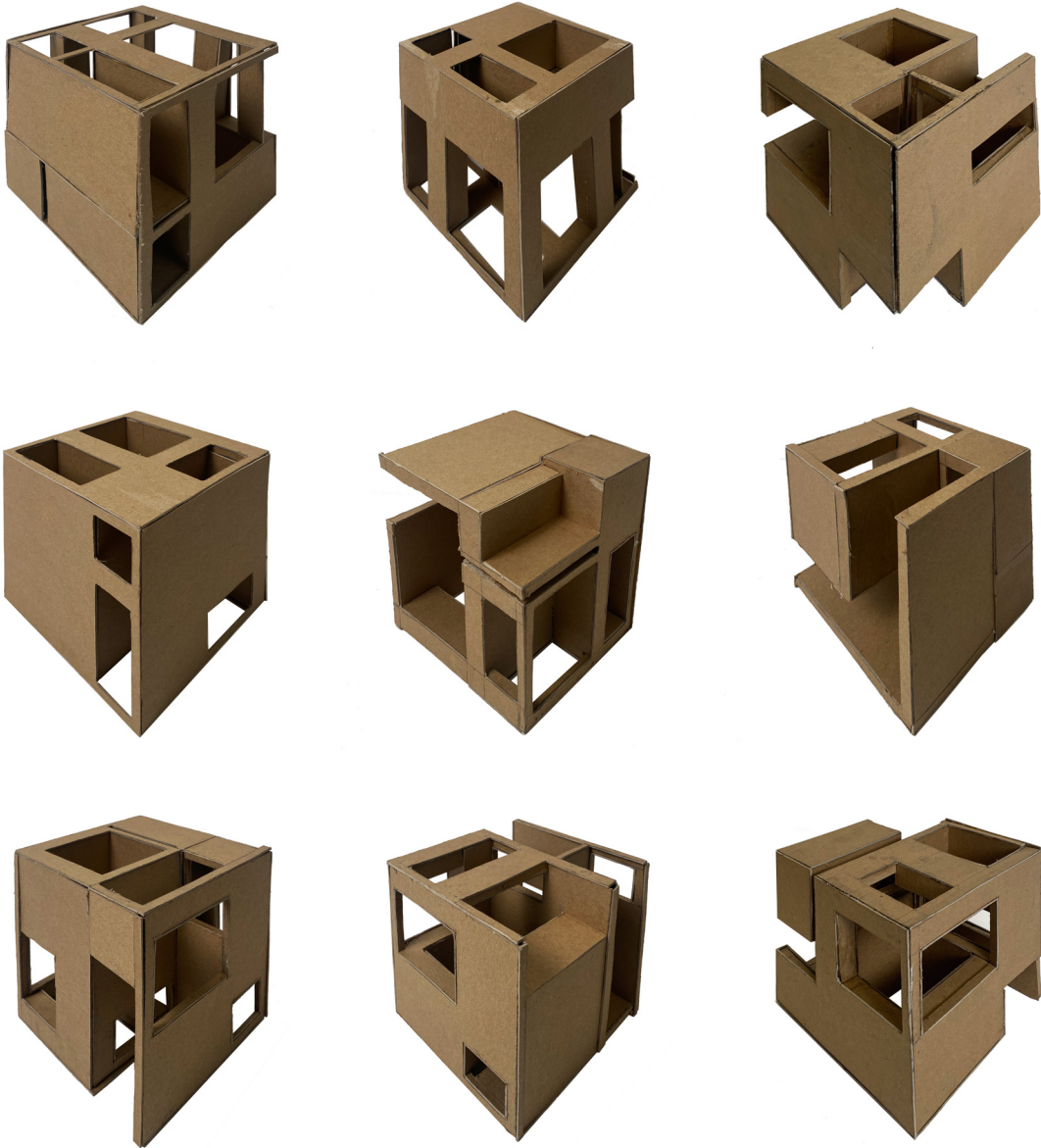
The cube is a semester-long exploration of form, space, and order. Developed from 2D to 3D, the project focused on relationships of hierarchy and spatial moments. Primary, secondary, and tertiary spaces, along with compression and expansion, were key concepts explored throughout the process.

The final structure emphasizes an unveiling experience, beginning with a private plaza characterized by darker lighting and tighter space. As users ascend the structure, the space gradually opens up toward the city, culminating in a viewing deck at the top.



