

DAACHI NAMA

April 2018, Vol. 7

دآچی

دہقان و دہسری ملک
در زرعہ جہان
در آب عمل مباحی سری کند
مہمہ زارہ سبب بن درہ
کام خیر از سبب بن درہ



Chair Person's Note

Ayesha Noorani

Alhamdulillah! With the blessings of Allah [SWT] we are inching towards our ultimate goal of setting up our Daachi Nagar [Artisans Village] on Raiwind road.

As always we do select a theme for each event to high light the different dimensions of crafts and its applications. This year we are exploring craft associated with the built structure: such as fresco, kashikari, tile work, and its applications.

This has been a blessed year for us. We won the "I AM THE CHANGE" award for Social Enterprise from Engro Foundation. Truly honoured and humbled. Their cash prize of 2 million will contribute towards our goal.

This year inshaAllah on 12 Rabi ul Awwal, 22nd November 2018 we shall do the ground breaking. This is an auspicious date for us as this project is dedicated to our beloved

Prophet Muhammed [Peace and blessings of Allah be upon him].

Each year brings with it the good and the sad moments of life. The departing of our beloved teacher architect Mr. Javed Najam, to his eternal abode. He was my teacher, mentor and I had the privilege of working under him. He taught me how to keep improving designs with critical self-analysis.

This year on the 17th of March we launched our musical night with a Qawwali program in NCA. A wonderful introduction by Dr. Syeda Arfa Zehra, followed by an enthralling performance by Farid Ayaz, Abu Muhammed and sons, mesmerized the audience. This was a way of thanking all those who have been supportive of our cause and contributed in some way to Daachi Foundation.



Editor's Note

Arif Azim

Although its declared theme was animal rights, the last *Daachi Nama* was as usual a mixed bag focusing as much on animals as on other aspects of our everyday life and culture in the modern context, especially the environment that evolves and transmutes around us on a constant basis due to the advancement of sciences and growth of population. We intend to touch subjects that would ordinarily appear mundane to us but which have lost our focus mainly due to the increasing demands of today's world and technological advancements.

One such aspect of our day-to-day life is water, the essence of life, which we are fortunate to have in abundance but who knows for how long. Therefore, it is all the more important that we quickly attune our daily routines to optimise the use of water and to prevent wastage. There is one article especially in this *Daachi Nama* that teaches us how the Holy Prophet (Peace Be Upon Him) limited his use of water and that is the example we must follow, whether in water-surplus or water-deficient parts of the world.

Environmentalists tell us that the quantity of water on our planet is finite, having been amassed over millennia. Although there is every possibility that further downpour of comets may yet bring more

water to the planet yet that could at the same time trigger an extinction level threat. The beauty of water is that it does not disappear, and cannot escape our atmosphere. It moves around in cyclical patterns no doubt but the quantity of water does remain the same, falling through more rains in certain parts of the world while starving others. And yet its significance and its crucial role in preserving life remains constant everywhere.



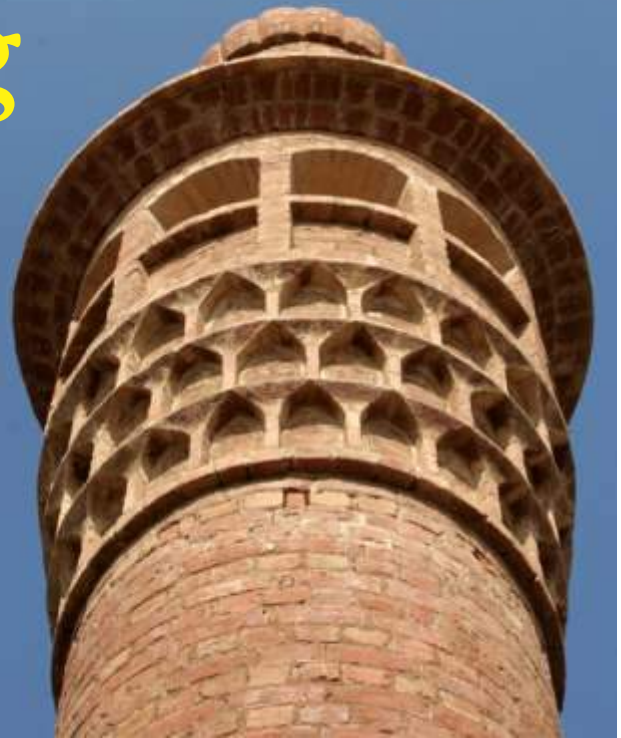
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Continuing Tradition-

Tombs of Two Sufi Saints



The system of proportional sub-division, as a method of design, had intrigued me for a long time. But such mundane obstacles as building regulations had proved to be unsurmountable in practice. In fact the really big barrier had been my own education and training as an architect. The compulsion to be innovative, to be creative, to be original, the imperative to be “expressive of our time”, had always stopped me short of “imitation” and “copying”. In the last analysis it was the ego that simply refused to let go, to surrender. I was only able to cross this barrier under the guidance of a spiritual master. I felt liberated, and it was only then, in the project discussed below, that I was able to apply the traditional design method in my own work.

The clients the tombs of a “hidden” sufi and his master in Lahore, are two engineers who run a construction firm. They belong to the inner circle of a remarkable saintly person,

Hafiz Mohammad Iqbal, who died in 2001, and was buried in the same compound as his equally remarkable master, Baba Hasan Din, who died in 1968 at the age of a hundred and six.

These clients came to us because they wanted strictly traditional buildings using traditional materials and structural systems. There was also a clearly stated desire that the designs should be based on the shrine of Imam Ali, in Iraq.

Had these gentlemen come to me a few months earlier I would have shown them the door. I would have felt outraged and insulted at being asked to copy, or even borrow from an existing building. But I had reached a point in my own understanding of traditional design theory where I could accept these demands as perfectly normal, indeed necessary to the design process. We found some published



drawings and photographs, other images were downloaded from the internet. We then analyzed the available material to decode the underlying proportioning systems and geometries.

Following the traditional design method, we proceeded by proportionate subdivisions, of the site to establish the basic structural and planning grids. The same procedure was used to arrive at the basic features of the elevations and sections. Specifics of the site and functional requirements are only some of the factors that called for modifications, adaptations, and design decisions in both cases. Our site in Lahore, and the functional requirements for the twin tombs, bore no resemblance to the monumental tomb in the middle of a sprawling complex of spaces and structures in Iraq. Moreover the plan had to be entirely conceived around the locations of the existing graves and a small row of trees planted by Hafiz Iqbal himself.

The designs were “approved” by a curious process. Our design had been immediately approved by the circle of friends of Hafiz Iqbal, but the old caretaker and devotee of the senior Baba Hasan Deen had maintained an ominous silence. We had no inkling of this until the day our clients, the two engineers, came into the office radiant with joy, and gave us the “good news” that the design had been “approved” by the higher authority. “Go ahead.” Baba Hasan Deen's caretaker had told them. “You have been permitted. You may build a temple, a church or a mosque. I am not to stand in your way.”

Similarly, we were made to correct fundamental mistakes by strange coincidences. The site had been measured by the engineers, then checked and double-checked at our insistence. But when they came to setting out our plan on the site, they discovered a huge discrepancy between the size of the plot on ground and the



measurements they had provided us. Naturally, we had to go back to the drawing board. This process led us to realize that we had been using the wrong proportioning system that would have resulted in a horribly stunted version of the prototype.

The structure of the tombs was completed about ten years ago (2007), and work on the finishes and decorative details is currently in progress. This includes cut brick work, wood carving, brass 'chitrai' embossing, stone carving and inlay, 'thoba' plaster relief, fresco painting, 'munabat kari' mirror work, and still to be done Lahori Kashi glazed tile mosaic. The decorative schemes include geometric and floral forms and of course calligraphy. The clients play the major role in the selection of

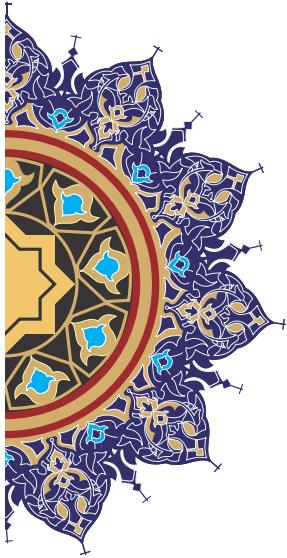


the texts and their locations. But the whole design process is a close collaboration between architect, client and craftsmen.

The transformative nature of these projects is something we have experienced not only in our own work as designers, but equally in the lives and attitudes of clients, builders, craftsmen, and ordinary visitors. Whether this is due to the quality of the architecture or the association of these places with pious persons, or the performance of religious rites, there is no doubt that these spaces make us aware of the presence of the Divine.

Professor Kamil Khan Mumtaz

Eminent Architect, Educator, Author &
Pioneer in the revival of traditional architecture



The Holy Qur'an and the Environmental Crisis (Part 1)

In its root, the existence of the cosmos is tied to the Being who is Necessary through Himself. Hence each part of the cosmos is tied to every other part, and each is an interconnecting link on a chain. When man begins to consider the science of the cosmos, he is taken from one thing to another because of the interrelationships. But in fact, this only happens in the science of the Folk of Allah. Their science does not follow the canon of those of the learned who know only the outward appearances of phenomena. The canon of the Folk of Allah ties together all parts of the cosmos, so they are taken from one thing to another, even if the scholar of outward appearances sees no relationship. This is knowledge of God....

He who knows the Koran and realizes it will know the science of the Folk of Allah. He will know that their science does not enter into limited chapters, nor does it follow the canon of logic, nor can it be weighed by any scale. It is the scale of all scales. (III 200.26)

Most people work contrary to this direct tasting [of the divine things]. That is why their speech is not tied together. He who considers their speech looks for a root to which all their words go back, but he does not find it. But each part of our speech is interrelated with the other parts, since it is one entity, while these things I say are its

differentiation. A person will know what I am saying if he knows the interconnection of the verses of the Koran.

Ibn 'Arabī Futuḥāt (II 548.15)

Most of the things that are being said about the environmental crisis and the ecosystems could be supported and in fact substantiated by verses in the Holy Qur'an. Particularly as regards to the solution to the problem, the Qur'an contains many crucial lessons. In 1968 Seyyed Hossein Nasr wrote his first work on the environmental crisis *Man and Nature* where he more or less predicted the ecological crisis. Since then, he has written many books on *Tawḥīd*, the key principle in Islam, and the sanctity of the environment, latest being *Islam and the Order of Nature*. A very important angle on the problem also comes from Martin Lings' *The Eleventh Hour*, a book which talks about our present situation in the eleventh hour, the hour preceding the last in which far from simply presenting a negative picture of our cosmic situation, actually shows that in this eleventh hour there are significant countervailing tendencies as to make it a particularly rich, valuable and spiritually beneficial time to be alive.

What strikes me as the single most important verse in the whole Qur'an in relation to both the crisis we are in and in relation to the deeper meaning of the crisis and what we can do about it is the verse 41 of Surah al-Rum (of the Romans), which says simply:

'Corruption has appeared on earth and at sea because of what the hands of men have wrought; in order that God may make them taste the consequences of their actions; so that they might return' [so that they might return to God]

What we see around us today is just what the Qur'anic describes in terms of *fasād* (corruption). This would have been understood at the time it was revealed to the Arabs of the 7th century as moral corruption, or disobedience. However, the Arabs would have been hard put to apply the term to the kind of corruption which we see today 'on earth and at sea'; and they could not have understood *fasād* in a global sense, that is, the kind of pollution we are facing now everywhere, on the land and at sea, because of what our hands have wrought, the consequences of our own actions, our predecessors' actions. This verse tells us that we are to 'taste' the consequences of our actions- and those of our predecessors; for God wishes us to return to Him all the more resolutely, on the basis of tasting the consequences of our actions.

I intend to go through three themes deriving from this one verse. The first theme is based on a comment made in my first talk which I also thought would be picked up by Jeremy where I said that the environmental crisis could not have happened in a world fashioned by a conception of the Islamic conception of *Taw īd*. In the second, I hope to go into the question of human responsibility and cosmic pollution generally. And in the third, I shall discuss some aspects of the solution.

should translate as 'integrating Oneness' rather than simply as 'unity'. *Taw īd*, the basic principle of Islam has to be translated as integrating Oneness, that makes One, realises One. And this Oneness is to be understood not just on the level of the Divine; there is one God as opposed to many gods. It is also to be understood on the level of Reality. There is one Reality that encompasses all that is, penetrates all that is. We are moving from a theological conception of unity to an ontological conception of unity, not just a question of one God, but one Being, one Reality. And this is not just the speculation of the mystics, the Sufis in Islam; it is based completely on key Qur'anic verses which indicate this in a very explicit manner.

The Sufis are the ones who have brought to light the spiritual and metaphysical significance of this Oneness. It is in the Qur'an and in the sayings of the Prophet that one finds the true roots of this perception, the conception. And one of the most important sayings of the Prophet called *ḥadīth qudsī* where God speaks in the first person is this: '*I was a hidden treasure and I loved to be known so I created*'.

The hidden treasure loving to be known becomes this entire cosmos. And the Qur'anic verses that most explicitly refer to this manifestation of this hidden treasure are ones which talk about God being the First and the Last, the *awwal* and the *ākhir*, the *āḥir* and the *bā in*, the outwardly manifest and the inwardly hidden. So, this outwardly manifest aspect of God, the *āḥir* aspect of God is the one that has given risen to the most fruitful speculations and reflections because it is clear to most people using their intellect that God must be the origin of all things. The Divine Reality must be the end of all things; the Divine Reality is hidden within all things.

As regards this principle of *Taw īd*, we really



But how is God manifest through all things as well as being hidden in all things? That outward manifestation of God has helped the Sufis to see that there is nothing in reality, nothing in existence, but God. The whole of the cosmos is penetrated by the divine reality such that according to another beautiful verse in the Holy Qur'an: *'Unto God belong the East and the West. So wherever ye turn, there is the face of God.'*

You cannot turn anywhere without seeing the face of God; the face of God reflected in the mirrors of creation, one might add, as an interpretive comment thereupon. But this ability to see the fact of God implies also the ability to see that the surface on which the face of God is reflected, the surface of the mirror, the cosmos upon which the face of God is reflected is itself doomed to extinction. *'Everything perishes except God's face: kullu shay' in hālikun illa wajhahu.'*

So, the natural domain within which God is reflected in and through everything, that natural domain in and of itself is of a perishing nature. It's a container which cannot but disintegrate at some point in the future and in fact the Qur'an puts it more mysteriously because it says everything is perishing not that it will perish: *kullu shay' in hālikun.*

So the nature of the cosmos is transience, it is in a process of decomposing even while you think it is apparently stable. And the face of God, the reality of God, alone subsists.

So, here we have this ambiguity within the cosmos: there is the Divine Content, which is imperishable, and the cosmic container, which is evanescent. How does one, then, decipher this Divine Content and go from the relative to the absolute? The Qur'an here gives us many indications that the phenomena of nature are to be grasped as *'āyāt'*, as verses of the

scripture themselves. The very phenomena of nature are given the same term *'āyāt'* which literally means a word or sign.

This word is polyvalent. It means both a miracle and a verse of scripture, on the one hand, but it also has a natural connotation, which is of phenomenon of virgin nature and a subjective phenomenon within the soul. The Qur'an makes it clear:

'We shall show them Our signs on the horizons and in their own souls until it becomes clear to them that He or It is the Truth'

And the word is *āyātīn, sanurihim āyātina*. We will show them Our signs in the virgin nature all around you and in your own souls until it becomes clear to you that God is reality. So the signs are both inward and outward and here we have an expression of what is fundamental to Islamic spirituality: the idea of man as microcosm, that which the soul, and even the human body, expresses is a principle of which the whole cosmos is, likewise, one expression. What is within is also without. And this is one aspect of the key to the solution to the environment crisis to be understood microcosmically and macrocosmically. How to start to put things right? We will come to that in the third part of the talk.

But this idea of the whole of the universe as being a cosmic book is a perception and conception in the Qur'an known as *'takwīnī*. There are two types of Qur'an: one is the Qur'an *tadwīnī* which is the written Qur'an and the other is the Qur'an *takwīnī* which is the creational Qur'an, the Qur'an which consists of the whole of creation, so that all the signs of virgin nature can be grasped as so many verses.

And this takes us very close to the conception of the cosmos as scripture as contained within

the Native American tradition. For the Native Americans, the cosmos is the revelation, the whole cosmos is a world of signs: the stars, the trees, the animals. All of these are given a sacramental significance, as they are in the Qur'an--witness the number of times God Himself swears by the phenomena of virgin nature: *'By the Sun and her brightness'*; *'By the Night when it enshroudeth'*, etc. The Qur'an is absolutely remarkable for the range and depth and subtlety with which it makes reference to the phenomena of virgin nature so that we have chapter headings such as: 'The Bee', 'The Star', 'The Moon', the Sun and so on and so forth, which invite people to contemplate, to meditate, to reflect on the signs of virgin nature as being expressions of the Divine creativity and, ultimately, of sanctity and, therefore, divinity for ultimately there is no sanctity or divinity outside God.

