

REMEMBERING 1947

A PEOPLE'S HISTORY OF THE PARTITION

Final Year Thesis Report
In Partial Fulfillment of the Requirement for the Degree of

Bachelor of Architecture

Presented by
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S A D A school of art design & architecture
NUST

REMEMBERING 1947

Thesis Report

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**A thesis submitted for evaluation to School of Art, Design and Architecture on 11 June 2018,
in partial fulfillment of the requirement for degree of B.Arch.**

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2018

School of Art Design and Architecture
National University of Science and Technology

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For my grandfather.

ACKNOWLEDGEMENTS

This thesis would not have been possible without the constant support of my family, no matter how my chosen field perplexes them. May you always find me as amusing as you have in the last five years.

Thank you to my instructors, for their guidance and continued belief that we can be better than we believe ourselves capable of. May you always believe I am smarter than I've proven be.

Endless thanks to the friends I've made here. For their support and their faith in me. May we always have each other's shoulders to lean on.

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ABSTRACT

This thesis project deals with the commemoration and memorialization of the events of the partition of the subcontinent in 1947 on a human level. The intent is to create a space that can house an existing narrative: one told through the memories of those directly affected.

Architecture is the most lasting way to preserve history, thus this endeavor aims to create a space that will house the collective memories of many thousands of people and ensure that the trials suffered by the common man are remembered by all and the stories that so many of us have grown up hearing are not lost forever to the ravages of time, but instead preserved for the generations to come.

KEYWORDS: Museum, partition, memorialization, commemoration, memory, history, 1947.

CHAPTER 1

INTRODUCTION

i. Introduction:

The memory of the partition of the subcontinent is something that is deeply ingrained in the collective psyche of the nations on both sides of the border and has gone a long way in shaping our national identities as a whole. Nearly everyone can procure a relative or an elder with harrowing tales of the hardships faced during those times. Keeping in mind the presence of these events in the collective memory of the general public, even seventy years following their execution, the realization that no dedicated platform exists to commemorate 1947 at a very personal and human level seems incredulous. While the bulk of the focus is trained on the political struggle associated with events, the human experience of it goes largely unacknowledged.

“To forget would not only be dangerous but offensive; to forget the dead would be akin to killing them a second time.”(Wiesel and Wiesel)

ii. Thesis statement:

The aim of this thesis project is to create a space to commemorate the memory of the Indo Pak partition in acknowledgment of the much neglected human aspect of the events.

iii. Rationale:

While the events of the partition have been memorialized quite frequently in a number of different ways, from the construction of monuments to the declaration of national holidays, the bulk of the focus is directed towards the political struggle preceding the division of the subcontinent while the humanitarian aspect remains largely neglected. This seems almost

unbelievable especially considering the immensity of the human cost of partition: an estimated 1 million dead, and 14 million displaced. (UNHCR Report p.59) There seems a gaping void left by a failure to acknowledge the trauma suffered by those directly affected by it.

Now, seventy years after these world altering events, there is a growing realization that the generation that lived through the time of partition and experienced these hardships first hand is slowly leaving us. With them, the memory of partition as experienced on a personal level will die out and will be lost to us forever. With this realization comes a rush to preserve as much of it as can be possible, with efforts being made on an international level to collect and preserve personal accounts of the people.

The commemoration of the events of 1947, must be undertaken while there are still living memories available to draw from.

iv. Objectives:

- To remember those who struggled through these events and to pay homage to those who lost their lives as a result.
- To ensure the events of partition do not fade from the collective memory of the nation.
- To provide a platform to facilitate dialogue between the two nations

v. Research Methodology:



KHALID CHOWDHRY

AGE IN 1947: 5

MIGRATED FROM: JALANDHAR, PUNJAB, INDIA
MIGRATED TO: LAHORE, PUNJAB, PAKISTAN
"[PARTITION] CREATED A KIND OF HUMAN MADNESS, A TIT-FOR-TAT CULTURE OF MURDER, SLAUGHTER AND MAYHEM. THE FEAR OF IT WAS OVERWHELMING," DR. CHOWDHRY REMEMBERS.

HSANAIL HAQUE

AGE IN 1947: 16

MIGRATED FROM: JALANDHAR, PUNJAB, INDIA
MIGRATED TO: LAHORE, PUNJAB, PAKISTAN
"WE HAD NO IDEA THERE WOULD BE RIOTS AND KILLINGS AT SUCH A LARGE SCALE IN OUR VILLAGE AND OUR CITY. WE LEFT WITH JUST OUR CLOTHES." PRL UL-HAQUE SAYS OF LEAVING JALANDHAR WITH HIS FAMILY.

SAKINA BEGUM

AGE IN 1947: 18

MIGRATED FROM: JALANDHAR, PUNJAB, INDIA
MIGRATED TO: LAHORE, PUNJAB, PAKISTAN
SHE DESCRIBES HER MIGRATION FROM JALANDHAR TO LAHORE AS THE HARDEST PERIOD IN HER LIFE. THE FAMILY TRAVELED FOR ALMOST A MONTH, SURVIVED WITHOUT FOOD AND WATER, AND EXPERIENCED A FLOOD WHICH CAUSED THE DEATHS OF MANY GROUP MEMBERS.

