

Integrated project

Documentation book

Kasthakala

Arpita Parajuli



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RESEARCH AND ANALYSIS

About the subject

Our heritage sites are like open-air museums. Every carving, every strut, and every detail carries stories of history, symbolism, and generations of craftsmanship. Yet, because these places have become so familiar, we often stop noticing them. We photograph the surface. We walk past. We move on - without ever really asking why this place feels the way it does. And even when curiosity arises, meaningful information isn't always easy to access.

Kasthakala was born from this quiet disconnect. Combining illustration, storytelling, and a hands-on craft experience rooted in the woodcarving traditions of Patan Durbar Square, this brochure invites us to pause- not just to look, but to truly see. It encourages us to experience a familiar place with fresh eyes and discover meaning in what we have long taken for granted.

We are fortunate to live alongside something truly extraordinary. For generations, skilled artisans have left stories carved in wood. This project is a small invitation to pause, look closer, and appreciate the craftsmanship that has always been around us.

Problem statement

People visit heritage sites, take photographs, and leave. They see the monuments- but rarely the stories, craftsmanship, and generations of hands behind them. They've seen it, but **have they really seen it?**

Target Audience

Primary: Urban Nepalis (Age group- teens and young adults (18-35))

We have grown looking at these places. The crafts are familiar but not understood. This is the audience that should be the stewards of this heritage- and they are the ones most disengaged from it.

Secondary: Tourists

Solo travellers or travellers without a guide who prefer understanding and exploring the place.

Why this subject?

Being an artist has changed the way I experience places. I find myself noticing the smallest details- the carvings, the craftsmanship, and the countless hours of skill behind them. The more I learned, the more I appreciated them.

At the same time, I watched countless people walk through these spaces, take a photograph, and move on without ever looking closely. It often felt as though the craftsmanship behind these monuments was going unnoticed, and the generations of artisans who created them were rarely acknowledged. I found that disheartening.

Whenever I visit a new place, I want to understand what I'm seeing, not just admire it. So, I began wondering: in a UNESCO World Heritage Site like Patan Durbar Square, where thousands of people visit every day, how accessible is that information? While I found plenty of valuable resources, they were mostly scattered across books, research papers, and academic publications- resources that aren't always approachable for a casual visitor.

Kasthakala grew from these observations. It is a small attempt to encourage people to pause, look closer, and appreciate the craftsmanship that have always been there, but are so often overlooked

Mindmapping:

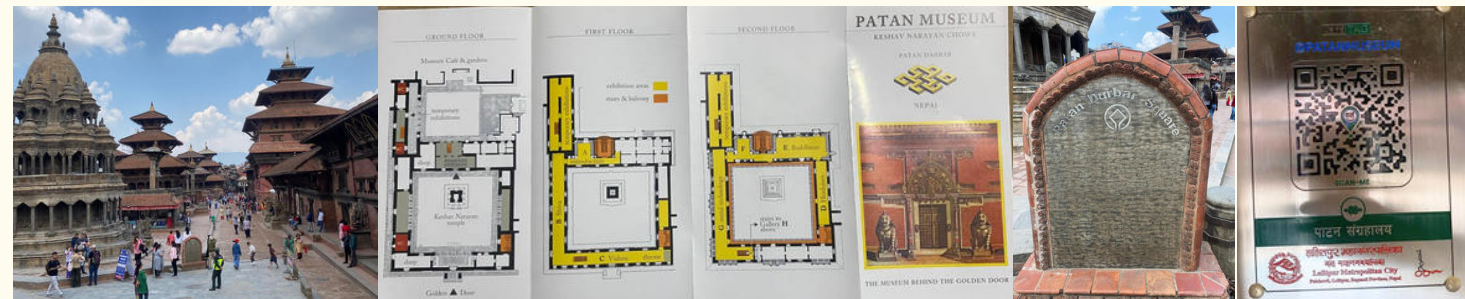
Rough brainstorming- trying to identify the problems, exploring possible solutions, and considering potential outcomes.



Research Process

On site observation and Interview:

This was done to validate my assumptions and better understand the site and visitor experience. Existing communication methods around Durbar Square were studied.



Research Analysis

Via on site observation and interviews, I found that Information at Patan Durbar Square is fragmented. Existing sources of information include:

Brochure

- Primarily text-heavy, making it less engaging for casual visitors.
- Focuses mainly on the Patan Museum rather than the exterior of Patan Durbar Square.

QR Codes

- Often difficult to notice- I had never seen one until I intentionally looked for them.
- Require internet access, which may not be available or convenient for every visitor.

Signage

- Some existing signs are outdated

Tour Guides

- More commonly used by foreign tourists in groups than by solo travelers or local visitors.

Heritage Walks

- Usually conducted for small groups at specific times, making them inaccessible to many potential visitors.

Books and research papers

- Extensive information about Patan Durbar Square exists, but it is largely confined to books, research papers, and academic publications. While these resources are valuable, they are not always accessible, convenient, or engaging for the average visitor exploring the square.

Survey

A survey was conducted with 51 participants to understand how people experience heritage sites- whether they engage beyond the surface, how interested they are in learning more, and what kinds of interactive experiences they would find engaging. The questions explored visitor's level of curiosity, preferred activities, and overall interest.

Research Objective: To determine whether the assumption that young visitors want a more interactive and informative heritage experience was valid, and to understand what kind of experience would best encourage that engagement.



Survey Analysis

- **Interest exists** - Visitors were almost evenly split between those who simply pass by heritage sites and those who want to learn more but struggle to find accessible information.
- **Current engagement is limited** - Over 50% of respondents felt there are few meaningful ways to engage with heritage sites and believed the experience could be improved.
- **Interactive learning is preferred** - Participants showed the greatest interest in activities involving stamp collection, collectibles, and uncovering hidden meanings, while sketching and selfie spots were the least appealing.
- **Visitors are willing to invest time** - Most respondents were willing to spend 15+ minutes on an engaging activity, with some willing to participate for over an hour if the experience was immersive.
- **Design opportunity** - The findings revealed a clear opportunity for an accessible, interactive experience that encourages visitors to look beyond the surface and engage more deeply with heritage.

How Research Shaped My Design

The research confirmed that the problem was real. People wanted a more engaging way to experience heritage sites, but the solution also had to be simple, meaningful, and accessible. This led me to explore several possible directions.

Choosing the Medium

- Visual guide app: Engaging, but too dependent on technology and internet access, which could distract from experiencing the heritage site itself.
- Interactive brochure: Portable, self-guided, and easy to distribute, though balancing the amount of content was a challenge.
- Booklet: Better suited for detailed information, but less convenient for casual visitors.
- Board/card game or gamified brochure: A fun concept, but difficult to execute within the project's time and resource constraints.
- Zine: Creative folds could make the experience feel like a discovery, but the limited space restricted meaningful content.

Choosing the Experience

The survey helped shape the interactive elements. People were most interested in uncovering hidden meanings, collecting stamps, and interactive exploration, while sketching activities and selfie spots generated much less interest. These insights directly informed the final experience of Kasthakala.

Choosing the Content

Initially, I wanted to cover all of Patan Durbar Square, but the scope was too broad and the information became superficial. I gradually narrowed the focus from the entire square to craftsmanship, and finally to woodcarving, allowing the project to explore one subject in greater depth.

To develop the content, I wanted to answer three questions:

- What would visitors genuinely find interesting while exploring Patan?
- How could I make the information feel like discovery rather than a history lesson?
- How much information is enough to be meaningful without overwhelming the reader?

To answer these questions, I referred to books about Woodcarving (the Antiquity of Nepalese woodcarving by Mary Slusser, Kathakala by Henrich Meyer, Preserving Harishankara by KVPT, Patan Durbar Square Earthquake Response by KVPT) and discussed the subject with researchers.



Content breakdown and page distribution:

Based on the information gathered, the content was organized into different panels and sections of the brochure.

The biggest challenge? finding the right balance- making the content engaging while still mature enough for the target audience.

Content research

Revised text options for zine:

1. Cover page:
 - Kathakala- The closer you look, the more you find *(short, sweet, natural)*
 - Kathakala- A closer look at what surrounds you *(natural & connects to the space as well?)*
 - Kathakala- A glimpse into what surrounds you *(short and natural?) But glimpse feels more superficial than "is closer look")*
 - Kathakala- A closer look at a craft that deserves more than a glance *(appreciation ko kura? but feels quite long as a title sub title?)*
 - Kathakala- You've seen it. But have you really noticed? *(feels a little harsh? Or does it spark a question?)*
 - Kathakala- A glimpse beyond what you think you've seen *(makes the viewer curious)*
 - Kathakala- Look closer: There is more here than you think. *(more here" in a single sentence sounds weird?)*
 - Kathakala- Your guide to what you almost missed *(feels like a friend speaking)*

- The lobby on high above, mostly in shadow, barely visible from below. Why do you see the carved and do much that you design that would never exist...? *(short, sweet, natural)*
- Kathakala- A closer look at what surrounds you *(natural & connects to the space as well?)*
- Kathakala- A glimpse into what surrounds you *(short and natural?) But glimpse feels more superficial than "is closer look")*
- Kathakala- A closer look at a craft that deserves more than a glance *(appreciation ko kura? but feels quite long as a title sub title?)*
- Kathakala- You've seen it. But have you really noticed? *(feels a little harsh? Or does it spark a question?)*
- Kathakala- A glimpse beyond what you think you've seen *(makes the viewer curious)*
- Kathakala- Look closer: There is more here than you think. *(more here" in a single sentence sounds weird?)*
- Kathakala- Your guide to what you almost missed *(feels like a friend speaking)*

Introductory sentence:

- You are standing inside one of the finest examples of woodcraft in the world. You have walked through it. You have seen it. But have you truly looked? Let's find out! *(this might only work if the person has already seen the space. What about first time viewers?)*
- You are standing in one of the most extraordinary open-air collections of woodcarving in the world. Look above you. The windows. The struts. The carved doorways. Every detail has been shaped by hand, chisel by chisel, across centuries. But how much did you truly notice? Let's take a closer look. *(with the addition of struts, windows and doorways, this feels a bit more immersive?)*
- Above you, around you, carved into windows, doorways, and struts, are centuries of craftsmanship hidden in plain sight. Every mark was made by hand, one careful chisel at a time. You may have admired them in passing. But did you truly stop to look?

