

Craft Conservation and Tourism Development (A case in Lalitpur Core, Patan)

Dipa Shakya ^a, Sudarshan Raj Tiwari ^b

^a Department of Architecture, Pulchowk Campus, IOE, Tribhuvan University, Nepal

✉ ^a dipa.shakya@pcampus.edu.np, ^b srtiwari@ioe.edu.np

Abstract

The broad goal of this research is to explore the need for craft conservation strengthening as 'Craft Town' in the Lalitpur core, which is characterized by historic urban cultural heritage and distinguished craft heritage. The paper focuses on tangible heritage as built heritage and intangible heritage as human creativity, crafts skill and festivals. The paper also seeks to find out how it can be achieved through community participation in the promotion of tourism development. The research proposed to understand the potential of crafts tourism in augmenting local community income. Through a sample survey on the urban craft potential areas in Lalitpur Core (Bhenchebahal, Okubahal Sundhara; Haugal Tichhu gully, and Patan Durbar Square), and analysis through statistical charts, the integrated conservation plan and policies are proposed for the development needs of local people highlighting the concept that conservation is necessary for tourism development of Lalitpur. The paper concludes with the concept of urban craft conservation, public participation, and tourism has to promote tourism that ultimately leads to the overall local development with craft within the Lalitpur core; which will eventually promote sustained tourism development making it a 'craft town'.

Keywords

Cultural heritage, Craft Conservation, cultural Tourism, Local community, integrated approach

1. Introduction

At the time of increasing globalization, the conservation of the heritage of any particular region or place (for example Lalitpur) has become an important challenge both in academia and practice. The practitioners are always in oscillation on whether to emphasize the growing urbanization demands or address the threat to their existing heritage. In such a dilemma, conservation-led development has appeared as a compromised discourse by improving the quality of life and creating economic benefits on one hand and guaranteeing the conservation of cultural heritage in particular intangible cultural heritage. In recent years, there is an increase in the concern about understanding the local ways of life and festivities which have motivated the conservation of intangible heritage for example Lalitpur. The concern also contributed to the continuity of the implementation of traditional craftsmanship as a domain of intangible heritage conservation and supplemented the discourse of conservation-led development as in the case of Lalitpur. Craft generates employment opportunities

without uprooting the practitioners from their local roots. On one hand, can retain our craft culture and on the other hand improve the socio-economic status of craftsmen and overall local development. (1) To carry out such an agenda; prospects and challenges of the study area are prioritized keeping the relationships between cultural tourism, cultural conservation, and local development intact.

Traditional indigenous skills and knowledge are the distinctive characteristics of the culture of a community. Traditional knowledge is manifested in the beliefs, practices, innovations, arts, spirituality, and other forms of cultural experiences and expressions that belong to indigenous communities globally (2)). Conservation ensures the preservation of historic characters and traditional flavor for the benefit of tourism. craft skills need to conserve cultural heritage for the development of cultural tourism, which can increase its economic value.

There is a lack of awareness about the potential of craft tourism and cultural tourism resources, which ultimately stimulates economic growth. Traditional

crafts skills in the past have been handed down are now threatened. As the older generation of craftsmen is dying without transferring their specialized skills to the new generations which means the limited transmission of traditional knowledge and skill. There is the poor management of historical town with the coming of massive tourists for shopping, leisure, etc., there is no effective management to organize and regulate the town; and insufficient identification of stakeholders result from lack of community participation, which infects the local environment and development.

1.1 Objectives

There is a lack of awareness about the potential of craft tourism and cultural tourism resources, which ultimately stimulates economic growth. Traditional crafts skills in the past have been handed down are now threatened. As the older generation of craftsmen is dying without transferring their specialized skills to the new generations which means the limited transmission of traditional knowledge and skill. There is the poor management of historical towns with the coming of massive tourists for shopping, leisure, etc., there is no effective management to organize and regulate the town; and insufficient identification of stakeholders result from lack of community participation, which infects the local environment and development. Considering the problems, the paper is carried out with the main objective is:

To conserve the traditional craft industry; promote craftsmen and create economic development through tourism potential.

Further, the objectives are to identify the crafts that have tourism potential; to find out the urban form of Lalitpur core by the craft-based community, and identify its existing scenario which develops a plan of conservation and tourism development for Lalitpur so that it is positioned as a craft town in Kathmandu Valley

1.2 Research Questions

How can traditional craft and skills promotion contribute to conservation, which finally leads to tourism development in Lalitpur core with revival of local participation in local economy?

