Socio-Cultural Aspect of Heritage Conservation & Community Participation in Bhaktapur

Rajani Joshi Shrestha¹*, Tripti Twayana², Eurika Rajbanshi³

Abstract

Bhaktapur is evolved with the combination of its Society; Culture and Religion, its legacy survived for eight hundred years making Bhaktapur "A Living City", renowned for its arts / architecture and culture, both tangible and intangible heritages. The recorded past earthquakes of Nepal show the major earthquakes occurs in every 80-100 years of span where Kathmandu valley is prone zone and Bhaktapur is considered to be fragile in it. What so ever, Bhaktapur is enlisted to "World Heritage Zone" in 1979. Therefore, it is the foremost responsibility to keep heritage intact and handover to the newer generation. After 2015 Gorkha Earthquake, many heritages in the Kathmandu valley were damaged and most of which are under reconstruction in a steady pace. In 2017, the local elections held after fifteen years and the elected local body of Bhaktapur Municipality was first to initiate the reconstruction works of damaged tangible heritages hence revitalizing the intangible heritages simultaneously through active community participation. The main objectives are to experience the reconstruction works of heritages done by Bhaktapur Municipality after the 2015 Gorkha Earthquake emphasizing on indigenous technology using locally available construction materials, adding values with its intangible heritages such as festivals/ rituals with the involvement of community. The methodology covers literature reviews, case studies, documentation, site survey and investigation. It also includes consultation with concerned professionals and researchers. Reconstruction and conservation works of heritages within Bhaktapur Municipality are being implemented with the involvement of community to retain Bhaktapur "A Living City" and for national identity as well as for future generation.

Keywords: culture, tangible & intangible heritages, indigenous technology, community

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1.0 Introduction:

Ancient architects and builders made their remarkable contribution in the field of art and architecture which now regarded as Heritages. The building traditions in Nepal developed gradually over the generations with a distinct architectural character and said to have inspired from the nature. Building types in the historic towns and compact settlements have provided visual harmony and order to the surrounding natural environment.

Traditional towns were built compact on infertile high grounds so as to allow cultivation around their periphery. They were small and grew slowly. They grew according to the peoples' need and wishes. The houses were usually built along the narrow streets and around the squares symmetrically but never monotonous. Traditional dwellings survived as the lifestyle changed very slowly over the centuries.

1.1 Structure of Bhaktapur City

Bhaktapur is a well-nigh exclusively Newar Settlement and most of Hindu by the religion. Functions of temples and shrines are deeply rooted in the citizens’ consciousness. The life from dusk to dawn is guided by Hinduism (Gutschow & Kolver, 1975). The planning of Bhaktapur town is said to be derived from traditional religious geometrical concept of Hinduism – the Vastu Purusa Mandala. The fundamental location of Asta Martikas (Eight Mother Goddesses) is believed to fortify the city and create a spiritual boundary for safe guarding of Bhaktapur city (Tiwari S. R., Tiered temples of Nepal, 2009).

The main street of Bhaktapur town runs parallel to the holy river (Khola) Hanumante. The thoroughfare and Hanumante Khola is the most important and significant features which connect socio-cultural activities of the street with the river (Gutschow & Kolver, 1975).

The tvah (tole in Nepali-a district of a town having some distinguished character like a ward) of traditional towns are comprised of monuments such as dega.
temples), dyochhen (residence of god & goddess), baha & bahi, layeku (palaces) phalchha (pati), satah (sattal) and lwohanhits (sunken stone water spouts). Temple squares, public spaces and common facilities supplement private dwellings, reflecting on communal activities. The topography and local climate; its socio-economic facts, the religion has assigned to them, are fused into a unity.

1.2 Tangible and Intangible Heritages of Bhaktapur City

For centuries, festivals have been established along with their values by the communities in their communal spaces. Thus, tangible heritages are outcome of both intangible heritage and its inputs. The destruction of tangible heritage leads to the destruction of intangible heritages. Therefore, historical monuments, residential buildings and open spaces are given as much high priority by the community around it and it is consecrated as intangible culture. Tangible heritages are more than a medium for the intangible set values, traditions and preferences for society to express themselves. However, for the communities who reacts with objects and ideas that regarded as heritage as a part of daily life. Temples were designated for placing sculpture of shrine where rituals were performed so that the sculpture ascends its material value. Similarly, to continue such rituals, social trust (guthi) were formed to carryout for further generations.

