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**“Emerging Architectural Identity and Gentrification”
A Case of Patan Core Town**

by

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A THESIS

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DECLARATION

I hereby declare that the thesis entitled “Emerging Architectural Identity and Gentrification” A Case of Patan Core Town, which is submitted to the Department of Architecture, Pulchowk Campus, Institute of Engineering, Tribhuvan University in partial fulfillment of the requirements for the degree of Masters in Architecture (M.Arch.) is a research work carried out by me, under the supervision of Assoc. Prof. Dr. Sanjaya Uprety between Chaitra 2078 to Bhadra 2079. I declare that the work is my own and has not been submitted for a degree of another University.

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ABSTRACT

The identity of architecture is occasionally imagined and portrayed as an immutable or historically continuous entity in various contemporary sectors of architectural design, heritage conservation, architectural history, and literature. Gentrification is the phenomenon through which relatively disadvantaged residents move, improve housing, and attract new businesses to a struggling urban neighborhood, frequently displacing locals in the process. The existing architectural identity has been undermined by transformations to the historical town of Kathmandu over the past few years. It has been argued that this is an uninvestigated gentrification phenomenon. The purpose of this research is to identify the emerging architectural identity and how gentrification may be driven by it in the future. The findings of this research, reality is continuously being discussed, contested, or interpreted, and the epistemological perspective is that knowledge should be investigated using whichever methods are most effective for resolving the issue. Therefore, the pragmatic paradigm is the foundation of this research. To acquire information for analysis in order to learn more about a subject and get a better grasp of it, the following tactics or procedures are employed: possible contribution that is substantial identify traits gleaned from reading for behavior in the study region, key informant interviews and a community survey were both carried out. Lastly, using ATLAS.ti, transcribed the interviews and survey data codes that had been taken from the literature. The fundamental idea behind gentrification is that local residents lose their homes as outsiders move in. However, my research challenges this idea. My research demonstrates that gentrification, which undermines the local architectural character, is also a result of the transient change in building use and residence. This central town is seeing gentrification as a result. According to the findings of my research, gentrification is a process. The intangible cultures that are so intimately correlated to the everyday activities of the native people are gradually disappearing, even if the native people aren't really departing in the sense that they're selling their property and shifting away. Instead, a lot of outsiders are flocking in for investment interests. Therefore, it is possible that this will lead to a greater loss of intangible cultural heritage, a feature that draws tourists to this. Thus, my research has reached the conclusion that it is crucial to think about the gentrification idea as it has been discussed by other researchers. Although native people do not leave their ownership, the identity can be lost and still pave the way for gentrification.

Keywords: Architectural identity, Adaptive use, Gentrifications, Emerging architectural identity, Determinant of architectural identity,

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CHAPTER 1. INTRODUCTION

1.1 Background

In Nepal's Kathmandu Valley, a unique assemblage of indigenous urban communities may be found in the old core parts of the three towns of Kathmandu, Bhaktapur, and Lalitpur, which include seven UNESCO-listed monument zones. In and around these settlements is the world-heritage site in the Kathmandu Valley. On a daily basis, a wide range of activities take place. They explain how a varied range of religious and cultural norms interact with society, culture, and the environment on a daily basis.

Several Hindu and Buddhist rites and religious activities impacted the urban spaces and shapes, giving the cities a particular medieval flavor. In the last two decades, spaces and buildings in the Valley are going through a transition, and the contemporary building typologies that have emerged are emblematic of the changing urban environment and behaviors articulated through new forms of identity, aspirations and aesthetics (Auden, 1975). The Western suburban ideal of detached or semi-detached individual dwellings and high-rise tower complexes dominates new residential design. This architectural style contrasts with the indigenous urban form, which is characterized by a network of social areas, connections, and landmarks. People from extended families lived in traditional dwellings that were organized around a central square. A votive small temple, big water spouts, or a well were frequently used to enhance the aesthetics of the place while also allowing local folks to mingle and socialize. The Nepalese society's intertwined character of public and private places, which supported age-old socio-cultural and religious traditions, was unique. As (Mumford, 1961b) points out, "a great many things stand in the path of progress now." understating the city's role and modifying this fundamental means of collective existence. Not only are social relationships being hampered, but traditional housing is also being eroded. The spatial system and the forms. The medieval urban culture that thrived in the Kathmandu Valley until the nineteenth century is rapidly being replaced by the new. (S. R. J. U. C. C. Tiwari, Cities, & Yamamoto, 2007). The Patan's urban scenery and citizens' way of life have been infused with modernity. The Patan's new urban landscape today is shaped by numerous forces of urbanization and globalization, as well as the desire for fresh structures and areas. Traditional structures are being replaced by

incongruous tall structures that place little emphasis on artistic taste the transition from owner-built to developer-built housing has expedited this tendency.(N. K. I. B. S. I. Gutschow, 1987). Recently, multi-story buildings have become popular. According to (Shah & Pant, 2005) the old city of Patan's skyline has been peppered with apartment structures. This brought a new product to the market for the newly wealthy. The recent earthquake was terrible.

The study involves in an examination of the existing tensions in the Patan between traditional and contemporary 'sociocultural and habitation or constructed form. It spans geography, time, and the meaning of the structure. The following section investigates into the traditional and contemporary Patan, space and building types are organized differently to demonstrate the significant ideological divide between the conceptualization and development of cities architecture and space in the past and now.(Shah & Pant, 1997).

Traditional architecture, Socio-cultural scenario and concept of belief;

The Patan's traditional areas have a particular urban structure and spatial pattern that stretches back over 2000 years, with successive dynasties (such as the Licchavis, Mallas, Ranas, and, more recently, the Shahs) contributing to city development. During the 15th and 16th centuries, the Malla rulers of Kathmandu, Bhaktapur, and Lalitpur (Patan) participated in the construction of temples, monuments, and public places, which flourished during the 15th and 16th centuries. This is considered one of the most magnificent points in the history of the Kathmandu Valley, as it gave the valley's architectural and urban form a distinct personality.

As administrative, governmental, and religious locations, royal palaces and squares were given the highest priority. These were multifunctional spaces, signifying that the "royal institution" was deeply involved in society. "The glories of Newar town design really do seem to radiate from an intuitive understanding of aesthetic value, an instinctual rhythmic articulation attained over a long period of time rather than a conscientious institution of space according to dictate (Slusser, 1982b).but scholars argue that they are most certainly not unplanned settlements, despite the lack of a regular road pattern, a common misconception about traditional towns (S. R. J. U. C. C. Tiwari et al., 2007). The architecture of the towns was usually centered on a palace, with the surrounding lands occupied by the towns' elites. Outside the city walls, the

poorer castes dwelt. The district's importance waned as it got further away from the city center. Traditional identity of Newari houses (S. S. Singh & Wright, 1877).

A basic traditional Newar house consisted of a three-to four-story structure that faced either a courtyard or a street. On the ground level, rooms visible from the street were frequently utilized as shops, and rooms facing the courtyards were frequently used as outdoor living areas or workplaces, accessible via courts (Muller, 1981). Red bricks set out on mud mortar were common building materials. Floors, doors, windows, and roof construction were all made of wood. Almost all of the construction materials were found locally, and the structure was constructed by local inhabitants and craftsmen. Rich people's homes had intricately carved wooden windows that faced the streets. To keep the winter cold out, the windows were modest. Courtyards were public gathering places where people might observe religious or ordinary activities.

Generally, people moved through a series of interconnected courtyards to get to the streets and nearby public squares, and the individual house was a part of a larger group, a neighborhood (tol), which consisted of houses constructed around courtyards. On the occasions of great communal celebrations, certain dwellings are even interconnected at the attic level, and doorways are open (Pant, Pandey, & Engineering, 2015). The entrances were quite low in height, and it is thought that this was done to express respect towards your own home by bowing when entering it (Hamilton, 2009). Each tole, which consisted of compact dwelling patterns, was related to local people according to their tribe and occupation, giving them a distinct collective identity. The owner's social position was reflected by the house's location on a regular street or in tole (Hinchman, 2003). Each building used to be two to three stories tall, and it commonly housed a combined family of parents, children, and grandchildren who lived together for social and financial reasons (Hamilton, 2009).

The first site of worship is a person's home, which usually has a corner or a distinct room dedicated to several deities, usually on the top level. In the courtyard, there is also a place of worship, which is used by the families who live in the area. A temple, generally for Lord Ganesh or Goddess Bhagavati, is located away from the house, at the first intersection of the streets. Larger temples might be found in more open areas. A variety of temples may be found across the city. Each household has a connection to these deities, who are placed throughout the city, and their relationship with them is based on daily or annual rituals or festivals held at specific times. Festivals dedicated

to specific deities and held in specific neighborhoods help to bring people together and give them a sense of belonging. This unity is exemplified by the local religious procession (Sherman & Webb, 1988). The living quarters, which were segregated into caste groups, were given varied restrictions for construction. For example, those from the lower caste were not allowed to use tiles on their roofs; instead, they had to use thatch. Each caste had its own method of constructing a home, with more complicated rites being required for higher castes. Residences of the elite, which were closer to the palace or the city core, were valued higher than houses on a street or lane further away (N. Gutschow & Kreutzmann, 2013). The Patan Narrow Lanes; When in Patan, walk beyond the Durbar Square and the temples to experience the Newari people's lifestyle on those narrow continuous alleys that provide a sense of place. Walking down cobblestone lanes lined with Newari houses is a delightful experience. It shows us scenes from life in the old settlement, including markets, people, and more. Shops selling copper, brass, and bronze items line the streets to the south of the Patan Durbar Square. The skillful artisans of the Newari community built the Patan dwellings. They have numerous sub-castes that specialize in various disciplines. The 'Tamrakars,' for example, are mostly centered in the Kathmandu valley, although the majority of their inhabitants live in Patan's core.

Connection between place, public space and socio-cultural activities

Traditional communities in the Patan were mainly confined to higher terrain where agricultural land conservation was difficult (Hosken, 1974). Surprisingly, there were many public places within these small towns where people interacted, markets were held, agricultural products were thrashed and dried, and other festivities were held (Hosken, 1974). These activities spilled out of the house's private areas, into the semi-private spaces of the courtyards, and onto public spaces like neighborhood squares and streets, with no distinction between private and public spaces. The link between public and private buildings, as well as streets and open spaces, demonstrates an awareness of visual needs and an understanding of spatial requirements.

Parameter, Confines and Motivations

The Newar kings established explicit criteria for aesthetics and religious values as early as the mid-14th century, utilizing religious scripture as a foundation for settlement planning. These religious laws for assigning areas in and outside the city depending on one's caste group are an early and clear example of how rules about urban space have

been used to represent and perpetuate social rank. Uniform building designs were established for the size and structure of the buildings for different castes, emphasizing building scale and visual harmony. House values in various regions of the city were standardized. This represents the projected economic consequences if the properties were to be sold, i.e., the evaluation of the home and land's economic prospects.

Not only were there restrictions on how and where to build homes, but there were also mechanisms in place to ensure that public structures and spaces were properly maintained. Once the public areas and spaces were built, several types of donations were organized, most of which entailed the formation of a trust known as *guthi* to pay for the long-term upkeep and management of such places and structures (Bajracharya, 2009).

Current aspirations, transforming beliefs and emerging architectural identity

The Kathmandu Valley is Nepal's largest urban area, having five major urban areas: Kathmandu Metropolitan City, Lalitpur Sub Metropolitan City, Bhaktapur Municipality, Kirtipur Municipality, and Thimi Municipality, all of which have varied levels of urban development. The increasing architectural modernity of Kathmandu Valley lends itself to a study of its recent past. Historians in Nepal consider 1786 to be the start of the "modern era," when Prithvi Narayan Shah (the first King of Unified Nepal) conquered Kathmandu Valley and established Kathmandu as Nepal's capital. From the start of Prithivi Narayan Shah's reign, the state's power was shifted from the governing Malla class and elite Newars to the Shah dynasty and the original Gokhale's. (Doran, 2017).

While the Shah Royal family were the nominal rulers, there was an unofficial takeover of power by prime ministers from the Rana dynasty from 1846 until 1951 (Slusser, 1982b). The Rana monarchs spent all of the country's wealth on themselves and lived extravagant lifestyles in lavish palaces. Opinions were suppressed, and individuals were denied access to information and education (Müller-Böker, 1981). The indigenous Newars of the Kathmandu Valley, on the other hand, were less influenced by the political upheaval centered on ongoing feuds between small upper caste ruling classes, as the mass of the population was involved in trade and farming and had nothing to do with the feudal elite (Hosken, 1974).

The Identity of Patan is its vibrant Durbar Square, adorned with the finest collections of Buddhist and Hindu temples, intricately designed palace and surrounded by the

Newari houses on those tiny alleys. The very first impression of Patan Durbar Square is rather intriguing and it instilled an inherent curiosity to know more. The spectacular amalgamation of architectural finesse is what Patan signifies and due to which it has become one of the most inviting places in the country for the historians, artists and writers. At the glance, it seems too much to absorb. But as we settle down in the chaos and look around, it creates an urge to dig out more about this oldest settlement.(S. S. Singh & Wright, 1877).

Human civilization has altered and survived throughout history by integrating with the surrounding environment and relying on the preservation of nature. Every area and region evolved distinct traits that distinguished it from other places over time and via the multi-layered interaction of evolution and human adaption to the ambient environment, which is the core of "identity." True identity and unique qualities of a place necessitate a thorough grasp of the natural systems in existence, as well as absorption in time-tested cultural reactions to the assets and liabilities of that environment, which are the essence of sustainability.(S. S. G. W. D. Singh, 2012).

Traditional architecture in Nepal is historically significant and represents the genuine identity of the nation's architectural culture, defining a variety of tangible and intangible societal, socioeconomic, and environmental factors through design. This is the foundation of Nepalese construction culture. As a result, the goal of this study is to determine the modern identity of Nepalese architecture in the setting of Patan, Nepal, and to aid in the preservation and enhancement of Patan Lalitpur's local modern identity.

External influences have influenced contemporary architecture in the Kathmandu Valley. In 1850, Jung Bahadur Rana, the Rana emperor, traveled to England to observe the progress and military power of England and other European countries. His visit sparked the construction of massive Neoclassical and Baroque-style royal buildings spread throughout the Kathmandu Valley. Pseudo-renaissance columns and stucco decorations formed a part of the Kathmandu Valley environment in the early years, and these palaces established the identity of modernism (M. N. Shrestha, 1981). Nonetheless, Nepalese modernization began with the reconstruction of much of *Juddha Sadak* (renamed "New Road" to emphasize the arrival of modernity) into a shopping hub following the 1934 earthquake

Modernity in the Patan can be compared to globalization. After overthrowing the authoritarian Rana regime in a revolution in 1951, the new democratic administration opened the country to the outside world for the first time in more than a century. Foreign donations poured in quickly, and international humanitarian organizations established offices in Nepal. The country's first airport opened in 1955, bringing the city closer to the rest of the world. The valley's expanding international prominence was complemented by rapid internal migration, which brought a diverse ethnic population with varying levels of material possession into the valley (Proksch, 1995). The agricultural hinterland of the valley became the new material for development. The emergence of so-called modern architecture in the Valley was affected by increased exposure to the outside world, fueled by easy access to worldwide print and visual media. The environment of architectural style and design uniformity and homogeneity gave way to a kaleidoscopic scope of styles influenced by images of Western modernism. Various religious traditions and rituals, particularly Hindu and Buddhist, shaped urban areas and shapes, giving the cities a distinct medieval feel. In the previous two decades, the Valley's spaces and buildings have changed dramatically, as seen by contemporary architecture. The emergence of new typologies reflects the changing local environment. To depict changing societal behaviors, new forms of identity, aims, and aesthetics are adopted.

1.2 Statement of the Problem

Nepal is one of the regions that embraces a diverse and rich architectural heritage; however, since few decades, the traditional architecture, in Nepal, was exposed to extensive deterioration and destruction, due to the modernization, economic and sociocultural changes that took place in the county. This uncontrolled and haphazard western building culture changed the traditional visuality and local character of nation. All these factors and drastic changes led to mislay the identity of architecture. The process of cutting ideas from western culture field and pasting them with their logic in the new local context field has not produced fruitful results.(Edwards, 2019).This research explores architectural identity as an essence of architecture that goes beyond formal interpretation and visual metaphors through investigating emerging local identity of Patan architecture in Nepal. In recent years, the issue of cultural identity and sustainability in contemporary architecture attached a key role in creating uniqueness and local identity in a competitive environment at a global level.

Everyday a memory disappears as significant urban elements are thoughtlessly demolished in the pursuit of “development”. This begs the question: whether such memories have any further meaning for the residents of the city today? In a globalized world where information and technology rules, real memory gets replaced by the digital memory of the hard drives, as also the real experiences of a place get replaced by the virtual world of digital media. A city is a constantly evolving phenomenon, therefore subject to continuous transformation over time for example, *Tri-Chandra* College building and *Ghantaghar* area; deformed temple at *Ranipokhari* etc.(Shah, Nov 27, 2018). Many beautiful courtyards and streets in the inner cities have disappeared altogether. Historically important structures like the *Chaarkhaal* Adda await their demise. The Louis Kahn-designed family planning building (now Ministry of Health) has been deformed beyond recognition. Future generations will probably never know that the world’s most famous architect of his time actually designed and built a building in Kathmandu. The old *Taragaon* Hotel, designed by the renowned Austrian architect Carl Pruscha, was due for demolition too, but was later renovated and now serves as a museum and an important cultural space. While the earthquake destroyed our heritage at an epic scale, our own conflicting policies, insensitivities and inabilities have accelerated the disappearance of remaining important memories of the Patan(Slusser, 1982b).

Every city has its own unique story where the significant elements that constitute its memory create the sub-plots within the story. Such elements have great value as they establish the city’s spirit, imagery, identity and cultural life. As our city expands and modernizes, new infrastructure should find their own space alongside the elements which represent the City’s’ memory, not overwhelm. (S. S. Singh & Wright, 1877).

1.3 Rationale of the Research

There have been few studies on the subject of emergent architectural identity, and the problem has received little attention in Nepal. The goal of this study was to look at the factors that influence Patan's current architectural identity by looking into topics like culture, traditional architecture, and sustainability as diverse dimensions of identity. Emerging architectural identity is evidence of a nation's identity and long-term viability; it is the "mirror" of nations, reflecting the country's location, period, and culture.

This study will show the reasons for losing Patan's architectural identity and building a new contemporary identity based on imported values and ideas while maintaining historic cultural interrelations that benefit the people. Acquiring a modern identity is critical to the construction of a new Nepalese building culture, not just in the field of architecture but in all parts of life, in order to leave a mark in a rapidly changing world. Finally, using certain key variables of emerging architectural identity in the context of Patan, this study will define a novel local identity.

The study will aid residents in adapting to a new architectural identity without sacrificing traditional architectural values. The identification of the elements driving current architectural trends will also contribute to the development of conservation standards, allowing for the incorporation of new aspects driving architectural identity into conservation principles. The study will also assist in determining whether any adjustments to existing traditional architecture are required to meet new demands.

1.4 Research Questions

Fundamental objectives of this research are to explore the emerging trend in architectural identity in the context of Patan and possible determinants that might be contributory to the emerging trend in architectural Identity in case of core town Patan. The concept is to identify the impact of globalization on Nepalese traditional architecture, especially in regions with a rich heritage and unique culture. To accomplish this, the research examines the emergence of "local identity" as a reaction to the globalization of cultural values and different architectural styles through discussion. The research methodology is based on conducting a qualitative analysis of the literature review. The main concepts discussed in this research are determinants of emerging architectural identity and responding to the basic reasons for losing traditional identity in modern times. To derive the core concepts as strategies of reproducing the characteristics of society and reveal the identity of the emerging architectural trend in Patan.

- What is the emerging architectural identity in the context of Patan?
- How emerging architectural trend contributes to the idea of gentrification?

1.5 Conceptual Framework

The nature of the research theme relates to the understanding of emerging architecture in Context of Patan by people in order to form a generalization regarding the concept. The theme of the research which is examining the views of people regarding the

emerging architecture in Context of Patan could not be approached from the positivist paradigm. As the positivist paradigm requires the understanding based on causal relationships and this situation largely depends upon the inter-subjective opinion of the people, it could not be researched from the positivist paradigm. The quantification of the people's opinions is not possible and cannot be understood using only observations. Hence, the research paradigm could not satisfactorily be defined by an objective approach. ("Abductive Research Strategy(ARS) & The Generation Of Grounded Concepts - Two Empirical Examples," 2010).

The nature of the research topic is inter-subjective as the understanding of emerging architecture among people varies based on their experiences and level of knowledge regarding architectural theory. Therefore, a framework that combines the individual perspectives to look further to understand the views about emerging architecture in Context of Patan among the participants was needed. This study was done to effectively find the views of people regarding emerging architecture and find similarities or contrasts among the opinions in order to derive a definition for emerging architecture in case of core town Patan. However, the main agenda required a qualitative evaluation for understanding how the members of the community view the current state of emerging architecture.

Therefore, qualitative analysis with participant interviews was done using open ended questions as a guideline for fulfilling the research purpose. Qualitative analysis deals with the subjectivity of humans which can be recorded and studied in the form of notes, videos and audio recordings, images, and text documents; which was suitable for this research. This research lies under non-exact science as it studies human behavior and views. Thus, this research is based on the pragmatic paradigm which most likely gives the research a proper feasible direction to understand the realities as viewed by the people and create findings logically(Blessing, 2009).

Ontology and the ontological assumptions describe the nature of reality, its existence, and the way they are related(Blaikie & Priest, 2018). The ontological claim of the research is how people perceive the state of emerging architecture in context of Patan. Epistemological assumptions are based on the adequacy and legitimacy of different kinds of knowledge that are possible(Blaikie & Priest, 2018). This research intends to produce knowledge about how emerging architecture is perceived in context of Patan and seeks to identify the valid source of knowledge. Accordingly, this research has

proposed to look into people's minds since it is the ultimate source of knowledge about how they perceive emerging architecture in Context of Patan.

Propositions for the study:

- **What is the emerging trend in architectural style in the context of Patan?**

Modern architecture is not confined to using new materials which includes bricks, cement, concrete blocks, compressed stabilized earth blocks. It is something that has evolved with time with the use of concepts for optimization of space and resources. Moreover, the spatial distribution of techniques is dependent upon various factors such as culture, climate, material availability, skilled manpower etc. It is like a civilization that changes its course for its best adaptation to the changing times.

To begin with, the architectural timeline of our country is not well documented. The available literatures and articles are mostly based on historical manuscripts, tell tales, inscriptions and heritage sites. Hence, to be able to talk about relevancy of any architectural style or era is to know about its origin first which is not well documented in our scenario. But with the available information, the emerging modern architecture is taking its discourse to a very different level which is not about preserving its originality but mostly about getting influenced by the western style.

Traditionally, our architecture is about using the local resources, adaptability to its environment and cultural significance. Let us take Newari culture for instance. Their community consists of an open space. For me, the space must have significance from cultural point of view; a place to conduct social gatherings and a space for the time of emergency owing to the fact that earthquakes are frequent in this region.

In context of Patan, I see modern architecture as the continuation of what was being practiced in past times with some reformation. Reformation in this context is not about cutting the practice and confining the scope within the residential area but expanding its horizon to its suitability for modern times of changing needs and environment. Adding to the fact that Kathmandu valley was previously known for its fertile land which is now covered by concrete jungle with haphazard planning. Modern architecture can play a pivotal role to both policy formulation and rejuvenation of past practices with reformation that ensure both adaptability and suitability for new times.

Central to the study of urban design is man, his values, aspirations and power or ability to achieve them. The task of the city builder is to understand and express, in built form, the needs and aspirations of the client group. How does the city builder design to best serve the community's needs? How can the designer ensure that the end product is culturally acceptable? These and other similar questions are important issues for those in the city designing professions. Experience from the recent past, in this and

- **What are the possible determinants that might be contributory to the emerging trend in architectural style?**

Architecture, could be considered as a part of the non-verbal system of symbols that influence human life: transmitted and shared, these symbols express cultural values images and beliefs, that produce a sense of social unity and security leading to a feeling

of identification of the inhabitant with the environment. Collective imagination of the society and gentrification is the major determinant for the emerging trend of building architectural style.

1.6 Research Methodology

This study is based on a review of the literature, a case study, and personal observations. In order to establish what components are crucial in constituting architectural identity in the case of Patan, Nepal, I employed an inductive method to examine the transformation of the emerging architectural identity. The research technique is based on conducting a qualitative analysis of the literature review on the important themes identified in the study, such as identity, identity variables, traditional Nepalese architecture identity, and its continuance in Patan. Through case study research, the existing building culture in Patan, a traditional town, is revealed. As a result, this study will develop basic notions as tactics for recreating societal traits and disclose a new emerging identity for Nepalese architecture. Because it is integrally linked to society's sociocultural habits, this technique falls under the category of social science, or non-exact science. As a result, correlation research will be used to answer the study question using literature and naturalistic observation.

The research will be based on observation and conceptual explanation. Selecting the locations in which the survey will be done, creating the survey questions, and completing the survey evaluation will be the stages of the research. Variables that influence the emerging architectural identity in the context of Patan will be extracted and studied through a literature review as part of the conceptual research.

1.6.1 Methodology

People, their opinions, and their situation cannot be measured and changed like conditions in experiments, and each person's thinking is unique, hence this research cannot be conducted using the positivist paradigm.

The ontological viewpoint of reality is that it is real and imperfectly and probabilistically comprehensible. Dualist and objectives epistemologies have been modified. This paradigm employs a modified experimental and manipulative methodology. This could incorporate qualitative methods as well.

This research cannot be in the post positivist paradigm since perceiving and interpreting social reality according to my ideological perspective would be incomplete and narrow-minded.

The ontological perspective is historical realism, which encompasses virtual reality that has been shaped over time by social, political, cultural, economic, ethnic, and gender values. This paradigm's epistemology is transactional and subjectivist, and it looks for value-mediated findings.

The method is dialectical and dialogic. Qualitative and quantitative data collecting and analysis tools are available to transformative researchers. The transformative paradigm is not appropriate for this research since it focuses on the emerging architectural identity, local people's viewpoints, and is limited to a study of limited perspectives.

Pragmatism isn't tied to any particular philosophical or reality system. The 'what' and 'how' of the research question are the focus of pragmatist researchers. Creswell a mixed methods study, the pragmatic paradigm allows for "various methodologies, diverse world perspectives, and different assumptions, as well as different ways of data collection and interpretation." (Creswell & Creswell, 2017).

This research believes that its reality is constantly negotiated, debated, or interpreted, and the epistemological stance is that knowledge should be examined using whatever tools are best suited to solve the problem. Hence, "emerging architectural identity in the setting of Patan, Lalitpur" research is based on the pragmatic paradigm.

The goal of interpretivist/constructivist study is to comprehend "the world of human experience"(Navarro Sada & Maldonado, 2007), implying that "reality is socially produced." Mertens (Merten, 2006). The interpretivist/constructivist researcher relies on the "participants' views of the situation being investigated"(Creswell & Creswell, 2003) and understands how their own background and experiences affect the research. This study's ontological perspective is relativism, which encompasses local and specialized created realities. The transactional and subjectivist epistemological approach is used. Interpretive and logical methodologies are used. The constructivist researcher is more likely to use qualitative data gathering and analysis techniques, or a combination of qualitative and quantitative techniques (mixed methods). Quantitative data can be used in a way that complements or enhances qualitative information.

Individual reconstructions around consensus are the basis of knowledge in this paradigm. The goal of the investigation is to comprehend and interpret the individuals. Knowledge is being accumulated in a more informed and sophisticated manner. This paradigm's goodness or quality criteria are trustworthiness and genuineness. The values are inclusive as well as transformative. This paradigm includes techniques such as

naturalism, phenomenological, hermeneutic, interpretivist, ethnography, multiple participant meanings, social and historical construction, theory generation, and symbolic interaction, according to (Creswell & Creswell, 2017). People, their ideas, and their circumstances may best be known through people's experiences, opinions, and stories, as this research consists of a study of a society of people where the emergence of architectural identity is transpiring. The research would be complete only if all of the locals' thoughts were fully understood through their participation, which is only achievable using the interpretivist paradigm, hence this paradigm is most suited for doing research.

Ontology is one of the most important aspects of a research paradigm. Ontology is the foundation of reality that serves as the beginning point for investigation. It represents the vision of social truth that a concept is based on. The fact of evolving novel architectural identity that is emerging in Patan's core settlement is the ontological viewpoint in this research.

The houses in a Newar settlement like Patan were constructed for usage at night, and activities during the day were carried out in the open spaces outside the homes. As a result, traditional houses lacked the modern-day conveniences. The traditional Patan dwellings have undergone gradual modifications. Those who wanted to live in modern houses left, while old properties in key regions became unoccupied. According to Patan's bylaws, residences near the Durbar square are subject to height limitations. These places also have souvenir shops and eateries for travelers due to their historical significance. People gradually began to use traditional residences in these places to expand on an already existing tourism network.

To cater to the tourists, historic homes began to be modified to include modern amenities. Changes have occurred in the physical spaces. People are refurbishing their homes for visitors in increasing numbers as they perceive profit in this industry. There is a connectivity between the numerous courtyards in Patan since individual houses have courtyard planning. The change of one courtyard has had an impact on the other courtyards that are connected to it. Locals have left, while outsiders have taken up residence.

Because foreigners have a different way of life than locals, the utilization of areas has changed, causing insecurity, disturbances, and social friction among local inhabitants. There are more people who want to expand the business and buy out the residents. With

the pressures of the economy and social security, some who have experienced issues find it easier to move out by selling or renting out their properties.

The tangible cultural heritage is preserved in certain ways when inhabitants leave and the settlement becomes more business focused, but the intangible heritages that engage the locals are endangered. As a living heritage, the traditional Patan's identity is jeopardized, and without the participation of residents and intangible heritages, it becomes a dead museum. Eventually, the deterioration of cultural practices may reduce visitor inflow, creating serious economic and social consequences as many investments are made, as well as damage to social culture as historical cultural traditions fade away. Epistemology is concerned with the theory of knowledge, particularly its procedures, validation, and various means of acquiring knowledge.

This research will gain the most from qualitative research, since it will aid in the retrieval of knowledge regarding the topic. Qualitative research aims to comprehend a given study problem or topic from the perspectives of the people who live in the area. Qualitative research is particularly useful for gathering culturally relevant information on a population's values, attitudes, behaviors, and social settings.

The study will employ both abductive and inductive methods. Inductive Logic is a type of logic that is used to solve Inductive logic is a bottom-up method that aids in the understanding of dynamics, robustness, emergence, and resilience, as well as the focus on human behavior and the construction of other futures. It all starts with observations, and hypotheses are developed at the end of the study and as a result of those findings. Goddard and Melville (Goldhagen, 2005). The inductive method begins with a single or specific statement and finishes with Inductive Logic. Inductive logic is a bottom-up method that aids in the understanding of dynamics, robustness, emergence, and resilience, as well as the focus on human behavior and the construction of other futures. It all starts with observations, and hypotheses are developed at the end of the study and as a result of those findings. Inductive research "involves the search for pattern from observation and the creation of explanations – theories – for those patterns through a succession of hypotheses," according to (Goodman & Mallgrave, 2011).

In other words, no theories apply before the start of an inductive study, and the researcher is free to change the study's path after it has started. The study aims to discover the workings of the stakeholders' using facts gathered through pure, objective,

and neutral observation rather than preconceived ideas. The inductive method begins with specific or solitary statements and progresses to general or universal propositions. A general assessment of Patan's current situation in terms of historical and customary settlement will be made. However, rather than perfect induction, the inductive technique should be based on imperfect induction. It will be built on a small number of observations and generalizations, with a significant emphasis on probability. Nonetheless, efforts should be aimed toward locating additional observations and data gathering in order to increase the likelihood that the generalization made at the conclusion of the study is accurate.

1.6.2 Method

Research methods are the strategies, processes or techniques utilized in the collection of data or evidence for analysis in order to uncover new information or create better understanding of a topic. This study falls under case study research design which focuses on understanding case taken for study to study the emerging trend in architectural style in the context of Patan.

This research was done on the northern side of Patan Durbar square and questionnaire survey will be used for data collection to study the possible determinants that might be contributory to the emerging trend in architectural style. Structured close ended and unstructured open ended and questions were provided to the respondents as the identity perception of society's people depends upon the person to person. Questionnaire was used to collect information for knowing the determinant factors of emerging architectural identity such as gentrification and collective imagination of local society that influence the architectural identity. Then the results obtained from questionnaire survey analyzed into NVivo and transcribed the result.

The tactics, processes, or techniques used in the collection of data or evidence for analysis in order to uncover new knowledge or get a better understanding of a topic are known as research methods (Flick, 2018). This research falls under the category of fundamental research, which aims to develop a greater understanding of a subject or phenomenon (Williams, 2007). The interview was utilized to obtain information for the research. An interview is a frequent data gathering strategy in basic research that entails having a one-on-one conversation with a person in order to gain important information about a topic (Naboni & Kunic, 2019). An unstructured interview with open-ended questions was conducted.

1.6.2.1 Purposive Sample Framing and Sampling

A sample is a group of people drawn from a larger population for the purpose of inquiry. Participants, or respondents, are the members of the sample. A sample is a discrete portion of a statistical population whose characteristics are investigated in order to learn more about the total. The source material or device from which a sample is taken is referred to as the sampling frame. The process of extracting a sample from a population is known as sampling.

This study uses non-probabilistic sampling, in which respondents are chosen based on non-random factors that are dependent on the respondent's convenience, so that preliminary data can be collected quickly. This method is frequently used in exploratory and qualitative research (Creswell & Creswell, 2017). Because the data is acquired at random, convenience sampling is used to suit the researcher's needs. The procedure is defined as a non-probability sampling method in which not every member of the

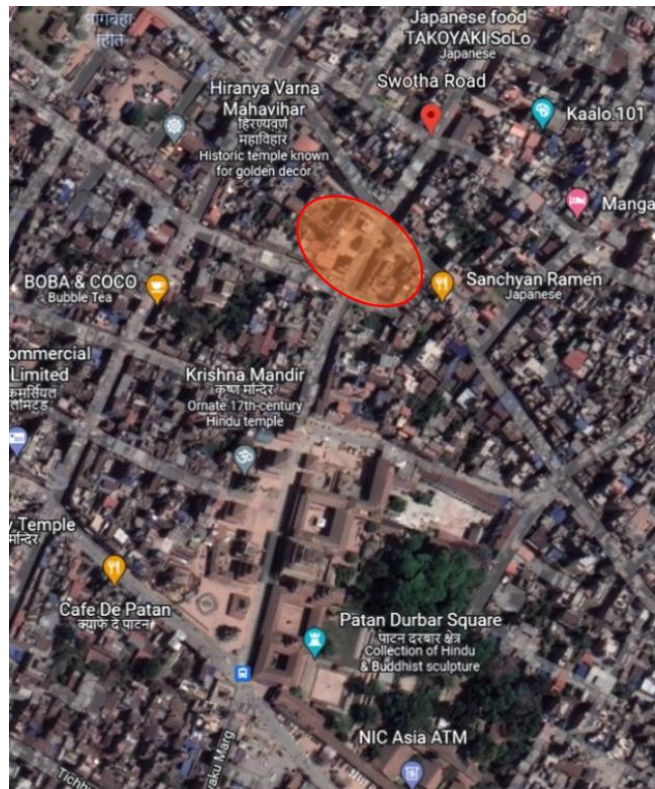


Figure 1: Sampling Area Swotha, Patan

population has an opportunity to participate in the research study (John Dudovskiy, 2012). Purposive sampling was used in this study because the participants are chosen from the general community. (J Dudovskiy, 2019). "Purposive sampling is a non-probability sampling method in which sample items are chosen based on the researcher's judgment."

1.6.2.2 Purposive Interview

A premediated set of open-ended questions were drafted for obtaining data through the participant interview process. In the unstructured interview, open-ended questions based on the research topic were asked and questions were modified as per need during the interview process to suit the participant experience. Such as:

1. What do you think about Architectural identity/ individuality/ uniqueness/ distinctiveness of core area of Patan?
2. What difference do you see in modern emerging architecture from traditional architecture?
3. What represent the sense of place / spirit of place / genius loci of core town Patan?
4. How do you define architectural identity in 3 words? (Material; Public space; openings /physical metaphors only or sociocultural aspects ply vital role in architectural identity)
5. In context of Patan: what is the
 - i. Spirit/ Soul/ Essence/ Life-force/ of **Context and Sense of place**?
 - ii. **Major Identity**/ Individuality/ Uniqueness/ Distinctiveness/ Character/ Selfness features of building?
 - iii. Should accept the **Sociocultural Adaptability**/ Flexibility/ Adaptableness/ OR Rigid in traditional state?
 - iv. Which is more important aspect in architecture **Functionalism and Space Design** or Traditional living style?
 - v. Is **Flexibility & Shifting Social Demands** harms identity of Core town Patan?
 - vi. What do you think about **new construction skill / Knowledges & Material while talking about identity of core town**?
 - vii. Do you notice **Gentrified**/ refurbished/ renovated/ improved building around **Core Area**?
 - viii. What do you think about **Swotha café and inn; Newa cheya;** gentrified building?
6. How you define gentrification in 3 points?
7. What do you think about Gentrification in core area of Patan?
8. How do you see the changes in emerging architecture features due to gentrification?
9. Can gentrification save an identity of any place? Or can give a new expression to an identity? In literature I find it can be but what is opinion and how?
10. Can gentrified society Continue the Sociocultural aspects of the Patan?
11. What kind of architectural features that should follow to preserve our architectural identity in case of core town Patan?

12. what is your opinion about **positive and negative effect of gentrification** towards identity of core town Patan?
 - i. Architectural/ building identity
 - ii. Cultural identity
 - iii. Social identity
 - iv. Traditional identity
 - v. Spatial organization
13. How an architect can unite the Patan's physical, socio-cultural and financial aspects while maintaining the contemporary expression?
14. What types of architectural interpretations and aspects should an architect follow in their modern architectural precepting while maintaining the identity?

1.6.2.3 Case Study Area

For the research, 25 dwelling were taken located at northern side of Patan durbar square i.e., Swotha area. This is a prime location adaptive use and most probably gentrified area of Patan. The socio-cultural identity of a place is constantly and rapidly changing. Although the basic elements of identity remain, but with the evolution of the society, that were open to a variety of situations, responding to various environmental and cultural needs, and to changing lifestyles, and generally higher standard of living identity changes accordingly. Although different variables have apparent influence on the identity of a traditional architecture. In the case of Swotha area the contemporary identity seems to be most affected by may be gentrification, adaptive use of building and collective imagination of the ever-changing society. Gentrification and adaptive use of buildings may be a major influencing factor in the transformation of Swotha traditional house, apparently changing both the physical and social expression. Gentrification adaptive use of buildings and collective imagination have led to many historic buildings that cannot be used for its originally designed purpose, to have a new life with changed identity giving the building a new lease of life.



Figure 2: Study Area

1.6.2.4 Sources of Data

literature reviews, Interviews and case study was used to gather data for the research's conclusion. It was the major source of data because helped to acquire from participant interviews. Observations, surveys, interviews, and focus groups were examples of primary data sources that the researcher collected and processed firsthand. The following sources was used to compile the data:

- Literature reviews
- Purposive sample survey- Swotha area
- Purposive Interview
- Case Study

This research's literature review included journal publications and web materials about emerging architecture identity. Several articles were examined and variables were created, which were then utilized to analyze the data from the interviews and case study. In order to grasp the concept of emerging architecture in a broader context, a collection of variables was selected from articles in an international context. Variables were obtained from articles about Nepal in order to better comprehend and analyze the emerging architectural identity in Patan.

1.7 Data Collection

For data collection, purposive sample questionnaire survey was used. A questionnaire is a research tool featuring a series of questions used to (J Dudovskiy, 2019) collect useful information from respondents A questionnaire will be designed to obtain and collect information about the major reason and transformation due to gentrification, collective imagination of society. A background and literature study were done to find out the variables for the questionnaire which will answer the research questions. For this research, in order to answers the research question, data will be collected related to

- Reasons and Transformations due to Gentrification
- Collective Imagination of society's people at Swotha area
- Emerging architectural characteristics of buildings and view of locals.

A set of open-ended questions was prepared for the survey. The contents of the questionnaire were developed into different sections. In order to reliably measure local people's opinion in their changing communities, the questionnaire will consist of direct and indirect questions to ask the perceptions and opinions about the emerging architectural identity.

1.8 Data Analysis

Unstructured open ended and questions were provided to the respondents as the identity perception of society's people depends upon the person to person. Questionnaire were used to collect information for knowing the determinant of emerging architectural identity such as gentrification and collective imagination of local society that influence the architectural identity. Then the results obtained from questionnaire survey were analyzed into NVivo and transcribed the result. Triangulate the observed data with literature and case study results to identify the emerging architectural identity of traditional town Patan and its possible determinants.

1.9 Scope and Limitations

The study is centered on the northern part of Patan Durbar Square, and is based on observations of the current situation, interviews with key informants, and secondary sources. The study considers the shift in lifestyle and changing character of the area that is taking place in the research area.

The study is based on a survey of people who live or work in the study area, as well as an in-depth interview with professional educators and practicing architects. The information on those who have relocated from the study area is based on replies from those who are now living there.

CHAPTER 2. LITERATURE REVIEW

Nepal is a country made up of ethnically different cultural groups with diverse geographies, each with its own architectural heritage and character. Several architectural heritages have evolved and flourished over time as a result of natural changes, while others have stagnated or vanished as a result of destruction or the imposition of modern architecture. Architectural identity is employed as a safe domain to continue and expand in both circumstances. The type of controlling power in a city has an impact on the diversity and amount of architectural identity. Emerging democracy and socialism have moved elite authority while also incorporating identity into their ideological meanings.(Schredl, Fuchs, & Mallett, 2022).

Most Middle Eastern countries have used contemporary design from the early twentieth century, with little regard for local architectural identity. More efforts have been made to use regional and local architecture since the 1960s. They neglected the fact that these countries are multi-ethnic. The main reason for this is that the dominant cultural groups in these countries decide on the creation of current local architectural identity. Architectural education, research, practice, rules, planning, and policies have all followed this tendency.(Perceval, 1928).

Several studies and analyses have been conducted in recent decades to demonstrate the diversity of human architectural cultures and the negative repercussions of disregarding them. The Encyclopedia of World Vernacular Architecture, edited by Paul Oliver, provides several examples demonstrating that practically every country is made up of several national groupings, each with its own distinct architectural identity.(Slusser, 1982a).

However, most of what we read and hear about architectural identity today has contradictory meanings, which raises a variety of concerns, such as: Who identifies the architectural identity? What is the architectural identity of the building? In reality, a country's architectural identity is a direct product and reflection of the political structure in place and how democratic its decision-making process is. The lack of democracy in many nations, including the Middle East, Africa, and numerous Asian countries, has resulted in a scenario where architectural identity is determined by specific groups.(Proksch, 1995).

and streets, there is no symmetry to be found. It can only be discovered in the structures that shape them. The rows of symmetrical house fronts, palaces, and monasteries are never monotonous despite the uniform building materials (brick, wood, and tile), primarily due to their distinctive designs, intricate decorations, or even just their haphazardly free arrangement in relation to one another.

2.1 The Basic Concept of Architectural Identity

Most nations on the globe are made up of a variety of ethnic and cultural groupings, each with its own unique architectural history and identity. Throughout history, certain architectural landmarks have arisen and thrived as a consequence of natural changes, while others have stagnated or vanished as a result of devastation or the imposition of new construction. In both situations, architectural identity is employed as the secure space to carry on and develop.

Most Middle Eastern nations have adopted contemporary design since the turn of the 20th century, paying little attention to regional architectural distinctiveness. More efforts have been made to include regional and local architecture since the 1960s (Cherkes, 2008). However, they choose to ignore the fact that these nations are multiethnic. The main reason for this condition is that the dominant cultural groups in these nations determine how to create current local architectural identity. Architectural research, practice, norms, planning, and policies have all adopted this approach (N. Gutschow & Kreutzmann, 2013).

Numerous studies and investigations have been conducted over the past few decades to demonstrate the diversity of human architectural cultures and the negative effects of disregarding that (N. Gutschow & Kreutzmann, 2013). There are numerous examples in Paul Oliver's *Encyclopedia of Vernacular Architecture of the World* that demonstrate how practically every nation is divided into various national groups, each of which has its own distinctive traditional architectural character.

On the other hand, a lot of the information we read and hear about architectural identity today has contrasting meanings, which raises a variety of issues, such as: Who defines architectural identity? What does the architecture stand for? In reality, a country's architectural character is a direct result of its political system in place and a reflection of how democratic its government is. A situation where architectural identity is determined by specific groups has been created as a result of the absence of democracy

in a vast number of nations, including those in the Middle East, Africa, and numerous countries in Asia (Foruzanmehr, 2011).

The kind of governing power in a city has a historical impact on the diversity and degree of its architectural character. The elite's rule has changed under emerging democracy and socialism, which have integrated identity into their ideological underpinnings (Foruzanmehr, 2011).

Different methods can be used to identify an architectural identity. It might be, for instance, the distinctiveness of a specific architectural movement, which might be seen, for instance, in how it constructs buildings and spaces and the social life it fosters. The national architectural identity is created by the community's cumulative efforts over time to encapsulate the meanings and ways of life that make up the local culture's architectural identity. This produces a living landscape with a shared feeling of place (Gant, 2015).

Each nation has used a different set of techniques and procedures to create its unique modern national architectural identity. The decision-making method that is currently being used has an impact on this process. Nations with a history of transparent, democratic decision-making have been able to give users more sway over the design of their architecture. The national architectural identity was decided in an open process, which was extremely important.

However, there are several criticisms of how transparent the process is. Nevertheless, a democracy can provide society with a variety of opportunities to affect decision-making through the media, education, groups, and free expression. While the national architectural character has generally been produced by a limited number of decision makers in countries without democratic institutions.

In non-Western nations, the contemporary national architectural identity is directly influenced by Western architecture (Vale, 2008). These countries essentially used top-down decision-making processes to implement this architecture, with little to no local participation. As a result, the applied decision-making mechanism that allowed the elite groups to determine the architectural character of the entire country has had an impact on the national architectural identity in a significant number of these countries (Gant, 2015). The fundamental factor influencing the selection of the nation's architectural character in multiethnic nations has been the needs and aspirations of the ruling class. Additionally, it has been reflected in the types of enabling organizations, social

structures, and legal frameworks that have supported the type of applied architecture (Elleh, 2003). Altering the elite groups has been linked to altering city planning. This phenomenon has persisted throughout history with a variety of effects, such as the destruction and alteration of the original city form and its architecture, the construction of whole new cities, and the adoption of new elite architectural styles. Some historical instances include the construction of Baghdad in the eighth century and the alteration of Aleppo and Damascus' planned street layouts during the Islamic era to irregular ones (Kostof, 2012).

Plans for the construction of Washington were first proposed in 1791 and reflected the profound transformations that three major revolutions the English, American, and French had caused in Western society (Nooraddin, 1996). L'Enfant's design for the Washington plan was heavily influenced by centralized coercion and control. Another illustration is the Haussmann Plan of Paris (1850–1870), which was influenced by Napoleon III's intention to transform Paris by slicing roadways across it. These are examples of big cities that have changed their architectural identities and created new realities as a result of the elite's control over decision-making.

The development of elite groups that have decided, influenced, or changed the architectural identity in order to achieve ideological goals, such as the architectural development in the Soviet Union and Eastern Europe after the Second World War until the 1980s, has been largely influenced by social and political ideologies (Mumford, 1961a).

On the other hand, contemporary architectural movements have spawned fresh elite groups of well-known architects, where each group strives to forge its own distinctive architectural character in line with the movement's ideas and style. The main factor in institutionalizing this legacy and promoting its international applicability was the development of architectural education in the 19th century. As opposed to reflecting the local environment, architectural identity now refers to abstract reflections of distinct movements that use lines, colors, materials, shapes, forms, and masses as constituent parts to create their unique architectural identity. As a result, several cities around the world, including London, Paris, Istanbul, Cairo, Dubai, and Hong Kong, have become settings of dense architectural identities (Kostof, 2012).

The difficult problem is how to implement a specific architectural style while also taking into account the local identity within a specific context made up of its local

natural and cultural aspects. The fundamental idea behind this approach is to stop architectural identity from being just a finished good rather than a dynamic process (Gotham, 2005).

Architectural spaces can be categorized either by their form or their usage, but not both. The rationale for this is that many kinds of architectural forms, and vice versa, can be used to accomplish a specific function. In traditional architecture, the type of architectural space that can accommodate a given purpose and why is determined by the local culture. This connection gives an architectural area its unique local cultural connotations and unifies its architecture. Understanding the architecture's overall relationships with its local environment is necessary for this. Because their concepts have no relationship to the milieu, taking into account only a few components of local identity by various groups in developing architectural and urban design cannot achieve this purpose. Instead, the result is a shell (Füller, Michel, & Research, 2014).

A variety of concepts have been employed to analyze architectural compositions in order to understand the characteristics that make them good or attractive. The applications of these fundamental design principles and the proportional weight of each vary from one architect to another. Architectural theorist Vitruvius believed that "architecture depends on order, arranging, Eurhythmy, symmetry, propriety, and economy.". The language of compositional analysis has evolved since Vitruvius penned those lines in the first century AD, primarily in the quantity and scope of the criteria employed to describe quality (N. J. M. i. Graburn, 1998).

The sheer number and ambiguity of concepts used in writings on aesthetics and architectural criticism frequently leaves readers perplexed. The following characteristics of architecture are listed by Zevi and are frequently used, but their exact meaning is not always clear: "truth, movement, force, vitality, sense of outline, harmony, grace, breadth, scale, balance, proportion, light and shade, eurhythmics, solids and voids, symmetry, rhythm, mass volume, emphasis, character, contrast, personality, analogy." Some of the more significant fundamental design ideas will be presented in order to assess their applicability to the study of architectural identity(N. J. M. i. Graburn, 1998).

2.2 Affiliation Between Identity and Architecture

Architecture, technology, and art are among the most essential indicators and features of any nation's culture and historical period, and they depict the human living

environment at any given time. People's preferences for architecture and how they want it built are two distinct aspects of a phenomenon: a cultural and a technological moment. These two represent the architectural cultures of individuals, communities, and societies.(N. J. M. i. Graburn, 1998).

Architecture follows well-established laws and regulations and is inextricably linked to societal culture, values, and behavioral patterns. As a result, each period's architectural style is a reflection of that period's culture and art. Changes in architecture correspond to changes in other aspects of life; as a result, these changes are required for a living and dynamic architecture that responds to changing human demands.(Zohreh Torabi & Brahman, 2013).

Continuity, which is required for architectural consistency and strength, and originality and invention, which is one of the architectural qualities, can coexist if they are blended based on free thinking. The criterion is not only a dedication to the East or the West, or to tradition. Avoiding or limiting innovation in the name of tradition is a betrayal of architecture's primary goal, which is to improve the human environment. It implies sedation, rigidity, and the deterioration of architecture, if not death.(N. J. M. i. Graburn, 1998).

The challenge confronting philosophers and architects of varied environmental and intellectual backgrounds is the interaction between culture and identity, as well as architecture as an aspect of the relationship between the human and built environment and the promotion of its quality(Zohreh Torabi & Brahman, 2013).

What is the concept of identity in architecture, and what does it mean? And which designs have a distinct architectural identity? needs the portrayal of identity concepts and effective variables influencing architectural identity. What does architecture entail? Some consider it a technical discipline, while others consider it pure art. The legendary architect, Frank Lloyd Wright, said that the scientific art of creating structures that represent ideas Architects have a tremendous impact on public perception.

The entire environment has "characteristics" which define them and differentiate them from others. Environmental characteristics include not only geographical formations but also cultural and social characteristics of man-made forms. These characteristics cause changes in public social life because of the interaction between man-made formations and the lifestyles of the people. This process is known as the identity of a system.(De Levita, 2019).

The constructed environment is a powerful instrument for expressing one's identity. The built environment and architecture are important components in the transfer of cultural identities from one generation to the next.(Zohreh Torabi & Brahman, 2013). The development of self-identity is not limited to distinguishing oneself from significant others but also includes objects and things, as well as the spaces and places in which they are found. The subjective sense of self is defined and expressed not just by one's interactions with other people, but also by one's interactions with the different physical environments that define and structure day-to-day life. In this sense, "self" can be considered a term that describes the individual as a whole system that includes both (M. Yilmaz & M. maz, 2006).

Individual identity development is heavily influenced by the social environment. A person is a part of a social environment in which the formation of a sense of self is based on the assimilation and acceptance of a set of ideas, rules, values, and expectations that are shared by everyone. Place-identity is a sub-structure of a person's self-identity made up of generally understood cognitions about the physical world in which they inhabit.(De Levita, 2019). Memory, thoughts, feelings, attitudes, values, preferences, meanings, and conceptions of action and experience are all cognitions that connect to the variety and complexity of physical surroundings that characterize every human being's day-to-day existence (Akşehir, 2003). At the heart of such physical environment-related cognitions is the person's "environmental past," which consists of places, spaces, and their properties that have contributed instrumentally to the fulfillment of the person's biological, psychological, social, and cultural requirements.(De Levita, 2019). Almost everyone has a strong connection to and awareness of the areas where they were born and raised, where they now live, or where they have had particularly emotional experiences. This connection is an important source of personal and cultural identity.

2.3 The Type of Architectural Identity

In different disciplines and schools of thought, the word "identity" has varied meanings and definitions. As a result, over time, scholars have proposed several conceptions of identity. In the social and political sciences, the concept of identity is both simple and complex. As Erik Erikson points out, the more it's elaborated on, the more intricate and difficult to understand it becomes. It's simple because it makes sense to everyone.(Akşehir, 2003). The term "identity" relates to the nature, manifestation, and

type of physicalism of existents in philosophical terms. The term "Hoo" is used in the Dehkhoda lexicon to describe the word's origins. Identity refers to an external existent at times and nature at other times, with a distinction, which is the partial truth.(Hirsch, 1992). People choose and remember what they learn from their surroundings. This information was organized into a structure based on the outcomes of man-environment interactions. The image of the environment as experienced by people is the model of this structure.(Zohreh Torabi & Brahman, 2013).To create a usable image, you must first identify an item, which entails distinguishing it from other objects and recognizing it as a separate entity. This is known as "identity," and it refers to both uniqueness and oneness. Perception alone may not be sufficient to determine a system's identity. A qualifier that defines all the pieces of a whole is called an identity.

Due to changing situations in the global world, the congruent structure of identity is modified. The process of acculturation is a crucial outcome of change in the global world. Acculturation avoids the destruction of cultures, and it is critical to emphasize that the construction of identity is not a linear process. Culture may be improved in order for society to adapt to changing needs and circumstances. In order for society to accept new advancements and demands without suffering from identity dissemination, there must be a balance between continuity and discontinuity.(M. Yilmaz & M. J. E. maz, 2006).

2.3.1 Vernacular Identity

The vernacular building traditions of any place is the results of adaptation to physical land and waterscapes, local climate, available materials, building techniques, and creative integration of belief, function, and form to provide physical, functional and spiritual comforts for people who live within it (M. Yilmaz & M. J. E. maz, 2006). The traditional timber construction system using flexible joints are perfected for generations as adaptation and protection of life against earthquakes, especially around the "Ring of Fire" which are continuously rocked by active volcanoes and the movement of continental plates The oldest vernacular traditions that local architecture and native urbanism are capable of providing the best and most holistic solution to human requirements in relation to nature, social, and supra-natural contexts. It is the means by which humans can survive in both the physical and spiritual worlds by harmonizing nature's forces with human desires.(M. Yilmaz & M. J. E. maz, 2006). Traditional settlement layout in many Asian locales follows this ordering idea, placing the

community between the mountain and the water feature (sea, lake, or river). The most important structure or function (such as the village's origin temple, chieftains' house, or ancestral tombs) is located at the village's vantage point or toward the mountain. Death and impurity-related functions (such as the temple of death or waste disposal) are situated in the opposite direction. In many cases, the rice barns the most essential function for the rice-growing community are located on the village's eastern side, facing the sunrise, signifying life.(Berkin, Fitoz, & Aytar). To deal with social and environmental changes, our architecture education now desperately needs to build a design-research culture. We currently face an urgent need to develop answers to significant issues such as climate change, ideological strife, economic greed, resource depletion, and social justice (Kruft, 1994; WIDODO)Architectural research should be based on reality on the ground rather than exotic theories. (Kruft, 1994) .To construct intelligent, sensitive, and holistic solutions, design should be based on an understanding of real-world problems. We should repent and reconsider our current practices, i.e., consider, question, and maybe provide alternatives to our current design, building, planning, and engineering paradigm to reconsider the current situation (Heath, 2009).

2.3.2 Cultural identity

An individual, group, population, or culture's identity can be defined as a set of material, biological, psychological, and cultural signals that distinguishes them from others. It is a manifestation of unity, solidarity, uniformity, tenacity, integrity, and non-divisiveness that varies depending on the culture or nation in question. Nepal's vast cultural and environmental diversity has historically been a crucial influence on the country's progress. Local cultural distinctiveness, on the other hand, has declined dramatically in recent years. Cultural diversity is just as essential as biological variation. Cultural identity must be safeguarded because it is a necessary component of any multicultural society's existence. Cultural identity creates a sense of security, a foundation for communication, and incentives for cooperation. However, it is mainly seen as a barrier to creation in the field of architecture. Cultural identity as a sense of belonging to our ancestors' cultural legacy combined with a desire to ensure cultural continuation for future generations.(Heath, 2009). Space integration requires the fulfillment of one's own identity. Many strong references can be found in architecture as a cultural phenomenon. These allusions contribute to the formation of cultural identity. Architecture determines man's direction and identity in each given location. These

elements, along with urban planning and the landscape backdrop, influence the construction of an environment and are thus vital for its quality. However, the definition of a location is evolving nowadays. It is taking on a new shape based on the city's image and genius loci – material and non-material culture.(Novakova & Foltinova, 2014).

