



**EXISTING SITE OVERVIEW**



**FORM ————— FUNCTION**

**PHENOMENOLOGY IN ARCHITECTURE**

The phenomenology of architecture is a realist attempt to apply phenomenological philosophy to understand and embody architectural experience.

A systematic investigation of consciousness and its objects

**TWO PROMINENT ATTITUDES:** Psychology and sociology, Semiotics, Meaning, Subjective, Intersubjectivity, Intentionality, Essence of its gathering.

**WEAVING** (FORM, SPACE & LIGHT) **ARCHITECTURE** (STRUCTURES, MATERIAL, SPACE, COLOUR, LIGHT & SHADOW) **ADAPTIVE** (RESPONSE)

Way of seeing, appearing, manifesting, evidencing and showing

**Phenomena**

Experience: Perception, Cognition, Emotion, Action, Intentionality, Intersubjectivity, Intentionality, Essence of its gathering.

Christian Norberg-Schulz quoted as "Architecture means to visualize the genius loci, and the task of the architect is to create meaningful places, whereby he helps man to dwell". Genius loci means what a thing is or what it wants to be. It does not change and remain the same. Time cannot cancel, preserve the identity. It's to determine the identity of place and interpret it in ever new ways.

The essence: Understanding and enhancing human experience by focusing on how spaces are perceived, felt, and inhabited. It emphasizes sensory engagement, embodied interaction, and the emotional and existential connection between people and their environment, revealing the deeper meaning of place beyond function and form.

Sensory experiences integrate through the body, as our movements constantly interact with the environment, the body and its space are inseparable, with space reflecting the unconscious image of the self.

"Architecture is the art of reconciliation between ourselves and the world, and this mediation takes place through the senses"

The character of a space is not just visual but a multi-sensory experience, involving orientation, gravity, balance, motion, duration, scale, and illumination, calling for our entire embodied and existential sense.

**ARTIFICIAL ENVIRONMENT**

Sensory Architecture focuses on engaging human senses: sight, sound, touch, smell, and even taste through the thoughtful design of spaces. Rather than being just visually appealing, this form of architecture enhances the user's experience of a space, evoking emotions, memories, and connections to their surroundings.

Perception of information is vital. In a direct input system, user experience is limited to the literal representation of information, which is useful for conveying straightforward ideas. In an abstract input system, the focus is on the concept rather than the object itself. This encourages users to form their own understanding, adding deeper meaning over time. Balancing both systems can create an experience that is both informative and meaningful.

**EDMUND HUSSERL 1889-38**: Phenomenology as a method for describing and analyzing the conscious world, based on the structure of consciousness.

**GABRIEL MARCEL 1898-73**: Method of discourse exploring the edges of the experiential, avoiding a formal, approach with aim of uncovering truths about human conditions.

**JEAN PAUL SARTRE 1905-75**: Created their own viewpoint, with the sensory, power of emphasizing the human capacity to construct meaning for temporal experience through different forms.

**EMMANUEL LEVINAS 1906-95**: Developed what Husserl's ideas in every human experience carries meaning from the beginning and can be investigated as a mode of intersubjectivity.

**KARL JASPERS 1883-68**: One of the most important existential phenomenologists who restructured the subject from their direct, concern with his own existence.

**MARTIN HEIDEGGER 1889-76**: Contributions to phenomenology and focused his fundamental level being and how it introduced as a term for the specific types of being that human possess.

**ARNDT 1889-76**: It is a reconstruction of the nature of political existence and she was influenced by Heidegger and Jaspers.

**MERLEAU PONTY 1906-61**: Jean Paul Sartre saw justice with the primary goal of emphasizing the human capacity to construct meaning for temporal experience through different forms of relations.

**SPACE**, **NATURE**, **HUMANITY**, **LIGHT**, **SANCTUARY**



**INBETWEENNESS** A TRANSVERSAL APPROACH TO MEMORY

"Between things do not designate a localizable relation going from one thing to another and back again, but an axis, a transversal movement that sweeps one and the other away, a stream without beginning or end that underlines it's banks and picks up speed in the middle"

- DELEUZE & GUATTARI

**THRESHOLDS**

**BLURRING INDOOR AND OUTDOOR**

**SOCIO SPATIAL MEANING**

**THRESHOLDS**

**BLURRING INDOOR AND OUTDOOR**

**SOCIO SPATIAL MEANING**

**UNFOLD** NOT A BEGINNING, BUT A SOFT UNLAYERING OF SOMETHING

**HIDE** WHAT HAS BEEN ERASED STILL BREATHES IN SHADOW

**SHOCK** A WOUND WITHOUT WOUNDING, HELD IN STONE AND SILENCE

**PAUSE** WHERE LIGHT DRIES, THE UNFOLD UNFOLDS

**REMEMBRANCE** NOT WITH WORDS BUT WITH SPACE, AND STILLNESS, AND YOU.

UNFOLD, HIDE, SHOCK, PAUSE, REMEMBRANCE

**SPATIAL EXPLORATION**

AFTERMATH AND REFLECTION, MASSACRE, RESILIENCE & REMEMBRANCE, PRELUDE TO TRAGEDY, ADMINISTRATION, AXIAL CIRCULATION, TRANSVERSAL LINES, AXIS, TEMPORARY EXHIBITION