To understand this following sub questions are proposed:

1. What kinds of crafts have tourism potential in

Lalitpur?

2. How the urban form of Lalitpur shaped by craft is based community?
3. What is the potential of crafts tourism in augmenting local community income?
4. What is the relevance of craft in cultural tourism?



Figure 1: Study Area Map

2. Literature Review

Craft is always identified with a material and the technologies invented to operate by tools. Craft has different dimensions: Social; Religious; Cultural; Environment And Space. Here in our context, Lalitkala in Nepal means the flavor of art and architecture in monuments, historical palaces. A craftsman is a man who works with his hands and his brain [5].

Conservation is cultural, artistic, technical and craft activity based on humanistic and scientific studies and systematic research. Conservation must respect the cultural context [6]. Conservation is the act of preserving, protecting keeping safe. Culture is the beliefs, art, way of life, and social organization of a country or a group. Heritage means the history, traditions, and qualities that a country or society has had for many years and that are considered an important part of its character. Cultural heritage known as (i) Tangible Culture Heritage is forms of monuments, works of art, architecture, etc.; people identify in terms of history and background, mainly due to its physical existence and integration into a living environment. (ii) Intangible Culture Heritage is a set of practices, expressions, knowledge, and skills that forms a special part of the cultural heritage [7, 11].

Cultural Tourism brings improved income and living standards for local people. It can revitalize local culture especially traditional crafts and customs. According to a UNESCO report (2003), cultural tourism has a positive economic and social impact. It establishes and reinforces identity, it helps build image, it helps preserve the cultural and historical heritage, with culture as an instrument it facilitates harmony and understanding among people. However, it supports culture and helps renew tourism also brings together craft conservation and tourism in the form of cultural tourism. It is an effective tool to balance the conservation and tourism industry in heritage sites. Tourism management is an integrative approach aiming at minimizing the negative impacts of tourism while optimizing profits for the local communities and their environment [8].

Lalitpur has different types of crafts, craftsman are involved in different craft society as Silpakar wooden craft society, Oku behalf metal handicraft society also guthi and Lalitpur handicraft society challenge cultural heritage tourism. Heritage management is one of the most important approaches for sustainable cultural heritage tourism planning.

3. Methodology

The research seeks to find out the relationship between craft conservation and cultural tourism development in Lalitpur. Another is to identify the community involvement in craft conservation where the promotion of craft skills and development of the local economy. However, the survey has been limited only to three main crafts of the city based on types of materials (metal, stone, wood). For this, the site is selected as per its historical craft background, i.e. Okubahal for metal craft; Bhinchhebahal for stone craft; wooden craft in Haugal (TinchhuGalli) and for commerce one of the world Heritage sites, Patan Durbar Square and its surroundings. The survey is limited to shops and workshops in these areas. The study is also limited to the detailed study of other tourism resources such as built heritage, and the festival is not envisaged.

So, ontological research is concerned with being or reality and is the starting point of the research. These as insider research paradigms study the craft position and tourism development. The research strategy has been based on qualitative research and case study research (quantitative). In the qualitative research, the

data has been collected through the open questionnaire to the key person and local bodies. The participation of people plays a vital role to form grounded theories. Whereas a case study-based research has been considered a sample survey to analyze the parameter of the craft skill, craft detail, etc. to study and analyze various policies to implement the cultural tourism development tactics.

The collected data has been processed and analyzed qualitatively and quantitatively. The quantitative data has been analyzed through the excel workbook, Auto CAD application tools whereas the qualitative data has been processed through the use of descriptive and inferential statistical analysis. It has been helped to analyze the collected data in a definite form considering the comparative study. The drawings have been prepared considering the existing condition and the future planning and final report have been prepared to address all the issues.

4. Study Areas Data collection and Analysis

The arts and crafts in Lalitpur were founded in Kirat Dynasty, explore in Lichhavis' period in the medieval period the craft and craftsmen's work was enhanced and can be seen in many palaces, temples, Baha-bahis and patis, etc.(12). The conglomeration of people belonging to a particular caste/jaat defines their occupational group [9]. Lalitpur is rich in arts, crafts, and architecture, especially stone; metal, and woodworks. Study area of lalitpur core based on Craft potentials.

