

1998 ARCHITECT'S RECORD

405.PAK

I. IDENTIFICATION

Project Title ALHAMRA ARTS COUNCIL
 Street Address 68-SHAHRAH-E-QUAID-E-AZAM
 City LAHORE Postal Code Country PAKISTAN

II. PERSONS RESPONSIBLE

A. Architect / Planner

Name NAYYAR ALI DADA
 Mailing Address 8-F/3 NEW MUSLIM TOWN
 City LAHORE Postal Code 54600 Country PAKISTAN
 Telephone 092-042-5864191 Facsimile 092-042-5830745 Telex

B. Client

Name MINISTRY OF CULTURE (LAHORE COUNCIL OF ARTS)
 Mailing Address 68-SHAHRAH-E-QUAID-E-AZAM
 City LAHORE Postal Code Country PAKISTAN
 Telephone 092-042-6360040 Facsimile 092-042-6366179 Telex

C. Project Affiliates

Please list those involved in the project and indicate their roles and areas of responsibility (e.g. engineers, contractors, economists, master craftsman, other architects, clients, etc).

Name	Role
<u>MR. SADIB (BUILDERS ASSOCIATES (PVT.) LIMITED)</u>	<u>CONTRACTORS</u>
<u>MR. FAROOQ KHAN, AFCD BUILDERS (PRIVATE) LIMITED</u>	<u>CONTRACTORS</u>
<u></u>	<u></u>
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Please cite addresses, telephone numbers and other project affiliates separately.

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III. ARCHITECT'S BRIEF

Please describe the initial project programme

The original brief consisted of a multipurpose hall only. The architect being a member of the Governing Council, assisted the owners to form a complete futuristic brief. The Project's first phase consisted of only 25 percent of the Project. The master plan was conceived to have a complete Fine Arts and Performing Art Centre.

Three types of auditorium were required:

- A. A multipurpose hall for seating of 1000 persons to stage music concerts, large conventions and other performances.
- B. Theatre with 450 seats, particularly suited for proscenium type stage with all the usual backstage facilities.
- C. Small auditorium of 250 seat capacity for lectures, also to be used for classical music, recitals.

Art galleries for art exhibitions academy for music classes and recording rooms, administration and catering facilities are also provided.

IV. EVOLUTION OF DESIGN CONCEPTS

Please describe the history of the project, from its conception to its final construction and actual use.

The design concept was conceived as on going phased out programme of construction. In spite of a gap of more than 10 years between the first and last phase, the building reflects unity of spaces and architectural language.

First in 1971 the multipurpose hall was built, the theatre building followed with the Art Gallery and the music block, last block was completed in 1992. The building took a long time to complete. The polygonal form of buildings has grown out of fanshaped ideal seating plans, non parallel walls create excellent acoustic behaviour of the inside.

Hollow hand made brick walls in the exterior create excellent thermal and sound insulation. As a group of buildings the concept displays unity of shapes and spaces. A central space feature with buildings around it as conventional traditional features. In case of the complex it is used unconventionally with spaces between buildings flowing purposefully following the building contours. The outdoor terraces and podiums create useful spaces for flow of functions in the evenings.

Sparing use of glazing helps in keeping the buildings cool without use of any cliches like arches, domes, traceries etc. the building evokes the architecture of its region. This is achieved by used of spaces. The material, brick evokes the bold sculptural quality reflecting the contemporary spirit.

Due to lack of funds and being financed by Government with low priority on culture, the buildings were built with extremely simple materials, with a low cost attitude.

V. CONSTRUCTION DETAILS

A. Description of Materials

(please also indicate if locally produced or imported and whether fabricated on-site or elsewhere)

1. Foundations

STIRRUP FOUNDATIONS IN REINFORCED CONCRETE

2. Principal Structural Members

CONCRETE COLUMN AND BEAM FRAMED STRUCTURE.

3. Infill

HAND MADE HOLLOW BRICK WALLS.

4. Rendering of Facade or Exterior Finishes

EXPOSED BRICK WORK IN LIME AND SURKHI MORTAR.

5. Floors

TERRAZZO FLOORS

6. Ceilings

ASCOUSTIC PLASTER CEILING IN AUDITORIUM WITH NO FALSE CEILING IN OTHER AREAS.

7. Roofing

STEEL TRUSSES ABOVE AUDITORIUM WITH TIN SHEET ROOFING, GALLERIES AND ADMIN BLOCK HAVE R.C.C. ROOFING.

8. Other elements (please specify)

SERVICES RUN IN HOLLOW EXTERIOR WALLS WHICH ALSO CATER FOR INSULATION.

