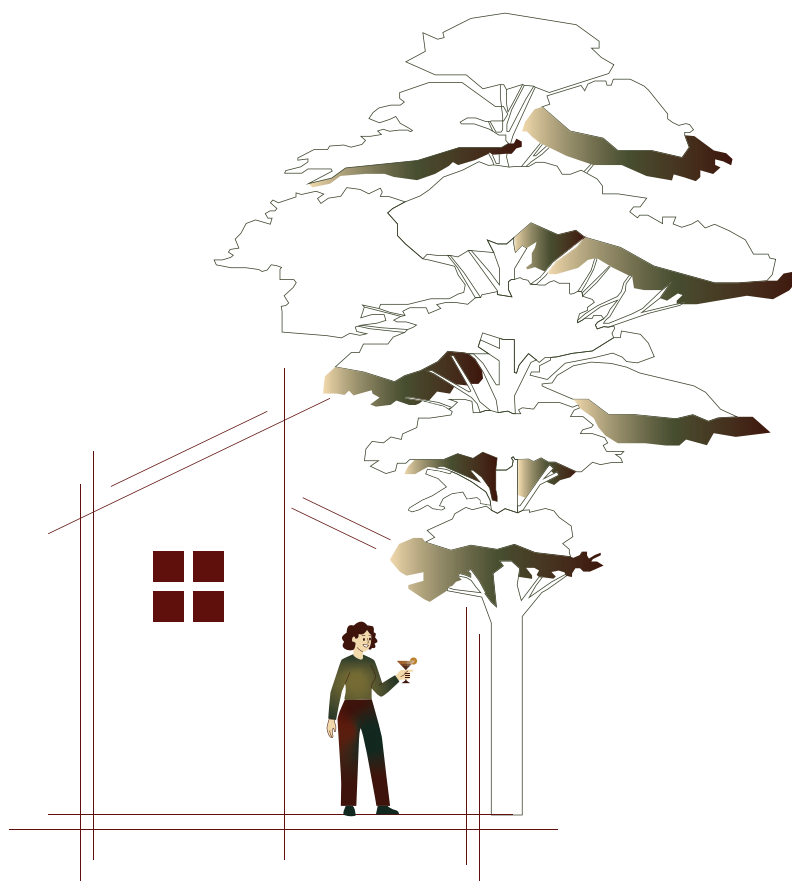


PORTFOLIO

H I R A R C H





HIRA

I have a difficult time keeping architecture in its lane.

I am intrigued by a building and its architecture but I can't help but focus on how it makes me feel, visually and otherwise.

I like graphics. I like photography. I like objects, furniture, buildings, stories and all the interesting little things that sit somewhere in between. Not to mention that rabbit hole that starts with “Oh! I’ll just look this up quickly.”

The curiosity is what drives a good design.

Because for me, design isn't really about making the perfect thing but about making sense of the things in between – between that chair and that shade of green that come together effortlessly! (Of course, as long as it is meaningful).

/01 Education

Jan 2025 - Dec 2026	University of Melbourne Master in Architecture	Architecture
Jan 2022 - Dec 2024	University of Melbourne Bachelor of Design	Architecture Landscape Architecture

/02 Skills

Modelling	Rhino3D (Grasshopper) 3DsMax
Adobe	Illustrator Photoshop InDesign
BIM CAD	Revit AutoCAD ArchiCAD
Rendering	Enscape D5 V-Ray TwinMotion AI
MS Office	Word Excel PowerPoint
Web Design	Wix Squarespace Figma
Visualisation	Miro Milanote Canva Procreate

/03 Experience

Dec 2023 - Feb 2024	Windows to Vernacular Architectural Intern	Research, Writing, Digital model making
July 2026 - Oct 2026	University of Melbourne I&E Architectural/Visual Design Intern	Ecosystem mapping, User profiles, Research, Visual
Dec 2024 - Ongoing	Shivangini J - The Brand Futurist Freelance/Project - Based	Web design, Visual identity, Marketing material content

/04 Extra Curricular

April 2024	Melbourne Peer Mentor Melbourne Plus: Leadership Badge	Leadership, Communication
Nov 2023	Volunteer Work Habitat for Humanity UniMelb	Collaborative, Engagement

/05 References

Shane Ridley Associate Director, Industry Partnerships, UniMelb Phone: +61 448 847 001 Email: shane.ridley@unimelb.edu.au	Akshay Kumar Varma Founder, Architect, Windows to Vernacular Phone: +91 98201 42286 Email: akshay@windowstovernacular.com
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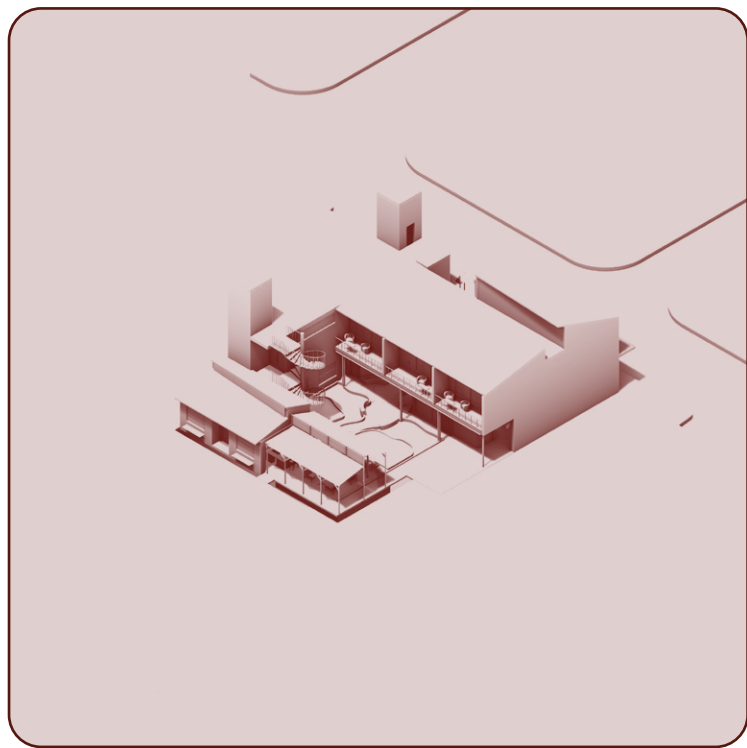
CONTENTS

