

Advanced Training Programme
on
Conservation and management of Historic buildings

Proposal on Conservation

of

“Musya Bahal”



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PICTURES OF CHHUSYA BAHAL (BEST PRESERVED MONASTERY)





1. INTRODUCTION:

1.1 NEPAL

Nepal is small, yet a beautiful landlocked country wedged between two giant neighbors namely China to the north and India to the South, East and West lying in the South Asia. Nepal stretches roughly 800 km in length and 170 km in width and proudly inhabits most of the Himalayas extending between Assam, Bhutan and Sikkim in the east to Jammu in the west. Nepal is homeland to 23 million people comprising mostly Hindus, Buddhists, Christians, Muslims and ethnic tribes living in a perfect harmony. Besides renowned as the land of Mount Everest, it is also the birthplace of lord Buddha and the heavenly abode of living Goddess- Kumari. Nepal is not only rich in natural beauty, its unique cultural heritage and architecture is world famous. Architecture is one of the remarkable feature which gives Nepal's past a continuity with the present; the old and medieval structure of the valley do not exist merely as empty monuments but are in fact actively used and inhabited by the present day people of Nepal. It is a small and underdeveloped country with a rich and complex mix of different culture and traditions. There are total four world heritage sites listed by UNESCO .

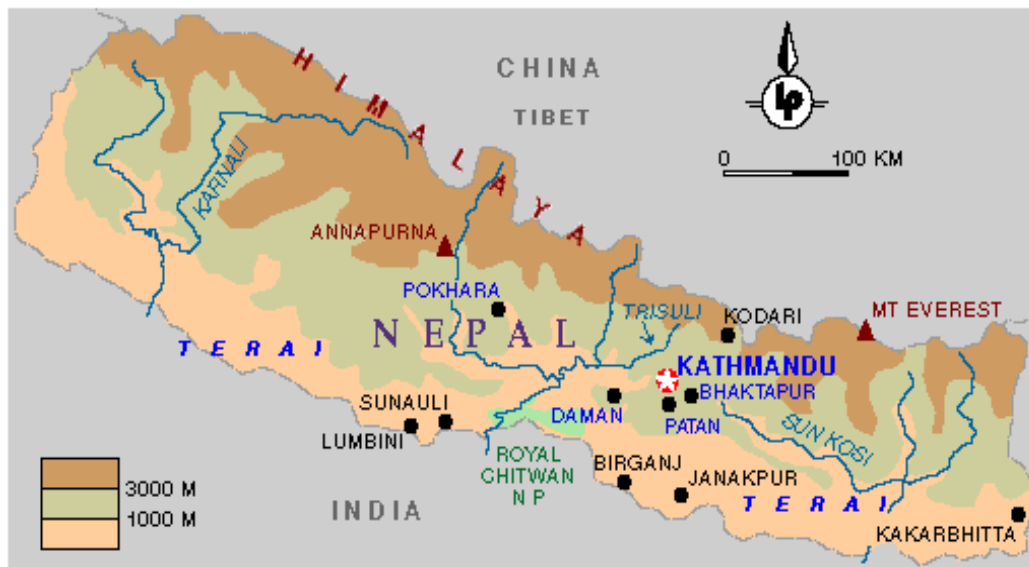


Plate 1: Map of Nepal

Cultural World Heritage

- Lumbini, the birth place of Lord Buddha.
- Kathmandu valley
 - Swoyambhu
 - Boudha
 - Bhaktapur Durbar Square
 - Patan Durbar Square
 - Kathmandu Durbar Square
 - Pashupati
 - Changunarayan

Natural World Heritage Sites:

- Royal Chitwan National Park
- Sagarmatha National Park



Plate 2: Birth place of Lord Buddha



Plate 3: Bhaktapur Durbar Square



Plate 4: Patan Durbar Square



Plate 5: Changu Narayan Temple



Plate 6: Sagarmatha National Park



Plate 7: Royal Chitwan National Park

1.2 KATHMANDU

Kathmandu Valley lies at the mid eastern zone of Nepal. The Kathmandu valley is divided into three cities since ancient times- Kathmandu, Bhaktapur and Lalitpur. These three cities were once ruled by three different King from Malla dynasty in the 13th century. The Malla Regime is said to be the golden era of craftsmanship and architectural wonder when all these three cities compete with each other for master pieces of woodwork, temples and stone monuments etc. All temples, monuments and craftsmanship that we witness today were in fact constructed in that period. Of these three cities, Kathmandu city is capital of Present Nepal, the only metropolis in the country and epicenter of political, commercial and cultural happenings .It is said that the name of the Kathmandu is derived from Kasthamandap Sattal, (*a rest house made of wood*) which is to be believed have been constructed out of timber from a single tree.It is one of the ancient cities in the world which contains some of the most important Hindu and Buddhist sanctuaries and monuments of Nepal. The city of Kathmandu is an open air museum of famous sites, ancient temples and shrines, golden pagodas, bahals, patis and inspiring deities. Cultural, religious and social structures which date back from thousand of years are famous in the world. Out of 7 cultural heritage sites of Kathmandu valley, 4 of them lie in Kathmandu. The cultural heritage of Nepal; particularly contributions made by Newars of Kathmandu Valley to sculpture, painting and architecture is source of great pride.

