

**Memorial Landscape: Case of Awadh Peasant Movement
1920-21, Raebareli, U.P.**

**MASTER OF ARCHITECTURE
(LANDSCAPE)**

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[Sch. No.2016MLA011]



**SCHOOL OF PLANNING AND ARCHITECTURE, BHOPAL
NEELBAD ROAD, BHOURI, BHOPAL – 462030**

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Submitted

*In partial fulfillment of the requirements for the
award of the degree of*

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By

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“This thesis is dedicated to my three mothers: My Mom, Badi Mummy
and My Motherland”

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Declaration

I **Jyoti Yadav**, **Scholar No. 2016MLA011** hereby declare that the thesis entitled **Memorial Landscape: Case of Awadh Peasant Movement 1920-21, Raebareli** submitted by me in partial fulfilment for the award of Master of Architecture (Landscape), in School of Planning and Architecture Bhopal, India, is a record of bonafide work carried out by me. The matter embodied in this thesis has not been submitted to any other University or Institute for the award of any degree or diploma.

18.05.2018

Jyoti Yadav

Certificate

This is to certify that the declaration of **Jyoti Yadav** is true to the best of our knowledge and that the student has worked under the guidance of the following panel.

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“This world rests on the arms of heroes like a son of those of his sire. He, therefore, that a hero deserves respect under every circumstance. There is nothing higher in the words than heroism. The hero protects and cherishes all, and things depend upon the hero- The Mahabharata. In the Mahabharata the merit of dying as a martyr in the cause of Dharma is all along appreciated as the easiest way to heaven.” (The Mahabharata)

Thesis Abstract

A city is known for its distinctiveness, geographical setting, culture, history, and historical events. Memorials are the historical touchstones and play the very important role in connecting with the past and keeping the history alive. Earlier primary role of Memorial was the commemoration and collective remembrance, but now the whole panorama of Memorial's meaning and purpose has extended. It is no more limited to mass level rather people's perception and emotional responses become Vital in creating meaning in Memorial Landscape. In the words of Harvey Weinstein at the University of California, Berkeley, "Memorials represent a complex nexus between politics, trauma, collective memory and public art". Memorial affects the social memory and urban identity of the place and also offers great help in moving forward in the process of healing and plays the vital role in reconciliation, social reconstruction, and transitional justice.

This is an attempt to understand the impact of historical event on social memory and city identity and also to inquire into the transactional relationship between living and the dead and range of anthropological perspectives of historical consciousness and past presencing to shape the meaningful landscapes, where visitors can pause and reflect in the healing process and understand the past. The findings will provide insights into how to bridge the gap between past and present by composing the various historical elements within the landscape, as Narratives to create meaningful landscape experience and contribute to the literature on landscape studies and memorial processes. The outcome will be the manifestation of messages, thoughts and emotions through artwork, Site Design in integration with the context and many other associated aspects.

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Chapter 1: Synopsis_ Project Proposal, Background and Research Scope

1 Introduction – About the Project

“Memorial for those who have died for us to remember”

The project is an attempt to pay honor to the martyr who had participated in “Peasant Revolt” at Awadh region in 1921 (Awadh includes various cities of central Uttar Pradesh; Lucknow, Faizabad, Raebareli, Sitapur etc.) which were the part of “Non-Co-Operative Movement” run by Mahatma Gandhi. The Memorial will be representative of struggle and contribution of the peasant to the freedom fight journey. The Project also strives to highlight the unrecognized history of the movement for future generations and genealogy and developing the site as a commemorative place for the event where independence can also be celebrated and become the Pride for the Nation and Identity for the City.

During the British periods, the life of Peasants was very pathetic due to Talukdar system, multiple taxes, and higher land rates. We can find many pieces of evidence of peasant revolts in various agriculture dominating cities. Munshi ganj Goli kaand in Raebareli city is one of the major witnesses of revolt in Oudh Region, where 8000 kisaans were gathered for revolt but 750 of them got died and 1500 were injured in the firing by the British.

25 acres Site is located in Raebareli City along Sai River (Tributary of Gomti River) which is also the place of the event (Awadh Peasant Revolt 1921: Locally known as Goli Kand). The site is an integral part of the localities for their daily recreation and also for occasional events. Site demands the development which can fulfill the social, cultural and emotional needs of the people. The memorial can act as a complex which can interpret the history of the city and become the motivational place for the city population, rural as well as urban. Redesigning the existing landscape, so that it can evoke the memories of the event and also effectively carry their message to visitors. Study the relationship between art and physical environment, which can help visitors to connect with thoughts, emotions and help in memorialization of the past and envision the future.

1.1 Project Aim

To transform the neglected Memorial into National Level Monument & city level Memorial park to honour past event, fulfil present needs and future aspirations taking landscape as the medium to express the idea of commemoration.

1.2 Objectives

- To understand the process of memorialization and meaning Memorial Landscape and the reason why they have always been revered in human society.
- To understand the historical event and its impact on city's landscape, social memory and urban identity.
- To inquire into the transactional relationship between living and the dead and range to anthropological perspectives of historical consciousness and past presencing.
- To explore different approaches of memorial design and investigate how narrative landscape can be useful in fostering the engagement between people and place of memory and also in shaping the meaningful Memorial Landscapes.
- To understand and analyse with the help of various case studies, the different possible ways in which memorial can be designed and objective of commemoration can be achieved.
- Shaping the site precinct as Memorial for creating Public Place; this can make the sense of the past, cater the present social and cultural needs, and provide the mental and social well-being in future.
- Enhancing the memorial experience through site design which can provide the place for commemoration, interpretation and recreation.
- Designing a landscape narrative journey which can interpret the event history, messages and emotions.
- Spatial planning to conserve the historical precinct and spaces where people can pause and reflect.

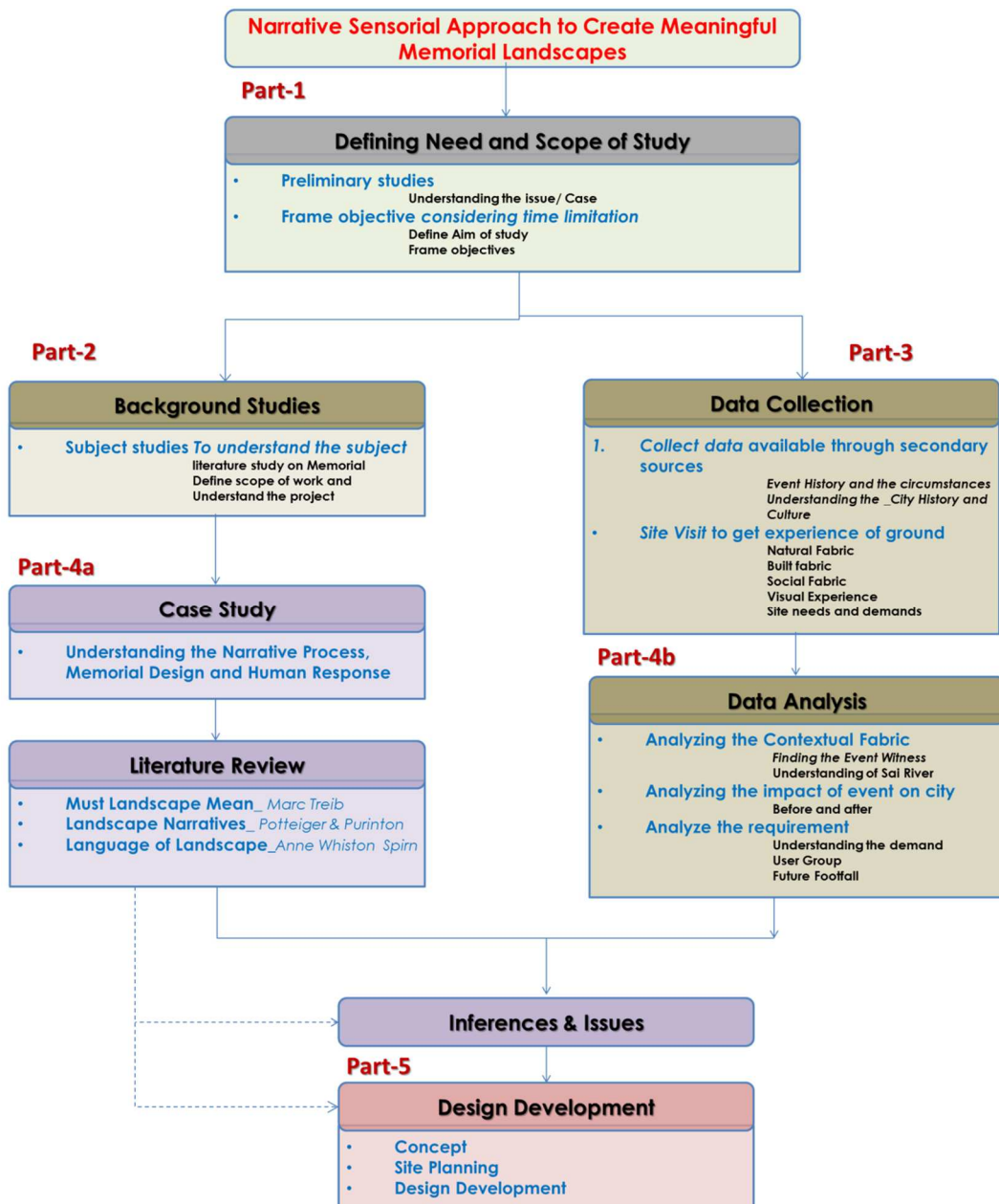
1.3 Scope and Limitations

- Synchronizing the history of the event in different cities of Oudh region and finding the places of revolts, which were part of the movement through various anecdotes and available literature.
- Project strives to highlight the various layers and markers of the history, which are the witness of the event at different places within the city.
- The area of intervention for landscape design proposal is the place of Goli Kaand at Munshiganj, Raebareli, which was the major place of revolt in Oudh region also represents the struggle of peasants in Oudh region and holds the national level importance in the Indian Peasantry.
- While for other places of revolt it will be limited to enhance their importance through design guidelines due to time considerations.

1.4 Proposed Approach and Methodology

The approach for the thesis will be back and forth process between data collection, site surveys, visitor's interview, and literature review, conducting case studies, driving inferences, site delineation and documentation, demonstrating the memorial design principles through a design proposal.

The study starts with investigating into the history of the event and understanding its impact over the collective memory, social, cultural and built fabric of the city. Also exploring the traces of event in present generation's memory and the respect they reflect. The project identifies the different historical witness within the city in the form of literature and built structure, landmark and also the living witness. Linking the various anecdotes of the event and composing them in a narrative and express through the landscape.



1.5 Expected outcome

- The outcome will be the Master planning for the heritage precinct to control the future development, manifestation of messages, thoughts and emotions through artwork, site design in integration with the context and other associated aspects.
- Memorial as the sense of pride for city people and also to mark the existence & voice of peasants, which will be an inspiration for future generation and allow them to celebrate the freedom that we have today and envision our future India.

Chapter 2: Literature Review

2.1 Memory Phenomenon

Memory-work is the process of working through the losses and trauma resulting from past national violence and imagining a better future through place. (Till, 2005)

Till discuss about the process and goal of memory-work, is the making of “places to which we can return to confront what it means to feel haunted” by establishing a material link between present and past. This is accomplished through the placement of memorials and monuments in lived space. The “progressive” and “redemptive” narratives place respective emphasis on recovery and the responsibility for renewal and redemption. The notion that survivors represent a “remnant community” with responsibility for the memory of the departed drives memory-work.

Role of Memory in Memorial Design

“Memories are not ready-made reflections of the past, but eclectic, selective reconstructions based on subsequent actions and perceptions and on ever-changing codes by which we delineate, symbolize, and classify the world around us.” (Lowenthal, 1985)

The inclination to build memorials as permanent, public reminders of persons or events in the past is reflective of a culture’s attitude and connection to its history. Because a society’s relationship to the past determines how its history will be remembered, memory in a cultural context can be examined through three main avenues: as both personal and collective expressions of a remembered past, as a forger of identity, and as a vehicle for nostalgia.

