



THE PATAN MUSEUM OF ARCHITECTURE AND RITUAL AT THE MULCOK PALACE

PROJECT PROPOSAL

THE KATHMANDU VALLEY PRESERVATION TRUST
MAY 2012



KATHMANDU VALLEY PRESERVATION TRUST

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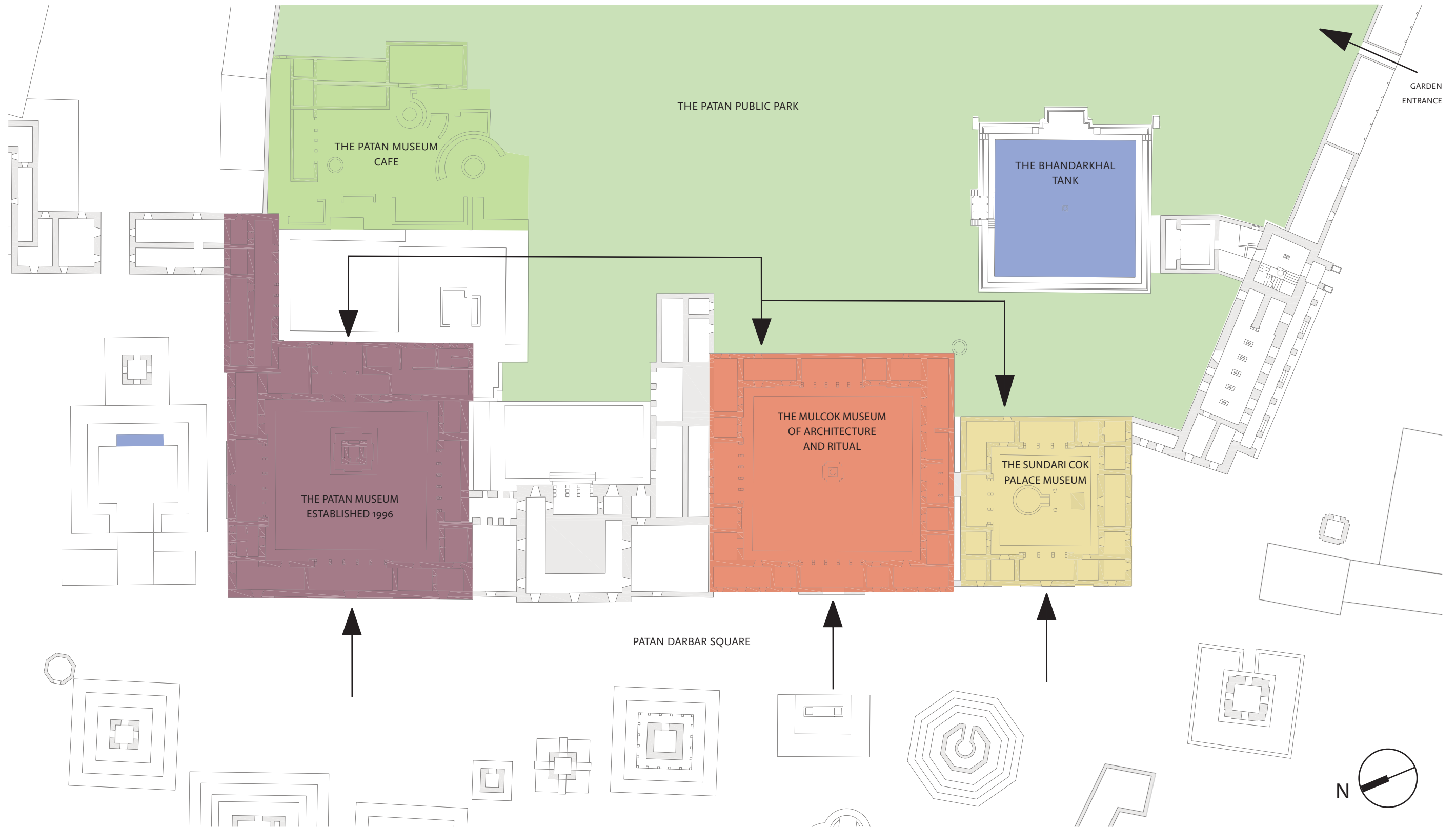
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THE PATAN MUSEUM OF ARCHITECTURE AND RITUAL

THE SETTING

The Patan Royal Palace Complex is one of South Asia's most important historic sites: known for its mix of medieval and modern architecture and its seamless integration with the city, the living monuments located within make the site critical to local tourism. The Complex is a magnificent compound whose courtyard buildings, temple towers, open spaces and water architecture constitute the heart of the Patan Darbar UNESCO World Heritage site in Nepal.

The Kathmandu Valley Preservation Trust is currently midway through its ambitious scheme to restore the Patan Royal Palace Complex. This ten-year program of works, encompassing in total eleven buildings and monuments, will catalyse both local preservation efforts and international tourism. The Trust is proud to report to its donors that 2011 was marked by many achievements, including the successful restoration of: the Bhandarkhal water tank located behind the complex, the Tusha Hiti stone step-well, the central **Mulcok courtyard building**, and the Taleju Temple.

THE PROPOSED MULCOK MUSEUM

The new Museum will significantly expand the exhibition capacity of the Royal Complex. The highly successful Patan Museum established in 1996 showcases religious art of Nepal. For the Mulcok Museum the following proposal foresees a museum of architecture and ritual, drawing from KVPT's vast collection of artefacts and drawings, assembled over twenty years of restoration work in the Kathmandu Valley. KVPT network of national and international experts will provide all necessary research and curatorial assistance. Future plans involve the creation of an archive and resource library, making available not only KVPT's, but also other researchers' materials on Nepal's traditional architecture and history.

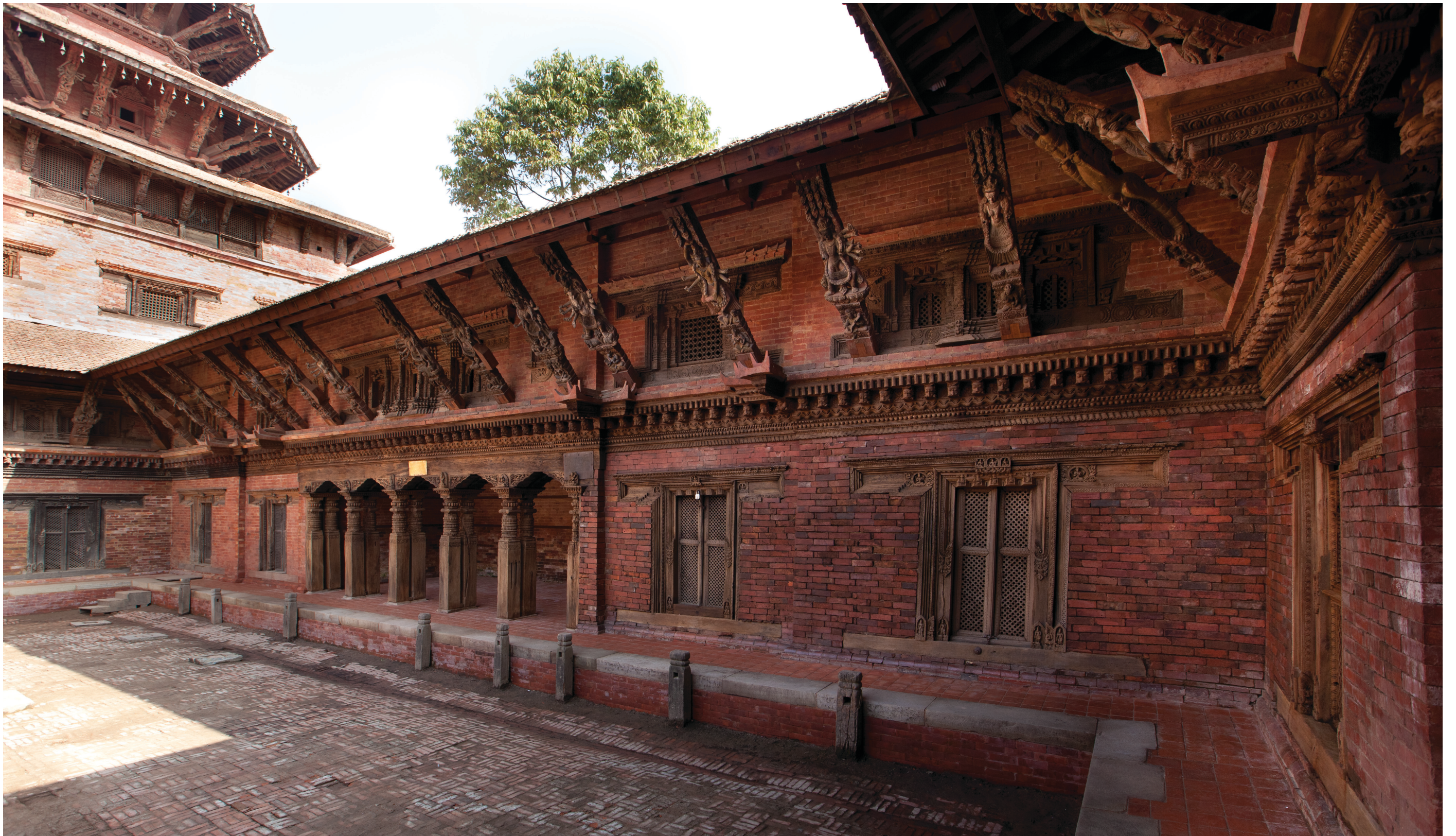
These restored palaces will serve as a living exhibit, wherein the visitor learns more about the very buildings in which they stand. In the palace buildings the visitor will experience first-hand the palaces' many-layered histories and traditional and contemporary design influences. The visitor will also have the opportunity to view exceptional woodcarvings and repoussé work. Changing exhibits of architecture and crafts may be housed in the neighbouring Sundari Cok (expected to be completed in 2014).

TICKETING AND MANAGEMENT !!

A comprehensive plan for ticketing and management of the Palace Complex will be developed. Currently the Municipality charges foreign visitors 500 NRS to enter the city square, without contributing to the restoration or maintenance of the Palace Complex. The Patan Museum currently charges 250 NRS entry fee. Upon project completion, all three palace courtyards should be open for longer hours, seven days a week as the Patan Museum courtyard and garden is today. A ticketing system is needed that is fair and will sustain success. One possibility is for the three museums to be accessible under the same ticket, resulting in a ticket price increase.

The existing Patan Museum management structure under the Museum Development Board will remain unchanged and will incorporate the two new palaces in its current management plan.





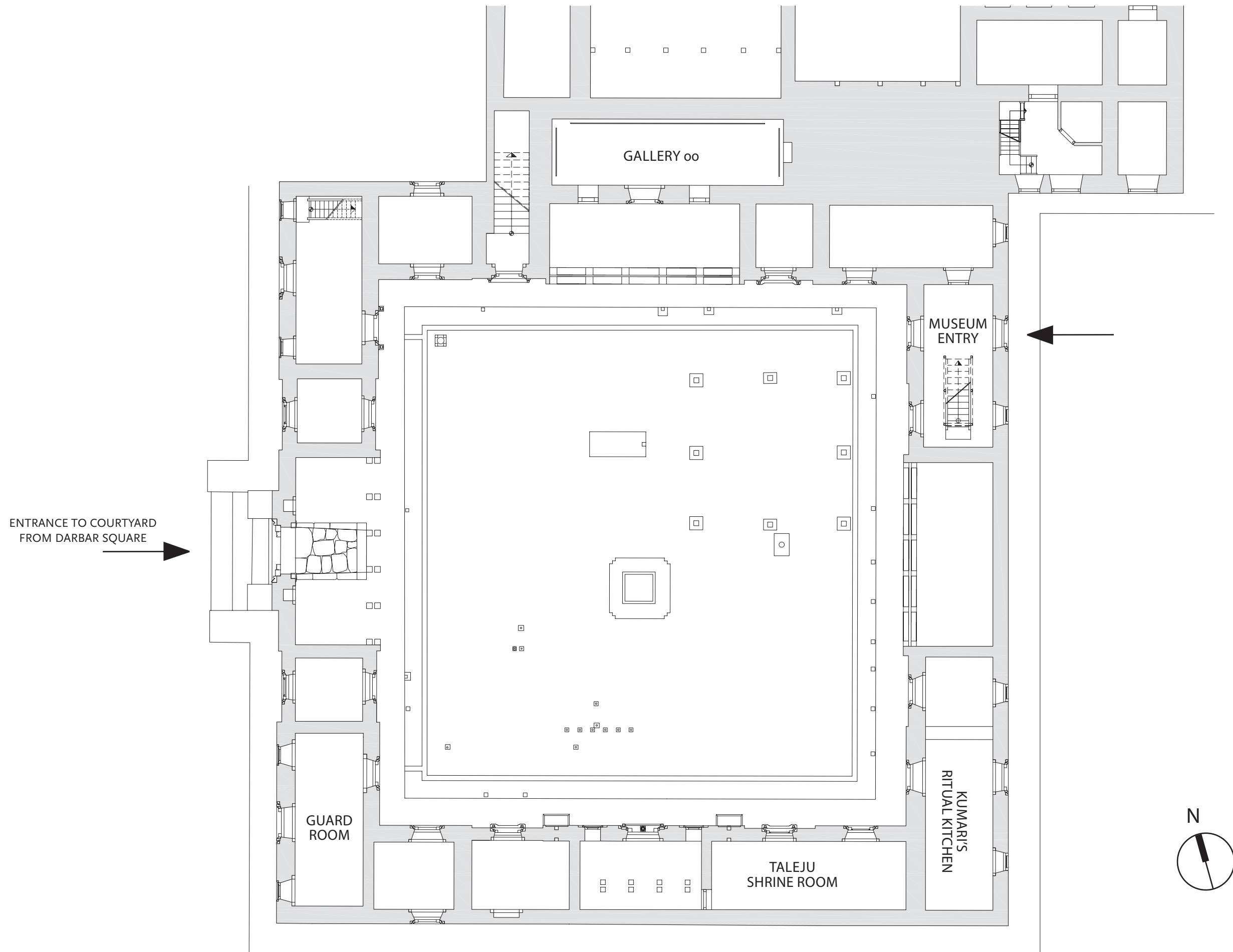
Mulcok East Wing - after restoration
Photograph by Kishor Kayasta, December 2011

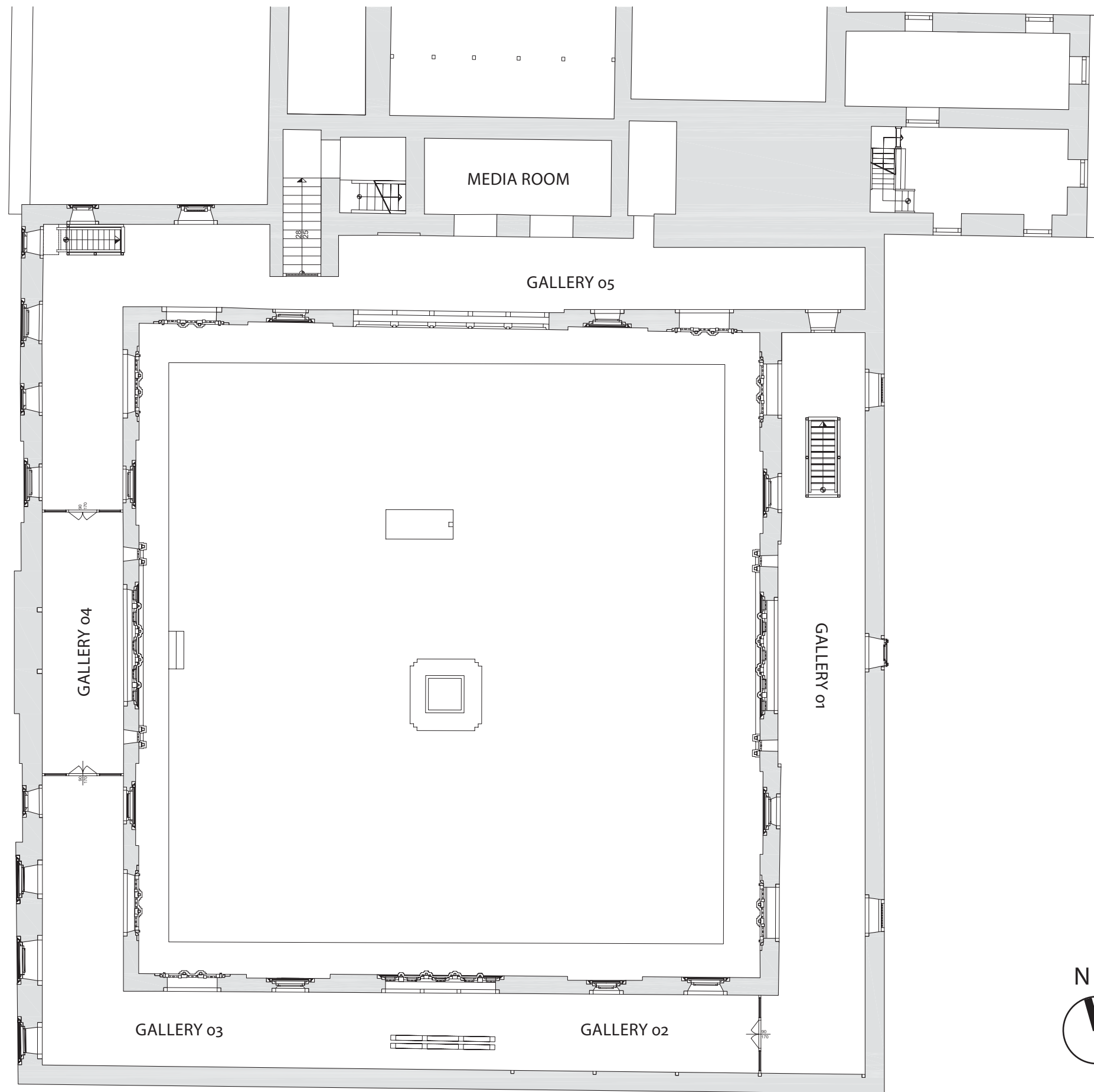




Mulcok North Wing - after restoration
 Photograph by Kishor Kayasta, December 2011









Gallery 00 after restoration
Rising damp affects most ground floor walls. It is not recommended to plaster the walls but rather to treat the surface with a brick color tinted lime wash. The documentation panels will be mounted on water-proof plywood installed at a distance of 4 inches to the walls.
Photograph April, 2012



Entry to Gallery 00
Efflorescence indicates rising damp and transport of salts to the brick surface. The wall will require continued cleaning.
Signboards for the documentation gallery will be mounted on either side of the door.
April, 2012

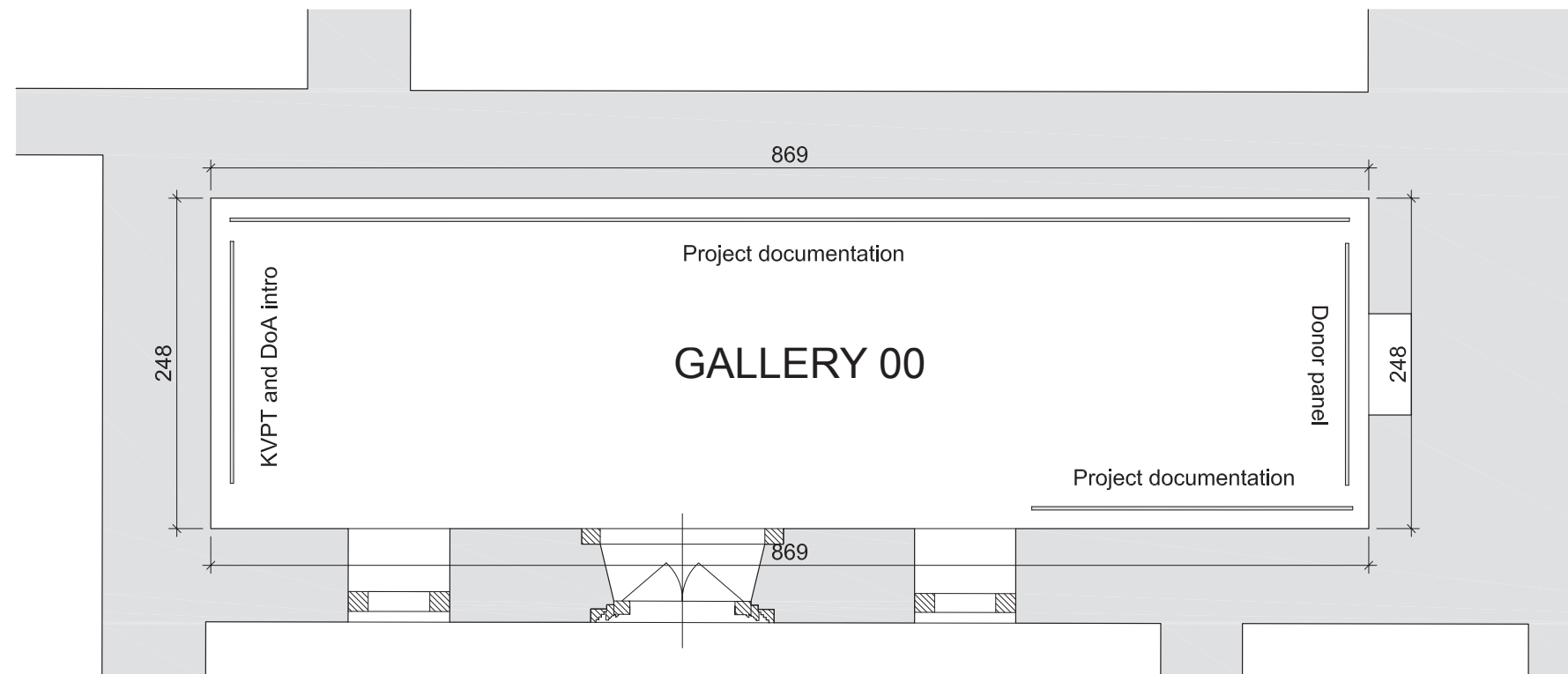


GALLERY 00

PATAN ROYAL PALACE PROJECT DOCUMENTATION

This gallery on the ground floor of Mulcok's north wing will be accessible free of charge to visitors and serve as an introduction to KVPT's achievements since 1989, and provide detailed documentation of the Patan Royal Palace Complex restoration. Utilizing drawings and photographs, restoration documentation will introduce the visitor to a variety of aesthetic decisions, technical solutions, and working methods developed by the Kathmandu Valley Preservation Trust. This presentation will illustrate the synthesis of local and international knowledge and expertise, and also pay tribute and highlight the important contribution by all of the donors who have made these works a success.

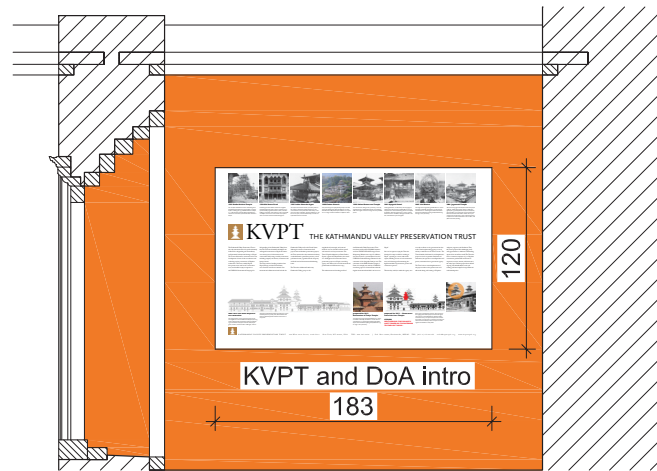




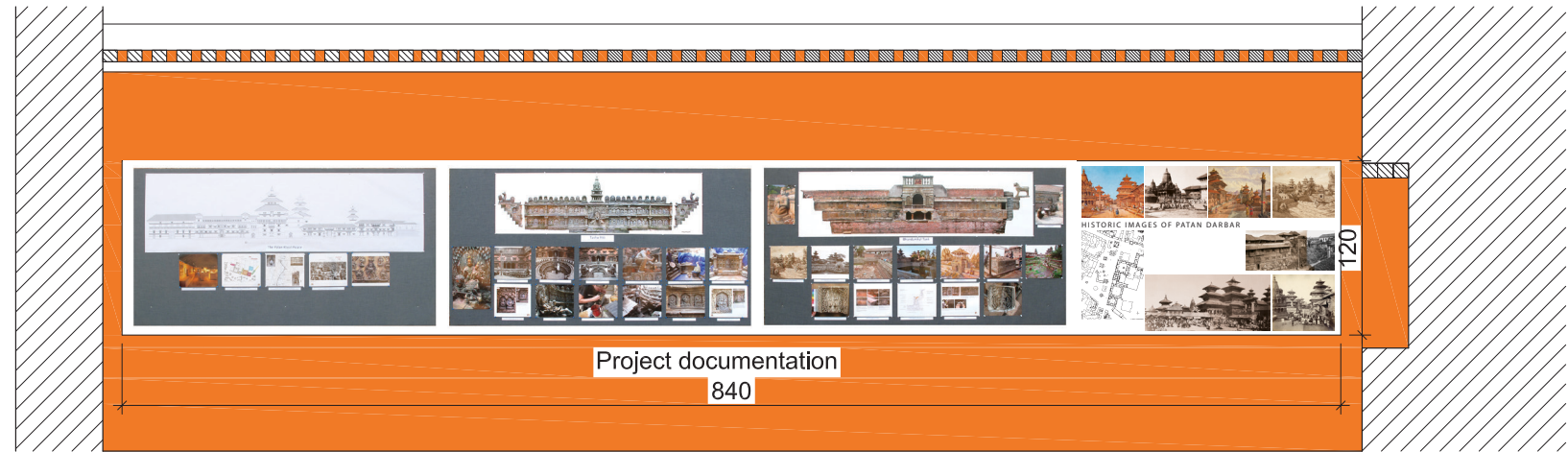
Gallery 00 installations:

tracks 11 meters
 spots 14 pcs.
 wall panels 14 meters
 wall panel backing (ply wood) 14 meters
 two sign boards on either side of door
 brochure holder
 simple KVPT/project brochure initially 5,000 copies
 guest book



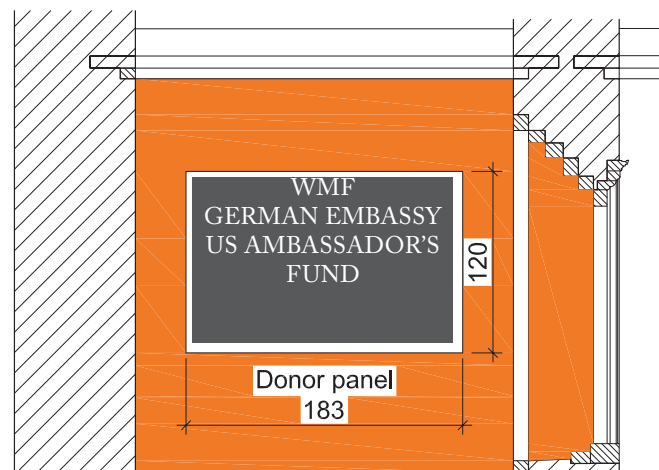


Introduction to KVPT and DoA projects implemented over the past 20 years in Kathmandu and Patan.

