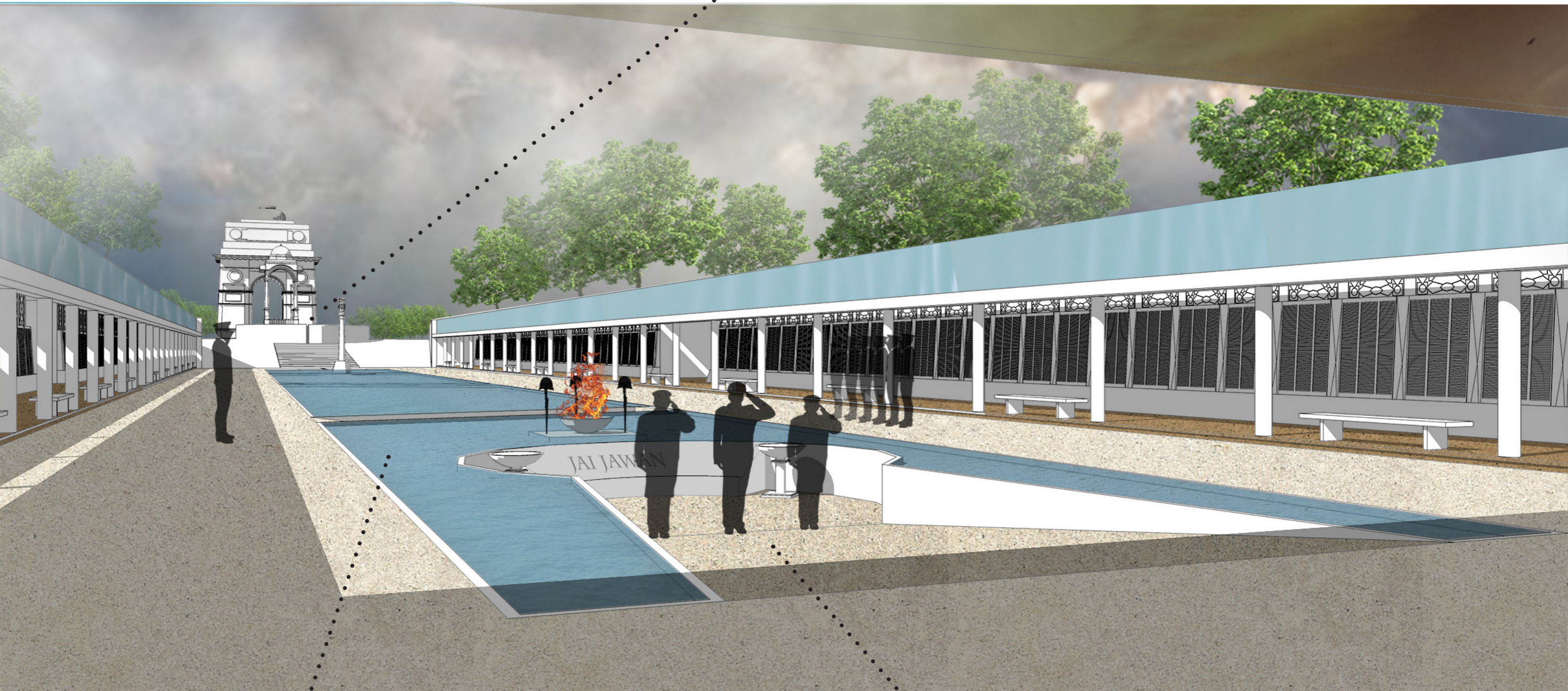


# NATIONAL WAR MEMORIAL

सैनिक स्मृति

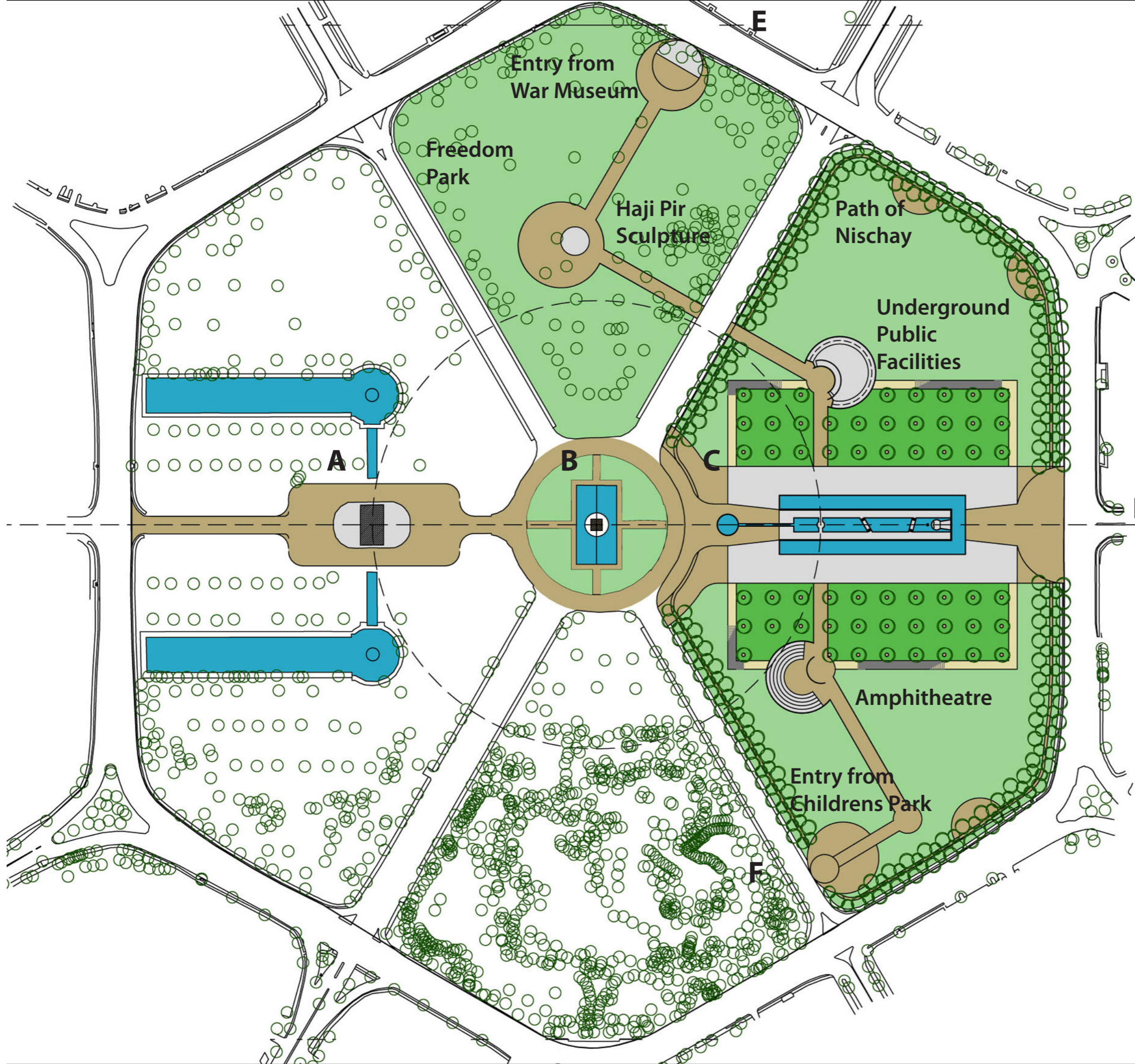
The Lotus Pond at the entrance, signifying the source of the water to the *Pool of Sacrifice*.



