

"अस्तित्व: “THE LIVING MEMORIAL”

Thabang, Rolpa

By:

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This is to certify that the thesis entitled **THE LIVING MEMORIAL - "अस्तित्व"** at **Thawang, Rolpa** submitted to the Department of Architecture of Khwopa Engineering College by **Mr. Prakash K.C.** of Class Roll No. 27 /B.Arch./076 has been declared successful for the partial fulfillment of the academic requirement towards the completion of the degree of Bachelor of Architecture of Purbanchal University.

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ABSTRACT

What happens when memories fade, and the physical remains of history disappear? How do we make sure the voices of the past, especially those silenced by war are not lost over time? Architecture has always been a way to express culture, history, and identity, but can it also preserve memories and untold stories of struggle and survival?

"अस्तित्व: The Living Memorial" is an architectural response to these questions, an attempt to capture the impact of the Nepalese Civil War (1996-2006) through space and design. The war changed Nepal's society and politics, leaving both visible and invisible scars. But as time passes, how do we make sure this history is not forgotten? Can architecture help people remember, reflect, and heal from the past?

This thesis aims to create a **living memorial** not just a place to store artifacts, but an interactive space that brings history to life. The design will preserve pieces of the past, telling the stories of those who lived through the war, stories that might otherwise be lost. Through historical records, **interactive exhibits**, and **immersive spaces**, the museum will help visitors not just learn about history but experience it.

This project goes beyond the traditional idea of museums by including empty spaces, preserved ruins, natural landscapes, and carefully designed layouts that make people feel and reflect. It explores how architecture can rebuild forgotten memories, using materials, textures, and spaces to tell untold stories. Can space make someone feel the weight of history? Can light and darkness represent hope and loss? Can an empty space be just as meaningful as a built structure?

By turning memory into space, **"अस्तित्व"** connects the past with the present keeping human experiences alive beyond just written records. If places of war are left behind and forgotten, can architecture help them speak again?

Keywords: Memorial Architecture, Architectural Stories, War Museum

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Lastly, I acknowledge the **resources, historical documents, and case studies** that provided valuable insights and inspiration for my work. This thesis is dedicated to preserving the memories and voices of those affected by the Nepalese Civil War through the medium of architecture.

Thank you all for your invaluable contributions and support in making this journey meaningful and complete.

DEDICATION

“The war will End, the leaders will shake hands,

The old women will keep waiting for her martyred son, that girl wait for her beloved husband, and those Children will wait for their Heroic father,

I don't know who sold our homeland, but I saw who paid the price”.

MAHMOUD DARWISH

TO MY FATHER.

This project is dedicated to my father, who lost his life in the Nepalese Civil War, and to the 17,000 individuals who, like him, became part of a tragic history. Through "अस्तित्व: The Living Memorial", I aim to express the deep emotions and untold stories of the war, not just as a personal loss but as a collective memory. Architecture, in this space, becomes a means of preserving the essence of those moments—transforming pain, loss, and resilience into experiences felt through design. Each space created will stand as a silent tribute to those who suffered, ensuring their voices continue to echo through time, captured in the very materials, light, and voids of this memorial.

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1. INTRODUCTION

1.1. Background

Memorial Center (Materializing Memories of People's War (1996-2006)

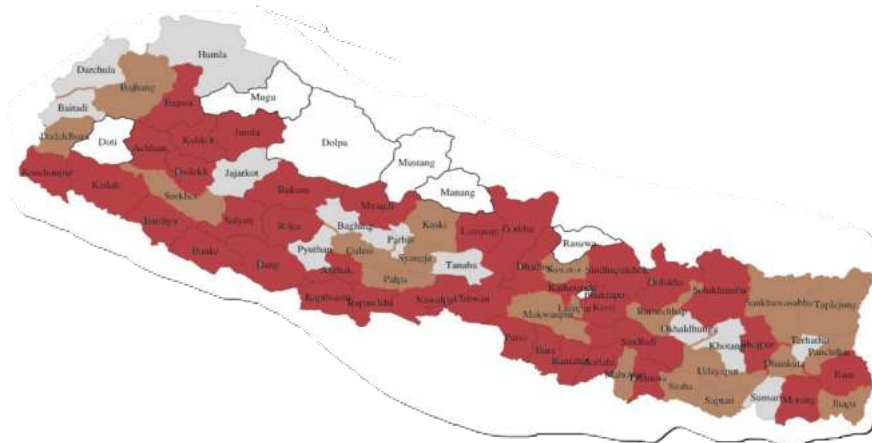
Nepal's journey to becoming a Federal Democratic Republic was shaped by conflict and division, with society split by social hierarchies and geographical boundaries. The struggle for equality between the rich and the poor led to the People's War, which caused widespread destruction and delayed progress for many years. The conflict began on February 13, 1996, when the Communist Party of Nepal (Maoist) declared war against the government and continued until the Comprehensive Peace Accord was signed on November 21, 2006. During



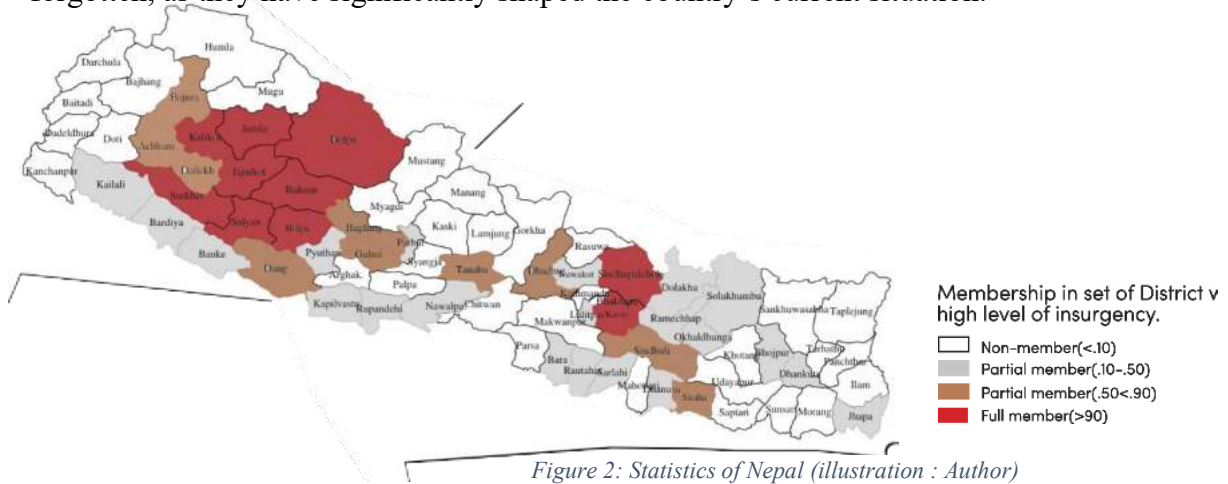
Figure 1: Sketch of war zone

this period, thousands of lives were lost, and many others were affected.

The war left a deep mark on the country, with over 17,800 people dead, more than 1,500 missing, and thousands injured or disabled. Despite the end of the war, Nepal's unity and



sovereignty seem to remain fragile, almost like a surface-level appearance. The events of the past are now part of history, and while time may blur these memories, they remain essential in understanding how Nepal has reached its present state. These struggles should not be forgotten, as they have significantly shaped the country's current situation.



1.2. Overview

Memorials are not just physical objects; they carry deep social and cultural meanings. Modern trends in me- Morial design reflect a shift towards more contemporary spaces that honor both those who served in wars and those affected by them, including civilians and animals.



Figure 3: War affected people (illustration : Author)

Gross violation of human rights” refers to specific actions that were carried out during the conflict aimed at unarmed individuals or the civilian population, or that were carried out systematically. These actions include murder, abduction and hostage-taking, enforced disappearance, causing injury and disability, physical or mental torture, rape and sexual violence, looting, damage or burning of public or private property, forced eviction, displacement, and other inhumane acts that are not consistent with international human rights or humanitarian law or crimes against humanity. (Truth and Reconciliation Commission, Nepal, 2020)

“Through the revaluations of philosophers like Deleuze and Derrida, the terms absence and presence have lost their binarized distinction. Instead, absence can be thought of as a kind of presence and presence as a kind of absence.” (Amanda Bell, 2022)

Turning memories into something we can see or touch is important to honor those who sacrificed and suffered. This can be done through things like stories, documentaries, interviews, and books. These mediums help people connect with past events, even if they weren't there to witness them.

1.2.1. Nepal's Civil War

As the world evolves, people continuously call for change, and throughout history, various revolutionary movements have emerged to achieve their goals. Nepal, located between two major powers, India and China, has experienced several revolutions.



Figure 4: Civil War, Nepal (Illustration: Author)

One of the most significant conflicts in Nepal's modern history was the Maoist insurgency, which deeply impacted the nation's political and socio-economic landscape. Prior to the official start of the civil war on February 13, 1996, Nepal had already been struggling for true democracy, peace, and development since 1951. The Nepali Civil War, also known as the "People's War," was a battle between the government and the Maoists, who sought to abolish the monarchy and establish a republic. The conflict, led by the Communist Party of Nepal (Maoist), lasted from 1996 to 2006. The movement was primarily driven by deep-rooted poverty, inequality, and social injustice, particularly in rural areas where poverty and lack of opportunities were most severe.

Over the decade-long war, many lives were lost, including those of both Maoist fighters and government forces, as well as countless innocent civilians. The violence caused severe suffering for rural communities, with widespread displacement and countless families losing loved ones. It is estimated that between 100,000 and 200,000 people were forced to flee their homes due to the fighting, leaving them homeless and struggling in the face of constant violence and economic hardship.

After ten years of conflict, the Maoists, along with the government, engaged in peace talks following the success of a national movement that ended the war. This brought hope to the people of Nepal, as they envisioned a future where they could determine their own fate. The Maoist-led civil war ultimately played a key role in the transition to a republic, increasing political awareness among the population, especially at the grassroots level, and highlighting the need for significant socio-economic change in the country.

1.2.2. Early events

1995

(1 Falgun 2052 BS, Tuesday): Initiation of “the people’s war” by the Communist Party of Nepal

2001

1 June 2001 (19 Jestha 2058 BS, Friday): King Birendra and most of the royal family were killed in the Nepalese royal massacre.

3 August 2001 (19 Shrawn 2058 BS, Friday): The first round of peace talks begin.

23 November 2001 (8 Mangshir 2058 BS, Friday): Peace talks collapse when the Maoists withdraw and launch a ferocious attack on Police and Army posts in 42 districts.

26 November 2001 (11 Mangshir 2058 BS, Monday): The government of Sher Bahadur Deuba declares a nationwide State of Emergency and deploys the Nepal Army.

2002

May 2002: Peace talks collapse

May 2002: Large battles fought between Army and Maoist forces at Lisne Lekh along the boundary between Pyuthan and Rolpa districts, and in Gam village, Rolpa.

2003

13 May 2003 (30 Baishak 2060 BS, Tuesday): Code of conduct jointly declared by the government and the CPN-M for the mutually agreed period of cease-fire

17 August 2003 (32 Shrawn 2060 BS, Sunday): Nepali military and police forces kill 39 Maoist rebels in the Ramechhap district of central Nepal during an offensive launched jointly

by the Army, Police, and Air Force of Nepal. 7 soldiers of the Nepali Army and 5 Constables of the Armed Police are also killed in the operation

24 August 2003 (7 Bhadra 2060 BS, Sunday): The Maoists set an ultimatum, threatening to withdraw from the cease-fire if the government does not agree within 48 hours to include the question of the Maoists participating in the Constituent Assembly

26 August 2003 (9 Bhadra 2060 BS, Tuesday): The Maoist ultimatum expires.

27 August 2003 (10 Bhadra 2060 BS, Wednesday): Strike: The Maoist call for a three-day strike to denounce the Army's attacks on their cadres.

28 August 2003 (11 Bhadra 2060 BS, Thursday): Maoist hitmen shoot two colonels of the Royal Nepal Army in their homes in Kathmandu, killing one and injuring the other.

31 August 2003 (14 Bhadra 2060 BS, Sunday): Maoist insurgents ambush a Nepali policeoutpost in Rupandehi, killing 4 policemen

2 September 2003 (16 Bhadra 2060 BS, Tuesday): Maoist insurgents ambush a Nepali police outpost in Siraha, killing 2 policemen and injuring four others.

27 September 2003 (10 Ashwin 2060 BS, Saturday): "Fifteen people including 8 rebels and 4 policemen were killed . Eight Maoists were killed in a gun battle with security forces at Chhita Pokhara in the Khotang district, 340 kilometres east of Kathmandu, a police officer said. 4 Policemen were also killed. Elsewhere in eastern Nepal, the Maoists killed two policemen, Constable Purna Prasad Sharma and Head Constable Radha Krishna Gurung, and a woman selling beetle nuts, Kali Tamang, in the Jaljale-Gaighat area, an official said. 'A group of seven Maoists descended from a public bus when police were checking the passengers and suddenly opened fire from an automatic pistol, killing the three and wounding two others,' said Sitaram Prasad Pokharel, the chief administrator for the region. In Janakpur, an industrial hub on the Indian border 260 kilometres south- east of Kathmandu, the Maoists under the direct command of Prachanda carried out five early morning- bombings that disrupted telephone service and power, police said. No one was killed directly by the blasts but an elderly man died of a heart attack after hearing the explosions, Police Deputy

Superintendent Bharat Chhetri said. He said the sites that were bombed included the offices of the roads department and the Nepal Electricity Authority and a telecommunications tower. Police personnel and Maoists traded fire for nearly 40 minutes after the blasts but the rebels escaped and 37 people were injured.

October 2003 (26 Ashwin 2060 BS, Monday): At least 42 Police Recruits and 9 Maoists are killed when an estimated 3,000 Maoists attempt to storm a Police Training Center in Bhaluwang.

October 2003 (10 Kartik 2060 BS, Monday): “Colonel Adrian Griffith and six Nepali nationals were freed last week 42 hours after being taken captive in Baglung, 300 km (190 mi) west of Kathmandu, while on a drive to recruit young Gurkha soldiers to serve in the British army.” Party chief Prachanda said, “We are sorry for the incident that took place against the policy of the party.”

November 2003 (29 Kartik 2060 BS, Saturday):

Four police officers, including Kamalapati Pant (Nepal Police Force), were shot dead from behind on a tea shop by two armed Maoist.

2004

5 February 2004 (22 Magh 2060 BS, Thursday): An Army raid is carried out by the Bhairavnath Battalion on a village in Bhimad, Makwanpur district. Reports emerge that 14 suspected Maoist rebels and two civilians were executed after being captured.

February 2004 (3 Falgun 2060 BS, Sunday): Ganesh Chilwal is shot dead in his Kathmandu office by two suspected Maoists.

February 2004 (6 Falgun 2060 BS, Wednesday): Lawmaker Khem Narayan Faujdar, a member of the parliament dissolved by King Gyanendra in 2002, is shot dead by two suspected Maoists riding a motorcycle in the Nawalparasi District, 200 km southwest of the capital, according to the police.

April 2004 (20 Chaitra 2060 BS, Friday): The largest rallies since 1990 begin in Kathmandu. They are variously labelled “pro-democracy” and “an- ti-monarchy.

April 2004 (21 Chaitra 2060 BS, Saturday): More than 12 trucks are burnt while waiting at a western Nepal border post to pick up petrol from India. India condemns the attacks and vows to fight terrorism.

April 2004 (22 Chaitra 2060 BS, Sunday): “Hundreds of Maoist rebels” attack a Police outpost in Yadukuwa, Jadukhola. 13 policemen are killed, 7 wounded, and 35 are listed as missing. 8–9 Maoists are also killed.

April 2004 (23 Chaitra 2060 BS, Monday): A three-day national strike begins, called by CPN(M) and opposed by an “alliance of five political parties” who are protesting in Kathmandu against the monarchy and say the strike will hamper the movement of demonstrators in Kathmandu.

5 April 2004 (23 Chaitra 2060 BS, Monday): In the morning, 3 soldiers are killed and 7 injured by a CPN(M)

5 April 2004 (23 Chaitra 2060 BS, Monday): At least 140 people are injured in clashes in Kathmandu as “about 50,000” demonstrators confront the police.

24 June 2004 (10 Ashad 2061 BS, Thursday): The nephew of former Prime Minister Surya Bahadur Thapa is hacked to death by Maoist insurgents in Dhankuta district.

16 August 2004 (32 Shrawn 2061 BS, Monday): The Soaltee Hotel, a popular luxury hotel in Kathmandu, is bombed, after refusing a demand from the Mao- ists that the hotel be closed.

18 August 2004 (2 Bhadra 2061 BS, Wednesday): A bomb explodes in a marketplace in southern Nepal. The blast kills a 12-year-old boy and wounds six others, including three policemen. In addition, Maoist rebels, demanding the release of captured guerrillas, stop all road traffic near Kathmandu by threatening to attack vehicles. Some Nepal businesses are shut down because of threats.

10 September 2004 (25 Bhadra 2061 BS, Friday): A bomb explodes at the United States Information Service office in Kathmandu.

9 November 2004 (24 Kartik 2061 BS, Tuesday): 36 people were injured when suspected Maoist rebels exploded a powerful bomb at an under-construction government office complex, the Karmachari Sanchaya Kosh Office Complex in the heart of Nepalese capital Kathmandu Tuesday. In the offensive: DSP Hem Raj Regmi was shot dead by Maoists, 11 November 2004.

11 November 2004 (26 Kartik 2061 BS, Thursday): Maoists kill NID Deputy Superintendent of Police Hemraj Regmi in front of his office residence in Butwal-6 in Rupandehi district.

15 December 2004 (30 Mangshir 2061 BS, Wednesday): Twenty government security personnel are killed in the western district of Arghakhanchi when the Maoists mount a surprise attack.

16 December 2004 (1 Poush 2061 BS, Thursday): Sixteen Maoist rebels are killed in clashes with Nepali security forces in the western district of Dailekh.

23 December 2004 (8 Poush 2061 BS, Thursday): Maoist forces launch blockade of Kathmandu.

26 December 2004 (11 Poush 2061 BS, Sunday): Over 15,000 hold peace rally in Kathmandu.

2005

2 January 2005 (18 Poush 2061 BS, Sunday): Nepali media reports two children being killed in Dailekh district by a Maoist bomb.

4 January 2005 (20 Poush 2061 BS, Tuesday): Three government security personnel and between two and twenty-four Maoist rebels reported killed in fighting.

10 January 2005 (26 Poush 2061 BS, Monday): Prime Minister Deuba said he would increase defense spending to fight the Maoists unless they come forward for talks with the government.

15 January 2005 (2 Magh 2061 BS, Saturday): Maoists allegedly detain 14 Indian Gurkhas from Chuha village in Kailali.

29 January 2005 (16 Magh 2061 BS, Saturday): Government leader in the Lamjung district had been abducted and murdered with a gunshot to the head]

1 February 2005 (19 Magh 2061 BS, Tuesday): King Gyanendra dissolves the Deuba government and bans all news reports. The army begins arresting senior political leaders, journalists, trade unionists, human rights activists and civil society leaders. All telephone and internet connections are cut.

7 April 2005 (25 Chaitra 2061 BS, Thursday): Maoists attack army base in Khara, Rukum suffering 300 losses.

6 June 2005 (24 Jestha 2062 BS, Monday): Badarmude bus explosion: Some 38 civilians are killed and over 70 injured after a packed passenger bus runs over a rebel landmine in Chitwan district.

9 August 2005 (25 Shrawan 2062 BS, Tuesday): Maoist rebels kill 40 security men in midwestern Nepal.

October 2005:: Chunbang Central Committee meeting in Rolpa decides to join hands with the political parties against the king.

2006

Protesters during the 2006 Nepalese revolution

14 January 2006 (1 Magh 2062 BS, Saturday): Maoists launch coordinated attacks on five military and paramilitary targets in the Kathmandu valley,

14 March 2006 (1 Chaitra 2062 BS, Tuesday): Nepali rebels extend road blockade; nationwide strike called for 3 April 2006.

5 April 2006 (23 Chaitra 2062 BS, Wednesday): General strike begins with Maoist forces promising to refrain from violence.

6 April 7, 2006: Protesters clash with police, hundreds arrested, dozens injured.

8 April 2006 (26 Chaitra 2062 BS, Saturday): A curfew is imposed in Kathmandu from 10 pm to 9 am. The king orders protesters violating the curfew to be “shot on sight.”

9 April 2006 (27 Chaitra 2062 BS, Sunday):

General strike scheduled to end. Government extends curfew, BBC reports. Three dead in two days of unrest, as thousands of demonstrators defy curfews.

26 April 2006 (13 Baishak 2063 BS, Wednesday): The Maoists start to unblock streets and roads, but put forth some conditions.

27 April 2006 (14 Baishak 2063 BS, Thursday): Maoist insurgents, responding to a demand by the newly appointed prime minister Girija Prasad Koirala, announce a unilateral three-month truce after weeks of pro-democracy protests in Kathmandu, and encourage the formation of a new constituent assembly to rewrite the nation’s constitution.

3 May 2006 (20 Baishak 2063 BS, Wednesday): Nepal’s new cabinet declares a ceasefire. This was not taken very seriously. The cabinet also announces that the Maoist rebels will no longer be considered a terrorist group. Rebels are also encouraged to open peace talks.

21 November 2006 (5 Mangshir 2063 BS, Tuesday): Peace talks end with the signing of the Comprehensive Peace Accord between Prime Minister Koirala and Maoist leader Prachanda. The deal allows the Maoists to take part in government and places their weapons under UN monitoring.

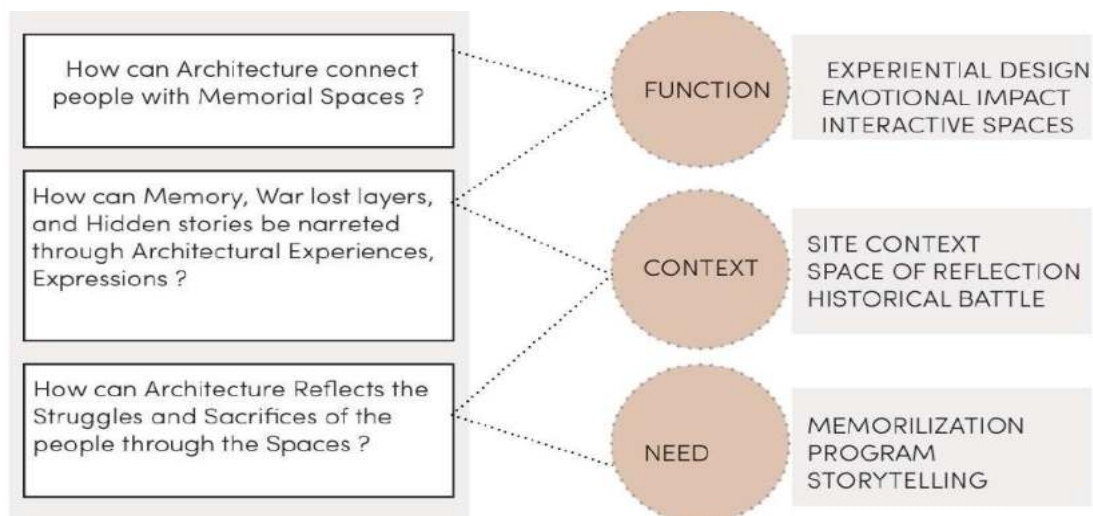
1.3. Objectives

- i. To design a living memorial that transcends traditional monumentality by integrating memory, emotion, and spatial experience to honor the untold stories and sacrifices of the Nepalese Civil War (1996–2006).
- ii. To create an interactive and reflective architectural space that enables visitors to engage with historical narratives, sensory experiences, and the collective trauma of war through material, void, light, and spatial sequencing.
- iii. To explore how memorial architecture can function as a medium of reconciliation, by representing personal and national histories in ways that foster healing, awareness, and critical remembrance across generations.

1.4. Research Questions

Many war memorials lose their meaning over time because they don't adapt to changing historical views or engage visitors deeply. My idea is that memorials that encourage visitors to actively reflect and engage can help them create personal meanings that align with the designer's intent and the community's goals. This approach will help make memorials more

Table 1: Research Question (Illustration: Author)



meaningful and allow visitors to play an active role in understanding and interpreting the memorial. The research aims to answer the question:

1.5. Methodology

The research will consist of three phases: Literature Review, Case studies, and Design development. It will begin by identifying the project's needs, addressing the issues, and providing adequate research justification. The methodology begins with an in-depth literature review to examine theories of memory, trauma, and experiential architecture focusing on spatial symbolism, emotional triggers, and the narrative role of materials, light, and voids in memorial design. Case studies of global and local memorials are analyzed to understand spatial organization, sensory engagement, and the architectural translation of collective grief. These phases inform a context-sensitive design process aimed at materializing the intangible memories of the Nepalese Civil War through architecture that evokes reflection, confrontation, and healing.

1.6. Scope and Limitations

New war memorials should encourage visitors to engage actively and meaningfully with the site, creating a dynamic connection that goes beyond the visit itself. This helps foster deep, lasting understanding and allows the memorial's meaning to evolve over time as visitors interact with it. The goal is to raise awareness and educate visitors. In this project, I will analyze the different elements of memorial architecture, using case studies as references. The focus is on examining these cases from the literature review, not on creating a new theory about memorial design, but drawing conclusions based on the findings.

1.7. Project Justification

WHO WILL WRITE THE HISTORY OF BLOOD AND TEAR..?

लडाई सकीए पनि , घाउ कहिले नीको हुदैन

The 75-year-old Junsara Sunar has spent 18 years onwards crying over the memory of her deceased son, Chandra Bahadur. “I cannot ever forget. The army took him to the jungle and shot him. I have not been able to dare to go to that place.” (Budhathoki, 2022)

One mother's tragedy in a Maoist stronghold, Mahat villages in Rukum, is just a glimpse of the countless other stories of suffering from all over Nepal. We, the youth, tend to take our current freedom for granted. To remember and honor the loss with empathy, it is essential to look at the Civil War from a neutral standpoint, devoid of any political, racial, class, or gender bias. In the report prepared by Seira Tamang et. al, it is noted that one of the ways to reflect the sorrows and truth of the victims through Memorialization, by acknowledging their diverse experiences, and the respect and justice they deserve. Need of a physical form that vocalizes their true stories, justice and reparative measures sought by the legitimate victims to be heard at national and international level.



Figure 5: Casualties News (Illustration Author)

2. LITERATURE REVIEW

2.1. Memorial Architecture and Theory

2.1.1. Memorial Architecture

A memorial is a structure created to preserve and honor the memory of a person, group, or event. According to Webster's Online Dictionary, a memorial serves the purpose of remembrance. In this discussion, memorials are understood as physical places that embody and express memories, allowing people to connect with the past. Though memories are intangible, a memorial transforms them into something tangible—an object or space where emotions, history, and experiences, whether joyful or painful, can be felt by present and future generations.



“ARCHITECTURE SHOULD BE AN EXPERIENCE. IT SHOULD TELL THE STORY OF A PLACE, A MEMORY.”

Robert Venturi

Memorials have been a fundamental part of human civilization since its earliest days. Throughout history, societies have built monuments to honor their past. Examples include the massive pyramids of Egypt, the breathtaking Taj Mahal in India, and various megalithic structures world-wide. These memorials serve as reminders of loved ones, remarkable achievements, or tragic events in



Figure 6: Pyramids of Giza

history.

Architecture plays a key role in creating memorials. For centuries, it has been a powerful medium for publicly commemorating important figures and events. Memorials are designed with clear boundaries and are typically built by public institutions or private groups. However, they remain accessible to the public, allowing collective remembrance.



Figure 7: Sahid Gate

Among different types of memorials, war memorials hold a unique place. They commemorate the sacrifices, ideals, and experiences of those affected by war. These structures not only honor the contributions of soldiers and nations but also acknowledge the sorrow and losses that come with conflict. War memorials serve as both tributes to bravery and reminders of the cost of war, ensuring that history is not forgotten.



Figure 8: Taj Mahal

2.1.2. Factors defining monumental architecture

From the above introduction of the memorial architecture, we tend to get a generalized concept. In fact, while dealing with memorial architecture we tend to come across various terms which better describes the memorial architecture. Some of the words that we encounter have been described below.

a. Death

“Death is the irreversible cessation of all biological functions that sustain an organism”. Ideas about what constitutes death vary with different cultures and in different epochs. But one thing remains common which is universal about death;



Figure 9: Rani Mahal

sense of loss.

Mortality is important for the study of social action. This is argued as first, death has material and metaphysical significance. It concerns fears about the pain - psychological as well as physiological associated with the experience of dying, the loss of loved ones, anxiety for those who are left behind, and uncertainty about what, if anything, might follow. Second, death has a symbolic significance that is not necessarily directly connected to the pain and uncertainty attributed to the death of others but with the (loss of) meanings invested in life-projects (Willmott, 2000). The (negative or morbid) representation of death, it is argued, should be re-cognized as a social product, not reproduced in sociological studies as something that is seemingly innate to the human condition. Otherwise, a common-sense representation of death as unequivocally negative is reinforced rather than scrutinized; and alternative understandings of the significance of mortality for analyzing everyday life and human emancipation are suppressed. From time immemorial man has sought to explore the means to conquer death. The fear of death has haunted the mind of every living being in the earth. “What most terrifies us about death is not the loss of future but the loss of past.” As we know death is the end of existence and absence is the reason for forgetting. This is the main point that we fear of death.

b. Memory

“Memory is the faculty by which things are recalled to or kept in the mind or a recollection or remembrance”.⁸ It is the memory which triggers the construction of a memorial. If there

would have been no memory than there would have been no building up of memorials. There are lots of memories but all of them are not considered for the memorial it should have some unique and acceptable characteristic to fulfill itself for being the memorial.

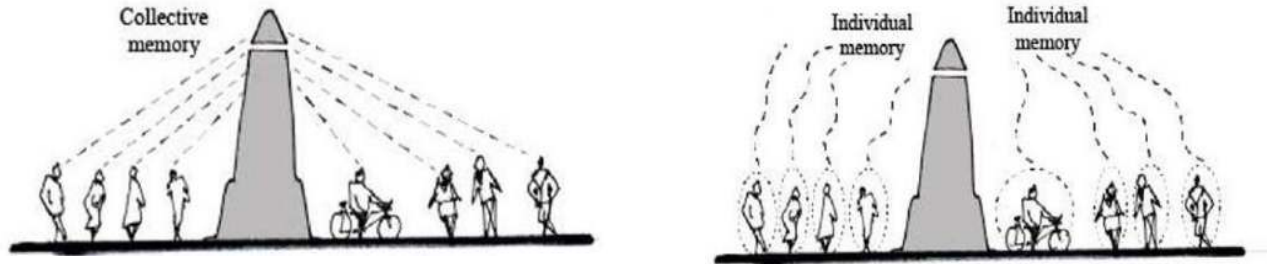


Figure 10:Memory Illustration

c. Monumentality

“Monumentality in architecture may be defined as a quality, a spiritual quality inherent in a structure which conveys the feelings of its eternity, that it cannot be added or changed. We feel that in the Parthenon, the recognized symbol of Greek civilization.” The above phrase tries to explain the monumentality. It represents the quality and has its own identity because of which it got the monumentality. The memorial which has been come up acts as a monument. The place and space where it is built tries to convey or has some sort of feeling of monumentality. And the Parthenon provides that act of monumentality.



Figure 11:Lumbini

Monuments are human landmarks, which men have created as symbols for their ideals, for their aims, and for their actions. They are intended to outlive the period, which originated them, and constitute a heritage for future generations. As such, they form a link between the past and the future. Monuments are the expression of man's highest cultural needs. “A monument in its oldest and most original sense is a human creation, erected for the specific purpose of keeping single human deeds or events...alive in the mind of future generations.”

d. Honor and Respect

“An honor may be defined as high respect, glory, credit or reputation.” Some of the built memorials try to convey the message of honor and respect to the one especially the soldiers or some other persons who have done some sort of notable deed for the mankind. The deeds or events which can never be forgotten or should not be forgotten by us. In showing honor and respect to these departed souls we tend to honor and respect ourselves as well as we too become aware about the past.

e. Light and Darkness

“Architecture is the masterly, correct and magnificent play of masses brought together in light. Our eyes are made to see forms in light; light and shade reveal these forms...” Light and darkness reveal the truth of life. It is associated with every field of life. In the morning when the bright sun shines a new day begins with new enthusiasm and there is light everywhere not only in terms of physical things which we are able to see but also in terms of our feelings. Life is filled with purity which is lighted.



Figure 12: Abstract showing Play of Light

f. Time

Another thing which we come across in memorial is time. The events or happenings which the memorial tries to depict are the incident that happened in some period of time. Albert Einstein once said about time, “the past, present and future are only illusions, even if stubborn ones”. Time plays a vital role in our life. This turns an event, a person or some any other thing into a memorial. Everything a person, an event or any such other thing becomes intangible so in a way memorial becomes the path or way to remember those highly regarded incidents or persons.

g. Space Experience

Space is more than delineated concept. If we try to define in words, we will only lose it. “The idea of space stands for everything that widens or removes existing limitations and for everything that opens up more possibilities, and thus is opposite of hermetic, oppressing, awkward, shut up and divided up into drawers and partitions, sorted, established, predetermined and immutable, shut in, made certain” Space extends beyond the horizon of our perception. It is infinity. Physically, space is shaped by the objects within and perceivable by us in the presence of light. Our view crosses space and gives us an illusion of relief and distance. We build up space considering: an upper and a lower, a front and a rear, a close by and a far off. Space is then determined by its periphery and things within it. Now space contracts and we hold the space. Space thus becomes infinite.



Figure 13: Narrow Passage

2.1.3. Typologies

David Todd Norman, in his research paper, has classified memorials into three groups which are listed below:

2.1.3.1. Form And Symbolism

The memorials of this type are characteristics of form and symbolism. These types of monuments use symbols which may be simple to chaotic. The meanings reflected by the elements create a sense of monumentality. Various forms like walls, pillars, arches might be used to create a sense of monumentality and conveying message to the general public. The memorials may also use inscriptions and also graphic method to transfer the meaning. Sites that utilize unifying and recognizable markers that embody important meanings are monumental. Visitors to the Vietnam Memorial in Washington, D.C. recognize it as and refer

to it as the Wall. This long black reflective marble Wall is the core element of this site and has 58,226 names inscribed within it.

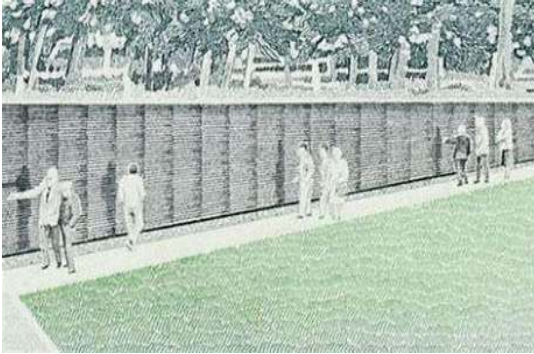


Figure 14: Vietnam Memorial

2.1.3.2. Landscape

The landscapes create the narrative journey. There are paths, waypoints, monuments, symbols, and many other features, that have got the meanings. The landscapes thus created give the glimpse of narrative journey. The landscape creates the series of events. These landscape forms tend to go further than non-landscape monuments in facilitating a range of perceptual experiences and consequently of moods at one memorial site. To the visitor, the landscapes evoke different emotions and associations. The Franklin Delano Roosevelt Memorial at the National Mall is an example of this type. This memorial covers over 7 acres and utilizes distinct “rooms” to present the four terms that Roosevelt served as President.



Figure 15: Marker Stone

2.1.3.3. Historical Marker

The third type of the memorial is a

historical marker. These sites exist at a site of primary importance to the person or events being memorialized. Thus, there is respect to the site as the site itself speaks about the past and the lost ones. The ruins, the fragments, of the past tell a story about that. A visitor can easily get the information through these real artifices. Those fragments may be the ruins of the walls or even the house or the natural elements like trees, the open field, and so on; those have really seen those events. These are the markers of the past and the proofs of the past. These ruins make the site monumental. This does not necessarily detract from the meaning of these memorials, but those that do exist where critical events took place often have elevated importance to the meanings of that memorial and are often considered inherently 'sacred'.

2.1.4. Elements of Memorial

a. Mass Element

Those elements of memorial architecture which realizes the identity of a structure as the physical component that also gives a certain weightage to the eye of perceiver. For e.g. - Pillars, Arches, Walls, Raised Platforms, Sculptures, etc.

b. Space Elements

Space elements are distinguished as closure defined by concentration. It is determined through enclosure of space by the mass elements. For e.g. - Galleries, Paths, Circumambulations, sitting spaces (sunken or raised), Gardens and Landscape elements, etc.

c. Surface Elements

Surface elements are distinguished as the boundary between Mass elements and Space elements. For e.g. - Glass, Reflective walls, Niches, pure geometry, Textures, etc.

