



An Undertaking of Bhaktapur Municipality

# KHWOPA ENGINEERING COLLEGE

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## CERTIFICATE

This is to certify that the thesis entitled **BOUTIQUE HOTEL – Beyond Accomodation, ... a cultural and experimental hub** at *Barahi, Bhaktapur*, submitted to the Department of Architecture of Khwopa Engineering College by **Ms. Krisha Jyakhwa** of Class Roll No. 17/ B.Arch./076 has been declared successful for the partial fulfillment of the academic requirement towards the completion of the degree of Bachelor of Architecture of Purbanchal University.

Ar. Sujeet Rai  
Supervisor

Ar. Rashish Lal Shrestha  
Thesis Coordinator

Ar. Biresh Shah  
(External Juror)

Ar. Archana Bade Shrestha  
Head of Department of Architecture

“BOUTIQUE HOTEL”

BEYOND ACCOMODATION A CULTURAL AND EXPERIMENTAL HUB

Barahi, Bhaktapur

By:

Krishna Jyakhwa 760117

A thesis submitted in partial fulfillment of  
the requirements for the

Degree of Bachelor of Architecture



Purbanchal University

KHWOPA ENGINEERING COLLEGE

DEPARTMENT OF ARCHITECTURE

Libali, Bhaktapur, Nepal

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## ABSTRACT

Boutique hotel is a small, design-focused lodging that offers personalized services, distinct character, and a deep sense of place. Unlike conventional hotels, boutique hotels reflect the cultural and architectural identity of their context, offering guests meaningful experiences through cultural immersion and emotional connection. Beyond hospitality, they play a vital role in preserving heritage, promoting local economies, and encouraging exchange between communities and visitors.

This thesis proposes a Newari-themed boutique hotel located in the historic core of Bhaktapur, designed as a cultural and experiential complex rooted in the traditions of the Newar community. The hotel is conceived not just as a place to stay, but as a living space of heritage, a platform for interaction, learning, and the celebration of Bhaktapur's living culture. Through courtyard-based planning and spatial sequences inspired by Bhaktapur's traditional street networks, the project evokes the intimacy and rhythm of the old city. The architectural language harmonizes traditional Newari craftsmanship with modern hospitality standards, using indigenous materials, carved wooden details, brick textures, and symbolic motifs to create spaces that are both authentic and contemporary. The complex includes a main hotel block, restaurant, gallery, wellness center, and workshop zones, all integrated through landscaped courtyards and walkways. These spaces offer opportunities for immersive engagement through crafts like pottery and wood carving, musical and dance performances, and the exploration of Newari cuisine.

Guided by the conceptual theme "Memory in Motion," the design aims to embody dignity, continuity, and cultural depth—not through visual grandeur, but through architecture that speaks with humility and meaning. It responds to a growing interest in architectural tourism that seeks authentic, place-based experiences. This project ultimately serves as a bridge between tradition and modernity, offering a sustainable model for cultural preservation, experiential design, and community-driven tourism in Bhaktapur.

**Keywords: Boutique hotel, Newari Architectural Heritage, Cultural Immersion**

## **DECLARATION**

I declare that this dissertation has not been previously accepted in substance for any degree. I state that this dissertation is the result of my own independent investigation and work, except where otherwise I stated. I hereby give consent for my dissertation, if accepted, to be any available for photocopy and understand that any reference to or quotation from my thesis will receive an acknowledgement.

.....

**Krishna Jyakhwa**

**Class Roll no:760117**

**PU.Reg.No.035-3-2-01200-2019**

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Krishna Jyakhwa

760117

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## CHAPTER 1: INTRODUCTION

### 1.1 PROJECT INTRODUCTION

A hotel is a commercial establishment that provides lodging, meals, and other guest services for travelers and tourists. Traditionally, hotels serve the basic purpose of offering comfort and convenience away from home, varying in scale from budget accommodations to luxury resorts. Over time, the hospitality industry has diversified to cater to evolving travel expectations moving beyond functional stays to offer memorable and curated experiences.

The concept of a boutique hotel has emerged as a distinct typology within the hospitality sector. Unlike conventional hotels, boutique hotels are characterized by their intimate scale, distinctive design, personalized services, and strong sense of place. Often housed in culturally or architecturally significant buildings, these hotels reflect the unique identity of their location embedding local art, craftsmanship, and storytelling into the guest experience. Boutique hotels appeal to travelers seeking authenticity, cultural engagement, and emotional connection. They are more than just accommodation, they are curated environments that provide a narrative journey through design, atmosphere, and interaction. By blending traditional aesthetics with contemporary comfort, boutique hotels contribute to cultural preservation, community engagement, and sustainable tourism development.

In regions with rich architectural and cultural legacies such as Bhaktapur, Nepal- the boutique hotel model offers a valuable opportunity to honor local heritage while meeting modern hospitality standards. This envisioning a boutique hotel that not only provides a place to stay but also acts as a living cultural space, rooted in Newari tradition and designed for immersive, meaningful experiences.

### 1.2 PROJECT BACKGROUND

#### 1.2.1 History of Hotel [ Global Context]

The hospitality industry dates back to 15,000 BCE, with the Lascaux caves in France serving as shelters for travelers. In Ancient Greece (13th–18th Century BC), inns were established, recognizing guest rights and offering thermal baths. The Roman era (8th Century BC–5th Century AD) marked the official beginning of the lodging industry, as Romans became the first leisure travelers. During the Middle Ages (5th–10th Century AD), the hotel industry evolved alongside civilization, offering more than just lodging. The French Revolution later played a key role in organizing hotel kitchens.

The boutique hotel industry has become a vibrant and influential segment of the global hospitality sector, first emerging in the 1980s in cities like New York and London. Unlike standardized hotel chains, boutique hotels are defined by their small scale, personalized services, and strong connection to local culture and design. Their growing popularity is driven by evolving traveler preferences - particularly among the generations who seek authenticity, meaningful experiences, and cultural immersion.

Key trends fueling this growth include the rise of experiential tourism, the influence of design and architecture, increased visibility through digital platforms, and a global push toward sustainability and responsible tourism. Boutique hotels also play a vital role in revitalizing urban and heritage sites, often transforming historic buildings into culturally rich accommodations. As a result, boutique hotels have established a strong presence not only in major cities but also in emerging and heritage-rich destinations worldwide, making them a resilient and culturally relevant model in today's travel landscape.

### 1.2.2 History of Hotel [ Context of Nepal]

Nepal's hotel industry began after 1950 AD, following the introduction of democracy, which allowed foreign tourists to visit. The first hotels, Himalayan Inn and Paras Inn, opened in 1950 and 1951. However, significant development occurred with the establishment of the Royal Hotel in 1954 at Kantipath by Russian chef Booritch Lesnevich, making it Nepal's first international-standard hotel. To meet growing tourist demand, more standard hotels emerged:

Hotel Shankar (Lazimpat, Kathmandu) – First four-star hotel (Old Rana Palace)

Hotel Del Annapurna (1965) – Nepal's first five-star hotel under Taj Hotel management

Soaltee Oberoi (1966) – A deluxe five-star hotel managed by the Oberoi Group

Hotel Yak and Yeti (1973) – Another significant five-star hotel

The rise of boutique hotels represents a conscious shift towards culturally rooted and experience-driven hospitality design. While the global trend emphasizes uniqueness, personalization, and local storytelling, Nepal presents a rich foundation for boutique hotel development due to its diverse heritage, vernacular architecture, and deep-rooted artistic traditions.

Boutique hotels in Nepal often draw inspiration from traditional Newari, Tibetan, and rural Himalayan architecture, utilizing local materials such as brick, timber, stone, and slate. The architectural language includes carved wooden windows (tikijhya), intricately



detailed façades, central courtyards (chowks), sloped tiled roofs, and spatial planning that reflects communal and spiritual values. These elements not only ground the hotels in their local context but also offer visitors a deeply immersive experience. In cities like Bhaktapur, Patan, and Kathmandu, many boutique hotels are sensitively integrated into the historic urban fabric. They function not just as accommodations but as architectural storytellers that preserve and reinterpret cultural identity through space. Their smaller scale, human-centric design, and adaptive reuse of traditional buildings make them ideal for promoting sustainable tourism while conserving built heritage.

### 1.3 PROJECT OBJECTIVES

#### **Heritage Preservation**

Safeguard and celebrate Newari culture, architecture, and craftsmanship through architectural conservation, hands-on participation, and educational programming.

#### **Showcasing Newari Culture through Hotel Design**

To establish a beautifully organized hotel destination that becomes a living showcase of will serve as a cultural hub where visitors can discover, experience, and appreciate the full spectrum of Newari traditions and associated cultural activities.

#### **Sustainable Tourism Development**

Promote immersive cultural tourism that supports the local economy, minimizes environmental impact, and reinforces Nepal's unique identity as a heritage destination.

#### **Community Engagement**

Establish inclusive spaces that encourage interaction between locals and visitors, fostering cultural exchange, social cohesion, and local economic upliftment.

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## 1.4 PROJECT JUSTIFICATION

Newari architecture and culture are truly unparalleled, with their intricate details and deep historical significance. This project focuses on creating a meaningful connection between tourism and the preservation of Newari heritage. Me, as newar residing in Bkt experience on Newari architectural designs, such as rest houses and hitti, has instilled in me a strong commitment to celebrating and safeguarding this rich cultural legacy.

Tourism plays a vital role in the economy, and by intertwining it with cultural preservation, we can achieve both economic growth and the continuity of our heritage. There's a growing trend in tourism where visitors crave authentic and immersive cultural experiences. This project is designed to meet that need, offering visitors a chance to deeply connect with Newari traditions while ensuring that the local heritage is carefully preserved for future generations.

Table 1 Number tourism in bhaktapur

YEAR	SAARC AND CHINA	NON-SAARC
2015/16	33,309	61,747
2016/17	72,497	1,08,853
2017/18	93,530	1,25,499
2018/19	1,15,906	1,37,957
2019/20	68,061	93,434
2020/21	1729	1383
2021/22	31,473	22,087
2022/23	81,318	86,334
2023/24	1,29,192	1,16,401

The number of tourists incoming Bhaktapur has significantly decreased during the COVID time period. However, the number is rising slowly yet again.

Number of tourists increase about 78,000 in fiscal year 2023/24 compared to previous fiscal year which is 46.49% increment in number of visitors. The revenue generated in

Bhaktapur is mostly through tourism as well. This is the time to rebound the growth in number of tourists as well as increase the number of their stay.

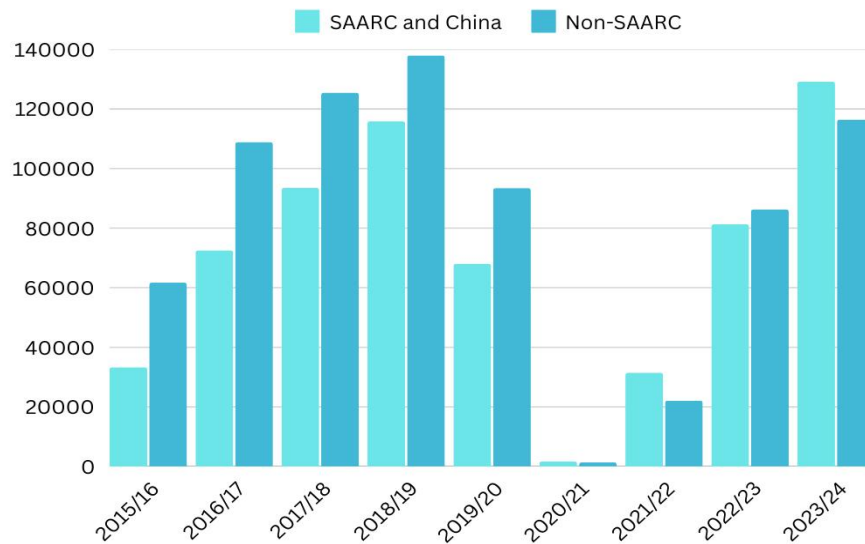


Figure 1 Tourist Influx in Bhaktapur

### Tourist Influx comparison between Nepal and Bhaktapur

Table 2 tourism influx comparison between Nepal and Bhaktapur

YEAR	NEPAL	BHAKTAPUR
2016	7,53,002	95,056
2017	9,40,218	1,81,350
2018	11,73,072	2,19,029
2019	11,97,191	2,53,863
2020	2,30,085	1,61,495
2021	1,50,962	3112
2022	6,14,869	53,560
2023	10,14,885	1,67,652
2024	11,47,567	2,45,593

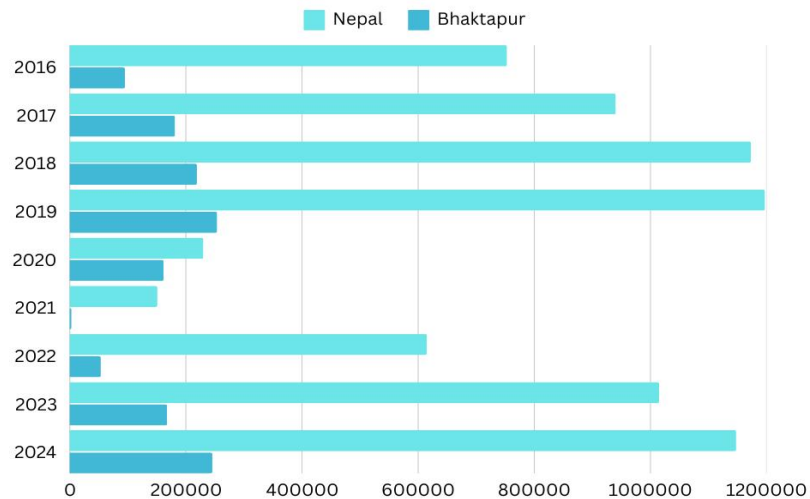


Figure 2 Tourist Influx in Bhaktapur and Nepal

### Comparision Between Purpose of Visit in Nepal and Bhaktapur

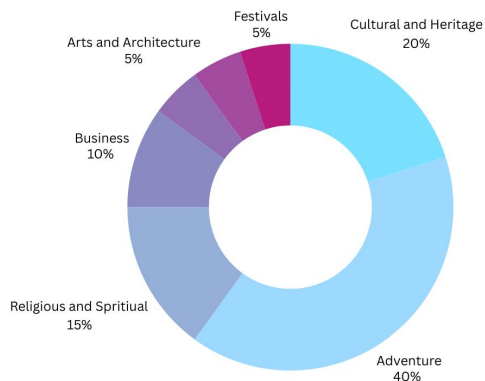


Figure 3 Purpose of visit in Nepal

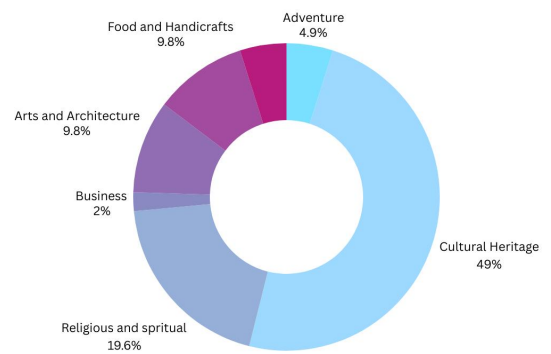


Figure 4 Purpose of visit in Bhaktapur

**Cultural & Heritage Tourism Hub:** 50% of visitors come for cultural exploration (vs. 20% in Nepal), creating high demand for traditional-style accommodations.

**Religious/Spiritual Tourism:** 20% of Bhaktapur tourists visit for religious reasons (vs. 15% in Nepal), making heritage-themed boutique hotels appealing.

**Photography & Arts Tourism:** 10% of visitors seek artistic experiences, which boutique hotels can enhance with Newari aesthetics.

**Short vs. Long Stays:** Many tourists take day trips due to a lack of quality accommodations—boutique hotels can encourage longer stays with immersive cultural experiences.

## 1.5 SURVEY QUESTIONARES

- i. What is the current situation of tourism industry in Bhaktapur?
- ii. What are the chances of Bhaktapur as a potential destination?
- iii. What do you like the most?
- iv. Does your expectation meet reality about Bhaktapur?

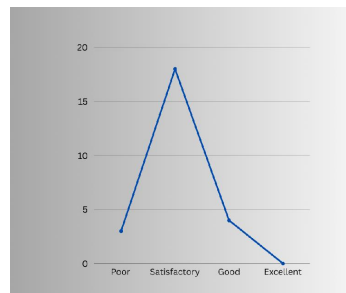


Figure 6 Static presentation data of current situation

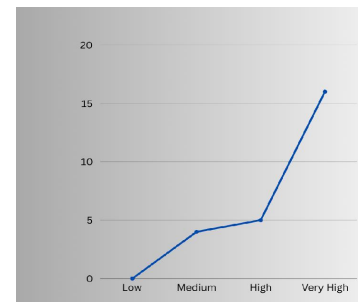


Figure 5 Data of Bhaktapur as potential destination

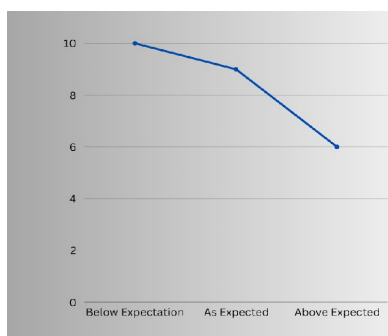


Figure 8 Data based on expectation and reality

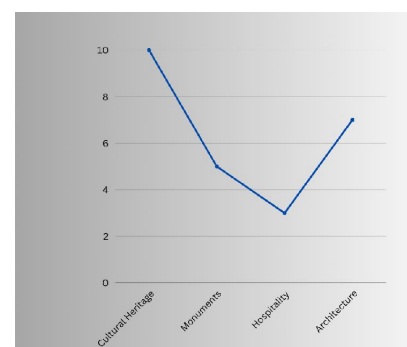


Figure 7 Data of most liked

## 1.6 SCOPE AND LIMITATION

**Scope:** The project aims to create an architectural space that authentically embodies Newari heritage while integrating cultural, recreational, and hospitality functions. It focuses on using sustainable materials and traditional construction techniques to promote environmental and cultural resilience. The design will include immersive spaces such as

workshops, galleries, and performance areas, fostering cultural interaction and enriching the visitor experience through meaningful engagement with local traditions.

**Limitation:** The research is focused specifically on Bhaktapur and its rich cultural context, emphasizing the unique heritage, architecture, and traditions of the area. It deliberately excludes broader urban infrastructure developments that fall outside the immediate scope of the project. Instead, the study prioritizes cultural tourism over large-scale urban tourism initiatives, aiming to highlight and preserve the intimate, community-based experiences that define Bhaktapur's identity.

## 1.7 TARGETED GROUP

The project targets both international and domestic tourists to ensure economic resilience during off-peak seasons. International visitors are drawn to authentic cultural experiences, educational opportunities, and distinctive accommodations that reflect local heritage. Meanwhile, domestic tourists are increasingly interested in reconnecting with their cultural roots and experiencing traditional ways of life. By appealing to both groups, the project aims to create a sustainable tourism model that celebrates heritage while supporting the local economy year-round.

## 1.8 RELEVANCE FROM QUESTIONARES

Nepal's tourism sector is a significant contributor to its economy, yet it often overlooks deeper cultural engagement.

Can help set a precedent for culturally immersive tourism, ensuring the economic, social, and cultural upliftment of Bhaktapur.

The integration of local crafts and performances ensures continued demand for traditional skills, empowering local artisans and performers.

Many existing accommodations in Bhaktapur lack cultural interaction and fail to engage tourists in the heritage experience.

This project bridges the gap by combining hospitality with cultural immersion.

## 1.9 IMPACT OF TOURISM IN LOCAL ECONOMY OF BHAKTAPUR

**Proximity to Attractions:** Bhaktapur serves as a half-day sightseeing destination, located just 11–12 km from Kathmandu.

**Accommodation Trends:** Around 69% of accommodations are small-scale, predominantly family-run businesses. Most establishments are low-rise, with fewer than 15 rooms, limiting resilience against seasonal fluctuations.



**Employment Dynamics:** Tourism generates significant job opportunities, though there is a notable gender disparity in job types and wages (80:20 ratio).

**Local Economic Contribution:** Restaurants and accommodations substantially contribute to the local economy, highlighting the need for local product promotion

**Low Tourist Stay Duration:** The average tourist stay is only 1.63 days, suggesting potential for expanding tourism activities.

**Untapped Tourism Potential:** Many areas in Bhaktapur remain underpromoted, indicating opportunities for enhancing the tourism experience.

**Restricting Economic Benefits:** Currently, Bhaktapur is often seen as a short stopover rather than a destination in its own right. By promoting Bhaktapur as a standalone destination, it is possible to increase tourist stays and spending.

**Economic Impact:** Tourism contributes to approximately 60% of Bhaktapur's total revenue.

## 1.10 METHODOLOGY

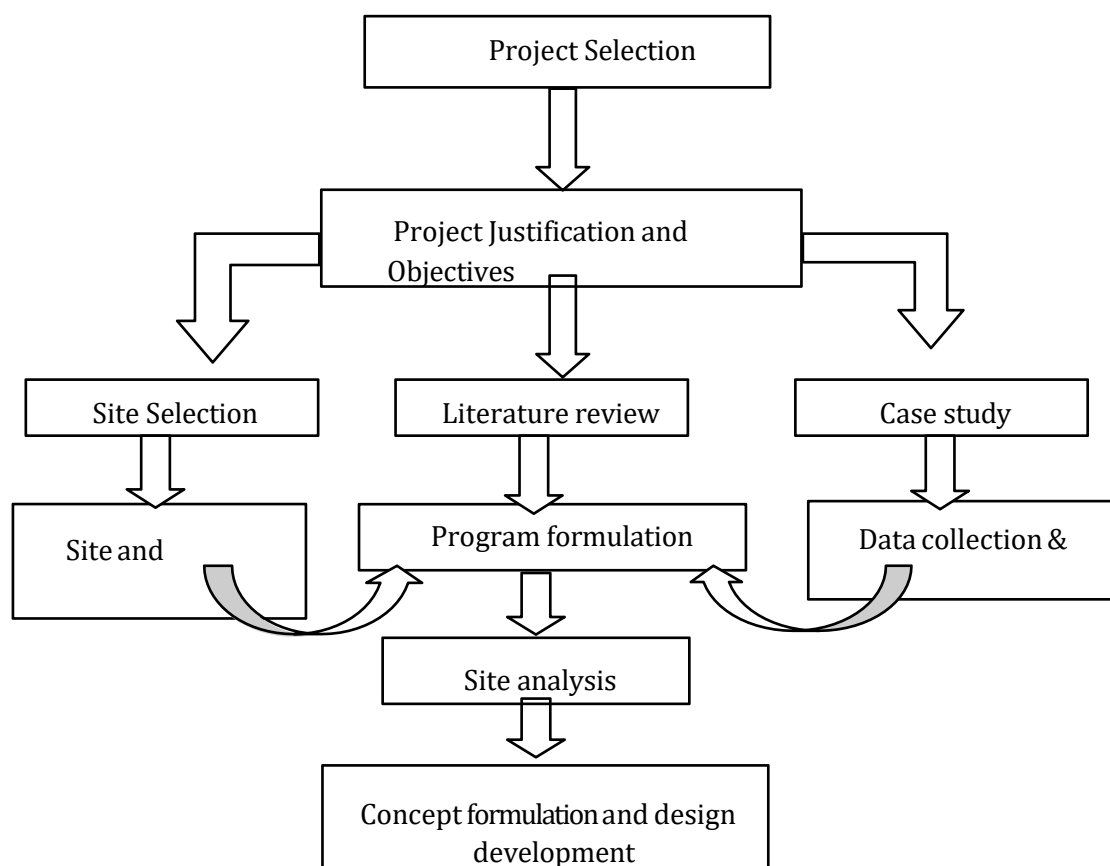


Figure 9 Summarization of method

## CHAPTER 2: - LITERATURE REVIEW

A literature review is a vital element of academic research, showcasing a comprehensive understanding of existing scholarly work on a specific subject. This chapter critically examines academic literature, space standards, and technical guidelines pertinent to the proposed design, with a particular emphasis on the context of Newari architecture in Bhaktapur. The review aims to identify fundamental principles for creating functional and culturally responsive spaces.

It includes an in-depth exploration of boutique hotels, tracing their evolution and analyzing global trends, while focusing on their applicability within the Nepalese context. Additionally, the chapter considers advancements in the hospitality and tourism sectors that influence design strategies. A diverse range of sources including books, journal articles, and research papers has been studied to gather relevant insights. These references serve as the foundation for shaping both the theoretical framework and practical direction of the thesis project.

### 2.1 NEWARI TRADITIONAL ARCHITECTURE

Newari architecture in Bhaktapur is a blend of intricate craftsmanship and environmental harmony, featuring carved timber, brickwork, and climate-responsive designs. With well-planned courtyards, steep tiled roofs, and seismic-resistant techniques, it balances aesthetics and functionality while preserving cultural heritage. Bhaktapur is predominantly Newar settlement, with the majority of its residents practicing Hinduism.



Figure 10 Bhaktapur Durbar square

The traditional urban fabric is composed of various monumental structures such as temples, dyochhen (residences of gods and goddesses), baha and bahi (monastic courtyards), layeku (palaces), phalchha (resting platforms), satah (multi-story rest houses), and lwohanhitis (sunken stone water spouts).

These elements are integrated into the toles (neighborhoods) of the town. Temple squares, public spaces, and shared facilities complement private residences, reflecting a strong tradition of communal living and social interaction (Joshi Shrestha, 2020).



Figure 12 Dattatraya Square



Figure 11 Taumadhi Square

### 2.1.1 Urban Settlement and Planning

**Compact and Dense Layout:** Settlements are built closely together with narrow alleys (Galli) and central squares (Chowks).

**Hierarchical Street Network:** Includes main roads (Tan), secondary lanes (Galli), and courtyard-based housing clusters.

**Trade and Defense Considerations:** Market streets are the backbone of towns. Settlements built on elevated terrain for flood protection.

**Zoning:** Palaces, temples, and monasteries in the city center. Residential and lower-caste housing in concentric layers.

**Sustainable Urban Design:** Rainwater collection ponds (Pokhari) and stone water spouts (Hiti). Organic expansion of towns based on cultural and economic needs.

### 2.1.2 Housing and Residential Architecture

#### Multi-Story Dwellings:

Ground Floor- Storage and workshops.

Upper Floors- Living spaces with wooden latticed windows.

Top Floor (Aagan/Attic)- Open space for rituals and drying grains.

#### Row and Courtyard Houses:

Houses built in a continuous row, forming an enclosed courtyard (Bahals and Bahils).

Shared entry points for community living.

Use of Traditional Materials:

Brick walls (Dachi Appa) with mud mortar.

Carved timber for doors, windows, and beams.

### **Decorative Facades:**

Wooden lattice windows (Tikijhya) for ventilation.

Stone and terracotta ornamentation on walls.

## **2.2 PUBLIC SPACE IN TRADITIONAL PLANNING**

The traditional towns of the Kathmandu Valley, as seen today, were predominantly developed during the Malla period by the Newar community. Characterized by compact, dense settlements, these towns exhibit a distinct urban identity. Strategically established on elevated terrain, they preserved the fertile lowlands for agriculture. Many of these towns were fortified to defend against external threats, with well-defined boundaries punctuated by multiple entry gates at key locations (Chitrakar, 2015).

