

Edition: October - December 2021

SHTHAPATYA

उत्सव

FESTIVALS AND TRANSFORMATION OF SPACES



SCHOOL OF ARCHITECTURE

DELHI TECHNICAL CAMPUS



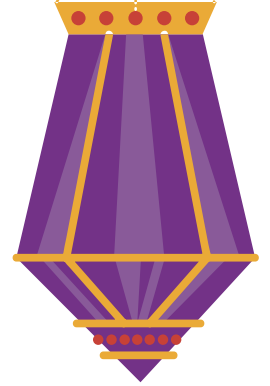
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## FROM THE DESK OF THE DIRECTOR GENERAL



**HON'BLE JUSTICE  
BHANWAR SINGH  
DIRECTOR GENERAL**

*"Ever since the beginning of civilizations, festivities, rituals and celebrations have always been an inseparable part of us all. For it is through these festivals that we pass down our culture, tradition and wisdom to the next generations. It is through this that we also remember the lost legends, our ancestors and their teachings that help us remain true to ourselves."*



One such example is that of the ancient festival of Diwali which has its traces in the 10th-century Rashtrakuta empire - copper plate inscription of Krishna III (939-967 CE) that mentions Deepotsava, and a 12th-century mixed Sanskrit-Kannada Sinda inscription discovered in the Isvara temple of Dharwad in Karnataka where the inscription refers to the festival as a "sacred occasion". The diyas (lamps) are mentioned in Skanda Kishore Purana as symbolizing parts of the sun, describing it as the cosmic giver of light and energy to all life and this is what we have continued to celebrate till now.

The legend goes that the festival celebrates the victory of good over evil. Diwali marks the day Ram ji, Sita ji and Lakshman ji return to Ayodhya after 14 years in exile.

This festival is therefore, a day that transforms everything from the space inside the home to the outside. We see parks, plazas and empty grounds getting converted to leela maidaans and mela grounds. This in turn, helps in reviving the energy and our spirit.

Same goes for almost all the other festivals like Guru Parv, Bihu, Christmas, Eid, etc.; and one thing that we see common in each of them is the fact that we take a break and look around us, cherish the people around us and whatever little we have. We celebrate the goodness of life and try to radiate positivity and hope to others. And, amidst this we notice the transferring of space around us due to a particular festival. We see empty fields getting converted into huge mela grounds. Such transformation is not just an example but a symbol that no matter how barren and empty someone's life is it can be transformed into one with rides of joy and stalls of celebrations.

## THE TEAM

### EDITORIAL MESSAGE

Like how the entire ground is transformed for festivities mela, the mindful arrangement of kiosks to ensure good circulation. We do something similar for our own home also, ensuring decor etc. The same happens in many other countries and in India also, where the same space has different arrangements and transformations based on the festival. Some examples include market spaces during Chinese New Year, parks during Diwali, Christmas markets and so on.

This meticulous arrangement and carrying out the entire festivity with safety security and zeal takes a lot of infrastructural arrangements and although permanent is a huge part of who will be and how we respond to our built environment.

This Newsletter is just an effort of culminating those ideas and experience from the view point of designers.

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## MESSAGE FROM HOD, SOA



### Festivals and Transformation of a City



**AR. TANYA GUPTA** *Streets during different festivals in Singapore*  
**HOD, SOA**

Historically the urban festival served as an occasion for affirming shared convictions and identities in the life of the city. Whether religious or civic in nature, these events provided tangible expressions of social, cultural, political, and religious cohesion, often reaffirming a particular shared ethos within diverse urban landscapes.

Architecture has long served as a key aspect of this process exhibiting continuity in the flux of these representations through the parading of elaborate ceremonial floats, the construction of temporary buildings, the 'dressing' of existing urban space, the alternative occupations of the everyday, and the construction of new buildings and spaces which then become a part of the background fabric of the city.

Festivals create exciting spaces to experience art, music, culture and film. At their best, they perform a transformative role in society, celebrating traditions and powerfully expressing the meanings that places hold for people. Festivals can disrupt established ways of thinking about heritage. Taking place in streets, pubs, railway arches, houses, boats and doorsteps, they can help residents explore different ways of belonging in cities, reengage with the past and imagine the future.

## AR. MUDIT GUPTA



### The Ephemeral Architecture Of Festivals

*"The greatness of a culture can be found in its festivals."*

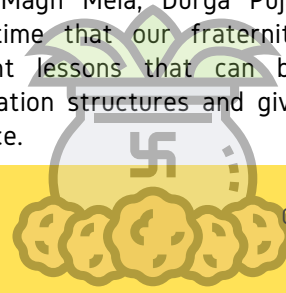
*Above statement resonates with the ancient & modern history of this nation where the whole calendar revolves around one festival after the other. We have a festival to celebrate harvest, another one to celebrate nature, one more to celebrate certain planetary event, then one to celebrate colours then another to celebrate light and few more to commemorate important events in the history of this nation. These periodic events are deeply woven in the society.*

Each of these festivals is reminiscent of the journey of this oldest and vibrant living civilization in the world, and acts as an agent in the continuum of the ethos, beliefs, traditions and symbolism of this pluralistic society.

There is a symbiotic relationship between the festivity & the habitat & art associated with it. The habitat; the architecture- precedes the festivity; it grows, transforms and reverberates with the festival & gradually dissipates to be reincarnated in the next cycle. Thus to say-that the nature of architecture associated with it is ephemeral; would be an apt attribute. However for people associated with Architecture, Urban Planning, Urban Design & Infrastructure planning, there is a great opportunity to decipher invaluable lessons on various aspects such as economics, governance, law & order, health, safety & equitable participation of the masses in an urban/ peri-urban precinct.

As we are witnessing a pandemic, this need to understand and document the whole evolution of temporary structures built around a festival, their life cycle and functioning has become even more important. In the recent past we have seen how covid hospitals were set up at such short notices across the length & breadth of the country.

A valid case study for the aforementioned can be found in Kumbh Mela at Prayagraj, which is organized at an interval of every 12 years and is the biggest congregation of mankind anywhere on the earth. Besides Kumbh Mela, every state has its own festivals where make shift arrangements are done for the congregation of large number of devotees. Some of the notable examples are Magh Mela, Durga Puja, Chath Puja etc. It's high time that our fraternity acknowledges the important lessons that can be derived from these congregation structures and give this subject its due importance.



## AR. ABHINAV KESARWANI



### The Magh Mela in Prayagraj.

The Magh Mela held in Prayagraj (earlier Allahabad) is a smaller version of the Kumbh Mela, the largest human gathering on earth. The Kumbh is held every six years, and the previous one was held in 2019. More than 250 million people take a dip in the Sangam (where the holy Ganga, Yamuna and Saraswati meet to become one) with the biggest one-day crowd reaching up to 50 million. Setting up an Architectural-infrastructure for the same has always been an immense logistical feat for the Uttar Pradesh Government. To prepare for the melas, tens of thousands of officials spend months setting up a massive temporary city on the banks of the Ganges. Viewed from above, it is a colorful patchwork divided by big and small bodies of water. Much of this — tents,

floating bridges, and metal sheet roads — is built specifically for the festival. As the riverbed floods every year, the city lasts for only several months before the Ganges threatens to reclaim the land.

The physical structure of the mela changes each year, depending on the river. The groundwork usually starts in October, after monsoon season, when the Ganges retreats. Temporary roads are marked, and pontoon bridges are built to join land separated by water. Jetties are built on the banks; the roads are lined with metal sheets; pipelines and electricity cables are laid. Bathing stations are set up along a 3-mile floating jetty, with nets spread underneath to catch those who fall in. The mela is usually spread over 270 hectares (667 acres), about 30% bigger than Monaco, and divided into six sectors for administrative purposes. The mela has 13 police stations, 40 police outposts, and five thermal power stations. There are five hospitals with operation theaters and 25 beds each, as well as labs, testing facilities, and on-site ambulances. All of this requires a substantial budget.