**MATERIAL PALETTE**

**FLOORING**: BURNISHED CONCRETE, RED SANDSTONE, STRONTIUM ALUMINATE

**EVOKING MEMORY**: CORTEN STEEL, LAMINATED BRICK, HARD GRAVEL FINISH, LATHITE

**SENSORY**: CONCRETE, WATER

**INTERACTIVE INSTALLATIONS**: BRONZE PLAYS, COPPER, BRASS, POLYCARBONATE PERFORATED BRASS, BUSTED METAL, LIGHT

**DESIGN IDENTATION**

ROUGH BASHAM, ANGULAR DUNE, WHIPS, EXPOSED-AGG. CONCRETE, BURNISHED KAIA, EXIT, HEALING EARTH: THE GENTLE EXIT

**UNFOLD**

**HIDE**

**SHOCK**

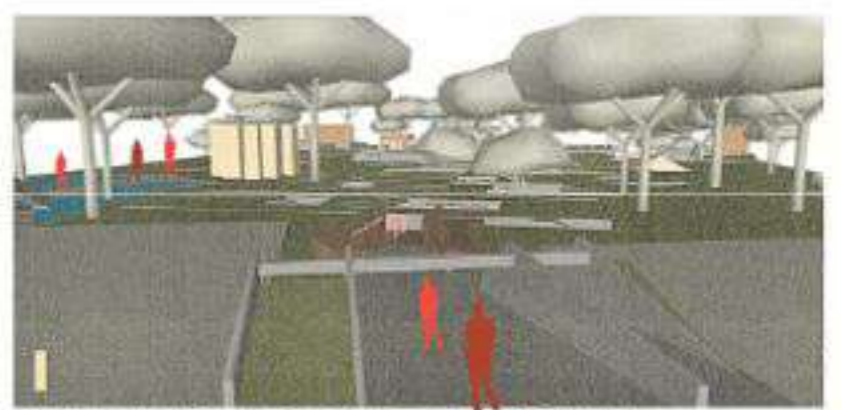
**PAUSE**



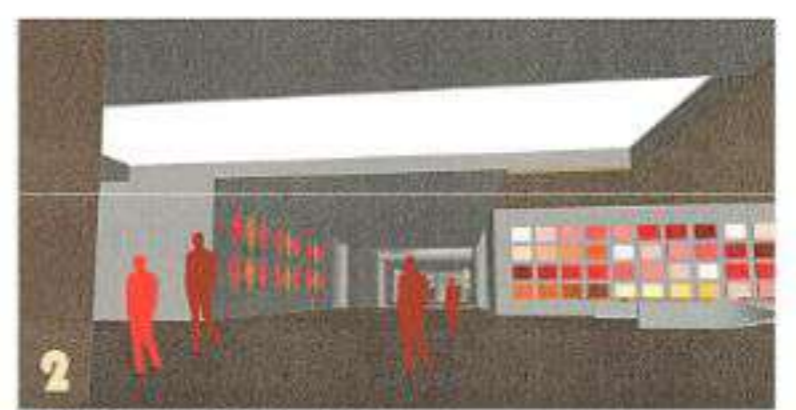
**Remember. 2025-26 |**



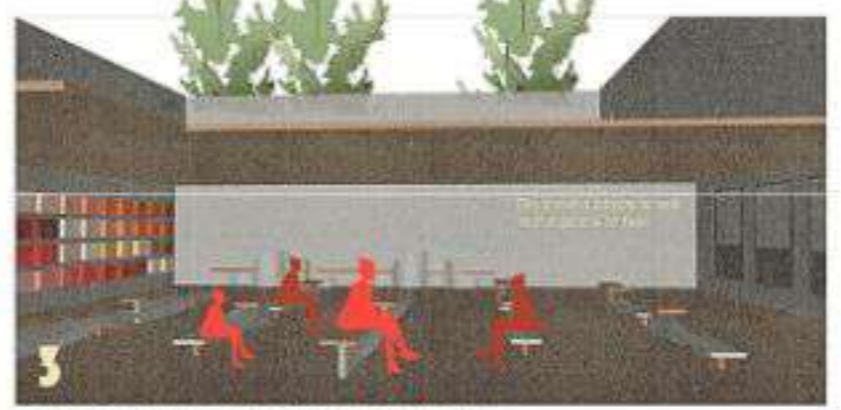
## SPATIAL NARRATION



**1 ENTRANCE TO THE MEMORIAL**  
A descending welcoming walkway leads visitors towards memorial entrance



**2 ENTRANCE PLAZA**  
Offering first collective pause before entering the galleries



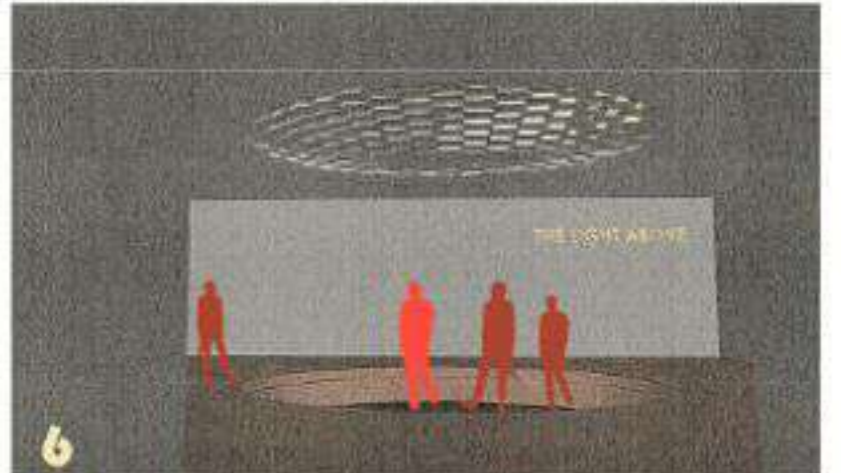
**3 INFORMATION CENTRE**  
Offering first collective pause before entering the galleries



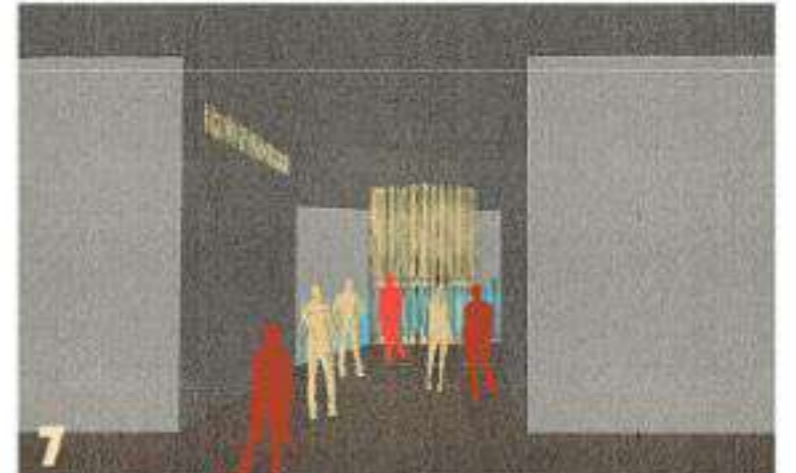
**4 BODHI TREE COURT**  
A sacred court holding space for reflection beneath the bodhi tree



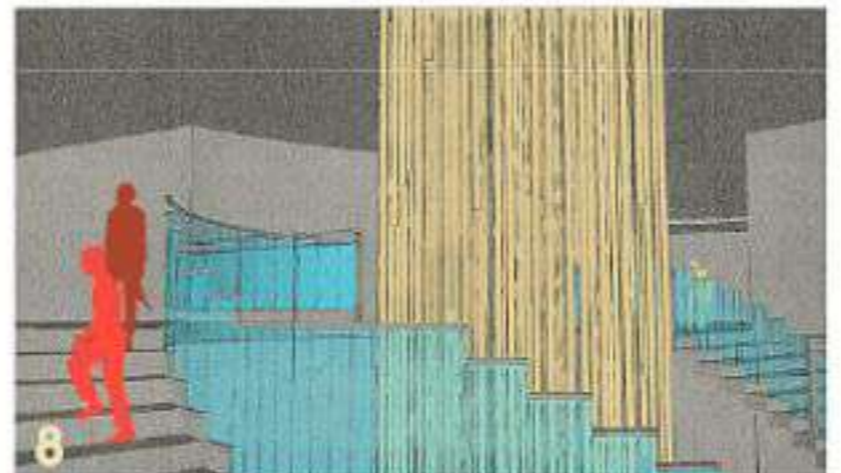
**5 UNFOLD**  
Nature softens the memory as stories of the past begin to unfurl



**6 THE LIGHT ABOVE**  
A skylit vertical shaft invites contemplation through illumination



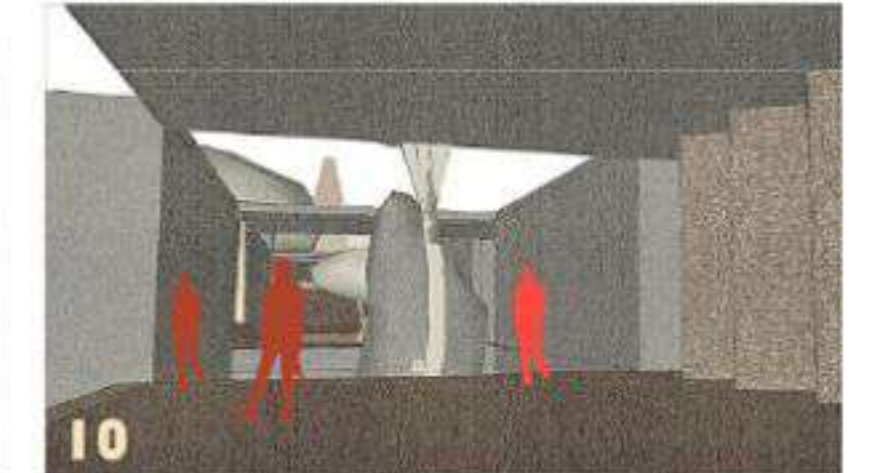
**7 ENTRANCE TO FROZEN UNDER FIRE**  
A compressed entry evokes the feeling of fear and entrapment



**8 FROZEN UNDER FIRE**  
Walls and texture with brass installation narrate the horror of bullets raining down



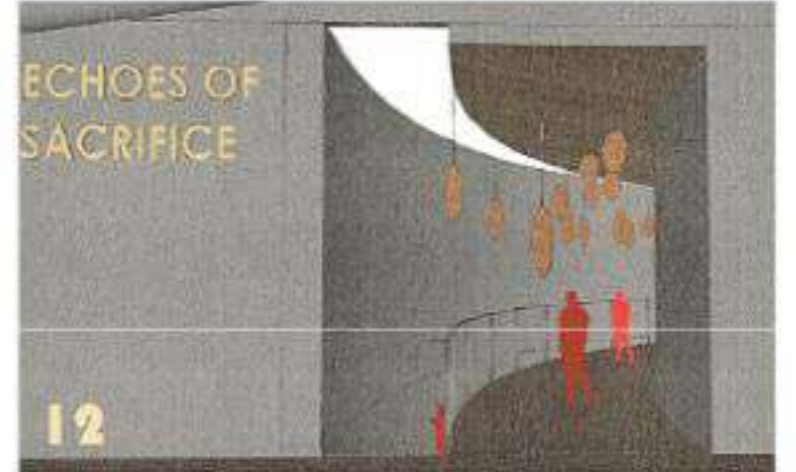
**9 HIDE**  
A silent zone to relieve the trauma of those who fled and concealed themselves



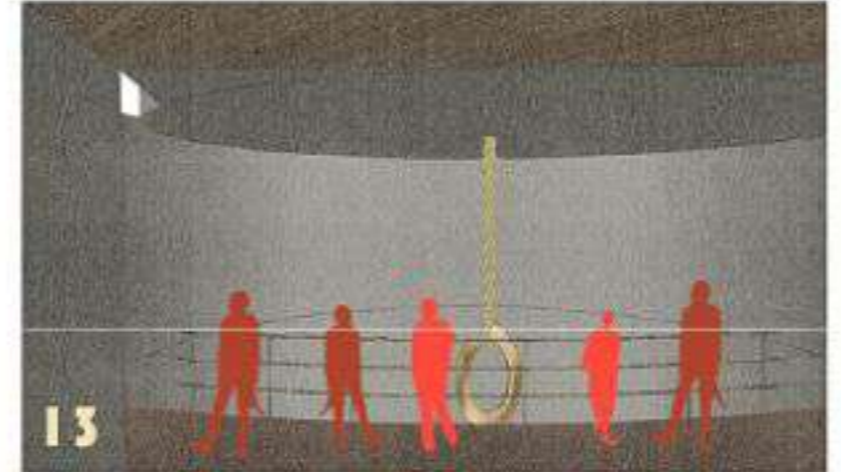
**10 ROOTED IN SILENCE**  
A tree grows through stone - still, yet unyielding. Silence lingers here, holding echoes of the past.