Personal and Collective Memory

Cultural memory is “...memory that is shared outside the avenues of formal historical discourse yet is entangled with cultural products and imbued with cultural meaning.” (Sturken, 1997)

It is created by the social body’s beliefs and values, rituals, and institutions and expresses itself publicly through museums, memorials, and monuments and personally through individual remembrances. Because of this personal and collective nature of cultural memory, it is an ever-evolving narrative that changes

according to public and individual awareness and feelings. Despite the seeming disconnection between individual and public memory, these two avenues of remembrance feed off each other to create a consensus about what comprises a society's past. David Lowenthal argues in his book, *The Past Is A Foreign Country*, that individuals impress their personal remembrances on public history to provide confirmation of their memories and to ensure their long-term recollection. At the same time, individuals use public history to shape their personal memories in order to connect their private pasts with collective memory: "Gratified that our memories are our own, we also seek to link our personal past with collective memory and public history." (Lowenthal, 1985)

The tying together of personal and collective memory creates continuity between not just the past and the present but between different groups within a society. This establishes a public historical and cultural memory that incorporates the experiences of many people, even if they are often conflicting or disputed, "... we have become increasingly conscious of how social and collective memory is constructed through a variety of discourses and in multi-layered sedimentations." (Huysen, 1993) These invented or altered cultural memories become as important and pervasive as 'authenticated history' and may determine to a greater extent the way a society views its present and future through the lens of its past.

Identity

A knowledge of the past is essential to a society's and an individual's sense of identity. Individual identity is rooted in past memories and experiences, "The past is integral to our sense of identity...the ability to recall and identify with our own past gives existence meaning, purpose, and value." (Lowenthal, 1985) A person's understanding and recollection of their past gives them a framework through which to recognize their role in the present and what they might become in the future. Without this knowledge, they are bereft of a fundamental understanding of their position within daily life and society at large.

2.1.1 Memorial- An Introduction

The word 'Memorial' derives from the Latin '**Memos**' which literally means '**Mindful**'. Thus, with memorials the memories associated with the dead person always remains with us in multiple ways. Memorial can be defined as "an object or structure built or established in the memory of a person or event"¹. A memorial is made to honour a great person or group of people who have sacrificed their lives for the betterment of particular sector of society at large.

Memorial landscapes are unique and descriptive blend of architecture, landscape design, urban design, art and symbolism. Memorials are important means of writing a history of a country or culture for making secular sacred places of public focus, with an expanded global interest in memory. Memorial landscapes played commemorative role in the process of identity formation at different time and for different culture.

Memorial landscapes have an influence on our ways of commemorating also create symbol and interpret history with the help of commemorative sites. Memorial has the ability to express the idea about who, what and how to commemorate in a public place. Memorial landscapes deals with commemoration of regional, national, and cultural heroes. Memorials evoke image of respect because they link between living and deceased.

2.1.2 Cultural and Social Functions of Memorial

"Memorial represents a complex nexus between politics, trauma, collective memory and public art."

(Harvey Weinstein)

Commemorative memorials help form a great community consciousness regarding significant events and individuals. Well-integrated and sensitively designed memorials can enrich public open spaces. To maintain the public realm in public spaces the design should not be overly occupied with memorial structures and other forms of commemoration otherwise it can readily be diminished. In memorial design it is important from the conception stage and

¹ <https://en.oxforddictionaries.com/definition/memorial>

approval process for location in public open space, special attention should be given to the individual memorial's impact, as well as the cumulative consequences of including multiple memorials in a particular precinct.

Memorials are very important element of any society because they act as historical touchstones and offer an insight into the past and history of any area. They provide linkage for past to the present and enable people to remember and allow them to respect the sacrifice of those who died, fought, participated or were affected by conflict. Memorials can also be an important source of information for future generation in understanding the history and sacrifices made by past generations.

2.1.3 Types of Memorials

Memorials can be classified by types which will help in generalizing certain qualities and the diversity of that exists across many memorial and sacred sites. Memorials classification can be categorized as per their purpose and also the characteristic of form and symbolism. The sites that utilize unifying and recognizable markers that embody important meanings are able to attain monumentality. The different ways by which information is conveyed in a memorial and also the way of reflection of meaning that can be made by a visitor.

a) Memorial for National Hero's:

Most of these memorials are designed on the site of cremation of the person, thus it describes its philosophy and way of living. It may consist a small museum or display area of his works and achievement that he carried out in his glories life span.

E.g. Shakti sthal ,Raj Ghat, Delhi.

b) Memorial for an Event:

These memorials are designed for collective group of people who lost their lives in tragedy, bombing or victims of terrorism. These are some time gathering spaces for people because more number of people are linked with these memorials.

E.g. Jallianwalabagh Memorial Amritsar, 9/11 Memorial New York.

c) War Memorials:

War memorials are designed for soldier who sacrifices their lives in national wars. They are situated in military colonies of the city or national capitol complex of the state or country.

E.g. Chandigarh war memorial

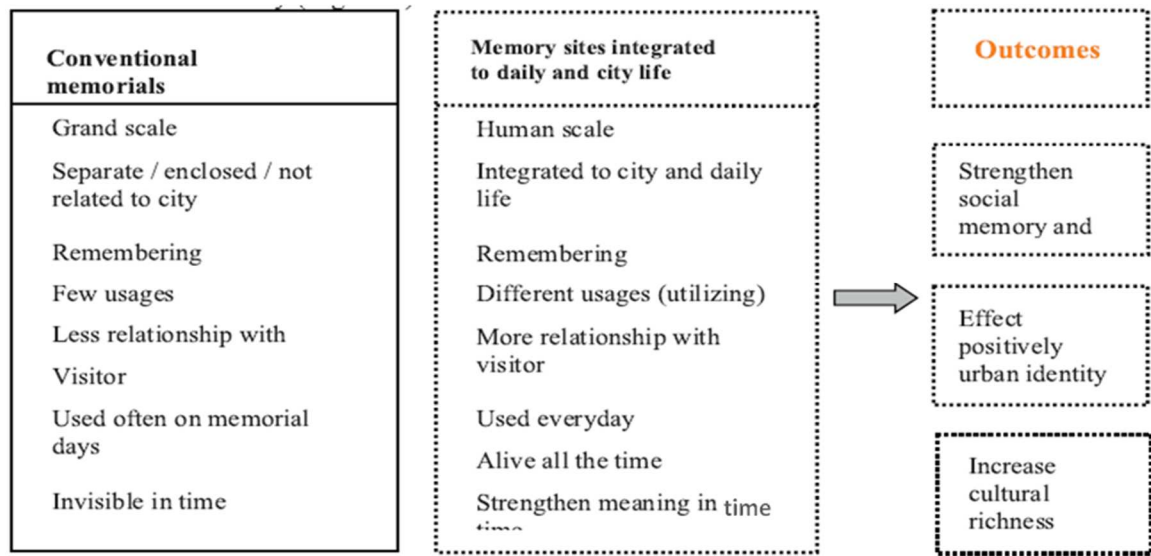
2.1.4 History of Memorial Design-National and International

When we go through the history and understand the patterns of human behaviour, their actions and reactions to the recurring situations. Man has always had the implicit urge to represent and express himself. He has always tried to leave behind, his footprints wherever his feet has tread. He expressed himself through the cave paintings initially and drew what he feared or encountered the most and made stone monoliths etc. Then as he advanced in his social organisation the ideas through which he expressed himself.

Memorials have always been important such as the Taj Mahal, India Gate, Victoria Memorial, Gateway of India etc. have acquired the status of historical monuments due to their rich architectural and symbolic value imbued over time. Earlier memorials were perceived as expression of art and architecture of same era, their purpose was to express the power and dominance rather than emotions. Contemporary memorials such as Diana memorial, 9/11 Memorial, India Gate, Gateway of India etc. are not only national landmarks but also positive features (source of inspiration) in the urban setting. Although the role, relevance and expressions of memorial have changed in the present times, one thing remains common- **all of these inspire and command respect.**

2.1.5 Paradigm shift in Memorial Design

Comparing scheme of Conventional Memorials and Memory sites integrated in to daily life:



-Ebru Ebras Grubler

2.1.6 Memorial Day, Culture of Commemoration

These different aspects of cultural memory: personal and collective memory, cultural and individual identity, and nostalgia, all create the meanings and forms of public commemoration. Public commemorative art is the product of complex political and social factors that determine what is included in cultural memory, who is a part of the culture, and whose version of the history is going to be presented.

“In acts of public commemoration, the shifting discourse of history, personal memory, and cultural memory converge. Public commemoration is a form of history-making, yet it can also be a contested form of remembrance in which cultural memories slide through and into each other, creating a narrative tangle.” (Sturken, 1997)

Commemoration through landscape design

The means of achieving commemoration on land is visible, memorial and its translation using natural landscape elements. It is at such a point that my investigation orchestrated towards questioning the siting of the memorial. The idea of commemoration as said earlier is to remind and to recognize. If such is the intend then, the siting and the context of the memorial becomes a major

governing factor in addition to the journey towards it and the approach to it and to achieve these efficiently there is no better a medium than the landform and natural elements.

Thus based on the siting there are three modes of commemorative landscapes:

- Model I- within an important civic precinct civic areas over time have become sites of commemorative, monuments and memorial architecture important as public expressions of history, regional or national identity.

E.g.- Hampi- the ruins of Vijayanagara the ruins of Vijayanagara empire in south India.

- Model II- Historic Battlefield monument
- Model III - in which the connection with the site is more contingent,

A few instances from history makes it clear that the, location of the memorial from ancient times has been a response to available landscape features of the particular geographical situation.

The Hero stones of youth India (3rd century B.C.) were usually placed outside the human settlement away from the hustle-bustle of daily life at the banks of natural or man-made water body. The same arrangement was adopted for placing the dolmens which were by nature grave memorials. This mode of siting aided in a contemplative atmosphere- a primary requisite in a memorial.

The fifteenth century Chhatris of Rajasthan followed the same principle. They were memorial pavilions usually arranged around a hind a stepped well. The aim once again remains the same.

Separated by geographical distances and time scales over centuries these illustrations show the advantage of having a natural setting for its siting. The reason being a memorial is a podium for contemplation for the human mind and hence re wires a calm and serene setting.

2.1.7 Landscape for Memories

As a locus for individual and collective experience, the landscape becomes a vast mnemonic device. Almost any element in the landscape—woodlots, street corners, old trolley tracks, thresholds, or even tools used to shape the landscape—provide access to this memory landscape. Place names for instance become abbreviated histories recording sites of events and activities (Freeport Landing); they mark former landscape features (Wall Street). Subjective experience (Desolation Point), encounters with the uniqueness of place (Dancing Rabbit Creek) and specific lives (Washington) while such elements may appear inconsequential on a map, to change or erase them would threaten the structure of shared experience and belief.

1. Landscape Design Approaches

It is important to understand the design approach to understand and visualize the inherent meaning of the design landscape. There are various design approach in the field of landscape design given by various landscape architect and other professionals. Selection of design approach as per the purpose and function to be served by the memorial becomes very important. Landscape architects are continually attempting to imbue significance into their designs, compose essays, and deliberate about meaning. How meaning is designed into the landscape is a question that began is research. The research for the thesis and a comparison analysis are on three texts which explore meaning in the landscape. The three texts are Marc Treib's "Must Landscape Mean?", Matthew Potteiger and Jamie Purinton's Landscape Narratives, and Mark Francis and Randolph T. Hester, Jr.'s The Meaning of Gardens: Idea, Place, and Action. The three texts explore different approaches to present meaning in the landscape. Marc Treib's article directed my curiosity in the topic. Matthew Potteiger and Jamie Purinton's Landscape Narratives is a non-conventional approach to shaping the landscape. The Meaning of Gardens: Idea, Place, and Action, is standard approach to influencing the landscape. These three texts give a broad range of approaches to study meaning in the landscape.

