

A DOCENTS PROGRAM AND KESHAR MAHAL LIBRARY

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Notes after a meeting with Garima Rana, Mollica Manandhar, Usha Ramaswamy at the garden November 6, 1999

Your first and probably most difficult step will be to introduce the whole concept of volunteerism. People in Nepal looked at me with real question when I talked about volunteering, but there's no question in my mind that you don't have exactly the right constituency for such a volunteer program. Everyone will benefit - especially the volunteers. I believe you have a whole lot of smart, economically independent, otherwise non committed people - probably men as well as women - who could be educated to the concept of volunteer work and would find themselves happier for the commitment of learning and participating and doing something valuable. The key will be to find the right person to start the ball rolling - someone like Bhavna Rana. I know that many people volunteered to work like mad on that beautiful historic costume benefit show they did for the World Monument Fund. Once you have the key person, that person can help you find the rest. A paid staff would not only be costly -- it wouldn't provide the same kind of ongoing enthusiasm that a volunteer group can provide this kind of effort. Doing tours all day can turn regular paid staff into robot zombies. And I would stay away from using students -- it means continuous training as they turn over -- and, again, the motivation is not the same. The idea is to establish a committed, enthusiastic long term staff -- volunteers in Smithsonian museums often outlast staff. I know docents who have been with their museums for 30 years and more!

I don't think the young granddaughter Garima should have that responsibility although she is surely capable of lots of other responsibility on this project. For the volunteer organization leadership you need someone of an older generation who is part of and can rally the non-working people who are usually older (this seems to be true in Kathmandu as well as here). I would be happy to work by e-mail with anyone who takes on the responsibility there and coach them in recruiting, organizational and continuing operational strategies, policies and general set-up, if this would be of value. The main thing is to set it all up as an opportunity of great eclat and prestige so that all will compete to be selected for the work (like painting Tom Sawyer's fence) -- and then to keep the program such that the joys and benefits of volunteering far outway any concept of cash pay.

POTENTIAL FOR RESTORATION OF THE LIBRARY

Mary Daniels, Special Collections
Frances Loeb Library
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“With the mansion’s opulence, its superb and eclectic library, its stuffed tiger in the foyer, its life-sized Rana portraits painted by royal Academicians, its formal gardens, fountains, fluting Pans and tamed deer grazing the tree-shaded lawns, it would certainly be appropriate to preserve Kaisher Mahal in full. It is the perfect souvenir of a rather bizarre chapter in the history of Nepal Mandala, a chapter not without residual values nor altogether without charm, as Kaisher Mahal attests ...”

Mary S. Slusser, NEPAL MANDALA, vol. 1, p. 209.

Collections of art and libraries assembled by private individuals can possess a character as distinctive and forceful as those of the collector. There are notable examples in Europe and the United States (i.e., the Sir John Soane Museum in London, the Morgan Library in New York City, the Isabella Stewart Gardner Museum in Boston; the contemporary Oak Spring Garden Library in Virginia created by Mrs. Paul Mellon) of private collections now open to the public in which the special ambience of both a personal residence and a showcase for collecting enthusiasms is combined. The restoration of the “Garden of Dreams” (and the projected development of its varied potential – educational, commercial and recreational) offer a complementary opportunity to restore the library and conserve its holdings.

A cursory visit to the library provides only a superficial notion of the breadth of its holdings. A cultivated polymath, Keshar Shamsher collected titles in history, literature, the natural sciences, the fine and applied arts, biography, law and myriad other topics. Perhaps as notably, as remarked by Adrian Sever

(author of NEPAL UNDER THE RANAS), “ ... most of which [the books] he is reputed to have read.” Mary Slusser (op. Cit, p. 209) notes more decidedly that “Kaisher Shumshere’s sincerity is amply demonstrated in the voluminous, wise and fascinating personal marginalia one so frequently comes upon in his well-thumbed books.” The library’s holdings are particularly rich in imprints from the late 19th and first four decades of the 20th century; included are numerous European editions as well as works issued in India and the United States. The collection includes sub-collections as diverse as examples of palm leaf manuscripts and an extraordinary run of first edition Penguin paperbacks; juxtapositions indicative of the collector’s interest in both his culture’s traditions and in importations from the cultures of the West.

The variety of conservation challenges may appear to be daunting, but there are measured steps (with incremental degrees of cost and complexity) that could be undertaken. It is important to note that libraries throughout the world are confronted with these same issues of climate control, preservation of deteriorating (especially late 19th and 20th century imprints), and the conservation of other artifacts (paintings, textiles, furnishings and photographs) housed in the library.

The Keshar Mahal Library, because its charm and integrity are predicated on the relationship of the book collection to both the palace and its gardens , requires special care in the maintenance both of the ambiance and of the standards of conservation.

The period interior (with its characteristic Rana exuberance) should be examined for condition and repair. Period photographs or descriptions may provide some indication of original colors and finishes (particularly for the elaborate ceilings and walls). (There may also be suggestive sources to be found in the library’s holdings of books on the decorative arts.) Floors should be refinished; paintings (many of the oils show flaking and pigment loss) should be conserved. Modern furnishings in the reception rooms should be discarded; period furnishings (i.e., the causes) should be repaired and re-upholstered. The animal skin rugs on the upper floor and the stuffed tiger on the lower level should be cleaned, inspected for any insect infestation and repaired. The windows in the library are currently unshaded and uncurtained; period photographs may indicate if this was so during Keshar Shumsher ‘s lifetime. If so, reproduction shades /draperies should be installed; ultra-violet filtering glass can be substituted for the existing glazing. (In the absence of any documented window hangings, the windows should be simply equipped, with a clear notice that any obvious “a-historical” fittings are necessitated by conservation concerns.)

Ideally, the installation of a comprehensive HVAC system, designed to maintain a consistent industry standard (within a 10 degree range , of 50’ relative humidity and 70’ F temperature) would aid tremendously in the preservation of book and manuscript materials, paintings, furnishings and interior decorative architectural elements.

Books are currently stored in a variety of furniture: glass-fronted wooden cabinets, enameled, free-standing cupboards, and on open shelves. The existing glass-fronted cases on the lower level could be the model for construction of taller glass-fronted cases which could replace the metal cupboards on the upper level. Were an HVAC system to be installed, these cases (with the interior surfaces sealed (to counteract lignin migration), ventilation openings drilled, and ultra-violet filtering glazing installed) could provide reasonable storage conditions as well as allowing visitors a view of spines and titles. (Considerations might be given to the installation of locks in each case as well.) The Patan Museum offers an alternative possibility; the installation of a system which controls the interior environment of the display cases while allowing the museum itself to be “naturally” ventilated. (This would beg the question, however, to some extent, of providing the environmental conditions most desirable for both the decorative architectural finishes and the wall-hung art.)

Each book should be examined for condition; a sampling examined on a recent visit was pleasingly (in general) free from apparent deterioration; although there were instances of mold growth, foxing, embrittlement and paper loss and discoloration, etc., etc. At the least, each volume should be dusted; a wholesale fumigation of the collection (if such a facility exists in Kathmandu) would provide an additional assurance that any insect infestations, incipient mold, etc. would be neutralized.

The collection also includes a number of palm leaf manuscripts (now wrapped in cloth and stored in book cupboards) which would require specialized assessment in terms of their condition and storage needs. In addition to the manuscript materials and the conventionally bound volumes, the collection also includes oversized, unbound portfolios and clippings scrapbooks. Many of these items are currently housed in wall cases lining the exterior walls of the second floor gallery.

The gallery itself, lined with free-standing and built-in cases, also boasts an idiosyncratic and intriguing collection of framed art (in many media) and scores of framed period photographs. These items should be examined for condition and re-framed (using “archival-quality” boards, mattes, etc.) before being re-hung. They add immeasurably to the personal character of the library’s interior.

There are accession logs for the titles in the library; these entries (arranged in broad subject classes) include author, title, imprint information and an occasional reference to provenance or association information. Books on the shelves should be compared to the accession logs, to note missing volumes and to form a possible “desiderata” listing of titles to be replaced. (Although replacement copies lack the cachet of the “real thing”, they can compensate for loss; there are numerous examples elsewhere of this variety of retrospective re-creation: among them the Jefferson library at Monticello.)

The installation of a personal computer, loaded with appropriate software, could provide an on-line catalogue of the collection, generated from the existing accession lists. There are numerous cataloging “outsourcing” firms which can, using minimal information, create full-scale records for individual titles. These records can be expanded locally with notes related to the particular copy (i.e., “Annotated in the hand of Keshar Shumsher” or “Inscribed to Keshar Shumsher by the Author”) and documentation of any conservation treatment taken. Unique materials (the palm-leaf texts, for example) would require specialized cataloging. The information (in searchable format) generated by more complex catalogue records could also provide essential documentation for the text of a brochure describing the library and its collections or for a more substantial library guide or collection description.

The same pc could house selected visual images, material (drawings, plans, texts) generated in the course of the restoration of both the “Garden of Dreams” and the library. (Initial equipment costs, as well as the allied costs of re-cataloging the collection and providing a professional conservation consultations would be, I think, an appealing and relatively modestly-budgeted grant proposal possibility to a variety of funding agencies and, possibly, individuals.

The library has, obviously, qualified value as a current research institution by contemporary standards. Although materials have been added to the collection and subscriptions maintained, it would seem more appropriate that the contents of the Keshar Mahal Library be limited to the lifetime acquisitions of Keshar Shumsher and subsequent acquisitions be relocated to the Ministry of Education or another agency. The physical refinement of the library’s holdings would also permit re-assessment of the current use of the library vis-à-vis collection storage, reader service, and public access. The ground floor reading area could be shifted to the second floor and the current reading room could serve as a reception room (acting as an information center for the both the library and the garden restoration); it could also be the site for exhibitions of materials drawn from the collection. The library’s second floor reception rooms could also be the locus for lectures, performances, specialized public education activities , and fund-raising activities.

Several possibilities occur in terms of generating additional support for and interest in the library (and the “Garden of Dreams):

- a) A docent program (this variety of volunteerism may be a novelty in Kathmandu) could be developed of local volunteers (members of the Rana family might have particular interest in this activity) capable of offering tours of the library to individual visitors , tourists, Nepalese school groups, local clubs and societies, etc.

- b) Many libraries have successfully initiated “Adopt-a-Book” programs to aid in the conservation of individual books. The broad range of the Keshar Mahal collection would offer subject areas of diverse interests and a sliding scale of donations (dependent on the complexity of the needed repair) is appealing to donors with limited resources. As indicated in the enclosed appeal literature from the Frances Loeb Library, gifts are identified by bookplates noting each contribution. The initial focus of such an appeal could be the books relating to architecture, garden design, horticulture, etc. – conserved materials could form the basis for an exhibition celebrating the restoration of the “Garden of Dreams”.
- c) A more ambitious, long-term goal would be to expand the library’s role to include a resource center on the history of the Rana dynasty; existing manuscript materials (diaries, personal papers, photographs, business records (including correspondence or other material documenting the development of the library’s holdings) generated by Keshar Shumsher himself, could be a logical, and significant first accession to such a research center. The library could also be considered as a possible site for the resources/documentation of KVPT activities in Nepal. These possible foci would also provide a rationale of expanding the library’s holdings to include, logically, a collection development policy based on acquisition of 19th and 20th century materials related to Nepalese history and culture.

KESHAR MAHAL
EDUCATION OUTREACH PROGRAM: DEVELOPMENT PROJECT

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1. INTRODUCTION

The Kathmandu Valley is the home of a rich diversity of cultural and historical sites that for decades have enticed international historians, scholars, artists, writers, and tourists to explore the complex cultural history of Nepal. The Kathmandu Valley has been named by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) as a World Heritage Site, and organizations such as the Institute of International Cooperation of the Austrian Ministry of Foreign Affairs have committed extensive resources to their restoration and renovation.

In the context of globalization as the new millennium approaches, Nepal's cultural resources will begin to take on greater relevance as policy makers emphasize the need to reinforce a sense of national identity and cultural awareness. This policy focus is reflected in His Majesty's Government of Nepal National Planning Commission's (HMGN-NPC) Ninth Plan (1997-2002) which states the need to "identify the cultural heritage of the country as a symbol of glory for Nepali people" (p. 640). As such, Nepal's policy reflects recent trends in the development programming of international organizations such as UNESCO, which has begun to stress the human side of development through the incorporation of culture into development policy (World Commission on Cultural and Development, 1995). In this movement, cultural institutions are recognized for their potential to serve as community educational resources. Yet despite the abundance of Nepal's historic cultural sites and the significant international and financial attention to their preservation, little has been done to capitalize on them as resources for local educational institutions and communities. Thus, an attempt to link cultural and educational institutions is long overdue.

The Keshar Mahal Educational Outreach Program Development Project will aim to use an innovative approach to developing site-based education and outreach programs at one of the newly restored historical sites, the Keshar Mahal Library and Garden. The project will develop a site-based educational outreach program that will serve as a pilot model for collaborative efforts between Nepal's cultural institutions and public and private schools. The Keshar Mahal site is an ideal location for the creation of pilot education and outreach program, as its central location in Kathmandu City will enable accessibility to a number of schools. The development of site-based educational programming at the Keshar Mahal Library and Garden will also serve to introduce participating teachers to innovative approaches to teaching. The educational program will provide primary school students with stimulating, eye-opening and interactive educational experiences that will instill a long-term interest and love for the nation's cultural heritage.

2. GOALS

The goals of the Keshar Mahal Educational Outreach Program Development Project are as follows:

- To establish Keshar Mahal as an educational outreach program.
- To use site-based educational activities to develop a sense of cultural awareness and national identity amongst the Nepalese public.
- To expose primary schools and teachers to innovative approaches to learning by incorporating external cultural resources into existing curricula.
- To provide opportunities for primary school students to learn about the cultural resources in their community.
- To include local primary school teachers in the program design process of site-based educational experiences.

3. OBJECTIVES

The objectives of the Keshar Mahal Educational Outreach Program Development project are as follows:

- To identify and select schools and teachers to participate in the development of a site-based educational program at Keshar Mahal.
- To establish a program design team as a collaborating organization between Keshar Mahal and local primary schools.

- To identify curriculum areas that can be enriched by an educational program at Keshar Mahal.
- To design a pilot educational outreach program at Keshar Mahal targeted for Classes 3 – 5.
- To develop educational materials and resources for teachers and students who participate in site-based educational program at Keshar Mahal.
- To train fifteen participating teachers in the skills and methodologies necessary for the design and implementation of a site-based educational program.
- To implement a pilot educational outreach program in fifteen classrooms in six schools.
- To evaluate and fine-tune the pilot educational outreach program based on teachers' experiences during its pilot implementation.
- To train docents to adapt existing tours to the needs of primary level school groups in the context of the pilot educational outreach program.

4. RATIONALE

4.1 Nepalese Cultural Heritage as an Educational and Community Resource

For decades, there has been continued foreign interest in the historic monuments of Nepal. These sites embody the rich cultural heritage of the country's past and are living examples of the Nepalese tradition of architectural and artistic beauty. Foreign governments have made large investments to preserve and restore these cultural relics. Yet while the Nepalese people benefit from the ongoing efforts to restore these historic buildings, the primary sector to profit has been the tourism industry. While tourism is undoubtedly an important source of income for Nepal, there has been little effort to capitalize on these historic sites in the education sector. From an educational perspective, these historic monuments are rich with information about the history, culture, and artistic traditions of the Nepalese past. Thus, they present a broad range of educational resources for local schools and the Nepalese public at large.

The Keshar Mahal Educational Outreach Program Development Project aims to capitalize on one of these historic monuments, the Keshar Mahal Library and Garden, by creating a pilot model for site-based educational programs that serve the Nepalese school community. The Keshar Mahal Educational Outreach Program Development Project will build a collaborating organization between Keshar Mahal and the local primary school community. This organization will create a site-based educational program that will fill two distinct needs of the Nepalese community. First, the program will enable the Nepalese public to reclaim their historic monuments as sites not just of interest for foreign visitors, but as cultural resources for the local Nepalese community. Second, the program will provide Nepalese teachers with the opportunity and the skills to enrich existing curricula with additional resources beyond the classroom, and will enable both teachers and students to experience innovative approaches to teaching and learning. Furthermore, the program will be designed to include students' parents and families in its educational activities. Thus, the Keshar Mahal Educational Outreach Program Development Project will bring about a greater awareness of the community's cultural resources amongst schools, teachers, students, and the students' parents and families.

4.2 Cultural Heritage as a Tool for Innovative Teaching and Learning

On the whole, Nepalese schools suffer from numerous difficulties. Most teachers continue to use outdated teaching methods of repetition and memorization in their classrooms. Students' learning experiences typically remain within the classroom walls creating a formalized separation between that which is learned in school, and the child's life outside the classroom walls. Thus, the Keshar Mahal Educational Outreach Program Development Project will help teachers to incorporate innovative approaches to teaching and learning in their classrooms, without infringing on the already established curricula. By including practicing teachers and their school administrators in every stage of the

educational program development process, the project will build a sense of ownership and pride amongst its participants. Furthermore, by including local stakeholders throughout the program design process, and by focusing on the capacity building of teachers, the Keshar Mahal Educational Outreach Program Development Project will build long-term sustainability into its educational programs.

The Keshar Mahal Educational Outreach Program Development Project will incorporate a number of teaching practices into its educational program which are innovative in the Nepalese school setting. The educational experiences will be designed as child-centered, interactive activities that enhance the student's creativity and critical thinking skills. The learning experiences will be designed to benefit and accommodate diverse learners and learning styles, and will move frequently between learning and working styles. This approach will give all students a chance to learn in the way that they are most comfortable, as well as to occasionally place them in weaker skill areas to encourage growth.

Examples of these diverse approaches include individual, partner, group, and whole-class learning activities, as well as expression through speaking, listening, reading, writing, and the arts. The learning experiences will break the barriers between formal classroom-based learning and daily experience. This approach to teaching and learning stresses the need to recognize the whole learner who exists outside of and beyond student life. By bringing the world to the classroom and the classroom to the world, the relevance of curriculum content is both demonstrated and constructed. In this process, the learning experiences highlight the relevance of the curriculum content to the learner, and recognize the importance and validity of the student's life experiences and culture as sources of knowledge.

4.3 Teachers as Program Designers

Often in international efforts to develop education, programs are designed in one country, and then exported to another. After transfer, these programs are usually adapted to meet the local needs and context. While this approach can be successful initially, it often leaves the local stakeholders out of the program development process, and participants can gradually lose the interest or motivation necessary to continue the program. For this reason, the Keshar Mahal Educational Outreach Program Development Project will rely on local teachers as the primary program Designers. The project coordinator will serve to introduce a range of educational methodologies, rationales, and examples of site-based educational program design, and will serve as a general resource for the local teachers in the program development process. However, despite foreign resources and training, the program design will ultimately be both created and implemented by the local shareholders.

By providing teachers with a hands-on experience with site-based educational program development, the Keshar Mahal Educational Outreach Program Development Project will build the local capacity to generate future spin-offs and to expand the program as the local school context demands. The program will also include teacher training component, so that participating teachers will gain skills in implementing site-based educational programs in their individual classrooms.

5. PROJECT PHASES AND ACTIVITIES

The project will last for a total of 16 weeks, and will consist of three phases:

5.1 Program development (9 weeks)

5.2 Program implementation (4 weeks)

5.3 Program evaluation (3 weeks)

5.1.1 Participant and staff selection (3 weeks)

During the initial phase of the project, administrative staff will be selected to support the project coordinator. The administrative staff will include an assistant project coordinator, student interns/administrative assistants, docents, and a content consultant. The project coordinator will be responsible for identifying and selecting all project staff. (See section 7, "Staff" for a detailed description of each of these staff members' responsibilities.)

To select project participants, the project coordinator will meet with headmasters of both public and private primary schools on the Kathmandu area, and select six schools to take part in the initial collaboration. At each of these schools, the project coordinator will identify interested teachers by attending school staff meetings, conducting interviews with prospective teachers, and a recommendation from headmasters. Approximately three teachers from each school will be chosen from approximately the same level (Classes 3–5) to be members of the program design team. (See Section 6, "Selection Criteria for Participants" for a detailed description of school and teacher selection criteria.)

5.1.2 Program design team workshops (6 weeks)

Team Members

The *program design team* will be comprised of fifteen teachers, the project coordinator, assistant project coordinator, docents, and a content consultant.

The *program design coordinator (1)* will serve as the primary organizer and facilitator for the program design team. She will provide guidance, information, educational resources, and program development activities for the program design team during the entire program period. She will be responsible for planning and facilitating workshops for program design and teacher training. The program coordinator will create activities that introduce innovative approaches to teaching and learning into the program design discussions, and provide guidance on ways of incorporating these innovative methodologies into the program. She will be responsible for compiling, reviewing, and finalizing the educational program content as developed by the program design team,

overseeing and supporting the program implementation phase, and serving as the chief organizer of a culminating event with all participating classes.

- The *assistant project coordinator (1)* will assist the project coordinator in all elements of the project. The assistant project coordinator will also be responsible for overseeing all educational program materials that are written in Nepali Language.
- The *content consultant (1)* will be responsible for identifying and describing site-related content information as needed by the program design team in the development of site-related educational activities.
- The *participating teachers (15)* serve as the main members of the program design team. They will each receive honorariums of Rs..... for their participation in the project design team workshops.
- The *docents (2-3)*, in partnership with the existing Docents Council, will work with the program design team to create the on-site portions of the educational outreach program.