SAJIDA SHAH

AGE IN 1947: 6

MIGRATED FROM: JALANDHAR, PUNJAB, INDIA
MIGRATED TO: LAHORE, PUNJAB, PAKISTAN
SHE STILL REMEMBERS THE BODIES OF THE DEAD AND THE SEVERED LIMBS SHE SAW ON THEIR PATH. THE ENTIRE PATH SEEMED BARELY EMPTY AND DEVOID OF PEOPLE, EXCEPT FOR THE DEAD, SHE RECALLS. ALTHOUGH IT WAS ONLY ABOUT A TWO-HOUR RIDE, SHE REMEMBERS THAT IT SEEMED LIKE THERE WERE SO MANY BODIES.

a) Theoretical research: The theoretical research carried out included a perusal of collected stories of personal accounts of the directly affected, available in public archives, in order to better get a sense of the emotional experience, and the aspects that were momentous enough to persist in memory. In terms of literature, sources of inspiration have been found in the personal accounts of the effected, because in order to ensure the successful execution of such a program, it would be important to demonstrate sensitivity and ensure that no sentiments are harmed in the process. Utilizing these archives ensured that the sources were vetted and their stories as authentic as oral histories are likely to be. The sources utilized most in this endeavor were the Citizens Archive of Pakistan, and the 1947 Partition Archive, as well as the writings of Aanchal Malhotra in her book, Remnants of a Separation. Another major source of inspiration has been the writings of Elie Wiesel, where the holocaust survivor opines the importance of commemorating such events and not letting them fade from human memory.

b) Design Articulation: In terms of the nature of the design envisioned, spaces that utilize light and shadow, scale and proportion, and form and material, to create certain moods and atmospheres that may serve to enhance the emotional content of the exhibits housed within it, and to leave a lasting impact.

vi. Design Aspirations:

Keeping in mind the nature of the events in question, the intent of the project is to convey, as best as possible, the nature of charged emotions prevalent during those troubling times, to help people better understand the experiences of the people involved. This is to be explored in how spaces can serve to house an emotion within them. To house a narrative that already exists and that holds emotional significance for a large number of people in a space that is both sensitive and dramatic enough to leave an impact on the visitor.

vii. Conclusions:

In conclusion, this thesis will explore how an architectural space can be evocative enough to elicit certain emotions, and how it can be a home to the collective memories of a generation.

viii. References:

1. UNHCR Report, 2000, "Chapter 3: The State of the World's Refugees"

< <http://www.unhcr.org/3ebf9bab0.pdf> >

2. The 1947 Partition Archive (2011)

< <http://www.1947partitionarchive.org/> >

3. The Citizens Archive of Pakistan (2011)

<http://www.citizensarchive.org/>

4. Wiesel, Elie, Wiesel, Marion. Night. New York : Hill And Wang, 2006. Print.

CHAPTER 2

PRECEDENT STUDIES

i. Introduction

The topics discussed in this chapter will entail the precedents analyzed to aid in the design process, in order to achieve a successful design translation.

ii. PRECEDENT 1.

Jewish Museum

Architect: Daniel Libeskind

Location: Berlin, Germany

1. Rationale for selection:

In terms of the scale of the tragedies and the number of lives lost, a lot of comparisons are drawn between the partition of the Indian subcontinent and the Jewish holocaust carried out during the Nazi regime in Germany. Testimonials from journalists who witnessed the aftermath of both events speak to this. Keeping this in mind, it made sense to study how this particular tragedy has been memorialized and commemorated, especially as the years have gone by and the memories of those events are being passed down to subsequent generations.

Of all the numerous attempts across the world, this one seemed pertinent in the sensitivity with which the architect approached the memorialization of the events.

2. Detailed study:

The portion of the museum under study is an extension to a museum in Berlin, dedicated to the Jewish Holocaust and designed by Daniel Libeskind. The success of the museum is dependent

not on the exhibits housed within it, but the journey through the spaces and the experience afforded to the visitor, intended to convey to some extent the tumultuous emotions experienced by the effected.

The architect has delineated three separate routes that can be traversed, and each route tells its own journey: the axis of continuity, the axis of death, and the axis of exile.

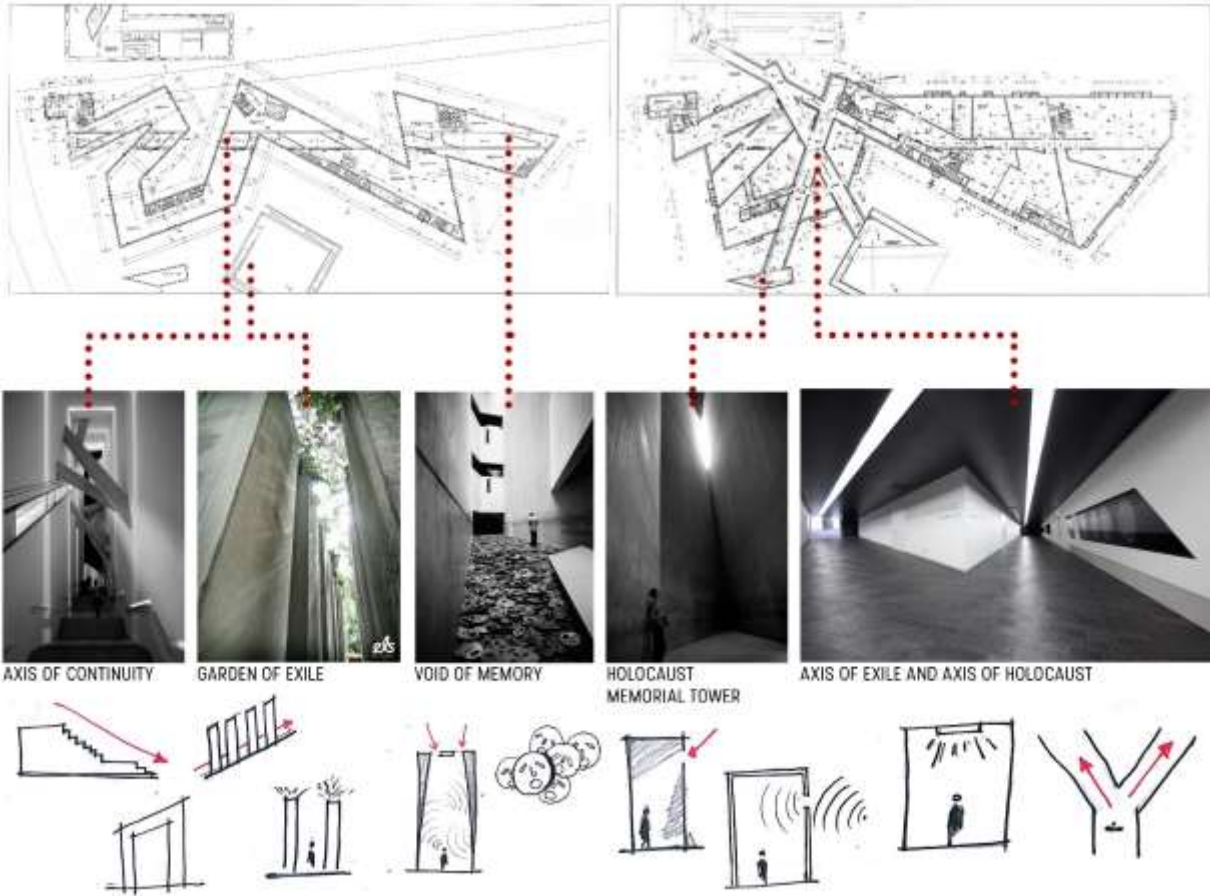
Each of the three highlight a significant aspect of life as a Jew preceding, during, and following those events.