Kathmandu Metropolitan City

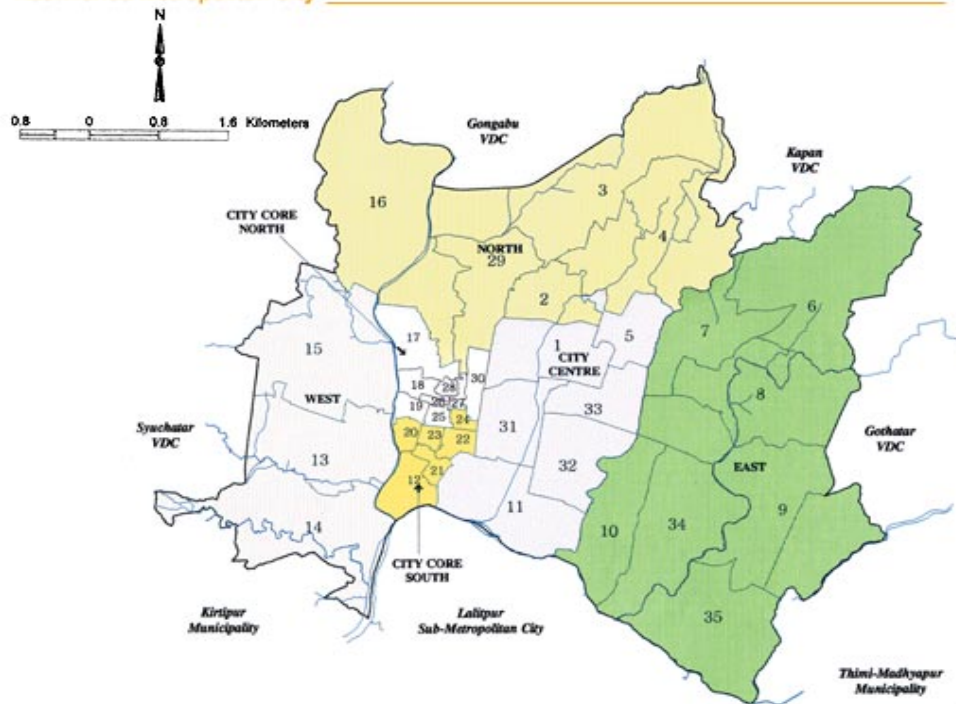


Plate 8: Map of Kathmandu

World heritage sites of Kathmandu:

- Pashupatinath temple area
- Kathmandu Durbar Square

- Swoyambhunath stupa area
- Boudhanath stupa area



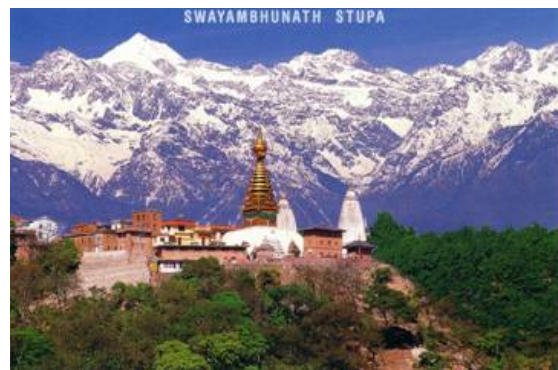
Kathmandu Durbar Square



Pashupatinath



Boudhanath



Swoyambhu

Plate 9: Heritage sites of Kathmandu

1.3 BAHAL

Bahal derives its name from the Sanskrit word Bihara, meaning joy or enchantment and thus a place of religious bliss. Originally bahals were place of Buddhist learning and serves as residence for learned monks. It has its counterpart called Bahils; derived its name again from Sanskrit word Bahiri meaning outside; and is located outside periphery of the town or city. It is claimed that Bahils are older and were originally the monastic abodes of Brahamacharya-bhiksus (unmarried monks). Bahils were designed as a place for training ,teaching ,preaching epics and to give shelter and food for visiting monks. As soon as the monks get married (which was then permitted in Vajrayana beliefs) ,they had to leave the Bahil and either construct or join another type of vihara known as bahal. Here the monks lived with their families as Grihastha Bhikshus (household monks). The system of founding the sanga which was a group of unrelated monks and their families ,later changed ,and it became necessary for all the members of the sanga to be of the same family. With the growing popularity of Vajrayana beliefs more and more Bahals were build .There are 18 main Bahals and around 90 branch bahal in Kathmandu each of the main bahals giving its name to the surrounding locality.

1.4 DEVELOPMENT OF BUDDHIST MONASTERIES

Since Lichchhavi times (7th century), Buddhist monasteries have been constructed in Nepal along with Mahachaityas. Inscription of Amshuvarma from Handigaon (dated 610 A.D) mentions the four most important monasteries of the valley at that time as: Gumbihar (Sankhu), Shree Manbihar, Shree Raja Bihar and Kharjuvika Bahal.

