

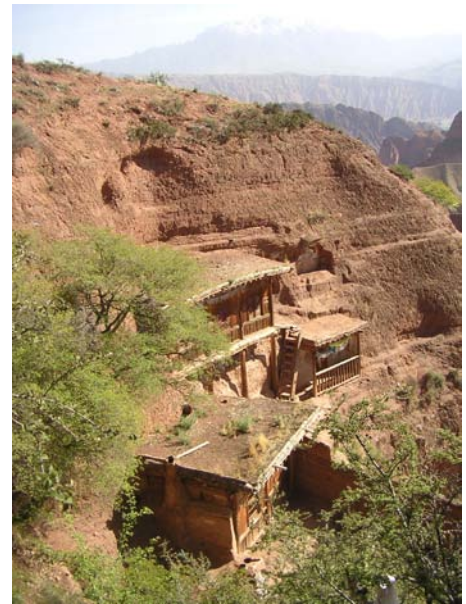
# A Documentation Report of Achung Namdzong Cave Temple



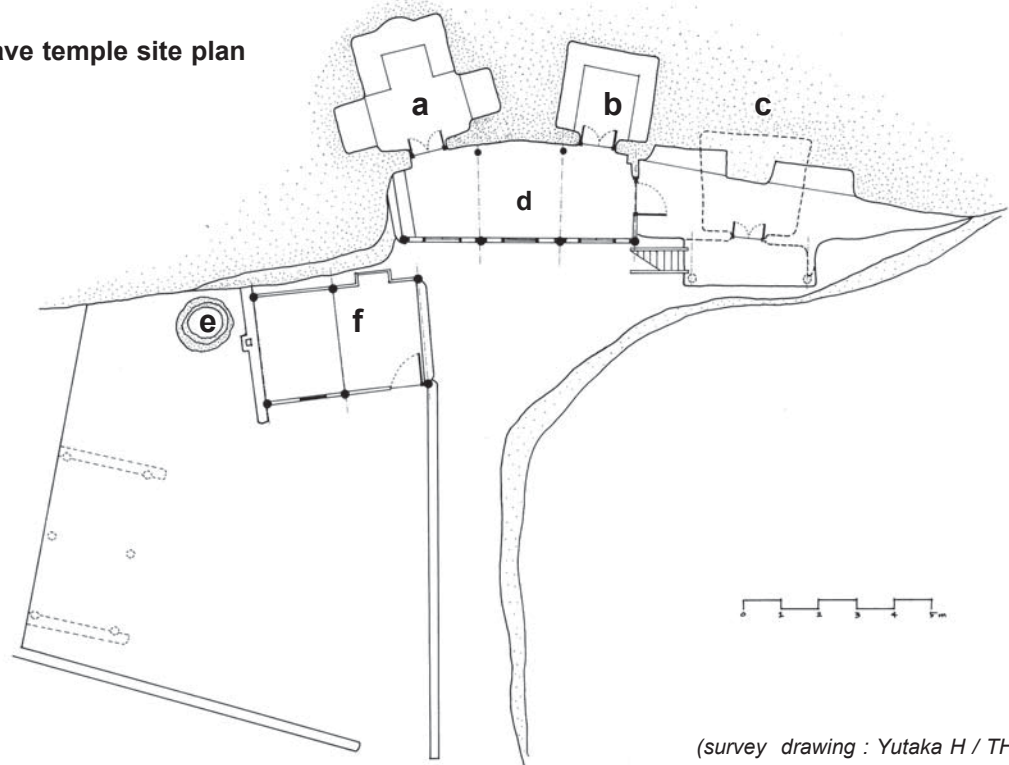
## Namdzung cave temple

The Namdzong cave temple project consists of two different tasks. One is the restoration of the timber frame structure built in front of the caves, which in the past monks have used to access but also to shelter the caves. The second task is cleaning and restoring the historic wall-paintings in three of the caves.

In the first phase of project, THF worked out the detailed restoration plan for the shelter buildings. These were rebuilt in the late 1970s by the local community, but hampered at the time by lack of resources and lack of skills. Therefore the community presently wishes to restore the buildings to their original size and design. THF experts made detailed site studies and discussed with local communities to arrive at a restoration plan that was acceptable to both sides. This can be summarized as 'The building structure will be extended to its original size, but the present-day features of Amdo-style fazades will be retained.'