Team Activities

The activities of the program design team will include the following:

- Identification of curriculum areas that can be enriched by a site-based educational program at Keshar Mahal
- Design and development of educational program content, learning activities, and student and teacher resource materials
- Training in the implementation of site-based educational activities and the methods of teaching/facilitating these activities
- Implementation of site-based educational program in all participating teachers' classrooms
- Organization of culminating event for all participating classes and families
- Evaluation and fine tuning of the implemented educational program

A large portion of the activities listed above will occur during the program development phase during the program design team workshop. For this workshop, the program design team will meet for six consecutive weeks of workshops, for one full day per week.

Workshop Plan

Workshop activities are described below:

Week 1: Introduction to Keshar Mahal Library and Garden and Site-Based Educational Programs

- Introduction to the goals and objectives of the Keshar Mahal Educational Outreach Program Development Project.
- Docent's tour of the Keshar Mahal site.
- Identification of existing curriculum content areas that could be enhanced by supplementary site-based educational experiences at the Keshar Mahal site.
- Introduction to examples of educational activities used worldwide that integrate site-based cultural resources into curricula.

Week 2: Developing Site-Based Educational Programs, Part 1

- Continuation of Week 1 discussion and examples of educational activities that integrate site-based cultural resources into classroom learning experiences.
- Discussion of educational rationale behind various approaches to learning activities design.
- Brief group project design and evaluate sample learning experiences based on –site at Keshar Mahal.

Week 3: Developing Site-Based Educational Programs, Part 2

- Review of Week 2's sample learning experiences based on–site at Keshar Mahal.
- Division of team into three to five small groups.
- With guidance from the project coordinator, small groups begin to design educational programs to be based at Keshar Mahal. These programs will consist of three components:
 - (1) Classroom-based learning activities to be used as prerequisites to site visits;
 - (2) Learning activities to be done on–site. or this section, the teachers will work closely with selected docents from the Docents council, as well as with the content consultant; and
 - (3) Post site visit learning activities, which incorporate the site-based learning experiences into broader curriculum areas. These activities may include student projects that culminate in a community event, culminating product, etc.
- Brief reflection on small group work.

Week 4: Developing Site-Based Educational Programs, Part 3

- Brief review of Week 3's activities.
- Continuation and completion of small group educational activities design process.
- Small groups present their products to the entire program design team.
- Reflection and critique each small group's products.

(During the week between sessions 4 and 5, the project coordinator will review all educational activities designed over the last two workshop sessions. At the following session, the project coordinator will be prepared to discuss and critique the educational activities, and to lead the team in determining ways to put the activities together as a final pilot educational program package.)

Week 5: Training – Facilitating Site-Based Educational Programs, Part 1

- The Project coordinator, having reviewed the educational activities designed by each small group over the previous week, comments on and discusses the final products.
- Program design team discusses and finalizes one or more pilot educational program package(s) based on the products of the previous workshop sessions.
- Beginning of teacher training component. Project coordinator discusses the implementation of a site-based educational program as designed by the program design team. Issues to be discussed will include classroom management, activity facilitation, evaluation, and other concerns of participating teachers.

Week 6: Training –Facilitating Site–Based Educational Programs, Part 2, Conclusion

- Continuation of teacher training component. Teachers review and practice the implementation of the site–based educational program on–site at Keshar Mahal.
- Teachers practice on–site teaching sessions, where each teacher facilitates a sample learning experience.
- Reflection on and critique of teaching methods and facilitation skills as demonstrated in practice teaching sessions.
- Wrap-up and conclusion.

In addition to participating in six–one day workshops, each teacher will meet with the project coordinator at the end of the workshop for a private one–on –one meeting to discuss both the teacher's and coordinator's concerns and comments.

5.1.3 Docents Training Workshop

The docents training workshop will occur over the same time period as the program design team workshop. Although the docents will simultaneously work with the program design team in creating site–based educational activities designed particularly for public school groups, the docents training workshop will focus on the particular needs of docents in leading site–based educational experiences for children. Topics will include children's learning styles, exploratory facilitation methods, question and answer methods, and understanding the interests and cognitive abilities of children.

5.2 PROGRAM IMPLEMENTATION PHASE (4 WEEKS)

During this four –week phase, teachers will implement the educational programs that they have developed during the course of the six–week workshop in their own classroom. Thus, the pilot educational program will run in fifteen classrooms during its first implementation period, the teachers and the program design team will also organize a culminating event to be held at the Keshar Mahal site. This event will bring together the fifteen participating classes and their families to display and share the products of their educational experiences at Keshar Mahal. The culminating event might include the display of artworks, public reading of related writings, student performances, etc.

5.3 PROGRAM EVALUATION AND FINE TUNING PHASE (THREE WEEKS)

The program design team will reconvene for a follow–up workshop and celebration during which they will share and reflect on each other's experiences implementing the new educational activities in their classrooms. The meeting will also include a focus group style evaluation, where strengths and weaknesses of the educational activities will be discussed. The project coordinator will administer anonymous written surveys to all participating teachers to further assess the strengths and the weaknesses of the program. Finally, teachers will share suggestions for the following year's implementation of similar programs.

The project coordinator and assistant coordinator will compile and assess the results of the focus group discussions and written surveys, and use this information to fine–tune the educational outreach program accordingly. In addition, the project coordinator and assistant project coordinator will meet with the headmasters of the participating schools to discuss each school's experiences participating in the educational program. These comments will also be considered during the program fine–tuning process.

6. SELECTION CRITERIA FOR PARTICIPANTS

6.1 Schools

Primary schools will be selected to participate based on their interest and ability to incorporate site-based educational programming into existing curricula. The project coordinator will meet with headmasters to determine the level of administrative support for teachers in each school. Administrative support will include the following:

- willingness to allow teachers flexibility in implementing new learning activities;
- permission for classes to visit the Keshar Mahal site, including enough flexibility in schedules to allow a class to leave the school's premises on occasion, and if a private school, the financial resources for the trip; and
- overall interest and willingness to learn about approaches to teaching and learning, and to make alternative educational approaches a viable part of every classroom's curriculum.

6.2 Teachers

Teachers working with classes 3–5 will be selected based on their interest and ability to participate actively in the development of innovative educational programming at Keshar Mahal. The project coordinator will meet with prospective teachers individually to determine whether teachers meet the following criteria.

- interest in learning about new educational methodologies;
- willingness and comfort working collaboratively as part of a team;
- availability to participate with full attendance in (1) a six week workshop that meets once a week for six weeks, (2) a one-on-one meeting with the project coordinator, (3) a full day follow-up workshop, and (4) a culminating event for all classes;
- strong communication abilities in English language;
a minimum two years teaching experience;
- interest in using cultural resources outside of the school as material for curriculum enhancement;
- long-term plans to continue working as teachers, and
- commitment to the goals and objectives of the project.

The project coordinator will also look for teachers who have the interest and potential to conduct future teacher training to involve additional teachers in the implementation of site-based educational programs in more schools. Although this will not be a requirement for participating teachers, the project coordinator will look particularly to involve teachers who have this potential.

6.3 Docents

Docents will be selected from the existing Docents Council to work with the program design team to modify existing tours for primary school group audiences. These docents will also participate in the docents training workshop, where they will receive training as docent specialists for young audiences. Docents will be selected based on the following criteria:

- enjoyment working with children;
- interest in the development of educational activities for children;
- ability and comfort working in a collaborative team environment; and
- strong communication abilities in English.

7. PROJECT STAFF

7.1 Project Coordinator (full-time)

The project coordinator will be responsible for managing the project and administering the budget. She will supervise all phases of the project and its activities, and will serve as the primary organizer, moderator, resource and support person for all project participants and workshops. She will also be responsible for overseeing the production of finalized educational materials and other materials relevant to the project, and for overseeing the organization of a final event for participating classes.

7.2 Assistant Project Coordinator (full-time)

The assistant project coordinator will serve as the primary assistant to the project coordinator. S/he will help with all aspects of project management and administration, and will be chosen to potentially succeed the project coordinator in the management of educational outreach programs at Keshar Mahal. Thus, the assistant project coordinator will have a demonstrated long-term interest and commitment to the goals of the Keshar Mahal Educational Outreach Development Project. S/he will also be responsible for overseeing the production of all project materials in Nepali Language.

7.3 Content Consultant (part-time)

The project interns/assistants will be responsible for providing the program team with information about all architectural, artistic, historic, and cultural content related to the Keshar Mahal site. The content consultant will provide summary materials and compile research to meet the content needs of the program design team. The content consultant may also help with the production of educational materials for teachers and students.

7.4 Project Interns/Assistants (part-time)

The project interns/assistants will be responsible for providing administrative support to the project staff and the program design team. They will be responsible for photocopying, materials, compilation, travel arrangements, scheduling, and all other administrative support needs of the project. Students from Levels 9–10 and 10+2 with interests in either education or cultural heritage will be particularly sought out to fill these positions in order to include younger members of the Nepalese community in the development of the Keshar Mahal site.

Docents (in partnership with the Docents Council)

Docents will be selected from the Docents Council to work in collaboration with the Keshar Mahal Educational Outreach Program Development Project. They will participate in the program design team workshops, and also in docents training workshops. They will be responsible for leading the site based educational activities for primary schools developed by the program. They will eventually serve as the Docent Council specialists for young audiences.

8. SUSTAINABILITY

By the end of this four-month process of program design workshops, program implementation, and program evaluation and fine tuning, the assistant project coordinator should have gained the skills and knowledge necessary to continue and expand the scope of educational programs through the Keshar Mahal Education Outreach Program in the following years. Thus, the assistant project coordinator will be prepared to take over the management of continuing educational outreach programs at Keshar Mahal.

9. EVALUATION

The project coordinator will conduct internal formative evaluations of the program design team workshops, docents training workshops, and pilot educational program implementation. Workshop sessions will be adjusted each week according to participant feedback through anonymous written questionnaires and informal discussions. In addition, the program design team will evaluate the pilot educational program after its pilot implementation in fifteen classrooms. During the final workshop session following the pilot educational program implementation, the project coordinator will administer anonymous written questionnaires, and conduct informal focus groups with the program design team members. These questionnaires and focus groups will be designed to determine the areas of effectiveness, strengths and weaknesses of the pilot educational program. The information and feedback gathered during this workshop session will be used by the project coordinator and assistant project coordinator to fine-tune the pilot educational program for its future implementation phases.

10. TIMELINE

The project will be scheduled to occur over a four-month period, starting in the end of January, and ending at the end of May. This schedule is designed so as to match the primary school schedule for the spring period.

ACTIVITY	STARTING DATE	ENDING DATE
Program Development Phase (9 weeks)		
Participant and staff selection	January 31, 2000	February 18, 2000
Program design team workshop Docents training workshop	February 21, 2000	March 31, 2000
Program Implementation Phase (4 weeks)		
Program implemented in 15 classrooms	April 3, 2000	April 28, 2000
Program Evaluation Phase (3 weeks)		
Final program design team workshop session Program evaluated and fine-tuned for future implementation	May 1, 2000	May 19, 2000

11. BUDGET

See attached document: "Keshar Budget" for full budget details:

- A. Project Costs
- B. Administrative Costs
- C. Summary Costs

12. REFERENCES

His Majesty's Government of Nepal National Planning Commission (1998). The Ninth Plan (1997–2002). Kathmandu: His Majesty's Government Department of Printing.

World Commission on Culture and Development. (1995). Our Creative Diversity. Paris: United Nations Educational, Scientific and Cultural Organization (UNESCO).

A. PROJECT COSTS

EXPENSES	NARRATIVE	COSTS
Workshop Materials		
1. Resource Materials/Guest Speakers	Books/documentation and guest speakers for participant reference	\$12,000
2. Workshop supplies	Whiteboard, markers, tape, paper, pens, pencils, poster board, nametags, etc.	
3. Training Kits	Photocopied packets with agenda, worksheets, and other information for participants	
Program Design Team Docents Training	22 team members x \$ Days x \$.....	
4. Lunch and coffee breaks	Food and breverage service during each workshop session	
5. Photography	Film and development expenses to document workshop activities	
6. Completion Certificates/Plaques	For teacher recognition upon completion (15 x \$.....)	
Program Materials		
7. Design and printing	Design and printing of teacher and student materials for program implementation	
For teachers	15 teachers x \$.....	
For students	About 600 students x \$.....	
8. Nepali Language materials	Translation, editing, content review of Nepali language materials as needed for students and teachers	
9. Final event supplies and entertainment	Food, beverages, decorations, photography, video documentation, etc.	
Participant Project Costs		
10. Teacher honoraria	For full participation in workshop and program implementation (15 teachers x \$.....)	
11. Local travel stipend	For local travel to and from workshop location (15 teachers x 7days x \$.....)	
TOTAL PROJECT COSTS		

B. ADMINISTRATIVE COSTS

EXPENSES	NARRATIVE	COSTS
Project Staff		
1. Project Coordinator		
Per month	4 months x \$3,000	
Health Insurance	4 months x \$.....	
Visa/Vaccines		\$12,000
International Travel Expenses		
Local Travel Expenses	Per month (4 months x \$.....)	
2. Assistant Project Coordinator	Per month full-time salary (4 months x \$	
	Per month part time (15 hrs./week) salary (3 people	
3. Student Interns/Administrative Assistants	x 4 months x \$.....)	
4. Content consultant	Per month part time (20 hrs./week) salary (4	
	months x \$.....)	
5. docents	??	
Office Expenses		
6. Communications	Long-distance telephone, fax, email	
	communications	
7. Copying/Supplyies	For project-related copying and printing	
8. Postage/Shipping	For project-related mailings, shipping, and freight	
	charges	
9. Computer and Printer?		
10. Office Space?		
TOTAL ADMINITRATIVE COSTS		

C. SUMMARY BUDGET

Total Project costs
Total Administrative Costs
TOTAL COSTS

Historical Research

Historical Research

Keshar Mahal: Garden-Dreams zwischen europäischen und asiatischen Gartenkonzepten.

Dr. Annagret Nippa, Staatliches Museum für Volkerkunde, Dresden

Der Garten der sechs Jahreszeiten, den Keshar Shumshere Rana in den 20er Jahren des letzten Jahrhunderts im Süden seines Stadtpalais anlegen liess, war Teil einer weit grösseren, nahezu den gesamten Palast umschliessenden Gartenanlage. Von dieser Anlage ist kaum noch etwas in der ursprünglichen Form erhalten. Da vom Garten der sechs Jahreszeiten immerhin noch drei Gartenhäuser stehen und der Garten, obschon stark verwildert, noch zu erahnen ist, wird dieser Rest oft als pars pro toto behandelt. Dies führt leicht zu falschen Schlüssen.

Wie in Asien üblich, waren auch die Gärten von Keshar Shumshere abgeschlossene Orte, hortus conclusi Sie gehörten zum Haus, das heiss, sie dienten dem Hausherrn, seiner Familie und Verwandten als Ruheort. Zu besonderen Anlässen waren sie Schauplatz repräsentativer Inszenierungen für die Grossfamilie. Fremde hatten hier keinen Zutritt. Daher fehlen anders als für die legendäre Bibliothek des Feldmarschalls Augenzeugenberichte von seinen Gärten. In der Reiseliteratur wird Keshar Shumshere, der zu seiner Zeit einer der unter ausländischen Besuchern sehr bekannten Männer von Kathmandu gewesen war, in seiner Funktion als Feldmarschall, Ranafürst, bibliophiler Literat, Philosoph, Pflanzenkenner, Großwildjäger, kurz: als politisch und gesellschaftlich einflussreiche Person zitiert. Die in diesen Büchern gegebenen Hinweise auf seine Gärten, stammen nicht aus eigener Anschauung und sind der literarischen Absicht des jeweiligen Autors geschuldet. Alles, was wir aus diesen Quellen über das Konzept des Gartenbauers erfahren, läßt sich nur mit Vorbehalt für den realen Garten annehmen.

Die wichtigsten Quellen, mit deren Hilfe die Gärten zu rekonstruieren wären, sind historische Photographien und die Erinnerungen eines spätgeborenen Sohnes, der acht Jahre alt war, als sein Vater starb. Doch hat dieser Sohn, Lok Bhakta Rana, die Liebe zu Pflanzen und das ästhetische Empfinden für ihre Kompositionen seines Vaters bewahrt, weshalb seine Aussagen mit der Präzision der Empathie vorgetragen werden.

Die Sammlung historischer Photographien im Familienbesitz veranschaulichen das Ausmass der gesamten Gartenanlage von Keshar Mahal. Die Bilder aus dem Garten der sechs Jahreszeiten zeigen Stadien der Gartengestaltung und die Verwirklichung eines in sich geschlossenen, kleinteiligen Entwurfs.

Tatsächlich verfügen wir zur Zeit über zu wenig Informationen, um die gartengestalterische Absicht des Bauherrn zu verstehen und ihre Position innerhalb der Gartenkunst zu benennen. Doch lässt sich zunächst allgemein feststellen, dass dieses Prinzip einer weiträumigen Gartenanlage, die sich aus verschiedenen, von einander abgegrenzten Teilen zusammensetzt, zunächst in Ostasien zu finden war und später auch in Mittel- und Nordeuropa eingeführt wurde. Ebenso war in Ostasien wie in Europa die Idee einer programmatischen Gartengestaltung bekannt. Gärten oder ihre Einzelteile konnten einem bestimmten Thema gewidmet sein. Seit frühester Zeit kennen wir in chinesischen und indischen Gärten kleine Gartenarchitekturen, die einer monumentalen Repräsentationsarchitektur ähneln und sich alle durch eine leichte aber dennoch kostbar wirkende Bauweise auszeichnen. In Europa fanden derartige Pavillone, die ihre Vorbilder in einer anders genutzten Architektur haben, erst im 17. Jahrhundert Eingang in die höfische und grossbürgerliche Gartenkonzeption.

Die Frage, aus welchen der drei genannten Quellen sich die Gartenkonzeption von Keshar Shumshere speisst und auf welche Traditionen er sich bezieht, ist auch für die Kleinarchitekturen des Gartens der sechs Jahreszeiten nur eingeschränkt zu beantworten.

Beherrschendes visuelles Motiv dieses Gartens ist die Architektur der sechs Gartenhäuser. Sie stehen in einer nicht näher geklärten Beziehung zu den Jahreszeiten Nepals. Sie folgt Vorbildern, die vermutlich aus der englischen Gartenarchitektur des 18. Jahrhunderts stammen und nicht aus der Friedhofsarchitektur Italiens, wo ähnliche Bauten ebenso dicht an einer Mauer aufgereiht erscheinen. Der Gartenkontext scheidet m.E. diesen Zusammenhang aus. Doch später werden wir erkennen, daß die Vorbilder für jene sechs Jahreszeiten Häuser in Keshar Mahal nur in ihrer Aussenhaut stillistisch kopiert wurden. Denn dieser Garten ist ein exzellentes Beispiel für einen Okzidentalismus in der Gartenkunst, der dem Orientalismus in den Gärten Nordeuropas vergleichbar ist.

Jeder Exotismus thematisiert das Eigene an einer fremden Vorlage. Eine Tochter des Sultans von Zanzibar erzählte Ende des 19. Jahrhunderts, wie die Fürsten der nichteuropäischen Welt anfangen, die Fürsten der westlichen Welt zu kopieren, so wie diese umgekehrt hundert und mehr Jahre zuvor die Fremden exotisiert hatten. Ihr Bruder Chalid, der Sohn des Sultans von Zanzibar, hatte seine grösste Plantage sowohl mit einheimischen als auch mit ausländischen Waren luxuriös eingerichtet. Er nannte sie "Marseille". "Das Leben in Marseille" schreibt seine Schwester in ihren Memoiren und meint damit "Marseille" auf Zanzibar, "waren am Ersten geeignet, dem Unbefangenen einen wahren Einblick in den Orient zu bieten." Sein "Marseille" war echtes Zanzibar. Und so wird sich später Keshars Garten im englischen Stil als ein echt asiatischer erweisen.

Die Vorbilder jener im Garten von Keshar Shumshere stehenden Pavillone waren neo-palladianische Schöpfungen, die in der ersten Hälfte des 18. Jahrhunderts in englischen Gärten errichtet wurde. Es die Gärten von Landsitzen, die im wesentlichen Statussymbole und für die Öffentlichkeit gebaut waren In Kathmandu jedoch war der Garten nicht keiner Weise für die Öffentlichkeit gedacht.

Die europäische Mode, griechische Tempel in Gärten nachzubauen, trat erst ein, nachdem die Tempel ihre sakrale Wirklichkeit für das Leben verloren

hatten. Bereits Palladio konnte sich die Tempel für Privathäuser als Vorbild nehmen. Von da an war es nur ein kleiner Schritt, sie als Schmuck jenseits ihrer ursprüngliche Bedeutung zu betrachten. Andere Vorlagen für europäische Gartenarchitekturen stammten aus China oder dem Nahen Osten, dem Morgenland oder aus dem europäischen Mittelalter oder auch aus der bäuerlichen Welt. Alle Gartenhäuser unterschieden sich in jedem Fall von den zu ihren Gärten gehörenden Wohnhäusern. Diese waren heimatlich, jene exotisch.

In der Verwendung zeitlich und örtlich fernliegender Vorbilder bauten die Gartenarchitekten eine Gegenwelt, die alle Zeiten und Länder umfassen konnte. Ein Spaziergang durch solche Gärten wurde zur Welt-Erfahrung.

In den später so berühmt gewordenen englischen Landschaftsgärten waren die Gartenhäuser, Pavillone, Tempel oder "gazebos" Unterstände und Bellevedere zugleich. Sie sollten also nicht nur an vergangene Zeiten und fernliegende Regionen erinnern, sondern dem Gartenbesucher auch ganz pragmatisch als Schutz vor Witterung mit schönem Ausblick dienen. Die englische Sprachschöpfung gazebo, eine Verballhornung von gaze-about, bezeichnet genau dies: Sie dienten dem genüsslichen Umherschauen.