Content:

- The heavy, overlapping roofs of Newar temples are supported by carved wooden struts known as Tulas. Beyond their structural purpose, they become surfaces for storytelling — filled with deities, mythical creatures, guardians, lions, and nature spirits. The deeper you look into them, the less they feel like decoration, almost upon invitation, they make things a bit? *(Actual information or fact? (page 10))*
- Corner struts were often carved as powerful hybrid creatures — lions, griffins, and mythical beasts, believed to protect the temple. Naturally, as well as protecting, look around the temples in the courtyard. Do corner struts have creatures at all, then any expected? *(It could be answered more page corner struts are really important to look the roof of the roof. It's the struts before leaving, struts are a look. This might feel like a "oh yes" I had not really thought about it" moment)*
- Why do you think so much effort was placed into details many people would never fully see from the ground? *(It's the struts before leaving, struts are a look. This might feel like a "oh yes" I had not really thought about it" moment)*
- The lobby on high above, mostly in shadow, barely visible from the ground. Why do you think the carvers still gave them detailed faces, jewelry, intricate hairstyles — details most people would never see? *(This feels more quiet and the flow of person's is better)*
- Because wood is fragile and perishable, much of Nepal's earliest woodcraft has disappeared over time. Not carving can range from the last of the 18th century, still certain within masterpieces and temple spaces across the valley. To stand beneath them today is to stand beneath centuries of human. *(This feels more quiet and the flow of person's is better)*
- The lattice windows of Newar architecture are not carved from single blocks of wood, as they first appear. They are constructed from carefully interlocking wooden pieces assembled without nails or glue — an extraordinary combination of carpentry and geometry. The closer you stand to them, the more complex the patterns become, *(using this about carpentry and geometry, what else can be added that makes people genuinely interested?)*
- Count the struts on the nearest temple. Go on, actually count. The number will be seven. It always is. Why do you *(page 10) in the last chapter?*

Claim your stamp sentence:

- You looked when everyone else walked past. Please head to the Patan Museum front desk to collect your explorer stamp and make this zine truly yours. *(short and sweet, but does this feel like a "oh yes" I had not really thought about it" moment)*
- You found the patterns. You read the carvings. You looked when everyone else walked past. Now head to the Patan Museum front desk, collect your explorer stamp and make this zine truly yours. *(short and sweet, but does this feel like a "oh yes" I had not really thought about it" moment)*
- You found the patterns. You read the carvings. You looked when everyone else walked past. Now go claim what's yours — your explorer stamp is waiting at the Patan Museum front desk. *(short and sweet, but does this feel like a "oh yes" I had not really thought about it" moment)*
- You've seen what most people walk past. That deserves a stamp. Head to the Patan Museum front desk — they're expecting you. *(This might feel a little friendly?)*

Experience it yourself section:

- Want to experience wood carving yourself? Here's how:
Set aside 2-3 hours and Rs 500. Head to Golden Temple - just 2 minutes from the square, walk a few houses ahead and you'll find Namaste Wood Carving. A skilled craftsman will guide you through the process, and you'll walk out with a souvenir made by your own hands.

AR page

- The carvings around us carry more than decoration: they carry time, labor, and generations of craftsmanship. Every detail began with a simple block of wood and was shaped patiently by hand over time. Before we explore the carvings themselves, let's first look at the process behind them.
- The carvings around us were not made in a moment. They were shaped slowly, one careful mark at a time, through repetition, patience, and skill passed across generations. Before we explore the details hidden in these works, let's take a closer look at the process behind them. *(simple and easy to understand)*

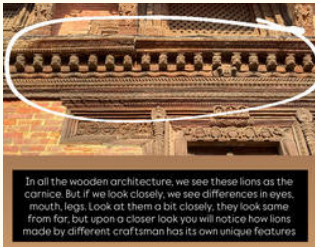
- Scan this page through the AR app to experience the illustration in AR. Download the app using the QR code below - no sign-up or login required.
- Every carving surrounding us carries traces of patience, labor, and generations of craftsmanship. Long before these details became part of temples and courtyards, they began as raw wood shaped slowly by hand, one careful mark at a time. Through repetition, precision, and years of learned skill, craftsmen transformed simple materials into works filled with detail and meaning. The closer we look, the easier it becomes to notice the care embedded into every surface. Before we explore the finished carvings themselves, let's first step into the process behind them. *(short and sweet, but does this feel like a "oh yes" I had not really thought about it" moment)*

Last page:

- Patan has been telling this story for centuries. Today, you took the time to hear it. And that matters. Thank You!
- These streets have been whispering for centuries. Today, you took the time to hear it. And there's more to hear - next up, the art of metal casting.
- Patan has been telling this story for centuries. Today, you took the time to hear it. And that matters. Thank you. There's another story carved in metal — whenever you're ready.
- Patan has been telling this story for centuries. Today, you took the time to hear it. And that matters. Thank you. Ready for the next one? The metal casting zine is waiting.

Content Verification:

Tested by revisiting Patan as a first-time explorer, checking whether the carvings, symbols, and details featured in the exploration pages were easy to locate and understand. The content was also reviewed by a researcher to verify its historical accuracy.



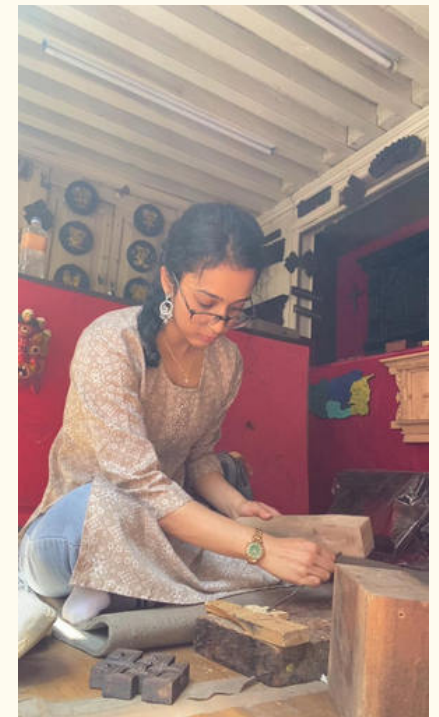
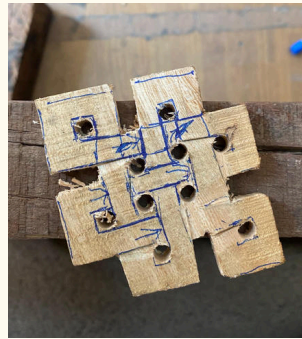
In all the wooden architecture, we see these lions as the cornice. But if we look closely, we see differences in eyes, mouth, legs. Look at them a bit closely, they look some from far, but upon a closer look you will notice how lions made by different craftsman has its own unique features

Possibility exploration?

Exploring Interactive Experiences

Different ways of making the experience more immersive were explored. For the AR component, several platforms were tested, with Artivive proving to be the most suitable free option.

For the hands-on activity, I visited multiple woodcarving workshops around Patan, tried woodcarving myself, and identified a motif (endless knot) that would be simple, affordable, and achievable within the project's time frame. I then coordinated with the craftsman who was kind enough to teach me and supported this project.

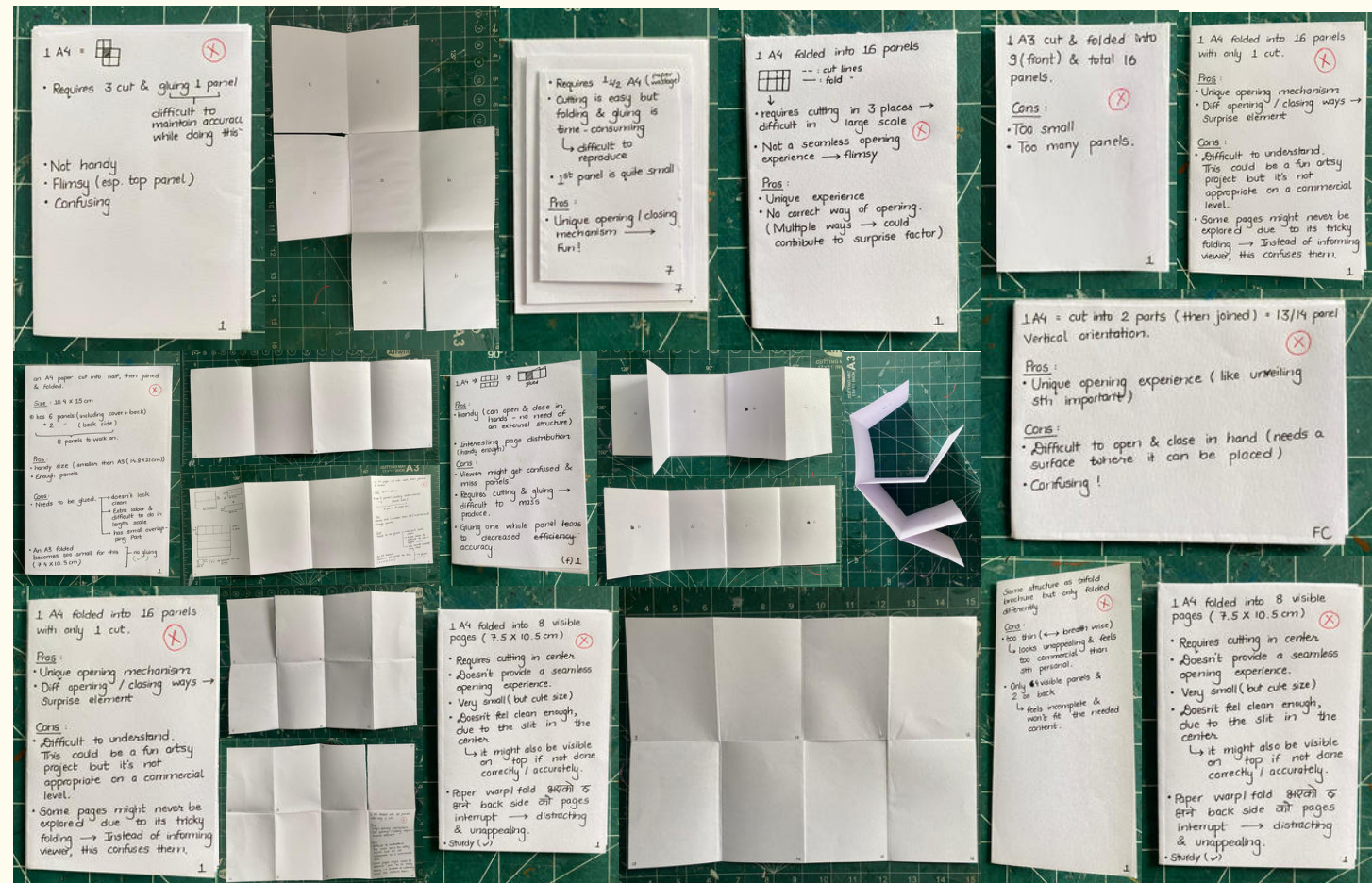




IDEATION

The initial idea was to create a zine, so I explored a variety of unique folding techniques. Alongside each fold, I noted its advantages and limitations to evaluate which format would best suit the content and user experience.