## ER. MD. PARVEZ ALAM,



### Transformation of Locality during the festival of Eid ul-Fitr

Festivals and rituals are cultural performances which serve to keep alive the spirit of social communication. In ancient cultures all over the world, specific days and seasons were marked for public festivals for which certain transformations occurred. Amongst such transformation, space transformation is important one. If we think of space as that which allows movement than place is a pause, each pause in movement makes it possible for the location to be transformed into place. Spaces for celebrations or performing rituals are not organizing or structuring element of a city but are event driven temporal spaces. They are sometimes everyday streets transforming into processional path or spaces for social interaction hosting communal gathering or sacred spaces with symbolic importance.

These are the spaces formed or erased from the urban fabric with changing social and cultural structure and city needs. Since work remains the source of livelihood the cultural expression is pushed into the margins. During the month of Ramdan, several changes or transformation happens due to celebration of the festival Eid-ul-Fitr. An open area like community centres, fields, or Mosque, Eid's prayer is performed. Most of the small Shops converted into Garments shops during the time the garment stores focusing on Eid goods remain packed with customers.

Abounded gardens/ground occupied with swings/rides, Melas/Fair are also held on this festive occasion, where people dressed in their special clothing go and enjoy the merry-go-rounds, swings and good food.



## AR.CHARU JAIN



### Transformation of Urban Space during the festival of Durga Puja

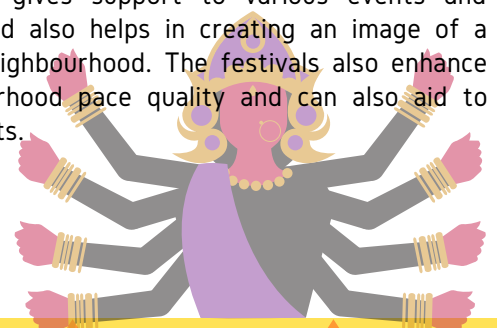
*"Cultures and climates differ all over the world, but people are the same. They'll gather in public if you give them a good place to do it." Jan Gehl*

Urban Spaces are always shared by people and form an environment for them to flourish. These spaces define the quality of life of inhabitants and also fill the urban gaps with life. Festivals temporarily transform public spaces and the local people actively participate and also readily adapt to these changes. Moreover, festivals assist in enhancing social interactions among people belonging to different parts of society, thus creating an inclusive and dynamic space simultaneously.

The Durga Puja festival is serves as a catalyst in conserving local culture, character and building a sense of pride in local people. It helps residents to remain culturally integral and also enhance social interaction among them.

Each street, square, open space, road, and markets transform itself during the festive days when everything revolves around humans, dominating the space rather than normal condition of the space. This festival can be seen as a powerful indicator of the social cultural identity of the community, and of how the whole neighbourhood prepares itself during the period of festive celebrations.

Open spaces gives support to various events and festivities, and also helps in creating an image of a place or a neighbourhood. The festivals also enhance the neighbourhood pace quality and can also aid to attract tourists.



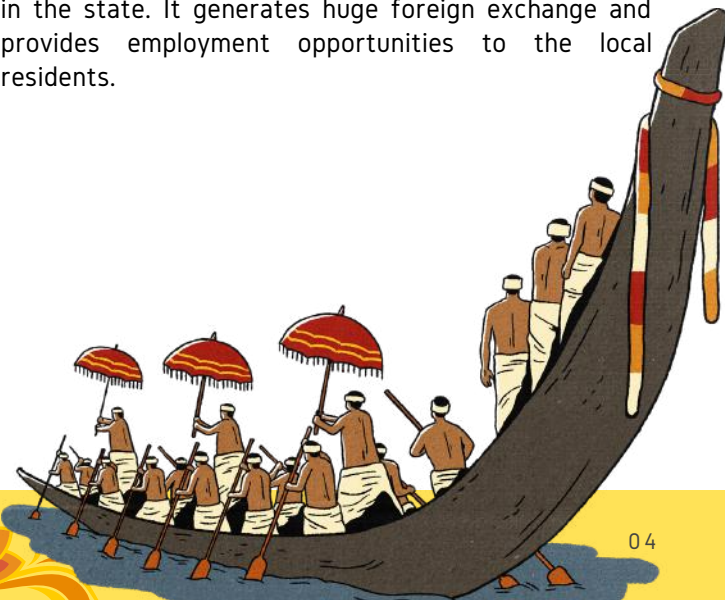
## AR. PREETI NAIR



### Influence of boat race in the neighboring villages in Kerala, Alappuzha District

In Alappuzha District, boat races contribute significantly to the cultural and economic development of the district. The aquatic festivals have a major impact on the development of cultural tourism in Alappuzha. When the snake boats rush through the various tracks, it appears like fast moving snakes. The oarsmen splash the oars in unison with the rhythmic songs. This rhythmic movement of competing boats is so thrilling that the spectators get in tune with the excited mood of the surroundings. About 5000 foreigners are coming to Alappuzha to watch the boat race every year and an increase of 40 per cent has been recorded recently. These aquatic festivals not only give entertainments for the tourists but also the native people get ample opportunity for community oriented programs

and events. During the boat race people of all castes and creeds, young and old, men and women irrespective of their age join together to sing and dance and make merry. The villages closer to the site transform their open spaces to accommodate the tourist. Many make shift shacks, along with tent houses come into play. The entire village industry acts as a mini hospitality industry in cohesion. The Boat Race is a symbol of the communal harmony prevailing in the state. It generates huge foreign exchange and provides employment opportunities to the local residents.



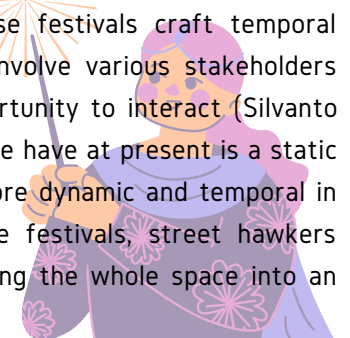
## AR. NIDHI SACHDEVA



### Communities which tend to celebrate and live together harmoniously

As architects and urban planners, fairly have an idea about how the city planning process has always followed a top down approach where we always concentrate more on infrastructure and tend to forget that towns are created for people to live in; and not for vehicles. Disregarding the human dimension in city design is noticeable in the absence of public spaces and also the rise in pollution and other environmental concerns that we face today. There is thus a need for a paradigm shift which is required in the way cities are envisaged and designed with the objective of developing cities that are healthier and improved places for individuals to reside. This calls for a city which is for humans and caters to the needs of 'us' or the citizens of the city.

India is one of the most culturally and traditionally rich countries in the world with diverse religions and communities which tend to celebrate and live together harmoniously. Festival is a social event which is found in almost all cultures across the globe. Festivals deeply impact neighbourhoods and its inhabitants in varied ways. They add fascinating elements to the identity of a place. These festivals craft temporal changes in cities which involve various stakeholders and impart them an opportunity to interact (Silvanto & Hellman, 2005). What we have at present is a static life which needs to be more dynamic and temporal in nature with activities like festivals, street hawkers which helps in transforming the whole space into an energetic vibe.



