



# THE ROLE OF ARCHITECTURE AND CULTURE IN DEFINING IDENTITY OF MIGRANTS

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## ABSTRACT

*The culture of each society is identified through its manifestations such as language, art, and architecture. Architecture is the image of a nation's culture integrated with all aspects of human life and has a a profound impact on it. It is the outcome of the culture of the society. Thus, Architecture is considered to keep the ancient values of culture intact and is considered as the element for defining identity of the society. Thus, it is necessary to study the relationship between architecture, Culture, and identity to help designers in building places which enhances the user's experience*

*This research paper is an investigation into the connection between architecture and culture and the role it plays in defining and perpetuating self-identity and belonging by using migration and migrants as a vehicle to examine and illustrate the importance of architecture in structuring an individual and their sense of belonging to a place.*

*Furthermore, the research focuses on the exploration into the feelings of the migrants that arise due to re-territorialization and to study the architectural responses to the complexity of the conditions created in individuals and communities through the modern migratory process.*

*The case studies Helps in establishing the ways in which architecture and culture of each community describes the identity of the migrants.*

**Keywords:** Architecture, Culture, Society Identity.

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## 1. INTRODUCTION

### 1.1. Background study

In today's time when the population of metropolitan city's is growing at an alarming rate, the culture each city is diminishing and its city has become a melting pot of other cultures, It is necessary to study the role architecture Place in defining the identity of migrants in the city.

This study revolves around how cross community migrants try to make a home away from home on a smaller personal scale and how they try to establish their cultural identity in the host city. It is architecture and built environment, which they inhabit, affect and define their image of themselves.

### 1.2. Aim

The Recent increase in movement of population from one geographical zone to the other has led to instability in communities and their sense of identity. Place identity has also been affected as the cities try to present them on the global stage. This paper explores how the Architecture evokes the identity of different migrant communities, without affecting the indigenous style of the location and the character of the total setting.

### 1.3 Objectives

1. The study migration and its effects on the migrants by studying the relation between culture, architecture and identity.
2. To study the architecture and culture of the migrants in the host cities as well as their homeland.
3. To analyze and compare existing situation with the actual settlement.

### 1.4 Research Questions

1. Can an architectural infrastructure be possible where it allows communication between migrants and the host community?

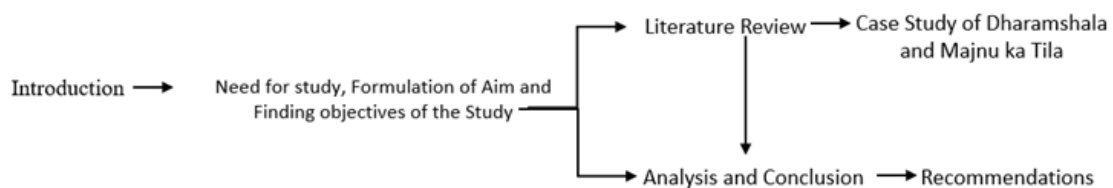
2. Will such an infrastructure protect the ethnicity of each community while being shared?
3. Will such an infrastructure slow the migrants to grow and establish an identity in the host land?

### 1.5 Scope & Limitations

The scope will be to study in depth the culture and architecture of Tibetan migrants. Surveys and interviews would be carried out to conduct the research through the area. The social implications of migration such as discrimination, treatment of refugee by their host societies would not be studied.

### 1.6 Methodology

This study is based on the case study taken and various secondary sources of data collection like books, newspapers, websites and various other research papers. The research utilizes a qualitative process, where conclusions are drawn based on interpretation of the research material reviewed.



## 2. ARCHITECTURE: A CULTURAL PERSPECTIVE

### 2.1 Defining architecture

*“Architecture starts when you carefully put two bricks together. There it begins.”*

- Ludwig Mies van der Rohe

One can think literally putting two bricks together with precision is called architecture but thinking the other way round putting too fragile elements people and buildings probably are of utmost importance together carefully might be the dish best served.

Going by the books,” **Architecture is the creative process behind building, houses and other structural development**”. This is a fancy term for design creations and can that can be modern in detail or “green” when considering environmentally safe concept. This is a planning process is that many people may not think about when they see a structure such as a building.

There are designs that help highlight the past, present and future engineering concepts that helps shape the world we all live in. Other elements related to architecture include construction engineering and landscaping.

It is the most impactful field as it has the power to control how a person would feel and react basically it impacts the human behavior. Four walls can have a huge impact on a person site hearing, test, smell and touch our five senses which more than individuals mind, and surroundings of a person evoke the senses in a different way.

When a person sees a building the look of that building might remind him of a particular place or something to which she can relate, also can be a landmark memory. Hence sense of closeness, attachment evokes in him, moreover while entering the aroma of that place mind take him back to a memory or also might seem soothing and pleasant to him.

Using the elements of architecture line, material, colors and so on, a human behavior can be controlled and sense of happiness of suffocation can we work hence this is the power of architecture shaping a human mind.

## **2.2 Psychological impact of architecture on human mind**

To define the impact, we must look at architecture on a broader scale. It is generally an extensive human settlement with a sophisticated system of transport, communication, housing, etc. Therefore, a city is just a space such divided that building when people coexist in harmony, maintaining a balance.

This city can be termed as a part of built environment. The term-built environment, refers to the man-made surroundings that provide the setting for human activity, ranging in scale from buildings to parks. It has been defined as a “human made space in which people live, work and recreate on day today basis”.

People respond differently to such built spaces, placement of a park, to the placement of a temple attracts various people differently. Hence it influences their lifestyles. The way people respond to the built environment and the way-built environment response to the people, both have a common link, culture.

## **2.3 Culture as the concept**

Defining cultures altogether a different task. For various people, the definition differs. It is the term used by social scientist, to encompass all the aspects of human experience that extend beyond or physical fact.

*Culture is a fuzzy set of basic assumptions and values, Orientations to life, beliefs, policies, procedures and behavioral conventions that are shared by a group of people, and that influence (but do not determine) each members behaviour and his/her interpretations of the meaning of other people's behaviour.*

– Spencer -Oatey 2008:3

## **2.4 Culture an architecture- the balance**

Culture is a “value guided system where values define cultural Man’s need for rationality, meaningfulness emotional experience, richness of imagination, and depth of faith. This implies that culture is a mix of elements which affect the society at many levels, where values are the primary element which organize the shape of system.