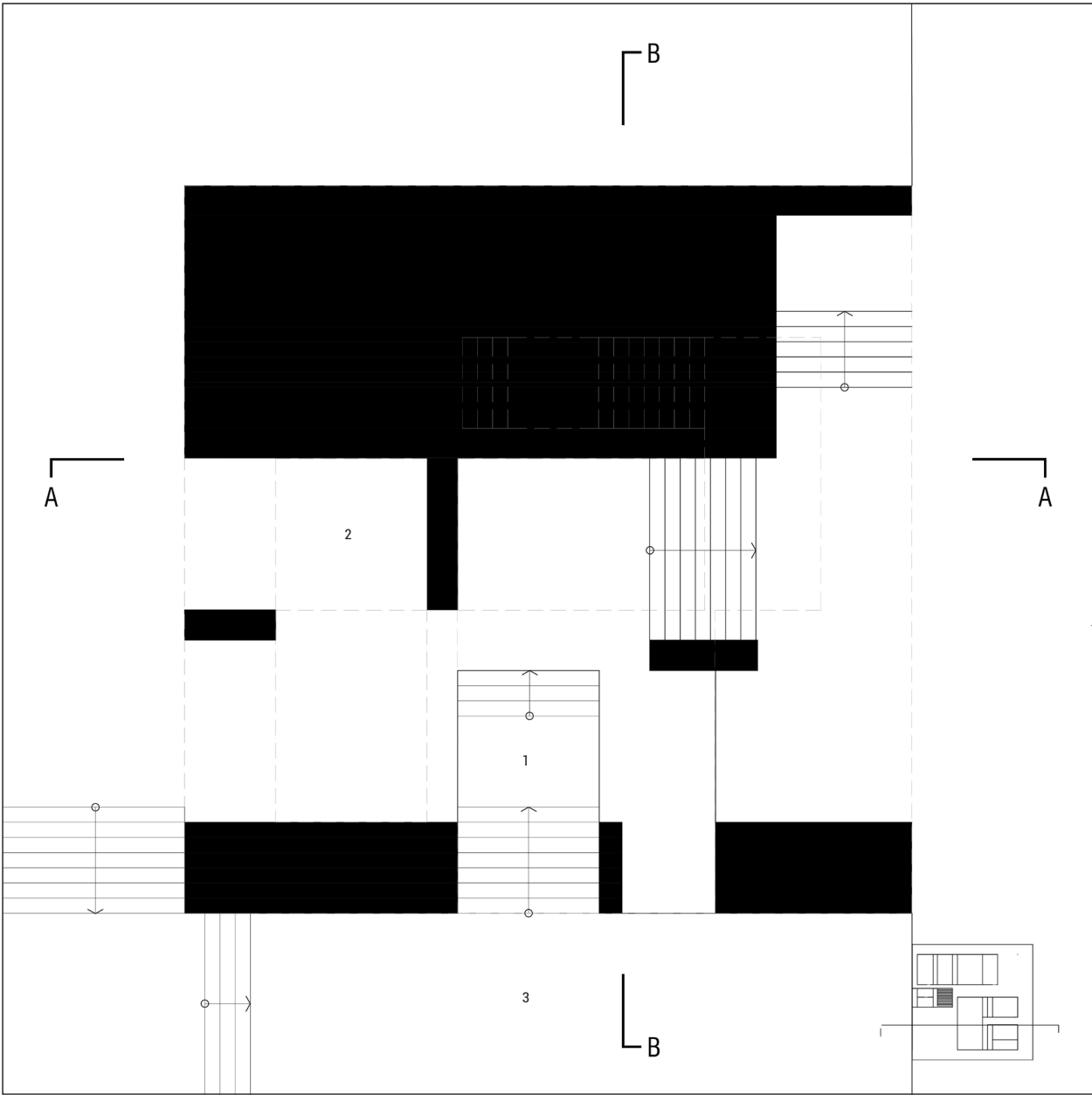
THE GRID

Using the Fibonacci sequence to space grid lines, the spatial layout emerged. Color identified primary spaces, overlaps, and transitions. Slot conditions were created—often within the thinnest grid lines—to define spatial boundaries.

