

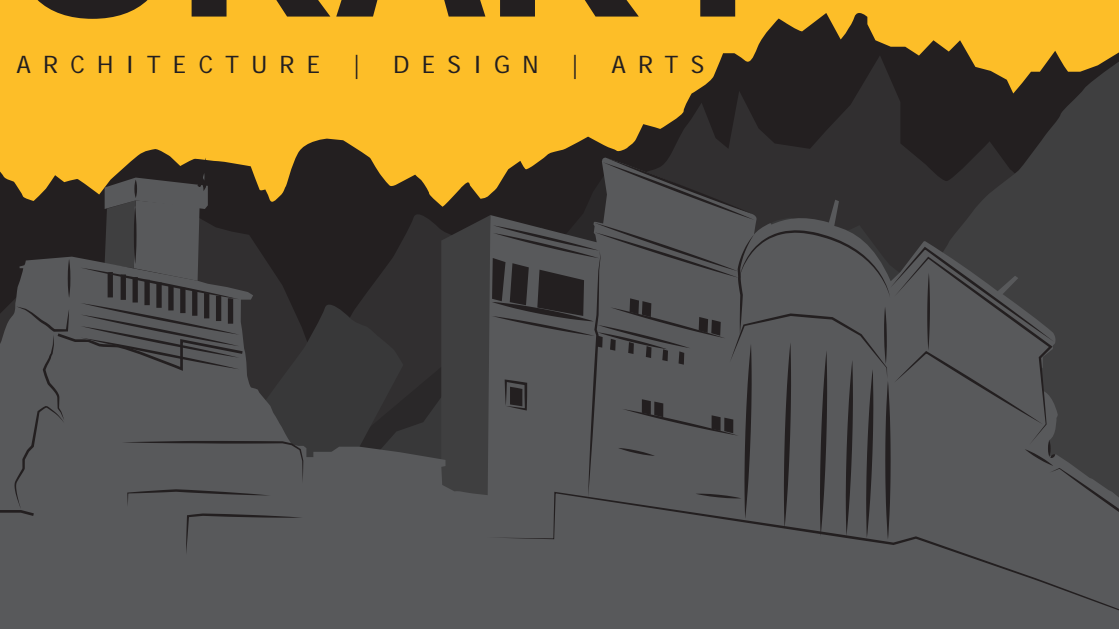
# Tabeer e Nau

VISITING SCHOOL

REINTERPRETATION OF CULTURE &  
CRAFTS FOR COMMUNITY EMPOWERMENT

# TRADITIONAL TO CONTEMPORARY

ARCHITECTURE | DESIGN | ARTS



# ACKNOWLEDGE MENTS

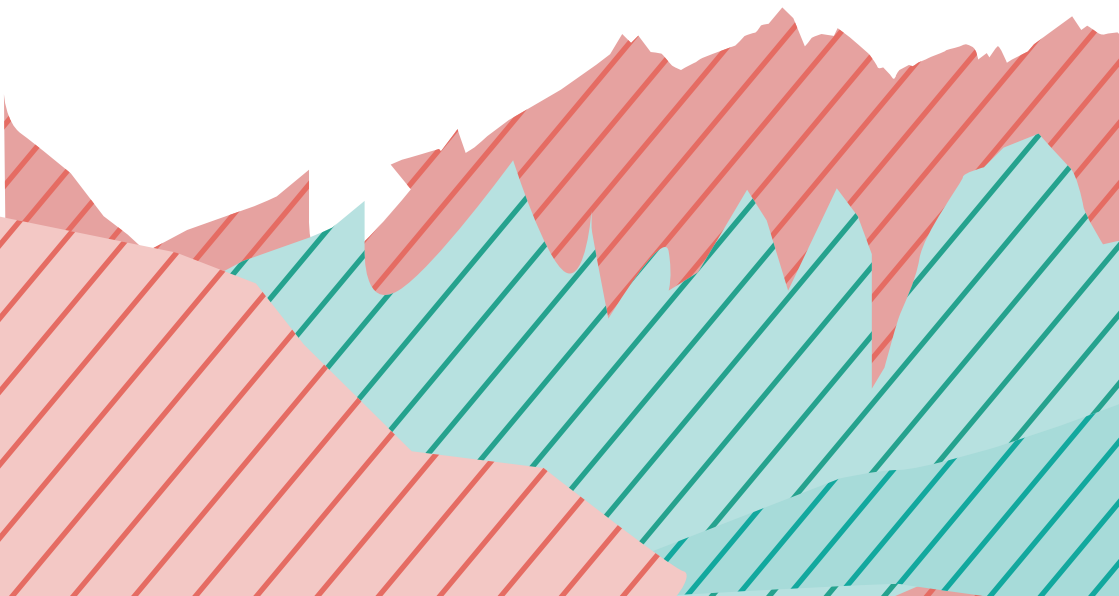
Tabeer e Nau 01 has been an enriching experience beyond our expectations. All this was only possible with the support of people who believed in the project.