Chapter 2: Literature Review

Name of Approach	Must Landscapes Mean-Treib	Idea, Place, Action-Francis & Hester	Landscape Narratives-Potteiger & Purinton	Ideas directly related to Storytelling
Didactic approach	Didactic: The Didactic approach dictates that forms should tell us, in fact instruct us, about the natural workings or history of the place. A Didactic landscape is supposedly an aesthetic textbook on natural, or in some cases urban, processes. Didactic thinking provides a good point of departure for the work, but the success of the place ultimately hinges on the skill and the care with which the design is made and on what it offers the visitor.	Simultaneously Idea, Place, and Action: The power of the garden lies in its simultaneous existence as an idea, a place, and an action. One cannot fully understand the idea of the garden without knowing something about the process that created it. Also in the act of gardening reside both ideology and a desire to create physical order. The garden exists not only as an idea or a place or an action but as a complex ecology of spatial reality, cognitive process, and real work.	Storytelling Landscapes: Places designed to tell specific stories with explicit references to plot, scenes, events, character, etc. The most direct way to see the interplay between landscape and narrative is in places designed explicitly to tell a story. And while it is impossible to reproduce a narrative verbatim in landscape form, it can be effectively alluded to through names, references, associations, and symbols.	Treib's didactic approach involves designing forms to tell a "story" about the natural workings or the history of a place. Potteiger and Purinton's approach is about using storytelling to reference specific plots, events, or characters. Francis and Hester refer to landscape a combination of an idea, place, and action.
Garden as Action		Garden as Action: The garden is also a source of action requiring intimate and direct involvement. Gardening has important social and psychological benefits. We observe, sense, and participate directly in natural processes. The garden is also experience, a place to meditate, reflect, escape from conflict, or prepare for death. We connect to ourselves and to nature.	Landscape narratives need not be limited to telling what has already happened. They can be an implicit part of daily actions, exchanges, interpretations, and other ongoing processes. Narrative is a process continuously moving between a series of interrelated actions. These actions, interventions, and evocations demonstrate that landscape narratives need not be set pieces requiring prior knowledge and controlled readings for their success.	The event of a story is portrayed as the action within the landscape.
Garden as Idea		Garden as Idea: As an idea, the garden is part of traditional and modern social thought. The garden has long served as a way of thinking about		The garden as an idea. The idea is the story being portrayed in the landscape.

Chapter 2: Literature Review

		nature and about culture and how each influences		
Garden as Place		Garden as Place: The garden also exists as a physical place, with plants, materials, and objects arranged in space. The garden is an everyday place, part of our common landscape touched and formed by human hand.		
Genius of the Place	Genius of the Place: Instead, the garden revealed the particularities of its place as well as the profundity of the garden's idea. The genius provides major support for landscape design and its rationalization today. Buried within this approach to shaping the landscape is the belief that reflecting a pre-existing condition creates a design more meaningful to the inhabitants.			
Genres of Landscape Narratives			Genres of Landscape Narratives: Places shaped by culturally defined narrative forms or "genres," e.g. legend, epic, myth	
Interpretive Landscapes			Interpretive Landscapes: Elements and programs tell what happened in a place. The intent is to make existing or ongoing narratives intelligible.	
Memory Landscapes			Memory Landscapes: places that serve as the tangible locus of memory, both public and personal. This may develop through implicit association or by intentional acts of remembering (and forgetting)	
Narrative Experiences			Narrative Experiences: routines, rituals or events	

Chapter 2: Literature Review

			represent or follow narrative structures	
Narrative as Form Generation			Narrative as Form Generation uses stories as a means of giving order or developing images in the design process.	
Narrative Setting and Topos			Narrative Setting and Topos: A setting is the spatial and temporal circumstances of a narrative.	
Neorchaic approach	Neorchaic is an attempt to retrieve that which had been lost at some unspecified point along the way to modernity.			
Processes			Processes: Actions or events that are caused by some agency and occur in succession or proceed in stages toward some end	
References	References could be manifest in a landscape feature, a structure, or even a written inscription to reduce ambiguity. Providing symbols is not the same as creating meaningful places, although it may be one point along the path.		Associations and References: elements in the landscape connect with experience, event, history, religious allegory or other forms of narrative	
Vernacular approach	Vernacular Landscape: The vernacular is a rich source of materials and forms; after all, it constitutes the "real" world in which we dwell. Vernacular Landscape is inevitably transformed when borrowed by design professionals. The vernacular environment is treated by designers as a quarry for raw materials to be reconfigured and thus		The landscape becomes a multilayered set of narratives. The desire to tell stories using similar strategies is evident in vernacular landscapes as well.	Vernacular landscapes can be used to tell a multilayer of stories.
Zeitgeist approach	Zeitgeist approach as a determining force for			

	any aspect of contemporary culture...landscapes designed with contemporary art-like elements must share that significance. The success or failure of such landscape designs does not ultimately derive from their intellectual origins, but whether they "work" on their own merits as places and landscapes without recourse to jargon and verbal explanations.			
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2. Landscape as an experience

Landscape is a medium in the fullest sense of the world, it is a material means like language or paint embedded in a tradition of cultural significance and communication, a body of symbolic forms capable of being invoked and reshaped to express meaning and values. (Mitchell, 2002)

As a prelude to using landscape a medium of commemorative expression, one should analyse the landscape and its experience.

"Landscape is a kind of backcloth to the whole stage of human activity." (Appleton, 1996)

Everything we see or sense constitutes tree landscape in the world around us. It is continuous in both space and tune in space - as a series of physical and social arrangements which exist at, any given moment and in time as the continuity of such arrangements which exist at that point in time. Hence one can say that the physical landscape which is a product of the processes of nature and human culture, combined in various proportions gives the visual experience whereas the social landscape itself with the physical which interweaves landscape produces the verbal experience.

One more point worth noticing here is that when the experience in landscape is created by a conscious effort by the designer, two considerations becomes very important. The first one relating to the feeling and emotion and the second one

relating paraphernalia of landscape. For example, in 'genre' painting there may well be some emotional significance in the attitudes which are portrayed. We do not need to be told what 'emotion' lies behind the tears of Madonna at the foot of the cross or the bouncing antics of Breughel's dancing peasants. The expression is so immediate that we can instantly connect form and feeling. However the interpretation of landscape is not that simple and obvious. The experience of landscape concerns the observer. The interpretation relates to how it originated, how the different elements relate to each other, how they differ individually and in association with each other from place to place etc.

"The aesthetic satisfaction experienced in the contemplation of landscape, stems from the spontaneous perception of the landscape features, which in their shapes, colours, spatial arrangements and other visible attributes act as sign stimuli indicative of environmental conditions favourable to survival, whether they are favourable or not." (Appleton, 1996)

3. Commemoration in urban landscape

a. Quality of an urban open space

Quality is a relationship between an individual or group and a section of landscape which can be perceived, comprehended, and reacted to. (Wooley, 2003)

The quality of a landscape is measured by the reactions of human observers. Thus we can say that the quality of a commemorative landscape lies in treatment of it by the designer. In other words it depends on how effectively yet subtly he, has been able to translate the intended metaphor commemorating an idea into a coherent and legible memorial space.

Quantitative relations in the landscape exist within themselves, and can be measured from out themselves, however qualitative landscapes exist only in connection with one or more human observers or participants. Without people to experience it and contemplate it, commemoration becomes baseless as it is their memory which is recollected through commemoration. Thus a qualitative discussion involves two factors — the physical landscape and the people; who

experience it and participate in its formation and intensification. This once again strengthens the sense behind establishing a commemorative landscape within an urban fabric.

b. Perception and control of an urban open space

The sequences of perception and control are continuous throughout on our lives. The memory of first spaces we were able to sense is embedded in our subconscious. Each subsequent space in the sequence of life is judged in terms of those which preceded it. This judgment is coloured by the physical quality of the space and the psychological quality of the specific experience we had within in landscape the tangible elements like sights, sounds, trees etc. are screened through a background of intellectual and emotional experiences, associations and attitudes which produces a reaction generates a memory. Thus the objective of commemorative landscape design is to establish such relations between the elements and the receptive memory of people who evoke the sense of commemoration within themselves.

c. Memorial or Urban Park

When we talk about commemoration in an urban setting there is this question that shoots up in our minds. In what way is a commemorative landscape, different from any other urban park. I will elucidate my understanding briefly here and further more in the comparative analysis of certain case examples in the following section.

"Parks are spaces of limited use and flexible form, developed within a minimum of construction and a maximum of natural unprocessed materials." (Eckbo, 1964)

An Urban park becomes commemorative in expression when its space utilization becomes specific to the purpose of remembering and recollecting rather than in the case of urban park where the spaces shall be of limited intensively and non-specific use.

2.1.8 ASLA Policies for memorial Landscapes Policy Statement

The American Society of Landscape Architects believes that commemorative memorials can enrich our cultural heritage by honouring significant events and individuals. When memorials are justified through a rigorous review and approval process for location in public spaces, great care must be taken in their design and placement since they are often held for the public trust in perpetuity. The design of sculptures, structures, fountains, and other forms of Masters of commemoration shall respect the physical and cultural environment while providing opportunity for education, celebration, or healing. ²

The Society supports the following criteria for the selection, location, and design of commemorative memorials:

1. Require that all commemorative memorials be subject to appropriate review and approval for location in any public space;
2. Ensure that the memorial's design will neither adversely encroach on, nor diminish other landscape or architectural elements nearby or relative to the space;
3. Commemorate only those persons who are widely recognized as having rendered distinguished public service or social change and memorialize only those events with a lasting historic significance; and
4. In order to provide objectivity in consideration of a subject for commemoration a certain amount of elapsed time is important. Specific conditions and sentiments will serve to determine appropriate elapsed time for local memorials, with the recognition that the US Commemorative Works Act requires that at least 25 years elapse before any federal permanent memorial is erected.

² https://www.asla.org/uploadedFiles/CMS/Advocate/Public_Policies/Public/Memorials.pdf

2.2 Awadh- An Introduction



Figure 1 Location Map

Awadh is derived from the word Ayodhya, capital of Lord Rama also called as Oudh. It is a part of heavily populated heart of the Indo-Gangetic plain and also known for its rich alluvial soils. From early 18th century to mid-19th century ruled by Nawabs during British period it was under Harcourt Butler.



Figure 2 Awadh Map

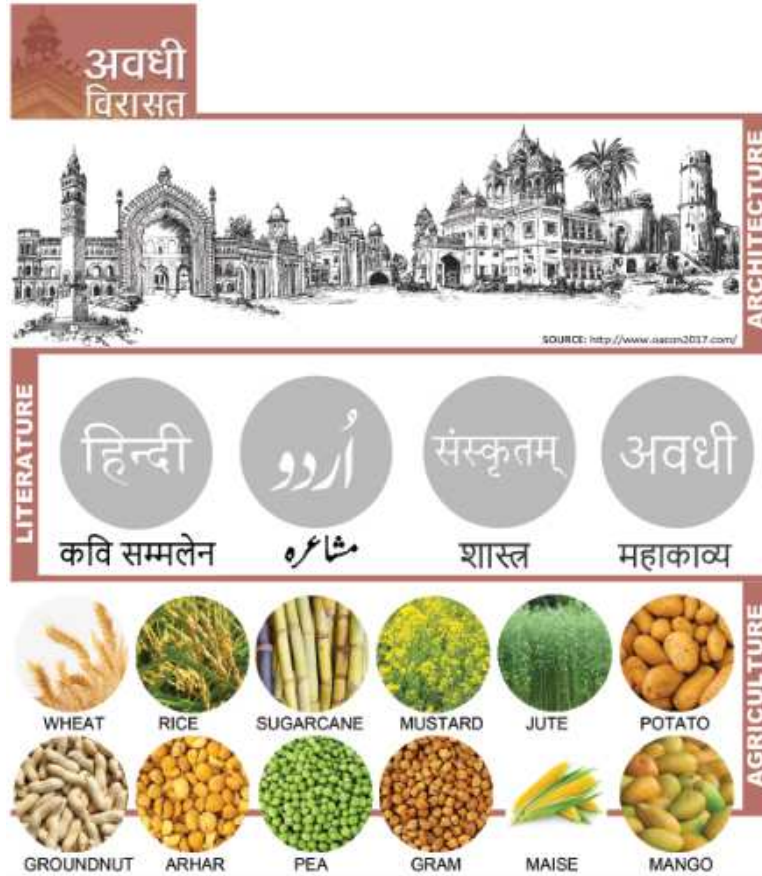


Figure 3 About Awadh

2.2.1 Agrarian disturbances in Awadh- A historical background

In the post mutiny era the British were naturally anxious to prevent agrarian discontent and passed some progressive agrarian legislation; and tenancy act of 1901 was passed by the U.P. legislative council enabling a tenant to acquire occupancy right if he held the same land continuously for a period of twelve years; with which about 90% of the tenants in Agra province were benefited. The act however did not apply to districts in Oudh where the tenant was still insecure.

