Chairperson's Note (Ayesha Noorani)

This April, it is Daachi Foundation's eighth event, Alhamdulillah. Having come this far, the word 'Daachi' has, in people's mind, become synonymous with a camel. (' Daachi' being a Saraiki word for a she camel). I would like to explain the choice of this word for our artisan village.

In our part of the world and culture, the word 'Daachi' has been associated with a lot of folk music such as Peera Hoe and Daachi moar muhar we. More importantly, a lot of crafts are associated with the camel. Camel skin is used for lamps, camel bone for small artifacts and rugs are made from camel hair. Nutritionally, camel milk also has a lot of health benefits and one of Daachi Foundation's prime concerns is to encourage people back to a healthy lifestyle.

'Daachi' is also privileged to associate its name to our Prophet Muhammad ﷺ who had a she camel, and whose teachings guide the vision of this project namely our Prophet's love for children and his guidance for parents on how to bring up their children. The upbringing of future generations is vital to the cause of humanity.

Our slogan "Guarding our Heritage", addresses a wide range of issues ranging from culture to health, environment and most importantly, our younger generation. It is our mission at Daachi Foundation to inculcate a sense of pride and ownership of our culture, ideology and heritage in our new generations, which will develop in them responsibility towards our people, our environment, and our culture. To inculcate that, we shall be celebrating our festive occasions, national holidays, and national heroes who have achieved something in their respective fields and are a source of pride for the nation, in a befitting manner at Daachi's Artisan Village to be constructed at Raiwind on 28 Kanals.

The theme for this eighth event is for children, and Daachi has included articles in its magazine related to children and the music at the event will focus on songs especially written for children. Moreover, there will be crafts focusing especially on them as well. The younger generations are the backbone of our identity and nationhood. We must provide healthy pursuits as alternatives to constant exposure and overuse of technology.







EDITOR'S NOTE

(Ismat Riaz)

It is with great pleasure that Daachi Foundation presents its Volume 3 of Daachi Nama.

Volume 3 is an interesting mix of articles reflecting the message of Daachi Foundation which is to safeguard Pakistan's heritage in arts and crafts, address environmental issues worldwide, protect children's cultural, artistic and educational potential, promote talented young artists, create reliance on organic gardening and promote awareness of Pakistan's ideology and culinary and musical expertise of all four provinces.

This issue contains diverse articles ranging from architectural finesse to growing your own vegetable garden; from raising tomorrow's leaders to the problem of congested traffic on the roads; from stories of Multan's past glory to creating space for children's art; from preserving colonial and Mughal heritage in gardens to handling today's technology tools for kids; from history of musical instruments to the background to 'hookah' smoking and much, much more. All articles serve to create awareness and problem solving of 21st century issues and Pakistan's heritage for our present and coming generations.

We, at Daachi Foundation, hope that you will enjoy reading these articles that give a flavor of our country, Pakistan's immense diversity of talent in the field of crafts, art, culture, cuisine, architecture, music, folk stories, sufi leanings, artefacts and history at its best.

CONTENTS

CHAIRPERSON'S MESSAGE
EDITOR'S NOTE
4 OUR MOTTO, Unity faith descipline — ISMAT RIAZ

7 ART FOR THE SOUL — SAMER HASHMI

10 MY CHILD IS AN IPAD ADDICT

14 MUGHAL FRESCO PAINTING — WALEED ZAMAN

18 MULTAN: FROM THE CITY OF SUN GODS TO THE CITY OF SAINTS — MAHNAZ HUSSAIN

21 KITCHEN GARDENS — NAUSHEEN SARFARAZ

22 THE VALUE OF THE PUNJAB'S COLONIAL LANDSCAPE HERITAGE — ALI AKBAR

26 MUSIC INSTRUMENTS — SARWAT ALI

30 CSEB (Soil Block Making Process) — NABEELA NAZIR

34 TRAFFIC AND ROADS OF LAHORE — RAMEEZ KHAN

38 THE WAYS OF THE HOOKAH — AMTUL JAMIL

44 RAISING TOMORROW'S LEADERS — MUFTI ISMAIL MENK

46 PLANTS TO THE RESCUE — MAMOONA NOOR

48 BOOK REVIEW — RABIA EZDI

50 GLIMPSES OF LAST EVENT

57 PAKISTANI HANDICRAFTS — TEHREEM SHEIKH

58 EMPATHIC PARENTING

67 CALLIGRAPHY (KHTTATI) — KHURSHID GOHAR

68 ISLAM OR HAMARA ZABTA-E-IKHLAQ — TAHIRA QADRI

70 QASWAH — NABEELA NAZIR



Our Motto

UNITY, FAITH, DISCIPLINE

A new country, Pakistan, was put on the map of the world in 1947. Its founder, Quaid-i-Azam Muhammad Ali Jinnah fought the case for the creation of Pakistan constitutionally and with fair play. The country was divided into two halves separated by a thousand miles of Indian territory. The Quaid called this a 'moth eaten' Pakistan when the Punjab and Bengal were divided between India and Pakistan causing the greatest migration in history in which more than a million lives were lost.

Pakistan's traumatic birth gave rise to a number of daunting problems for a newly born state. The Quaid's Pakistan needed firm guidance and direction for a state which had been carved out of the Indian subcontinent with opposition from India's majority population, the Hindus. The flag for Pakistan had already been readied by Muslim League members pre 1947 and its national anthem chosen much later in 1954 gave the new state credence in the eyes of the world as an independent nation.

Quaid-i-Azam's sagacity and wisdom guided the new state and its peoples with a motto: Unity, Faith and Discipline. The Quaid foresaw divisions on the lines of provincialism, sectarianism and political leanings and the fact that cultural diversity among Punjabis, Pathans, Baluchis, Sindhis and Bengalis was clearly defined. The people of the new state needed a national identity as Pakistanis. You had to be a Pakistani first and then your regional and provincial identity could be defined and for that to happen, unity among all was a must. To bring the nation together on the platform of a nation state, Punjabis, Pathans, Sindhis, Baluchis and Bengalis had to unite behind their leader and founder as one people. The sagacity of the word 'Unity' lay in the age old adage 'United we stand and divided we fall'.

Faith is a multi dimensional and powerful word for a newly born state must have faith in its survival and show allegiance to its ideology. Pakistanis must have faith in their ability and commitment to build their new nation and firmly put its stamp on the map of the world. The Quaid envisioned a modern, progressive state that could be a beacon of light for others to follow based on the teachings of Islam which advocated brotherhood, tolerance and compassion, good neighbourliness, caring for the underprivileged and where each citizen could have a chance to attain a good life. Faith also meant that firmness of belief which makes man take the right path to prosperity and spirituality for the benefit of all.

No nation can succeed without discipline and the Quaid drew the attention of his people to adopt discipline as a way of life. 'Discipline' is the key to progress against all odds where patience, frugality, work ethics, and hard work make the nation into a modern and progressive nation. Until discipline underpins the development of a nation at all levels, growth in all spheres cannot happen. It is discipline in personal and communal life and upholding the rule of law that ensures a balanced and

advanced life style which eventually clearly differentiates a developed nation from an underdeveloped one.

On September 11, 1948 Jinnah gave his last message: "The foundations of your state have been laid and it is now for you to build and build as quickly and as well as you can. Pakistan is proud of her youth, particularly the students, who are nation builders of tomorrow. They must fully equip themselves by discipline, education, and training for the arduous task lying ahead of them. With faith, discipline, unity and selfless devotion to duty, there is nothing worthwhile that you cannot achieve."

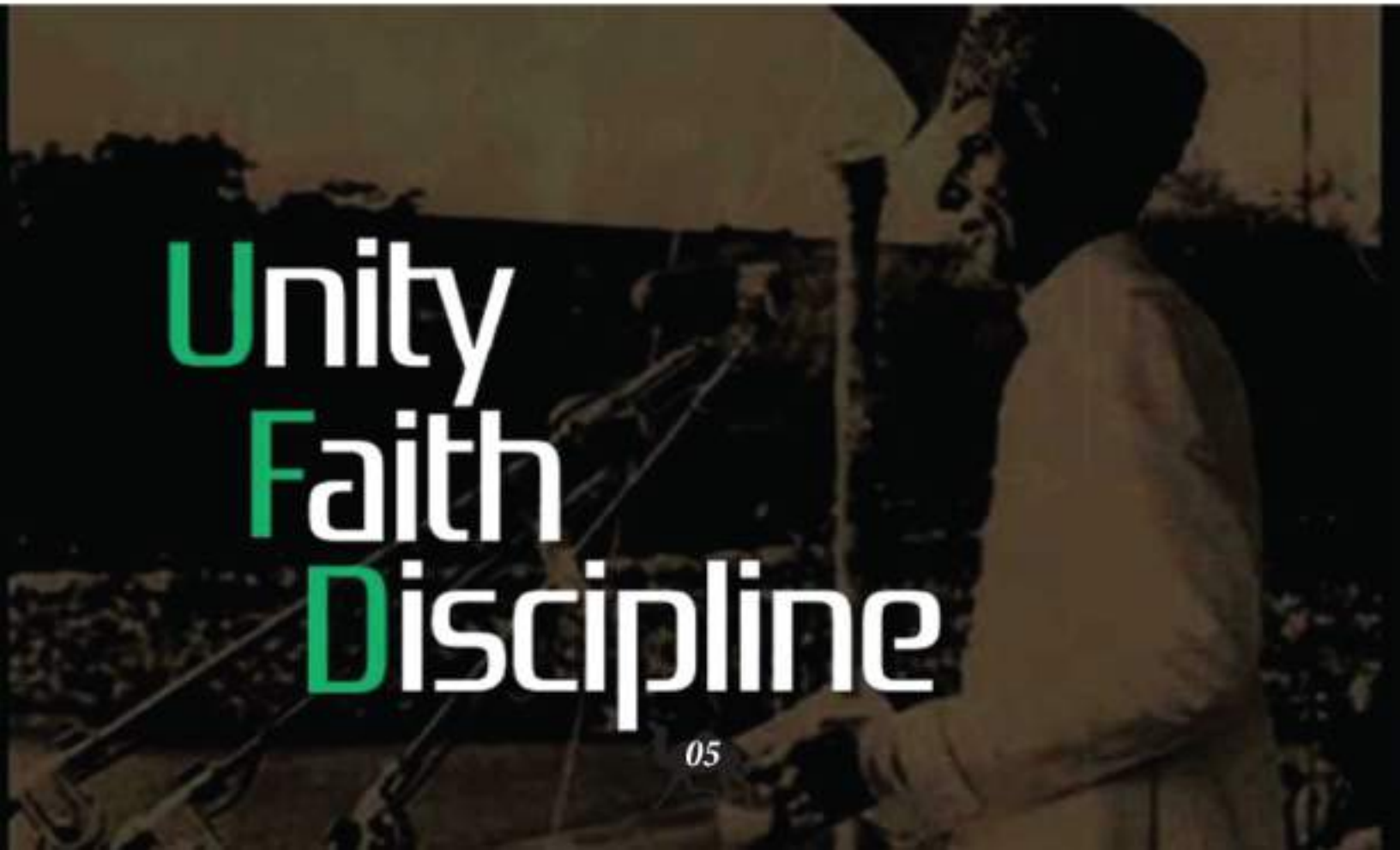


The Quaid's vision of a united, faithful and disciplined Pakistan for its survival, growth, progress and development cannot be emphasized enough. Today's Pakistan, after nearly 70 years if its existence, is troubled by sectarianism, tribalism, terrorism, corruption, nepotism, political schisms and undisciplined traffic on the roads.

The nation needs to reconnect with the motto, unity, faith and discipline that the Quaid gave to the nation in 1947. It should become part of the discourse of the nation, clearly imprinted in the minds of the present and new generations to take Pakistan forward to realize the destiny that Quaid-i-Azam wanted for Pakistan which was to be 'one of the greatest nations of the world'.



Ismat Riaz
The writer is an Author, Columnist, Educationist and Teacher trainer











Proudly Celebrating

Our Rich Culture & Heritage





Karahi Khussa



Digital Printed Bag



Embroidered Bag



Chungroo Khussa



Truck Art
Peshawari



Truck Art Clutch

Turbooz.com
facebook.com/turbooz
twitter.com/ShopTurbooz
instagram.com/turboozeshop



Having taught art and science experiments to kids for almost five years, now it feels like I have been teaching all my life. As a child I had a bent for artistic pursuits and colorful illustrations, crafts, art supplies, model making during my school days appealed tremendously to me. But, when I had my own children, promoting art for kids became my primary driving force which eventually grew into a passion and then a mission that I had to pursue.

Art for the Soul

(Art and project based learning at Faiz Ghar ,Lahore.)

1. A mission to detach kids from the curse of today's electronics.
2. A mission towards fostering creativity and helping them develop mentally, socially and emotionally.
3. A mission to encourage them to observe and study Nature and the world around them.
4. A mission towards building feelings of peace, satisfaction and aiming for a higher purpose in life.

Overall, a mission towards becoming a lover of Art!

So as a teacher, my philosophy became:

To engage, inspire and teach art with age-appropriate materials, techniques and subject.

As a teacher I realized that we do not necessarily have to be trained as teachers to teach art just as teachers do not have to be athletes to teach PE or be professional mathematicians to teach mathematics.

Our responsibility is to give guidance, lay a foundation and give them tools and experiences they need for travelling the path of education in order to achieve their goals in life.

Over the years, I have tried and experimented with numerous techniques and discovered that some were more effective than others.

Children love all art forms but the most popular ones turned out to be:

Crafting, Mask making, Paper Mache, Sculpting with clay and wire, Collage work, Batik, Homemade paper making, Aerylic painting on canvas, Model making, Puppet construction & performance, Recyclable art & Sculpting with fruits and vegetables.

Some pictures of my early memories at Faiz ghar:



Getting ready to perform!



Batik work on cloth



Model houses, made with empty boxes,cans and bottles



Mask Making



Making characters from egg shells



Making characters from egg shells



Figures made from vegetables & fruits



Here's a list of skills that kids learn from doing art. Skills which are as important in academic and overall success in life:

• Creativity: Through art, kids learn to think creatively, with an open mind.

Creating art boosts children's ability to analyze and problem solve in many ways. Being able to think on your feet and to think 'outside of the box' is what makes the child unique and excel in whatever task he undertakes.

• Self expression of one's own thoughts: Kids learn to express feelings, with or without words.

Art stimulates many areas of the brain that might not be used otherwise.

Importance of Art in building a kid's brain.

Taken from

(http://www.raisesmartkid.com/3-to-6-years-old/4-articles/33-benefits-of-arts-to-kids)

Physiologically, the human brain consists of 2 parts, the left and the right hemisphere. The left brain is used in logical thinking and analytical processes. This is typically what is trained in school work that consists of math, reading and science. The right brain is used in emotional perception, intuition and creativity. It is the right brain that is mainly used when a person is involved in creative endeavors such as making art. It is this part of the brain that typical school environment neglects to train.

It is shown that when gifted kids solve problems in their areas of giftedness, there is increased electrical activity in both hemispheres. It appears that for the brain to be efficient, the two hemispheres of the brains must work together. By stimulating and exercising the right hemisphere of the brain, the arts strengthen the connection between the hemispheres. Kids should be exposed to the arts as their cognitive skills mature so that their right brain will be as developed as the left, and both hemispheres work in tandem, thus achieving the full potential of the mind.

• Confidence : The most important one perhaps is that kids "feel" good while they are creating. Since there is not just one right way to make art, every child can feel pride in his or her original artistic creations.

Children, who feel they are free to experiment and to make mistakes, feel free to invent.

• Problem Solving: Artistic creations are born through the solving of problems. All of this develops children's skills in reasoning and understanding.

• Developing fine motor skills. As kids manipulate a paintbrush, their fine motor skills improve.

• Focus: Recent research has shown that participation in the arts improves children's abilities to concentrate and focus in other aspects of their lives.

• Group work – Kids learns to collaborate with other children .

Art stimulates many areas of the brain that might not be used otherwise.

Importance of Art in building a kid's brain.

Art is a practice towards working together, sharing responsibility and compromising with others to accomplish a common goal. Through these experiences, children gain confidence in themselves and start to learn that their contributions have value even if they do not have the biggest role to play.

How to get started:

LIST OF BASIC TOOLS AND SUPPLIES FOR ART WORK:

Drawing board

Paint (watercolors, acrylic, poster paints etc are the easiest to handle)

Paintbrushes

Palette

Sponges

Markers

Crayons

Colored pencils

Lead pencils of varied thickness

Modeling clay

Plain and colored paper

White chanson sheets

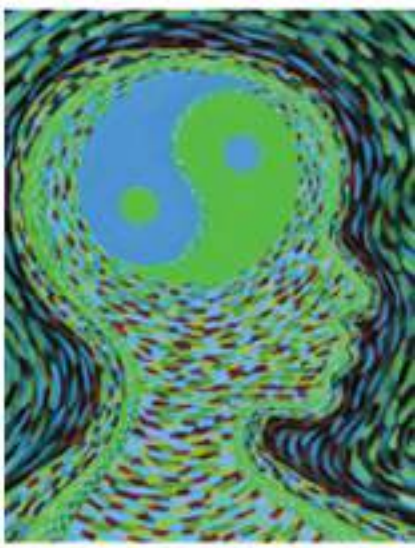
Canvas frames

Scissors

Glue

Craft foam

Masking tape



WAYS TO INSPIRE CREATIVITY

1.Prepare for a mess. Set up an art space where your kids can be free to experiment and get messy! Throw a drop cloth or a newspaper on top of your kitchen table. If weather permits, let kids paint outside.

2.Avoid giving direction. Don't tell your kid what to make or how to make it. Instead of saying, "Paint a rainbow," encourage her to experiment with mixing colors using different types of brushes and paper.

3.Explore your child's process. Often the best way to encourage conversation about your child's art is simply to say, "Tell me about what you made," or ask, "Did you have fun making it?"

4.Don't draw with your child. When parents draw something while a child is sketching, it can frustrate him. It's better to be near him and let him know that you're supportive of his art-making.

5.Let it be. When a child finishes a piece, don't suggest additions or changes. It's important for a child to feel that what he or she has created is their very own handy work

Samer Hashmi

The writer in an Architect and teaches Art and Science to children.

My Child is an iPad Addict

9 Tips to Get Your Kids off Their Gadgets

Are you worried that your child spends more time on their devices than with you? Do you think they're obsessed with their (or your) smartphones: your little one's watching YouTube cartoons or playing games non-stop, and the older one is looking at it every few minutes, texting friends all the time, checking to see how many "likes" they've got after they've posted on social media, refusing to put their phones to one side round the dinner table? Well, I share your concerns – and so do many other parents.

Too often, we have no choice but to accessorize our children with laptops and smartphones in this gadget-filled world, so we have to take responsibility for their disciplined behavior and moderation in their use as well. We buy our kids gadgets to keep them safe, help them with their homework and to keep them out of our hair but we probably didn't foresee all the problems they can cause.

As parents, we can definitely take steps to change this situation. Will it be hard? Yes. Is it impossible? No.

Here are some ways to curb your child's gadget addiction:

1. Parental teamwork

Our duty as parents is outlined very clearly in the following hadith. Ibn 'Umar reported that the Prophet said:

'Each of you is a shepherd and each of you is responsible for his flock. The amir (ruler) who is over the people is a shepherd and is responsible for his flock; a man is a shepherd in charge of the inhabitants of his household and he is responsible for his flock; a woman is a shepherdess in charge of her husband's house and children and she is responsible for them; and a man's slave is a shepherd in charge of his master's property and he is responsible for it. So each of you is a shepherd and each of you is responsible for his flock.' [Abi Dawud]

Hence, it is absolutely essential for parents to discuss and decide how to tackle this situation together as a team. So, what are the pros and cons of our kids having constant access to technology?

