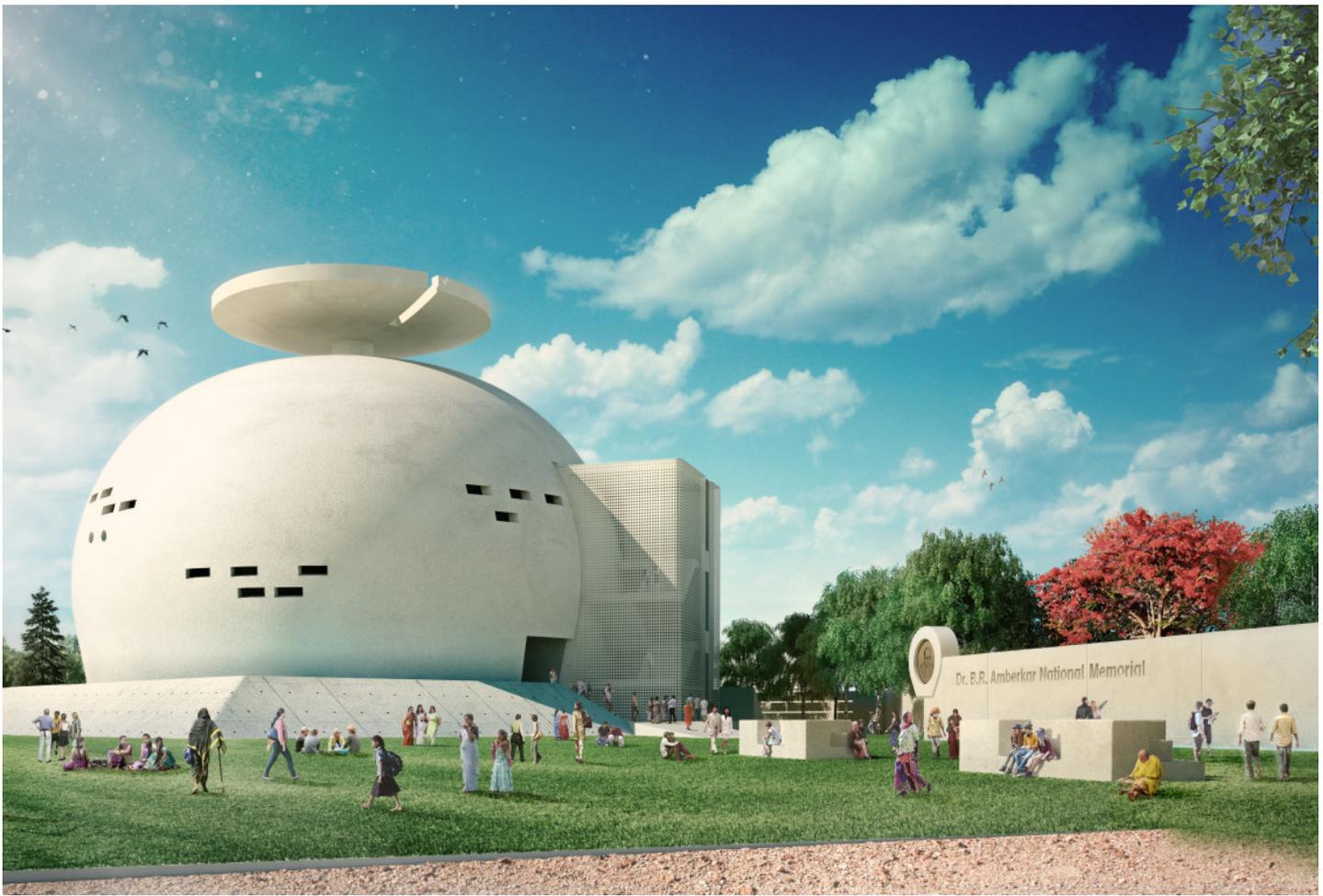




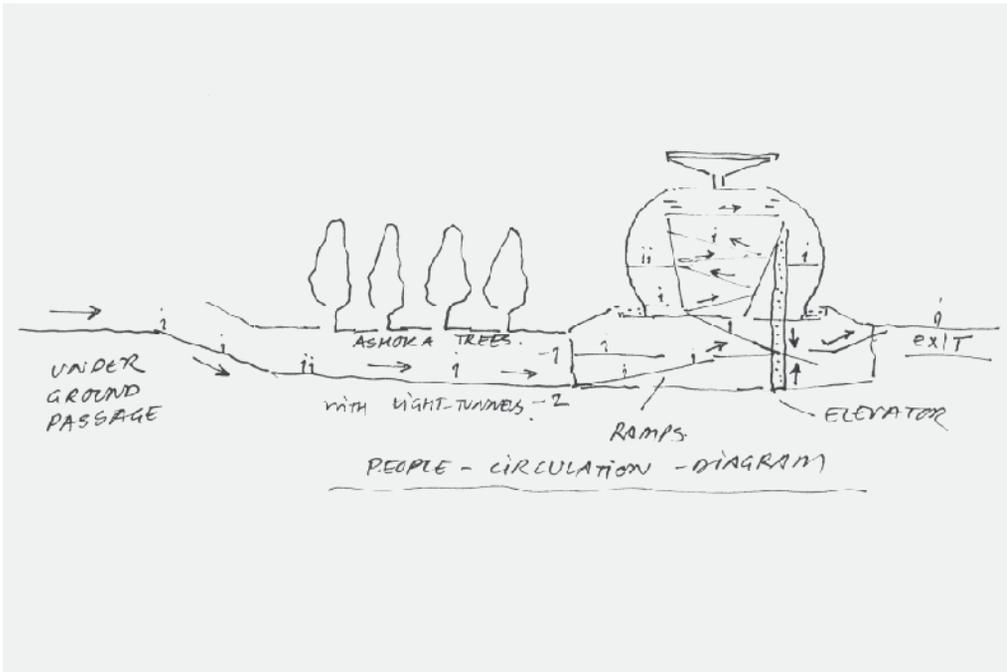
**DR. AMBEDKAR NATIONAL MEMORIAL** — The memorial is a space for people to learn about the life and mission of Dr. B. R. Ambedkar. The memorial environment allows visitors to experience a contemplative mindset, internalizing Dr. Ambedkar's profound contribution to humanity. 1. Satyendra Pakhalé won the competition to design the Dr. Ambedkar National Memorial, one of the most prestigious projects of national importance. The memorial site programme at 26 Alipur Road, New Delhi, India (the last residence of Dr. Ambedkar) houses the memorial as a 21st-century interpretation of the classic stupa typology. It consists of exhibition galleries, a viewing ramp, amphitheatre, collection storage and administrative spaces. The adjacent dome-like structure – lowered below ground level – houses a public library and community space. The outdoor space has a prominent memorial plaque with



selected