Hence an exhausting number of cultural aspects together define a society. Thus, to understand the impact of culture in architecture, the number of cultural aspects to be studied needs to be limited. As values are the well-constructed as humans of a culture, they do not exist without one another. For example, worshipping a deity and a religious beliefs are both cultural values link to one another.

## **2.5 Impact of culture on the built environment**

Amos Rapoport describes the three ways a society exists amongst nature,

- religious and cosmological
- symbolic
- exploitative

1. In the first classification, “religious and cosmological “Rapoport valued nature over mankind. Natural environment here is viewed as a dominant force.
2. In the second classification, “symbolic”, mankind and nature, are both “in a state of balance”. Here mind mankind and the built environment developed together.
3. In third classification “exploitative”, mankind is dominant over nature. he can hamper the existing nature the way he wants.

From these three classifications, where society places itself, it is an important factor, to understand the cultural beliefs and values. Moreover, our culture reacts to the nature can dramatically impact the architectural form.

To finally conclude culture and architecture go hand in hand from the city plan to the design of a house culture plays a key role.

### 3. LITERATURE REVIEW

#### 3.1 Tibetan architecture - Introduction

Tibet is located on the "roof of the world" and is known as a holy place. It is the closest place to the sun.

Architecture in Tibet is a wonderful reflection of Tibetan culture. Tibetan architecture is influenced by the geography and climate of Tibet plateau, Tibetan culture and Buddhism, and traditional architectural styles of surrounding regions, like India, Mongol, Nepal, and mainland China (Tang Dynasty).

Tibet has passed through many eras and each era impacted the architecture in a different way. From the temples to the monasteries, there is something incredible waiting to be discovered. Ancient art forms are still visible in the walls of some places and it has touch of contemporary style as well. The designs are grand and they are crafted delicately. The craftsmen showed their talent and impacted Tibet's future in a brilliant way. Tibet has perfected its own unique style of architecture.

1. Architecture of Tibet contains [Chinese](#) and [Indian](#) influences but has many unique features brought about by its adaptation to the cold, generally arid, high-altitude climate of the Tibetan plateau. Buildings are generally made from locally available construction materials, and are often embellished with symbols of [Tibetan Buddhism](#). For example, private homes often have Buddhist prayer flags flying from the rooftop.
2. Symmetries in lay-out and façade design, slightly trapezoidal form, heavy at the bottom (stone foundations) and light at the top, generally with battered walls, flat roofs with parapets.
3. Intricately carved interior timber frame following standardized design principles.
4. Organic design – buildings appear to grow out of the landscape.
5. Tibetan houses are usually made from a mixture of rocks, wood, cement, and earth for Tibet is very rich in these materials. And it is easy to distinguish from the exterior.

Red, white, and black are the predominant colors in Tibetan architecture. All three colors are derived from the local soil and are purely natural pigments - In Tibetan culture, these three colors also represent the three spirits that in Heaven, on the earth, and below the ground.

6. The roof of Tibetan houses is flat so that it is easier to remove frequent snows. The flat roof is also built to conserve heat as little fuel is available for heat or lighting in Tibet.
7. Windows of Tibetan houses are generally small because the Tibetan plateau is very sunny and there are large temperature differences, so smaller windows can be used to regulate the lighting and temperature.
8. The Tibetan people love and are adept at decoration. The decoration of Tibetan architecture is mainly related to religious culture. Both religious buildings and ordinary houses in Tibet are carved and decorated with religious motifs and paintings on their pillars and balustrades

### 3.2 Cultural and religious significance of Tibetan Architecture

Buddhism is at the core of Tibet's culture and every monastery echoes the teaching of Buddha. Several religious practices were developed over time and a new society started to form. Sprinkling water, offering sacrifices, chanting prayers and burning incense, a new dawn was awaiting Tibet.

As Buddhism started gaining importance, Tibetan architectures started taking a new form. From simple ritual halls, the temples and stunning monasteries began to form.



**Figure 1: Tibetan Monastery**

(Source: <https://www.buddhisttour.com>)

Along with the clans, monasteries were hugely important in Tibet's history. The functioning of monasteries was extremely complex and they performed the role of schools, local governments, libraries, centers of vocational training, ritual services and contemplative centers. The bigger the monastery, the more complicated was the internal organization. There were some other religious organizations too and monasteries had a close relationship with these institutions.

### 3.3 Culture and Belief of Color in Tibetan Architecture

Colors have a very deep meaning in Tibetan architecture and they signify a lot of things. The use of colors in Tibetan architecture and decorations is not only influenced by the life of the plateau residents and inherited the true colors of nature, but also is deeply influenced by religious beliefs. The characteristic is that the lower the level of the building, the simpler the use of color, the higher the level of the building, the richer the use of color and the greater the changes.

### 3.4 Application of color in traditional Tibetan architecture

#### 1. Monastic architecture

The temple building itself has a relatively high status in Tibetan architecture. The **painting colors of walls are mainly white, earth red, black, earth yellow, and gold.**

**1. White:** white is the main color, and its usage is prevalent.

**2. Red:** The use of red in the wall is more stringent, it is mainly used in temple buildings, such as the guarding hall, the pagoda, etc. In addition, the red is also used in external walls of some temples.



- The **Potala Palace, the representative of the Tibetan palace**, is as **simple and concise** as possible in the color decoration of the main building.
- The **Red House is thoroughly dark ochre red**; the **White House is lined with black doors and windows on the white wall**, and the **ochre side wall is bright and strong**

*Figure 2: red and white Houses of*

Potala Palace, (Source: <https://www.buddhisttour.com/>)

**3. Black:** Black is mainly used around doors and windows



- The **coating of window and door fences is basically painted as color-ribbons.**
- **Various colored fabrics on doors and windows are also an important part of color**

*Figure 3: Black shading fabric in Potala Palace*

(Source: <https://whc.unesco.org/>)



**4. Gold:** As a symbol of honor, gold is mainly used in the architectural decoration of palaces, monasteries, and aristocratic estates. Gold is mainly used in the roof of the temple's main halls, Buddhist temples, and royal palaces. The golden tile roof on the top of the stupa is commonly known as the golden roof, which is a special metal roof tile

**5. Yellow:** Yellow is merely used in temples, the official residence of the living Buddha, "Larang", and the residence of the eminent monk. Only this type of building is eligible to "wear a yellow coat."