Certain changes in agrarian structure of Oudh accompanied by an ineffective rent law and growing demands for the land among tenants cultivation had led the development of social tensions. The chief among them being the conflict between land lords and their cultivating tenants; so, the peasant movement in Oudh assumed the dimensions of a class war as the desperate peasantry resorted to militant action on a large scale in Raibareilly district. (Mittal, 1978)

Rise of Rents (1858-1882)

District	Percentage of Rise
Lucknow	27.1
Unao	23.3
Bara Banki	19.2
Sitapur	37.3
Hardoi	29.7
Aheri	29.2
Fyzabad	21.3
Bahraich	41.2
Gonda	13.9
Rai Bareilly	25.5
Sultanpur	26.8
Fratapgarh	49.4
Oudh (Average)	28.6

Source: Erskine Report, p.29.

Figure 4 Rise of Rents in Awadh

The resentments that the peasants felt at their exploitation by the land lords were however expressed in a vocal and articulate manner only towards the end of the second decade of the 20th century. This happened after some peasants organized themselves into Kisan Sabhas and demanded the amelioration of their poor material condition from both the government as well or the land lords. *Nazarana* and *Bedkhali* were the tributes or money which was given to land lords by the tenants and this type of rent had no account. If the peasants found themselves unable to give *nazarana*, they were forced for the eviction from their holdings (*Bedakhali*) owing to these grievances led the formation of Kisan Sabha.

2.2.2 Awadh Peasant Movement 1920-21

In 1920 Peasants of Oudh started movement against talukdars and landlords who demanded high rents from the peasants. Raebareli and Faizabaad were the regions which took part in the movement and Raebareli became the epicentre.

“We the generation born in independent India, can’t even image the struggle our ancestors have been through” (Singh, Raebareli Kisaan Aandolan ki yagya bhoomi me , 1985)

2.2.3 Causes and Effects of the Movements

Causes:	Effects:
<ul style="list-style-type: none"> • Passing of “<i>Awadh rent Act 1858</i>” and rise of talukdari system. • All land was given to talukdars and peasants had to take the land on lease for which they had to pay nazrana, tyohari, rishwat etc. • Exploitation and molestation of peasants and no record of debts. • Peasants were treated as slave labourers and taulkdar used to take free services from them. • Talukdars were allowed to collect rent as per their own wish. • Eviction of peasants from their land and without any reason. 	<ul style="list-style-type: none"> • Eviction of peasants from their land and without any reason. • Miserable life condition of peasants which forced them to get in to revolt. • Rise of local leaders who united and motivated the peasants to fight for their rights. • Formation of kisaan sabha in each district and also at regional level the purpose of sabha was to support the peasant and bring the revolution. • Physical and agrarian disturbances in the landscape and reduction in agriculture production. • Loss of human life at mass level.

2.2.4 Inferences

The event was revolt against exploitation of man by man, main consciousness behind movement was freedom. Movement was part of *journey of freedom struggle*, for which people from all over India were participating in various ways.

People are the major element of the event, it is important to fill the gap between the past and present and make people understand the importance of freedom which we enjoy today. We have long way to go for attaining the independence which our freedom fighters had dreamt of.

Need of memorial which can not only remind the struggle of the peasants but also act as positive feature within the city and inspire the present and future generation.

2.3 Case Studies

Study of national and international memorial designed, to understand the various function, requirement and visitor's response towards the design. This will help in formulating the programme for the project.

2.4 Criteria for Selection

- To understand the idea and various ways of commemoration and different functions of memorial.
- To understand the Memorial, memorial design on scared sites (place of event), and how intangible and tangible elements of sites can be composed in to landscape narrative.
- To understand the narrative and narration process and new trends and approaches in memorial landscape.
- To understand visitors the behavioural response and interaction of visitor with the memorial and landscape.

Study Parameters

1. Landscape Setting:

This is a descriptive study. The method of study includes relation between memory and the role of landscape in design.

2. Concept:

This is a descriptive study. The method of study includes relation between memory and the role of landscape in design.

3. Landscape Elements:

To understand the significance and function of different landscape ingrained features of the sacred site and also the designed elements of memorial.

4. Landscape Narrative:

To understand the process of storytelling and different history depicting elements which are used in the landscape narrative.

5. Visitors Association:

To understand the visitor's response for the various design spaces and elements.

2.4.1 Jallianwalabagh Memorial, Amritsar

Jallianwalabagh is a place of great significance, sorrow and historical tragedy. It witnesses to one of the cruellest massacres of the pre-Independence era, and hence has become the symbol of national importance and remembrance. The memorial is designed on place of event itself by an American Architect Benjamin Polk.

Landscape Setting

8.3 acres site within the dense residential area enclosed by the approx. 9.m high wall of surrounding residences. Entrance to the site is from 1.8 m wide and 35m long passage, Memorial is not visible from the outside road.

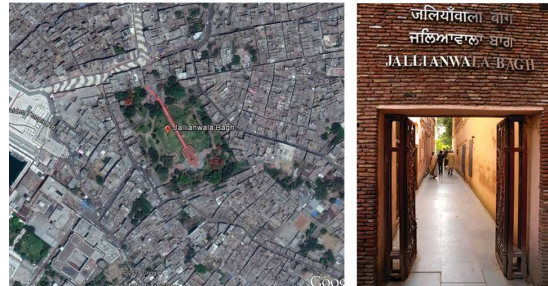
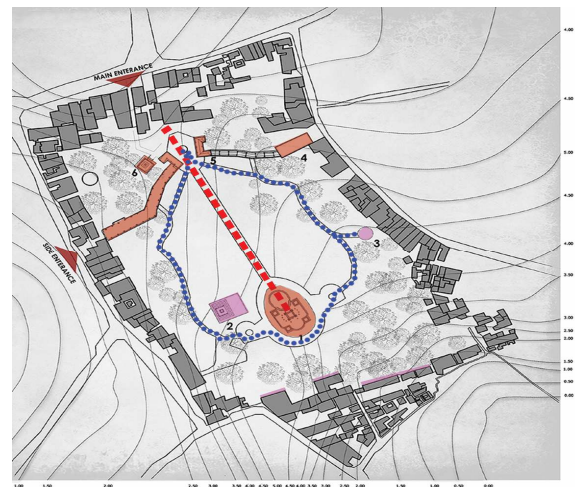


Figure 5 Jallianwala Bagh Context Map

Symbol of sacrifice

The idea was to take the visitor through the historical journey and immerse within the event to remind the passionate struggle of India's freedom and feel the spirit and sacrifice of the martyrs. The 45 feet high sandstone Shikhara form framing the relief pattern of martyrdom, It rises from the reflecting pool and flanked at the corner by small shikhara carved with chakra.



Map: 1 Jallianwala Bagh Landscape

Landscape Narrative

Memorial is designed as Living museum. The narrative involves the existing environment and event witness on site and some proposed structures as elements. The narrative process takes visitor in to the past and visitor itself becomes part of the past event which helps visitor to feel the spirit of the martyrs. The use of shade through built pavilion and trees allows visitor to pause and reflect.



Memorial Vista



Amar Jawan Jyoti



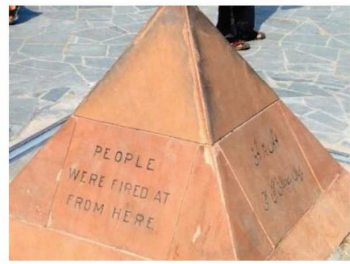
Pavillion



Imprints of the Bullets



Well of death



Peoples were fired from here

Inferences

- The memorial well utilizes the site features in to design and successfully narrates the event and takes visitors in to the past.
- Design is not able to transform the event's tragic memories in to positive inspiration for the future generation.

2.4.2 Rajiv Gandhi Ninaivakam, Sriperumbudur

The Rajiv Gandhi Kendra is the Memorial where the Late Prime Minister Rajiv Gandhi was assassinated designed by architect K.T. Ravindran and landscape architect M. shaheer. The underlying idea of memorial brings two divergent sensibilities: one emanating from simplicity and directness.

Landscape Setting

The location of the memorial is the spot where the late prime minister fell, became the main ingredients in structuring the space within Kendra. Site is left with some buffer from all sides to keep its value intact. Entry to the site is from West. Eastern side surrounded by agriculture land.

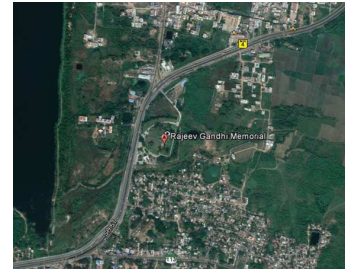
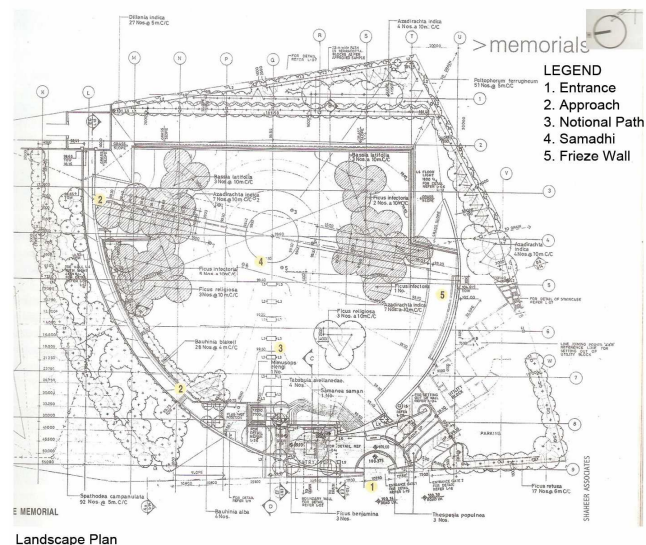


Figure 6 Rajiv Gandhi Memorial Location

Design Concept

Rajiv's poignant words, "I am young and I too have a dream. A circular platform in yellow Jaisalmer stone, six metres in diameter, covers the earth upon which Rajiv Gandhi fell. Inlaid into the platform are hundreds of champa flowers sculpted in white stone, as though scattered in tribute to him. A rock of red jasper is inset into the platform, marking the place where his head lay.



Map: 2 Rajiv Gandhi Memorial Landscape Plan

Landscape Narrative

The narrative for the memorial spelled out as memorial, museum, and study centre with housing the four dimensions of Mr Rajiv Gandhi's personality. There are seven monumental granite pillars, which circle the blast site. The granite pillars have bronze capital on its top. These pillars represent the ideology his life Satya, Dharma, Vigyan, Nyaya, Shanti, Tyaga and Smiridhi.



Memorial



Portrait



Pillars of Iternity



Last Walk of Rajiv Gandhi



Mural Wall



Inferences

- It is important to understand the character of the person before express the “Spirit of man” or any other event through memorial.
- Use of various types of Stone from different parts of India, Material plays major role in making the Landscape grounded.

2.4.3 Shakti Sthal, Rajghat New Delhi

Shakti Sthal which means '*Place of Power and Strength*' is the Memorial site of Mrs Indira Gandhi, the first lady and only Prime Minister of India named after her strong determination and positive attitude towards the betterment of her Country. The Memorial is designed by the great renowned landscape Architect of India Mr Ravindra Bhan.

Landscape Setting

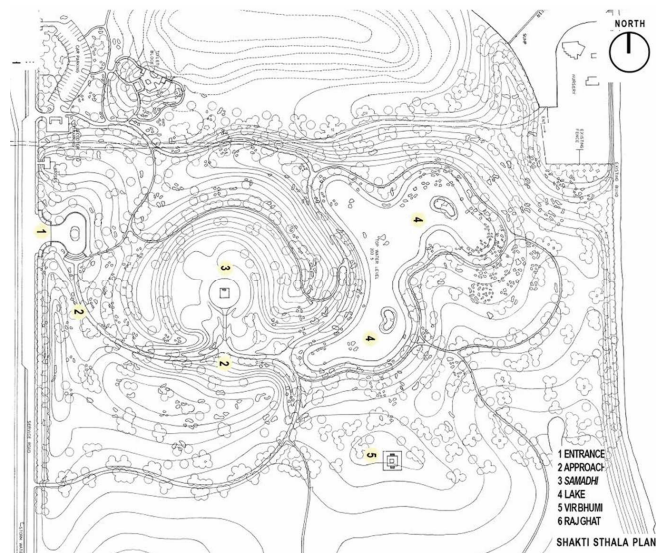
Located on the eastern side of Delhi on the low lying flood plains of River Yamuna. The Project Site of 55 acres lies between two existing memorials Rajghat (Mahatma Gandhi) and Shanti Vana (Late Prime minister Jawaharlal Nehru) on the fringes of shahjahanabad. The entrance to the memorial through side road, which leads into forecourt with a banyan tree, whose crown and branches form a natural gateway.