Namdzung cave temple site plan

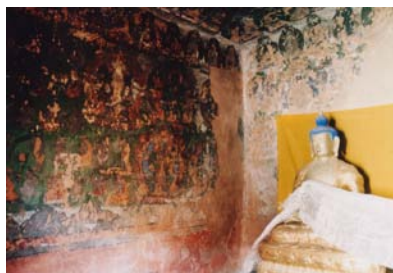


(survey drawing : Yutaka H / THF)



a.cave no.1

d. poach



b.cave no.2

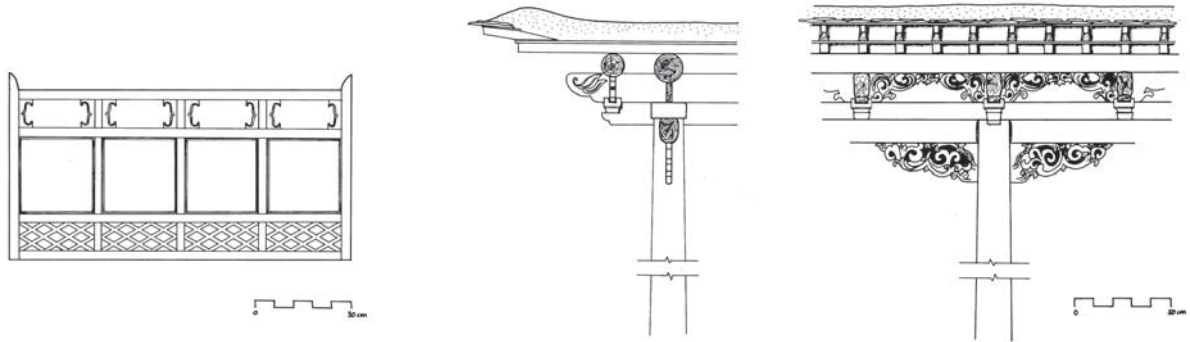
d. well



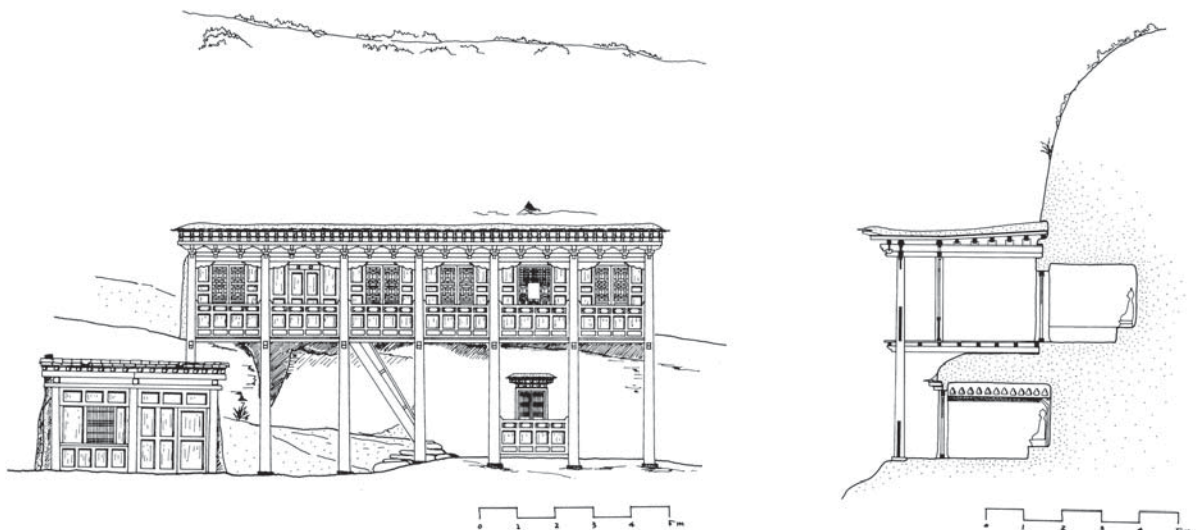
c.cave no.3

f. Tsamkhang (Meditation room)

THF began to refine the plan by working with Tibetan building experts, and taking as reference a local lama's residential building in the same region. Once the restoration plan was fixed, we prepared architectural drawings and calculated the necessary amount of construction materials.