When I said that the environmental crisis could not have happened in a universe fashioned by the Qur'anic view of nature, this is an incontrovertible fact. We could not conceive of a small group of scientists breaking away from a community of believers who had instilled into them the sense of the holiness of virgin nature. And this holiness is not just an abstract holiness. It was a concrete one. The Qur'an dominated the thinking and the being of the Muslims as it still does for the overwhelming majority at least, if not all, of Muslims today.

When the Qur'an tells us *'in min shay'in illa yusabbi u bi- amdihi'*: There is no thing which does not hymn the praise of the Lord. It is easy for the outsiders to point to this and say this is a sort of philosophical abstract ideal. It becomes very concrete as soon as you see that in so many of the other verses we are told specifically about the phenomena of nature and we have this remarkable verse, which tells us, sort of a rhetorical question: *'Do you not see*

(alam tara ana Allaha yusabbihu lahu) that everything that is in the heavens and the earth praises God?'

And then, just as you think that this may be an abstract philosophical idea that everything by virtue of its existence praises its creator, the Qur'an tells us about the birds, a graphic image of the birds in flight. Then you have to read it, when you are reciting these words, in such a way that it makes it onomatopoeic: *'wa 'l- ayru āffātin-- kullun qad alima alātahū wa tasbī a'* 'And the birds in flight, each one knows its prayer and its mode of praise.

So you cannot get away with any abstract philosophical idea. You have the metaphysics of it expressed and then the concrete image of it, the birds being the most wonderful example to be given here and symbolic of the higher spiritual states. The birds, whose very flight indicates the defying of gravity, therefore, something supernatural. The birds that can sing-- and what sound is more moving to us human beings than bird-song amongst the sounds of animate creatures? The birds are a wonderful image, wonderful symbols given to us, of the prayer and glorification of nature.

All of the creatures, however, are called *ummah*. They are all given the title *ummah*. There is a verse in the Qur'an that says: *'There is not an animal on earth nor a flying creature with wings but they are peoples, Ummah, they are peoples like yourself.'*

And then to make this concrete as well, we have this verse, which tells us: 'Your Lord has inspired the bee' it is inspired to seek its habitations in the mountains and forests and to produce its honey, to seek sustenance from the flowers and produces from its belly that which is a healing, *shifa'*, a mercy for human beings.

So, even the bee receives revelation from God. Revelation here meaning that instinct that is



given to all natural creatures to do by nature what we, as human beings, have to learn to do through supernatural revelation. We learn from these creatures, all of whom can be regarded as inspired beings: that is, beings inspired by their Lord.

Therefore the loss of any kind of species, any kind of creatures, is according to the Qur'an a catastrophe. It is an *ummah*, it is not just some accidental creature of evolution the loss of which may be somehow justified by a greater cause of our progress in the evolutionary state.

So, just to sum up this part of the talk, God is not only the creator of the cosmos, *ex nihilo*, from nothing. The Divine creativity also inhabits the cosmos, as it were *in principio*, in the principle, and not just 'in the beginning'. There is nothing that evades this principle. What is it about the divine Names and Qualities that indicate this most explicitly?

It is the divine Name *Al-Mu ī* : that which encompasses. *Mu ī* also means the 'environment'. So when we talk about the environmental crisis, we talk about a crisis that afflicts the very nature of the content of this divine environment. The environment which is, implicitly, divine. The crisis afflicting this environment is a crisis that goes to the very root of the *malaise*, which has to be dealt with on its own level and not just the level of practical solutions.

So, the first message deriving from the Qur'an is that a crisis that is as all-encompassing as the environmental crisis which afflicts the spiritual, moral and physical aspects of our being can only be dealt with, addressed, in the first instance and then resolved with the grace of God through a series of perspectives which, likewise, are all-encompassing, which, likewise, is organic and this is what the meaning of *Taw īd* is all about; the

interconnectedness of all phenomena in this Oneness of divine Reality.

That is the theme I would like you to keep in mind as we go into the second part of this talk which deals with human responsibility. We could ask that if this was the purpose of creation, to manifest the divine treasure, the hidden treasure and for God to manifest His love and creativity, then what went wrong? How did we find ourselves in this terrible mess?

I call this part of the talk, 'From universal praise to human abuse'. And the simple answer to the question of what went wrong is to be found in the story of Adam, the fall of Adam and Eve from the Garden. This is a dramatization of the principle which we are now seeing, as it were, the outward manifestation because the main use that Adam made of his God-given gift of freedom and intelligence was this freedom to seek eternity on the plane of transience. The way in which Satan, *Iblis* the serpent, lures Adam and Eve out of the paradise is to say to them: 'Shall I show you a tree of immortality and a kingdom that will never fade away?'

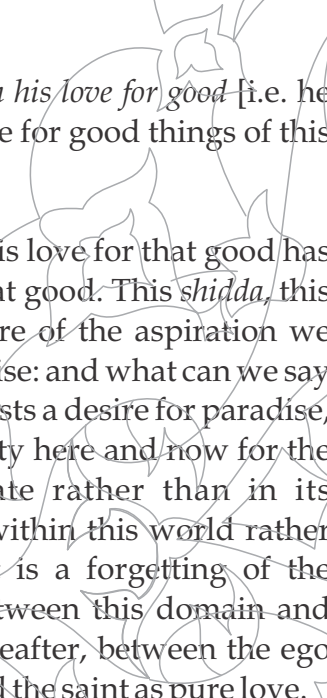
And the implication here is that the only sin that Adam can be capable of in this phase of our existence, he had everything he could possible wish, but was capable of disobeying the one order he was given by God. Now it is important to remember that Adam can be taken as a synecdoche, and stands for the whole of humanity. Thus, the story of Adam's fall from paradise is the story of every individual's fall from grace into disgrace.

Adam's choice was for eternity. Adam was aware of the beauty, of the sanctity of the Garden but at a certain moment he becomes aware that this is not eternal. And it is the only thing that Satan can use to lure him out of this



paradisaal bliss, 'don't you want this to last forever?', don't you want eternal life, don't you want to become an angel?'. He promises Adam and Eve 'I will give you the secret of immortality and eternity.'

And this interpretation is a basic Sufi one, but the Qur'an also helps us to see the relevance of this interpretation to our present situation and how one does not have to look back at some sin, a particular sin, that was committed by a particular human being in the industrial or scientific revolution that gave rise to these awful consequences. One can see a general tendency, a general worldliness, which the Qur'an expresses in this wonderfully powerful verse:

'Truly man is intense in his love for good [i.e. he goes too far in this love for good things of this world]'.


He desires good but his love for that good has taken him far from that good. This *shidda*, this intensity is a caricature of the aspiration we should have for Paradise: and what can we say is that this love manifests a desire for paradise, for eternity, for divinity here and now for the ego in its fallen state rather than in its sanctified state, and within this world rather than the next one. It is a forgetting of the difference of level between this domain and the domain of the hereafter, between the ego as insatiable desire and the saint as pure love.

So this fall from grace is a bad use of our human freedom, that responsibility which was given to us in contrast to all other creatures. There is a verse in the Qur'an, which says, 'We offered the *amānah*, the trust (which is implicitly the responsibility, the freedom, the freedom to go against God as well as the freedom to conform to God) to the heavens and the earth but they shrank from it in fear, but man took up this trust'. And then it adds

that man was ever a tyrant and a fool: *ālim* and *jahūl*, someone who will eventually use this freedom to go against the very source from which this freedom emanates.

So this is the drama that will unfold as human beings go against the *fi ra*, the primordial nature, as they go against the conformity to the divine pattern and exercising their freedom in a negative way choosing worldliness over spirituality and exercising a freedom of will for the sake of the perishing, for the sake of manipulation of the nature as opposed to a reverence for the nature which is the basic conception animating all the Muslims from the artists and philosophers and craftsmen and scientists.

It should be noted in Seyyed Hossein Nasr's book that the majority of the scientists in the Muslim world were also mystically inclined; who could not step out of this framework in seeing God everywhere and in everything. So for them, it would have been an anathema to view nature as anything but sacred; they could not have de-sacramentalised, de-sacralised it, emptying the cosmos of this divine content such as to start manipulating it simply for the sake of human benefit, for the sake of commercial gain or whatever else it may be. That is why the ecological crisis could never have happened in a world dominated by an Islamic, a Qur'anic, conception of the universe. So, this *amānah*, this trust, we can see as having been betrayed. And this leads us back to the verse with which I started, that 'Corruption has appeared on the earth and at sea because of what mans' hands have wrought'.

Now there are many extraordinary verses that help us to go from an apparent, irremediable, cosmic dissolution, which induces a sense of impotence on our part, to a perception of the ever-present possibility of a restoration on the part of man, thus, imbuing him with a



restitution of the sense of personal responsibility.

Many verses of the Holy Qur'an help us effect this transformation of consciousness. I have heard that in America there are psychiatrists and therapists who have to specialise in dealing with traumas generated by the environmental crisis, a new kind of psychic affliction. People are more and more aware of the devastating nature of the crisis we are facing, but they are immobilised by a sense of impotence: what on earth can I do about it—they ask? The Qur'an helps each and every one of us to see the inalienable relationship between human responsibility and cosmic wellbeing, however large the consequences of the past actions of humanity be writ on the cosmic scale.

You cannot go very far in any of the *surahs* of the Qur'an dealing with the end of time, with the Day of Judgement, with the Resurrection, before coming across this issue of individual human responsibility. When we look around us and see what is happening, there are many Muslims who say that we are in the eleventh hour, as Martin Lings put it, but what has always to be stressed before we go into any negative evaluation, is that when the Prophet himself was asked when will the Hour come (he was asked this by the angel Gabriel who came to him in human form), the Prophet said, 'The questioner knows as little about this as the questioned'. In other words, no one knows when the Hour will come.

However, the Prophet did say when he was asked what are the signs, the *ishārat*, the Prophet said that among the signs are that the slave girl of God will give birth to her mistress and the naked herdsmen of the desert will suddenly compete with each other in building tall buildings; and the angel Gabriel said, 'You have spoken the truth'.

What we can understand from this is that on the one hand, the signs are there. You see what has happened in the last generation in the Arabian Peninsula as regards the Bedouins suddenly competing with each other in the manner described. In fact if anyone has gone to Dubai, it really is not that far from the literal truth. There are competitions as to who can build the tallest buildings.

Now we see this happening around us. But the Qur'an and hadith give Muslims no justification for despair or despondency; because the more one sees the signs of the impending end of this world, the more you are given an encouragement to do whatever is possible within the sphere of your own competence, the sphere of your own power, to rectify the situation—because you are a microcosm, a 'little world'; the whole of the world is, in some way, affected by you just as you are affected by the world.

And this restores to the individual an inalienable, personal, sense of responsibility, however bleak the outer world, the macrocosm, may appear to be. This environmental crisis may prefigure the end of this cycle, the signs that we see around us can be seen as pre-figurations of the end but, by no means, can they be simply equated to 'the end'. The view which emerges here is one of hope as well as realism. Yes, we may well be caught up in a process of dissolution, but no, we are not impotent: there is always something we can and must do in the face of these crises. The Qur'an never lets you stray into hopelessness, or despair, because the more you see the 'signs' of the end of the world, the more you train your focus on what you, individually, must do about your world: the signs rebound upon yourself. (To be continued in the next issue).

Muhammad Suheyl Umar

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THE CONCEPT OF NATURE-BASED HEALING ENVIRONMENTS

Throughout history, contact with nature has been viewed as beneficial for health and well-being in widely different cultures. However, during the twentieth century the connection between healing and nature was gradually severed, as technology took on a greater role in the medical community. Healthcare designers and administrators became preoccupied with

creating environments that were functional and efficient. The need to accommodate modern technologies in healthcare facilities overshadowed

previously-held beliefs about the importance of providing therapeutic elements such as gardens. As a result, this new functional emphasis produced environments that, although efficient, were stressful.

In 1996, the World Health Organization declared that “health is a state of complete physical, mental, and social well-being, not merely the absence of disease or infirmity.” The recognition that the health and well-being

of the whole person needed to be addressed rather than just the disease marked a trend towards patient-centered care. Acknowledging that a connection with nature was important for health benefits, these ideas coincided with the creation of the first healing gardens in acute care general hospitals. In addition, a body of research related to contact

with nature started to appear. Much of this research focused on the connections between human well-being and interactions with nature, and the ways contact with nature provided

stress mitigation for everyday situations. Today, a solid foundation of evidence exists to confirm positive health benefits on many population groups who have access to nature, either by immersion, such as being in a park or garden setting, or by visual access, such as a view through a window.

In retrospect, it could be said that the interest in healing gardens in late twentieth-century western societies arose in response to the



limitations of mainstream medicine, a growing public interest in a holistic view of health (complementary therapies, organic foods, fitness, and gyms) and a resurgence of

the idea that nature is therapeutic. The concept of a nature-based healing environment was understood largely in terms of a garden in a health care facility that could serve as an alternative mode of therapy by providing relief of symptoms in various forms of managed care. Such an outdoor facility at a health care setting came to be considered as an essential supplement to medical interventions

(although frequently such outdoor spaces were not grounded in research but were provided to boost public image of hospitals and bring in charitable donations and customers).

However, the concept of nature-based healing is not limited for use in health care settings alone but has received wider application. It has been examined from a variety of perspectives, by designers, environmental psychologists, medical geographers, and

to wilderness.

Designers distinguish between “active and enabling healing gardens” and “passive and



Elderly patients with therapists
Wesley Woods Emory Healthcare, Atlanta, Georgia

restorative healing gardens”. The focus on the first type is on physical healing and positive outcomes resulting from active involvement in gardens designed for the purpose. Such gardens can be “therapeutic”, designed, that is, for use as a component of a therapy program (occupational, physio, horticultural therapy), “rehabilitative” and programmed for a target patient population suffering from stroke, brain injury, heart attack), and “enabling” in that they are designed to maintain the physical condition of a target



Therapist and patient
The Elizabeth and Evans Restorative Garden
Cleveland Botanical Garden, Ohio



Therapist and patient
Legacy Health Good Samaritan Hospital
Portland, Oregon



Horticultural therapy at Veteran's Garden
Auchincruive, Scotland



Joel Schnaper Memorial Garden
New York City

public health practitioners. Thus, a variety of conceptual framework exists to illustrate how healing (whether understood as 'therapy', as 'rehabilitation', as 'restoration', or as 'relief') can be promoted in a range of public and private settings, from a garden in health care to a neighborhood park to a cultural landscape

population through programmed activities.

The second kind of healing gardens are focused on mental repose and restoration with positive outcomes resulting from passive experience. Thus, they can be “restorative”, restoring the body to an ideal or normal state



Historical Precedent, ZenBuddhist Garden, Royal Japan

from a stressed or agitated one, or from boredom, or an inability to focus. They can also be “meditative”, encouraging inwardly-focused attention to attain peace with oneself,

medieval monastic gardens are considered “cultural archetypes” for such restorative, meditative, or contemplative functions (Figs 9-12).



Historical precedent
Cloister garden, San Lorenzo, Rome, AD 1190

The approaches of designers to healing gardens reflect the 'philosophical divergence' between the concepts of landscape design as 'art' and as 'service/craft.' This divergence of viewpoint enables distinctions to be made between design approaches that are termed 'traditional,' 'botanical/ecological,' and 'people-oriented.' Traditionally, designers have sought inspiration from 'historically established restorative gardens' (referred to above). They also draw upon the regional characteristics of a setting to imbue a sense of place to a hospital garden. For examples, mention is



Historical precedent
Kashmir, Nishat Bagh

and they can be “contemplative”, providing an ambience conducive to examining issues larger than oneself, in a religious or mystical way (Gerlach-Spriggs, 1998). The Japanese, Islamic and the

healing garden in Phoenix Arizona which incorporates the indigenous vegetation of the desert (Fig 13) and the healing garden for children at San Diego, a coastal location



Court yard Meditation garden,
California



Extent

A landscape that allows the experience of a region
Scottsdale Health care, Arizona

in California, where the designer focused on a seaside beach theme (Fig 14). A 'people-oriented approach' to the design of therapeutic gardens in healthcare calls for the landscape architect's personal knowledge and experience of health issues or medical settings. A designer may also be asked to draw upon specific diagnoses or developmental needs, psychological or physiological, in the design process, as for example in the creation of Alzheimer's gardens (at the Alois Alzheimer Center in Ohio, Fig 15) or a therapeutic garden for children suffering from trauma (as at Wellesley, Massachusetts, Fig 16). On such occasions, the relevant needs of a given patient population can be addressed with essential focus on the user, a process that has the potential to achieve maximum therapeutic benefits.

We now turn to a brief account of the conceptual frameworks for healing gardens from the standpoint of environmental psychology. 'Attention Restoration Theory' (ART) was put forward by Stephen and Rachel

Kaplan in 1995 in a book called *The Experience of Nature: a Psychological Perspective*. ART originates in the concept of directed and involuntary attention, terms credited to American psychologist William James (d. 1910) who considered that when people engaged their minds for prolonged periods on tasks that are important, if uninteresting, they are liable to mental fatigue, become irritable as a result, with a reduced ability to concentrate and suppress distractions, and a marked tendency to make errors in functioning. The recovery of fatigued directed attention is considered to be one of the benefits of the experience of natural landscapes and, essentially, what a 'restorative' experience entails. The pleasure in the beauty of the natural environment enables it, moreover, to become a site for reflection and a setting to think through immediate and unresolved problems.