In a historical context, new architecture should be in tune with its surroundings. In traditional architecture, there are numerous examples of this. This sparked interest in the topic because there are many foreign architects whose work demonstrates a successful use of the ordinary to strengthen local cultural identity. Some critics and theorists say that there is currently a generation of young Nepalese architects whose work exhibits unexpected coherence and homogeneity from a western perspective. This architecture is of extraordinary quality, which is usually the result of modern production, tectonic density, and compositional strength. At the same time, it shows deep empathy for its surroundings, a critical attitude toward the modern avant-garde, and frequently asserts a suppressed social and cultural reality and identity. The strong desire for truth and place identification is a prevalent element of these architects' work. (Novakova, Foltinova, & Sciences, 2014).

2.3.3 Social identity

Geophysical data can reveal important details about how communities have evolved over time, shedding light on evolving features of social identity and ethnogenesis. Identity distinguishes individuals and social groups from one another. The processes, changes, causes, and politics of social identity development in which new identities and ethnic groupings are produced are referred to as ethnogenesis. While ancient ethnicity is a nebulous term, ethnicities act on a larger scale than a person or household. Ethnic identities are historical manifestations of collective social imaginations that are literally, geographically, and relationally expressed and negotiated.(Novakova et al., 2014). While overt displays of identity and affiliation range from adorned artifacts to monumental buildings, social identities are also linked to embedded forms of daily practice, such as movement throughout the landscape and built environment.(Voss, 2015). While overt displays of identity and affiliation range from adorned artifacts to monumental buildings, social identities are also linked to embedded forms of daily practice, such as movement throughout the landscape and built environment. Architecture and other aspects of the built (and unbuilt) world facilitate and constrain diverse forms of movement, allowing for social interaction or limiting visibility and

community integration, resulting in new social relationships and group identities.(Friberg et al., 2021). By bringing groupings of people into relation to one another and to things and beings in the tangible and spiritual worlds, architectural arrangements can also engender religious experiences and meanings.

Their method is applicable to any archaeologist working on a diachronic scale to investigate the difficult and unpredictable intersections of landscape, monumentality, religion, memory, and identity. By bringing groupings of people into relation to one another and to things and beings in the tangible and spiritual worlds, architectural arrangements can also engender religious experiences and meanings. Geophysical data helps us to examine how social links and ethnic identities are generated, unwound, and rebuilt throughout time. They have been able to look at the wider picture of cultural construction and transition thanks to the geophysical survey.

2.3.4 Cosmopolitan identity

Every nation's architectural identity is a direct product and reflection of the country's applicable political system and how democratic its decision-making is. Within particular extant disciplines of architectural design, heritage conservation, architectural history, and literature, the identity of architecture is frequently imagined and portrayed as an unchanging or historically continuous entity. Identity. Cultural and geographical boundaries in Asia are constantly dissolving, overlapping, or intersecting, and are difficult to identify. People in various locations, islands, and continents are in constant movement, communicating and intermingling from the past to the present, contributing to one another and creating hybrids, fuses, and diversified architectural and material cultures. Many Asian communities have demonstrated their ability to preserve some of the settlements' primary elements: basic morphological patterns and layers; and intangible layers, such as urbanism, cultural collages, interweaving of community diversity, hybridity in built-forms and material culture, persistence and permanence of urban patterns and artefacts, and so on, for generations.(Hutson).

Complex layering processes of many cultures, ideologies, economies, and ecosystems have generated cosmopolitan culture, which is clearly represented in the complexity and hybridity of the development of its settlements' morphology and architectural typologies over a long period of time. The rich and intricate collage and interweaving of cultural diversity, hybridity in built-forms, and variety in material culture characterize Asian communities and cities.(WIDODO). Complex layering processes of

many cultures, ideologies, economies, and ecosystems have generated cosmopolitan culture, which is clearly represented in the complexity and hybridity of the development of its settlements' morphology and architectural typologies over a long period of time. The rich and intricate collage and interweaving of cultural diversity, hybridity in built-forms, and variety in material culture characterize Asian communities and cities.(2016). Early cosmopolitan towns, which sowed the seeds of urbanity, emerged where rivers connected the outside world to the interior hinterland. For the group residing in these villages, the forested hills and mountains supplied a consistent source of fresh water through riverine systems for their everyday lives and agriculture. In order to promote harmonious relationships between humans, nature, and spirits, the location for the settlement's built-up area is carefully assessed against natural and supra-natural considerations. To maintain the community's existence and sustenance, the forests and water sources are protected against infractions and destruction through rituals and social regulations.("Grutter v. Bollinger," 2003).

Artists and builders from many racial and cultural groups collaborated to create new and unique building traditions and architectural styles by blending their talent and ability. Community groups of many religions and origins coexisted in a tight-knit settlement fabric with a strong cosmopolitan flavor. Our cosmopolitan cities provide a physical "textbook" of unity in diversity, a lesson in peaceful cohabitation, and a common cultural heritage. For the sake of current and future generations, it should be preserved, conserved, and nurtured. Disintegrative forces that endanger our cities and communities, whether ideological, political, social, or economic, must be avoided and stopped at all costs. Damaged elements and segments should be repaired, dead artefacts should be revived, forgotten-artefacts should be remembered, surviving elements should be kept, and propelling elements should be improved. Our cosmopolitan cities provide a physical "textbook" of unity in diversity, a lesson in peaceful cohabitation, and a common cultural heritage. For the sake of current and future generations, it should be preserved, conserved, and nurtured. Disintegrative forces that endanger our cities and communities, whether ideological, political, social, or economic, must be avoided and stopped at all costs. Damaged elements and segments should be repaired, dead artefacts should be revived, forgotten-artefacts should be remembered, surviving elements should be kept, and propelling elements should be improved.(Sklair, 2019).

Continuous efforts, such as a comprehensive inventory, extensive documentation, intensive discourses, sensitive planning, and effective intervention, must be made proactively by reaching out to all stakeholders and actors, particularly the younger generation, to ensure the survival and meaningful presence of our heritage in the current context. The primary "backbone" or prerequisite for recognizing, comprehending, and enjoying our own concrete and intangible heritage is a comprehensive inventory. It is a necessary precondition for creating a solid theoretical and practical framework for heritage protection and future advances. The inventory will be utilized to help with further descriptions, definitions, narrations, reflections, and theorizations of Asian cosmopolitanism, Asian modernity, and Asia's modernization process. However, it is critical to establish a new set of criteria.

2.3.5 Traditional identity

Our forefathers gave us a magnificent gift in the form of traditional vernacular architecture. It has evolved over many centuries without causing significant environmental or health issues. Using local building materials and techniques, the buildings are ideally matched and adapted to the climates and cultures. We feel really relaxed and comfortable in the spiritual ambiance created by these many types of classic buildings.(Sklair, 2019). People go to various places around the globe in order to view and enjoy their natural beauty. This sentiment must be passed down to future generations. Traditional architectural styles, on the other hand, are rapidly fading, being replaced by artificial materials, new designs, and foreign technology. If we continue to construct similar modern structures, we will not only lose traditional wisdom and culture, but we will also cause serious environmental difficulties.(Hom Rijal, 2012). Instead, to adapt a classic architectural technology, as their forefathers did, to suit their general and individual lifestyles. If traditional architecture has flaws, there must be a better way to incorporate them into a modern lifestyle. Of course, the best specimens should be preserved as global heritage sites with historical significance. The most significant difficulties, however, are recognizing its positive qualities and addressing its shortcomings in terms of living and working settings.(HB Rijal & Yoshida, 2002).

2.4 The Basic Features of Newari House Identity

The original building design and construction have been kept since the Newar way of life has remained mostly intact over the centuries and into the present.

The typical house has a basic rectangular shape and typically has a depth of 6 meters. The length is determined by the size of the building and the materials that are available. The lengths range from 1.5 meters at the lowest to 15 meters at the maximum, but 4 to 8 meters is the typical range.

The vertical room layout, which is independent of the size of the house, is a distinctive and universal aspect of this design. The Newari house is vertically oriented because of security concerns and the necessity to use as little irrigated land as possible for construction. Typically, they are three stories, though some of the town's poorer residents live in two-story homes, while four stories are common in the town's center. The constant depth makes it easier to construct new homes on top of older ones to create housing blocks. The depth of the expansions was equal to the depth of the original house, and either the whole 6 meters or only half of that depth was utilized.

The goal of each family and clan appears to have been to construct a solitary home centered on a single courtyard, or Chauk, to give them solitude and security. The four sides of a chouk are typically made up of a variety of units, with at least one dwelling allowing access to the street via a ground-floor doorway. Only vertical space utilization is still applicable when the Chauk is surrounded by a single huge unit, just like in smaller units. Due to the symmetrical facade, individual room clusters are not discernible from the outside thanks to several staircases that are typically found in the commoners. The courtyard becomes an essential part of the house itself as the rooms'

size, location, and heating capabilities place some restrictions on their use. It functions as a playground for kids, a washing station, a place to grind grain, and a place

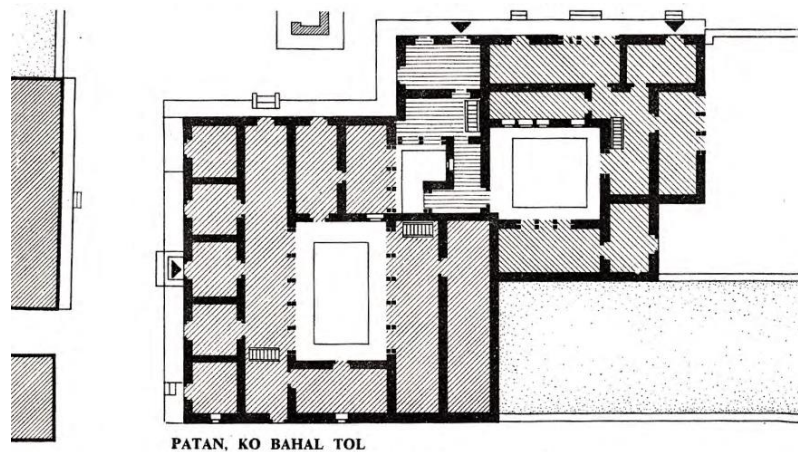


Figure 3: Plan showing typical grouping of Newari dwellings

to sit, especially in the winter when the sun is pleasant. In a nutshell, it serves a variety of functions and is helpful for the majority of the residents' everyday activities. A single

door or a low, narrow gateway that may be closed provides entry to the courtyard of a Newari dwelling, much like the Vihara, the Buddhist monastery.

A consistency in architectural style, with only minor changes, resulted from common lifestyles within each habitation and similar construction techniques.

Due to the 6-meter home depth, each level must be divided into two rooms by a spine wall that runs parallel to the house frontage. The columns stand in place of this partition on the upper floor. No matter how big or small a house is, this core spine notion still holds true.

The fundamental homogeneity of the architectural form prevents it from being simple to assume how a house would be used or what its occupants might accomplish. Even houses in rural villages and cities are quite similar; they are three stories tall, have a pitched roof, and are made of common materials like brick and wood. It seems that a distinctive rural architectural style has not emerged on its own. The occasional goat or water buffalo is housed on the main floor, while grain is stored on the higher levels and hay is kept wherever it is practical. The use of the ground level as an "open shopfront or workshop," denoted by a row of twin columns, is the most visible.

Free-standing Newari settlements were quickly grouped into blocks around courtyards, similar to urban areas, resulting in a population density comparable to that of the cities. The fact that the city and village architecture are so nearly identical lends validity to claims that the Newar's were more oriented toward trade and commerce and saw agriculture as a necessary but secondary occupation. Although the fundamental distinctions between buildings are in the quality of the materials and the workmanship, houses can be distinguished from one another by their size and the facade's polish. For instance, bricks can be sun-dried. Some may be skillfully burned for certain purposes, while others may be rough and merely baked or have extremely smooth surfaces that have been polished before firing. The wide living room window or San Jhya facing the street from the second or third floor may be two further identifying features. Ornately carved doors and windows may also be one.

Emergence of Newari dwelling architecture

Contrary to the well-documented descriptions of religious structures, there is hardly any historical data available on private homes. The earliest and most well-known description of homes was likely written by Father Giuseppe, who traveled to Nepal 200 years ago: "The houses are constructed of brick, and are three or four storeys high; their

apartments are not lofty; they have doors and windows of wood, well worked and arranged with great regularity"(Hamilton, 2009; HB Rijal & Yoshida, 2002).

It is safe to conclude that the homes haven't changed much either, because the exterior design and interior layout of temples, palaces, and monasteries haven't altered significantly from at least the early Malla periods up to the end of the 19th century.

The early pattern books that dealt with architecture and described not only the rituals to be performed before and during construction but also the fundamental design of structures, have been one of the primary factors in the preservation of traditional concepts. The renowned reformer, Jayasthiti Malla (1380–1395 A.D.), created standards that are still in use today for determining the quality of homes and their ranking for taxation purposes (Hamilton, 2009; Korn, 2007).

“Kasats, Padhyas, and Kullus were not permitted to have tile roofs on their homes. He classified homes into three classes: Shahar, at the city's center; Galli, located in a lane; and Gallf Bhitar, located in a street. The number of KM a house covered was determined in order to evaluate its value. A 1chl was 85 baths (cubits) in diameter for first class homes, 95 hliths for second class homes, and 101 hliths for third class homes. The guidelines for B!stu-prakaran and Asta-barga for building homes were given to the four major castes, namely Brahman, Kshatrf, Vaisya, and Sudra. If the building's owners were Brahmans or Kshatris, Brahmans were to perform the ceremonies prior to laying the foundations; if they belonged to the Vaisya or Sudra castes, Daivagyas were to execute the ceremonies.”(Hamilton, 2009; Korn, 2007).

The surroundings and building design adhered to the conventional pattern as long as there was no interaction with Western influences. The monarchs of 100 years ago built large white plastered palaces in the neo-classical style from the West, which marked the first significant change in housing architecture for at least the wealthier segment of the population. The design of homes underwent a complete transformation at the start of the second half of the 20th century due to the tremendous infusion of Western ideas. Due to the constrained area within a block of homes, those who lived in settlements could only make small adjustments, while those who built new homes away from the dense settlements had access to modern building materials and Western architectural styles. Since the break with tradition was so quick and severe, a tendency toward finding a "modern Nepali style" has evolved in recent years. At least building elements

like brick, tile, stone, and wood are once again being used in many locations as they were intended to be (Hamilton, 2009; Korn, 2007).

2.4.1 Buildings and Façade

Despite being covered individually in the chapters before, the building styles can be amalgamated when talking about how they are built and other details. Comparing the sizes of building elements like doors, windows, walls, pillars, and beams reveals how comparable general architectural proportions and details are on the inside and outside. It is quite easy to explain the essential and typical construction features of the traditional buildings in the Kathmandu Valley due to the use of building materials, mainly brick, tiles, clay, and timber, as well as their general homogeneity. Since Newari is the language from which practically all construction-related terminology is derived, unless otherwise specified in the text, all construction-related terms are supplied in Newari (Korn, 2007).

The facade was designed with symmetry in mind. Wherever practicable, it is achieved on a primary window or door's central axis by matching windows around the axis on each subsequent floor, with the center window of each floor being accentuated by its size and intricate carving. A low, narrow door and perhaps one or two small windows on either side can be found in the area of the facade where the ground level is not being used as a shopfront or workshop. Any imperfections in the ground floor facade caused by a door or row of columns are not replicated in the upper levels, which are organized symmetrically and independence on one another (Fazio, 1998).

Two enormous wooden planks are used to bar the entrance door, and beautiful wooden latticework is typically used to cover the windows. The thick shutters on only a few of these windows allow for total closure. Other than the door, the main living room's *San Jhya* window serves as the most crucial line of communication with the street.



Figure 4: Patan Saugal

The latticed window shutters of the San Jhya can be opened and shut, and it contains a window bench. The windows in the living room are highlighted even in the most basic, lower-class homes. The third level of a three-story house is typically an attic located directly beneath the roof, which is mostly utilized as the kitchen and dining area (Commission, 2014).

In four-story homes, the second and third floors are used as living space, with the attic used for cooking and dining. The enormous San Jhya is situated beneath the skirt-roof that divides the second and third stories on the façade. As a result, the San Jhya is permanently positioned in the middle of the facade's second story. For consistency, the eaves of a four-story house's skirt-roof extend through at the same level as the roof of a nearby three-story house. Garrets or other architectural features serve to break up the plain pitched roof's lines. House balconies and root-terraces are more recent additions. Around two hundred years ago, the window design started to evolve and to become more vertical in form while preserving the lattice work. Previously, the conventional window type was horizontal but with a square latticed entrance. The symmetry brought about by the center window's prominence was transformed during this procedure into straightforward rows of windows. Only the San Jhya, which is much less elaborate, was left in its original position. The trend toward lighter and bigger windows emerged before the turn of the century. The windows, which were now almost a storey high and around 60 cm wide, lacked lattice (Hamilton, 2009; Korn, 2007).

The San Jhya window style was replaced at the same time by the current window design, which has metal railings and shutters to cover the vertical window apertures.

As a result, the facade appeared vertical, with almost storey-high windows dividing the wall portions. whenever the house's dimensions allow it.

2.4.2 Functions and Allocation of Space

The vertical arrangement of the home plays a role in how different rooms are used. The size of the home, the size of the family, and consideration of caste are essentially immaterial. All social groups came to share fundamental ideas about how to use space, regardless of size or exterior décor. The ground floor, Chhyadi, is typically divided into two small rooms by a central wall (Du Anga), with the front room typically acting as a shop or workshop. The entire front wall is typically replaced with a twin row of columns, opening the ground floor to the street. The back rooms, which open onto the courtyard, are storage areas or workshops. For structural reasons, columns are rarely used to replace the center wall.

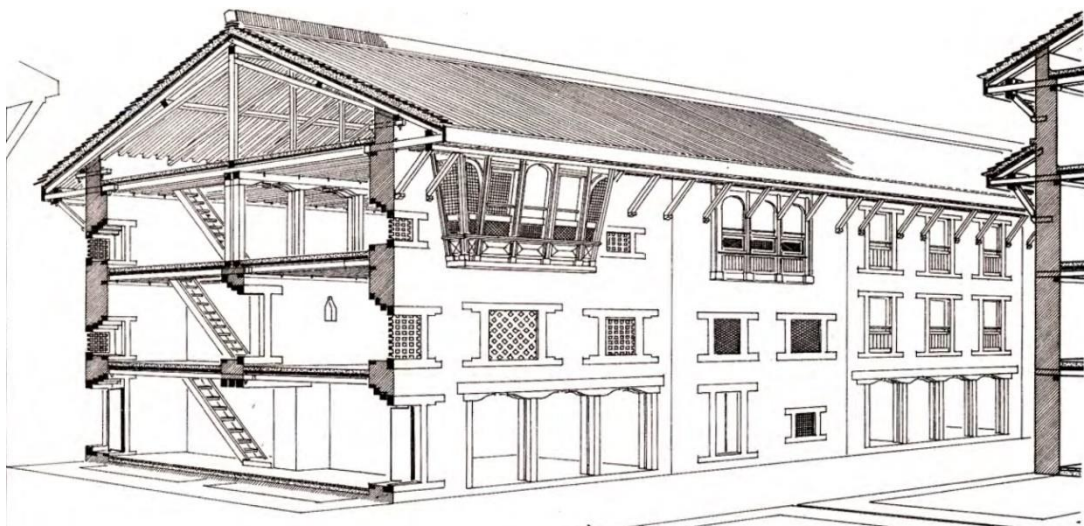


Figure 5: Showing vertical division section

Small windows only let in light and air in the stables or storage rooms on the bottom floor, and the same general entrance is used. Direct access between the courtyard and the street is made possible by doors located in each of the exterior walls. The courtyard's ground floor is home to businesses and workshops, and it is accessible via a separate corridor. The higher stories are accessible by a little stairway. Normally, at each floor level, a trap door made of two thick planks seals off the stairs. This was presumably a product of prior defense needs (Hamilton, 2009).

The first floor was never intended to be a dwelling space since, among other things, it provided little shelter from moisture. The flooring is either covered in a layer of clay or

is tiled with bricks. Only a few stores have a wooden floor that is properly ventilated. The first floor (Matan: middle section) serves as the family's actual living and sleeping quarters. Depending on the size of the residence, the two rooms that the center wall creates are further divided by solid or light wood partitions to provide sleeping spaces for family members or for married sons who continue to live with their own families in the parental home.

The primary living and family rooms are located on the second floor of the typical three-story house (chota, or upper layer). The space is transformed into a rattier low hall by removing the middle wall and replacing it with a row of twin columns. Enough light and air are provided during the hot days by the front and back walls' windows, especially the huge Sanjhya. This floor is preferred for a variety of tasks due to the relatively strong lighting. One of the most prevalent household items in Newari homes is a weaving loom, which is positioned close to this big window. With no chimney to direct the smoke away, many peasants also use this floor to cook over open fires next to a side wall.(Korn, 2007).

The third storey (Phyata, which translates as "fourth layer" in Newari) is an uncommon addition to the standard Newari home, which typically consists of the ground floor, first floor (middle layer), and second level (upper layer). Like the upper floor, the fourth floor can be divided into additional rooms or used as a huge family living area.

In the attic space (Baiga: half or little space), there is a kitchen and a family shrine. Strangers and people from lower castes should never visit the kitchens or the grounds of a higher caste temple due to its sacred significance. With the exception of a basic shrine divider, room divisions are uncommon. tiles that have been specially created. Dormer windows occasionally provide ventilation and lighting. Typically, the entire family participates in social activities like cooking and dining, and any additions made would only affect the living and sleeping areas.

In contrast to the frequently ornate façade, the interior furnishings and decorations are extremely plain. The all-purpose straw-mat (Sukut), which doubles as a carpet during the day and a bed at night, is the most significant item after the clay and tile oven. The floor may also be covered with other carpets and blankets, but these are only used for seats during special events. The blankets and cotton rugs that make up the bedding are rolled up and put away in the morning. Wooden chests and wall niches are used to store

clothing and valuables. There is no stove to serve as a heating device; instead, charcoal is burned in portable clay bowls (makas) of various sizes (Korn, 2007).

The kitchen is rarely utilized for meetings. There are oil lamps made of clay or metal. Various-sized and shaped men stand in wall niches (Gwakhan pwas) to provide light during the night: Potatoes and vegetables are kept in bamboo baskets that hang below the sloping ceiling, while stocks of rice and other grains are kept in wooden chests or clay pots. As water utensils, pitchers made of metal and clay are employed. The typical heating fuel is wood, which porters bring into the town from the hills, though the impoverished residents may burn dried cow dung. Western-style furnishings, however, have only recently been introduced due to foreign influences. The tasks of cooking and lighting have been made simpler by electricity and kerosene. Water is gathered for drinking and washing at public or private wells, as well as from fountains positioned in each area of the town. The area around the wells and fountains, the street, the roof terrace, or the courtyard can all be considered the "bathroom."

The lavatory, previously regarded as a dirty location, is not within the house. Instead, young children use the sidewalk or any other open space, while adults go to segregated public latrines, which are typically little lanes hidden behind walls. They can be found in every town area or on the outskirts of larger towns. Men and children alike want to use the restroom along the banks of rivers and streams. Due to the increased water supply, private latrines on the bottom levels of houses are becoming more and more common in urban areas, especially in Kathmandu.(Hamilton, 2009).

The way of life of the populace will inevitably change due to external pressures. The preference for rectilinear structures devoid of the traditional woodcarvings and special bricks, along with the use of bright colors in place of natural brick and wood, changes the appearance and function of the house. These factors, along with the availability of modern building materials, alter the previous ideals of house design. As a result, traditional architecture, which was once restricted to residential structures as well as temples, palaces, and monasteries, is losing its unique charm. Unfortunately, because of these contemporary influences, the typical Newari home is now quickly fading into obscurity, especially in the Westernized city regions.

2.4.3 Brickwork: Foundation and walls

The basic foundations (jags) of small temples, buildings, monasteries, etc. typically consist of a few layers of natural stone (large pebbles or broken stone); this is followed by brickwork that gradually reaches the floor thickness of the ground floor and continues into the upper structure without any damp-proof layer. Although the majority of the valley's soil is of low quality, the foundations of one-to four-story buildings are just 60 to 80 cm deep and 70 cm wide.

The plinths (Newari: Pha; Nepali: Peti) in front of houses and palaces, though they appear to be part of the foundation, are not load-bearing nor were they designed to serve as foundations. They extend forward

of the raised ground floor brickwork to prevent moisture penetration and provide the impression that the structure is raised above the road level.

In a similar manner, stepped plinths not only provide flood protection but also serve as a stunning architectural feature in Newari buildings and for the enlargement of some temples. The Taleju temple in Kathmandu is built on twelve somewhat shallow plinths to match the altitude of the Taleju temples in Bhadgaun and Patan. The Nyatapoli temple in Bhadgaun is set on a very high stepped plinth structure with five levels. Tiered plinths is still a mystery. It is unknown if Nyatapoli or Taleju temples are built on a sizable masonry square filled with soil or a hilltop of tilled ground surrounded by stepped brickwork plinths.

The quality of the brickwork and, as a result, the structure of the buildings is surprisingly poor despite the extremely high standard attained in the art of brick firing. This can only be explained by the use of mud mortar, poor bonding between the facing and backing brickwork, differences in size between the face brick and the standard brick, and the fact that walls meeting are joined together. (Hamilton, 2009)

Different projecting carved timbers and two or three layers of projecting moulded bricks (Karnes Appas), which overlap at the corners of the buildings to constitute an

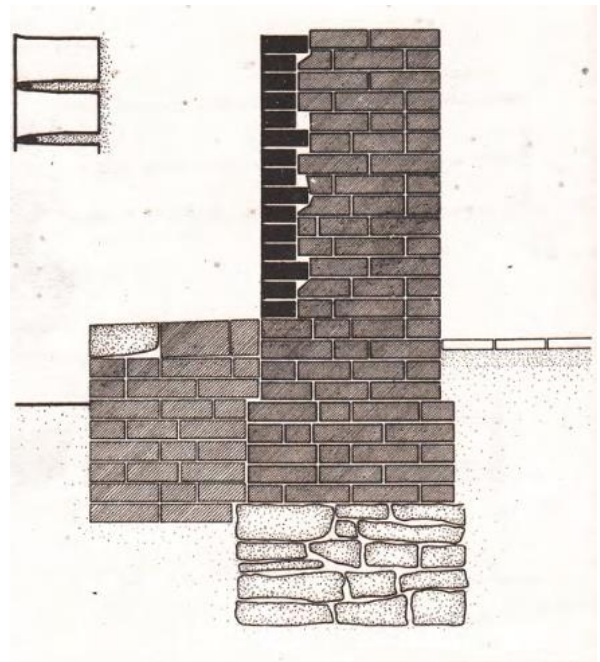


Figure 6: Section through wall, foundation and plinth

essential decorative building element, support the lower end of tile slanting roof trusses. There doesn't seem to be a set norm for wall thicknesses, which often range between 28 and 70 cm. However, the walls of some temples and specific palace buildings are frequently significantly thicker, up to 2 meters thick.

The thickness of the brick joints is kept to a minimum to prevent the clay mortar from being easily washed away by rain. This is most noticeable in the brick facing, where the mortar is mainly concealed within and the brick edges are adjacent on the outside or exposed face due to the wedge-shaped nature of the bricks. These bricks' delicate edges were frequently coated with a concoction of oil (Tel), resin (Saldup), and red earth (Sindur).

The bricks used for the different kinds of construction are: Kachi Appa, which is just a sun-dried brick and not very durable; Appa, which is a heated brick of poor quality; and Chikan Appa, which is the slip-glazed face brick, which is carefully shaped and fired in Nepal. This brick is known by the name Teliya Int, which translates to "oil brick," and it is frequently asserted that oil was applied to it prior to burning to provide a smooth glazed surface. This is improbable because the oil would have been burned out as soon as the brick was baked and couldn't possibly contribute to the glaze. The same process used to make face bricks was used to generate square tiles, also known as Chikan Appas (Hamilton, 2009).

2.4.4 Posts, Lintels and Beams

Where A second row of posts is utilized if the front or rear load-bearing wall of a residence is removed to create a shop or workshop. These holes between the posts can be closed by inserting boards between grooves along the outer row of posts. To create an open sitting and resting area surrounding the cella, brickwork is typically supported by a single row of posts in some temple styles and in rest houses (Hamilton, 2009; Korn, 2007).

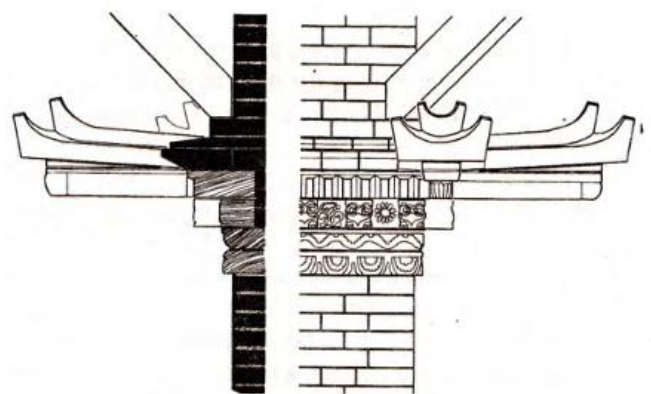


Figure 7: Cornice Detail

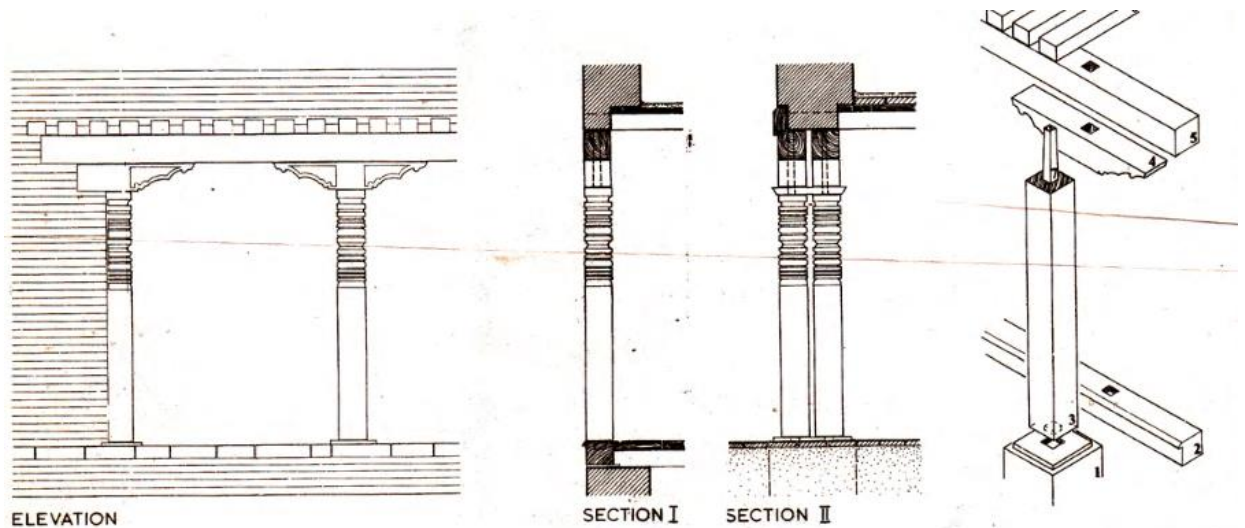


Figure 8: Assembly of post, lintel and beam

Similar to how inward-facing walls of the ground level are arcaded in the courtyards of palaces, monasteries, and homes to offer porticos for various uses. In the traditional Newari architectural forms detailed in the book, stone or brick pillars have never been utilized in place of timber posts for the construction of open corridors or porticos. Most frequently, a wooden threshold (Lakansin) or a dressed natural stone (Hoban) threshold supports the wooden post (Than) and wooden bracket (Meth), which transfer the load from the lintel (Nina) and beams (Dhalin) onto the posts. The three structural pieces are held in place by a long peg (Sa) that extends from the post, passes through the bracket, and enters the beam. Extending from the post, entering the beam through the bracket, and holding the While the beams and sole plates frequently lack ornamentation, the upper half of the posts and the brackets are beautifully carved (Korn, 2007).

2.4.5 Door

The many varieties of doors (Newari: Lukha, Nepali: Dhoka) share a lot of similarities in terms of both design and size of opening. Access doors in homes, monasteries, and many temples are no more than 70 x 160 cm; nevertheless, entrances to palaces' interior courtyards are more like gates. Because of this, most structures can only be accessed from a bending position, which greatly disadvantages any would-be intruder. Massive double doors are used to close the entrances. When the building is empty, big iron locks are used on the outside to secure the doors from the outside. The doors (Dhokas) typically comprise of an outside frame (Bha) and an interior frame (Duchu), which are connected by four wooden ties (Tas) and nailed together with wooden nails (Chukus). The size of the doors overall and the level of decorating are the key differences.

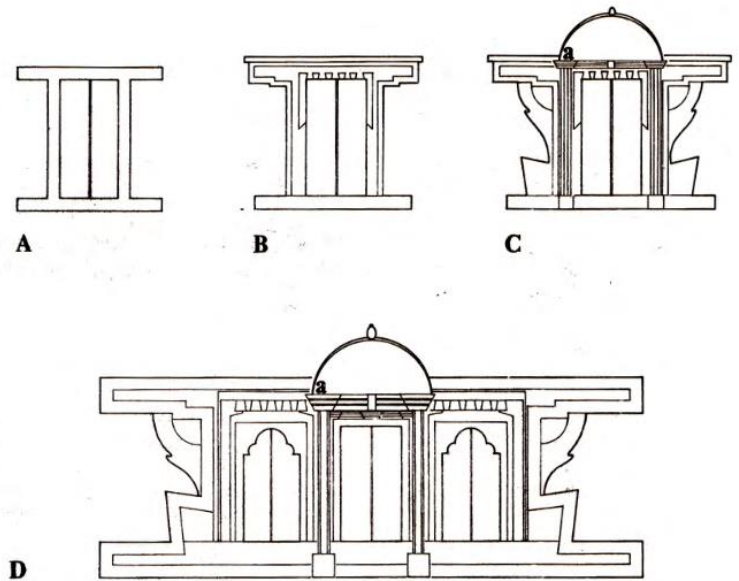


Figure 9: Types of doors

position, which greatly disadvantages any would-be intruder. Massive double doors are used to close the entrances. When the building is empty, big iron locks are used on the outside to secure the doors from the outside. The doors (Dhokas) typically comprise of an outside frame (Bha) and an interior frame (Duchu), which are connected by four wooden ties (Tas) and nailed together with wooden nails (Chukus). The size of the doors overall and the level of decorating are the key differences.

The simplest door type, type A, is typically found in homes. The type B door, which is used mostly in monasteries, is the standard and most commonly used door. For the most part, all temples and priest homes have doors of type C. Type D is just a mixture of types B and C that is used in numerous major temples as one big unit.

In Newari, a city gate or a large palace door is referred to as a "Tadhan Lukha," which translates to "Large Door." The foundation stones show that openings in city gates or old defenses were just somewhat larger than the common Lukhas. The city gates, which mark the entry to some communities, are relatively recent but were constructed on old pillars. A pediment or Torana (a) is frequently placed on the upper frame of doors leading to sanctuaries as adornment and emphasis. The god to whom the shrine is devoted is always represented in carvings on the door frame and in the Torana.

2.4.6 Windows

The design and construction of windows in particular, both in terms of the outward artistry and design of the window as well as the expert joinery work employed in the building of the window, has emerged as a key area for showcasing the finesse of Newari art.

The windows (Jhyas), like the doors, are stitched together from numerous prefabricated components of various sizes and shapes and put together without the use of either metal fasteners or glue. Each window has two frames, with the inner plain frame (Duchu)

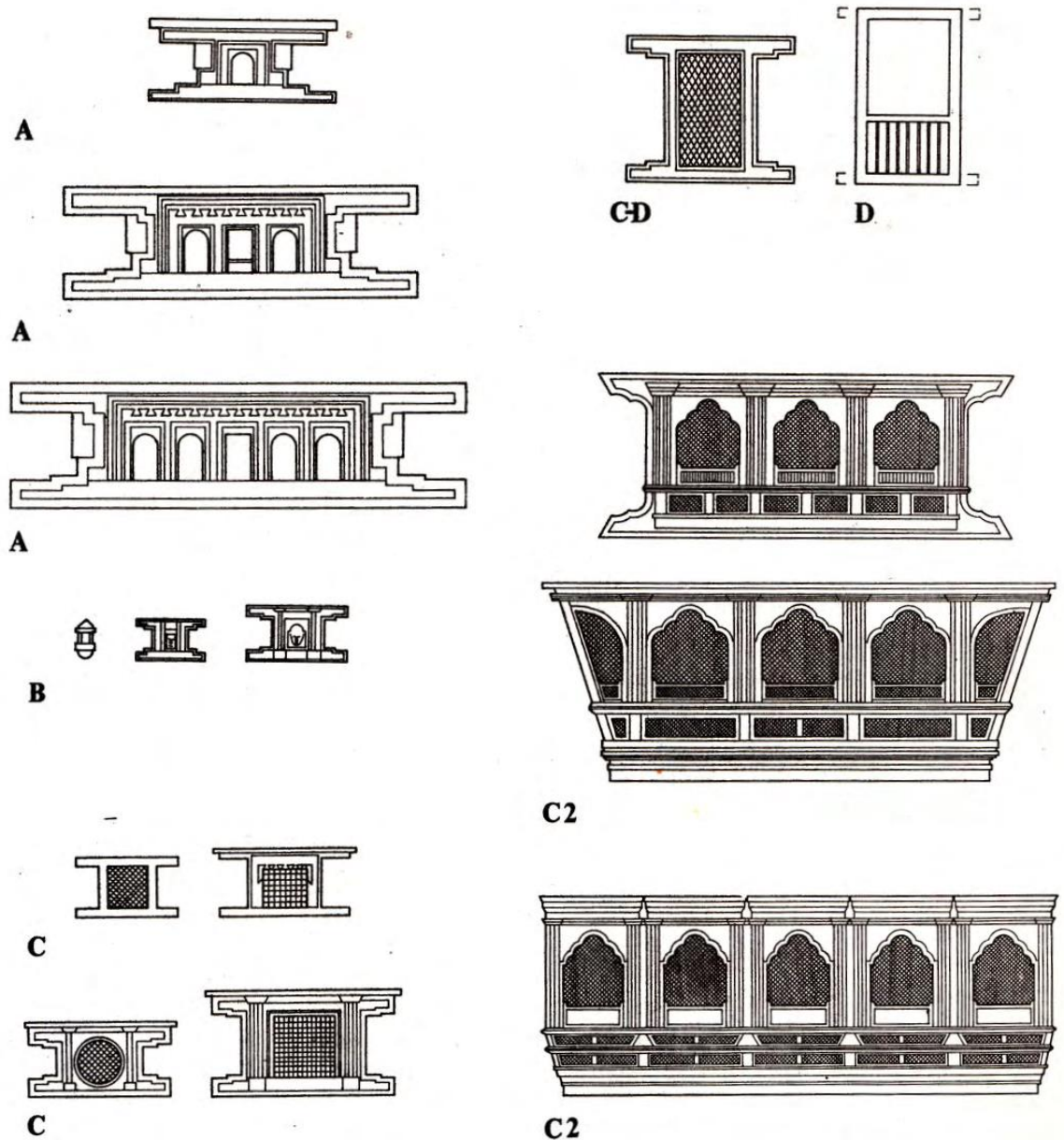


Figure 10: Types of windows

always being larger than the outer ornately carved frame (Bha). Wooden ties and nails hold the two frames together.

As opposed to what is typically believed, the latticework or jalousie of the window is created by mixing three separate battens: the perforated batten, the serrated batten, and the key batten. The resulting lattice is pushed into the ready frame and cannot be taken apart without taking apart the whole frame.

There are four types of window forms: Jnya of type A (Chhapa Jhya), which is made up of a large frame with one to five tiny apertures. The Vihara is where you'll mostly find this type. The collective term for windows with type C latticework is tiki jhya. The Tiki Jhya has been classified into the following groups since all ancient facades have a symmetrical design with various window kinds and window sizes in certain positions and because each floor level or each specific building demands a separate window design: They are the focal point of the structure and can only be located on the axis of a facade, always below the roof. Tiki Jaya of Nos. C1 (Sanjhya) and C2 (Ga Jhya) (Korn, 2007).

A little bench is located on the projection of the Ga Jhya that faces the street. The Jhya can be found in homes, palaces, Hindu monasteries, and sporadically in Buddhist temples and monasteries. To the right and left of San Jhay or Gaa Jhya are Tiki Jhyas of type C. They could be made of an artistically carved frame and latticework or a plain, simple frame with latticework. Jhya, the simplest and most modern type (Type D), is typically 1.50 m high and 80–90 cm wide, offers enough light and air, and is only used in residences (Korn, 2007).

Since the tower containing these windows can never be entered and there are sometimes no apertures in the brickwork beneath type B windows, the windows of temples with square ground floor plans are frequently aesthetic rather than useful (Ga Jhya). The same holds true for the tiny blind windows that are located on either side of temple and monastery doors. The storey-high lattice windows that are sandwiched between the slanting roof trusses of the temples, monasteries, and public restrooms that surround the structure like a honeycomb are of great importance.

2.4.7 Roofs

The enormous projecting roofs (Newari: Pau, Nepali: Chhana) stacked one on top of the other on the temples are the most outstanding architectural characteristics of traditional Newari architecture. They shield the brick and mud-mortar walls from the

torrential monsoon rains and the harsh sunlight. In terms of houses, the overhang is typically around 1 m, 1 m in the Vihara is typical, and 4 m or more is frequently found in temples.

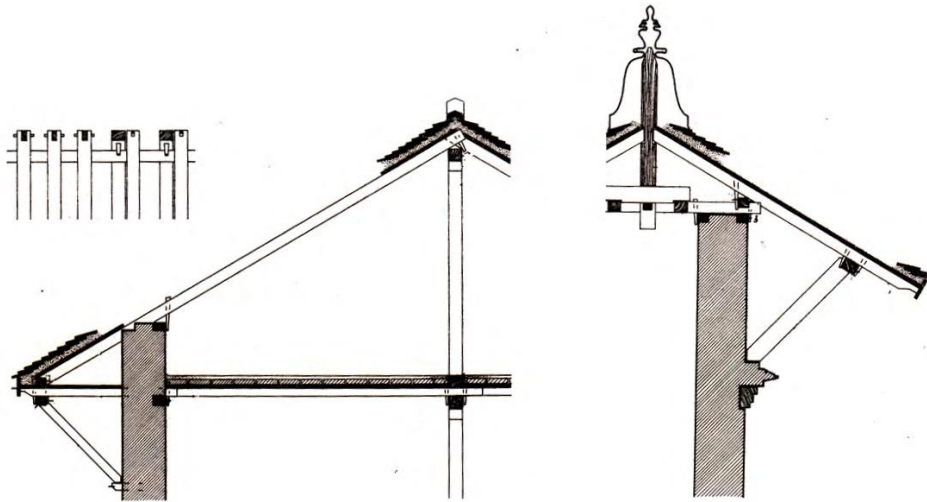


Figure 11: Roof detail section

In all buildings, the design and specifics of the roof's construction and covering are essentially the same. Pitched roofs have a purlined construction, with the exception that the uppermost roof of a temple's rafters (Musins) connects at a point on a central post (Than). The ridge piece (Dhuri) is supported by a line of straightforward vertical posts (Dhuri Thans). Now encased in the roof space, the wallplates (Nases) rest on low sleeper walls that are an extension of the lower wan structure, and the roof plate (Nas) rests either on an eaves structure or on slanting struts (Tunals). The various components are held in place by wooden nails called "Chukus."

Rafters (musins) and even floor beams (dhalins) are typically laid flat and spaced at intervals of 10 cm to 20 cm, depending on the rafter or beam section. The bulk of temples, resthouses, monasteries, palaces, and other buildings have distinctive type B tiles covering their roofs (Nep.: Djingati, New: Aenpa). Only sometimes do the temples' top roofs or all of their roofs feature tiles and are instead made of metal, usually copper. The rafter is covered with horizontal wooden boards, split bamboo, or flat, grooved tiles

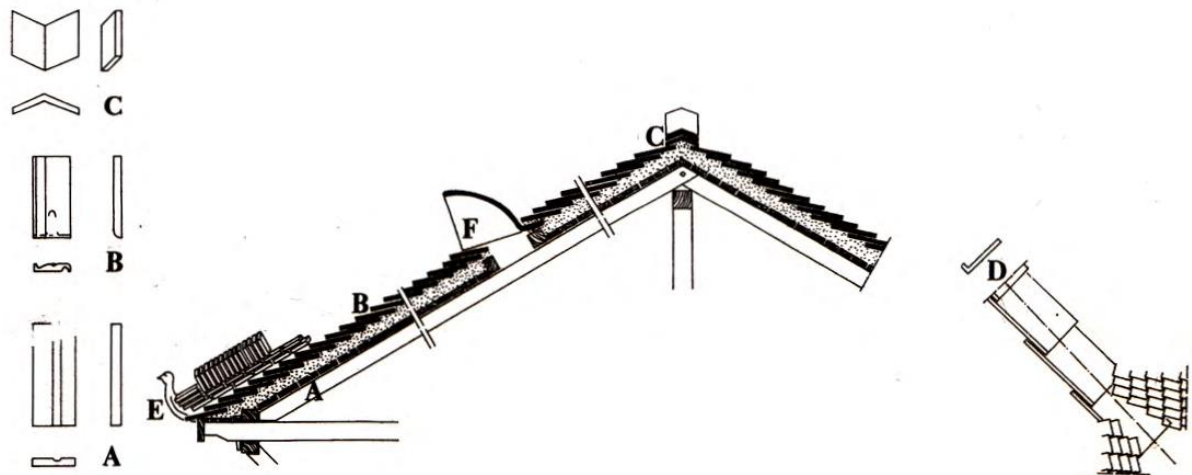


Figure 12: Roof tile

of type A (Chola Apas), which are pressed into a 4 to 1 inch layer of clay with nearly a two-thirds overlap.

For valleys of type D (Dokuns) and type C (Kopus and Gogochas), as well as for the provision of type F light and ventilation, special tiles are utilized (Bhauwas). A corner tile (Kunpa), which is most frequently shaped like a bird, highlights the corner where the eaves meet. The pinnacle (Gajur), which is bell-shaped and formed of burnt clay or gilded sheet copper, is a distinctive element of the topmost roofs of the temples. All building types use the same sort of tiles, which are identical in shape but frequently vary in size. (Korn, 2007)

2.5 Tangible and intangible attributes of Identity

To protect the identity of architecture in the context of a core town with historic importance, heritage practice today draws on a variety of theories and practices. In these procedures, the relationship between a building's Tangible and intangible attributes serves to convey architectural value and establish meaning (Korn, 2007). An object's intangible characteristics, which are determined by sociocultural values, use, and memory linking meaning or significance with the object or building, can be distinguished from its tangible qualities. Touching a physical object is what is meant

when someone uses the term "tangible." In addition to being referred to as the feeling of touch, tangibility is further defined by responses that are governed by mass and collision (Bajracharya, 2009). The intangible qualities of these goods, in addition to their physical properties, add to their value throughout time by serving as social, cultural, and historical implications. The tangible and intangible aspects of the Kathmandu Valley's legacy are intertwined by virtue of their own existence. Nepal's heritage conservation practices continue to adhere to the old school of cultural preservation with a concentration on tangibles such as monuments, temples, and collections. (Rushton et al., 2018). As a result, heritage conservation has greatly expanded internationally and is moving toward a wholistic approach. Heritage now is not restricted to the collections, groups of buildings, and monuments that it was a century ago. Its horizon has been widened to incorporate things like scenery, diversity, intangibles, and more, allowing for the inclusion of different streams (Ranjitkar, 2006). The Newar religion is marked by a lot of rituals and numerous festivals all year long. Numerous celebrations are related to Buddhist and Hindu holidays as well as the harvest cycle. Pageants, processions through the streets in which a vehicle or portable shrine is displayed, and religious dances performed while masked are all examples of street festivals. Families gather to celebrate other holidays and engage in religion. The dates are flexible because the festivities follow the lunar calendar. One of the biggest yearly holidays, *Mohani (Dasain)*, is commemorated over a number of days with feasts, religious observances, and processions. With the *Mha Puja* ritual, which involves worshipping one's own body, Newars observe Nepal Sambat's New Year's Day during *Swanti (Tihar)* (Sandholz, 2017). This practice is thought to purify and bolster one's spirituality for the upcoming year. *Bhai Tika* is carried out during *Swanti* in a similar manner. It is customary to revere and honor a woman's brothers, whether they are blood relatives or not. Another important celebration is *S Pru*, where those who have recently lost a family member dress up as cows and saints and march around the town along a predetermined path. A genuine cow might occasionally take part in the parade. People donate goods such as money, food, and other items to such participants. Children typically take part in the parade.

The largest street celebration in Kathmandu is called *Yenya (Indra Jatra)*, during which masked dance performances take place and three cars with the living goddess Kumari and two other child gods are pulled through the streets. Ganesh and Bhairav are the two

godchildren. Another significant ceremony is *Pahan Charhe*, when mobile shrines adorned with pictures of mother deities are paraded through Kathmandu (Von Fürer & Studies, 1973). A temple chariot bearing an image of Karunamaya is drawn through the heart of Kathmandu for three days as part of the *Jana Baha Dyah Jatra* celebration. A similar procession called *Bunga Dyah Jatra* is held in Lalitpur, and it lasts for a month and culminates with *Bhoto Jatra*, the presentation of the sacred vest (TEIE, 1996). The largest outdoor festival in Bhaktapur, *Biska Jatra (Bisket Jatra)*, lasts nine days and is marked by chariot processions (Fisher, 2011). Another significant holiday is *Sithi Nakha*, during which prayers are offered and natural water sources are cleaned. (Fisher, 2011). Additionally, each Newar town and hamlet celebrates its own unique festival with a chariot or palanquin procession.

Life-cycle rituals

Extensive ceremonies document a newar's life cycle from birth to death (Fisher, 2011). The Newars view life-cycle rituals as a means of preparing for both death and the life that follows. The 16 sacred rites of passage known as "Sorha Sanskaar Karma," which are obligatory for Hindus, are performed by both Hindus and Buddhists. The 16 rituals have been condensed into 10, which are known as "10 Karma Sanskar." For example, "Jatakarma" (childbirth), "Namakaran" (naming the child), "Annaprasana" (first rice-feeding ritual), "Chudakarma" or "Kaeta Puja" (first hair-shaving and loin-cloth ceremony), and "Vivaaha" (marriage) are among the significant life events that fall under this category.

According to the religious affiliation Newars identify with, one such significant rite of passage ceremony for male Newars is performing the Chudkarma loin-cloth and head-shaving ceremony, which is followed by the Bratabandha or Kaeta Puja, which is customarily performed for boys aged five to thirteen (Shrestha, 2006).

Chudakarma ceremony and (Bare Chuyegu/Acharyabhisheka or Bratabandha/Upanayana).

The Buddhist Newars, including Gubhju-Baré (Bajracharya-Shakya), Ury, Jyapu, and a few artisan castes like Chitrakar, perform their Pravrajya (Sanskrit:) ceremony in this ritual by imitating Gautama Buddha's ascetic and mendicant lifestyle and the steps to attain monkhood and nirvana, where the boy spends three days in a Buddhist monastery, On the fourth day, he takes off his robes and goes home to his family, where he stays for the remainder of his life as a householder Buddhist (Pradhan, 1996). While

Bajracharya males are furthermore required to undergo Acharyabhisheka, a Tantric initiation process that qualifies a Bajracharya to perform, the Buddhist priestly clan Gubhju-Baré (Bajracharya and Shakya) undergoes a second initiation ceremony called Bare Chuyegu (becoming a Baré).

The male initiation The rite known as Kaeta Puja is performed by Hindu Newars as a ritual commemoration of the brahmacharya, the first stage in the conventional four stages of life. The young lad gives up his family and ancestry to live a celibate holy life during the rite. He must put on the yellow-orange robes of the mendicant, beg for rice from his relatives, and be ready to walk the world with only a tuft of hair on top of his entirely shaved head. He can be called back by his family to take up the life of a householder and his ultimate responsibility as a husband and parent after symbolically fulfilling the ascetic ideal in this way. The Upanayana initiation, in which the youngster receives his holy thread and the secret Vedic mantras (Gyatr mantra) for Brahmins and (Shiva mantra) for Chatharyas, is also carried out by twice-born (Brahmin and Kshatriya) Newars known as Rajopdhyas and Chatharyas (Fisher, 2011). The boy is then fully initiated into the Dvija caste, with the duty to follow all commensal laws and other caste obligations moving forward (von Rospatt, Hindu, & Asia, 2005).

Janku Macha This is the "Annapraasan" rice-feeding ceremony. For boys, it's done at six or eight months, while for girls, it's done at five or seven months. Ihi ritual Additional details: Ihi Ihi (Ehee), also known as Ihipaa (Eheep), or marriage, is carried out between the ages of five and nine for a female kid. Pre-adolescent females are "married" in this ritual to the bael fruit (wood apple), which is a representation of the god Vishnu. Because the girl is married to Vishnu and so already has a husband who is thought to be still alive, it is claimed that even if the girl's husband passes away later in life, she will not be regarded as a widow.

Bahra Additional details: (Bahra ceremony) When a female hits puberty, she participates in a different ceremonial ritual known as Bahra Chuyegu. Before her period, in an odd-numbered year like 7, 9, or 11, she performs this. She is ceremonially married to the sun god Surya after being kept hidden for 12 days in a chamber. Jankwa When a person turns 77 years, seven months, seven days, seven hours, seven minutes, and seven quarters old, a ceremony known as Jankwa or Janku is held (Fisher, 2011). At similar fortunate milestones, ages 83, 88, and 99, three additional Janku ceremonies are held.

Bhimratharohan is the name of the first Janwa, Chandraratharohan is that of the second, Devaratharohan is that of the third, and Divyaratharohan is that of the fourth.

The person receives deified status after the second Jankwa. Vivaaha (Wedding) The next ritual that both men and women participate in is marriage. The bride nearly always leaves home at marriage, moves into her husband's home, and takes on her husband's family name as her own, according to Newar tradition, which is akin to Hinduism. Marriage between parallel and cross-cousins is prohibited. Parents typically use a go-between to arrange marriages (lamee). Elopement weddings are common in some remote villages.

An major component of life-cycle ceremonies is the Sagan ceremony, which involves the presentation of lucky food items. Except for the Laakumi and Jogi castes, all Newars cremate their deceased. The dead are interred by the Jogis. Offerings are made during the funeral to the deceased's spirit, the crow, and the dog. The dog and crow stand in for the deity of death and ancestors, respectively. Offerings and ceremonies are subsequently performed four, seven, eight, thirteen, and forty-five days after death, then monthly for a year, and finally annually. (Sinclair, 2016).The third day after death is depicted in a mandala (a sand picture) created by Buddhist Newars, which is kept for four days.

Religious practice led the Vastupurusha mandala to hypothesize the square as the ideal form to hold and reflect the absolute as a method for bringing about order in the empirical world

(Pradhan, 1996)It also says that this square mandala's cardinality was thought to be a representation of the psam and a representation of the laws that control the universe. As the Prasada itself is set out on the Vastupurusha mandala, Kramrisch S. (The Hindu temple) also explains all the walled habitations such as hamlets, villages, market towns, citadels, cities, and suburbs. Additionally, the locations of the temples in towns and cities have been established. In terms of the primary placements of temples for Vishnu, Shiva, and Durga or the location of the cremation, many historic communities such as Hadigaon, Changunarayan, Kirtipur, Deupatan, and maybe beginnings, and to some extent even in Kathmandu, still indicate adhering to these standards. Ghats were to their north. Ananda Malla used the Astamatrika mandala in 1260 AD when he rebuilt the town of Bhadgaon. Even though the astamatrika (eight mother goddesses) currently have the same cardinal orientations in regard to the Bhadgaon city center, their actual

physical forms are so dissimilar from this supposed geometric (S. R. Tiwari, 2007). The entire city plan is based on the bathing and worshipping process of the Navratri rites celebration, and the mandala is of Shakticult design.

The spread of any polarization results from a sequence of polarization nodes separated by both space and time town. Any plan's goal is to establish an organized framework for these types of nodes such that the town will be orderly at the specified moment or anticipated future time. In the town of Malla The gods of Kathmandu not only live in various locations depending on the season; they also go to other gods' temples to fulfill myths about celestial commitments. The daughters visit their mothers, the arch adversaries battle it out for dominion over territory, and other people are forced to gather for a feast under certain cosmic circumstances. These pathways create consistent movement patterns both within and around a town. The malla towns in the Bhaktapur mandala (S. R. Tiwari, 2012).have significantly outgrown the Vastupurusha mandala's original physical boundaries throughout time, but this cannot be reversed.