जय जवान

The *Pool of Sacrifice* with the ceremonial space at the end of the axis. The eternal flame burns on the water and the 3 rifles with helmet signifying the 3 Services

The Ceremonial wreath laying, enhanced by the sense of walking down below water level, with the soldiers on either side, the Chattri and India Gate in the backdrop



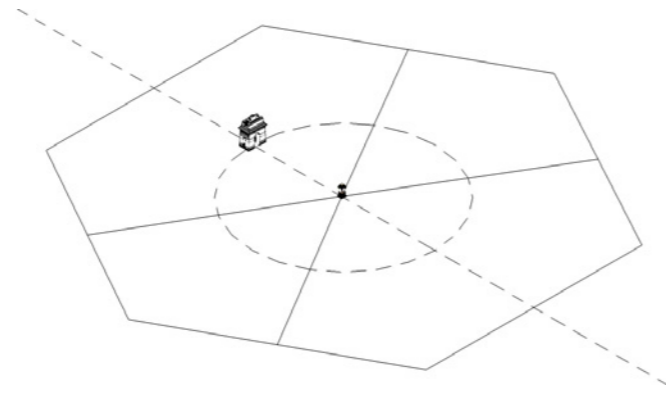
- A India Gate
- B Chattri
- C National War Memorial
- D National Stadium
- E Proposed War Museum
- F Childrens Park

Lawns, Platform and Water Body raised +1.5M along the Central Axis

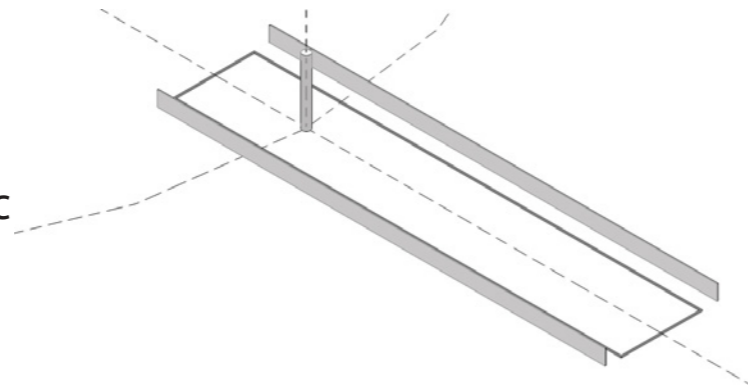
Entry to "Wall of Honour" and "Ceremonial Area" by ramping down from both E and W to -3.0M

**Overall Site Plan**

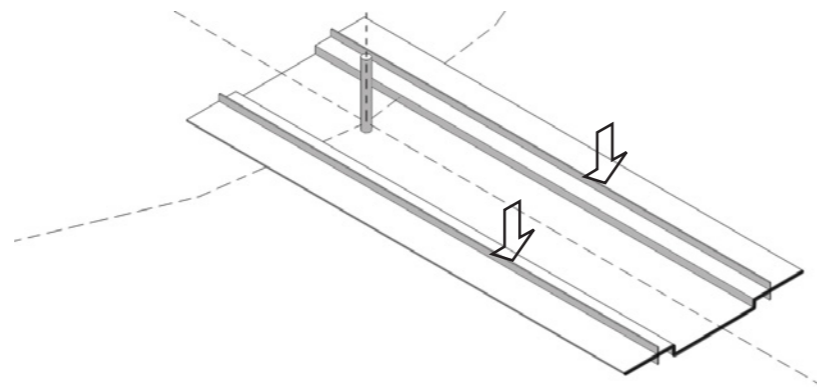
-Main EW Axis  
-Radial grid passing through the centre of India Gate



