

MELA CHIRAGHAN

Re-Living the festival of Madhu Lal Hussain



Known as the festival of lights, Mela Chiraghan is mostly viewed as a stereotypical Sufi urs, where masses gather to pray and pay their respects to the saints in whatever state of mind that suits them best. The aim of the exhibit is to portray the festival under the UCA-IDMS-2017 theme of 'Re-Connecting, Re- Telling and Re-Living', through photographic representation of the devotees, their activities and symbols used during the festival. A soundscape installation will aim to create the feel of the festival accompanying with a short documentary to showcase different aspects of the festival.

Initiative Taken By:
Azhar Sukhera, Ibrahim Mehmood

"GAPE WITHIN": DELHI GATE TO RANG MAHAL

Re-Telling the Story of Re-Claimed Spaces

There are lost spaces, nooks, and corners in our prestigious heritage monuments & sites, streets, and cities. The project of "Gape within" aims at highlighting such spots that are reclaimed by the people for either their living, daily use, businesses or just for sitting around. The idea is to delve in "Shahi-Guzargah, Delhi Gate to Rang Mahal Chowk" and locate such spaces that are reclaimed by the people, retelling its usage and function. The project outcome is a careful play of multidisciplinary art forms that focus on



representing these spaces as they are, at the heritage sites in a metaphorical way. The concern for abandoned spaces being utilized with vigor and of need is explored.

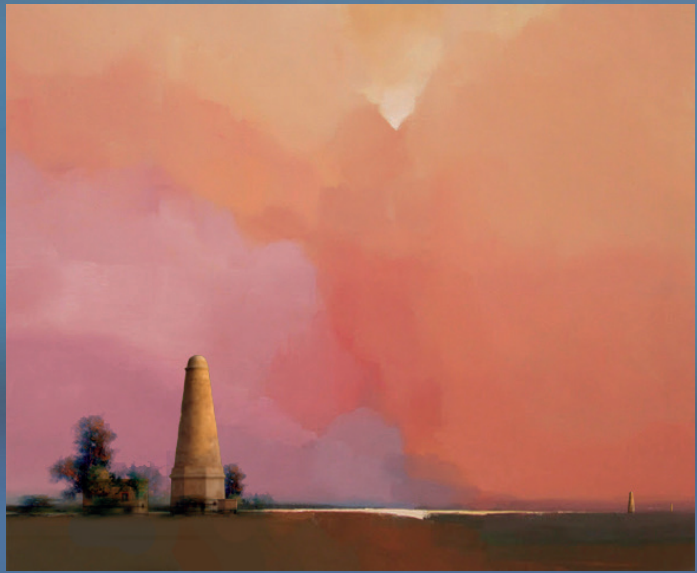
Initiative Taken By:
Mehwish Abid, Ahsan Ali Khan

KOS – MINAR

Re-Telling the Historic Significance

Kos-Minar is a tower marking the distance of a 'kos'. Kos is a medieval measurement unit of distance denoting approximately 3.2 km and "Minar" is a Persian word for tower. Such structures served as beacons for caravans as well as resting places for themselves and for their horses and other animals. Sher Shah Suri is accredited for the construction of these Kos Minars, which were then subsequently taken up by the Mughal emperors. These Minars were erected on the main highways across the Mughal Empire between 1556 to 1707 AD. The geographic span to the Mughal Empire had about 3000 kilometers of roads, accounting for nearly 1000 Kos Minars. In the North, they were extended from Agra to Lahore and Peshawar via Delhi, from Bengal via Kannauj in the East, and in the South from Agra to Mandu via Shivpuri. The Kos Minars present a great travel administrative story. Each Kos Minar was equipped with a horse, a rider and a drummer to relay back and forth royal messages with speed. There were also fresh water wells for drinking water at every 8th Kos Minar. Historians maintain that their principal function was to facilitate transportation and communication. The exhibit will consist of animated introduction of these Kos Minars.

Initiative Taken By:
Abdur Rehman, Mubashir Munir



Society for Cultural Education through its University of Culture and Art (forthcoming) in collaboration with ICOMOS Pakistan

INTERNATIONAL DAY FOR MONUMENTS AND SITES 2017
Cultural Heritage and Sustainable Development

MONUMENTS & SITES: RETELLING, RECONNECTING, RELIVING

CONCEPT INTRODUCTION

Our nation is the custodian of diverse and rich cultural heritage which goes back to 5,000 years in history. In its 70 years of existence, Pakistan faced immense responsibility towards securing its heritage and making it part of national identity whilst catering for the day to day needs of Pakistanis. The dilemma of the Cultural Heritage of Pakistan, especially the Built Heritage, is of people losing their link with their monuments. This lack of association may have developed over time through a number of socio-political situations, such as:

- Closing parts of a monument for security purposes making it unreachable and inaccessible for public
- Lack of initiatives to involve public in cultural activities within or around the Built Heritage making it unenjoyable
- Isolating the Built Heritage from its Intangibles, from its living culture.
- Valuing only a hand full of monuments as of national importance whilst neglecting others of local significance.