The urban fabric of Malla-period towns represents a thoughtful composition of intricately designed streets and open spaces. These settlements are organized into a fine-grained network of urban blocks, enriched by a series of interconnected squares and courtyards that foster social interaction and community life.

### **2.2.1 Typology, Distribution, and Hierarchy of Public Spaces in Malla Towns**

The urban layout of Malla-era towns in the Kathmandu Valley reflects a sophisticated and culturally embedded organization of public spaces. As Tiwari (1989) highlights, these towns exhibit “a distinct set of urban squares with a clear hierarchy of social and cultural functions.” These include:

Durbar Square

Market Squares

Residential Neighborhood Squares

Private Residential Courtyards



Each Malla town features a singular Durbar Square, serving as the political, ceremonial, and cultural heart of the settlement. In contrast, market squares, residential neighborhood squares, and private residential courtyards are more numerous and distributed throughout the town, forming essential parts of daily community life. Private residential courtyards are inward-facing communal spaces within housing clusters, typically serving extended families. These are largely self-contained and not visually or spatially connected to the street network. The other three-square types, however, maintain strong visual and spatial links to the surrounding streets. Residential neighborhood squares often appear as semi-enclosed spaces adjacent to streets, accommodating multiple households frequently from

the same clan and featuring communal elements such as temples, stupas, or Dharas (stone water spouts). Market squares, positioned at key street intersections, act as significant urban nodes. They represent vibrant community centers that demonstrate a heightened sense of spatial design and urban character, incorporating diverse cultural and architectural features (Chitrakar, 2015).



Figure 13 Interior of Courtyard

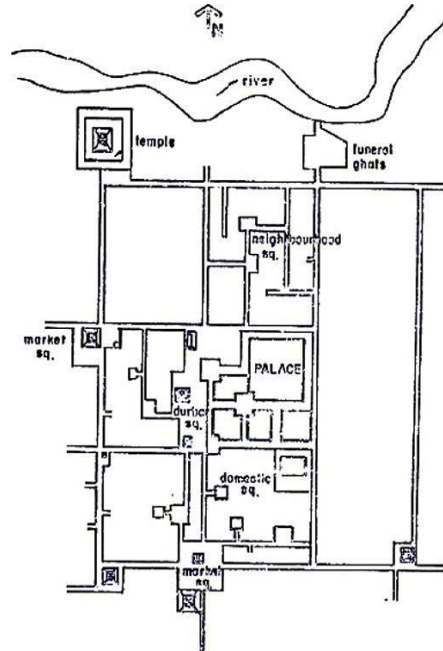


Figure 14 A diagrammatic layout of a typical Malla town showing a hierarchy of Urban

## 2.2.2 Public Spaces of Neighbourhood

### 1) Courtyard Spaces: Enclosed Neighborhood Squares

Residential neighborhood and private squares are typically organized around courtyards, forming more enclosed and geometrically defined public spaces. These spaces usually follow square or rectangular plan forms and are tightly configured within urban blocks. Often interconnected, they create a network of courtyards that support community life and social interaction.

### 2) Street Squares: Spaces at Street Intersections

Market squares, formed at the intersection of multiple streets, function as vital neighborhood public spaces and nodal points within traditional towns. These street squares lack formal symmetry, resulting in organically evolved, informal urban settings. Their shapes and sizes vary significantly, with each exhibiting distinct spatial characteristics and placement of urban elements. Despite some being smaller than residential squares, they play a crucial role in the socio-cultural fabric of the town (Tiwari, 1989, cited by Chitrakar, 2015)



### 2.2.3 Key Elements of Traditional Public Spaces:

**Temple:** A central and indispensable component of neighborhood public spaces, temples serve religious and communal purposes. Commonly designed with symmetrical square, rectangular, or octagonal plans, temples especially those dedicated to deities like Ganesh anchor social and spiritual life within these traditional settings. Multiple temples may exist within a single square, reinforcing the area's cultural significance.

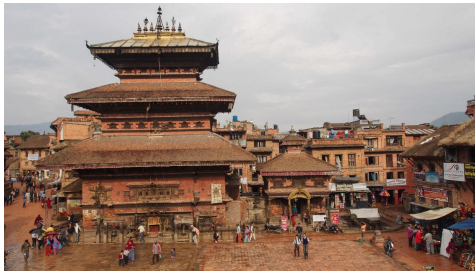


Figure 17 Bhairabnath Temple



Figure 15 Wooden Carving

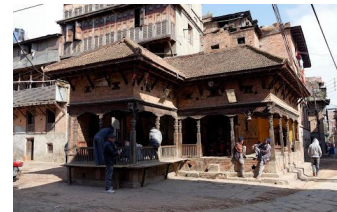


Figure 16 Pati [Interaction]

**Pati (Falcha):** A Pati, or Falcha, is a traditional public rest house that serves multiple communal functions. Originally built to offer rest and overnight shelter to travelers, these structures also act as social hubs for daily leisure, community gatherings, trade exchanges, and traditional music performances. Rather than standing alone, Patis are typically integrated into the built urban fabric, enhancing the continuity of the streetscape.

**Well:** Wells, or Tunchhi, are commonly found in traditional neighborhoods as essential water sources. Beyond their practical role, they contribute to the formation of public spaces and help define the communal identity of the neighborhood.



Figure 20 Dabali



Figure 19 Stone Spout

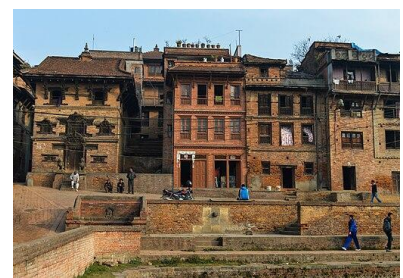


Figure 18 Facade of Building

**Stone Water Spouts (Lhon Hiti):** These are sunken platforms with intricately carved stone spouts that discharge water. Surrounded by confining walls, they form intimate spatial enclosures and are often paired with Patis, creating nodes of public interaction at ground level.



**Stupa and Chaitya:** Stupas and Chaityas are significant religious structures in Buddhist tradition. While Chaityas are modest in scale, Stupas are larger, monumental forms. Both serve as spiritual landmarks and radiate sacred spatial energy, reinforcing the religious and cultural character of their surroundings.

**Dabali** – Elevated Public Platform: A Dabali is a raised platform designed to provide elevation for specific activities. It functions as a performance stage, a resting place for chariots during festivals, or a display area for goods. Architecturally, Dabalies shape the horizontal flow of public space, guiding movement and creating focal points within the urban layout.

### 2.3 Climate Responsive Design of Traditional Settlement

Traditional Newari architecture in the Kathmandu Valley is a product of centuries of adaptation to the local climate, materials, and socio-cultural needs. Unlike many modern buildings, which often disregard environmental conditions, Newari architecture embodies climate sensitivity in its settlement patterns, building orientation, form, and material usage (Upadhyay, 2006).

#### 2.3.1 Settlement Pattern

Newar settlements are compact and dense, forming clusters around courtyards. Unlike the scattered hill settlements of other regions, this pattern enhances thermal efficiency and social cohesion, creating a comfortable microclimate within each cluster (Bodach et al., 2014).

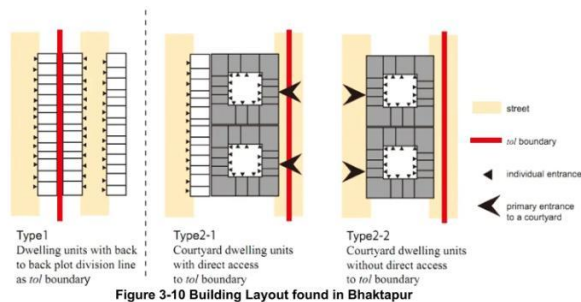


Figure 21 Building Layout

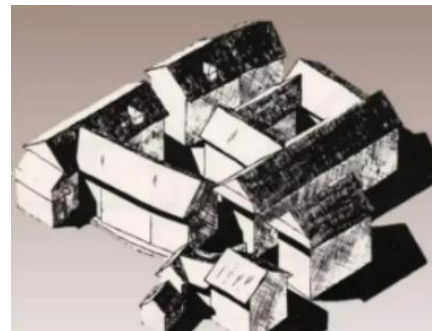


Figure 22 Courtyard Connection

#### 2.3.2 Building Form and Orientation:

Newar houses are arranged around interconnected courtyards designed to allow ample solar access. These courtyards offer warm outdoor spaces in winter while remaining shaded in summer, enhancing both livability and seasonal adaptability.

### 2.3.3 Vertical Spatial Organization

Typically, Newar houses have three to three-and-a-half stories. Ground floors are used for storage, acting as thermal buffers. Bedrooms occupy the first floor, and the main living area is on the second floor—both benefiting from direct solar heat gain. The attic, housing the kitchen, prevents lower floors from overheating. This vertical zoning ensures seasonal thermal comfort throughout the home.

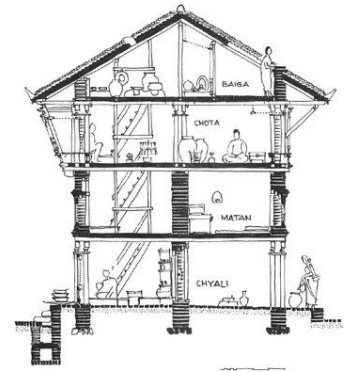


Figure 23 Building Section

### 2.3.4 Walls:

Walls are constructed using sun-dried or burnt clay bricks, with thicknesses ranging from 28 to 70 cm. The exterior usually features burnt bricks for durability, while inner walls use sun-dried bricks, providing excellent thermal mass and insulation.

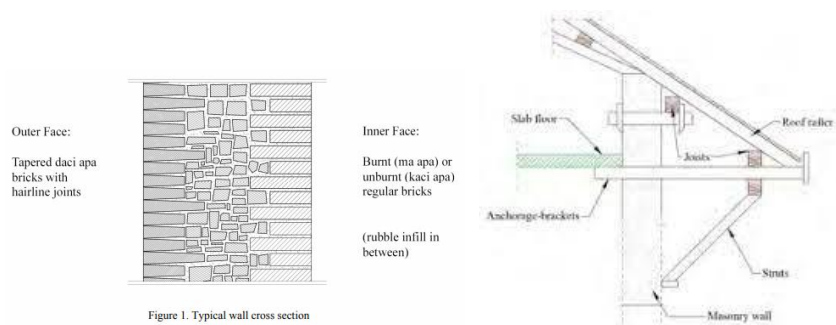


Figure 24 Wall Section

Figure 25 Roof Section

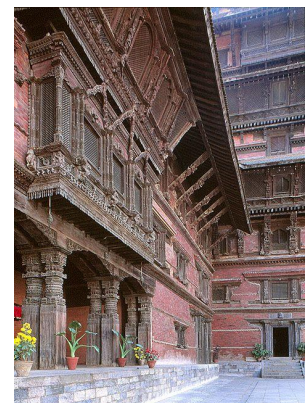


Figure 26 Openings

### 2.3.5 Roof Design:

Roofs are designed with large overhangs (at least 50 cm) to shield walls from monsoon rains and high-angle summer sun. Clay tiles are laid over a thick mud bed (4–10 cm), contributing to insulation and water resistance.

### 2.3.6 Foundations, Floors, and Ceilings:

Stone plinths (60–80 cm deep) form the foundation, supporting low ceilings (below 1.8 m) that reduce heat loss. Floors are built with timber frameworks and thick mud layers finished with a mixture of clay and cow dung, enhancing thermal mass and regulating diurnal temperature variations.

### 2.3.7 Openings and Shading:

South-facing windows with decorative wooden carvings maximize winter sun exposure, while grilled panels and wooden shutters minimize heat gain in summer and reduce heat loss at night. Overhanging eaves provide shade and rain protection, and serve as defining ornamental features of Newari buildings.

## 2.4 PRINCIPLES OF NEWARI ARCHITECTURE

The architectural identity of the Newar community is deeply rooted in a set of conceptual attributes that are not only timeless and sustainable but also relevant to both traditional and contemporary contexts. These principles go beyond aesthetics and are intrinsically linked to human psychology, physiology, and cultural philosophy. As architectural expressions evolve, these attributes continue to provide a bridge between heritage and modern living, especially when harmonized with contemporary technologies.

**Symbolic Insights:** Newari architecture invokes a profound sense of curiosity and contemplation. The spatial experience is often guided by layers of meaning, encouraging individuals to explore spaces physically and spiritually. The simplicity of material such as brick, wood, and stone is paired with spiritual depth and spatial purity. Architectural compositions are not just visual or functional entities but symbolic narratives that reflect cosmological beliefs, religious significance, and cultural values. As Arabi (2015) mentions, the mystery and spiritual subtlety of Newari buildings compel the observer to engage in reflective thought.

**Human Scale and Proportions:** A fundamental characteristic of Newari architecture is its deep respect for human scale. Spaces are proportioned in accordance with the human body, following golden ratios and anthropometric principles. This creates environments that are intuitively comfortable and psychologically satisfying. As Gellner (1986) notes, Newari buildings are designed to embrace the human experience, ensuring spatial intimacy without sacrificing grandeur or significance.

**Harmonious Relationship between Inside and Outside:** Newari architecture demonstrates a seamless integration of interior and exterior spaces. In this cultural context, the outdoor space holds as much, if not more, social importance than the indoors. Courtyards (chowks), dabalis (platforms), and pati (rest houses) foster communal interaction and are integral to daily life. This spatial philosophy reflects the Newar

worldview, where public life, rituals, and community engagement unfold in open-air environments that are aesthetically and spiritually engaging.

**Diversity within Uniformity:** Despite the intricate ornamentation and diversity in individual elements such as elaborate woodcarvings and decorative motifs, Newari architecture maintains a remarkable sense of unity. Each component, whether it be a window, strut, or door, is complete in itself, yet harmoniously contributes to the overall architectural composition. This principle of modular wholeness ensures that buildings express both individuality and coherence, creating a visual and structural balance between complexity and simplicity.

**Spatial Definition and Composition:** Newari architecture is narrative in nature every space is carefully defined and positioned to express function, cultural meaning, and symbolic importance. The clarity in spatial hierarchy and legibility allows buildings to effectively communicate their purpose, be it religious, residential, or civic. The integration of form, function, and cultural expression makes Newari buildings deeply meaningful and contextually relevant.

**Transparency and Fluidity of Space:** In Newari architectural design, spatial boundaries are subtle and fluid rather than rigid. Openings in both horizontal and vertical planes through windows, balconies, and voids allow visual and physical continuity across different spaces. This transparency fosters a sense of openness and connection, where the user's movement and gaze are not confined but rather guided through a rhythmic flow of space. This spatial permeability enhances not only functionality but also the spiritual and communal essence of Newar living.

## 2.5 CULTURAL HERITAGE OF BHAKTAPUR

### 2.5.1 Art and Architecture:

Bhaktapur exemplifies Newari architectural brilliance—marked by tiered temples, brick facades, carved wooden windows, and spacious courtyards. The city follows traditional urban planning with *durbars* (palaces), *bahals* (courtyards), *dabalis* (platforms), and *chowks* (squares), blending civic and spiritual functions seamlessly.

## Key Landmarks

**Bhaktapur Durbar Square** – A UNESCO World Heritage Site featuring the 55-Window Palace, Golden Gate, Vatsala Temple, and iconic Nyatapola Temple.

**Taumadhi Square** – Dominated by Nyatapola, showcasing religious harmony and architectural finesse.

**Dattatreya Square** – Home to the Dattatreya Temple and the famous Peacock Window—an emblem of Newari woodcarving.

## 2.5.2 Traditional Arts and Crafts

Bhaktapur is a living museum of Newar artistry:

**Pottery** – At Pottery Square, artisans handcraft clay pots using age-old techniques.

**Papermaking** – Eco-friendly handmade paper from the Daphne plant used in scriptures and art.



Figure 27 Pottery Making

**Woodcarving** – Intricately carved struts, windows, and doors adorn temples and homes.

**Handloom Weaving** – Families still produce Dhaka fabrics, woolen shawls, and cotton garments.

**Metalwork** – Bronze and copper sculptures, ritual utensils, and handicrafts for religious and cultural use.

**Paubha Painting** – Detailed Buddhist scroll paintings with symbolic meanings and vibrant mineral pigments.



Figure 30 Metal Work

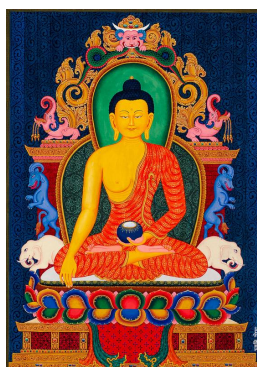


Figure 29 Buddha  
Paubha



Figure 28 Paper Making  
[Drying]



### 2.5.3 Festivals and Ritual Life

Biska Jatra – The grand New Year chariot festival with dramatic tug-of-war rituals.

Gai Jatra – A humorous parade honoring the deceased.

Yomari Punhi – A harvest celebration centered on the sweet Yomari.

Other rituals include Sithi Nakha, Gunla Baaja, and Kartik Naach, integrating dance, music, and storytelling.

### 2.5.4 Music and Dance

Newar music and dance are central to Bhaktapur's cultural identity.

Traditional instruments like Dhime, Bhusya, and Dhaa played in

festivals and rituals. Ritual dances like Mahakali Naach and Lakhey

Naach express spiritual narratives, while devotional music like Gunla

Baaja and Bhajan Mandali enrich neighborhood gatherings.

### 2.5.5 Cuisine and Delicacies

Bhaktapur is known for its unique and flavorful Newari dishes,

Including dishes like Bara (lentil patties), Juju Dhau (king curd),

and Chatamari (Newari pizza).



Figure 31 Navadurga Dance



Figure 32 Newari Khaja set

## 2.6 INTRODUCTION TO BOUTIQUE HOTEL

**According to the dictionary, a boutique hotel is defined as:**

"A small, stylish hotel, typically located in a fashionable urban area, offering personalized services and unique accommodations with distinctive design and character."

**According to the philosophy of an advocate of heritage conservation Rabindra Puri,**

Boutique hotel can be defined: "A boutique hotel is an intimate and culturally immersive establishment that harmoniously blends traditional craftsmanship with modern comforts. It serves not merely as a place of lodging but as a living museum of local heritage, where each space tells a story through authentic architecture, handcrafted details, and personalized hospitality. Rooted in the essence of its surroundings, a boutique hotel preserves and showcases the cultural and historical identity of its location, offering guests an experience that is both unique and deeply connected to the past."

## 2.7 TYPES OF HOTELS

Hotels are categorized based on various factors such as size, location, target clientele, and ownership. One widely recognized classification is by star rating, which indicates the level of service and amenities offered.

### **Hotel Classification by Star Rating**

**One-Star:** Small, budget hotels often run by the owner or family, offering basic accommodation.

**Two-Star:** Typically, part of a hotel chain, offering consistent but limited services like TV and phone in rooms.

**Three-Star:** Mid-range hotels located near business hubs or shopping areas, offering clean and spacious rooms, decorative lobbies, and amenities like a restaurant, room service, fitness center, and pool.

**Four-Star:** Large, professionally managed hotels in prime locations, offering excellent services, formal ambiance, and high-end amenities.

**Five-Star:** Luxurious hotels providing premium services, fine dining, exceptional design, and personalized guest experiences, often featuring iconic architecture and elegant interiors.

## 2.8 TYPES OF ROOMS

Guest room quality is a key factor influencing customer satisfaction. Room types vary based on layout, occupancy, and amenities:

**Single Room:** Accommodates one person with a single bed.

**Double Room:** Designed for two people with one double bed.

**King Double:** Features a king-size bed.

**Queen Double:** Features a queen-size bed.

**Deluxe Room:** Available in single or double; well-furnished with amenities like TV, fridge, carpeted floors, and is ideal for small families.

**Double-Double (Twin Double) Room:** Contains two double beds, ideal for families with children.

**Twin Room:** Has two separate single beds with a shared bedside table; suited for individuals sharing a room.

**Duplex Room:** A two-story room connected with internal stairs, offering separation and privacy.

**Studio:** Combines living and sleeping areas, includes compact kitchen and dining, suitable for extended stays.

**Suite:** Includes one or more bedrooms, living and dining areas, offering enhanced privacy and space.

**Regular Suite:** Suitable for business travelers.

**Penthouse Suite:** More luxurious than the regular suite.

**Presidential Suite:** The most exclusive and luxurious room category.



## 2.9 BASIC THEORY OF HOTEL PLANNING

Hotel planning involves organizing spaces for functionality, circulation, and service efficiency. A hotel is primarily divided into:

**Front of House (FOH):** Areas directly accessible to guests, focusing on experience and hospitality.

Key FOH Areas:

Main Entrance, Reception & Lobby, Cashier, Dining Areas, Guest Rooms, Restrooms, Elevators, Corridors, Conference Halls, Bars, Recreational Facilities.

**Back of House (BOH):** Operational areas not visible to guests, focused on internal functions and staff activities.

Key BOH Areas:

Service Entrance, Housekeeping, Kitchen & F&B Services,

Staff Quarters, Building Services, Management & Staff Offices.

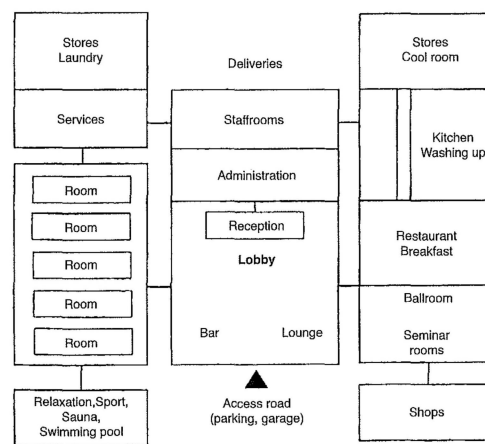


Figure 33 Basic Planning

**Key Planning Principles:**

Ensure separate circulation for guests and staff to prevent cross-interference.

Efficient layout for operations with easy service access to FOH from BOH.

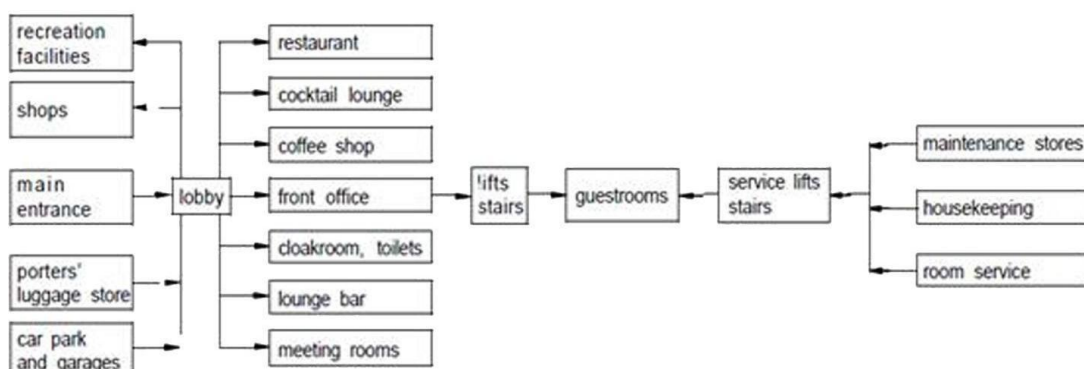


Figure 34 Basic Planning

## 2.10 FUNCTIONAL RELATIONSHIP IN DESIGN

Efficient hotel planning requires clear functional relationships among FOH, BOH, and administrative areas:

**Goal:** Provide seamless guest service while maintaining operational efficiency and privacy.

**Strategies:** Distinguish between guest and service zones.

Avoid cross circulation.

Ensure smooth connectivity between departments for service flow.

## 2.11 DEPARTMENT OF HOTEL

**Front Office** – Handles guest check-in/out, reservations, and reception services.

**Food & Beverage** – Manages restaurants, bars, room service, and catering.

**Housekeeping** – Maintains cleanliness of rooms and public areas.

**Sales & Marketing** – Promotes the hotel and manages client relations.

**Human Resources** – Oversees hiring, training, and employee welfare.

**Security** – Ensures safety of guests, staff, and property.

**Finance** – Handles budgeting, billing, and financial operations.

**Engineering** – Maintains building systems and handles repairs.

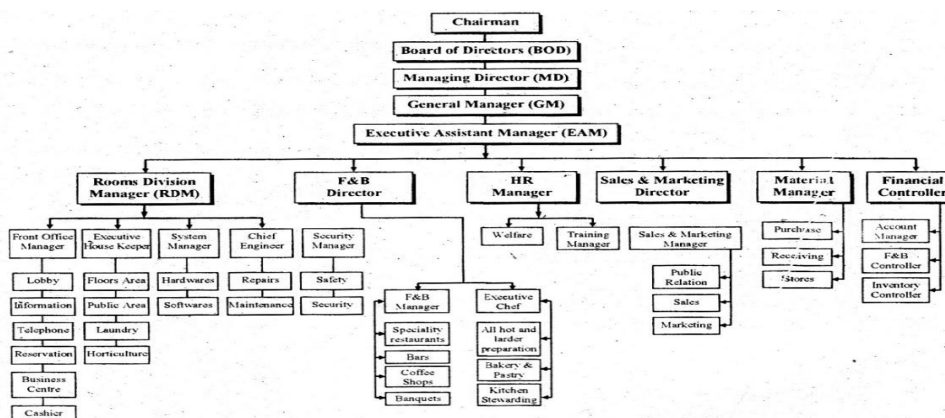


Figure 35 Department of hotel

## 2.12 REQUIREMENTS OF 3 STAR HOTEL

### 2.12.1 Location and Physical Facilities

#### **Landscaping**

- Well-maintained garden
- Seating arrangements on the terrace

#### **Parking Facility**

- Space to accommodate at least 20 cars

#### **Other Features**

- Hotel name displayed in both English and Nepali
- Compound wall with a wide entrance gate
- Internal map of the hotel premises

### 2.12.2 Public Areas

#### **Lobby**

- Capacity for at least 30 people
- Separate restrooms for male and female

#### **Front Office**

- Bell desk and bell boy service
- Telephone, fax, and photocopy facilities
- Luggage storage area
- Minimum of 2 safe deposit boxes
- Tourist information desk and cashier

#### **Furniture and Decoration**

- Functional and appealing interior furniture and décor

#### **Corridor and Staircase**

- Minimum width: 1.5 meters
- Proper signage installed
- Electricity Services
- 220V / 50Hz AC with circuit breaker
- Three-phase power supply
- Generator backup
- Environmental Provisions
- Drainage system
- Safety tanks for waste disposal
- Security and Safety

Fire extinguishers and emergency exits on each floor  
Fire safety measures  
Safe deposit boxes available

**Lift :** Required if the building has four or more stories

### **Meeting Rooms**

Two meeting rooms with nearby male and female restrooms

### **Shopping Arcade**

Shops for handicrafts, jewelry, and souvenirs  
Room service available  
Restaurant, Bar, and Lounge

### **Tables: 30 inches high**

Chairs: 18 inches high  
50% seating for non-smoking area  
Cleaning area: Two sinks, utensil storage racks and shelves  
Store room: Sufficient storage capacity  
Kitchen: Separate sinks for food prep and handwashing  
Utensil rack provided

## **2.12.4 Housekeeping**

Efficient and daily cleaning service for all areas

## **2.12.5 Guest Rooms**

Minimum 60 rooms  
Minimum room size: 196 sq. ft (including bathroom)  
At least 10% of the beds should be queen-sized  
Air conditioning in all rooms  
One bedside table and one coffee table per room  
Wardrobe with a minimum of 8 hangers  
Luggage rack with at least 2 drawers  
**Bed sizes:**

Single: minimum 39 inches  
Double: minimum 54 inches

## 2.13 DESIGN CONSIDERATIONS

### 2.13.1 Accessibility and Circulation

Two critical considerations for a guest's arrival are the visibility of entrances and the clarity of signage. These can be achieved through thoughtful design elements such as sight lines, road widening, appropriate lighting, divided access roads, landscaping, and graphic signage. The entrance layout—particularly the number and location of curb cuts—must be planned in coordination with the relevant city or highway authorities.

