

COVER PAGE FOR THE  
APPLICATION PACKAGE

BY  
MADHURJYA MEDHI



# GRADUATE ARCHITECTURAL PORTFOLIO

BY  
MADHURJYA MEDHI



## IT'S ME

My hobbies of writing and drawing have given a new perspective to look at things, they have encouraged me to look at architecture as stories, poems or even paintings of the people and nature bearing its own identity. Someday, in near future I wish to write a book exploring architecture with people, their stories and nature.

Throughout this portfolio I have tried to Showcase my design as well as exploration process that are documented.



# CONTENT-

The elements of the portfolio are arranged depicting my design process and how I arrive at them. There are mainly three phases I go through while designing- The phase of Inspiration and consumption, then the phase of Expressing and Processing and lastly the phase of designing

## 01. INSPIRATION & CONSUMPTION

## 02. PROCESSING & DEPICTION

## 03. DESIGNING -

### A. A POET'S ESCAPE



### B. INTERNATIONAL SCHOOL



### C. FOUR STAR HOTEL



### A. ART & CULTURE HUB





# 1. INSPIRATION & CONSUMPTION



**Before the flight**

Photograph by Madhurjya Medhi  
Near Qutb Minar, New Delhi, India

a



**Full Bloom**

Photograph by Madhurjya Medhi  
Lodhi Gardens, New Delhi, India

b



**Layers of Stories**

Photograph by Madhurjya Medhi  
Goa, India

c

## A. Photography

Photography has been a means for me to capture moments with the portrayal of a story. I tend to click pictures of the moments that call out to me, which have always inspired me in the creative fields I am associated with. Every answer, every solution is around us somewhere, we just need to be a little more observant to find those.

Capturing the moments creates the opportunity to revisit a moment each time we look, which has made the ingestion of ideas a lot easier and meaningful for me.

### a. Before the flight( taken at a public place in Delhi)

Before spreading the wings the bird is feeling the breeze, the direction of wind, the intensity of the wind.

### b. Full Bloom( taken in Lodhi Gardens, New Delhi)

This water lily was radiating its beauty irrespective of its location.

### c. Layers of stories( taken at a port in Goa)

Each wave is a result of something that is happening in the sea, be it underwater or the surface.

### d. One point perspective( taken in Fatehpur Sikri)

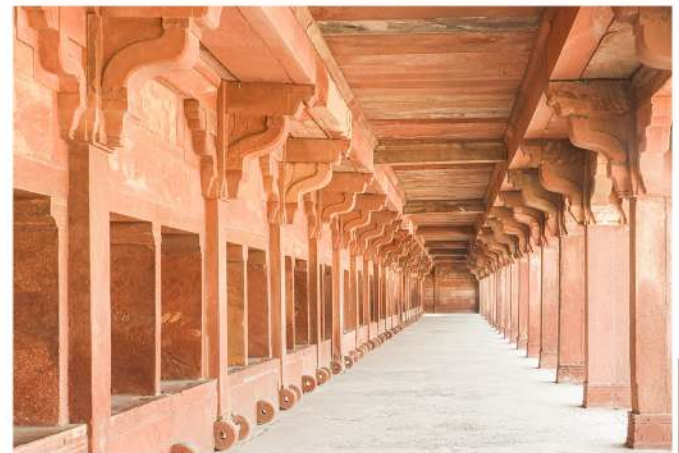
Though one can see only one path behind, there are multiple paths lying ahead of oneself to go in the right direction.

## B. Watching Films

Watching films has been of a hobby of mine as well as one of the source of inspiration since my childhood. Besides, watching movies from different countries have influenced my work to have a new direction instead of the same conservative way.

## C. Reading

Another one of my hobbies is reading. With reading I almost get a blank slate to imagine with my own experience, my own mindset as there lays only a narration or a description with less visual interpretation unlike movies.



**One Point Perspective**

Photograph by Madhurjya Medhi  
Fatehpur Sikri, India

d



After grasping the moments, in the processing phase I depict my inner thoughts in the form of paintings, drawings, poems..

## 2. PROCESSING & DEPICTION

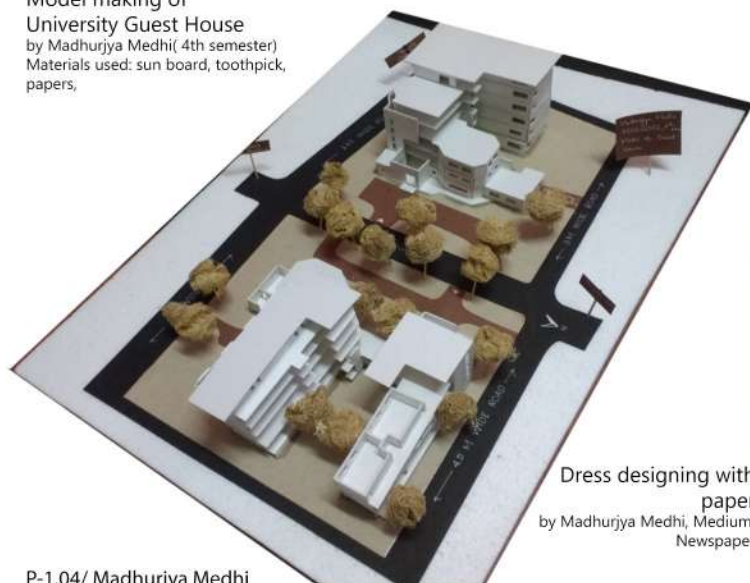
### *The Night*

by Madhurjya Medhi© , 2020

Near the window,  
When the urge of getting flown away  
With the river  
Was calling out to me,  
Staring at me, the bright light  
Of the far away land, was  
Making the utmost contrast  
With the dark night  
Proudly...  
The spell it used to capture me  
Worked perfectly...  
Shinning more and more  
With the depth of the night  
It spellbound me,  
So deeply  
That the silvery sparkles in the river  
Started disappearing....  
Murmur of the river  
Was telling me to reach it!!!

.....  
With the experience of the night's darkness  
And the river touching horizon....  
I remained still throughout  
The silence of the whole night  
Witnessing the mysterious beauty  
Of the darkness....  
And with the promise  
We departed....  
To meet again,  
To share a silent  
And sleepless night again.....

Model making of  
University Guest House  
by Madhurjya Medhi( 4th semester)  
Materials used: sun board, toothpick,  
papers,



P-1.04/ Madhurjya Medhi



Portrait of Benedict Cumberbatch  
by Madhurjya Medhi, Medium: Pencil Shading



A two-point perspective drawing from a photo  
by Madhurjya Medhi, Medium: Ink, graphite



Painting of a fox  
by Madhurjya Medhi, Medium: Water color



A landscape  
by Madhurjya Medhi, Medium: Wood carving



A paper ball  
by Madhurjya Medhi( 4th semester), Materials used:  
Colored paper



Portrait of Timothée Chalamet  
by Madhurjya Medhi, Medium: Pencil Shading



Dress designing with  
paper  
by Madhurjya Medhi, Medium:  
Newspaper



A two-point perspective drawing from a photo  
by Madhurjya Medhi, Medium: Ink, graphite



# 3. DESIGNING

## A. A POET'S ESCAPE

4th semester, sessional paper, **Individual**  
Studio, 2018 (January-April)  
AR454, Landscape and Site Planning Practice



Site Plan



*Pathway under the trellis connecting the two buildings*



*Stepped formation (inspired from "Jhoom Cultivation") by using the contour of the site*



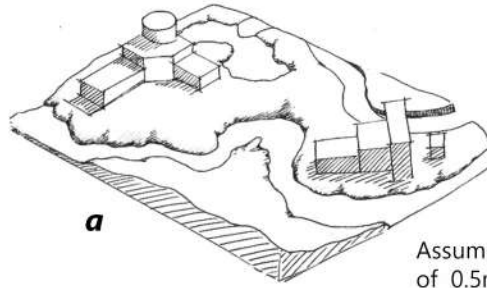
*Steps leading to embrace the flowing river*



**Project Background:** As the name suggests, we were given the task to create a recreation space as an escape for a poet away from the mechanical world. The site for this project was considered to be located in **Darjeeling, West Bengal, India**, due to its popularity as a travel destination amidst the hills embracing nature.

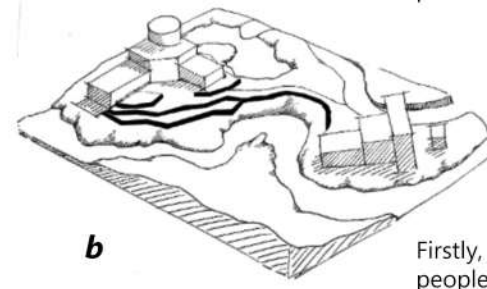
**About the project:** People has a longing for an escape for a while from their busy lives. A person who is a poet inside and is working day and night, will surely appreciate and embrace nature if given **a chance to escape**. This project is designed keeping in mind the poet's perspective and how he/ she/ they will cherish it.

**About the design:** While designing, it is kept in mind that there are many nature embracing points. There are spaces where one can sit looking through the branches of the trees at the **fragmentation of the sky**, which gives the sense of the **vastness** of it, there are areas where one can hear the **murmur of flowing water**, but can't see it making the view of **the river more desirable**, also there is an area in the form of a **Zen Garden** where one can **meditate** to release oneself from stress, anger etc. The design process is briefly depicted through "a-e".



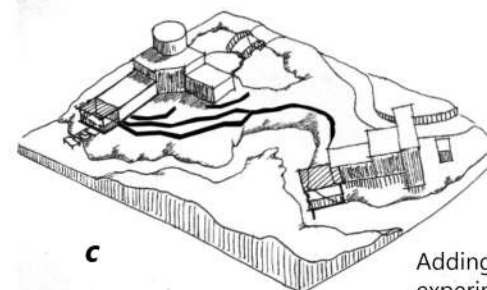
**Phase 1**

Assumption of a contour site with a difference of 0.5m between 2 contour lines. Different techniques are used for the designing of the landscape keeping in mind the climate and place as well as the poetic theme.