Pros: TV shows, electronic games and mobile phones can be brilliant resources for our children.



Games aren't just enjoyable; they can help them expand their ways of thinking not only educationally sometimes, but also in ways that they will need for the technology-rich future. The web and Internet gives access to amazing amount of knowledge. Using multimedia, our children can convey ideas in ways we could only dream of a decade ago.

Cons: However, we must also be aware of the downside of technology for our children. To flourish in the real world children still need emotional resilience, social competence and the basic skills of reading and writing, so we have to ensure that too much technology too soon doesn't threaten their real-life development or expose them to harmful material.

2. Monitor what your child is watching

For children aged three and above, there are some good kid's TV shows that can be interesting and educational. What's more, there are many shows you can enjoy with your kids. Sensible television watching can contribute to child development and family life. Unfortunately, there's also a lot of rubbish. If children are allowed to have access to the net in the privacy of their bedroom without supervision then it's very easy for them to access violent or sexually explicit movies as well as YouTube videos with a lot of swearing, for example. Given that children learn by imitation, they will quickly begin mimicking what they hear and see.

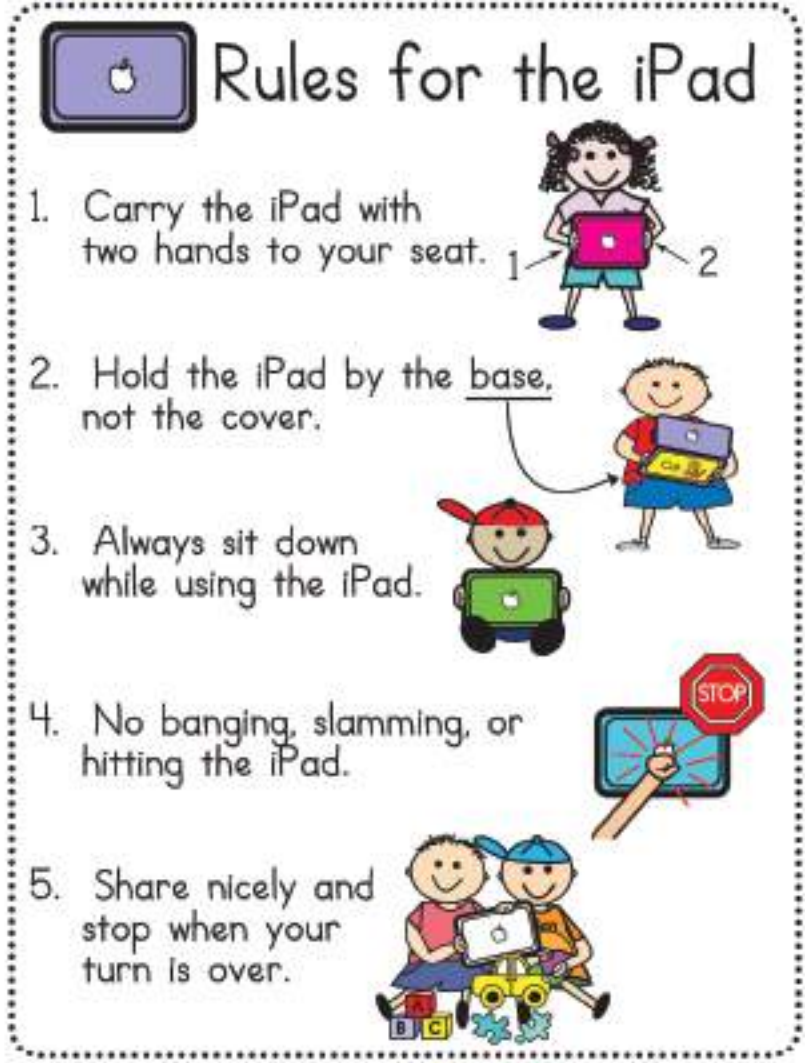
Insist that all Internet-connected devices such as tablets and console games are used in a family room and make sure you know what your child is doing on them. Take the TV and other mobile devices out of your kid's bedroom. An alternative is to insist they have their bedroom door open when they are doing their 'homework' on the computer. Keeping the computer in your room too helps limit their usage to what they need to do on the computer. Monitor what your children watch on TV, films and DVD. Keep home entertainment in a shared area of the house to watch with them as often as possible. It's not about 'not trusting' them. It's about protecting them from things they don't know.

3. Have clear rules

Set rules for the use of all devices. Only allow mobile phone usage at certain hours in the evening or after homework has been completed. If your kids are old enough to be using the computer on their own, they are old enough to understand that there are rules they need to abide by. Breaking them should not have a lesser consequence than if they broke a rule in the offline world. Having an open line of communication is crucial the minute your kids start using the Internet more independently.

Make sure you know as much as possible about any hardware and software that comes into your home. If you aren't able to put in the time and energy to find out about an electronic device, don't let it over the threshold. Agree on time limits for logging on, playing, messaging, etc. each day and stick to them, no matter how much they nag or cry; don't give in just to silence them.





4. Address online stranger dangers

You may feel like you're scaring your kids when talking to them about the dangers of being online, but it's better for them to be scared than to be unaware. Just as we prepare our kids for life in the real world, we should prepare them for life online. Parents are wary about their children having virtual friendships because of stories of pedophiles grooming children on the Internet. It is well established that some people in chat rooms are not who they claim to be and both children and parents need to be alert to this. You need to remind your children that everyone online is a stranger.

Tell your child never to give out their real address or phone number to anyone they meet on the net. Ensure they know that your key concern is their welfare. Explain the advantages and dangers of growing up in a virtual world. Ensure your child knows that if they encounter anything on the net that makes them feel uncomfortable, embarrassed or worried they should let you know.

5. Prioritize real over virtual interactions

There's no doubt that a child's brain development depends on warm human contact and

5. Prioritize real over virtual interactions

There's no doubt that a child's brain development depends on warm human contact and first-hand experiences of the world around them. When a child is young, they need to spend lots of time with their parents and other real people (as opposed to virtual people), learning to communicate and get along. They should be exploring real life, starting at home, then moving out into the local area and beyond.



Spend time with your kids, especially when they are young. It was narrated that Hanzalah Tamimi Al-Usaiyidi, the scribe, said:

"We were with the Messenger of Allah and we spoke of Paradise and Hell until it was as if we could see them. Then I got up and went to my family and children, and I laughed and played (with them). Then I remembered how we had been, and I went out and met Abu Bakr, and said: 'I have become a hypocrite!' Abu Bakr said: 'We all do that.'" So Hanzalah went and mentioned that to the Prophet , who said: "O Hanzalah, if you were (always) as you are with me, the angels would shake hands with you in your beds and in your streets. O Hanzalah, there is a time for this and a time for that." [Ibn Majah]

6. Inculcate time for books

As your child begins learning to read and write, this will require them to slow down their mind. They have to process sounds into words and words into sentences, while at the same time making sense of what they're reading. Learning to write means slowing down even more, since you have to make the letters with your pencil, spell the words and sort out your grammar to express what you want to say. On the other hand, electronics speed up the mind.1 Computer programs encourage children to expect quick-fire, quick-fix learning. If they're used to computer games, websites and swiping, they're likely to find learning to read and write boring and laborious. Those who manage to get the basics often can't be bothered to practice, and true literacy takes years of practice.

Regularly read to your child. You don't have to buy lots of books; take them to the library. Read Qur'an to them and speak to them in your native language. They can pick up more than one language. Once they have learnt to read, they should read everyday for at least half an hour.

7. Play games with them

Children love to play and be amused. Computer game manufacturers have subtly hijacked the language of play. Many children now think of play as something you do on a PlayStation and games as something you play on an Xbox. As much as distracting children (especially boys) from real-life play, which they need, too much virtual play may actually deter development. From a parental point of view, it's our duty to help our children grow up to take advantage of the good stuff, rather than be distracted and damaged by the bad stuff too early on.

Despite having 'interactivity' all over the advertising, there's little genuine interactivity about virtual play, at least in the simple games and websites aimed at children. The child has only limited control, with no opportunity for true creativity. But children are easily fascinated, and so they grow dependent on screen-based gadgetry for entertainment, rather than learning to think inde-

CHILDREN CLOSE THEIR EARS TO ADVICE BUT OPEN THEIR EYES TO EXAMPLE.

pendently.

Unfortunately, some parents allow their young children to have access to 18-rated violent games, such as Grand Theft Auto and Call of Duty; under-tens often persuade their parents that 'they're not that bad'. Fathers, uncles and older brothers play these games in front of young children or allow them to play with them thinking they are toughening up or bonding with them. Adults need to wake up and realize that modern computer violence of this kind is seriously nasty, and because children don't experience any real pain whilst playing they become desensitized to violence. There is also evidence that it encourages aggressive, violent behavior and creates negative attitudes towards women.

Computer games can be exciting and some help develop new skills. Help your child choose wisely and play new games with him/her so you know what they are. Never give in to pester power. Don't fall into buying things out of guilt; spending time with your child is better than spending money on your child. The earlier you make this stand, the better, but whatever the age, be firm. If you stick with it, your child will eventually realize you can't be manipulated.

8. Practice what you preach

Be honest. Are you spending more time with your laptop/phone than with your family? Are your kids just imitating you? You may spend a lot of time on WhatsApp and your partner may like relaxing by playing Halo. So many of us now bring our work home with us or like me work from home, and it's eating into our family time. When we come home from a busy day we all want to relax and forget about everything, and on-demand movies and unlimited TV shows help us do that. We have to be firm with ourselves about th

and recognize that we need to care more about our actual family and less about the fictional characters on our screens. Always remember to ask yourself if you're setting a good example.

Switch off your laptop and put your phone on silent when sharing time with your family. Set times when you will check email and messages, and stick to them. Force yourself to keep work and family separate, and don't let work-based stress overflow into family time. Resist the urge to multi-task at home. For instance, don't have the TV on when you're sharing meals and concentrate on the real-life interaction going on around the table.

9. Provide alternatives

Do you feel it's too late and your child is already too addicted that they may throw tantrums when you change the rules? Maybe it's turned into a default activity simply because there's nothing else to do. Here are some suggestions that you can slowly include into their daily activities that'll help them stay away from their gadgets longer:

- Going swimming or out for a walk or bike ride.
- Easy cooking like making biscuits, fruit salad, or smoothies.
- Going to the library and choosing books to share such as recipe books, activity books, art and crafts.
- Using the library books to plan a meal, plan a project, plan a picnic to the park, get the kids to help you prepare the food.
- Organizing a fancy dress party; all the costumes can be homemade.
- Teaching them a skill: knitting, sewing, gardening. This will really consume a lot of their time healthily.
- Rewarding them with gifts! Children love gifts.

Challenge your children to not touch their gadgets except for a specific amount of time and see to it that they use their time efficiently, thereby rewarding them with prizes!

Food, clothing, shelter, love, Islam and our time: that's what we 'need' to give our children. Phones, laptops and tablets are superfluous 'wants' that we give our children. Lets take our priorities from Allah and His Messenger and focus on our kid's real needs.

We hope this helps bring fruitful habits into the household. Share with us other creative ways you've tried to successfully curb your child's gadget addiction!

Click to read more: http://productivemuslim.com/my-child-is-an-ipad-addict/#ixzz43nyXl915
Follow us: @AbuProductive on Twitter | Productive Muslim on Facebook

MUGHAL FRESCO PAINTING? IN ENGLAND?

Ustad Saif-ur-Rahman's tour of The Chalice Well Gardens and Prince's School of Traditional Arts, April 2015

By Waleed Zaman

In February 2015, as an alumni student of the Prince's School of Traditional Art, I received an invitation to exhibit works of traditional art at the 'Sacred Arts of Islam' Exhibition at the Chalice Well Gardens at Glastonbury, England, from other fellow alumnus who were organising the exhibition to be held in July 2015. I gladly accepted the invitation and suggested to them that it would be even better to have master craftsmen at the exhibition to give workshops so that people there could appreciate traditional art from those who had practiced it with great devotion all their lives. I gave them the names of many such masters and they rightly chose Ustad Saif-ur-Rahman; a pride of performance master of 'Naqqashi' and the art of painting fresco in the Mughal style. Thanks to a sponsorship by Kayseria we were flying to the UK with a great master of traditional art, I wrote to the Prince's School of Traditional Art, my alma mater, if they would be interested in facilitating a workshop on this rare occasion. To our great joy they immediately invited us to give a five day workshop at the PSTA in London. Ustad Saif would give the workshop and Fatima Zaman and I were to translate and facilitate the classes. I also gave historical overviews of the art of fresco painting in the subcontinent. A historic moment for Pakistani traditional art, it was indeed touching to see the amount of recognition, respect and honour lauded upon us by the PSTA and the Chalice Well Gardens both. The tour of the UK was of a full ten days, five at the PSTA and five at the Gardens in Glastonbury. It was one of the most memorable and cherished moments of my life and I am honoured to share in this Daachinama a pictorial of the events of the ten day tour of Ustad Saif-ur-Rahman at England.


Displaying the truth, beauty and goodness of Islamic tradition

We were honoured when we saw that the local newspapers had written so positively about the 'Sacred Arts of Islam' Festival at Glastonbury . We were further honoured when Ustad Saif's picture was chosen to represent the participating artists. Ustad Saif was given great respect and reverence wherever he went and it was indeed beautiful how he would humbly reciprocate with the most loving dignity



East and West; a meeting of two great wise and humble men who have both dedicated their lives to teaching the universal values of traditional art. This was a most special moment for me as two men, both of whom I consider masters of traditional art; who have been loving teachers to me were meeting. It was indeed a very heartening moment when Dr. Paul Marchant, the most senior professor at the Prince's School of Traditional Arts (PSTA) came personally to congratulate Ustad Saif on delivering a wonderful workshop at the PSTA in London.



Ustad Saif receiving a gift of the recently published 'Arts and Crafts of the Islamic Lands' by Dr. Paul Marchant and Simon Trethewey. This book is of immense importance on the practical, philosophical and technical aspects of traditional Islamic art. This book was published by Thames and Hudson after four years of hard work by the PSTA and the T&H teams.



Some Flowers painted fresco by Ustad Saif on gypsum panels. It was really difficult transporting these panels; thank God they did not break!



PHD and Masters' students enjoying the finesse and scale of Ustad Saif's antique 'Khakas' (Cartoons on butter-paper for painting on walls). The most memorable moment was a dialogue when the students said: "We have never seen a Master like you" and Ustad Saif replied: "And I have never seen students like you"



Noshin Shafei of Iran; a PHD student and teacher at the PSTA most lovingly home-cooked a meal and brought it to the PSTA in honour of Ustad Saif and we all thoroughly enjoyed the finesse of home-cooked Irani Cuisine.

Ustad Saif and a Pakistani-English student who was happily re-connecting with her Pakistani heritage; in England!





Ustad Saif and the students



"Indeed, God is Beautiful and He Loveth Beauty."

Made for and displayed at the Chalice Well 'Sacred Arts of Islam' Exhibition, this verse, is an authentic hadith/saying of the Prophet (PBUH) and it makes the basis of all our collaborative efforts with the traditional art masters at the Kayseria Craft Cooperative. The calligraphy was done by Ustad Gohar Qalam, Naqqashi by Ustad Saif-ur-Rahman, painting by Ustad Muhammad Siddique and creative direction by Waleed Zaman. This work was bought by the Chalice Well Foundation and hangs from now on at the Chalice Well Gardens at Glastonbury, UK.



Ustad Gohar executing the calligraphy on the panel.



Ustad Siddique painting in the Naqqashi and enlivening its details. The beauty of art lies in the collaboration and the work; not in the individual.



Ustad Saif drawing the 'Naqqashi'/ biomorphic patterns on the calligraphy for its beautification.



The Chalice Well Gardens at Glastonbury, England. Legend has it that Joseph of Arimathea, the Uncle of Jesus (PBUH) brought the Chalice of the Last Supper and buried it in this well. The water has a high iron content and is slightly reddish and is known to be of great benefit to all those who drink it. These gardens are a great place for contemplation and meditation and are visited by thousands upon thousands of people every year.



The spell binding foliage at the Chalice Well Gardens



A close view of the 'Lion's Head' from where one can receive a healthy and beneficial glass of pure water.



The main marquee where we exhibited some artworks and where Ustad Saif gave a workshop on Fresco Painting to many people who enjoyed the experience.

Waleed Zaman
The writer is the creative director at kayseria and teaches geometry for art and architecture at hast-o-neest on weekends



SPRING LAWN
COLLECTION'16

MauSummery
SINCE 1997

www.mausummery.com | Mausummery Pakistan | mausummerypakistan | 03111-1997-00 | ccs@mausummery

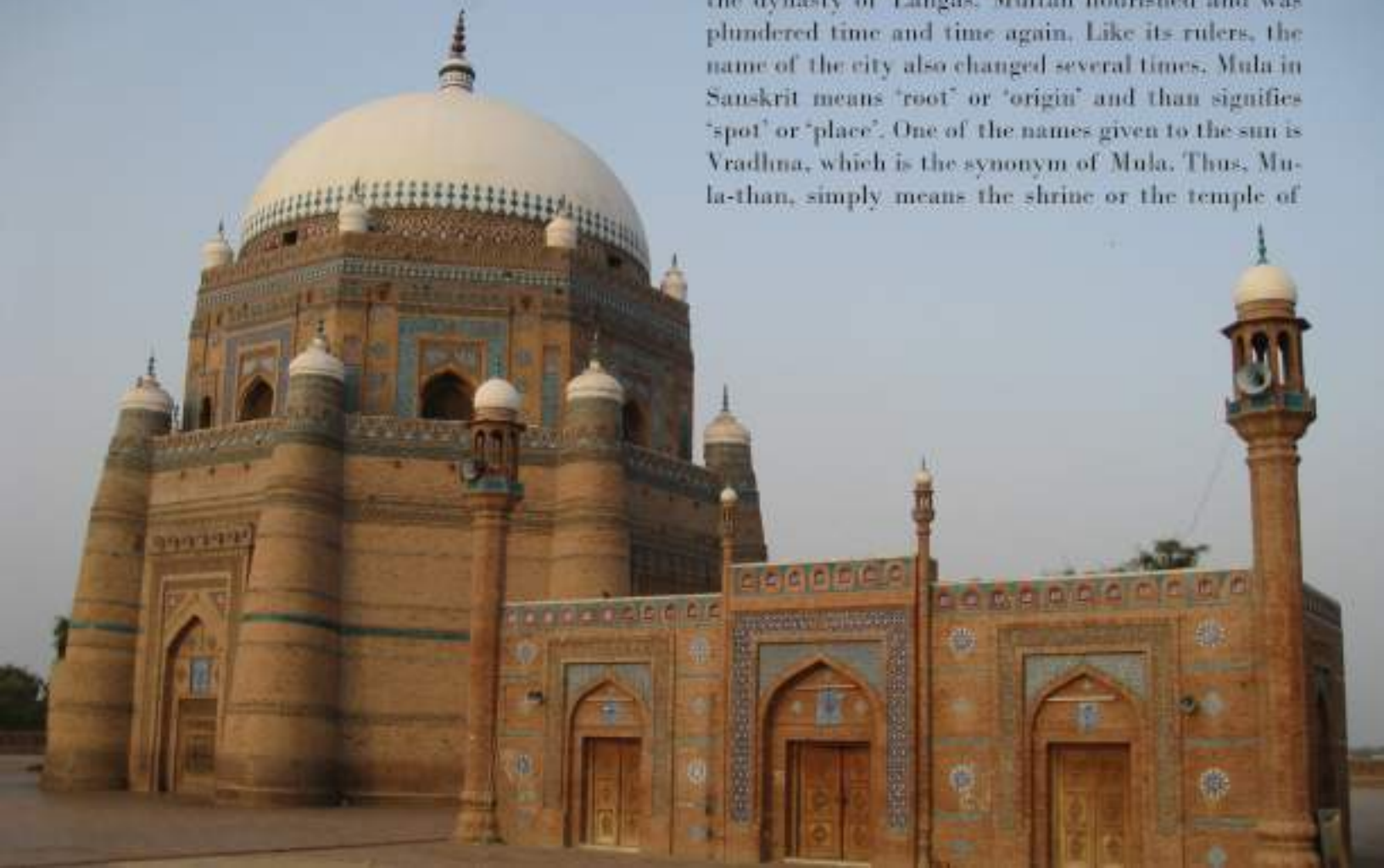
Multan from the city of sun gods to the city of saints

Multan, the City of Saints, and the oldest living city has a great story to tell. A long time ago the city was called Kasyapapura, after Kasyapa, its mythical founder, who according to the Hindu tradition was the father of twelve sun-gods. It was during Samba's time, his great-great-grandson that the city became famous throughout India for worship of the sun. Samba was believed to be cured of leprosy by his worship of Mitra, the sun-god. In gratitude, he erected a golden statue of Mitra and dedicated to him a temple named Adyasthana. This golden statue, called Aditya, became the celebrated idol of Multan, whose fame attracted pilgrims from the remotest parts of India for many centuries.