According to ART, environments with significant greenery can be considered ideal restorative settings if they exhibit all four of the properties characterising restorative

environments as identified by Stephen Kaplan. These four properties are: the sense of “being away”, “fascination”, “extent”, and “compatibility”. The sense of “being away” is the idea that a person is “physically or mentally removed from the activities that are attentionally demanding” by either moving to a different physical environment or by taking a mental break perhaps with a book. The second property “fascination” means that the environment “facilitates involuntary attention by the intrinsic interest of the situation” and with “fascinating stimuli” This form of interest is “compelling without demanding mental exertion”. The third property is “extent” or “the sense of being somewhere with sufficient scope that one can dwell there for a while, whether or not the physical place is vast”. (“Extent” can be small in terms of actual area as is a Japanese garden.) Finally, the fourth property, “compatibility” is the idea that there is a “perceived match between a person's information needs and what an environment can provide”. A compatible environment provides the information needed by an individual to achieve his/her intended goal.

The theory put forward by environmental psychologist Roger Ulrich is termed “Stress Recovery Theory”. This theory holds stress to be the “central mechanism” for the design of “supportive gardens” in healthcare. By facilitating restoration from stress that accompanies illness, such environments are said to promote gains in other medical outcomes, theoretically. A “supportive garden” needs to address anxiety and depression that are considered to be the common manifestations of stress among hospital patients which affect their perceptions of their surroundings. A “supportive garden” addresses stress seemingly by fostering a sense of security. Additionally, and based on scientific research, the garden's capacity to increase patients' and other users' sense of control over their surroundings and situations is important.

Being able to escape stressors and get away is one way to exercise control. The provision of an accessible garden enables such escape, but sometimes just the fact of its existence is reassuring and often, too, a window with a view serves the purpose. The need for privacy and social support, it is considered, should be addressed through appropriate spatial design ('enclosed' or 'open' settings), and programs such as gardening and horticultural therapy are thought to facilitate social interaction and possibilities of “emotionally supportive contacts.” There is a need, moreover, to cater to physical movement and exercise, particularly for children and the elderly, as a psychological or emotional benefit, through the provision of shady arbours (in hot climates) and designed outdoor spaces. Finally, lush planting, water and other “positive (and 'unambiguous') distractions” are essential components, in view of research findings.

This account of nature-based healing environments has listed some design approaches to healing gardens and has included viewpoints on the subject from the discipline of environmental psychology. It has not discussed the concept of healing places from the perspective of medical geography. This subject will be the focus of another essay at a later date.



Leichtag Family Healing Garden, San Diego, California
Theme of waves and sea

Professor Dr. Ali Akbar Husain

Architect, Landscape Architect &
Head of Architecture Deptt., Imperial University





Pakistan

I realize there is a life outside myself
and a life within.
To align both in a single dimension
is the essence of my existence
as I live each breath in service.
The dark days of
Pakistan are about to end.

I have faith in the people of Pakistan.
We are a strong resilient nation.
We will not break, we will not be defeated,
we will make it through the twenty-first century.
Pakistan, my life, my dream and reality.

New Pakistan

Cloistered behind the
dream fortress
life thrusts a new challenge
to wake and find
a message that gains momentum now.
People wait, anticipate
thoughts, thoughts followed
by meaningful action!

Pakistan has changed,
people are positive
about their future,
some are fearful,
some resent the process,
the air has changed,
the mood is different,
nothing to hold back,
all effort push forward,
to create a better Pakistan.

Syeda Henna Babar Ali

Author, Poet, Activist &
Member Board of Governor
Babar Ali Foundation



Folk musical expression has prospered in the country. Folk vocalists and instrumentalists have been offered various national platforms and the proliferating regional channels have spawned musical activity in the country. Sain Akhter Hussain, Zahida Parveen, Alam Lohar, Tufail Niazi, Pathanay Khan, Hamid Ali Bela, and Reshman have been very popular in the more traditional mould while Ataullah Essa Khelvi has been a box office sensation with his neo folk rendering. Ustad Manzoor Ali Khan and Muhammed Jumman have been very respected and venerated in Sindh and now Abida Parveen is the undisputed queen of the Sindhi and Punjabi kaafi.. Allan Faqir and Jamal Chandio appealed more to the younger crowd. Faiz Muhammed Baloch in Balochistan and Kheyal Muhammed in Khyber Pathtunkhaw too have had very loyal following in their areas.

It is very difficult to sum up the various forms that are sung in the various parts of the country. Most are vocal but a few also have a vigorous instrumental accompaniment to almost place it on an independent footing. Then there are many with dance accompaniment, actually music as an accompaniment to dance.

In Punjab and Sindh kaafi is very popular and respected form as indeed are the various dastaans, qissas and lok kahaniaan. These have been prescribed various compositions and tradition has made sure that no drastic changes are made in that. In Sindh these



Sain Akhter Hussain



Zahida Parveen



Alam Lohar



tales are actually known as surs which means that they are sung in a prescribed mode. Then the geet is a very amorphous and freewheeling definition of lyrics which is commonly sung.

Some are traditional handed down generation to generation while the others are a more contemporary spin off of the traditional stuff.

One of the most important poetical and musical forms in Punjab and Sindh has been the kaafi. The greatest poets have chosen this form to be the vehicle of their artistic outpouring and the bards have sung Shah Hussain, Bulleh Shah and Khawaja Fareed, far and wide even beyond the geographical boundaries of the province. Great singers like Inayat Bai Dherowali, Zahida Parveen, Tufail Niazi and Pathaney Khan have left numerous examples which can qualify to have reached classical status.

Probably kaafis have been sung from a very early time but in the absence of any documentary evidence it is difficult to say how kaafi developed as a form of music. In the poetical text of Shah Hussain, a sixteenth century Punjabi poet, raags mentioned in the footnotes of each kaafi more than suggest that kaafis were meant to be sung, but tracking down its formal development through centuries can only be an exercise in extrapolation. The written text of Hussain's kaafis was discovered and reclaimed from Sindh while the same kaafis had been transmitted orally from generation to generation in the Punjab. This must have been made possible through a large community of minstrels but who were the most outstanding singers of the kaafi that made this transmission of this musical expression possible can only be left to guesswork.

It is also difficult to say how the kaafi was sung in Sindh but the contribution of the Bane Khan family is quite immense. As Ustad Manzoor Ali Khan, was a dominant figure in the later part of the twentieth century his musical legacy could be heard in the gaiki of Muhammed Jumman and is now quite evident in Abida Parveen.

The number of folk forms in the Punjab are numerous and represents the basic sensibility of the people. In its most elementary forms the poetical content of bolis, tappas and mahias that are chanted is often improvised depending on the necessities of the occasion, while their compositional aspect have remained a constant factor. The various folk tales like Heer, Mirza Sahibaan and Saiful Malook are sung in tunes which have been their very own.



Tufail Niazi



Pathaney Khan



Hamid Ali Bela



Reshman



Ataullah Essa Khelvi

Many of the vocalists were also instrumentalists, especially the accompanying instrument which was also creatively used by them as a solo instrument. The most prominent performer was Sain Marna who could sing and play the aiktara with great evocation. His brother Sain Ditta could do the same with greater emphasis on vocals than instrumentation.

Sufis of Sindh namely Qazi Qazzam, Shah Abdul Karim, Shah Inayat, Sachal Sarmast, Bedil, Bekas, Roohal, Mamol, Leghari, Khair Mohammad among many others wrote poetry, which had roots in rural traditions, simplicity of love but deepened by spiritual layer. While their poetry dilated upon the rich traditions of rural life, it elaborated with striking and passionate verses the picturesque surroundings of the land, the lakes, rivers, hills, green meadows, flourishing flower gardens, buffaloes, plains, forests, stars, camels, clouds, and many other aspects of nature. It laid emphasis on the inherent spiritualism of common people which revealed an urge to seek the ultimate truth and unity. Shah Latif of Bhittshah, the most prominent of them was a man of great thought and unique scholarship. His message of eternal life, unwavering faith in the Almighty, mutual love and the dignity of human beings was unmatched. His genius left a lasting and indelible impression on the people who followed his message in letter and spirit. Some of these immortal folk songs rooted in rural life and traditions, which are profoundly mystical and deal with divine love, typical rural life or popular love are sung in specific modes called surs by Shah Lateef like kohyari, manjh, rano, sindhi bhairvin, laraoo, joge, sorath, pirbhathi, manzoor, kaliyan, khambat, sri, sohni, sarang, desi, kedaro, ramkali, bilawal, pirbhathi, asa, kamod, samundi, ghatmarui, kapaiti. At Bhittshah the “wai” is sung to the accompaniment of the dhamboori. The creation of both wai and the dhamboori are ascribed to the Shah himself. The same “wai” was rendered in a more popular style by Alan Fakir who made it into a concert number much to the appreciation of the urban audiences.



Ustad Manzoor Ali Khan



Muhammed Jumman



Abida Parveen



Allan Faqir

Sarwat Ali

Professor of Musicology
National College of Arts



Jamal Chandio





Javed Najm

Of the many institutions that play a vital role in the development of society, the formation of its ethos, and the creation of its work ethic, not all are formal centres of education and training. It is here that, traditionally too, the more intangible master-student relationship, and the act of learning by the example of individuals, become the true building blocks of nations.

Late architect Javed Najm was an 'institution' in his own right. To his students, he was a legend, and in his later years more of a sage. Throughout his teaching career, Najm *sahib* remained a change-maker, because he carried that one essential ingredient that shapes generations: the ability to inspire.

Javed Najm was one of the pioneering forces behind the creation and development of the department of architecture at the National College of Arts, Lahore. Soon after retiring from the teaching profession, he took a life of near seclusion. "I take very clear cut decisions. I had decided in the eighties that by year 2000 I will retire and I'm not going to touch anything related to architecture. I used to tell my students in the 1970s that nobody asks you if you want to be born and you know nothing about death. *Zindagi jo hai...it is to serve society and in between enjoy nature. So while working mujhay koi hosh nahin hota tha.* I was very thorough".

The following are excerpts from an interview conducted at his home in Lahore some months before his departure for the eternal life in November 2017.

Javed Najm's family migrated to Pakistan in 1947. "I was a product of partition. We were originally from Lahore, and I was six when we migrated from Simla back to Lahore. So I saw the killings. *Aagain lag rahi hain. Jal raha hai. Shah alami jal raha hai* (neighbourhoods were put on fire, Shah Alami was burning). We would get on the roof top and count the fires.

Jab Pakistan bann gaya (when Pakistan was created), we were crossing the border from Ataari to Wahgah, and we started hearing *kay Pakistan agaya* (we have arrived in Pakistan). The train was *khacha khach* filled to the top. By that time I had seen so much killing from Amritsar to Ataari. Sometimes they would cry, then they would be telling jokes. And I understood what *zindadil* (spirited) meant".

Javed Najm joined the National College of Arts in 1960 as a student of architecture, at a time when the college was transitioning from the British-established Mayo College of Arts, to the National College of Arts, under the leadership of NCA's first Principal Mark Spoenberg.

"Before I started studying architecture I was

fairly good at water colour. When I joined NCA in 1960, my class fellows were Saeed *sahib*, Salima Hashmi, Masood Khan. We were all very good friends and very competitive. In those days after being selected, the options were fine arts, design, or architecture. Nobody knew what architecture was, but everyone was struggling to find out.

“At the time of admission, I was very restless. My father said *tik kay dikhao* (stick to something) and after two years I'll talk to you about going abroad”

After two years at NCA, Javed Najm got admission into the renowned Architectural Association or AA in London, where he completed his RIBA (Royal Institute of British Architects) Part-1 qualification in 1965 and RIBA Part-2 in 1968.

What took you to the AA?

“AA (Architectural Association) was tough to get into; Sponnenberg had suggested it to me. It was the oldest architectural institute in the world. There were two Pakistanis studying there when I joined first year; Kamil Khan Mumtaz was in fourth year and Habib Fida Ali was in fifth year. And my job was to brainwash them about NCA.

Now why is AA the leader in architecture to date? Each class had eighty to one hundred and twenty students. But just as much faculty. There were four to five students to one teacher. There was a majority of visiting faculty. They would diagnose students, then pick a tutor who thinks alike. If there was a disagreement between student and tutor, the tutor goes, not the student.

So I came back with totally free thinking”.

Javed Najm returned from the AA with a firm conviction to teach at the architecture department at NCA. “While I was in the UK I was constantly thinking about Pakistan's issues. We needed to produce good architects. Sitting behind a desk you cannot produce good architects. I wanted to teach. And I laid down a few conditions, the most

important being that I didn't want an administrative job, and I wanted the right to practise. Also I realised that here there is spoon-feeding, whereas an architect has to be independent. So I worked out a very open ended syllabus which could be reviewed every year and changed every year”.

As senior faculty at the department of architecture at the NCA from 1971 to the year 2000, Najm *sahib* was not merely a teacher but a mentor to countless students.

“An architecture teacher's job is to motivate the student. Don't pull him down. *Parhai tau aap karlain gai* (you will end up studying anyway). If you inspire, *kaam khud bakhud hojaye ga* (the work will follow). If not here, he will learn in office. A degree is for show, but it is up to you what you want to make yourself- a draftsman or a leader. There are ways and means of doing things. Your job is to inspire the student so much that he starts dreaming. If by fifth year he does this, you know *ab thesis rang he jaye ga*”.

How well was the architecture profession understood at the time?

“At the time nobody knew what architecture is. Nayyar and others used to have discussions. I used to listen quietly. I told them architecture is three things: your ego, your creativity, and the needs of the people. And an architect has to be like a violinist. His fingers have to be very sensitive, to which finger will make which sound. So it was a combination of everything, like a *biryani* of ideas”.

How difficult was it to run an architectural practise alongside teaching?

“By the time I came, Nayyar Ali Dada was well established. Kamil Khan Mumtaz was working with (late) Fawad Butt. Pakistan didn't have a lot of architectural work. I was busy with college, so I would have a few projects. In the summer I would do most projects. I had said yes to nine housing projects. One home would take two to two-and-a-half months. I quickly picked up four





Class of 1982 Celebrating their passing out at the house of their beloved teacher Javed Najam



NCA students, two of whom had just gone from third year to fourth year, and two had gone from second to third year.

“My ancestral house, 6 Shalimar, had a dining table. At the head was my drawing board, and at the right and left were theirs. And we started design. I never knew when I got into architecture, I just began, and just kept going.

“Then I shifted to a house in Gulberg. I had no place for an office, but I had a lawn. I dug it up four feet from my house and buried my office under it. 1200 square feet could accommodate ten drafting tables, my office, then next to me an open area. In our office, doors would remain open, nobody had to knock”.

Today we hear architects use the phrase 'this is what the client wanted, what can we do' often as an excuse for inappropriate design. As a result that architects by and large do not consider issues of climate, energy efficiency, or design integrity as their responsibility. In your view, in the architect-client relationship, how autonomous is the client?

“Many architects have an attitude *kay jo client kahay haan kardo* (do whatever the client says). I never did that. Once my wife said to me 'in the market you're considered rude'. I said I'm not rude, I'm honest, and honesty offends people. And over time my clients would get so intimate, they would discuss their home problems with me”

Does 'form' follow 'function'?

“Frank Lloyd Wright and others were Master

builders. But these are clichés. We said no, an architect must evolve and think about what architecture must be. We didn't want to impose on students. The first thing I said was, stop thinking about doors and windows. Think of 'openings'. Then you think about its purpose- people, views, light, or air. Then you design according to that. It was related not to 'form follows function' as such, but as 'need be'. Pakistan is a developing country. There are people coming from villages and there are people doing PhD. These approaches are not good or bad, but it is about what is appropriate”.

Najam sahib taught the issues of environment and the need for energy efficient design from his earliest days as a teacher, much before concepts such as 'sustainability' were the norm. Also, aside from architecture's role as a desk-practise, Najm sahib had a clarity of vision about Pakistan's social and development issues that few architects exemplify. This concern evolved out of an understanding of Pakistan from its earliest post-partition years, to witnessing the establishment of some of the country's top universities, an exposure to higher education in the West, and then returning to Pakistan with the fervour to create development that truly mattered.

“When the war with East Pakistan broke out in 1970, we decided we needed to do something. We contacted the Packages industry. Said we want to make morale-boosting hoardings in the city. Packages then sent us huge rolls and

we made these huge posters, all departments combined. During the war we were also doing continuous seminars about the new Pakistan and what kind of education there should be. This discussion would always be in NCA, we supplied better tea! Students from GC would join us. Then the government announced a call for proposals for 100% education in Pakistan. Ours was ready! It turned out only two institutions had sent proposals- NCA and GC. NCA's was much more comprehensive, and it put us in the limelight as an institution of excellence. All these things were not happening because I wanted them to. They were sort of thrown at us".

Returning from the UK at a time when the Bhutto government was in power and NCA played a vital role as both a research centre and think tank, Najm sahib was able to contribute in a leading role.