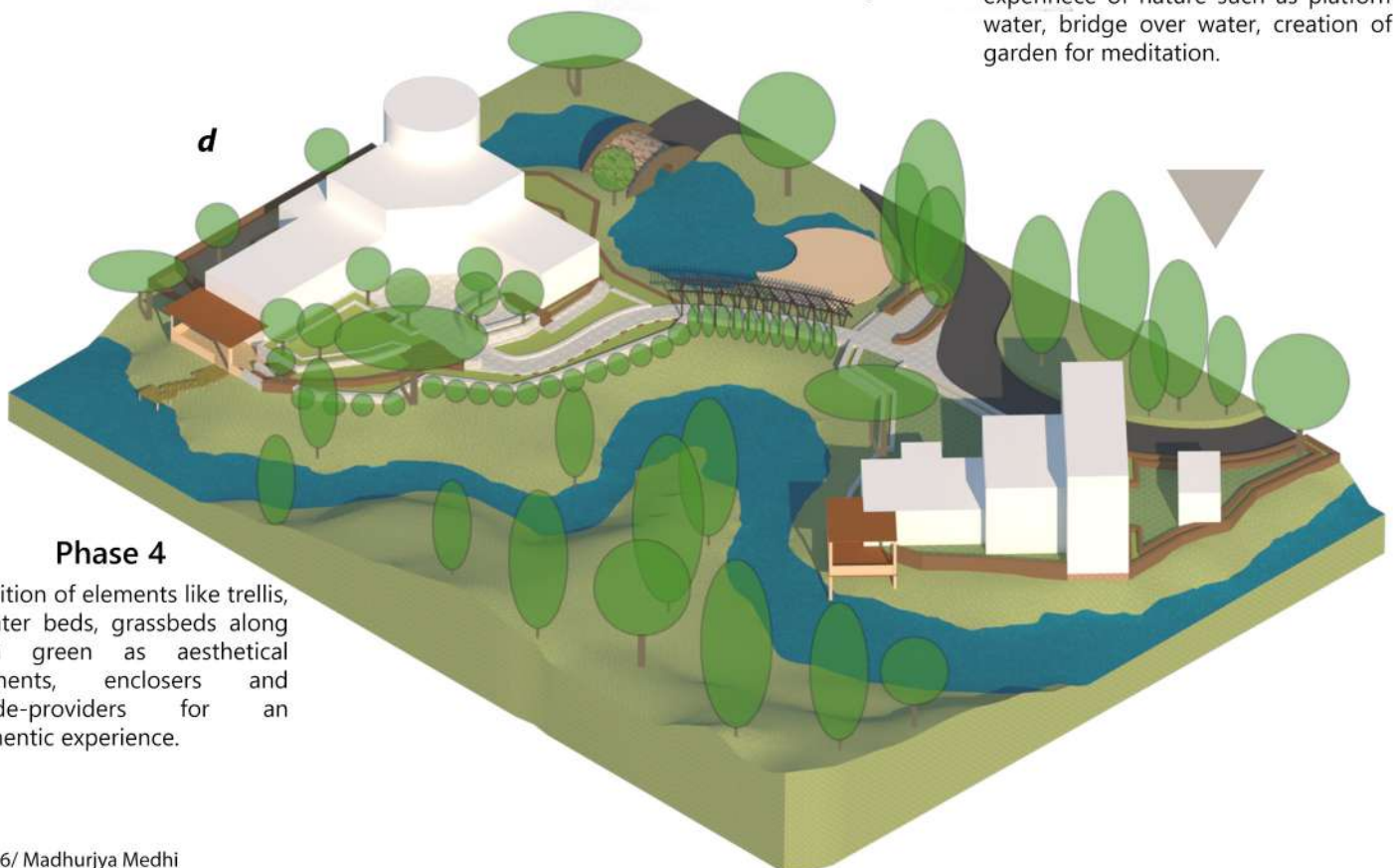
**Phase 2**

Firstly, the method of "Jhoom cultivation", people use in the hilly terrain, is used to create the stepped formation with the help of the contour of the site.



**Phase 3**

Adding certain elements to enhance the experience of nature such as platforms over water, bridge over water, creation of a zen garden for meditation.



**Phase 4**

Addition of elements like trellis, planter beds, grassbeds along with green as aesthetical elements, enclosures and shade-providers for an authentic experience.



## B. INTERNATIONAL SCHOOL

Project type: Real Life

The main aim of the design of this international school is to provide a suitable as well as world class experience for all the students coming from different corners of the world. While designing it is kept in mind the importance of nature and its effect on people on an environment which needs concentration and focus, the nature integrated builtforms can help tremendously in enhancing the learning environment. The constant engagement of nature in their school life can surely affect their mouldable minds for a much greener and better future.

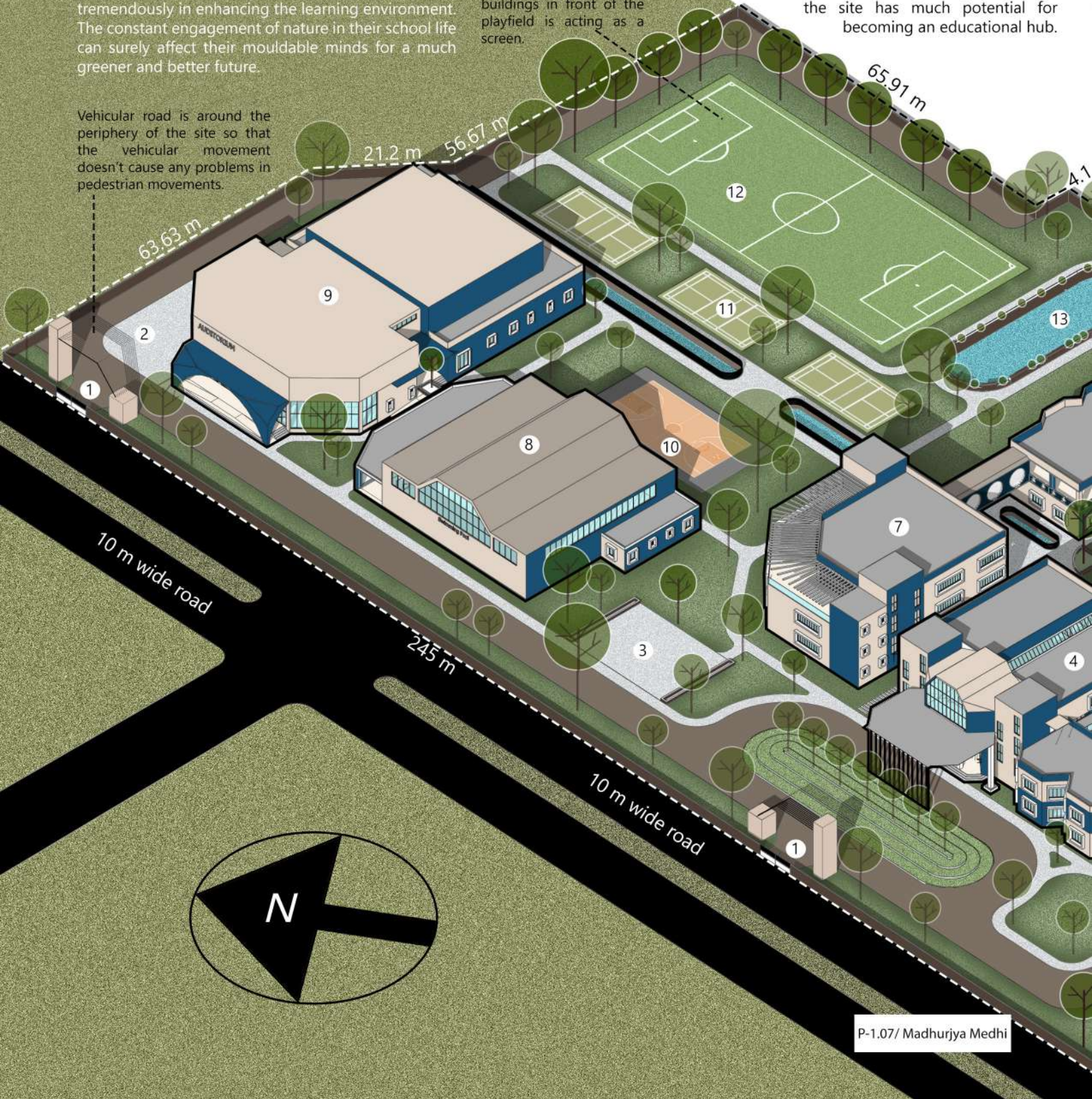
Vehicular road is around the periphery of the site so that the vehicular movement doesn't cause any problems in pedestrian movements.

5th semester, sessional paper, **Individual**  
Studio, 2018 (July-September)  
AR551, Architectural Design Practice IV

Playfields are placed at the back of the site away from the main road for the safety of the students where the buildings in front of the playfield is acting as a screen.

## LOCATION

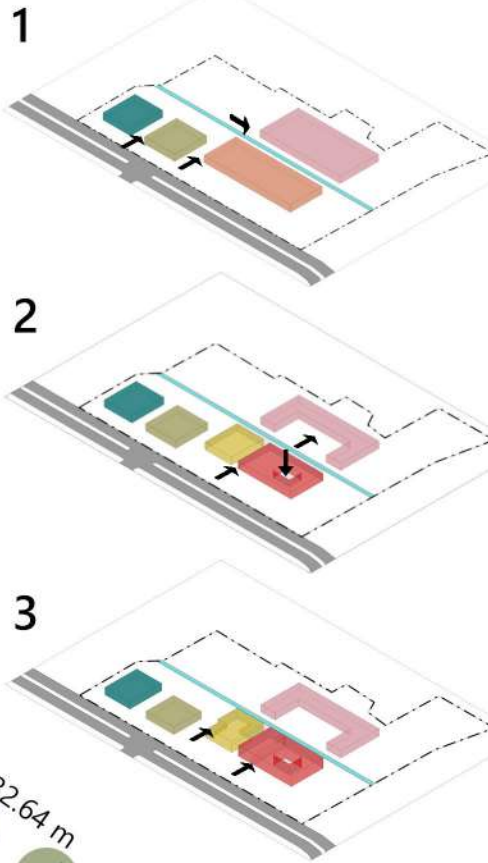
The site for this project is located in the New Town area, Kolkata, West Bengal. It is near the Amity University, Kolkata. The site can be accessed from the two lane road, named Bhanumati Road measuring 10 m in width on each lane. The South western side of the site lays down the paddy fields beyond eyes can see. As a growing urban area the site has much potential for becoming an educational hub.