Figure 7 Shakti Sthal Location

Design Concept

The primordial elements of nature such as earth, rocks, trees and water have been used as the main design elements. The design symbolize the country's diversity, the rocks from Leh to Andaman Nicobar became the major elements for structuring the landscape.



Map: 3 Shakti Sthal Landscape Plan



DESIGN ELEMENTS FOR THE MEMORIAL INCLUDE
 ● ENTRANCE ● VISHWA SHANTI GHATI
 ● APPROACH ● AKHAND BHARAT
 ● SAMADHI

Landscape Narrative

As the Memorial Symbolizes the Mrs Gandhi as “Abode of Energy and Strength” the stone is used as Major narrative element, use of vegetation is well to create the peaceful environment for the Sanctum. The conscious efforts to impart a scientific and educational value to the memorial which has resulted its being a unique geological park representing total geological crust of India.



Memorial Enviorn



Entrance area



Lake



Memorial

Inferences

- The name of the Memorial plays major role in creating an image of the person and to associate with the personality.
- The journey to the revealing the memorial and enclosure of Sanctum is important in order to maintain the value and impact of the Memorial.

2.4.4 Vietnam War Memorial, Washington DC

The Vietnam Veterans Memorial is a 2-acre (8,000 m²) U.S. national memorial in Washington D.C. It honours service members of the U.S. armed forces who fought in the Vietnam War, service members who died in service in Vietnam/South East Asia, and those service members who were unaccounted for (missing in action, MIA) during the war. The Memorial Wall was designed by American architect Maya Lin.

Landscape Setting

The main part of the memorial, which was completed in 1982, is in Constitution Gardens adjacent to the National Mall, just northeast of the Lincoln Memorial. The memorial is maintained by the U.S. National Park Service, and receives around 3 million visitors each year.

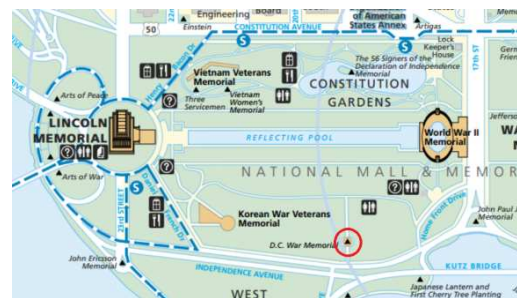


Figure 8 Vietnam Memorial Location

Design Concept

“It was a beautiful park. I did not want to destroy a living park. You use the landscape not fight with it. You absorb the landscape. I thought about what death is, what loss is... sharp pain that lessens with time, but can never quite heal. A scar... The idea occurred to me there on the site. Take a knife and cut open the earth, and with time the grass would heal it. As if you cut open the rock and polished.”

_Maya Lin

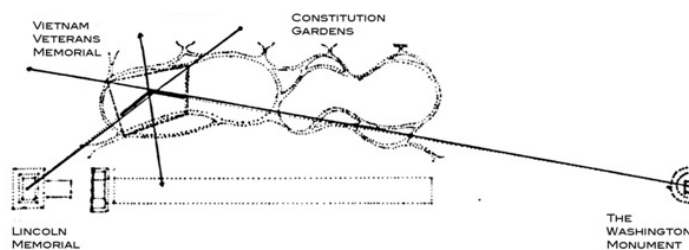


Figure 9 Conceptual Diagram

Landscape Narrative

The narrative journey with memorial des martyrs there is sharp contrast between the isolation and scale of its spaces, and the busy life of the city. The sensitive visitor makes the connection between daily freedom taken for granted, and the loss experienced by those whose lives changed so abruptly. A very different sequence of approach is the case at large commemorative sites such as Treblinka, Poland. At the site, the visitor enters through a gate of paired stones, a well- defined threshold that leads a sequence of spaces carved out of the forest.



Memorial wall



Memorial Walk



Sculptures of Soldier



Aerial View



Polished Granite Reflective Wall

Inferences

- The memorial has a less immediate relationship to its site, but that have a vital connection with an element of the contextual landscape.
- Minimalistic design approach makes the memorial more impactful and meaningful.
- Reflective surface of the wall integrates visitor with the landscape and makes the visitor as part of the history.

2.4.5 WTC Memorial, New York

The National September 11th Memorial commemorates the victims of the attacks at the Pentagon, at Shanksville, Pennsylvania, and at the World Trade Centre site, both on September 11, 2001, and February 26, 1993. Two gigantic voids – in the footprints of the Twin Towers – and a surrounding forest of oak trees form the core of the rebuilt World Trade Centre in New York City and provide a place for contemplation and remembrance within this revitalized urban centre.

Landscape Setting

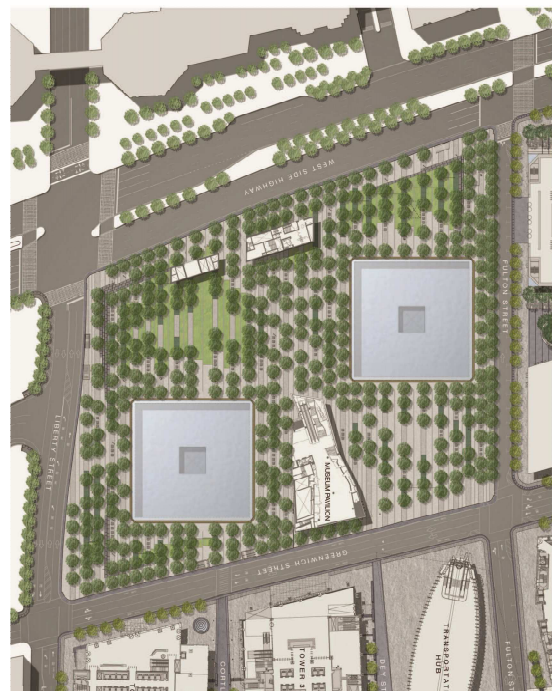
The memorial is located at the World Trade Centre site, the former location of the Twin Towers that were destroyed during the September 11 attacks. It is operated by a non-profit institution whose mission is to raise funds for, program, and operate the memorial and museum at the World Trade Centre site.



Figure 10 WTC Memorial Location

Design Concept

The memorial is design a “Reflecting Absence”. The design includes a plaza punctuated by two huge, 30-foot depressions outlining the footprints of the former towers. The memorial design scheme, softened by landscape and it also includes an underground centre to house artefacts from the attack. A line of trees separates the street from the footprints of the north tower. A mammoth waterfall was recently added to the scheme as an acoustical barrier.



Map: 4 WTC Memorial Landscape Plan

Landscape Narrative

The narrative concept is reflecting the “*Absence*” through all the elements of the memorial. Protected space of the forest; visitors will arrive at the two great voids with their thundering waterfalls. After viewing the victims' names on the bronze parapets of the voids, visitors will move back to the city through the trees and take comfort from the soothing, life-affirming forest. The grove expresses the shared patterns of nature and humanity. A grassy clearing within the grove is a quiet space designed to accommodate ceremonies specifically, the reading of victims' names annually on September 11th--the space also provides soft green park space on typical days.



The Forest



The Voids



The Glade



Fountain



Names of Victims

Inferences

- The design utilizes the existing towers of the site in to meaningful history depicting elements of the memorial.
- Minimalistic design approach and selection of material fosters the association between living and dead.

2.4.6 Princess Diana Memorial, London

The Diana, Princess of Wales Memorial Fountain is a memorial in London dedicated to Diana, Princess of Wales, who crashing 1997. It was designed to express Diana's spirit and love of children. The fountain was designed by Kathryn Gustafson, an American landscape architect.

Landscape Setting

The fountain is located in the southwest corner of Hyde Park, just south of the Serpentine Lake and east of the Serpentine Gallery.

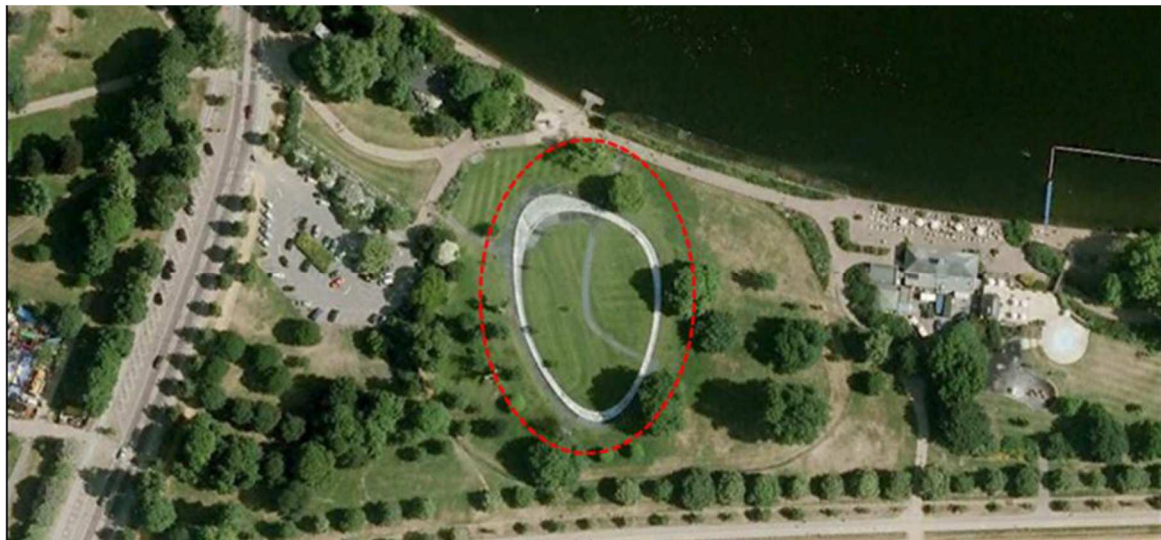


Figure 11 Diana Memorial Location in Hyde Park

Design Concept

The design aims to reflect **Diana's life**, water flows from the highest point in **two directions** as it cascades, swirls and bubbles before meeting in a calm pool at the bottom. The water is constantly being **refreshed** and is drawn from **London's water table**. Gustafson said she had wanted the fountain, which was built to the south of the Serpentine, to be accessible and to reflect Diana's **"inclusive" personality**.

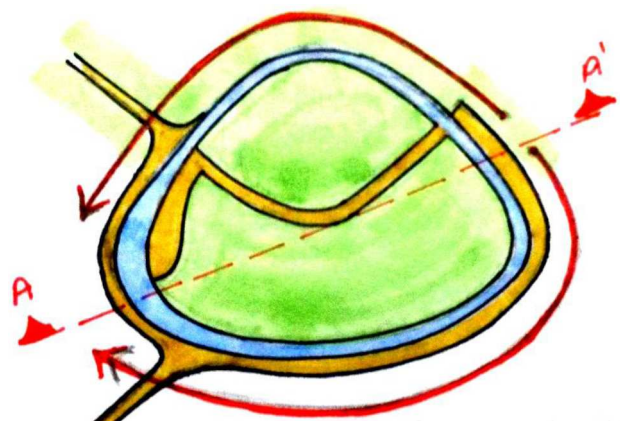


Figure 12 Concept Sketch

Landscape Narrative

The landscape narrative has been designed to reflect Princess Diana's personality and her life. The oval shape of the fountain reflects the sensitivity and generosity of her nature. Visual openness across the fountain increases social and visual interaction. The water fountain flows downwards from the centre of the memorial in both directions and finally meets in the calm pool. Happy side of the water is full of life and passes through various texture of channel and creates interesting patterns which also creates music of nature. Different form of water increases the intimacy level and allows peoples to experience the water through touch, smell and music.