Among the most valuable socially-responsive works carried out collaboratively by students and faculty was a research project in Balochistan, which culminated in the often quoted report 'Schools for Pakistan', almost fifty years ago today.

"In order to come up with relevant designs, we had to understand climate. And we identified seven different climates which would influence the shape and type of architecture. We made maps of these. So there were two parts to the study- one was design, the other was theory and analysis of these areas".

Your office was a place where most of your students have worked either during their college years, or soon after. Do you feel that your practise also acted as an 'institution' alongside your teaching?

"I've taught in Pakistan, UK, Holland, US, Germany. But everywhere it was a Master-student relationship. Even in America they were so primitive, were not producing Frank Lloyd Wright any more. Frank Lloyd Wright was originally studying engineering, but decided he wants to be an architect with Sullivan. That's what made him. He didn't do what he was told he had to. He went into the

'why' of things. Some people like smooth living, some people like adventure, some people like creative living.

"These things then passed on to those who worked with me. And that was why more wanted to come. I would also take extra people to just sit. A project would be discussed together, our targets would be fixed, I would sum up the work, the timetable, design, presentation, and submission to LDA. The first thing was- *we* must be satisfied, not *I* must be satisfied.

"The client's budget is always very limited. The architect's job is to take the burden off your client. We wouldn't say '*yeh nahin hosakta*'. We would listen to the client. Until we are not satisfied- with knowing 'this is the best this office can do', *phaaray jao, sochay jao, naya banayay jao*".

Out of what kind of principles did your design evolve?

"My architecture evolved out of economy. You never see overhangs on my windows. For that, place the window appropriately, know where the sun is. There are no verandas, the living room behaves like a veranda. Then there is the critical sun path. For the winter sun in Lahore, make the path of the coldest day. For the summer sun, mark the longest day. Then note down the impact of the neighbourhood. Mark North. Be aware of North-South-East-West all the time. Then start designing".

What are the needs of today's architecture for Pakistan?

"It is the same as it was fifty years ago. Where I am sitting was the most fertile land of Lahore, and I have turned it into concrete. We are turning all this voluptuous land into stone. In the 70's I was in my youth and super-active. I used to say decentralize Lahore. Plan Gujranwala, Sheikhpura, Kamoki, Chunian well. Make homes on saline soil, and this fertile land will stay".

Rabia Ezdi

Associate Professor Architecture Deptt.,
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INDIGENOUS DELIGHT



My mother built me a house in the Lahore Cantonment which has a forty-year-old jamun tree. The tall jamun towers over the front lawn. Grass cannot grow under its leafy shade, causing a tropical lawn to emerge: weeds greening the ground, a number of bushes and a couple of palm trees.

Come June, the children of the neighbourhood run in and out of the driveway, picking jamuns, shaking branches with poles to get the fruit. Jamun branches break easily so children know better than to climb on them. The fruit brings joy and blessings (barkat) to the house.

The shedding jamun, in February and March, leaves the driveway overrun with leaves. The breeze cavorts with crunchy yellow leaves. The gardener stoically sweeps them away each day only to find, next morning, the driveway once again softly melancholy in a

garb of yellow. And I find myself humming a melody whose words I've mostly forgotten.

In the 1970s and 80s, many homes had a bouquet of fruit trees: mango, jamun and mulberry being the most popular. On summer afternoons, we sneaked out while our parents napped, to outwit the gardeners, and make off with mangoes and jamuns. When chased by enraged gardeners, spilling with laughter, we enjoyed our spoils even more. Forbidden fruit is sweet!

The tree is native to Pakistan, India, Bangladesh, and Nepal. Jamun is known by many sweet names such as jumbul, jambolan, jambolao and jammu. It is an evergreen tree: new leaves come out as soon as the old ones shed. It was once grown as an avenue tree because of its ornamental shape and as a



A Rai Jamun tree

windbreaker. Its many-branched densely leafy crown offers a shady sigh of relief in the sweltering summer heat of the Punjab.

Jamun is a fast-growing hardy fruit tree, which starts giving fruit in four to five years. In order to plant a jamun, you bury seed (guthli) in the soil and before long a jamun tree sprouts forth. It can survive adverse climatic conditions and grows on many types of soil. Jamun roots go deep into the ground; it can withstand storms. Even when water is scarce the tree is not under any stress as its roots nourish from the deeper layers of soil. It does not require special upkeep; the wood is dry and repels fungus.

As per an earlier practice, when a young jamun tree was about to give fruit for first time, notches were made with an axe by a pre-adolescent boy: it is believed that this makes

the jamun fruit sweet. Hindu tradition states that Rama subsisted on the jamun fruit in the forest for 14 years during his exile from Ayodhya. Because of this, many Hindus, especially in Gujarat, regard it as the 'fruit of the gods'.

Jamuns ripen between June and July with the onset of rain. It has a short season and fruit must ripen on the tree. Deep purple jamuns amidst green leaves are indeed a most picturesque sight. According to a myth, Lord Megha, God of the Clouds, is said to have descended onto Earth in the form of a jamun, which is why the colour of the fruit is as dark and stormy as the fierce monsoon clouds.

Jamun is eaten fresh off the tree. It is a delicate fruit and cannot be kept beyond a day or two. It is juicy sweet with an acidic tang and tastes better with a sprinkle of salt. The mouth and





tongue are stained blue when the purple jamun is eaten. It is an acquired taste.

Whilst there are three varieties of Jamun, the most common is Desi Jamun, which has a big seed. Rai Jamun has a small seed. The Surai Jamun is shaped like a goblet. Though jamun fetches a good price, it is not grown as an orchard tree. The demand for jamun has decreased with the availability of new exotic fruits in the market. It is perceived to be 'too desi' – not fashionable – and carries less appeal for locals.

I remember buying jamuns along Dhani Ram Street in Lahore's Anarkali bazaar. Vendors placed their trays along a felled tree that lay there, made small cone-shaped cups from newspapers, which they filled with jamuns and moved from car to car selling the fruit. Children and grownups alike enjoyed the snack, taking a breather from their shopping chores.

The wood of the tree is hard, dry and white. It is strong and water-resistant and is used for making the wheels of bullock carts. It is also

ideal for structures that must remain underwater, like well curbs.

A gardener in the Lawrence Gardens tells me: "The Garden has more than thirty jamun trees. In season, the trees are given on tender. Jamuns are sold at three points in the garden and the freshest jamuns in Lahore can be obtained from the Lawrence vendors.

"I am saddened that jamun trees are not planted these days. The tree is ideal owing to its fast growth rate; it also helps purify the environment. Unlike the peepul and other trees, it is healthy to sleep under the jamun. "You'll be interested to know that the silkworm which makes Tussar silk, of which saris are made, is hosted on this tree."

Jamun is an important summer fruit that has many health benefits. One of the best medicinal benefits of jamun is its anti-diabetic properties. Jamun helps convert starch into energy and keeps blood sugar levels in check. The fruit is good for the digestive system because of its cooling properties. It is also a good source of Vitamin C and iron. Traditional medicine uses the seeds, leaves and bark of the tree to treat various ailments including high blood pressure.

The two summer fruits jamun and mango offset each other. Mango raises sugar and fructose levels in the blood, and jamun aids in bringing them down. Nature provides its own antidote! Unaware of its benefits, homeowners have cut jamun trees from their lawns, complaining that the copiously shed leaves make a mess and that the fruit stains the ground purple. We need to educate ourselves about our indigenous trees and the value they add to our lives.

Amtul Jamil
Eminent Writer

A Search for the Time-less in Sacred Art & Architecture

(Part 1)

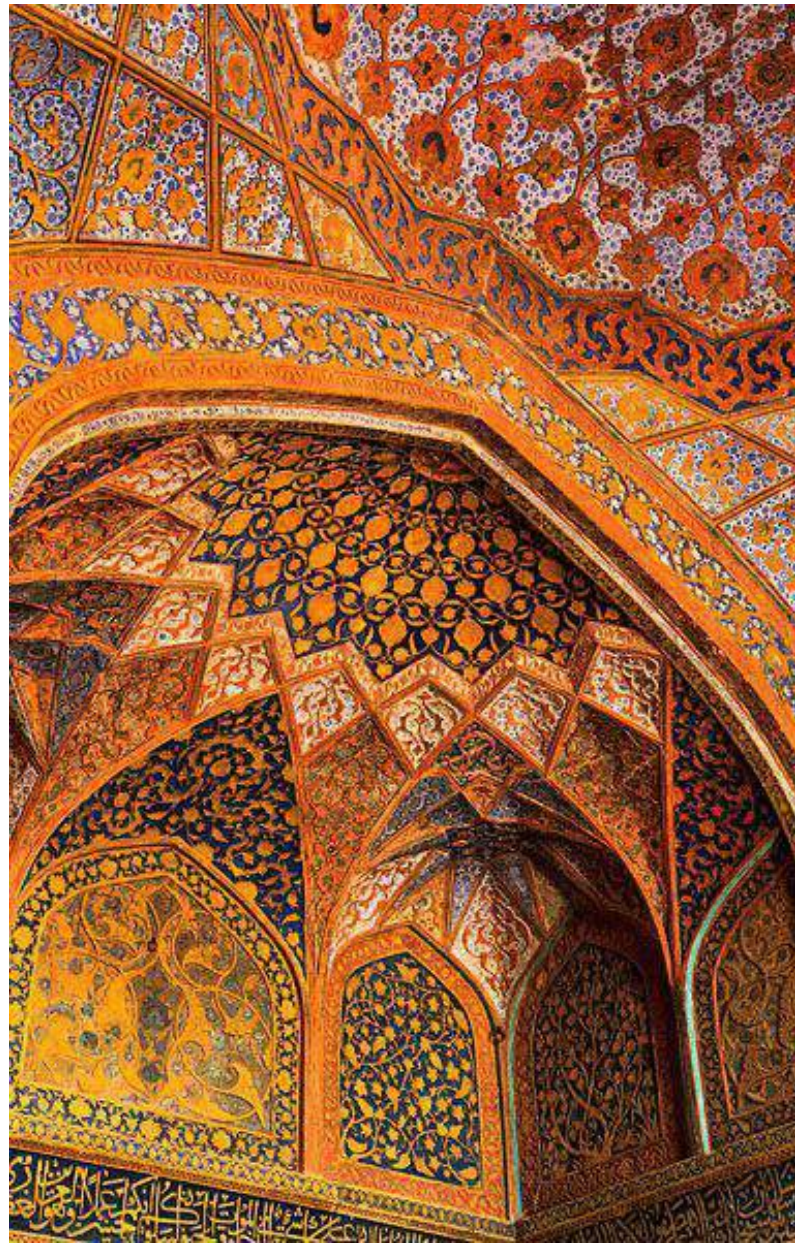
Sacred spaces are those which make us aware of the presence of the Divine, due to the natural quality of the space, or the association of the place with holy relics, pious persons, or the performance of religious rites.

Temples, churches and mosques, may be considered sacred as symbols representing a "house" of a deity or a "heavenly city", or as places of worship. Other structures may be built to demarcate or enclose a sacred space, a holy relic or, as in the case of the Sufi shrine, over the earthly remains of a saint.

We are fortunate to have the account of the design and construction of the tomb of a Sufi saint, by a sixteenth century Lahore architect, who tells us that:

"In my childhood [my father] would take me by the hand and would show me the tall and grand buildings. My interest increased day by day and the window of my understanding opened extraordinarily. While I was still a youth without a beard my model making and artistic skills became exemplars for experienced gentlemen. A few months after the demise of the exalted Sheikh, my eternal good fortune stirred in me a desire and in the company of some of my young colleagues, I arrived as a pilgrim at the radiant grave at Shergarh

"I saw that stacks of bricks were being collected. So I requested the keeper of the



public kitchen, Sheikh Musa, to give me permission for whatever was being planned to be constructed. 'What we require', he replied, 'is that some elderly professional should prepare a model and then lay the bricks'. On hearing this we became saddened and returned to Lahore. After my return the curator was honoured by a visitation from the exalted Sheikh in a dream. His Eminence declared that the work of this construction is to be entrusted to that young man who was turned away. Thereupon the keeper sent two servants after me. Anyhow, I was called back from Lahore and entrusted the work as ordered by His Eminence. When the work

commenced experts from every direction got together. I was a novice, and much perturbed I fell to thinking about how the model would take shape. I spent endless nights working with pen and paper. But finally got the work started. Before every brick that we put in place I would invoke God's blessings upon the holy Prophet, may Allah's blessings and peace be upon him. Virtuous men, devotees and seekers of the spiritual path would recite the chapter *Ikhlas* twice over as they passed on each load of bricks or mortar. There were so many people and such a crowd that each turn to hand over the bricks would take rather a long while and with great difficulty. In this manner the construction of the radiant tomb was accomplished in four years. The following chronogram was written on its completion:

This pure tomb of Hadrat Dawood / May God forever spread its shadow wide.
 By the radiant beauty of its appearance / The eyes gain sight of the light of God.
 He who looks upon it with the eye of meditation / Can not take his gaze away from it.
 To the chant of '*La ilaha illah hoo*' (there is no God but He) / When recited beneath this dome.
 From this which has no parallel / comes forth the sound of '*wahdahoo la shareek*' (He is one and has no associate).
 To determine the year of its completion / it has been said '*muddi zillahoo abda*' (extend its shadow to eternity).

We see that the tomb is conceived and built as an act of devotion by pious souls. It embodies the spiritual presence, the "hadrat", of a saint, and the intention or purpose of its construction is to "spread its shadow wide", that is to propagate the guidance and teachings of the saint. We are told that the "radiant beauty of its appearance" is designed to enable the seeker to "gain sight of the light of God", and for the adept, on the Sufi path,

"who looks upon it with the eye of meditation", it is a support, a vehicle that brings him into communion with the Divine. The intimate relation of the architecture of the Sufi shrine to Islamic spirituality illustrates the profound connection between the traditional arts and crafts and the metaphysical and idealist world-view common to all traditional societies.

Two essential components of the traditional design method, building practices and design theories that have formed the basis of traditional architecture are proportioning and the use of "ideal forms".. But proportions alone do not determine the form of a building, and several systems of proportions have been found to have been used for separate buildings of the same type, category or genre. Indeed, the proportions of a particular building may apply equally to a man, an animal or a tree. Proportions apply to specific forms. Every traditional building type has a predetermined essential typology, a prototype, a generic or "ideal" form, but a single form may be "manifested" in an infinite variety of scales, proportions, and details of construction and decorations. This diversity is due to the specific materials, topology of the site, user requirements, climate and other conditions. Nevertheless, the work of the designer begins with copying from a pre-existing model.

To understand the importance of copying, both as a method of design, and as a method of instruction, it is necessary to understand the central place of "ideal forms" in the traditional theory of aesthetics, and the creative process within the traditional world-view and cosmology, which is centered on the relationship between Man, Being and Manifestation. This relationship is best illustrated by the *hadith qudsi*, a related tradition in which God speaks on the tongue of the Prophet:

"I was a Hidden Treasure and I loved to be

known, and so I created the world that I might be known”.

In other words, the purpose of the creation of the cosmos is to manifest the qualities, the attributes of the Creator.

Now the Qur'anic account of the creation of Man tells us that God made his body of clay, then blew into him of His own Spirit, and taught him the names of every thing. That is, Man is both earthly body and Divine Spirit. He has both a lower, animal self and a higher angelic Self. And while everything in the created universe manifests or reflects some quality of the Creator, only Man “knows” the names of every thing. That is, only Man, potentially, knows the cosmos, manifests or reflects all of the qualities.

Thus the function of Man in the created universe is to know, to reflect the qualities of the Divine, the Creator, who is none other than the higher Self.

The “perfected Man” / *Insan e Kamil*, is a mirror that reflects all of the qualities. This is his essential nature, his true self, and the potential within every human. But we are veiled from the knowledge of the Real by the phenomenal world, and we are veiled from our true Self by our animal desires. To realize his potential man must recover his primordial nature, made in the image of God. It is when his human nature recovers its original wholeness that access to the Spirit, the Eye of the Heart becomes possible. He must undertake an inward journey from the body, through the soul to the heart, the seat of the Spirit. Only when the “eye of the heart” is opened can it contemplate “the Real” and “gain sight of the light of God”.

Traditional man measured human “development” in terms of the “progress” made on this journey towards “enlightenment”. The role of art, in traditional societies, has been to act as support in this spiritual quest or journey.

In this construct the macrocosm comprises of a hierarchical series of layers: the earthly world of matter, bound by space and time; the intermediate world of the heavens, the “imaginal” plane or the world of forms; and above that the “ideal” plane, the spiritual or angelic world, the world of the archetypes. These levels correspond in the human microcosm to the body, the soul and the spirit.

Traditionally the term “art” is applied to making or doing anything that meets the dual criteria of utility and beauty. Now utility relates to the practical and physical aspects of material and form. But beauty is traditionally understood as a quality of the Divine. In the traditional cosmology, all creation is a manifestation of the Divine. In the creative process, the attributes and qualities of the Divine are reflected first as archetypes on the plane of the Spirit or the ideal plane, then as pure forms on the imaginal plane, and finally as natural and man-made objects and acts on the earthly plane. However, some objects and acts are more “transparent”, that is, the ideal forms are more readily recognized in them than in others which are more “opaque”. Indeed every earthly object, artifice or act, takes on a symbolic meaning to the extent that it reflects its heavenly archetype.