In the World Heritage Sites (WHS) designation, it is required to define the conditions that ‘authenticate’ the Outstanding Universal Value (OUV) of heritage sites. Initially, the notion of authenticity had been understood as an objective and measurable attribute inherent in the material fabric of sites. This perspective overlooked the fact that authenticity of a place is culturally constructed, contextually variable, and observer dependent. In 1994, United Nations Educational, Scientific and Cultural Organization (UNESCO) introduced a set of attributes that facilitate a holistic understanding of authenticity of heritage sites which considers both tangible and intangible aspects of heritage together(Lawless & Silva, 2017).

Festivals & processions (intangible heritages) performed in major squares of Bhaktapur city core throughout the year:

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Festivals &amp; processions</th>
<th>Festival Month</th>
<th>Performed in specific squares</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>Gathamuga Chahare (Ghantakarna)</td>
<td>Aug</td>
<td>Tachapal, Tamari, Layeku</td>
<td>Considered as a prelude of festivals in Newar community</td>
</tr>
<tr>
<td>02</td>
<td>Guhnipuni - Saaparu (Gaijatra)</td>
<td>Aug/Sept</td>
<td>Tachapal, Tamari, Layeku</td>
<td>Jatra held for 9 days</td>
</tr>
<tr>
<td>03</td>
<td>Yanyapuni - Yamata, Pulukisi &amp; Mupatra (Indra Jatra)</td>
<td>Oct/Nov</td>
<td>Tachapal, Tamari, Layeku</td>
<td>Jatra held for 3 days</td>
</tr>
<tr>
<td>04</td>
<td>Krishna puja (lord krishna)</td>
<td>Aug/Sept</td>
<td>Tachapal</td>
<td>Indicator for Closure</td>
</tr>
<tr>
<td>No.</td>
<td>Event</td>
<td>Start</td>
<td>End</td>
<td>Location</td>
</tr>
<tr>
<td>-----</td>
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</tr>
<tr>
<td>05</td>
<td>Goonlah Parva</td>
<td>Aug/Sept</td>
<td>Tachapal, Tamari, Layeku</td>
<td>Buddhist musical procession (4 weeks)</td>
</tr>
<tr>
<td>06</td>
<td>Panchadaan Chahare</td>
<td>Sept</td>
<td>Tachapal, Tamari, Layeku</td>
<td>Pancha Buddha procession &amp; taking of Vikshyadaan</td>
</tr>
<tr>
<td>07</td>
<td>Sakimapuni (pidalukhanepurnima / full moon's day for Root vegetables)</td>
<td>Oct/Nov</td>
<td>Tachapal, Tamari, Layeku</td>
<td>Artistic display festivals of root fruits, grain and nuts</td>
</tr>
<tr>
<td>08</td>
<td>Ngalaakegu (Navadurga dance)</td>
<td>May/Jun</td>
<td>Tachapal, Tamari, Layeku</td>
<td>Public pranks Navadurga God as an entertainment</td>
</tr>
<tr>
<td>09</td>
<td>Bisika (Bisket Jatra: Nepali New year’s festival)</td>
<td>April/May</td>
<td>Tachapal Tamari, Layeku</td>
<td>Prelude venue of 9 days long jatra</td>
</tr>
<tr>
<td>10</td>
<td>Haritalika (Teej)</td>
<td>Jul/Aug</td>
<td>Tachapal</td>
<td>Worshipping of lord Shiva by women</td>
</tr>
<tr>
<td>11</td>
<td>Chirswayegu of Bhinsindyo (god Bhimsen)</td>
<td>March</td>
<td>Tachapal</td>
<td>Prelude of Fagupuni (Holipurnima) for 8 days (festival of colors on full moon day)</td>
</tr>
<tr>
<td>12</td>
<td>Salaan Ganesh Jatra</td>
<td>January</td>
<td>Tachapal</td>
<td>City tour of lord Salaan Ganesh temple located at south of Tachapaltole</td>
</tr>
<tr>
<td>13</td>
<td>Silachahare (Shiva Ratri)</td>
<td>March</td>
<td>Tachapal</td>
<td>Worshipping in the night for Lord Shiva</td>
</tr>
<tr>
<td>14</td>
<td>a) Navaratri festival b) Payo Nhyakigu Jatra</td>
<td>Oct</td>
<td>a) Completing the Navaratri festival by concluding visit to Taleju Bhawani. b) Midnight festival on 10th day of Mohani (Dashain)</td>
<td></td>
</tr>
</tbody>
</table>