THE AXIS OF CONTINUITY: This path tells of the importance of Jewish citizens in the history of Germany, their significant contributions and achievements in the development of the nation. It culminates in a steep ascent with crisscrossing members present overhead, signifying the arduous journey across the years undertaken by the Jewish peoples. At the junction of the two axes of continuity

THE AXIS OF DEATH: This route commemorates the events of the holocaust itself. One of the noteworthy locations along this route, in terms of the experience afforded by them is a large void space, termed “the void of memory”, with a height of about 36’, the floor littered with iron discs cast in the shape of human expressions. As one moves through the space, the sound produced by the iron discs colliding against each other reverberates through the chamber. The intent of the architect in this instance was to convey to the visitor the enormity of the number of losses suffered, the many thousands who go unnamed and unrecognized through history. The success of this endeavor is best realized through the testimonials of visitors to the museum itself. Even with no background in architecture or design, the nature of the space is evocative enough to elicit a reaction from people.

This axis culminates in a “Holocaust Memorial Tower”, which is a tall, empty space, with only a single opening near the top. The single light source creates a dramatic chiaroscuro within the space which serves to heighten the visual texture of the material: very rough, undressed concrete, reminiscent of the brutal pragmatism of the materials used in the construction of the gas chambers. Again, the single opening causes sound to reverberate within the tower so that while one is aware of the existence of the signs of life outside of the space, he feels at once disconnected and removed from them.

THE AXIS OF EXILE: This route details the experiences of those who were forced to leave their homes and families and relocate to a different part of the world. The sense of upheaval, having no choice but to leave behind everything they know and love for the sake of preserving their lives, is something that few can comprehend. This axis culminates in a “garden of exile” which contains a number of vertical concrete members, with vegetation planted at the top, so that it is visible only if one looks up towards the sky. The ground is tilted and the concrete members are placed in such a way so as to give a sense of disorientation, like the world being tilted the wrong way, to convey in any sense possible, the alienation and disorientation experienced by moving thousands of miles away to an unknown land, where neither the people, nor the language, nor the customs are familiar to you.



3. Synthesis

In conclusion, the aspects of this project that I would like to emulate in my design are the manner in which the architect has manipulated scale, light, and orientation to create evocative spaces capable of housing a narrative.

iii. PRECEDENT 2

Partition Museum

Location: Amritsar, India.

Founder: Mallika Ahluwalia

The partition museum in Amritsar pays homage to the memories of the partition. It is currently limited to a couple of rooms in a town hall dedicated to the purpose but there are future plans for expansion.

1. Rationale for selection:

The purpose of studying this particular museum was to see how such a program performs in the context of the subcontinent. More of a programmatic study, than a design based one. It is one of the few locally available examples of a non-politically inclined venture commemorating partition.

2. Detailed study:

The exhibits housed in the museum include but are not limited to memorabilia pertaining to the events of the partition, for instance letters, newspaper clippings, archival documents, photographs, personal objects, jewellery, utensils, and refugee camp cards belonging to those effected. Other objects housed within it are art and installations developed by artists along these themes. The museum also displays video recording of people narrating their experiences.