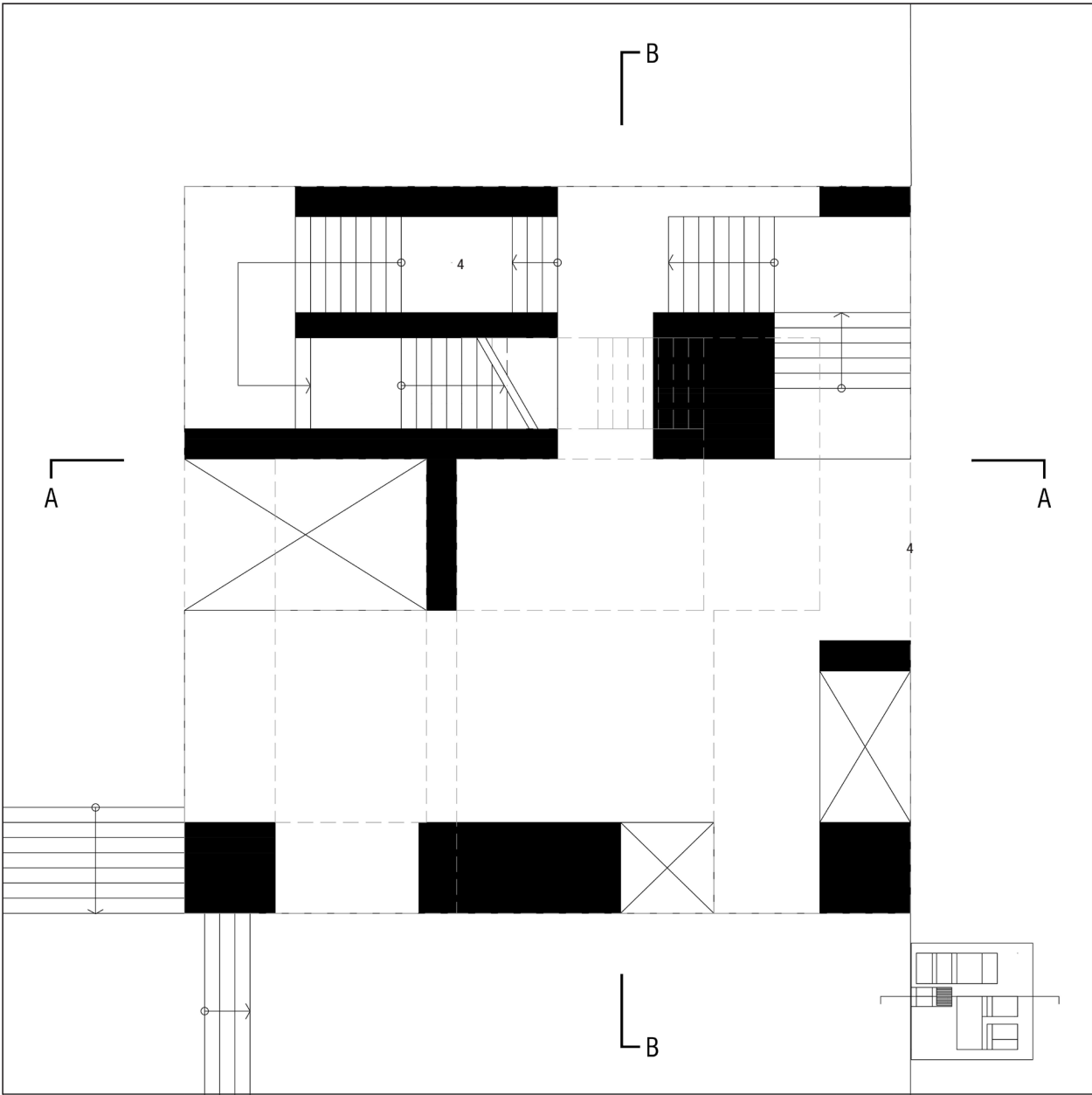


PHYSICAL ITERATION

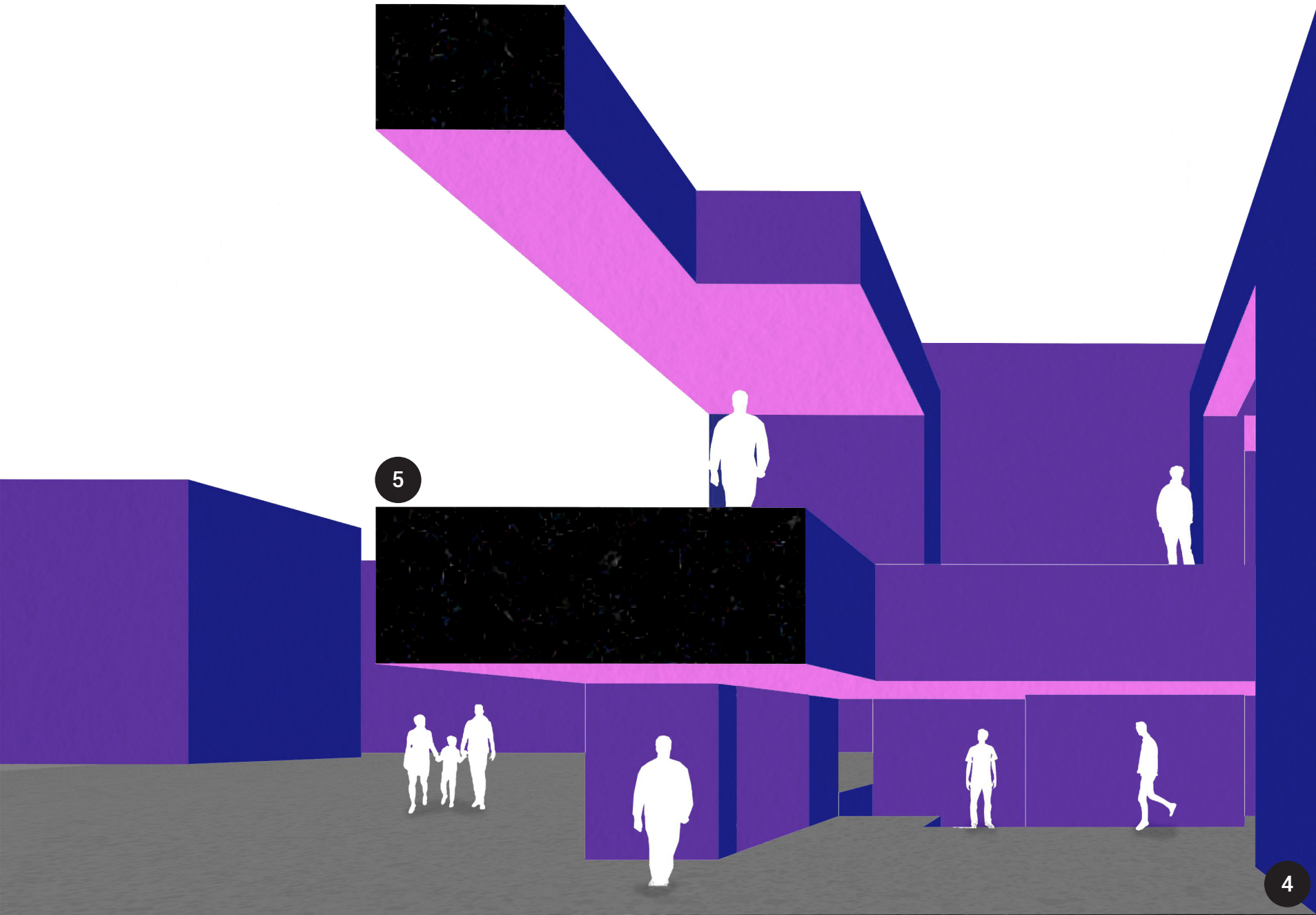
Through iteration, it was important to maintain the original spatial relationships of the two-dimensional study. Many spaces would begin to intersect three-dimensionally, generating completely new ones. This became the concept for the final inhabitable design.



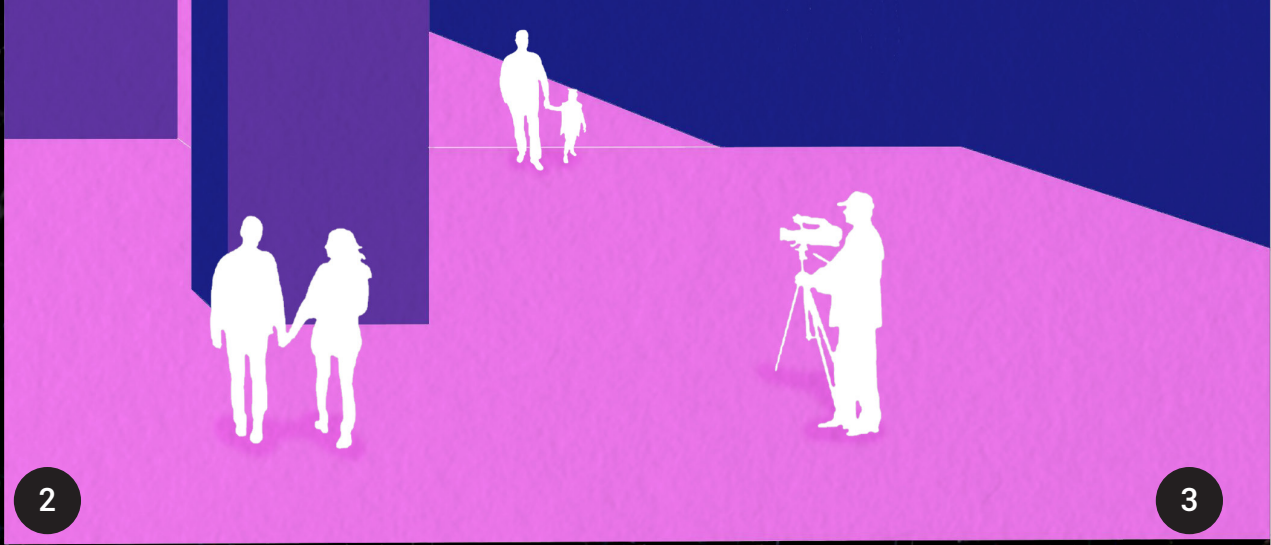
1. ENTRY LEVEL 2. VERTICAL SHAFT 3. SUNKEN PLAZA



4. CITY LEVEL ENTRANCE 5. STAIRWELL



- 1. Entry Level
- 2. Vertical Shaft
- 3. Sunken Plaza
- 4. City Level Entrance
- 5. Viewing Decks





