

# Tabeer e Nau

VISITING SCHOOL

REINTERPRETATION OF CULTURE &  
CRAFTS FOR COMMUNITY EMPOWERMENT

# TRADIT IONAL TO CONTEMP ORARY #2

WEBSITE: [WWW.TABEERENAU.COM](http://WWW.TABEERENAU.COM)  
EMAIL: [TABEER.E.NAU@GMAIL.COM](mailto:TABEER.E.NAU@GMAIL.COM)  
FACEBOOK: [/TABEER.E.NAU](https://www.facebook.com/TABEER.E.NAU)  
INSTAGRAM: [TABEERENAU.OFFICIAL](https://www.instagram.com/TABEERENAU.OFFICIAL)

ARCHITECTURE | DESIGN | ARTS



## PARTICIPANTS

- 1) Aisha Bashir, Visual artist NCA LHR
- 2) Amna Hashmi, Miniature artist
- 3) Faheem Gul, Film & TV undergrad NCA LHR
- 4) Farah Mahbub, Photographer | Faculty - IVS KHI
- 5) Kashif Essa, Architect | CUI | AKCS-P
- 6) Marina Yaghchi, Architect | NCA RWP
- 7) Mushahid Zaka, Architect | Co-founder caravan Pakistan
- 8) Noor us sabah Adamjee, Interior architect | IVS KHI | HUM TV
- 9) Qayyum Shah, B. Arch undergrad | NCA LHR
- 10) Saba Adil Malek, Architect | Photographer
- 11) Saleha Sundus, B.Arch UET LHR, M.A int. Design NCA LHR
- 12) Shafiq Ahmad, BA (PPE) | Asian univ. for women, Bangladesh
- 13) Sumera Ahmad, B.Arch undergrad CUI
- 14) Wafa ali, B.ID - AGU, Dubai | Lecturer IVS, KHI
- 15) Wajeeha Arshad , Architect | NCA LHR | AKCS-P
- 16) Zaza Shafiq Bhatti, B.Arch - NUST | MSc - UPENN

## FACULTY

- 1) André C. Meyerhans, Director / Resource person / Co-founder
- 2) Faisal arshad, Director / Program coordinator / Resource person / Co-founder
- 3) Yawar Abbas, Acadmia / Designer / Resource person

## SPONSORS / SUPPORTERS / ADVISORY

- 1) Sponsor, Brighto Paints
  - 2) Logistic partners, Caravan pakistan
  - 3) Media partner, Pamir times
- GOLD (Gulmit Organization for Local Development)  
GESWS (Gulmit Educational & Social Welfare Society)

**Tabeer e Nau**  
VISITING SCHOOL www.tabeerenau.com  
REINTERPRETATION OF CULTURE &  
CRAFTS FOR COMMUNITY EMPOWERMENT

2018  
26 OCT 04 NOV

# RE EXPLORING GULMIT

ARCHITECTURE | DESIGN | ARTS

GOLD - Gulmit Organization for Local Development  
GESWS - Gulmit Educational & Social Welfare Society

**Brighto**  
PAINTS  
Inspired by Nature

# Tabeer e Nau

VISITING SCHOOL

REINTERPRETATION OF CULTURE &  
CRAFTS FOR COMMUNITY EMPOWERMENT

www.tabeerenau.com

# REEXPLO RING GULMIT


ARCHITECTURE | DESIGN | ARTS


## ADVISORY

GOLD - Gulmit Organization for Local Development  
GESWS - Gulmit Educational & Social Welfare Society

- Task 01: Cataloging Old Settlement of Gulmit  
Task 02: Reinterpreting indigenous discernible patterns in culture & recrafting it to contemporary artefacts  
Task 03: Initiation on Bulbulik Music School

TN02 - 26 OCT - 04 NOV 2018

 /tabeer.e.nau

 tabeer.e.nau@gmail.com


 /tabeerenau.official

Photo Credits: Mobeen Ansari

# Tabeer e Nau

VISITING SCHOOL

REINTERPRETATION OF CULTURE &  
CRAFTS FOR COMMUNITY EMPOWERMENT

www.tabeerenau.com

TN02

# ITINERARY

26 OCT - 04 NOV 2018

## 01 ISLAMABAD - CHILAS

Departure: 3 am  
Breakfast: 6 am Demanchi Abbotabad  
Lunch: 1 pm Besham  
Arrival in Chilas: 9pm  
Dinner & night stay at Shangrila Chilas

## 02 CHILAS - GULMIT

Breakfast: 7 am  
Departure: 9 am  
Lunch: 2 pm at Kha Ba Si Café, Altit Fort, Karimabad  
5 pm Arrival at Gulmit & Check in at Hotel  
Dinner & Night stay at Silk Route Lodge, Gulmit

## 03 SCHOOL DAY-I

Breakfast: 8 am  
Welcome of TN02 by GOLD & GESWS, Cultural Event  
Orientation Sessions of Tasks 1-3  
Lunch  
Studio Session  
Dinner & Night stay at Silk Route Lodge, Gulmit.

## 04 SCHOOL DAY-II

Breakfast: 8 am  
Visit to Baltit Fort - Detailed detour with Irfanullah Baig  
Lunch: 1 pm at Morning Glory Restaurant Karimabad  
Visit to Ganish Village: 1000 years old settlement  
Dinner & Night stay at Silk Route Lodge, Gulmit

## 05 SCHOOL DAY-III

Breakfast: 8 am  
Studio Session  
Lunch  
Studio Session  
Dinner & Night stay at Silk Route Lodge, Gulmit

## 06 SCHOOL DAY-IV

Breakfast: 8 am  
Studio Session  
Lunch  
Detour Hussaini Bridge and then off to Atabad Lake for an evening boat ride  
Dinner & Night stay at Silk Route Lodge, Gulmit

## 07 SCHOOL DAY-V

Breakfast: 8 am  
Studio Session  
Lunch  
Studio Session  
Dinner & Night stay at Silk Route Lodge, Gulmit

## 08 SCHOOL DAY - VI

Breakfast: 8 am  
Studio Session  
Lunch  
Studio Session  
Farewell Dinner of TN02 by Bulbulik Music School  
Artists - Cultural Event  
Night stay at Silk Route Lodge, Gulmit

## 09 GULMIT - BESHAM

Breakfast: 5 am  
Departure: 6 am  
Lunch: Shangrila Chilas 12.30 pm  
Arrival in Besham: 9pm  
Dinner & Night Stay (Triple Sharing)

## 10 BESHAM - ISLAMABAD

Breakfast: 8 am  
Departure: 9am  
Lunch in Abbottabad: 2pm  
Arrival Islamabad: 7 pm

 /tabeer.e.nau

 tabeer.e.nau@gmail.com

 /tabeerenau.official

# CATALOGUING OLD SETTLEMENT OF GULMIT

Photograph by Shams Shaukat

## GROUP MEMBERS

WAJEEHA ARSHAD  
SABA ADIL MALIK  
MARINA  
ZARA BHATTI  
SUMERA AHMED  
SHAFIQAH AHMED  
QAYUM ALI SHAH  
KASHIF ESSA

# EXECUTIVE SUMMARY

## GULMIT URBAN PLANNING

Tabeer e Nau conducted an extensive assessment of historic Gulmit in Upper Hunza Valley, Pakistan. The work focused on the old part of the settlement and the area around the polo ground. Approximately fifty buildings have been surveilled and catalogued in text and photo. Data compiled include ownership related information as well as architectural characteristics, such as purpose, merit and condition.

The research allowed to identify elements instrumental to preserve the historic-cultural value of Gulmit – which results into touristic attractiveness – as well as to activate the socio-economical potential of the city – which mainly caters to the local population. Suggestions of urban interventions are proposed for each of the key elements to optimize their positive influence on the entire town. Some of the key findings include:

1. Preserve old settlement in its entirety and encourage activities within (abandoned) houses to ensure a visually attractive and active environment for tourists and inhabitants alike.

- Prevent demolition of old houses
- Renovate dilapidated structures
- Incentivize reuse of abandoned houses

2. Ensure easy yet controlled access to the heart of Gulmit to divert tourists from the highway to the center of the city and, thus, to the attractions of the town.

- Install street sign at highway and pave street to gate at polo ground to ease access old town for tourists
- Provide ample parking along

highway with easy pedestrian access to old town

- Refrain from introducing new / paved access road from the highway at the North end of Gulmit to the Mir's Palace which destroys valuable historic buildings

3. Maintain polo ground as unique urban feature that allows multiple use on a daily base as well as for special annual events.

- Introduce dividers – e.g. planters – to direct traffic movement
- Encourage social activities on the polo grounds – e.g. provide soccer goals

4. Restore old gate in its original appearance and materialization as it serves as key identification of the town

5. Introduce urban interventions to enhance the experience of Gulmit

- Mark points of interest / historical buildings and provide signage
- Provide urban furniture such as benches and garbage bins to enjoy the town and keep it clean
- Integrate the surrounding into the touristic city planning by signing walking track to Ondra Fort and other viewpoints

To achieve a sustainable preservation and reactivation of the old settlement of an initial zoning plan and building code has been developed. The document outlines three areas depending on their historical and cultural importance and sets guidelines to any building activity in relation to the zones. The community is encouraged to adopt the zoning plan and building code and further detail them.



Photograph by Shams Shaukat

# INTRODUCTION

Gulmit is situated at an altitude of 7,900 feet (2435m) above sea level, 40 kilometers away from Aliabad, and is a beautiful valley in Gojal, Hunza. It is accessed through the Karakorum Highway which passes through this village alongside the Hunza River. The nine mohallahs that the village is categorized into are Goze, Center Gulmit, Dalgirum, Odver, Kamaris and Chamangul, Qullah, Laksh, Mengshee. Gulmit consists of 455 houses with a population of 3715 in total and is the largest settlement and referred as the capital of Gojal. The valley is rich in its culture. The Wakhi culture dominates the Gojal region with Gulmit being the center but the region is in a state of many social and economic changes which provides challenges as well as opportunities for the people living within the region.

**“The culture and history is preserved through oral tradition history”**

Perched high above Gulmit, Ondra Fort was built over 1,000 years ago. Strategically placed it served to face invasions from neighboring Nagar and Hunza to the south and from Kyrgyz raiders from the north. A watchman was in charge of looking out for enemies and messengers were posted along the Hunza River to warn of any invading armies using fire signals. A popular way of fighting enemies at the time was to barricade behind the thick walls of the fort and push large rocks and boulders down the valley. Slingshots, axes and swords were other means of defense. To secure water supply under a longer siege a stream coming from the Gulmit Glacier was diverted to create a small lake just below the fort. The bed of this lake can still be seen beside the trail when hiking up from Kamaris Village. Later, under the rule of the Mir of Hunza, a special house in center Gulmit served as a part-time residence for the ruler, who usually spent three months in the capital to settle disputes, to oversee tax collection and to supervise his annual wheat production. Mir Malaa known as Summer Palace



**GULMIT**  
GOJAL, HUNZA

Drafted by the team of Taber e Nau by help of Drone Photography  
Source: Google Maps

Gulmit is a historical building standing on the edge of Gulmit Polo ground. It has got another name in Wakhi language, which is *şiyūn* or *shighun* (written in plain roman text). In old days this Summer Palace used to be home of Mirs of Hunza state, which is now an abandoned place. Normally Mirs of that time used to visit Gulmit (was second headquarter of Hunza state) in autumn season with aim to collect taxes (in form of materials, ranging from livestock, wood, wool etc.) for their summer survival. Around 1870 Mir Ghazan Khan (first) constructed the ground floor of Summer Palace Gulmit to stay in during his autumn and summer seasons. According to local historians the Mir constructed this Summer Palace after the disaster.

In 2010 a massive landslide in Attabad blocked the Hunza River and resulted in a formation of lake. Due to the raise of water level, the settlements on the banks of Hunza River were submerged. Gulmit was one of the villages that became a victim of this natural disaster. Around 30 homes situated in Goze were drowned as they displaced to other areas within the village.

The most important site in Gulmit is the Old settlement also known as Qullah which sits near the Polo ground. Within and around this settlement exist a carpet center, and a café of local food that is run by females. These are famous tourist spots where people come to experience the taste of the region. These enthusiastic females have showcased their work nationally and internationally and are important drivers for preserving the Wakhi tradition. The Bozelaaj cafe and Carpet center gained an international attention for breaking stereotypes, and getting woman into business. Gulmit is becoming a hub for business due to the newly built KKH but with economic boost the area is exposed to environmental, social and security challenges.

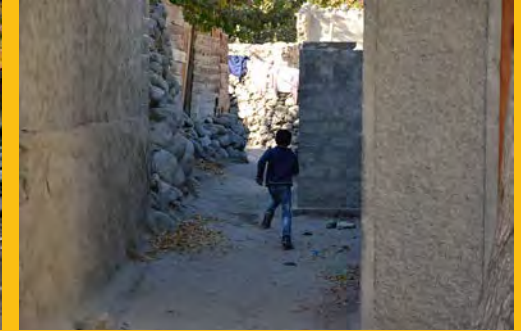
## SCOPE OF WORK

Our scope of work is limited to study of historic urban landscape of old settlement of Gulmit however, it includes documentation, urban context analysis, develop urban mapping, produce inventories of historic houses, detailed survey of individual houses and cataloging old settlement. The project requirement also includes recommendations for future development after extensive studies and recommendations for building code within the old settlement. Our scope of work does not include study outside the historic settlement. The studies have been produces with the timeframe of 6 days, from 28th October 2018 till 2nd November 2018, which also includes proposals for future development on urban level in the form of maps. Detailed proposal maps of urban intervention with visualization is also included in this report however, it must be considered as initiation of such kind of studies.



Photograph by Shams Shaukat

# GULMIT AT A GLANCE



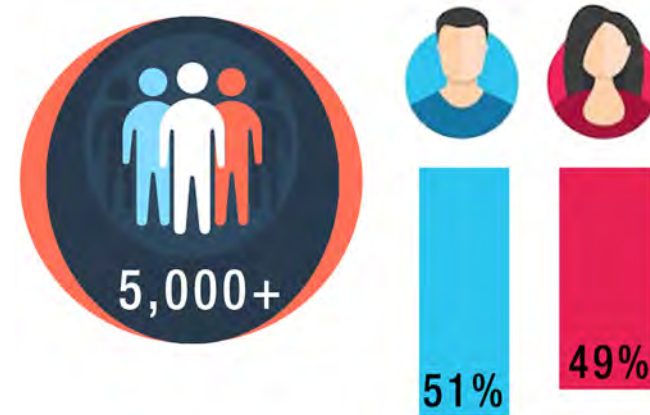


# DEMOGRAPHICS GULMIT

## LOCATION MAP OF GULMIT IN PAKISTANI CONTEXT



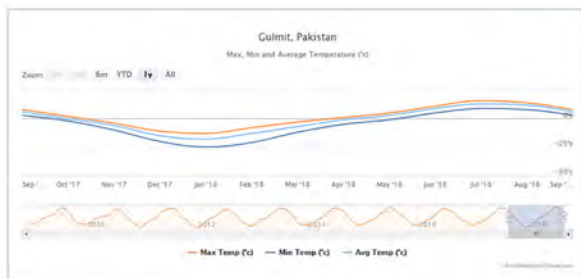
## POPULATION OF GULMIT REGION



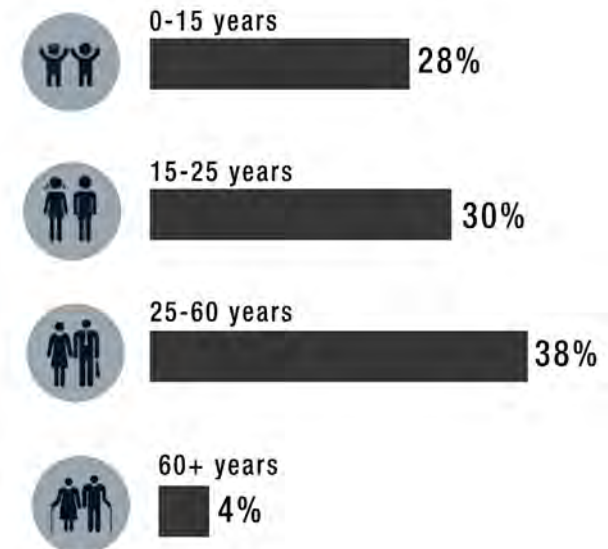
Gulmit has a population of 5000+ inhabitants with 51% Male and 49% Female

## WEATHER DATA OF GULMIT REGION

Climate data for Gulmit													
Month	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Year
Average high °C (°F)	-1.0 (30.2)	1.5 (34.7)	7.6 (45.7)	14.7 (58.5)	19.9 (67.8)	25.4 (77.7)	26.5 (79.8)	26.9 (80.4)	23.0 (73.4)	16.3 (61.3)	9.1 (48.4)	-1.5 (29.3)	14 (57.1)
Daily mean °C (°F)	-5.5 (22.1)	-3.2 (26.2)	2.9 (37.2)	8.4 (48.9)	13.9 (57)	18.6 (65.5)	21.8 (71.2)	21.5 (70.7)	16.6 (61.9)	10.0 (50)	3.5 (38.3)	-2.5 (27.5)	8.9 (48.1)
Average low °C (°F)	-10.0 (14)	-7.9 (17.8)	-1.7 (28.9)	4.1 (39.4)	7.9 (46.2)	12.3 (54.1)	15.2 (59.4)	15.1 (59.2)	10.2 (50.4)	3.8 (38.8)	-2.1 (28.2)	-6.8 (19.8)	3.3 (38)



## AGE DISTRIBUTION OF GULMIT REGION



# HOUSEHOLD DISTRIBUTION

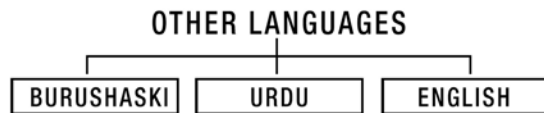
OF GULMIT COMPARED TO SURROUNDING REGION



Gulmit makes **14%** of household population in its immediate context

## LANGUAGES

OF GULMIT

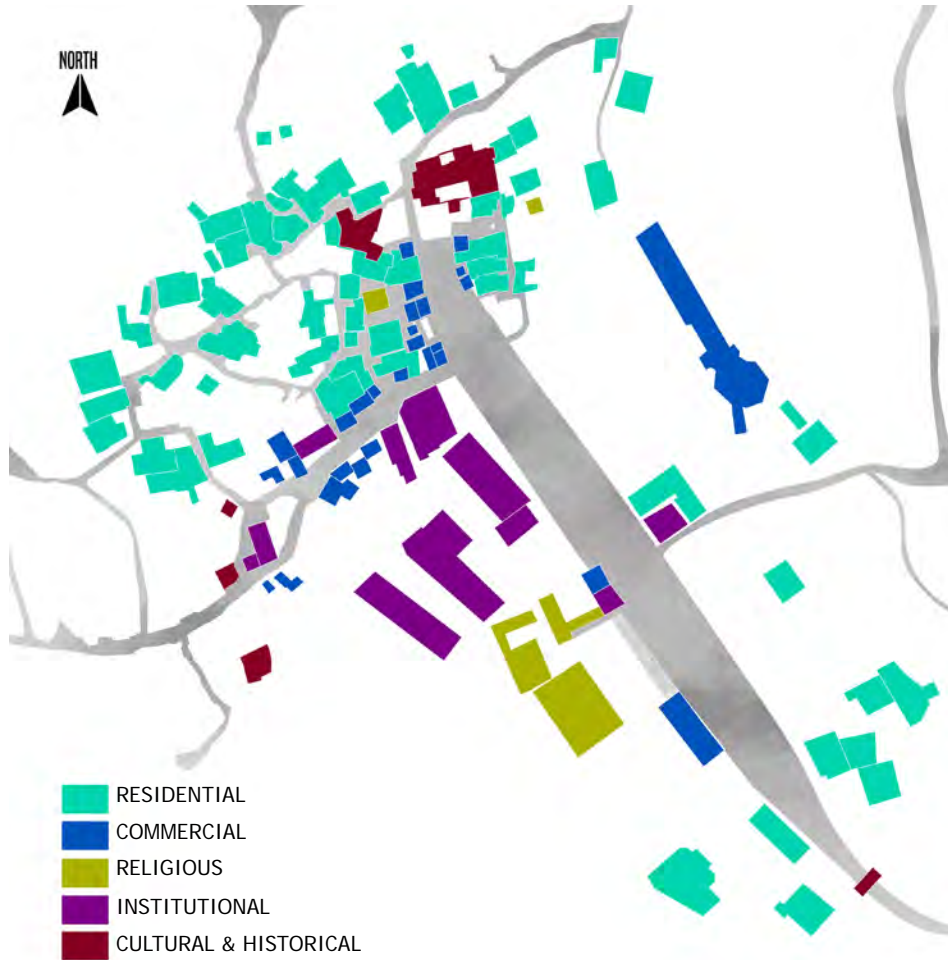


WAKHI is the local language of Gulmit however, other languages like Burushaski, Urdu and English are spoken and understood as well



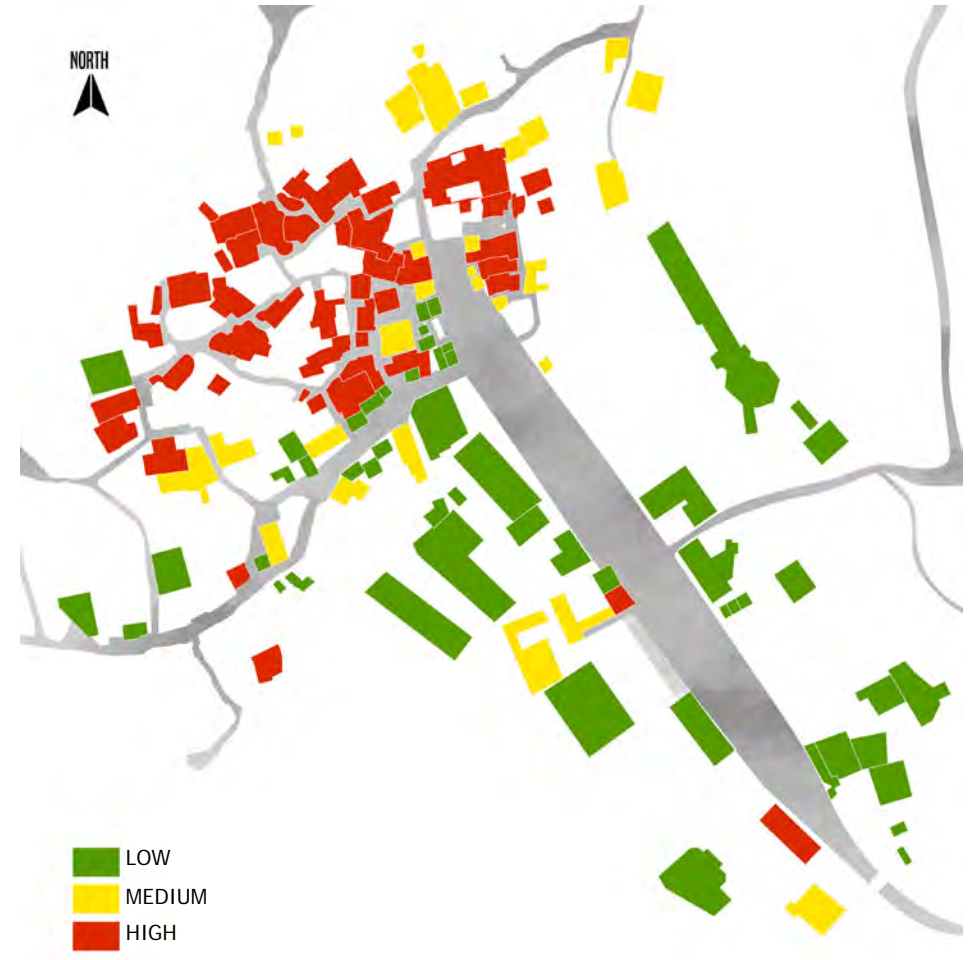
Photograph by Shams Shaukat

# BUILDING TYPOLOGY MAP



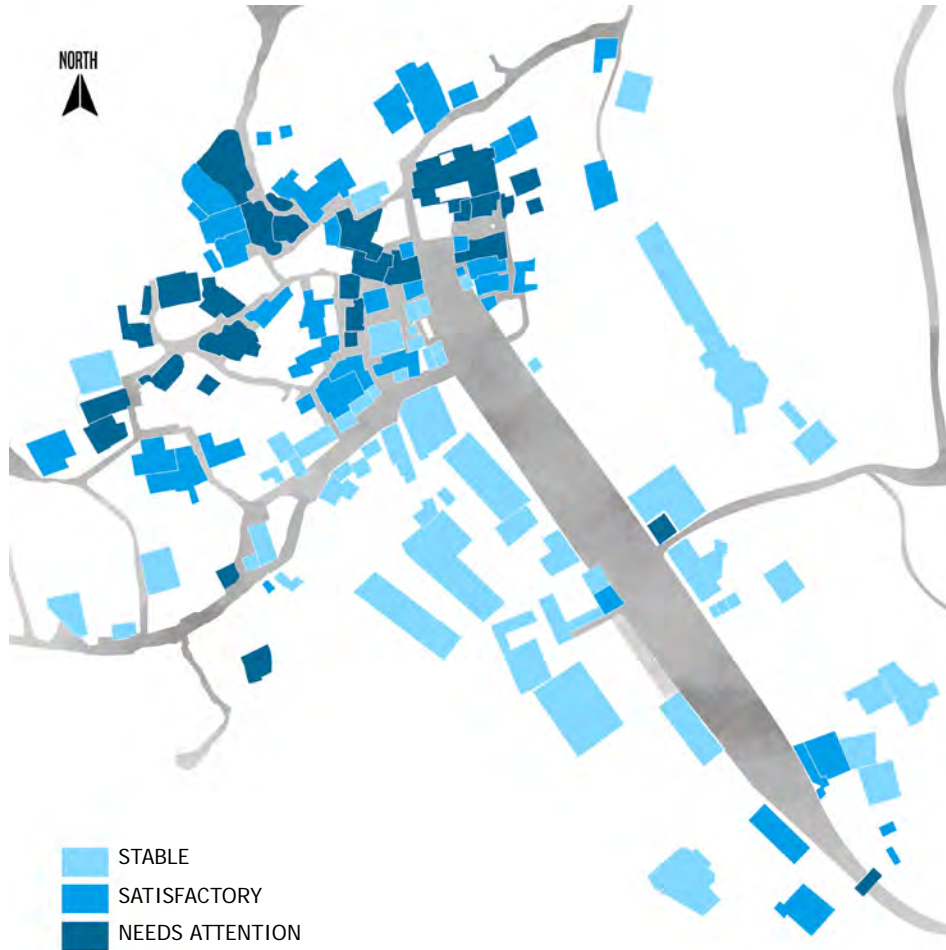
Drafted by the team of Taber e Nau by help of Drone Photography  
Data based on survey conducted by team of Taber e Nau