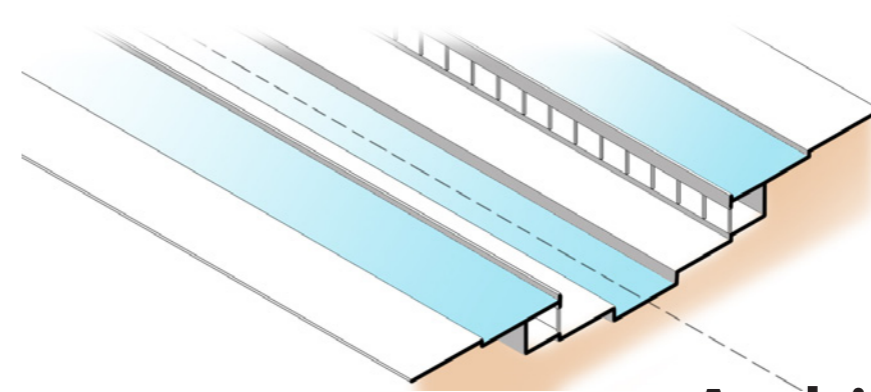
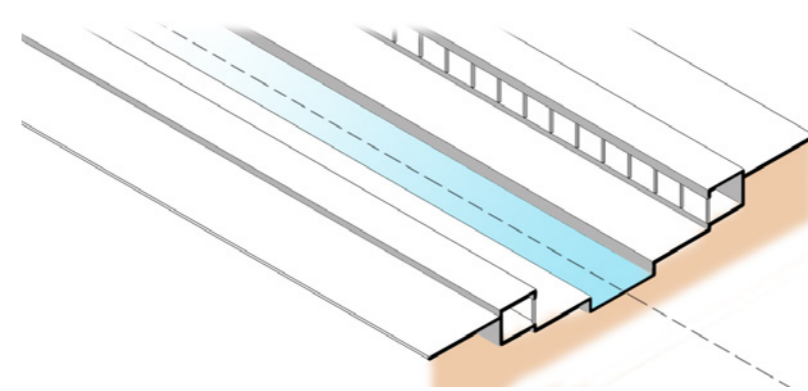
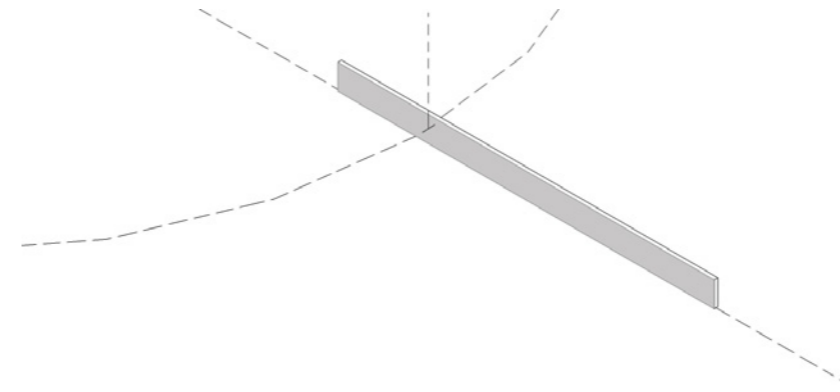
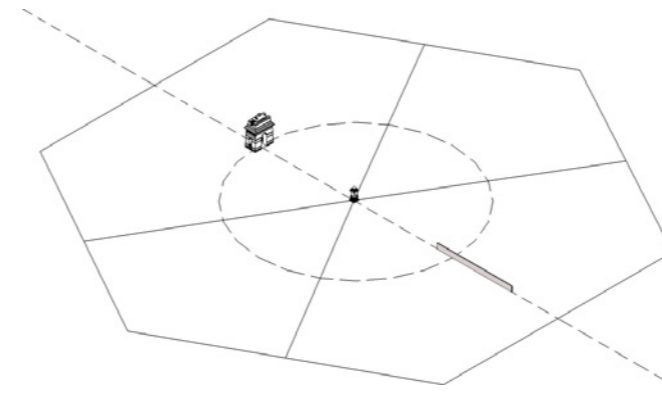
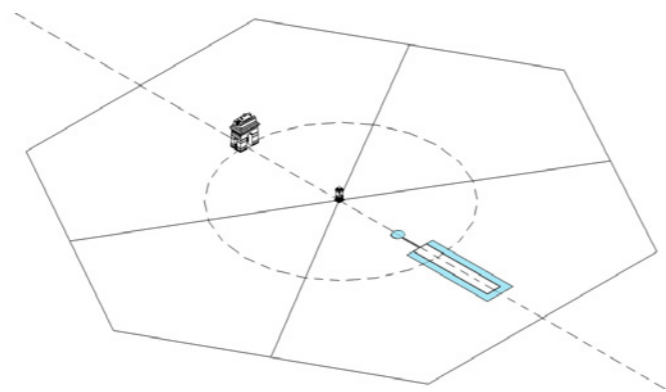
-Splitting the Wall of Honour to accommodate 25,000 names  
-Introducing the symbolic "Pool of Sacrifice"



-Sinking the Wall of Honour below ground



-Final expression of a calm pool of water at the surface level, with raised platforms and a below ground memorial experience