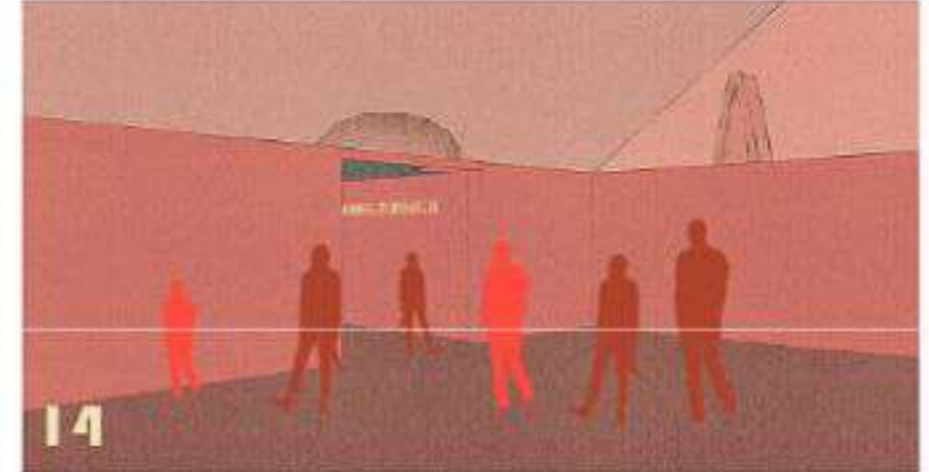
**11 ENTRANCE TO RAIN OF LIGHT**  
Transitioning into a space pierced by falling rays of remembrance



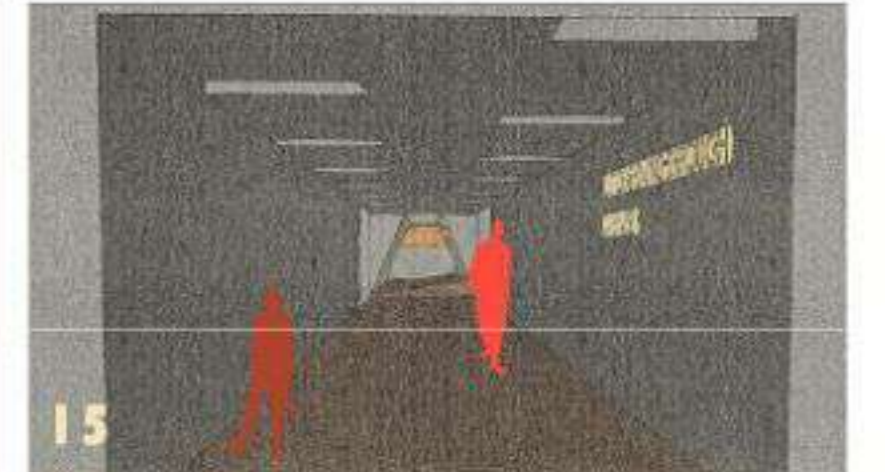
**12 ECHOES OF SACRIFICE**  
Subtle forms echo the pain carried by countless unheard voices



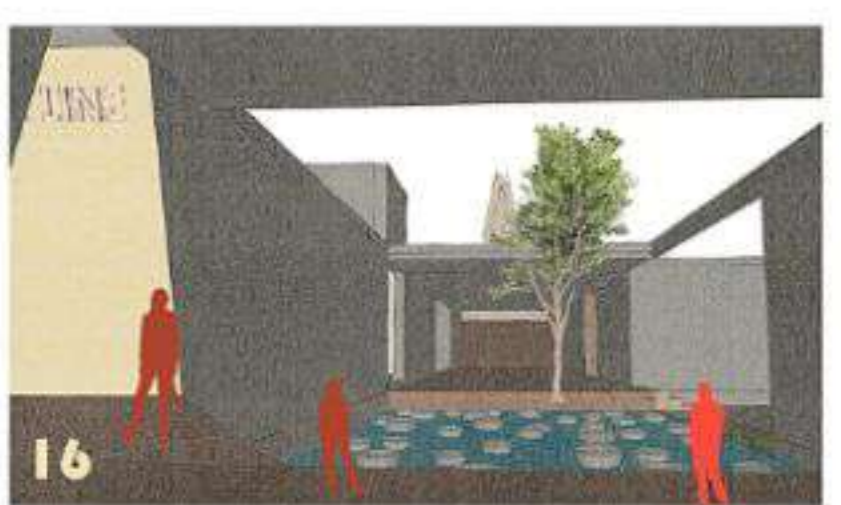
**13 ECHOES OF SACRIFICE**  
Another layer of memorial wall holding silhouettes of loss



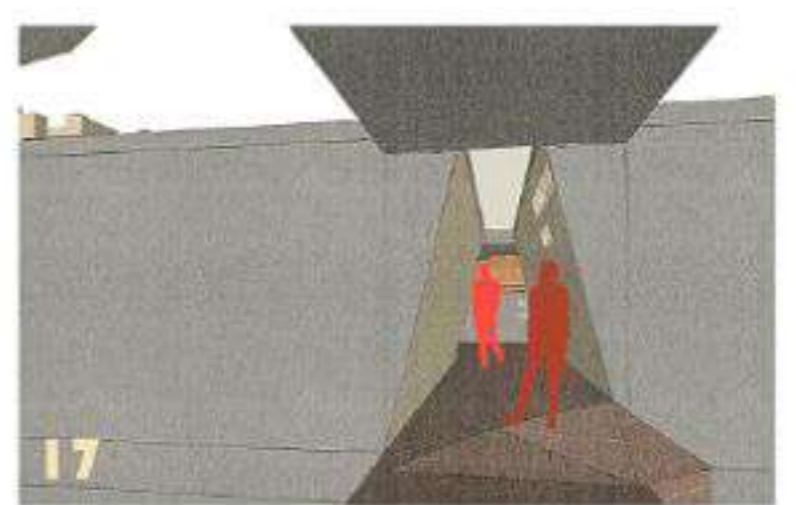
**14 RED ROOM**  
A blood-hued space engulfing visitors in the visceral violence of the day



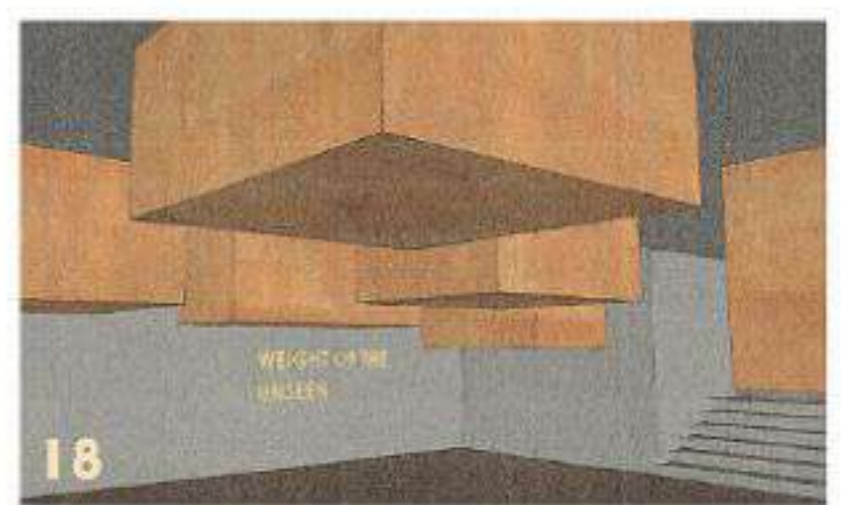
**15 JUSTICE SERVING THROUGH DARKNESS**  
A stark corridor representing the struggle for justice