Upper left: New designed railing  
Up: New designed structural order  
Left: Present building facade  
Down left: New designed building facade  
Down: New designed building section  
(survey drawing : Yutaka H / THF)





### a. Cave no.1

This is the largest of three caves of the site. The cave has two alcoves on the left and right walls, and there is a clay decorative figure on north-side wall, which remained from a part of the original images.

During the Culture Revolution period, homeless and others who were looking for shelter had lived in the caves. Therefore the paintings were damaged by their cooking and firing in the cave.

The condition of wall paintings are in very poor condition and large parts of plaster has fallen down, many of the original paintings lost already. All wall and the ceiling are blackened by soot and it is very difficult to make out a most of details of the mural without the help of additional light.



1

1. The frontage of cave no.1, the statues of three Buddhist masters are setting on. Destructive clay work can see behind of the main statue (middle). A part of wall plaster fall down, and re-plastered by local village people recently.

2. The wall paintings on the left side of the cave.

3. Details of the clay work and Mandar on the ceiling.

4. Mandra on the ceiling, heavily blackened by soot. Partly the goldleaf used in its motive.

5. 6. Details of painting on wall, covered by soots and partly the paintings are flaking off.



2



3



4



5



6

## b. Cave no.2

This cave also blackened by soot, but not too such an extent as cave no.1, so there is much detail left on paintings. Some parts of the plaster have been lost completely and there are many hollow spots which are in danger of coming off, if not treated correctly and soon. The paintings are flaking and mostly very fragile upon touch.



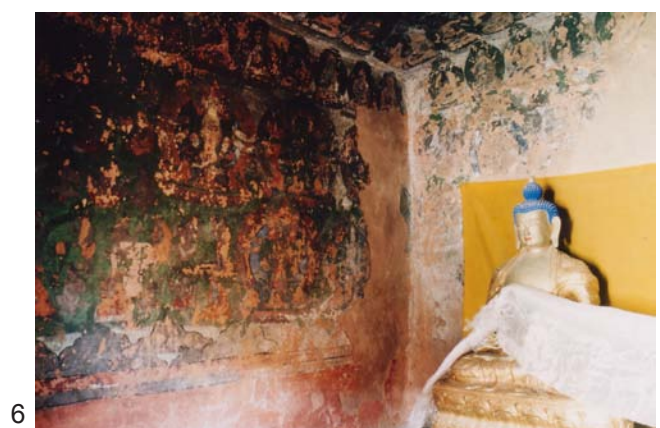
1. The front wall of no.2 cave, three Bhuddha images (represent of past, present and future) set on the stage. The plaster on middle has fallen off and re-plastered by local people.

2. 3. There are many Mandra motifs are painted on ceiling, details are mostly possible to trace out, even though coated by soots.

4. The right-side of wall paintings, images are clear in general, partly some face of images damaged violently, perhaps its may mede during the Curture Revolution.

5. Detail of an image condition.

6. The left-side of wall shows fraking all over on its surface. A large part of plaster has come off on the coner.





### c. Cave no.3

This cave used as a kitchen in originally, so perhaps the paintings were added after the cave had been abandoned as a kitchen. The painting looks much much yonger than other two caves. Probably the cave was not used as a residential cave to the same extent as other two, it show less sign of damage in over whole.

The ceilling of this cave is badly damaged. Moreless the half of area is completly missing down to the bedrock. The remaining ceilling is very blackened and flaked and show many cracks.



1

1. The frontage of the cave, the three statues are set on the stage.

2. A big area of ceilling fallen down. The bedrock is sandy and round gravels are consisted in it. Finding a sweatest plaser with this erath condition will be necessary for mural restore.

3. The left-side wall, there are eight small openings for small statues. And they are framed by fine cray work decorations. The paintings are less-blackened and clear, even some crack on it, but less flake out in whole.

The right-size wall also similler condition as left-side.

4. A detail of the painting, small crack can seen on it.



2



3



4

Report by **Tibet Heritage Fund**

based on the actual site documentation & <Achung Namdzong Documentation Report> by Tanja Rathjen (Germany) in 2005