1. Bhinchebahal which is famous for Statue sculpture and are oldest existing work of art in Nepal, dating back to the 1st century AD (and earlier) here Techniques and tools remained unchanged having a tranquil environment with the sound of making crafts (soothing musical sounds). Manufacturers are Shakyas, Bajracharya who reside and have workshops; at present families are involved in this craft. The method is used only by the indigenous process but breaking the stone by modern technique. Sales depend on domestic and international tourists also export souvenir pieces to USA China.

2. Sundhara is next to famous for the metal craft. Metal statues of quality date back to the 14th century AD. Shakya castes are the ancestral profession and manufacturers work mostly in their own residences and indigenous process ('wax process'). Sales depend



Figure 2: Different pockets and caste variation in study area

on domestic and international tourists also export to USA China Germany.

3. Haugal Tichugalli is famous for sheet metal work and wooden work. Tamrakar, Shilpakar, and Shakya family are the ancestral profession that has inherited skills.

has been still done in traditional style. So, during the survey, it has been given the name mixed technology. The chart shows the quantity of work type, work style, and technology they used in different crafts. More than 50% of the surveyed urban crafters have been involved in workshops.



Figure 3: Household size according to materials

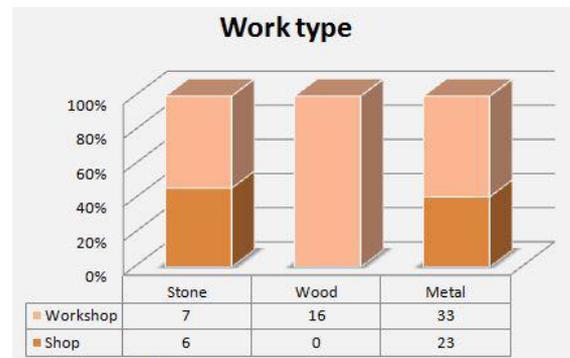


Figure 4: Work type distribution

From the Lalitpur Handicraft Association and the Handicraft Association of Nepal there are more than 500 people registered out of which 109 numbers of shops and workshops were direct interviewed, focused in the core area on craft zones, the study also shows that the city is dominated by metal craft.

It is very good to see the craft people are working on since their ancestor's period of traditional technology but few of them has been adopted modern technology which is a must these days. For melting the metal it is not possible to meet in the traditional style as it took a long time, same way for cutting the size of stone has been used new technology and rest of the work



Figure 5: Work Style distribution

However; in the work style of stone crafters has been

involved in carving, few of them has shops; wooden crafters has been involved both in carving and opening small shops also having and about the metal crafters more than 60% has been engaged in manufacture and rest of them has been engaged in both carving and shops. But it has been seen that the metal crafters work parallel, as they have been involved in teamwork.

Relation between the raw material supply and the store: For the development of the work, the basic need is the raw material and its store. According to the survey data for stone raw materials has been come from Godawari, Dakshinkali whereas for metalwork the raw materials have come from India and aboard, and for metal utensils, the raw materials have been collected from kawadi (junkyard) and recycled. This has been seen whether knowingly or unknowingly the waste material from junkyards has been reused, recycle which upgrades the environment. And storage of raw material has been used in their workshop or home. The chart also shows 98% of urban crafters used their own home (workshop) as storage.



Figure 6: Distribution of raw material supply

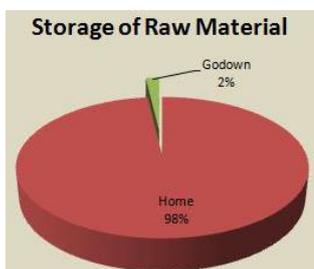


Figure 7: Distribution of raw material storage location

Relation between supplier and consumer: Production and supply are to and fro so the production area has been supplied to the retailers; exporters and direct sale to local tourists. The above chart shows that the metal craft has been supplied more to the local tourist and the exporters than the retailers and self-export; the wooden

craft has been supplied direct to local tourists and the exporters, similarly stone craft production supplied more to the retailers and local tourist.

