

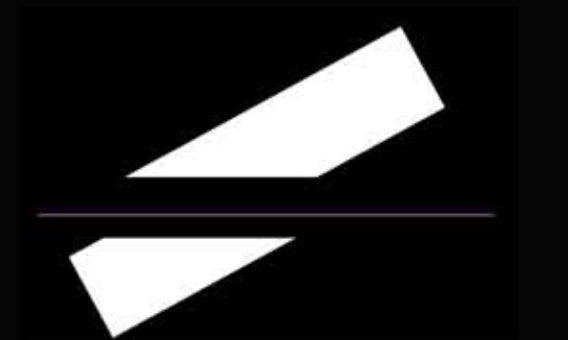
Museum_Indo-Pak::PARTITION

Amritsar_Wagha border

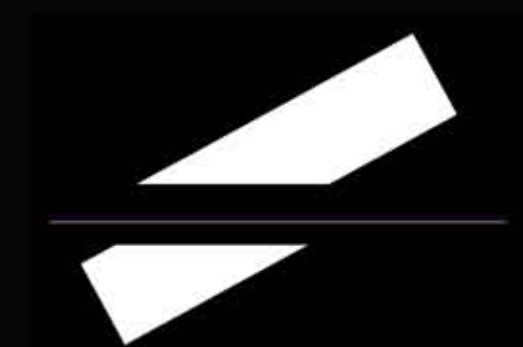
Museum_Indo-Pak::PARTITION SYED JUNAID ALI ARCHITECTURE THESIS 2010-2011

THESIS BY: SYED JUNAID ALI
GUIDES BY: AR. RITU GULATI
ARCHITECTURAL THESIS: 2010_2011
BACHELORS OF ARCHITECTURE
FACULTY OF ARCHITECTURE G.B.T.U
LUCKNOW.

I would like to say thank you to my guide Ar. Ritu Gulati for being architecturally Quirky and taking tremendous interest in my project with me, and the rest of my batch mates and to my loving juniors Rahul kardam, Rahul Jadon, Salman for entertaining me during all the thesis time, and to my Parents for their love and support throughout college. Cheers...



do you remember a time when the Country was.





Manifesto [intent]

The design problem is to conceive a space that binds the two nations at a site which is located at the international border of the two nations with the aim to convey the peace message world. It should have an impact on the psychology of the people of the two nations which partitioned as a result of certain consequences at the time of independence from the British colonial rule.

The partition Museum is envisaged as a story telling Museum. The story of how thw biggest havoc happened on the face of this **ethnically diverse nation of the world, INDIA** (which was one nation before 1947. Now the India and Pakistan) that existed before partition were rendered asunder and, after the agony, suffering and pain, how they are being picked up again

The museum complex at the Indo-Pak border would comprise of exhibition galleries - permanent and temporary, storytelling area, museum souvenir shop, auditorium, study area, Sarhad - restaurant and a small library. The main exhibit area is divided into 3 sections: pre partition India ,india at the time of partition and India after partition.

The galleries of the partition museum at Wagah would display the storie telling images and artifacts which will help to the people to understand the havoce of partion and it would also contain portraits of the various rulers, social and religious reformers, poets, yogis and jogis, leaders of nonviolence and peace activists from India and Pakistan. In addition, the museum would introduce those who have worked relentlessly for democracy, freedom, justice, equality, tolerance and peace in these post-colonial societies. Finally, the partition museum would catalogue and preserve the record of the great movements for peace and understanding between India and Pakistan, for communal and sectarian harmony and for the human rights of the most marginalized in both the states

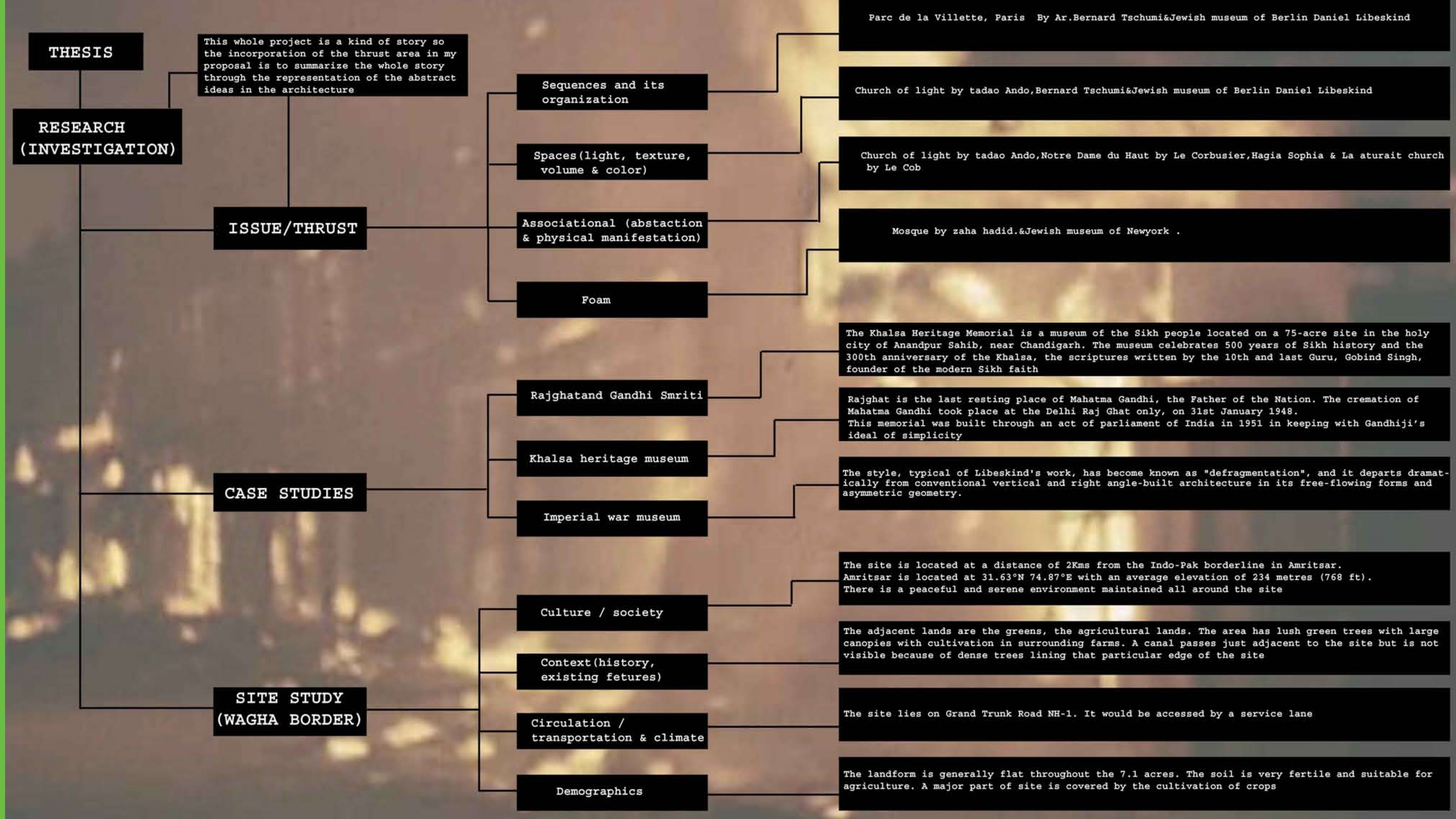


THE PARTITION..... THE HISTORY

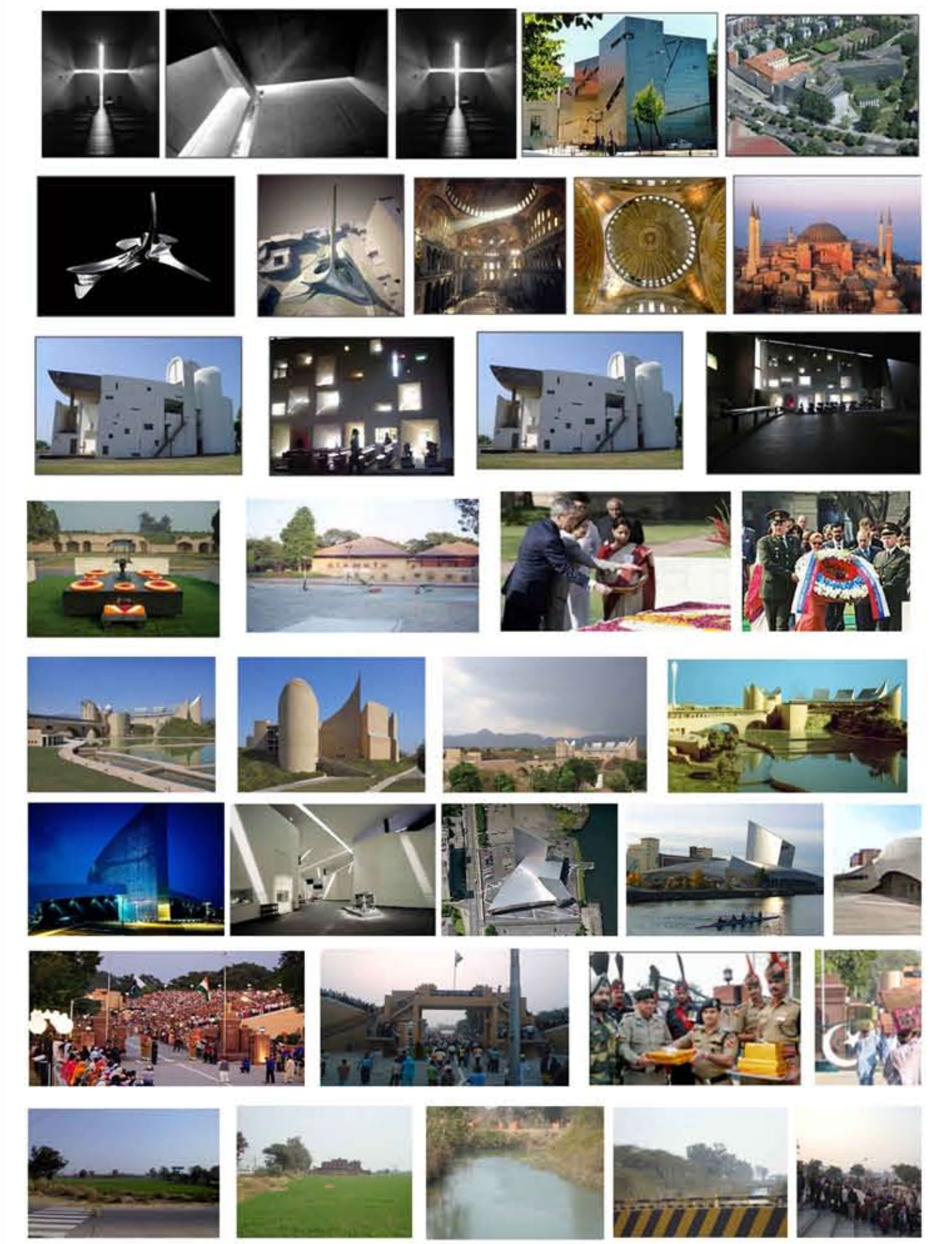
The Partition of India was the partition of British India on the basis of religious demographics that led to the creation, on 14 August 1947 and 15 August 1947, respectively, of the sovereign states of the Dominion of Pakistan (later Islamic Republic of Pakistan and People's Republic of Bangladesh) and the secular Union of India (later Republic of India). The partition was promulgated in the Indian Independence Act 1947 and resulted in the dissolution of the British Indian Empire. The partition displaced up to 12.5 million people in the former British Indian Empire, with estimates of loss of life varying from several hundred thousand to a million. The violent nature of the partition created an atmosphere of mutual hostility and suspicion between India and Pakistan that plagues their relationship till this day.

The partition of India included the geographical division of the Bengal province of British India into East Pakistan and West Bengal (India), and the similar partition of the Punjab province into West Punjab (later the Pakistani Punjab and Islamabad Capital Territory) and East Punjab (later the Indian Punjab, Haryana and Himachal Pradesh). The partition deal also included the division of state assets, including the British Indian Army, the Indian Civil Service and other administrative services, the Indian railways, and the central treasury.

In the aftermath of Partition, the princely states of India, which had been left by the Indian Independence Act 1947 to choose whether to accede to India or Pakistan or to remain outside them, were all incorporated into one or other of the new dominions. The question of the choice to be made in this connection by Jammu and Kashmir led to the Indo-Pakistani War of 1947 and other wars and conflicts between India and Pakistan.



GLIMPS

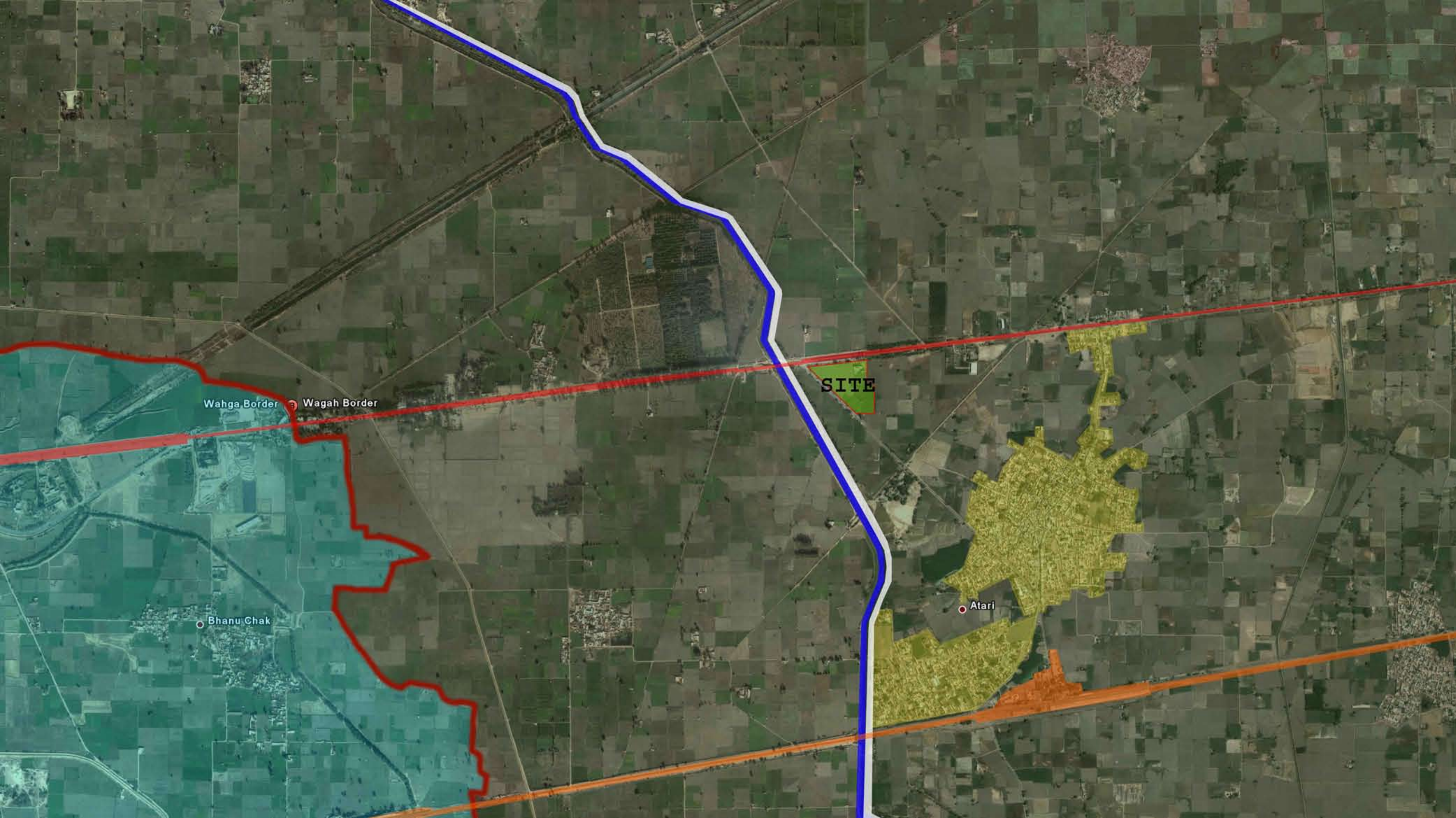


PROCESSES - RESEARCH

A blurred photograph of city lights at night, showing vertical streaks of light in various colors (yellow, red, blue, green) against a dark background. The lights are out of focus, creating a sense of motion and depth.

site research

ARCHITECTURAL THESIS: 2010_2011



Site Information

Site location and City Context

The site is located at Attari-Wagah border (Indo-Pak border) in the city of Amritsar in Punjab, India.

Amritsar is a city in the northwestern part of India and is the administrative headquarters of Amritsar district Langar in the state of Punjab, India.

The Population of the city is over 1,500,000. Amritsar is situated 217 kilometers northwest of state capital Chandigarh and is 32 kilometers (20 mi) east of Lahore, Pakistan and therefore, very close to India's western border with Pakistan.

The city lies on the main Grand Trunk Road (GT Road) from Delhi to Amritsar connecting to Lahore in Pakistan. The G. T. Road, built by Sher Shah Suri, runs through the whole of the northern half of the Indian subcontinent, connecting Peshawar, Pakistan to Sonargaon, Bangladesh.

The city is also connected to most other major cities such as New Delhi, Mumbai, and Calcutta by an extensive network of rail system. The city also provides air connectivity to major Indian cities, as well as international cities.

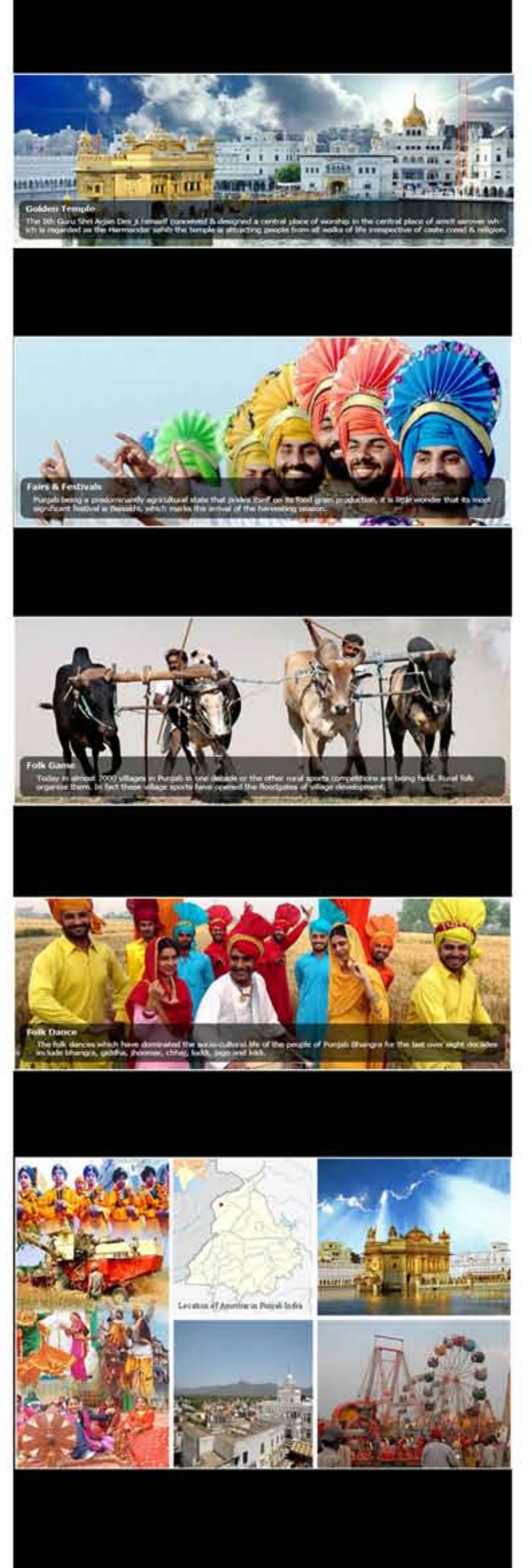
Amritsar is dominated by the history of Hindus and Sikhs and many of their sacred shrines are found in and around the city. It was established by Guru Ramdas.