The functional needs of the city also produce a similar but unique set of movement patterns. Both life and death's movements serve as significant generators of planning determinants. Patterns connecting rivers, ponds, temples, farms, and markets to houses are created by daily religious rituals (bathing in sacred rivers or ponds, doing daily pujas, visiting farms and returning, etc.). The location of Malla cities on non-agricultural ridges and the surrounding farmlands across the river led to the development of radial roads to rivers and farms. Several of these streets would become combined as they approached the settlement, and these nodal points eventually became squares. They had escalating social significance as they approached the city's core. All these streets come together in Durbar Square, the city's nodal center, where social activities in general converge. The funeral route, however, never uses the same routes as the gods' chariots, and never crosses the bridges, except in actual improbable situations, taking the routes of festivals honoring fewer gods. These led to the even narrower back lanes and the service street. The location of the funeral ghats at either end of the river, along with the route for funerals, avoids the temples because there are no Gods there. I would gladly accept the mourners' following thirteen days (S. R. Tiwari, 2012).

Only the living, the gods, and other sentient beings are aware of the practical need to stop on a trip. As a result, these routes would include all squares. No nodes or squares

are permitted along the procession path. In order to fulfill the functional requirement to pause, gather, and move, a street formed a square, and their basic ideas were further advanced. An avenue could the square has only been thought of as a self-justifying urban component with regard to a roadway.

Residential squares are modest-sized private areas bordered by two to three-story buildings with sloped roofs. Numerous residential squares, or "chowks" in the local dialect, make up the traditional city. The larger neighborhood is made up of these residential squares that are closely packed together. Small and private by nature, these residential squares have traditionally served an extended family or members of the same caste. These courts are used by locals for social gatherings, weddings, and other personal events and enjoyment. While most of the structures built around these courts are residential in character, those with direct access to roadways occasionally include businesses, too. These tiny courts are connected by tiny alleyways that eventually lead to a busy roadway or a bigger communal plaza. Due to the presence of their own central open space and public amenities like temples, rest areas, water fountains, etc., these squares are autonomous and constitute a whole social entity in and of themselves (S. R. Tiwari, 2012).

Community squares are more expansive public areas, as A neighborhood's residents can often gather in a community square, which is occupied by several households. Residents of the surrounding communities also frequent these areas since they contain significant temples and public amenities like wells and rest facilities. This area is used by communities to observe a variety of ceremonies and festivities, from life to death. Additionally, it promotes regular, neighborly social engagement. People who live close to these squares frequently spend money there on things like produce, laundry, and other necessities of life. A community space provides the setting for interaction between various age groups during various seasons and times of the year. It serves as a place of worship for elderly people in the morning, a location to dry grain and clothing in the afternoon, a playground for kids, and a gathering spot for adults in the evening. These public areas actually blended the private and public spheres by becoming an extension of private homes. "Such a social framework supported the sustainability of the community by promoting communal trustworthiness, diversity, and security" (N. Gutschow & Kreutzmann, 2013). " While most community squares are made up of residential buildings, they frequently contain one or more temples as well as other

buildings that define their boundaries. Also, these squares contain additional social comforts like wells, ponds, rest areas, and cultural structures like stupas and temples (M. N. J. J. o. C. G. Shrestha, 1981).

The greatest squares are those in palaces. These squares are characterized by the palace buildings, whose magnitude, geometry, and grandeur dominate the entire public area of the palace complex, which has more courtyards and greater constructed forms than communal squares. The building forms are strongly symmetrical in plan and elevation, and they are rectilinear in plan (Chitrakar, 2006). The palace complex has been transformed into a museum today, which is closely supervised for security reasons. However, there are a lot of social, cultural, and commercial activities going on in the area beyond the royal complex. There is a central public square in the palace complex. Numerous temples, platforms, and rest houses can be found in the palace square, which creates unofficial places within and around them. Particularly in the winter, these unofficial areas serve as a gathering spot where people may relax and enjoy the sun (Chitrakar, 2006).

As previously indicated, the streets of the Malla towns of Kathmandu have been designed to accommodate a variety of functions. Functional groups can be created from these streets. The durbar square is connected to a number of market squares via the main street. It is a significant location for social and religious gatherings that are connected by a chain of temples. Market squares are connected to neighborhood squares by minor routes. The streets continue to the wide farmlands after passing various temples along the river on the outskirts of town or other auspicious locations. If the major and secondary streets are not sufficient, the smaller roadways leading to the fields originate in the residential districts. As previously indicated, the streets of the Malla towns of Kathmandu have been designed to accommodate a variety of functions. Functional groups can be created from these streets. The durbar square is connected to a number of market squares via the main street. It is a significant location for social and religious gatherings that are connected by a chain of temples. Market squares are connected to neighborhood squares by minor routes. The roads continue to the wide farmlands after passing various temples along the river on the outskirts of town or other auspicious locations. If the major and secondary streets are not sufficient, the smaller roadways leading to the fields originate in the residential districts. consistent nature in terms of building height, design, and materials. The intersection of these segments is

typically designed as a tiny square, where the expanding transverse dimension simultaneously brings in enough light and sky for visual interest. One or more of the festivals held here are directly tied to the Patis and public houses, the image pit on the street, and the alcove gods.

As already indicated, the streets in Kathmandu's Malla settlements have been designed to address a variety of uses. Functional groups can be created from these streets. The key Several market squares are connected to the Durbar Square by a street. It is a significant location for social temples along the path that serve religious purposes. The side streets connect the market squares and community squares. Along the way, these streets come to some temples. the river on the outskirts of town or other significant areas, and would also proceed to the open farmlands. If the primary roads to the farms come from the residential neighborhoods, then the smaller These side roadways are not accomplishing the goal. As previously indicated, the streets of the Malla towns of Kathmandu have been designed to accommodate a variety of functions. Functional groups can be created from these streets. The durbar square is connected to a number of market squares via the main street. It is a significant location for social and religious gatherings that are connected by a chain of temples. Market squares are connected to neighborhood squares by minor routes. The roads continue to the wide farmlands after passing various temples along the river on the outskirts of town or other auspicious locations. If the major and secondary streets are not sufficient, the smaller roadways leading to the fields originate in the residential districts. consistent nature in terms of building height, design, and materials. The intersection of these segments is typically designed as a tiny square, where the expanding transverse dimension simultaneously brings in enough light and sky for visual interest. One or more of the festivals held here are directly tied to the Patis and public houses, the image pit on the street, and the alcove gods.

A distinct grid of squares with a distinct order of social and cultural activities may be seen in Malla cities. These are the Market Square, the Residential Neighborhood Square, the Private Residential Square, and the Durbar Square, also known as the Central Palace Square (Chitrakar, 2006). The Private Residential Square is essentially a huge courtyard residence created for an extended family's communal lifestyle. Whereas the other squares rely on the street for their aesthetic appeal and spatial functionality, this square can be thought of as an autonomous place that is largely

independent of the street space. The conceptual town diagram illustrates how these squares are arranged at nodal points. These are areas where two or more streets converge and street directions change. They are consistently identified by temples or other religious structures, occasionally merely a stone water conduit.

The Private Residential Square, the first-order square, is a straightforward rectangle. It is a square with bounded elevations that are reminiscent of row building main street facades. This is entirely contained. A passageway on the first floor of the building's side facing the street was used for entry. There may be a votive tiny temple or well in some of these squares, but there are no trees or grassy grounds (S. R. Tiwari, 2012).

Many extended families, many from the same clan, live in the Residential Neighborhood square. In addition to being larger, this square looks different from the Private Residential square since more than two streets intersect here. This square features some public religious structures, including temples and a sizable water spout, as well as nodal properties of the fundamental order. The temple volumes do not dominate these squares because they are mostly residential, and the sense of surprise provided by the shifting visual axis is hardly noticeable. Since the height and treatment of the surrounding elevations maintain the scale and configuration of the square of first order, the largest of these squares occasionally do not even constitute an enclosed space (S. R. Tiwari, 2012).

There are numerous urban-interest components in the Market Square, a third-order square. It stands out for having a keener sense of the urban environment. These squares could include some that are smaller than second-order squares. They are quite important to the town's sociocultural scene. These squares have achieved such importance by virtue of the principal temple in the square that even the Durbar square is culturally controlled. At a street intersection, the Market Square is the prototypical nodal square. Building modest platforms within the square allowed for the practical aspect of exchanging goods. However, cultural events rather than commercial ones bring vitality to these areas.

The palace is located in the center of the city, on the Durbar Square, which is at the top of the hierarchy of open spaces. All of the roadways, whether they be feeder streets to the main street or independent routes, lead to this location. Its length is traversed by the main street, which has the palace and temples on either side. In fact, all of the city's major deities are represented here, and their temples are situated along this area. The

shifting emphasis points as one moves along the main street and the scattered open spaces demonstrate comparable aspects of surprise and optical interplay to those found in the market square. Once again, as in Market, the festivities honor the gods. Whether they are riding chariots or not, they bring energy to the entire area. By royal decree, this *darbar* serves as the beginning, middle, or end of all festivals.

As was already noted, heritage plays a crucial role in how people interact with one another in their daily lives through rituals, festivals, and other daily activities. As they did a century ago, these celebrations and ceremonies are held in temples, deity residences, public areas, and other traditional settings. Temples, monuments, stupas, chaityas, courtyards, and performance spaces serve as the meeting points of great art and human interaction. The statement "made for Gods and men" by Mary Slusser sums it up wonderfully (S. R. Tiwari, 2012); examples can still be found in the Valley's historic streets. The heritage of the Kathmandu Valley is a result of the interconnectedness of social life, art, and centuries-old culture. The "Guthi" system, which is in charge of both the tangible and intangible heritage, is one of the most distinctive and significant components of the living heritage in the Kathmandu Valley. The word "Guthi" is a Newari word that was distorted over time from the Sanskrit word "Gosthi," which means "community or group" (Slusser, 1982b).

In Newar society, there are many different *Guthi* that are based on caste, place of residence, functions, and other factors. The majority of the *Guthi* are mono-caste, although some of the larger *Guthi*, such as the *Guthi* of *Machhindranth* or the Karunamaya Chariot festival in Patan, are multi-caste (Regmi, 1968). Such as *Si Guthi* or *Sana Guthi*, which both indicate death, can be either mandatory or optional. For all Newars and *Tva*, *Guthi* are required to handle the cremation of the deceased. For the *Jyapu* caste of Kathmandu, *Guthi* are also required to handle local matters like temples and festivals, but other *Guthi* are dependent on the wishes of the family. Despite the fact that there are many *Guthis* in Newar society, they may be divided into four groups: *Sana Guthi*, *Twa: Guthi (Locality Guthi)*, *Guthi* for temples and festivals (Palikarska, 2008), and *Digu Dyo: Guthi*, which is the *Guthi* for worshipping lineage deity and is primarily concerned with family members (Bhandari & Management, 2014), are the *Guthi* for temples and festivals.

The *Guthi* method is used to carry out the majority of religious and social activities within Newar society. They should be a part of at least one *Guthi* because *Guthi* is an

essential component of Newar social life. However, a single person can belong to multiple *Guthi*, each with a distinct function. The *Guthi*'s main goals were to involve individuals in their society, socialize them, and help one another do specific tasks. Additionally, (Vergati, 2002), members of the mandatory *Guthi* treat non-member families like outcasts, which has significant implications in the old Newar society. The *Guthi* record in the inscriptions discovered in Kathmandu was highlighted by *Prayag Raj Sharma* in his book. The *Guthi* has persisted since the fifth to ninth centuries CE (Slusser, 1982b). Until 1768, this system was exclusive to the Kathmandu Valley; nevertheless, it wasn't until the Shah era that it seems to have expanded throughout the valley (Bhandari & Management, 2014). Toffin argues that just because the *Guthi* records haven't been discovered outside of the Valley before doesn't mean they weren't there (Regmi, 1968). *Guthi*, however, has connections with Newar society that extend beyond only endowments, temples, and festivals, from birth to death. Even though *Guthi* were discovered beyond the Kathmandu Valley, they were not connected to the daily lives of people like Newars were, and instead were used to fund social and religious institutions.

The Kathmandu Valley's heritage has endured for millennia thanks to both design and rebuilding as well as to the customs that people uphold using an indigenous system called *Guthi* (Bhandari & Management, 2014). The majority of temples and festivals are self-sustaining because they have the resources in the form of land and property to do so. When building temples, monuments, or rest homes, royals and powerful individuals, as well as common people, made the endowments. As a result of the shift in political power and will, endowment rights have undergone significant transformation. Locals became separated from the endowments once the government nationalized the *Guthi* properties and established the official *Guthi* Organization to manage all the endowment holdings. They had to go to the *Guthi* group for money, and even that was inadequate and delayed. Considering how much everything has escalated in price since thirty years ago, Still, the majority of the *Guthi* who are in charge of the monuments and festivities continue to get their previous compensation (Subedi & Management, 2022). People are unwilling to take on regular occupations because of a lack of funding and more responsibility. The majority of the properties on the *Guthi* lands have been lost, and there has also been significant misuse of those lands. Even the *Guthi* Corporation has acknowledged the misappropriation of the *Guthi* Lands (Bajracharya, 2009). The abuse

and loss of Guthi lands are also caused by the sharp rise in land values in the Kathmandu Valley. The customary holidays, rites, and temple maintenance have persisted despite several issues and difficulties. Considering how closely social structure and religion are related to heritage, it appears as though people from different castes participate in planning festivities on a regular basis. Everyone is aware of their place in society and the duties they must perform. There cannot be. There is no directive to hold the celebration from the government or another group. It's like it settled in. In the Kathmandu Valley, there are hundreds of thousands of these organizations managing all of the social, religious, and cultural activities. These celebrations have a long history and are being observed in the same manner as they were in the past. Even if festivities now include a few modern touches, their fundamental principles remain the same. It's getting harder to perform the usual functions since people are choosing different careers than they used to. Paid work, reluctance on the part of younger generations to adhere to long-standing customs, a lack of funding for Guthi operations, and government neglect of traditional organizations all contribute to the loss of cultural heritage (Bajracharya, 2009). It is nonetheless impressive that there are still living traditions to be found in the Kathmandu Valley despite all the obstacles.

2.6 The Major Determinants of Architectural Identity

Understandable locations that serve as adequate foundations for personal memories, sentiments, and values make up meaning. Identity has two major roles, according to Lynch. The sensation of recognition is the first function. In other words, identification helps us make decisions and understand and predict our surroundings. The emotional function of environmental identity is the second function (Toffin, 2005). Architectural design is both basic and complex. Creating space appears simple, but it is actually a highly intricate and deep process. It is well established that the environment has an impact on humans. Humans alter the natural environment by creating and organizing artificial environments in which they can dwell. Throughout history, the types of human intervention in nature for the creation of various architectural settings have varied. (Nooraddin, 1998).

Identity has both static and dynamic features in terms of time. Architecture would have a steady continuance across history if identity had simply a set status. Architectural identity, like human identity, has had both fixed and changeable characteristics throughout history. Each period has experienced changes. Humans make sense of their

architecture through changes in environmental functions or the physical surroundings, as well as their own inner motives. Individuals perceive the first actions and events that the form and pattern of the physical environment give. Then, shape, level, and form qualities attract attention and are observed.(Zohreh Torabi & Brahman, 2013).

Many factors can affect the process of creating an architectural identity some of which Variables derived from Literature review are mention below:

- i. General design principles
- ii. Form and Shape of building
- iii. Materials
- iv. Relationship with context
- v. Temporal organization
- vi. Semantic organization
- vii. Spatial organization
- viii. Place identity
- ix. Collective Imagination

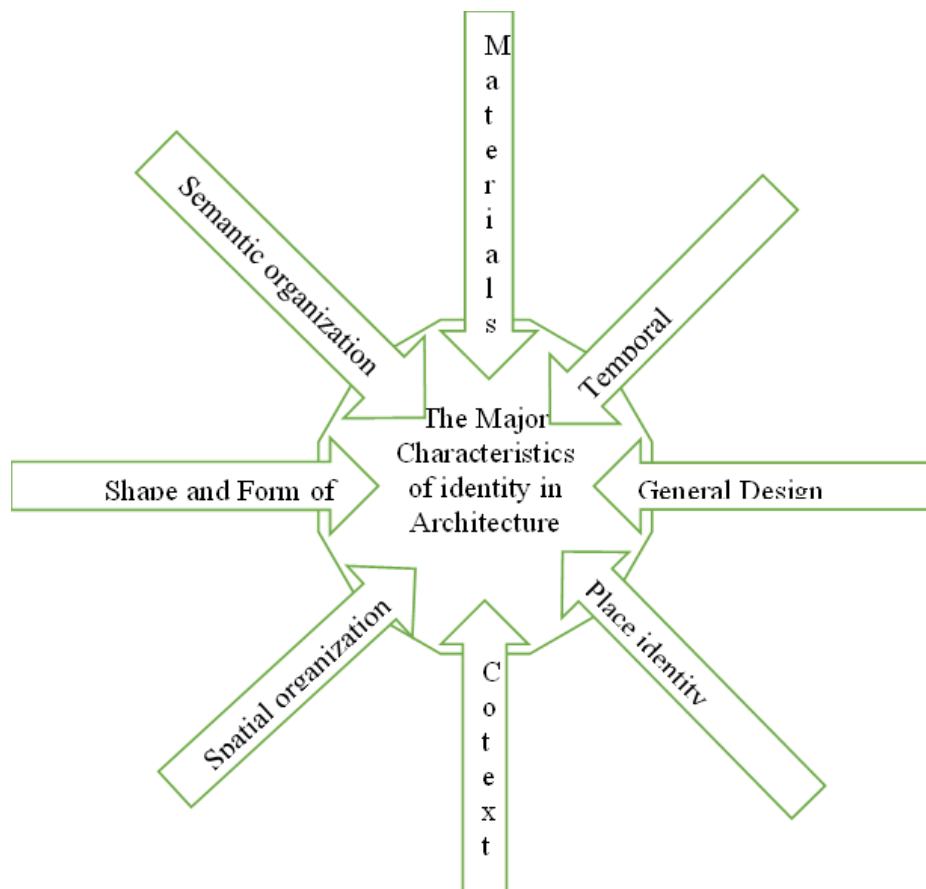


Figure 13:Main characteristics of identity in architecture

Place identity or place-based identity refers to a cluster of ideas about place and identity in the fields of geography, urban planning, urban design, landscape architecture, environmental psychology, ecocriticism, and urban sociology or ecological sociology. It concerns the meaning and significance of places for their inhabitants and users, and how these meanings contribute to individuals' conceptualizations of self. (Zohreh Torabi & Brahman, 2013). Architectural design is both basic and complex. Creating space appears simple, but it is actually a highly intricate and deep process. It is well established that the environment has an impact on humans. Humans alter the natural environment by creating and organizing artificial environments in which they can dwell. Throughout history, the types of human intervention in nature for the creation of various architectural settings have varied. (Zeinolabedin, Sobhani, Saeidifard, & Akbari, 2018). Identity has both static and dynamic features in terms of time. Architecture would have a steady continuance across history if identity had simply a set status. Architectural identity, like human identity, has had both fixed and changeable characteristics throughout history. Each period has experienced changes. Humans make sense of their architecture through changes in environmental functions or the physical surroundings, as well as their own inner motives. Individuals perceive the first actions and events that the form and pattern of the physical environment give. Then, shape, level, and form qualities attract attention and are observed. (Z. Torabi & Berahman, 2013).

2.6.1 General Design Principles

The ideas and concepts that compose architectural design and give consistency in the design process are referred to as "general design principles." The term "idea" comes from the Greek word *idos*, which means "to look at." Ideas have played a significant part in the evolution of society at various levels throughout human history. Ideas are the thoughts that arise from our observations and considerations. They are pure of mind, and they include each subject's utmost comprehension. It's a collection of numbers that come to mind. (McLennan, 2006). Before it is a building, architecture is thought. An architect's curious mind perceives the surroundings through his five senses and applies his new thoughts and theories to architecture using the appropriate tools. In addition, the architect's intellect has the ability to extract and analyze earlier concepts and structures. Idea is an architecture problem-solving tool. The cultural worth of an architectural product that lacks an idea is zero. (Cherkes, 2008). A unique notion matching the culture of the time is required for architecture with individuality and

originality. Various design approaches, such as concept-oriented or form-oriented architectural design, have been used in the past to develop an architecture with identity, with varying degrees of success and failure. The use of creative concepts that suit the needs of the building to generate an architecture with identity is, nonetheless, an essential topic in architectural design.

2.6.2 Form and Shape in the Building

A piece of art is perceived by the viewer or listener as a coherent and decomposable whole or as a compound of form and content. Words, sounds, shapes, colors, or figures in space make up a work of art. On the other hand, it incorporates a theme that the artist is attempting to express, as well as facts from his or her life and fantasies.(Stiles, 2015).

Without mentioning shape, no architectural imagination can be fulfilled. The built or objective environment's visual appearance is the most crucial and initial impression of anything (Zohreh Torabi & Brahman, 2013). Proportions, size or scale (measure), and harmony are all features of a good form (Goodyear, 2022). Form is a psychological notion. It requires elements such as lines that can generate regular or irregular forms in order to be identified. Modern architecture favored simple and clean forms, while post-modern architecture favored meaningful forms. It is critical to select a form that is culturally appropriate. Form language has evolved over thousands of years.(Szalapaj, 2014). A legitimate formal language is also required for the survival and prosperity of a civilization. Formal language is a set of notions derived from visual symptoms that describe a given culture. Rapid changes in form and language result in poor culture. The architectural style of each community reflects its cultural beliefs. If foreign materials are used without cultural adaptation, the result is a product with no identity, and the architect is unable to design the building form and make logical linkages with the target audience.(Bolotin, Cidon, Ginosar, & Kolodny, 2004).

2.6.3 Building Materials

The materials of critical space elements are one of the most significant variables in understanding space. Many characteristics of an object, such as hardness and softness, flexibility, and so on, can be understood by looking at and touching materials. Because each material has unique qualities, it's difficult to imagine the Eiffel Tower made of bricks or the Chapel of Ronchamp made of steel and glass.(Browne, 2014). The significance of building materials in architecture is self-evident. The faith, beliefs, and culture of different historical times are represented in the materials used in construction.

The use of materials like brick and wood in buildings demonstrates a community's belief in global mortality. The use of durable materials like stone in the palace of the kings is a representation of the kings' stability and strength. As a result, materials are utilized not just for adornment but also to convey notions through symbolic values and meanings. Original and exquisite materials, according to Adolf Loos, replace the surface and produce a better alternative with higher intrinsic worth.(Z. Torabi & Berahman, 2013). Various materials are employed in architectural settings. Using traditional native materials or modern materials that demonstrate purity can provide architectural space with a feature that helps users comprehend the architecture with identity.(Abel, 1979).

2.6.4 Contextual Relationship

Every living organism interacts with its surroundings and lives in the environment. This link aids in environmental comprehension and empowers people to regulate their surroundings. Each object is given significance by its surroundings. For example, Persepolis, for example, is understood in its immediate surroundings but loses its essence when transported to another country, such as Paris. As a result, the surroundings are crucial in comprehending architectural space. Context and exposure to the environment should be considered in architectural design. There are three ways that a building or architectural area interacts with its environment. In reality, this relationship can be such that the structure is integrated into the natural environment. The modifications in the context of the environment in this situation are created in such a way that the smallest alteration in the surrounding environment is made to incorporate architectural space. The structures and their surroundings have a pleasant relationship. Another option is to deliberately separate the building's shape from its surroundings. This relationship is known as information theory, and anything new should be tied to the prior ones so that the message is comprehended.(Z. Torabi & Berahman, 2013).

Opposition is a different type of relationship status. The building is in opposition to the surroundings in this type of interaction. The relationship between architectural spaces and their surroundings is crucial in directing architectural design. Solidarity and visual cohesion between the building and its surroundings can play an important role in establishing architectural identity.(Kurtz & Turpin, 1999).

2.6.5 Time Organization

Time is seen differently in different cultures, as does the idea of time. Human beings exist in both space and time. As a result, the environment has a temporal component. The passage of time is linked to change. Climate change causes nature and the natural world around us to change constantly over time. Many buildings designed in the modern architectural style with iron and glass deny any relationship to time.(Nooraddin, 2012).Architecture with identity embodies and preserves the physical, social, and cultural structure and culture of its time. Since the dawn of time, nature and the environment have not been the same. Over time, rivers, mountains, and valleys have been created.

Humans have influenced the environment around them through constructing structures. In the long run, the passage of time and changes in construction type contribute to changes in the social and cultural framework. As a result, the amount of change over time should adhere to certain guidelines that do not result in the loss of architectural character in built places. Physical changes are frequently accompanied by significant social and cultural shifts. Physical changes do not take as long as structural alterations. Physical modifications must therefore take into account social and cultural systems, otherwise they will be detrimental. Humans get confused and unable to adjust to their environment's new identity after these structures are removed. To avoid this problem in the building changes at different time intervals, it is required to follow specific rules and features.(Kurtz & Turpin, 1999).

2.6.6 Semantic Organization

Every society has its own culture, which embodies its beliefs, aims, and ideology. Past historical events, such as wars and victories, have given the community members a common bond. Diverse symbols have different meanings for people in different cultures. Each architectural space represents the community's unique beliefs, gives them a proper image, and serves as a symbol. Architecture is a spiritual discipline manifested through structures.(Kurtz & Turpin, 1999).

Aside from its use and function, each building transmits a semantic load that people should be able to comprehend. Each structure has a visible and a semantic dimension. In architecture, apparent dimension is expressed through landmarks, color, shape, size, and other physical features. Many construction materials have qualities that express specific semantic features. Gold and marble, for example, are genuine and reflect

richness, durability, and polish. Wood is natural and warm, with values that are diametrically opposed to gold and marble.(Nooraddin, 2012).

The users' expectations of mosques and churches differ from those of hospitals, homes, and even schools. If we think that space is constant, however, the layout, light, color, and space produce a different sense. The layout type in an office space might transform it into a management or relaxation area. An architecture with identity must have a sense and concept that accurately represents the constructed environment while also being appropriate for society's culture and beliefs. This necessitates an understanding of the right use of form, color, and materials, among other things.(Zeinolabedin et al., 2018).

2.6.7 Spatial Organization

We must first comprehend the concept of space in order to comprehend spatial organization. Aristotle compares space to a container. He sees it as an empty container that needs to be enclosed in order to exist; space is always constrained. Jorg Kurt Grutter writes in his book *Aesthetics in Architectural Space* that the concept of space is separated into three types: geographical space, life space, and architectural space. The first is subjective space, which is not directly understandable in terms of perception. Life space is semi-subjective, with some attributes understood directly and others known only through knowledge. The third space can be objectively viewed, directly felt, and identified by its defining qualities.(Zeinolabedin et al., 2018).

In truth, space is a collection of objects with specific relationships that constitute a system that can be identified by its defining characteristics. Space is amorphous in nature, yet its form and components define it. In fact, when space is enclosed and ordered by the components, architecture arises, and the character of space is established as a function of the relationships between these elements.

According to Amos Rapoport, the American city design system lacks any structure or discipline for the French. Americans believe the same thing about Islamic cities. Persian architecture has varied spatial organization for different applications, such as schools, households, mosques, markets, bathrooms, and so on. The design system and spatial arrangement of architecture with identity can transfer semantic linkages of spaces into multiple uses.(Kurtz & Turpin, 1999).

The frequency and kind of connection between elements is determined by spatial organization, which comprises the design and layout of places in order to achieve a specific aim. The order, chronology, and location of spaces are determined by this

arrangement. Different organizational types result in different semantic links between places. Various cultures and applications have different semantic relationships and spatial arrangements. Using spatial notions such as passage, vacuum, and other concepts in each culture's architecture can be the key to creating an identity-oriented structure.(Zeinolabedin et al., 2018).

2.4.8 Place Identity

In the domains of geography, urban planning, urban design, landscape architecture, environmental psychology, ecocriticism, and urban sociology/ecological sociology, place identification or place-based identity refers to a collection of notions regarding place and identity. It is concerned with the meaning and significance of locations for their occupants and users, as well as how these meanings influence people's self-conceptualizations.(Risatti, 2009). It is related to the concepts of place attachment and sense of place in various respects. Although fundamental ideas from the mid-twentieth century have revealed that some social and psychological variables are more successful than physical qualities, a sense of place is the most significant feature of space for designers in relation to humans and the environment. Men's sense of place is a broad concept in which they feel, perceive, and assign meaning to places. Understanding the fundamental characteristics of a sense of place can help gauge public connection to locations and people's tendency to visit them. Place attachment refers to the emotional and functional relationships that people have with their surroundings, which can range from a district to a country.(N. Graburn, 1998).

Urban character, neighborhood character, and local character are all terms used to describe a place's identity. In the last 25 years, place identity has become a major concern in urban planning and design. Concerns about the loss of originality and distinctiveness between different places as a result of cultural globalization have developed in relation to the worldwide campaign to safeguard heritage sites.(Hosseini & Soltani, 2018).

The basic purpose of "place" is to instill feelings of belonging and attachment. A person and their physical environment have a dynamic interaction in which the individual generates an environment that "reveals the character of the self," and the environment offers "knowledge" back to the person, supporting self-identity and possibly changing the person. Clearly, the theoretical definition of place identification as an individual's strong emotional commitment to specific places or settings is consistent with the

broader definition. As a cognitive sub-structure of self-identity, place-identity consists of an infinite range of cognitions about the past, present, and future physical contexts that define and circumscribe daily existence. As a result, there are certain natural and invariant relationships linked to the nature of human spaces. Humans' sense of location is only significant because of the links outlined under four headings: a sense of self, of who we are; a sense of belonging, of being a part of a bigger group, whether it's a family or a neighborhood; a sense of the past and the future.(Nooraddin, 2012).

2.6.8 Collective Imagination

Memory and imagination are linked because memory's basic processes are used to vividly envisage future events. Recalling past events might help you develop and maintain relationships. The ability to imagine a detailed, pleasant future event with another person allows for a reverse reflection on a relationship, in which they evaluate what a potential relationship with the other person could be rather than reflecting on what it is. Imagining one's self positively interacting in the future with another person may increase the possibility of the interaction, therefore bringing us to our hypothesis. It's also feasible that envisioning the future occurrence jointly will make it feel as though the event has already occurred (Hauge, 2007). Human races use their own peculiar forms in the production of art, architecture, environment and have their own ways and means of expressing their feelings or aspirations. Architecture, therefore, could be considered as a part of the non-verbal system of symbols that influence human life: transmitted and shared, these symbols express cultural values - images and beliefs, that produce a sense of social unity and security leading to a feeling of identification of the inhabitant with the environment. Thus, there exists a close relationship between architecture and society. The inclusion of specific images, behaviors, attitudes, and so on into "local" architecture could be established as a result of their effect being considerably greater than the influence of climatic, economic, or geographical variables. In a technical sense, climate, terrain, geography, and economics are key considerations for architecture, but it is the community's lifestyle that determines how architecture is formed. As a result, architectural identity is influenced by culture. (Browne, 2014).

Identification is defined as the perception of a "whole" environment as meaningful. Human identity entails having a meaningful relationship with a world of "construction" made up of sensations. In other words, architectural works are objects of human identity

because they include existential meanings that allow us to see the world as it is. Man has a world and, consequently, an identity because of identification. The interiorization of comprehended items and their surroundings is central to the identification idea. Although the world is immediately available, it must be interpreted in order to be comprehended, and while man is a part of the universe, he must concretize his surroundings. (M. Yilmaz & M. J. E. maz, 2006).

Towns used to have distinct regional and cultural traits. Different cultures developed independently, resulting in distinct individual features that may be seen in cultural artifacts such as architecture. The diversity of identification generated from cultural differences is symbolized by vernacular architecture. Distinctions may still persist in some parts of the world, but they are becoming less distinct for a variety of reasons, including advancements in communication, globalization of ideas, technology, literature, and people, and the establishment of global thought leadership in the Western world. Globalization's violence also affects architecture. (Hauge, 2007).

Most cultures have been threatened, damaged, or lost in recent memory as individuals, families, and sometimes entire communities have been pushed to leave rural areas, often with no houses to return to. Some of the acquired knowledge and experience of living in the world's different locations and environmental conditions has been significantly lost as a result of migration from rural areas. Beyond traditional aspects of housing, the impact of globalization and its impact on rural economies, rapid urbanization, and the unprecedented scale of housing problems that confront the peoples of the world in the twenty-first century give new urgency to the study of vernacular, identical, and cultural architecture (Shah & Pant, 2005).

2.6.9 Gentrification

Many studies show that gentrification is a global phenomenon that is no longer limited to western cities. Shanghai, Sydney, and Seattle all have neighborhood development and colonization processes characterized by a rising concentration of the new middle classes. It is no longer restricted to 'global' cities, which have dominated much of the gentrification debate to date. It can now be found in new regional centers like Leeds (UK) and Barcelona (Spain), as well as capital cities that were previously unrelated to the process, like Moscow, Brussels, and Berlin (Cherkes, 2008).

Ruth Glass coined the term "gentrification" in 1964. Since Glass's article, over a thousand research papers, monographs, book chapters, government evaluations, and

reports have been written on the subject. The procedure's early stages were primarily focused on an empirical mapping of its extent in major western cities. The "Glass" concept focused on the residential housing market and the renovation of existing structures. In the introduction to their seminal collection, Smith and Williams define gentrification as "the restoration of working-class and decaying dwellings and the ensuing transition of an area into a middle-class neighborhood." Since then, some have expanded the term to cover undeveloped terrain (often in former industrial areas).

Whereas Glass's description concentrated on "sweat equity" gentrification, in which a middle-class homeowner rehabilitates or hires a small builder to gentrify their home, more recent talks have included off-the-peg new-build developments, frequently near water or in other metropolitan landmarks. Smith has lately suggested that gentrification has extended once again to become a new form of neoliberal urban policy (Shah & Pant, 2005). Certainly, the political effects of gentrification have been highly debated, with certain municipal administrations in the United States and abroad, hungry for tax dollars, favoring middle-class resettlement of the inner city. Alternatively, because of its consequences of displacing the poor and vulnerable, gentrification has been fought by a variety of grassroots community groups (Sklair, 2019). As the significance of this social/physical neighborhood transformation became clear, gentrification's conceptual meaning, roots, and characteristics became a point of contention. Early interpretations saw it as a "return to the city" trend of middle-class suburbanites seeking better access to jobs and cultural and recreational infrastructure that was hard to come by on the outskirts of cities (Zuk, Bierbaum, Chapple, Gorska, & Loukaitou-Sideris, 2018). From a Marxist standpoint, Smith refuted this with the claim that gentrification was a "migration of capital, not people." The "rent gap," according to Smith, was the difference between the potential value of inner-city land (low owing to abandonment due to de-industrialization and sub-urbanization) and its potential value (if put to a higher and "better" use). Investors would minimize the riskiness of interurban land when the gap between actual and potential values was wide enough, since there was a greater opportunity for profit by reinvesting in revalorized land and bridging the rent gap. One method of bridging the rent disparity was gentrification. The rent gap hypothesis focused on the relativities of land values between a city and its suburbs and was based on a Marxist criticism of global capitalism. At its broadest level, the explanation focuses on the nation-metropolitan state's system. Similarly, it's difficult to

imagine Ley's "following the hippies" explanation of urban liberal neighborhood movements in waterside Vancouver accounting for the massive expansion of gentrification in 1980s London, which, despite involving an expansion of the professional managerial class, was strongly linked to financial deregulation of the City of London (Big Bang). Both "capital" and "culture" were very firmly positioned in a national framework in prior interpretations of gentrification. The early distinction between a back-to-the-city capital or a back-to-the-city people movement has persisted in the gentrification literature under various names (production/consumption, capital/culture, supply/demand, production of gentrifiable housing/production of gentrifiers, Marxist or liberal explanations). In his work on Canada, David Ley (1986, 1996) suggests that the bohemianism of a student generation following the hippy era fueled this generation's pro urbanism when they entered new middle-class employment. Their involvement in neighborhood preservation and the politics of a livable city was shaped by this lifestyle aesthetic (Ley 1996). Meanwhile, in the United States, Neil Smith argues that middle-class pro-urbanism has been supplanted by a drive for vengeance against the impoverished and socially marginalized. This "revanchism" has taken the form of the city's central core being re-occupied, violently in some cases, and re-appropriated by the middle classes through the property market, gentrification, and other measures, such as the employment of the police and legal systems (Zukin et al., 2009).

Some authors have attempted to incorporate both capital and cultural reasons for gentrification into their work. Sharon Zukin's (1982, 1995) study shows how commercial forms of gentrification can initially draw cultural innovation, notably around the activities of artists, but subsequently be displaced by it. Chris Hamnett (1994b) argues that neither culture nor capital are very relevant, and instead emphasizes the growth of professional occupational sectors in significant cities, of which gentrification is a residential expression (Zukin et al., 2009).

According to Loretta Lees (2000), the complicated geography of gentrification requires both cultural and capitalist explanations. Recently, several attempts have been made to reconcile culture and capital disputes by examining gentrification as a form of cultural capital, utilizing Pierre Bourdieu's work .

The term "gentrification," according to the Oxford Dictionary of Etymology, is derived from the term "gentry," which derives from the Old French word "genterie," which

refers to members of affluent social classes. Gentrification is a phenomenon that transforms low-value communities into high-value ones and drives out longtime residents and businesses for a variety of reasons, including higher rents, loans, property taxes, social unrest, etc. It has an impact on the history and culture of a community and lowers social capital. By putting new shops and resources in previously underdeveloped areas, it is a housing, economic, and health concern that alters neighborhood features, such as racial-ethnic mix and household income.

At the same time as we're charting this transition from description to explanation, there have been a slew of case studies examining specific neighborhoods or cities as examples of the process. In recent years, however, there has been more theory than observation, with probably little work to connect the two and engage with realistic policy approaches to gentrification. The usage of urban pioneer terminology in UK urban renaissance material, which aimed to promote a new life for Britain's cities, exemplifies this (Lees 2003c). Recapturing the middle class in the core city as a symbol of achievement and a mechanism for success appears to be a major motivator for economic and local state institutions. All of this merely contributes to maintaining and sustaining gentrification as a necessity in many communities. (Atkinson & Bridge, 2004).

2.6.9.1 Causes of Gentrification

Gentrification can occur on a small or large scale. For example, individual newcomers can slowly populate an area because of renovations. Conversely, large-scale redevelopment and the accompanying regeneration can cause an immediate shift in neighborhood residents. According to Kennedy and Leonard, the factors contributing to gentrification are:

1. Rapid Job Growth
2. Tight Housing Markets
 - Constrained supply
 - Relative affordability
 - Lucrative investment potential in high-risk neighborhoods
 - Large rent gap
3. Preference for City Amenities
4. Increased Traffic Congestion and Lengthening Commutes
5. Targeted Public Sector Policies

- Tax Incentives
- Public Housing Revitalization
- Consequences of Other Federal Policies
- Local Economic Development Tools

2.6.9.2 Consequences of Gentrification

Although gentrification is frequently the consequence of revitalizing urban neighborhoods, it can come at a high cost to some particular families and businesses, frequently those who cannot afford it. Depending on the stakeholder's viewpoint, there may be both positive and negative effects in some circumstances where these repercussions are obviously positive or negative. The gentrification process has three stages, according to Brian J. L. Berry. First-stage newcomers purchase and renovate abandoned homes, resulting in minimal eviction and hostility. The neighborhood and the rent disparity become more widely known in the second stage, displacement starts to happen, and conflict breaks out. Last but not least, as the effects of rehabilitation become more noticeable, prices rise, displacement happens quickly, new residents have a lower tolerance for social services facilities and other amenities they view as undesirable, and original residents are displaced on a larger scale, along with their institutions and traditions. According to Kennedy and Leonard, the consequences of gentrification are as follows:

Displacement

One of gentrification's key characteristics is the eviction of low-income residents, which is also by far its most severe effect. The volume and kind of relocation appear to be directly related to how competitive the nearby housing markets are. The volume of displacement is expected to be higher and the effects on individuals relocated are probably going to be more severe if housing markets are highly tight, for example.

The members of a community who are the poorest and least prepared are most likely to experience forced relocation. Minorities are typically disproportionately affected by displacement because they make up a sizable portion of the population in many localities. It is likely that the majority of individuals displaced were compelled to relocate to other nearby regions with slightly more affordable housing options because vacancy rates in some cities are at record low levels. The financial and social costs of displacement for these households may be very severe.

Last but not least, when a household is uprooted from a neighborhood, it forfeits the chance to benefit from any future generations' social and economic advancements. Furthermore, that neighborhood's future generations miss out on whatever history and context those former residents may have supplied.

Increasing Tax Collection

In general, an influx of inhabitants with higher incomes results in both higher property tax assessments and higher overall revenues for the city. Increased tax revenues can support funding for investments and services that municipal people require and can encourage additional neighborhood redevelopment.

Deconcentrating of poverty and a wider range of incomes

A core component of much contemporary urban policy is the establishment of greater socioeconomic mixing in communities in the hopes of improving results for families and creating high-quality jobs for employees. According to Turner and Ellen, in a review of the literature on so-called "neighborhood effects," successful initiatives to raise incomes, reduce poverty, and diversify income in communities have a considerable impact on the wellbeing of families and children.

Changing Street Flavor and Cultural Fabric

To thrive, commercial districts require thriving neighborhoods, and thriving communities require thriving commercial districts. A neighborhood's street life could be impacted in a number of ways by an inflow of inhabitants with greater incomes. Potential clients for established enterprises are created by newcomers and their increased purchasing power. They encourage the growth of new enterprises that might better meet their own needs as well as those of the area as a whole. Rents for local businesses and service providers may rise as a result of growing market and space rivalry. Small, locally held businesses that are just moderately profitable could be driven out of the market by new competition.

Changing Community Leadership and Institutions

Changes in a community's power structure, elected leadership, and character of its political, religious, and social service institutions are frequently brought about by gentrification. Newcomers' concerns about their personal financial investment as well as the development of their area are concerns that newcomers bring with them. They frequently have the connections, expertise, and political power to influence public authorities more successfully to enhance public services in their neighborhood.

Frequently, immigrants support long-standing residents' stances by advocating for better public services, reducing crime, and improving schools.

Increased Appreciation of the Area by Visitors

Increased property values brought about by gentrification result in higher rentals for apartments and frequently also for commercial real estate. Different stakeholders are affected differently by rising property values. The benefits of rising house values are undeniable for many. Existing homes increase their equity, city tax revenues increase, and the neighborhood and commercial strip may become more active and livelier for the community and metropolitan area.

THE GENTRIFICATION PROCESS		
<u>CAUSES/DRIVERS/ENABLERS</u>	<u>PROCESS</u>	<u>CONSEQUENCES</u>
Job Growth—CBD or regional Housing Market Dynamics Constrained supply Affordability High demand Preferences for Urban Living Public Incentives—Direct and Indirect Quality-of-Life Issues	Gentrification	Displacement Increased Tax Revenues Increased Income Mix Deconcentration of Poverty Changing Street Flavor Changing Leadership/Institutions Changing Income Mix Increased Property Values

Figure 14: Gentrification Process (Kennedy & Leonard, 2001)

2.6.9.3 Types of Gentrifications

Tourism Gentrification

A middle-class neighborhood is transformed into a relatively wealthy and exclusive enclave distinguished by a profusion of corporate entertainment and tourist outlets. This process is known as "tourism gentrification." There is a claim that the shifting financial inflows into the real estate market, along with the rise of tourism, increase the significance of consumer-focused activities in residential areas and promote gentrification (Gothenburg, 2005).

According to Gotham, the twin dynamics of globalization and localization that characterize contemporary urbanization and redevelopment processes are highlighted by tourism gentrification. On the one hand, the tourism sector is a "global" one that is controlled by major hotel chains, travel agencies, rental car businesses, and financial services firms from across the world. Additionally, tourism supports numerous jobs,

marketing initiatives, well-known attractions, and a variety of financial investments. Tourism, on the other hand, is a "local" industry distinguished by the production of popular culture, the geographical fixity of the tourist good, and the localized consumption of a place. The displacement that tourism gentrification causes can be both residential and commercial, according to a review of the literature on the subject (Cócola-Gant, forthcoming).

As a result of residential evictions brought on by tourist-oriented rehabilitation, rental units are becoming vacation rentals as a result. According to some reports, commercial gentrification is a component of a larger process known as symbolic gentrification, a revitalization process in which new middle-class inhabitants are not the agents of change but rather new venues and services created to draw them in.

According to Agustín Cocola Gant, the reason for significant displacement in this symbolic change is the commercial improvement of residential districts and their subsequent metamorphosis into locations for entertainment and consumption for wealthy customers. Residents are emigrating more in gentrification processes due to changes in uses and users in their neighborhoods, not just because of the dynamics of the property market.

While gentrified areas do sometimes become popular tourist attractions, at other times, tourism-focused urban development techniques actually promote gentrification. The conclusion is that both tend to coexist in the same urban environment, leading to a process known as tourism gentrification, in which the space is produced for and consumed by a cosmopolitan middle-class that demands and reproduces similar urban environments wherever they go. It is unclear which process encourages the other. (Gant, 2015, page 5, citing Judd, D. R., 2003).

It becomes challenging to distinguish between locals' uses of tourist places and visitors' uses of urban spaces as tourism gentrification takes root. On the one hand, providing lifestyle options has become a crucial aspect of urban growth. As cities are becoming destinations that offer possibilities for wealthy people to consume, the consumption habits of locals and visitors alike are becoming more and more similar. This is due to the creation of a new urban culture that is committed to bringing about a greater quality of life. With time, wealthy city dwellers begin to demand higher quality, and this leads to consumption habits that allow them to view their own city as if they were visitors, emphasizing aesthetic considerations.

Urban tourists that look for everyday living practices and tend to experience the city as a resident play a crucial role in the industry's growth. There are now two different types of tourists. The usual tourist explores a city by going to its landmarks. Large-scale districts with little relation to everyday city life were where much of the commercial and tourist activity was concentrated. The modern traveler, on the other hand, looks for opportunities for real experiences and a sense of location. Today's traveler seeks out everyday living, local culture, and artistic encounters. With this approach, a new trend emerges that allows for the integration of tourism into urban residents' daily routines. From this vantage point, the modern traveler is seen as a brand-new resident of the city; even though its stay might only last a short while, the presence of these temporal residents is ongoing.

Understanding the relationship between tourism and gentrification, especially when viewing tourism as a gentrifying process, depends on viewing the tourist not as a guest but as an inhabitant. It is challenging to distinguish between tourist and non-tourist uses of urban places since it is not possible to properly distinguish between the visitor and the local inhabitant in terms of motives or behavior. Therefore, they should be considered middle-class city dwellers. (Gant, 2015, page 6, citing Hiernaux and González, 2014).

Long-term tensions between wealthy visitors' and locals' uses of the city frequently develop. In general, the consumption facilities meet the needs of wealthy customers, endangering the daily existence of low-income residents by depriving them of daily necessities. In certain instances, there are no longer any areas for non-commercial activities, and spaces that were once used for unrestricted social contact are increasingly becoming privatized. The crucial issue, though, is how this commercial gentrification will ultimately impact locals' quality of life.

Tourism Gentrification Issues

i. The heritagization syndrome

The problematic connection between heritage policy and gentrification, where "heritage success equals social failure," is illustrated by the example of Santo Domingo's Colonial city. The deliberate use of tourism as the primary focus for urban renewal resulted in a "schismatic city." The findings hold true for the historic city of Cartagena de India's in Colombia, where gentrification was greatly aided by the heritagization of the area that is now on the UNESCO World Heritage List. In the instance of Le Marais in Paris,

gentrification was a result of a hermitization process that was anticipated. Tourism fueled Lisbon's urban revitalization and heritage redevelopment.

ii. The Airbnb syndrome

In the case of Barcelona, Airbnb exhibits the same spatial patterns as more traditional hospitality sectors: it focuses on the most alluring tourist locations of the city, despite the emphasis on the intervention of new models of development and decongestion of tourism demands. Airbnb vacation rentals behave in a predatory manner, which aids in the gentrification of downtown areas. Due to Airbnb's rapid growth, local governments were forced to create new legislation and policies. Local governments in Paris, Madrid, and Berlin took decisive action to limit Airbnb, although there have been few lasting repercussions to date. These governments were particularly concerned about the impact on neighborhoods.

iii. The artification syndrome

The story of Rome's outlying neighborhoods serves as an illustration of how tourism turns abandoned industrial sites into commodities. Warehouses, wasteland, and factories have evolved into the coveted emblems of a new development order that is centered on aesthetic consumption rather than production. Tourism-related gentrification outside of historical centers requires artification and aestheticization.

iv. The museumfication syndrome

Gentrification in the tourism industry is linked to cultural phenomena as they are represented by urban cultural events or cultural infrastructure. Formerly abandoned neighborhoods' transition into popular tourist destinations and ultimately desirable locations to reside is greatly influenced by the presence of cultural institutions in these areas.

1. Commercial gentrification

The consumption areas in a neighborhood undergo significant modifications as a result of commercial gentrification. It involves both the development of affluent areas and neighborhood improvements. In other words, the advent of gentrifiers, who increase consumer demand for consumption areas in gentrifying neighborhoods, leads to commercial gentrification. (Ley, 1997) Trendy and genuine boutiques, pubs, restaurants, and other leisure-related establishments are formed with the entrance of gentrifiers. Urban boutiques that appear in transitional areas for middle-class consumption are an indicator of gentrification in the business sector. (Sutton,2010).

When it comes to commercial gentrification, social factors, including the views and experiences of the locals impacted by changes in supply and demand, must be taken into account. Commercial gentrification has effects on other residents in addition to gentrifiers. Local residents, who experience gentrification firsthand, are a social category that is typically underrepresented in studies on commercial gentrification.

These residents come from a variety of socioeconomic and demographic origins, with ages ranging from young to old, low to high incomes, and low to high levels of education. Two things can have an impact on them. One could argue that commercial gentrification is all-inclusive and advantageous to all locals. On the other hand, the procedure can have a bad effect on this group. The fresh amenities and services created for the new, rich clientele may result in marginalization and a wider rift within society. Commercial gentrification has the potential to drastically alter a neighborhood's retail landscape, transforming it from classic department stores to contemporary, one-of-a-kind niche shops. Because lower-class retail establishments are pushed farther out, in certain situations, disadvantaged citizens could even feel alienated from their own neighborhood.

Additionally, locals who enjoy the specialty shops frequently object to the suggestion that the improvements are the result of new, wealthy gentrifiers. This unsettling sensation may alter the surrounding environment and increase polarization. (Zukin, 2009).

The conversion of conventional retailers into specialized stores may affect how frequently locals shop there. For instance, locals may find the pricing excessively exorbitant or the products unsuitable for their way of life. This demonstrates how alterations in the retail landscape might affect how frequently locals shop there.

Regardless of their socioeconomic status, local residents might nevertheless benefit from commercial gentrification. In the case of poor neighborhoods with a dearth of good, high-quality stores and amenities, both lower-income and higher-income inhabitants may grow to appreciate the new specialty stores.

In general, visitors to specialty stores are drawn in by the excellent quality and vast selection of specialized goods they offer. These businesses can also improve a neighborhood's reputation. Residents may view new stores as a benefit to their neighborhood since they value a neighborhood's external reputation. Finally, if commercial gentrification helps to generate new jobs in the area, local residents'

employment prospects may improve. In conclusion, the opening of specialty stores may have both favorable and unfavorable effects on the neighborhood (Verwaaijen, 2013).

Commercial gentrification as indirect displacement

Indirect displacement is a long-term process that results in a collection of factors that make it harder and harder for low-income inhabitants to stay over time. Direct displacement refers to the out-migration from the neighborhood or the moment of eviction.

Displacement, according to Davidson and Lees (2010), is frequently limited to the fleeting period of time when a particular citizen is evicted from their home or neighborhood. Indirect displacement, on the other hand, has everyday effects on people's quality of life and long-term effects. Direct displacement is thought to be the final result of gentrification, which is thought to be a long process. The crucial issue is that the business shift in gentrifying neighborhoods is closely tied to indirect displacement and the ensuing loss of place.

Because indirect displacement can have an influence on inhabitants' lives on various levels, it is crucial to differentiate the scale of this displacement. Research that views gentrification as a long-term process reveals that it also has an impact on neighborhood life. Traditionally, gentrification research has concentrated on the household scale, a perspective of gentrification that only occurs if residential dislocation occurs. The pressures that affect the life of the neighborhood are brought on by its development into a space for entertainment and consumption for wealthy users, which is the main source of the changes in the area's nature and uses. The following are the various pressures:

lack of facilities for consumption. This refers to the disappearance of stores and services that low-income inhabitants often use and their replacement by amenities and consumption facilities for upper-class groups. The removal of amenities used by low-income people. As the businesses and markets that inhabitants depend on for their daily lives are destroyed, residents have been seeing how the pressure of this retail gentrification affects residents' lives.

Economic pressures are affordability issues brought on by gentrification of the business sector. An inflow of high-status activities transforms neighborhoods that have historically offered affordable services, placing an increasing financial strain on individuals with lower incomes.

The term "cultural pressures" describes the spread of distinctive lifestyles where the neighborhood is controlled by middle-class habits based on new purchasing patterns. As a displacement pressure, culture refers to the growth of a consumer behavior that establishes a common aesthetic safe zone and uses that zone to exclude others. Social exclusion depends on economic factors like price, but it also depends on "cultural factors like aesthetics, comfort level, and the tendency to use, and understand, consumption practices as expressions of difference" in areas where restaurants, organic stores, green markets, or art galleries are the norm.

Public spaces that were formerly used as free communal facilities but are now leased to cafés, restaurants, or festival marketplaces are referred to as becoming privatized in public space. Privatization of public space as a displacement pressure entails the hegemony of consumer activities over the area and the concomitant elimination of community gathering spots.

The increase of these forces may not require a direct displacement but rather a gradual process in which staying put becomes difficult, as has been emphasized in the literature. a procedure where the choice to leave a neighborhood might be driven more by what the literature refers to as a "loss of place" than by the inability to pay for the housing. The crucial point is that, if the phrase "loss of place" refers to modifications in neighborhood use, then these pressures might come from users of all types, not only locals.

2.7 International Case Review

2.7.1 Case of Iraq:

Up until the turn of the twentieth century, local artisans and individuals who used buildings frequently served as designers. Iraqi regional architecture frequently draws inspiration from folk architecture passed down from one generation to the next. Given that Iraqi culture is made up of diverse multicultural social groups, Old Iraqi cities therefore have a variety of architectural styles and urban forms (Bianca, 2000; Verwaaijen, 2014).

The British colonization of substantial portions of the Ottoman Empire's lands, including present-day Iraq, was facilitated by the collapse of the Ottoman Empire in 1918. The boundaries of the current Iraq were set in 1921. The main ethnic groups in this newly constituted nation were Arabs, Kurds, and Turkmens. Every ethnic group is unique in terms of its culture, history, and tongue. The power structure was constructed

and organized in such a way that only a tiny group of people were actually involved in decision-making, with no genuine participation from the general public. The decision-making process that had contributed to neglecting their architectural heritage eventually neglected the Kurds and Turkmen. Since the system of decision-making was not transparent or democratic, its effects could be seen in every facet of society.

The central government's decision to reform and advance local architecture by incorporating international design has been one of its major choices since the 1930s. The implemented designs and architectural solutions, however, had overlooked a number of critical factors, such as the fact that Iraq is made up of several ethnic groups, each with their own distinct architectural traditions and local requirements. Baghdad was the first city to adopt the new architecture, with subsequent cities slowly following suit.

The urban fabric and local architecture of Iraqi cities have seen significant changes after the Second World War. The constructed environment had previously only undergone changes through the construction of new built-up regions.

When new streets were introduced as part of the modernization effort at the beginning of the 20th century, this trend was reversed. More thorough town designs, such as the Doxiadis plan for Baghdad, Erbil, Kerkuk, and Basra, were implemented in the 1950s (Bianca, 2000; Doxiadis, 1971). Robert Venturi, Walter Gropius, Le Corbusier, Frank Lloyd Wright, Alvar Aalto, Gio Ponti, and Ricardo Bofill were among the notable architects asked by the government to take part in the design of important projects, particularly in Baghdad. But the progressive ideals associated with the Cold War era are what their design actually conveys.



Figure 15: Baghdad's Rail Station

They are influenced by the idea that any environment could be transformed to fit the vocabulary of International Style Modernism and the universal values it reflected.

Modern Iraqi Local Architectural Identity's Development

Iraq's royal system was replaced by a republican one in 1958. Nationalist organizations controlled the brand-new system. All facets of Iraqi society, including the architectural

field, have been influenced by the political system and the dominant national ideology. The multiethnic reality of modern Iraq is neglected in favor of emphasizing the Arabic heritage architecture of Iraq. As a result, in both educational and development endeavors, the architectural history of all other cultural groups in the nation is disregarded.

After receiving their education in the West, few Iraqi architects began to return home in the 1950s(Doxiadis, 1971). The application of foreign architecture in Iraq since that time by Iraqi architects themselves marked the beginning of a new era in the country's architectural history.(Abry, 2016) Rifa'at Chadirji and Mohammed Makiyyah, two of these young local architects, were instrumental in ushering in a new period of modern local architecture in Iraq. They all agreed that Iraq's applied architecture needed to be improved in order to create a constructed environment that would support the development of a new, modern Iraqi society. Almost all young movements in Iraq at the time had this as their main objective. Nevertheless, various social, economic, and political philosophies had an impact on Chaditji and Makiya. However, they all shared the concern of developing the regional Iraqi architecture.