With the course of time, physical, social and cultural character of Bhaktapur city developed up to the matured state, reflected on the built environment and heritages in the town. The value of heritages enhanced by the cultural proceedings and practices is being performed continuously by the town dwellers. Therefore, revitalization of tangible and intangible heritages entails restoring and conserving both, being prevailed in the city, thus, all the responsibility goes to the then local authorities. As the country was without the elected local government, for nearly 15 years (2002-2017) that reflected reverse impact on social, cultural as well as in physical environment throughout the country yet mostly being taken care of by its local community and the political leadership of Bhaktapur city. The condition accelerated by the Gorkha Earthquake-2015 AD, damaging many infrastructures including heritages in...
the country that made a paradigm shift in the socio-cultural and socio-economic along with physical environment due to the local community moving out from the old city core towards outskirts for the safer places to reside.

Bhaktapur Municipality established seven colleges indifferent period of time since 2001 AD to transform the society through education. Khwopa Engineering College and Khwopa College of Engineering are among them contributing the country by producing architects and engineers (civil, electrical, computer, electronics & communication). Both colleges are also dedicated in research & development works in the field of engineering in the country. The technical experts from these colleges are assigned by the municipality for research work for restoration and reconstruction of monuments in the municipality. The present reconstruction and restorations of monuments and heritages are being executed on their commendation of technical experts. The system of reconstruction and restorations in the municipality works as follows.

RECONSTRUCTION AND RESTORATION OF MONUMENTS OF BHAKTAPUR MUNICIPALITY

DOCUMENTATION & DAMAGE ASSESSMENT, ARCHITECTURAL & STRUCTURAL ANALYSIS BY TECHNICAL EXPERTS

RECOMMENDATIONS BY TECHNICAL EXPERTS

ADVISORY AND APPROVAL BY COMMITTEE OF THE MUNICIPALITY

EXECUTION BY USER'S COMMITTEE (COMMUNITY PARTICIPATION)

In 2017, the election for the federal, the provincial and the local government respectively were held under the new constitution of Nepal (2015 AD). With the elected body in Bhaktapur Municipality, started to make plan and policies to fulfill the health, education, safe and clean environment as the basic need for its inhabitants as well as making Bhaktapur "A Vibrant City" with its restored both tangible and intangible heritages and its associated
cultures. The municipality launched the program in Bhaktapur "to the community by the community". It is to focus on the revitalization of both tangible and intangible heritages; restoration and reconstruction of destroyed and damaged heritages by earthquake 2015 and lack of maintenances were carried out and many are in the process throughout the town. Similarly, associated intangible heritages like festivals, rituals all over the town are being restored by the municipality, organizing competitions of different types of dances and music so as to transfer to the newer generation and make them aware of. This will give additional skills as well as know the value of intangible heritages to the upcoming generation as these festivals and rituals which they themselves will perform/participate and handover to the following generations. Bhaktapur municipality has introduced a syllabus through formal and informal education regarding local geography, culture, rituals, monuments and its values to the schools under the municipality (92 nos. of schools registered in Bhaktapur Municipality) up to grade eight. Furthermore, the municipality is providing several trainings related to culture, costume and rituals as well as published a reference book for local curriculum: "Khwopa ko Pahichan" (Identity of Bhaktapur city)(Municipality, Khwopa ko Pahichan, 2076).