## AR. SAMREEN SULTAN



### Diwali 2021-A paradigm shift amid pandemic: From Diwali Melas to celebration in gated societies



The apartments and gated colonies this Diwali were lit up in a dazzling display of light and color, as millions of people celebrate the festival of Diwali. But it came amid concerns over the coronavirus pandemic and air pollution. A time for feasts, prayers and fireworks, Diwali is one of the most important festivals in India. It is known as the festival of lights as people illuminate oil lamps or candles to symbolize the triumph of light over darkness and good over evil. The symbolism seems particularly meaningful at a time when coronavirus continues to disrupt people's lives. Diwali has always been a social highpoint for Indians as people - buoyed by festive cheer - throw parties, meet friends and family and exchange gifts. However, the scenario was different this time round the corner. Exchange of gifts did not happen in mass gatherings, private visits to individual families were made.

Neighbors were inspired to do house cleaning and sanitation drives were carried. Uniformity in lighting up of the apartment complex was done and not just individual's home. Designated areas to light firecrackers were allocated mostly on terraces, avoiding mass gatherings in parks. People cherish Indian food and culture at a building/apartment level and not at the locality level. Few glimpses below from a gated society in Gurgaon shows the transition from Diwali melas to more apartmentalised/enclosed Diwali planned amid pandemics. From crowds thronging markets ahead of the festival and overcrowding in other areas To Covid-appropriate gatherings: small parties and gatherings on terraces in -ventilated areas. Having small family get-togethers. Ensuring all members received their vaccine shots and are wearing a surgical or N95 mask, using a sanitizer.



## AR. CHANDRAKLA KESARWANI



### Jollification of Urban spaces-The Ganesh Utsav



The city of Mumbai is reflected in its culture and business and respectively if one talks about festivities in Mumbai the most prominent one that comes to mind is the Grand festival of Ganesh Chaturthi.

The festival of Ganpati sweeps the city of its feet and turn it upside down for a period of 10 days during August - September every year. Regardless of cost, class, religion and gender everyone come to the streets of Mumbai celebrating the very essence of being a Mumbaikar with the faith in their hearts and bodies expressing the energy that will be the celebration on the arrival of Ganpati.

Ganpati Bappa Morya puts life in the concrete jungle and transforms every street as there is Ganesh idol on the streets in Mandapas decorated with various themes. The streets welcome the arrival and visargan. The atmosphere is filled with festivities and positive vibes. The Ganesh festival transforms the streets and any empty space become the assemblage point. The visargan becomes a huge social affair around every water body present in the nearest surrounding.

***Ganpatti Bappa Maurya,  
Pudchya varshi lav kar ya.***



## AR. RICHA SINGH



### Navrati, Garba and space transformation with dance offering to the Goddess



Entire country celebrates Navratri, but the way Gujarat celebrates Navratri, nothing can beat the fun. The entire city gets decorated, every ground is converted into a pooja ground, and the way of showing this devotion consists of Dancing for all Nine Days. Showing devotion through dance is something that is almost euphoric. The festival starts with worshiping Shakti during the day, the tranquility of the morning Arti is completely transformed by the evening, an earthen pot "Garbhi" is lighted and both men and women dance around the "Garbhi". This continuous for entire night. The lighting of the earthen pot and moving in a circle signifies fertility and life cycle. As the night befalls, both men and women enjoy the Garba and Dandiya Raas, wearing their best traditional dresses. The dance ground itself gets an elaborate preparation.

The ground is prepared by putting loose soil in it, all the gravels are removed so that it does not hurt anyone while dancing, the ground is also firmly prepared in the center so that the "Garbhi" can be placed. The entire ground is formed in circular form. The ground is decorated with chavni and lights, the entire experience seems magical itself, the act of dancing with everyone in unison on traditional beats gives a feeling of being part of a larger community even if you don't belong to Gujarat, this fills your heart with immense happiness and adrenaline rush. Then comes the most important part, eateries arrange themselves outside the ground, food and water is available for the entire night. The end of the entire day event is marked by distribution Jalebi and Fafda which people consume sitting on the edge of the same ground.



## AR. MEHAK ARORA



### Festivals as opportunity to transform space



*There is a long tradition of hosting festivals in urban public spaces. Cities across the world are using festivals to encourage cultural engagement, social cohesion and bring about temporary space transformation.*

Festivals in urban public spaces take various forms; there are many free cultural festivals hosted in street settings, plazas and parks. Festivals and events are, by definition, time-limited phenomena but they can have enduring effects on the people and places involved. They may affect who uses public spaces and how they are used, both in the short and longer terms. In the contemporary era, festivals offer opportunities for urban public spaces to be reimaged.

Also known as the Festival of Colours, Holi celebrates the arrival of spring in India. It is usually celebrated in March. Holi also celebrates the Hindu god Krishna and the legend of Holika and Prahlad. Between drinks, food, and a lot of music, in this festival, colours are given great prominence. The people throw coloured powders/paints at each other.

The dull urban streets get new character and the overall urban fabric seems rejuvenated. The society parks and vacant lands get converted to gathering grounds for the residents with a myriad of activities – from food stalls to games and music, balloons to colours and water being splashed everywhere.

Other examples of such festival transformation include Chinese New Year, Diwali, Cape Town city festival and so on. Regardless of the holiday or the location, these celebrations have one thing in common: they highlight the importance of having public spaces throughout cities.

By dedicating more space to residents and visitors, cities encourage their local culture to thrive and create tight-knit communities.

## AR. FARHEEN ALAM



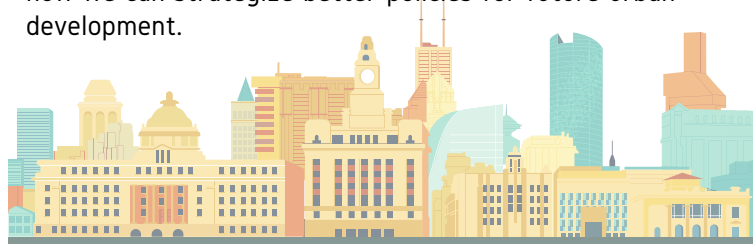
### Reinvention of Urban Waterfronts in concordance to celebrations of Chhathh Puja

*'As the deer pants for streams of water, so my soul pants for you, O God. My soul thirsts for God, for the living God' - Psalm 42 1*

Every city and settlement is a living organism for which water contains all the intricacies of life, wisdom, religion and God. For centuries the settlements have been witnessing the water oriented social, economic and physical development but from past decades of urban dynamics, the development paradigms have been shifted towards the capitalism and urban livelihood which transformed water as a confined and neglected entity for both the urban and rural landscape. India is a developing country, where on one end, the urban development is suffocating the lives of water bodies and on the other end, the wonderful festival of chhathh puja, provides scope for its survival from micro scale to macro scale. Chhath is an ancient Hindu festival historically native to the Indian subcontinent.

It is celebrated after six days of Diwali, on the sixth day of the lunar month of Karthika (October). The rituals includes holy bathing, fasting, standing in water and offering prayers to the setting and rising sun.

The prominent spaces for the rituals includes water front edges. From the last decades the rituals of chhathh puja have grabbed a lot of attention towards the alarming situations of urban water bodies, resulting in positive consequences including media attention, cleaning of river fronts, development of informal activities along riverbanks, introduction of many new dug ponds, rejuvenation of ghats and redevelopment of social interactions. The festival of Chhatpuja is a very positive outlook to understand how a developed community and social interactions can impact the physical form of urban waterfronts and how we can strategize better policies for future urban development.







## **From Archaic humans to Homo Sapiens- The story of transforming space.**

In the ancient caves of Lascaux lashed with the prehistoric paintings of upper paleolithic age near the village of Montignac, in the department of Dordogne in southwestern France we see the stories rooted in the walls screaming the legends of old but, what misses most of the gazing eyes and engaging wit is that the place is not just a proof of co-existence of neanderthal and archaic humans at the same time but, is also one of the oldest examples of transforming space for, the place which was one for refuge and rest at a time was also the place for knowledge exchange and celebration at the time of festivities.