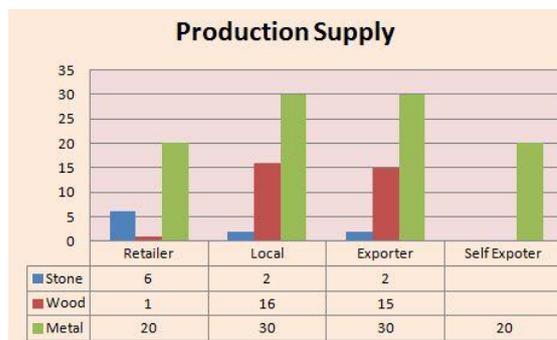


Figure 8: Distribution of production supply

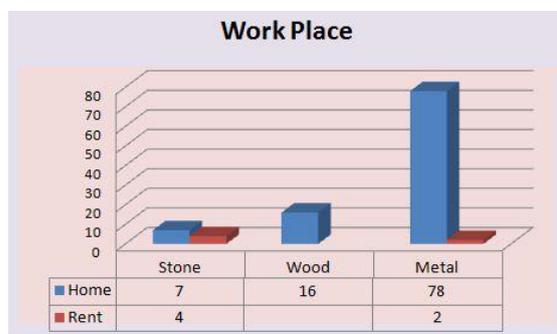


Figure 9: Distribution of work place

Relation between expenses and income: Due to their ancestors' business more than 90% of craftsmen has been used the space at home for their workshops and shops. This has been beneficial to them; they have been free from the rental amount. According to their financial status, the survey data almost all people has been not involved in other services solely depending on their ancestors' business. This is due to the people of these area being less educated and has not been successfully developed this business. They are less educated because from childhood they have been given the training. Whenever they get free time they have been helped by the elders, there has been no time to engage in study. Those who have been had higher education have been leaving this trade as one of the stone craft men interpreted. However, their expenses have been increased in comparison to their yearly income. The survey data has been compared with both expenses and the yearly income which is neither profitable nor lost. 58% of craftsman has income less than five lakhs whereas their expenses have been shown more than three lakhs. The economy of the study area has been not stable needs to develop now.

As above, the producer of the beautiful pieces out of different crafts had not indeed had the skills and knowledge of marketing to ensure a good return for their labor. The level of monthly earning from these crafts for an artisan was around Rs. Thirty-four thousand whereas an income of at least Rs. Thirty-seven thousand was considered necessary for an average family to meet monthly household expenses. Another issue is that the artisan's distinctive skills and designs lacked recognition as intellectual property and the crafters have not been able to establish and exercise this right. Establishment of the intellectual property rights through trademarks and copyright could enhance the value of the economic assets embodied in skills and designs and improve the return from and sustainability of the artisan's occupation. So, the occupation has become a threat to its sustainability.



Figure 10: Expense distribution



Figure 11: Yearly turnover

Lalitpur has been attracting an increasing number of tourists. But, the tourism market has just been taken on by domestic tourists these days in the craft study area. The survey data shows, there has been more flow of local tourists than international tourists. During observation, it has been observed several groups of international tourists. Among them, only 10 international tourists have been interviewed. Seven of them have been known the place Lalitpur from a

guidebook, two from friends, and only one of them from his official work. And most of them have not been noticed in the craft culture.

The municipality and tourist guide book has been defined the tourist route and they have been taken only two-three hours to visit Lalitpur. Due to this short time period tourist has not been able to visit the surveyed area, so it has been impacted in this craft live museum area. However, after visiting Lalitpur some tourists seem very glad looking at the arts and architecture in the building, monuments.

One of the international tourists from Italy has been loved the environment of Lalitpur in the evening time. He again added the Machindra bahal and the Pimbahal area he liked most. This is his third time visiting this area. He has been loved the Machindra bahal as there is a very beautiful animal artifact standing on the stone column, wood carvings on the temple. But sadly he has not been able to visit the Oku Bahal, BhincheBahal area as it has not been defined in the route on the guide. This seems the planner of the route has been badly neglected the economic potential area.

Tourist has been disappointed with the services they get and the poor infrastructure in this urban city of craft.

There has been more than 15 restaurant and about 6 accommodation areas existing. Tourists, local households, tourism souvenirs, and buildings consist of the different elements of a heritage town, they affect each other. Shops in the historical street have various tourism products. Local people have been carried intangible culture. They have been performed in different festivals, traditional lifestyles, society, etc. Buildings have been the direct epithet of local culture, including heritage sites, traditional architecture. All of them are the best product to attract tourists; they are the drivers of tourism development. Meanwhile, tourism development (increasing number of tourists) also affects them.