quotes by Dr. Ambedkar along with outdoor seating areas. Located at the entrance there is a café, a bookstore and utility facilities. Pakhalé's approach to the memorial was to establish a meaningful relationship to the unique site as well as a strong, lasting experiential resonance with Dr. Ambedkar's lifelong work and its significance for people. On the invitation of India's Ministry of Social Justice and Empowerment, Pakhalé created a serene architecture with plenty of open areas. A dense plantation of lush green trees surrounds the site, blocking noise and visual pollution. Except for the prototypical Stupa Gallery and the Stupa Dome of the public space and library, the programme is below ground. One essential feature of the architectural design is that one can walk straight from the street and enter the memorial without any barriers, making it easily accessible to all people.

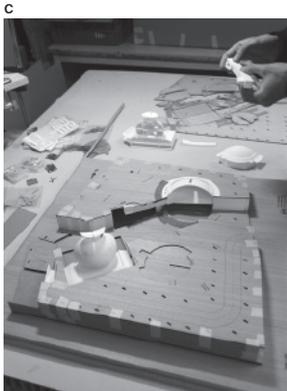
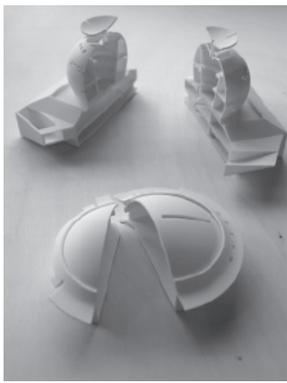