Similar things could be traced throughout the pages of history in many civilizations like that of the romans when they created the "Library of Calcus" and,"Amphitheater, Nimes" even Indian temples are in its own ways one of the most perfect examples. For, even here the space as like that of a temple played multiple roles especially in terms of public gathering, festivities and discussion areas. The cream that we achieve here by churning the rust of history simply speaks to us that the understanding of space and that of spatial narrative has been with us from ancient times and is yet transforming in its own ways.

However, this understanding of space, and its transformation still has a long way to go and this is proved with newly practiced synergy of the spatial transformation with psychology for, a space not only creates history but can do much more.

Healing a person for instance or perhaps even a society and that's how powerful this transformation of space is.

Although this ideology could very much be interpreted as an exaggeration however, there are many proofs of how things like these can create unfathomable results. For example, the areas in many major cities which were empty and had little to give when allotted as a space for weekly markets immediately started to work as a landmark and a site for interaction between many communities and hence gave an identity to the surrounding context. Similarly if realised in a more broadened way interlinked with the spatial psychology these kinds of transformations of space can give many results that may seem unnecessary but are needed urgently to transform the communities and ultimately the society itself.

To conclude, in the time when fantasy is realised through concrete and steel there is yet another possibility to move even further from the physical dimensions to that of psychological and multiversal and, that could be done by pushing the design from a rigidity to that of a transforming even evolving in its own ways.



## SAAD NOOR, 4B



### DIWALI FESTIVAL (TRANSFORMATION OF SPACES)

The festive time of “Deepavali”, The Festival of Lights marks new beginnings and the triumph of good over evil, and light over darkness. Also popular as Deepawali or Diwali the ‘Festival of Lights’ coincides with harvest and new year celebrations. The word Diwali comes from the Sanskrit word Deepavali which means a row of lights. This festival is celebrated in the Hindu month of Kartikamasam which falls sometime during October or November. It is celebrated to mark the return of Lord Rama after 14 years of exile and his victory over the Demon Ravana. In many parts of India, Deepawali is celebrated for five consecutive days. Hindus regard it as a celebration of life and use the occasion to strengthen relationships. In some parts of India, it marks the beginning of a new year. People clean and decorate their house before the festival.



They do colorful rangoli art works on floors. On the day of the festival, courtyards are decorated with colourful rangoli, and lamps are lit on the rangoli. A public space is a social space that is accessible to the general people. Streets and houses decorated with the help of colourful lights, candles, diya. Public parks transform to the mela space by using different rides, stalls, kiosks, or other activities. Temples are also decorated with diyas, lights, flowers.

## NAAZ WARSI, 4B



### “Festival is not a word, it’s happiness for all of the nation”

A public space is a social space that is accessible to the general people. Roads (including the pavement), public squares, parks and beaches are typically considered public space. Public spaces are the best spaces for public expression and the most powerful vehicle to showcase and express the cheerful feelings of the public during festivals. The ability of public spaces to attract people irrespective of caste colour and religion makes them the best place to convey true spirit of celebration of any festival. And, Christmas tops the list when it comes to discussing how festivals and their festivities can transform a city or a place completely...

Christmas is one of the world’s most frequently celebrated festival. Celebrated on 25 th of December, it involves decorating one’ own home as well as creating Nativity scenes in the neighbourhood schools,

community centres. These nativity scenes depict the birth of Jesus. Decorations include installing and lighting of Christmas trees, the hanging of Advent wreaths, Christmas stockings, candy canes, and mistletoe. However, Christmas is not confined to family and homes... it is celebrated on streets and squares. From childrens groups singing carols to on-the-spot bands singing hymns and songs, people come out of their homes also to spread the cheer and collect in the public spaces.

Public spaces have numerous benefits, but being places of celebration is one of the foremost: they link local residents, act as a place to hold community events and offer a place of calmness in a busy, ever-on-the move urban environment. These areas are vital for preserving the local culture in cities and can bring communities together throughout the year, and especially during the festivals. It is interesting how different public places are re-imagined and transformed in different ways during Christmas.



## AYUSH TYAGI, 2B



### FESTIVAL & TRANSFORMATION OF SPACE

Festivals are cultural performances that keep alive the spirit of social harmony and communication. During ancient times all over the world, specific days and seasons were marked for public festivals resulting in large number of gatherings.

Over a period of time, with the advent of new religious forms, dogmas, and practices these primitive celebrations underwent great change and transformation. Festival plays a transformative role in the society, transforming the barren spaces into an exciting one for the people to experience different culture, tradition, art and creating spaces for social interaction. Spaces had an important role in the individual's psychological life allowing the interactions within the environment through the exchange of activities and cultures. Social diversity as a feature of the society makes the universe (spaces) more livable and attractive thus the festival brings this positive diversity within the people allowing social groups to live together in harmony. Festivals that are considered as the most effective patronize that helps in supporting individual ideas for forming the spaces that contain the activities or events that may be temporary with a time or an event based. Talking about our India's

festivals such as Diwali, Dussehra, EID the diversity and togetherness can be seen prominently during these auspicious occasions, around the spaces that are transformed during these festivals into mela, pandal that are not just specified to the certain religion as it can be seen that the people unite together to celebrate these festivals, irrespective of their occasion, irrespective of their religion ,irrespective of their community. To be a part of the other's happiness without any want in return or barriers. In the present festivals and celebrations serve to showcase culture through transformation. The manner in which these are celebrated has undergone constant change through the ages. Religious institutions and State intervention has transformed the performative aspects of these celebrations but has not succeeded in eroding away these traditions. Therefore in spite of the multiple pressures of modern existence, festivals will continue to allure the human mind through these spaces and will serve as components and products of a society. This dual function supplements them with the unique position of being sites of cultural exchange.

## KABYA RAJANSH, 3B



### The Chhath puja & its significance in transformation of riverbank.

The chhath mahapatra is an annual four-day festival celebrated six days after diwali or on the sixth day of the kartik month in the hindu calendar. The festival is unique to the states of bihar, jharkhand, and eastern uttar pradesh. Devotees observe a nirjala vrat (fasting without water) during this festival and offer arghya to chhathi maiya and surya devta.

It is believed that during chhath, deities fulfil all the wishes of the devotees. Chhath puja is festival whose purpose is to cherish the all elements of nature. During the ritual of arghya, people place fruits, soups, and a lit lamp in a bamboo basket and offer them to the setting sun. Bamboo baskets hold a special significance in this festival. Additionally, chhathi maiya is offered prasad like banana, thekua, malpua, kheer-puri, dates, semolina pudding, rice laddus, and more. On the eve of 3rd day, the entire household accompanies the vratins to a riverbank, pond, or a common large water body to make the offerings (arghya) to the setting sun. The occasion is almost a carnival. Besides the vratins, there are friends and family, and numerous participants and onlookers, all willing to help and receive the blessings of the worshipper. The folk songs are sung on the evening of chhath. He riverbanks are garnished like the blushing bride, the pure mud sculptures ornamented with seasonal flowers embellished the ghat which is already decorated with bamboos and the flowers.

People use to clear and clean the streets for the smooth commuting of the people who perform Chhath Pooja. People also use to decorate the Chhath Ghats and area with the designer gates with various colorful lights. People always use to decorate the Chhath Ghats in colorful and impressive way to perform the (Sandhya Arghya) and Usha Arghya. People use to create Rangoli also with the help of different colors on the Chhats Ghats to provide the beautiful look to the Ghats. Environmentalists have claimed that the festival of Chhath is one of the most eco-friendly religious festivals. After offering Arghya in the evening on the Shashthi, people pray to the Sun God and sing songs of Chhathi Maiya at night. After this, on the day of Saptami (day 4), before sunrise, devotees reach the ghats early in the morning. After reaching the ghat, before sunrise, they offer Arghya to the rising sun, pray to the Sun God and then break the long and arduous fast.