/01

SECOND STILL

Gin Distillery
Brunswick, Victoria

01

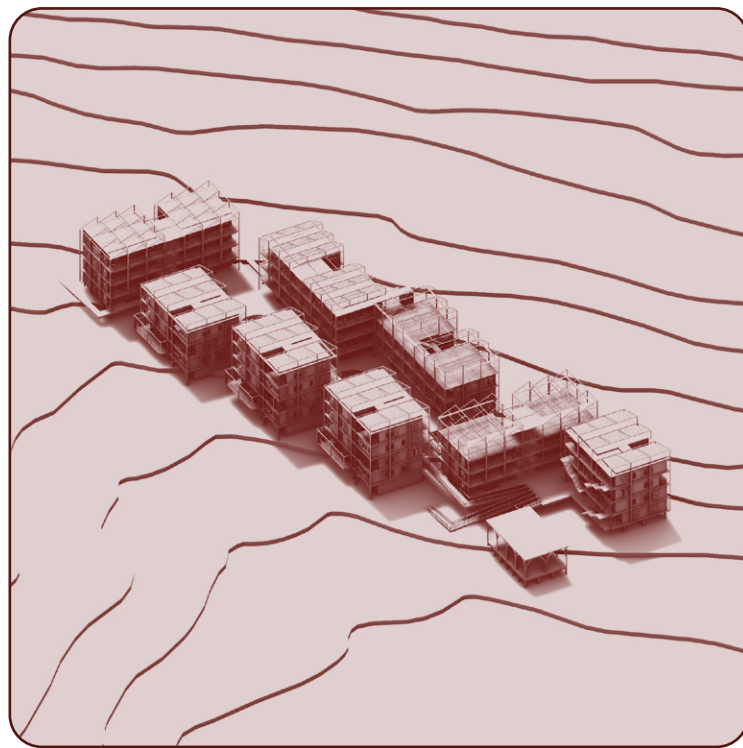


/02

BELONGING

Medium - Density Housing North Melbourne, Victoria

07



/03

MONUMENT

Ecological Monument
Abbotsford, Victoria

11

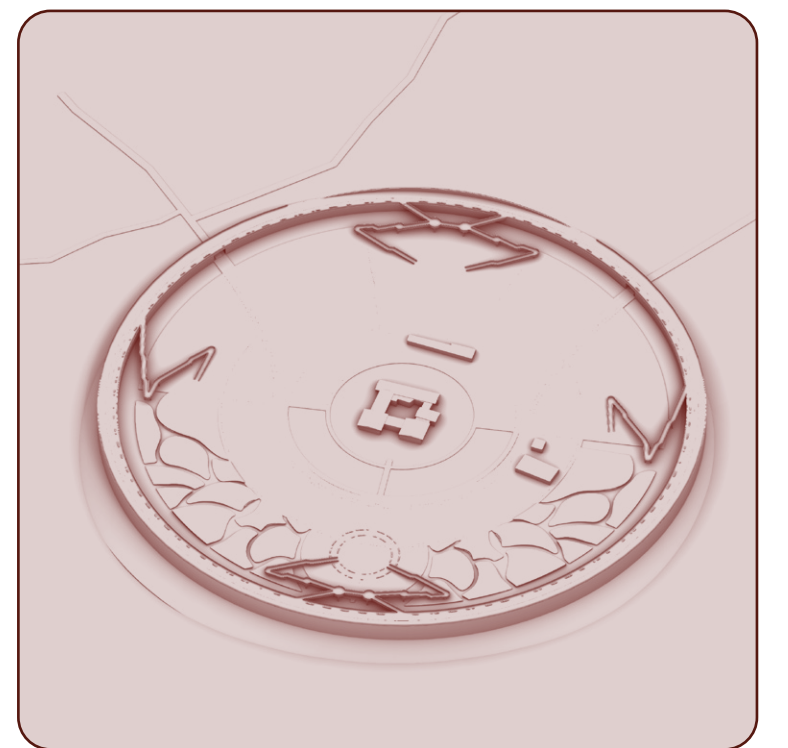


/04

HARBINGER PLAINS

Story - Landscape
Greenvale, Victoria

7





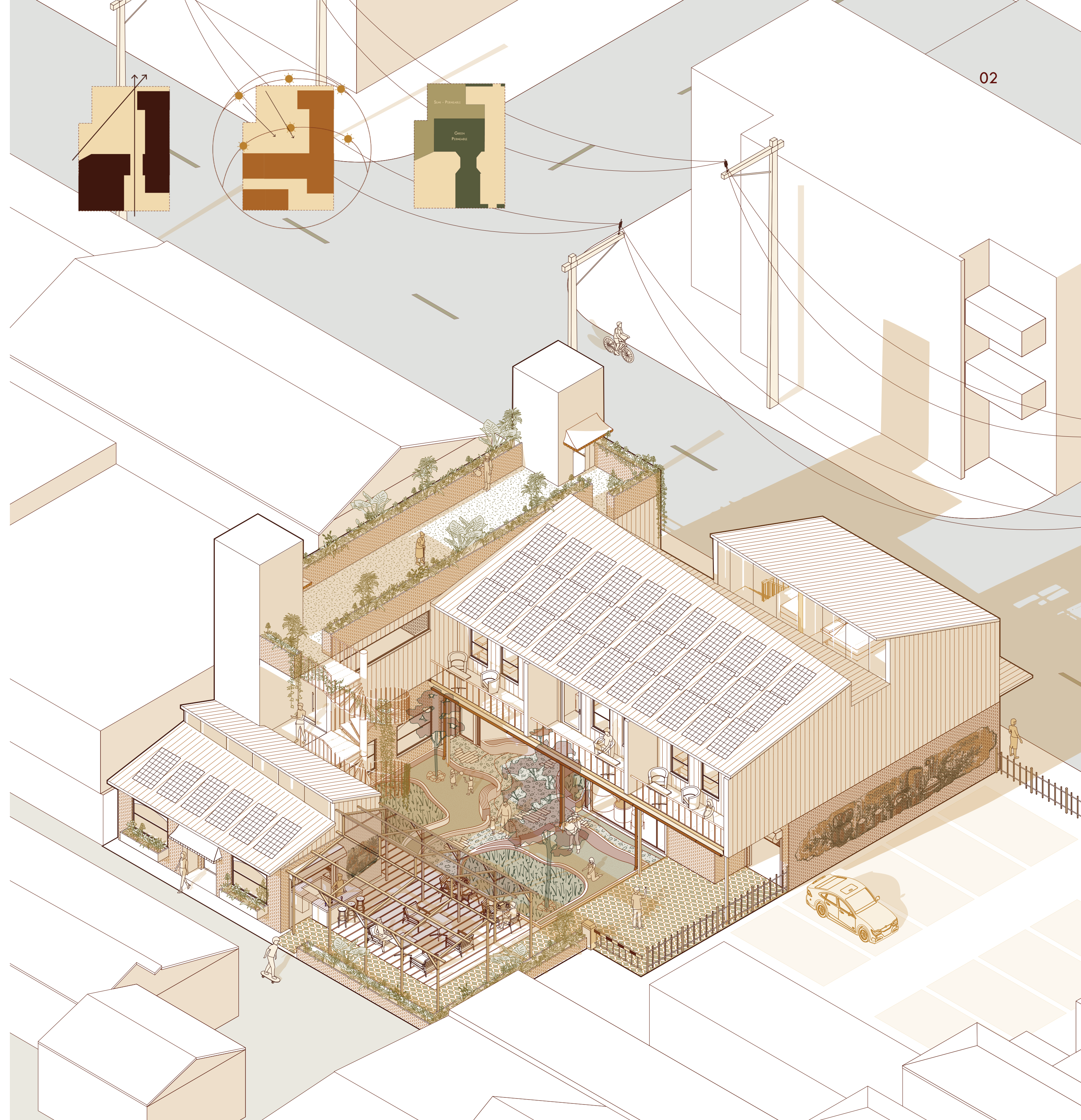
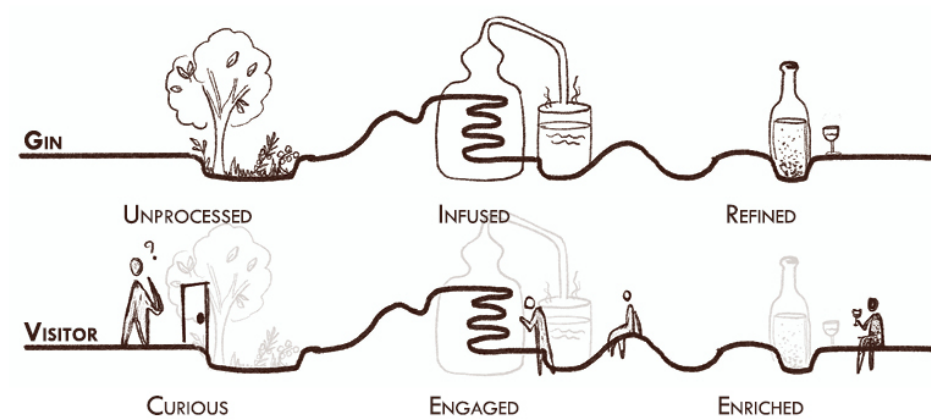
SECOND STILL