Memorial Enviorn



Fountain channel



Used by all age group



Different Experience

Inferences

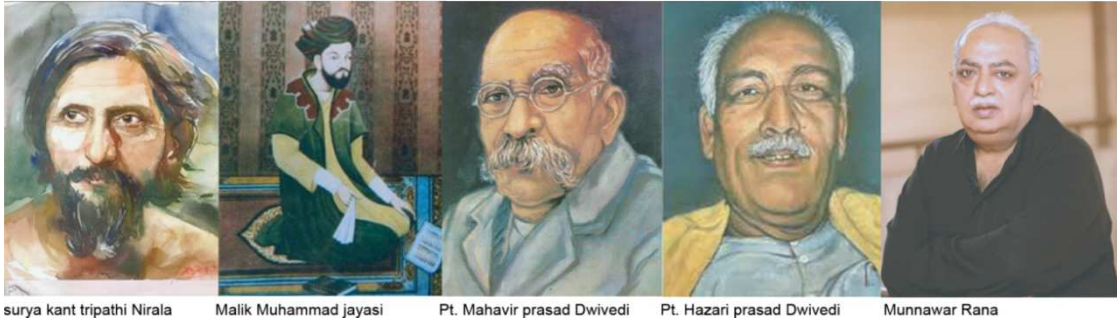
- Memorial is designed completely for the public to feel the soul of the Princes, visual openness of the environment makes it more interactive.
- Use of water with different effects calm and paddling offers the spiritual sensory environment and generates variety of music through water.

Chapter 3: Site Documentation and Analysis

3.1 Raebareli City- An Introduction

Raebareli District is located at 80 Km southwest of Lucknow on the fertile bank of the Sai River which is tributary of Gomti River. During Treta Yug it was part of Khosla Kingdom (Ayodhya). Raebareli is a statutory town and the administrative headquarters fall under Lucknow division of Uttar Pradesh. The city is a renowned educational and agriculture centre of the state.

रायबरेली, भूले जनपद का बिखरा इतिहास
भरता रहा सदा घट घट में संस्कृति सत्य प्रकाश ।
मुल्ला दाउद और जायसी महावीर की धरती
राणा बेनी माधव का शत शत अभिनन्दन करती ।
सात जनवरी सन इककीस के वीरो की जय गंजित
कलम और कोपीन खड्ग ने रचा सदा इतिहास ।
पं मदन मोहन मिश्र



3.1.1 Historical Timeline –

The story behind the name Raebareli is that, before independence, the British used to visit "Paltan Bagh", a place on the outskirts of the district, to visit a Kayasth family whose head was Kali Sahay Saheb. As he was close to the British, the name "Rae" to the Raebareli. This Rae is taken from the word Raes in Siddhaur district Barabanki which is the birthplace of Kali Sahay Saheb. ³

City became famous as a political bastion of the Nehru-Gandhi Nationalist family. After independence, Rae Bareli constituency was won by Jawaharlal Nehru's son-in-law Feroze Gandhi. After Feroze Gandhi's death in 1960, the constituency was won in 1967 by his wife Indira Gandhi (daughter of Jawaharlal Nehru), who went on to become the first woman Prime minister of India.

³ raebareli.nic.in

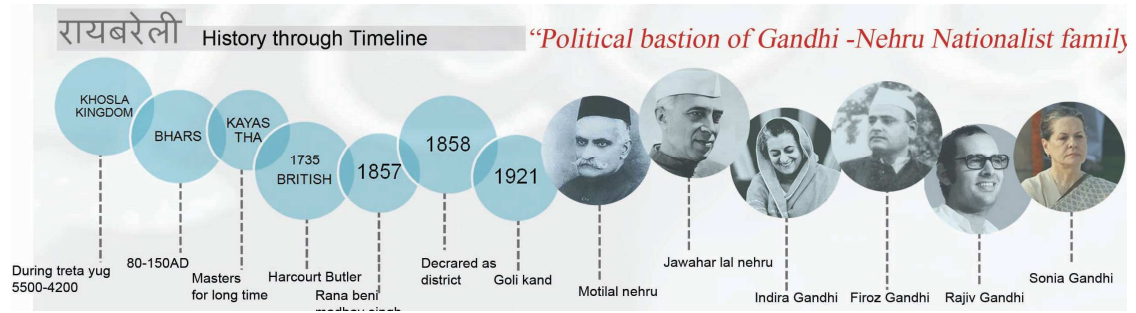
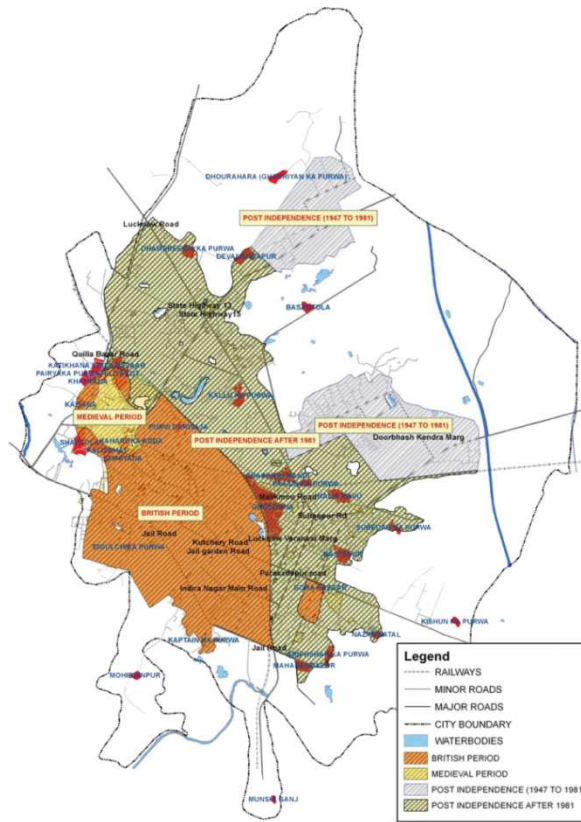


Figure 13 Historical Timeline

3.1.2 Historical Evolution Map-



Map: 5 Historical Evolution Map Source: State Development Authority

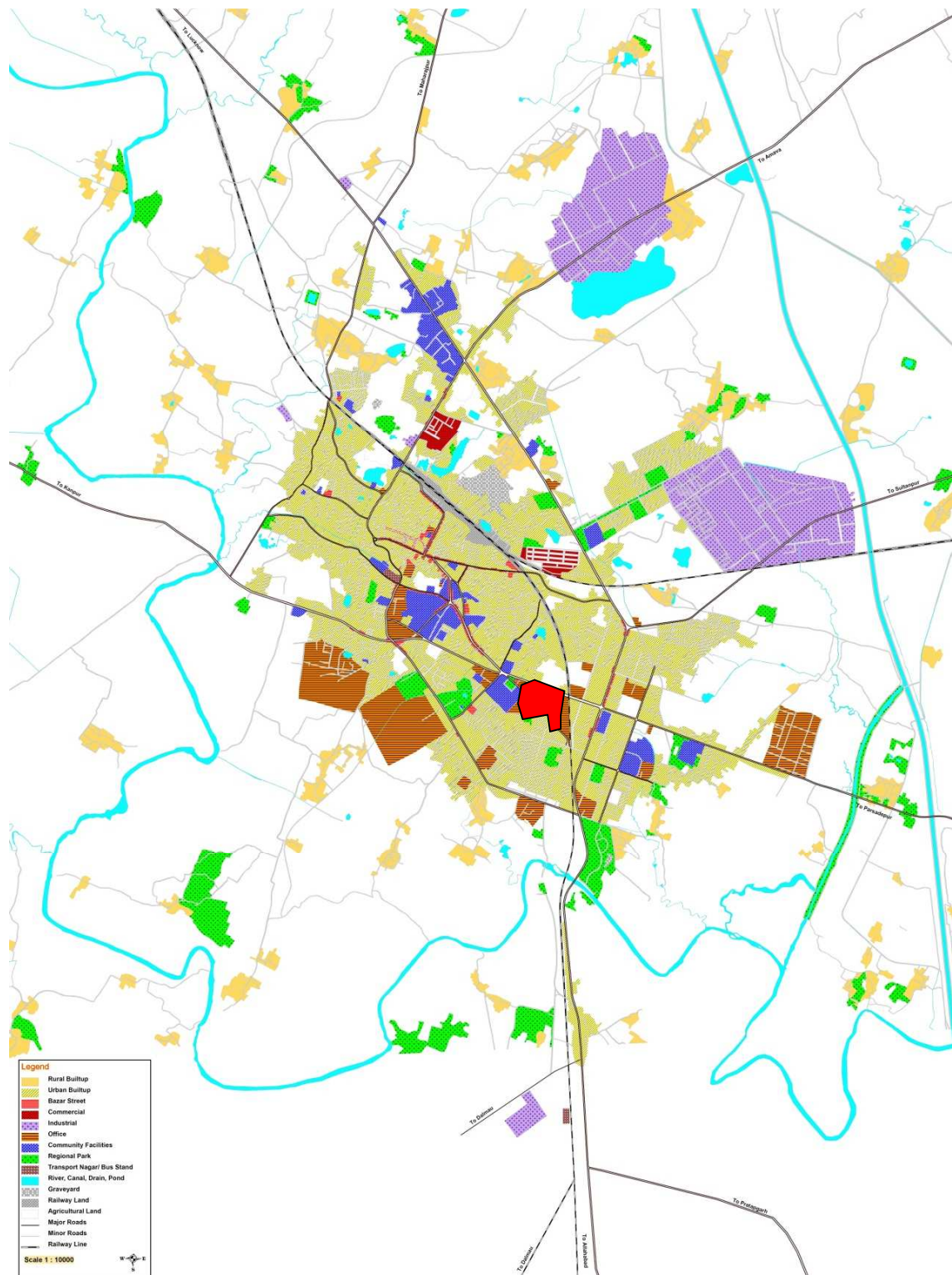
3.2 Site Location

18.0 acres site for memorial is located along the flood plain of the Sai River within the district of Raebareilly Uttar Pradesh, the river separates the district in two parts rural on northern side and urban city core on southern side and also marks the edge for the city core.



Figure 14 Site Location

3.3 Land use Map



Map: 6 Land use Map Source: Raebareli Development Authority

The site for the Memorial is located along the Sai River. The divides the city in to two parts on the Southern side Rural / Agricultural land and northern side urban built up area.

3.4 Peasant Movement at Raebareli

Being the major link between Lucknow and Allahabad, it became the centre for the various freedom movements and took lead for the Awadh Peasant movement. Raebareli was completely supported by the surrounding regions. History shows that only Raebareli has evidences of movement as places of revolt in different parts.