Tullinløkka,
Oslo, Norway

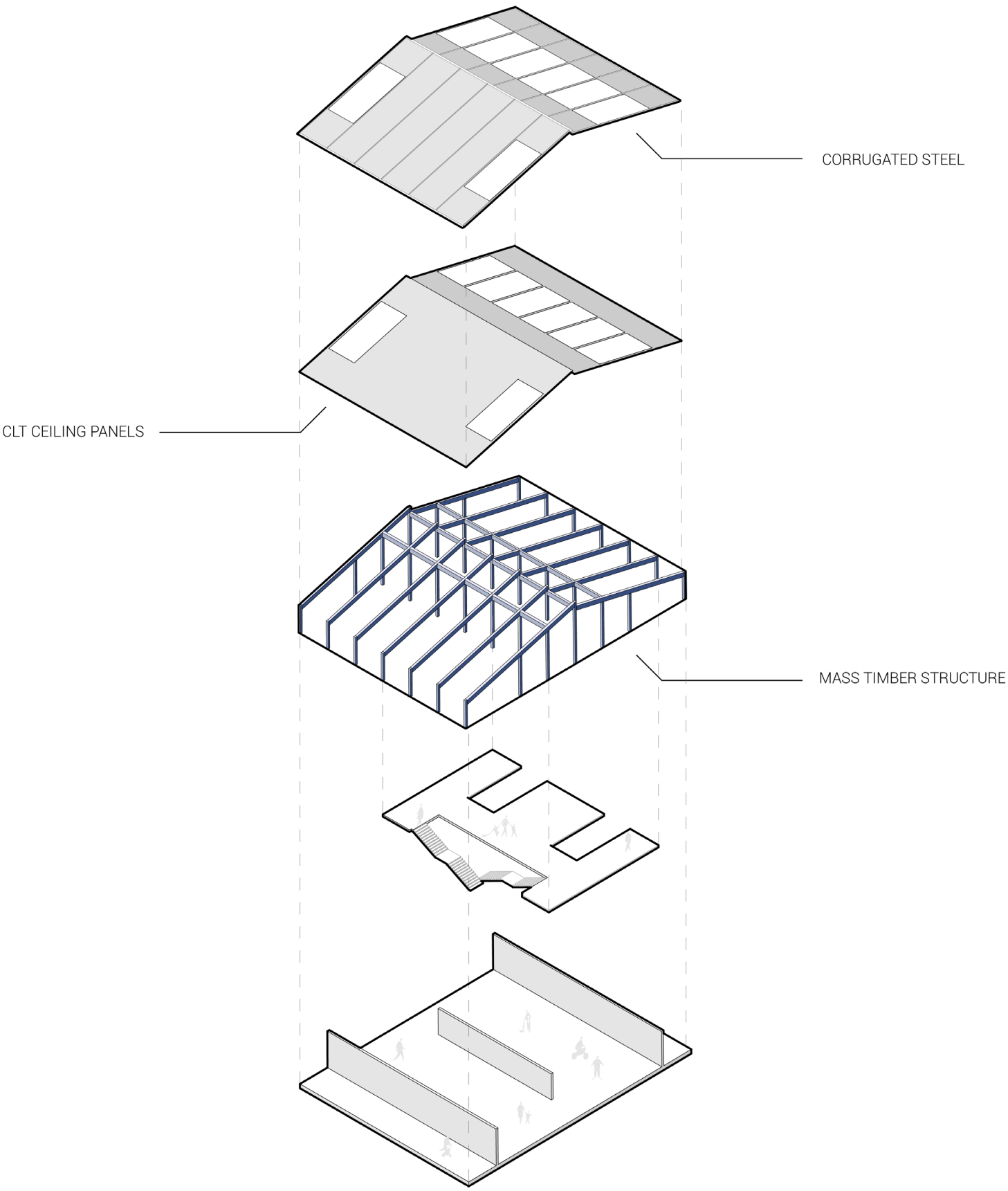


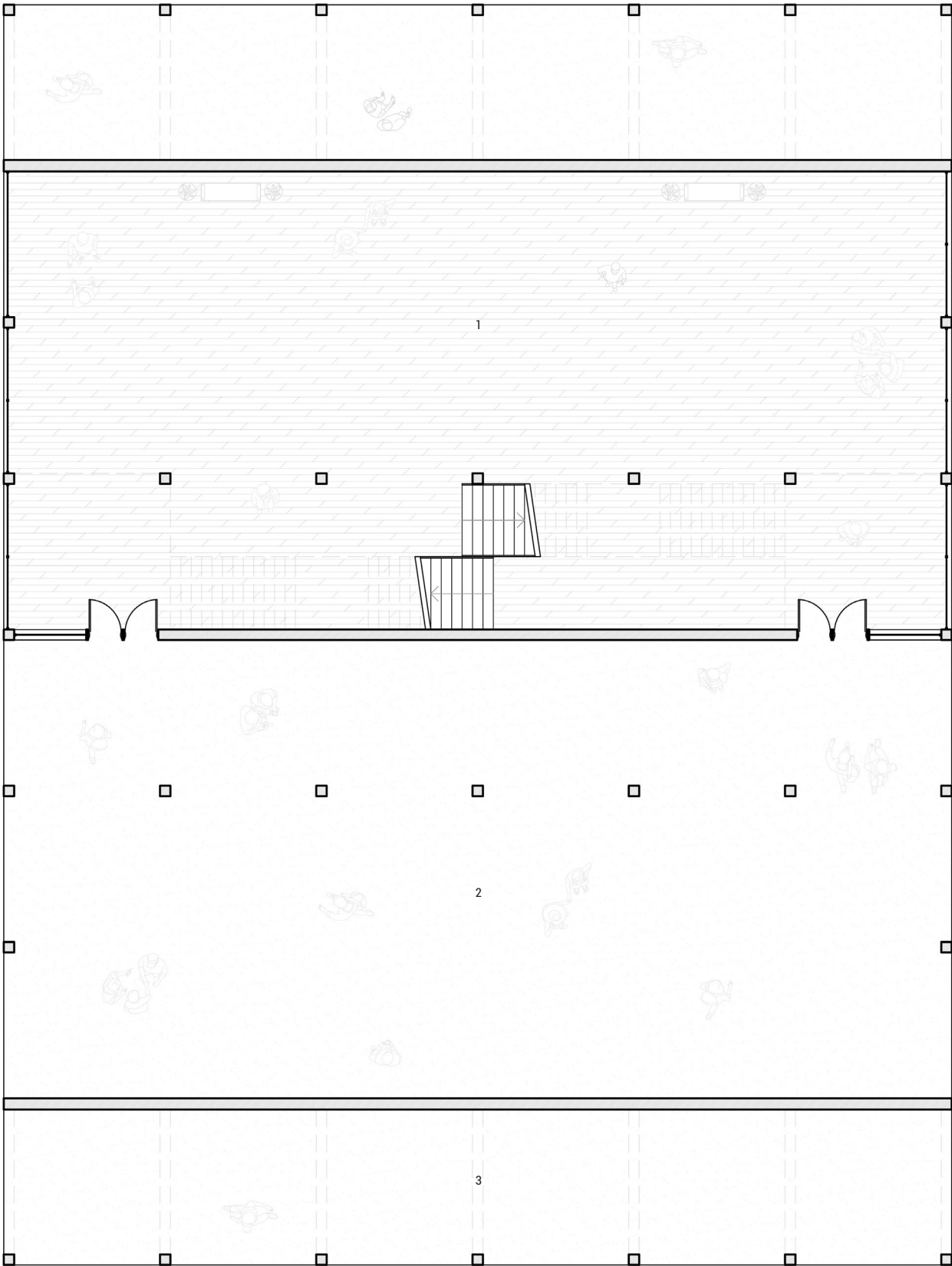
120 HOURS

How can you design a pavilion that represents the “Art of Losing,” a space that offers a poetic reflection on the things we lose and rediscover.