# STUDENTS WORK - 2ND YEAR

### CLIMATE RESPONSIVE ARCHITECTURE : HOT & DRY

**SUN PATH & ORIENTATION**

**WIND DIRECTION**

- The Direction of wind is from South West to North.
- Wind speed may vary between 20-30 km/hr.
- High Speed & Dusty.
- Max. no of opening in the North & South.
- Min. Opening is on the East & West.

**VEGETATION**

**EVERGREEN TREES**

- Less trees in north side to let in daylight.
- Trees close to building to west side and closely spaced for shading.
- Deciduous Trees on south side for shading in summer and solar access in winter.
- Evergreen trees in east and west side.
- Vegetation in corner equipped with water body to control the micro climate.

**WATER BODY**

**DECIDUOUS TREES**

**WINTER**  
Altitude : 25°  
Altitude : 58°  
Temp : 5°-25° C

**SUMMER**  
Altitude : 73°  
Altitude : 121°  
Temp : 40°-45° C

- The longer side of building is oriented in North South Direction.
- High sun angle in summer on the south side, only to shade.
- Lower sun angle in winter always welcome the solar access.
- Low sun angle in east and west.
- In west side, exposure variation in summer & winter.

### CLIMATE RESPONSIVE ARCHITECTURE : HOT & DRY

**DESIGN STRATEGIES**

**SHADING DEVICES**

- Extended walls with balconies are provided in the east & west direction with **green wall** on the adjacent side.
- Semi covered **Zargala** shaded over the water body.
- Brick jali with **Projected roof** over the head.
- Evergreen trees on the North, East & West side.
- Deciduous Trees are placed on the South side.

**ROOF**

- Height of the ceiling is 4m so that the radiation from the ceiling is less harsh.
- Skylight is provided on the roof for cross ventilation.
- The direction of the skylight is to the North, with **dead surface** is on south side to reflect the radiation.
- Projected Roof supported by the columns with brick jali is placed below the roof in the formal courtyard.

**WINDOWS**

- Min. windows (East & West)
- Max. windows (North & South)
- Small projected windows in east and west side with balconies.
- Large window in north as direct solar radiation is least on that side.
- Large window in south side from the high summer sun with a horizontal.
- All windows are also in hexagonal shape.

**COURTYARD**

- Opening of the courtyard is from the inside of the building.
- Informal courtyard contains **water body** with **vegetation** to control the micro climate.
- For **good ventilation**, brick jali is provide outside the building and **verandah** are open inside the formal courtyard.



**FORM DEVELOPMENT**

**CONCEPT PLAN**

**PROCESS**

**AREA STATEMENT**

**LEGENDS**

**EXISTING BUILDING**



AYUSHI JANGID, 2B

18 m wide rode

18 m wide rode

12 m wide rode

10 m wide rode

LVL ±00

LVL ±12450

LVL ±9450

LVL ±12450

LVL ±00

LVL ±3450

LVL ±3450

LVL 100

8

9

5

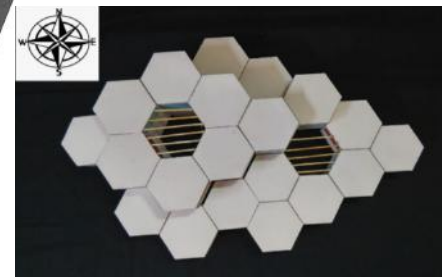
4

3

2

1

7



ANKIT SINGH, 2A

SKAND HEMMADY, 2A



# STUDENTS WORK - 2ND YEAR



**GROUP WORK BY: ADITI DHIMAN, AYUSH TYAGI, AYUSHI JANGID, RANJIT BHATNAGAR, SAYANI HOOI, SHAMMI MOURYA, UDAY PRAKASH, SKAND HAMMADY, PRANAV, CHRISTY, TAPAS, VEDIKA VERMA, HIMANGEE SHARMA, SURBHI, RAHUL, PRIYANSHU SHARMA, AISHWARYA, IQRA SAIFI, TANIYA NAJMI**



# STUDENTS WORK - 3RD YEAR



**KABYA RAJANSH, 3B**

**ADMINISTRATION BLOCK**

**GROUND FLOOR**

**FIRST FLOOR**

**LEGEND:**

1. ENTRANCE
2. RECEPTION
3. WAITING AREA 1 100SQ.M
4. ACCOUNTANT OFFICE 1 10,000X900
5. MEETING ROOM 9900X8115
6. CONFERENCE HALL 1 9000X115
7. BOARDING EXECUTIVE 765X13495
8. AUDIO VISUAL ROOM 753X15181
9. BACK END OFFICE 192 SQ.M
10. MANAGER ROOM 887X16181
11. LIBRARY 71 SQ.M
12. BREAK OUT ZONE 171 SQ.M
13. CHAIRMAN OFFICE 171 SQ.M

**SERVICE CORE:**

1. TOILET-MALE/FEMALE
2. STAIRCASE
3. PASSENGER LIFT
4. ELECTRIC CONTROL ROOM
5. FIRE FIGHTING LIFT SERVICE LIFT
6. FIRE FIGHTING STAIRCASE
7. FIRE
8. PLUMBING SHAFT/TOILET SHAFT

**SITE PLAN**

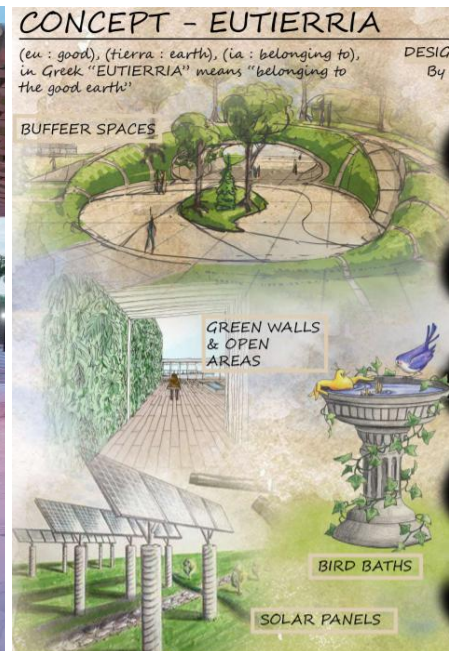
**LEGEND:**

- 1: ENTRANCE (PUBLIC)
- 2: ENTRANCE (STAFF)
- 3: MEMBER ENTRANCE
- 4: DROP-OFF
- 5: PARKING (PUBLIC)
- 6: PARKING (MEMBERS)
- 7: BASEMENT ENTRANCE
- 8: FOOD ARENA
- 9: CHILDREN'S PARK
- 10: SKATING RING
- 11: SWIMMING POOL
- 12: TENNIS
- 13: VOLLEYBALL
- 14: BADMINTON
- 15: BASKET BALL
- 16: CHANGING ROOM
- 17: PAVILION
- 18: HOT POOL
- 19: SIT OUT
- 20: ADMINISTRATION BLOCK
- 21: RECREATIONAL BLOCK
- 22: INDOOR CLUB AND FOOD BLOCK
- 23: PUBLIC TOILET
- 24: FOUNTAIN
- 25: HOTEL

**KARTIKEY RAWAT, 3A**



**VISHAL GUPTA, 3B**



**REET GILL, 3B**



# STUDENTS WORK - 3RD YEAR



**SHUBHALAXMI ROUT, 3A**

## GARDENS BY THE BAY

Gardens by the Bay is one of the largest garden projects of its kind in the world. Ultimately, the site will total 501 hectares comprising three distinct gardens - Bay South, Bay East and Bay Central. Located on reclaimed land in Singapore's new downtown at Marina Bay, the site will provide a unique leisure destination for local and international visitors.