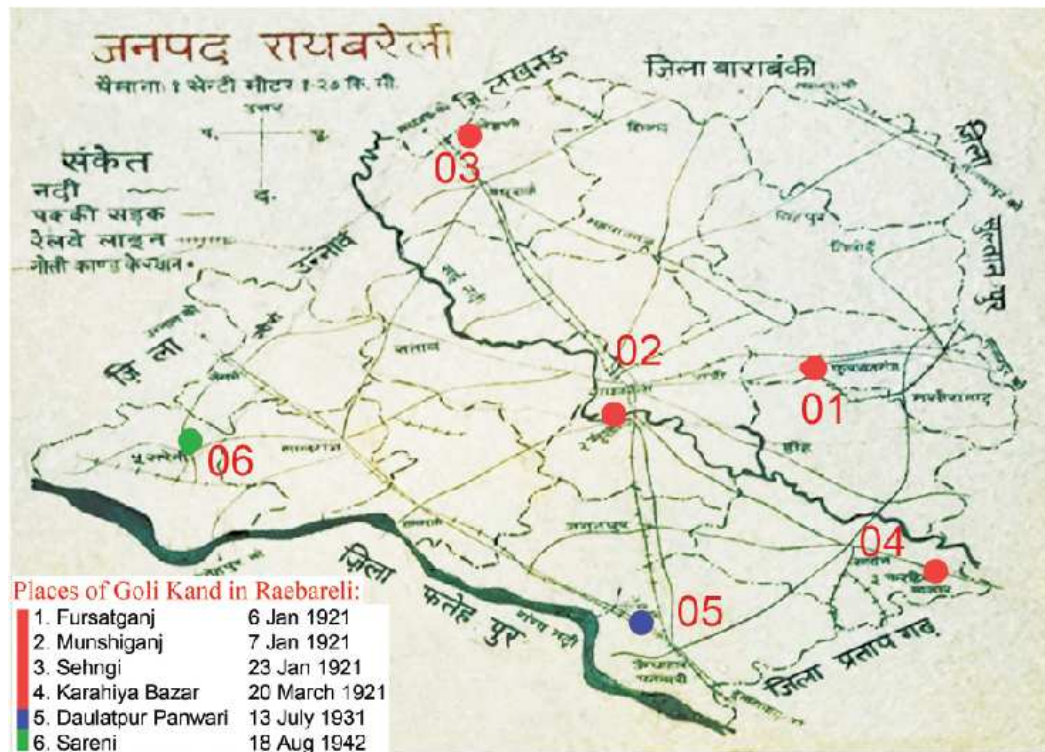


Figure 15 Places of Goli kand Location

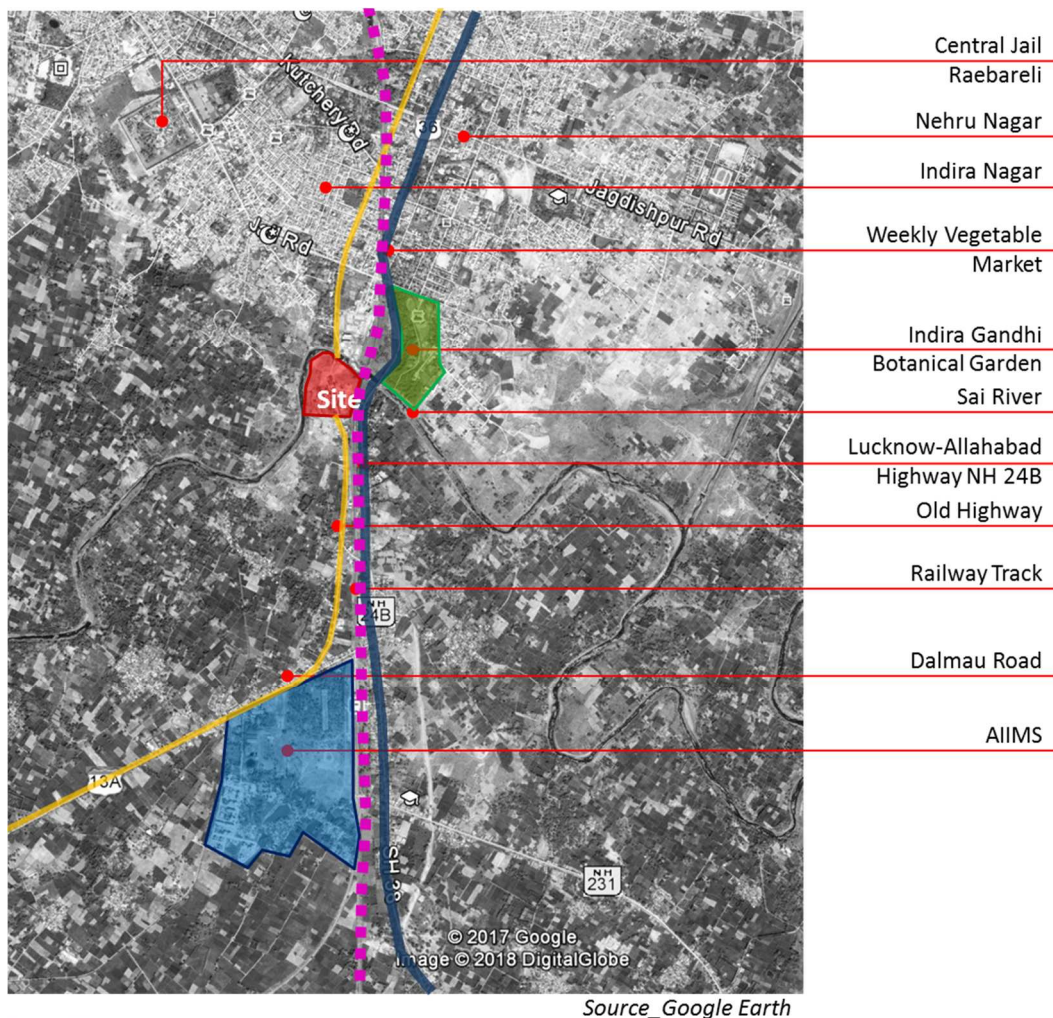


Figure 16 Existing Memorial Columns

Mushiganj place of revolt near sai river is the highest in scale, maximum peasant were masscred on this site. It also marks the place in the Indian Peasant History. Shaheed Smarak, munshiganj is selected for the development of Memorial as “Symbol of Unity” to commemorate the sacrifice of peasants in the process of freedom fight and celebrate the independence. Being close to core city it is easily approachable for the nearby city like, Pratapgarh, Sultanpur, Allahabad, Lucknow etc.

3.5 Contextual Fabric

Site is a part of sacred historical precinct on northern side of the site is there are many residential colonies. On southern side majorly it is agriculture land use AIIMS is being constructed from 2.0 km from the Memorial Site. Due to AIIMS the connectivity of the Raebareli city is being improved form the nearby cities which is great opportunity and it increase the intercity tourist influx.



Map: 7 Context Map Source: Google Earth

3.6 Historical Precinct

Due to breaking of Shaheed bridge during the event the linkage between Urban and rural part was broken and new highway was built to relink the city so the old highway lost value and the history became ingrained in the landscape.

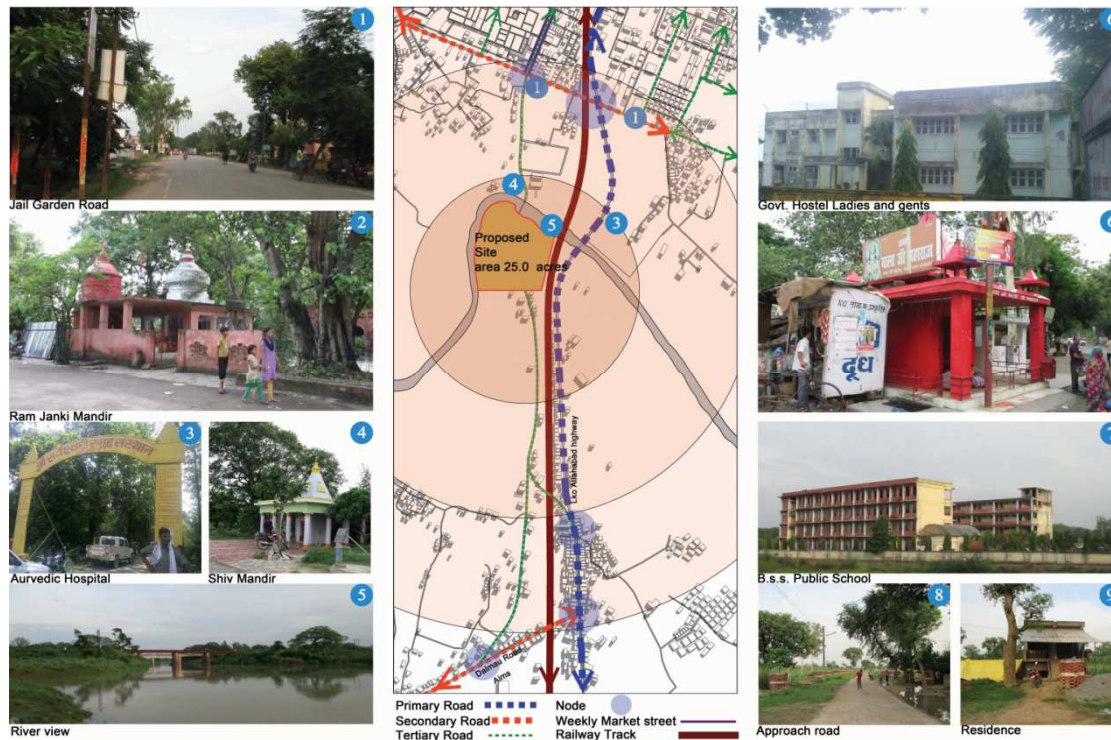


Figure 17 Historical Precinct Map

3.7 Laying of Land

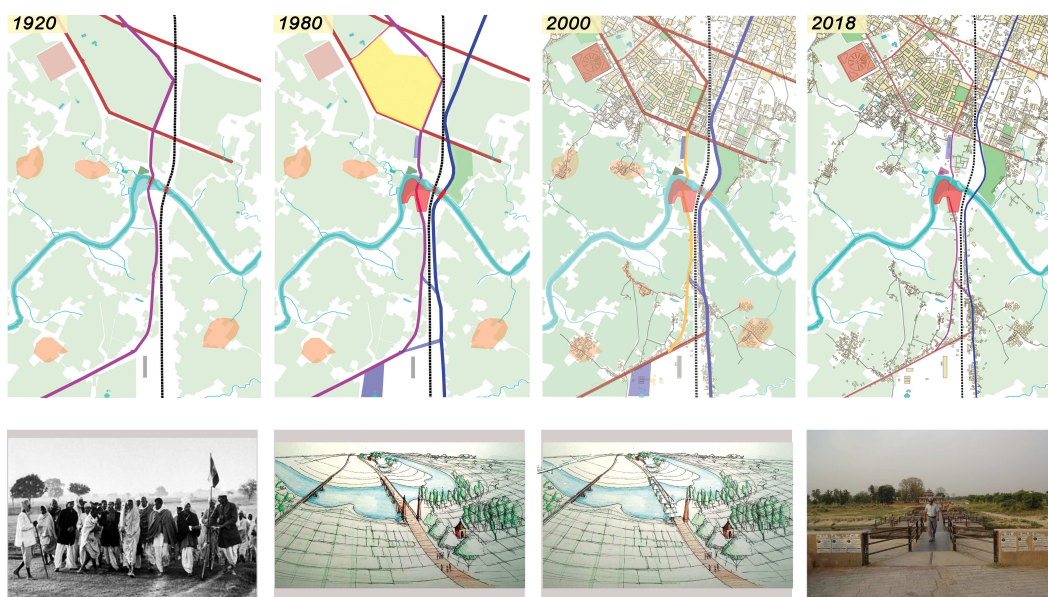


Figure 18 Laying of Landscape chronology Map

1920

The beginning of Awadh peasant movement in Dec 1920, which is locally known as Goli Kaand.

1980

Shaheed Bridge was broken by the British by the dynamite during the event and linkage between rural and urban part was lost. The new highway was built in 1987 and also the Indira Gandhi Botanical Garden was built in 1977, which was the first public park of the city.

2000

The memorial column for the event was built in 1987 by Rajiv Gandhi.

2018

Bharat Mata was built in 2005 and garden was also developed near the memorial column. After 2005 no development was done on the except tree planting on site in the memory of martyrs.

3.8 Site Documentation and Site Analysis

3.8.1 Climate

Site has a warm subtropical climate with very cold and dry winters from December to mid-February and dry, hot summers from April to mid-June. The rainy season is from mid-June to mid-September, when it gets an average rainfall of 1200 mm mostly from the south-west monsoon winds. During extreme winter the maximum temperature is around 12 degrees Celsius and the minimum is 3 to 4 degrees Celsius range. Fog is quite common from late December to late January. Summers can be quite hot with temperatures rising to the 40 to 45 degree Celsius range.

3.8.2 Topography

Elevation Map

The site lies along the edge of the Sai River. Site is sloping towards river in the north direction from 103.0 to 94.50. The lowest areas are along the river and the highest point

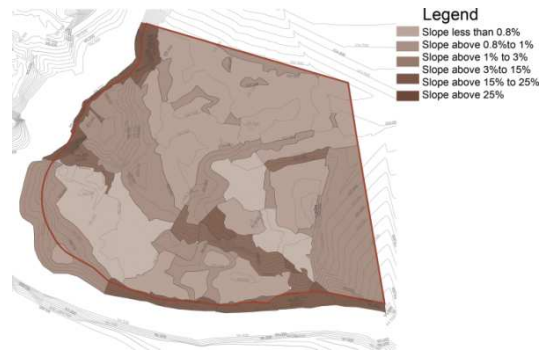


Map: 8 Elevation Map

on southern edge.

Slope Analysis

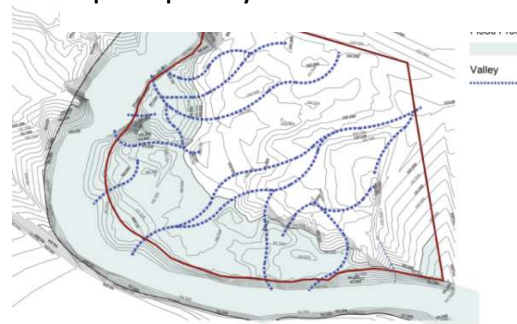
The steepest slopes above 25% are along the western and north east edge of the river. Eastern part of the side is in gradual slope.



Map: 9 Slope Analysis

Hydrology

The site Slopes towards the river the max elevation difference is 8 m from the safe river level. Site is also continuously affected by the river meandering flow pattern and erosion and deposition.