Within this framework the artist or craftsman cannot presume to be “original” or to “create” beauty. He can only aspire to reflect it in his work. But how can he reflect a heavenly archetype that lies beyond the phenomenal world of matter, space and time?

To begin with, every artist or craftsman acquires his art or craft skill from a recognized master, who traces the source of his art through a chain of masters, to a divinely inspired source who was both skilled in his art and spiritually enlightened. But these sources claim only to have been the vehicles or recipients of these gifts from the Divine Spirit. This is why the great classical forms in every traditional art and craft are held in such



veneration and esteem. They are handed down from master to apprentice, from generation to generation. These forms are copied by students, not only as a means of perfecting their technical skills, but also as a means of purifying the spirit or acquiring a special blessing. They are used by professionals as exemplars, points of reference, guiding framework or grounds for their own work.

However, “copying”, and working from prescribed models involves intelligent interpretation, adaptation and application of critical judgment and discernment at every step of the way. As our own Ustad Haji Abdul Aziz would put it, “I can give you all the formulas, the ratios and proportions for every element, but there always comes a point when the craftsman has to exercise his imagination. It is a question of “*hawa*”. This is a subtle quality. It cannot be defined. You have to let your eye and your heart guide you.”

The ideal forms can be read as a language of symbols whose meanings may be implicit, as in architectonic elements or geometric patterns, or explicit as in the case of iconographic sculpture and painting but, in Islamic art and architecture, more often in calligraphy.

The basic form of the Sufi tomb is a cube chamber with a hemispherical dome. The cube symbolizes the earthly, material body, and the dome represents the spiritual, the heavenly sphere above. In this metaphor the body of the lover rises upwards towards the Beloved, and the Spirit descends halfway to meet it. This meeting of the lover and the Beloved is the the union, the ultimate goal of the Sufi.

The transition from the square to the circle is at once the most challenging and intriguing aspect of the tomb's structure and geometry. One method of achieving the transition is by interposing a third element between the cube and the sphere: a cylindrical neck or drum, or

as an octagonal base below the dome. Other devices are squinches, pendentives and *muqarnas*. This last device is a marvelous invention that appeared, at about the same time, throughout the Islamic world.

The basis is always a complex three dimensional geometry. A somewhat related form is *ghalibkari*, a lattice or network of ribs on the inner surfaces of domes and vaults. The typical *ghalibkari* design appears as a starburst from the central *shamsa* or solar motif, radiating in the form of intersecting helixes, down to the base of the dome. At the interstices or nodes are smaller stars, and the ribs now appear as rays emanating from the stars, the whole ensemble making up a veritable galaxy, spiraling out of an exploding supernova.

Geometry also plays an integral part in decorative details such as arabesques and polygonal *girah* patterns. Geometry is not merely a tool for setting out buildings and decorating surfaces, but is profoundly connected with the metaphysics of the 'sacred' sciences of number, considered the root of all the sciences, '...the foundation of wisdom, the source of knowledge and pillar of meaning.'

The *girah* or knot patterns are made up of lines interwoven into nets or webs of constantly changing forms. The spaces between the lines appear now as pattern and now as ground, adding a layer ambiguity and paradox in the relationship between the apparent, *zahir*, and the hidden, *batin*, between simplicity and complexity.

Thus every form, proportion and decorative scheme becomes a ground for contemplation of higher realities. Each design is contained by a frame that establishes a finite universe, reflecting a cosmos created in perfect balance, in perfect harmony, made up of a diversity of elements governed by symmetry and proportion, with a unique center, the origin, to which everything must return. On closer

examination, each element turns out to be a microcosmic representation of the larger scheme, with its own frame containing a symmetrical arrangement of elements and a unique centre.

In the center of the wall facing towards the Kaaba, is a prayer niche. The Qur'anic references to the niche make clear its symbolism as the innermost sanctuary, the heart, where one is in the presence of God: "Allah is the light of the heavens and the earth. His light is like unto a niche, within it a lamp: the lamp enclosed in glass: the glass as it were a brilliant star, lit from a blessed tree, an olive, neither of the east nor of the west, whose oil is well nigh luminous, though fire touches it not. Light upon light!". Indeed it is here, in this innermost sanctuary, that "the eyes gain sight of the light of God".

Another symbol associated with light is the minaret, literally a beacon of light that guides the traveler to his goal. In a mosque it provides the elevated platform to call the faithful to prayer. In a Sufi tomb a pair of minarets will often flank the entrance, marking the way for the pilgrim.

The Sufi shrine is also called a *maqam* or station, or a *rawdā*, a garden, and more specifically a garden of Paradise. The Qur'anic word for Paradise is *al Janna'*, the garden. Elsewhere the Qur'an tells us that "The people in Paradise will be arranged in ranks": the *mo'mineen*, the *'arifeen* and the *muqarribeen*: those who believe, those who have knowledge and those who are the nearest. The Sufis interpret this to mean firstly the ranks of ordinary believers, secondly the Sufis who have attained to the stage of spiritual knowledge, and finally the Saints who have attained the stage of nearness of God. In earthly gardens these stages are represented by ascending terraces.

But placing the tomb inside such a garden is an extravagance usually only affordable under

royal patronage. A more affordable solution is to place the tomb in a 'virtual' paradise by decorating its surfaces with floral designs.

Plants, flowers, trees and fruits, are the most obvious allusion to the garden. The rose is the epitome of absolute beauty, the sunflower is a solar motif, the grape vine evokes the states of ecstasy and intoxication. The cypress is a symbol of the perfect man, but with its top bent, it becomes a symbol for the submission of the Muslim, and with an intertwining vine it represents the lover and the beloved. Two cypresses in a flower bed symbolize lovers in Paradise, and alternating with blossoming fruit trees, it recalls the "pairs of trees and fruits of every kind that shall be served in silver platters". The fruit dish is often shown flanked by a pair of wine decanters, a reference to the wine of the purest kind that the inmates of Paradise will be given to drink. Wine, like water, honey and milk, is a symbol of knowledge.

There is a unifying thread, a subtle quality that infuses the diversity of Islamic arts and architectures. While other traditions may treat the object as allegory or metaphor, and "realize" or concretize the metaphysical content in the form of anthropomorphic and naturalistic representations, Islamic art and architecture treats the object as sign or symbol, and "idealizes" or abstracts the natural forms, so that together with proportion, number and geometry, they become the "gates through which we move to the knowledge of the essence of the soul, ... the root of all knowledge". But the most efficient vehicle for the communication of this knowledge is the word, spoken, as in the recitation of the Qur'an, or written, as in calligraphy. (To be continued in the next issue).

Professor Kamil Khan Mumtaz

Eminent Architect, Educator, Author &
Pioneer in the revival of traditional architecture





Engro Award “I am the Change”

A ceremony was organized by The Engro Foundation in Islamabad at the Serena Hotels to confer awards on social enterprises and organizations working for the betterment of society. Engro's “I am the Change” Award was claimed by the Daachi Foundation for the best Social Enterprise from among 170 contestants across Pakistan.

The Daachi foundation is a no-profit organization set up in 2010 by a dedicated group of volunteers.

Since its inception, it has conducted exhibitions that have helped numerous artists and entrepreneurs to establish small-scale business and thereby revive and preserve traditional arts and crafts.

Engro “I am the Change” applauded Daachi Foundation for giving artisans an opportunity to interact with urban customers and bringing positive transformation to the society by acting as a true agent of change.

According to their jury, Daachi displayed a true spirit of social enterprise by delivering on the “Mission Hai Pakistan” motto. Daachi addressed different aspects of preserving Pakistani crafts, culture and heritage. It broke all social barriers and presented artisans from villages along with customers and enterprises on a single platform. Connecting

customers directly with artisans thus eliminates the role of the middle man, resulting in higher margins for artisans.



On receiving the award, Ayesha Noorani, the Chairperson of the Daachi Foundation and a renowned architect, said that this is due to the prayers of the artisans who have benefited from the Daachi initiative. She added that for her, this signified not “I am the Change” but rather “We are the Change” award and thanked the entire Daachi team which has been a great support through these years.

Irum Ansari
Daachi Member

National College of Arts



Archives

A Brief
Introduction

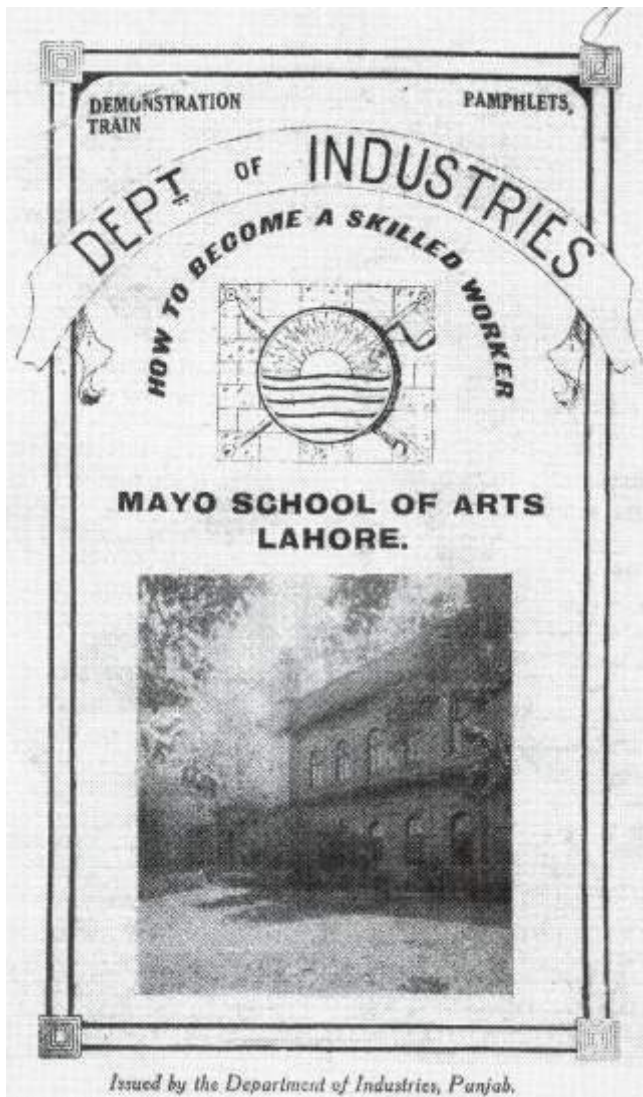


In the preface to the Official Chronicle of Mayo School of Art: Formative Years under J. L. Kipling, one finds a brief reference to the inception of the NCA Archives (NCAA). In 2000, on the 125th anniversary of NCA, the archival project was initiated as part of the Project for the Conservation and Cataloguing of Old Records when scores of dusty documents were recovered from a nondescript corner of the college campus. Through sorting, cleaning, classifying, and labelling, all historical records were eventually preserved and shelved safely behind a locked door in the college library. Over the years, a steady stream of administrative files, occasional donations from generous individuals, as well as a careful acquiring of materials by the archives staff added to the old collection. Apart from documents pertaining to official matters of the college, the NCAA is now home to priceless

photographs, rare books, portfolios, manuscripts, journals, maps, letters, drawings, postcards and various odd objects, dating as far back as 1875, when NCA was first set up as the Mayo School of Art (MSA).

Conceived as a center for the fostering, education and promotion of local craft and industrial design, the school was known by many names: Mayo Memorial School of Industrial Arts, Industrial School of Art and Design, Lahore School of Art and finally the Mayo School of Art. Here, artisans and craftsmen were sought out, recruited and trained without any tuition fee, and encouraged to draw, observe, and develop their critical and creative faculties by dabbling in drawing, decorative design, painting, modelling and moulding, wood-carving, carpentry, carpet-weaving, and architectural drawing. With John Lockwood Kipling at the





helm of both the MSA and the Lahore Museum as principal and curator, student work often travelled far and wide in exhibitions and trade shows, both within the subcontinent and abroad.

Going through the school's annual reports and official letters penned by Kipling year after year, one is able to piece together a rather unique portrait of the first founding principal who was often torn between organizing exhibitions and furthering local crafts, mulling over the widening chasm between the "salaried and artisan class", and ensuring a smooth running of the art school. This was the only time in the history of NCA, when craftsmen and artisans were preferred over educated but untrained students from the privileged classes, due to their technical prowess and prior knowledge of the subjects taught.

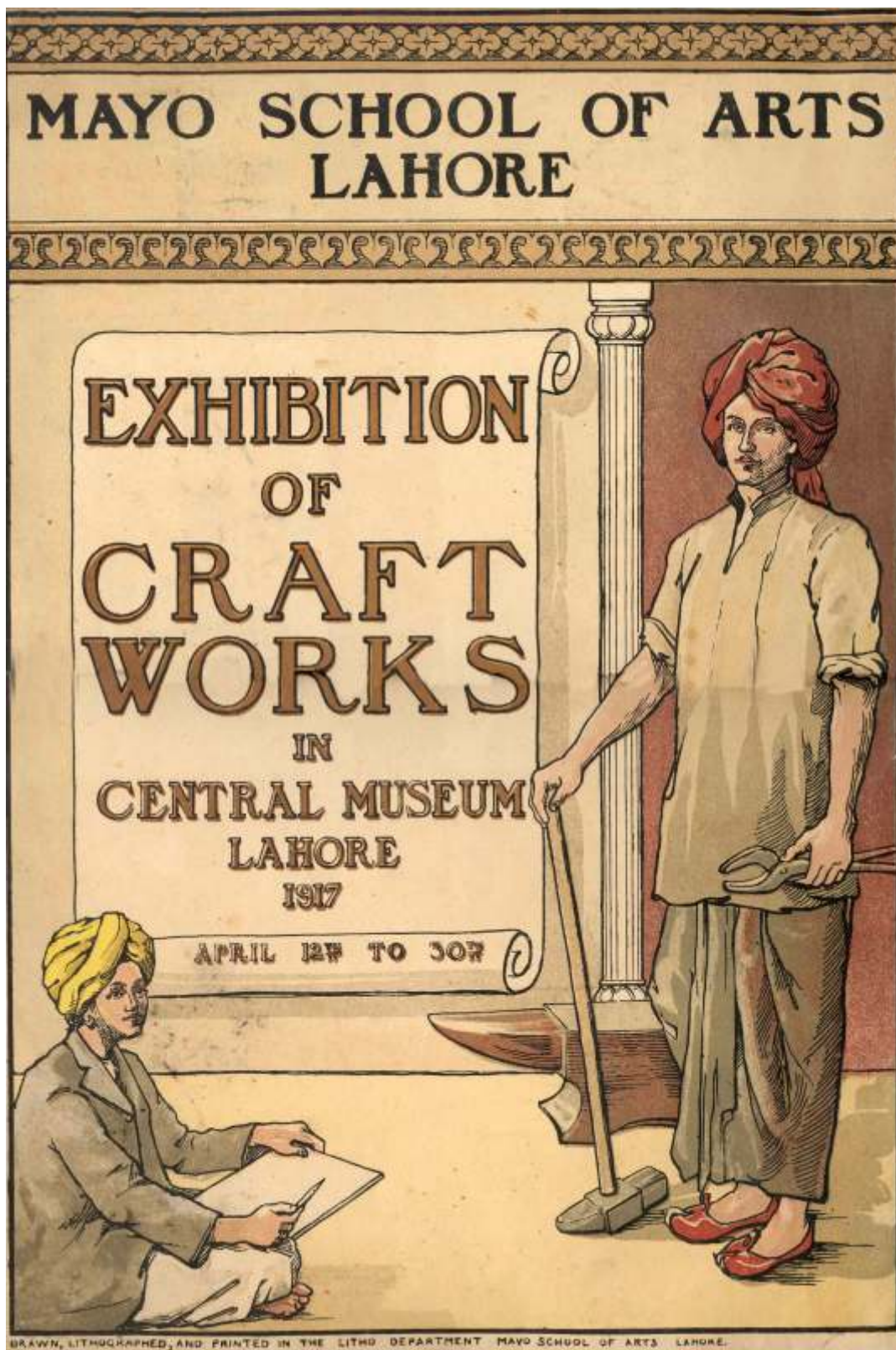
Together with regular exhibitions to promote work and encourage competition, the school also amassed a collection of books, journals and portfolios on the subjects taught, which craftsmen visiting from other parts of the country also benefitted from. Interestingly,



Mettle workshop, Mayo School of Art, Lahore



Master Khair Ud-din, Mayo School of Art, Lahore



Poster, Litho print, 1917, Mayo School of Art, Lahore





Principal's office, Mayo School of Arts

one of the earliest mentions of the objects in the NCAA's collections are contained in Kipling's report on the school's workings in 1884-85. "I cannot forbear expressing the hope," he wrote,

"that the interruption caused by exhibition work may not recur [...] It cannot, however, be denied that the searching out and bringing forward of the general industrial and artistic capabilities of the Province is of some use to the school, in that it brings us into contact with the best workmen, and gives that practical turn to our work which is so easily missed in theoretic teaching. On the other hand, the examples of Oriental design in the form of engravings, photographs, books, and our own drawings and casts which are gradually accumulating, are of great use to artisans who come up from time to time to take instructions for special objects."