# ARCHITECTURAL MERIT MAP



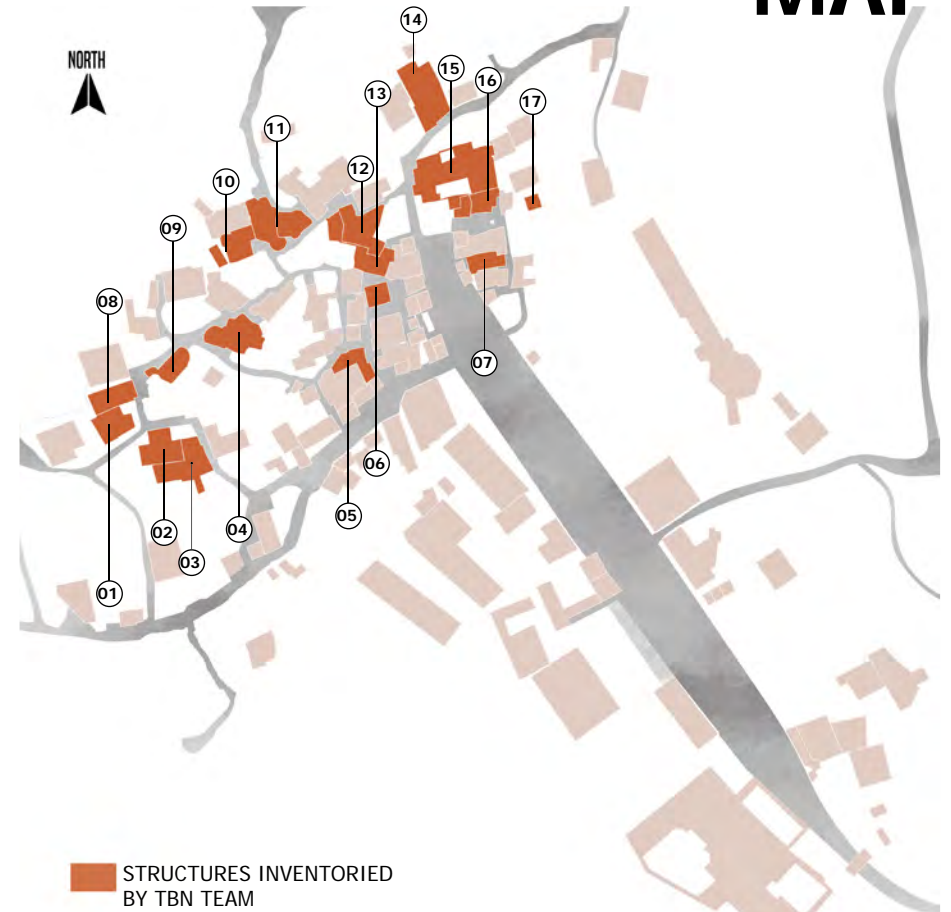
Drafted by the team of Taber e Nau by help of Drone Photography  
Data based on survey conducted by team of Taber e Nau

# STRUCTURAL CONDITION MAP



Drafted by the team of Tabeer e Nau by help of Drone Photography  
Data based on survey conducted by team of Tabeer e Nau

# BUILDING INVENTORY MAP



- 01: Sultan Aziz Residence
- 02: Sultan Ayub Residence
- 03: Rehmatullah Residence
- 04: Ayaz Residence
- 05: Arman Karim Residence
- 06: Maktab (Khyber Mosque)
- 07: Akram Residence
- 08: Amanuddin Residence
- 09: Pyar Ali Residence
- 10: Muhammad Rahim Residence
- 11: Daulat Nazar Residence
- 12: Carpet Center
- 13: Sahib Jan Residence
- 14: Majeed Residence
- 15: Mir's Winter Palace
- 16: Ali Ahmed Jan Residence
- 17: Maktab

Drafted by the team of Tabeer e Nau by help of Drone Photography  
Data based on survey conducted by team of Tabeer e Nau

# TUMANG E KHUN

Period /Age: 300 years old  
Location: Gulmit, Gojal, Upper Hunza, Gilgit,  
Ownership: Private (Mr. Deedar)  
Cultural heritage type: Historic Mosque  
Resource person: Ala Lumbardar Shahgul Aziz  
Significance: This mosque, inside Gulmit settlement, is rich in geometric and floral patterns on its wooden frames.

## DESCRIPTION OF SITE

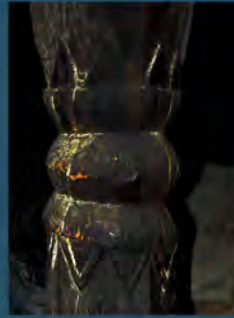
Old House mosque is located in the midst of the historic settlement of Gulmit. Its arrangement is similar to the traditional small mosques of this region, with a square plan and a two sided verandah. This mosque was constructed by Mir Salim Khan nearly 300 years ago. Its main construction materials are adobe, timber and mud plaster, with straw used as a binding material in the plaster. The interior of the mosque has interesting architectural characteristics such as the rotated squares in the centre of the ceiling, in which an opening allows light into the small interior of the mosque.

## SALIENT FEATURES

The mosque is bound by a traditional cribbage and cator timber frame. Most of the wooden frames are generously decorated with floral and geometric patterns. The two-sided verandah is articulated with carved pillars and the traditional lattice work in the windows is eye-catching.

## STATE OF CONSERVATION AND SITE

In general, this mosque is in satisfactory condition. However, due to the lack of financial resources, the owner could not repair its roof. If such resources and technical support are provided, then this mosque will be restored appropriately.



# OLD HOUSE MOSQUE

Period /Age: 300 years old  
Location: Gulmit, Gojal, Upper Hunza, Gilgit,  
Ownership: Private (Mr. Deedar)  
Cultural heritage type: Historic Mosque  
Resource person: Ala Lumbardar Shahgul Aziz  
Significance: This mosque, inside Gulmit settlement, is rich in geometric and floral patterns on its wooden frames.

## DESCRIPTION OF SITE

Old House mosque is located in the midst of the historic settlement of Gulmit. Its arrangement is similar to the traditional small mosques of this region, with a square plan and a two sided verandah. This mosque was constructed by Mir Salim Khan nearly 300 years ago. Its main construction materials are adobe, timber and mud plaster, with straw used as a binding material in the plaster. The interior of the mosque has interesting architectural characteristics such as the rotated squares in the centre of the ceiling, in which an opening allows light into the small interior of the mosque.

## SALIENT FEATURES

The mosque is bound by a traditional cribbage and cator timber frame. Most of the wooden frames are generously decorated with floral and geometric patterns. The two-sided verandah is articulated with carved pillars and the traditional lattice work in the windows is eye-catching.

## STATE OF CONSERVATION AND SITE

In general, this mosque is in satisfactory condition. However, due to the lack of financial resources, the owner could not repair its roof. If such resources and technical support are provided, then this mosque will be restored appropriately.



# SULTAN AZIZ

Name of site: House #106  
Period /Age: 52 years  
Location: Gulmit, Gojal, Upper Hunza, Gilgit,  
Legal status: Not protected under any act  
Ownership: Private (Sultan Ayub)  
Cultural heritage type: Pamirian style  
Documented date: 29-10-2018  
Documented by: TB02 team (Wajeeha, Sumera, Kashif)  
Resource person: Malika Sultana (wife)  
Significance: Original construction is still intact. This house has its historic and cultural value.

## #1

### DESCRIPTION OF SITE

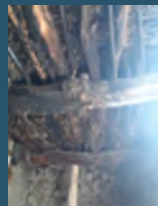
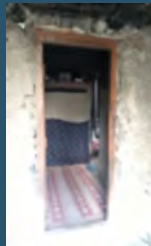
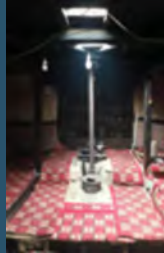
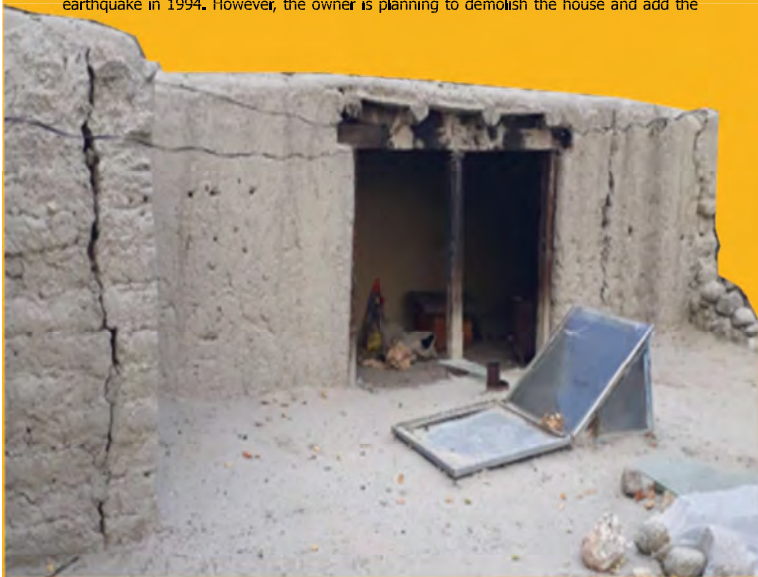
This house is located at the west end of old settlement of Gulmit near Bozlanj café. This house was previously owned by Sultan Aziz who has shifted from old settlement to Chaman-gul due to lack of basic amenities. The architectural style is similar to the traditional Pamiri house of this region; a rectangular plan with flat roof and two skylights. The construction materials are stone, timber and mud plaster on walls. However, this house has no decorative patterns on columns.

### SALIENT FEATURES

The interior walls of large room are exquisitely and colorfully decorated with cloth. Structure of the house includes five pillars (denote the Panjtan), elevated portions used for different purposes, skylights and a single door for entrance to the large room.

### STATE OF CONSERVATION AND SITE

The existing condition of the house is unsatisfactory. The plaster from the walls is detaching, Furz (local term used for water proofing material) above the entrance foyer is deteriorating and cracks appeared in the upper storey (Bildl known as storage area) due to the earthquake in 1994. However, the owner is planning to demolish the house and add the



# SULTAN AYUB

Name of site: House #103  
Period /Age: 1952  
Location: Gulmit, Gojal, Upper Hunza, Gilgit,  
Legal status: Not protected under any act  
Ownership: Private (Sultan Ayub)  
Cultural heritage type: Pamirian style  
Documented date: 29-10-2018  
Documented by: TB02 team (Wajeeha, Sumera, Kashif)  
Resource person: Sultan Ayub  
Significance: The Juniper wood used in this house is most significant which is rare in this region and not easy for the locals to transport from chirah Gah.

## #2

### DESCRIPTION OF SITE

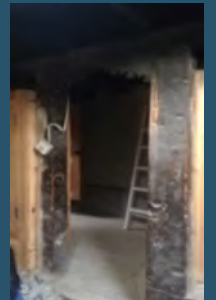
This house is located near Bozlanj café in the old settlement of Gulmit. This house was originally constructed by Nambardar Habib Ullah (Late) grandfather of Sultan Ayub. The architectural style is similar to the traditional Pamiri house of this region with flat roof made of wood and a skylight. However, the main entrance of the house called Suroye has been redesigned with using stone construction plastered with cement. The main hall of the house is still intact in its original state however, west wall of the kitchen was repaired in 2017 and reconstructed the roof by changing its clearance height. The owner has recently added a new bedroom on the north end of the house using stone construction and plastered walls. The large room of the house consists of five pillars with no decorative patterns on it.

### SALIENT FEATURES

The wooden pillars and roof is made of Juniper wood which was originally brought from Chirah Gah (Bildl). The main room has a decorative arched entrance unlike the others.

### STATE OF CONSERVATION AND SITE

In general, the house is in satisfactory condition. Renovations and new interventions are made in the house such as new rooms, new walls and repairs are done on floor. However, a new washroom is added with the existing structure. There is water seepage at some places in the house.



# REHMATULLAH RESIDENCE

## #3

Name of site: House # 102  
Period /Age: 70+ years old  
Location: Gulmit, Gojal, Upper Hunza, Gilgit,  
Legal status: Not protected under any act  
Ownership: Private (Rehmat ullah)  
Cultural heritage type: Pamirian style  
Documented date: 29-10-2018  
Documented by: TB02 team (Wajeeha, Sumera, Kashif)  
Resource person: Pari Numa (mother)  
Significance: The architectural style and spatial organization is similar to the Pamirian style which is significant due to its cultural value.

### DESCRIPTION OF SITE

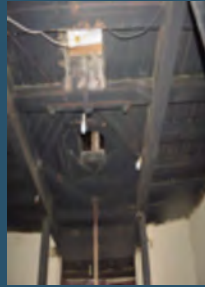
This house is located at the west end of old settlement of Gulmit near Bozlanj café. The architectural style is similar to the traditional Pamiri house of this region; a rectangular plan with flat roof consists of wooden beams and two skylights, the design of which incorporates five concentric square box-type rotating layers. It has kitchen area attached to the large room and a storage space. The large room of the house stands on five pillars with no decorative patterns on it. The construction materials are stone, timber and mud plaster on walls. However, this house has no decorative patterns on columns.

### SALIENT FEATURES

Unlike the other houses in Gulmit settlement, this house consists of double stories and an open space. The interior walls are exquisitely and colorfully decorated with cloth. Structure of the house includes five pillars (denote the Panjtan), elevated portions used for different purposes and skylight in the center of the large room. The elevated portions are four in numbers and each of them has its own name and purpose known as; Nusun raaj, Qla raaj, Past raaj and Dildungben.

### STATE OF CONSERVATION AND SITE

In general, the house is in satisfactory condition. No changes/renovations are made in the historic house. However, a new washroom is added with the existing structure.



# AYAZ RESIDENCE

## #4

Name of site: House # 114  
Period /Age: 1100 years  
Location: Gulmit, Gojal, Upper Hunza, Gilgit,  
Legal status: Not protected under any act  
Ownership: Private (sultan ayub)  
Cultural heritage type: Pamirian style  
Documented date: 29-10-2018  
Documented by: TB02 team (Wajeeha, Sumera, Kashif)  
Resource person: Sultan Ayub  
Significance: It is the first house of Borith Kator family and they used to have their traditional gatherings in this house. Unlike the other houses, exterior of the upper storey is quite unique and round in shape.

### DESCRIPTION OF SITE

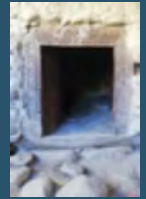
This house is located near Bozlanj café in the old settlement of Gulmit. This house is not in use for 40 years. Recently, Sultan Ayub has bought this house from Ayaz and historically it was the first house of Borith Kators family in old settlement. The architectural style is different from the traditional Pamiri house of this region which is unique in spatial organization. It is a two-storied building and consists of a verandah, a separate room for guests, a hall similar to pamiri house, an area for cattle and a store on the upper floor. Unlike pamiri houses the hall consists of a proper shelf made of mud in the Ricin(kitchen). Materials that

### SALIENT FEATURES

The wooden doors of the house are very small and consist of carved patterns on it. The wooden columns are different in shape. The overall design of the building from the interior and exterior is quiet unique from the rest of the buildings in the settlement.

### STATE OF CONSERVATION AND SITE

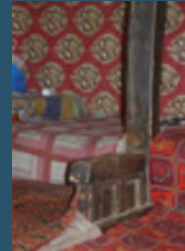
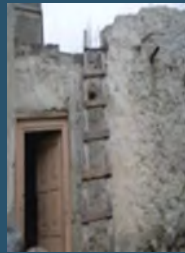
In general, the house is in a very poor condition. It has not been maintained from 40 years. Plaster is detached from walls and the wooden roof is deteriorated. The owner is planning to demolish the existing house and construct new one. That is why, it requires urgent care in order to protect from being demolished.



# ARMAN KARIM RESIDENCE

## #5

Name of site: House # 92  
Period /Age: 150 + years  
Location: Gulmit, Gojal, Upper Hunza, Gilgit,  
Legal status: Not protected under any act  
Ownership: Private (Arman Karim)  
Cultural heritage type: Pamirian style historic house  
Documented date: 29-10-2018  
Documented by: TB02 team (Wajeeha, Sumera and Kashif)  
Resource person: Noor Jahan (wife)  
Significance: Original construction is still intact. This house has its historic and cultural value.



## DESCRIPTION OF SITE

This house is located near Polo ground accessible from main street of the historic settlement of Gulmit. The architectural style is similar to the traditional Pamiri house of this region; a rectangular plan with flat roof and two skylights. The construction materials are stone, timber and mud plaster on walls. However, this house has no decorative patterns on columns.

## SALIENT FEATURES

The walls are exquisitely and colorfully decorated with cloth. Structure of the house includes five pillars (denote the Panjtan), elevated portions used for different purposes, skylights and a single door for entrance to the large room.

## STATE OF CONSERVATION AND SITE

In general the existing condition of the house is satisfactory. No interventions and alterations are made, however the roof above the kitchen needs to be repaired which is causing water seepage.



# MAKTAB (KHYBER MOSQUE)

## #6

Period /Age: 300 years old  
Location: Gulmit, Gojal, Upper Hunza, Gilgit,  
Ownership: Private (Mr. Deedar)  
Cultural heritage type: Historic Mosque  
Resource person: Ala Lumbardar Shahgul Aziz  
Significance: This mosque, inside Gulmit settlement, is rich in geometric and

## DESCRIPTION OF SITE

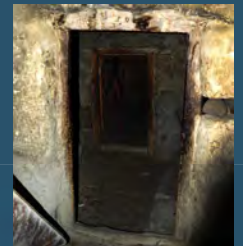
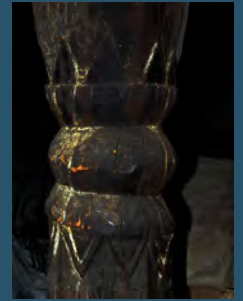
Old House mosque is located in the midst of the historic settlement of Gulmit. Its arrangement is similar to the traditional small mosques of this region, with a square plan and a two sided verandah. This mosque was constructed by Mir Salim Khan nearly 300 years ago. Its main construction materials are adobe, timber and mud plaster, with straw used as a binding material in the plaster. The interior of the mosque has interesting architectural characteristics such as the rotated squares in the centre of the ceiling, in which an opening allows light into the small interior of the mosque.

## SALIENT FEATURES

The mosque is bound by a traditional cribbage and cator timber frame. Most of the wooden frames are generously decorated with floral and geometric patterns. The two-sided verandah is articulated with carved pillars and the traditional lattice work in the windows is eye-catching.

## STATE OF CONSERVATION AND SITE

In general, this mosque is in satisfactory condition. However, due to the lack of financial resources, the owner could not repair its roof. If such resources and technical support are provided, then this mosque will be restored appropriately.





# AKRAM RESIDENCE

#7

Name of site: Akram House (Plot #14)  
Period /Age: 200 + years  
Location: Gulmit, Gojal, Upper Hunza, Gilgit,  
Legal status: Not protected under any act  
Ownership: Private  
Cultural heritage type: Historical Residence  
Documented date: 29-10-2018  
Documented by: TB02  
Resource person: Sidra Kanwal  
Significance: Unique Pamirian residential architecture local to the region.

## DESCRIPTION OF SITE

Located in the old settlement of Gulmit Village, Akram Residence was constructed approximately 200 years ago. The house is in its original form with some minor changes as per the changing needs of the occupants. Rectangular in shape, it is constructed in typical Pamirian styled architecture, local to the region. The structure has been renovated for structural and aesthetic purposes and been re-plastered as per requirement. Additions have been made to accommodate new functions such as bathroom.

## SALIENT FEATURES

The structure is bound by traditional cribbage and cator timber frame. Within, central harth acts as a pivotal point for the residence. The house is least ornamented with no carvings on yisteen. Even the capitals of the columns are missing commonly found in typical Pamirian House. Rotating squares on the ceiling holds the roof together with two skylights for ventilation and lighting purposes.

## STATE OF CONSERVATION AND SITE

The Structure is in sound condition that requires occasional maintenance. Lack of continuous caretaking may result in loss of original historic fabric.



# AMANUDDIN HOUSE

#8

## DESCRIPTION OF SITE

## SALIENT FEATURES

## STATE OF CONSERVATION AND SITE

# PYAR ALI RESIDENCE

## #9

Name of site:	House # 105
Period /Age:	150 + years
Location:	Gulmit, Gojal, Upper Hunza, Gilgit,
Legal status:	Not protected under any act
Ownership:	Private (Pyar Ali)
Cultural heritage type:	Pamirian style
Documented date:	29-10-2018
Documented by:	TB02 team (Wajeeha, Sumera, Kashif)
Resource person:	Rasheeda (wife)
Significance:	This house is significant because no alterations are made and architectural features are in place.

### DESCRIPTION OF SITE

This house is located at the west end of old settlement of Gulmit near Bozlanj café. Historically this house was owned by Mir Zarb shah (late) but currently Pyar ali, son of Madad Shah owns it. The architectural style is similar to the traditional Pamiri house of this region; a rectangular plan with flat roof and two skylights. The large room of the house stands on five pillars with decorative patters on it. The construction materials are stone, timber and mud plaster on walls. However, this house has no decorative patterns on columns.

### SALIENT FEATURES

The walls are exquisitely and colorfully decorated with cloth. Structure of the house includes five pillars (denote the Panjtan), elevated portions used for different purposes, skylights and a single door for entrance to the large room.

### STATE OF CONSERVATION AND SITE

In general, the house is not in satisfactory condition. A wall in the kitchen area is demolished due to rain which is covered by cloth temporarily. Cracks appears in the walls, plaster detachment and water seepage from the roof is visible. One of the skylight is covered due to rain water coming in and deteriorating roof because mud layer on roof is partially missing.



# MUHAMMAD RAHIM RESIDENCE #10

Name of site:	Muhammad Rahim House (Plot #120, 121)
Period /Age:	300+ years old
Location:	Gulmit, Gojal, Upper Hunza, Gilgit,
Legal status:	Not protected under any act
Ownership:	Private
Cultural heritage type:	Historic Residence
Documented date:	29-10-2018
Documented by:	TB02
Resource person:	Sidra Kanwal
Significance:	Unique Pamirian residential architecture local to the region.

### DESCRIPTION OF SITE

Located in the old settlement of Gulmit Village, Rahim Residence was constructed approximately 300 years ago by the great grandfather of the current owner, Muhammad Rahim. Destroyed partially in the flood of 1842, the house was reconstructed, specifically the roof, and has been in the same family for four generations. Constructed in typical Pamirian Style architecture, the house has been renovated and new structures have been added to accommodate modern amenities such as bathrooms. The old structure has been altered too. A small window has been added for proper ventilation, one of the skylights has been closed and Raaj on western side has been reduced to accommodate new structures

### SALIENT FEATURES

The structure is bound by traditional cribbage and cator timber frame. Within, central harth acts as a pivotal point for the residence. Tibetan forms originating from Central Asia are carved into wooden columns called yisteen in local language (Wakhi). Swastika is one of the common carved forms on the wood. There is only one skylight in the residence rather than typical two. Rotating squares on the ceiling holds the roof together.

### STATE OF CONSERVATION AND SITE

The residence is currently occupied by an 8 member family who carries on routinely maintenance. Overall structure is sound with occasional repairs. Moisture and water seepage is a recurrent issue that requires continuous attention by the occupants.



# DAULAT NAZAR RESIDENCE #11

Name of site: House # 124 and 125  
Period /Age: 650 years old  
Location: Gulmit, Gojal, Upper Hunza, Gilgit,  
Legal status: Not protected under any act  
Ownership: Private (Daulat nazar)  
Cultural heritage type: Pamirian style historic house  
Documented date: 29-10-2018  
Documented by: TB02 team (Wajeeha, Sumera and Kashif)  
Resource person: Naseeb Doulat (relative of owner) and Doulat Nazar  
Significance: This is a high merit house and the original construction is still intact. This house is important in terms of tales that are linked to it.

## DESCRIPTION OF SITE

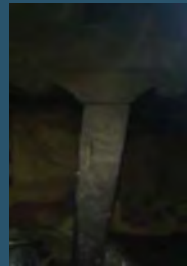
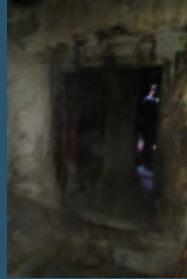
This house is located in the historic settlement of Gulmit which is accessible from the street near Mir's Palace. The owner Doulat Nazar himself lives in Chamangul and currently an old lady is living in this house. The architectural style is similar to the traditional Pamiri house of this region; a rectangular plan with flat roof consists of two skylights for the purpose of light and cross ventilation. Also there is a storage area on first floor which is known as Bildi. The storage area along the kitchen on the ground floor is quiet big where there is a place for storing wheat separately. The construction materials are stone, timber and mud plaster on walls.

## SALIENT FEATURES

It seems that originally columns would have been broader in width but with time these columns have become less thick from base. These columns are comparatively wider than the other ones in the older houses and has carved decorative patterns on it. Structure of the house includes five pillars (denote the Panjtan), elevated portions used for different purposes, skylights and a single door for entrance to the house.

## STATE OF CONSERVATION AND SITE

In general the existing condition of the house is unsatisfactory due to no maintenance. Part of the structure is demolished. No interventions and alterations are made, also water seepage is visible from roof and plaster is detaching from walls. The layer of mud plaster above the roof is missing. The roof above Suroye(foyer) made of Furz(local term used for the material) is in bad condition and deteriorating.



# CARPET CENTER #12

## DESCRIPTION OF SITE

## SALIENT FEATURES

## STATE OF CONSERVATION AND SITE



# SAHIB JAN RESIDENCE

## #13

Name of site: Sahib Jan House (Plot #86)  
Period /Age: 700+ years old  
Location: Gulmit, Gojal, Upper Hunza, Gilgit,  
Legal status: Not protected under any act  
Ownership: Private  
Cultural heritage type: Historical Residence  
Documented date: 29-10-2018  
Documented by: TB02  
Resource person: Sidra Kanwal  
Significance: Unique Pamirian residential architecture local to the region.