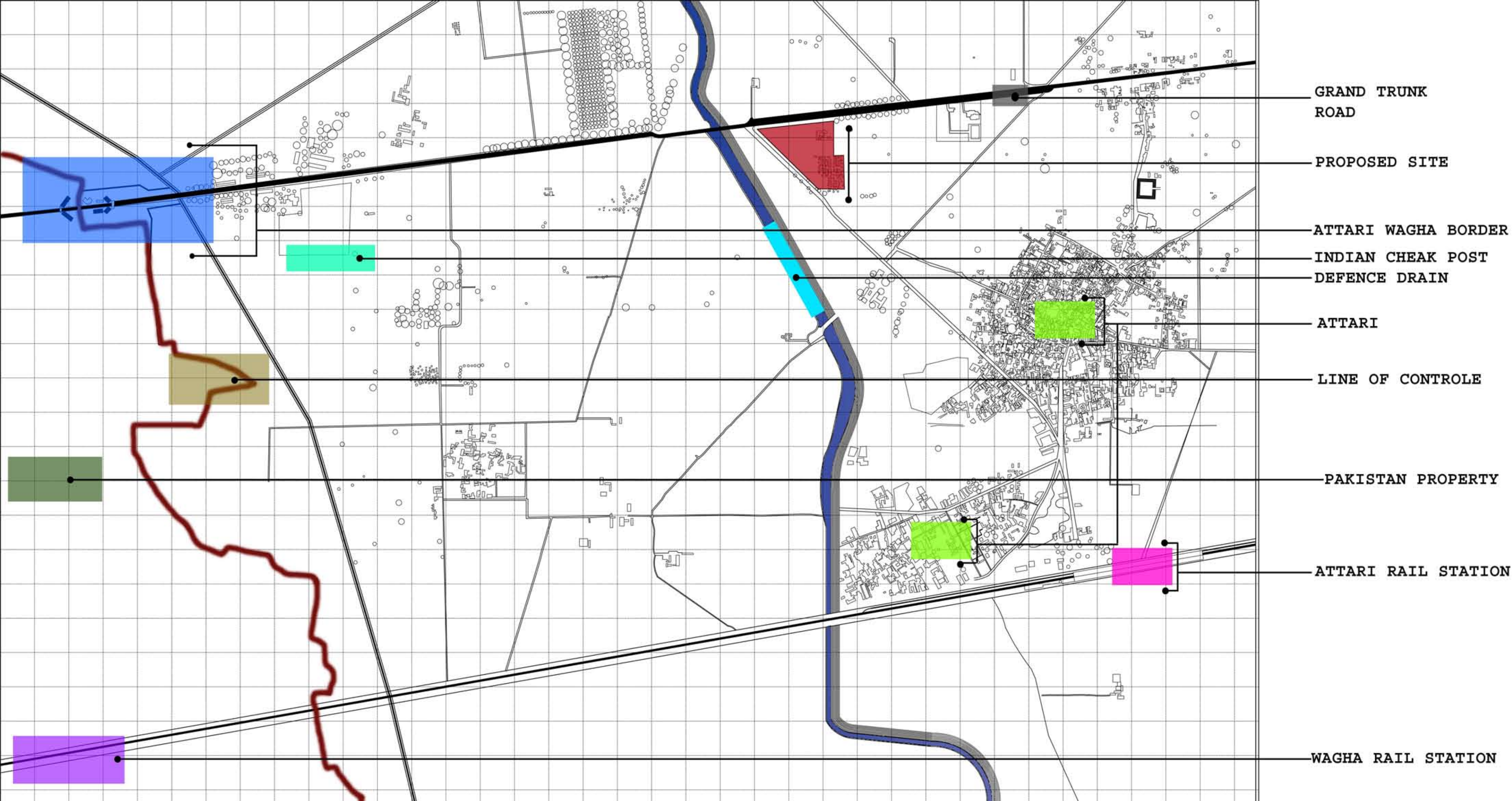
Amritsar is home to the Harmandir Sahib, also known as the Golden Temple, the spiritual and cultural center of the Sikh religion. This important Sikh shrine attracts more visitors than the Taj Mahal in Agra as it has more than 100,000 visitors on week days alone and is the number one destination for non-resident-Indians (NRI) in the whole of India. The city boasts of being the main centre of Sikhs' cultural, religious and political history.

Amritsar is also known for the incidents of Jallianwala Bagh Massacre in 1919 under British Rule and Operation Bluestar Massacre in 1984 under the late Prime Minister of India, Indira Gandhi. Amritsar is also home to Central Khalsa Orphanage, which was once a home for Shaheed Udham Singh, a prominent figure in the Indian independence movement.

Amritsar's central walled city has narrow zig zag streets mostly developed in the 17th and 18th century. The city is a peculiar example of an introverted planning system with unique areas called Katras. The Katras are self styled residential units that provided unique defence system during attacks on the city.

The main commercial activities include tourism, carpets and fabrics, farm produce, handicrafts, service trades and light engineering. The city is known for its food and culture.





GRAND TRUNK ROAD

PROPOSED SITE

ATTARI WAGHA BORDER

INDIAN CHEEK POST

DEFENCE DRAIN

ATTARI

LINE OF CONTROLE

PAKISTAN PROPERTY

ATTARI RAIL STATION

WAGHA RAIL STATION



THE EXISTING FETURES AND SITE CONTEXT

The Attari-Wagha, Indo-Pak border checkpoint is located almost midway between Amritsar in Indian Punjab and Lahore in Pakistan Punjab. It has an elaborate complex of buildings, roads and barriers. Till recently, it was the only operational border crossing between India and Pakistan.



The site for the partition Museum is located at a distance of 2kms from the international border on the Indian side. The attari rail station is 2km far from the proposed site.



there is a water channel is running which is coming from ravi river called defence drain. this defence drain is running between the site and the line of controle.



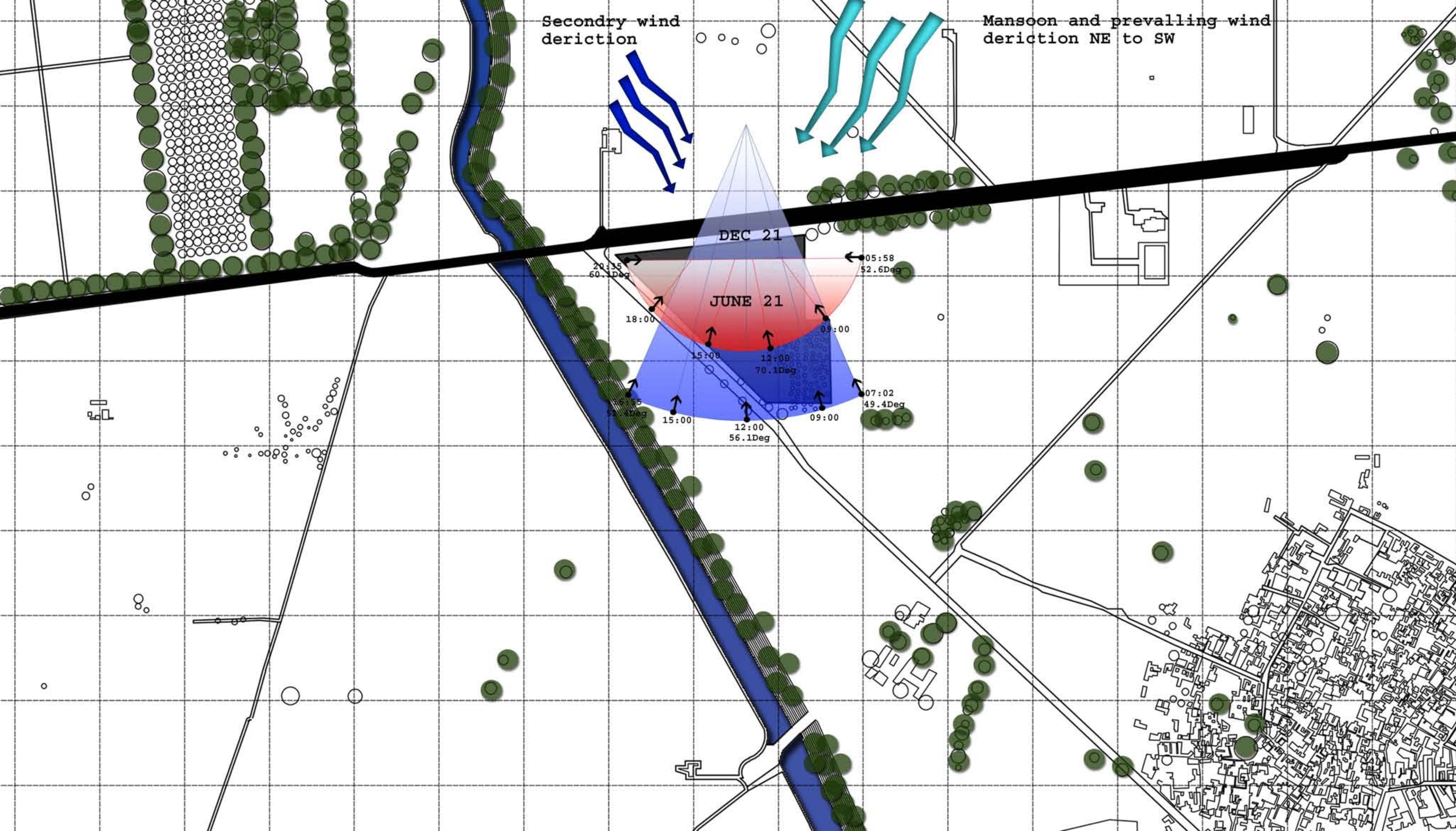
S I T E _ R E S E A R C H



CLICKS



Site views and its vicinity



JUNE 21 [summer solstice]

[ALLOW MOST SUMMER SUNLIGHT]
 -50% sun exposed spaces
 -50% shaded spaces
 -Even in Summer when it is more direct and hot sun, Amritsar still remains cool because the wind from the himanchal side.
 -Allowing sufficient light to infiltrate site will result in a comfortable climate. Spaces should be sculpted to allow for these parameters.

DEC 21 [winter solstice]

[ALLOW ALL WINTER SUNLIGHT]
 -80% sun exposed spaces
 -20% shaded spaces

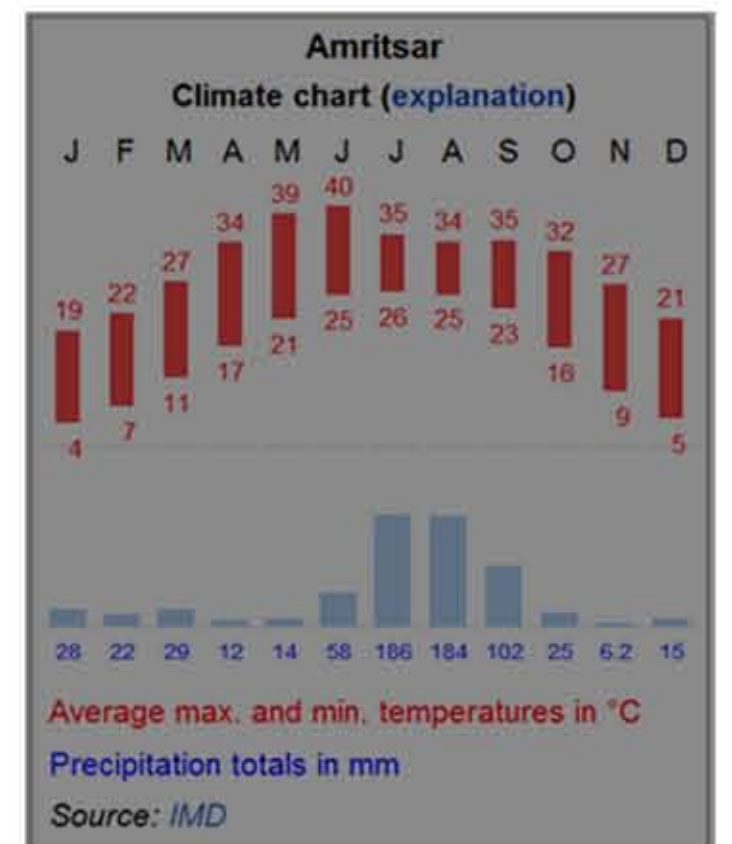
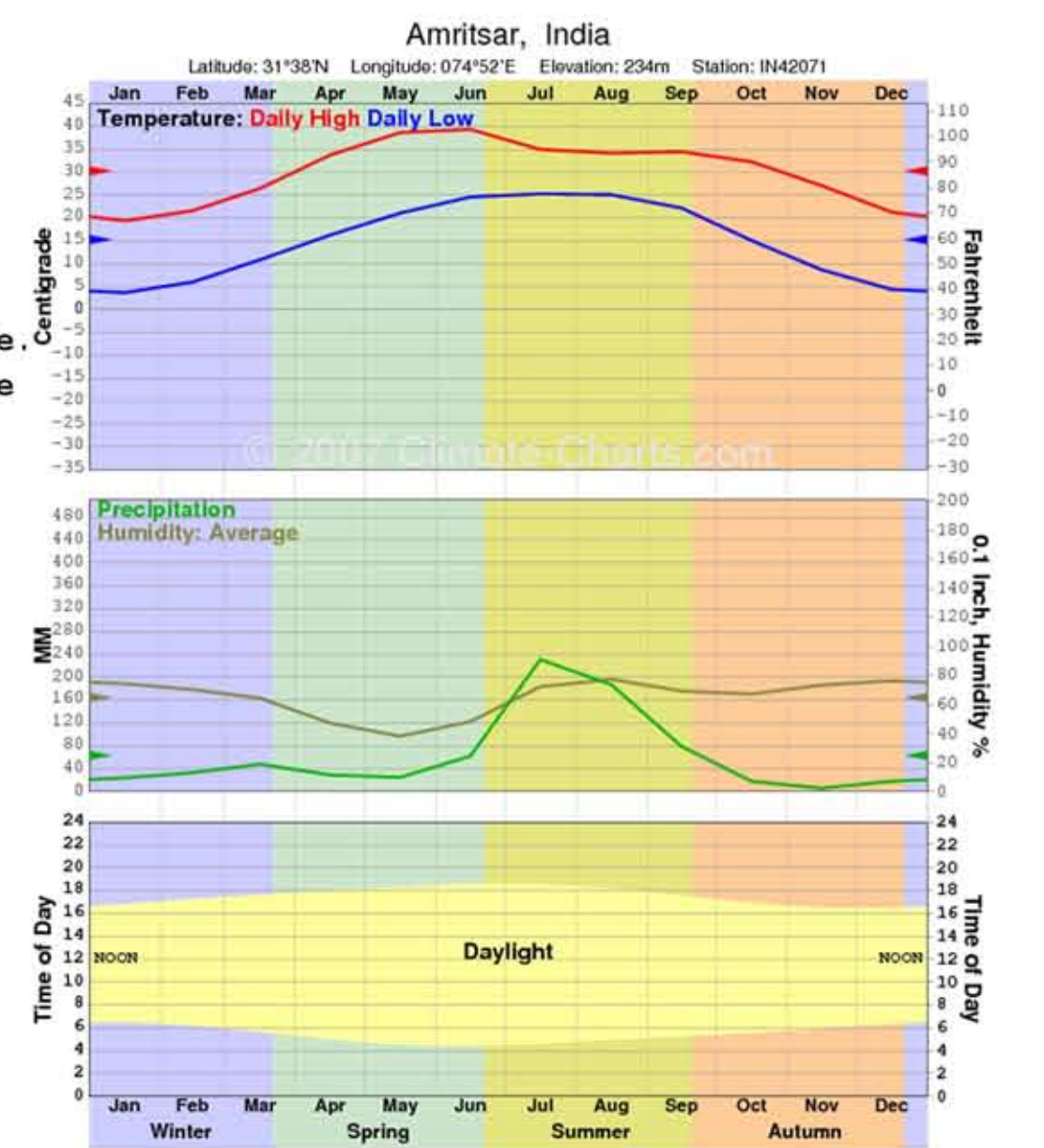
Latitude 31.63deg north
Longitude 74.81 east

Average elevation 234mt
 Amritsar has a semiarid climate, typical of Northwestern India and experiences four seasons primarily:

- Winter season (November to March) with temperature ranges from 4 °C (39 °F) to about 19 °C (66 °F),
- Summer season (April to June) where temperatures can reach 45 °C (113 °F),
- Monsoon season (July to September) and
- Post-monsoon season (September to November).

Annual rainfall is about 681 millimeters (26.8 in). Since 1970, the lowest temperature, -2.6 °C (27 °F), was recorded on 21 Jan 2005 and the highest temperature, 47.7 °C (117.9 °F), was recorded on 21 May 1978.

There are on average 3,200 sunshine hours per year in Amritsar.



climate study

case studies

ARCHITECTURAL THESIS: 2010_2011



khalsal heritage museum

Nature: Public/Semi-Public

Typology: Heritage Museum dedicated to Khalsa.

Year of Completion: 2010

Total Area: 23,225 square meters (250,000 square feet)

Client: Anandpur Sahib Foundation

Architects: Moshe Safdie and Associates, Boston

Associate Architects: Ashok Dhawan, Nizamuddin, New Delhi, India

Cost of Project: Rs. 224 Cr

Project Executors: Larsen and Tubro

Museum Overview

Museum Conception:

This museum is the brainchild of former chief minister of Punjab (India), Parkash Singh Badal, who was inspired by Moshe's work on a Jewish museum in Jerusalem and invited him to create this museum in Punjab. The scale of the museum is nothing like anything seen before in India.

The project, which has been shaped like hands offering prayers, unfolds Sikh history and tradition -like never before.

Location:

The site is in anadpur sahib, Punjab. Situated in the foothills of Shivalik range of Himalayas, Anandpur Sahib is 80 km by good motorable road from Chandigarh, the capital of Punjab. The last stretch of 11 km has been four-laned. There are two decorative entry gates on the main road with a beautifully developed part to greet the visitors to the town.

The Khalsa Heritage Memorial is a museum of the Sikh people located on a 75-acre site in the holy city of Anandpur Sahib, near Chandigarh. The museum celebrates 500 years of Sikh history and the 300th anniversary of the Khalsa, the scriptures written by the 10th and last Guru, Gobind Singh, founder of the modern Sikh faith.





Architect's Intent

In moshe Safdie's own words,

"The core premise, on which the design is based, is to create environments that transport the visitor into a different time and space, thereby enhancing their capacity to receive the intended communication message.