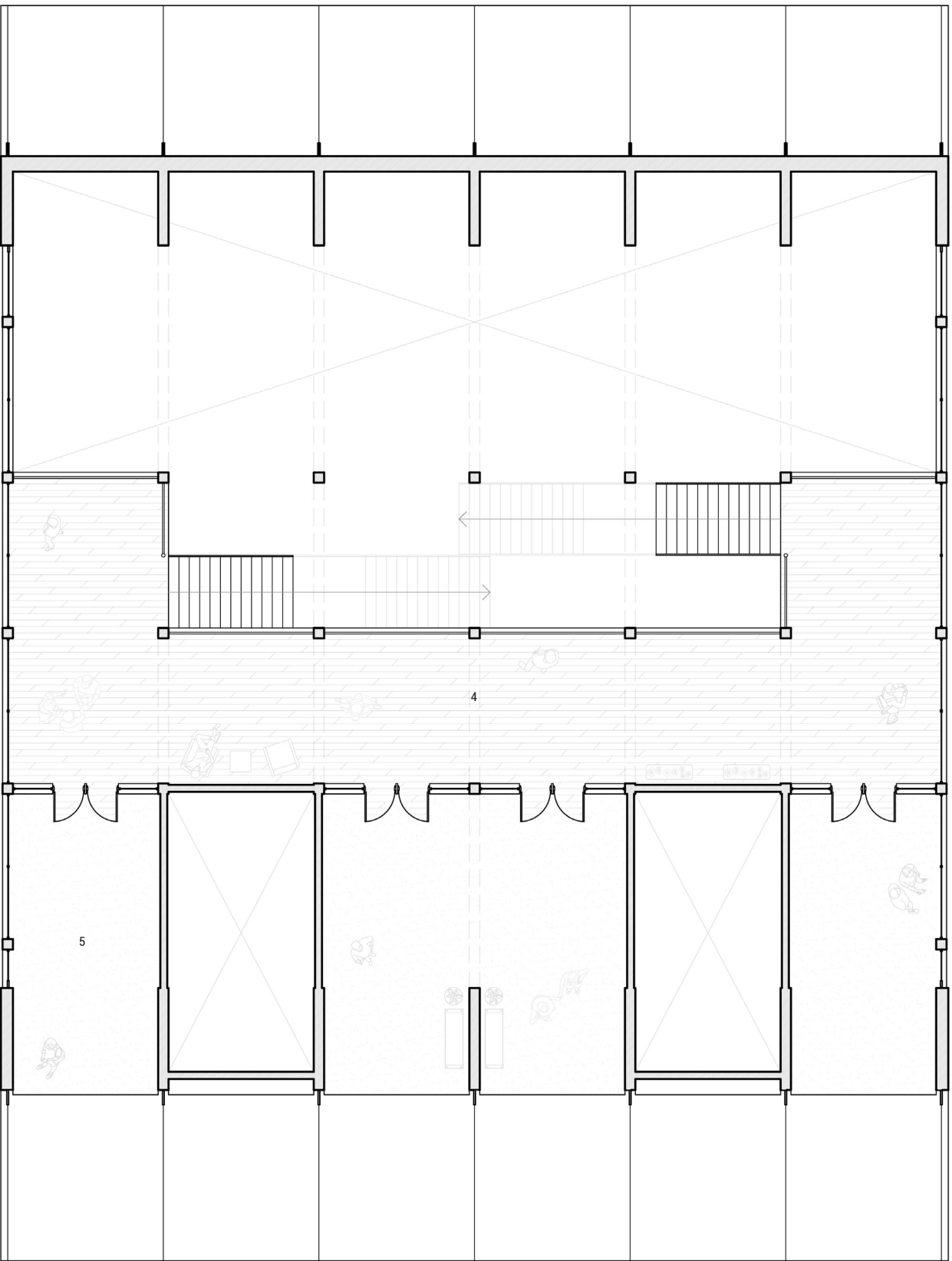
As participants in the 120 Hours architectural competition for students, we were tasked with designing a public pavilion that explores the concept of “lost and found.” Our project took inspiration from a wallet—an everyday object often lost, yet filled with personal and valuable items essential to daily life. This metaphor guided our proposal, shaping a structure that resembles an open, flipped wallet.

The pavilion is divided into four quadrants, each representing a pocket of the wallet. Within each quadrant lies a transitional space, inviting visitors on a journey of discovery and reflection as they move through and around the structure.