Multan has been plundered by many who desired to conquer it and make it their own. The first of many to come was Muhammad Bin Qasim. It is said that 'rivers of blood flowed on both sides' before he finally succeeded in conquering Multan. When Mohammad Bin Qasim and his generals went into the Adyasthana temple, they saw an idol made of pure gold with eyes of bright rubies. Muhammad Bin Qasim wanted to draw his sword and sever the head from the body but the Brahmans intervened exclaiming: 'O true commander, this is the image which is made by Jibawai, the King of Multan, who concealed beneath it, in a reservoir, a treasure exceeding all limit and computation and then departed.' And truly, they found in an underground chamber two hundred and thirty maunds of gold and forty jars filled with gold dust. These were the offerings made to the idol, brought from all parts of India. Muhammad Bin Qasim allowed the idol to remain but asked for a piece of cow's flesh to be suspended from its neck.

In the years to come, people traveled from distant parts of the subcontinent to come and perform pilgrimage at the temple and if their wishes were fulfilled they would make offerings of money, precious stones, perfumes and wood before it. The sovereign of Multan would receive the principal share of the revenues and if ever the faithful were harassed by the unbelievers, they would bring the idol out and threaten to break it to ashes unless the assailants would withdraw their forces.

For years, Multan remained a place of worship and pilgrimage for Hindus just as Makkah is for Muslims. The inhabitants were Muslims and non believers but the government remained in the hands of the former. Many rulers came and went, from the Ghaznivids to the Ghoris, from the descendants of Tamerlane to the dynasty of Langas. Multan flourished and was plundered time and time again. Like its rulers, the name of the city also changed several times. Mula in Sanskrit means 'root' or 'origin' and than signifies 'spot' or 'place'. One of the names given to the sun is Vradhna, which is the synonym of Mula. Thus, Mula-than, simply means the shrine or the temple of



Mula, the sun. According to another source the word Mul in Sanskrit means 'beginning' and the city being founded towards the early start of human habitation was called Multrang, which as time passed came to be known as Multan. Thirdly, Mul also means 'centre' and sthan means 'place'. Thus, Mulsthan was namely a central place.

Interestingly, there is yet another story about how Multan got its name. Raja More came here from Hindustan on a hunting trip and having repopulated the city that had been deserted for years, called it Mortaran which later became Moltana or Multan.

Not only has Multan been a magnet for rulers but the same holds true for saints. The beautiful shrines beckon us today to come and discover Multan's past glory and the stories it has to tell. One such story is that of Sheikh Baha-ud-din Zakaria (the ornament of the faith) better known as Bahawal Hak. He was born at Kot Karor, Zilla Dera Ismail Khan on the 28th Ramazan, 566 A.H (1170A.D). He was a direct descendant of Asad, the son of Hasham, the grandfather of the Prophet Muhmmad (PBUH) and the family is consequently called Qureshi, the tribe to which the prophet belonged. His grandfather, Kamal-ud-din was the first to leave Makkah. He went to Khorasan, then on to Multan and finally settled in Karor. Wajih-ud-din, his son married and to him was born Baha-ud-din Zakria. He was only twelve years old when his father died and he left home to become a scholar at Bokhara. There, he gave instruction and guidance to the people for fifteen years before departing to perform Haj at Makkah. The next five years he







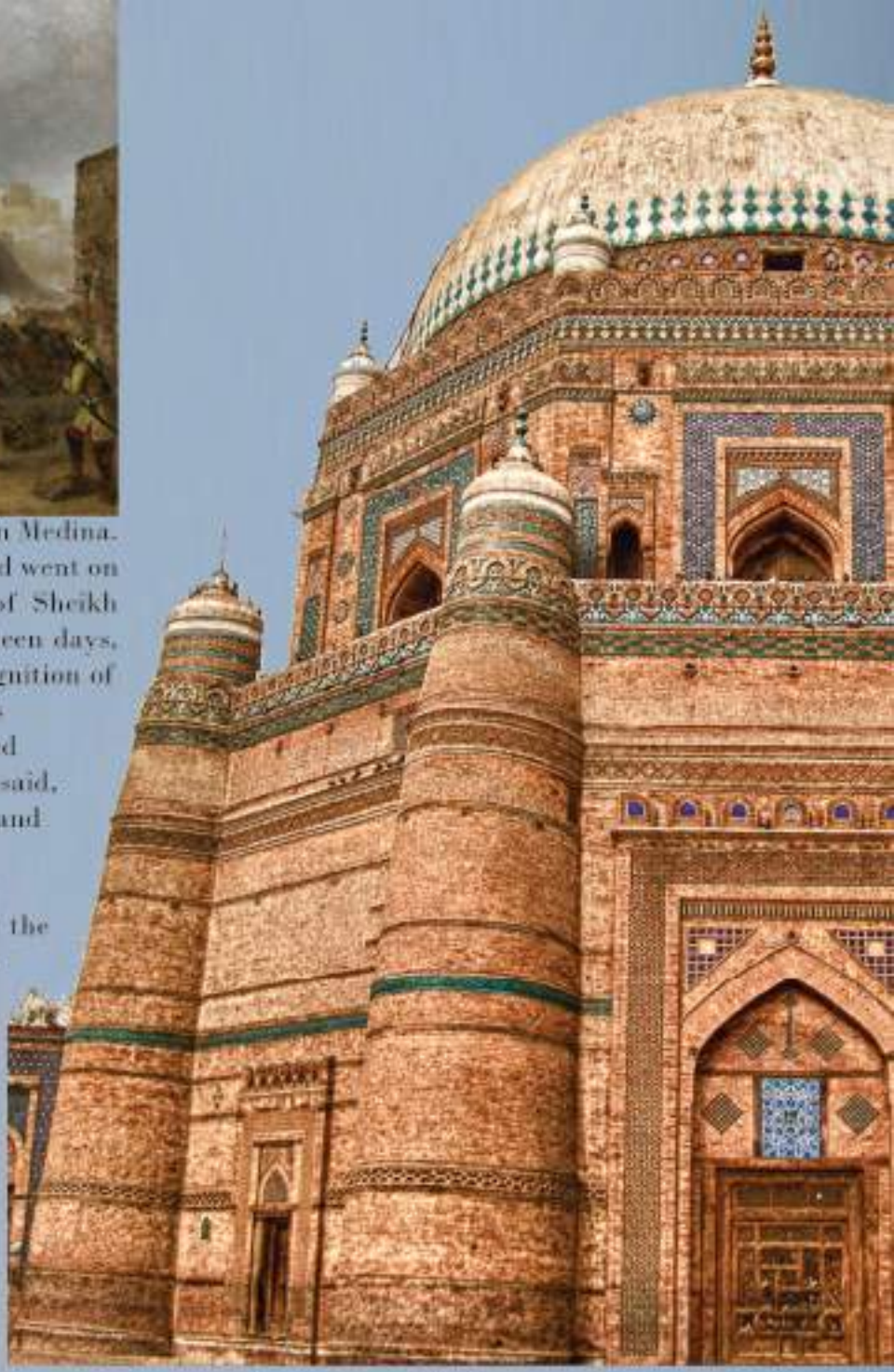




was an attendant at the Prophet's shrine in Medina. He then visited the temple at Jerusalem and went on to Baghdad where he became a disciple of Sheikh Shahab-ud-din Scharwardi. In only seventeen days, he was bestowed a dress of honour in recognition of his great attainments, which other disciples had strived to achieve but had not succeeded even after many years. The learned Sheikh said, "You are like the green branches of a tree and Zakaria is like the dried branch which consumes quickly when brought in contact with a burning fire. It is not your fault, but the aptitude of Zakaria to catch the fire of the love of God."

Baha-ud-din Zakaria finally chose Multan as his final abode. His fame gained him many disciples as he lived to reach a hundred years. When he died in 666A.H (1267 A.D) it was said that his son, Sadr-ud-din heard a voice that said, "Dost ba Dost rasid" meaning 'friend has joined friend.'

Sadr-ud-din had a son named Sheikh Rukn-ud-din, born in 680 A.H (1281 A.D), more commonly known as Rukn-e-Alam, 'Pillar of the world.' His mausoleum is the jewel of Multan



It is situated in the same fort next to his grand-father's tomb. It stands high and mighty on a mound 150 feet above ground and this contributes to the majestic appearance and grandeur of the tomb.

So the next time you visit Multan, bear in mind that the bricks and tiles of the mausoleums speak to you of days long gone by and the grains of the dry desert sand is witness to thousands of years and have a story to tell.... so listen!

Source: The Early History of Multan by Syed Muhammad Latif

Mahnaz Hussain
The writer hails from Multan, currently is an English Teacher, and runs a business called Design Dimensions





Kitchen Gardens

These Days they use so much pesticide that when I feed the children, I have to soak the vegetables for at least two hours.

Growing your veggies is the need of the day especially in our country where pesticides, insecticides, and sewage water is being used by our poor, illiterate farmers to grow vegetables commercially. Needless to say that there is no accountability by the Government to monitor the correct use of pesticides or a campaign to train farmers in using these. Therefore, it is very important to educate the masses to grow seasonal veggies in their own premises and develop their very own Kitchen Gardens.



To develop a kitchen Garden the first condition is to select an area where you get good sunlight. If there are not enough places on the ground, a wall can be used for growing veggies, vertically. The main requirement would be 6 hours of sunlight on the wall. Another option can be a veggie roof top garden. Once the area is specified, the next step is to prepare good organic soil. Since veggies are being grown organically, the base or the soil has to be very good so that the plants are very healthy and have resistance to all kinds of pests and diseases. My standard mixture is 50% rice ash + 50% leaf mold or decomposed organic manure. Prepare a mixture of the above and spread a 6 inched layer on good garden soil. Mix it gently with the soil.

The third step is to select your seasonal veggies. As it is the beginning of summer, go in for gourd, cucumbers, tindas, pumpkins, okra, summer spinach, etc. All these are planted directly in the soil. It is always a good practice to add some coco peat while planting the seeds for good germination. Watering is very essential as the seeds are like little babies and they need regular care with regard to watering gently and regularly.

If there is some infestation like leaf curl on the plants, prepare a spray mixture of 3 tablespoons baking soda, 1 teaspoon liquid soap, 1 teaspoon any cooking oil. Dissolve in 8 liters of water and spray on affected plants early in the morning. This can be repeated after a 10 day gap.

When flowers are formed on veggie plants, watering must be reduced. Once small fruits are formed increase the watering of the plants. Grooming of veggie plants is essential to eliminate the chance of infestation. Regular weeding is required to provide all the nutrients to the veggie plants and keep them clean. Always water with clean water.

Enjoy the home Grown Veggies!

Nausheen Sarfaraz
The writer is a Gardening Consultant

THE VALUE OF THE PUNJAB'S COLONIAL LANDSCAPE HERITAGE



More so than architecture, landscape design is closely connected to locale, in terms not only of climate and soil but also in terms of the traditions associated with local cultures. Unfortunately, in spite of our inherited landscape traditions, landscape architecture is a relatively unknown field in Pakistan. Where practiced and taught, it is largely the domain of architects and horticulturists who demonstrate at best a superficial understanding of the values of our inherited traditions, and the issues and concerns that are being addressed in contemporary landscape design. As such, the landscapes designed in the present day in Pakistan do not allow us to experience the locale in any sense. Because landscape experts are almost unknown in the country, the restoration projects of the historic Mughal gardens that have been carried out have mainly involved reinstating and repairing essential water features and ancillary buildings with no attempt to restore the original planting schemes or the original landscape character that could help reinforce a particular ambience.

It is unfortunate that neither the gardens created under the patronage of the Mughal sultans nor the public parks and educational gardens created by the British receive any attention in the present day. Neither type of landscape serves as a precedent in contemporary landscape architecture. Considering that the botanic garden-cum-park created by the British (such as Lawrence Gardens, Lahore) served a public, rather than a private, use, and one oriented to education, while also fulfilling the need for active modes of recreation rather than a passive enjoyment of nature, one would have expected that public bodies would have turned to this landscape type for inspiration and design direction. The unfortunate fact is that this legacy is in serious jeopardy because management practices have not kept pace with both the original purposes of the parks, the manner in which the parks are used, and the changing notions of leisure.

While concern about the declining quality of our Islamic heritage gardens is voiced on occasion, there is no lament heard about the deteriorating quality of our colonial landscape heritage. As such, it seems necessary to set out the historic background of the Lawrence Gardens, Lahore in order to initiate a sense of awareness of its original value as an instrument of civilization, and to stimulate concern about its management. Lawrence Gardens, Lahore is a part of an important nineteenth-century development of public parks and arboretums that were provided in European cities to offer relief from overcrowding, poverty, squalor, ill-health, lack of morals and other vices, in the belief that social evils and the provision of public open space were correlated. The belief that urban spatial arrangements, such as parks, gardens, and roadside plantings, could foster societal change informed nineteenth century discourse on public health, sanitation and disease in the Anglo-European world. Since the Victorians had great faith in the idea of progress through science, a public park was intended to embody the teachings of science and art, one where nature could be presented to the public park visitor as a "scientific specimen" and

"ennobled by art".

Public parks in the subcontinent, as elsewhere in the colonized world, took the form of botanical gardens and arboretums whose main functions were scientific and commercial. They were managed by the government and an important role of such government botanical gardens, including Lawrence Gardens, was foreseen to be the introduction of agricultural improvements throughout the Empire. But, like other botanic gardens that were created in the subcontinent as well as in South east Asia, Lahore's Lawrence Gardens gradually came to serve the leisure needs of the elite, fitting scientific, agricultural and horticultural research activities around that social function.

However, the seriousness with which the development of Lawrence Gardens was taken as a scientific enterprise could be judged from the fact that for a good fifteen years, the gardens came under the directive of William Mustoe, a trained gardener from Kew Gardens in London who is better known for his work with Sir Edwin Lutyens on the project for the creation of the garden city of New Delhi. As garden historian, Patrick Bowe notes, Mustoe was also involved in the civic planting of Lahore and "executed a road-planting scheme for a new Civil Officers area" (presumably, the Government Officers Residence or GOR) where he applied the newly introduced practice in horticulture of inter-


Cricket Pavilion

planting fast-growing trees between the more permanent slow-growing ones. Mustoe's experience of road and avenue planting in Lahore culminated in a practical handbook on 'roadside arboriculture' which included a "list of the most suitable trees for roadside planting on the central plains of India with a discussion of their hardiness, their quickness of growth, and the quality of the shade they provided." The book was published in Lahore in 1915 but Lahore residents have not even heard of it. At his death in 1942. Lutyens wrote that Mustoe's "knowledge of India with her varying climate and soil was invaluable, and beyond his experience he had the genius of an artist"

In 1913, a working map of the Lawrence Gardens was prepared under Mustoe's directive, primarily to record the species of trees that were planted in the 45 plots in which the 176 acres of the Garden (now reduced to 141) was divided. It shows the basic features of the Gardens:

(i) the four brick kiln mounds which provided the essential structure of the Gardens

(ii) the circulation network dividing the Gardens into some 45 use areas and apparently serving for both vehicular and pedestrian movement

(ii) the three roads defining the garden boundaries and providing access into the Gardens from (iii) the five entrance points

(iv) the Zoological Gardens close by with

(v) the Botanic Garden




Gulistan-e Fatima

(vi) and the location of the Lawrence and Montgomery Halls together with
(vii) the bandstand and
(vii) a glass house (both of which disappeared after the British left).

With Mustoe in charge of the Lawrence Gardens from 1905, a methodical approach to the management of the Gardens was adopted with the preparation of five-yearly programmes to meet stated objectives and a new emphasis on generating greater income for the garden from the sale of garden produce, cut blooms, cuttings, and seeds. The Spring Flower Show in March and the Chrysanthemum Show in November had become annual events, the Canna and Rose Gardens were new features, and old and unsightly trees were removed systematically to create new orchards and increase the expanses of lawns, planting these out with "bright and free-flowering evergreen varieties" to increase the "sylvan amenities" of the Gardens. Mustoe's other challenge was to transform the four 'unsightly' old brick kiln mounds into prominent features of the landscape. Because the irrigation of the mounds presented difficulties, these were initially planted with drought-resistant succulents, agaves, opuntias, and prosopis, and replaced gradually with tecomas and clerodendrons and species of melia and acacia trees with

progressive additions of trees and shrubs of an ornamental character.

A comparison of the 1913 map with a recent map shows the additions to Lawrence Gardens that have been made since independence. Soon after the departure of the British, the gardens were renamed Bagh-e Jinnah, and the Gulistan-e Fatima, an intensively-maintained landscape, complete with araucaria trees, clipped thujas, plantations of roses in beds and highly ornate benches, now became a British-inspired Mughal-style garden venue for evening parties of government functionaries. Several decades later, another Mughal garden with clipped conifers and paved walks was introduced but, sadly, this garden did not even suggest a sense of enclosure (an important aspect of Mughal gardens), unlike the Gulistan-e Fatima. In more recent years, the Dar us Salam library for religious scholars and related mosque were added to the Gardens. The Montgomery Hall (the original Gymkhana) has acquired a greater public function after it was leased out to the Quaid-e Azam Library of the Education Department, and, following independence, one of the three brick kiln mounds in the Gardens was leased out for the purpose of an open air theatre, whose activities are now managed by the Alhambra Arts Council. The additions to the Gardens also include new seating areas and benches, a jogger's track, cafes and gazebos, and 3 acres allocated to a 'Ladies and Children Garden', the design of all of which is somewhat out of character with the Gardens. The botanical garden also underwent changes and it is doubtful if it has any public function in this day. Suffice it to say that the Lawrence Gardens considered "the most beautiful gardens in the north of India" at one time are fast losing their character. While the Gardens continue to supply much-needed open space to the city residents, the elite no longer frequents them having retreated to private clubs and domestic sanctuaries, while other parks that have opened up in the last three decades cater to a need for entertainment as opposed to the recreation offered by Gar-

dens. But Lawrence Gardens have lost their importance too because their purpose is not understood anymore and nobody thinks there is anything to understand.