Jede der in den englischen Gärten verwendeten Architekturvorlagen war mit einer erwünschten Assoziation verknüpft: das Gothische mit Bücherwissen, das Folkloristische mit Ungezwungenheit und Ferien, und die antiken Tempel mit dem Gefühl der Erhabenheit, das sich sogar angesichts einer lieblichen Natur einstellen sollte.

Keshar Shumshere kannte zu der Zeit, in der er seinen eigenen Garten entwarf, die europäisch konzipierten Gärten mehr aus der Literatur als aus eigener Anschauung. Ob ihm die damit verbundenen Assoziationen und Bildungswünsche ebenso vertraut waren, wissen wir nicht. Ebenso unbekannt ist, warum er sich aus den vorhandenen Beispielen exotisierender Gartenarchitektur ausschliesslich die antikisierenden Tempel auswählte. Es ist jedoch ganz offensichtlich, dass er mit ihnen anders umging als die Bauherren in England.

Zwar gab es in der indischen Baugeschichte Vorbilder für die Verwendung von tempelähnlichen Architekturen im Garten. Doch ist es unwahrscheinlich, darin die Begründung für Keshars Auswahl zu sehen. Dennoch scheint mir der Hinweis auf dieses Vorbild wichtig, weil eine unbewusste Verwendung eines "heimatlichen" Grundmusters nahe läge.

Zu jedem Palast in Indien gehörten Gärten, und in die Gärten unterschiedliche Pavillone. Sie dienten der Zusammenkunft der Familie. Einige wurden nur zu bestimmten Festen und Zeremonien genutzt. In anderen konnten auch Fremde, das heisst nichtverwandte Gäste empfangen werden. Ein in Sanskrit verfasstes Architektur-Lehrbuch (Mayamatam) zählt weit über hundert Pavillon-Typen auf. Die meisten waren Gottheiten und den für sie notwendigen Zeremonien gewidmet. Die säkularen Formen wurden auch mandapa genannt, "weil sie den Schmuck des Hauses (manda) schützen (pati)" ("because it protects (pati) the manda that is: the decoration."). Sie dienten der Geselligkeit und der Beschaulichkeit. Von hier aus betrachteten die Besucher den Garten; der für diesen Ausblick inszeniert war. Und diese Pavillone glichen Pavillonon, die außerhalb des Garten als Tempel dienten.

Auch die Pagoden in chinesischen Gärten waren luftige Varianten sakraler Pagoden, die sich ausserhalb der Gartenareale befanden. Chen Congzhohu, Professor für Landschaftsplanung an der Tongji Universität in Shanghai, hat sich über Jahrzehnte mit dem Wesen chinesischer Gärten befasst. Einige der charakteristischen Merkmale lassen den Unterschied zu europäischen Gärten deutlich werden, selbst und gerade zu denjenigen Gärten, die sich an asiatische Vorbilder anlehnten, wie etwa der englische Landschaftsgarten, der als erster von jener "geraden Linie" abwich, die in den davor liegenden Jahrhunderten die europäische Gartengestaltung prägte. Von den beiden hauptsächlichen Gartenformen in China, die Chen Congzhohu als "Gärten" beschreibt, die man "in Bewegung betrachtet" ("in-motion viewing") oder "solche, die man von einem Standort aus betrachtet" ("in-position viewing"), ist letzterer dem Jahreszeitengarten von Kathmandu am nächsten. Das verdeutlichen das Wegeraster und die Grundrisse der sechs Pavillone.

Gleich hinter dem Eingangstor fällt der Blick zunächst auf Bäume und Büsche, über geschmückte Wiesen und Geländer wieder ins Grüne. Drei Wege bieten sich dem Eintretenden an. Der Weg nach rechts führt in den Palast zu der im Erdgeschoss liegenden Bibliothek. Geradeaus blickt man auf eine in der Ferne liegende Nische und eine Zierfigur. Nichts Grosses und nichts Aufsehenerregendes ist zu sehen. Nichts zieht den Blick in eine bestimmte Richtung. Der Weg zur Linken weist in der Ferne auf ein kleines unscheinbares Taubenhaus. Entschließt sich der Besucher, diesem Weg zu folgen, wird er erst später erkennen, wohin der Weg führt: Zum Haus des Frühlings.

Geht er im Uhrzeigersinn um den Garten herum, ist das Haus des Frühlings das erste der sechs Jahreszeithäuser, das er betritt. Zu diesem Haus gehört ein rückwärtiger Raum mit einer kleinen Teeküche. In der Durchgangshalle hängt eine Tafel mit Versen von Omar Khayyam, eine literarische Referenz, deren weitere Deutung noch aussteht. Von hier führt eine zentrale Treppe hinunter an ein Wasserbecken. An ihm und den eingefassten Rasenflächen vorbei gelangt man zu einem Miniaturtempel der eigenen Kultur: Ein kleiner Shikara-Tempel. Es ist nicht überliefert, wofür der kleine Sakralbau stand oder wer ihn aufsuchte. In diesem Teil des Gartens kann man sich zwar bewegen, doch eine klare Wegeführung ist nicht vorhanden. Der eigentliche Weg führt durch den Vorbau des Frühlingshauses hindurch auf einen erhöhten Rundgang.

Mit Blick auf die gesamte Anlage des Jahreszeitengartens wird deutlich, dass es keine echten Spazierwege gibt, sondern nur Zuwege. Sie führen vom Eingangstor zum Haus des Frühlings, von dort zum Haus des Sommers, in gerader Linie zum Haus des Monsoons und des Herbstes und dann in das Halbrund der Winterarkaden, die eine Wende im Ablauf des Jahres darstellen; denn von hier geht es wieder aufwärts in Richtung Frühling. Alle Wege von Haus zu Haus liegen ungefähr auf einer Ebene und sind erhöht über den Gartenpflanzungen.

In diesem Garten, dessen sichtbarste Stationen Bauten einer fremden Kultur sind, bleibt der rote Faden, an welchem sich das Fremde entwickelt, in eigener Hand: Es ist der von Europa verschiedene Ablauf des Jahres. Auf diese Weise reguliert die eigene, die nepalische Zeit die fremde Form. Jeder Bau trägt seinen Namen in Devanagari-Schrift - die Namen der Jahreszeiten.

Lok Bakhta Rana erinnert, dass sie sie ghar, Häuser, genannt wurden: Haus des Frühlings, Haus des Sommers usw. Der Hauscharakter jedes Pavillons wird ebenfalls deutlich, wenn man die Grundrisse betrachtet. Alle Häuser sind dem Garten zugewendet, das heisst, wer im Innern sitzt, richtet seinen Blick nach draussen auf die Gartenmitte. Man schaut auf Blumen, Wasserbecken, vermeintliche Wasserläufe, Beete - auf eine gärtnerische Komposition. Man schaut sie an und wandelt nicht hindurch. Die tiefer gelegenen Gärten sind überschaubar, weniger begehbar. Weder die Verwendung importierter Architekturdetails noch das Anpflanzen englischer Rosensorten, deren Vorfahren ohnehin aus Asien kamen, können den mit asiatischer Gartenkunst vertrauten Besucher nicht täuschen. Der Garten der sechs Jahreszeiten ist in Zeit und in Raum ein asiatischer Garten im europäischen Kostüm.

In der Bibliothek des Feldmarschalls befindet sich ein Garten-Roman: Elizabeth and her German Garden. Dieser Roman erschien 1898 das erste Mal und wurde viele Male nachgedruckt. Elizabeth von Arnim beschreibt, wie sich ihr eher karger norddeutscher Garten im Ablauf eines Jahres verändert, wie sie ihn im Ablauf eines Jahres je anders liebte. Das Schönste, ruft sie aus, sei der Blick aus der Bibliothek in den Garten, der Weg vom Garten in die Bibliothek, die Nähe von Literatur und Natur. All dies dient ihr zur Traumvorlage, aus der in ihrem Fall - und nicht nur in ihrem - Bücher entstanden sind.

Das Wenige, das wir von Keshar Shumshere wissen, erlaubt es, hier eine verwandte Seele sprechen zu hören. Auch ihm dienten die Bibliothek und seine Gärten als Phantasie, als Traum eines Schöngeistes. Und diese Verwandtschaft einer Gartenliebhaberin in Deutschland und eines Gartenliebhabers in Nepal hätte keiner exotischen Formen bedurft. Träume kennen nichts Exotisches. Im Traum ist alles eigen. In China wie in Deutschland oder in Nepal kann der Garten ein in die Natur gesetzter Ausdruck einer literarischen Absicht sein. Um diese Gartentexte lesen und verstehen zu können, bedarf es jedoch einer Übersetzungshilfe.

Documentation and Planning of the Historical Garden

Documentation and Planning of the Historical Garden

KESHAR MAHAL: GARDEN TO THE SIX SEASONS DEVELOPMENT OF A PRESERVATION STRATEGY

Description of the surviving resources

About 50% of the so-called Garden of Dreams survives in area including most notably three of six historical pavilion structures. The present definition of the garden includes the original western half of the garden, fortunately preserving historical perimeter, numerous plantings, and miscellaneous garden features. These features include steps, a pond, stone tree surrounds, garden walls, niches and trellises. Many historical plant material and tress survive in situ, although not maintained and in some cases overshadowed by later plantings or weeds; in some cases original plant materials survive in the adjacent garden of the garden creator's son, Lok Bhakta, himself an avid gardener and preserver. The shape of the surviving garden area follows historical lines except for the 1984 Primary Education Building, a four story structure inserted on what was a central lawn area.

The adjacent entrance garden of the palace proper, now the Ministry of Education, survives with minor encroachments such as a new parking structure and concrete replacements to historical garden features. The widening of the road east of the palace complex has caused the allee of trees which once defined the Keshar Mahal compound interior to become the defining allee of the public way, the main artery north from central Kathmandu.

The historical configuration of the palace compound, the super-block west of the present royal palace, included approximately 10 acres of palace grounds, almost all of which have since been subdivided for residential and institutional uses. Other now-lost features of the compound included greenhouses, a one acre duck pond with pavilion, a hillock with revolving lantern house, and nurseries.

Extensive photo-documentation survives of the garden from 1925-1960; the encyclopedic memory of Lok Bhakta Rana, son of the garden's creator and horticulturist, is another significant resource as well.

Strategies for conservation and preservation

As with many arts, a balance of common sense and creativity describes many of the operating principles employed for the design of the historical garden restoration. These include:

Repair and restoration of surviving historical features

including, for example, repair of pavilion roofs, plaster, whitewashing, etc. Repair activities are too numerous to enumerate. Restoration tasks will include the replacement of recent garden walls with the historical baluster design, which survive in numerous locations.

Camouflage of modern intrusions to better present surviving historical features

This would include potential raising of the surrounding garden compound wall to hide new adjacent neon signage and provide acoustic separation from traffic, new plantings and architectural measures to screen the Primary Education Office Block from the garden.

Adaptive reuse

As a new public-accessible resource, the principal task has been to identify revenue-generating activities which can fund ongoing maintenance and restoration activities for the garden, that is, after an initial capital outlay by Austrian IIZ to restore and improve the property. The use of the surviving diminutive historical pavilions as cafes, restaurants, and exhibition space necessitates the introduction of new service facilities, which, as a rule, are designed to minimize their impact on the historical architectural features. For this reason, a new service area north of the garden has been earmarked to minimize new service structures in the historical garden precinct. At the same time, given the circuitousness of the historical entrance and the restricted institutional traffic patterns of the adjacent palace, now the Ministry of Education, new access points to the garden have been necessarily explored. This access design problem has raised the possibility of a new, more direct and public entrance gates, possibly with contemporary, but appropriate and cognoscent architectural messages.

Garden plantings

One universal challenge of landscape design is the choice of what historical age to restore back to and how much of later layers, in this case maturation of original and later plantings to maintain. Early photographs of the garden show a pristine atmosphere in which young plantings are well manicured. Later photographs, fewer in number, reveal that the garden evolved under the Field Marshal's personal supervision into quite romantic and loose form.

At present one must consider the romantic patina of the garden's neglect as a resource which can be shaped to maximize the effect of mature plantings, while conforming to the spirit of the Field marshal's design and execution.

One intriguing aspect of presentation arises. Should new plantings be strictly limited to those that existed in the garden, or should one incorporate other more hardy or vibrant plant materials. Should one add new species of hybrids, for example, which the Field Marshal would likely have added if he had continued to evolve his masterpiece? (He was always ordering the latest catalogue for new and rare species to expand his plantings range.) Should one retain the wild creepers and later-added trees which were not planned by the Field Marshal, but contribute to the garden's present sense of romance? In consultation with Bill Bensley, we have decided to maintain this sense of historical patina wherever it does not interfere with the original spirit of garden planting. In some cases, such as the creepers on the wall which grew wild, new more resilient substitutes will vbe planted to maintain the flavor of the garden in its mature and later more romantic state.

In the field of conservation, the European focus on authenticity has insistently asked the restorer to make his interventions at an historic site recognizable as different from the original surviving historical fabric. One is asked to leave some mark of the "spirit of the times" to suggest to the visitor that the intervening forty years of the garden's life have not been artificially erased. In keeping with the idea to expand the uses of the

garden to generate revenues, landscape architect Bill Bensley has come up with the clever and practical proposal to add concealed, state-of-the-art “night-lighting” to the garden. Not only will this enhance nighttime use of the garden for functions and cafes, but it will express the contemporary intervention.

Capturing the essence

Conservation in many cases involves simply the preservation of the remaining fabric as an appropriate representation of the past monument. A dilapidated building, for example, if repaired, stands as fair representation of the historical structure.

In the case of a the Garden of Dreams, more complex problems are posed. First, the loss of approximately one half of the garden area is significant--although fortunately the shape of the surviving half (with the exception of a single intruding structure) accords to the original. One could repair / restore this half of the garden as an authentic fragment of the original whole.

Other thematic issues arose in the course of research which necessitated expansion of such an approach. Most specifically, as the garden was, according to our research, both conceived and executed as a symbolic microcosm of the six seasons, each season represented by a pavilion and accompanying seasonal plantings. Work with garden historian Anna Nippa has confirmed the rarity and noteworthiness of this conception in the history of landscape architecture.

Thus, the additional burden of recapturing the essence of the six seasons, presenting the garden of six seasonal pavilions is the task of the creative restorer of this heavenly acre. Is a drawing or historic photograph enough, we asked? Is the idea of the six seasons lost?

The reconstruction drawings will record much of the spatial layout and formal composition. But the new design task of incorporating economically sustaining uses for the complex has included the reconstruction of one or two of the lost pavilions in some adapted form, while ongoing work explores how to recapture at least the sense of the historical set of six. This contemporary reconstituion must encompass garden qualities, the fragrance of a certain climbing vine flowering at its appropriate moment, etc. With this in mind, design studies for the garden’s restoration have focused on how the visceral and sentient qualities of the lost three seasonal pavilions could be recaptured to keep the diagram of the historical conception intact.

APPRAISAL OF LANDSCAPE AND GARDENING NEEDS

Bill Bensley, Landscape Architect
Bensley Design Studios
Bangkok, Thailand

Training strategies

The training strategies are conceived in terms of longterm management strategies.

Given the difficulties of longterm staff management and incentives in the developing world, Bensley Design Studios has helped a number of resort hotels to develop the following approach to maintain high quality performance at reasonable costs.

The basic maintenance staffs and gardening staffs are hired on a contract basis from a specialty contractor. In this case, the landscape contractor would bid on a one or multi-year year contract. The contractor's performance is thus geared to renewal of the contract. If performance lags, the contract can be assigned to another party.

Key to this structure is the appointment of several garden "deputies", senior gardeners who after are able to monitor, supervise and troubleshoot the garden contractors. It is assumed that at this higher management level, with comparable pay rewards, it is achievable to maintain quality performance. Thus, specialized training takes place at the management/monitoring level of the deputies and perhaps for the garden manager. Their exposure to high quality maintenance standards, the flavor of the aesthetic, planting strategies, etc. is conceived as the principal raining activity, achieved through an intensive two week study tour and observation of professional garden management in Thailand. At the Thai sites, the coordination of observation, orientation, and documentation activities can be handled by Bensley design Studios. These garden deputies would receive special training assignments, a key prerequisite to the job.

Training program outline

A two week itinerary to introduce garden management to the standards and aesthetics of Asian gardens.

DAY 1	KTM-BKK
DAY 2	Orientation at Bensley Design Studios, introduction to reading garden drawings and plans.
DAY 3-6	Regent Hotel Resort, Chiang mai. three days assignment to senior staff of the resort, focus on planting techniques, maintenance strategies.
DAY 7-8	Hua Hin, Thailand. Three days site observations with inputs from Bensley Design Studios.
DAY 9-10	Bangkok Jim Thompson House. One day site observations.
DAY 11-12	Review of trip with professional landscape team, Bensley Design Studios
DAY 13	Free
DAY14	BKK-KTM

Water techniques

The most effective, maintenance free, economical, and historically appropriate water supply network will be the provision of underground lines with hose bibs at regular locations. Water usage is calculated at 1 hour of full usage per station, eight stations each with 3,000 sq.ft. coverage.

The water supply system will include an underground storage tank, sized to compensate for one week without water supply in an emergency, a pressurized pumping system (to eliminate unsightly overhead tanks.), and 1" diameter G.I. supply lines to assure proper water pressure. See infrastructure planning drawings.

Note: drip irrigation is only economically viable in settings with high worker wages as the cost of the system and maintenance are generally prohibitive.

The pond lining, which was historically a screed cement plaster finish, can be restored effectively to its historical finish while guaranteeing effective performance. The norms for cement proportions will be supplied in working specifications. Lighting will be incorporated into this pond for night effects.

Nursery / Greenhouse Requirements

As per garden maintenance strategies, the key goal is to minimize fixed overhead costs on the garden and build in strategies which allow quality control. Thus, and especially given the limited space of the inner city location, the nursery and greenhouse requirements of the functioning garden are envisioned as supplied on a contract basis. Materials to be provided by the nursery include: (a) specialty flowers/bulbs for garden sales; (b) seasonal focal and specialty plantings for the garden

Maintenance Program

Given the difficulties of longterm staff management and incentives in the developing world, Bensley Design Studios has helped a number of resort hotels to develop the following approach to maintain high quality performance at reasonable costs.

The basic maintenance staffs and gardening staffs are hired on a contract basis from a specialty contractor. In this case, the landscape contractor would bid on a one or multi-year contract. The contractor's performance is thus geared to renewal of the contract. If performance lags, the contract can be assigned to another party.

Key to this structure is the appointment of several garden chiefs, senior gardeners who after specialized training are able to monitor, supervise and troubleshoot the garden contractors. It is assumed that at this higher management level, with comparable pay rewards, it is achievable to maintain quality performance. These garden deputies would receive special training assignments, a key prerequisite to the job.

Planting Strategies

The key will be to plant slow-growing or critical trees in early project phase: these include a buffer bamboo screen at the west end of the garden, replacement of the fan palms adjacent to the Basanta Pavillion, and replacement of several damaged, slow-growing deciduous trees.

In the first year, all historical plant materials to be restored will be sourced and located at local and international nurseries and ordered for incorporation over the two year intensive restoration work, years 2-3.

YEAR ONE

Additional tree pruning, to start correcting, developing the mature tree resources.

Bamboo screen development: to provide the fastest possible cover to shield the garden from the intruding Primary Education Building, a screen of bamboo, to be planted in monsoon.

Fan palms: The slow growing fan palms (which frame the Basanta Pavilion) should be rejuvenated with new complementary stock as soon as possible. The existing original plant materials, now 80+ feet tall, will be maintained until the new stock grows to sufficient height, estimated in five to eight years. Possible use of crane to transplant large specimens.

Focal beds: after tree pruning the development of focal gardens at or around the historical pond location will support temporary and successful use of the garden as a site in progress with cafe and information services.

Compound wall improvements at temporary gate: planting of new are claimed just outside the wall.

YEAR TWO:

Golf course lawn for the function area. Using an imported specialty golf course grass, highly resistant to traffic, the main western lawn area will be developed incorporating state of the art golf course technology for the drainage and soil types of the beds.

Additional peripheral plantings restored, except where architectural pavilions are under construction.

YEAR THREE

Plantings around the restored and/or enlarged historical pavilions.

Development of rhododendron garden given the new shade potential of the garden.

Additional peripheral plantings restored.