- The **roof of the Potala official is a flat roof**, but at the center of gravity of the complex "**golden roof**" on these flat roofs is dazzling with its metallic nature.

Figure 4: Roof color of Potala Palace

(Source: <https://whc.unesco.org/>)

### 3.5. Tibetan architecture styles

#### 1 Monastery

In the Tibetan Buddhist monastery architecture, according to the different architectural functions, it is generally composed of several parts of the building, such as scripture hall, Buddhist temple, Gaxia, Zakang and Kangcun and so on.



Figure 5: Layout of a typical monastery showing the courtyard, main temple and school

(Source: <https://www.researchgate.net/>)

1. Consists of a central temple surrounded by schools and dwellings.
2. The floor area of the temple is generally square and symmetrical in plan.
3. The central temple or shrine halls are one to three storey, pagoda style structures.
4. Their inner walls are marked with paintings and frescos about Buddhist legends.
5. Constructed using exterior random rubble stone masonry walls and an interior timber frame along with timber floor diaphragms.
6. The timber frame is replaced by RC frame.
7. The random rubble or dressed stone masonry wall has been replaced by concrete block masonry.
8. The windows and doors are present on the three

## 1.1 Case study - Labrang Monastery

1. Labrang Monastery is undoubtedly one of the most fascinating places for Tibetan Buddhist culture. Located in North Sikkim.
2. Labrang Monastery is one of the six major monasteries of the Gelu sect in Tibetan Buddhism. The temple next to Daxia River in the south and back on the Woxiang Mountain in the north.
3. After more than 300 years of construction and development, the temple, the river, and the mountain formed a distinctive space pattern gradually.
4. There are 6 dratsang buildings, 16 worshipping Buddha halls, 28 living-buddha's houses and a lot of monk's apartments etc. (Figure 1)



Figure 6: Labrang Monastery



Figure 7: Layout of Labrang Monastery

(Source: <https://whc.unesco.org/>)

## Space Composition of Dratsang Buildings in Labrang Monastery

1. Gallery Courtyard: It is formed by colonnades, whose three sides are all surrounded by colonnade. This type of courtyard space is only found in Sutra chanting hall and Hevajra dratsang in the courtyard of sutra chanting hall, the corridor pillars are Tibetan style.

The courtyard type	Plane form	Photos	Notes
Gallery courtyard		<p>(sutra chanting hall)</p> <p>(Gallery courtyard of sutra chanting hall)</p>	Sutra chanting hall is the biggest dratsang in Labrang Monastery

Table 1: The type of courtyard space about gallery courtyard in dratsang buildings.

2. **Housing Courtyard:** It is the courtyard structure of the monk building around. This type of courtyard space is the most widely used type in labrang monastery, such as Lower Tantric dratsang. Higher tantric dratsang, Tibetan medicine dratsang and Kalacakra dratsang.

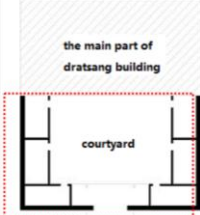

The courtyard type	Plane form	Photos
Housing courtyard	 <p>the main part of dratsang building</p> <p>courtyard</p>	 <p>(Housing courtyard of Higher tantric dratsang)</p>

Table 2: The types of yard space about the building of dratsang buildings.

3. **The Porch Space** The portico used in the labrang monastery are “凸” pattern usually, which can be divided into two types of portico. Based on the different dimension of the portico, one is one deep portico and the other is two deep portico.

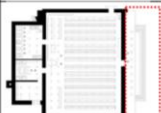

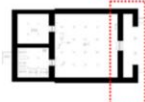

Portico space	Plane form	photos
one deep portico		 <p>(portico of sutra chanting hall)</p>
two deep portico		 <p>(partico of higher tantric dratsang)</p>

Table 3: The type of portico space (Entrance space) in dratsang buildings.

4. **Sermon Space:** The main part of dratsang buildings usually contains sermon space and buddha space. The six dratsang buildings in labrang monastery all set saint space inside, which generally arrange niche for a statue of the Buddha or bookcases for Tibetan Buddhist scriptures near the facade wall. The traffic space is distributed in the “回” type area between the chanting space and the inner wall of the sermon hall

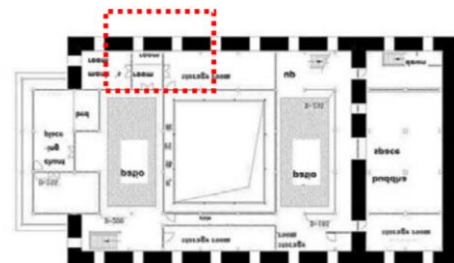
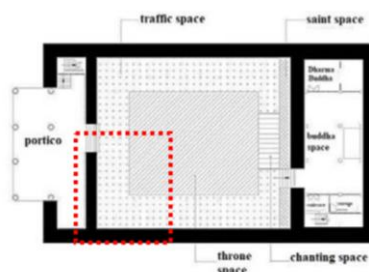


Figure 8: Space of Higher tantric dratsang (The left picture shows the first floor, and the right picture shows the second floor)

Labrang monastery's six dratsang buildings all use the same kind of architectural space layout called "Dugang Fashi" (Figure 8 the red part), which is the common form that Tibetan Buddhism building often use.

Its main characteristic is the middle square part of the first and second floor passes through the height, in the second floor around the patio generally set rooms for monk living, or for auxiliary function, or for simply worshipping and so on. So, the second-floor space shows as the shape of "回"

The buddha space of dratsang building has three floors usually, of which the first and second floor are connected with each other like patio in the vertical direction, while the third floor are generally used as auxiliary rooms

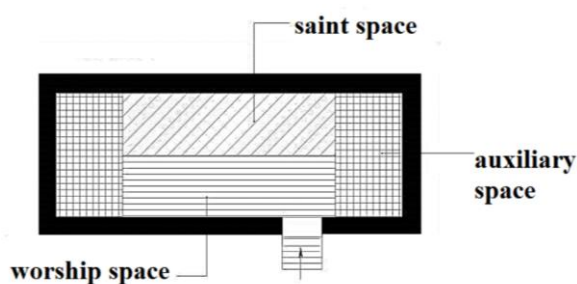


Figure 9: The construction of Buddha space in dratsang buildings.