2.1.5. Ways Of Conveying Message

a. Didactic Meaning

Didactic, as the word suggests, is related to conveying literal message. By literal we mean the



Figure 16: Casualties Sculptures

actual message it tries to convey without any interpretation. According to Webster Online Dictionary the meaning of didactic is “intended primarily to instruct, intended to teach lesson”. Memorials, in this case, depend upon the textual and direct message to convey their meaning. The most common example is the use of Marker Stone in which description of the past are inscribed.

b. Interpretive Meaning

Memorials using this method for conveying message are more abstract and use metaphorical symbols to convey the message. This concept of interpretive meaning of memorial came up because the modern scholars thought that the traditional



Figure 17: Memorial Hall

monuments were limiting the meaning of the past with their self-aggrandizing figurative icons. Instead of guiding the visitors these types of memorials give them freedom to make their own meaning of what they think of the past. Memorials of such type use the abstract forms that give a gist of the incident and rest is left open for interpretation.

2.2. Emotions in Architecture

2.2.1. Emotions

A strong feeling deriving from one's circumstances, mood, or relationships with others. Emotions are intentional feelings as people who experience it are usually able to identify the subject of their emotion. This is because emotion implies and involves the relation between the person experiencing and a particular event, surrounding or object. The causes that elicit emotion can be events from the past, i.e., memory. Architectural spaces have certain kinds of ambience that influence the emotional state of a person.

2.2.2. Appraisal

An appraisal is a non-intellectual automatic evaluation done by human beings seeing anything from their surroundings. It acts as a bridge between products and individuals. Different individuals appraised the same product in different ways; therefore, even same things can create different emotions.

2.2.3. Concern

There is concern behind every emotion knowing or unknowingly. Concern is the point of reference of appraisal process. Judgment starts with the concern behind it. A built-up environment can only elicit emotion if it is appraised as a relevant concern.

2.2.4. Stimulus

Stimulus is a thing that arouses activity or energy in someone or something. Stimulus is a perceive change which got potential to kick emotion. The stimulus could be some kind of event of past or any kind of imagined events too. To sum up, stimulus elicits emotions when anything is appraised with some relevant concern.

2.3. Emotional Drivers of Spatial Experience

Since the starting of human civilization the general concern behind built up form has always been sheltering as human are not well equipped like animals with fur to protect against climate. They need shelter protection against different external elements and situations. As time changes, the concern is limited to shelter only. Architecture has been widening its wings along with various concerns of human beings. Following are some of the architectural concerns which will elicit emotion in human beings:

2.3.1. Refuge and Prospect

Initially refuge can be defined as the state of being safe or sheltered from danger or difficulty. The theory of refuge and prospects describes why certain environment makes people feel secure. The environment which can fulfil these needs often provides people with capacity to observe without being seen. Grant Hildebrand identifies that prospect and refuge may result intuitively in the work of architects to control the manner in which open and

bright spaces are framed spatially. He also applied this theory to analyze the ceiling heights, the size of terrace and other spatial complexity of design.

2.3.2. Exploration

Human beings tend to explore as exploration promise new information that triggered emotion. The curiosity creates a framework of what is coming next anticipates emotions. The great example of this need to explore we can see in figure, made in the city of orvieto in the southwest region Umbria in Italy, with a view from a side street towards a Gothic cathedral. Standing in the dark alley seeing the bright space ahead, promise new information. People starts to create a hypothesis on what kind of space it will be, like it will have big open space with fountains.

2.3.3. Enticement

Another aspect is that human prefers to explore from dark to light i.e., refuge to prospect. We see without being seen due to the preference to explore from dark to light. Partly revealed feature in distance is perfect example for enticement.

2.3.4. Thrill

Thrill is not really one emotion. It is mixed of two emotions i.e., pleasure and fear. Humans need challenges to keep training their skills. The extremely dangerous situations trigger this emotion. If we were interested only in those features of our environment which are suggestive of safety, comfort and coziness, and not at all concerned with those which suggest danger, what sort of recipe for survival would that be? Seeking assurance that we can handle danger by experiencing it is therefore itself a source of pleasure.

2.4. Spatial and Sensory Stimuli

Architectural stimulus stands for the means of architecture which can help us achieve the architectural concern of users. A specific atmosphere or architecture can elicit a specific emotion. The following are the architectural stimuli that influence the emotion of human beings:

2.4.1. Sense

Our experiences are the result of perception with senses. We experience by what we see, what we hear, smell, touch. The stimuli we perceive with our senses tell us all we need to know about a space. In architecture the sense of sight is dominant whereas others like hearing, smell is quite under appreciated. The combine perception of all the senses gives the experience of spaces.

2.4.2. Mass and Void

Architects can work with convex and con- cave form, markedly convex form give impression of mass while concave one leads to impression of space (Rasmussen, 1962)

2.4.3 Movement

The guided flow or free flow in building can stimulates an emotion. The design of buildings, which must be stationary, should be based on the movement that will flow through them.

2.4.4. Expression of Form

How a material is treated, placed and which shape it is in, in- fluence our experience of material. The kneaded and molded shape always has the impression of softness while the Sharpe edge clear cut diamonds shape suggests hardness.

2.4.5. Expression of Material

Impression of hardness and softness, heaviness and lightness, are connected with the surface of materials. For example, rough stone (heavy) vs smooth white concrete (light) impression. A building can be made appear heavier than it actually is and it can also be made lighter than it is by achieving mate- rial expression, pattern and form.

2.4.6. Scale and Proportion

People have an affinity for a certain level of order, but the type of order doesn't really matter. For example, the golden section is one order used in architecture.

2.4.7. Rythm

It can be described as an alternation of elements or movements over time. Human being enjoys rhythm in various ways, like music, art, architecture, and even in nature. Rhythm can be simple, complex or combination of both – ordered complexity or complex order. Ordered

complexity brings order to chaos while complex order brings progression of order generates delight.

2.4.8. Light in Architecture

Light is of decisive importance in experiencing architecture. The same room can be made to give very different spatial impression by the simple expedient of changing the size and location of opening. Light has capacity to elicit emotion if it is properly inheriting in space as light falling makes us see the form and texture and make us feel.

2.4.9. Colors

Color is powerful mean in architecture. Color has a psycho- logical impression like red signals warning and excitement while green is soothing. It has ability to make object seem

2.4.10. Association and Conception

We generally are not aware of what it is that we perceive but only of the conception created in our minds when we perceive it. Buildings and rooms are able to arouse a sensation by association. Thus, association and conception elicit emotion.

2.5. Experiential Design

“Experiential architecture is design that evolves and responds over time, the notion of a holistic approach to the design. If architecture can connect emotionally with its occupants, then the message can be felt more deeply thus more readily leaving a lasting impression on your customers.” (Philhour, 2020)

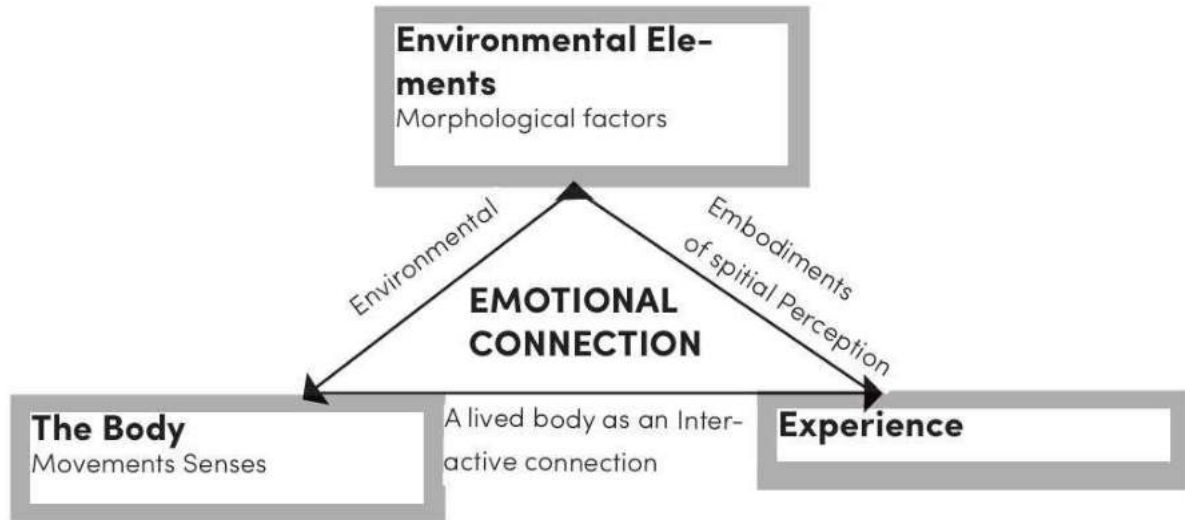


Figure 18: Embodiment of Spatial Experience(illustrator: Author)

Keunhye Lee, in her paper, “The Interior Experience of Architecture” has put forward an argument that interior experience offers effective ways of stimulating emotional experience to create spatial perception as a way of understanding architecture. Such experience

can be generated through:

- a. Stimulating a lived body
- b. Emphasizing materiality
- c. Generating emotional connection

Architectural experiences cannot be limited to the visual sense alone, as demonstrated by architects and theorists such as Juhani Pallasmaa, Peter Zumthor, Kengo Kuma, and Yi-fu Tuan. One’s understanding of a space is influenced by their bodily senses, including the eyes, ears, nose, skin, tongue, skeleton, and muscles, as they interact with it. Emotions and past experiences also shape how people perceive a space, as memories become embedded in their mental core. The physical and visual aspects of bodily movement interact with the spatial sequence, creating an individual interpretation. Materials such as exposed concrete can be experienced directly through sight, touch, smell, and sound. (Lee, 2022)

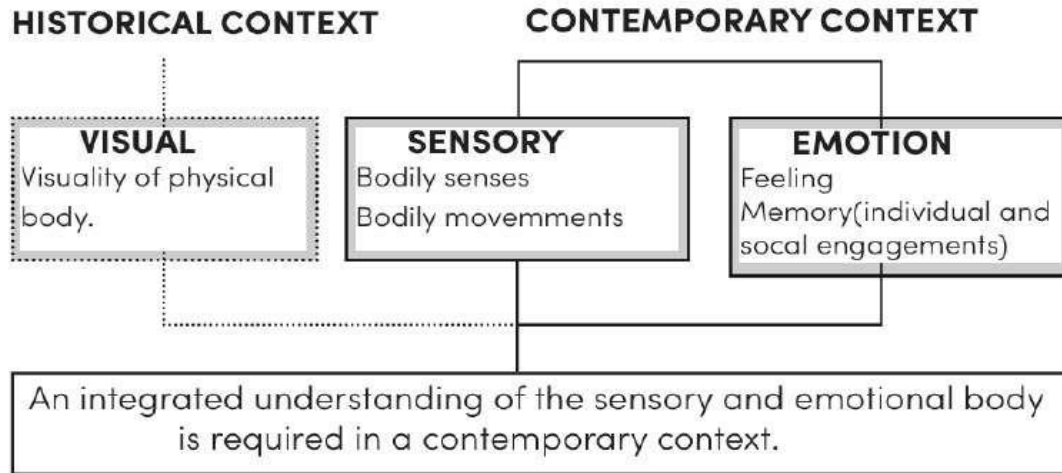


Figure 19: Context for Emotions in Architecture (illustration: Author)

The CML, encourages people to touch and feel the materials to read the information, the streaming water and descending footsteps guide the people, some hear the chirp of birds and children running and playing around while some lay there doing nothing. These kinds of experiences are internalized and remains intact to the user instinctively. (Attwa , Refaat, & Kandil, 2022)

2.6. The Art of Storytelling

Stories are an essential part of human experience, shaping how we understand the world around us. They are conveyed through various forms music, art, dance, and literature all using their unique mediums to evoke emotions. Architecture, too, serves as a powerful medium of storytelling. Through form, materials, spatial composition, and cultural references, buildings can communicate history, identity, and emotion. However, architecture does not inherently tell a story on its own; it is the architect's vision and intent that breathes life into the design. By carefully crafting spaces with purpose and meaning, architects create environments that resonate with people, evoke memories, and establish a sense of place. Just as a compelling narrative in literature can transport a reader into another world, architectural storytelling engages users, guiding them through experiences that leave a lasting impact.

A narrative is defined as a story relating to events in time. The narrative comes to life when it's represented through expressive forms like paintings, music, or architecture. However, the

ideas in the narrative might remain the same. For example, while Ramayana and Mahabharata occur at different times, plotted in different contexts uphold a similar notion: good always wins over evil. Narrative and architecture are two fields which are interconnected to each other. Their relationship can be divided into three categories: architecture supporting the narrative, the narrative supporting the architecture, or architecture and narrative existing as a single entity. Most of these narratives fall under the first category, where architecture is used as a backdrop. The second category often highlights architecture's cultural and social aspects using descriptions of buildings or the architectural experience narrated by people. The final approach is Architecture as the narrative, where the architecture conveys itself, communicating like language and art. It is the oldest form of art that symbolizes preferred relationships through the act of making. (Azad, 2022)

2.6.1. Architecture as Narration

Developing an architectural narrative serves many functions in the design process. It ensures that the client and architect stay on the same page, act as a motivator since stories remind us of our purpose, and works as a unifying factor to create aesthetic harmony throughout the building. When the building is in use, a solid architectural narrative adds interest for the users of the building, attracts outside visitors, and strengthens the identity of a particular community.

2.6.2. Storytelling via Architecture

Architecture and storytelling share four key elements: characters, image, backstory, and theme. In a building, the users or visitors compose the characters; the picture is the physical appearance and the impression a structure creates; the backstory is how a place is rooted in the historical context; the theme is the underlying belief that the architect wants to communicate. While these are the components necessary for architecture to tell a story, there are situations in which architecture fails to describe one as well. One example is when economic constraints force buildings to be erected as quickly and cheaply as possible, making them look banal and unconnected to their surroundings. Another situation is when architects communicate a complex story through just one part of the building instead of conceiving the structure and its narrative as an interrelated and multi-faceted whole. (Azad, 2022)

2.6.3. Sensory Design aiding Storytelling

Architects have sometimes used these small interventions to create a story. For example, Louis Kahn's Salk Institute's small water channel symbolizes the journey from the known to the unknown. This can become a way of building a story that could inspire a person working and researching in space. Symbolic stories and rituals have also always been a part of popular beliefs, like tying threads on a tree, placing locks on a bridge, or holding a column to fulfil a wish. The mysticism built around these stories gives an extra dimension to experiencing the space. (Azad, 2022)

2.7. Museum Architecture

A museum is a curated space dedicated to the collection, preservation, study, and display of objects or artifacts of artistic, cultural, historical, or scientific significance. Museums can range from large institutions housing extensive collections to smaller, specialized museums focusing on specific themes or subjects. They often serve educational and cultural purposes by providing opportunities for

people to engage with and learn from the objects and exhibits they house. Museums may feature exhibitions, interactive displays, educational programs, and sometimes even research facilities. They play a crucial role in preserving and sharing humanity's cultural heritage and scientific knowledge.

2.7.1. History of Museum

Museum is a word originated from Greek word Mouseion, which denotes a place or temple dedicated to Muses. Muses are Patron divinities in Greek mythology of the Arts. The first time the word "museum" was used to describe something similar to a modern museum was in the 15th century for the collection of Lorenzo de Medici in Florence. (History of museum, 2024)

2nd century BC:

The great museum at Alexandria is considered by many as first museum/library. It encompassed objects, statue of thinkers, astronomical and surgical instruments, elephant trunks and animal hides, and a botanical and zoological park. It was destroyed during various civil disturbances in the third century AD.

16th Century BC:

Museum were termed as “Cabinet of Curiosities”. The room sizes used to be small. Natural and art objects were jumbled together on the walls and ceilings, cupboards and drawers of not more than 2 rooms. The early museums began as private collections of wealthy individuals, families. The slowly public access was made often possible for the ‘respectable’. Later its purpose changed to surprise and delight the visitors, and they had to themselves find what attracted them and make their own interpretation about the display.

18th Century BC:

The First public museum in the world was opened in Europe. The name of the museum was “The Ashmolean”. But this museum was only accessible to upper or middle classes at that time. It was because of the concern that large crowd could damage artifacts.

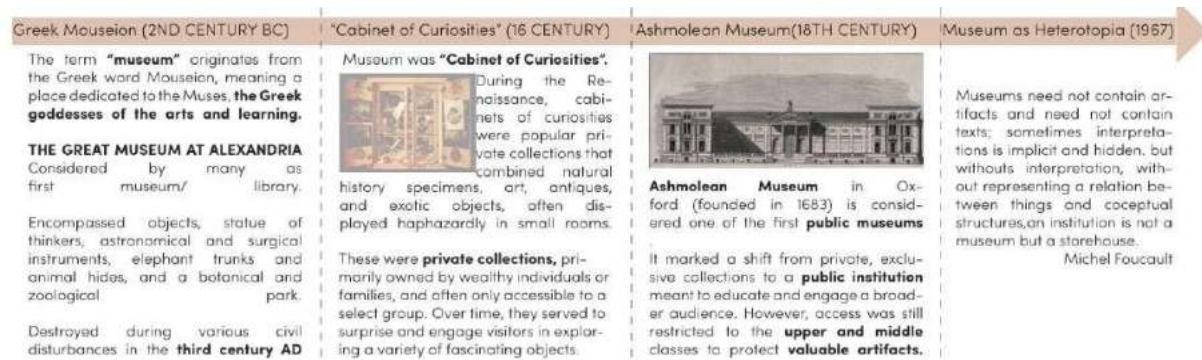


Figure 20: Museum Evolution Timeline (Illustration : Author)

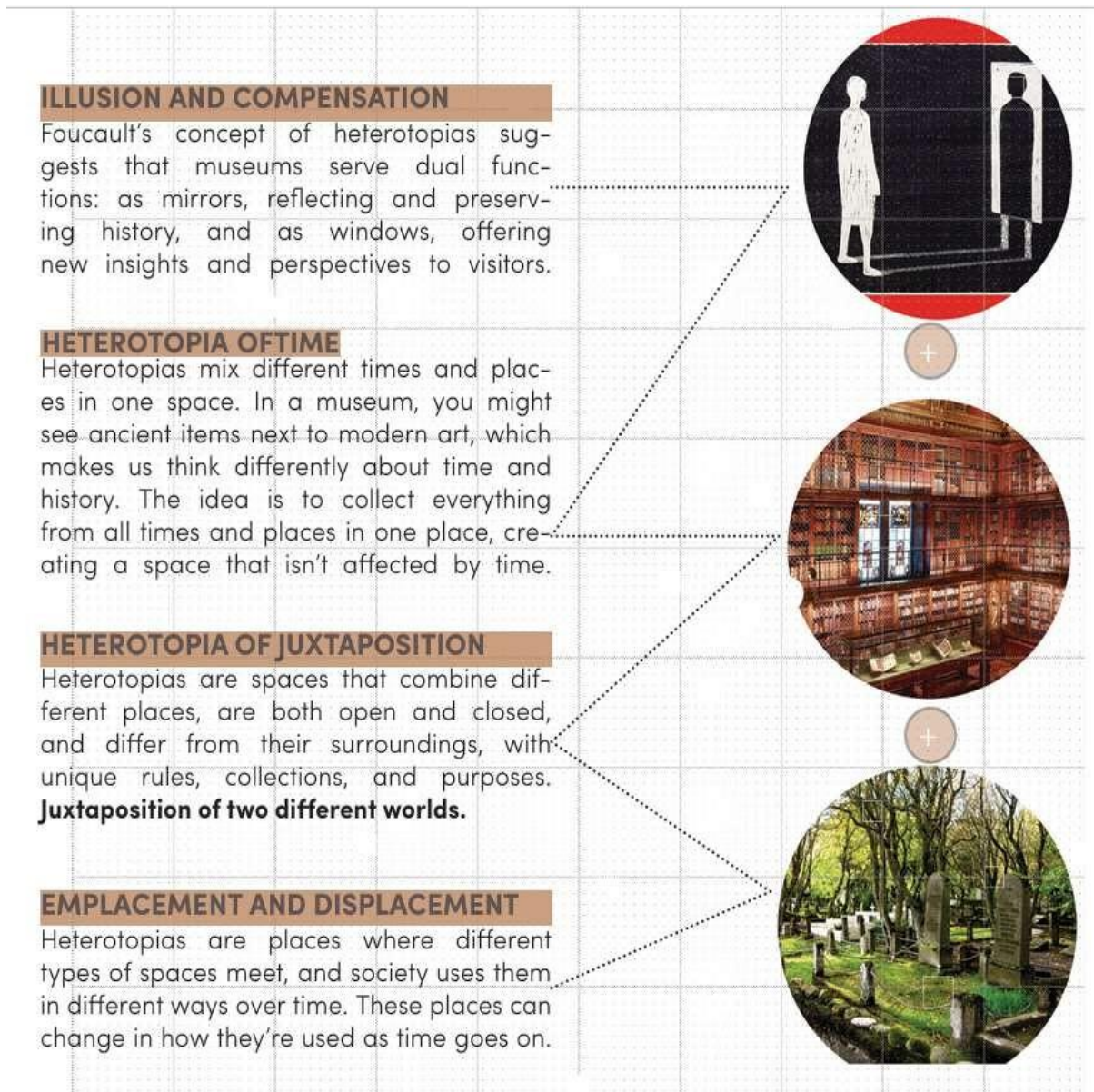
1967:

Prior to 1967, museums were accessible to everyone, but it was Foucault's philosophy that truly transformed the museum experience. He proposed that a museum should not merely be a storehouse of artifacts and texts, but rather a space where interpretation is implicit, hidden, and essential. According to Foucault, without interpretation, without representing a relation between things and conceptual structures, an institution is not a museum but a mere storehouse. This concept of “Museum as Heterotopia” challenges us to view museums as more than just repositories of objects, but as spaces that create meaningful connections between the past, present, and future, thereby enriching our understanding of the world around us.

2.7.2. Museum as Heterotopia

Michel Foucault, a French philosopher and social theorist, introduced the concept of “heterotopia” in his 1967 essay, “Of Other Spaces.” Heterotopias are spaces or places that exist outside the conventional and ordinary realms of society, challenging and destabilizing our understanding of space and how it functions. He described heterotopias as places that

Table 2: Principal of Heterotopia (Illustration: Author)



juxtapose multiple layers of reality, often challenging our perceptions of what is normal or

acceptable. Foucault argued that museums are one of the prime examples of heterotopias. (Foucault, 1997)

2.8. Space Organization

2.8.1. Space Requirement

The spatial requirements for a museum vary depending on its functional needs and the objects displayed. Each collection has specific requirements, influencing the building's structure and exhibition rooms. Designing for an existing collection is easier than for future acquisitions, so museums should allow for flexibility and future expansion. Essential facilities and diversified spaces are necessary to fulfill the museum's objectives. Separation

Table 3: Functional spaces in Museum

FUNCTIONS	SPACE
<ul style="list-style-type: none"> Collection, preservation, identification, documentation, study, restoration Storage for collections Services 	<ul style="list-style-type: none"> Office, workroom Collection room Heating- ventilation plant Janitor's closet
<ul style="list-style-type: none"> Display Circulations Public functions Services 	<ul style="list-style-type: none"> Display gallery, auditorium Circulation, stairs, corridor Reception, lobby, information counter Cloakroom, washrooms

of functions into different rooms is crucial for efficient housekeeping and curatorial procedures. The relation between functions and physical facilities is summarized in the following diagram:

Standard area for museum architecture:

- Gallery: 40- 50 % of total built- up area
- Educational and promotional activities: 4-8 % of total built- up area
- Space for storage and collection: 10- 15 % of total built- up area
- Space for research and study: 3- 8 % of total built- up area
- Space for administration/ management: 7- 8 % of total built- up area
- Space for circulation: 20- 30 % of total area Ratio of gallery to non- gallery space \leq 45% Ratio of permanent display gallery to non- gallery space \leq 40%
- Provision of future expansion: 20- 25 % of total site area

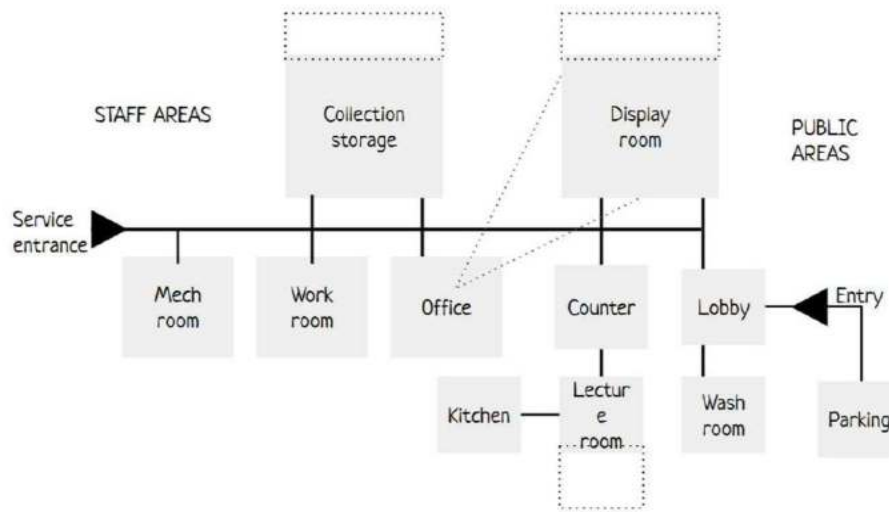


Figure 21: Flow of spaces

Standard design data for museum architecture:

- Gallery height: Not less than 3m i.e., 3.6- 5.4 m
- Gallery length: 18.2- 24.4 m and Gallery width: 5- 10 m
- Picture/ painting/ 2D display: 3- 5 m² hanging surface to each with artificial lighting in darker space
- Sculpture/ 3D display: 6- 10 m² areas with natural lighting

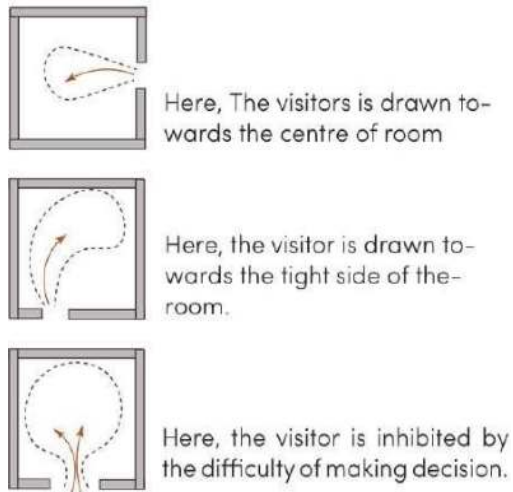


Figure 22:Visitors Entry

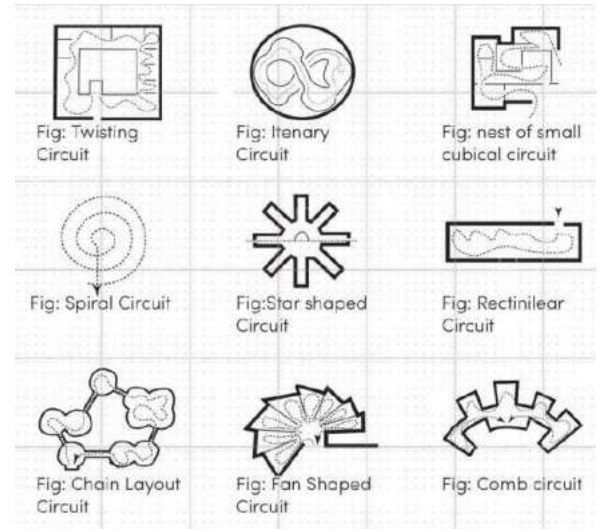
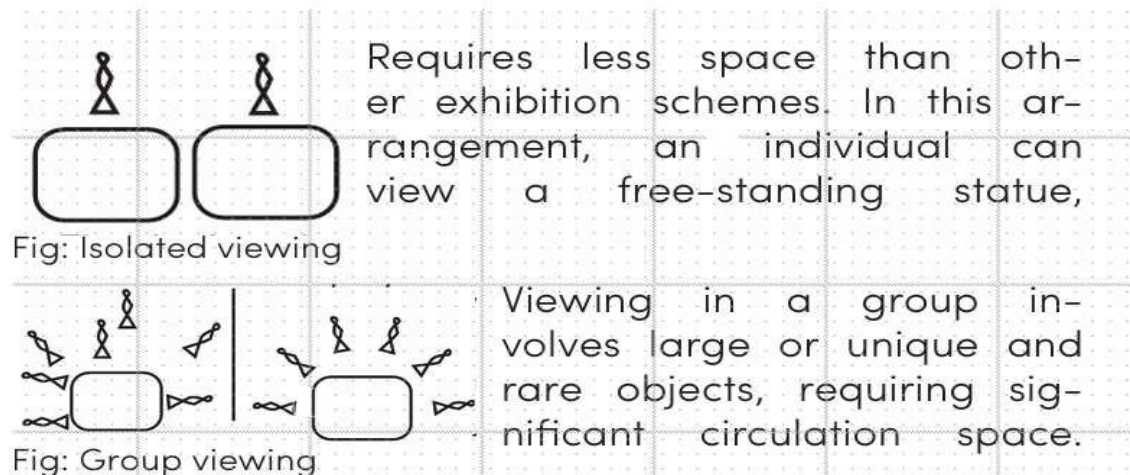


Figure 23:Circulation Pattern

2.8.2. Display arrangement and Technique

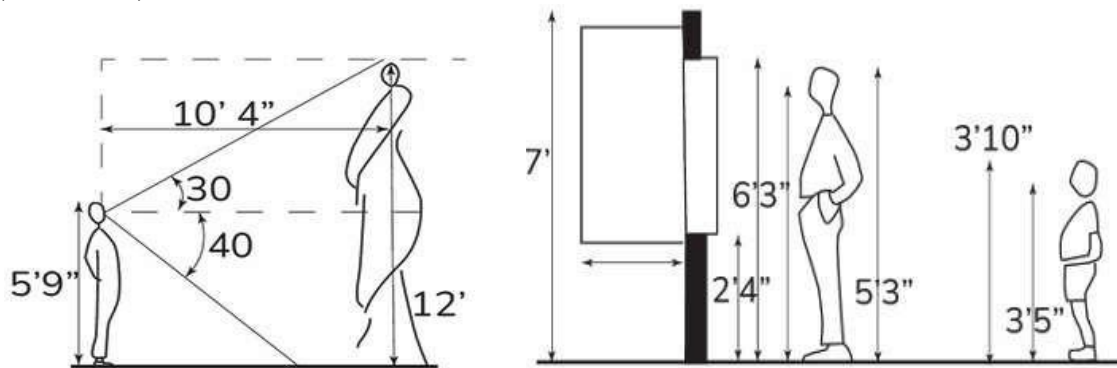
Exhibits in a museum should be displayed in a way that allows easy viewing for the public. This requires carefully selected and spacious arrangements in suitable-shaped rooms, following an interesting and logical sequence. The display technique and layout can vary depending on the museum's character and needs. The distribution of visitors can also be influenced by the layout of the display objects. Popular objects should have ample circulation space, while less popular ones can be placed in smaller clusters with limited group viewing



space.

Viewing parameters

Consideration of viewing dimensions is crucial when designing exhibition spaces in museums. Factors such as the cone of vision, viewing angle, distance from the exhibit, and the exhibit's height or size should be considered. The purpose is to ensure visitors can easily observe objects without experiencing difficulties or strain. Exhibition space design should provide enough room for both the installation and visitors to view exhibits from a favorable distance, while also allowing for free circulation space. It's important to keep in mind the average height of visitors, with the average eye level of a man being approximately 5' 43/4". (data, 2022)



The average women is 5' 31/4" tall, her eye level is 4' 11 1/4". Thus, the mean adult eye level height is about 5' 21/4" and children average height is 3' 10" and eye level is at 3' 5". The normal human angle of vision of human starts 270 from eye level. For a standing viewer, well lit pictures should be hung 10m away with the top not more than 4.90 m above eye level and the bottom about 70 cm below. (Architect data,2020)

2.8.3. Lighting

There are two different lightings that can be used in museum settings. They are natural lighting and artificial lighting techniques.

- Natural lighting
- Artificial lighting

a. Natural lighting

Museum designs incorporate daylight because humans relate to nature. “Natural Light can be used to great effect to dramatize and enliven the design of any building. Lighting design in a building is influenced by natural daylight, which varies based on factors such as cloud cover, season, time of day, and building location. The impact of natural light on the museum space should be carefully considered. Daylighting, which involves strategically placing windows, skylights, and reflective surfaces, aims to optimize internal lighting with sunlight. It prioritizes visual comfort and is an important aspect of building design. Planning for daylight in building design goes beyond simply incorporating a large amount of window glass. Glare issues need to be addressed, making daylight planning crucial. Art museums should consider various factors, including daylight availability, sky conditions, building location,

visual

connection to

the outside,

building

efficiency and

shape, interior

design, window

and facade

Table 4: Natural Light

Sunrise and Sunsets	1850
Half an hour before Sunrise and Sunsets	2350
9:00 to 15:00 later	5000-4800
Average Illuminance	5500
The direct light at summer noon	5800
The direct light at autumn noon	6000-6500
Cloudy day sky light	6400-7000
Soupy weather sky light	7500-8500
Thin cloud sky light	13000

design, and creative daylight strategies. Innovative methods like louvers, curtains, reflectors, prismatic glazing, and pipes can be used for light control. Optimizing architecture elements

Table 5: Illumination required

Spaces	Illumination(lux)
Museum and galleries	300
Workshop	100 -400(general)
	300 -400(task)
Halls and exhibitions	500 -1000

and lighting systems is essential for effective light control in a building. The daylight issue could be a common and simple method used to measure the standards of daylighting in a room/ building under an overcast sky. If average daylight factor is $<2\%$ the room looks gloomy. It should be between 2% to 5%.

Type of Natural Light Openings

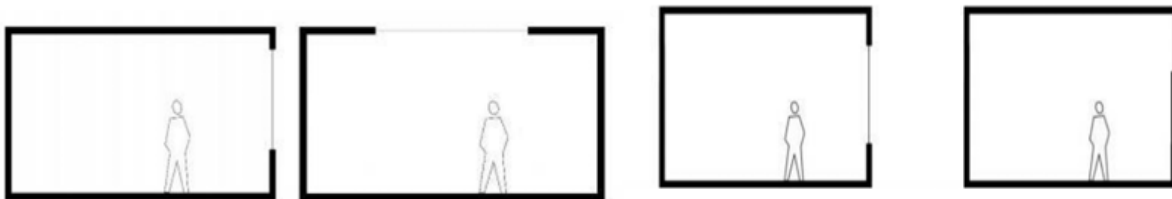


Figure 25: Openings

3. Case Studies

3.1. Yad Vashem Holocaust Memory Museum

3.1.1. Introduction

- Location: Har Hazikaron, Jerusalem, Israel
- Architect: Moshe Safdie
- Date of Construction: 2005
- Built up Area: 75000 m²
- Floor area: 4200 m²
- Memorial Type: Memorial Museum
- Construction Materials: Concrete and glass (Archdaily, 2011)

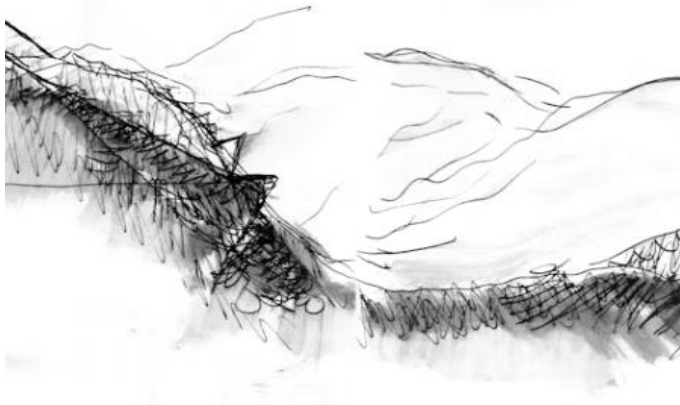


Figure 26: Conceptual Sketch Of Yad Vashem

Source: Safdie (2006a, 2006b)

Yad Vashem is a center dedicated to commemorating the victims of the Holocaust and better understanding the event. The Hebrew name translates to "a memorial and a name," emphasizing its mission to give back names and stories to the six million Jews who died during the Holocaust. The center includes several memorials, a historical museum, a central archive, and a research and documentation center. The museum displays the history of the Holocaust through various resources such as photographs, objects, documents, and audio-visuais. The archive is the world's largest and most extensive, containing 55 million pages of documents, nearly 10,000 photographs, films,

and videos of testimonies of survivors, and a library with over 80,000 titles and documents.