YEAR FOUR

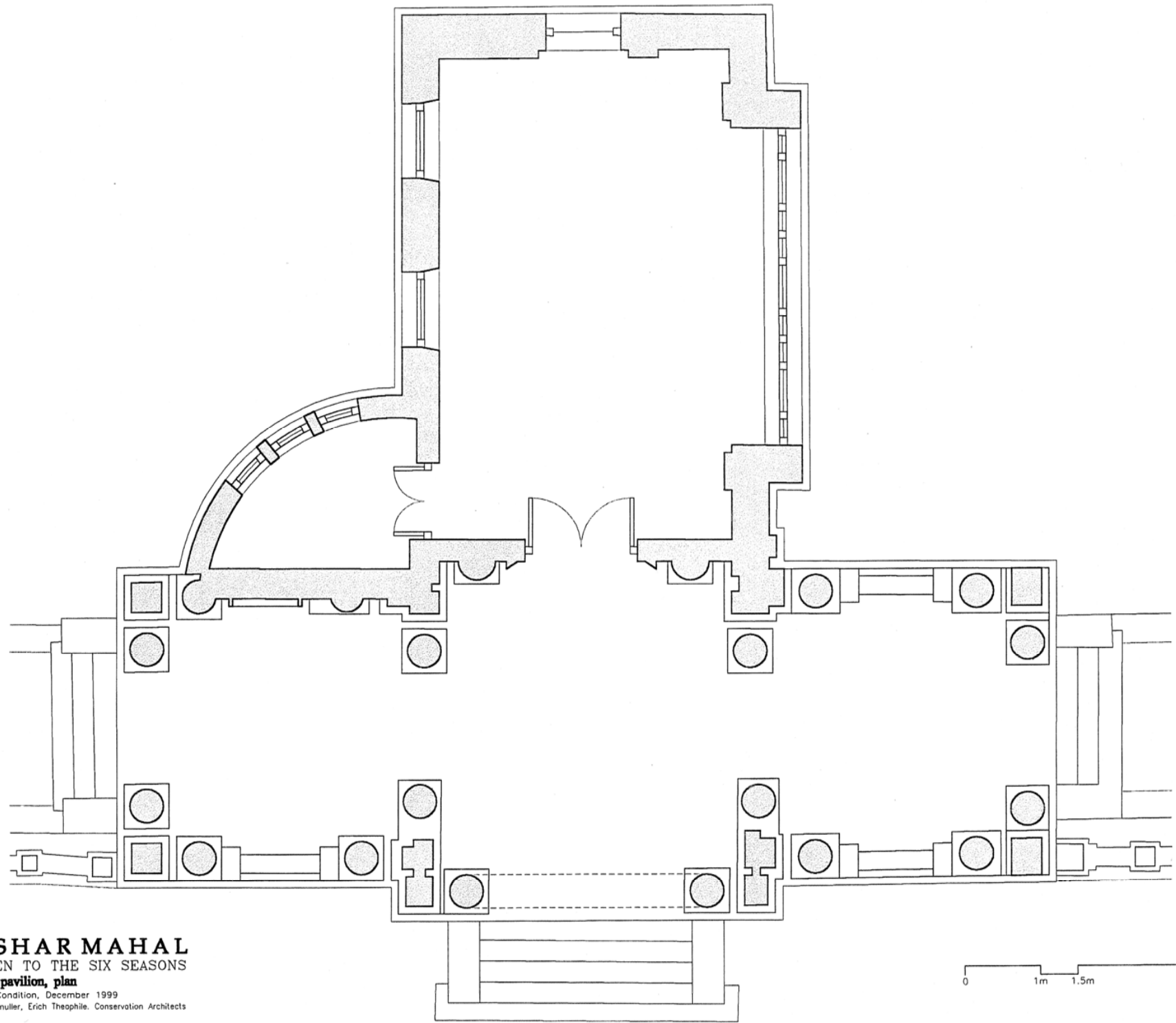
Additional plantings to support greenhouse, gardening shop expansion.

Garden Shop Retail Potential.

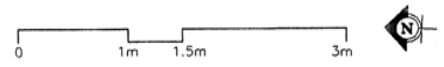
A full marketing study should be carried out given the new trend and recent growth of fresh flower shops in the central business district. Some ten new shops, for example, have opened in the last 24 months within blocks of the Darbar Marg, hub of modern Kathmandu and two blocks from the garden of dreams. Research will determine if there is a market in the inner city for shrubs, potted plants, gardening tools, equipment, etc. The powerful sales concept is that everything in this setting-which feels like something beywwen a luxury bar and a greenhouse--is for sale. This would include plants, plant pots, specialty decorative items, lighting, cut flowers, garden furniture, etc. Other possible and appropriate sales items include reproductions of the garden benches and other paraphenalia associated with the library wings of the original palace such as bronze statues of Keshar Shumsher or historical garden prints, etc.

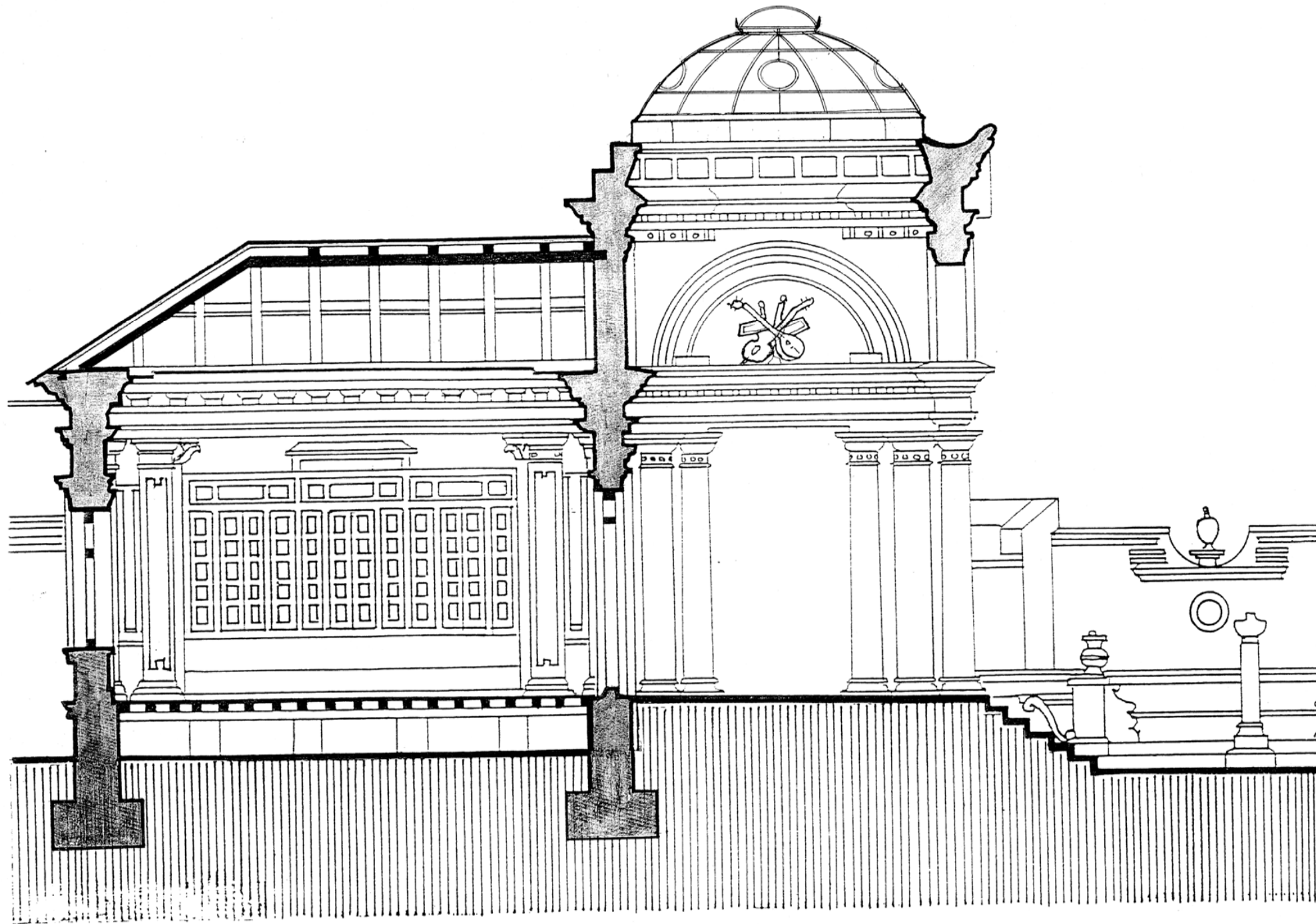
Schematic Lighting and "Illusional" Requirements.

The garden's integrity as an historical landscape setting is worthy of great respect. At the same time, one can identify new uses and potentials given the crossing over to the 21st century. One such new use and potential is the development of the garden as a night-time destination. Bensley Design Studios has expertise in the area of specialty light fixtures to capture/highlight a specific garden feature and/or planting. One strong conceptual approach to the development of the historical landscape will be to introduce new layers to the garden visible only at night. All lighting fixtures would be concealed. This provides a clear and distinguishable new layer to the garden's evolution.



KESHAR MAHAL
GARDEN TO THE SIX SEASONS
Basanta pavilion, plan
Existing Condition, December 1999
Goetz Hagmuller, Erich Theophile, Conservation Architects