Upon arrival at the site, the design should prioritize the separation of vehicular and pedestrian circulation to ensure safety and comfort. Additionally, service circulation (including access to loading zones, trash disposal, and employee entrances) should be carefully concealed and located for maximum operational efficiency without interfering with the guest experience. Cross-circulation between service and guest areas should be avoided wherever possible.

### 2.13.2 Public Space Design

A well-designed public space enhances the guest experience by fostering a sense of connection and vibrancy. As one expert notes, “All lobbies should establish contact with the shops, bar, and restaurants, and enable a guest to feel like they’re in the heart of the hotel. “Architectural elements that shape this experience include:

- Approach to the main entrance

- Site detailing and landscaping

- Exterior design features, such as night illumination, entry drives, and canopies

The designer must evaluate the need for clearly defined and well-integrated entrances for:

- Main hotel

- Banquet facilities

- Restaurants, bars, nightclubs, or casinos

- Tour or airport bus drop-offs

Each entrance should be designed to provide intuitive access while maintaining a cohesive architectural identity across the property.

### 2.13.3 Guest Rooms

The number of guest rooms in a hotel is determined by its classification or star rating. Higher-rated hotels typically offer more rooms to accommodate a larger number of guests, along with enhanced facilities.

Table: Number of Rooms According to Hotel Classification

Table 3 Types of Hotels and Numbers of Rooms

One Star	20
Two Stars	40
Three Stars	60
Four Stars	80
Five Stars	100

According to Neufert's standards, accommodation facilities—which include guest rooms, attached toilets and bathrooms, shower rooms, hallways, and floor service areas—should occupy approximately 50–60% of the total floor area of the hotel. This ensures optimal spatial efficiency while maintaining guest comfort and operational functionality.

Table 4 Table 4 types and sizes of bed

Bed type	Sizes
Twin	100*200cm
Double	150*200 cm
King	165*200 cm
Queen	200*200 cm



Figure 36 Standard layout of Guest bedroom

### 2.13.4 Kitchen, Restaurant and Bar

The provision of restaurant, bar, and dining facilities in a hotel should be guided by a thorough analysis of market demand and economic feasibility. These amenities play a key role in enhancing the guest experience and generating additional revenue. The restaurant entrance should be designed to ensure a smooth and welcoming arrival—ideally through a reception lounge or foyer that sets the tone for the dining experience. The bar may be located as a separate entity, strategically placed to serve guests without disrupting the circulation or ambiance of the main restaurant.

The dining room serves as the central space within the restaurant. Its layout should promote flexibility and comfort, with a sufficient number of additional tables and chairs to accommodate various group sizes and seating arrangements. This adaptability is essential for managing different guest needs and peak dining hours. In summary, a well-designed kitchen, restaurant, and bar area should balance operational efficiency, guest comfort, and aesthetic appeal, while being closely aligned with the hotel's overall concept and service standards.

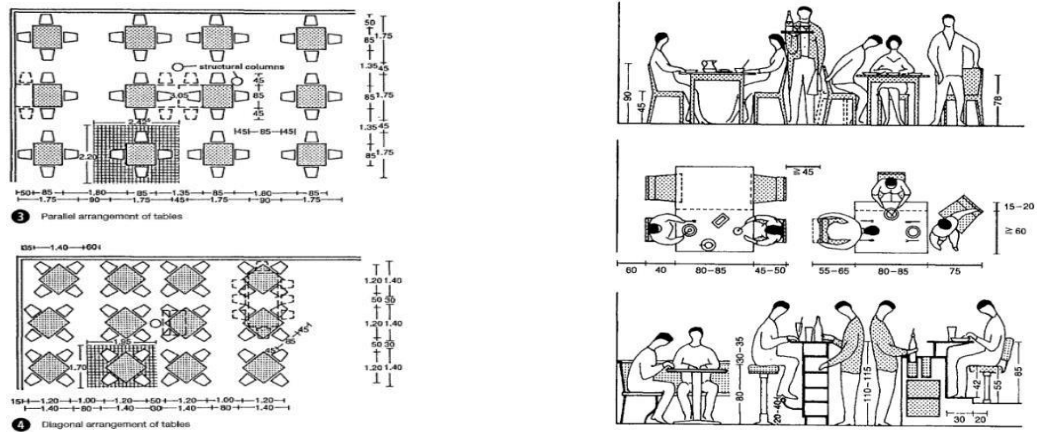


Figure 37 Seating arrangement with dimensions

- ~50 m<sup>2</sup> = 2.50 m,
- > 50 m<sup>2</sup> = 2.75 m and
- >100m<sup>2</sup> ~3.00 m;
- above or below galleries ~2.50 m

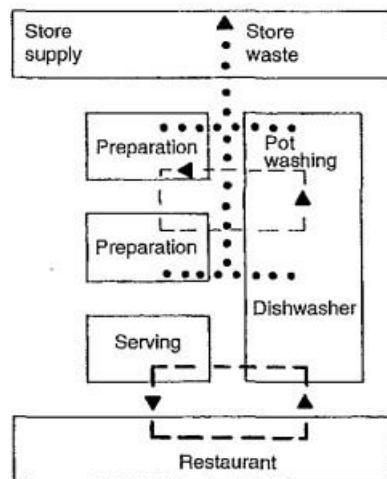
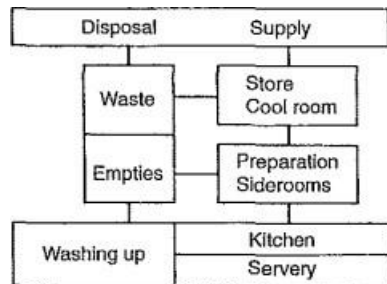
In primary space planning, the rule for determining the area requirement of a restaurant is

Table 5 dimensions of restaurants

Dining room	60% of total area
Kitchen, cooking, storage, preparation	40% of total area
Storage ancillary	1.5 – 2 times the kitchen
Net kitchen area	15 - 20%
Per seat area	1.3-2.15 sq.m
Service area/Total area (S/T)	20-25%
Walkway width	min 1.1 m
Height	min 2.1m



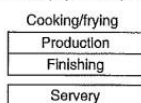
Window area	1/10th of restaurant area
Distance between including chair	1.75m
Passage between chairs	min 18 inches



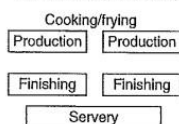
— Goods flow  
•• Waste flow  
- - Container circulation  
- - Crockery circulation

## 1 Restaurant kitchen: functions

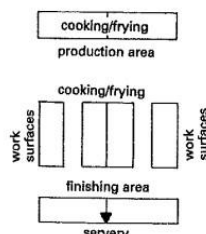
1. Work areas together without physical separation



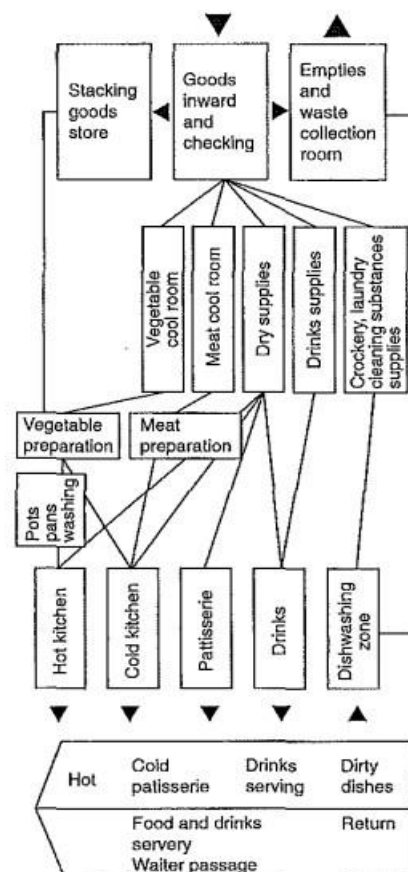
1. Work areas, production and manufacturing space, separately



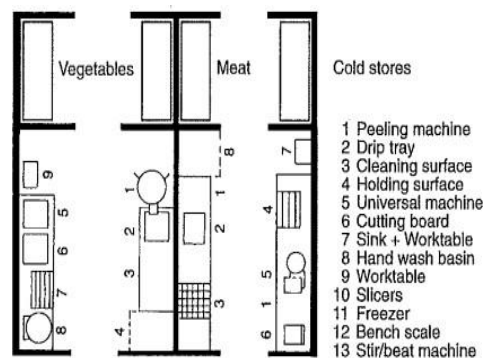
- 7 American hotel kitchen system: boiling and roasting areas arranged parallel to the serving



- 8 French hotel kitchen system: boiling and roasting area arranged perpendicular to the serving, separation of production and finishing zones



## 2 Restaurant kitchen: organisation



## 6 Separate preparation of vegetables and meat

Figure 38 Functions and organization of restaurant

### 2.13.5 Factors Affecting Restaurant Requirements

The space and facility need of a restaurant vary depending on its type and volume of operations. Key influencing factors include:

- Type of operation and service style
- Frequency of supply deliveries
- Type of food being prepared
- Production and storage requirements
- Equipment size and quantity
- Number of staff required
- Supply storage space
- Traffic circulation
- Dining area capacity

### Kitchen Design

Kitchens can be designed in either:

- Open-plan layout, or
  - Zoned layout, with separate bays or rooms for different functions.
- Secondary kitchens may be included for coffee shops or room service functions.

### Space Distribution in Kitchen

Typical percentage breakdown of kitchen space:

Food Storage – 20%

Preparation Area – 14%

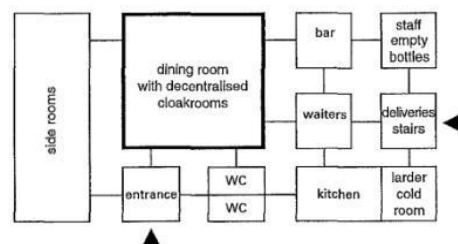
Cooking Area – 8%

Baking Area – 10%

Ware Washing – 5%

Traffic and Storage – 16%

Trash Storage – 5%



8 Functional scheme of a small restaurant

Figure 39 Functional scheme of a small restaurant

Floor area of dining room	Usable walking width
$\leq 100 \text{ m}^2$	$\geq 1.10 \text{ m}$
$\leq 250 \text{ m}^2$	$\geq 1.30 \text{ m}$
$\leq 500 \text{ m}^2$	$\geq 1.65 \text{ m}$
$\leq 1000 \text{ m}^2$	$\geq 1.80 \text{ m}$
$> 1000 \text{ m}^2$	$\geq 2.10 \text{ m}$

9 Usable width of stairs

Figure 40 Usable width of stairs

Employee Area (changing, rest) – 15%

Miscellaneous – 2%

### Kitchen Space Allocation per Cover:

Approximate area required per diner (cover) based on type of service:

Main Restaurant Kitchen – 1.4 m<sup>2</sup> per cover

Banquet Service Area – 0.2 m<sup>2</sup> per cover

Coffee Shop Kitchen (attached) – 0.3 m<sup>2</sup> per cover

Independent Coffee Shop – 0.45 m<sup>2</sup> per cover

Dining places	WCs, gents	WCs, ladies	Urinals, no.	Channel (m)
≤50	1	1	2	2
≤50–200	2	2	4	3
200–400	3	4	6	4
≤400	– decision for each case –			

#### 10 Toilet facilities

Type	Seat occupancy per meal	Kitchen floor area (m <sup>2</sup> /cover)	Dining room floor area (m <sup>2</sup> /seat)
exclusive restaurant	1	0.7	1.8–2.0
restaurant with rapid turnover, e.g. department store	23	0.5–0.6	1.4–1.6
standard restaurant	1.5	0.4–0.5	1.6–1.8
inn, guest house	1	0.3–0.4	1.6–1.8
for storerooms, personnel rooms etc., add approx. 80% cover = seat × seat turnover.			

#### 11 Space requirements

Furnishing (tables)	No. places	Walter (m <sup>2</sup> /place)	Self-service (m <sup>2</sup> /place)
square	4	1.25	1.25
rectangular	4	1.10	1.25
rectangular	6	1.00	1.05
rectangular	8	1.10	1.10

#### 12 Total space required for dining room: 1.4–1.6 m<sup>2</sup>/place

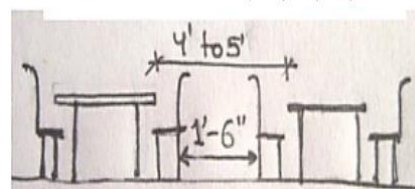
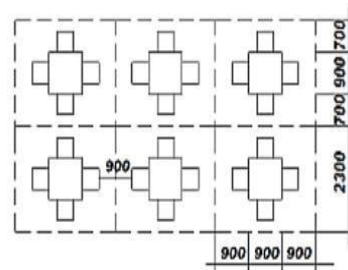


Figure 41 Standard data and functional arrangement diagram for dining and kitchen from Time standard

### Traditional restaurant

Restaurant with traditional food serving facilities giving the sense of traditionalism are the traditional type restaurant.

Visual display to costumers

Use of traditional elements such as: Lights, decks and furniture, structural elements

### 2.13.6 Swimming pool

Swimming pools in hotels remain a key element of what a hospitality business can offer to its clients. The pool should be placed on area that guest can reach it from guestroom elevators without passing through the lobby; provide some guestrooms with views of the pool; screen any exterior views towards the pool. The position of the pool on the side it receives unobstructed sunlight from mid-morning to late afternoon. The location of the pool can be indoor as well as outdoor and also their area different types of pools to be installed.

#### Indoor public pools:

These pools are located inside the buildings. The size of an indoor swimming pool building depends on the size of the pool/water area (or the dimensions of the basin and the diving boards), the surrounding areas, additional facilities and required room heights. **Changing area:**

The size of the changing area can be derived from the water area (m<sup>2</sup>). No. cloakroom places= 0.3-0.4 m<sup>2</sup> water area.

No. changing places: 0.08-0.1 m<sup>2</sup> water area, of which 40-50% as cubicles Ratio of changing places to clothes lockers 1 :4

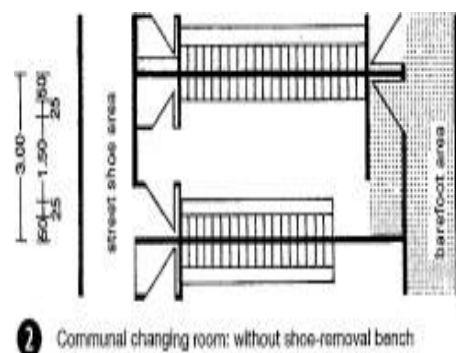


Figure 43 Communal changing room

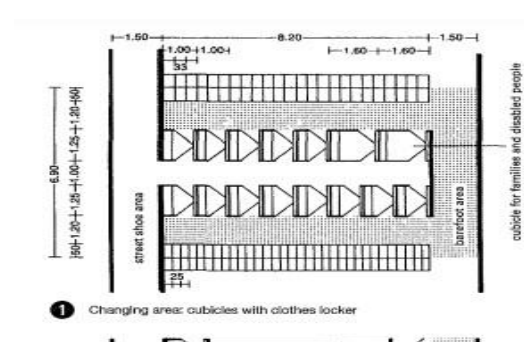


Figure 42 Changing area

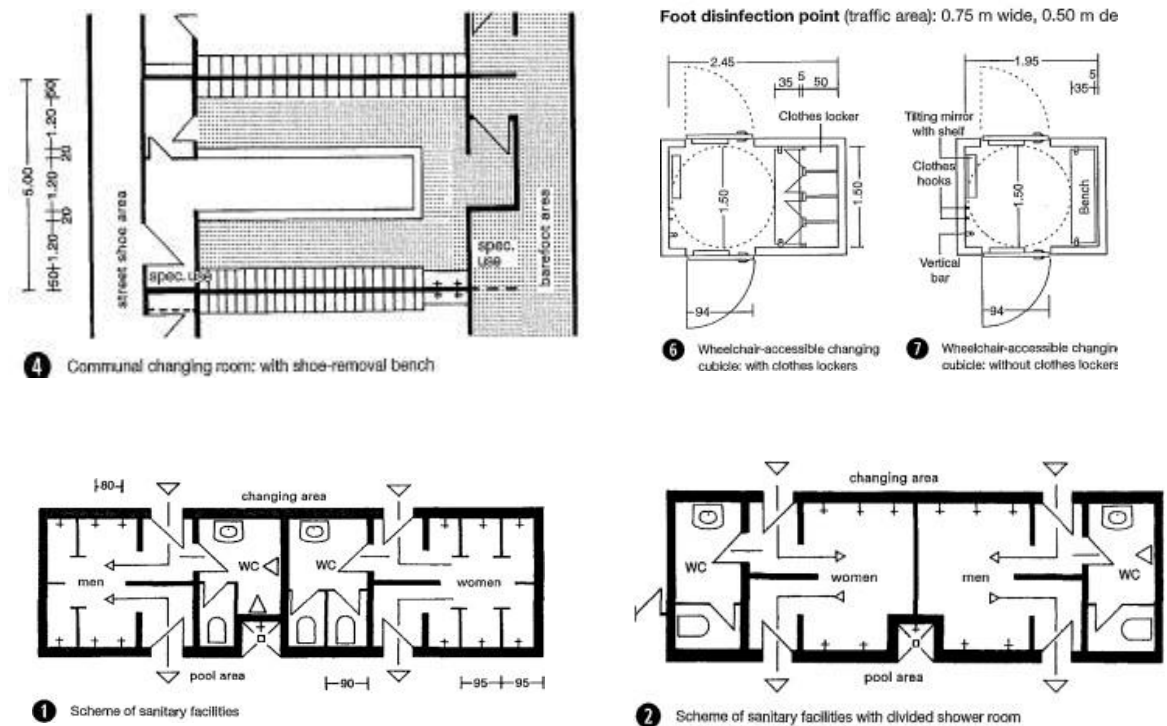


Figure 44 Changing room layout and toilet layout from Time standard

## Outdoor Swimming pool

**Paddling pool:** water area: 80-200 m<sup>2</sup>, water depth: 0.00-0.60 m, division into a number of pools of differing depths is ideal.

**Non-swimmers' pool:** water area: 600-1500 m<sup>2</sup>, water depth: 0.50/0.60-1.35 m, possibly divided into a number of pools of differing depths.

**Swimming pool:** water area: 313-1050 m<sup>2</sup>, water depth: > 1.80 m, pool size according to no. of swimming lanes

Swimming lanes	Pool width	Pool length
5	12.50 m	25.00 m
6	16.66 m	25.00 m
6	16.66 m	50.00 m
8	21.00 m	50.00 m
10	25.00 m	50.00 m

Figure 45 dimensions of outdoor swimming pool

**Wave pool:** pool width: 12.50 m, 16.66 m, 21.00 m, 25.00 m, pool length: 50.00 m, min.

33.00 m, initial water depth: 0.00 m, final water depth according to pool use and type of wave machine.

**Pool perimeter:** min. width 2.50 m. Near the access points and the starting blocks, 3.00 m; near the pool steps to the non-swimmer's pool 3.00 m, near the diving facility 5.00 m.

### 2.13.7 Conference Hall

It is a multipurpose venue equipped with listening and viewing facilities. Generally used for presentation and seminar.

Conference hall: 1.2 m<sup>2</sup> per person

It needs to be centrally located so all employees can easily reach it, built can't be in a noisy area, for example next to the cafeteria, where meetings might get disrupted.

It must have acoustic ceilings, carpets and wall cladding to reduce echo or reverberation of sound.

Generally, natural lighting is always preferred over artificial lighting. However, in a conference room, there will most likely be presentations that will make use of Projectors and screens.

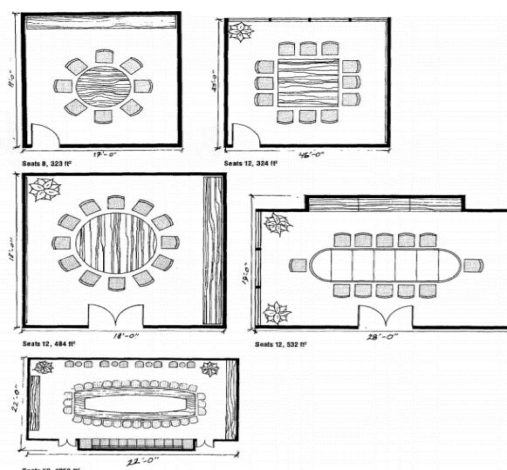


Figure 46 Possible layout of Meeting Hall

### 2.13.8 Gallery/Exhibition Hall

Should have separate spaces for temporary exhibition and permanent exhibitions

Variation in heights and wall alignments can create interesting spaces in a same sized gallery. Such variations in height, width, wall colors, and flooring creates spontaneous attention.

Future expansion should be taken into consideration so that the overhead lighting may be required in the roof of galleries

Welcoming and eye-catching entrance is appreciated.

Separate entry and exit doors should be well planned not to disturb the flow of the viewers inside the space.

#### Guidelines for lighting:

Very sensitive display objects: 50-80 lx

Sensitive display objects: 100-150 lx

Less sensitive display objects – 150-300 lx.

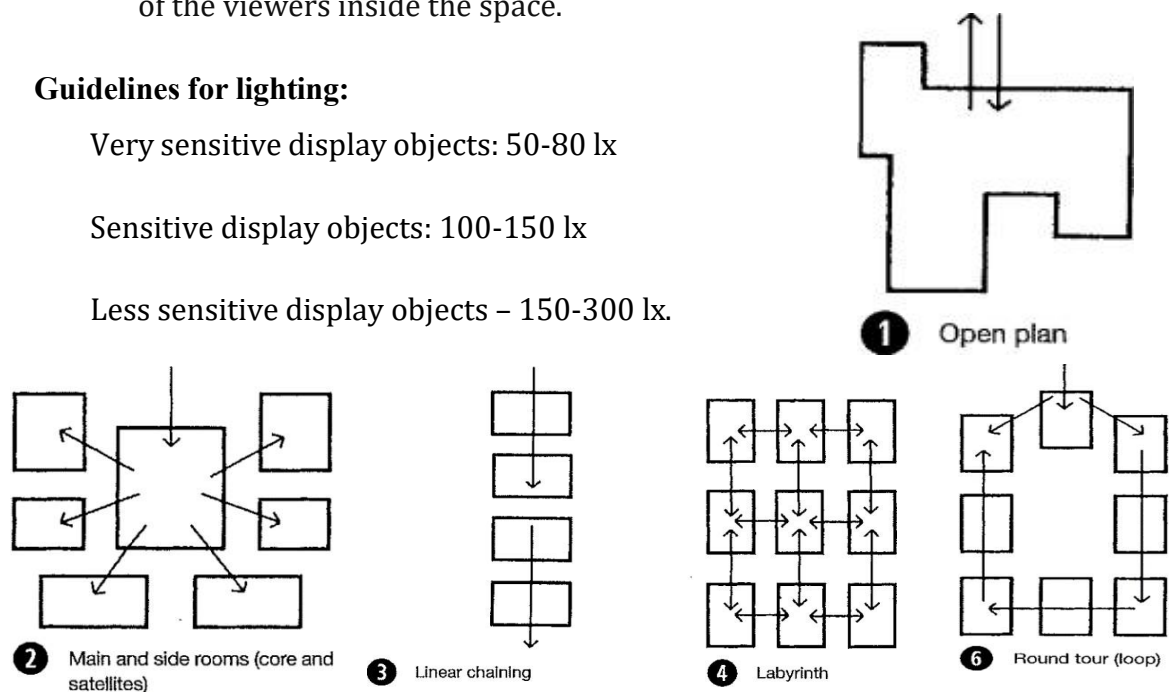


Figure 47 Layout of Gallery Space

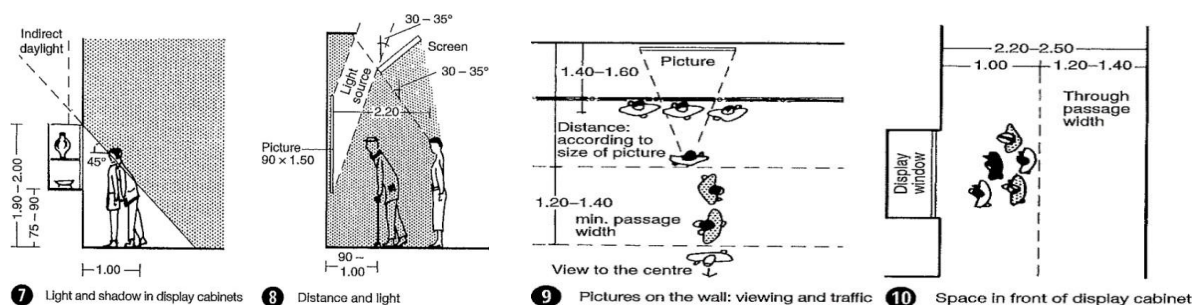


Figure 48 Guidance of Object Placement



### 2.13.9 Spa and Sauna

Separate Spa & Sauna Rooms: Quiet, well-ventilated spaces with proper temperature control.

Changing & Shower Facilities: Clean, gender-separated changing rooms with lockers and showers.

Relaxation Ambience: Soothing lighting, calming music, and comfortable interior design.