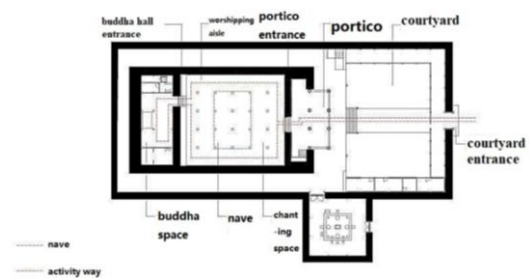


Figure 10: Planning of dratsang building

#### 4. Residence

1. Tibetan architecture is deeply influenced by Tibetan Buddhism and Indian, Nepalese and Tang dynasty Han architectural styles, combined with the special geographic environment and temperature characteristics, has formed a unique style.

2. A house must face south to capture the low winter sun. In the last ten years people began building glass verandas to trap heat and insulate the building. A mud or brick wall surrounds the house, leaving space for a wide courtyard where animals are kept during winter nights.

#### Spatial Layout and Plan

1. The planes of residential houses are generally rectangular, usually divided into three layers. There is a saying that "humans are beyond beasts and God is beyond the humans." Therefore, the ground floor is a place for livestock shed, and the second floor is a living room and kitchen. The second and third floors are accommodated.

2. The north of the top floor is a warehouse, the front of which is a drying platform.

3. Outside of the third floor lies a corridor and a drying rack (also has railings).

4. The roof is a flat.

### **Levels of Tibetan Stone House**

1. A Tibetan stone house usually comprises three to four levels.

2. The ground level is where livestock, fodder, and other items are stored. On the second level are the bedrooms and kitchen.

3. The third level is where the prayer room is situated. As Tibetans are mostly Buddhists, the prayer room for the recitation of Buddhist scriptures is an important part of a Tibetan home.

### **Building Materials**

Construction characteristics of the Tibetan residential building materials are “local material for on-site construction”, which have greatly reduced the construction cost of residential buildings in the economically underdeveloped mountainous areas. The building materials used in residential houses are:

- i. Gneiss is thick with high strength, good toughness. It can withstand various loads such as shock and vibration.
- ii. As the most primitive building material, the sand is plentiful. Based on the granularity and material composition of the sandstone, a moderately-selected building material is selected. They can be applied to bonding and jointing between the stones.
- iii. Wood is used to separate space and floors. Different functional spaces are separated by wood boards, then merged into slabs with planks. Vertical traffic is done with wood.

### **Structure of Roofs, Doors and Windows**

1. “Door” is the symbol of social hierarchy, which marks the identity, status, and wealth of owners.

i. The concept of doors with various grade is weakened in mountainous areas where conditions are limited.

ii. Height of doors is not high, only about 1.8 meters, which are made of wood.

iii. White stone is placed above the threshold, symbolizing the White Stone God of the Jiarong Tibetans, and praying for life safety of their families.

iv. Hanging prayer flags on the door, it means that when the head touches once, it indicates that the chanting should be done once, so that evil things can be impeded outside the house.

#### 4.1. CASE STUDY – DHARAMSHALA

##### Introduction

The Dalai lama's residence and the headquarters of Central Tibetan administration (The Tibetan government in exile) are in Dharamshala. It is the center of Tibetan exile world in India. Following the 1959 Tibetan uprising there was an influx of Tibetan refugees who followed the 14th Dalai Lama. His presence and the Tibetan population have made Dharamshala a popular destination for Indian and foreign tourists, including students studying Tibet.



Figure 11: Image showing Tibetan Buddhist culture in Dharamshala

(Source: <https://lashworldtour.com/>)

##### Background study

The charming district of Dharamshala has been a home away from home for Tibetan heritage for decades. Residence to The Dalai Lama, Dharamshala is also the headquarters of the Central Tibetan Administration, which is the Tibetan Government in exile. When China invaded Tibet in the 1950s, the Dalai Lama and several other Tibetans had to flee their native land forcefully. At that time, India offered help, and it was in Dharamshala, Himachal Pradesh where everyone took refuge.

Ever since then the province is a manifestation of Tibetan culture in India. Thanks to the artistic and architectural amalgamation that has taken place over the years, visitors now get to



explore Tibetan ethos through museums, temples, and Buddhists monasteries spread across the vicinity. However, the true beauty of Dharamshala lies in its temples and monasteries.

### Location

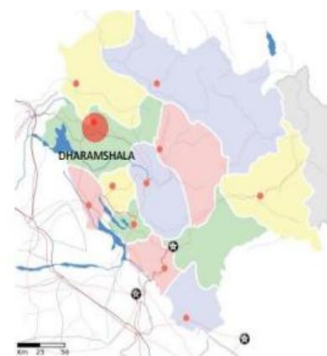
Dharamshala is the city and the municipal corporation in Kangra district in the Indian state of Himachal Pradesh. It is the district headquarters. Dharamshala is 18 km from Kangra. It is a city in the upper reaches of the Kangra Valley and surrounded by dense Coniferous Forest consisting mainly of Stately deodar cedar trees.



Figure 12: Map of India showing Himachal Pradesh (source: <https://www.mapsofindia.com/>)

Figure 13: Map of Himachal Pradesh showing Dharamshala

(source: <https://www.mapsofindia.com/>)



### Monastery complex at Dharamshala

As seen in fig 12 the monastery complexes are spread out over three mountain ranges. There exist four monastery complexes and a secretariat complex on these mountain ranges.

There is a monastery complex at the base of one mountain where a narrow road winds to the Tibetan settlement at the top of the ridge. The Dalai Lamas monastery is walking distance from the Tibetan settlement. The road continues beyond the settlement towards the other two monastery complexes, one of which is faintly visible on the range preceding the range which houses the settlement.

The last monastery complex is obscured from view by the Dalai Lama's monastery complex.