5. Discussions and Recommendations

Since pre-history time, the crafts of metal, stone, and wooden had taken place in the study areas to date which challenges cultural heritage tourism. Tangible and intangible heritage become tourism potential for economic development. Lalitpur's score seems to the inventor of the crafts skill and their respective urban workspace.

In the study area all the three crafts metal, stone, and wood had uniqueness in craft and skill along with their tangible heritage but lack visible artifacts in the surrounding buildings. Stonecraft is not as developed and popular as metal craft but high demand in Kathmandu Valley. Moreover, the Bhinchhebahal is still sustained as a live museum due to traditional houses around the courtyard having tranquil live music from that crafting. Wooden craft seems to decline according to the survey, but tangible heritage is sustained as carved windows struts, typical doors, pillars in temples, pati, bahal, and residents. There is a need of proper land use planning not only in the urban core but beyond the urban core where craft development is taking place. Lack of visitors in the current year than last decade in the area -due to alterations of tourist route by local government; so, new tourism route or tourism management has to develop that can incorporate those newly developed urban sectors as well.

Lack of development of infrastructure and space; due to the high demand for monasteries the space is not sufficient to make their sculpture so few craftsmen have taken place within the fringe area of Lalitpur core. The problem in importing and transporting raw materials has to depend on other countries. Interest in this sector is very low by local government.

Promotion of traditional craft and skill conservation bringing them into the economic mainstream by restoration and preservation of important heritage sites. Encouragement for those who are on the verge of losing their indigenous skill due to a lack of proper acknowledgment and credit Heritage interpretation and education programs among the people of the craft community should encourage the involvement of local entrepreneurs. Places and collections of heritage significance should be promoted for encouraging the local people to take a direct interest in its care and conservation.

According to UNESCO (2004) Craft Conservation and tourism development should have planning management that can be done through:

Stakeholders **Tourism Planning** **Product Development**
W2297W5271W9051 **Management**
Strategies **Monitoring** **and**
Evaluation **W5271W9051** **Stakeholders:**

The local residents of craft; craft-based self-enterprises, handicraft associations and local government organized, brought into consensus so that

everyone's voice could be heard and participate in decision making.

Tourism Planning: Conservation of cultural heritage should be related to the long-term success of tourism development in Lalitpur. Tourism in Craft town has to be built upon the areas of unique tangible and intangible heritage. Properly managed which should outline actions to be taken by government and donor agencies, special interest and conservation organizations, and members of the local community.

Product Development: Develop in such a way that can preserve peoples heritage; enhance socio-economic and improve the quality of life of craftsman.

Management Strategies: Policy of stakeholders should be strong, transparent enough and locally based. Managerial strategies should be based on the local cultural activities that would induce for greater participation and easy understanding.

Monitoring and Evaluation: Strategies from the local community and local government should make the craft market exhibition during the cultural activities. Organizations has to be well acquainted with the managerial skills as per the changing time scenarios.

Inter-relationship among Heritage Conservation, Cultural Tourism, and Local Economy Development with Craft (metal; stone; wooden):

Cultural Tourism

- The crafts and artifacts have directly attracted various domestic and international tourists, which have also en'like restaurants, and hotels.
- Moreover various festivals and local exhibitions related to these crafts have attracted the religious and other tourists who are more enthusiastic to see the cultural activities in the traditional core.

Heritage Conservation

- The intangible heritage of craftsmanship and skill will keep the tangible heritage intact and could sustain
- Festivals and other cultural activities are directly and indirectly associated with craftsmanship and its respective urban areas.
- These cultural activities are in fact the cultural identity of the overall city core and its people.

Local Economy Development

- The demand of crafts due to religious and decorative purpose has induces local as well as national market
- Training and Workshops on the indigenous skill through various organizations and associations has also promoted the local craftsmanship.
- Apart from the indigenous craftsman, the craft market has also created the job opportunities to non-indigenous ones

6. Conclusion

Within the context, the craft should be conserved for the preservation of heritage resources, cultural identity, improve the quality of life of local craftsmen, and also attracts cultural tourism. The study found that tangible and intangible cultural heritage and their conservation, public participation, and cultural tourism as prerequisites to promoting tourism that ultimately leads to the overall local development within the core. The integrated conservation plan and policies have to address the development needs of local people highlighting the concept of Heritage Conservation It is important to note that Heritage Conservation should include both tangible and intangible aspects. In the context of Lalitpur core, it is indeed a craft, which has inter-linkage with both tangible heritage in terms of artifacts and intangible heritage in terms of craftsmanship, and various cultural activities associated with it. In that sense, with the goal of developing Lalitpur as a craft town“, the ultimate objective of local economic development, heritage conservation, and cultural tourism could be achieved.