### DESCRIPTION OF SITE

One of the oldest houses in Gulmit Settlement, it was constructed approximately 700 years ago. It is one of the few structures in the village that has maintained most of its historical fabric. A private property of Sahib Jan, the residence has been emptied since 2015. It was previously occupied by a family of six, who moved out due to space issues. Constructed in a typical Pamirian styled architecture, it still has all the features belonging to this style. The walls are 2 feet thick with bulging inside indicated different sizes of stones used in construction. No new structure has been added to the historic structure. Modern functions such as bathroom has been accommodated within the existing structure. The roof, wooden beams and yisteens are in their original condition. In some parts of the house, one can observe markings on the wood, such as a hand, made by either the creator or the previous occupants of the house.

### SALIENT FEATURES

The structure is bound by traditional cribbage and cator timber frame. Within, central harth acts as a pivotal point for the residence. The house has typical 5 yisteens, supporting the rotating squares on the ceiling that holds the roof together with two skylights for ventilation and lighting purposes. The ceilings have varying sized niches for storage purposes and holding lamps.

### STATE OF CONSERVATION AND SITE

As the structure is very old and has not been lived in for 3 years, it is in poor state. The wooden elements in the roof needs immediate attention to avoid further deterioration. The condition of walls appears to be in good condition and structurally sound but can worsen if not looked after. Because of the originality of the structure, it is highly recommended that immediate preservation/conservation plan is drafted for the residence to preserve it in its authentic form.

# MAJEED RESIDENCE

## #14

### DESCRIPTION OF SITE

### SALIENT FEATURES

### STATE OF CONSERVATION AND SITE

# MIR'S WINTER PLACE

## #15

Name of site: Ghazan Khan Guest House  
Period /Age: 150 years old  
Location: Gulmit, Gojal, Upper Hunza, Gilgit,  
Legal status: Not protected under any act  
Ownership: Private  
Cultural heritage type: Historical Retreat for the Crown Prince  
Documented date: 29-10-2018  
Documented by: TB02  
Resource person: Sher Ali Khan  
Significance: Only Colonial styled structure in Gulmit Region.

### DESCRIPTION OF SITE

Currently serving as a guesthouse, this structure was a winter retreat for the Crown Prince. Constructed in stone masonry, this is the only structure in Gulmit that has Colonial Architecture. It was in 1960s that it was transformed into a guesthouse for tourists and visitors by grandfather of Sher Ali Khan. In 1970s, new extension was constructed for additional space and bathroom was added. The most recent renovation took place in 2017 in which the ceiling was completed reconstructed using traditional building methods. This is the only structure where lime mortar has been used in structure. The historic structure is still present in its original form other than minor renovation changes.

### SALIENT FEATURES

Masonry structure with lime mortar. The building has a wooden verandah wrapping around two sides of the structure that has intricate lattice work providing aesthetic appeal and privacy on the inside. This is the only building with a Gable Roof and a chimney attached to an interior fireplace.

### STATE OF CONSERVATION AND SITE

The current ownership is financially equipped to renovate and look after the historic structure. The structure has undergone certain changes in order to maintain the structural stability of the building. To protect the structure, occasional preservation practices as per requirements is needed in future.

# ALI AHMED JAN RESIDENCE

## #16

Name of site: Ali Ahmed Jan House (Plot #10)  
Period /Age: 100+ years old  
Location: Gulmit, Gojal, Upper Hunza, Gilgit,  
Legal status: Not protected under any act  
Ownership: Private  
Cultural heritage type: Historical Residence  
Documented date: 29-10-2018  
Documented by: TB02  
Resource person: Sidra Kanwal  
Significance: Unique Pamirian residential architecture local to the region.

### DESCRIPTION OF SITE

Located in the old settlement of Gulmit Village, Ahmed Ali Jan Residence was constructed approximately 100 years ago. Currently occupied by family of Late Ahmed Ali Jan, the house has undergone renovations and reconstructions as per family's requirements. Rectangular, it is constructed in a typical Pamirian styled architecture, with the central historic core and adjoining new constructions, housing modern functions such as bathroom. Southern side of the historic core was beyond repair and has been reconstructed by the occupants in year 2018. Unlike other houses, Ahmed Ali Jan Residence has a 4 feet high window, a modern intervention opening towards their front lawn. The roof has been renovated due to moisture problems and interior walls plastered. The yisteens have moderate carvings and ornamentation. Other changes include demolition of zicha raaj.

### SALIENT FEATURES

The structure is bound by traditional cribbage and cator timber frame. Within, central harth acts as a pivotal point for the residence. The house has ornamental capitals and carvings on yisteen. Rotating squares on the ceiling holds the roof together with two skylights for ventilation and lighting purposes.

### STATE OF CONSERVATION AND SITE

The Structure is in sound condition that requires occasional maintenance. It is looked after by the occupants and requires continuous attention to preserve the historic fabric.



# MAKTAB

#17

**DESCRIPTION OF SITE**

**SALIENT FEATURES**

**STATE OF CONSERVATION AND SITE**

# URBAN INTERVENTION GULMIT



Photograph by Saba Adil Malik

### RESIDENTIAL PARKING

Create a space for residents to utilize as parking of private vehicles accommodating modern amenities.

### TERTIARY ENTRANCE

Creating gateway admitting pedestrian traffic and encouraging tourist flow into the settlement.

### KKH PARKING

Provide parking along Karakoram Highway for tourists guiding them to the settlement

### VEHICLE LANE

Allocate specific lane for vehicles to pass through without interrupting the pedestrian space

### SECONDARY ENTRANCE

Second vehicular access to the settlement that is limited to this point for outside vehicles.

### GREEN DEMARCATION

Use removable planters to separate vehicular and pedestrian spaces.

### RECLAIMING POLO GROUND

Reactivate the polo ground by providing space for different activities. Introduce small cafes offering local delicacies to the locals and visitors. Create zones for pedestrians and vehicles to create a sense of ownership and ensure safety as well.

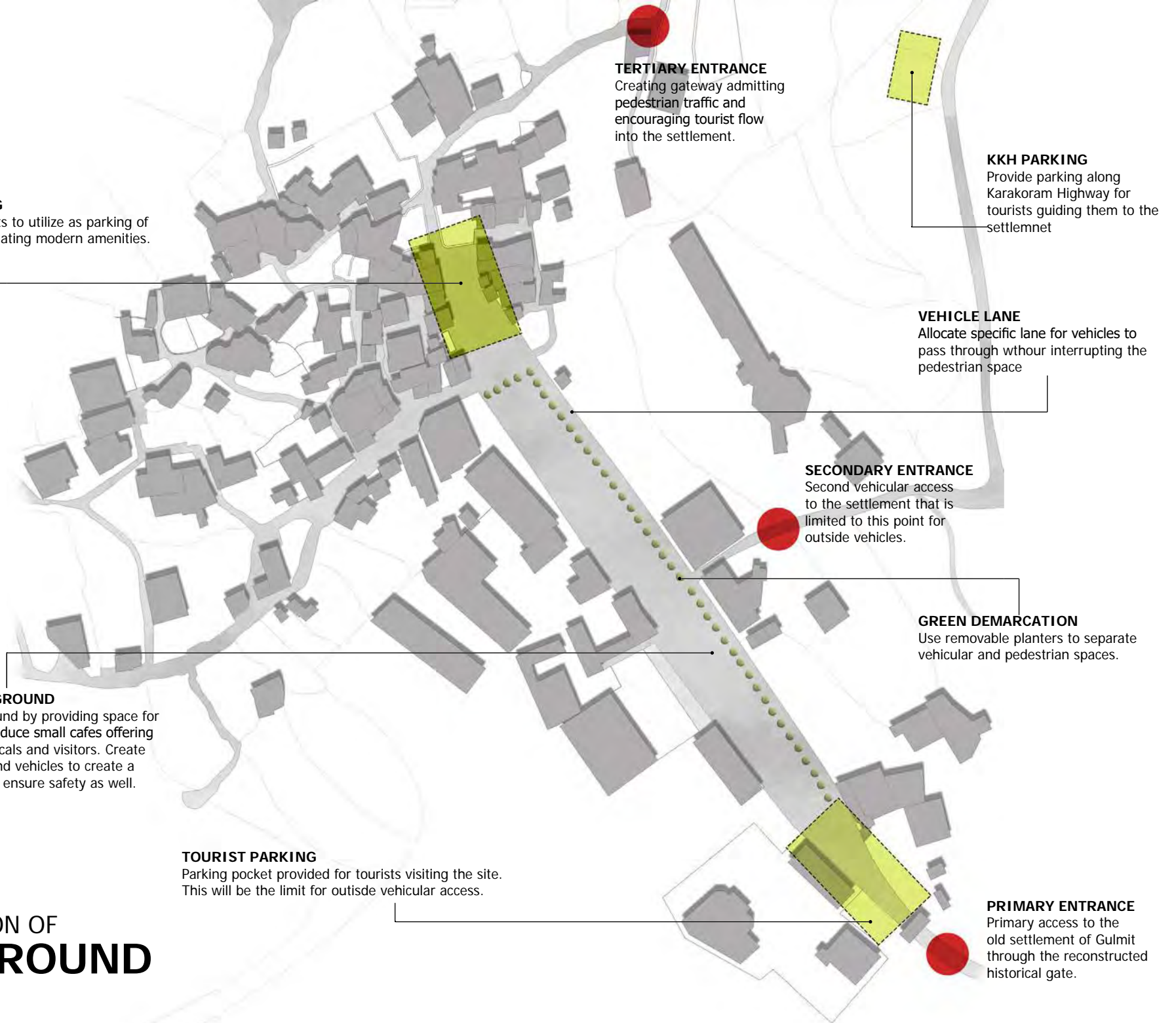
### TOURIST PARKING

Parking pocket provided for tourists visiting the site. This will be the limit for outside vehicular access.

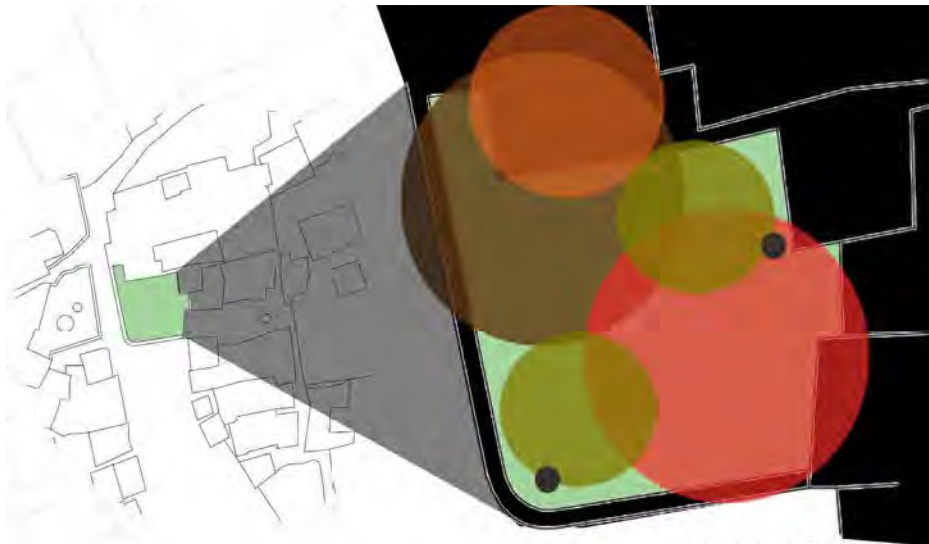
### PRIMARY ENTRANCE

Primary access to the old settlement of Gulmit through the reconstructed historical gate.

# 01 REVITALIZATION OF POLO GROUND



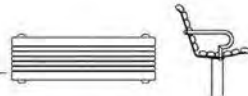




Outdoor Performance Stage ●



Sitting Spaces - Benches ●



Garbage Bins ●



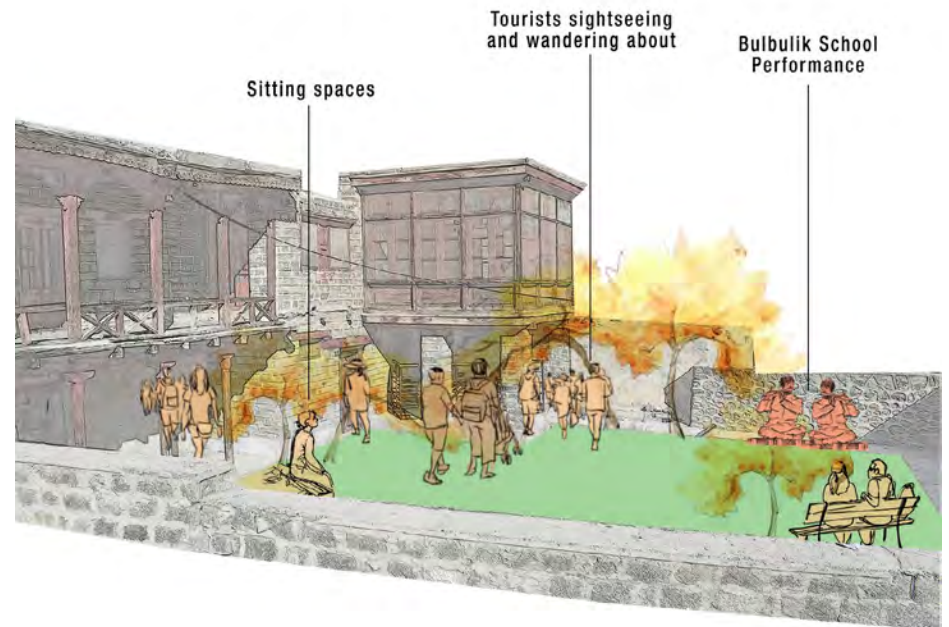
Coffee House ●



House Museum ●



# 02 ADAPTIVE REUSE OF MIR'S SUMMER PALACE





- Courtyard
- Carpet Center



- Gallery for Women's Carpet Center  
-during Tourist's season



PUBLIC SITTING



# 03 REVIVING ABANDONED STRUCTURES

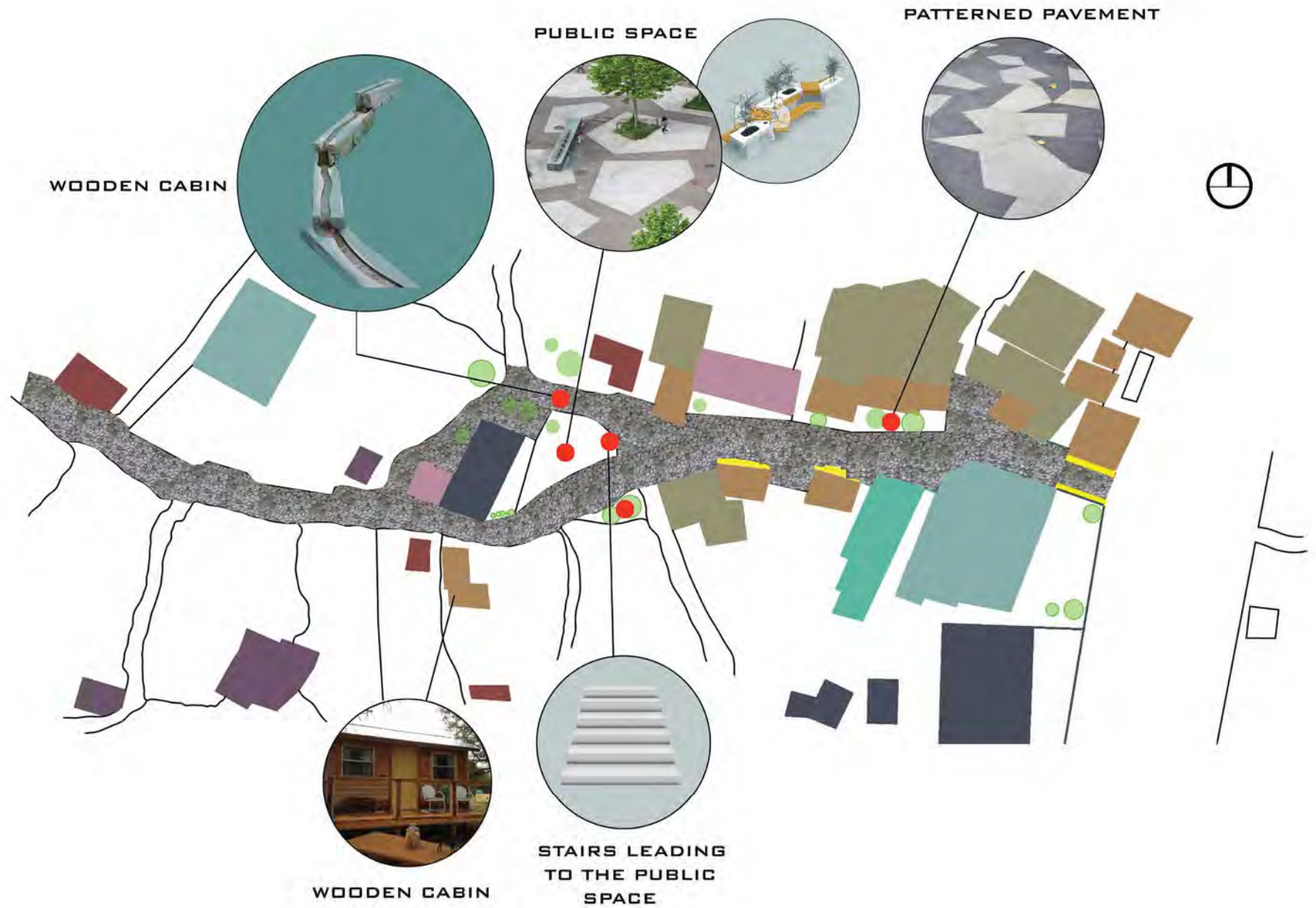
# 04 DEFINING SOCIAL JUNCTIONS



EXPERIENTIAL  
**HERITAGE WALK**

Suggestion for improved Pavements  
of Existing Pedastrian pathways  
surrounding open fields and lanscped areas

CREATING  
**GREEN NETWORKS**



**08**  
**ECONOMIC CORRIDOR**

## OUR APPROACH WAY FORWARD

Our approach towards future development is to revitalize and rejuvenate the historic urban landscape of old settlement of Gulmit (Qullah) which has layers of cultural and natural values. The purpose is to provide comprehensive and integrated approach within the framework of sustainable development for the identification, assessment, conservation and management of historic urban landscape of old settlement. The aim is to provide a balanced and sustainable relationship between the urban and natural environment, between the needs of present and future generations and the legacy from the past. For example, basic amenities of life for the locals, reviving abandoned spaces, promote cultural heritage in order to attract tourists and reviving Polo ground. After re-exploring Gulmit, the area is divided in three zones such as zone 1 which is the historic core and further divided into three categories such as; high merit building, medium merit building, low merit building (shown in map), zone 2 which is meant for buffering the old settlement from the surroundings (shown in map) and zone three which consists of surrounding area (shown in map). Extensive site surveys and contextual analysis of historic urban landscape of old settlement has been done in order to define building code or building regulations for future development.

### GUIDELINES & RECOMMENDATIONS

- Its strongly recommended to form a community based management body for protection of historical properties and urban development of the Gulmit town.

- It is recommended to update the “plot and building information” however Tabere e Nau team has developed inventories of total 50 properties with a focus on 17 historic houses which includes land description and ownership details.

- It is recommended that identification, listing and notification of Heritage Properties must be done.

- It is recommended to conserve and rehabilitate important buildings and streetscapes.

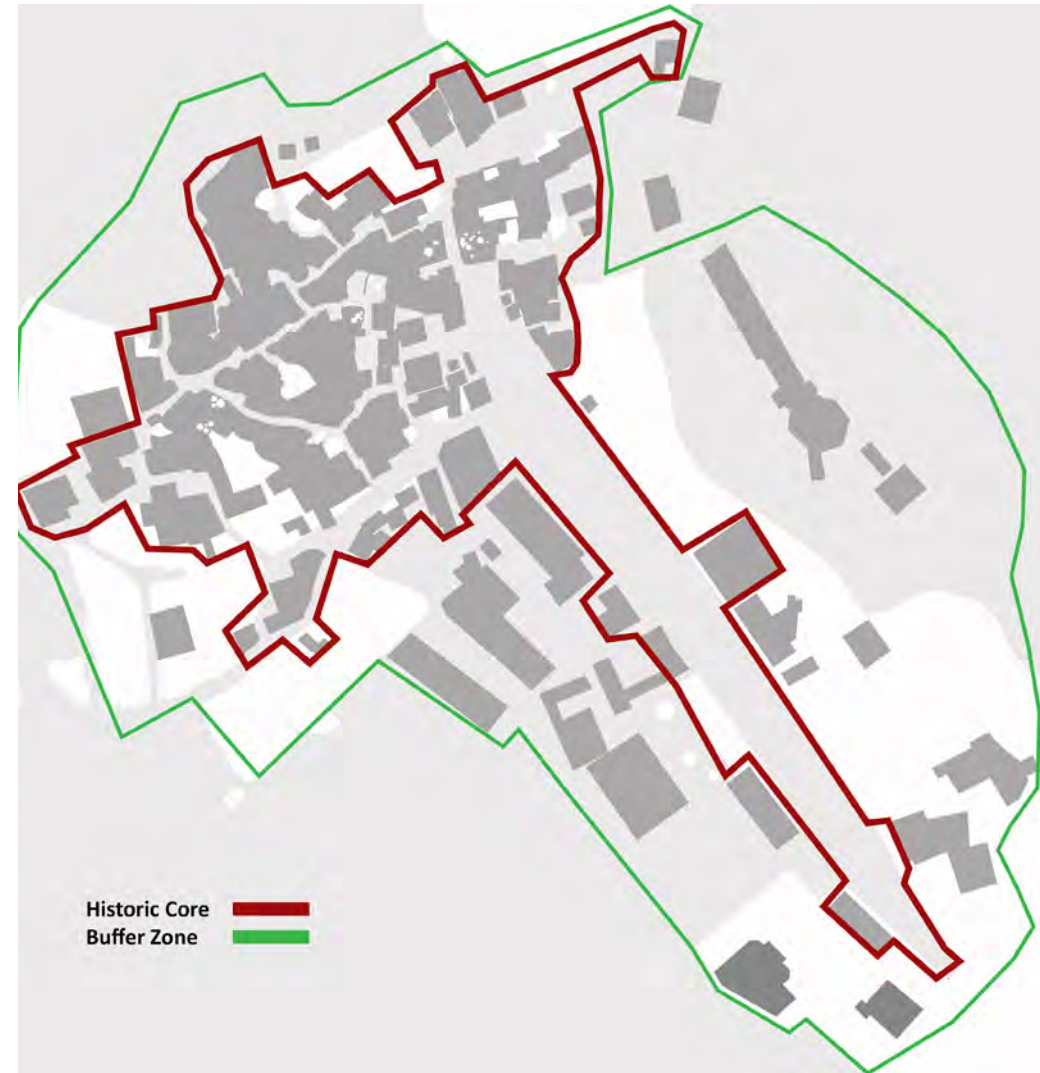
- Abandoned spaces shall be revitalized and used for development of enterprise and economic activities such as café, museums, handicraft shops etc.

- It is recommended that by providing tourists facilities into a place attractive to tourists and visitors and into an increased source of revenue, create the means for the economic uplift of the resident communities.

- To conserve and rehabilitate the entire old settlement, not just individual buildings and monuments. This means that conservation should include the protection and enhancement of historic urban landscape. Even new buildings to be built in the old settlement should defer to its historic and cultural values and should add to and augment those values.

- For new construction, selling and buying the house in old settlement, the residents should have consent with management body and that body must take expert's advice.

# HISTORIC ZONING MAP



## **BUILDING CODES/ REGULATIONS:**

- In order to preserve historic character of the settlement, new construction in this historic urban landscape shall follow the old methods of construction and materials.

- The interior and exterior finishes of walls shall follow the traditional technique and material such as cut, natural stones and plaster finishes.

- Improving the accessibility and visibility of the historic settlement, parking around and within the historic core and traffic management on the main Road.

- New construction in historic core must follow the rules and regulations such as not destroying the urban fabric and streetscapes of the old settlement.

- Renovation/conservation/preservation/restoration of most significant house of Old settlement shall follow the international and national guidelines.

- New construction within the historic core shall generally not be more than one storey. Another storey can be constructed by exception if following the traditional architectural style, construction methodology, material and without disturbing the historic fabric.

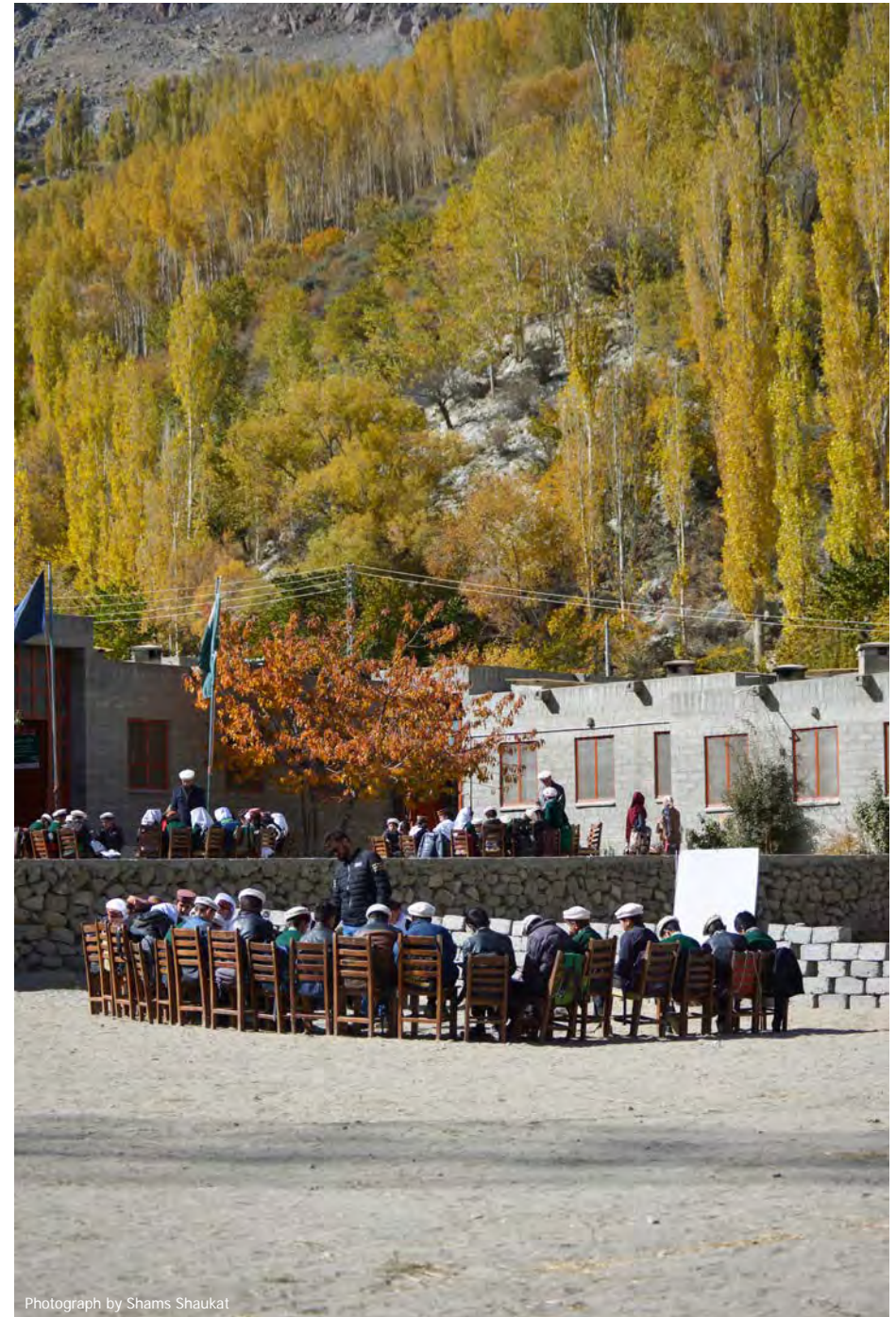
- The basic structure of street system in the historic core should not change.