To restore and revitalize intangible heritages, Bhaktapur Municipality initiated to celebrate eight days of Gaijatra festival traditional and modern dance competition among local communities in Bhaktapur. The municipality also organized different musical / instrumental competitions, as flute, dhime & dhaabaaza (drum) etc. of different local instruments. Similarly, trainings were provided to new generation on cultural dances / music/ hymns/ traditional culinary art/ mask making/ ethnic dresses & language etc. The municipality is planning to establish museums in the existing monumental buildings i.e. art & culture/ rituals of Newar society from life to death and activities from dawn to dusk(Municipality, Khwopa ko Pahichan, 2076).

Lightings are being provided for safety of heritages and security to the locals and to make the night life of the town vibrant. Concealed wiring is planned to stop the visual pollution of the heritage areas in the town.

Local language (Nepal Bhasha) is one of the most important components to understand one’s culture and to know about its value to read and write scripts. This was being neglected for a long span of time and now the local government (Bhaktapur Municipality) is meticulously reinstating the dialect and script as a major tool to support the culture and rituals to hand over "Our Art and Culture - the Creation of our Predecessors" to newer generations and retaining the vibrancy of the town and keeping Bhaktapur "A Lively City".

Therefore, Bhaktapur municipality team with its manifesto has been working to fulfill the mission to save the heritages and serve its residents by carrying out various programs and activities to revitalize the socio-cultural activities.
BHAKTAPUR - The Town of Devotees

Bhaktapur city core is divided into Thahney (upper town towards east) and Kohney (lower town towards west). Tachapal Tole (Datratreya square) is the center of Thahney and Tamari (Taumadhi square) is the center of Kohney. The prominent palace complex is Layeku (Palace/Durbar square) situated at the north east of Bhaktapur. The town has well defined processional route and most of Jatras (festivals) like Saaparu (Gaijatra), Pulukisi & Mupatra (Indrajatra), Krishna puja and Nhgalakegu (Navadurga dance) and religious activities are taken around the route.

![Map of Bhaktapur](image)

*Figure 3: Map of Bhaktapur (Nepal Home Page, 2020)*

The *Tovah* (*Tole* in Nepali - a district of a town having some distinguishing character like a ward) of traditional towns are comprised of monuments such as *Dega* (temples), *Dyochhen* (residence of god & goddess), *Baha* (*bahal*) & *Bahi* (*bahil*), *Layeku* (palace complex) *Phalcha* (*Pati*), *Satah* (*Sattal*) and *Lwohanhitis* (sunken water stone spouts) (Gutschow, Kolver, & Shresthacarya, 1987). The town is divided into 10 wards for political purpose (Gutschow & Kolver, 1975).
Tachapal Tole: The Dattatraya Square

**Figure 4: Ariel View of Dattatraya Square**

_Tachapal Tole_ is a hub of upper town and the square serves as space for cultural, social, recreational, educational and political activities. In addition, these spaces are for marketing venue during the major festivals in the square. The main feature in the square is, the _Dattatreya_ temple, surrounded by the several _Mathas_ (priest houses) and some dwellings oriented to the temple. There are two other temples _Bhimsen_ to the west and _Laxminarayan_ to north-west of _Dattatraya_ temple. Adjacent (back side) to the _Bhimsen_ temple there is one _Lohan Hiti_ (sunken stone water spout). The _Dabu_ (dabali/platform) in front of this temple is mainly for religious performances and also used for other purposes like economic and social activities etc.

The _Dattatreya_ temple houses and represents the three deities in one shrine- _Brahma, Vishnu_ and _Maheshor_ ( _Shiva_ ) respectively. The temple built in _Matha_ (priest house) style which is different from other buildings associated with the temple. Western part of the temple is open; where the porch of wooden posts is used for religious musical play, hymn in every evening by the local residents. _Shivaratri_ (festival in the memory of Lord _Shiva_ ) is the religious occasion that takes place in this temple once a year in the month of February, pilgrims from India and other part of the country, stay overnight in the temple rest house and other _Mathas_ around.

_Tachapal Tole_ dominated by a number of _Mathas_ as follows _Sithu Matha, Dathu Matha, Taja Matha, Chikanphale Matha_ (now Brass Museum), _Purano Chota Matha_ and _Jumgam Matha_ (extended branch in _Taumadi_ ) respectively. _Mathas_ are particularly built for institutional purpose. During the medieval time the _Matha_ was renowned as a center for learning Hinduism as well as learning about herb and traditional medicines for Indians and Tibetans as well as priests from abroad visiting the valley. _Mathas_ were also used as a central meeting
place for all the priest of Bhaktapur. Priests who perform daily ritual and takes care of temple and other religious buildings used to reside in these Mathas (Korn, 1976).