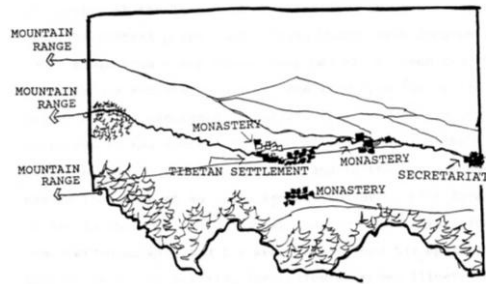


Figure 14: View of the monastery complex at Dharamshala

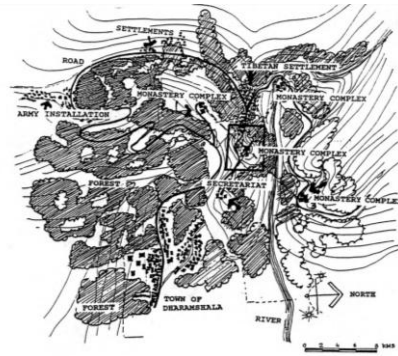


Figure 15: Map of the Monastery Complexes at Dharamshala

### The Symbolic Spatial Ordering of the Group of Monastery Complexes

The spatial order at Dharamshala consists of the following:

- Monasteries at the corners.
- Prayer Hall at the center.

### The Four Corners

The four corners of the monastery complex at Dharamshala are represented by three monastery complexes and the Secretariat. In all they symbolically represent the four dimensions of the world.

### Prayer Hall Complex at the Center

The intersection of the (above) two axes determines the centrality of the main prayer hall complex, a symbolic representation of the center of the world axes.

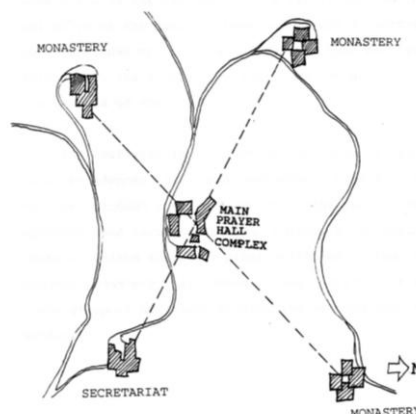


Figure 16: The spatial ordering strategy at Dharamshala



### Case study - The Dalai Lama monastery complex

Home of the Dalai Lama, the spiritual leader of the exiled Tibetans, the Dalai Lama monastery complex, is considered a sacred heaven for Tibetans. It lies in the southwestern end of McLeod Ganj in Himachal Pradesh.

The prayer hall is one of the buildings of the complex centered around a courtyard. As one approaches the complex there is a huge courtyard relative to its location on the ridge and also relative to the terrain of the area.

The courtyard is enclosed on two sides by visiting monks' residences, and guest residences, with the prayer hall and the resident monks' residences on the third side. The approach road terminates at the courtyard.

In addition to these buildings there are other buildings of the adjacent Namgyal monastery that spread on the slopes of this hillock. These group of buildings enclose the setting for the social mandala.

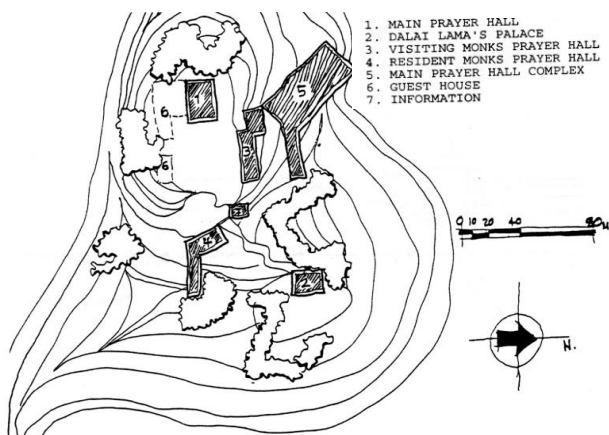


Figure 17: Site plan of the main prayer hall complex

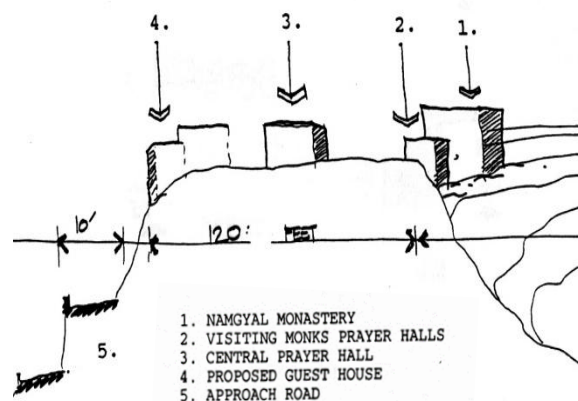


Figure 18: Section thru the Central Monastery Complex. [8]

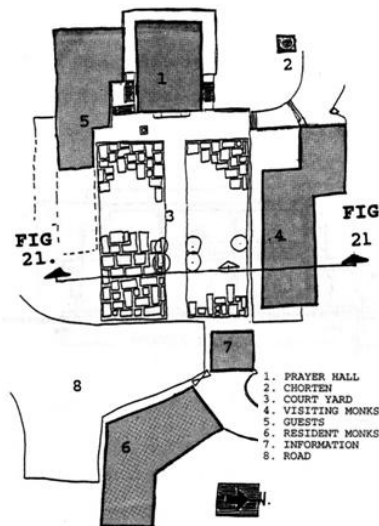


Figure 19: Plan of the Courtyard and the Surrounding Buildings

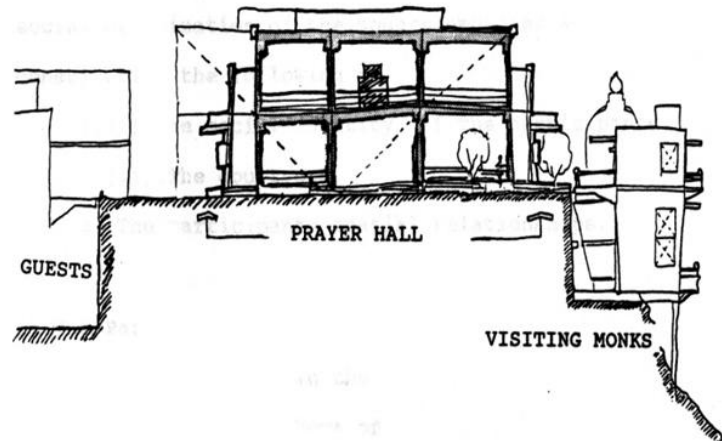


Figure 20: Section thru the Courtyard

The main prayer hall is situated in the center of the main Monastery Complex. The prayer hall and adjoining monk's residences enclose a space called the Namgyal Square (only for its close proximity to Namgyal Monastery complex).