Thank you very much to the Embassy of Switzerland in Islamabad and in particular to H. E. Bernard Furger, Deputy Head of Mission. The Swiss embassy not only generously offered to host our end event at the residency but also assisted with valuable support before and during our summer school. Thank you for all.

Special thanks go to our sponsor Brighto Paints as their financial support made Tabeer e Nau possible. The brand is for us not only a reliable product but also a reliable partner.

Many thanks to the Aga Khan Foundation, in particular Mr Akhtar Iqbal, CEO, and Aga Khan Cultural Service, in particular Mr Salman Beg, CEO. Their in-depth knowledge sharing of the culture in the Hunza Valley has been instrumental for the success of Tabeer e Nau. We much appreciated the direct contact with your specialists in the region and have learned a lot from them.

It would not have been possible without the most energetic participants from diverse backgrounds of architecture, design, arts, communication & branding who have worked tirelessly during the workshop.



# INTRODUCTION

## HERITAGE TO CONTEMPORARY: A FRAMEWORK OF REINTERPRETING INDIGENOUS DISCERNIBLE PATTERNS IN CULTURE & CRAFTS

Communities are a group of people that may not be spatially connected, but who share common interests, concerns & identities. Community empowerment, therefore, is more than the involvement, participation or engagement of communities. It implies community ownership and action that explicitly aims at social and political change. Community empowerment necessarily addresses the social, cultural, political and economic determinants that underpin health, and seeks to build partnerships with other sectors in finding solutions. Globalization adds another dimension to the process of community empowerment. In today's world, the local and global are inextricably linked. Action on one cannot ignore the influence of or impact on the other. Community empowerment recognizes and strategically acts upon this inter-linkage and ensures that power is shared at both local and global levels.

Crafts as practiced by people have been considerable source of livelihood for indigenous communities all across the world and throughout human history. Traditionally the practice of the crafts has engaged the marginalized segments of the community like elderly, women and children. In this way the activities generated through these crafts create alternative sources of income for families. Local arts and crafts are an embodiment of a community's history as well. The highly expressive nature of most crafts act as a vehicle to transfer the history of a community across generations. They play an undeniable role in transmitting

culture across geographies. People all through human history have expressed their identities through crafts. Apart from the tangible the intangible cultural norms and ideas are both shaped and propagated through crafts.

In particular context of northern Areas of Pakistan, the people have a very strong history of expressing their cultures through crafts. The people are involved in the crafts of ceremonial gown making (chogas), carpet weaving, stone work, wooden crafts and many products are made from wool as well. This region has a wealth of precious and semi-precious stones and artisans craft these into beautiful jewelry very distinct to this region.

The idea revolves around reinterpreting indigenous discernable patterns in culture & crafts in Hunza Valley into the world of contemporary through a sense of merchandizing for the empowerment of the communities.

Hunza is a mountainous valley in the Gilgit-Baltistan region at an altitude of 2500 meters, situated in the extreme northern part of Pakistan bordering with the Wakhan Corridor of Afghanistan and the Xinjiang region of China. The visitors to Hunza are overwhelmed by the rugged charm, the fragrant breeze singing through graceful poplar trees and the velvet-like green carpet of wheat fields, set against the background of snow-covered mountains.

# SIGNIFICANCE OF THE THEME

For an international participant this is a rare meaningful glimpse into the culture and crafts of Pakistan. This is a life time opportunity to gain knowledge in real time through direct interaction with the artisans, artists, architects, designers, academicians and people of Pakistan. On our side we hope that the unique landscape, majestic mountains and above all the impressions of a peaceful and progressive Pakistan remain with our international participants throughout their lives. The networks of communication developed through this summer school can result in many new initiatives in different countries of the world. This school seeks to introduce sensitive and deeper ways of looking into cultures, crafts, craft making processes and narratives behind their making. The design challenge aims to open up new ways of analyzing and perceiving the everyday objects of craft. The main aim is to come up with a holistic solution that addresses the issues of design, promotion, production and merchandizing of crafts to benefit our indigenous communities.

The theme is deliberately designed to approach the issue through multidisciplinary lens.