Although Makiya considered the architecture of the entire Islamic world an open source for learning and assimilation into his works, Chadirji and Makiya later attempted to construct new local architecture, but their works were only based on Arabic traditional architecture in Iraq (Chadirji, 1986; Doxiadis, 1971). They disregarded the fact that the Iraqi nation is made up of various cultural groupings. Additionally, they disregarded the fact that practically all Iraqi cities had evolved unique architectural identities over time as a result of centuries' worth of cultural output. Almost every Iraqi city has created its own architectural identity during this process.

Beginning with its ancient and Islamic civilizations, such as Babylon, Nineva, Kufa, Baghdad, Samara, and Erbil, this phenomenon is a fact in all of Iraq's cities. Analyzing the architectural styles and town planning of these cities reveals significant differences in every way. The accompanying photos of two Iraqi towns' architectural landmarks Basra in the south and Erbil in the north clearly show how the two cities' typologies and personalities differ. However, this fact of Iraq's multi-cultural and architectural reality was not recognized by the young Iraqi architects.



Figure 16: Traditional House in Erbil

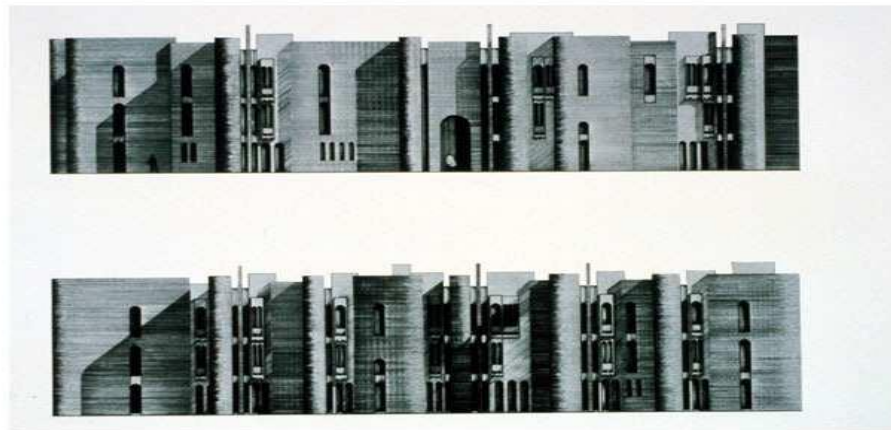


Figure 17: Tobacco Warehouses, Baghdad, Rifat Chadirji

Applying these concepts in Iraqi cities like Baghdad might therefore be viewed as an endeavor to develop a local, national architectural character for Iraq. It was an attempt to alter the local architectural identity in these places by using the same architecture in other ethnically diverse areas. All local architectural institutions in Iraq, including Baghdad University, the University of Technology, and Mosul University, have adopted this concept into their educational programs.

Architectural education has been completely controlled and directed by the central authorities since the 1960s. One political party with a narrowly defined nationalist Arabic ideology controlled the central government. The multicultural reality of the Iraqi nation and how to cope with it have also been disregarded by this political structure and the central decision-making.

As a result, all non-Arabic groups' architectural legacy was disparaged. Old cities and built-up areas were frequently systematically destroyed in order to change their

identities. Examples of this include moving hundreds of communities in Kurdistan and dismantling Kirkuk's ancient citadel.

Kurdistan and Kurdish Architectural Identity

In the Middle East, Kurdistan is a sizable plateau and mountainous region bordered by northern Iraq, south-east Turkey, north-west Iran, and north-east Syria. Over 30 million Kurds make up the majority of the population, who speak Kurdish and practice Islam



Figure 19:Kurdistan Area in the Middle East

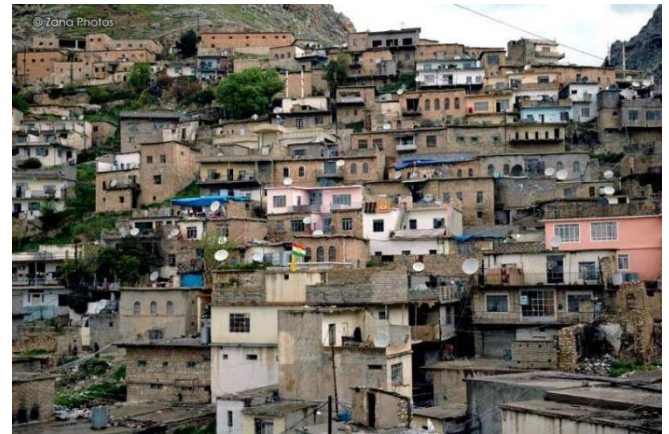


Figure 19: City of Akre, Kurdistan, North Iraq

as their main religion. Kurdistan is home to numerous historical locations where people have lived and left behind a variety of architectural legacies. Erbil, Mashad, Diyarbakir, and Urfa are a few of these.

The Kurds are currently one of the most significant ethnic and cultural groupings in northern Iraq, or the Kurdistan Region. Throughout the whole 20th century, no effort had been made in this area to study the regional Kurdish traditional architecture or how to construct new local architecture. The Iraqi architectural style, which was created by the new, youthful architects in Baghdad, had an impact on or was the basis for all of the official development plans and architectural schools. As a result, Kurdistan has missed the chance to get the necessary information about the regional Kurdish architectural heritage and how to use this heritage in the country's development programs.

According to their location, Kurdish traditional architecture can be divided into three fundamental categories: towns (shar), villages (gund), and nomadic. An excellent illustration of Kurdistan's ancient and distinctive architectural history is the Citadel of Erbil (Arbil). Located in southern Kurdistan, Erbil (formerly known as Arbela) is roughly 360 kilometers north of Baghdad in Iraq. One of the oldest urban locations in

the world, it has been inhabited continuously for 6,000 years and has seen the rise and fall of many important ancient and Islamic cultures (Chadirji, 1986). A significant period in Erbil's history occurred when, in the 12th century, it joined the Kurdish Ayyubid Empire, which ruled the Middle East and Egypt for two centuries.

Yaqut al-Hamawi wrote historical records of the city in the 12th century, describing it as a strong, big city with dwellings, markets, and mosques that were situated on top of a hill (Coquery-Vidrovitch, 2005). Another town was created in the valley next to the hill.



Figure 21: Erbil Citadel in 1950



Figure 20: Erbil Citadel in the present

Three residential neighborhoods made up the settlement on the hill: Takiyyah to the north, Top Khanah to the south, and Saray to the east. The wealthy residents clustered in a ring around the city's outskirts.

This location was well-liked since it offered views of the valley below and greater ventilation options. The interior of this hamlet was where the middle and lower socioeconomic classes lived. The street was uneven and relatively small (between 0.7 and 3 meters). From one large gate in the south, the main streets were divided. Again, branching out into smaller streets and dead ends, these streets took on the shape of a tree.

The city is now a huge complex of buildings and winding lanes surrounded by town walls. Every home has one or two floors. The homes can be divided into small, medium, and a select number of huge, wealthy family homes.

The former marketplace (bazaar), which is situated outside of the Citadel's residential section, has a covered space that resembles an arcade called a qaysari. The 2-3 meter wide, crooked, and straight qaysari streets were brought to the city by the Turkish



Figure 23:A dwelling Intranche



Figure 22:The Public Bath of Erbil Citadel (hamam)

Ottomans. Small businesses are constructed along the streets, with storage on the second story. Arcades cover the streets to keep them dry in the winter, block the sun's rays, and lower the warmth in the summer. The stores are tiny, frequently measuring 2 meters wide by 2 to 3 meters deep. The stores' ground levels were 0.5 meters above the streets and extended 0.5 meters into the sidewalk to create a bench known as a sketch (Coquery-Vidrovitch, 2005; Nooraddin, 1996).



Figure13:A Typical window



Figure 24:Citadel of Erbil

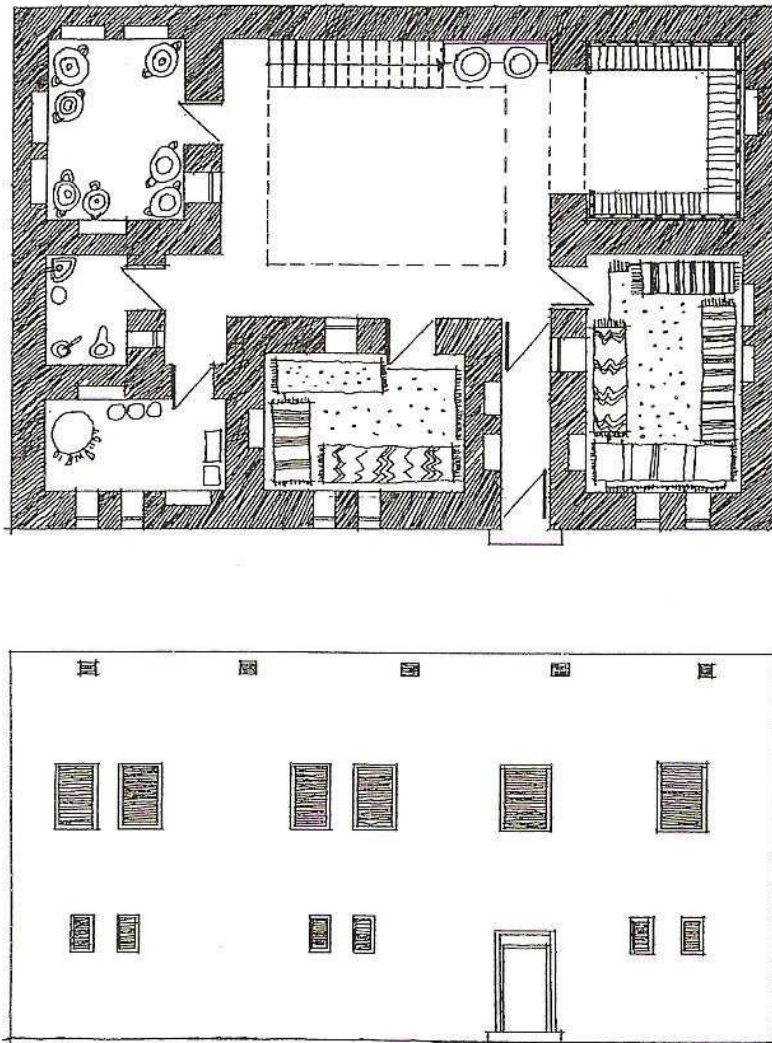


Figure 25: Plan and elevation of typical house in the citadel of Erbil

Erbil joined the newly founded kingdom of Iraq after the First World War, and since then, the city's urban development has been significantly impacted by the political, social, and economic processes. Following the Second World War, the urban fabric began to change. Involved were:

- By demolishing existing structures, a new diagonally straight street will be built within the citadel, cutting across the community from the southern gate to the northern side. By adding grid streets, demolishing outdated structures, and erecting new structures beside the new streets, the same pattern has been implemented in the other old districts, including the bazaar.
- New regions surrounding the old district entirely in accordance with the new town planning, laws, and regulations. Residents of the Citadel had begun moving outside the Citadel and building houses with new architectural design and construction

copied from Baghdad by local builders and engineers. This had happened concurrently with the authorities' intervention and modification.

A new architectural character, city shape, and social life have emerged as a result of the neglect of the majority of the local traditional architecture caused by these new design



principles. But when they used the structures and outdoor areas, the locals changed the applied design character. These changes include taking over the walkways and converting them to gardens; converting some rooms into businesses; ignoring the balconies as sitting areas; Since the 1950s, copy-based architecture has been utilized in construction.

**Figure 26: The new gate of Erbil Citadel built in 1980 after demolishing the old gate
Kurdish architecture today: identity within identity**

Since 1991, large Kurdish areas have come under local control. This is a result of the Gulf War. Since then, both urban and rural communities have begun major reconstruction efforts. The UN managed the initiatives until 2003 as part of the oil for food accord.

A complete and fundamental reform has been implemented in every part of the nation since Saddam Hussein's fall in 2003, including the social, political, economic, and decision-making sectors. As a result, the social variety of the Iraqi people has become a crucially important issue that calls for the creation of a new, decentralized national decision-making structure. As a result, parts of Kurdistan have developed an autonomous identity and the local people have gained significant influence over their region. However, until recently, local architects and schools of architecture were unable to take advantage of the historical changes in Iraq that could assist in the development of a contemporary local national architectural identity.



Figure 28:Neshtman Mall 2009



Figure 27:Majidi Mall 2010



Figure 30: New Commercial Tower



Figure 31:The American Village

There is a knowledge gap regarding the identification of Kurdish traditional architectural styles and how to regenerate and use them in the current built environment as a result of a century of Kurdish architecture being ignored in architecture schools and government programs. Several different architectural application types can currently be found in the

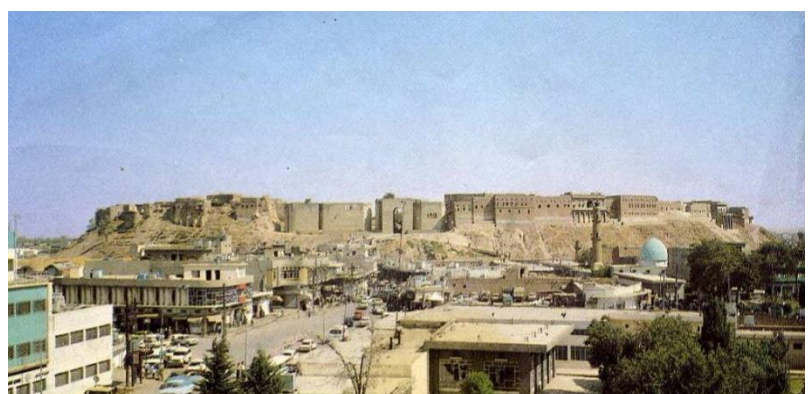


Figure 29: The commercial area beside the Bazar during 1980's

area. The second is demolishing some buildings in cities to build new structures and areas using traditional architectural design patterns and building materials. An example of this is demolishing old buildings in the center of Erbil and building a new urban development using traditional style and materials in the newly constructed buildings and covering the elevations of the other older buildings with brick. The first is the rehabilitation of old historical sites like the Citadel of Erbil.



Figure 32: The same area in the present where parts of the buildings are demolished to make the square and covering the remaining buildings by the brick wall in 2012

Another cause of this issue is the lack of understanding among those in positions of authority regarding the significance of this problem for society and how to take advantage of the new democracy to support the development of contemporary local Kurdish architecture and how to integrate this with fostering sustainable urban growth. As a result, developments in the city of Erbil, which is experiencing significant development expansion, are incorporating many architectural styles, features, and identities. The use of Western titles to explain new developments, such as Italian villages, American villages, and English villages, which mostly serve marketing purposes, is a prevalent practice.

Findings from the case study

Studying the historical architectural identities of many nations can teach us vital lessons that help us build a general understanding of architecture and practice that will enable architectural identity to become a fundamental human right for all countries on this planet.

Historical evidence demonstrates that the elites, rather than the ordinary majority, were directly responsible for the transition from traditional to contemporary architecture. A reflection of the local environment, current architectural identity now refers to abstract

reflections of separate movements that use lines, colors, materials, shapes, forms, and masses as ingredients to establish their unique architectural identity. As a result, many cities around the world have been transformed into settings of congested architectural design.

Some recent examples, like the redevelopment of a few major Oslo districts, can teach us valuable lessons on how to take into account architectural character in current development projects by taking into account the local environment through an open process. This implies that the live cultural environment has the ability to shape and influence itself through applied urban planning and architecture. The need for change is increased by the numerous countries, especially recent Arab countries, that have undergone significant worldwide transformation. These are the long-standing conventions in architectural identity theory and practice. Making architecture a reality will require a reflection of the participation, needs, and culture of the populace. New approaches to architectural education must be adopted. It is a practice that will follow a democratic and open decision-making procedure while taking into account multiethnic reality.

The case study of Iraq demonstrates how exploiting a country's architectural identity may have detrimental effects on its local culture, society, economy, and environment. The case study also demonstrates how even local architects' attempts to forge a contemporary local Iraqi architectural identity failed because they ignored the fact that Iraq is a country made up of various cultures, each of which has its own distinct architectural identity, and used only one cultural heritage as a source for their projects. Because architecture is not Hollywood and architects are not Hollywood stars, where audiences are taken into account, the case study also demonstrates that utilizing famous architects as an elite group cannot justify ignoring local reality.

2.7.2 The Case of Venice

The regional capital of Veneto is the city of Venice, located in northeastern Italy. It is spread throughout a collection of 118 little islands that are connected by bridges and canals. The Veneto Region in northeastern Italy's city of Venice and its lagoon make up the UNESCO World Heritage Site. Venice was established in the fifth century and rose to prominence as a maritime power in the tenth century. Even the tiniest building in the city, which is an incredible architectural marvel, contains artwork by some of the greatest artists in history, like Giorgione, Titian, Tintoretto, Veronese, and others.

Venice is renowned for its architecture, which combines Byzantine and Gothic elements with a few modern structures. The largest area in the city, Piazza San Marco, or St. Mark's Square, is home to several of Venice's most well-known landmarks, including St. Mark's Basilica. The magnificent Grand Canal in Venice is another source of fame.

The canal, which is the island city's busiest waterway, is thought to follow the path of an old river. The Grand Canal's gondola rides are a well-liked tourist attraction. The annual Regata Storica, a floating procession and series of boat races with a history spanning thousands of years, takes place on the Grand Canal in Venice.

One of the main reasons for visiting Venice is to experience a location rich in cultural heritage. However, the fundamental components of this attraction—tradition sites, people, livelihoods, and tangible and immaterial cultures—have been destroyed by the monoculture of tourists and global consumption. The historical city and its distinctive lifestyle have been transformed into a location for cosmopolitan consumption, involving tourists along with new residents and occasionally integrating wealthy long-term residents into this overall tourism gentrification. cultural markets and international events; architectural and environmental restoration; together with private forms of transport in the vulnerable lagoon ecosystem (Minoia, 2017).

Orientalism and Authenticity as Gentrifying Modes

The general attitude of cosmopolitan groups toward the societies of their temporary residencies, which are viewed as static and underdeveloped, is known as orientalism.

(Said, 1978). The exotic charm of Venice's scenery, which features no cars but wooden boats in waterways and a maze-like network of alleys lined with houses reminiscent of a medina, fits the orientalist gaze well. These new arrivals are accepted in a way that affects the city.

A new development turn can be seen in Venice's periphery neighborhoods and lagoon islands that corresponds to the viewing and performance needs of these new cultural elites, in addition to the city's ongoing promotion of its stunning legacy.

Regardless of their understanding of the structural issues with Venice and its lagoon, their aim is to recreate scenes of staged realism that return the city to its idealized landscape. Due to the way their speculative livelihoods contribute to intensifying gentrification dynamics at the expense of local ethnicities, these transnational presences

have an adverse impact on cultural, political, economic, and social imbalances (Minoia, 2017).

The temporary residence of a residence is one of the usual cases of tourist gentrification. In McWatters' concept of "Landscape Nomadism," individuals would relocate when they needed to discover their ideal landscape. These migratory elites demonstrate their cosmopolitanism by congregating in neighborhoods where they own properties throughout the world, such as Paris, London, Venice, New York, Monte Carlo, etc. Their notions about authenticity encompass an idealized view of the countryside, one that combines a natural paradise with a social utopia built on exclusivity, social position, and elitism.

In their book "Venetians by Choice", Falamo and Pivato describe a gulf between the original residents (mainly from the lower and middle classes) and the newcomers that is brought on by a lack of employment opportunities, a lack of residential services, and a high cost of living. Instead of allowing the city to evolve based on regionally productive economies and the demands of the working people, there is a far stronger emphasis on maintaining a stunning image of the historical legacy. The concept of authenticity is based on some iconic images of the city that are not found on the major tourist routes: lagoon landscapes with little activity from traditional boats; a few islands with rare gardens; deserted, narrow streets where one can wander; warm interpersonal relationships with the remaining locals; chance encounters in the street; invitations to share wine and small plates; traditional occupations; outdoor markets; small shops, etc. Rare presences there are treasured for their ability to enjoy an exclusive consumption of the city and are considered to create the real sense of place for the new Venetians.

Intellectual Gentrification

Artists, academics, intellectuals, and other members of the city's cultural elite are also clearly visible. They moved to Venice to take advantage of the vibrant cultural and global atmosphere that is unusual for a small city. These segments, as opposed to the super-rich, exhibit clearer political interest and take part in citywide programs with a renewed sense of belonging and duty to Venice. (Popke,2003)

They become active actors and are positioned closer to some of the more progressive elements of the city when they form coalitions around specific demands, such as those that are specifically against the transfer of public ownership of buildings or islands to the private sector. These sales, which are used frequently these days to make up for

budgetary shortfalls, increasingly feature items and locations that are significant to locals. Through social networks and cultural organizations, this kind of action gathers a fairly homogenous class of intellectuals and draws sympathetic foreigners, but with little involvement from Venice natives and almost no representation from the local working classes. (Popke, 2003).

Due to the decreased social representation, new projects in improved locations focus more on design products, art exhibitions, and city gardening, which sparks interest in cultural industries and leisurely uses of spaces like boating as opposed to more productive ones. These projects are also linked to international and tourist markets. The failure of rehabilitation initiatives to address traditional occupations and livelihoods has resulted in the removal of local products, including basic retail, fishing, and handcrafts, which have been replaced by pricey boutiques and the pervasive presence of supermarket chains.

Findings from the case study

Venice's progressive suburbanization as a result of tourism has pushed residents and activity outside of the old center. The new wealthy residents of Venice do not revitalize the labor market outside of the tourism industry, and they are even unconcerned with the operation of public residential services like schools, community centers, and social support. In order to ensure the defense and reactivation of place-based cultures and livelihoods against corporate interests and the tourist consumption loop, political will on the part of the local government is crucial. Venice's residential environment has been neglected as a result of poor city development management and the resource's high commercial value. The city's commerce has been dramatically altered by the liberalization of retail, which has resulted in the closure of a network of small businesses, factories, and workshops. Additionally, the internationalization of the property market has made homes unaffordable for the majority of workers.

2.7.3 The Recife Quarter

The Revitalization Plan for the Old Recife Quarter, which was presented as part of the Northeast Tourism Development Program, was a detailed proposal for short and medium-term action, including the physical dimensions and estimated costs of the planned works, and it started to be implemented in the 1990s. The concept listed three distinct intervention sectors, as well as identified regions of interest and a spatialization of activities based on actual intervention capabilities. The primary goal of the revival

proposal was to expand activities associated with the sector's services, making it a sort of anchor for the overall rehabilitation plan. The sector-specific usage of assets made it easier to designate the region as a privileged zone for the deployment of more dynamic leisure and entertainment services. While other sectors have a higher proportion of major buildings connected to wholesale commerce, utilities, and industry, this revitalization sector has the highest concentration of service, housing, and retail trade per square meter of constructed area.

It was a comprehensive plan for a protracted enterprise that involved urban involvement. Viner asserts that the Plan had three basic objectives, reflecting the presumptions of market-led city planning, and that the collection of intervention sectors served as its operational framework. These objectives were:

1. turn the Recife Quarter into a regional metropolitan center, making it a hub of contemporary services, culture, and leisure;
2. turn the area into a "space of leisure and entertainment," aiming to create a space that promotes the concentration of people in public areas, creating the impression of a vibrant urban space; and
3. turn the area into a hub of national and international tourist attractions.

These goals demonstrate the extent to which the concept was focused on boosting the regional economy and developing the Recife Quarter into a sophisticated fusion of consumerism and entertainment.

This notion of a cultural economy, which views culture in terms of its financial outcomes and the city as a business, foresaw the clustering of offices.

The presence of large businesses and corporations enhances the Recife Quarter's reputation as a and prestigious area in the city. Remodeled homes turned the neighborhood into a thriving community. At this meeting spot where people congregate amid the noise and sparkle of the street lights, it features jazz music, melodies, and many voices. After six o'clock at night, vehicles were prohibited from. These streets and wooden trestles were constructed alongside public and private infrastructure. Security personnel, who assisted in creating a fake neighborhood in this part of the city, boulevard. People and sidewalks gradually populated the streets.

The Recife City Council started promoting a vigorous cultural program with the help of neighborhood businesspeople:

concerts featuring local singers, dancing acts, public art displays, and major festivals. The neighborhood remained a busy place because to a variety of events held throughout

the year. lively cultural and entertainment hub that connects the Recife Quarter to the city's cultural timetable A diverse and active program ensured that the region's status as one of the most recent choices for visitors to Pernambuco. These Investments caused a significant transformation in the Recife urban environment. Quarter, the new combination of leisure and consumerism has changed its profile, making it the region in Recife with the greatest concentration of pubs and eateries. In

The neighborhood was recognized as a national heritage by IPHAN in 1998, when the Revitalization Plan for the old Recife Quarter was already under way. This recognition was partly based on the urban transformations and stylistic modifications that had taken place. (Leite, Cultural Heritage: Gentrification and Countersues of the City, 2013)

Gentrification and Consuming Heritage

Installing services and providing a wide variety of culture, recreation, and entertainment for the middle and higher classes are often the cornerstones of the tourism gentrification process fostered by the reformation of historical places. After being revitalized, the neighborhood underwent what Carlos Fortuna (1997) has referred to as detraditionalization, a strategic mechanism of contemporary urban planning aimed to revalue local culture and legacy as part of adapting cities to the context of inter-city competition:

In this process, tradition is not rejected; rather, it is revised in response to the commercial forces that drive all contemporary urban activities. When gentrifying interventions are involved, this detraditionalization takes on its most significant form, with the prospect of a total shift in the meanings attached to historical sites and even the insertion of wholly new values. Therefore, such interventions enable significant changes in uses and users, particularly affecting traditional residents who are typically targeted for relocating elsewhere to make room for people who are better suited to the new planned purposes.

The accentuation or production of cultural characteristics that aim to showcase the uniqueness of an urban location through a strong aesthetic appeal and transient social practices is known as the spectacularizing of culture. This process aims to turn history and culture into marketable goods. In various ways, the concept of the spectacularizing of culture has always been present in urban intervention processes. The urge to spectacularize, found in some reforms as a means of achieving greater visibility, distinction, and aesthetic appeal, is perhaps the most well-known and unquestionably

the most striking aspect of architectural monumentality. However, the spectacularizing of culture takes on other forms besides architectural and urban monumentality. One of the most effective tools for the restoration or even reinvention of these gentrified areas in Brazil has been the intoxicating allure of the purported authenticity of popular culture, which is part of a spectacularizing and market-oriented perspective of the culture sector. The intervention method is widely known: by emphasizing local culture, expressions of the local culture are encouraged in order to leverage specific characteristics of these locations' cultural legitimacy and create thematic spaces. The ultimate goal is to draw in new customers by increasing the options for consumption, whether literally through the addition of new pubs and restaurants or symbolically through the vigorous promotion of creative and cultural expressions. (Leite, 2013).

Since it assumes an attention to cultural values and local heritage as part of the visual and scenic accentuation of the urban space and the social practices focused on symbolic consumption, the idea of the spectacularizing of culture can be seen as a derivative of the concept of detraditionalization. The main result of gentrification processes that spectacularize culture is a distinct socio-spatial demarcation of public life centered on the desired or intended uses for these refurbished locations. This distinction frequently focuses on how these areas are inhabited, since public socializing is greatly influenced by the opportunities for social connection.

Findings from the case study

The multiple interests and social motives for interaction processes do not fit into a paradigm designed to promote a single dominant urban (commercial) use. Therefore, urban interventions like gentrification seem to clash with an understood lack of viability. In certain instances, it has been determined that the best way to lessen the consequences of such counter-uses is to further demarcate the regenerated places by establishing specific areas of cultural entertainment. The sophistication of certain homes that have been converted into fine dining establishments and hotels, the widespread conversion of areas for tourists, and the lack of focus paid to users and inhabitants in the area all seem to contribute to the development of flashpoints that, when repeated, results in a spatial arrangement that is in conflict.

This is considered a key contributor to any further loss of these spaces-an exhaustion. In many places, there appears to be a post-gentrification and counter-revanchist phase (Leite, *Cities' exhaustion: (Urban interventions and anti-ennoblement in Brazilian and*

Portuguese cities, 2010). Urban life, by definition, eludes any excessive control because it is the epicenter of the opposition that drives public life. Or urban practices are too destructive because they assume that a city can be built without taking into consideration the variations between people in their daily routines. Public Spaces in Postmodernity, by Leite, 2009. Social scientists have cautioned that urban intervention initiatives in historic centers need to focus more on the ambitions of their primary users and residents, including how people see heritage sites and the symbolic locations that help them create their many identities.

2.8 History of Architectural Emergence in Context of Valley

The traditional Newari way of life is renowned for its distinctive customs, diversity of spaces, and hierarchy of built and open spaces. No two Newari settlements are alike. Despite having comparable types of constructed heritage, roadways are similar in nature. The Streets in the Newari community are used for a variety of things and are not merely streets. (Nooraddin, 1996)It supports the foundation of the physical, social, and cultural systems. In addition, Street placement and the physical landmarks that line them are important factors. and those who care about intangible cultural legacies. The overall characteristics of the locality are greatly influenced by the legacy of the area. There is diversity among the residents of the Newari settlement in terms of their social and sociocultural backgrounds.

Any type of phenomenon has a different type of influence or no effect at all in different areas as a result of this diversity in terms of physical, social, cultural, and economic aspects. In terms of deterioration, commercialization, migration, and gentrification, this is accurate.

The former human-scaled habitat and its surrounding environment are now being destroyed on a nearly global scale as a result of recent economic expansion. Large urban areas and industrial facilities have grown, and this has not only led to the destruction of rural areas but frequently also to the construction of areas that are unattractive to live in. (Korn, 2007)

However, both for its own citizens and for the rest of the world, the Kathmandu Valley continues to be a haven of natural beauty and spiritual solace. But even here, there are evident signs of change, and the purpose of this program is to stop the wealth of the country's natural environment and cultural legacy from being sacrificed in order to increase economic prosperity.

The Kathmandu Valley is special because it combines a magnificent natural environment, which is bordered by the high Himalayas, with a man-made environment, including towns, settlements, and cultural sites that are still active parts of the local culture rather than mere remnants of a long-gone civilization.(Goodman & Mallgrave, 2011)

So, preservation must be a complete process here. It does not just involve specific monuments or locations, such as when such unique preserved things are used to illustrate the isolation of their survival in new contexts.

The Kathmandu Valley is a unique geographical feature that rises above its surroundings like an elliptical bowl and measures 25 by 19 kilometers. Despite being a relatively small portion of Nepal in terms of both geography and population, it has always dominated the nation politically and culturally.(Weiler, 2009).

The valley's richness is the result of two factors: its geographical placement within the Himalayas along one of the main roads connecting India and Tibet, as well as the very fertile alluvial soil that has historically provided a reliable agricultural base for the locals. Although there aren't as many drastic climate variations as in other regions of the continent, people can labor in their fields all year round, which has allowed for the development of a variety of agricultural structures.(Alexander, Neis, Anninou, & King, 1987)

As a result, some of the valley's early residents were able to invest more of their time in spiritual and artistic pursuits than just the basic needs of survival. It is challenging to distinguish Nepal's real history from its fabled history because the two are so entwined. The Adibuddha, a lake with a golden lotus that represents the Buddha's original form, is the central motif of Kathmandu Valley stories. The lake's barrier was opened and the waters were drained by the sword cut of the Tibetan Bodhisattva Manjushri, which marked the beginning of the valley's cultural history.

Legends are frequently the only sources we have for early periods to imply historical events. Although it is still uncertain where the very first inhabitants came from, the first significant population increase and the founding of a political organization took place in the 7th century B.C. This time frame is referred to as the Kirati period. Up to the second century A.D., it persisted. There are no examples of this period's art in existence today.(Dangol & Turin, 2019)

The Uchchavi Dynasty, which followed the Kirati and ruled from the third century A.D. until the arrival of the Mallas in the twelfth century, is mentioned in additional extant references. The first tales that scholars may have taken into consideration are (perhaps) those that Chinese travelers began to record in the 7th century A.O. Additionally, silapatras, or stone inscriptions, are still visible and dispersed across the Valley. The Vamsavalis contains very few chronological lists as well. However, the majority of the allusions are not to works of art or buildings, but rather to religious or political events. The Changu Narayan complex, which is described in an inscription from the seventh century, is the oldest shrine that is now known. Other monuments and locations, however, are more difficult to date accurately in terms of their creation and origin.

Even today, it is debatable whether Emperor Asoka traveled to the Valley after visiting the Buddha's birthplace, despite the widespread perception that the four stupas in Patan are his creation.

The palace of the Lichchhavi prince at the time was close to Deo Patan, according to the accounts of a Chinese traveler who lived in the 7th century. This is interpreted as proof that the location was the Valley's first capital. (Moughtin, 2007)

From King Mana Deva's reign in the sixth century all the way through the ninth century and then starting in the fourteenth century forward, there are inscriptive documents. There are many inscriptions dating from the Malla era to the 17th century, and there is extensive written evidence of events that occurred after the Gorkha takeover.

Religious art's earliest manifestations as a result of people's adoration for sacred forms can be seen in earth mounds, which are frequently found on hilltops, as well as in stones and rocks that have either been linked to legendary occurrences or are similar to deities. These may currently be found at the center of a significant temple or shrine and be connected to either Buddhism or Hinduism. But it's possible that those views were not their true beginning. Such unedited pictures may be seen at the majority of the valley's oldest sites, including Pashupatinath, Changu Narayan's shrine, and the two earliest stupas, Swayambhu and Boudanath. The earliest sculptured form discovered in the valley is thought to be a king's portrait from the fourth or fifth century A.D. This sculpture and other early examples of Nepalese sculpture appear to have drawn inspiration from Mathura and central Indian art. The Garuda of Changu Narayan, which was created around 464 A.O., also demonstrates the Gupta era's traditional Indian art influences. The well-known Vishnu Visvarupa, located at Changu Narayan, achieves

the same thing. Numerous sculptures produced in Nepal during the Lichchhavi era not only represent this style but continue it and enhance it. The Bengali Pala and Vihar styles, which had superseded the Gupta style, are evident in Nepalese art from the ninth through the twelfth centuries.(Alexander et al., 1987)

The Vaishnavite cult was practiced by the ancestors of the Lichchhavis, but starting in the 10th century, Shiva became the most revered deity. Instead of receiving inspiration from Tibet or China, exchanges with them tended to take the shape of Kathmandu Valley art exports.

The flow of skilled workers from the Valley towards Tibet throughout the 12th and 13th centuries was particularly significant. In Chinese archives, people like the architect-builder Arniko are mentioned.

Even though there are no remaining examples of Lichchhavi-era architectural works, the description of a building by a Chinese traveler from that era provides evidence of advanced craftsmanship. Therefore, it can be believed that their towns, temples, and palaces were already constructed to a high degree. According to records, the town of Sankhu and a few other minor communities in the eastern portion of the valley were founded along the trade routes to Tibet, and they were situated close to the previous capital of Deopatan.

By the end of the 7th century, Patan is claimed to have grown into a condensed, compact town, and one of the later Lichchhavi rulers was persuaded to construct Kathmandu as a result of the rising population of the villages on the left bank of the Bishnumati.

The history of the Valley during the 11th and 13th centuries is highly murky since disagreements between the various kings caused instability, which finally led to the Mallas taking over as the governing caste and replacing the Lichchhavis.

Under the leadership of the Mallas, Nepalese artists continued to develop architectural design and forms during the 14th century. A strong Sena influence may be seen in the bronze art that replaced the declining stone sculpture at the same time.

The expanding Tantric attitude had a significant impact on Nepalese art styles throughout this time. As a result of this impact, it becomes quite challenging to distinguish between expressions of strictly Buddhist and fully Hindu art. The significance of Shakti as the Mother Goddess and Shiva's female counterpart grew, and the horrifyingly aggressive forms of the Devi appeared more frequently. She was

installed in each of the Mallas' palaces under the name Taleju, and significant shrines were built to honor her.

The city of Bhadgaon expanded and became a significant trading hub in the 13th century. The Mallas divided their domain into smaller kingdoms after the middle of the 15th century as they stretched it into Tibet and all the way to the Ganges. Three kingdoms existed within the valley itself. Invasion from numerous Indian provinces and small-scale conflicts between valley residents and their mountain neighbors prompted the need for defense, which resulted in the aggregation of homes in villages and towns with congested courtyards and narrow roadways. Typically, these were situated on hillsides with terraced fields on either side. Many developed into trading hubs along the trade routes.

The streets and courtyards were tiled with squares of smooth, glazed tile, and the buildings were made of fired bricks with tiled roofs. (Towns and villages resembled one another in terms of appearance and personality. Guthis are groups of people who are interested in the worship of gods and the maintenance of patis, water tanks, and temples.

As seen by the growth of the royal palaces, significant shrines and temples, and even in the fortifications, the separation of the valley into three autonomous kingdoms allowed the arts to flourish through fierce competition with one another, but ultimately proved to be politically disastrous.

By the 18th century, the valley had reached the pinnacle of its economic success, but it had also hit a political low, which gave the most potent of the hill people's leaders the opportunity to attack and ultimately capture it. The three kingdoms, as well as several lesser kingdoms and tribes, were combined into a strong entity by Prithvi Narayan Shah. Since it became the center of the new country, the Kathmandu Valley has gained even more significance. It attracted more residents from the hills, who mainly settled on the valley's edges and made use of land along the slopes of the mountain bases. The homes were dispersed, typically made of straw thatch, and were less sturdy than those in towns and villages. (Kruft, 1994)

We must keep in mind the devastating earthquakes of 1833 and 1934 when evaluating the authenticity of the towns, communities, and individual structures. Scale IX and X earthquakes that struck Patan and Kathmandu as well as Bhadgaon, Harisiddhi, Khokana, and Bungamati severely damaged and destroyed many homes. The smaller

towns were nearly totally destroyed, while 70 percent of Bhadgaon was completely destroyed. However, because they were often built with better materials and craftsmanship, religious constructions such as temples sustained less damage than secular ones. And while many of the structures we see now are reconstructions or restorations, it's possible that some of them weren't the original ones.

A professional architect is "Architecture is the only art form that is utilitarian," stated Reese Rowland. That is why it has such a strong influence on our lives. It is where we live and work, as well as express our personalities and ideals. The shapes of architecture surround all of our relationships, dreams, and memories.(Kruft, 1994). Different architectural styles emerged throughout history, but the fundamentals of architectural design, both before and after modernism, remained the same, such as space creation, space definition, and the study of how light falls within a space. The use and connection of materials were the only things that had changed (Ibid). Modern architecture arose shortly after the industrial revolution in the 19th century, when new building materials became available. It was founded on the principles of modernization and social change. (Sauce, 2015). Modernist architecture is typically devoid of decoration and contains prefabricated or factory-made components. The construction elements are mainly glass, metal, and concrete, and the design stresses function. Early architectural styles that embraced art, crafts, and adornment gave way to modern architecture. Modern architects are philosophically opposed to old styles. (Erviansyah, 2020). The early modernist style, on the other hand, did not fully vanish from history. The Bauhaus in Germany was one of the most prominent structures of early modern architecture in the twentieth century. In 1919, an architect named Walter Adolf Georg Gropius designed it. Gropius followed in the footsteps of Charles Rennie Mackintosh and Sigfried Giedion, who pioneered modern architecture with an emphasis on function, minimal adornment, and a merging of balanced forms. The Bauhaus sowed the seeds of modern architecture and spawned a slew of other modern movements like De Stijl (The Style), Constructivism, and Expressionism. However, by the mid-twentieth century, modern design had shifted away from decoration as a pure form of avant-garde and aesthetic aim, resulting in identity-less objects. (Craven, 2020). Mid-century styles such as Functionalism, Minimalism, International Style, Metabolism, and Brutalism emerged. Many individuals dislike modern architecture because it lacks personal identity, the core of human-centered design, and contextuality. After all, it's prescribing how people

live rather than developing to fit their lifestyles. Despite the fact that most modernists reject contextuality, there is still a wide range of modernism because it is not the result of a single genius. Some attempted to humanize the design rather than reform the person, which is unlike what most modernist architects accomplish. Through the spirit of context, harmony with nature, and the resurrection of historical context to create a feeling of place, Frank Lloyd Wright and Louis Kahn explore the opposite side of modernism. (Erviansyah, 2020). In the 1960s, Carl Pruscha, an Austrian modernist architect who arrived in Nepal in the 1960s, planted the seeds of early modern architecture in the Kathmandu valley. Carl Pruscha was born in 1936 in Innsbruck, Austria, and studied at the Vienna Academy of Fine Arts from 1955 to 1960 with Lois Welzenbacher and Roland Rainer. He earned his MA in Urban Design from the Harvard Graduate School of Design in 1964 and worked for the United Nations in Nepal for eight years beginning in 1965. In 1978, he joined the Academy in Vienna as a professor of the basics of planning and building research, following a teaching assignment in the United States. He served as vice-chancellor from 1988 to 2001 before taking up the chair of habitat, environment, and conservation. ("About Carl Pruscha",2020). He joined a group of five young architects invited by Wallace Harrison to work on an urban planning project for the development of Downtown Manhattan (Battery Park, including the later World Trade Center) after completing his postgraduate studies at Harvard, but he soon returned to university to begin a dissertation on planning in developing countries. He was able to gain access to the UNO's library and archives while at the university. During his time with Harrison, he was deeply moved by Bernhard Rudofsky's (an Austrian architect born in Moravia in 1905) presentation "A Short Introduction to Non-Pedigreed Architecture" in the exhibition "Architecture without Architects." He preferred to look into the past of anonymous architecture to find new directions because it was definitely too early for truly new architecture. He was really interested in going to Tibet, but his instructor, Eduard Sekler, suggested that he travel to Nepal instead, because the Chinese would not accept UN consultants at the time. Professor "Eduard Sekler" of Harvard University was traveling around India in 1962, examining metropolitan areas and the dramatic changes brought on by modernity. He came to Nepal on the advice of a friend to discover the country's unique and naturally divine land during his visit. Recognizing the benefits of a well-preserved urban form, he saw the importance of planned development and historic preservation. ("Carl Pruscha",2016).

Carl Pruscha was brought to Nepal in 1964 by the United Nations to act as an expert consultant to the government, at a period when Nepal was just entering into contemporary development after the 104-year-old Rana Regime was ousted in 1951. In Nepal, the establishment of democracy was a major political movement. Soon after, a slew of technical assistance projects arrived from various countries and international institutions, but Nepal's experience with modern building types was limited. Over the next fifty years, a diverse group of foreign architects, including Robert Weise, David Dobereiner, Gotz Haagmueller, John Sanday, Kenzo Tange, Benjamin Polk, Tadao Ando, Louis I. Kahn, and others, worked and contributed to the country's architectural development. (C. Pruscha", 2017).

Carl Pruscha's mission was originally set for one year, but it was later extended to ten. He was active in the physical regional planning of Nepal on a national scale as soon as he arrived in the valley. His main contributions were to the construction of the Kathmandu valley master plan and to assisting Nepal in the preparation of a complete inventory of the valley's monuments and cultural assets. The inventory was published in two volumes with the support of the Austrian government and served as the basis for UNESCO's recognition of the Kathmandu Valley as a World Heritage Site. The title of the report was "Kathmandu Valley: Preservation of the Physical Environment and Cultural Heritage, a Protective Inventory." Professor Sekler soon became associated with UNESCO to produce the "Conservation Master Plan of the Cultural Heritage in the Kathmandu Valley" Master Plan for the project's implementation. ("Carl Pruscha",2016). The book also includes a "Physical Development Plan for the Valley," which is perhaps the most intriguing aspect of the book because it goes beyond simply identifying cultural heritage sites to projecting a vision for the Valley's future based on a "multi-nucleated growth pattern," in which urbanization is pushed to the outskirts, allowing fertile agricultural land to be utilized. (C. Pruscha", 2017). Pruscha took a pragmatist-romanticist approach, which has occupied the ideas of all Valley architects and planners of both native and foreign provenance. But it's moving to observe how this pragmatic romanticism motivated pioneers and residents to combine beauty with worldliness in their town and house designs for ages. ("Pruscha's Kathmandu Acharya, 2017). Pruscha also worked on the Lumbini Project with Kenzo Tange and the Government Centre Master Plan with Louis Kahn as a planner. Pruscha also worked as an architect, designing and erecting not only his own home in Bansbari but also the

Centre for Economic Development at Tribhuvan University (1970, with the help of Jorgen Rahbeck Thomsen) and the Taragaon complex in 1971. His first significant architectural demonstration project was the Centre for Economic Development (CEDA) building in Kirtipur, which was funded by the Ford Foundation. He was enchanted by the valley's rich traditions, culture, and old architecture, and he reinterpreted all of these aspects in his design to give the valley a modern architectural perspective. His CEDA building design attempted to merge the valley's physical, cultural, and spiritual landscapes while maintaining a contemporary expression. Using the existing terrace environment, he designed an eight-story structure that blends in so perfectly with the surroundings that it appears to be a continuation of man-made nature into a man-made structure. Bricks were his preferred building material because they had been a common building material for millennia, giving the Kathmandu Valley its unique place among Asian cities. Mr. Zenon Zielinsky, a structural engineer working for the Ford Foundation in Calcutta at the time, contributed by creating a specific prefabrication technology for concrete panels that eliminated the use of wood for ceilings and flooring. ("Carl Pruscha",2016). Although the structure was constructed during Kathmandu's early modern period, it took a post-modern approach that embodies the spirit of context, harmony with nature, and the resurrection of historical context to create a sense of regionalism.

Carl Pruscha's next major project is the Taragaon complex. Ambika Shrestha, the chairwoman of the Nepal Women's Organization, had the idea in 1971 to establish a Newar village in a nutshell, in which visitors from the West may be lodged for a period of time: artists, writers, scientists, researchers, and religious people. The establishment of a communal house with a library and a small open plaza to enable conversation among the guests was essential. Pruscha was quick to object to this plan, claiming that the family home would not be suitable for temporary visitors. ("About Carl Pruscha",2017). This contrasting viewpoint formed a vital concept in the creation of barrel-vaulted structures, which became the Taragaon's typical unit. The form and function of traditional Dharmashalas, barrel-vaulted structures within temple complexes that served as pilgrim shelters, a kind of "Pati," impacted the design. As a result, a central little plaza was established, with a cluster of 16 modest units gathered around a community building, for which the brick vault often employed for pilgrims' lodging was chosen over the valley's pitched roofs. The one-room flats are akin to

monastic cells in that they include a nightstand, a table, and a seat. Cooking and laundry facilities are offered in a tiny annex. Bricks are used to construct the walls, floors, vaulted ceiling, and even the built-in benches. The barrel vaults are constructed with one brick on each edge, with a second layer added after isolation with locally available bitumen. As a result, a uniform mass of bricks was created, which had a significant cooling impact. Rainwater that penetrates the bitumen evaporates and serves as a cooling agent. Larger units with bunk beds were built in addition to the conventional model. The mono-pitched roofs, which resemble desks, reach to the ground and are accessed via side steps. The two bigger common buildings are the hub of the entire complex, serving all other functions. The site's old terraced fields allowed for a staggered layout of all components, which are linked by brick-paved paths. These walkways lead to a village square that has been lowered in front of one of the common structures. ("Carl Pruscha",2016). The Taragon Hotel had nearly two decades of glory after its construction, but by the 1990s, it had been abandoned and neglected. Arun Saraf, a philanthropist and hospitality entrepreneur who brought the Hyatt Group to India, stepped in to help. He decided to turn the building into a museum in order to preserve, restore, and chronicle the Kathmandu Valley's arts and legacy. In March 2014, the complex was restored, renovated, and reopened. (C. Pruscha", 2017). He was greatly influenced by the valley's art, architecture, and tradition, yet he did not just copy it. He absorbed various features of valley architecture and reinterpreted them in his designs to create a modern architectural language in the valley. On the surface, it may be difficult for ordinary people, let alone architectural scholars, to understand that the Taragaon complex symbolizes a reimagined valley's architecture. To fully comprehend its architecture, one must first be familiar with the valley's traditional architecture. The Kathmandu Valley must have appeared undisturbed since the Middle Ages to visitors visiting for the first time. At the time, the Valley's architecture was still predominantly influenced by characteristics from the Malla Era. (Prabhakar, n.d.). The fundamental characteristic of 'Traditional Newari Architecture' is the central courtyard. Houses were connected together and erected around courtyards or in open spaces, which oriented sunlight and provided a shared space for interaction, enhancing the strong sense of communal solidarity. The conventional urban form was distinguished by its compact physical form, mixed-use concept, and design homogeneity. The symmetrical architectural concept, the aesthetic approach through the use of bricks and wood, and the homogeneity of design throughout the neighborhood all inspired building

elevations. The majority of building structures were designed on a human scale for human use; yet, some monuments, such as palace buildings, were built on a far bigger scale to stand out visually. Streets were vibrant in the traditional urban form, with purposeful integration of social, religious, and cultural activities within the physical design of streets and streetscapes. The width to height ratio was typically 1:1.5. (Chettri, 2019; M. N. Shrestha, 1981, p. 493). The historical traditional cities (Malla cities and towns) had the primary goal of forging a collective identity through the creation of constructed forms for social, defensive, and decorative purposes. Their spectacular town planning norms, which were based on a social and ritual planning system, largely followed the history of urban planning during these periods. The importation of the Western neoclassical form, on the other hand, interacted with the indigenous identity during the Rana administration. The grandness of buildings, vast Rana palaces, and open-fronted gardens were all a result of this time of urban form. Axially connected to the palace buildings were also broad roads (Wright, 1990). (Catalini et al., 2018)(p. 494). This, however, had no significant impact on urban behaviors; it simply introduced neoclassical architectural vocabulary to medieval structures. was a strolling city with traditional paths, and stone spouts were still the main source of water. The Capital must have seemed like an exotic land to those who first saw it, a place unlike any other in the world. It was these eyes, foreign eyes like Carl Pruscha's, that saw the beauty of what must have been a stunning and unusual city, and who produced the earliest documentation of Kathmandu and its environs. The foreigners who arrived here at the time researched and chronicled the Valley's culture for posterity. (Catalini et al., 2018). Individual drum-roofed pavilions now serve as exhibition rooms at the Taragaon Museum, leading to communal courtyards where performances, book launches, and social gatherings are held on occasion. Kathmandu's modern Chinese kiln-fired red bricks material he chose for its aesthetic and structural affinities with Kathmandu's historic Dachi brick structures bring the Nepali architect Joshi was going for to a very modern design. A letter dated May 13, 2010 which has been copied and blown up for exhibition at the Taragaon Museum provides insight into the complex's true design. He talks about how the drum-roofed structures that repeat throughout the Taragaon Hostel and give it a structural harmony with an almost classical underpinning were based on barrel vaulted structures—"a kind of Pati," as he calls them—he came across at temple complexes in Kathmandu in the 1970s, serving as pilgrim shelters. If form follows

function, the Taragaon Museum's fundamental form, which Pruscha refers to as the "prototype" for his design, can be understood as serving the same sheltering function as these Patis did for religious pilgrims. (Chettri, 2019).

Nepal was ruled by autocratic Ranas until the 1950s, and their love of Neo-Classical architecture (large scaled buildings to demonstrate dominance) prevented modern architecture from taking root in the country. With the country's opening to the outside world, it was not just a Hindu monarchy on the Himalayan foothills that was brought to the twentieth century, but also the century itself, which was swiftly changing with technology and dramatically altered by the two world wars. Nepal took its first steps into the modern era as well. (Chettri, 2019). However, after the 1950s, modernism began to flourish through governmental and international projects supported by foreign money and technical assistance. However, this had little impact on the local context. (Chettri, 2019). Carl Pruscha arrived in Nepal at a period when post-modernism had just begun in Western countries as an approach to placelessness and meaninglessness in modern architecture. People have already begun to despise modern architecture. As a young guy at the time who preferred to stare into the past of faceless buildings in order to find new directions, I believe the postmodernism movement was a crucial component in the valley's development of contextual modern architecture. He sought to employ indigenous materials and make the greatest use of them by understanding the context rather than importing new industrial modern materials. "Something existing in the past should be interpreted in order to locate specific functions of the present time," Charles Rennie Mackintosh remarked of Traditional Valley Architecture. In contrast to traditional architecture, Pruscha used clean straight lines, plain brick facades, no ornamentation, use of glass, and play of light and shadow to demonstrate the qualities of modern architecture in his building. As a result, it embodied the spirit of modernity in the Kathmandu valley. The reinterpretation of valley architecture in his plans to build a modern architectural language in the valley also symbolizes his desire to retain the spirit of place. The Valley received some hints about the type of modern architecture that was required through his efforts, which may be mirrored in the works of later foreign architects that came to Nepal and worked. Meanwhile, after a decade in the valley, he submitted his doctoral dissertation at the University of Graz in April 1974, summarizing his experience in planning for the Kathmandu Valley.

Pruscha was inspired to research the works of Kenzo Tange (Master Plan of Lumbini) and Louis Kahn while living in a strange country (Government Centre Master Plan-Family Planning and Maternal Health Center Building). Tange's Lumbini Project is the only project in modern Nepal designed by an internationally recognized architect that can be compared in scale and scope to comparable prestige projects in South Asia, such as the Dacca Capital Complex and other significant important complexes. Tange also developed the master plan's most critical structures. (Catalini et al., 2018). The Lumbini Museum is a prominent structure in the project. According to Uprety (2020), the structure is a superb example of regionalism since it is a perfect blend of modern style, regional characteristics of the surroundings, and Buddhist architecture. The Family Planning and Maternal Health Center Building, designed by Louis I. Kahn, also represents the beginnings of modern architecture in Nepal.

Lumbini is a Buddhist pilgrimage site in Nepal's Lumbini Province's Rupandehi District that was included on UNESCO's World Heritage List in 1997 as the birthplace of Gautama Buddha in 623 BC. In 1967, Burmese Buddhist UN Secretary-General U Thant paid a visit to Nepal, where he visited King Mahendra and discussed the restoration of Lumbini's sacredness. Kenz Tange, the Japanese architect best known for constructing the Hiroshima Peace Memorial Museum, was contracted to create a master plan with the help of UNDP and UNESCO. Despite being a member of the Japanese architect movement known as the "Metabolists," he took a unique approach to the development of the Lumbini master plan. The north-south axis (above) of a canal that bisects the land is straddled by a number of amphitheatres and enormous places for public assemblies in Tange's colossal master design for Lumbini. The north end is anchored by the museum, while the south end is anchored by the concentric circles of the sanctum sanctorum, the sacred garden encircling the Mayadevi Temple. A monastic zone, a library, and a visiting village are all part of the proposal. The Lumbini Museum is housed in a 1970s vaulted brick structure placed within the sacred garden area. (Shah, 2016).

Lumbini Museum's architectural statement, while modern in nature, also skillfully addresses the region's regional characteristics. Er. Sankar Nath Rimal was in charge of the structure of the building. The building's plan, which included a lot of arches and massive arched cantilevers in brick, had to be intended to withstand earthquakes for 500 years, which was a great task for Rimal. In the old city of Lumbini, Kenzo Tange

organized and cross-intersected cylindrical brick volumes, giving rise to contemporary architecture. (Dixit, 2019). The construction is lovely, with a sequence of vault roofs that are bitumen-coated on the outside to prevent water leaking through the roof slab. Knowing that large arches are more vulnerable to earthquakes than brick arches, why did Kenzo Tange opt for the cylindrical vault? It indicates that Kenzo Tange was inspired by the "Chhaitya Hall" and employed "Symbolism" in his design. The vast equal-sized cylindrical volumes intersecting at right angles at a height where the horizontal diameter of the point is horizontally tangential to the higher cylinders at its lower quadrant point are the museum's most remarkable aspects. (Tamrakar, 2017). The domed Buddhist Prayer Hall has an apsidal end and is split longitudinally into a broad nave and two aisles by two colonnades, with a stupa in the apse. Example: Cave of Ajanta. ("Evolution and Development", 2017). Similarly, the structure features huge brick vaults with no incredibly unpleasant negative gaps. Its robust existence as a building with good taste is demonstrated by the perfect balance of strength, durability, and attractiveness. The Lumbini museum building is an unusual contemporary architecture with a sequence of brick cylindrical blocks fitted with huge round windows. The brick exposure, the use of huge vaults and inviting apertures, the black semi-circular roof series, and proportionately large scale volumes and display spaces are all aspects that set this building out as a modernist example and a stride forward in Nepal's contemporary construction scene. (Development", n.d.). The internal walls are similarly exposed brick, and the flooring has a reddish color. The first-floor balconies, from which the ground-floor areas may be viewed collectively, are one of the many unique places meant to enhance the museum experience. It is accessible from the main level stairs and gives a spectacular level of display strategy. This was also done in response to the Terai's hot climate. The massive circular and semi-circular iron-framed glass windows, each with a height of up to 12 m for natural lighting, reflect one of the characteristics of modern architecture, namely large apertures with the use of glass. These window frames are strong enough to endure strong wind gusts and are hidden by the wall. Windows have been strategically placed throughout the museum to provide visitors with perfectly framed views and a changing 'dramatic effect of light and shadow.' The external vegetation and blue sky merge with the building shape, creating a natural and cultural connection between the floor, walls, and roof. (Tamrakar, 2017). Despite the use of a succession of brick vaults, the significance attributed to the construction differs from that of Pruscha's Taragaon Museum. The museum is an

excellent example of contemporary design with contextual characteristics, such as responding to the terai's hot heat and reinterpreting Buddhist architecture.