3.1.2. Memorial Context

Meaning of the place

The Museum is situated on Har Hazikaron, also known as the Mount of Remembrance. It is a hill located in the extreme west of Jerusalem, semi- desert. To protect the pastoral aspect of the sensitive site while still meeting the needs of Yad Vashem, the Museum's "body" is hidden under the earth, with only the elongated central spine breaking through to offer a sense of its actual magnitude. (SafdieArchitects, 2021)

Location Information

The new Yad Vashem Holocaust History Museum (7) is the culmination of a 10-year, \$100 million redevelopment project of Yad Vashem, the holocaust Martyrs', and Heroes' Remembrance Authority. It occupies 4,200 square meters mainly underground with 180 meters long linear structure in the form of a spike cuts through the mountain.



Figure 27: Holocaust Museum Complex (Source: Landezine)

The Journey starts from the entry bridge, then to the main corridor, It seems Moshe Safdie, has worked deliberately to guide visitors through triangular shaped concrete walls, making them claustrophobic, as if they are in a prison. The distance becomes narrower and continues to close in. Barriers are designed in such a way that, one cannot see another gallery from where they are standing, symbolically hinting the anticipation of events of holocaust.

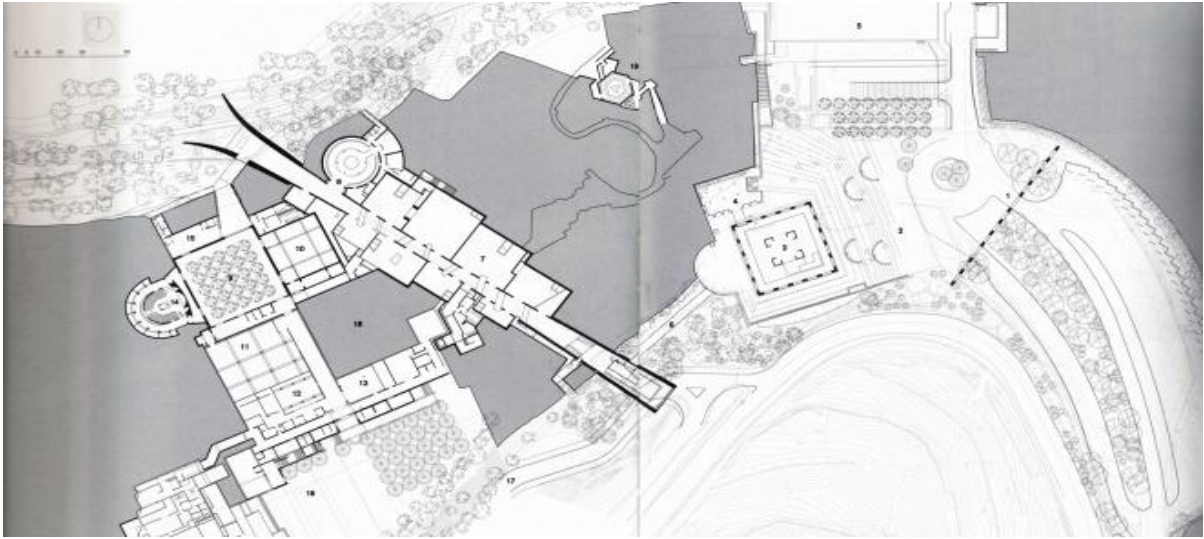


Figure 28: Master Plan, Yad Vashem

(Source: <https://dac.dk/en/knowledgebase/architecture/yad-vashem-holocaust-history-museum/>)

3.1.3 Design Context

Architectonic Dialogue

The Holocaust History Museum at Yad Vashem is being rebuilt and will comprise a new visitors' center (mevoah), a new history museum to replace the old museum built in 1953, a Hall of Names, a synagogue, galleries for Holocaust art, an exhibition pavilion, and a learning and visual center. Furthermore, new underground parking and tour bus facilities are positioned near to a new entrance piazza. The history museum is a mostly underground prismatic building that is 16.5 meters high and 183 meters long (54 x 600 feet), cutting through the Yad Vashem hillside from the south and emerging to the north. Both sides of the prism are lined by a network of skylit underground galleries. (Archdaily, 2011)

Design process and design Language

The new Holocaust History Museum's nine underground galleries tell the story of the Shoah from the point of view of the Jews. The chronological and thematic narrative is punctuated by a look into the worlds of Jews who lived - and died - under the Nazis and their collaborators. (Archdaily, 2011)

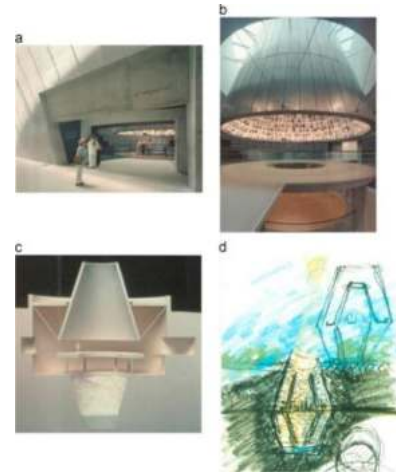


Figure 29: Conceptual Sketches

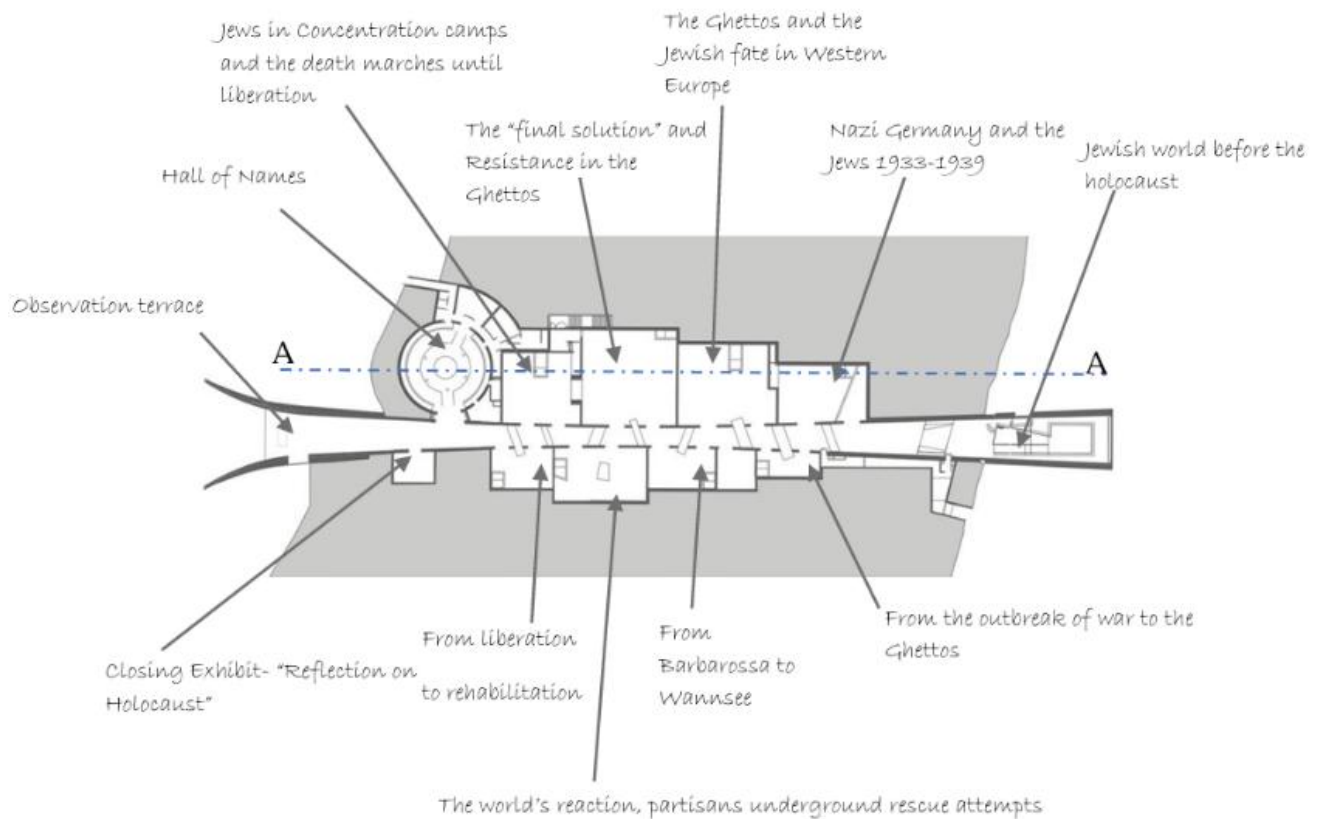


Figure 30: Gallery Section

(Source: <https://architiz er.com/projects/yad-vashem-holocaust-memorial-museum/>)



Figure 31:Sectional Diagram

(Source: <https://architizer.com/projects/yad-vashem-holocaust-memorial-museum/>)

3.1.4. Spaces

The Main Prism

Shallow angular pits in the prism hall floor are filled with artifacts and other documentation material. These trenches not only house curated shows, but also guide visitors from gallery to gallery, guiding them from the central spine to the more intimate exhibits. The orchestrated path through the museum spaces gets defined by light. The main prism is capped by a skylight, which

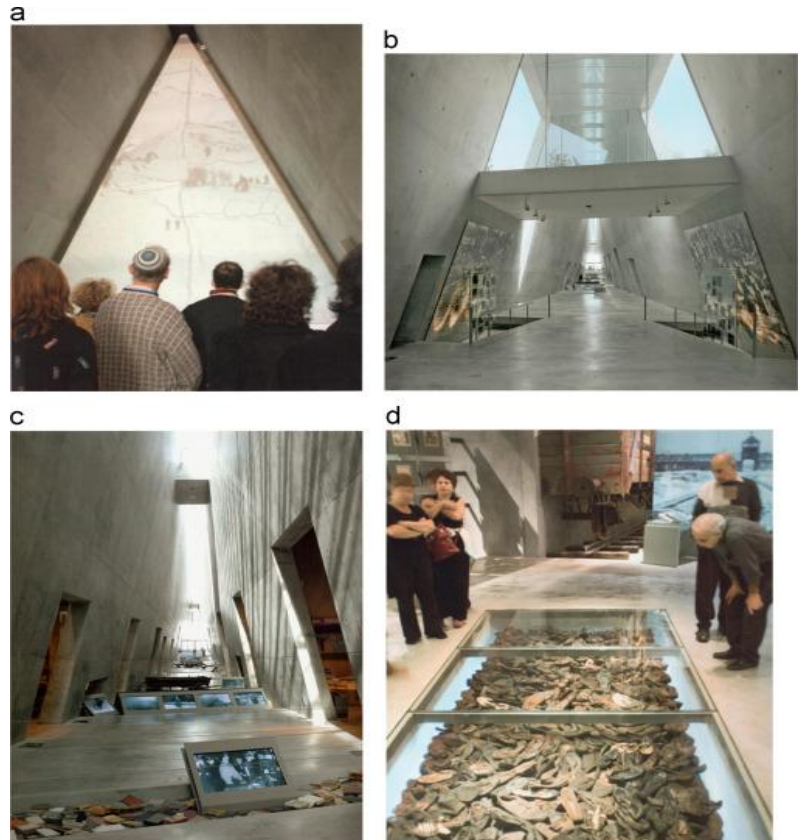


Figure 32:Prism With Artifacts

(Source: <https://architizer.com/projects/yad-vashem-holocaust-memorial-museum/>)

allows sunlight to wash the walls and slice down the length of the hall, creating a stark contrast between the darkened display rooms and the lit open spine. (Safdie Architects, 2021)

Galleries

The galleries, which are hidden from view upon entering, gradually unveil themselves as the visitor walks along the Museum's central corridor, portraying the Holocaust chapter by chapter through a historical and thematic course. They cross the prism, establishing a sequential system that enables Museum curators to build exhibitions in accordance with the



Figure 33: Gallery Space



Figure 34: Gallery space

Holocaust's still-developing historical narrative. (Safdie Architects, 2021)

Exhibition Halls

The exhibit halls are underground and are lit from above by skylights piercing the rock. As they pass in and out of view from above, visitors walk through the dimly lit rooms, documenting the development of Nazism and the horrors of the Holocaust. (Safdie Architects, 2021)



Figure 35::Hall of frame

(Source: <https://architizer.com/projects/yad-vashem-holocaust-memorial-museum/>)

Hall Of Names

The Hall of Names, located near the museum's end, is a conical building that rises 9 meters (30 feet) and houses the personal data of all known Holocaust victims. A reciprocal cone echoes the upper chamber and honors victims whose names will never be known, extending deep into the Jerusalem bedrock below. (Archdaily, 2011)



Figure 36: Hall of frame

(Source: <https://architizer.com/projects/yad-vashem-holocaust-memorial-museum/>)

Visitors finish their tour with a panoramic view of Jerusalem from a dramatic open-air gallery that cantilevers out over the valley. They can escape the prism and return to the complex's other parts from here. As visitors complete their tour through the museum, the walls of the tunnel-like prism open onto a panoramic vista of sunlit Israel, symbolically linking the Holocaust to the country's establishment and spirit of optimism.



Figure 37: View Point

(Source: (Architizer, Yad Vashem History Holocaust Museum, n.d.)

3.1.5. Expression of Memory

- Impression (Symbolic + Abstract): Use of Triangular Prismatic form indicates irregularity. Natural light from the sky, gives hope and direction.
- Involvement of the victims (Detached/Incorporated): Museum houses a lot of artifacts, photographs, names, art, belongings of the victims, many received from the families, friends, and other collections. So, it incorporates the feelings of families and acts as a safehouse for their memories as well.
- Surrounding context (enclosed/ open): It is an enclosed structure, mostly buried in the earth.
- Time (Permanent/Temporary): It is a permanent museum, still collecting the necessary archives from around the world.
- Scale (Large/Small): It is a large structure with an area of 42000 m²
- Representation (Absent/present): It represents all the absent victims through photographs, visual aids, belongs, books, maps, letters etc. Their photos and names are presented in Hall of Names.

Table 6: Illumination required

1. Visitor's Center	2. Janusz korczak Square
3. Book and Resource center	4. Archives and Library Building
5. Cafeteria	6. Family Plaza
7. Avenue of the Righteous Among the Nations	8. International School for Holocaust Studies
9. The Holocaust History Museum	10. Administration and Research Building
11. Hall of Names	12. Monument to the Jewish Soldiers and partisans

13. Square of Hope	14. Partisan's Panorama
15. The Holocaust Art Museum	16. Valley of the communities
17. Synagogue	18. Cattle car-memorial to the Deportees
19. The Exhibition pavilions	20. Wall Warsaw Ghetto Square-of remembrance
21. The Visual Center	22. Swedish Ambulance
23. The learning centers	24. Monument to Le Chambon-sur-Lignon
25. Hall of remembrance	26. Nieulande Monument
27. Pillar of heroism	28. Garden of the Righteous among the Nations
29. Children's Memorial	30. The Memorial Cave

Touch: The roughness of bare concrete creates cold atmosphere. The material in the floor changes in the entry gallery, from warm carpet to cold, hard concrete.

Sight: The closing narrow walls directing the eyes give disarrayed feeling. The video Montage, pictures of mass graves, helpless children and women, their lives before, during and at the time of death are depicted in the museum.

Smell: The concrete gives the smell of estrangement.

Sound: the hollowness of the structure creates depth in the voices and sound in the museum. The video montage played in the screen, also called as “ the living Montage”, at the beginning of the journey with songs, music played when they performed their traditional dances, gives the glimpse of how they used to live, before their world trembled.

The entry bridge slopes downward, and the pathways too, symbolizing how humans got as low as he could, to treat a fellow human being. The walking of the visitor is manipulated, in such way that, visitors cannot anticipate what and where they are going to next, symbolizing how the Jews must have felt when they had no clue what could happen to them. They were not given any choices.

3.1.6. Complex elements

Visitors' Center

The Visitors' Center's entrance level serves as a location for orientation, information, reception, and gathering. It provides views of the university and surrounding area in all directions. Visitor services, a café, restrooms, and checkrooms are on the floor below, open to the view of the valley.



Figure 38: Book and Resource Center

Book and Resource Center



Figure 39: Book and Resource Center

The center features a range of contemporary reference books, multi-media, memoirs, and Holocaust literature to visitors. The 300-square meter structure serves as a resource center, fulfilling book orders and visitor requests in numerous languages linked to the Holocaust and WWII.



Avenue of the Righteous Among the Nations

Trees have been planted around the Yad Vashem site in remembrance of the non-Jews who risked their lives to save Jews

during the Holocaust, acting on the most noble values of humanity. (Vashem, n.d.)

Square of Hope



Figure 40: Square of Hope, (Source: (Vashem, n.d.))

The platform has trees and seating area at regular intervals. It is open to the sky, signifying a new sense of hope and freedom. (Vashem, n.d.)

Synagogue



Figure 41: Synagogue, (Source: (Vashem, n.d.))

The new Synagogue is an appropriate location for guests to say Kaddish for departed loved ones, as well as for individual prayer, communal worship, and memorial services for lost communities. The edifice is adorned with ritual relics retrieved from damaged synagogues in Europe. (Vashem, n.d.)

Visual Center



Figure 42: Visual Center (Source: (Vashem, n.d.))

The Visual Center enables groups or individuals to view Shoah-related visual materials on large or personal screens. These include documentaries, feature films, and survivor testimonies taken by Yad Vashem and other organizations. (Vashem,

n.d.)

The Learning center



The Learning Center allows visitors to explore historical, thematic, and moral dilemmas and issues related to the Shoah. The Learning Center is open to organized groups, independent groups, and individuals. (Vashem, n.d.)

Hall of Remembrance

Figure 43: Learning Center (Source: (Vashem, n.d.))



An imposing, tent-like basalt structure that allows visitors to pay their respects to the memories of the martyred dead. On the floor are the names of 22 Nazi murder sites. A memorial flame burns continuously, next to a crypt containing ashes of victims brought from the extermination camps. (Vashem, n.d.)

Pillar of Heroism



The Pillar of Heroism commemorates Jewish resistance during the Holocaust. The inscription on the concrete block reads: "Now and forever in memory of those who rebelled in the camps and ghettos, fought in the woods, in the underground and with the Allied forces; braved their way to

Figure 44: Pillar of Heroism (Source: (Vashem, n.d.))

Eretz Israel; and died sanctifying the name of God" (Vashem, n.d.)

Children's Memorial



Figure 45: Children's Memorial, (Source: (Vashem, n.d.))

This unique memorial, hollowed out from an underground cavern, is a tribute to the approximately 1.5 million Jewish children who perished during the Holocaust. Walking through the memorial, the visitor will hear the names of murdered children, their ages and countries of origin in the background. (Vashem, n.d.)

Archives and Library Building



Figure 46: Archives and library

The largest and most comprehensive repository of documentary material on the Holocaust in the world, the Archive contains approximately 62 million pages and more than 267,500 still photographs, as well as thousands of audio and videotaped testimonies of survivors. These may be accessed by the public and viewed in the appropriate rooms.

Monument to the Jewish Soldiers and partisans



The largest and most comprehensive repository of documentary material on the Holocaust in the world, the Archive contains approximately 62 million pages and more than 267,500 still photographs, as well as thousands of audio and videotaped testimonies of survivors. These may be accessed by the public and viewed in the appropriate rooms. (Vashem, n.d.)

Approximately 1,500,000 Jews fought against the Nazis, as Allied soldiers, as partisans, in the resistance movements, and in the ghettos. This monument is dedicated to the hundreds of thousands who lost their lives in this struggle. (Vashem, n.d.)

3.1.7. Inferences and Conclusion

The design of the Yad Vashem History Museum conveys themes of suffering and anguish through its 30-foot height, the stark use of cold concrete, and a linear prismatic shape that appears to carve a deep wound into the earth's surface. Much of the structure is submerged underground, with a spine-like element rising above, featuring a glass skylight that allows natural light to illuminate the museum. This striking shaft emerges dramatically from the hillside, symbolizing the release of tension, a glimmer of hope, and a powerful reminder to strive for humanity's betterment.

3.2. Memorial to Victims of Violence, Mexico



Figure 47: Memorial to victims of violence, Mexico

3.2.1. Introduction

Location: Chapultepec, Mexico

Architect: Gaeta Springall Arquitectos

Date of Construction: 2013

Area: 15000 m² Memorial

Type: Public Space and memorial

Construction Materials: Steel and Concrete

(ArchDaily, Memorial To Victims Of Violence/ Gaeta-Springall Arquitectos, 2019)

In a Memorial, we may discover the remembrance and memory of culture and history; in the specific example of the Memorial to the Victims of the Violence in Mexico, architects have materialized one of the most significant and pressing concerns of Mexican society—violence—in terms of architecture. They suggest an open project at the location, open to the

city and open to the residents' involvement, a project with a strong interaction with the city and its actors, in reaction to this large, open wound. The project's main goals are the restoration of the public realm and the honoring of those who have lost their lives to violence due to drug wars in Mexico. (ArchDaily, Memorial To Victims Of Violence/ Gaeta-Springall Arquitectos, 2019)



Figure 48: Steel walls at Memorial to the Victim of Violence (ArchDaily, / Gaeta-Springall Arquitectos, 2019)

3.2.2. Memorial Context

Meaning of the place

Mexican drug traffickers and organized criminal gangs have each established distinct regional spheres of influence since 1980. Beginning with existing trafficking channels and networks, organized crime intensified drug manufacture and distribution. By growing the business, the organizations started vying for territory and market access, which sparked drug-related violence and armed conflict throughout Mexico, frequently including severe kinds of brutality. (Walker, 2020)

“The Memorial to the Victims of Violence is a space that was created to reconcile political and social turmoil that rises from the ongoing context of violence in Mexico. It is composed of a series of steel plates, some weathered and some reflecting, placed on a water mirror. Light helps articulate these architectural elements as an allegory of that which is now absent in materiality but forever present in both our individual and collective memory.” (Architizer, Memorial to Victims of Violence in Mexico, 2022)

3.2.3. Site Information

“The site is in Chapultepec, the most important park of Mexico City. This part of the forest belongs to the Federal Government and was under the custody of the Secretariat of National Defense for many decades, so, first, the memorial project means the recuperation of 15,000 square meters of public space.” (Architects, 2015)

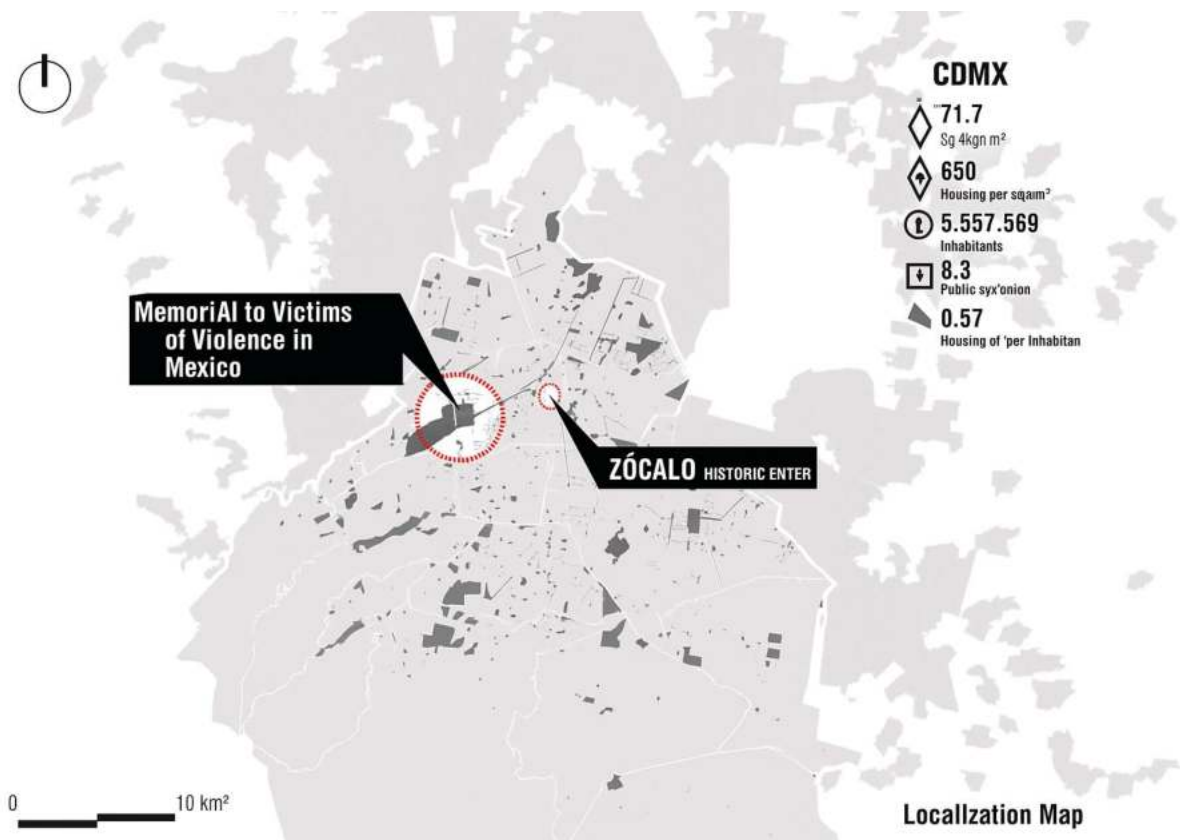


Figure 49: Map Location Memorial to the Victims of Violence, Chapultepec Forest, Mexico City

3.2.4. Place, Space and Character site Analysis

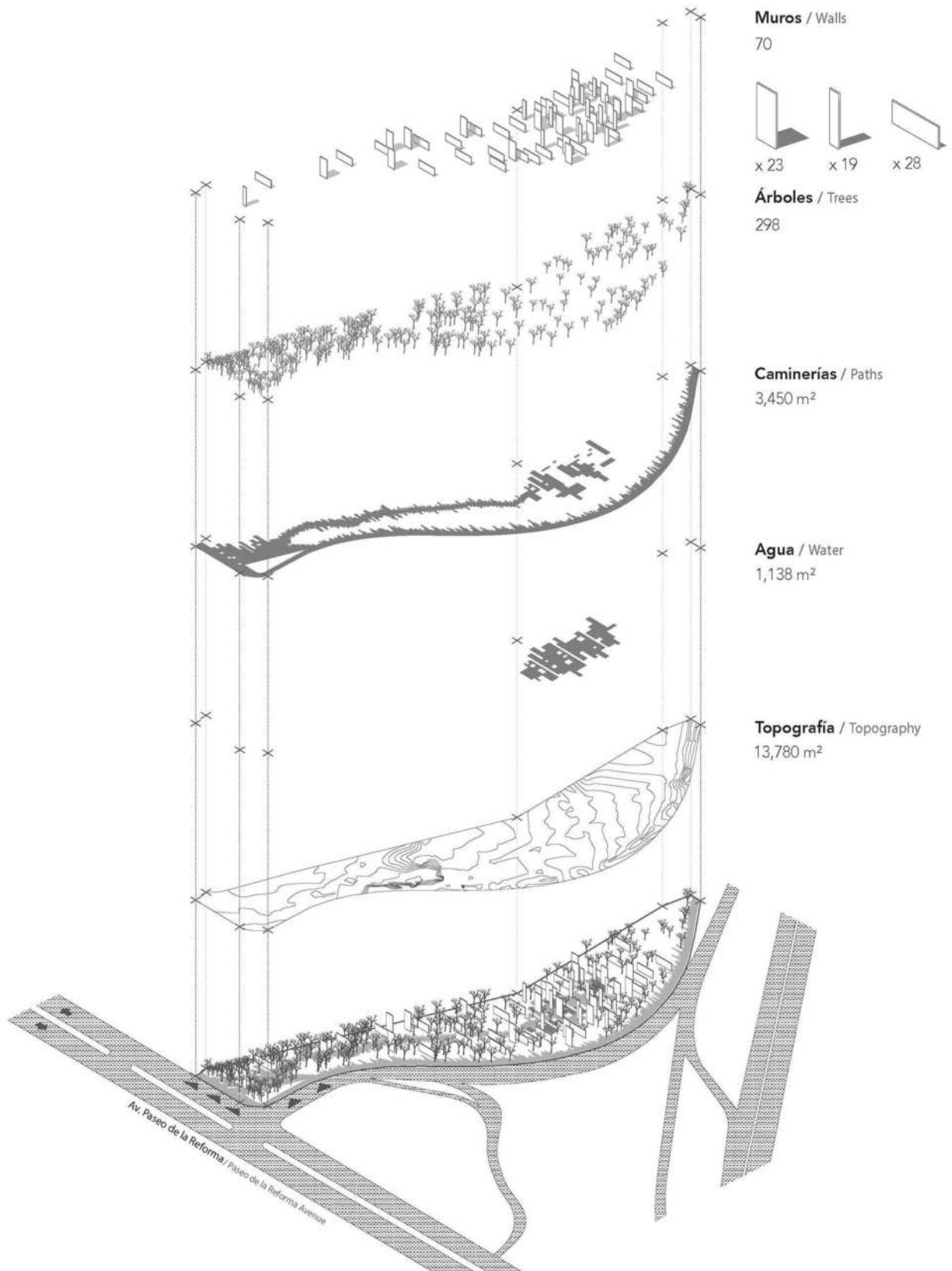


Figure 50: Axonometric Diagram

3.2.5. Design Context

Architectonic Dialogue

Gaeta-Springall Architects (Julio Gaeta and Luby Springall) were chosen to embrace memory and remembrance of the victims of the conflict in a single location. The architects themselves suggest: “Our project plays the double condition of public space and memorial’ addresses one of the most important issues of contemporary Mexican society — violence — through a story. The resolution is that everyone has access to this ‘landscape design story’ using different elements and interactions” (Land8, 2015) “The violence is suggested in two dimensions: the void and the built.”

Design Process and language

Recognizing the importance of the site and the area's identity as a concrete green space was the main goal of Gaeta-Springall Architects. The team and architects intended to create and encourage interaction between the forest, guests, and strong forces from nature. Utilizing the chance provided by the green spaces, they proposed a unique narrative where the steel walls and plants would inspire guest conversation and setting. (Walker, 2020)

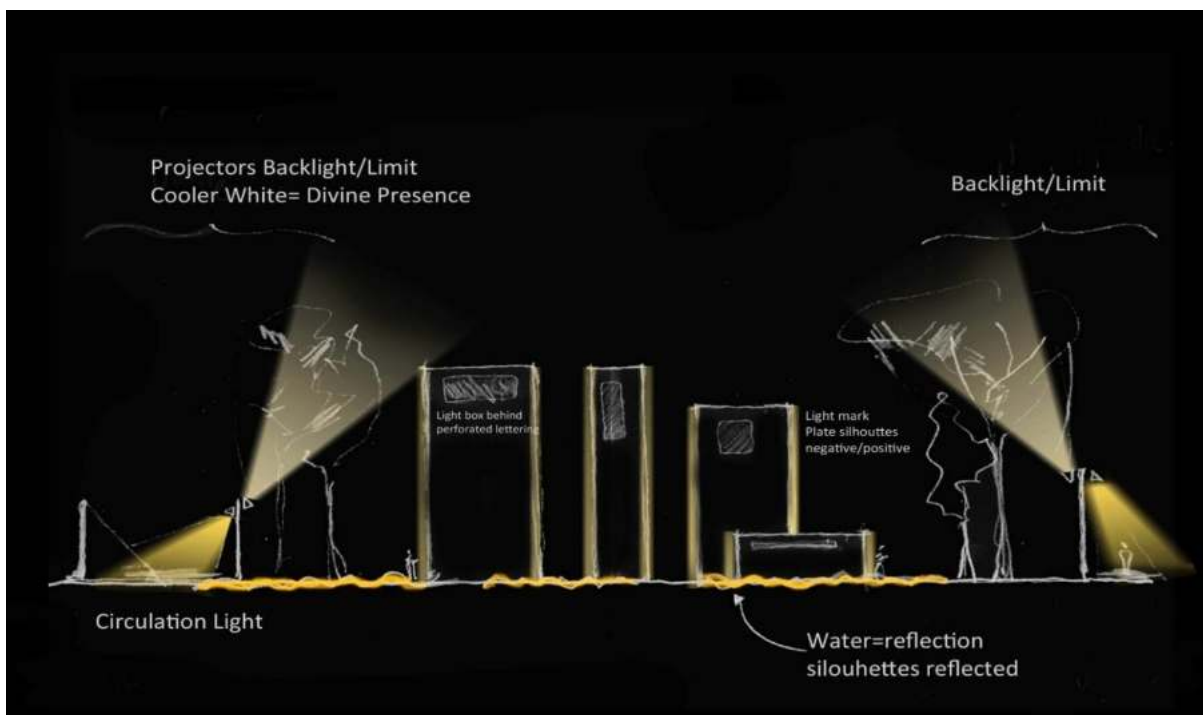


Figure 51: Conceptual Image of Memorial to the victims of violence

“The list of materials is reduced: steel and concrete, added to the natural elements of the forest. We are using the Corten steel in three ways: natural, rusty, or stainless mirroring, each of them with different meanings. The rusty steel means the marks and scars that time makes in our lifetime. The stainless mirroring steel is used to reflect and multiply the living: persons, trees, and the water of the central space; and the natural steel is used as an unperturbed element that remind us of the main and essential values that societies must keep living in peace. Concrete is used for the lanes and the benches; for walking and reflection.” (ArchDaily, Memorial To Victims Of Violence/ Gaeta Springall Arquitectos, 2019)

The Steel walls in continue to climb taller and stronger, producing the highest drama over the whole space. Our eyes move up and down because of the reflection of walls and trees in the river. As they ascend, they see the sky, the light, the sun and the hope.

3.2.6. Physical and sensory interpretations

From the dissertation of Yeimy Walker, following categories can be set out for understanding the memorial language of Memorial of Victim of Violence:

Impression (symbolic + abstract). The steel plates are abstract elements whose permanence is intended to preserve memory through the landscape site. The fact that they are blank invites the public to offer their own expressions. The water invites the visitor to view the presence of the victims in the reflection of the pools. One can walk across the water over a transparent aluminum grille, implying a physical connection with the water.

The involvement of the victims (detached/ incorporated). In the case of this memorial, the designers were not aware of the identities of the victims. Neither were survivors included in the design process (Minutillo, 2014). The project is a tribute to faceless victims.

Surrounding context (enclosed /open). The memorial is in an open site in the middle of Mexico City. Surrounding site memorial (included + excluded). The site is in an inviting location. Mexico City has few green areas, so people are naturally drawn to the site.

Time (permanent/ temporary). The memorial is intended to be a permanent response to the tragic events that have occurred in the country. The fact that people are allowed to write on the walls of the site means, however, that it is not considered to be a finished product.

Scale (large/small). The memorial is located on a site of 15,000 m2 .

Representation (absent/ present). The victims are not named in the memorial, suggesting a focus on their absence. The Land8 website argues that “The suggestion of violence can be seen in the void created between the steel walls and trees that evokes the absence of the victims” (Land8: Landscape Architects Network, 2015). However, people are invited to write names, so the opportunity is there to mark the presence of victims.

Phenomenological lenses

Touch: The tangible interaction between the visitors and the memorial occurs when people

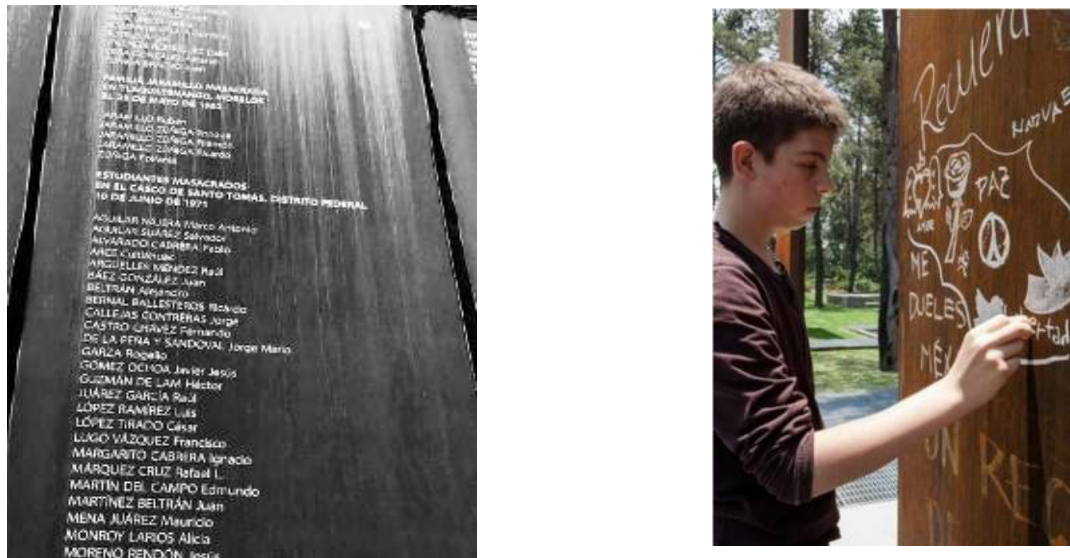


Figure 52: Braille Walls

write or draw on the walls, adding names and revealing their more profound

(ArchDaily, Memorial To Victims Of Violence/ Gaeta-Springall Arquitectos, 2019)

feelings. Also, the memorial offers the opportunity for blind people to read the quotes through the braille as a communication system.