1. ENTRY HALL 2. SHADED PAVILION 3. EXTERIOR WALKWAY



4. UPPER HALL 5. PRIVATE BALCONY



Revit, Detailing,
Research

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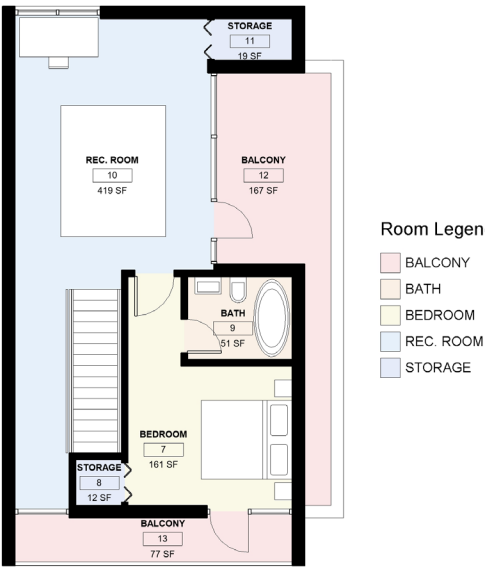
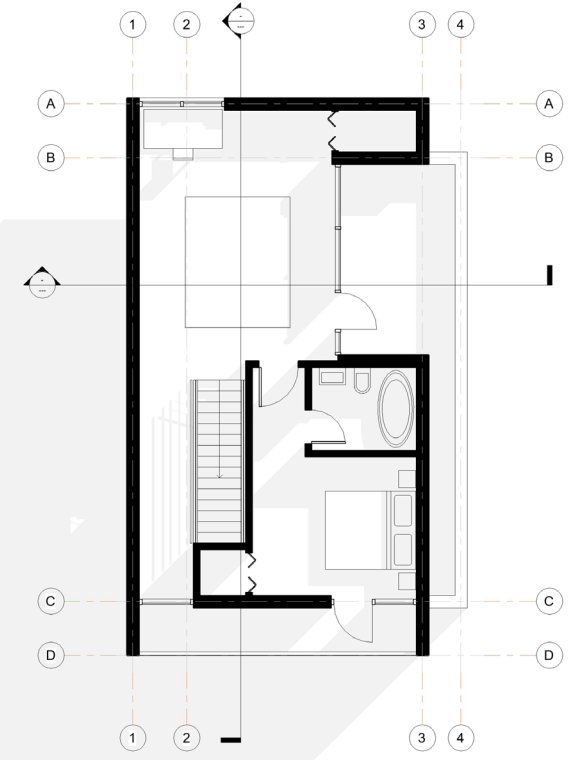
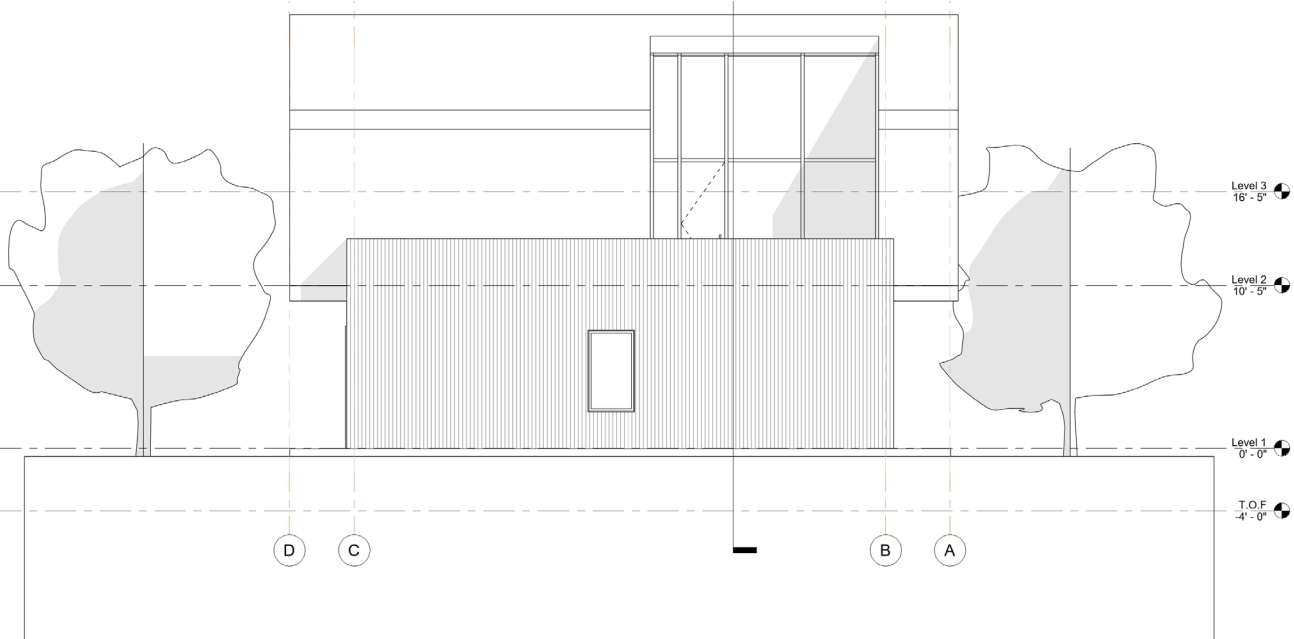
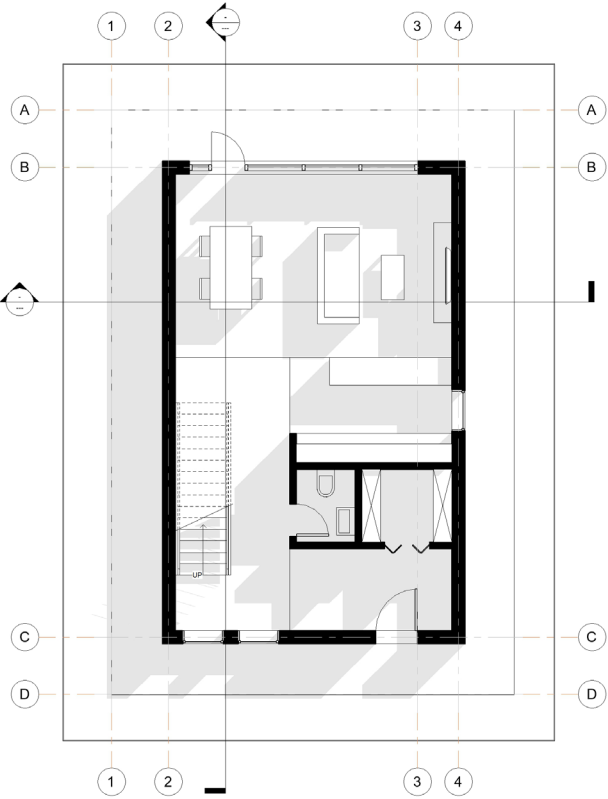
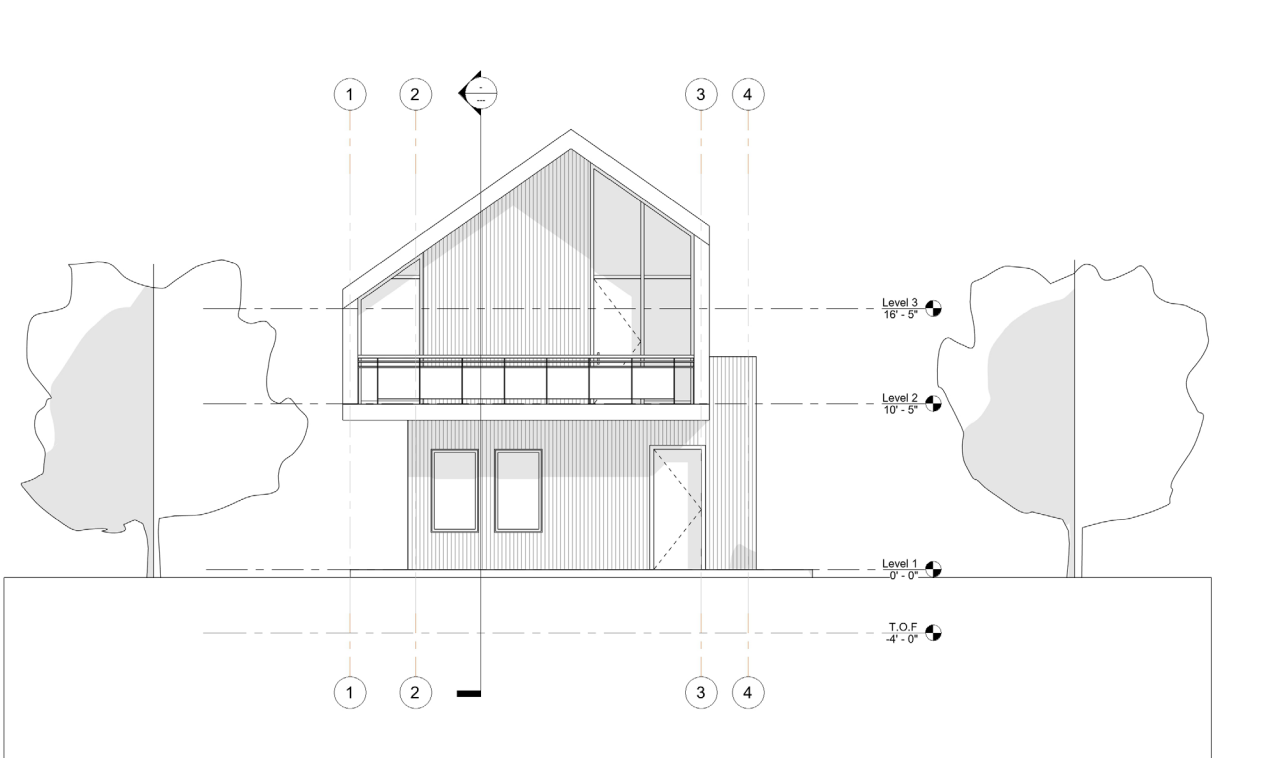
OTHER WORK