In the same vein, Loius I. Kahn's Family Planning and Maternal Health Center Building in Kathmandu is likewise a great example of contextual modern architecture. From 1970-1975, this project, one of Kahn's last, was planned primarily for governmental institutions. Kahn even drew up a master plan for the entire area, which was only partially implemented. The structure was meant to have two wings, one for administration and the other for the educational center, but only the administration building was completed. "Despite being a modern architect, Kahn wrestled with the historical, cultural, and physical contexts that impacted his design." (Tamrakar, 2017, p. 5). Working with simple materials (particularly brick and concrete), a great sense of space and light, a fondness for symmetry, and other aspects of Kahn's architectural language can be seen in this structure. A symmetrical combination of exposed brick piers and vertical strips of wooden windows was conceived by Kahn. A one-story exposed brick parapet with wide punctures enclosing enormous roof terraces (perhaps designed to be 'courtyards in the sky') capped the structure. (Rabifard, 2011). The structure is an early modern Kathmandu example that fits the time period of the Kathmandu valley. Despite a legal challenge brought by the Society of Nepalese Architects to the Supreme Court over the Ministry of Health's plan to install a metal roof over the terraces to generate extra floor space, the renovations were completed. This demonstrates a lack of knowledge about the importance of safeguarding contemporary structures as cultural treasures. Because of the ministry's blunder, the building's character has been completely altered. This also suggests that the architectural statement that Kahn attempted to provide for Kathmandu's rising modernity has been overlooked. Carl Pruscha's path of modern architecture in Kathmandu is an interpretation of the valley's socio-cultural, religious, physical, and political characteristics. He attempted to introduce a new flavor of contemporary architecture to a country that had recently opened up to the outside world, but not in the same way that modernism had blossomed in western countries. Intriguingly, their architecture grew out of their personal experiences in the Valley (Carl Pruscha and subsequently international architects working in Nepal), as they applied their knowledge from western colleges to realize their distinctive architectural concepts.

They generated creative ideas anchored in the area rather than propagating clichés from their countries of origin, drawing on the rich traditions here. (Shah, 2016).

2.8.1 Case of Kathmandu

The capital city of Kathmandu has faced pressures from gentrification and commercialization. Due to its market, people from all walks of life seek to set up shop in Kathmandu's center. Along with residents of Nepal from various regions, it is also common to find residents of India operating enterprises in Kathmandu. Newroad, Ason, Maru, and other major streets in the heart of Kathmandu serve as retail markets, while side streets are used for storage and wholesale.

People who work in the central area of Kathmandu use the interior areas, which have less commercial value due to access and location, as places to stay. People who live in Kathmandu's central business district find it financially advantageous to rent out their homes and live elsewhere due to pressure from commercialization. The physical, social, cultural, and economic qualities of the city have changed over the commercial growth process, which has led to eviction and exclusion in the city (Shah, 2016).

Along with business gentrification, Kathmandu has experienced gentrification due to tourism. Jhochhen/Freak Street was a hotspot for hippie tourists in the 1960s and 1970s. Due to the decline of this area brought on by international criticism of hippie culture and Nepal's negative reputation, trekking and adventure tourism took over, requiring a new spatialization of tourism, which resulted in the development of Thamel as a tourist area. Previously, Thamel was a "rustic rural locality only sparsely dotted with houses in the vast emptiness." Shakya Capital, space, and local company entrepreneurship created a domino effect. As a result of the Kathmandu Guest House's opening, a growing number of tourism-related businesses have sprouted up. Through the 1980s, as mass tourism grew, the commercial zone grew as well. The demographic, political, social, and cultural context of a place can change it in some ways. There was a generational divide by the 1990s. The younger generation's interest in global pop culture has increased; the royal massacre in 2001 caused a significant decline in tourist numbers; and the Maoist struggle (1996–2006) prompted internal migration from the rural to Kathmandu. With the help of these factors, several Thamel businesses started serving Nepali customers. (Linder, 2017).

Currently, Thamel is home to a market for trekking supplies as well as hotels, cafes, dance clubs, etc. Mr. Singh, whose ancestral house is in Thamel, claims that the

neighborhood has undergone significant transformation and gentrified in the last 20 years. Previously, this region resembled a small rural village; today, it is home to a variety of amenities, including a red-light district, hotels, restaurants, and retail centers. Due to earthquake damage, they were forced to abandon their ancestral home. He added that despite the neighborhood's unfavorable effects, they opted to stay there because of the sentimental significance of the place. "Including my family only not more than five family live here in Thamel, all locals are gentrified." Numerous developers came to purchase the property but we disapproved of their plan. The Thamel area itself may experience a variety of case scenarios. Without a doubt, Thamel has seen a unique form of gentrification that has altered the area's physical, social, cultural, and economic aspects.

2.8.2 Case of Bhaktapur

In contrast to Kathmandu, the situation in Bhaktapur is very different. Even though Bhaktapur is a Newari hamlet in the valley, its setting differs greatly from that of Kathmandu. Bhaktapur was able to avoid modernity because of its residents' socioeconomic circumstances, particularly because it is a predominantly agrarian culture with a caste-based social structure. The Bhaktapur Developmental Project was started in 1974 with the intention of improving the living and economic conditions of the Bhaktapur residents. There were four stages to it. During the 12 years of BDP and its subsequent follow-up, efforts focused on the following sectors were among its accomplishments:

- Town development planning and housing,
- Assistance to local town administration,
- Community development,
- Health education,
- Construction of buildings and roads,
- Restoration,
- Water and sewage systems,
- Economic stimulation,
- Landslide prevention

The BDP's influence went beyond only giving a lot of people temporary jobs; it also generated a lot of skilled laborers for the building industry. With the advent of BDP, Bhaktapur's ability to grow as a cultural city was strengthened.

One of the main sources of income for the Bhaktapur municipality and the local population is tourism. Before the earthquake, the Bhaktapur Municipality reported increasing numbers of visitors to Bhaktapur Durbar Square: 2,52,261 in 2012, 2,64,542 in 2013, and 2,90,891 in 2014. Following the earthquake, fewer visitors are visiting Bhaktapur than in the years prior—37,430 in 2015 and 1,89,350 in 2016 and due to pandemic last 3 years was worst situation for tourism business lots of venders, businessman left their work.

Locals currently run a wide variety of tourism-related companies, including lodging rentals, cafés, shops selling handicrafts and curd (Juju Dhau), among others. Locals claim that they run the majority of the companies in Bhaktapur. Bhaktapur's development as a result of tourism has helped many people's livelihoods.

According to Mrs. Kayastha, a resident of Bhaktapur, "There are not many foreigners here compared to Lalitpur and Kathmandu." Residents of Bhaktapur are those who work there. The majority of the tourism-related enterprises are run by locals. There aren't many people renting out their homes as hotels, but those who do haven't been forced to move. Thankas and curios shops are the only enterprises operated by strangers on rent.

In contrast to Kathmandu and Lalitpur, the center of Bhaktapur has managed to maintain its ancient Bhaktapur identity. BDP has been crucial in this because, in addition to carrying out restoration projects, it has also strengthened the local government, increased the local workforce, and preserved traditional crafts. Since Bhaktapur's goal has been to boost the tourist industry, the number of residents running tourism-related enterprises is also growing. But unlike in Kathmandu, enterprises focused on tourism have been able to coexist peacefully with the local economy.

CHAPTER 3. STUDY AREA OVERVIEW

Patan, which has a history that predates that of the Kathmandu Valley itself, is still a vital and thriving component of Nepal's capital city's rule. The city has always had a significant impact on the political, cultural, and economic life of the valley and the nation. According to Buddhist mythology, Ashoka, the Mauryan Emperor, first presented the town with a formal version of the Buddhist wheel of righteousness known as the Dharma Chakra. The four mounds, that are associated with Patan under the name Ashoka Stupas are situated on the city's outskirts. The two sets of stupas in Patan are connected by the city's main arterial routes, which cross at Durbar Square. Patan's central business district mirrors the Dharma chakra Layout. (2007) Tiwari Patan, once a fiercely independent city state, is thought to have been founded by the Kirat dynasty in the third century BC. The Licchavis later expanded Patan in the sixth century, and the Mallas further extended it in the medieval era. (Shrestha, 2015).

3.1 Study Area

The study area is in the heart of Patan and the hub of the city's commercial, religious, and cultural activity. Along Swotha Road Mangal Bazaar: The location is chosen as having the most potential for urban tourism and the greatest number of tourist-based enterprises. North of Patan Durbar Square is where this section is situated. Swotha Chowk is the

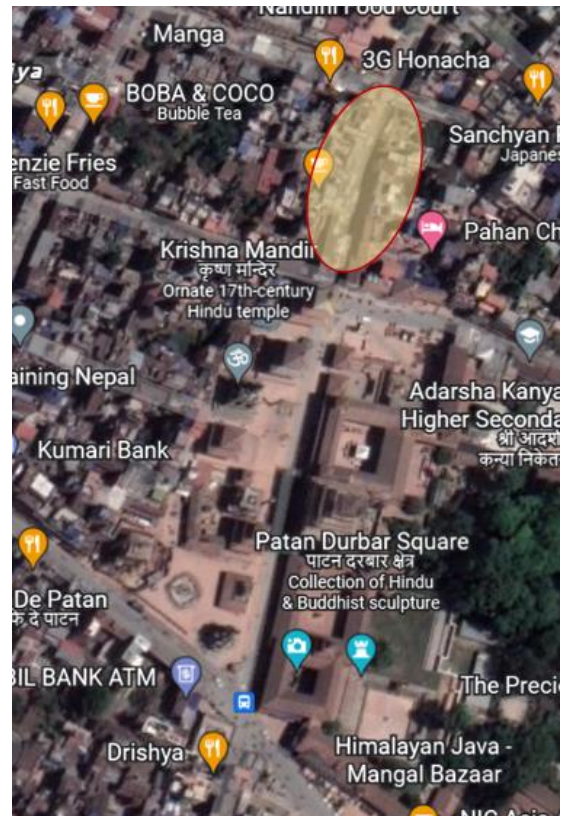


Figure 33:Map of Patan showing Study Area

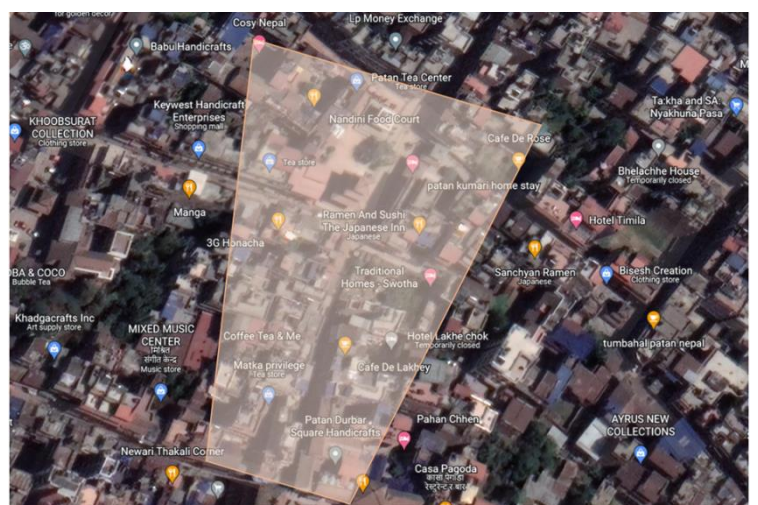


Figure 34: Study Area Along Swotha Road

starting points for the loop. Swotha Narayan Temple, Swotha Krishna Mandir, Radha Krishna Temple, are just a few of the monuments that can be found along this loop. Swotha Street is the Preserved Monument Sub-zone covers this area.

Locals from the Rajbangshi, Pradhan, Shrestha, Amatya, Shakya, Lakhe, Rajbhandari, and Joshi Families make up the majority of the population in this area. This section is home to several eateries, B&B locations, and paper and art craft shops.

Table 1: local business status on the basis of mobile ethnography

SN	Type of Business	Number of outlets
1.	Handicraft shop	14.5%
2.	Paper Handicraft & Souvenirs	45.4%
3.	Pashmina & Clothing	18.1%
4.	Art Gallery, Thanka and Painting	9.09%
5.	Restaurants & Cafe	27.27%
6.	Guest House, B&B	41.81%

3.2 Cultural Heritage Tourism

In a sense, Patan's cultural heritage tourism has fostered the enjoyment of the visual and performing arts; historic structures, locations, and landscapes; as well as a unique way of life, values, customs, and events. It has also benefited from additional support from abroad.

In the last 17 years except last 3 years of pandemic time, three specific sectors have seen an increase in the creative transformations of Patan's cultural heritage that have an impact on general sustainability: Cultural tourism, the revival of the domestic handicraft industry, the inclusion of historical preservation in municipal development plans, and community involvement in the maintenance and operation of local buildings and services are all examples of cultural tourism. (Tiwari, 2007).

Cultural tourism has served as a tool for economic growth, a source of cash for the city, a chance for employment, and an increase in per capita income for city people. Due to tourism and souvenir sales, the remaining family trades (metal work, painting, and stone work) have come back to life. There is a fee that is charged to visitors to Patan, with the money going into a fund for heritage preservation and tourism development. Some

of these earnings are going toward the preservation of intangible heritage, in addition to the preservation of monuments and spaces.



Figure 35:Swotha street

3.3 Cultural Tourism Based Business

One of the new ways to keep the city's economy afloat is through the tourism industry, which employs people and generates revenue for the local private sector.

Hotels, Eateries, and Travel agencies

Two different types of lodging have emerged in Patan. Both the first type of lodging, which is outside the city center of Patan, and the second type, which is located inside the setting that is historically significant, offer amenities that meet higher international tourism standards. Due to the oversupply of Kathmandu's medium-class tourist destinations, the latter form of lodging has been increasing in popularity. The main tourist season only lasts for around six months, with three months in spring and three in fall, so there is only a 40% occupancy rate year-round in hotels (Hamilton, 2009; Nepal Tourism, 2004). This demonstrates the need to draw tourists to Patan for more than just overnight stays.

The number of eateries opening in Patan's central district that specifically cater to tourists has increased. These eateries feature a wide range of cuisines, including Newari specialties like kachila, bara, and chhoyela, as well as continental and Nepali fare. The predicament shows how Patan's tourist attractions need to be expanded.

In Patan, travel firms and guiding services are expanding. The main factors influencing the location of travel companies in Patan are the relatively high rents and lack of available leasing space in Kathmandu.

The "City of Fine Arts" and the "House of Artisans" are two well-known nicknames for Patan. Tourists strongly praise Patan's handicrafts for their high level of quality. Tourists frequently purchase hand-carved wood and stone objects, in addition to bronze and copper statues, as keepsakes. Because the majority of handicrafts are created using techniques passed down from ancestors, workshops are situated in specific areas and are virtually always run by families.

Workshops for other talents, such as woolen carpet weaving, thanka painting, and aquarelle painting, may be found all around the city. Within the Patan core, there are roughly 221 handcraft producers who have registered with Nepalese (Nepal Academy of Fine Arts, 2013; Nepal Tourism, 2004).

Handicraft Stores

There are now more sales outlets and handicraft shops where tourists can shop for items that suit their tastes and budgets, including stone carvings, wood carvings, woolen carpets, dresses, paintings (traditional paubha and watercolor), paper masks, and metal statues made of bronze, copper, brass, and silver. The Durbar Square Area is home to the majority of handicraft shops. The majority of stores are run by families and give the locals extra money. Most of the raw materials used in these stores are sourced locally, which creates more jobs.

3.4 Patan Conservation and Development Program

The main goal of this action program, which was carried out in Patan between January 1992 and June 1998 and was funded with aid from the Federal Republic of Germany, was to combine preservation efforts and requirements for Patan's cultural legacy with its redevelopment requirements. In order to evolve and apply participatory procedures, the program used novel approaches to conservation and development work. Working within a city-scale program framework that included heritage documentation, area preparation, problem-specific action plans that took development needs into account, institution-building, capacity-building, and awareness-raising activities, each activity became a forum for the public and private sectors to engage in conservation and development.

The Department of Archaeology, the Department of Urban Development and Building, the Ministry of Local Development, the local community, and a number of international and domestic NGOs were among the collaborating organizations that were coordinated by the Patan Sub-Metropolitan City Office.

Program components for Patan:

- Inventory and documentation of cultural heritage (temples, hitis, dabalis, inars, jharus, patis, sattals, bahas, bahis, chaityas,
- Monumental restoration, public space rehabilitation, hitis, ponds, etc.
- Pilot programs comprised both development- and conservation-related initiatives.
- Monumental repairs that are urgent

More than \$1 million has been invested in various conservation and development projects in Patan since 1993 through PCDP. The project considerably increased the local professionals' capacity for creating action plans for development and conservation.

Adaptive Reuse

Traditional homes have been significantly replaced as a result of changing economic conditions and social attitudes. Changes are also brought about by the traditional form's failure to meet the demands for commercial space. Commodifying the material design and shape and marketing it is one technique to show the utility and commercial feasibility of traditional homes. Three secluded traditional homes provided bed and breakfast options for travelers with the help of UNESCO, the PTDO, and local business owners.

Patan Tourism Development Organization: An NGO with a mission

The PTDO was founded in 1995 as an NGO with the goal of promoting tourism while preserving the city's unique cultural and architectural heritage. Since then, it has engaged in a wide range of endeavors, including the publication of guidebooks, the promotion of alternative heritage tours throughout Patan, the organization of unique music and dance performances, the exploration of new tourism products, the conversion of traditional Newar homes into high-quality tourist accommodations as pilot projects, etc.

CHAPTER 4. FIELD OBSERVATION, SURVEY, CASE STUDY & FINDING

4.1 Swotha's Belongings

4.1.1 Local Business history:

Business Status

Shakya craftsmen are currently not the only people working in the statue manufacturing and retail industries. The Maharjan families are one of the growing numbers of families working in this industry. They no longer do agriculture, the family business. For many years, Ram Maharjan assisted the Shakya family in making idols. He then launched his own business. He established his own factory twenty years ago. He has about 100 Bengalis, Tamangs, and Maharjans working for him. The conventional approaches have been modified to make them simpler and quicker. China receives over 80% of the products that are sent there. Such an endeavor to produce statues in large quantities puts traditional workers and small-scale Shakya family businesses into competition.

Producer and retailer of handicraft goods

In comparison to earlier times, fewer families that have made statues as a livelihood still exist in Patan. Since Gyan Bahadur Shakya has been involved with this craft since he was a little boy, He manufactures using a traditional method. the deities. Manufacturing has become simpler thanks to modern machinery. His clients are Tibetan Lamas, mostly. His house is where he does *Jyasa*. He claims that it has been For at least 360 years, his family has worked in this industry. Previously, the family handled the manufacturing, but today he hires distant relatives and their Shakya family kin for superior deities. A human does not complete an idol. A certain relative completes a particular assignment. He had attempted to hire outsiders to do the task due to the rise in demand, but he discovered the products to be of low quality, so he began hiring his relatives.

Honacha

The family-run restaurant Honacha is well known for serving ethnic Newari cuisine. The family owned and operated restaurant has a long history. When Honacha was founded is not known with certainty. Before 1990 BC, according to the Honacha family, the restaurant served Newari food (1934 AD). In order to feed the starving farmers in Swotha, Krishna Lal Byanjankar, who was originally from Honley (Chysal), opened a

tiny store. Since that time, the store has been offering ethnic Newari food. Honacha new branch is located in the center of Swotha road Lalitpur Durbar Square in Patan, Mangalbazar. The interior, exterior, and menu of this establishment all still have much of their former charm. One of those situations where a family member's vocation is perpetuated The Newari menu is created using the conventional method. The family members make up the working group. Anyone is welcome to eat there. This location has a characteristic Bhatti feel about it. This situation can serve as an example to others. Other restaurants that are opening up in the study region are more specifically geared toward high-end customers.

4.1.2 Accommodation history:

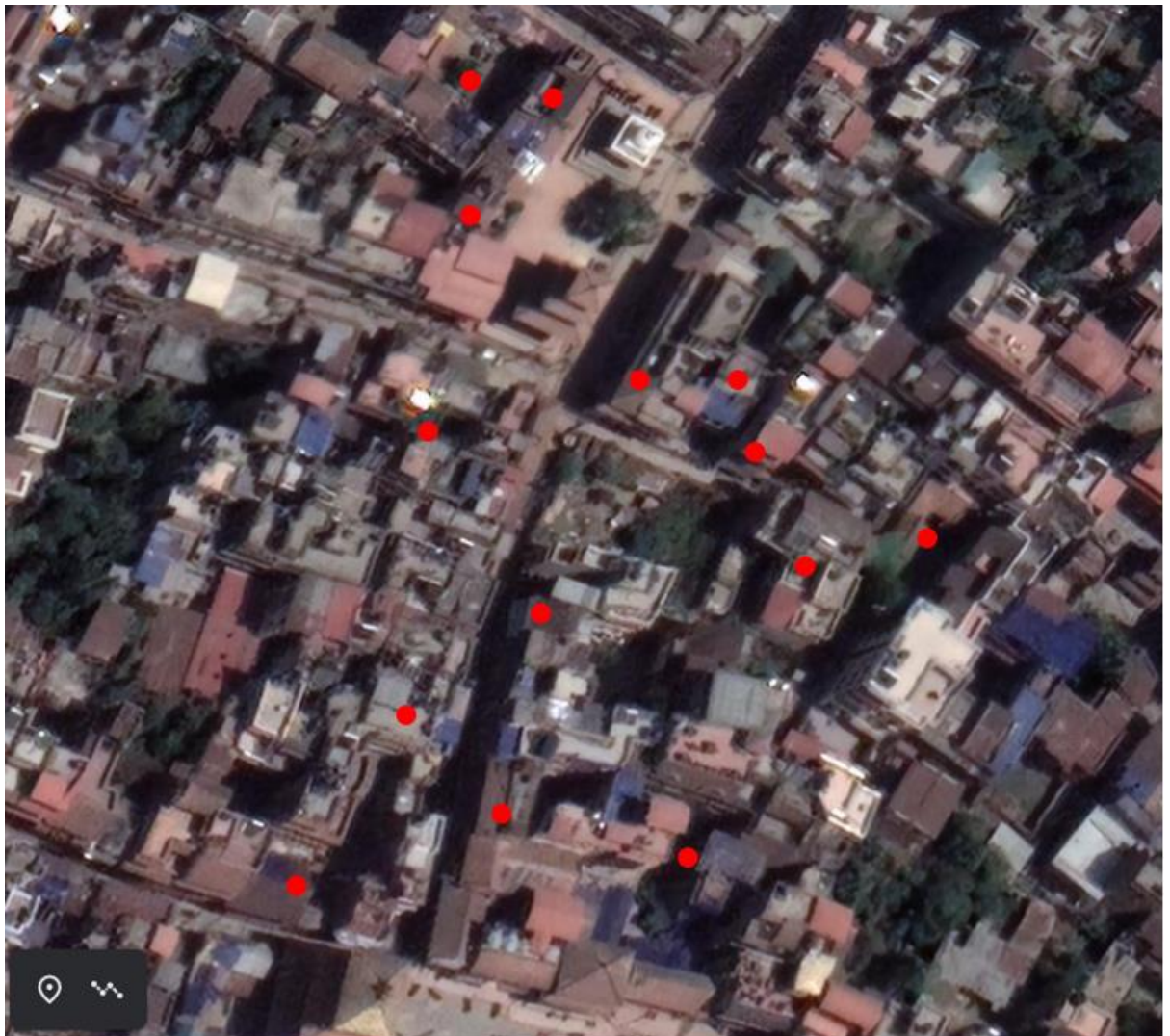


Figure 36: Accommodation buildings at study area

The rise in the number of high-quality accommodations that renovate historic Newari homes is one of the trending industries in the studied region. Even in classic, high-quality lodging, there are numerous varieties to accommodate the varied amenities.

Cosy Nepal

Several traditional homes in Patan are managed by Cosy Nepal, a French-Nepali company, all of which have been modernized. About 12 years ago, Cosy Nepal began renting. It collaborates with specific households. Cosy Nepal is currently partnered with several homes in Patan, lots of which are traditional Newari homes with contemporary amenities, and some other are metal /R.C.C. structures with traditional features. Several projects are still in progress.

Cosy Nepal maintains the accommodations and provides services in exchange for the households' investment. This organization offers a variety of possibilities, from basic single rooms to family apartments with kitchenettes. Lots of rooms run by Cosy Nepal, according to Mr. Jitendra Shrestha. Cosy Nepal offers a variety of accommodations, such as single, double, and apartment-sized rooms for stays of up to three weeks; two-room units, apartments, and studio lofts for stays of up to three months; as well as houses and duplexes for stays of six months or longer. There are several jobs created for Patan housewives and students, primarily for assistance, maintenance, and housekeeping.

At a fork in Raghubansi chowk is where you can find Yatachenn. Two public courtyards and one private patio are visible from this apartment. After constructing a portion of his home out of R.C.C., Jitendra Shrestha, the owner of Yatachenn at Raghubansi Chowk, Swotha, began renting out rooms to tourists in 2000. Later, he restored the surviving houses' other half in the style of the Newari people while also renting out more rooms to tourists. He relocated the kitchen to the ground floor, which ultimately turned out to be useful. Social interaction and accessibility were simplified as a result.

He got into this field because of his own aesthetic preferences and passion for the arts. He even had some personal experience working in the hospitality industry. He developed this excellent accommodation because there was an increasing need for lodging of a high caliber, there were rooms available, and he was aware of the significance and future potential of heritage. Tourists come in second, followed by expats in the majority, and barely any Nepalis. Tourist-based enterprises are expanding in this region to supply the facilities aimed at these groups.

I asked him how much money was needed to run such a facility, and he answered that while it initially costs a lot, once it gets going, it is quite profitable and immensely satisfying.

Mr. Jitendra asserts that the advent of high-quality lodging has significantly altered the neighborhood in comparison to earlier times. The residents of this neighborhood came from wealthy families. The fight between brothers or family members over who owns the land has been a significant social feature of traditional Newari families.

Most residents relocated to bungalows outside and abandoned this neighborhood. Due to limitations in space and construction, the majority of residents were service providers, and their living standards could not be supported in a traditional Newari house. Working class folks had trouble renting many homes. The standard of living was very low. Since the majority of people did not reside in this area, they paid little attention to maintaining or cleaning the surroundings. When contrasting the past and present, it can be said that this neighborhood has undergone a certain amount of revitalization because a variety of new economic activities are emerging there and a large number of individuals are returning to invest in local businesses.

The Swotha region has developed into a tourist hotspot, which will benefit the tourism sector going forward. The area has undergone a significant socio-economic shift, according to Mr. Jitendra. The number of stores, eateries, and viewing locations has increased. The price of land in the neighborhood has soared by nearly ten times, while the rent has climbed by around three times.

In addition to this, people's mentalities are changing. People in his neighborhood have started placing value on cleanliness, adding potted plants to the area, and taking care of stray animals. This has only been done in a particular location in Swotha. Even so, the Newar community in other locations lacks a sense of order, hospitality, and conservatism. People in Patan need to modernize their lifestyles, affect change in the neighborhood, and prioritize hygiene. It is our responsibility to keep Patan charming.

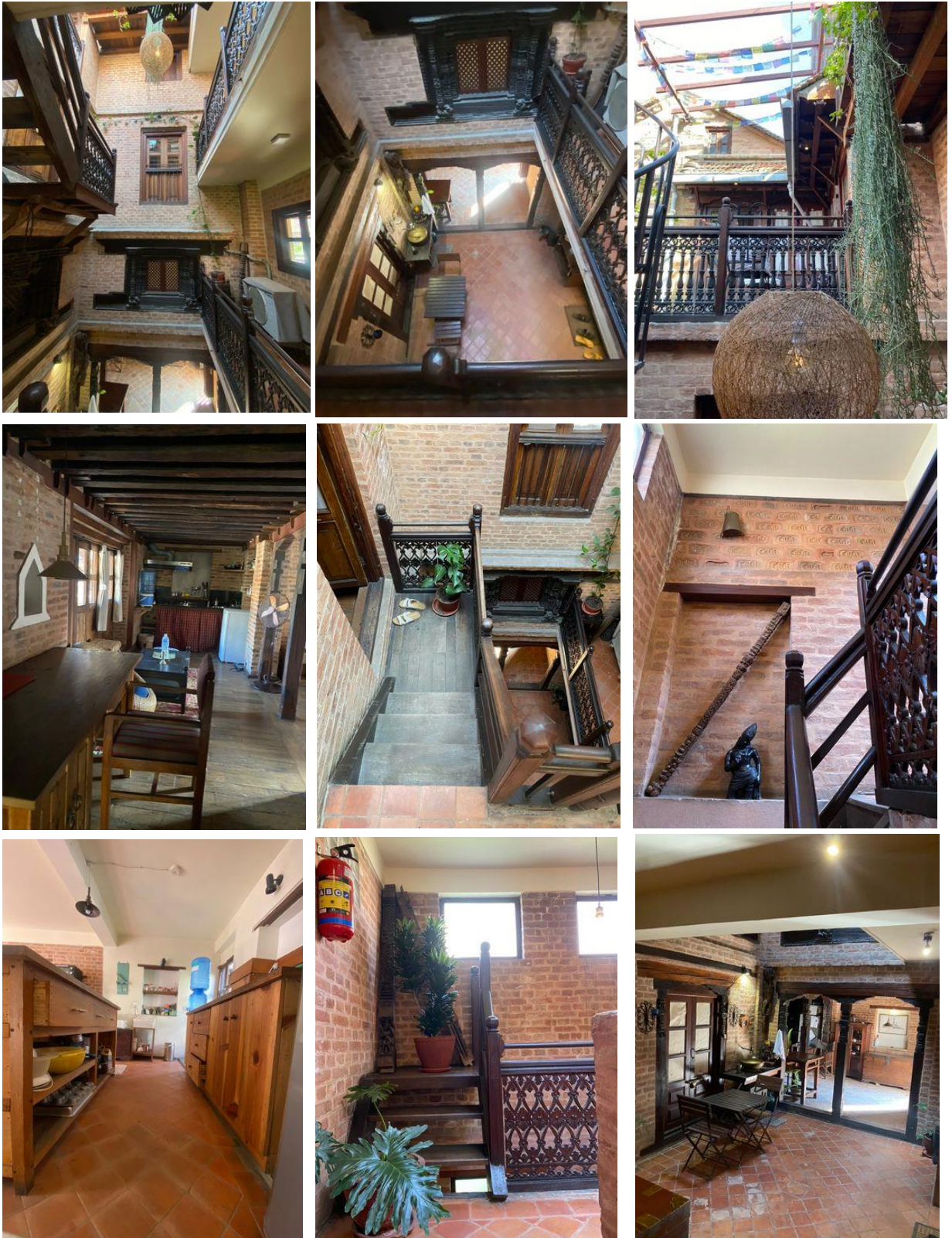


Figure 37: Head office Of Cosy Nepal

There will be rivalry in the market for accommodations if there is a constant expansion in lodging options in the area. There won't be any detrimental effects on the community

as long as the area is home to high-quality tourists. The cost of high-quality lodging ought to be uniform.

The owner of Dhakhwa House in Ikhachen, Mr. Prakash Dhakhwa, joined this project 14 years ago. He manages the Dhakhwa residence alongside his family. He was inspired to invest in this field by Mr. Jitendra Shrestha and his previous experiences in the hospitality and tourism industries through his cybercafé and handicraft business, respectively. In addition to providing high-quality lodging, his family also offers, as needed, cooking lessons by his wife and daughter, mountain biking tours by his son, local tours into connected rows of courtyards sharing stories of each courtyard, classes for making aila by his mother, and participation in celebrations like Mha Puja.

Dismantling the staircase core, installing new steps, installing modern facilities, structural retrofitting using steel bracing, and adding a floor using steel were the main



Figure 38: Dhakhwa House

alterations that needed to be made to their home. He had intended to begin by remodeling two spaces, but as he went along, it became clear that the entire house required attention. The house needed roughly 50 lakh in renovations. Mr. Dhakhwa claims that with the opening of this institution, the area has undergone tremendous transformation. People in the neighborhood stopped throwing trash outdoors in the courtyard, making the environment cleaner. In the courtyard, new handicraft shops have even been established.



Figure 39: Under construction guest house project of cosy nepal

Traditional Homes Swotha

Typical houses are boutique B&Bs of the type run in Swotha on a lease basis. After the home's owner left when he could afford a car, 12 individuals were able to rent it out. This Pradhan family home has been leased for 20 years; the owner is a US resident. For the past 15 years, Traditional Homes has been working to preserve Patan's art and culture. It has been run by a partnership of six people, one of whom is Ar. Prabal Thapa,

with the others working in the hospitality, travel, and tourism industries, as well as the food and beverage industries. Around Rs. 2 crore was initially invested in this Swotha Home, according to Ms. Sabina Byanjankar. The many modifications included the removal of the R.C.C. slope roof on top, the replacement of some decaying wood, and the addition of contemporary facilities.

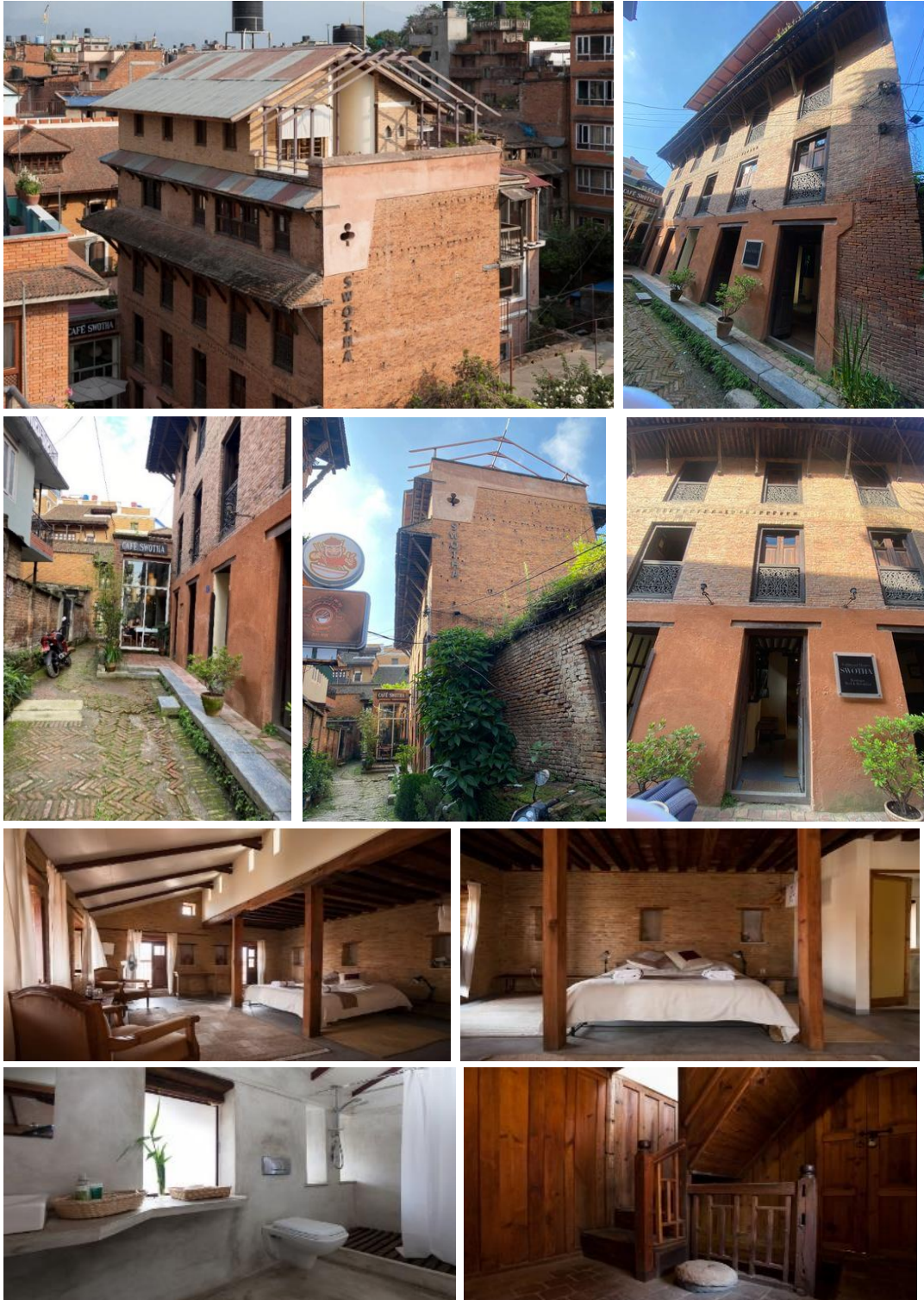


Figure 40: Swotha Traditional House

Café Swotha is also housed in traditional residences. many employees in total are employed in positions such as accounting, cooking, housekeeping, management, and security, among others. According to manager, there are currently lots of traditional residences in the Patan area alone, down from 13th when they were originally registered on Trip Advisor, Airbnb and cosy nepal. Many people are not registered with establishments that provide lodging nearby. Maximum of visitors are tourists; some visitors have stayed here before and are coming back. Nepali tourist also has come to stay here to experience living in a traditional home. Due to an increase in hotel remodeling projects, this neighborhood has seen a positive transformation over the years, and Swotha is now a well-liked location for conventional lodging.

The Inn, Swotha

One growing trend in Swotha is the rise of business-related home purchases in the neighborhood. Due to the frequent family disputes over land partition in Newari Settlement, this practice is growing in Patan.

Four brothers once owned the property. The property could not be divided due to the limited entry because it would waste area. Three of the families were wealthy, had relocated, and had been residing somewhere for a considerable amount of time. However, one of the families residing there had a poor economy. The remaining family did not make any repairs to the house because of the various owners of the structure and the state of the economy. The other families expected the family residing there to handle the repairs because they didn't care about them. The house's condition continued to deteriorate.

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The property wouldn't be worth much if it were sold separately. The family that was residing there was forced to leave, and they sold the entire land since they could not afford to buy it all. The land was not purchased by the other brothers or as a whole. The





Figure 41: The Inn

proprietors partnered to purchase the land. The Inn originally began as a project demonstrating how to renovate existing homes with traditional Newari architecture.

4.2 Residents' Experiences

The construction of a B&B in the heart of Patan has encouraged the creation of new restaurants, galleries, and shops selling local crafts, and the number of tourism-related enterprises is growing. Most B&Bs, rental apartments, and guest houses are opening in inner courtyards and alleys away from Patan's main streets and daily traffic. As a result, Patan's inner courtyards a feature not included in package tours have become more accessible to tourists from abroad. As a result, the owners of homes with courtyards now have a new possibility. The roads in Patan were what determined development or commercialization, and buildings next to any street have always been more valuable economically than houses inside courtyards. The owners of homes in courtyards have a disadvantage because their residences are cut off from the commercialization aspect, while street homeowners can build up shops or rent out the ground floor for shops.

The home of Mr. Raghuvanshi, a Swotha inhabitant, is situated next to Patan Durbar Square in an alleyway western side of Swotha Narayan along the Swotha Krishna Mandir, Radha Krishna Temple. According to him

"Our family origin was Raj Khalak Malls." During Prithivi Narayan Shah's conquest of Nepal, he searched and murdered every member of the king's family. So the king's second son changed his name to Raghuvanshi for survival. "Swotha was one of the parts of Durbar Square that belongs to the king's second son, while the main Patan Durbar Square belongs to the first son of the king." It was also called Swotha Durbar Square at

that time. The existence of Ku jhya demonstrates the presence of a king's family in the past. At that time, the King's son built the two Radhakrishna mandirs in front of their palace for his two queens, one in the Sikhara style and another in the Pagoda style. "

The pagoda-style temple just finished reconstruction work in the old style. But the existing white dome-topped mandir is not a pure form of the older temple, and locals and conservationists are trying to reconstruct it to its original form, which was shikhara style.



Figure 42: Courtyard face buildings and Street face building business opportunity

Miss. Raghuvanshi runs the home stay on her own, according to her. she worked in the office at Kupadole for 15 years. During the earthquake of 2015, her older dwelling fully collapsed, but fortunately nothing bad happened to her and her family. After her family moved into a recent house, which was previously used as a fully guest house, now they partially live in that house and partially make home stay, which she runs by herself. She does not work in an office anymore and runs the homestay, which was much more

satisfying before the pandemic. COVID harmed the business a lot. For three years, there was no business, which caused some financial difficulties at that time, but after the COVID pandemic is over, tourist visits are increasing, which hopefully will make everything well.

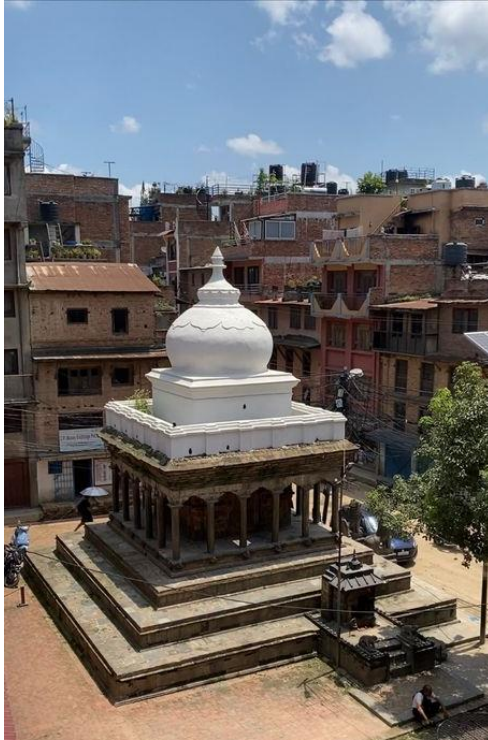


Figure 43: North side Radha Krishna Mandir



Figure 44: South side Radha Krishna Mandir

According to her, tourists needed clean and comfortable bathrooms, but they did not want fancy bedrooms, food etc. They prefer more local stays, as well as local food, culture and also feel good when we use our traditional greeting way rather than saying "Sir, Mam" in every sentence and running after them.

The home of Mr. Dangol, a Swotha inhabitant, is situated close to Patan Durbar Square in an alleyway behind Swotha Narayan. Traditionally, tourists traveled mostly along major avenues through Patan Durbar Square. Due to the development of B&Bs, travelers are currently exploring Patan's inner alleyways and lanes. A variety of tourist-oriented businesses are growing up close to the B&B, along with the B&B. It makes me very happy when visitors stop by to take in the culture and architecture of the inner streets. I believe Patan is making progress in a positive direction. Mrs. Dangol outlined how her neighborhood's residents are cooperating to advance society in order to boost tourism. Despite the fact that members of our community have always cooperated, there is a stronger sense of community and a greater tendency to socialize.

Mr. Dangol claims that there are foreign-owned art galleries, restaurants, bed and breakfasts, and guesthouses, some of which work in collaboration with locals. Numerous employment opportunities are being created here. There is a perception that working in the hospitality industry as a housekeeper, servant, etc. is not something that society would support.

However, the creation of these occupations has provided employment chances for numerous unemployed individuals as well as housewives from Lubhu, Bhaktapur, Lele, and a small number of Patan residents.

Businessman Mr. Maharjan at Swotha claims that locals' perspectives have changed as a result of construction permission limits, observation of B & B restorations, and the inclusion of traditional components in contemporary R.C.C. structures to draw tourists. People wish to build new R.C.C. homes that are reminiscent of historical conventional architecture.

There has been a growth in tourism-related businesses in the Durbar Square Area. Rental housing geared at foreigners in Nepal is expanding as a result of Nepal's seasonal tourism sector. Many expats are currently living and working in Patan, according to the opinions of inhabitants during the study.

According to Mr. Shakya, the development of tourism still has a way to go, when visitors enter Patan, not even the most basic amenities are available. Even toilet facilities are lacking. The municipality needs to have a vision for Patan that emphasizes tourism. Long-term growth could be haphazard without a clear direction from the government. There are currently no issues specifically related to tourism or other tourism-oriented industries.

The business sector in Swotha that is focused on tourism is growing every day. One of the locals gave an explanation for the rise in local commercial demand. He noted that there are lots of offers coming up for housing. Many people want to purchase my Swotha home. It is the ancestral home of my family, who have resided here for many years. Another time, a German foreigner offered to rent my entire house so that he could operate a pizzeria. Although it was a terrific opportunity, my family has a strong attachment to this location. Many families in the neighborhood rent out their entire homes to these companies. For us, there is nowhere else like our neighborhood, community, and religious center.

Mr. Maharjan is not a native of the area. About 18 years ago, he bought the property from the Raghuvanshi brothers because their brother made metal crafts. Properties are advantageous because they are close to historic sites. The Maharjan brothers bought the property due to the opening of the Nandani handicrafts target for tourism. Recently, on the ground floor, Mr. Mahajan ran the coffee shop. Later on, he intended to open the galley house of metal status. On the first floor, he opened the gallery space for people to visit and buy if they were interested. Above, all the floors are prepared for tourist guest rooms in collaboration with the cozy Nepal. The well-known metal sculpture artist "Kalu Kumar" resides in Okbal and provides the status in Nandan handicraft. Mr. Mahajan's minimum price of status is 1 lakh and the highest cost is 8.9 lakhs.

Ar. Rohit Ranjitkar claims that there are numerous homes in inner courtyards in Swotha and other areas of Patan where the owner only utilizes a portion of the home while renting out the further rooms to foreigners or tourists. He believes that as long as no one is forced to move from the area, there won't be any harm done to the neighborhood. Within the research region, there is social, cultural, economic, and psychological variety, and these factors vary from family to family. In some situations, the family disputes were so severe that selling their ancestral homes looked like a better option than staying put. There have been instances where a family's financial situation was so dire that selling the home was the only option. There are instances where folks had no choice but to move out and rent the property because they could not avoid the financial gain. There are instances where the family continues to reside there while also renting out the property. There are instances where a family resides there while also running their own business out of the home. Despite the increasing economic pressure in the neighborhood, some families regard the local social ties as being so strong and irreplaceable that they are unwilling to leave that space.

4.3 Architectural modification in Swotha

A purposive survey having sample size (N) 25 and building case study of the research area were carried out to ascertain the elements that would make up the area's new architectural character.

4.3.1 Social and Economic Scenario of Swotha

5. Are you a native resident of Patan or have you immigrated here?

24 responses

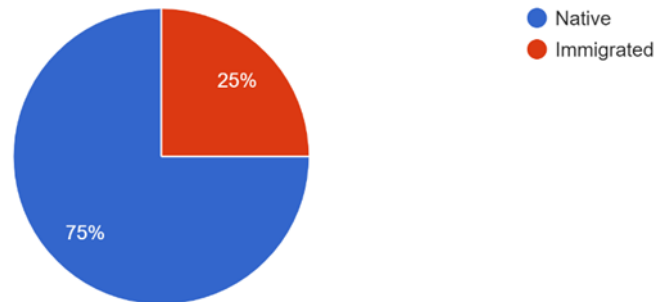


Chart 1:Residents Type

A survey was conducted in the Swotha road in order to determine the composition of the new space uses. In the past, Swotha had retail stores, supermarkets, tea and coffee shops, etc. rented out by home owners. Swotha is currently commercialized with restaurants, rental properties, and shops selling wood, metal, and paper crafts, as well as Thanka paintings.

3. Education

24 responses

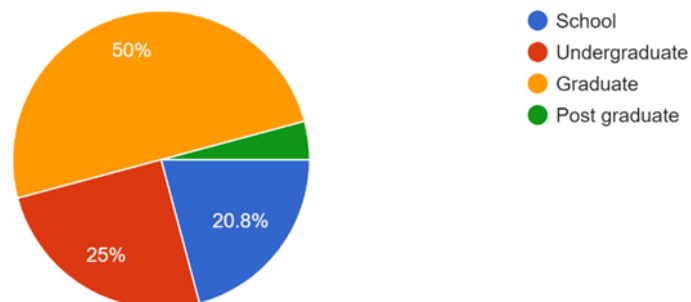


Chart 2:Education

A purposeful census revealed that 75% of the population is indigenous, whereas 25% of immigrants came for work or commerce.

A purposeful survey revealed that in the area, 50% of people hold graduate degrees, 25% hold undergraduate degrees, 20.8% of the population has completed their education, and 5% hold postgraduate degrees.

8. Occupation

24 responses

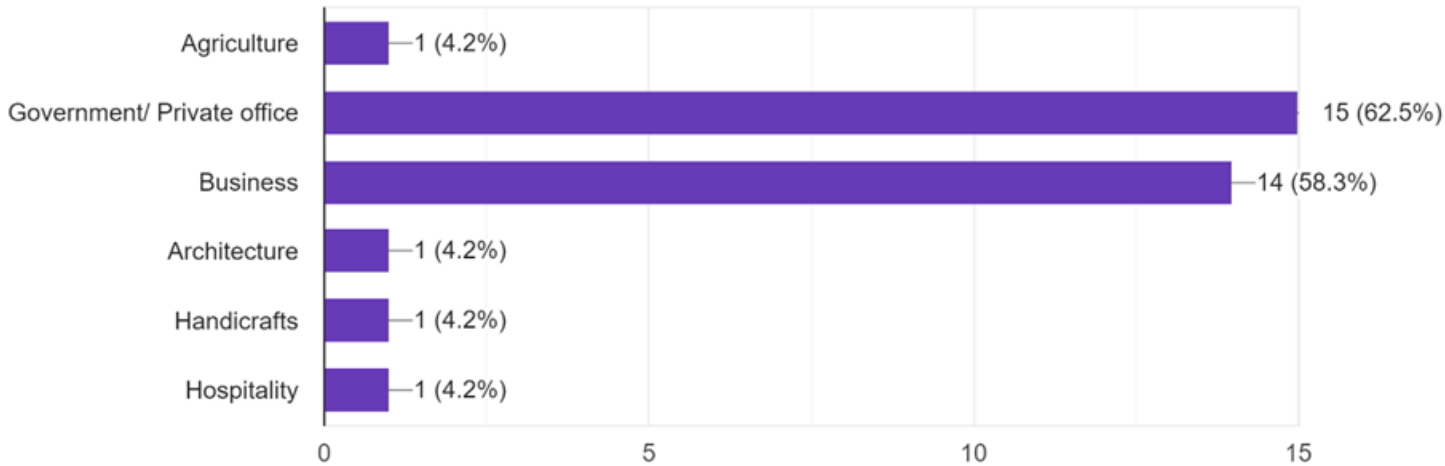


Chart 3:Occupation

An intentional survey found that 62.5% of people work in the public or private sector, 58.3% are entrepreneurs, and 4.2% of residents are architects, 4.2% produce handicrafts, and 4.2% work in the hospitality industry.

9. How do you feel about your income?

24 responses

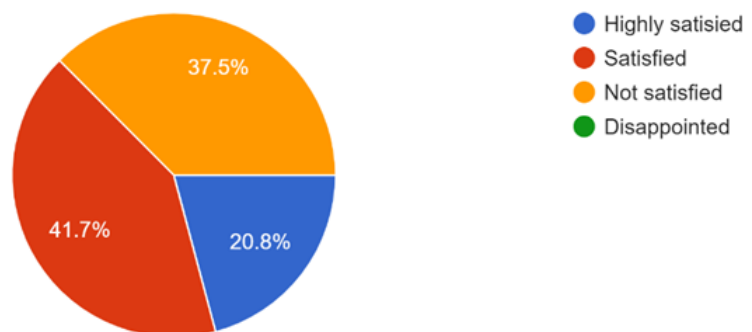


Chart 4:Income Satisfaction

According to a purposeful poll, 41.7 percent of residents are happy with their money, 37.5 percent are unhappy, and 20.8 percent of locals are extremely happy.

11. House ownership?

24 responses



Chart 6:House ownership

An intentional poll found that 12.5 percent of homes have been bought and are being used solely for financial benefit, and that 20 percent of properties are held by locals, partially rented out and partially utilized by the owner. Another 20.8 percent of residences are owned by locals and used by locals.

12. How old is the building

23 responses

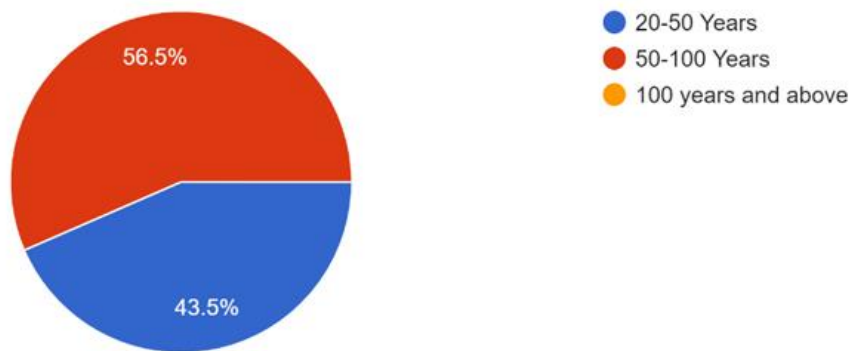


Chart 5:Building Age

16. What is the current use of the building?

24 responses

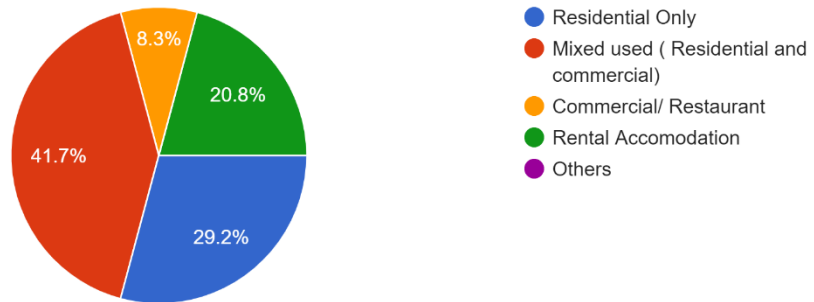


Chart 8:Use of Building

An intentional poll found that 43.5 percent of homes are between 20 and 50 years old, while 56.5 percent of residences are between 50 and 100 years old.

According to an intentional survey, 41.7% of buildings are mixed-use (residential and commercial), 29.2% are utilized exclusively for residential purposes, 20.8% are rental properties, and 8.3% are used for commercial/restaurant purposes.

14. What are the changes in this building ?

23 responses

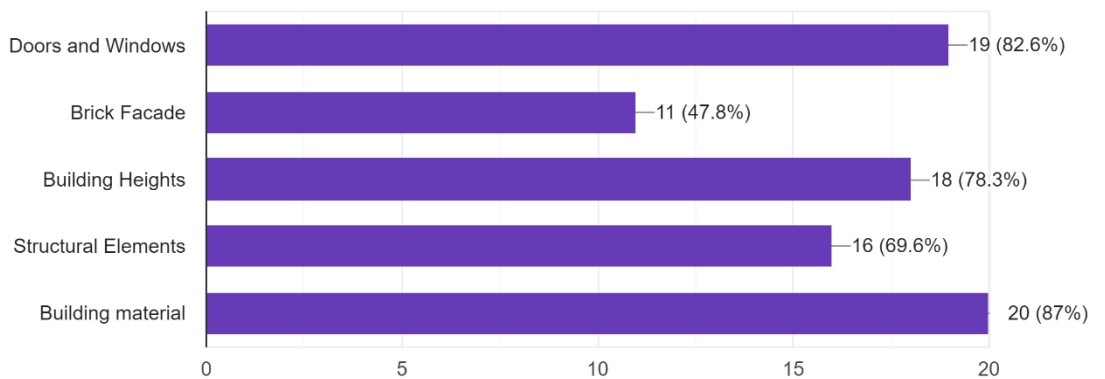


Chart 9: Change in building

An intentional survey revealed that people commonly modify their homes out of conveniences. They fundamentally change the building's opening schedule by 82.6%, construction material by 87%, building height by 78.3%, building facade by 47.8%, and structure elements by 69.6%.

19. What kind of economic change has come?

21 responses

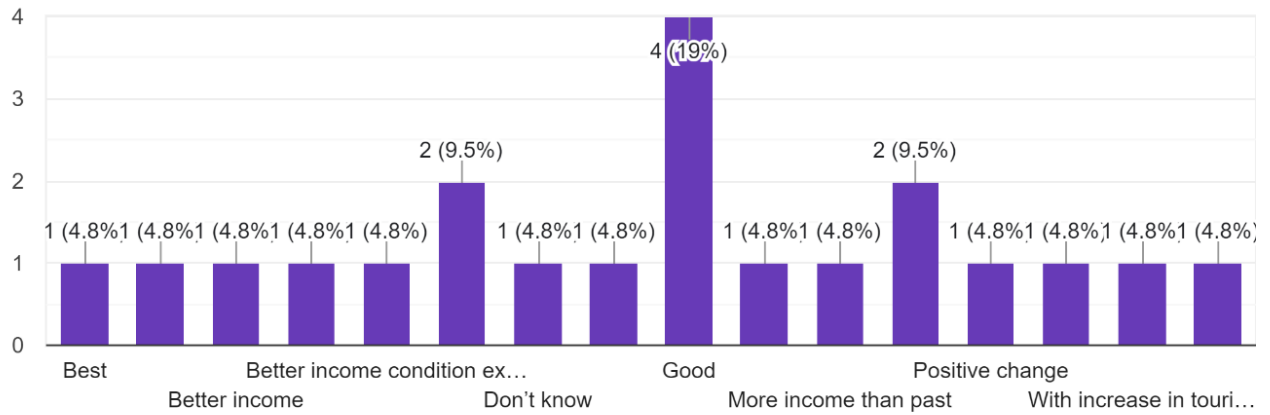


Chart 11: Change in Economy

An intentional survey found that due to the shifting sociocultural values and quality of life, people frequently alter their sources of income and income distribution. Since the majority of the current generation have academic credentials, the majority of children are drawn to corporate careers rather than their traditional fields of expertise. 19% of the population in the area expresses satisfaction; 9.5% believe that the current economic changes in society have improved income conditions.