There is no doubt that Lahore's Lawrence Gardens and other such colonial parks failed to establish any relationship with the historic garden traditions of the Punjab. Indeed, they severed Punjab's links with its garden heritage. The memory of such historic gardens was successfully effaced, moreover, in the Archaeological Survey of India's 'monument-centric' approach to conservation and the restoration of historic gardens as English-style parks with lawns and clumps of trees and shrubs. However, there is a need to recognize the values embodied in this Punjabi heritage of the botanical garden-cum-public park. The potential of such a garden-park to educate urban dwellers, to offer a communal vision of life, a vision of 'managed instructive nature', as well as a variety of public services, must be considered in developing management guidelines which are sorely needed. The maintenance of garden records and annual reports was a useful way of monitoring the progress made towards the objectives of such parks that now need restating relative to new users, redefined notions of leisure and notions of nature. In ignoring the Gardens, we only encourage anti-social and destructive attitudes and behavior, and this fact is reason enough to give serious thought to this endangered cultural resource.

Ali Akbar
The writer is a Professor of Architecture & built environment at the Nazeer Husain University, Karachi.





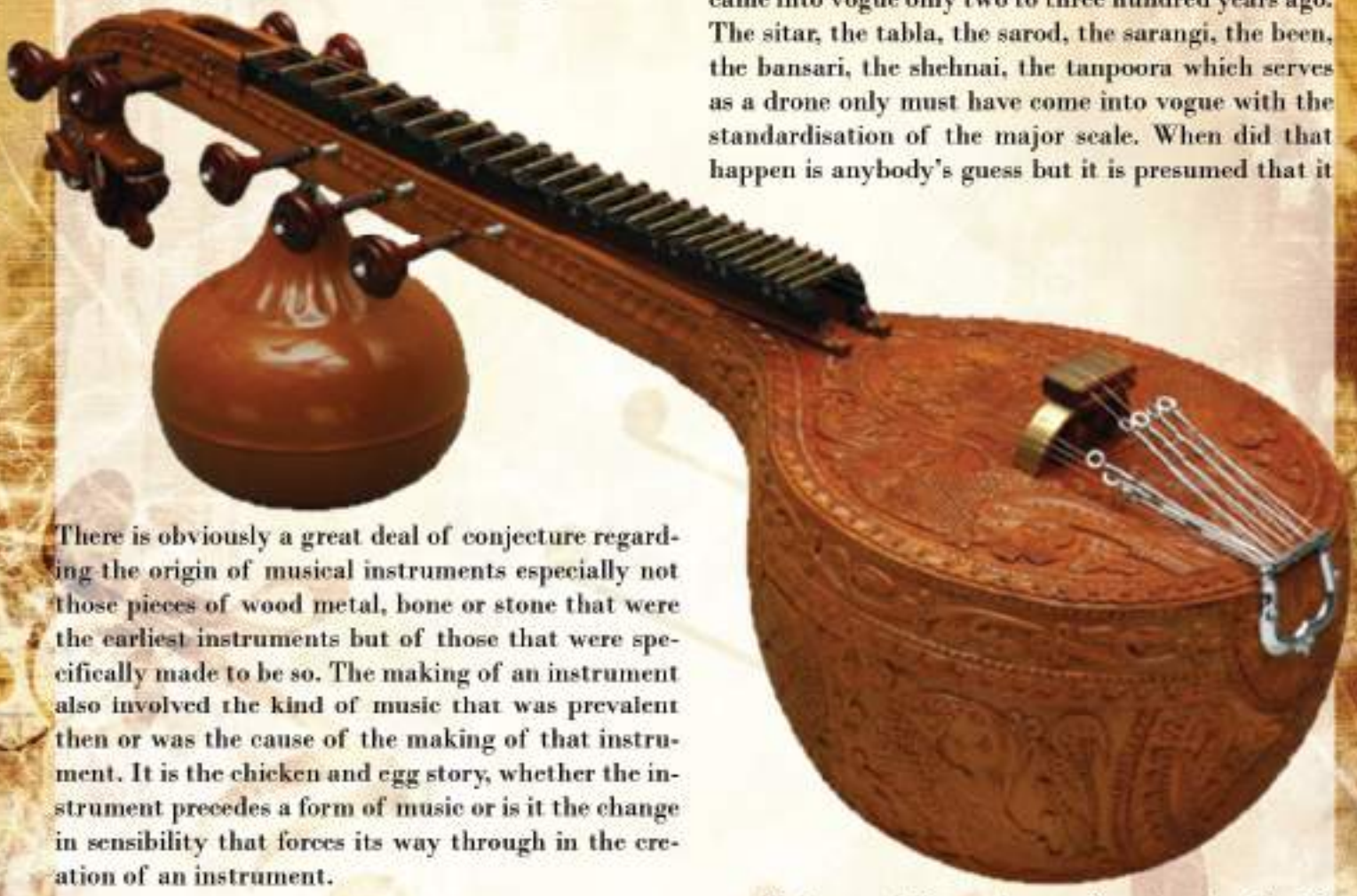
Lawrence Gardens Plan 1913



Lawrence and Montgomery Halls



MUSIC INSTRUMENTS



There is obviously a great deal of conjecture regarding the origin of musical instruments especially not those pieces of wood metal, bone or stone that were the earliest instruments but of those that were specifically made to be so. The making of an instrument also involved the kind of music that was prevalent then or was the cause of the making of that instrument. It is the chicken and egg story, whether the instrument precedes a form of music or is it the change in sensibility that forces its way through in the creation of an instrument.

Perhaps the truth lies in the middle. It happens both ways and hence it becomes more difficult to tell what kind of music was played at a particular period of time. The invention or creation of the instrument is one thing but the various changes that it has to go through due to the changing forms and genres points towards the evolution and history of the musical forms which focus exclusively on the origin and nature of the instrument itself.

Some of the oldest crafted and manmade instruments is the Veena. However, the Veena that has come down to us is very different from the one which is mentioned in the Shastras. In making a more general statement, there is just no way for us to know what the original Veena was like in the absence of a continuous record of documentation.

If we read the history of musical instruments, it is clear that the instruments which are used these days came into vogue only two to three hundred years ago. The sitar, the tabla, the sarod, the sarangi, the been, the bansari, the shehnai, the tanpoora which serves as a drone only must have come into vogue with the standardisation of the major scale. When did that happen is anybody's guess but it is presumed that it was Muhammed Raza who mentioned and authenticated the Bilawal scale as the standard thaat of our music, and that was not very long ago. Probably it is only two hundred years ago or less when there is a clear mention of the Bilawal being the major scale of our music.

There have been many instruments which were not indigenous and these came from adjoining areas and then got assimilated in our musical system with relevant changes and modifications. They were not foreign in the sense or distant like the European instruments that followed a musical system that was very different. Sarod is one case in point because it is said to be our version of the rabab. The rabab as we know it is still played in the areas that are to the west and north of our country but its modified version, the sarod had the ability to capture the nuances and could elaborate upon it in the manner of raagdari.

Similarly, it is difficult to say what the function of the tabla was before the rise of the kheyal. The intricacies of fast tempo that we associate with the tabla are more suited to the kheyal gaiki and the lighter forms of music like the thumri, ghazal and geet. In the heydays of dhurpad the use of the tabla was that of a minor instrument played with popular forms of singing; its scope must have been extremely limited and circumscribed.

Somewhere down the line, instruments which were horizontal became vertical. The older instruments were all played horizontally-be it veena or the pakhawaj, these were to be placed in a horizontal position. But gradually the sitar and the tabla were placed in a vertical position. The reasons may be many but the changing sensibility must have been the reason for the changes in the instruments as well as the way these were being played. In the vertical position, it can be safely said that the tiyari or speed was easier to accomplish than from those placed horizontally. There the emphasis must have been on the nuance or the aesthetically proper enunciation of the shrutee.

The earliest mention of four types of instruments goes as far back as the beginning of the Christian calendar. Some scholars and musicologists ascribe this division to Bharat (India). These four instruments are ghana (idiophones), avanaddha, (membranophones) sushira (aerophones) and tata (chordophones). The idiophones are the oldest instruments because they do not require any special type of tuning - stamping on the ground, clapping of the hands or hitting any other part of the body, shaking the finger in the mouth while shouting. Some of the manmade instruments are bells which can be struck, shaken, rubbed and clashed; then pots and pans; then rods, rings and bells all can be clashed, shaken, struck, and rubbed.

Historically after the idiophones come the membranophones. These are frames, vessels and plucked. In the frame category can be framed drums, dholc, daff, khanjari; in vessels the drums which are open on one side are surahi or kuja, mridanga; unifaced instruments are tashas and nagara also known as naqara, tabla, pakhawaj and tasha; and bifacial instruments such as dholak, dhole, nal.

Sushira Vadya (Aerophones) are instruments in which the air is either directly or indirectly used to produce sound. The earliest instruments made of hollow tubes were readily available to man such as horns, human animal bones, bamboo shoots and air reeds with beaks and without beaks. These are bansi, bansuri, murali; beaks are alghoza, satara, shehnai, shankh, seengh, coonch, and mechanical reeds are the pungi (snake charmers pipe), been, tumbi, naferi, sundari, and clarionet.



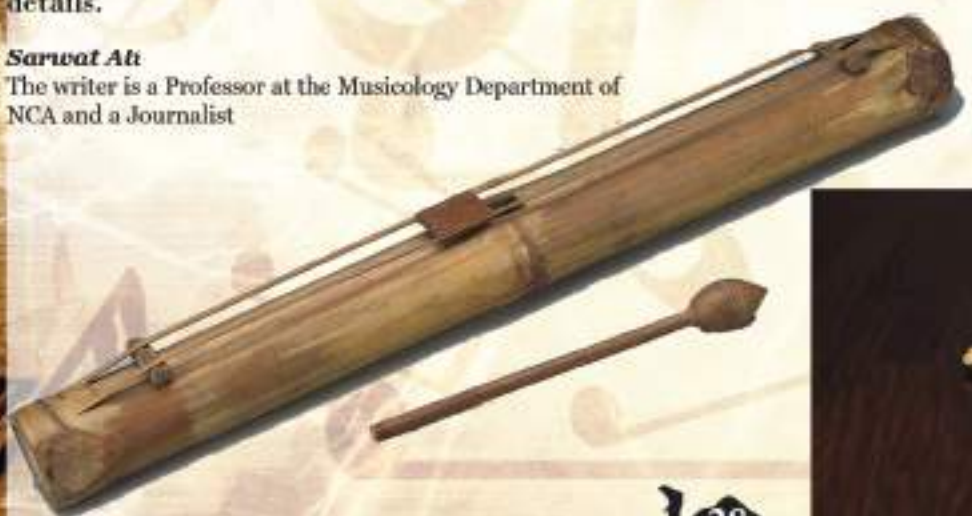
Tata Vadya. (Chordophones) are instruments using stretched strings, be they of grass, animal gut or metal wire and present some of the most baffling problems in organology. Their fast development, variety in construction and technique make the study of their evolution and change a very difficult task. But their role in the growth of music and musicology is profound. One of the commonest assumption is that earliest string instrument was the hunters' bow. One of the primitive instruments is the bamboo zither. The swarmandal and the santoor found their primitive beginnings in such bamboo zithers and this further developed the eiktara. It can also be said that the very idea of stroking and rubbing could have led to bowing which is a finer method of the same process.



There is also not much doubt that earliest types of stringed instruments were the harps and the lyres. Right from the Indus valley inscriptions till about 11thcentury we come across visual representations of harps of some kind or the other. It is also clear that the finger board zithers existed side by side with these from the times of Bharata. Harps were gradually displaced by fingerboard instruments of various types and today we have a couple of polychords - the swarmandal and the santoor. The taxonomy of stringed instruments herein adopted is based on the following criteria. They are differentiated into polychords and monochords. Polychords are those where every note is played on separate strings – each string for a note. To this type belong lyres, harps, psaltries, and dulcimers. Monochords are those wherein all notes of an octave and even melodies can be played on the strings depending on the mode of excitement struck, plucked or bowed. Further divisions are made on the basis of musical functions, fretting and other details.



Sarwat Ali
The writer is a Professor at the Musicology Department of NCA and a Journalist



GENERATION

SS'16



In the last issue of Daachi Nama I wrote about my first house building experience with CSEB (compressed stabilised earth blocks) with an emphasis on its comparative social, environmental and cost analysis versus our more conventional brick building tradition.

This article continues to share the experience, but relates in greater detail to the actual construction process; the trials and tribulations; some success and some disappointments.

The very first step for constructing with CSEB is to remove the topsoil (at least 18") with its organic growth and get a soil sample tested. The report would give an analysis of soil type, its particle distribution and suitability for construction, depending on whether the clay type is expansive or not. These reports are only of academic interest and might not be necessary for each house building exercise within broadly the same area.



GOVERNMENT OF PAKISTAN
MINISTRY OF SCIENCE & TECHNOLOGY
PAKISTAN STANDARDS & QUALITY CONTROL AUTHORITY
QUALITY CONTROL CENTRE
PITAC Compound, Ferozepur Road, Lahore-54600
Ph: 042-9230617 Fax: 042-9230618

PSQCA

TEST REPORT

Your Ref.No.:-NB-
Dated:- 30-12-2009

Our Ref.No.QCC/4(353)/09-10
Dated:-

Sample received from: Ms.Nahila Nazeer ,
Report issue to 72/2 DHA,
Phase-V,
LAHORE CANTT.

No. of samples Two (2).
Specification against which tested.
As per test request.

Subject :- Testing of samples stated to be Clay Cubes 3"x3"x3" Nominal Size.

The samples as received have been tested with the following results:-

S.No.	Lab.Reg.Nos.	Date of Test.	Ultimate Crushing Strength (Lbf/Sq")
1.	C331	30-12-09.	1135
2.	C332	30-12-09.	1090

End of Test Report.

DISTRICT METALLURGIST | SECTION HEAD | DEPUTY DIRECTOR INCHARGE QUALITY CONTROL CENTRE LAHORE

CSEB (SOIL BLOCK MAKING PROCESS)



GOVERNMENT OF PAKISTAN
MINISTRY OF SCIENCE & TECHNOLOGY
PAKISTAN STANDARDS & QUALITY CONTROL AUTHORITY
QUALITY CONTROL CENTRE
PITAC Compound, Ferozepur Road, Lahore-54600
Ph: 042-9230617 Fax: 042-9230618

PSQCA

TEST REPORT

Your Ref.No.:-NB-
Dated:-27-02-2008

Our Ref.No.QCC/4(345)/07-08 (4mm)
Dated:- 29/2/08

Sample received from: Ms.Nahila Nazeer ,
Report issue to H.# 237 Block-W,
DHA,
LAHORE CANTT.

No. of samples Two (2).
Specification against which tested.
As per test request.

Subject :- Testing of samples stated to be Clay Cubes 3"x3"

The samples as received have been tested with the following results:-

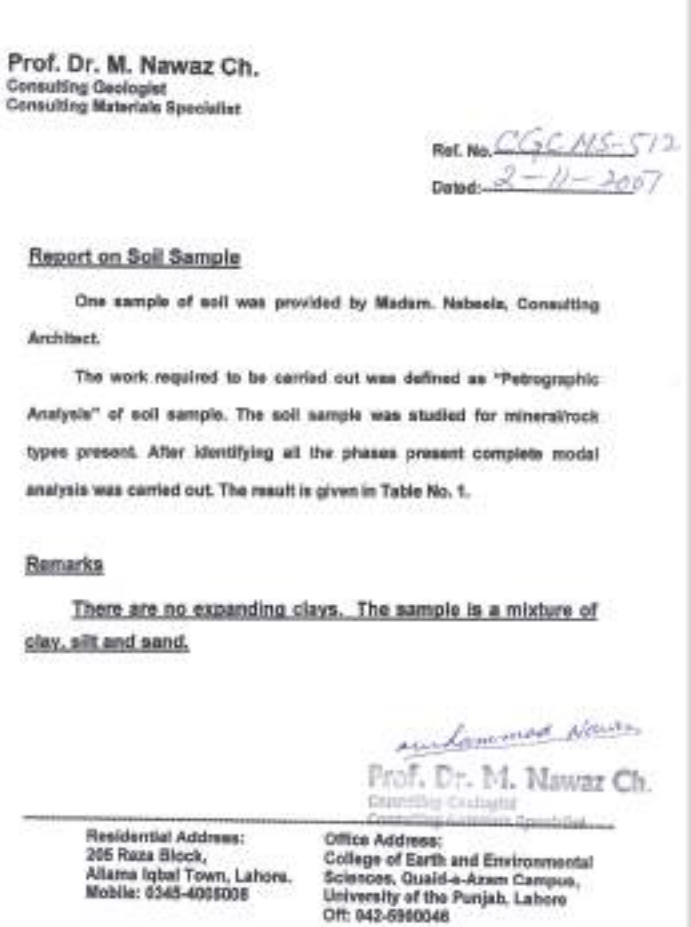
S.No.	Lab Reg.Nos.	Ultimate Crushing Strength (Lbf/Sq")
1.	C479	325
2.	C480	331

End of Test Report.

SECTION INCHARGE | DEPUTY DIRECTOR INCHARGE QUALITY CONTROL CENTRE LAHORE (3165)

(9 days of curing)
4 : Soil
1 : Sand (Channel)
1 { ½ : Cement
½ : Lime (Hydrated)

Note: Please see terms & condition overleaf.



Prof. Dr. M. Nawaz Ch.
Consulting Geologist
Consulting Materials Specialist

Ref. No. CGC/MS-512
Dated:- 2-11-2007

Report on Soil Sample

One sample of soil was provided by Madam. Nabeela, Consulting Architect.

The work required to be carried out was defined as "Petrographic Analysis" of soil sample. The soil sample was studied for mineral/rock types present. After identifying all the phases present complete modal analysis was carried out. The result is given in Table No. 1.

Remarks

There are no expanding clays. The sample is a mixture of clay, silt and sand.

Prof. Dr. M. Nawaz Ch.
Consulting Geologist
Consulting Materials Specialist

Residential Address:
205 Raza Block,
Allama Iqbal Town, Lahore.
Mobile: 0345-4005008

Office Address:
College of Earth and Environmental Sciences, Quaid-e-Azam Campus, University of the Punjab, Lahore
Off: 042-5960046



The mix, of course, is of utmost importance. It is best to make two batches of the mix together, which for us meant 10 volumes of soil, 2 of sand and 2 of stabiliser, of which cement and lime were half and half. Sometimes a little Kairi (brick powder) was thrown in, which is an excellent manmade pozzolanic material. Another make or break element in ensuring that blocks are made correctly is the addition of water. This must be gently sprinkled on the mix. Unlike the process of making a adding water to it, which is what our labour is used to for making mortar. Using a fork to mix the water through, pick up a handful of the mix and gently squeeze it to make a lump. Keep turning it around in your hand so the clay starts to bind. Throw this lump from shoulder height on to a dirt floor. If the lump disintegrates completely, it needed a little more water. If it lands with a thud and is still whole, it had too much water. However, if it breaks into a few pieces it is just fine. After some trials and errors the team would know just how much to add.