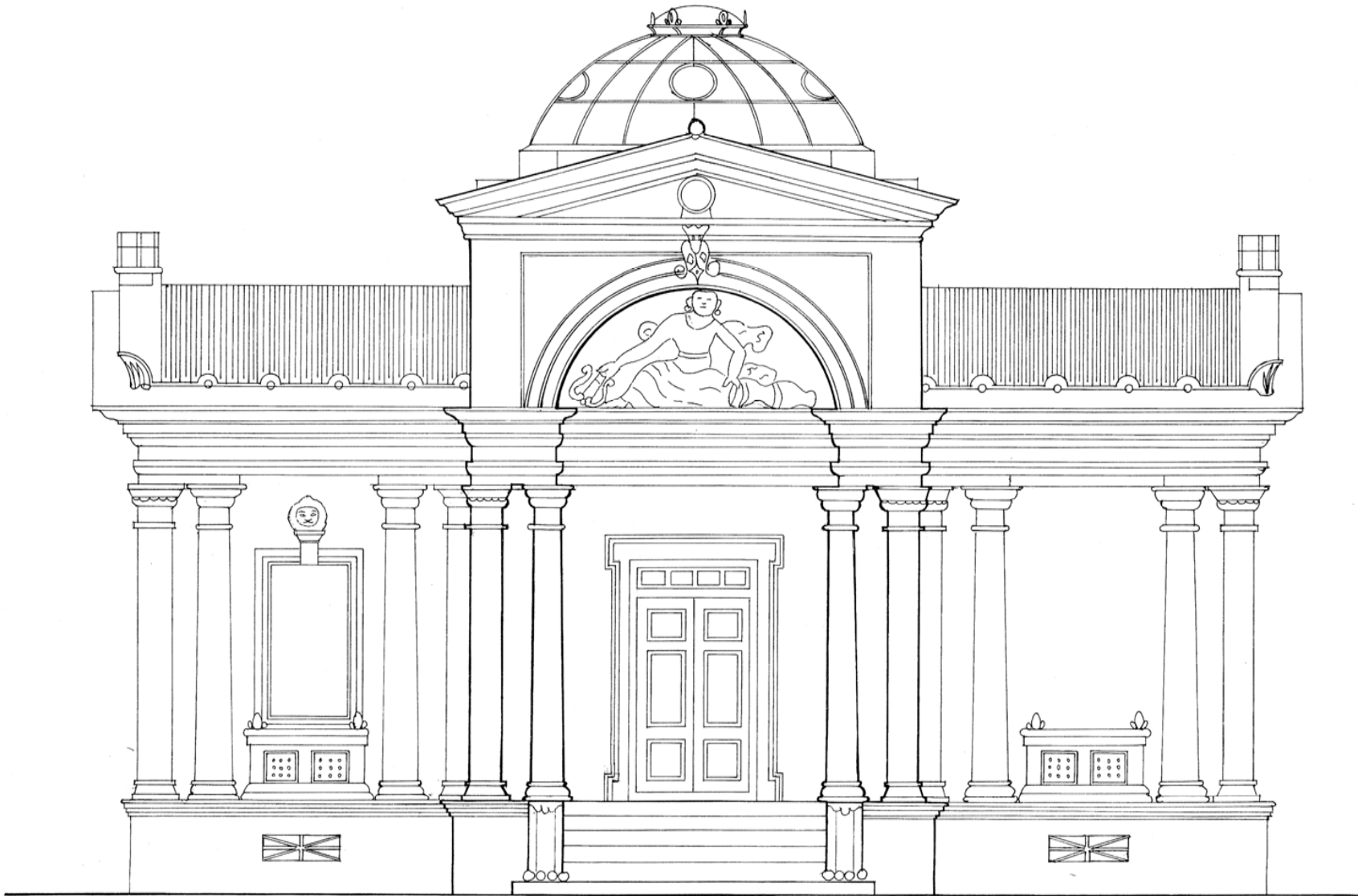
SHALIMAR MAHAL

DESIGNED FOR THE SIX SEASONS

Shalimar pavilion, cross section

Architectural Conditions, December 1999

Architects: Sagami, Erich Theophile. Conservation Architects



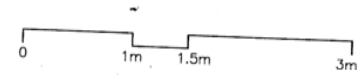
KESHAR MAHAL

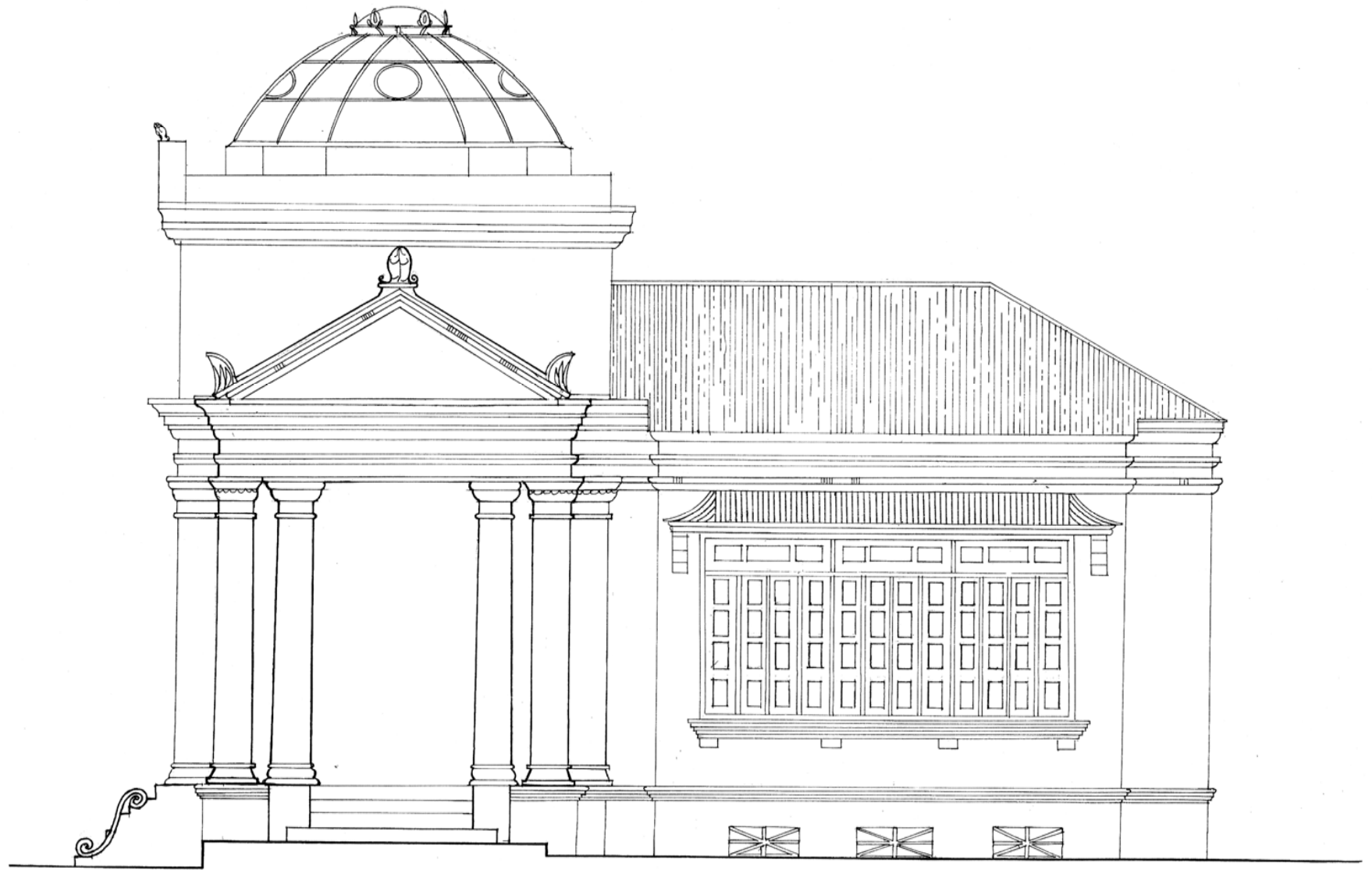
GARDEN TO THE SIX SEASONS

Basanta pavilion, west elevation

Existing Conditions, December 1999

Goetz Hagmuller, Erich Theophile. Conservation Architects





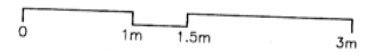
KESHAR MAHAL

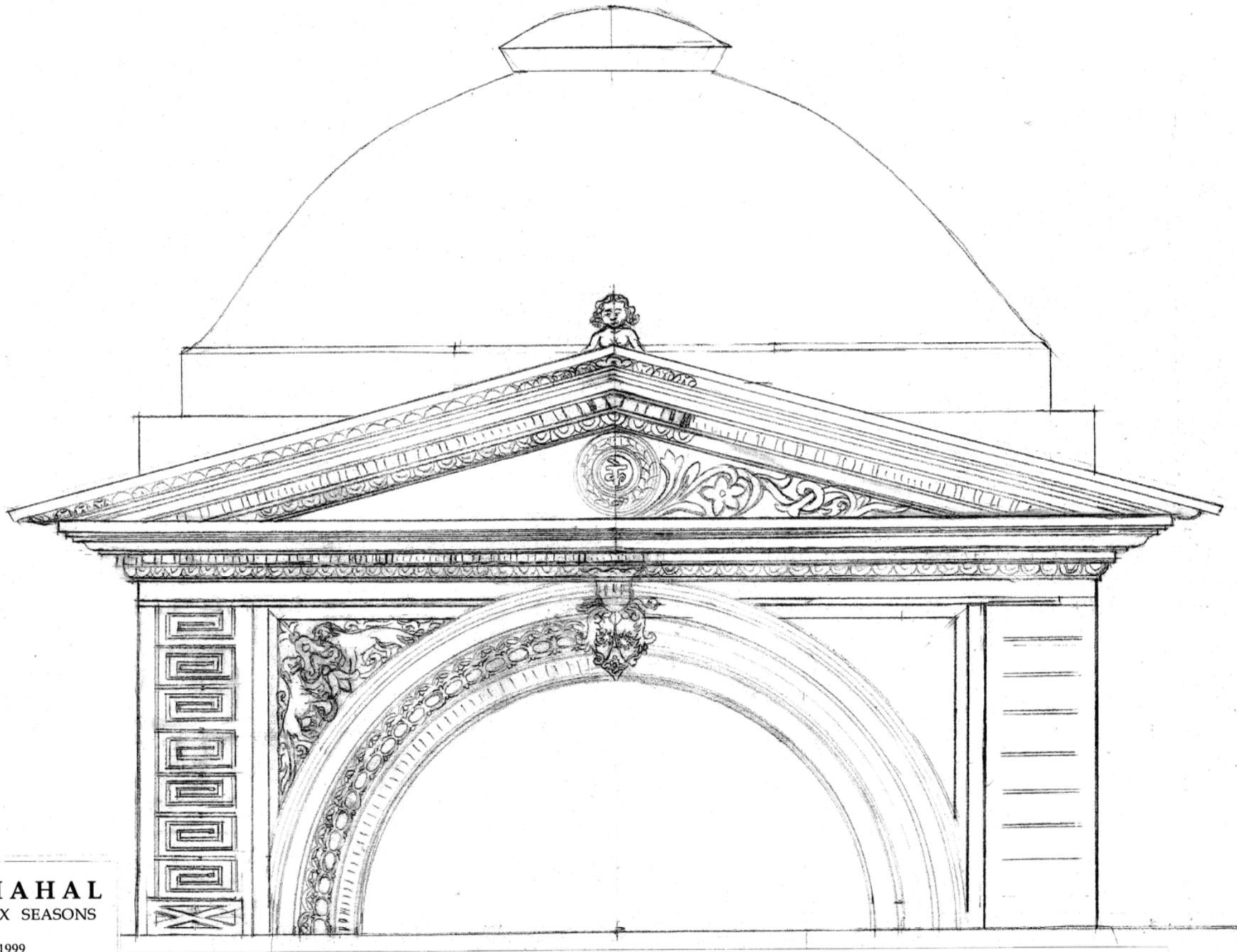
GARDEN TO THE SIX SEASONS

Basanta pavilion, south elevation

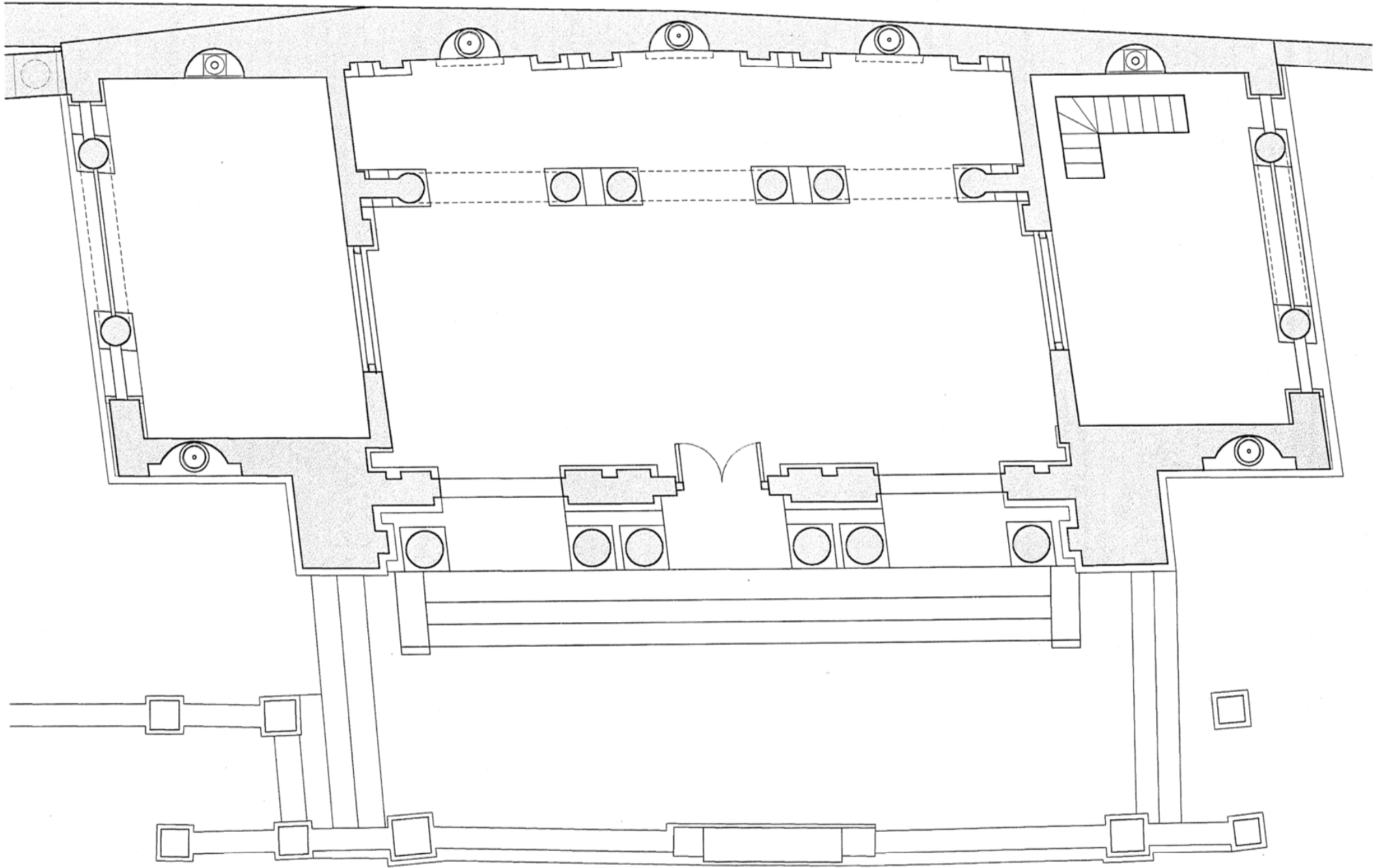
Existing Conditions, December 1999

Goetz Hagmuller, Erich Theophile. Conservation Architects

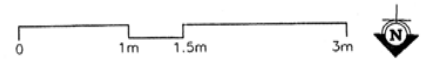


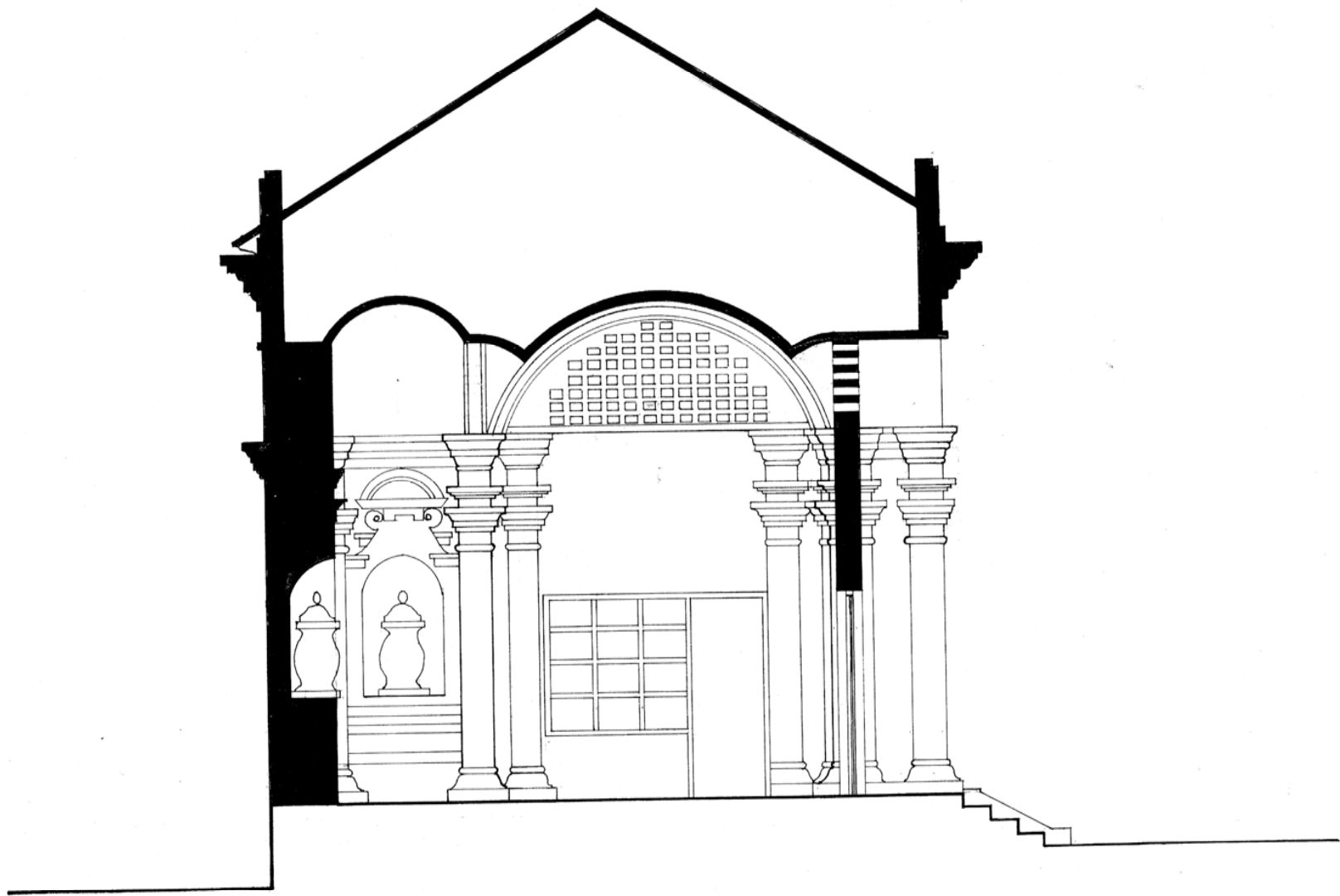


KESHAR MAHAL
GARDEN TO THE SIX SEASONS
Masanta pavilion details
Existing Conditions, December 1999
Petz Hagmuller, Erich Theophile. Conservation Architects

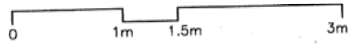


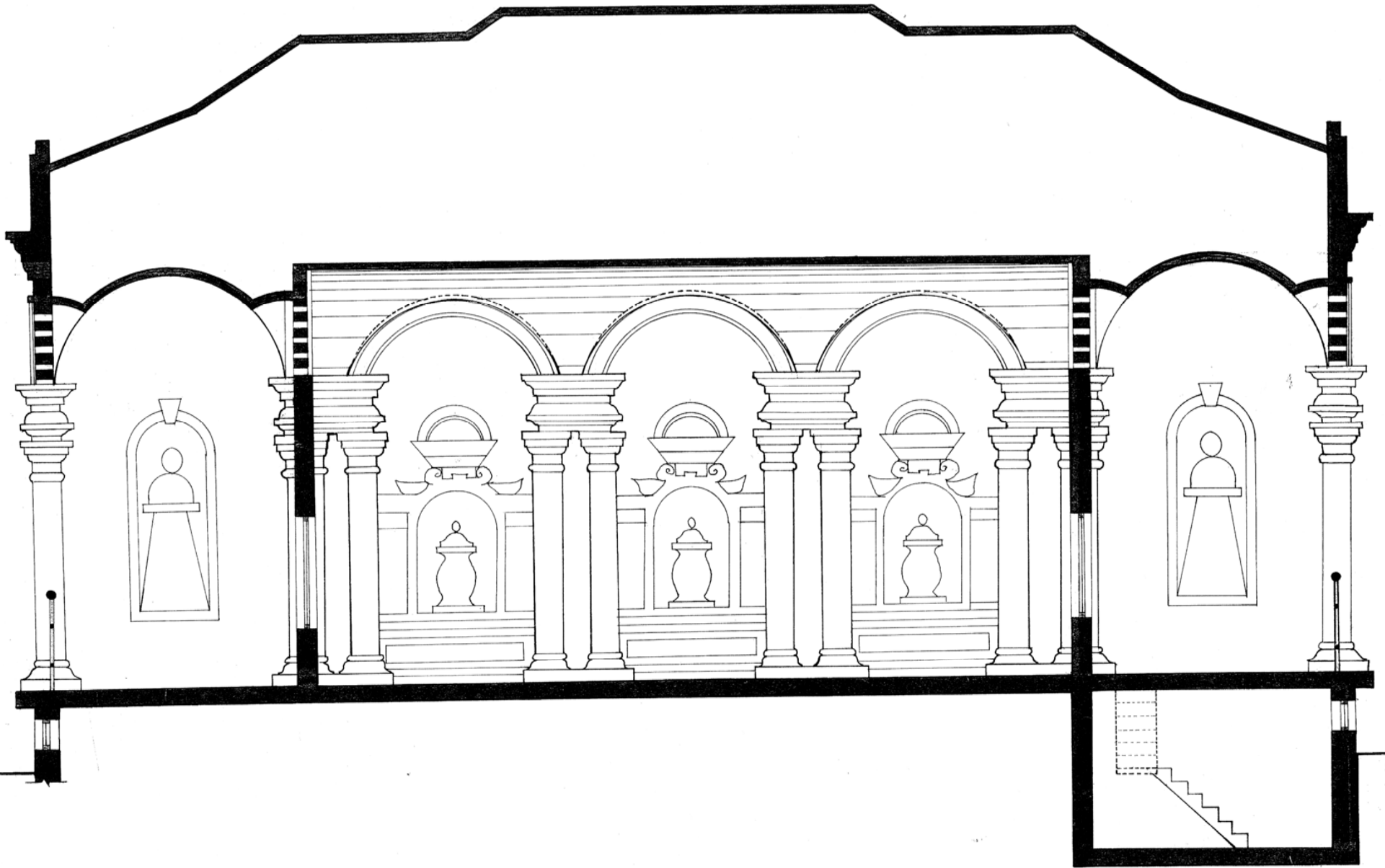
KESHAR MAHAL
GARDEN TO THE SIX SEASONS
Barkha pavilion, plan
Existing Condition, December 1999
Goetz Hagmuller, Erich Theophile, Conservation Architects





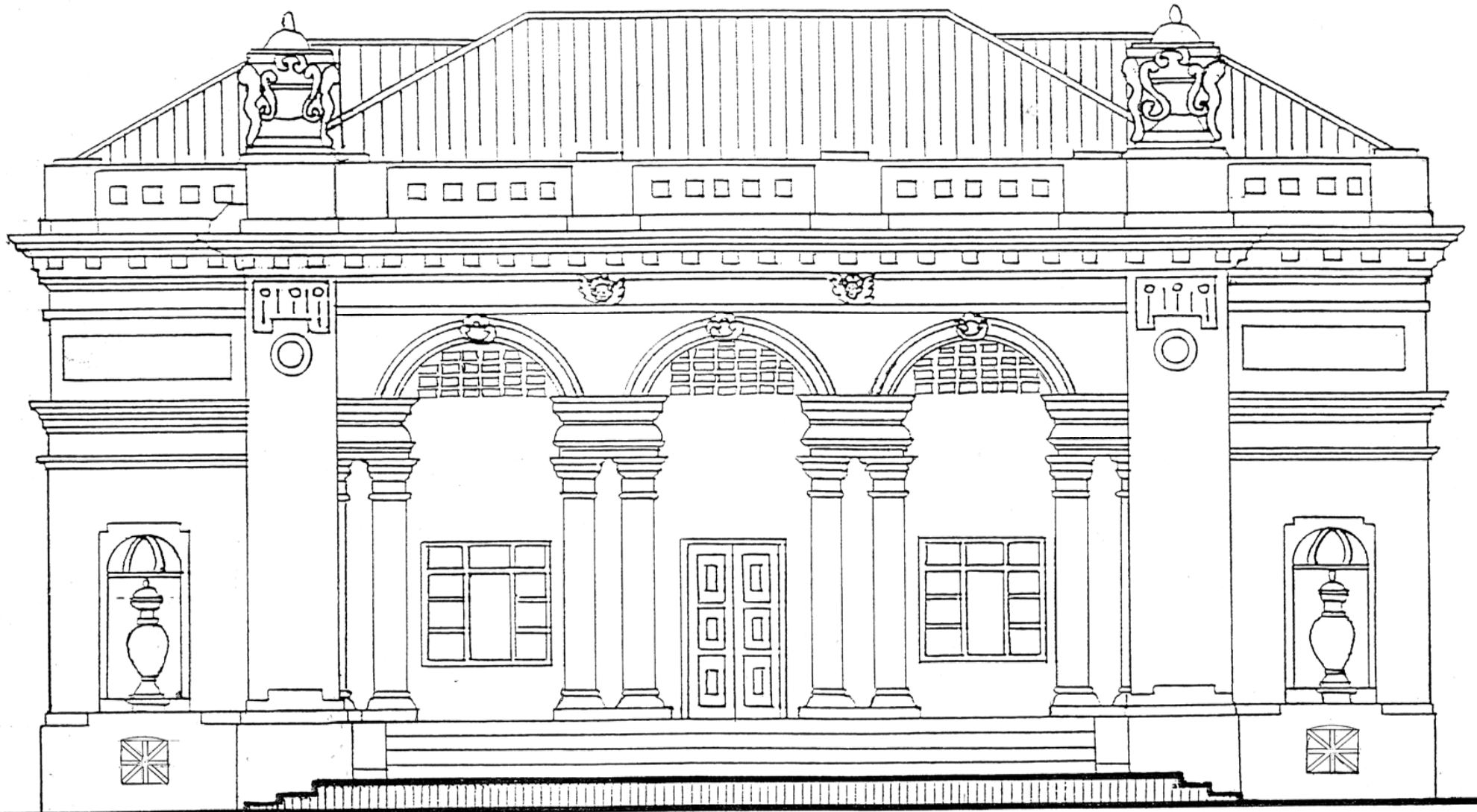
KESHAR MAHAL
GARDEN TO THE SIX SEASONS
Basanta pavilion, cross section
Existing Conditions, December 1999
Goetz Hagmuller, Erich Theophile. Conservation Architects



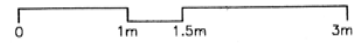


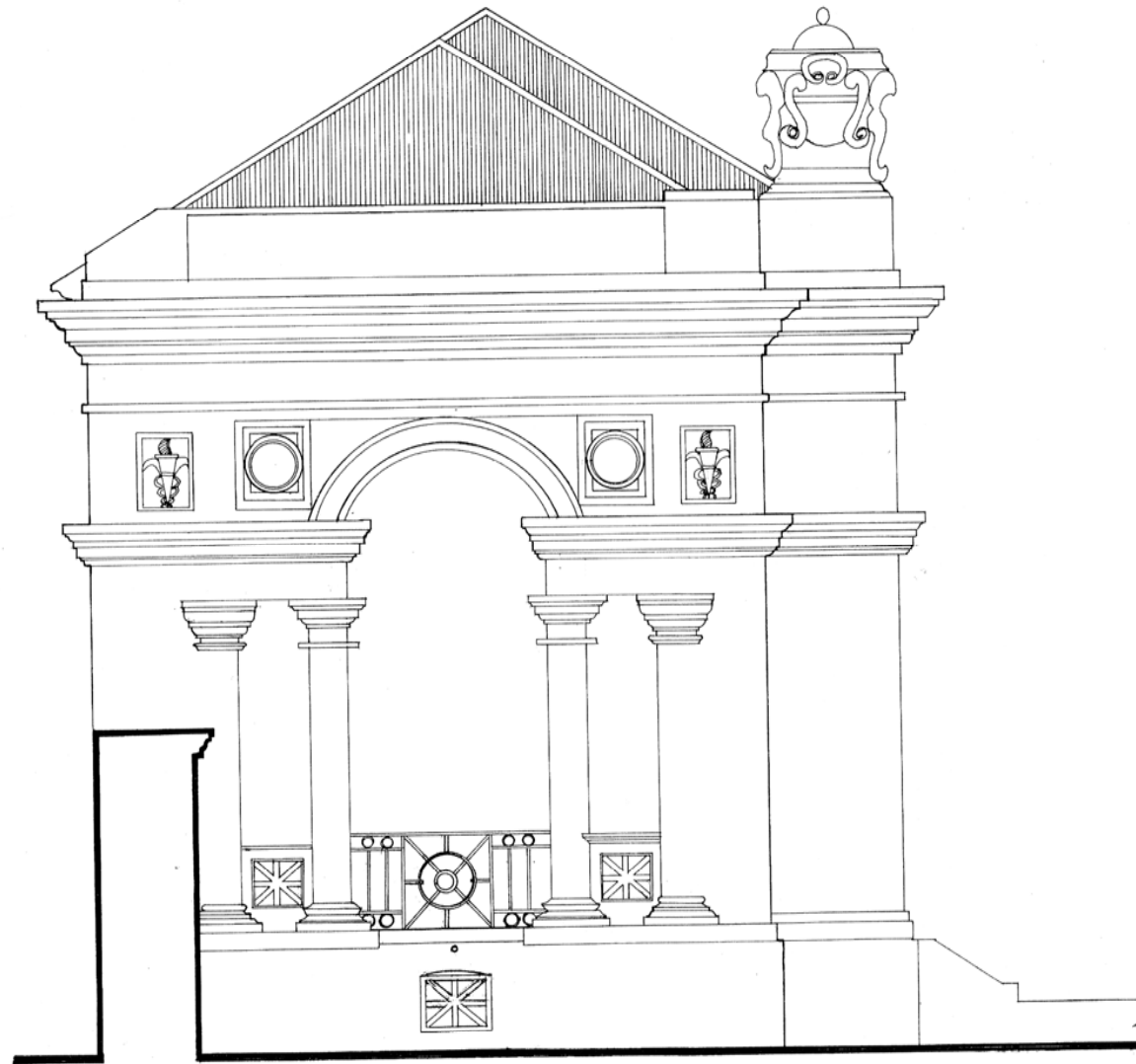
KESHAR MAHAL
GARDEN TO THE SIX SEASONS
Barkha pavilion, longitudinal section
Existing Conditions, December 1999
Goetz Hagmuller, Erich Theophile, Conservation Architects

0 1m 1.5m 3m



KESHAR MAHAL
GARDEN TO THE SIX SEASONS
Barkha pavilion, north elevation
Existing Conditions, December 1999
Goetz Hagemuller, Erich Theophile, Conservation Architects