Monasteries in Buddhism developed not only as residences for celebrated monks but also as a ritual and academic centre. In the course of development, new functional arrangements for married monks in Biharas provided living quarters in the first floor and learning and praying activities in the ground floor. The building form seems to have been derived from residential buildings of that time. It is basically an inward looking two storied courtyard building comprising of *sactum* or the *Garbhagriha*, room for *Buddhist learning* and room for the celebrated monk that serves as his *residence quarter*. At the centre of the courtyard is *chaitya*, which is the *miniature form of the Stupa* (dome shaped structure dedicated to Buddha).

It has a strong geometric planning and appears more academic than residential. Educational activities are now lost in Bahals and only social and cultural activities remain to some extent.

2. BACKGROUND INFORMATION OF THE STUDY OBJECT:

2.1 MUSYA BAHAL

Musya bahal is the one of the existing bahals of Kathmandu. Also known as Karunapura vihara, it is located at the core city of Kathmandu near to Jyatha tole and Chusya bahal . Kathmandu Durbar Square, one of the world heritage site lies to the north, Thamel (famous tourist hub) is at the south and in the east lies the palace of present king .It is one of the

Buddhist monasteries belonging to the Malla Period (12th century to 16th century). Orally it is believed to have been founded by Majindrapala but the inventory of the heritage sites of Kathmandu valley gives credit to the local residents Hari-Laxmi and Jinidevi Bajracharya for its construction. Social, cultural and religious values are intact with it.

It is one of the famous monastery of Vajrayana Buddhism in Nepal, presently in dilapidated condition. It is surrounded by other residential and commercial buildings of various types. The entire building which was originally two storied building is now in irregular condition, with the added storey representing the modern construction upon the traditional one, except the south wing which is still in its original form. The main entrance accessed through the north has a decorative door without a torana (semi circular decorative panel over the doorway of the shrine whose main figures usually represent the deity) guarded by a lion and lioness, a pasuka jhya (five bay window) at the upper floor. But the facade has totally lost its originality. Most of the struts are missing and the timber structure is in worst condition. The sangha of Musya Bahal comprises of total 35 families, 8 families living in the bahal.

2.2 HISTORY OF MUSYA BAHAL

Not much historical records are available about Musya Bahal. The description in the main toran dates N.S 805 but the KTMV gives the date of construction as 1663 A.D. Though it is said to be built by Majindrapala as mentioned earlier while inventory of Kathmandu Heritage site has given credit to local resident. Therefore, the actual founder of the Bahal is debatable till date. Out of eighteen main bahals and 90 branch bahals, as mentioned, musya bahal, chhusya bahal are branch bahals of kwa bahal. Out of these, Chhusya Bahal has retained its original form and decoration without much alternation. *John K. Locke* writes “*Musya baha is one of the few complete Baha structures left in city Kathmandu, like the similar Chhusya baha.....*” Hence, it is true to the tradition in physical form. To have a glance of the original form of the Musya Bahal, let's go through Chhusya Bahal.

Main entrance from north is marked by the elaborately carved door, topped by an equally elaborate *Torana*, which is guarded by two huge lions (traditionally known for the fort keeper). The five-divisioned *Pasuka* window and a set of four carved *Tikijhya* (lattice windows) decorate the upper floor on the exterior. Ten carved struts, depicting the guardians of the enchanted space are geometrically placed to support the projecting roof.

As one gets inside through this door, one encounters the *Dalan* (*phalcha*- a sitting place) and then a paved courtyard. From all the four sides, this open court is surrounded by two storied building structure. The central portion of the ground floor, opposite the entrance, is the sanctum of the *Kwa-pa-dyo*, the ruling deity of the Bahal, which here is the image of *Aksobhya* and faces north. Wooden door of the sanctum is elaborately carved and topped by the *torana* depicting *Maha-aksobhya* accompanied by ten attendant tantric deities and other standard accompaniments of Chepa Kirtimukha, Nagas and Makaras. The room above the sanctum has two small *Tikijhya*, flanking the usual five-panelled *Pasuka* window in the centre and this is the *Agam* and *Digu* room reserved for private tantric worship of the clan deities. A finial standing centrally on the roof over the sanctum marks the religious nature of this portion of the Bahal.

The central of each four wings are reserved for the three colonnaded dalan (hall), the one in the northern portion forming the entrance (*phalcha*).

Each of the four narrow staircases situated in the four corners of the courtyard leads to a group of three rooms above. Each of these four groups is a separate unit with no interconnecting floors and passages. A bay-window (commonly called *Biman*) over the entrance hall projects over the courtyard emphasis the room behind. Carved lattice windows are seen all around the four wings of upper floor. The struts supporting the roof are elaborately carved and depict deities, each deity having its name carved on the lowest panel of the strut. The traditional *Jhingati* (flat-tile) roof finishes the structure.

The open-paved courtyard has a *Shikhara* temple in the *Panchayatana* style and a main votive chaitya.