PLAN

## DOME SECTION



## Highlights of Gardens by the Bay

**Central Conservatories**  
Two giant domes designed by architect Frei Otto - the Flower Dome (5.2 hectares) and the Cloud Forest (3.8 hectares) - display plants and flowers from the subtropical and temperate regions and Tropical Mountain (Cloud Forest) environments and "provide an all-weather 'subtropical' space within the Gardens.



## Vertical Gardens

Between 25 and 30 metres in height, the 18 SuperTrees designed by Grant Associates are iconic vertical gardens, with structures shaped as towering "Y" trees through the vertical display of tropical flowering plants, epiphyte orchids, air plants, mosses and colorful foliage. Together with trees from the subtropical and temperate regions and Tropical Mountain (Cloud Forest) environments and "provide an all-weather 'subtropical' space within the Gardens.

## EXPLODED VIEW



**KUNAL SHARMA, 3A**

NEEM	PINE	ASHOKA
BOTANICAL NAME: AZADIRACHTA INDICA	BOTANICAL NAME: PINUS	BOTANICAL NAME: SARACA ASHOKA
HEIGHT: 15-25M	HEIGHT: 30-80M	HEIGHT: 9-20M
SPREAD: 15-20M	SPREAD: 15-45M	SPREAD: 0.5-0.6 METRES
COMMONLY FOUND: UTTAR PRADESH, BIHAR, KARNATAKA AND TAMIL NADU	COMMONLY FOUND: MIZHYA PRADESH, MIZORAM, NAGALAND, UTTARAKHAND & HIMACHAL PRADESH	COMMONLY FOUND: UP, BIHAR, DELHI, JHARKHAND

## BANYAN

BOTANICAL NAME: FICUS BENGHALENSIS

HEIGHT: 30M/APPR  
SPREAD: 15-20M



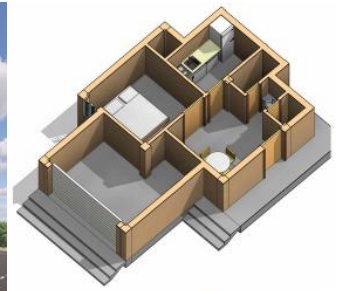
**NISHAT IBRAHIM, 3A**

<b>BAMBUSA DENDROCALMUS</b> BAMBOO HEIGHT: 0.3-0.9 METRES SPREAD: 0.6-1.50 METRES	<b>MANGIFERA INDICA</b> MANGO HEIGHT: 15-18 METRES SPREAD: 10 METRES APPROX.	<b>VACHELLIA NILOTICA</b> KIKAR HEIGHT: 5-20 METRES SPREAD: 2-3 METRES	<b>QUERCUS</b> OAK HEIGHT: 20-45 METRES SPREAD: 8 METRES APPROX.	<b>DELONIX REGIA</b> GULMOHAR HEIGHT: 5-12 METRES SPREAD: 3.5-5 METRES





# STUDENTS WORK - IVTH YEAR



**PANKAJ PRABHAKR, IV A**



**1. ENTRY/EXIT**



**RELIGIOUS AREA (TEMPLE)**



**ZONING FACTORS**

- LANDSCAPE SCREEN** - 6M GREEN BELT IS AVAILABLE AROUND THE SITE
- SUN PATH** - MAX. HEAT GAINED BY THE SOUTHEAST SIDE OF THE SITE AND ITS AZIMUTH ANGLE IS 55 DEGREES IN SUMMER AND 40 DEGREES IN WINTER AROUND 12PM. HENCE THE LOUVERS AND SHADES SHOULD BE DESIGNED IN SUCH A WAY THAT IT KEEPS THE SUN RAYS OUT IN SUMMERS AND ALLOW THEM TO ENTER IN WINTERS.
- WIND** - WIND GUSTS ARE GENERALLY GOING FROM EAST TO WEST WHICH MIGHT HELP US TO ORIENT THE POSITIONING OF THE BUILDING IN SUCH A WAY THAT AIR CAN BE CIRCULATED TO ALL THE AREAS WITHOUT GETTING BLOCKED.
- DRAINAGE** - NATURAL DRAINAGE OF THE SITE IS TOWARDS SOUTHWEST YASHWANTA RIVER WHICH WILL ALLOW US TO DESIGN THE DRAINAGE SYSTEM ACCORDINGLY
- NOISE** - STUDY OF THE NOISY AREA WILL ALLOW US TO USE THE AREA ON-SITE AS SHOPS AND OTHER USES INSTEAD OF RESIDENTIAL AREAS.
- VIEWS FROM SITE** - THE TOPOGRAPHY OF THE SITE IS GENERALLY FLAIN AND HENCE IT'S VIEWABLE FROM ALL DIRECTIONS.
- VIEWS TO SITE** - TOPOGRAPHY OF THE SITE IS GENERALLY FLAIN AND HENCE IT'S VIEWABLE FROM ALL DIRECTIONS.
- CIRCULATION** - ROADS ARE EASILY ACCESSIBLE AROUND THE SITE HENCE WHOSE WIDTH IS ALMOST 10M, HENCE THE CIRCULATION IS CLEAN AROUND THE SITE.

**FLORA**

**NOISE**

**SUNPATH**



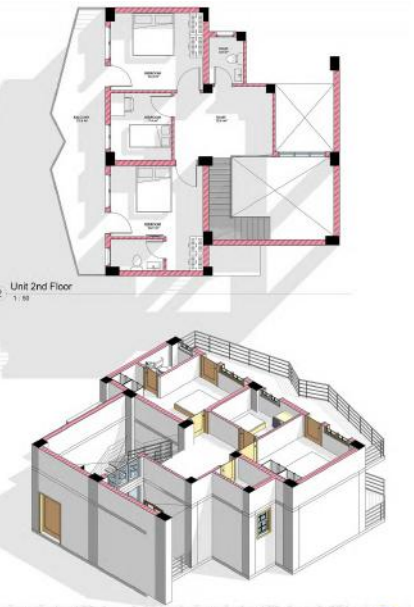
**COMMUNITY CENTRE**

**YASH BAKSHI, 4A**

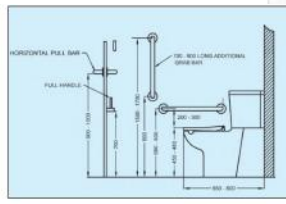
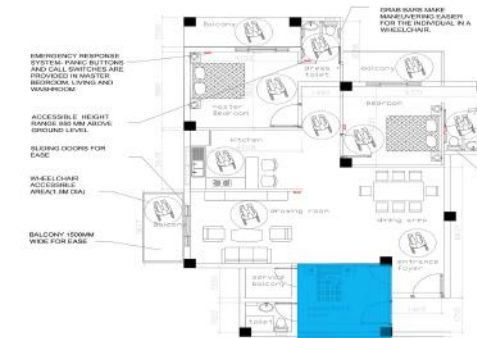