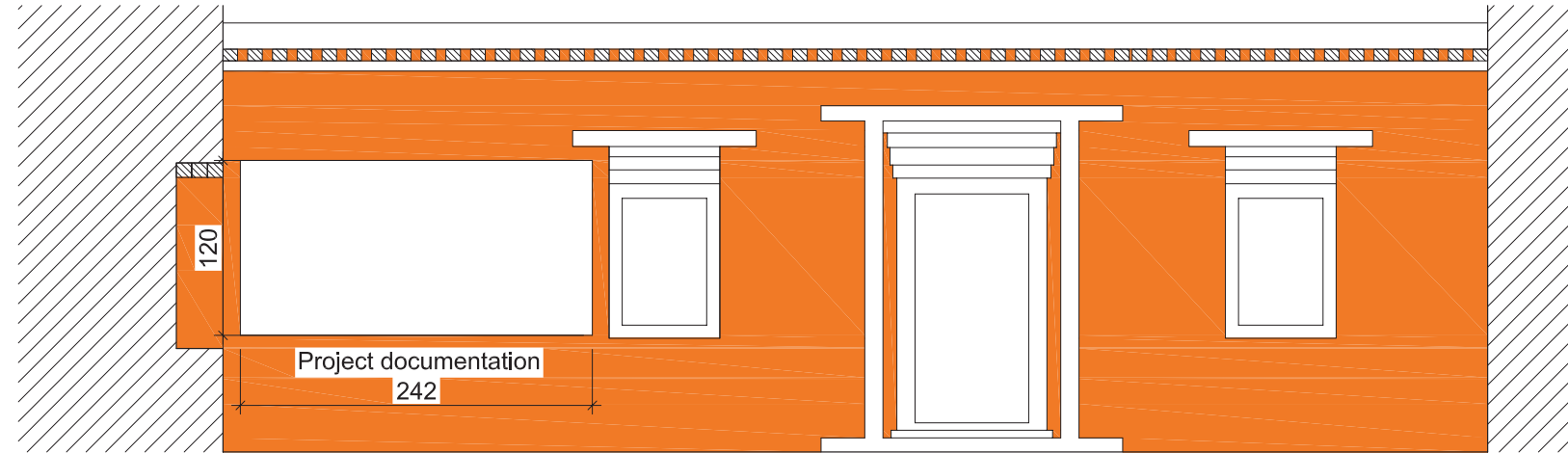


Detailed documentation of Patan Royal Palace Projects:

- Historic photographs
- Restoration of Mulcok and Sundari Cok
- Tusha Hiti and Bhandarkal Tank
- The Taleju Temple
- Kot Pati and Court House
- The Golden Door Ensemble and Yantaju Shrine



Donor panel:
Credits to contributors of KVPT's projects.



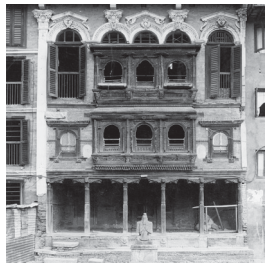
Fundraising appeal:
Description of planned projects for which funding is sought.
Display of leaflets with project specific information, KVPT contacts,
and options for donating to future restorations.





1992 Radha Krishna Temple

The complete refurbishment of this outstanding example Malla period architecture was praised by numerous experts, including the 1993 UNESCO Mission to Nepal, as: "a demonstration that the highest standards of international conservation practice have been achieved in Nepal".



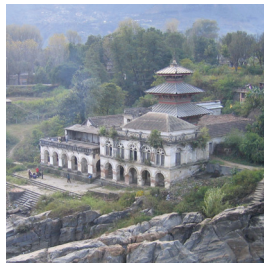
1994 Old House Fund

As buildings are dismantled in the historic neighborhoods throughout the valley, a fund is imperative to acquire historically significant windows, doors, and other building components. Such artifacts can be incorporated into Nepal's museums or even reused in the repair of other monuments within the World Heritage site.



1995 Lakhe Shrestha Agam

The repair and restoration of this 17th century tower on the northern side of Patan Darbar Square was a critical contribution to the preservation of the valley's most prominent urban ensembles. The tower had been in ruins for over ten years, and was threatened by imminent collapse before the Trust rescued it.



1998 Chobar Ganesh

The 17th century Jal Vinayak (Ganesh) temple is located next to the Chobar gorge where the Bagmati river exits the Kathmandu valley. The temple's Ganesh is an impression on a large rock that resembles an elephant's head.



1999 Sulima Ratnesvara Temple

This rare structure, dating to the 13th century, is the only pagoda structure in Nepal that preserves its overall form while retaining the numerous carvings from the pre-Malla period.



2001 Ayuguthi Sattal

The Ayuguthi Sattal, an 18th century two-story pilgrims' resthouse has been the focus of KVPT efforts since 1991. The proposal to restore the building which was occupied by squatters, led to the government's move to nationalize the monument. This effort, although successful in the end, necessitated ten years of litigation.



2005 Kal Bhairav

The huge stone image of the god Kalo Bhairav is said to have been accidentally discovered in a water reservoir outside of town. It was brought to Kathmandu Darbar Square and erected there by King Pratapa Malla during his reign in the 17th century.



2006 Jagannath Temple

The 16th century Jagannath Temple was the third project under the "Kathmandu Darbar Initiative". Badly damaged by the 1934 earthquake the temple was completely reconstructed in 1936 reusing the original carved timber elements and some of the historic bricks. Due to poor maintenance over the past 70 years it became necessary to replace most of the roof structure such as rafters, wall plates and timber planking.



KVPT

THE KATHMANDU VALLEY PRESERVATION TRUST

The Kathmandu Valley Preservation Trust is the only international not-for-profit exclusively dedicated to safeguarding the extraordinary and threatened architectural heritage of Nepal. The Trust is dedicated to restoration and to the development of state-of-the-art solutions and technology in the conservation of Nepalese architecture. The Trust, notably Nepal's first private sector team in the conservation area, was founded in 1989 in response to the UNESCO International Campaign for

Safeguarding of the Kathmandu Valley. Since then the Trust has identified and helped save endangered monuments in Nepal and claims over twenty years of achievement in the conservation field, saving over fifty monuments including temples, rest-houses, monasteries and historic houses. The Trust, with its founding members from Nepal, Europe, and the United States, was conceived as and has continued as an international collaboration based in both the

Kathmandu Valley and in the United States. Although a number of international aid projects have undertaken preservation projects, the Trust remains the only international charity in this field with a permanent presence, a local professional team, a global network of experts, and both local and international fundraising bases.

The Trust has collaborated with many Kathmandu Valley groups on the

neighborhood, municipal, and national levels for over two decades and has rescued and restored over forty monuments. The Trust's Nepal headquarters in Patan Darbar Square, opposite the Royal Palace, has served as a clearinghouse for information about preservation projects in Nepal, a watchdog agency, and a library for local and international professionals and students since 1995.

The achievements and working model of

the Kathmandu Valley Preservation Trust have been cited by three ICOMOS missions and four UNESCO World Heritage Center Monitoring Missions since 1992. In addition, the Trust received a commendation from the UNESCO Cultural Heritage Division for the restoration of the Ayuguthi Sattal in 2006. The restoration of the Radha Krishna Temple of Patan, for example, was cited by a UNESCO monitoring report as "demonstration that the highest international standards can be met in

Nepal."

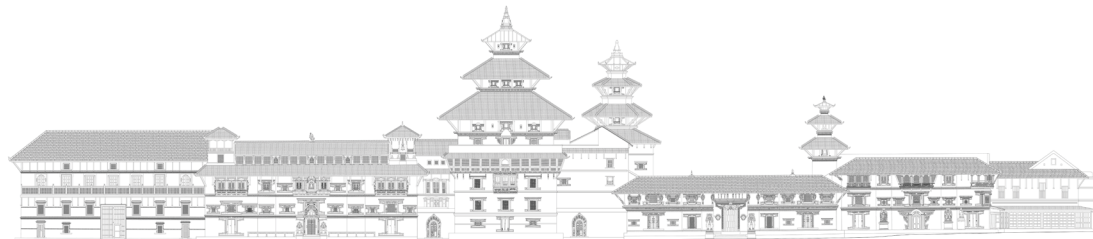
Since its inception in 1989, the Trust has developed a unique model for working in Nepal - operating in concert with world experts, building at close to local construction rates, and achieving and maintaining the highest standards of preservation practice and construction practice.

This turn-key model, in which the agency acts

not only as adviser to the government but also as the actual implementing agency, is one of the key contributors to the Trust's success. The Trust identifies, fundraises for, and implements projects in close cooperation with the local authorities, but operates as an independent and private, international non-government agency.

The Trust's role as actual implementers of the projects relies on the private sector and allows the hiring and training of Nepalese

architects, engineers, and draftsmen. Thus, the Trust's projects offer challenging work and opportunities to collaborate with leading experts from around the world. The Trust has been a continuous employer of 5-10 Nepalese conservation professionals and dozens of carpenters, masons, artisans, and artists since the early 1990's. Diverse projects have offered ongoing and individualized on-the-job training, and have helped to keep traditional craftsmanship alive.



2005-2015 The Patan Royal Palace restoration

The purpose of this mission was to bring key consultants together for intensive fieldwork and project planning which would allow the scope of the ambitious undertaking to be outlined. The project overview listed project goals, activities, and conservation challenges, and cost

estimates were developed. Most importantly, the mission reviewed preliminary survey work, documentation and research prepared by Niels Gutschow and his team in 2005-2006.

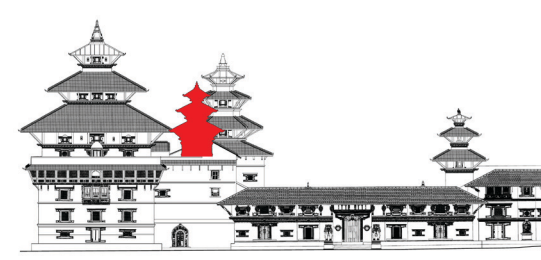


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proposed for 2013 Restoration of Taleju Temple

The huge stone image of the god Kalo Bhairav is said to have been accidentally discovered in a water reservoir outside of town. It was brought to Kathmandu Darbar Square and erected there by King Pratapa Malla during his reign in the 17th century.



proposed for 2013 - Reconstruction of the Lost Temple

**\$350,000
HELP REBUILD THE PALACE'S
LOST TOWER GO TO FACEBOOK
TO FIND OUT HOW...**

Minor repair and restoration projects, which are part of the ongoing Patan Palace project, illustrate how significant projects can be undertaken for relatively modest amounts of money. Your sponsorship of such "architectural jewels" not only saves an important monument, but will be commemorated by a stone inscription to be designed and installed on-site by KVPT.



Panel P 00-01: Introduction to the Kathmandu Valley Preservation Trust



Kathmandu Valley Preservation Trust – Projects in Kathmandu 1999–2008

THE KATHMANDU DARBAR INITIATIVE 2000–2008

A joint project of HMG Department of Archaeology and the Kathmandu Valley Preservation Trust
in cooperation with Kathmandu Metropolitan City



Indrapur Temple
Narayan Temple
Jagannath Temple
2001–2005

A matching scheme supported by
Softee Hotel Ltd.
Surya Nepal Pvt. Ltd.
Surya Enterprises
Nepal Lever Ltd.
Standard Chartered Bank Nepal Ltd.
and
Robert W. Wilson Challenge
to Conserve our Heritage Grant (USA)
World Monuments Fund (USA)
German Development Service (GERMANY)
Robert Silman Associates (USA)
Kathmandu Valley Preservation Trust (USA)



Kal Bhairav
2004–2005

by the generous support of
The U.S. Ambassador's Fund for Cultural Preservation
Nepal Investment Bank Ltd., German Development Service
Mr. & Mrs. Prithivi Bahadur Pandé, Ludwig Kuttner &
Beatrix Ost
with additional support by
Mr. Deepak Man Sherchan, Mr. Bikram Krishna Shrestha
Mr. Jitendra Basnet, Mr. Jitendra Rajbhandari
Mr. Nirajan Lal Shrestha, Mr. Siddhant Raj Panday, Mr.
Surya Prasad Shrestha



Kageswor Mahadev
Temple 2005–2006

by the generous support of
The U.S. Ambassador's Fund for Cultural Preservation



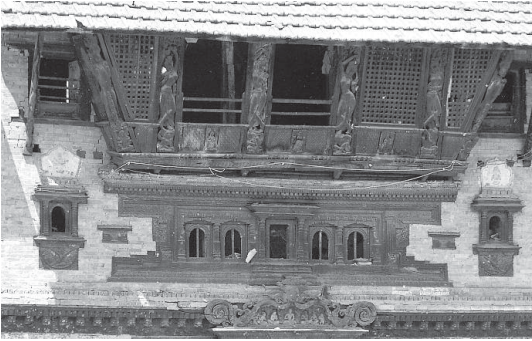
THE BUDDHIST KATHMANDU CAMPAIGN

Chusya baha
1999–2000



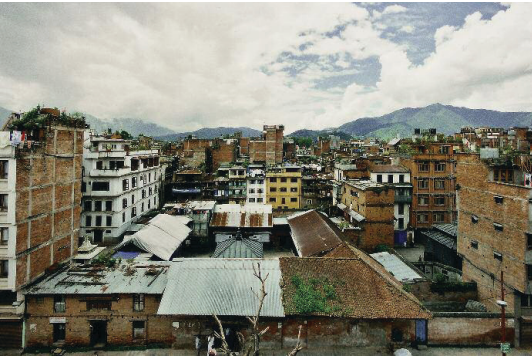
by the generous support of
German Embassy, Kathmandu
Kathmandu Metropolitan City

Yetkha baha
2001–2003



Supported by
Sumitomo Foundation Japan
UNESCO Kathmandu
Yetkha baha Guthi
Kathmandu Metropolitan City

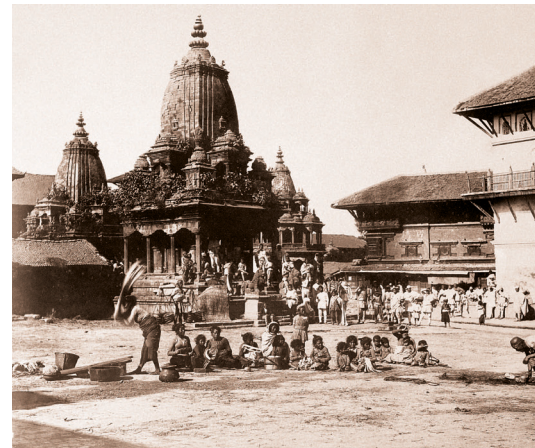
Itum baha
2001–2006



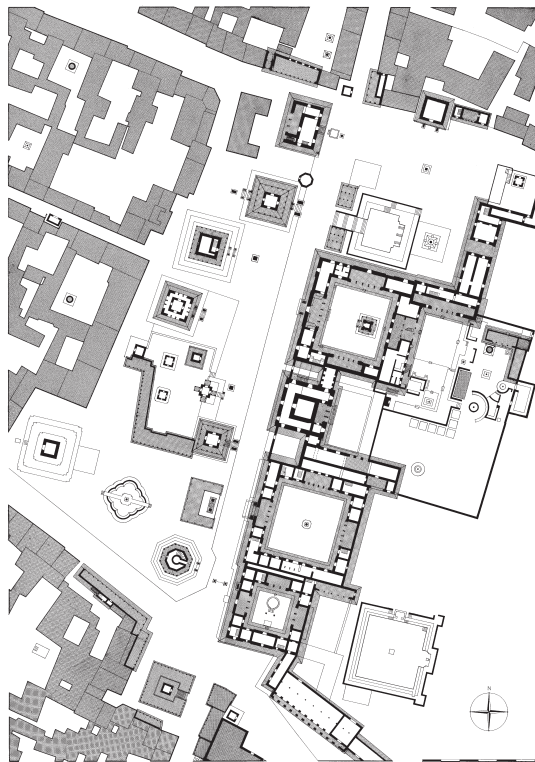
by the generous support of
German Embassy, Kathmandu
Robert W. Wilson Challenge to Conserve our
Heritage Grant (USA)
World Monuments Fund (USA)
Ecohimal (Austria)

Panel P 00-02: Overview of KVPT's projects over the past 20 years



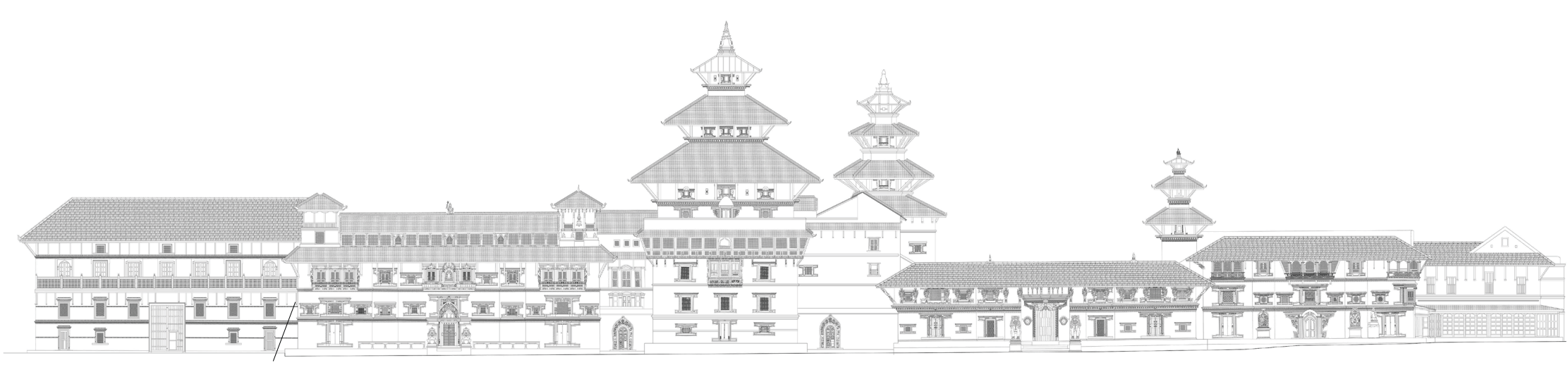


HISTORIC IMAGES OF PATAN DARBAR



Panel P 00-03: Documentation of Patan Darbar Square – maps and historic images

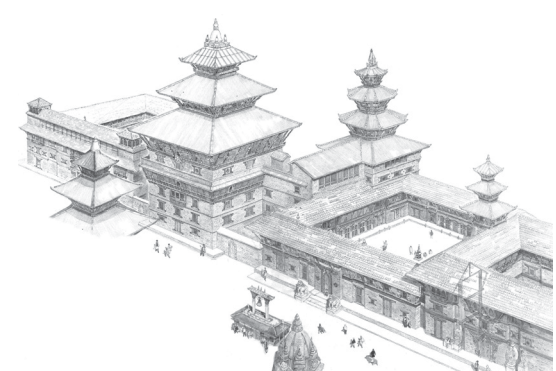




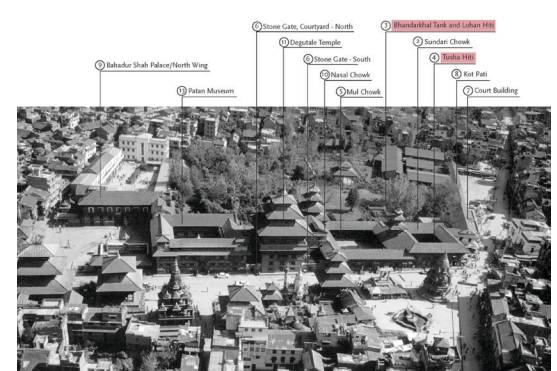
THE PATAN ROYAL PALACE COMPLEX



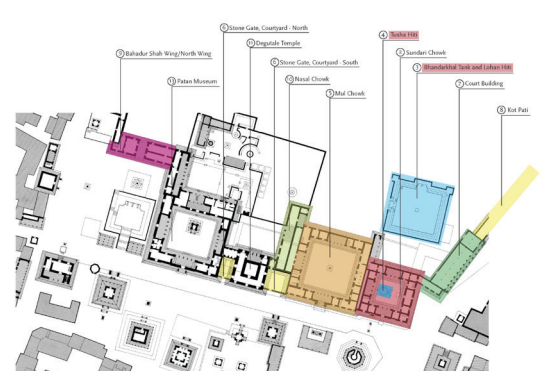
Aerial view of the Patan Royal Palace Complex | July 2005



Aerial view of the Patan Royal Palace Complex | July 2005



Aerial view of the Patan Royal Palace Complex | July 2005



Aerial view of the Patan Royal Palace Complex | July 2005

RESTORATION HISTORY

- tradition of renewal
- oldest inscriptions going back to Licchavi period 8th century. example of the Patan Museum Palace which replaced an older buddhist monastery.
- identification of several rebuilding and expansion efforts 1628 - 1666 - 1728 (dates of the three main court yards)
- last major restoration effort after the 1934 earth quake.

KVPT identified the Patan Palace buildings ten years ago as a critical and valuable historical site of world importance requiring immediate intervention to prevent loss of historical fabric, also identifying the Complex's potential for restoration and re-use. This assertion of the Palace's importance was immediately confirmed on an international level by the World Monuments Fund's inclusion of the Palace site on their World Monuments Watch in List in 2006, which lists the 100 most important and endangered monuments and global heritage sites.

The Patan Palace program of works has sought not only to rescue the structures from decades of neglect and inappropriate uses, such as using Palace buildings for police offices, but also to develop a program of uses which take advantage of the immeasurable resources of the site- both historical and aesthetic. Given Nepal's last ten years of political instability, civil unrest, and economic losses, the importance of resuscitation of such monuments and buildings both for their heritage value and national identity purposes, as well as future economic and tourism development potential cannot be overstated. Nepal is one of the poorest countries in the world, the protection and development of its architectural treasures for the benefit of its people and the international community must be seen as a key plank it is strategy of economic recovery, and one that the Nepal government recognizes by its support of KVPT's efforts. It is of critical importance to the national interests of Nepal that action is taken now so that this world class architectural heritage and the benefits that flow from it are not lost to irreversible damage of time and neglect.

The damage suffered by the Palace Complex buildings and monuments has arisen from a

combination of historic misuse, neglect, poor maintenance, and vandalism, all as a result of the lack of any clear ownership or accountability over the many buildings. When a monument no longer has a specific or self-sustaining use, it quickly falls into a state of neglect due to the lack of clear ownership responsibilities. The Patan Palace was abandoned by the Patan kings when the three kingdoms of the valley were centralized in Kathmandu. The Palace Complex was given to the Nepali police force which allowed the building to fall into total disrepair, even using parts of the historic courtyards as a prison. The establishment of a clear ownership-model, and the securing of a financially self-sustaining future for each monument, is crucial to the Complex's future. If the buildings are left only partially restored and unable to be fully utilized, as they are now, they will once again be passed from government entity to government entity until they are forgotten and decrepit.

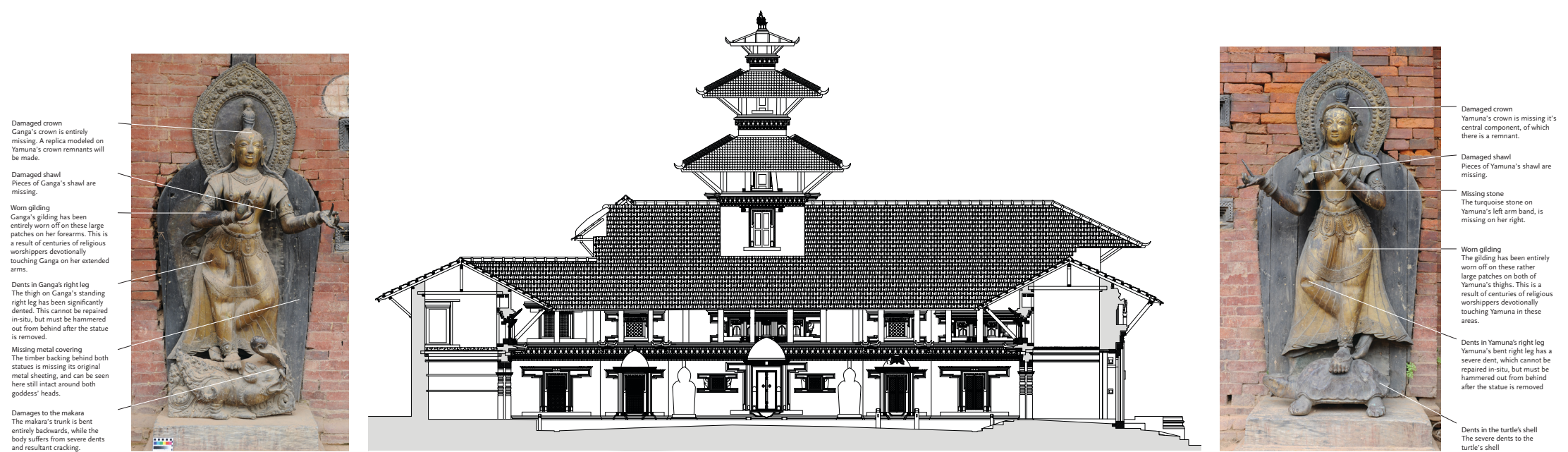
The completion of the remaining four buildings of Phase 2 is absolutely critical not only to the monuments' own structural longevity, but to the longevity of the monuments' continued role in the daily lives of local Nepalis. The Patan Palace Project seeks to transform the site from

abandonment to vibrant cultural center, and to harness the site's historical and artistic prestige in order to instill pride in local communities in their stunning cultural heritage. Through the multiple adaptive re-use projects the Trust has planned for the site, the once neglected and forgotten complex will serve as: an architectural museum at Mul Cok and its adjacent courtyards, an urban greenspace at the Bhandarkhal garden, a community gathering space and reading room at Bahadur Shah, and a handicrafts market at Kot Pati.