Once the soil and the mix has been investigated and the mix's water ratio determined, the process of familiarizing the block making team with the press begins. To understand the mechanics of the CINVA ram one has to imagine a mould which is full of the desired mix. Now this mix has to be compacted by roughly 1/3rd of its volume. To achieve this, the mould must be locked tightly from the top. Then with the help of a long (almost 6'), telescopic lever attached to the bottom movable plate of the mould, full force is applied. Here, care must be taken that this is not done with a jerk, but with a repetitive motion. This technique will activate the clay, just as gluten is activated when you knead flour to a dough.









As mentioned above simple field tests also give ample clue to soil suitability. One needs only to pay attention to the cut edges as a basement is being dug and see the manner in which non- reinforced edges of soil hold up. That is the strength it has achieved after years and years of natural compaction. And it is unstabilized. However once we dig it up, it is loose again and we must re-compact it in our manual press, with or without stabilisation, to achieve the strength that is acceptable for load


Block strength



Particle distribution


Comparative absorption

bearing construction. As first time builders in this region, one wanted to err on the side of caution and hence our stabilisation was with 10% cement/lime mix by volume. In hindsight though, the blocks would have been strong enough without the addition of the stabiliser. Those would have been known as CEB, or Compressed Earth Blocks, which is also a medium widely used in many parts of the world. Having said that, the addition of lime to the mix, mortar and plaster makes for a far healthier internal environment. The water retarding property of Lime works well during our relentless monsoons and even an unplastered CSEB wall holds up without any undesired fungal growth.

For the success of this whole process, you need at least one person on the site who is as passionate about earth building as you are and eventually he would win the majority of the sceptics over. Keeping the state of literacy of our labour in mind, it is best to keep the process simple and straight forward. For example, relying on uncomplicated field tests gives the team the required skills without highbrow lab testing exercises. Having trained that one supervisor to make the right mix, operate the press and handle the blocks when they are fresh and teach him about curing, one can be assured that a certain level of quality would be maintained. But you need to be very careful as these blocks are going to be used as load bearing elements; hence periodic lab testing is a must. Each block was given a date by the chowkidar. However rudimentary this method appeared on the blocks, it kept batches separate and testing was easier.







The soil and crushing strength investigations through lab and field tests, observation of water absorption and other relevant tests that seemed tedious and unnecessary in the beginning , were of great value in improving our understanding as the work progressed. Field tests in particular, being based on little more than common sense, give you an immediate result and help boost your confidence as you await lab results.

The press and hence the block shape and size can have many variations to suit the type of construction that is being undertaken. In seismic prone areas, where it is best to have walls with single rebars so that a mesh is formed with beams at plinth, sill and lintel levels, blocks are made with holes to accommodate the reinforcement bars. Then there are interlocking blocks that can give you a mortar less wall, and so on and so forth.

It is best to employ this material when the building height and spans are not excessive and taking into account the excellent soil type in many regions of our country, all that is needed for CSEB construction is a correctly designed press and the possibilities can be endless.

Nabeela Nazir
The writer is an Architect with special interest in sustainable techniques







Traffic and Roads of Lahore

Traffic in Lahore is chaotic, unruly and the roads are often jam packed with traffic of all sorts. Increasing traffic poses a big challenge for all those institutes responsible for planning, devising and implementing transport policies.

Traffic is chaotic because drivers, whether of a bus, wagon, car, rickshaw or motorcycle, like driving in their own peculiar way. They are always in such a hurry that most of the time they even forget whether they intended to turn left or right. They carelessly park their vehicles on the sides of congested roads without realizing that their vehicle may end up blocking the entire traffic flow. In case of a traffic jam, almost everyone on the road, instead of waiting patiently, worsens the traffic jam by assuming the responsibility of traffic wardens and devising a way out for their vehicle. They also love honking on roads adorned by government signs advising in Urdu that "honking is prohibited on this road".

Perhaps, following no rule is the new rule on the roads. I think that driving license that issue authority to drive, to the bearer are also to be blamed for the behavior of drivers on the roads.

Currently, bribing is the standard operating procedure to obtain a driving license. Wanna-be drivers or car owners, who seek a driving license through bribe, do not have to go through the standard test and their driving licenses are delivered at their doorsteps. It is a governance failure.

Besides people's behavior on the roads, there are other multiple issues which are adding up and pointing towards a public policy failure. Firstly, private vehicles (including cars and motorcycles) are increasing at an alarming rate of 12.2% per annum. Dr Shabih-ul-Hassan Zaidi, a senior town planner was of the view that, for the past six years, the car ownership rate is growing at least five times more than the population growth rate of the country. We have also witnessed the widening of roads to accommodate the increasing traffic. "This rapid increase in the number of cars is straining the capacity of the existing road infrastructure in Lahore. But the widening of roads by reducing the size of green belts is not a viable solution," pronounced Dr Shabih-ul-Hassan Zaidi.

One major reason for the increase in the number of vehicles (cars or motorcycles) is the absence of an efficient



public transport system. According to the Lahore Rapid Mass Transit study 2014, there are only 1053 buses for approximately 200,000 regular commuters. In addition to buses, there are 518 mini buses, 475 mini wagons and 34156 rickshaws plying on Lahore roads but still the supply side of the existing public transport system does not match the growing public demand. Secondly, the condition of public buses, mini buses or wagons is deplorable. Bus services such as New Khan and Daewoo, which started some ten years back, have increased their fare many times but apparently maintenance of these buses seems to be the lowest priority.

Thirdly, the corporate sector plays a role in aggravating this traffic mess by exploiting the existing gap created due to the wretched public transport system, by offering easy car leasing options to people. Now, anyone with a few months of job experience can lease out a car. Neither the corporate sector nor buyers think for a second about the environmental consequences of selling or buying cars. Of course, the former is aiming at more profit and the latter their own convenience.

Fourthly, there is the issue of governance or the lack of it, which is exacerbating the problem. For instance, there are number of government bodies responsible for managing and planning the traffic and transport issues of the city. Some of these departments include Punjab Transport Department, Traffic Engineering and Planning Authority, City district government, Urban Unit of Planning and Development Department, City Traffic Police etc. "The roles and responsibilities of all these departments overlap. Additionally, they work in isolation and coordination is completely missing," says Dr. Ghulam Abbas Anjum, Chairman of City and Regional Planning Department.

A integrated government is what is needed, which requires the involvement of all relevant government departments. This approach has been employed in countries like Australia to solve pressing problems like traffic congestion. Nevertheless, such an approach is completely missing in the case of the city of Lahore. Here, the Transport Department of the Government of Punjab is developing a transport plan for the city. Unfortunately, the Traffic Engineering and Planning Authority has not been taken on board prior to embarking on any future transport plan. It appears that the introduction of a integrated concept would take some time in countries like Pakistan.

Similarly, the knowledge of experts, working in various government departments of Lahore, about existing national framework for transport is also a matter of great concern. I talked to Mr Mohammad Ozair, Senior Transport Specialist of the Urban Unit, Planning and development department and asked whether Pakistan has any national transport policy. Mr Ozair was completely igno-





rant about any such policy at the national level even though such a national level policy was formulated through the assistance of Asian Development Bank.

But what do experts say to resolve the traffic congestion issue in Lahore? Dr Shabih-ul-Hassan Zaidi thinks that policy planners should adopt the multi-nuclei concept of town planning. This concept entails decentralization of town centers by developing new town centers. This will reduce the traffic congestion by distributing traffic to multiple town centers. By doing so, the average travel time would also be reduced.

On the contrary, Dr Ghulam Abbas Anjum, Chairman of City and Regional Planning Department, was of the viewpoint that the only viable option is to provide an efficient public transport system to the city dwellers. "Traffic congestion would be reduced to a great extent if government considers the option of rapid mass transit bus or rapid mass transit rail system. Lahore Rapid Mass Transit Rail Project (LRMT) is already on the table but there were serious delays due to unavailability of funds," said Dr Ghulam Abbas Anjum.



Rameez Khan
The writer is an Architect, Designer and Performing Artist



Kale

KaleStore

71- Main Boulevard, Phase VI, DHA Lahore.
tl: (92 42) 3718 0706, e: sales@elnafey.com
www.kale.com.tr



Turkish woman with a Sheesha, crica 1875

THE WAYS OF THE HOOKAH

The hookah, also called water pipe, originated in India some 400 years ago. Its name derives from the Urdu word 'huqqa' (jar). Hakim Abul Fateh, a Persian physician at the court of Akbar, invented the Indian hookah as we know it. He identified a way of 'purifying' smoke by passing it through water and devised a receptacle to hold water through which smoke could pass, removing nicotine and mitigating harmful effects. Owing to this splendid design, a hookah is easily shared.

The hookah contains separate chambers for tobacco and water with flexible tubing stems for smoking. The chillum (tobacco chamber) is a bowl of clay or ceramic which holds tobacco and burning coals. A stone was put on the hole between the chillum and stem so smoke could pass around it; tobacco was placed on the stone and burning charcoal on top of the tobacco. The charcoal heated the tobacco below, creating even heat distribution. When you draw on the stem, smoke is pulled through the water chamber and cooled before it reaches you. A lid on the chillum ensures slow burning, and a hookah can go for hours when smoked with the lid down. In summer, folks sometimes put ice in the water chamber.

After use, the chillum is unscrewed, ashes are thrown out, and the base jar is rinsed and filled with fresh water. Running water is passed through the pipes to clean them. A special person known as 'pardar' was assigned the task of refreshing the hookah and keeping it going.

Many prepared their tobacco at home. The bundles were unrolled and laid out to dry; then tobacco was massaged by hand into a powdery form. Raw cane sugar (gurh) was added to boiling water to prepare a sweet mixture (sheera). A drop of sheera was tested between finger and thumb to ensure that no water remained and that it had a one-thread (aik-taar) consistency. After adding sheera mixture to tobacco, it was rolled into balls that were kept in sealed boxes. A daughter or daughter-in-law was usually involved with to-

bacco preparation; readying a hookah for one's elders was customary.

The Mughals crafted the humble hookah into an imperial leisure artifact: the kingly hookah acquired a long pipe, ornate chillum, and a bejeweled base. This changed the way it was used. Popular images show Mughal kings relaxing on a round bolster, smoking a hookah pipe, surrounded by their wazirs and noblemen. Taking their lead from these princes, latter-day Indian elites and their acquaintances among the landed classes picked up the custom.

One variation was the fiver (panchachilam) in which five bowls, each containing a different substance (several types of opium, tobacco, cannabis), were smoked together.

India's invaders adopted the hookah and carried it back to their lands; each culture added a twist to the Indian tradition. When the hookah made its way to Turkey in the 17th century, it acquired the name 'narghile' and the Turks developed a special relationship with it. It was seen in diplomatic meetings and at intellectual discussions. It became a fashion statement. If you wanted to be the hostess with the mostest, the narghile was a must at afternoon tea parties and ladies vied to be seen with it. Brass and glass was used to craft it and intricate paintings and mosaics further embellished it.

It became a rage in Turkish coffee shops. Packing and refreshing a hookah was a skill and a hookah waiter was treated with the same respect as a chef.

In the 15th century, the East India Company exported glass to India and hookahs were designed with a glass base (shisha) which replaced the previously used coconut shell and wooden bases. These modernized hookahs were mass-produced.

A hookah still has the power to bring people together and occupies a central space in a group. It puts people in a good mood. Conversation bubbles effortlessly and the soothing sound of bubbling water, when a smoker draws on the stem, enhances a sense of peace.

Today its use is no longer confined to the elderly, the rich or the provincial; the hookah has acquired urban chic. Young trendsetters have adopted this ancient Indian tool. There are etiquette rules for newcomers: do not smoke hookah hastily; you can enjoy only by being patient so take your sweet time and unwind. When you hand over the hose to another, turn the metal stem connection towards him. Never light a cigarette using the lit charcoal as that is considered rude. And never blow smoke on the other person's face!

Smoking a hookah gives you time to think. It teaches patience and tolerance, and an appreciation of good company. Hookah smokers tend to have a more balanced approach to life. On the other hand, cigarette smokers are people on the run whose nervous and competitive aspects are aggravated rather than relieved when they smoke.
Usually a chaudhry would smoke with other chaudhries, shopkeepers shared hookahs with each other and toiling workers smoked together. But everyone sat together when smoking in the



area (chaupal), sitting together around the hookah, exchanging advice on family problems, discussing how their crops were doing, etc. It was customary on a son's nikah to partake of a revolving hookah to denote a sharing of joy (khushi). And it was an extreme punishment to be barred from a hookah gathering (consider the phrase 'hookah paani band'). No one smoked hookah with the outcast or drank water with him; he was expelled from the community and nobody from the community would give their daughter in marriage to him.

A woman's hookah was as legitimate as a man's. Venerable (bazurg) ladies frequently enjoyed it. Women often smoked to aid digestion because there was not enough mobility in their routine. In the village, a woman who smoked a cigarette was branded "fast" and "loose" but the hookah-smoking woman had an air of respectability.

My memories take me back to summer holidays spent in Bahawalpur at my aunt's home. At night charpais came out and we prepared to sleep under the stars. This was when Khalaji's hookah was brought to her. She reclined on her charpai, and I can recall the look of contentment on her face as she took the first puff (kash) of her hookah. Her children knew it was the best time to approach her, as she was happy with the hookah pipe in her hand and more likely to acquiesce to their requests.

A friend narrates: "My father and mother would sit side by side while sharing a hookah. In my grandmother's home, a hookah was made ready after breakfast (it was a rule never to smoke on an empty stomach). After a few puffs the husband and sons went off to work; after seeing them off my grandmother sat back and enjoyed it before attending to the day's chores. It was prepared again after lunch and dinner. After dinner the elders gathered for a smoke and talked of family matters and exchanged gossip."

Mr. Khan, owner of the oldest tobacco shop in Lahore's Saddar, reminisced: "Hookah gathered folks; now people focus on making more and more money. In the old days when we had a sack of flour at home, we were not worried; we had bread to eat for a month. One anna in the pocket would go a long way; now a thousand rupees goes fast, there is no blessing in money. Those were simple days and simple people and their requirements were small. My advice is if you smoke, smoke a hookah; shisha is no good; its smoke is thick and is harmful for health and the young should stay away from it."



However, too much indulgence in the hookah was frowned upon and such a person was denigrated as a "hookah rusia" - one who takes too much pleasure in smoking the hookah!

It was said that if a few spoonfuls of hookah water were added to the drinking water of one who engages in the black arts, the person's magic charms (jadoo) would lose efficacy and he would be deactivated for life. A story goes that the poet Chiragh Hasan Hasrat was visiting Allama Iqbal. The Allama was enjoying his hookah and did not pass it to Hasrat. Hasrat became quiet.

Allama asked,
"What are you thinking?"

Hasrat replied,
"I am contemplating the khudi [ego-self] of hookah."

Allama smiled and passed his hookah to him.

Another anecdote shows Allama Iqbal in transit, on his way to Sialkot, at Wazirabad station at 4:00 am. He had a three-hour wait to catch the Sialkot train. He asked the coolie to bring him a hookah. The coolie responded, "Sir, there is no place to find hookah at this early hour." Iqbal offered him eight annas (when coolies got one anna to carry luggage). The coolie rushed off. After a while he brought back a small dirty hookah. The Allama sat back and relaxed with a puff; the coolie squatted next to Allama and they shared it by turns. When they were on the train once again, Allama's companion commented, "That hookah was really dirty."

Allama laughed and said, "When a man breaks his nasha he does not see the dirt!"

Hookah etiquettes differ with people and geography. In Uttar Pradesh (UP), hookah use was delicate and elegant, while the Punjabi hookah was rough and ready. In UP, niceties such as how to fill the chillum and the level and arrangement of coals was handled with finesse. Personal silver mouthpieces were used when smoking in a communal chaupal. Tobacco was scented with saffron, and rosewater was used in the base jar.

The chillum of Pathans is smaller than the Punjabi chillum. In the Pashtun male drawing room (hujra), men gather after work, each carrying a pouch of tobacco in his pocket. Each fills the chillum with his own tobacco and after a smoke passes it to the next person who in turn uses his own tobacco.

Amtul Jamil
The writer is a Freelance feature writer




Servis
TYRES
CHALTI RAHAY
ZINDAGI



گرپ سروس جیسی، تو فکر کیسی!

www.servistyres.com | ServisTyres | ServisTyres | @ServisTyre

SYNERGYdentsu

Raising tomorrow's leaders

1. Praise your child, even if they get 4 marks out of 10 in an examination. Praise your child in front of others.

2. Never make your child feel that he is useless. Never favour one child over another child.

3. Every time we speak to our children, it must be done in a respectful tone of voice such as saying "thank you", etc. Do not use slang i.e "gimmi" instead, say 'please give me'. Always use clear words, be polite and never swear in front of children. (Prophet Muhammad (PBUH) said that using slang decreases your respect).

4. You need to bear in mind that children are children. Do not take away their playing time by treating them like adults. If we do this, they will rebel in life.

5. We need to assist our children to make decisions. He or she must be taught to make decisions. Acknowledge and guide them by talking to them if they want to do something. Help them to plan and organize their decisions.

6. Whenever you have decisions to be made, ask your child for his or her opinion. For example, if you are going to buy a car, take their opinion on what colour they like in a car or where they might like to eat. This develops the habit of consultation in them.

7. Make a corner especially for your child in the home depending on the house one is living in. Write the name of the child there as it will be their territory. Put their certificates on the wall. This makes them confident of themselves.

8. Teach your child to say 'Salah" after you. Leading by example in prayer is better than instructing them and a more powerful way of inculcating this habit. What your child sees you doing, they will remember and follow it in their lives forever. The habit of "salah" must start at the age of 7 as this makes it easier for them to follow when they reach puberty and "salah" becomes compulsory for them.



















9. We need to teach our children how to put express their opinion and how to disagree in an argument. You have to lead by example by not using swear words when you disagree on anything because your aggressive behavior will be a bad example for your child. Children have much more grasping power than us and they pick up things very fast.

10. Encourage your child to ask questions and try to answer each question they ask otherwise they will get it from a wrong source. Praise their questions at times.

11. Always fulfill your promises to your children. Do not make big promises which you cannot fulfill; this makes them develop a habit of making false promises. If you fail to fulfill any promise, explain.

12. It is very important to teach our child how to develop skills of being a member of a group. Team work is very important; this teaches them to give chances to people in life rather than always competing.

13. Say "dua" for your children. Even if they have gone astray, pray for them.

14. Teach them how they should react to failures. Tell them they might fail once, but never to lose hope and persist in what they are doing.

15. Apologize to your child if you have made a mistake. This teaches your child to turn to Allah for repentance. Do not raise ifs and buts when you are wrong; there are no ifs and buts when it comes to repentance.

16. Keep a few rewards at hand for your children to praise their good deeds. This recognition of their good deeds helps them to gain in confidence.

17. We need to make sure that we train our children to read a portion of the Quran daily according to their capacity.

18. Tell your child repeatedly that you love them, how beautiful they are and how important they are to you. Often hug and kiss your children. It is a sunnah of Prophet Muhammad (PBUH).

Mufti Ismail Menk
The writer is a Motivational speaker based in Harare, Zimbabwe and has a Master's degree in Shariah law.



PLANTS TO THE RESCUE

Cheaper, simple solution to complex problems

Global warming, pollution, overpopulation and global food crisis are the major problems of the modern world. These are the clear threat to the existence of entire human race on this planet.

Owing to the increasing population world has lost 24% of its farming land which is continuously increasing 1% each year. And Farmland change is becoming a matter of grave concern day by day as it is generating the macroeconomic crisis.