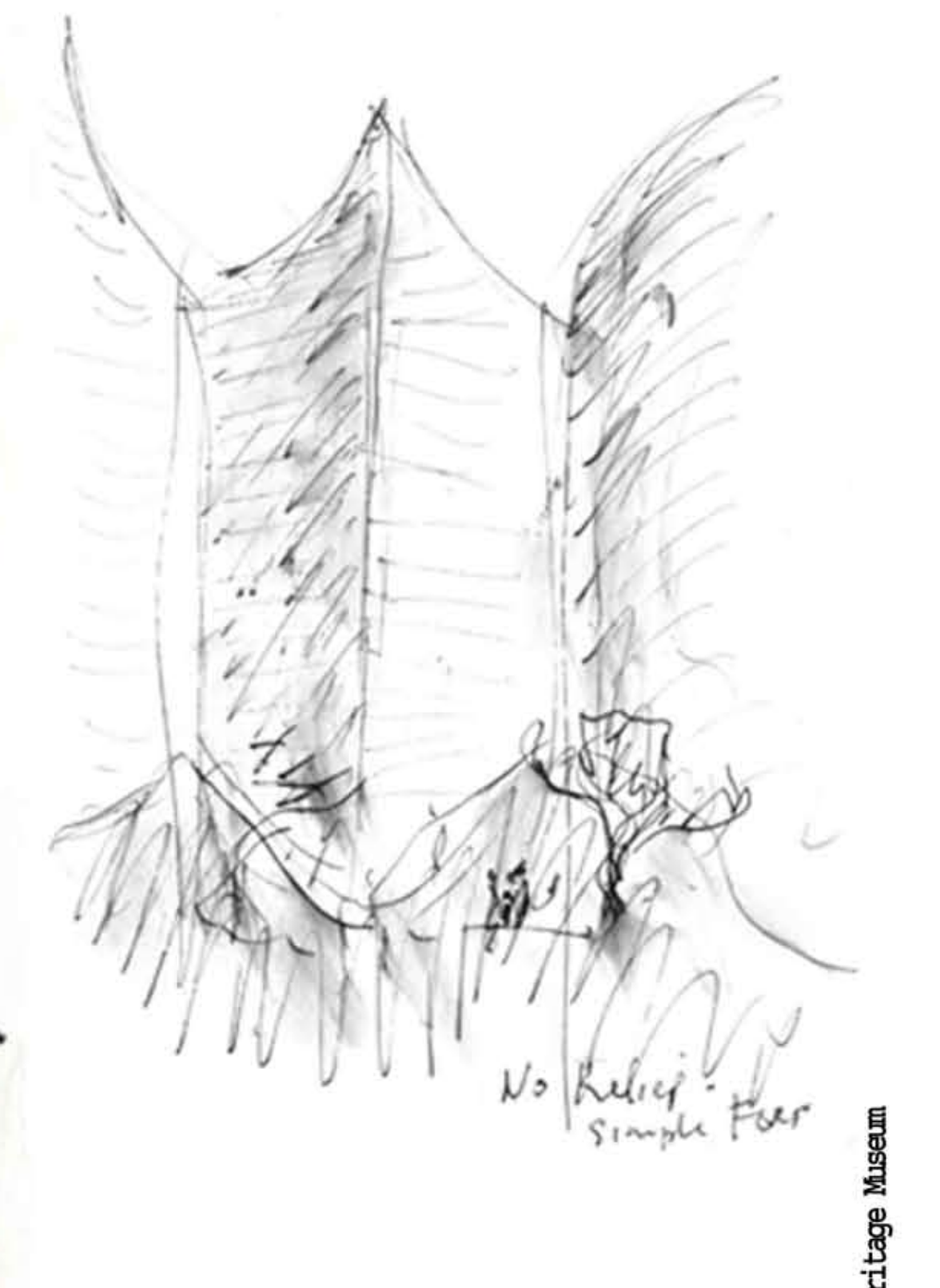
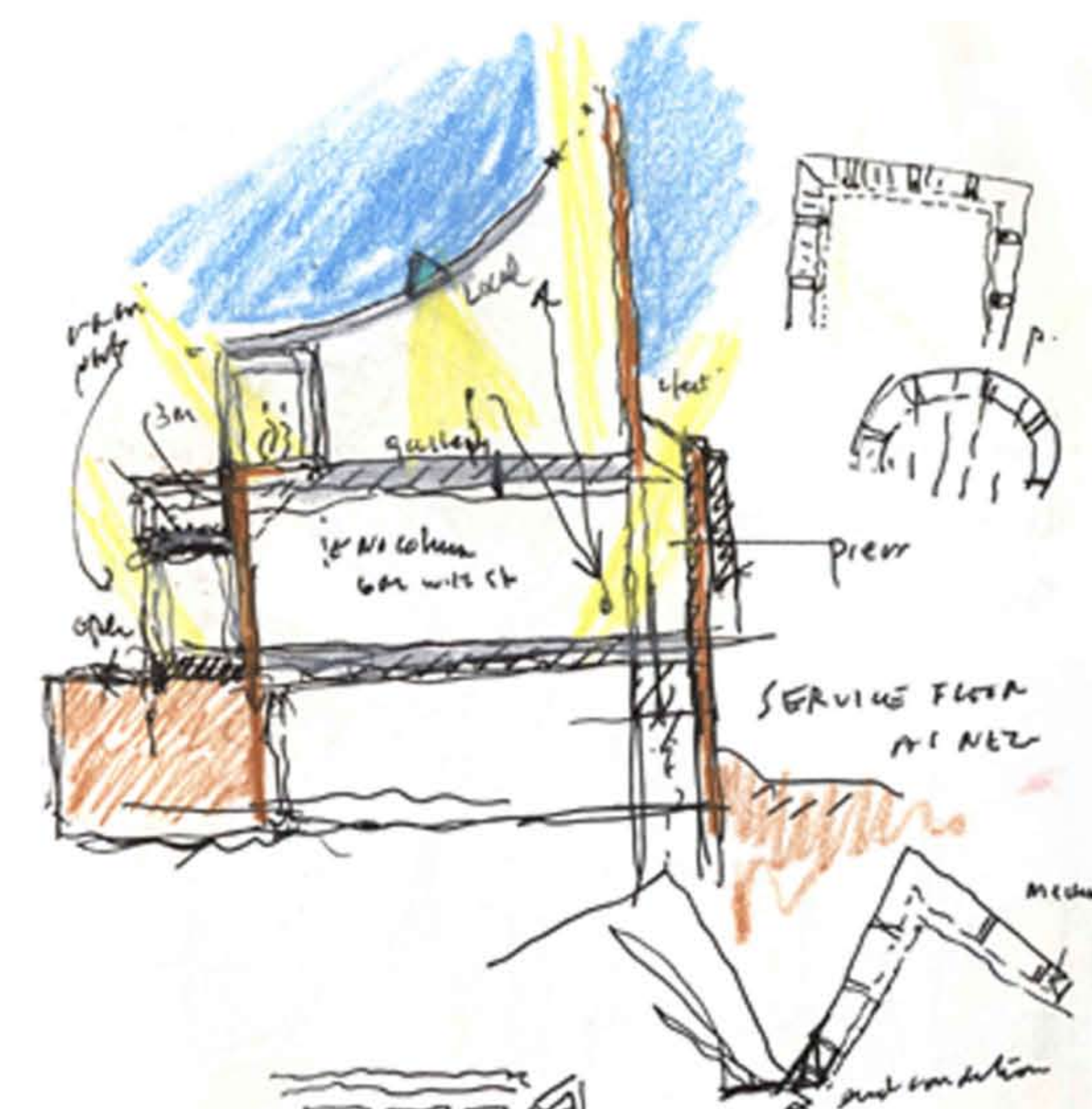
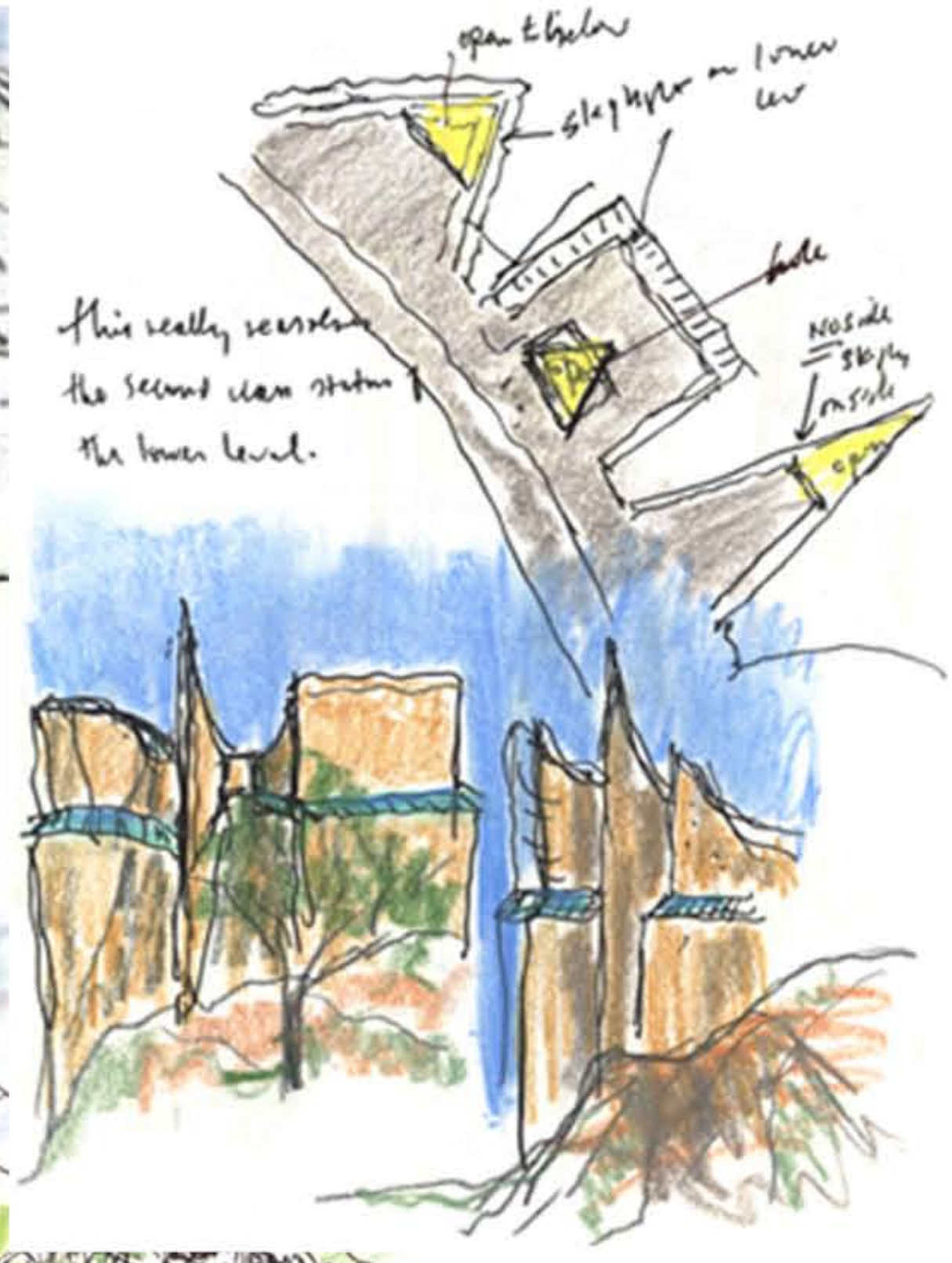
The visitor to the Khalsa Heritage Museum it is hoped, will not only leave better informed, but will also be emotionally moved to contemplation. Most importantly, repeat visits must be encouraged, to discover a new facet, or a subtler nuance."

"The layered communication strategy we propose is primarily at three levels. The first overview level is experiential, appealing to the widest range of visitors. The next level will permit the more enquiring mind to delve into contextual detail, what we call "windows" of discovery. The third level would facilitate those that seek greater explanatory depth / wider perspective – a History Wall that runs parallel to the main storytelling.

We invite the visitor to undertake this journey, not as a pilgrimage but a voyage of discovery."

"The rooftops clad in stainless steel, exhibit a double curvature; they effectively gather and reflect the sky while a series of dams in the ravine create pools that reflect the entire complex at night."

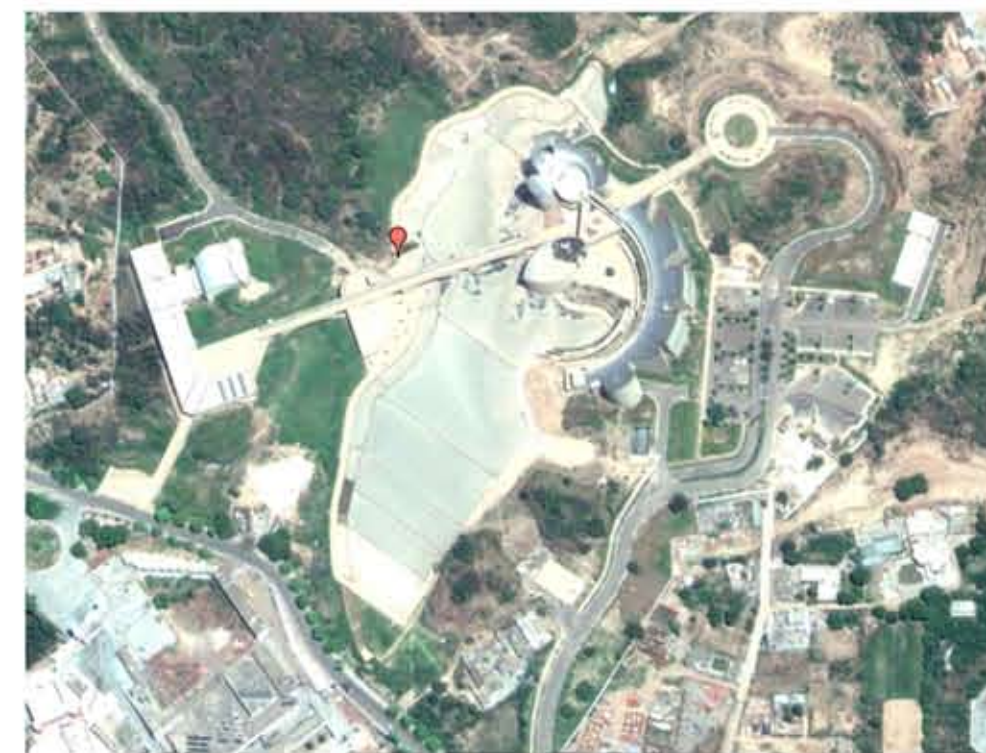
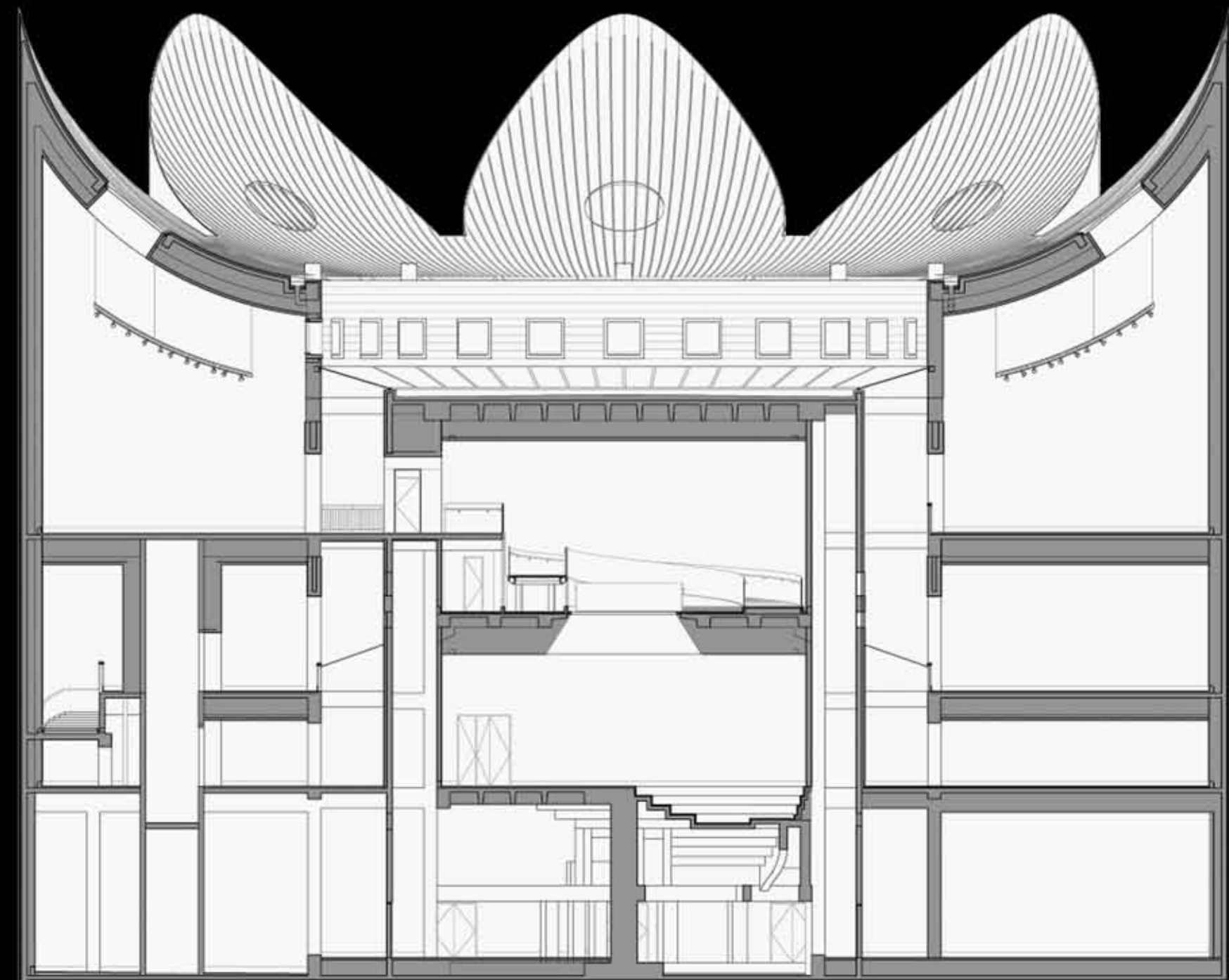




The project has two main complexes, which are joined with a connecting ceremonial bridge. The canopy on this bridge is an architectural experiment and is situated in the opposite direction of the sun and does not provide any shade



The project houses a museum, which has souvenirs related to Sikh history comprising all 10 Sikh Gurus, Guru Granth Sahib and Sikh rulers like Maharaja Ranjit Singh. The museum also has scriptures written by Guru Gobind Singh. The museum has facilities to rival any world-class museum.