Paper folds exploration



Shifted from Zine to Brochure

A zine was too small for the required content and its complex folds made mass production impractical. Joining multiple sheets required excessive cutting, joining, and folding which would be a hassle.

A brochure better accommodated the content with a simpler layout and was easier to produce while still creating a sense of exploration and discovery. Thus, I chose to go with a brochure.

[illegible]

However, once I started adding the actual content, I realized there wasn't enough space to include everything meaningfully. To accommodate the content while maintaining a clear layout, I switched to two A3 sheets joined together (A2 size)

Typography exploration

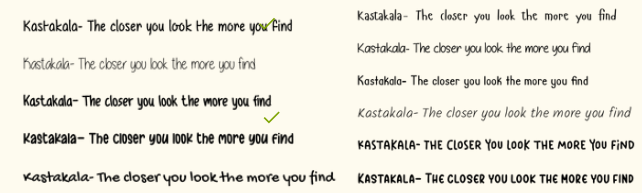
Body text:

I wanted a typeface that was clean, simple, and easy to read, as the brochure contains a significant amount of information. I also needed a versatile font with multiple weights and styles to create a clear visual hierarchy. At the same time, I wanted something that felt approachable without being too formal or overly playful. Thus, Source Sans Variable became an ideal choice for the body text.



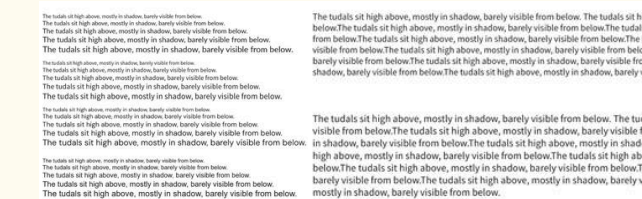
Headings:

For the headings, I wanted a more playful and conversational feel. Since many of the headings are written as questions, a handwritten style helped make the brochure feel more inviting and interactive. Dashing Unicorn was used for the main headings, while Air Balloon was used for subheadings. This helped me to maintain a friendly and approachable tone.

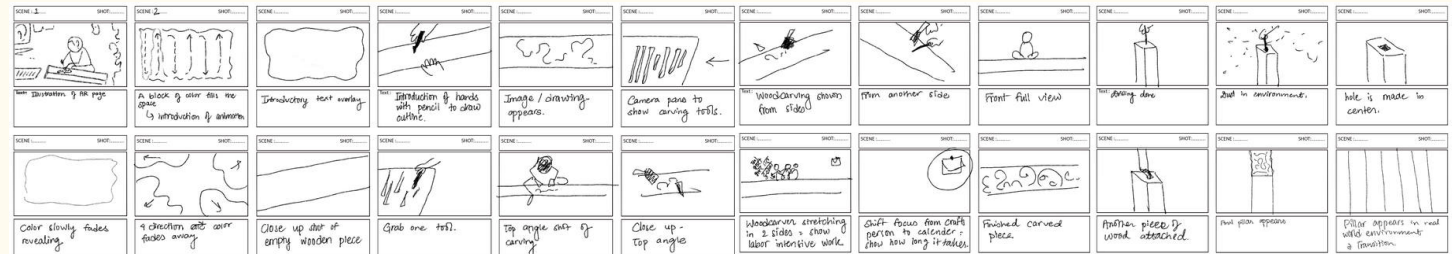


Readability & Font Size:

The body text was then printed in sizes ranging from 7 pt to 11 pt to test readability and determine the most comfortable font size for users. Thus, 10pt was decided.

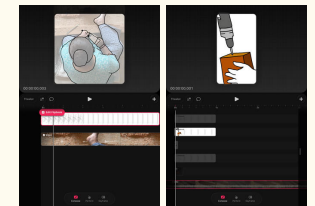


Initial idea was to create an animation to show the woodcarving process. A rough storyboard was drawn.



I first experimented with frame-by-frame animation in Procreate Dreams. However, because woodcarving is such a slow and meticulous craft, the animation didn't capture its depth or the true essence of the process as effectively as I had hoped.

Augmented Reality Panel



I then thought of trying a mixed-media animation by combining real footage with animated elements. However, I felt it wasn't adding anything meaningful. Woodcarving is already a visual art, so adding graphics on top took away from the authenticity of the craft. It also didn't match the overall tone of the brochure.

In the end, I chose to use real footage with the original sound. Hearing the hammer strike the wood and seeing the craftsman at work says much more than any animation I could create. It felt more genuine, and that's the feeling I wanted people to experience.

Then, a rough storyboard was created to plan the sequence, shots, and flow of the video before filming.





DESIGN PROCESS

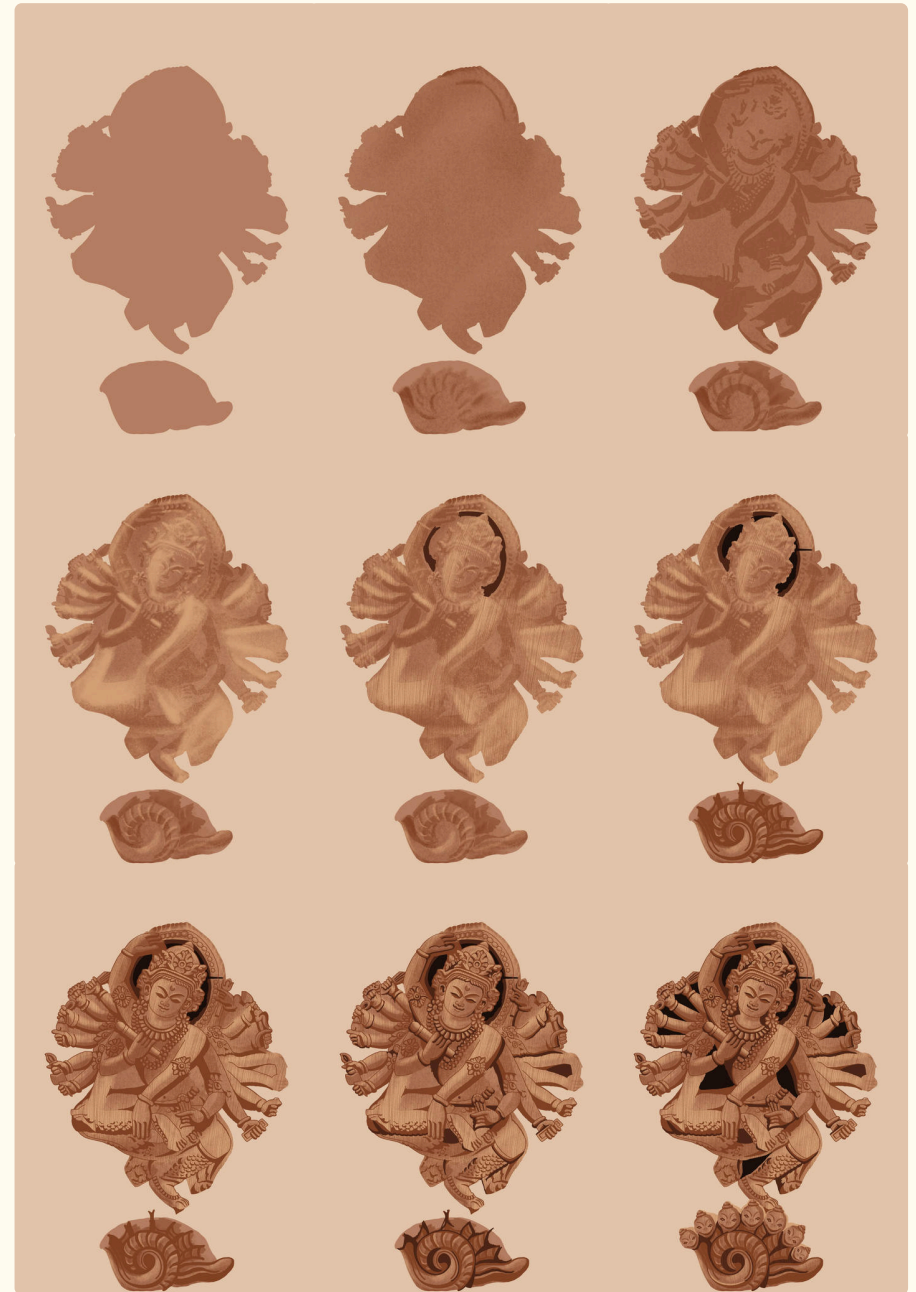
The collage features a variety of posters and maps. At the top left is a poster for 'HAI PHONG' showing a pagoda and a cow. Next to it is a poster for 'HAI NAI' featuring a pagoda and a bell. To the right is a poster for 'CORI LABIN' with a bee logo. Further right is a poster for 'KYOTO' with a pink background and a map. Below that is a poster for 'TAYAN' with a map and a red line. To the right of that is a poster for 'CAPE TOWN' with a map and a red line. At the bottom right is a poster for 'MUMBAI BOMBAY' with a map and a red line. Other posters include 'HAI PHONG' with a pagoda and a cow, 'HAI NAI' with a pagoda and a bell, 'CORI LABIN' with a bee logo, 'KYOTO' with a pink background and a map, 'TAYAN' with a map and a red line, 'CAPE TOWN' with a map and a red line, and 'MUMBAI BOMBAY' with a map and a red line. There are also several maps of Vietnam and other countries, and a poster for 'HAI PHONG' with a pagoda and a cow.

Moodboards were created for the illustrations, map, and stamp designs by collecting visual references from various online sources.

For the illustrations, I wanted to capture the craftsmanship as honestly as I could. Since the project is about appreciating the details, it only felt right to notice every carving, every pattern, and recreate them as accurately as possible. In a way, the process mirrored woodcarving itself. Just as a carving is patiently shaped one cut at a time, each illustration was built one detail at a time. It felt like the most honest way to capture the craftsmanship and pay tribute to the artisans behind it.

Illustrations

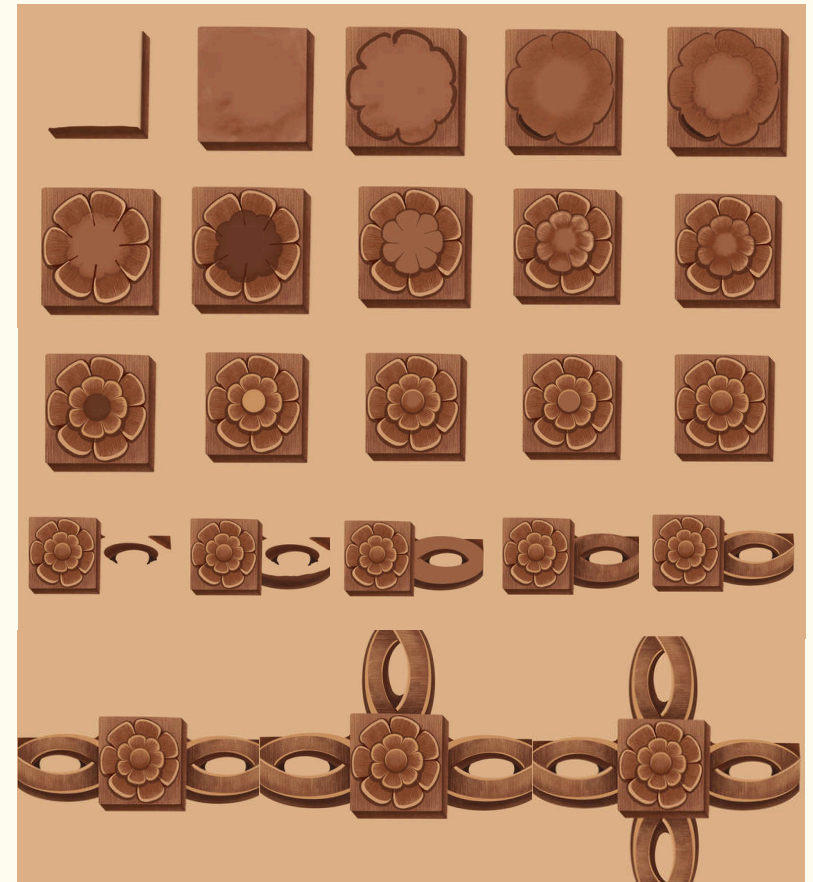




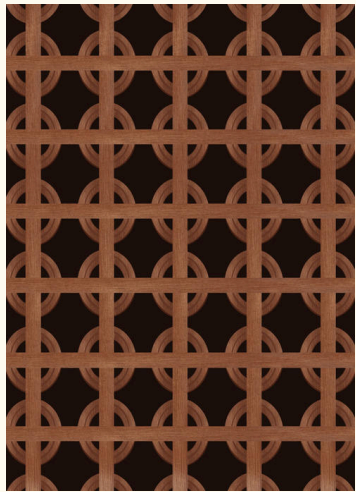
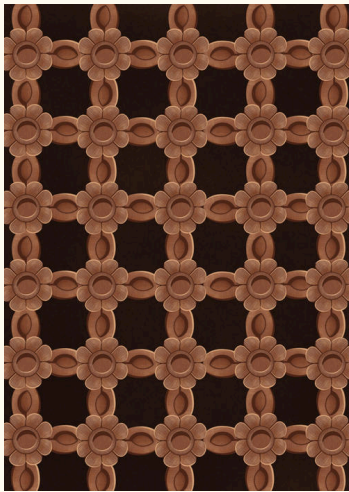
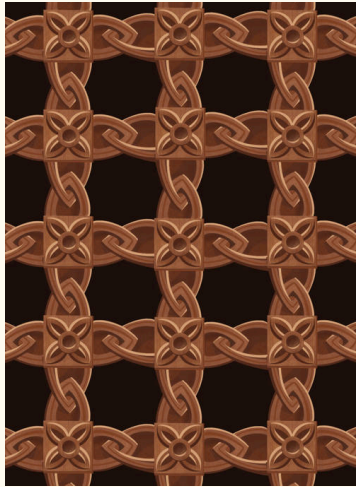
A Glimpse into the Process

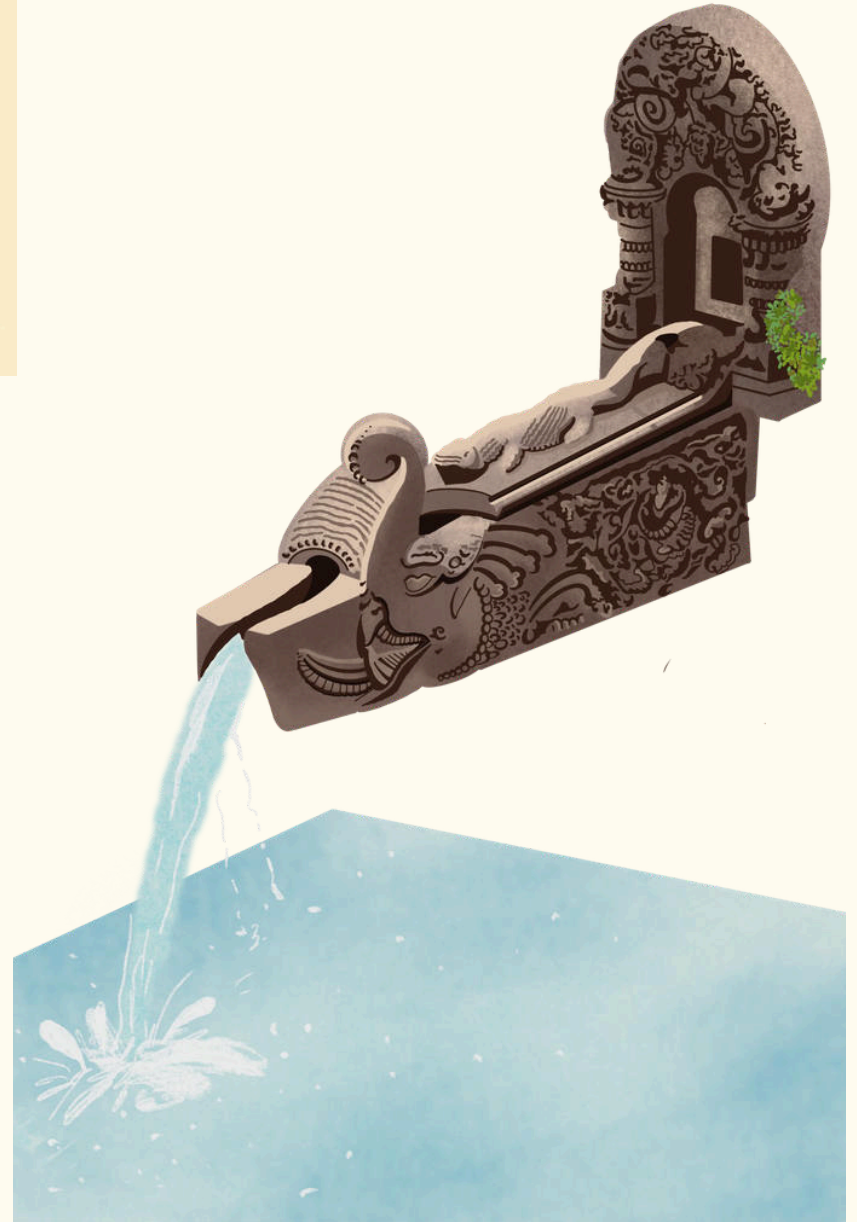


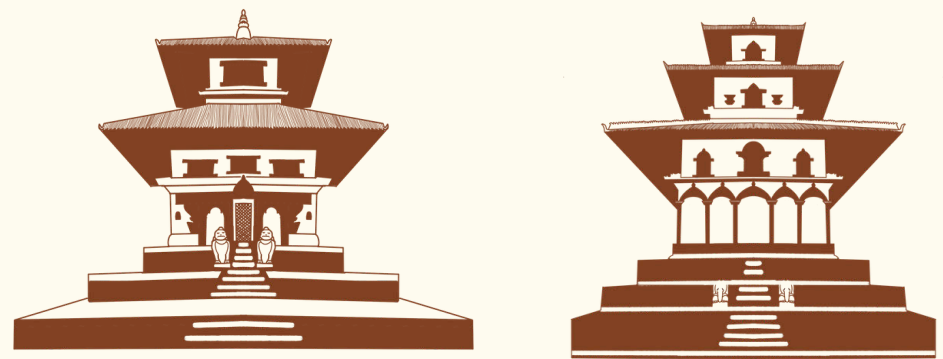
A Glimpse into the Process



A Glimpse into the Process

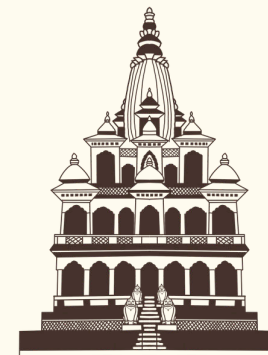


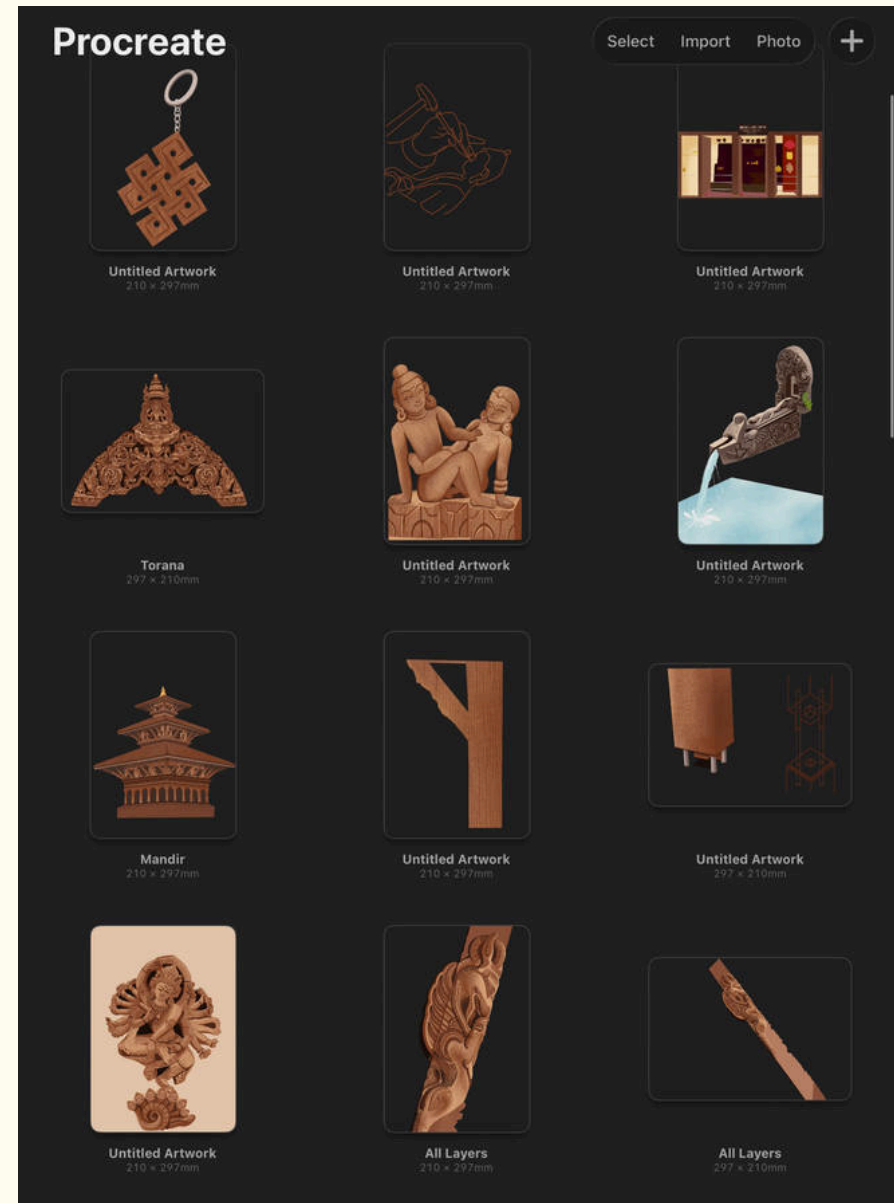
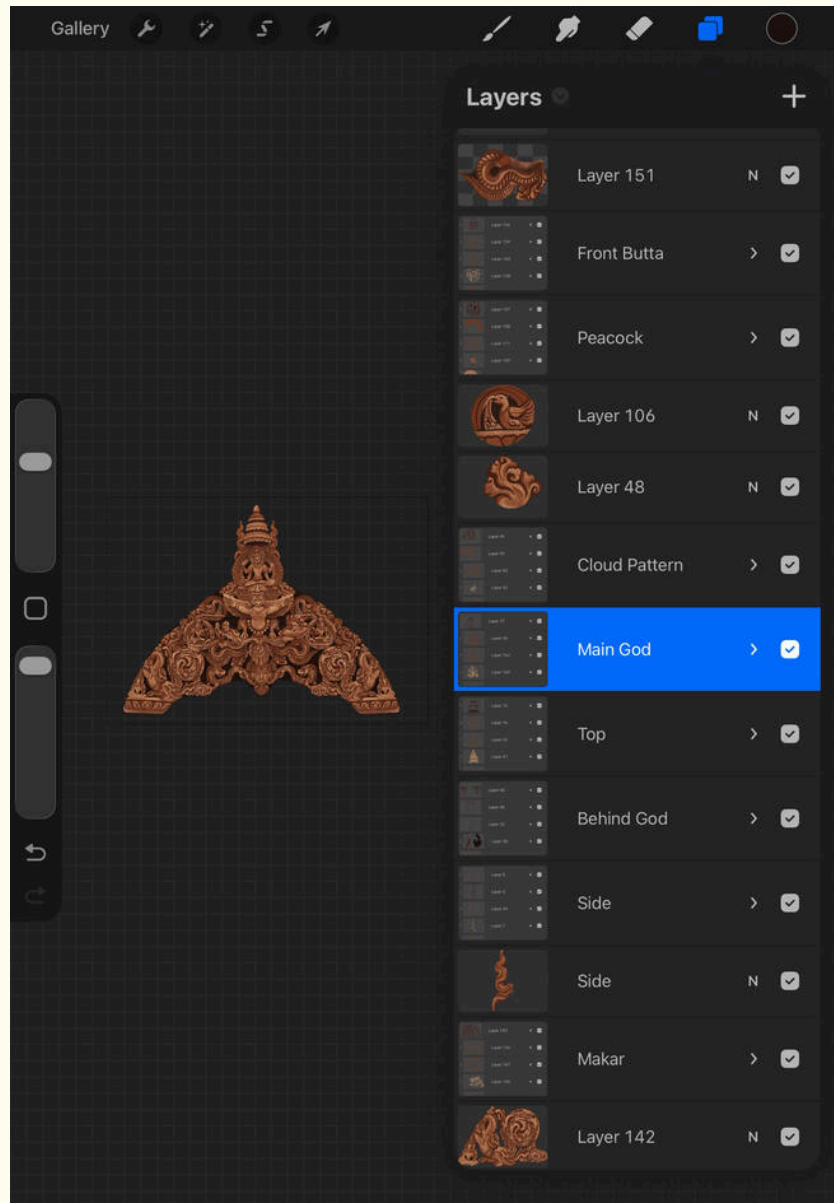




Since the temples around Patan Durbar Square aren't identified with signboards, I created simple illustrations of Char Narayan, Harishankar, and the Patan Museum, as these are featured in the brochure. I also included Krishna Mandir because it is one of the most recognizable landmarks and serves as an easy reference point.

Rather than drawing them in full detail, I simplified each temple into a clean silhouette and line illustration. The idea was to help visitors quickly recognize which temple the brochure is referring to. These icons are also repeated throughout the brochure alongside the relevant text, making it easier for readers to recall and navigate between locations as they explore.





All illustrations were done in Procreate

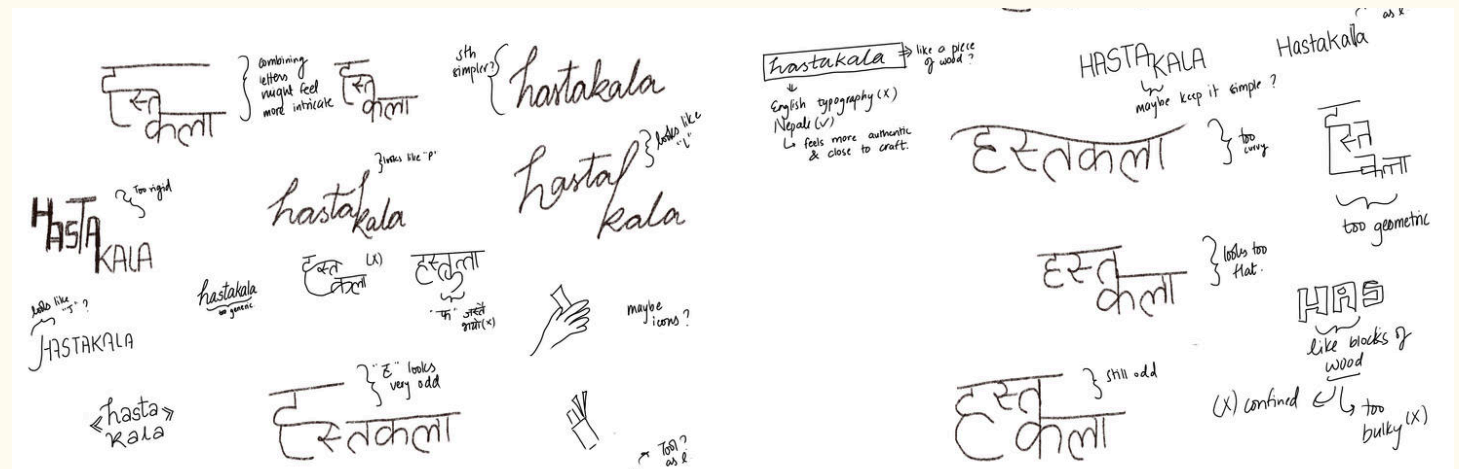
I experimented with different page layouts in Adobe Illustrator to see which arrangement best balanced readability, visuals, and the overall flow of the brochure.

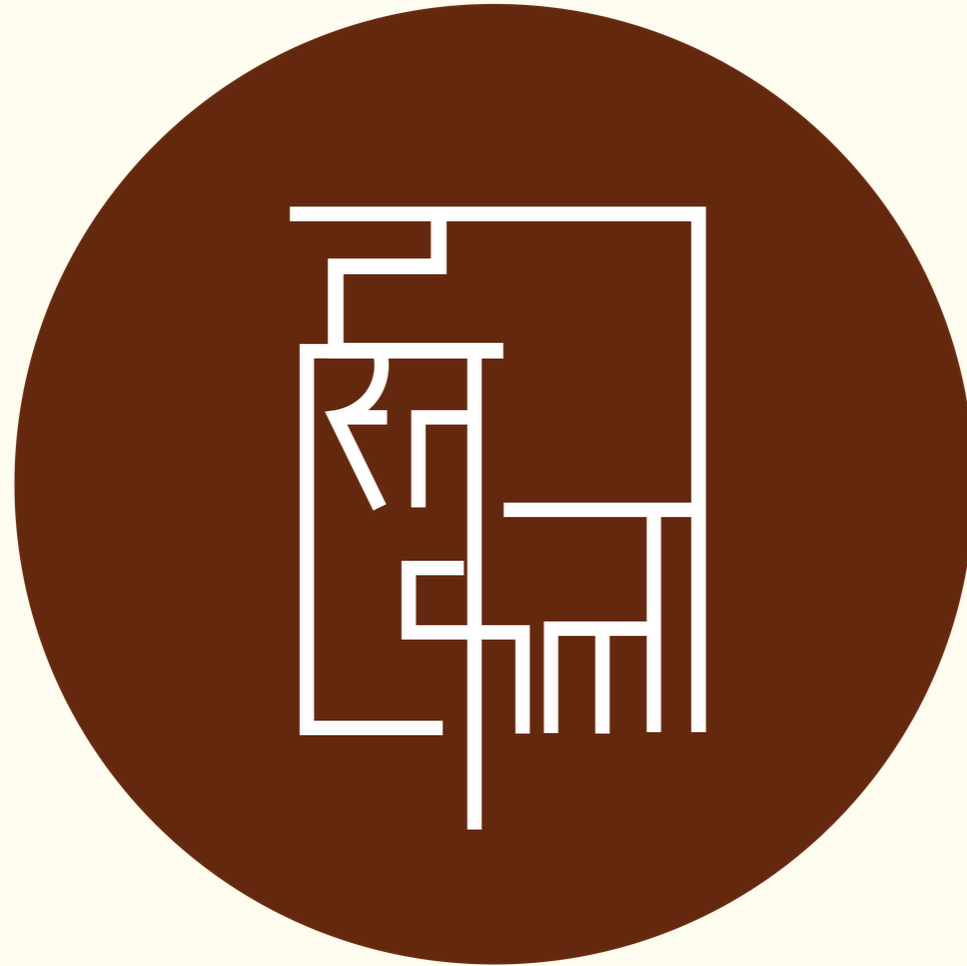
Page layout



Logo development

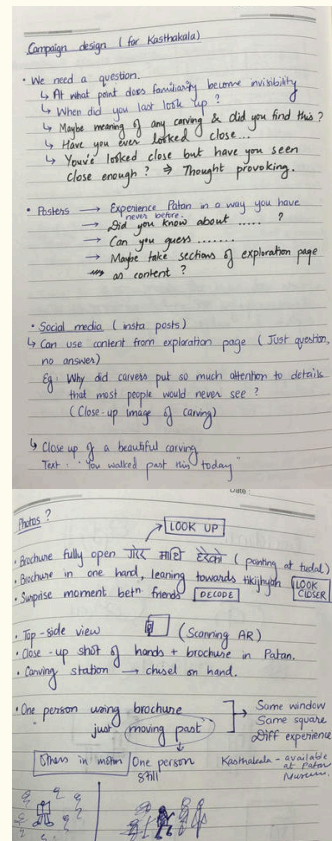
I experimented with different logo variations. The name “Hastakala” was chosen as it encompasses other crafts as well which would support further extension of this project as well.





Content copywriting

I listed down different types of content needed for it's promotion



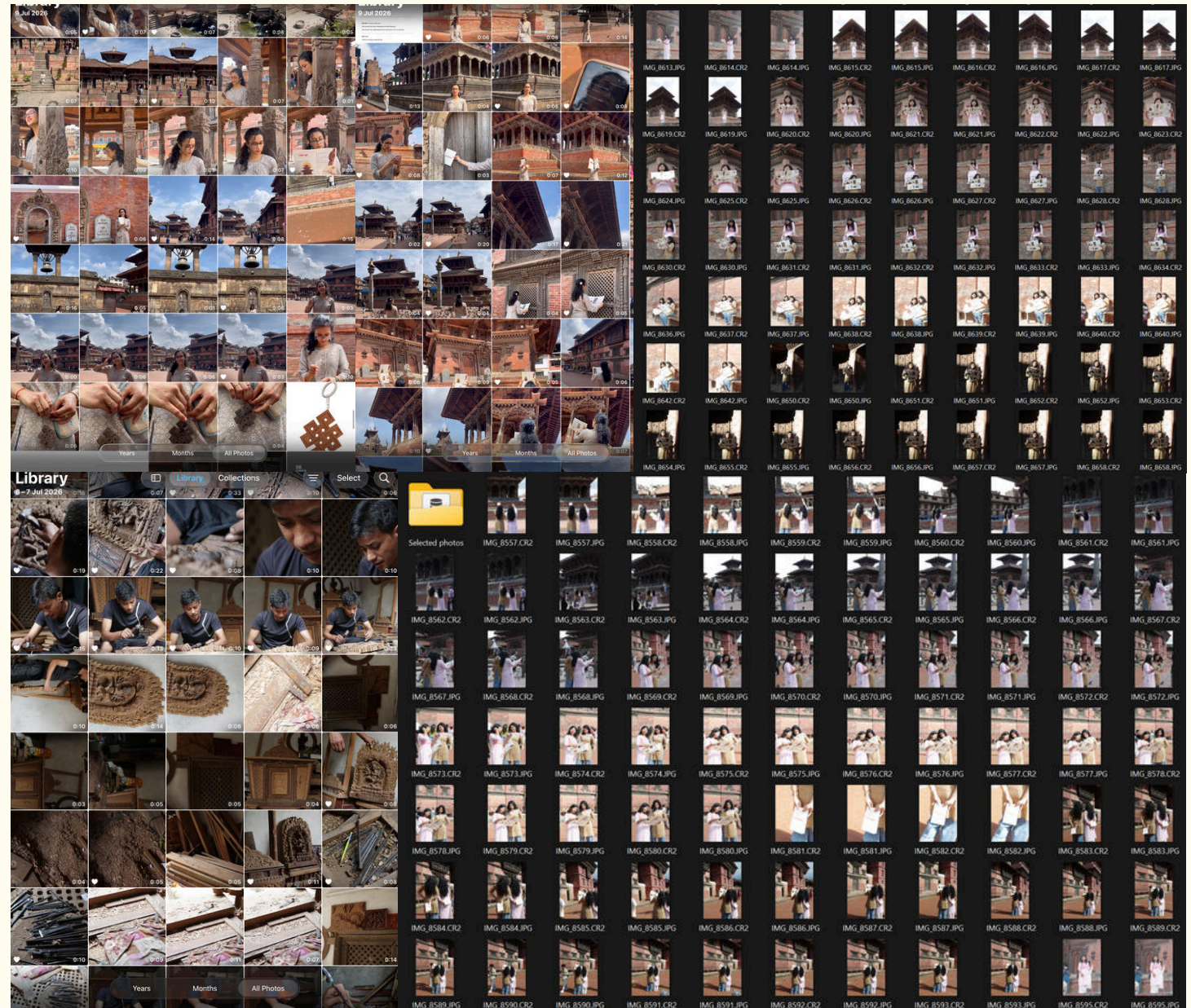
Scripting was done for narration style reel

Content copywriting Kasthakala	SCRIPTED NARRATION	...
Slide 1 Think you've seen Patan? Think again.	Narrator: This is Ayutla. Get it?	Narrator: Confidence. An interesting side effect.
Slide 2 The stories aren't hidden. We just stopped looking up.	Narrator: Think. Discovered by the city. Get it? You made an effort? Why is there a line on that stuff?	Narrator: She's looking around the city. Get it? You are.
Slide 3 Meet Kasthakala —an interactive brochure that helps you discover the stories behind Patan's woodcarvings.	Narrator: Do the stories behind the carvings. I gave her. about carvings (Kasthakala). And suddenly we started to look.	Get it? You are looking. It's like a story and there's so much meaning.
Slide 4 Look closer. Discover the stories behind every carving.	Narrator: That you found Kasthakala . One brochure. When exploring, then looking.	Narrator: She's looking for the stories behind every carving. Get it? You are.
Slide 5 See Patan through fresh eyes. Pick up your free Kasthakala brochure at Patan Museum.	Narrator: Suddenly, those carvings had stories. Stories. Stories. Get it? You are.	Narrator: She's looking for the stories behind every carving. Get it? You are.

Scripting for instagram carousel

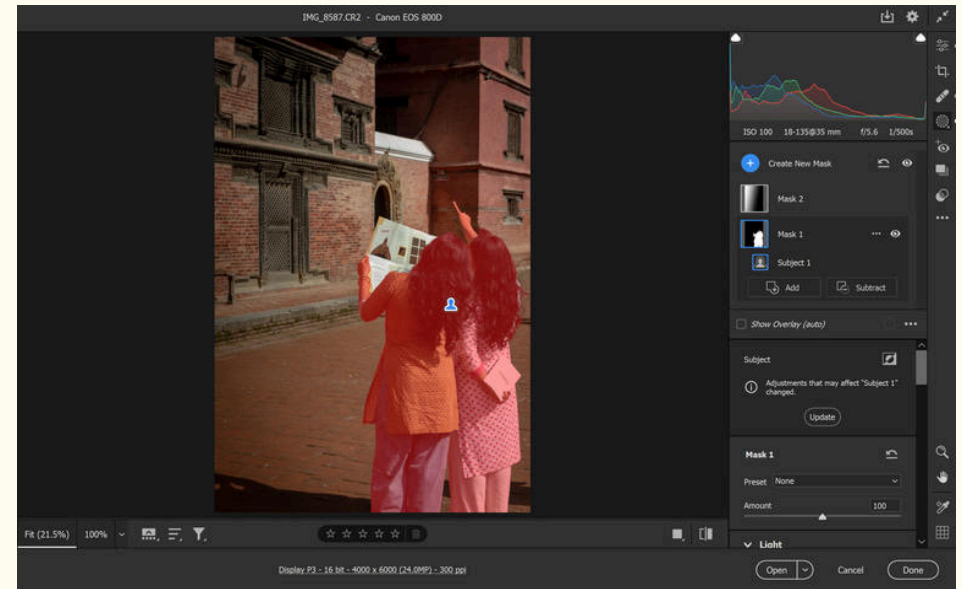
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Slide 5 See Patan through fresh eyes. Pick up your free Kasthakala brochure at Patan Museum.	Narrator: Suddenly, those carvings had stories. Stories. Stories. Get it? You are.