"Environmental pollution is an incurable disease, It can only be prevented"

(Barry Commoner)

Similarly, Excessive use of automobiles increases the production of greenhouse gases e.g. methane and carbon di oxide (C02) in the atmosphere cause the global warming. According to a survey global annual average concentration of C02 releases by human beings in the atmosphere has increased by 40%. This concentration also dissolves itself into rivers, streams and oceans and contributes in the ocean acidification.

"Climate change does not respect border; it does not respect who you are-rich and poor, big and small. Therefore this is what we call global challenges, which require global solidarity"

(Ban-Ki-moon)

Recalcitrant waste contributes in increasing the pollution all over the world as it cannot be degraded and is not being recycled in proper way. It is estimated that will be more plastic waste than fish population in the oceans by 2050.

All these problems are caused by humans themselves. Increase in the demand of technology, shelter and power greatly influences the atmospheric and natural factors and makes life more difficult for human beings on the earth. Now it is necessary to focus on these basic issues and address them on our top most priority.

"Address these environmental issues and you will address every issue known to man and we keep dabbling in things that aren't really that important in the long term"

(Ted Danson)

The most simple and cheaper solution of all these problems is to grow plants as much as possible. For the survival of human race on this planet. Plants not only play a key role in the controlling the environmental conditions but also play a substantial role in building the economy of an agricultural states like Pakistan.

"Always do your best. What you plant now, will be harvest later"

(OG mandino)

In the current situation of the earth when the farm land becoming short, climate changing and shortage of water is increasing at an enormous rate. There is urgent need to introduce advanced and modified techniques to grow plants to enable human beings to survive through these crises. Following are some of the modern techniques that have been introduced:

VERTICAL GARDENING:

Vertical gardening is another emerging trend towards the plantation techniques. This helps in covering vertical useless surfaces like walls with decorating or farming plants. Vertical gardening can also be done by using hydroponic technique. Moreover, it is helpful in using the recalcitrant waste like plastic bottles for plant containers and ultimately to reduce pollution.



Going G.R.E.E.N:

The very first step that should be taken by every individual of this planet is to follow the following GREEN concept so that the atmospheric change may comparatively easily be controlled.

G Generate less waste
R Recycle everything that cannot be used
E Educate the community on ecofriendly options
E Evaluate the environmental impact of actions
N Nourish discussion and activities that integrate environmental education into existing curriculum.

HYDROPONICS:

In extreme environmental conditions hydroponic gardening is the best way to reduce the aforesaid crises. Hydroponic gardening is to grow fruits and vegetables in a totally controlled conditions without soil. Selected nutrients in water are provided to the plants and they grow faster in such controlled conditions. It is the planting design for small and unused places like roofs etc.

The plants and crops grown by hydroponics consume 50% less land, 10% less water, 60% less fertilizers and pesticides than growing on direct soil. So it is much more economically beneficial. Furthermore it can also decrease the transportation expenses of many exotic crops as any crop can be grown at any place through hydroponics. Hence, hydroponic gardening not only reduces the environmental changes but also strengthens the economy of a state.

In the developed world this technique is working very efficiently and has also been started in developing countries like Pakistan. There are only two hydroponic gardens in Pakistan that are situated in Rawalpindi and Faisalabad.

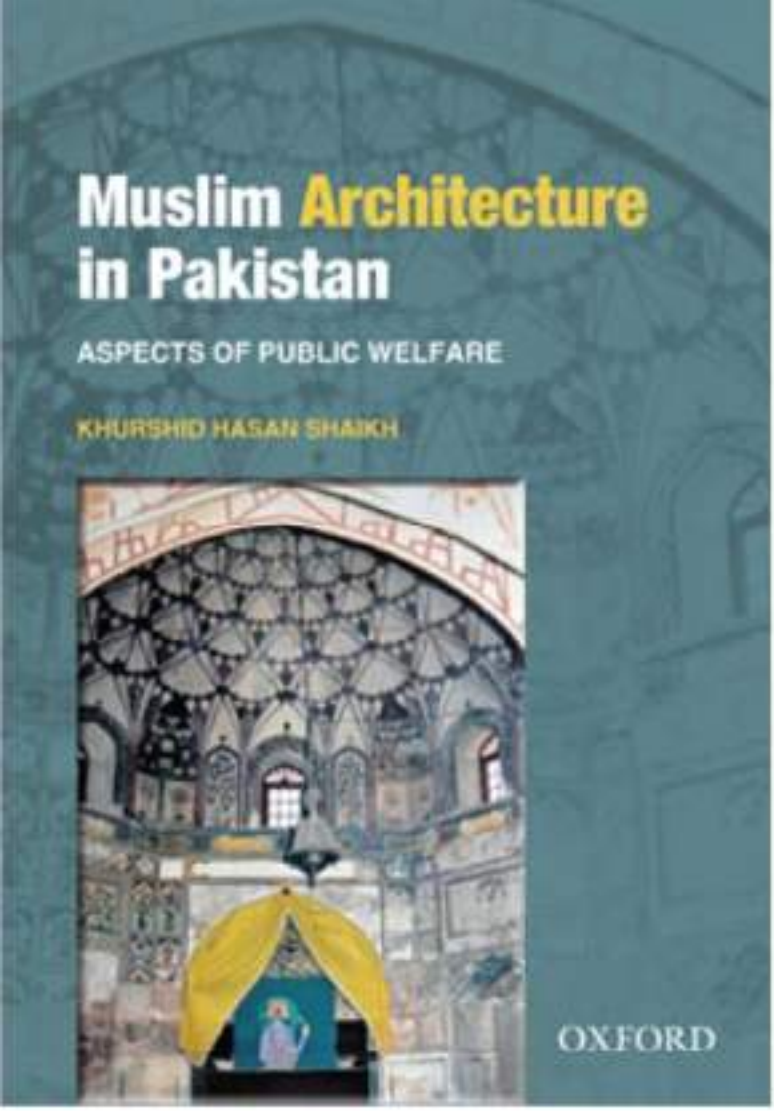




In the light of the aforesaid discussion, it is utmost important for us to encourage and promote sowing of plants on a large scale for herein lies the redemption for the whole world. It will do a lot of good to the human beings. It will save and secure the future and will add to its beauty, reduce pollution and make the world green...the ultimate panacea for all ills of the world.



Mamoona Noor
The writer is pursuing a Master's degree in Micro biology and especially interested in environmental issues.



BOOK REVIEW

Muslim Architecture in Pakistan: Aspects of Public Welfare by Khurshid Hasan Sheikh

Historic-archaeological accounts often do not make for interesting reading, either because they are written from a purely hard-fact perspective or because they are divorced from their context, failing to make the link between the artefact, and its social, historical, and civilizational underpinnings. This leaves books of history with a relatively narrow audience, comprised of either the history lover or the academic with a specific interest in the subject. Writers of historical non-fiction are therefore left with the difficult task of combining fact with concept to make history relevant for the reader. In this vein, 'Muslim Architecture in Pakistan: Aspects of Public Welfare' by Khurshid Hasan Shaikh provides the reader with an ingenious amalgam of concept and fact. While research on religious Muslim monuments is relatively commonplace, the book is a first work of this genre as it explores public works of a secular nature under four Muslim rulers known for their widespread investment in the latter, namely Sultan Firoz Tughlaq, Sher Shah Suri, Akbar, and Jahangir.The research encompasses territory that now constitutes Pakistan, and is based on the writer's site-based documentation, archival data, literature review, and extensive cross-referencing from available scholarship on the subject. The book is written neither solely from the architect's perspective, nor the archaeologist's or historian's, and this is what makes it a success. In an inter-disciplinary mode, Shaikh engages the reader. Discussing the baoli(step well), the caravanserai, and the baradari (pavilion), the kos-minar (wayside pillar), daak-chauki (post house), bridge, and hammam (bath), he goes not into the mere description of the relic from a brick and mortar point of view, but creates a historical narrative around it. Importantly, the book is essential in its subject matter, as it undoes our skewed notion of the British being the key public welfare developers of our recent history.

Shaikh does not divorce the artefact from context, but weaves into its hardware the threads of motive that provide a true insight into the priorities and paradigms of the era's governance practices. The work is therefore constructed not in the colonial 'cabinet of curiosity' model which 'showcases' the artefact as a spectacle, with the (primary) purpose of inspiring awe. Instead, the writer treats the artefact as a living entity, intelligently building into it questions from various avenues of knowledge. This not only provides the narrative with a pulse, but incites the reader to draw his/her own parallels and make connections between people, object/architecture, and politics.

Providing insight into the zeitgeist of the time, the work brings back the argument that public welfare was in fact an essential aspect of governance even under some of the subcontinent's monarchies, and makes us realise that today's dominant global model relegating much of the government's welfare-related responsibilities to the 'market', does not have a far reaching history.

The caravanserai is discussed with reference to the changing nature of human settlement in civilization, elaborating upon the concept of the 'caravan' and the fact that travel was increasingly undertaken across Asian for purposes of trade, the pursuit of knowledge, and pilgrimage. The role of the caravanserai hence became three-fold: to provide security, boarding, and the company of locals assigned to look

after travellers. In view of the difficulties faced by travellers, the construction of the caravanserai in many cases became an act of piety and was also undertaken by philanthropists. Numerous surviving caravanserais are described by the writer in terms of their built structure, but also in their role as an institution of sorts, through which the kingdom exercised inter-religious, inter-class good will towards both foreign travellers and its own citizens.

TheHammamor ghusl khana (bath) is discussed as a design marvel in combination with its sophisticated system of waterworks including a series of cold, warm and hot chambers, where both the purposes of purification and the holding of secret meetings by the emperor were fulfilled. According to Shaikh, the concept of providing privacy to the act of bathing has developed gradually in ancient times with the evolution of towns and city states, and the Muslim bath or Hamman is in fact a modified from the classic Roman bath.Shaikh notes that it is to the reign of Emperor Sher Shah Suri that the institution of ghusl khana (bath) can be traced, and that the majority of Hammams under the Mughals were for exclusive use by royalty, with the Wazir Khan Hamman inside Delhi Gate, Lahore being among the few used by public.

Similarly, the baoli or stepped well is discussed with reference to the importance of water in civilization, and the geographic distribution of historic water infrastructure in the region.In Pakistan, Shaikh notes that baolis are mostly found along the Grand Trunk road and other caravan routes in Punjab and Khyber Pakhtunkhwa. Fascinating for the reader is the nomenclature of much of these works, giving us cues about their origins. Brahmanabad baoli south-east of Lahore, lies in a pre-partition village originally inhabited by Hindus. Because the village is located on the Lahore to Delhi trade route, it becomes clear that it was constructed for travellers. In Pakistan, according to the author, baolies are found mostly along the Grand Trunk road, and other old caravan routes in Punjab and Khyber Pukhtunkhwa. "It is a strange phenomenon" he observes, that while the neighbouring region of Gujrat (India) abounds in baolies, such water works are conspicuous by their absence in Sindh. Shaikh also emphasizes the fact that the baoli was not merely a functional edifice, but in terms of the value of water as both a life-giver and a purifier, much importance was given to the aesthetics and the ornamentation of these enchanting semi-subterranean structures.

Further, the work brings to the fore two building types generally neglected in architectural discourse on Muslim architecture in the subcontinent; these are the daak chawki and the Kos Minaar. The daak chawkior post-housewas part of a horse-courier system developed by Sher Shah Suri, where the daak chawki served as a transitory point for changing post horses. The Kos Minaar on the other hand, was a series of towers or pillars built along major caravan routes acting as navigation milestones marking distance travelled, one 'kos' being the medieval standard measure of distance denoting approximately three kilometres. Although very briefly touched upon in the book possibly due to the fact that few of these unassuming structures survive to this day, their inclusion completes the picture of the administrative and welfare-oriented focus of the Muslim ruler under study.

Khurshid Hasan Shaikh makes history and the surviving glimpses we have of it, into a meaningful, thought provoking journey into the past. Without 'preaching', Shaikh analyses, and leaves just enough margin for us to form our own mental maps. In the end, the study becomes a most relevant piece of research, inciting curiosity, and providing us with important lessons from which to access and understand the evolution of our world and its present state. The one thing the book leaves wanting is the quality of photographic printing, that perhaps in today's age of visual overdrive, decreases the book's graphical appeal. However the substance of the material in this historical treasure more than makes up for this minor flaw.

The article appeared in Dawn Books and Authors on 20th September 2015

Rabia Ezdi
The writer is an Architect, and Assistant Professor at NCA's Department of Architecture



Glimpse of last exhibition






































body
skin
hair















PAKISTANI HANDICRAFTS

PAKISTAN THE LAND OF ENTICING HANDICRAFTS

Pakistan has inherited a rich cultural heritage going back 5000 years to the Indus Valley civilization evident from the excavations at Harappa and Mohen-jo-Daro. The tradition of handicrafts is thousands of years old and Pakistan's different regions, with a wide variety of tradition and culture, dialects, folklore, music, dresses and costumes, has much to offer to any connoisseur of handicrafts.

The handicrafts of Pakistan are particularly famous for their intricate embellishment, attractive colors and hand-woven textures. The outstanding glamour lies in the hands of our gifted craftsmen who wondrously know how to carve on wood and metal items. These dainty items get manufactured in villages by diligent craftsmen and the skill has been handed down through generations.

In fact, handicrafts are a striking distinguishing and expressive feature of each region of Pakistan. Ethnicity also contributes to the diversity in the making of handicrafts as many regions of Pakistan have their own individual handicraft heritage - Kashmiri Shawls, Balochi and Sindhi embroidery work, Peshawari chappals and carpets, camel skin lamps of Multan, Gujrati pottery and the wood and brass work done in different parts of Pakistan have a distinctive flavour and charm of their own.

Some handicrafts have become famous for the area from which they are produced. Ajrak, a special type of shawl is widely worn by Saraiki people of Southern Punjab. These well refined shawls portray special patterns and designs. Ajrak is made of common and a non common splashy color which makes it outshine everything else in the market. With the passage of time, ajrak has become the symbol of Sindhi traditions and culture.

The oriental style of Multani pottery is considered ethnic as it is centuries old. Blue pottery is an antique pottery style distinctive of Multan. This form of art is unique due to which it is preserved with dedication. Traditional ornamental handicrafts such as jewellery and other items have remarkably stayed as representative of Northern Pakistan. Wooden pottery specifically carved bowls which are entirely handmade are distinctive of Hunza's heritage. Hunza's handicrafts include traditional caps, purses and doorbells can dazzle the eye with their artistic hand making.

Embroidery is one of the most sought out handicrafts of Pakistan



the world over.In fact, women artisans have splendidly worked on embroidered purses and bags that largely reflect their hard work and exceptional talent. Multan, Bahawalpur and surrounding areas are full of gifted men and women who produce one of the most unique cross stitched embroidery. Tilla work, Moti work and Salma Sitary work of Khyber Pakhtunkwa is very famous throughout the country. Swat is well-known for its thread embroidery whereas in D.G.Khan, mirror work is done on clothes. Works of these types are called "Kadhai." Chitrali "Patti," that is woven on hand looms and Kadhai done on Chitrali Chugha is very well known.



Pakistan is also world famous for its hand knotted carpets. Lahore and surrounding areas abound in small weavers who make "Chand Chauthai" carpets. These carpets have a density of 200 knots per square inch and are made of locally spun carpet wool - yarn and dyed fast with chrome dyes.

Handmade Khussa shoes is the cultural footwear of Pakistan which are made with fine leather and decorated with golden and silver threads, beads and sequins on traditional motifs. They are worn by girls and women as well as men on festive occasions and for ordinary everyday wear, too.





Pakistani artisans display brilliance and genius in their skill and are master of their craft in every field whether it is embroidery, weaving, printing or designing. Pakistani craftsmen excel at weaving, metal-work, and pottery. Thus, handicraft shops in major cities and hotels display a wide array of Pakistani handicrafts which are a great attraction for tourists from all over the world who buy them as souvenirs. These specially include handicrafts made from marble, camel skin, wood, ivory and cane-basket work.

Pakistan can do well to greatly capitalize on these handicrafts as it can cause a significant upsurge in their exports and provide sustenance and livelihood to countless craftsmen and craftswomen of their country.



Tehreem Sheikh
The writer is a Marketing manager at an NGO and graduated in marketing and finance from LSE





DAACHI TEAM

Ayesha Noorani - Concept and Architecture
Fazal Rahmaan - Administration
Shaheena Thoma - Finance
Ismat Riaz - Promotion of Ideology
Shaheen Amin Khan - Craftsmen and Artisans Connection
Alima Khan Wali - Museum & Art Gallery
Iram Ansari - Crafts Improvement
Tahira Qadri - Food Court
Wahida Rahmaan - Food Court
Sameera Noorani - Daachi Sabz Daira
Riffat Saadia - Crafts Development
Dr. Gul-e-Rana - Landscaping
Fawad Noorani - Project Portfolio
Saber Ali Awan - School Connections
Shahnaz Siddiq - Karachi Chapter
Nabeela Nazir - Sustainable Architecture
Amna Nasim - Publicity
Maria Khan - Designer
Momina Khayal/Mahnoor Khayal - Legal Adviser
Mishel Aleem - Website & Architecture
Sahar Atif - Workshop
Rameez Khan - Design and Architecture
Liaquat Ali - Associate Architect

Empathic Parenting: Connect Emotionally with Your Child

In Islam, it is the right of every child to be treated with kindness, mercy and fairness. Although there are many parenting styles, many Muslims are not aware that showing emotional understanding towards children will help them become more cooperative, mature and confident people. In this article, I will be sharing the benefits of empathic parenting, as well as practical steps to connect emotionally with your children.

What is empathic parenting?

Empathic parenting is based on the desire to raise individuals who are caring, compassionate and empathetic. Empathy is the ability to understand and share the emotions of another. The basic principle of empathic parenting stems from children's ability to mirror the actions and qualities of the people around them. So, when children are surrounded by people who are respectful and calm, they will also take on these traits. This article will explain five benefits of empathic parenting and three ways to become a more empathic parent, in sha Allah. There is also a wealth of information on empathic parenting on websites and YouTube, where I also obtained my research.

But first and foremost, it was our beloved Prophet who taught us this quality.

Look up to our role model

Prophet Muhammad was kind, loving and compassionate with all children, including his daughters, grandchildren and servant. Ahadith and stories in this regard abound in the seerah, and these are just three of them:

1. "Allah's Messenger kissed his grandson Hasan when a man named Al-Aqra was sitting with him. Al-Aqra said, "I have ten children and have never kissed one of them." The Prophet looked at him and said, "Whoever is not merciful to others will not be treated mercifully."" [Al-Bukhari]
2. The Messenger of Allah said: "Treat your children fairly, treat your children fairly." [Sunan An-Nasa'i]
3. Narrated Umm Khalid: I went to Allah's Messenger (as a child) with my father and I was wearing a yellow shirt. Allah's Messenger said, "Sanah, Sanah!" (sanah meant "good" in the Ethiopian language). I then started playing with the seal of prophet-hood (between the Prophet's shoulders) and my father rebuked me harshly for that. Allah's Messenger said, "Leave her." The Prophet, then, invoked Allah to grant her a long life thrice, "Wear this dress till it is worn out and then wear it till it is worn out, and then wear it till it is worn out." (The narrator adds, "It is said that she lived for a long period, wearing that (yellow) dress till its colour became dark because of long wear.") [Al-Bukhari]

The importance of caring about a child's feelings is clear from these ahadith. In the third hadith, the Prophet Muhammad showed empathy to a little girl by understanding her innocence in playing with his seal of prophet-hood, and even prayed for her to have a long life. It is without doubt that Prophet Muhammad was the most merciful to children, whether or not they were his own. This is the greatest indication that we need to incorporate such mercy and kindness when raising our own children.