Poster, Litho print, 1917, Mayo School of Art, Lahore

As the ideology of the institution evolved over time, these "examples of Oriental design" came to rest quietly alongside other archival records; from mediums of instruction and education, they slowly turned into monuments to a bygone era only to be admired as mere objects by chance visitors. While priceless and worthy of care and preservation, perhaps a critical engagement with the archive would bring forward its true historical and scholarly value.

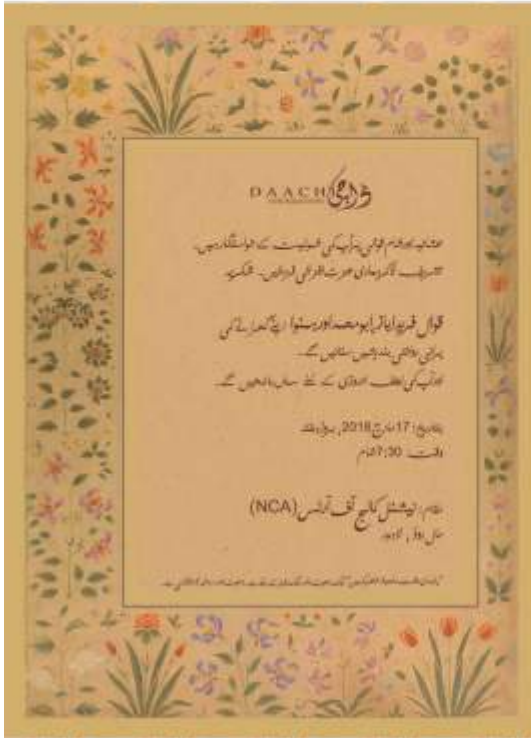
Saamia Ahmed

Associate Professor

In charge Archives

National College of Arts, Lahore

SHAM-E-QUWALI NCA, LAHORE, 2018









Hypertension (high blood pressure) effects millions of people worldwide . The current western medical approach is to prescribe drugs after the disease has already manifested. Unfortunately, this approach does not support disease prevention.

Maintaining a balanced blood pressure (not too low or too high : is important because it is the force needed for your blood pressure to reach the outlying areas of your body , such as your fingers , toes and your brain. A normal healthy blood pressure should be between 100/60 mmHg to 120 / 80 mmHg . Chronic low blood pressure can be dangerous.

The good news is that holistic health care measures can be helpful in controlling high blood pressure. Perhaps even allowing you to reduce your medication and its side effects. I am not advocating here that you should stop taking medication that has been prescribed, to control your blood pressure. But, once you consult with your doctor you might want to consider a holistic approach to reducing it.

Your doctor may decide to lower your medication initially and monitor, to see if a different approach works for you.

What can causes hypertension ?

1. Stress levels , both psychological and physiological

HYPERTENSION HOLISTIC TREATMENT APPROACH

2. Diet : junk and salty foods , cured meats, sugary beverages ,lack of sleep
3. Congenital heart defects , kidney diseases
4. Drugs and medication

How do I know if I have hypertension ?

What makes hypertension insidious is the almost complete absence of significant symptoms until a more serious event occurs.

For example , hypertension sufferers may have difficulty of breathing , fatigue , occipital headache , dizziness , tinnitus and severe nosebleeds . However these symptoms do not appear until blood pressure has reached alarming levels , which can be life threatening.

Complications caused by high blood pressure

The three most commonly affected areas include your nervous system , heart and your kidneys .

Extremely high pressure in your blood vessels can eventually cause the rupture of an arterial wall resulting in hemorrhage and damage to the tissue that has been cut off from blood flow . It can create blood clots that block peripheral vessels causing complete obstructions and tissue death .

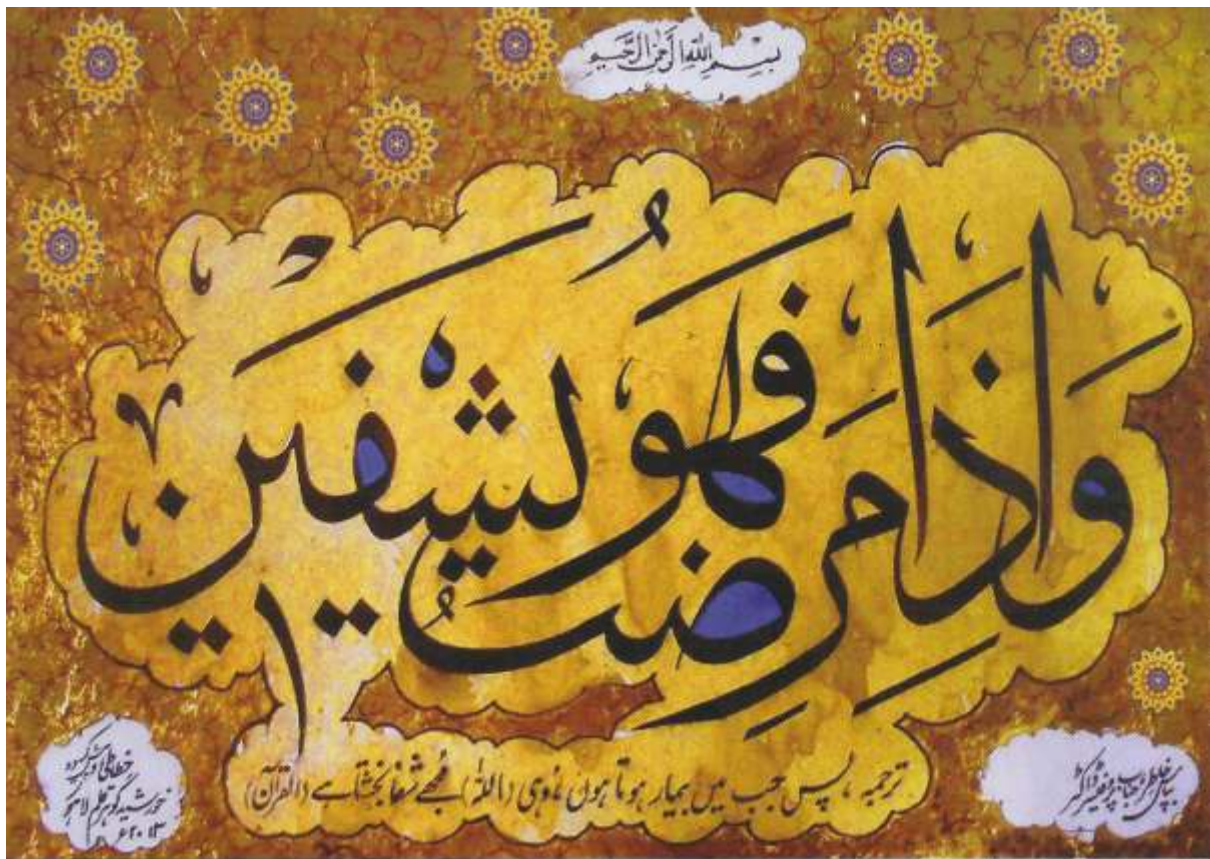
رسوم الخطوط میں ثلث، نسخ محقق اور کوفی اور ایران میں رائج ہونے والے خط نستعلیق میں وہ تمام حُسن و خوبی موجود ہیں جو کسی آرٹ کا حصہ ہوتے ہیں اور خطاطی ان تمام جہتوں کو بخوبی پورا کرتی ہے۔ (ڈیوڈ چیمبر) ابن خلدون مقدمہ ابن خلدون میں لکھتے ہیں ”عباسی عہد میں سب سے اونچا عہدہ خطاطی کا تھا۔ کتاب اسلامک آرٹ میں خطاطی کی فنی حیثیت کے بارے میں مصنف نے لکھا۔ یعنی صفحات خوبصورت سے خوبصورت ہوتے گئے اور ہزاروں اقسام معرض وجود میں آ گئیں۔ ایک اور کتاب THE ARTS OF BOOKS یوں تحریر کرتے ہیں۔ ”کہ سلاطین کے عہد میں خطاطی کے نمونے انعام ہوا کرتے تھے۔“ کتاب تہذیب و اقدار“ میں تحریر ہے کہ معبد ہوں یا بادشاہوں کے محلات، عام نظام زندگی ہو یا دانشوروں و فلسفیوں کی درسگاہیں، سب کوفن تحریر نے اپنی لپیٹ میں لے لیا، خط مٹی ہو یا سُریانی، لہیانی ہو یا سیریاک سب ادوار میں تحریر کے جادو نے ہر ایک انسان پر اپنی دھاک بٹھا دی۔ پروفیسر نکلسن نے نہایت عمدہ انداز میں تسلیم کیا کہ عربوں کے ثقافتی انداز نے دنیا بھر میں ہلچل مچا دی اور جن فنون نے سب کو اپنی طرف متوجہ کر لیا ان میں فن تعمیر کے ساتھ ساتھ اسلامی خطاطی، موسیقی اور دیگر علوم شامل ہیں۔

خوشید عالم گوہر قلم

سے زیادہ مضبوط و پائیدار ہوتا ہے۔ ٹن اورتا بنے کو ایک اور آٹھ کی نسبت پگھلا کر آپس میں ملانے سے کانسہ بنتا ہے۔ چنانچہ اسی لیے سومیر اقوام اس اعتبار سے صنعت و حرفت میں آگے تھے۔ چنانچہ بہت سی الواح خطاطی کھدائیوں کے دوران برآمد ہو رہی ہیں۔ یہ لوحیں لمبی ہیں۔ 29 سونچل مسیح میں تصویری حروف کی تعداد میں کمی کر کے 6 سونچویروں تک محدود کیا گیا۔ اہل سومیر نے مٹی کی تختیوں پر بھی لکھنے کی طبع آزمائی کی۔ وہ مٹی کی چھوٹی چھوٹی تختیوں پر سرکنڈے یا بید مشک سے لکھتے تھے۔ اس عمل کے باعث تصویری حروف پیکانی شکل اختیار کر لیتے تھے۔ مصری اس دور میں روشنائی سے پاپیروس درخت کے پتوں پر لکھتے تھے۔ سومیری اقوام ان مٹی کی تختیوں کو پکا لیتے تھے۔ اگر تختی بہت اہم ہوتی تو پھر اس پر مٹی ہی کا لفافہ بنا لیا جاتا تھا۔ تصویری خط میں دنیا کی قدیم ترین داستانیں جو دستیاب ہوئی ہیں ان میں ان لے، لوگل باندہ اور داستانِ گل گامش شامل ہیں۔

انگریز محقق آسٹن کو 1841ء میں نینوا کی کھدائی سے بارہ تختیاں ملیں، جو لندن کے برٹش میوزیم میں بند پڑی رہیں اور پھر ایک انگریز محقق جارج اسمتھ نے کافی سالوں بعد 1872ء میں انہیں پڑھنے کا عزم کیا وہ عکادی اور تصویری زبانوں کے ماہر تھے اور یوں ان تختیوں پر موجود داستانِ گل گامش کا ترجمہ کر لیا گیا۔ اس انگریز اسمتھ کو عراقی قدیم شہر نینوا میں ایک چھوٹی سی تختی بھی ملی جس پر مختصر پیرائے میں طوفانِ نوح کا ذکر تھا۔ یہ عجیب و غریب تصویری اور عکادی انداز تحریر دیکھنے کے قابل تھے۔

جرمن کے معروف دانشور اوٹنگ نے خطاطی کو خراج تحسین پیش کرتے ہوئے لکھا تھا کہ اگر ہم کسی خوشنویس کے لفظوں کو بغور دیکھیں تو ہمیں نظر آتا ہے کہ ان کا ایک ایک حرف مانیلو کی بنائی ہوئی تصویر سے کسی طرح کم نہیں۔ (بحوالہ حکیم سعید) (ترجمہ) ممتاز محقق ڈیوڈ چیمبر نے لکھا (ترجمہ) اسلامی خطاطی کے تمام





خطاطی..... ایک آمیزنگ فن

حضرت ادریس علیہ السلام آگاہ کر چکے تھے اور انہوں نے دنیا کو علوم و فنون سے آگاہ کر دیا جس کے سبب قرآن کریم نے انہیں ادریس یعنی پڑھانے والا کے لقب سے آشنا کیا اور یوں خطاطی کا ایک ختم نہ ہونے والا سلسلہ شروع ہو گیا۔ دنیا کی قدیم تحریری داستان گل گامش کے مصنف نے تحریر کے ابتدائی مرکز شہر ایرک کو اس طرح خراج تحسین پیش کیا۔

شہر پناہ پر نظر ڈالو

اس کی لگرتا بنے کی طرح جھلکتی ہے۔

اور اس اندرونی دیوار کو دیکھو جس کی مثال نہیں

آستانے کو چھو کر دیکھو جو بہت قدیم ہے۔

اس آنا کے قریب جاؤ جو عشتار دیوی کا گھر ہے۔

ایرک کی دیوار پر چڑھو اور میں کہتا ہوں اُس پر چلو بھی

گُرسی کے چبوترے کو غور سے دیکھو

اور چنائی کو جانچو

کیا یہ چنائی پکی اینٹوں سے نہیں ہوئی۔

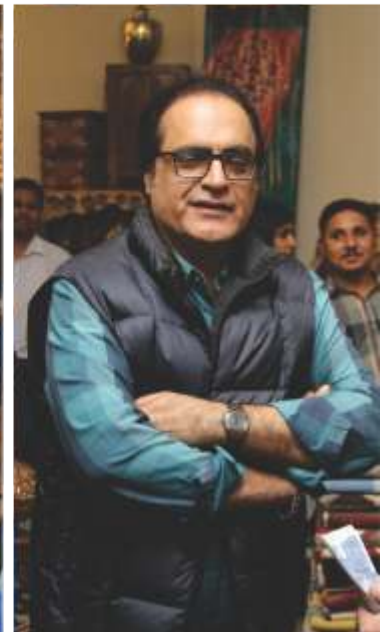
سو میرا قوام کا زیادہ تر عہد دھات اور کانسی کا ہے۔ غالباً یہ انسانی تہذیب کا دوسرا دور ہے۔ کانسہ تانبے، لوہے یا سونے کی طرح کوئی الگ دھات نہیں بلکہ ٹن اور تانبے کا مرکب ہے۔ یہ ٹن اور تانبے

جب قلم کا قٹ اپنے جو بن پر آتا ہے تو خوبصورت روشنائی سے جو ترتیب سے لائنیں کھینچتا ہے بلاشبہ یہ لائنیں آواز دیتی ہیں اور کلام کرتی ہیں۔ سو یہی خطاطی کہلاتی ہیں۔ تصویروں کی ختم نہ ہونے والی داستان کی نمائندہ و عکاس یہی لائنیں ہیں۔ حسن و لطافت سے بھرپور یہی صریقلم ہے۔ سرراہ ماضی کے انسان سے لے کر حال کے درخشاں دروازے تک یہی الفاظ و حروف کا روپ دھارنے والی لکیریں ہیں۔ علم کا امین بھی یہی ہیں، تہذیب کی وارث بھی یہی ہیں اور انسانی ادراک کے ساتھ رازِ فطرت کا پرتو بھی یہی ہیں۔

ارسطو نے ایک بار کہا تھا کہ زندہ انسان کا کلام مردہ جانوروں کی ہڈیوں پر لکھنا اچھا نہیں لگتا۔ اسی موضوع کو روم کے فلاسفر نے اور بہت عمدہ انداز میں پیش کیا۔ انہوں نے لکھا کہ میں کٹے ہوئے درختوں کی لکڑی کی تختیوں پر لکھنا مناسب نہیں سمجھتا کیونکہ یہ ایک زندہ اور مردہ کا ملاپ ہے جو ناممکن ہے۔ ایک سومیری قوم کے دانشور نے 5000 ق۔م میں لکھا تھا کہ الفاظ و حروف ایک لازوال دولت ہیں حتیٰ کہ بادشاہت بھی ان کا مقابلہ نہیں کر سکتی (بحوالہ ہسٹری آف لٹریچر) بلکہ ایک کتاب التواتر میں تحریر ہے کہ بادشاہ اسے بنایا جاتا تھا جو لکھنے کا فن جانتا تھا۔ گویا انسانیت کو قلم، دوات اور لکھنے کے لیے مضبوط چھال کے صفحات بنانے کے طریقے سے