Sight: The connection of nature with the Memorial site allows reflection and contemplation.

Smell: The Memorial offers strong possibilities for the visitor to sense a unique smell and fragrances from the trees.

Sound: The wind blowing through the trees and the birds offer natural elements that combine with the rich range of sounds produced from the city.

Symbolic elements

A 1,200 m² reflected pool with an undefined form and open geometry may be seen in the memorial's main area, reminding visitors that the violence is still going on. The visitor is encouraged to ponder on the victims' absence by the reflection of the walls and trees in the river. The steel walls that make up the Memorial's central structure stand up as imposing, substantial components with a strong sense of materiality (ArchDaily, Memorial To Victims of Violence/ Gaeta-Springall Arquitectos, 2019).

Table 6: Elements and their Symbolization

Elements	Symbolization/Meaning
Metal Walls	Permanence and Rigidity
Water	Cultural symbol of purity, birth, and healing, suggesting reflection, restoration, and peace
Trees and Green Space	Interplay of light, shadows, bird sounds and earthy smell-emotional and mystical awareness of one's own smell and human condition
Led Lighting	Allusion to absent victims

3.2.7. Inferences and conclusion

This case study serves as an example of how a memorial can deeply engage its visitors. Its accessibility from multiple directions and its prominent visibility have established it as a significant urban feature.

Elements such as seating areas, water features, pathways, lighting, and the integration of nature and trees are crucial in creating a space that encourages contemplation and reflection.

The memorial equally honors the profound writings of literary figures and the innocent scribbles of a child, giving both a place of equal importance and respect.

3.3. Namje Memorial



Figure 53: Namje Memorial

(Source: Travis Price Architects and Spirit of Place-Spirit of Design)

3.3.1. General Information

- Architect: Travis Price Architects and Spirit of Place-Spirit of Design
- Owner: Namje
- Completion: 2011
- Material of interest: Stones

Background

18 students from foreign designed the memorial during the spring semester at Catholic University, in which they were immersed them in study of Nepali and ethnic Magar culture and history, and the ecology of the village site.



Figure 54: Spirit of Place design

(Source: Travis Price Architects and Spirit of Place-Spirit of Design)

3.3.2. Symbolism

Located on the highest hill of the Thumki village, the Memorial to the Magar Ancestors is located in an ancient burial ground surrounded by the growing fields of a newly-established sustainable agricultural education center. It is envisioned that the memorial will not only honor the dead but will be a symbol of regeneration of the deepest aspects of the culture of

the villages to inspire new development for housing, tourism, education, and employment within this community, and as a model for other villages in remote Nepal.

In magar community, Kul devta is placed as a stone in every house. Since the land on which the memorial is constructed once used to be a graveyard to the village with 113 houses. The stone structure is used to construct one single memorial where the ancestors could be remembered. The architecture is of stone masonry with concrete mortar. The innermost layer is the space for contemplation which is made of glass.

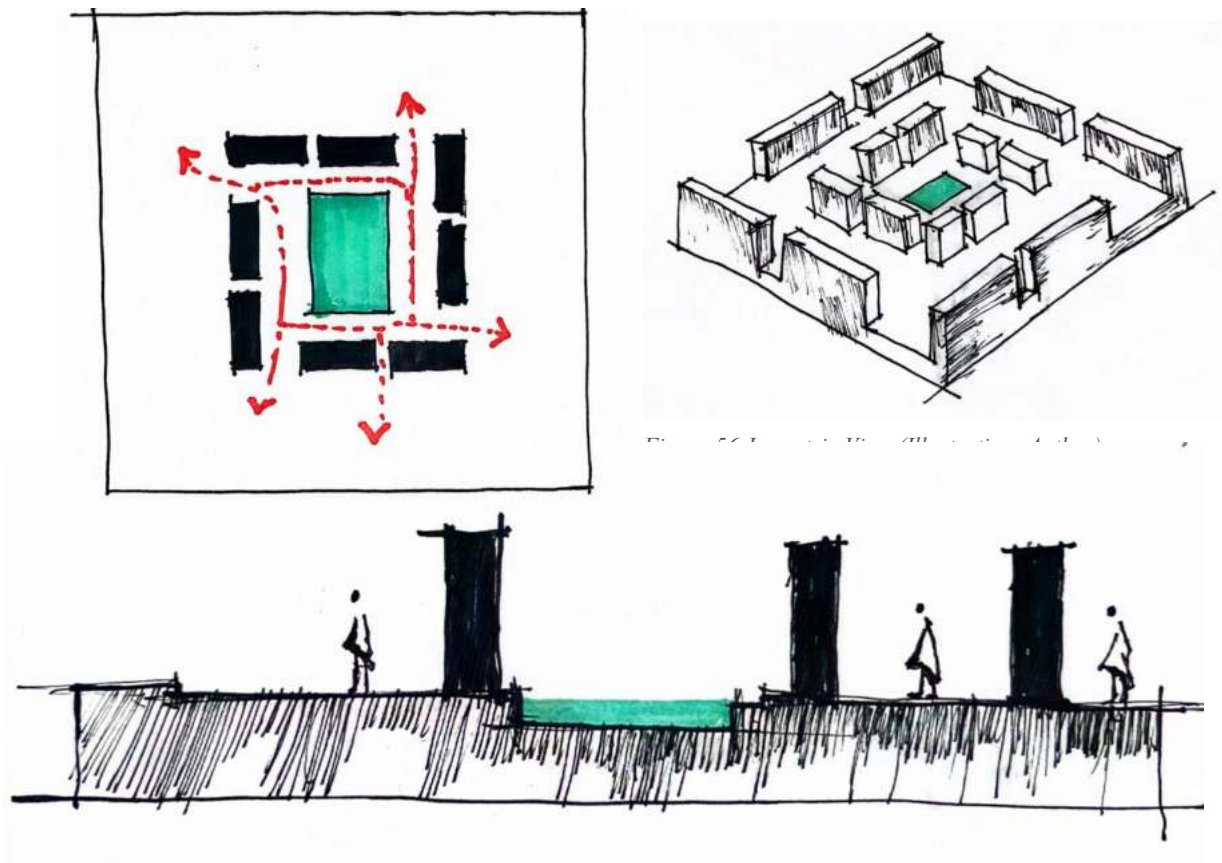


Figure 58: Construction Namje Memorial

3.4. Jewish Museum



Figure 59: Jewish Museum, Source: Denis Esakov

3.4.1. Introduction

- Name of the project: Jewish Museum
- Architect: Studio Daniel Libeskind
- Location: Berlin, Germany
- Date: 1999
- Building Type: Museum, Memorial
- Construction: Reinforced Concrete with Zinc façade
- Area: 15500 m²

3.4.2. Objectives

To explore the storytelling aspect embedded within the architectural design.

To examine how past events and their impacts are preserved and commemorated.

To engage with the intricate social dynamics of the site and its surroundings through the design of a public building.

3.4.3. Design Concept

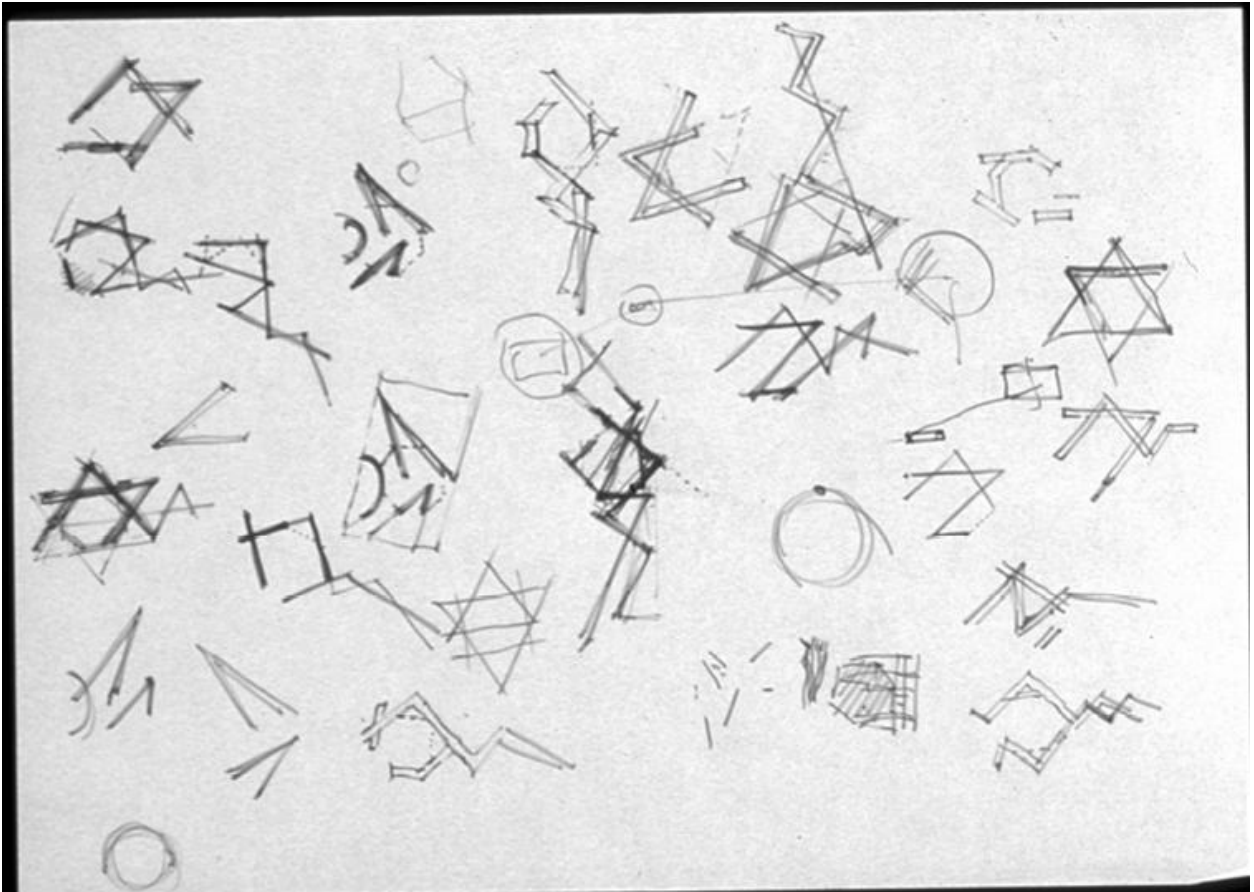


Figure 60: Concept Sketches. Source: (Shafran, 2013)

“The new design, which was created a year before the Berlin Wall came down was based on three conceptions that formed the museum’s foundation: first, the impossibility of

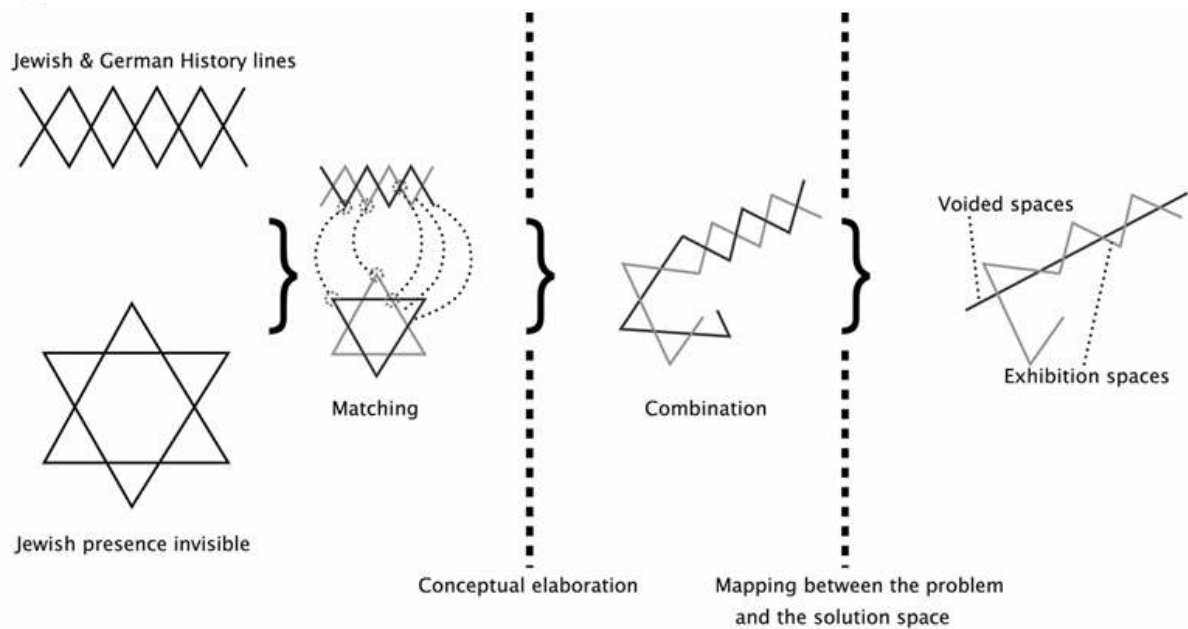


Figure 61: Concept Sketches, Source: (Shafran, 2013)

understanding the history of Berlin without understanding the enormous intellectual, economic and cultural contribution made by the Jewish citizens of Berlin, second, the necessity to integrate physically and spiritually the meaning of the Holocaust into the consciousness and memory of the city of Berlin. Third, that only through the acknowledgement and incorporation of this erasure and void of Jewish life in Berlin, can the history of Berlin and Europe have a human future”.³⁰ The form is made up of two linear structures: one zig-zag the other straight. There is void form the ground level to the roof, when the two structures intersect. This expressive form is used to explain, through form, by using solids and voids to explain the Jewish lifestyle before, during and after the holocaust. The void is to express the feeling of absence and emptiness.

3.4.4. Design Process

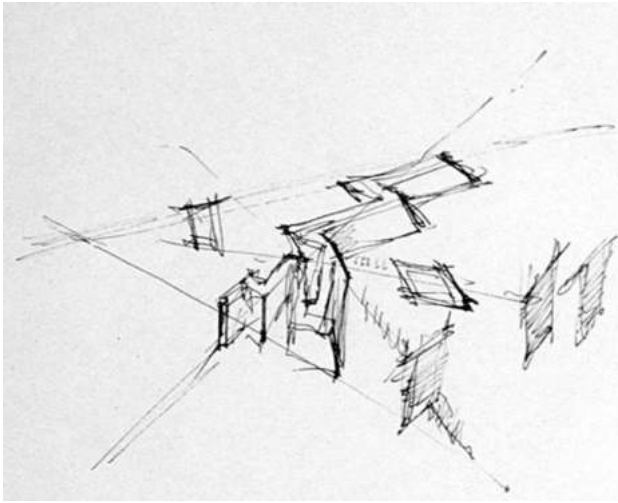
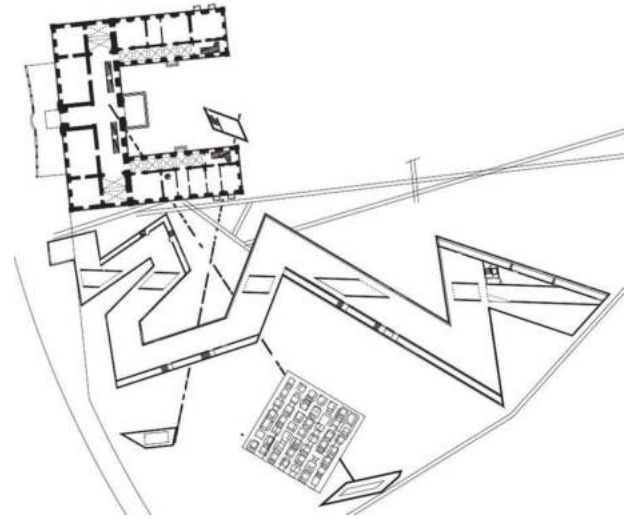


Figure 62: Ground Floor Sketch



The buildings footprint was created through the slicing and fragmentation of the star of David, overlaid on the plan of Berlin. The form of the building also relates to the surrounding site and its relationship to the streets that bind the exterior grounds. By allowing the form to twist and fold back on itself in plan it is able to produce courtyards within its own boundaries.

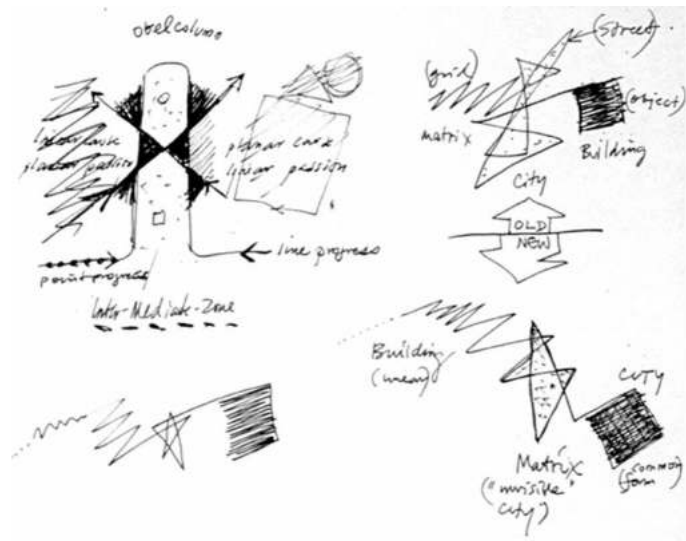


Figure 63: Monuments

Entrance

Entering through a large concrete void, visitors descend to an underground basement level. On the outside the two buildings look like they are separated, but they are connected underground through a passage. There are three different underground axes that intersect, expressing the connection between three different stories of the German Jews.

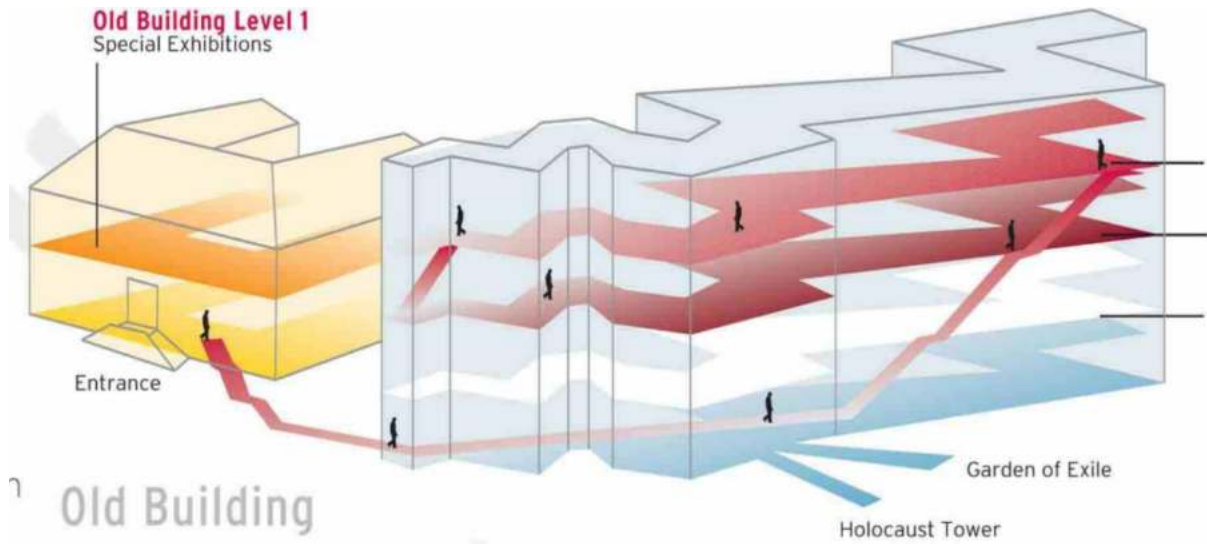


Figure 64: Block diagram

Axes of Continuity: Leading to the exhibition galleries (Symbolizes the continuum of history)

Axes of Emigration: Leads both to daylight and the Garden of Exile and Emigration, where a matrix of concrete boxes contains a series of willow oaks. (Recreating the sense of disorientation and instability felt by the exile. Also, representing those who were forced to leave Germany)

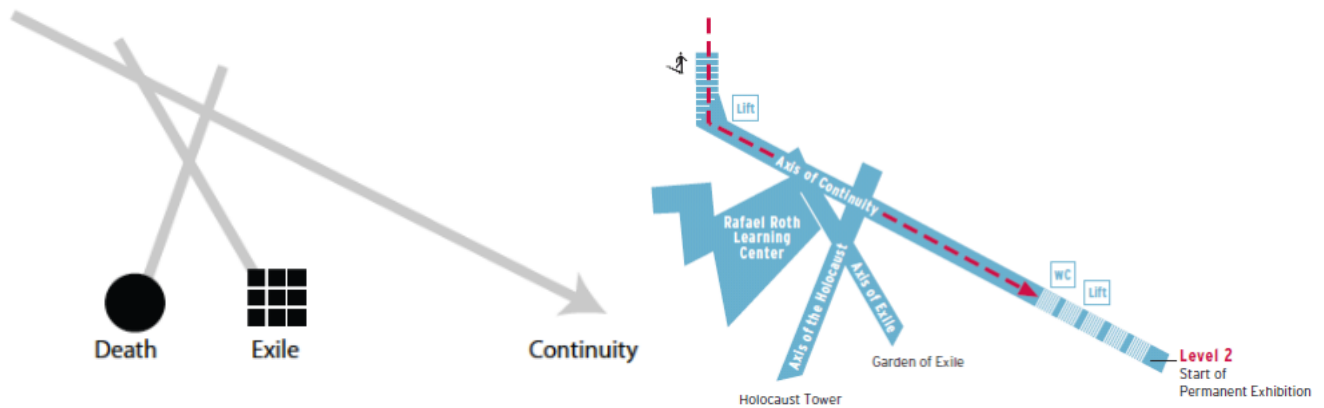


Figure 65: Axis

Axes of Holocaust: Leads to a dark dead end where the Holocaust tower lies.

Walking through a path that contains glass cases containing objects that belonged to some of the people killed by the Nazis.

3.4.5. Circulation

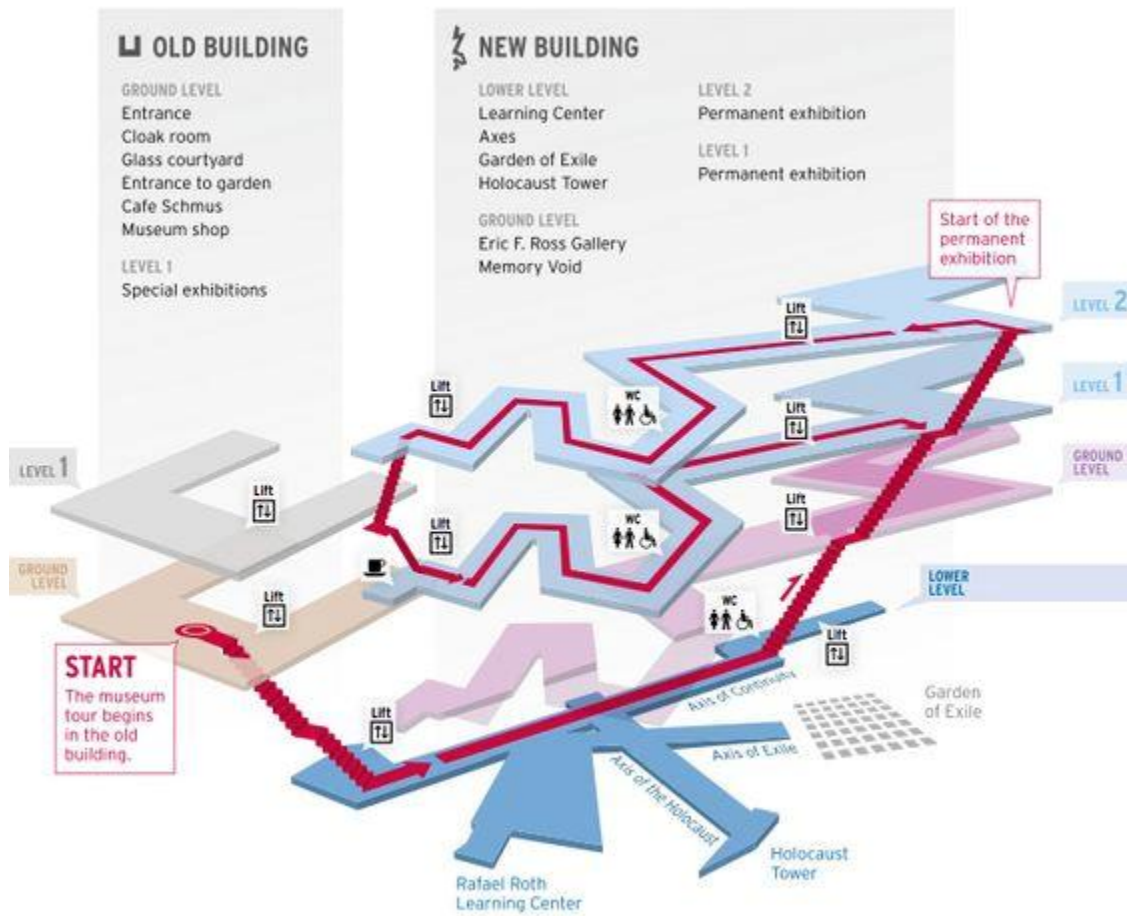


Figure 66: Circulations in the extension of the museum. Source: (Shafran, 2013)

It was designed for the visitors to get lost, hiding and losing direction and to feel anxiety before reaching where the three routes intersect at the basement level.

The Kollegienhaus

The journey through the Jewish Museum Berlin begins in the Kollegienhaus, the Baroque building next to Libeskind's extension, and former Prussian courthouse designed by Philip Gerlach in 1735.

Libeskind does not connect the courthouse to his extension – at least visually above grade. The building serves as the entrance to the museum, as it was the original museum before the extension, and there is no way to enter the museum through Libeskind's form. Libeskind also respects the height of the Kollegienhaus, as although his extension has more floors than its predecessor, the overall masses are equal in height.

The Entrance Staircase + The Three Axes

The docile, conservative relationship between the interaction of the two buildings ends once one enters the interior of the Kollegienhaus. The entrance to the museum's extension is much more intense, as a staircase violently punctures the Kollegienhaus interior and leads down three stories underground to the three axes of the extension. The contrast of materials, form, and light are immediately present through an extreme physical juxtaposition as one is led out of historical Berlin and thrust into the dark and uncomfortable past of German Judaism.

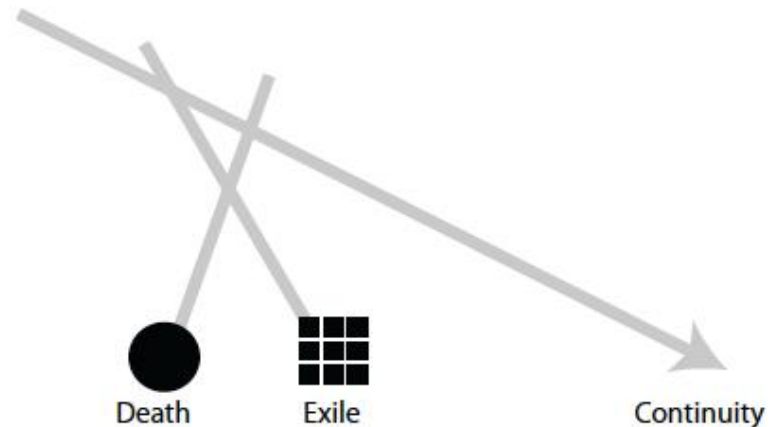


Figure 67: The "Axis of Exile" and the "Axis of Holocaust."

The three axes represent the major experiences in German Judaism: exile, holocaust, and continuity. The first two axes run off of the main axis, embody the feeling that they are closing up as one follows them to their respective termination points, as the floors of these

paths are inclined with the ceilings remaining constant, invoking more un-comfortability still. Their respective dead-ends are also burden with emotional and philosophical references, as the architect immediately calls to attention the physical and psychological fates of Jewish Berliners during the Holocaust. The main, third axis, however, allows a point of escape, as well as symbolizes the attempt for the city to move on from its heinous past. The program at this level is mostly exhibition space, with some auxiliary and circulation spaces intermixed, as well as the location of the Rafael Roth Learning Center. (Libeskind, 1990)

The Holocaust Tower



Figure 68: Interior

The first axis is the Holocaust Axis, which terminates at a black door, behind which lies the Holocaust Tower. His poetic concept manifests itself throughout every aspect and detail of his work – extending, in this case, even to its documentation. If one looks closely at this photograph of the Holocaust Tower, the faint outlines of museum visitors are visible – a product of the long shutter speed required for the photograph's exposure. (Stephen Andenmatten, 2011)

However, these faint outlines are also indicative of the ghosts of the Holocaust, the very victims that this branch of the museum's progression is designed to commemorate.

This void is a free-standing bare concrete structure that is set apart from the rest of Libeskind's extension.

The tower is representative of the exterminated victims of the Holocaust, and is several stores tall, forming a pentagonal plan, which is enclosed, unheated, and entirely empty, with the exception of a cleverly hidden fire stair and a small window at its top. A sharp beam of light enters the space from above, and the sounds of the city are faintly audible as one occupies this physical dead-end space.

Minimal connection to the outside world is available from here, and one is left to retrace their steps back to the three underground axes from which they came. The black door also acts as a foreshadowing device for the experience it guards – allowing neither visual nor physical continuity to the space which exists behind it.

The Hoffmann Garden Of Exile And Emigration

The second of the two dead-end axes are the Axis of Exile, which terminates at a glass door, behind which lies the Garden of Exile and Emigration.

This termination point is representative of Jews who fled Germany, and the false sense of freedom they experienced. The garden is comprised of forty-nine concrete pillars arranged in



Figure 70: Exterior View



Figure 69: Garden Of Exile

a 7x 7 grid. Forty-eight of the pillars represent the birth of Israel in the year 1948, and is filled with the soil of Berlin. The central forty-ninth pillar is filled with the soil of Israel, and represents the Berlin itself. An underground irrigation system allows for willow oak trees to grow from the columns and intertwine above the garden.

The square that these pillars are located on is tilted in two directions to create a double ten degree slope, so that the viewer is always off balance. (Stephen Andenmatten, 2011) The garden is surrounded by rose arbor, the only plants permitted in ancient Jerusalem, which symbolize life and have the ability to both injure and reconcile. The spiny locusts within the garden represent the paradisaal garden of Eden through a modern lens.

This garden, however, is open to the surrounding city visually, is, like the Holocaust Tower, a termination point. Although one feels freed from the roots of the underground axes of the

museum, they are not free to go and need to return into the uncomfortable spaces from which they came.

There is an egress ramp that leads out of the garden; however, it is visually disconnected from the garden's underground entrance, as well as from the street, to preserve the experience designed for that of a physical dead-end. The detailing and design of this egress route, like the fire-stair in the Holocaust Tower, are examples of how conceptual designs can be preserved in the face of building codes and other political limitations.

As with the black door leading into the Holocaust Tower, the threshold from the axes to the garden is also indicative of the experience that lies beyond it, as the glass door allows a visual connectivity to the outside city, but not a physical one.

The Stair Of Continuity



Figure 71: The stairs of continuity

There is only one axis that leads to the museum and escapes from the harsh, dark, uncomfortable space of the three axes: the Axis of Continuity, which leads to the grand Stair of Continuity. The staircase appears very modest from the axes, but that perspective changes once the subject begins to ascend them. The brightly lit vertical space that the stairs open into runs the entire height of the structure, producing a space unlike any other in the building. The large, concrete structural members which span the triple-high space are viewable one by one as the subject ascends the stairs. However, when looking back down at the path one had taken, one is able to see all of the structure at once, and the way they appear to be crumbling – as if the space is collapsing upon the subject as they escape into the light above. (Libeskind, 1990)

Museum Progression + Program

One takes the Stair of Continuity from the three underground axes up to the second level, which is purely made up of exhibition and circulation spaces and is the beginning of the

permanent exhibition. One then moves throughout the exhibits to the opposite end of the

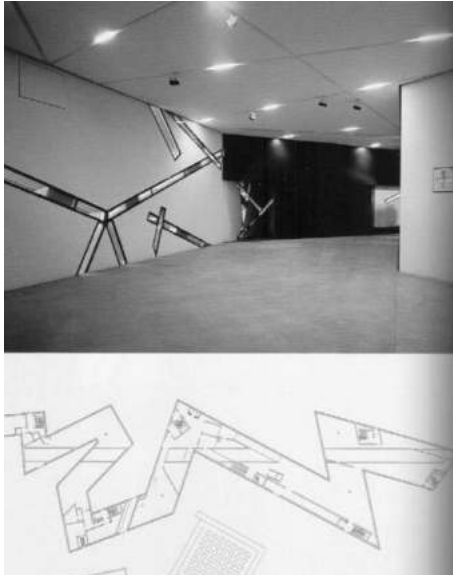


Figure 72: Exhibition Space

Source: Thomas Bruns

zigzag plan of the extension, where a smaller circulation stair leads one down a level to the first level. The first level has an identical programmatic layout to the second level, and acts as a continuation of the permanent exhibition. After the exhibits on the first level have been viewed, one then descends the Stair of Continuity once again to the ground level of the extension. Most of the ground floor is exhibition space, with a small number of auxiliary spaces and circulation spaces.

The public is only able to access the ground, first, and second levels of the extension, with the third level being

restricted to museum personnel. This level is home to mostly administration offices, as well as a library – the content of which can be accessed electronically.

This upper level is also the only place where the façade is indicative of the interior program of the building. Due to the need for large quantities of natural lighting in the offices of the museum, there are large windows at the top of the building to accommodate the employees in a functional way, where the thin strip windows throughout the rest of the façade serve the larger, poetic design of the building. Since the museum collections are less about artwork in the traditional sense and more about the overall history of Judaism in Germany, the dramatic play of light created by these strip windows is acceptable.



Figure 73: Narrow Corridor

The Interior Voids

The last of the formal moves that Libeskind makes to be discussed are the six interior voids that run linearly throughout the building, lit only from skylights at the roof level. The first two of these voids physically connect the roof to the exhibition spaces located underground in the space

created by the intersection of the three axes – further adding to the torturous feeling of entrapment beneath the earth, as one is able to physically occupy these spaces and look upward to the light above, but not physically escape through these vertical piercings. When looking at the building's ground level plan, one can tell that the first interior void shares the same pentagonal plan as the Holocaust Tower, while the second interior void has a plan synonymous with the plan of the tower that houses the stairs connecting the Kollegienhaus to Libeskind's extension, which itself pierces the Baroque structure up to the roof level. The six voids are also denoted through their materials – clad in bare and dimly lit concrete in a fashion very similar to that of the Holocaust Tower. Interior walls of the exhibition spaces that are shared with the voids are painted black, another way to read the physical intertwining of forms and narrative within the architecture through materiality.