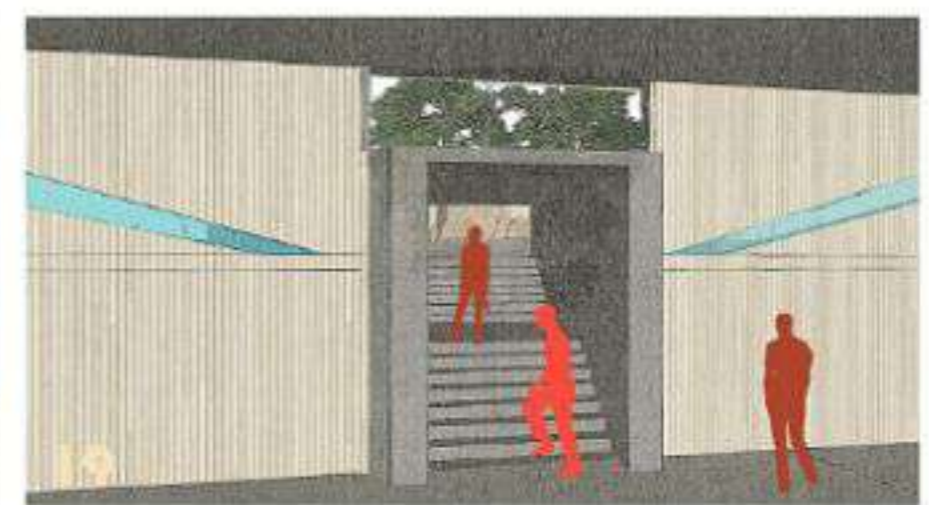
**16 ANAHATA COURT**  
A meditative courtyard grounded in heart-centered healing



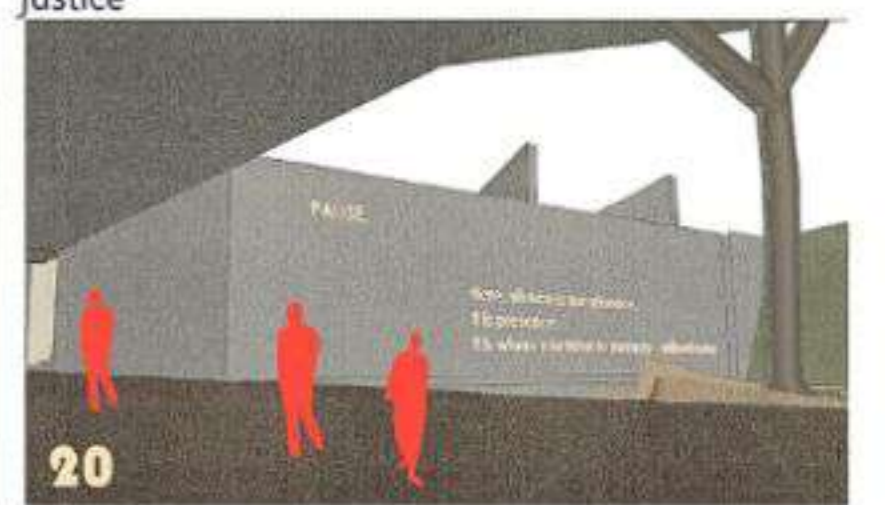
**17 BENEATH THE LINE OF FIRE**  
Resembling people were hiding in trenches and was forced to crawl



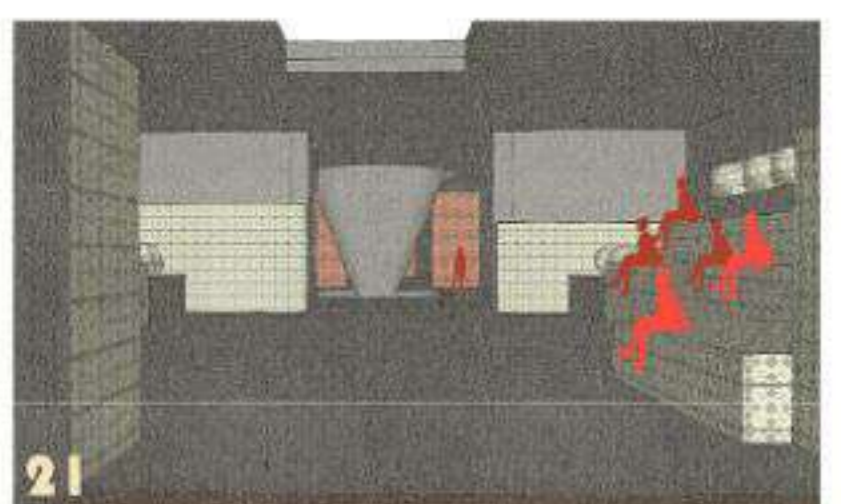
**18 WEIGHT OF THE UNSEEN**  
Heavy walls convey the burdens carried by survivors



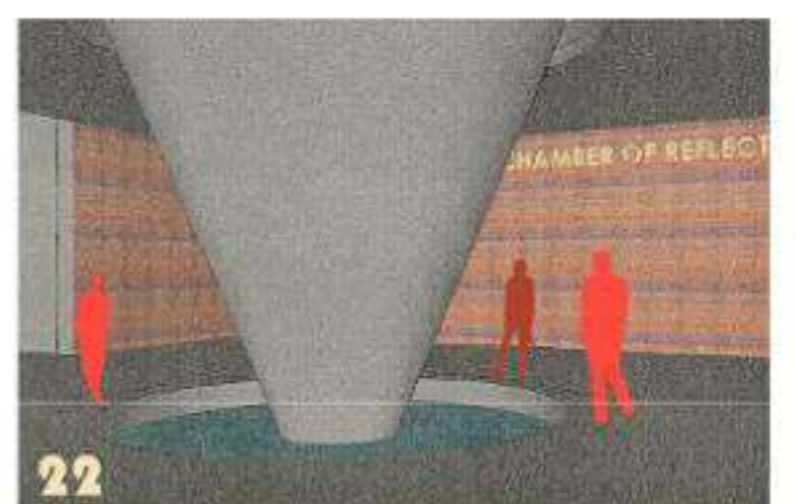
**19 THE RAGE ROOM**  
A space to feel the anger, confusion and mental disorder of General Dyer



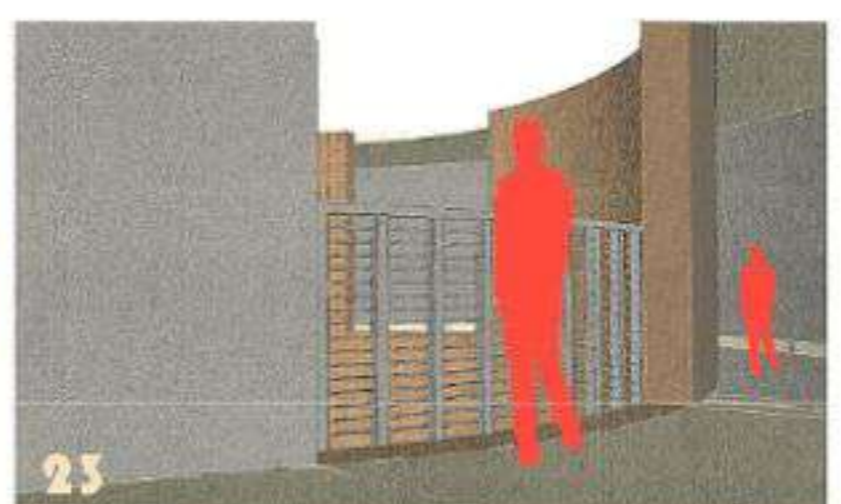
**20 PAUSE**  
A deliberate halt in movement to absorb what has been seen and felt