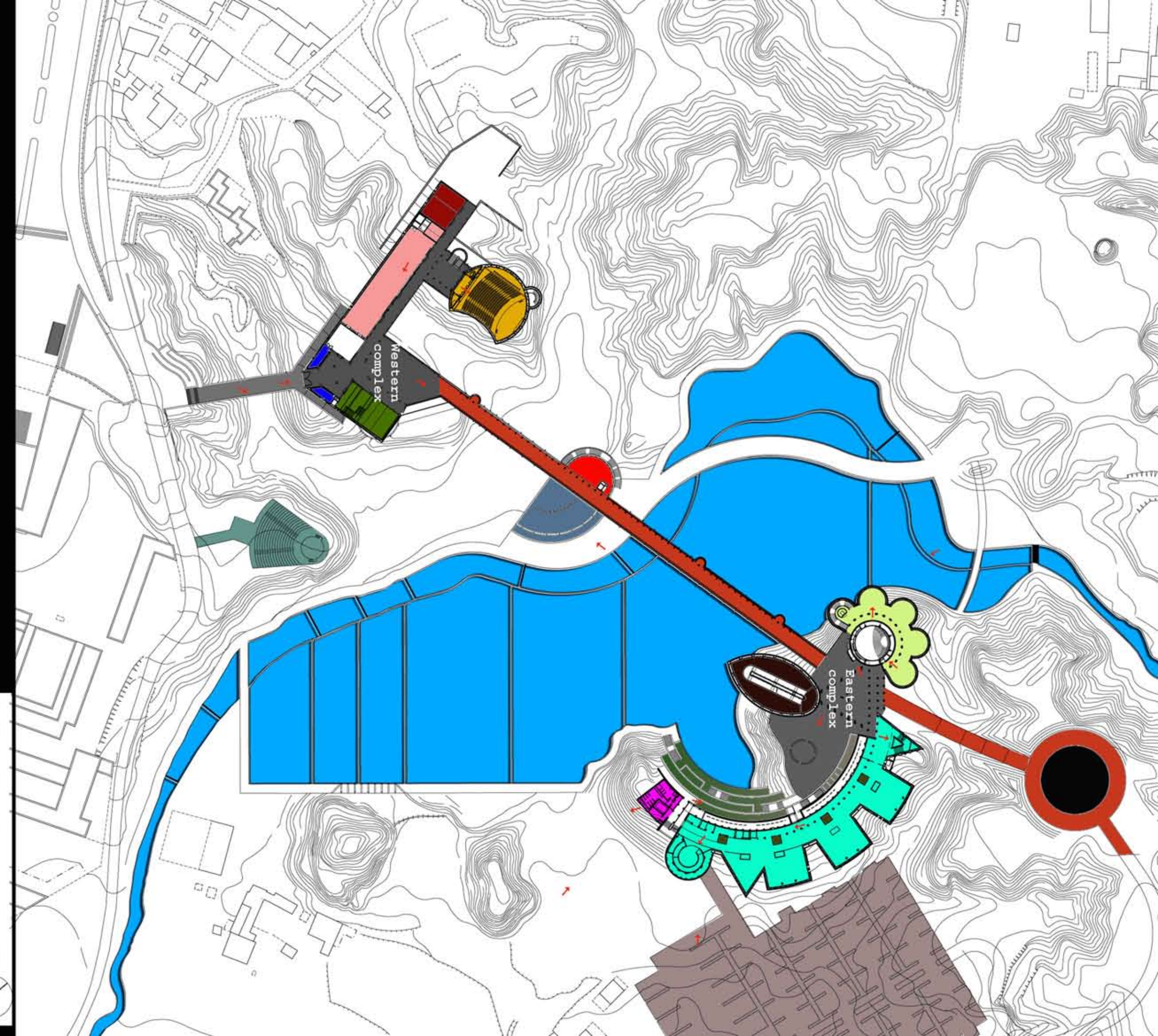


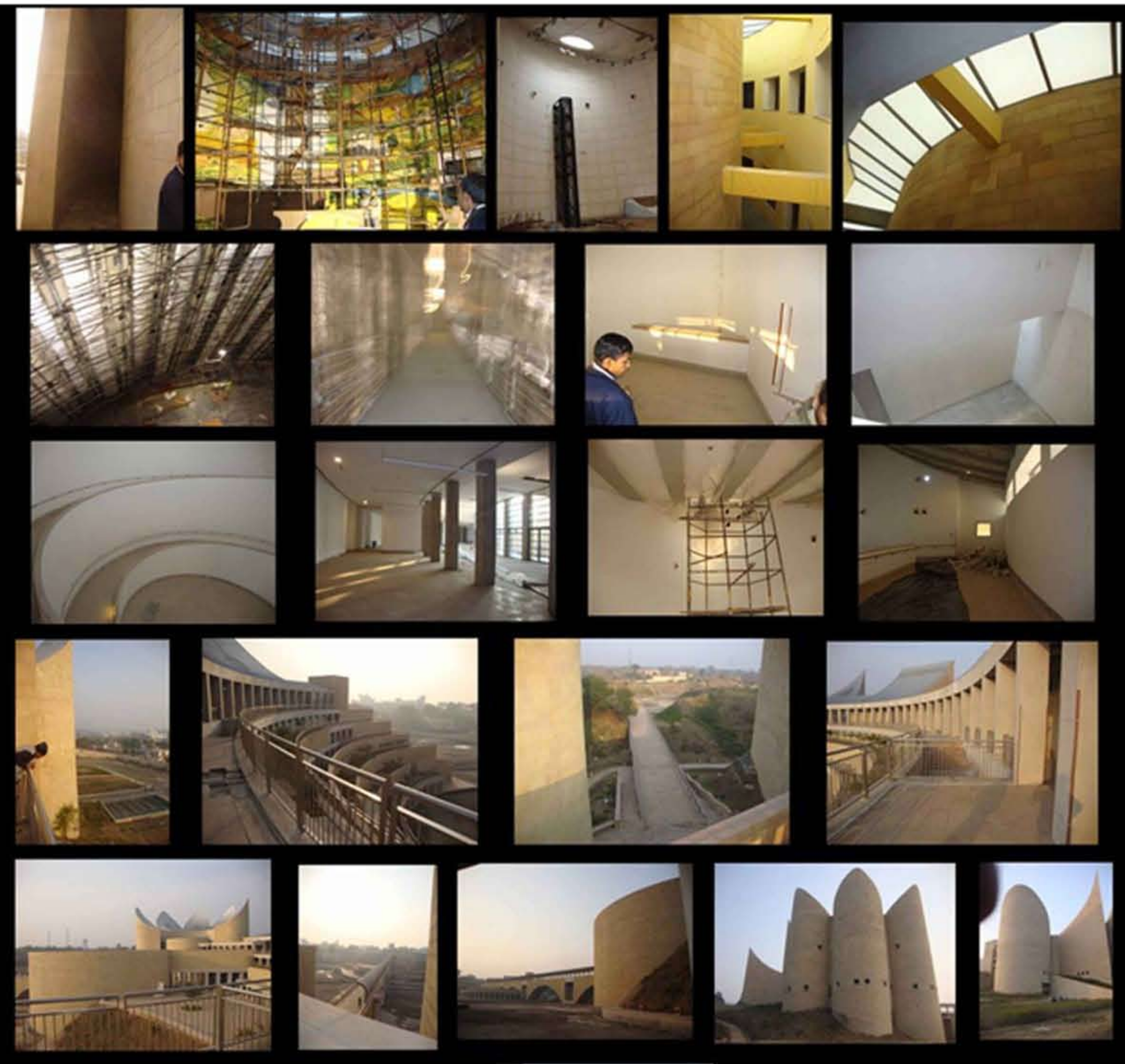
Facility Statement
 Popularly known as the 'Ajooba', the Khalsa Heritage Museum, the first of its scale in the world, is a storytelling Museum covering 6500 square metres of fully air-conditioned space. The story to be told within the Museum's monumental architectural spaces is deeply spiritual, passionate and emotional.

The Museum caters to a wide audience - Sikhs from rural, semi-urban and urban milieu; non-resident Sikhs; the devout and the sceptic; other Punjabis and tourists; the non-literate, the scholar, the aesthete; children, teenagers, the aged. Each one would find something in this Museum that interests, informs or touches them, irrespective of who they are, from where they come and whatever may be their faiths.

The project houses a museum, which has souvenirs related to Sikh history comprising all 10 Sikh Gurus, Guru Granth Sahib and Sikh rulers like Maharaja Ranjit Singh. The museum also has scriptures written by Guru Gobind Singh. The museum has facilities to rival any world-class museum

- Auditorium (400 seats)
- Temporary exhibition galleries
- Office
- Checking and ticket counters
- Courtyard
- Two-story library
- Water body
- Amphitheater
- Canteen
- Suites
- Permanent exhibition space 1
- Permanent exhibition space 2
- Boat building
- Parking
- Toilets and good lift
- Ceremonial bridge
- Memorial





Area and Floor Plan Analysis

The gathering of the galleries in groups of five reflects the Five Virtues, a central tenet of the Sikh faith.

Western Complex:

The smaller western complex forms the gateway for the town. It houses functions that respond directly to the needs of the people – changing exhibit galleries; a two-level research and reference library centred around a great reading room open to vistas of water gardens to house rare archival materials, books, journals as well as audio visual resources; and a 400-seat auditorium to host seminars and cultural events.

Eastern Complex:

A 165-metre bridge from the Western complex provides pedestrian access to the Eastern complex, the Khalsa Heritage Museum that comprises extensive, permanent exhibition space on 500 years of Sikh heritage. It consists of two clusters of galleries that try to evoke the fortress architecture of the region (most evident in a nearby Gurudwara) and form a dramatic silhouette against the surrounding cliff terrain. The gathering of the galleries in groups of five reflects the Five Virtues a central tenet of Sikhism.

The eastern complex also contains a round memorial building. The eastern complex has a north wing also known as flower building. It has another part, which is called boat building or heritage building



Material used and services

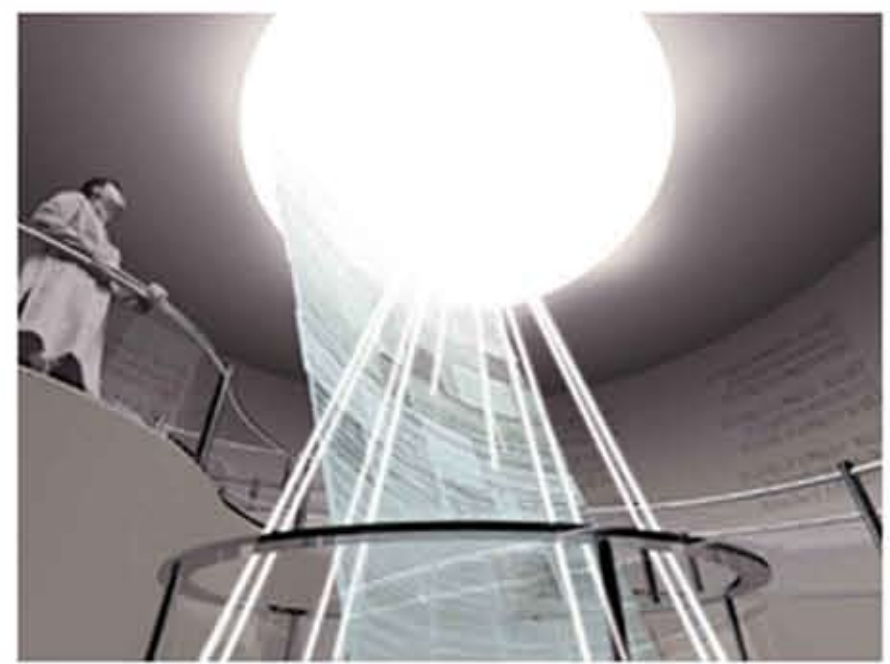
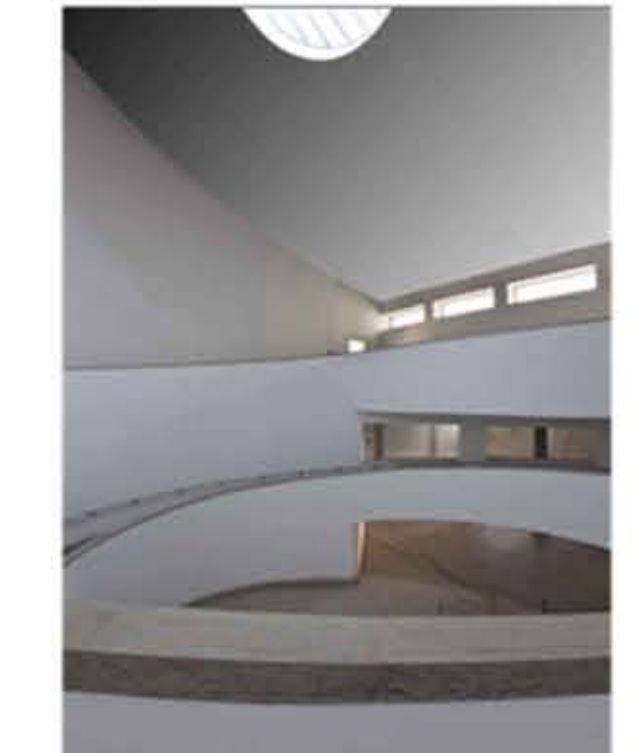
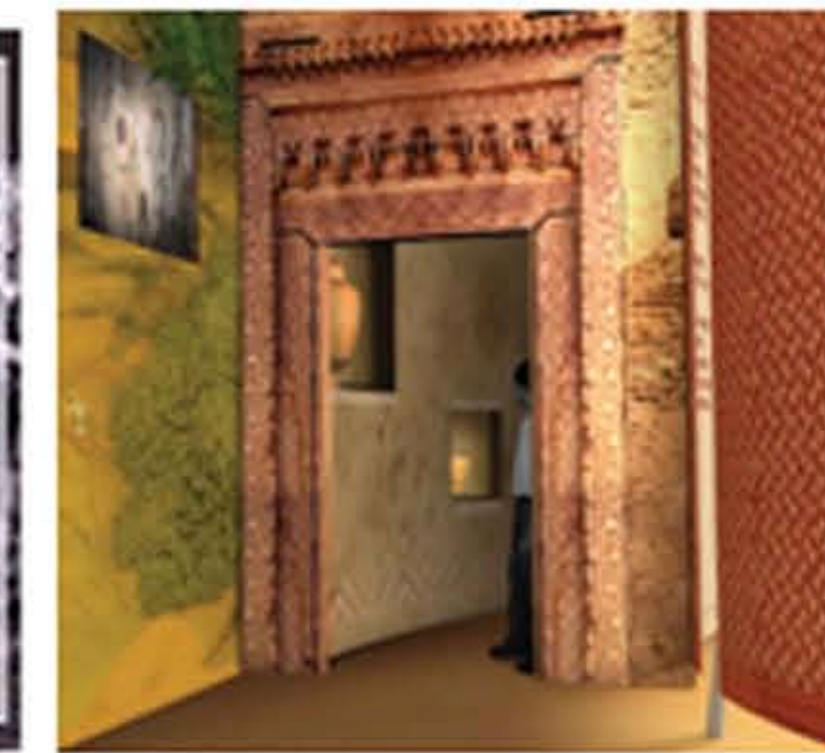
Materials used:

Made up of building materials from all over India, the project is an architectural miracle and the world's foremost, comprehensive Sikh heritage centre.

The buildings are constructed of poured-in-place concrete; some beams and columns remain exposed, while the bulk of the structures are clad in a local honey-colored stone.

Services

all services are in the basement floor like ahu electrical every floor having electrical ducts and fire hydrant duct and a good lift in both the blocks



The gallery in the fourth petal contains exhibits on the contribution of Guru Ram Das, including the construction of the city of Ramdaspur, adding 11 ragas to existing corpus of Gurbani and the Lavan. The city of Ramdaspur has been recreated in an embroidered creation. The gallery in the fifth petal showcases key events in history of Sikhism: construction of Harmandar Sahib and writing and installation of Adi Granth.

A pathway leading to the gallery will have a replica of Harmandar Sahib. The gallery also has an ethereal, glowing representation of Prakash Sthal – the place of the Adi Granth in Harmandar, in the centre. Around this central installation are shown stories related to the establishment of Adi Granth. Four doorways around it recreate different scenes describing the life and times of Guru Arjan Dev.

There is another gallery depicting Guru Arjan Dev's martyrdom in the form of a sculpture on the terrace. Here the events of martyrdom have been narrated in an evocative manner without showcasing bloody and horrendous scenes, usually associated with Sikh museums. There is also an exhibit, which will suggest coming together of five elements – fire, earth, water, air and space. Petals in the crescent building cover lifespans of Guru Hargobind, Guru Har Rai, Guru Harkrishan, Guru Teg Bahadur, Guru Gobind Singh and Gurta Gaddi. The galleries at the lower level will chronicle the trials, tribulations and triumphs of the Khalsa from Banda Bahadur to immediately after Partition, when Sikh dynamism transformed Punjab with its `E9lan, energy and resilience.





Case Study_1

Raj Ghat & Gandhi Darshan

Nature: Public/Semi-Public

Typology: National Museum dedicated to the father of the nation, Mahatma Gandhi.

Year of Completion: Gandhi Samadhi, Rajghat (1951)
Gandhi Smriti (1968-69)

Designers: Gandhi Samadhi, Rajghat by Vanu G. Bhuta
Gandhi Smriti by Charles Correa.

Museum Overview:

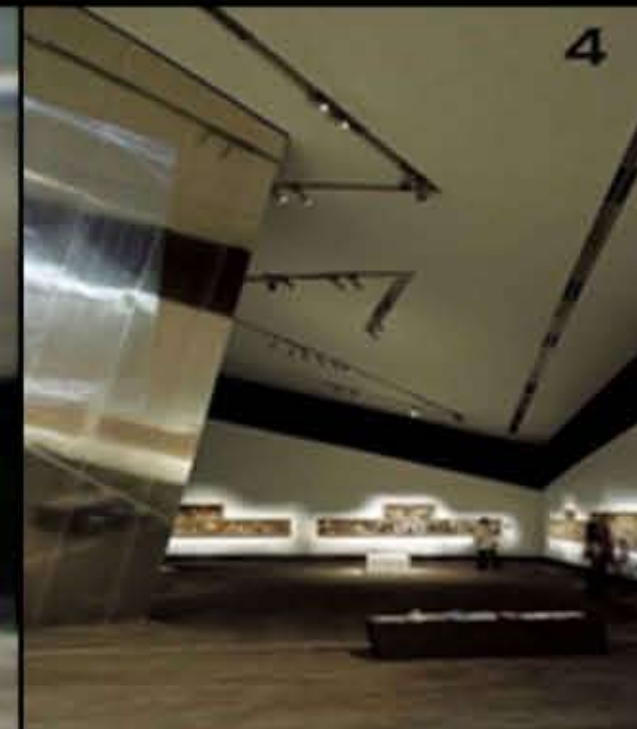
Rajghat is the last resting place of Mahatma Gandhi, the Father of the Nation. The cremation of Mahatma Gandhi took place at the Delhi Raj Ghat only, on 31st January 1948.

This memorial was built through an act of parliament of India in 1951 in keeping with Gandhiji's ideal of simplicity and is managed and maintained by an autonomous body called Rajghat Samadhi Committee. As a sign of respect, visitors are required to remove footwear before approaching the memorial. Commemorative ceremony is held every Friday. Prayer sessions are held on Gandhi's birth and death anniversaries.

It is customary for the State Heads and visiting dignitaries to pay homage to him by laying wreaths and flowers on his memorial. On occasion like his birth (2nd October) and death (30th January) anniversaries trees are planted by dignitaries.

An average Indian lives in a country where every town and city has at least one road, one market, one statue and one park named after Gandhi. The average Indian has written essays on the Mahatma in school, and pored over his contribution to India's independence in History classes





Imperial War Museum, London Architect_ Daniel Libeskind

The Museum is located about 2 miles from Manchester city centre, on the south bank of the Manchester Ship Canal, opposite the Lowry Centre, (from which it can be accessed on foot via the Lowry Footbridge). It can be easily accessed by Metrolink Trams via the Harbour City Station or Bus Nos. 250, 291 and 290.

Architect's Intent;

Opened on 5 July 2002, the long awaited IWM North is situated on the banks of the Manchester Ship Canal on the Trafford wharfside of Salford Quays about 2 miles from city centre Manchester. It is located diametrically opposite the Lowry Centre on the Salford side, to which it is linked by the dramatic Lowry Footbridge across the Ship Canal.

The building is an attraction in itself, and is expected to be visited by around 400,000 visitors a year. It is an inspired concept of internationally renowned architect, Daniel Libeskind, who also designed the adjoining Lowry Footbridge.

The style, typical of Libeskind's work, has become known as "defragmentation", and it departs dramatically from conventional vertical and right angle-built architecture in its free-flowing forms and asymmetric geometry.

The original plan had called for concrete, the final stainless steel sheet cladding came as a result of financial constraints. However, Libeskind rose to the challenge - never one to shirk tough challenges



critical research

ARCHITECTURAL THESIS: 2010_2011

Thrust area analysis critical research

Representataion of abstract ideas in architecture

A kind of representataion in architecture in which analogies, associations, ornament, and symbolism were subtly suggested rather than clearly quoted.....

THERE ARE THREE TYPES OF REPRESENTATAIONS IN ARCITECTURE

Physical manifestation



Derict representation



Abstract representation





THE CENTRE POMPIDOU

THE CENTRE POMPIDOU

Rome
Renzo Piano and Richard Rogers

The architectural project had to meet the criteria of interdisciplinarity, freedom of movement and flow, and an open approach to exhibition areas. The competition was won by two young architects: the Italian Renzo Piano and British designer Richard Rogers who proposed a constraint-free architecture in the spirit of the 1960s. The supporting structure and movement and flow systems, such as the escalators, were relegated to the outside of the building, thereby freeing up interior space for museum and activity areas. Colour-coded ducts are attached to the building's west façade, as a kind of wrapping for the structure: blue for air, green for fluids, yellow for electricity cables and red for movement and flow. The transparency of the west main façade allows people to see what is going on inside the centre from the piazza, a vast esplanade that the architects conceived of as an area of continuity, linking the city and the centre. The centre quickly fell victim to the unexpected scale of its success. With some seven million visitors per year, the building aged prematurely and had to close in October 1997 for 27 months. During this time 70,000 m² were renovated and 8,000 m² added, mainly to display collections. This was possible by relocating the offices outside the centre. When it reopened on 1 January 2000, the centre was an immediate, overwhelming public success again, testifying to the public's inseparable attachment to the site and its spirit.

the functional structural elements of the building were color-coded: green pipes are plumbing, blue ducts are for climate control, electrical wires are encased in yellow, and circulation elements and devices for safety (e.g., fire extinguishers) are red.[1] However, recent visits suggests that this color coding has been partially removed, and many of the elements are simply painted white





Jewish museum
Newyork
Peter Eisenman

The Jewish museum of Newyork is the representation of the highly abstract ideas in the architecture. The design contain the solid cubides on the surface .and the museum is on the blow ground so these cubides create an abstraction of graveyard but the in the areal view but when we will enter in side these cubides its fell like a maze. this sturcture represents the felling of jewish massacurts and un even life of jewish after the second world war. eisenman is more concern towards the multiplicity of the meaning in architecture representataion rather than to concern the function of the buildings.but my issue is not purely abstract representation but association with the physical manifesta-tion also.

parc de la villette
Paris
Bernard Tschumi

The architecture of Bernard Tschumi is inspired by cinematic terms and techniques. Tschumi's Pare de la Villette in Paris is an urban park designed with consideration of the temporal quality of space, and the spatial quality of time derived from movement.