20. Has quality of life change for better or worse?

23 responses

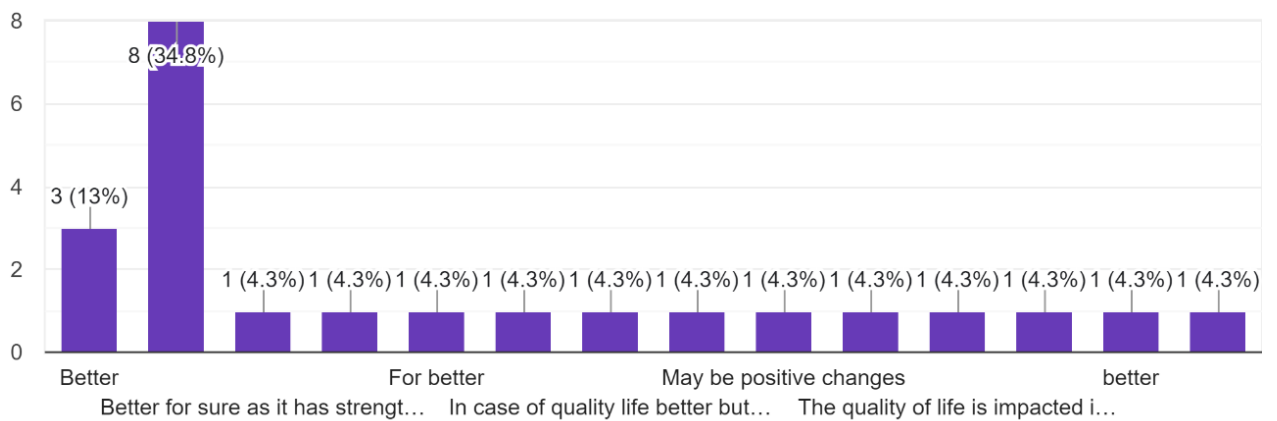


Chart 10: People experience

According to a targeted survey, 55% of locals believe that improvements to both society and built environments always increase people's quality of life.

18. What kind of cultural change has come?

22 responses



Chart 12: Change in Culture

A focused survey found that 59% of respondents agreed that society was experiencing a sociocultural transition. According to 50% of people, traditional cultural activities have changed. Concerning cultural aspects, 45.5% of the inhabitants' opinions have altered. In contrast to previous communities, 54.5% of the locals now see cultural activities and festival celebrations distinctively.

100% of the residents were in support of preserving the heritage of the courtyards, streets, and open spaces. The inhabitants claim that these areas are fundamental to their regular lifestyle.

28. Do you feel it is necessary to conserve traditional courtyards, streets, and open spaces?

24 responses

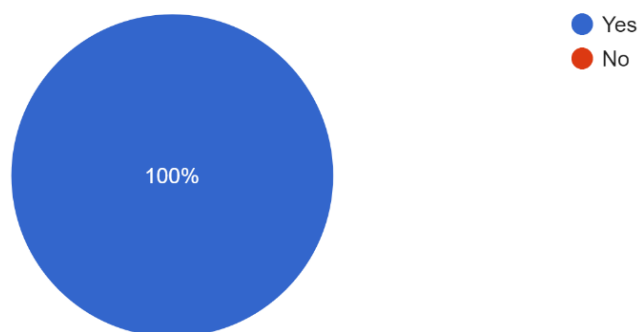


Chart 13: Conservation of open spaces and street

22. Do you feel gentrification is happening here? (Gentrification: Local people of historic settlement being displace/ moved out due to tourism oriented ...ness like opening of guest houses, galleries, etc)
23 responses

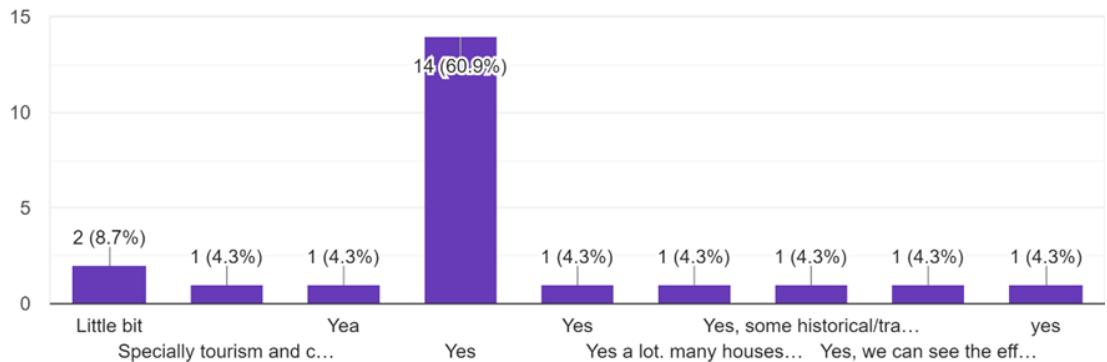


Chart 14:Gentrification situation

Locals in the core area reported that around 60.9% of their residences are located outside of the core area, some of them temporarily and some of them permanently. The majority of the younger generation aspires to study abroad. Most people live in opulently furnished apartments and rent out their residences at higher rates. The inconvenience of the younger generation's modern lifestyle and their demands is the main basis for migrating outside of the neighborhood.

Describe the structural modifications to the core area In 60.9 percent of homes that have

13. What kind of physical change has come in area?

23 responses



Chart 15:Physical change

been altered for adaptive use, the traditional identity of the building has been preserved. In the case area, almost 60% of the buildings are brand new constructions.

4.3.2 Buildings

A detail case study was conducted in the research area in order to determine the consequences of gentrification manifested in terms of internal building adaptive space use and exterior building morphology. In order to examine the architecture with identity, one renovated traditional building is studied considering the factors derived from various literature.

The case study building (The Swotha traditional house) is located at northern

periphery of Patan durbar square. The building lies on the preserved monument sub-zone under cultural heritage conservation zone as per Lalitpur sub-metropolitan city zone map.

This is a renovation project that looked into restoring the dilapidated property and to reuse the restored buildings for commercial purpose. The Swotha house built in the 1930s was renovated into a contemporary upscale Bed & Breakfast and is now generating a significant income for the owners. As a result, there now are numerous well renovated buildings that offer quality craft shops, eateries and lodgings in Patan. The ground floor of this renovated building serves as a café for the general public while the remaining four and a half stories have guest rooms.

A typical Newar house consisted of a three-to four-story structure that faced either a courtyard or a street. On the ground level, rooms facing the street were frequently utilized as shops, and rooms facing the courtyard were frequently used as open living areas or workplaces, accessible via courts red bricks set out on mud mortar were common building materials. Floors, doors, windows, and roof construction were all made of wood. Almost all of the building materials were found locally, and the structure was constructed by local builders and artisans. Rich people's homes had ornately carved wooden windows that faced the streets. To keep the winter cold out, the windows were modest. Courtyards were public gathering places where people might observe religious or ordinary activities. People generally went via a network of interconnecting courtyards to get to streets and neighboring public squares, and the individual house

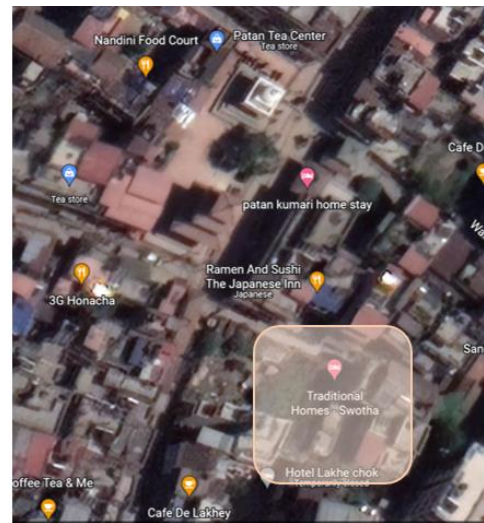


Figure 45 case building Location map

was part of a larger group, a neighborhood (tol), which consisted of dwellings built around courtyards. On the days of great communal feasts, some houses are even connected at the attic level, and doors are opened (Pant, 2002). The doors were very low in height, and it is thought that this was done to express respect to your own home by bowing when entering it (Nepal Academy of Fine Arts, 2013) Each tole, which consisted of approximately 150–300 dwellings, was tightly related to people based on their caste and employment, giving them a distinct collective identity. The owner's social position was reflected by the house's location on a regular street or in tol (Haaland, 1982). Each house used to be two to three stories tall, and it frequently housed a combined family of parents, children, and grandchildren who lived together for social and financial reasons (Haaland, 1982).

Traditional communities in the Kathmandu Valley were mainly confined to higher terrain where agricultural land conservation was difficult (Haaland, 1982). Surprisingly, there were many public places within these tiny towns where people interacted, markets were held, agricultural products were thrashed and dried, and other festivities were (Hosken, 1974). These activities poured out from private places in the home to semi-private spaces in courtyards to public venues like neighborhood squares and streets, with no distinction between private and public locations. The interaction between public and private buildings, streets, and open spaces demonstrates not only a grasp of visual requirements but also of the population's functional and social demands. The indigenous residents of the Kathmandu Valley, the Newar's, used their religious ideals, social structure, and familial bonds to shape the provision of space in the valley's cities. Similarly, religious festivals held throughout the year and which continue to do so now – dictated the social and ritual hierarchy of city squares and streets. These places were exclusively maintained by private or communal domains.

Swotha traditional house

The house is a classic example of adaptive reuse of traditional Newari architecture. Many traditional elements, such as the building façade, material use, scale, and proportion, are preserved, while many new interventions, such as floor extensions and non-traditional construction techniques, are used to accommodate the adaptive use.

From Figure 47, it is very evident that with the extension of two floors above, the building extends beyond the skyline of the neighboring traditional building. Although

the intention seems to be to maintain the traditional look, the authenticity seems to be lost. Use of metal framing for the roof is also a nontraditional approach, although the slope maintained for the roof is within the traditional building slope of 25-30. The window proportions and material use are also different from traditional for the two extended floors, as shown in Figure



Figure 46: External view of swotha traditional house



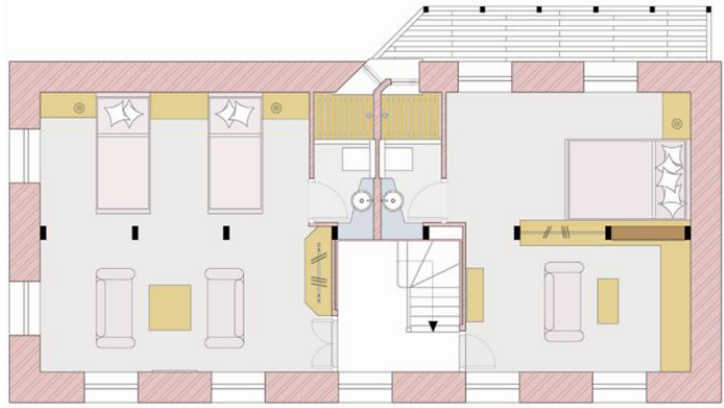
Figure 47 : Elevation of swotha traditional house

The building footprint is also expanded in other ways. Figure 5 shows the additional pieces. Swotha House's extended roof top and cafeteria have a modernistic feel to them, with wide French windows and increased floor height. This extension piece connects the inside and exterior spaces. Outside, a large clear glass window provides a visual connection to social activities. This new structure is attached to the main Swotha House building in a traditional way.



Figure 48 : Extended roof top and cafeteria at Swotha House

The Swotha house's internal arrangement has been altered to meet the adaptive needs of Bed & Breakfast. The internal space is partitioned with a half-brick thick wall to provide beds and bathrooms, as needed



for rental purposes.

The bathrooms have an ultra-modern look to cater to

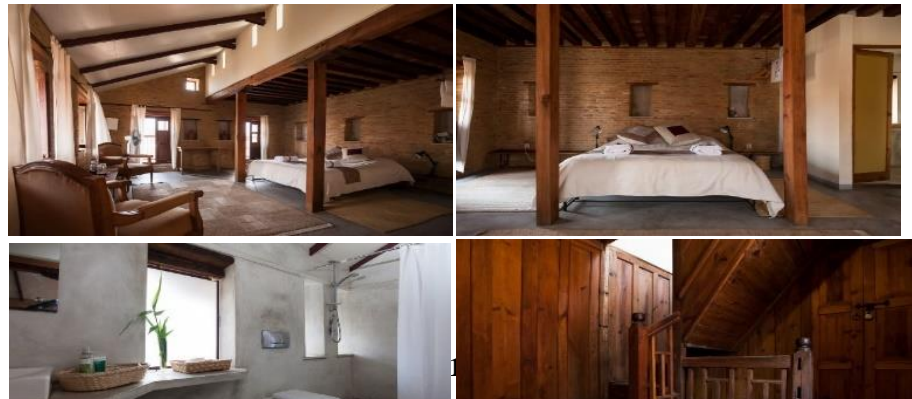


Figure 49: Interior views of Swoth traditional house

tourists. The interior spaces are also modified with wooden parquets and wooden plank cladding. Figure 9 Interior views of Swoth traditional house shows the interior views of the Swotha house which is evidently very different from the traditional interior layout plan and look.

Although there has been some effort to maintain the traditional elements like niches provided in the wall the overall picture shows a space

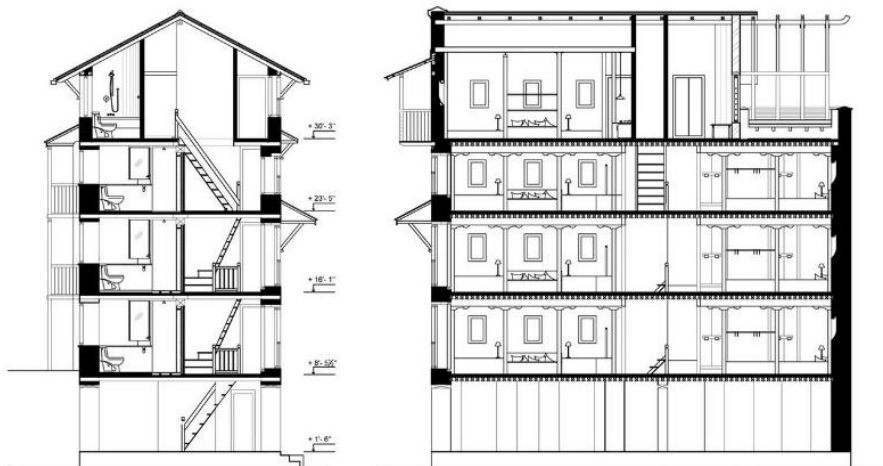


Figure 50 :Section of Swotha Traditional Building

which is very distinct form the original traditional look.

Identity Comparison Between Traditional and Case Building

Table 2 :Comparison of contemporary architecture identity of Traditional and Gentrified Swotha Traditional Homes with respect to Identity Variables derive from Literature

Sn.	Identity Variables	Traditional Architecture	Gentrified Swotha Traditional Architecture
1.	Design principles Design approach	Holistic design approach The cluster of houses is simple uniform in their design	Individualistic design approach Apparently losing their uniformity
2.	Form and Shape of building Spatial Planning Elevation treatment	Generally narrow, rectangular shaped Continuance of exterior corridor space i.e., Dalin used as socializing space.	Continuing simple traditional rectangular planning concept using platforms, central courtyard. Continuance of exterior corridor space i.e., Dalin used for enjoying the indoor-outdoor simultaneity with open central courtyard space for commercialized purpose
3.	Materials and Technology Structure Aesthetics	Load bearing structure with wooden frames with wooden nails or peg or wedges and brick infill Exterior brick façade, shurkhi wall finishing Wooden openings are richly decorated at smaller scale which convey proper using of semantic features and materials Sloped roof projected at both side for easy rainwater drainage	Changes in the structural components with the use of modern material as metal and glasses Similar exterior façade treatment with brick view for architectural affinity with the local architecture Metal openings windows and doors in modified scale however try to convey semantic features and materials Sloped roof along with flat terrace with the advancement of rainwater drainage.

Sn.	Identity Variables	Traditional Architecture	Gentrified Swotha Traditional Architecture
4.	Relationship with context	Influenced and shaped by the socio-cultural and religious aspects of the local community with the use of locally available material and technology which respect the nature and climate.	Influenced more by the economical aspect and convenience of the shifting cosmopolitan society and less by the context and surrounding.
5.	Temporal Aspect	<p>Minimum changes made in the structure in longer time interval without compromising their heritage value with minimum change in the local community and their value and beliefs.</p> <p>Eg. Changes seen only in scale and proportion of the building elements like in Malla, Shah and Rana style traditional architecture</p>	<p>There seem to be drastic changes in the modern time due to shift of priority to the convenience of the users more than the heritage value. Adaptability of the hybrid society with the changes further results in loss of connection with the time.</p> <p>Eg. Changes seen in material and technology, spatial organization</p>
6.	<p>Semantic organization</p> <p>Collective imagination</p> <p>Place identity</p>	<p>Driven by local community need</p> <p>Woodcarvings and paintings on wall help to create feelings, perceptions and experiences of a local community shared ideas that lead to certain cultural symbols known to local people.</p> <p>Strong sense of place evokes through the narrow alley road network on surroundings which helps to create sensation of safety and security around it.</p>	<p>Commercially driven to cater the need of tourists</p> <p>Sense of place (determined by the use as considered to be more of a Posh area)</p>
7.	Spatial organization	Building following the perimeter of a courtyard, known as 'Chowk'. Everyone living in and around the similar chowk, take it as their gathering	Due to the changing lifestyles, there is a change in spatial usage in the houses, but the fundamental space usage custom is the same.

Sn.	Identity Variables	Traditional Architecture	Gentrified Swotha Traditional Architecture
		<p>point for all social activities or just casual meetings.</p> <p>Privacy oriented space design maintained by minimum transparency like use of tiki jhyaa and inclined sa jhyaa.</p> <p>The arrangement of the house is mainly vertical, over 2 to 3 storeys with each floor have their specific name and function.</p>	<p>Spaces like cafeteria have large clear transparent glass to connect the inside and outside (simultaneity) spatial connection of people's activities and views.</p> <p>The arrangement vertical as well as horizontal.</p>

Many of the old houses have been converted into lodgings for tourists. Many historic homes are currently being converted into pricey flats or "house leases." In the case of the Swotha house, where the original tenants have been replaced and the neighborhood's character is said to have altered as a result, gentrification is evident. The structure's original identity has been replaced with a new one that is mostly targeted at tourists. Many of Patan's traditional Newari homes have deteriorated as residents moved out of the city center and into the suburbs, and many of these buildings have either been demolished or changed over to commercial use. Numerous historic buildings in and around Patan have undergone gradual renovations to make room for contemporary commercial uses. Traditional structures that were formerly used as homes are now commercial sections that serve visitors to Patan. Many of the old houses have been converted into lodgings for tourists. Numerous historic homes are already being converted into pricey flats or "house rents."

The historical landscapes of the Swotha region seem to be shifting as a result of adaptive use and society's collective imagination toward economic challenges. In order to accommodate visitors to the Patan region, many old, dilapidated buildings in the Swotha area are being converted into bed and breakfast accommodations. The historical setting of a residential core area has been transformed into tourist-centric lodging facilities, stores, and restaurants, leading to the eviction of many former residents and the eventual closure of local communities which determine the social change.

The process of developing and maintaining an identity is significantly influenced by both tangible and intangible factors. One of the most potent factors is the inhabitants' general understanding of the area. This implies that all facets of the local identity, including the architectural one, will be shaped by the cultural traits of the population. This level of awareness is the outcome of the amount of knowledge, instruction, and education present, as well as the accessibility of means to increase it. Although many

things seem to affect a building's character and overall architecture, adaptive reuse, gentrification, and the collective imagination of a constantly shifting society seem to have the biggest effects on Swotha House's contemporary identity. Swotha's traditional home appears to have undergone gentrification, both physically and socially.

Numerous studies have suggested that a building's architectural identity is made up of a number of broad tangible and intangible characteristics. Design principles, building form and shape, building materials, and spatial organization are some examples of the initial and most crucial components of case study building projects. On the other hand, intangible elements include context-specific relationships between homes, festival celebrations, daily household rituals, time management, sematic organization, and place identification. Even while the swotha traditional dwelling exhibits many of the more physical characteristics of character development, many intangible connections are lost. Gentrification, therefore, seems to be the main factor influencing the new identity of this building. The convenience of tourism and its impact on the economy are the adaptability of bed and breakfasts. Consequently, there is a substantial loss of intangible heritage aspects to the building as a consequence of adaptive usage. As a result, the architecture loses its historical character.

4.3.3 Intangible cultural heritage

Numerous ceremonies trace a newar's life from birth to death (Kowalski, 2010). The Newars regard life cycle rituals as a way to prepare for both death and the life to come. Both Hindus and Buddhists practice the 16 sacred rites of passage known as "*Sorha Sanskaar Karma*," which are required for Hindus. Examples of important life events that come under this category are "*Jatakarma*" (childbirth), "*Namakaran*" (naming the child), "*Annapraasan*" (first rice-feeding ritual), "*Chudakarma*" or "*Kaeta Puja*" (first hair-shaving and loincloth ceremony), and "*Vivaaha*" (marriage). The Chudkarma loincloth and head-shaving ceremony, which is followed by the Bratabandha or Kaeta Puja, is a crucial rite of passage ceremony for male Newars, depending on the religion they identify with. Boys between the ages of five and thirteen typically undertake it (Shrestha, 2006).

Chudakarma ritual and *Bratabandha/Upanayana* or *Bare Chuyegu/Acharyabhisheka*. The boy spends three days in a Buddhist monastery, and then the Buddhist Newars, which include *Gubhju-Baré* (Bajracharya-Shakya), *Ury*, *Jyapu*, and a few artisan castes like *Chitrakr*, perform their *Pravrajy*. ceremony in this ritual by imitating Gautama Buddha's ascetic and medicant lifestyle and the steps to attain monkhood and nirvana He removes his robes on the fourth day and returns to his family, where he lives out the rest of his days as a householder Buddhist (Pradhan, 1996). The Buddhist priestly clan *Gubhju-Baré* (Bajracharya and Shakya) goes through a second initiation ceremony called *Bare Chuyegu*, despite the fact that Bajracharya males are additionally required to go through *Acharyabhisheka*, a Tantric initiation process that qualifies a Bajracharya to perform.

Bahra (Bahra ceremony) When a female hits puberty, she participates in a different ceremonial ritual known as *Bahra Chuyegu*. Before her period, in an odd-numbered year like 7, 9, or 11, she performs this. She is ceremonially married to the sun god Surya after being kept hidden for 12 days in a chamber. *Jankwa* When a person turns 77 years,

seven months, seven days, seven hours, seven minutes, and seven quarters old, a ceremony known as *Jankwa or Janku* is held (Fisher, 2011). At similar fortunate milestones, ages 83, 88, and 99, three additional Janku ceremonies are held. *Bhimratharohan* is the name of the first *Janwa*, *Chandraratharohan* is that of the second, *Devaratharohan* is that of the third, and *Divyaratharohan* is that of the fourth. *Janku Macha* This is the "Annapraasan" rice-feeding ceremony. For boys, it's done at six or eight months, while for girls, it's done at five or seven months. *Ihi ritual Ihi Ihi (Ehee)*, also known as *Ihipaa (Eheep)*, or marriage, is carried out between the ages of five and nine for a female kid. Pre-adolescent females are "married" in this ritual to the *bael* fruit (wood apple), which is a representation of the god Vishnu. Because the girl is married to Vishnu and so already has a husband who is thought to be still alive, it is claimed that even if the girl's husband passes away later in life, she will not be regarded as a widow.

The context-specific linkages between households, holiday festivities, regular household routines, time management, semantic organizing, and location identification are examples of intangible aspects. Many of the more tangible aspects of character development can be seen in the swotha traditional house, but due to the adaptive use of building native people are not present in the core town. Hence, many intangible connections everyday life activities are gradually missing in the core area. Therefore, it seems that gentrification is the primary driver of the new identity of this building. The adaptation of bed and breakfasts is a result of the tourism industry's convenience and economic influence. As a result, the building has suffered a significant loss of intangible historical elements as a result of adaptive usage. The architecture consequently loses its historical identity.

Finding

	<i>Traditional architecture</i>	<i>Adaptive architecture</i>
<i>Design principle</i>	<i>Holistic simple & uniform</i>	<i>Individualistic Apparently losing uniformity</i>
<i>Material /Technology</i>	<i>Load bearing with wooden frames and brick infill Exterior brick façade, Double pitch Roof over entire floor area</i>	<i>Structure frame modern material as metal and glasses Metal openings windows and doors in modified scale</i>
<i>Contextuality</i>	<i>Influenced and shaped by the socio- cultural and religious aspects</i>	<i>Influenced more by the economical aspect and convenience of the shifting cosmopolitan society</i>
<i>Temporal aspect</i>	<i>Minimum changes in structure without compromising the heritage value</i>	<i>Influenced more by the economical aspect and convenience of the shifting cosmopolitan society and less by the context and surrounding.</i>

	<i>Traditional architecture</i>	<i>Adaptive architecture</i>
	<i>Minimum change in the local community and their value and beliefs</i>	<i>Influenced more by the economical aspect and convenience of the shifting cosmopolitan society and less by the context and surrounding.</i>
<i>Semantic organization</i>	<i>Driven by local community need Woodcarvings and paintings on wall help to create feelings, perceptions and experiences of a local community Strong sense of place</i>	<i>Commercially driven to cater the need of tourists Sense of place</i>
<i>Spatial planning</i>	<i>Generally narrow, rectangular shaped Continuance of exterior corridor space</i>	<i>Open plan concept, Indoor attached restroom,</i>

The context-specific linkages between households, holiday festivities, regular household routines, time management, semantic organizing, and location identification are examples of intangible aspects. Many of the more tangible aspects of character development can be seen in the swotha traditional house, but due to the adaptive use of building native people are not present in the core town. Hence, many intangible connections everyday life activities are gradually missing in the core area. Therefore, it seems that gentrification is the primary driver of the new identity of this building. The adaptation of bed and breakfasts is a result of the tourism industry's convenience and economic influence. As a result, the building has suffered a significant loss of intangible historical elements as a result of adaptive usage. The architecture consequently loses its historical identity.

Several literary works are reviewed in order to identify the components that make up a place's architecture. The Swotha Traditional House is used as a case study to examine the elements that compose its architectural character. Gentrification, urbanization, and technology are viewed as the three most distinctive components that define emerging architecture. The Swotha Traditional House is used as a case study to examine the elements forming the architectural character. Gentrification, adaptive use of the built environment, and society's collective imagination toward socioeconomic community

scenarios are identified as the main constructs that define the identity of emerging architecture. The various underlying causes of the new architectural identity drive, gentrification, and the adaptive reuse of old buildings as tourist destinations are all being investigated. Consequently, this form of social progress led to the gentrification of our historical town.

This study's findings suggest that gentrification is becoming an emerging trend in architectural identity. Although native people make up 75% of the population of Patan's center town, locals (25% of the population) are beginning to leave. "What would you do if an investor arrived to buy or invest in your home area?" is a question that is asked during fieldwork. Most residents said that we would always welcome them. This study suggests that if a larger investor comes and pays the locals what they desire, there is a high likelihood that they will rent out their homes and move to other well-equipped areas, or they may sell and leave the area in search of a higher quality of life.

A judgment on property ownership Locals owns 50% of the structure, which is partially rented out. Only 20% of structures are owned and occupied locally. Real estate purchases for strictly commercial purposes (12.5%) and renting out the entire property while relocating (16.7%) have already started. Even though the current situation does not exactly fit the definition of gentrification, which is "the process by which the character of a poor urban area is changed by wealthier people moving in, improving housing, and attracting new businesses, often displacing current residents in the process," the center of Patan offers the greatest potential for gentrification.

According to the research, only 29.2% of buildings are solely used for residential purposes. The remaining buildings are used for commercial activities, such as mixed use (41.7%), rental housing (20.2%), and commercial/rental (8.3%). According to these statistics, the bulk of the population rents out their homes and makes money off of it. The survey also revealed that 41.7% and 20.8% of respondents were satisfied or highly satisfied with their earnings. As a result, this phenomenon may be the only factor contributing to gentrification. The vast majority of people concurred that cultural practices and sociocultural norms have altered. People's views on culture as well as how they feel about festivals and jatra festivities are evolving.

Building maintenance personnel make changes to the construction's doors, windows, height, structural components, and building materials throughout time by incorporating new knowledge and technological advancement.

Several literary works are reviewed in order to identify the components that make up a place's architecture. The Swotha Traditional House is used as a case study to examine the elements that compose its architectural character. Gentrification, urbanization, and technology are viewed as the three most distinctive components that define emerging architecture. The Swotha Traditional House is used as a case study to examine the elements forming the architectural character. Gentrification, adaptive use of the built environment, and society's collective imagination toward socioeconomic community scenarios are identified as the main constructs that define the identity of emerging architecture. The various underlying causes of the new architectural identity drive, gentrification, and the adaptive reuse of old buildings as tourist destinations are all being investigated. Consequently, this form of social progress led to the gentrification of our historical town.

4.4 Purposive Interviews: Key informant

Key informant interviews are qualitative, in-depth conversations with people who are familiar with the neighborhood. The purpose of key informant interviews is to collect information from many different people who have direct knowledge of the community, such as local leaders, professionals, or residents. Due to their specialized knowledge and insight, these local experts can clarify the nature of issues and offer suggestions for solution. ("Brady v. Maryland," 1963; 2006).

The following are two common techniques for conducting key informant interviews: Consultations over the phone and Personal meetings. ("Brady v. Maryland," 1963)

The most practical and least time-consuming method of interviewing busy important informants may be over the phone. The main drawback of this method is that it lacks the individualized contact that can be achieved through a face-to-face interview. However, if you create a structured telephone key informant interview tool to answer your main concerns, the phone interview might give you all the important details you need. ("Younger v. Harris," 1971).

The format of face-to-face interviews is the most popular. This structure involves more scheduling and logistical planning, which takes more time. The benefits of this approach include a free exchange of ideas, the ability to ask more challenging questions and receive in-depth answers. ("Goldberg v. Kelly," 1970).

I prepared an interview guide to direct the conversation and ensure that my questions were addressed. An open-ended list of questions that are pertinent to the subject I would like to address is usually included in the interview tool, along with an outline of the script. Following the most factual and simple-to-answer questions, those that probed the informant's opinions and beliefs were asked. I asked for general suggestions in the closing questions. During the interview, I made an effort to ask incisive questions because these are useful for getting details and clarification on the informant's views.

In addition to data from population surveys, key informant community evaluations can provide information that is distinct from yet nonetheless helpful. to learn about many perspectives on the country's developing architectural character.

4.4.1 Interview1

Dr. Jharna Joshi is a committed researcher with experience in academia, the architecture, tourism, and planning industries. She worked in a multidisciplinary collaboration including Nepal, the USA, Vietnam, Greece, and seven New Zealanders.

She received a doctorate in philosophy from Wellington, New Zealand's Victoria University.

Interview Transcript	Sub Codes	Code
<p><i>I: What do you think about Architectural identity of core area of Patan?</i></p>		
<p><i>T: "Patan's central district's architectural style. It has both a concrete and an abstract identity. Tangible Building a two- or two-and-a-half-story structure, streets, and water spigots, the brick facade has many jhyas and courtyards with various uses."</i></p> <p><i>"Organizations and their diversity are the major intangible features of architectural identity. Scientific-cultural behavior, jatra, festivals, and celebrations, as well as regular human activity, are intangible. various communities"</i></p>	<ul style="list-style-type: none"> -Architectural identity is about building and its physical context. -Extended concept of identity: transience beyond building - Infrastructure: surrounding's physical like hities, temples; cleanness, 	<ul style="list-style-type: none"> -Built form - Transience -Infrastructure
<p><i>I: What difference do you see in modern emerging architecture from traditional architecture?</i></p>		
<p><i>T: Globalization has altered who utilizes open space and how it is used, though not always in a negative way. For instance, in the beginning, celebrations and the drying of agricultural products took place in courtyards. The many celebrations and jatras that the local populace holds These days, people use the courtyards, streets, and open spaces to host a range of national and international programs; use parking lots for events; etc.</i></p> <p><i>People's changing preferences and improved lifestyles the locals leave their older spaces and residences, so it is another cause of gentrification.</i></p>	<ul style="list-style-type: none"> -Adaptive use of open space, building - improved lifestyles and livelihood 	<ul style="list-style-type: none"> -Adaptive use -Economic resource -Shifting social demand - Cultural shift
<p><i>I: What represent the sense of place / spirit of place / genius loci of core town Patan?</i></p>		
<p><i>T: Locals continue to commemorate significant jatras like the Machindranatha Jatra, which is hosted there, as well as</i></p>	<ul style="list-style-type: none"> -Festivals celebration 	<ul style="list-style-type: none"> -Awareness of history

Interview Transcript	Sub Codes	Code
<p><i>other events, in order to make use of open areas in several ways. which is sufficient for me. It's fantastic that the financial and economic sectors of the local population have grown. Locals in Hence perceive many opportunities in the ever-changing world and alter, renovate, and use their homes and properties as a source of income, which is, in my opinion, not terrible at all. At least they are aware of their historical and traditional beliefs and are encouraging the phenomenon, which is wonderful in my opinion. Therefore, in my opinion, adaptive use of spaces, not exactly gentrification, is what is happening."</i></p>	<ul style="list-style-type: none"> -financial and commercial sectors have expanded -Extended concept of identity: transience beyond building 	<ul style="list-style-type: none"> - Economy benefit - Space Modification - Adaptive use
<p><i>I: Is Flexibility & Shifting Social Demands harms identity of Core town Patan?</i></p>		
<p><i>T: "Modern society, technology, and ideas are indisputable. People today have a wide variety of options and fluctuating demand, which causes new contemporary sociocultural activities. People may now travel great distances in one hour thanks to transportation, which is exciting and progress. People actually travel great distances to have a quality education and lifestyle, which includes having their own automobiles and parking places at home, which is impractical at historic sites. Locals also rented out their old homes for guesthouse, homestay, restaurant, and cafe-style tourist-related operations while living in spacious housing or apartments with all contemporary amenities."</i></p>	<ul style="list-style-type: none"> - Modern notions, technology, and culture cannot be contested. -New contemporary sociocultural activities - modern Lifestyle & facilities 	<ul style="list-style-type: none"> - Modern ideas, -innovations - cultural practices -Flexibility - Shifting Social demands -Functionalism -Space Design
<p><i>I: What do you think about new construction skill / Knowledges & Material while talking about identity of core town?</i></p>		
<p><i>T: "There are certain space use and building rules that must be followed because no two places or things are</i></p>		<ul style="list-style-type: none"> - Use of space

Interview Transcript	Sub Codes	Code
<p><i>precisely the same. Tourism and financial resources are also linked to architectural identity. So, tourists shouldn't expect parking at historical locations. They were in their plain abode, for this city was made for people. Streets and roads are not meant to be used by vehicles. In other words, every urban and suburban component has its own. People should try to be like you. better lives and shifting preferences of people Another reason for gentrification is that the locals leave their older buildings and homes."</i></p>	<ul style="list-style-type: none"> - Individuality of space use -Relationship to tourism and financial resources -City is for man not for vehicles -Better lives and shifting preferences 	<ul style="list-style-type: none"> - Tourism - Financial resources -Human scale design principle - Shifting demand
<p><i>I: Do you notice Gentrified/ refurbished/ renovated/ improved building around Core Area?</i></p>		
<p><i>T:</i> "Gentrification, in my perspective, is when locals are displaced from an area during urban core development because they cannot afford the associated costs." <i>"Gentrification is not occurring if locals are using their space or property to invest and profit from it."</i> <i>"Urban renewal is a better way to describe our historic city and is very distinct from gentrification, so I don't interpret it that way. However, it might result in gentrification."</i></p>	<ul style="list-style-type: none"> -Not exactly gentrification -shift in people's preferences 	<ul style="list-style-type: none"> -Adaptive use -Community's shifting demand
<p><i>I: What is your opinion about positive and negative effect of gentrification towards identity of core town Patan?</i></p> <p><i>Architectural/ building identity/ Cultural identity/ Social identity/Traditional identity/ Spatial organization</i></p>		
<p><i>T:</i> <i>There is gentrification associated with tourism, commerce, and modernization, but locals continue to live in their homes and use their properties to generate</i></p>	<ul style="list-style-type: none"> -Tourism, business, and modernization 	<ul style="list-style-type: none"> -Tourism -Commercial - transformation

Interview Transcript	Sub Codes	Code
<i>income, thus this is not exactly gentrification.</i>	- not quite gentrification	-Adaptive use
<i>I: What do you think about Swotha café and inn; Newa cheya; gentrified building?</i>		
<i>T: It's excellent that so many locals have renovated their traditional homes and are making money from them. This is yet another fantastic example of how we are transforming an old dead area into a new tourist destination. Alterations and compositions, which are not all that dissimilar from our traditional architecture, are advantageous to the nation as a whole. The people of the society continue to celebrate their traditional jatras and festivals, despite the fact that they lack the elegance of former festivities.</i>	-renovated build environment -functional gentrified building -Tourism income	- transformation -Adaptive use -Tourism -commercial
<i>I: What types of architectural interpretations and aspects should an architect follow in their modern architectural precepting while maintaining the identity?</i>		
<i>T: There shouldn't be a general guideline; rather, each subject should be considered for what makes it unique. The facilities need to be improved through innovation. Face upkeep is planning based on people's habits, not architecture. Older theories, plans, and spaces were created for their own demands and ways of life. In the same way, modern architects should design their buildings and plans in accordance with modern needs and lifestyles rather than simply imitating past concepts. But should respect history, contextualize, and public realm, blend as much as possible with urban fabric. Because of this, our new architecture can serve as a roadmap for adaptive use.</i>	-Architectural identity encompasses a wider context than just individual buildings. -Tourism -contextualize, and public realm, -integrate as seamlessly as possible with the urban fabric -adaptive use.	-Uniqueness -Tourism -Community livelihood -Contextualize - Public realm, - Urban fabric -Adaptive use - Reverence for history

Miss Joshi claims that both tangible and intangible elements contribute to the central town of Patan's architectural identity. Tangible features include two or two and a half-story building, water spouts and street patterns, brick facades with various forms of *jhyas*, and distinct purpose courtyards. The sociocultural behavior of the community, *jatra*, festivals, and celebrations, as well as regular human activities, are examples of intangible variables.

According to her, since all places and objects are different, people should abide by the specific space use and construction ordinances. She believes that architectural identity is also tied to tourism and other sources of income.

It follows that resident of heritage sites should not seek parking spaces at their individual residences because this metropolis was built for human habitation, not vehicular travel. Or, to put it another way, each urban and suburban element has a distinct personality that people should adhere to. Gentrification can also result from people's changing needs and upgrading lifestyles, which force locals to abandon their older homes and spaces.

According to her, gentrification occurs when residents of an area are displaced during the establishment of an urban core because they cannot afford the associated costs.

Gentrification is not occurring if locals are using their space or property to invest in and profit from it.

She may also say, "*I don't see it as gentrification.*" Urban renewal is a preferable way to maintain our historic city, but it is entirely distinct from gentrification. However, it might result in gentrification.

In her point of view, the sense of place in Patan's core means locals continue to celebrate significant *jatras* there, such as the *Machindranatha jtra*, as well as other events that take place simultaneously, so that public spaces can be used in a variety of ways. which, for me, is sufficient. It's fantastic that the financial and economic sectors of the local population have grown. Locals in her perceive many opportunities in the ever-changing world and alter, renovate, and use their homes and properties as a source of income, which is, in my opinion, not terrible at all. At least they are aware of their historical and traditional beliefs and are encouraging the phenomenon, which is wonderful in my opinion. Therefore, in my opinion, adaptive use of space, not exactly gentrification, is what is happening.

She views Patan's central town's emerging architectural identity as

Modern society, technology, and ideas are indisputable. People today have a wide variety of options and fluctuating demand, which causes new contemporary sociocultural activities. People may now travel great distances in one hour thanks to transportation, which is exciting and progress. People actually travel great distances to have a quality education and lifestyle, which includes having their own automobiles and parking places at home, which is impractical at historic sites. Locals also rented out their old homes for guesthouse, homestay, restaurant, and cafe-style tourist-related operations while living in spacious housing or apartments with all contemporary amenities. Streets, yards, and public spaces have altered as a result of globalization in terms of use patterns and people. For instance, in earlier times, local community members used courtyards to dry agricultural products and celebrate various forms of festivals (*jatras*). Today, the public areas, streets, and courtyards are used for a variety of national and international programs, exhibitions, musical performances, parking, etc. Miss Joshi claims that many locals have renovated their traditional homes and generated money out of them, which is good. In a similar spirit, Swotha Traditional House, The Inn, and *Newa Chhe* were turned into adaptive use concepts, which is yet another excellent example of reviving our older dead space into a brand-new tourist attraction. The country as a whole benefit from alterations and compositions, which are not all that unlike from our historic architecture. Although they lack the elegance of earlier celebrations, society's members adapt to the new way of life and carry on with their traditional '*jatras*' and festivals.

The government shouldn't impose a general blanket of rules in order to protect the character of the heart of the town; instead, it should look at each issue individually to see whether any innovation is required, and then improve the facilities. Only face maintenance is not architectural planning in accordance with people's lifestyles. Older people's plans, spaces, and ways of life were designed for them at that time. In order to meet people's needs today, architects must design their buildings and plans in accordance with contemporary lifestyles rather than simply copying the concepts of the past. However, it should blend in with the urban fabric, respect history, contextualize, and the public realm to the greatest extent possible. Because of this, our developing architecture can be directed toward adaptive use.

4.4.2 Interview2

Ar. Arun Dev Pant, Director/Architect and Planner, Design Cell Pvt. Ltd., has a wealth of experience working on residential, institutional, hospitality, housing, and commercial projects on a national and international level.

Interview Transcript	Sub Codes	Code
I: What do you think about Architectural identity of core area of Patan?		
<p><i>T: "Bhimsen Thapa's White architecture, such as Dharaharaa and the Tripurasundari Temple in Tirpureshwor, are examples of imported designs that were timely influenced by national and international architectural trends. The key characteristic of Nepalese architecture is its reliance on organic geometrical patterns and site context and terrain. Pop architecture (white embellishments, arts in the walls) (Normal general people always follow their rural counterparts; similarly, white art influence in the Rana period). Whitewashing an entire structure is much worse than using brick and white accents.</i></p> <p><i>An architectural chronology of Nepalese history; time period: type of farmland Lichhabhi epoch; truly a Vedic epoch; grid line principle</i></p> <p><i>The Malla era had open spaces and a concentration on the public sphere, but Nepalese architecture developed independently; neither Indian nor Chinese temple forms were imported.</i></p>	<ul style="list-style-type: none"> -imported designs - timely influenced by national and international architectural trends - reliance on organic geometrical patterns and site context and terrain - Pop architecture (white embellishments, arts in the walls) - Open areas and a focus on the public realm - Nepalese architecture developed independently 	<ul style="list-style-type: none"> -Evolved through time period -contextual -Embellishment - Public realm - Autonomous identity
I: What difference do you see in modern emerging architecture from traditional architecture?		
<p><i>T: "The Kathmandu Valley is a human-scale architecture; if we experiment with it, we usually fail. Therefore, in the case of the Kathmandu Valley, we should continue with our context rather than experiment with it. Go as horizontally as you can to respect human scale and use brick as our typical material to get a good reaction from it."</i></p>	<ul style="list-style-type: none"> -horizontally, respect human scale and use -Community safety and the courtyard concept 	<ul style="list-style-type: none"> -human-scale -Public realm - Safety

Interview Transcript	Sub Codes	Code
<p><i>“Community safety and the courtyard concept, as well as a semi-private roadway and a large open courtyard, are traditional identifiers. Community safety and the courtyard concept, as well as a semi-private roadway and a large open courtyard, are traditional identifiers.”</i></p>	<p>- Community safety and the courtyard concept</p>	
<p><i>I: What represent the sense of place / spirit of place / genius loci of core town Patan?</i></p>		
<p><i>T: “It is quite difficult to preserve a sense of place and a favorable context response for commercial purposes, but you can build the most public environment in a public realm.”</i></p> <p><i>“My understanding of local placemaking or spirit of place in the context of valley architecture is human size and the shattering of rigid geometry. Placemaking is the most crucial element in true architecture, which should express genuine feelings, local flavor, and local character.”</i></p>	<p>-is human size and the shattering of rigid geometry</p> <p>- express genuine feelings, local flavor, and local character</p>	<p>- Human scale design principle</p> <p>-Sense of place</p>
<p><i>I: Is Flexibility & Shifting Social Demands harms identity of Core town Patan?</i></p>		
<p><i>T: “I never take progress as a negative effect, but builders, developers, and architects should be sensible towards our context and history according to our site context.”</i></p>	<p>- attentive of our background and history in light of our site context,</p> <p>- development can have a detrimental impact</p>	<p>-Contextual Design</p> <p>- Progression</p> <p>- Historical legacy</p>
<p><i>I: What do you think about new construction skill / Knowledges & Material while talking about identity of core town?</i></p>		
<p><i>T: “I think Nepalese architectural traditions and technologies are more sustainable than so-called new emerging techniques nowadays around the world because our houses are more lifelong than modern buildings. So, rather than constructing a 50-year structure, I prefer to construct a 7-pusta structure, as our ancestor did many years ago.”</i></p>	<p>-constructing technologies are more sustainable</p>	<p>- Construction technology</p> <p>- Sustainability</p>

Interview Transcript	Sub Codes	Code
<p>I: Do you notice Gentrified/ refurbished/ renovated/ improved building around Core Area?</p>		
<p><i>T: "An already existing neighborhood begins to deteriorate and then begins to attract upper class residents. New, elite people have supplanted the original people."</i></p> <p><i>"If ownership is still held by the original owner but is completely rented out for financial gain, this is also referred to as gentrification, since an older home has been updated with modern amenities and a more appealing exterior, allowing higher-income individuals to occupy the space and use it. Gentrification is a result of human activity."</i></p> <p><i>"The mantra of the Yala rehabilitation project was "at least one courtyard will be maintained." Instead of displacing or relocating the local population, adaptive use of building and preservation of Patan's courtyards encourages locals to remain in their original homes, use the spaces as before, and generate income to improve their standard of living and promote tourism. We established one rule: local owners must reside in their own homes, with the remaining rooms being turned into guesthouses. By doing this, we can preserve the area's sociocultural space, traditional values, and sense of place while still making money."</i></p> <p><i>"As an incentive, we have a law that says that if a local resident lives in their home, 10% of the profits from any business conducted there will be given to them. This rule encourages business owners to maintain their traditional living arrangements."</i></p>	<p>- elite people have supplanted the regional people</p> <p>- more appealing exterior, allowing higher-income individuals to occupy the space and use it</p> <p>- preservation of Patan's courtyards encourages locals</p> <p>-sociocultural space, traditional values, and sense of place w</p>	<p>-Refurbished neighborhood</p> <p>-Advancement in building use</p> <p>-Adaptive use</p> <p>-sociocultural space</p> <p>-Tourism</p> <p>- Commercial activities</p> <p>- Sense of place</p>
<p>I: What do you think about Swotha café and inn; Newa cheya; ... gentrified building?</p>		
<p><i>T: "In any historical or conventional setting, I will never accept random and meaningless architecture. A good brick composition with Rana period ornamentation is a good</i></p>	<p>- A good brick composition</p>	<p>-History</p>

Interview Transcript	Sub Codes	Code
<p><i>composition. I believe that the historical anomaly that followed the 90sal earthquake was influenced by the Rana period building in Newari society and art. However, the Rana period ornamentation in the brick façade is inherently a good composition in our history. I can see such reflections on the Swotha building. Even though internal areas were converted to adaptive use, I believe the architects and renovation team did an excellent job of maintaining the building's uniqueness."</i></p>	<p>- brick exterior</p>	<p>-Adaptive use building -Traditional building Features -Embellishment</p>
<p><i>I: What types of architectural interpretations and aspects should an architect follow in their modern architectural precepting while maintaining the identity?</i></p>		
<p><i>T: "Competent architects should take into account your site's context if there is no significant historical or cultural connection to it. If there is, you can build using new materials and novel concepts, such as skyscrapers, glass houses, etc., but in a traditional site, a conservation area, or a heritage site: Plan as horizontally as you can; use brick and wood as well as other conventionally valued elements. organic forms and flows in relation to the geography and surroundings of the location. Some white embroidery art is displayed on the wall as wall decoration."</i></p>	<p>- take into account your site's context - historical or cultural connection - new materials and novel concepts, such as skyscrapers, glass houses, -use brick and wood as well as other conventionally valued elements. organic forms</p>	<p>-Contextualize -Traditional Material -Reverence for history</p>

According to him, white architecture, such as *Dharaharaa*, *Tirpureshwor*, imported designs, and timely influences from national and worldwide trends in architecture are the norm. The main characteristic of Nepalese architecture is an anti-geometric or organic geometric design, which is determined by the topography and site context. Pop architecture is the local architectural identity (white embellishment, art on the wall). Normal general people always follow their rural culture, similar to the Rana period's white art influence. Brick and white embellishment are preferable to a building's complete whitewash as he saw it.

In his opinion, gentrification an already well-established neighborhood begins to deteriorate and then returns with higher-end residents, with the original residents being replaced by new high-end residents.

Locals are encouraged to remain in their original homes, utilize the spaces as before, and earn cash to raise their level of living and advance tourism through the adaptive use of buildings and preservation of Patan's courtyards. He and his pals work to create fresh ideas in line with the Yala redevelopment's mission statement rather than displacing or moving the neighborhood's residents. The owner should live there and turn the additional rooms into guesthouses. By doing this, we can continue to make money while preserving the region's sociocultural environment, cultural traditions, and sense of place. With the intention of maintaining the local space utilization custom, the owner will be encouraged to live in their customary location by offering the following incentive: if locals occupy the property, 10% of the income from any companies run out of their home will be granted. In the instance of the Swotha Traditional House, I believe that this renovated structure maintains all of the aforementioned characteristics in an exemplary manner.

Experiments with the Kathmandu Valley almost always fail since it is a human-sized construction. Therefore, instead of trying to do something novel in this situation, we should stick with our context. To honor the human scale, move as horizontally as possible. Brick is a common building material with positive outcomes.

We'll be able to preserve our architectural character if there is a sense of place and a welcoming environment. He asserted that it is extremely difficult to maximize public space in the public sphere while retaining it for commercial interests. Does our sense of who we are suffer from people's ability to adapt and the varying demands they face? Despite the fact that I never see development negatively, architects, developers, and builders must be aware of our history and context given the site's particulars.

Community safety, the concept of a huge open courtyard, a private courtyard, and a semi-private roadway are typical identifying features. If the original owner still retains ownership but the entire property is rented out for financial gain, Gentrification refers to the process of updating older properties with new facilities and structural upgrades to allow people with higher incomes to occupy and use them than the original owners, serving the same purpose as before. Human activity is the cause of gentrification.

Pant argues that Nepalese architectural traditions and technology are more sustainable than allegedly emerging techniques now used throughout the world because our dwellings last longer than modern constructions. "I am not interested in building for the next fifty years; rather, I want to build for the next seven pustas, like our forefathers did in the far-off past," he declares.

He said that he would never agree to tolerate the haphazard structure in a traditional and historical setting. A good composition can be seen in the brick with Rana era decoration. I think that Rana Kalin's architecture in Newari society had an impact on the historical aberration that followed the 1990s disaster. The Rana Kalin design on the brick facade is a truly lovely mix. An architectural chronology of Nepalese history time period: type of farmland Grid line principle in the Lichhabhi era, truly Vedic era; The Malla era had open spaces and a concentration on the public sphere, but Nepalese architecture developed independently; neither Indian nor Chinese temple forms were imported.

Tibetans believe that placemaking and architecture that reflects a sense of authenticity are the most crucial elements. According to his learning, "local place making or spirit of place is human scale and the breakdown of rigid geometry in the context of valley architecture."

He recommends that Considerations for professional architects in accordance with the context of your site: if there is no significant historical significance or identity connected to it, you can design with new materials and concepts, such as skyscrapers and glass houses, etc. but within a heritage site, conservation area, or traditional site, use brick materials and wood, which are traditional valued resources; -go for horizontal planning as much as possible, organic patterns and flows that take into account the geography and context of the place

4.4.3 Interview3

A well-known architect for conservation is Dr. Rohit Ranjitkar. He is engaged in the restoration and conservation project for Patan Durbar Square.

Interview Transcript	Sub Codes	Code
<p><i>I: What do you think about Architectural identity of core area of Patan?</i></p>		
<p><i>T: "I believe that Nepali architecture is a self-sustaining art form created by experienced artists as opposed to educated team members with the aid of numerous concepts, procedures, and mathematics."</i></p> <p><i>"Every part of a single building or temple is distinctive in its own right. It is the purest form of expression for an artist."</i></p> <p><i>"Nepal was never subject to constraints regarding its architecture. Although the components of the building or temple appear to be identical at first glance, closer inspection reveals that they are not."</i></p> <p><i>"There is a historical adage that Pantan Durbar has 16 GATES define the city's perimeter, some of which include: Eg;</i></p> <p><i>Southern part edge: Kumaripati</i></p> <p><i>Western part: Patan dhoka</i></p> <p><i>Northern side: Shankhamul gate"</i></p> <p><i>"Urban development and city traits, goals, and architectural styles were grouped. As a result of the farmers relocating closer to the farmland due to its distance from the city center, Khokaana, Harisidhhi, Bungmati, and Kritipur became satellite cities. Kritipur is the satellite city in the valley that has the most development."</i></p> <p><i>Traditionally, the whole city was classified. 1.Centre: the royal palace 2. Right next to the royal family are relatives and brothers. 3. The next circle includes artisans such as Tamrakar and Chitrakar. Farmars and farming communities are located outside of city limits.Because farm lands are outside the</i></p>	<p>-Evolved through time period</p> <p>- created by experienced</p> <p>-Unique features</p> <p>-Diversity in profession and living space due to livelihood of people</p> <p>Hierarchy order of civilization</p>	<p>-Organic Evolution</p> <p>-Autonomous identity</p> <p>- Societal diversity</p> <p>Social Hierarchy</p> <p>-Affordability</p>

Interview Transcript	Sub Codes	Code
<p><i>city core, they do need to come into the city core. That's why they live within city walls. 5. Outside the city walls: Poda, a member of the so-called untouchable cast, lives outside the city walls.</i></p> <p><i>Each community of people has their own identity-building design, materials, and layouts such as: 1:4-story and highly decorative architecture. 2:4-story but less decorative architecture. 3: agricultural community: two or two and a half story building with agricultural activity conducting space, street, courtyard, and so on. Sa-jhya and no decoration, normal jhya a4: no outside decoration, unburnt brick, and regular jhya</i></p>	<p>-Affordable space and building design</p>	
<p><i>I: What difference do you see in modern emerging architecture from traditional architecture?</i></p>		
<p><i>T: "I believe that emerging architecture, which claims that these are historical architectural features or appearances, is misleading the public."</i></p> <p><i>For instance, using SIGHATA, which is present in modern residential structures but has never been a part of traditional dwelling elements, will cause people to automatically believe that SIGHATA is a crucial component of traditional dwelling elements, which is completely inaccurate in terms of our history and identity.</i></p> <p><i>"Due to the absence of comprehensive documentation of traditional architectural identity, this kind of misrepresentation will undoubtedly continue to happen in Nepal."</i></p> <p><i>Another example of our custom Dachi appa was used in the king's palace and by close relatives, some upper-class friends, and brothers with the permission of the royals. Nowadays, dachi appa is used in normal residences, which is also misleading of our traditional architecture.</i></p>	<p>- architectural features or appearances, is misleading the public</p> <p>Some Mislaying of perception</p> <p>Building material hierarchy</p>	<p>- Chaos</p> <p>- Societal hierarchy</p>

Interview Transcript	Sub Codes	Code
<p><i>I: What represent the sense of place / spirit of place / genius loci of core town Patan?</i></p>		
<p><i>T: "Place feeling Narrow alleys and a focus on people rather than cars characterize our town's character. Jatra celebrations, jatra routes, sociocultural events, and agricultural drying provide a distinctive sense of place."</i></p>	<ul style="list-style-type: none"> -Alleys -festivals -livelihood -courtyards 	<ul style="list-style-type: none"> - City services /Infrastructure -Culture
<p><i>I: Is Flexibility & Shifting Social Demands harms identity of Core town Patan?</i></p>		
<p><i>T: "Buildings that were previously used for adaptive purposes now either have no adaptive uses at all or are simply used for housing. Change is a part of nature and the natural world, whether or not humans like it. It is a universal phenomenon that will never end."</i></p> <p><i>For instance, we must accept change due to the altering demands of people and the natural world, as well as changes in construction materials and technology.</i></p> <p><i>Following the 90-Sal earthquake, new additions and modifications are carried out in accordance with the updated specifications for building adaptive usage.</i></p>	<ul style="list-style-type: none"> -Change is a part of nature and the natural world 	<ul style="list-style-type: none"> -Universal manifestation -Transformation -Adaptive use
<p><i>I: What do you think about new construction skill / Knowledges & Material while talking about identity of core town?</i></p>		
<p><i>T: "Adaptive use of dwellings has made significant alterations to our traditional architecture. Buildings are altered so that they are no longer used for adaptive purposes or are only used as houses."</i></p> <p><i>"Change is a part of nature and the natural world, whether or not humans like it. It is a universal phenomenon that will never end."</i></p>	<ul style="list-style-type: none"> - Adaptive use of dwellings - Change is a part of nature - new standard use of structures. 	<ul style="list-style-type: none"> - Adaptability -Transformation -Technology and materials

Interview Transcript	Sub Codes	Code
<p><i>For instance, we must accept change due to the altering demands of people and the natural world, as well as changes in construction materials and technology.</i></p> <p><i>After the earthquake in 1990 B.C., new additions and modifications took place in accordance with the new standards for the adaptive use of structures.</i></p>		
<p><i>I: Do you notice Gentrified/ refurbished/ renovated/ improved building around Core Area?</i></p>		
<p><i>T: "Gentrification, in my opinion, is not a bad societal phenomenon. People are moving out of their homes, but not because they are poor; rather, they want more spacious, open areas in which to live."</i></p> <p><i>"Parking a car is impossible in the traditional core area, yet every wealthy household owns a car, making new locations and spaces necessary for their facilities. People are leaving the older central town for this reason."</i></p>	<p>-societal phenomenon</p> <p>- Flexibility & Shifting Social demands</p>	<p>-Evolution of society</p> <p>- Flexible thinking</p>
<p><i>I: What is your opinion about positive and negative effect of gentrification towards identity of core town Patan?</i></p> <p><i>Architectural/ building identity/ Cultural identity/ Social identity/Traditional identity/ Spatial organization</i></p>		
<p><i>T: "The key component of architectural identity is how activities, both concrete and intangible, change as people move into a new area."</i></p> <p><i>"Losing one's identity and gentrification are two issues with individual identity that are prevalent worldwide. This is a global issue, not just one that affects us."</i></p> <p><i>"Due to the conversion of every dwelling into a business and the exodus of the</i></p>	<p>- Global issue</p> <p>-Losing identity of authentic old town</p>	<p>- Global stigma</p> <p>-Losing authenticity</p>

Interview Transcript	Sub Codes	Code
<p><i>native population, Kathmandu no longer has an authentic old town."</i></p>		
<p><i>I: What do you think about Swotha café and inn; Newa cheya; gentrified building?</i></p>		
<p><i>T: "I made renovations to the traditional inn. Certain interior design features, such as the bathroom and toilet, the tiny kitchenette, and the room heights, must be altered to accommodate tourists. Hence, the buildings of the refurbished monuments should blend in with our old urban fabric. We should use current knowledge and technologies when reconstructing. One of many contemporary structures that can serve as models of this kind of remodeling is the Swotha traditional house."</i></p>	<ul style="list-style-type: none"> - Refurbished -Revival of abandon space 	<ul style="list-style-type: none"> -Adaptive use -Renaissance
<p><i>I: What types of architectural interpretations and aspects should an architect follow in their modern architectural precepting while maintaining the identity?</i></p>		
<p><i>T: "Instead of criticizing, we must offer ourselves if we want to maintain our identity. Uppermost living own, shutter hive for shop, homestay concept, and other height maintain harmony. Maintaining the skyline, cornice line, lintel line, and room height of 8 to 9 feet, as well as the opening schedule, height, and width of a structure, will help to maintain the appearance and fabric of the city. Internal planning is flexible, but exterior design should take into account the urban fabric."</i></p> <p><i>"People shouldn't behave incongruently if they are proud to live in a historic area and declare that it is their duty to preserve the urban fabric of their surroundings."</i></p>	<ul style="list-style-type: none"> - Maintaining the skyline -cornice line, lintel line, -room height of 8 to 9 feet -opening schedule, height, and width of a structure 	<ul style="list-style-type: none"> - Patriotic responsibility -Encourages preservation

Mr. Rajitkar stated that change is a part of nature and the natural system, whether or not people accept it. This is a phenomenon of time that cannot be stopped in any industry. Buildings are altered for adaptive use, or there is no adaptation. For instance, we must accept change due to the altering demands of people and the natural world, as well as changes in construction materials and technology.