Remember, there are many benefits of raising good Muslim children. If our children are kind and empathic, in sha Allah, they will also pray for us, as the Messenger of Allah said:

"When a man dies, his deeds come to an end except for three things: Sadaqah Jariyah (ceaseless charity), a knowledge which is beneficial, or a virtuous descendant who prays for him (for the deceased)." [Muslim]

Five Benefits of Empathic Parenting

Showing your child that you understand their emotions will reap the following benefits, in sha Allah:

1. Your child will learn to control his/her emotions and be calm during stressful times

When you emotionally connect with your child, he/she will feel "safe" with you. Feeling emotionally "safe" helps children learn to control their emotions.

A time when I saw the results of this was when my 5 year-old daughter, Fatima, was recently bitten in the leg by a dog while playing outside. Alhamdulillah, she was wearing thick jeans and the bite did not puncture her skin. My neighbor informed me about the attack and said that she was impressed by Fatima's calmness. After the dog went away, the neighbor asked Fatima if she was alright. Fatima said, "I'm okay. I just got a little scared." The neighbor was more shaken up by the attack than my daughter! I thanked Allah and knew that my practice of empathic parenting helped Fatima stay calm in a situation that would be scary for a child.

2. Your child will be a more confident person

Empathic parenting creates self-esteem within a child, as they are developing in a nurturing, caring and supportive environment. "Mirroring" what your child is feeling by verbally naming his/her feelings, fosters bonding with your son/daughter and builds their self-confidence, as you are validating them and reassuring them that their emotions do matter.

Here are example of mirror phrases, which show that you care about your children's thoughts and emotions.

1. "If I hear you correctly, what you are telling me is…?"
2. "Did I get it right?"
3. "Is there more you want to say about this?"

We will go into more detail about mirroring later on.

3. You will optimize your child's brain development

Current research shows that emotional bonding is the foundation of brain development because it increases neuron connections in their brains. Parenting expert Dr. William Sears cites numerous studies that show that the two most important enhancers of a child's brain development are the quality of the parent-child attachment, and the response of the caregiver to the child's emotions.

4. You will experience a happier family atmosphere

Empathy builds trust. Your child will feel more comfortable sharing his/her feelings with you. Additionally, when children feel that their feelings are valued, they will naturally want to please you, because it feels good for them to be "heard".

5. You will understand the deeper reasons for your child's misbehavior

If a child is misbehaving, it is because he/she feels threatened by something, or has an emotional need like engagement or attention. Empathy from parents helps children feel safe; when children feel safe, they are able to understand the world better and make better decisions. Ultimately, when you understand how children feel, you will see the meaning behind their behaviors and you can react accordingly.

An example of this is when I worked with a young student with learning difficulties. He would yell and throw objects when he didn't understand a math problem. I showed empathy by asking how learning math made him feel, and he admitted that he misbehaves because he feels stupid. When I understood the feeling behind his behavior, I was able to assure him that he was not "stupid" and that many people struggle with learning math. My empathy made him feel calm and he was able to continue learning more comfortably.

Empathic parenting in action: 3 techniques

Now that we have seen how empathic parenting can benefit our children, let's look at three ways we can implement this in our homes.

1. Exercise self-empathy

Empathic parenting helps your children manage their feelings. As parents, you first need to be able to do this yourself.

Self-empathy means that you are aware of your own feelings and listen to yourself. Your ability to empathize with your child depends on your ability to empathize with yourself. An example of practicing self-empathy is by consciously finding ways to cope and change your emotional state when you are not calm and are in a stressful situation. This could be by reciting dhikr, making dua to Allah , talking to a caring person or engaging in enjoyable activities to calm you down. Your children will be able to see how you respond in difficult situations, helping them react in a similar way.

Remember your long-term goal as a parent: raising a child who will be a productive Muslim. When you remember the "bigger picture", it will help you to react better to immediate problems.

A counselling technique I often recommend is to try to remember yourself as a child. When you establish an empathic connection to yourself as a child, this helps you empathize with your children. Additionally, try having a family empathy circle, where members sit in a circle and one person shares his/her thoughts. Then each member reflects back what he/she heard until the original speaker feels fully understood. This shows that the feelings of both adults and children are equally important.

2. Focus on the relationship

Empathy is the key to building a positive relationship with anybody, as it is a form of love, generating a feeling of "you and me" and togetherness. In addition, empathic parenting is also about creating structure and solving problems together. Setting rules and boundaries for children helps them understand their world.

Research has shown that the quality of a relationship between the helper (the parent) and the person receiving the help (your child), is the most important factor to predict whether or not the person will improve. So reflect on the kind of relationship you have between yourself and your children, and judge whether this is teaching your children compassion and empathy. Then reflect on what kind of relationship you want to have with your children and use that as your motivation for empathic parenting.

3. Learn to "mirror" your child's emotions

This is perhaps the most important aspect of empathic parenting, especially if you find your children behaving badly. We all have a need to be validated, and this is no different in children. As parents, we may often undermine a child's behaviors or thoughts by calling them "silly" or "immature". However, when you mirror a child's emotions by reflecting back what he/she has said to you, this encourages children to talk more about their emotions and boosts their self-esteem. As a result, your child will become calmer and more mature.

Here are three E's which you can use:

Encourage a solution:

If your child is misbehaving, rather than telling them they cannot do something, encourage your child to come up with a more acceptable solution of their own. For example, if they want to snack before dinner, you could say: "I put away the biscuits because we are having dinner in a little while. If you are very hungry, why not choose a healthier snack instead?"

Empathies with their feelings:

State the logic of your child's point of view by saying: "I understand how you are feeling" or "given all that you have said to me, I can imagine you must be feeling..."

Explain your reasons and feelings:

Finally, empathic parenting does not mean sacrificing discipline; you are simply explaining the reasons behind a rule or command rather than just telling them they cannot do something.

When you set boundaries and say "no" to your child, your child will probably feel frustrated. Mirror this frustration by saying that you understand he wants something he cannot have and validate your child's frustration. Stand by your rule, but let your child know that you understand how he feels.

Being an empathic parent takes time and patience, but the rewards last a lifetime. In sha Allah, your child will sincerely love you for taking the time to understand him or her, even when you disagree on something. By trying to implement even some of these tips, you will encourage both compassion and maturity within your children. In sha Allah your child will pray for you out of this sincere love, which will be a continuous source of blessings for you, even after your death.

After reading this article, would you consider yourself an empathic parent? What are some changes you plan on making to the way you treat and discipline your children? Feel free to share with us any examples where this parenting style has worked and any tips you have for other parents/caregivers.



Click to read more:
http://productivemuslim.com/empathic-parenting-connect-emotionally-with-your-child/#ixzz43odoiAbJ
Follow us: @AbuProductive on Twitter | Productive Muslim on Facebook



SUPPORTING ARTISANS OF PAKISTAN

ایک بہتر ایک نگر
AHAN



Our mission is to create an enabling environment
for the targeted poor producer groups
in non farm sector

AHAN Handmade Products are available at

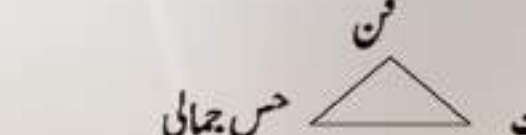
18/2-B Model Town Lahore Tel: +92 42 359 159 73-5
Email : Info@ahan.org.pk www.ahan.org.pk
/handmadeahan

بسم اللہ الرحمن الرحیم



خط نسخ، خط رقاع، محقق اور ریحان ایجاد کر لیے ایران میں میری علی تبریزی نے خط نقیلق روشناس کرایا۔ لاہور میں عبدالمجید ہرویں رقم حیرت انگیز خوبیوں سے لبریز خط نستعلیق ایجاد کی۔

خوشی اس بات کی ہے کہ وہ عائشہ نورانی کے جذبہ خیر کی بدولت ڈاچی اپنا فنی سفر طے کر رہی ہے۔ دعا ہے کہ اُن کا یہ جمالیاتی سفر جاری و ساری رہے۔



یہاں آپ اس مثلث میں ملاحظہ کریں کہ ضرورت اور حسِ جمالی کو الگ الگ نہیں کیا جا سکتا۔ اگر خدانخواستہ فنون کو نکال دیا جائے تو نتیجہ یہ نکلے گا۔

فنون کے خاتمے سے انسانی بستیاں جنگل سے بھی بدترین صورت اختیار کر جائیں گی۔

فن موسیقی ختم ہونے سے انسان کے اندر ذوق و ملائمت ختم ہو جائیں گے۔

فن خطاطی ختم ہونے سے کتب کی خوبصورتی اور علمی حسن ختم ہو جائے گا۔ اور ہو سر یکل حسن انسان سے رخصت ہو جائے گا۔

فن مصوری ختم ہونے سے انسان تخلیق کے عناصر سے محروم ہو جائے گا۔

شاعری ختم ہونے سے عام انسانی حسن سے محروم ہو جائے گا۔

خلاصہ یہ ہوگا۔

یہ دنیا درندگی سے بھر جائے گی۔

قتل و غارت عام ہو جائے گا۔

خودکشی میں ہوشربا افسانہ ہو جائے گا۔

انسانی زندگی کی بقا:۔

انسانی زندگی کی بقاء اس لیے قائم ہے کہ قدرت نے اُس میں پھولوں، چشموں میں نظاروں اور حسن و جمال کے رنگ بھر دیئے ہیں اور حضرت انسان بیماریوں، تکلیفوں اور مشکلات کو برداشت کر جاتا ہے۔ اس لیے سورۃ الرحمٰن میں اللہ تعالیٰ نے نسل انسان کو مخاطب کر کے فرمایا۔۔۔ اللہ کی کس کس نعمت کو جھٹلاؤ گے۔ اللہ تعالیٰ نے تخلیق کائنات کے آغاز میں قلم کو پیدا فرمایا اور پھر اُسے حکم دیا کہ وہ اللہ تعالیٰ کے ارادے کو لوح محفوظ پر لکھے۔ اور پھر اسی قلم کی قسم دی اور فرمایا کہ قسم ہے مجھے قلم کی اور اس نے جو لکھا پھر قلم نے مشرق و مغرب میں اپنے پر چم لہرا دیئے۔ ابن معلہ نے خط ثلث،

ہے؟ اور ایک دوسرا طبقہ ہے جو فن کو محض ضرورت کے حوالے سے دیکھتا ہے۔ وہ بھی غلط ہے فن محض ضرورت ہی نہیں بلکہ روحانی لذتوں کی شناسائی کا سبب بھی ہے۔ اس لیے اگر سوال یہ کیا جائے کہ جو بات سادہ انداز میں کی جا سکتی ہے اُسے سرسنگیت میں سننے کا سبب کیا ہے تو شاید اُن کے پاس اس کا کوئی جواب نہ ہو۔ اس کا سادہ اور آسان جواب یہ ہے کہ انسان کے اندر ایک حس موجود ہے جسے حسِ جمالی کہتے ہیں جو ضرورت کے پیرائے سے باہر ہوتی ہے۔ جسے دنیا کے لین دین سے کوئی سروکار نہیں ہوتا اور یہ فن کی زیا ہوتی ہے۔ جو اتفاقات کی زد میں آ کر اگر ضرورت تو بن جاتی ہے لیکن اس کا یہ مقصد اور نصب العین نہیں ہوتا اس فنی دنیا کا کہیں اختتام نہیں ہوتا اور فن کار کو دنیا کے کسی منصب اور عہدے کا کبھی لالچ نہیں ہوتا۔ خطاطی بھی ایک ایک ایسا فن ہے جس میں ضرورت کے اجزاء کے ساتھ ساتھ اس میں روحانی اقدار لطائف کا ایک وسیع عنصر موجود ہے۔ جسے ہم وضاحت کے ساتھ پیش کرتے ہیں۔





۱۔ زبان کی لے سے مختلف قسم کے گیت جو غم یا خوشی لیے ہوں کیا معاشرتی رویوں کی نمائندگی نہیں۔ جس شخص کو غم ملے ہوں وہ اپنے غموں کو کم کرنے کی ضرورت کے تحت غم زدہ گیت سنتا ہے اور جس شخص کو خوشی ملی ہو وہ اپنی خوشی کے اظہار کے لیے طربیہ یعنی خوشی کے گیت سنتا ہے۔ کیا اس میں سے ضرورت کا عنصر خارج کیا جا سکتا ہے اس کا جواب ہوگا کہ ہرگز نہیں۔ اور اگر کسی کو غم یا خوشی کے اظہار کی ضرورت نہ ہو تو سوال یہ پیدا ہوگا کہ پھر کسی کو نغمہ سننے کی کیا حاجت ہے اگر ضرورت کے تحت مختلف سروں میں گانے کو فن کہا جائے تو خطاطی کو فن نہ کہنے کی دلیل کیا ہے؟

۲۔ رقص کو بدھ مت ورر کر شوری طیانی اقوام میں مذہبی رکن کا درجہ حاصل تھا اور ہے اور رقص کو بطور عبادت یہ اقوام سیکھتی ہیں اور اُن کی ضرورت یہ ہے کہ اُن کے دیوتا اُن پر مہربان ہوں اور وہ ہر قسم کے بلند درجات اُن کی نظر میں حاصل کر لیا۔ تو گویا رقص ایک مذہبی ضرورت کے تحت اختیار کیا گیا اور اُس کی مختلف اقسام وضع کی گئیں۔ اگر ان ضرورتوں کے باوجود رقص کو فن قرار دیا جائے اور خطاطی کو فن نہ سمجھا جائے اس کی کیا منطق اور کیا دلیل ہے؟

۳۔ مجسمہ سازی کو بطور مذہبی ضرورت اختیار کیا گیا۔ بقول اپنی خلاون اور دیگر کتب تواریخ حضرات ادریس جلسہ القدم کے صاحبزادوں یغث ؤد، سواع وغیرہ سے لوگوں کو بہت عقیدت تھی اُن کی وفات سے لوگوں کو بہت غم محسوس ہوا وہ مذہبی تقریبات میں اُن کی تصاویر بنانے لگے اور اس سے ایک قدم بڑھ کر اُن لوگوں نے اُن حضرات کے مجسمے بنائے اور تقریبات میں یہ مجسمے لائے جانے لگے تا کہ وہ اُن کا قرب محسوس کریں۔ مہاتما بدھ کے پیروکاروں نے اپنے تمام عبادت گاہوں میں اظہار عقیدت کے لیے بدھ کے بڑے بڑے مجسمے بنائے۔ اور ہندوؤں نے رام مہند، ستا اور دوسرے راہنماؤں کے مجسمے بنا کر عبادت گاہوں میں رکھتے اور اُن کی پرستش کرتے یہ سلسلہ آج تک جاری و ساری ہے۔ اب سوال یہ پیدا ہوتا ہے کہ مجسمہ سازی بھی مذہبی ضرورت کے تحت کی جاتی ہے۔ اگر مجسمہ سازی کو بطور ضرورت اختیار کرنے پر اُسے فن کا درجہ دیا جاتا ہے تو خطاطی کو تمام زاویوں جیومیٹریکل اشکال اور دیگر اعلیٰ فنی زاویوں کے باوجود اُسے فن کا درجہ نہ دینے کا سبب کیا

خطاطی۔۔۔فنون میں سرفہرست

از:خورشید علم گوہر

خطاطی۔۔۔ایک ایسا فن ہے کہ جس کی تاریخی حیثیت سے کسی کو انکار نہیں۔بنی نوع انسان نے ہمیشہ جن امور کی طرف بھرپور توجہ کی ہے اُن میں فن تحریر سرفہرست ہے۔ہم جب فنی ارکان کی تشریح کرتے ہیں اُن میں جہاں زبان کے نغمات،خوشی سے سرشار رقص کو شامل ہے وہاں ہم یہ بھول جاتے ہیں کہ ان تمام سے بڑھ کر جو وجود ہمیں ضرورت وفن کی نزاکتیں مہیا کرتا ہے وہ خطاطی یا تحریر کا فن ہے۔اگر یہ کہا جائے کہ تحریر محض ضرورت ہے فن نہیں ہے تو پھر یہاں یہ بات بھی طے ہو جائے گی کہ زبان سے ادائیگی کا اظہار بھی محض ضرورت ہے فن نہیں۔اور اگر ان مفروضوں کو حقیقی طور پر تسلیم کیا جائے تو پھر سوال یہ پیدا ہوگا۔کہ ''فن'' کیا ہے؟اور کرب تک نسل انسانی کے قائم کردہ حقائق مسخ ہو کر رہ جائیں گے۔اگر زبان سے ادا کردہ مختلف قسم کی باریک وموٹی اور درمیانی آوازوں کو ہم درجہ بدرجہ فالکوس ایمن کلیان،ٹھمری، بھوپالی، دیپک کے نام سے مختلف طے شدہ اصول کے مطابق یاد کر کے اُسے فن کا درجہ دیتے ہیں تو قلم کے قط سے باریک وجلی اور مختلف اقسام کی لکیروں کو طے شدہ اصولوں اور خوبصورت اشکال میں خط ثلث،نسخ،کوفی،دیوانی،اجازہ اور نستعلیق کا نام دیتے ہیں تو اُسے فن تسلیم کرنے میں آخر حرج ہی کیا ہے۔قبل مسیح کی تواریخ تا ہم مطالعہ کرتے ہیں تو بخوبی علم ہو جاتا ہے کہ سومیری،فنیقی،لنبطی اور دیگر اقوام نے جتنی اہمیت تحریر وخطاطی کو دی ہے اُتنی کسی رکن فن کو اُن کے ہاں نہ مل سکی اس کے لیے سومیری اقوام کے ایک تحریر شدہ کتبے کا ایک پیرگراف کا ترجمہ پیش خدمت ہے۔

''ہمارے بزرگوں نے ہمارے لیے محلات،خزانے اور بڑی بڑی عمارات نہیں چھوڑیں لیکن اُن سے ورثہ میں ہمیں زمل کی قلمیں اور لکڑی وپتھر کی الواح جو سنہری اُصولوں سے مزین ہیں وہ دیں اور تحریر کا فن ہمارے لیے ایک عظیم ترین ورثہ اور نعمت ہے۔(بحوالہ سبط حسن:ماضی کے مزار)

تحریری آغاز دراصل نسل انسانی کے لیے سب سے بڑا اعزاز ثابت ہوا۔مختلف علوم کا فروغ الہامی کتب کی اشاعت اور اظہار کے لیے سب سے بڑی قوت خطاطی ثابت ہوئی۔اب کئی افراد اس بات پر اعتراض کرتے ہیں کہ ضرورت اور ذوق دو مختلف چیزیں ہیں۔اگر اُن کی اس بات پر سنجیدگی سے توجہ بھی دی جائے تو پھر اُن پر دو اعتراض ہم کرتے ہیں جن کا جواب اُنہیں دینا ہوگا۔