# STUDENTS WORK - IVTH YEAR



## SUPRIYA DAS, IV A



PLACEMENTS OF FIXTURES IN WASHROOM FOR AMBULANT PEOPLE

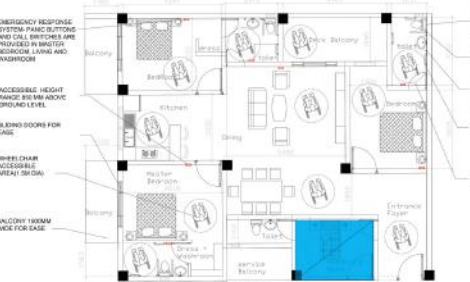
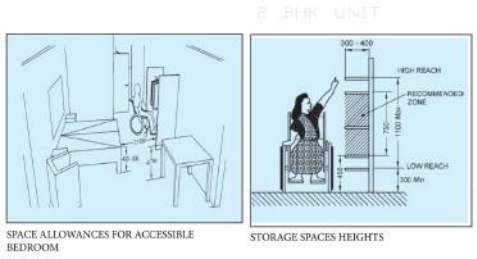
- At least 1 500 mm turning in space for wheelchair is provided near all entry points to the living room.
- The seating space for a wheelchair user at the dining table is provided with a clear knee space.
- The clear knee space for a wheelchair user is at least 900 mm wide, 480 mm deep and 680 to 700 mm high.
- There should be a clear floor space for the wheelchair of at least 900 mm x 1 200 mm in front of all the fixtures.
- Chair seat heights are not less than 500 mm



YOGA & MEDITATION ROOM



GYMNASIUM



PLACEMENTS OF FIXTURES IN WASHROOM FOR AMBULANT PEOPLE

## HIMANSHU TYAGI, IV B





# ARCHITECTURE NEWS AROUND THE WORLD

**Millennium Dome architect Richard Rogers has died at the age of 88.**

A spokesman said he had "passed away quietly" on Saturday evening.

He first came to prominence with his radical designs for the Pompidou Centre in Paris and the Lloyd's of London building.

Lord Rogers was regarded as one of the world's most successful and influential architects, and he won most of his industry's major honours. He was knighted in 1991. — **dezeen**

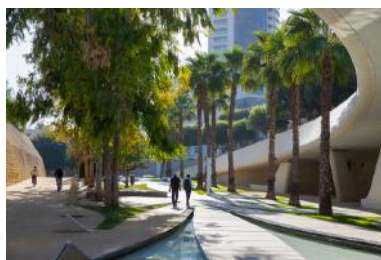


## Vázquez Consuegra Unveils the Remodeling Project of the Archaeological Museum of Seville

The remodeling project of the Archeological Museum of Seville, Spain, won in a national competition in 2009 by architectural firm Vázquez Consuegra, was finally presented to the authorities on Monday 29th November 2021. The start of the construction is scheduled for 2022 and has a budget of 20 million euros. — ArchDaily



## Zaha Hadid Architects creates multi-level city park in Cyprus' capital



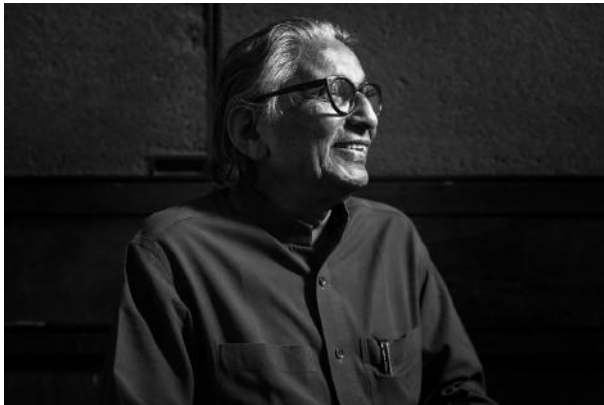
"Transformed into an urban park, the moat's fluid geometries have been created through the process of triangulating the irregular forms of the ancient fortifications to establish points of intensity that define seating, flowerbeds or water features within the new park," said ZHA.

"The moat's granite paving conveys a timeless solidity, while open joints between the granite slabs create a passive rainwater drainage system that allows the new trees planted within the moat to naturally balance groundwater levels and reduce erosion of the medieval walls' foundations." — **dezeen**





# ARCHITECTURE NEWS AROUND THE WORLD



## Balkrishna Doshi honoured with the Royal Gold Medal 2022, the world's highest honour for architecture

Ahmedabad-based Balkrishna Doshi will receive the Royal Gold Medal 2022 by the Royal Institute of British Architects (RIBA), the world's highest honour for architecture. At 94, Doshi is being recognised for his career spanning seven decades, with over 100 built projects, across India. The Royal Gold Medal is “approved personally by Her Majesty The Queen and is given to a person or group of people who have had a significant influence on the advancement of architecture”. The award will be presented to Doshi at a special ceremony in 2022.

— *The Indian EXPRESS*

## India, Russia could create regional security architecture for Indian Ocean Region stability

Russia's inclusion as a dialogue partner of the Indian Ocean Rim Association (IORA) has opened up a plethora of opportunities for collaboration with [India](#) including a possible maritime security architecture to create balance in the [Indian Ocean Region](#) (IOR) and on scientific and research endeavors.

— *THE ECONOMIC TIMES*



## Vietnam to develop unbaked building materials industry

Deputy Prime Minister Le Van Thanh has signed a decision approving a development programme for unbaked construction materials in Vietnam to 2030.



## “Building material industry expected to grow by 8-10% in 2022”

ECONOMYNEXT - Sri Lanka's embassy in Nepal and the Export Development Board has brought together construction contractors in the two South Asian countries to promote business and trade in building materials, a statement said.



The iconic Jama Masjid is in urgent need of conservation as several portions of the Mughal-era monument has suffered serious structural damage including the main dome, minarets and the courtyard, the Shahi Imam of the mosque Syed Ahmed Bukhari has said.



# EVENTS & ACTIVITIES

**World Architecture Day (4th Oct. 2021), celebrated on the first Monday of every October, was established to remind the world of its collective responsibility for the future of the human habitat.**

**It was celebrated in SOA, Faculty of architecture at DTC under the theme.**

**SCHOOL OF ARCHITECTURE  
DELHI TECHNICAL CAMPUS**

Celebrating  
**ARCHITECTURE**  
Day

**Theme: UNLEASH YOUR TALENT**  
4th October 2021  
Participants: The whole Architecture department

**Event Categories:**  
- Styling  
- Composition  
- Uplift your Space

Platform: **zoom**

Students Coordinators - 3rd Year  
Diksha - 7002965472  
Shreshtha - 9810882672  
Students Coordinators - 4th Year  
Yash - 8851544403  
Priyanshi - 97181 76895

H.O.D.  
Ar. Tanya Gupta  
Event Coordinator  
Ar. Samreen Sultan  
Ar. Asla Ashraf

In this event, all the architecture students were divided into 10 teams and there were various competitions held amongst them. Each competition had some points and the team with the highest points won the VICTORY TROPHY.

Competition was divided into 3 categories:

Styling - Hair do, Face painting, dress design, face mask.

Composition - Master chef, Music, Dance composition

Uplift your space (any corner of the city/home/room)

Wall painting, graffiti, Murals, installations.

There was challenge for teachers too!

'Who's the master chef here?'

Enthusiastic event of teachers was organized too, under the title -

Unleash your talent -WHO'S THE MASTER CHEF HERE!

There was revival of taste buds with super delicious dishes and amazing serving presentations by the Faculty of SOA.



# WINNERS

Categories-Composition, styling and uplift your space

Team 1- 2nd Runner Up

Team leader- Anshul Tyagi and Aniket Rana

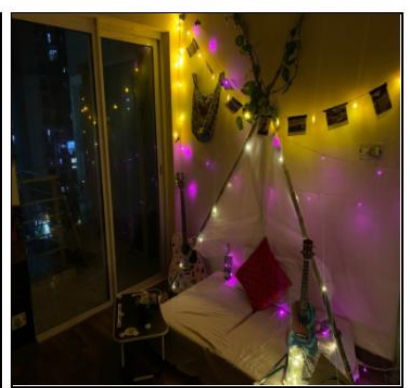
Aishwarya,Christy John,Hardika, Ajaya, Aditi, Shammi Maurya, Akriti Bhatt, Alok Mushra, Aishani Srivastva, Adeeba Srivastava, Adeeba Zahid Ansari, Ishita Acharya, Himanshi Garg, Yuvraj Singh.