The social organization of the square embodies a social mandala constituting the following:

- i). The social identity of the participants.
- ii). The courtyard.

## The Participants

The participants in the social mandala are members of the monastery constituting the Dalai Lama who sits in the prayer hall, resident monks in their enclosed space, the visiting monks and other visitors in their enclosure.

## The Courtyard

The courtyard is a symbolic representation of a mound of earth which is sacred. The representation here at Namgyal Square is in the form of a courtyard which lies in front of the prayer hall, and enclosed on other sides by the monks and the visitor's area. The courtyard acts

as a focus for directing all conversations and a means of achieving order in dialogues and discourses by the Dalai Lama.

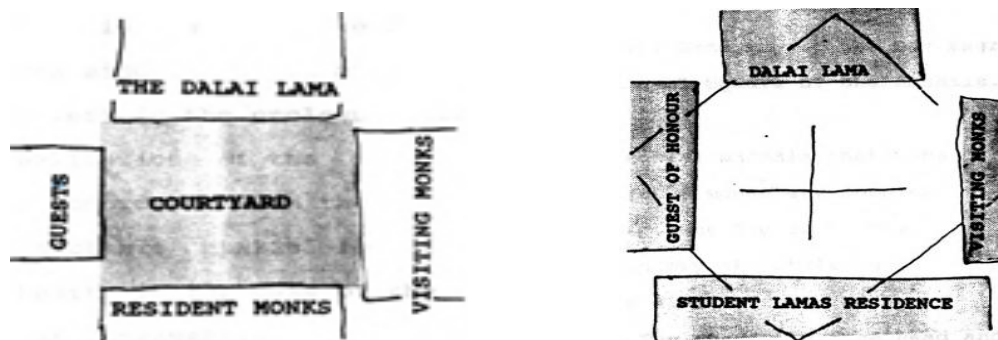


Figure 21: Planning of the Courtyard and the Surrounding area

### Case study - The Norbulingka Institute, Dharamshala

The Norbulingka Institute, located in Sidhpur village of Dharamshala, is a focal symbol of Tibetan Art in India. The center, officially established in 1955, started to preserve, and promote centuries-old Tibetan traditions under the initiative of then cultural minister Kelsang Yeshe and his holiness Dalai Lama.

The architect of the place is Kazuhiro Nakahara, who built the structure in a combination of traditional Tibetan and Zen Japanese designs.

Norbulingka Institute was officially inaugurated in 1995 by His Holiness the Dalai Lama. Today, Norbulingka has nine workshops including thangka painting, statue making, thangka applique, woodcarving, applique, wood painting, tailoring, weaving, and screen printing. The Institute is named after 'Norbulingka Jewel Garden' in Tibet; the summer palace of the 14th Dalai Lama. With a spirit of tranquility, it is a serene retreat with green gardens and amazingly long streams.



Figure 22: Front view of Norbulingka Institute

(Source: <https://india.norbulingka.org/>)



Figure 23: Entrance gateway to the Institute

(Source: <https://india.norbulingka.org/>)

The ground schematic plan resonates the proportions to the deity of compassion, Avalokitesvara. This spatial transformation from the conceptual iconography replicates the traditional Tibetan architecture style. It includes construction methods and technicality, materials and elements of ornamentation and finishes. While the workshops and offices were constructed in the shape of his thousand arms, the temple is his head, and in the middle is the water spring, representing his heart, emanating kindness to all living beings. Woodcarvers and carpenters helped to erect the buildings, while thangka painters worked tirelessly to complete the frescoes on the walls of the temple.

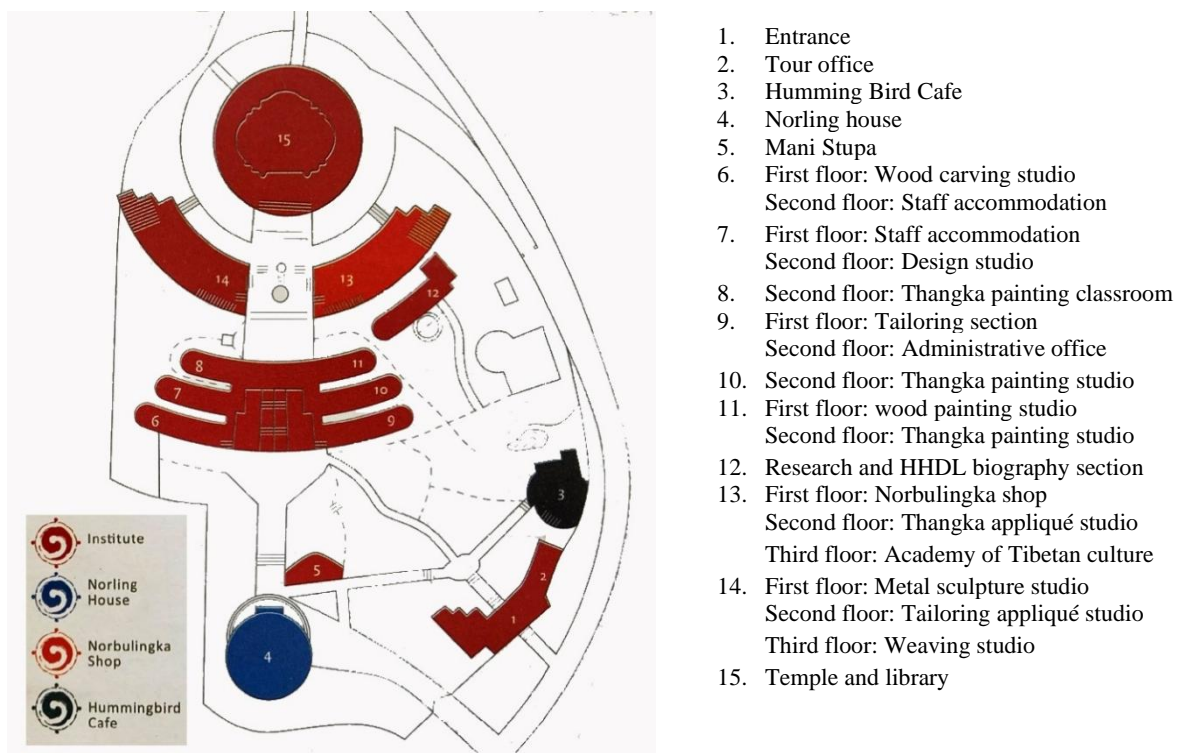


Figure 24: The schematic plan with programmed details for the institute  
(Source: <https://india.norbulingka.org/>)

Most of the windows are double-panelled as a climate-responsive design feature implemented to avoid cold breeze from entering the rooms while allowing air-circulation within a given space.