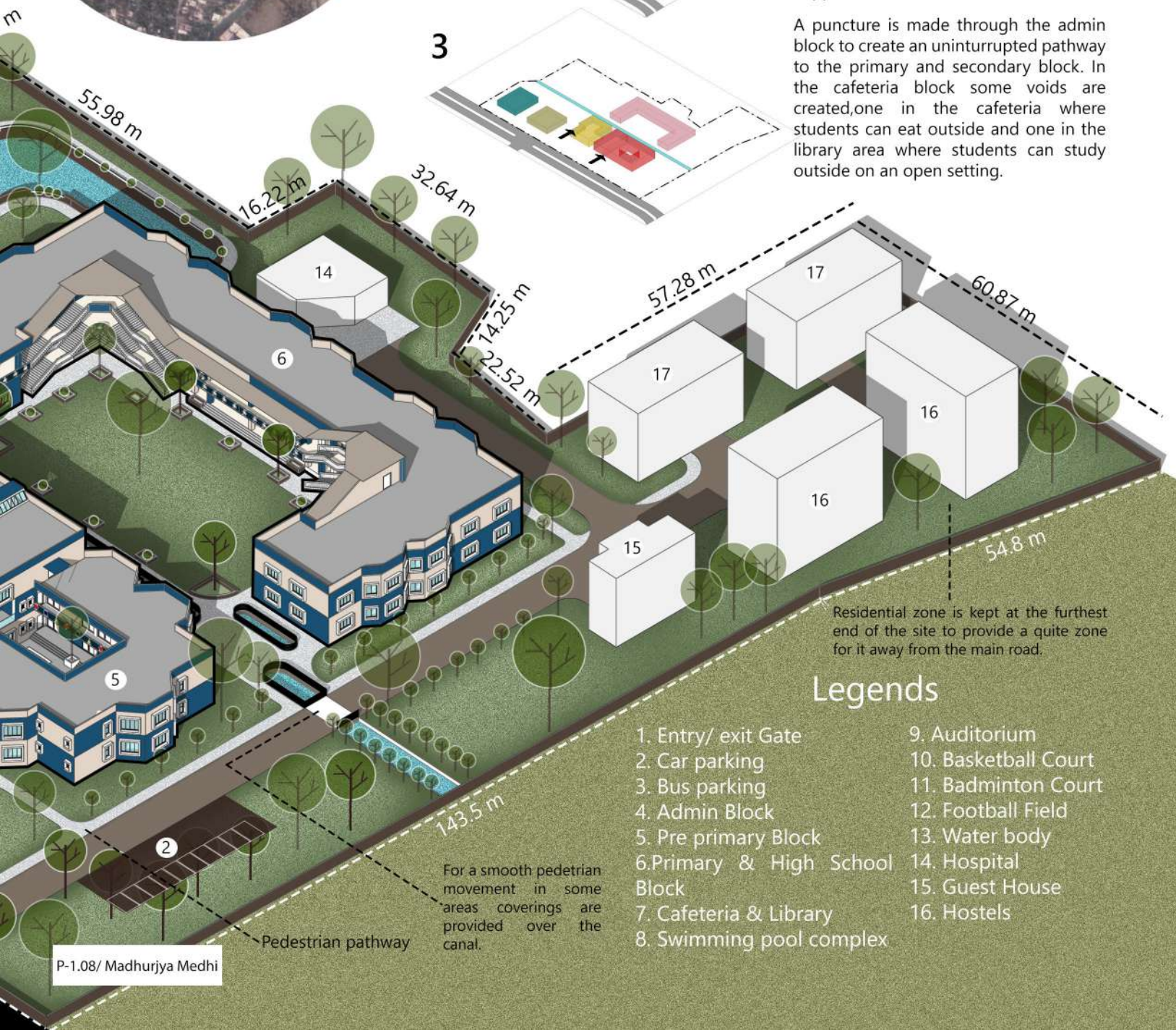
## Final Zoning Process



To portray an interactive design, the canal is used as an element in the design. It is dividing the pre-primary, admin and cafeteria block from the primary and secondary block, while the bridges over it is connecting this two blocks. The admin and pre-primary block is kept on the front side of the site for easy accessibility for parents or an outsider. The auditorium and the sports complex is kept near to main road for its usage.

Cafeteria block is separated from the admin and pre-primary block for its different usage. Pockets or open areas to incorporate green is provided in the admin & pre-primary block as well as primary and secondary block. Auditorium & sports complex are kept nearby as for any sports the prize distribution will happen in the auditorium.

A puncture is made through the admin block to create an uninterrupted pathway to the primary and secondary block. In the cafeteria block some voids are created, one in the cafeteria where students can eat outside and one in the library area where students can study outside on an open setting.



Residential zone is kept at the furthest end of the site to provide a quiet zone for it away from the main road.

## Legends

- |                                |                      |
|--------------------------------|----------------------|
| 1. Entry/ exit Gate            | 9. Auditorium        |
| 2. Car parking                 | 10. Basketball Court |
| 3. Bus parking                 | 11. Badminton Court  |
| 4. Admin Block                 | 12. Football Field   |
| 5. Pre primary Block           | 13. Water body       |
| 6. Primary & High School Block | 14. Hospital         |
| 7. Cafeteria & Library         | 15. Guest House      |
| 8. Swimming pool complex       | 16. Hostels          |

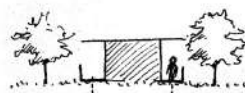
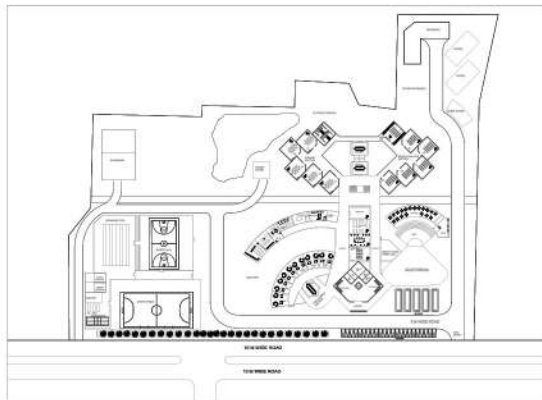
For a smooth pedestrian movement in some areas coverings are provided over the canal.

Pedestrian pathway



# Design Evolution

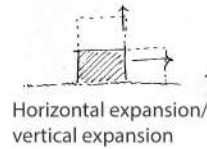
## Stage 1



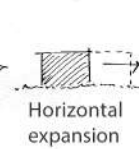
Corridors on both sides



Small courtyard gardens



Horizontal expansion/  
vertical expansion

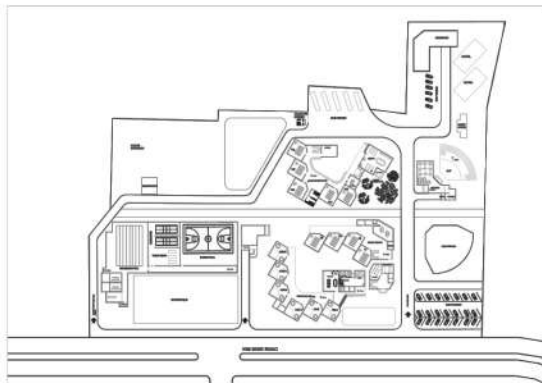


Horizontal  
expansion

Reduces the area for  
green spaces

At this stage, the aesthetical factor from outside was not fully considered, only an insider's perspective was taken into account. In this design the distribution of solid and void was not acting in a good way. Also, the demand of some areas for the connection with outdoors wasn't established properly which led to a design which is not site inclusive.

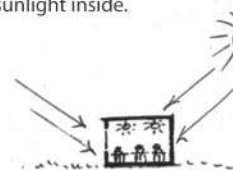
## Stage 2



Turning the classrooms towards north  
direction to allow diffused sunlight inside.



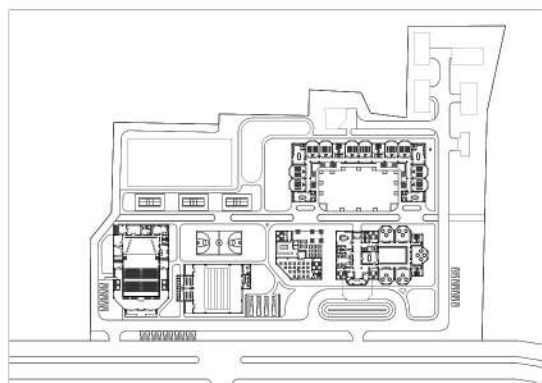
Bigger courtyard gardens that are not  
entirely closed



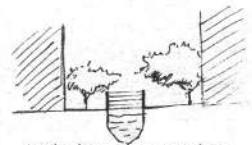
Interior lighting for better visibility

Not every classroom was getting an open interaction area. The concept to rotate the classrooms toward the north direction didn't seem very essential, as there will be artificial lights inside the classrooms, and also the amount of incidental unused areas got increased.