The Cinematic Promenade is regarded as a film strip composed of "a montage of sequences and frames" (Tschumi, 1987:8). Successive frames of individual gardens represent the image track, and connecting pedestrian walkways represent the sound track.

Tschumi (1987:VI) argues that a cinegram is created by the rapid succession of frames, and therefore exists as a superimpositjon of independent parts. The relationship between the independent frames and the whole is essential in the understanding of the film, and the sequence of events becomes important.

Space, moment and events

The word "cinema" originates from the Greek word "kinema" which means 'Movement' (Compact Oxford English Dictionary, 2005).

The Manhattan Transcripts is a series of drawings coordinated by Bernard Tschumi to illustrate an architectural representation of reality. In this representation a relationship is established between space, movement and events



Wexner Centre-Peter Eisenman

Ohio State University

The influence of the French philosopher Jacques Derrida on the work of American architect Peter Eisenman is probably most evident in his design of the Wexner Center for the Visual Arts. In Eisenman's more contemporary designs the notion of the inassimilable other finds its concrete expression. According to Taylor (1992), Eisenman begins by disfiguring. The centre occurs between two buildings, the Mershon Auditorium and Weigel Hall. By means of cutting the link between these buildings Eisenman opens the time-space of the "between" in which the Wexner centre is suspended (Taylor 1992, p.262). This is, as Venturi (1977) describes, a residual space. The river which metaphorically separates the realms of the living and the dead seems to gain a new relevance to which the present design should respond. The river as a boundary that opens the time-space of the "between" can now be viewed as the crack or fissure through which the "between" appears by means of its disappearance

Jewish Museum Berlin-Daniel Libeskind

Berlin

Libeskind's academic and intellectual practice culminates in this much-talked-about and unusual building. The design is based on a rather involved process of connecting lines between locations of historic events and locations of Jewish culture in Berlin. These lines form a basic outline and structure for the building. Libeskind also has used the concepts of absence, emptiness, and the invisible-expressions of the disappearance of Jewish culture in the city-to design the building. This concept takes form in a kinked and angled sequence through the building, orchestrated to allow the visitor to see (but not to enter) certain empty rooms, which Libeskind terms 'voided voids.' The ideas which generate the plan of the building repeat themselves on the surface of the building, where voids, windows, and perforations form a sort of cosmological composition on an otherwise undifferentiated, zig-zagging zinc surface. If the intellectual narrative which generates Libeskind's work is complicated and inaccessible to the uninitiated, the building itself should stir emotion in even the most casual visitor.



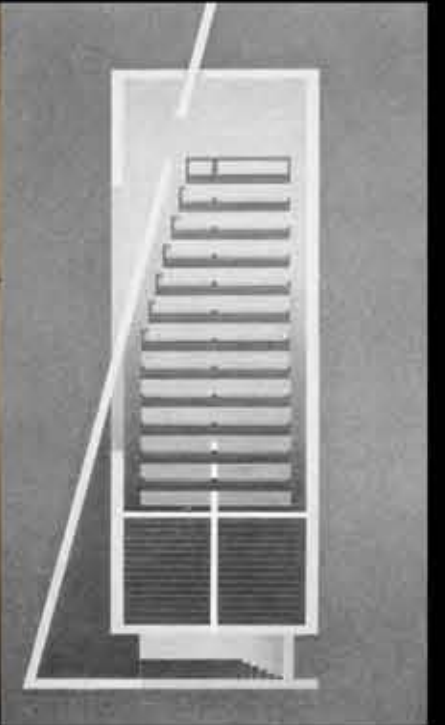
Church of light by tadao Ando

Tadao Ando often uses Zen philosophies when conceptualizing his structures. One theme he expresses in this work is the dual nature of existence. The space of the chapel is defined by light, the strong contrast between light and solid. In the chapel light enters from behind the altar from a cross cut in the concrete wall that extends vertically from floor to ceiling and horizontally from wall to wall, aligning perfectly with the joints in the concrete. At this intersection of light and solid the occupant is meant to become aware of the deep division between the spiritual and the secular within himself or herself.

One feature of the interior is its profound emptiness. Many who enter the church say they find it disturbing. The distinct void space and absolute quiet amounts to a sense of serenity.

Hagia Sophia

Hagia Sophia is one of the greatest surviving examples of Byzantine architecture. Of great artistic value was its decorated interior with mosaics and marble pillars and coverings. The temple itself was so richly and artistically decorated that Justinian proclaimed, "Solomon, I have outdone thee! himself had overseen the completion of the greatest cathedral ever built up to that time, and it was to remain the largest cathedral for 1,000 years up until the completion of the cathedral in Seville in Spain



program

ARCHITECTURAL THESIS: 2010_2011



PROGRAM [museum for indo pak partition]

ENTRANCE AREA, CONFERENCE HALL, LIBRARY

EXHIBITION AREA, ADMINISTRATION/OFFICE COMPLEX

EDUCATIONAL AREA, TECHNICAL SERVICE,
STORAGE AREA

The partition Museum is envisaged as a story telling Museum. The story of how thw biggest havoc happened on the face of this ethnically diverse nation of the world, INDIA (which was one nation before 1947. Now the India and Pakistan) that existed before partition were rendered asunder and, after the agony, suffering and pain, how they are being picked up again.

Proposed facility type is a museum building with public, semi-public and restricted access areas, and would serve as the new peace symbol, the Partition Memorial, the partition m Monument recording the peace initiatives by India and Pakistan

A museum is an institution that houses and cares for a collection of artifacts and other objects of scientific, artistic, or historical importance and makes them available for public viewing through exhibits that may be permanent or temporary.

The museum complex at the Indo-Pak border would comprise of exhibition galleries - permanent and temporary, storytelling area, museum souvenir shop, auditorium, study area, Sarhad - restaurant and a small library. The main exhibit area is divided into 3 sections: pre partition India , india at the time of partition and India after partition

The Client's Brief

The client for the partition Museum is the Government of India and Government of Pakistan. Exceptions of the clients revolve under the following aspects:

- The partition Museum should reflect the experience of architecture philosophies and ideologies of both the nations through the representation of abstract ideas in architecture and give them equal respect. They should not be religion centric.

- Landscaping of the space would bind the built-up mass and the entities on the site. It is an important factor for creating the ambience required to convey the peace message. Sculptures would be of prime importance.

- The museum is envisaged as a story-telling museum with focus on the common ties between India and Pakistan, the two neighbours and the sorrows of the partition

A. ENTRANCE AREA

1. Entrance hall
2. Information stand
3. Ticket stands
4. Museum shop
5. Restaurant (sarhad the taste of India-Pakistan)
6. Cafe plus back-up facilities
7. Membership club
8. Cinema and auditorium plus projection room
9. Room for media representatives
10. General cloakroom
11. Public toilets
12. First aid room
13. Staff back-up room
14. Staff cloakroom
15. Staff toilets

B. CONFERENCE HALL

1. Conference hall [auditorium]
2. Public toilets
- 3.ound director's room
4. Lighting director's room
5. Translators' booths
6. RTV transmission room
7. Changing room
8. Airtight chambers and technical communication
9. Conference hall equipment store
10. Office room [hall manager-event organizer]
11. Staff back-up room
12. Staff cloakroom and artists' changing room
13. Staff and artists' toilets

C. LIBRARY

Small library for 1000 books

D. EXHIBITION AREA

1. Permanent exhibitions (3 nos)
2. Temporary expositions

E. ADMINISTRATION/OFFICE COMPLEX

1. Secretarial room with a kitchen annexes
2. Kitchen annexes
3. Director's study
4. Deputy Director's study (I)
5. Conference room
6. Information and promotion section, marketing, graphic artist
7. Spokesman
8. Head of the information and promotion section
9. Legal advisors
10. Chief accountant
11. Accounting section
12. Head of the admin and investment section
13. Office materials store room
14. Technical room [printers, photocopier]
15. Conference room
16. Staff toilets

experiment analysis



Architecture is not about changing fashion changing theories .it's come from heart that what u perceive with this project and what other people will perceive with your thought i.e. self analysis is very important to me, it's a very complex project it is the interaction with the history i.e. often very difficult to grapple with it to create a position i.e. beyond our normal expectation and to create a critique because architecture is also the asking the question it's not only giving the answer just like life.

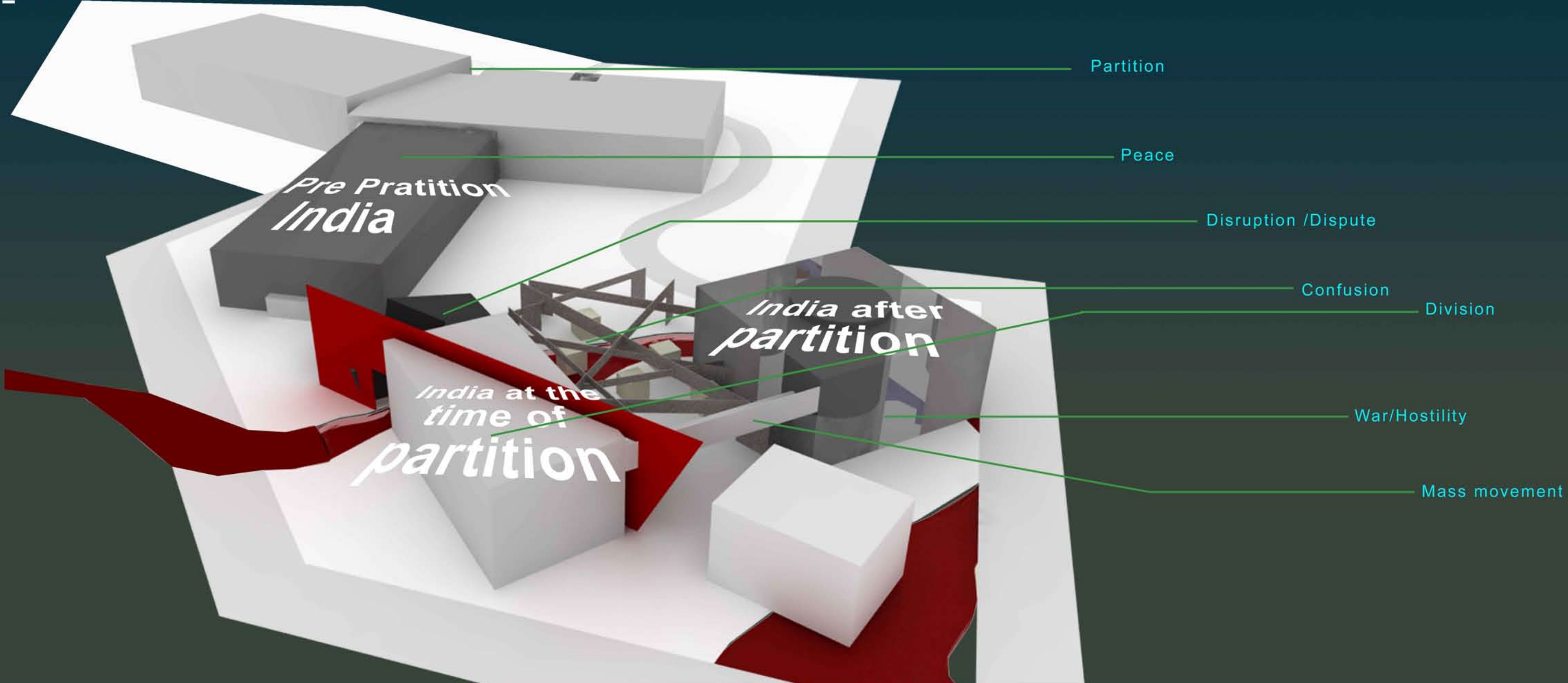


I do like in this project something which is pointed not blunt something which is focused on reality something that has power through its leverage to transform the ideas which came from anywhere into the language of space so the intention of these painting is to evoke the human feeling and it's an attempt to find the real juxtaposition of the human feeling with the architecture



Therefore it is important that it be real. we can simulated almost everything. But one thing which we cannot be ever simulated is the human heart the human Soule and architecture is very close to the human heart the reality of architecture is visceral it's not intellectual it's not something that comes from books and theories its be real that we fell the volume, spaces, texture and light.

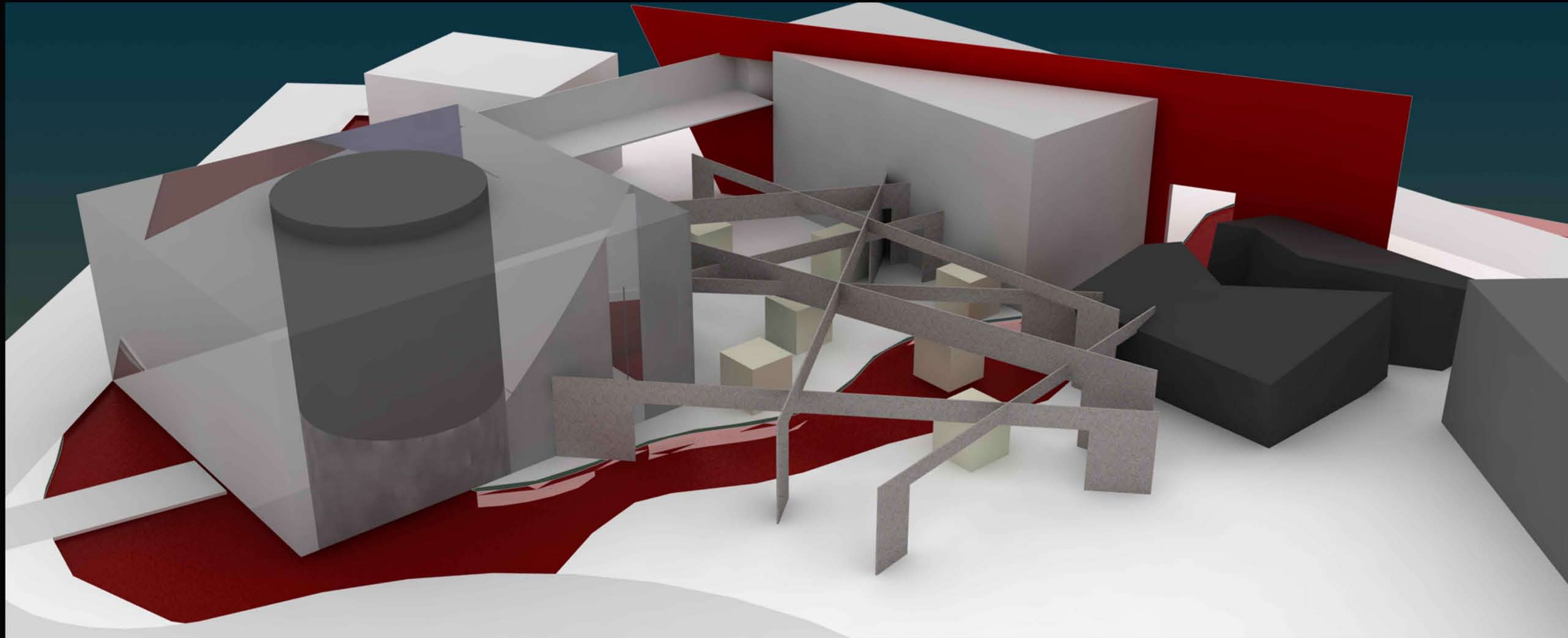
Museum_Indo-Pak::PARTITION



Pre partition India gallery architecture
 Just one year before British India were largely on peace there were communal harmony on the surface between Hindus, Muslims and Sikhs. The architecture representation of this philosophy is like that a conical volume is there and pointed towards the light which is created artificially. This volume shows the smoothness of life of the pre partition Indians.

India at the time of partition gallery architecture
 As a British barrister draws a line on the map a peaceful land implode. Communities they have live together from centuries turn on to each other with the worst masscult of the twentieth century. The interpretation of this segment of this story is showing by a solid cuboids divided by a red wall and produced the felling of partition and disruption

India after partition gallery architecture
 After partition people are forced out from the villages they have lived in from generation. Fifteen million people scrambled towards right side of the new border and almost one million die in the processes. So this part of the story is showing cylindrical core gallery having light on the top and darkness on the bottom. This gallery is associated with a twenty meters bridge coming from the previous gallery showing the pain of migration, confusion and conflicts between the communities and continue dispute between them.