## OBJECTIVE

- i. Explore the processes and aesthetic thought involved in making of local crafts.
- ii. Develop strategies for both design and business to improve the process without compromising the quality of the crafted objects.
- iii. Reinterpret the crafts design wise to make them culturally relevant to today's generation of locals as well as aesthetically acceptable for a diverse clientele base easily reachable through internet across the globe.

## PHASE 1

In collaboration between the designers, architects, artists and local craftsmen the students will

- 1- Create a catalogue of culturally relevant objects that specific in the region
  - a) Architecture
  - b) Artifacts: pottery, jewelry, embroideries, weaves, clothes
  - c) Imagery, photography, painting, decoration techniques, building crafts
  - d) Use, function of objects and buildings
- 2- Identify and isolate culturally specific characteristics (elements) that are fundamental to vernacular/local identity.
- 3- Redesign one or more of these elements and re embed them to create a contemporary yet culturally relevant design.

## PHASE 2

In the later phase of the workshop the participants shall endeavor to form a relevant business model to merchandize the products regionally and internationally.

## FURTHER TASKS

Building on the initial phases shown above, additional steps / tasks would be:

- Identify potential manufacturing partners
- Discuss with potential manufacturers / contractors the challenges of realization of new design
- Making prototypes or plans
- Discuss with potential market participants the challenges of the new creations
- Optimize designs
- Develop sales platforms and channels (web portals etc)
- Create marketing related information
- How to fund projects (incubator, crowd funding etc)

# RESOURCE PERSON



## André C. Meyerhans

**Director/ Resource Person**



André C. Meyerhans is an award-winning, Swiss architect who lives and works in the GCC and beyond for over a decade. André has been recognized as one of the most influential architects in the region by Middle East Architect Magazine as well as one of the most talented architect and designers by Architectural Digest.

André is a member of the Swiss Society of Engineers and Architects (sia) and holds a Masters in Architecture from the Swiss Federal Institute of Technology (ETHZ) as well as an MBA from London Business School.



## Faisal Arshad

**Director/ Program Coordinator/ Resource Person**



Faisal Arshad is an Islamabad based practicing architect with 20 years of diverse experience. He did his graduation from UET Lahore in 1998. He is a registered member of Pakistan Institute of Architects & Town Planners (PCATP), associate member of Institute of Architects Pakistan (IAP) and an international associate American Institute of Architects (AIA).

He is also a regular faculty at Comsats Islamabad. He is the Vice Chairman of IAP Islamabad/ Rawalpindi Chapter 2017-18. He is the recipient of IAP Recognition Award in 2011, conferred to 50 most prominent Architects of Pakistan for their valued contribution to the profession.



## Yawar Abbas

**Academia/ Designer/ Resource Person**



Yawar Abbas is a Fellow of Higher Education Academy. He is working as Design Educator for the last 20 years. He holds a Masters in Design with Learning & Teaching in Higher Education from Kingston University, UK. Previously he did his BA (hons) in Art & Design with Graphic Design as majors from Bolton University, UK. Typography and Semiotics are his areas of interest.

He is currently coordinating Design Program at COMSATS University, Islamabad.

# TRAVELOGUE

HUNZA, ALTIT, BALTIT FORT & PASSU





## 'UMER' ♦ TY BARKAT'

How beautiful can it be when an unknown person gives you blessings for a long and prosperous life. In Hunza we usually encounter old man giving you prayers with a smiling face. 'umaraty barkat' means may you live a prosperous life.



## 'JAA GUSHPUR'

Chubby cheeks, drooling mouth and a running nose, this is how you'll see a typical Hunza baby. This illustration represents how every child wants to be like his parents, trying to imitate them by wearing the over-sized 'simga' (traditional down) and 'pharkhin' (traditional cap).

'JI GUSHPUR' literally means 'my prince', which every mother calls her son with love and affection.

## 'MAMA GUW ♦ RAY'

When we walk through streets of Hunza, we see old women sitting around and chatting, giving smiles and once someone attracts them, they wish them good luck. 'Mama gumaray' is heard around Hunza which is strong gesture of love, it symbolize mothers imitate love.



## 'ESQANA, DADO!'

Traditional dance of Hunza valley is distinct, the postures and steps known as 'naat', are derived from the wars fought in history, they depict victory, sword fighting and defending postures. 'Esqana' is a gesture which means that 'you have nailed it', 'dado' means old man in local language.