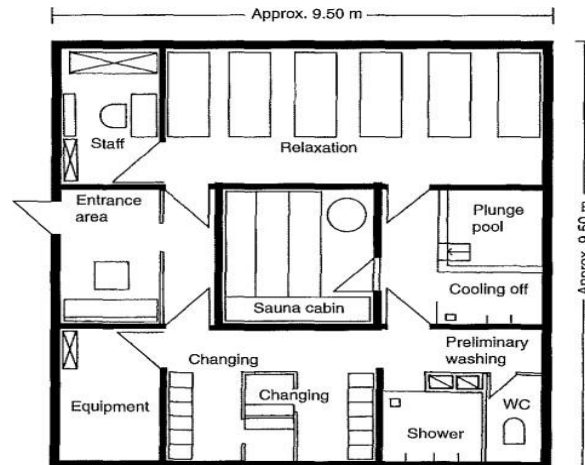


Figure 49 Possible layout of sauna facility

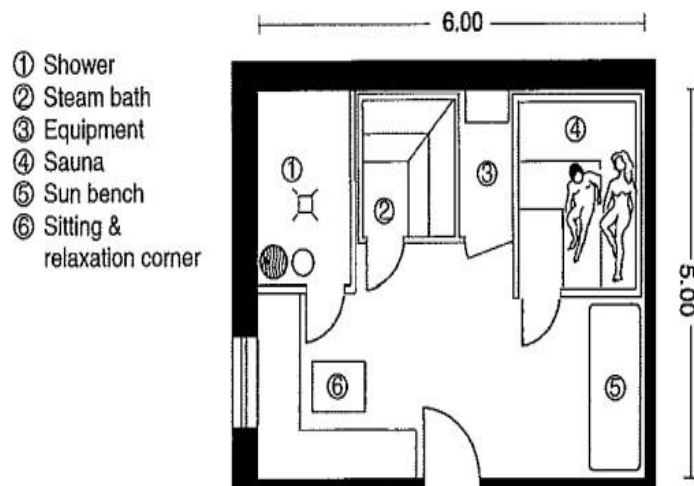


Figure 50 Functional schemes of private sauna



Room type	Size	Average room size (m <sup>2</sup> )	Places	Usable area (m <sup>2</sup> )
sauna	I	1.0–4.0	2–4	
	II	7.0–11.0	4–5	
	III	12.0–17.0	6–10	
	IV	17.5–21.0	11–15	
cooling room	II	16.0	up to 12	16.0
	III	22.0	up to 12	22.0
	IV	30.5	up to 17	30.5
washing room	II	9.0	up to 8	9.00
	III	12.0	up to 12	12.00
	IV	17.0	up to 17	17.00
changing room	II	16.0	up to 20	12.00
	III	24.0	up to 30	18.00
	IV	34.0	up to 45	20.00
rest room	II	13.2	2–3	10.00
	III	18.0	6	20.00
	IV	27.0	8	30.00

Capacity parameter	Size			
	I	II	III	IV
no. sauna places	2–3	4–5	6–10	11–15
usable area (m <sup>2</sup> )	1.7–2.2	2.4–4.0	5.0–10.0	8–13
cabin size (m/place)	1.7–2.3	1.2–1.6	2.0–2.4	1.8–2.0
ceiling height (m)	2.00	2.10	2.40	2.40
in the smallest sauna with 2 seating levels: ceiling height: 1.90 m, min. 1.80 m; clear height above the upper seat: 1.00–1.10 m				

Figure 51 Basic Dimensions

## 2.14 Back of House services

### 2.14.1 Employee Facilities

Essential Amenities: Staff quarters, changing rooms, lockers, and a staff canteen must be provided.

Separate Entry: Staff and service circulation should be separate from guest pathways for smooth operation.

### 2.14.2 Staff Canteen Area Requirement:

Luxury hotel: 1.8 sq.m/room

High mid-grade hotel: 1.1 sq.m/room

Budget hotel: 0.5 sq.m/room

Capacity: Must seat 1/3 of staff on duty per shift

### 2.14.3 Laundry and Housekeeping

Small Hotels: Laundry services are outsourced.

Standard In-House Laundry (for 200 rooms):

Laundry Room: 160 sq.m

Linen Storage & Housekeeping: 80 sq.m

Area Guideline: Minimum 0.4 sq.m per room

### 2.14.4 Technical Areas

Purpose: For housing and maintaining technical equipment such as HVAC, electrical plumbing systems.

Location Options: Back-of-house, technical floors, rooftops, ceiling-mounted, or external spaces.

#### Additional Rooms:

Engineer's office and security office are required in high-grade

Area Range: Budget hotels: 0.6 sq.m/room

High-grade hotels: up to 1.8 sq.m/room

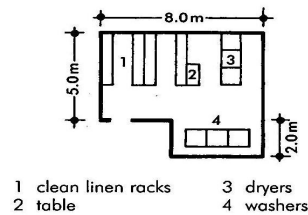
Administration: Administration includes the front office (located adjacent to the reception desk), executive, accounting, sales and catering offices.

### 2.15 Ramps

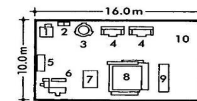
Minimum ramp width: 1.7 meters

Maximum ramp angle: 6 degrees

Maximum flight length: Should not exceed 6 meters



Non-iron laundry for 120 bedroom hotel



Laundry for 200 bedroom hotel

Figure 52 Basic dimension of laundry room

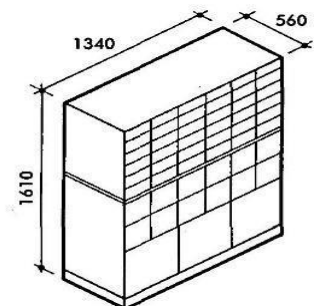


Figure 53 Dimension of lockers

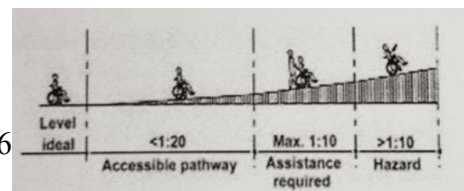


Figure 54 ratio of ramp

## 2.16 Parking

The parking may be provided in basements or cellars or on stilt floor or in open spaces. For parking in open spaces, the minimum required setbacks (except front) to be left around the building with adequate vehicular access, aisle, drives, ramps, required for maneuvering of vehicles.

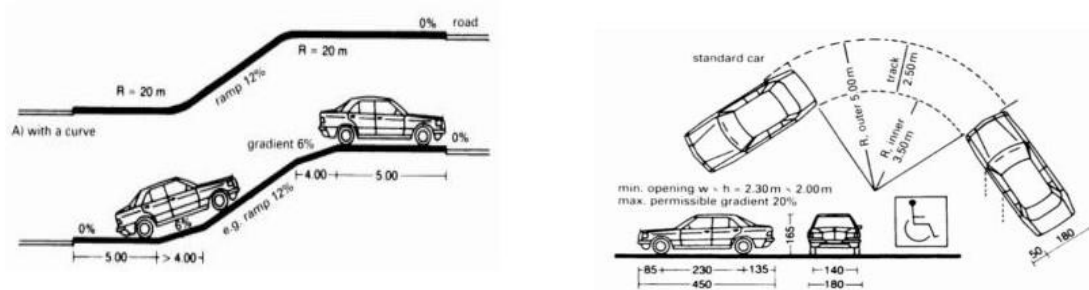


Figure 55 Standard Height requirement for parking

### Parking standards

Minimum width aisle of driveway is 3.5m for one way and 7.2m wide for two way  
Minimum inside radius of lane is 4.5m and preferred gradient is 4% and absolute max. gradient is 5%

Head room in the parts of a building (above or below ground level) is used for parking if wheeled vehicles, the minimum head room shall be 3.5m

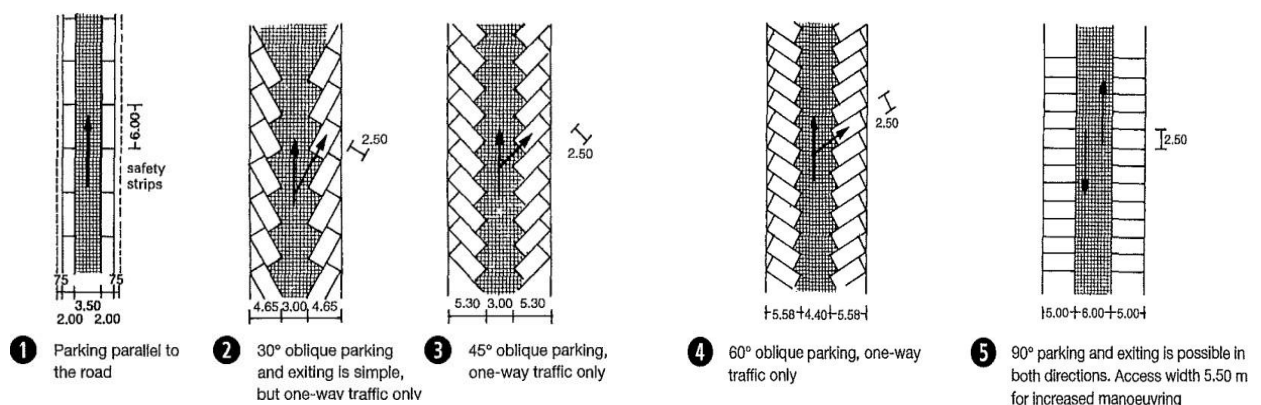


Figure 56 Types of parking

### **2.17 Important factors in planning of the hotels**

Visual linkage should be provided between indoor and outdoor spaces.

Privacy should be maintained in the guest units.

Outdoor spaces should be well planned incorporating natural elements circulation provided concerning the flow of people and services.

Circulation pattern must be clear; it should not create confusion in the flow of the people.

Creation of a healthy environment within hotel is important.

Facilities, services along with good quality of food are also important.

Special concern should be provided for children, elderly people and disabled.

Secured and fearless environment within a hotel is necessary through a provision of tight security.

## CHAPTER 3 CASE STUDIES

A case study is an in-depth examination of a particular subject such as a person, group, place, event, organization, or phenomenon used as a method for evaluating and analyzing complex issues. In the context of designing a boutique hotel, as well as associated spaces like workshops, restaurants, and banquets, it is essential to study existing, contextually relevant projects. These case studies help in understanding the programs, spatial organization, functional flow, planning strategies, and identifying positive and negative aspects that can inform and enhance the design process.

Since boutique hotels are relatively few, especially those incorporating such diverse programs, I studied a range of national and international projects, focusing on program types where necessary to gain broader insight. The list of case studies includes both national and international examples, selected for their relevance in terms of design, function, and experiential quality.

### 3.1 National Case studies:

1. Babarmahal Revisited Boutique Villas, Babarmahal Kathmandu
2. The Nanee, Nasmana Bhaktapur
3. Heritage Hotel, Bhaktapur

### 3.2 International Case studies:

1. Hotel Raas, Jodhpur
2. Yellow Hotel, Portugal

### 3.1 Baber mahal Revisited Boutique Villas

#### 3.1.1 Introduction

Baber Mahal Vilas is a family-run boutique hotel located in Kathmandu, Nepal, offering a luxurious experience deeply rooted in the country's rich architectural and cultural heritage. The property serves as a living museum of Nepalese architecture, blending various traditional styles to create a unique and immersive environment for guests.

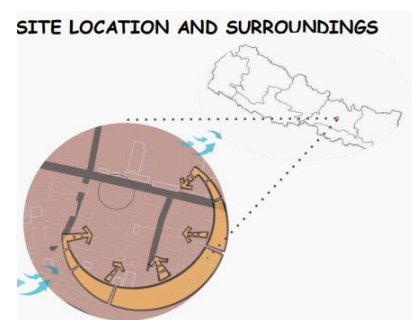


Figure 57 Site location

**Location:** Within the Baber Mahal Revisited complex

**Concept:** A boutique heritage hotel combining four

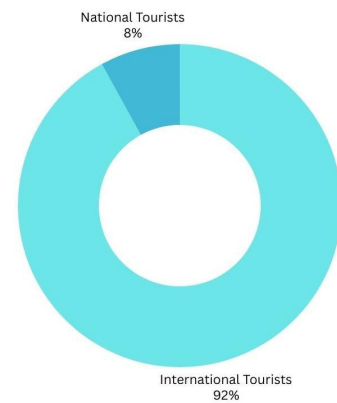
distinct Nepalese architectural styles:

Neoclassical Rana Durbar

Newari

Lo Manthang, Mustang

Terai



**Project Year:** 2014-2016

Figure 58 Targeted Group:

**Architect:** Ar. Varun SJB Rana

**Architectural Identity:** Uses a fusion of these styles to provide an immersive cultural experience.

**Scale:** 33 rooms

### 3.1.2 Architectural identity and Design Language

Baber Mahal Revisited Villas is a distinguished example of adaptive reuse and culturally immersive hospitality in Kathmandu. Developed within the historic Baber Mahal complex, the hotel exemplifies how Nepalese architectural heritage can be respectfully preserved while seamlessly integrated with modern amenities. Designed as a luxury boutique hotel, it pays homage to Nepal's diverse regional styles ranging from the Neoclassical grandeur of Rana palaces to the intricate craftsmanship of Newari, Mustang, and Terai architecture.

Architecturally, this draws inspiration from four major Nepali styles Rana, Newari, Mustang, and Terai—each reflected in different zones of the hotel. The Rana-style façade reflects European influence through symmetrical planning, arched openings, and grandeur, while the Newari section incorporates intricate brickwork, carved wooden windows, and courtyards, reflecting the essence of the Kathmandu Valley's traditional urban form. The Mustang style introduces simplicity with whitewashed walls and flat roofs, while



the Terai zone features open verandas and detailing suited to the southern lowlands. The spatial composition is deeply rooted in traditional planning logic, utilizing internal courtyards for thermal comfort, natural lighting, and communal interaction.

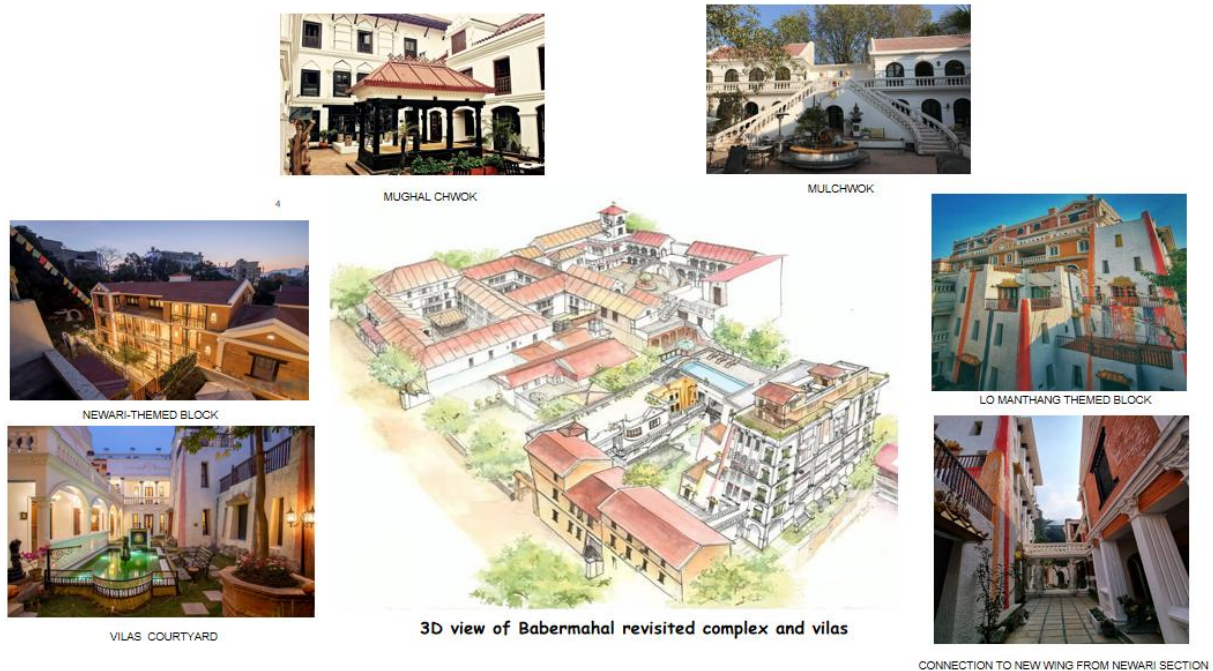


Figure 59 Courtyard Space Connection

### 3.1.3 Floor Co-ordination and Zoning

The hotel's layout is functionally zoned to support hospitality, privacy, and cultural programming. The basement is used for services such as kitchens, storage, and staff quarters, ensuring smooth back of house operations. The ground floor comprises the reception, dining areas, art galleries, and shops, all connected through courtyards that create a rhythm of openness and enclosure. The upper floors contain 33 guest rooms and suites, each individually designed with regional architectural and decorative elements.

The rooftop includes a bar, garden terrace, and swimming pool with views of the city providing both leisure and visual engagement with the surroundings.

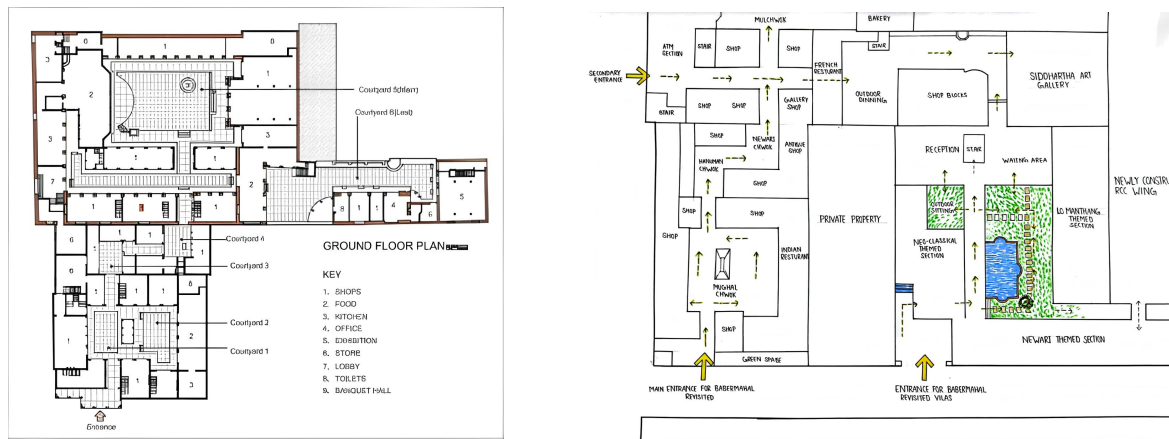


Figure 60 Linkage plan of both complex and villas

### 3.1.4 Vertical and Horizontal Integration

Especially in heritage-based boutique hotels like Baber Mahal Revisited Villas, the interplay of vertical and horizontal integration plays a vital role in shaping spatial experience and functionality. Vertical elements such as domes, jharokhas (projected balconies), and multi-tiered terraces are not merely ornamental; they enhance visual connectivity, create layered architectural depth, and provide elevated vantage points for guests. These features also allow for natural ventilation and lighting, adding to environmental responsiveness. In the context of a heritage hotel, elements like traditional wooden struts (tundals) and overhanging roofs further accentuate vertical rhythm, contributing to a skyline that resonates with historical identity.

Simultaneously, the horizontal spread of a structure plays an equally crucial role in defining spatial flow. At Baber Mahal Villas, open courtyards serve as central organizing elements around which rooms and public spaces are distributed. These courtyards not only foster social interaction and passive cooling but also link the indoors and outdoors through semi-open transitional zones. Elongated corridors and colonnaded verandas guide movement while maintaining visual openness and connectivity across the complex. This unobstructed circulation ensures privacy in the guest areas while maintaining ease of access for both guests and service personnel. The integration of both vertical and horizontal elements allows for a harmonious architectural composition, enhancing user experience by offering a balanced sense of enclosure, openness, and flow principles deeply embedded in traditional Newar urban planning and highly relevant in the design of contemporary cultural hotels.



### 3.1.5 Layout Planning

A central axis organizes courtyards and corridors, creating visual harmony, intuitive navigation, and balanced spatial flow where symmetry enhances both functionality and aesthetic coherence. The layout of Baber Mahal Revisited Villas follows a courtyard-centric design, inspired by traditional Newar and Rana palace planning. The spatial arrangement is based on a symmetrical axial layout, where a central spine organizes the movement through open courtyards, corridors, and built forms, ensuring both clarity in circulation and visual hierarchy. It has spatially expressed through different wings or blocks, each maintaining harmony with the overall symmetry and axis-driven planning.

### 3.1.6 Themed Fusion Architectural Identity

**Neoclassical 'Rana Durbar' Style:** Reflecting the grandeur of the Rana era, this style incorporates European influences with traditional Nepalese elements, characterized by ornate facades, grand staircases, and expansive courtyards.

**Newari Style:** Originating from the Kathmandu Valley, this style is known for its intricate woodwork, brick facades, and elaborately carved windows and doors. The use of courtyards enhances social interactions and natural ventilation.

**Mustang Style:** Inspired by the architecture of the Mustang region, this style features flat roofs, whitewashed walls, and minimalistic designs, reflecting the arid landscape and Tibetan influences.

**Terai Style:** Representing the southern plains of Nepal, this style incorporates elements like thatched roofs and open verandas, suitable for the warmer climate of the region

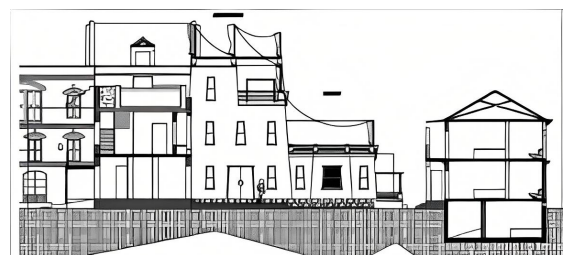




Figure 61 Profile Elevation showcasing different styles

### 3.1.6 Building Science Strategy

In terms of sustainability, Baber Mahal Revisited Villas exemplifies environmentally conscious design through the use of reclaimed wood, locally sourced bricks, and lime plaster. Passive design strategies are employed, such as thick masonry walls, shaded openings, jhyal windows, and jaali screens to regulate temperature and airflow. Rainwater harvesting and internal drainage through courtyards demonstrate how traditional design principles can support modern environmental goals. The spatial arrangement also respects service circulation by separating staff movement from guest pathways, improving efficiency and preserving the intimate guest experience.

### 3.1.7 Circulation

Circulation is thoughtfully designed to balance functionality, privacy, and cultural experience. The horizontal circulation flows along a central axis that links open courtyards, corridors, and public spaces such as restaurants, galleries, and lounges, creating an intuitive and visually engaging movement path. These courtyards serve as both orientation points and passive cooling zones, enhancing user comfort.

Vertical circulation is supported by well-positioned staircases and elevators that provide seamless access to upper floors, including guest rooms and rooftop amenities. A clear distinction is maintained between guest and service circulation, with separate access routes for staff, deliveries, and maintenance, ensuring uninterrupted and efficient hotel operations. Overall, the circulation layout not only supports functional zoning but also enriches the

guest journey by highlighting traditional architectural elements and creating a sense of discovery throughout the hotel.

### 3.1.8 Programs Allocation in complex and hotel

The Villas is carefully designed to support diverse programs while ensuring spatial clarity, cultural richness, and guest comfort. The layout organizes public, semi-public, and private zones across multiple levels, with a focus on courtyard-centric planning that enhances light, ventilation, and social interaction. The ground floor hosts public functions such as the reception, restaurants, cafes, shops, and galleries, all arranged around internal courtyards and easily accessed through the central axis.

Guest rooms and suites are located on the upper floors, overlooking courtyards or terraces to provide privacy and a visual connection to open spaces. Amenities like the spa, library, and rooftop pool are placed in quieter, elevated areas for a more tranquil experience. Meanwhile, service areas including kitchens, staff quarters, and storage are discreetly positioned in the basement or at the periphery, with separate circulation routes to maintain operational efficiency and privacy. This integrated and layered approach transforms the hotel into a culturally immersive and functionally efficient hospitality destination.

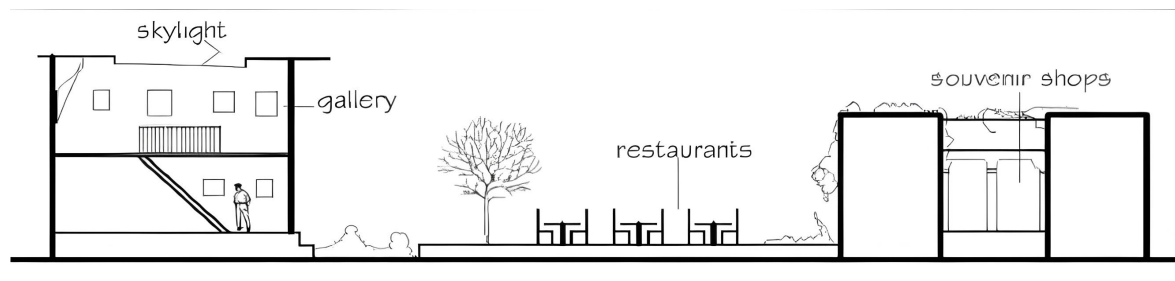


Figure 62 Space interrelation through Siddartha gallery

3.1.9 Programs and Sizes

Table 6 Program and sizes

Program	No.	Size
Traditional Room	15	300–350 sq.ft [14 rooms]
		350–400 sq.ft [Machan Room]
Heritage Room	14	350–400 sq.ft [12 rooms]
		400–500 sq.ft [1 Newa Ghar]
		600 sq.ft [1 Karnali]
Royal Suites	4	600 sq.ft
Dining	4	<ul style="list-style-type: none"><li>• Baithak Restaurant</li><li>• French Restaurant</li><li>• Indian Restaurant</li><li>• Jyununar Restaurant</li></ul>
Bar	1	
Shops	30+	

3.1.10 Materials Used

**Old Wing:** Constructed using locally sourced bricks, reclaimed wood, and traditional lime plaster to promote sustainability and maintain architectural authenticity. Stone and timber accents further enrich the traditional Newari ambiance.

**New Wing:** Built with a reinforced structural system, the design integrates elements of Newari architecture with a refined neo-classical façade treatment, achieving a harmonious blend of heritage and modernity.



Figure 63 Interior of complex dining and hotel room

### 3.1.11 Inferences of Study

**Fusion of Diverse Architectural Styles:** A harmonious blend of traditional Newari, neo-classical, and contemporary elements create a unique and contextually rich design language.

**Courtyard-Centric Planning for Climate Control:** Central courtyards enhance natural ventilation and daylighting, promoting passive cooling and thermal comfort.

**Thematic Rooms and Cultural Storytelling:** Each room is thoughtfully themed to reflect local heritage, offering guests an immersive cultural experience through spatial design and decor.

**Integration of Traditional Security and Privacy Elements:** Architectural features such as intricately carved windows, layered thresholds, and enclosed courtyards uphold privacy and reflect traditional concepts of safety and seclusion.

## 3.2 The Nanee, Bhaktapur

### 3.2.1 Introduction

The Nanee in Bhaktapur is a boutique hotel that masterfully combines traditional Newari architecture with contemporary design elements. Its architecture is cantered around courtyard living, fostering a sense of community, while artisanal touches such as handwoven textiles, brass, wood, and terracotta weave a rich narrative of local charm.