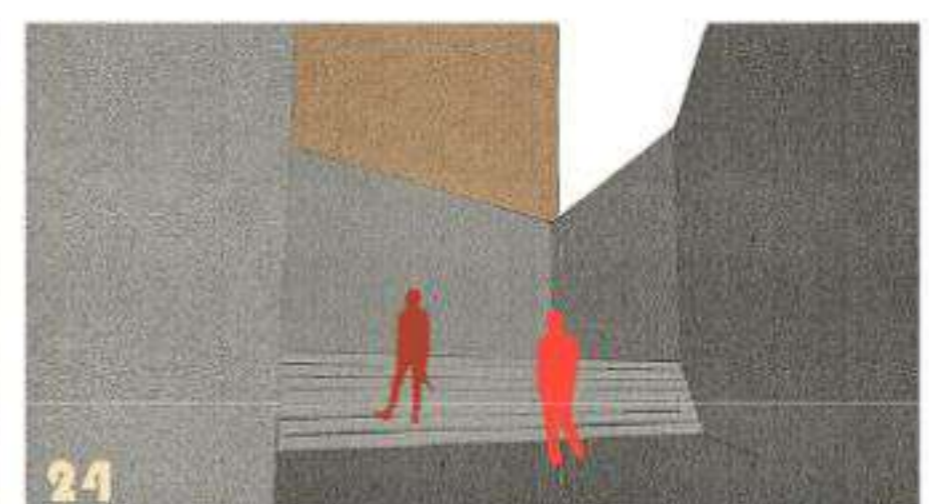
**21 A LIGHT THAT ROSE**  
A small boy who fought for justice, by rising over dead body and being everyday newspaper



**22 CHAMBER OF REFLECTED MEMORY**  
Angled walls and reflections distort space and time (diffused light)



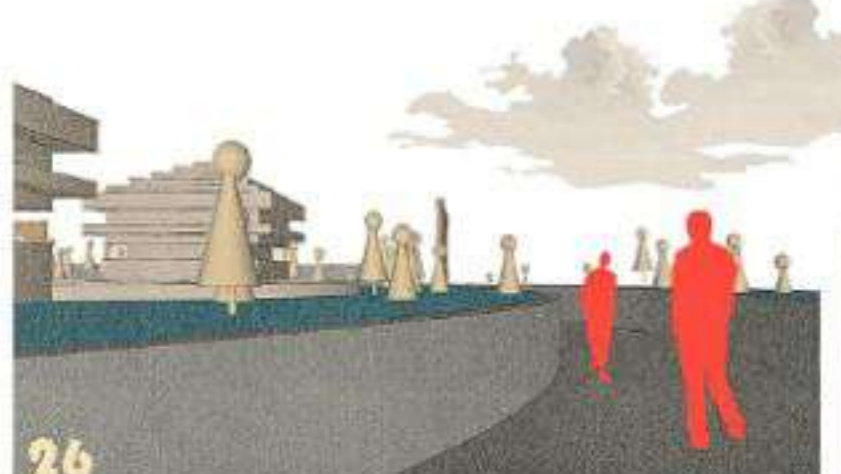
**23 WELL**  
A memory of tragic well where lives were lost during the massacre



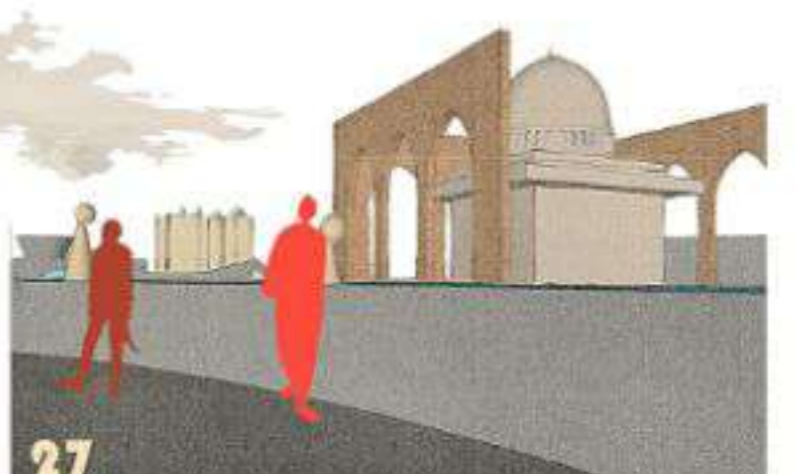
**24 BULLET WALL**  
A stark plane wall preserving the marks of trauma and violence



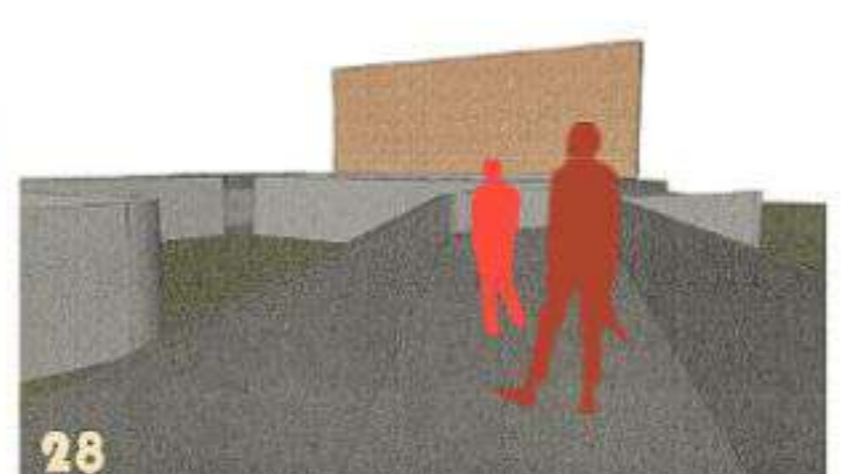
**25 TOWARDS THE STAMBA**  
Path leads solemnly towards the final commemorative pillar



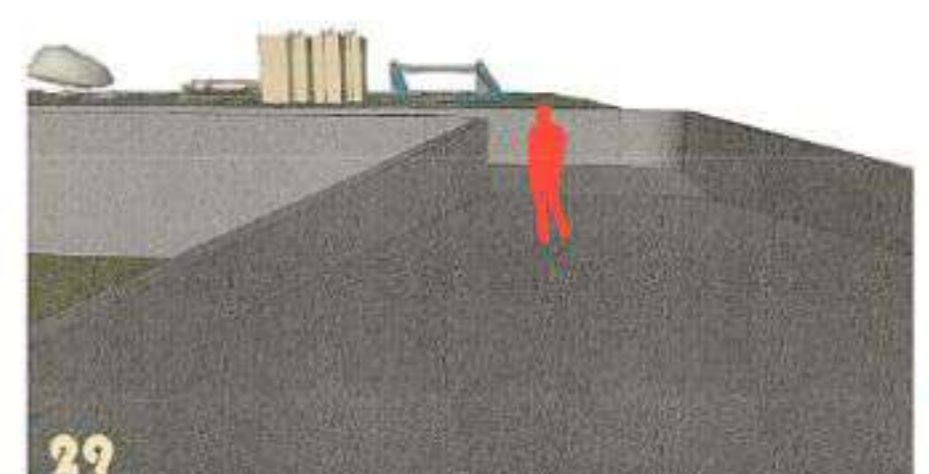
**26 STILL THEY FALL**  
It reminds us that the dead do not rest if we refuse to carry the stories



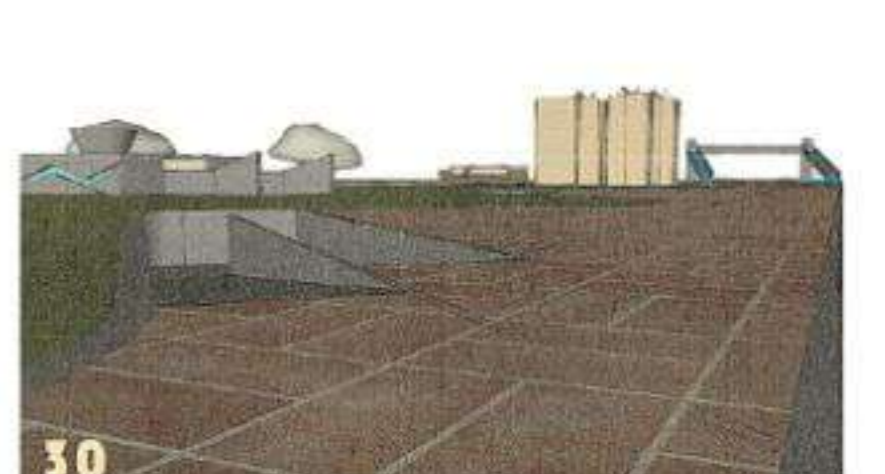
**27 SAMADHI**  
Viewing the bullet wall marks on the samadhi wall