## 'BUBULI MO TAN'

The local name for the famous lady finger peak is 'Bubuli mo tan'. It literally translates as 'Bubuli's peak'. The name originated from a famous mythical story, it which a young girl named Bubuli was left on this mountain peak by her father, giving her a chicken and some grains and asked her to feed the grain till he comes back, but unfortunately he never returned. The locals believe that Bubuli still lives there with her chickens feeding her chickens with grain a day, while her anger has turned into the winds, blowing huge rocks on anyone who tries to summit this peak.

## 'NAN SALA ♦ ♦'

Mr. Salab-adilla, the famous general of Bahli fact, with his famous moustache has become an identity of Aharimabad Hunza. His moustache play style not only represents his duty as a general, but also with the history of warriors of Hunza. 'nan sala', in which 'nan' means uncle in burushaski and 'sala' is short for Salab-adilla. It is a nick name given to him by the local youngsters.



## 'BU USTAAD'

The music melody and the traditional character of the Hunza music is a well-known identity of the Hunza Valley. During and after the performances, the audience motivates the musician by saying 'bu Ustad'. 'bu' is the local expression of joy, thankfulness and praise, while 'Ustad' is the word used for musician which literally means 'the master'.



# 01

## LOCAL ILLUSTRATIONS

The distinctive features and gestures of human of Hunza Valley is what attracts the tourists, as well as the unique language of Burushaski that has no written or documented script.

- Significance of the Burushaski language that is unique in the whole world.
- Significance of communication thru gestures and phrases in Burushaski.
- Significance of the distinct identity of the human of Hunza.

Illustrations of various daily life characters with scenarios, mythical stories and traditions, that somehow define the identity of Hunza valley.

These illustrations can also be turned into 3d characters/dolls as souvenir and can also be used on postcards and packaging or animations on any respective character.



POST CARD

DATE:

BEY  
HAAL  
BILA



POST CARD

DATE:



# 02

## TRAVEL NOTEBOOK

A travel notebook inspired by the historical building named Altit Fort and the nature element of line of mountains.

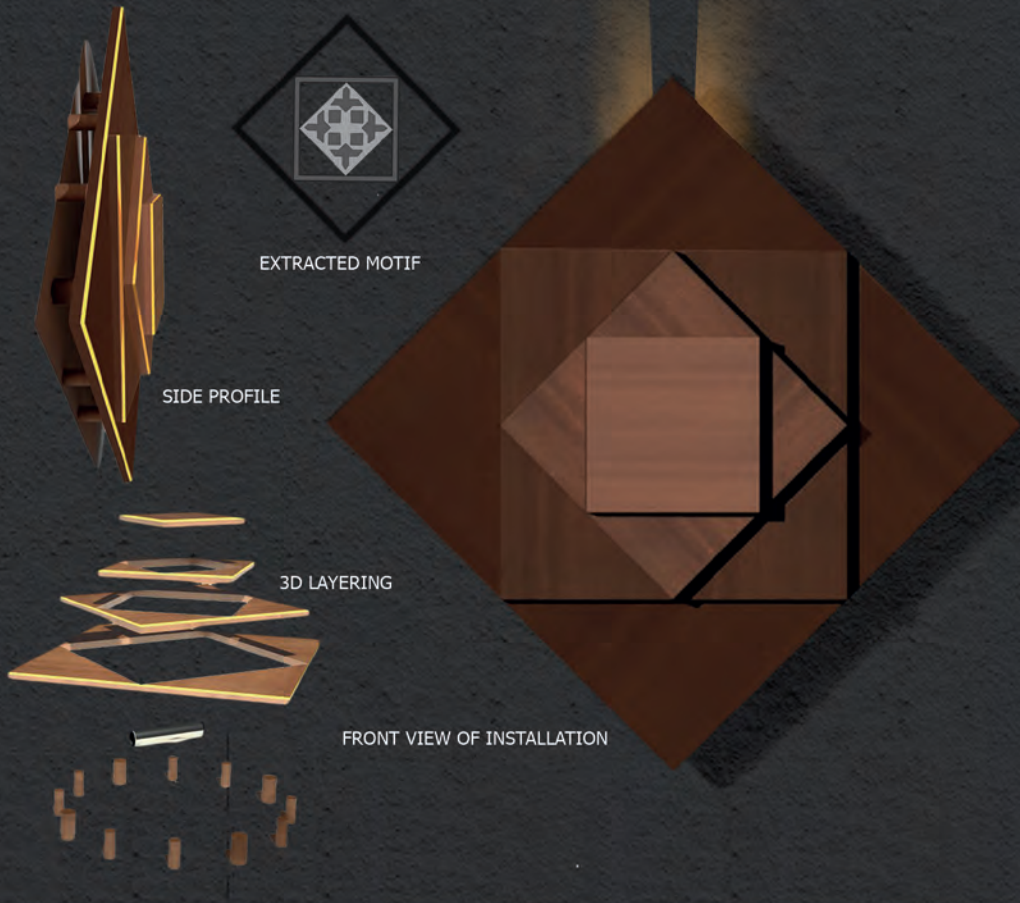
The notebook will consist of different sections: postal cards, jacket, note pages, blank pages for artistic personality and map of Hunza Valley.