The approach of the activities planned by UCA is of reaching out to the communities and reconnecting with people and their spaces, with a focus of reconnecting and reclaiming the public spaces for awareness generation, retelling the story of the lost monuments, and reliving the fascinating experiences of life in the past.

Activities planned by:
University of Culture & Art (forthcoming), sponsored by the Society of Cultural Education in collaboration with ICOMOS Pakistan

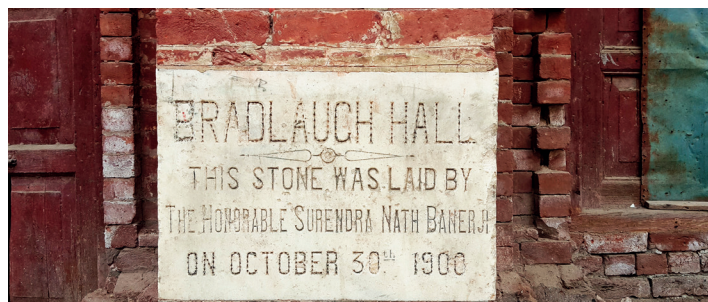
Date & Time:
18th April, 2017
Performance/ Event at Mochi Gate Jalsa Gah, Lahore
At 10:00 am

19th April, 2017
Film Screenings at UCA, Lahore
2:00 pm

For Further Details and to stay informed please visit us on
Facebook: @cultureandart2017
Website: www.uca.net.pk

BRADLAUGH HALL

Re-Claiming the Communal Value



Built in 1893 in the memory of Charles Bradlaugh, a British MP and supporter of the anti-colonial movement, the Bradlaugh Hall fulfilled the need for a communal place to host political events in Colonial Lahore. Historically the hall had been a hub of communal gatherings irrespective of caste, creed, religious affiliation, or political ideologies. Literary gatherings, poetry recitals, theatre performances, political addresses, and labour union meetings are some of the activities previously hosted by the venue. Post-partition, the hall provided shelter to migrants from Amritsar; was a warehouse for iron merchants, played the role of a grain silo for the food department, and also as an educational institute for nearly four decades while being used by the National Technical Institute (Milli Takneeki Idara). The Bradlaugh Hall's debilitated state tied with the denial of access to the hall to the public is an irony which defeats the purpose for which it was made. Despite its adaptability exhibited by a plethora of its uses, currently the hall remains locked, abandoned, and serves no communal purpose. Within the current socio-political scenario, the role of public spaces and places are repeatedly being pushed towards the domain of the private the activities proposed aim to reclaim the inherent communal purpose of the Bradlaugh Hall by highlighting the associated narratives of the people of Lahore through visual mediums.



Initiative Taken By:
Qaiser Abbas, Syed Fawad Hussain, Syed Atef Amjad Ali, Ghiasuddin Pir

MOCHI DARWAZA JALSA GAH

Re-Connecting People with their Historic Sites



The construction of 'Mochi Darwaza' is attributed to the great Mughal Emperor Akbar, in the period of 1575-1581, as the south-eastern fortification of the city of Lahore. The origin of the name 'Mochi Gate' is ascribed to three different historic sources belonging to the times of Maharaja Ranjit Singh and to pre-partition British India. Once famous as Lahore's 'Speakers Corner' and locally known as 'Bagh Baroon Mochi Darwaza', the Mochi Gateway owes its eminence to the first cries of freedom initiated by prominent figures such as Gandhi, Nehru, Abul Kalam Azad, Patel, Jinnah and Liaquat Ali Khan. But more often fiery religious speakers like Ataullah Shah Bokhari and Maulana Zafar Ali Khan, as well as secular revolutionary poets like Ustad Daman all instigated the sentiments of the people against the British Raj. On January 29th, 1930 when the noteworthy Declaration for India's Independence was passed at the famous Bradlaugh Hall on Rattigan Road, it was at Mochi Gate that the resolution was read out under the presidency of Nehru. This 'Speakers Corner' was always considered to be a 'free of fear' safety valve for the city's population. Over the years unfortunately, it has become a parking spot for cars and trucks of the inner city traders. **There is an immediate and impending need to reclaim and re-connect with this hallowed space, and highlight the interrelation between the narratives of the people that created its essence alongside its social and historical significance that has rhetorically configured the inherent edifice of the space.**



Initiative Taken By:
Mushtaq Soofi, Saba Samee, Saniya Jafri, Meeza Ubaid