**Location:** Khauma-Bhaktapur

**Concept:** Heritage-Contemporary Fusion

**Project Year:** 2023 [completed]

**Architect:** CE Services Company

**Architectural Identity:**

Contemporary Newari Architecture

**Scale:** 18 rooms

**Target Group:**

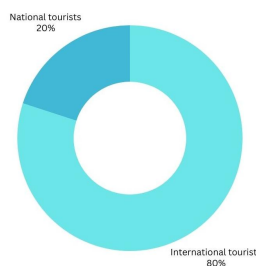


Figure 65 Chart showing target group

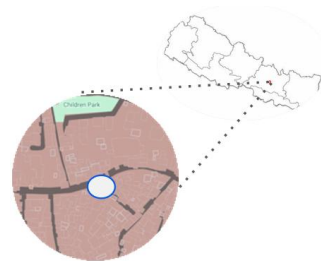


Figure 64 Site Location



Figure 66 Front Elevation through courtyard

### 3.2.2 Architectural Identity and Design Philosophy

The architecture of The Nanee is a refined expression of Bhaktapur's cultural heritage, reinterpreted through a lens of contemporary minimalism. Drawing deeply from traditional Newari architectural principles, the design emphasizes simplicity and elegance, featuring clean white walls and uncluttered interiors that allow artisanal details to shine. Elements

such as exposed brickwork, handwoven textiles, and locally crafted materials like brass, wood, and terracotta introduce warmth and texture, creating a tactile connection to place without overwhelming the senses. Central to the spatial concept is the idea of courtyard living, a traditional Newari planning element that encourages interaction, openness, and a strong sense of community. Together, these elements form a cohesive architectural language that balances heritage with modernity subtle, rooted, and immersive. The aesthetic language of the hotel oscillates between refined rusticity and curated elegance, showcasing handcrafted brass, wood, and textiles that narrate the story of the region's heritage.

### 3.2.3 Functional Zoning and Spatial Hierarchy

The Nanee is distributed across four primary levels, with a clear distinction between public, private, and service zones, thereby maintaining operational efficiency and user comfort. The basement accommodates service-centric functions such as the kitchen store, dish wash area, and staff quarters. These spaces are pragmatically planned with stainless steel counters and durable finishes to ensure hygiene and functionality.

The ground floor acts as a vibrant interface between the hotel and its guests. It includes the entrance lobby, reception, community dining area (Community Bistro), the Bara Shop, and a verdant central courtyard. These spaces are articulated using traditional elements arched windows, brass lamps, stone floors establishing a tactile and visual connection to Newar culture.

On the upper floors, the rooms are carefully zoned across three levels:

**First Floor:** 7 rooms, including 2 loft-type

**Second Floor:** 8 rooms, including 3 lofts

**Third Floor:** 6 rooms, including 1 loft

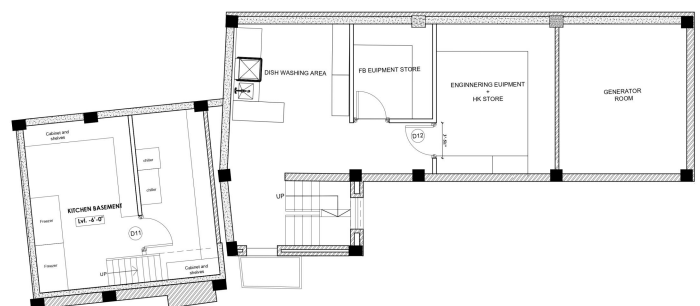


Figure 67 Basement Plan

Each room integrates high ceilings, carved furniture, and handwoven textiles, balancing luxury and authenticity. Room sizes range from 14 to 37 square meters, segmented into Standard Rooms, Prithivi Rooms, Loft Rooms, and the Nepali Suite.



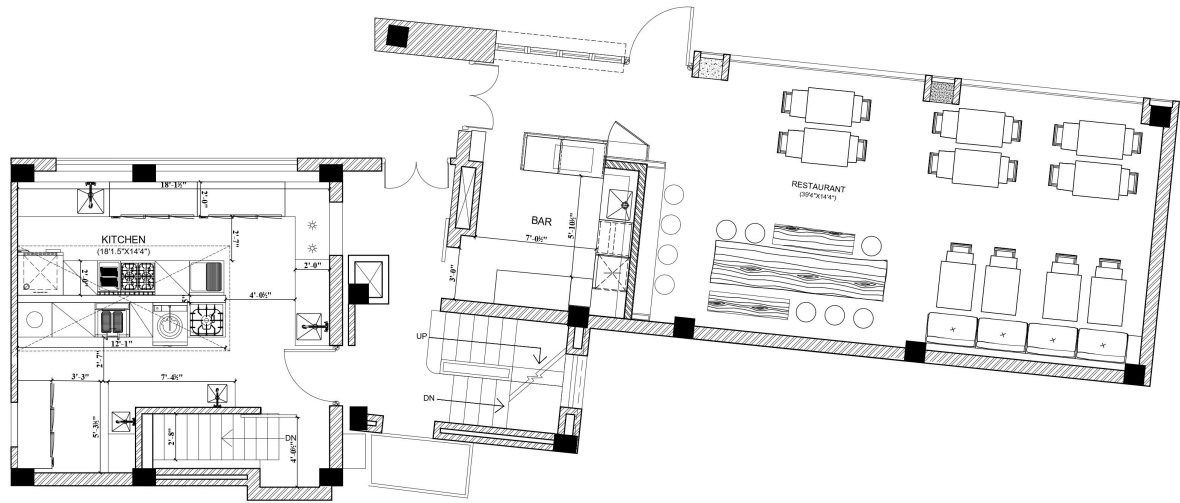


Figure 68 Kitchen and Restaurant Connection

### 3.2.4 Vertical Circulation

Circulation within The Nanee is meticulously planned:

**Guest circulation:** Dedicated pathways ensure clarity and comfort.

**Service circulation:** Staff and goods movement is facilitated through concealed service corridors.

**Vertical circulation:** Stairs connect all floors with efficiency and dignity, integrating the vertical dimension of traditional Newari buildings.

### 3.2.5 Horizontal Circulation

The horizontal circulation is guided by a thoughtful and minimalist layout that reflects both traditional Newari spatial planning and modern hospitality design. At the heart of the circulation strategy is a central courtyard, which acts as a spatial anchor around which various public and semi-private zones are organized. Movement across the ground level is fluid and intuitive, with elongated corridors and verandas connecting the reception, dining areas, lounges, and guest rooms in a seamless loop.



The corridors are intentionally open or semi-open in nature, allowing for natural light, ventilation, and framed views of the courtyard, fostering a strong visual and physical connection between interior spaces and the central void. The horizontal flow of spaces minimizes visual barriers and encourages easy navigation, reflecting the calm and contemplative aesthetic of the hotel. This integration of movement with architectural rhythm ensures that guests experience both openness and intimacy, while maintaining functional clarity and cultural coherence throughout the property.

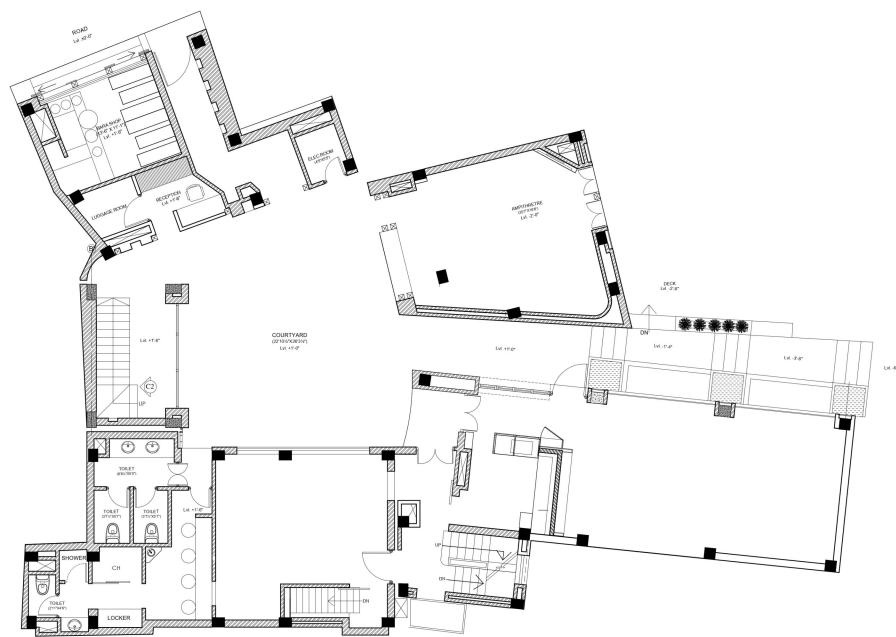


Figure 69 Circulation Path through courtyard

### 3.2.6 Building Science Strategy

**Passive Cooling:** Utilizes thick masonry walls, Jali screens, and internal courtyards for thermal regulation.

**Natural Ventilation:** High ceilings and courtyard voids promote effective airflow.

**Cavity Walls:** Enhance both sound and thermal insulation while strengthening structural integrity.

**Rainwater Management:** Rooftop systems are integrated for harvesting and reuse, an essential sustainability measure in hospitality design

### 3.2.7 Roof Experience

The rooftop is not a residual space but an active amenity hub. It features a library lounge enriched with books on Nepalese culture, alongside a rooftop restobar designed with jali screens, wooden pergolas, and traditional furnishings. This level merges views, ambiance, and architecture, creating a serene environment for both introspection and interaction.



Figure 70 Courtyard

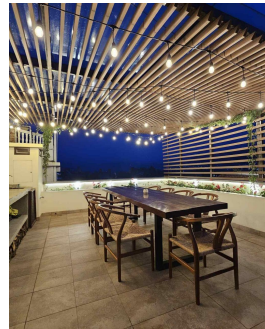


Figure 71 Roof Dinning

### 3.2.8 Courtyard-Centric Layout:

One of the defining features of The Nanee is its courtyard-based spatial planning, which mirrors the urban typology of Bhaktapur. The central courtyard not only becomes the heart of social interaction but also enhances microclimatic performance by facilitating passive cooling and natural light. This design mirrors the Newari chowk tradition, where life revolves around an open-air communal core. The hotel's design revolves around traditional courtyard living, promoting social interaction and reflecting Newari architectural principles. Paved with terracotta tiles and surrounded by verandas.

### 3.2.9 Vaastu Shastra Principles:

The design is based on Vaastu Shastra, an ancient architectural system that enhances harmony by aligning different spaces in the building with natural elements.

### 3.2.10 Materiality and Tectonic Expression

The material selection and tectonic articulation reflect a deep understanding of material memory and place-specific aesthetics. Brick, timber, and brass are not used merely as surface finishes but are structural and symbolic. The exposed brickwork is reminiscent of the Dachi Appa brick of traditional Newari façades, while wooden elements echo the artisanal legacies of Tikijhya (lattice windows) and Tundal (struts). The deliberate non-

polished, earthy textures speak to an aesthetic of humility, anchoring the hotel in its historic context rather than elevating it above.



Figure 73 Exposed Brick Facade

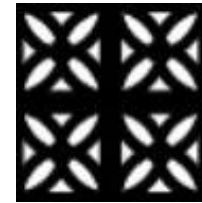
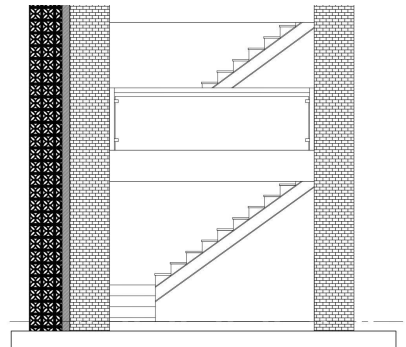


Figure 72 Perforated Bricks

### 3.2.11 Interior Design and Spatial Experience

The interiors are a celebration of Newar culture. Each room contains carved furniture, woven rugs, and locally made art pieces that contribute to a warm and personalized guest experience. The circulation spaces such as corridors and staircases are adorned with wooden railings, stone floors, and ambient lighting, ensuring a smooth transition between public and private areas while maintaining architectural consistency.

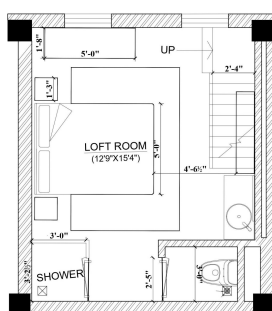


Figure 75 Plan of Loft Room

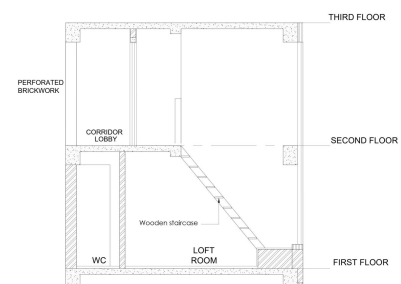
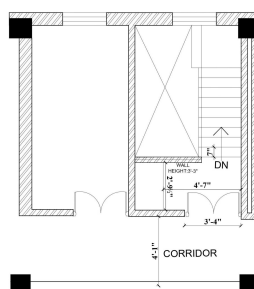


Figure 74 Section of Loft Room



Figure 76 Interior of Loft Room and Twin Bedroom

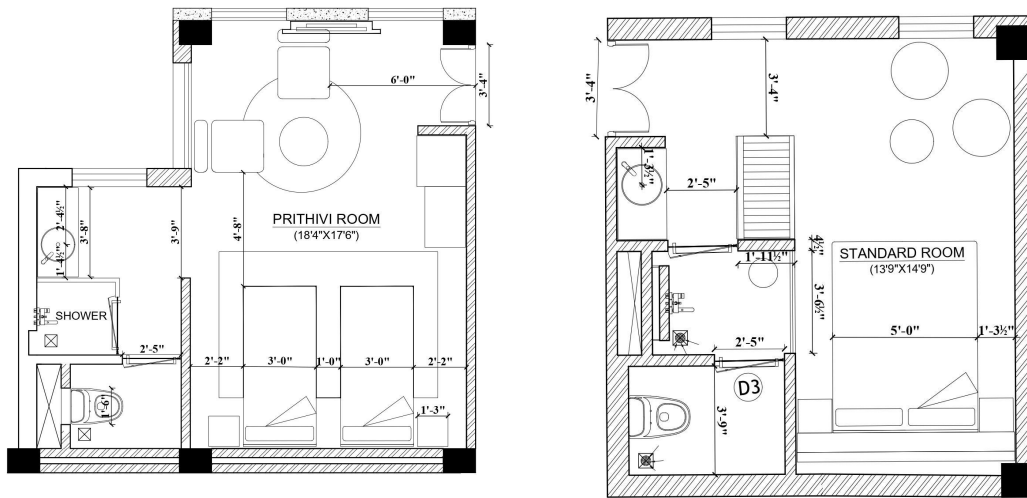


Figure 77 Plans of Twin bedroom and standard room

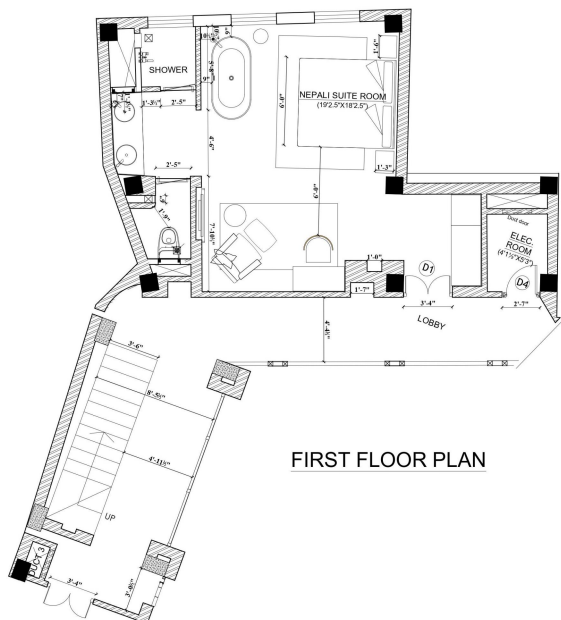


Figure 79 Connection between rooms and circulation

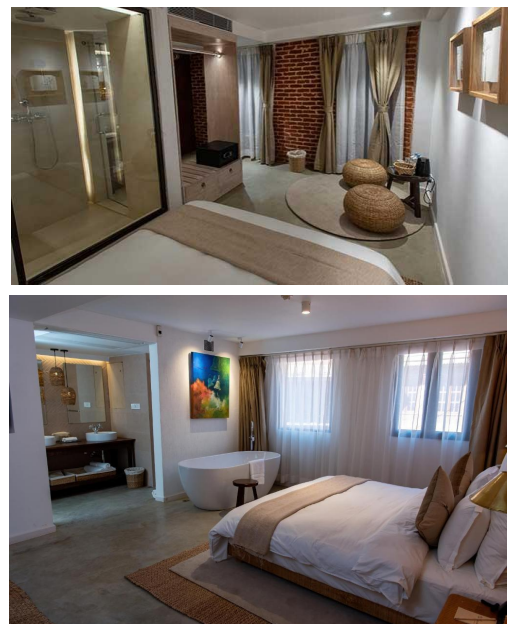


Figure 78 Interior of standard Rooms

### 3.2.11 Thematic Rooms

Thematic differentiation in room types—from the Standard Room to the Nepali Suite is not just a marketing strategy; it's a pedagogical architectural gesture. Each room serves as a curated microcosm of Nepalese heritage, allowing architecture to act as a museum of memory. The loft rooms, for instance, cleverly use verticality not only for space efficiency but to evoke the feeling of traditional attic spaces where families stored valuables or hosted guests.

### 3.2.12 Inferences from study

- **Heritage and Modernity:** Balance traditional Newari elements with contemporary amenities.
- **Efficient Zoning:** Prioritize clear separation of FOH and BOH to enhance operational efficiency.
- **Sustainability:** Emphasize local materials, passive cooling, and Cavity walls construction
- **Cultural Immersion:** Use themed rooms, traditional decor, and regional crafts to create an authentic experience.
- **Courtyard-Centric Layout:** Emphasizes natural light, ventilation, and guest interaction—ideal for boutique hotels.



### 3.3 Hotel Heritage, Bhaktapur

#### 3.3.1 Introduction

Hotel Heritage Bhaktapur is a Newar-Style boutique hotel influenced by the rich art and architecture of the ancient city of Bhaktapur. The hotel is a tasteful reproduction of Nepali architecture, a mélange of architectural heritage of Malla and captures the emotions and sentiments of the rich Newari heritage of Bhaktapur.

**Location:** Gapali Barahasthan -Bhaktapur

**Project Year:** 2009

**Total Area:** 3.5 ropanies

**Scale:** 28 rooms

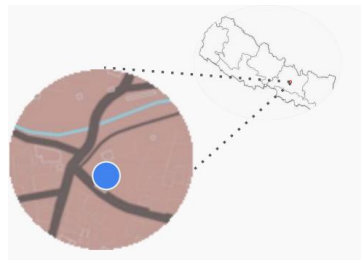


Figure 81 Site Location Map

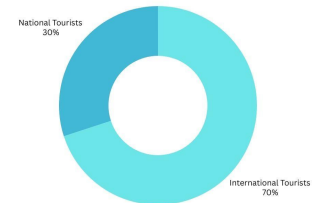


Figure 80 Target Group

**Site Context:**

East: Tourism market, Ram Devi complex

West: Bright star school

North: Mangal ghat, Hanumante River,  
Barahasthan temple,

South: Hotel Bhadgaon, NMB Bank  
Limited, Surya Binayak



Figure 82 Front Facade of Hotel  
Heritage

temple

**Concept:** Celebrate traditional Newari architecture and

culture while seamlessly integrating modern amenities

Majailly German, Chinese, French

#### 3.3.2 Architectural Features and Experience

Architecturally, Hotel Heritage is a resurrected interpretation of the Malla-era palatial form. It blends the structural techniques and ornamentation of Newari domestic architecture with the

spatial needs of a modern boutique hotel. The design employs symmetry, proportion, and hierarchy core tenets of classical architecture to organize its spaces.

The building massing is low-rise, in keeping with the skyline of Bhaktapur, and revolves around a central courtyard, reminiscent of traditional layouts. The use of tiered gabled roofs with Jhingati tiles, ornate wooden struts, and carved lintels and toranas above doorways imbues the building with symbolic and aesthetic richness. These are not simply design gestures but active carriers of meaning and memory within the Newari tradition. The front façade of the building features traditional wooden elements, including Tiki Jhya, Sa: Jhya, and Ga: Jhya. The Sa: Jhya and Ga: Jhya are characterized by their odd-numbered bays, comprising three and five openings respectively. The overall architectural style appears to be inspired by the Dyo Chen, as evidenced by the roof structure, which incorporates three pinnacles.

The building is topped with a sloped roof, reflecting the essence of traditional Newari architecture. A decorative brick cornice with intricate detailing is present on each floor, enhancing the aesthetic appeal.

**Climate:** The area experiences a mild climate with moderate temperatures.

**Topography:** The building is situated on flat terrain.

### 3.3.3 Spatial Planning and Functional Zoning:

The hotel is efficiently zoned into public, private, and service areas. The ground floor houses the main entrance lobby, Kutumba restaurant, conference/meeting rooms, and the central courtyard. These act as the social and operational cores of the hotel. The upper floors are allocated to guest accommodations, with 28 rooms offering various configurations including double, twin, and quad-bed layouts, all designed in a way that replicates the intimacy and hierarchy of traditional Newar homes.

At the rooftop level, guests enjoy a terrace lounge that opens to panoramic views of Bhaktapur Durbar Square and the surrounding valley. This space is more than a viewing platform and is an elevated cultural node, where the city's skyline becomes a backdrop to rest, reflection, and interaction.

Meanwhile, Back-of-House (BOH) functions, including kitchen, dishwashing, laundry, and

storage, are carefully placed in the basement, ensuring a clear separation between service

land guest circulation, a critical consideration  
in hospitality design.

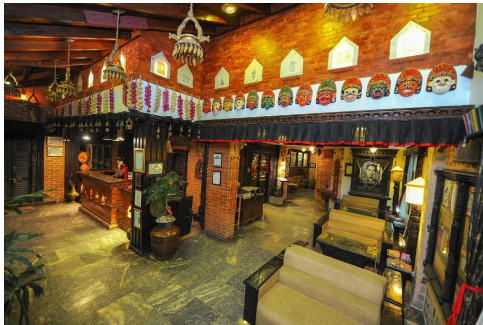
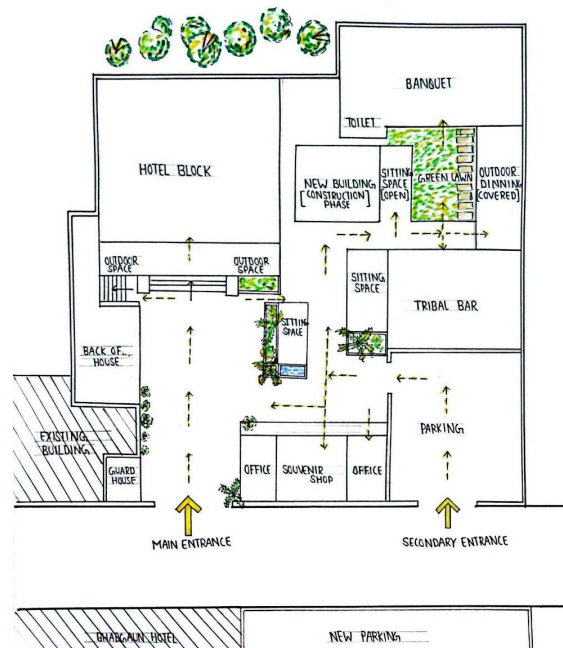


Figure 83 Reception Area



### 3.3.4 Spaces and Capacity

These are tentative datas provided by the staffs and area are just tentative.

Table 7 space and capacity

S. N	Space	Area	Capacity
1	Parking	250 sq.m	25-30
2	Bar		50
3	Banquet		120
4	Outdoor seating		80
5	Indoor restaurant		60-70
6	Souvenir shop	115 sq.m.	



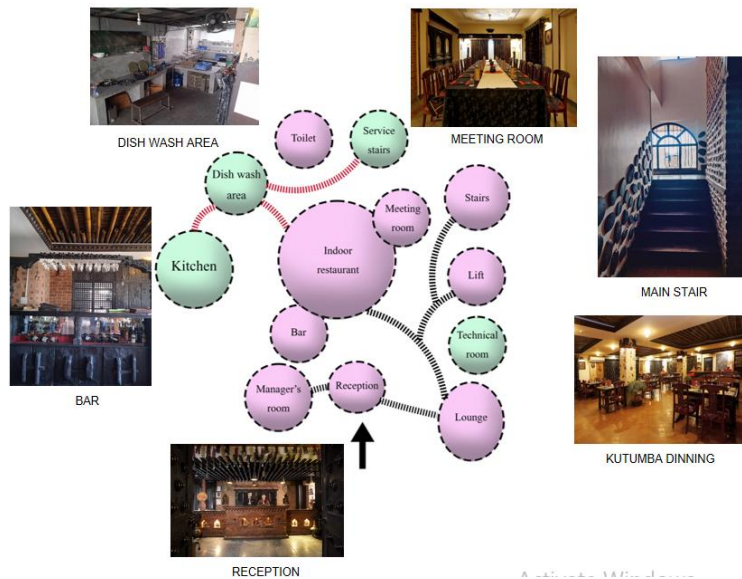


Figure 84 Zoning of Masterplan

### 3.3.5 Ground Floor Plan of Hotel

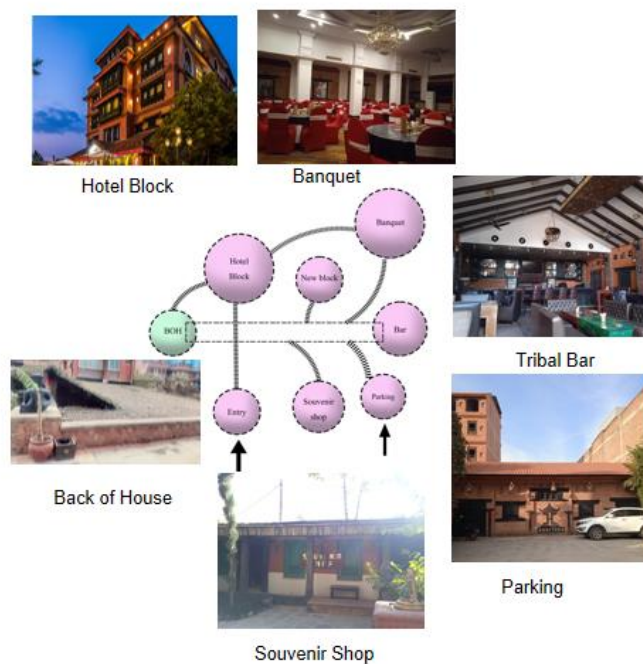


Figure 85 zoning of master plan

### 3.3.6 Material Palette and Construction Detailing

The materiality of Hotel Heritage is where it most vividly expresses its cultural roots. The building is constructed with Dachi Appa bricks, laid in traditional bonding patterns that enhance both texture and weather performance. Hand-carved timber windows (Tikijhya),

brass fittings, and lime plastered surfaces establish a tactile and visual identity that is both historical and sustainable.

This careful curation of materials serves dual purposes: it creates a highly authentic visual language, and it supports thermal and acoustic comfort through the natural properties of these materials. The courtyard plays a major role in microclimate regulation, providing cross ventilation and daylighting, while the sloped roofs allow for rapid water runoff during the monsoon season, reducing the risk of infiltration.