- Adaptive reuse of existing structure within the core of old settlement shall follow the rules of Conservation.

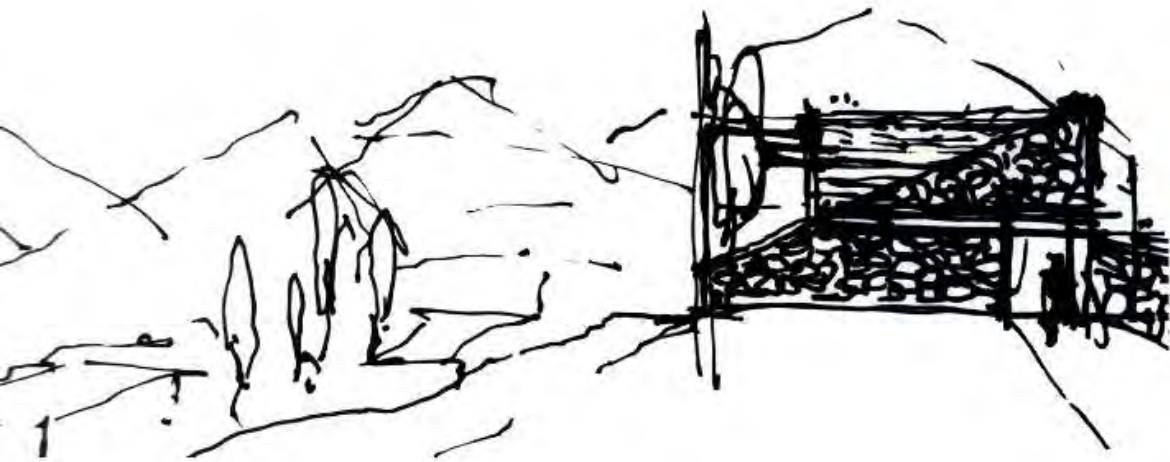
- New addition such as extension of existing house in Historic core, in order to have modern amenities, can be constructed with modern materials such

as concrete, only if the exterior and interior finishes of walls are in historic material.

- Historic structures must not be demolished and local population shall be sensitized about the cultural and touristic values of their cultural heritage.



Photograph by Shams Shaukat



**BULBULIK**  
**HERITAGE CENTRE**  
**GULMIT**

FIRST WAKHI - PAMIRI MUSIC SCHOOL



# BULBULIK HERITAGE CENTRE GULMIT

FIRST WAKHI - PAMIRI MUSIC SCHOOL

Mountain areas in Pakistan offer credible refuge for minority language groups and cultural expressions, but many are considered endangered requiring immediate attention. The Karakoram-Hindukush and Himalayan region, which is home to many oral languages and dialects including Balti, Shina, Brushaski, Kohwar, Berichiski (Domaki) and Wakhi, is facing similar challenges. The Wakhis are one such minority ethnic community in Gilgit Baltistan, facing challenges of extinction and continuity due to many internal and external factors. The Wakhi language, listed in UNESCO list of endangered languages, is considered to be an Indo-European language that some linguists consider it to be part of the Iranian family, together with the Pamiri group and other show affinity of the group to the extinct Saka language in particular. There are over 100,000 Wakhi speakers in the region, almost equally divided into four international boundaries on roof of the world; eastern Tajikistan, western China, northern Afghanistan and Northern Pakistan (Gilgit Baltistan region and Chitral in KP). Over the recent decades many Wakhi speakers have migrated to urban centers in their own countries, as well as too many other countries including Europe and North America in pursuit of education, business and a better quality of life, but facing challenges of cultural identity as well as a desire to relate back to their cultural roots.

In Pakistan, formal education is either in Urdu, English or other dominant languages. Similarly technology, business and

communication languages are also foreign to many minority oral languages, which they have to learn anyway to be competitive. The media both print, electronic and now the social media is having enormous impact on the children and youth, and gradually alienating them from their cultural values and ethos systems. The risks of a total extinction of the language and identity as a cultural group is increasing, if proper actions and strategies are not put in place at local levels by the community groups and their own institutions to arrest the situation. The good thing is there are people and local institutions that are willing to invest their private time and energy to create this social good for the community at large. They don't seem to perceive other languages and the modern media and knowledge as a threat to their own language, but see it as an opportunity to use these languages and technologies as an opportunity to preserve development and promote their own language and cultural expressions.

The Wakhi youth and the community institutions see preservation of the multiple cultural expressions such documentation of language, folkdance, music and songs, promotion of festivals, local foods and other forms, both tangible and intangible, as important for continuity and to maintain the identity of the cultural group. GESWS intends to preserve the rich folk and oral heritage of the Wakhi community through documentation, training, education, research and documentation.

The construction of the proposed Bulbulik Heritage Centre will be a home of teaching and learning for the new generation, for researchers and cultural activists as well as serves as a notable continuer in preservation and revival of the many cultural expressions and values of peace, co-existence, pluralism, generosity, freedom of expression and equitable and inclusive development.

Project Objectives:

- To construct a Bulbulik Heritage Centre in Gulmit- strictly conforming to the Wakhi architectural orientations and aesthetics – in a period of two years.
- To put on display the Wakhis traditional material objects (traditional dresses, crockery, musical instruments, agricultural instruments, ancient cooking pots, hunting & self-defense weapons, historical books, pictures & videos and other instrument related direct or indirect) inside the heritage centre.



Key output/Activities:

1. Construction of a traditional building will revive the ancient Pamirian/Wakhi building architecture, as the locals have modified the old styles with new modifications e.g. in old days they locals have used mud plaster, mud blocks, stones and wood as construction materials. Nowadays people of the area are using cement plaster, cement blocks, steel rods, glass, and various paints as construction materials. Furthermore the locals have now been escaping some architectural details of the old design during constructions.

2. This Heritage Center will be home of Wakhi/Pamirians living in Pakistan, Tajikistan, China and Afghanistan, where they would be able to share experiences and knowledge through exchange programs and visits.

3. Collection, revival and preservation of the ancient materials and objects, which were/are in use of Wakhi/Pamirians in living in 4 countries. The old abandon items will get new life, for that reason the locals will work with Wakhi/Pamirians to take every possible measure to make sure the availability of the cultural/ancient objects/items.

4. Building a cultural/music library within the Center will be an additional feature, where readers and researchers, will find all kind of historical books, research works, journals, magazines, historical photographs, and video regarding history, geography, cultural music, art, events, and people of the area

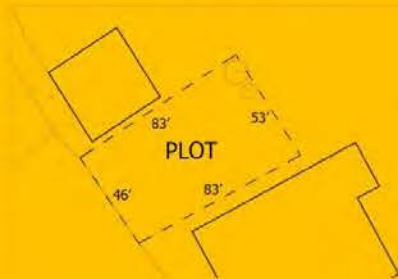
5. Centre will help to revive folk music, dance and musical instruments. Teaching folk music in the school and using traditional instruments with modern technologies will encourage the younger generation to take part.



# LOCATION & SITE

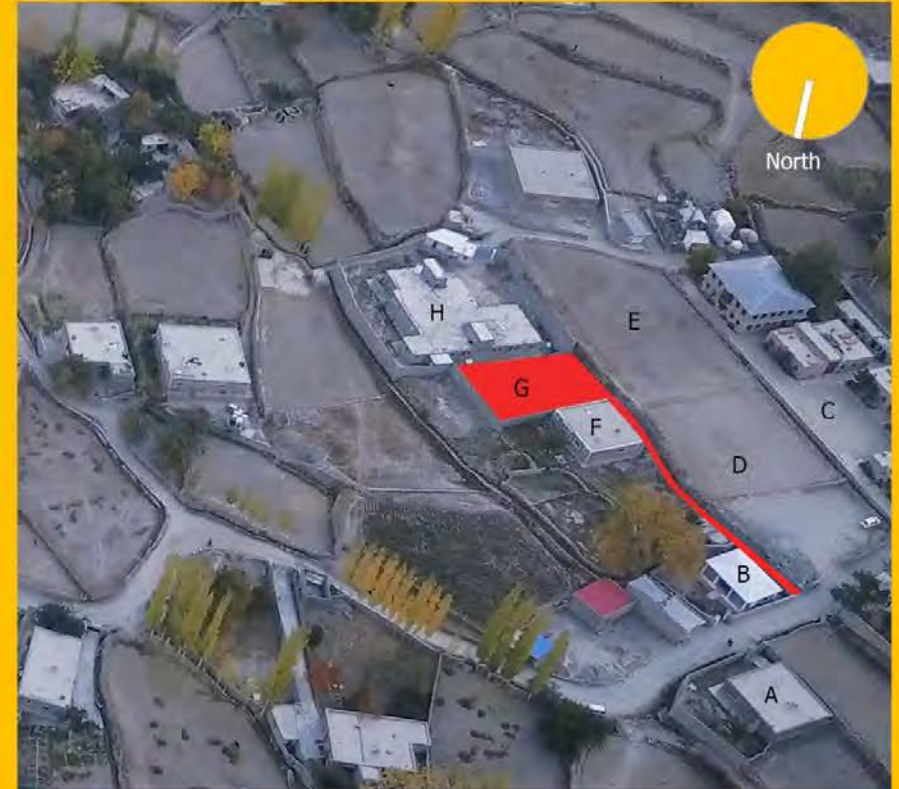
FIRST WAKHI - PAMIRI MUSIC SCHOOL

GESWS – Gulmit Educational and Social welfare Society is a community based organization working for the development of village Gulmit in Upper Hunza, Gojal Valley, Gilgit Baltistan. The society possess a piece of land measuring around 18 marlas approx in the vicinity of their two other projects i.e. Al Aryn Model School & Girls Hostel.



## LOCATION LANDMARKS

- 01 Karakoram Highway
- 02 Hunza River
- 03 Silk Route Lodge
- 04 Gulmit Polo Ground
- 05 Marco Polo Hotel
- 06 Gulmit Cultural Museum
- 07 Jamaat Khana
- 08 Govt High School
- 09 Od Settlement
- 10 Bulbulik Music School Existing Building
- 11 Al Aryn Model School
- 12 Al Aryn Girls Hostel
- 13 Bulbulik Heritage Building - Proposed Site



- A Bulbulik Music School - Existing Building
- B Private Property
- C Al Aryn Music School
- D Plot Reserved for Auditorium
- E Private Ownership
- F Private Property
- G Bulbulik Music School - New Plot
- H Al Aryn Girls Hostel



## SUN ANALYSIS

Properties	Blossom 31 March	Summer 15 July	Autumn 31 October	Winter 15 January
Night	00:00-04:22	00:00-03:08	00:00-04:56	00:00-05:41
Astronomical Twilight	04:22-04:53	03:08-03:48	04:56-05:26	05:41-06:12
Nautical Twilight	04:53-05:23	03:48-04:25	05:26-05:56	06:12-06:44
Civil Twilight	05:23-05:49	04:25-04:55	05:56-06:23	06:44-07:12
Sunrise	05:49-05:52	04:55-04:58	06:23-06:26	07:12-07:15
Daylight	05:52-18:19	04:58-19:17	06:26-17:04	07:15-17:06
Sunset	18:19-18:22	19:17-19:19	17:04-17:07	17:06-17:09
Civil Twilight	18:22-18:47	19:19-19:49	17:07-17:33	17:09-17:37
Nautical Twilight	18:47-19:18	19:49-20:26	17:33-18:04	17:37-18:08
Astronomical Twilight	19:18-19:49	20:26-21:06	18:04-18:34	18:08-18:39
Night	19:49-00:00	21:06-00:00	18:34-00:00	18:39-00:00

# BULBULIK HERITAGE CENTRE GULMIT 01

FIRST WAKHI - PAMIRI MUSIC SCHOOL



MUSIC LEARNING  
& PERFORMANCE



GIFT SHOP



LIBRARY/ ARCHIVE



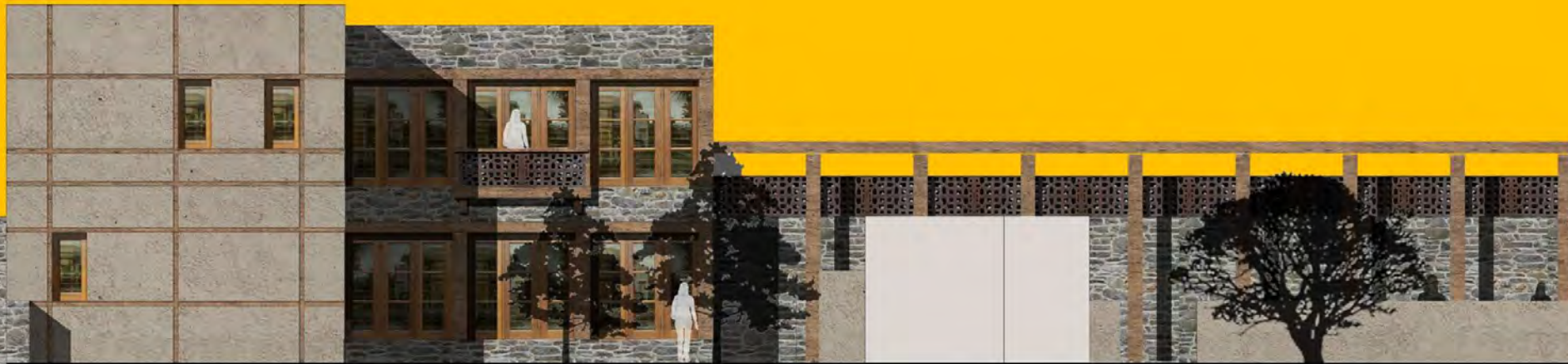
CAFE



CONFERENCE/  
TRAINING

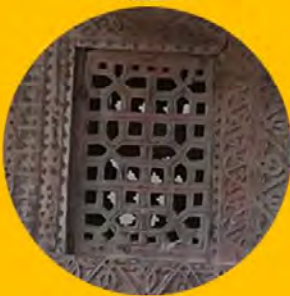


ARTIST RESIDENCY/  
BOARDING



# INSPIRATIONS

FIRST WAKHI - PAMIRI MUSIC SCHOOL



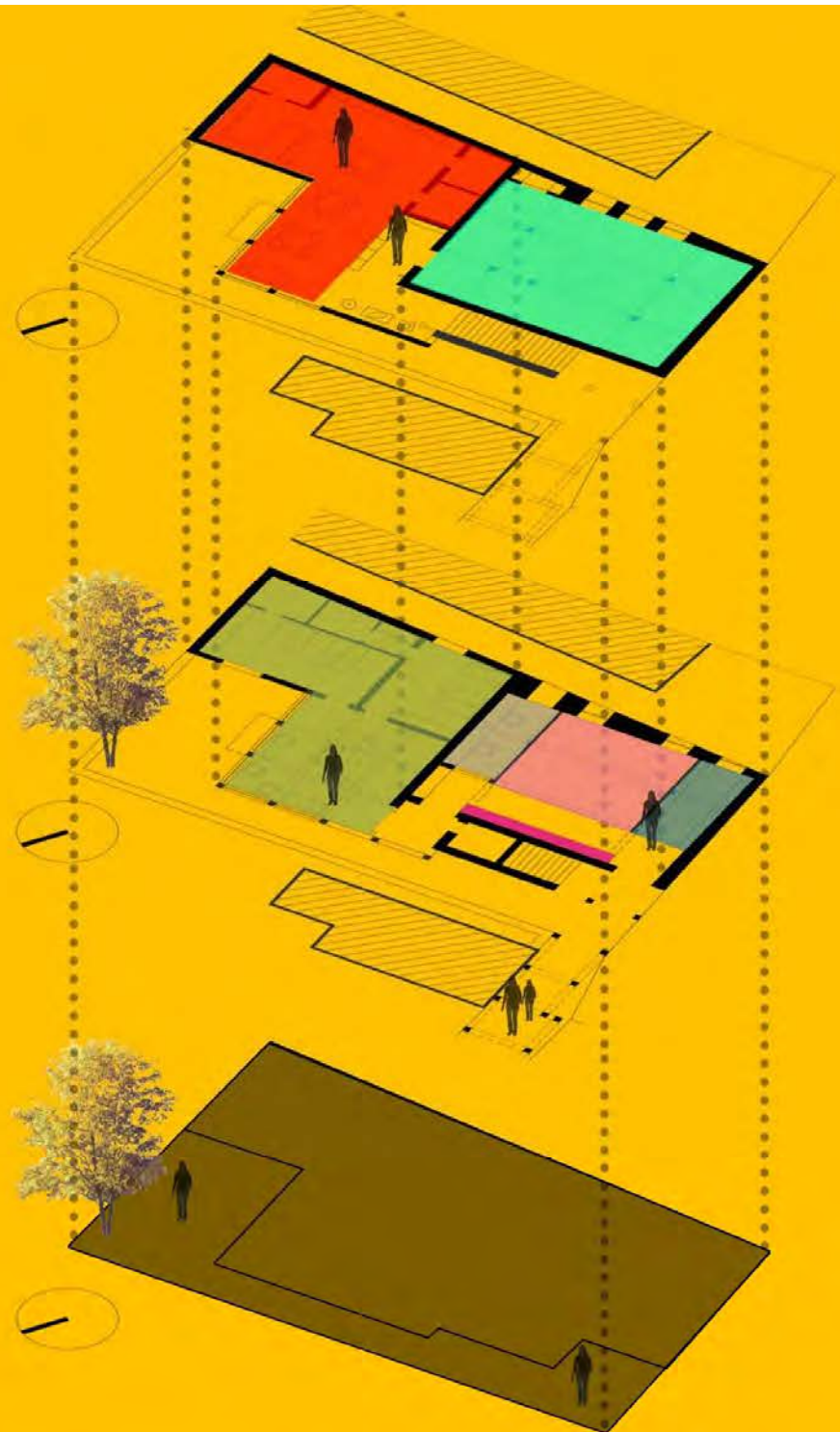
# PROGRAM

FIRST WAKHI - PAMIRI MUSIC SCHOOL

LEVEL 01

LEVEL 02

PLOT & PROPOSED FOOTPRINT



MUSIC LEARNING  
& PERFORMANCE



GIFT SHOP



LIBRARY/ ARCHIVE



CAFE



CONFERENCE/  
TRAINING



ARTIST RESIDENCY/  
BOARDING



# CONTEXT & LANGUAGE

FIRST WAKHI - PAMIRI MUSIC SCHOOL

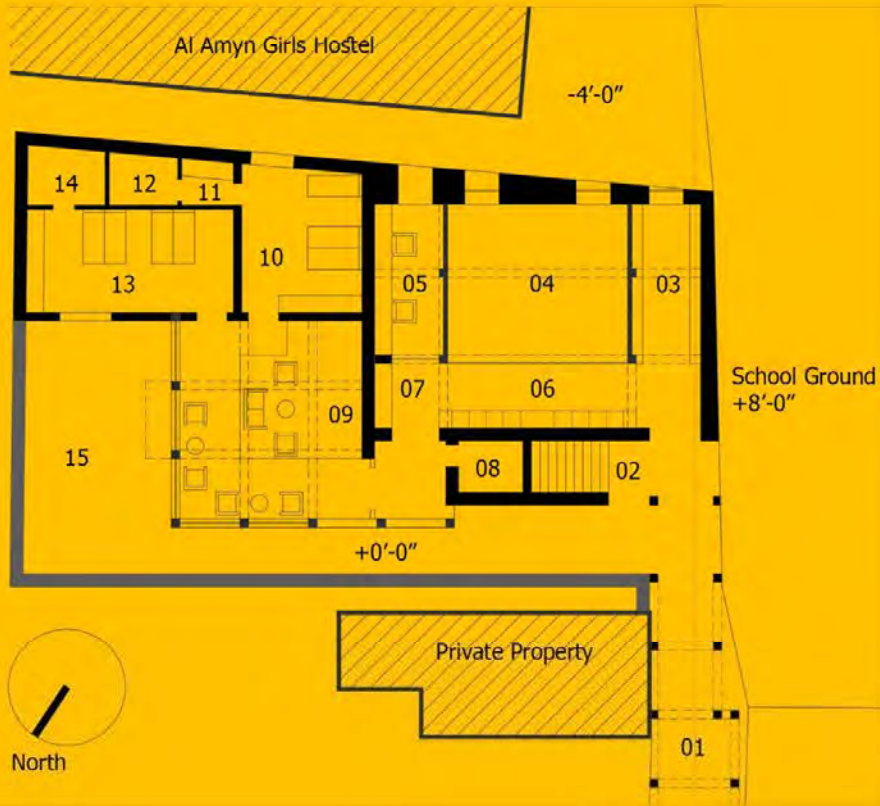


# LVL 1 LAYOUT

FIRST WAKHI - PAMIRI MUSIC SCHOOL

## BUILDING PROGRAM

- |                                        |                                          |
|----------------------------------------|------------------------------------------|
| 01 Approach Alley                      | 09 Artists Living Room/ Informal Sitting |
| 02 Staircase to Lvl 02                 | 10 Female Artist Dorm                    |
| 03 Merchandizing Shop                  | 11 Dress                                 |
| 04 Multipurpose - Conference/ Training | 12 Washroom                              |
| 05 Admin/ Finance Office               | 13 Male Artist Dorm                      |
| 06 Wakhi Cultural/ Music Library       | 14 Washroom                              |
| 07 Vestibule/ Pantry                   | 15 Open to Sky Backyard                  |
| 08 Powder Room                         |                                          |



# LVL 2 LAYOUT

FIRST WAKHI - PAMIRI MUSIC SCHOOL

## BUILDING PROGRAM

- |                                          |                                   |
|------------------------------------------|-----------------------------------|
| 16 Entrance                              | 22 Music Instruments Display Wall |
| 17 Artifact Display 1                    | 23 Food Preparation               |
| 18 Artifact Display 2                    | 24 Store                          |
| 19 Shoe Cabinet                          | 25 Female Washroom                |
| 20 Pamiri House - Music Performance Hall | 26 Male Washroom                  |
| 21 Cafe Seating                          |                                   |



# BUILDING SECTION

FIRST WAKHI - PAMIRI MUSIC SCHOOL



DETAIL A  
TRADITIONAL SKYLIGHT DETAIL



DETAIL B  
STONE WALL & SUNDRIED  
BRICK LINING DETAIL



DETAIL C  
ROOF TREATMENT DETAIL



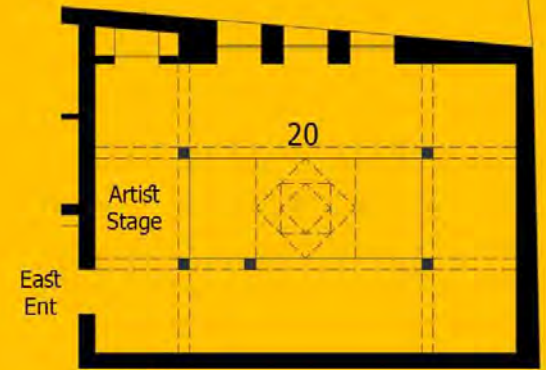
DETAIL D  
INTERMEDIATE RAISED FLOOR DETAIL



# WAKHI HOUSE UNIT

FIRST WAKHI - PAMIRI MUSIC SCHOOL

USE MUSIC PLAYING/ PERFORMANCE  
STYLE TRADITIONAL  
STRUCTURE STONE/ SUN DRIED BRICK LINING/ WOODEN ROOF  
ENTRANCE EAST  
SIZE 38'-0"x26'-0"  
NO OF PAX 90  
DANCE PIT 6'-0"x9'-0"