Program Arrangement

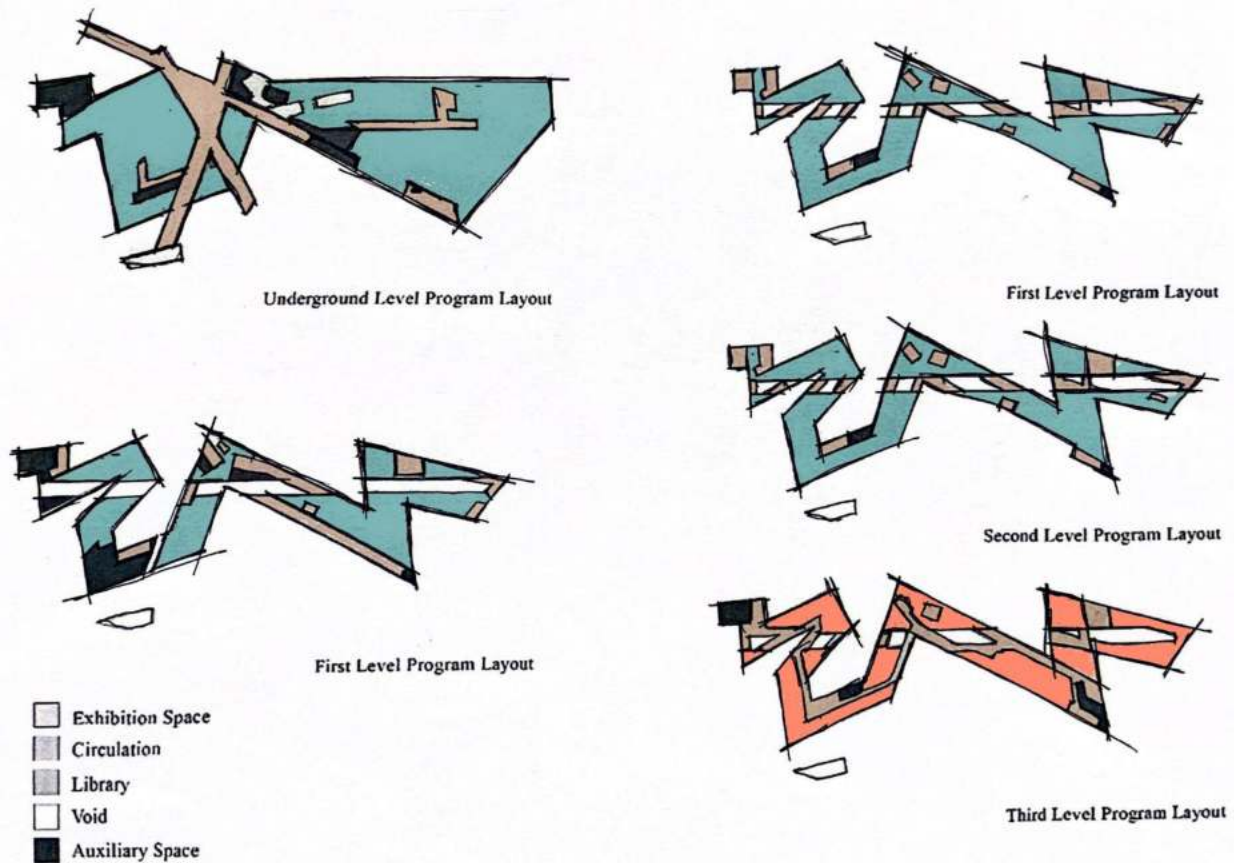


Figure 74: Program Layout Illustration Source: Author

The layout of the building's spaces is organized primarily on the overall poetic and narrative based design created by the architect. The circulation throughout these spaces is shown in yellow in the accompanying diagrams, and the progression through the building is easily viewable when studying these graphics.

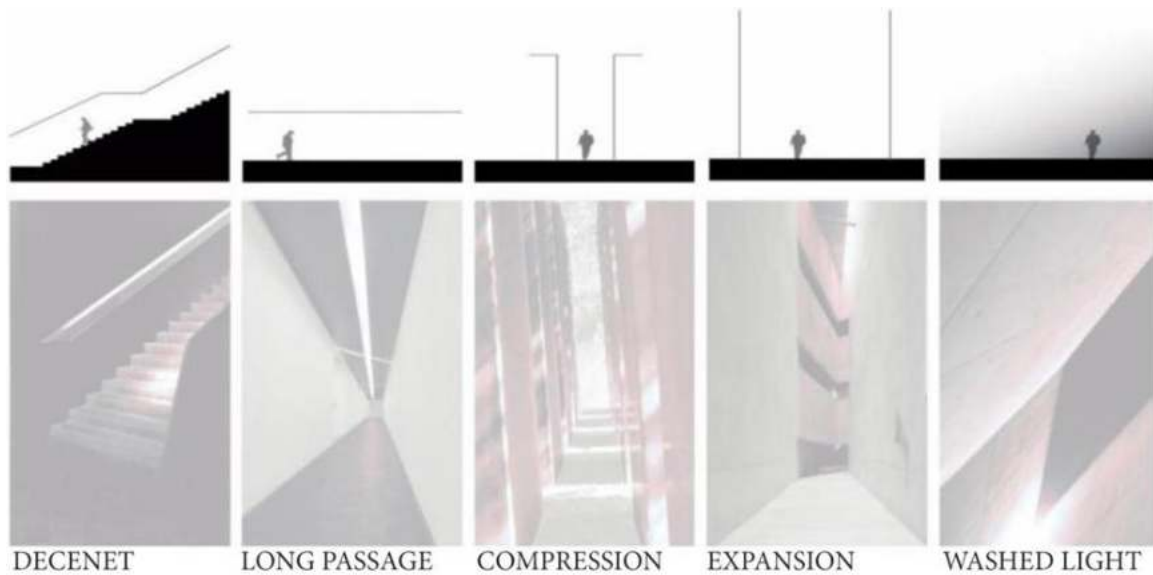


Figure 75: Physical embodiment of the building

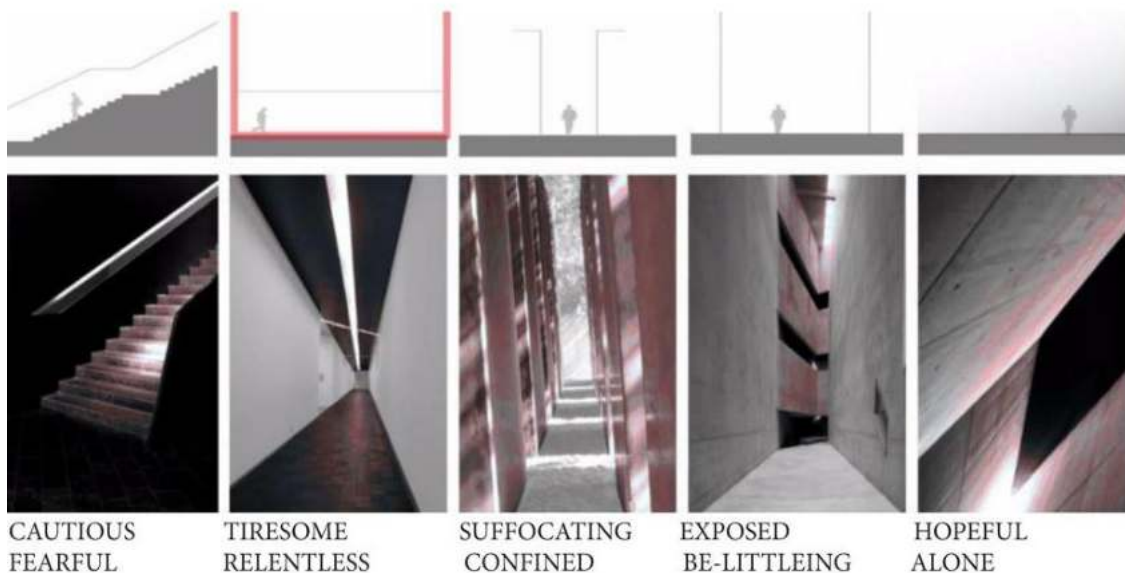


Figure 76: Physical embodiment of the building

The relationship between the circulation, exhibition, and continual play of Libeskind's overall mission for the museum – an intertwining of historical and progressive Germany through narrative and form.

3.4.6. Building Construction

Skin and Façade

The non-oxidized zinc coating, allows the façade to age, color and accent the sliced windows that are cut through the building surface. The strip windows on the zinc panels of the museum's façade, projects dramatic displays of light onto the walls of the building's interior. The skin of the building acts as a physical materialized diagram of the city past. The apparently arbitrary fragmentation of the building's façade is a map of the Jewish history within Berlin. The architect located the former addresses of residences Heinrich Von Klesit, Rahel Varnhagen, Heinrich Heine, Walter Benjamin, Mies Van der Rohe and Arnold Schanberg. He connected these addresses through lines that bisect the site and projected those lines onto the buildings skin. The zinc panels comprise the building's skin. Although the seams between the panels run perfectly vertical and parallel, the horizontal seams are skewed. This effect begins to create the illusion that the exterior wall is not actually



Figure 77: Zinc clad Façade

perpendicular to the ground, but rather is tilted out of the plane.

Structure

The Jewish Museum has sharp, angular shards, with gravity defying walls. Libeskind reproduces the horridness of the Concentration camps by using high-tech materials to define

a specific geometry. This geometry is intended to make you feel physically ill and recreates the terrible purpose behind the camps.

Some of the interior walls are sloped at angles so acute it's impossible to hang artwork. Due to the severely angled walls in some locations, it was decided that a steel reinforced concrete building would be the structure.

Precast and cast-in place concrete elements form a tubelike structure with a variable inclination. The Project used various cladding materials: metal, glass, and zinc • Foundation: a reinforced concrete base resting on the plain concrete base

Beams and Columns: They are made of reinforced concrete transfer lateral loads

Floor Slab: It is made of reinforced concrete are supported by the concrete beams

Libeskind makes it impossible to perceive the whole structure in standard terms: invisible almost

Stairs: They are made out of reinforced concrete connecting the levels

The exterior walls are made of in-situ concrete and had to be poured into a mold. The interior walls, doors, and windows are the non-structural elements of the building. An advantage of using skeleton reinforced concrete in the Jewish Museum is the openings of the windows or doors could be made at any width and height.

There are also no columns to allow for larger, uninterrupted spaces. The concrete is reinforced to give it extra strength, without the reinforcement the museum would collapse. Both precast concrete and in-situ concrete were used in the construction of the museum. The reinforcement bars are well bonded to the concrete to resist tension forces.

3.4.7. Inferences

Commemoration can be effectively conveyed through narrative storytelling integrated into the physical environment.

The design reflects Berlin's social structure and acknowledges the absence of the Jewish community in the city.

Symbolism, contrasts of light and darkness, and the interplay of mass and void are used to communicate profound messages to visitors.

Space addresses historical wounds by memorializing the past and presenting an authentic representation of history.

2.19.3 Inferences From Case Studies

The process of memorialization can take various forms and methods, but it must remain contextual and deeply connected to the emotions of the public, whether directly or indirectly tied to the memorial and its location. Examples include the Vietnam Veterans Memorial and the National War Memorial. The design and spatial arrangement of a memorial are crucial, not only for its purpose but also in relation to its cultural and geographical context, such as in Nepal or the Republic Memorial.

Commemoration can be achieved through didactic, interpretive, or a blend of both approaches. For instance, the Vietnam Veterans Memorial uses an interpretive method, allowing each visitor to form their own personal connection and memory. A successful memorial evokes emotions and memories by engaging visitors on a psychological level, creating a profound impact. This emotional connection helps establish a "place of memory," where individuals are deeply moved and the memorialization process becomes meaningful.

Healing begins with acknowledging the wound. For people to process their grief, the memorial must honestly reflect the reality of the events it commemorates. Therefore, a memorial should be a truthful and sincere space dedicated to honoring the dead and the injured. Its purpose is to ensure that the living preserves their memory, recognizes their significance, and avoid feelings of desolation or ingratitude.

3.5. National War Memorial, Delhi

3.5.1. Introduction



- Name of the Project: National War Memorial
- Architect: Web Design Lab
- Location: New Delhi, India
- Date: 2019
- Building Type: Public Space, Memorial Center, Monuments
- Area: 42 Acre
- Climate: Tropical steppe

3.5.2. Objective

To explore the planning, conceptual framework, and organizational structure of war memorials.

To recognize the significance of selecting an appropriate site location.

3.5.3. Design Brief

The design of this Memorial is deeply rooted in honoring the legacy of 25,000 Jawans (soldiers) who sacrificed their lives in numerous wars and operations. These include the Indo-Pak wars of 1947, 1965, and 1971; the Indo-China war of 1962; the Kargil war of 1999; as well as peacekeeping missions in Sri Lanka, counter-insurgency operations, and internal

NATIONAL WAR MEMORIAL COMPLEX
CONTEXT AND MASTER PLANNING

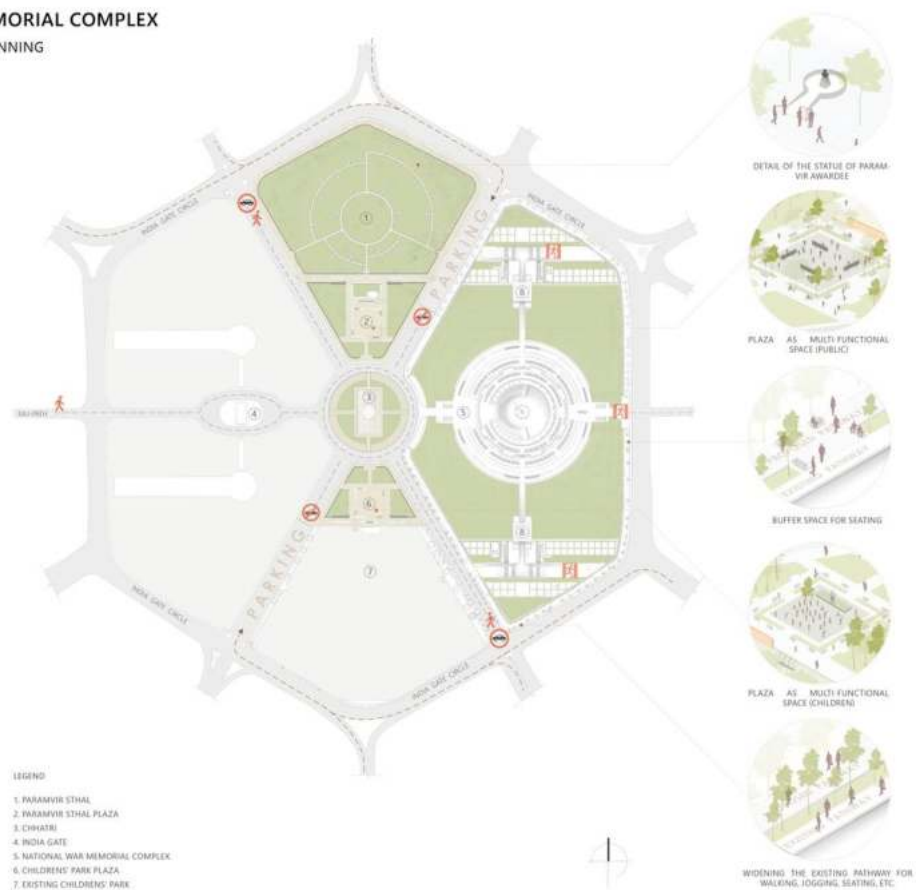


Figure 78: Master planning and context. Source: Webe Design Lab

conflicts within the nation.

Architecture avoids drawing excessive attention to itself. It does not disrupt the landscape with abrupt or discordant changes, nor does it seek to detach the present context from its historical roots. Instead, it remains subtle and respectful, serving as a backdrop that honors the India Gate monument. Despite its expansive scale and the way it integrates with the surrounding site, the design's true essence and impact only become apparent as visitors navigate through space. This journey reveals architecture's ability to communicate and evoke meaning, making the invisible visible through the experience it creates.

3.5.4. Site and Context

It emerges from this historically and politically charged site in the C-Hexagon, India Gate Complex. Extended within 42 acres in the C-Hexagon, the design subscribes consciously to the formal rhythm and geometry of Lutyens's zone and transcends into a plane of layers that traces the lie of the land. The Iconic India Gate, brims with an average footfall of 50,000 ppl/day. Inset within the bustling C Hexagon the lawns were retained to be active public spaces to play, meet, and relax and more. This Capitol complex has a central axis, the Rajpath- The ceremonial path from the President's home, that runs across and ends at the India Gate. The newly built NWM retains the axis and bestows the essence of hierarchical importance upon the overall footprint. A cross-connection at the core of the New Memorial: The Yudhpath- is a metaphorical placement of the Rajpath (Path of life) with the Yudhpath (Path of war). (WeBe Design Lab, 2018)

The architects refer to it as a 'semi-subterranean design' which respected the governing heritage zone that it was a part of. The planning was delineated across three parts: (Hattangadi)

The Param Yodha Sthal: A dedicated walkway connecting statues of the 21 Paramveer Chakra awardees. The Rashtriya Samar Smarak (National War Memorial): consisting of the central zone (Circles of Emotions) and utility complex on both north and southern side.

3.5.5. Design Concept

A quote from Captain Vikram Batra, laid the conceptual foundation of ‘rebirth’ for the design. (Hattangadi) “Either I will come back after hoisting the Tricolor, or I will come back wrapped in it, but I will be back for sure.” The elements of design – these four circles – namely, the Circle of Immortality (Amar Chakra), Circle of Bravery (Veer Chakra), Circle of Sacrifice (Tyag Chakra), Circle of Protection and the Path of War are profoundly a personal take of the design team, on conveyance of ‘emotion and design: establishing symbol and memory’.

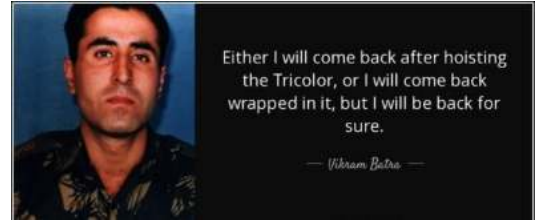


Figure 79: The quote by Captain Vikram Batra – the inspiration. Source:

<https://thinkmatter.in/2020/06/22/nwm/#jp-carousel-28458>

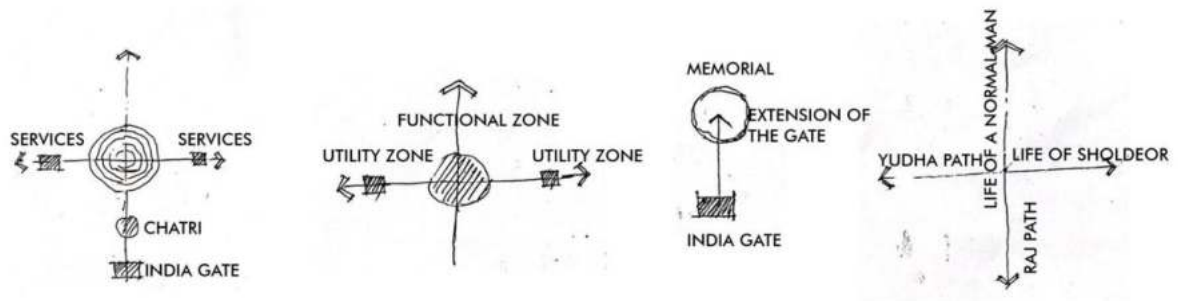


Figure 80: Conceptual Diagram

The Strategies which the architects followed for the design of this memorial were: (Hattangadi) Reflect the brief given in the competition.

Be simple and provoke emotion.

Have very less built (covered) space.

Respect and merge the existing landscape and setup.

Create a common connecting point for anyone who walks in to experience it.

3.5.6. Master Plan

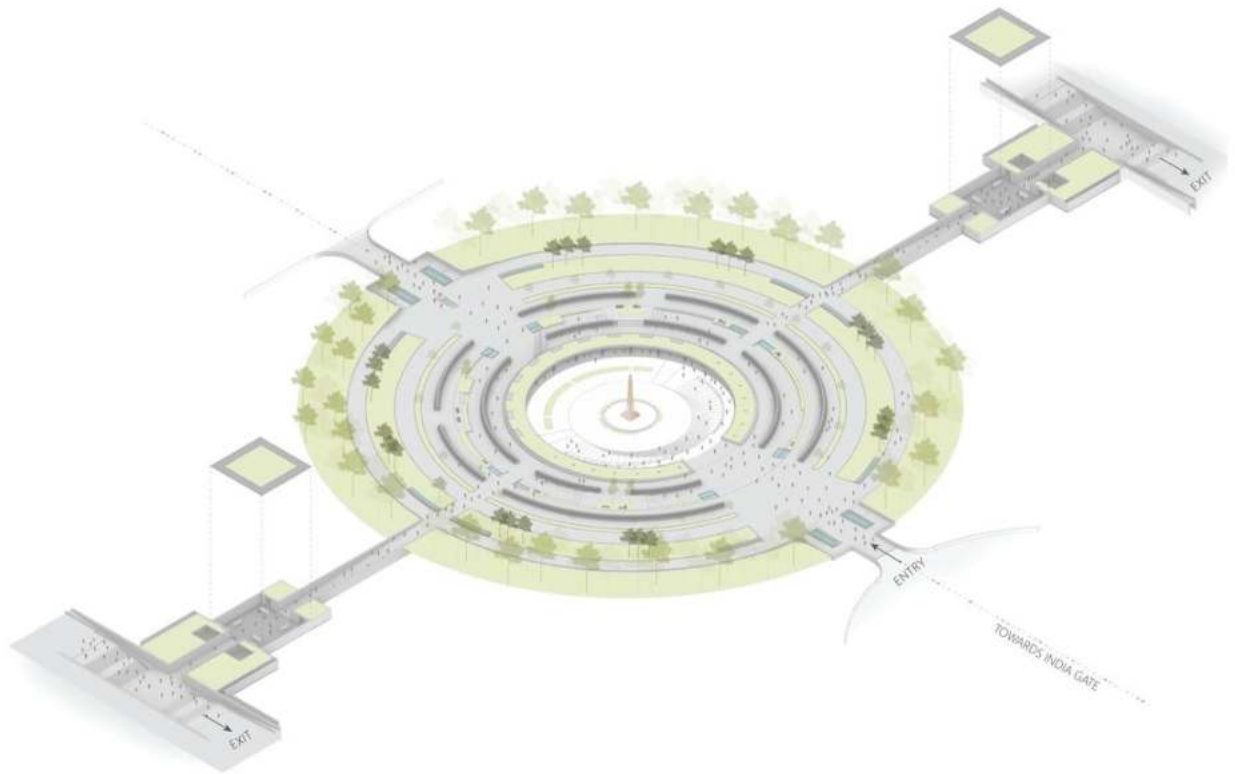


Figure 81: Isometric Diagram

Concentric layers radiate from the core, each manicured and meticulous, inspiring a movement which is curated. The walk is long drawn but implicit suggestions of the design start expressing themselves along the trajectory. It is a negated ziggurat that moves downward closer to the earth – a deference, restrained posture. On arrival, one begins their journey at the Circle of Protection. (Hattangadi)

Circle of Protection (Rakshya Chakra): The tree arrangement personifies the territorial line of control- The soldiers who are still there trying to safeguard us in places unseen. The ordered arrangement of the trees reflects the disciplined life led by them.” The circle containing 690 trees also helps in screening the busy roads of the C Hexagon thereby

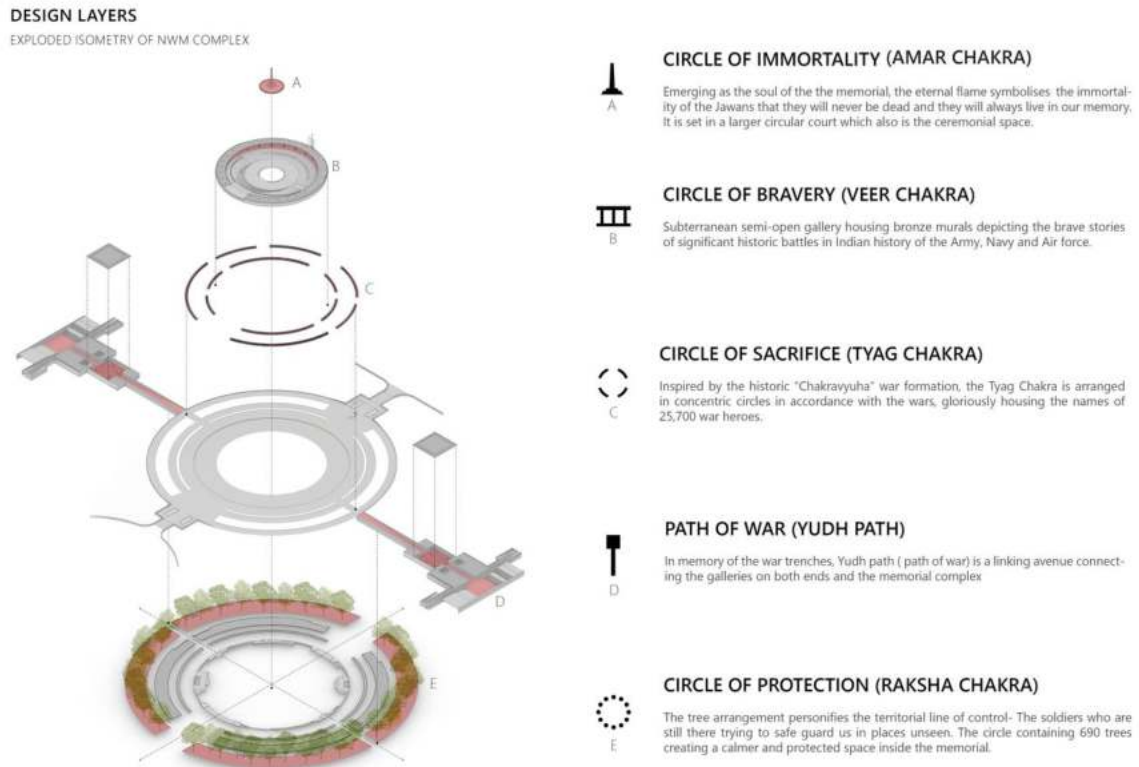


Figure 82: Isometric View

creating a calmer and protected space inside the memorial.

Circle of Sacrifice (Tyag Chakra): Inspired by the historic “Chakravyuha” Ancient war formation, the Tyag Chakra is arranged in concentric circles in accordance with the wars, gloriously housing the names of



Figure 83: Circle of Sacrifice

25,700 war heroes, who sacrificed their life post-independence for the Nation. It is a concrete structure, with self-interlocking granite blocks placed over it. Each block represents a Martyr, and is engraved with his name, rank and number. It offers an experiential way of remembrance. Rows and rows systemized chronologically outline an enormity of the loss, a physical echo of the absence, a memorial for an individual soldier, not a general monument.

Circle of Bravery (Veer Chakra): at the threshold, one pauses looking down as the Eternal Flame comes into view, and reconciling with the breadth of the memorial that reveals itself. The Circle of Bravery is a semi-open corridor that circumvallates the main plaza. Six bronze murals inspired from the painting of Lt Col A J Arul Raj (Retd), made by renowned sculptor Ram Sutar narrate details from six post-independence battles fought by the defense forces. Considering this is a singular representation, the exhibits leave a lot to be desired. In absence of a museum, perhaps, these can be substantially curated.



Figure 84: Circle of Bravery (Veer Chakra)

Circle of Immortality (Amar Chakra): The obelisk carrying the eternal flame finds an eloquent place in the Circle of Immortality (Amar Chakra), the innermost core, the sanctum of the design seen against the tessellations of the stairs. Prosaically, it is the radiating center defined as a ceremonial space; poetically, it is choreographed with an edificial symbol rising from the earth, meeting the sky, immortalizing the memory of the soldiers. “The central obelisk and the opening out of the memorial intend to hold a subtle hierarchy to the India Gate and the Chattri,” The circles represent a nexus to the intersection formed by the Rajpath with the



Figure 85: Circle of Immortality (Amar Chakra)

Yudhpath (life of a soldier).

Path of war (Yudh Path): On either side, the landscape extends, and the edges expand into these subterranean pathways – Path of War. Of this, the architects write, that they ‘were designed as preparation space which displays a brief history of Indian Defense force. The upward ramp from the gallery does not reveal what stays ahead. All that one could see the pinnacle of the obelisk – the destination. On climbing up there is a sudden opening up of the entire spread of the memorial which is a parallel drawn to the war moment.’ These pathways were connecting the site of the War Museum and the lawns. The connections drawn at the central core also illustrated ‘a symbolic intersection of the Rajpath and the Yudhpath- “Path of life” and “Path of war”.’

Programs

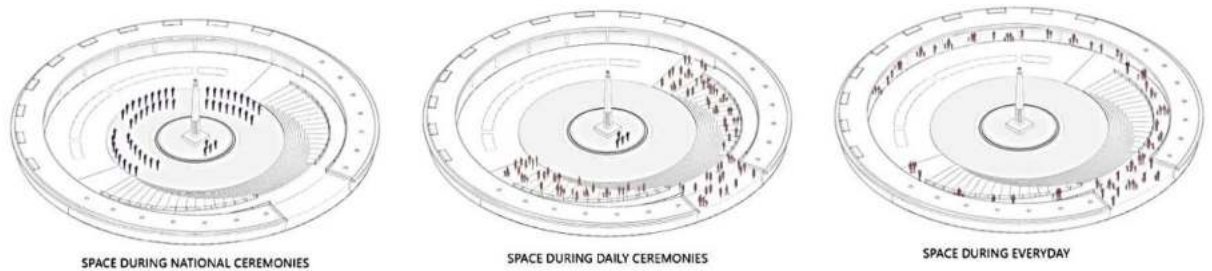


Figure 86: different uses of the Amphitheatre. Source: Webe Design Lab

Ceremonial Space

Central amphitheater at Amar chakra act as an event space during the national events.

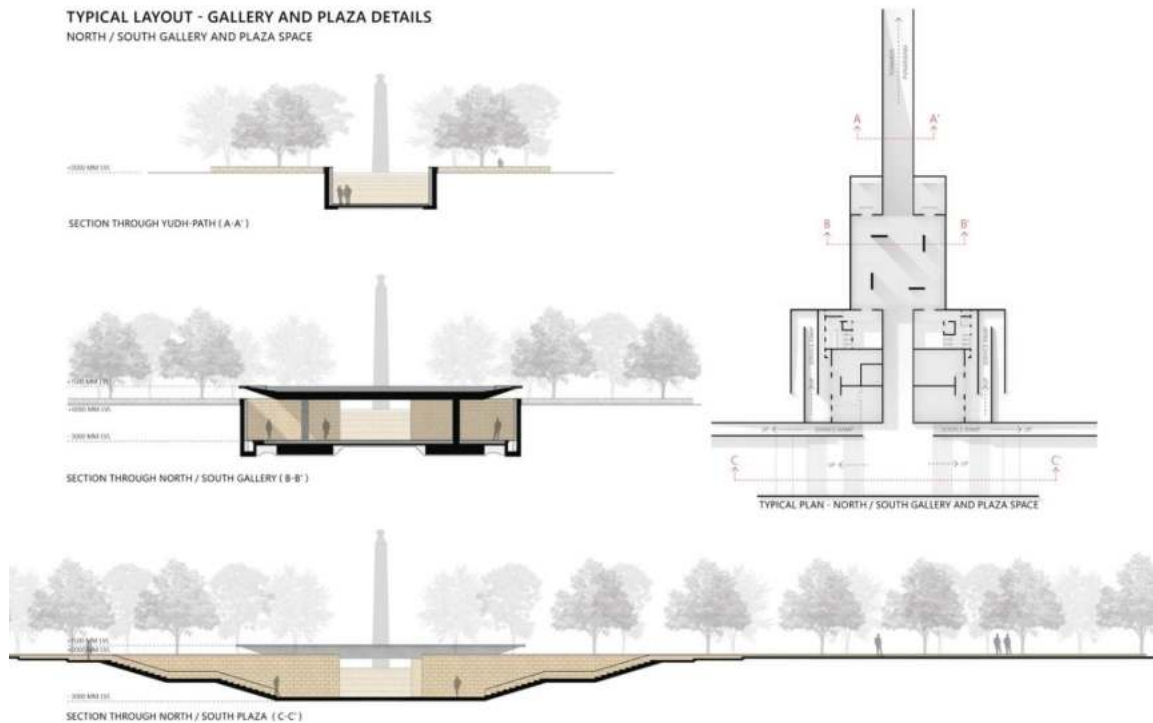


Figure 87: Gallery and Plaza Details. Source: Webe Design Lab

Gallery Space

Designed as preparation space which displays a brief history of Indian Defense force. The upward ramp from the gallery does not reveal what stays ahead. All that one could see the pinnacle of the obelisk – the destination. On climbing up there is a sudden opening up of the entire spread of the memorial which is a parallel drawn to the war moment.’

Circulation

The upward ramp from the gallery does not reveal what stays ahead. All that one could see the pinnacle of the obelisk – the destination. On climbing up there is a sudden opening up of the entire spread of the memorial which is a parallel drawn to the war moment.’ These pathways were connecting the site of the War Museum and the lawns. The connections drawn at the central core also illustrated ‘a symbolic intersection of the Rajpath and the Yudhpath- “Path of life” and “Path of war”.’

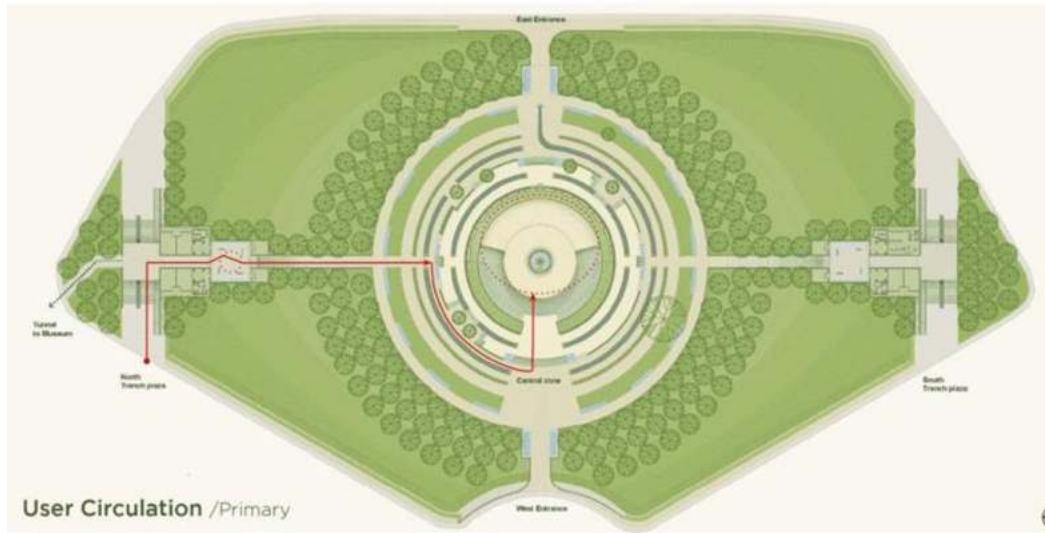


Figure 88: Circulation

It is a well-meaning attempt, translating the ‘emotions which a soldier transits through when he/she goes to war’ into a geometric manifestation. Beyond the creation of what the brief called for, by organizing separate sections, the design places an emphasis on people to consider each space with its own distinct history.

3.5.7. Landscape features

Obelisk

The obelisk carrying the eternal flame finds an eloquent place in the Circle of Immortality. Poetically, it is choreographed with an edificial symbol rising from the earth, meeting the sky, immortalizing the memory of the soldiers.

Wall of Sacrifice



Figure 89: Landscape Features

Sculpturesque layout inscribes names of 25942 martyrs over 8 segments of 2 walls each. Names of the Martyrs with their names, rank and numbers, WHICH offers an experiential way of remembrance. Rows and rows systemized chronologically outline an enormity of the loss, a physical echo of the absence, a memorial for an individual soldier, not a general monument.



Figure 90: Water bodies in the landscape. Source: Madhumita

Water Body

Lighting

The lighting in the central court around the eternal flame spearheads sideways and up building a sense of eternity as it fades out. The Thyag chakra seems floating with a series of small lights which resembles the oil lamps that are light in memory of the beloved ones in any Indian home. The streaks of light on the steps create a sense of transition through the concentric setup.

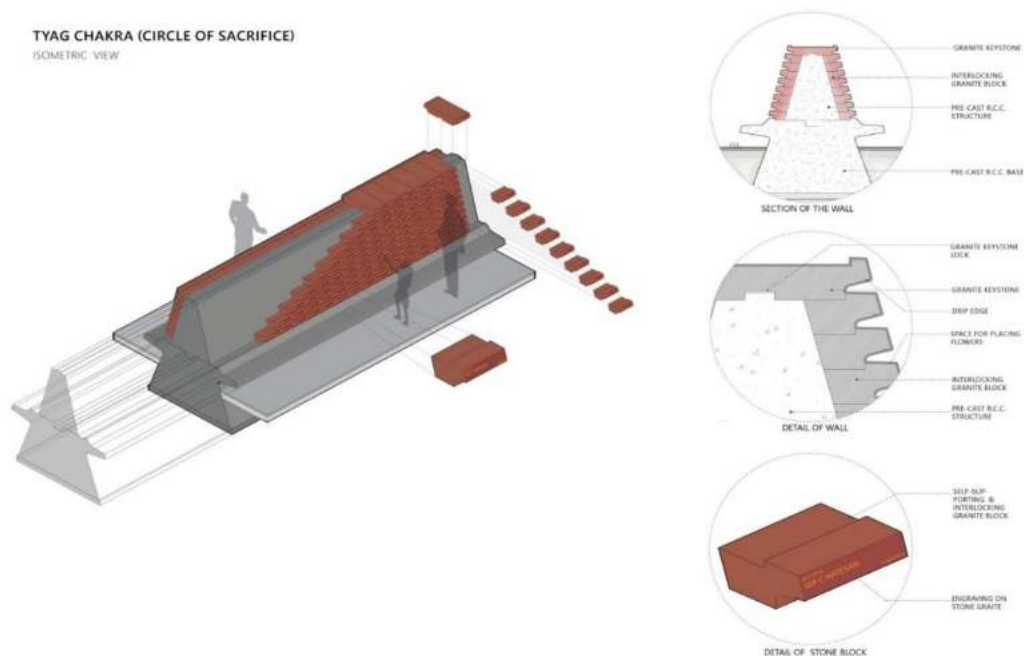


Figure 91: Rainwater Harvesting

Rainwater Harvesting

Circle of bravery is the circle which ‘holds a large semicircular rainwater harvesting tank. The water from the paved areas and landscaped areas in the central zone are collected and reused for irrigation.