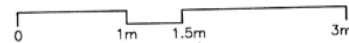
KESHAR MAHAL

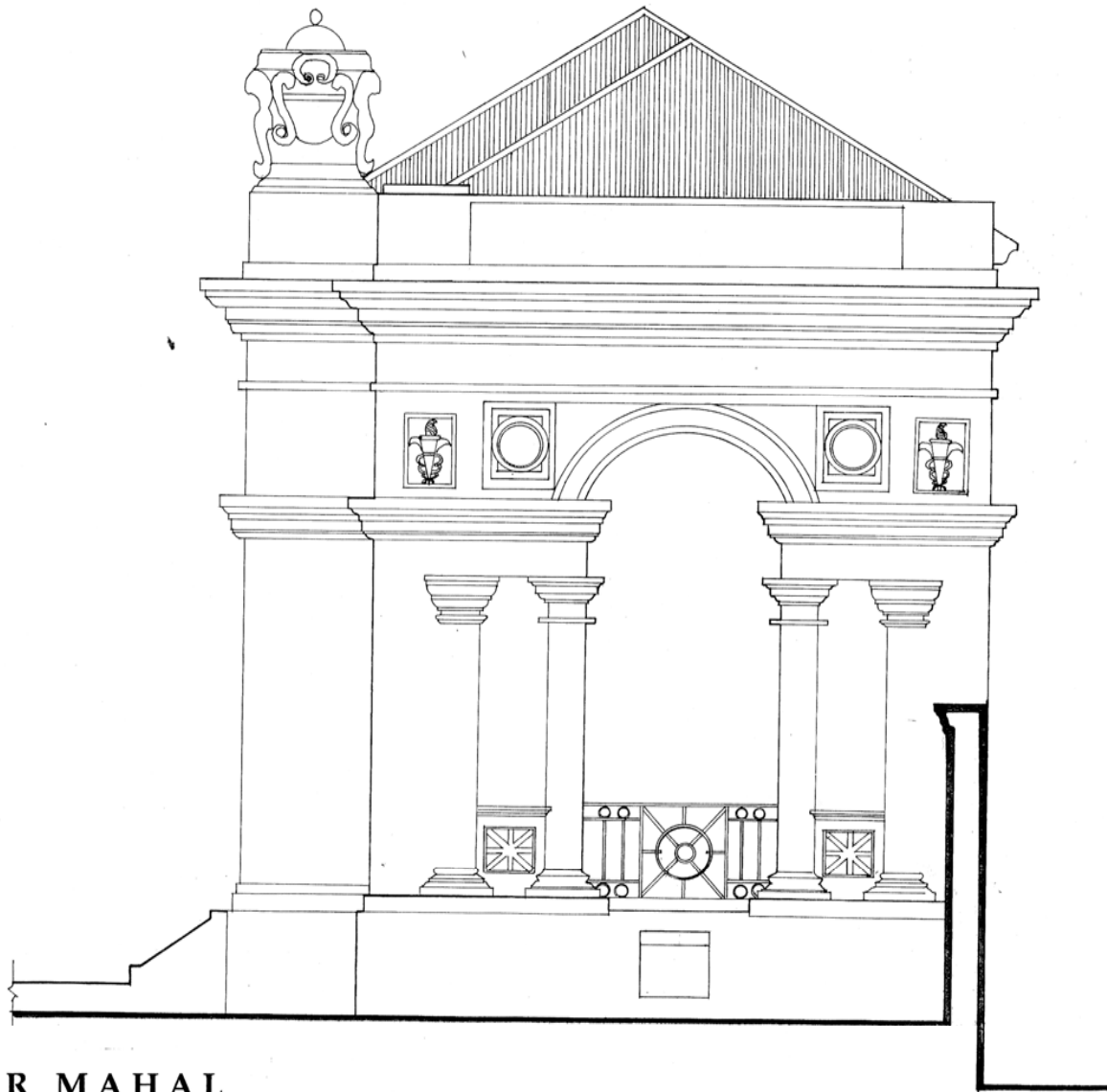
GARDEN TO THE SIX SEASONS

Barkha pavilion, east elevation

Existing Conditions, December 1999

Goetz Hagmuller, Erich Theophile. Conservation Architects





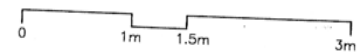
KESHAR MAHAL

GARDEN TO THE SIX SEASONS

Barkha pavilion, west elevation

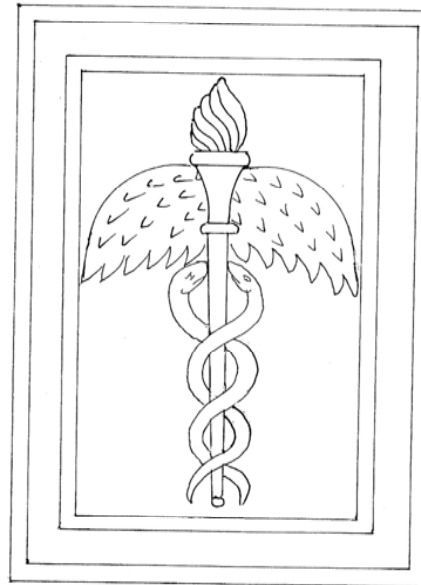
Existing Conditions, December 1999

Goetz Hagmuller, Erich Theophile. Conservation Architects

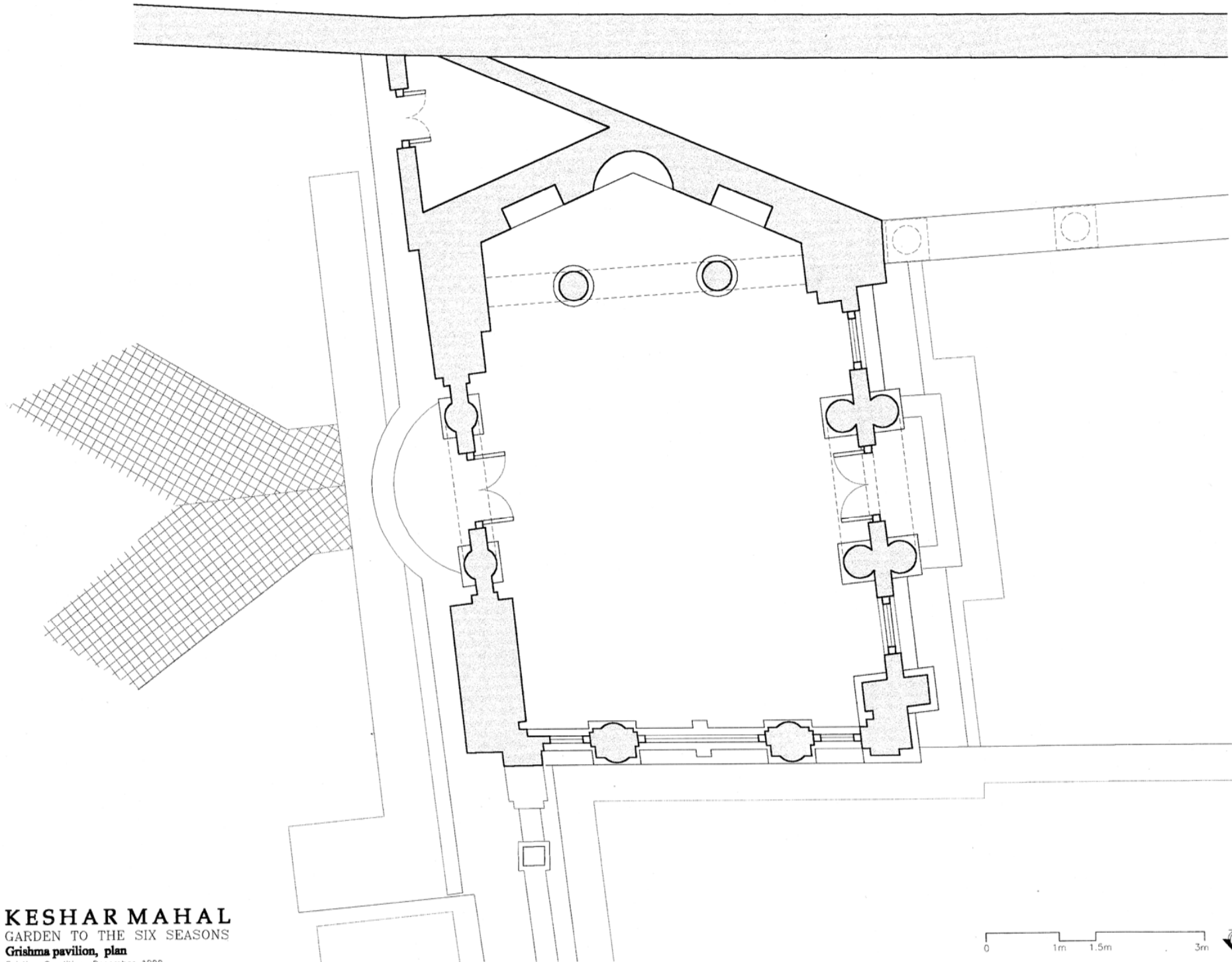




KESHAR MAHAL
GARDEN TO THE SIX SEASONS
Barkha pavilion details
Existing Conditions, December 1999
Goetz Hagmuller, Erich Theophile. Conservation Architects

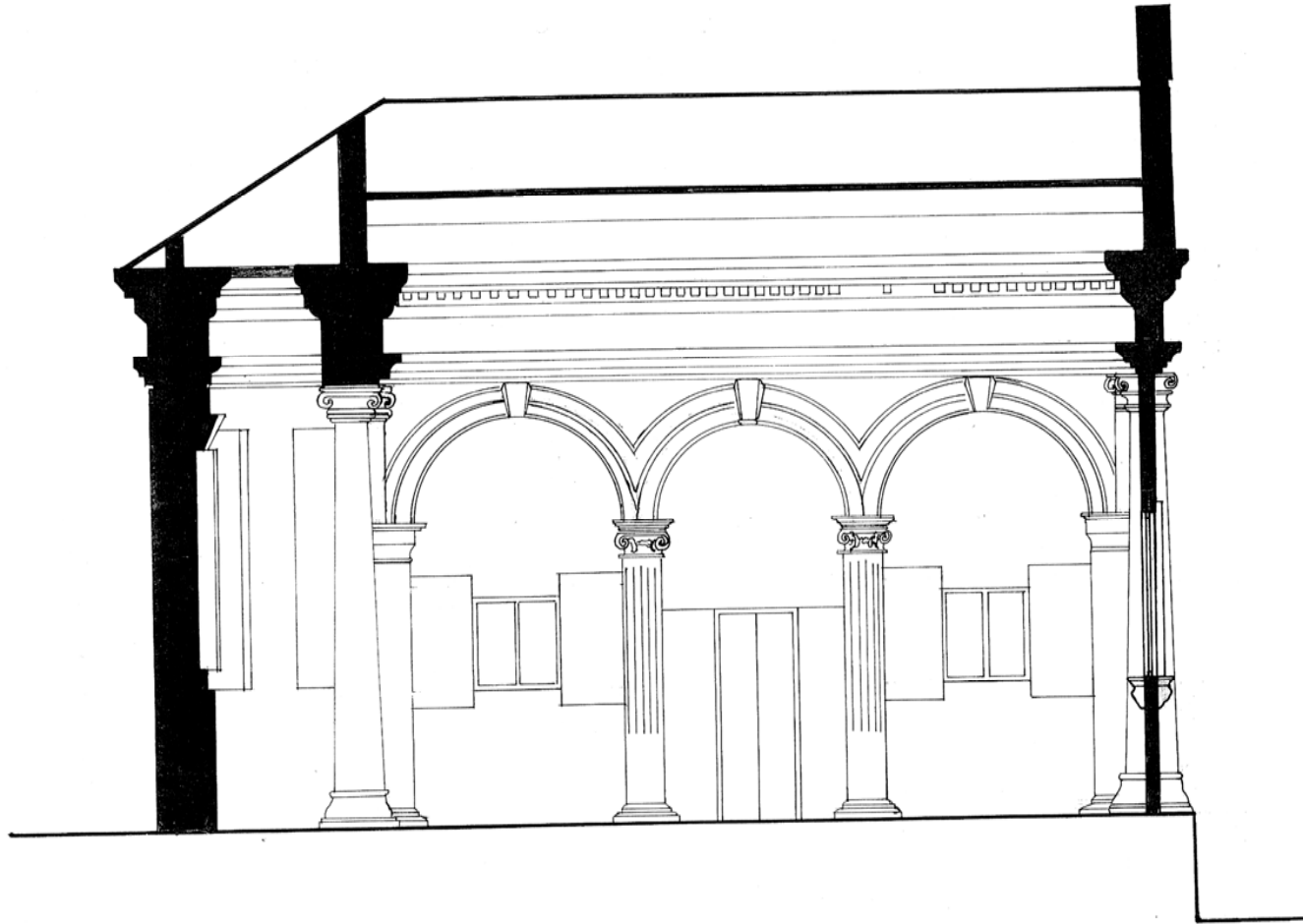


KESHAR MAHAL
 GARDEN TO THE SIX SEASONS
 Barkha pavilion details
 Existing Conditions, December 1999
 Goetz Hagnmuller, Erich Theophile. Conservation Architects



KESHAR MAHAL
GARDEN TO THE SIX SEASONS
Grishma pavilion, plan
Existing Condition, December 1999
Goetz Hagmuller, Erich Theophile, Conservation Architects





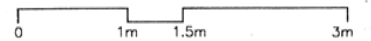
KESHAR MAHAL

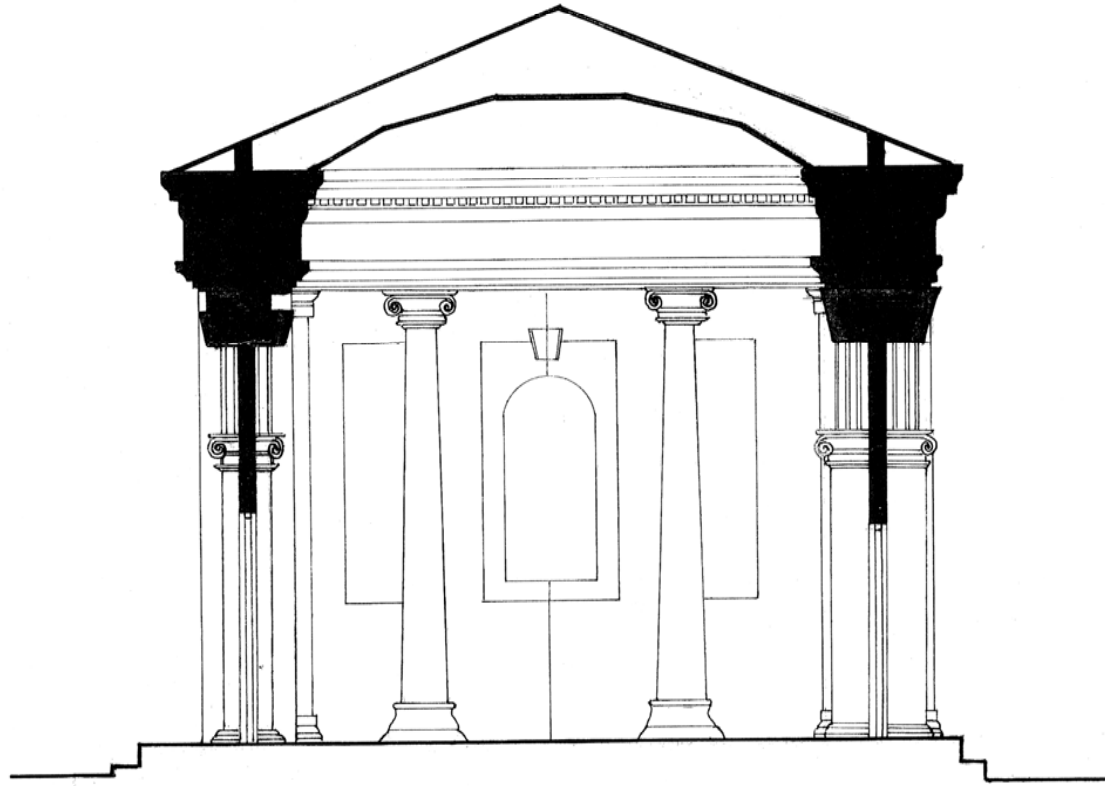
GARDEN TO THE SIX SEASONS

Grishma pavilion, longitudinal section

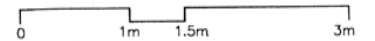
Existing Conditions, December 1999

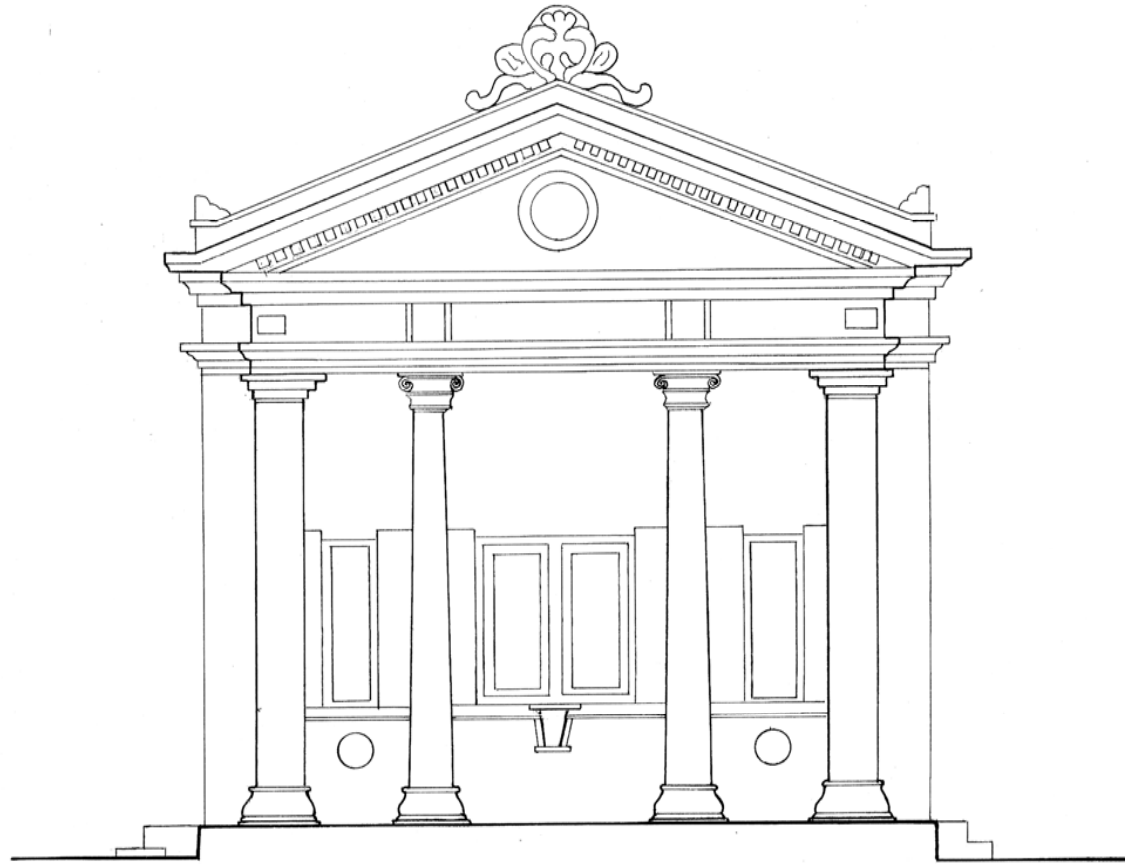
Goetz Hagmuller, Erich Theophile. Conservation Architects





KESHAR MAHAL
GARDEN TO THE SIX SEASONS
Grishma pavilion, cross section
Existing Conditions, December 1999
Goetz Hagmuller, Erich Theophile. Conservation Architects





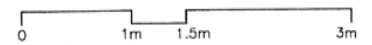
KESHAR MAHAL

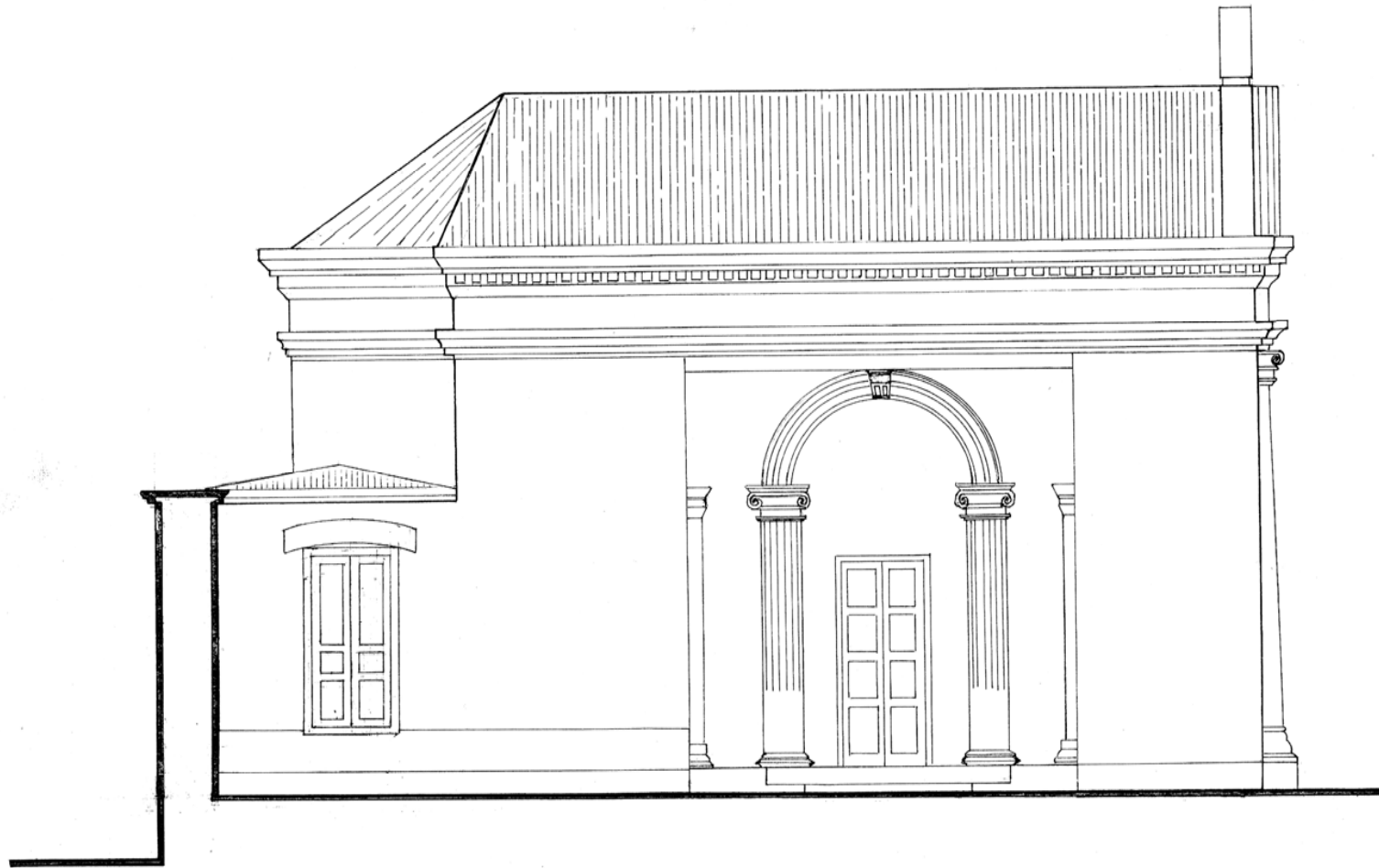
GARDEN TO THE SIX SEASONS

Grishma pavilion, north elevation

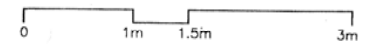
Existing Conditions, December 1999

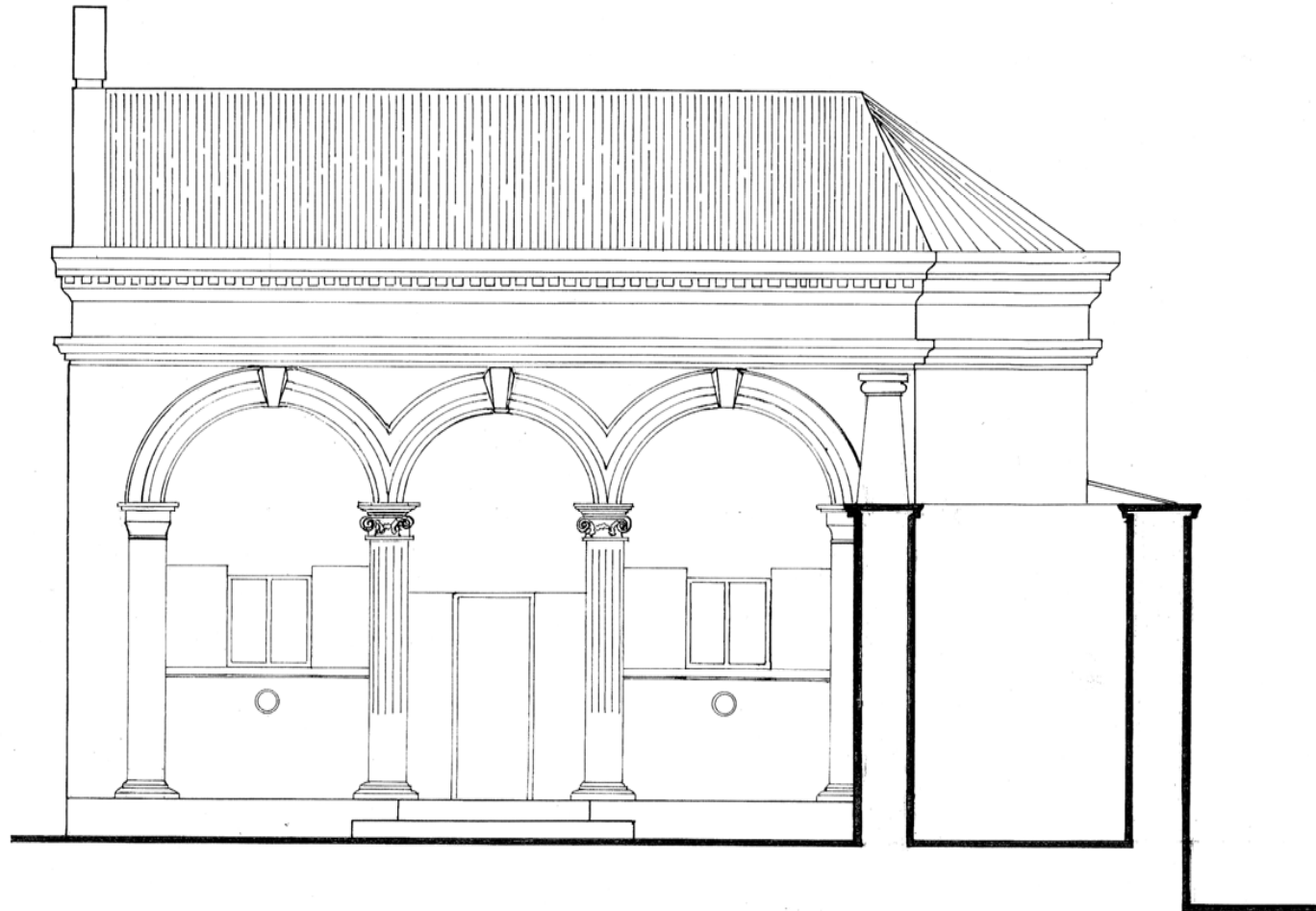
Goetz Hagmuller, Erich Theophile. Conservation Architects