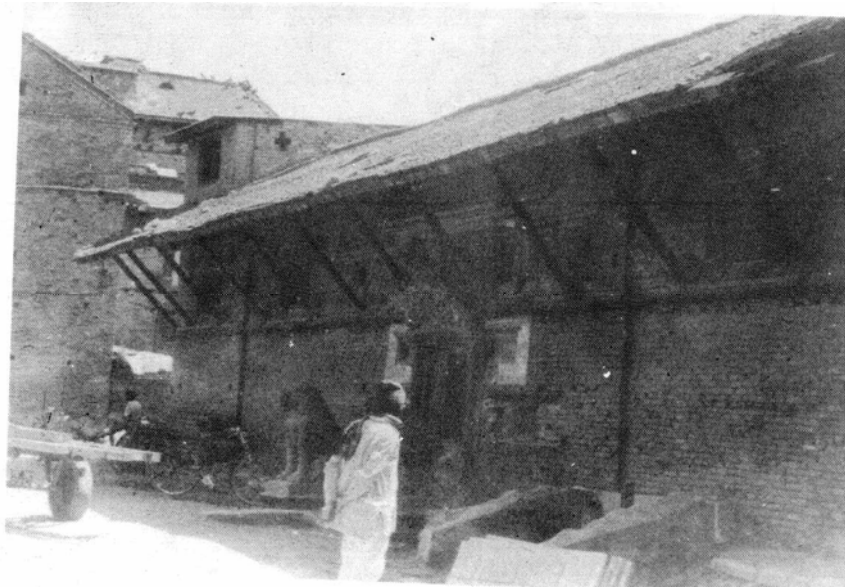


Fig. Original front elevation



Fig.Existing front elevation



Fig . Elevation of East wing from courtyard side (abt. 30 yrs.ago)



Fig . Existing Elevation of East wing from courtyard side

2.3 VALUES ASSOCIATED WITH MUSYA BAHAL

Different types of values like historical, social, cultural, religious, archaeological, economic, etc are associated with any monument which reflects its need and worth protection if it is taking path of deterioration.

2.3.1. Historical value:

Although Musya Bahal is outside the protected monumental zone, it has its glorious history of 400 years of standing. Any structure of this time old is a national property. It is an open truth that the protection and preservation of any historical property unfolds different stages of development of civilization. Four centuries is a lot for having different phases of ups and downs. Looking to its contemporary buildings like Chusya Bahal, which is best preserved monastery, we can easily imagine the development of arts and crafts, development of use of materials, its workmanship etc. it too can unfold the cultural changes by studying the functional changes of the spaces within it an so more.

2.3.2. Social value:

Buildings are made for the people commonly called society. Here it reflects the social standard of the user who is using the building. Although it is residence of the monks, who are the high ranking person of the society, is also an institutional building. Normally, a building accommodates one function at a time. It has two functions at a time. The nature of the building and the users made it an important part of the society. Hence, it bears a high moral and social value for its protection.

2.3.3. Cultural value:

Culture means continuity of actions that are practicing from the past. It is the identity that the society is known for. This very building is best known for institution as well as residential building. Today due to the development pressure, people are now engaged in different works leaving behind the religious teaching, which acts as the force to use building more as residence. Hence, its identity of institution as well as residence is lacking. Opening new source of income and preservation of it can re-establish its original identity. What we call as cultural value.

2.3.4 Religious value:

Clan of celebrated monk lived here as their permanent residence. They together organize different Jatras as well as support jatras of the Kathmandu. One example is the Mahakal Naach(folk dance) on the day of Indra (god of rain) Jatra organized by them. Although this is continued till today, economically this Jatra is suffering each year. If this continues, this religious activity will be jeopardized and may be discontinued. There are some rituals which they(the clan) have to performed necessarily in the bahal Hence, there is strong need of conserving not only the physical structure but also exploring new ways of economic generation to keep up the practice.

2.3.5 Archaeological value:

Just as the squares of the Kathmandu valley depicts different identity, monasteries also have its identity of being unique. These too functions equally in giving name to the Kathmandu. It is often said by the different travelers that *in Kathmandu valley, there are more gods than people*. Out of many temples, monasteries are also one in giving such prosperity. *Kathmandu valley is the museum of temples*, this is the glorious truth. Hence, Kathmandu is rich in this prospect. Musya bahal also stands to this glorious prosperity. It shouldn't get grounded. It is one of the outstanding properties of the art and architecture.

2.3.6 Economical value:

It is standing in the centre of the city, bounded by famous tourist spots like **Thamel** and **Kathmandu Durbar Square**. Durbar square is one of the world heritage sites and best known for the art and architecture and Thamel the resting place. This monastery lies in the mid way of these two spots. Hence economically, it is the potential area for targeting tourists. For preservation of the building and alternative source of income of the people, it can prove beneficial if actions of grabbing the visitors can be implemented. Hence, it bears great economical value.

These values makes the very building unique and worth protection.

3. OWNERSHIP

It is inhabited and tended by clan of the initiated Shakya bhiksus and Vajarcharya called bade, who are nevertheless married men with families. They and their families constitute the sanga of the Bihara. The sangha of the monastery has become a patrilineal descendant group. It is true that there were monasteries with celebrated monks at one time but these are only monasteries with the sanghas of married householder bhiksus nowadays.

The sangha of Musya Bahal comprises of total 35 families, 8 families living inside the bahal. The members of the sangha take turns performing the usual morning and evening rituals. Services pass through the entire roots of male members from eldest to youngest.