Additionally, the Trust has employed seismic strengthening techniques in all of its renovation efforts, and has incorporated seismic strengthening measures into the execution of every restoration. The Trust has made earthquake proofing a priority because of the region's vulnerability to major seismic events, and the Trust strives to guarantee that its projects will be safeguarded in the event of another high-magnitude earthquake. The Kathmandu Valley's architectural heritage is currently at high risk of being lost to another catastrophic earthquake, and through the successful completion of the Patan Palace Restoration and Conservation Project, the Trust will protect the palace complex from the next seismic event, and preserve it

Panel P 00-04: The Patan Royal Palace



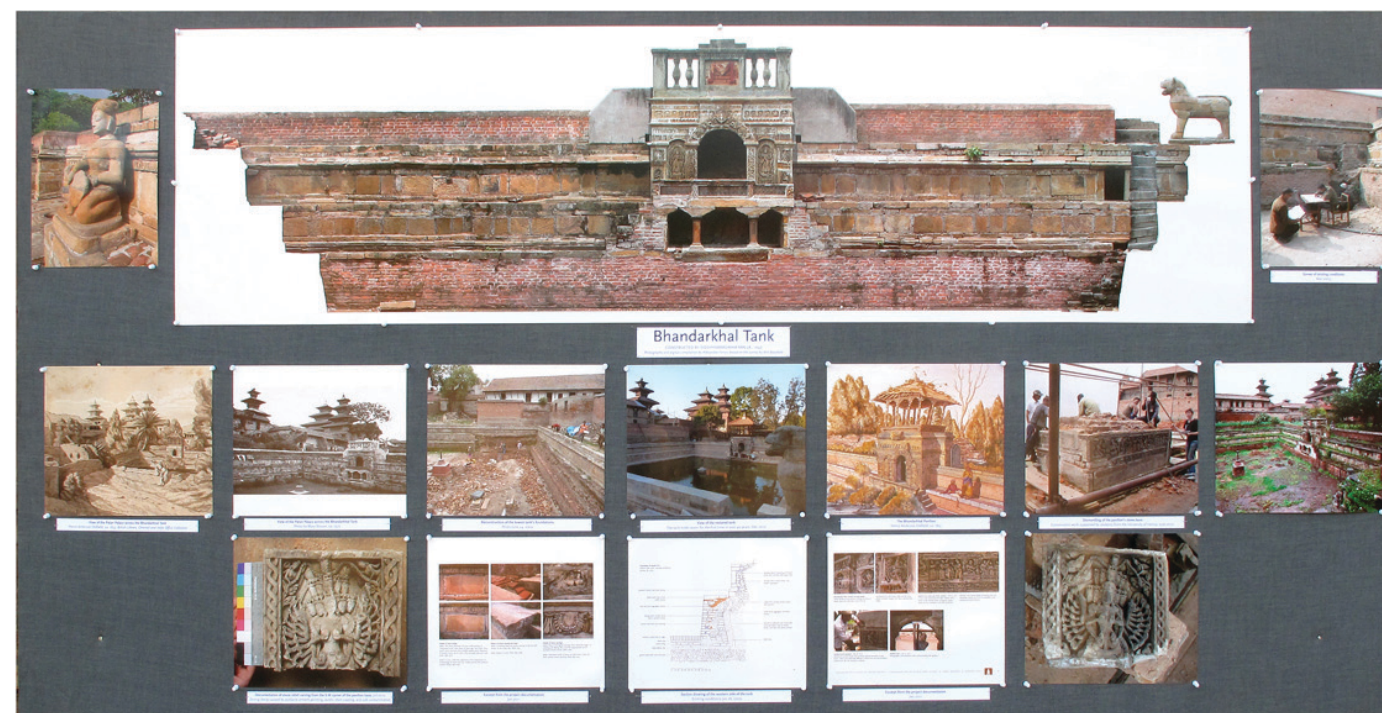


THE RESTORATION OF THE GOLDEN DOOR ENSEMBLE



Panel P 00-05: Documentation of the restoration of the Golden Door Ensemble





Sample panels P 00-06, 07, 08





Mulcok South and East wing interiors during restoration
Gallery 01 to the right and Gallery 02 to the left.
Photograph by Kishor Kayasta, December 2011

Gallery 01 before completion of wall plaster and tile floors.
Photograph by Kishor Kayasta, December 2011



GALLERY 01

THE NEPALESE TEMPLE AND ITS CONSTRUCTION

This exhibit will educate the visitor on the basic principles of design and characteristic structural components of the traditional Nepalese pagoda temple. Based on KVPT's experience of restoring over a dozen such temples, not only drawings, models, and fine artifacts will be on exhibit, but also explanations of important technical solutions and constructions details. Documentation will be presented on interventions that extend the lifespans of historic structures and monuments through improved building techniques, high quality materials, and seismic strengthening measures.

Architectural elements will be identified and their artistic and religious significance and meaning elaborated. The exhibit will also display fine art drawings introducing the visitors to the many different stylistic variations.

Structural elements on display will include valuable windows, roof struts, carved tympanums and columns, all of which have been collected by the Trust. These displays will allow for close-up inspection, which may not otherwise be possible when viewing the elements installed in buildings.



Sulima Ratneshvara Temple, Patan
Patan, Nepal, 1968
Photograph by Mary S. Slusser



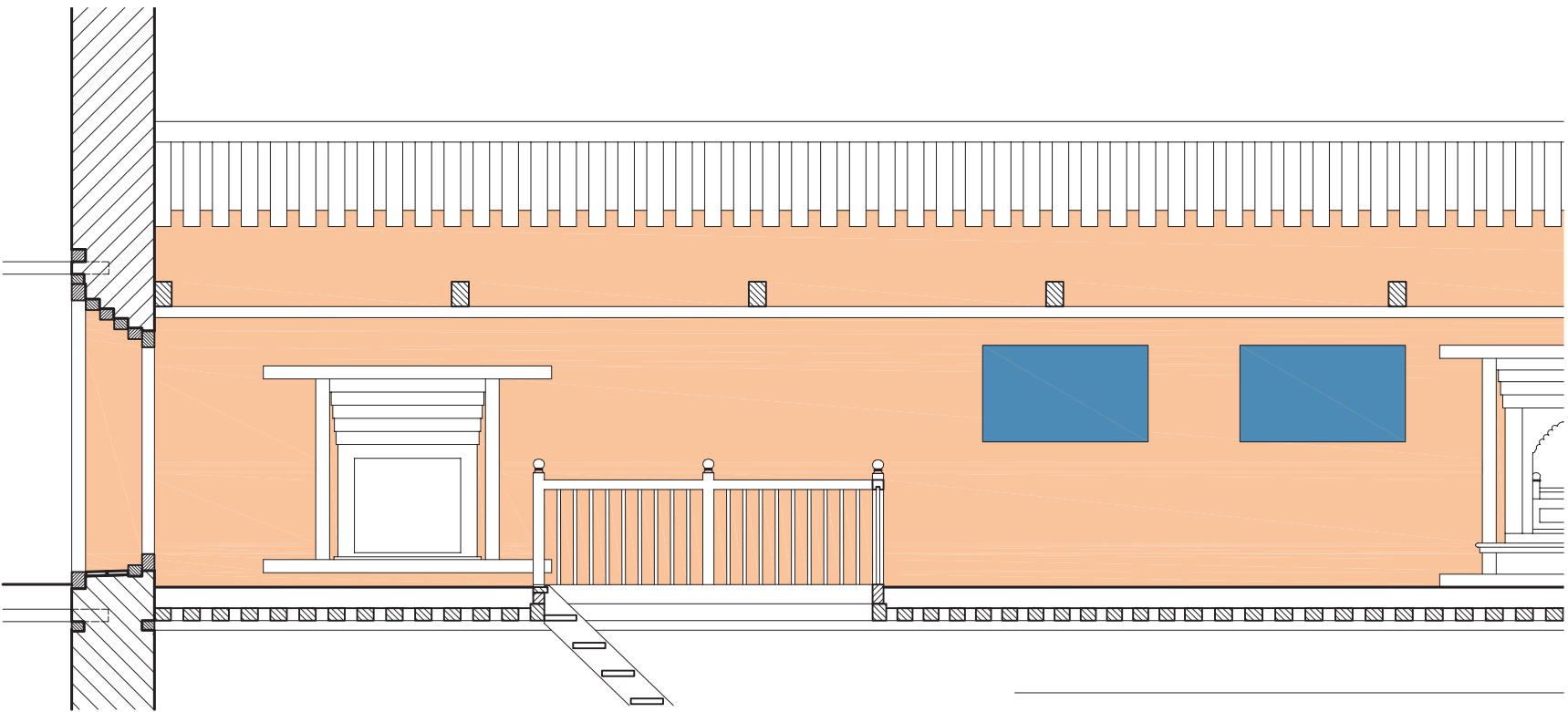
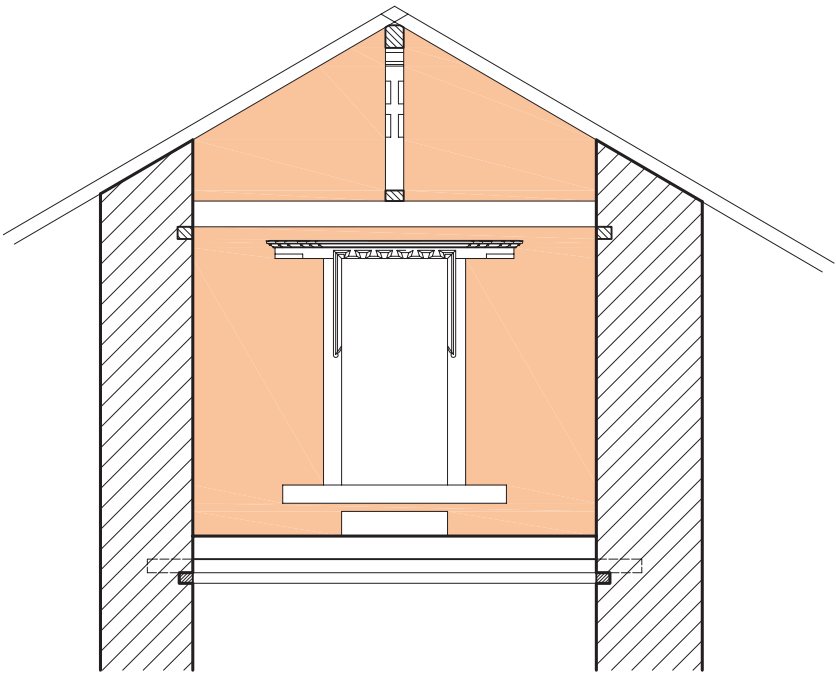
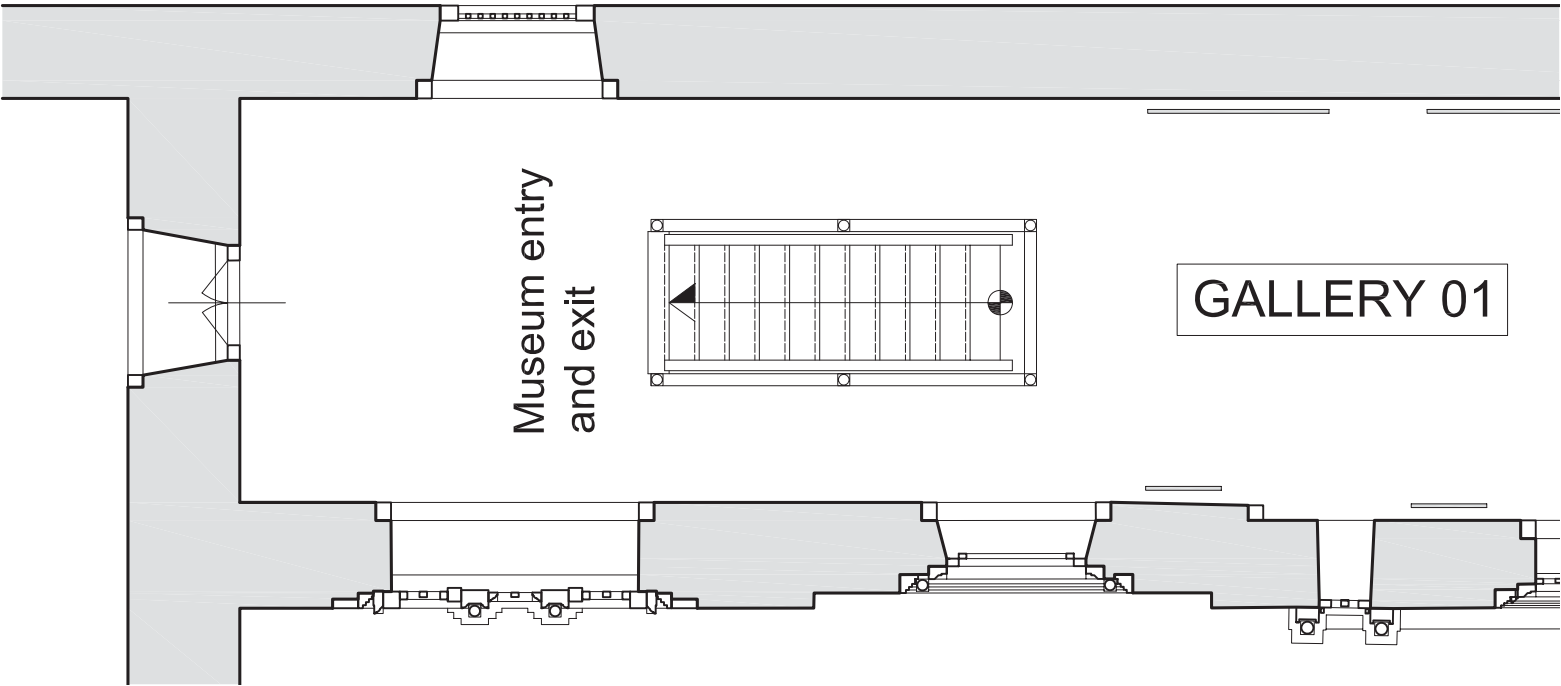
Gallery 01 installations:

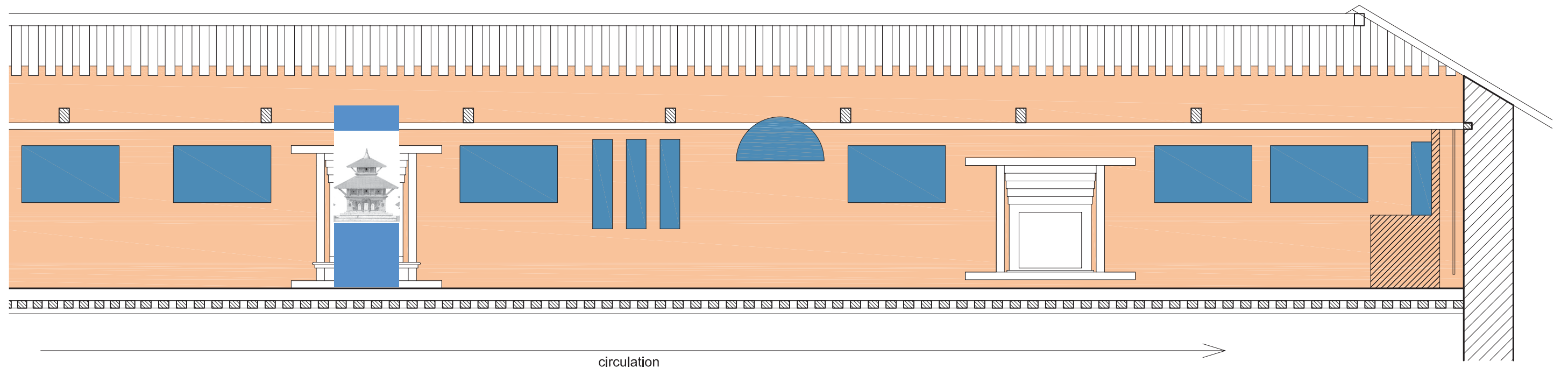
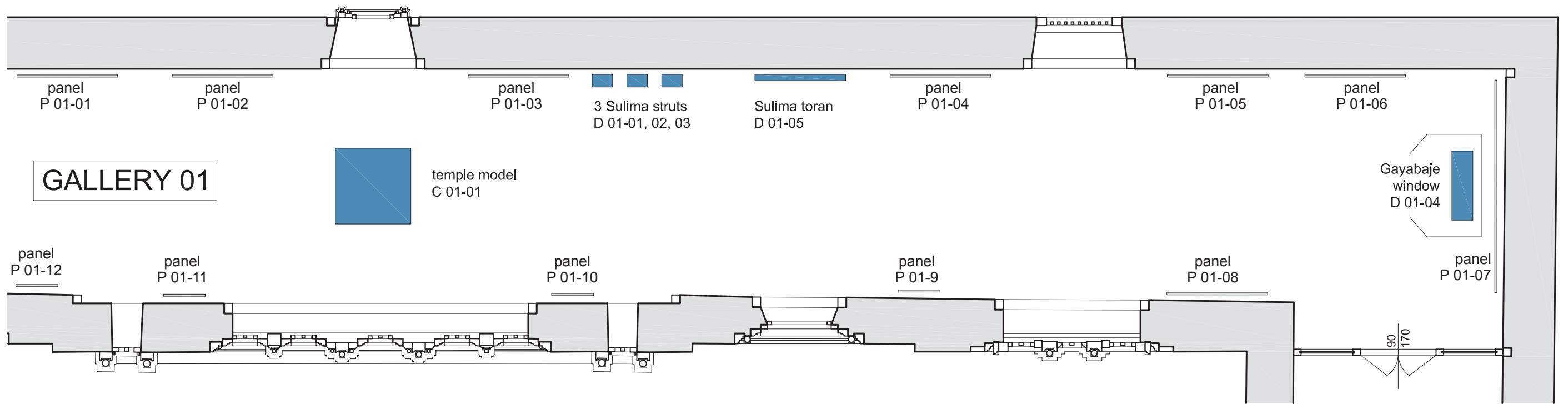
tracks 36 meters
spots 30 pcs
wall washers 1 pc

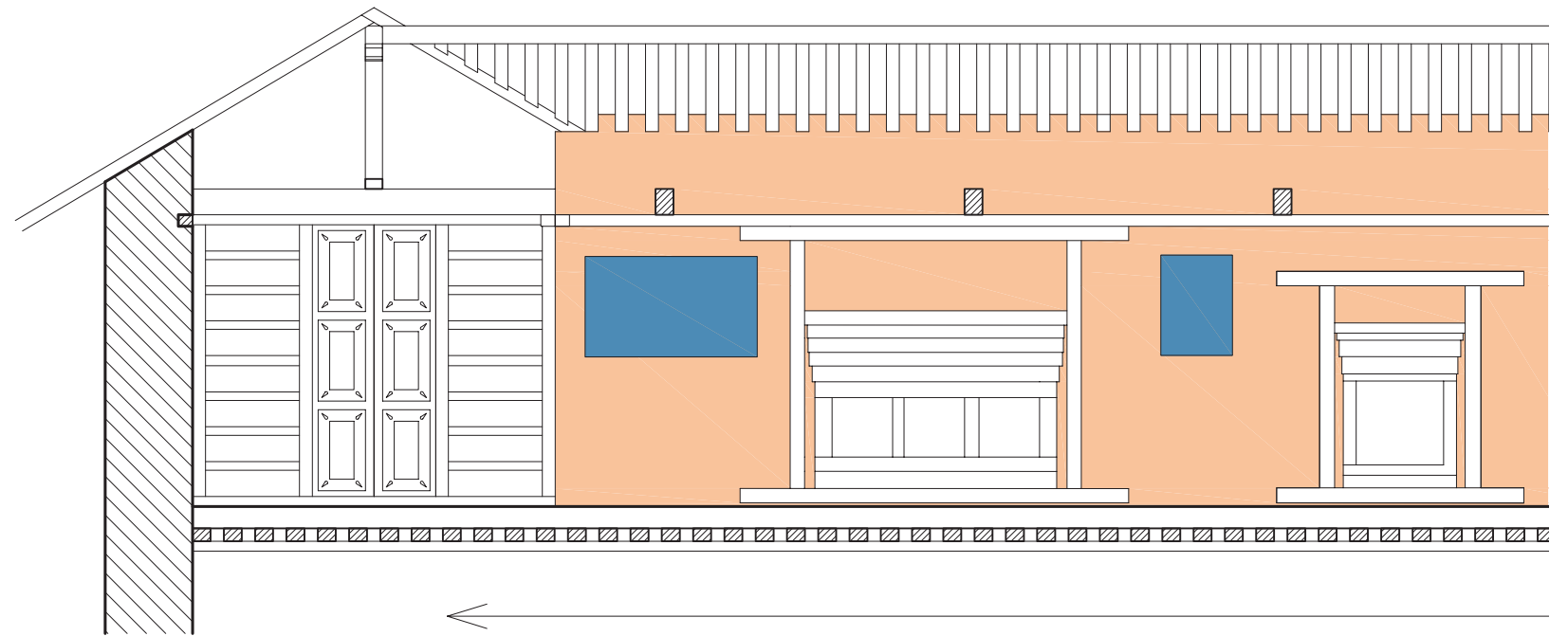
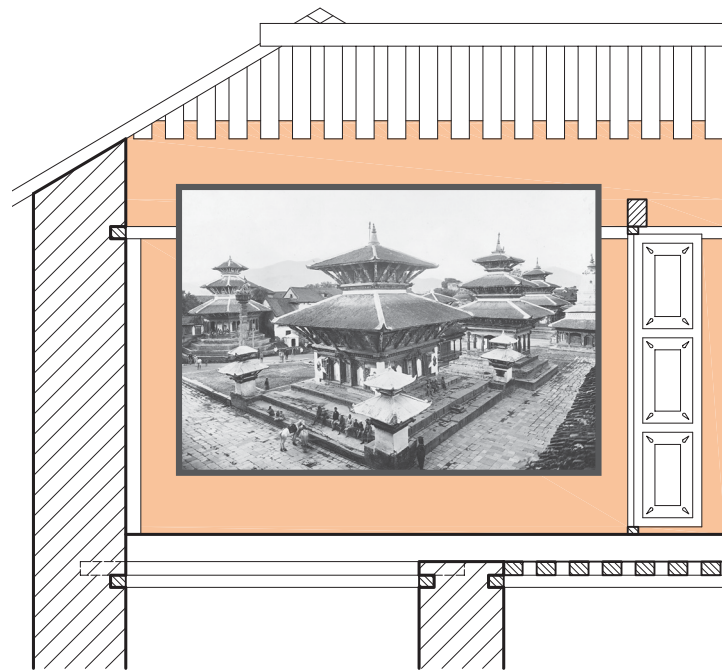
object display:
D 01-01: (140 x 18 x 9 cm) Sulima original strut
D 01-02: (140 x 18 x 9 cm) Sulima original strut
D 01-03: (140 x 18 x 9 cm) Sulima new strut
D 01-04: (100 x 82 x 25 cm) Gayahbajya window
D 01-05: Sulima torana new
D 01-06: (160 x 90 x 60 cm) traditional wall section (daci apa – ma apa – nagu)
D 01-07: tools

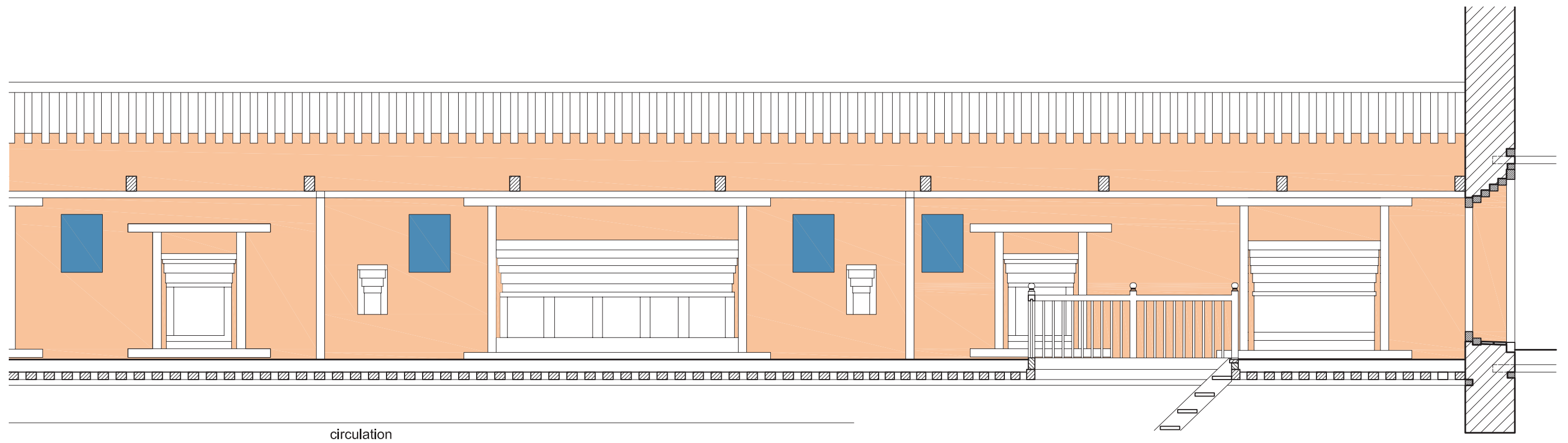
display case:
C 01-01: (190 x 90 x 90) model of pagoda temple