**28 BULLET WALL**  
Another wall intensifies the memory of gunfire



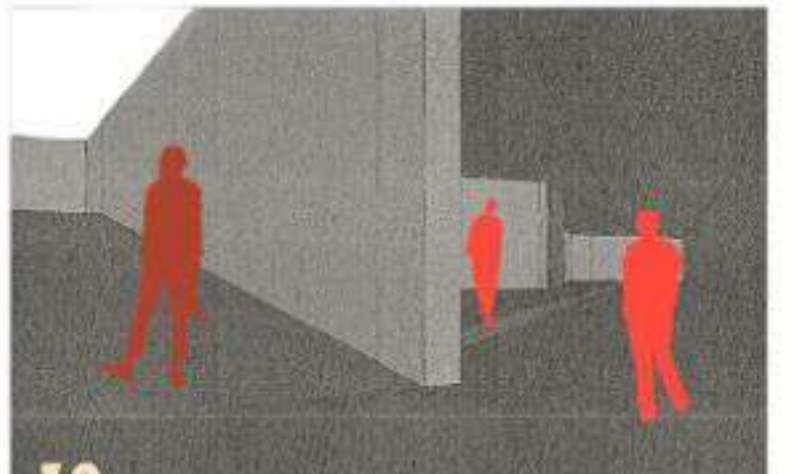
**29 RAMP TOWARDS AR AND VR**  
A slow ascent to an interactive narrative zone



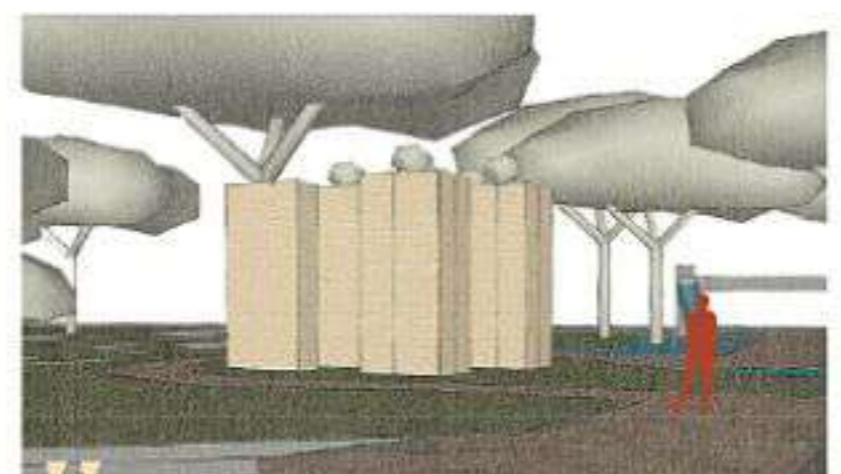
**30 ENTRANCE TO AR VR**  
The digital extension of the past, evoking immersive memory



**31 TEMPORARY EXHIBITION**  
A dynamic space for rotating exhibits tied to remembrance



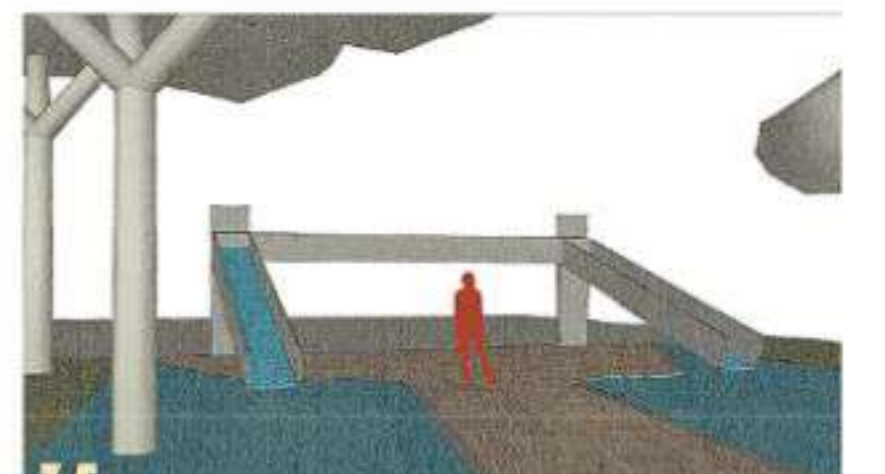
**32 AR VR**  
A layered digital engagement that deepens the archival experience



**33 RISING THROUGH SILENCE**  
A vertical narrative where silence holds more than words



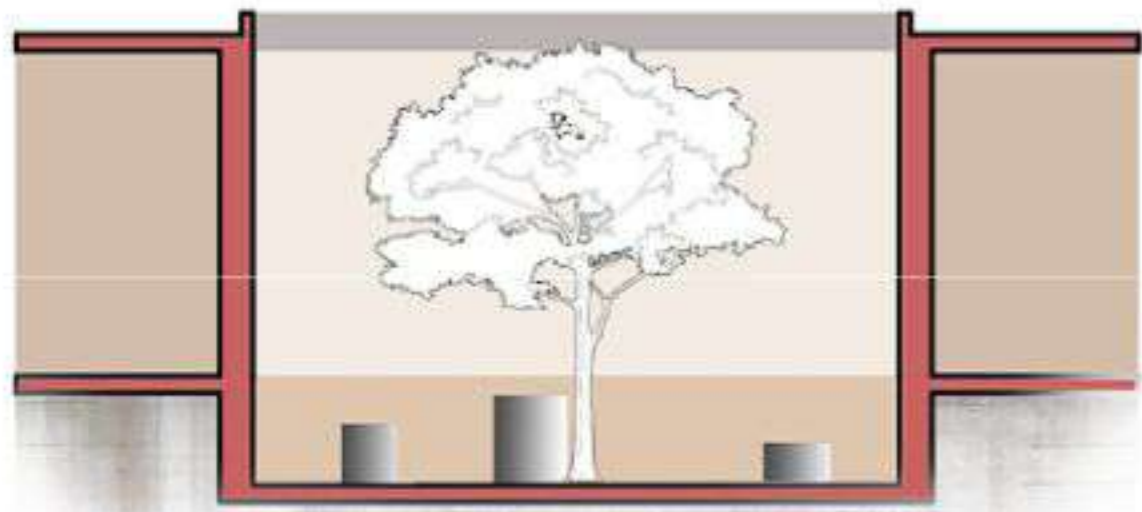
**34 PATH LEADING TOWARDS EXIT**  
The transition from remembrance to return