**Tamari: The Taumadhi Square**

*Figure 5: Aerial View of Taumadhi Square*

*Tamari* is most busy and centrally located square of Bhaktapur because of its adjacent (south-east) to the *Layeku*. *Taumadhi square* is a market center and is place for festival & cultural performances, mass meeting, exhibition, playing ground for children and other recreational activities. Religious musical and song “Hymn” also take place very evening in front of *Bhairavnath* temple by the local residents. The god *Bhairav* is regarded as a powerful deity in *Hindu* society. The *Bhairavnath* temple was constructed before *Nyatapola* temple located at the northern part of the square dedicated to the goddess *Siddhi laxmi*. The god *Bhairav* is also worshipped on the day of *Saparu* (*Gaïjatra*) and *Indrajatra*. In the evening of *Saparu*, the *Taahamacha* (made of bamboo & straw) as a representation of *Bhairav* is taken around the procesional route passing through three major squares - *Taumadhi, Layeku* and *Tachapal* with circumambulate thrice which started and concludes in *Taumadhi*. Similarly, during the *Indrajatra*, the painting of god *Bhairav* drawn on a rectangular shaped *Nanglo* (winnowing tray made of bamboo strips) is worshipped and taken around *Bhaktapur* city (Bhaktapur Reconstruction Study Committee/Bhairavnath Technical Study Committee, 2075).

One of the major *Jatra* (festival) is *Biska Jatra* (in April) of Bhaktapur where *Bhairavnath* temple and *Taumadhi square* are closely associated with *Gahiti: tole, Bhelukhyo (Yosinkhyo)* and *Chupin Ghat* towards east south of the square (Gutschow & Kolver, 1975). During this festival the huge chariot of this temple is drove by inhabitants of the town to *Thahney (upper)* and *Kohnay (lower)* part of the town.
The Nyatapola Temple - Case Study - I

The Nyatapola temple was constructed in 1701 AD by King Bhupatin德拉 Malla to control the aggressive, god Bhairavnath by establishing the tantric goddess Siddhilaxmi according to the inscription. Nyatapola temple being the tallest structure (32.19m) with its unique architecture stands as the most remarkable landmark of Nepal. The Nyatapola temple serves as one of the best amphitheatres during the Jatras to view with its five layers of plinth decks considered as exposed foundation. Nyatapola word consists of two words - 'Nyata' means five and ‘Pola’ literally means roof in Nepal Bhasha is also commonly interpreted as Five Storey Temple. The temple rests on a square base of five high plinths with five miniature shrines in each of the four corners. Plinths of this temple are in a receding size from ground and the entrance door can be reached by walking on a long flight of steps in the southern axis that leads to the colonnade platform.

Being a renowned structure, there are no Jatras conducted in the name of Nyatapola temple and only limited pujas are offered in the temple. The daily Nitya puja is still performed by the authorized Tantric priests (Karmacharya), who serve Taleju, the clan deity of the Mallas. Nyatapola temple is also regarded as the Agamdyo of Taleju Bhawani of Bhaktapur Durbar square. Every year on the day of Asar Sukhla Pratipada (in June), a puja from Taleju bhawani is carried out in Nyatapolat emple by Karmacharya, Talchabhadel, Joshi, Awal and others, puja sponsored by Guthi Sansthan which is known as Bhusadan / Barsabandan to celebrate the temple’s official establishment day. The Awals (mason) of Tuchimalatole place up the flag on the top of the pinnacle on that day (Technical Committee, 2020).