Team 2- 1st Runner Up

Team leader- Sankalp Arora, Divya Saxena

Akhilesh,Himangee Sharma, Akasnksha Rawat, Aman Kumar Tejan, Ankit Bhati, Tanushree, Arshit Singh, Ashutosh Agarwal, Ayush Kartikeya, Devangya Gandhi, Anubhav Rana, Parth Sarthi, Atanu Biswas, Atishya Jain, Ayush Kharbanda, Ashutosh Gupta.



Team 3- 1st Position

Team Leader- MD Mobassir Irfan, Parth Vasisth, Pranav Pandey, Saloni Karak, Vedika Verma, Sisira Saju, Sudheshna S Nair, Khushbu Raghav, Priyanshu Gautam, Shubham Sharma, Raju Kumar, Muskan Kaushal, Nikunj Chauhan, Panav Kumar, Tarun Kumar



# SOCIAL CONNECT

**Charity cannot be neutral or indifferent. Charity takes risks. For true charity is always unmerited, unconditional and gratuitous and is creative. And to experience the same gratitude SOA organized an interaction session with the help of our extremely kind students. The idea was to build empathy towards community service. The event was organized at Sunshine Learning Foundation (Centre for Autism and Special Needs), Noida. . Our aim was not only to interact with the students but also to help build their library. Architecture students came to college to sort and pack gifts for the students of Sunshine learning.**

**SCHOOL OF ARCHITECTURE  
DELHI TECHNICAL CAMPUS, GREATER NOIDA  
AFFILIATED TO GURU GOBIND SINGH INDRAPRASTHA UNIVERSITY**

**Community Outreach Connect  
by  
School of Architecture, DTC**

In Collaboration With  
**Sunrise Learning  
(Centre for Autism and Special Needs)**

Workshop by Students & Faculty

**ABOUT DTC**  
Promoted by the founders of Mayo School, Noida (in collaboration with GC MAYO College, Ajmer), Delhi Technical Campus, Greater Noida, provides the most sought after programmes affiliated to Guru Gobind Singh Indraprastha University. The institute imparts technical education in the fields of engineering, architecture and management, and maintains a young and vibrant all-round approach to ensure that the Delhi-Tech experience is high quality and most constructive

**ABOUT SUNRISE LEARNING CENTRE**  
Started by doctor parents of a child on autism spectrum the Sunrise Learning, Noida is a not-for-profit non-Government organization dedicated towards providing employment, empowerment, inclusion, independence-Vocational training, education and support services to differently-abled people and their families. The organization is registered as a Trust, under The Indian Trusts Act, 1882 and Niti Ayog, DARPAN, FCRA, CSR-I

You can contribute to a minimum of upto 50 -/- Rs. Your contribution matters a lot.

10-10:30	Interaction
10:30-11:30	Bottle activity
11:30-12:00	Dance
12:00-1:00	Music
1:00-2:00	Snacks

Date- 11.11.2021  
Timings- 10-2pm

Ar. Tanya Gupta  
HOD, SOA DTC

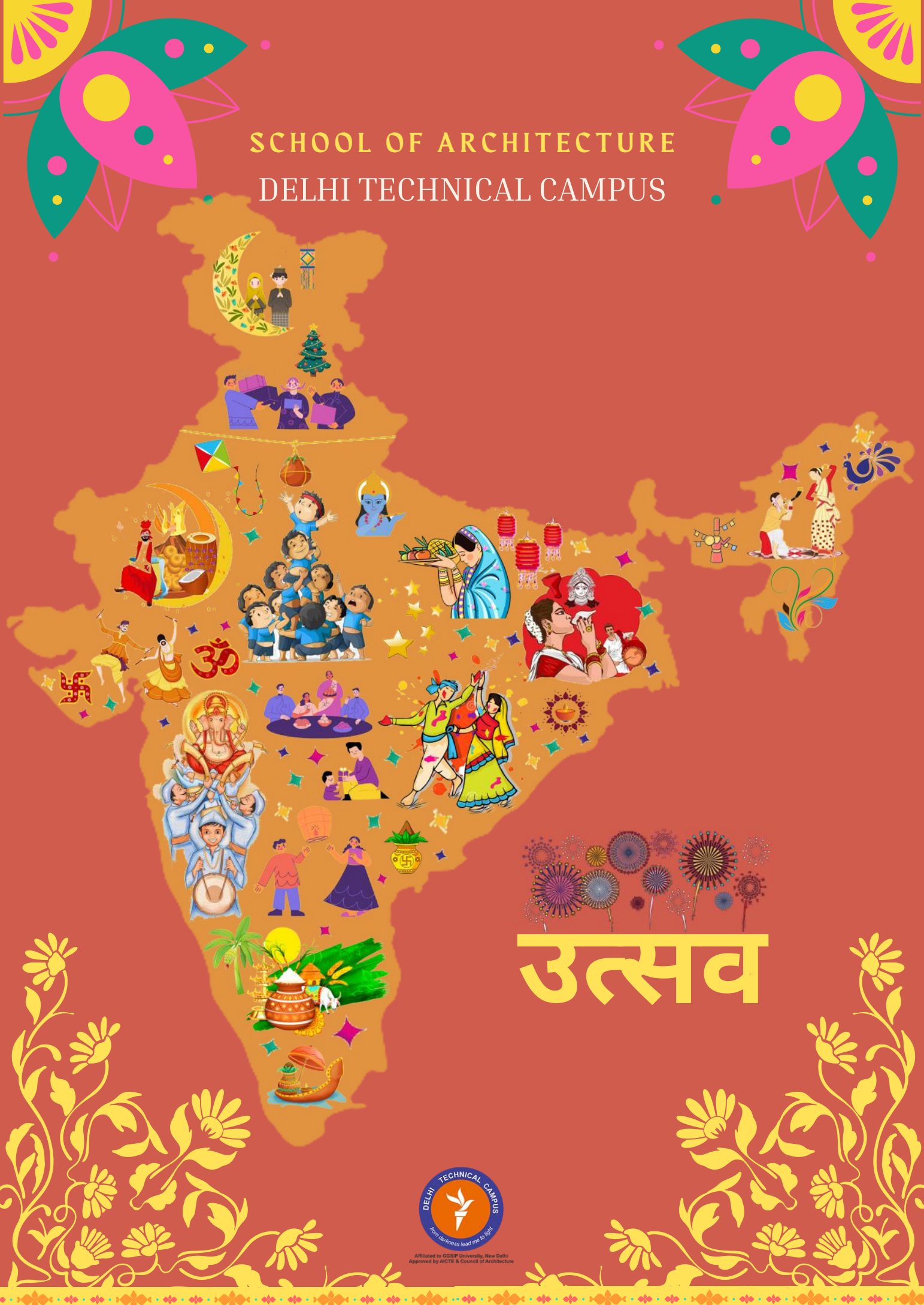


## SOCIAL CONNECT

The community outreach program was a beautiful initiative by the School of Architecture, DTC. It not only helped the students develop empathy towards the community but also gave them a platform to showcase their talent, relive their childhood, learn to volunteer and to work in groups. The initiative imparted a sense of happiness amongst the students and the faculty. Dr. Sonali Kataria, was elated by the way School of Architecture, Delhi Technical Campus managed and conducted their events. She appreciated and expressed her gratitude to the college. In the end, it was a happy picture, with a number of smiling faces.



SCHOOL OF ARCHITECTURE  
DELHI TECHNICAL CAMPUS



उत्सव



Affiliated to GGSIP University, New Delhi  
Approved by AICTE & Council of Architecture