Material Metaphors

Graphic Design + Architecture + Landscape

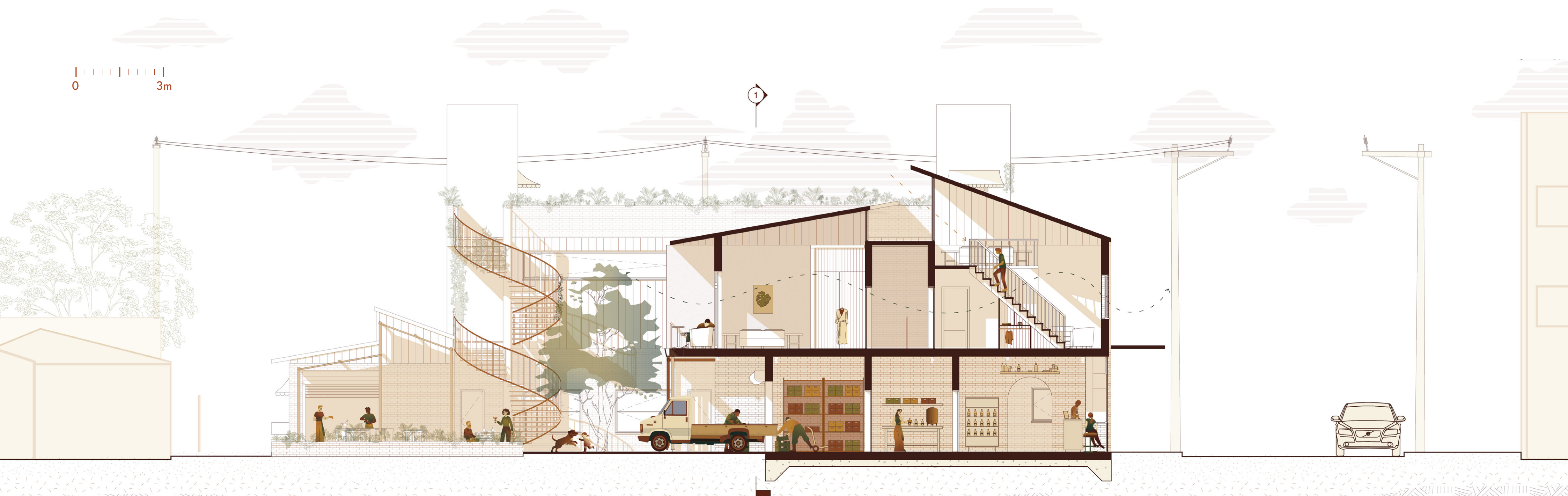
The project reinterprets Brunswick's industrial heritage as a visible machine for craft, where gin productions anchors spatial and social experiences.

The name itself is a play of words with "Second Still" leaning into *distillation* while "Seconds Till" bringing in the *anticipation*. Just like it's name, the project provides visual connection to the process creating a sense of anticipation.





Gin became both the product and the organising language of the project. This language extends through the graphic identity and spatial elements, giving the distillery a recognisable visual character rooted in its process.





The workshop brings the craft of distillation into view. Copper stills, exposed and pipes sit openly within the spaces, turning infrastructure into part of the architecture. The workshop connects directly to the botanical garden and wider distillery, with the process of making visible and allowing visitors to experience the building as a working machine.



Directly above, the atmosphere shifts from active production to a slower experience. Across the building, these contrasting conditions are linked by the same process: production anchors the social spaces below, while its rhythms and materials continue upward into spaces for retreat.

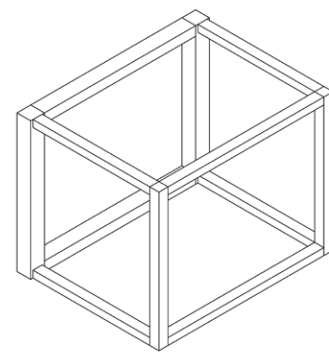
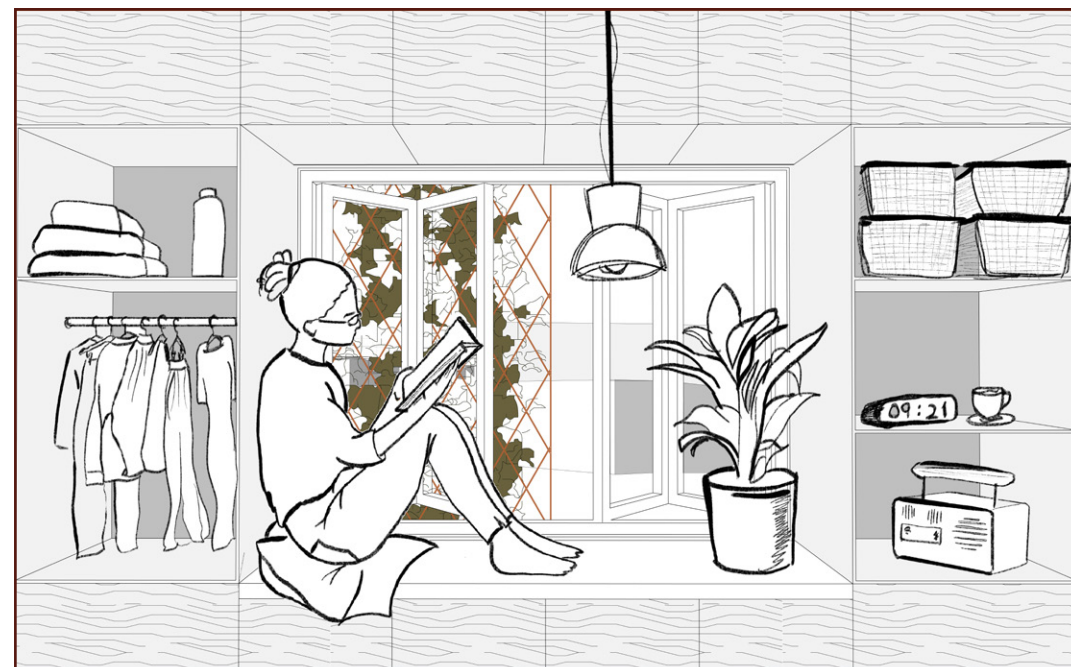
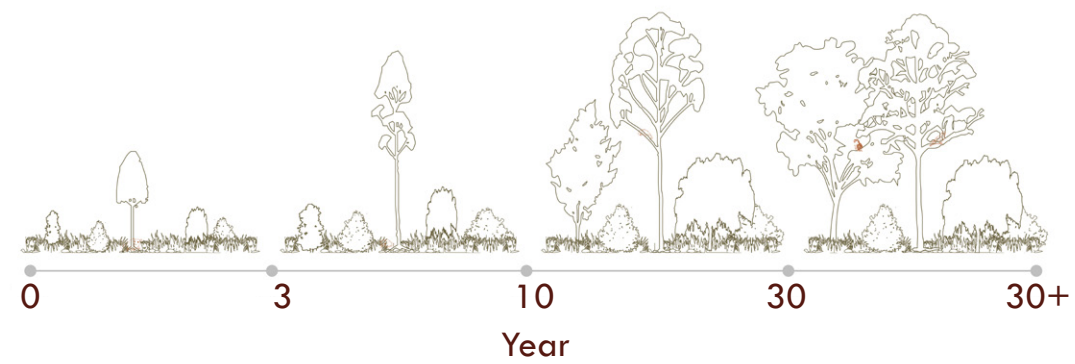