Glimpse of Exhibition

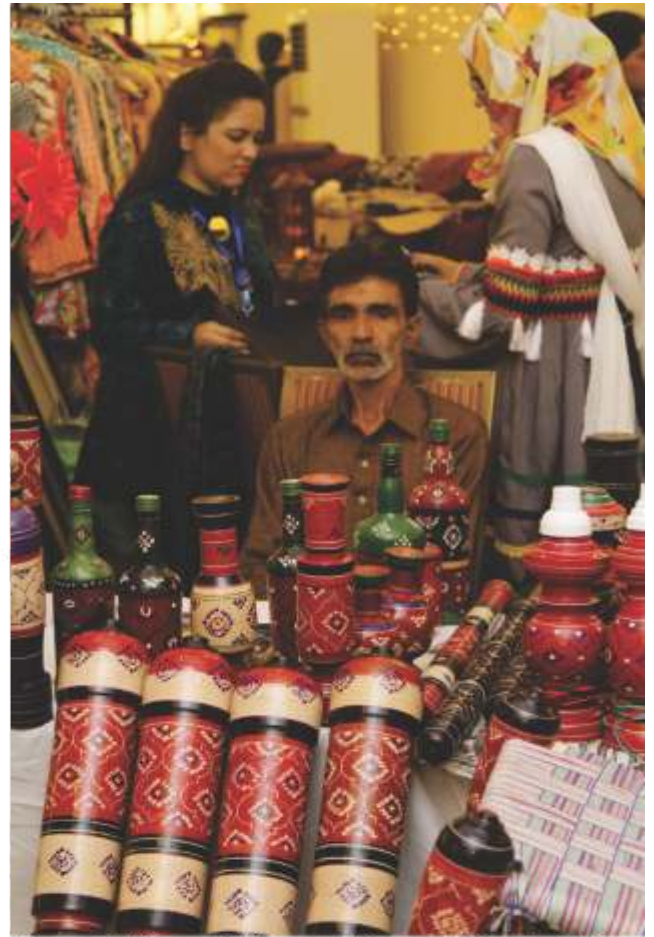
November, 2017

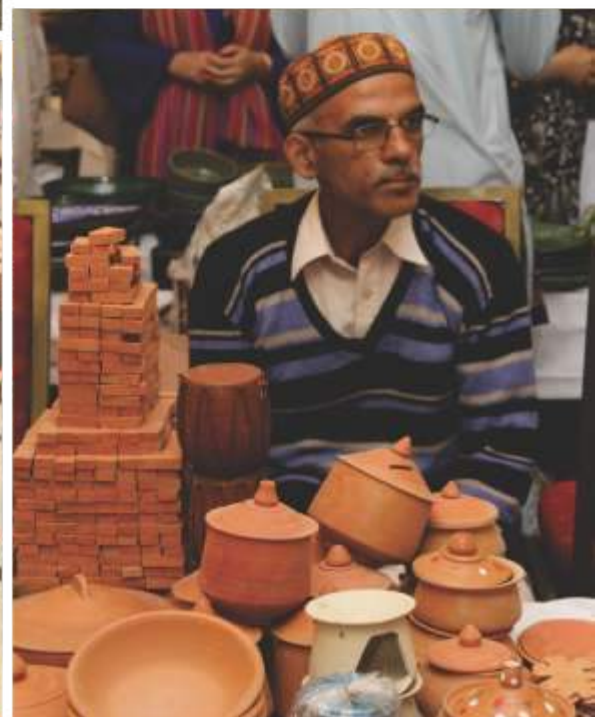
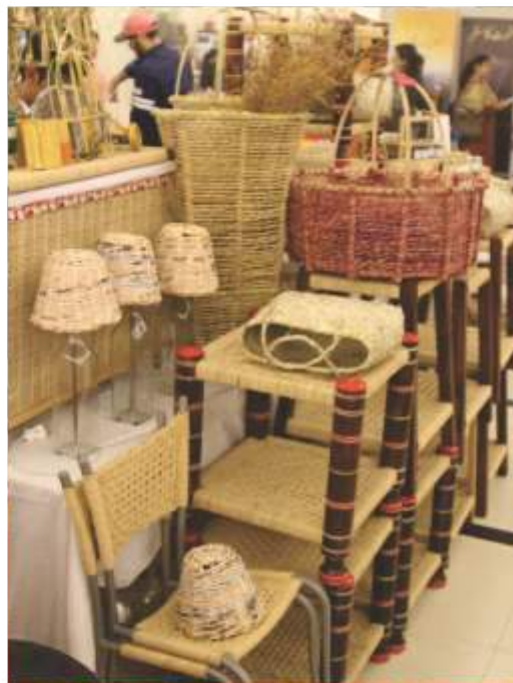














ارد گرد کے دیہات میں بیرونی حملوں، غذائی قلت اور قحط پر منحصر تھی، وقت کے ساتھ ساتھ تبدیلی ہوتی رہی۔ کبھی یہ پھیل جاتی اور کبھی سکڑ جاتی۔ ”کچا کوٹ“ کی کہانی ان ہی حقائق سے تشکیل پائی ہے۔

ان گلیوں میں سے گزرتے ہوئے ہمیں پختہ یقین ہو جاتا ہے کہ پورے اندرون شہر میں سب سے قدیم عمارات اسی علاقے میں واقع ہیں۔ جب ہم قدیم شاندار مسجد کے، جو آج بھی مسجد کہنہ حمام چیلیا نوالہ کہلاتی ہے، قریب سے گزرتے ہیں تو ہمیں یاد آتا ہے کہ کبھی اس پورے علاقے کا یہی نام تھا۔ یہاں کبھی ایک بہت بڑا ”حمام“ ہوتا ہوگا۔ پیر بولا کا مزار یہیں واقع ہے جس کو ”گلی“ کہتے ہیں۔ افسوس کا مقام ہے کہ ہم علاقوں، گلیوں حتیٰ کہ شہروں تک کے نام تبدیل کرنے کے خواہاں رہتے ہیں۔ جیسے ایک لمحے میں ہم نے وقت پر اخلاقی اقتدار کی مہر ثبت کرنی ہے۔ ہر قسم کے حکمران ہماری تاریخ میں دخیل ہونا چاہتے ہیں۔ لہذا بہترین حل یہی ہے کہ تاریخ کو آرام کرنے دیا جائے اور یہ اسی وقت اٹھ پائے جب مناسب وقت حکم دے۔ یہ غلط تصور نہ ہوگا اگر پورے اندرون شہر کو ”حفاظتی حصار کا علاقہ“ قرار دے دیا جائے۔ ”کچا کوٹ“ کا جو کچھ پسماندہ ہے اسے مستقبل کے لیے رکھ چھوڑیں۔ گارے کا قلعہ جو بالآخر لاہور کا اندرون شہر بن گیا۔

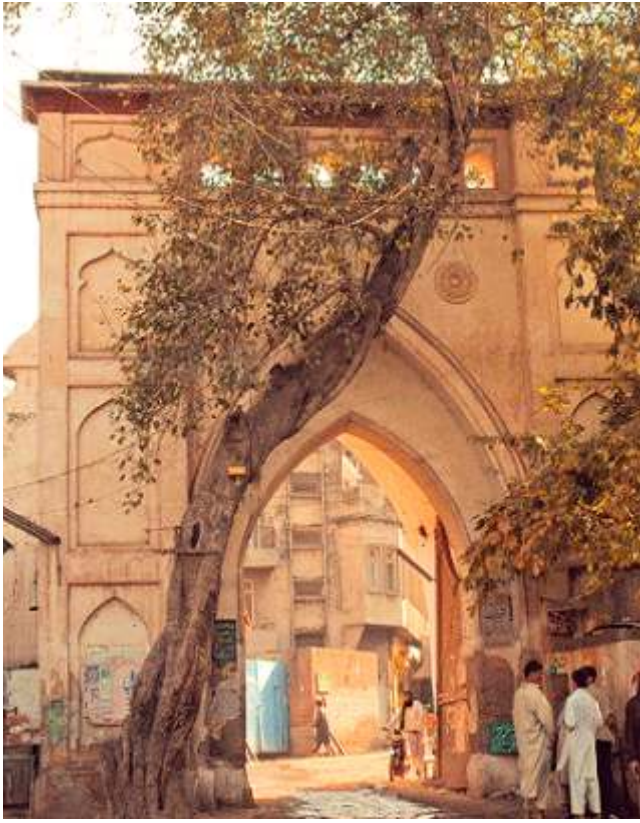
ایاز کے گارے کے قلعے میں داخلے کا سب سے بڑا راستہ تھا۔ چنانچہ اس سے کوئی غرض نہیں کہ آپ مرقوم تاریخ کا تجزیہ کس طرح کرتے ہیں۔ ایک امر طے ہے کہ چوک سوتر منڈی ”کچے کوٹ“ کا ایک اہم مرکز تھا۔ گلیوں کی بچھاوٹ بھی سرحدوں کا تعین کرتی ہے۔

ایک سابقہ تحریر میں بھی ہم اس طرح کے ایک اصولی مسئلے کو عقلی دلائل کی رو سے حل کر چکے ہیں کہ مغل بادشاہ اکبر کے زمانے میں اندرون شہر لاہور کی اصل دیوار مغربی جانب، بھاٹی دروازے کے بازار حکیمان کے دائیں جانب اور مشرقی جانب شاہ عالمی دروازے کے بائیں جانب واقع تھی، جو پھر مشرقی جانب بل کھاتی ہوئی دریائے راوی کے بہاؤ کی وجہ سے شہر کی شکل ایک گردے کی مشابہ بناتی ہے۔ چنانچہ ”کچا کوٹ“ کے زمانے سے لاہور شہر تین بار چار چار سو برسوں کے وقفوں سے اپنے حجم میں کشادگی کے عمل سے گزرتا رہا ہے۔ یہ بڑی نمایاں کشادگیاں، راجہ جے پال، اکبر اعظم اور مہاراجہ رنجیت سنگھ کے ادوار حکومت میں ہوئیں۔

لیکن یہ بے پایاں کشادگی یقیناً حقائق پر مبنی تھی۔ یعنی (الف) جس طرف راوی کا بہاؤ رہا اور وہ کب اور کیسے اپنی گزر گاہ بدلتا رہا۔ (ب) لاہور کے قلعہ کا وجود اقتدار حکمرانوں میں کس طرح منتقل ہوتا رہا اور (ج) جس طور سے لاہور کی اصل اندرون شہر کی آبادی اور معیشت، جو

عبدالمجید شیخ

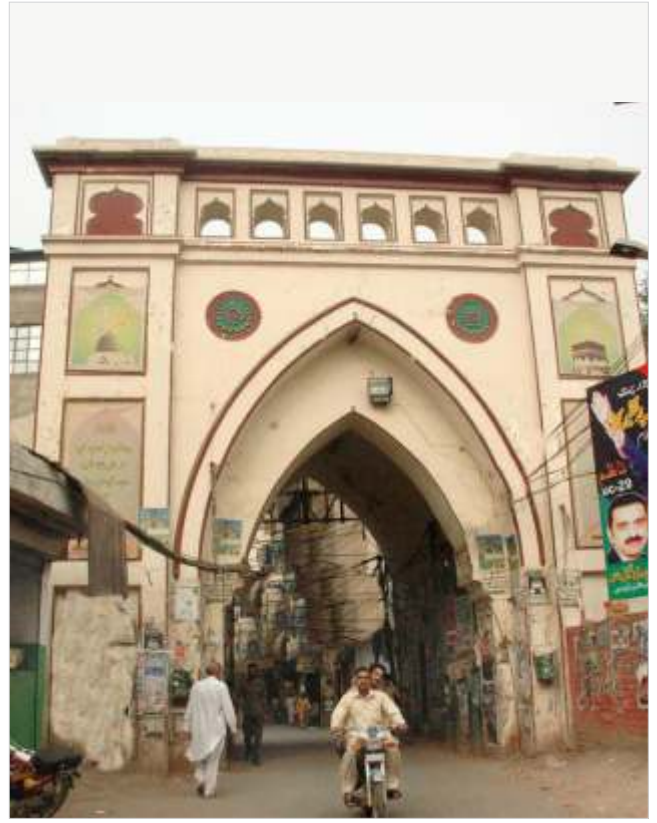
کالم نگار، روزنامہ دی نیشن



کشمیری گیٹ

چوک (ذرا ملاحظہ فرمائیے کہ اس خوبصورت جگہ کے نام کو ایک متضاد پاکیزہ نام ”چوک بخاری“ سے موسوم کر دیا گیا ہے) سے تھوڑے سے فاصلے پر دائیں ہاتھ آپ دیکھیں گے کہ گلی کچھ کشادہ ہو گئی ہے۔ کیونکہ داہنے جانب گارے اور پکی اینٹوں کی بنی ہوئی ایک محرابی ڈیوڑھی آدھی زمین میں دھنسی ہوئی دکھائی پڑتی ہے۔ کیا یہ ان وقتوں سے چلی آرہی ہے جب لاہور گارے کا قلعہ ہوا کرتا تھا؟ بہر حال یہ ثبوت اس جانب دھیان ضرور دلاتا ہے کہ ہوسکتا ہے اس زمانے میں چھوٹے سے قدیمی ”کچے کوٹ“ میں داخلے کے لیے یہ ایک محرابی ڈیوڑھی رہی ہو یا پھر رات کو قتل سے بند کرنے والا صدر پھاٹک۔ بہر حال یہ ایک ایسی جگہ تھی جو بعد ازاں کشادہ ہوتے ہوتے ایک روز لاہور شہر کا روپ دھار گئی۔

یہ بھی ممکن ہے اور ہمیں کسی بھی ممکنہ امکان کو خارج نہیں سمجھنا چاہیے کہ یہ وہ مشہور گارے کا قلعہ تھا، جو لاہور کے پہلے مسلمان گورنر ملک ایاز نے تعمیر کیا تھا۔ یہ بالکل ممکن ہے کیونکہ تاریخ میں رقم ہے کہ لاہوری دروازہ



بھائی گیٹ

بہاؤ (نالیاں) نالے ڈھلوان اور سمت تعین کرنے میں بہترین راہنمائی کرتے ہیں) کو دیکھنا ہوگا اور یہ مشاہدہ کرنا ہوگا کہ ”محلے“، ”کوچے“، ”کھڑے“ کس طرح تعمیر کیے گئے ہیں۔

ہر اتوار کے روز یہ میرامن پسند تفریحی مشغلہ ہے۔ چوک سوتر منڈی پر کھڑے ہو کر اگر آپ گلی پیر بولا کے اس موڑ کو غور سے دیکھیں جہاں یہ وچھووالی بازار میں ضم ہو جاتی ہے اور پھر لوہاری بازار کو بھی جب وہ چوک لوہاری منڈی میں اور بالآخر چوک متی میں جہاں یہ پاڑ منڈی میں ضم ہو جاتی ہے۔ آپ آنکھیں بند کریں اور اپنے آپ کو 3500 برس پیچھے لے جائیں تو آپ کے تصور میں ایک چھوٹا سا گارے کا قلعہ اور اس کی تھوڑی سی آبادی ابھر آئے گی۔ موقع اور محل بہترین ہے۔ جب آپ آنکھیں کھول لیں تو یہ وقت ہے مشاہدہ کرنے کا، یا یہ تلاش کرنے کا کہ مٹی گارے کے قلعہ کی کوئی مصدقہ نشانی مل جائے۔

اگر آپ لوہاری بازار کے کنارے کنارے پیدل چلتے جائیں تو چکّہ



کچا کوٹ جولاہور بن گیا



کو مرکزِ نگاہ بنالیں تو ہمیں محسوس ہوگا کہ ہمیں گوہرِ مقصود مل گیا۔ سوتر منڈی کا نام کبھی ”محلہ چیلیا نوالہ حمام“ ہوا کرتا تھا اور کبھی ”مچھلی ہٹہ گلزار“ کہلانے والے علاقے میں واقع تھا جو چوک چکلہ، یعنی لاہور کے اصلی پرانے قصبہ خانوں کے علاقے سے تھوڑی دور ہے۔

مفتی تاج الدین، جو مشہور مفتی امام الدین کے بیٹے ہیں، کے ایک معتبر گواہ کے مطابق 1864ء کے سال تک لوہاری منڈی کا علاقہ اندرون شہر کے بزرگ حضرات میں ”کچا کوٹ“، یعنی ”گارے کا قلعہ“ کے نام سے معروف تھا۔ یہ علاقہ ”گارے کا قلعہ“ کیوں کہلاتا تھا جبکہ ہمیں علم ہے کہ قلعہ لاہور کی اصل دیواریں، اکبر اعظم کے دور سے پیشتر، گارے ہی کی بنی ہوئی تھیں۔ یہ سوال ہے جس کی تحقیق طلب ہے۔

اس بات کو طے کرنے کے لیے لازم ہے کہ ہمیں پرانے شہر حصار کو دیکھنے کے لیے جانا ہوگا۔ افتاء ڈھلوان زمین کو بغور دیکھنا ہوگا۔ پانی کے

قدیم ترین اور اصلی لاہور شہر کے نقطہ آغاز یا ابتدائی مقام آفرینش کے بارے میں ہماری تلاش میں بے شمار نشیب و فراز آئے ہیں۔ اس کے زمانے کا تعین 2000 قبل از مسیح کے آغاز سے پیشتر ہو سکتا ہے۔ کم از کم آثارِ قدیمہ سے متعلق قلعہ لاہور کی کاربنی تعین زمانہ کی تحقیق سے برآمدی نتائج کے ثبوت، اسی زمانے کی طرف اشارہ کرتے ہیں۔