(Shahani)

3. Synthesis:

The aspects of this particular museum that one would want emulated in this thesis project is

the nature of the exhibits themselves and the arrangement of the narrative in a chronological fashion, ensuring that no aspect of that history goes neglected.



iv. References

1. Shahani Parmesh., "*Why the Partition Museum in Amritsar is a repository of memories.*" Verve 2017. Web. 9 Nov 2017.

<<http://www.vervemagazine.in/arts-and-culture/partition-museum-amritsar-parmesh-shahani-column> >

2. Kroll, Andrew. "*AD Classics: Jewish Museum, Berlin / Studio Libeskind.*" ArchDaily. N.p., 2010. Web. 9 Nov. 2018.

< <https://www.archdaily.com/91273/ad-classics-jewish-museum-berlin-daniel-libeskind> >

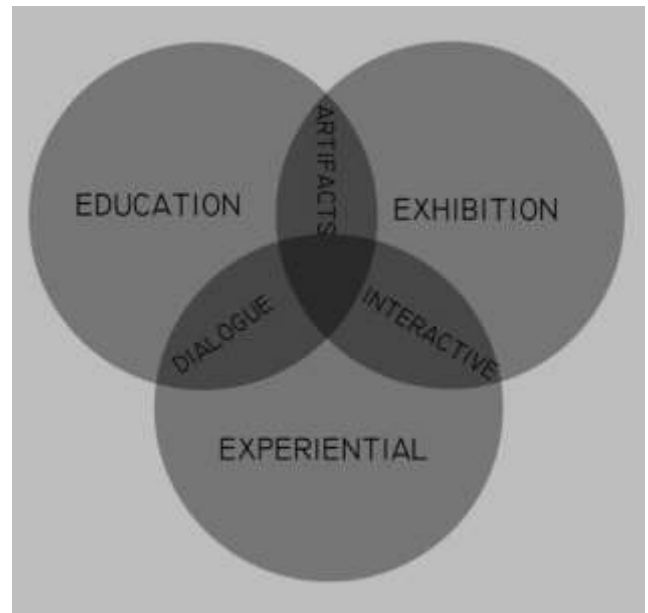
CHAPTER 3

ARCHITECTURAL PROGRAM

i. Introduction:

This chapter will discuss the nature of the program envisioned for this project, the typology assigned to it and the nature of spaces one would anticipate in the culmination of the design.

The programmatic intent of the project can be broadly divided into three categories: education, exhibition and experience, with the overlapping of



the three further defining the nature of the programs and how it will cater to visitors. The educational aspect will be largely concerned with making people aware of the aspect of partition that they may not have been exposed to previously, through mediums such as literature, videos of oral narratives, and interaction with objects and stories attached with them. Exhibition will be concerned with the display of objects and artifacts pertinent to this particular time in history: for instance, the items people brought with them across the border, the items they found when they made their way across, the letters, photographs, newspaper clippings, archival documents or other such objects that exist as documentation of that time, whether in a personal capacity or an official one. All these and the memories serve as receptacles for the memories attached to them. The experiential aspect will be concerned with the nature of the spaces themselves. While the previous two categories will be confined to certain defined programs (e.g library, auditorium, gallery, etc), the category of experience is one that will be applicable to all defined spaces, as well as spaces that are merely transitory.

While discussing the program it also serves to bear in mind the nature of the visitors anticipated. With the theme of the museum being relevant to a particular period in history, you would expect it to cater to the needs of the denomination that was personally involved with those events, so that would mean a visitorship that is quite advanced in years. For this, the program demands a certain sensitivity in the remembrance of past events. Following this, the focus will be towards the generations that follow. Ones that have grown up listening to their elders narrate their experiences, have heard stories of unimaginable suffering and hardships, ones of unprecedented kindness from the most unexpected sources, nostalgic tales of friends, families and homes lost to the demarcation of borders. For them, the intent is to allow them to experience an alternate interpretation of the events that have remained so persistent in national memory even years after their occurrence. Lastly, the expected visitors would be those that are unaware of the magnitude of the impact that the events of 1947 played in shaping the psyche of the subcontinent. For them, the primary intent will be to educate and to create awareness.

ii. Architectural Typology: Museum

The program intended to be housed in the final outcome is primarily concerned with exhibition and education. Here, exhibition does not merely imply the sedentary display of material objects behind glass cases but instead the exhibition of a translation of a historical event in the form of experiential spaces. The educational aspect will be concerned with bringing forward an aspect of history from the point of view of those who lived through it and to generate debate and dialogue based on this information.

Another aspect that becomes important in a museum such as this is to ensure that it remains relevant to the younger generation and not only as a remembrance of forgotten relics. Keeping that in mind, programs that are more recreational in nature such as a theatre space for performances etc, as well as conference and meeting rooms and workshops to facilitate interpersonal activities and promote dialogue and debate to take some measure of steps to improve relations across the border.

Secondary programs will include spaces concerned with the preservation and conservation of objects connected to the personal histories of people relevant to that period of history, for instance, letters, photographs, documents and other items of personal significance.

iii. Perceived Spatial Nature:

The ambience of the spaces to be housed within this museum becomes of utmost importance, since that is what the casual visitor will take away from a visit. The spaces ensconced within the walls should be evocative enough to leave an impression, the journey through the spaces imbuing the existing narrative with enough ambience to make it come alive for the visitor. So the idea is to manipulate scale, light and shadow, material etc. to enhance the emotional content of the exhibits housed within.

iv. Program Brief

Sr. No	Program	Area (sq ft)	Quantity
1.	Reception	800	1
2.	Orientation Area	500	1
3.	Central lobby	2000	1
4.	Café	500	1
5.	Retail	250	1
6.	Administration	2000	1
7.	Library	3000	1
8.	Conservation labs	1000	1
9.	Theatre	4000	1
10.	Workshops	300	4
11.	Galleries	5000	4
12.	Outdoor display space	5000	1
13.	Toilets	400	10
14.	Storage	5000	1
15.	Loading Dock	800	1
	Total	46500	

v. Conclusion:

In conclusion, the programmatic typology most appropriate for this project is that of a museum with programs categorized under the headings of education, experience and exhibition.

CHAPTER 4

SITE ANALYSIS

i. Introduction:

This chapter will discuss the process of selection of a site in accordance with the intent of the thesis. It will discuss the site and its relation to the surrounding context, and discuss the appropriateness of the site in terms of program and its alignment with the thesis statement.