KESHAR MAHAL
GARDEN TO THE SIX SEASONS
Grishma pavilion, east elevation
Existing Conditions, December 1999
Goetz Hagmuller, Erich Theophile. Conservation Architects





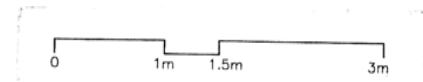
KESHAR MAHAL

GARDEN TO THE SIX SEASONS

Grishma pavilion, west elevation

Existing Conditions, December 1999

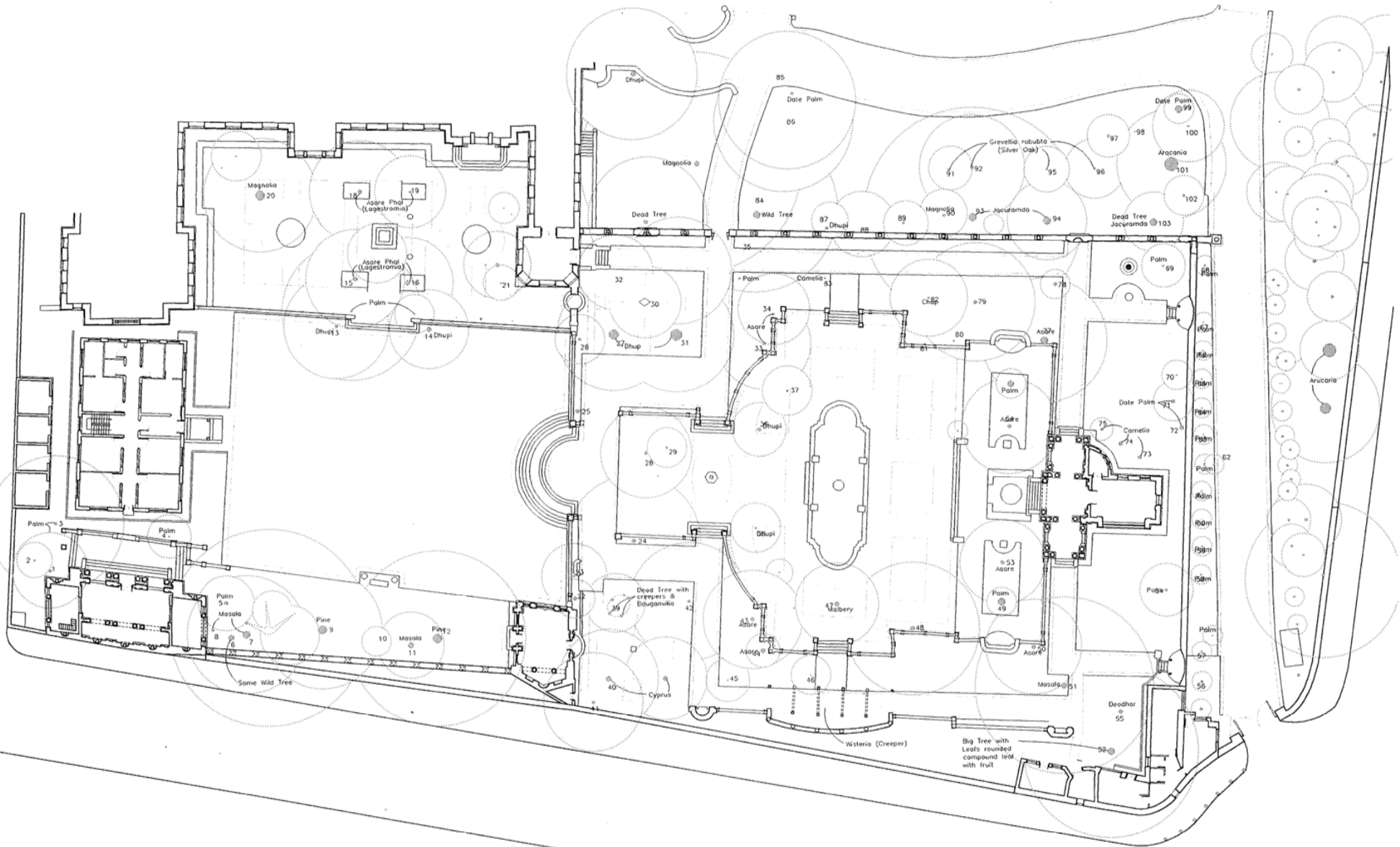
Goetz Hagmuller, Erich Theophile. Conservation Architects



KESHAR MAHAL
Garden to the Six Seasons
INVENTORY OF TREES
December 1999

key
d= diameter of trunk
c= canopy diameter
h= height
dec.= deciduous

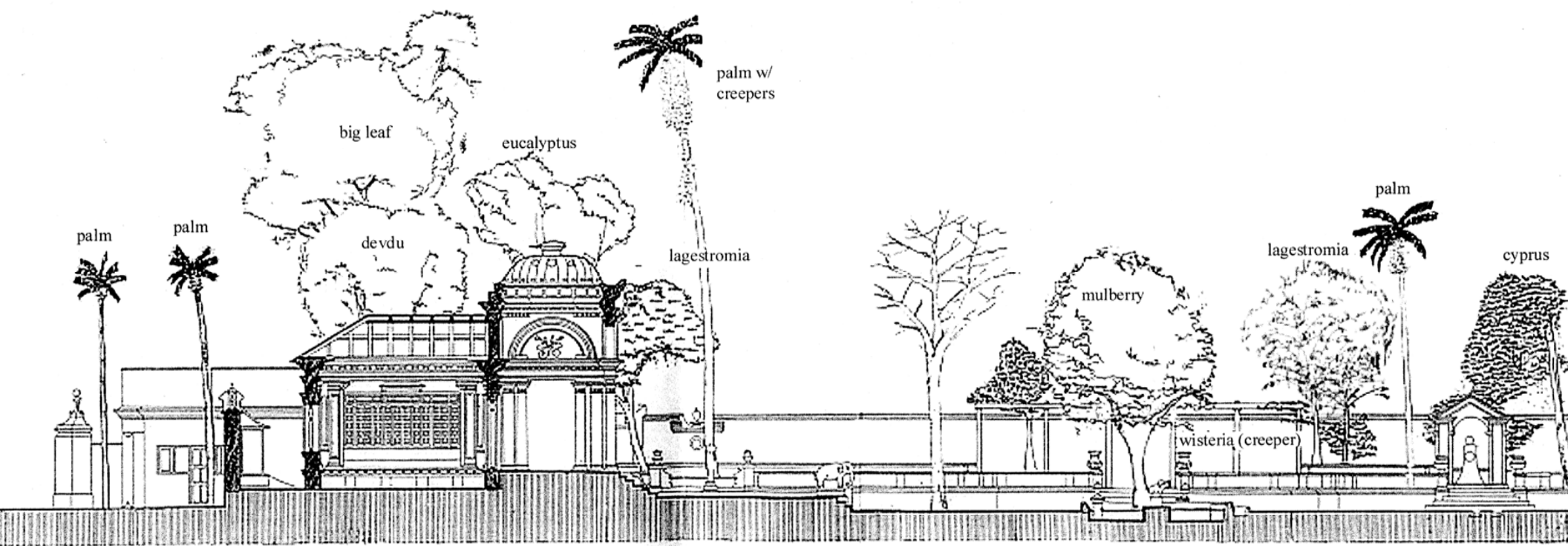
		(c. 20', h. 25')			(h. 25', c. 15')		(h. 80' d. 4.5')
		pr. w/ 22, tall palm	26	54	palm	102	leafy junk small tree
		multi-trunk dopi	27	55	great, evergreen, lopped off?	103	split trunk, creeper choked?
		(h. 40', c. 20')			revivable?		revivable?
		poplar (?)	28		palms, formally planted		(h. 35', d. 2')
		(h. 20', c. 20')		56-72	3 rose-like bushes		
		junk	29				
		same as 15,16,	30	73-75			
		(h. 20')		76			
		dopi, similar to 27	31	77	multi-trunk dec., leans sw		
		dopi, multi-trunk	32		(h. 30', c. 20')		
		(h. 40')			dead palm		
		one of pr. of	33.	78	lying tree--rescuable?		
		deciduous		79	pr, dec.		
		(h. 25')		80,81	(h. 18')		
		other of pr., decid.	34		healthy deciduous		
		(h.20')		82			
		fan palm, two-tiered	35	tree	(h. 20')		
		(h. 18')			shrub		
		dopis	36, 37,38	83	bare dec. w/creeper		
		dead huge 8' dia. tree	39	84	(h. 40', d. 2.5')		
		choked by creeper					
		dopi	40				
		(h. 40')		85	palm		
		leaning deciduous	41	86	junk		
		(h. 20')		87	junk		
		junk	42	88	dopi		
		pr. sim. to 33,34,	43,44		(h. 22', c. 10')		
		formal dec.		89	small tree, junk?		
		unhealthy,dead?		90	small tree, juk?		
		palm	45	91,92	pr. evergree,, fern- like leaf, upright		
		(h.30)			(h. 45', c. 25')		
		small dec., junk?	46		evergr. like 91,92.		
		(h. 16')		93	leaning w. creeper choked		
		copper beach tree ?, formal	47		dead		
		(h. 25', c. 20')		94	pr. like 92, straight		
		dead? leafless 30' tall?	48	95,96	(h. 30', c. 12')		
		very tall palm (h.80'+)	49		split trunk, (h. 30')		
		beautiful evergreen, leaning w.	50	97	decid. tree		
		(h. 20', c. 20')		98	(h. 20', d. 5")		
		dec. tree?	51		big dia. palm w/ creeper		
		(h. 50', c. 20')		99	(d. 21")		
		badam tree	52		small junk tree?		
		(h. 40', c. 25')			acacea		
		pr. ornamental dec., shapely	53	100			
				101			
		leafy evergreen	25				



KESHAR MAHAL

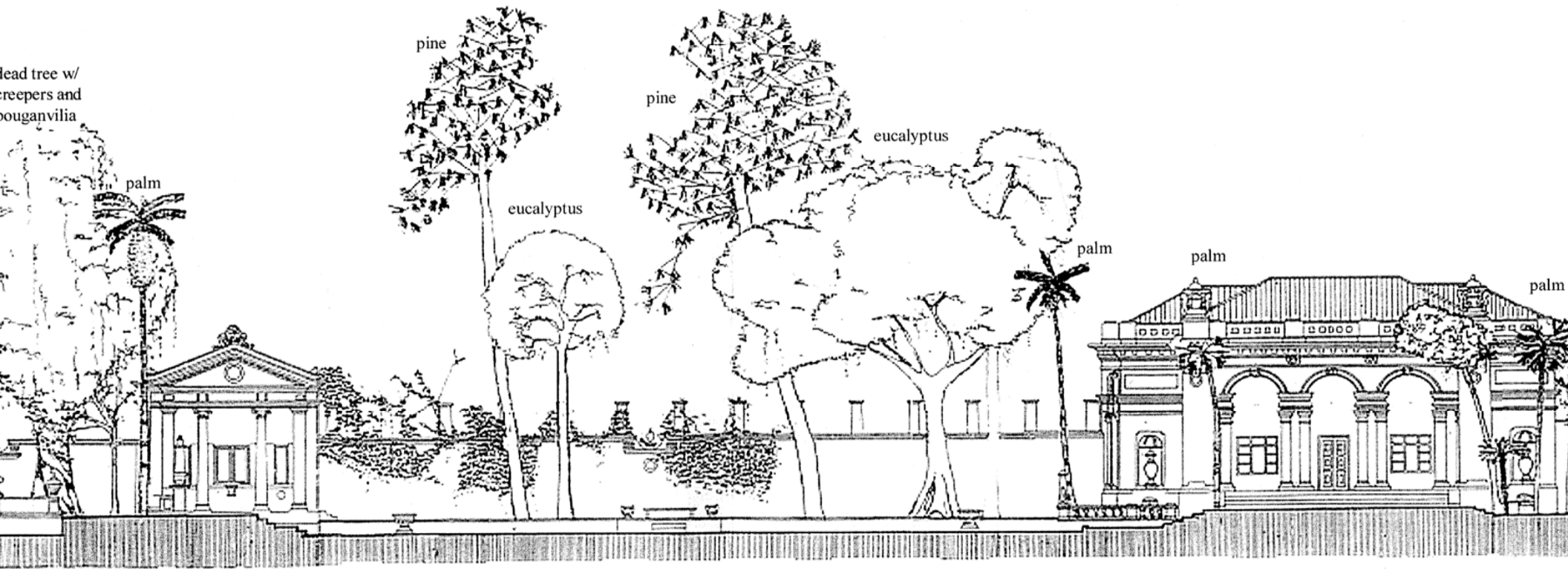
GARDEN TO THE SIX SEASONS

Site Plan
 Existing Condition, December 1999
 Goetz Hagmuller, Erich Theophile. Conservation Architects

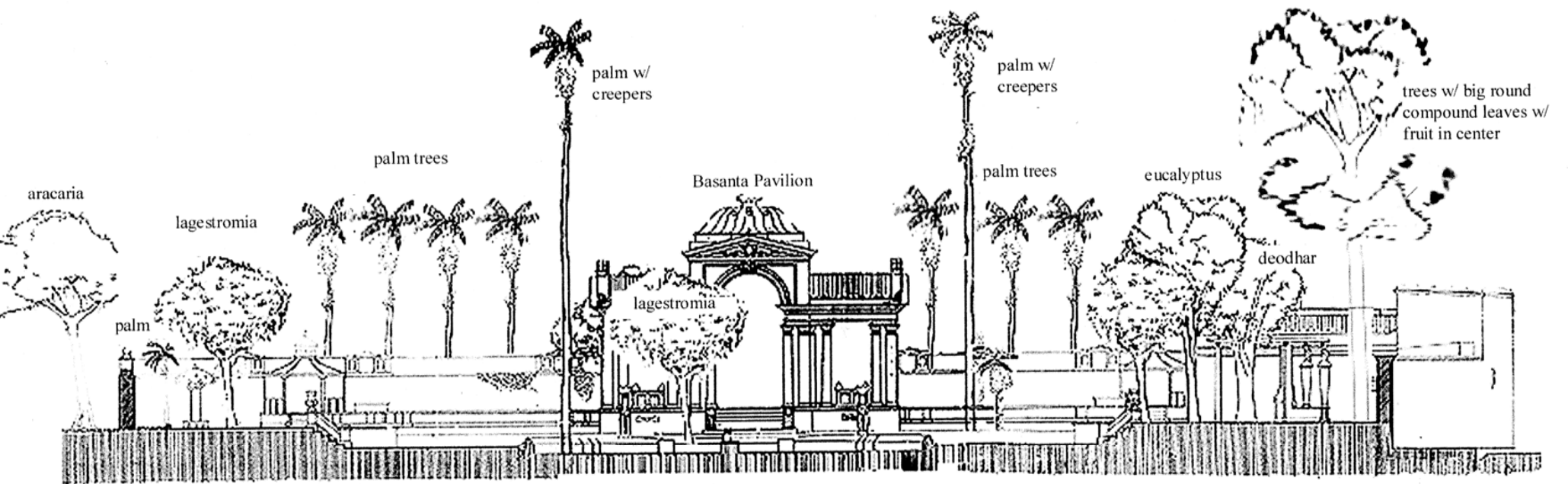


House garden

lead tree w/
creepers and
bouganvillea



Ginkgo biloba



KESHAR MAHAL GARDEN OF DREAMS

Tentative Estimating & Costing of Electrical System

S.No.	Description	Qty.	Watt per unit	Total (Watt)	Rate	Amount in Rs.	Remarks
1	Restaurant						
	Light points	40	60	2400	1,500.00	60,000.00	
	Power points	10	300	3000	1,200.00	12,000.00	
	A.C.2 ton split type	2	4000	8000	150,000.00	300,000.00	
2	Café						
	Light points	40	60	2400	1,500.00	60,000.00	
	Power points	8	300	2400	1,200.00	9,600.00	
3	Staff & Gardening facilities						
	Light points	10	60	600	1,500.00	15,000.00	
	Power points	2	300	600	1,200.00	2,400.00	
4	Basant Pavilion						
	Light points	20	60	1200	1,500.00	30,000.00	
	Power points	5	500	2500	1,200.00	6,000.00	
5	Office & Sales						
	Light points	10	60	600	1,500.00	15,000.00	
	Power points	2	500	1000	1,200.00	2,400.00	
6	Himalayan Bird Aviary						
	Light points	8	150	1200	3,000.00	24,000.00	
7	Open Air Stage						
	Light points	12	150	1800	3,000.00	36,000.00	
8	Garden Light	150	60	9000	12,000.00	1,800,000.00	
9	Gate Lamp	8	100	800	1,000.00	8,000.00	
10	Pond Underwater Luminaire	10	150	1500	5,000.00	50,000.00	
11	Transformer-50 KVA	1			129,800.00	129,800.00	
	Tubular Pole	2			14,000.00	28,000.00	
	Cross -arm	2			300.00	600.00	
	Bottom-arm	2			600.00	1,200.00	
	Pin Insulator	6			400.00	2,400.00	
	Disc Insulator	6			1,000.00	6,000.00	
	Cross -arm for Trans. Mount	2			1,500.00	3,000.00	
	Lighting Arrestor	3			2,000.00	6,000.00	
	Lighting Arrestor arms	2			1,000.00	2,000.00	
	D.O. Fuse	3			2,000.00	6,000.00	
	Earthing	2			5,000.00	10,000.00	
	Foundation	1			1,000.00	1,000.00	
	ACSR conductor					2,000.00	
	Fitting Charge					40,000.00	
	Panel Board-8	1			60,000.00	60,000.00	
12	Sub Distri. Board (SDB)-5 Way	8			6,000.00	48,000.00	
13	Distribution Board (DB) -4 Way	10			4,000.00	40,000.00	
14	Generator or Battery backup					2,500,000.00	
					Total	5,316,400.00	
15	Wire & Cable					531,640.00	
16	Labour cost					531,640.00	
17	Overhead 15%					797,460.00	
18	Vat 10%					531,640.00	
			Total Watts	39000	G. Total	7,708,780.00	

KESHAR MAHAL
Garden of Dreams

Cost Estimate for Electrical System
August 2000

2001 Estimate











<i>S.no.</i>	<i>Description of works</i>	<i>Quantity</i>	<i>Rate</i>	<i>Amount</i>
1.	Staff and gardening facilities			
	i. light points	5 nos.	1,500	7,500
	ii. power points	2 nos.	12,200	2,400
2.	Office and sales			
	i. light points	10 nos.	1,500	15,000
	ii. power points	2 nos.	1,200	2,400
3.	Himalayan bird aviary area			
	i. light points	4 nos.	3,000	12,000
4.	Garden lights fixtures	35 nos.	12,000	420,000
5.	Gate light fixtures	8 nos.	1,000	8,000
6.	Pond under water luminaries	6 nos.	5,000	30,000
7.	Transformer – 50 KVA	1 no.	129,800	129,800
	i. tubular pole	2 nos.	14,000	28,000
	ii. cross arm	2 nos.	300	600
	iii. bottom arm	2 nos.	600	1,200
	iv. pin insulator	6 nos	400	2,400
	v. disc insulator	6 nos	1,000	6,000
	vi. cross arm for transformer mount	2 nos	1,500	3,000
	vii. lighting arrestor	3 nos.	2,000	6,000
	viii. lighting arrestor arm	2 nos	1,000	2,000
	ix. D.O. fuse	3 nos.	2,000	6,000
	x. earthing	2 nos	5,000	10,000
	xi. foundation	1 no.	L/s	1,000
	xii. ACSR conductor	L/s	2,000
	xiii. fitting charge	L/s	40,000
	xiv. panel board-8	1 no.	60,000	60,000
8.	Sub distribution board - 5 way	8 nos.	6,000	48,000
9.	Distribution board – 4 way	10 nos	4,000	40,000
10.	Wire and cable	L/s	531,640
	Total			1,414,940
	Labor cost 20% (as advance)			287,388
	Overhead 15%			212,241
	Vat 10%			141,494
	Grand total			2,056,063

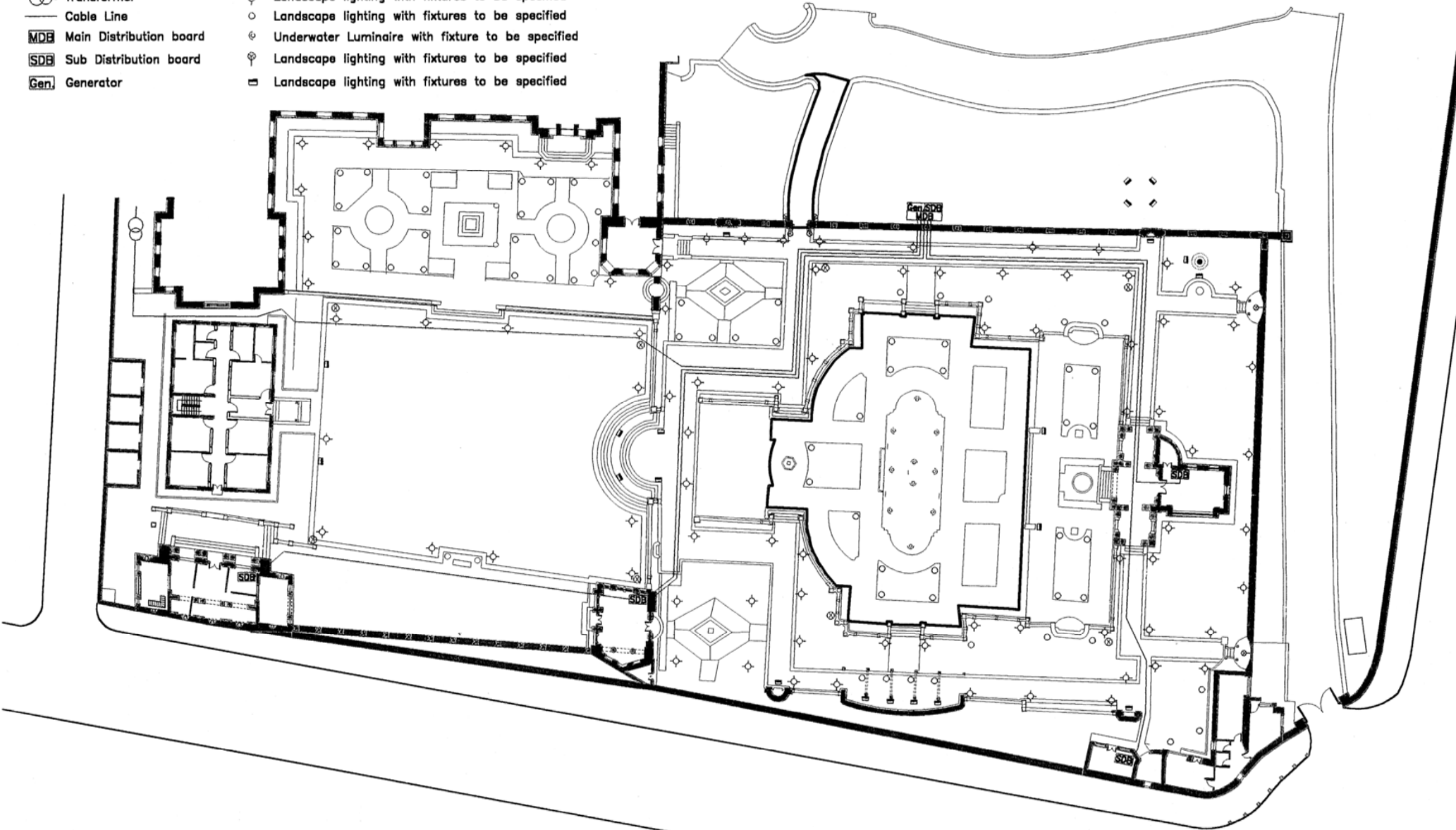
Electrical Service

Provide new and independent electrical service including new 50 KVA transformer for the improved garden including three-phase service for each of the proposed restaurant/cafe areas, garden night lighting, and special events.

All existing Ministry of Education cabling to be relocated underground in parallel with new wiring. Phased installation of underground wiring coordinated with planting plans and other underground services.

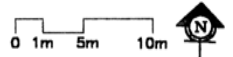
LEGENDS

- | | | | |
|----------------------------------------------------------------------------------|-----------------------------|-----------------------------------------------------------------------------------|---------------------------------------------------|
|  | Transformer |  | Landscape lighting with fixtures to be specified |
|  | Cable Line |  | Landscape lighting with fixtures to be specified |
|  | MDE Main Distribution board |  | Underwater Luminaire with fixture to be specified |
|  | SDB Sub Distribution board |  | Landscape lighting with fixtures to be specified |
|  | Gen Generator |  | Landscape lighting with fixtures to be specified |



KESHAR MAHAL
GARDEN TO THE SIX SEASONS

Site plan showing schematic electrical layout, feb. 2000
 Goetz Hagmuller, Erich Theophile, Conservation Architects



KESHAR MAHAL
Garden of Dreams

Cost Estimate for Water Supply
August 2000

2001 Estimate

<i>S.no.</i>	<i>Description of works</i>	<i>Quantity</i>	<i>Rate</i>	<i>Amount</i>
1.	Construction of 6000 liters capacity underground tank	1 no.	L/s	450,000
2.	Pressurize pump for both city water supply line and tube well water supply	1 no.	200,000	200,000
3.	Boring and assembling of 100 mm diameter tube well including installation of submersible pump	2 nos.	75,000	150,000
4.	Supply and installation of pumps including pump houses	2 nos.	12,000	24,000
5.	Supply and laying of GI pipes of different diameters			
	i. 40 mm	36 m.	750	27,000
	ii. 25 mm	216 m.	500	108,000
	iii. 20 mm	60 m.	375	22,500
	iv. 13 mm	275 m.	250	68,750
6.	Connection with city supply line	2 nos.	25,000	50,000
	Total			1,100,250
	Contingency 15%			165,038
	Grand total			1,265,288

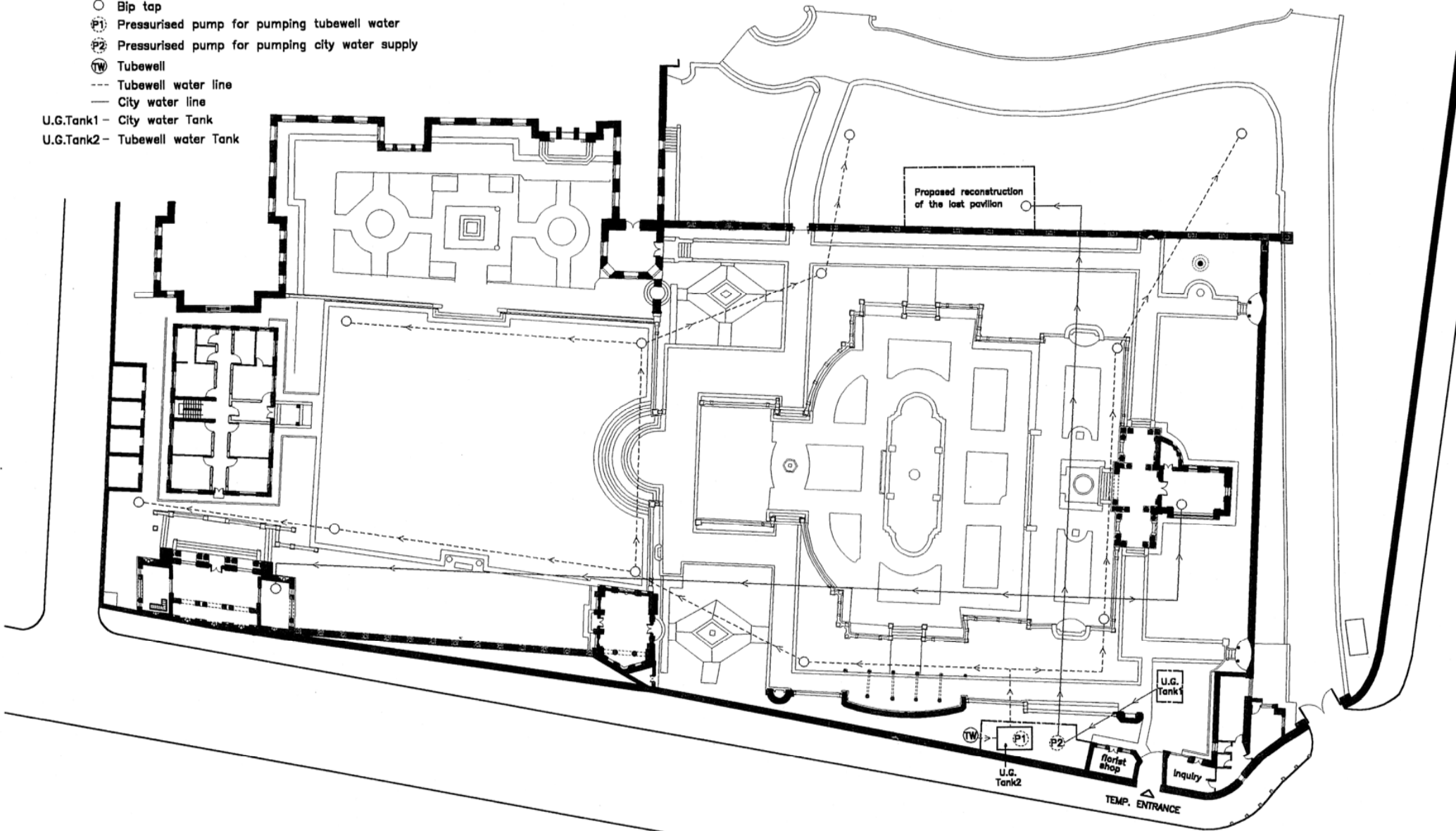
Water Supply

Existing Ministry of Education water supply is augmented by tube well water sources in the garden. These to be relocated, while garden water needs to be served through two new tube wells in appropriate locations, supplemented by new city supply lines.

The new garden water supply network will incorporate an underground pressurized pumping system, newly available in Nepal, instead of traditional overhead tanks.

LEGENDS

- Bip tap
- Ⓟ1 Pressurised pump for pumping tubewell water
- Ⓟ2 Pressurised pump for pumping city water supply
- Ⓜ Tubewell
- Tubewell water line
- City water line
- U.G.Tank1 - City water Tank
- U.G.Tank2 - Tubewell water Tank



**KESHAR MAHAL
GARDEN TO THE SIX SEASONS**

Site plan showing water supply layout, march 2000
Goetz Hagnmuller, Erich Theophilie. Conservation Architects

KESHAR MAHAL
Garden of Dreams

Cost Estimate for Drainage System
August 2000

2001 Estimate

<i>S.no.</i>	<i>Description of works</i>	<i>Quantity</i>	<i>Rate</i>	<i>Amount</i>
1.	Supply and laying of 100 mm diameter perforated pipes including gravel packing around the pipes	248 m.	600	148,800
2.	Supplying and laying of hume pipes of different diameters			
	i. 100 mm	50 m.	1,200	60,000
	ii. 150 mm	67 m.	1,500	100,500
	iii. 200 mm	60 m.	2,100	126,000
3.	Construction of manholes	20 nos.	6,000	120,000
4.	Repair and cleaning of existing manholes	3 nos.	2,000	6,000
5.	Repair and cleaning of existing drain	-----	L/s	60,000
6.	Bathrooms	6 nos.	90,000	540,000
7.	Repair of roads and footpaths	-----	-----	-----
8.	Connection to city sewer	2 nos.	25,000	50,000
9.	Distribution board – 4 way	10 nos	4,000	40,000
	Total			1,251,300
	Contingency 15%			187,695
	Grand total			1,438,995

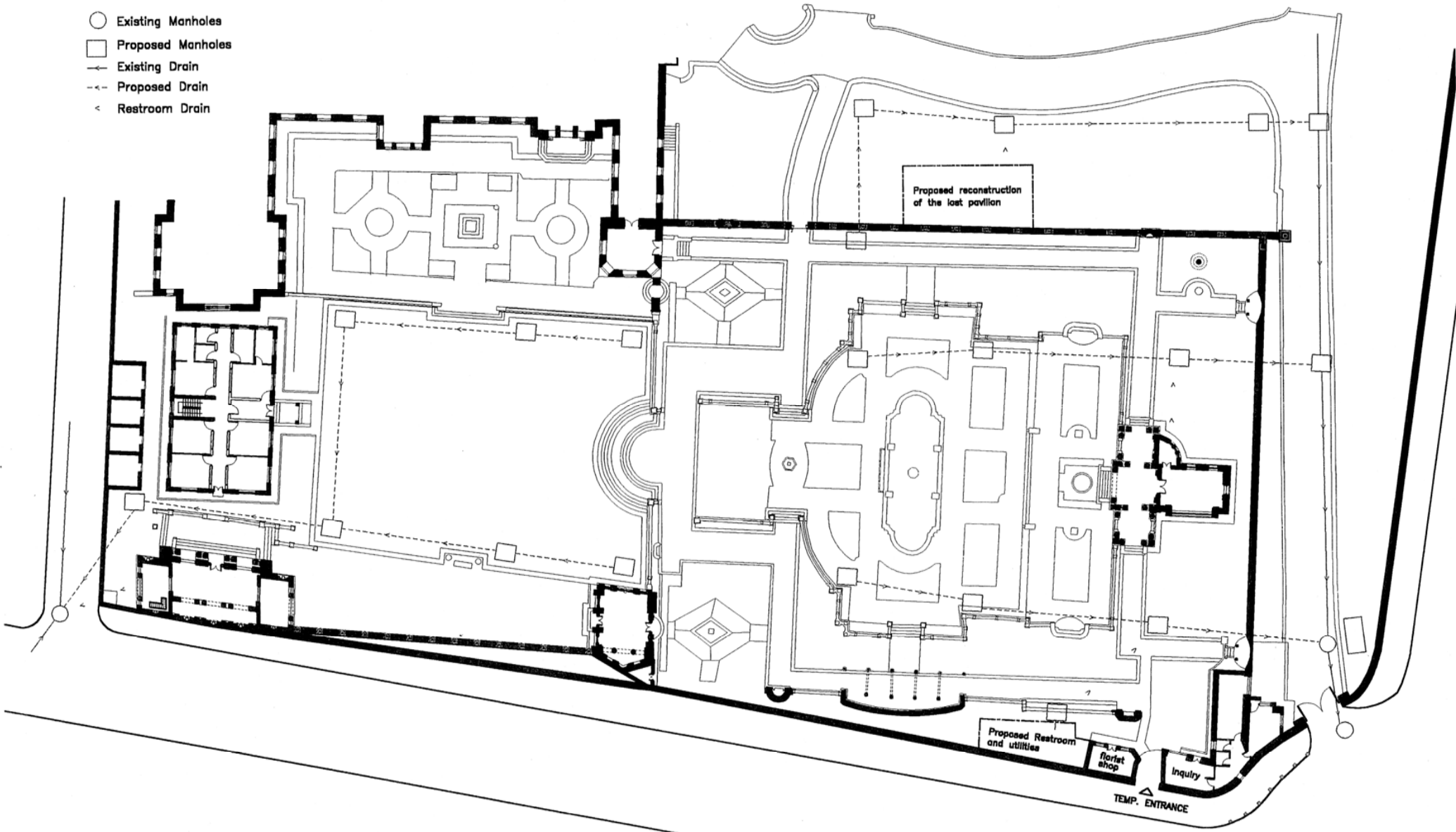
Drainage System

The existing surface drainage system for storm water is augmented by a new concealed underground network of drains and manholes linked to city lines.

A new network of sanitary drainage will be introduced to accommodate restaurant and restroom uses. These lines coordinated with planting schemes and existing city drain lines outside of the premises.

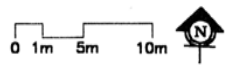
LEGENDS

- Existing Manholes
- Proposed Manholes
- Existing Drain
- - - Proposed Drain
- < Restroom Drain



KESHAR MAHAL
GARDEN TO THE SIX SEASONS

Site plan showing drainage layout, march 2000
 Goetz Hagmuller, Erich Theophile, Conservation Architects



Excerpts from Han Suyin:
The Mountain is Young
London 1958

Although Han Suyin claims in her preface that "the beings in this book are illusions of the mind", the following description of an encounter with Keshar Sumsher Rana with his devotion to flowers and books appears to be a fairly correct description of her own meeting with him when she was in Kathmandu to attend the coronation of King Mahendra in 1956.

A small man, short and compact of body, in grey tunic and jodhpurs with the ubiquitous western jacket and cap, stood in front of them. He had a round, high-check-boned face creased with benevolence, round eyes which were shrewd and observant. Martha Redworth introduced him to Anne, and he said: 'Yes, I was just coming to say that I have known you for some years, Mrs Ford, through your book. And also to tell you that you look like Luise Rainer.'

'Thank you,' said Anne, smiling.

'She was my ideal for many years,' said the Field Marshal. 'I used to know the names of film stars from their pictures and also from my trips abroad, but now I don't get accustomed to the new names and faces. I have remained with those I loved, Luise Rainer, Greta Garbo, Carole Lombard.'

'You must come to my humble house,' said the Field Marshal to Anne, 'my wife and I would be delighted to have your company. And I would like to show you my books.'

The Field Marshal was seated in an armchair at a large polished mahogany table and smoked a hookah; the long tube twined round his left arm and descended the side of his chair like a pet cobra to the tortuous container on the floor.

The room around them was decorated with antlers and horns, but there were also books, books, and books, lining the walls behind glass; and these were not for show. 'I have somewhat dipped into them,' the Field Marshal said modestly. They walked through a long corridor lined with steel cabinets full of books, catalogued and separated according to subject. Anne mentioned a flower, an amaranth noticed near the pond of medieval justice. The Field Marshal opened one of the cabinets, produced a book on botany, the picture of the flower, its classified description. They discussed the hedges of golden dewdrop, and the Australian bottle-brush trees planted along the roads of the Valley. The Field Marshal knew their Latin names. Book Society choices occupied four special cases, and there were shelves of encyclopedias. On the large table in front of the Field Marshal reposed

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a thick leather-bound ledger, in which people wrote down their names and the names of the volumes they borrowed. Four works on political economy had been taken by the King, Paul Redworth's name followed with two complete poets. Anne put her name down as taking away a German-French volume on alpine flowers.

The Field Marshal then abandoned his hookah and showed her old Nepalese manuscripts written in gold upon handmade paper. 'I lent one of these to a white man who told me he was a famous professor in a European university, and vowed he would return it. Yet he never turned up again, nor did my manuscript. But we must not generalize; this man may be shame to his country and his seat of learning; but my heart has not hankered after the manuscript, for he must have wanted it very much to keep it to his dishonour. It was the will of the gods, or God, and who knows? It may still turn up some day.'

They walked back through the corridors of books. Above the lockers hung pictures of the hunts, of the Field Marshal with rhinoceros, boar and tiger and bull. In his youth and despite his small stature he was a renowned huntsman. Between the lockers were rare bronzes of Newari design which he had collected. And then the Field Marshal had given Anne a book, the *Bhagavad-Gita*. On the first page, after the usual superscription, he had written: 'Let your prayer be: Oh Khrishna, Lord of Love and Life, give my roots rain.' 'You have doubtless read it in translation,' he said, knowing she had not. 'You will recognize this as also extant in your culture, my dear friend. You remember Herbert: For now in age I live again, I once more smell the dew and rain? This must happen to all of us, time and again, so that we never forget that life is all, and death only an insignificant tail-piece. Life is all, and Krishna, the God of Life, speaks here in these pages. And Krishna is the most beloved of all our gods, or manifestations of the One. Krishna is Life itself, life lived with delight in all its acts, play and work and love, sorrow and anger, pleasure and passion, error and wisdom. I think Krishna would be a happy companion for you, my friend, and he has so many shapes, so many loves, that even your lovely words could not encompass him. In this book you see him under one shape, but you will meet him in many other ways I think, and especially if you fall in love again, my friend,' he had added colourlessly, and then Anne had been outside, in the vast and well-kept garden where the black magnolia tree, the pride of the Field Marshal, was in full blossom.