# 03

## FLORAL & FAUNA OF HUNZA

The notion of arrangement of flora (flowers) and fauna (animals) is to merge two extreme emotions the serene and intense. The idea of making jewelry by using these symbolic expressions of flora & fauna with the base of metal or wood, outline will be modified form of Markhoor and embossed embroidery, that will give a feeling of culture and modernism. The unique design along with the colour pallet will attract consumer.



# 04

## CHRONO-LIGHT

Chrono-light is inspired by a vernacular light well, being extensively used in the region of Hunza. The wooden light-well was used as a system, measuring the passing of time in Altit Fort with light being directed to sundial dowels on the wall.

The concluded model is a modern interpretation of a traditional sundial. It consists of a simplistic wooden light fixture that attaches to the wall and has 12 wooden dowels extending from the base. A light

source is attached to the middle of the form rotates around and falls on the dowels, throwing light and shadow in the direction of where the numerals would be in a standard timepiece. The intent is for the design to be simplistic and readable enough for it to be used in any modern setting as an interesting design installation that has a strong vernacular base, retaining its contemporary readability.



# 05

## DRY GOURT BOTTLE

### Totooro e Garri(illumination)

Totooro (Dry Gourd Bottle) is a vegetable which can be used for different purposes, as a vegetable it can be used, another way of its usage is to dry it and use it for making Lassi and drinking purposes also it is used as a decorative piece.

Basically I am Inspired from its Form (Fluidity) and its durability. I have done some work on it by cutting it vertically and horizontally, and forming a form like Mushroom (Lamp), place the lamp upside down and curve it in elliptical form for illuminating the light. Now this lamp (Garri)

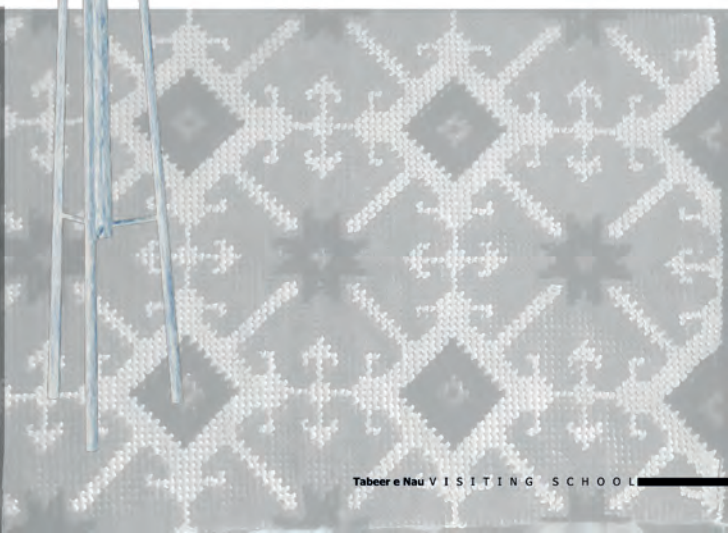
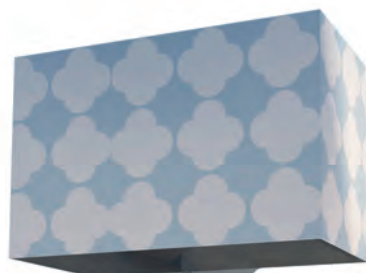
can be used as a Joomer(chandelier) by attaching many lamps together.

### Totooro e Phata(Bowl)

Now cut the Totooro horizontally take the lower part as a Bowl and make the upper part the base of the bowl and Curve it. again cut the Bowl vertically and forming a Phata(Bowl) and using another half as its base, so it can be used as a fruit Bowl or Soap Bowl and vice versa.

# 06

## ETHNIC CONTEMPORARY LAMPS



# 07

## ALTIT SOFA

Application of a signature fabric upholstery on a contemporary sofa.

The pattern is extracted from the Altit Fort, an 1100 years old structure, which makes it the oldest monument in the Gilgit-Baltistan.