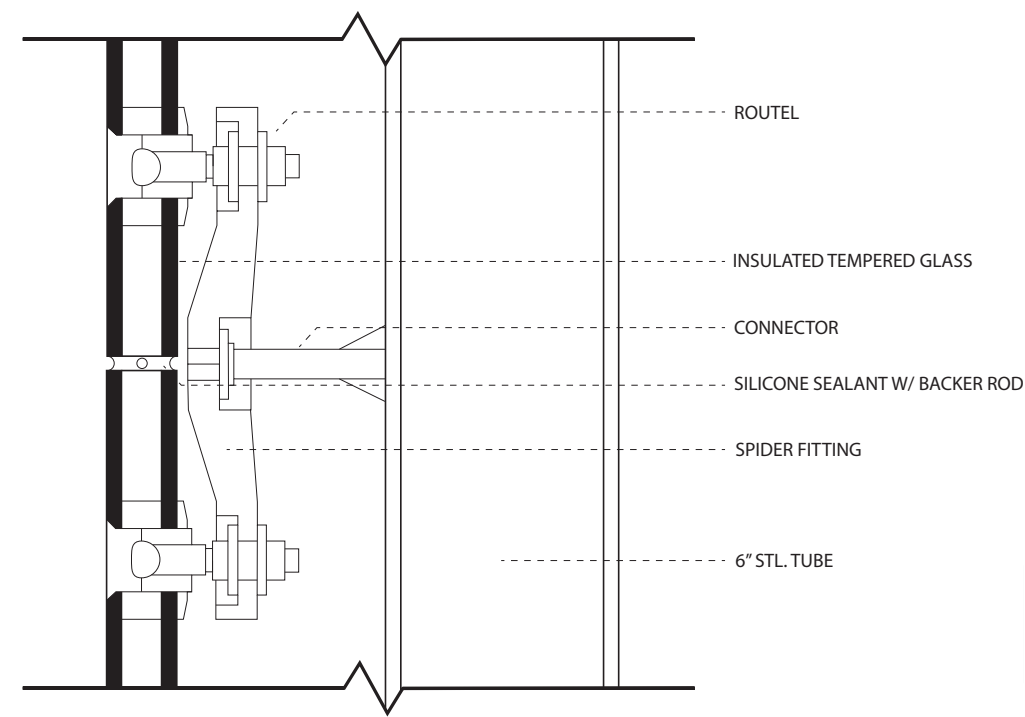
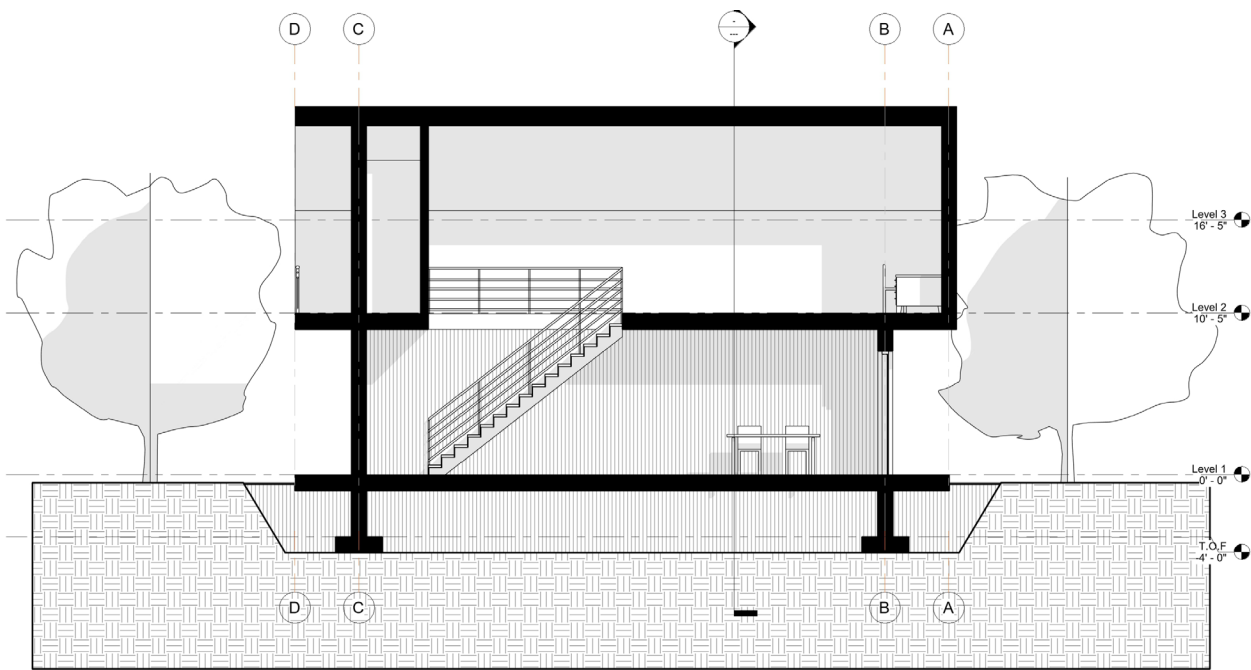
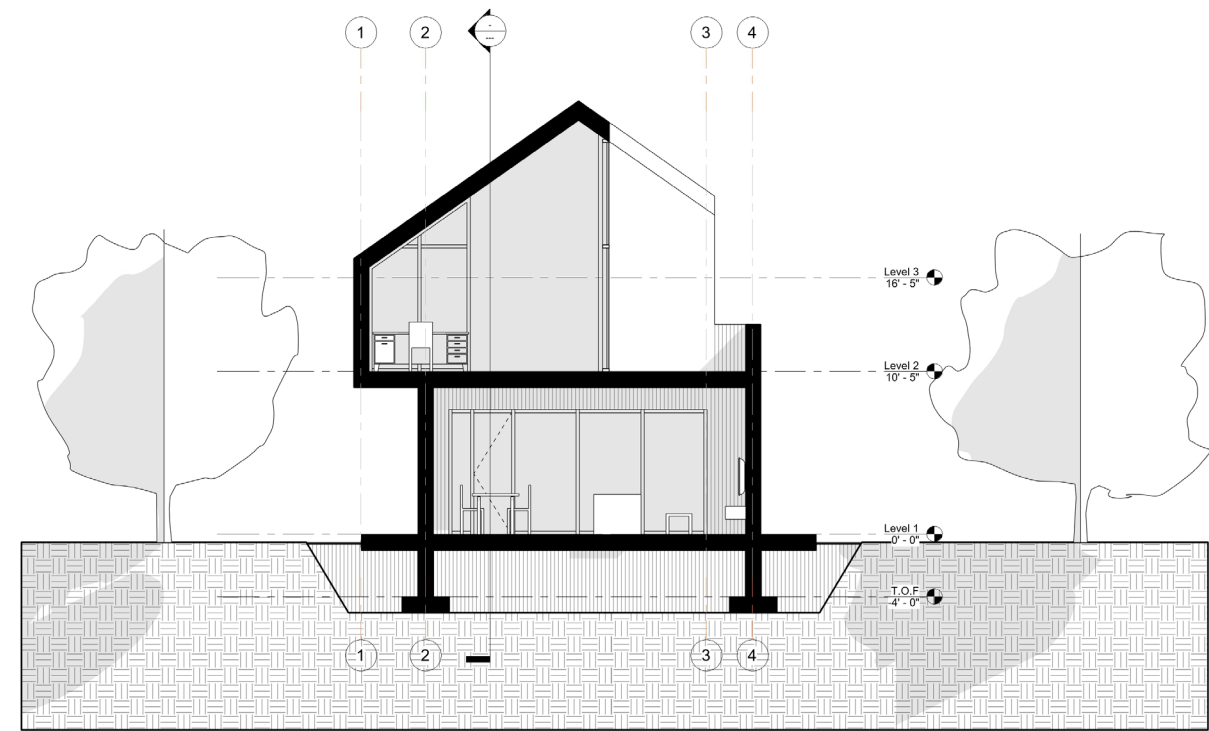
This section showcases a variety of work ranging from Revit, AutoCAD project detailing, and my work as a student research assistant.

In the first section, my experience in Revit is shown. I am capable of creating floor plans, sections, elevations, programs, and diagrams.