The number of families living here have increased in the bahal. The dwellers of the bahal are primarily dependent upon the land of the guthi. These are the members of the guthi. Development pressure brought change in the economic status of the residents and is now engaged in various works like banking sector, social services, press, government offices, shops etc. Due to the expansion of the families, the dwellers need more floor space. The insufficient floor space resulted in addition of floors or to move out to some other place. Recently, two families have moved out to other area and rented their spaces. Due to the working opportunities, outsiders are attracted to live on rent in this bahal. However, still ownership is limited to the respective clan of the shakya or the bajracharya but there is a strong possibility of hand over of ownership to the outsiders. This can cause mixing of outsiders with the original dwellers of the bahal and create a heterogeneous society with the loss of social and cultural activities of the bahal.

4. LEGAL BODY AND ITS PROTECTION

During Malla Dynasty, *Chhen Bhadel Adda* was established that looked after the preservation and renovation of the monuments of national importance. Probably, this was the only one legal body at that time to look after this Bahal. Beside this there is a Guthi Sansthan which provides certain land as the economic generating to look after the selected monument to the selected body. This must have actively participated in preservation of the Bahal before Land reform Act was initiated. It was in the Panchayat Regime the “Muluki Ain” and “Bhumisudhar Ain”(Land reform act) was applied and the community properties like Guthi, Bahal, and Bahils etc. were registered under a private property. Since then these types of social properties have continuously drawn under personal use.

Hence, the local residents so called the clan of celebrated monk are responsible for its preservation.

Because it is continuously using by the locals and there is always a threat of using the property by the people other than the clan of the celebrate monk, the situation is becoming worst day by day regarding its physical and cultural value. In such case,

The law on conservation of monuments under private property, which states that “*Ancient monuments in private ownership can be brought or put under protection, if it deems necessary from the point of view of protection of monument and its environment*”. In addition to it there is a provision that the DOA can take into its own custody of privately owned monuments if any person would damage, deface or spoil the monument.

Some foreign assists are seen for the preservation of these bahals. Japanese technical and financial assistance, German technical and financial assistance to name few. Some locally funded conservation activities was undertaken in some other Bahal of neighbouring city of Kathmandu. Recently, Nepal Bahal Foundation is established under Nepal Heritage society to look after the Bahals of Kathmandu Valley. The contemporary of Musya bahal is Chhusya Bahal which has been the pilot project conserved by this foundation.

5. OBJECTIVES

Each and every historical property is the nation's pride. Protection and preservation of these means preservation of the identity, preservation of culture. General objective of the preservation of this bahal are:

- To help preserve the values associated with it.
- To establish it as an element of the open museum along with its contemporary structures within Kathmandu valley.
- To help find out the way out for its deterioration and ensure its preservation.
- To help the study group to find out the quick look to the craftsmanship, workmanship and the material uses.
- To preserve the art and architecture of the golden times.
- To promote tourist activities.

Whatever may be the general objective but the main aim of conservation of this monument is *“to preserve its original physical form and help continue its function so as to maintain its socio-cultural importance”*. It will also aim to find out the new source of economy to continue its presence for ever.

6. EXISTING PHYSICAL CHARACTER

Its physical feature is changing slowly towards modern form with socio-cultural activities. Reminding the John K. Locke writing about the bahal, now Musya bahal physically doesn't exhibit any Bahal character from outside.

6.1. Northern Wing:

All the four wings of the Bahal have been changed by the addition of floors or entry doors, different roofing materials and altered rooms of the addition of partition walls. East and west wings have joined up with outer buildings and addition of doors, windows and walls that are all of contemporary materials.



Plate 10: North wing showing facade

Viewed from the main road of *Jyatha*, the entry is framed by a pair of lions with carved doors and five bayed *Pashuka co Jhya* above it in the main street façade.

It is now a four storied building. Its wall is cement plastered and painted in yellow colour. The wing is divided for two families with a stair case, toilet and other utilities. *No additional structural system has been used to strengthen the foundation* which has been directly built above the old structure. In the ground floor five shops occupy road side front.

By the entry the *Dalan* has benches on each ends, wooden pillars and the guardian gods (*Mahankal* and *Ganesh*) in the niches of the side walls. There is a five bay *pashuka Jhya* on the inner face of the first floor. The *Torana* over the main door has been stolen. Few changes have been done on the *Dalan*: like addition of gods (*Saraswati* and *Bashundhara*) in the niches and cement pointing of the bricks joints. Two idols have been reported stolen from this *Dalan* which has a plaster finish on the floor. The bricks of the wall near the plinth are sagged due to the load and vibration caused by the vehicles. This *Dalan* hasn't lost all of its cultural value as the local people still use it for gathering and resting.



Plate 11: Only remaining old elements from outside and court face respectively

6.2. Eastern Wing:

Eastern wing is a three storey building in plaster and yellow colour finish. Cantilever balcony over hangs on the outer court. The *Dalan* on the eastern sides has been privatized, closed and used as a room. The only evidence of it being a *Dalan* in the past is the lattice window and the *Dalan* pillars. The first floor still has the old window as it has to be. Part of the old roof still exists except that it is covered with CGI sheets now.