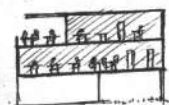
## Stage 3



To keep an eye on the students, teachers' rooms are placed in  
between classrooms, the rendered areas are the teachers' room



Including the canal as  
a landscape element



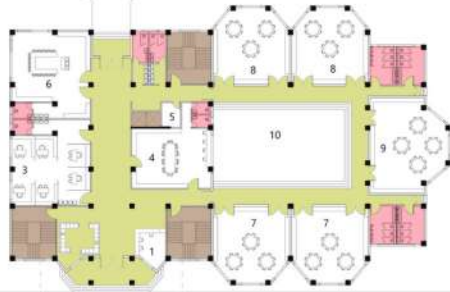
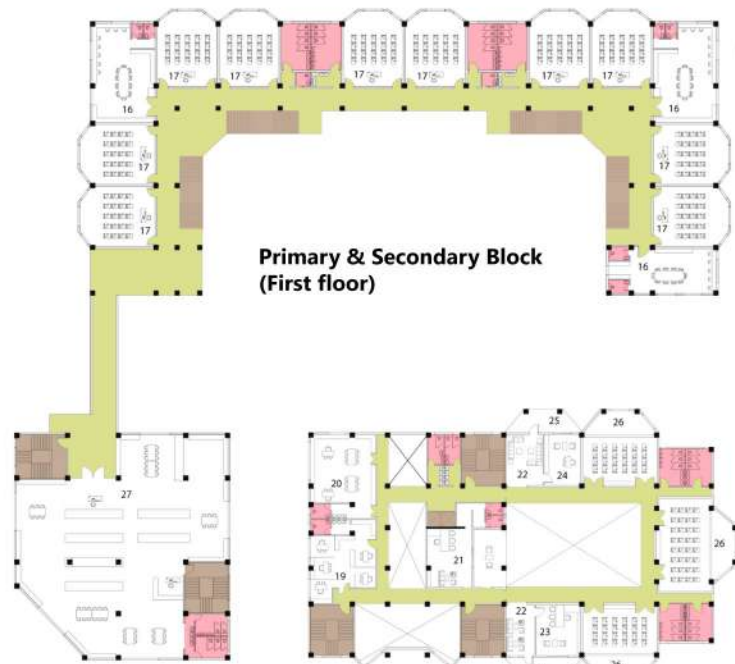
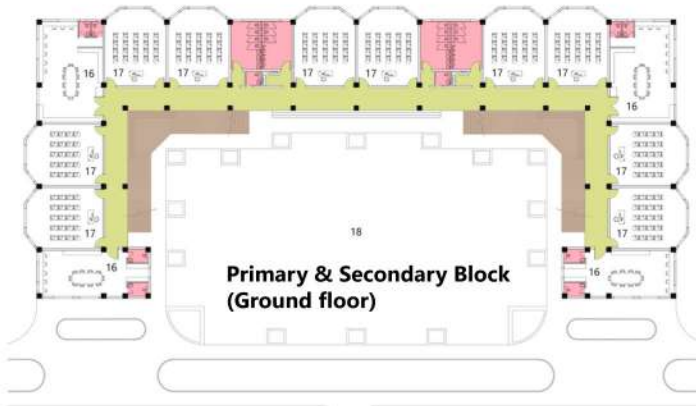
Library on the 1st & 2nd  
floor, open area on 2nd floor



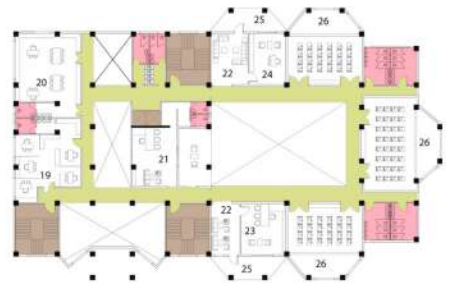
Including the canal as  
a landscape element

In this design the interactions among the buildings are tried to be maintained. For better and easier distribution of surveillance on the students open spaces are provided in smaller pockets and made visible from the teachers' room.



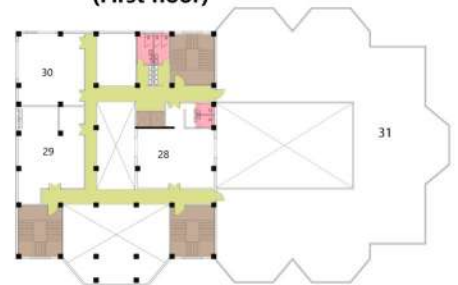
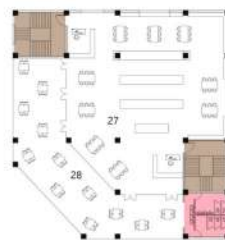


**Cafeteria & Library Block  
(First floor)**



**Cafeteria & Library Block  
(Ground floor)**

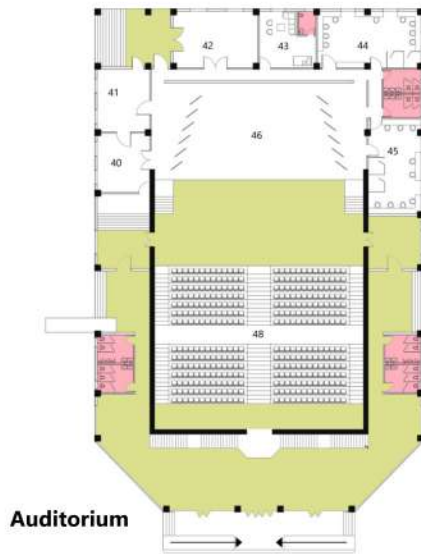
**Admin & Pre-primary Block  
(Ground floor)**



**Cafeteria & Library Block  
(Second floor)**

**Admin & Pre-primary Block  
(Second floor)**

### Legend



### Ground Floor Admin & Pre-primary Block

1. Reception
2. Waiting area
3. Finance section
4. Teachers' room
5. Janitor's room
6. Meeting room
7. Nursery classroom
8. LKG classroom
9. UKG classroom
10. Play garden

### Cafeteria & Library Block

11. Cafeteria
12. Outside eating zone
13. Kitchen
14. Cold storage
15. Dry storage

### Primary & Secondary Block

16. Teachers' Room
17. Classrooms
18. Playfield

### First Floor Admin & Pre-primary Block

19. Academic evaluation section
20. Examination section
21. Principal's office
22. Waiting area
23. Vice-principal's office
24. Counsellor's office
25. Balcony
26. Seminar room

### Cafeteria & Library Block

27. Library( inside)

### Primary & Secondary Block

16. Teachers' room
17. Classrooms

### Second Floor Admin & Pre-primary Block

28. Dance Studio
29. Art Studio
30. Music Studio
31. Roof

### Cafeteria & Library Block

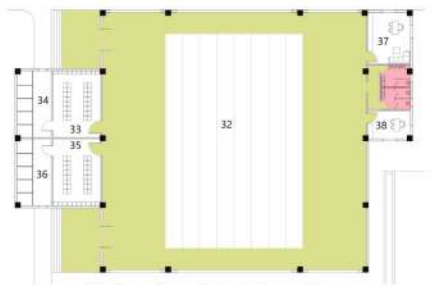
27. Library( inside)
28. Library( outside)

### Ground Floor Swimming Pool Complex

32. Swimming Pool
33. Male Changing room
34. Male shower area
35. Female Changing room
36. Female shower area
37. Coach's office
38. Swimming Instructor

### Auditorium

39. Entry Lobby
40. Light room
41. Sound room
42. Store room
43. VIP guest room
44. Green room( male)
45. Green room( female)
46. Stage
47. Area for specially abled people
48. Middle aisle





# C. FOUR- STAR HOTEL

6th semester, sessional paper, **Individual**  
Studio, 2019 (January-March)  
AR651, Architectural Design Practice V

## Location

The site is located on the Rowland Road, which can be accessed from the Sarat Bose Road. The Mullen Road is just behind site. The commercial places in the city like Forum Mall etc. are very near to the site. The neighbourhood of the site is mainly a residential area.  
ADDRESS: 26, ROWLAND ROAD, BALLYGUNGE, KOLKATA, WEST BENGAL 700020

## SWOT Analysis

### STRENGTH-

- Due to its location people staying in the hotel will feel more comfortable as well as safe.
- Very near to the Forum Mall and the commercial areas in the city.

### WEAKNESS-

- No open areas around the site, lack of natural landscape.

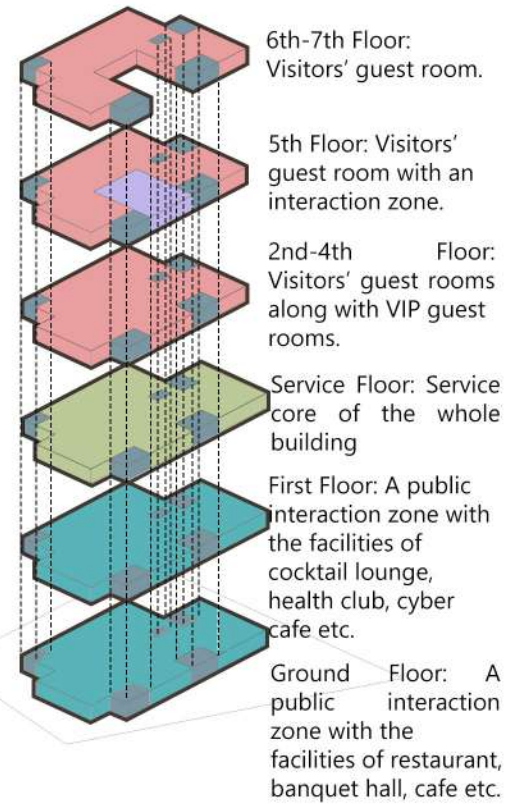
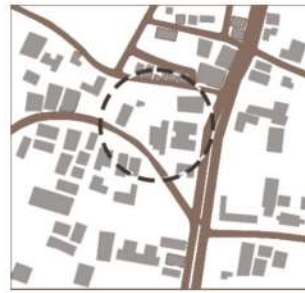
### OPPORTUNITIES-

- Creating an interactive environment with the surroundings will make the visitors feel homely..