Following the 90-Sal earthquake, new additions and modifications are carried out in accordance with the updated specifications for building adaptive usage. According to Ranjitkar Sir, "there is no repetition in Nepali architecture; every element has its own uniqueness in a solitary building or temple, which means Nepali architecture is a self-flourishing art culture from skilled artists rather than educated team members, creating with the aid of various rules, systems, and mathematics." It is an artist's pure method of expression. Nepali Architecture is never constrained by any laws. Although the building's or temple's components appear to be identical, further inspection reveals that they are not.

Ranjitkar asserted that contemporary architecture claims to have ancient beauty. SIGHATA is a feature that has never been a part of a traditional dwelling element but is present in contemporary residential buildings. After 80 years, a new generation will inevitably believe that SIGHATA is an essential part of a typical home feature, completely misrepresenting our history and identity. This kind of false knowledge will surely spread throughout the nation in the future due to the lack of appropriate documentation of Nepal's traditional architectural identity.

Another For instance, close family members, a few acquaintances, and brothers from the upper class utilized *Dachi appa* in the king's palace with the royals' permission. *Dachi appa* is currently frequently used in dwellings, which is a fraud on our historic building style.

Traditionally, the whole city was classified.

1. Centre: the royal palace
2. Next to the center: relatives and brothers near the royal family.
3. The next circle includes artisans such as Tamrakar and Chitrakar.
4. Farmers/farming community: outside the city area because farm lands are outside the citycore, so they don't need to come into the city core. That's why they live in the city wall area.
5. Outside the city walls: Poda, a member of the so-called untouchable cast, lives outside their Each community of people have their own identity-building design, materials, and layouts such as: 1:4-story and highly decorative architecture. 2: 4-story

but less decorative architecture. 3: agricultural community: two or two and a half story building with agricultural activity conducting space, street, courtyard, and so on. Sajhya and no decoration, normal jhya. 4: no decoration, regular jhya, and unburned brick outside of the city.

Urban development and city characteristics, functions, and architecture were categorized in this fashion. As a result of farmers' moving closer to the farming land because it was far from the city center, Khokaana, Harisidhhi, Bungmati, and Kritipur became satellite cities. The most developed satellite city in the valley is Kritipur.

There is a proverb, according to a legend from the past, Pantan Durbar's boundary is defined by 16 gates, some of which are as follows: At the edge's southern-most corner is the historic center. The Patan Dhokagate of Shankhamul is a section of Kumaripati in the West.

He claims that since these cities are for people, not for cars, narrow lanes and cultural events symbolize the sense of place. Jtra celebrations, the Jtra route, social gatherings, and the drying of agricultural crops

According to him, gentrification is not a bad thing because individuals are not leaving their homes because they lack money but rather because they want more spacious, open areas to live in. It is impossible to park a car in the traditional core area, yet every wealthy family owns a car, which is a necessity in today's society and will require extra space for their facilities, which is why people live in older core towns.

He renovated the inn, a traditional homestay. He claimed that in order to accommodate tourists, certain interior design elements—like the toilet and restroom, the little kitchenette, and the room heights—must be changed. When doing reconstruction, we should apply current expertise and technologies, but we should also keep in mind that the renovated monuments' structures should blend in with our historic urban fabric. The Swotha traditional house is one of several modern buildings that can be used as examples of this type of renovation.

He claimed that when people move, concrete and intangible activities change spontaneously, which is a key component of architectural character. Losing one's identity and gentrification are two issues with individual identity that are prevalent worldwide. This is a global issue, not just one that affects us. Due to the conversion of every dwelling into a business and the exodus of the native population, Kathmandu no longer has an authentic old town.

Mr. Ranjitkar said that in order to keep individuality, we should contribute to our own home concept, shutter hive for the shop, topmost living space, and other-height maintain-harmonize rather than criticize. At least try to unify the appearance and structure of the city by maintaining the building facade, the skyline, the cornice line, the lintel line, the room height of 8 or 9 feet, the opening schedule's height and width, etc. Internal planning can be altered, but exterior design should adhere to the structure of the city. He stated that it is the responsibility of each individual to maintain the urban fabric of their surroundings if they are proud to claim to live in a historic area.

4.4.4 Interview4

Ar. Bibhutiman Singh, of Thamel, is the Technical Interface's Chief Architect. His work may be found at The Park Village Resort, Club Himalaya, the Hotel Dwarika, Himalayan Bank in Birgunj, Himalyan, and Himalayan Pavillion, Germany. He received his degree from the Lahore-based West Pakistan University of Engineering & Technology.

Interview Transcript	Sub Codes	Code
<i>I: What do you think about Architectural identity of core area of Patan?</i>		
<p><i>T: "Three major architectural determinants:</i></p> <p><i>1.environmental responsiveness 2. Contextualize: site counter or topography; existing build environment; tangible context; intangible context; financial context; political context; historical context</i></p> <p><i>3. Civic Objective: Cultural Reference"</i></p> <p><i>"Central to Nepalese identity are temples, historic landmarks, brick homes, and wooden doors and windows."</i></p>	<ul style="list-style-type: none"> -Sustainable -Contextualize -Public realm -brick house -Wooden openings 	<ul style="list-style-type: none"> -Sustainable -Contextualize -Public realm - Traditional building Features
<i>I: What difference do you see in modern emerging architecture from traditional architecture?</i>		
<p><i>T: "I believe that the predominant shapes in Nepalese architecture are squares and circles. While circular planning and geometry symbolize organic natural forms, squares depict man-made forms. For</i></p>	<ul style="list-style-type: none"> -squares and circles - circular planning and 	<ul style="list-style-type: none"> -Proportion

Interview Transcript	Sub Codes	Code
<p><i>example, stupa temples that were designed in a circle naturally caught their attention. The idea of peaceful cohabitation ought to guide everything. The phrase "maximum area with minimum perimeter in a circular format" is a shortened version of the phrase. Instead of mathematics or experimental results, our architecture is the result of a development process and various trial-and-error procedures. We changed for the best results. Therefore, the only sociocultural practices that may be utilized as a point of reference for our past lack clear laws or official documents."</i></p>	<p>geometry symbolize organic natural forms</p> <p>-development process and various trial-and-error procedures</p>	<p>-Form and Shape</p> <p>- Organic Evolution</p>
<p><i>I: What represent the sense of place / spirit of place / genius loci of core town Patan?</i></p>		
<p><i>T: "In my opinion, circles and squares are the most prevalent shapes in Nepalese architecture. Squares stand in for man-made forms, whereas circular planning and geometry depict organic natural forms."</i></p> <p><i>"The human-scale architecture of the Kathmandu Valley serves as its main theme. Because of this, in the case of the Kathmandu Valley, we should keep things as they are rather than trying something new. To respect human scale and encourage a favorable response to our environment, use brick, which is our traditional building material, as horizontally as you can."</i></p> <p><i>"A big open courtyard, a semi-private highway, community security, and the courtyard concept are typical features. A big open courtyard, a somewhat private driveway, and the courtyard concept are traditional features."</i></p>	<p>- human-scale</p> <p>-Public realm</p> <p>- Safety</p> <p>-Narrow alley and city street</p> <p>-Courtyards</p>	<p>-Human-scale</p> <p>-Public realm</p> <p>-City services / Infrastructure</p>
<p><i>I: Is Flexibility & Shifting Social Demands harms identity of Core town Patan?</i></p>		

Interview Transcript	Sub Codes	Code
<p><i>T: "The idea of peaceful cohabitation must be promoted via architecture. Instead of being the result of mathematics or experimental data, our architecture is the result of a development process and several trial-and-error techniques. We adjust for the best results."</i></p>	<ul style="list-style-type: none"> - idea of peaceful cohabitation - development process and several trial-and-error techniques 	<ul style="list-style-type: none"> -Peaceful coexistence -Process of evolution
<p><i>I: What do you think about new construction skill / Knowledges & Material while talking about identity of core town?</i></p>		
<p><i>T: "Architecture needs to promote the idea of harmonious coexistence. Our architecture is the outcome of a development process and many trial-and-error procedures, not mathematics or experimental data.</i></p> <p><i>We adapt to the finest outcomes. Older buildings like Swotha Traditional House, the Inn, and the headquarters of Cosy Nepal are outstanding instances of how to utilize historic, abandoned buildings."</i></p>	<ul style="list-style-type: none"> -promote the idea of harmonious coexistence - utilize historic, abandoned buildings 	<ul style="list-style-type: none"> - Organic Evolution - harmonious coexistence -Adaptive use
<p><i>I: Do you notice Gentrified/ refurbished/ renovated/ improved building around Core Area?</i></p>		
<p><i>T:" Gentrification proceeds smoothly and gradually. The Thamel and Durbar areas of Kathmandu are the most affected by gentrification, while adaptive usage is more common in Bhaktapur and Patan."</i></p>	<ul style="list-style-type: none"> - Gradual process -Adaptive use 	<ul style="list-style-type: none"> - Transformation -Adaptability - Renaissance
<p><i>I: What is your opinion about positive and negative effect of gentrification towards identity of core town Patan?</i></p> <p><i>Architectural/ building identity/ Cultural identity/ Social identity/Traditional identity/ Spatial organization</i></p>		
<p><i>T: "Traditional buildings and locations have been transformed into nightclubs and</i></p>		<ul style="list-style-type: none"> - Adaptability

Interview Transcript	Sub Codes	Code
<p><i>travel agency offices as a result of gentrification. restaurants, hotels, etc.</i></p> <p><i>The old city's financial situation has improved. Financial and commercial gentrification take place.</i></p> <p><i>A cosmopolitan society develops with several kinds of groups.</i></p> <p><i>Little loss of sense of place.</i></p>	<p>-Use culture change</p> <p>-mixing cultural sensrio</p>	<p>- Economy and finances</p> <p>- Cosmopolitan society</p> <p>- Losing authenticity</p>
<p><i>I: What do you think about Swotha café and inn; Newa cheya; gentrified building?</i></p>		
<p><i>T: "Architecture needs to promote the idea of harmonious coexistence. Our architecture is the outcome of a development process and many trial-and-error procedures, not mathematics or experimental data."</i></p> <p><i>We adapt to the finest outcomes. Older buildings like Swotha Traditional House, the Inn, and the headquarters of Cosy Nepal are outstanding instances of how to utilize historic, abandoned buildings."</i></p>	<p>-Adaptive use building</p> <p>-Tourism gentrification</p> <p>-commercial gentrification</p>	<p>-Adaptive use</p> <p>-Tourism</p> <p>- Economy and finances</p>
<p><i>I: What types of architectural interpretations and aspects should an architect follow in their modern architectural precepting while maintaining the identity?</i></p>		
<p><i>T: "I believe that three major factors contribute to the preservation of identity.</i></p> <p><i>1. environmental awareness</i></p> <p><i>2. Contextualize: There are numerous aspects to the physical, socio-cultural, and economic contexts: existing built environment; tangible context, intangible context, financial context, political context, historical context.</i></p> <p><i>3. Objective Civic Cultural Reference"</i></p>	<p>-Sustainable</p> <p>-Contextualize</p> <p>-Public realm</p> <p>-brick house</p> <p>-Wooden openings</p>	<p>-Sustainable</p> <p>-Contextualize</p> <p>-Public realm</p> <p>-Traditional building Features</p>

He explained that Nepal's central character is shown by its temples, historical sites, and brick homes with wooden doors and windows. Gentrification proceeds steadily and gradually. Gentrification is most prevalent in Kathmandu's Durbar area and Thamel, whereas adaptive usage is mostly prevalent in Bhaktapur and Patan.

the third main factor in architecture:

1. environmental receptivity
2. Place things in context: physically, socioculturally, economically, and historically. Context can take various forms, including geography, intangible context, financial context, political context, and historical context.
3. Civic Objective: Cultural Allusion

He explained that Nepal's central character is shown by its temples, historical sites, and brick homes with wooden doors and windows.

Gentrification proceeds steadily and gradually. Gentrification is most prevalent in Kathmandu's Durbar area and Thamel, whereas adaptive usage is mostly prevalent in Bhaktapur and Patan.

According to Mr. Singh, the entirety of Nepalese architecture is composed of squares and circles. While circular planning and shapes represent organic natural forms, squares represent man-made forms. As an illustration, circular-form stupas, square shape: planning for temples maximum area with minimum perimeter in closer, a circular architype that immediately and instinctively drew people to it.

Architecture should uphold the notion of peaceful coexistence. Instead of mathematics or experimental data, our architecture is the result of a development process and various trial-and-error techniques. To achieve the best results, we modify. Older structures like Swotha Traditional House, the Inn, and Cosy Nepal's head office are excellent examples of how to make use of ancient, abandoned structures.

Therefore, rather than specific standards, regulations, or official documentation, the only sociocultural activities that may be utilized as a reference to our history are sociocultural activities.

4.4.5 Interview 5

Dr. Shree Hari Thapa is an expert on Nepalese culture (including art, architecture, and archaeology). He was employed with the Tribhuvan University of Nepal's Thapathali campus' engineering institute.

Interview Transcript	Sub Codes	Code
<p><i>I: What do you think about Architectural identity of core area of Patan?</i></p>		
<p><i>T: "I claim that Patan, Kathmandu, and Patan are all parts of the Kathmandu Valley. Both use the same architectural motif, which is periodically changed to suit societal preferences."</i></p>	<ul style="list-style-type: none"> - occasionally modified to reflect societal trends 	<ul style="list-style-type: none"> - Evolution - Public realm
<p><i>I: What difference do you see in modern emerging architecture from traditional architecture?</i></p>		
<p><i>T: "Traditional architecture uses locally available materials like bricks and mud mortar to conserve money and has other features that set it apart from modern construction. Rapid moistening is necessary to preserve strength. Thermal mass has a height and length that are roughly equal. It is better than contemporary ones. As a result of using every material flexible enough for the required height, length of breath, and less effective thermal mass, new architectural features are expensive and wholly composed of imported materials, representing a capital loss."</i></p>	<ul style="list-style-type: none"> -locally available materials -traditional construction technique -local materials 	<ul style="list-style-type: none"> -Vernacular architecture -Cost-effective
<p><i>I: What represent the sense of place / spirit of place / genius loci of core town Patan?</i></p>		
<p><i>T: "A unique sense of place is created by the architecture, which includes social courtyards, wide open spaces, and narrow streets. Old architectural patterns, sizes, shapes, social mores, and dunge dhara give a location its distinct personality."</i></p>	<ul style="list-style-type: none"> -social courtyards -open spaces, and - narrow streets -Old architectural patterns -sizes, shapes - social mores -dunge dhara 	<ul style="list-style-type: none"> -Infrastructures -Cultural activities -Build environment

Interview Transcript	Sub Codes	Code
<p><i>I: Is Flexibility & Shifting Social Demands harms identity of Core town Patan?</i></p>		
<p><i>T: We entirely reject the characteristic old architectural styles, patterns, and shapes in our environment in favor of new ones that have little to do with our older architectural past. justifications for utilizing this novel architectural element. Small rooms and low ceilings are the results of our technology and materials, but we can increase the size and height of our structures by utilizing new materials and construction techniques.</i></p> <p><i>For instance, he believes that buildings built 300 years ago were made of wood and mud, since cement and sand have a short bond life (40 years), which means that after 40 years, cement and sand structures will certainly fall apart.</i></p> <p><i>However, Europeans always demolish buildings after 40 years because they are aware of the limitations of their building materials. As a result, all design guidelines for architecture, pattern, and volume remain the same.”</i></p>	<ul style="list-style-type: none"> - Durable architecture - Reject the characteristic old architectural styles, patterns, and shapes -New building technology and materials 	<ul style="list-style-type: none"> - Sustainability - Losing authenticity - Contemporary construction techniques.
<p><i>I: What do you think about new construction skill / Knowledges & Material while talking about identity of core town?</i></p>		
<p><i>T: “It is permissible for technology to energize civilization if it does so; otherwise, it is not. The main objective of conservation is to maintain an object's historical identity; nevertheless, even in the absence of the original material or when using it presents difficulties, it is still vital to maintain the object's original features, such as shape, size, and substance.”</i></p>	<ul style="list-style-type: none"> - permissible for technology to energize civilization - original features, such as shape, size, and substance 	<ul style="list-style-type: none"> -Historical legacy - Conservation

Interview Transcript	Sub Codes	Code
<i>I: Do you notice Gentrified/ refurbished/ renovated/ improved building around Core Area?</i>		
<i>T: “Yes, a lot of the structures in the central business district have been gentrified. Locals occasionally entirely vacate their homes, while other times they rent them out or utilize them for a variety of purposes, which is very different from the way things were in the past. Societal sociocultural behavior changes as a result. Every local person is always conscious of the need to serve tourists and make money. So, in my opinion, gentrification exists in various forms, such as gentrification in the tourism industry, gentrification in commerce, or gentrification in society.”</i>	<ul style="list-style-type: none"> -Tourism gentrified -Financially gentrified 	<ul style="list-style-type: none"> -Tourism - Cosmopolitan society - Economy and finances
<i>I: What do you think about Swotha café and inn; Newa cheya; gentrified building?</i>		
<i>T: “In the case of Sowatha traditional house in Patan, that building is used as a bed and breakfast, a good example of a renovated building. New technology and materials have led to small rooms and low ceilings, but we can improve the size and height of our structures by using new materials and construction techniques, which are beneficial for adapting older buildings and bringing them back to life.”</i>	<ul style="list-style-type: none"> -Adaptive use building -brick façade -embellishment 	<ul style="list-style-type: none"> -Tourism -Adaptability - Economy and finances -Contemporary construction techniques
<i>I: What types of architectural interpretations and aspects should an architect follow in their modern architectural precepting while maintaining the identity?</i>		
<i>T: “I believe that because architecture is a component of civilization, it is necessary to preserve it. Everyday sociocultural activity has an impact on the distinctive personalities of both architecture and art.</i>	<ul style="list-style-type: none"> - sociocultural activity - both architecture and art 	<ul style="list-style-type: none"> -Evolution -Contextual -Conservation

Interview Transcript	Sub Codes	Code
<i>By keeping the area surrounding our homes neat and orderly, installing better drainage systems, and adjusting to a better grasp of the benefits of new emergent architectural conditions, we can improve our traditional socio-cultural behavior."</i>	- orderly, installing better drainage systems	-Infrastructure - Contemporary construction techniques

Mr. Thapa claims that Patan, Kathmandu, and Patan are all parts of the Kathmandu Valley. The same architectural motif is used in both. "Architecture is often updated in reaction to public desire," he claimed.

In our setting, he remarked, emerging architecture in favor of new ones that have nothing to do with our earlier architectural heritage, we completely reject our distinctive old architectural designs, patterns, and shapes. reasons for using this innovative architectural feature. Our technology and materials have resulted in low ceilings and small rooms, but we can expand the area and height of our building by using new materials and construction methods. For example, he thinks that homes from 300 years ago were constructed out of wood and mud because cement and sand have a limited bond life (40 years), cement and sand houses will undoubtedly fall apart after 40 years. However, because Europeans are aware of the limitations of their building materials, they always demolish structures after 40 years. As a result, all design principles remain the same with regard to architecture, pattern, and volume.

If energizing technology reflects the identity of the society, then it is acceptable; otherwise, it is not. He explained that the major goal of conservation is to preserve an object's historical identity but that it is still necessary to keep its original characteristics, such as shape, size, and substance, even in the absence of the original material or when using it is problematic.

He explained major different between traditional and modern architecture: Traditional architectural characteristics include the use of indigenous local materials and the saving of capital, such as bricks and mud mortar. For strength to be maintained, moisten promptly. Thermal mass is approximately equal in height and length. It is superior to modern ones.

New architectural features are expensive and made entirely of imported materials, a capital loss as a result of hiring every material flexible enough for the necessary height, length of breath, and less effective thermal mass.

Recommending him It is important to maintain architecture because it is a part of civilization. Both architecture and art have a unique personality that is influenced by daily sociocultural activity. We can improve our conventional socio-cultural behavior by maintaining the space around our homes neat and orderly, putting in better drainage systems, and adjusting to a better grasp of the advantages of new emerging architectural situations.

4.4.6 Interview6

Ar. Deepak Pant is a graduate of the Norwegian University of Science and Technology with a degree in urban ecological planning. He previously taught at the Engineering Institute of Tribhuvan University.

Interview Transcript	Sub Codes	Code
<i>I: What do you think about Architectural identity of core area of Patan?</i>		
<i>T: "Patan's traditional identity was less developed than that of Kathmandu and Bhaktapur, but it was richer and more developed in terms of architecture." "Buildings in Bhaktapur squares have the same old windows, while Patan architecture has enormous, elongated windows that provide enough light and ventilation. This demonstrates that Patan's thinking is a little more flexible and expansive than Bhaktapur's."</i>	- richer and more developed in terms of architecture - thinking is a little more flexible and expansive	- Liberal architecture - Adaptability - Inclusive Ideas
<i>I: What difference do you see in modern emerging architecture from traditional architecture?</i>		
<i>T: "The Kathmandu Valley's situation, skyline, and conception have all been completely changed. Like Lyod Wright, Lekhnath Regmi speaks Nepalese fluently. Traditional architecture's brick facade's construction. The size and scale of the sill, lintel, windows, and doors are all deliberate façade compositions that</i>	- deliberate façade compositions - Unique planning and strategizing	- intentional façade compositions

Interview Transcript	Sub Codes	Code
<p><i>architecture, almost like a human shape, creates. Each individual element has its own place and is uninstructed, much like a human figure. It has a distinct design flow and the ideal floor height, skyline, and composition."</i></p>	<p>- distinct design flow</p>	<p>- innovative planning and strategy - visual interface -Unique character</p>
<p><i>I: What represent the sense of place / spirit of place / genius loci of core town Patan?</i></p>		
<p><i>T: "There is a sense that these projects are in the process of being built if you are standing in Patan Square. Professionals used to oversee construction work, but that was 200 years ago. The alignment of the steps, two pavillians, and temple—all roughly 400 years old—in front of Manahiti, a 1500-year-old structure—symbolizes respect for and fidelity to our heritage. This is an illustration of how, when designing new buildings, we must keep in mind and respect our historical values. This illustrates the connections between the various temples."</i></p> <p><i>"The use of mud wood, brick, and other conventional building materials Scale and proportion were the hallmarks of traditional architecture that stood out the most. In addition to a straightforward brick façade with lime-white highlights, new architecture must emphasize the public realm, human scale, and proportion."</i></p>	<p>-Brick façade -form, shape and Proportions -wooden carving -Skyline -Embellishment -Public realm -Human scale, and proportion -respect history</p>	<p>-Human scale, and proportion - Public realm -City services / Infrastructure -Historical legacy</p>
<p><i>I: Is Flexibility & Shifting Social Demands harms identity of Core town Patan?</i></p>		
<p><i>T: "During the Shah era, Kathmandu, the nation's capital, underwent enormous development as it changed over time. You might see plaster made of lime mortar in</i></p>		

Interview Transcript	Sub Codes	Code
<p><i>KTM Square. Due to Patan's lack of development, the mall's original Patanian elements have been retained. more awe at Patan's architecture earlier."</i></p> <p><i>According to the chronology of Nepalese architecture, the Kirat period has little evidence. The Lichhabhi era is shown in certain stone carvings and water spouts. from the seventh through twelfth centuries, known as the "black period" of Nepalese architecture. Following that was the Newar era, which is regarded as the pinnacle of Nepalese architecture. Newari homes and durbar squares are just a couple of the examples and proofs of Newar-era structures that are still intact today. The Singha Durbar and Dharahara, both creations of the Bhimsen Thapa era, are examples of Foriene's architectural impact, which stems from the 16th and 17th centuries and is a result of his distaste for the British. While gifted individuals are dispatched to poorer nations for education and research. Along with chosen artists and engineers, the royal family ventures outside of the nation.</i></p>	<p>-New building technology and materials</p> <p>- New architectural trends were created</p>	<p>-Evolution</p> <p>-Autonomous identity</p> <p>-Technology and materials</p> <p>-Liberal architecture</p> <p>-Adaptability</p> <p>-Inclusive Ideas</p>
<p><i>I: What do you think about new construction skill / Knowledges & Material while talking about identity of core town?</i></p>		
<p><i>T: "Materials like brick, jhingat, mud, wood, etc., as well as construction proportion and scale, all contribute to a tradition's identity. A basic brick exterior with lime-white accents serves as the developing identity. The public sphere, as well as human scale and proportion, must be our main concerns."</i></p>	<p>-Acceptable for technology to advance society</p>	<p>-Innovative construction method</p>
<p><i>I: Do you notice Gentrified/ refurbished/ renovated/ improved building around Core Area?</i></p>		

Interview Transcript	Sub Codes	Code
<p><i>T: "We can't argue against Patan's core-town gentrification. gentrification in terms of money, space utilization, and sociological factors. Changes take place according to their own adaptive uses."</i></p> <p><i>"It is unarguable that core towns are undergoing gentrification. Land use gentrification, gentrification of society, and gentrification of the economy are all connected concepts. In Swotha, several old residences are currently used as hotels for travelers. The preservation of our traditional architecture is a result of inhabitants in Patan becoming more aware of the value of maintaining their homes the traditional way as a result of the city's growing tourism industry. Examples of cutting-edge architecture in the heart of Patan include the inn, the historic Swotha home, and the contemporary building on the other side of the old Swotha house."</i></p>	<p>- Gentrification in terms of money, space utilization, and sociological factors</p>	<p>-Tourism</p> <p>-Cosmopolitan society</p> <p>-Economy and finances</p> <p>-Transformation</p> <p>-Adaptability</p> <p>-Renaissance</p>
<p><i>I: What do you think about Swotha café and inn; Newa cheya; gentrified building?</i></p>		
<p><i>T: "Raghubanshi Tole and his associates chose Swotha as a case study and sample location years ago because it comprises 18 adaptable-use houses and three courtyards. According to Sir Raghubanshi and their own adaptive use, changes take place. In the late 1990s, programs promoting heritage living were introduced, but they ultimately failed. One guy, Mr. Jitendra Shrestha, who founded Cozy Nepal and is a well-known businessman in Patan, developed the idea further. The architect should express the client's story while respecting the diversity of each person's identity by incorporating it into the design."</i></p>	<p>-Adaptive usage</p> <p>-brick exterior</p> <p>-ornamentation</p>	<p>-Refurbished neighborhood</p> <p>-Advancement in building use</p> <p>-Adaptive use</p> <p>-Tourism</p> <p>-Commercial activities</p>
<p><i>I: What types of architectural interpretations and aspects should an</i></p>		

Interview Transcript	Sub Codes	Code
<i>architect follow in their modern architectural precepting while maintaining the identity?</i>		
<i>T: "The client's story should be incorporated into the design, and the architect should tell it while honoring the diversity of each person's identity."</i>	<ul style="list-style-type: none"> - Express the client's story -Respecting the diversity of each person's identity 	<ul style="list-style-type: none"> - Storyteller -imagination & Creation - Respect individual society

In comparison to Kathamandu and Bhaktapur, he asserted that Patan's traditional identity was younger, but it was richer and more developed in terms of architecture.

Bhaktapur squares contain the same old windows in buildings, but we can observe huge, elongated windows with adequate light and ventilation in Patan architecture. This is evidence that Patan's thought is a little more open and broader than that of Bhaktapur.

"If you are standing at a position in Patan Square, there is a feeling that these constructions are being constructed," claims Pant. Construction was once done under the supervision of professionals, which was 200 years ago. The temple (approximately 400 years old), two pavillians (450 years old), and steps are all aligned in front of Manahiti (1500 years old), which symbolizes respect for and adherence to our history. This is an example of how we must remember and uphold our historical values when creating new architecture. This demonstrates how each temple is related to the others.

He revealed that the country's capital, Kathmandu, saw significant development throughout the Shah era as it evolved over time. In KTM Square, you may see plaster made of lime mortar. Because Patan remained undeveloped, its original features have been preserved in their original form in the mall. Earlier: more admiration for Patan's architecture.

He mentioned the use of brick, jhingati, mudwood, and other traditional building materials. The most noticeable characteristics of classic buildings were scale and proportion. New architecture has to focus on the public domain, human scale, and proportion in addition to a simple brick façade with lime-white accents.

He stated that the Kirat era has no proof according to Nepalese architectural chronology. Some stone carvings and water spouts date to the Lichhabhi era. dubbed

the "black period" of Nepalese architecture, from the 7th through the 12th centuries. Then came the Newar period, which is considered to be the height of Nepalese architecture. There are several instances and proofs of Newar-era buildings still standing today, such as newari houses and durbar squares. Due to his dislike of the British, Dharahara and the Singha Durbar, both products of the Bhimsen Thapa era, Foriense's architectural influence dates from the 16th and 17th centuries. While talented people are sent to developing countries to study and research. The royal family travels beyond the country with selected artists and engineers.

Then, to

tally alter the scenario, the skyline, and the concept of the Kathmandu Valley. Lekhnath Regmi is able to speak Nepalese like Lyod Wright. The composition of the brick facade in traditional architecture Architecture, almost like a human form, intentionally designs façade compositions, including the size and scale of the sill, lintel, windows, and doors. Similar to a human figure, each individual component has its own position and is unguided by anything. It features a unique design flow with perfect composition, floor height and skyline.

He mentioned that gentrification in core towns cannot be disputed. Gentrification of society, gentrification of the economy, and gentrification of land use are all related terms. Many old homes in Swotha are now used as hotels for tourists. Because of the growth of tourism in Patan, locals are more conscious of the importance of maintaining their homes the traditional way, which leads to the preservation of our traditional architecture. For instance, the inn, the traditional Swotha home, and the modern construction on the other side of the old Swotha house are excellent examples of the emerging architecture in the heart of Patan.

He asserted that the three Raghubanshi Tole and his friends chose Swotha as a case and sample place years ago since it has three courtyards and 18 dwellings that are being used in adaptable ways. Changes occur in accordance with Sir Raghubanshi and their own adaptive use. Programs for heritage living were launched in the late 1990s but ultimately failed. One man, Mr. Jitendra Shrestha, the creator of Cozy Nepal and a well-known Patan businessman, took the concept further. The client's story should be incorporated into the design, and the architect should tell it while honoring the diversity of each person's identity.

The architect should incorporate and narrate the client's story while respecting the diversity of each individual's identity.

4.4.7 Interview7

Ar. Prabal Thapa, the company's founder, is an architect (established in 2002). He combines passive solar design, sustainable design, and cost-effective energy-saving measures. specializes in building with rammed earth.

Interview Transcript	Sub Codes	Code
<p><i>I: What do you think about Architectural identity of core area of Patan?</i></p>		
<p><i>T: "One of the primary contributors to the city's architectural identity, in my opinion, is the urban fabric, or how the city was urbanized, as evidenced by the street system, gallis, and chowk. The way people use space, how socially significant institutions like water spouts and raj kulos are constructed, and how little alleys are connected to the street networks all play a role in how they connect to one another. How the several courtyards are connected to one another and run so flawlessly without any social prejudice, including those used as playgrounds by farmers (Maharjans), craftsmen (Shakyas), and kids."</i></p> <p><i>"Buildings, street network systems, infrastructures, and the urban fabric are all observable components of traditional identity. The two most common forms of courtyard are A large common courtyard, for example, is used in the southern half for festival celebrations, jtras, and the drying of food and agricultural products. Use internal private courtyards for gatherings and sharing, good air circulation, and kids. A different kind of structure, such as a four-story, lavishly ornamented palace building the residence of the relative and vaibardar: 2 1/2 stories, burnt brick, a little ornamental. plain, unadorned, unburnt brick for public use."</i></p>	<ul style="list-style-type: none"> - Street system -Gallis, and chowk - City's urban fabric - Socially significant structures - Raj kulos and water spouts are built - Various courtyards -Architectural identity is not about only building it is an extended context. 	<ul style="list-style-type: none"> -Urban fabric - Contextual -Historical legacy -Brick façade -Wood carving -Infrastructure -Courtyard -Build environment

Interview Transcript	Sub Codes	Code
<p><i>“Among the traditional identity's intangible components are Important characteristics of the city or town include the interconnection of various courtyards because they satisfy people's basic needs; the interconnection of alleys and networks; the placement and proper segmentation of space use; the festive and celebratory nature of community activities; and the various socioeconomic activities of various communities. local production and preservation techniques, rituals and community spirit, heirarchy, and sociocultural norms of the community.”</i></p>	<p>-Extended concept of identity: transience beyond building</p> <p>- Infrastructure: surrounding's physical like hities, temples; cleanness</p>	
<p><i>I: What difference do you see in modern emerging architecture from traditional architecture?</i></p>		
<p><i>T: “Streets, alleyways, and structures all have adaptive uses, including things like: office buildings and museums are the location and darbar. Tourist guest houses and homestays, restaurants, and cafes are all residential structures. Old Nepali streets are for foot traffic only, yet there is a lot of traffic seen in those streets. That is why minor street layouts were made into large automobile roads. long and busy highways that are appreciated in the culture of jatras. Going abroad for jobs and studies causes the once-agricultural society to change into one dependent on office work.”</i></p>	<p>-City for walk</p> <p>-City for vehicle</p>	<p>-Adaptability</p> <p>- City for human not for car</p>
<p><i>I: What represent the sense of place / spirit of place / genius loci of core town Patan?</i></p>		
<p><i>T: “Streets and alleyways previously mentioned have a wide range of utilitarian features, including drinking fountains, satals, patis, temples, gathering places, courtyards, and active communities. The foundation of place identity and its genuine meaning is sociocultural activity.”</i></p>	<p>-Alley and Street</p> <p>- Infrastructure of city area</p> <p>- Sociocultural activity</p>	<p>-Infrastructure</p> <p>- Societal activities</p> <p>-Culture</p>
<p><i>I: Is Flexibility & Shifting Social Demands harms identity of Core town Patan?</i></p>		

Interview Transcript	Sub Codes	Code
<p><i>T: "Architecture is always linked to the materials that are accessible, the temperature and surroundings of the buildings, the population's quality of life and their socio-cultural activities. Therefore, our conventional architecture has that kind of identity, and emerging identities will be shaped by people's changing needs, sociocultural habits, and financial situations, among other things."</i></p>	<ul style="list-style-type: none"> - response to factors people's shifting demands -societal norms, and financial circumstances 	<ul style="list-style-type: none"> - Societal activities -Culture -Build environment - conventional architecture -Economy
<p><i>I: What do you think about new construction skill / Knowledges & Material while talking about identity of core town?</i></p>		
<p><i>T: "No one can dispute how swiftly societies are changing. New communities change the nation's architectural environment."</i></p> <p><i>"People of today cannot maintain the historic architectural character of buildings since they are products of that era's vibrant culture, and if we attempt to construct them, a number of issues will arise. A lack of skilled laborers; a lack of information, skills, and procedures; a lack of quality-sorting materials for financial reasons, older spaces cannot easily accommodate new, all-inclusive facilities. This is a laborious and time-consuming construction technique."</i></p>	<ul style="list-style-type: none"> - salutations to contemporary technology - historic architectural character - lack of skilled laborers; a lack of information, skills, and procedures; a lack of quality-sorting materials for financial reasons 	<ul style="list-style-type: none"> -Universal manifestation - contemporary technology -Historic legacy - skilled human resources
<p><i>I: Do you notice Gentrified/ refurbished/ renovated/ improved building around Core Area?</i></p>		
<p><i>T: " Streets, alleyways, and structures all have adaptive uses, including things like: office buildings and museums are the location and darbar. Tourist guest houses and homestays, restaurants, and cafes are all residential structures. Old Nepali streets are for foot traffic only, yet there is a lot of traffic seen in those streets. That is why minor street layouts were made into</i></p>	<ul style="list-style-type: none"> -City for Human - Automobile city culture 	<ul style="list-style-type: none"> - Infrastructure - Societal activities -Culture

Interview Transcript	Sub Codes	Code
<p><i>large automobile roads. long and busy highways that are appreciated in the culture of jatras. Going abroad for jobs and studies causes the once-agricultural society to change into one dependent on office work."</i></p>		
<p><i>I: What is your opinion about positive and negative effect of gentrification towards identity of core town Patan?</i></p> <p><i>Architectural/ building identity/ Cultural identity/ Social identity/Traditional identity/ Spatial organization</i></p>		
<p><i>T: "People today cannot maintain the historic architectural character of buildings since they are artifacts of that era's vibrant culture, and if we attempt to construct them, a number of issues will arise. Due to a dearth of skilled employees, a lack of knowledge, skills, and procedures, as well as a dearth of resources for quality-sorting, older spaces cannot easily accept modern, all-inclusive facilities. This building process requires a lot of labor and time."</i></p>	<ul style="list-style-type: none"> -Historic architectural character - artifacts - vibrant culture - knowledge, skills, and procedures 	<ul style="list-style-type: none"> -Historic legacy - Art and craft - Culture - Knowledge - Techniques and abilities
<p><i>I: What do you think about Swotha café and inn; Newa cheya; gentrified building?</i></p>		
<p><i>T: "The overall external architectural features of the renovated Swotha Building were kept the same, while the interior arrangement and manufacturing saw minimal change."</i></p>	<ul style="list-style-type: none"> -interior arrangement and manufacturing saw minimal change 	<ul style="list-style-type: none"> -Adaptability Tourism -Economy -contemporary Techniques
<p><i>I: What types of architectural interpretations and aspects should an architect follow in their modern architectural precepting while maintaining the identity?</i></p>		

Interview Transcript	Sub Codes	Code
<p><i>T: "Everyone adopts a design or construction strategy that is simple, quick, and economical. That is why the functional features of everything are less important than the more traditional architecture. he traditional identity of a city should be emphasized more in bylaws, and certain elements should not be maintained due to liability. be more precise than some straightforward mathematical solutions for design purposes. We cannot be forced to use a certain spot in front of Swotha Cafe for each individual building. Although the materials and technology used in the metal structure cafe building are different, they do not harm the urban environment or the character of the classic fenestration."</i></p>	<ul style="list-style-type: none"> - adopts construction strategy -simple, quick, and economical - traditional identity emphasized -elements of city Readability 	<ul style="list-style-type: none"> -Historical legacy -contemporary Techniques -Time saving technologies -tradition -Legibility

Mr. Thapa stated the urban fabric, or how the city was urbanized, including the street network, gallis, and chowks, and how they are connected, as well as the use of space, such as infrastructure, kulo, narrow alleys that were somehow derived from livelihood, and how the various courtyards interconnected with one another, such as farming people Maharjans and craftsman Shakyas and their use method, are likely two of the main factors.

In contrast to traditional identity-based urban fabric and street network systems, Mr. Thapa cited specific advantages. Several different kinds of courtyards; large common courtyard, for instance: use of the southern portion for drying food and agricultural goods; observing holidays and Jtras; use of the inside for private courtyards, supervising kids, ensuring optimal airflow, and a place for meeting and sharing.

Mr. Thapa proclaimed Intangible components of traditional identity include: the importance of the city or town; the interconnection of several courtyards as a result of meeting people's basic needs; Networks and alleys are interconnected, and space is properly segmented and used for joyful and celebratory activities. various socioeconomic activities in various communities. Local production and preservation techniques include community rituals and spirit, sociocultural hierarchy, and local behavior.

He spoke Gentrification is the process of converting buildings, streets, and alleys into other uses, such offices, museums, and places like places and darbars. Residential building: a restaurant or café, guest houses and homestays, and tourism

Old Nepali streets can be used for walking or driving, however there is a lot of traffic to be seen there. That is why minor street layouts were made into large automobile roads. Roads for jattras that are revered culturally and have lots of traffic. Agriculture-based societies change to office cultures, and many move abroad for employment and education.

Nobody can deny how nature is changing. Any country's architectural situation is altered by new urbanization.

As stated by Mr. Thapa, In the refurbishment of the Swotha building, the majority of the external architectural features remained the same while the interior plan and construction underwent changes with minimal disruption. Architecture is always linked to the materials that are accessible, the temperature and surroundings of the buildings, the population's quality of life and their socio-cultural activities. Therefore, our conventional architecture has that kind of identity, and emerging identities will be shaped by people's changing needs, in contemporary times, people can't continue the traditional architectural identity building since that architecture evolved from that time's lifestyle and if we try to produce such a building, we will face many problems, including: a lack of skilled laborers; a lack of information, skills, and procedures. Older spaces cannot accommodate modern facilities satisfactorily because of the quality and variety of the materials used, and the cost is not reasonable. (a laborious and time-consuming construction technique) sociocultural habits, and financial situations, among other things.

According to Mr. That is why the functional features of everything are less important than the more traditional architecture. The traditional identity, some traits, liability, and reputation of cities should be the focus of bylaws. shouldn't continue. be more precise than some straightforward mathematical solutions for design purposes. We cannot be forced to use specific spaces in a rigorous manner.

In front of Swotha Cafe is a building. Metal construction for a café. Different materials and technologies have no negative impact on the urban fabric or the character of classic feature buildings.

Advisory from Mr. Thapa Traditional analysis of contemporary construction: The use of literal language should be avoided in favor of abstract reflection of identification components. Buildings, spaces, skylines, doors, windows, and external materials can all be used while maintaining a sense of community without sacrificing the historic spirit of the architecture. Neoclassical, brought to you by the British Due of the technology and resources available after this era.

Findings

Interview1	Interview2	Interview3	Interview4	Interview5	Interview6	Interview7
Building environment Transience architecture Infrastructure	Evolved through time period contextual Embellishment Public realm Autonomous identity	Organic Evolution Autonomous identity societal diversity Social Hierarchy Affordability	Sustainable Contextualize Public realm Traditional building Features	Evolution Public realm	Liberal architecture Adaptability Inclusive Ideas	Urban fabric Contextual Historical legacy Traditional building Features Infrastructure Courtyard Build environment
Adaptive use Shifting social demand Advanced living culture	human-scale Public realm Safety	Chaos Societal hierarchy	Proportion Form and Shape Organic Evolution	Vernacular architecture Cost-effective	Intentional façade compositions Innovative planning and strategy Visual interface Unique character	Infrastructure Societal activities Culture
Economy and finances Space Utilization Culture Adaptive use	Human scale design principle Sense of place	City services / Infrastructure Culture	Human-scale Public realm City services / Infrastructure	Infrastructures Cultural activities Build environment	Human scale, and proportion Public realm City services Infrastructure Historical legacy	Societal activities Culture Build environment Conventional architecture Economy
Modern ideas, innovations cultural practices Flexibility	Contextual Design Progression Historical legacy	Universal manifestation Transformation Adaptive use	Peaceful coexistence Process of evolution	Sustainability Losing authenticity	Evolution Autonomous identity Technology and materials	Universal manifestation Contemporary technology Historic legacy

Interview1	Interview2	Interview3	Interview4	Interview5	Interview6	Interview7
Shifting Social demands Functionalism Space Design				Contemporary construction techniques	Liberal architecture Adaptability Inclusive Ideas	Skilled human resources
Use of space Tourism Financial resources Human scale design principle Shifting demand	Construction technology Sustainability	Adaptability Transformation Technology and materials	Organic Evolution Harmonious coexistence Adaptive use	Historical legacy Conservation	Tourism Cosmopolitan society Economy and finances Transformation Adaptability Renaissance	Infrastructure Societal activities Culture
Adaptive use Community's shifting demand	Refurbished neighborhood Advancement in building use Adaptive use sociocultural space Tourism Commercial activities Sense of place	Evolution of society Flexible thinking	Transformation Adaptability Renaissance	Tourism Cosmopolitan society Economy and finances		Historic legacy Art and craft Culture Knowledge Techniques and abilities
Tourism Commercial transformation Adaptive use	History Adaptive use building Traditional building Features Embellishment	Global stigma Losing authenticity	Adaptability Economy and finances Cosmopolitan society Losing authenticity	Tourism Adaptability Economy and finances Contemporary construction techniques		
transformation Adaptive use Tourism commercial		Adaptive use Renaissance	Adaptive use Tourism Economy and finances		Refurbished neighborhood Advancement in building use Adaptive use Tourism Commercial activities	Adaptability Tourism Economy Contemporary Techniques
Uniqueness Tourism	Contextualize Traditional Material	Patriotic responsibility Encourages preservation	Sustainable Contextualize Public realm	Evolution Contextual Conservation	Storyteller Imagination & Creation	Historical legacy Contemporary Techniques

Interview1	Interview2	Interview3	Interview4	Interview5	Interview6	Interview7
Community livelihood Contextualize Public realm, Urban fabric Adaptive use Reverence for history	Reverence for history		Traditional building Features	Infrastructure Contemporary construction techniques	Respect society	Time saving technologies Tradition Legibility

According to historical evidence, the elites, not the general populace, were directly responsible for the transition from traditional to contemporary architecture. Today, architectural refers to abstract reflections of distinct movements that use lines, colors, materials, shapes, forms, and masses to create their own distinct and practical architectural identities. Architectural was once used to describe a reflection of the local environment and historical events.

First of all, the history of architecture in our country is not well documented. The vast majority of currently published books and articles are based on ancient writings, objects, and sites from the past. Therefore, one must first be aware of its genesis, which is inadequately documented in our circumstances, in order to analyze the relevance of any architectural style or age. But with the knowledge at hand, modern architecture is shifting its discourse to a completely different level, one that focuses more on being influenced by western aesthetics than on maintaining its individuality.

Emerging architecture incorporates a variety of materials, such as compressed stabilized earth blocks, cement, concrete, and bricks, because of their adaptability and suitability for modern needs. As a result of the implementation of concepts for resource and space optimization, it is something that has changed over time. The regional distribution of techniques is also influenced by a wide range of factors, such as culture, climate, the accessibility of materials, the availability of skilled labor, etc. It is similar to a civilization that changes to suit the needs of the day.

Emerging architecture may be significant in the creation of policy and the revival of historical practices due to its adaptability and compatibility with modern needs They live in a community with a public space. Because earthquakes are frequent in this region, I think the building need to have cultural significance in addition to acting as a location for gatherings and an emergency shelter. I think of modern architecture as an

improved version of past architectural types in the context of Patan. Reformation in this context does not include reducing the practice's scope or restricting it to the domestic sphere; rather, it entails expanding its application to adapt it to the shifting needs and conditions of the modern world. Add to that the fact that negligent planning has turned the once-rich Kathmandu Valley into a concrete jungle.

Modern architecture uses a variety of materials, such as compressed stabilized earth blocks, cement, concrete, and bricks. It is something that has changed over time as a result of the application of ideas for resource and space optimization. Additionally, there are many variables that affect the regional distribution of techniques, including culture, climate, the availability of materials, the availability of skilled labor, etc. It is comparable to a civilization that modifies its trajectory in order to better adapt to the times.

Traditionally, our architecture is about using the local resources, adaptability to its environment and cultural significance. Let us take Newari culture, for instance. Their community consists of an open space. For me, the space must have significance from a cultural point of view; a place to conduct social gatherings and a space for an emergency owing to the fact that earthquakes are frequent in this region.

My understanding of modern architecture in the context of Patan is that it is a reformation of earlier architectural styles. Reformation, in this context, refers to a broadening of the practice's scope to take into account contemporary times and their shifting requirements and environments rather than a limitation of the practice and its application to the domestic area. In addition, most of the Kathmandu valley, which was once recognized for its lush terrain, is now covered in a concrete jungle with careless design. With reforms that assure both adaptability and fitness for contemporary times, modern architecture may play a crucial role in both the creation of policy and the revitalization of historical practices.

Mankind, his ideals, desires, and power or ability to realize them, are at the center of the study of urban architecture. Understanding and expressing the requirements and goals of the target audience in built form is the responsibility of the city builder. How does the city builder plan to best meet the requirements of the community? How can the designer make sure the result is perfect? culturally appropriate? For people who work in the field of city design, these and other comparable questions are crucial ones. Recent prior experience, both in this and

Architecture could be viewed as a component of the nonverbal symbolic system that affects human behavior. These symbols, which are transmitted and shared, express cultural values, images, and beliefs that foster social cohesion and security and give residents a sense of identification with their surroundings. The main factor influencing the new architectural trends in buildings is the collective imagination of society and commercial and tourism gentrification.

In order to assess the significance of any architectural style or age, one must first be aware of its genesis, which is insufficiently documented in our situation. However, with the knowledge at hand, the debate about developing modern architecture is shifting to one that prioritizes being influenced by western design above maintaining its originality. Our architectural design has traditionally placed a high value on cultural importance, environmental adaptation, and the use of local materials. Take the Newari culture as an example.

CHAPTER 5. DISCUSSION & ANALYSIS

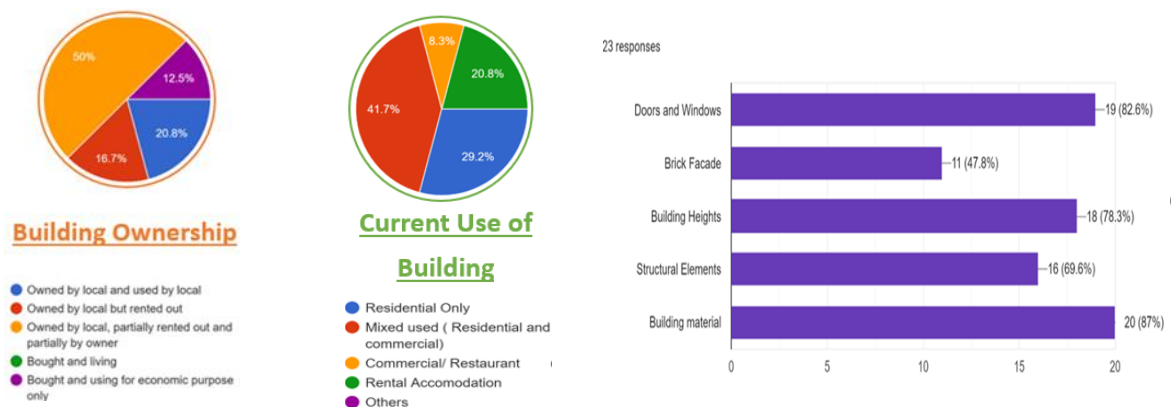
Emerging architectural identity and gentrification in our situation differs from other parts of the world. In our situation, identity, can be characterized as the deliberate and unintentional displacement of people as well as the multifaceted transformation that takes place over time as a result of changes in people's lifestyles, livelihoods, and perspectives with an eye toward social and economic prosperity.

According to historical evidence, the elites, not the general populace, were directly responsible for the transition from traditional to contemporary architecture. Today, architectural refers to abstract reflections of distinct movements that use lines, colors, materials, shapes, forms, and masses to create their own distinct and practical architectural identities. Architectural was once used to describe a reflection of the local environment and historical events.

The fundamental factor in the loss of architectural identity is urban life's belief that cities can be designed without taking into consideration how differently people live their everyday lives. Public spaces and urban intervention projects in historic districts need to give more consideration to the demands of their primary users and residents, including how people interpret legacy assets and the symbolic locations that assist in the creation of their numerous identities.

The case study, questionnaire, and deliberate interview served as the foundation for discussion and analysis. The outcomes were examined using the following topics:

5.1 Adaptive use of Traditional building:



Traditional residences now include tourist lodgings. As more businesspeople enter the tourism industry, rental homes are more common in the neighborhood. The modifications made to accommodate visitors resulted in the Newari architecture being

altered to integrate tourist-drawing patterns. The Newari household has experienced significant alteration, and houses are now being bought and sold like goods. Buildings have been repurposed into co-working spaces, galleries, or museums. In the end, traditional architecture suffers.

A judgment on property ownership Locals owns 50% of the structure, which is partially rented out. Only 20% of structures are owned and occupied locally. Real estate purchases for strictly commercial purposes (12.5%) and renting out the entire property while relocating (16.7%) have already started. Even though the current situation does not exactly fit the definition of gentrification, which is "the process by which the character of a poor urban area is changed by wealthier people moving in, improving housing, and attracting new businesses, often displacing current residents in the process," the center of Patan offers the greatest potential for gentrification.

According to the research, only 29.2% of buildings are solely used for residential purposes. The remaining buildings are used for commercial activities, such as mixed use (41.7%), rental housing (20.2%), and commercial/rental (8.3%). According to these statistics, the bulk of the population rents out their homes and makes money off of it. The survey also revealed that 41.7% and 20.8% of respondents were satisfied or highly satisfied with their earnings. As a result, this phenomenon may be the only factor contributing to gentrification. The vast majority of people concurred that cultural practices and sociocultural norms have altered. People's views on culture as well as how they feel about festivals and jatra festivities are evolving.

Building maintenance personnel make changes to the construction's doors, windows, height, structural components, and building materials throughout time by incorporating new knowledge and technological advancement.

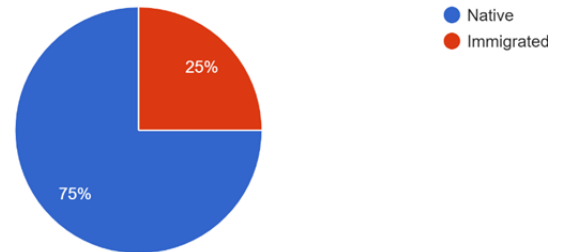
Rental housing is becoming more prevalent in the area as more entrepreneurs enter the tourism industry. Newari architecture has been modified to incorporate tourist-drawing designs as a result of the renovations being made to accommodate visitors. The Newari home has undergone numerous changes over the years, and homes are increasingly becoming commodities. Traditional architecture is ultimately impacted.

The study region has more businesses than it did in the past, according to studies. The bulk of expanding businesses are those with a focus on tourism. Family-run businesses have changed to become lucrative tourism-based businesses as a result of this. Rental housing in interior courtyards and idol production in several locations on the outskirts

of Patan's core are the two primary industries expanding. Locals are aware of the genuine significance of their customs and culture, which raises public awareness of the need to protect them.