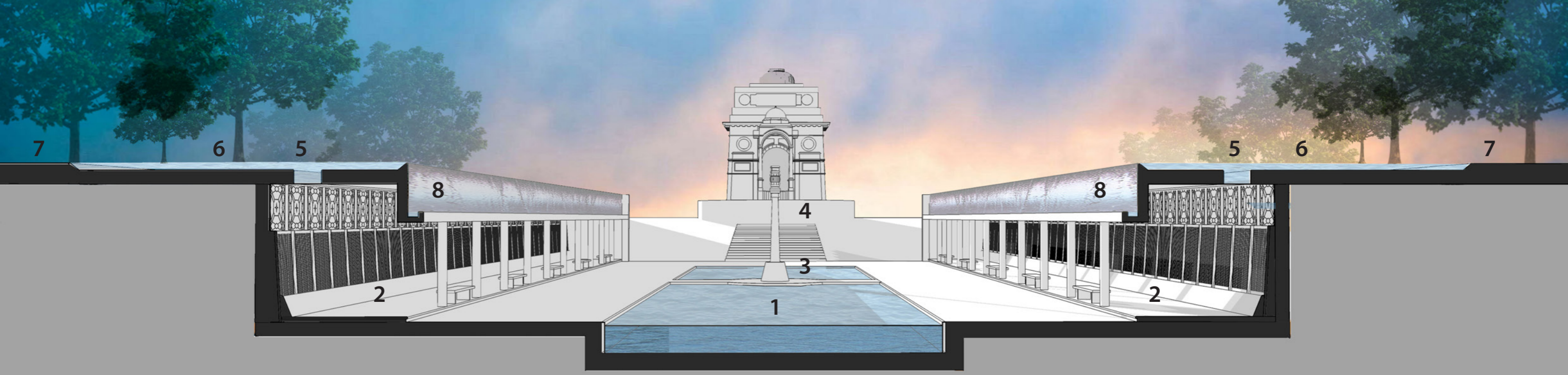
-Wall of Honour along the main Axis

-Locating the Ashoka Pillar at the intersection of the radial grid

-Creates a covered all-weather walkway for the wall of honour

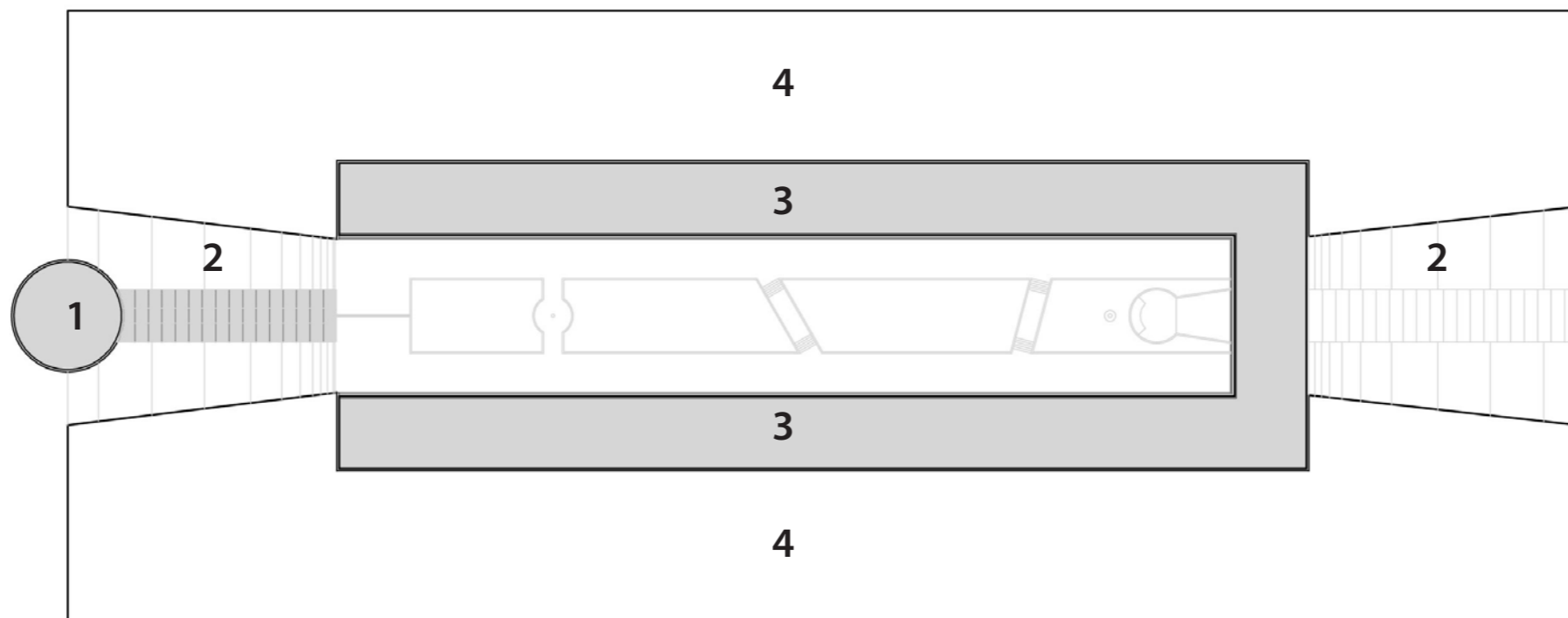
-Pool of Water introduced above the covered walkways

**Architectural Concept**



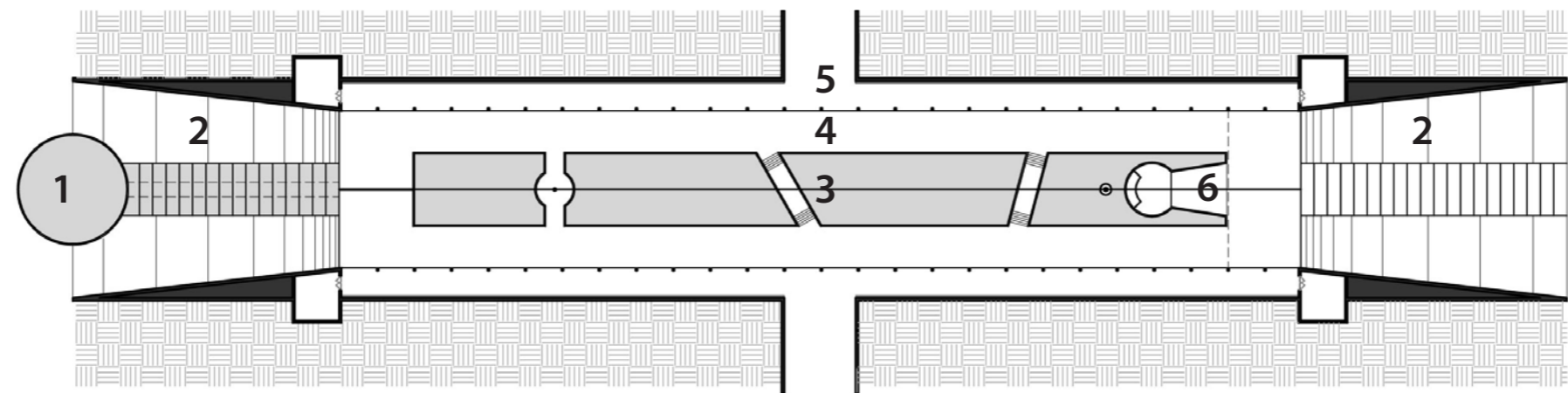
**▲ Cross Section**

- 1. Pool of Sacrifice, -3.0M
- 2. Wall of Honour, -3.0M
- 3. Ashoka Pillar
- 4. Lotus Pond
- 5. Skylight
- 6. Raised Water Body, +1.5M
- 7. Raised Platform, +1.5M
- 8. Water Overflow



**◀ Plan at Ground Level**

- 1. Lotus Pond, (Symbolic Source of Water)
- 2. Ramp Down
- 3. Raised Water Body, +1.5M
- 4. Raised Platform, +1.5M



**◀ Plan at -3.0M Level**

- 1. Lotus Pond, (Symbolic Source of Water)
- 2. Ramp Down
- 3. Pool of Sacrifice
- 4. Open Walkway
- 5. Covered Walkway (Wall of Honour)
- 6. Ceremonial Wreath Laying



**Plan & Section**

Janm Stroth  
*Birth of Nation/  
Soldiers/ People*

Values of the Memorial  
*Adig, Anhay, Adanya, Ajeya*

Sainik Chowk  
*Soldiers Path*

Drid Nischay Path

Asadharam Prayas Bhiti  
*Display of murals of bravery  
Pool of Sacrifice*

Tyag Kund  
*Pool of Sacrifice*

Jai Jawan Jyoti  
*Ever Burning Fire*

Shaheed Path  
*Roll of Honour*

Azadi Udayan

Abhivakti Veethika  
*Underground gallery to house  
Poetry and Prose*

Badhe Chalo Path  
*Abstract sculptures of  
soldiers of Air Force, Navy  
and Army*

Sculptures in Vijay Udayan

-Haji Pir  
-Sankalp Samarthya  
*(Resolve of the Wounded but  
Reabled)*  
-Ujjwal Senapati