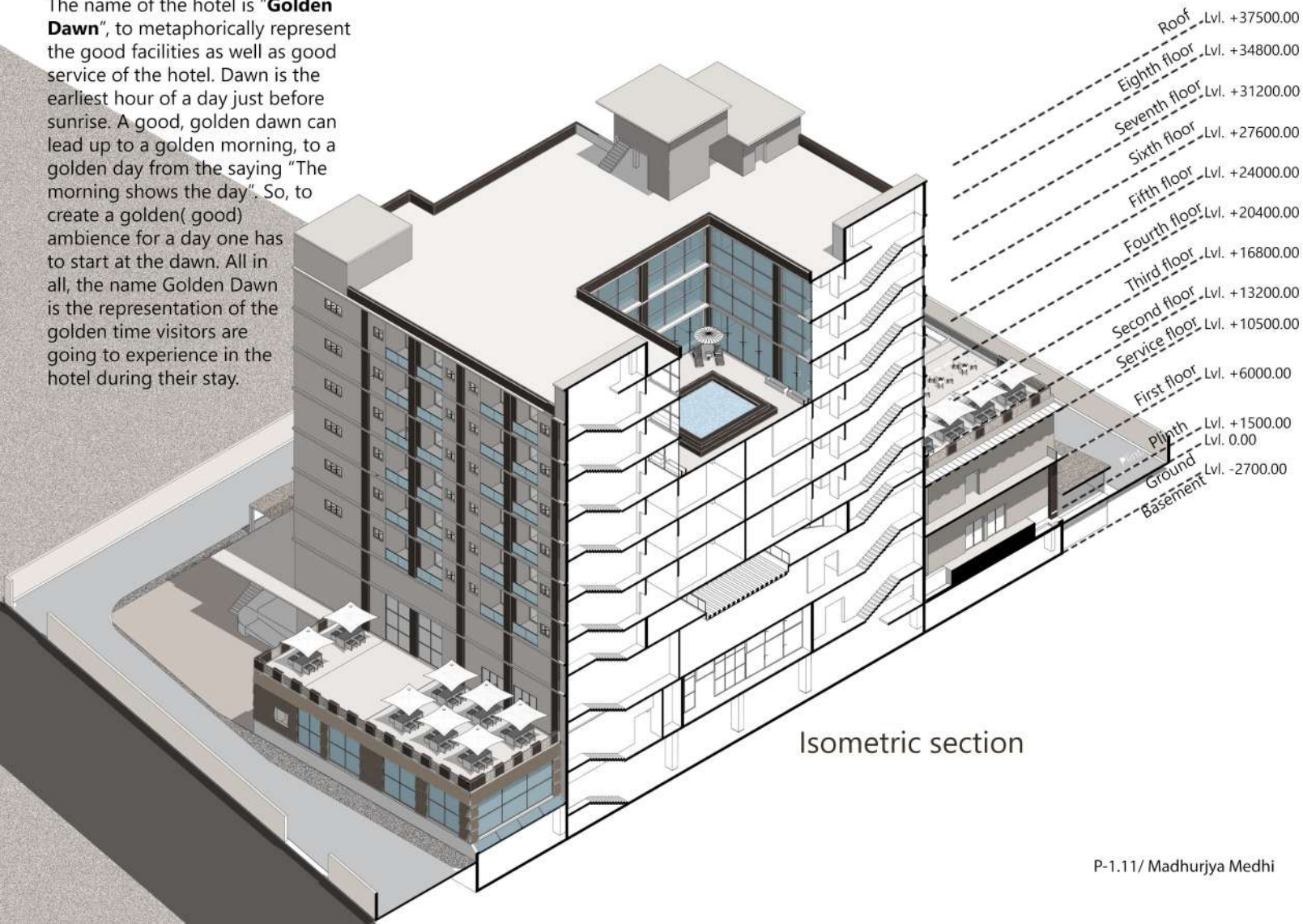
### THREATS-

- The one directional traffic flow at certain hours may become a concern for the visitors

The name of the hotel is "**Golden Dawn**", to metaphorically represent the good facilities as well as good service of the hotel. Dawn is the earliest hour of a day just before sunrise. A good, golden dawn can lead up to a golden morning, to a golden day from the saying "The morning shows the day". So, to create a golden( good) ambience for a day one has to start at the dawn. All in all, the name Golden Dawn is the representation of the golden time visitors are going to experience in the hotel during their stay.



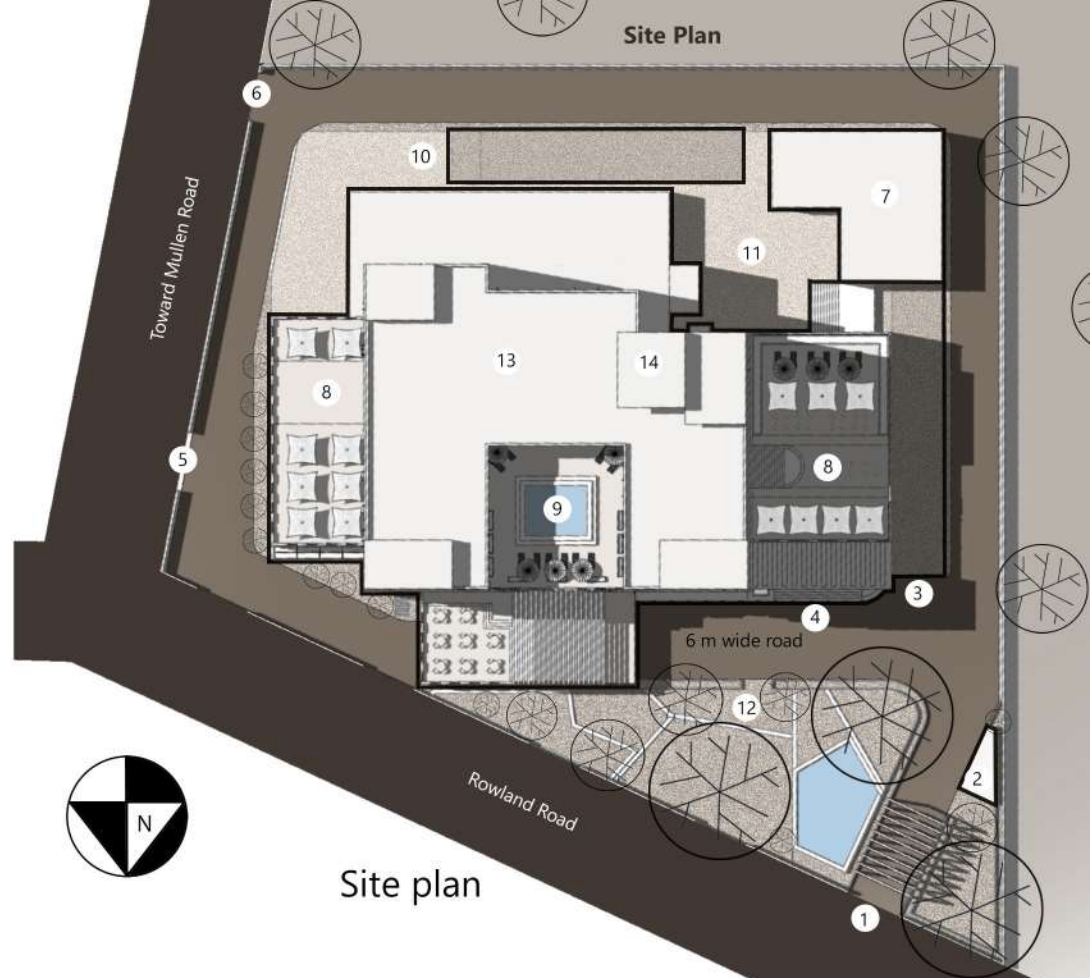
## Vertical Zoning





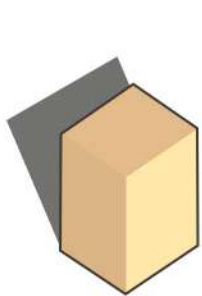
## Legends

1. Banquet entry/ guest entry
2. Security kiosk
3. Basement entry
4. Banquet drop off
5. Guest entry
6. Service entry
7. Site level service zone
8. Roof Garden
9. Guest interaction zone
10. Basement exit
11. Lawn for partying near banquet hall
12. Pocket garden
13. Roof
14. Lift Machine Room( LMR)



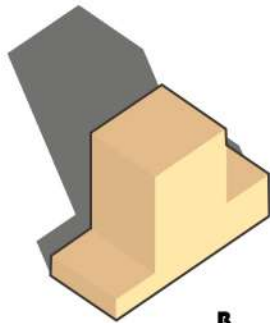
Site plan

## Evolution of the form



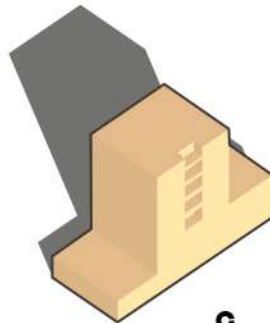
A

A uniform cuboid as the form considering the stability



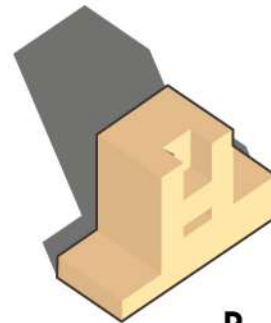
B

Horizontal extension to incorporate green on the roofs and to increase its stability.



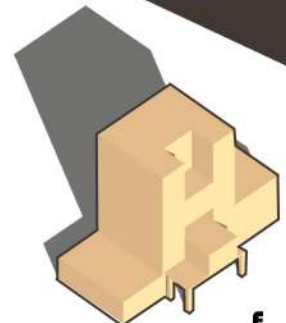
C

Providing cutouts on alternate floors for natural light as well as aesthetics



D

To maximize the floor area and to create an open interaction zone a large puncture is provided instead of the smaller ones.



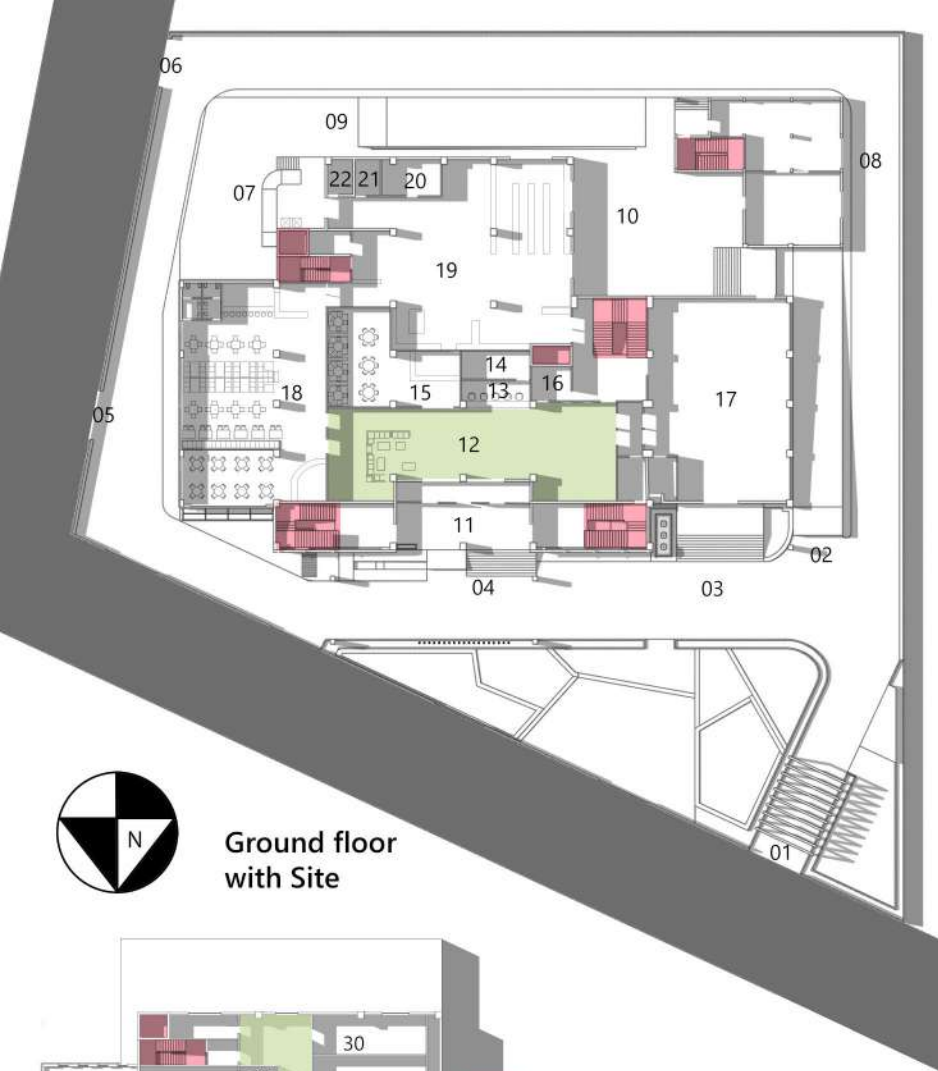
E

To attract people, the cocktail lounge along with a sitting area is extruded out towards the front, visible from the main road.

