

# Yaad-e-Jallian Interactive Museum at Red Fort, New Delhi

## Overview

The ruthless massacre of Jallianwala Bagh bears a deep bruise on the heart of Indians. The Museum 'Yaad-E-Jallian' is created based on a sequence of events which led to the execution of Black Day and how it fueled the final struggle for freedom. The journey is sketched through four halls housed in the 'B2' building in Red fort, which was earlier used as Barracks by Britishers during their rule in India, covering around 25,000 sq.ft of the land and comes under the authority of ASI.

Client: Archeological Survey of India, Ministry of Culture.

Location: Red Fort, Delhi

Project Start Date: 19-03-2018

Project End Date: 23-01-2019

Type: Permanent Multimedia Digital Museum

Area: 25,000 sq.ft.

Video: <https://youtu.be/pnYght4UJLU>

## Space Design & Zone Details

The story is pulled to 4 zones separating 'Yaad-e-Jallian' into two parts – the ground Floor and the First Floor. The exhibit is strategically designed and engineered to make the visitors experience each phase the tug of war.

### GROUND FLOOR

#### Zone 1: First World War

The impression was to connect the First World War with the Jallianwala Bagh massacre. Entrance introduces with a brief narration about the museum which is followed by a parade of photos on the wall. The photos of those who survived the Jallianwala Bagh massacre. Alongside comes a video in disposal of the story behind it with a well built on the other side. The room is created in replica of the memorial Jallianwala Bagh. A stoned wall is engraved with the names of those, who died during the massacre.

During the First World War, the British govt. asked Indian soldiers to join them at the war front and in return promised to make India a self-sovereign country. The information about these soldiers is illustrated in archived photos and letters, derived from the department of NAI. A gallery of videos is framed to showcase the torture these soldiers faced in the team of British soldiers. They were shunned of proper food, clothes and basic amenities. The letters sent home by soldiers are written on the touch screen wall, put your ear on the wall and hear them all.

#### Zone 2: Phase of uprising

In the opposite hall, is illustrated the phase of uprising. The entire room is spirited with the information on revolutionary- societies formed and the active leaders. The formation of the Gadar party, its entire network and revolutionary stage is also well described here.

The tour of after revolution is revealed in a collection of archived videos, audios, manuscripts and photos. Instances like 'Kala Pani' and 'Black Act' are duly explained here. Then a poster of 'Mahatma Gandhi', on one of the walls will take through a prelude of the 'Jalianwala Bagh' massacre. Information on strike commenced by him and the invention of the Rowlett act, with the evidence on big leaders of Punjab such as 'Dr. Satyapal' and 'Saifuddin Kitchlew who joined the act later on, is fairly announced on some of the walls, along with related dates and events.

## **FIRST FLOOR**

### **Zone 3: The Massacre**

'Lahu-Luhaan-Baisakhi' is a concept with which the first floor is documented. A Map showcases the incident of April 13, 1919, jallianwalbagh Massacre in which British troops fired on a large crowd of unarmed Indians in Amritsar, Punjab region. With the help of a magnifying glass you can exactly locate the place of incident where the massacre took place. A supportive video is also played in both Hindi and English language to validate the timeline about how the incident happened. Every aspect from commanding an open gun-fire till the imposition of the Martial law, from voice overs and witnesses account of the survivors everything is well-represented. A totally separate vitrine is arranged addressing the factual data clarifying 20,000 assembled people, with 10 minutes of firing, 1650 rounds of fire, 1000 casualties faced and 120 bodies recovered. We have also placed photos of after incident took by the Punjab congress community.

### **Zone 4: The Beginning of the End**

Now, on the opposite room, a period of revolution is thoughtfully portrayed. Photos of the revolutionaries jailed, pictures of the Indians crawling on the ground to reach another destination are disposed in a 3D visualization. To create a repulsion, on one isolated wall is flared a big vision of General Reginald Dyer and Sir Michael Francis O'Dwyer pictured in one-face.

A great British journalist of that time revolted against the general dyer and O'dwyer. He wrote many articles in the newspaper and also joined certain revolutionary groups. Newsletters written by him are illustrated on a wall combined in one big pamphlet with a picture of him in the middle. Last but not the least, content speeches and statements from the leaders are written on the side walls paying tribute to Udham Singh who shot Sir Michael Francis O'Dwyer to seek revenge.

## **Important Elements of Research**

We used powerful and symbolic elements along with Video Projection Mapping and A lenticular 3D exhibit. Our team visited the National Archives of India, Teen Murthy Library, Punjab States Archives, etc. to collect different research materials. We also interviewed relatives and families of the victims to get more detailed insights. Reference from Hunter & Malviya report of the incident increased the significance in the content for providing the actual experience of the story in the museum.

### Technological Mediums incorporated in the Museum

The museum focuses on building interactivity in every display, allowing maximum content absorption. Archival material, only found in the books of history, sourced information displays and actual letters from the Indian prisoners of World War 1. The exhibits are strategically designed and engineered with using multi-sensory techniques such as projection mapping, sound equipment and touch panels. Touch walls are used as a button to pick one language option (Hindi or English).

### Impact & Learnings

‘Yaad-e-Jallian’ focuses on preserving history and displaying authentic archival information, usually with the help of using static mediums such as posters, display of artefacts etc. Even with advancements in technology, there are very few companies that are exploring the path of interactive exhibits. The Yaad-E-Jallian museum is designed and engineered in such a way that our millennials of the country can effortlessly walk through the journey of the past, interact with it, and experience it, in a way that they can easily absorb information and never forget it.