**Overall Symbolisms**

Open to sky walkway

Covered, all weather walkway

Murals depicting soldier contribution and sacrifice

Skylight below water body

Embossed motifs on stone panels



Pool of Scarifice

Occasional bench seating

Ledge for placing wreaths

Wall of Honour, names with number and regiment

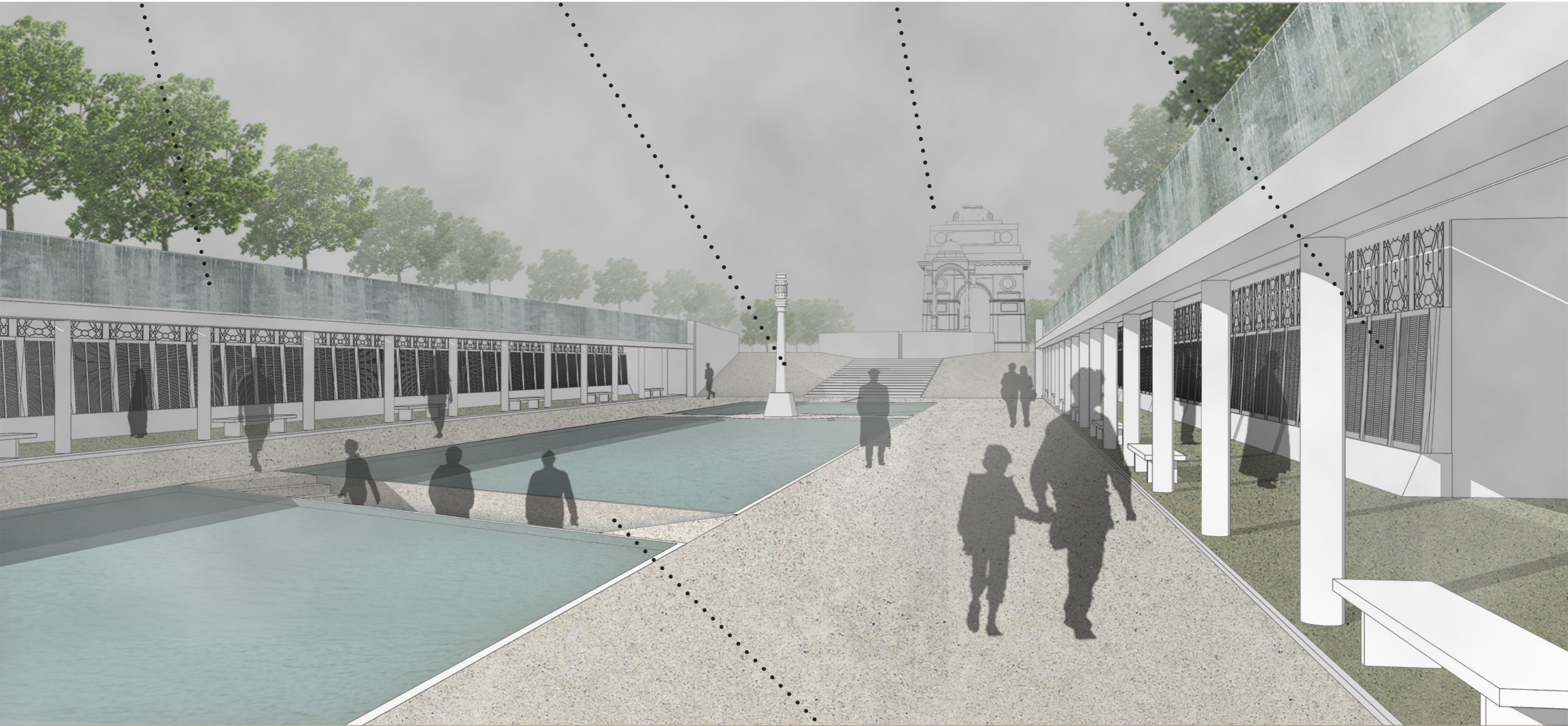
# Wall of Honour

Water overflows from the Pool above

The Ashoka Pillar anchored at the same distance from Chattri as India Gate from Chattri

India Gate and Chattri visible in the background

Wall of Honour



Sunken bridge crossing the Pool of Sacrifice

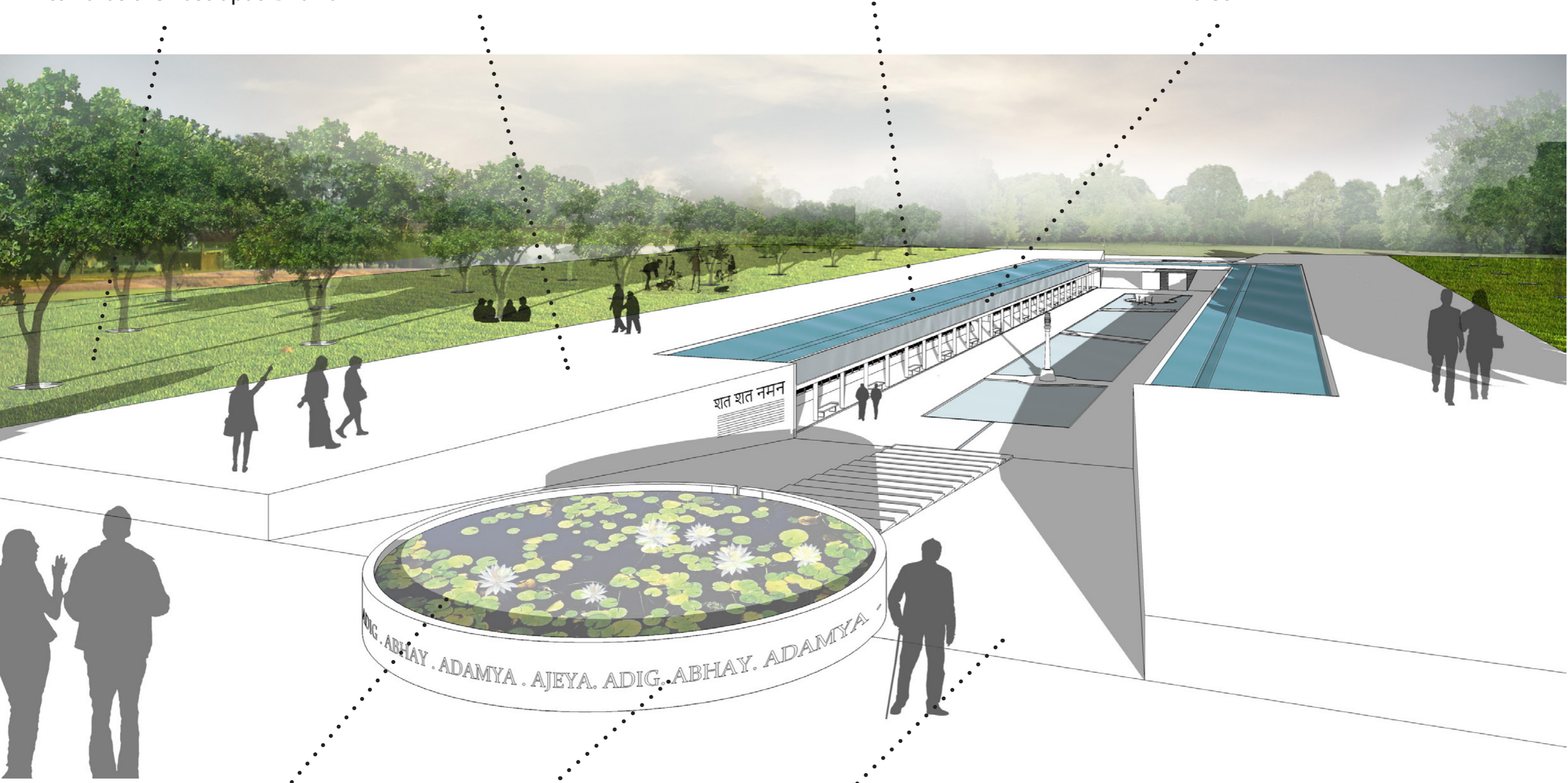
**Winter View in Fog**

Raised lawns planted with trees that give a different vista looking towards the Rastrapati Bhawan

Raised platform above the *Wall of Honour* below

Shallow mirror like water body on top, a calm reflecting surface

Water overflows along the side connecting to the *Pool of Sacrifice* below



Lotus pond at the entrance, signifying the source of the water

अडिग·अभ्य·अद्वम्य·अजेय  
Inscribed on the curved entrance wall of the water drum

Ramp down to -3.0M Level

**Entrance from India Gate Side**



मिटा कर शत्रु को जो  
मिट गये खुद आन की खातिर  
उन्हें शत् शत् नमन मेरा  
उन्हें शत् शत् नमन मेरा।

अहर्निश जो बढ़े आगे  
विजय अभियान की खातिर।

लुटाते प्राण तक जो  
देश के अभिमान की खातिर।

जिन्होंने दे दिया बलिदान  
हिन्दुस्तान की खातिर  
उन्हें शत् शत् नमन मेरा  
उन्हें शत् शत् नमन मेरा।

## CONCEPT NOTE

1. Taking into account the intent, objectives and parameters set out in the Competition Brief, our design concept is driven by a host of factors. Some of our thoughts are also based on a small survey carried out to obtain views of the veterans, the serving, kith and kin, youth and general public as to how they perceive the Memorial, what would they like to do there, what will beckon them and what they expect.