SITE SELECTION: The selection of the site plays a vital role in informing the design of the project, based on the challenges and opportunities it has to offer. For the purposes of this project, the following criteria were kept under consideration:

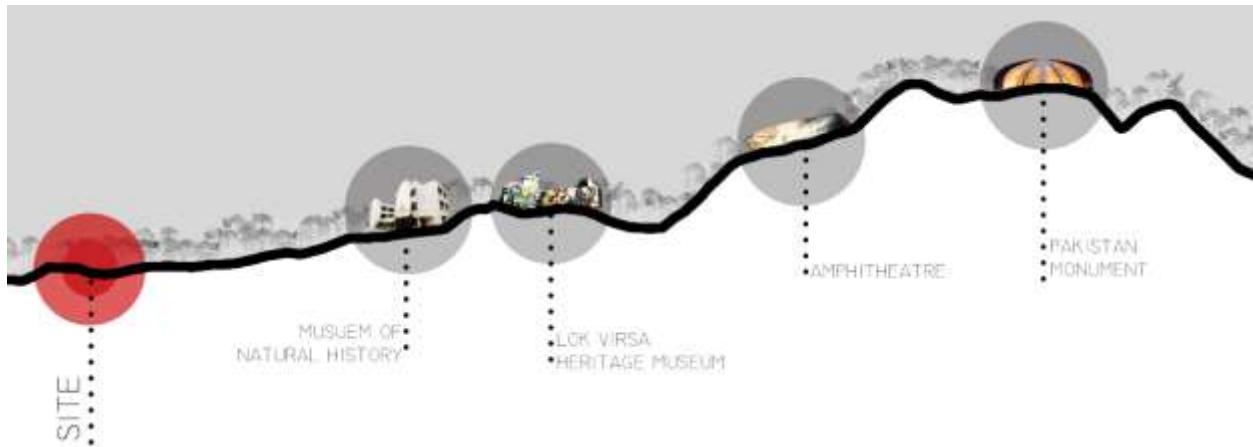
- Location in a region that is devoid of a history connected to partition, a blank slate.
- A context that displays a culture of dissemination of knowledge for the general public.
- A site that possesses features allowing for the illustration of the physical manifestation of a divide.

The selected site is located in the Shakarparian area of Islamabad.

ii. Site and thesis statement:

The selected site is consistent with the thesis intent concerned with making up for a lack of representation and acknowledgement. For that, the city of Islamabad seemed better suited than one like Lahore, for instance. While the latter already has a history replete with associations to the partition of the subcontinent, the former is free of any such associations and could only benefit from a program such as this.

iii. Site and program:



The program (which is mostly dictated by the nature of experiences to be conveyed) relies on the site to better convey the aforementioned. The site, being located at a sufficient distance from any heavily used traffic routes, while still being proximate enough to allow for ease of access, possesses an atmosphere of perceived seclusion and solemnity, which is conducive to the nature of the program.

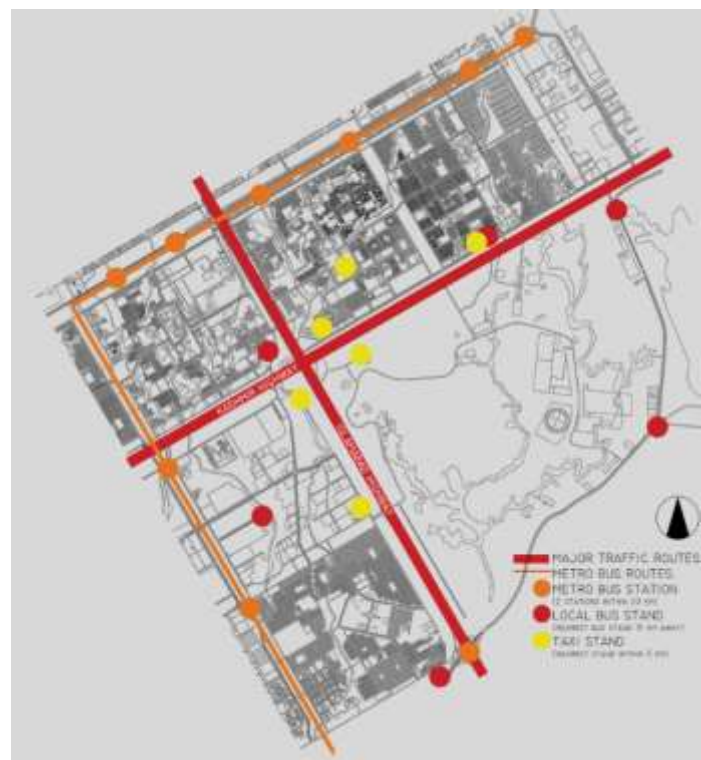
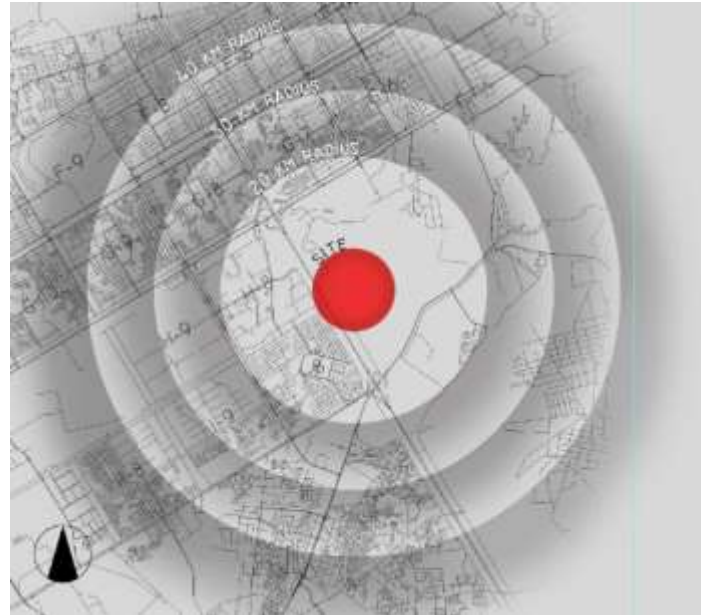
Further, the topographical layout of the site allows for opportunities to explore how a metaphorical representation of the idea of a partition can be manifest in a physical illustration, and how the same can go on to inform the degree of division to be revealed, as dictated by the program. Basically, the variation in the contours allows for connections to be formed across levels in the form of bridges and viewing decks that can create situations where the idea of a partition can be illustrated through connections and separations.