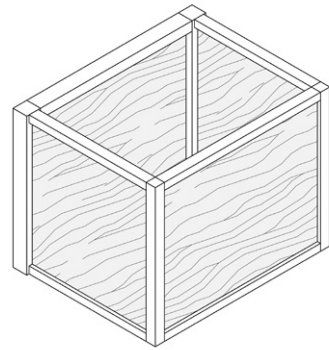
BELONGING

Yern-Da-Ville
Architecture + Landscape

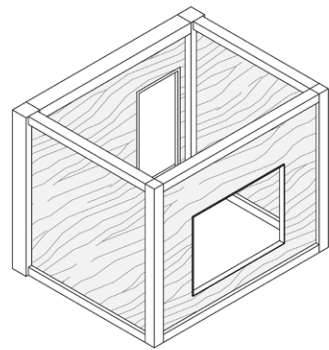
Belonging begins with water ~ its memory which had existed on site. It is a medium-density housing project for North Melbourne, grounded in ecological and social repair. The design asks whether a home can become a living archive of Country and a holding place for community to grow through care rather than control. Belonging listens and restores, offering refuge to humans and non-humans through the gentle work of reconnection and making it feel like home through identity.



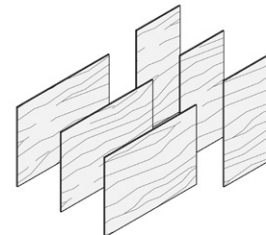
CLT Panel
Infill Walls



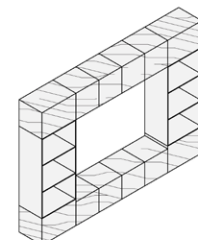
Modular Frame
Post & Beam



Door & Window
Cutouts

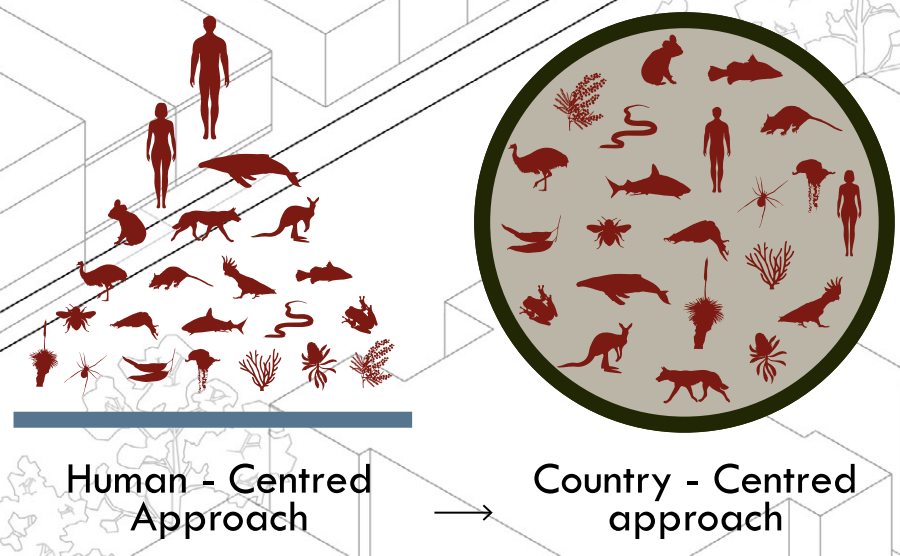
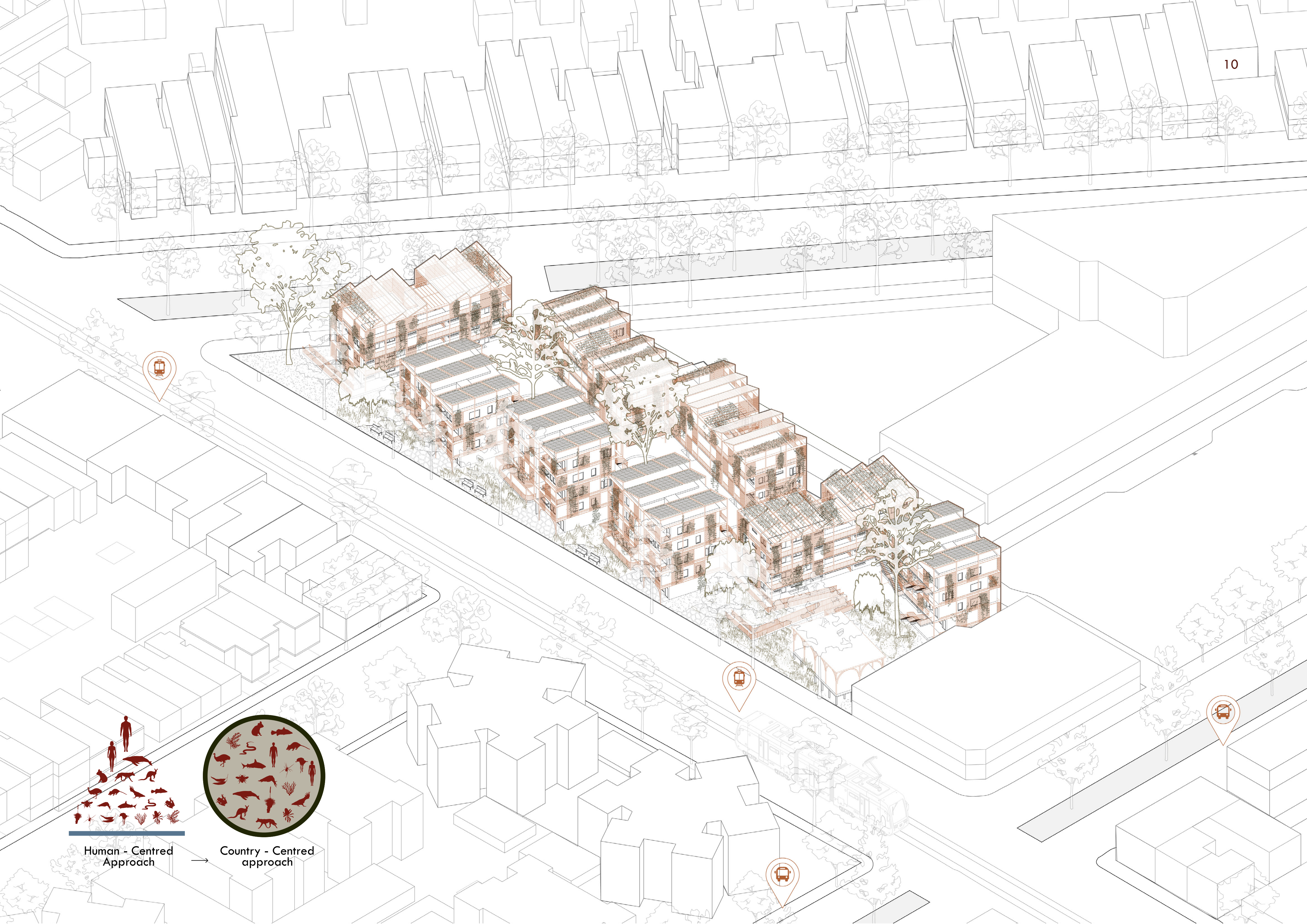