2. Tangible aspects like diverse nature of visitors, VVIP requirements, creation of hot spots, flow patterns, need for covered and open pathways, seating, muffling of sound and

other pollutants, usage of existing trees, prominence of the central axis, aspect of visuality and views, importance of elevation and descent, optimum usage of the open space, emerging trends in memorialisation, mobile and wearable technology, need for arrival/departure courtesies and information kiosk etc have steered our design.

3. Then, tangible aspects like necessity of interaction-engagement-expression, subtle symbolism, a sense of belonging and participative ownership, curiosity, discovery, options to explore or rest, context of placement, a time for absorbing, a balanced representation, an Indianness, sense of an anticipatory arrival and a light hearted but a contemplative departure with a feeling of pride – inspiration – motivation – gratitude - respect and an enhanced sense of integration have played a key role. We believe, that the Memorial should be an exclusive and a singular experience. It should not be hard hitting but a genteel absorbing place. Its not a memorial for a closed historical chapter (like a war or life of a person). As against this, the NWM is a live and dynamic place honouring a continuum of past 70 years and continuing sacrifice, spirit, extraordinary effort and an unfathomable resolve. We also feel that the Memorial space should have a “Pull” factor and one should be automatically drawn into it naturally. Finally, we have attempted to create a simple, functional and a worthy place with some exclusivity amidst an array of complex challenges.

4. Architecturally the Memorial draws from its context of Lutyens Delhi, aligning itself to the strength of the axis of the Rashtrapathi Bhavan – India Gate – Chatri, creating dramatic vistas of ascending and descending ground planes. It draws from its cultural context of the Mogul and Indo-Sarcenic lineage by the use of the elements of the axis – grid – structure, covered collanaded pathways, water elements and drawing from traditional motifs and forms in a today context. Climatically and ecologically the memorial responds to its context by sinking the functional spaces to a subterranean level where the land mass insulates the space, covered and open walkways, water features to cool the microenvironment enabling the functions to be all year around. Local species of plants, trees and grass that require minimum watering and maintenance. The selection of trees in layers are such that every season will have at least one species flowering.

## Broad Layout / Components

The NWM encompasses lawns 1,2 & 3 with prime area being along the Rajpath Axis and evenly distributed in lawn 2 & 3. It caters to three sided arrivals and departures. The Memorial per say and the Roll of Honour Wall are placed in a sunken area of 32 M by 160 M along the Rajpath Axis, which also has a waterbody and the National Emblem. Called the Memorial Area (MA) / Sainik Smriti. This is connected to all three entries. It has the large sized high grounds (in north and south) elevated by 1.5mtrs on either side along the Axis. They are almost 60 M by 150 M in dimension. Called the Azadi Udyan. You get a great and an enhanced view of the panorama from here and also a look see into the MA. The High Grounds have a 10 m wide under ground (UG) covered gallery along the north-south axis crossing at the mid point of main Axis where the Emblem is established. These Galleries shall be referred to as NG and SG. The High Grounds are accessible from north or south through stairs or the rolling grass plains. At the end of NG and SG we have created certain public utility places. From NG a linear path leads to Lawn 1 which is designated as the Vijay Udyan and which houses the Vijay Ulhas sculpture – Hajipir as the centre piece, two more sculptures – Sankapl Samarthya – resolve of the wounded but reabled and Ujjwal Senapati – three Marshals of India, a grove of contemplation and certain created public/urban landscape - some what in the lines of Children Park at the opposite end of C Hexagon. It is presumed that the Tunnel from the Museum will terminate in this Lawn 1. Lawn 2 and 3 outer periphery is converted in thick vegetation / tree layers to muffle sound and pollution. Trees of varying heights and different colours that flowers during different seasons are aligned in a cascading manner. A jogging / walking path – Dhrid Nishchay Path - is created along the periphery of this forested space. A winding path also joins Lawn 1 to the entry of NG in Lawn 2. This path has some sculpture of soldiers / sailors / airmen in patrol mode. Referred to as Badhe Chalo. Through their motion, they show the connection to the Memorial and to the Museum and their respective themes. Entry points from East (India Gate) and West (Stadium) are well defined. Near these, certain UG administrative functions are housed. An Information Kiosk and an Interpretation Centre are located at the main Arrival (WE). Some optional functions like a “Dynamic Gallery” and a place to “Connect and Leave Your Thoughts” are planned in the flow. Referred to Abhivyakti Veethika and Amar Sambandh. Marginal modifications have been done to the surrounding

roads of India Gate and Chatri to achieve site integration and value edition. A person can walk thorough the Memorial in about 15 min. He or she can pass through in 05 min and one can go through in detail in about 45 min to an hour. In the Gardens, one can spend more time. It is proposed to have a Web Site and an App for the NWM to cater for many essential needs and as its global face .