Photography & Videography

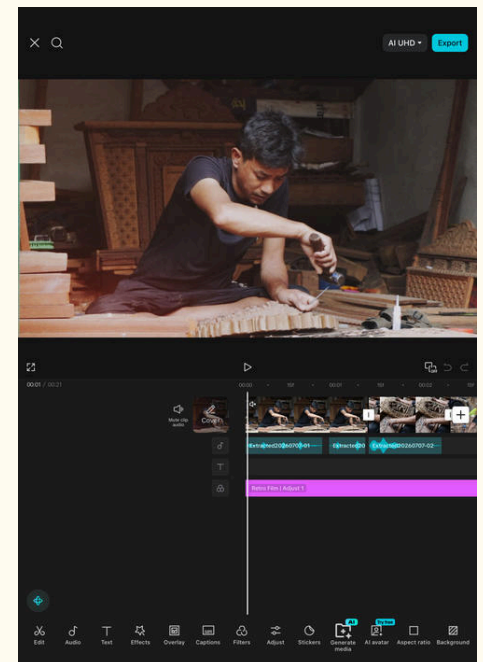
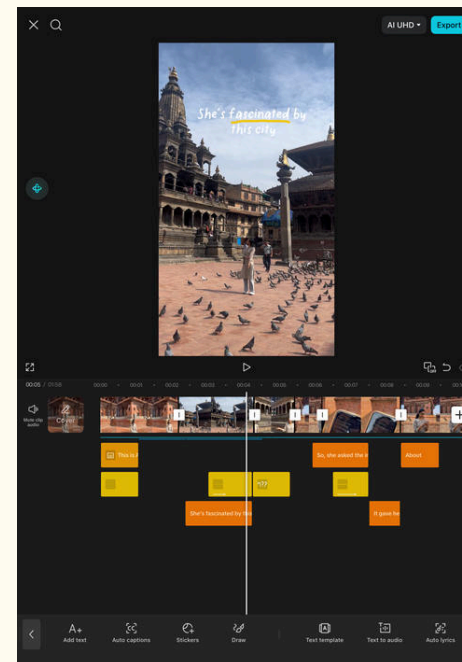


Editing

Image was edited in Adobe Bridge



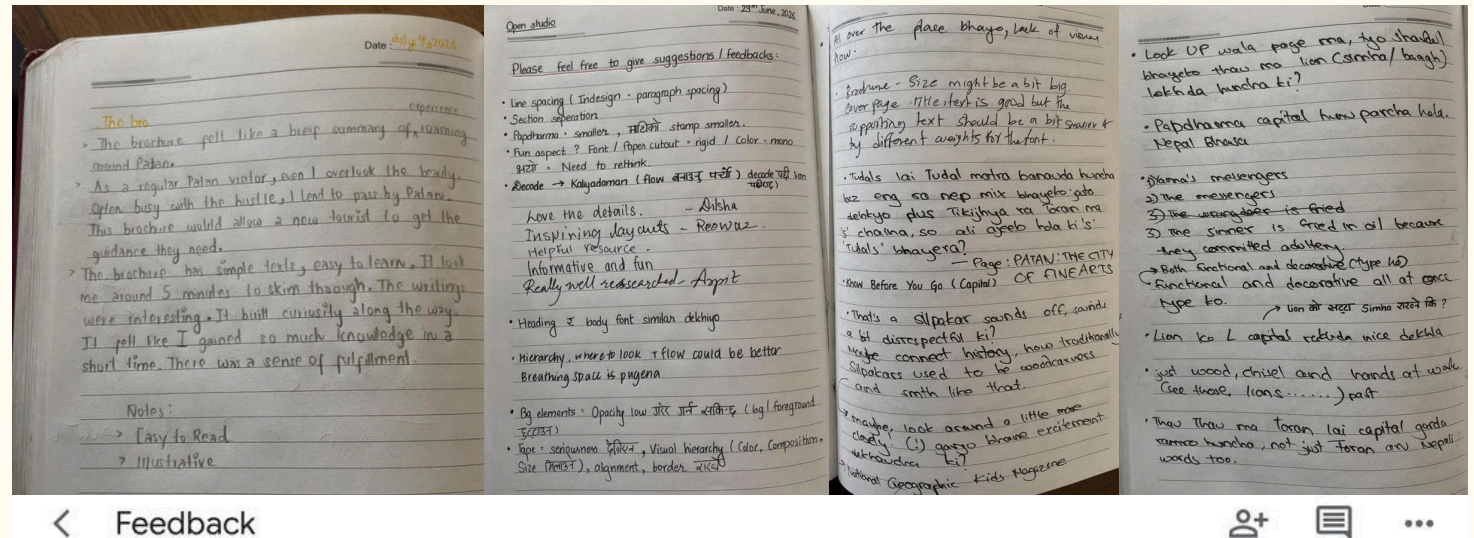
Video/ reels were edited in Capcut



Design explorations & dummy printing



I gathered feedback both during the Open Studio and from friends who used the brochure while exploring Patan Durbar Square. Their responses helped me understand what worked well and what could be improved. Overall, people enjoyed the experience and felt the brochure made them notice and appreciate details they would have otherwise missed.



User testing

Agrima: i am an art student and an artist, i would definitely pick the brochure because it's cute and I would definitely pay for it. I love the illustrations and I love art so I would like to have it. I am drawn to the pictures so I saw the illustrations first then I read the notes. And it did make me search for the Tudals and the punishment and learn about them. I was searching for the window designs as well and it made me pay a closer attention to the relief sculptures. The notes are wordy but I see myself reading them when I get back home or talking a break from my adventure sitting under a tree or satal eating ice cream and reading them. I got to know about the Namaste wood carving and I even got myself a little souvenir. The ar was definitely fun because I could see the video of the hardworking artisan from the picture to video in my phone. I got a stamp sticker and I will take that and paste it in my journal because I'd like to collect them!!!



FINAL OUTCOME

TAKE A PIECE OF PATHAN HOME

Join a friendly visit to the oldest Temple, Narayan Temple, in the heart of Kathmandu. They have carved out of stone and carved your own keepsake in 20 minutes to take home.

Take home a meaningful reminder of your time in Nepal.




Visit other sites of Kathmandu, Nepal

Handmade

20 mins

100% Pure

100% Pure

100% Pure

100% Pure

100% Pure

100% Pure

KASTHAKALA

Look closely at what surrounds you

In a moment where things are changing so fast, the world is changing so fast.

UOL 1

Let's explore Patan!

Let's explore Patan! In a moment where things are changing so fast, the world is changing so fast.

UOL 1

Let's explore Patan! In a moment where things are changing so fast, the world is changing so fast.

UOL 1

Here's what we'll be looking at?

Let's explore Patan! In a moment where things are changing so fast, the world is changing so fast.

UOL 1

LOOK UP!

The temple sits high above, mostly in shadow, barely visible. The temple sits high above, mostly in shadow, barely visible. The temple sits high above, mostly in shadow, barely visible.

UOL 1

MAP OF PATHAN DURBAR SQUARE

Let's explore Patan! In a moment where things are changing so fast, the world is changing so fast.

UOL 1

Gravitas at work

Let's explore Patan! In a moment where things are changing so fast, the world is changing so fast.

UOL 1

Unexplored carvings

Let's explore Patan! In a moment where things are changing so fast, the world is changing so fast.

UOL 1

Messages carved in wood

Let's explore Patan! In a moment where things are changing so fast, the world is changing so fast.

UOL 1

Gravitas at work

Let's explore Patan! In a moment where things are changing so fast, the world is changing so fast.

UOL 1

DECODE

YOU'RE LUCKY!

Because you're a lucky enough to have a copy of this book, you can now see the inside of a temple and learn about the secrets of its construction. This is a rare opportunity to see the inside of a temple and learn about the secrets of its construction. This is a rare opportunity to see the inside of a temple and learn about the secrets of its construction.

How the team shows a doorway has slightly bowed out

They've not measured it. It's a bit. A watermark. The temple is a bit bowed out. They've not measured it. It's a bit. A watermark. The temple is a bit bowed out.

Look at this, it's a bit. A watermark. The temple is a bit bowed out. They've not measured it. It's a bit. A watermark. The temple is a bit bowed out.

But stop at Char Vengam Temple, Bangalore & Ahmed.

The temple is a bit bowed out. They've not measured it. It's a bit. A watermark. The temple is a bit bowed out.

As you move through the square, there's a lot of carvings. It's a bit. A watermark. The temple is a bit bowed out. They've not measured it. It's a bit. A watermark. The temple is a bit bowed out.

How the team shows a doorway has slightly bowed out

They've not measured it. It's a bit. A watermark. The temple is a bit bowed out. They've not measured it. It's a bit. A watermark. The temple is a bit bowed out.

WHERE IT BEGINS

The temple is a bit bowed out. They've not measured it. It's a bit. A watermark. The temple is a bit bowed out.

LOOK TWICE!

From a distance, you'll be looking at the same, or the same. It's a bit. A watermark. The temple is a bit bowed out.

See these lines on early temple carvings

They're a bit. A watermark. The temple is a bit bowed out. They've not measured it. It's a bit. A watermark. The temple is a bit bowed out.

EXPLORER STAMP

The temple is a bit bowed out. They've not measured it. It's a bit. A watermark. The temple is a bit bowed out.