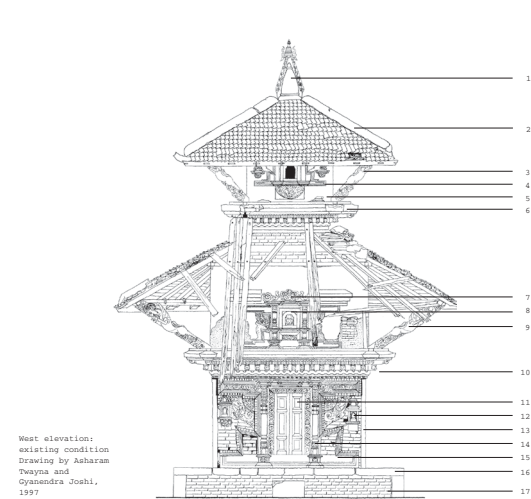
panels:
P 01-01: (70 x 50 cm) craftsman portrait and quote: Indrakaji
P 01-02: (70 x 50 cm) craftsman portrait and quote: female laborer
P 01-03: (100 x 120 cm) strut panel w/photo and drawings by Bijay Basukala
P 01-04: (100 x 120 cm) toran panel w/photo and drawings by Bijay Basukala
P 01-05: (70 x 120 cm) explanation of tools and photos of project pujas
P 01-06: (70 x 120 cm) Gayahbajya panel w/photo and drawings by Bijay Basukala
P 01-07: (160 x 160 cm) Jagganath – large historic photo
P 01-08: (70 x 120 cm) Sulima temple – before and after restoration, photos before and after
P 01-09: (70 x 120 cm) building details from Gutschow's publications
P 01-10: (70 x 50 cm) cut-away temple drawing illustrating seismic strengthening techniques
P 01-11: (70 x 50 cm) craftsman portrait and quote: brick mason
P 01-12: (70 x 50 cm) craftsman portrait and quote: stone mason





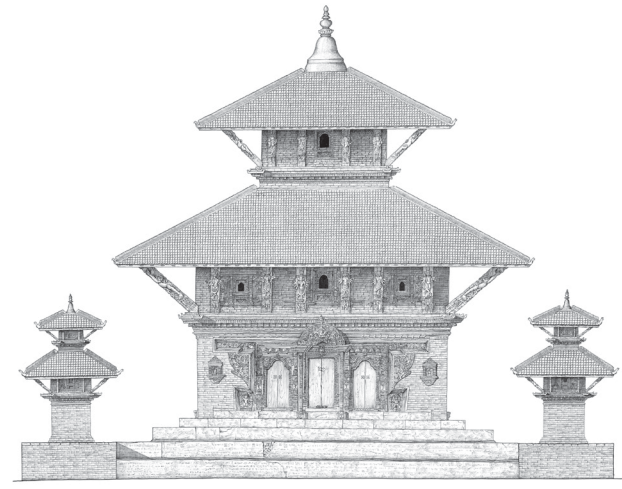






West elevation:
existing condition
Drawing by Asharam
Twayana and
Gyanendra Joshi,
1997

- 1 Gilt copper pinnacle replaced by plaster copy in 1974, historical decorative surround survives.
- 2 Roof cover: terracotta roof tiles, mud are broken off on all four corners and, and underlying pine plankings extensively damaged; stacked ridge tiles are covered with plaster.
- 3 Roof struts: two corner struts are 18th century originals, two are 19th century originals. Six of the eight regular eight flanking niches were stolen in the 1970s; the two surviving struts are in fragile condition and are in storage.
- 4 Decorative timber carving; all four original 14th century windows are in good condition. Three of the eight flanking niches were stolen in the 1970s.
- 5 Wall plaster: whitewashed mud plaster is in fair condition, probably dating from the 19th century.
- 6 Cornices: timber and masonry cornice elevations. Mud are broken off on all four corners and, and underlying pine plankings extensively damaged; stacked ridge tiles are covered with plaster.
- 7 Upper forams: the bottom part survives intact.
- 8 Windows: all four original 14th century originals, two are 19th century originals. Five of the eight regular eight flanking niches were stolen in the 1970s; the two surviving struts are in fragile condition and are in storage.
- 9 Roof struts: three corner struts are 14th century originals, one is a 19th century replacement. All other eight original regular struts were stolen in the 1970s.
- 10 The forams: stolen in the 1970s.
- 11 Latticed door shutters: principal entrance was replaced by modern.
- 12 Niches: six of eight partially survive; some flanking ornamental and upper carved pieces missing on three sides.
- 13 Corner columns: no originals survive. Cornice: timber and masonry cornice elevations. Mud are broken off on all four corners and, and underlying pine plankings extensively damaged; stacked ridge tiles are covered with plaster.
- 14 Roof struts: three corner struts are 14th century originals, one is a 19th century replacement. All other eight original regular struts were stolen in the 1970s.
- 15 The forams: stolen in the 1970s.
- 16 The forams: stolen in the 1970s.
- 17 Plaster wall: the veneer bricks are damaged and patched with cement.

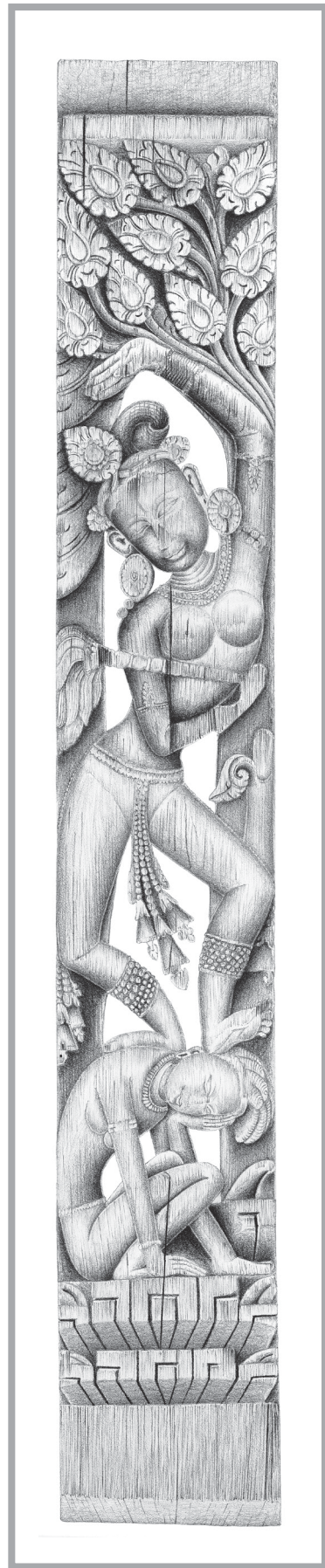


THE NEPALESE TEMPLE



Panel P 01-01: Typical structure of a Nepali temple





One of the surviving Sulima roof struts depicting a yaksini, or demi-goddess
Drawing by Bijay Basukala



The 14th century carved timber roof strut which supported the upper roof of the temple, and the copy by master carver Indrakaji Silpakar.

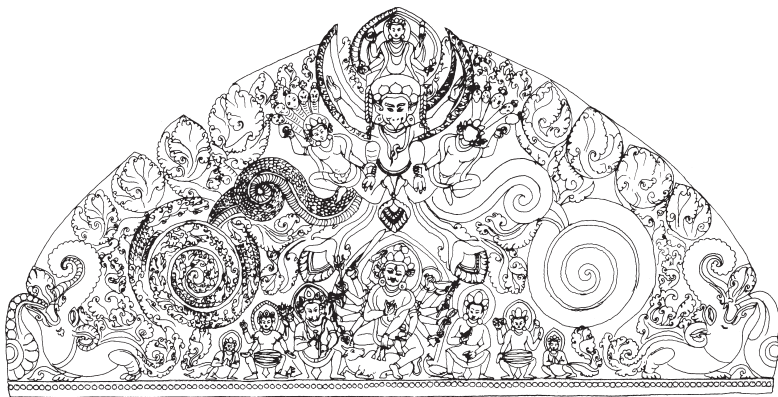


THE TYMPANUM

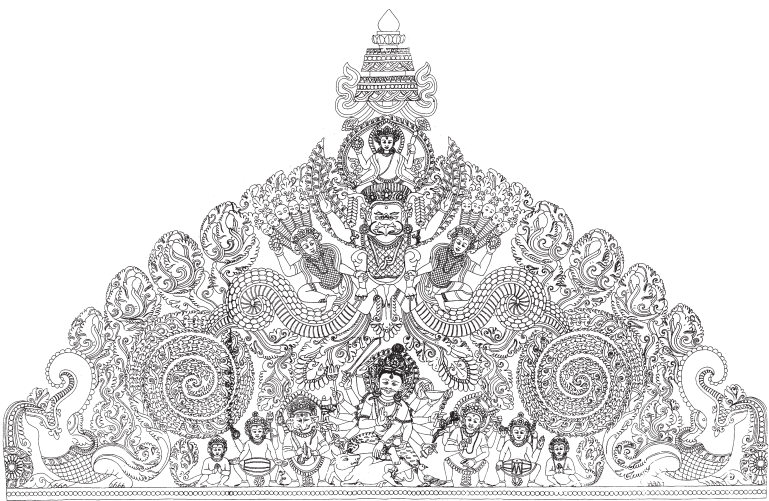


Documentation of the design process

1 Sushil Rajbhanadari's first attempt at laying out the overall shape and composition.



In the third round Sushil Rajbhanadari and Krishna Ram Chitrakar incorporated Bijay's figures in a new layout; its overall proportions were corrected by superimposing a grid on the historical photo.



The final pencil drawing adds enough detail for the final inking to be done.



Indeterminate details and comparables

Unable to find any examples to help us recreate the implements of the central 14-handed dancing Shiva, we turned to a 16-handed Shiva at Harishankar Temple, Cikamugul, Kathmandu (top) since it most closely approximated the Sulima Shiva.



The torana from the 16th century Char Narayan Temple in Patan (center) provided the detail of the irregular foliage silhouette. Its outline stands in contrast to the typically smoother shapes seen in the upper and lower photos.

The torana at Uma Maheshvara Temple, Patan (bottom) provided the model for Nandi, for the garland of snakes on Garuda's chest plate, and for the uplifted position of Garuda's hand.



We were not able to find any comparables for the hanging ornament of Garuda's headdress or for the precise patterns of the swirling foliage: these designs were left to the carver's inventiveness. Most significantly, the crowning figure of the composition was cut off in the photo. It was clear from iconographic conventions that it was most likely a four-handed Narayan, but hand and leg positions were indeterminate. The carvers improvised the design after looking at a dozen comparables.

Panel P 01-02: The tympanum

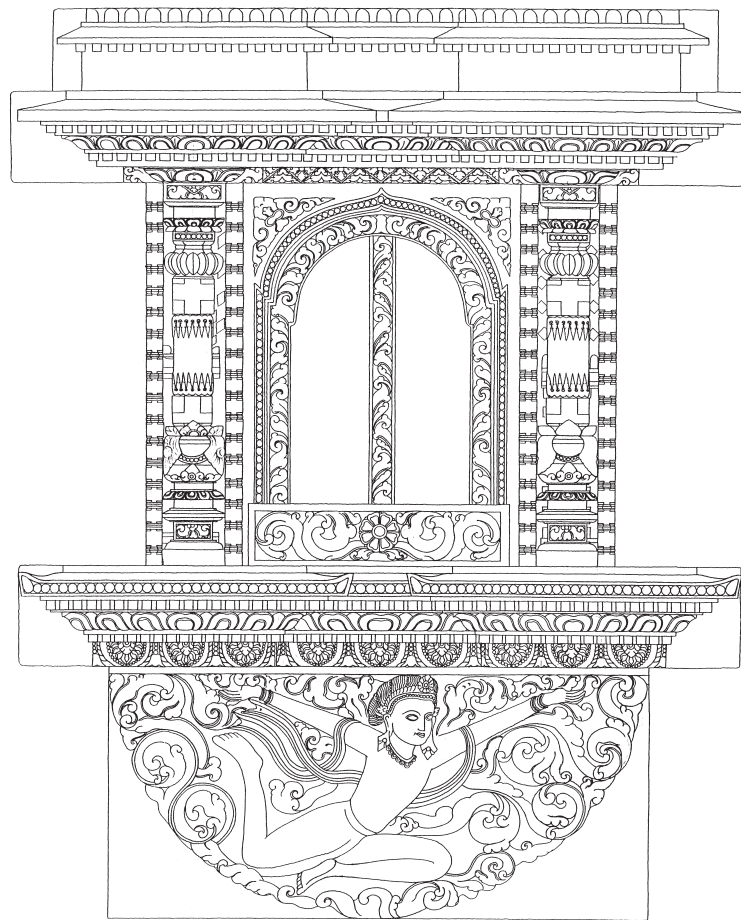




Panel P 01-03: Drawing of the new torana
Sushil Rajbhandari and Rajan Shrestha, 2000



THE GAYAHBAJYA WINDOW



Window at Gayahbajya's house

This first floor miniature window (gahjhyah) flanks a window with five small openings or pasukajhyah. This type of window usually indicates the location of an esoteric shrine. In this case, the house shelters the spirit of the famous Tantric, Gayahbajya. This 14th century window is more than double the size of the Sulima Temple examples. It also displays more elaborate and refined figurative and ornamental details: the two cornices are elaborately carved; dentils punctuate horizontal projections. The colonnettes are treated as real "orders" with projections suggesting base and capital. Probably the composition carried a tympanum or torana above, now lost. The figure at the base, a vidhyadhara, does not bear offerings as was the convention in the early Indian prototypes from which it was copied. Drawing by Bijay Basukala, 1998

A carved timber niche, or gahjyah (literally, "blind window" in Newari), at Sasunani, Patan, is an important comparable to the Sulima Temple facade elements. It is a rare and significant survivor of Nepal's Transitional Period (950-1200 A.D.). The few examples that survive in situ in Patan are models for the many later derivations of the Malla period (1482-1768 A.D.). Their close resemblance to Gupta architecture in North India (320-840 A.D.) documents an early stylistic import.

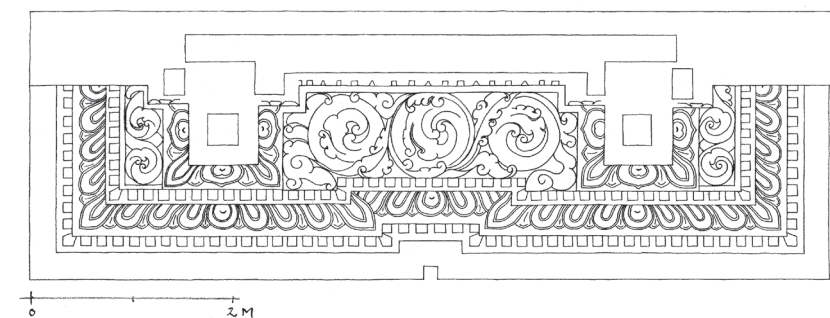
The accompanying documentation drawings are the result of many months of study of an individual architectural element which included cleaning, tactile investigation, and disassembly/reassembly. Only in this way (e.g. by studying the backs of the component pieces and the textures) were we able to reconstruct certain faint, time-worn details.

The overall composition of this window suggests a miniature building of sorts, a universal theme in the architecture of the Subcontinent. In Nepal many windows frame images of gods rather than providing openings for light and ventilation. The principal frame is a complex and ambitious composition, more aggregate than synthetic in effect. It supports a heavy, stepping superstructure that is roof-like with its heraldic vases and lions. This composition is carried by a semi-circular base block inscribed with a vidyadhara, a flying mythical being who is the "bearer of wisdom". It closely follows Gupta prototypes of the fifth and sixth century and is one of the most common motifs in Indian art and architecture. Other examples are found at the ninth century Buddhist center of Orissa and the seventeenth century temples at Vishnupur, Bengal. In later developments, the vidyadhara are often joined by groups of celestial musicians, gandharva, and kinnara, mythical bird figures with human heads.

The Sasunani niche's combination of elements is unique. We find many examples of the base block and niche composition in later buildings, but the superstructure is a rare form found in only one other extant example, the Sulima Temple niches. In later Nepali examples, this superstructure is reduced to a rectangular block, like an entablature, or reinterpreted as the common half-round tympanum, or torana in Newari.

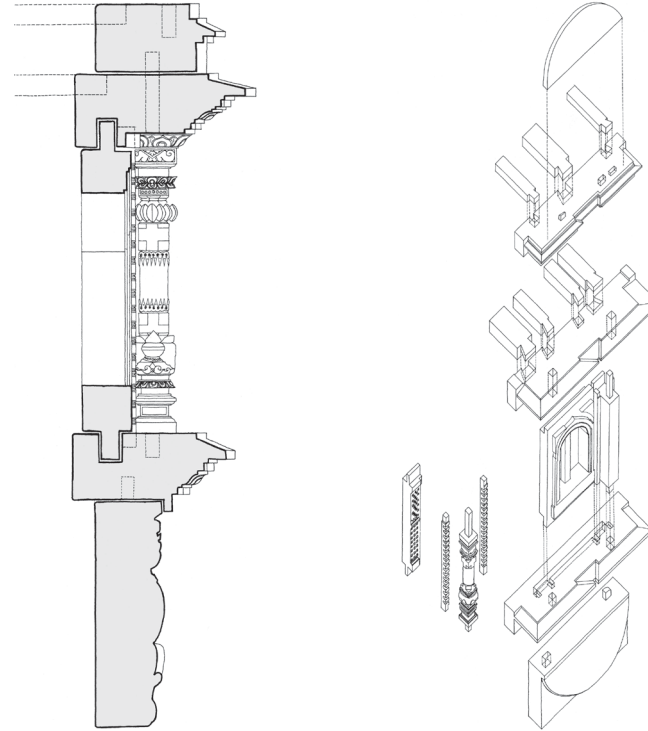
The niche achieves a deep layered effect through its repetition of architectural frames, which is typical of the Newar canon. Two pairs of miniature columns also flank the Buddhist icon within and above the principal trabeate composition. The main icon, an unidentified seated bodhisattva, is flanked by rather basic columns bearing a kalamakara motif. This motif, found throughout all ages of Indian art, consists of a central mythical animal whose "face of glory" or kirtimukha spews foliate serpent bodies. The serpents curl up in reverse symmetry and are rendered as fanciful mythical crocodiles, or makara. The silhouette of the kalamakara is bold and shapely like the superstructure above and recalls the shape of the ox-eye or gavaksha motifs of Gupta rock-cut architecture. In this early example, the heads of the makara extend beyond the architectural frames, but in later Nepali examples less robust compositions are bound by the architectural frame.

The great richness of the architectural tradition of the Subcontinent lies in an ability to conceive of architecture as sculptural form, composed of myriad symbolic elements and beings that simultaneously inhabit and create their own architectural spaces. The antithesis of abstract art, this local canon exults in formal metaphors and the cunning rendering of one thing as another. The transformation of serpent bodies into lotus leaves and crocodiles is just one example of this predilection. The local craftsmen similarly delight in the opportunity to render a motif in different scales or patterns. For example, the many permutations of the lotus leaf in this example emphasize aquatic associations recalling that creation starts with water. This delight in iconographic and decorative details is part of a long, evolutionary history in Nepal deserving of further study.



Panel 01-04: The Gayahbajya window





Window of the house of Gayahbajya
Sulima Square, Patan

This small, carved window from a historic house on Sulima Square dates to the 10-11th centuries according to radio-carbon analysis, making it the oldest yet found in Nepal. One of two small windows flanking a large central window on an upper floor, it was rescued during a 1996 repair project when it was replaced by a modern window. The window is made from a teak wood (Latin: *shorea robusta*, Newari: *dhunsi* literally "tiger wood", Nepali: *Sal*).

A large, multi-bay window framed by two smaller ones is perhaps the most characteristic motif of Nepalese facades. The large, central window (Newari: *pasukha jyah*) with three to five openings is typical on religious structures and sometimes found on houses. It clearly marks the location on the façade of the shrine room within. Such shrines are private or esoteric, that is, they are accessible only to the priests and initiated clan members of a religious community. More than five hundred historical examples of such windows survive in the Kathmandu Valley.

Aside from its age and artistic qualities, this window figures prominently in local history as a piece of the house of Gayahbajya, a local Tantric priest famous in the 17th century for his magical powers-- including the ability to bring the

dead back to life. The legends of Gayahbajya have been collected and published in 2005. According to one of them, a sealed chamber housing Gayahbajya's spirit is maintained until today in the ground floor of this house and cannot be opened without threat of a major calamity.

Typology of the window

Functionality

A striking feature of this Nepalese example is how tiny the opening is with respect to its overall frame size. From a modern perspective it is nearly useless as a window whose function would be to connect inside and out. This medieval example, actually called in Newari *Gahjyah* or blind window, illustrates a different conception as a symbolic, decorative element with little function. It also recalls some early and primitive building traditions, in which the window as the old Norse term *vindaug* or wind-eye described, was a small ventilation cut-out of a dark hut in stark contrast to the modern "picture window".

Structure

When we look at the structure of the window frame, we see a combination of elements which mimics a miniature shrine or aedicule with its pair of free-standing columns, supporting a roof-like entablature above and resting atop a large, decorative pedestal, like a building plinth. On top

of the entablature's upper dentils and crenulations, stood an arched tympanum (now lost) a variation of the classical pediment or attic gable.

This architectural idea of the aedicule, a window or door opening treated like a miniature building, is nearly universal and found in many architectures of the world. The Nepalese example, if distantly rooted in Western Classical precedents, would have arrived in the Kathmandu Valley via countless generations of stylistic importation and copying from Greece to Pakistan to India to Nepal during the Gandharan (1-2nd c.) and Kushan and Gupta (2nd-4th c.) periods.

ICONOGRAPHICAL AND DECORATIVE MOTIFS

In this single, early example are found three mainstays of the decorative and iconographic language. Most prominent is the mythical, slightly human figure in the lower panel who both flies and with palms upward seems to carry the whole composition. This flying spirit is known across South Asia as a *vidyadhara* or bearers of wisdom. Often carrying garlands which symbolize victory, they dwell among rain-clouds in the upper atmosphere, as suggested by the rich cloud shapes carved in the background which seem to mix up cloud, lotus flower and leaf forms. One scholar calls these suggestive forms "cloud leaves".

In India such flying spirits commonly frame depictions of the Buddha at archaeological sites such as Mathura and Sanchi dating to the 1st to 4th century and on later temple portals from the Gupta period. Their 6th century arrival in Nepal is seen in high-relief carvings on a *caitya* at Tukanbaha in Kathmandu. As auspicious spirits guarding entrances they became the standard treatment of lintel carvings on nearly all old temples and monasteries in the Kathmandu Valley during the Malla period (13th -16th centuries).

The second basic iconographic element found here is the lotus, the symbol of the sun and creation, *padma* in Sanskrit. Its flowers grow on long stalks above the water while its roots remain in the mud. Ancient texts tell us that the origin of the lotus is primeval waters, where it emerged on the eve of creation or cosmic renewal. Lotus leaf patterns are found here on Gayahbajya's window forming dynamic scrolls surrounding the wisdom-bearer, while in general architectural elements in the Subcontinent such as cornices, jambs and frames are virtually showered with a variety of lotus leaf patterns.

In a typical, symmetrical composition, a lotus flower with nine petals is found in the centre of the composite frame, from which scrolls emanate to both sides, suggestive of the energy of the manifested universe. In the Buddhist context

the lotus also symbolizes perfection and purity and has become a symbol for the Teachings of the Buddha. Not only the Buddha but also many deities such as *Brahmā* or *Lakṣmī* are often depicted seated on the opened flower.

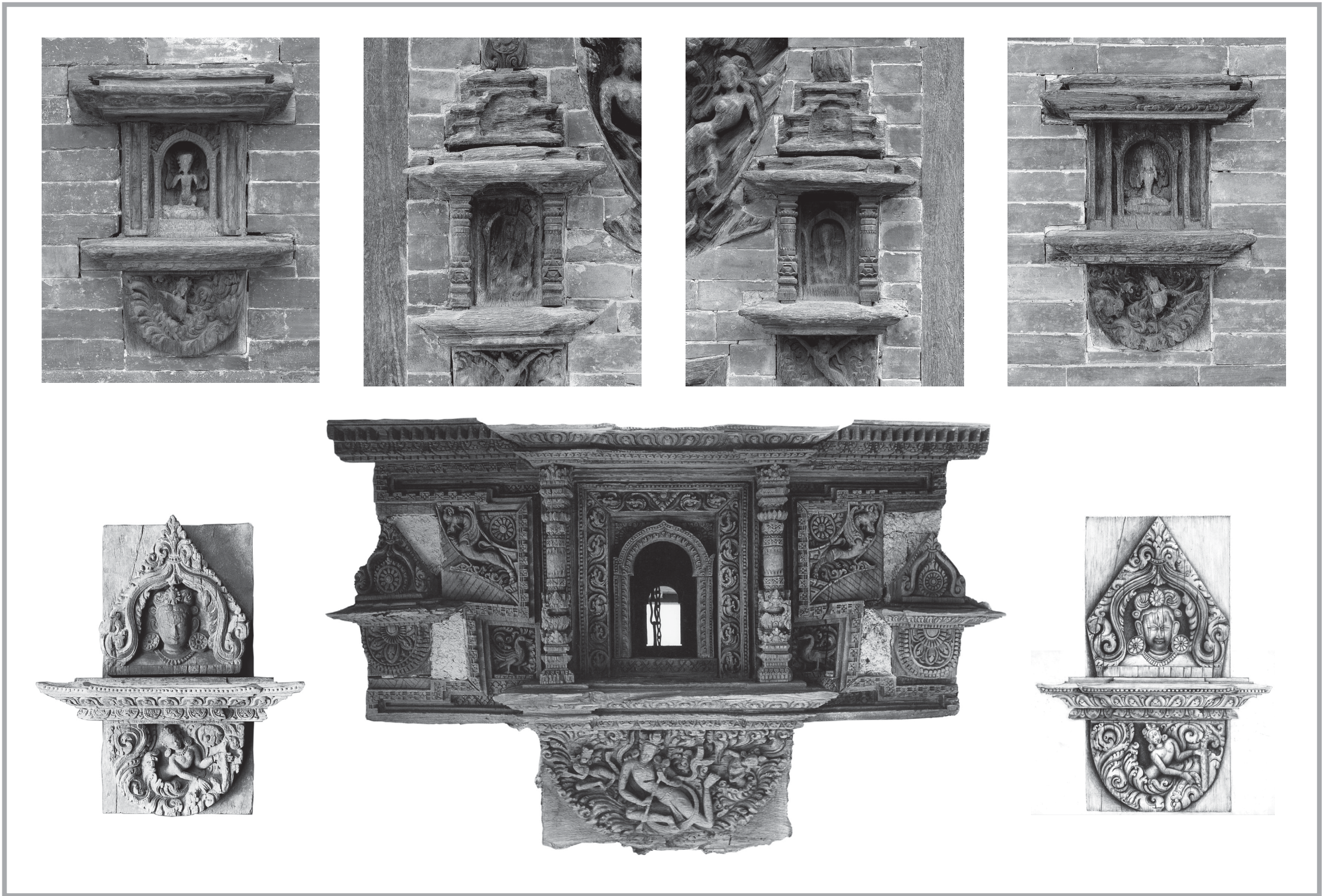
The third fundamental iconographic element is the sacred vase or pot (*kalasa* in Sanskrit) symbolizing the earth and understood as the container and sustainer of all things. As such it symbolizes fecundity, prosperity and wealth and is logically found at the base of bearing elements such as columns or pillars-or in this case the window's colonnette.

The swelling oval form of the pot, rendered with or without flowers, notably appears continuously through the entire history of Nepal. This may follow from the fact that the pot, used in nearly every religious ritual, somehow transcended style in its usefulness. The wisdom bearer, on the other hand, was popular in up to the 16th century as seen on Gayahbajya's window, and later evolved stylistically into a winged, angel-like figure. Ultimately, dragon motifs arrived as stylistic imports from Mughal India and largely replaced the wisdom bearers on the local architecture from the 18th century on. This development is even visible in the adjacent *Sundari Cok* where an 18th century rebuilding program introduced hundreds of carved dragons to the courtyard's iconography.

Niels Gutschow, 14 May 2010

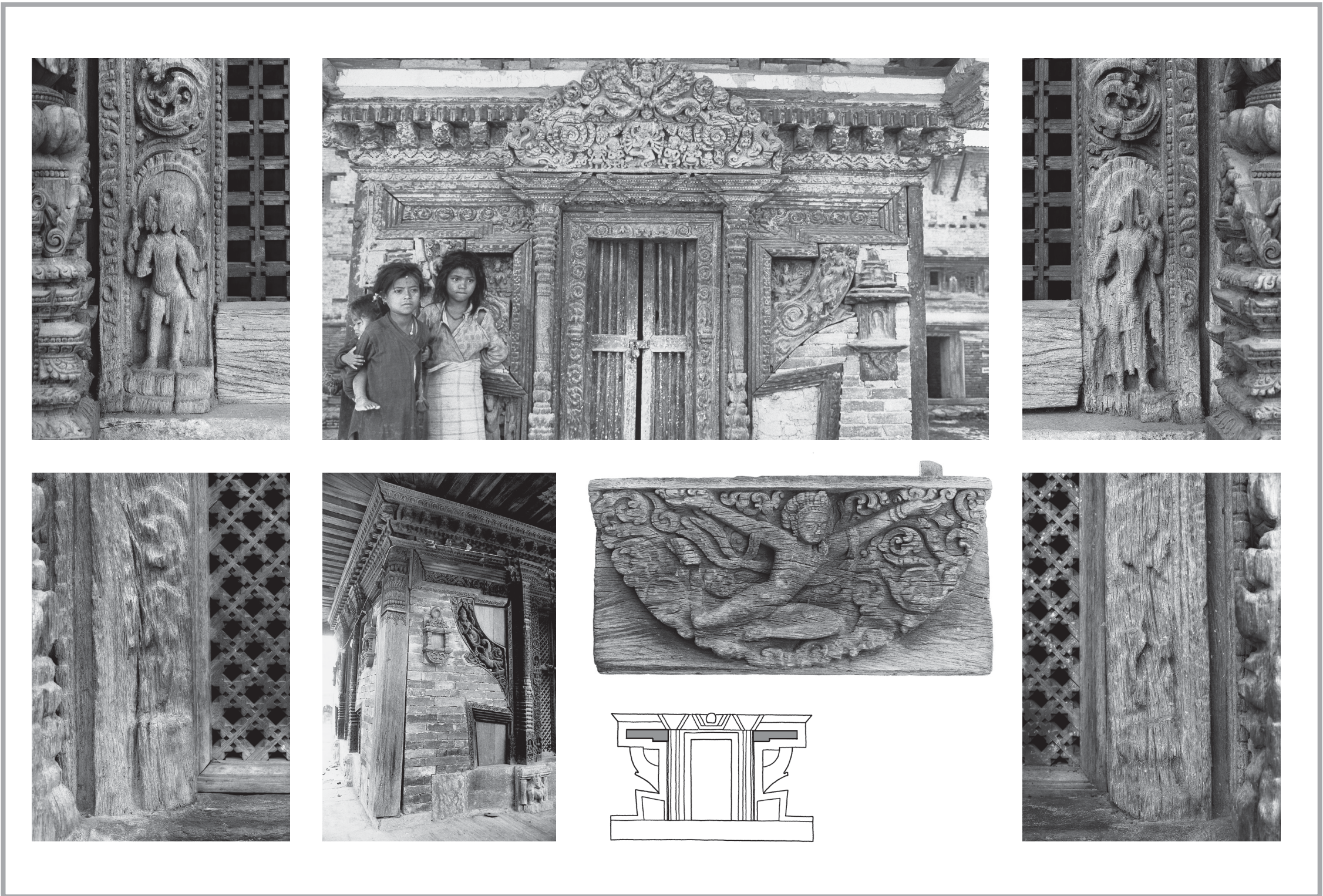
Panel 01-05: The Gayahbajya window





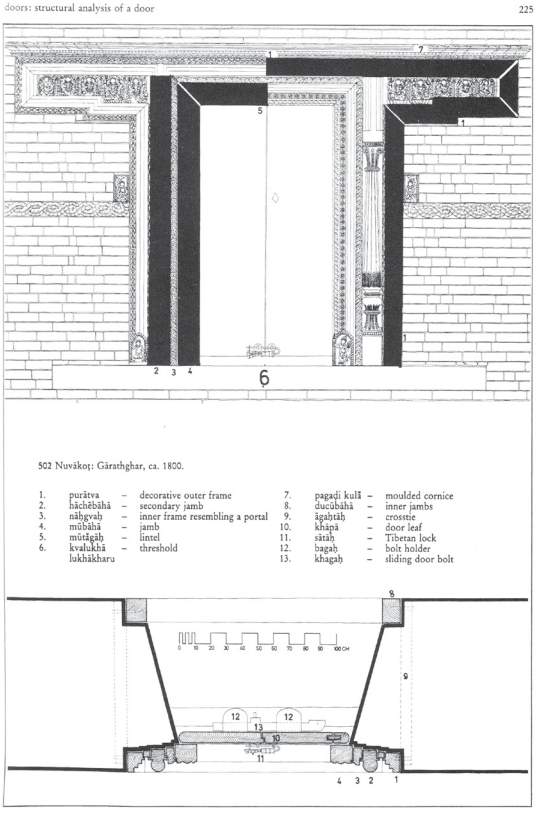
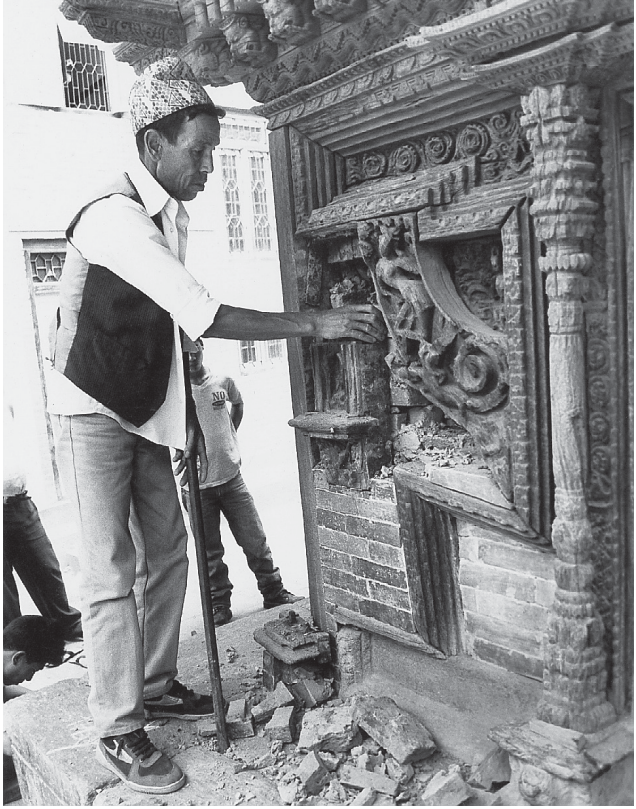
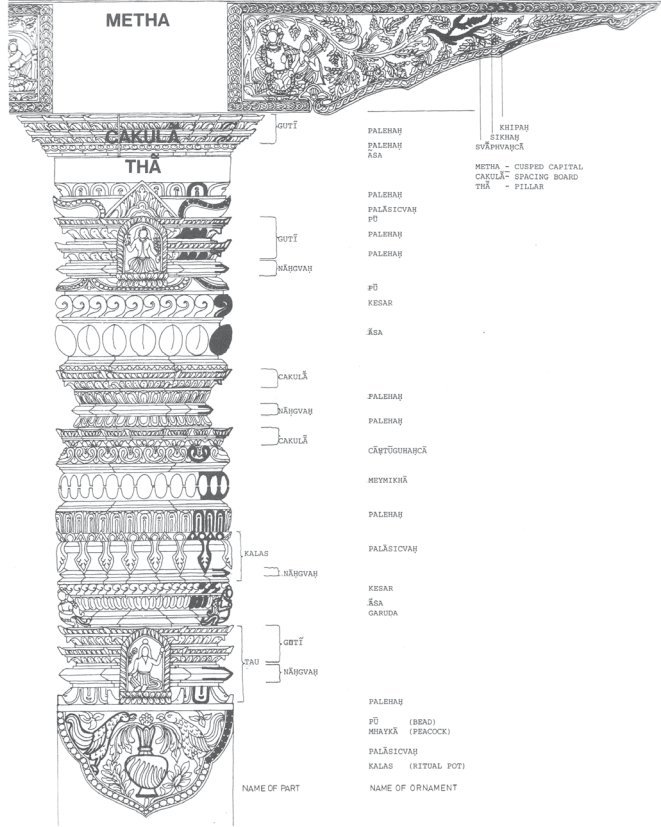
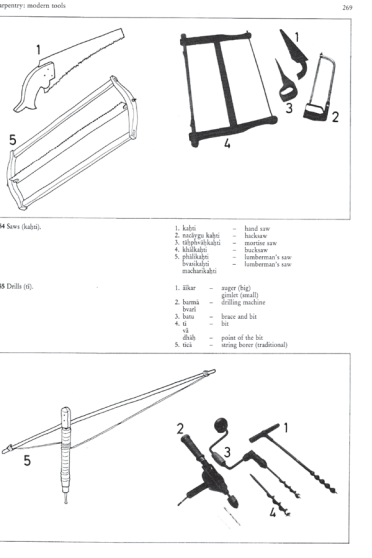
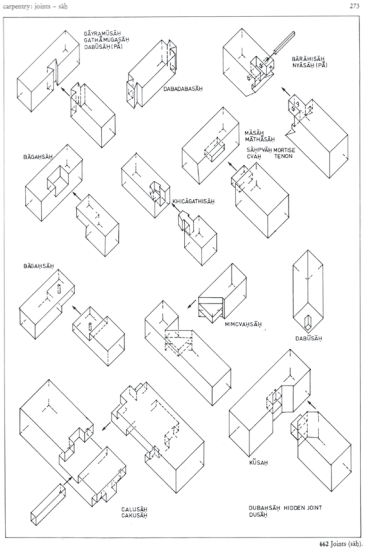
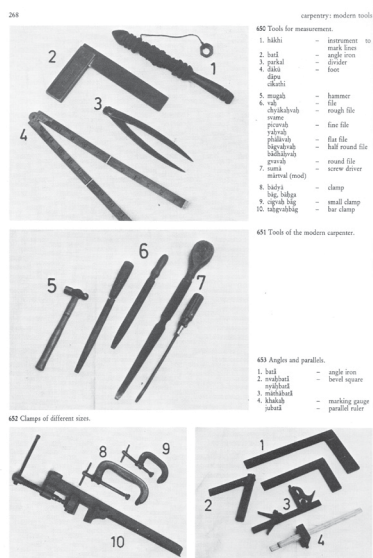
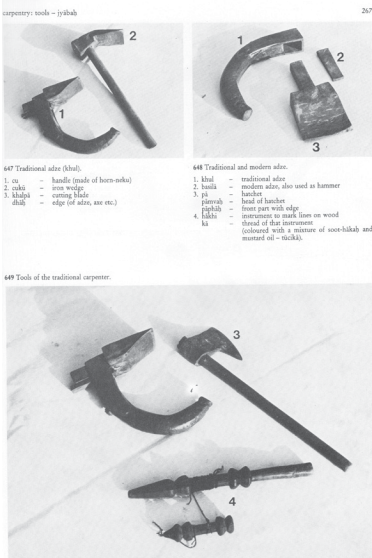
Panel 01-06: Windows and niches





Panel 01-07: Doors and panels





Panel 01-08: Tools and techniques





Panel 01-07: Crafts people





Mulcok East wing interior - after restoration, installation of tile floors and wall plaster pending
 Photograph by Kishor Kayasta, December 2011



Mulcok South wing interior - after restoration, installation of tile floors and wall plaster pending
 Photograph by Kishor Kayasta, December 2011



GALLERY 02 PATAN'S WATER ARCHITECTURE

GALLERY 03 SACRED SPACE AND PILGRIMAGE

Gallery 02

Exhibits in this gallery will detail the intricate and impressive historical water supply system that once delivered fresh, potable water from the surrounding foothills to the Valley's three kingdoms of Bhaktapur, Kathmandu, and Patan. The exhibit will highlight the recent achievements in restoring the Bhandarkhal storage tank, located in the rear garden behind the palace, and the most important sunken well of Tusha Hiti in the adjacent courtyard of Sundari Cok. The proposed central showpiece is the 1623 BCE gilded water spout, which will be installed in the museum for safe-keeping.

Gallery 03

The planned exhibition in this gallery presents facsimiles of three important Newar paintings which are today part of the collection of museums in the United States. The reason to show facsimiles is two-fold: exhibiting this creates awareness about the problem that so much of invaluable Nepali art has been disappearing via illegal exportation, and today can only be found in Western museums and in private collections. This section could highlight issues of art theft, but also the insurmountable challenges faced to protect and care for such masterpieces in Nepal.

These paintings, which would be impossible to interpret for the casual visitor, will be analyzed and explained. They will be accompanied by detailed descriptions complete with maps, explanation of dress and equipment of the pilgrims, and the mythology behind them.

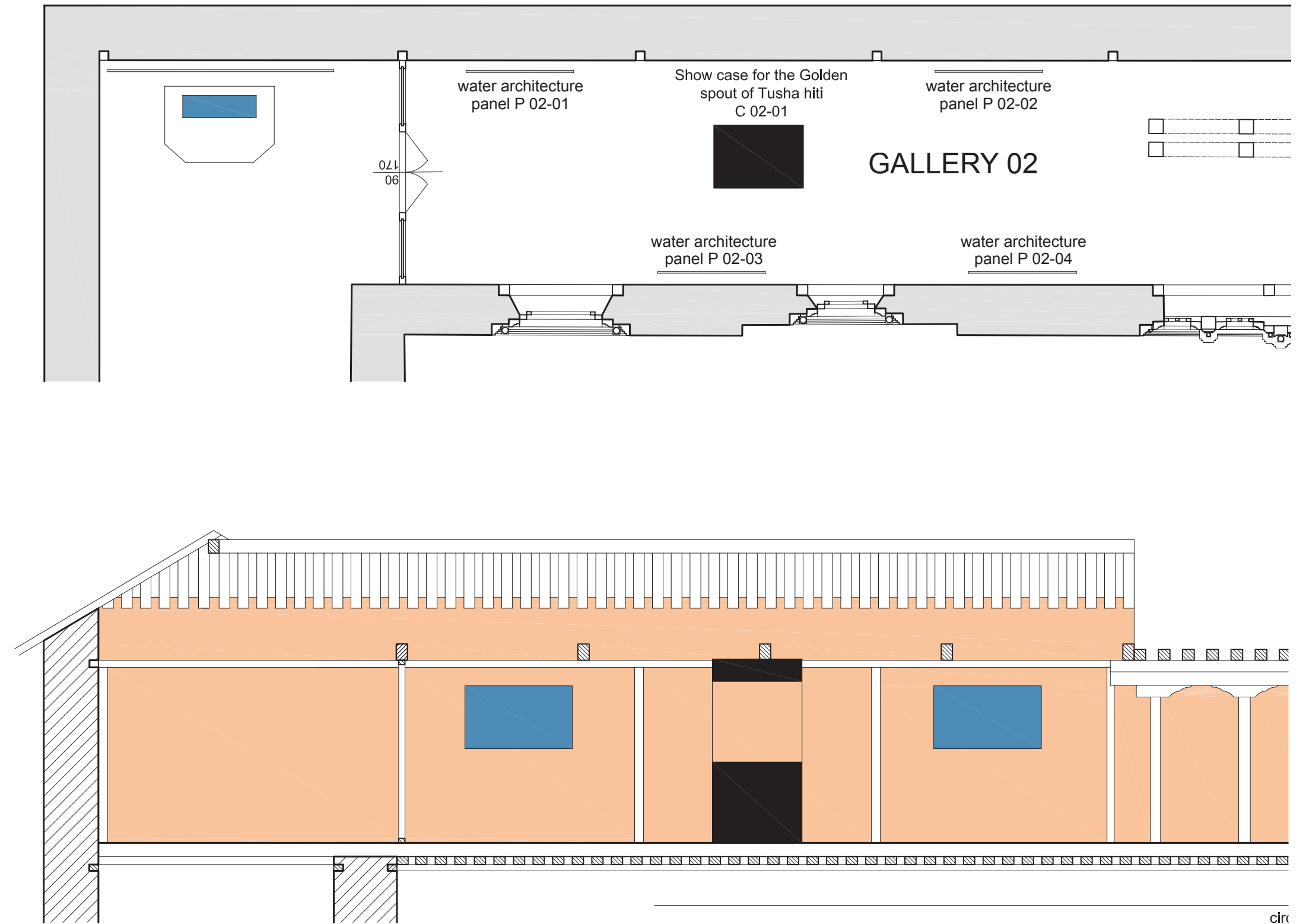


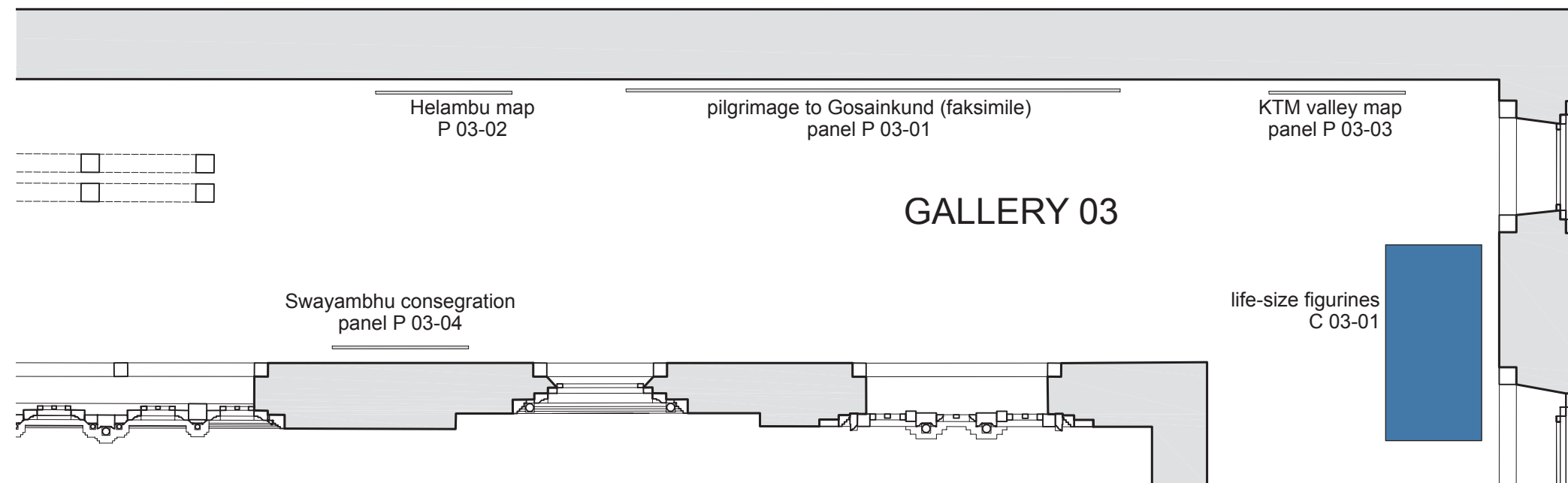
Gallery 02 installations:

tracks 17 meters
spots 10 pcs.

display case:
C 02-01: (190 x 70 x 100) Gilded water spout of Tusha Hiti

panels:
P 02-01: (70 x 120 cm) Traditional water supply systems
P 02-02: (70 x 120 cm) Tusha Hiti
P 02-03: (70 x 120 cm) Bhandarkhal tank and Lon Hiti
P 02-04: (70 x 120 cm) Bhandarkhal pavilion



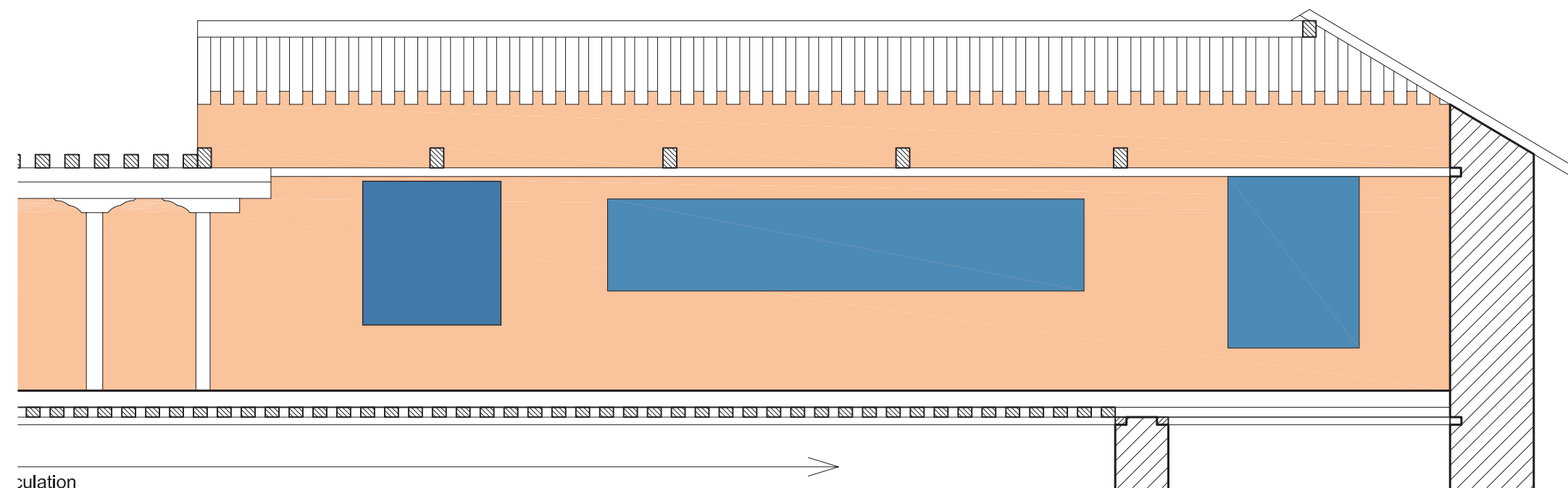


Gallery 03 installations:

tracks 27 meters
spots 18 pcs.