Plate 12: Closed dalan, additional roof and old elements

6.3. Southern Wing:

The *Toran* above it is very impressive and so is the five bayed *Pashuka Jhya* above it. There are decorative struts having figures of god and goddess. Some of these struts have lost and the one which are present are missing hands. The main shrine is guarded by two lions on each side which vary in size. There are two other doors to access the side rooms. Each of these rooms has back doors which open to



Plate 13: south wing from court with almost all elements of old times

another chowk behind the Bahal. The room on the east side houses the staircase and the one on the west side is connected to the west wing.

The upper floor has two rooms and an *Agam* directly above the main shrine. The roof is recently built with CGI sheets to stop rain water leakage. The structural members as well as the decorative elements are all getting deteriorating-some severely and some lightly. The back façade is slightly altered: there is some addition of ordinary looking windows and struts are lost.

The local people say that the carved struts were only inside the court and the outside struts except in the main entrance were plain wooden members as long as they can remember. Many of the carved struts have been lost, stolen or ruined. The remaining few too are in poor state.

The courtyard is a square (12.60sq.m) which is sunken about 45 cm. from the plinth level. A 105 cm. wide walkway is provided around the periphery of this court. It contains a small Chaitya on the main axis which is in good state. This side of the court has drains and a drain out hole in the south east corner. A hole dedicated to the *Lukumahadyo* has been added in the court which is not original. The Chaitya is shaded by a CGI sheet which was also added later.

6.4. Western Wing:

Western wing looks like a mixture of the old and the newly constructed parts. The northwest corner has two added storey with cement plastered wall and a flat RCC roof. In the south west corner room, a door to access the toilet by the family living in this wing has been added. The *Dalan* is being used as a store room closed from the courtyard and its entry is created from the south west corner. In the past these *Dalans* were used to display the accessory of gods and goddess (*Bahideyo*) after Gulan festival but these functions are totally lost today.

Quick look at the respective wings give a d southern wing, which is a religious part is hard craft is gradually being loosing and that remaining are in the dare need of protection or maintenance. In short, it can be said that in an old foundation, unbalanced and raw additions and alternations are being carried out.



Plate 14: West wing from court showing mixed facial character.

7. INSPECTION OF DIFFERENT PARTS:

7.1. ROOF:

7.1.1. Northern Wing:

- Roof has been totally demolished and extra two floors have been added.
- Some portions are still remaining but they are covered by CGI sheets.
- Extra horizontal supports have been provided to support the roof overhang on the first floor.



Plate 15: just a sign of position of slope roof in first floor

7.1.2. Eastern Wing:

- Similar to the northern wing the roof has been totally demolished and extra storey has been added.

7.1.3. Southern Wing:

- The roof has a single pinnacle gajur made up of brass at the top.
- It has been covered by CGI sheets.



Plate 16: original form with CGI roofing

7.1.4. Western Wing:

- The roof is divided into three parts.
- The roof level varies as in the North West corner due to the added storey, roof is a flat RCC roof.
- The south west corner has the original roof level but has been badly damaged and is a mixture of *Jhingati* and CGI sheets.
- The roof level at the centre goes about two feet up from the original level and is a flat roof covered by CGI sheets.



Plate 17: Multi level roofing

7.2. STRUTS:

7.2.1. Northern Wing:

- Among the six carved struts, two struts on the each ends are missing.
- The existing struts are not well maintained and preserved.



Plate 18: Missing strut replaced by ordinary

7.2.2. Eastern Wing:

- Among the six carved struts, two struts are missing either they are lost or stolen.
- The positions of the struts have also been changed and are not in the original position.
- The remaining struts are in good condition.

7.2.3. Southern Wing:

- Among the eight struts, one strut is missing.
- The existing struts are not well maintained, the hands of the gods and goddess on the struts are missing.



Plate 19: Missing strut replaced by ordinary timber

7.2.4. Western Wing:

- Among the six struts, three struts are missing.
- The positions of the struts have been changed and are randomly placed.



Plate 20: Existing ribbon window and Viman window from out and inside court respectively.

7.3. WINDOWS:

7.3.1. Northern Wing:

- The central *Biman window* is almost in a good condition except for some parts being broken. and it is projected about 2 feet out from the face of the wall.
- In the exterior façade all the traditional artistic ordinary windows.
- Small *Tikki Jhyas*(lattice window) on the either good condition.
- The large *Tikki Jhya* on the either sides of the façade are in good condition.

7.3.2. Eastern Wing:

- There is a *Pashuka Jhya*(five bay window) in the center of the first floor and on the either sides there are *Tikki Jhyas*.
- The traditional windows are in good condition.
- The *Pashuka Jhya* on the exterior façade of this wing has been cut.
- The *Tikki Jhya* on the exterior ground floor has been replaced by normal ventilation.

7.3.3. Southern Wing:

- The five bayed *Pashuka Jhya* in the center of the first floor and the small windows on the either sides are in a good condition except for some cracks at the corners.
- Among the two other *Tikki Jhyas* placed at the corners at the either sides, the one at the right is in a good condition whereas the lattice work

in the left side window is replaced by a metal grill.