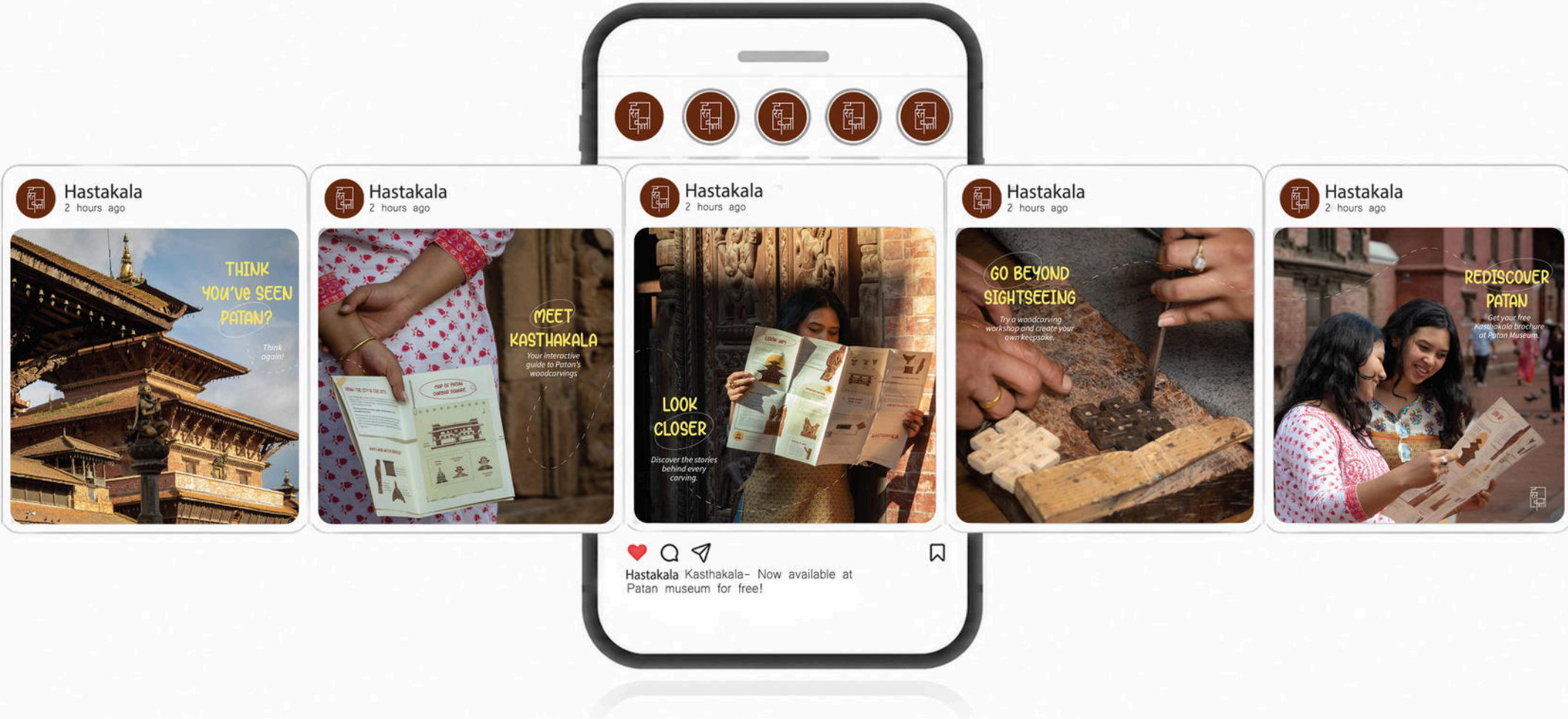
One last stop...

The temple is a bit bowed out. They've not measured it. It's a bit. A watermark. The temple is a bit bowed out.

Stamp designs



Instagram carousel

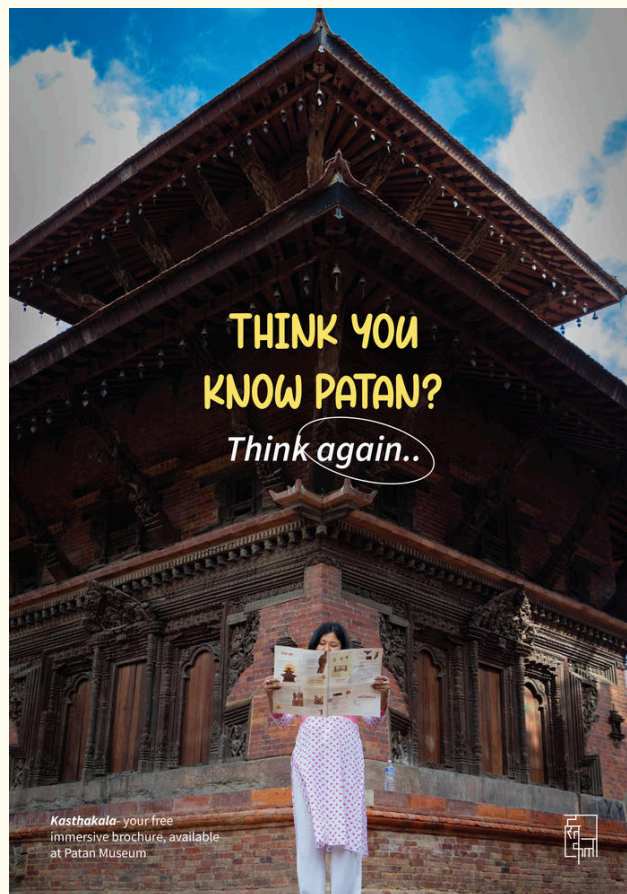


Instagram Posts



Posters







Decode the stories hidden in plain sight

Grab your free brochure at Paton Museum and see Paton's woodcarvings with fresh eyes.





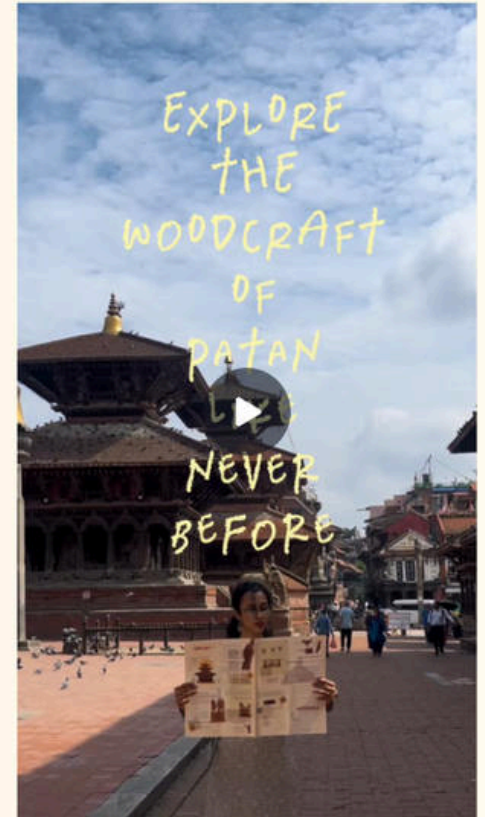
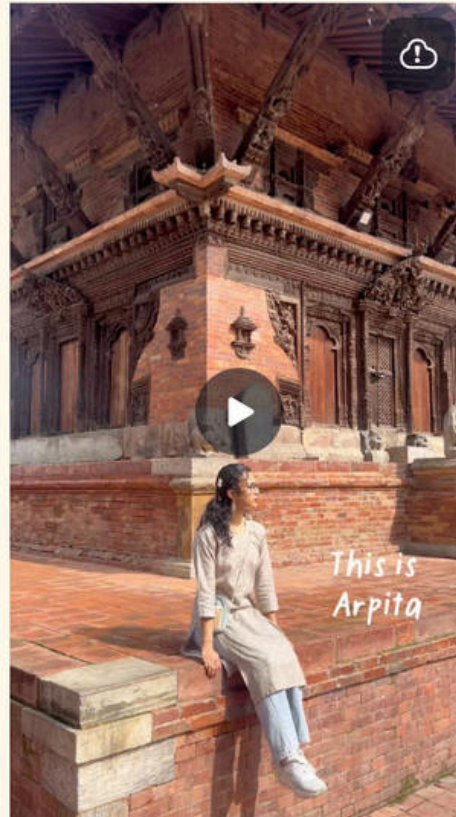
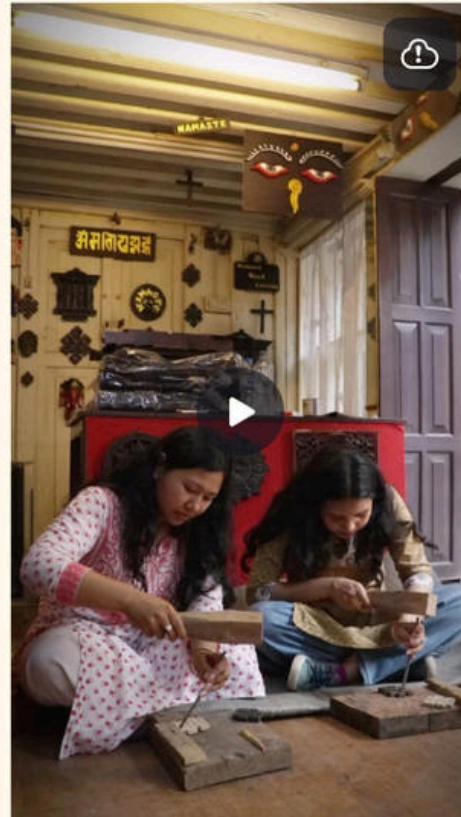
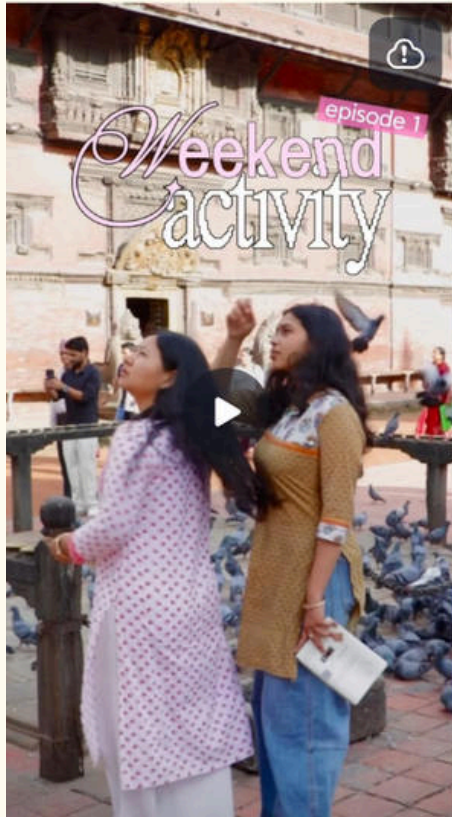
THINK YOU
KNOW PATAN?

Think again..

Kasthakala - your free
immersive brochure, available
at Patan Museum



Reels



Ready to rediscover Patan?

Your Kasthakala brochure is waiting!