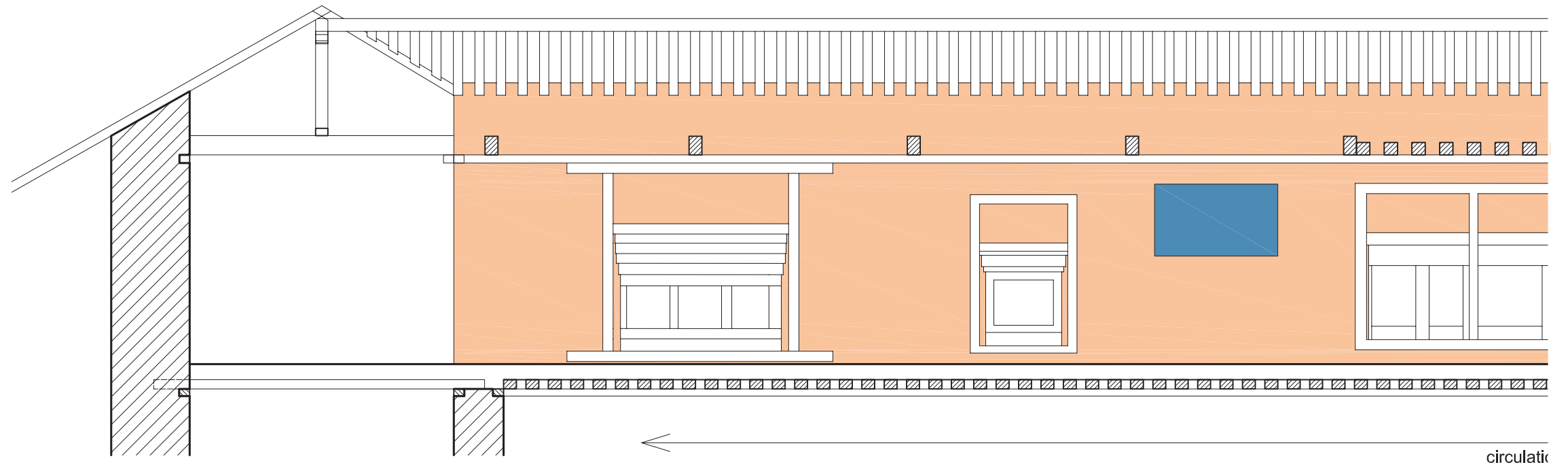
show cases:
C 03-01 (220 x 120 x 60) figurines

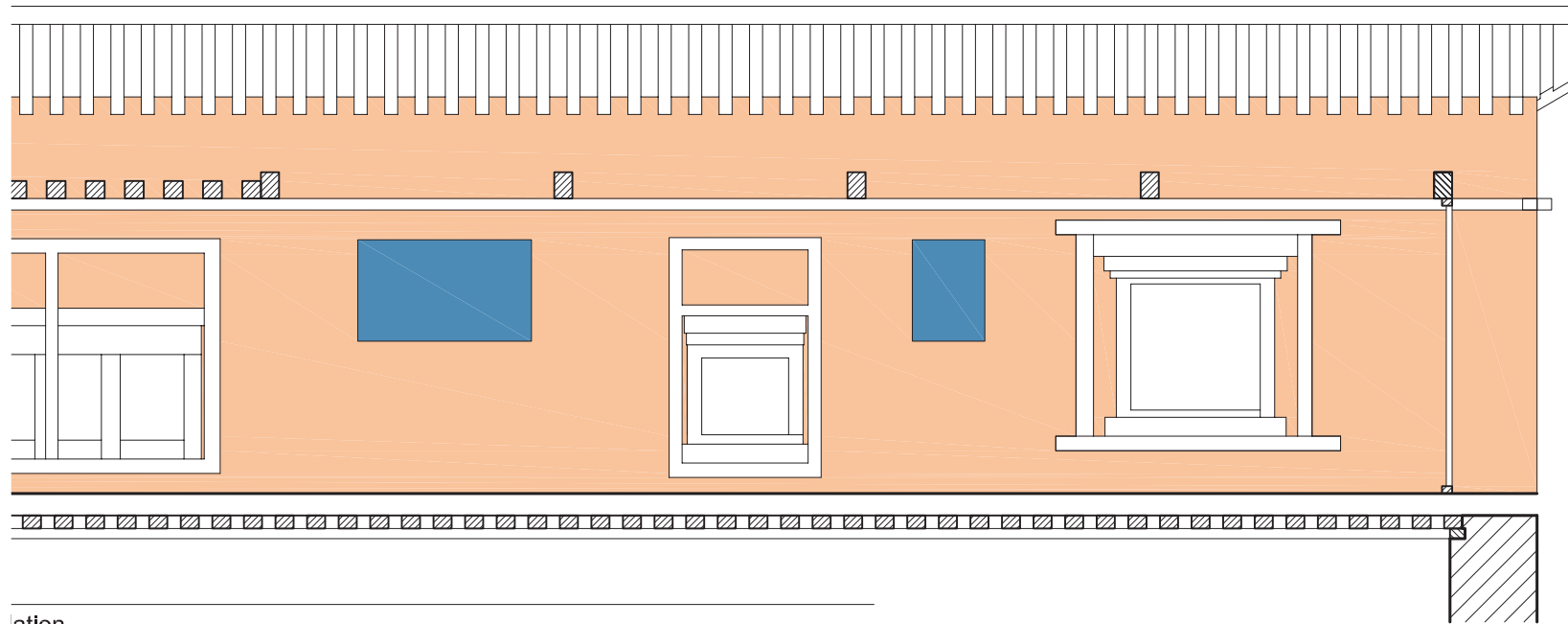
panels:
P 03-01: (100 x 450 cm) Pilgrimage to Gosainkund faksimile
P 03-02: (70 x 120 cm) Map of Nuvakot/Helambu
P 03-03: (200 x 160 cm) Large KTM Schneider map
P 03-04: (70 x 120 cm) Gosainkund panel
P 03-05: (120 x 105 cm) Consecration Ceremony Swayambhu
P 03-06: (130 x 100 cm) Commemoration at Swayambhu
P 03-07: (70 x 50 cm) Consecration Ceremony panel
P 03-08: (70 x 50 cm) Commemoration panel



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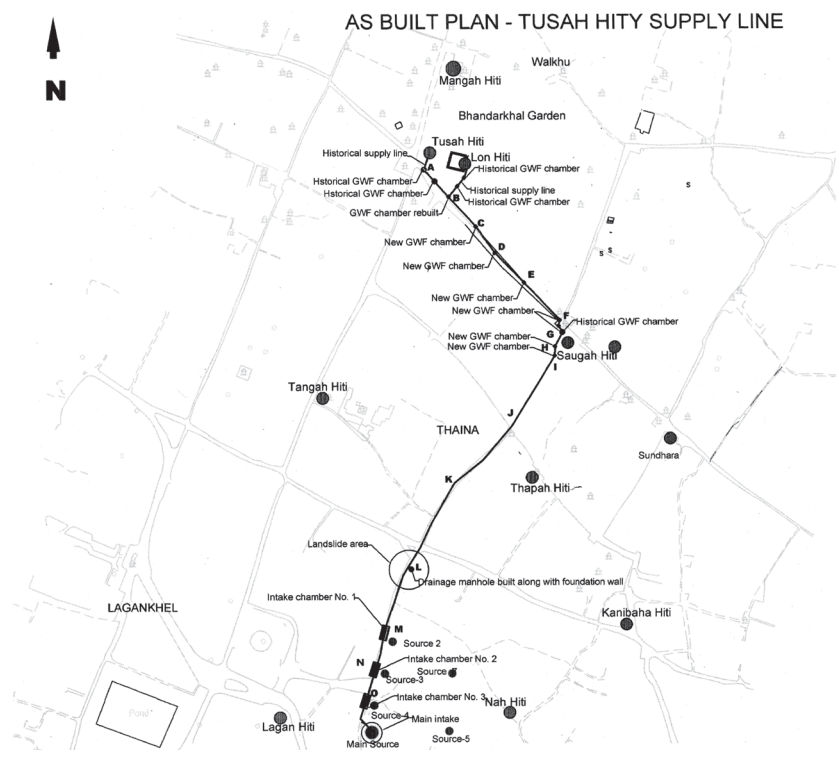
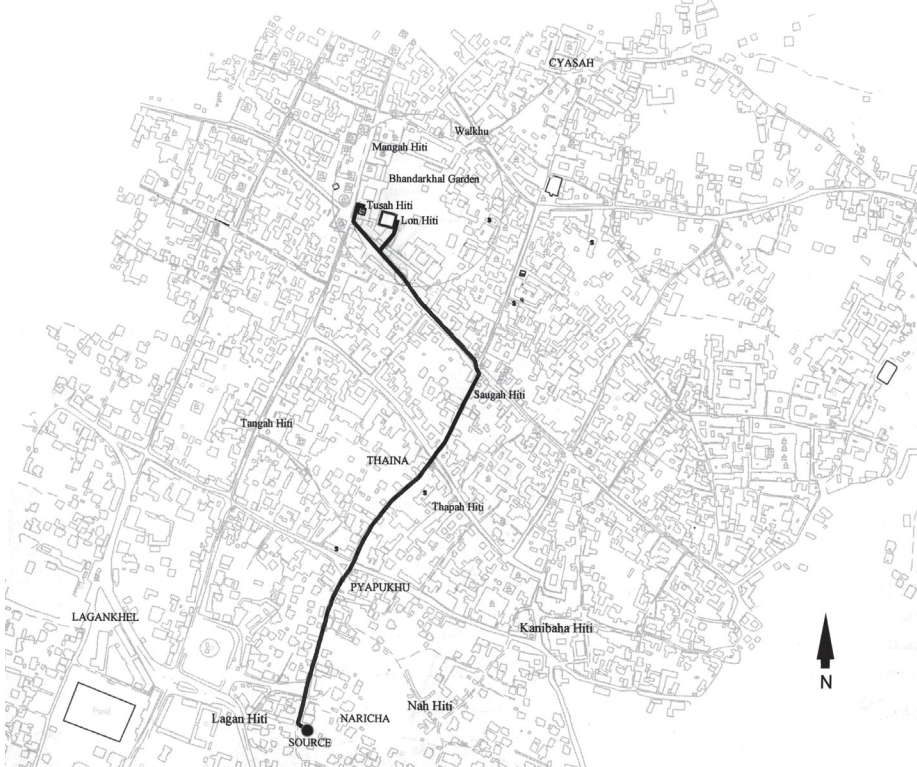




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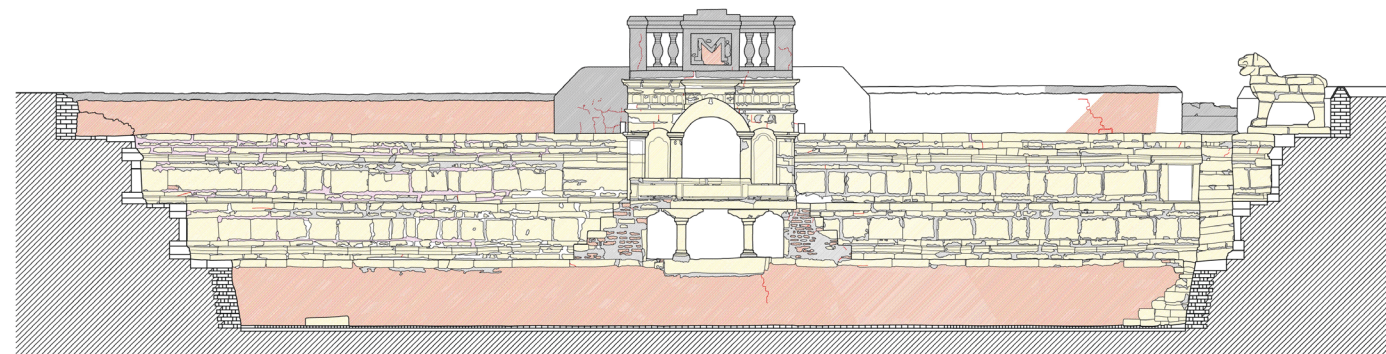
THE HISTORIC WATER SUPPLY TO PATAN



Panel P 02-01: The Historic Water Supply to Patan



BHANDARKHAL TANK AND LOHAN HITI



Panel P 02-02: Bhandarkhal Tank and Lohan Hiti





TUSHA HITI

Panel P 02-03: Tusha Hiti





Original water spout of Tusha hiti
Photograph, December 2011

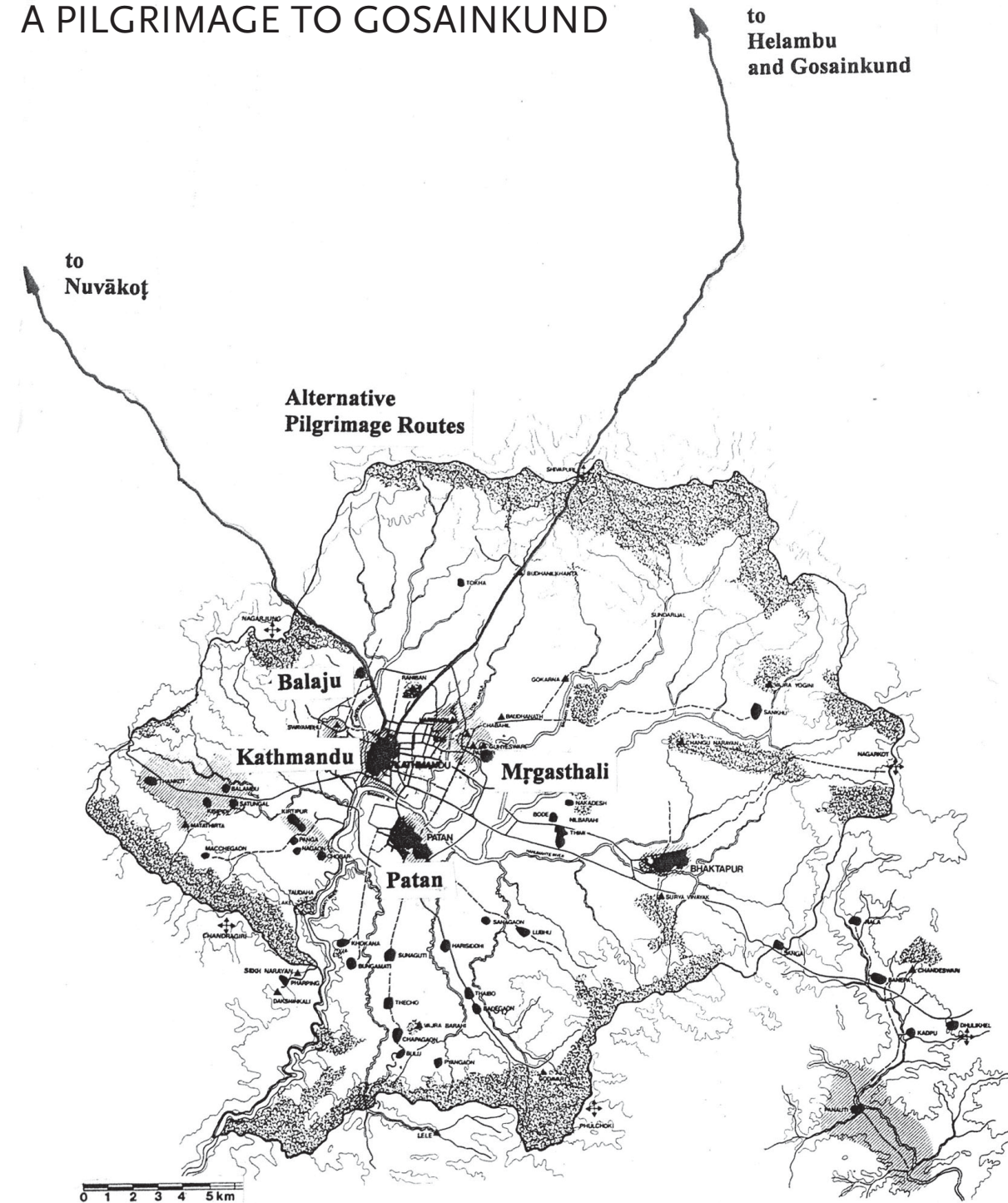


Vishnu and his consort
Copy of the Tusha hiti water spout
Photograph, December 2011

Showcase C 02-01: Display of the original
water spout of Tusha Hiti



A PILGRIMAGE TO GOSAINKUND



Map of the Kathmandu Valley
Illustration of pilgrimage routes

Pilgrimage to Gosainkund

Dated by Guatam Vajracarya c. 1775; by Anne Vergati 17th century
The picture scroll is probably younger, painted between 1770 and 1840.
Presentation of the content and the context of the picture scroll within an informative museum landscape:

1 Understanding the picture as a map

A large map of the Kathmandu Valley at the scale of 1 : 100,000 (such a map was published by Universitaetsverlag Wagner Innsbruck, 1979), measuring 250 by 250 cm, and a map of the area between Nuvakot and Helambu at the scale of 1 : 25,000 (published by the Survey Department, 1994) measuring 150 by 300 cm (9 sheets) are displayed to enable the visitor to find places depicted on the picture in actual space as represented on a topographical map. The visitor pushes a button on a reduced version of the picture and observes lights on the facsimile of the picture and on the map.

2 Religious topography

The visitor indicates temples or other sacred places on the picture, turns to the side and observes either a historic picture, a photograph of the present situation or a short film of two or three minutes, explaining the importance of the place and the enshrined deity.

3 The pilgrimage

In a confined chamber with 10 seats three films of 14 minutes are shown:

- a contemporary pilgrimage to Gosainkunda
- the three places in Kathmandu, Patan and Bhaktapur, which replicate the Gosainkunda lake and around which rituals are performed which bestow merit considered equal to the actual pilgrimage
- about Siva, the myth of the curning of the ocean, about the poison absorbed by the deity, about the colour blue and his blue throat.

4 Visual and additional audio material

The song praising the merit achieved by a pilgrimage to Gosainkunda should be heard and in addition other songs praising sacred places of the Kathmandu valley should be presented in the context of pictures of these places to be seen on a screen.

5 Textiles

Five vests and shawls could be displayed to demonstrate the richness in design. Life-size (some 155 cm high) male and a female pilgrim should be shown to experience their presence and the load they carry on their backs.





Pilgrimage to Gosainkund
Pigment on cotton, 83.8 x 435.6 cm
Philadelphia Museum of Art

The central exhibit of this section is a facsimile of a four and a half meter-long painting illustrating the pilgrimage to a sacred lake north of Kathmandu. The original, is today housed at the Philadelphia Museum of Art.

Themes to be addressed to present the content and context of the picture scroll:

1 Picture scroll

Such scrolls were and in some cases still are displayed in the aravades of Buddhist monasteries in the holy month of Gunla (August). Style of painting: comparisons.

2 Pictorial representation of space

The landscape is presented along a south (left) - north (right) axis. The two cities, Patan (left) and Kathmandu (right) turn towards east but the sequence of their temples is displayed the wrong way round.

3 Pilgrimage

Visiting a sacred place, a tirtha, is a meritorious act, performed by Hindus and Buddhists. The kinds of the Kathmandu valley undertook pilgrimages to Benares (Varanasi) and Puri (to Jagannath in Orissa). The pilgrimage to Gosainkund is an annual exercise - undertaken by the Newars and Tamang who settle in the valley. The picture shows hords of people (among them many ascetics) across three mountain passes towards the lake.

4 Dress and equipment of pilgrims

More than 100 male and female pilgrims and a couple of ascetics are depicted in their traditional dress, with bags, in tents, carrying bags: a good opportunity to study patterns printed in cloth.

5 Cyclic time

The annual pilgrimage reaches the lake on full moon in the month of Sravana (August), the day all glacier lakes in the Himalaya are visited from the neighbouring valleys. Festivals are tied to the lunar calendar.

6 Water

The pilgrimage towards the lake (on the far right of the picture) in August is directed towards the source of the waters as the essential element of life. On the far left is seen the rain maker Matsyendranatha in his temple in Bungamati. In between the rainmaker and the glacier lake is seen the earthen landscape.

7 Urban space and Landscape

The urban centres of Patan and Kathmandu are shown within stylized walls, with gates in the four directions. The centre is occupied by the palaces complexes, depicting identifiable realities. In Patan we can identify the Sundari Cok, Mul Cok (with its new gate and niche above), Degutale, Keshava Naraincook, Manidhara flanked by the two Mandapas and Bhimsen temple. The townscape is stylized.

8 Topography - Temples, Stupas

The picture scroll is also a stylized map, depicting the western half of the Kathmandu Valley with Patan, Kathmandu and Kirtipur as well as a number of sacred places like the Chobar Ganesa, Pasupatinatha and Mrgathali (with two deer in the forest) Svayambhunath and the springs of Balaju. Far beyond the valley is seen Nuvakot, from where a second line of pilgrims starts. The right half of the picture is dedicated to the depiction of Helambu (Tib. Yolmo) with the cave of Milarepa and the lake with the blue-throated Siva (Nilakantha) in the lake.

9 Religion

The figure in the lake is either identified as Siva, or, in the Buddhist context, as Avalokitesvara. Songs (translated by Lienhard, 1974) praise the merit achieved by the pilgrimage: "To bathe at Silutirha confers much merit. I went to search for a friend to go with me to Silutirha. Don't search for a friend, o husband! You and I we shall both go together. To go together, as man and wife to Silu will confer much merit upon us" (and probably a son, one would have to add, as the ultimate reward for a pilgrimage is in many cases to beget a son).

9 Mythology

Siva took refuge in the glacier lake to find relief from his sufferings as he had swallowed poison which arose from the churning of the primeval ocean.





Consecration Ceremony at Svayambhūnāth

opaque water colours on cotton

size 101 x c. 85 cm

From Yampibāhā (Patan), since 1967 collection Peter Burleigh,
since 2004 Viginia Museum of Art



Fig. 8 Map of the Kathmandu Valley showing the rivers and sites, numbered 1 to 26, that can be identified in the Yampi Vihāra painting, 1 Pharping, 2 Thecva, 3 Būgamatī, 4 Chobar, 5 Kirtipur, 6 Svayambhūnāth, 7 Vidyāśvarī, 8 Sobhā Bhagavatī, 9 Balaju, 10 Patan, 11 West Stūpa, 12 Pulchok, 13 Yaṅgal (Southern Kathmandu), 14 Yambu (Northern Kathmandu), 15 Thā Bahī, 16 Harasiddhi, 17 Sanagaon, 18 Lubhu, 19 Thimi, 20 Deopatan, 21 Guhyeśvarī, 22 Bodhnāth, 23 Sūrya Vināyaka, 24 Bhaktapur, 25 Sākhu, 26 Vajrayoginī of Sākhu. Drawing courtesy of Yeorgos Lampathakis.

Presentation of the content and the context
of the painting within an informative museum landscape

1 Presenting individuals

Enlargements of individuals – like those climbing the stairs or moving within the creeper – will form a gallery of 100 cm length to create the feeling of being among them.

2 Religious Topography

A tracing of the painting will go together with the topographical map (scale 1:50.000) of the valley to allow recognising all those places that are identifiable on the picture.

3 The ritual of Reconsecration of Sacred Structures

A film will present the consecration or reconsecration of a stūpa. Additional flat exhibits will explain the meaning and character of the central shaft of the Svayambhūnāth and the many occasions of the renewal of this shaft.

4 The architecture of the stūpa

A model of the Svayambhūnāth cut through the center at the scale 1:20 will demonstrate the working of the successive building components: drum, dome, neck or cube and finial.

Themes to be addressed to present the content and context of the picture scroll:

1 Newar Painting

The painting combines topography, symbolic representation of places and deities, devotees, people at work and officiating priests. The depiction of people is stereotyped but offers a variety of characters as if presenting identifiable individuals.

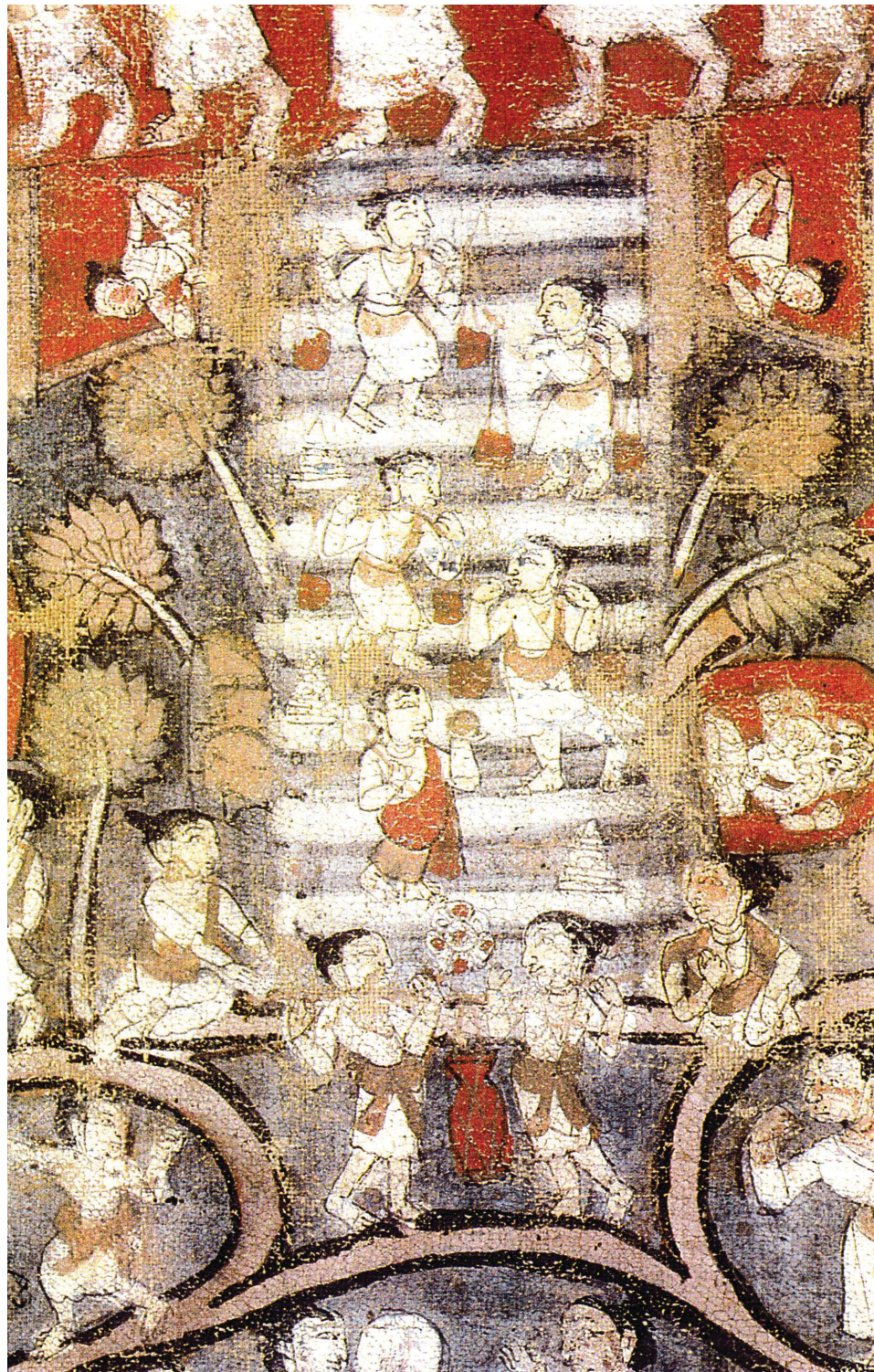
2 The Painting as a Map

Altogether 26 rivers, temples and stūpas bear identifiable labels to allow us to see the picture as a map-like representation of the Kathmandu Valley. All temples and shrines are tied to a kind of creeper with leaves, supporting the stūpa of Svayambhūnāth, placed within a red background. In the lower half of the picture the rivers represent the valley's topography with Kathmandu, patan and Bhaktapur and a couple of villages (Thecva, Harisiddhi, Sanagaon, Lubhu, Thimi).