Acknowledgments

The authors are thankful to Prof. Sudha Shrestha for her continuous support during the research.

References

- [1] B. Metcalf. (1997) 'Craft and Art, Culture and Biology', The Culture of Craft: Status and Future.
- [2] Lucy Donkin. 21st June 2001, Craft and Conservation: Synthesis Report for ICCROM (ICCROM e-doc 2004/02)
- [3] Mumford L. (1946). The Culture of the Cities. London: Secker.
- [4] Parajuli, Y. K. (1992), "The Lessons of Bhaktapur", HIMAL, Jan/Feb 2992, pp. 11-12.
- [5] Lichfield, N. (1988), Economics in Urban Conservation, Cambridge: Cambridge University Press in association with Jerusalem Institute for Israel Studies
- [6] Arthur Pedersen, 2002, "Managing Tourism at World Heritage Sites: a Practical Manual for World Heritage Site Managers". World Heritage manuals, Published by UNESCO World Heritage Centre, 75352 Paris 07 SP.
- [7] Bhaktapur Municipality (2001), Bhaktapur: A Cultural City, Bhaktapur: Bhaktapur Municipality. 196 Bhaktapur Development Project (1976), Bhaktapur Town Development Plan, unpublished report, Bhaktapur Development Project
- [8] Cook, A. and Ng, M.K. (2001), Building Sustainable Communities: the Wanchai Experience, Hong Kong: The Centre of Urban Planning and Environmental Management.
- [9] Tiwari S.R. 2007 "Transforming cultural heritage into sustainable future: a case study of Patan, Nepal", Urban Crisis- Culture and the Sustainability of Cities,
- [10] David Pye, 1968 The Nature and Art of Workmanship, Cambridge: Cambridge University Press, www.craftcouncil.org/html/about/craft_is.shtml.
- [11] J. Sanday, 1974 The Hanuman Dhoka Royal Palace Kathmandu: Building Conservation and Local Traditional Crafts, London: Art and Archaeology Research Paper
- [12] Lain S. Bangdel; 1995; p27 Inventory of stone sculptures of Ktm valley
- [13] <https://ich.unesco.org/en/convention>
- [14] Central Bureau of Statistics (CBS) (2002), *Population Census 2001*, National Report, Kathmandu: Central Bureau of Statistics
- [15] Cohen E (1995). Touristic craft ribbon development in Thailand. *Tour. Manage.*, 16: 225-235.
- [16] Katrin Gebhard, Michael Meyer & Stephanie Roth – "Ecological Tourism in Europe (ETE), Sustainable Tourism Management Planning in Biosphere Reserves": A methodology guide, D - 53177 Bonn, Germany,
- [17] Kathmandu Valley Town Development Committee (2004): "Kathmandu Valley Long Term Development Strategy"; Kathmandu Upatyaka ko Dirghakalin Bikasko Abadharana (in Nepali)
- [18] KMC/World Bank (2001), "City Development Strategy and City Assistance Program, Kathmandu Metropolitan City, Kathmandu 198
- [19] Kamara Y (2006). Keys to successful cultural enterprise development in developing countries. Unpublished paper prepared for The Global Alliance for Cultural Diversity, Division of Arts and Cultural Enterprise, UNESCO, Paris.
- [20] Littrell M, Dickson M (2010). Artisans and Fair Trade: Crafting Development. New York: Kumarian.
- [21] Arthur Pedersen, 2002, "Managing Tourism at World Heritage Sites: a Practical Manual for World Heritage Site Managers". World Heritage manuals, Published by UNESCO World Heritage Centre, 75352 Paris 07 SP.
- [22] Kathmandu Valley Town Development Committee (2004): "Kathmandu Valley Long Term Development Strategy"; Kathmandu Upatyaka ko Dirghakalin Bikasko Abadharana (in Nepali)