اسلام اور ہمارا ضابطہ اخلاق

اسلام نے روز روشن کی طرح ہمیں وہ پانچ ارکان عطا کئے جن پر چل کر ہم اپنی زندگی کو دوسروں کے لیے مشعل راہ بنا سکتے ہیں۔ ان ارکان پر چلنا کوئی مشکل کام نہیں ہے۔ میں نے ذاتی غور وفکر کے بعد یہ سمجھا ہے کہ دنیا کا سب سے آسان اور اہم ترین مذہب اسلام ہے لیکن دیکھا جائے تو ہم آہستہ آہستہ ان باتوں سے دور ہوتے جا رہے ہیں۔ ہمارے اخلاق جو کہ ہمارے اختیار میں ہیں۔ یا یہ کہہ سکتے کہ انسان کی کامیابی اور ناکامی، عروج چیز کی وجہ سے انسان کو انسان کہتے ہیں وہ اسکا اخلاقی وجود ہے قوت پر ہے جب تک کوئی قوم اعلیٰ اخلاقی اصولوں پر کاربند رہتا ہے اسکا عروج ہوتا رہتا ہے اور جب وہ اخلاقی برائیوں میں مبتلا ہوتا ہے تو پستی کے اس گہرے گڑھے میں جا گرتا ہے جہاں سے نکلنا ناممکنات میں سے ہے۔ قرآن پاک میں قدیم قوموں کا ذکر ہے اللہ تعالیٰ نے فرمایا ہے کہ جب تک اخلاقی خوبیاں برائیوں پر غالب ہوتی ہیں تو اللہ تعالیٰ اس قوم کو مٹا دیتا ہے اور دوسری قومیں ان پر مسلط ہو جاتی ہیں۔

ہم اپنے اردگرد نظر دوڑائیں تو آئے دن ایسے دل شکن واقعات رونما ہوتے ہیں کہ ہم مسلمان ہیں۔

وہ قوم جو غصے پر قابو نہیں رکھتی اسکا وجود ہی ختم ہو جاتا ہے ابھی کچھ دن پہلے سننے میں آیا کہ ایک مسافر جو ہوائی جہاز سے سفر کرتا تھا۔ اس نے غصے میں آکر جہاز کی کھڑکی کا شیشہ ہی توڑ دیا۔ اس لمحے لیا گیا قدم پورے جہاز کی تباہی کا باعث بن سکتا تھا کیا یہی اسلامی ضابطہ اخلاق ہے۔

آپس میں نفرت دن بدن بڑھتی جا رہی ہے ہم ایک دوسرے پر حقارت کی نگاہ کیوں رکھتے ہیں وہ پہلی سی محبت اور شفقت کہاں غائب ہوگئی۔ اب بھی وقت ہے میرے ہم وطنو اپنی اخلاقیات پر ایک گہری نگاہ ڈالو اور بدل ڈالو اس مقدر کو جو کہ ہمیں تباہی کے علاوہ کچھ نہ دے گا۔ ہمیں تو ٹوٹے دلوں سے پیار اور معذوروں سے شفقت کا سبق سکھایا گیا ہے۔ اٹھو اور اعلیٰ صفات کو اپنا لو تاکہ قیامت کے دن ہم اپنے محبوب ﷺ کے سامنے شرمسار نہ ہوں ہمارا آج کا یہ حال ہے کہ ہم پڑوسیوں اور رشتے داروں کا خیال نہیں کرتے اور غریب کی طرف پلٹ کر بھی نہیں دیکھتے ہمارے پیارے نبی کا یہ عالم تھا کہ گھر میں کوئی چیز پکتی تو دریافت کرتے کہ پڑوسی کے ہاں بھیجا یا نہیں۔ ذرا ہم اپنی زندگی کا نبی پاک ﷺ کی حیات سے موازنہ کریں تو ہمیں اپنے کردار اور عمل میں واضح فرق نظر آئے گا۔ صد حیف کہ اپنی آخرت بھلا کر صرف دنیاوی زندگی پر نظر ہے۔ کافروں نے ہمارے اخلاق کو اپنا کر اونچائی پر پہنچ گئے ہیں اور ہم صرف شیطان کے جال میں پھنستے جا رہے ہیں کیا اسکا اختتام ہوگا اور ہم اس نیند سے کب جاگیں گے۔ طاہرہ قاضی



Qaswah

The She-Camel of Prophet Muhammad ﷺ

Qaswah was born in the grazing fields of the tribe known as Bani Qasheer. When she was four years old the Prophet ﷺ's close companion Hazrat Abu Bakr (may Allah be pleased with him) bought her for 800 Dirhams. At the time of Hijrah she was presented to the Prophet ﷺ, who paid her price and rode her to Madinah. Following this initial journey, Qaswah had the honour of being the Prophet's ﷺ mount for many years, and through many exalted expeditions.

When the Prophet ﷺ reached Madinah, many an Ansar whose houses Qaswah crossed, would hold on to her reins and ask the Prophet ﷺ to end the journey at their homes. The Prophet ﷺ however would ask them to let go of the reins and not block her way, explaining that she was guided by Allah and hence following a preordained route, and would sit where she had been commanded to. Thus Qaswah followed the path that had been laid out for her, and finally sat at the spot which would become the Prophet's ﷺ home and Masjid-e-Nabawi.

Allah had granted Qaswah the strength and power to bear the burden of Revelations. Scholars agree that this was the only mount that was strong enough to carry such an immense load. The Prophet ﷺ would be riding her and would receive a revelation and the body would become many times its weight. Hazrat Ayesha (may Allah be pleased with her) narrates what the Prophet and consequently Qaswah went through once the Revelation was brought down. It would seem that Qaswah's bones would be crushed with the weight.

The Final Hajj, or Hajjat ul Wida'a was performed by the Prophet ﷺ while riding Qaswah, and it was while sitting on her that he delivered the Khutba tul Wida'a or the Last Sermon.

The Prophet ﷺ loved Qaswah dearly and never had her tied to a post, but had allowed her to roam free. She grazed from amongst the shrubbery near Jannat ul Baqee, and served the Prophet ﷺ for 11 years. When the Prophet ﷺ breathed his last, it was a momentous loss for all those who loved him dearly. Not the least among them was Qaswah, who mourned his departure from this world in her own way. She stopped eating, was unable to carry her own weight and tears rolled down her face continuously. The Prophet's ﷺ companions covered her eyes to ease her suffering and no one ever rode her after his death. Less than a year into the Khilafat of Hazrat Abu Bakr (may Allah be pleased with him), she too left this world for her final abode.

Researched and narrated in an urdu video by Abus Sattar Khan, an Islamic Scholar. Translated by Nabeela Nazir.
















SOLD





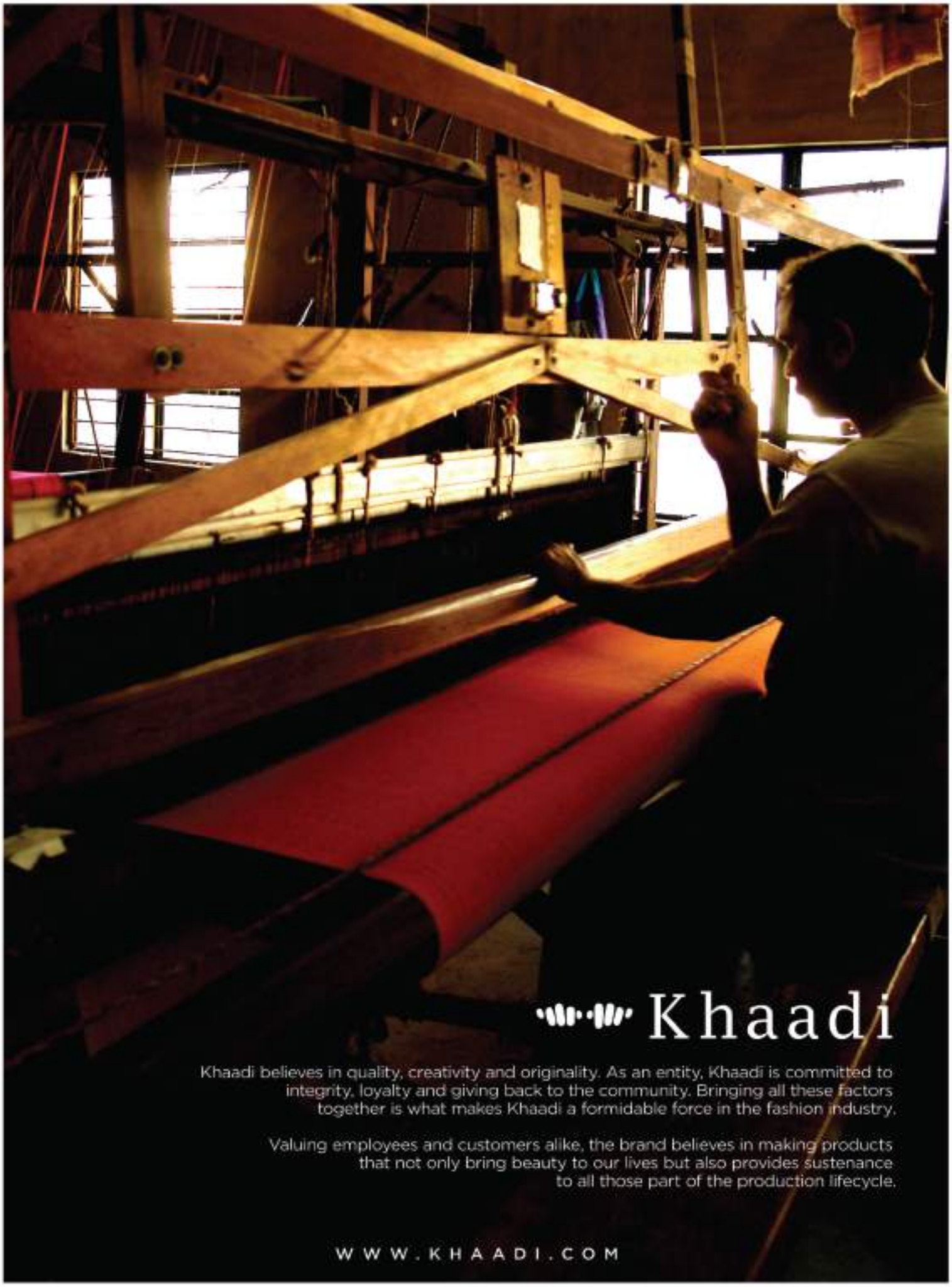


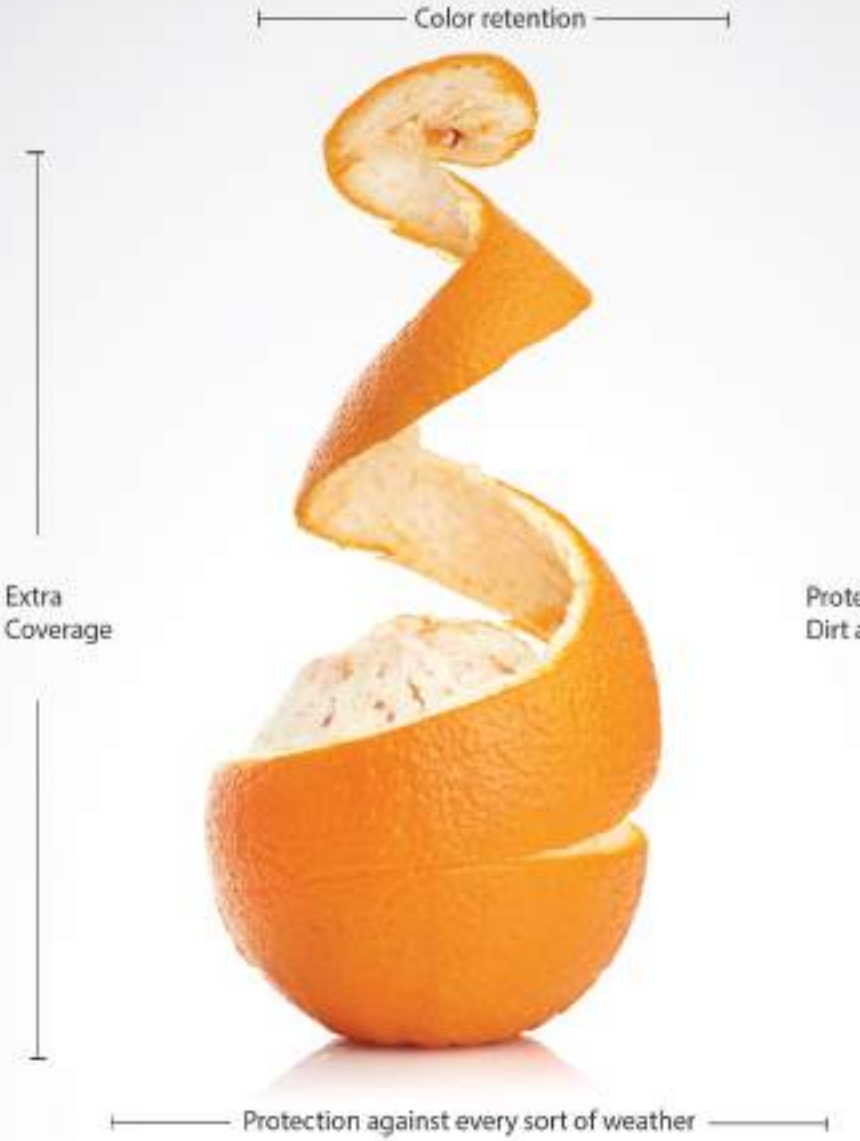





Kayseria
PURE LOVE
Fabric & Pret
SPRING SUMMER 2016
A SYMBOL OF
FEMININITY & SENSUALITY
/KAYSERIAPK
/KAYSERIA.INFO
SHOP ONLINE
WWW.KAYSERIA.COM


SPRING SUMMER 2016
BARKHA
Batik
SOHNI
MAROOJ
Megh Malhar
We bring art to life
MOON TEXTILES
Email :ejaz@moontextile.com
Website: www.moontextile.com
Facebook: https://www.facebook.com/Moontextile
Twitter: http://twitter.com/FatimaEjaz1


Khaadi
Khaadi believes in quality, creativity and originality. As an entity, Khaadi is committed to integrity, loyalty and giving back to the community. Bringing all these factors together is what makes Khaadi a formidable force in the fashion industry.
Valuing employees and customers alike, the brand believes in making products that not only bring beauty to our lives but also provides sustenance to all those part of the production lifecycle.
WWW.KHAADI.COM



We've Mastered Fighting the elements for you

One of the most popular products of Nature, its peel provides the protection it needs. We, at Master Paints, recognize how Nature intuitively knows that it must strengthen and protects its own. It is these lessons that have inspired us to create the Master All Seasons Weather Resistant Exterior Paint series. For every season, all year round.



Want to know more? Call us: (042) 111 333 465 • www.masterpaints.com • Fb/MasterPaints

Master®
PAINTS


Let
Master
Be a part
of your plan
Master
PAINTS
Master
PAINTS
111-333-465

www.multiline.com.pk

EST 1975

MULTILINE

"POWER SOLUTIONS"

Silent & Reliable Perkins™ (UK)

Generators for

Domestic / Commercial / Industrial Applications

Multiline is the most trusted source for 100% authentic "PERKINS" UK Generators with guaranteed after sales service

Thousands of Installations Country Wide

More than 20 Years of Excellent Track Record

Both Engine & Alternator Imported from UK
No Mixing & Matching with Chinese Product

Ready Stock Availability from 10kVA to 1250kVA

Perkins

sincro

meccalte

DSE (UK)



- Sales
- Service Agreements
- Repair & Maintenance
- Corporate Rentals

MULTILINE ENGINEERING CO.

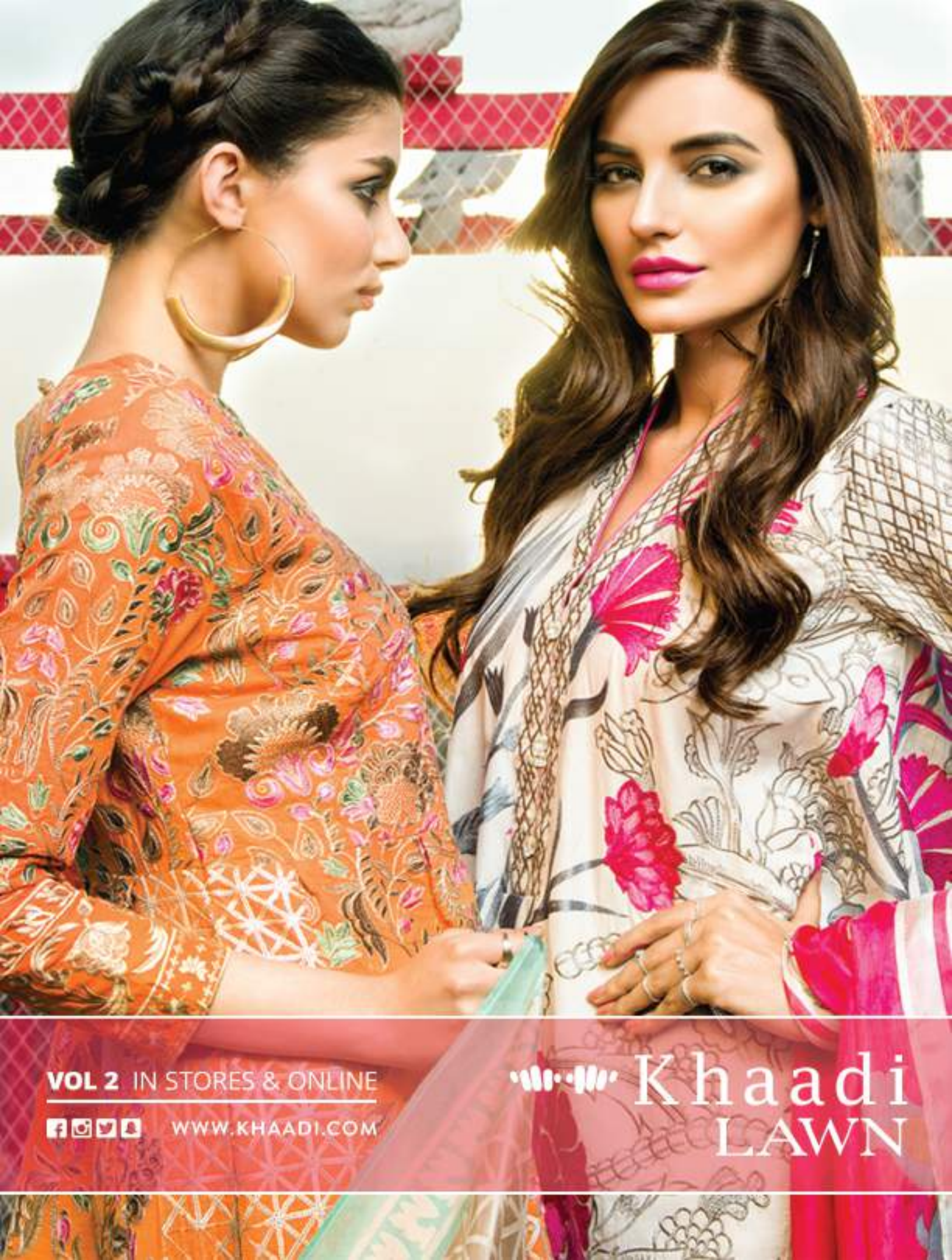
Contact: (042) 111-966-966

Cell: 0300-8470048, 0307-7772935

Web: www.multiline.com.pk **E-mail:** sales@multiline.com.pk

/multiline.powersolutions @multiline1975

/company/multiline-engineering-co /multiline1975


VOL 2 IN STORES & ONLINE
WWW.KHAADI.COM
Khaadi
LAWN

Khaadi Kids




JURAY
RAHO
TO YOUR DREAMS
Stickoo glue stick and tube
are the ultimate choice for
arts & crafts creative projects.
www.stickoo.pk
stickoopk
Stickoo
Glue Stick
40gm
Stickoo
Glue
125ml