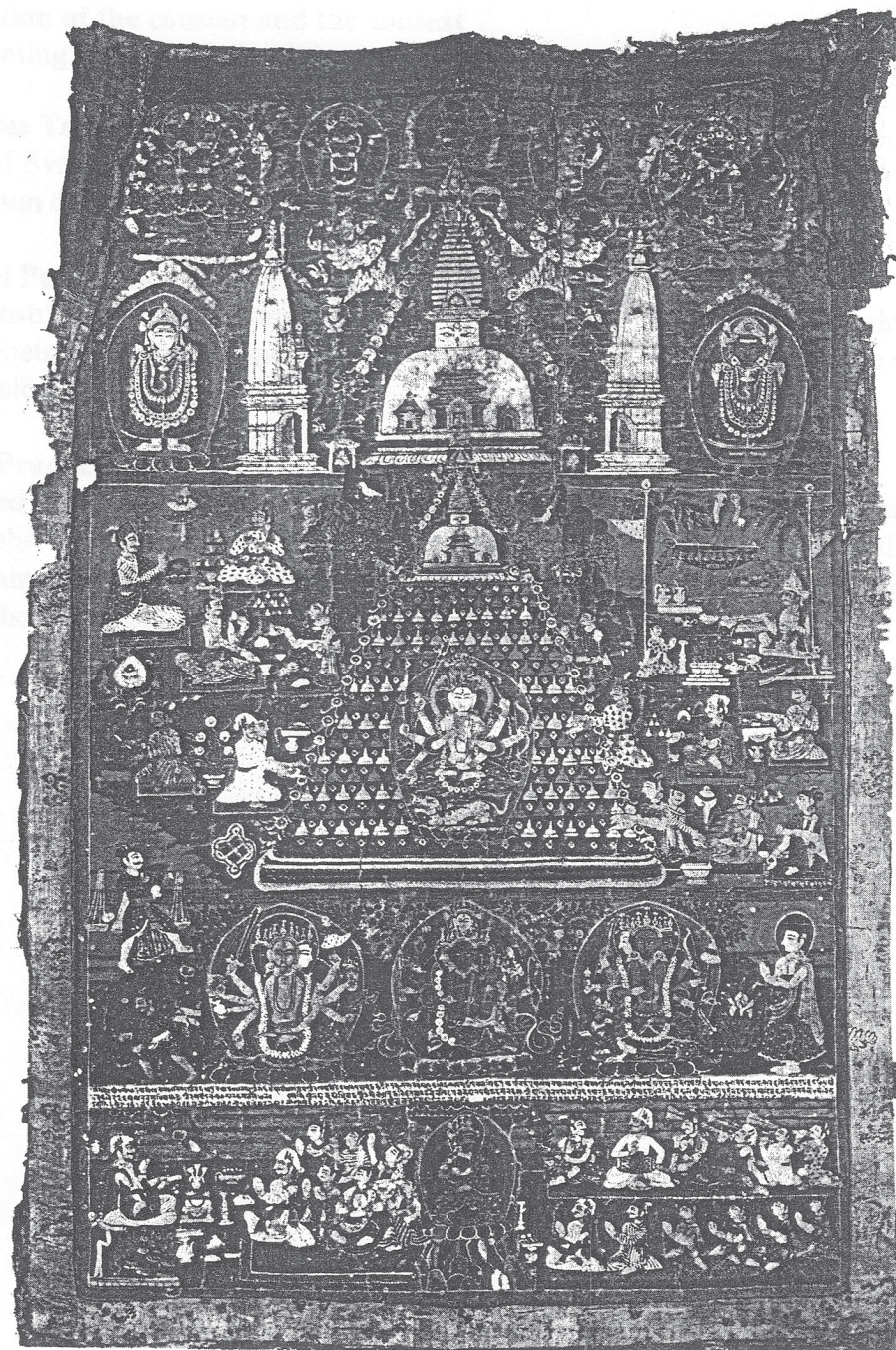
3 Renovating and Consecrating Sacred Structures

The painting documents the reconsecration after the renewal of the central pillar. One can see people with ropes and climbing a scaffolding, working on top of the dome and fixing the honorific umbrella on top.





Consecration Ceremony at Svayambhūnāth, dated 1565 AD
Detail of the stairs leading up to the Stūpa on the hill. Four people are seen carrying loads.



Commemoration of a *lakṣacāitya* ritual at Svayambhūnāth

opaque water colours on cotton

size 110 x c. 80 cm

Asian Art Museum of San Francisco, Avery Brundage Collection
Dated 1808 AD.

Published in:

Mary Shepherd Slusser, "On a Sixteenth Century Pictorial Pilgrim's Guide from Nepal", in: *Archives of Asian Art*, Vol.38, 1985, pp. 29.
Mary Shepherd Slusser, "The Cultural Aspects of Newar painting", in: N. Gutschow and A. Michaels (eds.), *Heritage of the Kathmandu Valley. Proceedings of an International Conference in Lübeck, June 1985, St. Augustin 1987*, p. 17.

Themes to be addressed to present the content and context of the picture scroll:

1 Ritual Practice of producing Miniature Stūpas

The painting was commissioned by a family of Tuladhars from Kathmandu. We see the family members facing the acting Vajracārya priest in the lower register, accompanied by musicians playing drum and trumpet. In the middle register we see priest performing a sacred fire and a number of person engaged in making 100,000 tiny caityas (stūpas – Buddhist votive structures): digging clay, transporting the raw material, forming caityas and arranging them in a pyramidal shape. On top is seen the Svayambhūnāth Stūpa flanked by two temple towers as the ultimate symbol of Newar Buddhism.

2 Religious Topography

The religious topography of the Kathmandu Valley is depicted in two ways: the Svayambhūnāth Stūpa is seen from the east as one approaches the structure after having climbed the stairs, with the two flanking temples in śikhara style. This is a prominent view which can be seen from Kathmandu and which is seen on many picture scrolls of the 18th and 19th century. This set of built structures is flanked by the Red and White Matsyendranāth, two important deities of the valley.

3 Ritual practice

The making of 100,000 or rather 125,000 miniature caityas is a contemporary practice among Buddhists in the holy month of Gunlā (August), performed preferably by members of the sub-caste of oil pressers (Manandhar), painters (Citrakār) or dyers (Ranjitkār).

Presentation of the content and the context
of the painting within an informative museum landscape

1 Religious Topography

The hill of Svayambhūnāth will be documented with flat exhibits such as a site plan and a large section drawing of the Stūpa, scale 1:10.

2 Musical Performance

Musical instruments such as drums played by Śākya in the holy month of Gunlā and short and long trumpets (*pvanga* and *kay*) will be exhibited. Audio equipment allows the visitor to listen to the music of Śākya and Manandhar.

3 Ritual Practice

Forms used to produce miniature stūpas with clay will be exhibited with explanatory photographs. A film will be presented covering the entire ritual from bringing the needed clay, forming the stūpas, the final consecration of the stūpas by a Vajracārya priest and the carrying the lumps of stūpas which are cast into the river.





West wing interiors

The central section of this wing will be enclosed with wooden partitions to create a space for the display of the altar and showcases with ritual objects.

Photograph, April 2012



GALLERY 04

A WOOD-CARVED ALTAR AND RITUAL OBJECTS

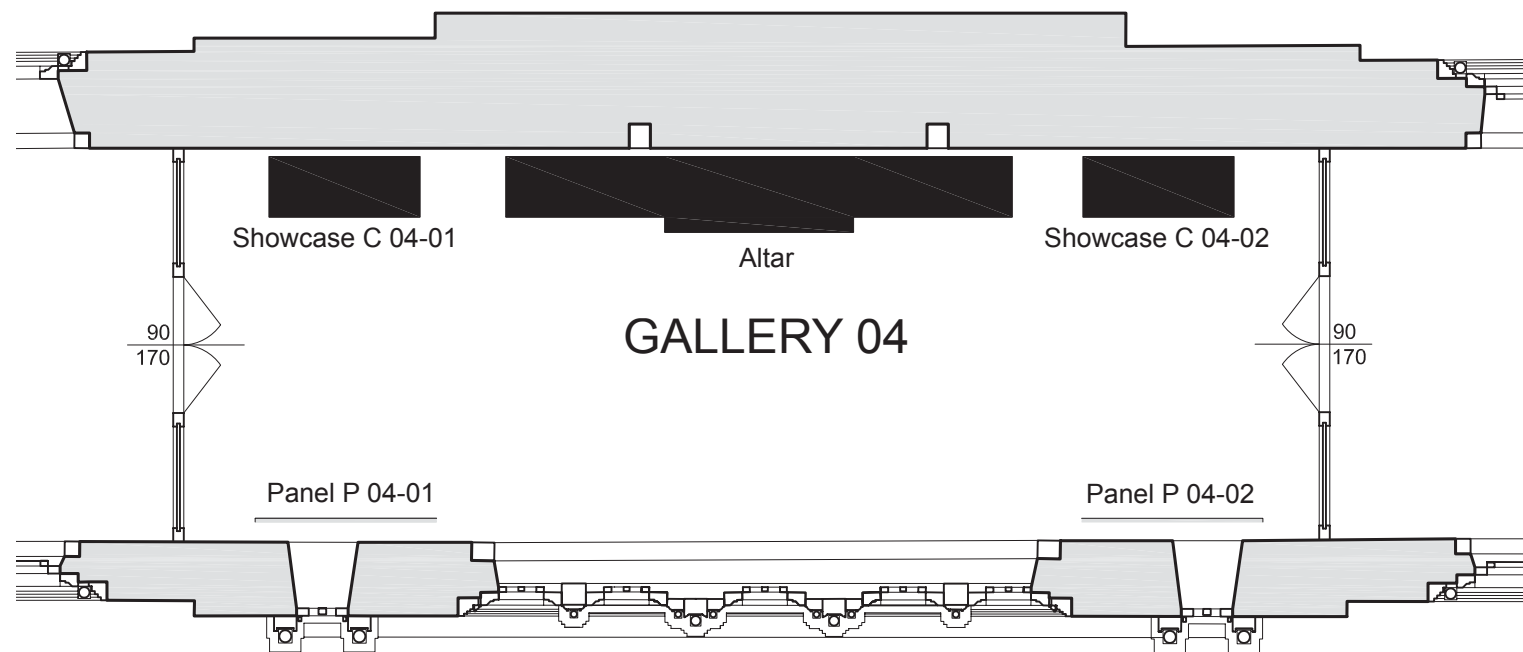
When restoration work to Mulcok Palace started, a small room without any access was discovered in the west wing on the second level. This space was most likely a meditation room, known as “Bidhyapeeth” in Nepali. Since meditation tradition in Mulcok was discontinued a long time ago, one explanation for the blocking of the space could have been to prevent those individuals who were not initiated from entering. The room contained a beautifully carved wooden altar, and a number of ritual objects which will now be seen on display in the same location in which they were found.

When doing restoration work on the ground floor just below, a large cache of ancient coins and jewelry was discovered under a 2 foot layer of mud. These objects need to be further researched and identified, and will also find their way into a showcase.



The center and left sections of the altar
Photograph, April 2011





Gallery 04 installations:

tracks 4 meters
spots 4 pcs.
wall washers 2 pcs.

object display:

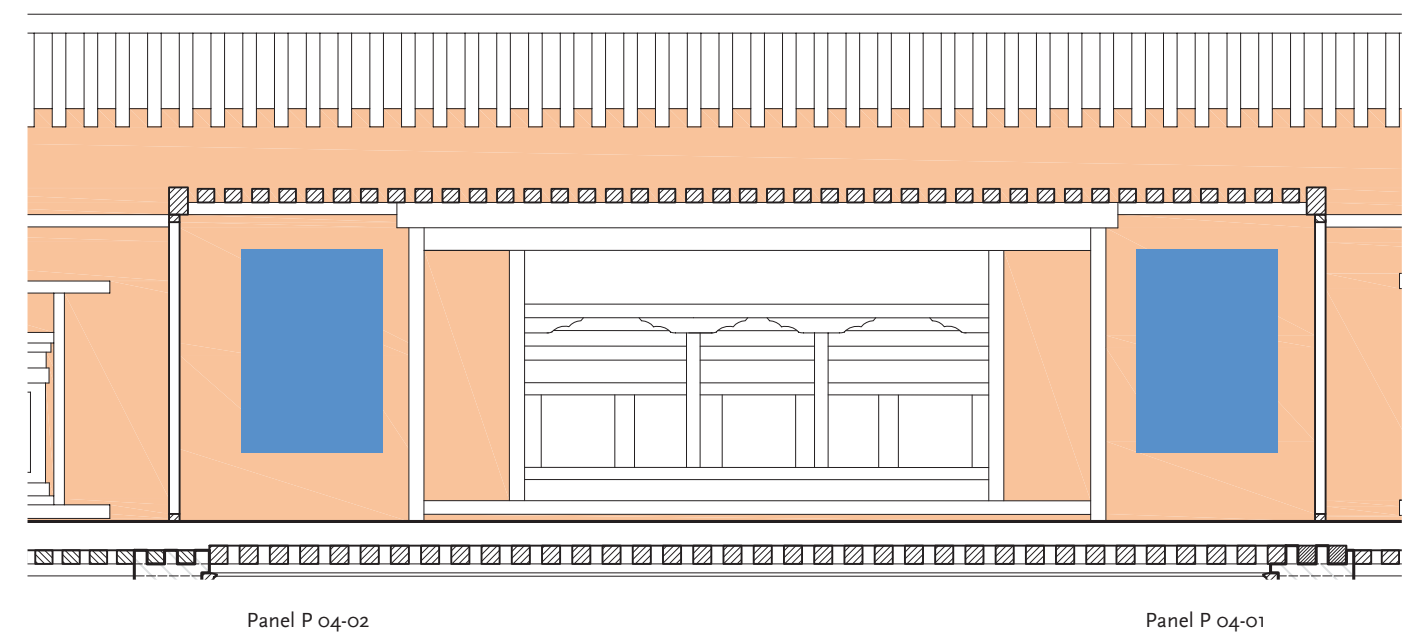
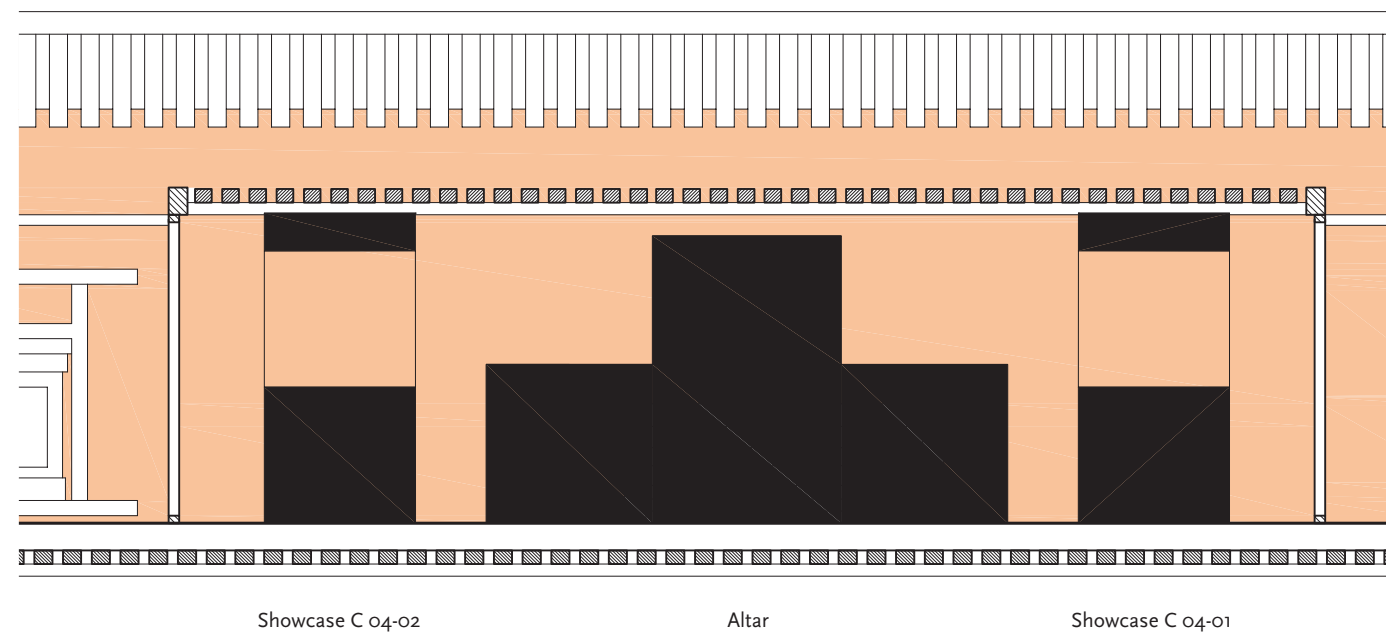
D 04-01: (140 x 300 x 60 cm) Wood-carved altar

display case:

C 04-01: (190 x 70 x 100) Ritual objects
C 04-02: (190 x 70 x 100) Ritual objects, coins, charms, etc.

panels:

P 04-01: (70 x 120 cm) Mulcok ritual
P 04-02: (70 x 120 cm) Mulcok ritual





A cache of ritual objects discovered in the ground floor of Mulcok's West wing
Photograph June 2010



Objects discovered during restoration work
Photograph June 2010





Mulcok north wing interiors after restoration (tile floors and wall plaster remaining to be done)
 Photograph by Kishor Kayasta, December 2011



GALLERY 05

RITUAL IN PATAN

This gallery will cover the yearly cycle of important rituals that take place in Patan. Defined by the two Taleju temples and considered to be the most sacred and powerful space in central Patan, Mulcok has always been the ritual center of the Patan Darbar Square. Taleju was the tutelary deity to the Malla kings. Ever since the demise of the Malla reign in 1768 and particularly over the last fifty years ritual activity has considerably decreased. This gallery could also include a discussion of why ritual activities have decreased or been discontinued all together.

Asta Matrika dance:

The ritual is celebrated once every twelve years and used to take place in Kokhana. Traditionally the community raised money to invite the dancers to come to their village. But as the community no longer supports the event, the dancers are sponsored by the Guthi Sansthan to perform in Patan.

Dasain sacrifices

As part of the larger Nepal-wide Dasain festival, sacrifices are made of five water buffalos to the goddess Taleju.

Kumari procession during Dasain

Traditionally a special room and kitchen was reserved on the first floor for the Kumari, but this tradition is now discontinued. In order to make exhibition space for the new museum, the ritual kitchen has been relocated to the ground floor. These days the Kumari only makes a short visit and does not spend the night at Mulcok.

Godha jatra (Horse Festival)

The procession began in Mulcok with one horse. Since modernization of this festival after the Rana period, it is now held in Bal Kumari.

Procession of the Rato Machhendranath

The Rato Machhendranath procession takes place during the months of April and May. The umbrella and sword for the procession of Rato Macchendranath are housed in the southwest corner room of Mulcok. The sword represents the King in his absence.



Gallery 05 installations:

tracks 32 meters
spots 20 pcs.

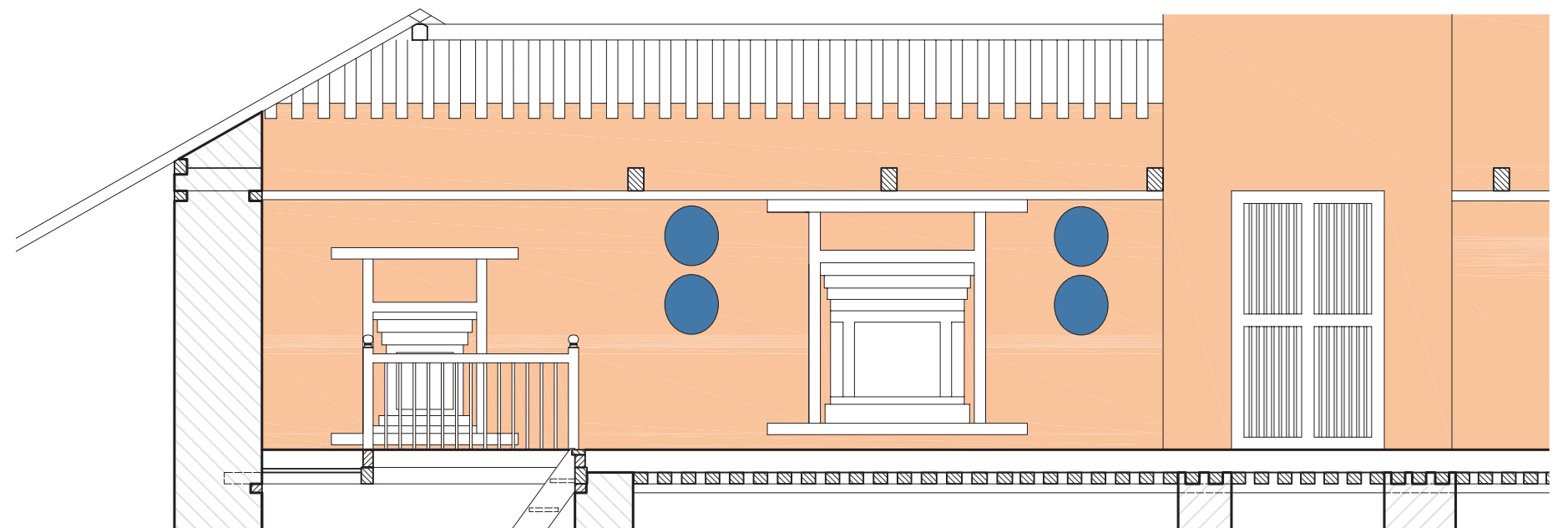
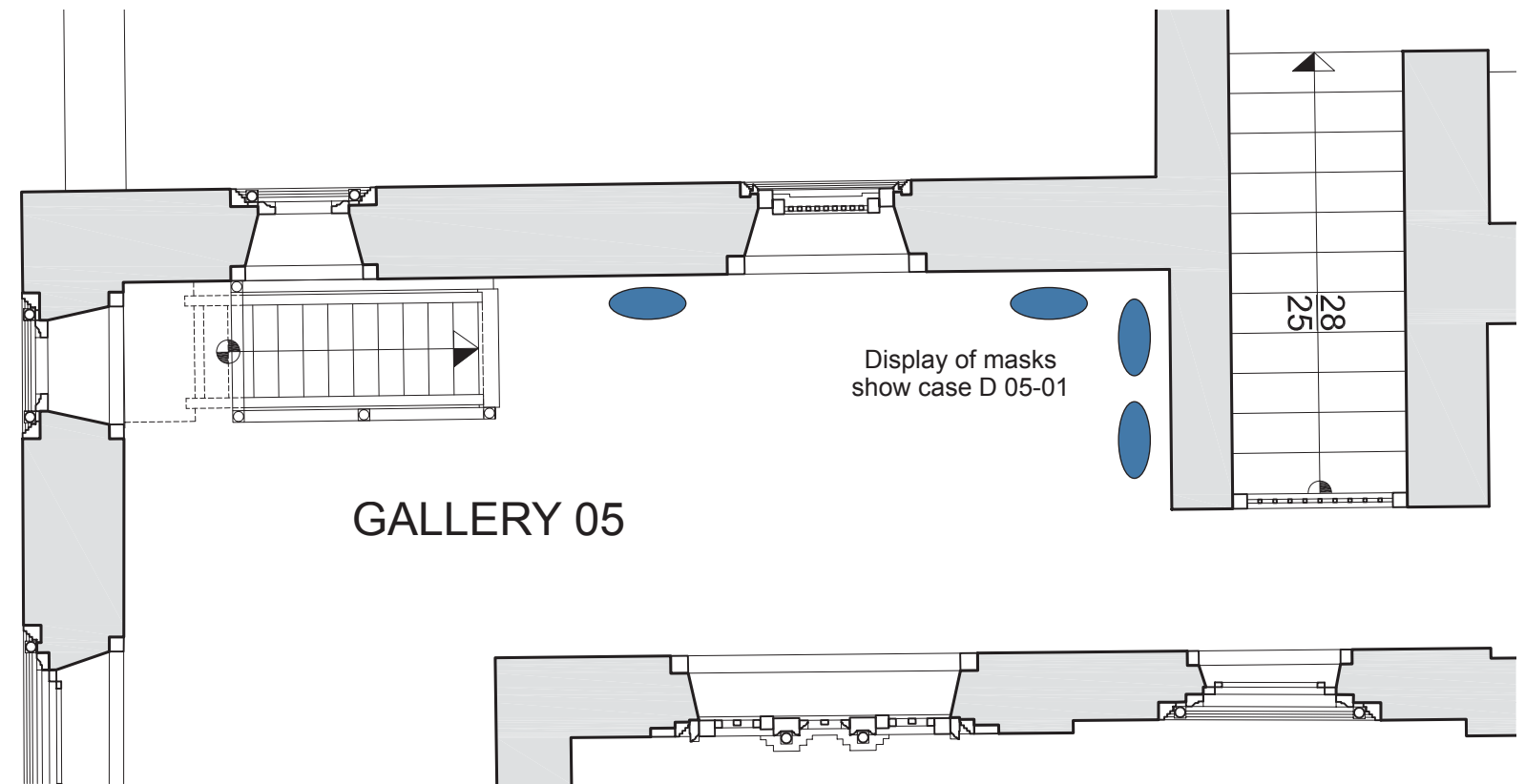
object display:
D 05-01: 9 masks