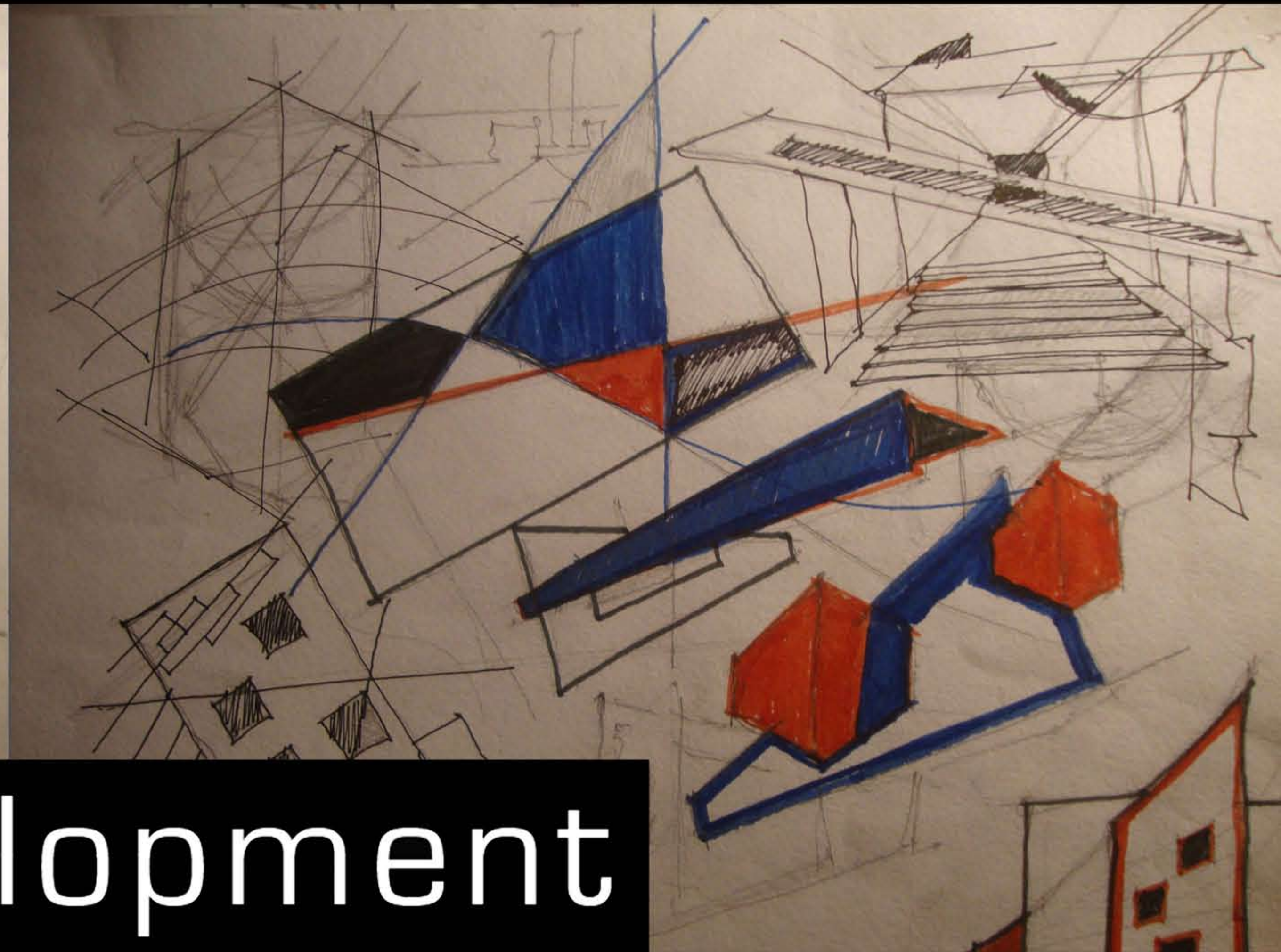
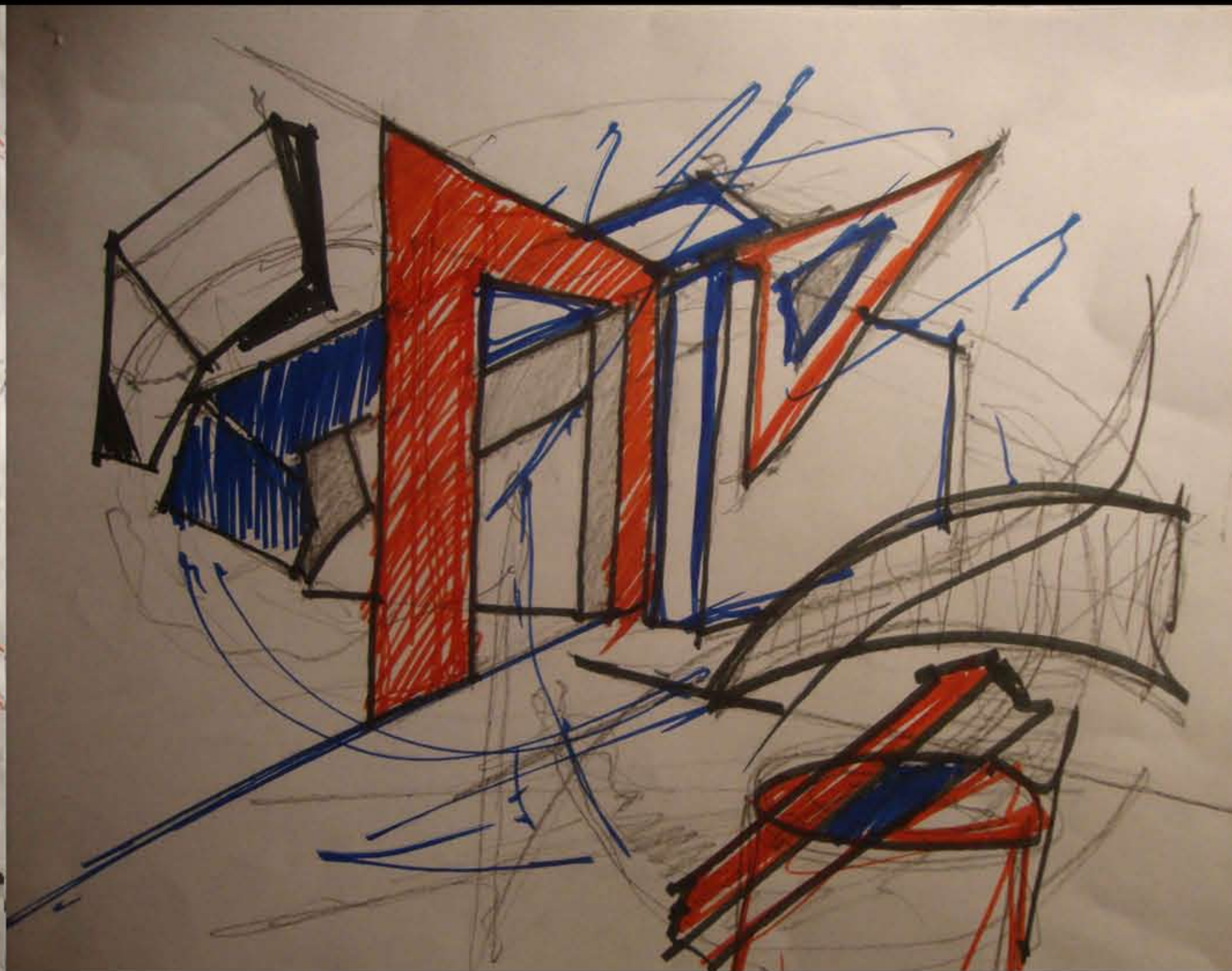
Concept Design

My concept is to show the story through architectural frames. The museum is basically a story telling museum. The sequences and organization is more important to me rather than a solid combined form because a person can only feel in terms of spaces, volumes and sequences. Architecture is all about transformation. Transformation of existing condition into the favorable way and how you successfully transform itself a system.

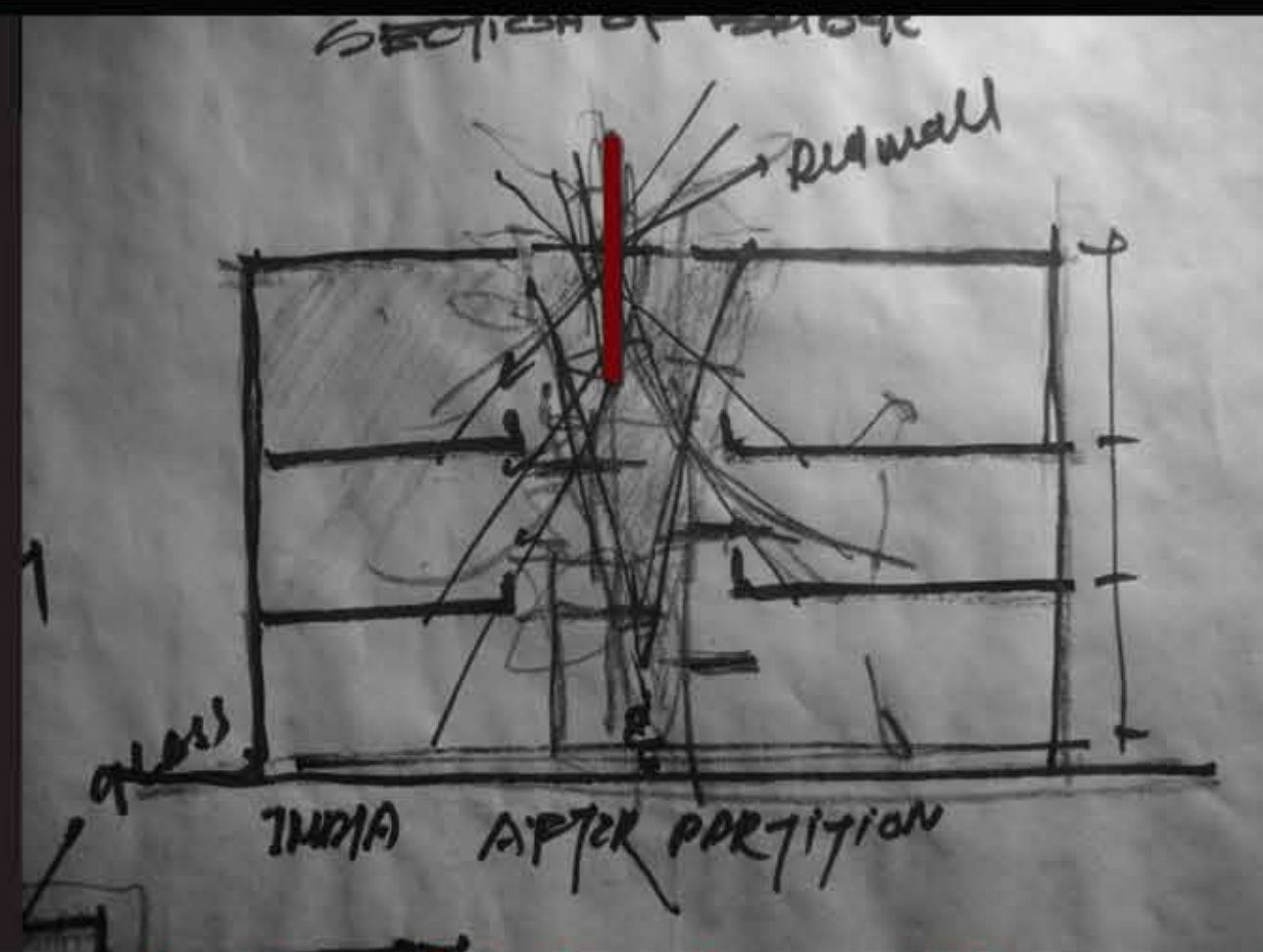
The museum consists of a series of images and volume illustrating the account of a story of partition between India and Pakistan. Images direct action, plans reveal the architecture manifestation and diagrams indicate the movement of the main story. The attitudes, plans, notations and movements are linked and together they define the architectural spaces of the museum.

In order to gain the complete experience the successions of one frame after another is necessary "the transcripts are thus not self-contained images. They establish a memory of the preceding frames, of the course of events, their final meaning is cumulative; it does not depend on a single frame but on a succession of frame and space. Similarly movement through a building should be experience as sequence of events stimulating a sequence of experiences of the story of partition of India and Pakistan.

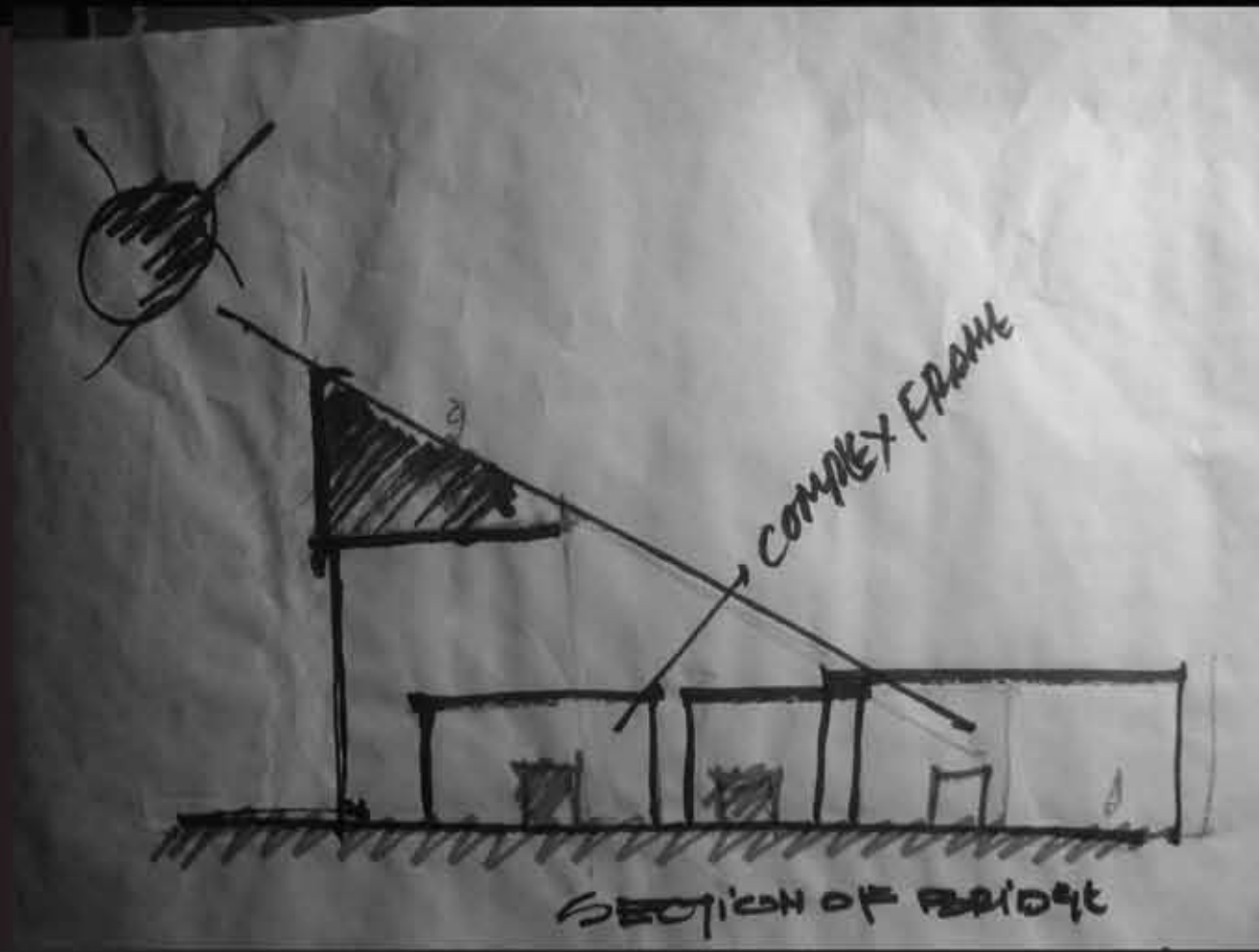
concept design



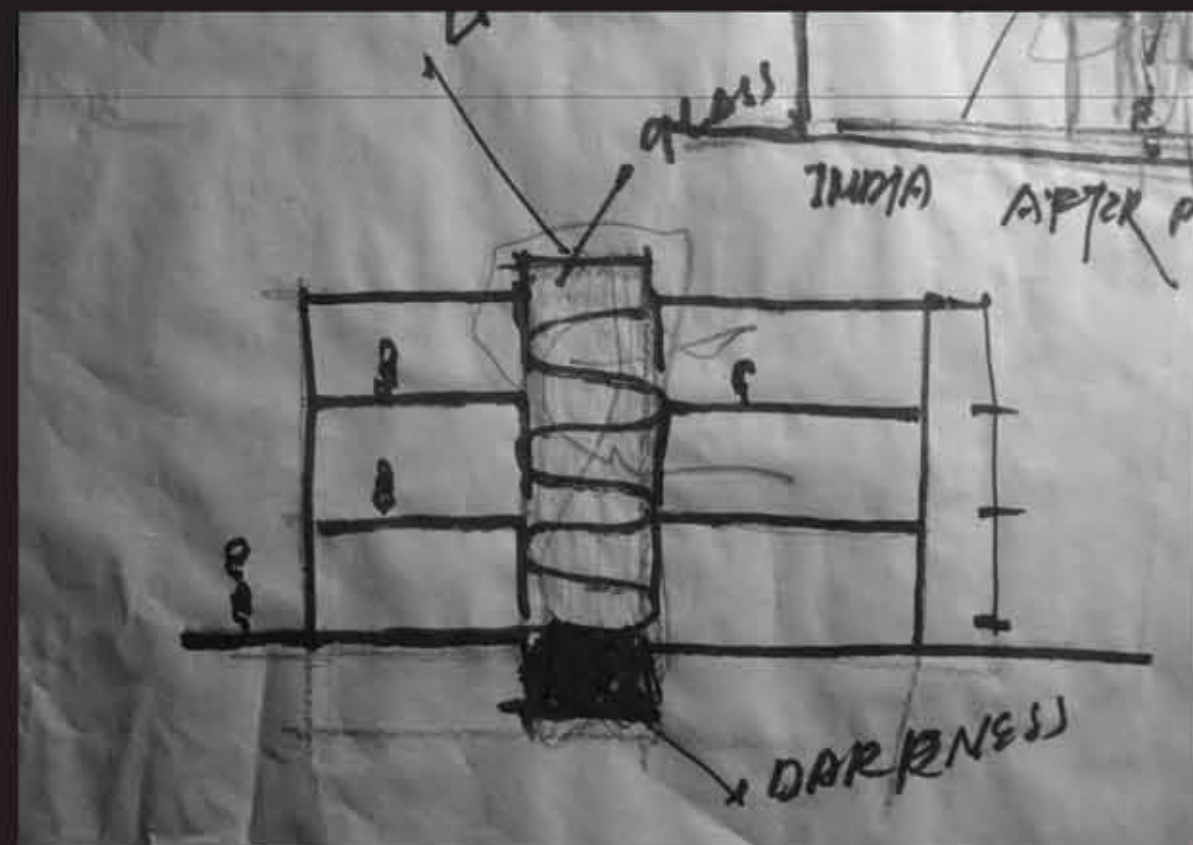
design development



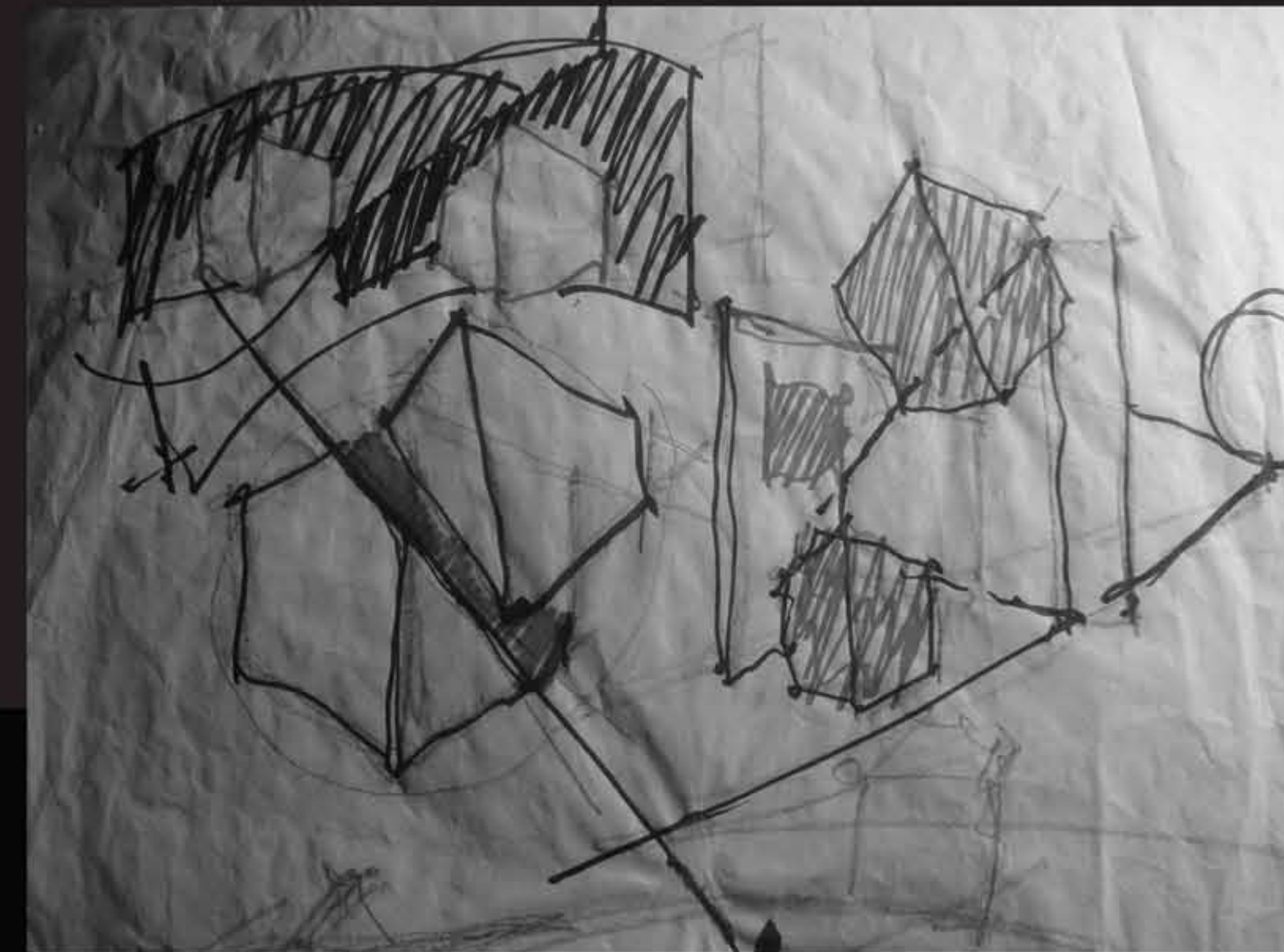
Section of India after partition exhibition gallery