The Nyatapola temple is survived from three major earthquakes that hit Nepal since its establishment three hundred eighteen years back. The great Bihar earthquake of 1934 had partially affected the temple with collapse of the top roof only. It was rebuilt within 1951-1955. The Gorkha earthquake of 2015 damaged many heritages and Nyatapola temple also suffered a partial damage on the top roof tier. Bhaktapur municipality formed a user's Committee (Upabhokta Samiti) on October 24, 2019 to carry out reconstruction works efficiently and transparent. The reconstruction works of temple started on November 6, 2019 (Tamakhu, 2020) and completed on July 9, 2020. The estimated cost for reconstruction of temple is NPR 6,513,000.00 and completed the works in NPR 3,800,000.00 (Tamakhu, 2020). The dramatic reduction in the reconstruction (approx. 50%) was possible due to the active participation of local community. They contributed voluntarily for such a significant and iconic masterpiece of architecture - pride of the country. The communities were
conscious for their responsibility to protect the tangible heritage by themselves voluntarily. Moreover, the community within Bhaktapur as well as throughout the country contributed financially as per their capacity and the contribution amount in cash reached NPR 1,400,000.00 till date. Similarly, construction materials such as Polanappa (jhangatis / roofing tiles), Gongaappa, Kopuappa (bricks) and Dyocha (special clay) were contributed by different temples / organizations and individuals of the locality such as timber, bricks and jhangatis and special mud mortar (dyocha). The community also cleaned bricks and tiles as well as transporting (manually) construction materials manually up to the constructional levels of the temple or monuments (picture). They were more than four thousand volunteers mainly female from different organizations/wards for cleaning bricks and tiles for restoring the temple laying roof tiles etc. completion of the temple (Tamakhu, 2020). This is the overwhelming example of community participation in the restoration works of the masterpiece heritage.

Figure 6: Reconstruction work being carried out in 2020

Figure 7: Pie Chart showing cost evaluation

Figure 8: cost comparison in percentage
The Bhairavnath temple at the eastern part of Taumadhi Square in Bhaktapur. This temple is dedicated to the fearsome god Bhairav.

Bhairavnath temple is rectangular, with a central load-bearing wall. The main entrance to the temple is located towards east (rear side) that reaches small courtyard with a sattal of Betal shrine. The temple was said to be established before 1375 AD and some available inscriptions mentioned about the later addition sand had gone through many changes in structure from one storey rest house of Akas Bhairav to a seven-storied, three-tiered temple and many other architectural features.

People worship small iconic representation of Bhairav in the west opening of the ground floor facing the square, with an inner frame flanked by two gods, Ganesh and Kumar. The first floor consists of three rooms with the main deity room and rooms in the second-floor are used as a place for the feast of guthis. Temple consists gajur (pinnacles) in two levels. Seven nos. of gajur can be found on top roof and 3 nos. of gajur in lower first tier of the roof. The seven gajurs (pinnacles)on the top roof indicates later constructed temple while 3 gajurs in the lower roof probably indicates the earlier temple with three-storied (Bhaktapur Reconstruction Study Committee/Bhairavnath Technical Study Committee, 2075).

This temple has been destroyed by several earthquakes in history. The temple was flattened by 1934 earthquake and has been restored and renovated in the different period in history. Similarly, the topmost tier of the roof was destroyed by the 2015 Gorkha earthquake. The restoration and renovation have been completed recently through the User's Committee (Upabhojita Samiti) and with the active participation of the community. The renovation and restoration were carried out according to the system of the municipality explained above. Renovation works was started from 19th September 2018 and completed on June 2019 (Bhaktapur Reconstruction Study Committee/Bhairavnath Technical Study Committee, 2075). In the fiscal year 2017/18, estimated cost for reconstruction works of temple was NPR 1,27,50,416.00 and in the fiscal year 2018/19 the estimated cost was revised cost of NPR 1,46,36,745|13. Reconstruction work was completed in NPR 56,39,207|25. Different artisans such as Coppersmith (105), Carpenters (913), Masons (22), Masons in roofing (83), Painters (158), general labors (1720) were involved from the initial phase of reconstruction to completion phase (Municipality, Yaitihashik Bhairavnath Mandir Jirnodwar, 2076).
Layeku (the durbar square) is located off the main street forming architecturally Dominant Square as the political center of Bhaktapur use to be the residential area of Malla kings. It is also a cultural and religious center of the Bhaktapur city. It is a lifeline of the city because most of the religious and festivals are guided by the family deity (Taleju Bhawani) of Malla kings. The temple of goddess Taleju Bhawani shrine within the palace complex in a wing of Mulchowk is highlighted by the metal roof and its decorative wooden Toran (a semi-circle member above the door to emphasize the entrance of a temple) as the main entrance of this temple.
Jatras, most of the festivals and processions enact through the Durbar Square area to be viewed by the palace. Major festival in this square is in autumn, the harvest time, is Mohani (Dashain). Dashain is also known as Navaratri (nine nights), people pay visit to each Astramatrikas shrines on its designated day, starting the first day at Brahmayani pith in the east and ending the visits the peripheral shrine on the eight day at the Mahalaxmi Pith in the northeast, effectively circumambulating the boundary of Bhaktapur. On the ninth night, visiting Tripurasundari Pith, at the town's center, is completing the Navaratri festival by concluding visit to Taleju Bhawani at Durbar square after the visits to all pith each day (Tiwari S. R., Tiered temples of Nepal, 2009).