## **4.2 CASE STUDY – MAJNU KA TILA**

### **Introduction**

Majnu Ka Tila is a Tibetan colony in Delhi India that was established around 1962 it is officially called new Aruna Nagar colony Chowk town it is part of north Delhi district and is located between Yamuna River and Delhi 's Outer Ring Road NH one near ISBT Kashmiri Gate.

### **Background study**

The 1959 Tibetan uprising took place in March, most of the residents of the Majnu Ka Tila left Tibet in 1959- 60. When the Dalai Lama too went into exile to Dharamsala, soon a small Tibetan refugee camp came up across the road on the Yamuna riverbed. The land was allotted by the government of India to the refugee in 1960. After the Sino Indian war in 1916 to many of the refugees who had previously settled temporarily near the Indo Chinese border shifted here. Today it is the home to 2nd generation of Tibetan refugees and is also known as Samyeling through colloquially as “little- Tibet” or “mini-Tibet”.

The colony officially, known as new Aruna Nagar colony remains unauthorized though in March 2013, government of Delhi included new Aruna Nagar Tibetan refugee camp in its list of “895” to be regularized. Colony the refugee colony experienced widespread flooding in 2010 rainy season. As a result, many of the resident’s reinforcement measure in their buildings on June 20, 2013 during North India floods.

### **Case Study – Monastery and Temple**

The Mini Tibet, as the name suggests, has a Tibetan Buddhism-inspired Monastery and Temple that stays very close to the hearts of this neighborhood. Not only it’s the central place of worship for them, but it serves as the beacon of hope for them and enlightens their culture with its light spreading all over Delhi. It is one of the places universally where Tibetans feel secure, the main reason behind its immense emotional and cultural value. The Tibetan refugees who have raised Mini Tibet as their own home, their source of hope comes from the Buddhist monastery and temple complex, built on their own. The complex has a rich history of being influenced both by the Tibetan and the Indian monks.

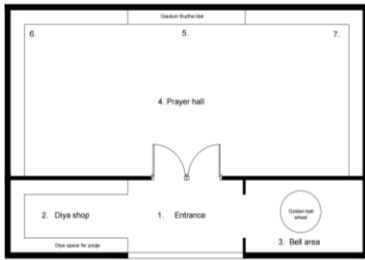


Figure 25: Layout of the monastery

(Source: Author)



Figure 26: entrance of the monastery

(Source: Author)



Figure 27: Diya space at the entrance of the monastery

(Source: Author)



Figure 28: huge bell at the entrance of the monastery

(Source: Author)



Figure 29: Prayer Hall of the monastery

(Source: Author)



Figure 30: Thangka Paintings

(Source:

<https://www.dsource.in/>)

The monastery and the temple are planned in the same manner, situated adjacent to each other. The architectural elements of these two are blended very well and show the rich traditions of Tibet.

The color palette of both structures is inspired by the Thangka Tibet paintings. These paintings illustrated the life of Lord Buddha and his teachings.

Intriguingly, the door frame is of wood, which according to the Indian Buddhist architecture, was used in vault roofs for sound insulation. Historically, the pagodas were designed as bell-shaped structures.

The temple here has gilded ornamenting at its top that denotes the resemblance to earlier times. On the periphery of the temple and monastery, there are beautiful prayer wheels to do the mantras. It is believed that they accumulate positivity and purify the negativity by rolling them around.



The most minor features from Buddhist architecture are implemented into these structures, making it worth a visit. The temple complex is beautiful on its own through the main elements mixing up and forming a beautiful combination of every symbol and giving it a meaning.



Figure 31: Ornamentations used in monastery at Majnu ka Tila (Source: Author)

### Case Study – Residence

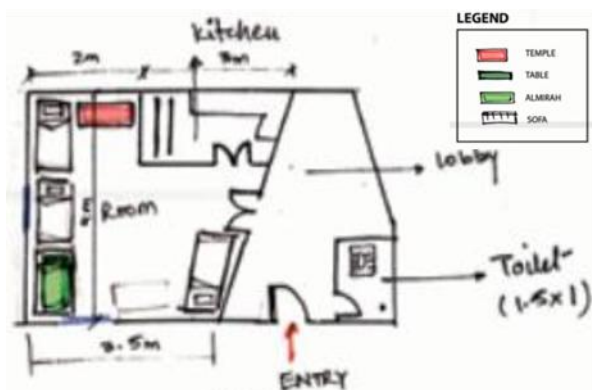


Figure 32: Layout of house no 1 at Majnu ka Tila (Source: Author)

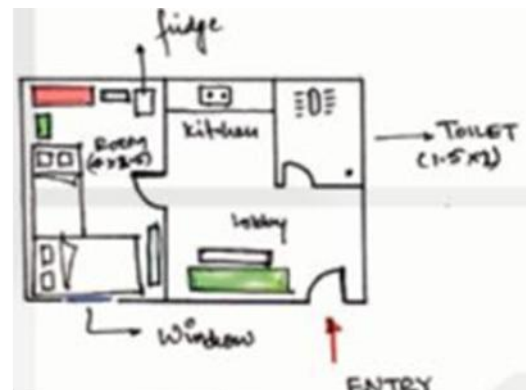


Figure 33: Layout of house no 2 at Majnu ka Tila (Source: Author)



Figure 34: Images of interior views of houses at Majnu ka Tila (Source: Author)

### Architectural elements & Street sections



Figure 35: Images of architectural elements in Majnu ka Tila residence (Source: Author)

Figure 36: Street sections of Majnu ka Tila (Source: Author)

### 4.3 COMPARATIVE ANALYSIS

Comparison table of the Tibetan settlement in Dharamshala and Majnu ka Tilla with the architectural styles followed in Tibet.



PARAMETER (ARCHITECTURAL FEATURES)	TIBET	DHARAMSHALA	MAJNU KA TILLA
<b>Spatial planning</b>	The most desirable building sites are on elevated land facing south.	Building are generally facing south east.	Main market street and residential lanes separated by transition lanes
<b>Type of roof</b>	Flat roofs are used in most parts of the central and western Tibetan plateau where rainfall is slight; however, in the eastern Tibetan plateau where summer rains are heavier, sloping roofs.	Sloping roofs are standard on all houses because water drains on a sloping roof better than it does on a flat roof.	Residential area generally has flat roof and others i.e. religious spaces have sloping roof.
<b>Social gathering places</b>	Urban religious spaces - act as a social gathering space.	Urban religious spaces - act as a social gathering space.	The central square in front of the temples act as the space for social gathering
<b>Markets</b>	Markets in the social gathering spaces only near the temple square.	Markets near the social gathering spaces.	Informal market street and shops on the lower floor of residences.
<b>Place of worship</b>			
Spatial arrangement	AXIAL PLANNING – Rectangular or square plan	AXIAL PLANNING – Rectangular or square plan	AXIAL PLANNING – Rectangular plan
Façade treatment	Eight spoked dharma wheels in between two deer's.	Eight spoked dharma wheels in between two deer's.	Eight spoked dharma wheels in between two deer's.
Materials	Locally available materials like wood, earth, rocks etc.	Locally available materials like wood, earth, rocks etc.	Scap of metals and bamboo, concrete,
<b>Dwelling units</b>			
Material	Mixture of rocks, wood, earth and cement ; lower floor for livestock and upper floor for residential purposes.	Uses both locally available materials and concrete.	Concrete 2-3 storey buildings with lower floor for commercial activities and upper for residential purposes.
Façade treatment	Tibetan flags on roofs; use of white stucco plaster; Plain and simple facades	Tibetan flags on roofs; use of bright colors, plain and simple façade.	Tibetan flags; use of bright colors
Doors and windows	Many windows for letting in sunlight; windows cave covered with a red, white and blue stripped cloth	Many windows for letting in sunlight; windows have cloths with motifs and arts from Buddhist architecture in bright colors.	Wooden doors with engravings; windows have cloths with motifs and arts from Buddhist architecture

Table 4: Comparative analysis of architectural elements in Tibet, Dharamshala and Majnu ka tilla

(Source: Author)

## 5. ANALYSIS AND CONCLUSION

Answering the research questions raised in the beginning of this research papers it can be said that architectural identity is a necessity to develop one's cultural identity in the host land. It is essential to develop one's architectural identity to stay connected to the cultural practices. Also, it is possible to develop and infrastructure, which is being shared by two different communities yet is individual to them and represents their Cultural identity if they successfully establish their own Architectural identity. This infrastructure would help them grow while protecting their ethnicity and rather would help them establish a new culture in the host city.

### Cultural settlements in Dharamshala

In the last 50 years, Dharamsala has gone through a significant amount of change. The presence of the Dalai Lama in Dharamsala changed McLeod Ganj from an empty town into a bustling city, full of Tibetans, Indians, people on pilgrimage, and tourists. Upon the arrival of Tibetans in McLeod Ganj, the houses and buildings were made from very temporary materials,

reinforcing the idea that living in India was not permanent. For many Tibetans in the 1960's, the prospect of returning to Tibet felt imminent. However, as the conflict in Tibet continued for many years, Tibetans soon realized that returning to Tibet may not be as soon as they initially hoped.

It has been observed through the case study that use of architectural elements help Tibetan community in establish their own identity in the far away foreign land staying in enclaves have higher than state connected to their roots and their culture is not diluted to the changing environment of the host city evidence and experience suggests that Tibetans have tried using different architecture as well as cultural elements to take pride in their roots the customs and heritage.

### **Cultural settlements in Majnu Ka Tila**

Evidence and experiences suggest that people of Tibetan community present in the area have not been able to establish themselves in the whole city and have lost connection with their roots. They could not stand the weight of the host city and got influenced by the cultural practices of the host city. One cannot find any reference to the cultural practices of the residents in the area. The residents have failed to protect their ethnicity because they lacked in using their architectural elements had they tried to establish their architecture identity in the whole city they have been able to protect their culture identity as well.

Despite having lived in Delhi for almost 50 years, Tibetans are still living as refugees and at this dispossessed of rights which any other citizens of Delhi possess. This situation in it entirely beings Asked to question the threshold of examine the rights to the city.

It can be said that

1. with the help of architecture and cultural parameters, identified the cultural and social practices of the migrants can be translated into living spaces to create a homely feeling and to feel the connection to the roots.
2. It is mandatory for the society to create conditions in which Different traditions and customs are valued and respected.
3. Community should take pride in their roots culture and heritage without becoming Island of traditions

The result is that culture of each community defines the identity of the community. And architecture as a social phenomenon was originated from the culture and its effects. If architectural identity gets described in culture and tradition then it can be said that each ethnic group offers architecture in accordance with their culture at different times.

**Each Society has its own culture upon which the foundation of its architecture is laid and its architecture is the objective image of its culture defining identity of the society.**

## RECOMMENDATIONS

1. While most current refugee area designs take the UNHCR recommendations and regulations into consideration, such designs are only minimally inspired by the context and the climate in which these camps will exist. Therefore, there is need for designs and models that considers the various contextual, cultural, and economic needs of a proposed refugee camp. Additionally, applying the latest affordable, yet innovative design solutions (such as taking advantage of the available natural energies or using newly developed and recycled materials) is strongly encouraged and will likely be beneficial when designing refugee areas.
2. Furthermore, taking a long –term perspective when designing refugee areas, prevents the areas from failing short after it has been established. In addition, providing adequate work opportunities for refugees likely will ensure a more productive community that is less dependent on support from humanitarian organizations.
3. Architecture in such places which have a rich socio-cultural milieu and extreme climatic conditions, must be a resultant of design decisions taken in response to them and shall never be an alien implanted in an existing heritage fabric.
4. The amalgamation of various ethnic colors, elements, motifs, features, vernacular techniques will easily give any designer different alternative permutations to form a character for the design language of the built structures.
5. In such cases, since the Tibetans are refugees hoping to go back to their country one day and facing the risk of losing their culture and identity; it is the responsibility of the Architect to make sure that their identity is retained in the resultant project and not be taken away by the whims of the design.

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