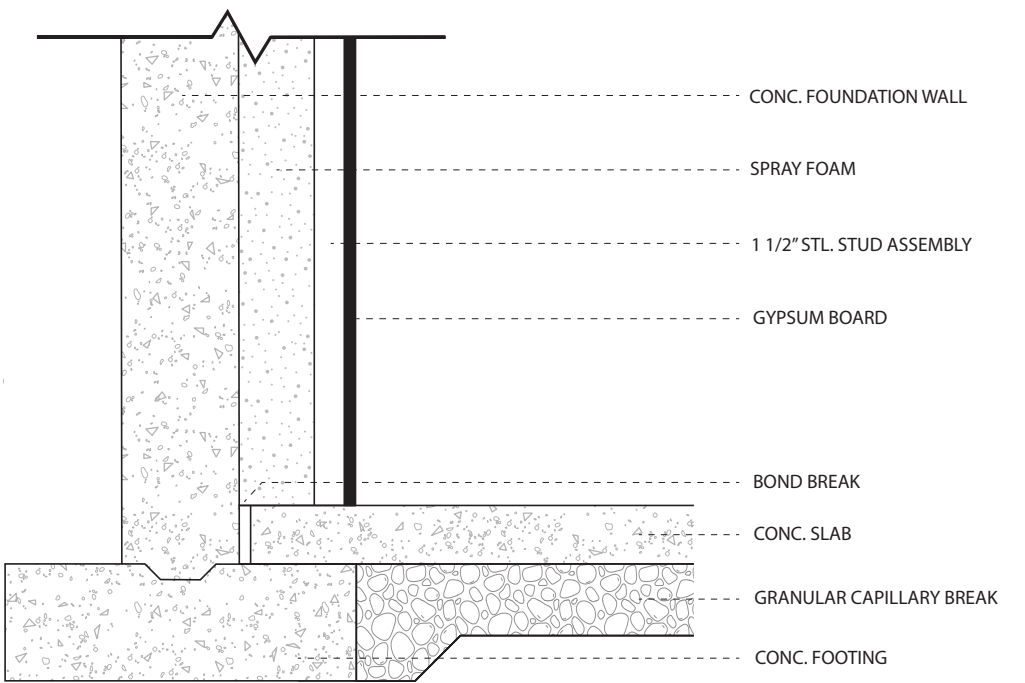
The second section showcases my ability to produce quality detail drawings.

The final section demonstrates my contribution as a student research assistant, where I assist Dr. Sora Key in her studies of AI and its implementation into architectural forms. Shown are the results of physical studies, where resin models are cast to showcase unique forms in different scales.





CURTAIN WALL FITTING DETAIL

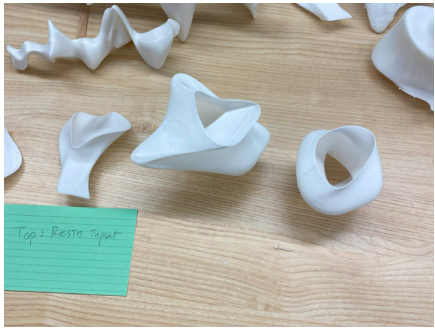


WALL SECTION DETAIL

MOLDING PROCESS

Through a long series of experimentation, our first successful casting design involved the assemblage of pieces, acting as the exterior shell of the model. Silicone rubber is added to each piece to create a smooth surface on the final model.

While this option was successful, it isn't able to produce more models with the same mold. Currently, we are working on designing a rubber mold that can be re-used multiple times while maintaining quality and efficiency of materials.



1. Print shell in sections



2. Dip and brush in silicone



3. Glue pieces together



4. Add layer of silicone sealant, preventing leaks



5. Prepare 1:1 resin mixture



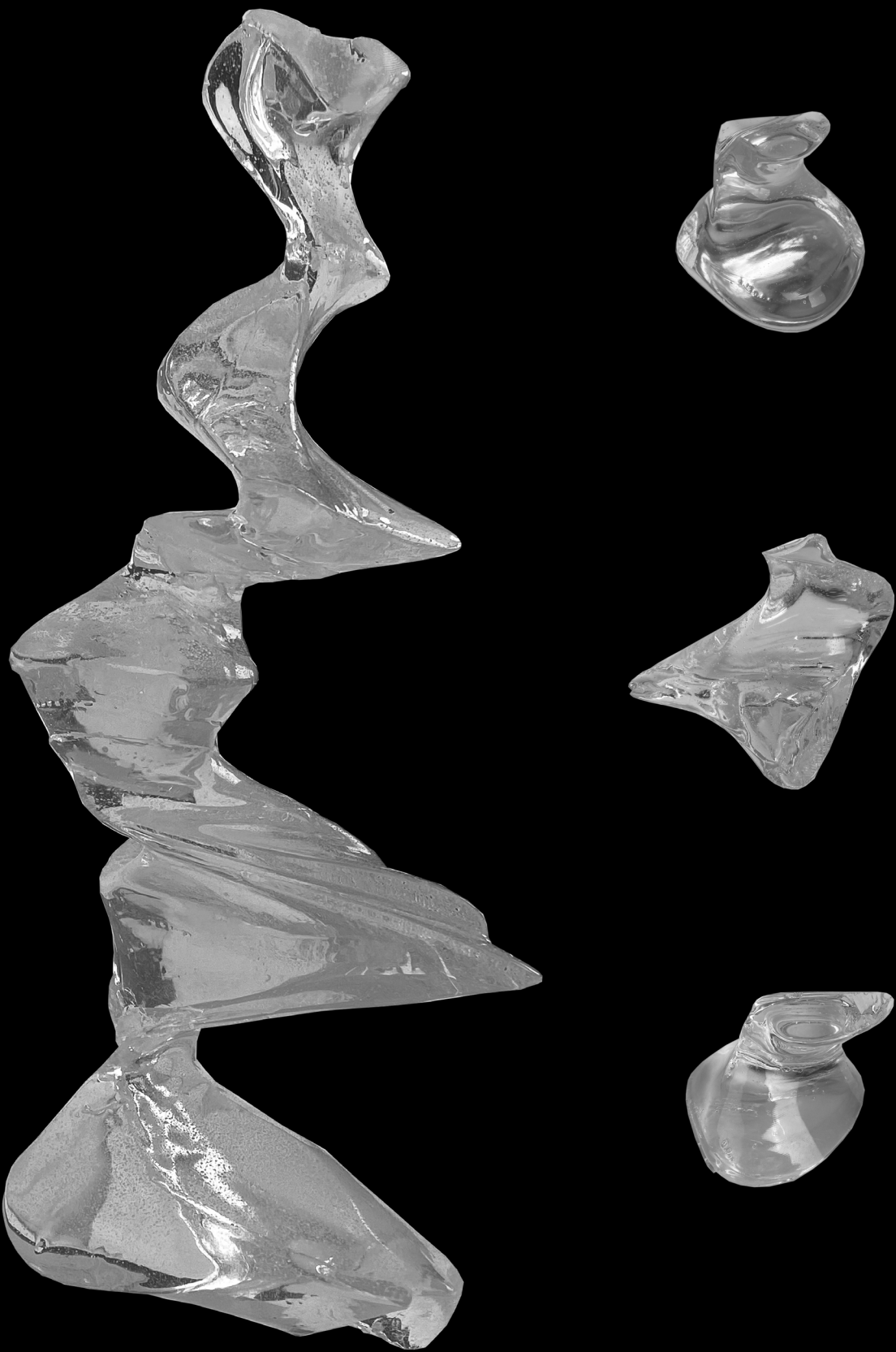
6. De-gas resin at 25psi in multiple increments



7. Pour, wait 24 hours and de-mold



8. Cast complete



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