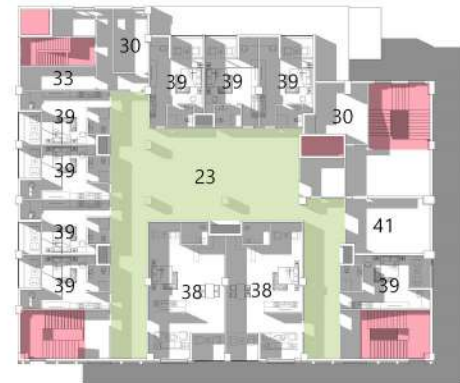


3D rendered view

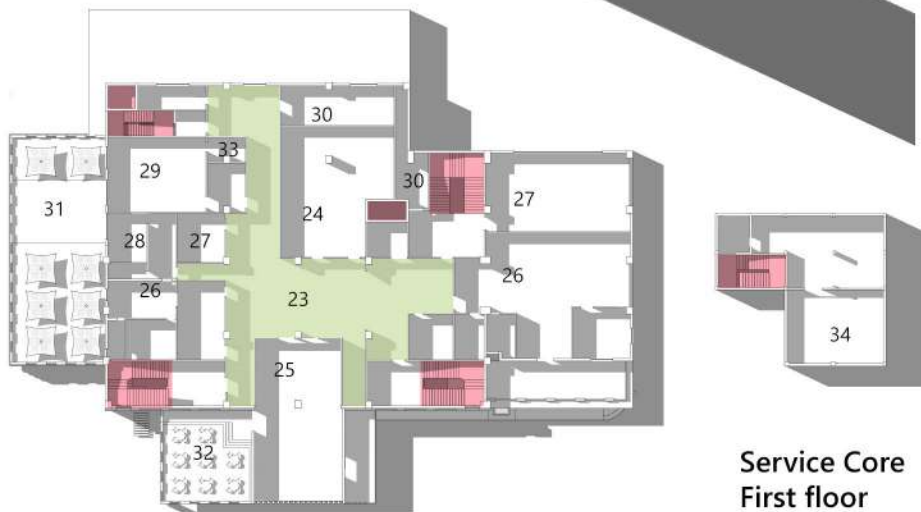




Second Floor

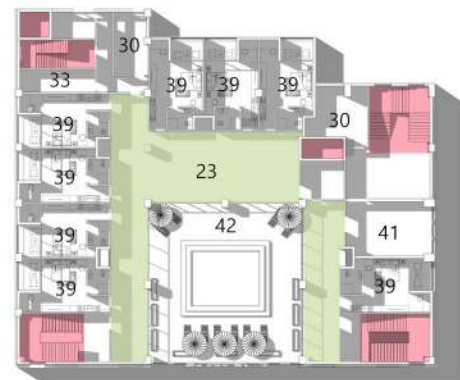


Third- Fourth Floor

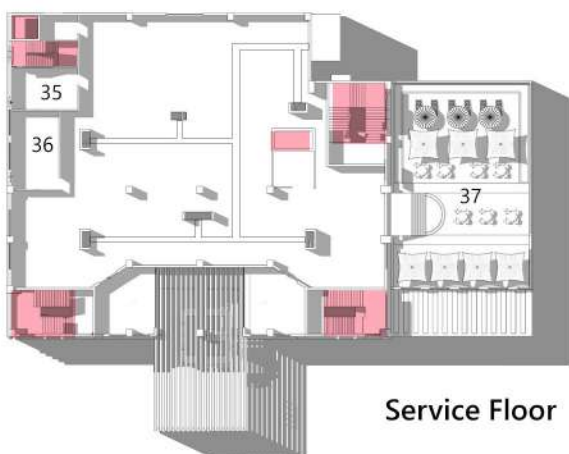


First floor

Service Core  
First floor



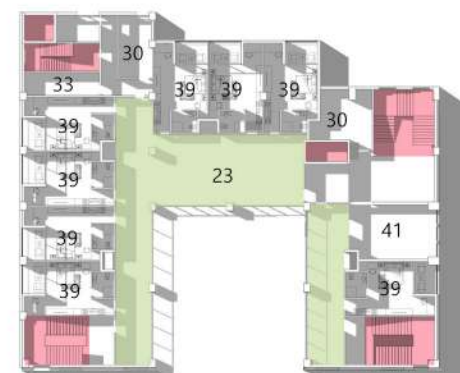
Fifth Floor



Service Floor

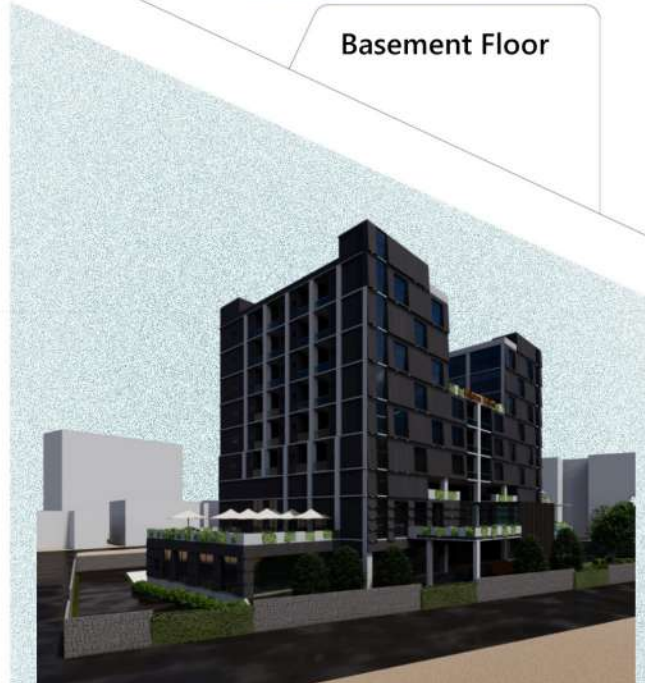
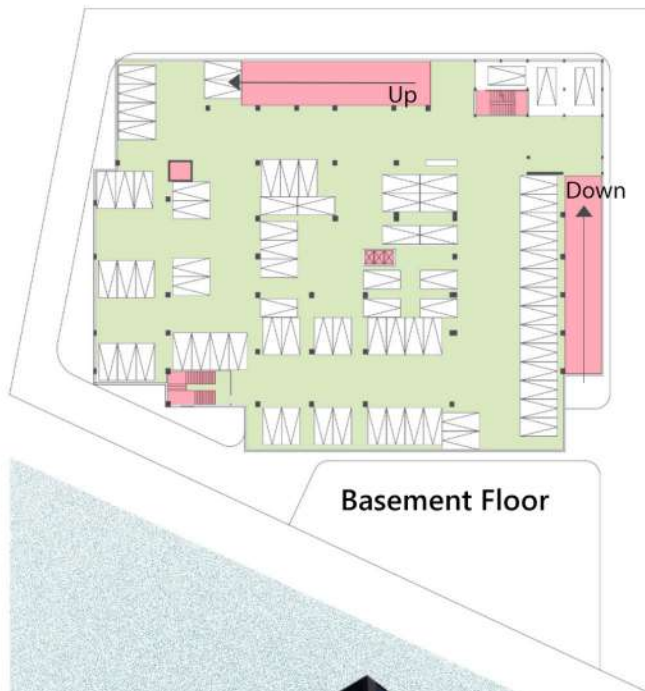
### Legends-

- Horizontal circulation
- Vertical circulation



Sixth- Seventh Floor





LMR Room  
+41500.00  
Mumpty Room  
+37500.00  
Roof  
+34800.00  
Seventh Floor  
+31200.00  
Sixth Floor  
+27600.00  
Fifth Floor  
+24000.00  
Fourth Floor  
+20400.00  
Third Floor  
+16800.00  
Second Floor  
+13200.00  
Service Floor  
+10500.00  
First Floor  
+6000.00

#### Site level

1. Banquet entry/ Visitors' entry (site)
2. Basement entry
3. Banquet drop off
4. Visitors' drop off (building)
5. Visitors' entry/ exit (site)
6. Visitors' exit/ Service entry & exit (site)
7. Loading/ unloading
8. Service core (site level)
9. Basement exit
10. Party lawn

#### Ground Floor

11. Entry foyer
12. Entry lobby
13. Reception
14. Office
15. Themed Restaurant
16. Lift lobby
17. Banquet Hall
18. Restaurant cum Bar
19. Kitchen
20. Store
21. Dry storage
22. Cold storage

#### First Floor

23. Lobby
24. Health club
25. Cocktail Lounge
26. Manager's apartment
27. Admin office/ meeting room
28. Lobby for the rooftop garden
29. Manager's office
30. Room service staff
31. Roof garden
32. Rooftop Cafe
33. HVAC room

#### Site level service( first floor)

34. Service core

#### Service Floor

35. House keeping staff
36. Cleaning staff
37. Roof garden (accessible from the upper floor)

#### Second Floor- Seventh Floor

38. VIP guest rooms (6 in numbers)
39. Guest rooms ( 48 in numbers)
40. Entry veranda (to the roof garden)
41. Study room
42. Roof garden

## About the design

The first two floors are open for all the people coming to the hotel (to dine in, to have a drink etc.). From the second floor to the seventh floor, these are floors for the guests only where visitors can enter with permission.