Map: 10 Hydrology

3.8.3 Geology

The Site is a part of the Gangetic plan which is of recent origin according to geological chronology and reveals ordinary gangetic alluvium. The district being apart of the alluvial plain conform to the same geological sequence as the plain itself. The only mineral of importance is kankar. The district is also noted for its deposits of reh and brick earth.⁴

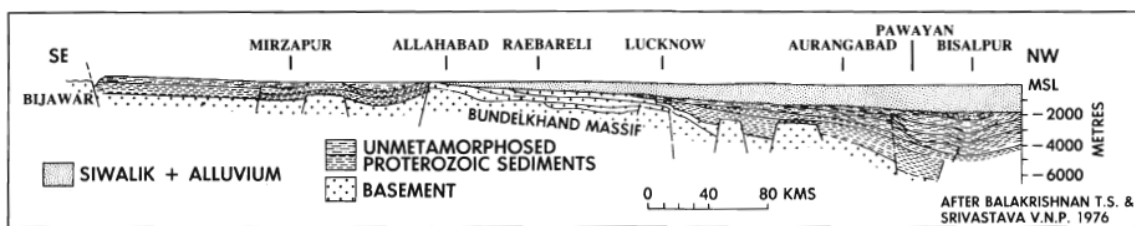


Fig.6d. Cross-section III. Foreland sediments are partly above the basement, partly above the Late Proterozoic sediments.

Figure 19 Geological Section Source: Geology of gangetic Plain

⁴ raebareli.nic.in

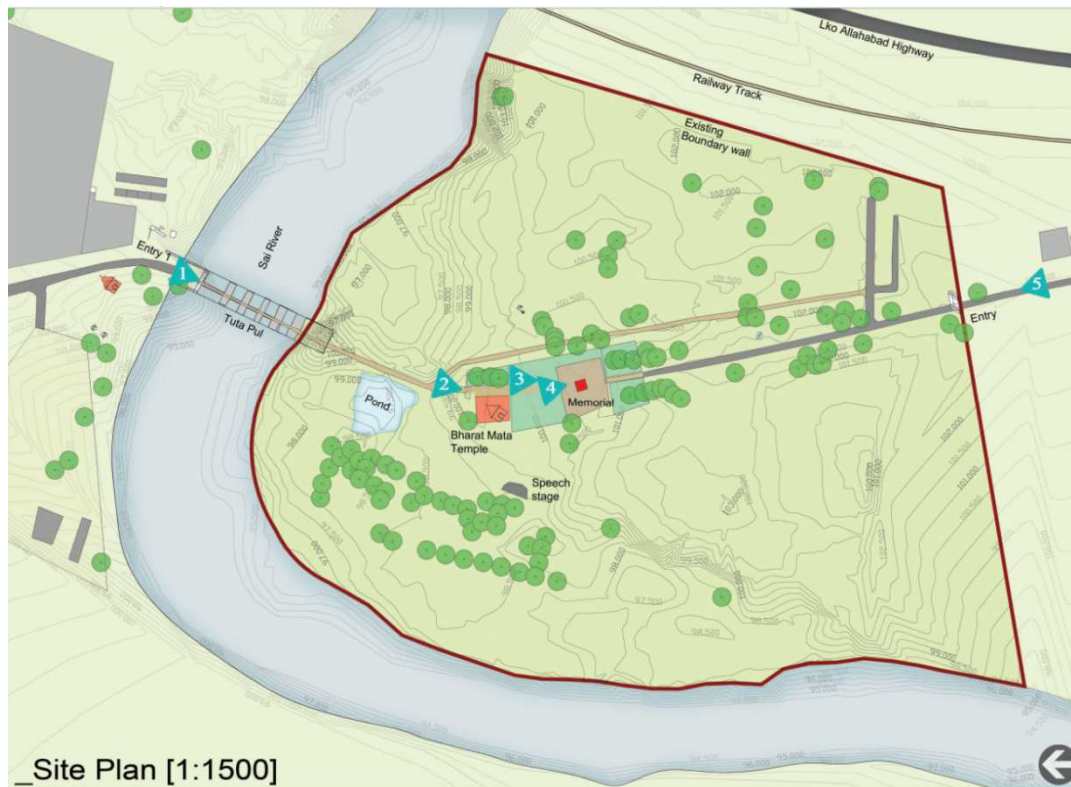
3.8.4 Soil

Soil is part of vast gangetic plain so the sai flood plains are deposited with very fertile alluvium carried by the water. Soil texture varies from medium to fine and supports variety of vegetation.



Figure 20 Soil Texture

3.8.5 Site Plan



Map: 11 Existing Site Plan

3.8.6 Sections



Figure 21 Section S1

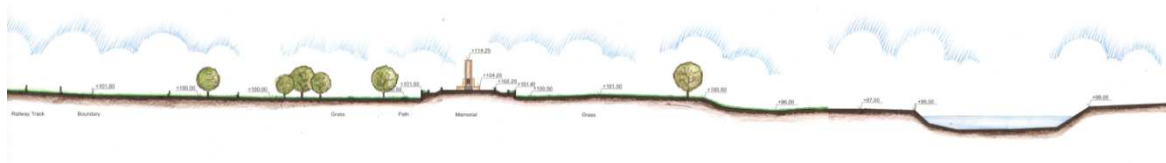


Figure 22 Section S2

River Section

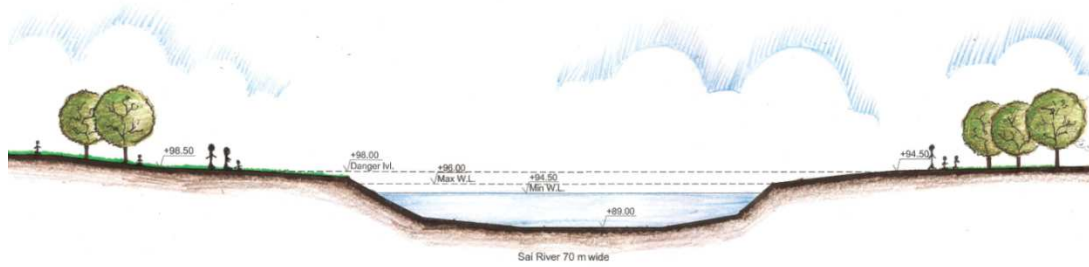


Figure 23 Section S3

3.8.7 Flora and Fauna

Site has rich natural environment due to river flood plain and rich alluvium site is rich in seasonal vegetation along the river edge which attracts many birds.

Table 1 List of Flora

S.N.	Scientific Name	Common Name
Trees		
1	Azadirachta indica	Neem
2	Dalbergia sissoo	Sheesham
3	Tactona Grandis	Teak
4	Psidium guajava	Guava
5	Cassia Siamea	Kasood
6	Alastonea scholeris	Saptparni
7	Chukrasia tabularis	Chikrassy
8	Ficus religiosa	Peepal
9	Casuarina equisetifolia	Australian pine
10	Alianthus excelsa	Mahaneem
11	Eucalyptus	Eucalyptus
Large Shrubs		
1	Thevetia peruviana	
2	Nerium oleander	
3	Jathropha pandurifolia	
4	Tabernaemontana divaricata	
Seasonal Grasses		
1	Cynodon dactylon	Doob Grass
2	Andropogon virginus	Sage Grass
3	Cladium	Saw Grass
4	Panicum maxicum	Guinea Grass
5	Parthenium hysterophorus	Gaajar Grass
6	Saccharum spontaneum	kash phool
7	Spartiana alteniflora	Cord Grass
8	Saccharum bengalense	Sarcanda

Chapter 3: Site Documentation and Analysis

Table 2 List of Birds

S.N.	Scientific Name	Common Name
1	Ashy crowned sparrow lark	Eremopterix risea
2	Ashy prinia	Prinia socialis
3	Asian koel	Eudynamys scolopacea
4	Asian paradise flycatcher	Terpsiphone paradisi
5	Asian pied myna	Sturnus contra linnaeus
6	Bank Myna	Acridotheres ginginianus
7	Bay backed shrike	Lanius vittatus
8	Black Headed Cuckoo Shrike	Coracena melanopetra
9	Black Lored Yellow Tit	Parus xanthogenys
10	Black Shouldered Woodpecker	Chrysocolaptes festivus
11	Black winged stilt	Himantopus himantopus
12	Blue rock pigeon	Columba livia Gmelin
13	Brown capped pigmy woodpecker	Dendrocopos nanus
14	Brown rock chat	Cercomela fusca
15	Cattle egret	Bubulcus ibis
16	Hoopoe	Upupa epops
17	Indian robin	Saxicoloides fulicata
18	Large egret	Cosmerodius albus
19	Laughing dove	Streptopelia Senegalensis
20	Small blue kingfisher	Alcedo atthis
21	Small green bee-eater	Merops orientalis
22	White browed fantail flycather	Rhipidura aureola lesson
23	Peacock	Pavo cristatus

3.8.8 Visual Spatial Analysis



3.8.9 Demographics Activity Pattern and footfall Analysis

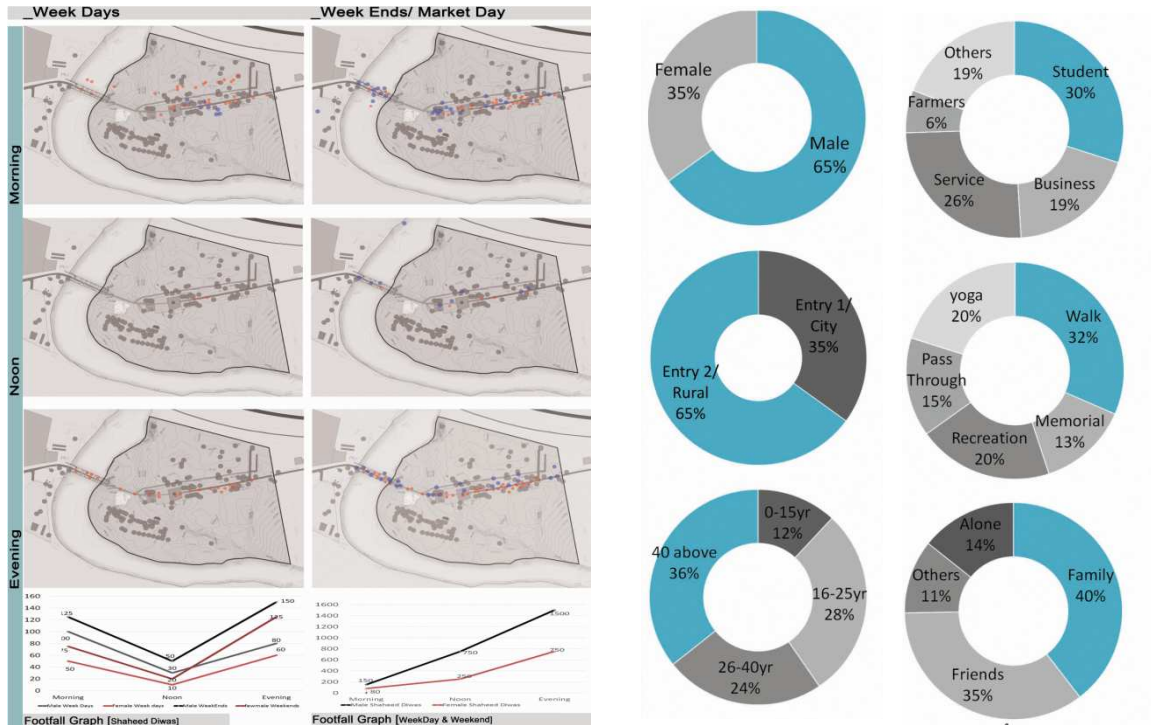


Figure 25 Activity Mapping



Figure 26 Activities on site

3.8.10 Issues Identification

- Dhobi Ghats are mismanaged. They are placed along the river edge and drain the water directly into the river polluting it.
- The water quality of the river is degrading due to disposal of domestic and industrial waste.
- Haphazard development towards the rural side of the site and which is the main entrance of the site will create negative impact on visual quality.
- The railway track along the eastern boundary will create noise disturbances within the site.
- Vehicles are driven till the memorial in the site. There is no order and awareness of importance of the memorial.
- The dignity of the memorial is not maintained. It has lost its essence.
- There are no facilities for the visitors who come to visit the memorial.
- There are no lighting facilities during evening, which creates the unsafe environment for the women.
- No designated parking facilities within the site.

Chapter 4: Landscape Design Proposal

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