B. Construction Technology

Indicate the basic construction technology, methods, details or systems.

IN SITU R.C.C FRAME CONSTRUCTION WITH STEEL PIPE SCAFFOLDINGS AND STEEL PLATE SHUTTERING

C. Type of Labour Force (please indicate percentage) 40% Skilled Workers 60% Unskilled Workers

D. Origin of Labour Force ✓ Domestic Foreign

VI. TIMETABLE
(please specify year and month)

A. Commission JULY, 1976

B. Design: Commencement AUGUST, 1976 Completion APRIL, 1977

C. Construction: Commencement JULY, 1977 Completion MARCH, 1992

D. Date of Project Occupancy SEPTEMBER, 1992

VII. AREAS AND SURFACES
Site and Building Area (please indicate in square metres)

1. Total Site Area 16,730 m2

2. Total Ground Area 8,086 m2

3. Total Combined Floor Area 13,848 m2
(including basement(s), ground floor(s) and all upper floors)

VIII. ECONOMICS
Please specify the amounts in local currency. Provide the equivalent in US dollars. Specify the date and the rate of exchange for US dollars at that time

	Amount in Local Currency PKR	Amount in US Dollars	Exchange	Date
A. Total Initial Budget	<u>40,000,000</u>	<u>1,379,310</u>	<u>USD=29.00 PKR</u>	<u>SEPT., 1992</u>
B. Cost of Land	<u>STATE LAND</u>			
C. Analysis of Actual Costs				
1. Infrastructure	<u>1,000,000</u>	<u>34,483</u>	<u>USD=29.00 PKR</u>	<u>SEPT., 1992</u>
2. Labour	<u>13,000,000</u>	<u>448,276</u>	<u>USD=29.00 PKR</u>	<u>SEPT., 1992</u>
3. Materials	<u>39,000,000</u>	<u>1,344,828</u>	<u>USD=29.00 PKR</u>	<u>SEPT., 1992</u>
4. Landscaping	<u>2,000,000</u>	<u>68,965</u>	<u>USD=29.00 PKR</u>	<u>SEPT., 1992</u>
5. Professional Fees	<u>2,000,000</u>	<u>68,965</u>	<u>USD=29.00 PKR</u>	<u>SEPT., 1992</u>
6. Other				
D. Total Actual Costs (without land)	<u>57,000,000</u>	<u>1,965,517</u>	<u>USD = 29.00 PKR</u>	<u>SEPT., 1992</u>
E. Actual Cost per sq.m	<u>4,116.00</u>	<u>142</u>	<u>USD = 29.00 PKR</u>	<u>SEPT., 1992</u>
F. Cost Comparison				
Please indicate how the costs of this project relate to typical building costs in the country:				
<u> </u> Average <u> </u> Above Average <u>✓</u> Below Average				
G. Sources of Funds				
1. Please indicate the percentage of funds that came from:				
<u> </u> Private Sources <u>✓</u> <u> </u> Public Sources				
2. If funding was public, what percentage was from:				
<u>✓</u> <u> </u> Local Sources <u> </u> National Sources <u> </u> International Sources				

IX. PROJECT SIGNIFICANCE AND IMPACT

In what way is this project important ?

Alhamra Art Council has become a symbol of culture in Pakistan.

The building reflects the aspirations of the people as a monument of art and culture. The building sits on its locale with monumental presence, reflecting harmony and continuity with its past, while, also moving forward with its contemporary flair.

Sitting on the premier street of Lahore (old Mall Road of British times), it competes with some superb brick buildings built by the British.

Exterior of the Building borrows the best traditions of the region by use of material and space. Interiors envelope modern facilities of sound and sight with functional efficiency of acoustics and sight lines. The building tackles the intricate challenge of identity in a country moving from its colonial past into the fast pace of modernism.

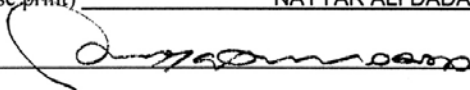
If the user's response is any criteria the building is a great success with the people. In spite of indifferent bureaucratic caretakers (Government employees) and poor maintenance the building has retained its outlook with time due to its hardy finishes and robust material, rather well.

The complex was conceived and behaves as a unified group of buildings and spaces in spite of diversity of functions. It has delivered in its simplicity the desired objects of cultural identity, functional efficiency economy and durability. It is an example where a building has uplifted the cultural, creative and artistic activity of a city and furthered its quality of life.

Architecture can make major contributions in the life of citizens apart from creating heritage for tomorrow.

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Name (please print) NAYYAR ALI DADA

Signature 

Date 6th Jan 1998