**35 GENTLE EXIT**  
A soft departure space offering emotional release and healing

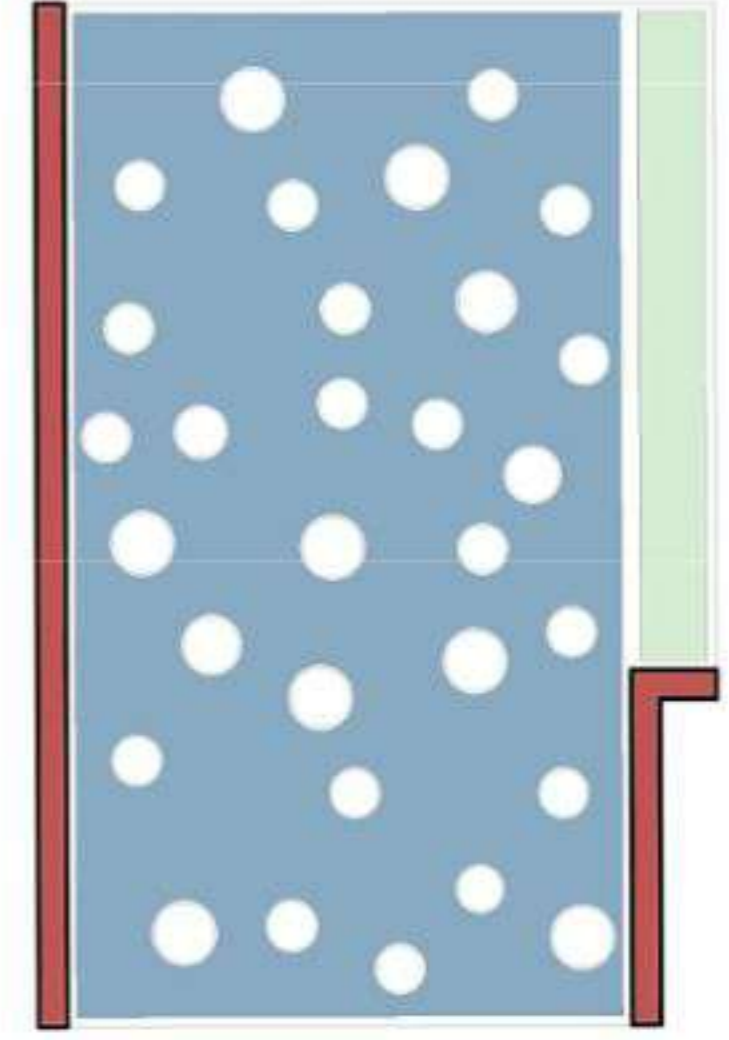
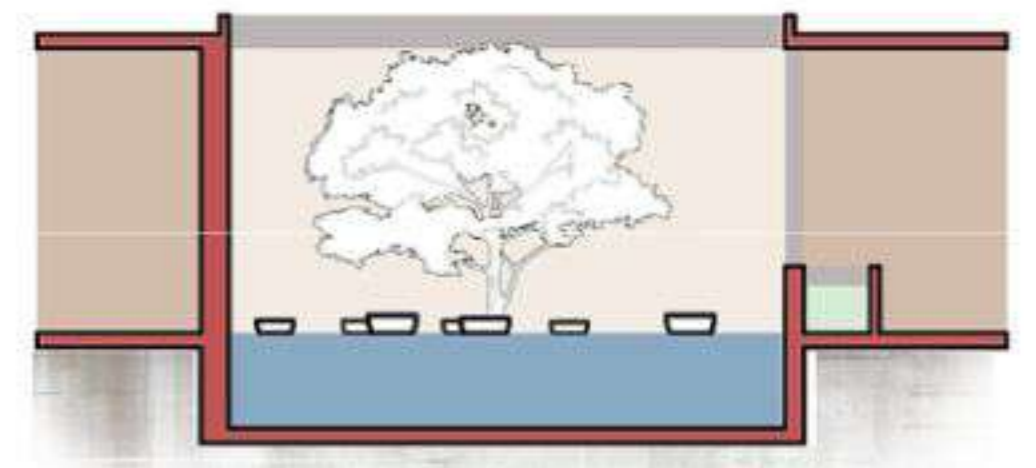
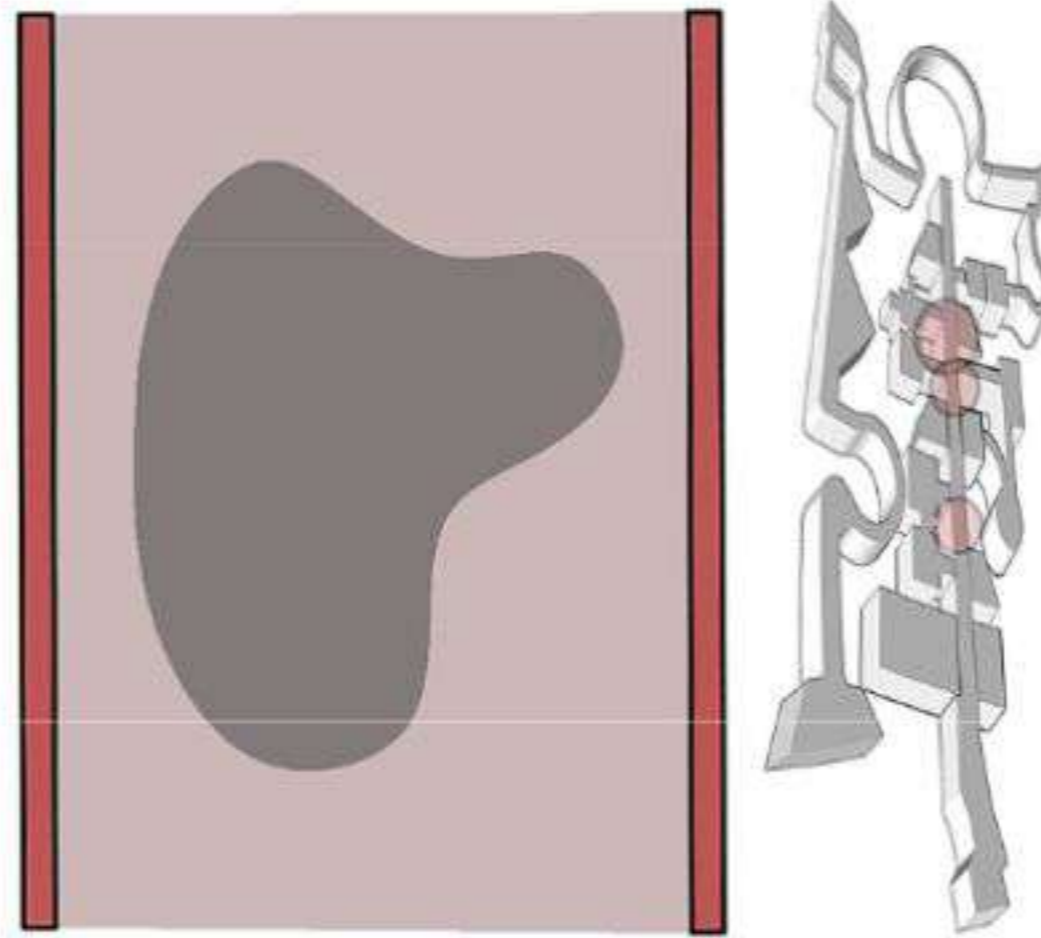
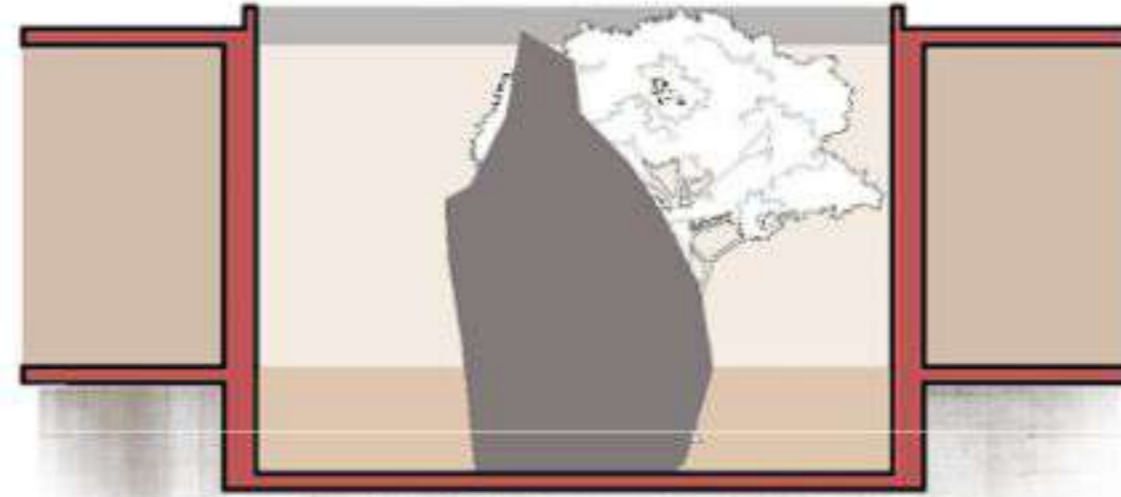


"This spatial journey reimagines Jallianwala Bagh as a layered memory-scape, guiding visitors through pain, resilience, and quiet healing."



ROOTED IN SILENCE

A tree grows through stone - still yet unyielding. Silence lingers here, holding echoes of past.