KEY PLAN

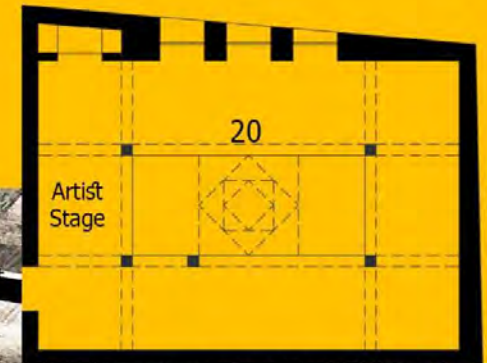
SECTION





# WAKHI HOUSE UNIT

FIRST WAKHI - PAMIRI MUSIC SCHOOL

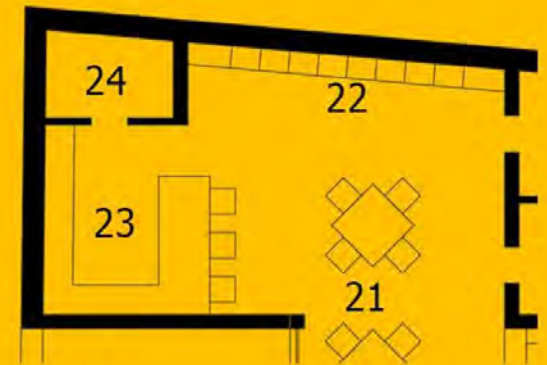


# CAFE FEATURE WALL

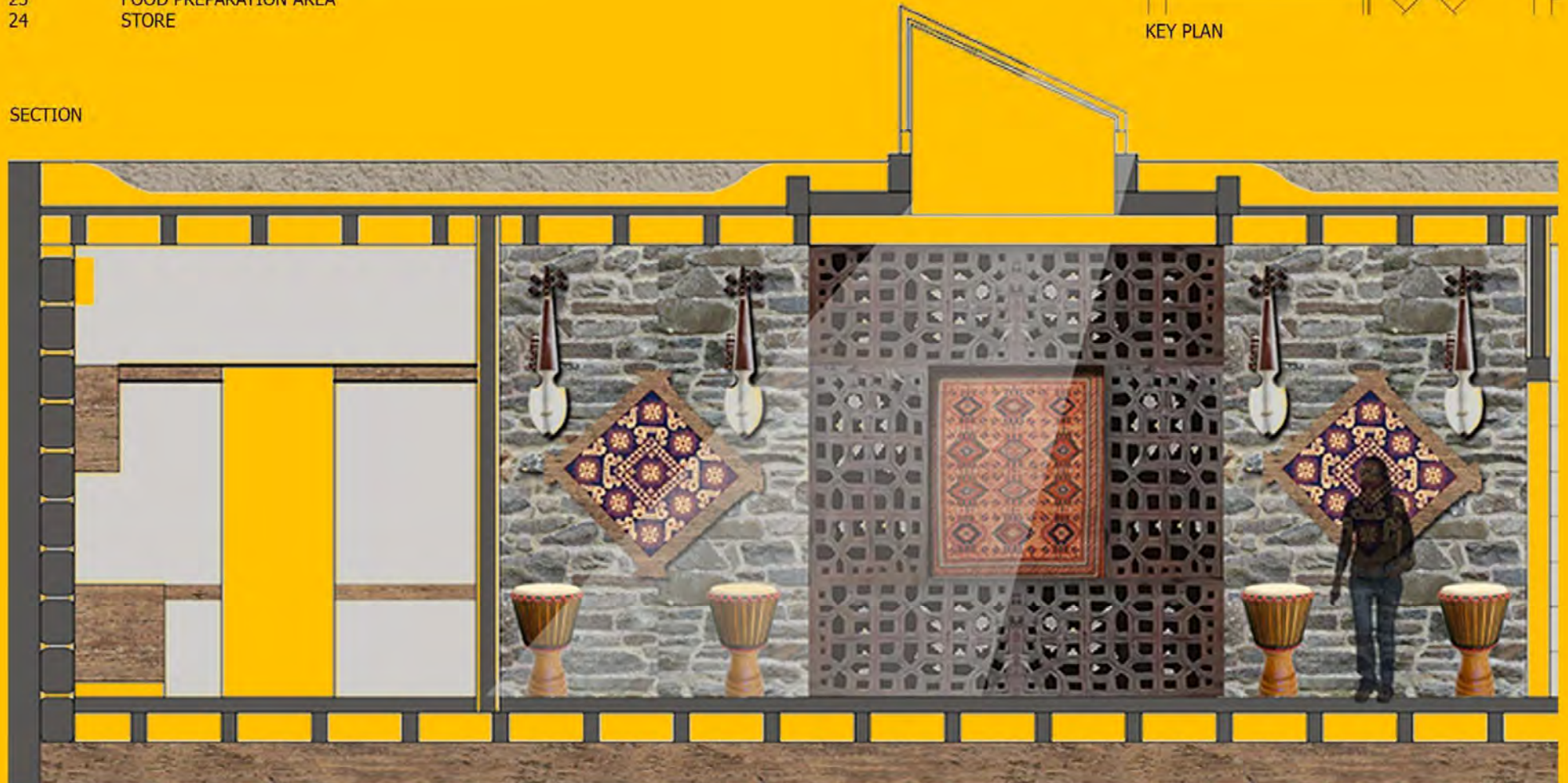
FIRST WAKHI - PAMIRI MUSIC SCHOOL

USE MUSIC INSTRUMENT EXHIBIT & STORAGE  
STYLE TRADITIONAL  
STRUCTURE STONE/ SUN DRIED BRICK LINING/ WOODEN ROOF

21 CAFE SEATING  
22 CAFE FEATURE WALL  
23 FOOD PREPARATION AREA  
24 STORE



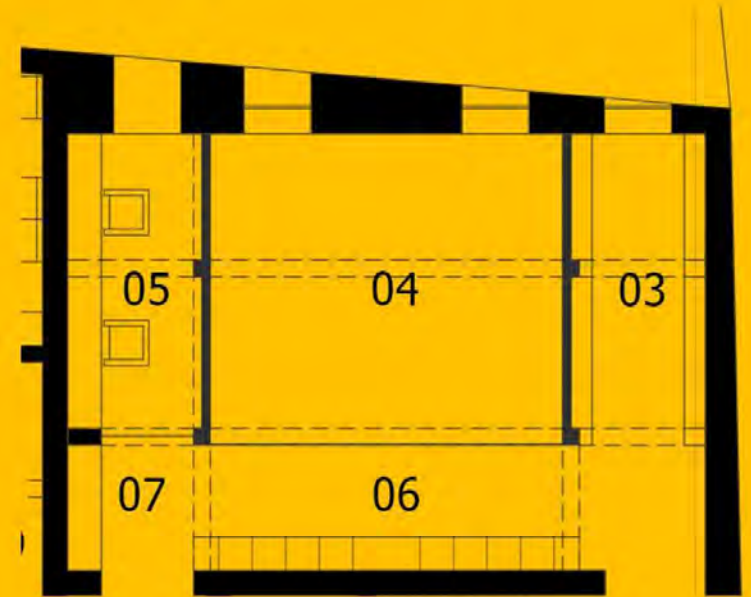
SECTION



# SHOP/ CONF./ OFFICE

FIRST WAKHI - PAMIRI MUSIC SCHOOL

- |    |                               |               |
|----|-------------------------------|---------------|
| 03 | BULBULIK SHOP                 | 8'0"x18'-0"   |
| 04 | CONFERENCE/ TRAINING          | 21'-0"x18'-0" |
| 05 | ADMIN/ FINANCE OFFICE         | 8'0"x18'-0"   |
| 06 | WAKHI CULTURAL/ MUSIC LIBRARY | 23' Length    |
| 07 | PANTRY                        | 7'-6" Length  |



KEY PLAN

## SECTION



# BULBULIK HERITAGE CENTRE GULMIT 02

FIRST WAKHI - PAMIRI MUSIC SCHOOL

## «GEM OF GULMIT»

### INTRODUCTION

The only consistence in life is change – wise words spoken by Mr Bulbul at the end event of Tabeer e Nau 02. Also culture changes – needs to – to stay alive. Thus, in order to preserve culture, culture needs to evolve.

How can something develop and be preserved at the same time? By identifying the elements of the culture that carry the DNA and preserve them while the remaining parts are being adopted to suit the new parameters of time.

The second proposal does exactly that and is described in detail below. Interestingly, the external appearance of this scope is directly inspired by architecture and the traditional houses, whereas the interior organization, the smaller scale of architecture, is inspired by phenomena that are larger than architecture.

This design for Bulbulik Heritage Center has recreated an environment of the context it sits in, where music is being played and resonates in the ears, elders are in discussion for the betterment of the society, children are sitting near the garden listening the tales, vendors are displaying the art and craft of Gulmit, the leaves of the Poplar tree dance in rhythm and the aroma of Tomoro Tea and coffee rejuvenates the senses.



Photo by Faraah Mehbub

# ARCHITECTURE

FIRST WAKHI – PAMIRI MUSIC SCHOOL

## Building Typology

Inspiration:

Traditional houses of Gulmit are rectangular with a flat roof often with no or few windows in the walls but an opening in the roof to maximize the light intake.

Interpretation:

The cubic nature of the traditional houses are adopted to the new design and scaled up to match the scheme of the Cultural Heritage Center / Bulbulik Music School. The layout remains compact and rectangular. Wall openings are few however there is a glass wall which opens to the indoor garden. A maximized skylight extends across the entire building and floods natural lights into both floors. The roof remains flat as its inspiration.



## Stone walls

Inspiration:

Houses in Gulmit are traditionally built out of natural stones that are – if at all – roughly broken and kept in place with a clay-based mortar. Common houses do not have an exterior render. The visual impression of the traditional houses dominates the site and gives it the characteristic charm.

Interpretation:

The exterior wall is built in the traditional manner in reference to the picturesque texture of the built environment of Gulmit. Like in traditional houses, the exterior wall is often the only physical separation element and interior spaces are not defined by walls but rather by other means. This principle has been adopted and scaled to suite the dimensions of the Cultural Heritage Center / Bulbulik Music School. The traditional material also ensures that the building visually integrates into the existing settlement despite its contemporary design.



# ARCHITECTURE

FIRST WAKHI – PAMIRI MUSIC SCHOOL

## Intricate frames

Inspiration:

Door and window of buildings often show carved wooden frames. These frames are bigger in their dimension than structurally required to enlarge the surface for intricate pattern designs. These designs carry the culture and tradition of centuries.

Interpretation:

The principle of oversized wooden door frames with elaborate carvings is used to emphasize windows and doors, which, however, follow in their dimension a contemporary understanding.

## Balcony

Inspiration:

Balconies are rarely found in Gulmit and Upper Hunza Valley. The only one found in Gulmit is at the Mir's Summer Palace and served as room for prayer and for social gatherings in particular to follow the polo games on the ground in front.

Interpretation:

While not a direct symbol, only buildings with significance to the local community have a balcony. The Cultural Heritage Center / Bulbulik Music School fulfills this criteria of social importance and, thus, presents itself with a ceremonial balcony on the East side with a view to the Passu Cones.



# INTERIOR

FIRST WAKHI – PAMIRI MUSIC SCHOOL

## Winding alleys of Gulmit

Inspiration:

The winding lanes of Gulmit that open unexpected, charming views at every turn; the maze-like arrangement of alleys and their up and down movement

Interpretation:

The Cultural Heritage Center / Bulbulik Music School is like a mini-Gulmit: a path winds across the building and defines different zones and rooms. It follows a mountainous-like terrain with steps up and steps down until the path leaps up to the upper floor only resting on a plateau / split level. The path is materialized in parquet of local wood (poplar) to also visually distinct from the remaining area – like a trail is visible in the mountains from regular use.

Steps and podiums have been provided similar to those scene outside of the houses in Gulmit, where women and children are scene chatting and enjoying the sun. It used to be a place for telling tales and stories, a tradition which is dying and this Heritage Center aims to rejuvenate the intangible culture of Gulmit by reintroducing talks and tale-telling on these steps.



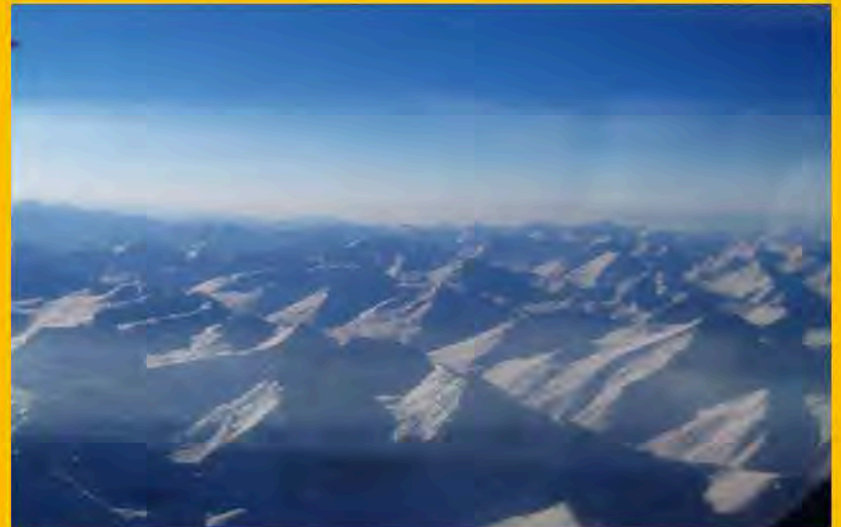
## Karakoram massive

Inspiration:

The massive mountain range of Karakoram with multiple horizons of towering peaks layered behind each other to infinity

Interpretation:

Internal walls on ground floor are glass partitions only. Glass panels show profiles of mountain ranges, with the part below the mountain contour being sand blasted. Looking across the entire ground floor, the mystic impression of looking across Karakoram evokes due to the opaque transparency of the itched glass panels. This transparency also signifies the community living of Gulmit. The people have a flow of emotions and thoughts throughout the village, maintaining a harmony amongst all whilst taking care of others and the culture alike.



# INTERIOR

## FIRST WAKHI – PAMIRI MUSIC SCHOOL

### Nature

#### Inspiration:

Respect for nature is omnipresent in Gulmit. People in the valley lived and live in harmony with nature for centuries. The harsh climate required adaptation which is visible in architecture, agriculture and general lifestyle.

#### Interpretation:

The design highlights the close relationship between local population and nature by bringing nature inside the building in two ways: an internal garden develops along the Northern stone wall and filters the sun rays from the skylight leading it into all corners of the building. Next to these indoor plant is a poplar tree which is exposed to the outdoor climate and thus manifests the natural circle of the four seasons and makes the incredible color change of the leaves visible inside the building.



### Pamiri House

#### Inspiration:

The traditional Pamiri house is entered from the East and comprises of a single main room with five wooden pillars. Four of the columns are arranged in a rectangle, the fifth sits acentric between the two Southern columns to form a symbolic entrance portal.

A characteristic sky-light with five concentric, square-box type rotating layers brings natural light into the room and serves as exhaust. The lowest square being orthogonal to the setting of the columns; every next higher square sits on the beam of the lower, with the corner in the mid of the side of the lower below.

Height differences in the floor create the zoning of the open space – along with the pillars. The central part between the columns is lowered by one step and the Eastern part of it, where the ceremonial entrance is, even double.

Sometimes, a foyer expands in front of the entrance along the entire East side of the building. At times, a storage room leads from the South-Western corner towards the South.

#### Interpretation:

Five nicely carved pillars separate the room into the traditional zones. In its center, the traditional skylight appears – however, with the towering design being developed as a series of light-coves ensuring a magical glare during night too. The floor is in contrast to the original all level. The typical levels and zones are indicated by changing directions of local wood (poplar) parquet.

A contemporary take on the external wall provides a new and unique experience where the spatial and the visual definition of the space are in different positions providing a new and unique experience.

The very deep rooted Pamiri tradition is the DNA of this design, where rest has been evolved from and rotates around this house.



# SUSTAINABILITY

## FIRST WAKHI – PAMIRI MUSIC SCHOOL

### Insulation

The entire building will be properly insulated – walls and windows – and openings adequately sealed. This ensures a comfortable and consistent indoor climate. Not only people working there will be grateful but also the musical instruments and artifacts can be preserved better (wood works in changing temperature. This results in instruments cracking and getting out of tune).

### Walls

There will be a double wall with sufficient insulation between. The inner wall will be load-bearing, the outer more decorative in nature.

### Windows

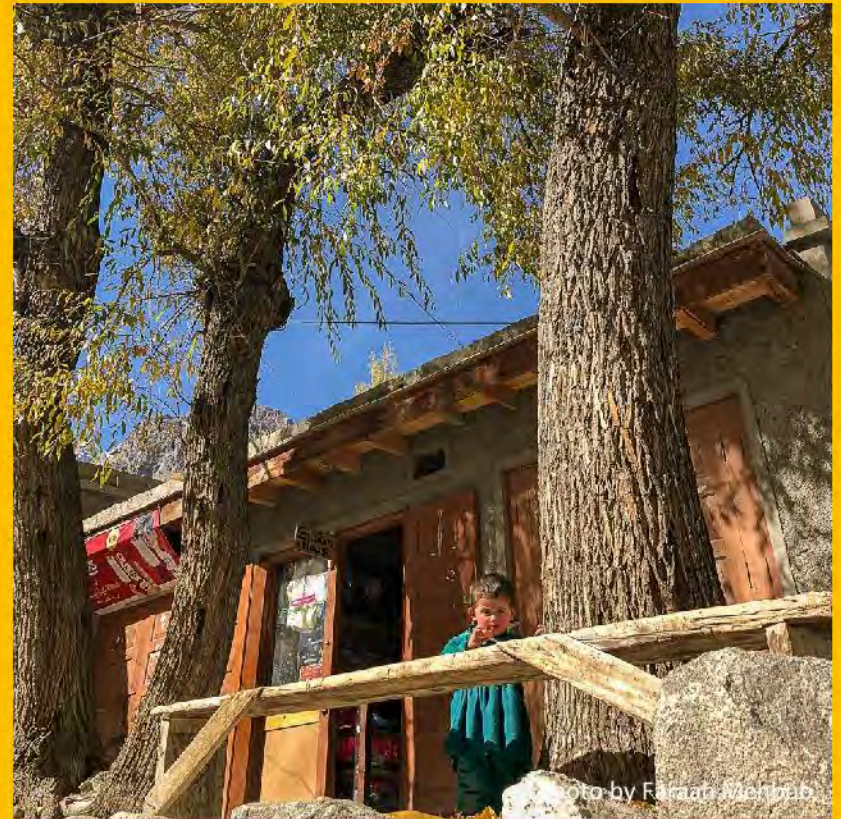
All openings will be double glazing with adequate insulation value. This ensures that a larger window opening has no negative impact on the insulation value of the entire building.

### Heating

Water will be heated through solar power on the roof of the Pamiri house and stored on the roof of the café in an insulated tank. Hot water will also be pumped through pipes added between insulation and inner wall, thus, working as a heating mechanism. Only maintenance is to clear roof from snow. Water can also be used as hot water for shower.

### Structure

There are two structural solutions to the design. The more ambitious and elegant one uses the Eastern and Western wall of the Pamiri house in the upper floor as structural beam that reach from wall to wall. No other structural element is required. The simpler one, uses the four corner columns of the Pamiri House also as structural elements that run through both floors.



# «GEM OF GULMIT»

FIRST WAKHI – PAMIRI MUSIC SCHOOL

Artistic Impression looking from the North

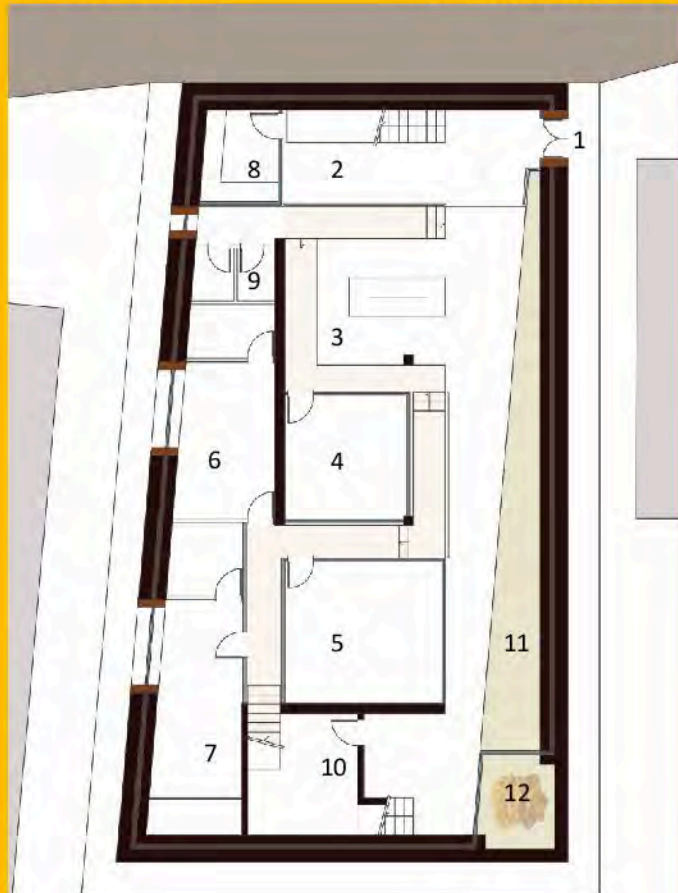


# GROUND FLOOR

FIRST WAKHI – PAMIRI MUSIC SCHOOL

## BUILDING PROGRAM

- |                  |                    |
|------------------|--------------------|
| 1) ENTRANCE      | 7) GUEST ROOM 2    |
| 2) RESTAURANT    | 8) KITCHEN         |
| 3) SOUVENIR SHOP | 9) PUBLIC TOILETS  |
| 4) OFFICE        | 10) STORAGE ROOM   |
| 5) MEETING ROOM  | 11) INDOOR GARDEN  |
| 6) GUEST ROOM 1  | 12) OUTDOOR GARDEN |

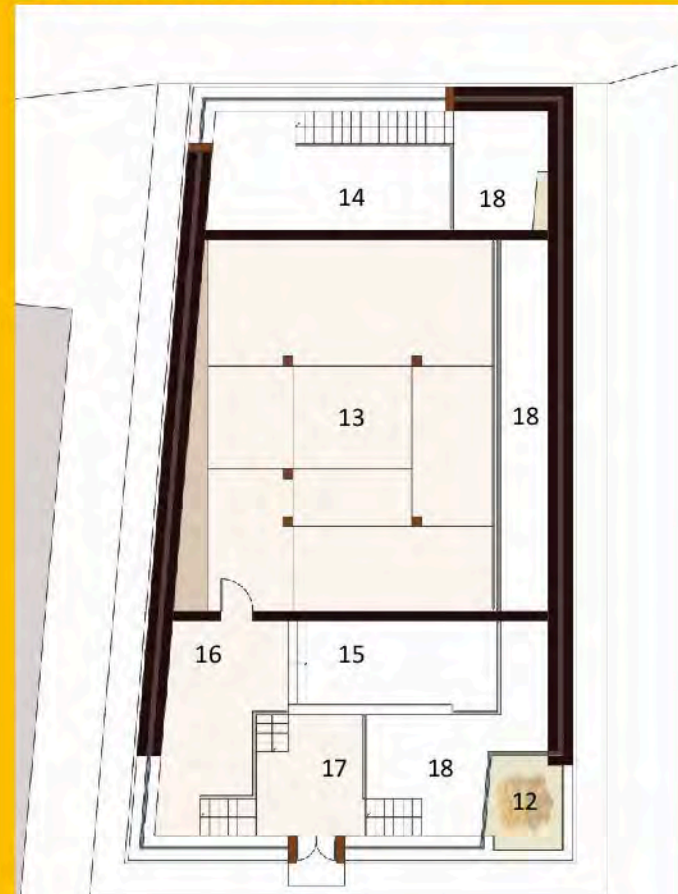


# UPPER FLOOR

FIRST WAKHI – PAMIRI MUSIC SCHOOL

## BUILDING PROGRAM

- |                                       |
|---------------------------------------|
| 13) MULTI-PURPOSE / PERFORMANCE ROOM  |
| 14) UPPER FLOOR RESTAURANT SEATING    |
| 15) LOUNGE AREA                       |
| 16) ART / EXHIBITION AREA             |
| 17) LIBRARY CORNER                    |
| 18) VOID OF DOUBLE HEIGHT / SKY LIGHT |



# ELEVATION / SECTION

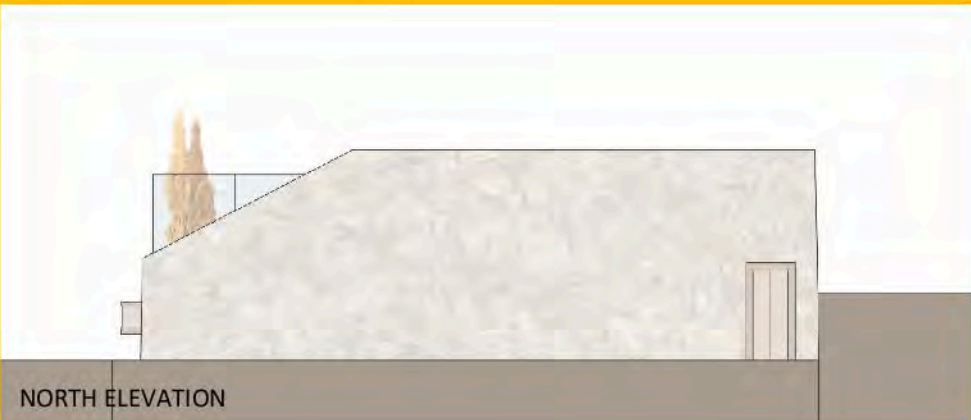
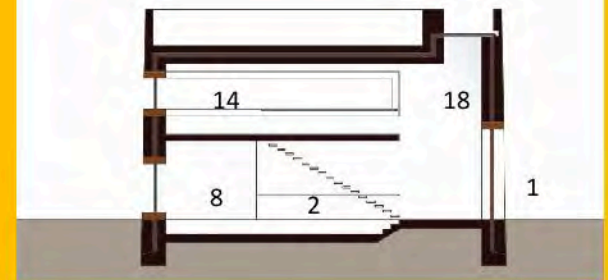
FIRST WAKHI – PAMIRI MUSIC SCHOOL

## BUILDING PROGRAM

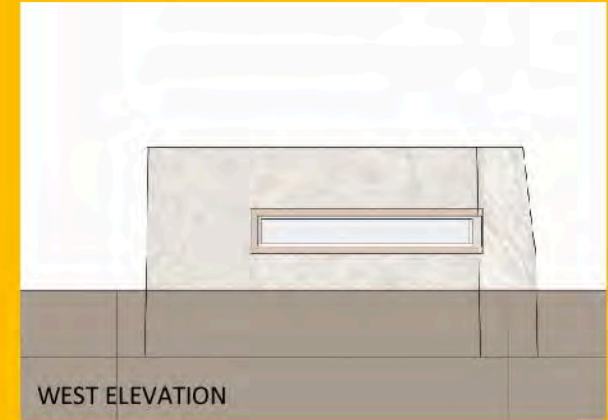
- |                  |                    |                                       |
|------------------|--------------------|---------------------------------------|
| 1) ENTRANCE      | 7) GUEST ROOM 2    | 13) MULTI-PURPOSE / PERFORMANCE ROOM  |
| 2) RESTAURANT    | 8) KITCHEN         | 14) UPPER FLOOR RESTAURANT SEATING    |
| 3) SOUVENIR SHOP | 9) PUBLIC TOILETS  | 15) LOUNGE AREA                       |
| 4) OFFICE        | 10) STORAGE ROOM   | 16) ART / EXHIBITION AREA             |
| 5) MEETING ROOM  | 11) INDOOR GARDEN  | 17) LIBRARY CORNER                    |
| 6) GUEST ROOM 1  | 12) OUTDOOR GARDEN | 18) VOID OF DOUBLE HEIGHT / SKY LIGHT |