Extra
Material



Modular
Furniture





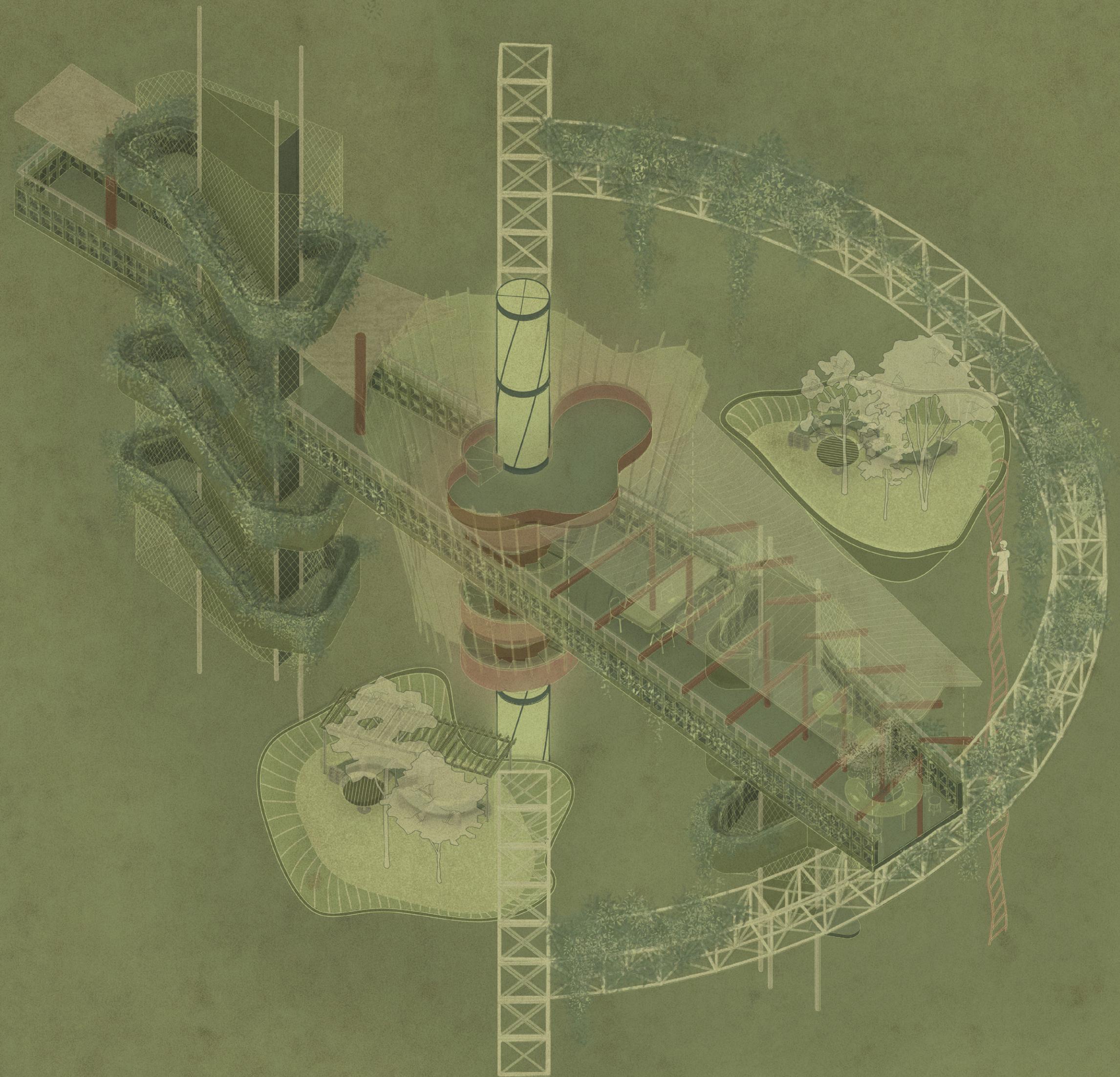


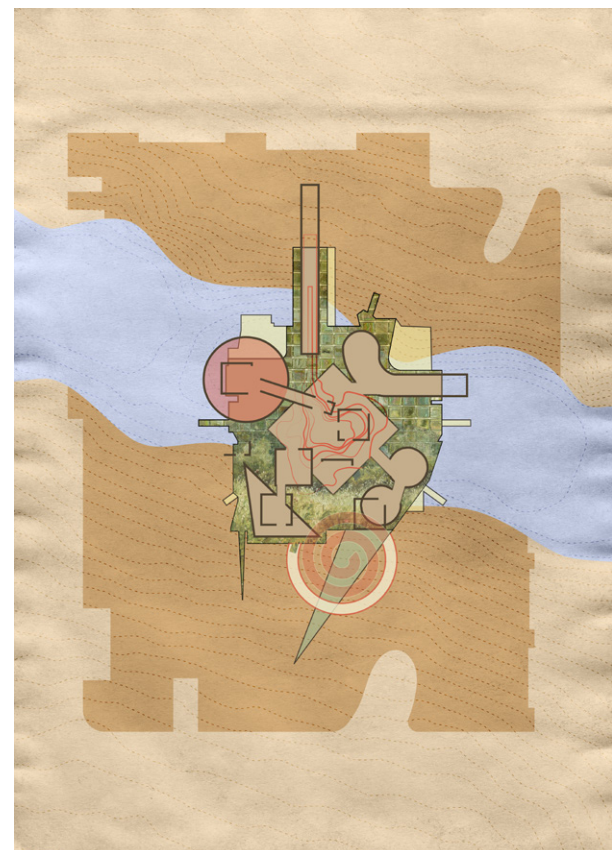
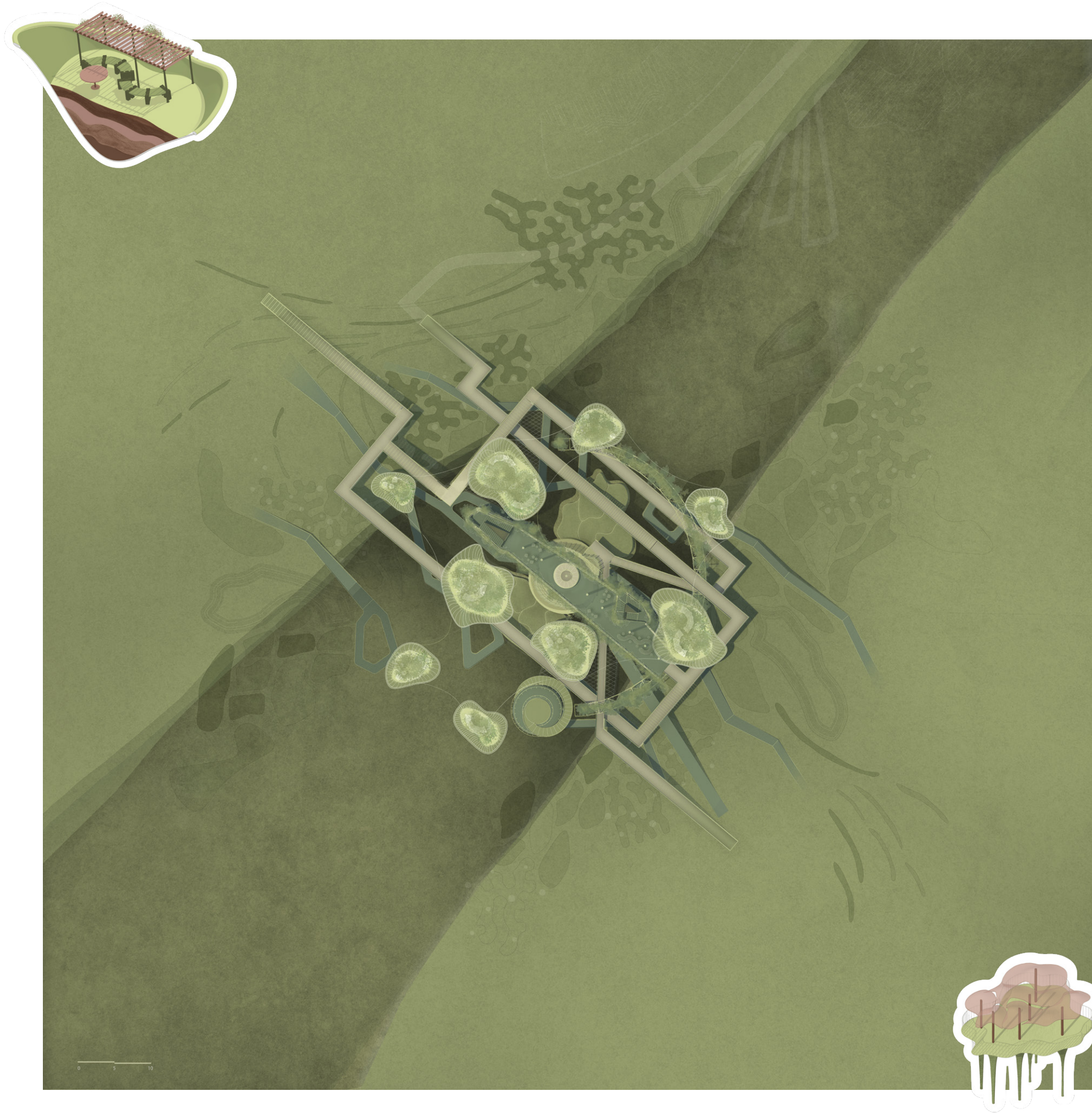
MONUMENT

Denatured Visions With Zhixing Lin and Shalynn Tin
Architecture + Landscape + Art

A monument that listens and adapts. Set on the shifting floodplains of Abbotsford, this project asks what if a monument could live, erode and regenerate with the landscape? Through three main ideas - soundscapes, chain reactions, and ecological memories, - the proposal forms a constellation of interconnected structures.

A monument to continuity.





Soundscares deals with listening to the site before building on it. **Chain Reactions** explores how water, architecture, ecology and occupation trigger one another. **Ecological Memories** looks further into time, asking how architecture might become embedded in the lives of humans and nonhumans until it is no longer separate from the landscape.



Over time, the distinction between architecture and ecology is set to disappear. Temporary structures weather and are overtaken by vegetation, while the solid cores and retaining walls remain as enduring anchors. Like Dights Falls, these structures may eventually become habitats and familiar landmarks for humans and nonhumans alike. At that point, their permanence is no longer about resisting change, but about becoming part of it.

This monument is not built to listen.
It listens to the Yarra,
to River Red Gums clinging to the floodplain,
to lorikeets that always sound like hecklers
and yes, to you, complaining about parking in Abbotsford.

It is no monument to permanence, but change:
a stack of habitats balanced like a treehouse
where river, farm, convent, and industry converge.
Here you can still smell beer from the old Carlton brewery,