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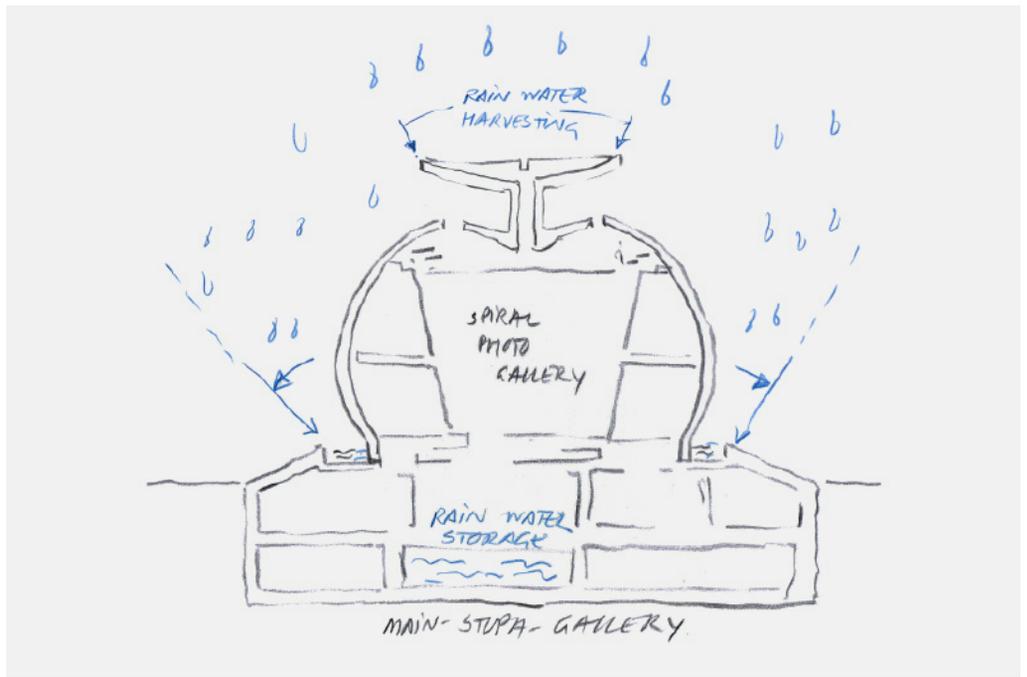


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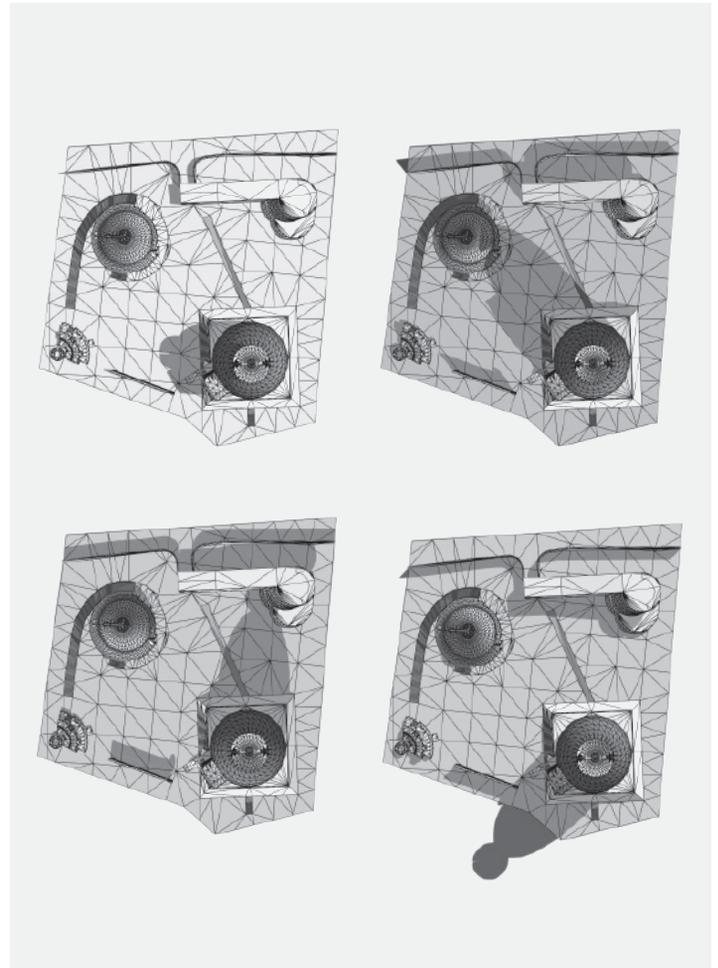
- 01 Visitors are greeted by a peaceful space with a single clear entrance within the green surroundings. Ashoka and flame of the forest trees block exterior noises and distractions, and provide shade from the sun. The wind passes through the trees and over the large bodies of water that are present on the site, reducing the heat and cooling the spaces. The walk-in entrance is set into the ground. Walking down the gentle slope suggests a change of gear and allows visitors to reflect and relax before entering the main architectural space of Stupa Gallery.
- 02 The entrance to the memorial and circulation diagram. Thorough consideration was given to safe and fluid pedestrian traffic flows through the entire site.