CROSS SECTION THROUGH RESTAURANT



NORTH ELEVATION



WEST ELEVATION

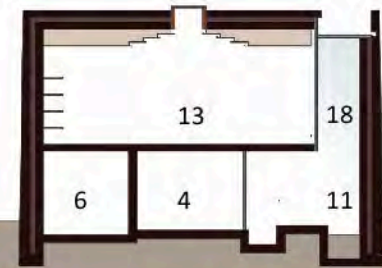
# ELEVATION / SECTION

FIRST WAKHI – PAMIRI MUSIC SCHOOL

## BUILDING PROGRAM

- |                  |                    |                                       |
|------------------|--------------------|---------------------------------------|
| 1) ENTRANCE      | 7) GUEST ROOM 2    | 13) MULTI-PURPOSE / PERFORMANCE ROOM  |
| 2) RESTAURANT    | 8) KITCHEN         | 14) UPPER FLOOR RESTAURANT SEATING    |
| 3) SOUVENIR SHOP | 9) PUBLIC TOILETS  | 15) LOUNGE AREA                       |
| 4) OFFICE        | 10) STORAGE ROOM   | 16) ART / EXHIBITION AREA             |
| 5) MEETING ROOM  | 11) INDOOR GARDEN  | 17) LIBRARY CORNER                    |
| 6) GUEST ROOM 1  | 12) OUTDOOR GARDEN | 18) VOID OF DOUBLE HEIGHT / SKY LIGHT |

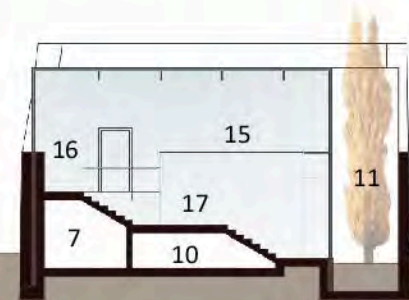
CROSS SECTION THROUGH PERFORMANCE ROOM



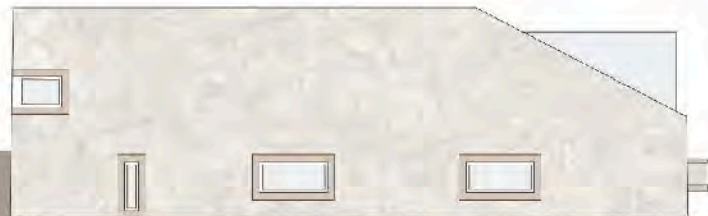
LONGITUDINAL SECTION



CROSS SECTION THROUGH GLASS ATRIUM



SOUTH ELEVATION



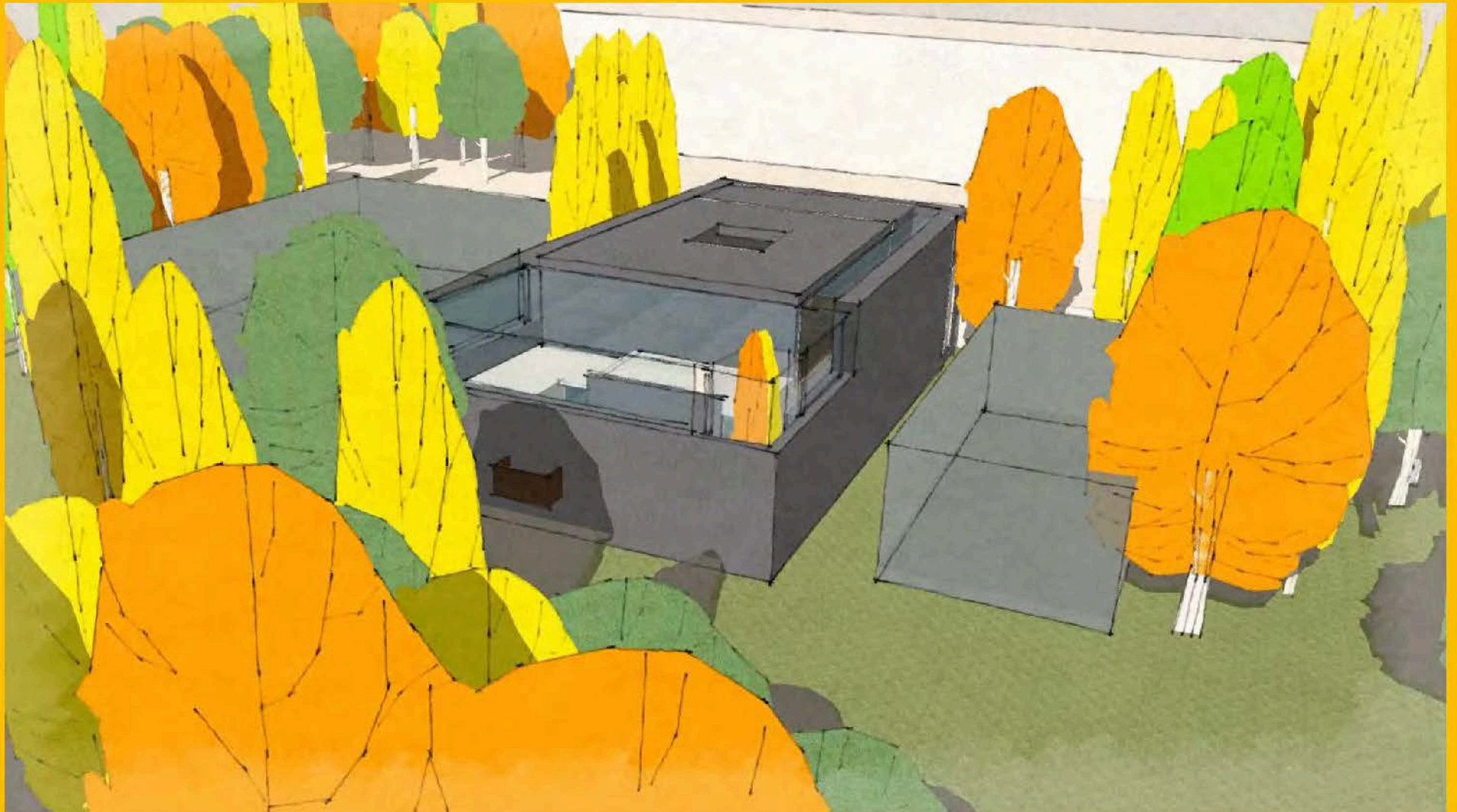
EAST ELEVATION



# «GEM OF GULMIT»

FIRST WAKHI – PAMIRI MUSIC SCHOOL

Artistic Impression looking from the North





LOOK-THROUGH NORTHERN CORNER OF THE «GEM OF GULMIT»



SOUTH



SOUTH-WEST



LOOKING FROM THE EAST



SOUTH-EAST



INDOOR GARDEN WITH OUTDOOR POPLAR TREE AND VIEW INTO MEETING ROOM  
GUEST ROOM 1



EXHIBITION AREA WITH VIEW INTO PERFORMANCE HALL, LOUNGE AND GARDENS  
GUEST ROOM 2





# «GEM OF GULMIT»

FIRST WAKHI – PAMIRI MUSIC SCHOOL

Artistic Impressio: Heart of “Gem of Gulmit”



**BULBULIK**  
**HERITAGE CENTRE**  
**GULMIT**

FIRST WAKHI - PAMIRI MUSIC SCHOOL

**Tabeer e Nau**  
VISITING SCHOOL



MUSIC LEARNING  
& PERFORMANCE



GIFT SHOP



LIBRARY/ ARCHIVE



CAFE



CONFERENCE/  
TRAINING



ARTIST RESIDENCY/  
BOARDING

# BULBULIK HERITAGE CENTRE GULMIT

FIRST WAKHI - PAMIRI MUSIC SCHOOL

CONCEPT 01

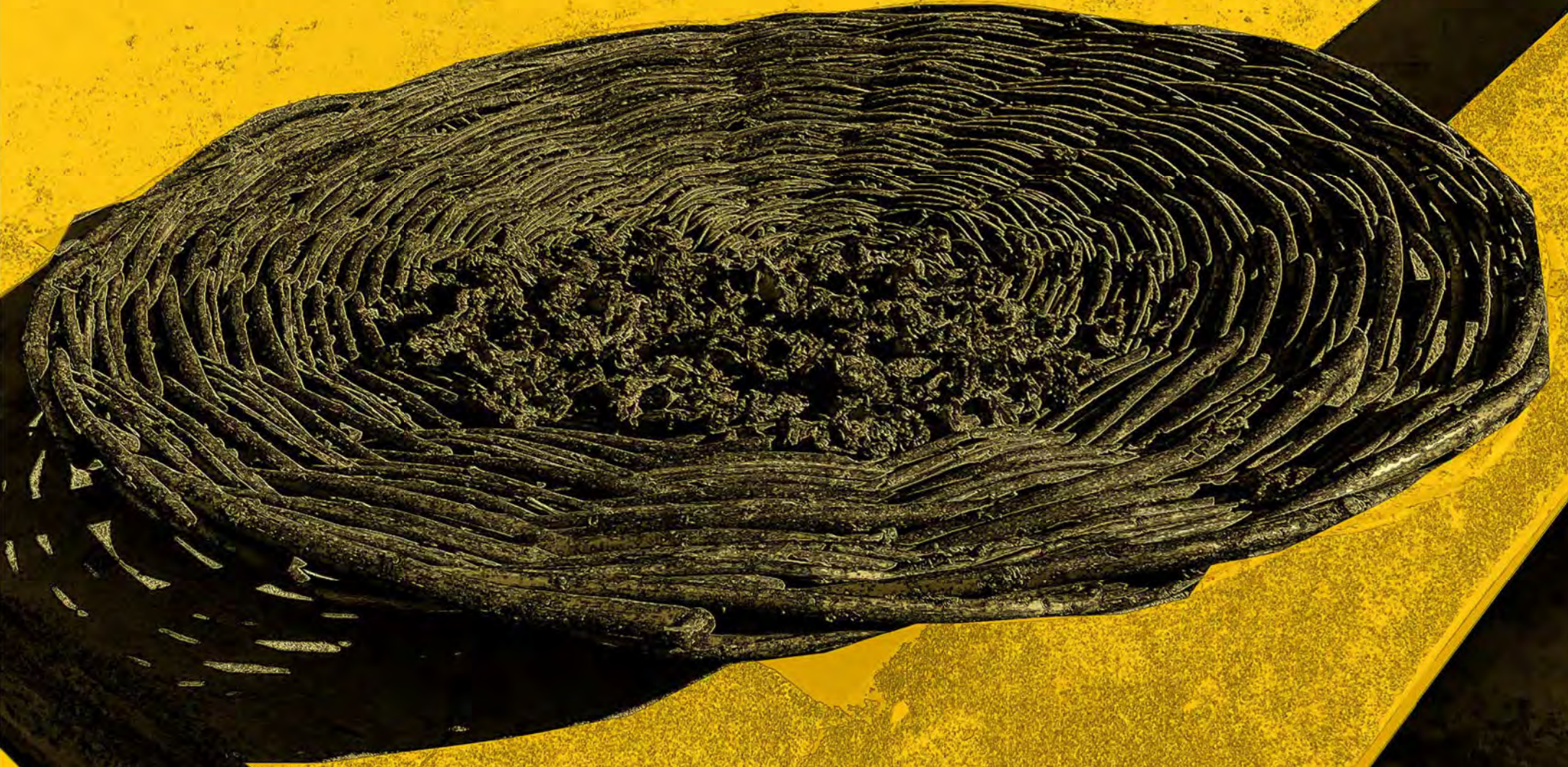
**Tabeer e Nau**  
VISITING SCHOOL







# PACKAGING BRANDING AND PRODUCT DESIGN



Photograph by Farah Mahbub

# PACKAGING AND PRODUCT DESIGN

## INTRODUCTION

Task 2 of the Taber E Nau season 2 focused on design aspects of locally produced products. The input not only related to the design of the product but also the packaging and sales improving interventions that can be addressed through design.

The aim was to create solutions with local resources only and minimal, initial investment that will be self-sufficient and raise the profile of the goods and the people that stand behind them – in particular for an over-regional and international audience.

## LABELING AND BRANDING OF EDIBLE, LOCAL PRODUCES

### PRODUCT

Guli Gulmit Processing Corporation is a women driven community initiative which creates products from their local, organic agricultural production such as:

#	Product	Variety
1	Dried Fruits	apricots, apples, tomatoes
2	Jam	apricot, mulberry, cherry
3	Nuts	apricot (seeds/almonds)
4	Oil	apricot - Cooking oil - Cosmetic use

### UNIQUE SELLING PROPOSITION

The Guli Gulmit Processing Corporation and their working philosophy offers some unique selling propositions (USPs) which have been identified as sales-enhancing information. Such information should be part of branding and labeling:

- Organic
- Women empowerment / local / community
- Home-made / "Made with Love"

### DUAL BRANDING

It has been established that "Hunza" as a region of origin is well known and has a great positive impact. On the other hand, there are many producers in the valley of "Hunza" and the location of "Gulmit" should also be promoted as differentiation factor. Thus, it is proposed to have a dual branding in the meaning of "Gulmit in Hunza" or similar.





# ANALYSIS

The different products require different packaging. During Taber E Nau Season 2, we have neither assessed all products in detail nor has the physical sample of the current packaging been seen in all cases. However, images of the final product packaging have been shared and products are widely sold in the market. Based on the available information, an informed judgement has been made which leads to below conclusions.

It is to be noted that fresh products have not been reviewed as operational challenges due to perishing could not be addressed in the short, available time.

- The solution developed follows the principle of achieving
- Uniformity across all products despite different packaging and product characteristics
- Simple cost-efficient production and implementation
- Achievable solution in local market and local materials (printing on paper in black and white)

Product	Apricot Oil
Current packaging	Not seen in Gulmit Shops in Karimabad offer smaller plastic bottles.
Available sizes	unknown
PROS	<ul style="list-style-type: none"> <li>• Smaller bottles indicate cosmetic use of oil (which can achieve higher sales price)</li> <li>• Some plastic bottle come with spray nozzle - ready for use (again rather for cosmetic use)</li> </ul>
CONS	<ul style="list-style-type: none"> <li>• Plastic bottles suitable for oil are not available in local market</li> <li>• Paper label mounted on glass is the common solution but requires additional material such as glue, special paper, possibly color printing. Furthermore, label needs to be mounted precisely.</li> <li>• Appealing packaging and labeling is currently missing - to be designed</li> </ul>
Solution	<ul style="list-style-type: none"> <li>• Bottles to be sourced in Islamabad</li> <li>• We suggest to use glass bottles for edible oils and plastic for cosmetic oils</li> <li>• traveling with glass jars should not be an issue and if so, a paper wrapping (old newspapers) should be sufficient. Some shops wrap all containers in a transparent, sticky pvc foil to avoid leaking.</li> <li>• Use tag instead of mounted label and fix it with a fabric band onto bottle</li> </ul>

Product	Dried fruits
Current packaging	Plastic, zip-lock bags
Available sizes	200gr, 250gr, 500gr, 1kg
PROS	<ul style="list-style-type: none"> <li>• Fruits need to be stored air-tight in order to avoid further drying which results in them becoming harder</li> <li>• Out of hygienic reasons, it is advisable to have a plastic wrapping</li> <li>• Plastic packaging also avoids oily spots on packaging which might occur if fruits are wrapped in paper directly</li> <li>• Transparent plastic allows customer to see product</li> <li>• Zip-lock bags can be opened and closed for continuous consumption</li> </ul>
CONS	<ul style="list-style-type: none"> <li>• Plastic bags turn slightly whitish which makes products appear less appealing</li> <li>• Simple plastic bags have little appeal as a gift or souvenir but give the feel of a convenient good wrapping.</li> <li>• Limited labeling and branding at this stage             <ul style="list-style-type: none"> <li>◦ Japanese provided adhesive label / sticker previously. It seems that printing only can be done in larger cities (Islamabad). Thus, once the provided stock of stickers was used, no further labels were printed. Locally, no stickers were available and no color printing is available.</li> </ul> </li> </ul>
Solution	<ul style="list-style-type: none"> <li>• use <b>cellophane bags</b> with sticky closing lid (this is already used in the market) Bags are not so strong and are not as easily re-openable / - closable but bags stay clear and look more appealing</li> <li>• Stitch a <b>fabric bag</b> from left-over fabric that goes over the plastic wrapping to make product more like a gift and be able to charge higher prices. Bag can either be plain fabric with applied adornment (stitching or block printing) or a colorful fabric.</li> </ul> <p>Fabric gift bags should not be applied to the 250gr bag. Larger quantities seem more for self-consumption.</p> <p>Since the fabric bag hides products inside, it might be advisable to have gift bags / fabric bag covered products next to packages that only are wrapped in plastic.</p> <ul style="list-style-type: none"> <li>• Come up with a design that can be locally (re)produced and manageable investment             <ul style="list-style-type: none"> <li>- <b>Block print</b> to decorate bag</li> <li>- <b>Tags</b> to be added at the string that closes fabric bag</li> </ul> </li> </ul>

Product	Nuts
Current packaging	Plastic, zip-lock bags
Available sizes	Different weights available (not investigated) We received nuts often loose
PROS	<ul style="list-style-type: none"> <li>• Out of hygienic reasons, it is advisable to have a plastic wrapping</li> <li>• Plastic packaging also avoids oily spots on packaging which might occur if fruits are wrapped in paper directly</li> <li>• Transparent plastic allows customer to see product</li> <li>• Zip-lock bags can be opened and closed for continuous consumption</li> </ul>
CONS	<ul style="list-style-type: none"> <li>• Plastic bags turn slightly whitish which makes products appear less appealing</li> <li>• Simple plastic bags have little appeal as a gift or souvenir but give the feel of a convenient good wrapping.</li> <li>• Limited labeling and branding at this stage</li> </ul>
Solution	<ul style="list-style-type: none"> <li>• use <b>cellophane bags</b> with sticky closing lid (this is already used in the market) Bags are not so strong and are not as easily re-openable / - closable but bags stay clear and look more appealing</li> <li>• Stitch a <b>fabric bag</b> from left-over fabric that goes over the plastic wrapping to make product more like a gift and be able to charge higher prices. Bag can either be plain fabric with applied adornment (stitching or block printing) or a colorful fabric.</li> <li>• Come up with up with a design that can be locally (re)produced and manageable investment <ul style="list-style-type: none"> <li>- <b>Block print</b></li> <li>- <b>Tags</b></li> </ul> </li> </ul>

Product	Jam
Current packaging	Recycled glass and plastic jars
Available sizes	Different / not specified
PROS	<ul style="list-style-type: none"> <li>• Diversity of jars indicates "home made"</li> <li>• Diverse size of jars ensures customers can pick size they like</li> </ul>
CONS	<ul style="list-style-type: none"> <li>• Metal lids of used jars has rust spots sometimes</li> <li>• Paper label not always properly removed from glass jars</li> <li>• Recycled jars need to be clean before re-use</li> <li>• Paper label mounted on glass is the common solution but requires additional material such as glue, special paper, possibly color printing. Furthermore, label needs to be mounted precisely.</li> <li>• Appealing packaging and labeling is currently missing - to be designed</li> </ul>
Solution	<ul style="list-style-type: none"> <li>• Always dry lids carefully after cleaning and don't re-use / sell jars with rust spots on lid</li> <li>• Put jars in cold water over night and old paper labels completely peel away</li> <li>• Put jar and lid in boiling water for 3 min to disinfect before refilling them.</li> <li>• Use tag instead of mounted label</li> <li>• We suggest to use glass jars as they are more appealing than plastic jars and can be sold at higher price - traveling with glass jars should not be an issue and if so, a paper wrapping (old newspapers) should be sufficient. Some shops wrap all containers in a transparent, sticky pvc foil to avoid leaking.</li> <li>• Put a colorful fabric over the jam jar lid and mount tag with a ribbon to jar</li> <li>• We suggest to source new and uniform jam jars in Islamabad and ask people who regularly travel the distance to bring them to Gulmit.</li> </ul>



# PACKAGING AND PRODUCT DESIGN

## Tags / Labels

A tag seems to be an easy solution to create uniformity across all products. Printing would need to be one sided only due to production challenges. Tag would be folded – this allows to have printing on both sides as well as it ensures tag is stronger.

It is advisable to use a font size of 11pt or larger so also the older generation is able to read the information on the tags without issues.

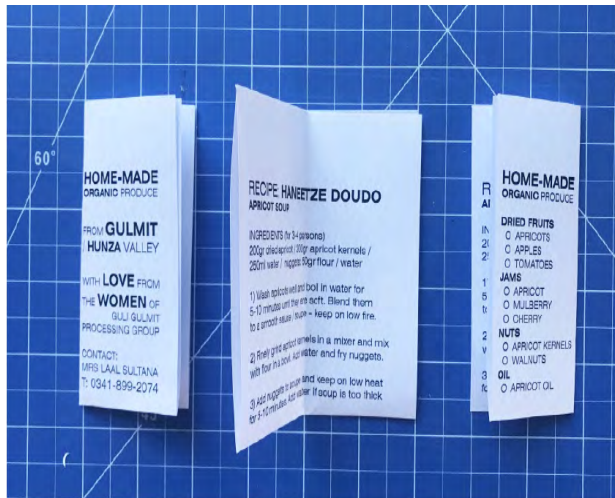
An additional page can be created with a recipe or folk tales of Gulmit. This way, consumers might buy more than once a product just in order to collect all recipes or tales.

Tags could be created in color in principle. However, one only can print in black and white in Gulmit, color tones would come out in gray. Light gray shades could ultimately be problematic and unreadable if the printing toner is low or old. Thus, a purely black and white design seems most suitable.

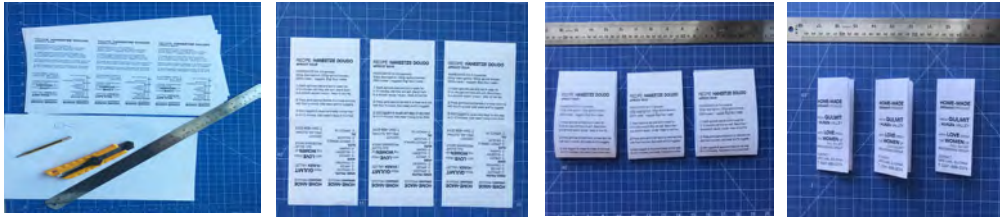
Strings to fix the tag to the jar or bag can be proper strings or thin stripes of colorful fabrics that serve as strings.

If properly designed, tags can be printed on one A4 sheet without loss. Below example is one sheet that can be divided into three tags with two cuts and subsequent folding.

Tags need to be cut with a cutter and not with scissors as cuts with latter are not straight and look unprofessional. And aid lines in black need to be cut off (cut on either side) so these are not visible. Black lines on edges give easily the impression of dirt.



# TAGS MANUAL FOLDING



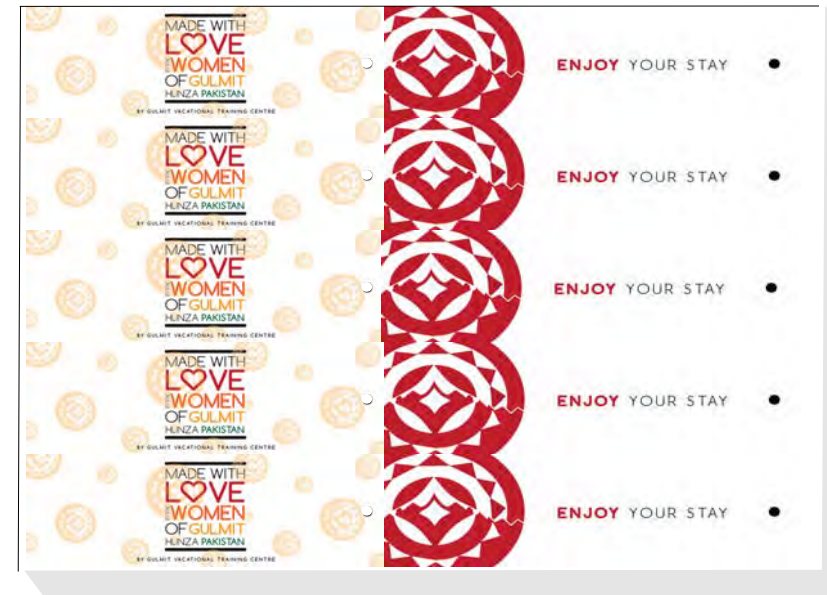
## A4 TEMPLATE READY TO PRINT

HOME-MADE ORGANIC PRODUCE	HOME-MADE ORGANIC PRODUCE	HOME-MADE ORGANIC PRODUCE	HOME-MADE ORGANIC PRODUCE	HOME-MADE ORGANIC PRODUCE	HOME-MADE ORGANIC PRODUCE
<b>DRIED FRUITS</b> ○ APRICOTS ○ APPLES ○ TOMATOES <b>JAMS</b> ○ APRICOT ○ MULBERRY ○ CHERRY <b>NUTS</b> ○ APRICOT KERNELS ○ WALNUTS <b>OIL</b> ○ APRICOT OIL	FROM <b>GULMIT</b> / HUNZA VALLEY  WITH <b>LOVE</b> FROM THE <b>WOMEN</b> OF GULI GULMIT PROCESSING GROUP  CONTACT: MRS LAAL SULTANA T: 0341-899-2074	<b>DRIED FRUITS</b> ○ APRICOTS ○ APPLES ○ TOMATOES <b>JAMS</b> ○ APRICOT ○ MULBERRY ○ CHERRY <b>NUTS</b> ○ APRICOT KERNELS ○ WALNUTS <b>OIL</b> ○ APRICOT OIL	FROM <b>GULMIT</b> / HUNZA VALLEY  WITH <b>LOVE</b> FROM THE <b>WOMEN</b> OF GULI GULMIT PROCESSING GROUP  CONTACT: MRS LAAL SULTANA T: 0341-899-2074	<b>DRIED FRUITS</b> ○ APRICOTS ○ APPLES ○ TOMATOES <b>JAMS</b> ○ APRICOT ○ MULBERRY ○ CHERRY <b>NUTS</b> ○ APRICOT KERNELS ○ WALNUTS <b>OIL</b> ○ APRICOT OIL	FROM <b>GULMIT</b> / HUNZA VALLEY  WITH <b>LOVE</b> FROM THE <b>WOMEN</b> OF GULI GULMIT PROCESSING GROUP  CONTACT: MRS LAAL SULTANA T: 0341-899-2074
INGREDIENTS (for 3-4 persons) 200gr dried apricot / 200gr apricot kernels / 250ml water / nuggets: 50gr flour / water 1) Wash apricots well and boil in water for 5-10 minutes until they are soft. Blend them to a smooth sauce / soup - keep on low fire. 2) Finely grind apricot kernels in a mixer and mix with flour in a bowl. Add water and fry nuggets. 3) Add nuggets to soup and keep on low heat for 5-10 minutes. Add water if soup is too thick	RECIPE: HANETZE DOUDO APRICOT SOUP	INGREDIENTS (for 3-4 persons) 200gr dried apricot / 200gr apricot kernels / 250ml water / nuggets: 50gr flour / water 1) Wash apricots well and boil in water for 5-10 minutes until they are soft. Blend them to a smooth sauce / soup - keep on low fire. 2) Finely grind apricot kernels in a mixer and mix with flour in a bowl. Add water and fry nuggets. 3) Add nuggets to soup and keep on low heat for 5-10 minutes. Add water if soup is too thick	RECIPE: HANETZE DOUDO APRICOT SOUP	INGREDIENTS (for 3-4 persons) 200gr dried apricot / 200gr apricot kernels / 250ml water / nuggets: 50gr flour / water 1) Wash apricots well and boil in water for 5-10 minutes until they are soft. Blend them to a smooth sauce / soup - keep on low fire. 2) Finely grind apricot kernels in a mixer and mix with flour in a bowl. Add water and fry nuggets. 3) Add nuggets to soup and keep on low heat for 5-10 minutes. Add water if soup is too thick	RECIPE: HANETZE DOUDO APRICOT SOUP

## A4 TAGS FOR FOOD



## A4 TAGS FOR SHOES



**BLOCK PRINTS**



**BRANDING  
GULMIT**

## BLOCK PRINTS

It has been explored to brand and decorate the fabric bags for the dried fruits and nuts with block print. This as an alternative for embroidery which consumes too much time and is economically not feasible.