iv. Site and its location:

The site is located in the Shakarparian area of Islamabad, adjacent to the sectors H-8 and G-7. The larger area is bordered on both sides with major traffic routes (Kashmir Highway and Islamabad Highway) that serve as connection to both the twin cities of Islamabad and Rawalpindi. Ease of access to the site is aided by the proximity of metro bus stations, local bus stands and taxi stands, all present within a 20 km radius, and the nearest taxi stand within a 5 km radius of the site.

The surrounding context houses a number of programs that are most suited to accept a museum in their midst. Along garden avenue are situated the Museum of Natural History, the Lok Virsa Heritage Museum, the (as yet unfinished) Cultural Complex, the Pakistan

Monument, the Pak China Friendship Centre and the Art and Craft village, with a number of restaurants and educational institutes interspersed in between. So in terms of the program, the context already possesses a culture concerned with a celebration of the arts and education. The



overall site can mainly be hedged under the term “recreational”, with the most frequently observed visitors being families, especially those accompanied by young children. A program that would serve to educate would fit nicely into such a context.

In terms of character, the site is situated far enough from any major traffic channels that the silence prevalent in the area becomes one of the most striking aspects of the site. With the density of trees and shrubbery around you, you become acutely aware of certain aspects that you may otherwise be deprived of, in an urban setting: the chirping of birds, the whistle of the wind, and the distant sound of motor vehicles, dim enough to make the separation from the bustle of the city all the more distinct.

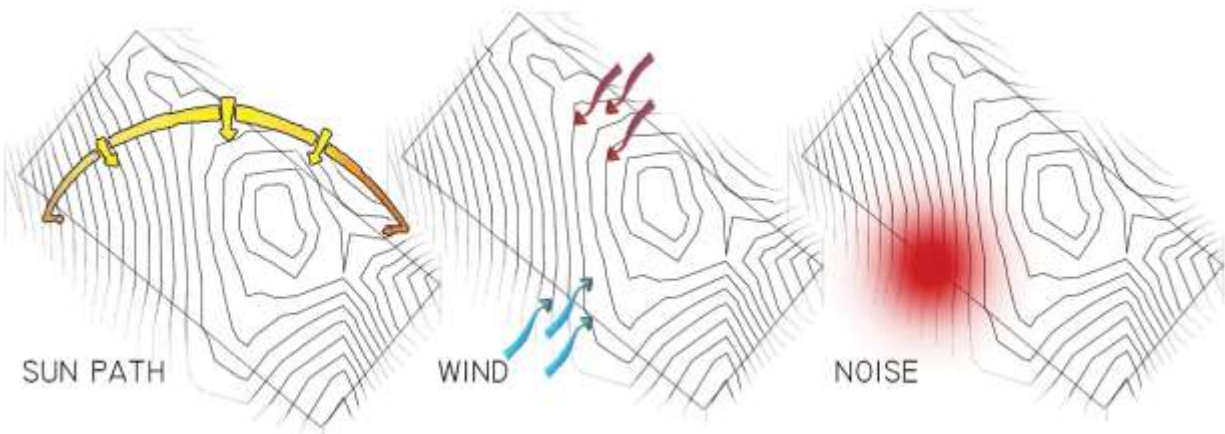
v. Site study and analysis:

The site has a contoured layout, where there is a depression in the middle that bisects the site across the center. The actual implications of this topography become most apparent when observed through section. The idea is that as the topography varies, the lay of the section will vary as well, which will dictate how the program will be arranged on site. The rationale behind picking a site such as this was to have opportunities to illustrate a metaphorical manifestation of a divide and to further build on that narrative in the sense of varying perspectives and the efforts being made to bridge across it. Access to the site is provided by the Cricket Stadium road, which connects directly to the Islamabad Highway.



SITE SECTION

In terms of natural features, the site has a lot of dense vegetation, with both evergreen and deciduous trees, as well as shrubbery covering most of the ground. The noise levels, as discussed previously are fairly low, the only possibility of elevated noise levels exists near where the Cricket Stadium road is present, however as the area receives little traffic and no congestion occurs even during the busier hours of the day, the tranquil nature of the site remains undisturbed.



The character of the site, as observed in the surroundings especially, is one where the detachment from the general urban bustle is fairly apparent. The presence of tall trees further acts as a natural barrier. The roads, all narrow and lined with trees present a very intimate character.



vi. **Conclusion:**

The selected site is located in the vicinity of other public programs like museums and cultural centers and monuments, which accommodates further programs concerned with a public function such as that mentioned previously. The topography of the site allows for exploration in the manner of the connections formed in a building.