3.5.8. Materials and Construction



The material palette used is another conscious nod to the context, and because of that, the space innately responds to the heritage zone, not very inextricably different from the existing landscape. Wall of sacrifice is built in simple way with precast RCC structure holding up simple self-interlocking granites chiseled with names and ranks of martyrs.

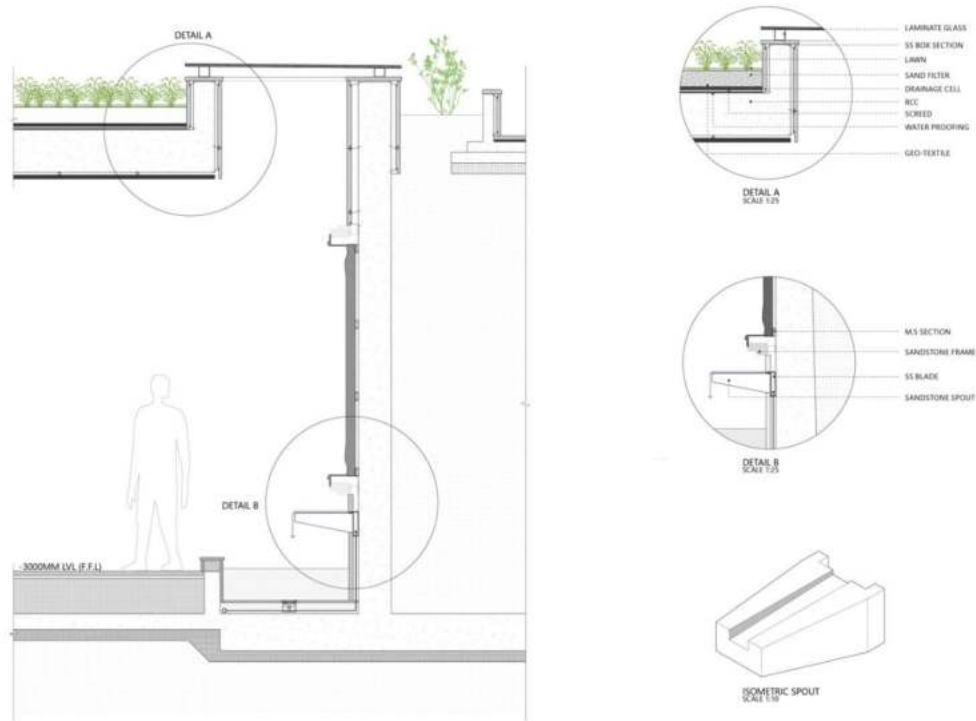


Figure 92: Gallery construction details. Source: Webe Design Lab

Scale and proportions:

Central obelisk and the opening out of the memorial intend to hold a subtle hierarchy to the India Gate and the Chattri.

Forms Used in the Project

Concentric layers radiate from the core, each manicured and meticulous, inspiring a movement which is curated. It is apparent that from here, the comprehensive plan sustains the symmetrical, hierarchical layout of the context.

3.5.8. Inference

Evoking deep emotions through symbolic elements, architectural form, and thoughtful use of lighting.

Honoring and seamlessly integrating the natural landscape and surrounding environment into the design.

Establishing a unifying focal point that commemorates the courage of soldiers, creating a shared experience for all visitors.

3.6. Vietnam Veterans Memorial

3.6.1. Introduction

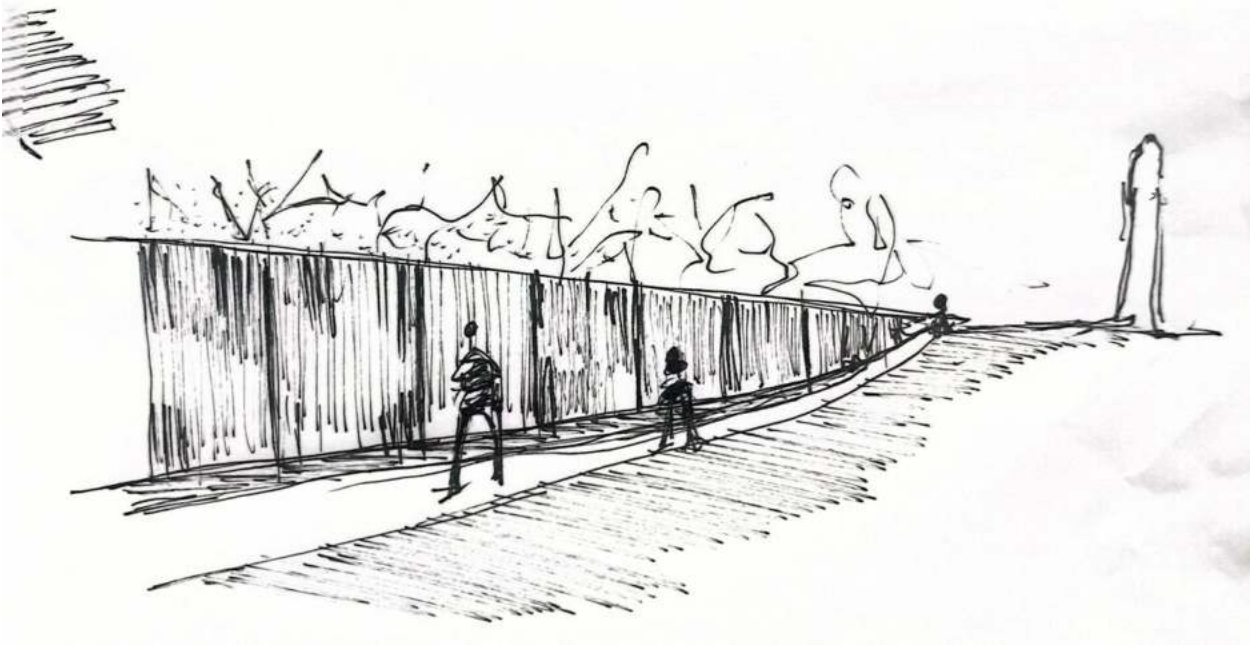


Figure 93: Conceptual sketches (Illustration: Author)

Name of the project: Vietnam Veterans Memorial

Architect: Maya Lin

Location: Washington D.C., U.S.A

Date: 1982

Building Type: War memorial, monument

Construction: Cut stone masonry

Area: 2 Acre

Climate: Temperate

Context: Urban Park

3.6.2. Objectives of The Study

Exploring the distinctions between abstract (non-representational) and representational forms of memorials, and how they influence the act of memorialization.

Investigating how the design and structure of a memorial affect the recollection of memories and the formation of new ones.

On November 11, 1982, the Vietnam Veterans Memorial (VVM) was completed, ten years after the end of the bitter and divisive Vietnam War that tore the United States apart. After ten years of shame, anger, and painful fights over US participation in the Vietnam War, the sacrifice and courage of the soldiers who fought was finally to be recognized and



Figure 94: Silent Descent into Memory –Source: Carlos Barria/Reuters

remembered. (Corbin, 2011-2012)

The purpose of the VVM is to honor members of the United States Armed Forces who fought and died during the Vietnam War. The memorial consists of a roughly 250-foot long series of polished black gabbro walls sunk into the surrounding countryside. Upon the walls are inscribed 58,000 names of servicemen who were declared Killed in Action (KIA) or Missing in Action (MIA) during the Vietnam War. The names are listed in chronological order beginning at the apex of the wall and visitors who come to view the names are able to see their own reflection in the black walls. The end points of the wall point to the Washington Monument and Lincoln Memorial. A few feet away from the entrance to the wall stands a

bronze statue of three U.S. servicemen, outfitted exactly as they would have been during the Vietnam War. They are called “The Three Soldiers” and act as a traditional supplement to the VVM’s more abstract nature. “The Three Soldiers” was not part of Maya Lin’s original design for the VVM and was, in fact, added two years later in response to an outpouring of veteran support for a memorial of this form.

3.6.3. Site and Context

Vietnam Veterans war Memorial is located on the grounds of the Lincoln Memorial at the west end of the National Mall adjacent to the Lincoln Memorial and at the east Washington monument.

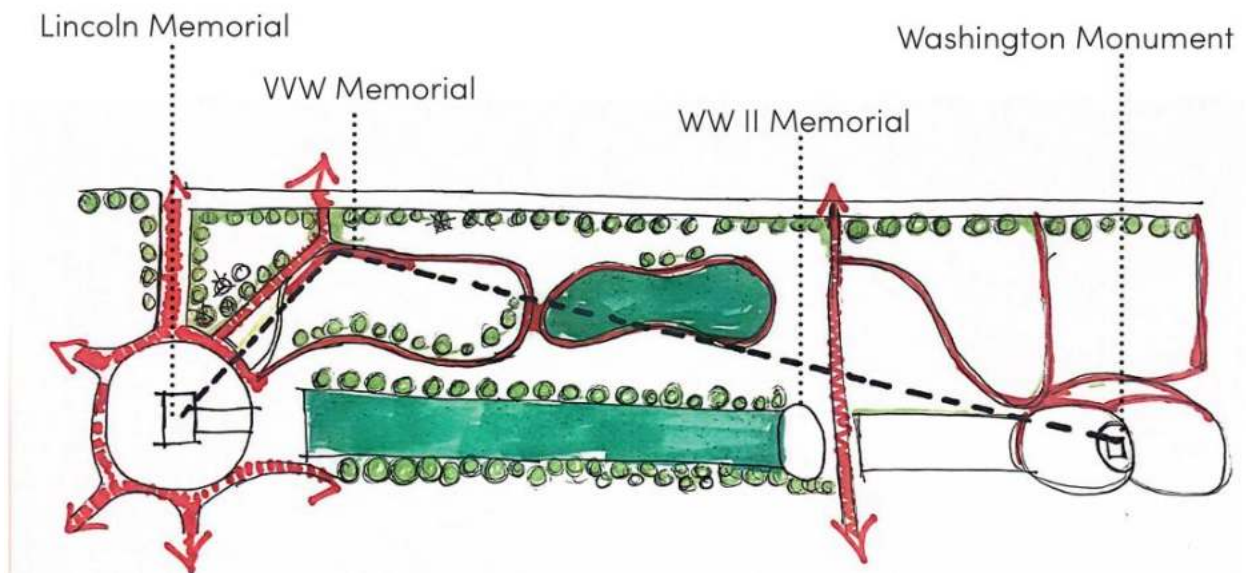


Figure 95: Site and context. Illustrations: Author

3.6.4. Design Concepts



Figure 96: Original concept drawings of the memorial. Source: Maya Lin

“In the design of the memorial, a fundamental goal was to be honest about death, since we must accept that loss in order to begin to overcome it. The pain of the loss will always be there, it will always hurt, but we must acknowledge the death in order to move on.”

The design was approached acknowledging the fact the memorial shall represent death and the lives of the veterans that returned home.

Maya Lin said in an interview, “I had a simple impulse to cut into the earth.

I imagined taking a knife and cutting into the earth, opening it up, an initial violence and pain that in time would heal. The grass would grow back, but the initial cut would remain a pure flat surface in the earth with a polished, mirrored surface, uch like the surface on a geode

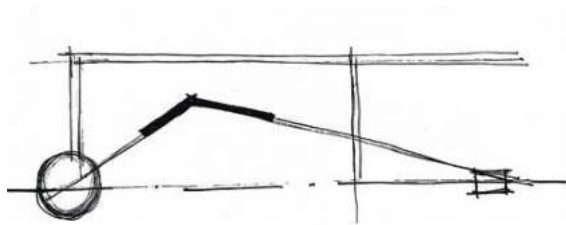


Figure 98: Context of the memorial wall with Lincoln memorial and the Washington Monument



Figure 97: Wall of Names. Source: Carlos Barria/Reuters

when you cut it and polish the edge. The need for the names to be on the memorial would become the memorial; there was no need to embellish the design further. The people and their names would allow everyone to respond and remember.”

Maya Lin upon visiting the site felt that her design to work with the land, to make something with the site, not to fight it or dominate it. Her design and their relationship to the landscape as being an additive rather than a combative process. The idea of destroying the park to create something that by its very nature should commemorate life seemed hypocritical to her.

Maya Lin chose the reflective black wall which would act as an interface, between our world and the quieter, darker, more peaceful world beyond. The mirrored effect would double the size of the park, creating two worlds, one we are a part of and one we cannot enter. The two walls were positioned so that one pointed to the Lincoln Memorial and the other pointed to the Washington Monument. By linking these two strong symbols for the country, she wanted



Figure 99: The wall of names. Source: www.archdaily.com

to create a unity between the nation’s past and present.

Maya Lin the chose to use the ‘Names’ of the soldiers for the way to remember them. ***“The use of names was a way to bring back everything someone could remember about a person. The strength in a name is something that has always made me wonder at the “abstraction” of the design; the ability of a name to bring back every single memory you have of that person is far more realistic and specific and much more comprehensive than a still photograph, which captures a specific moment in time or a single event or a generalized image that may or may not be moving for all who have connections to that time.”***

In contrast to the abstract form of the black wall of the VVM, the names inscribed upon the wall are of a decidedly more representational form. It is a word that stands for a being. The names as representations of individuals tend to evoke very specific memories about that individual. In “The Vietnam Veterans Memorial: Commemorating a Difficult Past,”

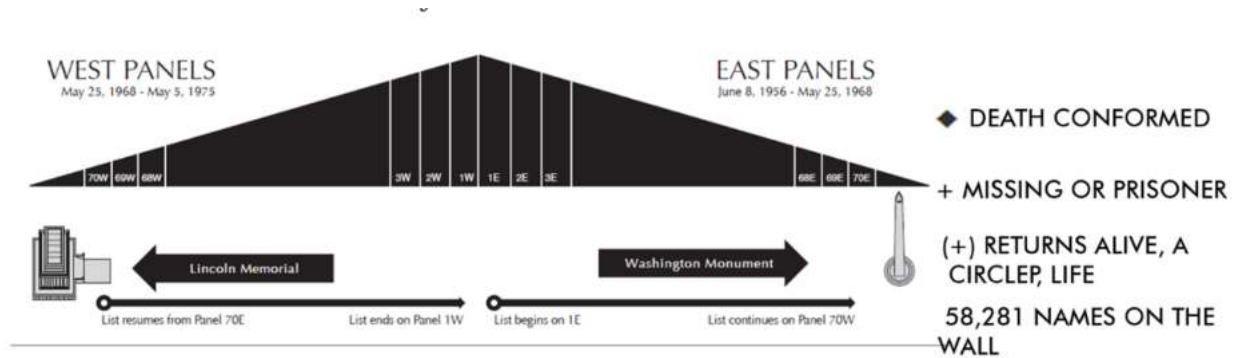


Figure 100: Arrangement of the names.

Professors Robin Wagner-Pacifici and Barry Schwartz assert that *“to list the names of every fallen soldier, with no symbolic reference to the cause or country for which they died, immediately highlights the individual”*. By visiting the names and locating those they knew and lost, visitors are able to evoke and reflect upon very personal, specific memories (Robin Wagner-Pacifici, 2000).

The memorial is analogous to a book in many ways. On the right-hand panels the pages are set ragged right and on the left they are set ragged left, creating a spine at the apex as in a book. Another issue was scale; the text type is less than half an inch, which is unheard of in



Figure 101: "The Three Soldiers" statue. Source: International, Inc

monument type sizing. What it does is create a very intimate reading in a very public space, the difference in intimacy between reading a billboard and reading a book.

However, the arrangement of the names along the wall is also important in the process of memorializing the individuals who died as part of the Vietnam War. The names are arranged along the length of the wall in chronological order of death throughout the course of the war. As Lin describes, “a progression in time is memorialized. The design is not just a list of the dead. To find one name, chances are you will see others close by, and you will see yourself reflected through them. Thus, names also exhibit a degree of abstraction in their ability to mirror the individual viewer.

In direct contrast to the wall, “The Three Soldiers” stands as an example of traditional aesthetics of memorialization that utilize representative form to evoke memory. The statue was meant to portray the soldiers exactly as they existed during the war, right down to the diversity of ethnicities.

The black, reflective wall is the most controversial and abstract. Described as “the black gash of shame”, a ‘degrading ditch,’ a ‘black spot in American history,’ a ‘tomb-stone,’ a ‘slap in the face,’ and a ‘wailing wall for draft dodgers and New Lefters of the future,’ the black wall was received negatively by some veterans, who interpreted it as “a political statement about the shame of an unvictorious war”. (Sturken, 1991) However, the wall’s ambiguous nature lends itself to multiple interpretations. In her commentary on her design, Maya Lin states, ***“I wanted to create a memorial that everyone would be able to respond to, regardless of whether one thought our country should or should not have participated in the war”***. While for many the wall continued to be a symbol of shame, for others the wall evoked a plethora of different interpretations and reflections.

The wall’s capacity to evoke diverse individual reflections on the Vietnam War can be chiefly attributed to its design. While the wall sits among some of the most famous monuments to American history on the Washington Mall, its striking difference from traditional forms of memorial reflects the controversy surrounding the Vietnam War. While the wall points toward both the Washington Monument and Lincoln Memorial, gently

acknowledging past forms of memorial, the VVM is designed not with looming pillars of white granite, but instead *“is not visible until one is almost upon it, and if approached from behind seems to disappear into the landscape”*. The memorial is not designed to represent any image or item and instead reflects the stigma inflicted upon veterans returning home from the war. Veterans were expected to act as if they had not sacrificed for their country and to separate themselves from a war where they were often seen as complicit in an abuse of American power. The wall reflects this sentiment and evokes the veterans’ implicit feeling of abandonment while simultaneously providing a haven for memorialization and remembrance. It does not dictate the narrative of memory and instead promotes personal reflection because of its abstract form, leaving individuals to analyze and interpret their memories as they will.

3.6.5. Master Plan

250-foot walls are angulated, in which one end of the wall points at the Lincoln Memorial and another at the Washington memorial, thus creating these two angulated lines where the wall sits. The VVM, unlike closed museums of memorial and monuments, is open to the public, with no enclosure. It is sunk beneath the ground, that it cannot be seen unless you are close by the site. This allows people to interact with the memorial in an open urban context.

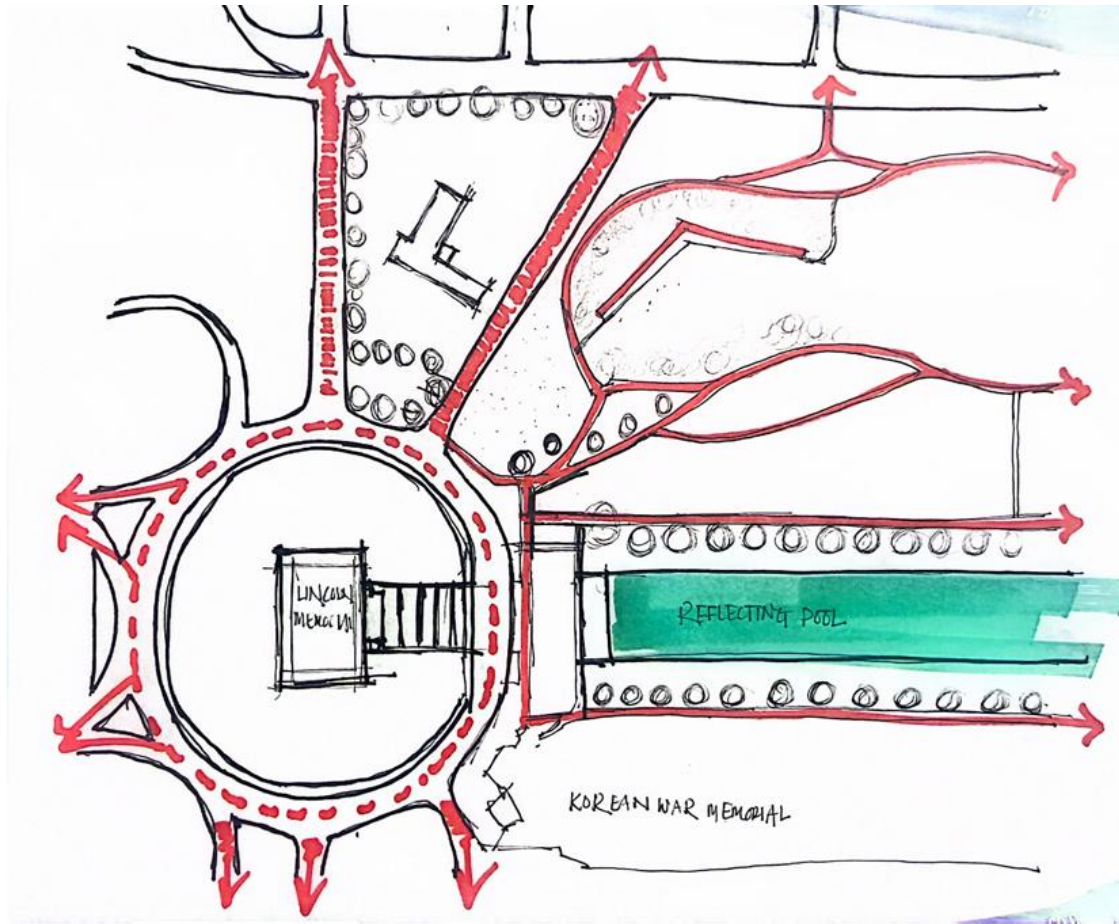


Figure 102: Vietnam War Memorial. Illustrations: Author

The walls inscribed begin at the top of the center east panels and end at the bottom of the west panel, this allows a full circular motion of time and connections, a continuous flow.

3.6.6. Landscape Features

The landscape descends into the memorial, which represents the shame and evil of warfare.

Grass' open nature encourages access on all occasions, at all hours, without barriers, and yet it frees the visitors from the noise and traffic of the surrounding city.



Figure 103: *Landscaping.*

The landscape descends into the memorial, which represents the shame and evil of warfare.

Grass' open nature encourages access on all occasions, at all hours, without barriers, and yet it frees the visitors from the noise and traffic of the surrounding city.

Scale and Proportions

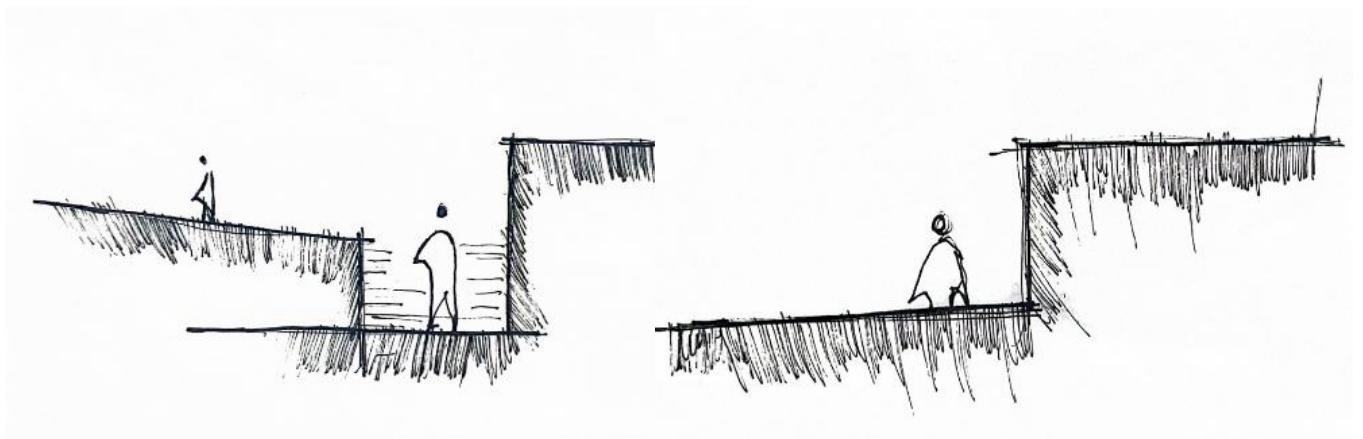


Figure 104: *Human scales in the memorial park. Illustrations: Author*

Material Used

Black gabbros, which acts as a mirror reflects on the objects in front of it.

Forms Used in The Project

The form appears to be emerging from the ground, the form also allows the walls to point at previous memorials and monuments, respecting their memories and past. It also determines the flow in which the names would be inscribed. The walls are in 'Triangle/ V Shape' which represents the polished scar in the earth.

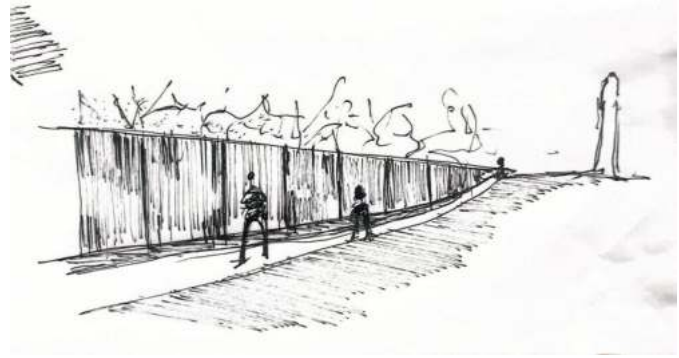
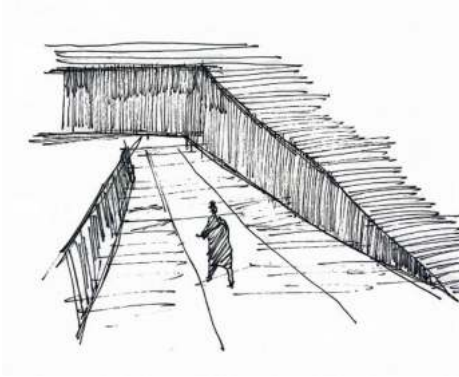


Figure 105: Approach to the wall of names.

Illustrations: Author

3.6.7. Sensory Stimulants

Color: Black. It represents heaviness, grief, sacredness, coldness, fear.

Tactile: By touching the cold names etched in granite, people can feel the distance between life and death.

Sight: The enclosure design makes people's view focus on the names of victims, which are powerful and strong.

Key aspects include:

Translating intangible emotions and experiences into architectural expression.

Thoughtful material selection reflects the memory and significance of the events.

An abstract memorial form that uses simple yet powerful elements, such as the names of victims.

3.6.8. Inference

The design of a memorial significantly influences the process of memorialization. For instance, the Vietnam Veterans Memorial, which combines both representational and abstract forms, effectively balances the limitations of one approach with the strengths of the other to create a lasting collective memory. While the representational aspects of the memorial successfully evoke memories for those directly connected to the event, its narrow focus and reliance on prior knowledge restrict the broader potential for memorialization. This limitation is counteracted by the memorial's abstract elements, which communicate the emotional essence of the event to all viewers, regardless of their personal connection. These abstract features are further enhanced by the representational components, which provide historical context. Together, these design elements ensure the continued relevance of what is being memorialized and firmly embed the event in collective memory.

3. Site Study Analysis

SITE ANALYSIS

SELECTION CRITERIA

Following examples of memorials,

Table 7: Selection Criteria

	Museum Name	Country	Conflict/Event	Initiation Site	Notes
1.	Jallianwala Bagh Memorial Museum	India	British Colonial Repression	Amritsar	Built at the site of the 1919 massacre that triggered nationalistic revolt.
2.	Kigali Genocide Memorial	Rwanda	Rwandan Genocide (1994)	Kigali	Built where genocide began; final resting place of 250,000+ victims.
3.	War Childhood Museum	Bosnia & Herzegovina	Bosnian War (1992–1995)	Sarajevo	Sarajevo was the first city attacked; museum tells the war through children's eyes.
4.	Vietnam War Remnants Museum	Vietnam	Vietnam War	Ho Chi Minh City (Saigon)	While not the start point, Saigon was critical in early American intervention.
5.	National September 11 Memorial & Museum	USA	9/11 Attacks	New York City	Built at Ground Zero where the twin towers fell; start of the War on Terror.
6.	Memorial of Caen	France	WWII / D-Day	Caen, Normandy	Situated near the beaches where Allied forces landed, initiating the European liberation.

Memorials can generally be classified into:

Place-based memorials:

Constructed at or near the actual location of the event or its initiation, grounding the memory in physical reality.

Non-place-based memorials:

Built in symbolic or central locations, often removed from the actual site of occurrence.

The **Memorial Center in Rolpa** firmly belongs to the **place-based category**. Rolpa specifically **Thawang** is not only geographically but also **emotionally and historically the birthplace of the Nepalese Civil War**. The first armed Maoist insurgency began here on **13 February 1996**, making it the most **authentic and emotionally resonant site** for commemoration.

Historic and Emotional Significance of Rolpa

Historically marginalized and politically repressed, Rolpa became the crucible for resistance. During the war, it was:

- a. The **launchpad of armed resistance** against monarchy and systemic inequality.
- b. A **battleground** and **shelter** for fighters and civilians, with widespread displacement, suffering, and underground living.
- c. A place where **ideology turned into action**, and where stories of revolution, sacrifice, and grief are embedded in the **very soil, homes, and hills**.

By placing the memorial here, memory is rooted in **lived space** a site not just of mourning but of **historical awakening**.

Evolution of Memorials – From Sacred Marker to Public Experience

In the past, memorials were sacred, static markers (e.g., stones, pillars, or shrines), placed to **honor suffering and survival**. Today, however, memorials are increasingly interpretative, symbolic, and participatory:

- a. **They invite the visitor into the story**, offering room for reflection, learning, and emotional engagement.
- b. The **Memorial Center in Rolpa** embodies this shift from object to experience. Its design includes:

Underground spaces mirror secrecy and suppression.

Children's museum and interactive zones to promote **intergenerational engagement**.

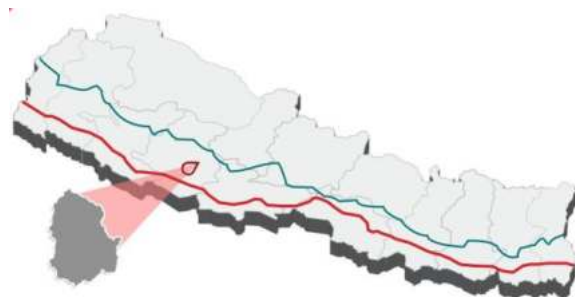
Public and reflective zones that evoke **empathy, not just remembrance**.

Table 8: Justification of site

S.N	Consideration	Justification in Rolpa Context
1.	Event Association	Direct place of initiation of the Nepalese Civil War. Strong spatial memory embedded.
2.	Emotional Impact	Site of trauma, resistance, and loss for thousands. Architecture becomes narrative here.
3.	Public Participation	Incorporates museum, cultural spaces, and educational programming activating civic memory.
4.	Symbolic Terrain	The rugged, secluded landscape reflects the nature of the conflict hidden, difficult, enduring.
5.	Accessibility (Relative)	Improving road infrastructure and growing pilgrimage/heritage tourism justify investment in access.
6.	Interpretative Potential	Site allows for deep architectural storytelling, from darkness to light, secrecy to truth.

SITE ANALYSIS

The selected site is located in **Thawang, Rolpa District**, one of the most symbolic and historically significant regions of western Nepal. Known as the **epicenter of the Nepalese Civil War (People's War, 1996– 2006)**, Thawang holds deep emotional, political, and geographical relevance for the Memorial Center. The terrain is mountainous, and the surrounding context offers both physical isolation



and cultural richness—ideal for contemplation, remembrance, and architectural storytelling.

LOCATION: Thawang, Rolpa District, Lumbini Province, Nepal

SITE AREA: Approx. 8,665 sq.m

TOPOGRAPHY: Hilly terrain with slope from North to South

LATITUDE: 28°16'N

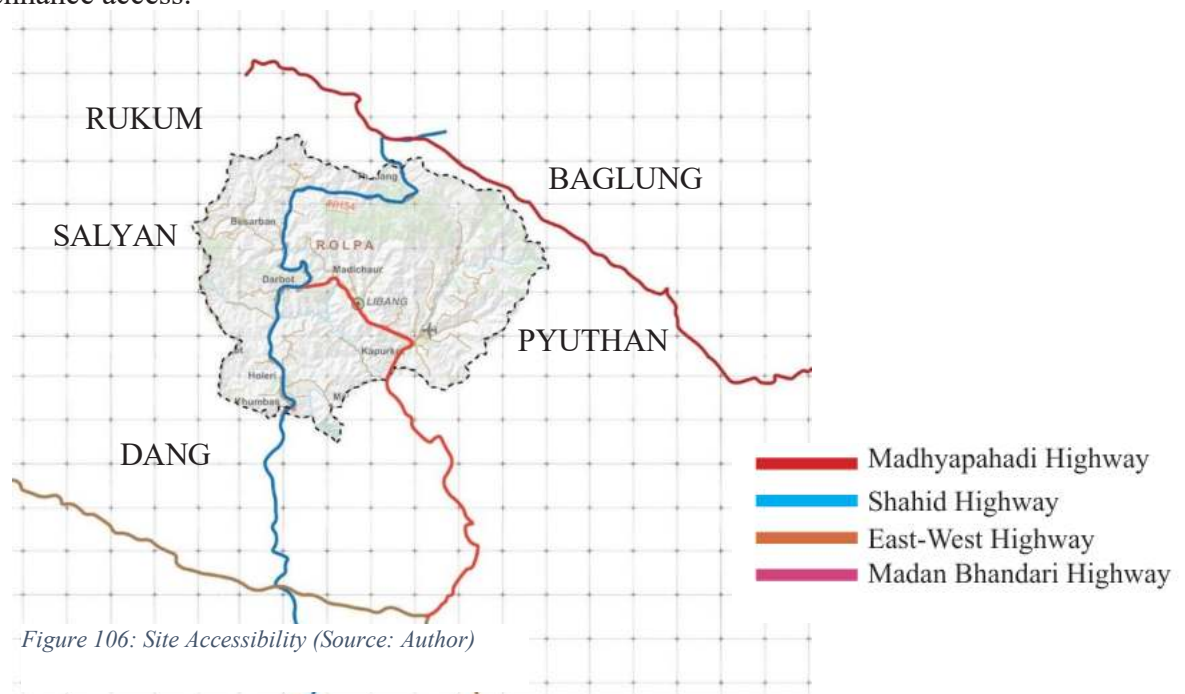
LONGITUDE: 82°39'E

ALTITUDE: Ranges from 1,800m to 2,300m above mean sea level, with the mid-point of the site averaging around 2,000m

ACCESS: Mechi Rajmargh connecting to E-W highway

SITE ACCESSIBILITY

The site in Thawang, Rolpa is moderately accessible by both road and air, despite its remote hilly location. It can be reached from Kathmandu via a 13–15 hour drive through Dang and Sulichaur, or more conveniently through a flight to Tulsipur Airport followed by a 6–7 hour drive. Gravel roads connect Sulichaur to Thawang, making it motorable in most seasons. Local foot trails also provide access, offering potential for heritage trekking routes. While physically remote, the site holds high symbolic accessibility as the birthplace of the People's War, making it a meaningful destination for survivors, researchers, and visitors seeking to engage with Nepal's recent history. Future improvements like road paving, signage, and public transport links can further enhance access.