A wooden stamp has been made by a local craftsman according to a design created in Tebeer e Nau. The team experimented with all locally available inks and paints – including the ones offered in Karimabad. Unfortunately, none of the colors produced an acceptable result as the colors dried to quickly and the resulting print was not solid.

The idea of block print should be further explored as it is an easy and cost-efficient tool to brand products and packaging.



## PRODUCTION AND PRODUCT

A brief market research indicated that the consistency of the dried apricots might be a bit too hard and the drying process should be stopped a bit earlier.

In order to keep the fruits clean during the drying process, they should be properly protected. While a semi-industrialized drying process could be a viable solution to avoid setting dust, it would somehow contradict the philosophy of traditional / home-made production. Alternatively, make a comment on the tag that dried fruits shall be washed.

While we have not seen the final products of the dried apple slices, we observed some apples in the drying process. There the fruits are only cut in half. The drying process seemed not quick enough for a satisfactory result. It might be beneficial to ensure fruit slices are thinner and dry quicker

## PRODUCT UPGRADE

The dried apricots and dried apple slices as well as the nuts could be upgraded as a product by dipping them halfway into chocolate. These products would be sold in smaller quantities and more like exquisite sweets.

The idea has not been further pursued as the basic product should be improved first. Furthermore, chocolate is not an easy product as it turns whitish if too cold and melts if it is too warm. Also to melt the chocolate, it should be done in a bowl sitting in boiling water to avoid the chocolate to burn and turn bitter.



## SALES

The reputation of the dried apricots reaches many visitors before they reach Hunza Valley. When arriving in Gulmit, we could not find the dried apricots offered anywhere. This indicates that the B2C (business to consumer) distribution is insufficient – at least in Gulmit.

It is also to be noted that the packaging of the goods even in Karimabad is limited to transparent cellophane bags. This packaging might allow to display the goods but it maintains a feel of whole-sale. We see a great potential to enhance the packaging as indicated above and propose it as souvenirs – in particular to international tourists and local visitors from further away.

In order to enhance the local sales (sales within Gulmit and surrounding areas), we suggest to bring the products to the tourists. We propose to prepare a neat basket, wooden crate or just a large cookware in which the labelled and priced produces are showcased. These baskets are presented at every hotel reception, souvenir shop and restaurant / tea room. The goods will be on consignment. Once a month, Guli Gulmit Processing Group visits the various sites, refills the baskets and receives payments for sold items. Exact prices and margins need to be agreed between the contractual partners.

It might be a good idea to not only present the fabric bags

We did not review B2B (business to business) sales / whole sales as price and quality is the driving force behind buying decisions and less so packaging and design. However, as soon as Guli Gulmit Processing Group has built up a brand that is strong enough to influence the purchasing behavior of whole sale, some design and packaging aspects might be worthwhile looking at.





# HOUSE SLIPPERS FOR GUESTS

The Women Vocational Center in Gulmit dedicates its activities on sewing and embroidery works. A vast collection of bags and pouches has created in a variety of bright colors.

Tabeer e Nau has not looked into the entire collection of goods and has selected the cardboard slippers for further assessment in regards of design, packaging and marketing.

## DESIGN

There were a few discussions on various design issues that all came to the same conclusion – basically to remain the design and its approach as is. This in particular as the shoes are most likely more being perceived as a souvenir than an actual good for use – and should be marketed that way. In order to create a proper product, materialization and design would need significant alteration and improvement. These efforts seem out of relation for the cardboard shoes.



Product	Cardboard House Shoes
Materialization	Flip flop type shoes are often used for walking in the wet areas. Considering the material used to make these shoes - fabric and cardboard that is - the cardboard shoes are not suitable for wet areas. For proper use, the material would need to be changed which seems a bigger challenge and material sourcing needs to happen beyond the region. → Brand them as House Shoes to indicate the use outside the wet areas
Design	The sole of the shoes could be a more ergonomic shape. Creating a shape more following the shape of a foot would increase expectation of a product for use - which, considering the materialization, is less of the intention Tabeer e Nau thinks should be aimed for.
Sizes	Despite people having different feet sizes, we recommend to remain with the dimensions currently available. Reason being the idea that items are not so much worn but used as a souvenir / gift. Furthermore, we suggested a sales approach (see below) which would increase operational activities unnecessarily if various shoe sizes were offered. If at all, we recommend to add about one inch in length to suit everyone.
Foot band	A design with a foot band has the disadvantage that the band needs to snugly fit over to foot to keep the shoe in place. If the band is too loose, the shoe falls off the foot and cannot be worn properly. This could be overcome by having a cap that where the foot slides in rather than a band only. The samples we saw did not fit everyone. However, we believe usability would be second in place, behind souvenir character.
Colors	From a branding perspective, it could be interesting to focus on certain color combinations - in particular if created for one entity only. However, the bright color schemes currently used are reflecting well the culture of Hunza and, thus, serve well for any souvenir created by a local women's association.
Craftsmanship	Each one of the shoes had a small embroidery on the foot band. The embroidery was inserted into the fabric from behind at a 45 degree angle or rectangular to the band. The former seemed to give a few challenges in regards of craftsmanship that are visible even to a layman (stitches that don't run in parallel, stitches that run off the fabric, ...). We advise to only use techniques that are mastered properly. Some of the linings along the sole of the shoe were also not perfect. Furthermore, we encourage items that are produced as part of an internship not to be released into the market. Considering the goods should be sold, they also should be perfect. We propose a proper quality control of all products before bringing them onto the market.

## SALES STRATEGY

The cardboard shoes seem less of a product visitors would buy actively. Neither is the immediate use triggering a purchase (as assessed above, materialization seems suboptimal for the purpose it should fit) nor the character of a souvenir is adequately addressed (shoes seem less of a product one gives as a gift).

Tabere e Nau suggests that every guest in a hotel will be welcomed with a pair of cardboard house shoes neatly put on the bed. This is a nice sign of hospitality and welcoming. The price for the shoes (PKR 300 to 500) will be added onto the stay – a sum, nobody will notice but a gesture everyone will remember!

Considering above comments on the shoe design, we assume that most guest would not wear the shoes but keep them as a souvenir for some of the family and friends who stayed at home.

A general agreement would need to be made between the Women Vocational Center and the various hotels. Whether the sales price of the shoes should be added onto the room prices or whether it can be absorbed in the current rate needs to be evaluated by the hotel operators.

We suggest to have a trial period of one season after which it will be evaluated whether this activity shall be continued or not. Shoes would be provided on a consignment base by the Women Vocational Center to the hotels. Inventory, accounting and supply would be done on a monthly base – or as suitable and agreed.

## PACKAGING

Similarly as with the packaging of the dried fruits, we suggest a simple packaging that is cost effective and can be sourced and produced locally. There are two options that seem to be equally feasible:

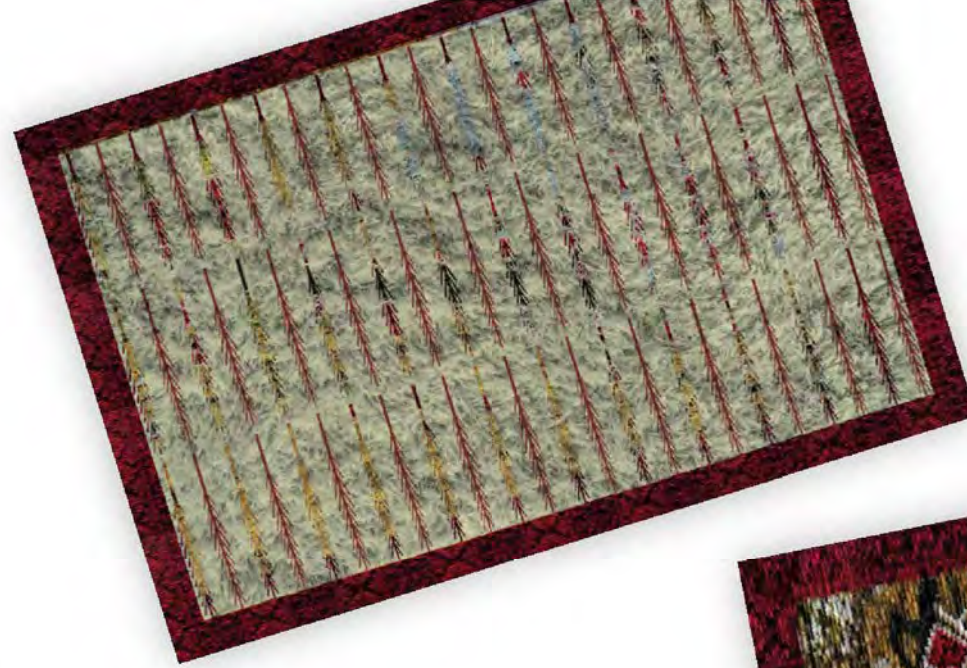
- Fabric or color string with a tag
- Paper sleeve

In both cases, the shoes can be wrapped in a sheet of silk paper before adding the string or paper sleeve. This additional wrapping not only upgrades the product but also adds some hygiene.





## RUGS OF GULMIT



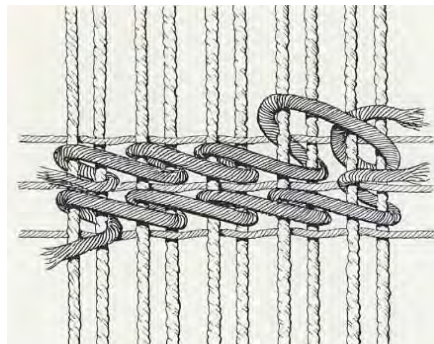
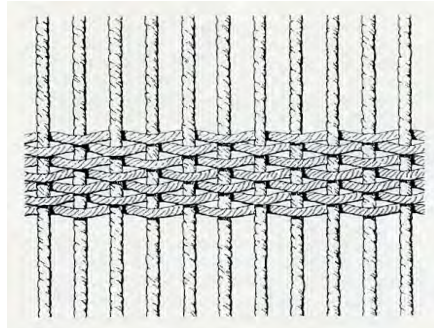
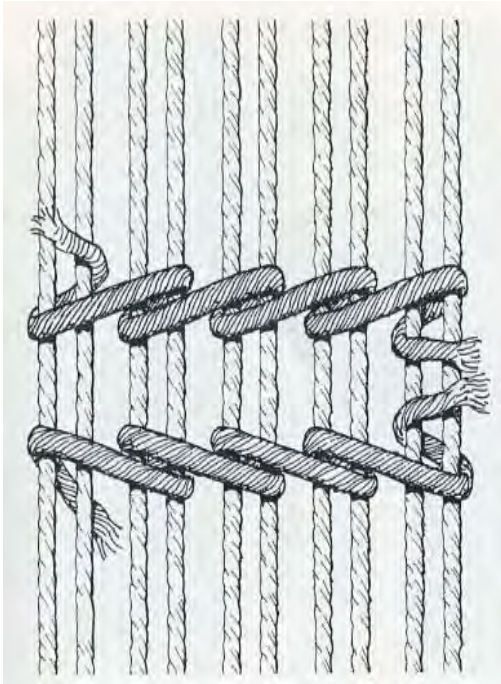
## RUG DESIGN THE BASICS

The Gulmit Carpet Center is located in an old, traditional Pamiri house opposite the Summer palace at the upper end of the polo ground of Gulmit. The lady-only initiative creates hand-made rugs in three different techniques:

-Kilim, a flatweave rug in which the wrap yarns (those fixed to the loom) are interwoven with the weft yarns, whereas the wefts are packed densely to completely cover the wrap threads.

-Sumak, a flatweave rug in which the weft yarns loop around the wrap yarns to create intricate patterns. Because it is a time consuming technique, the Sumak technique is often alternated with a thin, plain-weave ground weft.

-Carpet, a pile rug in which short pieces of yarn are tied by hand around two neighboring warp strands creating a knot on the surface of the rug. After each row of knots is created, one or more strands of weft are passed through a complete set of warp strands. Then the knots and the weft strands are beaten with a comb securing the knots in place. A rug can consist of 25 to over 1,000 knots per square inch. There are two different knots commonly used, the symmetrical Turkish or Ghiordes knot and the asymmetrical Persian or Sennah knot.



# RUG DESIGN

## DESIGN PROCESS

The script of the rug design is noted on graphic paper. Each of the little squares resembles a knot. A color or number coding indicates the dye used to create the knot. Should different length of piles be applied in one rug, materials be mixed or different weaving techniques be mixed, an additional layer of information needs to be provided – either on the same graphic paper or on a second one.

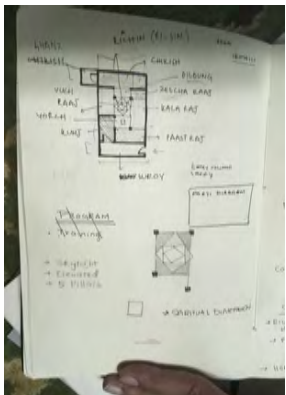
It is important that the dimension of the rug is defined before transcribing a design onto a graphic paper as graphic paper works like a raster. Later scaling has a significant effect on design in particular if the design is not geometric but organic or figurative.

Aspect to be considered when deciding on the carpet size is cost and time. The different techniques require different production times and, thus, result in different prices per square foot. Ideally designs follow a logic that allows to varying the size of the rug without scaling the pattern (e.g. easy possibly with additive patterns).

At the Gulmit Carpet Center, the ladies work with two sets of patterns, one that describes the border only and one that denotes center filling of the rug design. Thus, the borders and fillings can be combined freely and adds variety.

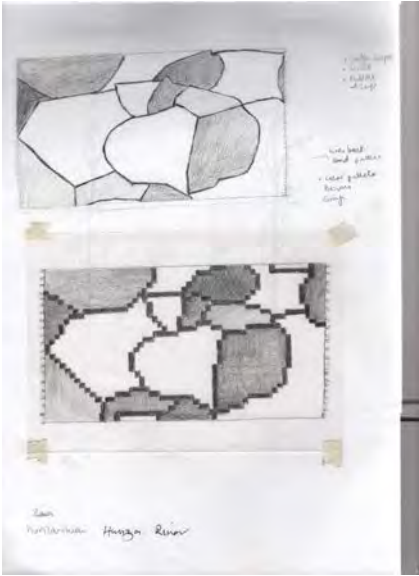
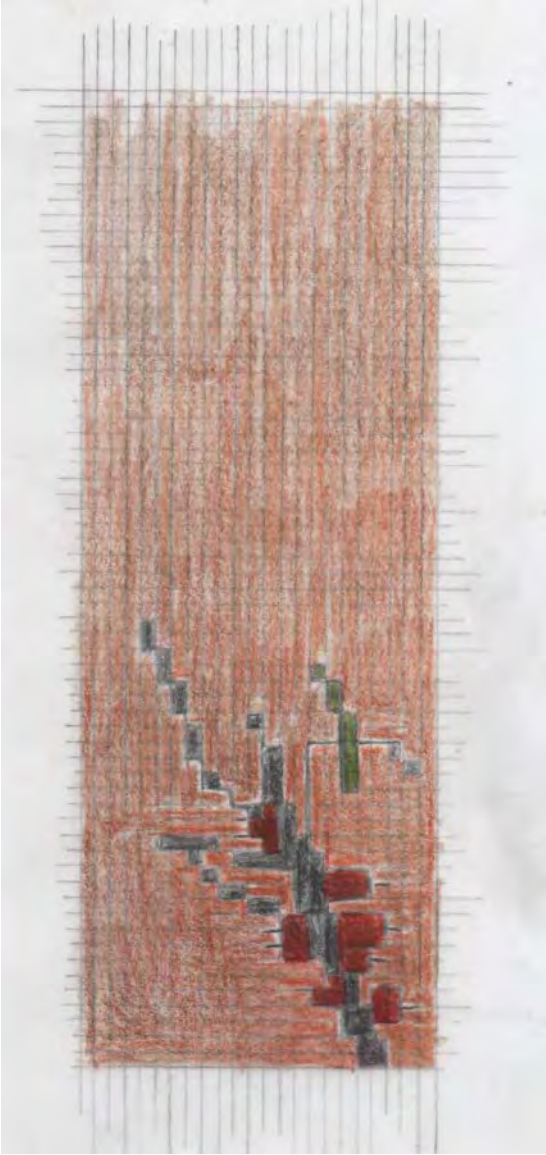
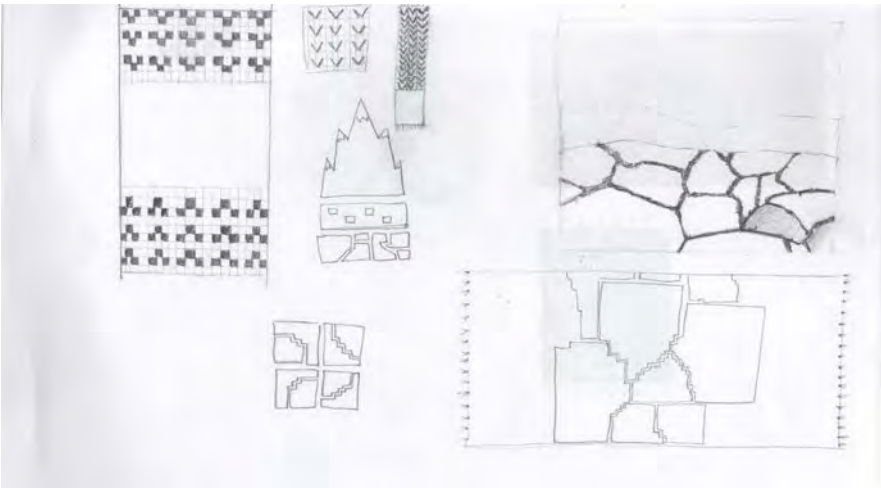
In order to avoid to denote the entire rug design, the logic of geometry comes in place. For example, mirrored patterns are only drawn once and so are repetitive patterns. This design logic is currently mainly used along the two central lines of the rugs – but could also be used in more complex ways.

In a first attempt, Taber e Nau looked into designs that are locally rooted yet contemporary in appearance. The step into transferring them onto the graphic paper and dealing with the challenges thereof has not yet been addressed and needs to be done in a subsequent season. Here some of the designs:

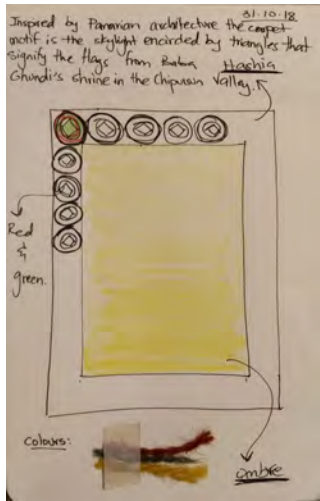


# GUL E GULMIT

## RUG DESIGN AND CONCEPT

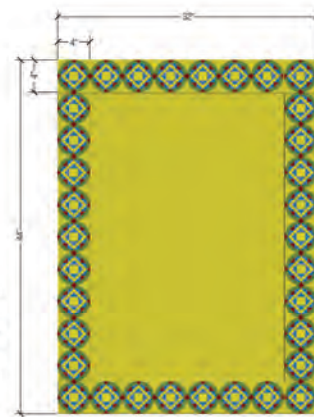


# RUG



## KILIM-E-GOJAL

Inspired by the sights around Gulmit, this carpet was designed keeping Wakhi ideologies and concepts in mind. The Hashia (Border) of the carpet is where most of the design takes place. The center is purely one hue. Below is a breakdown of the design motifs.



= Motif on the Hashia

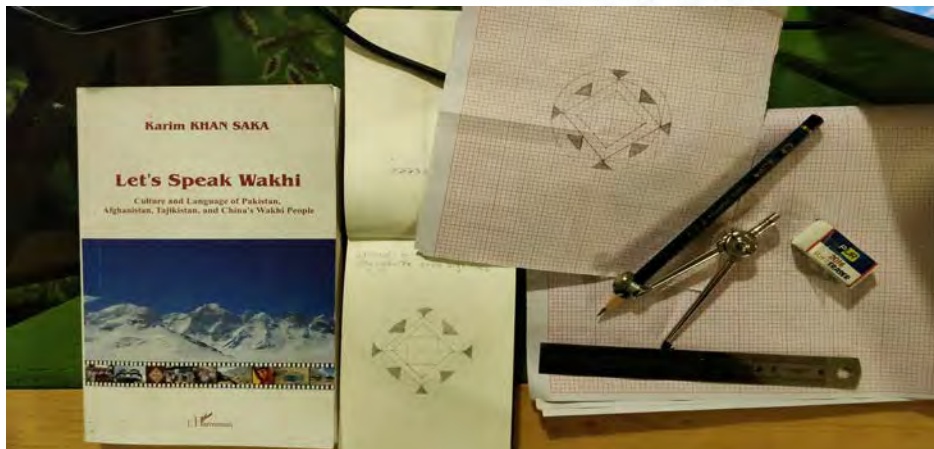
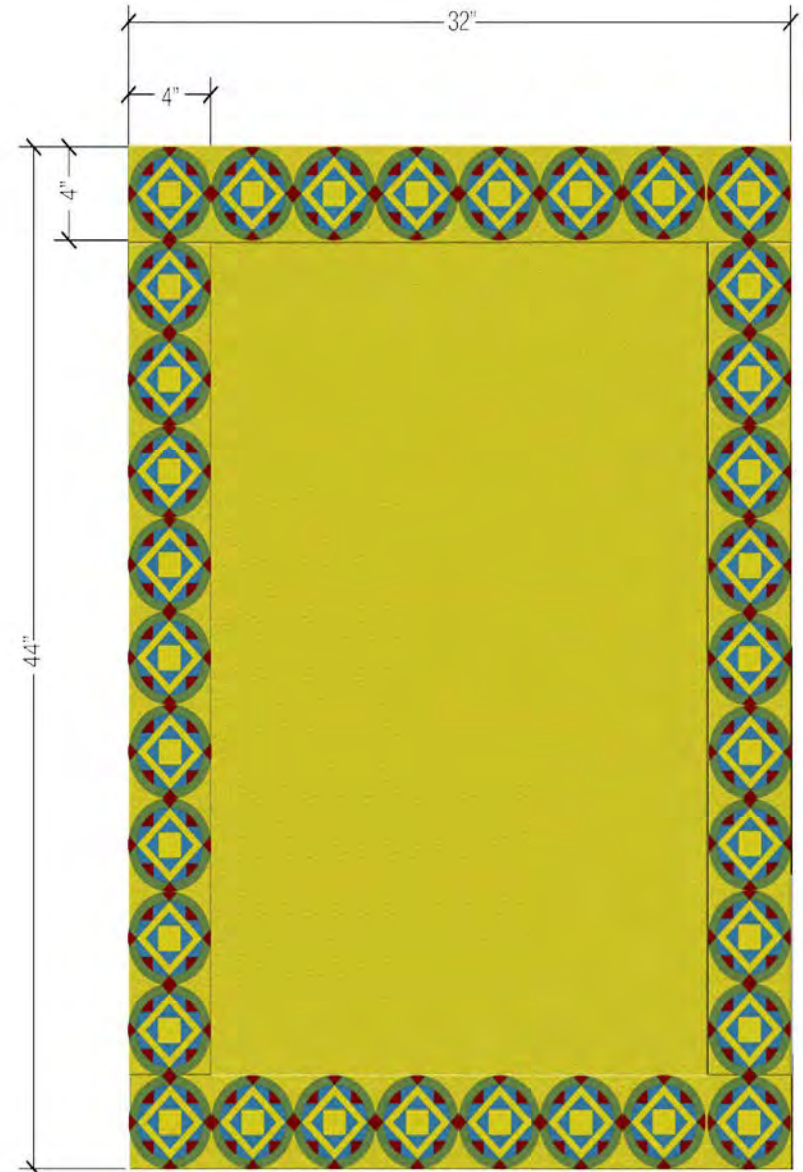


= Eye to ward off evil eye



= Wakhi Skylight of two overlapping wooden beams. The third square is the light. It is a simplified version of the skylight.

= Amulet for protection and good luck. They represent the flags from the Baba Ghundi's shrine at the Chipson valley in Gojal, Upper Hunza District of Gilgit-Baltistan, Pakistan.