### **3.3.7 Interior Ambiance and Cultural Immersion**

Every room and corridor within the hotel tell a story. Interiors are not simply decorated—they are crafted. From the furnishings made by local artisans, to the use of traditional pottery, handwoven Dhaka fabrics, and regional artworks, the hotel creates a sensorial immersion into the Newari way of life.

The hotel doesn't stop at visual aesthetics. Acoustic comfort is enhanced with soft floor rugs and wooden ceilings, while the lighting is kept warm and indirect, replicating the dim, comforting tones of traditional Newar interiors. This integration of multisensory design ensures that every guest feels emotionally and physically connected to the space.

### **3.3.8 Sustainability and Passive Design Integration**

Sustainability is embedded not only in the materials but also in the passive design strategies employed throughout the hotel. The thick masonry walls provide insulation during hot summers and cool winters. Jali screens and latticed windows allow for ventilation without compromising privacy, while open courtyards channel breezes through the interior. Rainwater harvesting is incorporated via rooftop catchment systems, and natural daylight is maximized in common areas to reduce energy loads.

### **3.3.9 Circulation and Accessibility**

Guest circulation is smooth and uninterrupted, connecting the entrance to accommodations, dining, and rooftop spaces.

Service routes are concealed, ensuring that deliveries and housekeeping activities do not intersect with guest paths.

Vertical circulation is achieved through staircases that replicate traditional Newari layouts, ensuring rhythm, visibility, and safety.

The hotel also integrates universal design principles, ensuring access for differently-abled users through ramps, wide doors, and appropriate signage.

### 3.3.10 Programmatic Features and Guest Experience

Kutumba Dining Hall offers traditional Newari cuisine in a setting that reflects the grandeur of a Malla banquet space.

Tribal Bar provides a relaxed and culturally themed gathering space with subtle references to rural craftsmanship.

Souvenir shop supports local artisans by offering guests authentic crafts and mementos.

The meeting and banquet halls cater to both intimate cultural events and formal gatherings, promoting the hotel as a hub for both leisure and cultural exchange.

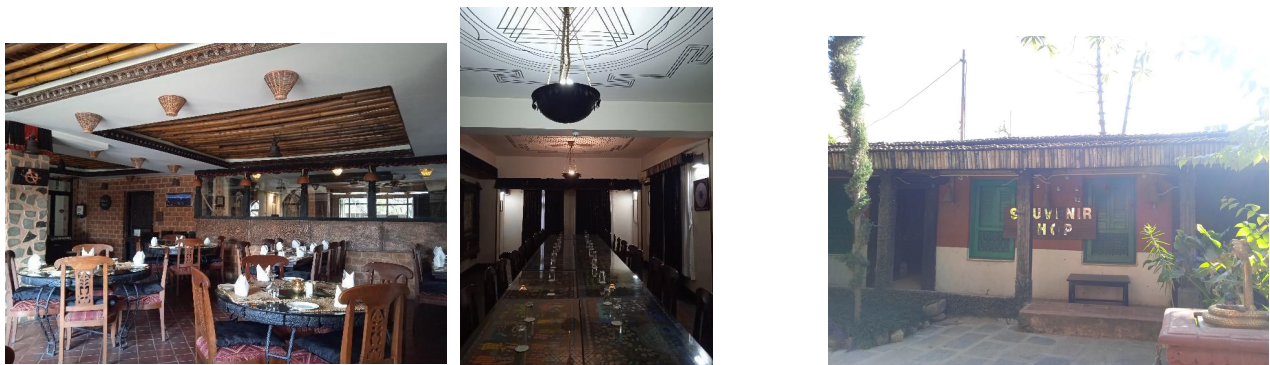


Figure 86 Photos of Programs

### 3.3.11 Rooms

There is a total of 28 number of rooms. The room typology is divided into:

**Double bed room:** These rooms are furnished with queen sized single bed.

**Quad Bed room:** They are spacious with a queen bed and a single bed making it ideal for families.

**Twin bed room:** They are available in either queen bed or twin bed arrangement.

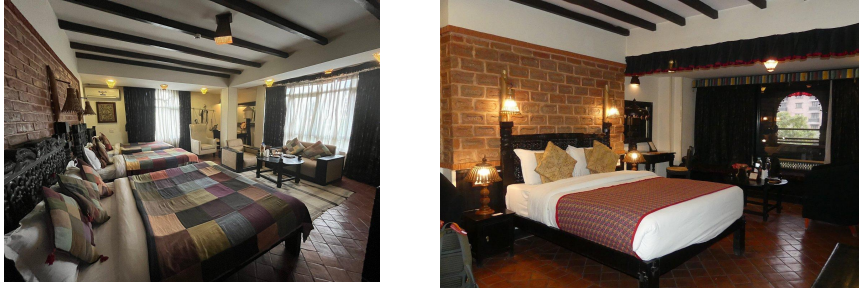


Figure 87 Interior of Rooms

### 3.3.12 Inferences

The location of the hotel is considered highly favorable by guests, given its close proximity to Bhaktapur Durbar Square and the Surya Binayak bus station. While the cultural accessibility of the Durbar Square area is appreciated, many guests have expressed a preference for staying slightly farther from the square due to the constant ringing of bells, which contributes to noise disturbances throughout the day.

The hotel features a prominent and ceremonious main entrance, emphasizing traditional scale and proportion. Additionally, it offers a separate vehicular entrance leading to the parking zone, facilitating convenient and organized arrival for guests.

The hotel is frequented primarily by international tourists, with a notable presence of German, Chinese, French, and Italian guests, reflecting its appeal as a culturally immersive boutique destination.

One of the drawbacks identified is the limited view from east-facing rooms, which is currently obstructed due to the ongoing construction of a neighboring building, affecting both daylight quality and external visual connection.

Thermal comfort within guest rooms is maintained through the installation of individual air conditioning units, allowing users to control heating and cooling based on seasonal preferences and personal comfort levels.

The internal planning ensures clear segregation between guest circulation and service circulation, promoting operational efficiency, privacy, and minimizing visual and acoustic disruptions from staff movement and service logistics.

### 3.4 International Case studies:

#### 3.4.1 Hotel Raas, Jodhpur India

RAAS Jodhpur is a luxury boutique hotel located in the heart of Jodhpur, India, seamlessly blending 18th-century heritage with contemporary design. Situated at the base of the majestic Mehrangarh Fort, the hotel offers guests a unique fusion of historical charm and modern luxury.

**Location:** Makrana Mohalla-Jodhpur

**Project Year:** 2011

**Total Area:** 1.5 acre [60,000s. ft]

**Scale:** 36 rooms

**Architectural Firm:** The Lotus Praxis Initiative

**Lead Architects:** Ambrish Arora, Sidhartha Talwar, and Ankur Choksi

**Concept:** “Heritage Modern” experience by integrating 18th-century Rajputana architecture with minimalist contemporary design

**Targeted Group:**

National tourists: 60-70%

International tourists: 30-40%

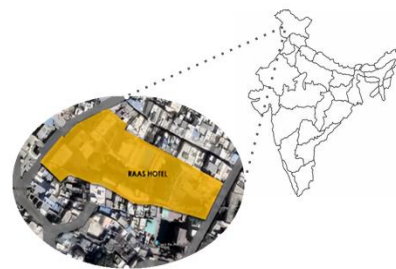


Figure 88 Site Location



Figure 89 Hotel Raas View

#### 3.4.2 Site Context and Cultural Significance

The site's cultural and urban context plays a crucial role in the hotel's architectural language. Nestled among historic Havelis, temples, and the narrow streets of Jodhpur's

old city, RAAS leverages the visual dominance of Mehrangarh Fort as a permanent backdrop to its spatial and experiential narrative. The hotel becomes a threshold between the city's rich past and its evolving tourism economy, offering both international and domestic visitors a sensory journey into Rajasthan's layered history.

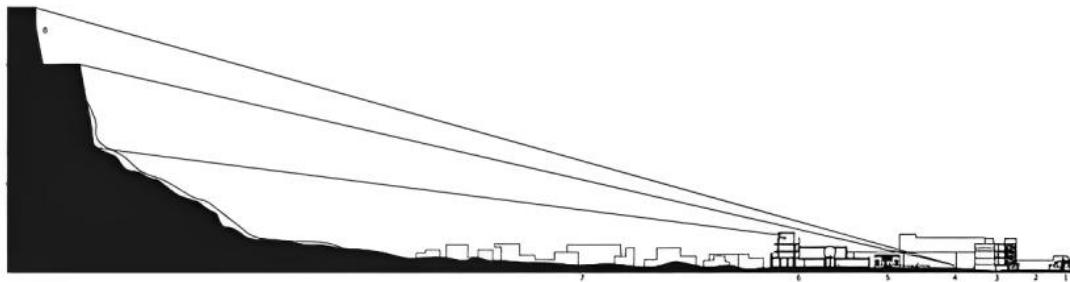


Figure 90 Profile Section with visual connection between fort and

### 3.4.3 Design Concept: “Heritage Modern”

The overarching concept of Hotel RAAS is defined as a “Heritage Modern” architectural approach, where new interventions coexist harmoniously with historic structures. The project involves the careful restoration of old buildings alongside the insertion of new, modern pavilions. This duality creates a dialogue between permanence and innovation, past and present. The newly added structures are deliberately restrained, minimalist, and built in locally sourced red sandstone, maintaining material continuity with the existing 18th-century fabric.

### 3.4.3 Spatial Planning and Zoning

The hotel is organized around central courtyards, staying true to traditional Rajasthani haveli planning, which prioritizes inward-facing, climatically responsive layouts. These courtyards serve as primary social and spatial nodes, connecting various hotel blocks guest accommodations, dining pavilions, the spa, and recreational spaces through shaded walkways and landscaped gardens. Key functional zones include:

Ground Floor: Reception, lounge areas, Darikhana and Baradari (dining spaces), and spa facilities.

Upper Floors: Guest rooms and suites with a blend of traditional decor and modern amenities.



Rooftop: Terrace lounge offering panoramic views of Mehrangarh Fort and the surrounding cityscape.

Basement: Back-of-house operations including kitchens, staff areas, and service circulation.



Figure 91 Masterplan zoning

#### 3.4.3.1 Circulation and Access Strategy

The hotel is accessed through two separate entry points, ensuring efficient segregation of movement:

The main guest entrance is located on the eastern side of the property, welcoming visitors through a ceremonial arrival sequence that emphasizes scale and landscape framing.

The service entry is located on the western side, dedicated to staff access and logistical operations. This separation maintains privacy, order, and operational efficiency, preventing overlap between front-of-house (FOH) and back-of-house (BOH) circulation.

#### 3.4.3.2 Masterplan Composition and Functional Zoning

The site is divided into a series of programmatically defined blocks, organized around courtyards, walkways, and sunken courts, in harmony with traditional haveli-style planning. Each block serves a specific purpose:

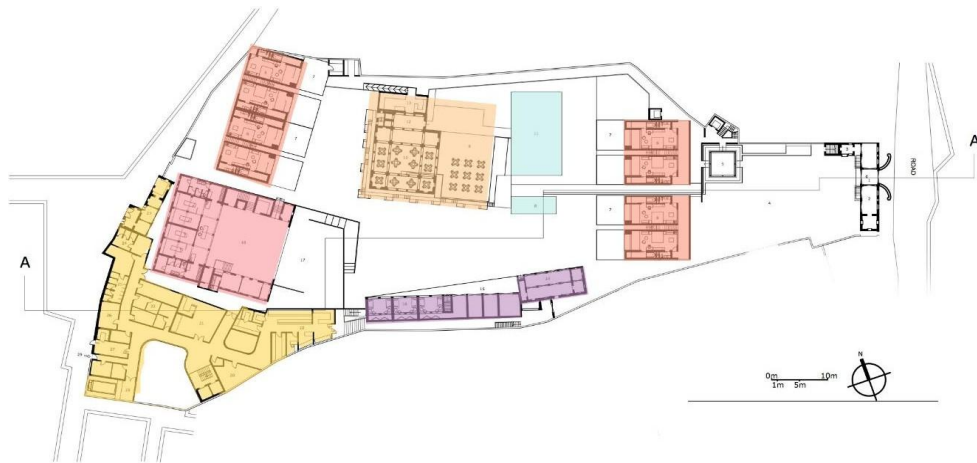


Figure 93 Zoning Layout

Entrance Block: Features the main arrival foyer, a reception office, and guest toilets, setting the tone for the heritage-modern experience. The design is minimal yet grand, preserving the historic character.

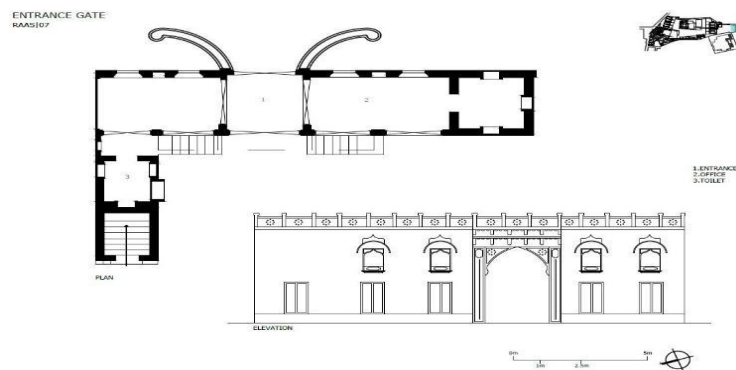


Figure 94 Plan and Elevation of entrance of hotel

Entry Pavilion: Acts as a transitional node, guiding guests from the entrance to the interior spaces, and framing initial views of the Mehrangarh Fort.

**Block A:** Accommodates a cluster of guest rooms arranged around a sunken courtyard, offering passive cooling, light infiltration, and a tranquil setting.



**Block B:** Similarly organized, this block also houses guest accommodations around a central sunken court, maintaining architectural symmetry and microclimatic comfort.

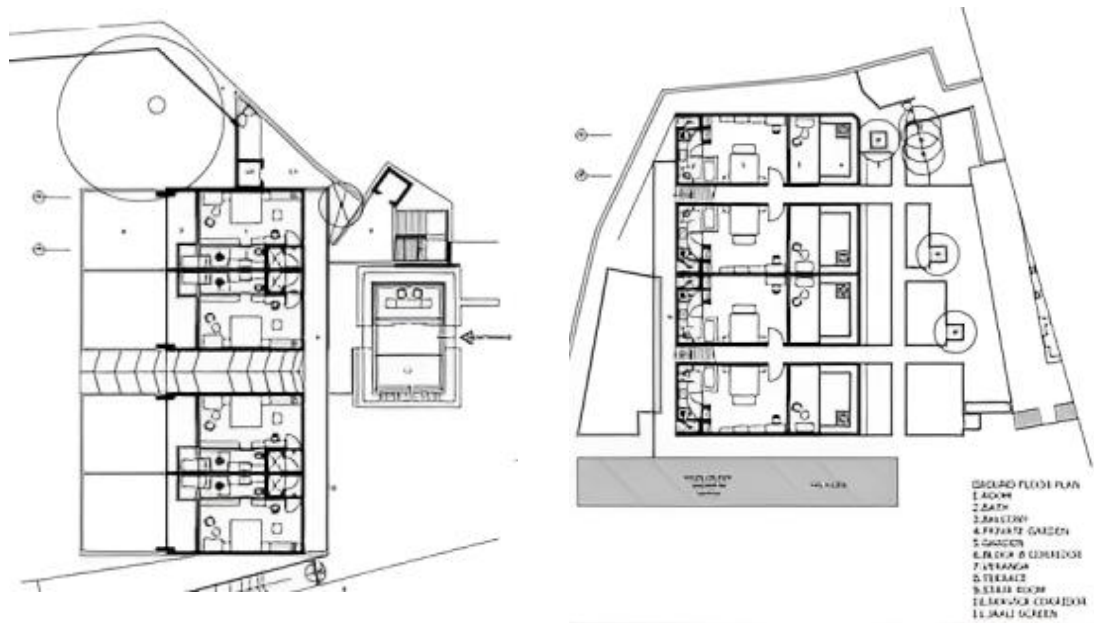


Figure 95 Plan of Block A and B

**Block C (Back-of-House Complex):** Dedicated entirely to service functions, this block includes:

Veranda, toilets, and staff lockers

Training room and administrative office

Staff cafeteria

Garbage disposal area

Loading and unloading bay

Food storage and maintenance facilities

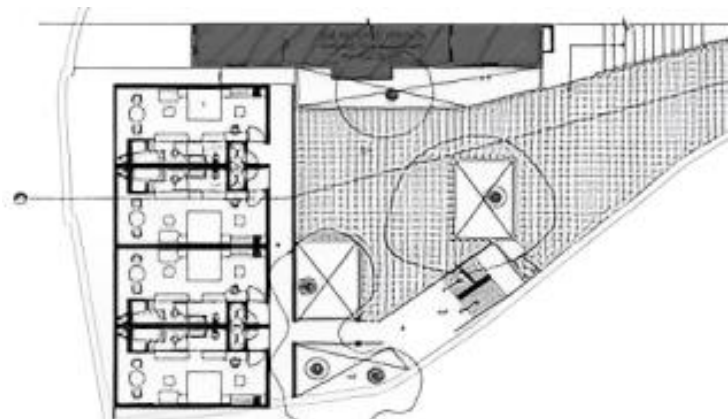


Figure 96 Plan of Block C

This block ensures all support functions are spatially consolidated and concealed from guest view, maintaining the aesthetic and experiential purity of the hotel's public spaces.

**Baradari Block:** Designed as a leisure and socializing hub, this block includes:

Deck seating areas

Cafeteria and bar

Kitchen facilities

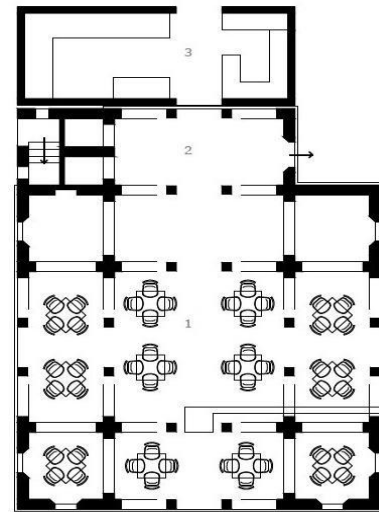


Figure 97 Plan and view of Cafeteria Block

Its open design promotes alfresco dining and interaction, capitalizing on the fort-facing vistas and climatic comfort.

**Darikhana Block:** Hosts more intimate and programmatic spaces, including:

The hotel manager's office

A souvenir shops

Alcove seating zones, providing shaded pockets for private relaxation.

**Haveli/Spa Block:** This area houses the spa and wellness center, offering Ayurvedic and traditional treatments in a serene architectural setting that reflects the historic haveli style.

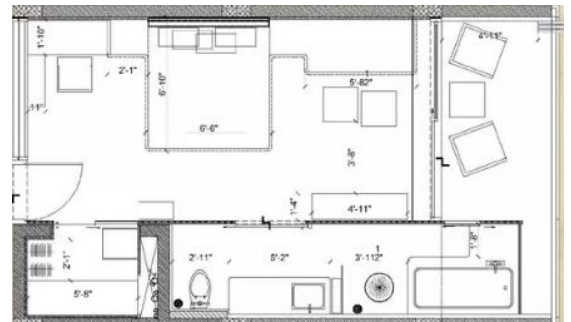
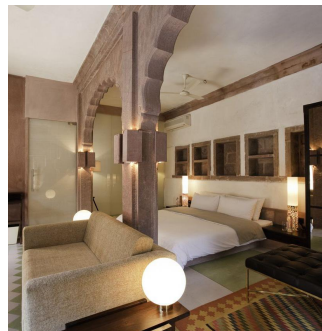
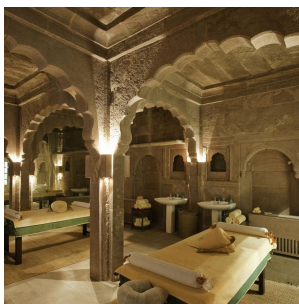


Figure 98 Plan and view of Spa Block

### **3.4.3.3 Architectural Features and Building Typology**

RAAS embraces a courtyard-centric building typology, which is not only climatically appropriate for the hot arid conditions of Jodhpur but also resonates with traditional Rajput domestic architecture. Key architectural features include:

Double-skin façades, with breathing stone jali (lattice) walls that provide passive cooling by creating an air buffer.

Thick sandstone walls which offer high thermal mass, absorbing heat during the day and releasing it at night.

High ceilings and deep-set arched openings, encouraging natural ventilation and reducing solar heat gain.

The spatial vocabulary is minimalist, with clean lines and restrained detailing, allowing the material texture and form to define the architectural language.

### **3.4.3.4 Material Palette and Sustainability Strategies**

The materials used in Hotel RAAS are drawn almost entirely from local sources, with a strong emphasis on sustainability. The dominant material Makrana red sandstone is not only a regional hallmark but also enhances thermal performance. The hotel incorporates a number of sustainable strategies:

Passive cooling through shaded courtyards, deep verandas, and jali screens.

Cross ventilation designed via operable windows and high openings.

Minimal mechanical dependency, reducing energy consumption and increasing user comfort.

Rainwater harvesting and wastewater treatment systems, supporting long-term environmental responsibility.

This material and environmental sensitivity elevates the hotel's performance and authenticity, making it an architectural benchmark in sustainable luxury.

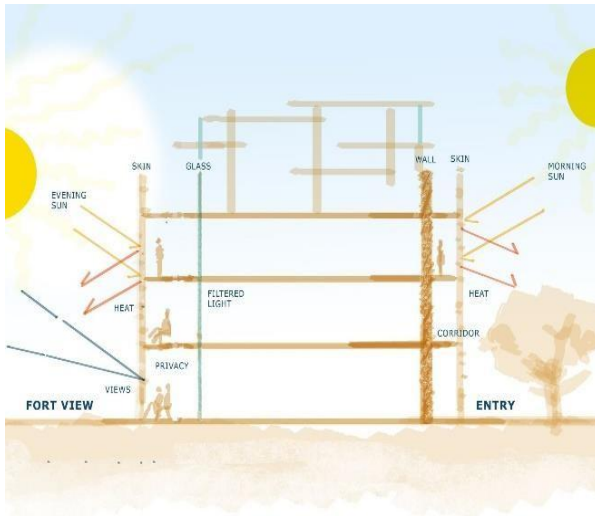


Figure 99 Section showing lattice wall blocking the sun

#### 3.4.3.5 Circulation and Connectivity

The hotel employs a clear hierarchy in circulation design:

Guest circulation is choreographed through open-air corridors, landscaped paths, and shaded verandas, ensuring smooth transitions and surprise visual reveals of the fort and courtyards.

Service circulation is tactfully separated, with BOH zones concealed within basement and rear wings.

Vertical circulation is provided through staircases and elevators, with separate access for guests and staff to maintain operational discretion.

#### 3.4.3.6 Types of Rooms

Luxury room: 481 sq. ft

Duplex room: 737 sq. ft

Garden rooms: 481 sq.ft

Heritage suite: 1157 sq. ft

Stepwell suite: 1250 sq. ft

### 3.4.3.7 Inferences

**Heritage-Modern Fusion:** Seamless integration of traditional havelis with contemporary architecture.

**Courtyard-Centric Planning:** Promotes passive cooling, daylighting, and cultural gathering.

**Clear Zoning:** Distinct separation of guest areas, services, and functions for operational efficiency.

**Local Material Use:** Emphasis on regional red sandstone and jali screens for authenticity and sustainability.

**Passive Design:** Utilizes natural ventilation, thermal mass, and shaded spaces to minimize energy use.

**Experiential Layout:** Framed views and spatial transitions enhance guest experience.

**Context-Sensitive Design:** Respectful integration with Jodhpur's historical and climatic context.

**Balance of Privacy & Community:** Offers both secluded guest spaces and vibrant social areas.

**Adaptive Vernacular Typologies:** Reuse of traditional elements (haveli, jali, court) in a modern hospitality setting.

### 3.5 Yellow Hotel, Lagos Portugal

The Yellow Hotel Meia Praia, located in Lagos, Algarve, Portugal, is a notable example of contemporary hotel architecture designed by Plan Associated Architects. This five-star hotel seamlessly integrates modern design with its natural surroundings, offering guests luxurious accommodations with stunning sea views.

**Location:** Meia Praia-Lagos, Portugal

**Project Year:** 2010

**Total Area:**2229828 s.m

**Scale:** 220 rooms

209 bedroom and 11 suites



Figure 100 Site Location

**Architectural Firm:** PLAN Associated Architects

**Concept:** Blend contemporary design with natural surroundings, ensuring unobstructed sea views for all rooms through a U-shaped layout

**Hotel Type:**5-star hotel

**Materials:** Wood and glass panels

**Targeted Group:** National tourists:60-65%

International tourists:35-40%



Figure 101 View of Yellow Hotel

#### 3.5.1 Design Concept and Architectural Vision

The primary design concept of The Yellow Hotel revolves around blending contemporary architecture with natural scenery, ensuring that every room has an unobstructed view of the ocean. The building's U-shaped layout creates a protected courtyard that opens toward the sea, embracing the site's coastal topography and enhancing orientation for sunlight, ventilation, and views. The design achieves a balance between luxury, spatial openness, and sustainability, appealing to both national and international tourists.



### 3.5.2 Site Planning and Layout

The hotel is designed in a horseshoe or U-shaped configuration, allowing all guest rooms to face outward toward the ocean while enclosing a central landscaped courtyard. This form not only maximizes ocean-facing exposure but also minimizes wind load and maintains privacy in internal spaces. The site layout is designed to harmonize with the gentle coastal slope, minimizing earthwork and ensuring a fluid transition between built and open areas.

The plan includes:

A spacious reception and lobby with expansive glazing for natural light and panoramic views.

Multiple dining spaces, both indoor and outdoor.

A central courtyard with swimming pools and landscaped gardens.

Rooftop terraces for events and dining.

A basement floor housing service functions and parking.



Figure 102 Site Plan of Yellow Hotel

### 3.5.3 Architectural Features and Aesthetics

The Yellow Hotel stands out for its clean geometric lines, minimalist forms, and material clarity. The hotel incorporates:

Extensive glass façades to enhance natural lighting and views.

Wooden and white-rendered surfaces that contrast the blue of the ocean and sky.

Large cantilevered balconies and shaded terraces for each room, offering private outdoor space.

Flat green roofs and pergolas that integrate the building into the landscape.

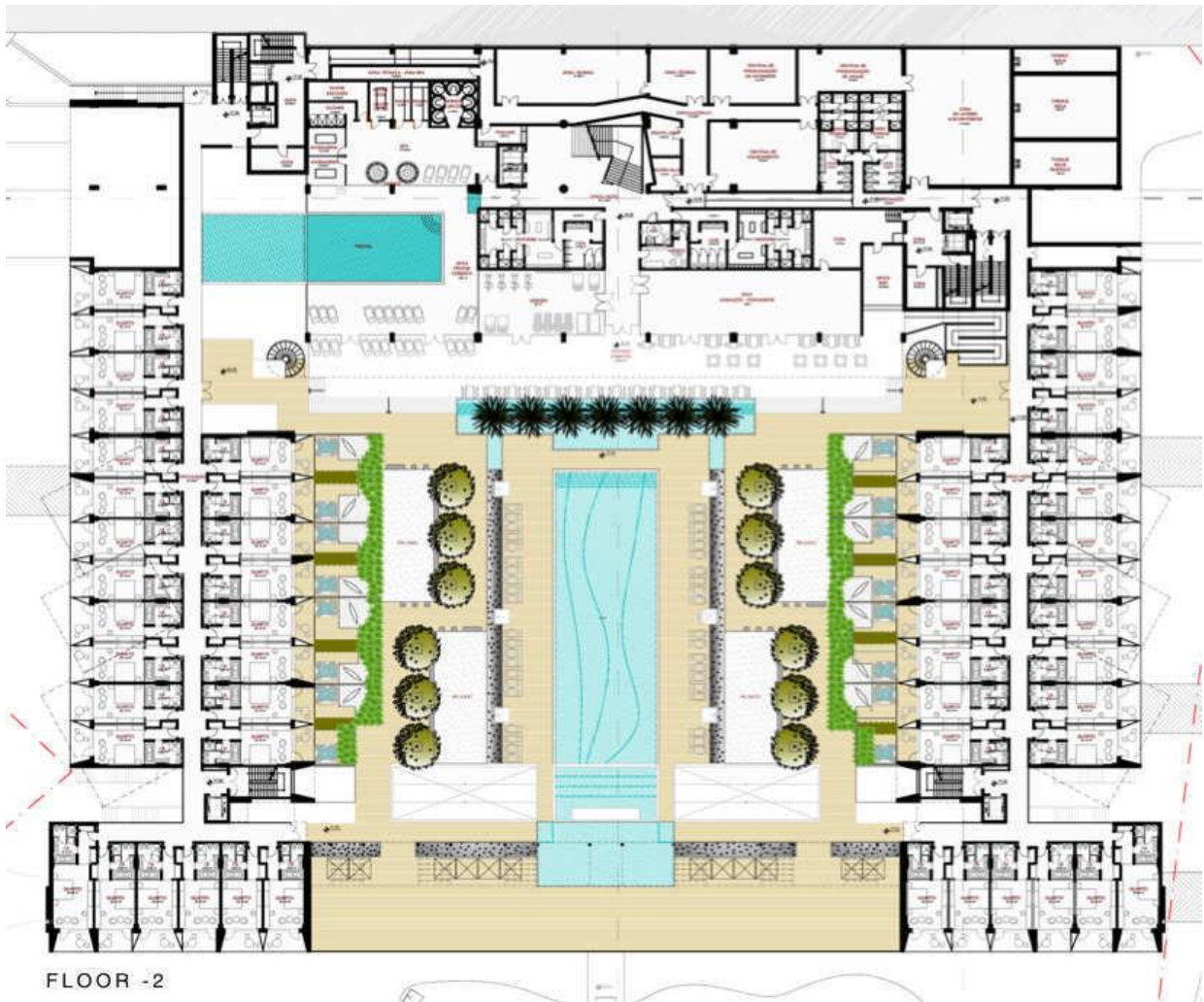


Figure 103 Masterplan with layout



### 3.5.4 Sustainability and Environmental Responsiveness

Cross ventilation is promoted through the U-shaped layout and wide openings. Overhangs and shaded balconies reduce solar gain and improve thermal comfort. Double-glazing and high-performance materials improve energy efficiency. Rooftop gardens and pergolas enhance microclimatic performance and reduce heat island effect. The hotel orientation and room layout ensure maximum natural lighting and minimal artificial energy use during the day.



Figure 104 Elevation of Hotel

### 3.5.5 Programmatic Features and Guest Amenities

The hotel provides a wide range of luxury amenities designed to promote comfort, relaxation, and exclusivity:

Two restaurants offering local and international cuisine.

Two bars located near the lounge and poolside areas.

Multiple swimming pools, both indoor and outdoor, designed with edge-less infinity features that visually merge with the sea.

Fitness and wellness areas, including a spa and indoor relaxation zones.

Conference facilities and multipurpose halls equipped with acoustic and lighting solutions for seminars and events.

Rooftop dining and lounge areas for special occasions and panoramic views.

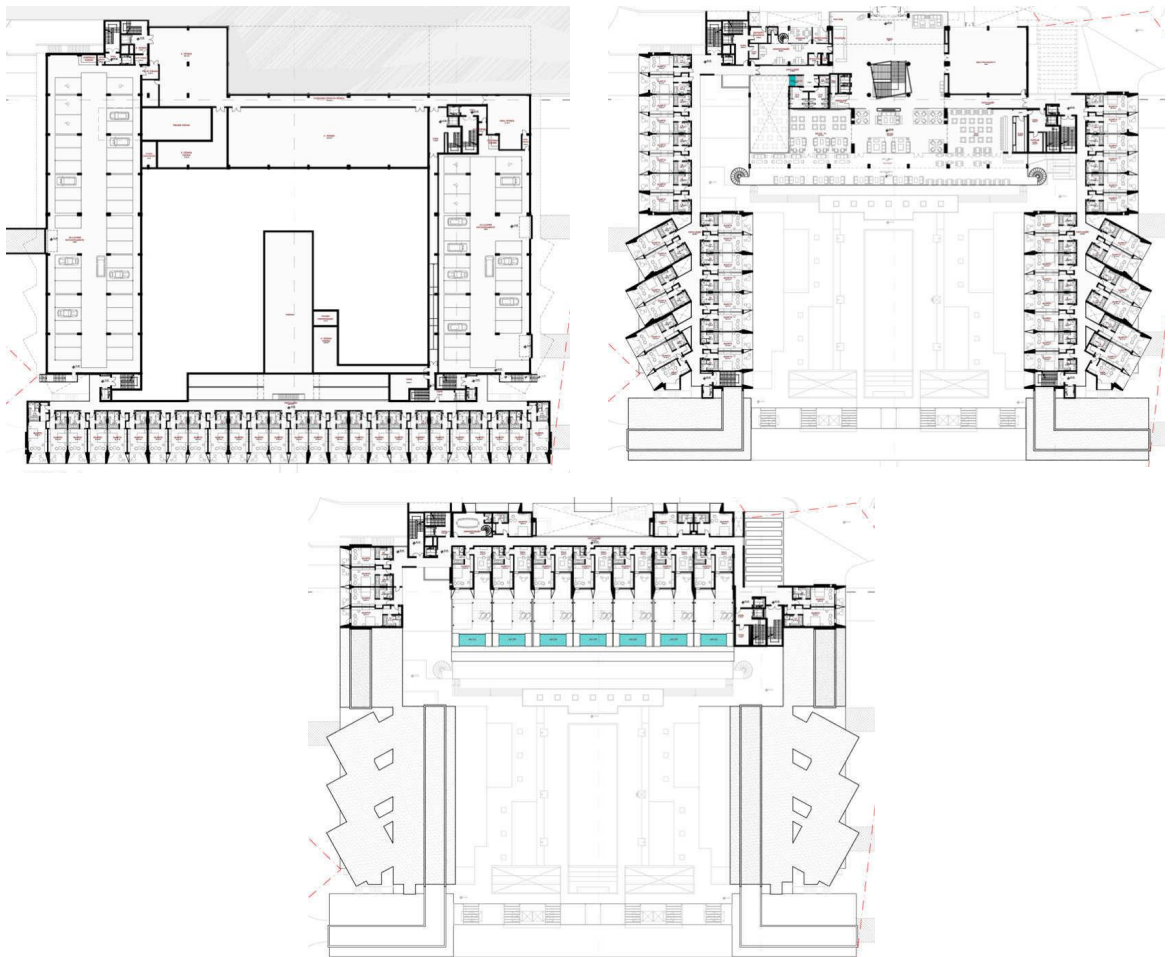


Figure 105 Floor Plans with layout

### 3.5.6 Circulation and Zoning

The circulation is cleanly structured and hierarchically planned:

Public zones, such as the lobby, restaurants, and pools, are located on the ground level for easy access and visual openness.

Private zones (guest rooms and suites) are distributed across upper floors with direct balcony access.

Service circulation is discretely managed through the basement and peripheral service corridors, avoiding disruption of guest experience.

Vertical circulation is managed through elevators and staircases positioned for accessibility and efficiency.

### 3.5.7 Inferences

Site-responsive planning is critical in coastal settings to balance views, wind, and sun exposure.

U-shaped layouts are highly effective in ensuring privacy, orientation, and central courtyard utilization.

Minimalist design can coexist with high luxury when material quality and spatial proportion are well considered.

Sustainability can be subtle through passive shading, orientation, and landscape integration, rather than overt "green" technologies.

Experiential design matters spatial flow, sea views, and light quality define guest experience as much as décor or luxury branding.

## CHAPTER 4:-SITE ANALYSIS

### 4.1 Introduction to Site

The site is located in Barahi, Bhaktapur, a culturally rich and historically significant area within the Kathmandu Valley. Geographically positioned at 27°40'06" N latitude and 85°25'26" E longitude, the site sits at an altitude of 1310 meters above sea level, offering a temperate climate ideal for both residential and hospitality developments. Spanning a total area of 15,042.15 square meters, the land features a contoured topography, which provides opportunities for terraced landscaping, stepped built forms, and scenic views across the valley. Currently, the land is classified under agricultural use, reflecting its rural setting and traditional character. The site enjoys convenient accessibility, located approximately 600 meters from the Araniko Highway, ensuring connectivity without compromising the tranquility of the natural environment. This setting offers the perfect balance between seclusion and accessibility, making it a promising location for a culturally rooted boutique hotel development.

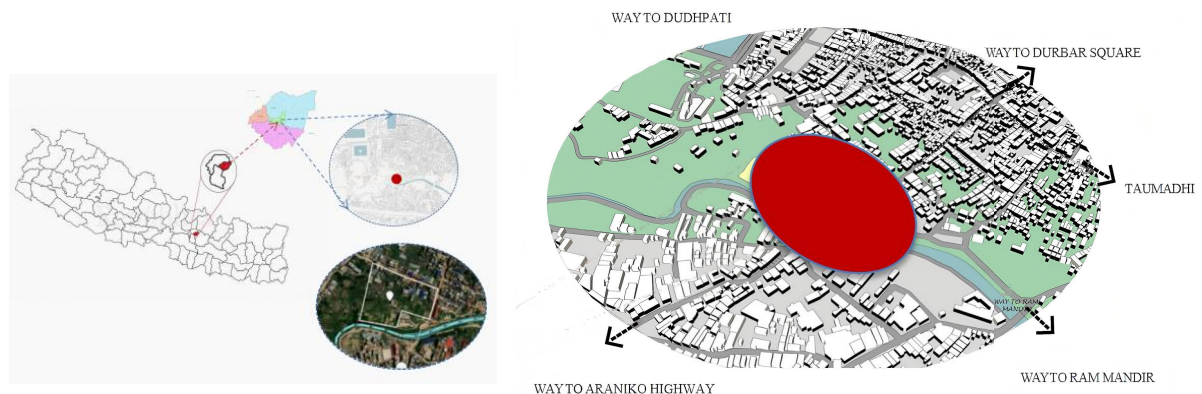


Figure 106 Location of the site and nearby area

#### 4.1.1 Physical Aspects of Site

The site experiences a moderate and pleasant climate throughout the year, typical of the mid-hill regions of Nepal. The maximum average temperature reaches approximately 25°C in June, while the minimum average temperature drops to around 4.6°C in January, reflecting a comfortable seasonal range suitable for both indoor and outdoor hospitality activities. Wind conditions remain generally mild, with the maximum average wind speed recorded at over 8 km/hr in April, and the lowest at around 4.9 km/h in August. These

climatic conditions support natural ventilation strategies and passive cooling, making the site favorable for sustainable architectural design. The site experiences a distinct monsoonal climate, with the heaviest rainfall occurring during the summer months. July records the maximum rainfall, averaging 519 mm over approximately 30.8 days, contributing to lush greenery and cooler temperatures during this period. In contrast, the driest month is December, with an average of only 8 mm of rainfall over 4 days, indicating a significantly dry winter season. Humidity levels also vary seasonally. The highest relative humidity is recorded during the monsoon, reaching up to 87% in July and August, which can influence thermal comfort and ventilation strategies. The lowest humidity level occurs in March, dropping to around 40%, creating a drier and more comfortable climate. These climatic variations are essential considerations in designing ventilation, material selection, and comfort strategies for the site's-built environment.

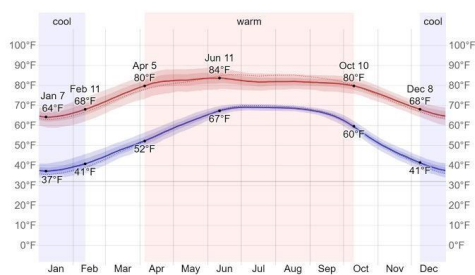


Figure 108 High and low temperature

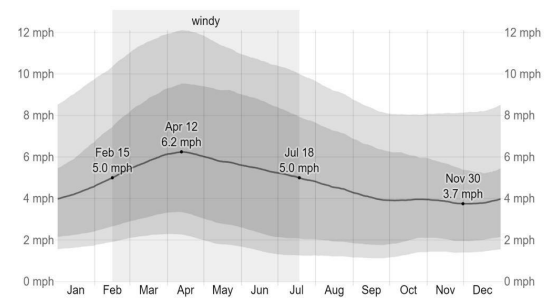


Figure 107 Chart of wind speed

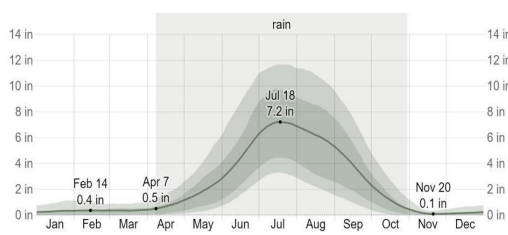


Figure 109 Chart of monthly rainfall



Figure 110 Chart of Humidity comfort level



## 4.2 Proximity to Attractions

One of the most compelling advantages of the proposed site is its exceptional proximity to Bhaktapur's key heritage attractions, making it an ideal location for a boutique hotel rooted in cultural tourism. Located within a 500–900-meter radius is several of the city's most iconic and historically rich destinations. Pottery Square, just 500 meters away, offers guests an immersive glimpse into traditional Newar craftsmanship. Similarly, Taumadhi Square and Bhajya Pukhu, both around 750 meters from the site, present vibrant communal spaces anchored by architectural landmarks like the Nyatapola Temple. The UNESCO-listed Bhaktapur Durbar Square lies merely 800 meters away, providing effortless access to a dense cluster of temples, palaces, and courtyards that encapsulate centuries of Malla-era urbanism. Additionally, the tranquil Siddhapokhari and Napukhu ponds are within comfortable walking distance, offering serene retreats that contrast the busier urban fabric. This close proximity to heritage and public spaces not only enhances the experiential quality of the hotel but also allows for integrated programming such as walking tours, cultural workshops, and seasonal festivals that can seamlessly connect hotel guests with the living traditions of Bhaktapur.

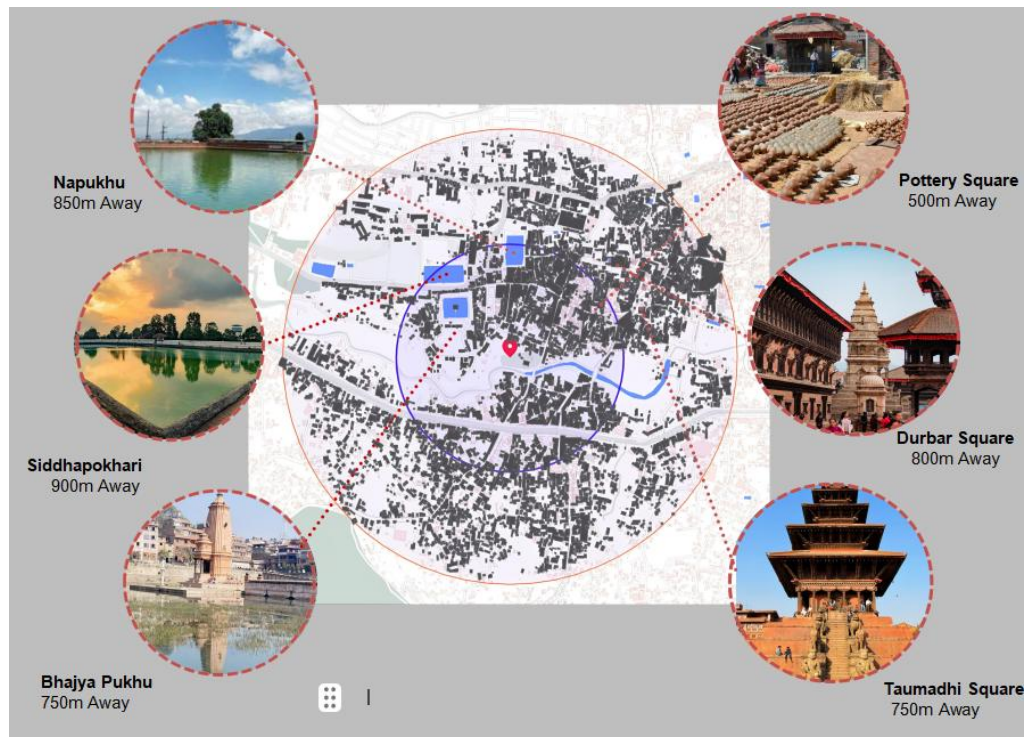


Figure 111 Location of landmarks with respect to site

### 4.3 Accessibility of site

The site enjoys strategic accessibility that balances connectivity with seclusion—an essential quality for a boutique hotel aiming to offer both convenience and tranquility. Located just 600 meters from the Araniko Highway, a major arterial route linking Bhaktapur to Kathmandu and other key destinations, the site is easily reachable by private and public transportation. Multiple secondary and tertiary roads further enhance access from various directions, while a 9-meter-wide access road from the east provides a direct and unobstructed approach to the property.

In terms of public transit, the site is well-connected to several transportation nodes

Bhaktapur Minibus Park (700m)

Suryabinayak Bus Stop (610m)

Siddhapokhari Bus Stop (750m)

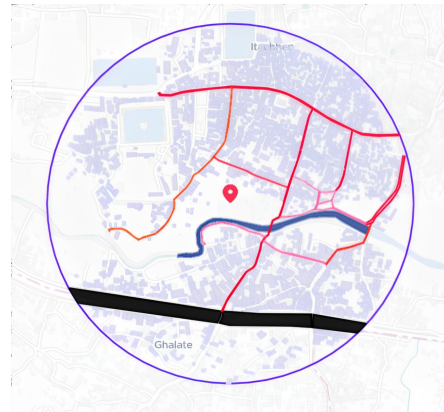


Figure 112 Site Accessibility

ensuring ease of arrival for both domestic and international travelers. The proximity to these transit points not only facilitates efficient movement of guests and services but also supports walkability within the surrounding urban fabric. This layered access network positions the site advantageously for hospitality development, enabling fluid connectivity without compromising the serene atmosphere essential for a cultural and experiential hub.

### 4.4 Figure Ground

The figure-ground relationship of the site highlights a unique transition between densely built traditional settlements and open agricultural land. Positioned on the edge of Bhaktapur's historic core, the site benefits from a balanced urban grain dense enough to foster strong cultural context, yet open enough to allow for spatial flexibility in design. The surrounding built environment features traditional Newar architecture with compact massing and narrow lanes, creating a rich visual texture and sense of place. This contrast between solid and void enhances the site's potential as a cultural interface, where modern architecture can respectfully engage with historical patterns. The figure-ground



composition thus supports a design approach that blends harmoniously with its context while introducing new functions that promote experiential and community-focused hospitality.

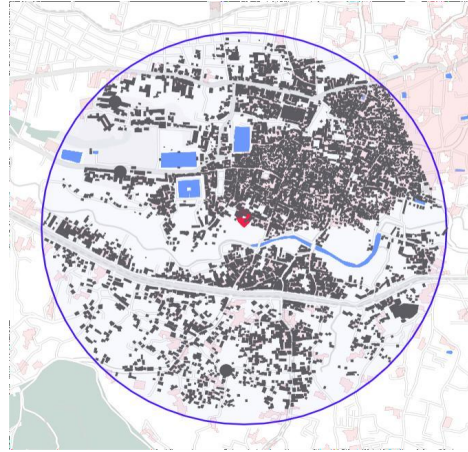
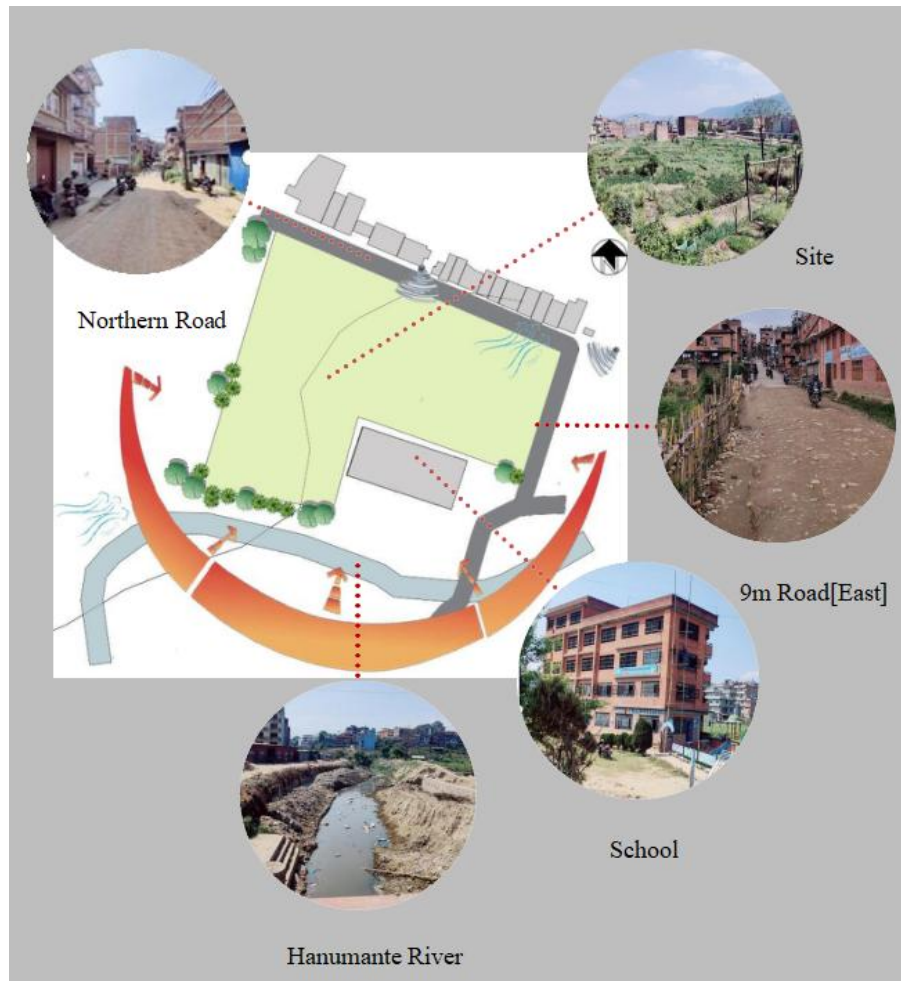


Figure 113 Figure Ground

#### 4.5 Immediate Surrounding

The immediate surroundings of the site offer a dynamic mix of cultural, residential, and natural elements that enrich its architectural potential. Bounded by a 9-meter-wide access road to the east, the site is easily accessible while still maintaining a degree of privacy. It sits near the Hanumante River, which introduces both environmental challenges and opportunities for riverfront activation. The neighboring context includes traditional Newar homes, schools, and religious landmarks, reflecting a strong sense of community and cultural continuity. This blend of heritage, daily life, and landscape forms a vibrant backdrop, positioning the site as a promising location for a boutique hotel that seeks to engage meaningfully with its local setting.



#### 4.6 Architectural Style and Features

Structures in the vicinity typically feature exposed brick façades laid in intricate patterns, complemented by ornately carved timber windows and doors particularly the iconic bay windows and san jhya. Roofs are generally pitched and clad with traditional terracotta tiles, with deep overhangs supported by finely crafted wooden struts depicting religious motifs. Buildings are predominantly low-rise, ranging from two to three stories, and organized in dense, clustered formations that create narrow alleys, intimate courtyards, and communal open spaces. Architectural elements such as pati, falcha, sattal, and hiti are integrated into the urban fabric, serving both social and functional roles in daily life. The surrounding built environment is not only aesthetically cohesive but also responds to the local climate and communal lifestyle, emphasizing human scale and cultural symbolism.

#### 4.7 Zoning of Surrounding

The site is strategically located at the intersection of agricultural, residential, commercial, and heritage zones, creating a balanced transition between Bhaktapur's historic core and its expanding urban edge. This unique zoning context offers both serenity and accessibility, making it ideal for boutique hotel that blends cultural immersion with modern comfort. The location allows for seamless integration into the city's fabric while maintaining a strong connection to its traditional and natural surroundings.