On the tenth day of Mohani after completing the course of Navaratri festival, the shrine of Taleju Bhawani from the palace appears on her white horse in the public and takes around the processional path at midnight of the tenth day which is still being continued (Scheibler, 1982). This is a formal indication to end the Mohani for the year.

Most of socio-cultural and religious events performed in this square proven physically and socio-culturally prominent place of the city, reflecting symbolic/administrative dimensions of the Layeku, the durbar square.

Reconstruction of Vatsala Temple Case Study-III

Vatsala Durga temple is located at the south-east of Bhaktapur Durbar Square. It stands as masterpiece of Shikhara (stone) Temple architecture. This temple is believed to be built by King Jitamitra Malla at the end of 1696 AD. However, this built structure had been modified at different stages of reconstruction after major earthquakes (Basukala, Gutschow, & Kayastha, 2014). A Karmacharya Tantric priest is supposed to worship the deity every day but this practice was given up long ago. In 2011 the anniversary service called Bhusadha puja, was observed on the second day of the full of the month of Mangsir (December), three days after Balachaturdasi to mark the sanctification of the temple.

In 1934 Bihar-Nepal earthquake, upper portion of the Vatsala Temple was completely collapsed, similarly, it was completely collapsed by Gorkha Earthquake-2015. Bhaktapur municipality started the reconstruction works through users committee (Upabhokta Samiti) on 5th November 2016. The reconstruction work is coming to an end soon. The estimated amount for reconstruction was NPR1,28,00,000/- & the expenditure cost up to now is NPR 96,6,5745/- (Gora, 2020). The decrease in cost is the great achievement for Bhaktapur Municipality and it was possible due to less labor charge, maximum utilization of old materials and volunteer work by the members of Upabhokta Samiti. Moreover, local
community donated the amount of NPR. 627,510.00 and materials worth of NPR. 362,625.00 for the reconstruction of temple (Gora, 2020).

Reconstruction and restorations of monuments and heritages as per the system of Bhaktapur municipality and are being executed on the recommendation of technical experts with documentation of the collapsed structure, researches with various mediums as: geo radar survey; flat jack test; micro tremor; LIDAR data collection etc. Particularly this temple has been retrofitted by traditional construction technology i.e. timber post and bracing to protect the structure from similar scale of earthquake.

![Figure 16: Pie chart showing cost evaluation](image)

![Figure 17: Cost comparison in percentage](image)

**Heritage Reconstruction Projects in Bhaktapur Municipality:**

![Heritage Reconstruction Data By Bhaktapur Municipality](image)
Conclusion

It is the utmost duty for the institution like Bhaktapur municipality to restore and revitalize tangible and intangible heritages where UNESCO World Heritage Site lies. In addition, the entire town and its culture shows its Outstanding Universal Value (OUV) that needs to be restored and revitalized to continue the Newar civilization. This activity is to be accomplished physically/socially as well as culturally, in holistic approach with further in-depth study and research works. The outcome of such research works is to be implemented accordingly with the active participation of local community. Similarly, local skills/knowledge is be imparted to the further generations to make the society aware of their own heritages and make the society compatible and competent for the 21st century, not to lose the immense value of tangible and intangible heritages and restitute the title of Bhaktapur "A Living City".
References:


