

A

Table of Contents

Table of Contents 2

B

Introduction

Calum Blaikie and Hubert Feiglstorfer

Introduction 13

Buildings, building, and builders 16

 Rural areas 16

 Tents 16

 Farmhouses 19

 The *kath-khuni* architecture of Himachal Pradesh 19

 Rural houses and building crafts in Bhutan 20

 Wooden houses in eastern Tibet 21

 Urban zones 23

 Urban Bhutan 23

 New earthen architecture in Ladakh, India 24

 Concrete in Sikkim, India 25

 Renovation and adaptive reuse of a Ladakhi townhouse 26

 Religious buildings and prominent structures 28

 Rebuilding a *stupa* in central Tibet 28

 Earthquakes and the tiered temples of the Kathmandu valley 29

 Building craft traditions of the Kathmandu valley 30

 Bhutanese *dzong* as “propelling monuments” 32

 Material components and decorative features 33

Arga roofs and floors in Tibet and beyond 33

 Material mimesis and craft simulation in early Tibetan Buddhist temples 34

 Marouflage wall paintings in Bhutan 36

Approaching building crafts 37

Bibliography 39

I

The Black Tent: Construction, Use, and Transformation
among the Nomadic Pastoralists of Eastern Ladakh

Monisha Ahmed

Locating Changthang 48

Textiles and weaving in Ladakh 50

Origin of weaving in eastern Ladakh 53

Weaving the threads of life 55

The tent 57

The structure of the tent 58

The white tent 61

Spatial organisation within the tent 62

Separation and formation of new tents 64

Settlement patterns within the campsite 65

Transformations in nomadic life 66

Tents in eastern Ladakh today 67

Bibliography 69

II

Kath-khuni Architecture of Himachal Pradesh: Continuity, Change, and Challenges

Jay Thakkar and Mansi Shah

Introduction 73

Kath-khuni construction practice: craft tradition and sustainability 75

Sustainable and resilient features of kath-khuni architecture 78

 Structural resilience 78

 Energy-efficiency and climatic resilience 78

 Resource efficiency 79

 Built form and everyday usage 79

 Low maintenance and resource reuse 79

Local materials, craftspeople, and artistry 81

 Craftspeople and their artistry 83

Current practices in Himachal Pradesh and the decline of kath-khuni 86

 The emergence of industrial material and decline of local materials 87

 Lifestyle changes and visible impact on spatial requirements 87

 Breakdown in knowledge transmission 87

The way forward — Adaptation and continuity 89

Conclusion 90

Bibliography 91

III

“Making” in Contemporary Bhutan: Balancing on the Cutting Edge of Culture Transfer and Culture Rupture from the Perspective of the Thirteen Traditional Crafts (*zorig chusum*)

Marc Dujardin

Introduction	95
Bhutan's contemporary dwelling culture: built summary of diverging space definitions	96
Drukpa architecture as a cultural force: Bhutan's morpho-typological palette	97
The reproduction of concepts: Bhutan's three-tiered world (<i>Lha Tsen Lu Ragsum</i>)	98
Thinking, shaping, and making in Bhutan: nation building along the Eastern Himalayas	100
Thirteen-a-dozen: Bhutan's 13 traditional crafts in a nutshell	103
Traditional timber architecture in contemporary Bhutan: practising the <i>shing zo</i> art	104
The house of Sangay Dorji at Begana: the <i>zorig chusum</i> activated	106
Family history	106
The initial planning	107
Design issues	107
The construction process and main stakeholders	107
Role of the house builder, owner and patron	108
Role of the master-builder woodwork (<i>shing zo lopon</i>)	108
The role of the carpenter (<i>shing zo pe</i>)	109
The role of the carpenter helper (<i>shing zo lagshep</i>)	109
Role of the mason/stone dresser (<i>do zo pe</i>)	110
Role of the unskilled labour force	110
The actual cost of construction	110
Description of the house	110
The “ruin-carnation” of Punakha Dzong: the <i>zorig chusum</i> re-activated	119
From <i>dzong</i> to farmhouse: Disseminating the <i>zorig chusum</i> v1.4 throughout Bhutan	123
Bhutanising Bhutanese architecture: The quest for cultural uniqueness institutionalised	125
Struggling between identity and difference in contemporary Bhutan: The 13 traditional crafts in jeopardy?	132
Towards a contagious stylistic decline of Bhutan's Art of Woodwork (<i>shing zo</i>): A case in practice	133
The traditional architecture guidelines: the <i>zorig chusum</i> as institutionalised “cosmetic” description and prescription	138
Dzong reconstruction as hybrid “Makers Lab”: Bhutan's 13 traditional crafts upscaled	140
Epilogue	142
Bibliography	145

IV

Contemporary Homes in Eastern Tibet

Anna Wozniak

Introduction	149
Study site	150
Forest resources in eastern Tibet	150
Recent developments	152
Households in the rural communities of Drango	154
Rural income and costs of building a new house in the 2010s	155
Construction principles and significant changes to contemporary house design	156
Process of house construction and role of craftspeople	162
Craftspeople in contemporary Drango	164
Concluding remarks	165
Bibliography	168

V

Back to Earth: Negotiating Tradition and Change in Ladakh's Building Tradition

Gawa Norboo, Martina Oeter, Alexandra Skedzuhn-Safir

Introduction	173
Ladakh and the new interest in earthen construction	174
Earth building tradition in Ladakh	174
Some considerations on tradition, nostalgia, and heritage construction	177
Ladakh: Back to Earth	177
The “Back to Earth” trend in Ladakh in relation to the worldwide revival of earth building	177
Local attitudes and practices	179
Analysis and evaluation of 2013 interviews	180
Analysis and evaluation of 2021 interviews	183
Concluding thoughts: New earthen building in Ladakh — Is the building tradition continued?	187
Bibliography	189

VI

Building Modernity in Sikkim, India

Duncan McDuië-Ra and Mona Chettri

Introduction	193
Situating concrete	195
Sikkim: Sustainable dependency	199
Concrete and tourism	201
Concrete and hydropower	204
Concrete housing	206
Conclusion	208
Bibliography	209

VII

The Munshi House: Restoration and Adaptive Reuse in Leh Old Town

John Harrison and Monisha Ahmed

Introduction	215
The Munshi House	216
The LAMO project	221
Repair and design philosophy	221
Labour	223
Materials	226
Establishing the LAMO Centre — The way forward	229
Conclusion	231
Bibliography	234

VIII

Stupa Thoughts, Occasioned by Building a *chörten* in Tibet

John Harrison

Introduction	237
The site	237
Tibet Heritage Fund	238
The Master Builder and the <i>stupa</i> design	239
Building the <i>stupa</i>	242
Conclusion	247
Interviews by the author and interpreter Nyima Tsering in Lhasa and region	248
Bibliography	248

IX

Why did the Tiered Temples Collapse in the 2015 Nepal Earthquake? A Scrutiny of the Traditional Built Heritage of the Kathmandu Valley, based on Experiences from Post-Earthquake Reconstruction

Sudarshan Raj Tiwari, Prem Nath Maskey, Hans Christie Bjønness and Tore Haavaldsen

Introduction	251
Historical development of tiered temple architecture	252
Material, craft and climatic response of the tiered temples	254
Temple building crafts — evolving in the environment of earthquakes	255
Tradition of cyclical maintenance, repairs, and renewal	258
Observation and response to the Gorkha earthquake	259
Individual building research and reconstruction response	261
Major case: Kasthamandap (2018–2021)	261
Minor case: Nyatapola (2020–2021)	266
Minor case: 55 Windows Palace (2003–2009)	268
Minor case: Panchamukhi Hanuman (2015–2018)	270
Conclusion through cross-case comparison	273
Recommendations — Towards an indigenous strategy	275
Bibliography	279

X

Building Craft Traditions in the Kathmandu Valley: Challenges, Transformation, and Continuity

Kai Weise and Anie Joshi

Introduction	283
The earthquake emphasises the need for traditional building craftspeople	285
Traditional building craftspeople and their role in ensuring the continuity of tangible and intangible heritage	287
Damaged monuments caused by inappropriate past interventions and lack of maintenance	288
Questioning the standard government reconstruction procedures	289
The challenges faced by building craftspeople	292
Safeguarding the culture	292
Ensuring livelihood and required procedures	294
Acknowledgement of the craftspeople and traditional knowledge	295
Transfer of knowledge and certification	297
Research and documentation	299
Getting organised	300
Conclusion	301
Bibliography	303
Webpages	304

XI

Arga Stone Roofs and Floors in Tibet and Beyond: A Material Trans-cultural Approach

Hubert Feiglstorfer and Martin Michette

Introduction	307
Historical background and prevalence of <i>arga</i>	308
Current activities in <i>arga</i> use	310
Risks to the <i>arga</i> technique	310
Neglect of care and destruction	310
Socio-economic reasons for declining <i>arga</i> use	311
Climatic change	311
Specific material properties of <i>arga</i>	311
Social context, cultural idiosyncrasies and a reflection on craft modes	315
Digging and determining the quality of <i>arga</i>	316
Preparing the <i>arga</i> before ramming	316
The clay below the <i>arga</i>	317
Ramming	317
Repairing cracks and material defects	320
Burnishing	320
Sealing the surface	321
Maintenance	321
Further discussion	322
Spread of knowledge on <i>arga</i>	322
Summary of <i>arga</i> material culture	323
Looking beyond Tibet: Crafts showing parallels to Tibetan <i>arga</i> stone floors and roofs	323
Research criteria	324
<i>Opus signinum</i> and terrazzo	324
Historical background and material properties	324
Summary in relation to <i>arga</i>	327
Flat earth roofs in the Eastern Mediterranean	327
Historical background and socioenvironmental context	327
Material properties, craft modes, and conservation approaches	329
Summary in relation to <i>arga</i>	330
Cyclic maintenance of <i>banco</i> architecture in West Africa	330
Historical background, social context, and risks to the technique	330
Social context	331
Cultural idiosyncrasies and conservation approaches	332
Reflections on <i>arga</i>	333
Conclusion	333
Glossary on a variety of clays and their use in Tibet	335
Bibliography	336
Translation	339
Interviewees	339

XII

Material Mimesis and Craft Simulation: Textile Depictions and Questions of Trans-mediality in early Western Tibetan Buddhist Temples

Christiane Kalantari

Introduction	343
Historical context	345
Tabo ceiling paintings	346
Cloths as support of ceiling paintings in the early architecture of Tabo	346
Defining sacred space: on the relation of temples and textiles in India and in Tibet as reflected in textual sources	347
Silk, pearls, and precious metals — the ceilings above the Tabo sanctum and ambulatory	348
Intersections of woodcarvings, architecture and painting — The tri-partite passage	352
Textiles in the assembly hall (<i>'du khang</i>)	354
Some observations on Tibetan sartorial and craft traditions depicted at Tabo	360
Material mimesis, worldly representation and spiritual power in a Buddhist temple	361
Art for merit and meditation — Material simulation and art creation in a Buddhist temple	364
Conclusion	366
Bibliography	367

XIII

The Emergence and Contemporary Craft of Marouflage Wall Paintings in Bhutan

Karma Yeshey, Lan Pu and Joshua A. Hill

Introduction — The wall paintings of Bhutan	373
The technology of wall paintings	374
Marouflage wall paintings	374
Regional and global technological context	375
Historic marouflage	376
Survey	376
Wholesale change of existing decoration	376
Case 1: Dumtseg Lhakhang (0F, internal and external circumambulatories) and Kyichu Lhakhang (Dukhang)	377
Case 2: Tango Monastery (<i>utse</i> 1F, west chapel)	378
Repair or modification of structural support	379
Case 1: Tango Monastery (2F, east chapel)	379
Case 2: Dumtseg Lhakhang (ground floor)	379
Modification or enhancement of painting scheme	380
Case 1: Menchuna (side chapel)	380
Case 2: Family home of Khandro Sonam Pelden	380
Case 3: Dumtseg Lhakhang (ground floor external circumambulatory)	381
Diversity of canvas use	381
Case 1: Dumtseg Lhakhang (1F, outer wall)	381
Case 2: Tango Monastery (2F, east corridor)	381
Case 3: Kyichu Lhakhang	382
Case 4: Dumtseg Lhakhang (1F, inner wall)	384
Discussion	385
Contemporary production of marouflage wall paintings in Bhutan	386
Training and transmission	386

Legal/professional context 387

Contemporary methodology of marouflage wall paintings 387

 Paint materials 388

 Installation: Adhesion process 389

 After completion 389

Conclusion — Continuity and change in marouflage wall painting 390

Bibliography 391

D

Conclusion: Characterising Tibetan and Himalayan Building Craft Traditions

Calum Blaikie and Hubert Feiglstorfer

Buildings, builders and building 397

 Buildings and value 400

 Buildings as material culture 402

Craft 404

 Craft and technology 405

 Craft, cognition and skill 406

 Craft as “indigenous technical knowledge” 407

 Critical craft 407

Tradition 408

 Craft traditions in flux 410

Identity, organisation and transmission 411

 Communities of practice 414

Vernacular architecture and building craft traditions 415

Cultural heritage, conservation, and craft 418

Tentative conclusions and avenues for further research 421

Bibliography 424

E

List of Figures

List of Figures 434