The intent is to dissipate the richness of the heritage into the living domains of the consumer, commemorating the values of the valley.



## PATTERN SOFA

Application of a traditional embroidered pattern upholstered on a contemporary sofa.

The pattern is a composition of elements i.e. stylize foot print of wolf (**Urk-E-Isu**)

with a central feature named **Phitte** in local language.



# 08

## SWASTIKA CONSOLE

Inspired from the symbolic pattern used in Altit Fort, the console is sleek and crisp in look framing the intricacy as carved drawer face. The pattern is a symbolic representation of four major components i.e. air, fire, water,

and as central feature encircled by the universe.

The console design has reflections of myths & mysticism one can trace in ayers of the history

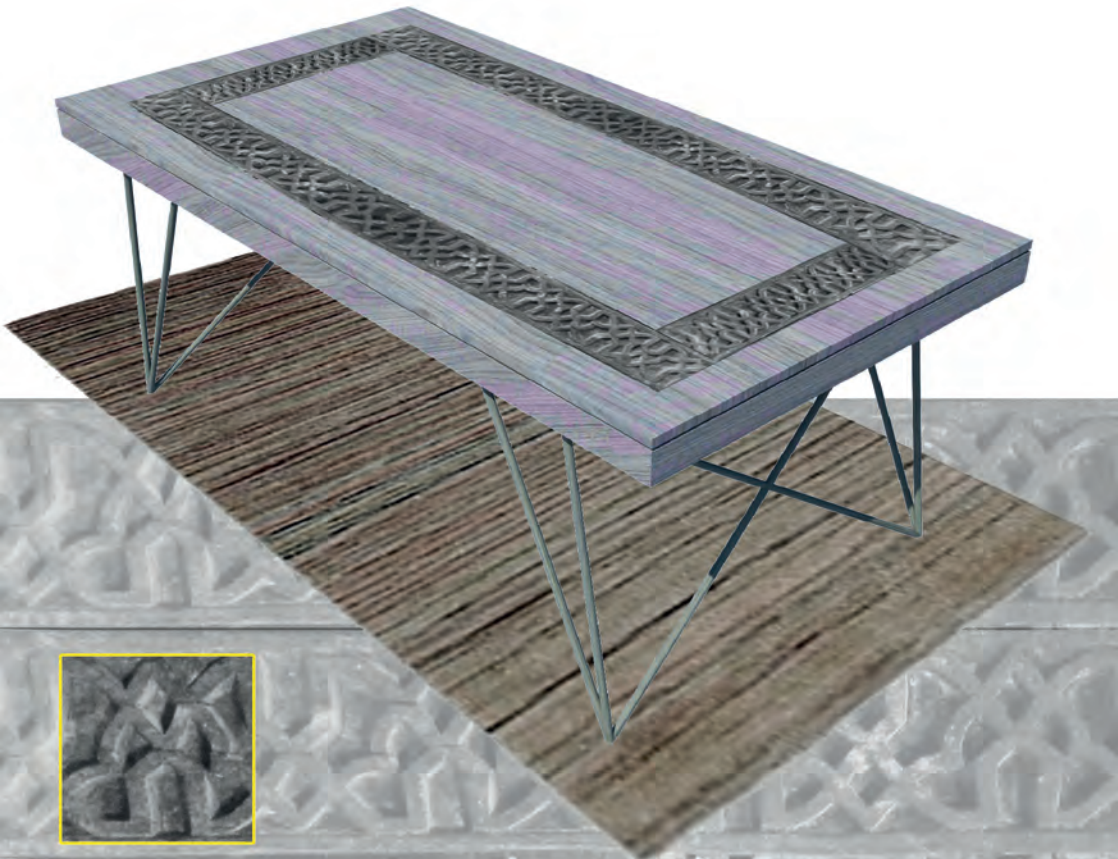




## ALTIT CENTRE TABLE

Made from poplar (green wood) planted locally in Hunza, the proposed furniture design is a sleek modern centre table with metal legs. Derived from 1100 years old Altif

Fort, inlay panels of traditional motif have been used creating a sophisticated richness.

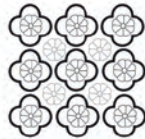


# 09

## TEXTILE

A contemporary pattern, inspired by famous array of Hunza that is habituated in embroidery, stylize foot print of wolf (Urk-E-Isu) and texture of stone. This pattern will enhance in different level by using it in furniture, jewelry, textile and shoe designing.