E



03



04

- 03 Design sketch illustrating rainwater harvesting and a concept for a spiral photo gallery inspired by the rock-cut architecture of Kanheri.  
 04 The Delhi climate is extreme, ranging from 45°C during the summer (April - July) to 5°C during the winter (December - January). Sun tracking studies for the site were carried out during the early design phase to implement 'passive solar design'.

Having spent many years living and travelling in Maharashtra, I am familiar with the many statues of the great Dr. B. R. Ambedkar in the villages of that region. I am constantly made aware of the people's reverence for their beloved leader, since in village after village one finds his statue set up in the centre of the town. He is always dressed in his formal blue suit, wearing his scholarly glasses, and holding (what else?) the constitution of India. Fittingly, a statue of the Buddha is often set up beside him, for both the Buddha and Ambedkar, through their insights and their actions, offer the same teaching, recognizing the world's adversity, but holding out the promise that something can be done about it.

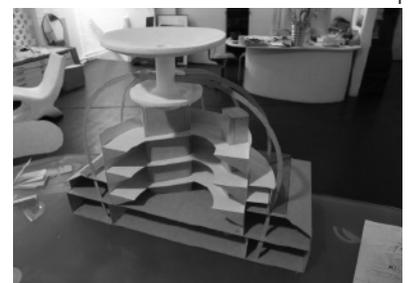
It is wonderful to realize that these many local points of promise, scattered across the Indian landscape in Dr. Ambedkar's honour, will now – finally and most appropriately – find their ultimate expression in New Delhi, in the heart of India, the capital of the world in which he was so actively involved. It is heartwarming to realize, too, that the new Ambedkar Memorial will rise on the plot of land – wisely preserved by the Government of India – where the great man lived and worked.

What is particularly moving, to those who so greatly respect this saintly and hard-working man, is that the new Ambedkar Memorial planned by Satyendra Pakhalé so sensitively reflects both Ambedkar's effective involvement with the present, and his reverence for the past. I am glad that this splendid, innovative project, with its compelling references to India's long heritage which it brings so admirably into the 21st century, has been approved and selected by the committee appointed by the Prime Minister's office.

The planners, remarkably, have created an architecture that is both public and private, taking account of the needs and the demands of the hundreds of visitors expected every day and guiding them past the visitors' entrance, cloakroom, cafeteria, restrooms and other areas which realistically have to be planned for such a public monument. The visitor then moves into an increasingly meditative space and experience, sensitively developed in accord with the architect's enriching knowledge of his own India and Indian roots. The plan developed by Satyendra Pakhalé guides visitors into more and more private spaces, enhanced by a rich variety of trees, bordered by green grasses and peaceful water. Those who travel through the various reaches of the monument must inevitably feel the resonances of India's deep past, both in the familiar stupa shapes of the areas to which they are drawn, whether for learning or contemplation and relaxation, and in the quiet simplicity of the enclosing dome of the meditation centre.

The memorial is planned as a quiet, simple, and resonant space. In the midst of the turbulence of the surrounding city, such a place of contemplation and learning will be a most fitting tribute to Dr. B. R. Ambedkar. How wonderful to honour the great Ambedkar with something so appropriately modest and, at the same time, so appropriately impressive!

