

ARCHITECTURE AS SOLACE: A MEMORIAL FOR VELU NACHIYAR

A THESIS

Submitted in partial fulfillment of the requirements for the award of
Bachelor of Architecture degree

By

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**DEPARTMENT OF ARCHITECTURE
SCHOOL OF BUILDING AND ENVIRONMENT**

SATHYABAMA

INSTITUTE OF SCIENCE AND TECHNOLOGY

(DEEMED TO BE UNIVERSITY) Accredited

With Grade “A” by NAAC

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CHENNAI - 600 119**

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This is to certify that Thesis Report is the bonafide work of **Vivin Merola S (39210096)** who carried out the Thesis entitled "**Architecture As Solace: A Memorial For Velu Nachiyar**" under our supervision from December 2023 to May 2024.

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ACKNOWLEDGEMENT

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I am pleased to acknowledge my sincere thanks to Board of Management of Sathyabama Institute of Science and Technology for their kind encouragement in doing the Thesis and for completing it successfully. I am
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I would like to express my sincere and deep sense of gratitude to my Thesis Internal guide Ar. Sarath C Kanth, Internal Review member Dr.Arulmalar and External Guide Ar.Ramji their guidance, suggestions and constant encouragement which paved the way for the successful completion of my Thesis work.

I wish to express my thanks to all Teaching and non-teaching members of the Department of Architecture, all my friends, family and also seniors Vinash and Anushree helpful in many ways for completion of my Thesis.

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THESIS SYNOPSIS

The Memorial is an architectural thesis project that pays tribute to Velu Nachiyar, the first Indian queen to rebel against British colonialism, and her extraordinary life and legacy. Situated in the Sivagangai area, the memorial pays concrete tribute to Velu Nachiyar's vital role in influencing history and motivating subsequent generations.

Inspired by the rich cultural and historical background of Sivagangai, the memorial's design incorporates aspects that trace back to the times of Velu Nachiyar. The memorial seeks to provide a contemplative environment where visitors can fully immerse themselves in Velu Nachiyar's story of bravery and resiliency through deliberate spatial arrangements and symbolic gestures.

A monument dedicated to Velu Nachiyar is in the center of the architectural design, encircled by gardens and areas of reflection for meditation and prayer. Visitors can embark on an interactive journey through Velu Nachiyar's life, highlighting her difficulties, successes, and enduring legacy through interpretive exhibits and multimedia installations.

Her life stages and important occasions are depicted vividly through the use of sensory architecture. Through interactive exhibits, tactile materials, and soundtracks, visitors are able to fully immerse themselves in her story and feel both her successes and tribulations. Every sensory area, from wind whispers to combat echoes, expertly conveys the feelings and experiences of Velu Nachiyar's trip. The memorial offers a deep connection to Velu Nachiyar's legacy through this immersive experience, encouraging respect and understanding.

The thesis investigates the relationship between architecture, history, and memory, looking at the ways in which constructed settings can be effective means of remembrance and narrative. The memorial aims to ensure that Velu Nachiyar's accomplishments are never forgotten by bringing her story to life through architecture and encouraging future generations to embrace the principles of bravery, justice, and resilience.

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CHAPTER 1

INTRODUCTION

1.1 INTRODUCTION

Located in the Sivagangai district, amidst an unspoken backdrop of history echoing through the ages, a profound story demands to be captured in stone that will never fade. The Memorial honors the persistent legacy of a brave woman whose life was intertwined with sacrifice and empowerment. Velu Nachiyar was born in the lush forests of Sivagangai, and her life story is characterized by unmatched resilience and resistance to oppression.

Her brave and tenacious battles for the kingdom reverberated throughout the land, reversing the cultural norms of the day and motivating generations to come. By providing an environment where Velu Nachiyar's unyielding soul might find permanent rest, this architectural initiative aims to memorialize her unwavering devotion to justice and freedom. Immersing visitors in her tale and encouraging them to consider the transformational power of courage, the memorial captures the spirit of her volatile era via the language of architecture and space. This memorial honors an icon whose legacy endures beyond time, standing as a beacon of remembering and devotion in the hallowed grounds of Sivagangai, where her footsteps once tread.

1.2 NEED OF THE PROJECT

The necessity of the memorial arises from the regretful silence around her extraordinary sacrifices and her revolutionary status as the first queen to oppose British rule over India. Velu Nachiyar's significant accomplishments have been sadly ignored throughout history, so it is essential to create a memorial in her honor to restore her legacy and ensure her unwavering spirit will continue to inspire generations to come.

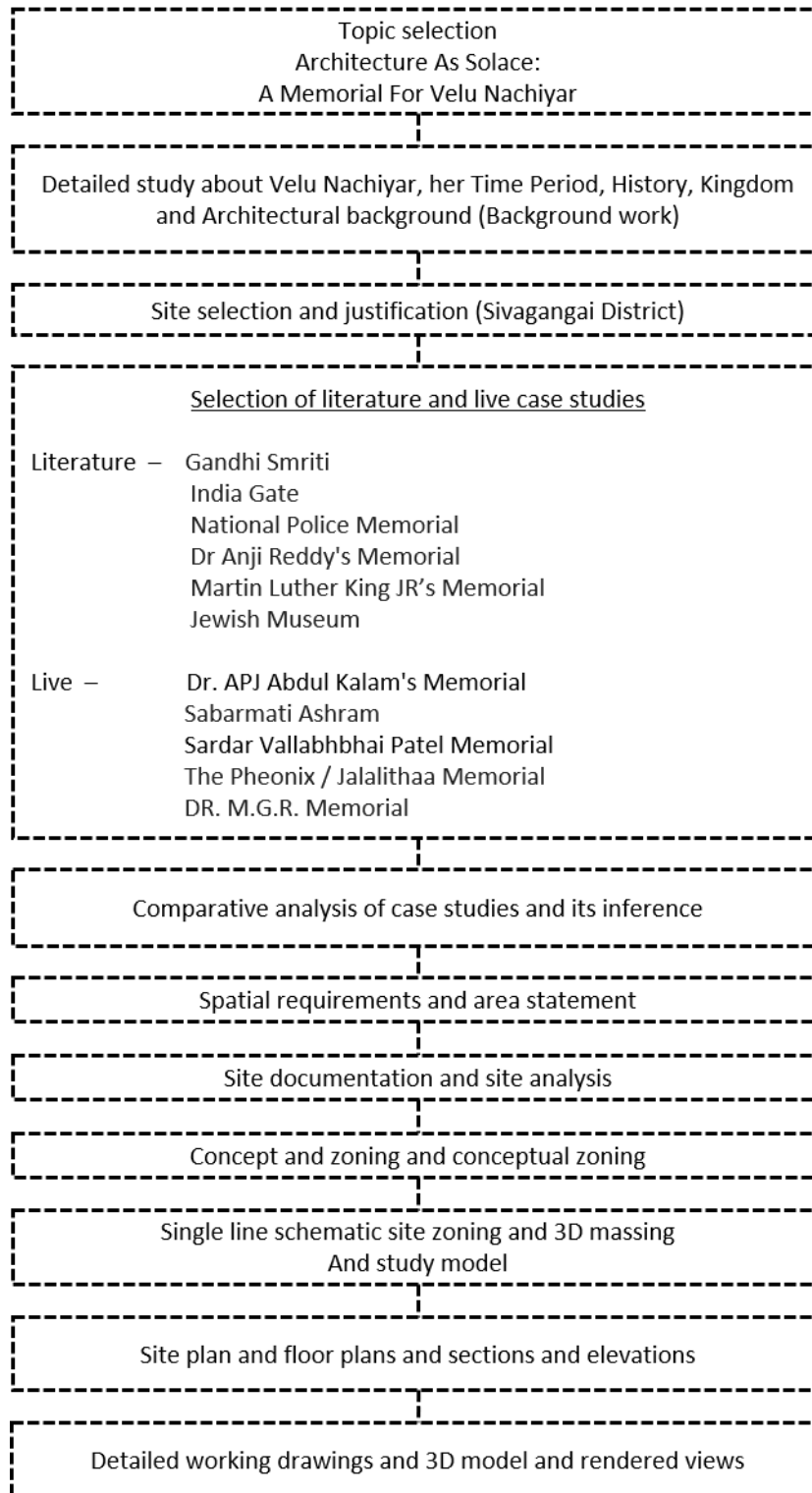
1.3 AIM AND OBJECTIVE

(a) To establish an individual memorial in the Sivagangai district in honor of Velu Nachiyar, the first queen to rebel against British oppression, and the sacrifices she made.

(b) To raise awareness about Velu Nachiyar's historical significance and contributions, ensuring that her story is preserved and shared with future generations.

(c) To foster a sense of cultural pride and identity among visitors, highlighting the resilience and determination embodied by Velu Nachiyar in her struggle for freedom.

1.4 METHODOLOGY



CHAPTER 2

LITERATURE CASE STUDIES

2.1 DR. KALLAM ANJI REDDY MEMORIAL, HYDERABAD

Location - Hyderabad, India

Architect- Mindspace

Building type- Memorial

Completion – 2016

Area – 750 square meters

Visitor Timings - 10:30 AM to 5:30 PM

Visitor category - Friends, family, colleagues, students, and individuals from the pharmaceutical and healthcare industry.

2.1.1 CONCEPT ANALYSIS:

The Location identified with its existing trees became the reference to the design. Avenue of silver oaks, grid of gulmohar trees, avenue of Ashoka trees, avenue of palm trees and colonnade of casuarina was transformed to entrepreneurial path, path to samadhi, pradakshna path, path of discovery, path of philanthropy respectively.

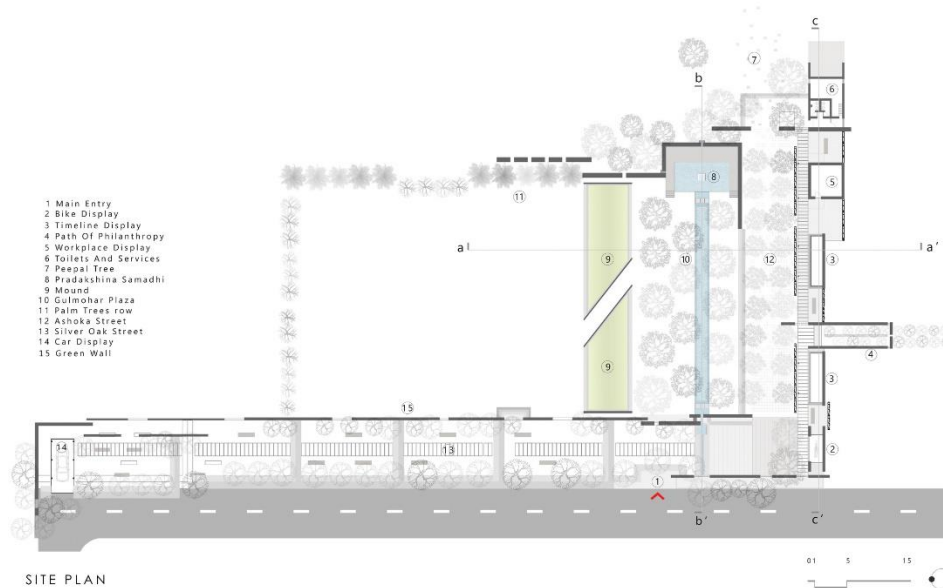


Fig 2.1: Plan of Dr. Kallam Anji Reddy Memorial

1. Entrepreneurial Path:

Avenue of silver oaks portrays Dr. Reddy's life journey from a humble start to a successful enterpriser with his bike and car is displayed either side of the path with a gradual slope. A walk along this path would motivate and inspire one to set and reach higher goals.

The strength of character and the calm through inspiring quotes and text chiseled into stone-clad spatial dividers. The story is told as a series of flowing panels, maintaining a serene tone. A motorcycle display marking the humble beginning of Dr. K Anji Reddy's struggle, his favorite car and his workspace towards the end of the path reflects his quest for achieving the higher.

2. Path of reflection void/samadhi:

A grid of gulmohar trees with a linear water body culminates into his samadhi. As one walks towards the Samadhi, the waterbody reflecting the sky seen through the cut in the wall behind, evokes a sense of his absence. The flow encourages visitors to walk down this path through a colonnade of trees, sit on a bench and reflect.

A void in the center of samadhi represents the end of an era to the realm he has built and the presence of his absence in the lives he inspired and nurtured.

3. Pradakshana path:

It is around the samadhi along avenue of palm trees. The cycle of his life “from” nature and “to” nature is represented through walls and voids between the palm trees.

The voids eventually increase in number reaching towards the sky and finally merge into the sky.

4. The Path of discovery and enlightenment:

Along the Ashoka trees shows his journey of challenges and growth from a farmer’s son to an entrepreneur. The texture of flooring from rough, semi polish, polish to merging into lawn finally culminates into Bodhi tree which is a symbol of Enlightenment.

5. Path of philanthropy:

Water channel and Spout - The overflowing water reaches out as an offering of oneself, a prayer, a defining aspects of Dr. Anji Reddy was his desire to give back to society he has grown from.

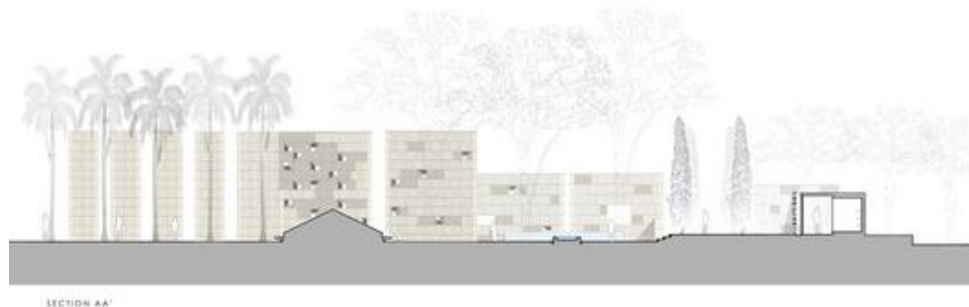


Fig 2.2: Section AA' of Dr. Kallam Anji Reddy Memorial

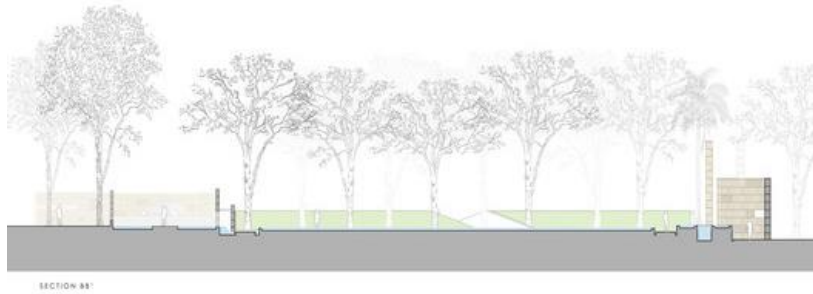


Fig 2.3: Section BB'' of Dr. Kallam Anji Reddy Memorial

2.1.2 SPACES

Pradakshina Samadhi, Gulmohar Plaza, Bike Display, Car Display, Green Wall, Timeline Display, Path Of Philanthropy, Workplace Display, Silver Oak Street.

2.1.3 MEDIUM OF REPRESENTATION:

Quotes and text chiseled into stone-clad spatial dividers, a series of flowing panels, a motorcycle display, his favorite car, and his workspace.

Displays feature a collection of photographs and videos documenting Dr. Reddy's personal and professional journey, including his contributions to the pharmaceutical industry and his philanthropic endeavors.

Visitors encounter artifacts and memorabilia associated with Dr. Reddy, such as awards, certificates, laboratory equipment, and personal belongings, providing insights into his pioneering work and legacy.

Interactive Exhibits: Interactive exhibits engage visitors through multimedia presentations, touchscreen displays, and immersive experiences, allowing them to explore Dr. Reddy's innovations and impact in a dynamic and engaging way.

Textual narratives accompany displays, offering contextual information, biographical details, and quotes from Dr. Reddy, enhancing visitors' understanding of his life, achievements, and the broader context of his work.

The architectural design of the memorial itself serves as a medium of representation, incorporating symbolic elements and spatial arrangements that reflect Dr. Reddy's vision, values, and contributions to science, medicine, and society.

2.1.3 SITE REASONING:

This location was chosen to immortalize the path taken by Dr.Reddy from his residence to the lab. casuarina was transformed into the entrepreneurial path, path to samadhi, pradakshna path, path of discovery, and path of philanthropy respectively.

2.2 NATIONAL POLICE MEMORIAL– NEW DELHI

Location – New Delhi, India

Architect - Advaita Gadanayak

Building type – Police memorial

Year of construction - 2018

Area – 6.12 acres

Visitor Timings - 9.30 am – 5.00 pm

Visitor category - General public, schools, colleges, police, and National Integration
Tours

Footfall – 1.5 lakhs per weekend

2.2.1 CONCEPT ANALYSIS:

It is built on a wedge-shaped plot of 6.12 acres located at the culminating point of prestigious Shanti Path in elite Diplomatic Enclave of Chanakyapuri.

The National Police Memorial commemorates the 34844 police personnel from all the central and state police forces in India who have laid down their lives in the line of duty since the nation's independence in 1947.

A 30 feet vertical black granite monolith, a jyoti stone in front of the monolith and a 60 feet water body at the base sculpted into three granite stones. The vertical monolith was conceived as reflecting the strength, resilience and selfless service which characterise the life of a policeman. vThe weight and colour of granite symbolize the gravitas and solemnity of the supreme sacrifice made by policemen at the altar of the Nation. The sixty feet long river flowing at the base reflects the continuous selfless service rendered by policemen to keep the social fabric together.



Fig 2.4: Plan of National Police Memorial

The Museum in the basement is conceptualised as an evolving permanent national level exhibition on policing subjects and is dedicated to the memory of the martyred Police personnel. It depicts history of Police, artefacts, historical documents and gazette notifications, unique weapons and uniforms of Central and State Police Forces etc., and takes the visitors through the journey of Police personnel from pledge to perpetuity.

The Central Sculpture is a vertical 30 feet tall single block of black granite modelled on a cenotaph. Granite characterises strength and durability, mirrored in the life of a Policeman. Granite's longevity in all kinds of catastrophes represents service that Police officer gives to the society. The 60 feet long river flowing at the base of the sculpture reflects selfless service rendered by the policemen.

A sombre voice-over will give a brief description of their lives and their sacrifices. This will serve as poignant reminder that the numbers and names engraved on the Memorial were real people whose memories live after them.

There is a section displaying weapons used by the Indian Police forces at various points of time through multi-layered graphics, images, weapon model and dummies.

Batons, Guns, Bullet Proof Vests and many other arms are shown exactly as used by police in action.

There is a section displaying weapons used by the Indian Police forces at various points of time through multi-layered graphics, images, weapon model and dummies.

Wall Of Valour is engraved with names of 35,134 Police personnel who laid down their lives in the line of duty since independence till 31st August, 2019.



Fig 2.5(a),(b):Exterior views of National Police Memorial



Fig 2.6: Interior view of National Police Memorial Museum

2.2.2 SPACES:

Heavy black granite central sculpture, a museum and a 'Wall of Valour'

The entrance plaza serves as a gathering space and focal point of the museum, featuring memorial walls, sculptures, and landscaping elements that pay tribute to fallen officers. It serves as a solemn and reflective area for visitors to pay their respects.

This central hall houses exhibits and displays dedicated to honoring the memory of police officers who have lost their lives in the line of duty. It provides a dignified space for reflection and remembrance, featuring memorial plaques, photographs, and artifacts.

The museum includes gallery spaces showcasing the history, heritage, and achievements of law enforcement in India. These galleries feature interactive exhibits, multimedia presentations, and displays of uniforms, weapons, vehicles, and other artifacts related to police work.

Adjacent to the museum building, the memorial garden offers a tranquil outdoor space for contemplation and reflection. Landscaped with greenery, walkways, and seating areas, the garden provides a peaceful setting for visitors to honor the sacrifice and service of police officers.

The museum includes facilities for educational programs, seminars, workshops, and community events related to law enforcement and public safety. These spaces serve as platforms for dialogue, engagement, and learning, fostering a deeper understanding and appreciation of the role of police in society.

2.2.3 MEDIUM OF REPRESENTATION:

The Museum comprises of installations containing murals, graphics, illustrations, life size sculpture, LED screens, multi-layered graphics, images, digital interfaces and 3-D projection mapping on murals, etc.

3D projection mapping, digital screen - weapon details, photographs, Graphic Panels (Digital illustrations), touch based Interactive (Projector), looped audio-visual space showing data

on martyred police personnel. Murals, graphics, illustrations, life size sculpture, LED screens, multi-layered graphics, images, digital interfaces and 3-D projection mapping on murals, etc

The museum showcases a diverse collection of artifacts, including uniforms, equipment, weapons, and personal belongings of police officers, offering visitors tangible insights into the history and work of law enforcement in India. Interactive Exhibits: Interactive displays engage visitors through multimedia presentations, touchscreen interfaces, and immersive experiences, allowing them to explore the challenges, innovations, and contributions of police officers in a dynamic and engaging manner.

Audiovisual Presentations: The museum features audiovisual presentations, documentaries, and interviews with police officers, providing firsthand accounts and perspectives on their experiences, achievements, and sacrifices. Memorial Walls and Plaques: Memorial walls and plaques throughout the museum honor the memory of police officers who have lost their lives in the line of duty, serving as poignant reminders of their bravery and sacrifice.

2.2.4 SITE REASONING:

New Delhi is the seat of the Indian government, and the NPM serves as a reminder of the important role that police personnel play in maintaining national security and protecting the citizens of India.

The chosen site is centrally located in Delhi, making it easily accessible to visitors from various parts of the city and beyond. This accessibility ensures that the memorial can serve as a prominent and inclusive tribute to police officers from across the country.

The site's proximity to India Gate, a national monument commemorating soldiers who died in various wars, holds symbolic significance. Placing the National Police Memorial nearby emphasizes the parallel sacrifices made by police officers in the service of the nation's security and highlights their contribution to the country's safety and stability.

Being situated in a highly visible and well-known area of Delhi enhances the visibility and recognition of the National Police Memorial. It allows for greater public awareness and acknowledgment of the sacrifices made by police officers, fostering appreciation and respect for their service.

The site's historical context, surrounded by other significant monuments and memorials, contributes to the memorial's narrative and reinforces its role within the broader landscape of remembrance and commemoration in Delhi. Placing the National Police Memorial in this context acknowledges the enduring legacy of law enforcement in India's history and heritage.

The chosen site offers opportunities for civic engagement and public participation. Its central location encourages visitors to engage with the memorial, attend events and ceremonies, and pay their respects to fallen police officers, fostering a sense of community and solidarity.

2.3 GANDHI SMRITI, NEW DELHI

Location – New Delhi, India

Architect - Raj Rewal, Balkrishna Doshi (Landscape), Nirmal Sethi (Interior designer)

Building type – Museum

Year of construction - 1948

Area – 36 acres

Visitor Timings - 10 AM to 5 PM

Visitor category - Governor, Deputy Secretary General, Students, General public

Footfall – 1,32,595 per year

2.3.1 CONCEPT ANALYSIS:

Gandhi Smriti, formerly known as Birla House or Birla Bhavan, is a museum dedicated to Mahatma Gandhi, situated on Tees January Road, formerly Albuquerque Road, in New Delhi, India. It is the location where Mahatma Gandhi spent the last 144 days of his life and was assassinated on 30 January 1948. It was originally the house of the Birla family, Indian business tycoons. It is now home to the Eternal Gandhi Multimedia Museum, which was established in 2005.

- Visual Aspects to perpetuate the memory of Mahatma Gandhi and the noble ideals they represented,
- Educative Aspects to focus concentrated attention on certain values of life that made Gandhi a Mahatma and
- Service Aspects to introduce activities in order to sub-serve certain felt needs.

The entrance gate itself is of great historical significance as it was from the top of this Gate Prime Minister Jawaharlal Nehru announced to the World about the passing away of Mahatma Gandhi, "... the light has gone out our lives and there is darkness everywhere..."

A larger than life statue of Mahatma Gandhi, with a boy and a girl holding a dove in their hands,

standing on either side, emerging out of the globe, symbolizing his universal concern for the poor and the deprived, welcomes the visitor at the main entrance of the Gandhi Smriti. It is the work of the renowned sculptor Sri Ram Sutar. The legend at the base of the sculpture says, "My Life is My Message".

A Martyr's Column stands at the spot where the Father of the Nation was assassinated, commemorating the Martyrdom of Mahatma Gandhi as the embodiment of all the sufferings and sacrifices that characterized the long struggle for India's Freedom. A broad stone pavement is laid around the Column for devotees to take a reverential parikrama (walk around). The wide space in front of the Column is made for devotees to offer homage. Close to the Martyr's Column on the lower lawns are the words of Gurudev Tagore, "He stopped at the threshold of every hut..."

In the Centre of the Prayer Ground, is a Pavilion with frescos on the walls, depicting the continuity of India's cultural voyage, her interaction across the globe and the emergence of Mahatma Gandhi as a 'Universal Man', embodying in his person all that is sublime in human life as he said: 'For my material needs my village is my world but for my spiritual needs the whole world is my village'.

Outside the Pavilion there is a bench, made of red sandstone on which Mahatma Gandhi used to sit during the prayer or in conversation with the vast mass of humanity who would assemble on the lawns of the Old Birla House seeking his counsel and solace in those troubled days.

The green lawns are the main feature of the Prayer Ground with peripheral decorations with flowers laid around the lawn. Near the entrance of the memorial on its right lawn is inscribed "India of Gandhi's dream". At the roundabout close to the prayer ground are the words of Albert Einstein, "Generations to come will scarce believe..." In the center of the roundabout is a creation of the renowned artist Sankho Chowdhury in bronze, symbolizing the 'Eternal Flame' lit by Gandhi with his martyrdom.

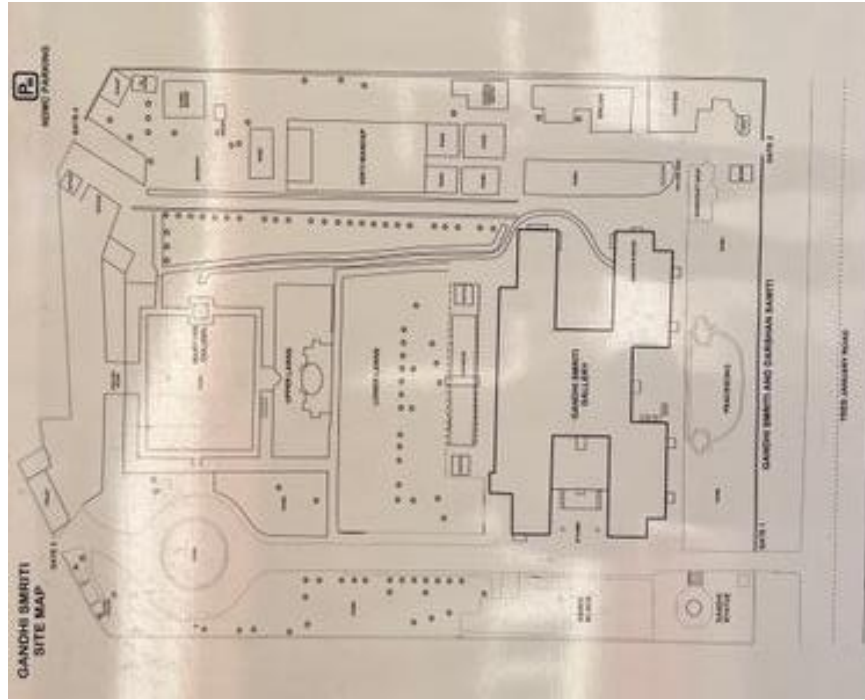


Fig 2.7: Plan of Gandhi Smriti

2.3.2 SPACES:

Museum, a large garden, semi-open-air exhibition



Fig 2.8(a),(b): Exterior views of Gandhi Smriti

Memorial Plaza: The entrance area serves as a gathering space and focal point, often featuring symbolic elements and landscaping to create a serene and reflective environment for visitors.

Exhibition Halls: These indoor spaces house exhibits and displays related to Gandhi's life, philosophy, and legacy. They may include artifacts, photographs, documents, and multimedia presentations that provide insights into Gandhi's teachings and contributions to India's independence movement.

Prayer Hall: A dedicated space for prayer and contemplation, often designed to accommodate large groups of visitors participating in communal prayers, meditation sessions, or spiritual gatherings inspired by Gandhi's principles of nonviolence and peace.

Reflection Garden: An outdoor garden or courtyard area designed for quiet reflection and meditation, featuring pathways, seating areas, and greenery to create a peaceful and contemplative atmosphere for visitors to connect with Gandhi's ideals and teachings.

Amphitheater: A semi-outdoor space for public events, lectures, performances, and ceremonies commemorating Gandhi's life and legacy. The amphitheater may be designed with tiered seating and a stage area, providing a venue for cultural and educational programming.

Library and Research Center: An area dedicated to furthering the study and understanding of Gandhi's life and work, featuring a collection of books, manuscripts, and archival materials related to Gandhi and the Indian independence movement.

2.3.3 MEDIUM OF REPRESENTATION:

Photographs, sculptures, frescos, inscriptions on rocks

Gandhiji's Room at Gandhi Smriti has been kept exactly as it was on the day of his assassination. All his possessions are on display: his glasses, walking stick, a knife, fork and spoon, the rough stone he used instead of soap. His bed was a mattress on the floor, plain white, with a low, wooden desk by its side. There is also an old and well-used copy of the Gita.

The entire building is now divided into different sections. On either side of the main entrance of the building a Prayer composed by the Mahatma 'A Servants Prayer' and his eternal message, His 'Talisman' are on display.

The museum added in April 2005 a multimedia exhibition entitled Eternal Gandhi, which is housed on the entire first floor of the building. It has used state-of-the-art electronic hardware and new media to bring Gandhiji's life and vision alive. The approach has been both historical and interpretative. This exhibition using 21st-century technology highlights the core of Gandhian thought – the commitment of a Satyagrahi to the principles of truth. Two sculptures of Ba and Bapu made in organized, which are the creations of a couple, Mr. Decha Saisomboon and Mrs. Wipa Saisomboon from Thailand, are also kept at the multi-media museum.

2.3.3 SITE REASONING:

The site was the residence of Mahatma Gandhi during the final months of his life. Gandhi was assassinated here on January 30, 1948. Preserving this historic location as a memorial ensures that future generations can learn about Gandhi's life, teachings, and the events leading to his assassination. The site where Mahatma Gandhi spent the last 144 days of his life and was assassinated on January 30, 1948.

Gandhi Smriti is intimately connected to Gandhi's legacy and philosophy of nonviolence, truth, and social justice. It serves as a tangible link to Gandhi's life and work, providing a space for visitors to reflect on his ideals and the impact of his teachings on India and the world.

Situated in the heart of Delhi, Gandhi Smriti is easily accessible to residents and visitors from across the country and around the world. Its central location ensures that people of all ages and backgrounds can visit and learn from Gandhi's life and teachings, fostering a deeper understanding of his contributions.

Gandhi Smriti is a symbol of national pride and reverence, representing India's commitment to preserving its cultural heritage and honoring its most revered leaders. By maintaining Gandhi's former residence as a memorial, India pays homage to one of its greatest sons and reaffirms its dedication to the values of peace, harmony, and nonviolence that Gandhi espoused throughout his life.

2.4 INDIA GATE – NEW DELHI

Location – New Delhi, India

Architect - Sir Edwin Lutyens

Building type – War memorial

Year of construction - 1921

Visitor Timings – 24 Hours

Visitor category - Prime Minister, Family, Tourists, Picnic-goers, Boaters, People taking selfies, People selling things.

Footfall – 1.5 lakhs per weekend

2.4.1 CONCEPT ANALYSIS:

India Gate's architectural roots can be traced back to the Arc de Triomphe in Paris, and its design was conceptualized by Sir Edwin Lutyens, a visionary architect of the early 20th century. Inspiration from the **triumphal arches of ancient Rome**, particularly the Arch of Constantine.

Echoing the grandiosity of classical Roman arches. The arch serves as the focal point, drawing the eyes of onlookers and inviting them to reflect on the historical significance it embodies. The India Gate structure takes an oblong form, featuring a substantial arch on each of its four faces. Notably, the arches on the longer sides are both larger and taller than those on the shorter sides. On the shorter sides, the arches are obstructed at the base by doorways but remain open higher up. From a technical standpoint, the presence of four arches classifies the structure as a tetrapylon. Above the blocked lower portions of the arches on the shorter sides, a significant stone ornament is prominently displayed. Mouldings encircle the building at the levels where both sizes of arches originate, and the keystones of the arches slightly protrude.

The arch's surface is adorned with intricate carvings of **lotus flowers, Indian shields, and battle scenes**, symbolizing India's rich heritage and the valor of its soldiers. The names of over 13,000 Indian soldiers who perished in the war are inscribed in the marble frieze that runs along the arch's inner walls, providing a poignant reminder of their sacrifice.



Fig 2.9: Plan of India gate

Crowned by a large shallow dome, the canopy adds a touch of elegance to India Gate. This intricately designed dome, adorned with decorative elements, further enhances the architectural splendor of the monument. Approximately 150 meters to the east of the gate, situated at a junction where six roads intersect, stands a cupola with a height of 22 m. In its construction, Lutyens employed four columns in the Delhi Order style to uphold the domed canopy and its chhajja. Honorable Prime Minister Narendra Modi ji inaugurated the statue of Subhash Chandra Bose on his 125th anniversary in January 2022.

2.4.2 SPACES:

Memorial, boating, light shows, Amar Jawan Jyothi, Flags of the armed forces

Memorial Arch: The iconic arch serves as the central feature, commemorating the soldiers who died during World War I. It stands as a symbol of India's valor and sacrifice.

Amar Jawan Jyoti: Located beneath the arch, this eternal flame symbolizes the sacrifice of Indian soldiers who lost their lives in subsequent conflicts after World War I.

Surrounding Lawns: The expansive lawns around India Gate provide a public space for gatherings, picnics, and leisure activities, attracting visitors from all walks of life.

Ceremonial Avenue: India Gate is situated along the ceremonial Rajpath avenue, which is flanked by rows of trees and leads to the Rashtrapati Bhavan (Presidential Residence). This avenue is often used for parades and national celebrations.

Memorial Plaques and Inscriptions: Various plaques and inscriptions around India Gate pay tribute to the soldiers who served and sacrificed their lives in the defense of the nation, ensuring their memory lives on.

2.4.3 MEDIUM OF REPRESENTATION:

Carvings and inscriptions on red sand stone, eternal burning flame

2.4.4 SITE REASONING:

The location of India Gate aligned with the overall vision for the city's development, creating a harmonious balance of grand architecture and public spaces.

The site holds historical significance as the location where the foundation stone of India Gate was laid in 1921 by the Duke of Connaught, marking the beginning of its construction. It serves as a reminder of India's colonial past and its subsequent struggle for independence.

Situated along the ceremonial Rajpath avenue, India Gate occupies a prominent position within the city's architectural and urban fabric. Its central location makes it easily accessible to residents and visitors alike, serving as a popular destination for recreation, reflection, and commemoration. India Gate is part of an "avenue of commemoration" that includes several other significant monuments and memorials, such as the Amar Jawan Jyoti (the Eternal Flame), the National War Memorial, and various statues and memorials honoring Indian leaders and heroes. Placing India Gate in this context reinforces its role within Delhi's landscape of remembrance and commemoration.

The expansive lawns surrounding India Gate provide a public space for gatherings, picnics, and leisure activities. The site's popularity as a recreational destination further enhances its significance as a symbol of national pride and unity, bringing people together from diverse backgrounds to honor the memory of India's fallen soldiers.

2.5 MARTIN LUTHER KING JR. MEMORIAL - WASHINGTON, D.C..

Location – Washington, D.C..

Architect - McKissack & McKissack

Building type – Memorial

Year of construction - 2009

Visitor Timings – 9:30 a.m. to 10:00 p.m.

Visitor category - Prime Minister, Family, Tourists, Picnic-goers, Cyclers, People taking selfies, People selling things.

Footfall – More than 3 million people every year

2.5.1 CONCEPT ANALYSIS:

The memorial is designed to increase our awareness of Dr. King's message regarding human rights and civil liberties, to help build an understanding of his role as a leader in the Civil Rights Movement and his legacy in broadening the meaning of democracy in America.

The memorial is conceived within the environmental tradition of more recent memorials, such as the Vietnam War and the FDR Memorials, and utilizes natural elements – water, stone and trees – to heighten the experience of place and to evoke the kind of emotional response that Dr. King conveyed in his poetic use of language and reference to the American landscape.

Three aspects key to the design concept:

First - shaping of the earth and creation of an embracing form that would engage the Tidal Basin and the cherry trees. Reflecting his pursuit of inclusivity & equality for everyone.

Second - axial relationship between the Lincoln, Jefferson & King Memorials, as well as Dr. King's important role in broadening the meaning of democracy.

Third - an environment that would recall his magnificent oratory in its cadence and thus involve everyone in his message.

Each part of the memorial is significant and symbolic. From the looming Mountain of Despair, a Stone of Hope surges forward as the focal point for the memorial. This references a line in King's speech, "With this faith, we will be able to hew out of the mountain of despair a stone of hope." There, the striking likeness of Dr. King captured him in a moment of reflective thought, determined and resolute.

The detachment of the Stone of Hope from the Mountain of Despair symbolizes victory borne from disappointment.

A wall of quotes spanning Dr. King's long civil rights career represents his ideals of peace, democracy, justice, and love. As much as the quotes acknowledge the history of the civil rights struggle in America, they can continue to serve as inspiration to others fighting for civil rights around the globe.

The memorial's location is also significant, enhancing the core of the "city beautiful" that Pierre L'Enfant envisioned in 1791, and the McMillan Plan expanded in 1901.

The plans aimed to create an entire city to remind us "what we should be trying to achieve as a nation, as a society [and] as human beings on this planet." For the "I Have a Dream" speech, King stood on the steps of the Lincoln Memorial and referenced the Declaration of Independence, penned by Thomas Jefferson.

King leveraged the power of place to appeal to core American values that all Americans held dear, highlighting the injustice perpetuated by segregation.

The Martin Luther King, Jr. Memorial's location along the line connecting the Thomas Jefferson and Lincoln Memorials helps to reinforce the connection between these three leaders at three important moments for civil rights in our nation's history: from the promise that "all men are created equal," to the freeing of the slaves, to the final push for full and equal rights.

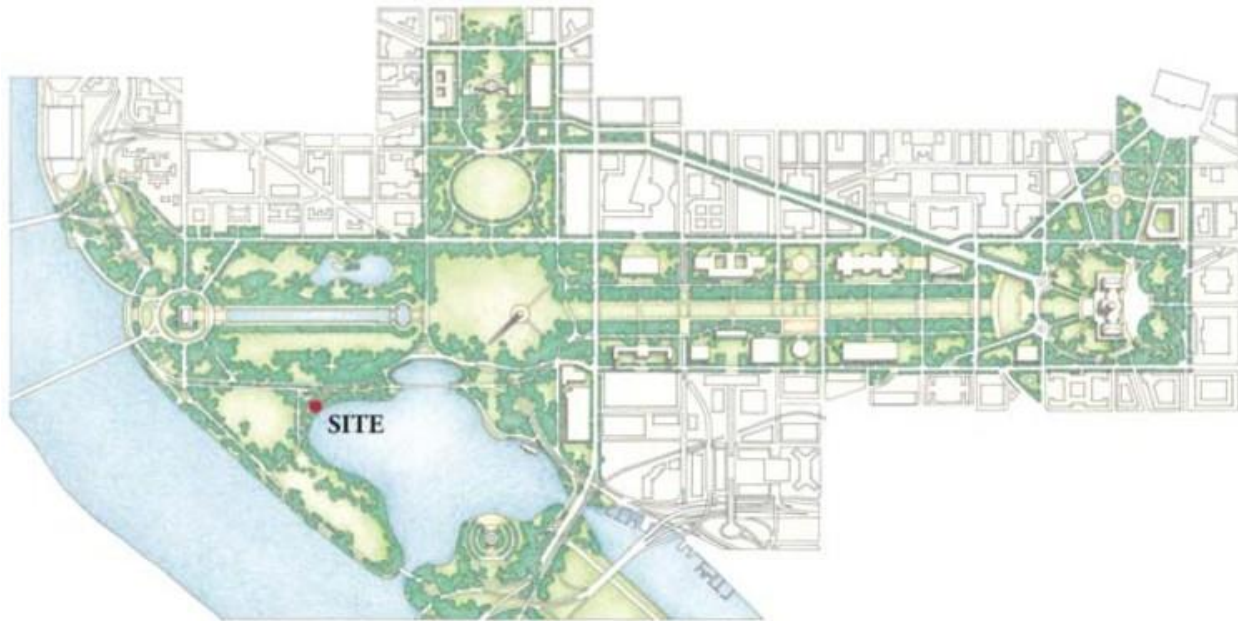


Fig 2.10: Site of Martin Luther King Jr. Memorial



Fig 2.11: Site of Martin Luther King Jr. Memorial

2.5.2 SPACES:

The Stone of Hope: This central sculpture is a massive stone carving of Dr. King emerging from the Stone of Hope. It represents his transformative leadership and the hope he brought to

millions through his activism and vision for equality.

The Mountain of Despair: Flanking the Stone of Hope, this mountain symbolizes the obstacles and challenges faced by Dr. King during his lifetime, particularly in his fight against racial injustice.

The Inscriptions: The memorial features a selection of quotes from Dr. King's speeches, sermons, and writings inscribed on the walls surrounding the statue. These quotes highlight his messages of justice, equality, and peace.

The Tidal Basin: The memorial is situated on the northwest shore of the Tidal Basin, offering a serene and reflective setting for visitors to contemplate Dr. King's legacy and the ongoing struggle for civil rights.

The Symbolism of Water: Water plays a significant symbolic role in the design of the memorial. The Tidal Basin represents the ongoing flow of history and the ever-changing struggle for civil rights, while the waterfalls cascading over the Mountain of Despair symbolize the cleansing and transformative power of Dr. King's message.

2.5.3 MEDIUM OF REPRESENTATION:

The Martin Luther King Jr. Memorial in Washington, D.C. primarily utilizes sculpture and architectural design as its mediums of representation for the spaces located inside the memorial. The central element is the Stone of Hope, a monumental sculpture of Martin Luther King Jr. carved from stone, which serves as the focal point of the memorial. Surrounding the sculpture are inscriptions of quotes from Dr. King's speeches, sermons, and writings, engraved into the walls surrounding the statue.

Additionally, the memorial incorporates architectural elements such as the Mountain of Despair, representing the struggles and challenges faced by Dr. King and the civil rights movement. Water is also utilized symbolically throughout the memorial, with cascading waterfalls representing the cleansing and transformative power of Dr. King's message.

Overall, the combination of sculpture, architectural design, and symbolism creates a multi-dimensional and immersive experience for visitors, allowing them to engage with Dr. King's legacy in a meaningful way.

2.5.4 SITE REASONING:

The memorial is situated on the northwest shore of the Tidal Basin, within the National Mall area of Washington, D.C. This location is highly significant as the National Mall is a symbolic space representing American ideals and history. Placing the memorial here ensures that Dr. King's legacy is integrated into the fabric of American national identity and history.

The site is near other important landmarks and memorials in Washington, D.C., such as the Lincoln Memorial and the Washington Monument. This proximity creates a powerful narrative linking Dr. King's legacy with other key figures and moments in American history, particularly the civil rights movement.

The site is easily accessible to visitors and prominently situated along the Tidal Basin, ensuring high visibility and foot traffic. This accessibility helps to maximize the memorial's impact and reach, allowing people from diverse backgrounds to engage with Dr. King's message of equality and justice.

The location along the Tidal Basin provides a serene and reflective setting for the memorial. Visitors can contemplate Dr. King's legacy amidst the natural beauty of the surrounding landscape, fostering a sense of introspection and connection to his ideals.

2.6 JEWISH MUSEUM, BERLIN

Location – Berlin

Architect - Daniel Libeskind

Building type – Memorial museum

Year of construction - 2001

Visitor Timings – 11:00 a.m. to 06:00 p.m.

Visitor category - Family, Tourists, Students, Scholars, Historians.

Footfall – Around 700,000 people per year

2.6.1 CONCEPT ANALYSIS:

Voids and Experiences of Absence: One of the most striking features of the museum is its deliberate use of voids or empty spaces throughout the building. These voids represent the absence caused by the Holocaust and the loss of Jewish life and culture. Visitors encounter these voids as they move through the museum, evoking a sense of emptiness and reflection.

Axes of Continuity and Discontinuity: Libeskind's design incorporates a series of intersecting axes that organize the museum's spaces. These axes represent both continuity and discontinuity in Jewish history and experience. They symbolize the interconnectedness of Jewish life across time and space, as well as the ruptures and disruptions caused by events such as the Holocaust.

The Garden of Exile and Emigration: The museum features an outdoor Garden of Exile, which consists of a grid of concrete pillars set on sloping ground. Visitors navigate this disorienting landscape, symbolizing the experience of exile and emigration faced by many Jews throughout history. The tilted pillars and uneven ground convey a sense of instability and displacement.

Holocaust Tower: At the heart of the museum is the Holocaust Tower, a tall, empty space devoid of windows and natural light. Visitors enter this stark chamber, experiencing a profound sense of isolation and darkness. The tower serves as a somber memorial to the

millions of Jews who perished in the Holocaust, evoking feelings of grief, solitude, and remembrance.

Windows of Remembrance: Along the exterior facade of the museum, narrow slits known as "Windows of Remembrance" punctuate the building's surface. These windows feature faces etched into the metal, representing the individual lives lost during the Holocaust. As sunlight filters through these openings, the faces cast fleeting shadows, serving as a poignant reminder of the human toll of genocide.

A radical, formal design as a conceptually expressive tool to represent the Jewish lifestyle before, during, and after the Holocaust.

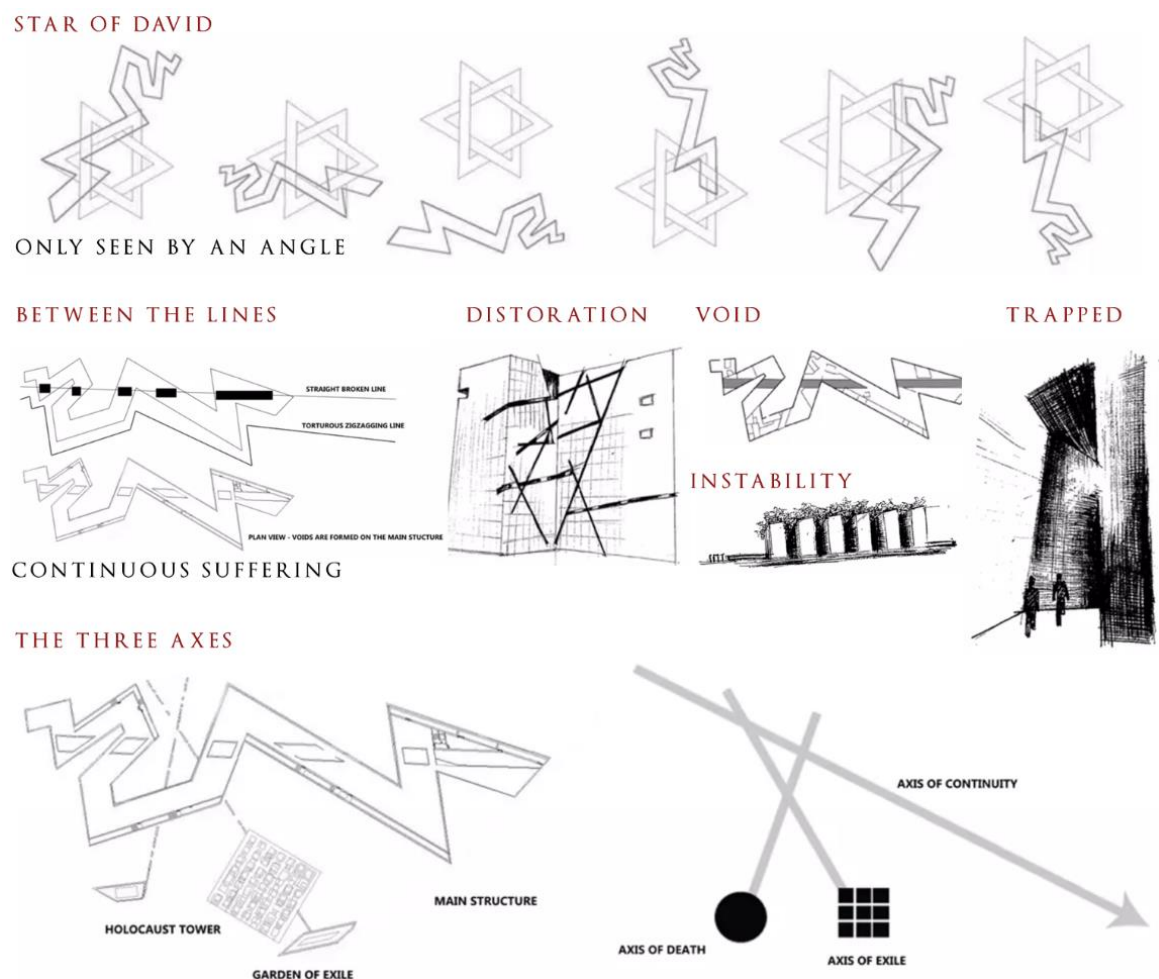


Fig 2.12: Conceptual ideas

It was about establishing and securing an identity within Berlin, which was lost during WWII.

Form from an abstracted Jewish Star of David that is stretched around the site and its context. The form is established through a process of connecting lines between locations of historical events that provide structure for the building resulting in a literal extrusion of those lines into a “zig-zag” building form.

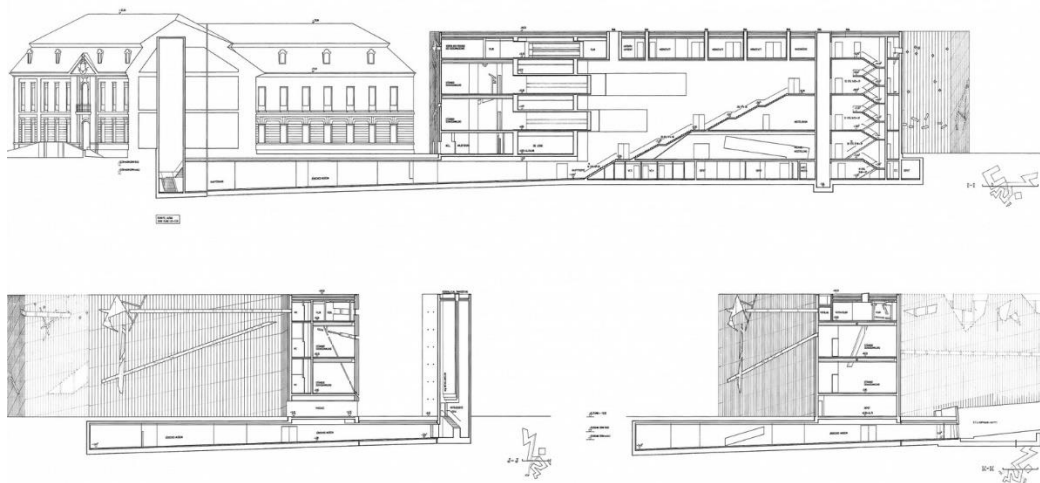


Fig 2.13: Sections of Jewish museum

The irregular, angular layout of the museum reflects the fractured and disrupted history of the Jewish people, marked by persecution, exile, and displacement. The zigzagging plan suggests a sense of dislocation and instability, echoing the tumultuous experiences of Jews throughout history.

The unconventional geometry of the building challenges visitors' expectations and disrupts conventional architectural norms. This complexity mirrors the multifaceted nature of Jewish identity and culture, which encompasses a rich tapestry of traditions, beliefs, and experiences.

As visitors navigate the museum's labyrinthine spaces, they are confronted with unexpected intersections, dead ends, and voids. These architectural elements encourage contemplation and reflection on the significance of memory, loss, and resilience in Jewish history.

The zigzag plan invites visitors to engage with the museum's spaces in a nonlinear fashion, fostering dialogue and interpretation. Each twist and turn in the building's layout prompts

visitors to consider different perspectives and narratives, encouraging a deeper understanding of Jewish heritage and legacy.

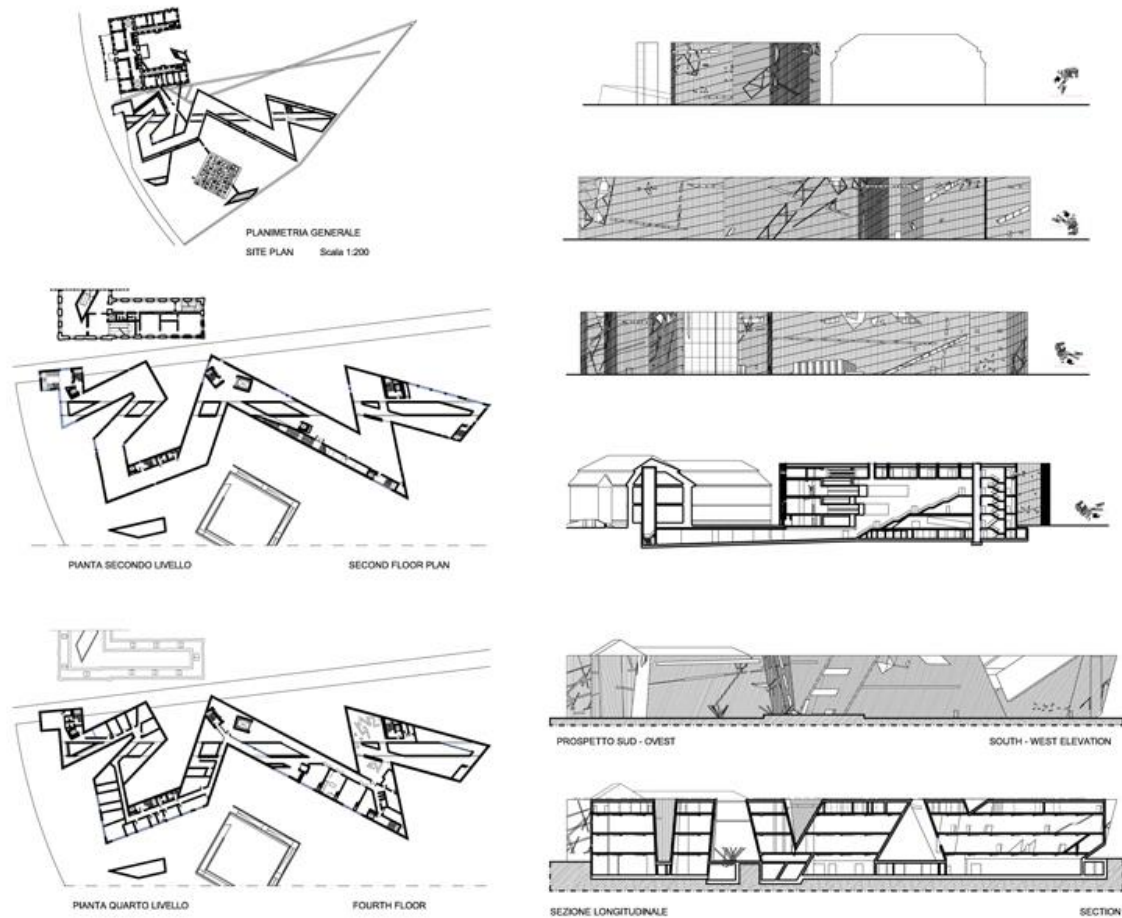


Fig 2.14: Plan of Jewish museum

2.6.2 SPACES:

Exhibition Spaces: The museum houses permanent and temporary exhibition spaces that showcase artifacts, artworks, documents, and multimedia installations related to Jewish history, culture, and religion. These exhibitions explore themes such as Jewish life in Germany, the Holocaust, diaspora experiences, and contemporary Jewish identity.

Holocaust Tower: At the heart of the museum is the Holocaust Tower, a tall, empty space devoid of windows and natural light. Visitors enter this stark chamber, experiencing a profound sense of isolation and darkness. The tower serves as a somber memorial to the

millions of Jews who perished in the Holocaust, evoking feelings of grief, solitude, and remembrance.

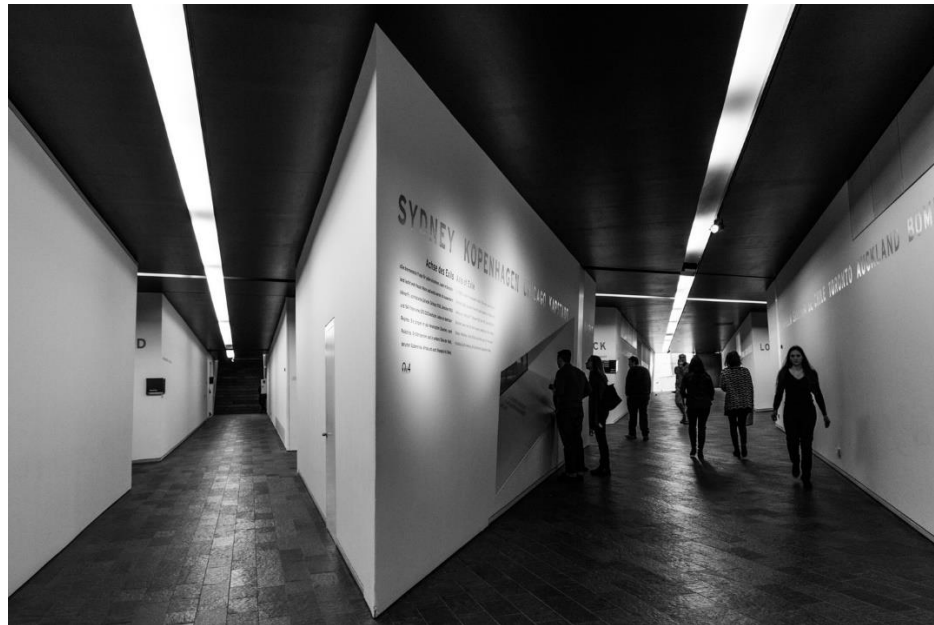


Fig 2.15: Interior of Jewish museum

Garden of Exile: An outdoor space within the museum complex, the Garden of Exile features a grid of concrete pillars set on sloping ground. This disorienting landscape symbolizes the experience of exile and emigration faced by many Jews throughout history. Visitors navigate the tilted pillars and uneven ground, reflecting on themes of displacement, memory, and resilience.

Axes of Continuity and Discontinuity: The museum's architectural design incorporates a series of intersecting axes that organize its spaces. These axes represent both continuity and discontinuity in Jewish history and experience, guiding visitors through the museum's narrative and thematic content.

Education and Research Center: The museum includes facilities dedicated to education and research, offering programs, workshops, lectures, and seminars for visitors of all ages. These spaces provide opportunities for learning, dialogue, and engagement with Jewish history, culture, and heritage.

Memorial Spaces: Throughout the museum, visitors encounter memorial spaces dedicated to

commemorating the lives lost during the Holocaust and other tragedies in Jewish history. These memorials include symbolic artworks, inscriptions, and installations that invite reflection, remembrance, and contemplation.

2.6.3 MEDIUM OF REPRESENTATION:

The museum showcases a wide range of artifacts related to Jewish history, culture, and religion. These artifacts may include ritual objects, clothing, household items, documents, photographs, and personal belongings of individuals and families. By presenting these tangible objects, the museum offers insights into the material culture and everyday lives of Jewish communities throughout history.

In addition to historical artifacts, the museum features contemporary artworks that explore themes relevant to Jewish identity, memory, and experience. These artworks may encompass various mediums such as painting, sculpture, installation, video, photography, and mixed media. Through artistic expression, the museum addresses complex and often challenging topics, inviting viewers to engage with Jewish heritage and legacy in new and thought-provoking ways.

Many displays within the museum incorporate interactive elements to enhance visitor engagement and participation. These interactive displays may include touch screens, audiovisual presentations, virtual reality experiences, and hands-on activities. By encouraging active involvement, the museum fosters deeper understanding and connection with its thematic content.

The museum employs multimedia installations to create dynamic and immersive environments that convey complex narratives and emotions. These installations may combine sound, light, projection, and spatial design to evoke specific moods, evoke historical contexts, and stimulate sensory experiences. Through multimedia storytelling, the museum offers visitors a compelling and memorable journey through Jewish history and culture.

Throughout the museum, textual information such as wall panels, labels, captions, and interpretive texts provide context, interpretation, and background information for the displays. Written in multiple languages, these texts help visitors navigate the exhibitions, understand key themes, and connect with the stories being presented.

2.6.4 SITE REASONING:

The museum is located in the heart of Berlin, a city with a rich and complex history, including significant chapters in Jewish history. Situating the museum in Berlin underscores the importance of acknowledging and confronting Germany's past, particularly regarding the Holocaust and the persecution of Jews during World War II. Despite the devastating impact of the Holocaust, Berlin has a long history of Jewish presence and contribution to its cultural, social, and economic life. Choosing to build the museum in Berlin acknowledges and honors this history, providing a space for Jewish heritage and identity to be celebrated and preserved.

The site of the Jewish Museum is part of the larger urban renewal and redevelopment efforts in Berlin following the reunification of Germany. By establishing the museum in this context, it becomes a symbol of reconciliation, remembrance, and dialogue, contributing to the ongoing process of healing and understanding in postwar Germany. The museum's location in central Berlin ensures high visibility and accessibility to both residents and visitors to the city. Situated near other cultural institutions, landmarks, and tourist attractions, the museum becomes an integral part of Berlin's cultural landscape, inviting diverse audiences to engage with Jewish history and heritage.

The architectural design of the museum, conceived by Daniel Libeskind, incorporates symbolic elements that resonate with the site's historical and cultural significance. The striking architecture serves as a powerful testament to the museum's mission and themes, drawing attention to the importance of remembering and learning from the past.

CHAPTER 3

DATA COLLECTION AND STANDARDS

3.1 STANDARDS:

Table:9 Sanitation Requirements for Assembly Buildings (Art, Galleries, Libraries and Museums)

Sl. No.	Sanitary Unit	For Public		For Staff	
		Male	Female	Male	Female
1.	Water Closet (W.C.)	One for 200 persons upto 400 persons. For over 200 persons, add at the rate of 1 per 250 persons or part thereof	One per 100 persons upto 200 persons. For over 200 persons, add at the rate of 1 per 150 persons or part thereof	One for 1-15 persons. Two for 16-35 persons	One for 1-12 persons. Two for 13-25 persons, add at the rate of 1 per 6 persons or part thereof
2.	Ablution Taps	One in each W.C.	One in each W.C.	One in each W.C	One in each W.C
3.	Urinals	One for 50 persons or part thereof	--	Nil upto persons One for 7-20 persons Two for 21-45 persons	--
4.	Wash Basins	One for every 200 persons or part thereof. For over 400 persons, add at the rate of 1 per 250 persons or part thereof.	One for every 200 persons or part thereof. For over 200 persons, add at the rate of 1 per 150 persons or part thereof	One for 1-15 persons Two for 16-35	One for 1-12 persons Two for 13-25 persons
5.	Cleaner's Sink	One per floor, minimum			
6.	Drinking Water Fountain	One per 100 persons or part thereof			
7.	Shower/ Bath	As per each kitchen			

Fig 3.1: Sanitation requirements

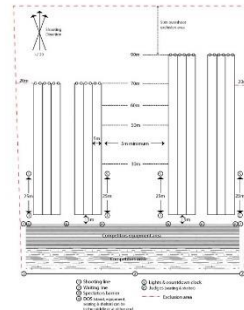
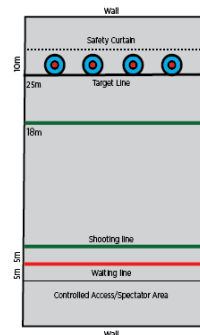


Fig 3.2: Archery ground standards

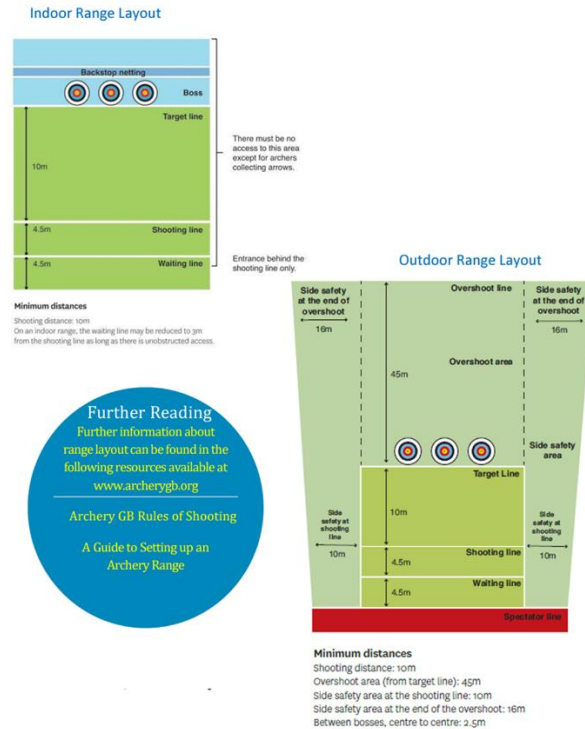


Fig 3.3: Archery range standards

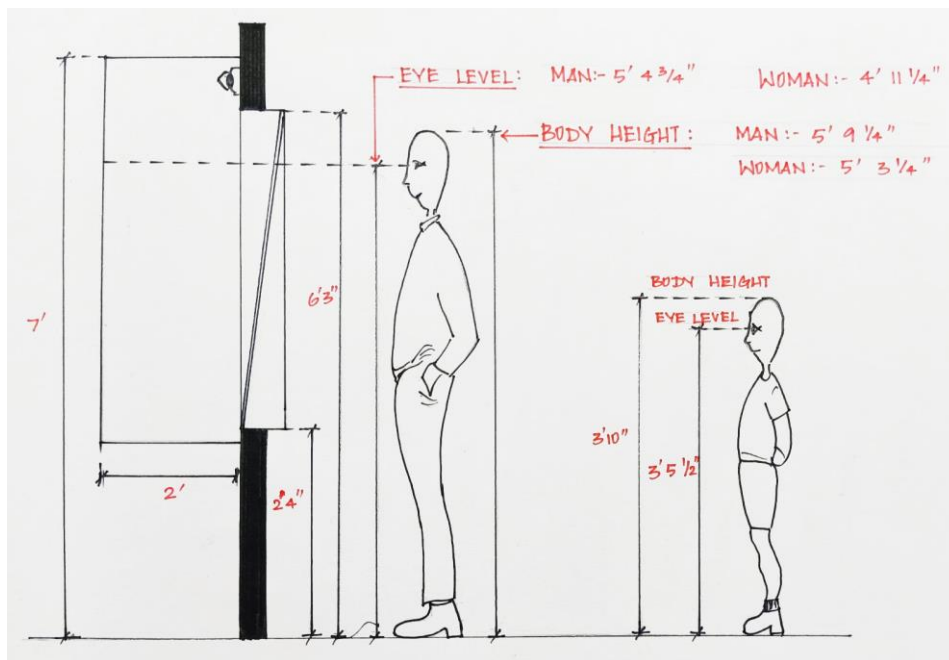


Fig 3.4: Measurements of adult and six year old visitors

CHAPTER 4

SITE STUDY AND ANALYSIS

4.1 SITE SELECTION:

Site is located in Sivaganga District, which is an administrative district of Tamil Nadu state in Southern India. Sivaganga District has been carved out from composite Ramnad District as per G.O. MS. No. 1122 Rev. Dept. Dated. The site area is 7.49 Acres (30310.95 sqm).



Fig 4.1: Location map of site

SITE AREA: 7.49 ACRES (3 HECTARES)

SITE LOCATION: SIVAGANGAI DISTRICT

Madurai Rameswaram NH Main Road, Keeladi Village, Pasiyapuram, Keeladi, Tamil Nadu 630611.

LATITUDE: 9°51'44.48"N

LONGTITUDE: 78°11'46.47"E

4.2 SITE JUSTIFICATION AND FEASIBILITY:

The selection of the site was based on several criteria. Initially, proximity to Madurai relative to Sivaganga, as per census data, was considered paramount. Subsequently, attention was directed towards identifying prominent tourist destinations within the vicinity of Madurai, categorized into primary, secondary, and tertiary zones. Finally, the selection of the site was influenced predominantly by the anticipated foot traffic, particularly from visitors frequenting the

Keeladi museum nearby. This methodical approach ensured that the chosen location caters efficiently to the preferences and convenience of the majority of visitors.



Fig 4.2(a),(b): Site view

4.3 SITE ANALYSIS:

4.3.1 Neighborhood Context:

Site has one side road axes. That is main highway road. There is a Petrol bunk opposite to the site. The site is surrounded by vegetation. In the south, there are electrical lines throughout the street road.

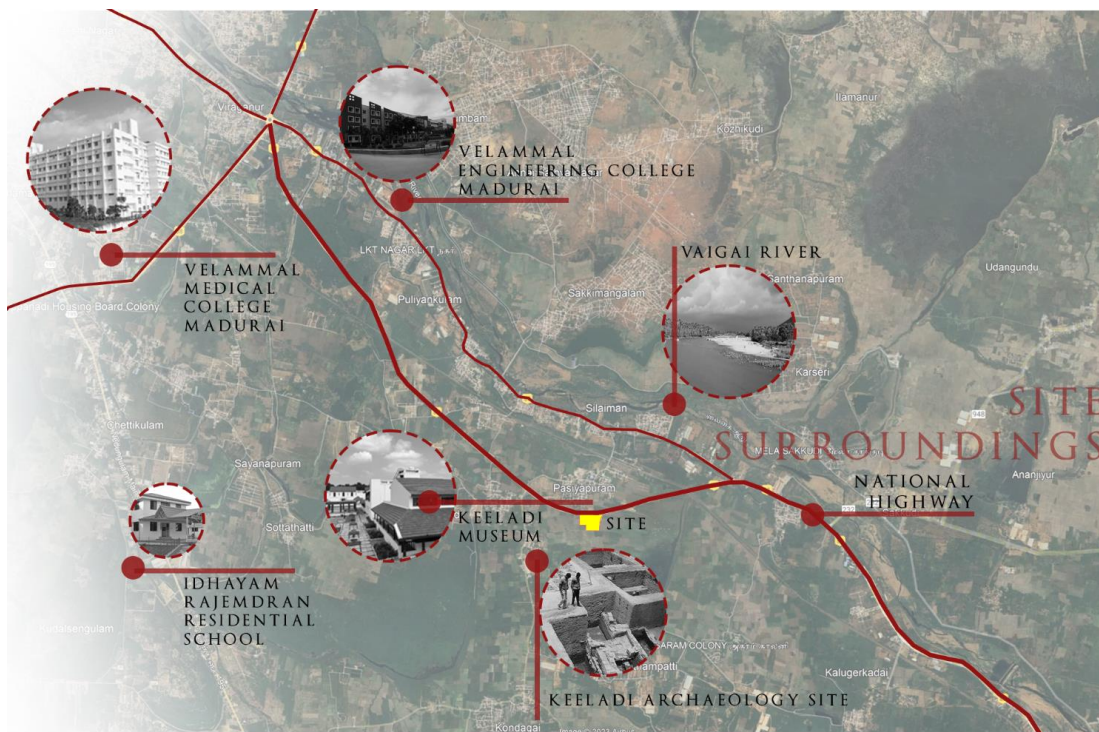


Fig 4.3: Site surrounding



Fig 4.4 (a),(b): Nearby hotels and star hotels

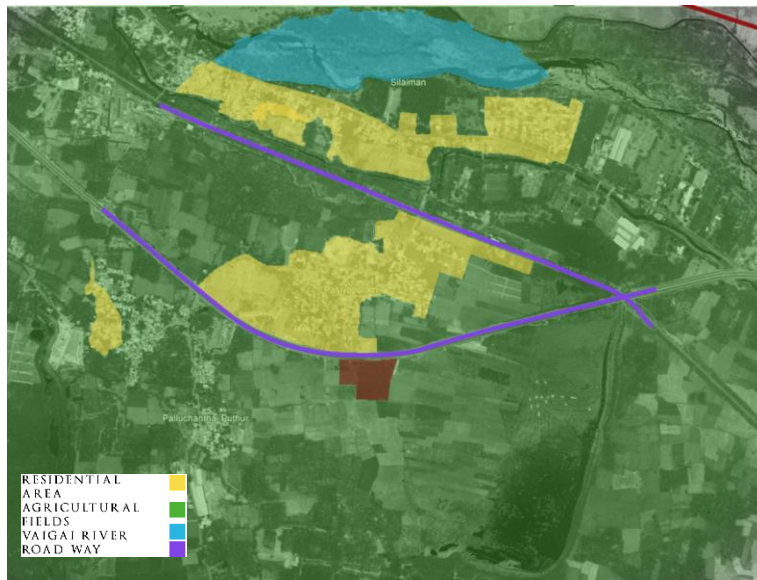


Fig 4.5: Zoning

4.3.2 Site and Zoning:

Setbacks – South (Front) - 6m
 East - 6m
 West - 6m
 North - 6m

4.3.3 Circulation:

Site has one sides road access. Bus stop is at located near silaiman that is 2.8km(6mins) from site. Service trucks can be accessed from the main road. The nearest airport is at a distance of 18.1km (22mins), while nearest the railway station is about 1.9km (5min).

4.3.4 Man Made Features:

There are no man made features in the site. Power poles are throughout the road in the south side. There are residential buildings in the south and the west, east are surrounded by vegetated lands.

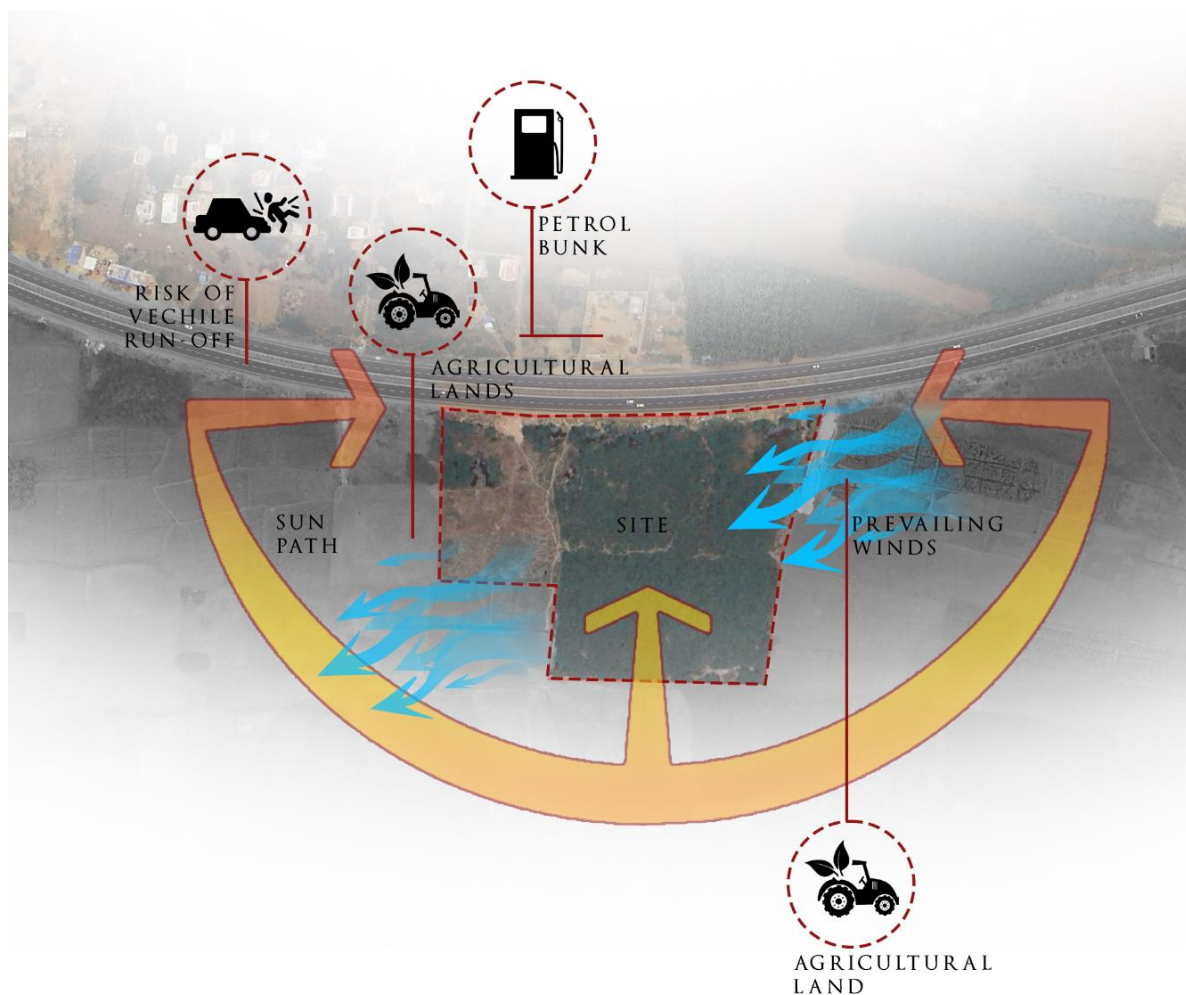


Fig 4.6: Site analysis plan



Fig 4.7: Site analysis site section

4.3.5 Natural Physical Features:

Karuvelam trees, are present through out the site however, they can be eliminated as they affect soil nutrients, making the surrounding areas drought-prone. Soil type is Red soil and clay soil virgin soil, major source of water is from the vaigai river.

4.3.6 Climate of Sivaganga:

Temperature: Sivaganga has hot and oppressive weather throughout the year. The average high temperature in December, the coolest month, is around 29°C (85°F), while the average low is approximately 21°C (70°F). Wet Season: Overcast conditions prevail during the wet season. Dry Season: The dry season sees partly cloudy skies. Humidity: The climate tends to be dry and sultry, particularly in the summer months. Humidity levels can be high, contributing to the oppressive feel of the weather. While the climate is generally hot year-round, there is a slight decrease in temperatures during the winter months, especially in December and January.

CHAPTER 5

ARCHITECTURAL DESIGN

5.1 CONCEPT

5.1.1 Strategies can be followed at site level:

(a) Conceptual Framework of the circulation pattern:

The circulation derives its path from the the Valari, a traditional weapon wielded by her in battles. Drawing inspiration from the rhythmic motion of the Valari, the building's circulation is conceived as a loop, symbolizing the cyclical nature of life and the continuous flow of history.

Visitors embark on a journey that begins and ends at the same point, mirroring the circularity of Velu Nachiyar's narrative.

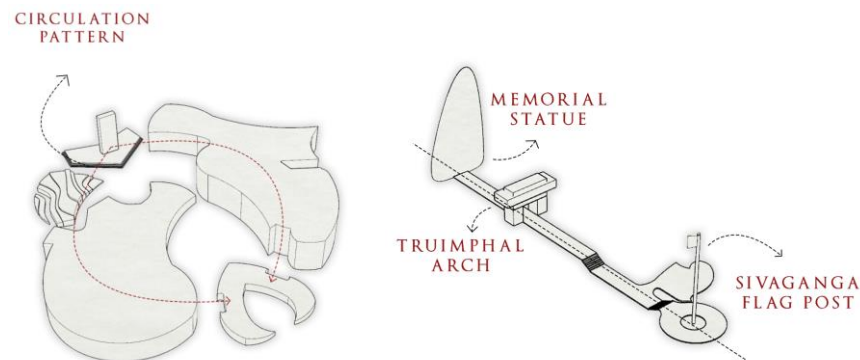


Fig 5.1: Circulation pattern

(b) Built form -

The memorial is divided into eight distinct zones, each corresponding to pivotal stages in Velu Nachiyar's life:

Pampered: this zone reflects Velu Nachiyar's upbringing in the royal court, where she was groomed and nurtured for her eventual role as queen.

Brave/skilled: here, visitors encounter simulations and exhibits showcasing Velu Nachiyar's

exceptional bravery and military prowess, highlighting her strategic acumen and combat skills.

Hidden: veiled in her husband's death and intrigue, this zone explores Velu Nachiyar's clandestine activities as she plotted against the British east India company, symbolizing her resilience and determination in the face of adversity.

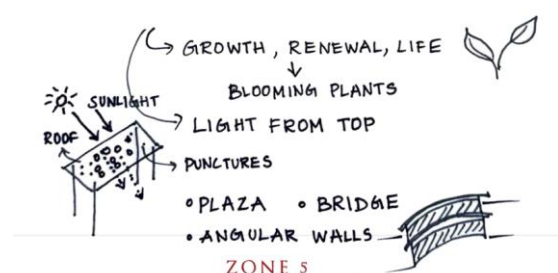
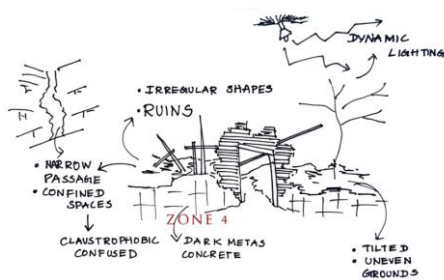
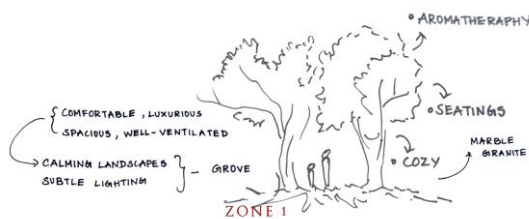
Rage: a visceral experience awaits visitors as they immerse themselves in the righteous anger that fueled Velu Nachiyar's struggle against colonial oppression.

Hope: transitioning from fury to optimism, this zone celebrates Velu Nachiyar's unwavering belief in a better future for her people with the help of hyder ali, offering a beacon of hope amidst turmoil.

Dominance: here, the memorial showcases her army and guerrilla warfare tactics and successfully capturing Sivaganga back. Showcasing her strength and leadership.

Victory: a triumphant arch awaits visitors as they relive Velu Nachiyar's crowning achievements and historic triumphs on the battlefield, commemorating her resounding victories.

Warm/stable and at peace: the final zone provides a serene and contemplative space for reflection, symbolizing Velu Nachiyar's eventual attainment of peace and stability, both personally and for her kingdom.



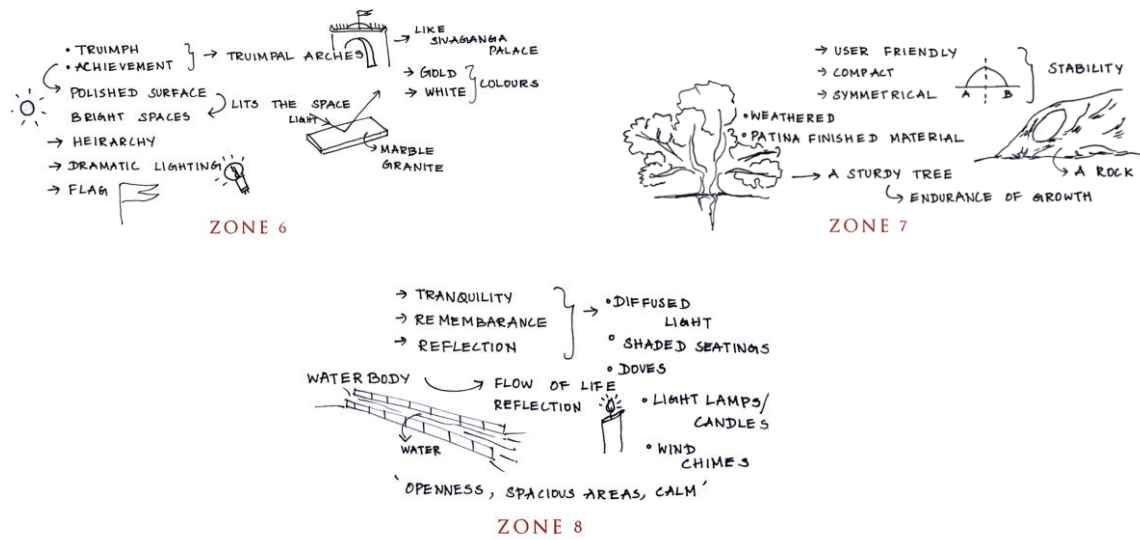


Fig 5.2: Conceptual sketches

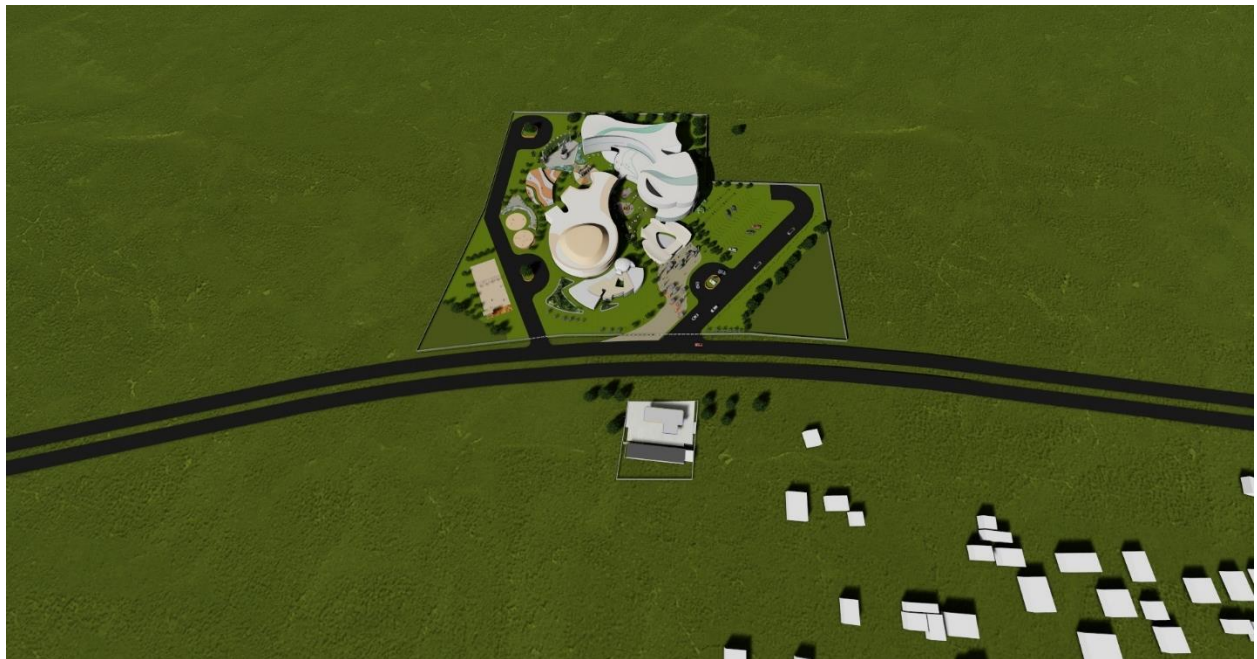


Fig 5.3: Site view

(c) Mutual shading of the central open space-

Mutual shading by placing and planning the building such that they share each other from the sun

can help in reducing the heat gain in the central area where the mound is located for people to relax and sit.



Fig 5.4: View of mutual shading of mound by building

(d) Vegetation -

Vegetation and landscaping are provided as they play a major role in changing the microclimate of a site and can lower the temperature.







Fig 5.6(a),(b): Truimphal arch and its view from terrace



Fig 5.7(a),(b): Memorial statue and weathered stone



Fig 5.8(a),(b): Parametric wall and flag post

[illegible][illegible]

● 25.5 VILL. NACHIKAR
(2010-10-06)

● K. I. FOR. RAN. CHENNAI
(2010-10-05)

● RANI LAKSHMIJAY OF IMANJ
(2010-10-06)

● KAROLMI KADDE
(2010-10-06)

● SHIBI T. K. K.
(2010-10-06)

● BASTURBA CA
(2010-10-06)

● Y. I. FUGO I. L. N.

- INTEGRITY/ DIGNITY
- INCLUSIVITY/ EQUALITY FOR ALL
- PROGRESSIVE/ FORWARD THINKING
- BRAVE/ COURAGEOUS
- ASSERTIVE/ SELF CONFIDENCE
- DARRING/ AUDACIOUS

[illegible]

VELU NACHIYAR SAM ADITHI

THE BURIAL GROUND IS BEING CONVERTED INTO A SMALL LAUNDRY FOR THE QUEEN WITH A STATUE OF HER SEATED ON THE SARADHAI.

THERE IS A SMALL SCULPTURE OF THE FOX OR IT.

THERE IS A WATER BODY NEARBY WHICH CAN BE ACCESSED FROM THE TEMPLE BUT CURRENTLY THE WAY TO IT IS BEING BLOCKED.

THERE ARE HUNDREDS OF PEOPLE SAYING HERE ON THE DEATH ANNIVERSARY.

ON THE DEATH ANNIVERSARY THE WEAPONS USED BY HER ARE BROUGHT FROM THE DEFECT AND KEPT DISPLAYED HERE WHILE PHOTOGRAPHS OF IT ARE TAKEN HIGHLY.

PEOPLE COME TO HER CONSIDERING HER AS A GODDESS.

PALACE GROUND

THERE IS A LARGE GROUND ABOUT 275 SQM BESIDE THE GATE AT THE SVAGANGA PALACE WHERE THE FESTIVAL DUSSEHERA IS BEING CELEBRATED FOR 9 DAYS GRANDLY UNDER THE CURRENT QUEEN.

FROM THERE THERE IS A SECRET TUNNEL CONNECTING TO THE KARAYAR KOVIL WHERE HER HUSBAND WAS TACTICALLY KILLED.

VELU NACHIYAR MEMORIAL PARK

THE MAIN GATE HAS A FIRST FLOOR WHICH CURRENTLY THERE IS A OFFICE OR "CHAIKAM" WITH TWO ROOMS ON EITHER SIDE.

PALACE GATE FRONT VIEW

PALACE GATE BACK SIDE VIEW

VIEW OF CITY FROM THE GATE

SCULPTURE OF KING MUTHU VIJAYA RAOBHINATH SIVADEVANA ZIRIVABHAKTA DEVAR

FIRST KING

VELU NACHIYAR MEMORIAL HALL

30 PEOPLE PER DAY ON FIDELITY ON MEMORIAL DAY

ALSO A MEMORIAL STONE FOR KYOTI

GAKRAMBI MUNICHARA

The image displays eight traditional Indian religious posters (pamphlets) arranged in two rows of four. Each poster features a central illustration of a deity or religious figure, surrounded by text in Kannada script. The top row includes posters for Lord Venkateswara, Lord Venkateswara, Lord Venkateswara, and Lord Venkateswara. The bottom row includes posters for Lord Venkateswara, Lord Venkateswara, Lord Venkateswara, and Lord Venkateswara.

[illegible]

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ARCHITECTURE AS SOLACE: A MEMORIAL FOR VELU NACHIYAR

S.No	Context	Context Data	Context Data	Context Data	Context Data	Context Data
1	Location	New Delhi	New Delhi	New Delhi	New Delhi	New Delhi
2	Year	2017	2017	2017	2017	2017
3	Building	Velu Nachiyar Memorial	Velu Nachiyar Memorial	Velu Nachiyar Memorial	Velu Nachiyar Memorial	Velu Nachiyar Memorial
4	Site area	1.5 Hectare	1.5 Hectare	1.5 Hectare	1.5 Hectare	1.5 Hectare
5	Typology	Memorial	Memorial	Memorial	Memorial	Memorial
6	Client/Owner	Government of India	Government of India	Government of India	Government of India	Government of India
7	Program	Memorial	Memorial	Memorial	Memorial	Memorial
8	Design	Architecture	Architecture	Architecture	Architecture	Architecture
9	Material	Concrete	Concrete	Concrete	Concrete	Concrete
10	Structure	Structure	Structure	Structure	Structure	Structure
11	Site	Site	Site	Site	Site	Site
12	Context	Context	Context	Context	Context	Context
13	Design	Design	Design	Design	Design	Design
14	Material	Material	Material	Material	Material	Material
15	Structure	Structure	Structure	Structure	Structure	Structure
16	Site	Site	Site	Site	Site	Site
17	Context	Context	Context	Context	Context	Context
18	Design	Design	Design	Design	Design	Design
19	Material	Material	Material	Material	Material	Material
20	Structure	Structure	Structure	Structure	Structure	Structure
21	Site	Site	Site	Site	Site	Site
22	Context	Context	Context	Context	Context	Context
23	Design	Design	Design	Design	Design	Design
24	Material	Material	Material	Material	Material	Material
25	Structure	Structure	Structure	Structure	Structure	Structure
26	Site	Site	Site	Site	Site	Site
27	Context	Context	Context	Context	Context	Context
28	Design	Design	Design	Design	Design	Design
29	Material	Material	Material	Material	Material	Material
30	Structure	Structure	Structure	Structure	Structure	Structure
31	Site	Site	Site	Site	Site	Site
32	Context	Context	Context	Context	Context	Context
33	Design	Design	Design	Design	Design	Design
34	Material	Material	Material	Material	Material	Material
35	Structure	Structure	Structure	Structure	Structure	Structure
36	Site	Site	Site	Site	Site	Site
37	Context	Context	Context	Context	Context	Context
38	Design	Design	Design	Design	Design	Design
39	Material	Material	Material	Material	Material	Material
40	Structure	Structure	Structure	Structure	Structure	Structure
41	Site	Site	Site	Site	Site	Site
42	Context	Context	Context	Context	Context	Context
43	Design	Design	Design	Design	Design	Design
44	Material	Material	Material	Material	Material	Material
45	Structure	Structure	Structure	Structure	Structure	Structure
46	Site	Site	Site	Site	Site	Site
47	Context	Context	Context	Context	Context	Context
48	Design	Design	Design	Design	Design	Design
49	Material	Material	Material	Material	Material	Material
50	Structure	Structure	Structure	Structure	Structure	Structure
51	Site	Site	Site	Site	Site	Site
52	Context	Context	Context	Context	Context	Context
53	Design	Design	Design	Design	Design	Design
54	Material	Material	Material	Material	Material	Material
55	Structure	Structure	Structure	Structure	Structure	Structure
56	Site	Site	Site	Site	Site	Site
57	Context	Context	Context	Context	Context	Context
58	Design	Design	Design	Design	Design	Design
59	Material	Material	Material	Material	Material	Material
60	Structure	Structure	Structure	Structure	Structure	Structure
61	Site	Site	Site	Site	Site	Site
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63	Design	Design	Design	Design	Design	Design
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73	Design	Design	Design	Design	Design	Design
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77	Context	Context	Context	Context	Context	Context
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81	Site	Site	Site	Site	Site	Site
82	Context	Context	Context	Context	Context	Context
83	Design	Design	Design	Design	Design	Design
84	Material	Material	Material	Material	Material	Material
85	Structure	Structure	Structure	Structure	Structure	Structure
86	Site	Site	Site	Site	Site	Site
87	Context	Context	Context	Context	Context	Context
88	Design	Design	Design	Design	Design	Design
89	Material	Material	Material	Material	Material	Material
90	Structure	Structure	Structure	Structure	Structure	Structure
91	Site	Site	Site	Site	Site	Site
92	Context	Context	Context	Context	Context	Context
93	Design	Design	Design	Design	Design	Design
94	Material	Material	Material	Material	Material	Material
95	Structure	Structure	Structure	Structure	Structure	Structure
96	Site	Site	Site	Site	Site	Site
97	Context	Context	Context	Context	Context	Context
98	Design	Design	Design	Design	Design	Design
99	Material	Material	Material	Material	Material	Material
100	Structure	Structure	Structure	Structure	Structure	Structure

SABARMATHI ASHRAM, AHMEDABAD

Site plan showing the layout of the memorial and surrounding area. Key features include the main building, parking area, and surrounding landscape.

DR. KALLAM ANJI REDDY MEMORIAL, HYDERABAD

Site plan showing the layout of the memorial and surrounding area. Key features include the main building, parking area, and surrounding landscape.

DR. A.P.J. ABDUL KALAM MEMORIAL, RAMESWARAM

Site plan showing the layout of the memorial and surrounding area. Key features include the main building, parking area, and surrounding landscape.

THE PHOENIX / JALLALITHA MEMORIAL, CHENNAI

Site plan showing the layout of the memorial and surrounding area. Key features include the main building, parking area, and surrounding landscape.

Plate 5.4: Case study comparative analysis and ideology analysis

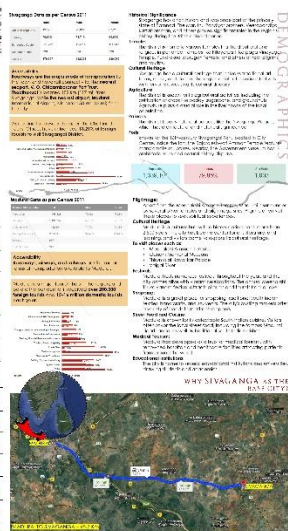
ARCHITECTURE AS SOLACE: A MEMORIAL FOR VELU NACHIYAR

UNUSUAL THE INTERESTING STORY OF VELU NACHIYAR WAS BEING TOLD AT THE FORMERLY USED SITE FOR THE MEMORIAL. THE LOCATION HAS BEEN PLANNED TO BE A REMINDER OF THE TRAGEDY OF NACHIYAR. THE SITE IS A REMINDER OF THE TRAGEDY OF NACHIYAR. THE SITE IS A REMINDER OF THE TRAGEDY OF NACHIYAR.

STEP 1: PRELIMINARY CONCEPT



- Site Context:** The site is located in the heart of the city, surrounded by residential and commercial areas.
- Site History:** The site has a rich history, with many stories and legends associated with it.
- Site Features:** The site features a large open space, a river, and a road.
- Site Analysis:** The site analysis shows that the site is suitable for the memorial, with good access and a peaceful environment.
- Site Design:** The site design is based on the site analysis, with a focus on creating a peaceful and reflective space.
- Site Construction:** The site construction is based on the site design, with a focus on using local materials and traditional construction techniques.
- Site Maintenance:** The site maintenance is based on the site design, with a focus on keeping the site clean and well-maintained.
- Site Evaluation:** The site evaluation is based on the site design, with a focus on assessing the impact of the memorial on the community.



MAJOR TOURIST ZONES IN MADURAI BY INEACH

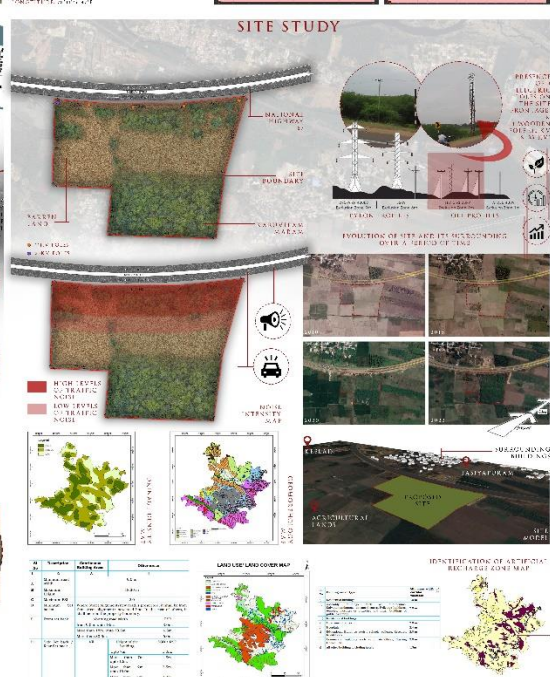
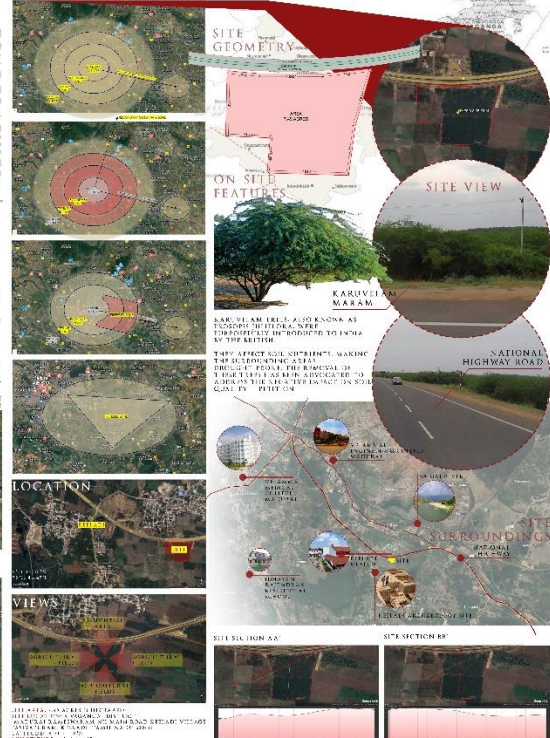
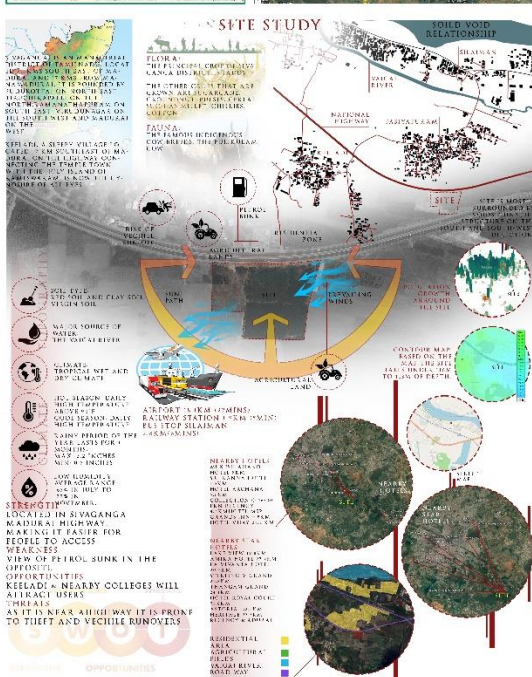