# 10

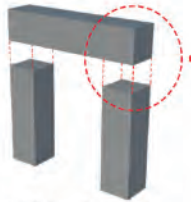
## HUNZO - A - DALTASKHUSH

Hunzo –a-daltaskush ; is a series of multiple patterns derived from the layering of configurations seen in Karimabad -hunza. These complex forms have been created by superimposing the modest arrangements and playful manifestation of solids and voids and negative and positive spaces. The art and craft were minutely observed;

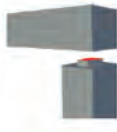
designs and patterns on very native products which are to be observed intently.



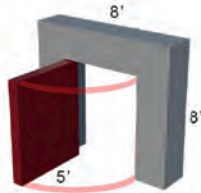
FORM FINDING



MODULARITY



JOINT DETAIL



MECHANISM



FINAL FORM



# 11

## KIOSK DESIGN

A road-side kiosk designed by the inspiration of sigham, sigham is the ancient renowned architectural element of Hunza. Kiosk is a portable combination of 8' x 1.5', three boxes with the easy assembling. The product will not only enhance the aesthetic of road side vendors but they will also promote the social economy of Hunza.



# 12

## THE YALL (MEANING SHADE)

**The Yall (meaning shade);** is a modern manifestation of regional elements of Hunza Valley. The observations from this rich land of culture derived this contemporary form; a portable installation which serves as shading and experiential structure.

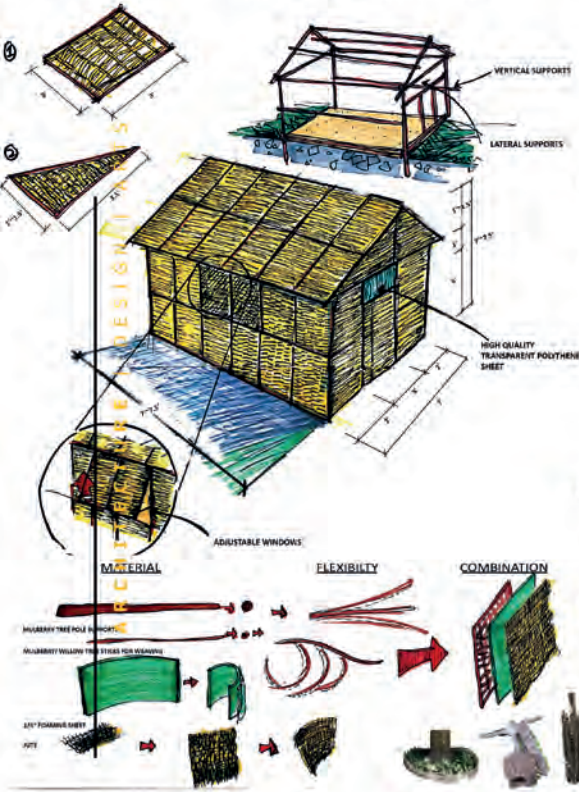
Baltit fort is the basic inspiration for the derivation of information superimposed with layers of local patterns which were widely seen in their architecture, crafts and landscapes. The method of coding and decoding has been used to extract the components of the product to their maximum

potential.

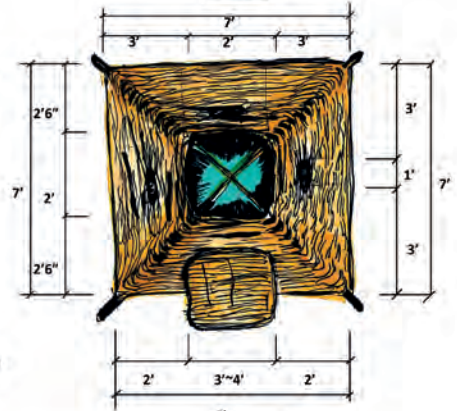
The assembly of the local patterns resulted in a two dimensional form and an apparent parasitical structure through computation. As part of evolution process, there is an intervention of contemporary elements in the region seen both in infrastructure and music hence our final product is a partial shading structure which translates the tradition into a contemporary form which still subjugates via material, form and design elements to the landscape, culture and society in which it is being installed.