ہمیں بہت سے ذرائع سے معلوم ہے کہ لاہور کے کئی نام تھے جو وقت کے ساتھ ساتھ بدلتے رہے، لیکن ایک نام ”کچا کوٹ“ ایسا ہے جس کے بارے میں تحقیق واجب بنتی ہے۔ قدیم ترین اصل لاہور شہر کے ابتدائی شہر کے کم از کم دو مقامات ایسے ہیں جو ممکنہ حد تک قدیم ترین اور اصلی لاہور کے مقام آفرینش ہو سکتے ہیں۔ ان میں سے ایک ”محلہ موبلیاں“ ہے۔ آئیے اس تحریر میں ہم اس علاقے کا تفصیلی جائزہ لیں۔ اگر ہم لوہاری دروازے کے اندر ”سوتر منڈی“، یعنی دھاگے کی مارکیٹ





قدیمی شامی کباب

ترکیب:

قیمے کو پانی میں گلا لیجئے۔ پتیلی میں اس کے ساتھ پیاز، لہسن، چنے کی دال، آلو، ادرک کی آدھی گانٹھ۔ سارا گرم مصالحہ لال مرچ اور نمک بھی ڈال دیجئے۔ پانی صرف اتنا ڈالئے جتنا قیمے کو گلانے کے لیے کافی ہو۔ جب یہ پانی خشک ہو جائے تو قیمہ اور مصالحے پتیلی سے نکال کر سل پر باریک باریک پیس لیجئے۔ یاد رہے کہ ان سب کو زیادہ سے زیادہ باریک پیسنا بے حد ضروری ہے ورنہ کبابوں کی بناوٹ میں نفاست نہیں آئے گی۔ اس مرکب میں ہری مرچیں، ہر ادھنی، پودینہ کتر کر ملا دیجئے۔ اس مرحلے پر کبابوں کے مرکب کو چکھ کر یہ دیکھنا چاہیے کہ نمک مرچ ضرورت سے کم یا ضرورت سے زیادہ تو نہیں ہو گئے ہیں۔ دونوں میں سے جو بھی خرابی ہو اسے دور کر دیجئے اور اگر نمک مرچ ٹھیک ہیں تو چلنے دیجئے۔ پھر اس مرکب میں دہی ڈالیے اور اس کے کباب بنا کر پلیٹ میں رکھ لیجئے۔ اب ایک پیالے میں انڈوں کی زردی سفید نکال کر اسے پھینٹ لیجئے اور کبابوں کو انڈے کا ہاتھ لگا لگا کر تیل یا گھی میں تل لیجئے۔ تیل یا گھی کڑاھی یا فرائی پان میں سارے کا سارا ڈال دیجئے۔ اور جب تک یہ خوب اچھی طرح کڑکڑانے نہ لگے اس وقت تک اس میں کباب تلنے کا عمل شروع نہ کیجئے۔ اس میں یہ نکتہ ہے کہ یہ کباب پکائے نہیں جاتے بلکہ تلے جاتے ہیں۔ اس طرح ان پر ایک خستہ کور آ جاتا ہے جو کباب کھانے میں بڑی لذت دیتا ہے۔ اس کو چٹنی کے ساتھ کھایا جاتا ہے۔

طاہرہ قادری

ڈاچی ممبر

اس نام کا مطلب یہ نہیں ہے کہ یہ شامی کباب قدیمی ہیں تو کسی اور ترکیب سے تیار کیے گئے شامی کباب ہوں گے۔ بات صرف اتنی ہے کہ یہ جس ترکیب سے تیار کیے جاتے ہیں وہ عرب، ایران اور ہندوستان کے بادشاہوں کے مطبخوں میں شاہی باورچی استعمال کرتے تھے اور یہی شامی کباب کہلائے۔

آدھ کلو

قیمہ

(اگر اس کی مقدار کا ہو تو باقی اشیاء کی مقدار میں بھی اسی نسبت سے اضافہ کیا جاسکتا ہے)

گھی یا تلنے کا تیل	ایک پاؤ
ہری مرچیں	پانچ عدد
ہر ادھنی	ایک گڈی
پودینہ	ایک گڈی
ادرک	ایک چھوٹی گانٹھ
پیاز	ایک گٹھی
لہسن	بارہ جوئے
چنے کی دال	آدھ پاؤ
دہی	آدھ پاؤ
آلو	آدھ پاؤ
انڈے	دو عدد
سرخ مرچ اور نمک	حسب ذائقہ





مغلانی پکوان

ثابت مصالحے کا قورمہ

گوشت	آدھ کلو (بغیر ہڈی)	لونگ	6 عدد
پیاز	تین پوتھی	چھوٹی الائچی	6 عدد
لہسن	ایک پوتھی	دہی	آدھ پاؤ
کالی مرچ	11 عدد	گھی	آدھ پاؤ

ترکیب:

دھنئے کو پیس لیں یعنی زیادہ باریک نہ کریں۔ ادراک کی موٹی موٹی قاشیں کاٹ لیں۔ پیاز کی بوٹیوں کے تین تین ٹکڑے کاٹ لیں۔ لہسن کی پوتھی کے جوئے الگ الگ کر لیں۔ جب گھی کرکڑا لیں تو مصالحے اور گوشت پتیلی میں ڈال دیں اور اوپر سے گلانے کے لائق پانی بھی ڈال دیں۔ جب گوشت آدھ گلا ہو جائے تو اس میں دہی ڈالیں اور خوب بھونیں۔ بعض خواتین لہسن کا پانی تیار رکھتی ہیں اور ڈال کر گوشت کو دوبارہ بھونتی ہیں۔

جب سب مصالحے اور گوشت گل جائیں تو دس پندرہ منٹ تک انھیں دم پر رہنے دیں۔ پھر پتیلی کا ڈھکنا اٹھا کر دیکھیں۔ اگر گوشت مصالحے اور گھی الگ الگ نظر آ رہے ہوں تو سمجھ لیں کہ سالن تیار ہو گیا ہے۔

ٹوٹے مصالحے کا قورمہ

دہلی کے قدیم خاندانوں میں یہ قورمہ بہت مقبول ہے۔ اشیاء اور ترکیب گوشت آدھ سیر مصالحے وہی جو سادہ قورمے کے لیے درکار ہوتے ہیں۔ اشیاء:

گوشت	آدھ کلو	پسا ہوا گرم مصالحہ	دو چٹکی
پیاز	تین پوتھی	بادام	دس عدد
لہسن	آدھ پوتھی	سرخ مرچ	حسب ضرورت
ادراک	ایک چھوٹی گانٹھ	نمک	
چھوٹی الائچی	دو عدد	گھی	آدھ پاؤ

ترکیب:

پہلے گھی کرکڑا تے ہیں پھر پتیلی میں سب مصالحے ٹکڑوں کی شکل میں گوشت اور پانی سمیت ڈال کر پتیلی کے ڈھکنے کے گرد آٹا لگا کر اس کا منہ بند کر دیتے ہیں۔ گویا یہ سالن بھاپ سے پکایا جاتا ہے تقریباً آدھ گھنٹے بعد پتیلی کا ڈھکنا ہٹاتے ہیں۔ گوشت گل چکا ہوتا۔ اس میں شوربا نہیں ہوتا مگر اس کے باوجود بالکل خشک بھی نہیں ہوتا۔ مسالوں کے تناسب کا خاص خیال رکھنا چاہیے۔ یہ تناسب وہی ہے جو سادہ اور بھنے ہوئے قورموں کے مسالوں کا تناسب ہوتا ہے۔ پانی زیادہ نہیں ڈالنا چاہیے۔



منفرد حیثیت قائم رکھتے ہیں۔

پراصرار کرنا کہ یہ سب ہنر ماضی کی قصیدہ گوئی نہیں ہیں، آنے والے کل کی نوید ہے، جہاں ہم فطرت سے قریب تر ہو کر ضد کو اور اپنے ماحول کو، بناوٹ سے اور بے معنی نمائش سے بچالیں گے۔ زندگی کے بدلتے رنگوں میں، فطری کمال کو زندہ رکھنا بھی حساس معاشروں کا قرض ہوتا ہے۔ ایک دوسرے پہلو سے دیکھا جائے، تو ہم اپنے ایک بے حد کارآمد زاویے سے بھی روشناس ہوتے ہیں۔ شہر اور دیہات کا فرق اس طرح مٹتا ہے کہ وہ ایک دوسرے کو سمجھنے کی کوشش کرتے ہیں۔ زندگی کی ایک توانا روایت غیر رسمی تعلیم بھی ہے۔ یہ معاشرے کی جڑوں میں پیوست ہے اور اگر اس کی آبیاری ہو جائے، تو اجنبیت کے فاصلے مٹ جاتے ہیں اور احساس محرومی مٹتا ہے۔

ڈاچی نے ہنرمندوں کے لئے زندگی کی مہار موڑنے کی کوشش کی ہے، ہم بھی کسی طرح شریک ہو جائیں، تو بہت سے لوگوں کی مجبور زندگی میں امید کی کرن پھوٹے۔

ڈاکٹر عارفہ سیدہ زہرا

ڈاچی نے ہمارے ذوق کو زندہ رکھنے کے لئے یہ مہار موڑ دی، کہ اب ہم اس بات کو ترسیں گے نہیں، کہ یہ اصل زمینی ہنر پارے ہمیں کہاں ملیں۔ یہ ہر سال اس کو ایک طرح سے ہمارے پاس لے آتے ہیں۔ اور اس سے مہار دو طرح مڑ جاتی ہے۔ ایک تو ہنرمند کا حوصلہ بڑھاتی ہے، اور ہمارے ذوق کو جگاتی ہے، کہ فطرت سے قریب تر ہو جانا ہی زندگی کا بہترین فن ہے۔ مستقبل کے معنی صرف اس وقت کھلتے ہیں، جب زندگی کا سفر گزرے کل کو ہاتھ سے نکلنے نہیں دیتا۔ اس میں ایک اور خوبی یہ بھی ہے کہ روایت کو نیا آہنگ ملتا ہے اور آج کی آسانیاں، کل کے سامان کو سہل کرتی جاتی ہیں۔

جب بھی موسم بدلتا ہے تو، ڈاچی اس سارے ہنر کے ورثہ کی نمائش کا اہتمام کرتی ہے۔ دعوتِ نظارہ تو ہے ہی، اس میں دعوتِ فکر بھی ہے، ہنر اور اس سے منسلک ہنرمندوں کی زندگی کو بہتر کرنے کی۔ یہ صرف روپیہ پیسہ کا معاملہ نہیں ہے۔ سب سے بڑی بات تو ہنرمندی کی عزت نفس کو زخمی ہونے سے بچانا، اور دوسری طرف، اس بات





موڑ مہار

بچا لیا جائے۔ 'ڈاچی' کا یہ سفر شاید اسی خیال سے تقویت پاتا رہا، اور اس کا وجود، اپنے معنی مجھ تک، آپ تک پہنچاتا ہے۔ اپنی روایت سے گھل مل جانے سے ہم ہر آنے والے دن سے جھکتے ہیں، اس کی کیفیت کی تاثیر کو بڑھاتے ہیں۔ اور تہذیب اسی تاثیر سے تعبیر ہوتی ہے۔

ہمارے علم اور فہم کا تقاضا یہ ہے کہ ان تمام کوششوں کے لئے مددگار ہو جائیں، جو وقت سے ہم آہنگ ہوں اور پھر بھی اپنا الگ وجود رکھتی ہوں۔ اور یہ ہماری ذمہ داری ہے، تربیت اور اخلاق کے حوالے سے، ہمیں اپنے بچوں کو اور نوجوانوں کو یہ ہار مہیا کرنا ہے کہ ان کی تہذیب میں صرف عقل کی تیز رفتاری ہی شامل نہیں، احساس اور تجربے کا گداز موجود ہے۔ ان جوان ذہنوں کو یہ یقین کہ جو چیز ہماری اپنی ہے، اور ہمارے تجربے سے جڑی ہوئی ہے، اس کو اپنی زندگی میں شامل کرنا، ہماری پہچان کے لئے ضروری ہے۔ ہمارا فن اور ہنر ہمارے لئے صرف روزگار نہیں، بلکہ ہمارا شوق، ہمارا ذوق اور ہماری مہارت اس میں ڈھل کر ہمارے سامنے آتی ہے۔ ہنر کی یہ مختلف شکلیں، زندگی سے تعلق کی گواہی ہیں۔ ہر خطہ کی اپنی خوشبو، ہر خطہ کا اپنا رنگ، ان ہنرمندوں کے ہاتھوں زندگی کو بے رنگی سے بچاتا ہے۔ آج کی دنیا، اس سرمایہ کی تلاش میں ہے، جسے دنیا میں کہیں کا بھی رہنے والا، اپنی روایت کہہ سکے۔ اور خدا کی اس دنیا میں انسان کے جوہر کی کہیں کمی نہیں۔ ہمارے یہاں، وہ رنگ ہو یا راگ، سب کی اپنی ایک شخصیت ہے۔ اور اس میں گھل مل کر ہم اپنی

کیسی اچھی روایت ہے۔ ڈاچی والے سے مہار موڑنے کی فرمائش۔ ایک تمنا، ایک خواب، ایک حقیقت ہے اور یہ جو ڈاچی نے نئی رسم ایجاد کی زندگی کے سفر میں، عزت نفس کا زاد راہ مہیا کرنے کی۔ ہنرمندوں کے ہاتھ تنگ دستی نے، باندھ دیئے، اور ایک خاموش محرومی انکا مقدر ہوتی چلی گئی۔ وہ جو تعمیر کے فن سے ماہر تھے، انہوں نے ناقدری کو قدر دانی میں بدلنے کے لئے ہنر کا اعتبار تعمیر کرنے کو سوچا۔ اور انہیں اس زاویے سے بہت سے لوگ ملتے گئے اور یہ خیال کہ ہمیں اپنا ہنر اور اپنے ہنرمند دونوں کو زندہ رکھنا ہے، اعتبار کا پہلا قدم، خلوص نیت ہوتا ہے اور یہ کوئی ایسا معمر نہیں جس کی الجھن راہ سے بھٹکا سکے۔ آہستہ آہستہ یہ سفر تیز تر ہوتا گیا اور اپنی زمین کی روایت کو پہچان لینے کا خیال مضبوط تر ہوتا گیا۔

بڑے نصیبوں والا ہے میرا ملک، جہاں بھٹکانے اور نظر انداز کرنے کے سیکڑوں بہانے ہیں، وہیں ان ہنرمندوں کے ہاتھوں میں اپنے اپنے علاقوں کا فن محفوظ ہے۔ وقت بدلتا ہے اور اس کے بدلنے میں اور کچھ بھی بدل جاتا ہے۔ لیکن انسان کا ورثہ، جو کبھی ختم نہیں ہوتا، وہ ہنر ہے، جو رنگوں میں اور شکلوں میں ڈھل کر صرف دلاویز ہی نہیں رہتا۔ اس کی قدر قیمت اسی لئے بڑھتی ہے، کہ زندگی کی میکا کی تیزی میں، یہ فطرت سے رشتہ قائم رکھتے ہیں۔ تہذیب نام اسی بات کا ہے، کہ اپنے ورثہ کو زندگی کی تیز رفتاری میں کچلنے سے



کبھی اے حقیقت منتظر! نظر آکبر مجھ میں
کہ ہزاروں سجدے ٹپ رہے ہیں میری چین نیازی

For once, O awaited Reality, reveal Yourself in a form material,
For a thousand prostrations are quivering eagerly in my submissive brow.

طربِ آشنائے خروش ہو، تو نوائے محرمِ گوش ہو
وہ سر و دل کچھ پاسو پاسو سکوتِ پڑہ سائیں

Know the pleasure of tumult: thou art a tune consort with the ear!
What is that melody worth, which hides itself in the silent chords of the harp.

تو بچا بچکے نہ رکھ اسے ترا آئینہ ہے وہ آئینہ
کہ شکستہ ہو تو عزیز تر ہے نگاہِ آئینہ ساز میں

Do not try to protect them, your mirror is the mirror Which would be dearer in
the Maker's eye if they broken are

وہ طوفِ مکشع نے یہ کہا کہ وہ اثرِ کمن
نہ تری حکایتِ سوز میں نہ مری حسیثِ کداز میں

During circumambulation the moth exclaimed, "Those past effects Neither in
your story of pathos, nor in my tale of love are"

نہ کہیں جہاں میں اماں ملی جو اماں ملی تو کہاں ملی
میرے بخرِ خانہ خراب کو ترے عفوِ بندہ نواز میں

My dark misdeeds found no refuge in the wide world—
The only refuge they found was in Your Gracious Forgiveness

نہ وہ عشق میں ہیں فُریاں نہ وہ حسن میں ہیں شُویا
نہ وہ غزنوی میں ٹپ رہی نہ وہ خم ہے لفِ لایز میں

Neither love has that warmth, nor beauty has that humour
Neither that restlessness in Ghaznavi nor those curls in the hair locks of Ayaz
are,

جو میں سرِ سجدہ ہوا کبھی تو زمیں سے آنے لگی صدا
ترا دل تو ہے صنمِ آشنائے تجھے کیا ملے گا نماز میں

Even as I laid down my head in prostration a cry arose from the ground:
Your heart is in materialism, no rewards for your prayers are.

اقبال