hear sheep from the Children's Farm,
and watch the river scrub at factory scars.
A landscape layered with memory.

At its centre is a market of food, seeds, stories, and politics.
This is Abbotsford, where community gardens flourish
beside luxury apartments,
where gentrification and grassroots activism share fences.
Exchange here is more than food;
it is access, housing, belonging.
The point is, no one leaves with what they brought.

From this centre, the structure spills out like branches:
one opening for birds - kookaburras, lorikeets
reminding us it is theirs too.
Another dips beneath the waterline,
so humans can peer into the slow lives of fish
while the river keeps flooding when it pleases.

Everything loops and stacks, like Abbotsford itself
Ecology here is political - asking
who has the right to land,
who speaks for the river,
who is drowned out by development.
This is not neutrality: it stages argument, hosts friction,
insisting listening is radical.

Sometimes solemn, sometimes playful,
Abbotsford in miniature: contradictory, alive.
Not about architecture, but the act of sharing space
with each other, with the environment, with histories,
with all that cannot be controlled.

*Drawing by the Denatured Visions Team
With spotlight on our section.*



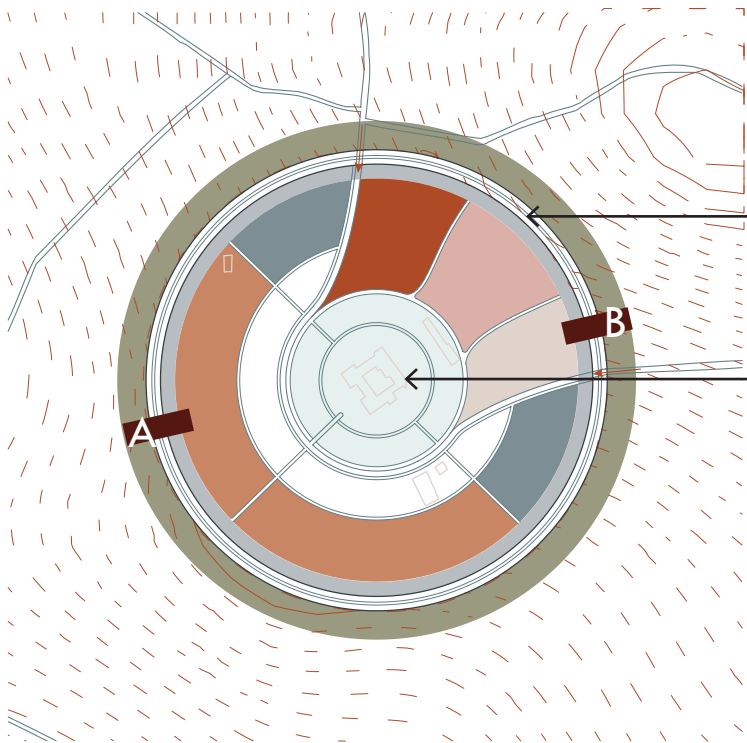


HARBINGER PLAINS

Summer MSDx 2024
Landscape Capstone

Set in Woodlands Historic Park, Victoria, Harbinger Plains imagines a scenario where the landscape would require to hold two futures at once: a recreational park in ordinary time, and a quarantine zone during crisis. Through a circular landform that is enclosed within a high wall and site-specific ecological systems, the project explores preparedness and resilience embedded in Country.