- The two *Tikki Jhyas* and four miniature *Tikki Jhyas* on the either side of the main door in the ground floor is fairly in a good condition.

7.3.4. Western Wing:

- The inner lattice work of the five bayed *Pasuka Jhya* in the centre of the first floor and the small *Jhyas* on the either sides has been replaced by glass which is now in a broken state.
- The upper half of the lattice work of the two other *Tikki Jhyas* placed at the corners at the either sides have been cut, the one at the right is left open whereas the left side window has an inner metal net.
- The two big lattice windows on the ground floor have missing frame and minor broking.
- The second and third floors at the north east corner have modern windows and door.



Plate 21: wooden lattice replaced by metal grill



Plate 22: addition of new openings

7.4. DOORS:

7.4.1. Northern Wing:

- In the exterior except for the main entrance ,all the doors are new addition.
- In the interior of the Bahal only one traditional door is still in its position and the new doors has been added.

7.4.2. Eastern Wing:

- There are two doors on the either sides of the ground floor.
- The lintel of the door on the left side has been cut to accommodate a small window.
- The door in the right side is almost in good condition.
- Both the doors have lost its panels.
- Extra doors have been added to the exterior façade of this wing.



Plate 23: Addition of new openings

7.4.3. Southern Wing:

- The main door to the shrine on the ground floor is in a good condition except for some minor lattice work damage.
- There are two doors on the either sides of the main door with modern metal locks.
- The door at the right side is a traditional door which is in a good condition.
- The door at the left side is a modern paneled door.



7.4.4. Western Wing:

- The main central door is in a very bad condition. The wood work has all been damaged and is now being covered by wooden strips of variable sizes and tied up by metal wires.
- There are two traditional doors next to the main door which are in a fair condition
- On the right side additional of a modern door has been done which has a higher lintel level than other doors.



7.5. FAÇADE:

Plate 24: fair condition doors and windows

7.5.1. Northern Wing:

- The façade of the exterior has been totally changed, from outside *Musya bahal* no longer looks like a Bahal.
- From the inside of the Bahal it has some characteristics of bahal remaining like: tikki jhya, ga: jhya etc.
- The façade has been plaster and yellow colour has been applied both from the exterior and interior of the Bahal.

7.5.2. Eastern Wing:

- The central portion of the interior of the Bahal has been plastered and painted in yellow colour.
- On the sides the bricks are exposed with the mud mortar.
- The either sides of the exterior façade has been plastered and coloured in yellow but the central portion has exposed bricks and mortar joints.

7.5.3. Southern Wing:

- The façade is brick exposed with mud mortar and is in a good condition, except for some brick work which needs to be taken care of.
- There are stone images of lion, mane and a stone inscription which are in a good condition.

- The bricks and *Jhingati* which have been taken out or replaced are piled out next to the plinth which is disturbing the façade.
- The roof laid with CGI sheets does not go well with the traditional brick façade.
- The electrical wires are left neglected at this face and causes visual discomfort.

7.5.4. Western Wing:

- The whole facade is divided into three parts which are totally different from each other.
- The south west corner is brick exposed with heavily damaged roof
- The central part is also brick exposed with both new and old bricks joined with mud mortar having a flat roof laid with CGI sheet below which the *Jhingati* tiles are piled upon rows.
- The northwest part has been replaced by a four storey modern building which is plastered and painted pink .it has a flat roof.
- The façade seems to have lost its original identity due to combination of new and old structures.

7.6. DALAN:

7.6.1. Northern Wing:

- The *Dalan* in this wing is fairly in good condition.
- It has all the traditional looks and character of the Bahal.
- It is still used by the locals as a chatting and gathering area.
- The niches in the Dalan have been some what altered.
- The holes in niches have been reduced.



Plate 25: fair condition dalan

7.6.2. Eastern Wing:

- The existence of the Dalan can hardly be felt.
- It has been covered, walled and privatized.
- Only the columns and the lintel portray that it was a Dalan before.
- The social, cultural and the physical character of the Dalan have been totally lost.



Plate 26: dalan with iron grill and partition wall to accommodate living space

7.6.3. Southern Wing:

- The southern wing does not have Dalan instead it is the main wing with the Kwa-pa-Deo shrine.

7.6.4. Western Wing:

- The Dalan has been closed by a door and fixed wooden windows.
- The Dalan has lost its original function and being used as a store.



7.7. COURT:

- The courtyard is a square (12.60sq.m)
- It is 45cm below the plinth level
- Chaitya is located in the main axis of the court.
- The sides of the court have drain and drain out hole in the south west corner.
- The drains are not working properly due to the drains being blocked.
- The court is constructed of oiled bricks and mud mortar previously but now days instead of mud mortar cement mortar is used.
- A walk way of 105cm is provided around the plinth.
- A hole dedicated to Lukumahadyo has been added in the court which was not present previously.
- The tiles of the roof are also stored in the court.

Plate 18: fair condition dalan with changed function

7.8. CHAITYA:

- The Chaitya is fairly in good condition except for the cracks in the *Chattri* (roof).
- It is covered by CGI roof to prevent it from the weathering affect.