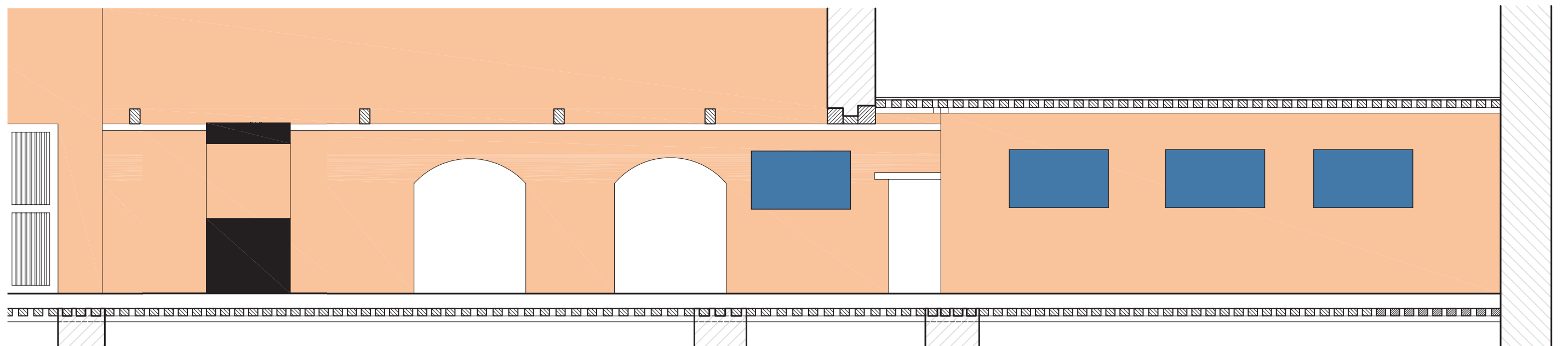
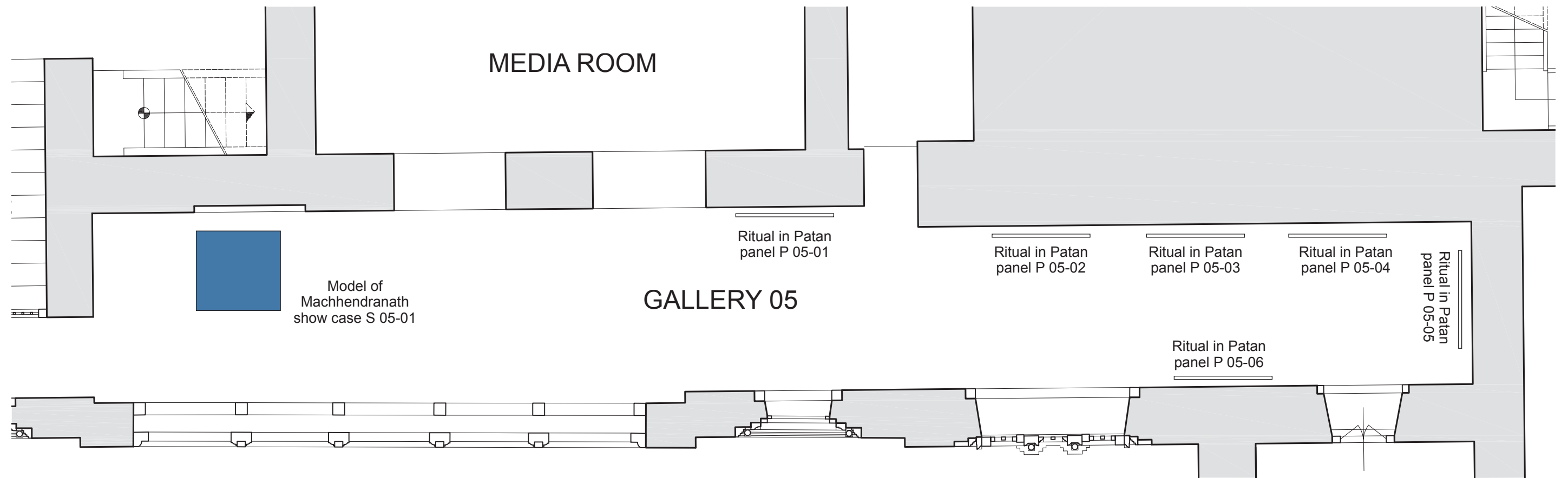
display case:
C 05-01: (250 x 70 x 70) model of Machhendranath chariot

panels:
P 05-01: (70 x 120 cm) Patan ritual
P 05-02: (70 x 120 cm) Patan ritual
P 05-03: (70 x 120 cm) Patan ritual
P 05-04: (70 x 120 cm) Patan ritual
P 05-05: (70 x 120 cm) Patan ritual
P 05-06: (70 x 120 cm) Patan ritual

Media room (Gallery 06) installations:

tracks 4 meters
spots 10 pcs.







KUMARI PROCESSION AT MULCOK

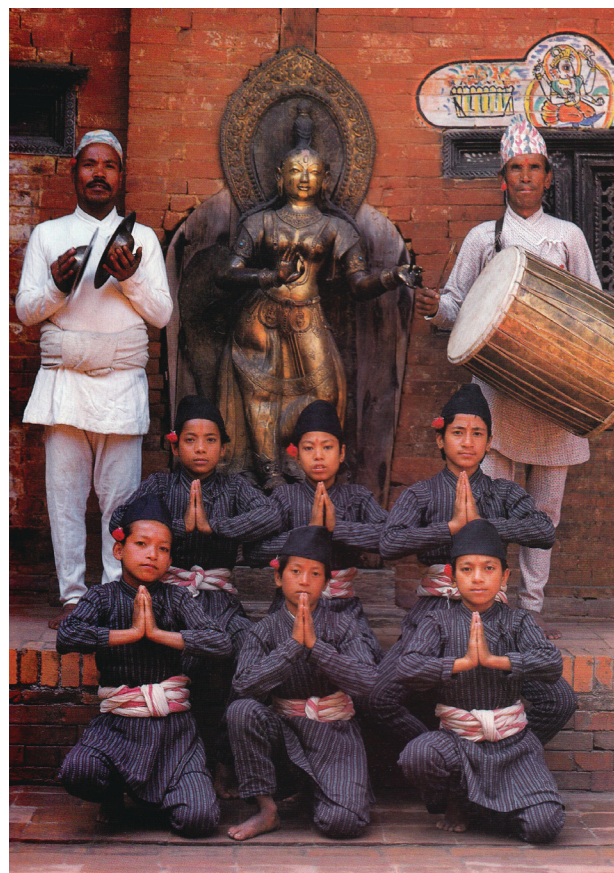
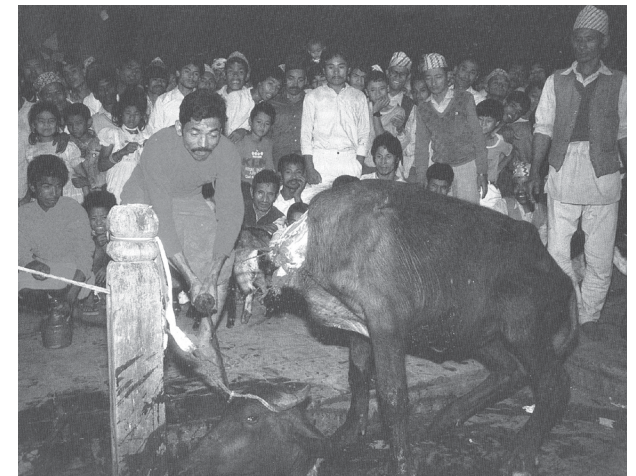


Panel P 05-01: Procession of Kumari
Photographs by Bijay Shakya
September 27, 2009





RITUAL IN THE MULCOK COURTYARD



Panel P 05-02 : Procession of Kumari
Photographs by Bijay Shakya
September 27, 2009



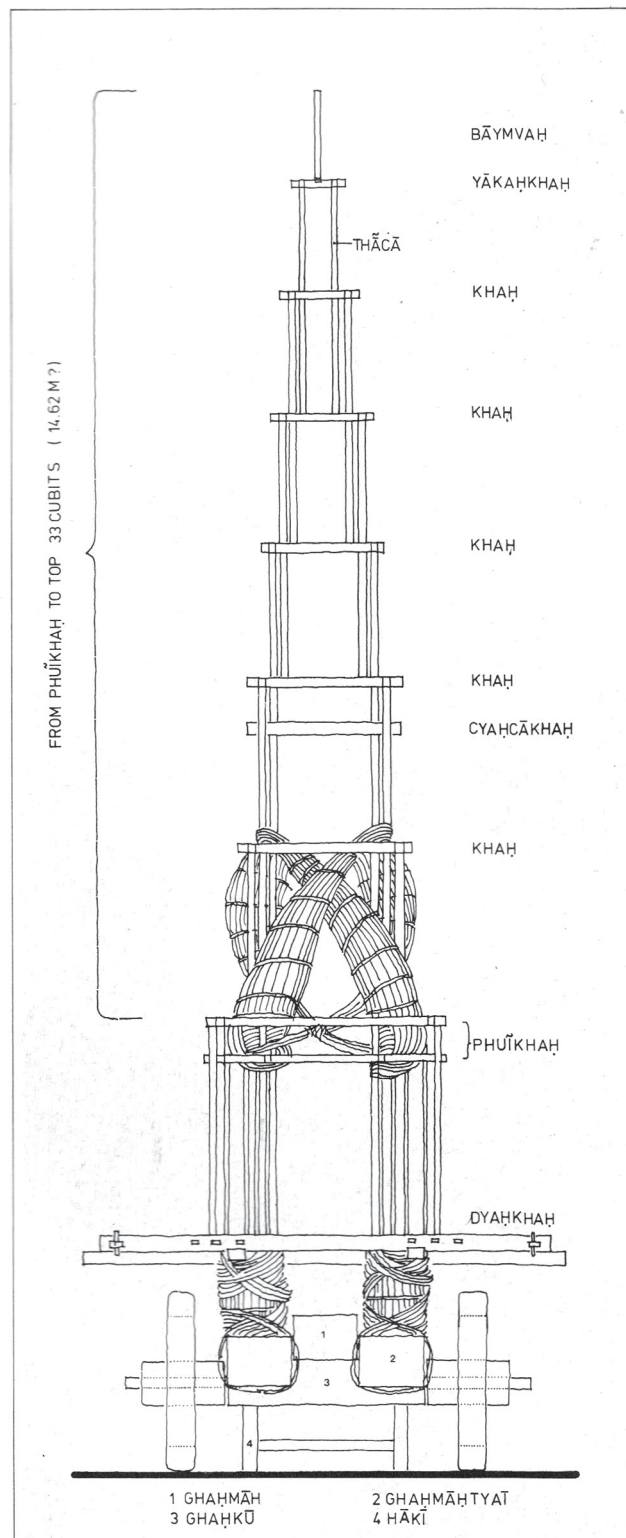


RATO MACHHENDRANATH PROCESSION



Panel P 05-03: The Rato Machhendranath festival
Photographs April 2012





Showcase P 05-01: The Rato Machhendranath model
Drawing and Photo by Niels Gutschow

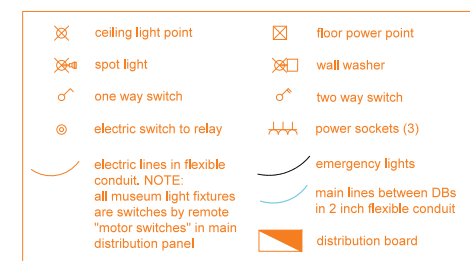
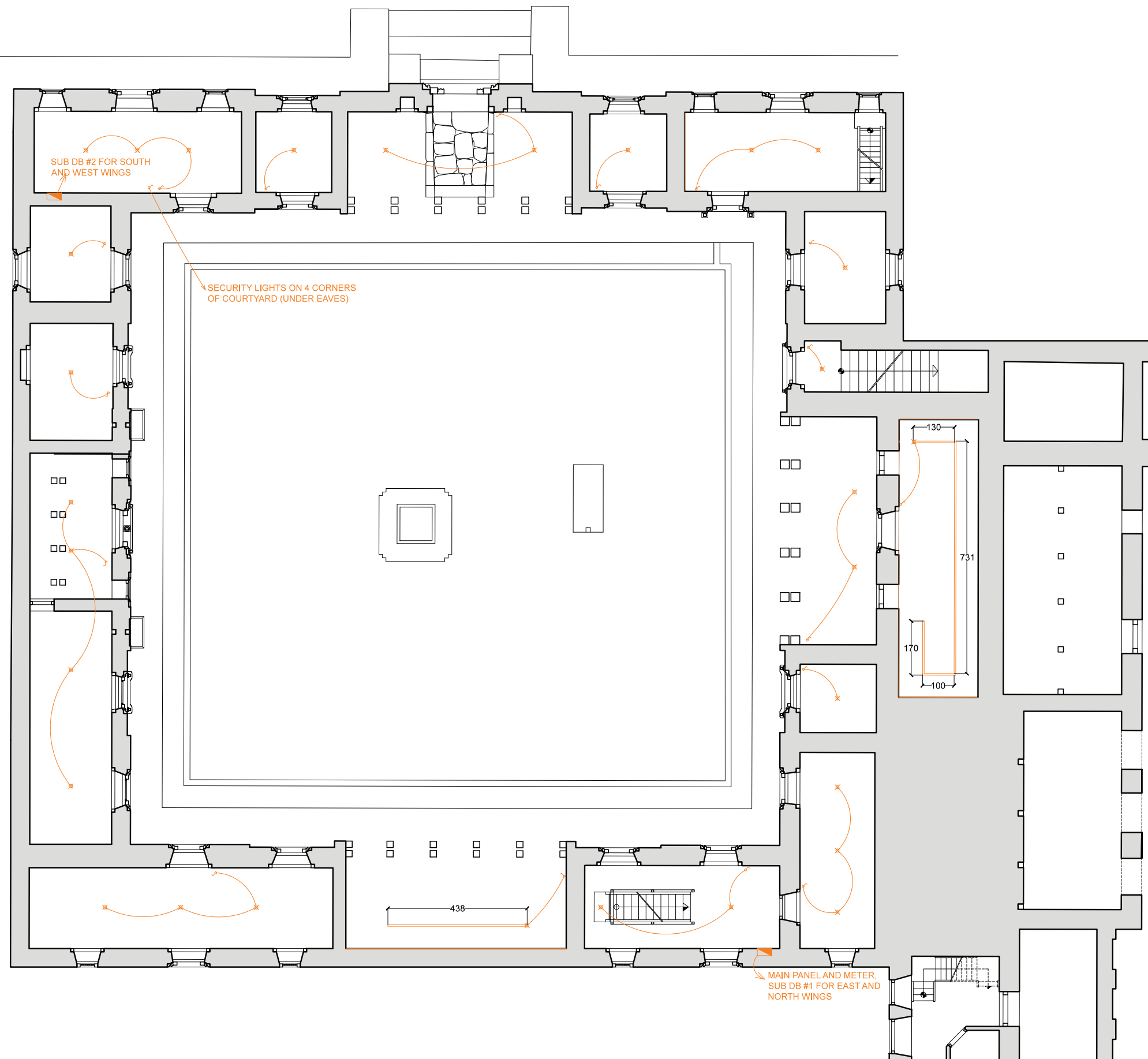
The image in the Rato Machhendranath Temple may just look like a crudely carved piece of red-painted wood, but each year during the Rato Machhendranath Festival celebrations it's paraded around the town on a temple chariot during the valley's most spectacular festival. Machhendranath is considered to have great powers over rain and, since the monsoon is approaching at this time, this festival is an essential plea for good rain.

As in Kathmandu, the Rato Machhendranath festival consists of a day-by-day chariot procession through the streets of the old town, but here it takes a full month to move the chariot from the Phulchowk area - where the image is installed in the chariot - to Jawlakhel, where the chariot is dismantled.

The main chariot is accompanied for most of its journey by a smaller chariot, which contains the image of Rato Machhendranath's companion, which normally resides in the nearby Minanath Temple. The highlight of the festival is the Bhoto Jatra, or showing of the sacred vest. Machhendranath was entrusted with the jewelled vest after there was a dispute over its ownership. The vest is displayed three times in order to give the owner the chance to claim it - although this does not actually happen. The king of Nepal used to attend this ceremony, which is also a national holiday.

From Jawlakhel, Rato Machhendranath does not return to his Patan temple, but rather is conveyed on a khat (palanquin) to his second home in the village of Bungamati, 6km to the south, where he spends the next six months of the year.





PROJECT **RESTORATION OF MULCOK**

CONSULTANTS KATHMANDU VALLEY PRESERVATION TRUST

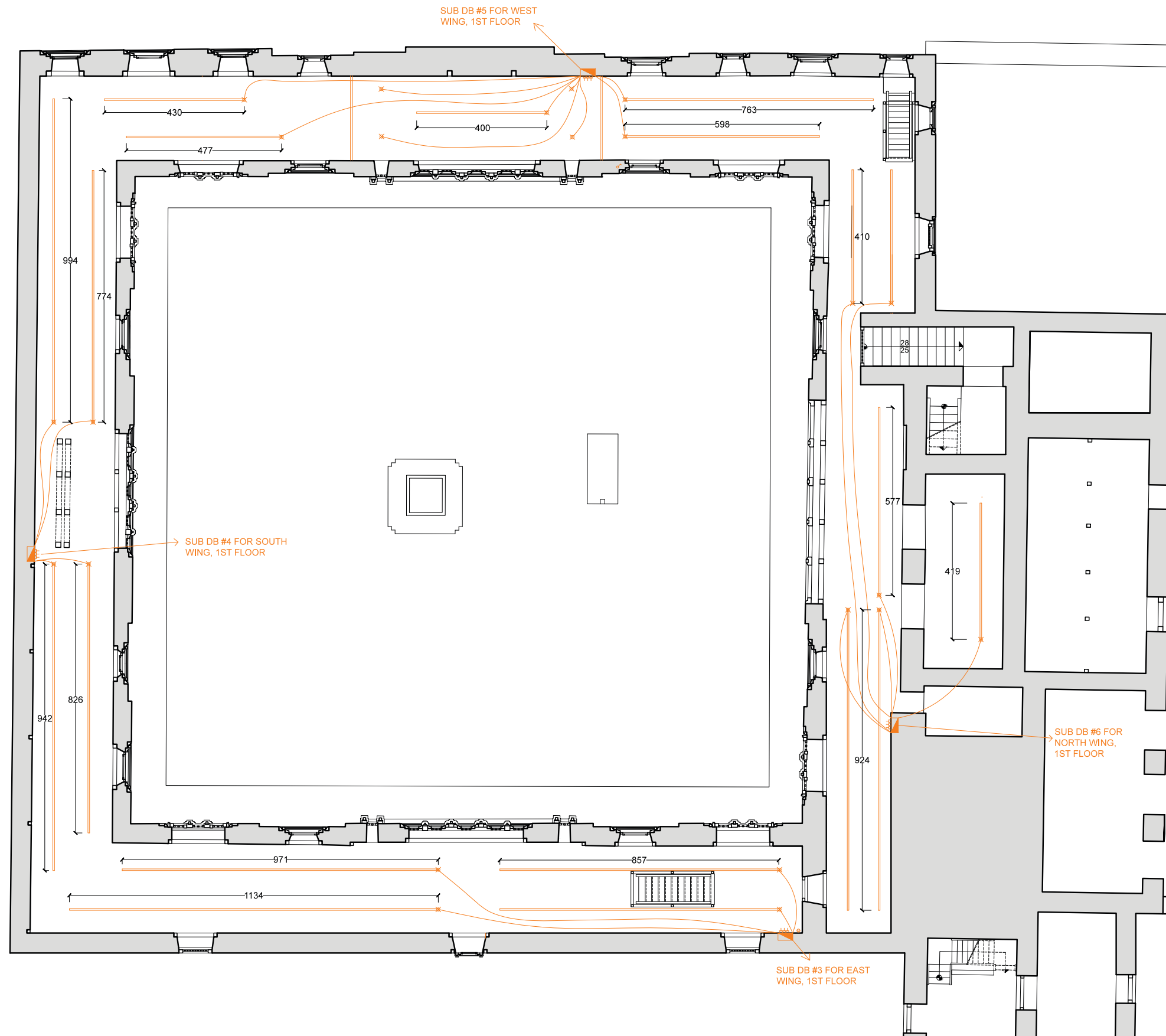
General Contractor and all Sub-Contractors shall field-verify all existing dimensions prior to ordering materials and beginning work.

Revision #	Date
Revision 1	May 8, 2012
Revision 2	

SCALE 1:150	ELECTRICAL DRAWING FOR GROUND FLOOR	MC-ELEC 01
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APRIL 30, 2012





	ceiling light point		floor power point
	spot light		wall washer
	one way switch		two way switch
	electric switch to relay		power sockets (3)
	electric lines in flexible conduit, NOTE: all museum light fixtures are switches by remote "motor switches" in main distribution panel		emergency lights
			main lines between DBs in 2 inch flexible conduit
			distribution board

PROJECT **RESTORATION OF MULCOK**
CONSULTANTS KATHMANDU VALLEY PRESERVATION TRUST

General Contractor and all
Sub-Contractors shall field-verify all
existing dimensions prior to ordering
materials and beginning work.

Revision #	Date
Revision 1	May 8, 2012
Revision 2	

SCALE **1:150** **ELECTRICAL DRAWING FOR 1ST FLOOR** **MC-ELEC 02**

APRIL 30, 2012



MUSEUM OF ARCHITECTURE AND RITUAL

preliminary cost estimate May 15, 2012

BUDGET SUMMARY	
1 CIVIL WORKS (INTERIORS)	1,426,540
2 MUSEUM INSTALLATIONS	2,545,000
3 PROFESSIONAL SERVICES (LOCAL)	660,000
4 PROFESSIONAL SERVICES (INTERNATIONAL)	600,000
GRAND TOTAL:	5,231,540

1 CIVIL WORKS (INTERIORS)

	quantity	unit	unit cost	
interior finishes				
floor built-up of ordinary brick & lime mortar	248	m2	1,080	267,840
telia tile floor	248	m2	1,800	446,400
tile oil & wax finish	248	m2	100	24,800
mud plaster 2 coats	550	m2	900	495,000
paint	550	m2	350	192,500
CIVIL WORKS			TOTAL:	1,426,540

2 MUSEUM INSTALLATIONS

general electrification				
meter panel 3-phase	1	ls	20,000	20,000
main line from meter to main DB: 70 meters	70	m	1,200	84,000
1 main and 5 sub DBs incl. 5 MCBs each	6	pcs	15,000	90,000
lines to sub-DBs	130	m	600	78,000
ground floor:				
GF switches	18	pcs	500	9,000
ceiling light points	30	pcs	800	24,000
first floor:				
relais switching system	1	ls	5,000	5,000
ceiling and track light points	25	pcs	800	20,000
				330,000
lighting system				
tracks gallery 00	11	meters		
tracks dalan east	4	meters		
tracks gallery 01	36	meters		
tracks gallery 02	17	meters		
tracks gallery 03	27	meters		
tracks gallery 04	4	meters		
tracks gallery 05	32	meters		
tracks gallery 06	4	meters		
total:	135	meters	1,200	162,000



spots gallery 00		14	pcs		
spots gallery 01		30	pcs		
spots gallery 02		10	pcs		
spots gallery 03		18	pcs		
spots gallery 04		8	pcs		
spots gallery 05		20	pcs		
spots gallery 06		10	pcs		
total:		110	pcs	2,000	220,000
wall washers		10	pcs	5,000	50,000
emergency exit signs		10	pcs	2,000	20,000
courtyard lighting		4	pcs	4,000	16,000
back facade lighting		2	pcs	4,000	8,000

476,000

framed flat exhibits

gallery 00 wall panels (ply wood)		14	m	2,500	35,000
gallery 00 documentation framed	70 x 120	12	pcs	7,000	84,000
2 sign boards	50 x 50	2	pcs	2,000	4,000
galleries 1-6 general frames	70 x 50	10	pcs	4,000	40,000
galleries 1-6 general frames	70 x 120	25	pcs	7,000	175,000
galleries 1-6 general frames	100 x 120	2	pcs	10,000	20,000
custom frame	160 x 160	1	pcs	15,000	15,000
custom frame	100 x 450	1	pcs	30,000	30,000
custom frame	200 x 160	1	pcs	18,000	18,000
custom frame	120 x 105	1	pcs	10,000	18,000
custom frame	130 x 100	1	pcs	10,000	18,000
labels	varying	25	pcs	1,200	30,000
gallery labels/banners	varying	10	pcs	2,500	25,000

512,000

showcases

Gal 1 model of temple		1	pc	40,000	40,000
Gal 2 spout of Tusha Hiti		1	pc	40,000	40,000
Gal 3 figurines		1	pc	50,000	50,000
Gal 4 ritual objects		2	pcs	30,000	60,000
Gal 5 model of Machhendranath		1	pc	50,000	50,000

240,000

object installation

Gal 1 sulima struts		2	pcs	5,000	10,000
Gal 1 Sulima toran		1	pc	5,000	5,000
Gal 1 Gayahbajya window		1	pc	25,000	25,000
Gal 4 altar		1	pc	10,000	10,000

50,000

miscellaneous

printing and mounting of drawings and panels		50	m2	2,500	125,000
museum brochure		5000	pcs	20	100,000
guest book		1	pc	3,000	3,000

228,000

media equipment

computer	1	pcs	50,000	50,000
flat screen	1	pcs	40,000	40,000
DVD player	1	pcs	8,000	8,000
projector	1	pcs	90,000	90,000
projection screen	1	pcs	30,000	30,000
professional audio system	1	pcs	24,000	24,000
UPS system	1	pcs	25,000	25,000

267,000

resource library & archive

steel flat files	4	pcs	18,500	74,000
storage cabinets	4	pcs	12,000	48,000
work tables	4	pcs	10,000	40,000
shelves	4	pcs	10,000	40,000
chairs	20	pcs	3,000	60,000
computer workstations with peripherals	2	pcs	90,000	180,000

442,000

MUSEUM INSTALLATIONS	TOTAL:	2,545,000
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3 PROFESSIONAL SERVICES (LOCAL)

curator	2	M/M	100,000	200,000
english editor	1	M/M	100,000	100,000
graphic designer	2	M/M	100,000	200,000
fabricators, installers	4	M/M	40,000	160,000

TOTAL:	660,000
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4 PROFESSIONAL SERVICES (INTERNATIONAL)

international curator	30	days	20,000	600,000
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TOTAL:	600,000
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