There is a small garden in front of the hotel building as a pocket garden amongst the concrete jungle. To have more green areas two roof gardens are created on the extensions on both sides of the building.

## Elevation (North)

In the elevation of the building Porcelain Ceramic Rainscreen Cladding is used because of its durable nature in the harsh weather.





# D. ART AND CULTURE HUB SRI SRI MADHABDEV KALAKSHETRA

10th semester, sessional paper, **Individual**,  
(work from home, online), 2021 (January-May),  
AR1071, Architectural Thesis II

Madhabdev was the prime disciple of Srimanta Sankardev and was a prime preacher of the movement "Ek Saran Naam Dharma", through which Sankardev started bringing the idea of democracy among the people of Assam. Also, Sankardev and Madhabdev contributed many authentic elements to the Assamese culture and literature such as 'Bhaona', 'Borgeet', 'Holigeet' and 'Ghosha'.

The primary design was proposed in Narayanpur in 2007 and some areas are constructed also, But due to different reasons the work was postponing further. Currently, the phase III of the construction is happening.

*Note: According to the suggestion of the jury members, the whole site is redesigned with the built and non-built parts.*

## Architectural expressions in Assam



Traditional Assamese houses



Stilted houses with vernacular materials in the hills



Pavilions built near paddy fields to keep an eye on the crops.

## Design Methodology

### Research Question?

*How to create an authentic Kalakshetra justifying the works of Madhabdev different from the Sankardev Kalakshetra*

### Areas of Research

- A. Development of art & culture of Assam
- B. Madhabdev's contribution to the Assamese society
- C. Architecture of Assam
- D. Activities of an active satra

### Case Studies

1. Srimanta Sankardev Kalakshetra Guwahati (primary)
2. Jawahar Kala Kendra, Rajasthan (secondary)
3. Salar Jung Museum Hyderabad (primary)
4. Madhabdev Kirtan Ghar Barpeta (primary)
5. Sankardev Kirtan Ghar Patbaushi (primary)

### Design Questions

*How the architecture shapes the interaction between the built environment & people*

Human scale buildings for people to interact comfortably

*How will the design serve in future*

Conservation of art and culture and history of Assam for many generations to come.

*How the design will respond to its surroundings*

An ecological corridor is incorporated connecting the paddy fields around for conserving bio-diversity.

*Will the forms follow function*

Buildings are chronologically arranged in the site

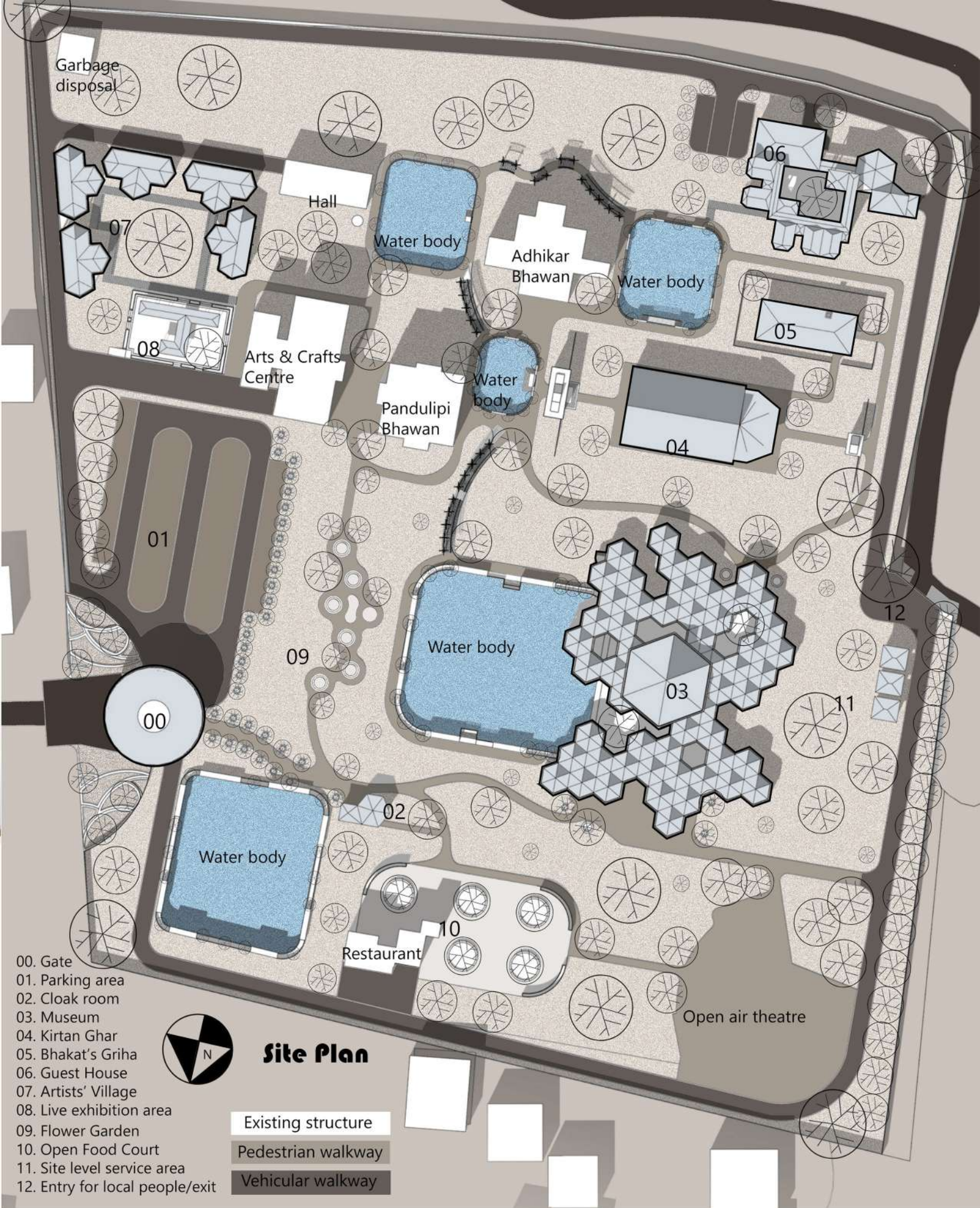
*How it will help in the social & political context*

Exposure to the works of local art and craftsman as well as for the local artists to showcase their talents.

Inclined roof for the heavy downpour, to grow creepers.

Addition of a buffer from outside in the form of a veranda where people can interact







# Design Evolution

[illegible]

This is the current condition of the site. The site for the project of Madhabdev Kalakshetra was taken around the campus of Badla Padma Aata Satra ( Badla Padma Aata was the prime disciple of Madhabdev). The Kirtan Ghar and disciple centre were to be redesigned and the Pandulipi Ghar, Adhikar Ghar, Art & Craft Centre, Hall etc. are newly designed.

2

The site plan shows the UIC campus layout. It features a central area with several buildings, including a large rectangular building and a circular building. There are also several parking lots and green spaces. The plan is bounded by a thick brown line representing the campus perimeter. Labels include 'TOWNSHIP ROAD/CHRYSLER' at the top and bottom left, and 'TOWNSHIP ROAD/CHRYSLER' at the bottom right.

In the first stage of the design, the road network was proposed with the clear distinction between vehicular and pedestrian pathways. It was kept in mind that the vehicular roads are not crossing the pedestrian pathways to create a pedestrian friendly environment. The areas for the museum and the guest were proposed.

[illegible]

The third phase of the design with the distinction between the vehicular and pedestrian paths, included the chronological sequencing of the buildings. This design was lacking the appreciation spaces for the buildings, specifically the museum.

4

The site plan shows the layout of the University of Toronto Scarborough campus. Key features include: a large parking lot on the left; a central area with several buildings, including a large one with a crosshair indicating the new building; a large, irregularly shaped building on the right; and a large, irregularly shaped building at the bottom. The plan also shows various roads, paths, and landscaping elements. The text 'TOWARDS PAVILION THEATRE' is at the top, and 'TOWARDS NATIONAL HIGHWAY' is at the bottom left.

In the final phase of the design, a one directional flow of visiting the buildings is proposed keeping the Kirtan Ghar of Badla Padma Aata at the heart of the activities of the site.



# Conceptual Thoughts

Madhabdev was one of the prime preacher of

## **“Ek Saran Naam Dharma”**

*“A religion which accepts everyone irrespective of the stratification of the society, under which religion everyone is equal and safe”*

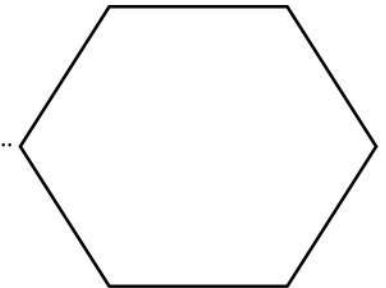
Traditional Assamese umbrella

## **‘Japi’**

*“An object farmers use to protect themselves from rain, the sun in the fields while working, also used as a traditional gift as well as a decorative element”*

*Ek Saran Naam Dharma = The idea of Japi*

*Metaphorically “Ek Saran Naam Dharma” is depicted through the idea of a Japi, an umbrella under which everyone is safe from the rain, umbrella being the religion and the rain being the conservative tradition and beliefs, society as well as stratification.*



*Japi is created following the pattern of a hexagons and triangles where hexagons are dominant visually. From this idea the hexagons are taken as the prime shape of the design in plan. To maintain a cohesive nature of the buildings, hexagons are incorporated with each of the plans of the buildings.*