## MODULES

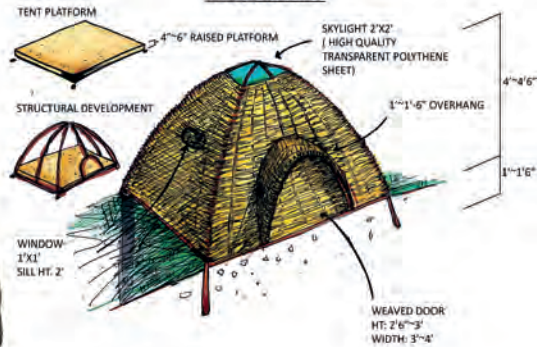
## STRUCTURAL DEVELOPMENT



## PLAN



## TENT DETAILS



# 13

## BUYANI TENT

The utility is to preserve cultural heritage and boost the responsible tourism, which may decline the concrete phenomena. It's an inspiration from a native technique known as buyini ; (shina language- weaving) utilized in the region of Gilgit-Baltistan for the weaving of twigs. Mulberry & willow tree twigs are purposed, because of it's flexibility and sustainability. Different products such as dustbins, carriages and baskets etc are being already prepared by using this technique.

The use of this product can be on different levels. It is mobile, modular and can be fabricated on site. The tent can withstand harsh weather conditions including heavy winds, rain and heat. The Buyani technique can be further extended to build maximum accessories in a camp making the project more sustainable and feasible. The project would be a trend-setter in the camp design and would serve as element of ecotourism.



# 14

## SHAQLUM SHAPIK

Shaqlum Shapik is inspired by the traditional willow weaving technique of Hunza, the cart consisting the traditional aroma with rich culture values and design. (Shaqlum- Basket to store food, Shapik-roti)

# 15

## HUNZA PUZZLE CUBE

Customizing world's best selling 3-D puzzle toy with the traditional patterns of the valley. Since the patent of the original product has expired, there is an opportunity to adapt the six surfaces of the cube with the most common identities extracted from the local

crafts. It will provide an interactive experience to the consumer of arranging the chaotic array into an arranged one.







# 16

IDENTITY AND PACKAGING

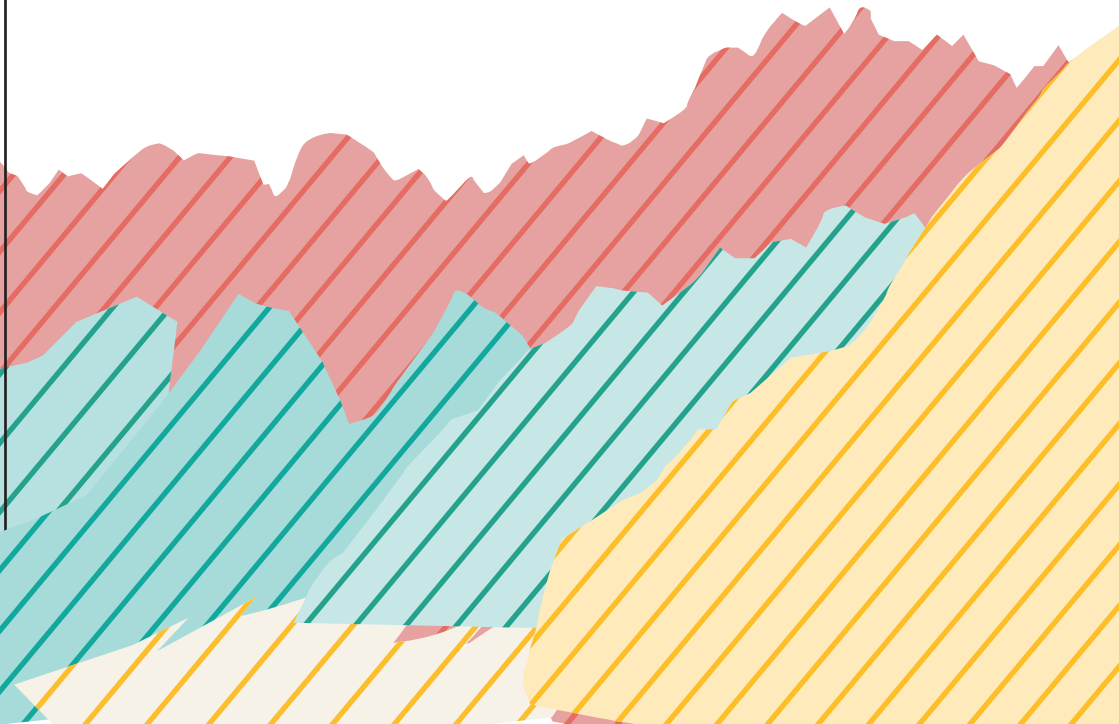
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# INCEPTION

It is a self-initiated program of individuals who strongly believes in the exploration of cross discipline and collaborative works. The word **Tabeer e Nau** is extracted from Urdu language and roots back to Persian literature.

Tabeer means Interpretation & Nau means New or Re, deriving Re-Interpretation.





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