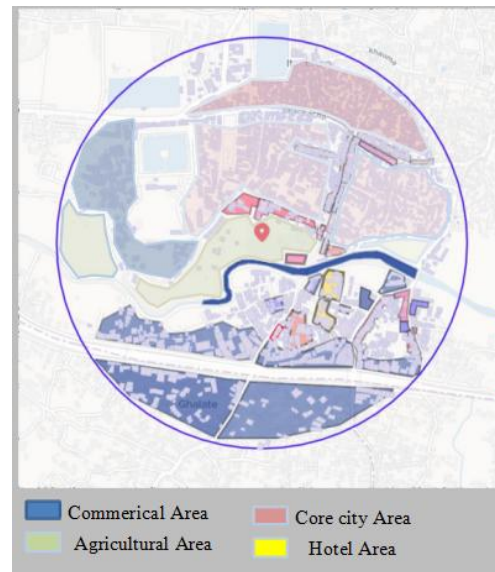


Figure 115 Zoning of Surrounding

#### 4.8 Detailed Measured Map of Site

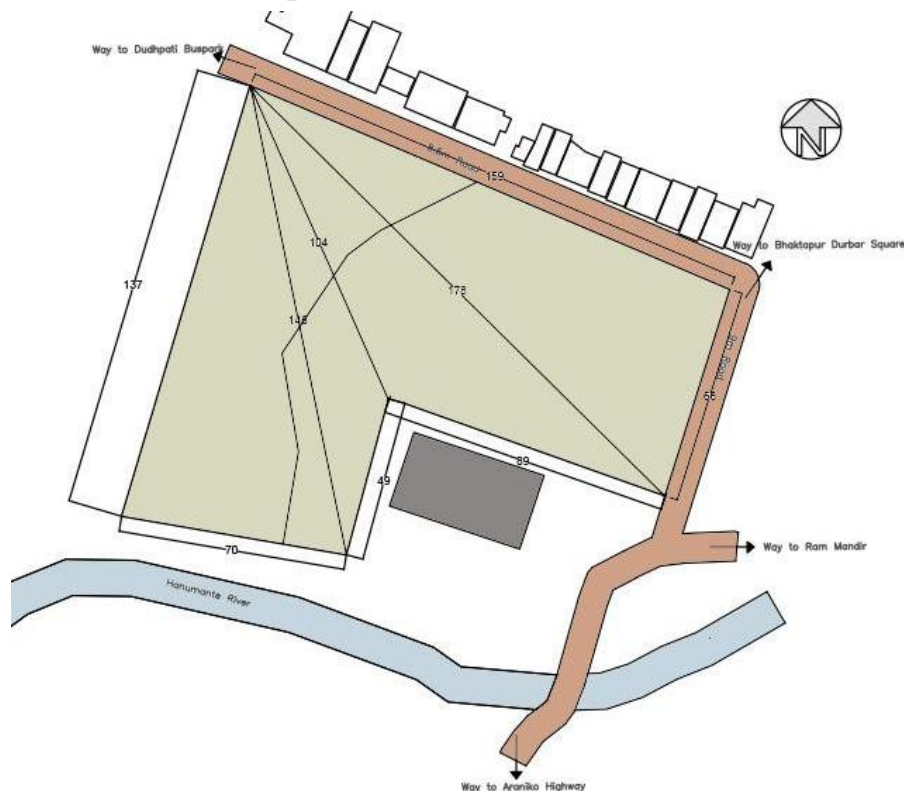


Figure 116 Site plan with measurements

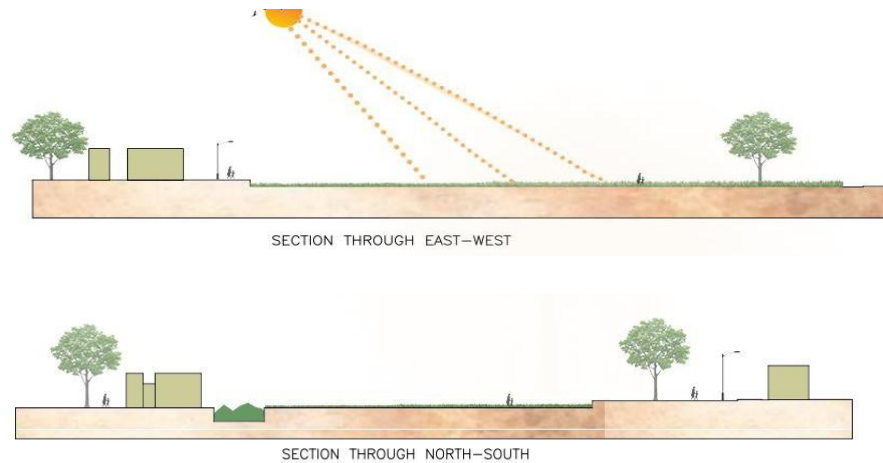


Figure 117 Site Sections

#### 4.9 Sociocultural Aspects

The site is embedded within a strong Newar community characterized by deep-rooted cultural and social bonds. Daily life revolves around traditional caste-based occupations such as agriculture, pottery, wood carving, and tourism-related crafts. The settlement pattern features clustered housing with shared courtyards, fostering community interaction. Public spaces like dabalis, patis, falchas, and sattals serve as key social and resting areas. Rich cultural practices are evident through active religious life centered around Hindu and Buddhist temples, daily rituals, and vibrant festivals like Bisket Jatra, Gai Jatra, and Indra Jatra. The area is renowned for its architectural heritage, including intricately carved brick buildings and Newari windows, and it nurtures traditional music and dance forms like Dhime Baja and Lakhe Naach, supported by local schools and cultural institutions.

#### 4.10 Current scenario of site







Figure 118 Current condition of site

## 4.11 SWOT Analysis

### 4.11.1 Strength

#### 1. Existing Infrastructure and Connectivity [Araniko Highway]

The site is just 600m from Araniko Highway, offering strong vehicular connectivity. A 9-meter-wide road to the north ensures smooth access for tourists, logistics, and services, making it ideal for hotel development.

#### 2. Near Heritage Tourist Destinations

Located close to Bhaktapur Durbar Square, Taumadhi Square, and other heritage sites, the area attracts tourists seeking authentic Newari culture, architecture, and festivals like Bisket Jatra enhancing the potential for a culturally themed hotel.

#### 3. Site Assets Supporting Strategic Urban Positioning

The site lies between Bhaktapur's heritage core and commercial zones, with the Hanumante River to the south and traditional settlements around. This gives the hotel an edge for offering both scenic views and cultural immersion.

### 4.11.2 Weakness

#### 1.Limited Expandability and Density Challenges

The site lies within a dense, traditional urban setting where surrounding structures and narrow plot boundaries restrict physical expansion. The compact fabric of Bhaktapur limits horizontal growth, while heritage regulations often restrict building height and massing. These conditions make large-scale development difficult and require smart, space-efficient design solutions that respect the historical context and cultural integrity of the area.

### 4.11.3 Opportunities

#### 1. Contextual Modernization

The site offers an opportunity to introduce modern architectural solutions that respect and reflect Bhaktapur's rich Newari heritage. By integrating traditional materials, forms, and spatial principles with contemporary functionality, the design can cater to modern tourism needs while preserving cultural authenticity.

#### 2.Integration of Hanumante Riverfront

The Hanumante River along the southern edge of the site can be transformed into a serene attraction through riverfront landscaping, outdoor seating, or cultural promenade spaces. This enhances the visual appeal of the hotel, promotes a tranquil ambiance, and creates unique experiential value for visitors.

### 4.11.4 Threats

#### 1.Seasonal Flooding

Being adjacent to the Hanumante River, the site is at risk of seasonal flooding, especially during the monsoon. This poses potential threats to the safety, structural integrity, and operational continuity of the hotel, requiring careful site planning, elevated plinth design, and proper drainage systems.

#### 2.Market Competition with Existing Heritage Hotels

Bhaktapur already hosts several well-established heritage hotels that have built strong reputations and customer bases. Entering this market requires offering a unique value proposition such as enhanced cultural immersion, riverfront experience, or modern comforts to stand out amid stiff competition.

#### 4.12 Bye-Laws

Setback from river: 20m from river edge

Ground coverage: 40%

Setback: 3m from all sides

Parking: 20% of the built-up area

Basement: Basement or semibasement can be added

Facade: Should have exposed brick facade.

Ramp: Ramp required of slope not more than 1:10.

#### 4.13 Site Justification

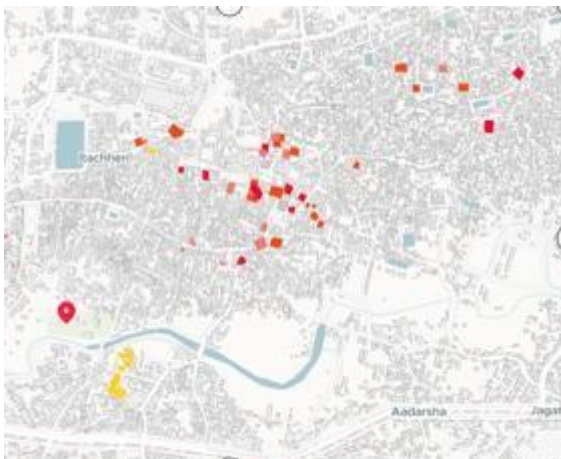


Figure 120 Thematic Map showing accommodation in Bhaktapur

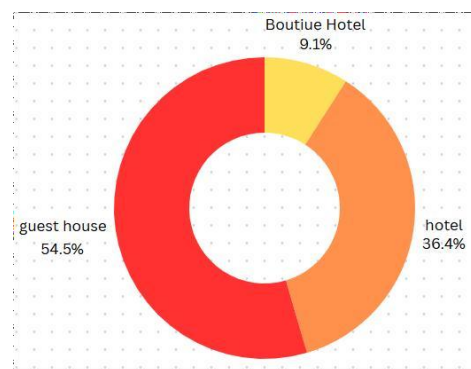


Figure 119 Chart showing accommodation and its capacity

#### Strategic Location Balancing Accessibility

The site's position between the old city core and the commercial area offers excellent accessibility via the 9-meter road and proximity to the Araniko Highway. It balances convenience for visitors while maintaining a sense of cultural immersion.

#### Tranquil Environment Away from the Crowded Core

Unlike the congested heritage core, this site offers a quieter atmosphere with fewer



disturbances ideal for a peaceful and restful hotel environment that still remains within walking distance of major tourist attractions.

### **Increasing Demand for Experiential Tourism**

There is a growing global and national trend toward cultural and immersive travel experiences. The site's location and context provide the perfect canvas to develop a hotel that offers hands-on cultural engagement, traditional Newari hospitality, and local interaction, catering to this tourism trend.

### **Well, Connected Between Commercial Area and Old City Core**

Sitting at the junction of Bhaktapur's traditional core and emerging commercial zones, the site enables a dual advantage, easy access to both business and cultural hubs, appealing to a wider range of guests from leisure to business travelers.

### **Addressing Critical Tourism Gap and Strengthening as a Multi-Day Destination**

Bhaktapur often attracts day-trippers, leading to a tourism gap in overnight stays. A well-designed hotel on this site can support the city's transition into a multi-day destination by providing comfortable accommodations with cultural value, encouraging longer stays and deeper visitor engagement.

## CHAPTER 5 PROGRAM FORMULATION

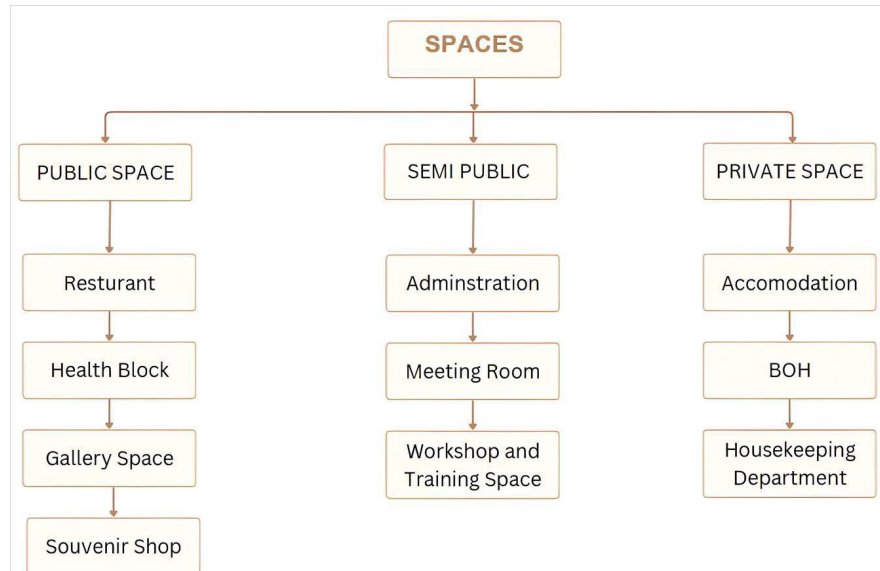


Figure 121 Space planning

### 5.1 Hotel Block

Table 8 Hotel Block

PROGRAM	CAPACITY	TOTAL AREA	AREA PER PERSON (sq.m)
Lobby Lounge	50 guests	50	2.0 - 2.5
Front Desk	4 staff	26	6.5
Manager's Room	1 person	36	15.0
Lauggage Room		36 - 40	
Director Room	1 person	43	15.0
Meeting Room	15 - 20 guests	60	1.5 - 2.0
Conference Room	64 guests	160	1.5 - 2.0
Store Room		45.18	
Story Telling Room	30 guests	58	2.0 - 2.4
Heritage Kitchen	20 guests	116	8 - 12
Electrical Room		10	5 - 7
Sick Room	1 per room	24	8 - 12
<b>Accommodation</b>			
Deluxe Room	2 per room	32 rooms	15.0 per room
Deluxe Twin Room	2 per room	3 rooms	20.0 per room
Suite Room	2 per room	4 rooms	20.0 per room
Presidential Suite	3 per room	1 room	18.0 per room
Deluxe differently abled	2 per room	4 rooms	
Deluxe Connecting Room	2 per room	4 rooms	
<b>Circulation</b>			
Corridors	1.5m width	350	1.5 per linear m
Stairs	2 stairs, 1.2m wide each	150	1.2 per linear m
Elevators	2 lifts (6-person capacity each)	70	1.5 per person
Emergency Exits	2 exits, 1.2m wide each	100	1.2 per linear m

## 5.2 Wellness Block

Table 9 Wellness Block

Program	Capacity	Total Area (sq.m)	Area per Person (sq.m)
Gym	20 users	118	4.0 -6.0
Sauna	4-6 users	150	2.5 - 3.5
Spa	4-6 users	150	2.5 - 3.5
Massage Area	2 staff	15-20	8
Reception + waiting	20 users	30	2.5 - 3
Storage Room	-	50	-
Yoga and Meditaion	15 users	60	2.5 - 3.5

## 5.2 Workshop Block

Table 10 Workshop Block

Program	Capacity	Total Tentative Area (sq.m)	Area per Person (sq.m)
Pottery Workshop	15-20 users	195	10.0
Handicraft Workshop	15 -20users	195	10.0
Souvenir Shop	2 num.	45 each	-
Training Rooms	15 users	60	10.0
Store Room		45-50	-

## 5.3 Gallery Block

Table 11 Gallerv Block

Program	Capacity	Total Area (sq.m)	Area per Person (sq.m)
Gallery	50 guests	200	4.0
Exhibition Spaces	50 guests	200	4.0

## 5.4 Staff Accommodation Block

Table 12 Staff Accommodation Block

Program	Capacity	Total Area (sq.m)	Area per Person (sq.m)
Director Room	1	15	15 - 20
Manager Room	1	15	15 - 20
Changing + Locker	-	21	3 - 5
Cafeteria	12 users	24	1.2 - 1.5
Laundry	-	48	-
Meeting Room	14 users	30	1.5 -2.0
Store Room	-	15	-
Dinning + Kitchen	25	60+34	1.8 - 2.5
Staff Rooms	18	134	10-15 s.m per person
Deluxe Room	2	30.97	25-30

## 5.4 Restaurant Block

Table 13 Restaurant Block

Program	Capacity	Total Tentative Area (sq.m)	Area per Person (sq.m)
Buffet Dinning Hall	75 guests	180	2 - 2.4
Kitchen Area		155	1.8 - 2
Fine dine Hall	80 guests	240	2 - 3
Kitchen Area		92	1.8 -2
Bar	50-60 guests	150	1.8 - 2
Storage & Support Spaces		40	-

## 5.5 Information Block

Table 14 Information Block

Program	Capacity	Total Area (sq.m)	Area per Person (sq.m)
Reception	4-5 staffs	36.26	1.8 - 2.0
Souviner Shop	2 Numbers	85	1.5 - 1.8
Waiting Area + Pantry	5-8 guests	33.12	1.8 - 2.0

## 5.6 Landscape Elements

Table 15 Landscape Elements

Program	Capacity	Total Tentative Area (sq.m)	Area per Person (sq.m)
Open-Air Amphitheater	200 guests	500	2.5
Traditional Newari Elements	-	800	-
Pati	20 users	100	5.0
Hiti (Waterspout)	-	80	-
Dabali	50 users	150	3.0
Pond	-	300	-
Jharu	-	50	-
Chautara	10 users	80	8.0
Falcha	15 users	100	6.6
Scenic View Spot	-	200	-

## 5.6 Parking

Table 16 Parking

Program	Capacity	Total Area (sq.m)	Area per Person (sq.m)
Parking	20 cars, 24 bikes	743.55	24 per car, 6 per bike

## 5.7 Tentative built-up Calculation

Table 17 Tentative Built Up Calculation

Category	Area (sq.m)
Hotel Block	2200
Health Block	328
Workshop Block	430
Gallery Block	300
Restaurant Block	790
Landscapes & Outdoor Spaces	2360
Parking Facilities	745
Total Built-up Area	7153
Circulation (25%)	1788
<b>Grand Total Area Required</b>	<b>8941</b>

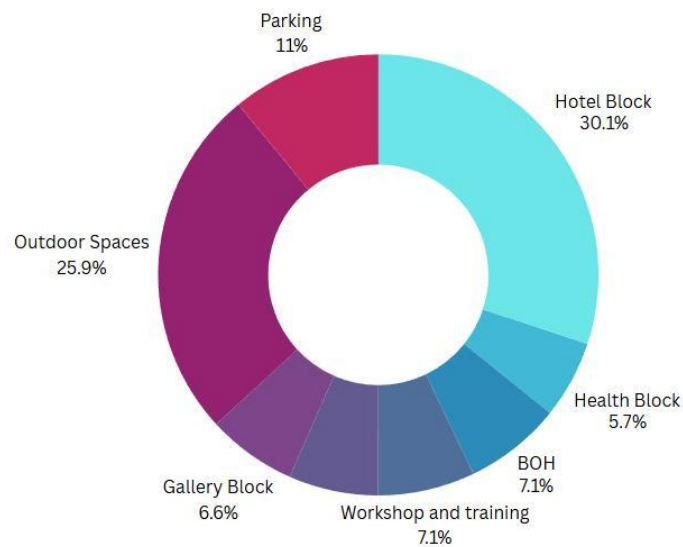
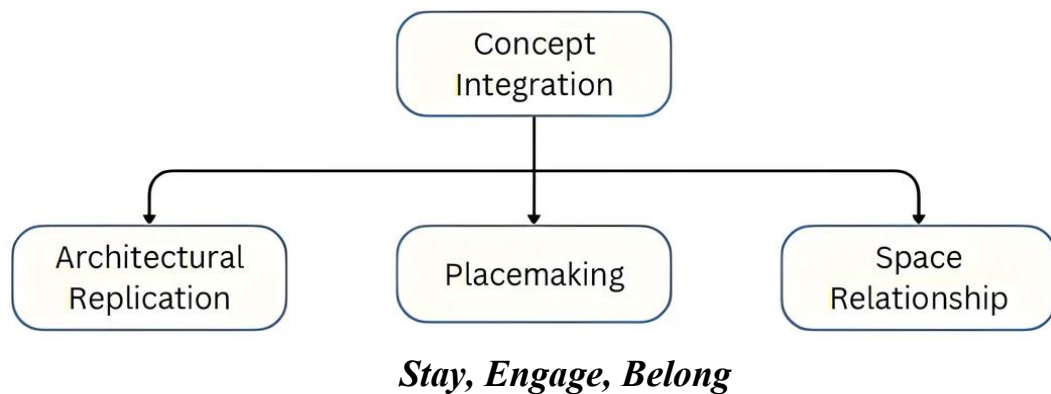


Figure 122 Chart showing tentative area calculation

## CHAPTER 5 CONCEPT DEVELOPMENT



### MEMORY IN MOTION: WHERE HERITAGE WALKS WITH YOU

Dignity in the “Memory in Motion” concept represents the quiet strength and cultural pride embedded in architecture that respects the rhythm of tradition. It is not about grandeur or visual dominance, but about creating spaces that speak with humility, depth, and cultural authenticity. Here, architecture becomes a living vessel, a medium through which ancestral memory is honored, experienced, and carried forward.



Figure 123 Concept



**Architectural replication of urban fabric:** This project reinterprets Bhaktapur's traditional urban fabric courtyards, gallis, patis, dabalis, and communal squares into a contemporary cultural center. Inspired by the layered experiences of Bhaktapur's historic squares, the design guides users from curiosity to cultural immersion. Blending heritage with modern functionality, seismic resilience, and sustainable practices, the center becomes a living museum where tradition and modernity coexist, and visitors engage as both observers and participants in the city's enduring story.

**Placemaking:** Inspired by Bhaktapur's living heritage, the design uses traditional spatial elements to foster interaction between locals and visitors. It creates a people to place bond, turning the site into an immersive cultural experience where users don't just stay but truly belong.

**Space Relationship:** Newari architecture is defined by a layered spatial hierarchy from private courtyards to public squares that naturally fosters communal living and interaction. Elements like patis, gallis, and dabalis serve as social connectors, weaving a strong sense of community, continuity, and cultural connection. It's not just space but it's a living structure for shared life and tradition.

### **Hierarchy - Interaction - Belonging**



Figure 124 Alleys of Bhaktapur



Figure 125 Interconnected built environment

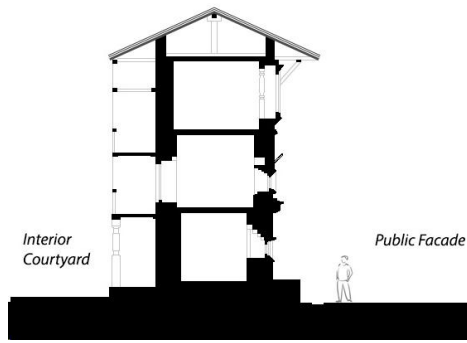


Figure 126 Connection between courtyard and facade



Figure 127 Courtyard and open space connection

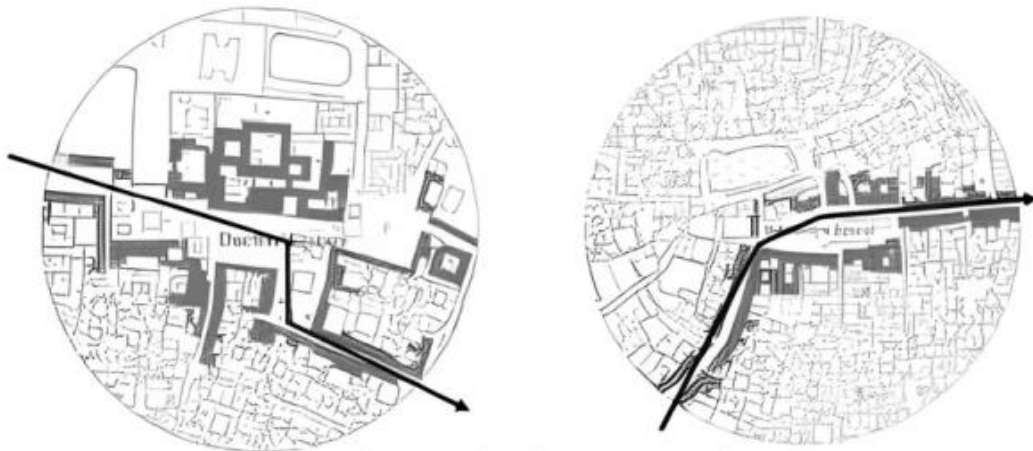


Figure 128 Interaction between people in Pati and Dabali

## CHAPTER 6:- ZONING DEVELOPMENT

Breaking down of different zones through translation of progressive immersion through the conceptualization, the functions break into into three experiential zones, each representing a deeper level of engagement with Bhaktapur's culture and architecture:

### 1.Threshold Layer: Curiosity & Observation

First encounter: welcome, orientation, fascination

**Design Features:**

Entrance gate inspired by traditional city gates.

Public plaza or forecourt echoing chowk traditions.

Museum block, welcome gallery, and souvenir shop placed here.

Use stone paving, chaitya placement, and low-level seating to initiate observation.

**2.Transitional Layer: Interaction & Exploration**

Second layer: exploring the senses and built fabric.

**Design Features:**

Pathways winding through courtyards and patios like Bhaktapur alleys.

Visitors are drawn past craft workshops, courtyard restaurants, and gardens.

Spatial compression and expansion to guide movement.

Opportunity to try local food, observe artisans, and relax.

**3.Immersive Core: Participation & Embodiment**

Final layer: dwelling, healing, belonging.

**Design Features:**

Rooms designed like Newari homes with internal courtyards.

Spa and wellness with hiti-inspired healing spaces.

Guests usually stay in interactive heritage.

## CHAPTER 7 MASSING

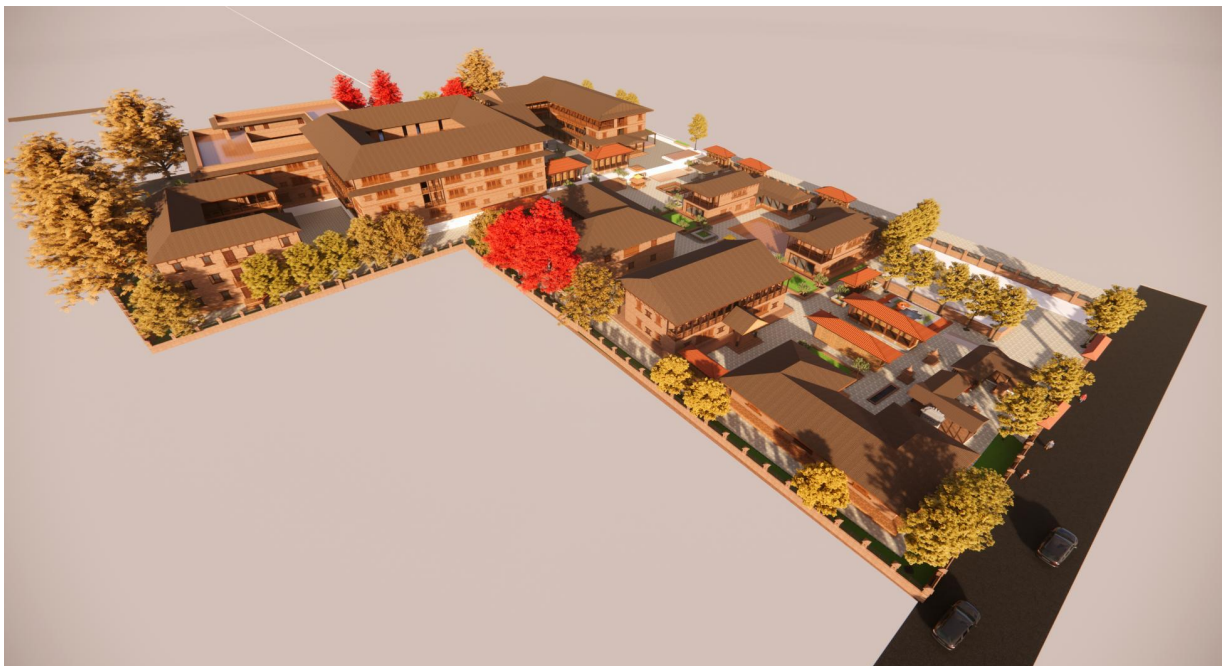


Figure 129 Blocks on site integrating different zones

## CONCLUSION

Boutique hotels bring together cultural heritage, hospitality, and personalized design, transforming conventional accommodations into distinctive and memorable experiences. By integrating traditional Newari architecture with modern facilities, they provide guests with a sense of exclusivity while immersing them in the cultural fabric of Bhaktapur. Boutique hotels thus serve as intimate cultural hubs, offering not only comfort but also authentic encounters with local traditions.

The tourism sector in Nepal is evolving, with visitors seeking meaningful and localized experiences rather than standardized stays. Boutique hotels stand apart by offering smaller, carefully curated spaces that emphasize design detail, cultural storytelling, and personalized services. Unlike larger hotels, which often prioritize efficiency, boutique hotels enhance identity and authenticity, attracting travelers who value cultural immersion and community connection.

This thesis explores the process of designing a boutique hotel, focusing on blending traditional Newari values with contemporary hospitality needs. The objective is to create a hotel that serves both as a comfortable retreat and a cultural landmark where architecture, service, and environment combine to celebrate Bhaktapur's heritage. It outlines strategies to merge modern functionality with local identity, ensuring that boutique hotels contribute to sustainable tourism while preserving the essence of place.

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**APPENDIX**  
**PROJECT DRAWING**