ENVIRONMENTAL AND CLIMATIC DATA

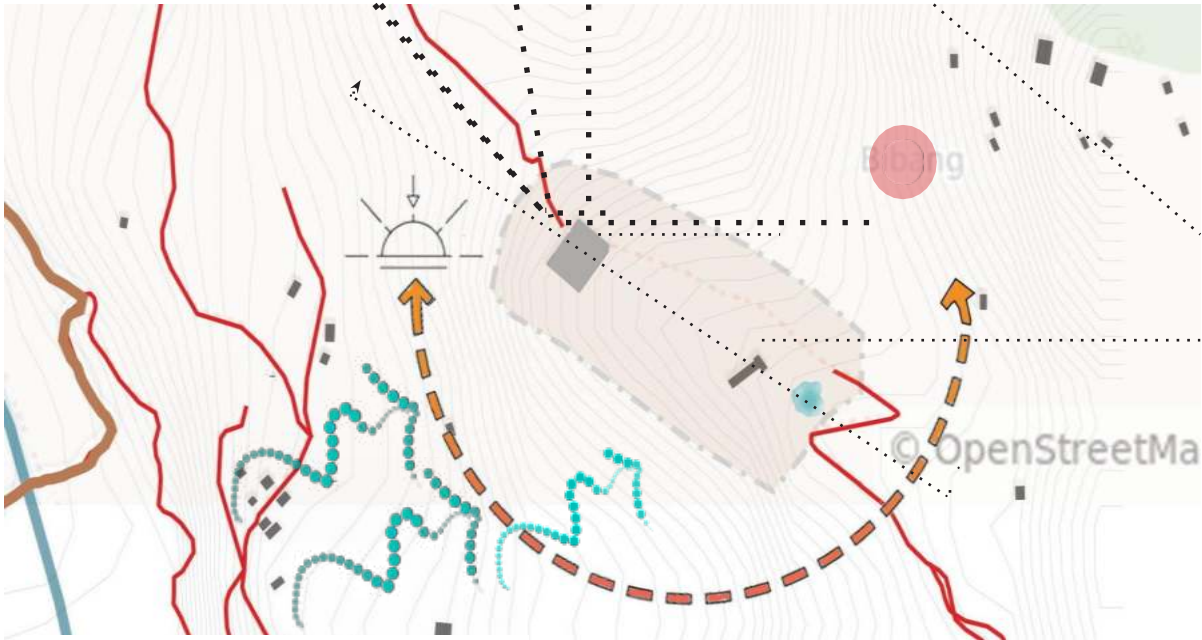


Figure 107: Site Analysis (Source: Author)

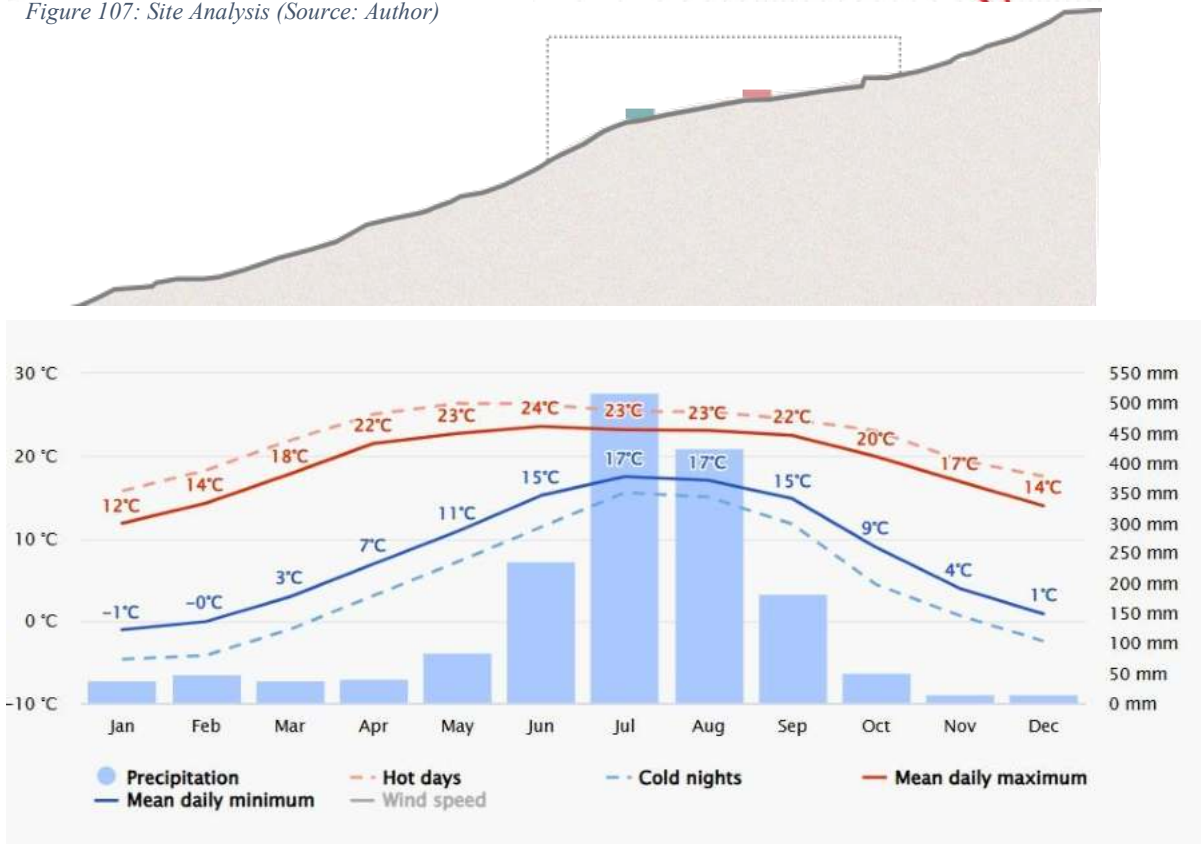


Figure 108: Average Temperature and Precipitation, (Source, Meteoblue)

Thawang, Rolpa experiences a temperate mountain climate with warm summers and cold winters. The highest temperatures occur between May and June, reaching around 28–30°C, while the coldest nights in January can drop to -3°C. The region has a wide day-night temperature range, especially in winter. Monsoon season lasts from June to September, with July being the wettest month, receiving around 600–700 mm of rainfall. November is the driest month with minimal precipitation. These climatic conditions call for architecture that responds to seasonal changes, incorporating passive heating and cooling strategies.

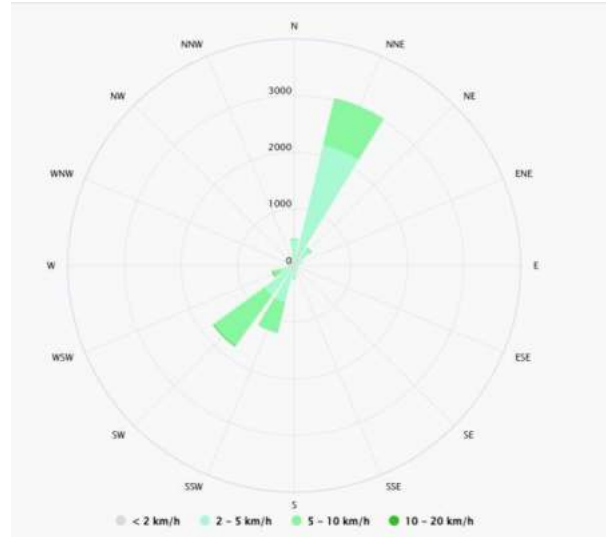


Figure 109: Windrose diagram, (Source: Meteoblue,)

4. ENVIRONMENTAL AND CLIMATIC DATA

4.1 SITE ATTRIBUTE



Figure 110: Site Conditions





Figure 111: Site existing condition

“From this vantage point on the site, the entire Thabang village unfolds before the eyes — evoking a powerful sense of return, safety, and belonging. It creates the emotional feeling of ‘coming home from war.’ This view plays a significant role in the design, symbolizing both the end of conflict and the beginning of healing. It anchors the visitor’s journey, offering a moment of reflection, peace, and reconnection with the land and community that endured the war.”



Figure 112: View from Site

4.2 ARCHITECTURAL EXPRESSION OF THABANG

Thabang features traditional Magar-style houses built with stone, mud, and wood, characterized by thick walls, small openings, and sloped roofs to withstand the harsh climate. The settlement follows an organic layout, with houses closely clustered, promoting communal living. Public spaces like courtyards and chautaras (resting places) play a vital role in social interaction. The architecture embodies resilience, self-sufficiency, and deep-rooted traditions, symbolizing the village’s revolutionary past and cultural heritage.

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Figure 113: Collage of Architecture of Thabang

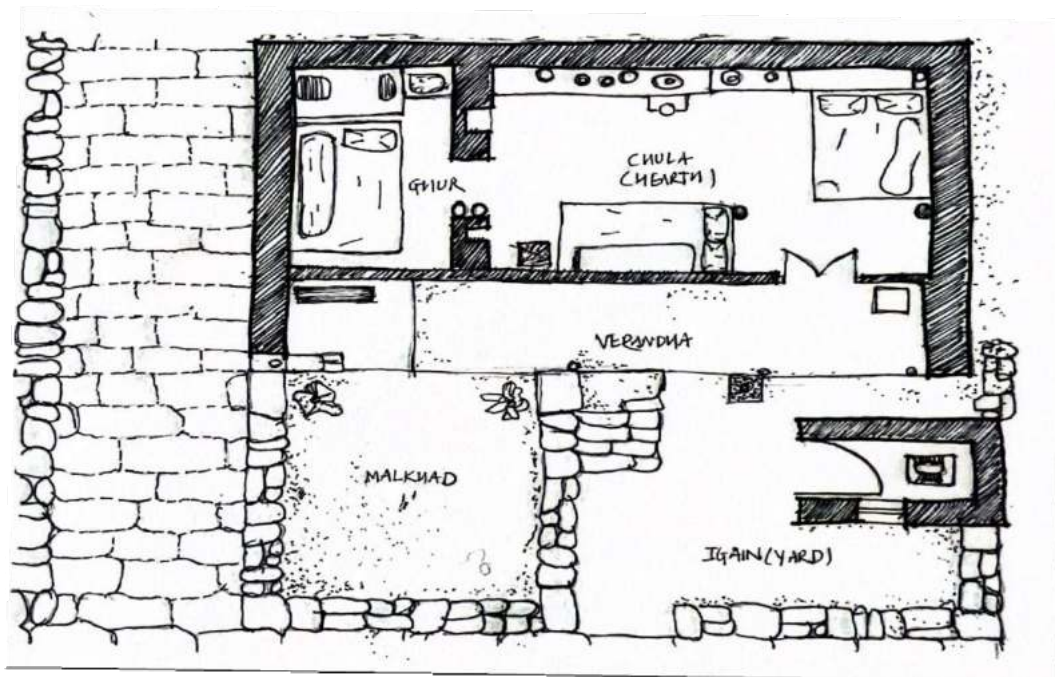
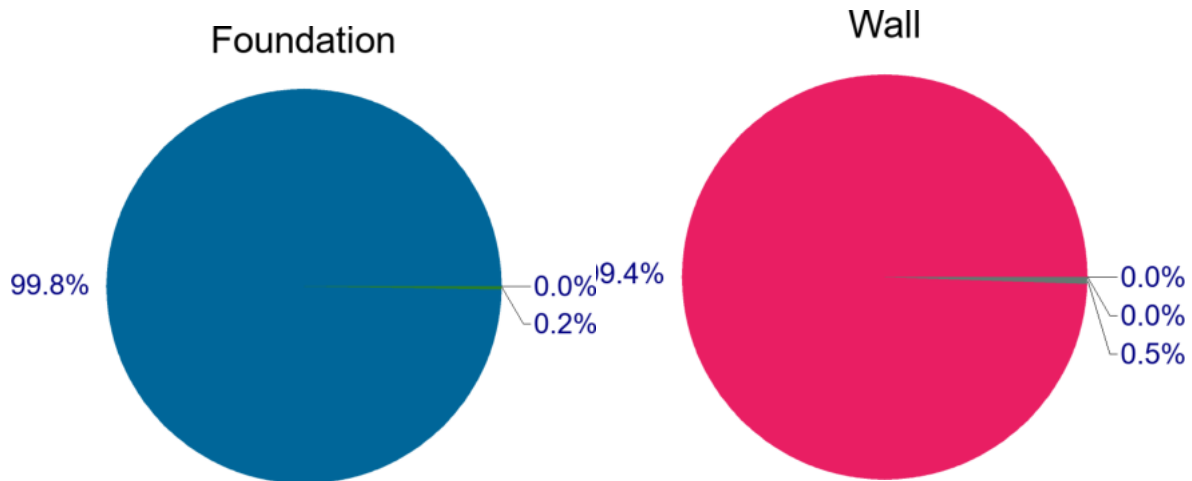
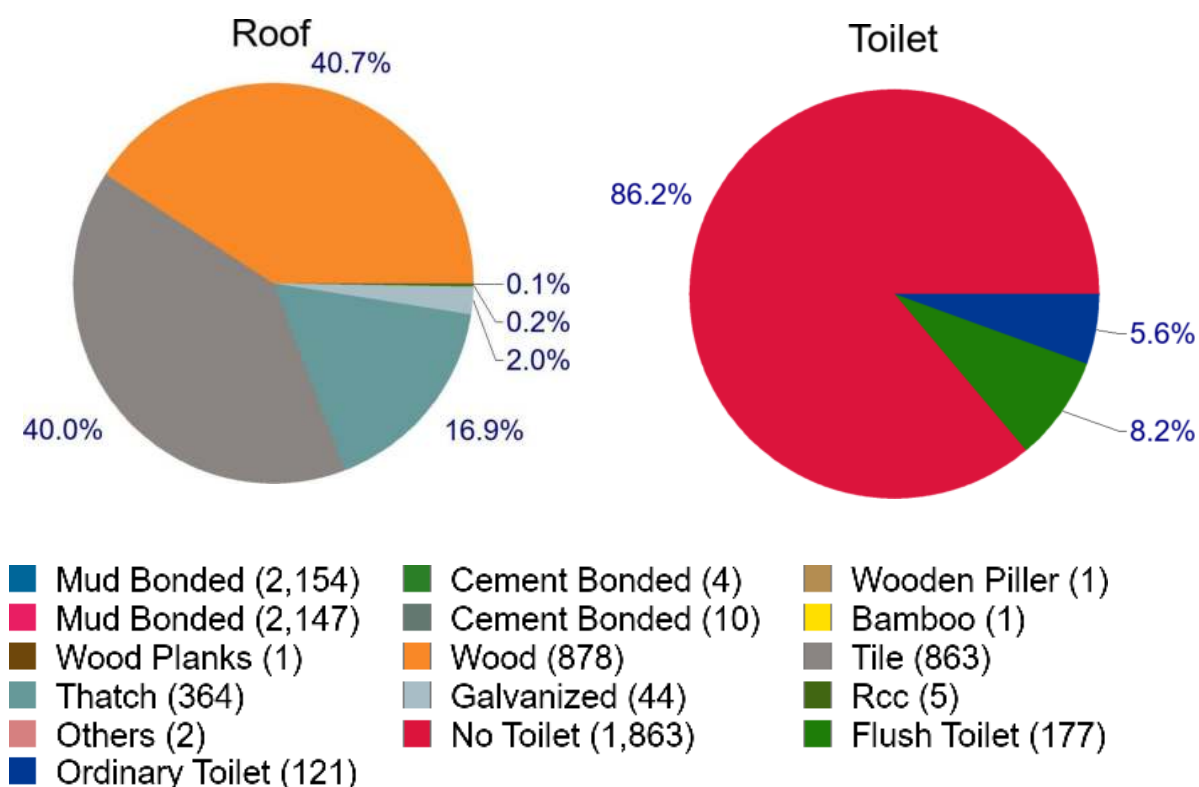


Figure 114: Typical Floor Plan of Thabang

Types of Spaces	Functions
Aangan	<ul style="list-style-type: none"> - Festival & social functions - Utility area, sun drying clothes, grains
Mahira	<ul style="list-style-type: none"> - Household goods, dhiki, jaato - Semi-public space for guest and social inter- actions
Store / Kitchen / Bed Room	<ul style="list-style-type: none"> - Storage space for firewood, agriculture products - Private space for daily life activities & needs
Agriculture Land	<ul style="list-style-type: none"> - Major source of economy - Design of house is based on agriculture
Artistic Decoration on Beam, Column, Door & Window	<ul style="list-style-type: none"> - Traditional mythological stories are displayed through the carvings - Animal, plant, bird, man and woman are carved

Table 9: Spaces and function





Above Charts shows how most houses in the area are built using traditional materials. Almost all buildings have mud-bonded foundations (99.8%) and mud walls (99.4%), which means people mostly use local, low-cost materials for construction. When it comes to roofing, there is a mix—tile roofs (40.7%) and thatch roofs (40%) are the most common, followed by some galvanized metal roofs (16.9%), showing a few homes are starting to use stronger, modern materials.

The chart also shows the toilet situation in the area. A large number of homes, about 86.2%, do not have any toilet at all. Only a small portion has proper toilets, with 5.6% having flush toilets and 8.2% having simple ordinary toilets. This shows that sanitation is still a big issue in the area, and better toilet facilities are needed to improve health and hygiene.

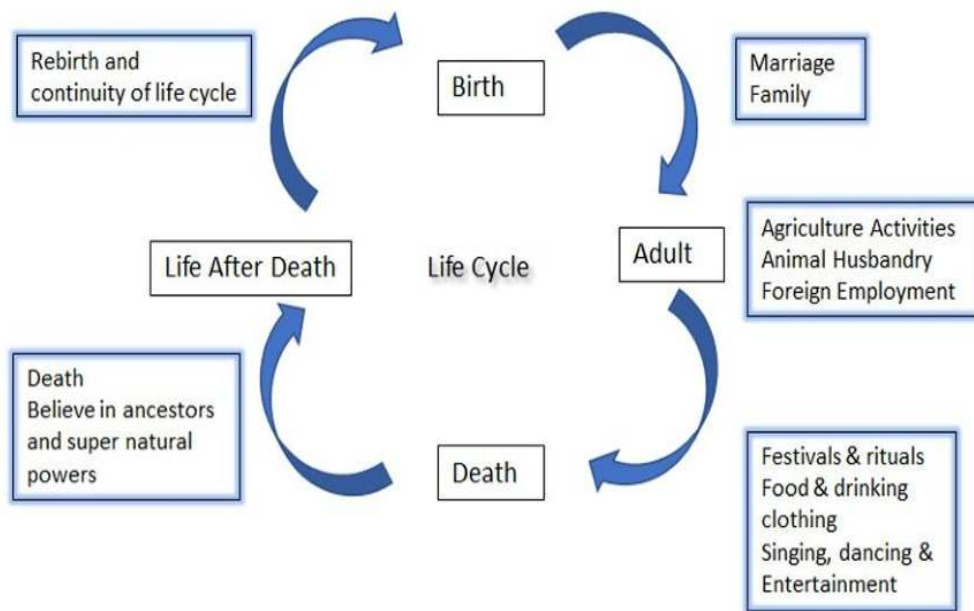
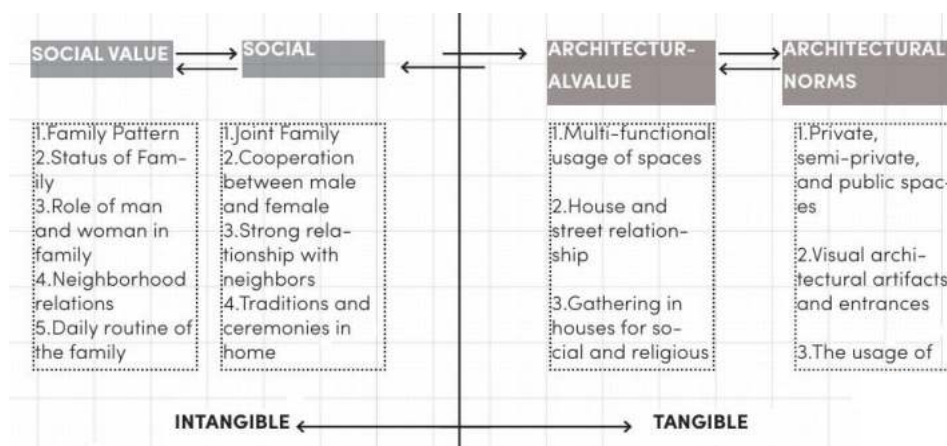


Figure 115: Life cycle of magar community

The Above image illustrates the life cycle of the Magar people, a cultural group with deep spiritual and traditional beliefs. It follows a circular flow starting from birth, followed by marriage and family life, progressing into adulthood with roles in agriculture, animal husbandry, and foreign employment. The cycle continues with social and cultural practices such as festivals, food, music, and entertainment. Eventually, it leads to death, where there's a strong belief in ancestors and supernatural forces. The cycle completes with life after death, symbolizing rebirth and the continuity of life, reflecting the Magar community's belief in a cyclical view of existence.



The above Image illustrates the continuum from intangible social values to tangible architectural norms. It shows how aspects like family patterns, gender roles, and daily

routines shape social behaviors such as joint family living, cooperation, and community traditions. These behaviors then influence architectural values— like multifunctional spaces, close house-street relationships, and homes used for social or religious gatherings—which eventually manifest in tangible architectural norms such as private, semi-private, and public spaces, entrance designs, and visual architectural elements. The diagram emphasizes how deeply social and cultural practices inform the built environment.

4.3 VISITORS CALCULATION

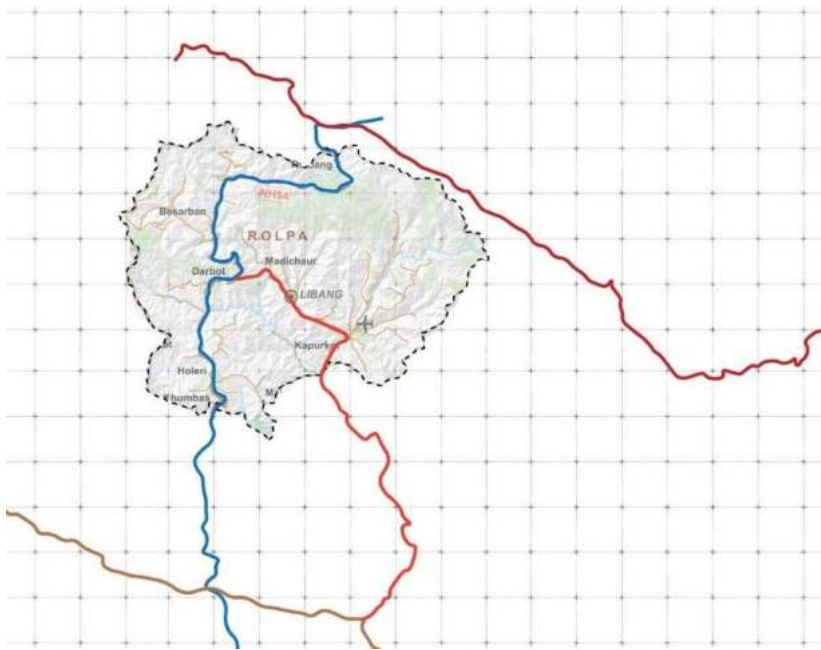


Figure 116: Map of Rolpa district and connection Route (Author)

The project site is located in Thawang, Rolpa, a remote village in western Nepal that played a central role during the People's War (1996– 2006). Surrounded by natural hills and rich cultural heritage, Thawang holds deep historical importance as one of the key epicenters of the conflict. Despite its remoteness, it continues to attract local and international visitors interested in understanding Nepal's recent history, making it a meaningful and contextually powerful site for a living memorial.

Contextual Factors of Thawang, Rolpa:

a. Historical Significance: Thawang is a symbolic place for the Maoist movement and civil war memorialization.

- b. Tourist Infrastructure: Limited roads, moderate accommodation, less spontaneous day visits.
- c. Demographics: Mostly local residents, ex-combatants, political groups, students, historians, and select national/international tourists.
- d. Occasional Events: Anniversaries of war events, political visits, guided heritage treks.

Estimated Visitor Calculation for Memorial Center - Rolpa, Thawang

Table 10: Visitors Calculation

Visitor Type	Average Visitors/Day	Peak Visitors/Day
Local Visitors & Pilgrimage Groups	150-200	300-400
School/College Educational Tours	100-150	200-300
Historians, Researchers, NGO Visitors	50-70	80-100
Domestic Tourists (interest in Janayuddha history)	100-120	200-250
International Tourists (curated heritage tours)	30-50	60-80
Event Participants / Memorial Anniversaries	~100 (on event days)	500+ (on event days)
Total Estimated Visitors	530-590 (Regular Day)	1,000+ (Event Day)

4.4 VICTIMS DATA ANALYSIS

Individual-Level Data on the Victims of Nepal's Civil War, 1996-2006: A New Dataset

The below chart presents individual-level data on victims of Nepal's Civil War from 1996 to 2006, offering critical insight into the human toll of the decade long conflict. Initiated in 1996 by the Communist Party of Nepal (Maoist), the war was rooted in socio-political inequalities and sought to dismantle the monarchy and establish a people's republic. The conflict originated in Rolpa specifically Thawang and quickly spread across the nation, affecting thousands of families. The dataset categorizes victims into three groups: killed, injured, and disappeared. A dramatic rise in casualties is observed after 2001, with 2002 marking the deadliest year—3,667 killed, 462 injured, and 186 disappeared. Subsequent years continued to witness high levels of violence, especially in 2004 with 2,693 killed and 137 disappeared. This quantitative data not only highlights the intensity of the conflict but also strengthens the foundation for memorialization efforts like "The Living Memorial," helping to honor victims and educate future generations about the profound impact of the war.

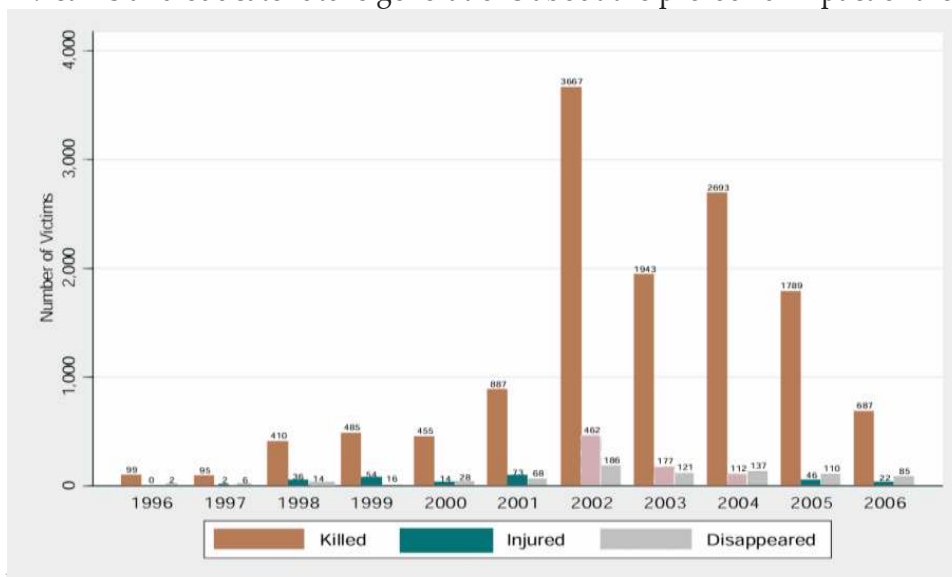


Figure 117: Pattern of Incident Outcome during the Maoist insurgency in Nepal, 1996-2006

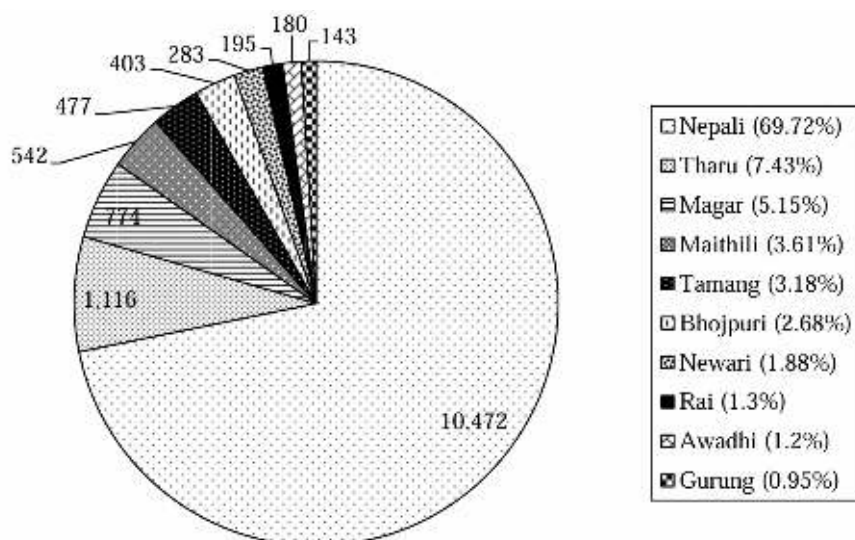


Figure 118: Victims' castes

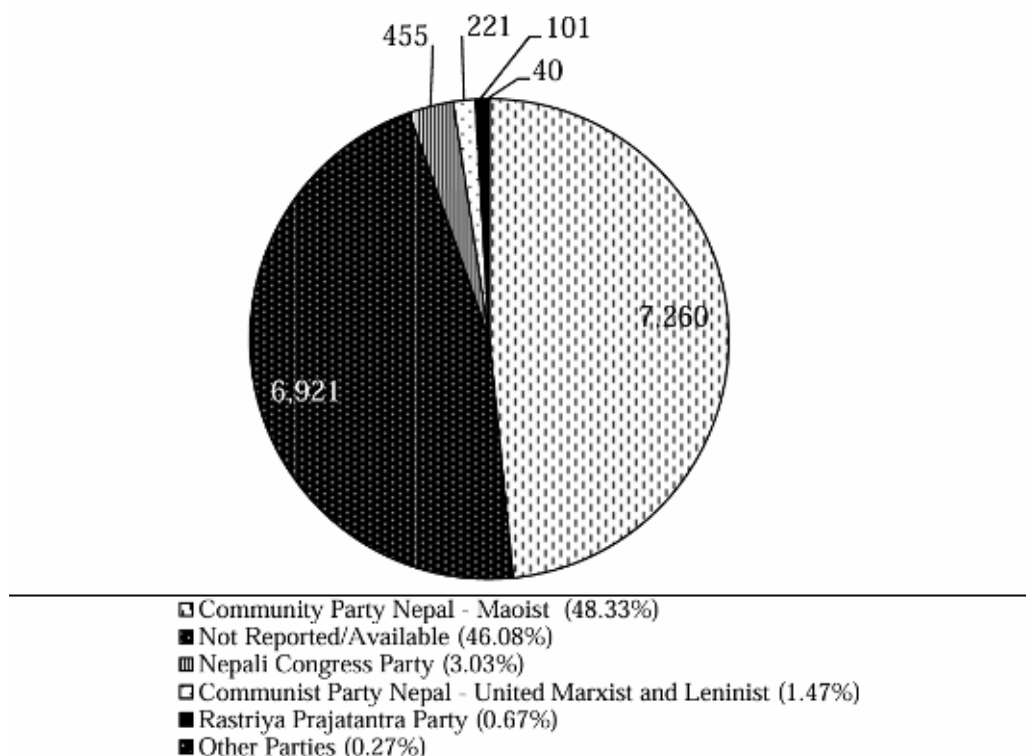


Figure 123: Victims' Political Party Affiliation

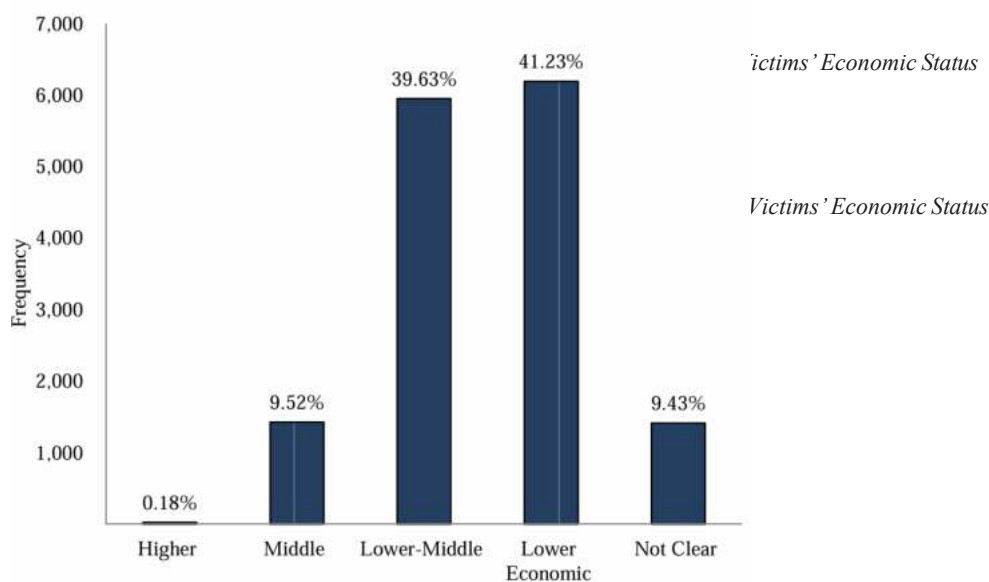


Figure 124: Victims' Economic Status

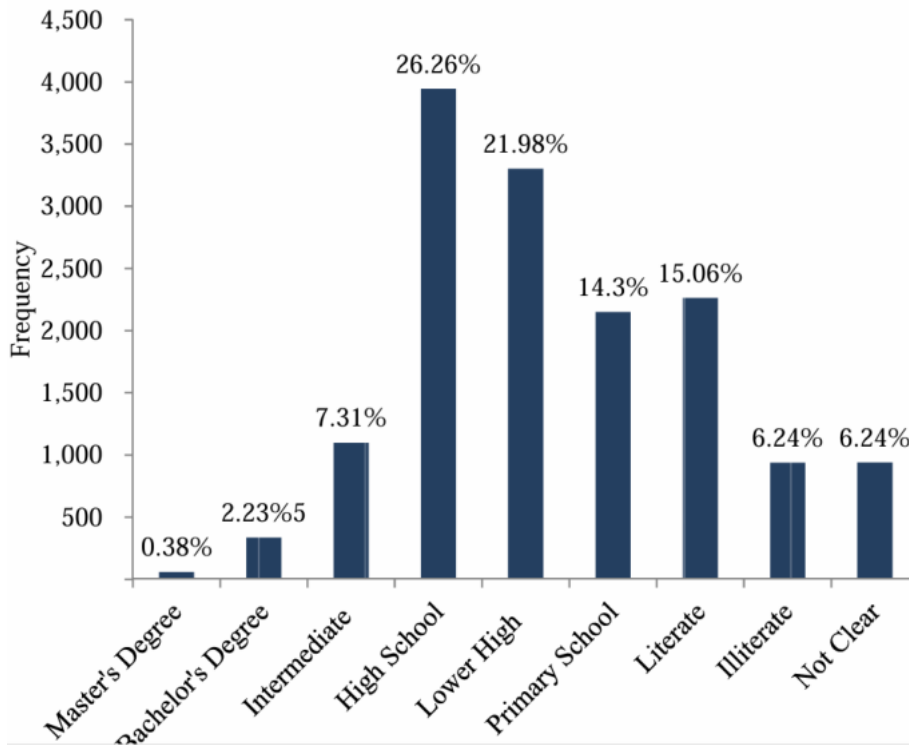


Figure 125: Victims' Education Level

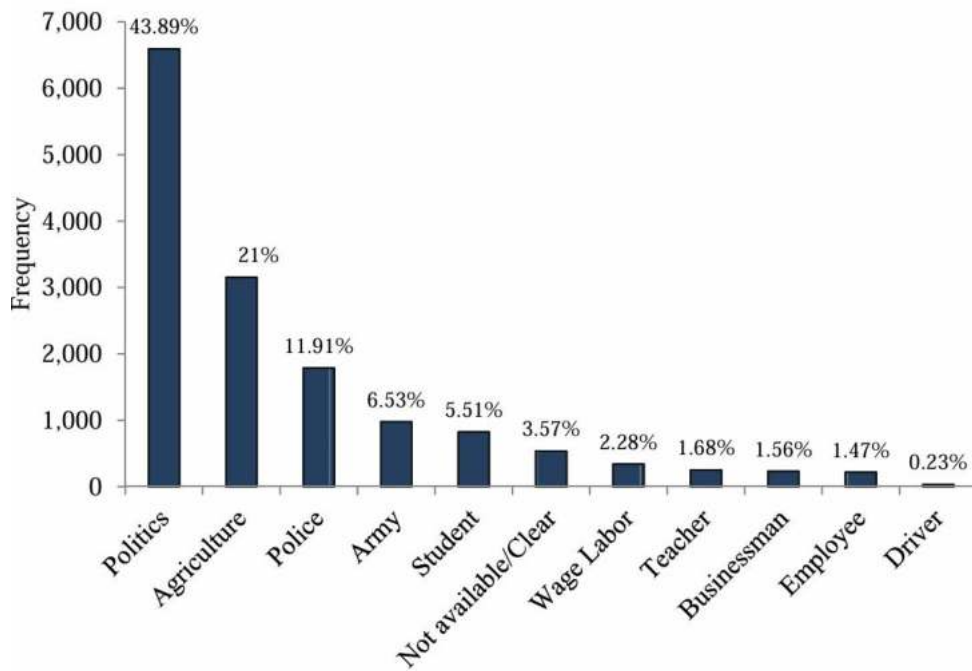


Figure 126: Most Frequent Occupation Categories

Table 11: Incidents Involving number of victims

	Frequency	%
1 Victim	12,534	83.44
2-10 Victims	552	3.67
11-20 Victims	82	0.55
Above 20 Victims	66	0.44
Disappeared/Injured (not Killed)	1,769	11.78
Not identified	18	0.12
Total	15,021	100.00

5. PROGRAM FORMULATION

S.No	Space Name	Description	Area (sq.m)
	Main Museum Spaces	200 visitors / 2 hrs	
1	Hall of Silence	Reflective entry space	180
2	Revolution	Narration of uprising	460
3	People at War	Daily life + struggle	390
4	Cries of Children	Impact on children	380
5	Cube of Obscurity	Enclosed storytelling	36
6	Hall of Innocents	Civilian narratives	590
7	Maanav Baadhshala	Torture simulation space	480
8	Symbolic Jail	Abstract prison zone	250
9	Audio-Visual Room	20 people (1.5 sq.m/person)	35
10	Services	HVAC, control, cleaning etc.	210
11	W/C	1 unit per 50 people	60
	Subtotal (Carpet)		3070
	+ 40% Circulation		1200
	Total Built-up Area		4270

S.No	Space Name	Description	Area (sq.m)
	Reference Library	5000 books + 30 readers + e-library	
1	Issue Desk	Fixed	10
2	Reference Section	100 books/sq.m	50
3	Reading Area	1 sq.m/person (30 people)	30
4	E-Library	4.5 sq.m/person (12 people)	45
5	Manager's Office	Fixed	15
6	Storage	Fixed	15
7	W/C	Fixed	15
	Subtotal (Carpet)		180
	+ 40% Circulation		70
	Total Built-up Area		250

Multipurpose Hall Area Breakdown

Table 12: Programme Formulation

S.N.	Space	Description	Area (sq.m)
5	Multipurpose Hall	Events, lectures, performances	
	Indoor Hall	125 people (1.5 sq.m/person)	190
	Lobby	30% of hall area	60
	VIP Room	Fixed	20
	Green Room	Fixed	30
	Store	Fixed	30
	W/C	Fixed	25
	Subtotal (Carpet)		355
	+ 40% Circulation		140
	Total Built-up Area		495

6. CONCEPT AND DESIGN DEVELOPMENT

6. 1 PROJECT BRIEF

This project is a poetic spatial journey through the People's War, an era that scared the land and its people, leaving behind silence where once there was life. At its heart lies a personal wound: the loss of my father, one among the 17,000 lives claimed by the conflict. Yet his story is not mine alone; it echoes the grief of thousands of families who still wait for the return of their loved ones, whose fates remain unknown. Alongside the lives lost, entire lifetimes of attachments were severed fathers never returning, mothers left in mourning, children growing up with memories in place of people. This design seeks not only to honor these untold stories but to transform the rawness of grief into spaces of remembrance, reflection, and resilience a journey through sorrow toward a fragile, enduring sense of understanding.