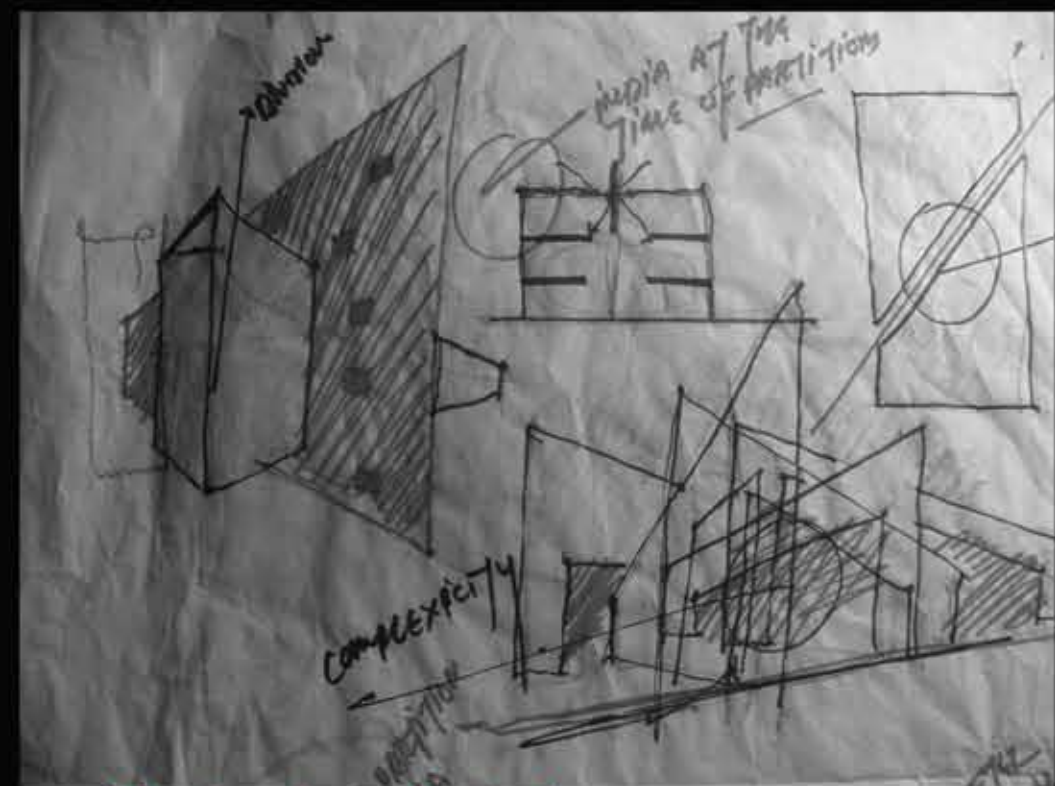
Section of the migration bridge



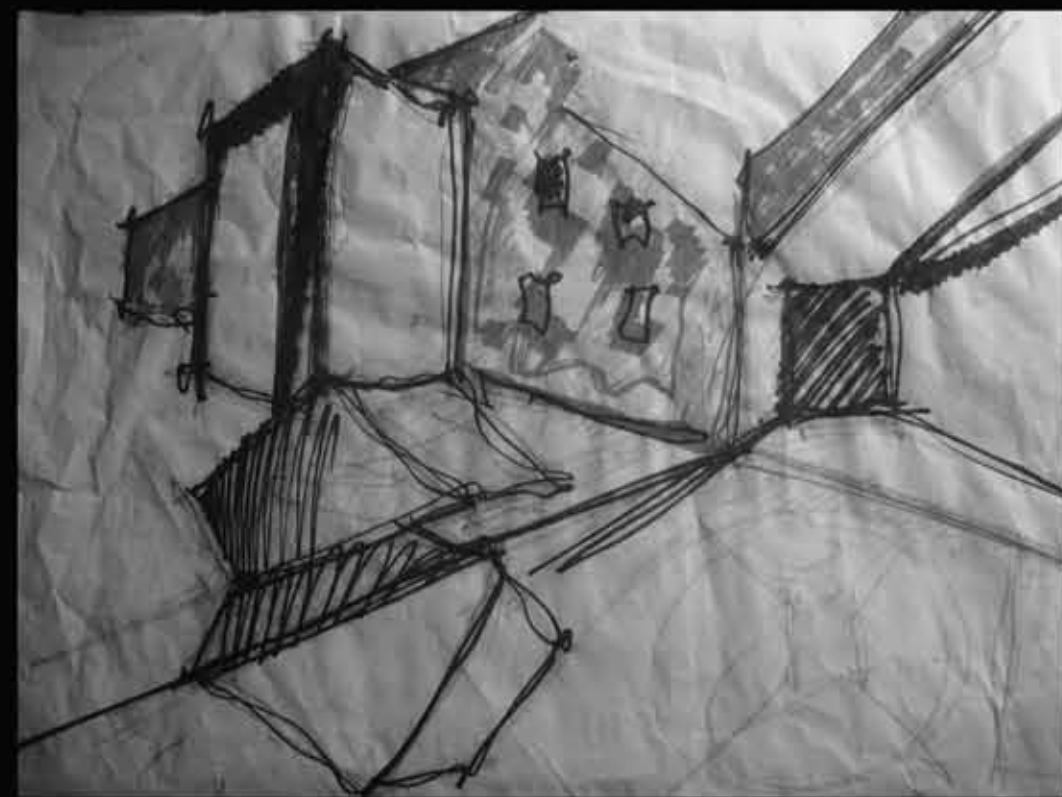
Section of India after partition exhibition gallery



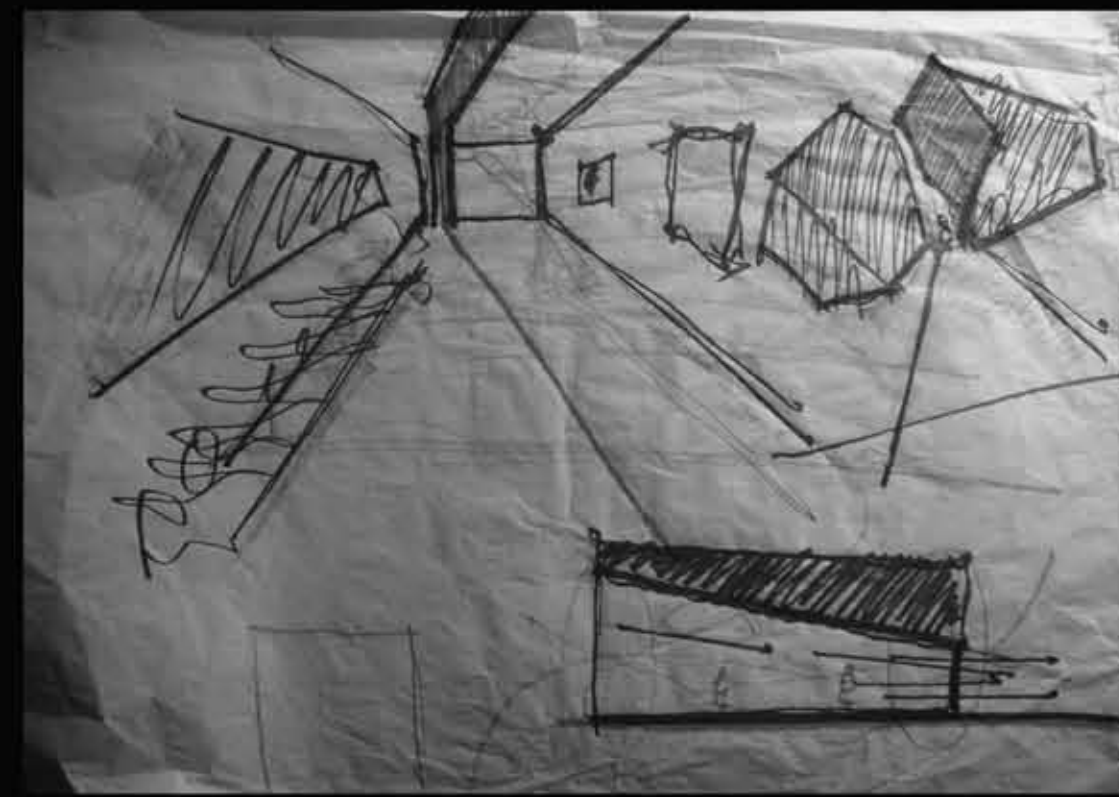
Abstract sketches of fragmented cube



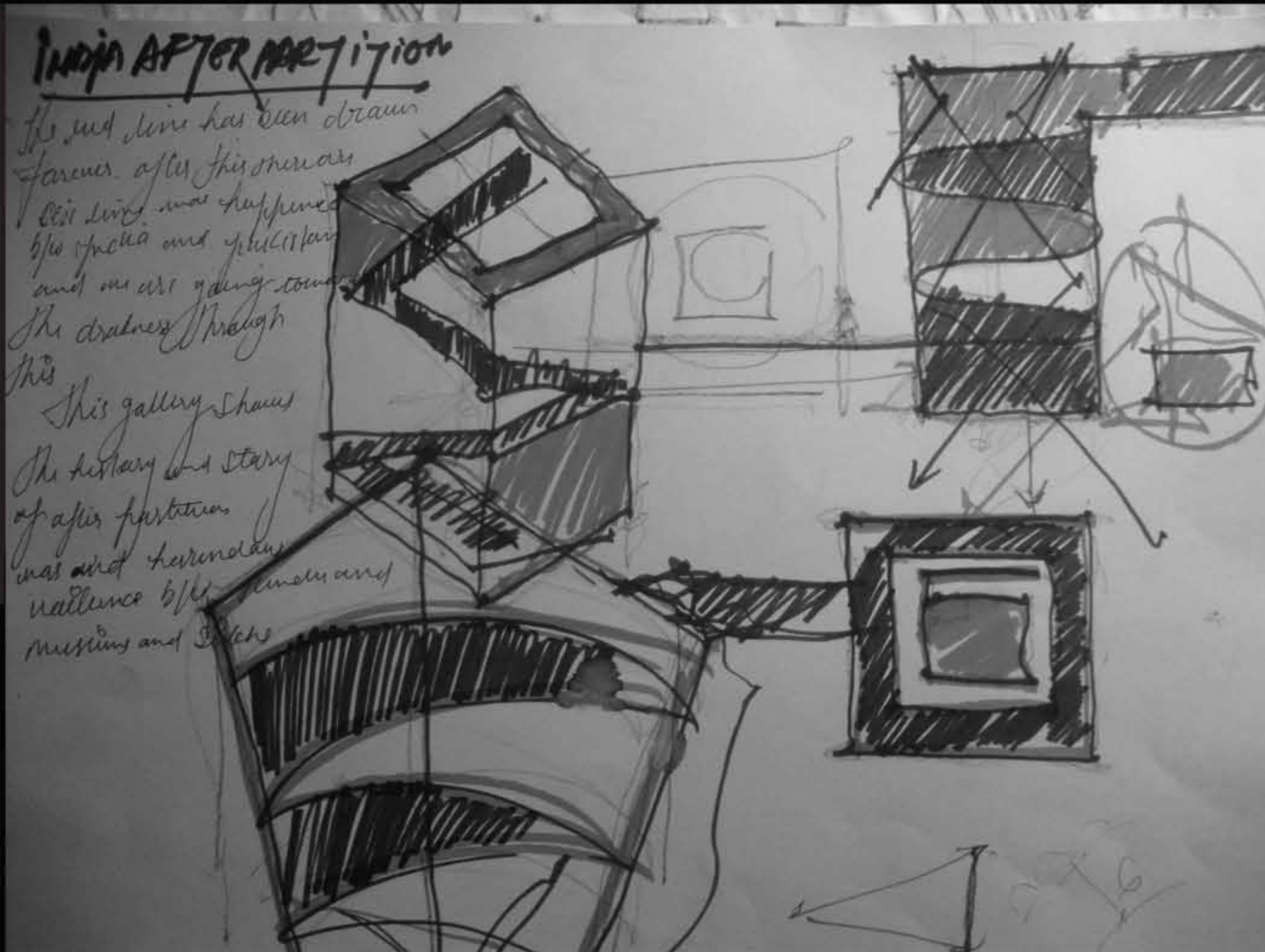
Abstract sketches



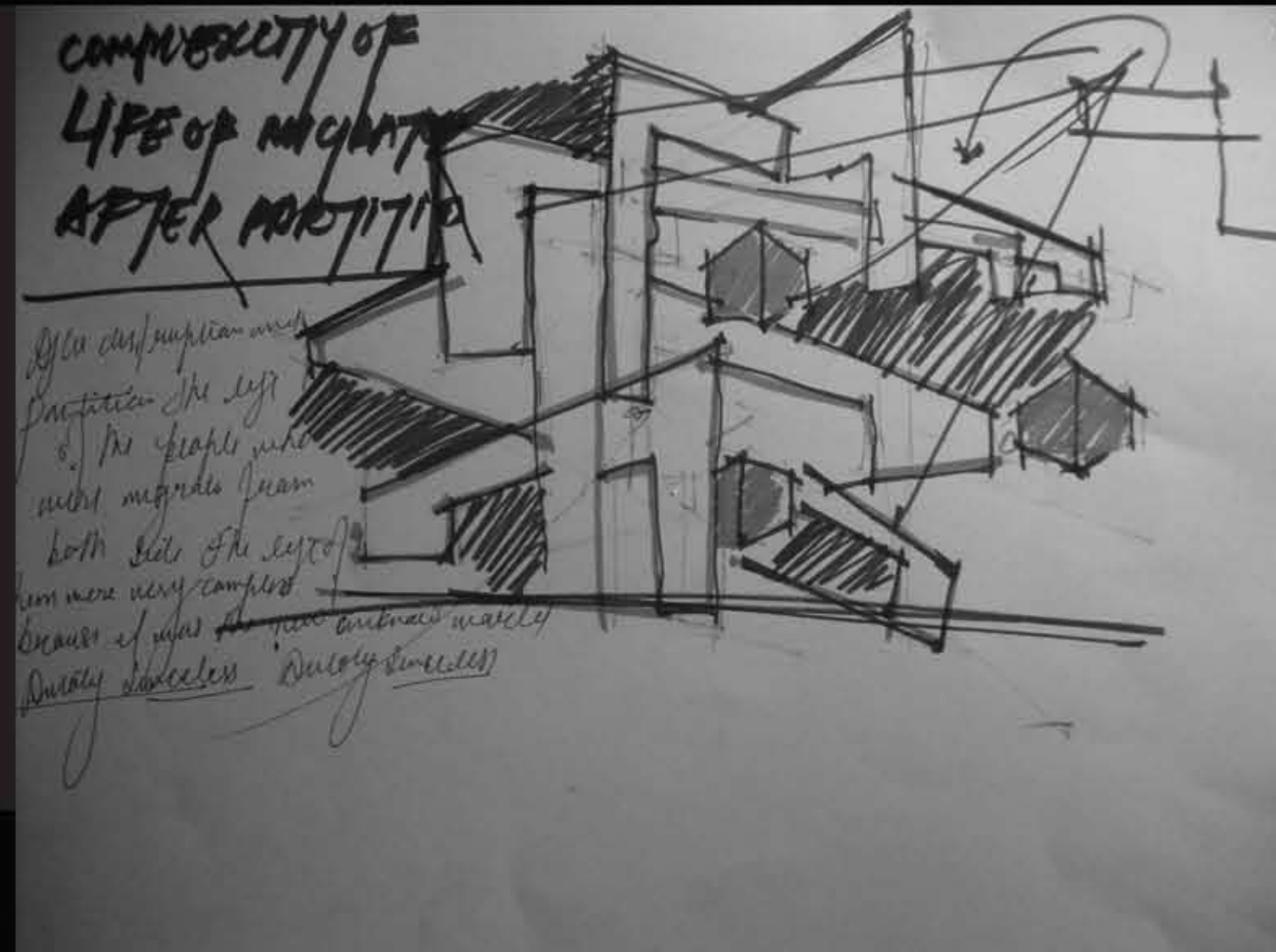
Abstract sketches



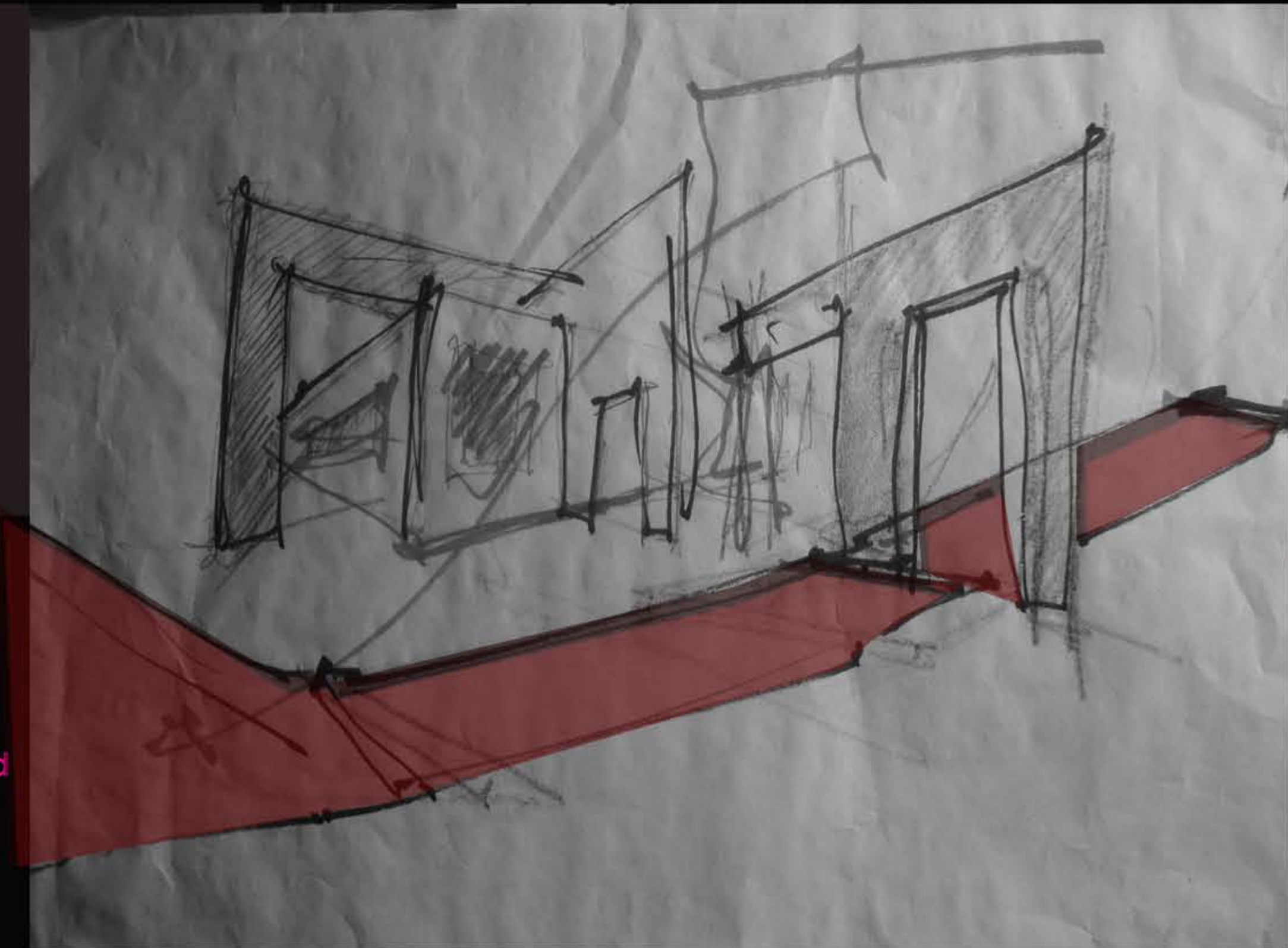
Abstract sketches



India after partition exhibition gallery



Cubes and complex frame showing the complexity of human life those who migrated



Red base water channel showing the running blood which was running on the face of the country at the time of partition