Plate 27: Court and Chaitya

8. EXISTING SOCIO-ECONOMIC CONDITION OF BAHAL

The main façade of the Musya bahal has lost its original character considerably-not only in its form but also in its function. The land of the *Guthi* which could have generated the fund of different social and cultural activities to sustain the Bahal, no longer exists. Now the Guthi members collect fund monthly and conduct Pujas and other activities, which hardly sustain these. The Bahal is also famous for the *Mahankal Naach* during *Indra Jatra* (annual festival of rain god) which is not functioning properly now. The number of families living here increased to 35 families among whom 8 are still living in the Bahal. The dwellers of the Bahal are engaged in various works such as the banking sector, social services, press, government offices, shops etc. due to the expansion of the families, the dwellers have added floors which have altered the original façade. Among them, two families have moved out to other area and rented their spaces. Due to the working opportunities, outsiders are attracted to live on rent in this Bahal. The front façade facing the main streets have shops in the ground floor. This and other commercial activities in the area directly and indirectly affect the Bahal. After the Land Reform Act, there is a property right and the owners can sell their residences to any one (other than the Bajracharyas of their own Guthi). This can cause mixing of outsiders with the original dwellers of the Bahal and can create a heterogeneous society with the loss of social and cultural activities of the Bahal. Today, the courtyard of Musya Bahal is used for various kinds of activities such as play area, drying area for pottery, a chatting area and for feasts and festivals.



Plate 28: playing, mud craft, renting rooms;
Expressing socio-economic condition



9. PROBLEMS:

Conservation is not a one time action; rather it is a continual process to insure its original physical form and values. Here looking at the present situation of the site, ***occupants are the main problem***. As it is *registered as private property* and the *land donated for the dwellers to look after the bahal had already been finished* due to the development pressure; *to house the growing population, addition of floor is only the way out*. There is a difficulty in shifting the present population. At the present day, nearby economic places and let the

original place in high rent. This is the economic practice of locals to make income. Members residing here don't want to take any interest in conservation due to the fear of residence.

10. RECOMMENDED ACTIONS FOR CONSERVATION:

10.1 FASCADE TREATMENT:

It can be one of the immediate treatments for the existing structure to look similar to the classical facade of three to four storied building (what we call the Nepalese architectural façade). It is not the permanent solution but we can give the building traditional outlook.

Following treatment for the wall, roof and openings can be done.

1. Plastered walls can be modified to show brick façade.
2. CGI roof can be removed to use jhingati tiles.
3. Big glazed windows and doors can be modified to the openings with comparatively small glazing.
4. Upper floors of the concrete additions are to be converted to two way sloped roof (dominating element of Nepalese architecture).
5. Details like cornice, struts etc are to be considered.
6. Iron grills in the windows are to be replaced by timber lattice windows.
7. Iron grills in the verandah are to be replaced by timber work or iron grills can be made to look as wooden.

Use of irreversible materials like cement concrete, steel etc for *additional floors on same foundation* is another great problem. It is *structurally unsafe* and can welcome serious accident in near future. From this perspective, it is urgent that the structure to be brought down to its original form.

10.2. RESTORE IN ITS ORIGINAL FORM:

- The Bahal has to be restricted to two floors in order to retain the original character of the Bahal. For which it is to be put under national importance and Department of Archaeology or similar concerned party should prepare a planning approach for managing the grown up population and that grow in near future.
- The above floors have to be demolished and exposed brick walls should be reinstalled to preserve the traditional look.
- The encroached land of the Bahal in the east and the west side must be recovered.
- Plans and elevation should be revived in its original form.
- Toilets can be constructed in the ground floor .Since there used to be no toilets facilities in bahals, it will be the only new addition on the original plan.

11. ADAPTIVE REUSE:

After it is brought back to its original form, it has to maintain its identity of being institutional as well as residence. Hence, one family of the clan (with head of the monk

community belong to same bahal) can be resided to look after the whole building. And the ground floor can be used for following purposes to generate income.

- Use as craft institute.
- Use as craft workshop.
- Use as craft showroom targeting the local and foreign tourist to take advantage of the site.
- Let the open court for temporary exhibition.
- Let the court for communal feast such as for marriage and other ceremonial occasions.

12. CONCLUSION:

Our past is identity. So we need to conserve our history, culture and our philosophy for the retention of the traditional form, social and cultural values .Nepalese Bihars with its perfect architectural development show the unique character of Buddhism all over the world. Sadly Musya bahal is on the verge of extinction since it has already lost its original form. If it isn't conserved urgently it will lose its remaining architectural essence. Going to the second action takes time and it will be very costly. For the restoration, the concerned authorities should discuss with the people, identify and discuss their problems, then find the way out through discussion. Its contemporary, Chusya bahal has been renovated which is the good example of conservation. It was done with the cooperation of sangha of Chusya Bahal and German embassy .It is in the present state because of the local participation.

Facade treatment is only the temporary solution where we can give the building traditional outlook. It is just a traditional make up on modern façade. It will over look the problems of the local living there. It too neglects the possible structural hazard. However, approach should be made for regaining the original form of the building as Nepal is at high risk of seismic accident.

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