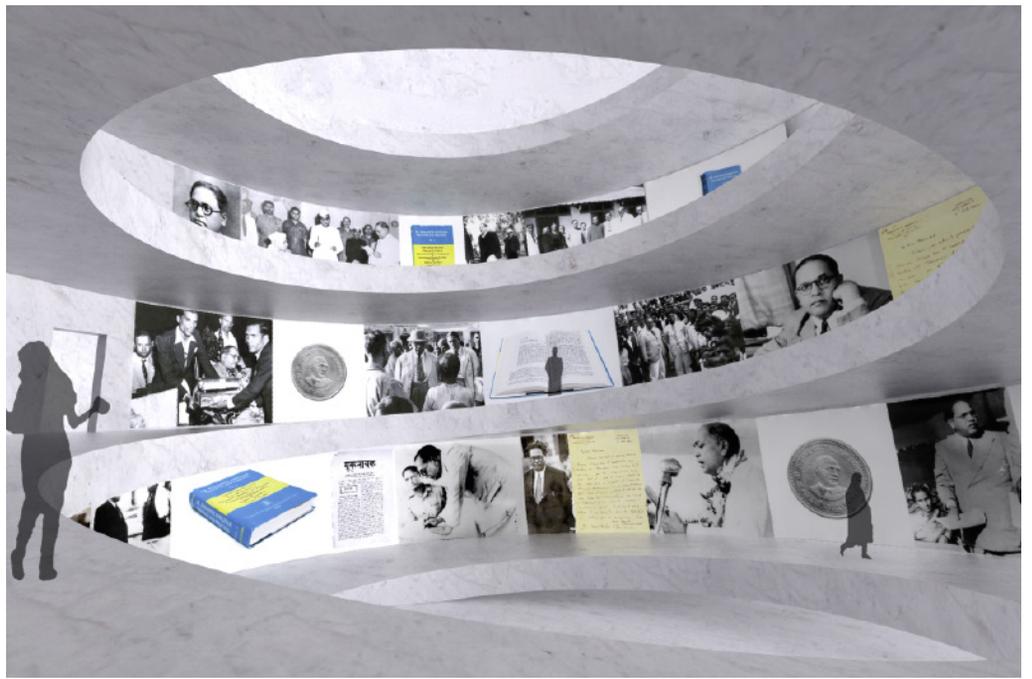
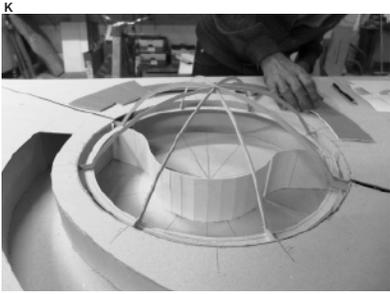
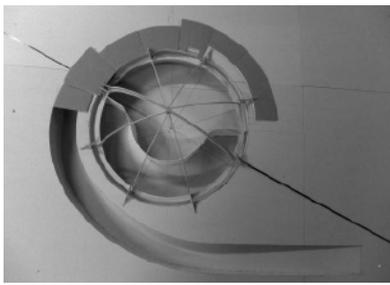
– Walter M. Spink



A-E Architectural model being assembled at Pakhalé's studio for presentation to the jury at the ministry in New Delhi, IN.

F-I Satyendra Pakhalé working with his team at the studio.

J-N Various scale models being developed during the design process. Model being fixed at the hotel by an enthusiastic staff member before the presentation in New Delhi, IN.



05



06

- 05 The photo gallery in the main stupa has an inviting, open and approachable feeling to it. The entrance to the main gallery is recessed underground, creating a unique architectural experience. The ramp represents the continuity of tradition and progress that is above all non-hierarchical.
- 06 As the visitors walk out of the photo gallery, a continuous ramp spirals down offering views of the memorial site. There are even lower viewing windows for children. An elevator is provided so that elderly and physically impaired people can access all the floors.



07

07

The architectural design of the Dr. Ambedkar Memorial refers to the long tradition of Buddhist architecture on the Indian subcontinent. These ancient sites were rather progressive, with sanitation areas and sophisticated ventilation systems. Continuing the tradition, the National Memorial is conceived with state-of-the-art technologies such as rainwater harvesting, water management and integrated solar power. The umbrella-canopy on the top of the Stupa Gallery is both a powerful-ly iconic form (evoking ancient canopy forms) and a roof for the amphitheatre. Amphitheatres are well rooted in ancient Buddhist architecture. One surviving example is at the Buddhist archaeological site of Nagarjunakonda, Andra Pradesh, which inspired the one in this design.