Site elevation

3D render of Artists' Village



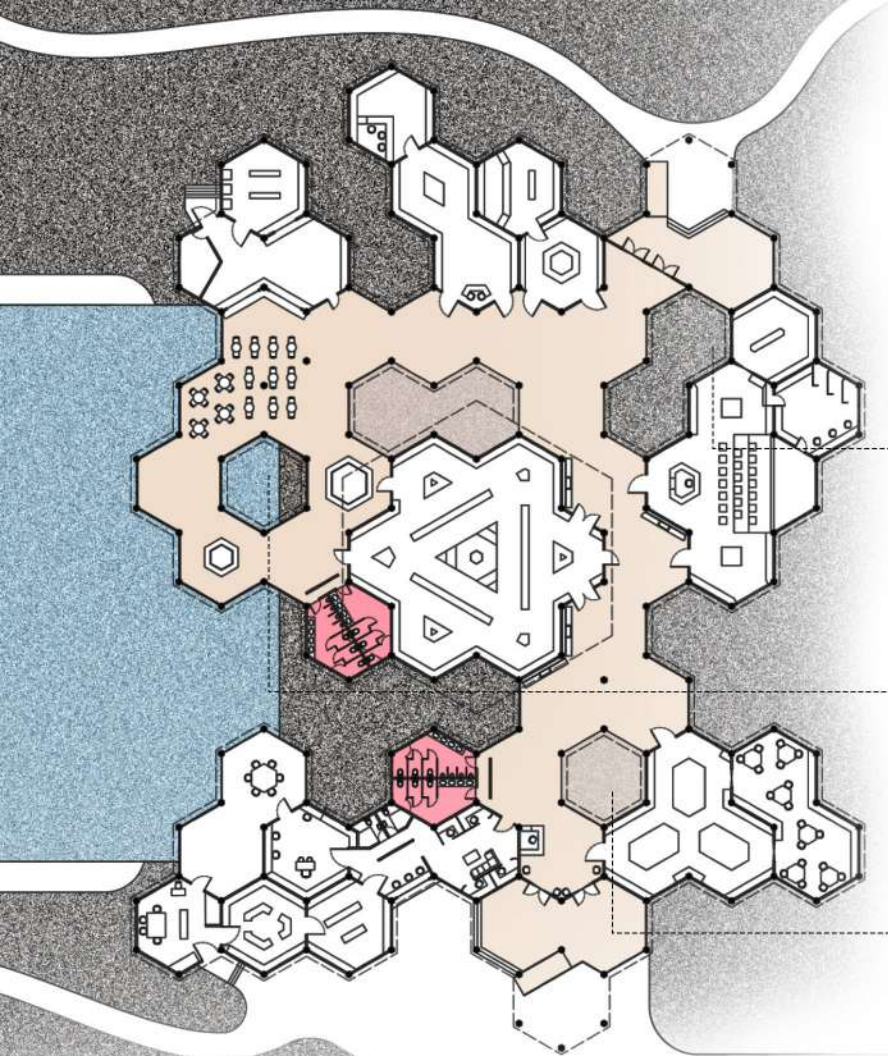
3D render of Kirtan Ghar





## Madhabdev Museum Of Senses

The museum is a human level museum so that people have the sense of connection and comfort and can explore to the fullest. Inclusion of the pocket gardens inside will help enhance the interaction between the people and nature.



Pocket Garden



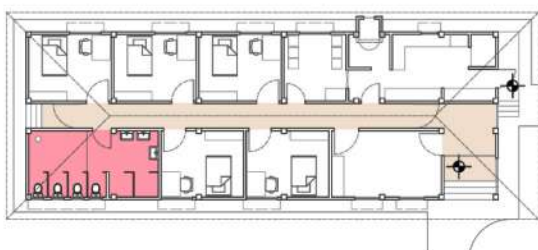
Cutout



Pocket Zen Garden

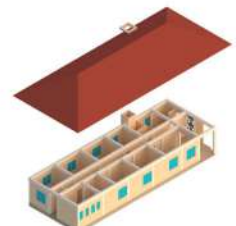


- 1. Museum of Visuals:** The first stop in the museum, where people can get a brief knowledge about Assam, the people of Assam and Madhabdev.
- 2. Museum of Sound:** The second stop in the museum, with a live performance area and an exploring local music through instruments area, where people will listen to the local instruments as well as play it.
- 3. Museum of Smell:** The third stop in the museum, housing different unique fragrances of Assam in the form of perfume, incense sticks etc. which will be sellable.
- 4. Museum of Touch:** The fourth stop in the museum, where people can touch things and experience them. Different varieties of fabrics, crafted things will be kept which will be sellable.
- 5. Museum of Taste:** The last stop in the museum, where people will get to experience authentic Assamese cuisine.



## Bhakat Griha

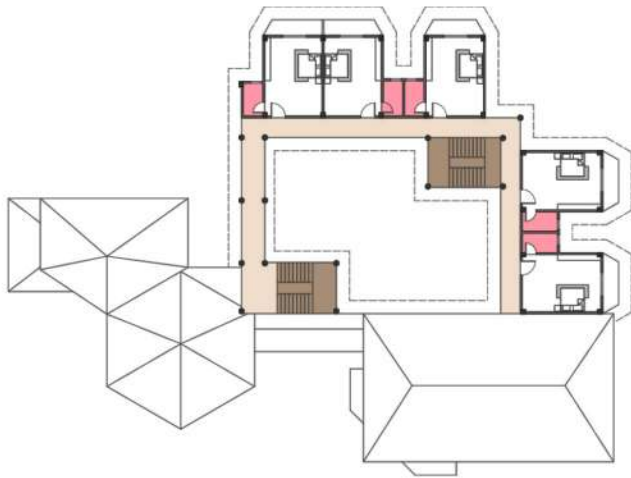
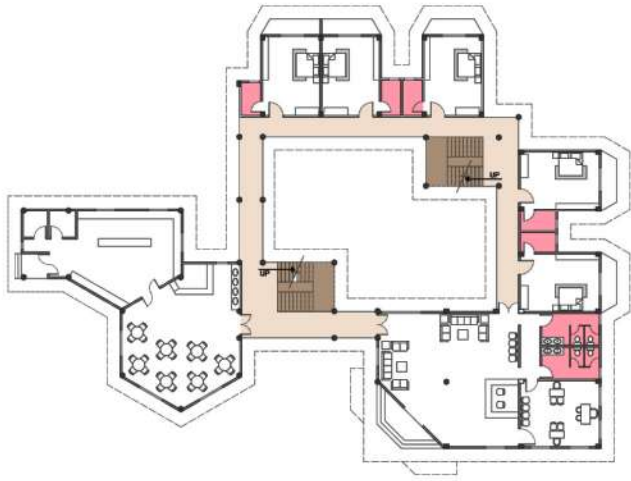
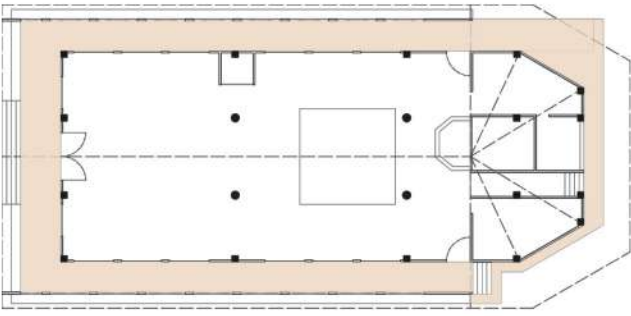
The Bhakat Griha is for the devotees and disciples of Sankardev and Madhabdev. This area is kept isolated from the visit of outsiders. It is kept as a private area for the Bhakats only adjacent to the Kirtan Ghar.





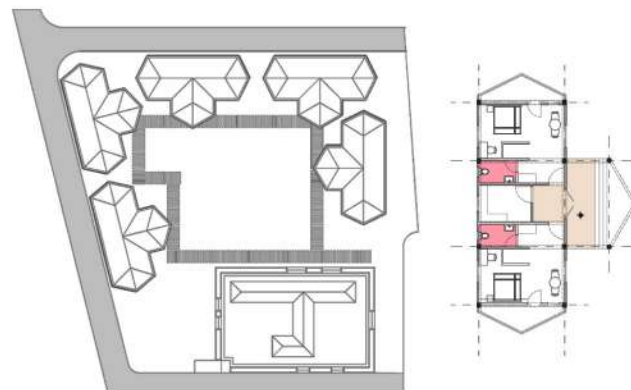
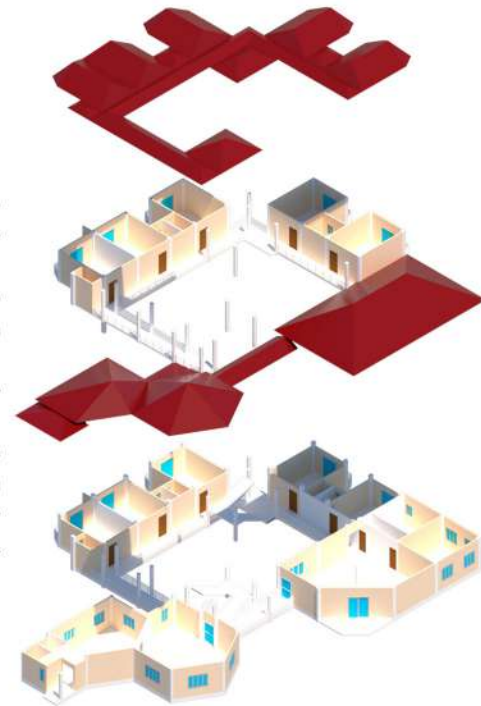
## Badla Padma Aata Satra Kirtan Ghar

This is a safe place for everyone as through these 'kirtan ghar's Sankardev and Madhabdev used preach the "Ek Saran Naam Dharma" movement. The main aim of that was to provide a shelter for everyone irrespective of their religion, social place etc. This is a redesign of the previous Kirtan Ghar of Badla Padma Aata, disciple of Madhabdev.



## Guest House

The guest house is designed to achieve an organic design. The interaction between the built and nature is kept in mind while designing this guest house. An interior open court is provided which is visually connected with the outer spaces. Rooms are arranged in a way so that while walking upto their rooms, people go through an open corridor enjoying the ambience the surroundings portray.



## Artists' Village

The Artists' Village is the representation of the traditional Assamese villages. Houses are arranged creating a open space in the middle as an interaction space, a place for children to play.

The live exhibition hall will be a place where the artists will be working and the visitors can visit, have a look at their works and that way the artists can reach a market for the local, traditional goods.







3D render of the  
museum of senses







THANK YOU.....

Cover page drawing  
by Madhurjya Medhi©