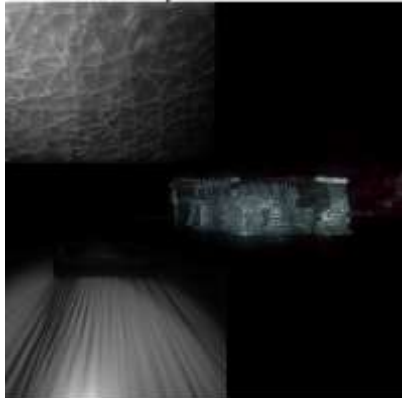
CHAPTER 5

DESIGN PROCESS



i. Introduction:

This chapter will discuss the methods adopted to translate the objectives outlines in previous chapters into an articulated design.



ii. Design translation:

Looking at how so much hinges on the term “partition” itself, the event in question is merely a threshold separating a timeline into a “before” and an “after”.

Furthering this, an exploration was carried out concerning how a separation manifests in different materials through photographs. Following the visuals gathered from this exploration, certain aspects were exaggerated by manipulating the materials to highlight these aspects.

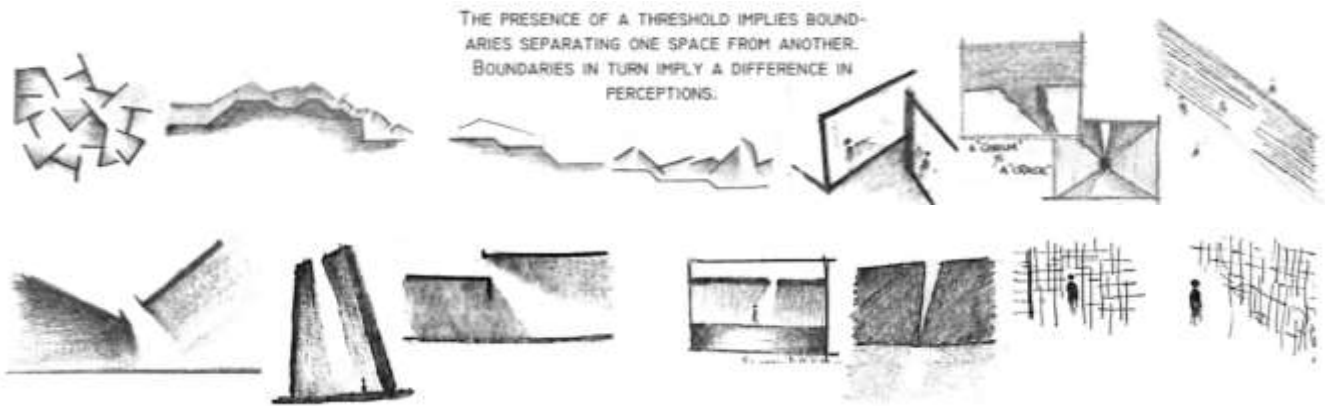


For instance, as certain objects break apart, they imply a certain degree of separation: glass shatters to create a

separation this is highly distinct, while a material like cloth, in its separation.



Based on the explorations carried out, sketches and models were made to study how these tendencies of separation in various materials could be translated into spatial outcomes.



iii. Spatial connections:

Based on the sketches informed from the explorations conducted, as previously explained, the nature of spaces were aligned with certain moods and certain events in the timeline of the events in question. For instance, a space concerned with fond remembrances of home would allow for a greater influx of light in comparison to a space that pays homage to the departed souls, where the atmosphere would demand a certain degree of solemnity.

The sketches were therefore used to inform the nature of the spaces, in conjunction with the themes commonly found in the narratives and oral histories perused in the research phase.

Some of the most commonly occurring themes in terms of the timeline of partition were memories connected to trains, wells, immigration camps, memories attached to objects, or memories of home.

Working with these themes, a journey of sorts was mapped out to be undertaken by the visitor, with the atmosphere extended by the spaces along the route serving to convey the narrative of

the partition of 1947.

iv. Conclusion:

The sketches and models thus derived have been used to inform the nature of spaces the museum is to house within it, and the experience of the journey undertaken by visitors to the museum.

CHAPTER 6

DESIGN OUTCOME

i. Introduction:

The contents of this chapter will discuss the final design achieved through a process of iteration and development, and the manner in which the project has been able to achieve the objectives previously outlined.

ii. Design description:

The focus of the design was oriented towards the nature of the spaces housed within its walls, the atmosphere it lends to the experience of the visitor and the opportunities it creates for visitors to interpret for themselves the narrative being conveyed through the atmospheres of the spaces.

iii. Thesis statement justified

“Thesis statement: The aim of this thesis project is to create a space to commemorate the memory of the Indo Pak partition in acknowledgment of the much neglected human aspect of the struggle.”

The intent conveyed in the thesis statement was to create a museum that pays homage to the memory of the partition, conveyed through the nature of the spaces that it houses. This has been accomplished by orienting the spaces so that the journey that the user takes from start to finish conveys a timeline of sorts, detailing the significant events preceding and following the events of 1947, and emulating the memories as narrated by the people who directly experienced these events.

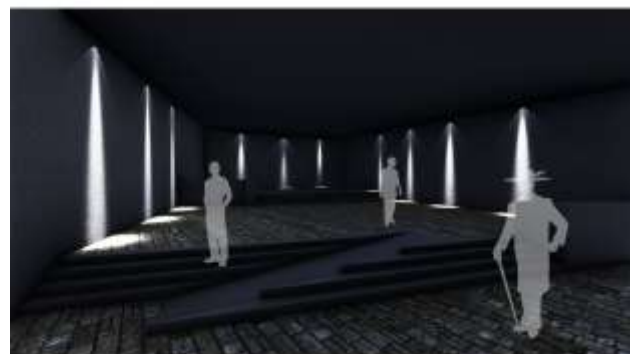
The spaces display different atmospheres, using elements such as light, scale, proportion and

material to create spaces that convey a certain intensity with a certain mood.