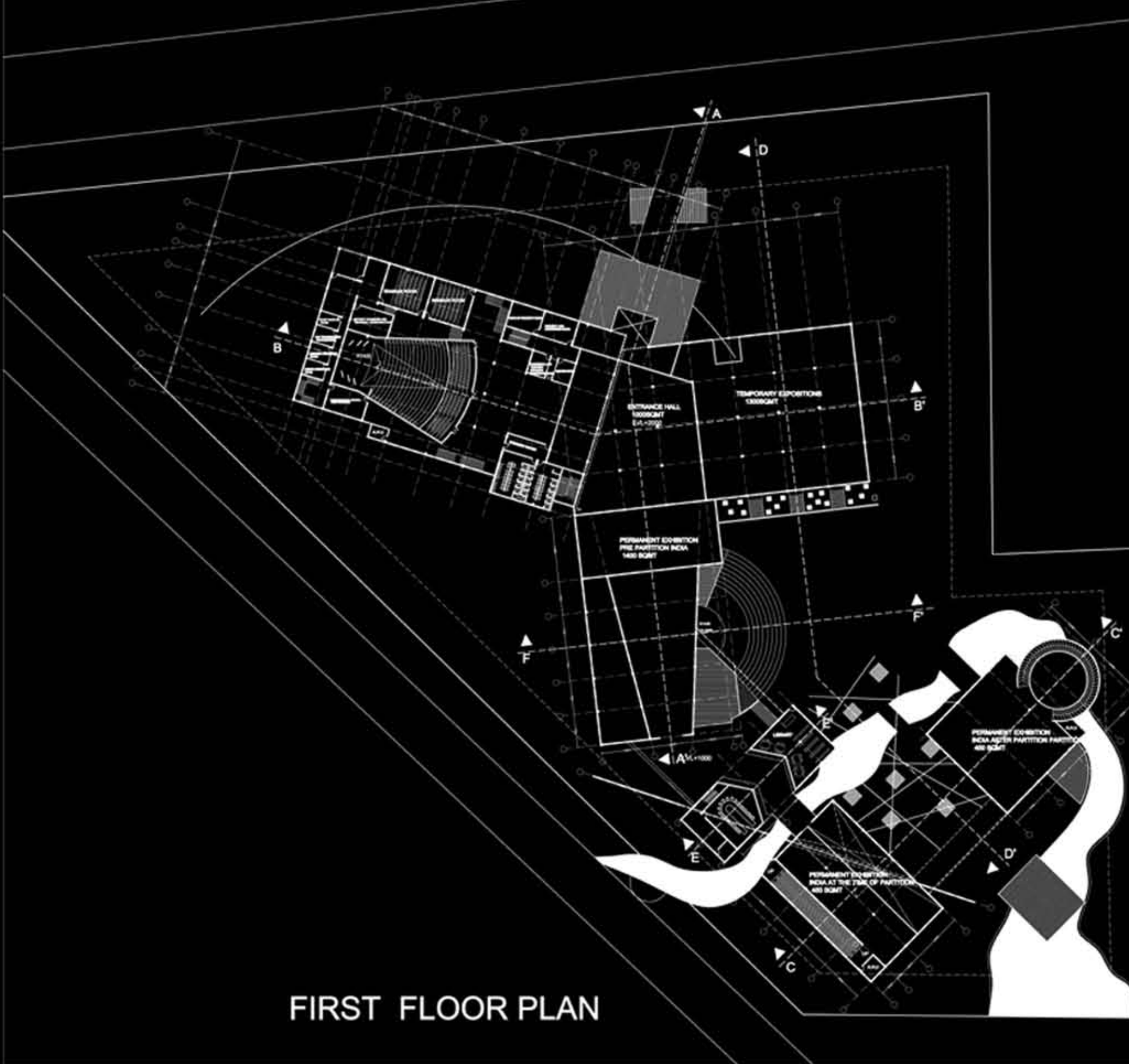
Final design

ARCHITECTURAL THESIS: 2010_2011

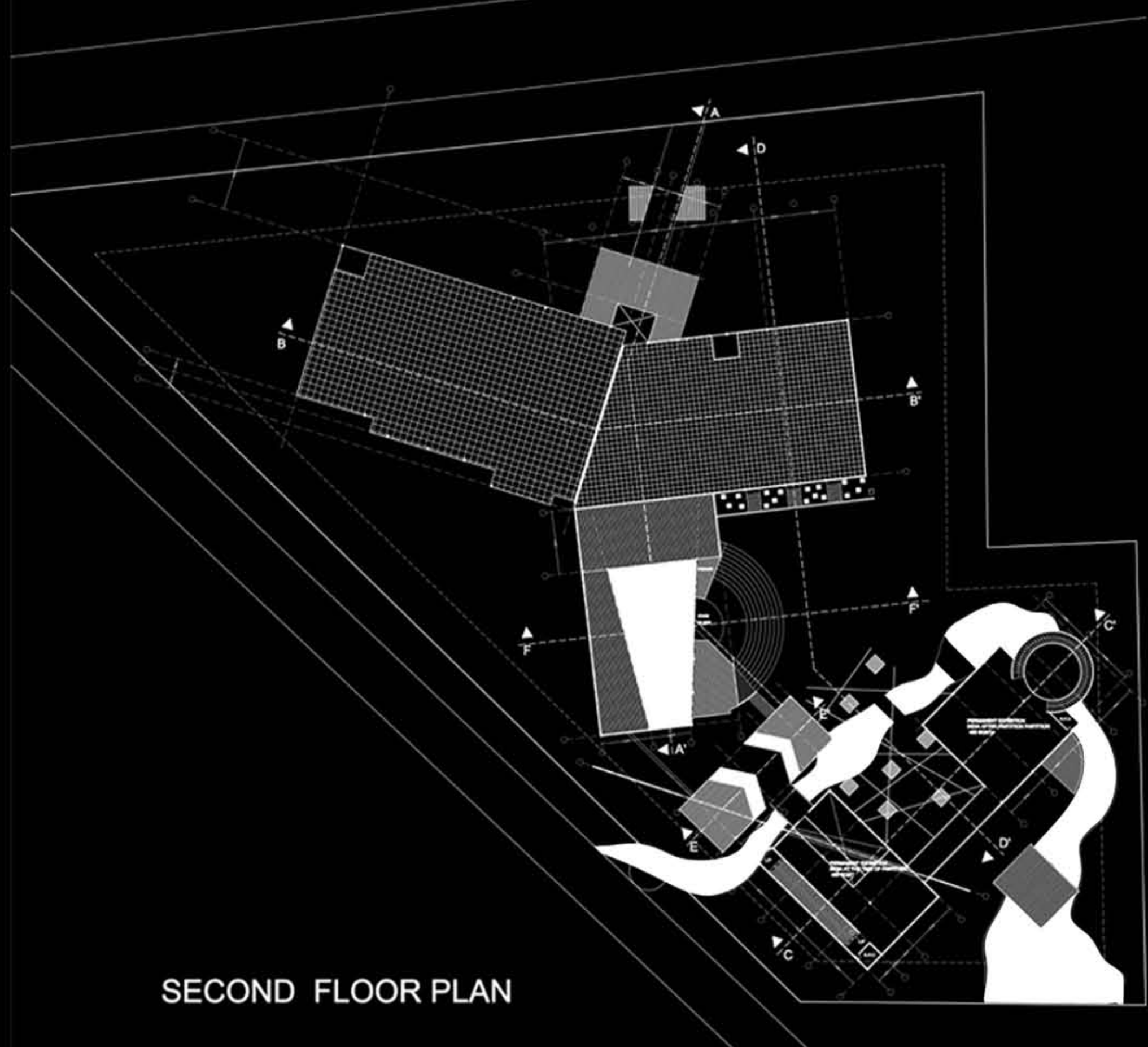
TO WAGHA BORDER
GRAND TRUNK ROAD
TO ANRITSAR



GROUND FLOOR PLAN



FIRST FLOOR PLAN

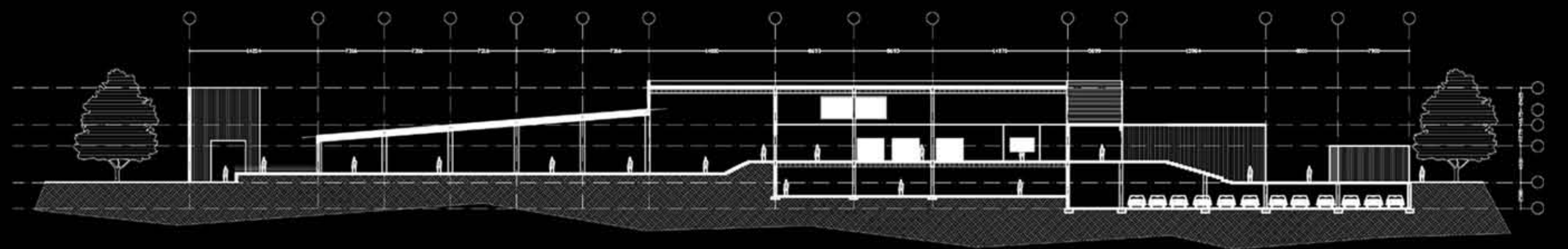


SECOND FLOOR PLAN

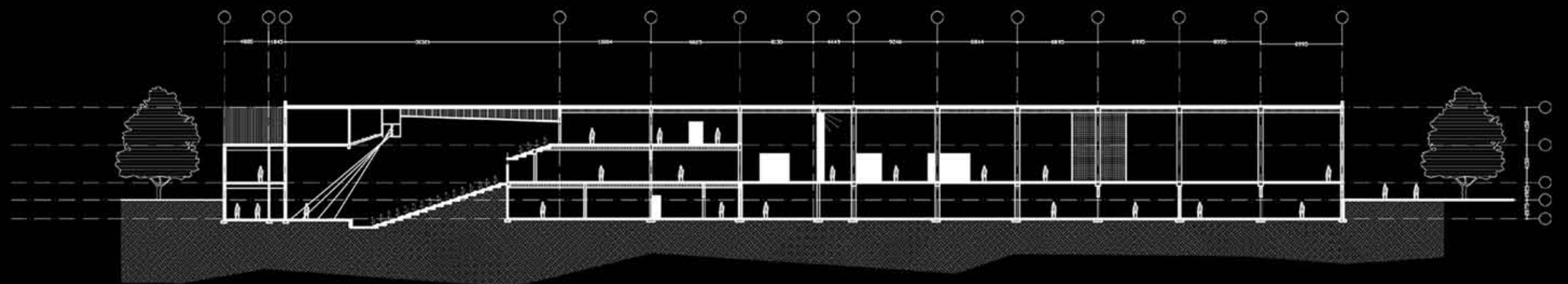
BASEMENT FLOOR PLAN



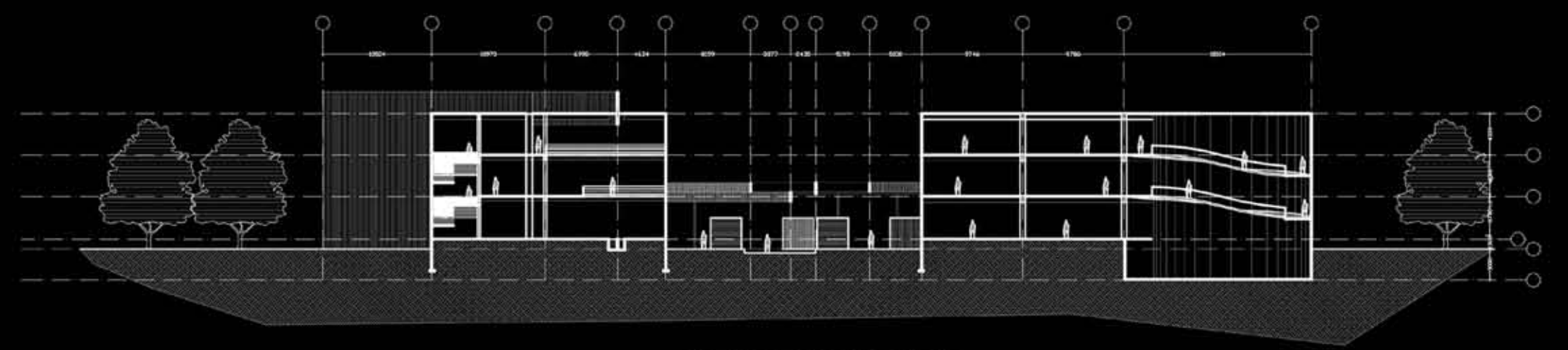
SECTION AA'



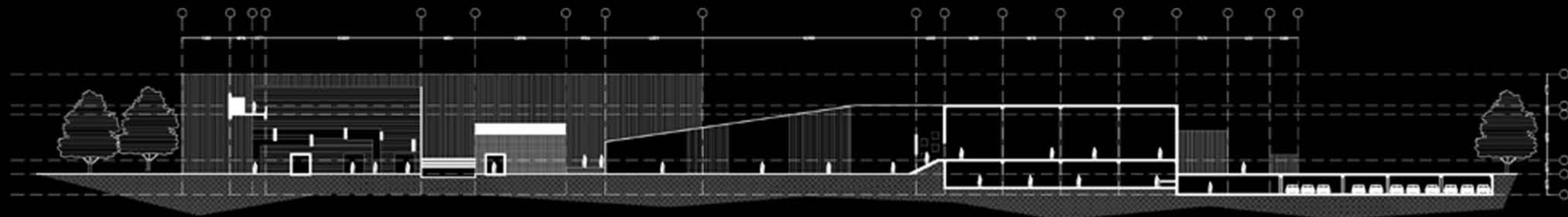
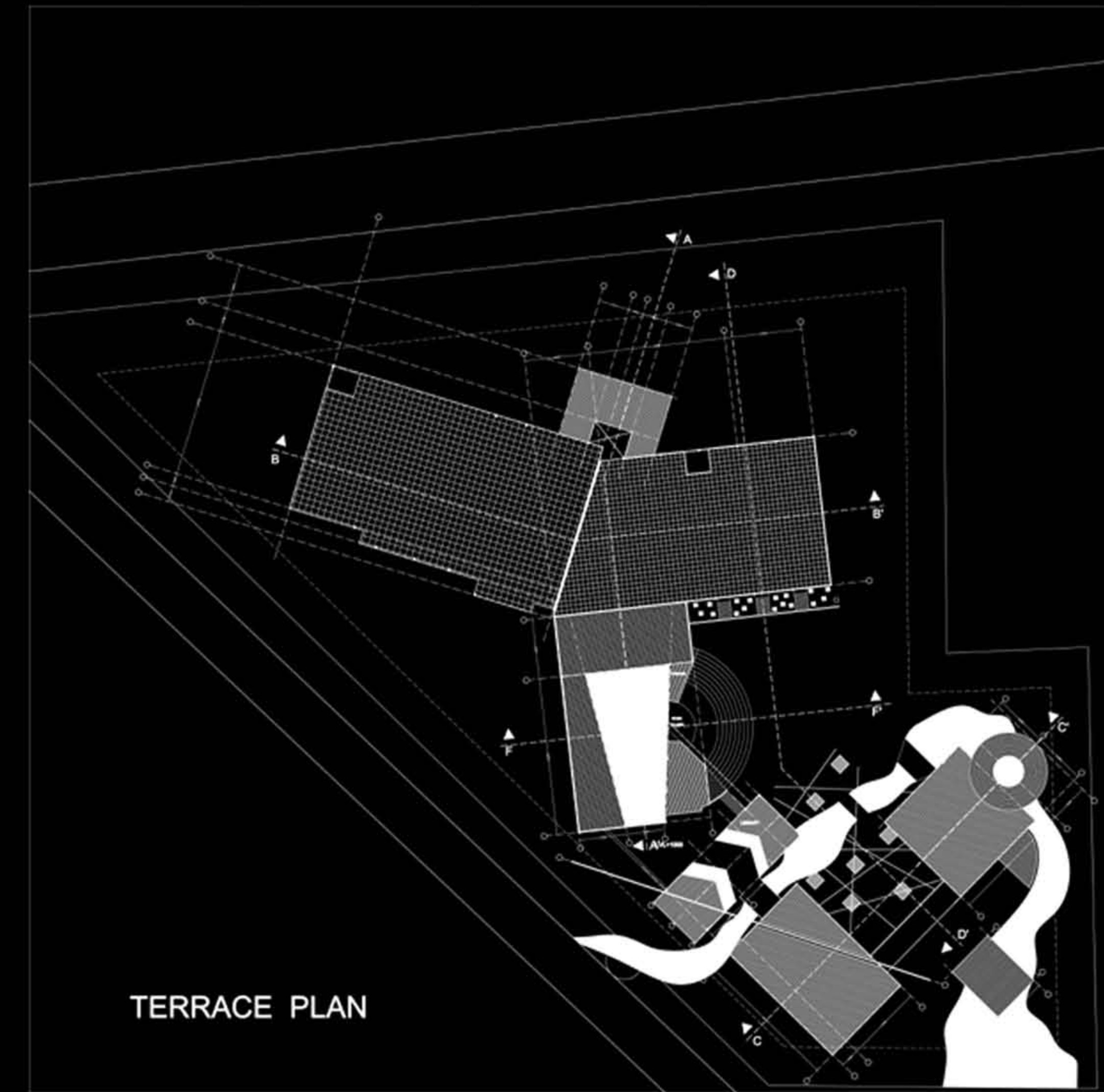
SECTION BB'



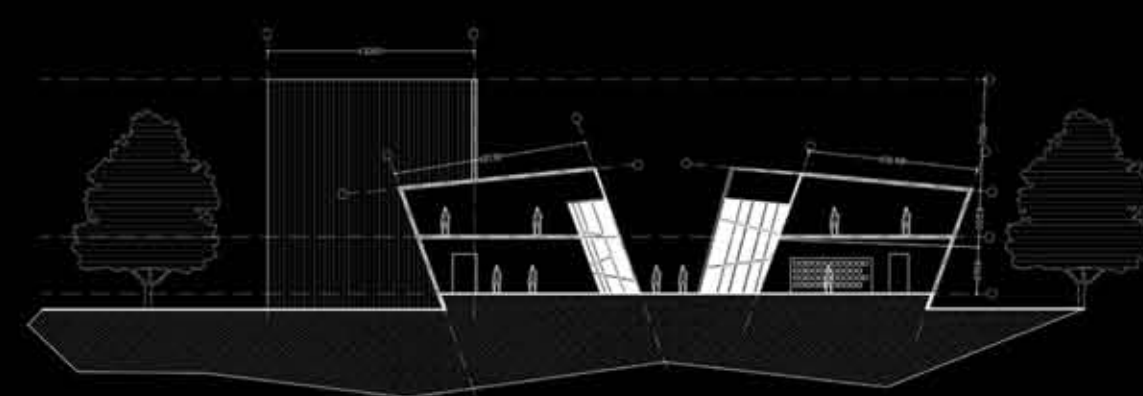
SECTION CC'



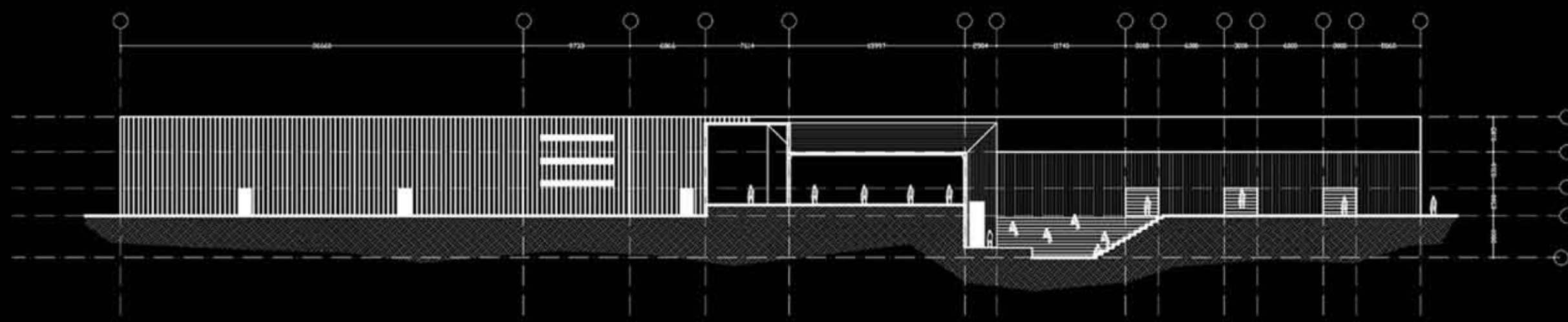
TERRACE PLAN



SECTION DD'



SECTION EE'



SECTION FF'

Thrust area analysis critical research

Representataion of abstract ideas in architecture

A kind of representataion in architecture in which analogies, associations, ornament, and symbolism were subtly suggested rather than clearly quoted.....

THERE ARE THREE TYPES OF REPRESENTATIONS IN ARCHITECTURE

Physical manifestation



Derict representation



Abstract representation