### The Arrival/ Departure

There are three arrival and departure points - one from India Gate side - Western Entry or WE (fairly thronged by hundreds of people and tourists , VVIP may also use this entry) - this is the main entry, one from National Stadium side - Eastern Entry- EE (less used by public, could also be used by VIPs for arrival and / or departure) and the one from the proposed Museum connected by a tunnel - Northern Entry -NE (used by those going to the Museum after visiting the Memorial or vice a versa). The design of the Memorial caters to all three entries and also giving some flexibility for VVIP arrival and departure which can be from either WE or EE or arrival from WE and departure from EE. WE Arrival – is referred to as Sainik Chowk. As you arrive at the WE, having walked past the India Gate and Chatri, you will encounter a long sunken space (symbolising a long and concerted effort of the Forces) with a rectangular pool. At a distance you will be able to see the Ashoka Emblem in the Pool ( symbolising national authority and the values of four lions and Dharma Chakra. Still beyond, you will have a faint glimpse of the Memorial per say and then the National Stadium at the backdrop. A number of visitors would be seen - some walking, some paying homage, some looking at names on Roll of Honour Wall which is covered but open from the poolside. The sunken space starts with a round, cup like pool of water signifying birth of the Nation, people and soldiers – referred to as Janm Stroth. On the outer walls of this cup you will read in bold letters the core value of the Memorial – Adig – Abhay – Adamya – Ajeya - Amar. On either side of the descent there are murals and poetic expressions. One has the option to go down to the Memorial or to the adjacent UG Interpretation cum Information cum Support Center. Here you will be exposed to a 10 min film on the Essence (in the language of your choosing), you can get information on the Memorial or Museum or on a martyr and name location. Visitors can avail “Embedding Flowers” or Wreath Ticket at the Info Center and the visitor moves into the Memorial. Optionally the visitor can go to the Azadi Udyan or the Vijay

Udyan. Facility to click a memorable photo will be available here.

The Memorial or Sainik Smriti - One walks down the main entrance to the Smriti area. On either side are 4 M wide covered walkways open on one side. This encompasses the Roll of Honour (in a particular theme) and some Murals showing Extra ordinary Effort or Leadership. This is referred to as Shaheed Path . The names are laser cut into the granite or steel or bronze. Flowers or Flags can be embedded against each name or a wreath/ memorabilia placed at the bottom of the panels . One can walk along the open to sky 6 M wide path and reach the junction where NG and SG meet .These Galleries - NG SG are called Asadharan Prayas Bhithi and have murals / paintings showing acts of bravery, valour etc. At this place is the imposing Ashoka Emblem in all its subtle authority and value. The water pool in the centre has the national flower – Lotus and also some milestone or other symbolic representations. Now, one gets closer to the eternal fire Jai Jawan Jyoti at the other end . The pool is designated as the Pool of Sacrifice or Tyag Kund – the intitial one for national sacrifice and the last one for soldier / family sacrifice. When you reach there, a closer look on the inner side of EE Wall you see the Mural of Life with a sculputre of a sentry under an arch (on the other end of the Vista is the Rashtrapati Bhavan , the abode of the Commander - in – Chief); one is secure in this structured array of the Forces. Having seen the Mural, you now turn right, walk down, pick up the wreath from the hook or flower from the earthen (stone) pot and arrive in a three feet sunken sacred area to pay tribute by placing the wreath on the inclined surface. Behind the Jai Jawan Jyoti – three symbolic upturned rifles with boots and helmets representing martyrs from each service. The eternal flames encase this, but in water. A private moment, One salutes, One sees through the rifles the shape of the Emblem, Chatri and India Gate. Its an emotional moment and a humbling experience. This space caters to formal ceremonies.

Having paid the homage one has the option to either go to the Azadi Udyan or return via other side of the Pool of Sacrifice and go towards Museum or India Gate. One can go out from the EE or even climb the top of EE structure to get the full panaromic view of the Memorial – JJJ - Ashoka Emblem – Chatri – India Gate and the Rashrapati Bhavan. This is referred to as Prerna Sthal. At evening time, the setting sun through the axis leaves one feeling energised, inspired, motivated and

more connected to the Nation. It is for this very moment and feeling that one will come back again or refer the experience to others.

The Azadi Udyan on either side of the Sainik Smriti signifies the the value of liberty and its primacy. Liberty has to be secured and that process has many sacrifices. But here at the Azad ground one is free to pursue your activity without fear. But you are conscious of the sacrifice. The place also promotes a great side view of the Vista westwards and towards the Nishchay Path. From here one can see a thriving India. In winters, one can see a range of flowers and in other weather some rows of marigolds. Azadi Udyan is at a higher level , signifying that people are the most prime entity of the nation.

The Dridh Nishchay Path – Its about 800 M long and 3-4 M wide all along the periphery of Lawn 2&3 . It will be encased in the forest in the laburnum avenue and interspersed with interesting hotspots of utility , natural or symbolic kind . It will have ups and downs , it will be winding . It will be an inviting run or jog or walk the talk.

Abhivakti Veethika is designed as an optional UG. It will house contemporary artistic or prose / poetry expressions related to the subject. Thus, it is dynamic and a “ pull” place . Expression is a valued ‘right’ or wish and as such it gets its deserving place . The displayed items will move to the Museum as a continuum. This place will also ensure that if any thing that gets left out of the main content, it can find a place here . So it is inclusive to that extent. You also leave your valued thoughts here in the Diary or on an ipad or on a jot chit of varied colors.

The Amar Sambandh is designed as an optional but recommended affair . It will house computer consoles through which one can get closer to your kith and kin or buddy or state type or district type or school type . The computers will throw many options for discovery . A family of 4 can sit at a console . After your discovery – you will get a two minute window to freeze the moment on a large digital screen – one can take a photo at this time – this frame may have photo of martyr, his village , his battlefield , his family etc. This will be a huge connect with general public . This hall could also house some memorabilia in a dynamic form.