A fundamental aspect of the design, is utilizing the topography of the site to create a metaphorical translation of the idea of partition and its manifestations. This translation is accomplished through the use of connecting walkways, bridging the structures on both sides of the culvert and creating opportunities for varying routes that can be undertaken by the visitor and the nature of the narrative housed by each, the connections across those routes creating spaces for exhibition and display. The bridges further go on to create an enclosure, housing within it the culvert and the flatter land around it, thus acting as a breakout space from the monotony of a built form.

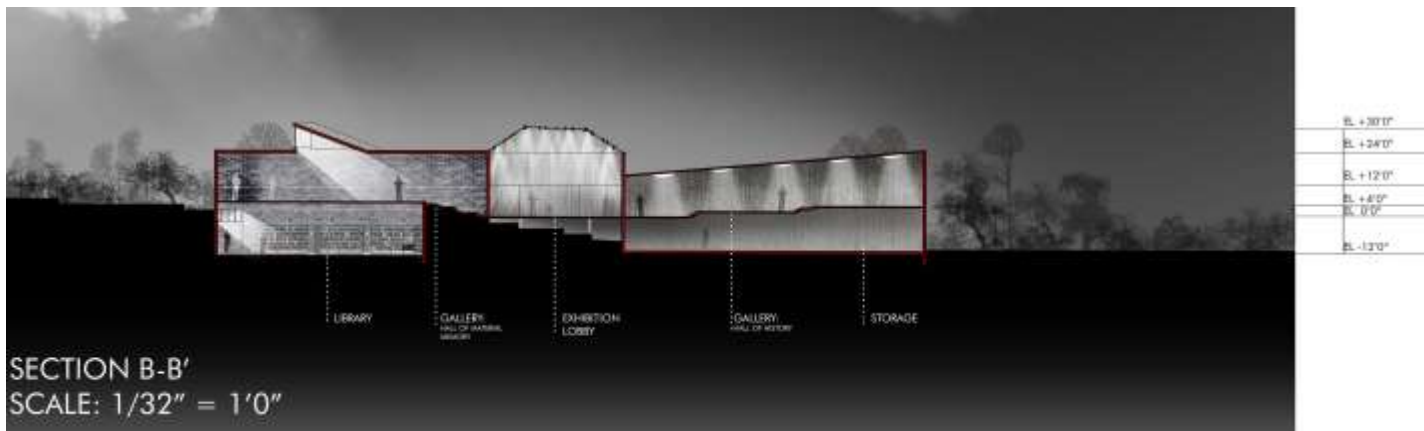
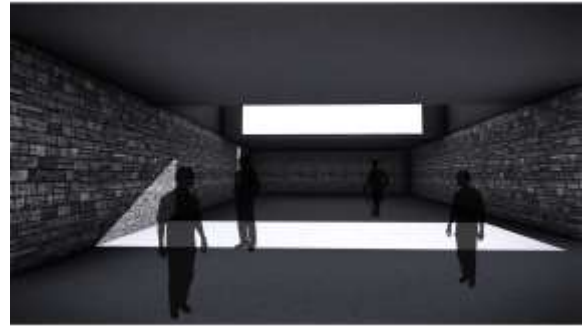
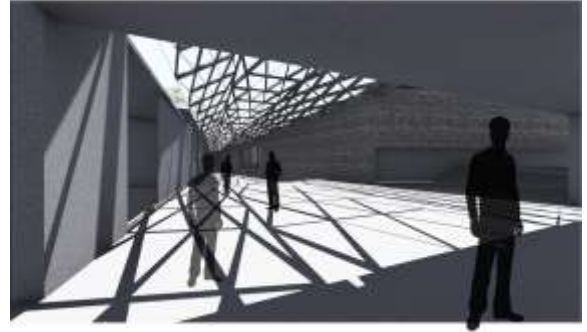
iv. Final Design:

The final design results in a museum with a number of galleries catering to different aspects of the timeline of partition. The spaces within it have been grouped together according to the nature of the programs; the more extroverted and interactive programs have been placed together (auditoriums, workshops, etc) while the more introspective programs are placed in proximity to each other, connected with a central lobby. The galleries have been assigned themes, each pertaining to a particular aspect of the partition



timeline (one that details the events preceding partition, one that deals with migration, one that talks about material memory etc.)

The primary material used in the construction of the museum is fair faced concrete, as the sparseness of the material further highlights the items on the display, and in terms of the nature of spaces serves to exacerbate the dramatic nature of spaces and does not detract from the emotional experience of the space. This, in combination with glass of varying clarity and thickness serves to create variation between spaces based on the mood they convey.



v. Conclusion:

The final design outcome uses the nature of the site to translate different aspects of the term partition through interconnecting bridges, and uses the elements of light, scale, proportion and material to enhance the atmosphere of spaces and to convey different moods, thus encapsulating the memories narrated by a generation into a space that can be interpreted by people for the generations to follow so that the lived experiences of the people affected by the events of partition are not lost to time.

This differs from other programs of a similar nature present in the context, because the nature of the museum demarcates it as a museum dedicated to a people's history, and the experience of the narrative is something that most museums sacrifice in order to cater to the display of exhibits which makes is very impersonal. The intent here was to maintain the depth of personal connection and encapsulate it in a space that preserves it for the generations to follow, and the longevity of the museum will continue as far into the future as the events of 1947 continue to persist in the memory of the nation.