5.2 Internal Movement/Displacement and Emerging Architectural;

This study's findings suggest that gentrification is becoming an emerging trend in architectural identity. Although native people make up 75% of the population of Patan's center town, locals (25% of the population) are beginning to leave. "What would you do if an investor arrived to buy or



invest in your home area?" is a question that is asked during fieldwork. Most residents said that we would always welcome them. This study suggests that if a larger investor comes and pays the locals what they desire, there is a high likelihood that they will rent out their homes and move to other well-equipped areas, or they may sell and leave the area in search of a higher quality of life.

According to the study area's research, there are more firms there than there were previously. Businesses centered on tourism make up the majority of those that have grown. This has caused family-owned businesses to convert to lucrative tourism-based enterprises. The main industries growing are the rental housing in inner courtyards; the fabrication of statue idols on the outskirts of Patan's core in places like.

People leaving the central area is the main result of the rising land prices and values. Depending on the type of family they came from, people's responses to questions about the rising land value varied. Most people claimed that if offered a rent offer, they couldn't refuse, they would at most give up their home and move to a less expensive place. The majority of those with strong ties to their community concurred that they would only sell their ancestors' homes to family members if the situation warranted it. There are, however, instances where families with poor socioeconomic status and family strife sell their property to a wealthier group, such as a neighbor. Most of these deals are bought primarily for financial reasons; just a small number involve the purchase of live cases.

5.3 Economic resource and tourism

Different types of pressures, including economic and cultural pressures, are created as a result of the shift in population in particular locations. Higher end groups' involvement

in any area has an impact on the neighborhood. According to travelers, as tourism grows, the traditional environment becomes more commercialized. Many other significant crafts are lost during the supply chain when there is a demand for any kind of craft item. It would not be possible for the craft to survive without adjustments to the other crafts.

The typical view of gentrification mostly ignores the positive aspects of gentrification. In the research region, economic activity has been generated overall. Both the home owner and the businessman profit from this.

There are more work opportunities due to growing economic activity and entrepreneurship in the studied region. Both local and non-local employment is produced. In terms of financial gain, it is advantageous for everyone involved.

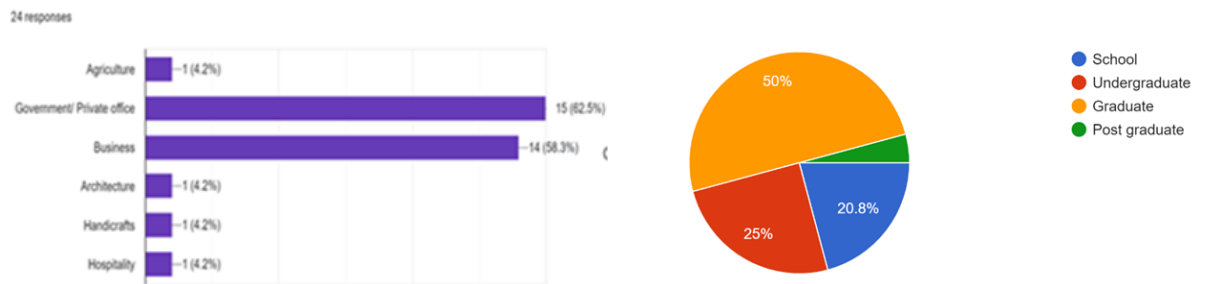
Tourism can be fostered as a source of income for the municipality and the local population. Any novel policy introduced to tap tourism in a controlled way can be useful in the long term as long as the locals in the area profit from it. When planning the development of the tourism industry, attention should be paid to the preservation of local development and tangible and intangible cultural heritage.

As tourism has grown, economic pressure has driven buildings to be used adaptably, resulting in the gentrification of the tourism industry. Patan's center town is experiencing problems brought on by tourism gentrification, including "heritage syndrome," "Air BnB syndrome," "artification syndrome," and "museumification syndrome." Increases in restaurants and cafes are another sign of commercial gentrification.

The conventional view of gentrification mostly ignores its benefits. Overall, the study region has created economic activity. Both the businessman and the homeowner win from this. The growing economy and entrepreneurship of the area have increased employment opportunities. Both local and outside laborers can find employment thanks to it. In terms of monetary gain, it is advantageous to everyone involved. Industries and job options in the region are growing, increasing tax revenue for the local government.

The Municipal Corporation has the option to support the local development of Patan's underprivileged groups thanks to its improved earnings. According to studies, there are now more businesses in the study region than there were in the past. The tourist sector has the most expanding businesses. As a result, family-owned businesses have evolved into prosperous tourism-based enterprises as a result.

5.4 Ethnic skill



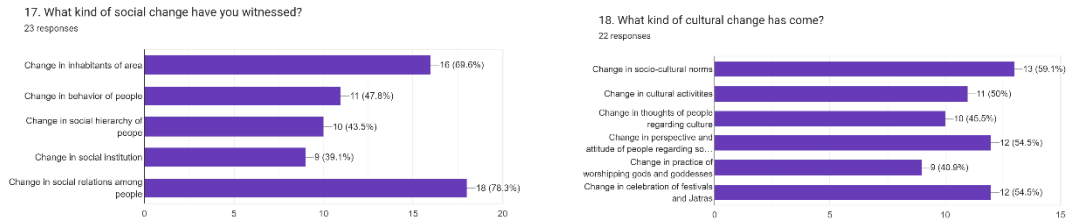
The Business and employment have supplanted agriculture as the primary industry in the region. The transfer of generational craftsmanship has been complicated by the change in work. Local producers are facing a skilled labor scarcity as a result of the generationally passed on experienced local manpower choosing new professions in response to the rising demand for handmade items.

The working group in the craft industry has undergone transformation. It is common to notice that tough tasks are delegated to lower socioeconomic groups rather than enhancing one's skill set or looking for a more effective or safer way to complete the activity. Non-traditional workers are becoming more prevalent and are becoming more skilled. There is a change in sensitivity toward work along with the increase in non-traditional workers.

Traditional craftsmen of a younger age are restricted to ownership (dealer) of the skill. There has been a decline in skills transmission to the next generation. Many people have left the industry in pursuit of better opportunities. A loss of ethnic skills is beginning to emerge as a result of an increase in businesses switching to profitable businesses. The interdependence between manufacturers and traders is also increasing and decreasing.

5.5 Sense of place

Patan's city center no longer feels like it belongs there. Contemporary ideas, technology, and culture cannot be contested. There are many options available to today's population, and demand is fluctuating, so new contemporary social activities are produced. Locals rent out their old homes for guesthouses, homestays, restaurants, and cafe-style tourist-related businesses in addition to living in spacious homes or flats with all the newest amenities. The occurrence of streets, yards, and public spaces has altered as a result of globalization. For instance, in the past, locals used the courtyards to celebrate various types of festivals and dry produce (jattras).



5.6 Socio Cultural Change

The findings demonstrate a movement in people's lifestyles, pressing the need for flexibility and adapting to changing societal demands through adaptive use of space for a higher standard of living and technological convenience. The decline in religious and cultural tendencies is also a result of foreign lifestyle influences.

Currently, it can be observed that Patan's traditions have changed, its religious tendency has decreased, and its way of thinking has changed. The manner of living has changed, and western modernism is now preferred. In the past, the wealthier class made contributions to the upkeep of society and public structures. Today, outside donations are the main source of funding. Society now values living a luxury lifestyle and prioritizing oneself. Through exploitation, the social structure that predominated in the past contributed to a great deal of discrimination over time. But it also forged ties of interdependence among them that connected the populace as a whole. As time has gone on, the social framework has broken down. There is no resource sharing and no social benefit from either of these activities

5.7 Shedding a tangible heritage

The use of Baha has changed in Patan, which is one of the changes that have occurred. Although Baha has served as the residence for noncelibate Buddhist priests, Vihara is a Buddhist monastery where celibate monks and nuns live. A Sangha of Shakya and Bajracharya initiates continues to live on and care for the Bahas. The Sangha has operated and maintained those Bahas with a considerable number of dependable members. Small bahas with small sanghas have seen changes in both ownership and practices. An example of such a scenario is Nhu Baha at Dhalacha.

The original descendants are no longer the people that live here. They claim that because the original sangha of this baha has passed away, such everyday rituals are no longer practiced there. Early records show that it belonged to the Pradhanangas and that "Thaku Juju's" home and the Joshis' were regarded as a sort of secretary to them. Thaku Jujus is thought to be a lineal descendant of King Bhaskaradeva.

It is possible that the Pradhananga mahapatras were the patrons of Kwa Baha, acting as Jajamans for the main rites. Their Buddhist shrine, Nhu Baha, may have been cared for by dya palas from Kwa Baha. Locke, John K. There aren't many Joshi families living here right now, and many of them sold their homes to handicraft businesspeople who bought them for profit. Despite coming from Shakya Families, these businesspeople solely honor their own individual shrine and no longer engage in daily prayer. This raises concerns about maintenance and Baha's identity. With time, the neighborhood's identity is fading, yet the locals remain ignorant of this. Even though more in-depth study of the bahas and bahis of Patan is required, the population of teminor bahas there has changed as the sanghas of these bahas have weakened or vanished.

The general public's perception implies the eviction of residents, but in our study location, it differs since both planned and accidental evictions occur. Additionally, there are complex changes that occur over time as a result of adjustments made to people's attitudes, lifestyles, and means of subsistence with an eye toward social and economic prosperity.

The majority of participants said that they would at most leave their home and move to a less expensive area if they were given a rent offer, they couldn't refuse. Strong members of the community generally agreed that they would only sell the homes of their ancestors to family members if the situation required it. However, there are instances where low-income families with troubled ties sell their land to affluent individuals.

5.8 City Fabric and Street Flavor

In many locations, local markets are being replaced by establishments that serve tourists and expats. Local-only shops' disappearance alters the neighborhood's character.

The historical context of a residential core area has been transformed into lodging facilities, retail stores, and restaurants that cater to tourists. This has compelled many former residents to emigrate and ultimately resulted in the closure of local communities that characterized the social transformation. In addition to residing in large homes or flats with the most up-to-date conveniences, locals rent out their older homes for guesthouses, homestays, restaurants, and cafe-style tourist-related enterprises. As a result of globalization, streets, yards, and public areas now have different demographics and usage patterns.

For instance, in the past, villagers celebrated various festivals and dried fruit in the courtyards (jstras). Today, a variety of national and international events, exhibitions, musical performances, parking, etc., are held in public spaces, streets, and courtyards. Local markets are being supplanted by enterprises catering to tourists and expats in numerous locations. The neighborhood's essence is altered by the removal of local-only businesses.

Despite the fact that many factors tend to affect a building's personality and overall architecture, adaptive reuse, gentrification, and the collective imagination of a constantly changing society seem to have the most impact on Swotha House's current identity. Traditional Swotha's home appears to have undergone both physical and social gentrification.

Nowadays, public areas like streets and courtyards are used to host a range of national and international events, exhibitions, musical performances, parking lots, etc. These have led to changes in the character of the streets; the cultural fabric; and the institutions and leadership of the community.

traditions, community traits, and intangibles. Thus, gentrification will eventually occur as a result of this process.

According to the gentrification idea, gentrification results in identity loss if it does not go in the desired direction. Adaptive use, in the opinion of some experts, is the desirable path of gentrification. However, my research demonstrates that adaptive use, which is context-specific for Nepalese core town like Patan, Bhaktapur, and Kathmandu, can also result in gentrification in the future at any point, even though initially it appears to be merely adaptive use. Although it might not be relevant in other situations, gentrification has arisen in other similar Newar towns. As a result, the majority of locals still own their homes, while the majority of investors are from outside the core area and use them in accordance with their cultural practices. The fundamental idea behind gentrification is that local residents lose their homes as outsiders move in. However, my research challenges this idea. My research demonstrates that gentrification, which undermines the local architectural character, is also a result of the transient change in building use and residence. This central town is seeing gentrification as a result. According to the findings of my research, gentrification is a process. The intangible cultures that are so intimately correlated to the everyday activities of the native people are gradually disappearing, even if the native people aren't really departing in the sense that they're selling their property and shifting away. Instead, a lot of outsiders are flocking in for investment interests. Therefore, it is possible that this will lead to a greater loss of intangible cultural heritage, a feature that draws tourists to this. Thus, my research has reached the conclusion that it is crucial to think about the gentrification idea as it has been discussed by other researchers. **Although native people do not leave their ownership, the identity can be lost and still pave the way for gentrification.**

RECOMMENDATION

Due to the changing demands of today's community, traditional structures can be utilised to create modern, comfortable homes, so locals won't have to abandon their homes in exchange for a modern, comfortable lifestyle.

The next generation needs to be made aware of their tangible and intangible assets and encouraged to balance them. We may use contemporary materials and technologies without sacrificing our fundamental identity.

The same manner that Christmas and other holidays are celebrated around the world, Nepalese "Jatra" and festivals should be done as well.

To preserve Nepal's unique intangible heritage, we need be more conscious of its educational system.

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ANNEX



Annex 1: Purposive Interview Questionnaire

1. What do you think about Architectural identity/ individuality/ uniqueness/ distinctiveness of core area of Patan?
2. What difference do you see in modern emerging architecture from traditional architecture?
3. What represent the sense of place / spirit of place / genius loci of core town Patan?
4. /Physical metaphors only or sociocultural aspects ply vital role in architectural identity)
In context of Patan: what is the
 - i. Spirit/ Soul/ Essence/ Life-force/ of **Context and Sense of place?**
 - ii. **Major Identity/** Individuality/ Uniqueness/ Distinctiveness/ Character/ Selfness features of building?
 - iii. Should accept the **Sociocultural Adaptability/** Flexibility/ Adaptableness/ OR Rigid in traditional state?
 - iv. Which is more important aspect in architecture **Functionalism and Space Design** or Traditional living style?
 - v. Is **Flexibility & Shifting Social Demands** harms identity of Core town Patan?
 - vi. What do you think about **new construction skill / Knowledges & Material while talking about identity of core town?**
 - vii. Do you notice **Gentrified/** refurbished/ renovated/ improved building around **Core Area?**
 - viii. What do you think about **Swotha café and inn; Newa cheya;** gentrified building?
5. How you define gentrification in 3 points?
6. What do you think about Gentrification in core area of Patan?
7. How do you see the changes in emerging architecture features due to gentrification?
8. Can gentrification save an identity of any place? Or can give a new expression to an identity? In literature I find it can be but what is opinion and how?
9. Can gentrified society Continue the Sociocultural aspects of the Patan?

10. What kind of architectural features that should follow to preserve our architectural identity in case of core town Patan?
11. what is your opinion about **positive and negative effect of gentrification** towards identity of core town Patan?
 - vi. Architectural/ building identity
 - vii. Cultural identity
 - viii. Social identity
 - ix. Traditional identity
 - x. Spatial organization
12. How an architect can unite the Patan's physical, socio-cultural and financial aspects while maintaining the contemporary expression?
13. What types of architectural interpretations and aspects should an architect follow in their modern architectural precepting while maintaining the identity?

Annex 2: Survey Questionnaire

Emerging Architectural Identity and Gentrification " A Case of Patan Core Town

 anitashrestha645@gmail.com (not shared) [Switch account](#) 

1. Name

Your answer _____

2. Age

Your answer _____

3. Education

School

Undergraduate

Graduate

Post graduate

4. Number of family members living in the house

Your answer _____

5. Are you a native resident of Patan or have you immigrated here?

Native

Immigrated

6. What is the reason for immigration?

Your answer _____

7. From how many generations are you living here?

- 1st Generation
- 2nd Generation
- 3rd Generation
- 4-6 Generation
- 7 or more

8. Occupation

- Agriculture
- Government/ Private office
- Business
- Other: _____

9. How do you feel about your income?

- Highly satisfied
- Satisfied
- Not satisfied
- Disappointed

10. Have you changed your occupation in past 20 years?

- Yes
- NO

11. House ownership?

- Owned by local and used by local
- Owned by local but rented out
- Owned by local, partially rented out and partially by owner
- Bought and living
- Bought and using for economic purpose only

12. How old is the building

- 20-50 Years
- 50-100 Years
- 100 years and above

13. What kind of physical change has come in area?

- Change in physical structure of homes
- New built structures
- Adaptive use

14. What are the changes in this building ?

- Doors and Windows
- Brick Facade
- Building Heights
- Structural Elements
- Building material

15. Describe the renovation, how long ago and how many times?

Your answer _____

16. What is the current use of the building?

- Residential Only
- Mixed used (Residential and commercial)
- Commercial/ Restaurant
- Rental Accomodation
- Others

17. What kind of social change have you witnessed?

- Change in inhabitants of area
- Change in behavior of people
- Change in social hierarchy of people
- Change in social institution
- Change in social relations among people

18. What kind of cultural change has come?

- Change in socio-cultural norms
- Change in cultural activitites
- Change in thoughts of people regarding culture
- Change in perspective and attitude of people regarding society
- Change in practice of worshipping gods and goddesses
- Change in celebration of festivals and Jatras

19. What kind of economic change has come?

Your answer _____

20. Has quality of life change for better or worse?

Your answer _____

21. What are the major changes you witnessed in livelihood of people?

Your answer _____

22. Do you feel gentrification is happening here? (Gentrification: Local people of historic settlement being displaced/ moved out due to tourism oriented business like opening of guest houses, galleries, etc)

Your answer _____

23. What are your thoughts on gentrification?

Your answer _____

24. What kind of problems can come up?

Your answer _____

25. What would you do if investors came to buy or invest in your home area?

Your answer _____

26. Is it necessary to continue traditional building features?

Yes

No

Annex 3: Article



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To Whom It May Concern

This is to confirm that the paper titled "*Emerging Architectural Identity and Gentrification*" *A Case of Patan Core Town*" submitted by **Anita Shrestha** with Conference ID **12098** has been accepted for presentation at the 12th IOE Graduate Conference being held in October 19 – 22, 2022 at Thapathali Campus, Kathmandu.

Khem Gyanwali, PhD
Convener,
12th IOE Graduate Conference



Emerging Architectural Identity and Gentrification: A Case of Patan Core Town

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Abstract: The identity of architecture is occasionally imagined and portrayed as an immutable or historically continuous entity in various contemporary sectors of architectural design, heritage conservation, architectural history, and literature. Gentrification is the phenomenon through which relatively disadvantaged residents move, improve housing, and attract new businesses to a struggling urban neighborhood, frequently displacing locals in the process. The existing architectural identity has been undermined by transformations to the historical town of Kathmandu over the past few years. It has been argued that this is an uninvestigated gentrification phenomenon. The purpose of this research is to identify the emerging architectural identity and how gentrification may be driven by it in the future. The findings of this research, reality is continuously being discussed, contested, or interpreted, and the epistemological perspective is that knowledge should be investigated using whichever methods are most effective for resolving the issue. Therefore, the pragmatic paradigm is the foundation of this research. To acquire information for analysis in order to learn more about a subject and get a better grasp of it, the following tactics or procedures are employed: possible contribution that is substantial identify traits gleaned from reading for behavior in the study region, key informant interviews and a community survey were both carried out. Lastly, transcribed the interviews and survey data codes that had been taken from the literature. The fundamental idea behind gentrification is that local residents lose their homes as outsiders move in. However, my research challenges this idea. My research demonstrates that gentrification, which undermines the local architectural character, is also a result of the transient change in building use and residence. This core town is seeing gentrification as a result. According to the findings of my research, gentrification is a process. The intangible cultures that are so intimately correlated to the everyday activities of the native people are gradually disappearing, even if the native people aren't really departing in the sense that they're selling their property and shifting away. Instead, a lot of outsiders are flocking in for investment interests. Therefore, it is possible that this will lead to a greater loss of intangible cultural heritage, a feature that draws tourists to this Thus, my research has reached the conclusion that it is crucial to think about the gentrification idea as it has been discussed by other researchers. Although native people do not leave their ownership, the identity can be lost and still pave the way for gentrification. **Keywords:** Architectural identity, Adaptive use, Gentrifications,

1. Introduction

Traditional Newar houses lacked modern comforts, but those in a place like Patan were constructed with tourism in mind. The ancient Patan dwellings have increasingly undergone modifications (Auden, 1975). Older residences in prominent locations became abandoned, while others who preferred to live in modern homes continued to occupy the older ones.(Bajracharya, 2017).

Studies on the evolution of contemporary architectural identity are insufficient. Additionally, there hasn't been much coverage on this topic. It will clarify the reasons why traditional Nepalese architecture was replaced by more contemporary styles.

It will assist locals in adjusting to the evolving nature of modern architecture without compromising their fundamental traditional values. It will be helpful to identify the variables influencing the current architectural trend.

Traditional architecture in the country has been gradually deteriorating and being destroyed over the past few decades as a result of the careless acceptance of foreign design components without comprehending their functional implications. which conceals the original architectural identity of Nepal. (Chitrakar, Baker, & Guaralda, 2014). And serious issues are raised. What will act as a link between our generation, the one before it, and the one after it, if significant urban features that function as "real memories" of a place vanish?

2. Research questions

- i. What is the emerging architectural identity in the context of Patan?
- ii. How emerging architectural trend contribute to the idea of gentrification?

3. Literature

3.1 Identity and Architecture

Identity and architecture are related because each community's identity conveys the message, idea, and traits that are unique to the area in which it was born.(Vale, 2008)

3.2 The Basic Features of Newari House Identity (Korn, 2007).

Item	Feature
<i>Buildings and Façade</i>	<i>symmetry in mind A low, narrow door with one or two small windows on either side</i>
<i>Functionalism</i>	<i>The vertical arrangement of the home</i>
<i>Foundation & Walls</i>	<i>bricks used for the different kinds of construction. the slip-glazed face brick, which is carefully shaped and fired; face bricks.</i>
<i>Post, Lintel and Beams</i>	<i>Beams and sole plates frequently lack ornamentation. Upper half of the posts and the brackets are beautifully carved.</i>
<i>Door/Windows</i>	<i>The windows (Jeyas), like the door- stitched together from numerous prefabricated components of various sizes and shapes and put together >>> use of either metal fasteners or glue>>>Duchu- inner plain frame and Bha-outer ornately carved.</i>
<i>Roofs</i>	<i>enormous projecting roofs (Newari: Pau, Nepali: Chhana) stacked one on top overhang is typically around 1 m Vihara 4 m or more is frequently found in temples.</i>

Table 1:Types of architectural identity

Type of architectural identity	Description
<i>Vernacular identity</i>	<i>Local construction, using traditional materials and resources from the area where the building is located.(Paul Oliver Vernacular Architecture Library)</i>
<i>Cultural identity</i>	<i>Takes long periods of time to develop and it is richer for societies richer for societies with longer historical experience and the persistence on land.(Linder, 2017).</i>
<i>Social identity</i>	<i>Historical products of collective social imaginations. Developed by ethnic groups.(Fakhry, 2004).</i>
<i>Cosmopolitan identity</i>	<i>Formed through complex layering processes of various cultures, ideologies, economies, and ecosystems. (Skclair 2019).</i>
<i>Traditional identity</i>	<i>Wonderful gift from our ancestors, developed over many centuries without creating many serious environmental or health problem by using local building materials and techniques. (Nooraddin 2012).</i>

3.3 The Major Determinants of Architectural Identity



Figure 2: Major determinant of architectural identity derived from literature by author (Hirsch, 1992; Vale, 2008; Vidal González, 2008; Yilmaz & maz, 2006)



Figure 3: Flow diagram of historical diagram

4. Historical Realm

This is the chronological period of Nepalese architecture. The Kirat era has no proof. Some stone carvings and water spouts date to the Lichhabhi era. dubbed the "black period" of Nepalese architecture, from the 7th through the 12th centuries (Regmi). Then came the Newar period, which is considered to be the height of Nepalese architecture (Raven, 1984). There are several instances and proofs of Newar-era buildings still standing today, such as Newari houses and Durbar Squares. Foriense's architectural influence dates from the 16th and 17th centuries (Shah & Society, 2013). Does the emerging architecture of today coexist with its



Figure 1: Methodology flowchart

context? Does it harmonize? or in a state of utter confusion?

5. Study area overview



Figure 4: Study Area Along Swotha Road

This part is located to the north of Patan Durbar Square. The loop's beginning is at Swotha Chowk. A few of the monuments in this loop include Radha Krishna Temple, Swotha Krishna Mandir, and Swotha Narayan Temple. Due to shifting societal norms and economic constraints, traditional dwellings have been mostly displaced. Patan is referred to as the "City of Fine Arts" and the "House of Artisans," respectively. The high level of excellence of Patan's handicrafts is highly praised by visitors. Tourists can now find items to suit their preferences and budgets at additional

sales outlets and artisan stores. The bulk of the people in this area are natives from the Rajbangshi, Pradhan, Shrestha, Amatya, Shakya, and Joshi families. Numerous restaurants, B&B establishments, and businesses selling paper and crafts can be found in this area.

Table 2: local business status on the basis of mobile ethnography

SN	Type of Business	Number of outlets
1.	Handicraft shop	14.5%
2.	Paper Handicraft & Souvenirs	45.4%
3.	Pashmina & Clothing	18.1%
4.	Art Gallery, Thangka and Painting	9.09%
5.	Restaurants & Cafe	27.27%
6.	Guest House, B&B	41.81%

A purposeful census revealed that 75% of the population is indigenous, whereas 25% of immigrants came for work or commerce. 41.7 percent of residents are satisfied with their finances, 37.5 percent are dissatisfied, and 20.8 percent are extremely satisfied. 12.5% of homes have been purchased and are being used solely for financial gain, while 20% of properties are owned by locals and are partially rented out and partially used by the owner. Locals own and occupy another 20.8 percent of homes. 41.7% of buildings are mixed-use; 29.2% are utilized exclusively for residential purposes; 20.8% are rental properties; and 8.3% are used for commercial/restaurant purposes.

6. Methodology

The fact of evolving new architectural identity that is emerging in Patan's core settlement is the ontological viewpoint in this research.

Epistemological assumptions of this research intend to produce knowledge about how emerging architecture is perceived in context of Patan and seeks to identify the valid source of knowledge.

This research believes that its reality is constantly negotiated, debated, or interpreted, and the epistemological stance is that knowledge should

be examined using whatever tools are best suited to solve the problem. Hence, this research is based on the pragmatic paradigm.

During observation, a set of close-ended as well as open-ended questions was prepared for the survey. The contents of the questionnaire were developed into different sections. In order to adequately assess the viewpoints of locals in their shifting communities, the questionnaire included both direct and indirect questions to provoke ideas and opinions on the growing architectural identity in the setting of Patan. These are the key areas of observation.

The following strategies or procedures are employed to gather information for analysis in order to learn more about a subject and get a better understanding of it: substantial potential contribution Variables of identity are extracted from literature on conduct. survey for the community's benefit Collective Imagination in the research area and Purposive Interview done with key informants Interviews and survey data Codes are extracted from literature. Finally, transcribed and synthesized into codes and analyzed using ATLAS.ti.

This is the conceptual foundation for my research. A qualitative analysis was required due to the inter-subjective nature of this research problem in order to understand and contextualize main elements that determine architectural identity. Then employ the proper strategy to arrive at the study's findings and conclusion



Figure 5: Observation realm

Table 3: Interview with key informant

7. Discussion and analysis

The case study, questionnaire, and deliberate interview served as the foundation for discussion and analysis. The outcomes were examined using the following topics:

7.1 Adaptive use of Tradition al architecture:



Figure 6: Building ownership

Figure 7: adaptive use of building

Traditional residences now include tourist lodgings. As more businesspeople enter the tourism industry, rental homes are more common in the neighborhood. The modifications made to accommodate visitors resulted in the Newari architecture being altered to integrate tourist-drawing patterns. The Newari household has experienced significant alteration, and houses are now being bought and sold like goods. Buildings have been repurposed into co-working spaces, galleries, or museums. In the end, traditional architecture suffers.

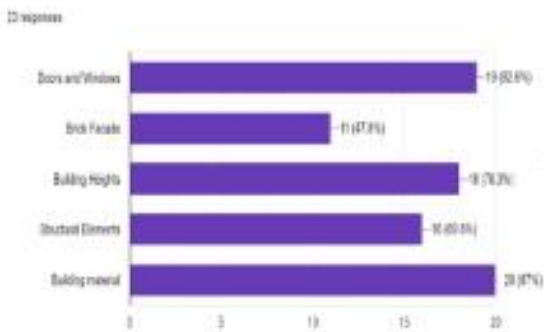


Chart 1: Modification in Building

Interviewed	Experience
Interview1 (#JJ)	Awarded Doctor of Philosophy from Victoria University of Wellington, New Zealand.
Interview2 (#ADP)	Director/ Architect & Planner Design Cell Pvt.Ltd. Wide range of experience in various projects.
Interview3 (#RR)	Renowned conservation architect
Interview4 (#BS)	Chief architect of Technical Interface, Thamel.
Interview5 (#SHT)	Researcher Culture (Art, Architecture & Archaeology) of Nepal
Interview6 (#DP)	Msc. in Urban ecological planning at Norwegian University of science & technology Former professor at Tribhuvan University, institute of Engineering
Interview7 (#PT)	Founder of Prabal Thapa Architects. Specializes in rammed Earth construction.
Interview8 (#JS)	General Manager, Cosy Nepal, a French-Nepali company

7.2 City Fabric and Street Flavor:

In many locations, local markets are being replaced by establishments that serve tourists and expats. Local-only shops' disappearance alters the neighborhood's character.

The historical context of a residential core area has been transformed into lodging facilities, retail stores, and restaurants that cater to tourists. This has compelled many former residents to emigrate and ultimately resulted in the closure of local communities that characterized the social transformation. In addition to residing in large homes or flats with the most up-to-date conveniences, locals rent out their older homes for guesthouses, homestays, restaurants, and cafe-style tourist-related enterprises. As a result of globalization, streets, yards, and public areas

now have different demographics and usage patterns.

For instance, in the past, villagers celebrated various festivals and dried fruit in the courtyards (*jatras*). Today, a variety of national and international events, exhibitions, musical performances, parking, etc., are held in public spaces, streets, and courtyards.

Despite the fact that many factors tend to affect a building's personality and overall architecture, adaptive reuse, gentrification, and the collective imagination of a constantly changing society seem to have the most impact on Swotha House's current identity. Traditional *Swotha's* home appears to have undergone both physical and social gentrification.

7.3 Ethnic skill

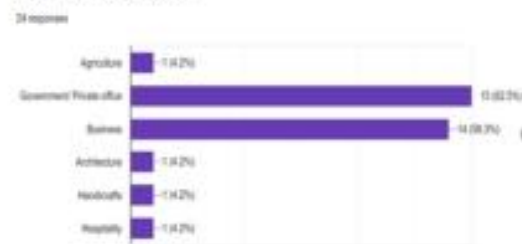


Chart 2: Occupation

The Business and employment have supplanted agriculture as the primary industry in the region. The transfer of generational craftsmanship has been complicated by the change in work. Local producers are facing a skilled labor scarcity as a result of the generationally passed on experienced local manpower choosing new professions in response to the rising demand for handmade items.

7.4 Sense of place:

Patan's city center no longer feels like it belongs there. Contemporary ideas, technology, and culture cannot be contested. There are many options available to today's population, and demand is fluctuating, so new contemporary

social activities are produced. Locals rent out their old homes for guesthouses, homestays, restaurants, and cafe-style tourist-related businesses in addition to living in spacious homes or flats with all the newest amenities. The occurrence of streets, yards, and public spaces has altered as a result of globalization. For instance, in the past, locals used the courtyards to celebrate various types of festivals and dry produce (*jatras*). Nowadays, public areas like streets and courtyards are used to host a range of national and international events, exhibitions, musical performances, parking lots, etc.

7.5 Socio Cultural Change:

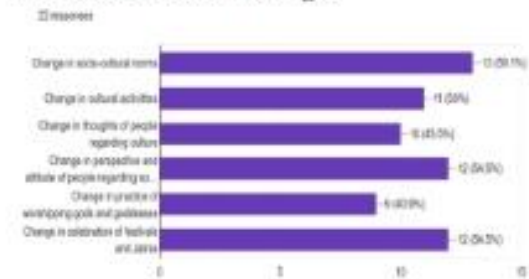


Chart 3: social cultural adaption

The findings demonstrate a movement in people's lifestyles, pressing the need for flexibility and adapting to changing societal demands through adaptive use of space for a higher standard of living and technological convenience. The decline in religious and cultural tendencies is also a result of foreign lifestyle influences.

7.6 Change in Building features (The Swotha Traditional House)

	Traditional architecture	Adaptive architecture
Design principle	Holistic simple & uniform	Individualistic Apparently losing uniformity
Material /Technology	Load bearing with wooden frames and brick infill Exterior brick façade, Double pitch Roof over entire floor area	Structure frame modern material as metal and glasses Metal openings windows and doors in modified scale

Contextuality	<i>Influenced and shaped by the socio-cultural and religious aspects</i>	<i>Influenced more by the economical aspect and convenience of the shifting cosmopolitan society</i>
Temporal aspect	<i>Minimum changes in structure without compromising the heritage value Minimum change in the local community and their value and beliefs</i>	<i>Influenced more by the economical aspect and convenience of the shifting cosmopolitan society and less by the context and surrounding. Influenced more by the economical aspect and convenience of the shifting cosmopolitan society and less by the context and surrounding.</i>
Semantic organization	<i>Driven by local community need Woodcarvings and paintings on wall help to create feelings, perceptions and experiences of a local community Strong sense of place</i>	<i>Commercially driven to cater the need of tourists Sense of place</i>
Spatial planning	<i>Generally narrow, rectangular shaped Continuance of exterior corridor space</i>	<i>Open plan concept, Indoor attached restroom,</i>

7.7 Economic Change

As tourism has grown, economic pressure has driven buildings to be used adaptably, resulting in the gentrification of the tourism industry. Patan's center town is experiencing problems brought on by tourism gentrification, including "heritage syndrome," "Air BnB syndrome," "artification syndrome," and "museumification syndrome." Increases in restaurants and cafes are another sign of commercial gentrification. These have led to changes in the character of the streets; the cultural fabric; and the institutions and leadership of the community. The general public's perception of

gentrification implies the eviction of residents, but in our study location, it differs since both planned and accidental evictions occur. Additionally, there are complex changes that occur over time as a result of adjustments made to people's attitudes, lifestyles, and means of subsistence with an eye toward social and economic prosperity.

The majority of participants said that they would at most leave their home and move to a less expensive area if they were given a rent offer, they couldn't refuse. Strong members of the community generally agreed that they would only sell the homes of their ancestors to family members if the situation required it. However, there are instances where low-income families with troubled ties sell their land to affluent individuals.

The conventional view of gentrification mostly ignores its benefits. Overall, the study region has created economic activity. Both the businessman and the homeowner win from this. The growing economy and entrepreneurship of the area have increased employment opportunities. Both local and outside laborers can find employment thanks to it. In terms of monetary gain, it is advantageous to everyone involved. Industries and job options in the region are growing, increasing tax revenue for the local government.

The Municipal Corporation has the option to support the local development of Patan's underprivileged groups thanks to its improved earnings. According to studies, there are now more businesses in the study region than there were in the past. The tourist sector has the most expanding businesses. As a result, family-owned businesses have evolved into prosperous tourism-based enterprises as a result.

8. Conclusion

According The concept of adaptive use of a residence currently largely ignores the lifespan

ritual of the Newar house and its relationships to its surroundings, resulting in a major loss of architectural identity. Intangible cultures are consequently slowly disappearing, which could result in gentrification at any time in the future. Development that could affect common traditions, community traits, and intangibles. Thus, gentrification will eventually occur as a result of this process.

According to the gentrification idea, gentrification results in identity loss if it does not go in the desired direction. Adaptive use, in the opinion of some experts, is the desirable path of gentrification. However, my research demonstrates that adaptive use, which is context-specific for Nepalese core town towns like Patan, Bhaktapur, and Kathmandu, can also result in gentrification in the future at any point, even though initially it appears to be merely adaptive use. Although it might not be relevant in other situations, gentrification has arisen in other similar Newar towns. As a result, the majority of locals still own their homes, while the majority of investors are from outside the core area and use them in accordance with their cultural practices. The fundamental idea behind gentrification is that local residents lose their homes as outsiders move in. However, my research challenges this idea. My research demonstrates that gentrification, which undermines the local architectural character, is also a result of the transient change in building use and residence. This central town is seeing gentrification as a result. According to the findings of my research, gentrification is a process. The intangible cultures that are so intimately correlated to the everyday activities of the native people are gradually disappearing, even if the native people aren't really departing in the sense that they're selling their property and shifting away. Instead, a lot of outsiders are flocking in for investment interests. Therefore, it is possible that this will lead to a greater loss of intangible cultural heritage, a feature that draws

tourists to this Thus, my research has reached the conclusion that it is crucial to think about the gentrification idea as it has been discussed by other researchers. Although native people do not leave their ownership, the identity can be lost and still pave the way for gentrification.

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Annex 4: Thesis Presentation Slide

Master in Architecture
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"Emerging Architectural Identity and Gentrification" A Case of Patan Core Town

Submitted To:
Department of Architecture, IOE

Submitted By:
Anita Shrestha
(076March003)

Research Purpose

Research Questions

- ✓ What is the emerging architectural identity in the context of Patan?
- ✓ How emerging architectural trend contributes to the idea of gentrification?



Theoretical realm

How emerging architectural trend contributes to the idea of gentrification?

- Architecture >>> part of the non-verbal system of symbols that influence human life
- Transmitted and shared spaces >>> symbols express cultural values images and beliefs
- Sense of social unity and security >>> feeling of identification of the inhabitant with the environment
- Collective imagination of the society >>> Gentrification >>> determinant for the emerging trend of building architecture
- Major determinants >>> General design principles ,Forms & shape, Materials, Relationship with context, Temporal organization, Semantic organization, Spatial organization, Place identity, Collective Imagination

Methodology

 METHOD	 SOURCES OF DATA	 DATA COLLECTION	 DATA ANALYSIS
<ul style="list-style-type: none"> ▪ Pragmatic paradigm ▪ Case study mix method 	<ul style="list-style-type: none"> ▪ Literature Review ▪ Purposive survey ▪ Purposive Interview 	<ul style="list-style-type: none"> ▪ Major Variables of identity extracted from literature ▪ Empirical purposive survey done using google form. ▪ Purposive Interview done with key informants 	<ul style="list-style-type: none"> ▪ Transcribed the Interviews and survey data ▪ Codes extracted from literature ▪ Analyzed using Nvivo

Literature Review

Introduction

01 Background of the topic	02 Need	03 Importance	04 Problem Statement
<ul style="list-style-type: none"> • The identity of architecture is frequently conceptualized and portrayed as a permanent or chronologically continuous entity in contemporary sectors of architectural design, heritage preservation, architectural history, and literature. • Gentrification is the process by which progressively more privileged people relocate to a destitute urban neighborhood, upgrade their residences, and recruit entrepreneurship displacing the natives in the process. 	<ul style="list-style-type: none"> • The historical town of Kathmandu has undergone transformations in recent years, undermining the current architectural identity • The argument that this is an understudied gentrification phenomenon has been made. & insufficient studies on the topic of emerging architectural identity • Topic has not received much coverage 	<ul style="list-style-type: none"> • Identification of the evolving architectural identity and how gentrification may be driven by it in the future are the goals of this research. • Aid locals adapt to changing identity of architecture without losing core traditional values • Encouragement in developing conservation guidelines • Address changes needed in traditional architecture to accommodate new expectations 	<ul style="list-style-type: none"> • Traditional architecture exposed to extensive deterioration & destruction • Uncontrolled and haphazard western building culture changed the traditional visually & local character. • Drastic changes led to mislay the identity of local architecture

Theoretical realm

What is the emerging architectural Identity in the context of Patan Core Town ?

- Something that has evolved with time with the use of concepts for optimization of space and resources.
- Dependent upon various factors such as culture, climate, material availability, skilled manpower
- Civilization that changes its course for its best adaptation to the changing times
- Architectural timeline >>> not well documented >>> available literatures and articles are mostly based on historical manuscripts, tell tales, inscriptions and heritage sites
- Emerging architecture >>> discourse to a very different level which is not about preserving its originality but mostly about getting influenced by the western style
- Architecture >>> local resources, adaptability to its environment and cultural significance
- Newari cultural community >>> an open space, more focused on outdoor activities >>> cultural point of view; a place to conduct social gatherings and a space for the time of emergency owing to the fact that earthquakes are frequent in this region.

Conceptual Framework



Observation realm



Identity and Architecture




IDENTITY ARCHITECTURE

- The constructed environment is a powerful means of expressing a personality. The physical environment and architecture play an important role in the transmission of cultural identities from one generation to the next (Zohreh Torabi & Brahman, 2013).
- Architectural identity is the impression that emerges from the synthesis of societal physical and metaphysical characteristics.
- Depends on the geography, traditions, manners, insights and knowledge of the community as well as its history
- The message, concept and characteristics attributed to the community where it was born

The Concept & Type of Identity

<p>Cultural Identity</p> <ul style="list-style-type: none"> "Nepalese spirit" Takes long periods of time to develop and it is richer for societies with longer historical experience and the persistence on land (Ghosemi, 2019) 	<p>Social Identity</p> <ul style="list-style-type: none"> Developed by ethnic groups Historical products of collective social imaginations (Clark, 2001; Jones, 1997; Pawkatat, 2001) 	<p>Traditional Identity</p> <ul style="list-style-type: none"> Wonderful gift: from our ancestors Developed over many centuries without creating many serious environmental or health problem by using local building materials and techniques (Nooradin 2012) 	<p>Cosmopolitan Identity</p> <ul style="list-style-type: none"> Community groups of different regions and origins lived together side by side Hybrid, fused, diverse architecture and material culture Formed through complex layering processes of various cultures, ideologies, economics, and ecosystems (Skhan 2019) 	<p>Vernacular Identity</p> <ul style="list-style-type: none"> local or regional construction, using traditional materials and resources from the area where the building is located Unique to different places in the world, becoming over a means of reaffirming an identity (Stiles 2015)
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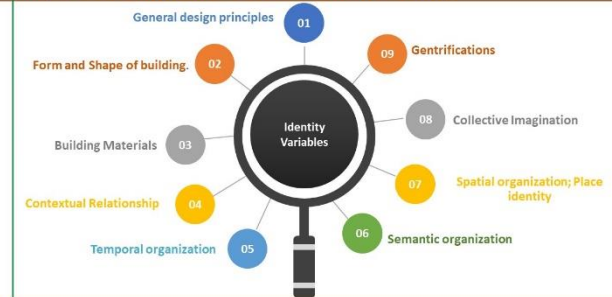
Basic Features of Newari House Identity

	<p>Buildings and Facade;</p> <ul style="list-style-type: none"> symmetry in mind A low, narrow door with one or two small windows on either side Two enormous wooden planks - entrance door, beautiful wooden latticework - windows.
	<p>Functions and Allocation of Space;</p> <ul style="list-style-type: none"> The vertical arrangement of the home ground floor-Chhyadi, a shop or workshop higher stories are accessible by a little stairway-thick planks seals off the stairs few stores have a wooden floor that is properly ventilated The flooring is either covered in a layer of clay or is tiled with bricks

Basic Features of Newari House

	<p>Door/Windows;</p> <ul style="list-style-type: none"> The windows (Jhyas), like the door- stitched together from numerous prefabricated components of various sizes and shapes and put together -> use of either metal fasteners or glue->Duchu- inner plain frame and Bha-outer ornately carved frame 4-types of window form i. Chhapa Jhya(A)-large frame with one to five tiny apertures ii. Tiki Jhya (C)-ancient facades have a symmetrical design with various window kinds iii. Ga Jhya (C1&c2)-little bench is located on the projection->homes, palaces, Hindu monasteries iv. Jhya(D)-simplest and most modern type :H=1.50 m and W=80-90 cm)-> offers enough light and air; used in residences
	<p>Roofs;</p> <ul style="list-style-type: none"> enormous projecting roofs (Newari; Nep, Nepali: Chhana) stacked one on top overhang is typically around 1 m Vihara 4 m or more is frequently found in temples.

Major Determinants of Architectural Identity



International & National Case Review

<p>Case of Iraq</p> <ul style="list-style-type: none"> The elites, responsible for the change of architectural concept "current architectural identity," old: reflection of the local environment, Now: refers to abstract reflections of distinct movements that use lines, colors, materials, shapes, forms, and masses cultural environment: ability to shape and influence identity Making architecture a reality: a reflection of the participant, needs, and culture of the populace; New approaches to architectural education must be adopted effects on its local culture, society, economy, and environment architecture is not Hollywood and architects are not Hollywood stars 	<p>The Case of Venice Case of Iraq</p> <ul style="list-style-type: none"> progressive suburbanization: tourism has pushed residents and activity outside of the old center new wealthy residents: do not revitalize the labor market outside of the tourism industry, even unconcerned with the operation of public residential services like schools, community centers, and social support residential environment: neglected > poor city development management and the resource's high commercial value liberalization of retail: closure of a network of small businesses, factories, and workshops internationalization of the property market -> homes unaffordable for the majority of workers 	<p>The Recife Quarter</p> <ul style="list-style-type: none"> The sophistication of certain homes: converted into fine dining hotels, the widespread conversion of areas for tourists, lack of focus paid to users and inhabitants spatial arrangement in conflict urban practices, destructive city can be built without taking into consideration the variations between people in their daily routines Social scientists have cautioned -> urban intervention initiatives in historic centers need to focus more on the ambitions of their primary users and residents, including how people see heritage sites and the symbolic locations that help them create their many identities. 	<p>The case Kathmandu & Bhaktapur</p> <ul style="list-style-type: none"> Thamel: home to a market for trekking supplies as well as hotels, cafes, dance clubs Neighborhood has undergone significant transformation variety of amenities, including a red-light district, hotels, restaurants, and retail centers unique form of gentrification that has altered the area's physical, social, cultural, and economic aspects Bhaktapur: increased the local workforce, preserved traditional crafts Since Bhaktapur's slogan has been to boost the tourist industry, residents running tourism related enterprises is also growing but unlike in Kathmandu, enterprises focused on tourism have been able to coexist peacefully with the local economy.
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National Historical Realm



Basic Features of Newari House Identity

<p>Brickwork: Foundation and walls;</p> <ul style="list-style-type: none"> basic foundations (jags) of small temples, buildings, the foundations of one-to-four-story buildings are just 60 to 80 cm deep and 70 cm wide Kachi Appa - bricks used for the different kinds of construction Chikan Appa - the slip-glazed face brick, which is carefully shaped and fired; face bricks 	
<p>Posts, Lintels and Beams</p> <ul style="list-style-type: none"> These holes between the posts can be closed by inserting boards between grooves along the outer row of posts Stone or brick pillars have never been utilized A wooden threshold (Lakansin) threshold supports the wooden post (Than) and wooden bracket (Meth), which transfer the load from the lintel (Nina) and beams (Dhain) onto the posts Beams and sole plates frequently lack ornamentation, Upper half of the posts and the brackets are beautifully carved 	

Tangible and intangible attributes of Identity

<p>Tangible</p>	<p>Intangible</p>
<p>ARCHITECTURAL IDENTITY</p>	
<p>Tangible properties :</p> <ul style="list-style-type: none"> Touching a physical object . e.g. Buildings, Infrastructures, physical features. 	<p>Intangible traits :</p> <ul style="list-style-type: none"> societal values, use, and memories that associate the object or structure with meaning or importance. e.g. Sense of place, Culture, Livelihood, built environment.

Gentrification

'Term gentrification' was coined by Ruth Glass in 1964

- The process of changing the character of a neighborhood through the influx of more affluent residents and businesses
- Often shifts a neighborhood's racial or ethnic composition and average household income

Impact of Gentrification	
<p>Positive</p> <ul style="list-style-type: none"> Stabilization of declining areas increased property value Reduced vacancy rates Increased local fiscal revenues Encouragement & increased viability of further development Reduction of sub-urban sprawl Increased social mix Rehabilitation of property both with & without sponsorship 	<p>Negative</p> <ul style="list-style-type: none"> Displacement through rent & price increases Community resentment & conflict Loss of affordable housing Unsustainable speculative property Increase cost & changes to local services Displacement & housing demand Loss of social diversity Under-occupancy; population loss to gentrified area

Source : (Paula and Wakhidah 2020)

FIELD OBSERVATION, SURVEY, CASE STUDY & FINDINGS

Study Area Overview

Cultural Heritage Tourism



Study Area Along Swotha Road



Swotha Street Western Side

Patan Conservation and Development Program



South side Radha Krishna Mandir



North Side Radha Krishna Mandir



Swotha Street View

Hotels, Eateries, Travel agencies & Handicraft Stores



Swotha Street Eastern Side



Swotha Street View

Purposive Survey & Findings

Swotha's Belongings



Local Business History

- Business Status
- Producer and retailer of handicraft goods
 - Honacha



Accommodation History

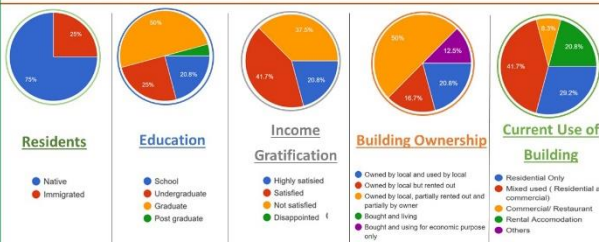
- Cosy Nepal
- Dhakhwa House
- Traditional Homes Swotha
- The Inn, Swotha



Residents' Experiences

- Tourism business
- Rent out the property to earn money
- Increasing economic pressure in the neighborhood

Social and Economic Scenario of Swotha



Social and Economic Scenario of Swotha



Purposive Survey-Findings

- ✓ Ethnic skills and activities are being lost as a result of the progressive decline of traditional family businesses.
- ✓ Major buildings have foreign investment but are held by the locals.
- ✓ Interior architecture altered to meet the modern or adaptable needs of a B&B. Building adaptation for Tourism.
- ✓ Modified interior layout plan to cater the adaptive need of BED and Breakfast or modern use
- ✓ Reduce intangible heritage gradually, and gradually change the societal perspective of the neighborhood.
- ✓ Most folks are educated and satisfied with their wages.
- ✓ Most of the building's uses are for mixed-use projects and rental housing.

Case Study

Case study

Swotha Traditional House

- ✓ Located at northern periphery of Patan durbar square the factors derived from various literature.
- ✓ lies on the preserved monument sub-zone under cultural heritage conservation zone
- ✓ Renovated into a contemporary upscale Bed & Breakfast and is now generating a significant income



Source : Google map 31

Case study

Swotha Traditional House

- ✓ The extension of two floors.
- ✓ Extends beyond the skyline of neighboring traditional building
- ✓ Metal Framing for roof
- ✓ The windows proportions and material use are also different from traditional



Source : Swotha Inn 32

Case study

Swotha Traditional House

- ✓ Extended roof top terrace space
- ✓ Modernistic touch with large French windows
- ✓ Extended floor height

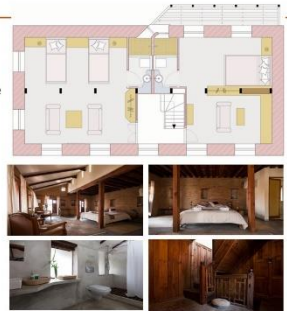


Source : Swotha Inn 33

Case study

Swotha Traditional House

- ✓ Modified interior layout plan to cater the adaptive need of BED and Breakfast
- ✓ Space partitioned with half brick thick wall to accommodate bedrooms and Bathroom
- ✓ An ultra-modern look bathroom interior
- ✓ Wooden parquets and wooden plank cladding on interior wall
- ✓ Niches provided in the wall



Source : Swotha Inn 34

Comparison Between Traditional and Case Building

Design Principles – Design Approach		Form & Shape (Spatial planning-elevation treatment)	
Traditional Architecture	Gentrified Swotha Traditional Architecture	Traditional Architecture	Gentrified Swotha Traditional Architecture
<ul style="list-style-type: none"> • Holistic design approach • house cluster: simple & uniform in design 	<ul style="list-style-type: none"> • Individualistic design approach • Apparently losing uniformity 	<ul style="list-style-type: none"> • Generally narrow, rectangular shaped • Continuation of exterior corridor space i.e. Dalin used as socializing space. 	<ul style="list-style-type: none"> • Continuing simple traditional rectangular planning concept using platforms, central courtyard • Dalin used for enjoying the indoor outdoor simultaneity with open central courtyard space for commercialized purpose
Materials and Technology (Structure – Aesthetics)		Relationship with context	
Traditional Architecture	Gentrified Swotha Traditional Architecture	Traditional Architecture	Gentrified Swotha Traditional Architecture
<ul style="list-style-type: none"> • Load bearing with wooden frames and brick infill • Exterior brick facade, surkhi wall finishing • Windows richly decorated at smaller scale conveying use of semantic features and materials • Double pitch Roof over entire floor area. 	<ul style="list-style-type: none"> • use of modern material as metal and glasses • Similar exterior facade treatment with brick view for architectural affinity with the local architecture • Metal openings windows and doors in modified scale however try to convey semantic features and materials • Double pitch Roof with accessible flat roof terrace. 	<ul style="list-style-type: none"> • Influenced and shaped by the socio-cultural and religious aspects of the local community with the use of locally available material and technology which respect to the nature and climate. 	<ul style="list-style-type: none"> • Influenced more by the economical aspect and convenience of the shifting cosmopolitan society and less by the context and surrounding.



Comparison Between Traditional and Case Building

Temporal Aspect		Spatial organization	
Traditional Architecture	Gentrified Swotha Traditional Architecture	Traditional Architecture	Gentrified Swotha Traditional Architecture
<ul style="list-style-type: none"> • Minimum changes in structure without compromising the heritage value • Minimum change in the local community and their value and beliefs 	<ul style="list-style-type: none"> • Drastic changes in the modern time due to shift of priority to the convenience of the users more than the heritage value. • Adaptability of the hybrid society with the changes resulting in loss of connection with the time. 	<ul style="list-style-type: none"> • Building following the perimeter of a courtyard, known as 'Chowk'. Everyone living in and around the similar chowk, take it as their gathering point for all social activities or just casual meetings. • Privacy oriented space design maintained by minimum transparency like use of tiki jhyas and inclined sa jhyas. • The arrangement of the house is mainly vertical, over 2 to 3 storeys with each floor have their specific name and function. 	<ul style="list-style-type: none"> • Due to the changing lifestyles, there is a change in spatial; the fundamental space usage custom is the same. • Spaces like cafeteria have large clear transparent glass to connect the inside and outside (simultaneously) spatial connection of peoples activities and views. • The arrangement vertical as well as horizontal.
Semantic organization (collective imagination & place identity)			
Traditional Architecture	Gentrified Swotha Traditional Architecture		
<ul style="list-style-type: none"> • Driven by local community need • Woodcarvings and paintings on wall helps to create feelings, perceptions and experiences of a local community • Strong sense of place 	<ul style="list-style-type: none"> • Commercially driven to cater the need of tourists • Sense of place (determined by the use as considered to be more of a Posh area) 		

Case study-Findings

- ✓ Buildings are used for adaptability.
- ✓ Due to local residents moving away and the property being completely rented off, an intangible heritage is lost, e.g. the everyday liveliness of a community.
- ✓ The interior had undergone extensive renovations for use as a B&B and cafe.
- ✓ As today's society evolves, old buildings can be transformed into comfortable, contemporary homes.
- ✓ Traditional architectural features can be preserved while still offering contemporary societal conveniences.
- ✓ We don't have to give up our core identities in order to accept contemporary materials and technologies.

Source : Swotha Inn 37

Purposive Interview & Findings

Key informants – Interview

Architectural Identity	Emerging architecture	Sense of Place	Shifting Demands	Knowledges & Material
Building environment; Transience architecture; Contextual Infrastructure; Embellishment Historical legacy; Public realm; societal diversity; Social Hierarchy; Affordability; Sustainability; Adaptability	modern concepts, innovations, and cultural customs. Flexibility; Shifting Social Demands, Functionalism Spatial design; progress in contextual design; global manifestation, transformation; Peaceful coexistence; the evolutionary process; sustainability; the loss of authenticity; the use of modern construction methods	The economy and finances Space Utilization, Adaptive Use, Culture Human scale design principles; culture; public realm; cultural activities; city services and infrastructure; Societal legacy; conventional architecture; economy	Modern ideas and innovations in cultural practices; sustainable development; authenticity loss; modern construction techniques; liberal architecture; skilled human resources	Space utilization, tourism, financial resources, the human scale design principle, fluctuating demand, construction technology, sustainability, adaptability, coexistence in peace; Preservation of the past, cosmopolitan society



Key informants - Interview

Gentrification	Effect of gentrification	Swotha Traditional House	Aspects of Identity	Recommendation
Human scale design principles; shifting demand; construction technology; sustainability; adaptability; transformation. Organic Evolution, Harmonious Coexistence, Technology, and Materials Adaptive usage "Historical legacy", Ecological preservation, economic and financial development, and cosmopolitan society are all priorities Social Inequality Culture	Neighborhood revitalization; advancement in building utilization; adaptive utilization; social space; tourism; and commercial activities Evolution of society Transformation; Cosmopolitan society The economy and finances Historic legacy; Crafts and arts; Culture Knowledge, techniques, and skills	Tourism, commercial use, adaptability, Global stigma ; loss of authenticity, economy and finances, cosmopolitan society, using modern construction methods	Transformation; Adaptive Use; Tourism; Commercial; Economy and Finances; Renovated Neighborhood; Building Advancement; Contemporary Techniques	Uniqueness; tourism; community livelihood; public realm; urban fabric; adaptive use; reverence for history; traditional material; patriotism; encourages preservation; sustainability; infrastructure; modern construction techniques; story teller; imagination and creation; social respect; history; modern techniques; time-saving technologies; legibility

Annex 4: Plagiarism Check Report

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