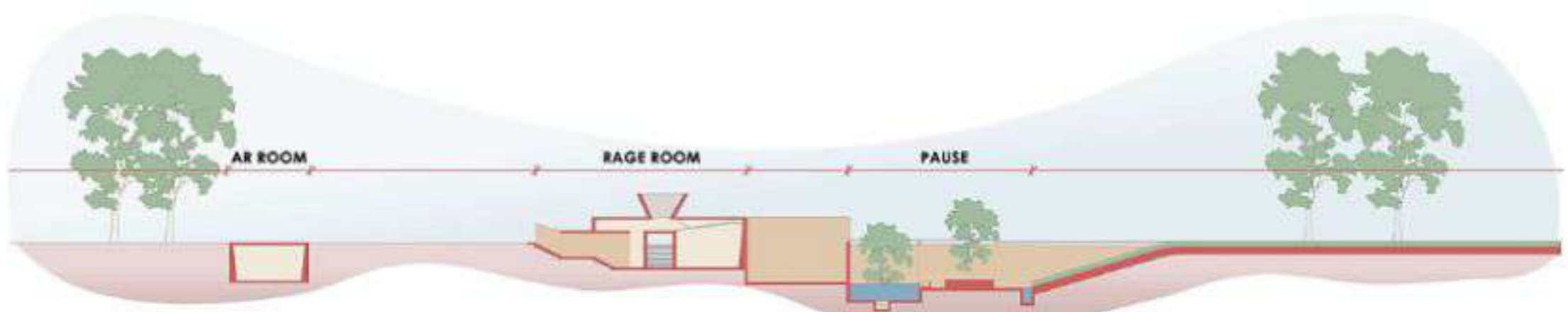
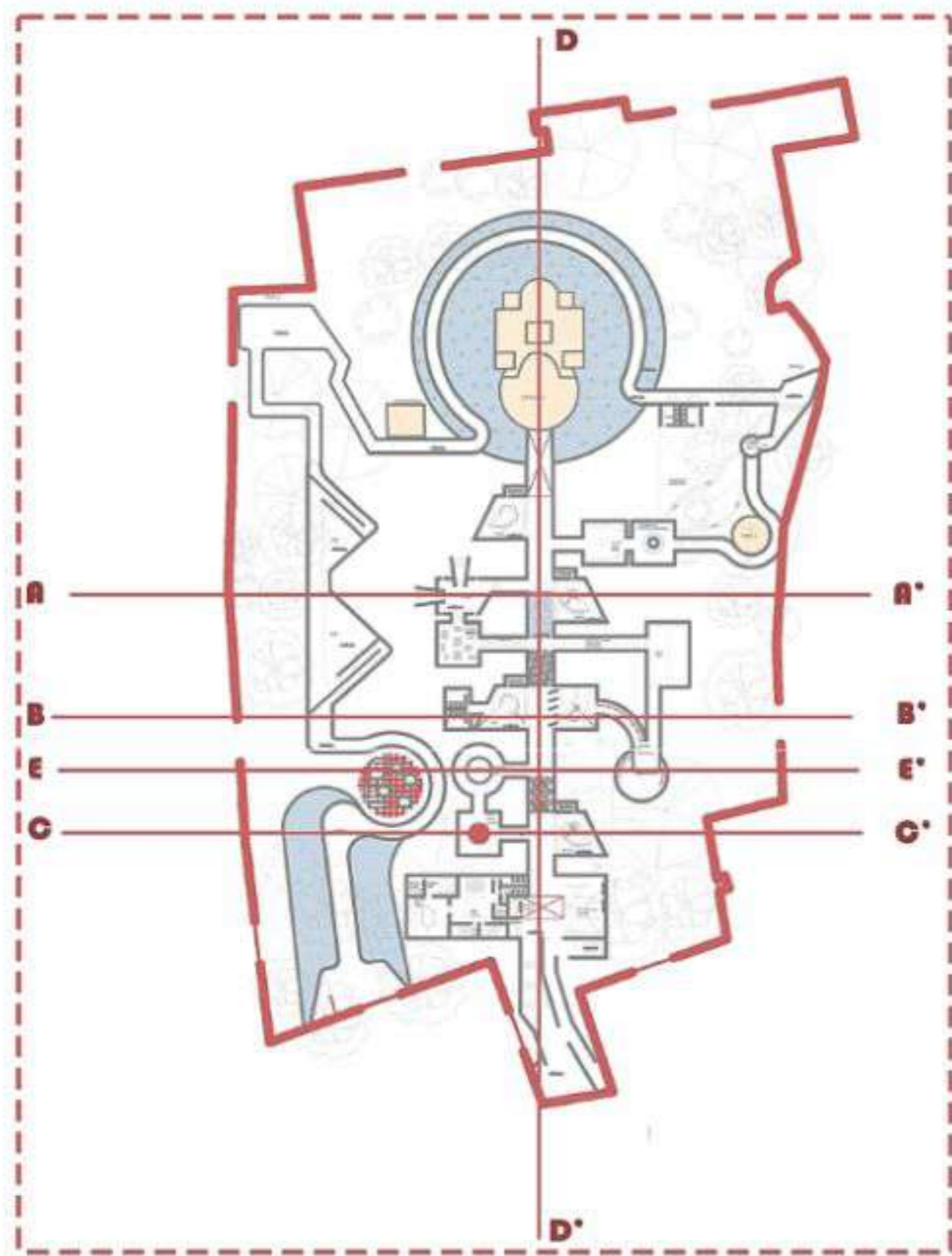
ANAHATA COURT

A meditative courtyard grounded in heart centered healing

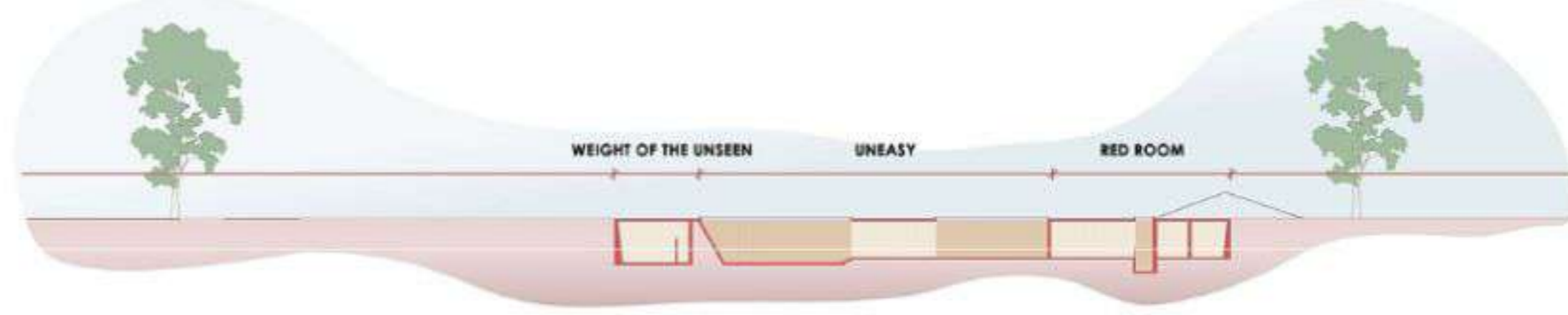


BODHI TREE COURT

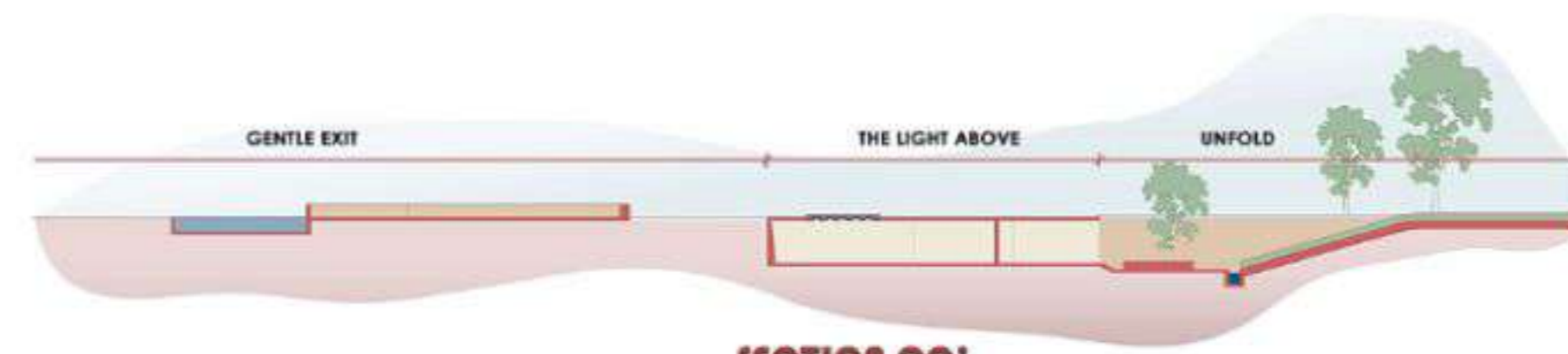
A sacred court holding the space for reflection beneath the bodhi tree



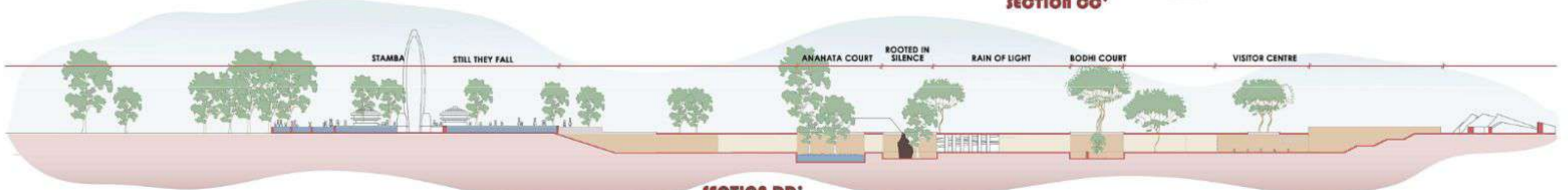
SECTION RR'



SECTION BB'



SECTION OO'



SECTION DD'



SECTION EE'

MASTER PLAN AT -3M LVL