Plate 5.5: Site documentation and analysis

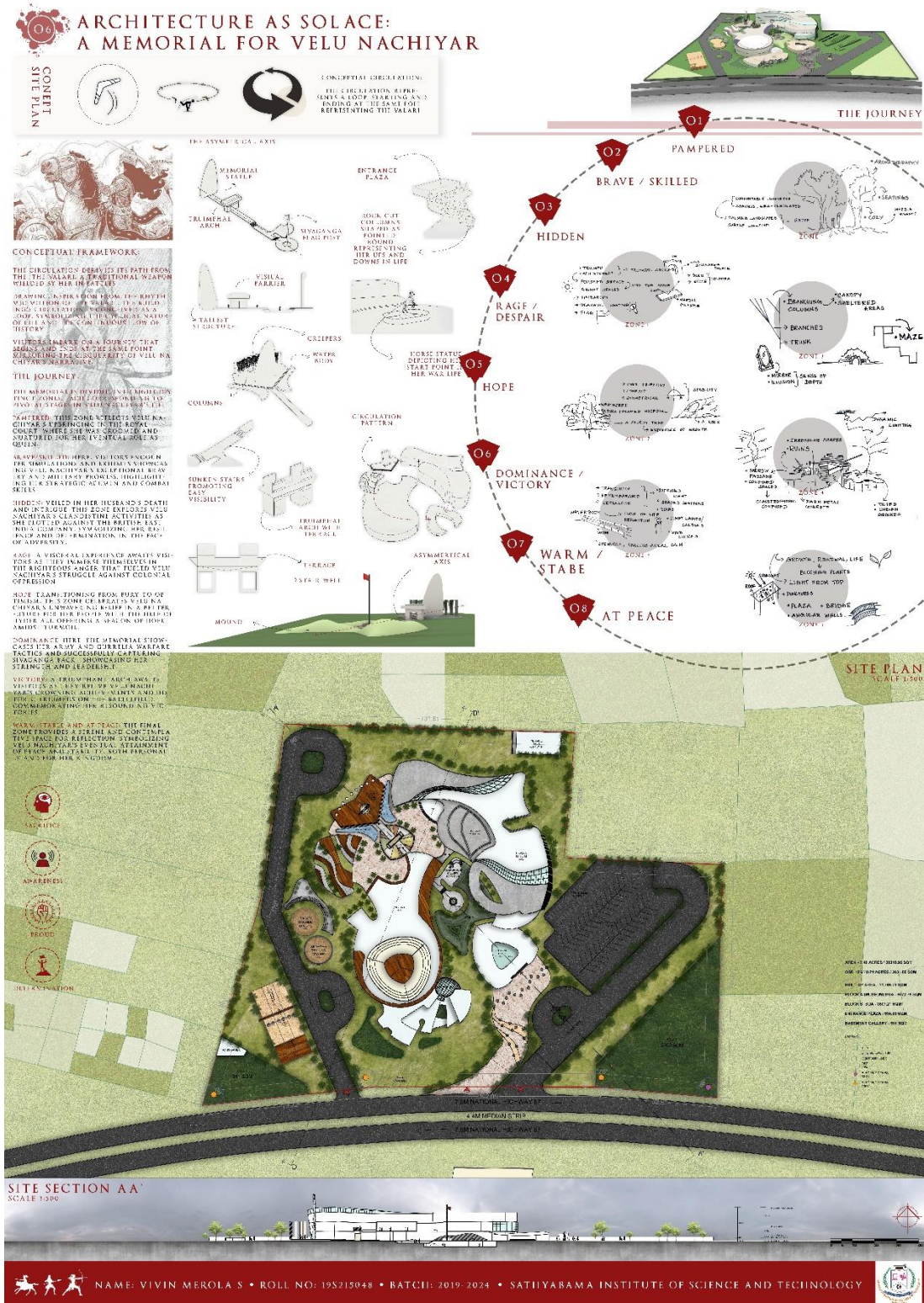


Plate 5.6: Concept evolution, site plan, section

07



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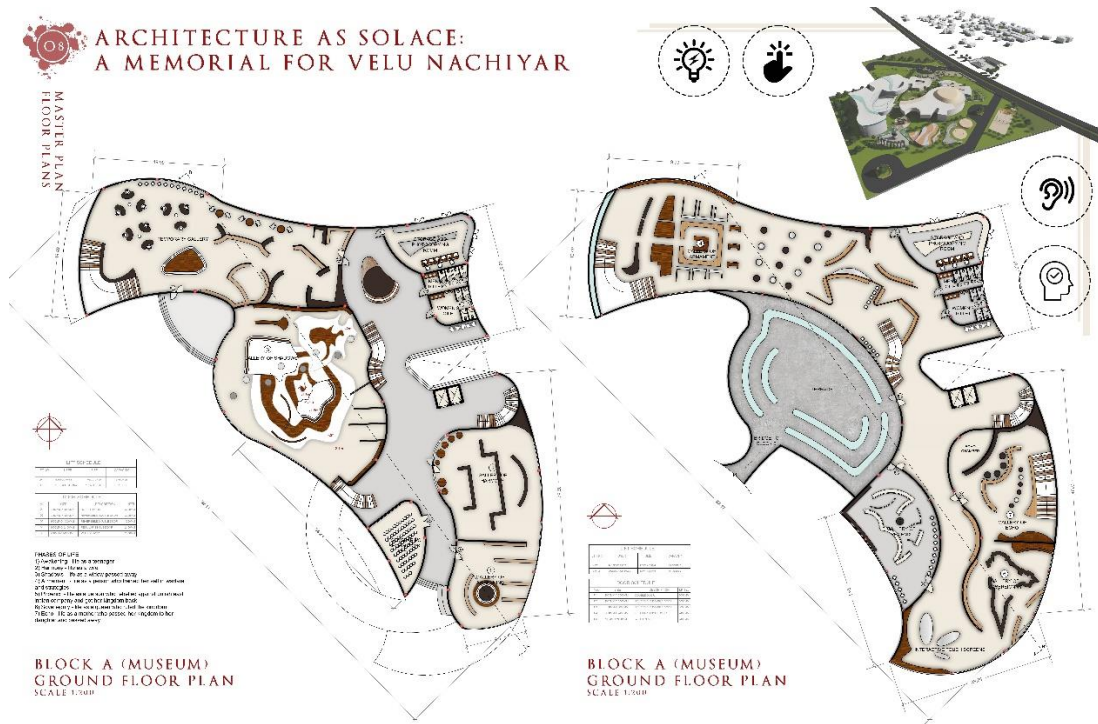
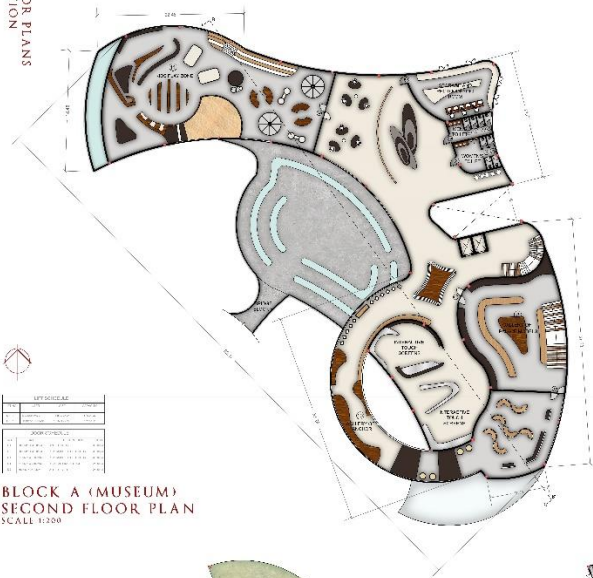


Plate 5.8: Master plan, floor plans

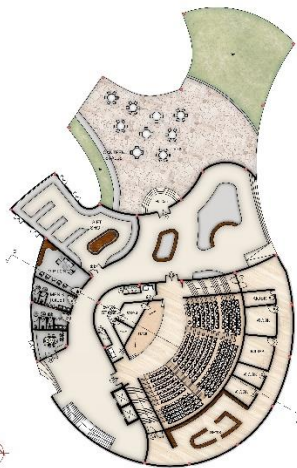


ARCHITECTURE AS SOLACE: A MEMORIAL FOR VELU NACHIYAR

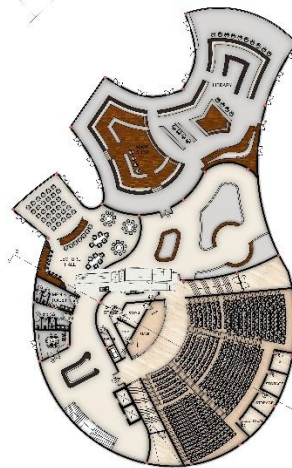
FLOOR PLANS
SECTION



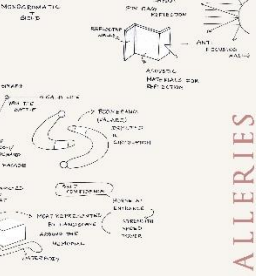
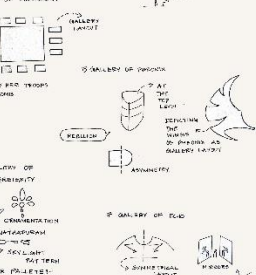
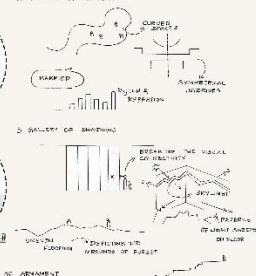
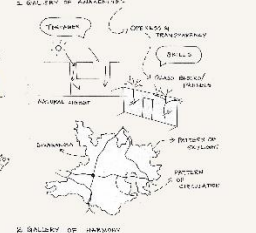
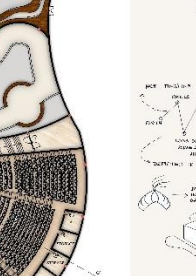
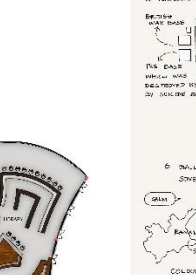
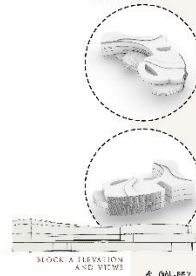
BLOCK A (MUSEUM)
SECOND FLOOR PLAN
SCALE 1:320



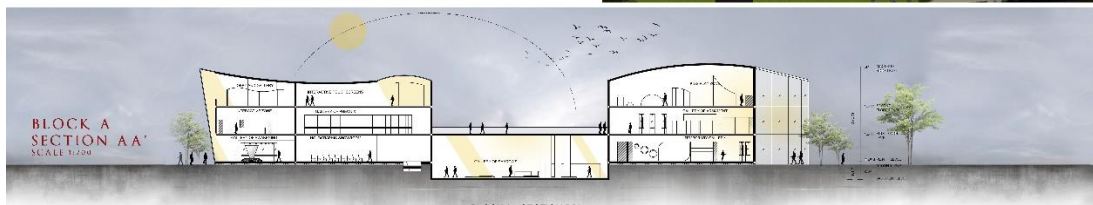
BLOCK B
GROUND FLOOR PLAN
SCALE 1:720



BLOCK B
SECOND FLOOR PLAN
SCALE 1:720



GALLERIES



BLOCK A
SECTION AA'
SCALE 1:400

BLOCK A - SECTION BB'

Plate 5.9: Concepts of galleries, Floor plan, section

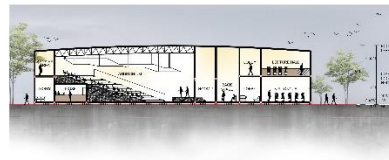


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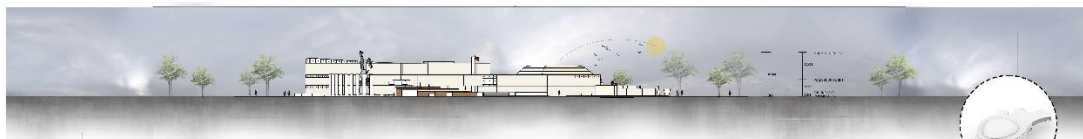
DETAIL DRAWINGS



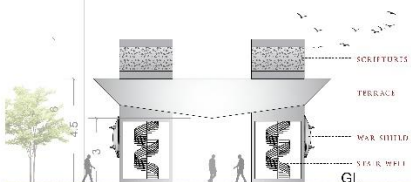
SITE ELEVATION
NORTH
SCALE 1:500



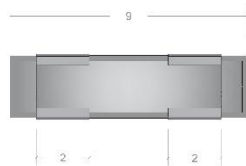
BLOCK B
SECTION CC'
SCALE 1:200



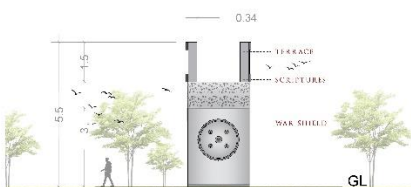
SITE ELEVATION
EAST
SCALE 1:500



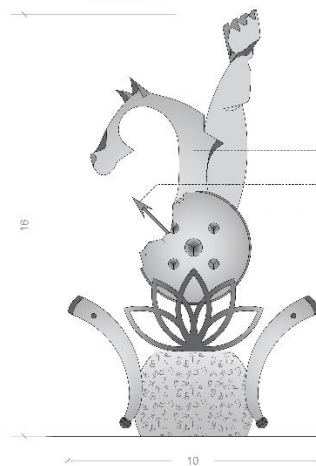
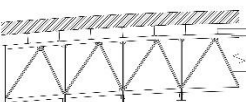
TRIUMPHAL ARCH
FRONT ELEVATION
SCALE 1:30



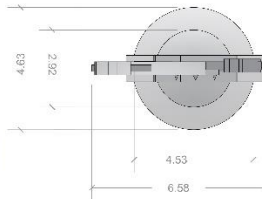
TRIUMPHAL ARCH
PLAN
SCALE 1:30



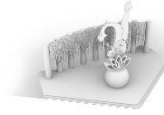
TRIUMPHAL ARCH
SIDE ELEVATION
SCALE 1:30



MEMORIAL STATUE
FRONT ELEVATION
SCALE 1:30



MEMORIAL STATUE
PLAN
SCALE 1:30



STONE CARVED QUEEN
DEPICTING HER RULING OVER
THE LIVAKANDA
SAMASATHA'S KIN
KINGDOM.

HORSE DEPICTING THE FIRST
ATTEMPT IN WAR RELATED
ACTIVITIES

ARROW DEPICTING HER
ARCHERY SKILLS

DEPICTING HER SHIELD
HOLDING HER SIGHTS FOR
OUR KINGDOM THE BROKEN
SUGGESTS AND SACRIFICES.

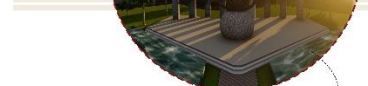
DEPICTING DIVINITY
CREATION

VAJRA / BROOMS CANE -
DEPICTING HER FEROUS
PERSONALITY

FAMILY LANGUAGE -
DEPICTING HER KINGDOM



MEMORIAL STATUE



MEMORIAL STATUE

WATER BODY

WATER BODY

WATER BODY

WATER BODY

Plate 5.10: Sections, elevations, detail drawings

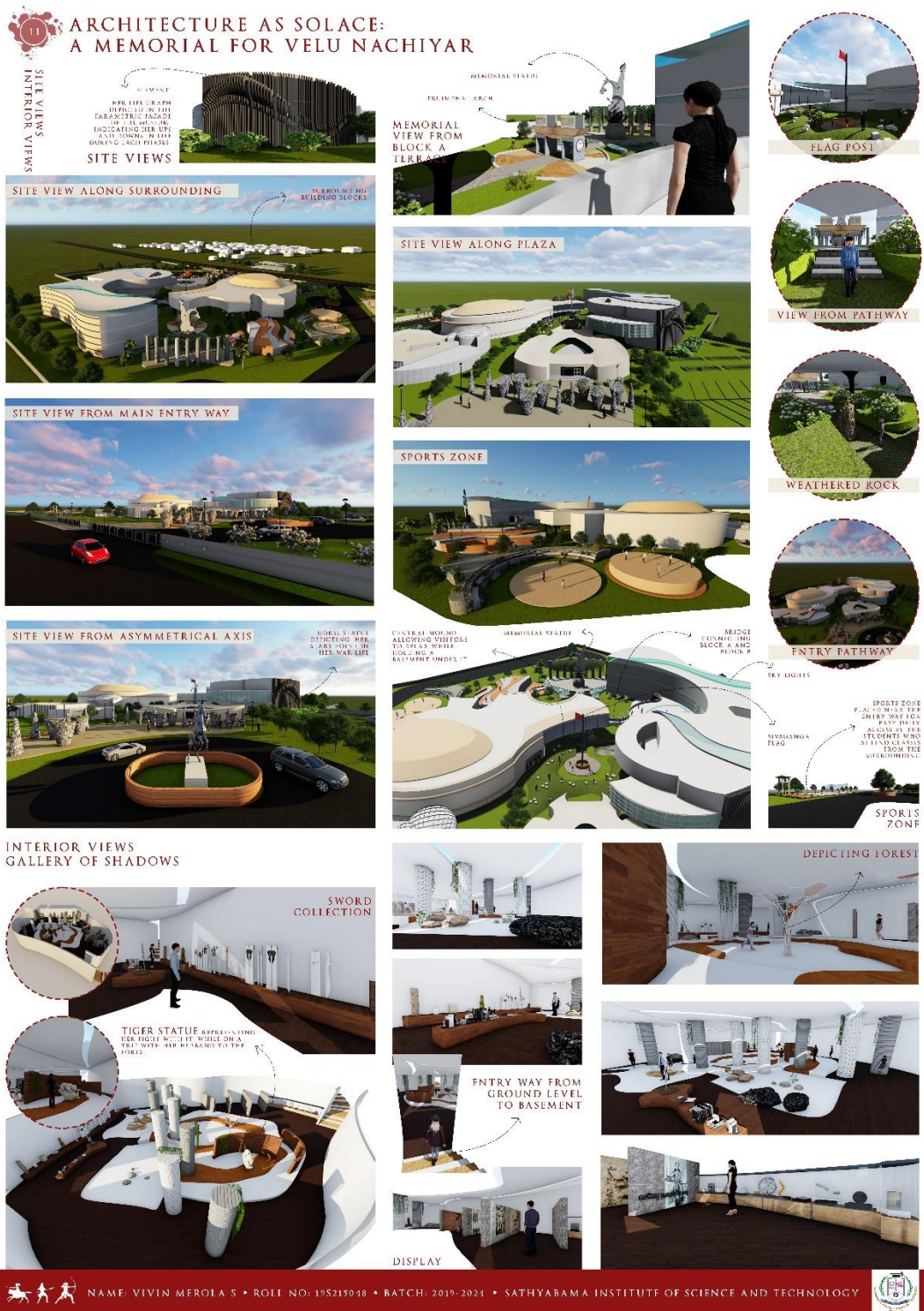


Plate 5.11: Site views, interior views

CHAPTER 6

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