## REVEAL & MOSAM E GEET

### RUG DESIGN AND CONCEPT

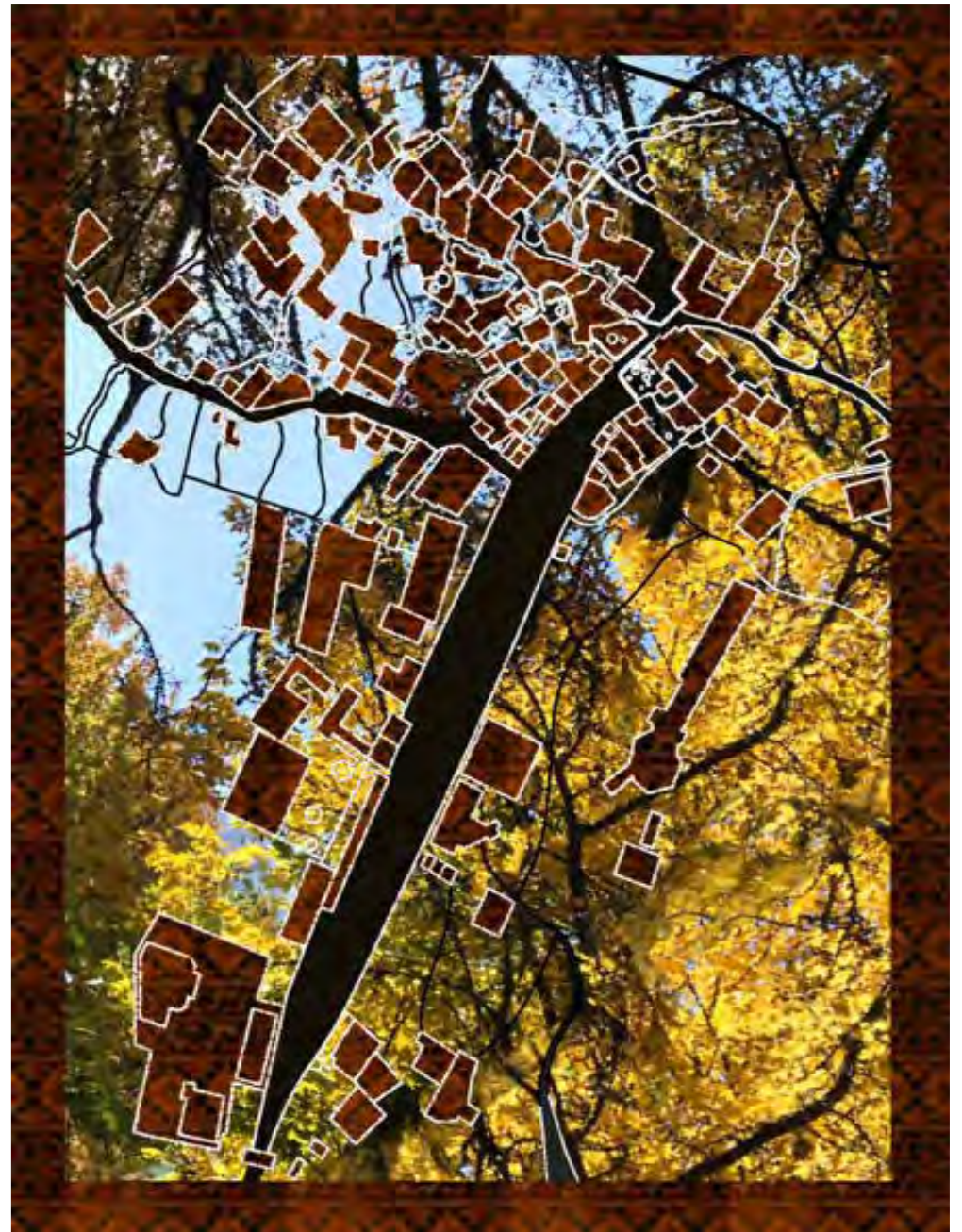
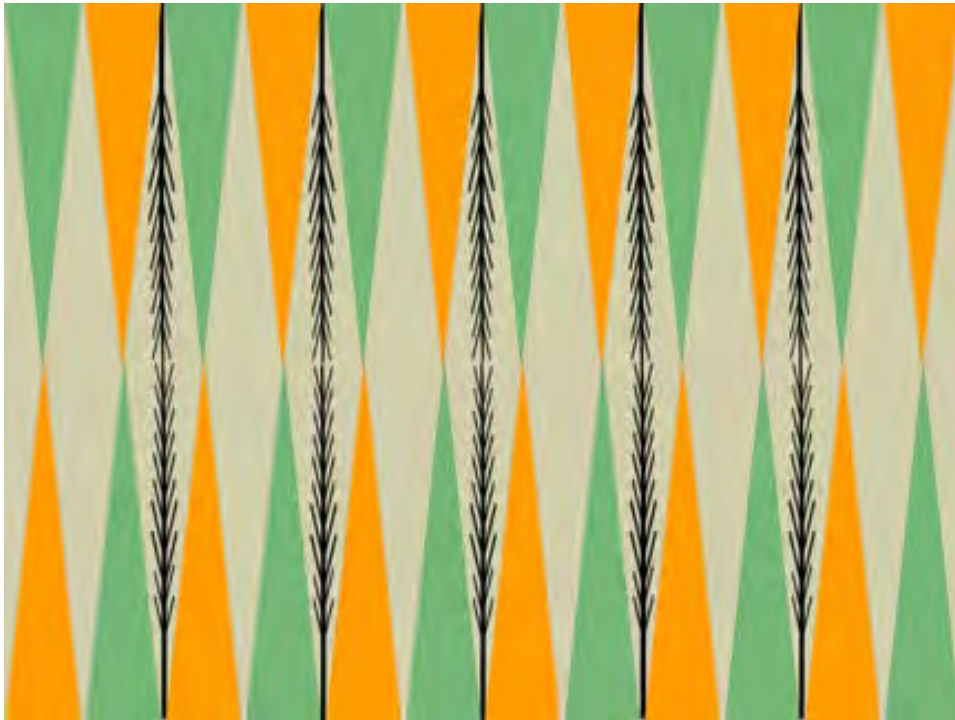
“Reveal” – Dimensions: 8 feet x 4 feet , Hand Woven Carpet Collection.

#### 1. Reveal

This carpet is layered with the story of the artist's understanding of the Gulmit valley. Initially, it was a mere geographic cluster from Gilgit-Baltistan district - Upon arrival in the town it stood out in its distinct autumn colours and apricot-apple trees but it was only after indepth analysis and discussions with the locals , the history and reason behind every pattern was discovered. The town features distinct Pamiri style architecture which has Tibetan influences but some practices in architecture were altered to represent Islamic teaching. Following this sequence the viewer reads the artwork is revealed in three distinct layers; Map,Foliage and Pattern.

#### Mosam e Geet

The artwork is a culminated visual illustration of the transitions that the foliage goes through. Gulmit experiences all its seasons in their extremes and the pattern tries to encapsulate them all in essence.

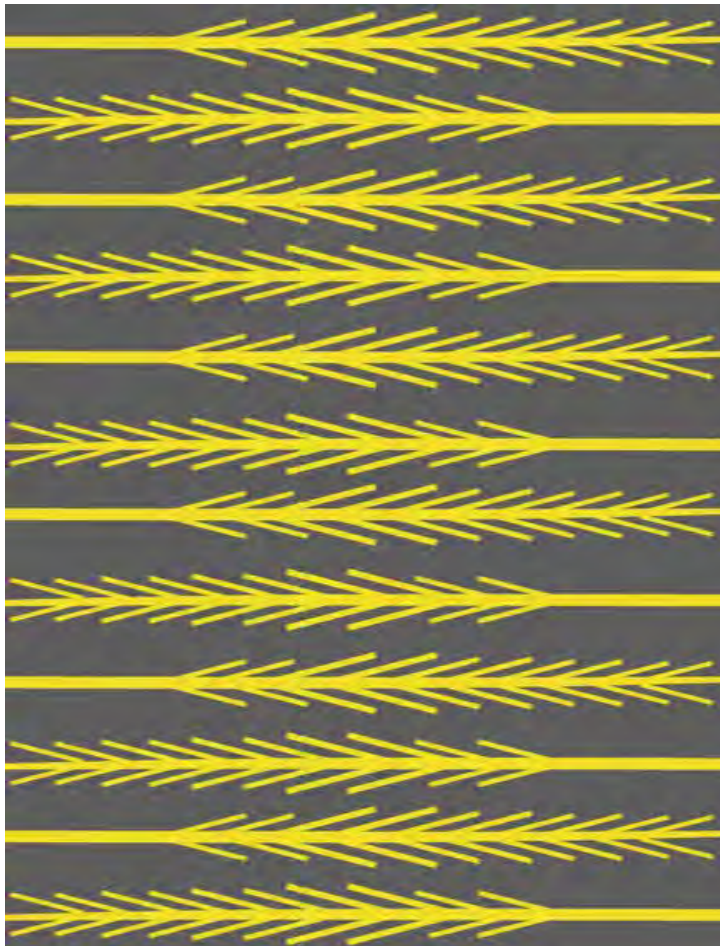


## GUL E GULMIT

### RUG DESIGN AND CONCEPT

#### 2. Gul - e - Gulmit

Popular trees are considered as an asset of the Gulmit valley and are essential as they are used to construct and beautify residences in the valley. The artwork is designed into two volumes, volume 1 being a contemporized depiction of the illustrated trees arranged to form a decorative pattern, whereas volume 2 takes a more traditional take on its depiction. The colour of the base is selected to be neutral on which the illustration of the popular tree pops up to convey its role in the beautification of the valley



# THE SEVEN HEADED AJDAHA

## RUG DESIGN AND STORY

To the north, at the highest point of the land, was a village known as Chipursan. There in the middle of the village was a lake, the Yeshkuk, which belonged to the seven-headed serpent. Fearsome and cruel, it demanded a sacrifice everyday. Each day, one villager had to offer one of his livestock - a sheep, a cow, a goat - whatever they had. But when the turn came of one woman, she had nothing but her daughters. As she cried and worried, the youngest spoke up.

'Worry not mother, for I shall go and all shall be right.'

And off she went, to sit by the lakeside, waiting for the appointed hour when the cruel serpent would emerge from the depths of the waters to claim her as his. As she sat there looking out at the lake, along came a man with his horse, a sword by his side.

'What are you doing here, all alone, little girl?,' he asked.

'Run away please!' pleaded the brave girl. 'Within this lake resides the great serpent, the Seven-header Ajdaha, and I am his sacrifice! Please leave this space lest he takes you too!' Upon hearing that, the man sat by her side. Ignoring the child's pleas, he instead said, 'I will wait with you. Talk with me until then.' When she realised the man was undeterred, she relented and began to talk to him about everything that had passed so far. He rested his head on her lap as she combed his hair out of respect for his company and care, as they waited.

And then the hour had arrived. Great and mighty, the serpent unravelled itself from its lair under the lake. Waters boiling, all seven heads sought for its sacrifice, leaping upon the sight of the girl. But in front of her stood the man, sword drawn and ready. Like the light of the sun, the blade gleamed as it rushed to meet the spite of the serpent, and with a flash it was over as all seven heads lay at the man's feet.

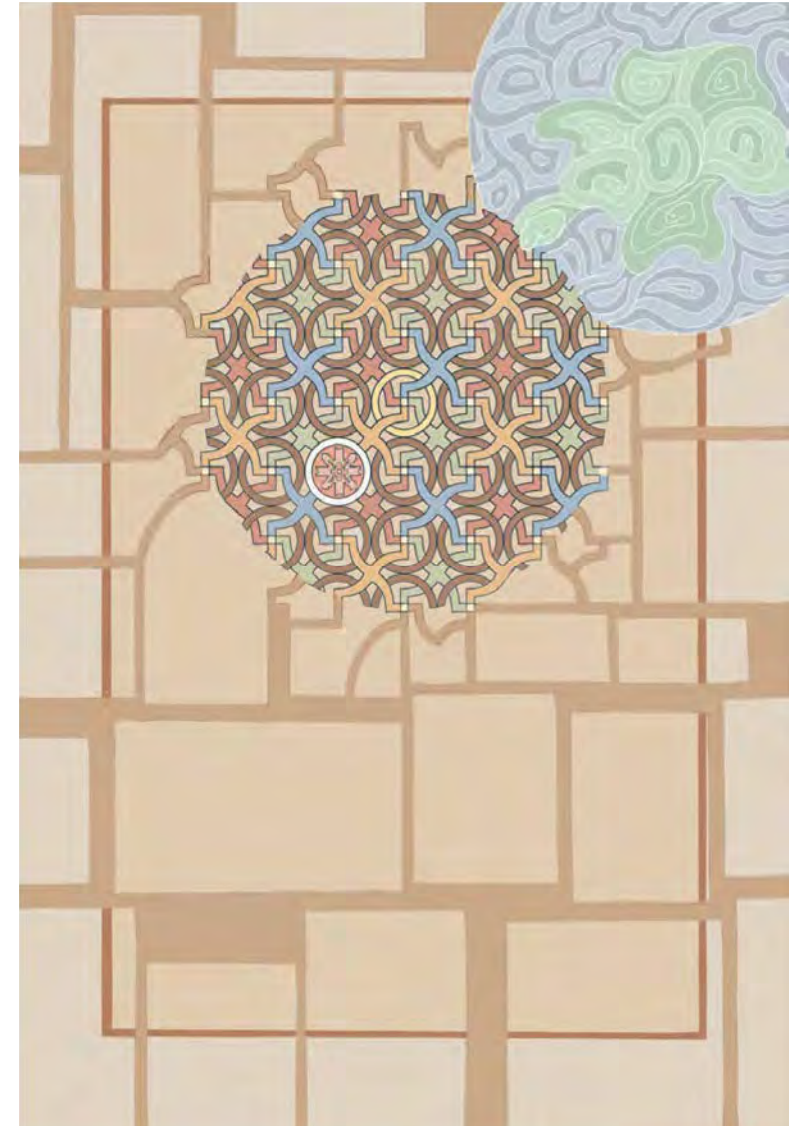
'Lord Sage!' cried the girl in shocked amazement.

'You are free to go, little girl!' He replied. 'No longer do you or your people have to live under the yoke of this dreadful beast! It was your bravery and spirit that saved your people! The man then took off his horse's saddle and placing it upon the stone upon which he had sat upon with the little girl as a testament to their meeting, he left and was never to be seen again.

To this day, that every saddle remains on that very stone, a reminder of that fateful meeting between the child and the man who came to be revered as the Sage - the meeting that saved the village of Chipursan. The idea behind the carpet was to docu-

ment and preserve the symbology of the ornamentation of the people of Hunza, found in the local architecture and existing traditional carpet designs, and combine them with the folklore passed down amongst the people of Gulmit. With that in mind, one of the local tales, the tale of the Seven Headed Ajdaha was picked.

The first step was to document the story and attempt to associate the symbology with the characters and locations.



# DESIGN CONTINUATION

## KILIM POUCH

Feedback from tourists were that rugs are not easy to be transported due to their size. This resulted in the manufacturing of micro rugs for decorative purposes.

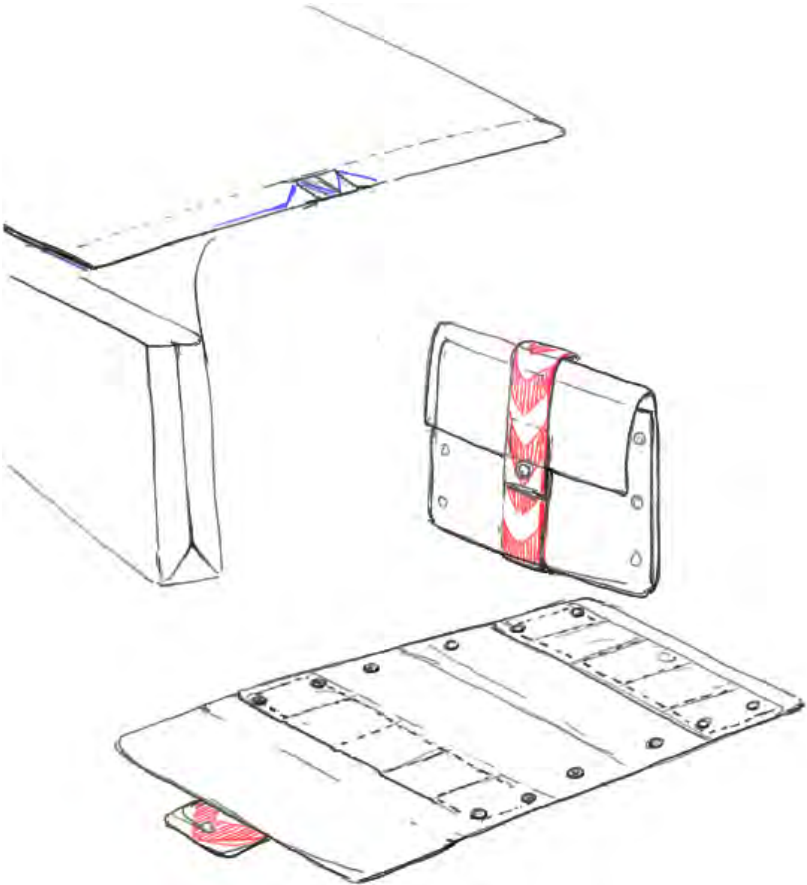
Tabere e Nau looked into alternative products that can easily be transported, have a strong link to the local culture yet also speak an international language. The team came up with a tablet pouch made out of a kilim rug. Three options have been developed with options in regards of closing mechanism, inside lining, design and material combination.

Acceptable retail prices need to be evaluated and brought into design considerations – which has not been done until now. An initial and non-representative survey has shown that design rather linked to handicraft and souvenirs would need to be priced more competitive, whereas design objects could be charging higher price tags.

This is a process that only has started and needs to be further investigated and developed.



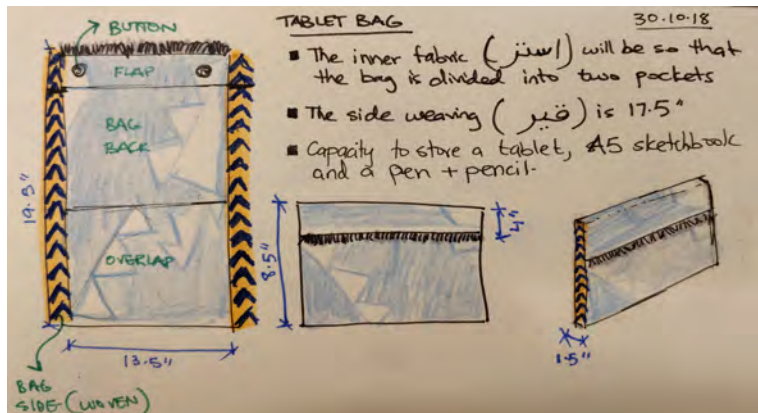
# KILIM POUCH



# PACKAGING AND PRODUCT DESIGN

This stylish tablet bag is set in pastel undertones of blue and off-white as well as fluorescent orange and blue accents, cut specifically from a rug crafted with love by the women entrepreneurs of Gulmit. The bag has two pockets that can store away your personal belongings in a funky, kitschy solution. Designed specifically for unisex use. Stay trendy as well as functional with this bespoke creation.

For the designer form follows function. She believes that a bag does not need lots of decorative pieces or locks or insignias or logos adorning a bag. If there is something beautiful that actually has a function then to her that is quality.



# PRODUCT TAGS SLIPPER SLEEVES TEMPLATES @A4

The following pages show sheets of A4 which can be printed or copied to create tags for products and sleeves for slippers. There is one version in color and one version in black and white.

The 4A sheet needs to be cut into equal parts. The layout is such that there is only one cut needed between the tags. For the b/w version, it is not even required to cut on the sides of the A4 page.

The colored tags need to be folded in the middle and punched with a hole on top.

The b/w tags need to be folded twice in the middle and punched with a hole.

· GULI GULMIT ·

PROCESSING GROUP

LOCAL  
NO ADDITIVES  
ORGANIC

- DRIED APRICOTS     DRIED APPLES
- DRIED TOMATOES     APRICOT JAM
- ALMONDS     APRICOT OIL

· GULI GULMIT ·

PROCESSING GROUP

LOCAL  
NO ADDITIVES  
ORGANIC

- DRIED APRICOTS     DRIED APPLES
- DRIED TOMATOES     APRICOT JAM
- ALMONDS     APRICOT OIL

· GULI GULMIT ·

PROCESSING GROUP

LOCAL  
NO ADDITIVES  
ORGANIC

- DRIED APRICOTS     DRIED APPLES
- DRIED TOMATOES     APRICOT JAM
- ALMONDS     APRICOT OIL

· GULI GULMIT ·

PROCESSING GROUP

LOCAL  
NO ADDITIVES  
ORGANIC

- DRIED APRICOTS     DRIED APPLES
- DRIED TOMATOES     APRICOT JAM
- ALMONDS     APRICOT OIL

MS. LAAL SULTANA 0341-899-2074  
GULMIT, GOJAL, UPPER HUNZA DISTRICT  
GILGIT BALTIKISTAN

MADE WITH  
LOVE  
BY THE  
WOMEN  
OF GULMIT  
HUNZA PAKISTAN

MS. LAAL SULTANA 0341-899-2074  
GULMIT, GOJAL, UPPER HUNZA DISTRICT  
GILGIT BALTIKISTAN

MADE WITH  
LOVE  
BY THE  
WOMEN  
OF GULMIT  
HUNZA PAKISTAN

MS. LAAL SULTANA 0341-899-2074  
GULMIT, GOJAL, UPPER HUNZA DISTRICT  
GILGIT BALTIKISTAN

MADE WITH  
LOVE  
BY THE  
WOMEN  
OF GULMIT  
HUNZA PAKISTAN

MS. LAAL SULTANA 0341-899-2074  
GULMIT, GOJAL, UPPER HUNZA DISTRICT  
GILGIT BALTIKISTAN

MADE WITH  
LOVE  
BY THE  
WOMEN  
OF GULMIT  
HUNZA PAKISTAN



**HOME-MADE**  
**ORGANIC** PRODUCE

**DRIED FRUITS**

- APRICOTS
- APPLES
- TOMATOES

**JAMS**

- APRICOT
- MULBERRY
- CHERRY

**NUTS**

- APRICOT KERNELS
- WALNUTS

**OIL**

- APRICOT OIL

**HOME-MADE**  
**ORGANIC** PRODUCE

FROM **GULMIT**  
/ **HUNZA VALLEY**

WITH **LOVE** FROM  
THE **WOMEN** OF  
GULI GULMIT  
PROCESSING GROUP

CONTACT:  
MRS LAAL SULTANA  
T: 0341-899-2074

**HOME-MADE**  
**ORGANIC** PRODUCE

**DRIED FRUITS**

- APRICOTS
- APPLES
- TOMATOES

**JAMS**

- APRICOT
- MULBERRY
- CHERRY

**NUTS**

- APRICOT KERNELS
- WALNUTS

**OIL**

- APRICOT OIL

**HOME-MADE**  
**ORGANIC** PRODUCE

FROM **GULMIT**  
/ **HUNZA VALLEY**

WITH **LOVE** FROM  
THE **WOMEN** OF  
GULI GULMIT  
PROCESSING GROUP

CONTACT:  
MRS LAAL SULTANA  
T: 0341-899-2074

**HOME-MADE**  
**ORGANIC** PRODUCE

**DRIED FRUITS**

- APRICOTS
- APPLES
- TOMATOES

**JAMS**

- APRICOT
- MULBERRY
- CHERRY

**NUTS**

- APRICOT KERNELS
- WALNUTS

**OIL**

- APRICOT OIL

**HOME-MADE**  
**ORGANIC** PRODUCE

FROM **GULMIT**  
/ **HUNZA VALLEY**

WITH **LOVE** FROM  
THE **WOMEN** OF  
GULI GULMIT  
PROCESSING GROUP

CONTACT:  
MRS LAAL SULTANA  
T: 0341-899-2074

INGREDIENTS (for 3-4 persons)  
200gr dried apricot / 200gr apricot kernels /  
250ml water / 50gr flour / water  
(1) Wash apricots well and boil in water for  
5-10 minutes until they are soft. Blend them  
to a smooth sauce / soupe - keep on low fire.  
(2) Finely grind apricot kernels in a mixer and mix  
with flour in a bowl. Add water and fry nuggets.  
(3) Add nuggets to soupe and keep on low heat  
for 5-10 minutes. Add water if soup is too thick

**RECIPE: HANETZE DOUDO**  
**APRICOT SOUP**

INGREDIENTS (for 3-4 persons)  
200gr dried apricot / 200gr apricot kernels /  
250ml water / 50gr flour / water  
(1) Wash apricots well and boil in water for  
5-10 minutes until they are soft. Blend them  
to a smooth sauce / soupe - keep on low fire.  
(2) Finely grind apricot kernels in a mixer and mix  
with flour in a bowl. Add water and fry nuggets.  
(3) Add nuggets to soupe and keep on low heat  
for 5-10 minutes. Add water if soup is too thick

**RECIPE: HANETZE DOUDO**  
**APRICOT SOUP**

INGREDIENTS (for 3-4 persons)  
200gr dried apricot / 200gr apricot kernels /  
250ml water / 50gr flour / water  
(1) Wash apricots well and boil in water for  
5-10 minutes until they are soft. Blend them  
to a smooth sauce / soupe - keep on low fire.  
(2) Finely grind apricot kernels in a mixer and mix  
with flour in a bowl. Add water and fry nuggets.  
(3) Add nuggets to soupe and keep on low heat  
for 5-10 minutes. Add water if soup is too thick

**RECIPE: HANETZE DOUDO**  
**APRICOT SOUP**

MADE WITH  
**LOVE**  
BY THE  
**WOMEN**  
OF **GULMIT**  
HUNZA **PAKISTAN**

BY GULMIT VACATIONAL TRAINING CENTRE

MADE WITH  
**LOVE**  
BY THE  
**WOMEN**  
OF **GULMIT**  
HUNZA **PAKISTAN**

BY GULMIT VACATIONAL TRAINING CENTRE

MADE WITH  
**LOVE**  
BY THE  
**WOMEN**  
OF **GULMIT**  
HUNZA **PAKISTAN**

BY GULMIT VACATIONAL TRAINING CENTRE

MADE WITH  
**LOVE**  
BY THE  
**WOMEN**  
OF **GULMIT**  
HUNZA **PAKISTAN**

BY GULMIT VACATIONAL TRAINING CENTRE

MADE WITH  
**LOVE**  
BY THE  
**WOMEN**  
OF **GULMIT**  
HUNZA **PAKISTAN**

BY GULMIT VACATIONAL TRAINING CENTRE



**ENJOY** YOUR STAY ●

**ENJOY** YOUR STAY ●

**ENJOY** YOUR STAY ●

**ENJOY** YOUR STAY ●

**ENJOY** YOUR STAY ●

WELCOME TO OUR HOTEL

**ENJOY YOUR STAY**

These complimentary house shoes are made  
by the women of Gulmit in the traditional  
techniques of the region.  
With love, your Women Vocational Center

WELCOME TO OUR HOTEL

**ENJOY YOUR STAY**

These complimentary house shoes are made  
by the women of Gulmit in the traditional  
techniques of the region.  
With love, your Women Vocational Center

WELCOME TO OUR HOTEL

**ENJOY YOUR STAY**

These complimentary house shoes are made  
by the women of Gulmit in the traditional  
techniques of the region.  
With love, your Women Vocational Center

# Tabeer e Nau

V I S I T I N G   S C H O O L

REINTERPRETATION OF CULTURE &  
CRAFTS FOR COMMUNITY EMPOWERMENT

WEBSITE:            WWW.TABEERENAU.COM  
EMAIL:             TABEER.E.NAU@GMAIL.COM  
FACEBOOK:        /TABEER.E.NAU  
INSTAGRAM:      TABEERENAU.OFFICIAL