6. 2 PROJECT CONCEPT

"Memory holds a special place within us." Some memories never fade, especially the ones that remain etched like scars, unhealed and often overlooked. These are not just personal wounds, but collective ones, reminders of what was lost.

Losing a loved one in war, did that pain truly bring freedom?

What began as a revolution, a cry for change, turned into a brutal chapter of violence and separation, a scar shared by many, left by the price of conflict.

How do we ensure history does not repeat itself?

This project began with the intention to document those moments, not just as static facts but as living experiences embodied in architectural space.

A series of spaces that shall unfold like chapters, each narrating events of the past, each designed to evoke reflection, grief, and ultimately, understanding.

Spaces that make the invisible visible.

Spaces that carry the weight of sacrifice.

Spaces that whisper the stories of martyrs - not to glorify war, but to remember its cost, and to remind future generations of the peace we must protect.

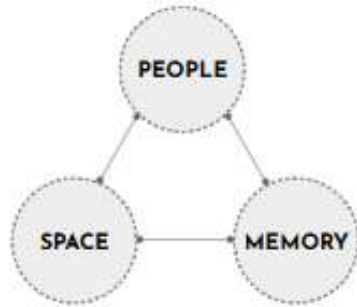


Figure 127: Conceptual sketch (Source: Author)

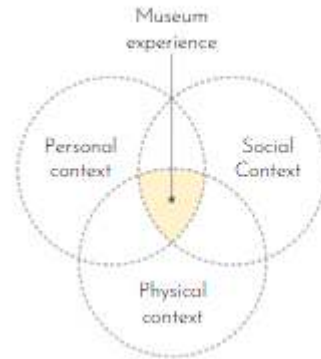


Figure 128: Conceptual sketch (Source: Author)

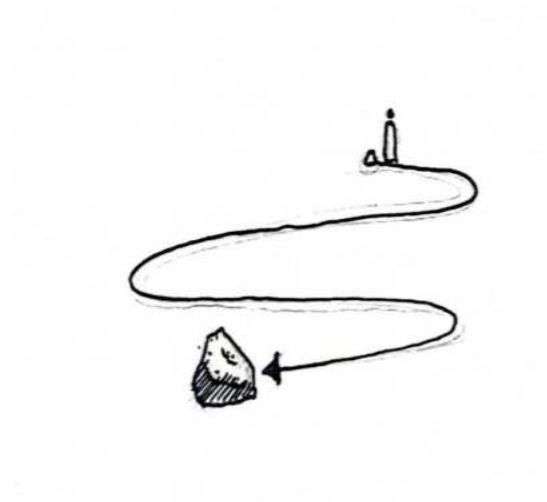


Figure 130: Conceptual sketch (Source: Author)

make visitors feel the weight of losing someone close to them.

Stone is used as a medium to make visitors feel the weight of losing someone close to them.

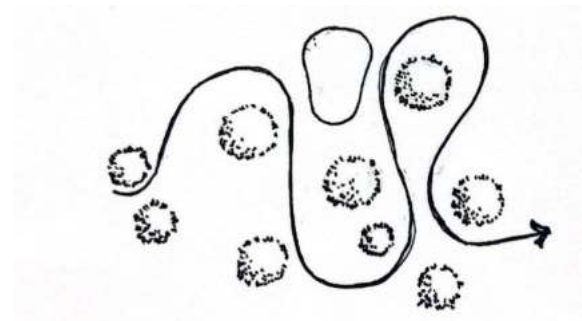


Figure 129: Conceptual sketch (Source: Author)

The existing trees and pond are incorporated into the design as mediums to narrate the past, guiding visitors through memories and moments tied to the events.

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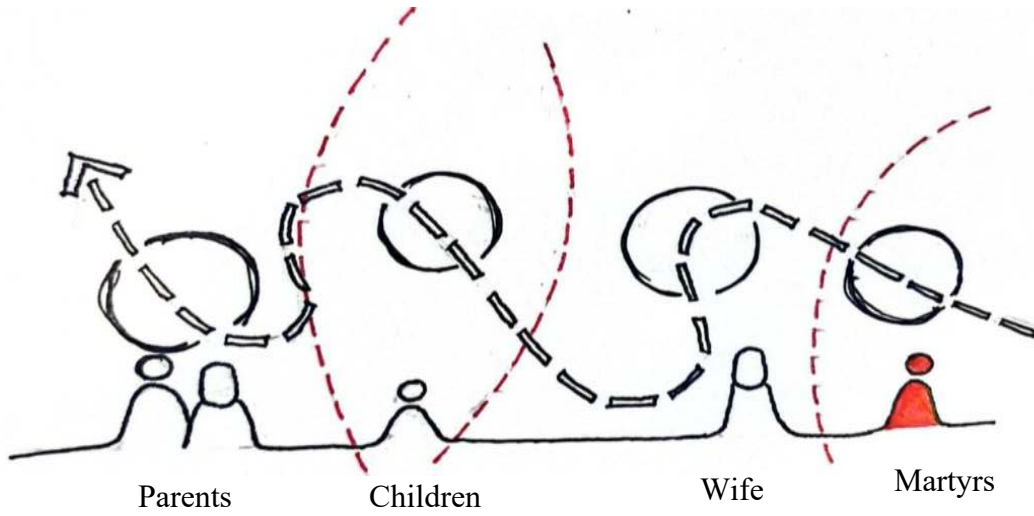


Figure 131: Conceptual sketch (Source: Author)

Figure 32: Conceptual sketch (Source: Author)

Stories from different perspective.

Figure 32: Conceptual sketch (Source: Author)

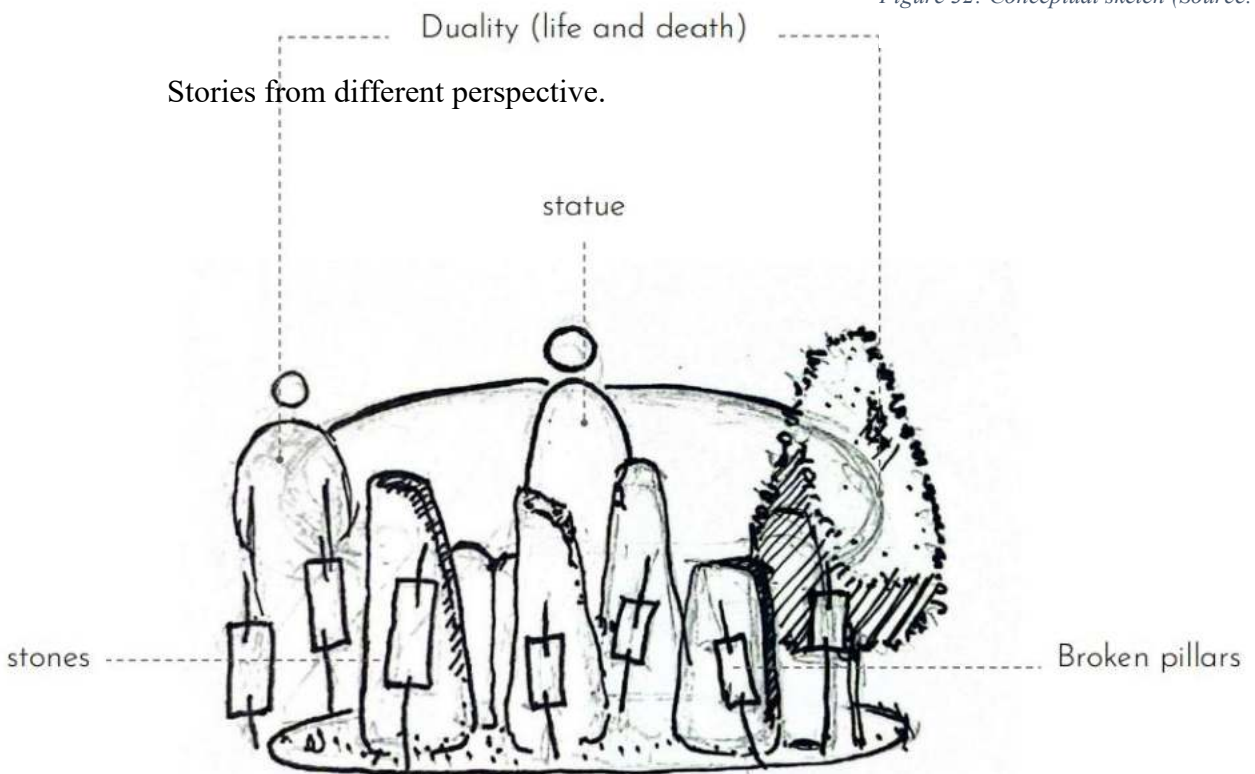


Figure 132: Conceptual sketch (Source: Author)

6. 3 PLANNING CONCEPT

CONTINUITY OF LIFE= LIFE, HOPE, FULFILLMENT, HARMONY, BE- LONGING

Continuity of Life:

The continuity of life symbolizes the enduring spirit of individuals and communities even in the aftermath of conflict. It embodies emotions such as hope, fulfillment, harmony, and belonging reminders that life persists beyond suffering. In this design, these values are expressed through spaces that open to light, nature, and connection spaces that offer healing, where memories are not only mourned but honored, and where a renewed sense of purpose and togetherness begins to take root.



DEVIATIONS FROM ORIGINAL PATH =FRAGMENTATION, DISPLACEMENTS, CHAOS, FEAR

EMPTINESS

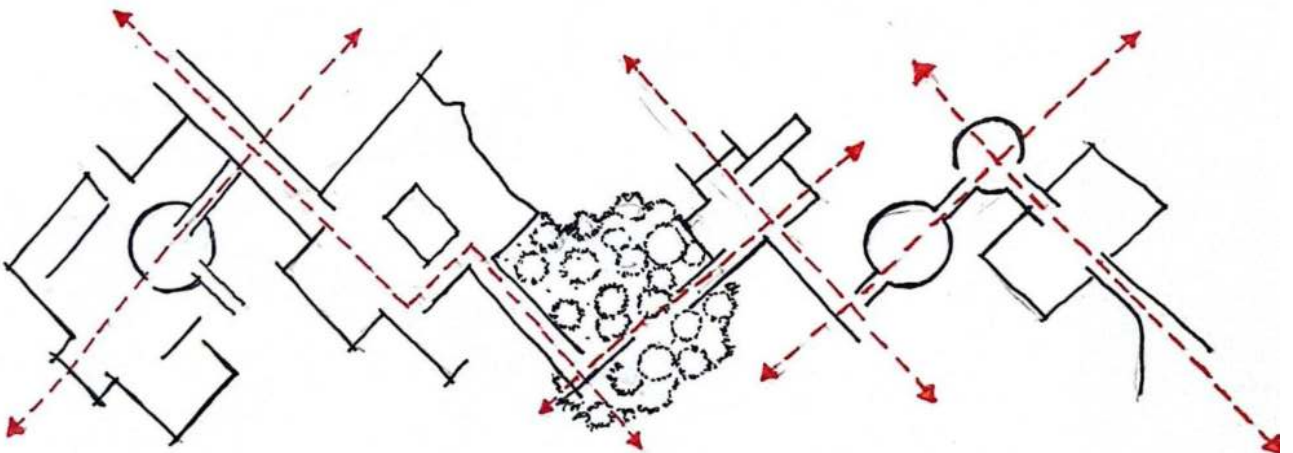


Figure 35: Conceptual sketch (Source: Author)

Deviations from the Original Path (ZIGZAG PATH)

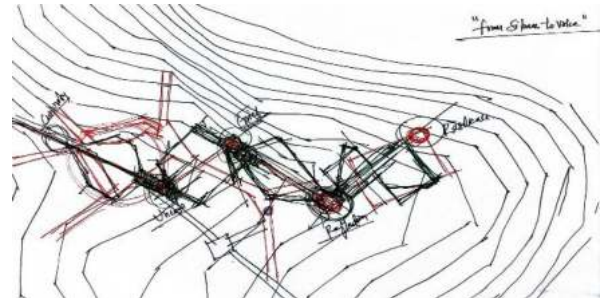
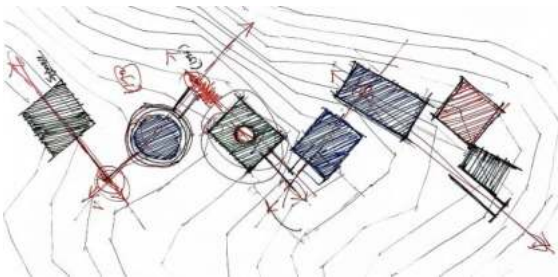
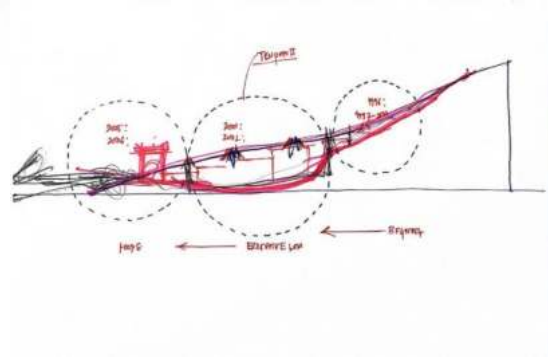
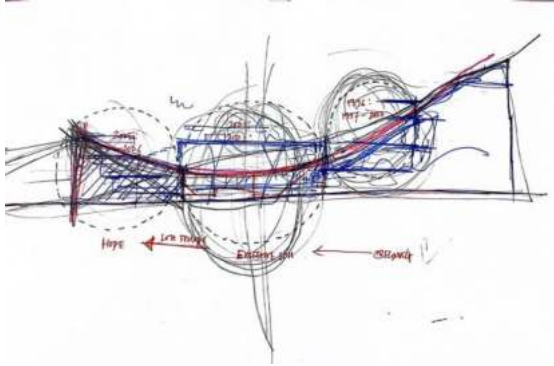
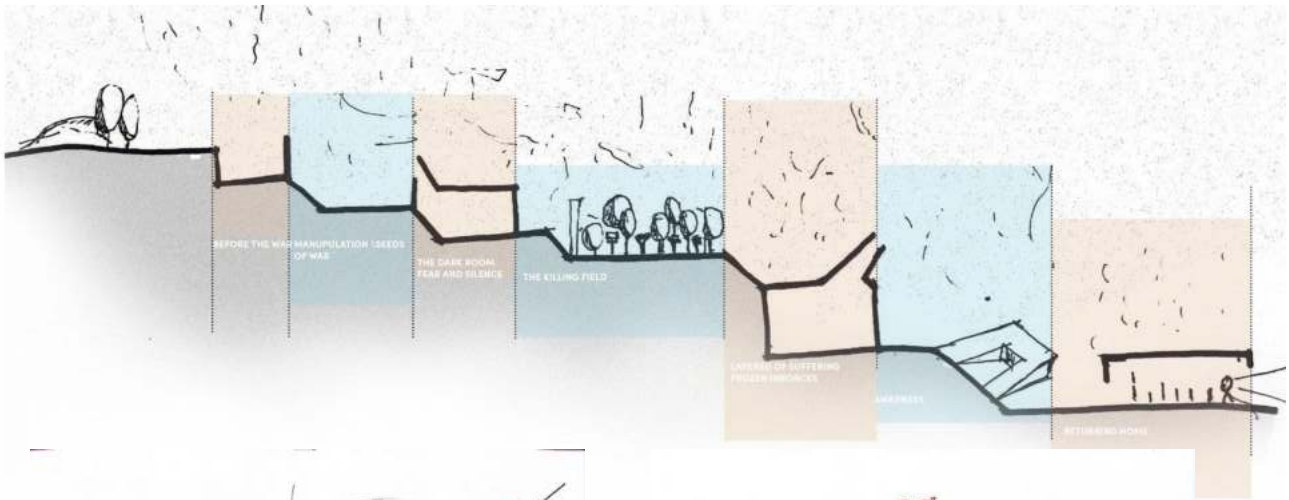
In contrast, the deviations from the original path represent the disruption caused by the People's War fragmentation deep lies, displacement from homes, chaos in daily life, fear in place of security, and a deep emptiness left by the loss of loved ones. These emotions are captured through fragmented spatial experiences, darkened paths, confined enclosures, and moments of disorientation. The design confronts these ruptures head-on, allowing visitors to move through the rawness of trauma before emerging into spaces of reconciliation and understanding.

6.4 ZONING CONCEPT

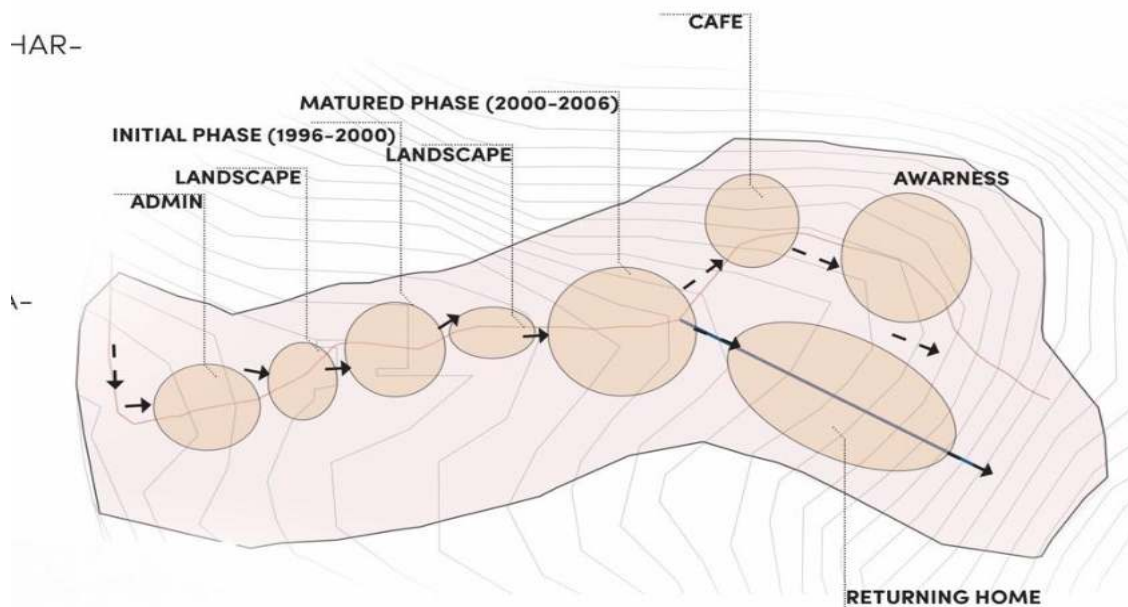
The zoning concept is envisioned as a spatial narrative that mirrors the timeline of the war. The journey begins with **“Nepal before war”**, where spaces are calm, grounded, and reflective of everyday life symbolizing the nation's innocence and harmony before conflict. It then transitions to the **“Beginning of the Revolution”**, expressed through architectural tension, compressed spaces, and subtle shifts in form to evoke unrest and awakening.

As the path unfolds into the **“Revolution turned into War”**, spaces become fragmented, heavier, and more chaotic voids, and contrasting light dramatize the violence and loss. Finally, the journey opens into **“Public and Awareness Spaces”**, where architecture transforms into platforms for gathering, learning, and collective healing spaces of openness, dialogue, and resilience that point toward justice and remembrance.

Thus, zoning itself becomes a timeline in built form an architectural translation of memory, conflict, and hope.



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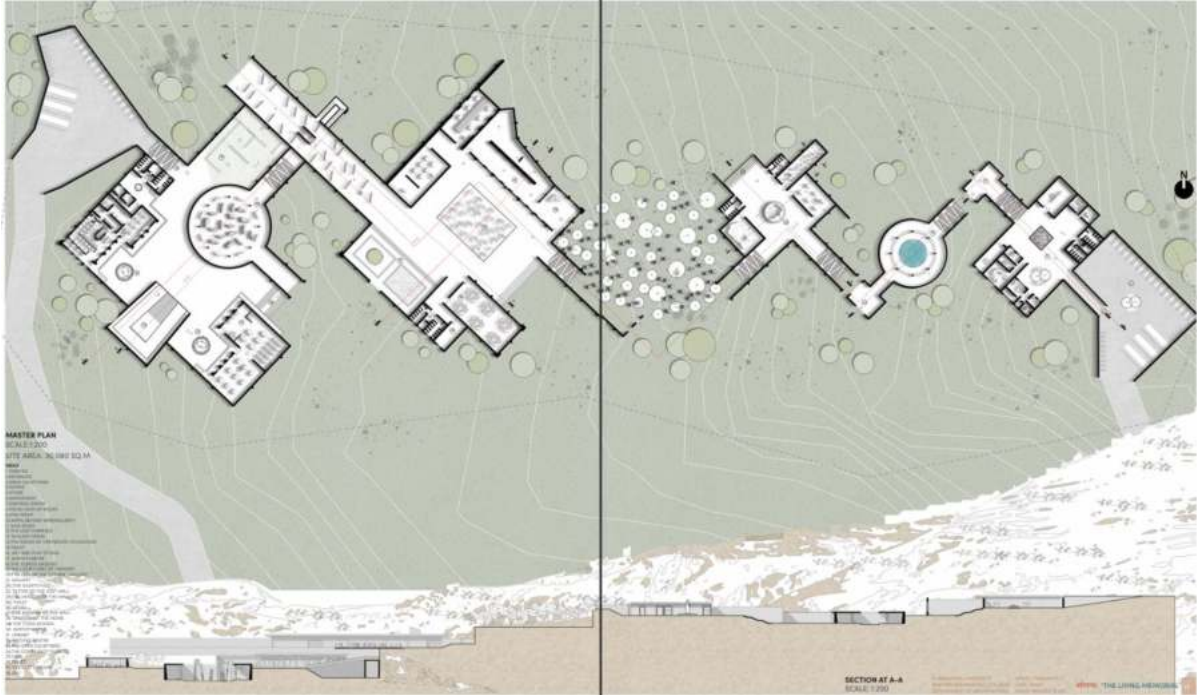


Figure 135: MASTERPLAN (Source: Author)

1.THE DESCENT INTO MEMORY (THE OPEN COURTYARD RANSITION INTO THE PAST)

Curiosity-Unease-Isolation A narrow, linear entrance pathway gradually leading visitors into an open central courtyard, symbolizing a journey into memory. The tight, confined entry evokes a sense of compression drawing visitors psychologically back into the past, reflecting on the depths of war and loss. As the space unfolds into openness, it mirrors a release into collective remembrance, allowing pause, reflection, and emotional grounding.



Figure 136: The descent into Memory (Source: Author)

09.THE VIEWPOINT

The beginning of the journey, revealing only the distant mountains a quiet reminder of how far “home” still is. The village, the symbol of belonging and healing, remains hidden, just like the lives and memories lost in silence. This moment speaks of longing, absence, and the ache of displacement, guiding visitors through a path of reflection until, at last, they arrive where the heart truly rests home, memory, and truth.



Figure 137: The View Point (Source: Author)

11.THE LOST EMBRACE

“The Lost Embrace “Where stone remembers what arms could not hold.
A mother, frozen in grief, cradles the silence of war.
Steps rise toward her each one heavy with memory.
Light cuts through shadow, but the wound remains.
This is not just a sculpture; it is the embrace that never came home.



Figure 138: The Lost Embrace (Source: Author)

13.THE GALLERY

This gallery honors the innocent lives lost too soon nearly 460 children who became victims of a war they never chose. As the first martyrs of the conflict, their stories are etched into this space, not just as statistics, but as memories. Through images, writings, and symbols, the gallery becomes a silent classroom, a space of remembrance, of grief, and of reflection where the laughter of the lost echoes through the walls, urging us never to forget.



Figure 139: The Gallery Space (Source: Author)

14.THE ROOM OF UNFINISHED CHILDHOOD

Abandonment-Loneliness-Unanswered Question

Visitors: “War stole their childhood”

Victims’ Families: “I grew up with a father I never met”.



Figure 140: The Room of unfinished Childhood (Source: Author)

16.THE STUDIO “WHERE CHILDHOOD RESUMES”

This space symbolizes the restoration of a childhood interrupted by war. Inspired by the simple act of stone stacking, it invites children and visitors to participate in playful, meditative interaction rebuilding joy, innocence, and hope. It becomes a sanctuary where stories once marked by loss can find new meaning through creation, play, and collective healing. Here, unfinished childhoods find a space to breathe, to dream, and to complete their journey.



Figure 141:Figure 42: The studio (Source: Author)

19.THE COURTYARD OF MEMORY

This courtyard stands as a solemn tribute to the brave police and army personnel who lost their lives during Nepal’s Civil War. Surrounded by silence and strength, it captures the weight of their sacrifice honoring not just their duty, but the human cost of conflict. It is a space of memory, where the stillness speaks of courage, loss, and the enduring echo of those who stood for others.



Figure 142:The Courtyard of Memory (Source: Author)

20. THE FALL OF THE CROWN “GALLERY”

This gallery reflects a turning point in Nepal’s history the tragic loss of King Birendra and the royal family during the war period. It is a space of silence and gravity, where the fall of the monarchy is not just a political event, but a national rupture felt across generations. Through photographs, archival footage, and personal moments, the gallery narrates the final days of the monarchy, the mystery, and the mourning. It invites visitors to pause and reflect on a time when the nation’s identity was shaken a space that marks not just the end of a royal era, but a profound shift in Nepal’s collective memory.



Figure 143: The Fall of the crown ((Source: Author

21. THE GALLERY SPACE “SILENT FACES, ENDLESS WAITING “

This gallery is dedicated to the elderly, parents, and families who lost their loved ones in the war, those who remained behind, carrying the weight of memory and loss. Through portraits, empty chairs, worn belongings, and quiet testimonies, the space speaks of endless waiting, unanswered questions, and unhealed grief. It honors their strength, their sorrow, and the void left in everyday life. This is not just a gallery of remembrance it is a gallery of resilience, where love endures beyond absence.



Figure 144: he Gallery Space (Source: Author)

22. THE SILENT HUGS

Love, Separation, Loneliness

Visitors: “They Nevers got hold each other again”

Victims’ Families: “My mother waited for my fathers, but he never returned”. This space is a tribute to the partners separated by war to the husbands, wives, and lovers whose bonds were torn by conflict. It captures the ache of unspoken goodbyes and embraces that never returned. Through subtle forms, empty spaces, and quiet symbols of togetherness, the space holds the echo of a final hug never given, always felt. It is a place of quiet mourning, but also of eternal connection, where love remains silent, strong, and unbroken.



Figure 145: The Silent Hugs (Source: Author)

23. LETTER TO THE LOST WALL

This quiet space holds those who lost their partners to war a place where grief and love meet in silent embrace. Before a tall, blank wall, one writes not with ink but with presence, a letter of unspoken sorrow. The stone walls hold the pain, while the emptiness invites the words the heart cannot voice. More than a wall, it stands as a witness to all that was left unsaid.

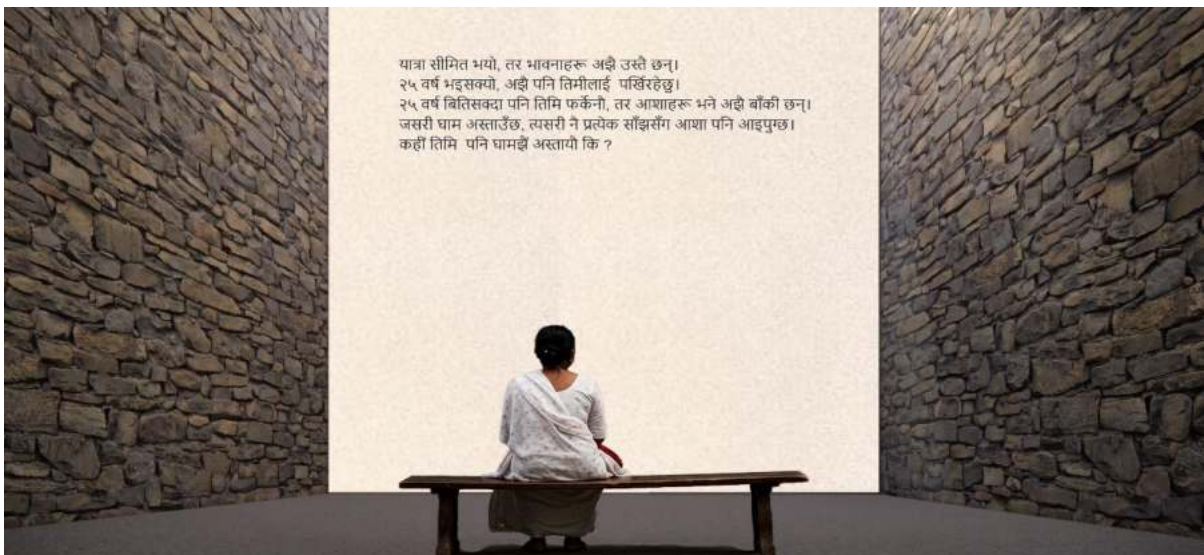


Figure 146: Letter to the lost wall (Source: Author)

24. THE SHADOW OF THE WALL

This memorial hall is conceived as a space where memory and architecture intertwine, offering solace to parents who lost their children in war. A series of semi-transparent, reflective glass columns punctuates the serene hall, capturing ephemeral silhouettes that shift with movement, creating the haunting illusion of children still present. The stone-clad walls and subdued palettes evoke permanence and gravity, while the soft light filtering from skylights transforms the space into a realm of quiet reflection. Here, absence becomes presence architecture becomes an emotional bridge between loss and the enduring shadow of love.



Figure 147: The Shadow of the Wall (Source: Author)

27. THE THRESHOLD OF THE MEMORY

One side holds an incomplete figure a wireframe of loss, slowly filled by stones placed by others. On the other side, a tree grows beside water, a symbol of life that continues. This space captures the truth:
 War took lives, but memory and hope rebuild us.
 We are broken, yet still becoming whole.
 We mourn, yet we live.



Figure 148: The Threshold of the Memory (Source: Author)

28.WINDOWS OF THE HOME

“Windows of the Home,” represents a moment of emotional resolution within the memorial journey. After passing through spaces of grief and remembrance, visitors arrive at an open corridor framed by dark stone walls, where the mountains and the distant village unfold like a living memory. The reflective silhouettes echo of lost friends and children, creating a sense that they have returned home, alive in memory and spirit. Here, architecture becomes a bridge between absence and belonging, offering a quiet completeness as the view reconnects the mourners to life, community, and the enduring presence of their loved one.



Figure 149: Windows of the Home (Source: Author)

29.THE 17,000 ECHOES

“The 17,000 Echoes” “Encircled by silence, these towering stones rise like echoes of lives once lived. Upon each surface, a name 17,000 stories engraved in stone, never to be forgotten. This is where the war ends, and remembrance begins. As visitors walk among them, they do not read names they listen to voices. This is the final goodbye, a quiet tribute to those who never returned, and a collective step toward acceptance, peace, and reflection.



Figure 150: The 17,000 Echoes (Source: Author)

32. ARCHIEVE CENTRE

The Archive Centre stands as the guardian of memory, dedicated to the documentation and preservation of evidence from the Nepalese Civil War (1996–2006). Within its secure, stone clad walls, testimonies, artifacts, and official records are carefully stored, safeguarding the truth for future generations. Its architecture conveys permanence and gravity, with controlled light and quiet interiors fostering an atmosphere of reflection and responsibility. This space is not only a repository of history but also a monument of accountability, ensuring that the voices and sacrifices of those lost in the war are never forgotten.



Figure 151: Archive Centre (Source: Author)

33. THE COMMUNITY THEATRE

The Community Theatre is envisioned as the heart of collective expression, a space where stories of the Nepalese Civil War and personal memories can be shared openly. It functions as a common ground for storytelling, community programs, meetings, and cultural performances, allowing the voices of survivors and families to resonate within the architecture. Designed as an inclusive and flexible space, it encourages dialogue, healing, and social connection, transforming remembrance into a living, communal experience.



Figure 152: The Community Theatre (Source: Author)

33.THE OPEN COURTYARD

The Open Courtyard forms the breathing heart of the memorial complex, connecting the Community Theatre, Café, and Archive Centre under the open sky. It serves as a transitional space where solemn remembrance meets social interaction, allowing visitors to pause, reflect, or gather in an informal setting. The open-to-sky design frames natural light and changing weather, symbolizing hope, continuity, and the ever-present rhythm of life amidst the memory of loss. As a communal threshold, the courtyard fosters moments of quiet reflection, casual conversation, and the subtle healing that comes from shared space.



Figure 153: Figure 42: The Open Courtyard (Source: Author)

37.THE LAST STATION

At the first entrance of the memorial, each visitor picks up a stone symbolizing the weight of memory and the stories of those affected by the civil war in Nepal (1996–2006). As they move through the stations, the stone becomes a companion, a silent witness to the emotional journey. At the final station, visitors place or complete something with the stone, transforming it from a symbol of burden into one of reflection, healing, and remembrance. This interactive element encourages deeper engagement, making the space not only a site of memory but also of personal connection and collective transformation.



Figure 154: The Last Station (Source: Author)

7. REFERENCES

This thesis, *अस्तित्वः The Living Memorial*, has been a journey of exploring how architecture can become a medium for remembrance, healing, and collective reflection. By studying the historical narratives, analyzing case studies, and understanding the emotions tied to the Nepalese Civil War (1996–2006), the project aimed to transform memory into space and history into experience.

The design process was guided by the belief that architecture is not only about creating functional spaces, but also about **story and the art of storytelling**. Each space whether a silent courtyard, a gallery of waiting faces, or an open public ground has been shaped to narrate moments of the war and the resilience of the people. Through zoning based on timelines, spatial sequencing, and the integration of reflective and communal spaces, the memorial attempts to embody both silence and expression—allowing visitors to grieve, to learn, and to connect with the struggles and sacrifices of the past.

This work has reaffirmed that when architecture is rooted in human needs, emotions, and narratives, it becomes more than form and function it becomes a living story. The memorial stands as a bridge between memory and the future: a reminder of the pain of conflict, a tribute to resilience, and a call for peace and unity.

In conclusion, this thesis is not only an academic exercise but also a personal and collective statement: to preserve memories, to honor voices that might otherwise be forgotten, and to demonstrate that **architecture, at its deepest level, is the art of telling stories through space.**

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