First looking at the potential for the site to become barren of ecology, to be taken over by humans. It then proposes an alternative that is not as destructive, while still letting it serve it's purpose.



- Deterrent Planting
- Confirmed Cases
- Burn/Waste Pit
- Administration Area
- Intensive Care
- Probable Cases
- Memorial Garden
- Controlled Burn Planting



2003
SARS
Outbreak

2019
COVID19



2020
Quarantine
Act

2024 (Now)

Finding
appropriate
site



2030
Flight with
virus

Week 3
CD25
Identified



Month 3
Houses
abandoned
amids panic

Year 2
Virus mutates



Year 20
Woodlands
Historic Park
becomes a
suburb

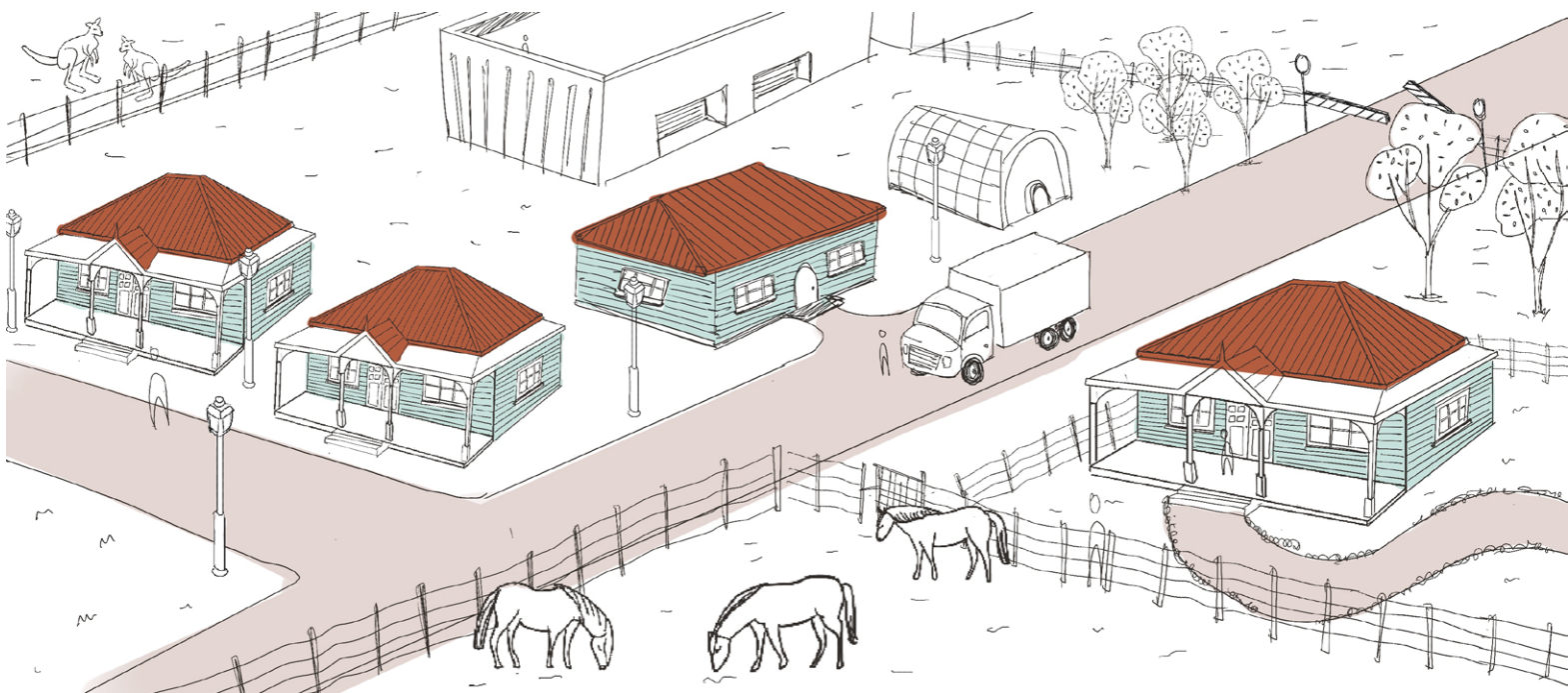
Homestead



Research Centre



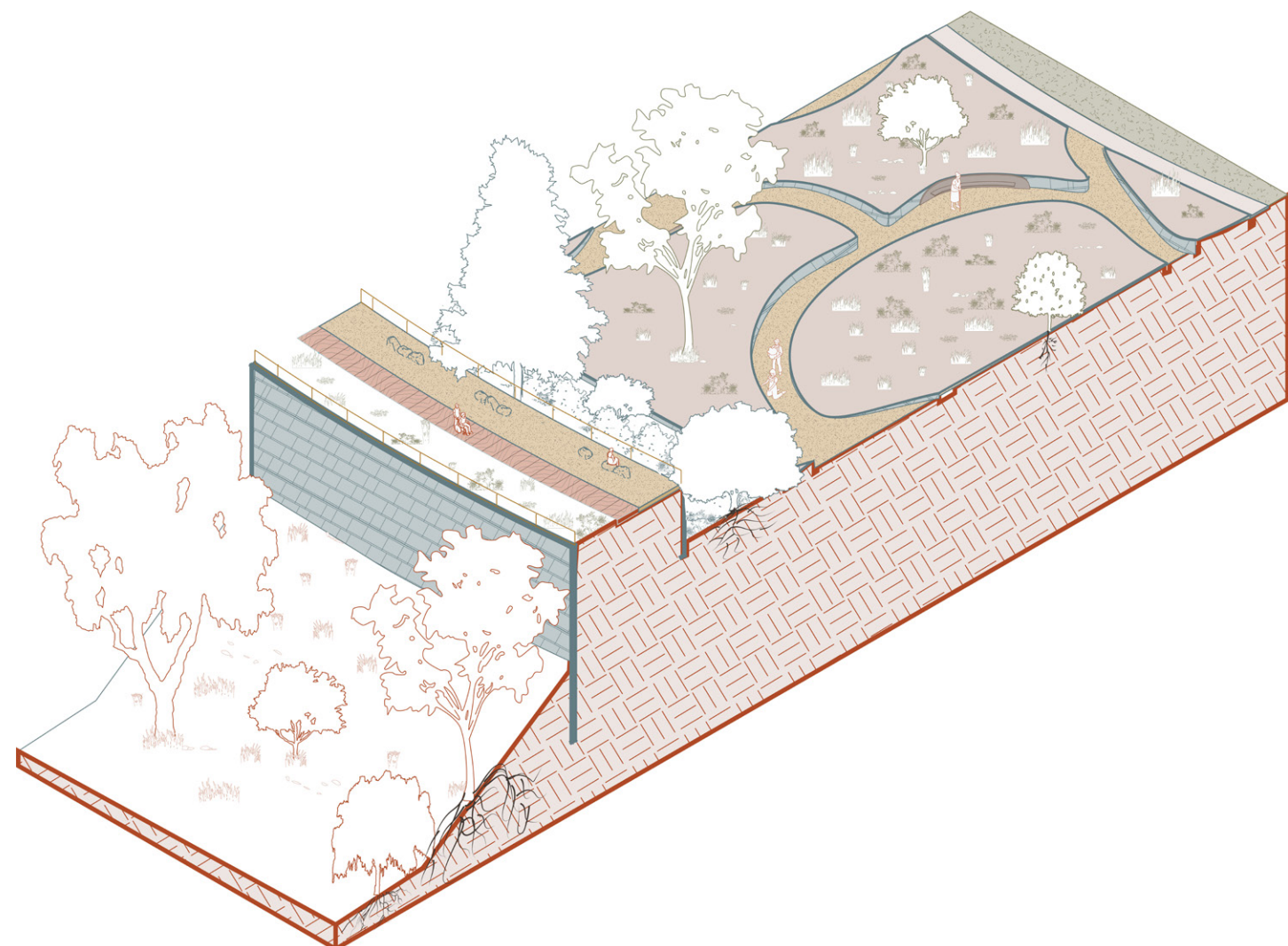
Community Hub





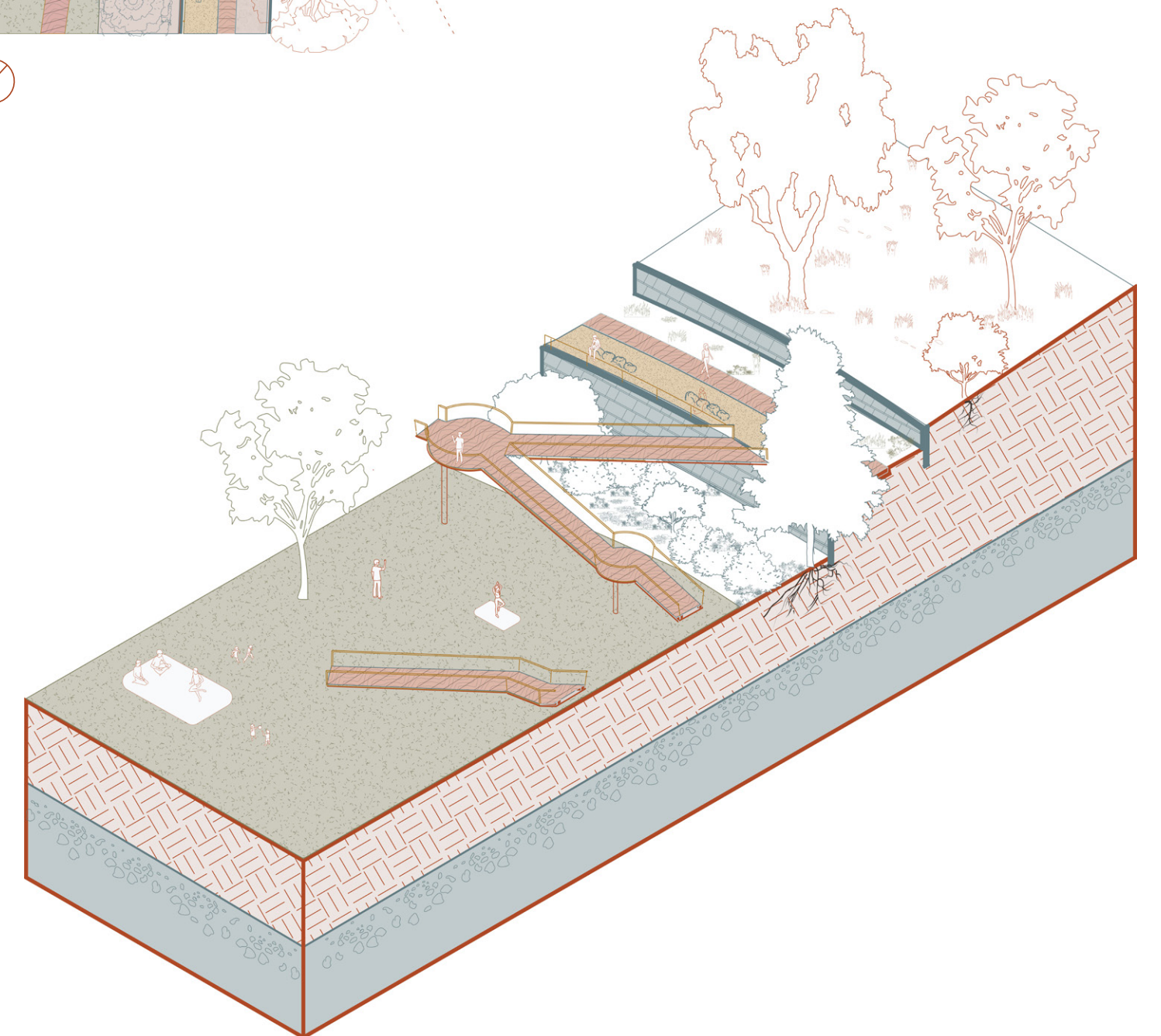
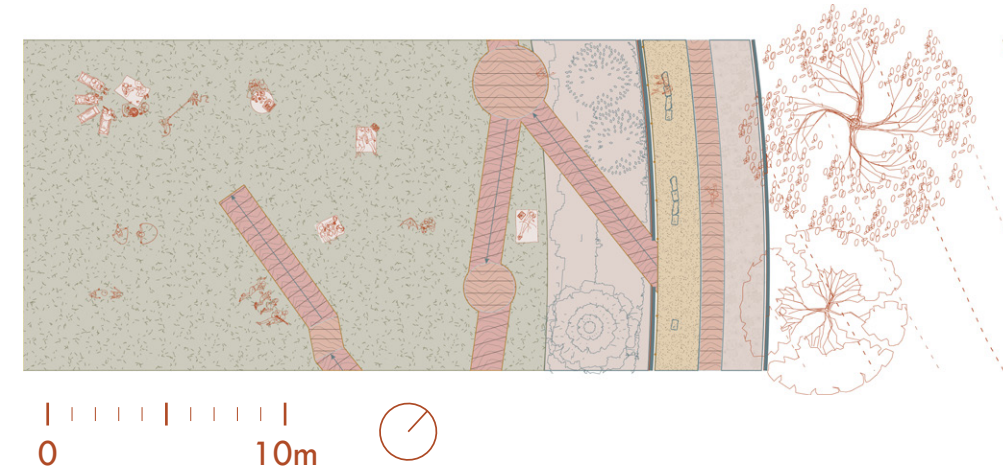
A - Restoration Fields

Starting off as mounds of plantings set within the undulating ground, the space acts as an area for quiet leisurely walks and sitting spaces.



B - Observation Ridge

The space serves as a walking track, circling the entire site with the ramp acting as an observation deck and a connection between the two levels.



The Beginning.

